A COMMUNITY CREATIVITY FACILITY
Encouraging a Public Interface with Art

A COMMUNITY CREATIVITY FACILITY:
Encouraging a Public Interface with Art

ADDRESS
Andries + Jacob Mare Street
Pretoria CBD

RESEARCH FIELD
Housing + Urban Environments (HUE)

PROGRAMME
Mixed-use
Educational (Library, Lecture Hall + Workshops)
Leisure (Exhibition Space, Restaurant + Events Space)

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Submitted in partial fulfilment of the requirements for the degree Magister in Architecture (Professional) in the Faculty of Engineering, the Built Environment and Information Technology, University of Pretoria.

Alexia Philippou
Submitted November 2011

Thank you

To my family. Without my parents and my sister, this would not have been possible. Thank you for all the opportunities created and the support throughout my years of studying Architecture.

To Carin, who supported and encouraged me throughout 2010 and 2011 and taught me to constantly challenge myself to do better.

To Jacques, who guided us throughout this process and expected excellence from each of us.

To the school of Boukunde for allowing me the opportunity to prove myself.

To the studio crew - the good and the bad times.

To all those who supported and helped me for this year and for the final presentation.

Abstract

The dissertation proposes a Community Creativity Facility in the Cultural Precinct in the lower Central Business District (CBD) of Pretoria. The client, Tshwane Leadership Foundation (TLF) and its affiliate, the School of Creative Arts (SCA), require a facility that caters for the visual arts within Pretoria's city centre that uplifts its users on a socio-economic level. Furthermore, an arts facility in the lower CBD is absent and can contribute to inner-city activation.

The dissertation investigates how a relationship can be established between the visual arts and Pretoria's inner city community and city users. The building intends on fostering an arts appreciation and relationship through exposure, education and skills development. It seeks to educate people on the relevance and contribution of art.

This will be investigated by analysing the role that art museums and galleries currently hold - the perceptions attached to them. The theory and the concept, which encourage active participation and interactivity, will inform the design of the building. The urban framework, the site analysis and the precedent studies also inform the dissertation.

The design is primarily form-driven, as it was realised that the ground floor – the public realm – is the most important drawcard in exposing people to art. Thus, the spatial manipulation of the ground floor resulted in a public square that encourages exposure to art, accidental/impromptu encounters and informal activities to occur. The treatment of surface planes was also approached to allow for visual and physical connections. Commercial, educational and leisure programs were combined into a single building as a mixed-use building can further encourage exposure to art. As the building intends on facilitating creativity and creating spaces that are inclusive for its users, the design development explored this extensively through hand drawings, 3D modeling, concept models and computer generated drawings.

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chapter 1
INTRODUCTION

1.1. BACKGROUND AND CONTEXT

A Community Creativity Facility is proposed for Pretoria's city centre. The facility will aim at establishing a relationship between art and the inner city Pretoria community. This relationship will foster an appreciation of art through exposure, education, skills development, discussions, lectures and exhibitions.

The client, Tshwane Leadership Foundation (TLF) and its affiliate, the School of Creative Arts (SCA), require a facility that caters for the visual arts within Pretoria's city centre. At present there is no such visual arts facility. Considering that an arts educational programme that exhibits, produces and sells artworks of local Pretoria residents within the Cultural Precinct of Pretoria CBD is lacking, such a building would be socio-economically viable. The facility will focus on photography, drawing, painting, sculpture, pottery and beading classes. It will house various artistic programmes, such as an exhibition space, art workshops and classrooms, an art information lab, a lecture hall and artist studios to address the current gaps which exists in the Pretoria CBD fabric.

A site that is located close to the TLF/SCA and that is within the Cultural Precinct–defined by Minnaar, Visagie, Schubart and Andries Streets (Ref. to Fig. 1.1) – in the lower Central Business District (CBD) of Pretoria is desired. Furthermore, a site that is not used to its full potential and that will allow for inner-city activation and effective urban utilization is favoured (du Toit, 2009: 3–4).

1.2. PROJECT INTENTION AND AIM

• The design intent is to create a visual arts programme that allows its users to connect and establish a relationship with art. This relationship could have various benefits: cultural appreciation, skills development and personal healing.

• The design intent is to create a creativity facility that establishes a relationship between the city and its users.

• The project intention is to encourage a dialogue of understanding between art and a wider audience. The project aims to challenge the perception that art and art-related programmes are inaccessible to a large majority of people. A community-orientated arts facility that actively involves the community is desired to fulfill this intention.

Fig. 1.1. Aerial photograph of Cultural precinct south of Pretoria. (Geography Department, University of Pretoria. 2011. Edited by Author).

- The project intention is to make art more accessible through architecture. The building should ultimately break down the historical and ideological barriers attached to art by making the user an active participant, allowing them to discover, explore and actively engage with the building and the programme. The general perception that art requires a 'high level' of understanding (Stupples, 2009: 127) can be overcome by allowing the user to become the controlling participant within their context. It is desired that the facility engages with its urban environment and its users. This will be approached through the programme, the spatial planning, the treatment of thresholds and the wall-planes of the building.

1.3. DESIGN CHALLENGE AND RESEARCH QUESTIONS

In South Africa art is generally not understood or appreciated by the populace: it is unfamiliar (Manetsi & Meyer, 2007: 196). This absence of an art culture can be attributed to a variety of reasons such as a lack of an art education and art exposure. Conversely, it could be said that art doesn't understand a large majority of the people that "encounter" it. Art movements, such as Dadaism (1915–1924), rejected all previous artistic contributions (Belton, 2002: 110). Dadaism was intentionally an irrational art movement – an "...anarchic nihilism" (Belton, 2002: 110). This type of art did not cater for the public, stirring controversy and debate. Marcel DuChamp's (1887–1968) Fountain – a urinal with "R. Mutt 1917" signed on the side – is a prime example. Fountain is an object that was "found" rather than created through a technical process and declared "Art" (Belton, 2002: 110). The artwork evoked a massive public outcry because the majority of people that saw it did not understand it.

Fig. 1.2. Marcel DuChamp's Fountain (1917) Ready-made. (Phaidon, 2000: 142)

Another challenge in the art world is that artists often battle financially to support themselves and also battle to gain exposure. These challenges will be discussed in depth in Chapter 2.

Research questions that arise are:

- Can the belief that art is exclusive be challenged architecturally?
- How can architecture encourage the public to view art?
- How can architecture create a greater engagement between the city users and art?

The programme, context, concept and the theory for the project will influence the dissertation and will be the design informants. The design challenges that need to be addressed through the architectural approach are outlined below:

- The facility needs to be mixed-use so that each programme can play off the other. Therefore, the facility will provide art workshops, public talks or discussions that encourage public participation and education. Exhibitions and leisure activities would also be included to contribute to public dynamism. This participation and involvement aims to familiarise, educate and instill an appreciation of art in the public.
- The building should be constantly active, both day and night.
- Inner-city regeneration in the Pretoria CBD is important for a vibrant city. Thus, a Brownfield site, a waste landscape that can contribute to inner-city development and that can respond to the programme's needs and nature is required. (This will be explored further in Chapter 2.) A site location that embodies a strong community culture, pedestrian activity, good access to public transport and leisure activities is desired. (The Framework Study, context and the site will be further explored in Chapter 6). The location should allow for a relationship with its programme's users.
- Input from art curators and artists is important in understanding the current South African art culture.
- Spaces designed must allow the user to utilise the spaces effectively. The building needs to show an awareness of how artists produce art.
- Create a building that publicly engages with its context, users and the public through the spaces created. The building's architecture should allow for the effective viewing of the art and engage the supporting programmes by approaching the design through the theories of the Derivé and the Flâneur (discussed in Chapter 3). Applying the primary theory of the Derivé will assist in creating spaces that encourage and enable the user to become an active participant in the city (Porter, 2004: 63) and the building. The supporting theory of the Flâneur will be explored and interpreted against the Derivé. The aim is to create a space in which the user engages and interacts with the building.

1.4. CLIENT PROFILE

TSHWANE LEADERSHIP FOUNDATION (TLF).

Fig. 1.3. Tshwane Leadership Foundation Logo (TLF, 2011g).

Established in 2003 and located in the cultural precinct of Pretoria, opposite Burger's Park, the Tshwane Leadership Foundation (TLF) is an outreach organisation geared towards social and economic upliftment of the urban population within the Pretoria CBD (TLF, 2011a). The TLF supports initiatives and programmes within Tshwane's urban areas to "...build healthy urban communities" (TLF, 2011g). It works towards "...urban transformation... [through] ...churches, communities and [various] programmes" (TLF, 2011g).

The TLF believes that the arts have the ability to consolidate "healing, community development and urban regeneration" (2011d) as well as allowing for an appreciation of beauty. In 2005, the TLF introduced a dance and creative movement and the School of Creative Arts (SCA) was founded as a TLF affiliate (TLF, 2011d). Educational programmes such as workshops, learnerships and classes are offered by trained educators (TLF, 2011d). In 2006 the school introduced music theory and musical instruments classes to the programme and is currently looking to introduce a visual arts programme (TLF, 2011d) with drawing and painting classes.

The TLF is also linked to the Potter's House, an outreach programme offering empowerment programmes for women and their children in vulnerable or difficult situations. The Potter's House offers a variety of classes that are of interest to the women, accommodating their requests if necessary and if possible. The classes are informative and beneficial for the women and deal with various urban and social issues. Creative classes, such as fabric painting, beading classes and catering, are also offered (TLF, 2011).

A visual arts programme that facilitates the creative processes through education, exposure and skills development is lacking in this precinct. Considering the gap in the visual arts sector within the TLF and the SCA, an arts facility can contribute positively to the Pretoria urban context. The classes offered by the Potter's House and the SCA within the TLF programme can be accommodated within a single building. All amenities can be provided for in one building and can allow for the exploration and exposure of various types of visual arts programmes by its users.

1.5. FUNDING

BUSINESS AND ARTS SOUTH AFRICA (BASA)

Business and Arts South Africa (BASA) is a non-profit organisation that focuses on the "...promot[ion of] mutually beneficial and sustainable business–arts partnership that will benefit society as a whole" (BASA, 2009). BASA was established in 1997 and is a joint venture between the private sector and the Department of Arts and Culture. Funding is provided by both parties (BASA, 2009).

BASA recognises all arts entities, be it individuals or organisations. BASA memberships include benefits such as funding, business–arts education, business mentoring, research, networking opportunities, promotion of arts events, media support and other services (BASA, 2009). For the TFL to realise the Community Creativity Facility and enjoy the BASA's benefits and support, the TFL would have to become a member of the BASA.

1.6. TARGET MARKET

The TLF services cater for the "...most vulnerable people in Tshwane's inner city and beyond" (TLF, 2011c). Children and adults defined as "vulnerable" are orphans, the homeless and the displaced(TLF, 2011c). Individuals that are HIV positive or suffering from AIDS are also defined as "vulnerable" (TLF, 2011c). The TFL primarily deals with women and children (TLF, 2011a). It is clear that the intention of the TLF, the SCA and the Potters House is to socially and economically uplift such marginalised people and enable them to better themselves.

However, it should be noted that the Arts Facility will not only focus on the underprivileged as its doors will be open to wider audience - the residents and users of the Pretoria CBD. These people will also be able to participate in the educational workshops. They may also develop their artistic inclinations and/or contribute to their skills development.

The promotion of local artists within the creativity facility is also desired. The facility will offer artists a socially cohesive and economically viable environment, where they can simultaneously educate a wider audience on art.

1.7. RESEARCH METHODOLOGY

Methods employed for the dissertation:

- Framework study
  (This will be explored in Chapter 5, Part 1).
- Site Analysis Study
  (This will be explored in Chapter 5, Part 2).
- Interviews with artists and art curators. The contribution from art curators and artists is required to gain an understanding of the South African art scene (This will be available in the Addendum.)
- Local statistics from Statistics South Africa
- Research and Theory papers.
  (This will be explored in Chapters 2–3.)

Papers that deal with sociology, culture and art offer an understanding of the current South African art culture and contribute to the project's design outcome. The theoretical study of the *Derivé* and the *Flâneur* (Chapter 3) will be explored. This will inform the design approach for the project.

- Precedent studies
  (This will be explored in Chapter 4.)

Studying South African and international precedent studies of a similar nature are important so as to foster an understanding of the requirements of programmes of an artistic nature. it is laso important to understand their approach to the public realm.

- Requirements of the Client

The programmes offered to the users of the TFL, SCA and the Potter's House will inform the proposal.

chapter 2
REVIEW + REASONING

2.1. BACKGROUND AND RATIONALE

A building that facilitates creativity within the community and allows for the education, exposure and the development of art skills is required to challenge the perception that art is exclusive (Lynch, 2006: 19–20). The arts facility will counter the traditional art gallery through educational and leisure programmes. These programmes will focus on the individual's exposure to art and the development and production of art.

2.2. TYPES OF VISUAL ART FORMS

Art can be defined or interpreted in multiple ways. However, the term "art" is generally understood as the visual arts. There is the traditional media: the fine arts, which is defined by painting, drawing and sculpture (Gule, 2010: 120; Stupples, 2009: 127). Fine arts have existed from ancient times. The medium of painting is perceived to be the most accessible in terms of understanding art (Belton, 2002: 8). Sculpture was explored by various ancient civilisations from the Egyptians to the Romans. Art installations are different to sculptures in the sense that they are "interactive", although it could be argued that people may not know how to interact with such installations because of the complexity of the artwork. New media emerged with the advent of technology in the twenty-first century. Photography is the oldest of the "new medias", although it was not included or exhibited in art gallery collections until the late twentieth century as it was perceived to be of a documentary rather than artistic nature (Gule, 2010: 125). Other new medias include the "...electronic arts – animation, video...film, television, [and] multi-media installations" (Stupples, 2009: 127). Such digital art has changed the way art is created, seen, perceived and accessed (Gule, 2010: 124). Art can now be accessed online instead of in an actual building. Public art is geared towards beautifying and defining city districts, while graffiti aligns itself to non-conformity and rebellion in an urban context.

The crafts are defined by the skilled creation of objects that are functional yet beautiful. Examples of craft art are ceramics, textiles, fashion design and jewellery (Stupples, 2009: 127).

2.3. ROLE OF ART IN SOCIETY

Art has multiple functions in society. It is not only an aesthetic or "beautifying" object, but may also serve as an expression of an individual's or a society's identity, culture and civilisation (Belton 2002: 9). Indeed, intentionally or not, art often reflects historical moments in time and reflects specific philosophical and political issues or aspects of the zeitgeist (Ref. to Fig. 2.1.).

Art can educate viewers on certain topics and values on both a personal or societal level (Ref. to Fig. 3.) (Benjamin, 1935: III; Belton 2002: 9). Art can encourage intellectual stimulation and discussion owing to the content or the message of the artwork. In fact, storytelling (fact or fictional) is also often prevalent in artworks (Benjamin, 1935: III) (Ref. to Fig. 2.2.).

Art "embraces creativity as a method of communicating emotional content" (Manetsi & Meyer, 2007: 199) and may very well evoke an emotional response from the viewer (Ref. to Fig.2.3. & 2.4.). In fact art is often understood as having a cathartic purpose, and may serve as a form of healing or therapy (TLF, 2011d).

2.3.1. THE ROLE OF ART IN SOUTH AFRICA

In the past few decades art in South Africa has primarily served a political function, although there are a number of artists that created more subjective pieces linked to international art trends or movements (Ref. to Fig. 2.8. & 2.9.). During apartheid, resistance art in South Africa challenged the regime and attempted to educate and politicise the black masses and white minority about apartheid (Crampton, 2003: 225) (Ref. to Fig. 2.5. & 2.6.). In democratic South Africa, artwork satirising both apartheid and post-apartheid South African society and culture exists alongside decorative or narrative art (Gule, 2010: 125). (Ref. to Fig. 2.7. & 2.10.).

2.4. THE POSITION OF ART IN CURRENT DAY SOUTH AFRICA

At the National Consultative Summit on the Cultural and Creative Industry on 14 April 2011, at the Newtown Cultural Precinct in Johannesburg, a strategy (known as the New Growth Plan) to strengthen and outline the role of arts and culture was presented by Paul Mashatile, the Minister of Arts and Culture (Department of Arts and Culture, 2011a). In the address he noted that key to South Africa's developmental needs is the upgrading, growth and expansion of the arts and culture sector to facilitate job creation. Indeed, the Ministry hopes to establish a series of arts, culture and heritage programmes that will allow historically disadvantaged individuals to make a sustainable income to benefit both themselves and their communities (Department of Arts and Culture, 2011a).

However, the Ministry's initiative is framed not only as an economic project but as a means of contributing

Fig.2.1. Andy Warhol (1928-1987). Marilyn. 1967. Screen print on paper. This artwork explores the mass consumerism and popular culture of America. It comments on social culture, as depicted by Marilyn Monroe, the famous actress who committed suicide. It essentially packages the artwork (and even her death) like a consumer item, depersonalising it for "easy consumption" (Admin,2011)
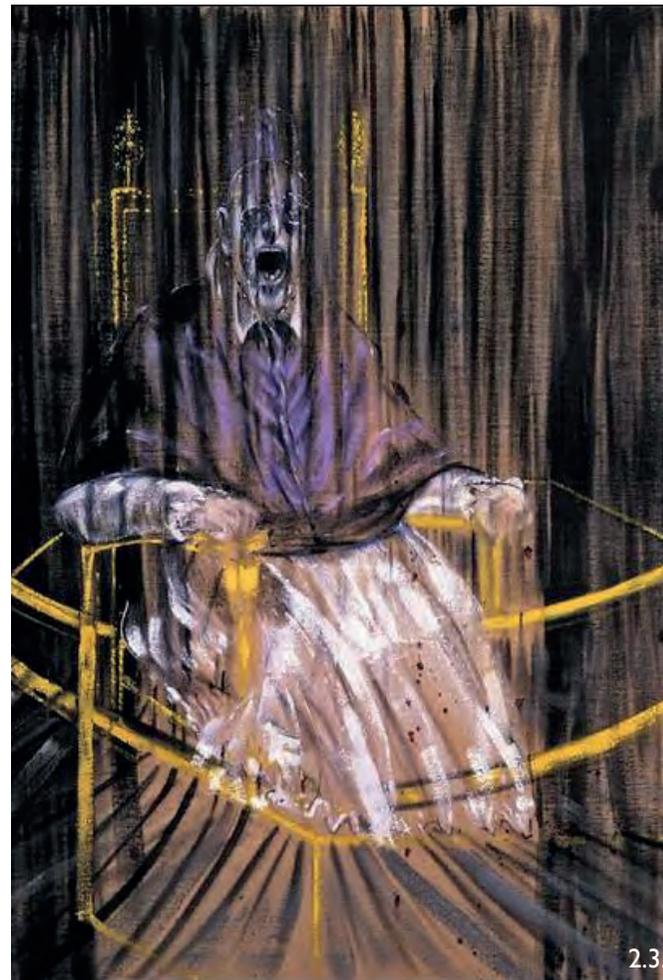
Fig.2.2. Michelangelo Merisi da Caravaggio (1571-1610). Doubting Thomas. 1599. Oil on Canvas. The painting depicts the story of Jesus after the Crucifixion, with a disbelieving St. Thomas checking Jesus' wounds for verification (Phaidon, 2000: 81).

Fig.2.3. Francis Bacon (1909-1992). Study after Velazquez's Portrait of Pope Innocent X. 1953. Oil on canvas. This painting depicts a tortured human figure, evoking emotions of horror and shock from the viewer (Phaidon, 2000:23).

Fig. 2.4. Claude Monet (1840-1926). WaterLily Pond. 1899. Oil on canvas. This artwork falls under the Impressionism movement, where colour, light and natural scenes were explored. Monet was captivated by this scene's beauty, and would paint this soothing image repetitively Phaidon, 2000: 322).

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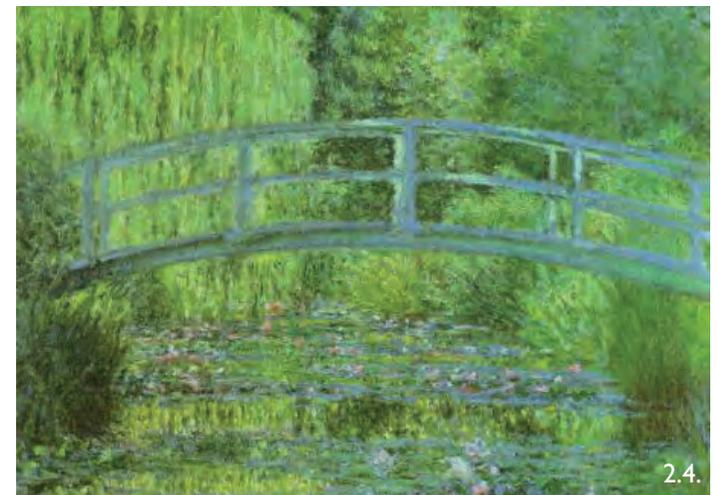
Fig. 2.5. Jane Alexander's The Butcher Boys (1985/6) (Crampton, 2003: 228). This work was done in protest of Apartheid atrocities that were committed, reflecting on the political and social zeitgeist of the time.

Fig. 2.6. Helen Sebidi. The Hope is Twisted. 1991/2. Pastel. The artwork comments on the hardships brought on by the past and Apartheid, and the challenges such hardships bring with hope. (Artthrob, 1998-2010)

Fig. 2.7. Conrad Botha's Valley of Death. 2009. Lithograph. (Brodie/Stevenson, 2009). Botha comments on many controversial South African issues in his artworks, from sexism, politics to societal values.

Fig. 2.8. Gerard Sekoto. Yellow Houses: a street in Sophiatown. 1940. Oil on board (Art.co.za, n.d.) Sekoto explored everyday Township scenes (Gule in Carman, 2010: 122), people and portraiture with bright colours and strong brushstrokes.

Fig. 2.9. Maggie Laubser's Cat and Japonicas. 1936. Oil on board (Artthrob, 1998–2010).

Fig. 2.10. Dylan Lewis sculpture. 2009. Bronze. (Author, 2010). Exploration of form, bodies and movement.

to "national healing, national dialogue, reconciliation, nation building, social cohesion and inclusive citizenship" (Department of Arts and Culture, 2011b). In this sense the establishment of an arts and culture industry is a demanding project that seeks to play an important role in the current democratic project. Instead of merely promoting an arts and crafts sector, the Ministry hopes to develop aspects of culture (such as literature, the visual arts and film) that speak to and lend themselves to complex philosophical thought and interrogate notions of identity, history and aesthetics.

The Ministry has also embarked upon the display of public art. Public art is meant to enliven the city's built environment, support public ownership and define districts within the city. It further encourages a public dialogue with art. Johannesburg's Braamfontein District has incorporated public art sculptures in the form of steel trees to define the area, allow interactivity between pedestrians and add beauty to the city (Dlamini, 2009) (Ref. to Fig. 2.11. & 2.12).

The newly introduced Rea Vaya Bus Stations for the Bus Rapid Transit (BRT) system in Johannesburg have also incorporated artworks into their structures as part of the Johannesburg Development Agency's (JDA) initiative on improving the public urban environment (Ref. to Fig. 2.13.) (Naidoo, 2009). The intention was to create "... eye-catching public artworks that celebrate the city's heritage [and identity]... [and] create a unique experience at each station" (Naidoo, 2009) for its users.

Fig. 2.11. & 2.12. Public art in Braamfontein, Johannesburg (Author, 2011).

Fig. 2.13. Rea Vaya Bus Stations with the artworks on the glass wall panels (Naidoo, 2009).


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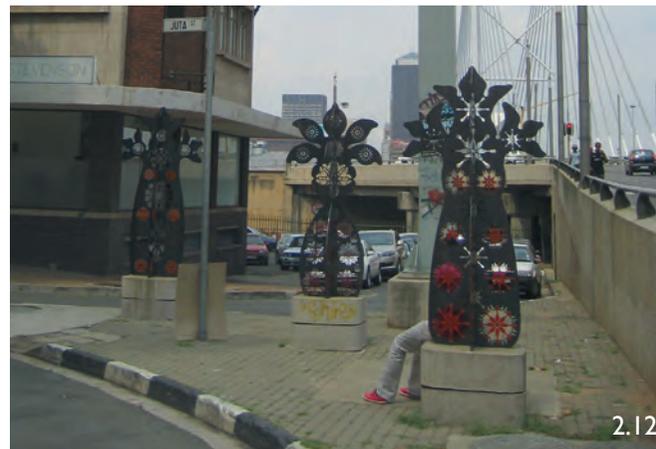
2.4.1. THE ECONOMIC VALUE OF ART IN CURRENT DAY SOUTH AFRICA

The Visual Arts sector currently contributes approximately R 2 billion to the country's Gross Domestic Product (GDP), providing jobs for 17 700 people (South Africa, 2011b: 18), even if it employs only four percent of the arts and culture industry (Ref. to Fig. 2.13) (Department of Arts and Culture, 2011c: 20). In comparison to the Cultural and Heritage Tourism sector, which employs the most at 26 percent (Ref. to Fig. 2.14.) (Department of Arts and Culture, 2011c: 20), it is clear that the Visual Arts industry needs to grow more (Department of Arts and Culture, 2011c: 21).

According to the Department of Trade and Industry, the Craft sector creates jobs for approximately 38 000 people through an estimated 7 000 small enterprises, contributing R1, 1 billion to the country's revenue (Department of Arts and Culture, 2011c: 18). Such industries have grown significantly in the last few years, and continue to do so owing to tourism and government initiatives (Department of Arts and Culture, 2011c: 18). Overall, the Arts and Culture sector in Gauteng contributes approximately R33 billion, employing over 182 000 people or 1, 9 percent of the population. This should be compared with the mining sector's 2, 5 percent and the 1, 8 percent of the agriculture and foresting industries (Department of Arts and Culture, 2011c: 20). From the statistics provided, it can be deduced that the arts and culture sector is a significant contributor to the country's economy.

Analysing the demographics provided by Statistics South Africa IN 2011 for the CBD of Pretoria, it is clear that a large percentage of working age people fall under the "unemployed" or the "not economically active" category (Philippou, 2011) (Ref. to Fig. 2.15.). The majority of people that live and work in the city are between the
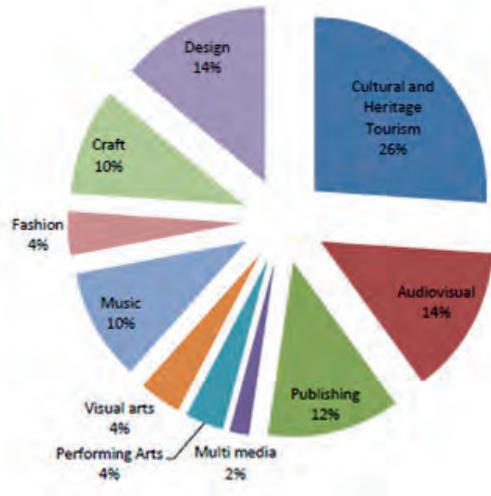
EMPLOYMENT DISTRIBUTION IN ARTS INDUSTRY

Fig. 2.14. The distribution of employment by sector in the arts industry (Department of Arts and Culture, 2011c: 20).
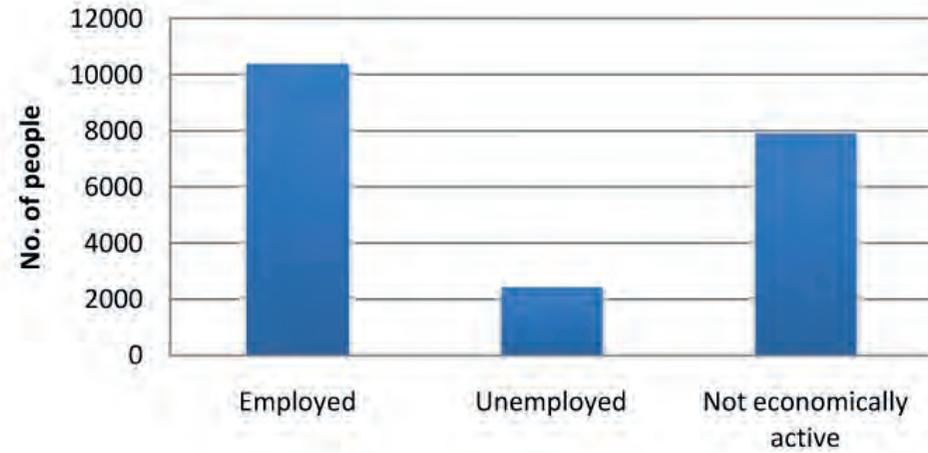

EMPLOYMENT STATUS IN SA

Fig. 2.15. Employment status of working age South Africans provided by Statistics South Africa (Philippou, 2011).
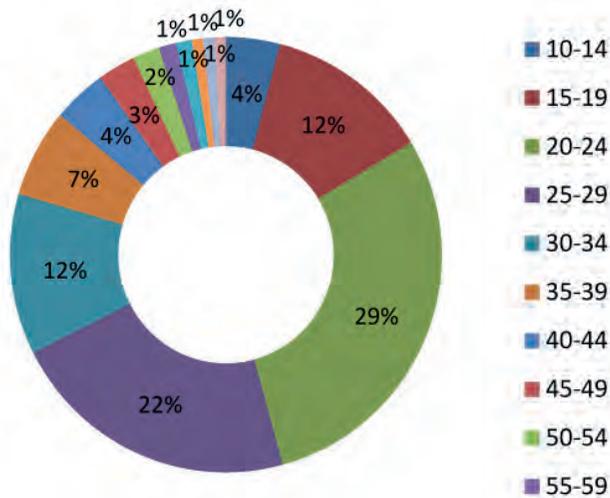
AGE IN PTA CBD

Fig. 2.16. Age distribution of people living in Pretoria CBD provided by Statistics South Africa (Philippou, 2011).
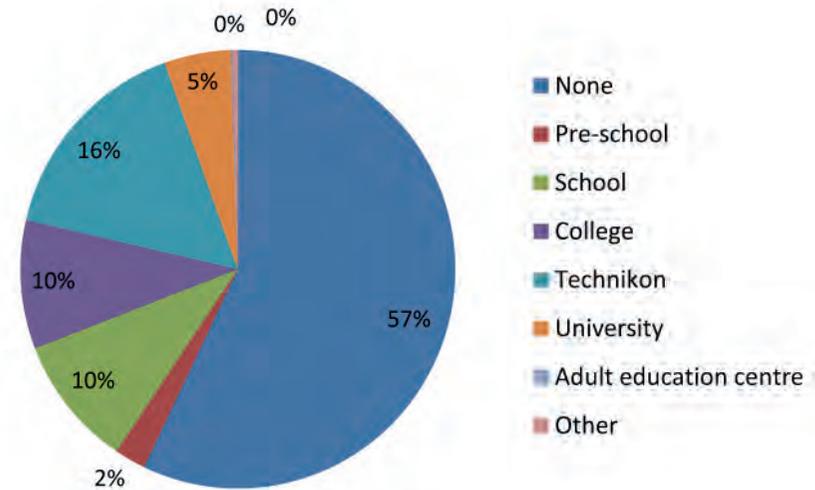
SCHOOL ATTENDANCE

Fig. 2.17. School attendance of people living in Pretoria CBD provided by Statistics South Africa (Philippou, 2011).

ages of 15–39 (Philippou, 2011) (Ref. to Fig. 2.16.), with 57percent of the CBD's population not having attended any form of schooling (Philippou, 2011) (Ref. to Fig. 2.17.). The job generation, skills development and arts education aims of the New Growth Plan can be fulfilled in one building. An arts facility that caters for the visual arts (drawing, painting, photography) and crafts (sculpture, bead classes, pottery) will positively contribute to society and the economy by creating job opportunities and developing skills for South Africans. This will encourage an arts culture that positively enables both artists and unskilled people. Considering that the School of Creative Arts is lacking a visual arts programme and intends on incorporating a visual arts and crafts programme into the school, a building of this nature is an important addition to Pretoria.

2.5. TERMINOLOGY: ART MUSEUMS VERSUS ART GALLERIES

The terms "museum" and "gallery" are often used interchangeably and thus need to be defined and clarified for the dissertation concerned. Whereas the Concise Oxford English Dictionary defines a museum as "a building in which objects of historical, scientific, artistic, or cultural interest are stored and exhibited" (2002: 939), a gallery is defined as "a room or building for the display or sale of works of art" (2002: 580). In both cases, art is exhibited, although the museum does not attach itself to a commercial element as an art gallery would. The Pretoria Art Museum (PAM) collects and exhibits art, specifically using the term "museum" to distance itself from a gallery's commercial ventures of selling art (Pretoria Art Museum, 2000: 8). Art galleries and museums will be analysed in the argument as both exhibit artworks and offer an informal education.

2.5.1. MUSEUMS AND GALLERIES IN SOUTH AFRICA

The first South African Art Museum was built in the early 1900s to represent colonial superiority and governance over the "uncivilised" masses (Crampton, 2003: 218, 221). South African public and national art galleries and museums showcased and supported international artists to suggest a relationship between South Africa and the Western world (Manetsi & Meyer, 2007: 193). Once South Africa became a republic in 1961, the state encouraged the acquisition of South African artworks for the public museums, although black artists were usually overlooked (Crampton, 2003: 223). Such actions created a schism between the general black public and the museums (Crampton, 2003: 225).

In post-apartheid South Africa, museums face the challenge of being democratic institutions which need to "…display a new unified [and democratic] South African Identity" (Crampton, 2003: 226), encouraging "nation-building" (Crampton, 2003: 219). Their purpose is to holistically represent the political and cultural shifts in South Africa, allowing access to all South Africans (Crampton, 2003: 227). Apart from these good intentions, art galleries and museums still alienate the black South African population as misconceptions still exist for these museums (Hall in Hooper-Greenhill, 1995: 180).

2.5.2. ACCESS TO MUSEUMS DURING APARTHEID

Formerly disadvantaged communities do not usually frequent art museums. Part of the reason that disadvantaged communities do not attend museums is because they are associated with colonial or apartheid rule. Indeed, South African museums are "a legacy of the British colonial era, and are by their very origin a western Eurocentric concept" (Hall, 1995: 176). Many South African museums and galleries were built in the nineteenth century style of "Victorian palace[s] with over-impressive facades" (Erasmus, 1973:203) suggestive of white superiority (Hall, 1995: 176). These "Western temple" gallery designs are perceived by formerly disadvantaged communities to be inaccessible, intimidating and unwelcoming (Lynch, 2006: 21; Stupples, 2009: 134-5). In fact, Bongi Dhlomo (the Johannesburg Art Gallery's (JAG) first black committee member) notes of JAG during the apartheid era: "[t]he setting of the displays, the distinguished schools of art production – it was all overwhelming and intimidating" (Carman, 2010: 15).

Before the breakdown of apartheid in 1994, British and European art was predominately exhibited to emphasise South Africa's role within the British Empire and to set the identity of "civilized" white settlers in opposition to the "uncivilized" indigenous black people (Crampton, 2003: 222, 223; Gule, 2010: 122). Displays purposefully projected the government's racist ideology on its citizens (Crampton, 2003: 221) and did not wholly represent South African artists or the nation appropriately. South African traditional art was often collected and exhibited at natural history museums because it was seen to have "ethnographic" rather than artistic value (Leibhammer, 2010: 83). Western art was only housed in art galleries and museums (Crampton, 2003: 224; Leibhammer, 2010: 83). This separation served to emphasise the division between the "uncivilized" and the "civilized". As a consequence, the black population did not identify with the collections presented at art museums (Carman & Lissoos, 2010: 46) and did not frequent them (Hall, 1995: 180). As a consequence, black visitors still view museums with a level of suspicion (Hall, 1995: 180; Lynch, 2006: 20). It is clear that the white population were free to visit such institutions, whereas non-whites were restricted in their access to such art institutions, much like the lower

classes in Europe when museums first opened (McLean, 1997:11). According to JAG's publication <u>1910-2010 One Hundred Years of Collecting: The Johannesburg Art Gallery</u> art students of all races were allowed access to the gallery by JAG's director, Anton Hendriks, who worked for JAG from 1937 to the early 1960s, whereas access to other galleries such as the Africana Museum (today Museum Africa) was altogether denied (Carman & Lissoos, 2010: 45). However, another source states that the JAG was "until the 1980s not open to blacks unless chaperoned by a white person" (Peffer, 2009: 195). Therefore, there are historical reasons linked to the black population not visiting art institutions today.

The JAG only selected its first black committee member (Bongi Dhlomo) in 1992 (Murray, 2010: 15) and created the position for an African Art Curator between 1991–2 (Dhlomo, 2010: 36). This shows how late the transformation of museums occurred - during the interregnum to South Africa's democracy.

2.6. BLACK ARTISTS DURING APARTHEID

Although art in South Africa is currently thriving, it should be noted that black artists in South Africa were not encouraged or well-supported before South Africa's democratisation in 1994 (Manetsi & Meyer, 2007: 193). During apartheid black artists in South Africa were usually "…unrecognized, underrated and neglected" (Carman, 2010: 189). Although black artists were strongly supported by universities and commercial and private galleries, they were, to some extent, excluded by the national art museums and galleries (Crampton, 2003: 223–224). National galleries preferred to focus on European and Western artists, which reflected the country's colonial links (Carman & Lissoos, 2010: 46; Crampton, 2003: 221–223; Manetsi & Meyer, 2007: 193). Furthermore, the apartheid government intended

on asserting their white superiority over the black majority (Crampton, 2003: 223). This neglect of South African black artists was evident with the JAG: it bought an artwork by a black artist, Gerard Sekoto (1913-1993), for the first time in 1940. The next purchase of an artwork by a black artist was only in the 1970s (Carman & Lissoos, 2010: 46; Crampton, 2003: 223-224; Manetsi & Meyer, 2007: 193). The Durban Art Gallery was the only national gallery that supported, collected and exhibited black artists throughout the apartheid years (Crampton, 2003: 224; Manetsi & Meyer, 2007: 193). It was only in the late 1980s that artworks by black artists emerged in public art galleries (Crampton, 2003: 224). In Johannesburg some of the first exhibitions by black artists were held at various galleries where black artists started to contribute and impact the arts scene (Leibhammer, 2010: 83, 84; Manetsi & Meyer, 2007: 194). With the transition to democracy occurring in 1994, the promotion of black artists in national institutions was no longer an issue. However, the promotion of black artists and a black viewing audience is still currently limited and needs development.

Furthermore, major black artists (such as Helen Sebidi) were often exiled because of their art, or died young owing to apartheid atrocities or ill health (Gule, 2010: 123; Manetsi & Meyer, 2007: 194). These factors resulted in local South Africans being unfamiliar with these artists as their impact was small locally (Manetsi & Meyer, 2007:

Fig. 2.18. Ernest Mancoba. Bantu Madonna. 1929. Yellowwood (Carman, 2010: 135).

194). Gerard Sekoto, for example, received a sponsorship which allowed him to emigrate to Paris in 1947 (Berman, 1970: 268-270; Gule, 2010: 122). He never returned, carrying on his career overseas – not without difficulties (Berman, 1970: 268-270). Another prominent black artist, Ernest Mancoba (1904-2002) (Ref. to Fig. 2.18) left South Africa in 1938 and lived in Paris and Denmark having joined the anti-establishment group "Cobra". This group, whose name is derived from the names of the cities Copenhagen, Brussels and Amsterdam focused on "…giving greater prominence to art from sites that were, at the time, peripheral to the major art centres in France, Germany and England" (Gule, 2010: 122).

Art education amongst the older black generations proved problematic. The apartheid government enforced the Bantu Education Act of 1953, which limited and denied black students the right to an art education in high school (Manetsi & Meyer, 2007: 193). Such pupils had to explore art and art education outside of school at private community art centres or individually (Manetsi & Meyer, 2007: 193). Many of the community art centres were often located in the major cities in South Africa such as Johannesburg, Durban and Cape Town (Dhlomo, 2010: 36). The Polly Street Art Centre in Johannesburg was one such centre which was greatly influential in advancing (many significant) black artists. The Johannesburg Art Foundation – formerly known as the Bill Ainslie Art Studios (1971–1981) – established by the artist Bill Ainslie (1934–89), was another important school. It trained and influenced both white and black artists such as Helen Sebidi (Gule, 2010:123; Peffer, 2009: 67, 133, 136–137). From the 1970s independent art schools emerged, such as the Federated Union of Black Artists (FUBA) in Johannesburg that offered black art students the opportunity to a decent and formal education –even university education (Gule, 2010: 124; Peffer, 2009: 139). It should be noted that some of the institutions were quite financially poor, hindering

the development and exploration of art and various art mediums for many aspiring and practising artists (Gule, 2010: 122). It was only in the late 1980s through international support that art production workshops for black artists gave them the full opportunities and the materials to explore (Dhlomo, 2010: 36; Peffer, 2009: 131). Art education was finally made accessible to all in 1990 (Manetsi & Meyer, 2007: 193), although the absence of an art appreciation culture is still evident in the older generations.

2.6.1. CURRENT CHALLENGES FOR BLACK ARTISTS IN SOUTH AFRICA

Although the art scene in South Africa is very active it does have its drawbacks which discourage artists from entering the creative industry (Hannelie du Plessis, personal communication, 26 May 2011). South African artists believe that art is not supported by the native inhabitants. A painter from the Eastern Cape explains that "… [M]any people in our societies do not know art and so it makes it difficult for us have followers" (Manetsi & Meyer, 2007: 196). Formerly disenfranchised communities in South Africa are often "unaware" (Murray, 2010: 15) of the arts scene. This lack of artistic education results in art and the art sector often being misunderstood, misperceived and underappreciated (Manetsi & Meyer, 2007: 196). This can be attributed to black students being denied the right to an arts education during apartheid (Manetsi & Meyer, 2007: 193).

South African artists suffer a lack of financial support from the arts community and from the South African masses (Manetsi & Meyer, 2007: 191, 196). Many artists interviewed complained of being taken advantage of by their buyers, being forced to sell their artworks at a reduced price or being forced to conform to a specific art genre in order to make a living, and not making a profit (Crampton, 2003: 224; Manetsi & Meyer, 2007: 198; Peffer, 2009: 195). Art galleries were criticised for charging high fees to exhibit artworks (Manetsi & Meyer, 2007: 198). The lack of financial security has been a common worldwide problem for artists throughout the ages.

South African artists acknowledge that the "…urban centres such as Cape Town and Johannesburg provide the possibility of sustainable income for many people" (Manetsi & Meyer, 2007: 196), which is attributed to the fact that the city has greater financial opportunities in comparison to the townships (Manetsi & Meyer, 2007:198). The commercial and arts sectors therefore need to work alongside each other to allow for economic and creative viability. Furthermore, arts education should be further encouraged to allow for society to support artists and the creative industry.

2.7. ESTABLISHING RELATIONSHIPS BETWEEN COMMUNITIES AND ART INSTITUTIONS

Currently, there is still a perceived class distinction that galleries only cater for the upper classes (Erasmus in Harmsen, 1973:198). It should be acknowledged that institutions, such as JAG, have seen a change in its audience demographic over the last few years. A small percentage of young educated black visitors now frequent the gallery (Dhlomo, 2010: 37). This indicates positive change in post-apartheid South Africa (Dhlomo, 2010: 37).

Art museums and galleries should acknowledge that they are "…not above… [the] community but are of it "(Hall, 1995: 185). It is clear that the staff at galleries and museums need to find ways to make art more accessible to the working classes. Art curators and people who are involved in the arts scene have a social responsibility, regardless of their social and economic background, to involve and educate the public on art. Such individuals should realise that such places need to communicate to the general public on a more personal level in a variety of ways. Encouraging public participation through community-orientated and diversified programmes is necessary to achieve this outcome.

Cultural influences and social status contribute to the individual's image or perception of cultural institutions (Merriman, 1991:77). Art is strongly related to one's social background or formal education (Bourdieu and Darbel, 1991 in Merriman, 1991:78). Families orientated towards a cultural education influence a child to appreciate art and culture and encourage them to visit art galleries (Merriman, 1991: 79). The South African artist Willem Boshoff (1951–present) believes that "[m]ost frequenters of art galleries are artists, art critics and art students, who are 'visually aware/literate' because they have received special training in visual appreciation" (2007: 74). Boshoff suggests that the majority of frequenters are educated in or knowledgeable on art.

From the research, it is evident that the lack of art knowledge in previously disadvantaged communities in South Africa needs to be addressed. If an uneducated viewer is unfamiliar with the artwork viewed, his inability to interpret the artwork will lead to feelings of exclusion (Bourdieu and Darbel, 1991 in Merriman, 1991:81). Such lack of access will purposely discourage an individual from visiting such institutions as it is perceived to be a wasteful activity (Merriman, 1991: 91).

The incorporation of educational programmes, such as workshops and talks, are important to foster an understanding of art. The public and the local communities should also become involved with art institutions and centres and contribute to exhibitions so that they

become acquainted with art and learn to appreciate it (Merriman, 1991 in McLean, 1997: 76). Allowing and enabling the community to produce their own artworks would contribute significantly in the appreciation and education of art.

At the same time, the support of local artists is important. Such support increases community participation, awareness and involvement and offer long-term benefits that include social and economic empowerment (McLean, 1997: 79). Furthermore, influences from local artists' community background are often evident in their artworks (Manetsi & Meyer, 2007: 192). This allows community members to relate to and identify with the subject matter in the art, thereby cultivating and encouraging an appreciation of art.

2.8. THE ACCESSIBILITY OF VARIOUS TYPES OF ART

The art selected to be exhibited is important because it needs to "communicate" with and relate to the audience. Indeed, certain art movements or artworks that intentionally aim at being inaccessible to a large number of viewers is certainly inappropriate to the project where the primary emphasis is on familiarising individuals with art.

Artworks should be exhibited in the creativity facility that allow for easy understanding for its viewers. The content and subject matter of certain art movements allow for this recognition (Ref. to Fig. 2.22). Pop Art is one such movement that is easily identifiable to its viewers. Pop-artist Andy Warhol created art that was inspired from popular culture and mass-produced items in the supermarkets, such as food tins (Ref. to Fig. 2.19.) Street art or graffiti is targeted towards the masses and often speaks out against institutional conformity. Such

"low" or populist art appeals to a wide spectrum of people owing to its non-elitist character (Ref. to Fig. 2.20.) (McLean, 1997: 17).

Art installations often encourage interaction with the people who encounter it, as is the case with The Gates, Project for Central Park (1979-2005) in New York, by the artists Christo and Jean-Claude (Ref. to Fig. 2.21. 2.22. & 2.23). The installation is a covered walkway of "saffron fabric" panels(Jodidio, 2005: 56) that mould the spaces that the pedestrians follow, thereby actively engaging and involving them. Such art movements and approaches can help demystify art and attract an audience.

2.9. ARCHITECTURE, ARCHITECTURAL PROGRAMMING, GALLERY IMAGE + INTERNAL DISPLAYS

The neoclassical style of JAG (Ref. to Fig. 24. & 25.) and the South African National Gallery (SANG) in Cape Town are clear examples of pro-colonial philosophies (Crampton, 2003: 218, 221, 223; Erasmus in Harmsen, 1973: 203). Currently there are attempts to integrate JAG with its surrounding context – Joubert park (Dhlomo, 201: 37). Integrating JAG with the park will help reconnect it to the city. The Pretoria Art Museum (PAM) (1964), located outside the city centre in suburban Arcadia, is the only contemporary public art museum designed in South Africa (Erasmus, 1973: 204). The museum was built to house the city council's existing collection, which was previously exhibited in Pretoria's City Hall, and designed by the architectural firms W.G. McIntish and Burg, Lodge and Burg in the International Style (Pretoria Art Museum, 2000: 5, 8). Much like JAG and SANG, PAM is a modernist temple (Ref. to Fig. 26. & 27.). It exists within a public park but appears out of place and clinical in this context. It is a good example of the inaccessible character of South African art institutions and their

architectural styles.

It is crucial to note that the museum's presence in Africa is compromised if architects are unable to create an "… authentic African approach" (Hall, 1995: 176). Indeed, existing "…historical monument[s]" in South Africa (Erasmus in Harmsen, 1973:203) are "too inward-looking and oblivious" (Hall, 1995: 178) and offer outdated and inadequate gallery spaces and displays. It is realised that a greater communication with the South African populace through the architecture is thus necessary.

A gallery's internal displays and layout can contribute to the overall impression of the institution, with many galleries designed in the "…white cube gallery" style (Stupples, 2009:127). Although a gallery's primary function is for the public to learn, enjoy and be enlightened by the displays and spaces, gallery visitors often feel bored and unstimulated (McLean, 1997: 23). Musuem visitors complain that museum exhibitions and marketing is dull and staff are intimidating and unwelcoming (Merriman, 1991:65, 67). Furthermore, the unwelcoming atmosphere that exists in many galleries and museums has resulted in many people feeling alienated in such environments (Lynch, 2006: 21).

Therefore, a gallery that communicates with its audience is necessary. This can be achieved through the creation of a mixed-use programme, introducing educational and leisure elements and de-formalising the architectural style of the gallery building. The overall atmosphere needs to be welcoming and participative. It is important to allow visitors to identify with the artworks, leaving them with something that is valuable to their own interpretation (McLean, 1997: 82). This can be encouraged in a variety of ways: through the use of art installations, mixed-media (McLean, 1997: 82) and audio-visual media(e.g. videos). Artworks should also be touched. Displays that appeal to a variety of senses allow the user to understand and

2.19.

2.20.

2.21.

2.22.

Fig. 2.19. Andy Warhol. Campbell's Soup Cans. 1962. Silk screen on canvas. (Author, 2009).

Fig. 2.20. Street art or Graffiti. Newtown, Johannesburg. (Author, 2010).

Fig. 2.21. 2.22. & 2.23. Christo and Jeanne-Claude. The Gates, Project for Central Park (1979–2005) (Christo, 2011).

2.23.

interact with the exhibits on a more personal level. The exhibition spaces of the Community Creativity Facility should engage more positively with the public.

South African museums and galleries have to reinvent and de-formalise themselves (Erasmus in Harmsen, 1973: 198) and distance themselves from the negative perception that they are sacral institutional temples for the upper classes (Stupples, 2009: 133). This can be achieved by the diversification of a programme that will assist in a more accessible interface between the public, the facility and art. Museums and galleries have to market themselves as a place for entertainment and leisure (Stupples, 2009: 133) so that they can encourage a greater dialogue with society. Leisure activities enjoyed by most people are often of an educational nature and include participation and interaction with people on an informal level (Hood, 1983 in Merriman, 1991: 76). Therefore, leisure programmes with an educational element and vice versa should be approached in the design. This will enhance the experience of the user in the facility.

The commercialisation of museums and galleries (McLean, 1997: 25) can "democratise" them and allow them greater accessibility to a wider audience as it neutralises their image in line with popular culture trends(McLean, 1997: 25; Stupples, 2009: 133).

Contemporary institutions have opted for various methods to attract a variety of classes. A mixed-use programme ensured that the ICA in Boston was able to successfully combine an active public building with an intimate and personal art gallery (Chami, 2009). The building, which can accommodate multiple activities and programmes, such as lectures, art courses and city tours, encourages a large variety of people to "interact" with each other (Institute of Contemporary Art/Boston, n.d.e). Commercial and leisure activities such as a restaurant

2.24.

2.25.

2.26.

2.27.

Fig. 2.24. The JAG building, in the neoclassical style, is in the foreground of the photograph. (Carman, 2010: 25).

Fig. 2.25. The interior of JAG indicates an ornate and colonial architectural style (Carman, 2010: 25).

Fig. 2.26. The International style PAM is located within a park. (Author, 2011).

Fig. 2.27. The clinical interior of the PAM speaks of the international style (Author, 2011).

and social event facilities have also been introduced. The ICA also offers memberships. These memberships have benefits – reduced entrance costs and exclusive access to events (Institute of Contemporary Art/Boston, n.d.e). South African art galleries, such as Circa on Jellicoe, located in Johannesburg, host lectures and social events in order to attract a larger audience (Circa on Jellicoe, n.d.) (Ref. to Fig.28.).

2.28.

Fig.2.28. The Paco Robanne "Lady Million" Perfume launch at Circa on Jellicoe (Circa on Jellicoe, n.d.).

2.10. LOCATION AND ACCESSIBILTY

It has been realised that the location and the accessibility of art institutions impact on public attendance (Erasmus in Harmsen, 1973: 200). Easy access to public transport to and from the gallery is desirable (Erasmus in Harmsen, 1973: 200). Public transport reduces travelling costs for visitors. Institutions lining street edges with good visual accessibility also attract visitors as do building façades that show or suggest the building's programme (Erasmus in Harmsen, 1973: 200). It is thus important to find a site that can respond to these needs successfully and to allow

for a building that is welcoming and visually accessible. A site in the Pretoria CBD is desired as it is believed that all the above "guidelines" are readily available in the CBD.

2.12. URBANISATION AND URBAN REGENERATION

Choosing a site within the city, an urban environment, has further benefits apart from offering good public transport. Both the United Nations Population Division and the CIA World Factbook, estimate that by 2025 the world could have 27 megacities with over ten million inhabitants (Gore, 2009: 234). Considering that the world's population has quadrupled in the last hundred years (U.S. Census Bureau, 2004: 1), and that more than fifty percent of the world's population currently live in cities (United Nations, 2004: 107), effective urbanisation solutions is an important issue that needs to be addressed.

