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