The African urban population is further expected to increase within the next twenty years by a hundred percent (Gore, 2009:230). South Africa's urban population is already sitting at just over fifty percent (Njoh, 2003: 170). Pretoria is second after Johannesburg in receiving the greatest amount of migrant workers looking for jobs (Cox, Hemson & Todes, 2005: 8). Migrants believe, often rightly so, that cities offer better access to job opportunities and other services such as education, healthcare and transport (Njoh, 2003: 168, 172-3).

Although Pretoria is the second most frequently chosen city for job opportunities by migrant workers, Pretoria's inner city spaces have not been utilised effectively. With many buildings standing vacant (du Toit, 2009: 3-4) and many open sites serving as waste landscapes, Pretoria is just one of many cities that have been affected by urban sprawl and decentralisation, having partially

lost its "dense urban form" (Waldheim, 2006: 15) and activity. However, as the urban population grows, waste landscapes can now be used to address the populations' living needs (Berger, 2006: 199).

The theory of Landscape Urbanism argues that inner-city reactivation is necessary to encourage urban regeneration. Inner-city reactivation can be approached through the redevelopment of Brownfield sites. It reincorporates forgotten and overlooked waste landscapes back into the city, thereby containing urban sprawl (Berger,2006: 214). It allows for the introduction of functionality back into areas that were once deemed problematic. These areas can be reincorporated as "urban infrastructure" (Waldheim 2006: 39), bringing people back into the city (Shane,2006: 63). As businesses, services and recreational activities return to the city, a "live-work-play in the city" concept emerges. The city can offer many benefits (Shane, 2006:63) such as job creation and better access to various services and infrastructures to urban communities. The contained urban form of the city contributes to a more robust and lively city, allowing for the upliftment of urban communities. It is clear that growth of such "waste-scapes" need to be dealt with in an effective manner.

"Adaptive reuse" is a feasible solution for waste landscapes, whether it be open land or abandoned buildings. Adaptive reuses can re-imagine a neighbourhood and building, and ultimately develop its potential through creative and unique solutions. Owing to the fact that waste landscapes are unique in their processes and relationship with the city and its users (Corner,2006: 29), a sensitive design approach to the site can positively influence the site as well as its surrounding context.

The UN Centre for Human Settlements note the reclamation of post-industrial waste landscapes is also beneficial to the environment: Brownfield sites have

already been disturbed and therefore prevent the depletion and unnecessary consumption of Greenfield sites where fertile agricultural soil and natural resources are limited (2004: 275). The UN Centre for Human Settlements posit that the further benefit of developing a Brownfield site is that transport, infrastructure and development costs are considerably lower than on Greenfield sites outside the city, resulting in lower costs for city inhabitants, shorter travelling times and a lower carbon footprint (2004: 275). A compact urban form results in more affordable and efficient modes of transport, especially public transport. Cycling and walking are more easily accommodated within a compact city. The redevelopment of the city centre is a feasible and sustainable solution that uplifts the urban environment and the city's users.

A site within the CBD for the creativity facility would contribute to effective urbanisation. The needs of an arts facility is also well suited to what the CBD offers. (Further exploration of the area and the chosen site will be offered in Chapter 5).

2.13. CONCLUSION

It is evident that the arts and culture industry is important to South Africa's development. A creativity facility would contribute to the social, economic and cultural needs of South Africa. A creativity facility would also deal with the challenges existing in the South African arts scene. The facility should cater for both the artists and the community through various educational and commercial initiatives.

chapter 3
THEORETICAL DISCOURSE

3.1. INTRODUCTION

In this chapter the supplementary theories of the *Flâneur* and the *Blasé Attitude* will be explored alongside the primary theory of the *Derivé*. The *Derivé* is a theory concerned with making individuals active participants of their urban context. The *Flâneur* is an individual who strolls the city's streets to experience it. The *Flâneur* engages in an objective non-participative observation of the city's activities (Porter: 2004: 62-3; Tankard, 2004: 41). It should be noted that the *Derivé* is linked to the *Flâneur* (Porter: 2004: 62–3; Tankard, 2004: 41). How the city has impacted on its users and on society will be analysed in light of the *Derivé*. This will inform the design approach of the building.

3.2. THE INDUSTRIALISED CITY

The academic Lewis Mumford (1895–1990) was interested in the culture and architecture of cities and wrote extensively on these topics. Mumford's book The Culture of Cities discusses the emergence of the industrialised city. He noted how the mechanisation and industrialisation of cities in the 19th century resulted in new pressures, challenges and complexities in the growing urban societies (1938: 191). As the basic infrastructure of newly-developed cities was established, it was realised that for a well-developed society to materialise the social and cultural aspects of a city should be developed (Mumford, 1938: 482). Mumford argues that it is the responsibility of the city to educate and to uplift the urban individual and to instill human values. This would allow for the individual to contribute positively to the city (Mumford, 1938: 484).

The American architect Frank Lloyd Wright (1869–1959) believed that sensitive and socially-conscious architecture could positively influence a city's civilization and culture (1966: 112). He further believed that designing for man and not machines created personal and positive relationships between architecture, city spaces and man (Wright, 1966: 113).

Considering the speed of urban industrialisation, cities were not designed in the "spirit" of people. City users and dwellers became disillusioned and overwhelmed by the city's activities (Simmel, 1971: 329) and were not culturally or socially "elevated", as hoped for by Mumford and Wright. The city did not take on the responsibility to educate and uplift the urban individual.

The proposed building will allow city individuals the opportunity to educate and enable themselves positively within the city.

3.3. FLÂNEUR

Charles Baudelaire, the French poet, initially coined the French term the *Flâneur* (literally translated as "to stroll"). The theorist Walter Benjamin conceptually developed the theory to comment on urban socio-economic relations (Porter, 2004: 62–3). The *Flâneur* is a voyeuristic observer that experiences the city streets by walking or wandering (Tankard, 2004: 41; Porter, 2004: 62–3). Such observers are distanced from their urban surroundings as they do not participate - they are impartial (Porter, 2004: 63). Essentially, the *Flâneur* accommodates leisurely exploration of pedestrian environments or city streets (Porter, 2004: 63). The *Flânerie* is an unbiased and objective exercise that is used to contribute to the observer's understanding of the city's urban activities (Porter, 2004: 63).

The Flânerie can encourage a greater dialogue between the building and the city's everyday users who are not actively involved with the building. This can be approached through the spatial planning and the treatment of surface planes. Allowing for passers-by to wander or walk through public or pedestrianised spaces of the building will allow them to experience the building on a more intimate level. Creating architectural elements that allow for the city's users to observe the building's activities will facilitate in exposing people to art. Observing the city's activities around the site in an unbiased manner can also serve as an educational tool that can inform the design outcome of the project.

3.4. BLASÉ ATTITUDE

The *Flâneur* is closely related to the *blasé attitude*. Georg Simmel, the German sociologist, whose paper The Metropolis and the Mental Life (1903) criticises modern city life, states how a *blasé attitude* has emerged from the rise of the modern city (Simmel, 1971: 329).

The modern city is an aloof and overpowering environment (Simmel, 1971: 329). The individual's sensory nerves are so overwhelmed by the city's multiple sensory experiences, activities and constant change that the *blasé attitude* emerges as a coping mechanism for the individual (Simmel, 1971: 329).

However, the *blasé attitude* extends beyond merely a reaction to external stimuli, but also to the individual's response to objects. Objects are apathetically judged on the same level: they bear no "differences" (Simmel, 1971: 330). When distinguished, objects are assessed through their monetary worth: they are judged not by their uniqueness but by their perceived value (Simmel, 1971: 330).

In the dissertation the "indifferent" industrialised city and the *blasé attitude* will be challenged through the building design. The proposed building will jolt the urban individual out of the *blasé attitude* that does not

acknowledge the city's art. This *blasé attitude* needs to be confronted so that society can understand, appreciate and contribute to the arts scene.

3.5. DERIVÉ

The city is reconstructed as a site where freedom of choice in direction, experimentation and play could result in the liberation of the individual and society, creating the potential for the boundaries between politics, art and action to dissolve (Tankard, 2004: 41).

The *Derivé*, or "the drift", is a mapping technique in an urban context formulated by the Situationalists International (SI). Headed by Guy Debord (1931–1994), this anti-establishment "group" existed between 1957 – 1972 in Europe (Graafland, 2008: 12; Tankard, 2004: 41; Sadler, 1998: 1). The Situationalists were controversial as many of their beliefs and concepts challenged the academic and creative worlds of art and literature (Tankard, 2004: 41). Their ideas were unusual and non-conformist (Graafland, 2008: 12).

The mapping techniques related to the *Derivé* will not be explored as this dissertation is primarily concerned with the *Derivé*'s theory of individual active participation and exploration in an urban context. This participation does not necessarily speak to the spatial planning of the proposed arts facility. Instead the theory influences the building programme and its relationship to its urban context, the proposed site and the community. Debord envisioned the *Derivé* as involving planned but accidental encounters of "...organised spontaneity" (Sadler, 1998: 78). The individual does not enter the building by pure "chance".

The programme of the proposed building entices the observer or city user to become an active participant within the building and the urban context (Tankard, 2004: 41; Porter, 2004: 62-3) (thereby breaking down various psychological barriers to art as discussed in Chapter 2). In the public realm of the proposed creativity facility – on the ground floor – urban activities and encounters between the building and city user will be inevitable. The accidental encounters as argued by the *Derivé* will be introduced into the design primarily on the ground floor.

The *Derivé's* focus is on the "capitalist city" (Ref. to Fig. 3.1.) (Tankard, 2004: 41) and emphasises the importance of pedestrian and street activity and participation The Situationalists felt that modernist urban forms (and thus cities) contributed to banality and routine in people's lives (Sadler, 1998: 4, 94) and in this way acknowledged Simmel's disillusioned and overwhelmed city users with the *blasé attitude*. The Situationalists encouraged "... rereadings of the city" (Sadler, 1998: 98) by its users. Where the *Flâneur* is an objective non-participation of the city's processes (Tankard, 2004: 41, 62–3), the *Derivé* opposes and reacts against such an attitude. The *Derivé* attempts to reconnect the individual with the city (Ref. to Fig.3.2.). It aims to encourage and coerce the city user to become the controlling and active participant in a psycho-geographical context, (Graafland, 2008: 13; Porter, 2004: 63) through experimentation, participation and creativity (Tankard in Porter 2004: 41) thus "maximi[sing one's] freedom and potential" (Graafland, 2008: 12). The *Derivé* actively "interrogates…[and] engages with … the constructed landscape" (Tankard, 2004: 41).

It is important to note that whereas the *Flâneur* is a bourgeois activity, the *Derivé* is neither bourgeois nor proletariat, as its focus is on the pedestrian and the pedestrian's activity (McDonough, 1994: 73). However, the *Derivé* realises that the pedestrians, the working classes, are the everyday users of the city (McDonough, 1994: 73) and is therefore closely connected to politics

as it attempts to engage with the working classes (Graafland, 2007/8: 12).

Jane Jacobs (1916–2006), a journalist who explores the demise of American cities, discusses how streets and sidewalks are the most important elements within a city (1993: 37). Streets are inevitably the veins of activity and social culture, as people interact with one another and their context on a daily basis through them (Ref. to Fig. 3.3). The neighbourhoods, the building programmes, the users, the inhabitants and even the sense of security within an area can influence the atmosphere of the street culture, which can encourage or discourage public participation in the streets (Jacobs, 1993: 37). In all cities, the streets are the spaces for public engagement for city users and are the primary factor that impact public spaces. The streets thus accommodate the requirements of the *Derivé* adequately.

The theory ultimately allows for the city user to "... reappropriate...public space" resulting in the rediscovery of the user's and the city's "...fullness...richness, and its history" (McDonough, 1994: 77). Essentially, the Situationalists attempted to challenge the way the city is perceived and how it is "inhabited". They encourage encounters of unknown spaces and to appreciate the potential of such spaces (McDonough, 1994: 77).

The proposed creativity facility will seek to encourage an engagement with the public through the theory of the *Derivé* that essentially encourages the city user to become an engaged and active participant within their context (Porter 2004: 63). By employing the *Derivé*, experimentation and creativity is encouraged and reconnects the city and its users (Tankard, 2004: 41). The architecture will speak of this theory and will create a more accessible interface and relationship between art, the city, and the city users (Ref. to Fig. 3.4.). This will be explored further in Chapter 6 and Chapter 7.

3.1.

3.2.

3.3.

3.4.
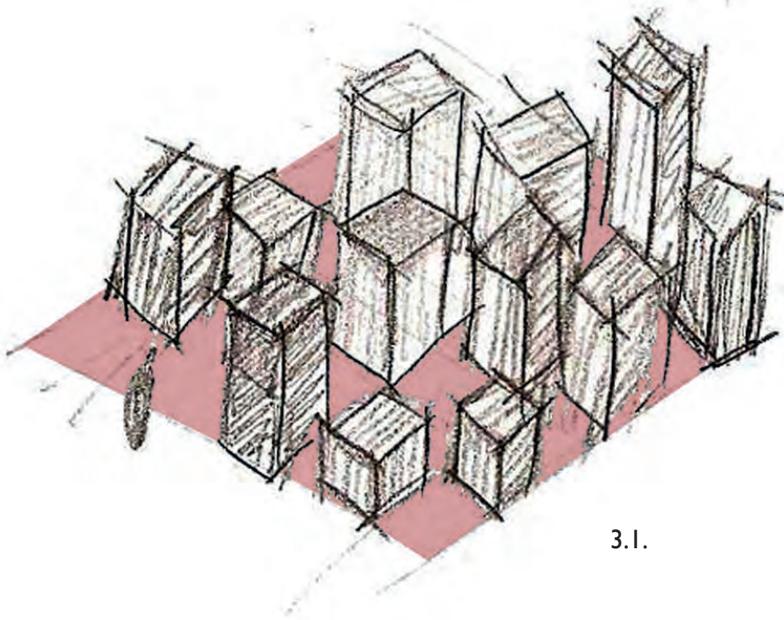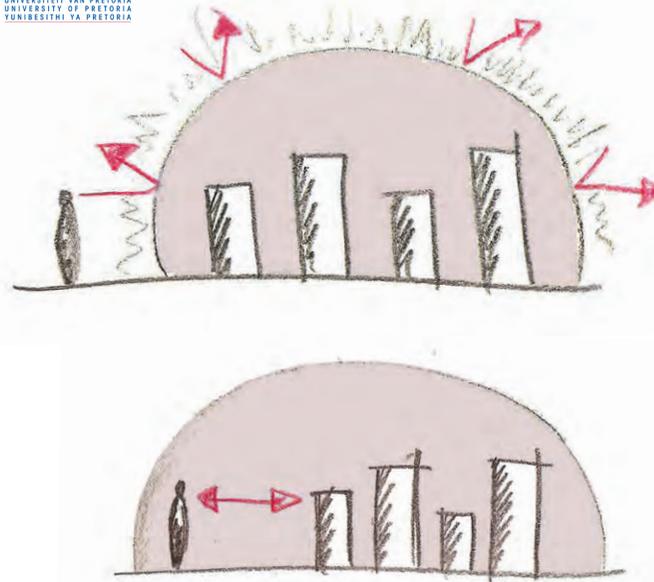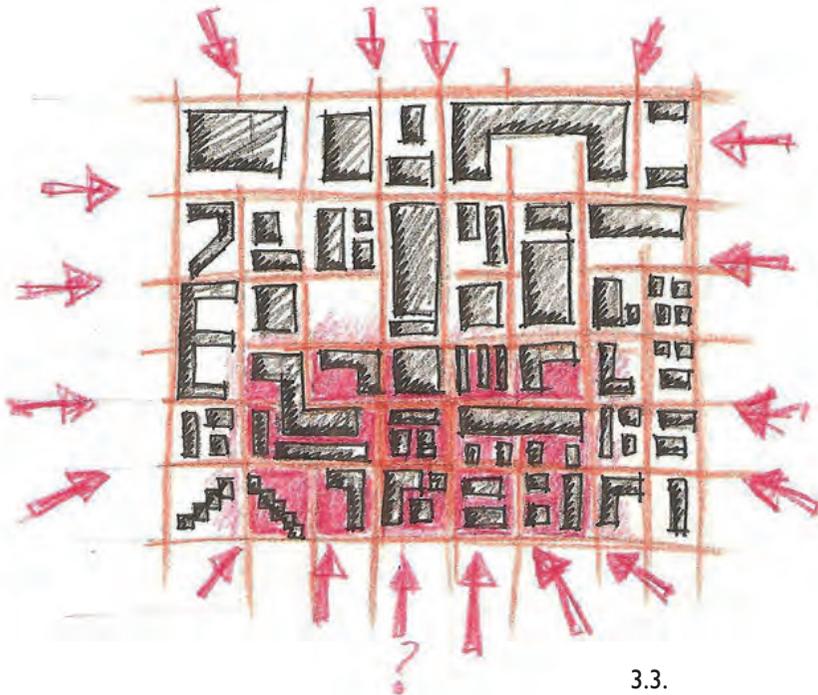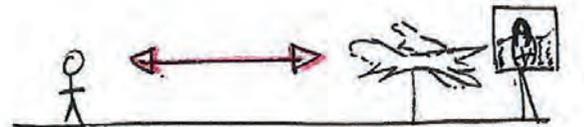
Fig. 3.1. The streets of the capitalist city form the public realm that allow for city users to explore and to experience the city (Author, 2011).

Fig. 3.2. The Derivé argues for the reconnection of the individual with the city (Author, 2011).

Fig.3.3. The streets are the veins of activity within a city (Author, 2011).
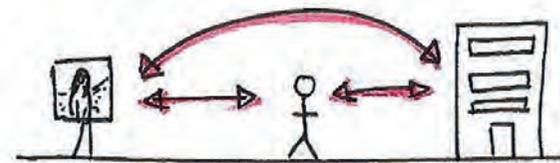
Fig. 3.4. It is desired that the proposed arts facility connects and establishes a relationship between the city, users of the city and art (Author, 2011).

3.6. CONCLUSION

The *Derivé* promotes interactions and relationships between people and buildings, architectural spaces and objects in an urban context. It advocates a dialogue between city users and artworks. The *Derivé* is relevant because city users should be able to identify and relate to their context (Sadler, 1998: 77). The *Derivé* reacts against the passivity of the urban theories of both Simmel and Benjamin by expecting the individual to become active within an urban environment. importance of the *Flâneur* is acknowledged insofar as the *Derivé* reacts against it. This chapter draws attention to the *Flâneur's* activities so that the participatory nature of the *Derivé* can be better understood. The *Derivé* will encourage the design to incorporate the city's users as active participants within the creativity facility, counteracting the indifference of the *blasé attitude*. This will be achieved programmatically and spatially.

The programme of the proposed building will allow for engagement with the city user. The ground floor is where urban activities and encounters between the building and city user occur. The approach to the ground floor, the public realm, is important. The spatial manipulation for chance encounters and movement in these spaces should also be considered in order to allow for the city user to be the active, controlling participant and to explore the building with ease. It will allow for individual freedom, experimentation, creativity and play (Tankard, 2004: 41), allowing the user to engage, explore, and discover different characteristics of the building for themselves. Essentially, the building will facilitate the creative freedom of the individual, simultaneously maximising individual potential (Tankard, 2004: 41). Creating spaces that encourage the user to engage, explore and discover initiates a process of reconnection with the building programme, the art world and the city. The facility will focus on creative production and

exhibition as its primary elements. The *Derivé* will impact on the outcome of the proposed building and its architecture, which will acknowledge the public realm, the context and the site's street activity.

The *Derivé*, although formulated in the 1960s, is relevant today as many spaces within the Pretoria CBD require reactivation through architectural interventions (du Toit, 2009: 4). The Derivé outlines the importance of pedestrian and street activity and participation with "… constructed landscape[s]" (Tankard,2004: 41), allowing for a reactivation of abandoned sites (that have been identified and selected) within the CBD.

chapter 4
PROGRAMME + ACCOMODATION

4.1. INTRODUCTION

Defining the programme for the proposed Community Creativity Facility was important in approaching the design requirements. It was also necessary to determine the floor area and programme use of the Community Creativity Facility so as to support and justify secondary programmes within the building, such as parking. The chapter deals with two sites. Site 1 is defined as the proposed building for the Community Creativity Facility. Site 2 is defined by the two sites adjacent to the Community Creativity Facility (Site 1), where parking is proposed.

4.2. SELECTED SITE 1 – PROPOSED COMMUNITY CREATIVITY FACILITY

The proposed building is of an artistic nature, accommodating the needs of the TLF, SCA and the Potter's House. a programme and accommodation schedule were necessary in order to determine the design requirements of the building. The first site for proposed development, which originally had a parking lot, has been identified for a new Community Creativity Facility.

4.2.1. DEFINING THE PROGRAMME

The programme is an important factor in determining the interface between the users and the building. As the facility intends to offer skills training, job opportunities and personal enrichment, the facility should allow for educational, leisure and commercial spaces so that the building is used to its full potential. The programmes were determined from the requirements of the TLF, the SCA

and the Potter's House; from the argument presented in Chapter 2 and from the theoretical argument in Chapter 3.

Educational programmes, such as classrooms, libraries and computer labs will be needed to facilitate in skills training and personal development. In order to educate and expose a wider audience to art, an exhibition space is required. Art produced at the facility will be displayed in this space. The workshops and exhibition space will complement one another: the art that is produced in the workshops can be displayed in the exhibition spaces. These programmes are important as they allow for the interaction and exposure to art.

If the users of the facility wish to sell their art, it can also be displayed in this space. If visitors and users of the facility are interested in acquiring an art piece, a meeting can be arranged in the offices accommodated for in the programme. The offices will be used by the facility's staff to ensure its smooth operation. Meetings with the building's users, artists and possible art buyers will also be held in the offices.

Artists who seek a more permanent role in the Community Creativity Facility, and who require a workspace, will be accommodated for in the rentable multi-purpose artist studios.

Programmes that accommodate leisure activities will be incorporated into the building. The leisure programmes are a restaurant, a public square, an events area and an outdoor studio/open air workshop. These have been introduced to diversify the building's use and in order to attract and expose a larger audience to the processes of art. The introduction of such informal programmes is in line with the theory of the dissertation that argues for chance or accidental encounters (Sadler, 1998: 78). It also relates to the concept of interactivity, People visiting

the leisure programmes will be viewing art indirectly or accidently. The public space will act as the threshold to the building and allow for various activities that are not strictly regulated or programmed, such as informal trading.

Whether a programme is of a private or public nature determined its location in the building. This is also explored in Chapter 7.

Table 1. outlines the programme and accommodation schedule.

4.2.2. CLASSES OFFERED BY THE COMMUNITY CREATIVITY FACILITY

- Photography
- Drawing
- Painting
- Sculpture and Pottery Classes (Crafts)
- Beading Classes (Crafts)

The types of art selected for the classes are believed to be the most accessible in terms of understanding art. These classes are also currently offered by the TLF, SCA and the Potter's House.

4.2.3. PROGRAMME & TIMETABLE

Lecture: 8–10 p.m.	(Adults)
Classes: 10:30–1 p.m.	(Adults)
Lunch: 1–2 p.m.	(All)
Lecture: 2–3 p.m.	(Adults & Children)
Classes: 3:30–5 p.m.	(Adults & Children)
Interval: 5–7 p.m.	(All)
Lecture: 7–8 p.m.	(Working adults)
Classes: 8-9 p.m.	(Working adults)

Table 1
The Community Creativity Facility (CCF)
Programme and Accommodation Schedule
Site Area (open parking lot): 1914m²
Total Building Area of Primary Programs (excluding services and circulation spaces): 3929m²

	Program	Function	Amount	Floor	Floor Area
1.	**Public Square**	External space introduces and exposes the public to the art exhibited and to the facility. It also necessitate various informal and chance activities and encounters, such as informal trading, leisure seating.	1	Ground	360m²
2.	**Exhibition Space**	Temporary art exhibitions created at the facility. Travelling exhibitions from external South African institutions and artists will also be featured.	1	Ground	217m²
3.	**Lecture Hall**	To allow for the understanding of art through lectures, discussions and presentations.	1	Ground	183m²
4.	**Restaurant/ Café**	Its primary purpose is to feed the centre's users. Its secondary purpose is to introduce a leisure program into the building so as to attract more people to the facility. A leisure activity allows for greater exposure to art.	1	Ground	241m²
5.	**Art workshops/ classrooms**	To educate, expose and foster an appreciation of art - to teach students in art-making. The creative processes and the production of art is the focus within these workshops. Classes offered: photography, drawing, painting, sculpture, pottery classes and beading classes.	5	Ground, First + Second	Ground: 222m² First: 222m² Second: 130m² **Total: 574m²**
6.	**Study centre**	A centre which allows for individual and group study sessions. Open 24 hours a day.	1	First	252m²
7.	**Computer lab**	A computer lab offering internet access and printing services. Open 24 hours a day.	1	First	130m²
8.	**Art Informatorium/ Library**	An information centre which provides access to a library collection. Open from 8am-9:30pm during the week, and from 8am-1pm on weekends.	1	Second + Third	Second: 817m² Third: 137m² **Total: 954m²**
9.	**Artist Studios/Offices**	Offices will accommodate the staff, for meeting spaces between artists and buyers and for formal meetings. Studios provide a work space for artists.	6	Third	244m²
10.	**Events Area (Indoor + Outdoor)**	An events area is provided to allow for launch parties, events connected to the facility of for other needs.	1	Third	470m²
11.	**Outdoor Studio/ Open Air Workshop**	Outdoor workshop around the office/studio spaces allow for social or work gatherings.	1	Third	303m²

4.3. SELECTED SITE 2 - PROPOSED PARKING LOT + GREEN SOCIAL SPACES FOR THE CCF

Considering the number of programmes running at the Community Creativity Facility, a parking lot was required. Two sites adjacent to the proposed building (Site 1) were selected to accommodate parking. Site 2 has two existing buildings, Park Lodge, and an abandoned Transvaal Pyramid Roof House. The initial proposal was for the abandoned Transvaal Pyramid Roof House to be redeveloped, whereas Park Lodge would have supporting programmes inserted into this building, such as storage spaces and exhibition spaces. After various design approaches to the building and the site and after much discussion and research, it became evident that the Park Lodge should be demolished for parking. Park Lodge cannot be justified programmatically. The building and site proved extremely limiting and restrictive. The final design outcome is a parking lot on the ground floor and green social spaces that would span over two sites – the site on which Park Lodge is built and the adjacent site with the Transvaal Pyramid Roof House next to it. This is explored further in Chapter 5, Part 2.

It is important to note that the Burgers Park Framework (BPF) (Chapter 5, Part 1) encourages the use of public transport and walking. Parking has a supplementary rather than a primary function in the dissertation. The BPF states that parking that is lost owing to the use of a site with parking should be accommodated for. (The framework study is explored in Chapter 5, Part 1).

4.3.1. PROPOSAL JUSTIFICATION

In order to justify the proposal to demolish the Park Lodge and to introduce the parking lot, research was conducted to ascertain the feasibility of this approach.

This is determined through cost assessments and the numbers of parking spaces required.

The parking space requirements of each programme within the building were calculated according to the Parking and Loading Facilities section in the Tshwane Town-Planning Scheme (City Planning and Development Division, 2008: 59-63). The Tshwane Town-Planning Scheme notes that if a site falls within Zone B (as does the proposed site), the "[p]rovision of parking is required in terms of Table F (Clause 28 (2))" (City Planning and Development Division, 2008: 62). The programme type and use was identified using Schedule 18 from the Tshwane Town-Planning Scheme (City Planning and Development Division, 2008: 158, 159, 161) and informed the parking requirements. Calculations are provided in Table 2.

4.3.2. PARKING REQUIREMENTS OUTCOME

Owing to the fact that the events space will not be used on a regular (or even daily) basis, it is assumed that the required number of parking spaces will amount to a minimum of 75. Furthermore, it is presumed that the events area will be used predominately in the evenings when the building will be quieter and the restaurant less busy. Thus, the parking space requirements for the restaurant will accommodate the events area in the evenings. Parking spaces will also be provided for by hotels within the area with surplus parking (See Chapter 5, Part 1, Parking Study) which is discussed below.

4.3.3. NUMBER OF PARKING SPACES ON SITE

Design proposals for the parking lot indicate that a

maximum of 47 parking spaces can be accommodated on the two sites on ground level. All design approaches to the parking lot emerged with approximately the same amount of parking spaces. A multi-storey parking lot was explored, although owing to site constraints (dimensions) the implementation of a multi-storey parking structure is not possible.

The site falls into the Burgers Park Framework (BPF) study area. The BPF argues for a pedestrianised precinct (Ref. to Chapter 5, Part 1). The use of public transport ties in with this vision. The framework identified a variety of public transport options in the study area that are close to the site. The main transport node, which is in Scheiding Street, has a train, bus and taxi station (See Chapter 5, Part 1, Public Transport Study). All stops/stations are within walking distance to the proposed Creativity Community Facility, which is less than 400m away. 400m can be walked in 5 minutes (See Chapter 5, Part 1, Pedestrian Activity Study).

The BPF analysed private transport and private parking spaces within the precinct. The BPF revealed that there is currently enough parking to sustain the precinct – offered by parallel street parking, informal parking on the pavement or sites programmed for parking (See Chapter 5, Part 1, Parking Study). Although if there were developments on parking lot sites, the parking could be compromised. Therefore the BPF proposes that all new developments on former parking lots should accommodate for lost parking. It further proposes that the excess parking of hotels can be used as additional parking for events (See Chapter 5, Part 1, Parking Study). Considering that 60 parking spaces (See Chapter 5, Part 1, Parking Study) will be removed by the proposed Community Creativity Facility on Site 1, parking spaces of an equivalent number that are lost should be accommodated in the development.

Table 2

Parking Space Requirements

Ground Floor

Program	Amount	Floor Area	Type/ Use	Number of Parking Spaces Required (Minimum)
Classrooms	2	222m²	Place of Instruction (1 parking per classroom)	2
Exhibition Space	1	217m²	Place of Instruction (1 parking per classroom)	2
Lecture Hall	1	183m² OR 72 seats	Place of Instruction (1 parking per classroom) OR Social Hall (1 parking per 4 seats)	1 OR 18
Restaurant/ Café	1	241m² OR 110 people	Place of refreshment (1 parking per 2 seats)	55
Ground Floor Total				**60 OR 77**
First Floor				
Classrooms	2	222m²	Place of Instruction (1 parking per classroom)	2
Study centre	1	252m²	Place of Instruction (1 parking per classroom)	1
Computer lab	1	130m²	Place of Instruction (1 parking per classroom)	1
First Floor Total				**4**
Second Floor				
Classroom	1	130m²	Place of Instruction (1 parking per classroom)	1
Art Informatorium/ Library	1	817m²	Place of Instruction (1 parking per classroom) AND Min. 3 staff members	1 AND 3
Second Floor Total				**5**
Third Floor				
Artist Studios/Offices	6	244m²	Office (1 parking per 116m² per Gross Floor Area. (Tshwane Town-Planning Scheme, 2008: Table F: 59))	2
Events Area (Indoor + Outdoor)	1	470m²	Social Hall (20 parkings per 100m² of gross floor area)	94
Art Informatorium/ Library (Mezzanine)	1	137m²	Place of Instruction (1 parking per classroom)	1
Outdoor Studio/ Open Air Workshop	1	303m²	Place of Instruction (1 parking per classroom)	3
Third Floor				**100**
Total parking spaces				**169 OR 186**
Parking spaces without Events Area				**75 OR 92**

It is evident that a ground floor parking lot with 47 parking spaces would be the only feasible solution for the proposal. As the BPF argues for the replacement of parking spaces lost, the parking lot will only accommodate for this number, even though the parking space requirements are higher (75 parking spaces).

4.3.4. COST OF DEMOLITION, NEW CCF AND NEW PARKING LOT

The cost of demolishing a building and replacing it with a parking lot is weighed against the cost of the proposed Creativity Community Facility. The costs are indicative and are estimates/ guiding costs. Costs have been calculated from the Africa Region: Construction and Property Handbook 2011 written by the quantity surveying practice Davis Langdon.

Demolition Cost of Park Lodge
Approximately R250 000

Cost of New Parking Lot
The ground floor parking lot is allocated "...outside [of] the building structure and on grade" (Davis Langdon, 2011: 39), therefore the building rate for "Parking on grade including integral landscaping [is] R350 – R450 per m²" (Davis Langdon, 2011: 43). Having consulted a quantity surveyor, it was recommended that the R350 per m² building rate be used (Prineal Rajaram, personal communication, 14 October 2011).

The allocated area for the parking is approximately 1594m²:

1594m² x R350 = R557 900

Therefore the parking lot with landscaping will cost R557 900.

Demolition + Cost of New Parking Lot = R807 900

Cost of Community Creativity Facility

The building would fall under the category of a "Low rise prestigious office park development" (Davis Langdon, 2011:43) owing to non-standard specifications. Thus, the building rate is R6 700 – R10 000 per m² (Davis Langdon, 2011:43).

Total floor area for the building is approximately 6741m²:

6741m² x R6 700 = R45 164 700
6741m² x R10 000 = R67 410 000

Therefore the building will cost between
R45 164 700 – R67 410 000

Total building cost = R45 164 700 – R67 410 000

Percentage of costs for demolition and new parking in relation to total building cost:

R807 900 / R45 164 700 = 1, 79 %
OR
R807 900 / R67 410 000 = 1, 2 %

4.3.5. PARKING LOT COST CONCLUSION

The quantity surveyor indicated that the acceptable standard cost allocated to parking lots in building project budgets is approximately 1, 5 percent (Prineal Rajaram, personal communication, 14 October 2011). The demolition of Park Lodge and the introduction of a new parking lot with landscaping is thus feasible, as the cost falls within this approximate range of 1, 2 - 1, 79 percent of the total building project budget.

4.3.6. PROGRAMME

See Table 3. for the accommodation schedule for the Parking lot and Green Social Spaces for the Community Creativity Facility.

4.4. CHAPTER CONCLUSION

The programmes and accommodation schedule have been defined and will inform the design of the proposed building. The need for parking became apparent through research and a detailed analysis. Costing and a feasibility assessment for the new parking lot were done. It was realised that a parking lot would add to the proposed project.

Table 3.					
Parking lot + Green Social Spaces for the CCF Accommodation Schedule					
Total Site Area (Site 2 + 3): 2557m²					
Designed/ Allocated Area for Proposed Programmes: 2381 m²					
	Programme	Function	Amount	Floor	Floor Area
1.	Ground Floor Parking Lot	To provide parking for the users of the CCF and to replace parking that the CCF site lost	1 parking lot– 47 parking spaces	Ground	1594m
2.	Green Social Space	To allow for a dialogue between the three sites	1	Ground	787m

chapter 5
CONTEXT + SITE

part 1
context + burgers park framework

context

PRETORIA
SOUTH AFRICA

PRETORIA
SOUTH AFRICA
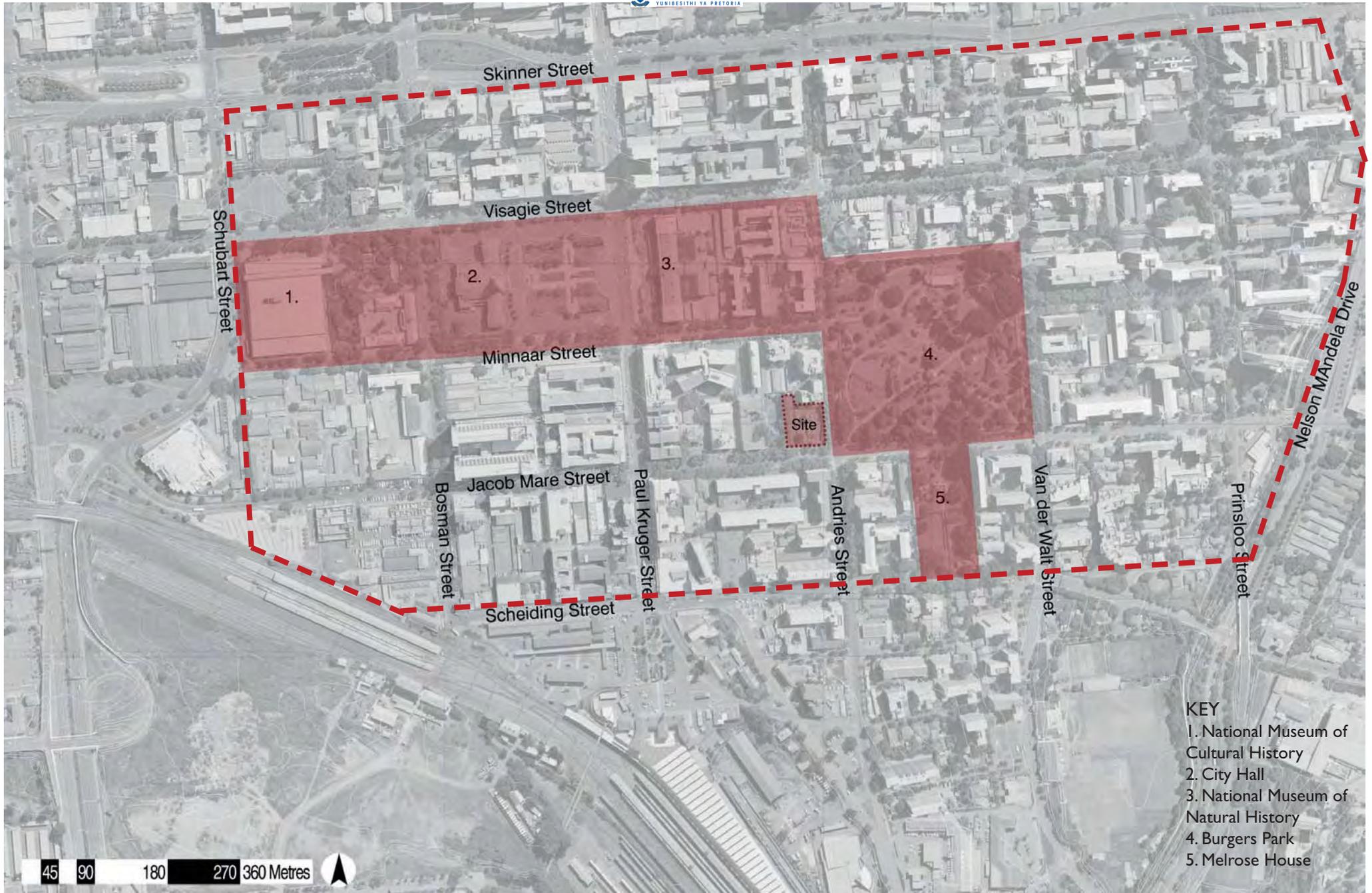
PRETORIA CBD

FRAMEWORK AREA

burgers park framework

Fig. 5.1. Aerial photograph of the framework study area. The dashed line indicates the study area. The red block indicates the Museum Park precinct (Geography Department, University of Pretoria. 2011. Edited by Author).

5.1.1. LOCATION

The framework study, done in 2011 by the University of Pretoria's masters students, known as the Burgers Park Framework (BPF), falls within the lower Central Business District (CBD) of Pretoria. The BPF framework is located between Skinner street on the north, Nelson Mandela drive on the east, the rail tracks on the south, and Potgieter street on the west (Ref. to Fig. 5.1).

The Museum Park precinct (Krige & Van der Waal, 1995: 2) falls within the study area. It is situated between Visagie Street on the north, Van der Walt on the east, Minnaar on the south and Schubart Street on the west (Krige & Van der Waal, 1995: 2) (Ref. to Fig.1). Museum Park includes the National Cultural History Museum, City Hall, Pretorius Square, the Museum of Natural History, Burgers Park and Melrose House (Gautrain, 2011).

5.1.2. CHARACTER

The study area was chosen due to its unique potential and challenges, its cultural nature and its strong residential and mixed-use component, which differs greatly from the rest of the Pretoria CBD.

The precinct serves as a transitional zone and gateway for pedestrians and commuters moving through the city by bus, taxi, train and the Gautrain. There is a high level of pedestrian movement in this area.

Key points that speak of the area:

*   High pedestrian activity
*   Unique sense of place comparing to rest of CBD
*   Location is south of the CBD
*   Human scale still evident within this area
*   Critical cultural role in the urban context of the CBD
*   It has suburban characteristics within an urban area
*   Museum park district
*   Historical importance

5.1.3. BACKGROUND + HISTORY OF THE BURGERS PARK FRAMEWORK AREA

LANDMARKS, ATTRACTIONS, DESTINATIONS + SERVICES WITHIN THE AREA:

*   Victoria Hotel

*   Freedom Park and Salvokop Village

*   Museum Park district (cultural and historical value), which includes:
    *   National Museum of Cultural History
    *   Old Fire Brigade building (built in 1912)
    *   City Hall and Pretorius Square
    *   National Museum of Natural History (previously called the Transvaal Museum)
    *   Burgers Park
    *   Melrose House

*   Burgers Park district, which includes:
    *   Burgers Park as a central leisure node
    *   Residential buildings around the park
    *   Churches and community services, such as the Tshwane Leadership Foundation (TLF) to the north of the park

*   Schools
    *   Loreto Convent School and two schools in Visagie Street

*   Transport nodes
    *   Pretoria Metro station
    *   Gautrain station
    *   Blue train
    *   Shosaloza Mile
    *   Bus station,
    *   Bosman Metro station,
    *   Newly developed metro mall and taxi rank.

THE PRETORIA STATION

The Pretoria station remains the main commuter distribution network in the CBD (Gautrain, 2011). The Gautrain, Bus Rapid Transport (BRT) feeder and distribution services, the Metrorail services, Pretoria City Transport bus and taxi services are all in line with the distribution network services. It is expected that approximately 55 000 people will use the Gautrain station and services daily, with a large majority using public transport or reaching their destination by foot. From the amount of commuters, it is realised that road and pedestrian links need to be upgraded to allow for efficient and easy access to and from the station (Gautrain, 2011).

The Gautrain Pretoria station will play an "important tourism role and stimulate urban renewal in Pretoria's CBD" (Gautrain, 2011). In fact,

> The Gautrain Station would be a tourism starting point for the CBD from where tourist attractions within and beyond the city can be visited and from where connections to regional tourist destinations can be made. Accordingly, the station should accommodate all relevant tourism information. (Gautrain, 2011)

FREEDOM PARK

Freedom Park was created to celebrate South Africa's history, heritage and cultures, and takes note of the sacrifices for the democracy that South African enjoy today. It further pays respect to the Truth and Reconciliation process. (City of Tshwane, 2009–2010).

THE MUSEUM PARK DISTRICT

The Museum Park redevelopment programme was established in 1995, and was based on the Smithsonian Institute in Washington D.C., United States of America (Krige & Van der Waal, 1995: 2). The National Museum of Cultural History and the National Museum of Natural History (amongst other museums in Gauteng) are under the responsibility of the Ditsong Museums of South Africa committee, in line with the Cultural Institutions Act (Ditsong, 2010).

Minnaar Street is the main route linking all the museums in this precinct. From multiple site visits, a low level of vehicular traffic was observed and the street is primarily used to gain access to buildings and parking. The pedestrian walkway on the north of Minnaar Street was developed in 1996, with new street lights and benches designed to define the Museum Park precinct.

DITSONG NATIONAL MUSEUM OF CULTURAL HISTORY OR THE AFRICAN WINDOW

Initially housing the Old Royal Mint after it was built in 1968 (Le Roux, 1993: 22), the National Museum of Cultural History moved into the premises in the 1990s (Krige & Van der Waal, 1995: 20) and incorporates public facilities that encourage community involvement and education (City of Tshwane, 2009-2010). The National Cultural History Museum explores South Africa's cultural diversity in various permanent and temporary exhibitions. Historical exhibitions explore South African indigenous and western cultures. Crafted objects,

sculptures and paintings are on display (Ditsong, 2010).

CITY HALL AND PRETORIUS SQUARE

City Hall and Pretorius Square was built in 1931 to commemorate Pretoria's past and to celebrate its status approval as a city (City of Tshwane, 2009-2010). The square has formal and symmetrical gardens, water features, and two statues overlooking Paul Kruger Street (Le Roux, 1992: 123).

DITSONG: NATIONAL MUSEUM OF NATURAL HISTORY

The National Museum of Natural History was originally known as the Transvaal Museum and "...was founded as the Staatsmuseum of the ZAR on the 1st of December 1892" (Ditsong, 2010). Its focus is on South Africa's natural heritage and especially on its "...natural history, particularly terrestrial zoology" (Krige & Van der Waal, 1995: 13). It houses fossils and the renowned fossil skull of Mrs Ples, with the intention of providing educational facilities (Ditsong, 2010). Access to the museum sits in the centre of the building on the western facade, on Paul Kruger Street (Le Roux, 1992: 124). The facade is symmetrical (Le Roux, 1992: 124) and echoes neo-classicism. This sandstone and brick building was completed in 1913 by the Department of Public Works (Le Roux, 1992: 124). The additions were done in the 1980s. This three storey-high building sits opposite the City Hall, defining the eastern edge of Pretorius Square (Le Roux, 1992: 125). The Geoscience Museum, which houses metals, precious and semi-precious stones, is also located in the museum (City of Tshwane, 2009–2010).

MELROSE HOUSE

Melrose House, built in 1886, is "...a superb example of the transition of Victorian to Edwardian architectural styles and interiors" (City of Tshwane, 2009-2010; Le Roux, 1992: 145). The mansion, with its extended garden and outbuildings, is a national monument and is one of

the few remaining houses from its period within the city (Le Roux, 1992: 143, 145). Its first owner, Georg Heys, helped design Burgers Park (City of Tshwane, 2009-2010; Le Roux, 1992: 145).

BURGERS PARK

Burgers Park is Pretoria's first park, which was completed in 1892 by George Heys and botanist James Hunter in 1892. (City of Tshwane, 2009–2010). The park houses various buildings: the Greenhouse for exotic plants, the folly called Orchestra Stage, the Kiosk Restaurant that is housed in an octagonal, double-story thatched-roof building, and the late-Victoria/early Edwardian Caretakers cottage (Le Roux, 1992: 136–138). The park is characterised by curved pathways and beautiful, manicured gardens. The park is well kept and used. Many children, residents and passers-by frequent the park daily.

5.1.4. MAPPING ANALYSIS

An extensive mapping exercise for the precinct was performed. See the following analysis maps for the outcomes of the mapping exercise. This study informed the BPF of the strengths, weaknesses, opportunities and threats in the study area. It further contributed to a better understanding of the study area, allowing for a more sensitive approach to the BPF proposal.

5.1.4.1. NODES

OBSERVATION

Minnaar Street requires an anchor node on the western edge to contribute to and define the precinct and road.

PROPOSAL

Opportunity for the establishment of a new cultural/ anchor node at the western edge of Minnaar Street.

BOUNDARIES

OBSERVATION

The precinct has well-defined boundaries (Visagie, Scheiding and Schubart streets), but boundaries are not accessible to pedestrians – they act as barriers.

PROPOSAL

All boundaries and crossings are to be made more pedestrian friendly.

A bridge is to be built above these roads to encourage pedestrian movement.

SKINNER STREET

VISAGIE STREET

SCHUBART STREET

Pretorius Square

Burgers Park

Station Square

NELSON MANDELA AVENUE

SCHEINDING STREET

BOUNDARIES + NODES

Geographical

Physical

Important Activity Nodes

Boundaries
Observation(s)_
Precinct has well defined boundaries, but boundaries are not accesible by pedestrians
Proposal_
All boundaries and crossings to be made more pedestrian friendly

Nodes
Observation(s)_
Precinct needs anchor node on western edge
Proposal_
Establishment of new anchor and activity node at western origin of Minnaar street

mapping

5.1.4.2.EDGES

OBSERVATION

- Fences around buildings create an inaccessible edge to the entrances and lobby areas to buildings.
- Building foyers do not act as public spaces as the fences prevent them from being accessible.
- Public spaces are usually controlled and are not highly accessible owing to the fences.
- Sidewalks are in disrepair
- General access to most buildings and sidewalks is lacking or difficult to access.

PROPOSAL

- Remove fences and boundaries.
- If fences cannot be removed open existing gates or provide more gates. Increase accessibility.
- Introduce universal access into buildings.
- Increase and provide public interface to all public buildings on ground floors, including governmental buildings.
- Revisit, repair and maintain – rearticulate – all sidewalks, pavements, street crossings and general access into buildings.

EDGES + ACCESS:

Barrier:
- non-permeable
- permeable

Accessibilty:
- non-accessible (3 steps and more)
- accessible (2 steps or less)

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.

mapping

5.1.4.3. PROGRAMME/ FUNCTION USES

OBSERVATION

- Good mixed-use programme per block (not per building) within precinct
- Lack of community functions
- Existing museum buildings not functioning optimally – they are contributing negatively.

PROPOSAL

- Increase and introduce mixed use function per individual buildings
- Increase community and cultural orientated programmes
- Make museums more public – add community orientated programmes to museums

FUNCTIONS:

- Commercial
- Residential
- Offices
- Government
- Mixed Use
- Heritage & Cultural
- Educational
- Hotel
- Religious
- Clinic
- Transportation

N

Functions
Observation(s)_
Very good mixed use characteristic per city block within precinct. Lack of community functions. Existing museum buildings do not function optimally.
Proposal_
Introduction of more mixed use functions per individual buildings. Reconsider community functions within precinct as well as museum functionings.

mapping

5.1.4.4. PEDESTRIAN ACTIVITY AT DAY

OBSERVATION

- Paul Kruger Street is the main vehicular route and pedestrian thoroughfare due to the link with Church Square (north of precinct) and Pretoria station located at the south of the precinct.
- Bosman and Andries streets form the secondary routes, due to vehicular one-way traffic and the transport node (Pretoria and Bosman station, taxi rank) located at the south.
- Minnaar Street is well utilised as it has been designed to accommodate for high pedestrian flow.

PROPOSAL

- Improve pedestrian facilities and access to precinct (like crossings at intersections, lighting, shade)
- Activate Minnaar Street as the main west–east pedestrian axis and route through precinct.

5.1.4.4. PEDESTRIAN ACTIVITY AT NIGHT

OBSERVATION

- Minimal pedestrian activity
- No programmes or functions to retain 24 hour pedestrian movement or 24 hour activity

PROPOSAL

- Introduce 24 hour programme and activity through re-programming and adding new functions.
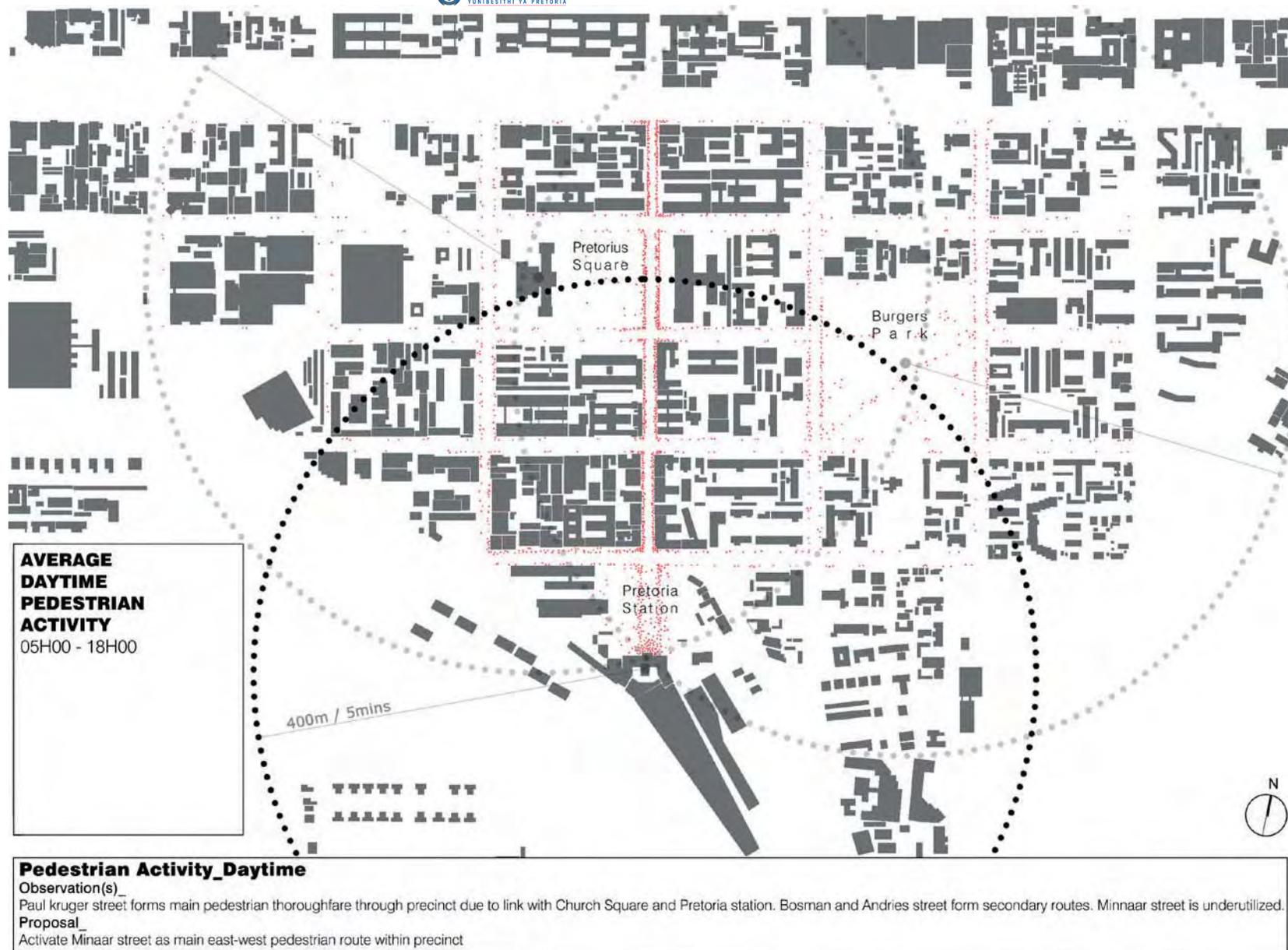
AVERAGE DAYTIME PEDESTRIAN ACTIVITY
05H00 - 18H00

400m / 5mins

Pedestrian Activity_Daytime
Observation(s)_
Paul kruger street forms main pedestrian thoroughfare through precinct due to link with Church Square and Pretoria station. Bosman and Andries street form secondary routes. Minnaar street is underutilized.
Proposal_
Activate Minaar street as main east-west pedestrian route within precinct

mapping

5.1.4.5. PRIVATE TRANSPORT

OBSERVATION
- Good access for the private commuter
- Main routes through the precinct are Visagie, Jacob Mare and Scheiding streets for east–west movement, and Bosman and Andries for north–south movement.

PROPOSAL
- Leave as is.

TRANSPORT ROUTES:
PRIVATE

— Primary private transport routes

— Secondary private transport routes

← Direction of traffic

Private Transport Routes
Observation(s)_
Very good access for private commuters

mapping
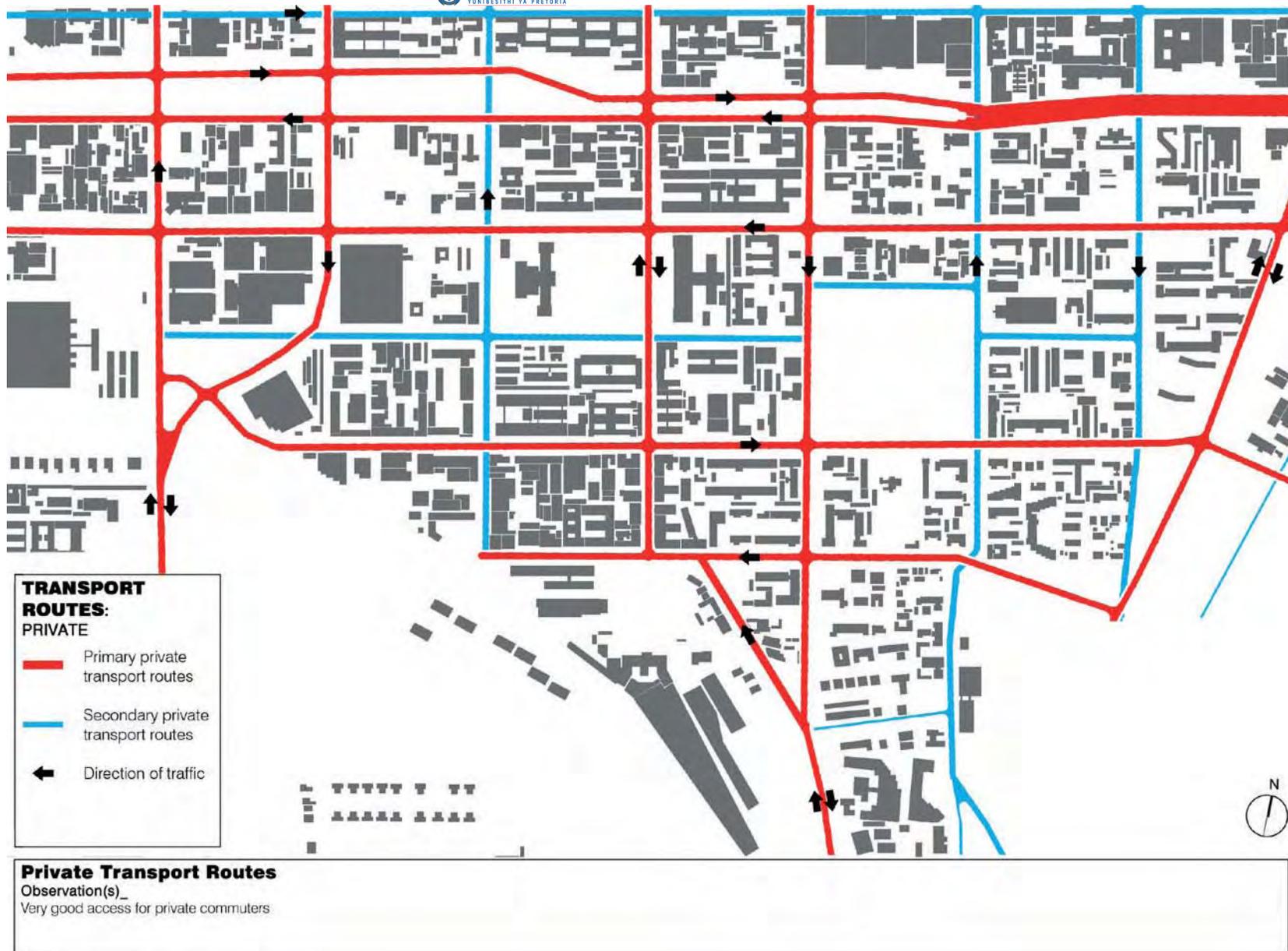
5.1.4.6. PUBLIC TRANSPORT

OBSERVATION
- Very good transport access for commuters without vehicles/ pedestrians.
- A lot of options from which to choose.

PROPOSAL
- Leave as is.

PUBLIC TRANSPORT

- Main Taxi Nodes + Routes
- Train Stations + Routes
- Bus Stops + Routes
- BRT Stops + Routes
- Gautrain Bus Route Zone A inner ring
- Gautrain Bus Route Zone B periphery ring

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

mapping

5.1.4.7. PARKING

OBSERVATION

- Currently there is enough parking to sustain the precinct, although sites that are developed on parking sites could compromise parking availability.
- Parallel street parkings are provided throughout the precinct.
- Informal street parkings occur on the pavements, in the spaces between the trees.
- Controlled public parking is scattered throughout precinct although concentrated primarily around Burgers Park.
- Private controlled parking exists in the precinct
- Gautrain parking provides 500 parking bays for Gautrain and other users.

PROPOSAL

- All new developments to accommodate for parking, either with basement parking or other strategies.
- Informal street parking to be formalised
- Hotels' excess parking can be introduced as additional controlled parking if needed for events
- Provide more disabled parking

PARKING

🟥	Public parking (open-uncontrolled)
🟦	Public parking (controlled)
🟨	Private parking
50	Number of parkings along street or on site

Private Parking
Observation(s)_
Currently enough parking to sustain the precinct. If precinct is developed, parking is going to be compromised.
Proposal_
All new developments to accomodate for more parking eitheir by basement parking or through other strategies.

mapping

5.1.4.8.LANDMARKS

OBSERVATION
- Geographical landmarks in area (Burgers Park, Salvokop)
- Building landmarks in area (Pretoria Station, Victoria Hotel, Transvaal Museum, City Hall)

PROPOSAL
- Leave as is.

LANDMARKS:

1. Salvokop
2. Pretoria Station
3. Victoria Hotel
4. Burgers Park
5. Transvaal Museum
6. City Hall

mapping
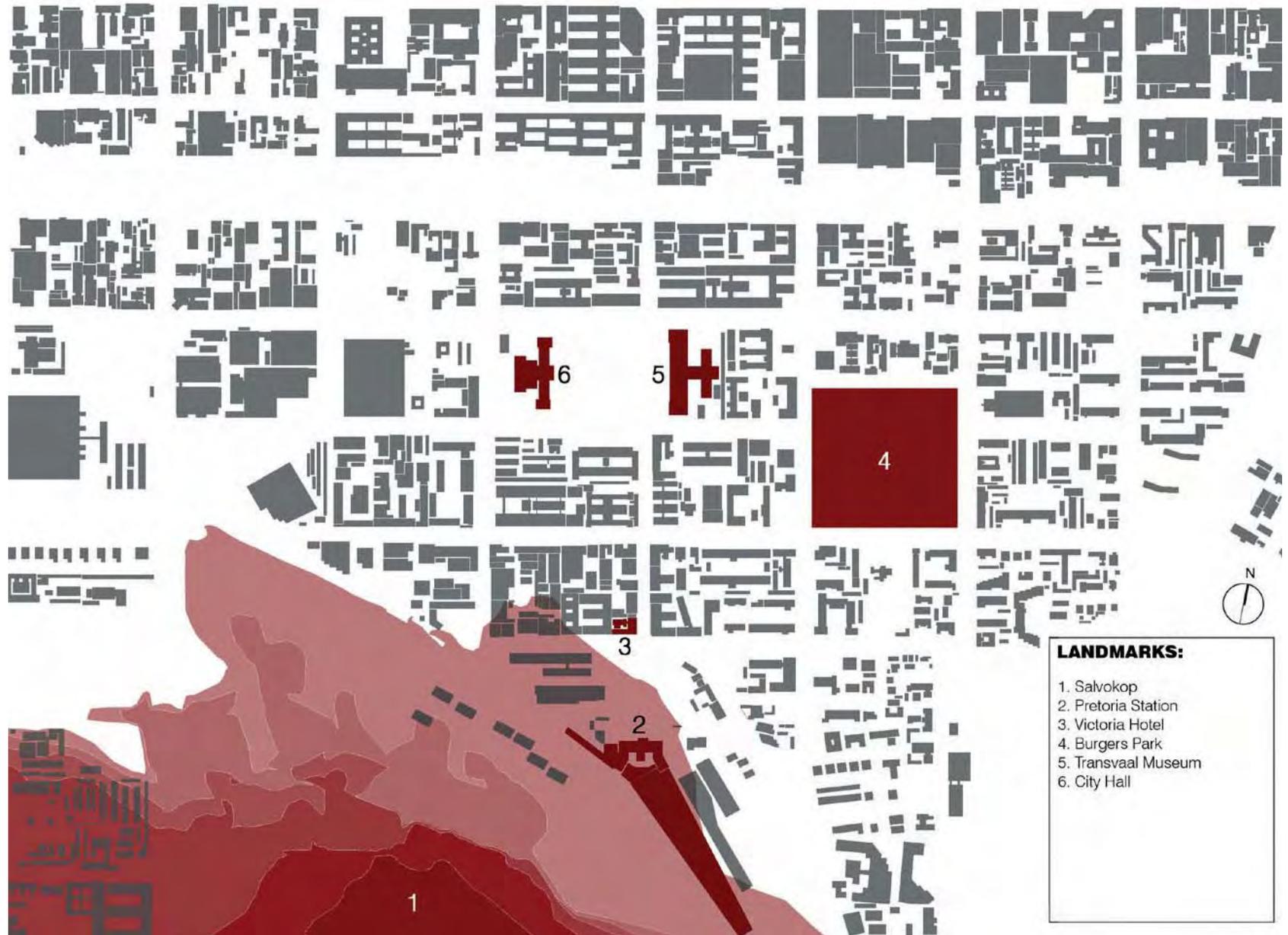
5.1.4.9. PUBLIC SPACE NETWORK

OBSERVATION

- Well established public space network, although lacks complexity.
- Not all spaces are fully integrated and amalgamated with daily life.

PROPOSAL

- Introduce a more intricate spatial network with a hierarchy of public spaces.
- Existing spaces to be made more accessible by removal of boundaries.
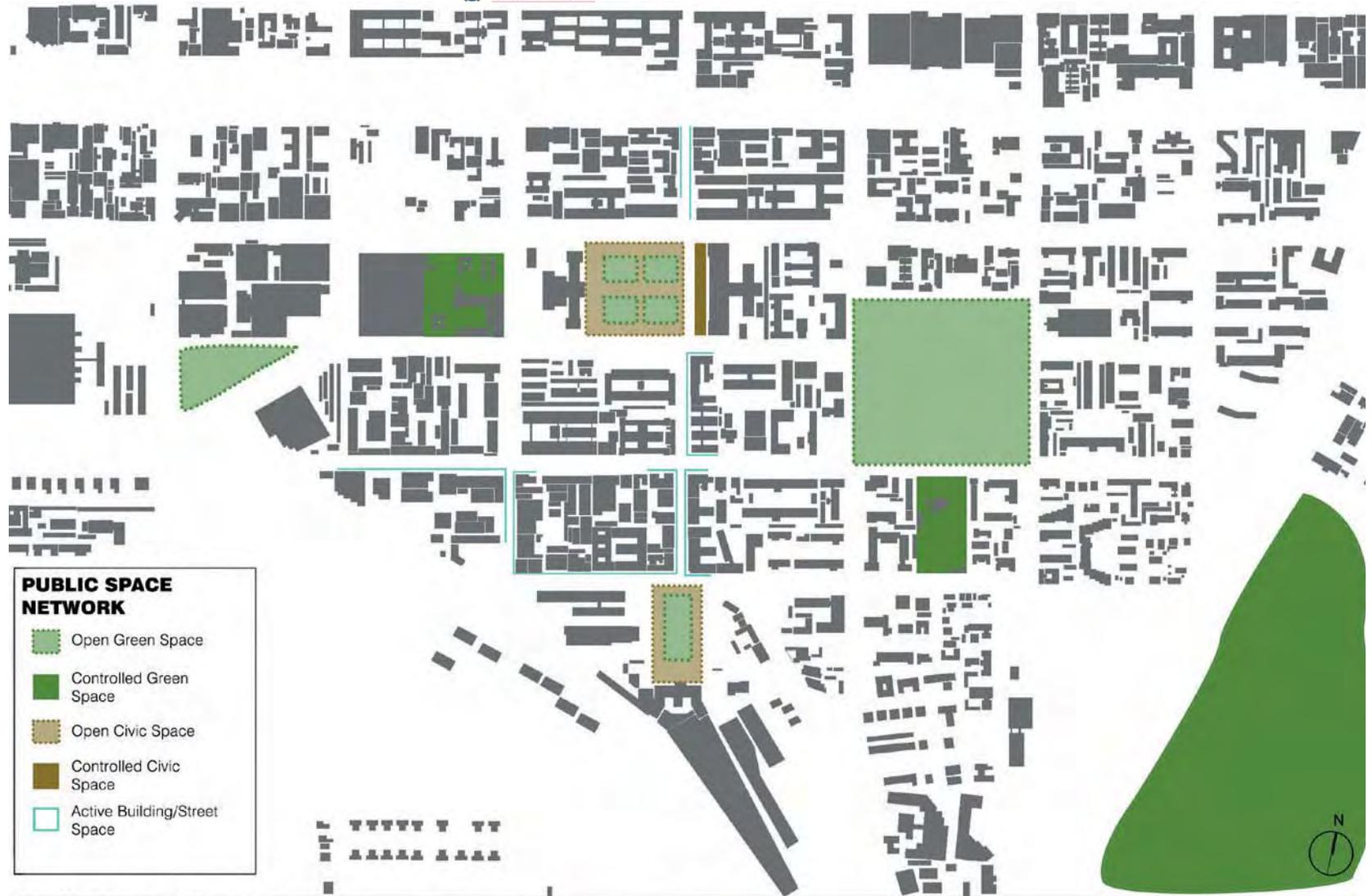
PUBLIC SPACE NETWORK

- Open Green Space
- Controlled Green Space
- Open Civic Space
- Controlled Civic Space
- Active Building/Street Space

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 by removal of boundaries

mapping

5.1.5. SWOT ANALYSIS

OPPORTUNITIES

- Underutilised and abandoned buildings and sites can be reactivated and reprogrammed.
- Cultural functions to be added and/or strengthened within precinct.
- Infrastructure for pedestrian routes and crossings to be upgraded and improved.
- Paul Kruger Street can be accommodated for on a greater level.
- Minnaar street route to become defining west–east activity spine in precinct and to be established as the main pedestrian route and new anchor node.
- New cultural development along southern side of Minnaar Street.
- New Gateway building across from Pretoria train station.
- Landmarks within precinct, such as the Victoria Hotel, can be upgraded.
- Incorporate a safe pedestrian link between the precinct and Salvokop and Freedom Park.
- Define precinct as a pedestrian precinct
- Upgrade and improve pedestrian links in precinct, allowing better access to various landmarks and attractions, stations, transport nodes and stops.
- Allow Minnaar Street to become defining west–east activity spine in precinct and to be established as the main pedestrian route.
- Propose new entrance for the African Window Museum on Minnaar Street.
- Incorporate more community and cultural functions within the precinct and across from Burgers Park.
- Community and cultural functions to reactivate abandoned or neglected sites; to incorporate a public function.
- Pedestrian crossings/ intersections to be defined by materiality, texture and levels.

ANALYSIS_1:

Strengths
- Public parks
- Paul Kruger street
- Transport nodes
- Community services

Weaknesses
- Underutilised bldgs+sites
- Non-activated bldg edges

Threats
- Abandoned bldgs & sites
- Dangerous pedestrian crossings
- Alleys

mapping

5.1.5. SWOT ANALYSIS - OBSERVATIONS

STRENGTHS
- Public parks
- Paul Kruger north–south axis, high pedestrian and vehicular activity
- Transport distribution networks/ transport nodes at south of precinct house all public transport types (bus, taxi, train)

WEAKNESSES
- Precinct not utilised to its maximum potential
- Underutilised buildings and sites
- Building edges and sites are not activated
- Museums not properly equipped and are outdated: neglected and unfrequented
- Only northern side of Minnaar Street is activated by pedestrians, south side has poor pedestrian activity. Vehicular activity is minimal.
- Activities do not extend beyond the cul-de-sac at western end of Minnaar Street resulting in the reduction of pedestrian activity beyond Bosman Street.
- African Window entrance is in Visagie Street – poor entrance and threshold for Museum.
- Undefined gateways
- Precinct is mainly a transitional space, a movement passage – not a destination.

THREATS
- Abandoned and neglected buildings and sites
- Dangerous pedestrian crossings
- Dangerous alleys
- Precinct does not stand as a coherent, legible whole
- Absence of precinct specific and appropriate community functions
- Lack of tourist infrastructure

ANALYSIS_2:

Opportunities
- Underutilised buildings & sites
- Infrastructure for pedestrian routes & crossings
- Paul Kruger street
- Minnaar street route
- Burger's park
- New Gateway building across Pretoria train station
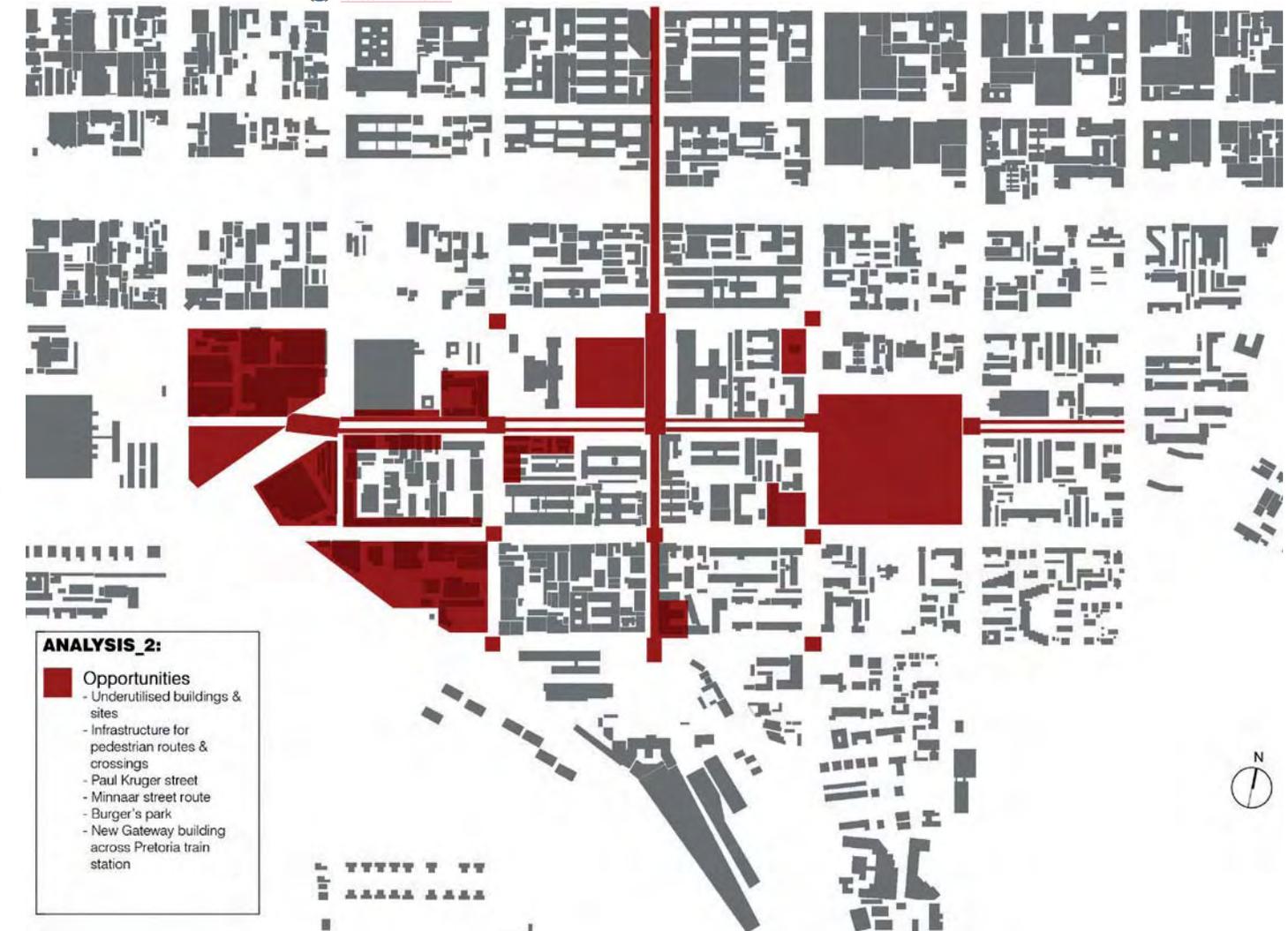
- Barriers: Schubart Street prevents the extension of Museum Park in a westerly direction
- Barriers: Accessibility to parks and buildings is closed off by fences, etc.
- Not easily accessible for pedestrians from outside of precinct
- Lack of public and community facilities for many buildings in precinct, such as restaurants, services, shops and toilets
- Pedestrian unfriendly sidewalks along north–south axis
- Prostitution at night time around Burgers Park
- Unsafe public transport stops

mapping

5.1.6. THEORETICAL ARGUMENT

Kevin Lynch (1918 - 1984) was an urban planner and an academic at Massachusetts Institute of Technology (MIT). His book, the Image of the City (1960), explores place legibility within a city. This is defined by how people perceive elements within their urban environment. It was realised that people understand their cities by forming mental maps. Lynch approaches this with the Five Key Elements of Urban Form (1960: 47).

FIVE KEY ELEMENTS OF URBAN FORM (1960: 47)

• Paths
The movement routes that people follow. These are defined by the streets, the sidewalks and other movement routes.

• Edges
Edges are defined by the barriers or the boundaries of spaces. These can be physical or perceived boundaries, such as walls, height and textures differences and buildings.

• Districts
Large areas or neighbourhoods in a city are defined by a certain characteristic or element.

• Nodes
Nodes are defined as points of activity within the city. They can be focal points in an urban space or they can be intersections with alot of activity, such as street intersections.

• Landmarks
Landmarks serve as reference points in the city as they are have characteristics which are easily identifiable and different to other elements in the city. They act as navigational elements within the city. Landmarks are interrelated to nodes, as both fall within points of activity. Buildings, plazas and unique geographical features can all be landmarks.

The Five Key Elements of Urban Form (Lynch, 1960: 47) informed the approach and the proposal for the Burgers Park Urban Framework.

Landscape Urbanism, which is discussed in Chapter 2, also informed the proposal for the Burgers Park Framework.

5.1.7. PROPOSAL FOR BURGERS PARK URBAN FRAMEWORK

5.1.7.1. VISION AND AIMS

• Create a unique identity for the precinct – that of a cultural nature.
• The precinct should accommodate for cultural facilities with a community or an educational nature. Such facilities should incorporate a mixed-use programme. Museums, educational institutions (such as libraries) and art and dance facilities are all desired. Eventual relocation of all museums and galleries in Pretoria to Museum Park is intended.
• Create a safe and secure environment for tenants, commuters and visitors. This can be achieved by introducing mixed-use programmes that allow for 24 hour activity within the precinct. High density re-zoning of certain city blocks can contribute to this as well.
• The incorporation of public amenities is important. Creating an urban environment (the precinct) that is physically and visually accessible for its users is necessary to encourage dialogue and city use. Address the existing buildings' public interface on the ground level and make them more accessible. The precinct should incorporate well-defined public spaces.
• Give back museums to the public by making the spaces and buildings physically more accessible and by incorporating them with public and mixed-

use programmes. Challenge the negative public perception of museums by possible rebranding and/or renaming of the term 'museum'.
• The transport node at the south of the precinct offers a variety of public transport options in the precinct. Considering this, it is evident that the pedestrian movement should be included and well-accommodated for within the precinct. An environment that promotes ease of movement and access for both pedestrian and vehicular traffic is important.
• Flexibility: ensure that structures, forms and spaces can respond to changing requirements. Adapt existing structures, forms and spaces and use as guideline for future development.
• Provide codes and regulations for development.

5.1.7.2. TARGET GROUP

• Local residents
• Workers
• Commuters
• Educational groups (e.g. school children on field trips)
• Citizens of Tshwane
• Tourists

5.1.8. GUIDELINES FOR URBAN FRAMEWORK

The guidelines for the urban framework emerged from the mapping analysis, the theoretical argument, the vision and aims for the precinct, the target group and the opportunities that such a precinct can contribute. They are outlined below:

5.1.8.1. THE CREATION OF A PRECINCT THAT STANDS AS A COHERENT, LEGIBLE WHOLE

Physical and visual connections that allow for the identification of the precinct:

• Entrance and exit points
• Visual corridors
• Paths
• Destinations
• Landmarks

5.1.8.2. NETWORK OF STREETS

Routes should allow for connections and a variability of functions:

• Streets should offer connections and networks according to a hierarchy of pedestrian and vehicular movement
• Building functions accommodate and follow existing uses of streets .e.g. informal trading

5.1.8.3. PUBLIC OPEN SPACE

Focal point where social interaction should occur:

• Nodes
• Public spaces, squares, parks and walkways
• Pedestrian prioritisation for precinct

5.1.8.4. PUBLIC REALM

Support social interaction:

• Active building edge
• Mixed-use programmes

5.1.9. CONCLUSION: THE BURGERS PARK FRAMEWORK PROPOSAL (2011)

- The creation of a new pedestrian node at the west end of Minnaar Street should incorporate a cultural programme and public green space, new landscaped areas, basement parking and should form a link with the existing Government printers. The Government printers should be reprogrammed into a museum.

- New cultural programmes to be developed along southern side of Minnaar street: at corner of Christina Avenue (pedestrian pathway) and Minnaar (at Fire dept), at corner of Bosman and Minnaar (an arts or museum programme is to be housed here). Move existing Postnet depot west of Potgieter and reprogramme existing building into a cultural building - possibly relocate the Pretoria Art Museum here. Incorporate a north–south pedestrian link between Minnaar and Jacob Mare and allow for basement parking access.

- All cultural buildings along Minnaar Street must have the main entrance and access points on Minnaar Street.

- Provide standardised signage within the precinct for easy navigation and identification. All cultural buildings must advertise current exhibitions or events outside the building, whether on the building facade or signposts. Photos and graphics of current/upcoming exhibitions must be projected on the facades of the building in the evening.

- Reactivate or reprogramme buildings that lack public programmes or access: add public functions, allow for public interface on ground floor by removing fences, widening thresholds or entrances, etc.

- City hall to house the Tshwane Public Forum. City Hall to also house an Information Centre on events in Tshwane, the Tshwane Tourist Office, the Museum Park Head Office (marketing of museums), an Events Office for the City Hall building and Pretorius square. City Hall will be responsible for the overall coordination and information of all existing and available events spaces in the precinct.

- National Museum of Cultural History and the National Museum of Natural History are to focus on an educational programme for children and adults. The educational programmes should overlap with school curriculums. Workshops for both adults and children will be accommodated for. Public programmes such as restaurants and after-school care centres can be incorporated into the museums in an attempt for the public to perceive museums as more accessible and welcoming.

- All existing and significant cultural and historical/ heritage buildings within precinct (City Hall, National Museum of Natural History, National Museum of Cultural History, Victoria hotel) must be retro-fitted or must have interior interventions carried out – new interiors for exhibition spaces is a definite requirement and necessity. Rotate exhibitions frequently. Kitchens and services to be redone for event and function requirements.

- Melrose house is a tourist attraction and has ample green space. Melrose House will therefore provide bicycle rental facilities and will offer bicycle tours of the landmarks and destinations within the area.

- New proposed developments on the eastern and western edges across from Burgers Park are to house community programmes for the Tshwane Leadership Foundation (TLF). Sites that are underutilised, neglected and/or abandoned should be addressed first.

- Other sites or buildings in precinct that have been identified for (re)development: a new gateway building corner of Paul Kruger and Scheiding, the existing formal market north of Pretoria Station in Scheiding Street, corner of Andries and Visagie (both corner sites), corner of Andries and Jacob Mare (south west corner site).

- High density rezoning of the two city blocks north of the Pretoria transport node, enclosed by Jacob Marie, Scheiding, Bosman and Andries Streets is required for greater activity

- Berea park Government development / GAPP's Salvokop and Freedom Park framework development proposal to the eastern end of Minnaar Street to be incorporated with the Burgers Park framework.

- Improve main pedestrian routes; street crossings, street lighting and furniture, landscape the existing greenery, the hard spaces and plant more trees. An environment that promotes ease of movement and access for both pedestrian and vehicular traffic will be addressed and incorporated into the framework. For Paul Kruger Street, widen the sidewalks; add an island in Paul Kruger Street between Minnaar and Visagie streets for safer pedestrian crossings between City Hall and the Transvaal Museum. Encourage the development of a boulevard for Paul Kruger Street.

- Locate the new BRT stop on a pedestrian island on Paul Kruger Street between Visagie and Skinner streets.

- Upgrade and pedestrianise Hope Street and Christina Avenue between Scheiding and Jacob Mare. Extend Christina Avenue as a pedestrian pathway to Minnaar Street and terminate it in a small public square at the proposed cultural building corner of Minnaar and Bosman.

- Provide a building overhang or canopy on Paul Kruger street between Scheiding and Minnaar, Visagie and Skinner, on Scheiding street in front of the Pretoria station, and on Bosman street between Scheiding and Jacob Mare.

- Provide clear demarcated areas for informal trading below the canopied areas as mentioned above, through the use of paving patterns, textures, levels and colour.

burgers park FRAMEWORK PROPOSAL

1. Minnaar street termination
Poor spatial introduction for prominent road within precinct

2. Minnaar street / Schubart street intersection
Dangerous for pedestrians and unarticulated

3. Crossings within precinct
Orientated towards vehicular use

4. Current museum buildings
Severely underutilised and neglected

5. Palisade fences and brick walls
Prevents urban and pedestrian amalgamation of space

6. Underutilized and vacant lots
Degrades urban character of precinct

7. Taxis along Jacob Mare street
Creates dangerous urban edge to street

8. Government Buildings
All government, office and institutional buildings lack public interface on ground floors

9. Blocked thoroughfares
Poorly defined and severely under utilized arcades

10. Pretorius square
Poorly functioning public space - no established hierarchy

11. Pretorius square / Paul Kruger street edge
Edge not defined - public space bleeds into street

12. Paul Kruger street
Street and edges need revision in order to improve pedestrian environment

13. Informal off-street parking
Street edge definition and pedestrian environment compromised

14. Buildings close to Pretoria Station
Densities too low to accommodate increased economic activities for Gautrain

15. Pretoria Station crossing
Dangerous for pedestrians and unarticulated - lacks "gateway" to precinct

Urban Problems
Identified within Study Area

N

1. Minnaar street termination
New civic space and anchor node to be established.
Post office building to be demolished and relocated to Post office precinct west of Potgieter street

2. Minnaar street / Schubart street intersection
Crossing to be articulated and made highly pedestrian orientated

3. Crossings within precinct
Articulated and orientated towards pedestrian use

4. Existing museum buildings
Museums to be fully refurbished and modernised.
What is exhibited needs to be showcased and propagated to the public.

5. Palisade fences and brick walls
Boundaries to be removed to allow for better spatial utilisation and amalgamation

6. Taxis along Jacob Mare street
To be accommodated in newly developed taxi rank south of Jacob Mare street

7. Government Buildings
All government, office and institutional buildings to have public interface on ground floors

8. Blocked thoroughfares
Connection between city, pedestrian and public space need to be considered

9. Pretorius square
Square to be reprogrammed and hierarchy to be introduced

10. Pretorius square / Paul Kruger street edge
Edge to be articulated and densified

11. Informal off-street parking
Parking to be landscaped and formalized in order to improve identity and character of precinct and street

12. Buildings close to Pretoria Station
Replacing existing low-rise structures with high density mixed use buildings

13. Pretoria Station crossing
Crossing to be articulated and made highly pedestrian orientated
Establishment of gateway necessary

14. Burgers Park
Community functions to face park for greater dialogue between buildings and park

Interventions
+ Opportunities

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

1

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14

Minnaar street
To be established as
main pedestrian route
and activity spine
within precinct

Paul Kruger street
To be retained as
main pedestrian
thoroughfare
through precinct.

N

1. Minnaar street termination
Creation of a new pedestrianised anchor node. The node will include new landscaped areas as well as new cultural facilities.

2. Relocation
New site for the relocation of the Pretoria Art Museum

3. Reprogram
Government Printers to be reprogrammed in order to gain museum / educational functions as well as interact with the new node.

4. Minnaar street / Schubart street intersection
Crossing to be paved in order to facilitate a change in texture as well as level. Current termination of Minaar Street to be non-mountable.

5. Crossings within precinct
Crossing to be paved in order to facilitate a change in texture as well as level in order to indicate the predominance of pedestrian use.

6. Paul Kruger street
Sidewalks along Paul Kruger Street to be extended by one lane on each side in order to better facilitate informal trade as well as flow along the Paul Kruger axis. Boulevard to be created through the addition of a pedestrianised island in the middle of the road in accordance with the ReKgabisa Tshwane framework. Landscaping to be dealt with as appropriate.

7. Block thoroughfares
Thoroughfares to be articulated as pedestrian arcades. Building interfaces and landscape to be dealt with as appropriate.

8. BRT Station
Proposed BRT Station to be moved north by one city block.

9. Buildings close to Pretoria Station - Western block
Building densities to be increased and reprogrammed as mixed use high density development. Perimeter blocks to define street edge with a building height of 5-10 storeys.

10. Buildings close to Pretoria Station - Eastern block
Building densities to be increased and reprogrammed as mixed use high density development. Buildings above 5 storeys to be considered for adaptive re-use.

11. Pretoria Station crossing
Crossing of Scheiding Street to be adapted and redesigned to facilitate high levels of pedestrian movement.

12. New cultural / civic building
Existing structures to be demolished and underutalised site to be developed. Program to be cultural / civic based and highly public in nature. Building height to be between 7 and 9 storeys. Public parking to be included.

13. Vacant / underutilised lots
Vacant sites to be developed. Buildings to be highly public in nature with the building height in accordance with existing built fabric. Community functions across from Burgers Park is desired for greater dialogue with pedestrians.

14. Melrose House
Bicycle rental facilities to be provided.

Urban Design
Proposal for Precinct

1. Isabel van Wyk

2. George F. Pieterse

3. Gavin Williams

4. Alexia Philippou

5. Deirdre Marais

6. Heinrich Olckers

Selected Sites
within Framework

N

part 2
site

PRETORIA
SOUTH AFRICA

PRETORIA CBD
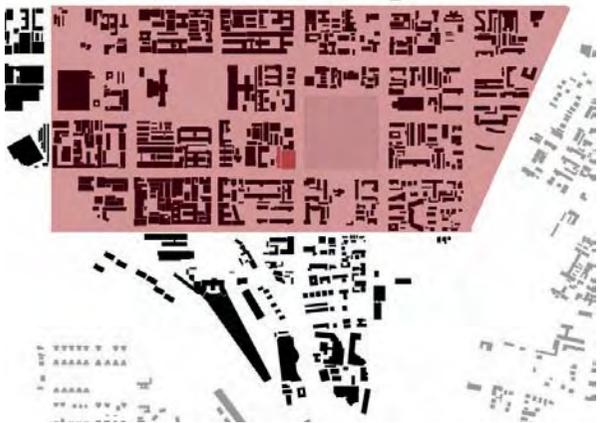
FRAMEWORK AREA

Cultural Precinct   Site   Burgers Park

N
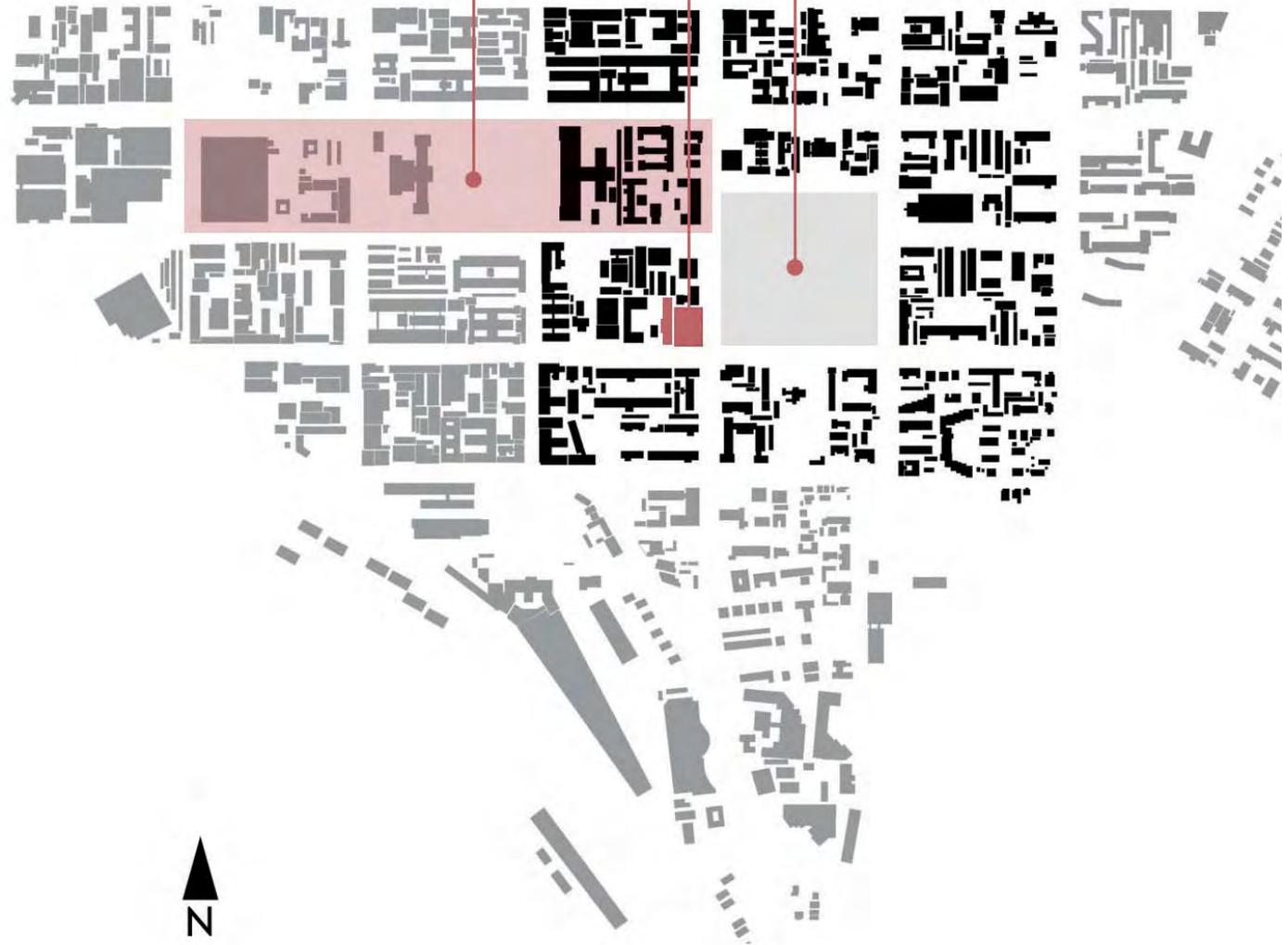
5.2.1. INTRODUCTION

The primary site and its supporting two sites within the framework are investigated through mapping exercises, visual documentation and archived photographs. Delimitations for the dissertation are outlined for the sites. Assessments were carried out for the two supporting sites and their existing buildings.

5.2.2. SURROUNDS AND SITE ANALYSIS/ CONTEXT ANALYSIS

A mapping of art programmes in Pretoria revealed that the lower CBD of Pretoria lacked an arts function (Ref. to Fig. 5.2.) This art programme mapping emphasised the need for a cultural arts programme in the city, as advocated by The Burgers Park Framework (explored in Chapter 5, Part 1). With the framework and the art-programme mapping in mind, a site within the area defined by the Burgers Park Framework study area (Ref. to Fig. 5.3.) was required. Such a site would be characterised by a cultural and community programme, as argued by the Framework study. Sites that are abandoned and neglected, and that could contribute positively to the area and in line with the framework study were identified.

The selected site chosen for the dissertation is located on the corner of Andries and Jacob Mare Streets in the lower Pretoria CBD (Ref. to Fig. 5.4. - 5.10.). It was chosen in accordance with the Burgers Park framework study area (Ref. to Fig. 2.), the art-programme mapping (Ref. to Fig. 1.) and responded to the needs for inner-city reactivation.

The site's area has a high number of residential apartments and leisure activities. Commercial activity is mainly on Paul Kruger Street, to the west of the site, and bleeds into Jacob Mare Street. Cultural institutions, offices and heritage houses also fall within this area, although they are isolated in their context. Burgers Park is directly across from the site, lining the site's eastern edge (Ref. to Fig. 5.4.). Wide pavements are lined with Jacaranda trees and pedestrian pathways. Andries street, parallel to the park, has a lot of pedestrian activity. Vehicular traffic is mostly concentrated on Andries Street, a one-way road with traffic travelling southwards. Jacob Mare has lower traffic levels. It is also a one-way with traffic going east. There is good public transport infrastructure located closely to the site complimented by a strong pedestrian culture.

The buildings within the area are generally from the modern movement and built in the 1950s–1960s (Le Roux, 1992: 142, 147). However, the area does have buildings that express the International Style, such as Ferol Mansions adjacent to site (Ref. to Fig. 5.11.), and the Art Deco movement (Le Roux, 1992: 133, 146). The majority of the buildings in this area are characterised by reinforced concrete frames and brick infill (Ref. to Fig.5.12.). Plastered walls and steel windows are also common.

Fig. 5.2. The mapping exercise indicates the lack of art programmes in the lower CBD (Google Maps. 2011. Edited by Author).

Fig. 5.3. Aerial Photograph of the framework study area and selected site (Geography Department, University of Pretoria. 2011. Edited by Author).

Visagie Street

Schubart Street

Andries Street

CULTURAL PRECINCT

National Museum of Cultural History

City Hall

National Museum of Natural History

Burgers Park

Minnaar Street

Melrose House

5.3.

Fig.5.4. The immediate area around the site (Geography Department, University of Pretoria. 2011. Edited by Author).
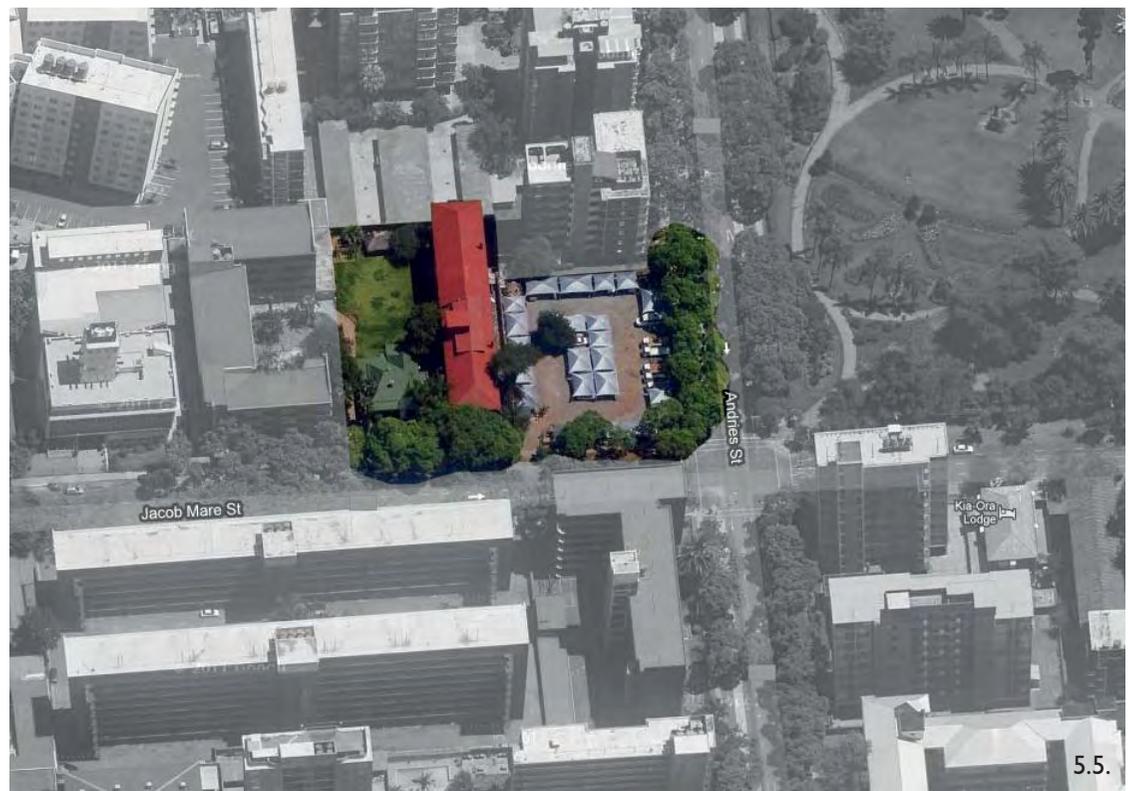
Fig.5.5. Aerial photograph of site (Google Maps, 2011. Edited by Author).

77

Fig. 5.6. Photograph of the Park Lodge (Site 2) on the left, and the parking lot (Site 1) on the right (Author, 2011).

Fig. 5.7. Photograph of the parking lot and Park Lodge from the eastern edge looking westwards (Site 1 + 2) (Author, 2011).

Fig. 5.8. Photograph of the parking lot from the southern edge looking northwards (Site 1) (Author, 2011).

Fig. 5.9. Photograph from the corner of Jacob Mare and Andries Street (Site 1) (Author, 2011).

Fig. 5.10. Photograph of the parking lot (Site 1) from Andries Street. (Author, 2011).

Transvaal Pyramid Roof house

Ferol Mansions

Wesley Centre + Church

Jubilee Centre + TFL

Paul Kruger Street

Andries Street

Burgers Park

Burgers Park

Offices

Shops + Residential Apartments

Jacob Mare Street

Shops

Melrose House

Residential Apartments

Residential Apartments

5.11.

5.12.

PRETORIA TOWN AND TOWNLANDS 351-JR
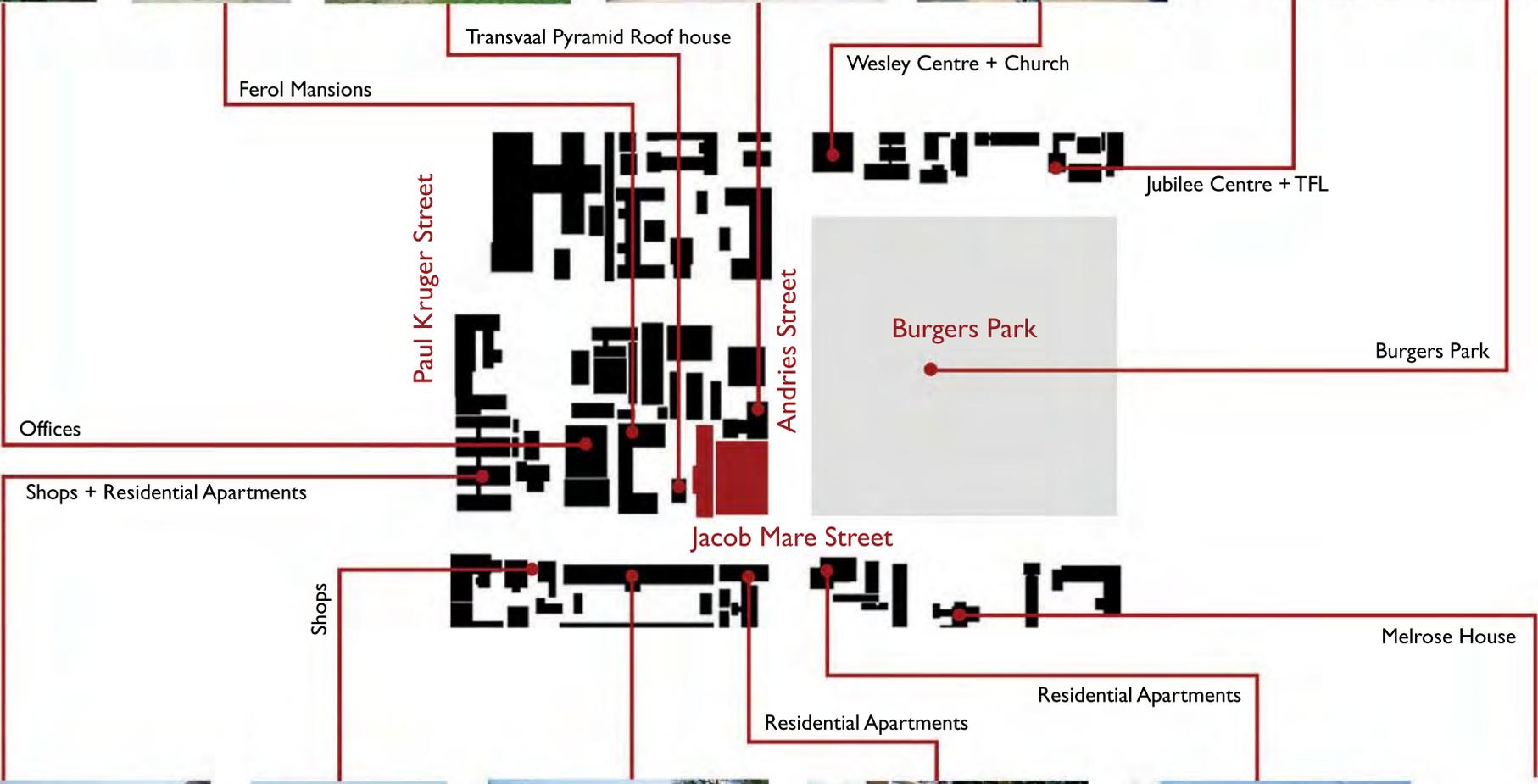
Fig. 5.13.

5.2.3. DELIMITATION/SCOPE OF STUDY

The dissertation will concentrate primarily on the parking lot (Site 1) for the now vacant Park Lodge (Ref. to Fig.5.13.) on the corner of Jacob Mare and Andries street. This site will accommodate the proposed Community Creativity Facility building. Site 1 is the primary site of focus, whereas Site 2 and 3 support it. This chapter will provide a proposal for the abandoned Park Lodge (Site 2), adjacent to Site 1 and the vacant Transvaal Pyramid Roof house (Site 3) (Nicholas Clarke, personal communication, 1 September 2011) on Jacob Mare Street. Neither of the two sites are contributing positively to their urban context. Additionally, the Community Creativity Facility requires a parking lot (Ref. to Chapter 5). An analysis of the sites and the buildings are provided.
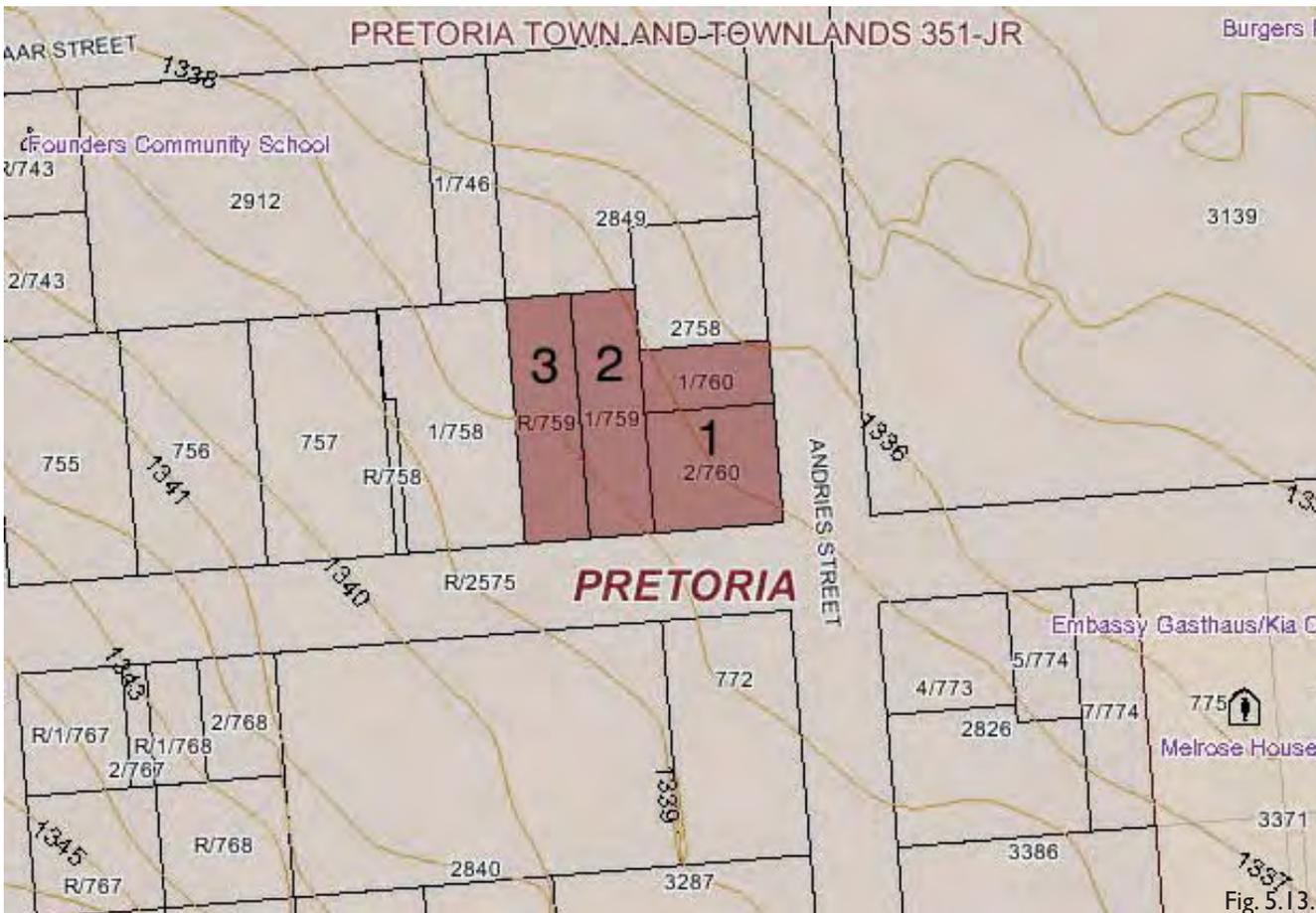
Fig.5.12. Building structures: Reinforced concrete frames, brick infill, plastered walls and steel windows are common in this area (Author, 2011).

Fig.5.13. Selected sites outlined for the dissertation. Site 1 is the primary site of focus, whereas Site 2 and 3 are supporting sites to it (City of Tshwane, 2009-2010).

5.2.4. CURRENT CONDITION AND FORMER USES OF EACH SITE AND BUILDING

STAND NO. 759/1
ANNEX TO FROZENO RESIDENCY
· RENTABLE ROOMS/HOUSE
· CONDITION: GOOD
· USE: ABANDONED.
· HERITAGE

STAND NO. 759/R
FROZENO RESIDENCY
· LEASABLE LODGE/ BOARDING HOUSE
· NO ARCHITECTURAL STYLE EVIDENT - PURELY FUNCTIONAL.
· USE: ABANDONED.
· CONDITION: GOOD.

SITE 3   SITE 2

STAND NO. 759/2
FROZENO RESIDENCY PARKING/ PARK LODGE CHARGED PARKING
· PARKING LOT - CHARGED FOR USE
· OPEN SITE
· CONDITION: N/A
· USE: FAIR.

SITE 1

Fig. 5.14. Analysis of three sites (Author, 2011).

SITE 1

The parking lot of the Park Lodge (Ref. to Fig. 5.15.) is currently in use. Users must pay to use the parking lot.

5.15.

SITE 2

Formerly known as the Frozeno Residency, the Park Lodge (Ref. to Fig. 5.16.) was a typical boarding house, leasing out rooms (Le Roux, 1992: 135). It is currently vacant and abandoned.

5.16.

SITE 3

The abandoned Transvaal Pyramid Roof house (Ref. to Fig. 5.17.) is in relatively good condition considering it is no longer tenanted. It was an annex to the Park Lodge and used as rentable accommodation (Le Roux, 1992: 135).

5.17.
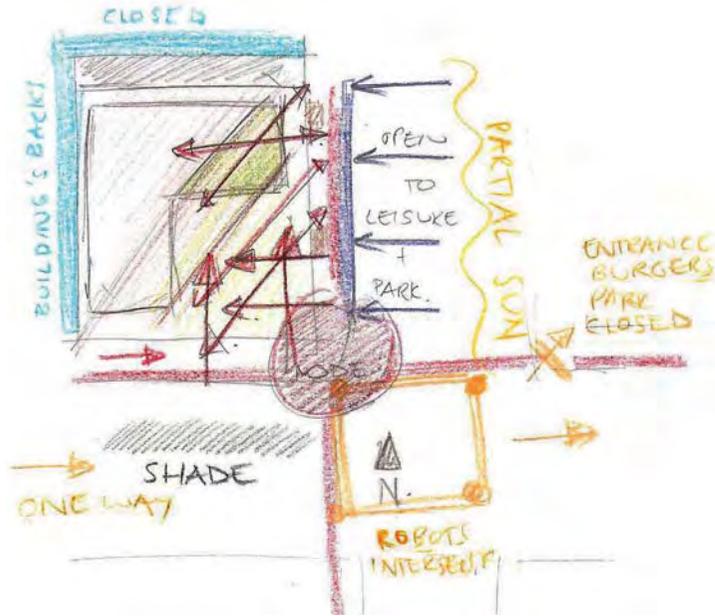
Fig. 5.18. Mapping analysis of the three sites (Author, 2011).
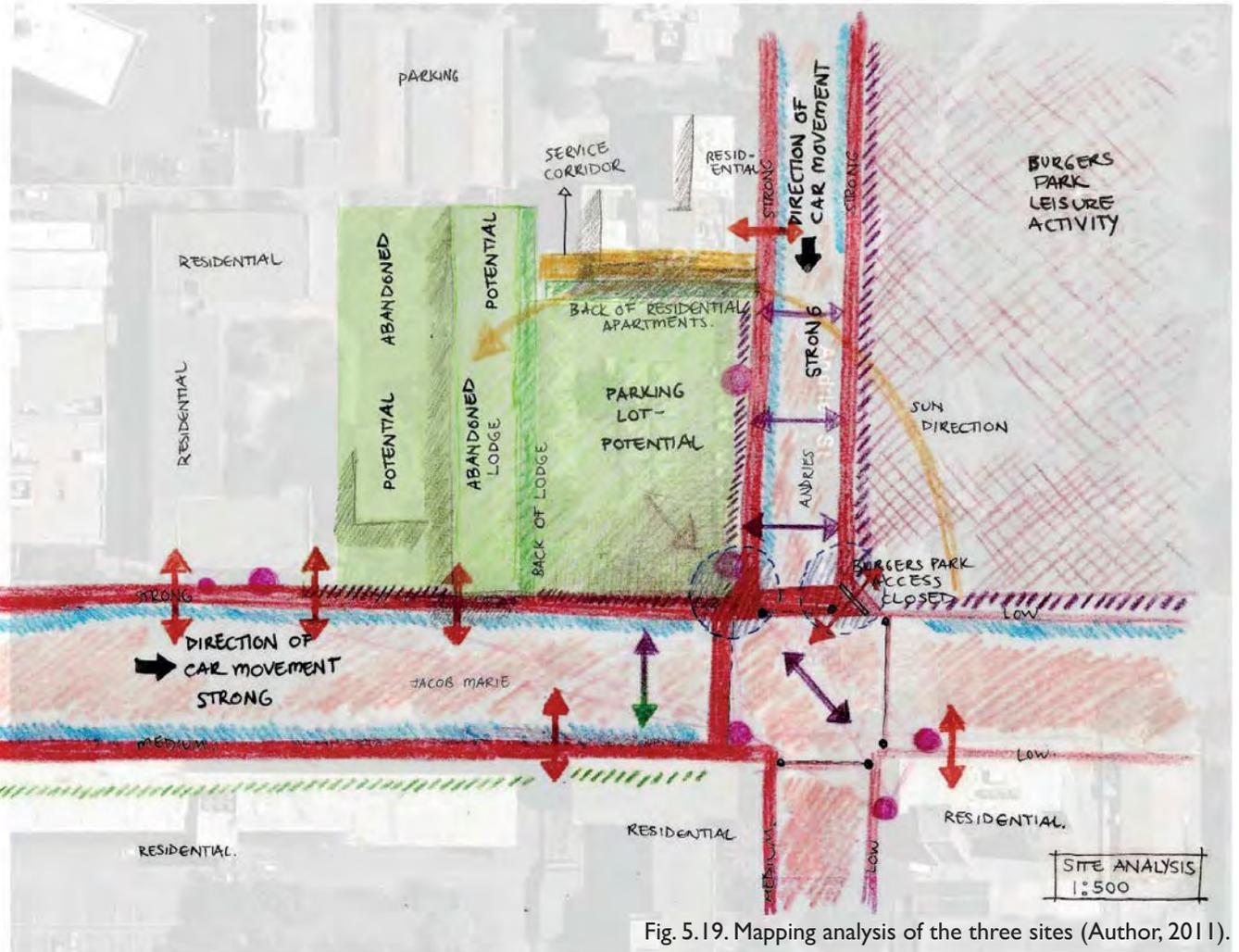
5.2.5. MAPPING & SITE STUDY

A mapping analysis of the three sites and the buildings was done for the proposal and to further understand the selected sites (Ref. to Fig.5.18. & 5.19.) Vignettes of the site and its surrounds were drawn to gain a better understanding of the activities and the relationship between the site and the street (Ref. to Fig. 5.20-5.24.). Textures from the surrounding context were also documented photographically (Ref. to Fig. 5.25.)

mapping

Fig. 5.19. Mapping analysis of the three sites (Author, 2011).

SITE 1 ON ANDRIES STREET

- -

PARK LODGE HOTEL

[SITE]

ANDRIES STREET LOOKING NORTH.

Fig. 5.20. Vignette

SITE 1 ON JACOB MARE STREET

- -

PARK LODGE HOTEL

JACOB MARIE STREET LOOKING WEST.

[SITE]

Fig. 5.21. Vignette

SITE 2 ON JACOB MARE STREET

HOTEL
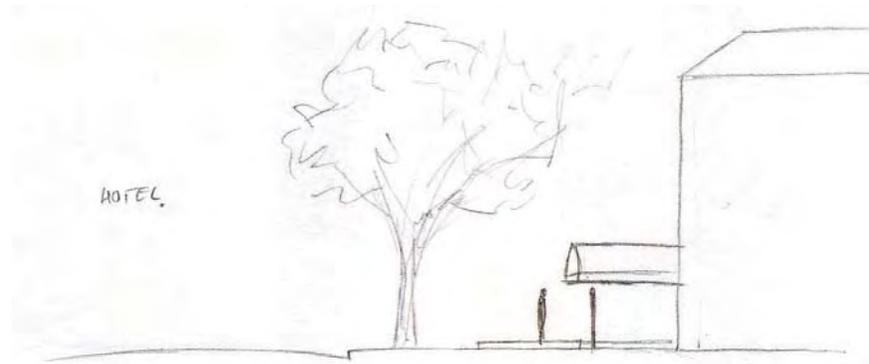
Fig. 5.22. Vignette

COMMERCIAL BUILDINGS ON JACOB MARE STREET

Fig. 5.23. Vignette

ORIGINAL   ADD ON   PAVEMENT   JACOB MARIE WEST

ANDRIES
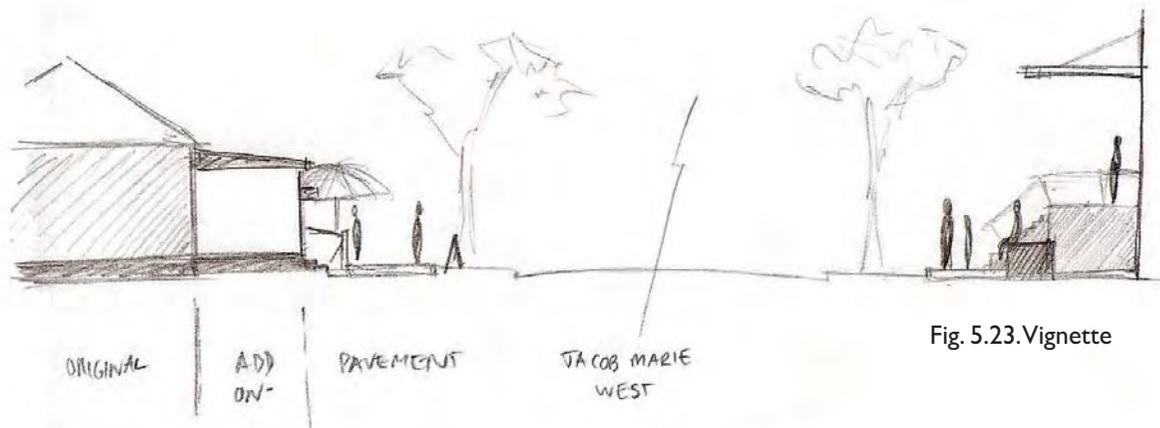
JACOB MARIE
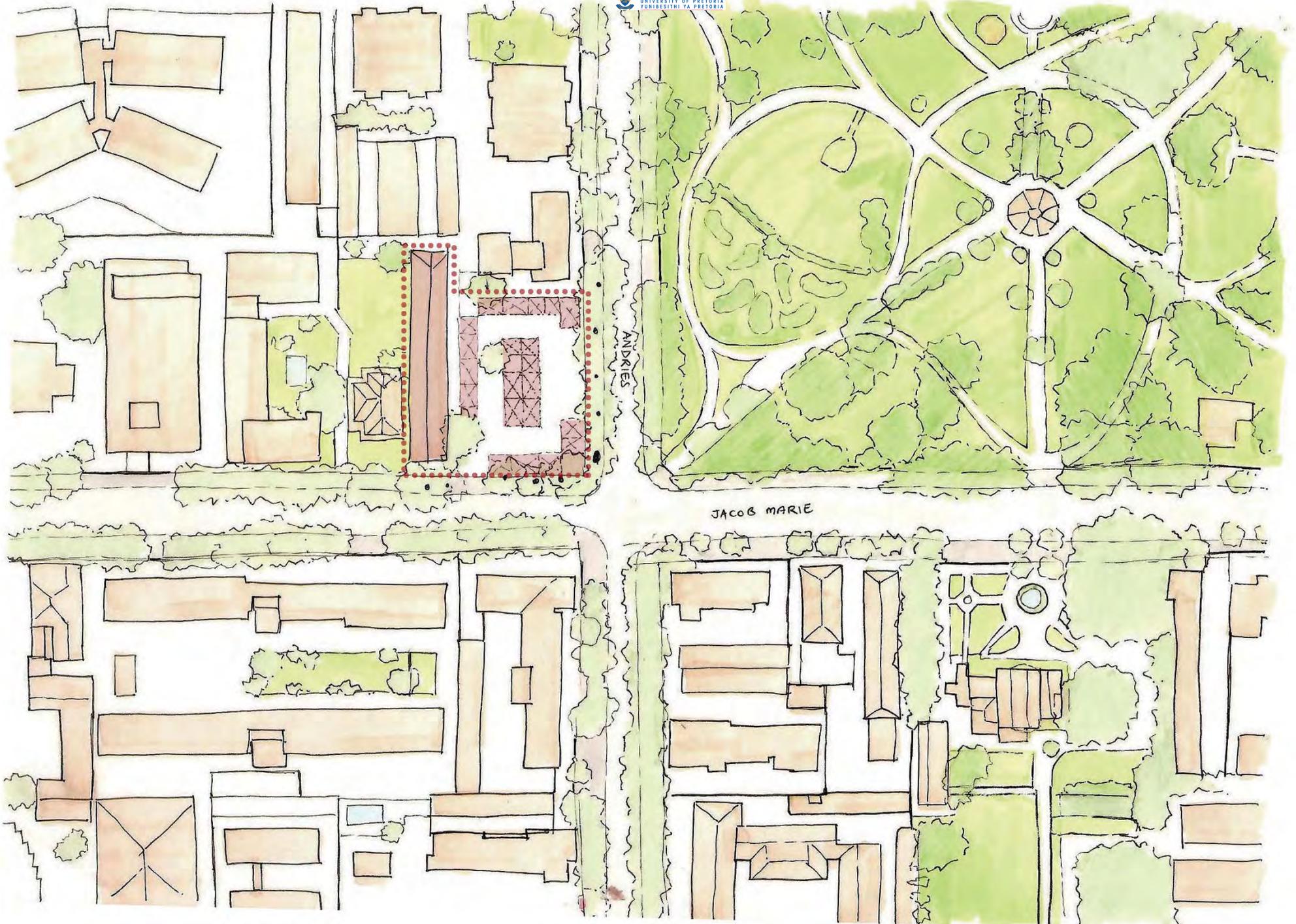
Fig. 5.24. Vignette

5.25.

5.2.6. ARCHIVED PHOTOGRAPHS

Photographs (Ref. to Fig. 5.26. & 5.27.) at the Department of Architecture in the University of Pretoria's Pretoriana archive collection show that the Park Lodge was already built in 1949, indicating that it is over sixty years old. The Transvaal Pyramid Roof house is partially visible in the photographs, also indicating that it is over sixty years old. The parking lot, selected for the proposed building design, originally had a large house on it (Nicholas Clarke, personal communication, 26 August 2011 & 1 September 2011).

It is assumed that the house was demolished at some point so that the site could serve as a parking lot for the lodge.

5.26.

5.27.
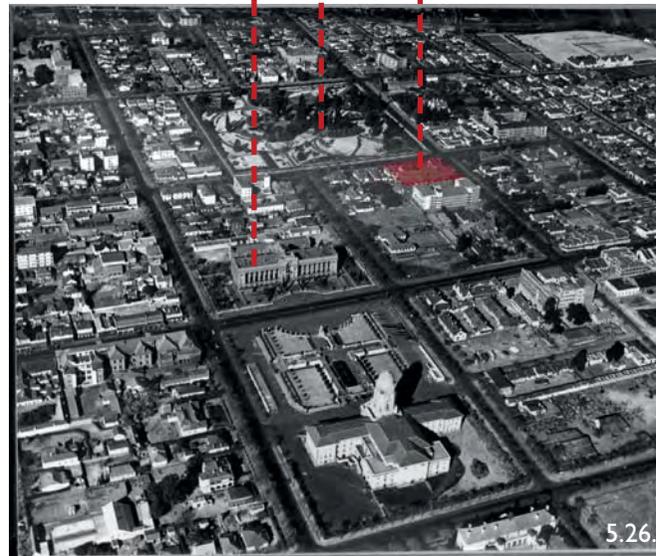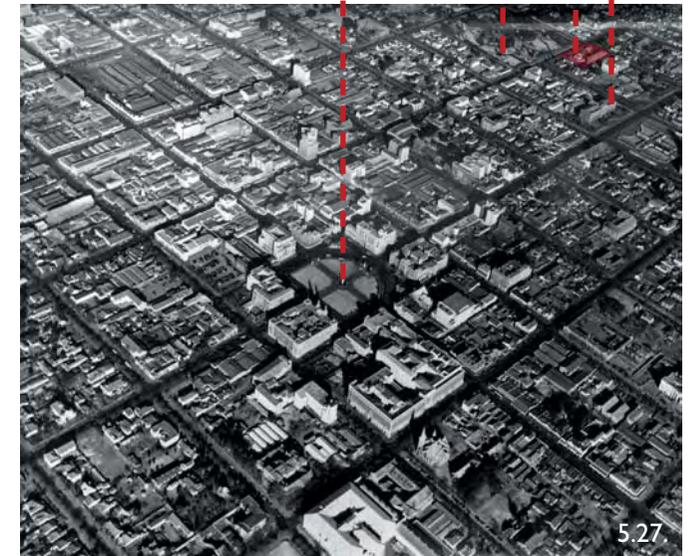
Fig. 5.26. Aerial photo of Pretoria in 1949. Inset: zoomed image of the selected site reveals the Park Lodge building, the Transvaal Pyramid Roof house and a house on the proposed site for the dissertation. (Pretoriana Archive Collection, Department of Architecture, University of Pretoria, 2011).

Fig. 5.27. Aerial photograph of Pretoria in 1949. The selected sites are in the upper right-hand corner. Inset: Zoomed image of selected site reveals the Park Lodge building, the Transvaal Pyramid Roof house and a house on the proposed site for the dissertation. (Pretoriana Archive Collection, Department of Architecture, University of Pretoria, 2011).

5.26. Inset

5.27. Inset

5.2.7. SITE AND BUILDING ANALYSIS

TRANSVAAL PYRAMID ROOF HOUSE

The Transvaal Pyramid Rood House is over sixty years and is thus protected by the National Heritage Resources Act (No. 25 of 1999), section 34. (South Africa, 1999: 58). The single storey house was built circa 1890–1910 (Nicholas Clarke, personal communication, 1 September 2011). The theory and the concept of the dissertation was tested against the building. The theory questioned the potential for active participation in an urban context. The concept questioned whether the building could offer interaction in its context and between users and passers-by. It was realised that the building did relate to the theory and the concept. The porch, which lines all the facades of the house, allows for active participation in its context. It acknowledges the street and allows for visual interaction between the house users and passers-by (Ref. to Fig. 15.). Its users can socialise and interact on the porch and in the garden. It is recognised that this building has potential in its context and that it could be refurbished into a usable programme that the community can enjoy. Although it should be noted that this visual and physical interaction and connection would only be possible if the fence was removed, as it acted as a physical barrier.

THE PARK LODGE

The Park Lodge building is over sixty years old and protected under the National Heritage Resources Act (No. 25 of 1999), section 34(1). (South Africa, 1999: 58). The theory and the concept of the dissertation was tested against the building. The theory questioned the potential for active participation in an urban context. The concept questioned whether the building could offer interaction in its context and between users and passers-by. It was realised that the building did not relate to the theory and the concept. The building ignores interaction with the street and its urban context for functional requirements. It does not encourage or celebrate public participation with the city/urban context. It is an "inward" building that doesn't acknowledge its external environment (Ref. to Fig. 15). Having

analysed the building, it was evident that the contribution of the Park Lodge in its context is questionable.

5.2.7.1. INITIAL PROPOSAL +   DESIGN APPROACH FOR THE PARK LODGE

Initially there were extensive attempts to incorporate this building into the design proposal. It was expected that the building could be used for parking requirements on the ground floor with supporting programmes (such as storage spaces and exhibition spaces) on the upper levels. However, it was soon realised that this would not be feasible. Owing to the building's limiting design and a lack of programme justification, it was inevitably decided that it should be demolished and replaced with a parking lot and social green spaces. A heritage architect, Nicholas Clarke, was consulted regarding the feasibility of this decision and the significance of the building. The building's value had to be determined in relation to its contextual, cultural, architectural, economic and environmental value, which is provided below. Parking requirements, the number of parking spaces needed and the costs of demolishing the structure and replacing it with a parking lot are explored in Chapter 4.

5.2.7.2. HERITAGE VALUE IN CURRENT CONTEXT

1. CULTURAL AND ARCHITECTURAL

The drawings of the Park Lodge could not be accessed due to council restrictions and the National Archives in Pretoria did not hold any information or drawings on this building. Furthermore, attempts to get into the building proved futile. Limited information was provided by the book Plekke en Geboue (Le Roux, 1992). Owing to the scarcity of information, certain assumptions were made regarding the building's structure, interior space planning and the structural frame.
The Park Lodge is four storey building. The building originates from the modernist era (Clarke, 2011) and appears to be

designed purely for functional requirements (Le Roux, 1992: 135). The external building structure is a simple brick façade (Le Roux, 1992: 135) that responds to the local context, indicating a regionalist approach (Clarke, 2011). The brick bond is a stretcher bond. The windows are timber casement windows. The roof is galvanized corrugated iron sheeting (Clarke, 2011). The ground floor has a reception area, a dining area, bathrooms, a kitchen and an office (Le Roux, 1992: 135). On the upper floors, the individual rooms are on either side of a continuous passage and share a communal bathroom (Le Roux, 1992: 135). It appears from the elevations of the building and from information gathered that the showers and wash hand basins were installed into the rooms at a later stage. The plans and the elevations are repetitive and unarticulated. The overall planning of the building is poor and questionable. No cultural significance could be identified.

The Park Lodge does not relate spatially to the Transvaal Pyramid Roof house: the distance between the two is less than 2m and the Park Lodge casts a shadow during morning hours on to the house. It detracts from the significance of the house. Furthermore, it does not relate to its context: the visual accessibility of the single entrance is poorly defined owing to its distance from the street and does not speak to its passers-by.

It is evident from the above analysis that the building has no significant cultural or architectural value.

2. ECONOMIC VALUE

The building is currently abandoned. Reprogramming this building would be uneconomical owing to the rigidity of the structure and the spatial layout. Reprogramming the building into offices or keeping the previous programme of rentable rooms would be the most suitable option, although there would be a need for major upgrades and refurbishing that would prove to be costly. There are four hotels and hostels within a 500m radius of the site. It is believed that these override the need for the Park Lodge as a hotel or temporary

accommodation. Their facilities are better than that of the Park Lodge as these buildings have been upgraded and their spatial programming is better.

It is clear that the Park Lodge would not be feasible as there is sufficient temporary accommodation in the area and proposing an adaptive reuse for the building would be expensive.

3. ENVIRONMENTAL VALUE

The building has not been designed with environmental considerations in mind. The building lies on a west–east orientation and does not utilise the sunlight effectively for this reason. It is clear that there is a HVAC system for the kitchen only, which is not naturally ventilated. Calculating from photographs, the height of each floor is 2890mm. Installing services into the ceiling would be possible, although the floor-to-ceiling height in the bedrooms/ reprogrammed habitable rooms would be very low (2290mm). Such a low floor-to-ceiling height is also uncomfortable for a person and is not within the National Building regulations, as the minimum height for a bedroom or other habitable rooms is 2400mm.

In the case of an adaptive reuse of the building, the orientation, structure and spatial planning would all be limiting, making this option unfeasible.

4. SOCIAL VALUE

Apart from accommodating people in need of paid and temporary shelter, no social value could be established.

5. HERITAGE VALUE

The heritage value was further assessed from Table 1, provided by the heritage architect (Clarke, 2011).

Table 1			
Heritage parameters	**Local**	**Regional**	**National**
In line with the **National Heritage Resources Act (No. 25 of 1999), Section 38**	**Rating: H=High** **M=Medium** **L=Low**		
a. Its importance in the community, or pattern of South African history	L	L	L
b. Its possession of uncommon, rare or endangered aspects of South Africa's natural or cultural heritage	L	L	L
c. Its potential to yield information that will contribute to an understanding of South Africa's natural or cultural heritage	L	L	L
d. Its importance in demonstrating the principle characteristics of a particular class of South Africa's natural or cultural places or objects	L	L	L
e. Its importance in exhibiting particular aesthetic characteristics valued by a community or cultural group	L	L	L
f. Its importance in demonstrating a high degree of creative or technical achievement at a particular period	L	L	L
g. Its strong or special association with a particular community or cultural group for social, cultural or spiritual reasons	L	L	L
h. Its strong or special association with the life or work of a person, group or organisation of importance in the history of South Africa	L	L	L
i. Sites of significance relating to the history of slavery in South Africa	NA	NA	NA
Conclusion: **The building is of low/no social and heritage significance.**			
Source: (Nicholas Clarke, personal communication, 1 September 2011).			

From this analysis, it is realised that the Park Lodge does not have any significant cultural, architectural, economic, environmental, social or heritage value.

PROPOSAL
23 AUGUST.

CONCLUSION
• ONLY PARKING IS REQUIRED. POSSIBLY STORAGE
• FROZENO NEGATIVELY IMPACTS CCF + VICTORIAN HOUSE + AREA
• DOESN'T CONTRIBUTE POSITIVELY

↑

ASSESSMENT

GROUND : PARKING   NEEDED : YES.
PURPOSE : BUILDING REQUIREMENTS
USER REQUIREMENTS
FRAMEWORK REQUIREMENTS

FIRST FLOOR : EXHIBITION SPACE
PURPOSE : ADDITIONAL SPACE
NEEDED : NOT REALLY - 1st SPACE HAS ENOUGH SPACE TO EXHIBIT : 22×8M.

OFFICES
NO PURPOSE : ADDITIONAL SPACE IN BUILDING.
NEEDED : NOT REALLY. IT HAS ALREADY BEEN DESIGNED INTO THE CCF ON THE THIRD FLOOR.

STORAGE
PURPOSE : ADDITIONAL SPACE.
NEEDED : YES. HASN'T BEEN CATERED FOR IN CCF. (BUT CAN BE - ACTUALLY IT HAS)

SECOND + THIRD FLOOR :
RESIDENTIAL : TEMPORARY ACCOMODATION
PURPOSE : ADDITIONAL SPACE +.
NEEDED : NO. PROPOSED PURELY BECAUSE OF FORMER BUILDING USE.

POSITIVES
• +50 YEARS HERITAGE BUILDING
• GOOD INDICATION OF PAST 'TOWN' HOUSES
• GOOD CONDITION
• GREEN SPACE
• GOOD ORIENTATION

CONCEPT
DOES IT RELATE TO MY CONTEXT.
- YES. IT HAS A PORCH WHICH FACES WEST + SOUTH WHICH ACKNOWLEDGES THE STREET.

FENCE MUST BE REMOVED FOR HOUSE TO ACHIEVE MAXIMUM POTENTIAL.

NEGATIVES
- FROZENO RESIDENCE VERY CLOSE - INVASIVE
- OVERLOOKED
- CUT OFF FROM PEDESTRIANS + CONTEXT BY FENCE
- POTENTIAL FOR PUBLIC PROGRAM.

THEORY
DOES IT RELATE TO MY THEORY ?
- YES. PORCH ALLOWS FOR ACTIVE PARTICIPATION IN ITS CONTEXT.
VISUAL INTERACTION BETWEEN HOUSE USERS + PEDESTRIANS

POST-VICTORIAN HOUSE

CURRENTLY
N-SUN
EXISTING
N-SUN
EXISTING
N-SUN
SERVICES BACK OF BUILDING
PROPOSED NEW BUILDING
EXISTING
ENTRANCE
FROZENO RESIDENCE

POSITIVES
• GOOD QUALITY BRICKWORK
• HUMBLE + MODEST
• GOOD LOCATION
• SERVANT BUILDING TO THE CITY (PROGRAM : LODGE)
- 50 YEARS OLD, POSSIBLY MORE, HERITAGE BUILDING.
- GOOD CONDITION.

NEGATIVES
• POOR ORIENTATION - WEST + EAST LIGHT.
• POOR PLANNING - SHOWERS IN ROOMS AGAINST THE WINDOWS.
• DRAINAGE NOT DESIGNED FOR.
• NARROW SITE.
• ROOMS DON'T BREAK OUT OF BUILDING OR INCORPORATE CONTEXT.
• REPETITIVE + DULL
• ENTRANCE NOT CELEBRATED
• STREET 'IGNORED'
• POST VICTORIAN HOUSE TOO CLOSE TO BUILDING

CONCEPT
- DOES FROZENO RELATE TO MY CONCEPT ?
○ NO. IT IGNORES THIS FOR FUNCTIONAL PURPOSES.

THEORY
- DOES IT RELATE TO MY THEORY ?
• NO. IT DOESN'T CELEBRATE PEDESTRIANS, PUBLIC PARTICIPATION WITH THE CITY / ITS CONTEXT.
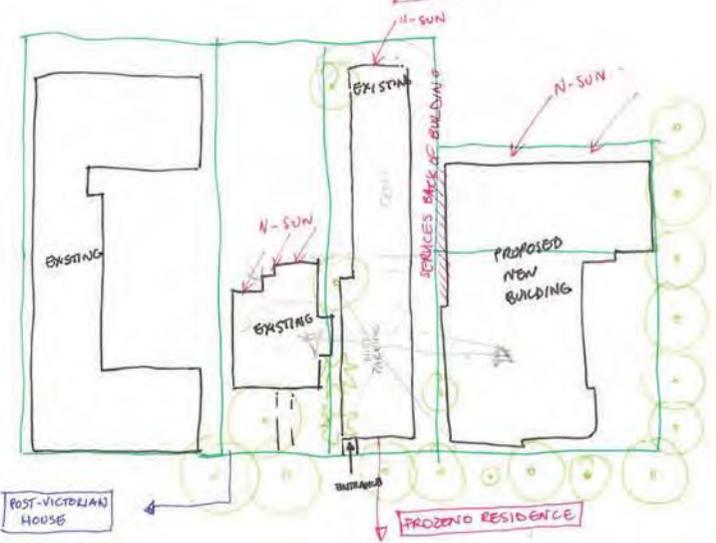
NEW PROPOSAL
• DEMOLISH FROZENO RESIDENCE •
- ACCOMODATE FOR PARKING + GREEN SPACES
- DESIGN ACCORDINGLY SO THAT IT DOESN'T NEGATIVELY IMPACT ON POST-VICTORIAN HOUSE
- DESIGN SO THAT CCF + SITE INTERACT + HAVE A DIALOGUE. POSITIVE INTERACTION BETWEEN THE TWO.
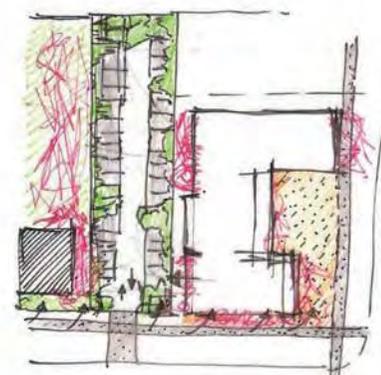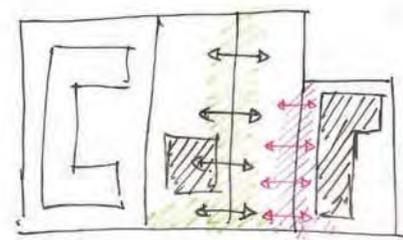
⚡ INTERACTIVITY VISUAL CONNECTIONS OPENNESS
🟢 GREEN SPACES
✚ PAVEMENT

INITIAL PROPOSAL FOR PROZENO

PARKING
BUILDING
GROUND.

OFFICES / STORAGE FOR ART PIECES
DOUBLE VOLUME EXHIBITION SPACE FOR TRAVELLING EXHIBITIONS.
FIRST

RESIDENTIAL ROOMS.
SECOND.

RESIDENTIAL ROOMS
THIRD.
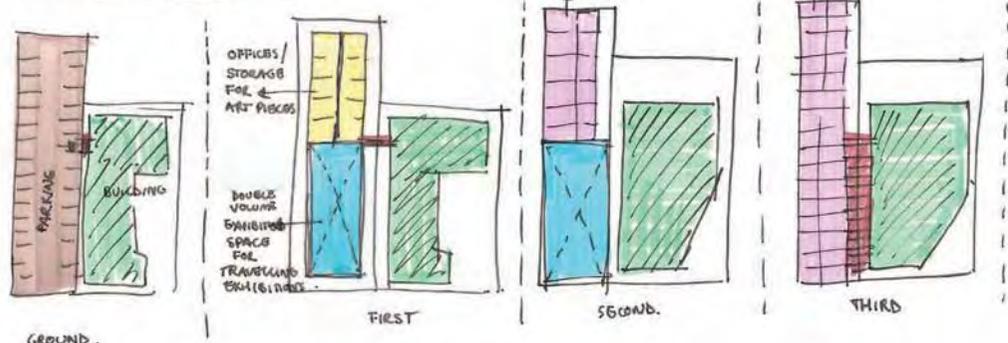
Fig. 5.28. Analysis and proposal for the three sites (Author, 2011).

5.2.7.3. FINAL PROPOSAL FOR THREE SITES (Ref. to Fig. 5.28.)

SITE 1
The parking lot will be reprogrammed into a physical building structure. The building, which will be the Community Creativity Facility, will house a public square, an exhibition space, a lecture hall and art workshops amongst other things. The facility will encourage a dialogue between art and the city.

SITE 2
The Park Lodge will be demolished. Ground floor parking and social, green spaces will be accommodated for on the site and will be explored in the dissertation.

SITE 3.
The abandoned Transvaal Pyramid Roof house will be reprogrammed into a function venue and restaurant that emphasises its heritage value. The venue will attract visitors, much like Melrose house. Although this is proposed, it will not be explored in the dissertation. The function venue and restaurant will spill into a rehabilitated and re-landscaped garden.

Parking will be offered by the adjacent Site 2 and will flow onto/span over Site 3. This will be explored in the dissertation.

- Fences are to be removed or altered to allow for greater visual and physical accessibility. Site 2 will encourage a greater dialogue between Site 1 and Site 3.

5.2.7.4. FURTHER ASSESSMENT AND COMPARISON STUDY - CONCLUSION

Furthermore, it was important to compare the advantages and disadvantages or the value in demolishing the Park Lodge. Would demolishing the existing building and proposing a new function for the site contribute positively to the site, adding value to its context, or would leaving the existing building and site as it currently stands be a better option?

The proposal for demolishing the building and replacing it with a parking lot and green space would be a better solution than keeping the existing and vacant Park Lodge. The building offers no positive contribution in a cultural, architectural, economic or environmental manner. The new proposal will accommodate for parking on Site 2 by relocating parking from the adjacent site (Site 1–the selected site for the dissertation). This is in line with the framework study (Ref. to Chapter 5, Part 1), which states that parking that is removed must be accommodated for. Furthermore, Site 2 will incorporate green and social spaces for the community to enjoy. The site will be designed as a public space. There will be a "contextual" dialogue between Site 2, the proposed Community Creativity Facility (Site 1) and the Transvaal Pyramid Roof house (Site 3). This proposal engages the concept of interactivity and the theory of the dissertation. If the Park Lodge building were to remain, community involvement and interaction would not be possible and there would be no dialogue between the two sites as the abandoned lodge creates a physical barrier.

It is clear that there are more advantages than disadvantages for demolishing the Park Lodge (Site 2). Once the building is demolished, the site can serve the Community Creativity Facility and the community, offering social spaces and parking.

5.2.8. CLIMATE

Pretoria falls in the North Climatic Zone, with dramatic temperature changes in the day and night (Holm in du Toit, 2009: 14). Humidity levels are moderate. Hot summer months often experience unpredictable afternoon thunderstorms, whereas the winter months are dry and mild (Holm in du Toit, 2009: 14). Pretoria's noon solar altitude is 40 degrees in the winter, 64 degrees during the equinox and 88 degrees in the summer (Wegelin, 2006: 10.17). The solar azimuth in Pretoria during the summer is 91 degrees at 10 a.m. to 259 degrees at 4 p.m. During the summer, the wind direction is mainly from the South East and North East, whereas in winter the wind direction is from the South East and North West (Ref. to Fig. 5.29.) (Holm in Wegelin, 2006: 10.17).
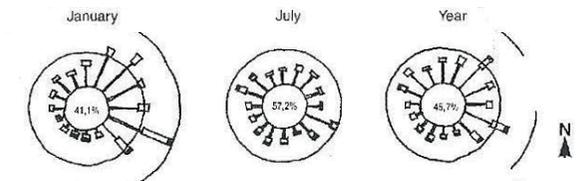
Fig. 5.29. Wind rose (Holm in Wegelin, 2006: 10.17).

5.2.9. CONCLUSION

The Park Lodge building will be demolished so that the site can serve as a parking area and social green space for the proposed Community Creativity Facility. Climatic factors will be acknowledged in the project outcome for the proposed building. The context and the surrounding architecture from the documentation and mapping will be considered in the design approach. In line with the framework, the primary building (the Community Creativity Facility) will acknowledge pedestrian activity within the area and should allow for an inclusive environment. The cultural and community nature of the framework is well-suited to the site and the building proposal.

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 oriented 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.).

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Ground Floor
(Carter, 2007: 46.
Edited by Author, 2011).
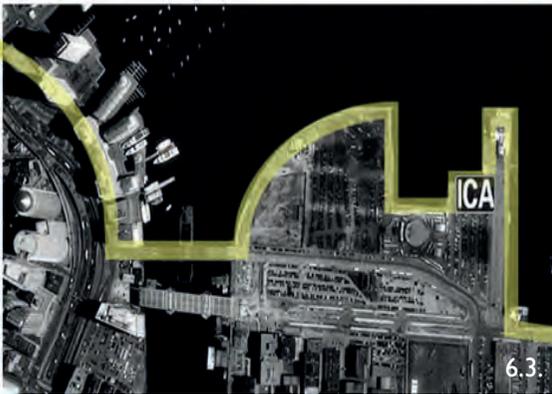
- GENEROUS SPACES FOR PUBLIC INTERACTION
- SHELTERED AREAS FOR PUBLIC
- SOUTH EAST CORNER IS PRIVATE
- REST OF SITE IS ACCESSIBLE TO PUBLIC
- ENTRANCE: DIAGONAL, SLIPS INTO BUILDING
- WALKWAYS LEAD TO GRANDSTAND
- PUBLIC FUNCTIONS/ PROGRAMS ON GROUND FLOOR.

First 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

Second Floor
(Carter, 2007: 48.
Edited by Author, 2011).
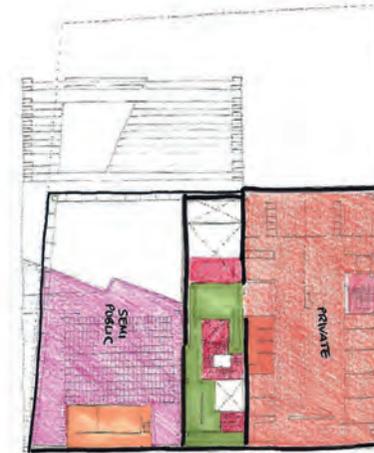
- THEATRE HAS NATURAL + CONTROLLING LIGHTING FOR VARIOUS NEEDS
- SERVICES + VERTICAL CIRCULATION DIVIDE THE MASS INTO 2: THEATRE + ADMINISTRATION OFFICES
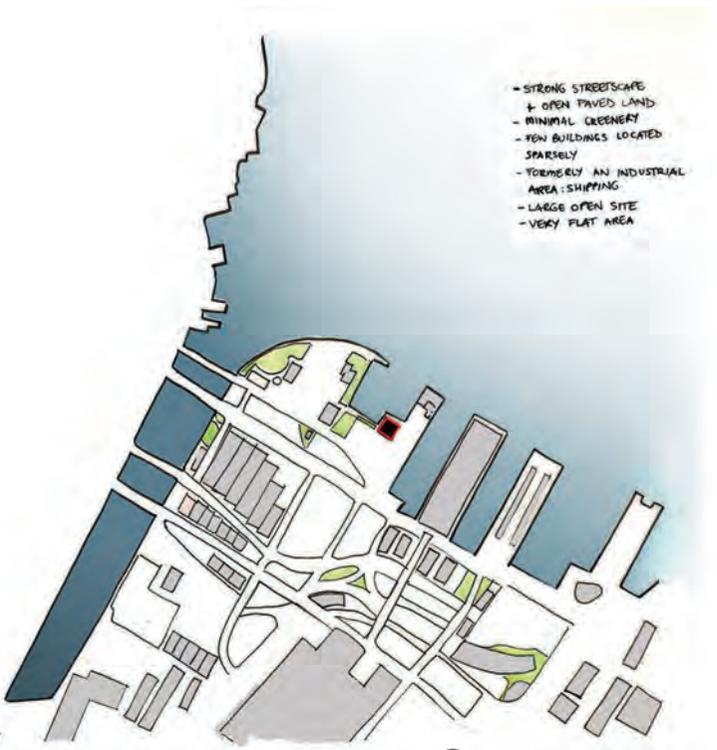
- STRONG STREETSCAPE + OPEN PAVED LAND
- MINIMAL GREENERY
- FEW BUILDINGS LOCATED SPARSELY
- FORMERLY AN INDUSTRIAL AREA: SHIPPING
- LARGE OPEN SITE
- VERY FLAT AREA

Third Floor
(Carter, 2007: 48.
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
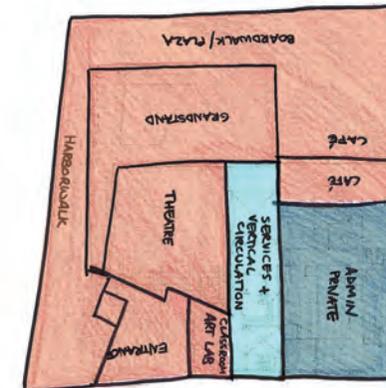
Public-Private Realm Study
Ground + First Floor Plans
Merged (Author, 2011).

Context
(Google Maps, 2011.
Edited by Author, 2011)
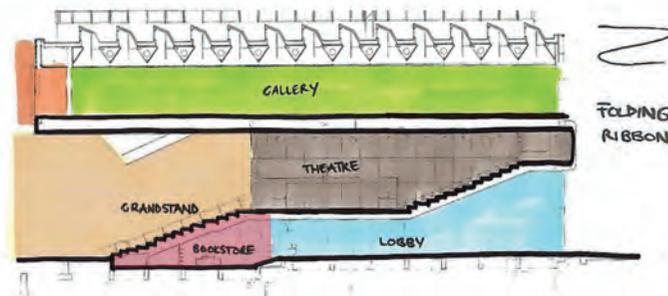
Typical Section
(Carter, 2007: 47.
Edited by Author, 2011).

6.10. Building Analysis

97

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).

WAM

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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
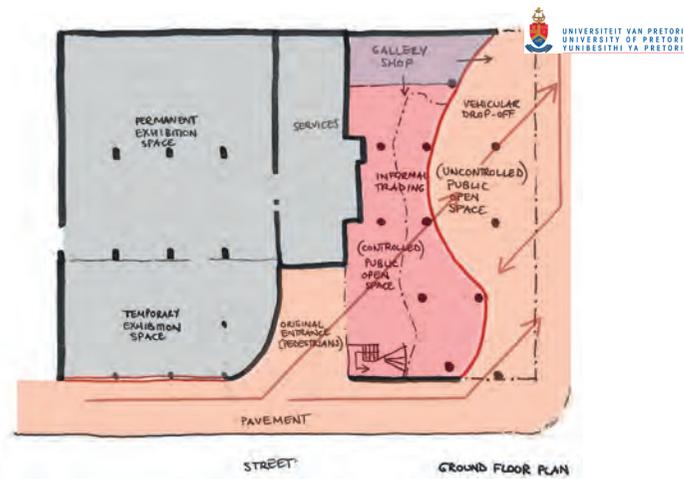
Floor Plan Study
(Author, 2011).

- 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
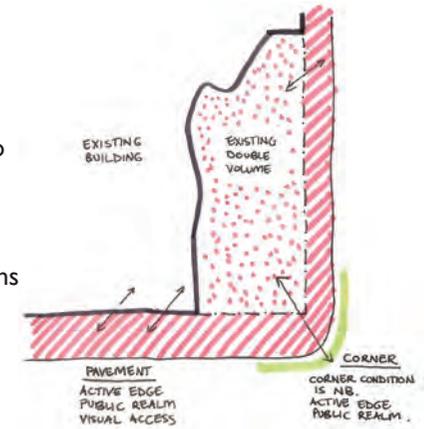
Final - Ground Floor Plan
(Cohen & Garson, 2011. Edited by Author, 2011).
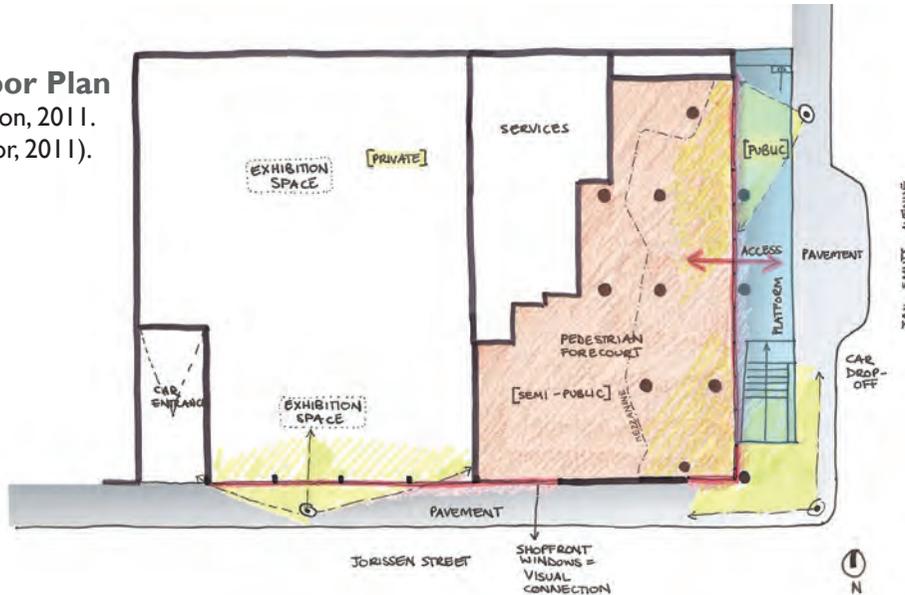
Accessibility Study
(Author, 2011).

- 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.
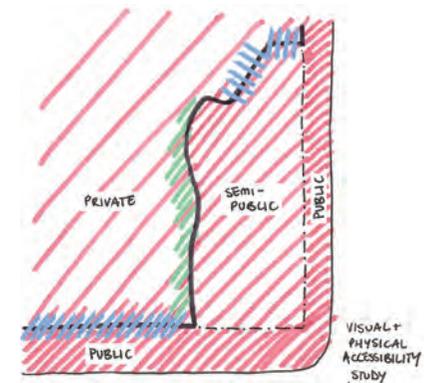
Final Design Outcome
- singular entrance on east facade
- public platform on sidewalk flows into the semi-public forecourt
- forecourt is enclosed by shopfront windows which open
- south facade consists of shopfront windows
- physical accessibility + route have been compromised + are not as effective owing to singular entrance
- visual accessibility is successful -platform + forecourt effectively allow for interactivity + public participation + for 'chance' encounters.
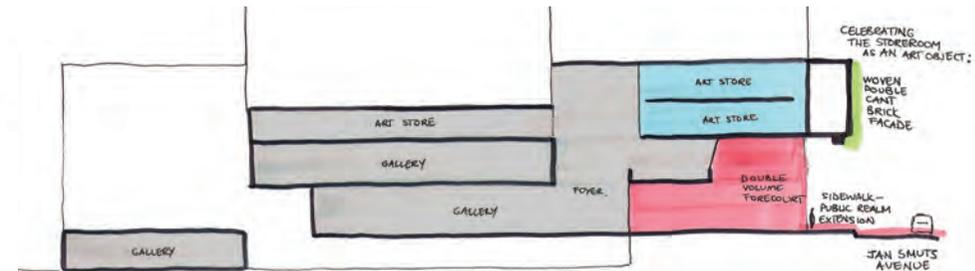
Typical East-West Section
(Cohen & Garson, 2011. Edited by Author, 2011).

6.24. Building Analysis

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

LOCATION: NEW YORK, 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 exhibitive 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

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6.30.
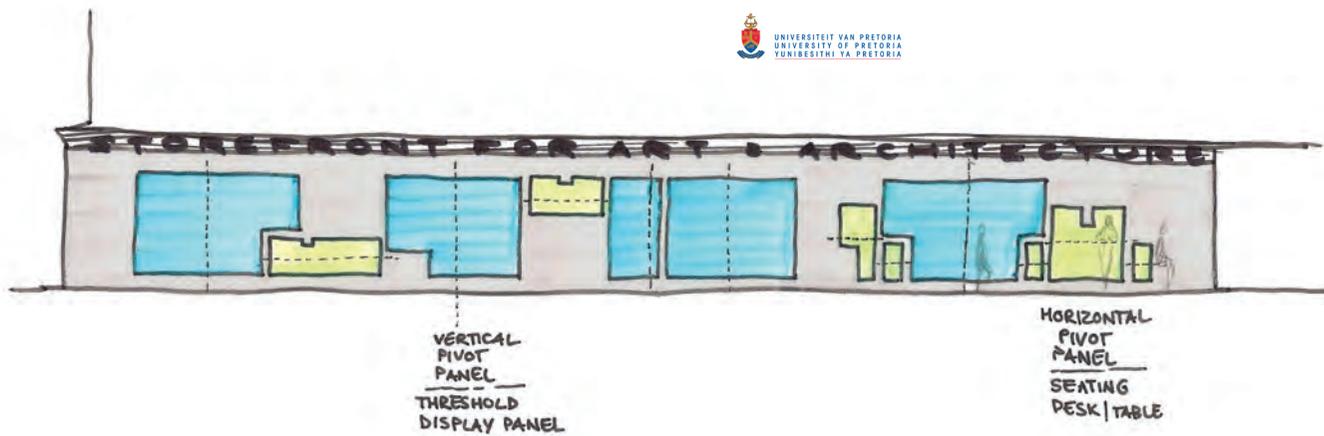
Storefront Elevation
- pivoting panels relationship to street and sidewalk

VERTICAL PIVOT PANEL

HORIZONTAL PIVOT PANEL

THRESHOLD DISPLAY PANEL

SEATING DESK | TABLE

STOREFRONT FOR ART & ARCHITECTURE
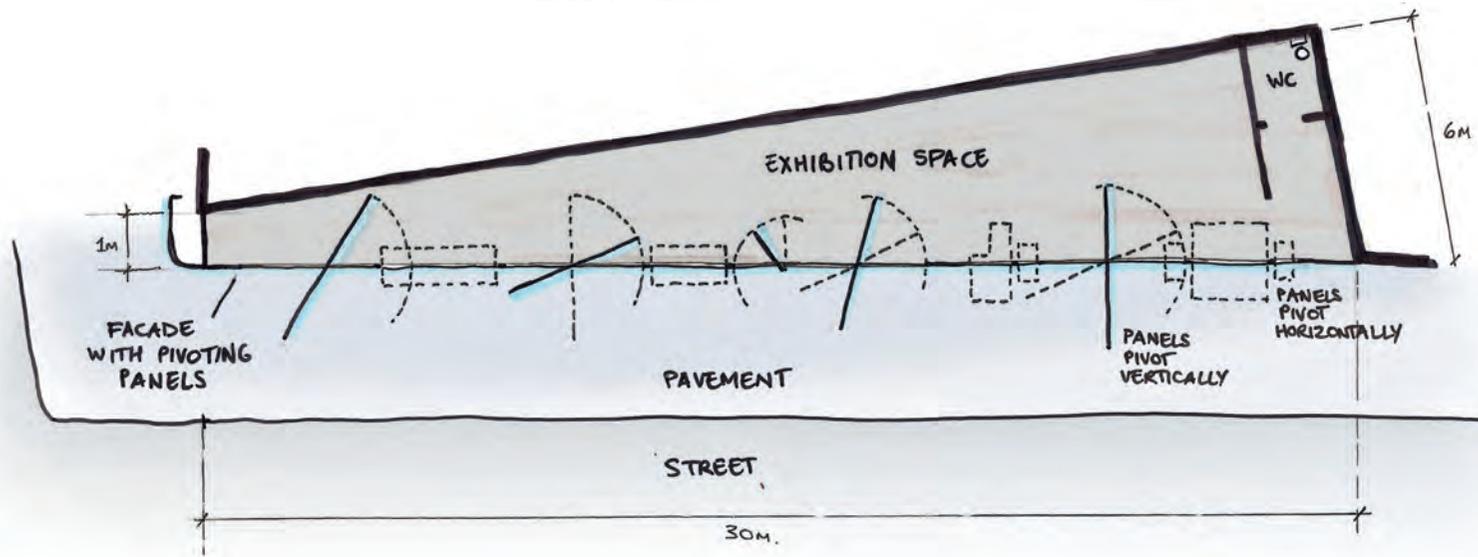
Ground Floor Plan
- pivoting panels indicated
- gallery dimensions

WC

EXHIBITION SPACE

6M

1M

FACADE WITH PIVOTING PANELS

PAVEMENT

PANELS PIVOT VERTICALLY

PANELS PIVOT HORIZONTALLY

STREET

30M.
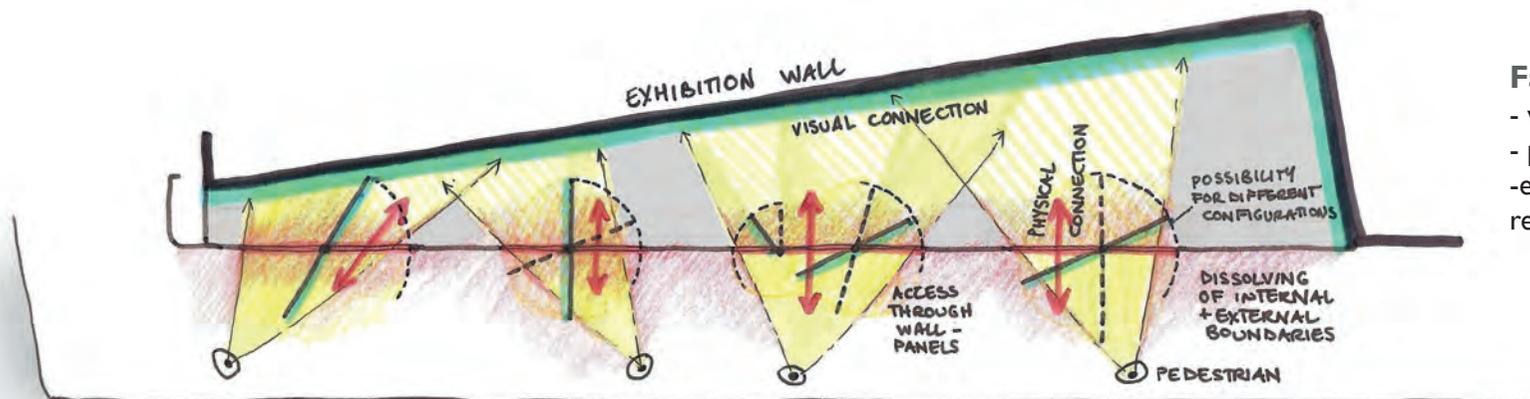
Facade Study
- visual connections through panels
- physical connections through panels
- external (public) + internal (private) relationship

EXHIBITION WALL

VISUAL CONNECTION

PHYSICAL CONNECTION

POSSIBILITY FOR DIFFERENT CONFIGURATIONS

ACCESS THROUGH WALL - PANELS

DISSOLVING OF INTERNAL + EXTERNAL BOUNDARIES

PEDESTRIAN

6.31. Building Analysis

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.
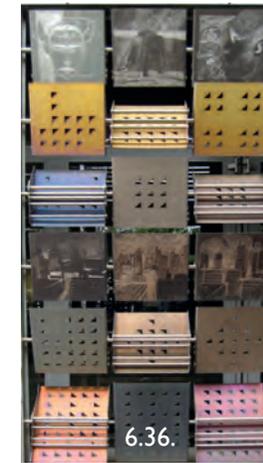
6.36.

6.37.

6.38.

6.39.

6.40.

6.41.

GROUND FLOOR PLAN
VIGNETTES + DIAGRAMS

6.42. Building Analysis
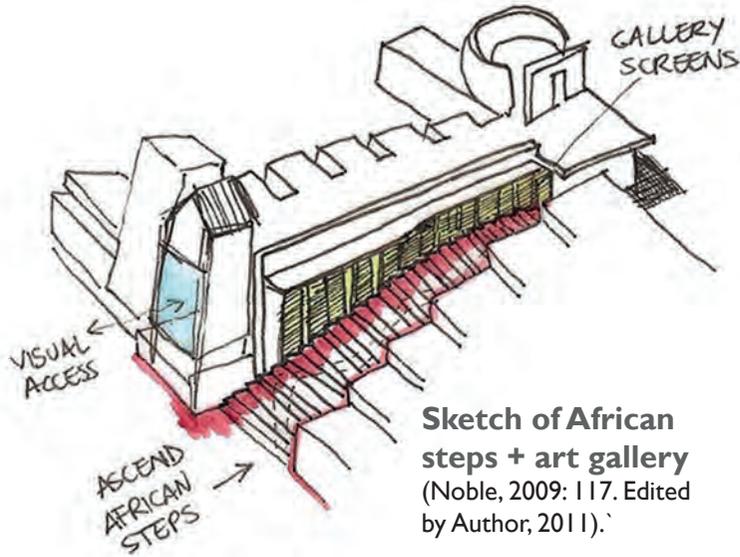
Sketch of African steps + art gallery
(Noble, 2009: 117. Edited by Author, 2011).`
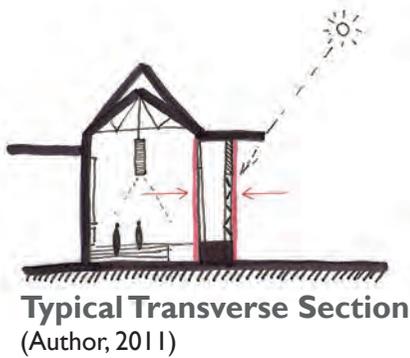
Typical Transverse Section
(Author, 2011)

Typical Longitudinal Section
(Author, 2011)

Ground Floor Plan
(not to scale) (Noble, 2009: 117. Edited by Aauthor, 2011).
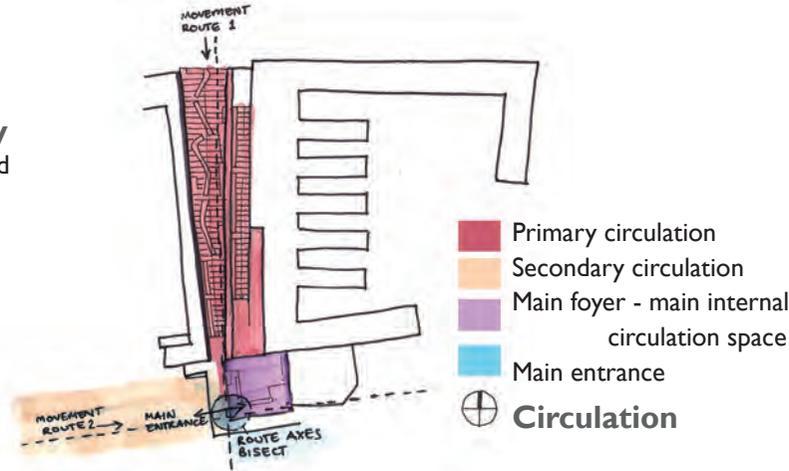
Primary circulation
Secondary circulation
Main foyer - main internal circulation space
Main entrance

Circulation
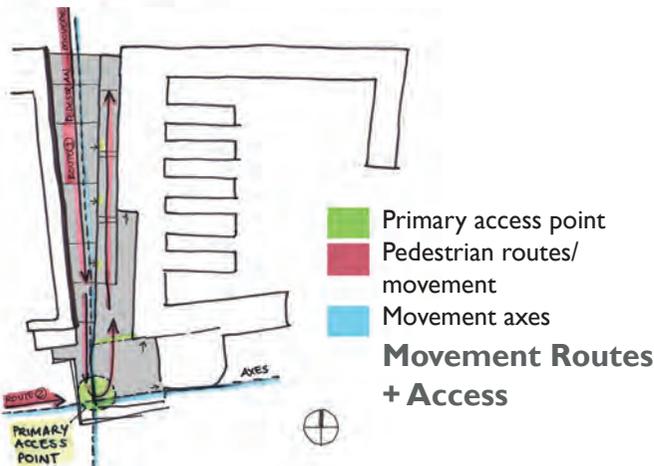
Primary access point
Pedestrian routes/ movement
Movement axes

Movement Routes + Access
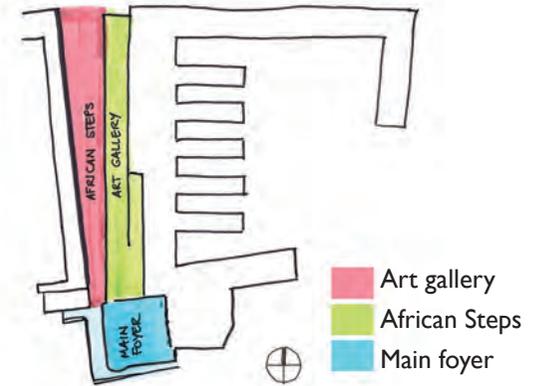
Art gallery
African Steps
Main foyer

Programs
(only primary programs in relation to study are indicated)
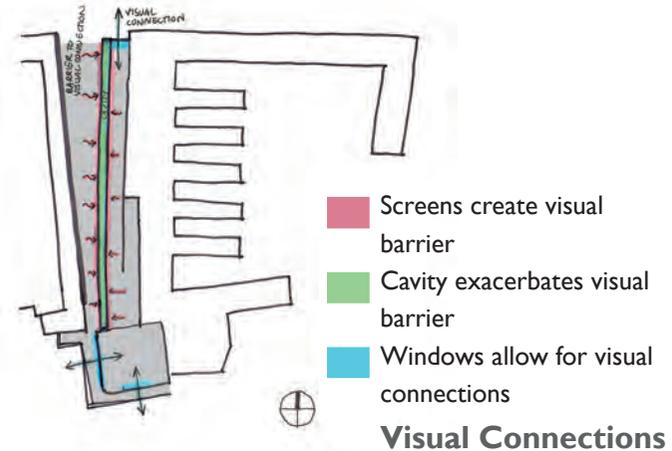
Screens create visual barrier
Cavity exacerbates visual barrier
Windows allow for visual connections

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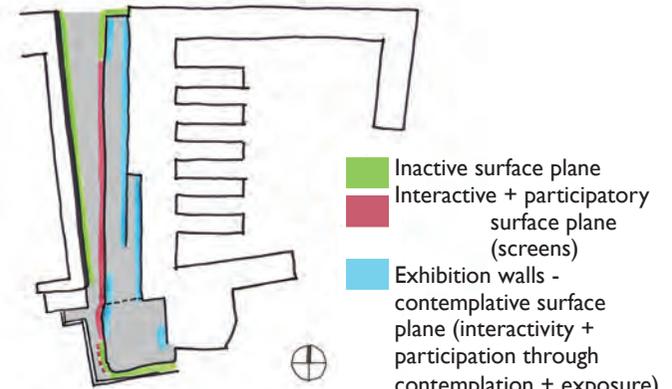
Inactive surface plane
Interactive + participatory surface plane (screens)
Exhibition walls - contemplative surface plane (interactivity + participation through contemplation + exposure)

Building Interactivity, Active participation + Active Edges

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.

chapter 7
DESIGN APPROACH + DEVELOPMENT

7.1. INTRODUCTION

The chapter examines the various design informants, such as the concept, the theory, the programme and the site influences. The architectural approach, the design concept and the design development for the building are introduced and explored in this chapter.

7.2. PROJECT INTENTION

The design intent is to create a facility that allows for its users to connect and establish a relationship with art within in urban environment. The proposed building should encourage a dialogue and an understanding between art and a wider audience by making art more accessible through architecture. The building should ultimately break down the barrier of art by making the user an active participant, allowing them to discover, explore and actively engage with the building and the programme. This will be achieved through the education of, production of and exposure to art.

7.3. DESIGN CHALLENGE + RESEARCH QUESTIONS

- Can the belief that art is exclusive be challenged architecturally?
- How can architecture encourage the public to view art and to be exposed to it?
- How can architecture create a greater engagement between the city users and art/ publicly engage with its context, the users and the public through the spaces created?

7.4. DESIGN APPROACH

7.4.1. THEORY

The Derivé aims to encourage and coerce the city user to become the controlling and active participant in their context (Ref. to Fig. 7.1.) (Graafland, 2007/8: 13; Porter in Porter, 2004: 63) through experimentation, participation and creativity (Tankard in Porter 2004: 41) thus "maximi[sing one's] freedom and potential" (Graafland, 2007/8: 12). The Derivé promotes planned but accidental encounters of "...organised spontaneity" (Sadler, 1998: 78), encouraging interactions and relationships between people and architectural spaces in an urban context (Tankard in Porter 2004: 41; Porter in Porter 2004: 62-3). The pedestrian and their activity within the city is thus emphasised. The theory ultimately calls for the city user to "...reappropriate... public space... [resulting in the rediscovery of the city's]...fullness ...richness, and its history" (McDonough, 1994: 77).

As the theory argues for the city user to become an active participant within their urban environment (Tankard in Porter 2004: 41; Porter in Porter 2004: 62-3), it was realised that the approach to the building's programme, spatial planning and treatment of its surface planes were the primary factors which would allow for this engagement between art and the city user (Ref. to Fig. 7.2.). (The building programme is defined in Chapter 5 and explored further in this chapter, under 4.3. Programme).

The public realm is identified as an important connecting element between the city user and the proposed building (as well as the city), as it allows for public engagement within the city (Ref. to Fig. 7.2. & 7.3.). The ground floor plane is an extension of this public realm in the city, and includes the streets, the sidewalks and even building foyers (Ref. to Fig. 4.). This is where urban activities and
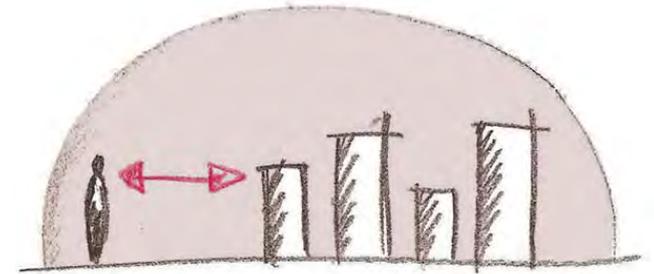
Fig. 7.1. The Derivé argues for the reconnection of the individual with the city (Author, 2011).
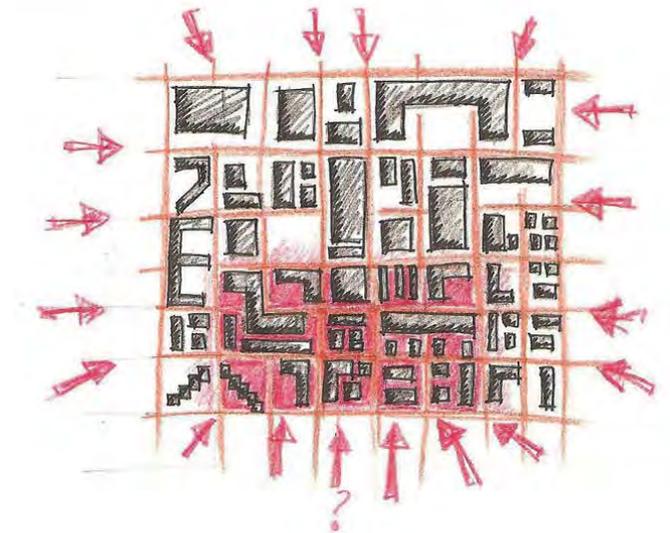
Fig. 7.2. The streets are the veins of activity within a city (Author, 2011).

encounters between the city, the building and city user occur. It allows for people to interact with one another and their urban context. Thus the approach to the public realm – the ground floor - of the building is of utmost importance, as this surface plane will determine the relationship between the city, the city user and the building.

With the Derivé emphasising the importance of the public realm, it became evident that the site for the building should incorporate this through a public space. Defining what this space will accommodate was determined before the design was approached. Such a space should allow for informal and non-programmed activities and encounters to occur: for accidental encounters of "... organised spontaneity" (Sadler, 1998: 78). A space is desired which accommodates the pedestrian and for their everyday activities. Thus, the space will allow for various activities through the introduction of surface planes. Such surface planes, whether horizontal or vertical, will act as podiums for art objects, will offer walls for street art, public concerns and advertisements. They will further allow for everyday city activities: sitting, eating, selling, playing, observing. The design of these planes will be incorporated into the design as public furniture, which will allow for non-programmatic urban activities and encounters to occur within the public space.

The accidental encounters as argued by the Derivé will be introduced into the rest of the design on a secondary level.

The public space should also be sheltered, as it defines, shelters and encloses the space. It should act as a building foyer to the internal programmes of the proposed building. This approach is seen in the precedent study of the ICA Boston (Chapter 6), where the grandstand, a multifunctional community space, is sheltered by the building's cantilever to allow for informal activities and interactions to occur between art and the public. The Witwatersrand Art Museum (Chapter 6) also has forecourt which is sheltered and acts as the threshold space to art and the museum, encourages a dialogue with the city.

Fig. 7.3. The streets and sidewalks are the connecting elements within the city. They can allow for a connection with the city and the proposed building (Author, 2011).
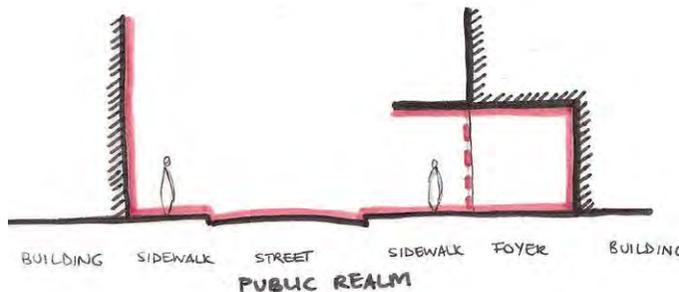
Fig. 7.4. The public realm in the city – the streets, the sidewalks and even building foyers (Author, 2011).

7.4.2. CONCEPT

The primary concept deals with interactivity. The concept focuses on the interactivity between the building and its users. Supporting concepts within the primary concept deal with weaving, and visual and physical access and connections.

Interactivity allows for visual connections within the building and the creation of various spontaneous encounters (Ref. to Fig. 7.5.)(Sadler, 1998: 78). This can be achieved through spatial manipulation and planning, cross programming, wall surface treatment and experimentation. This embodies the notion of the Derivé in engaging the user to become the active participant in their urban environment - the city's buildings and its architectural spaces - through interaction (Porter, 2004: 63; Tankard in Porter 2004: 41, 51).

As the facility is a multi-storey building, the level of public-private interaction that is required for each programme was determined. The concept of interactivity and pedestrian movement patterns influenced the placement of the programmes. The most public programmes, such as the restaurant, the exhibition space, the lecture hall and the classrooms, are located on the ground floor – the public levels - so that an interaction (and cross-programming) between the programme users, passers-by and the site(the streets and the pavements) occurs. These programmes require easy access for the public. The more private programmes are located on the upper floors, with the offices and studio spaces located on the top floor as these programmes are more private and are work environments (Ref. to Fig. 7.6.). This approach is seen in the precedent of the ICA (Chapter 6), where the public programmes are located on the ground floor. The more private and intimate programmes are placed on the upper floor. Although the events space of the Community Creativity Facility, which is of a public nature,

is located on the upper floor, it is not used on a daily or regular basis. Furthermore, its location allowed for the visual connection and vistas of the city and Burgers Park (which is across from the site) as determined by the intention of dynamic interaction.
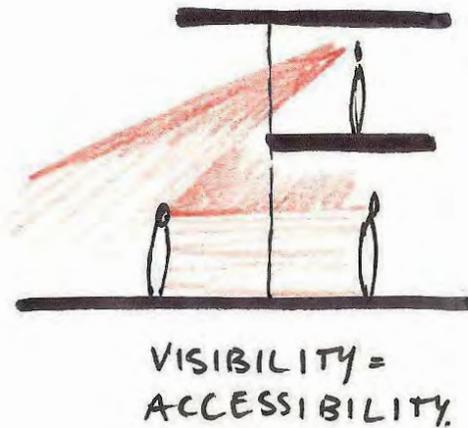
Fig. 7.5. The concept allows for visual connections and spontaneous encounters (Author, 2011)
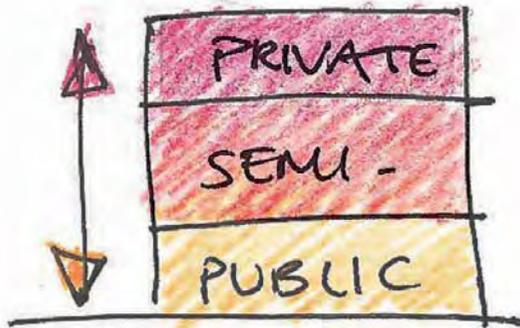
Fig. 7.6. The programmes were located on each floor according to their nature and public-private interaction (Author, 2011).

7.4.3. CORNER SITE, EDGE CONDITION + MOVEMENT

A corner site for the proposed building was desired as this would maximise the potential to encourage interactivity, accessibility and for a relationship with city users owing to the two open edges of such a site. Thus the treatment of the corner condition and the two edge conditions of a corner site was an important factor when approaching the design. These edges can allow for visual and physical connections. Therefore redirecting and manipulating pedestrian routes and movement is proposed for the public realm/ the public square to allow for the users and the public to directly interact with the building and the building's public space. It was realised that instead of the individual walking past and passing the building/site via the pavements/sidewalks (Ref. to Fig. 7.7. & 7.8.), the pedestrian movement should be manipulated to pass through the site (Ref. to Fig. 7.9. & 7.10.). Thus the sidewalk should be incorporated and designed into the building's public realm (the public space) so that interaction and connections between the city and the building are achieved. This blurs the boundaries between the public realm and the private (the building), as it encourages the public to use the square as a path. Considering that the site is located on a corner, the path allows for a diagonal movement through the site, offered as a shortcut instead of traversing the whole route of the sidewalk around the site. The Derivé's argument of "…transform[ing] the constructed landscape" (Tankard in Porter, 2004: 41) supports this, as the manipulation of pedestrian movement in the public realm contributes to the viewing of and exposure to art by directing the users and visitors through and past the art exhibition spaces (Ref. to Fig. 7.11.).

From the site photographs, it is clear that the corner, although holding potential that could contribute to the city, is not used effectively. The edge is defined by a barrier (a fence) which does not allow for a dialogue between the site and the public realm (Ref. to Fig 7.12.). A large amount of pedestrian activity occurs on these two edges, such as informal trading (Ref to Fig. 7.13.), which could be accommodated for on the proposed building site (i.e. the public square). Burgers Park, which is across from the site, is a leisure activity that could also be acknowledged in the building's public realm. Allowing for the public realm and its activities to bleed into the public space of the proposed building will allow for the edge condition of this site to flourish (Ref. to Fig. 7.14.). The public realm should have an active relationship with its urban context, thus promoting the city users' role as active participants within the city. A blurring of boundaries between the proposed building, its site (the public realm) and its surrounding environment will encourage interactivity and public participation.

MOVEMENT PAST BUILDING.

PRIVATE

PUBLIC

PRIVATE

Fig. 7. 7. & 7. 8. Movement past the building and the site as the sidewalks are separate elements. This does not encourage interactivity or participation.
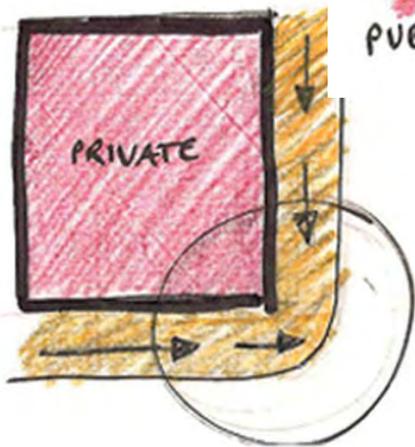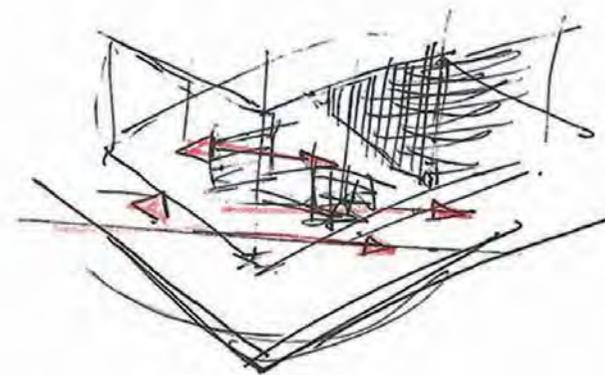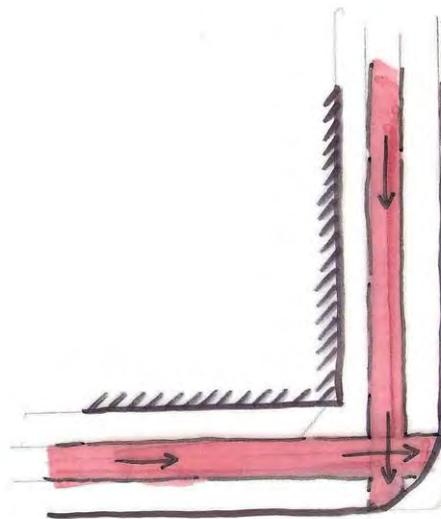
Fig. 7. 11. The diagonal movement path allows for views into the building and exposure to its creative processes.

MOVEMENT THROUGH BUILDING

PRIVATE

PUBLIC

Fig. 7. 9. & 7. 10. Movement is manipulated to go through the site or building.
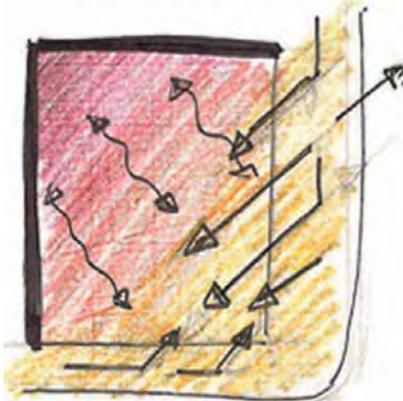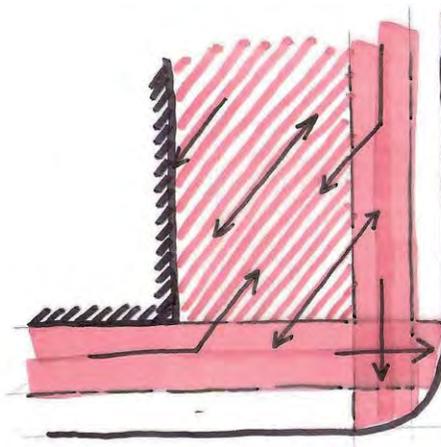
- MOVEMENT MANIPULATION BY INTRODUCING PUBLIC SPACE
- DEFINING SPACE NB

PLACE MAKING NB TO MAKE IT MORE INTIMATE

- PUBLIC - PRIVATE BOUNDARY IS BLURRED
- GREATER OPPORTUNITIES FOR EXPOSURE TO ART + DIALOGUE WITH BUILDING

- BETTER VISUAL ACCESSIBILITY
- SOFTER EDGE
- EASE OF TRANSITION
- EASE OF MOVEMENT

- POOR VISUAL CONNECTION
- HARD EDGE

SIGNPOST-
VISUAL
BARRIER

GENEROUS PAVEMENTS
LOTS OF PEDESTRIAN ACTIVITY
ACTIVITY IS SIDELINED
THOUGH - NOT CELEBRATED

FENCE - PHYSICAL BARRIER

Fig. 7.12. Sketch of the relationship between the public realm and the site (Author, 2011).

CLOSED

BUILDING'S BACK!

OPEN
TO
LEISURE
+
PARK.

PARTIAL SUN

ENTRANCE
BURGERS
PARK
CLOSED

SHADE

ONE WAY

ROBOTS
INTERSECT

N.

Fig. 7.14. Corner site analysis of the edge condition (Author, 2011).

LACK OF DIALOGUE
SIGN POST ON
FENCE
VISUAL + PHYSICAL
BARRIERS

LOTS OF
PEDESTRIAN
ACTIVITY

INFORMAL
TRADING
STAND
VERY COMMON IN
AREA

GENEROUS
PAVEMENTS.
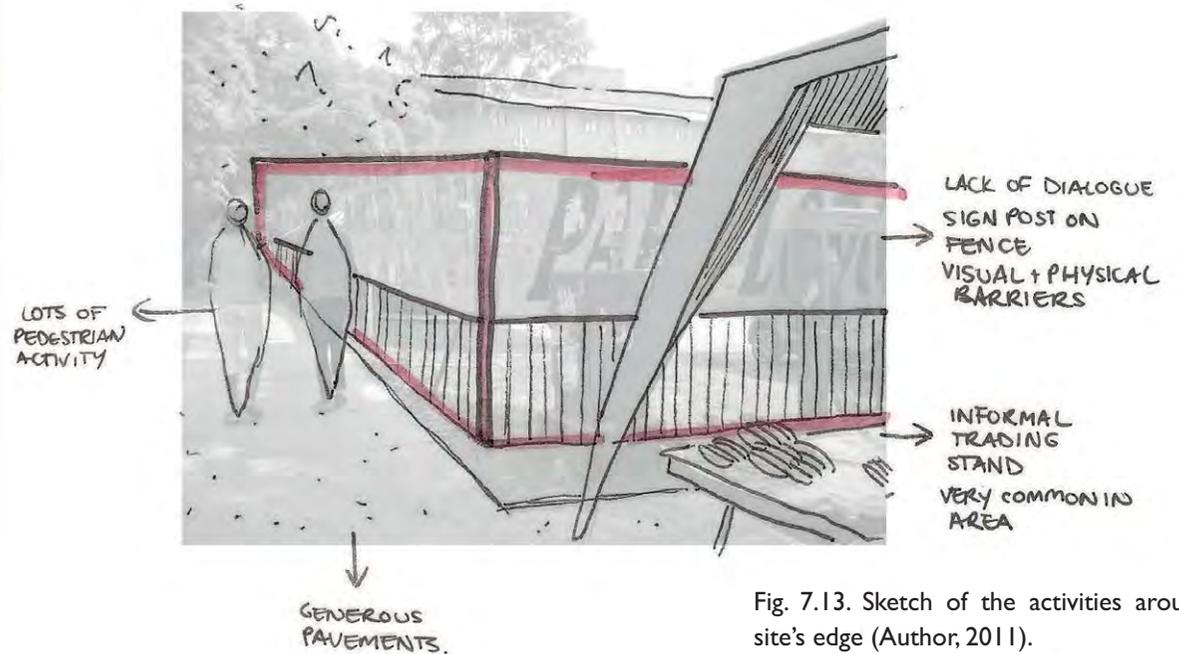
Fig. 7.13. Sketch of the activities around the site's edge (Author, 2011).

7.4.4. PROGRAMME

The programme, as defined in Chapter 5, is an important element which encourages a relationship between the users and the building. The aim is to create a mixed-use facility so that each programme can play off against the other: to create a building that is constantly active. By doing this, the building will encourage a greater accessibility to art. Educational programmes are important as they introduce and initiate the process of understanding art. It encourages the production of art and thus allows the user/artist to have a hands-on approach with the creative processes attached to art. Exposure to art is further encouraged in the building's exhibition space which acts as the public forum - a space which connects and links the different programmes to each other (Ref. to Fig. 7.15.). This space should also act as a threshold to the building (discussed in 4.6. Exhibiting Art – Thresholds), so that exposure is inevitable and in line with the spontaneous and interactive encounters as argued by the theoretical and conceptual approach. Leisure programmes are important as they are informal activities which encourage social interactions and thus chance encounters between the art processes occurring within the building and the users and passers-by. This involvement through the different programmes aims to expose, familiarise and educate the public.
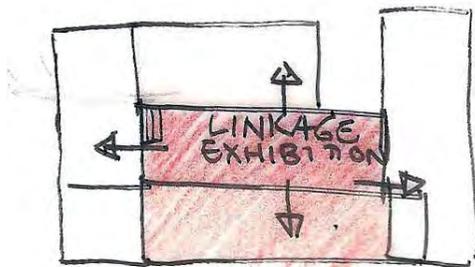
Fig. 7.15. The exhibition space acts as linking space and public forum (Author, 2011).

7.4.5. EXHIBITING ART + THRESHOLDS

Art exhibition spaces could be challenged to be more interactive and engaging with the viewers, while still allowing for effective space utilization and flexibility. A sensitive architectural and programmatic approach is required. A more accessible and informal, less imposing architecture could contribute to this. The intimidating 'temple architecture' of current public galleries should be avoided (Lynch, 2006: 21; Stupples, 2009: 134-5). The users should feel at ease to enter the building: the building should speak of a public nature.

It is thus realised that the threshold into such an exhibition spaces is the greatest challenge and should be addressed. Having analysed the precedent study of the Witwatersrand Art Museum (WAM) (Chapter 4), it became evident that Creativity Community Facility should approach the public realm as a series of threshold spaces (Ref. to Fig. 7.16.). It could be ascertained that the public space should serve as the first threshold space if it were to coerce and attract city users and passers-by into the building. This would allow for an easier transition for the exposure of art within the public realm, as it would act as a building foyer. The exhibition space would serve as the second threshold, guiding the user or visitor into the building and through these spaces. The other programmes (the restaurant, the classrooms and the lecture hall) would serve as the third threshold spaces. Shopfront windows/ doors would be the most suitable approach to speak of the threshold and to allow for visual access (Ref. to Fig. 7.17.). Views into the exhibition space as well as outside of it, into the public space, can encourage and establish a dialogue and visual relationships. Shopfront windows/ doors can allow for large opening widths and thus ease of access, encouraging interactivity and physical connections (Ref. to Fig. 7.17.).

Fig. 7.16. The building programmes should be approached as a series of thresholds (Author, 2011).

Fig. 7.17. Shopfront windows allow for visual and physical connections (Author, 2011).

The second approach to exhibiting art (and the production of it) is that of the precedent study for the Storefront for Art and Architecture (Chapter 4). The façade of the gallery physically opens up, allowing for visual connections through opening wall panels and encourages the viewer to literally step into the internal space (Ref. to Fig. 7.18.). It is desired that the internal activity of the workshops, where the production and creative processes of art occurs, be displayed to the public. A visual and physical connection should be offered as a means for the public to understand art by designing wall panels into the facade. If desired by the artist, they can step out of their workspace to work in the public space, supporting the theoretical argument of "...organised spontaneity" (Sadler, 1998: 78). The proportioning system of the panels for the workshops will be determined from Le Corbusier's (Charles Eduard Jeanneret) (1887 −1965)), the Modulor (Ching, 1996: 302-304). This proportioning system is determined from proportions of the human body, the Golden Section and the Fibonacci series (Ref. to Fig. 7.19. & 7.20.) (Ching, 1996: 302-3).

7.4.6. INCLUSIVITY

The creation of (public) spaces or rooms that encourage an inclusive, informal and welcoming atmosphere is desired. The 'bustling nature' of the busy pedestrian streets around the site should be acknowledged, so that the centre publicly engages with its context and its users. This will be dealt with through visual and physical connections, which will be clear in the building's thresholds and the surface planes.

7.19.

7.18.

7.20.

Fig. 7.18. One can literally step into the exhibition space. Visual access/ connections is also created by these panels (Steven Holl, n.d. photo by Warchol, P.).

Fig. 7.19. The Modulor proportioning system (Ching, 1996: 303).

Fig. 7.20. The Modulor proportioning system (Ching, 1996: 302).

7.5. BUILDING CONCEPT: PARTI-DIAGRAM AND THE FLOOR PLAN SPATIAL LAYOUT

The public realm, consisting of the ground floor plan and the public square, was the primary informant for the outcome of the design concept. A sheltered public square was desired as this would help to define the space. This determined the building form and the relationship of the different programmes in relation to one another. The idea of thresholds is expressed in the public square and the exhibition space, the public forums, as they link the different programmes together. This approach encouraged a relationship between the public square, the building's programmes and its users. Movement, interaction, active participation and visual and physical connections also informed the design outcome, as explored in the sketches below (Fig. 7.21. & 7.22.).
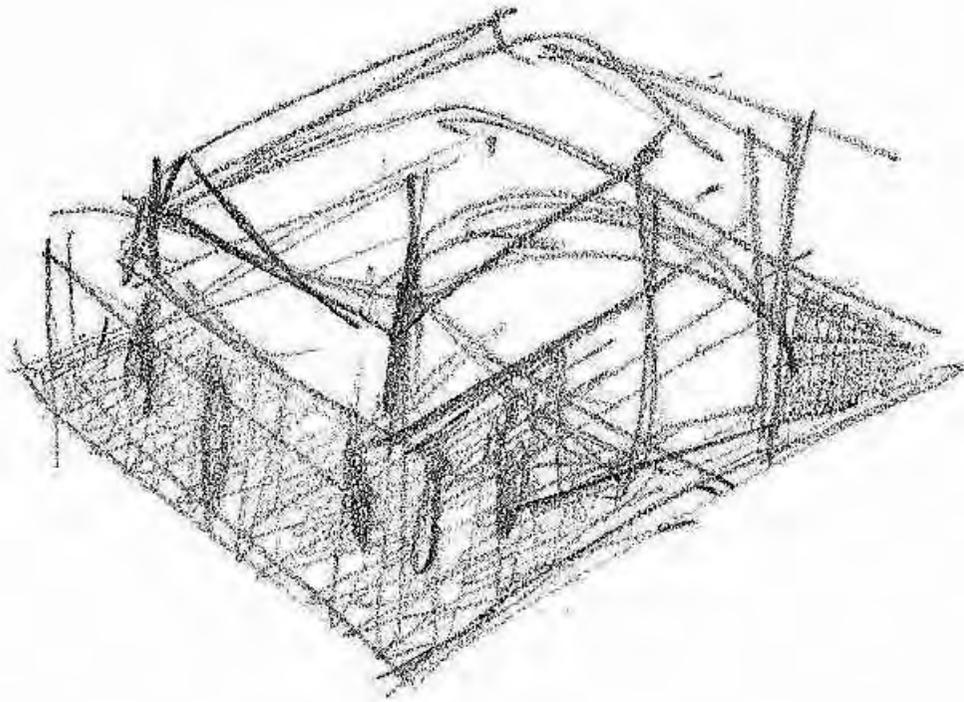
Fig. 7.21. The parti-diagram for the facility emerged from a desire to provide a sheltered public space – the public realm – that allowed for interaction with other programmes. The parti-diagram indicates the relationship of the public square with the building, which is form driven, and its users (Author, 2011).
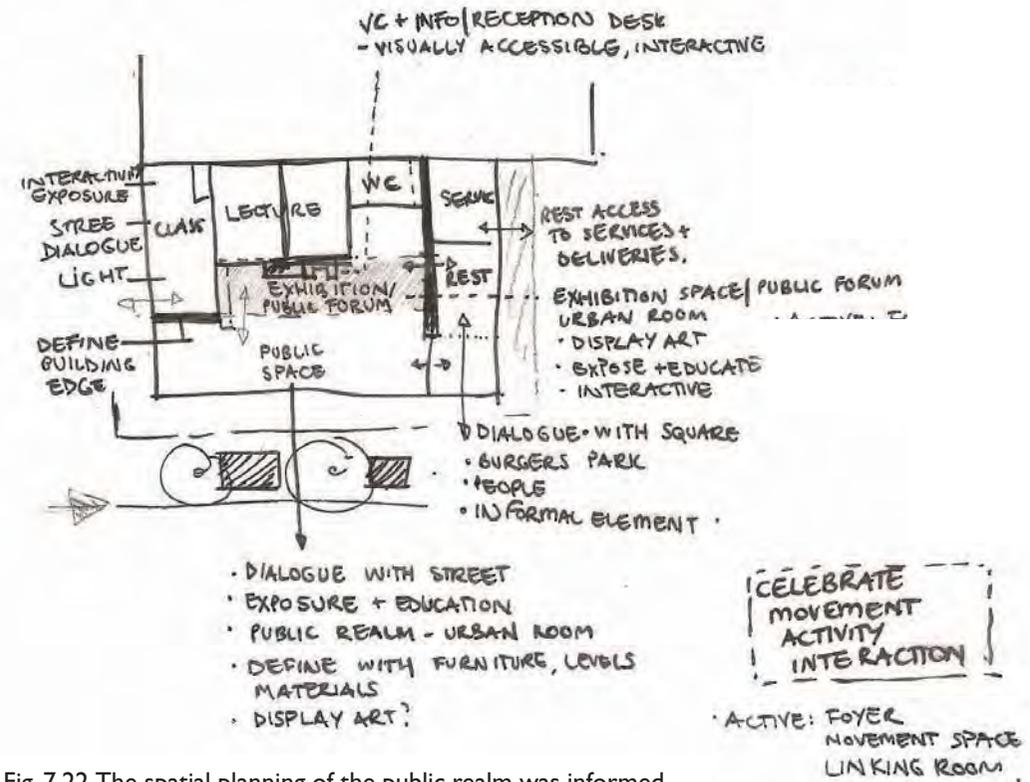
Fig. 7.22. The spatial planning of the public realm was informed from the theory, concept, programme and the site. The idea of thresholds and linking of spaces is expressed in this vignette by the public square and the exhibition space (Author, 2011).

Fig. 23. The approach to the design development
was first explored (Author, 2011).

design approach

7.6.   DESIGN DEVELOPMENT

7.6.1. DESIGN PROCESS

The approach to the design development was first explored (Ref. to Fig. 7.23.). When this approach was understood, the design development resulted in the outcome of the sketch drawings of the building (Ref. to Fig 7.24. & 7.25.). The parti-diagram, the design informants and the arguments put forward were then tested against the ground floor plan (Ref. to Fig. 7.26.). The outcome revealed that although the ground floor plan was successfully approached, subsequent design drawings could be refined further. The building was also modelled on computer in 3D (Ref. to Fig. 7.27.) to gain a greater understanding of the public and exhibition spaces – the public realm. The 3D computer model led to further design development in relation to the building mass and to the volumes created by the sketch plans (Ref. to Fig. 7.28.) When this was refined, a concept model was created to once again understand the spatial language and configuration of the building (Ref. to Fig. 7.29 – 7.34.). The model led to the realisation that the third floor plan required a redesign as it did not correlate with the design intentions (Ref. to Fig. 7.36.).
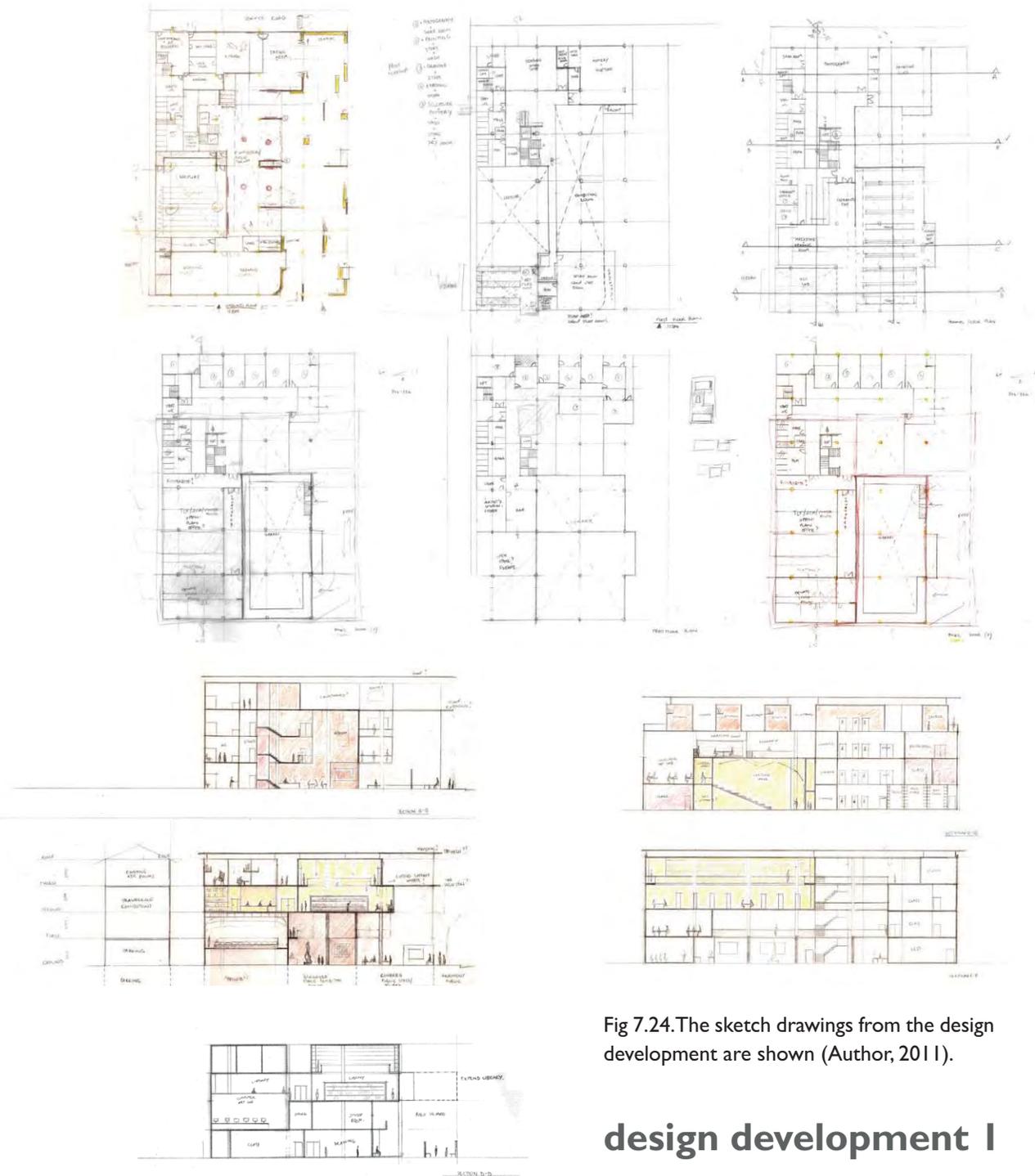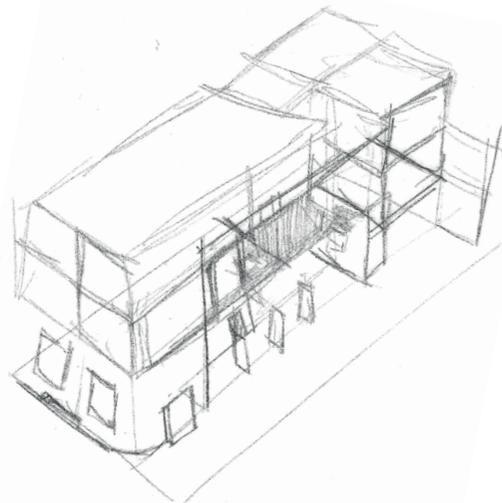
Fig 7.24. The sketch drawings from the design development are shown (Author, 2011).

design development 1
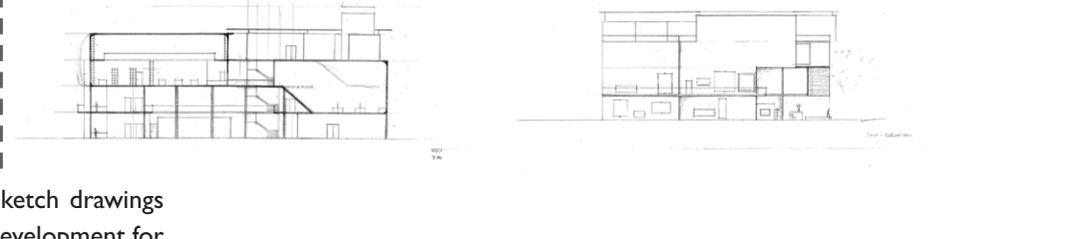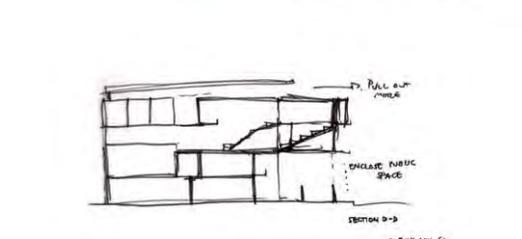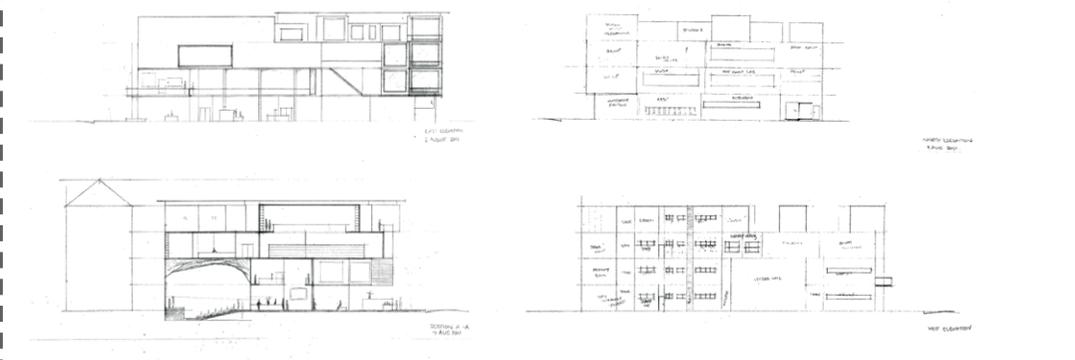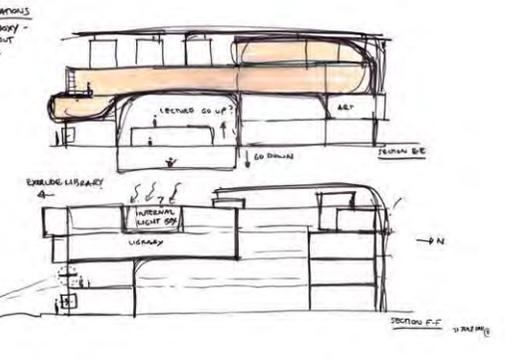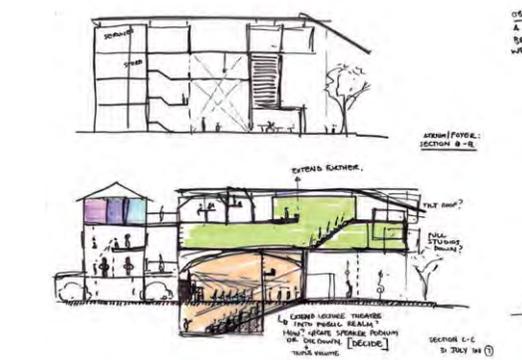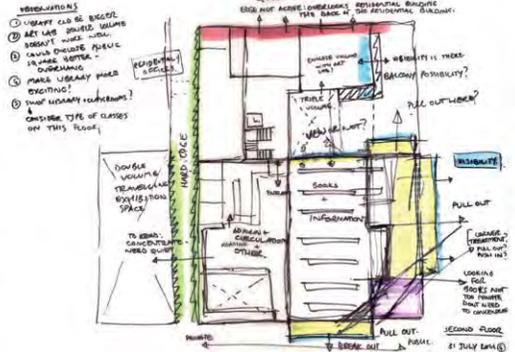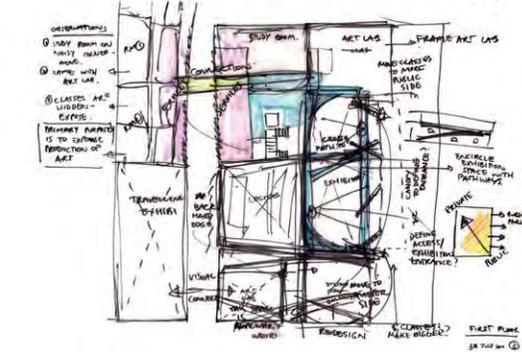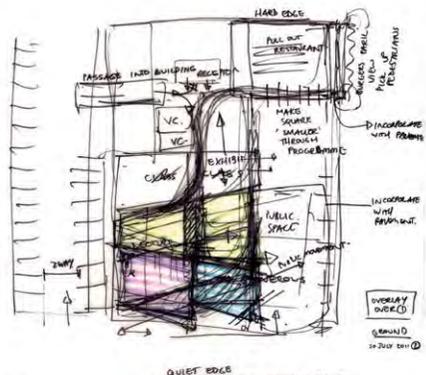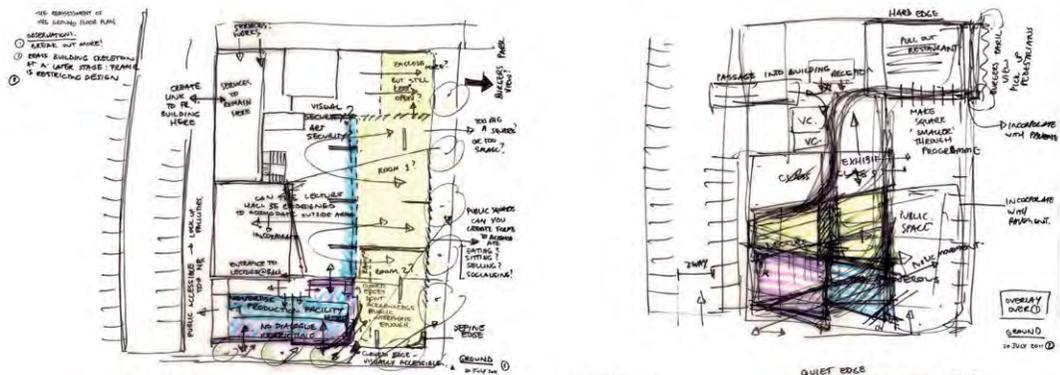
Fig 7.25. The sketch drawings
of the design development for
2 + 3 are shown (Author, 2011).

design development 2

design development 3

SERVICES ✓

INDOOR EATING A BIT TOO ENCLOSED VISUALLY + PHYSICALLY

NEED GREATER CONNECTION.

GROUND FLOOR.

PRIVATE

DIALOGUE WITH PARK + PEDESTRIANS

DIALOGUE WITH STREET ✓
EXPOSURE + EDUCATION ✓

PUBLIC REALM.

CLOSED EDGE OPEN UP MORE.

MOVE MAYBE?

DIAGONAL MOVEMENT THROUGH SITE ✓.

STORAGE

PUBLIC.

GREEN SPACES + PARKING.

VISIBILITY ACCESSIBILITY PANELS IN WALL OPEN UP. ✓.

CURVE EDGE?

BUILDING EDGE: CURVED SOFTER EDGE TO EASE MOVEMENT THROUGH SITE ✓.

Fig. 7.26. The ground floor plan was tested against the parti-diagram and the design informants. Although it approached the argument successfully, subsequent design drawings could be refined further (Author, 2011).

testing the sketch design
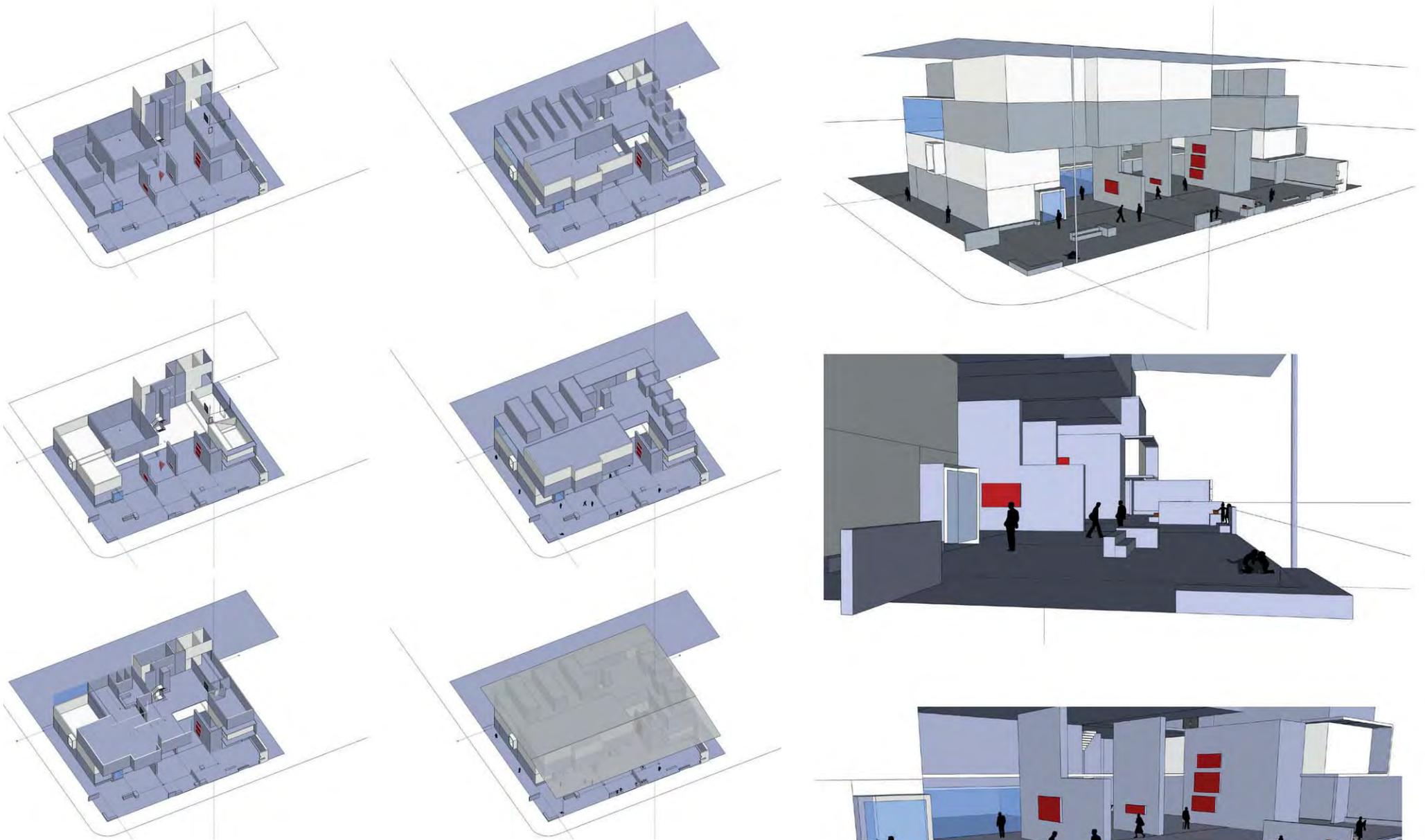
Ref. to Fig. 7.27. 3D computer modelling of the building informed
the subsequent design approach to the building (Author, 2011).

3d computer modelling
design development 3
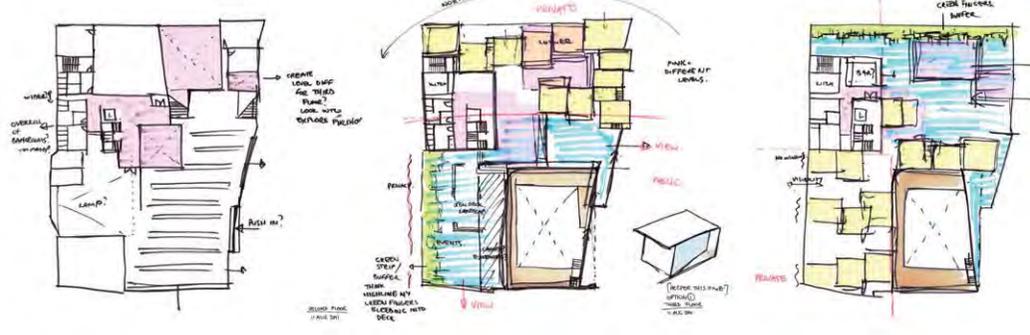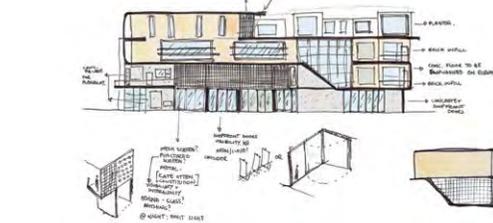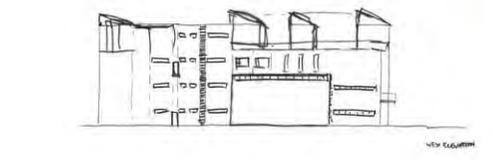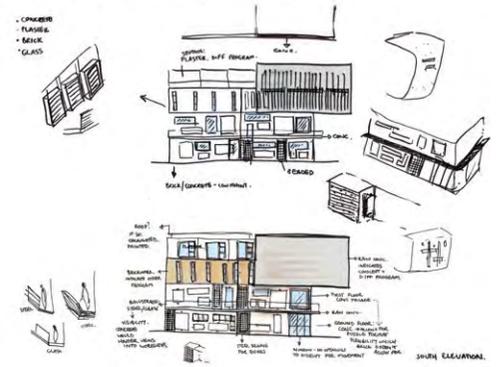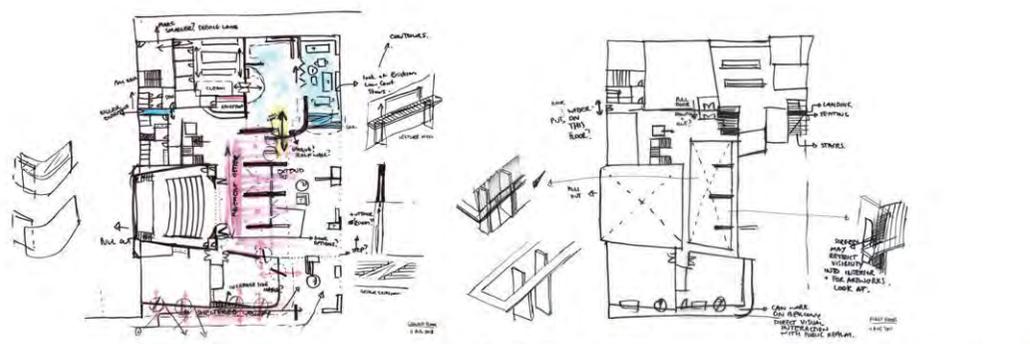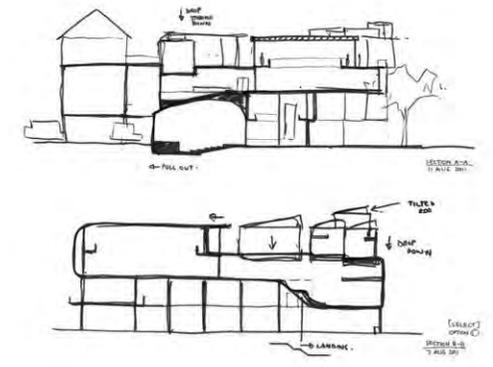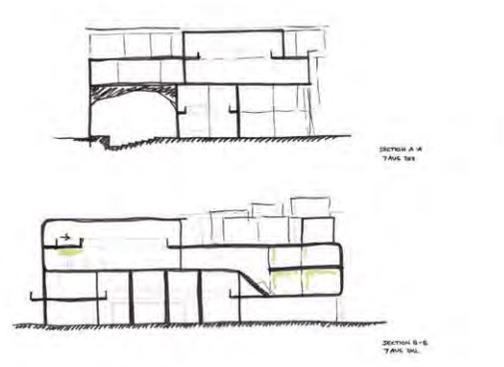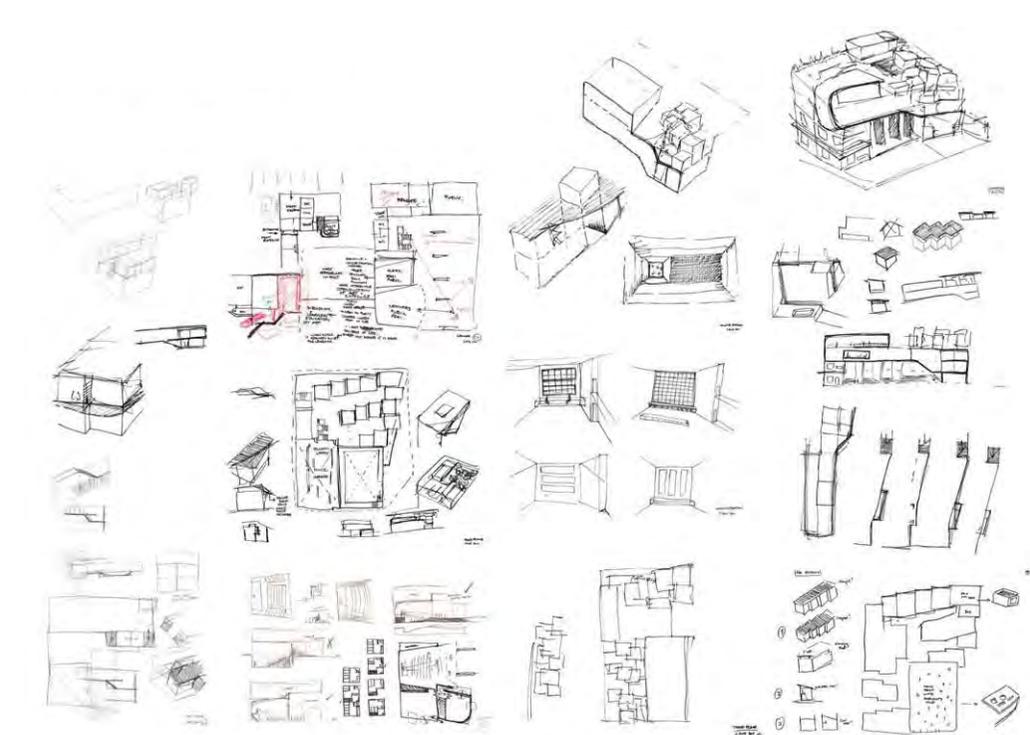
Fig. 7.28. Further development of the design process (Author, 2011).

design development 4

29.

30.

32.

31.

33.

34.
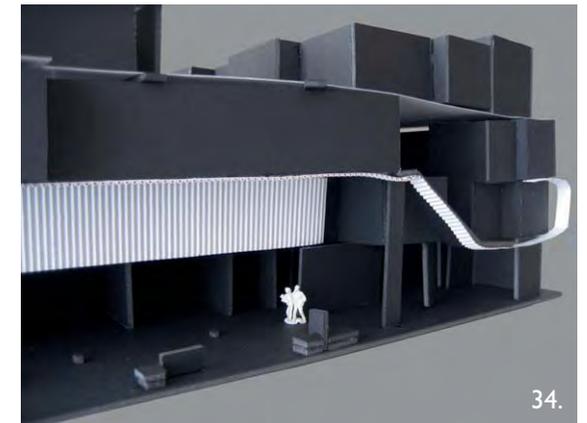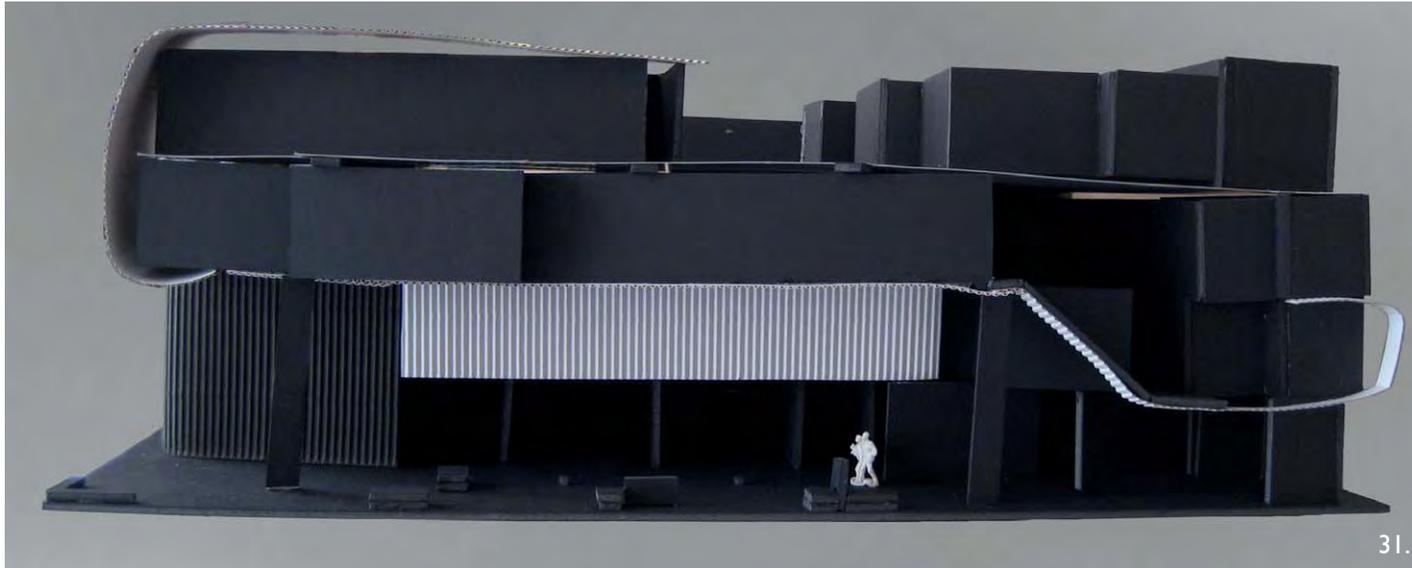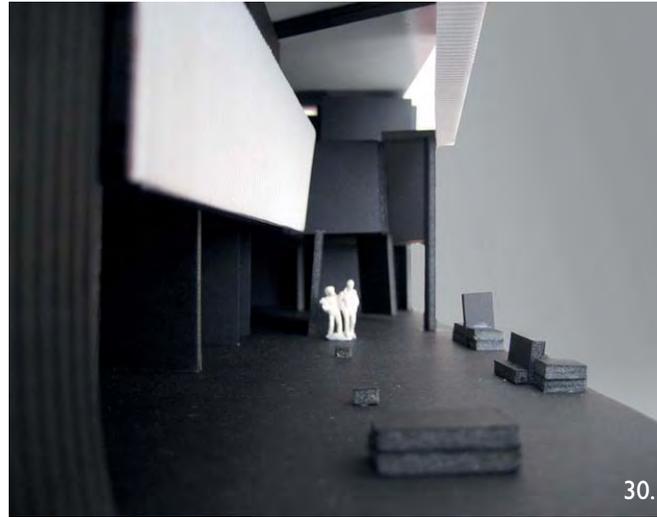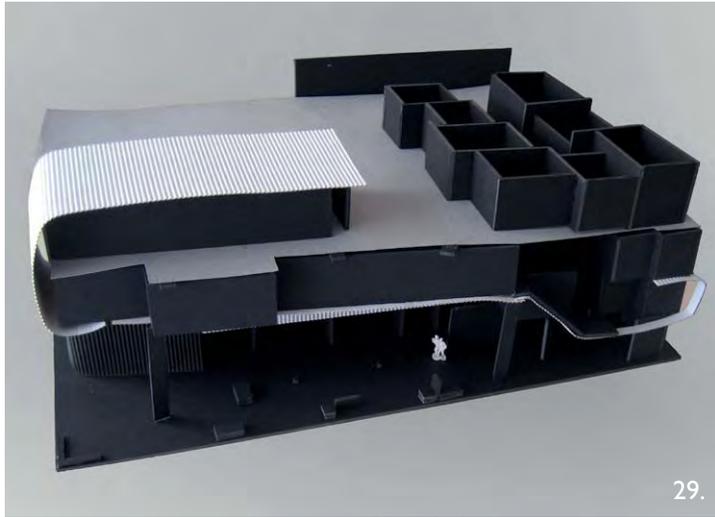
Fig. 7.29 – 7.34. A concept model was created to further understand the spatial configuration and the volumes of the building (Author, 2011).

concept model
design development 4

Fig. 7.35. The concept development process indicates the emergence of the folding-ribbon in the sections and elevations (Author, 2011).
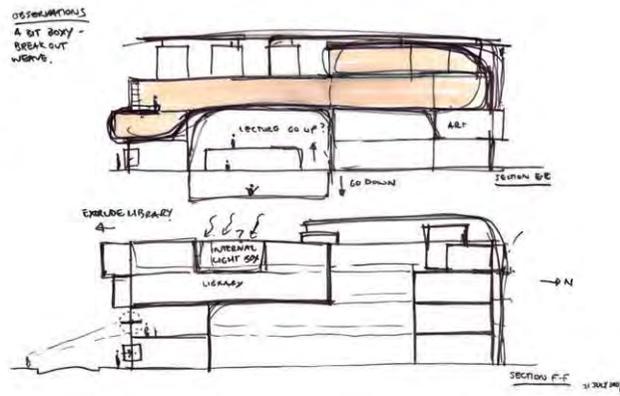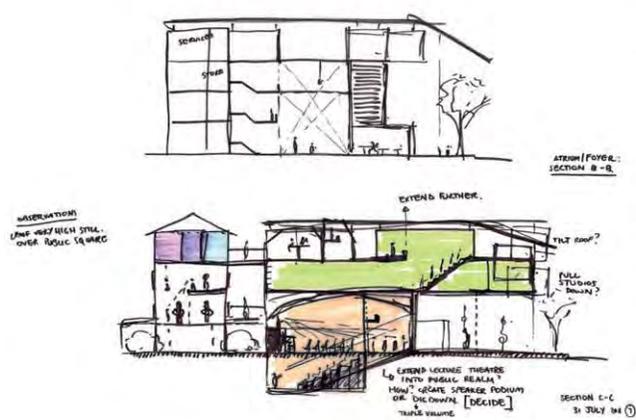
sections
design development 2
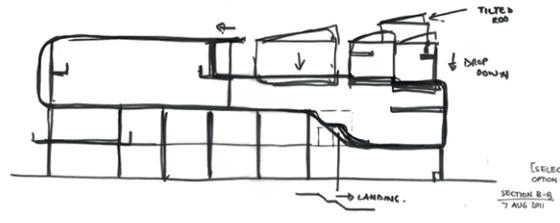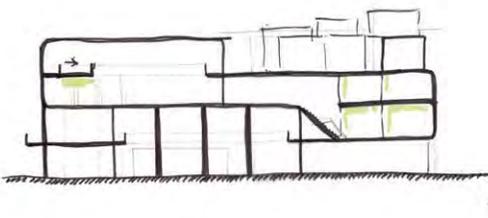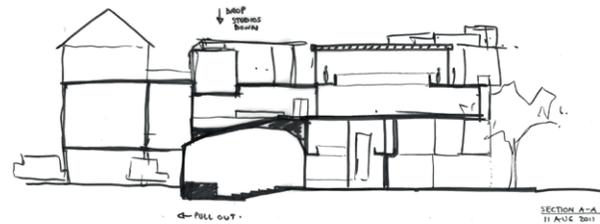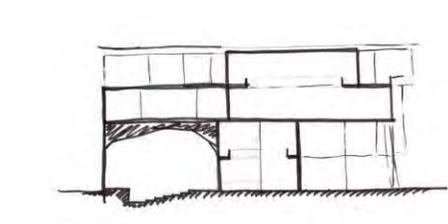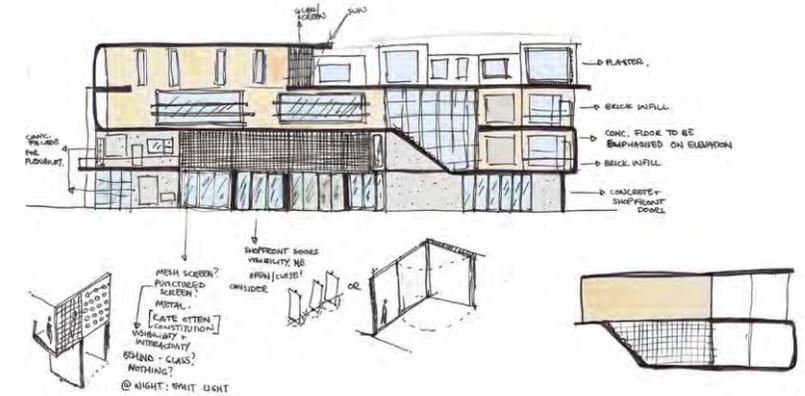
sections
design development 4

elevations
design development 4

② EVENTS SPACE
→INFORMAL SPACE → SOCIALISING
                   FUN
                   MINGLING.
                   INFORMAL.
DOES IT RELATE TO INTERACTIVITY CONCEPT?
→YES→ DOES IT RELATE TO THEORY?
→YES → ACTIVE PARTICIPATION
       ENABLING THE CITY USER → HOW?
       EXPERIENCING THE CITY FROM ABOVE,
       USING THE BUILDING, WITHIN THE CITY CONTEXT.

[HOW MAKE MORE EXCITING? IMPROVEMENTS?]
→ LEVELS
→ SEATING/STANDING SPACES   → CREATE MORE
→ THRESHOLDS.   EXHIBITION SPACES
                             → FRAMING SPACES.

① SERVICES + INDOOR SPACES.

DOES IT RELATE TO INTERACTIVITY CONCEPT?
YES→ READ ABOVE
  "   "   " THEORY?
YES → READ ABOVE
[HOW MAKE MORE EXCITING?]
READ ABOVE

⑤ LIBRARY + DOUBLE VOLUME.

EDUCATION + EXPOSURE + LEARNING
DOES IT RELATE TO INTERACTIVITY CONCEPT
YES → DOUBLE VOLUME SPACE ALLOWS
      FOR VISIBILITY.
      FACADE WILL BE TRANSPARENT
      ALLOWING FOR VISIBILITY BETWEEN
      STREET USER + INTERNAL USER.
DOES IT RELATE TO THEORY?
A LITTLE — ACTIVE PARTICIPATION COULD
           BE FURTHER ENHANCED ON THIRD
           FLOOR - SPACE → IT'S A BIT BORING
[HOW MAKE MORE EXCITING + RELATIVE
TO THEORY? IMPROVEMENTS?]
→ SEATING, FLOWING OF SPACES +.
              CONNECTION TO OTHER SPACES
→ FRAMING OF SPACES + PEOPLE
→ MORE EXCITING INTERNAL SPACES

⑥ STUDIOS + OFFICES
  WORK / CREATE ART
  LEARN + EXPOSE
  DOES IT RELATE TO INTERACTIVITY CONCEPT?
  A LITTLE → OPENINGS, FRAMING, VISIBILITY
  "   "   " THEORY?
  A LITTLE → CREATION OF SPACES FOR THE CREATION (ACTIVE)
              OF ART.
  [IMPROVEMENTS] MORE INTIMATE SPACES
  MAKE MORE EXCITING
  LEVELS, ETC.   13 SEPT 2011

④ SKYLIGHT / CENTRAL
   SPACE

CENTRAL SOCIAL SPACE
LINK TO OTHER AREAS
SEATING

DOES IT RELATE TO INTERACTIVITY
CONCEPT?
→ YES: THRESHOLD SPACES
       ALLOWS FOR
       MOVEMENT
       CAN SIT + SOCIALISE
       IN THE SPACES
       CAN MOVE THROUGH
       THE SPACES
DOES IT RELATE TO THEORY?
→YES. IT ALLOWS FOR
ACTIVE PARTICIPATION
THROUGH THE SPACES
CREATED. FUN + EXCITING →
ASKS FOR EXPLORATION
[IMPROVEMENTS?]
EXTEND THIS INTO REST OF
ZONES FOR SAME LANGUAGE.

③ COURTYARD + CIRCULATION SPACES
   CIRCULATION
   SOCIAL.
DOES IT RELATE TO INTERACTIVITY
CONCEPT?
NO → BORING, DEAD
     JUST OPEN SPACE
DOES IT RELATE TO THEORY?
NO → BORING, NO PARTICIPATION
     CREATED
     NOTHING HAPPENING IN THIS
     ZONE
[IMPROVEMENTS]
→ SEATING
→ CREATE A MORE SOCIAL SPACE
→ LINK TO ZONE 4
→ LANDSCAPE MORE → GREENERY ETC.

Fig. 7.36. The reassessment of the third floor plan and the final design of it (Author, 2011).

**third floor exploration
design development 5**

7.6.2. FOLDING RIBBON

The concept of interactivity, linking and connections impacted on the sections and the elevations of the building. This is illustrated in the design development process (Fig. 7.25., 7.28. & 7.35.) where a folding ribbon, much a like a thread passing through the building, emerged. This 'thread' suggests the connections between the different programmes and the floor levels. It further signifies that all the programmes should link and interact with each other. This thread or ribbon is echoed in the precedent study of the ICA Boston (Chapter 6), where the folding ribbon in the building links and wraps around the internal spaces and programmes of the building (ICA Boston. n.d. 1d; Diller Scofidio, n.d.). Although the weaving was initially proposed, it was lost in the final design as it did not allow for the programmes to flow.

7.6.3. ROOF LANGUAGE.

The roof language initially correlated with the 'folding ribbon' - it was seen an extension of it (Ref. to Fig. 7.37.). Expressing this roof language proved a challenge owing to the correct material selection and because it impacted on the third floor and the elevations (Ref. to Fig. 7.38. -7.39.). The roof was eventually approached with the intention or purpose it would serve for each elevation, as this would impact on the outcome of the roof language. It was also tested against the concept and the theory. The roof as an extension of the folding ribbon was lost in the subsequent design.

7.6.4. WALL TREATMENT - ELEVATIONS

The approach to the elevations was an important consideration for the facility. From the analysis in Chapter 5, Part 2, it became evident that the south, west, and east façades are the active edges of the building and should allow for some degree of interaction (concept) and participation (theory) – visually and physically.

It was realised that the artistic nature of the facility should be reflected in the facades to allow for a greater dialogue between city users and the proposed building. Whereas WAM celebrates the internal art collection on their elevations, Constitutional Hill (Chapter 6) is treated as an artwork itself. It was decided that the proposed building should be approached in the same manner as Constitutional Hill. The surface treatment of each façade should be approached like an artwork or sculpture, while still accommodating for the programme requirements (Ref. to Fig. 7.40.-7.41.). Textures, materials, light and a play on views would inform this. An arts and crafts initiative, as with Constitutional Hill, will be encouraged. The columns and elevations will be ornamented with mosaic patterns and doors and balustrades will be crafted by the facility's users.

Grappling with the surface treatment and the elevations of the library, it was realised that the employment of a screen would be the most suitable approach (Ref. to Fig. 7.42.). It blocks out direct light, allows for transparency and encourages a dialogue with the facility's users. The texture, material and pattern of the screen should be interesting to encourage this dialogue. It was decided that perforated Cor-ten panels would be used, owing to its changing nature, which would encourage a dialogue with the viewer. This effect is reflected in the screens used by architect Kate Otten for the Women's Jail Precinct(2005) in Braamfontein, Johannesburg. The screens were used to allude to a democratic transparency in post-Aparthied South Africa. The screens have perforations that vary in size as they are intended to reflect the clouds and the sky that the prisoners never saw while jailed there. The screens employed for the Community Creativity Facility reflect a desire for a transparency and a dialogue with art, although the screen perforations for the proposed building do not vary in size. The screens offset the viewing boxes facing Burgers Park well.

Fig. 7.37. Kate Otten's Women's Jail Precinct - the Cor-ten screens (Author, 2011).

7.7. CHAPTER CONCLUSION

This chapter serves to explain the design approach and the development of it into a physical building. It is evident that there were a variety of design informants – drawings, 3d modelling and a concept model that led the initial design to the subsequent design of the proposed building.
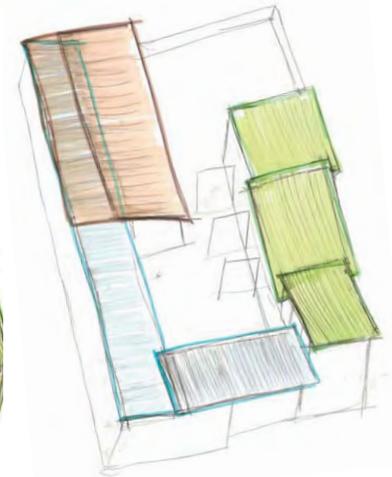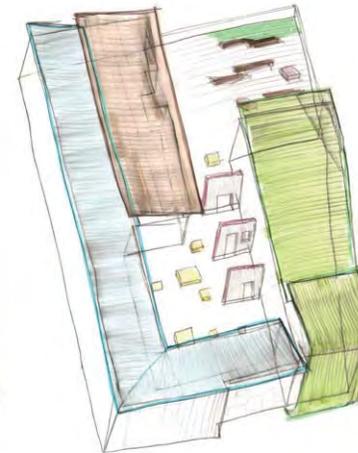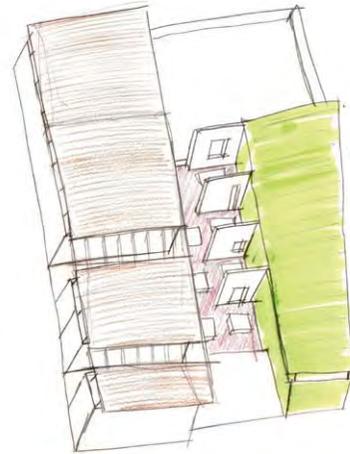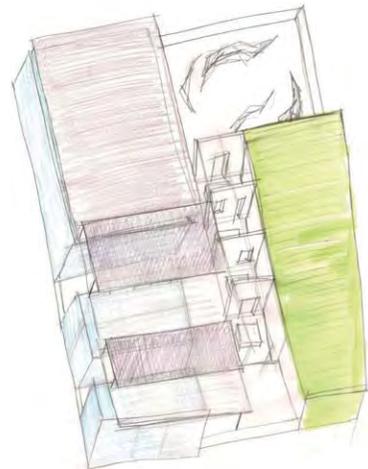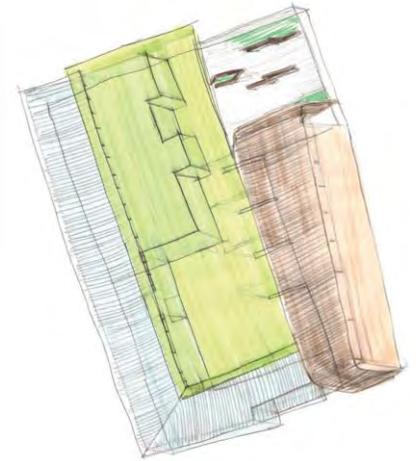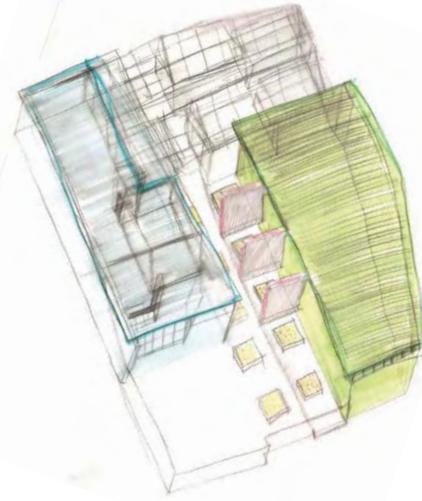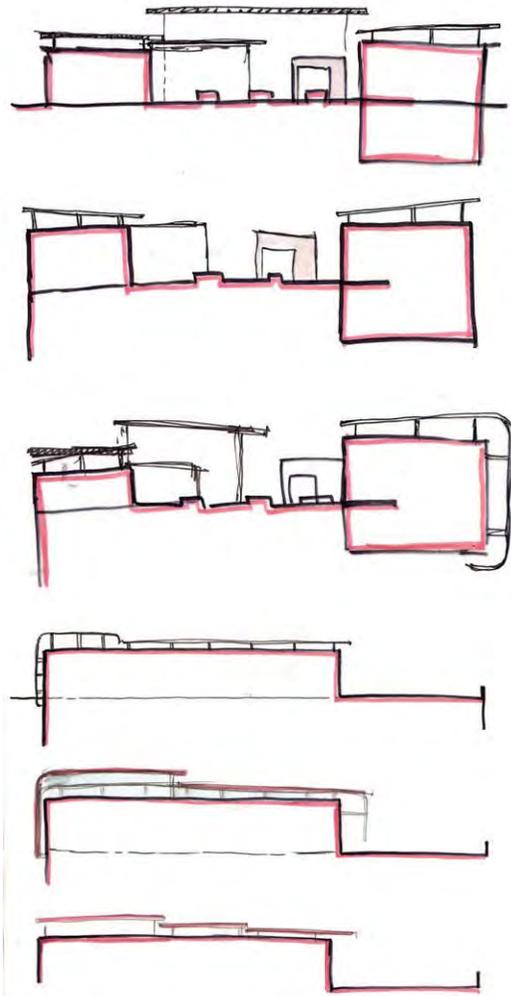
Fig. 7.38. The concept development illustrates the different roof configurations explored (Author, 2011).

roof language exploration
design development 5
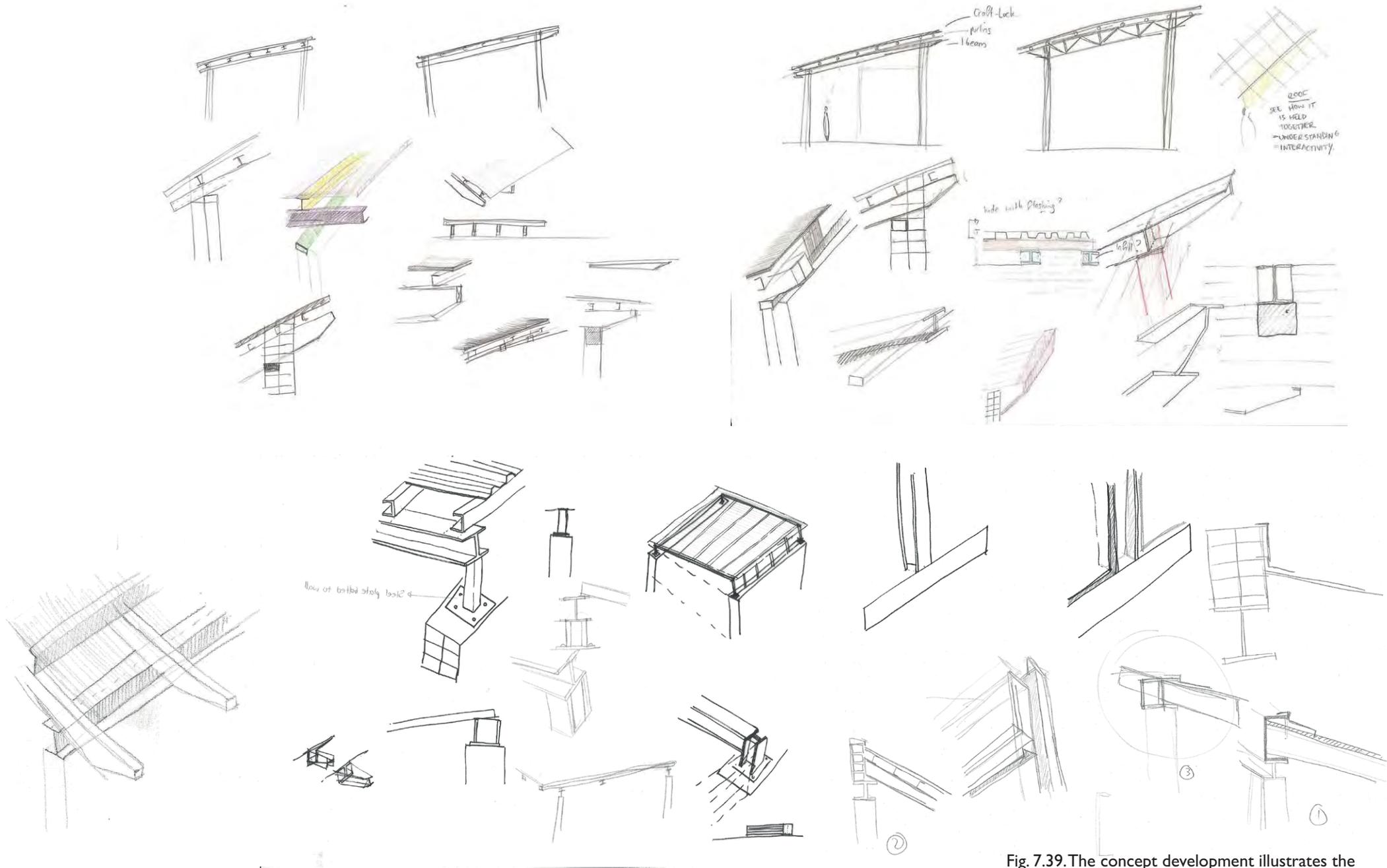
Fig. 7.39. The concept development illustrates the different roof details explored (Author, 2011).

roof language - exploration
design development 5

Address Roof Screen?

Brickwork

Plaster or brickwork?
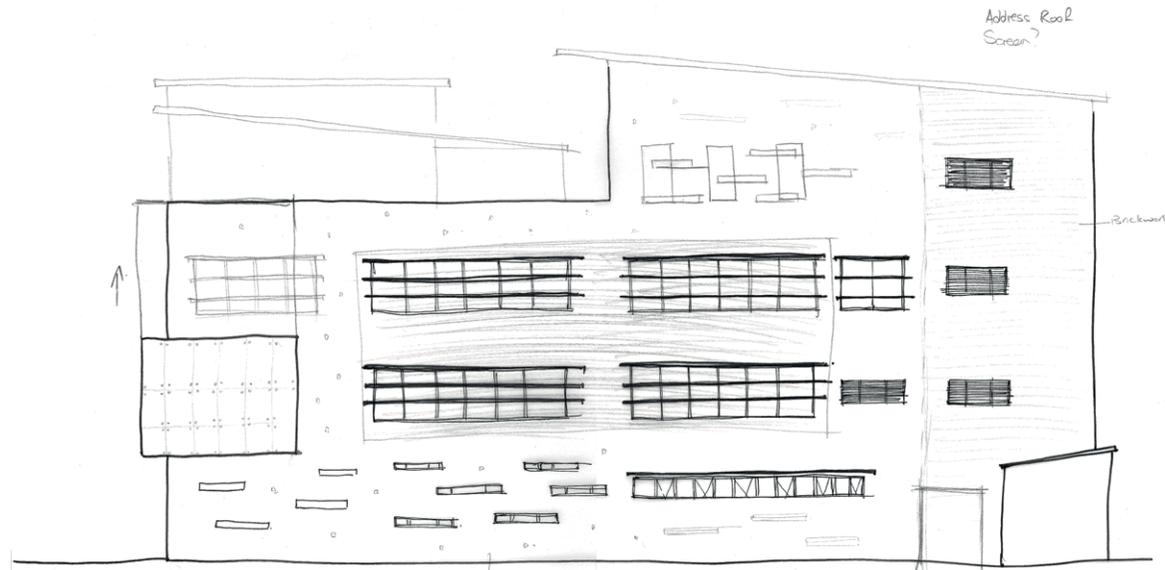
NORTH ELEVATION

•PRIVACY ← •BLOCK VIEWS from ADJACENT BUILDING while still having an attractive facade.

•LIGHT
•AIR

SURFACE PLANE INTENTION
• INACTIVE EDGE (i.e. not participatory element from outside)
• Although enable participation from within
↓
MORE FUNCTIONAL THAN AESTHETIC
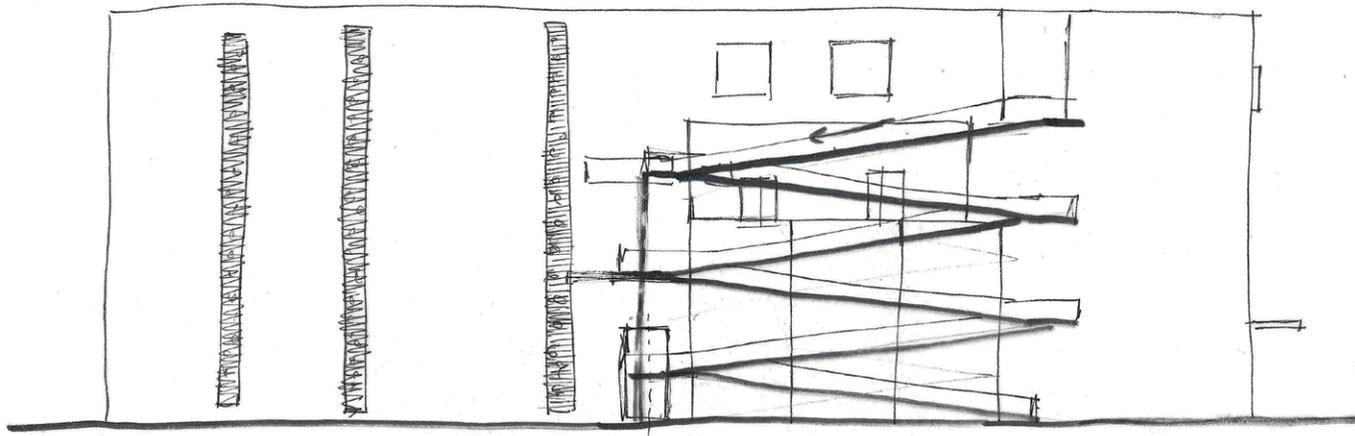
Fig. 7.40. The design development of the elevations (Author, 2011).

elevations
design development 6

STUDIOS
LIGHT
+
AIR
EXPOSURE

ARCHIVE
PRIVACY
PRIVATE
SPACE

LIBRARY
OPEN - EDUCATION - EXPOSURE
SOUTH FACADE -
SUNLIGHT NOT A PROBLEM.
LIGHT + AIR.

EXHIBITION/
SHOPFRONT
WINDOW

EXHIBITION/
SHOPFRONT
WINDOW

VISUAL + PHYSICAL
CONNECTION 3

VISUAL +
PHYSICAL
CONNECTIONS

GROUND
FLOOR
NB

SURFACE PLANE INTENTION
• ACTIVE EDGE
• ENCOURAGE ACTIVE PARTICIPATION
  + INTERACTION
• LIGHT
• AIR
• EXPOSE
• INCORPORATE STREET.

SOUTH ELEVATION.

MOSAIC
TILES

Ornamental
protruding
objects

Same
Language.

SOUTH ELEVATION 2

windows

MOSAIC
DECORATION

Concrete wall

brick

balustrade.

EAST ELEVATION NB.

FRAME
PARK
VIEWS.

- INTERACTION + CONNECTION PARK
-    "   "   WITH PASSERBYS
- DRAWCARD TO ATTRACT + EXPOSE
  PEOPLE TO ART
- MUST BE WELCOMING =
  VISUAL + PHYSICAL CONNECTIONS.
- LIGHT + AIR.

LIBRARY - DON'T OVERDO OPENINGS
(EAST FACADE).

BRICK EXPRESSION ?

SAME DOORS

ART
MURAL

ART
MURAL

BRICK EXPRESSIONS

CAN IN
DRAW IN
STREET FURNITURE ?

Fig. 7.41. The design development
of the elevations (Author, 2011).

elevations
design development 6

EMPLOY SCREEN = LIGHT TRANSPARENCY ENCOURAGES DIALOGUE WITH VIEWER

> VIEWING BOXES

THEREFORE MATERIAL + PATTERN + TEXTURE MUST BE INTERESTING

Fig. 7.42. The design development of the library screens on the elevations (Author, 2011).

screens + elevations
design development 7

chapter 8
TECHNICAL INVESTIGATION

9.1.   INTRODUCTION

The chapter documents the structure of the building and the technical requirements. The lecture hall, the library screen and the ramp are investigated.

9.2.   STRUCTURAL SYSTEM

Reinforced concrete columns were employed for the building structure. Square columns were specified to be 450 x 450 and the circular columns 450 diameter according to the engineer's calculations, as the building is 4 storeys high and the column grid is 9000 x 7500 (Carl von Geiso, personal communication, 7 September 2011).

9.3.   FLOOR STRUCTURE

Reinforced concrete coffer slabs were chosen for the flooring as they are economical in weight (dead loads) and concrete use. It was also selected as the loads from the library on the second floor are approximately 400-500 kg per m². A post-tension slab was also explored as a flooring option, although the engineer advised that the advantages of the coffer slab outweighed a post-tension slab (Carl von Geiso, personal communication, 7 September & 19 September, 2011). 900 x 900 x 225 coffers and 150mm ribs were used for a 340 thick reinforced concrete coffer slab, to engineers specifications.

Owing to the library loads above the lecture hall, it was necessary to have transfer beams in the second and third floor slabs (Ref. to Fig. 8.1.). Beams were also required because of the large floor spans that ranged from 12000-15000mm in the lecture hall (Carl von Geiso, personal communication, 7 September & 19 September, 2011)

9.4.   WALL STRUCTURE

Reinforced concrete walls were chosen for the lecture hall as it fulfilled the sound barrier requirements for a "shell" (Rob Davidson, personal communication, 26 September 2011). It also emerged from the structural requirements of the lecture hall's walls and the loads that were imposed on them from the library above. Concrete walls were selected for the workshops on the southern end of the building as the wall consists of a series of openings that simultaneously require a structural element. This approach was informed by the precedent study for the Façade Project by Steven Holl (Chapter 6).

Brick walls and glazed curtain walls were non load-bearing.
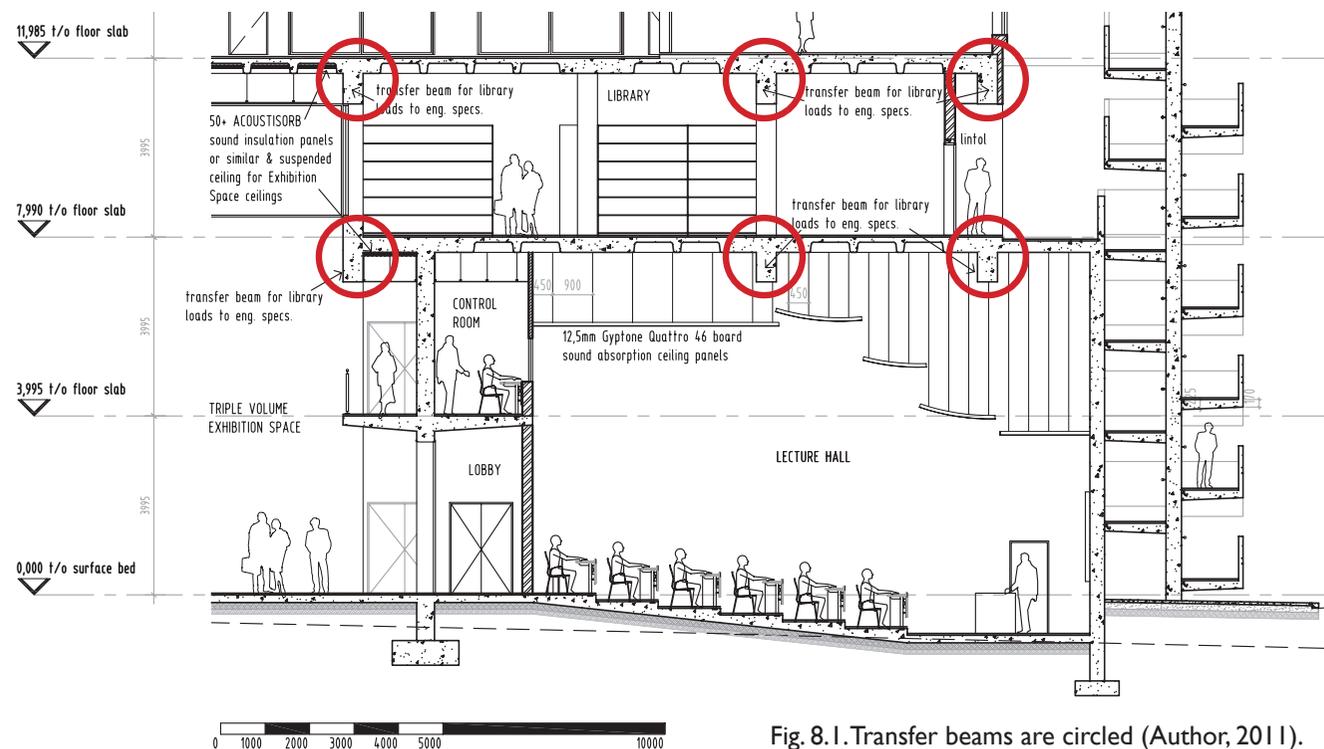
Fig. 8.1. Transfer beams are circled (Author, 2011).

9.5.   LECTURE HALL

Once the lecture hall was designed, it was ascertained that an acoustics engineer was required to iron out acoustic issues. Having met with an acoustics engineer (Rob Davidson, personal communication, 26 September 2011), it was suggested that:

- The concave wall behind the speaker should be 'flattened' into straight lines or walls (Ref. to Fig. 8.2.) as a curved wall behind a speaker would cause echoing and create too much noise. Wall panelling on that wall would be an alternative option.
- Possibly consider a lobby for fire escapes as sound can penetrate through this opening.
- For outside sound not to access the lecture hall, openings and entrances must be airtight (no gaps). All entrance doors must be specified to be solid core wooden doors with neoprene/rubber seals around the door frames for sound insulation purposes.
- For the main entrance walls, possibly consider a cavity wall as it is a better sound barrier, provided that it is not a structural wall. Ensure that toilets do not share a wall with a lecture hall, as sounds such as flushing, etc. will penetrate the wall. If this cannot be avoided, create a cavity wall between the WC's/toilets and the lecture hall, to prevent sound penetration.
- Sound absorption panels on the side and back walls of the lecture hall are required so that sound doesn't return to the seated listener (panels are generally between 800-2000mm high).
- Sound absorption panels should be made of an open weave material, with a perforated opening of 25%. Timber slats are a good material.
- The speaker's voice must not echo. If a person's clap echoes but not the person' voice that is fine as speaking is the functional requirement of the venue – not clapping.

- If windows are designed into the lecture hall, window glazing should be double glazed or be 8, 38 - 8,76mm thick and laminated.
- Considering that there is a triple volume exhibition space in front of the lecture hall, sound insulation panels and a suspended ceiling should be used in the walkway ceilings in front of the lecture hall (Ref. to Fig. 8.3.)
- Walls must be built up to floor soffits, as outside noise can travel through the ceilings and over the walls.
- For air-conditioning units, the air ducts should be separate from the rest of the building – they should be individual elements – so that the sound penetration from other programmes does not occur. A splitter type attenuator (either rectangular or circular) should be used for the air conditioning.

Ceilings:
- The lecture hall ceiling should have both sound reflective and sound absorption panels. The sound absorption panels should be above the speaker to prevent echoing. They should also be placed at the back of the lecture hall for this reason (Ref. to Fig. 8.4.)
- The sound reflective panels should be curved, although they should be as flat as possible to ensure good sound reflection (Ref. to Fig. 8.4.).
- Specifications for ceiling panels must have a noise reduction coefficient of 0, 65 and greater.
- Ceiling material should be of fiberglass, black tissue finish or mineral wool. No vinyl for acoustic ceilings.
- Ceiling mass is also important: it should be 8,5kg per m² Gypsum board is a good material to use for thickness.

The engineer was satisfied with:

- The concrete shell/walls for the lecture hall, as it created an effective sound barrier from the external programmes and activities.
- The concave wall for the back of the lecture hall, as it reflected sound adequately.

The suggestions from the acoustics engineer are reflected in the final design of the lecture hall (Ref. to Fig. 8.4. - 8.6.).
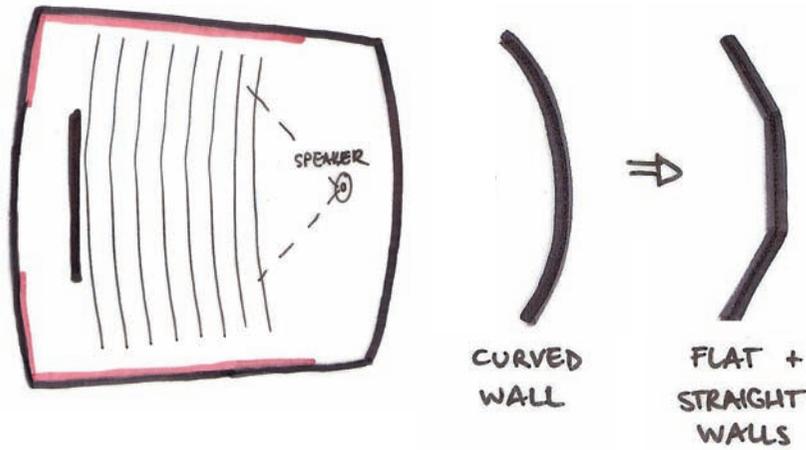
Fig. 8.2. The wall behind the speaker should be flattened (Author, 2011).

CURVED WALL

FLAT + STRAIGHT WALLS

SPEAKER

Fig. 8.3. The walkway ceilings in front of the lecture hall should have sound insulation panels and a suspended ceiling (Author, 2011).

SOUND INSULATING PANELS

SUSPENDED CEILING
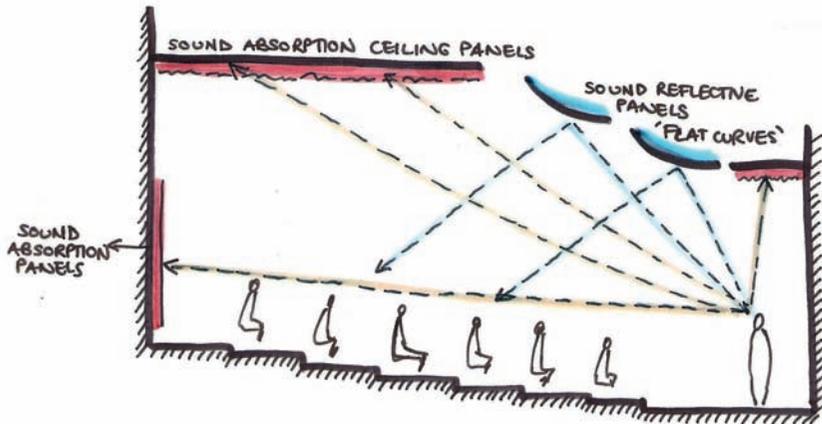
Fig. 8.4. For effective acoustics, the location of the sound reflective panels and the sound absorption panels have been indicated (Author, 2011).

SOUND ABSORPTION CEILING PANELS

SOUND REFLECTIVE PANELS 'FLAT CURVES'

SOUND ABSORPTION PANELS
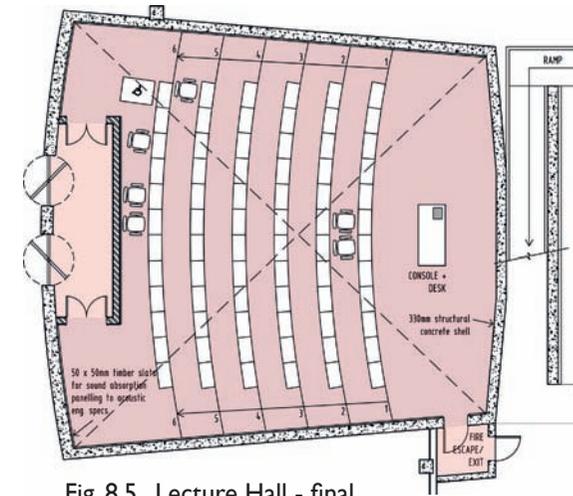
Fig. 8.5. Lecture Hall - final plan design (Author, 2011).
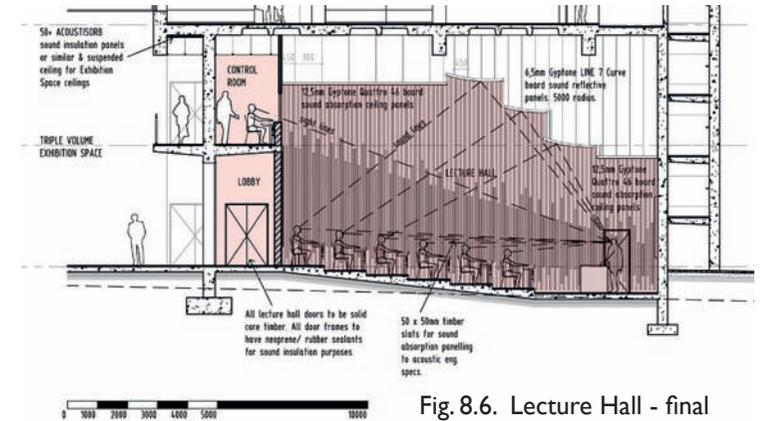
Fig. 8.6. Lecture Hall - final section design (Author, 2011).
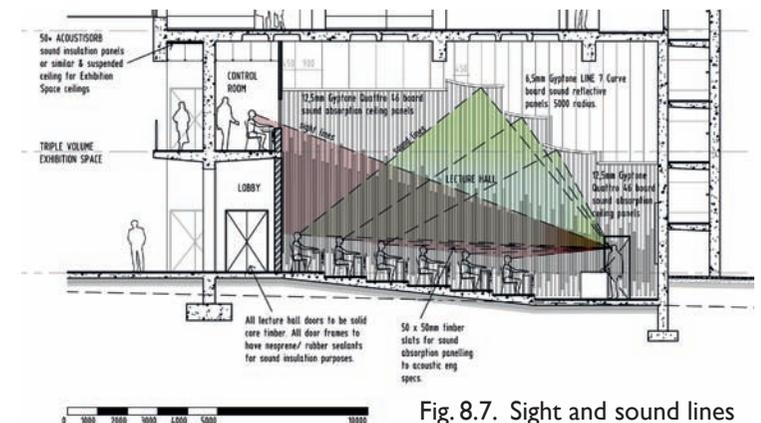
Fig. 8.7. Sight and sound lines (Author, 2011).

9.6.   MATERIALITY

All off-shutter concrete surfaces were finished with Dulux AcraTex 964 AcraSilane sealant or similar, as it was felt that the materiality and the texture of the concrete should be exposed as it encouraged visual interaction with its users. A Cor-ten screen for the library was selected owing to the changing nature of the Cor-ten and the rough texture, which encourages a visual dialogue with the viewer.

Plastered brick walls were used for the rest of the building as a visually continuous language that related to the concrete walls was required for the elevations.

Brownbuilt roof sheeting was selected for its low pitch across long spans as well as for its visually stimulating pattern. Exposed I-beams supporting the ceiling, the purlins and the roof sheeting were chosen for this reason too.

9.7.   LIBRARY SCREENS

As discussed in Chapter 7, screens for the library elevations were chosen as it was the most suitable option for blocking out direct light while still allowing for transparency. Perforated Cor-ten panels were selected (Ref. to Fig. 8.8. & 8.9.). The 12 thick structural panels are to be welded to manufacturer's specifications onto 100 x 100 x 4 square hollow profiles at 2000 centres. The square hollow profiles are to be welded onto 203 x 133 x 25 parallel-flange I-beams (Ref. to Fig. 8.10.). The Cor-ten panels vary in size but are approximately 2000 (width) x 4000 (length). The weight of the panels is reduced by the perforations: 150 diameter circles at 200 centres (50 spacings).
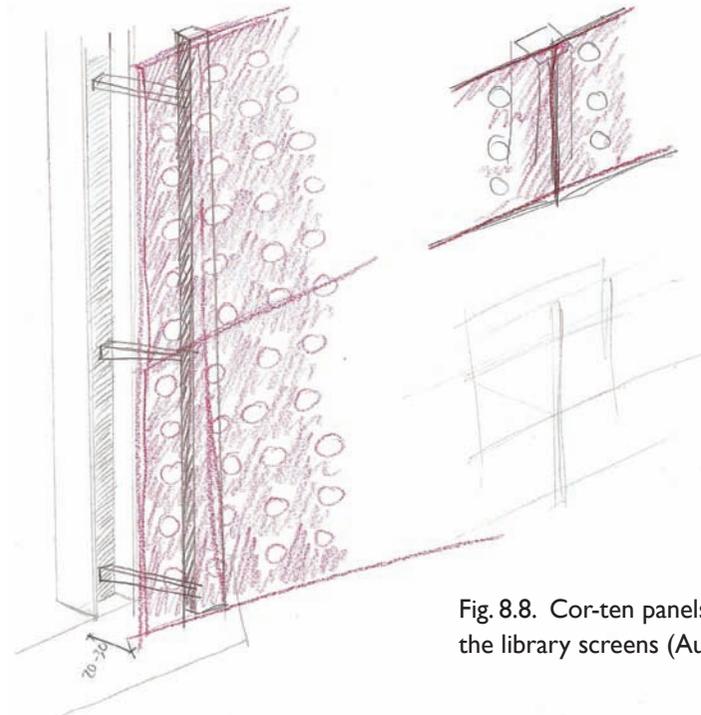
Fig. 8.8. Cor-ten panels were selected for the library screens (Author, 2011).
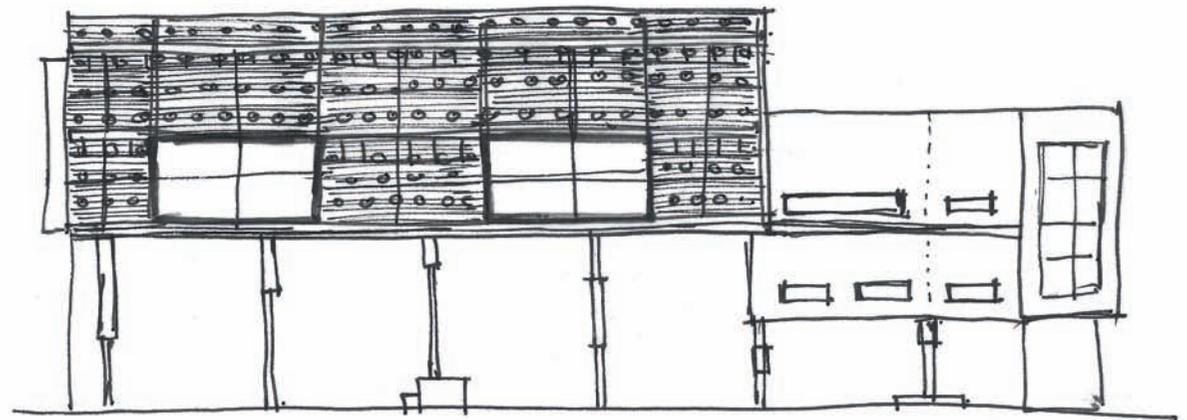
Fig. 8.9. Cor-ten panels were selected for the library screens (Author, 2011).

1 I-BEAM FRAME
203 x 133 x 25 parallel-flange I-beams

2 GLAZING
Aluminium frames fixed onto I-beam frame

3 SCREEN SUPPORT
100 x 100 x 4 square hollow profiles at
2000 centres welded onto I-beams

4 SCREEN
12 thick structural perforated Cor-ten panels
welded onto square hollow profiles

Fig. 8.10. Screen structure (Author, 2011).

9.8.   WEST ELEVATION RAMP

The ramp serves as a fire escape to the building. It further emerged as an important design element that reflected the theory and the concept of the dissertation (Ref. to Fig. 8.11.). The ramp allows for visual connections and interactivity. It further alludes to the theory of the *Flâneur*, where one strolls or leisurely explores pedestrian and urban environments. The ramp structure is of reinforced concrete. The 1200 wide cantilevered ramps are supported by and wrap around a 3-storey high, 350 thick reinforced concrete wall fin. The ramps have a 170 tapered edge and have a 1000 high r.c. balustrade upstand (Ref. to Fig. 8.12.).

9.9.   CONCLUSION

The structural and technical elements that have been investigated are reflected in the final drawings.
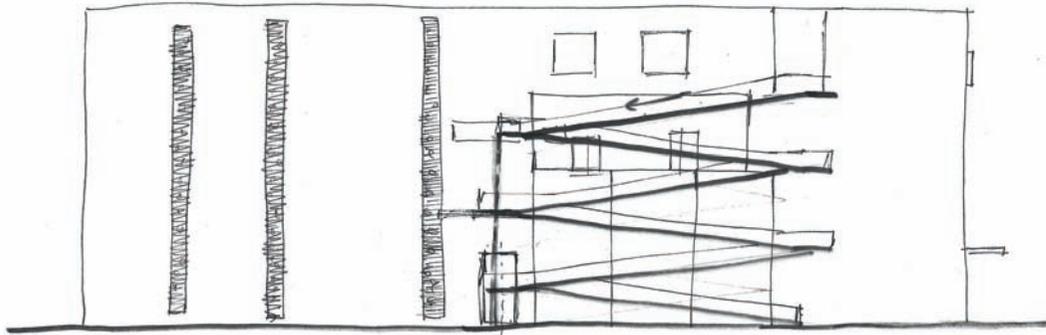
Fig. 8.11. The ramp relates to the theory and the concept (Author, 2011).

11,985 t/o floor slab

7,990 t/o floor slab

3,995 t/o floor slab

0,000 t/o surface bed

ramp supported on 350 r.c. wall fin

1000 r.c. balustrade upstand

r.c. cantilevers to have 170 tapered edge

0 1000 2000 3000 4000 5000   10000
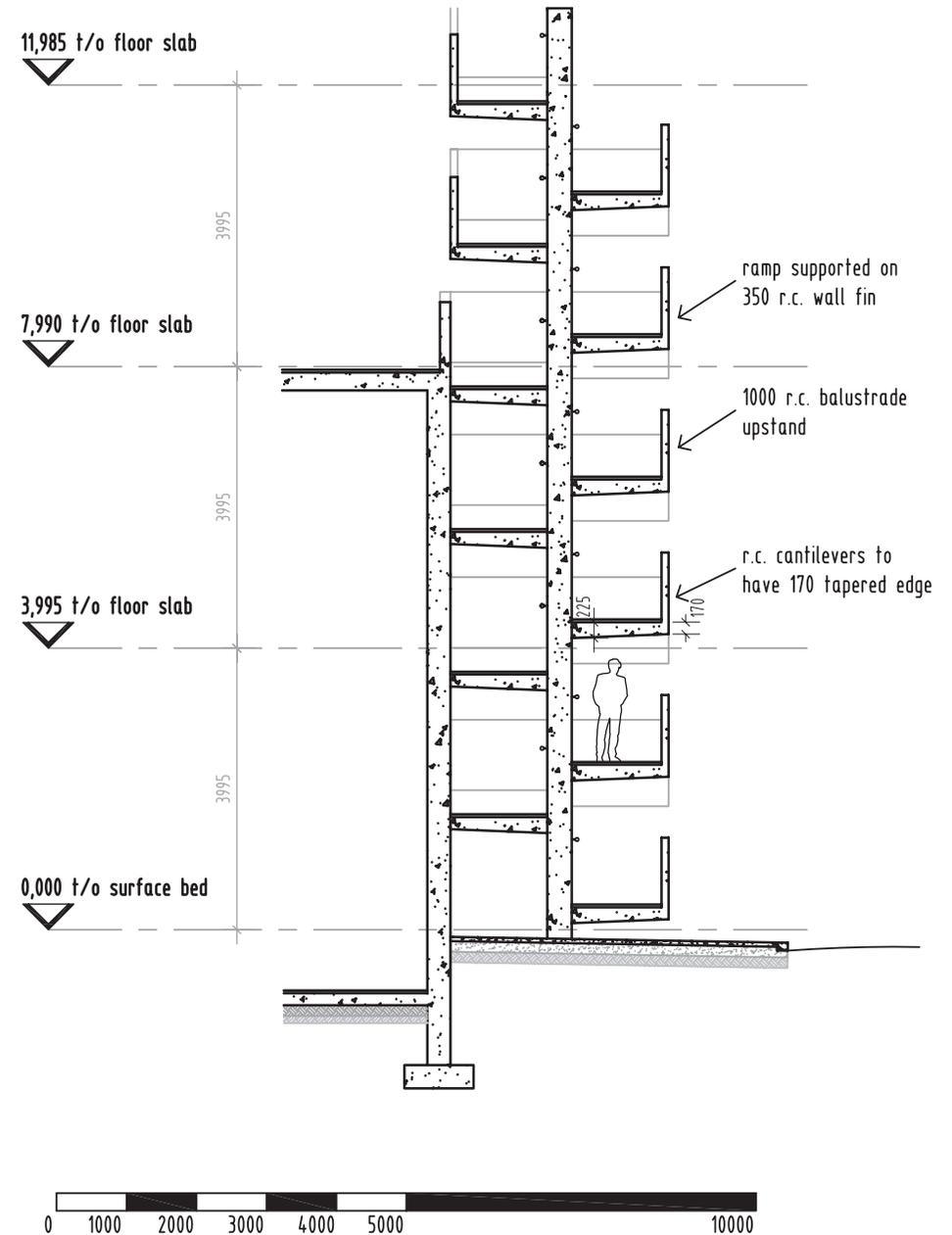
Fig. 8.12. The structural system of the ramp (Author, 2011).

chapter **9**
DESIGN RESOLUTION + FINAL DRAWINGS

Perspective/
North West View

Perspective/
Public space - public realm

Perspective/
Sectional perspective through studios, open air workshop,
lecture hall, library, exhibition space + public space

Perspective/
Library

Perspective/
Sculpture Workshop

ANDRIES STREET

JACOB MARE STREET

PROPOSED BUILDING 2/760

1/759

1/759

R/759

759

772

line of demolished building

Ground Floor Plan
Scale 1:100

First Floor Plan
Scale 1:100

SECTION A

SECTION B

GROUP STUDY AREA

STUDY AREA

GROUP STUDY AREA

PUBLIC SPACE

CONSOLE + DESK

COMPUTER ART LAB

PRINTING ROOM

EXHIBITION SPACE/ PUBLIC FORUM/ BUILDING FOYER

SOCIAL AREA + EXHIBITION SPACE

CONTROL ROOM

ENTRANCE LOBBY

SOCIAL WASH AREA

DRAWING STORE

PAINTING STORE

STAFF

STAFF WC

DUCT

PARAPLEGIC WC

MALE WC

DUCT

FEMALE WC

seating

seating

DRAWING + PAINTING WORKSHOP

EXTERNAL WORKING SPACE/ BALCONY

FIRE EXIT

landing

ramp

149

SECTION A

SECTION B

SECTION B

SECTION A

READING AREA

READING AREA

READING AREA

LIBRARY

ART INFORMATORIUM/ LIBRARY

GROUP STUDY AREA

Klein dry-walling

GROUP STUDY AREA

450mm upstand

6mm SmartGlass Soundproof laminated sound control safety glass curtain wall

glass curtain wall

PHOTOGRAPHY WORKSHOP/ MULTI-PURPOSE CLASSROOM

HYDRAULIC LIFT

SOCIAL AREA + EXHIBITION SPACE

seating

seating

BOOK RETURN SHELF

LENDING/ RETURNS DESK

JOURNALS + MAGAZINES

ARCHIVES/ SPECIAL COLLECTIONS

CLEANERS STORE

BOOK STORE

ADMIN OFFICE

ADMIN OFFICE

STAFF

DUCT

DUCT

PARAPLEGIC WC

STAFF WC

MALE WC

FEMALE WC

seating

SERVER LIFT

FIRE EXIT

BALCONY/ EXTERNAL READING AREA/ SOCIAL AREA

landing

ramp

Third Floor Plan
Scale 1:100

Second Floor Plan
Scale 1:100

OUTDOOR EVENTS AREA

LIBRARY

double volume over library

INDOOR EVENTS AREA

RECEPTION LOBBY

OUTDOOR STUDIO/
OPEN AIR WORKSHOP

Straightaway 100 Sliding Door

STUDIO/OFFICE

STORE

seating

HYDRAULIC LIFT

BAR

DRINKS STORE

STAFF

EVENTS KITCHEN

UNISEX STAFF WC

DUCT

MALE WC

PARAPLEGIC WC

DUCT

FEMALE WC

SERVICE LIFT

seating

STUDIO/OFFICE

STORE

Straightaway 100 Sliding Door

full-height screens

FIRE EXIT landing

ramp

SECTION A

SECTION B

150 dia. structural galvanised steel rain water down pipe/column cast into column

rain water outlet. Ref. to Detail

screed to fall to rain water outlet

150 dia. rwp

100 dia. rwp

ROOF NOTE:
Brownbuilt KlipLok 406 or similar approved metal sheeting @ 5° pitch fixed to 75 x 50 x 2 cold-rolled lipped channel purlins @ 1400 centres as per manufacturer's specifications supported on 152 x 89 x 17 taper flange I-beam @ 3000 centres to engineers details and specifications. Colour: Dove Grey/Dark Dolphin

9.5 Gyproc RhinoCeil Flush Plastered Ceilings fixed to u/s of roof purlins. Ceiling to be skim plastered

RE: WALL SECTION 3

RE: WALL SECTION 1

150 x 150 x 0.6 galvanised steel sheet gutter

150 dia. rwdp

FLOOR NOTE:
floor finish on 40 min. screed to fall 1:70 min. on 0.25 polyolefin waterproofing to rain water outlet

16, 805 u/s wall plate

12 thick Cor-ten panels to be welded to manu. specs. onto 100 x 100 x 4 square hollow profile @ 2000 centres fixed to I-beams. Ref. to wall section

LIBRARY

STUDIO

lintol

seating

plaster & paint finish

11,985 t/o floor slab

transfer beam for library loads to eng. specs.

LIBRARY

transfer beam for library loads to eng. specs.

angle fixed to transfer beam to support brickwork

50+ ACOUSTISORB sound insulation panels or similar & suspended ceiling for Exhibition Space ceilings

lintol

ramp supported on 350 r.c. wall fin

curtain wall on 450 x 450 r.c. upstand

7,990 t/o floor slab

transfer beam for library loads to eng. specs.

1000 r.c. balustrade upstand

RE: BALUSTRADE DETAIL

RE: BALUSTRADE DETAIL

12mm laminated safety glass

transfer beam for library loads to eng. specs.

CONTROL ROOM

6,5mm Gyptone LINE 7 Curve board sound reflective panels. 5000 radius.

r.c. cantilevers to have 170 tapered edge

340 r.c. coffer floor slab with 900 x 900 x 225 coffers & 150 ribs to eng. specs.

3,995 t/o floor slab

12.5mm Gyptone Quattro 44 board sound absorption ceiling panels

sight lines

sound lines

I-beam to be fixed into r.c. wall fin. Ref. to detail.

TRIPLE VOLUME EXHIBITION SPACE

12.5mm Gyptone Quattro 44 board sound absorption ceiling panels

PUBLIC SPACE

off-shutter formwork imprint into r.c. structural wall fin

LOBBY

LECTURE HALL

12mm laminated safety glass

0,000 t/o surface bed

NGL

PAVING NOTE:
concrete paving on bedding sand on approved fill compacted to 90% Mod AASHTO in layers of 150 max. to eng. specifications.

FLOOR NOTE:
floor finish on 40 screed on 170 concrete surface bed on damp proof membrane on approved fill compacted to 90% Mod AASHTO in layers of 150 max. to eng. specifications.

All lecture hall doors to be solid core timber. All door frames to have neoprene/ rubber sealants for sound insulation purposes.

50 x 50mm timber slats for sound absorption panelling to acoustic eng. specs.

FLOOR NOTE:
floor finish on 40 screed on 170 concrete surface bed on damp proof membrane on approved fill compacted to 90% Mod AASHTO in layers of 150 max. to eng. specifications.

PAVING NOTE:
interlocking concrete paving blocks on bedding sand on approved fill compacted to 90% Mod AASHTO in layers of 150 max. to eng. specifications.

Section A-A

0   1000   2000   3000   4000   5000   10000

9.5 Gyproc RhinoCeil Flush Plastered Ceilings fixed to u/s of roof purlins. Ceiling to be skim plastered

16, 805 u/s wall plate

ROOF NOTE:
Brownbuilt KlipLok 406 or similar approved metal sheeting @ 5° pitch fixed to 75 x 50 x 2 cold-rolled lipped channel purlins @ 1400 centres as per manufacturer's specifications supported on 152 x 89 x 17 taper flange I-beam @ 3000 centres to engineers details and specifications Colour: Dove Grey/Dark Dolphin

150 x 150 x 0.6 galvanised steel sheet gutter

OUTDOOR EVENTS AREA

plaster & paint finish

box window

STUDIOS

sink

pergola

pergola

RE: WALL SECTION 2

150 dia. rwdp

FLOOR NOTE:
floor finish on 40 min. screed to fall 1:70 min. on 0.25 polyolefin waterproofing to rain water outlets

11,985 t/o floor slab

DULUX AcraTex 964 AcraSilane sealant or similar to be applied to off-shutter surface as finish

450 x 450 r.c. column to eng. specs.

LIBRARY

6mm SmartGlass Soundprufe laminated sound control safety glass

6mm SmartGlass Soundprufe laminated sound control safety glass

steel screens

GROUP STUDY AREA

GROUP STUDY AREA

340 r.c. coffer floor slab with 900 x 900 x 225 coffers & 150 ribs to eng. specs.

floor finish on 40 min. screed

LIFT

plaster & paint finish

7,990 t/o floor slab

250 concrete loadbearing wall

SCULPTURE + POTTERY WORKSHOP

Transfer beam for library loads to eng. specs.

TRIPLE VOLUME EXHIBITION SPACE

TRIPLE VOLUME EXHIBITION SPACE

TRIPLE VOLUME EXHIBITION SPACE

STUDY AREA

STUDY AREA

lintel

450 x 450 r.c. column

floor finish on 40 min. screed

3,995 t/o floor slab

reinforced concrete cantilever with tapered edge

550 r.c. structural fin

LIFT

LIFT

window cill

RESTAURANT - INDOOR EATING AREA

RESTAURANT - INDOOR EATING AREA

0,000 t/o surface bed

JACOB MARE STREET

NGL

PAVING NOTE:
concrete paving on bedding sand on approved fill compacted to 90% Mod AASHTO in layers of 150 max. to eng. specifications.

750 x 250 r.c. foundations to eng. specs

FLOOR NOTE:
floor finish on 40 screed on 170 concrete surface bed on damp proof membrane on approved fill compacted to 90% Mod AASHTO in layers of 150 max. to eng. specifications.

1600 wide central pivot solid-core timber door. Front panel to be crafted by CCF users. Door frames to have neoprene/ rubber sealants for sound insulation purposes.

1585 x 550 r.c. foundations to eng. specs

Section B-B

0 1000 2000 3000 4000 5000   10000

153

East elevation

16, 805 u/s wall plate

11,985 t/o floor slab

7,990 t/o floor slab

3,995 t/o floor slab

0,000 t/o surface bed

NGL

NGL

South elevation

0 1000 2000 3000 4000 5000   10000

West elevation

North elevation

16, 805 u/s wall plate

11,985 t/o floor slab

7,990 t/o floor slab

3,995 t/o floor slab

0,000 t/o surface bed

NGL

NGL

0 1000 2000 3000 4000 5000 10000

ROOF NOTE:
Brownbuilt Kliplok 406 or similar approved metal sheeting
@ 5° pitch fixed to 75 x 50 x 2 cold-rolled lipped channel
purlins @ 1400 centres as per manufacturer's specifications
supported on 152 x 89 x 17 taper flange I-beam @ 3000
centres to engineers details and specifications
(Colour: Dove Grey/Dark Dolphin

150 x 150 x 0.6 galvanised
steel sheet gutter

150 dia. x 2.5 structural galvanised
steel rain water down pipe / column
cast into r.c. wall fin

EXTERNAL

r.c. wall fin

12 thick (or-fin panels to be welded to manu. specs
onto 75 x 75 x 3 square hollow profile frame @ 1400
centres fixed to brick infill wall. Ref to detail.

230 brick infill wall for plaster and paint finish

0.375 polyolefin dpc

plaster and paint finish

floor finish on
40 mm screed

INTERNAL

floor finish on 44 mm screed to fall 1:70
min. on 0.25 polyolefin waterproofing to run
water outlet

50+ ACOUSTISORB sound insulation panels
or similar for Exhibition Space ceilings

340 r.c. coffer slab with 900 x 900 x 225
coffers and 150mm ribs to eng specifications

12.5mm Gyptone Quattro 44 board
sound absorption ceiling panels to be
suspended from coffer slab ribs as
indicated to acoustic engineers specs.

seating

perimeter frame (MK26B) to be
fixed securely to r.c. soffit to
manufacturer's specs.

INTERNAL

12 laminated safety glass

perimeter frame (MK26B)
fixed to r.c. upstand

440 high r.c. upstand

brickwork to be built to height
of r.c. upstand and to receive
15 plaster & paint finish

power skirting

drip

340

DULUX AcraTex 904 AcraShine sealant
or similar to be applied to all
off-shutter soffit and r.c. wall surfaces

perimeter frame (MK26B) to be
fixed securely to r.c. soffit to
manufacturer's specs.

off-shutter formwork imprint into 550 r.c.
structural wall fin. DULUX AcraTex 904
AcraShine sealant or similar to be applied
to off-shutter surface as finish.

INTERNAL

12 laminated safety glass

perimeter frame (MK26B)

203 x 133 x 25 parallel-flange I-beam to
be cast into r.c. wall fin to eng specs.
Continuous timber member to provide lateral
support to r.c. wall fin. Ref to detail

door frame (MK55)

door frame (MK R4)

INTERNAL

12 laminated safety glass

turbine rail

EXTERNAL

REF. TO ALUMINIUM SHOPFRONT WINDOW + DOOR DETAIL

EXTERNAL

FLOOR NOTE:
floor finish on 40 screed on 170 concrete
surface bed on damp proof membrane on
approved fill compacted to 95% Mod AASHTO
in layers of 150 max. to eng. specifications

16, 805 u/s wall plate

11,985 T/o floor slab

7,990 T/o floor slab

3,995 T/o floor slab

0,000 T/o floor slab

0 100 300 500 1000

430 high r.c. upstand

brickwork to be built to height of
r.c. upstand and to receive plaster
& paint finish

power skirting

aluminium frame to be fixed
securely to soffit with M6
projecting anchor rawlbolts into
pre-drilled hole to manufacturer's
specs.

16 x 50 timber shadowline
perimeter frame (NK26B)
glazing bead

12 laminated safety glass

INTERNAL

EXTERNAL

drip

DULUX AcraTex 964 AcraSilane sealant
or similar to be applied to all off-shutter
soffit and r.c. wall surfaces.

12 laminated safety glass
santoprene butterfly gasket
glazing bead
perimeter frame (NK26B)
16 x 50 timber shadowline

window frame to be fixed to I-beam with
self tapping screws to eng specs.

203 x 133 x 25 parallel-flange I-beam to be cast
into r.c. wall. Continuous I-beam
member to provide lateral support to r.c. wall fins.

window frame to be fixed to I-beam with
self tapping screws to eng specs.

door frame (NK135)
door spacer
astragal with woolpile
door frame (NK R4)

glazing bead
santoprene butterfly
gasket

INTERNAL

EXTERNAL

santoprene wedge gasket

12 laminated safety glass

glazing bead
bottom rail

NK26B

NK26B

NK135

NKR
40S

NKR6

7,990 t/o floor slab

3,995 t/o floor slab

3,655 u/s conc soffit

0,000 t/o surface bed

FLOOR NOTE:
floor finish on 40 screed on 170 concrete
surface bed on damp proof membrane on
approved fill compacted to 90% Mod AASHTO on
layers of 150 max. to eng specifications.

0   100   300   500   1000

Shopfront + I-Beam Wall Section
Aluminium Shopfront Window + Door Details

DULUX AcraTex 964 AcraSilane sealant or similar to be applied to all off-shutter soffit and r.c. structural wall fins

DULUX AcraTex 964 AcraSilane sealant or similar to be applied to all off-shutter soffit and r.c. structural wall fins

12mm laminated safety glass

Aluminium Shopfront window to be fixed onto I-beam and r.c. structural wall to Manufacturer's specs. Ref. to Det.

t/o conc slab

150

203 x 133 x 25 parallel-flange I-beam to be welded onto 20 flat plate and fixed securely with M10 projecting anchor rawlbolts into r.c. wall fin to eng. specs. I-beam detail to be filled up with screed.

203 x 133 x 25 parallel-flange I-beam to be cast continuously into r.c. wall fins to eng. specs. to provide lateral support to r.c. wall fins.

u/s conc soffit

Aluminium Shopfront door frame to be fixed onto I-beam to Maunfacturer's specs. Ref. to Det.

12mm laminated safety glass

0   100   300   500   1000

Shopfront + I-beam Sectional Elevation
Scale 1:5
Aluminium Shopfront Window + Door Details

INTERNAL

perimeter frame
(NK26B)

30   30

aluminium frame to be fixed securely
to soffit with M6cadmium plated
friction grip bolts chemically
anchored to manufacturer's specs.

NK
40

NK
26B

santoprene wedge
gasket

12 laminated
safety glass

glazing
bead

mullion

line of r.c.
structural wall fin

DULUX AcraTex 964 AcraSilane
sealant or similar to be applied to
all off-shutter r.c. wall surfaces.

EXTERNAL

0 10   50   100

Detail 1
Shopfront Detail Plan - First Floor
Scale 1:5

Aluminium Shopfront Window + Door Details

INTERNAL

line of door swing:
central pivot door

perimeter frame
(NK26B)

door spacer

30

aluminium frame to be fixed securely
to soffit with M6 cadmium plated
friction grip bolts chemically
anchored to manufacturer's specs.

87   85

NKR4   NKR4DS   NKR4DS   NK
26B

12 laminated   glazing bead   door section   door frame   12 laminated   door frame   astragal
safety glass   (NK R4 & astragal) (NK R4DS)   safety glass   (NK R4DS)   with woolpile

DULUX AcraTex 964 AcraSilane
sealant or similar to be applied to
all off-shutter r.c. wall surfaces.

EXTERNAL

Detail 2
Shopfront Detail Plan - Ground Floor
Scale 1:5

Aluminium Shopfront Window + Door Details

162

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

COROBRIK single cast coping brick for plaster & paint finish with acrylic waterproofing

40 mm screed to fall 170 mm on waterproofing to rain water outlet as indicated

cast iron or plastic rain water outlet: 90° vertical roof outlet - centre bolt - with flat grate.

Fillet

340mm reinforced concrete coffer floor slab with 900 x 900 x 225 coffers and 150mm ribs to eng. specifications

brickwork to be supported on 90 x 90 x 6 equal angle bolted to r.c. coffer floor slab to eng. specifications.

silicone bead

100 dia. galvanised steel or class 9 PVC rain water down pipe cast into column

450 x 450mm r.c. column to eng specifications

25 plaster for paint finish

102 x 203 x 46 (T-11) structural tee cut from H-section) to be fixed to f/o r.c. coffer floor slab and fixed to column wall to support brickwork to eng. specifications. Ref. to detail

silicone bead

r.c. lintel

Aluminium window Ref. to Window Schedule

Brick window cill to receive plaster & paint finish.

450 x 450mm r.c. column to eng specifications

power skirting

340mm deep coffer slab

brickwork to be supported on 90 x 90 x 6 equal angle bolted to r.c. coffer floor slab to eng. specifications

silicone bead

12.5mm Gyproc RhinoGel Flush Plastered Ceilings.

DPC

690 x 230 r.c. foundation to eng specifications.

NGL

REF TO DETAIL 3

12 ceramaclite finish.

REF TO DETAIL 4

REF TO DETAIL 5

REF TO DETAIL 6

line of f/o floor slab behind wall

line of u/s floor slab behind wall

15 plaster for paint finish

floor finish on 40 mm. screed

FLOOR NOTE:
floor finish on 40 screed on 170 concrete surface bed on damp proof membrane on approved fill compacted to 90% Mod AASHTO in layers of 150 max. to eng. specifications.

OUTSIDE EVENTS AREA

STUDY AREA
double volume

RESTAURANT

150

900

225

340

600

11,985 f/o floor slab

7,990 f/o floor slab

3,995 f/o floor slab

0,000 f/o floor slab

0 100 300 500 1000

acrylic waterproofing on sloped
plaster & paint finish

25 plaster overhang

floor finish on 40 min. screed to fall
1:70 min. on 0.25 polyolefin waterproofing
to rain water outlet as indicated

cast iron or plastic rain water
outlet: 180° vertical roof outlet
- centre bolt

230 brick wall for 25 plaster and paint finish

fillet screed

brickwork to be supported on 90 x 90 x 6
equal angle chemically fixed to be fixed
securely to r.c. coffer floor slab with M12
chemical anchor rawlbolts into pre-drilled
hole to eng. specifications

silicone bead

340 reinforced concrete coffer floor
slab with 900 x 900 x 225 coffers and
150 ribs to eng. specifications

100 galvanised steel or class 9 PVC rain
water downpipe cast into 450 x 450 column
to eng. specs

0   100   300   500   1000

Detail 3
Scale 1:10

Wall Section 2

INTERNAL   EXTERNAL

15 plaster for paint finish

102 x 203   x 46 (7-11) structural tee (cut
from H-section) to be fixed to t/o r.c. coffer
floor slab and fixed to column wall to support
brickwork to eng. specifications. Gusset plates
@ 1200 centres to be welded to structural tee
for bracing

line of t/o floor slab

silicone bead

230 brick wall for 25 plaster and paint finish

line of u/s floor slab

0   100   300   500   1000

Detail 4
Angle supporting brickwork
Scale 1:10

Wall Section 2

102 x 203 x 46 (7-11) structural tee (cut from H-section) to be fixed to t/o r.c. coffer floor slab and fixed to column wall to support brickwork with M12 cadmium plated friction grip bolts chemically anchored to eng. specifications

line of t/o floor slab

silicone bead

230 brick wall for 25 plaster and paint finish

line of u/s floor slab

450 x 450 r.c. column

0   100   300   500   1000

Detail 4
Angle against column
Scale 1:10

Wall Section 2

power skirting

102 x 203 x 46 (7-11) structural tee (cut from
H-section) to be fixed to t/o r.c. coffer floor slab and
to column wall with M12 cadmium plated friction grip
bolts chemically anchored to support brickwork to eng.
specifications.

15 plaster for paint finish

floor finish on 40 min. screed

silicone bead

floor slab

230 brick wall for 25 plaster and paint finish

brickwork to be supported on 90 x 90 x 6 equal angle
bolted to r.c. coffer floor slab to eng. specifications

silicone bead

0   100   300   500   1000

Detail 4
Angle on t/o floor slab
Scale 1:10

Wall Section 2

INTERNAL

EXTERNAL

stock brick

25 plaster for paint finish

15 plaster for paint finish

concrete lintol with
rebar to eng. specs

16 x 50 timber shadowline

drip cast into plaster across
underside of lintols

NK26B

window frame (NK26B)

Detail 5
Scale 1:10

INTERNAL

EXTERNAL

window frame (NK26B)

NK26B

brick sill

dpc

15 plaster for paint finish

230 brick wall for 25
plaster and paint finish

Detail 6
Scale 1:10

Wall Section 2

0   100   300   500   1000

50 Φ m.s. tube handrail or 50 Φ timber handrail to be carved by CCF users

10 Φ m.s. solid bar to be welded onto vertical steel support & handrail

50 wide x 10 thick m.s. flat bars to be welded into vertical steel support as indicated

10 Φ m.s. round bar to be welded onto vertical steel support

5 m.s. cold rolled flat plate to be etched into by craft makers of the CCF and welded onto 10 Φ m.s. solid bars

10 Φ m.s. round bar to be welded onto vertical steel support & 100 x 100 x 8 hot rolled flat plate. flate plate to be fixed securely into r.c. upstand with M10 projecting anchor rawlbolt

t/o balustrade

t/o conc slab

CL

Detail 7
Typical Internal
Balustrade - Section

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50 Φ m.s. tube handrail or 50 Φ timber handrail to be carved by CCF users

10 Φ m.s. solid bar to be welded onto vertical steel support & handrail

50 wide x 10 thick m.s. flat bars to be welded into vertical steel support as indicated

10 Φ m.s. round bar to be welded onto vertical steel support

5 m.s. cold rolled flat plate to be etched into by craft makers of the CCF and welded onto 10 Φ m.s. solid bars

10 Φ m.s. round bar to be welded onto vertical steel support & 100 x 100 x 8 hot rolled flat plate. flate plate to be fixed securely into r.c. upstand with anchor bolts

t/o balustrade

t/o conc slab

line of t/o conc. floor slab

line of chamfered edge

Detail 7
Typical Internal
Balustrade - Elevation

ROOF NOTE:
Brownbuilt Kliplok 406 or similar approved metal sheeting @ 5° pitch fixed to 75 x 50 x 2 cold-rolled lapped channel purlins @ 1400 centres as per manufacturer's specifications supported on 152 x 89 x 17 taper flange I-beam @ 3000 centres to engineers details and specifications Colour: Dove Grey/Dark Dolphin

9.5 Gyproc RhinoCeil Flush Plastered Ceilings fixed to u/s of roof purlins. Ceiling to be skim plastered

152 x 89 x 17 taper flange I-beam to be welded onto 305 x 165 x 41 I-beam (parallel flange) to eng. specs.

REF. TO DETAIL 8

REF. TO DETAIL 9

REF. TO DETAIL 10

floor finish on 40 mm screed

340mm reinforced concrete coffered floor slab with 900 x 900 x 225 coffers and 150mm ribs to eng. specifications

Roofing to be fixed into 305 x 165 x 41 I-beam (parallel flange). Double flashing to be inserted under I-beam overhang and fixed to I-beam to eng. specs.

100 x 100 x 4 square hollow profile to be welded onto 305 x 165 x 41 I-beam to eng. specs.

12 thick Cor-ten panels to be welded to manu. specs. onto 100 x 100 x 4 square hollow profile @ 2000 centres to eng. specs.

Aluminium window. Ref. to Window Schedule

100 x 100 x 4 square hollow profile @ 2000 centres to be welded onto 203 x 103 x 25 parallel-flange I-beams to eng. specs.

Cor-ten panels to be welded flush onto the 100 x 100 x 4 square hollow profiles to manu. specs.

window frame to be fixed to I-beam with self tapping screws to eng. specs.

100 x 100 x 4 square hollow profile to be welded onto 250 x 250 x 20 flat plate to be fixed securely with M10 projecting anchor rawlbolts into r.c. floor slab to eng. specs.

DULUX AcraTex 964 AcraStone sealant or similar to be applied to all off-shutter soffit and r.c. wall surfaces

16,805 u/s wall plate

11,985 t/o floor slab

7,990 t/o floor slab

0 100 300 500 1000

Roofing to be fixed into 305 x 165 x 41
I-beam (parallel flange). Double flashing to
be inserted under I-beam overhang and fixed
to I-beam to eng. specs.

100 x 100 x 4 square hollow profile to be welded
ointo 305 x 165 x 41 I-beam to eng. specs.

12 thick Cor-ten panels to be welded to manu.
specs. onto 100 x 100 x 4 square hollow
profile @ 2000 centres to eng. specs.

window frame to be fixed to I-beam with
self tapping screws to eng. specs.

ROOF NOTE:
Brownbuilt KlipLok 406 or similar approved
metal sheeting @ 5° pitch fixed to 75 x 50 x
2 cold-rolled lipped channel purlins @ 1400
centres as per manufacturer's specifications
supported on 152 x 89 x 17 taper flange
I-beam @ 3000 centres to engineers details
and specifications
Colour: Dove Grey/Dark Dolphin

9.5 Gyproc RhinoCeil Flush Plastered Ceilings
fixed to u/s of roof purlins. Ceiling to be
skim plastered

152 x 89 x 17 taper flange I-beam to
be welded onto 305 x 165 x 41 I-beam
(parallel flange) to eng. specs.

0   100   300   500   1000

Detail 8
Scale 1:10

Wall Section 3

12 thick Cor-ten panels to be welded to manu. specs. onto 100 x 100 x 4 square hollow profile @ 2000 centres to eng. specs.

100 x 100 x 4 square hollow profile @ 2000 centres to be welded onto 203 x 103 x 25 parallel-flange I-beams to eng. specs.

Cor-ten panels to be welded flush onto the 100 x 100 x 4 square hollow profiles to manu. specs.

window frame to be fixed to I-beam with self tapping screws to eng. specs.

Aluminium window. Ref. to Window Schedule

0   100   300   500   1000

Detail 9
Scale 1:10

Wall Section 3
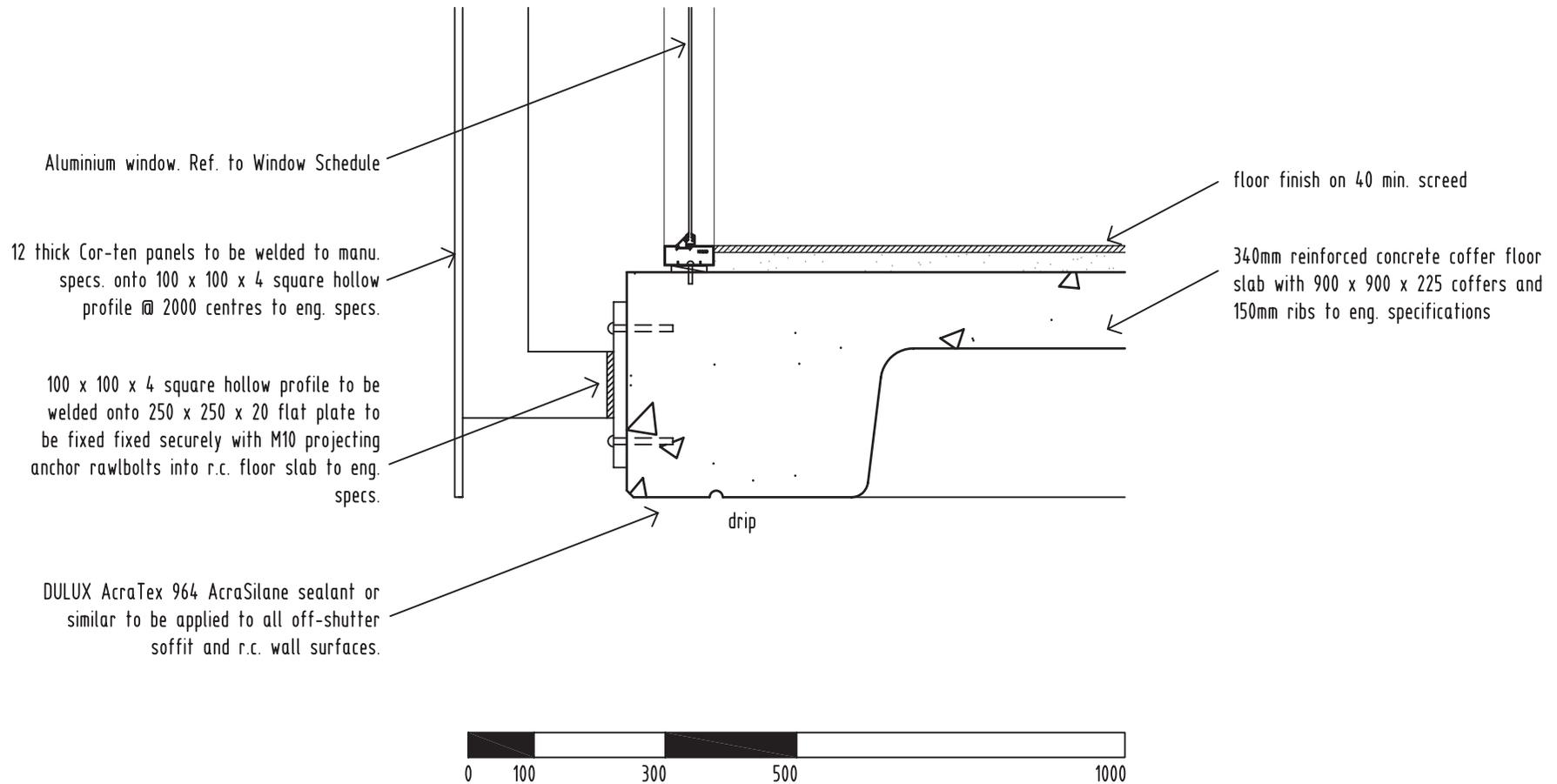
Aluminium window. Ref. to Window Schedule

12 thick Cor-ten panels to be welded to manu. specs. onto 100 x 100 x 4 square hollow profile @ 2000 centres to eng. specs.

100 x 100 x 4 square hollow profile to be welded onto 250 x 250 x 20 flat plate to be fixed fixed securely with M10 projecting anchor rawlbolts into r.c. floor slab to eng. specs.

DULUX AcraTex 964 AcraSilane sealant or similar to be applied to all off-shutter soffit and r.c. wall surfaces.

drip

floor finish on 40 min. screed

340mm reinforced concrete coffer floor slab with 900 x 900 x 225 coffers and 150mm ribs to eng. specifications

0   100   300   500   1000

Detail 10
Scale 1:10

Wall Section 3
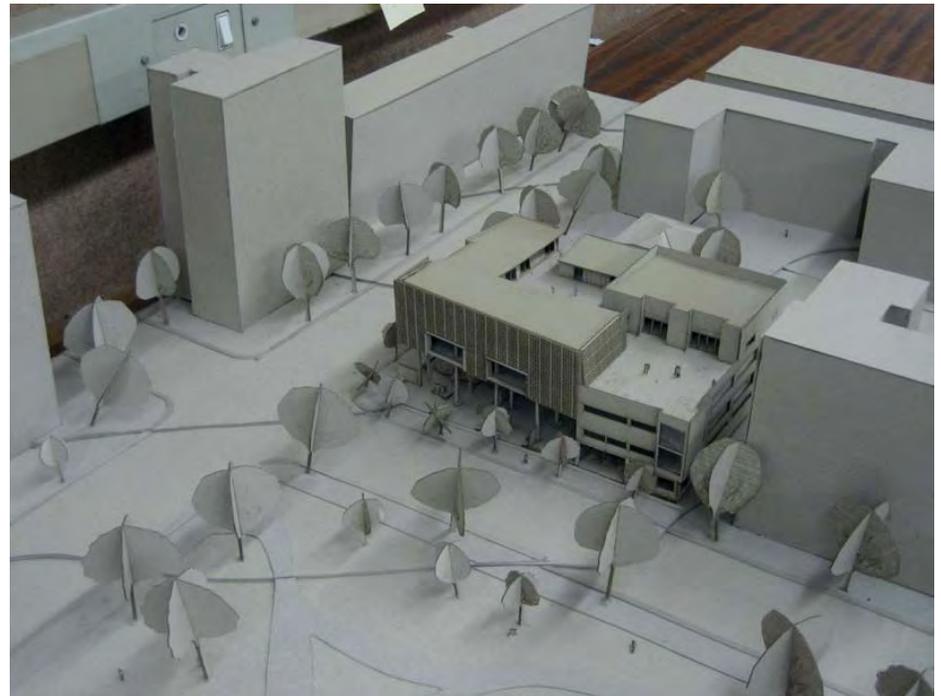
Model
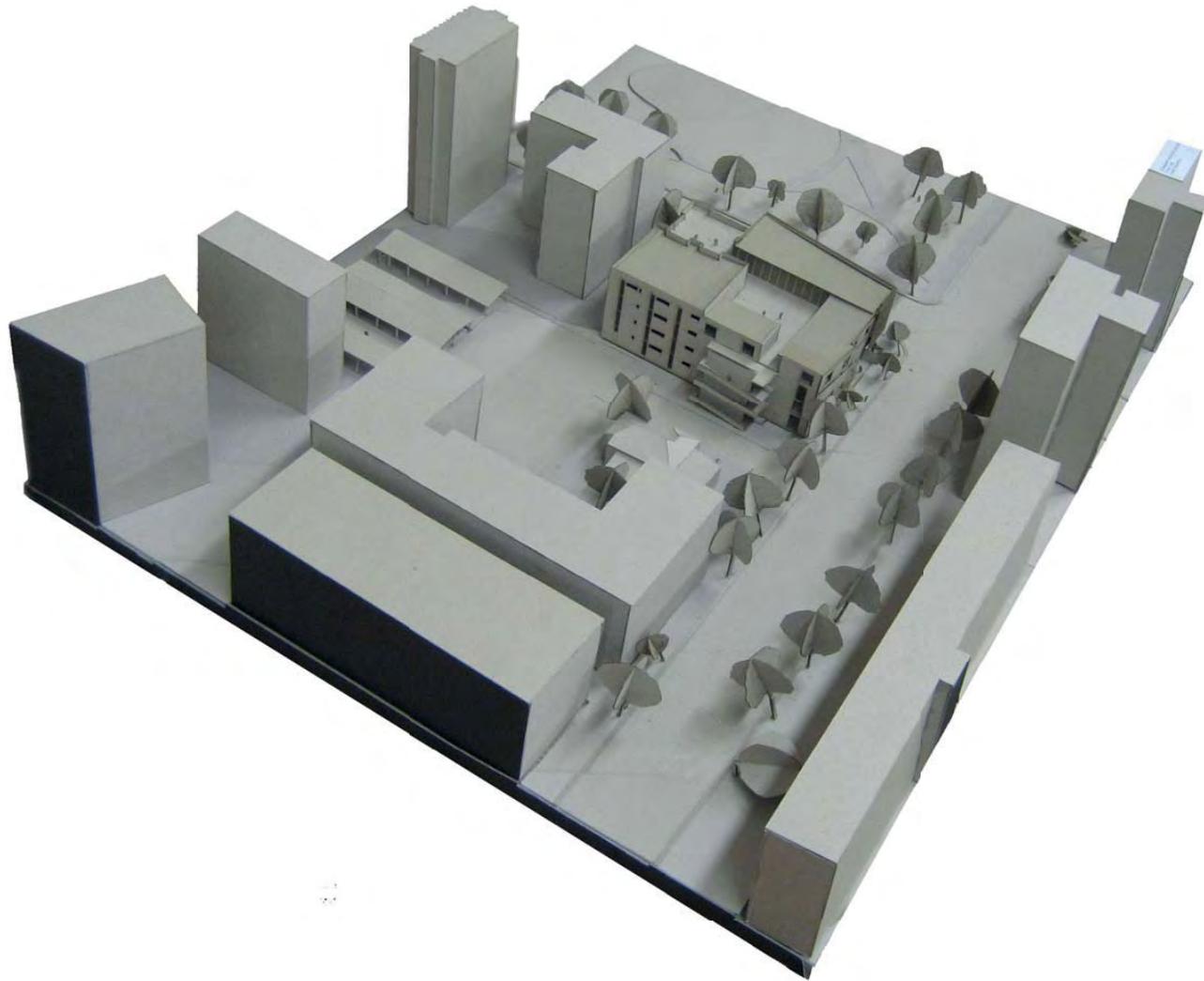
A COMMUNITY CREATIVITY FACILITY

_ PRODUCTION OF ART

_ EXPOSURE TO ART

_ EDUCATION OF ART

DESIGN APPROACH

An arts facility in the Pretoria CBD that allows for the production and creation of visual arts is required. The **theory** and the **concept** impact on the outcome of the proposed building by **encouraging interactivity** and **active participation** with its users so that a public interface is created with art.

ALEXIA PHILIPPOU
NOVEMBER 2011

Urban Problems
Identified within Study Area

Interventions + Opportunities

Urban Design
Proposal for Precinct

Selected Sites
within Framework

Supporting Posters
Final Presentation

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CONTEXT + SITE

PRETORIA CBD
SOUTH AFRICA

AERIAL PHOTO
PRETORIA CBD

SITE

jacob mare street — SITE

SITE — andries street

SITE

SITE
ANDRIES + JACOB MARE STREET

Supporting Posters

SITE CONDITIONS

SHADE
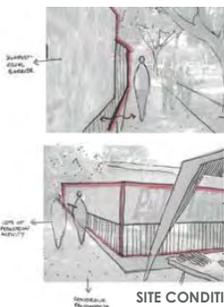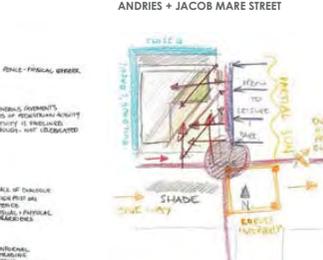
SITE MAPPING + APPROACH
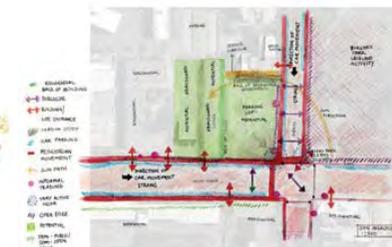
DESIGN APPROACH

THEORY_ THE *DERIVÉ*

def.
encouraging the city user to become the controlling and active participant in their urban context through experimentation, participation and creativity...through encounters of organised spontaneity

CONCEPT_ INTERACTIVITY

def.
how to encourage a connection between the proposed building and the users and passers-by.

THEORY + CONCEPT IMPACT ON

THE PUBLIC REALM
- SIDEWALKS - STREETS - BUILDING FOYERS - PUBLIC SQUARES -
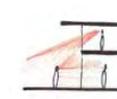
VISUAL + PHYSICAL ACCESS + CONNECTIONS

IMPROMPTU ENCOUNTERS

HOW?

- SPATIAL MANIPULATION - PROGRAMME PLACEMENT - HORIZONTAL + VERTICAL SURFACE PLANE TREATMENT - INTERACTIONS IN THE PUBLIC REALM - MOVEMENT THROUGH SITE + THE PUBLIC REALM - TREATMENT OF THE EDGE CONDITION -

HORIZONTAL · VERTICAL · EDGE CONDITION · SITE
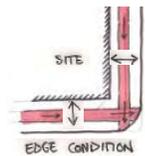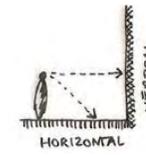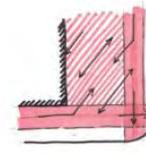
DESIGN APPROACH

- HOW TO ENCOURAGE EXCITING INTERACTIONS WITHIN THE BUILDING BETWEEN THE USERS + ART
- HOW TO ALLOW FOR ACCIDENTAL/ IMPROMPTU ENCOUNTERS WITH ART
- HOW TO ENCOURAGE A RELATIONSHIP WITH ART THROUGH THE APPROACH TO THE HORIZONTAL + VERTICAL SURFACE PLANES

PARTI-DIAGRAM
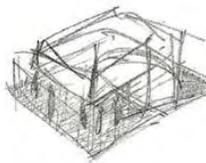
PROGRAMME + SPATIAL PLANNING APPROACH

PROGRAMME HIERARCHY — Private / Public

Services
Lecture — 3 THRESHOLD
Exhibition + Eating — 2 THRESHOLD
Square — 1 THRESHOLD

LINKAGE EXHIBITION
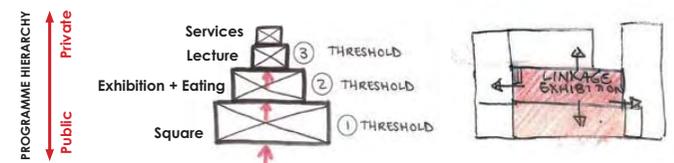
GROUND FLOOR + SPATIAL PLANNING

DESIGN DEVELOPMENT
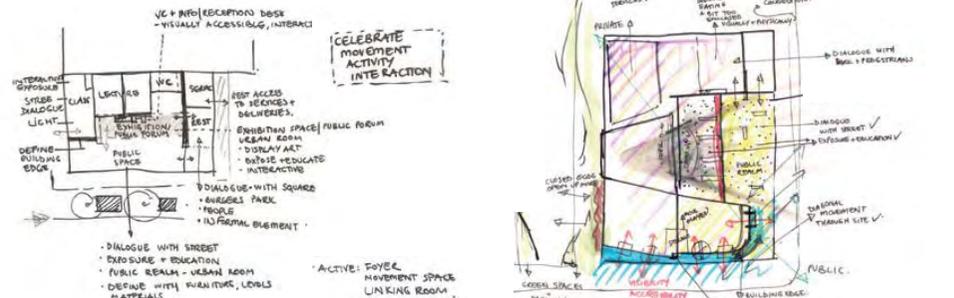
DESIGN DEVELOPMENT

ORIGINAL PROPOSAL

MODEL 1
MODEL 2
MODEL 3
MODEL 4

PROCESS 1
PROCESS 1
PROCESS 2
PROCESS 3

PROCESS 3
PROCESS 3
PROCESS 4
PROCESS 4
PROCESS 4
PROCESS 4
PROCESS 5
PROCESS 6

Supporting Posters

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ORIGINAL PROPOSAL

MODEL 1   MODEL 2   MODEL 3   MODEL 4
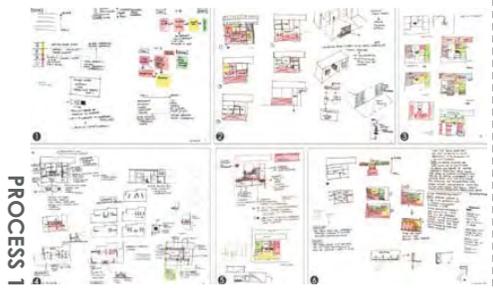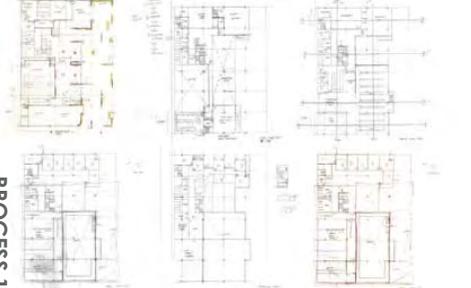
PROCESS 1
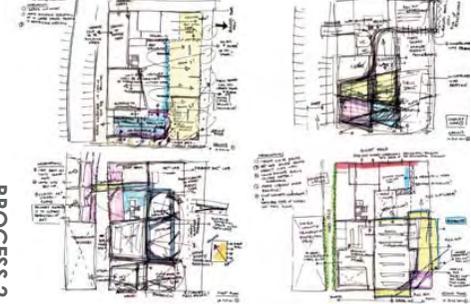
PROCESS 1

PROCESS 1

PROCESS 2

PROCESS 2

PROCESS 3
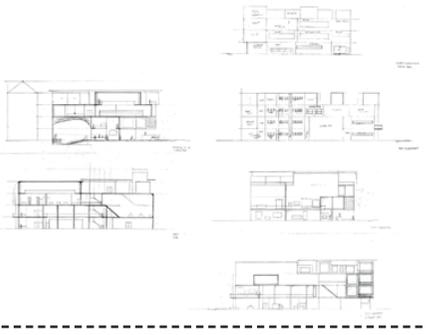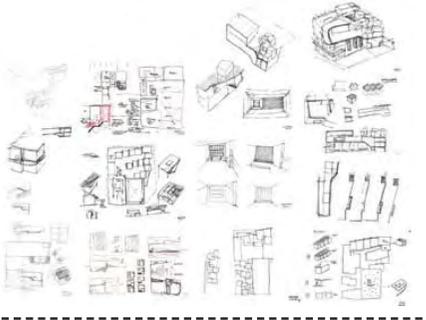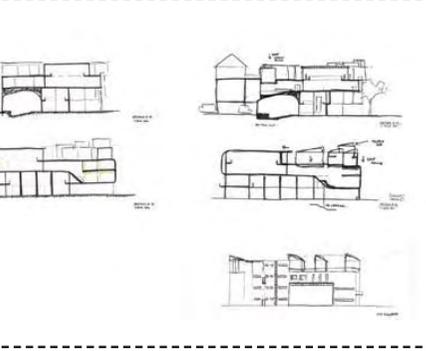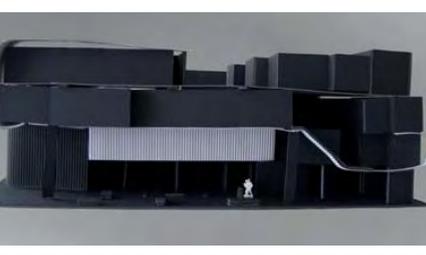
PROCESS 3

PROCESS 3

PROCESS 4

PROCESS 4

PROCESS 4

PROCESS 4

PROCESS 5

PROCESS 6

Supporting Posters
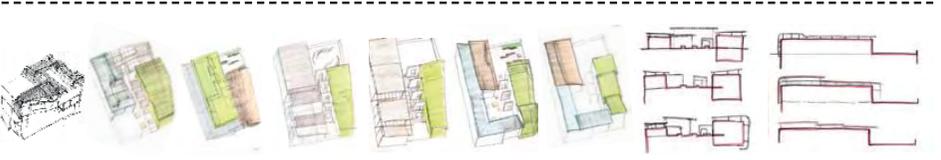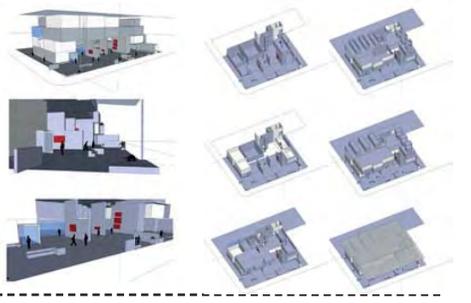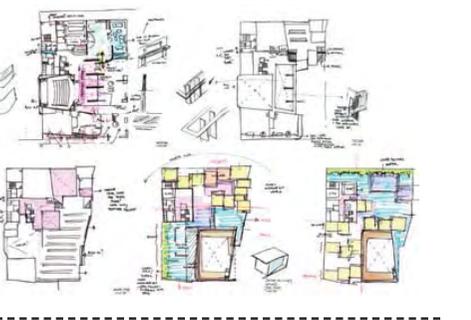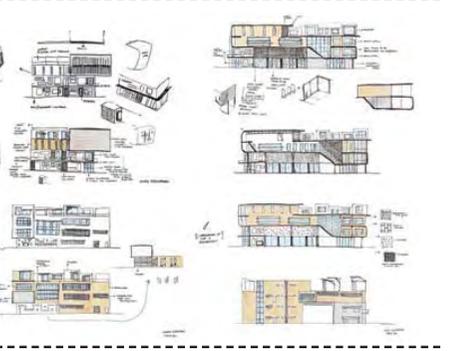
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n/a

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ADDENDUM

INTERVIEW 1

Artist: Ana Pather. BA (Fine Arts) 2009.

**Tasha's Coffee Shop,
Rosebank, Johannesburg.**

20 May 2011

Ana focuses on painting, although she has experimented with many mediums, such as film.

Interview with Artist: Ana Pather. BA (Fine Arts) 2009.
20 May 2011
Tasha's Coffee Shop, Rosebank, Johannesburg.
Ana focuses on painting, although she has experimented with many mediums, such as film.
Alexia: What is your view on the art world?

Ana: I find it very elitist and clicky – everyone knows everyone, and everyone needs a connection in order to get in. it is not an easy going profession. Informally trained artists are often looked down upon and not taken seriously - they battle to get into the 'art click' as they are not well-connected owing to their untrained backgrounds (i.e. not studying with fellow artists, etc.).

Alexia: What do you think of the art scene right now? Do you think it has progressed since 1994? Do you think it is very political or has the subject matter shifted away from politics? What is your view on SA art today? (Has it progressed in the last 20 years?; content – political, etc?; Eurocentric or africentric? Problems? Challenges? Opportunities?)

Ana: Art is in a good space right now, a lot of young artists don't deal with the same issues anymore, and not all are racial. The art world, being a small community here in SA, is integrated and artists are aware of each other – it is not a faceless institution of anonymous people.

Although it would be good to see a greater integration of South African art with art from other African countries. There is not enough dialogue between the two, they haven't been incorporated enough with each other.

Come to think of it, I must be honest in saying that I don't know much about the Pretoria art community. The Johannesburg and Pretoria art scenes are disjointed from each other, even if they are so close. I don't know any artists from the Pretoria.

Alexia: Are you an artist full-time or do you have another job?

Ana: I have another full-time job. It is virtually impossible to support yourself as an artist. Being an artist is definitely an after-hours profession.

Alexia: How do you sell your art? Who do you sell it to (private galleries vs. public environments)? Do you battle to sell artworks? Do you battle to sell it in art galleries? Is there fierce competition?

Ana: I was lucky as I was contacted by an art rep that saw my work via a mutual friend. The rep finds suitable clientele for my style and then commissions me. For most artists though, it is not so easy and it is very difficult for them to sell their artworks. For example, if you sell your works through a flea market, the quality and content is lower and less complex, and the standard in comparison to other flea market sellers is similar as it is mass produced. Furthermore, it is not easy to appeal to an art gallery for them to exhibit your work.

As a 4th year student, I had a problem as I couldn't find a place to exhibit. There is definitely a need for more exhibition spaces and to keep artists alive in this way. There are 2 extremes in the art world: the poor who mass-market their work at a low cost, and the very popular and rich who market their work at exorbitant prices (e.g. William Kentridge).

Alexia: How do galleries or art curators usually find art works or artists to exhibit? How does a curator come across your work and select it?

Ana: Most privatized art galleries ask other galleries to exhibit their artworks. The Goethe Institute often exhibits student work.

Alexia: What would your spatial requirements be for exhibiting artwork (e.g. lighting, spatial planning, etc) ? What are your requirements when exhibiting? (Outside/inside, space, lighting, temperature, humidity, etc)?

Ana: Lighting is very important. Although it needs to be controlled, artificial lighting is often sterile. Ideally there should be a balance between natural and controlled lighting. For natural lighting, instead of windows, which aren't desired, filtered light and skylights would be desirable. Long walls that are not interrupted are very good. A few decades ago the white boxes was preferred, although now a home environment is desired. Although this is not ideal for the artist and the display of the artworks, it is better suited for a visitor as it offers a comfortable environment.

Personally, I believe that the SA art gallery system in terms of spatial planning has not really been researched. Old buildings have not been studied: when we were at Wits, we only studied new buildings such as the Apartheid museum. Performance art in Kennedy centre, Washington is a good museum precedent.

Alexia: What would be a desirable standing distance to

view artworks in your opinion? Is there a standard? Is there a specific viewing distance for artworks?

Ana: I would say 5-8 metres away if possible, although there is no standard.

Alexia: What challenges have you encountered when exhibiting your artworks? What suggestions could you offer? E.g. for video, sculpture etc. (public space or art gallery)

Ana: For technical or video installations, power outlets are definitely needed. Also, basement rooms are great for video installations as there is no light (no windows) and it is quiet. If there were windows the light would have to be blocked out.

Alexia: Would a podium for seating be necessary for video installations?

Ana: Standing would be fine.

Alexia: How important is an art curator when displaying an artist's work? How important is the art curator in relation to your works?

Ana: It is very important. It can elevate your show from an unprofessional or student production to a quality display. The correct display can attract the right audience and target market. The curator is extremity important in relation to spectators as they allow for good visibility of art exhibits. The art must be displayed in such a manner that it must explain itself in relation to other artworks; there must a storey line that the audience can follow.

It must be kept in mind that there is only so much artwork that a person can see. An art gallery should have a beginning and an end, it should be linear as it is easier to narrate and curate.

Alexia: Is the gallery where the artist exhibits important? How important is the art gallery or brand of an art gallery?

Ana: Yes. A reputable gallery, such as the Goodman Gallery in Johannesburg, can establish an artist and advertise the artist in a positive light and introduce them to the right people, whereas an unknown gallery doesn't expose your work or establish important relationships with the art world.

Alexia: Do you think that galleries often exclude the general population and if so how? Do you think that such places are 'visually inaccessible' and exclusionist?

Ana: Yes. The general public are often not included, as the gallery doesn't advertise their exhibitions or programs well. Furthermore, the gallery doesn't encourage enough dialogue between itself and the public. It doesn't guide, explain or help its visitors with the art displayed. Simple things, such as visual or audio guides, could be introduced to encourage dialogue and understanding.

My family is knowledgeable about art because I have introduced them to it. If it wasn't for my influence, they wouldn't know better.

Alexia: What do you think of the incorporation of artist studios into an arts centre – good or bad? Do you think the incorporation of workshops (taught by artists) and artists' studios could work well with a gallery? If so/not, why?

Art studios are great as they allow the artist to not consistently pack up their space. They can focus better as there are less distractions. Although finding an art studio which is affordable and where you don't need to conform is very difficult. For example, the Bag Factory in Fordsburg is not diverse, even though they claim to

be. They expect the artists that they house to conform to the gallery's exhibition preferences. They also expect their artists to exhibit, work, and socialize there.

Alexia: How big or small should a studio be?

Ana: A studio can be medium sized. A mixture of sharing (e.g. 2 people) and individual studios is good.

Alexia: Do you think a storeroom is important for artists?

Ana: Yes, it very important. I have so many artworks and art supplies that I need to store and I have no where to put them. That would be very helpful.

Alexia: Do you feel that art is appreciated by all? If not who appreciates it?

Ana: I think art is made and appreciated by artists and people who are interested in art. You need someone to influence you in order to take an interest in art in the South Africa art scene.

INTERVIEW 2

Art Curator: Nicola Kritzinger

Gallery Assistant at Circa on Jellicoe + the Everard Read Gallery, 6 Jellicoe Avenue, Rosebank, Johannesburg.

1 June 2011

A: What is the role of the art curator?

N: It's difficult to answer...It's a complex process. As a curator you need a contemporary background. It's not just about hanging pictures on the wall. The pictures or objects form a narrative. So as a curator you have to really have an aim and some form of understanding of what it is you are creating.

A: You have to ease the viewer into understanding the artist's work...

N: Well it's a lot more complicated than that. The curator is more a culture-broker, someone who decides what is worthy or what is considered 'high art'. They decide what is relevant.

A: Did you study a fine arts degree?

N: Yes and I'm actually doing a masters now.

A: How important is an art curator?

N: I don't know...it's complex. Basically, an artist can hang their own exhibition quite easily and have it say the same thing that the curator says. It also depends on the artwork. The Everard read has mostly traditional mediums, painting and sculpture mainly. It's difficult to make that say anything more than it already does, especially when its traditional subject matter. So portraiture and still life, landscape. There's nothing very avant garde about it. But if you look at the Michael Stevenson Gallery, it's structured completely differently. I think the one is Cape Town is architecturally structured for curatoring. That gallery needs curatorial work. Any exhibition that they hang there is specifically hung in a way to draw the viewers through in a very specific way. The one here is much smaller.

A: In terms of the building, what is needed for the exhibition of art? Light, temperature, height, Specific viewing distances? Are there any considerations or doesn't it matter?

N: When designing...distance is very important from which you can view the artworks. Lightening is pivotal. Controlled lighting. You can change the way people perceive images on the wall. Natural lighting is also great. The Everard gallery has incredible natural light and it brings a warmth I haven't seen anywhere else. The Goodman gallery is very dark and more intimidating when galleries are dark they are foreboding and have an intellectual cloud that you need to penetrate before going in. And everyone looks at you funny. It's an example of a dark gallery. And the previous venue for the Goodman gallery was also dark. Only controlled lightening and the walls were black instead of white. And it worked. That's another thing that's important: colour of the walls. White is the most attractive way of exhibiting. It's a blank canvas to hang the walls on.

A: If you want to look at a work of art, what would be an ideal viewing distance?

N: At least a metre, two metres.

A: And in terms of height? How do you display art at a specific height?

I: Depending on the artwork. Kind of like the viewing distance. Like for example we have a humungous work upstairs, a reclining figure made from wooden rods nailed together. It fills up the whole middle floor. You need to allow for different artworks that will be exhibited in different spaces. You want to keep things at eye level, especially from a commercial point of view. You want everything visible, bright, shiny and lovely. When you plan the walls, you need reasonably high ceilings for longer works. Artists often don't have limitations in mind. If your gallery is too small it could be a problem.

But Take a look at white cubicle gallery in London. It's a toilet in a bar. That gives you a weird comparison. But galleries fulfil different roles. In different areas and countries you have different needs in galleries.

Like if you look at the Stevenson gallery. We're also a commercial gallery, but his is a commercial gallery but he deals with more avant garde kind of art. He's interested in promoting international artists and patrons abroad.

A: Are the artists here mainly South African?

N: Yes, and then we have some British artists, some artists from elsewhere in Africa. Australian artists, a few Italian.

A: How do you find them?

N: Sometimes they approach us. But mostly we look in magazines, the art forum. It's an international publication, basically only has adverts and galleries. There are some articles on contemporary artists. But mostly adverts and if we're interested we contact them.

Usually if an artist is exhibiting at a gallery they're usually contracted with the gallery. Whether on paper or verbal agreement. We don't have any paper agreements here. The artists that we have here are here because they want

to be with us and have agreed verbally. A gentleman's agreement really. But there are other galleries that sign paper contracts with either artists stipulating financials and otherwise.

A: Do artists have to produce art on a constant basis for you to sell?

N: Not necessarily. It's better that way. But better that the artist has a body of work that its continually growing. They need to produce work, because if they don't what are we supposed to do with them really. Sometimes we have artists who produce a lot of work and we have to rein them in. We can't sell this much work this quickly. It's funny. With some artists the moment you get their art in, it goes. And then there are others that produce stuff and you can't move it. And it's not because people don't like it or it's not popular, it's just like that.

Artists' loyalties belong to specific gallery. Goodman gallery has lots of its artists recently. The woman Linda who used to own the gallery and started it, left. She sold it to a private owner who uses Liza Essen. As soon as she took over some artists left because they don't like Liza, either loyalties to Linda, or because they had other agreements with Linda. There's always drama when artists leave a gallery.

A: Do you support more unknown or established artists?

N: Both. We have some artists that are completely unknown and we're trying to build up. Other artists, like..., and his wildlife sculpture is very well known.

A: Do artists have lots of agents or middlemen?

N: We don't like to deal with artists' agents or middlemen. The gallery and the artists split 50/50, and the gallery actually makes 40 because they carry the vat. The artist doesn't get as much money if there is a middle man.

A: If the artists work doesn't sell, then what happens?

N: We don't claim anything from the artist. They are invited to exhibit at the gallery so there wouldn't be any financial implications.

A: How important is the branding of the gallery?

N: Very. People won't spend a million rand on a painting from a gallery they can't trust. It's about relationships but more about branding. People trust a brand. If someone buys a Pierneef here, they know they are buying an original. If for any reason, it is not an original, we would without hesitation take it back and give back their money and acknowledge the error on our part. People like to buy things from people they can trust. People aren't going to buy a Pierneef from whomever.

A: If you are an unknown artist, do you think a gallery can uplift the artist?

N: Well its really between art critics, curators and collectors. We can punt someone as much as we want but if collectors don't want the work... It's complicated. We could make an artist. I don't think that a gallery could unmake an artist. But an artist could unmake a gallery. If the artist does weird stuff, then people will be like "why are you selling me this?". There's more risk for galleries than artists.

A: How do you advertise for this gallery?

N: Art South Africa, the most reputable magazine. And the Business Day, and sometimes House and Leisure when there's something interesting. What all commercial galleries do is try to build a clientele. You need a mailing list to send people invitations. We send about 3600 invitations and 10000 emails for every exhibition that we have. Only a small percentage come to the opening, but we don't count how many people come to the exhibition. You're constantly trying to get new clientele. We have people who buy monthly. But we're trying to attract younger people and start a culture of collecting in young corporates. House and leisure is for people buying houses and decorating.

A: Who buys most of the art work? Demographic wise?

N: I think art market in Pretoria works less because big business is here in Joburg. The money is here. We have a connection to Pretoria, and circles are growing. Clientele is growing.

We have a mix. Majority is older white men, but also white woman. Some younger people. Also a lot of local black collectors. It's grown a lot in the past twenty years. Dali Tambo...

A: Who visits the gallery? Young, old?

N. Everyone. But back to your last question...Oh we have a lot of Indian collectors. Some from here and some from India, young Indian corporates who want to invest. I haven't' had any experience of any other Asian collectors. We have a lot of tourists, something small and inexpensive they can carry back home. We have school kids of every race. and university students who come for the free wines at the openings. People who are interested but can't afford the work. young people that are starting out, between twenty and thirty five, at the openings especially. Old ladies that come to browse. A lot come to browse. It's such a pleasant space to be in. It's very light, constantly changing...You start recognising the browsers.

A: When do the school children come? After school?

N: During school time, and after. It's a reasonably easy environment for lots of people.

A: How long have you been working here?
N: A year.

A: Have you seen changes in the market in the past few years? I suppose you can't really say with a year's experience.

N: Actually I've been active in the market for a while. Do you mean financially or work we produce?

A: Both.

N: Well, financially, prices have changed very much. For contemporary work, prices have remained more or less relevant to the economy. There haven't been huge fluctuations. Even when the economy has been down, the artwork prices didn't go down: they just stayed level. Some artists' works were overvalued before the crash. Kentridge's work has continued to rise steadily through the crash. I can't think of anyone whose work was grossly overpriced. If you look at Irma Sterns and Peirneefs, the prices have just been going off the chart.

The artists continue working through a recession. The risk in the stock market has people investing in fixed assets, so they're more likely to buy an art work because the value doesn't fluctuate. People have been buying art. Last year was one of the worst years for art that the country's had financially. But It wasn't a bad year for us last year. overall people coming in, buying work. It wasn't a reflection of the economy. Our gallery specially. I don't know how other galleries have been doing. A lot of galleries have closed...

A: In Joburg?

N: Yes. Especially on the Jan Smuts galleries. Smaller galleries. Less financially stable, more dependent on the income of small work selling. There's been an influx of interesting artists.

A: I was told by an art curator in Pretoria that the art scene in Pretoria is more conservative.

N: It is. You can't really answer that without generalising. Pretoria in general is a more conservative city and the art market is a reflection of that. CT has a bigger market for conceptual art than here. Conceptual being that doesn't necessarily have physical realisation, art in the mental or intellectual realm. there's a lot more interesting happening in CT than Joburg. From experience, I have friends who are studying at CT. Those coming out of Michaelis are more interesting than WITS arts faculty. WITS is a completely dynamic - there's lots of in-fighting. It's difficult...Cape Town...people are different there. Pretoria is more conservative. Joburg more liberal.

A: What do you think of the art scene at the moment?

N: Commercially things are good. Work isn't flying off the walls but there's a steady flow of people buying. There are some very interesting things happening. The watch of the world. Michael Ciller? from Woodstock. his work is really interesting, but it's too expensive. I hadn't heard of him before and for an artist that hasn't been exhibiting for years he's charging very high prices. It happens a lot that artists overcharge and then don't sell their work. It's more important to price things conservatively and actually sell work because then your name gets around more. People start talking about you.
A: Do older artists feel excluded owing technology and shifts n the art scene.

N: Older artists in general feel excluded. But we manage all the artists' websites for them. I think they all struggle.

People over the age of forty struggle. It comes as second nature for us. The online forums are important. People find new interesting artists online. Interactive media is really where things are heading.

A: What do you think of the design of Circa?

N: Circa was designed as an exhibition space. And the architects did a lot of research. I find the building almost perfect but there are some things where they tried to be too fancy. For instance the concrete walls, you can't hang anything that can't be hung from this railing. It could be a dead space. And they didn't build wheelchair access. They dropped the ball there.

A: Did you find a lot of work is still very political, reflecting on Apartheid?
N: I don't think so...

A: Once a person is interested, what is the process of getting the work?
N: We deliver if they want us to, or they can pick it up.

A: Is it important to have a store room?
N: Yes.

A: How many artworks would you exhibit at one time?
N: The space is the limit.

A: Do galleries need to cater for specific artworks?
N: You need a space where you bring as many prospective artists as possible. But artists need to suit the gallery space.

INTERVIEW 3

Precedent Study: Witwatersrand Art Museum (WAM)

Architect: Nina Cohen

19 Donegal Road, Greenside

16 May 2011

Alexia: Can you tell me about the project?

Nina: the Witwatersrand Art Museum (WAM) was a 2 stage competition process which began 8 years ago (2003). Cohen and Garson won the competition against Mashabane Rose by a tiny fraction. The museum collects contemporary, African and both contemporary African art. The project was a renovation of 3 buildings, with the challenge of creating a flowing space. This was very difficult considering the security and entrance/access concerns. There are two types of galleries: the Frank Gehry gallery where the objects are placed alongside the architecture, and the Richard Meier gallery, which is a black box.

Two basic concepts were presented:

1.   How to make a transparent, accessible and inviting public interface for the WAM was important in order to overcome the perception that art is exclusive.

2.   The collection of art that has been collected by the WAM is amazing, it is a hidden treasure sitting in the storerooms. Exploring a way to express this became important. Whereas Jean Nouvel creates glass storerooms which expose the objects contained within them, the question emerged as to how to express the storage container and how to make the storeroom into an art object. The storage room/box became the object of ornamentation, hence a brick façade became that main expression. The brick façade was 'woven' over the storerooms and hangs over what used to be the petrol station. It now forms part of the new forecourt of the WAM.

In the new forecourt, a glass façade was set back, with huge doors to keep the public realm open (and accessible). From Jorissen Street, one can see into the WAM owing to the glass façade which relates to the many shopfronts which line the street. Climate control was important, especially considering that the forecourt and the ground floor have no air-conditioning.

Initially fixed screens that were moveable were designed into the building, although they proved to be costly and limiting so they were discarded. It was decided that Rhinowall/drywalling could be used instead, which was necessary for display purposes. Such walling needs to be flexible for each art curators' needs.

There are 4 gallery spaces: one on the lower ground which forms part of the Jorissen street shop front; the double volume gallery space, the basement gallery and another gallery space.

What is important is the creation of spaces for the inspiration of different possibilities for art curators. Spaces should inspire and be different. Flexibility is extremely important. Remember that you are not designing for the actual art objects but for the spaces to accommodate them.

In South Africa, an art gallery is lucky if there are 10 visitors a day.

Alexia: What else informed the design or the planning of the project?

Nina: The renovation and a sensitive approach to buildings and contemporary Johannesburg. The brick façade acknowledges Johannesburg and the art in the area.

Alexia: Did any theories or precedent studies influence the design outcome?

Nina: The Neue Gallery in New York. It was simple but interesting, cheap and not elaborate. The vertical circulation interested me.

Alexia: Are there any other design considerations that I should take into account? (e.g. security, storage, spatial planning for artworks, etc?)

Nina: Climate control is very important. Humidity especially must be kept in mind as it is a major issue. The humidity levels in an art gallery need to remain constant as the fluxuations affect the art pieces. Clay is a natural control for humidity, as it keeps it constant. It also allows for less mechanical intervention. Stock brick, which is baked clay, was used in the basement to keep the humidity level constant. Johannesburg's changes in winter and summer affect the humidity levels.

A second façade of brick was used as a cavity wall for the museum. This creates air circulation for the air vent which then circulates the outside air to the storage room. Mechanical methods were generally employed inside the museum.

NOTES

from the School talk at Witwatersrand University.

Precedent Study: Witwatersrand Art Museum (WAM)

**Architects: Nina Cohen and Fiona Garson**

30 MAY 2011

- Project done with Osman Lang. Their proposal was subtle and tentative.
- The "container of the collection' was NB – gold is a [precious material, therefore make the container special].
- How do you deal with circulation, etc? this proved challenging as there were 3 buildings
- How do you bring the street into the building?
- Concept was NB although a challenge to keep
- Although Forecourt for public space was for everyone to 'wander', WITS didn't want this owing to the limited space of the site.
- Once winning the project, it took 6 months to develop it.
- R68 million for project, although only R24 million was raised, therefore they had to work with 1/3 of the project's budget.
- Building's are matt, earthy, although in the renders they are 'shiny'
- Services: at the back, on a lower level
- Forecourt: connection to city, although needed to be controlled. Doors open in day, closed at night.
- Initially the façade would be glass for transparency (this was kept on the south side)
- Stripping the building was needed for financial reasons: ceiling would be glazed and reflect light (and skylights would also be incorporated (didn't

materialise)
- Originally skew glass formed part of the building but wasn't used in forecourt in the end (purely ornamental..but it was a loss). This loss contributed better to the forecourt.
- Retain the curve in the Lawson building (originally for motor car show) – was reincorporated back in (was part of the original plans of the Lawson building)
- Big issue for gallery space (main) in the Lawson building: not enough wall space
- Originally sliding panels would be incorporated: that was abandoned (limiting). Flexible screens would be used instead.
- Architects wanted to retain the rawness of the building – they are unsure if they achieved it
- Soffit painted once for rawness, ceiling hangers were left unhidden, exposed.
- North windows from Lawson building were 'lost'. Couldn't hang art on this façade. Only south façade had natural light.
- Shallow staircase to basement, no ramp for financial reasons. staircase is a bit awkward, "slow"
- The Lawson building: from car show room to auction to art gallery
- Box shape was used in gallery to create more wall space
- Basement: stripped, bare, good space to exhibit: simple and dark
- Rough sea to navigate through: client vs. artists vs. design
- Service co-ordination – really difficult in 3 buildings: security, mechanical, aircon, etc. very challenging.
- Teamwork from start – contractors were familiar with all drawings
- Ceilings were cut back – great choice
- Shopfront window for forecourt pulled back for pedestrian movement
- Offices are connected to stores and galleries: not tucked or hidden away
- Stores are raw: stock brick exposed for humidity

purposes. Mud/ clay bricks retain humidity better than baked brick and plastered wall
- Textured face brick – challenge: couldn't find right 'expression' > Nina was playing with her children's blocks > 'so obvious!'
- JHB – brick was appropriate medium for this city. Created cavity airflow, had good thermal properties
- Double cant brick that are used for wall copings (and are usually splayed) was used. Very dark colour. Stretcher bond: appeared to be weaved – "contemporary JHB way"
- Bricks became very controversial issue but most people supported it. bricks came into the offices, form part of it.
- Bricks more subtle, nice quality, curve is purely decorative but is a reference to internal curves. Good African/JHB expression
- Bricks work subtly and well with building (good yet subtle contrast between old and new)
- Jointing for bricks – complicated geometrical form – not seamless
- Each side of the brick façade is different – good to experiment
- 6m wide doors that open
- Overhang was cut back which allowed light into the space
- Firm used to house renovations

# INITIAL PROPOSAL:
ART GALLERY
APRIL - JUNE
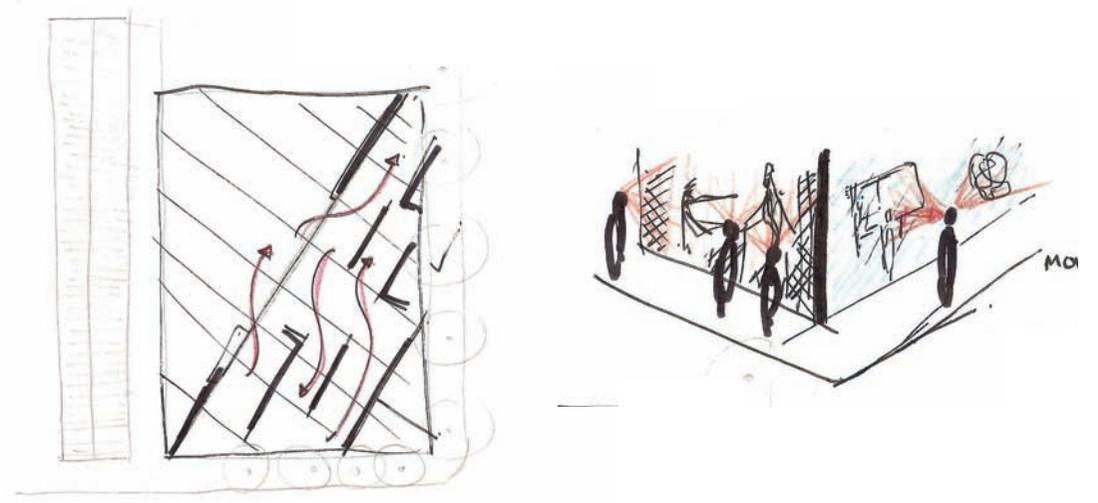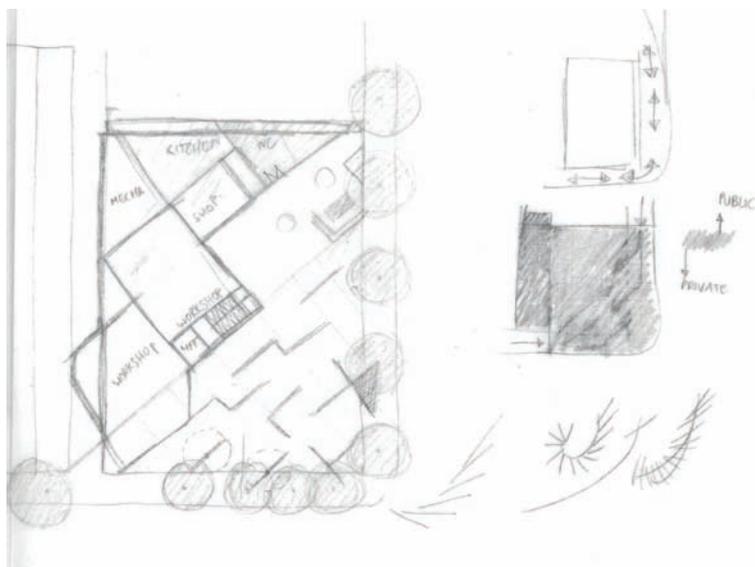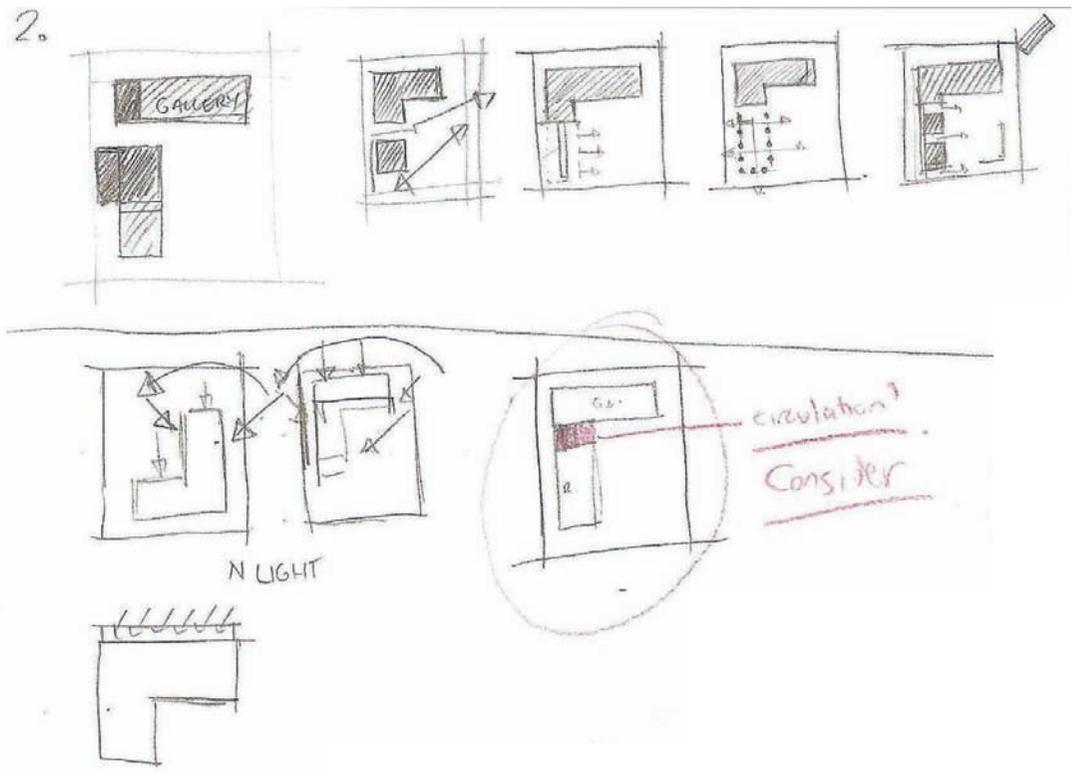
INITIAL PROPOSAL:
ART GALLERY
APRIL - JUNE

The building did not argue what was proposed. The spatial planning was poor, exclusive and unexciting. Thus it was decided that the building should be redesigned + reapproached with a similar programme.
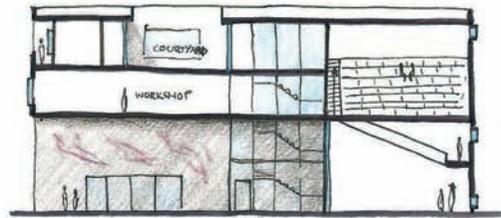

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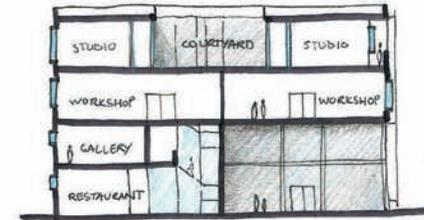

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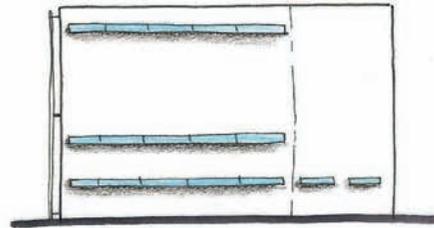
North Elevation
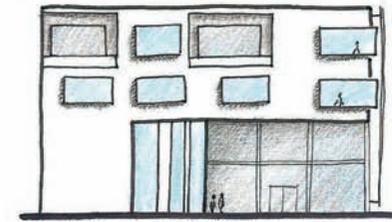
South Elevation
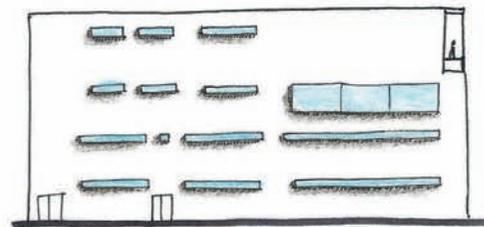
West Elevation
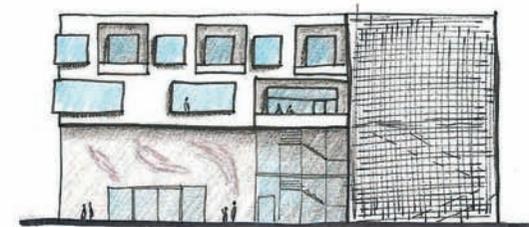

East Elevation

INITIAL PROPOSAL: ART GALLERY
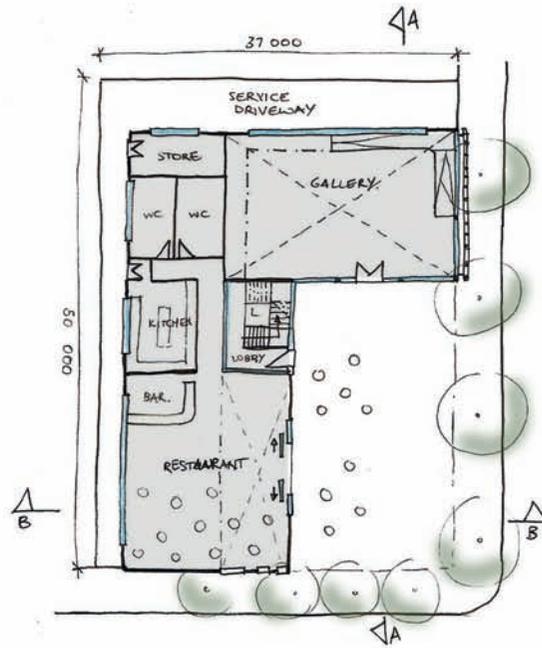
APRIL - JUNE

Ground Floor Plan
N
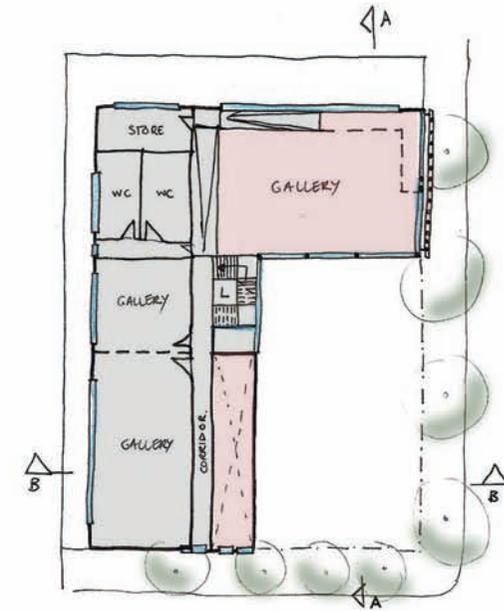
First Floor Plan
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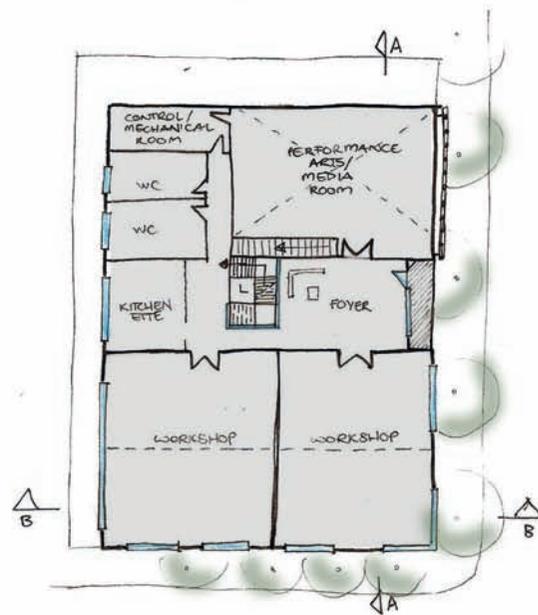
Second Floor Plan
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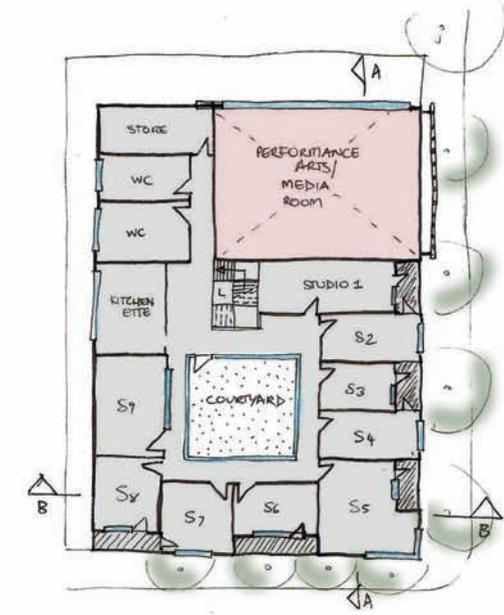
Third Floor Plan
N

Concept Development_ 3D Exploration_ Models
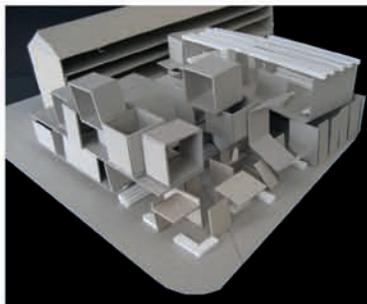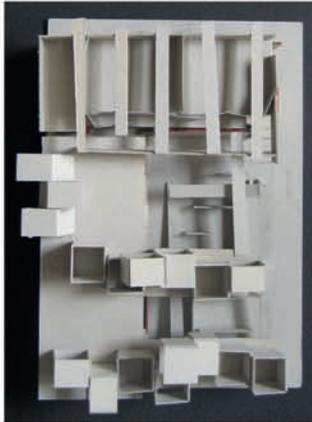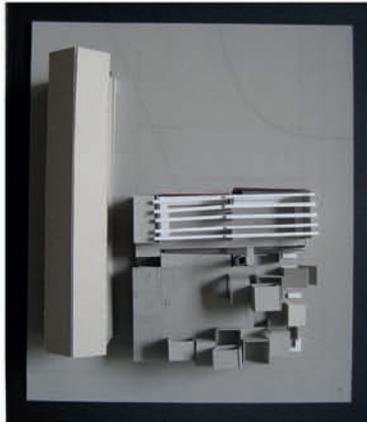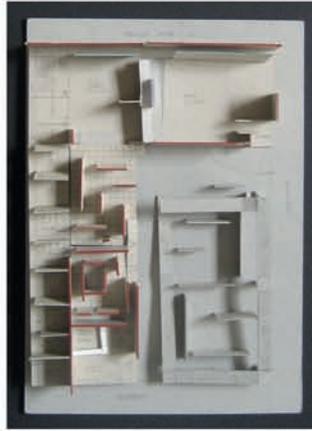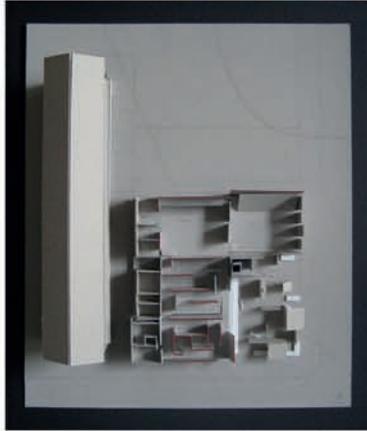
Supporting Models_

Model 1_

Model 2_

Model 3_

Model 4_

Close ups_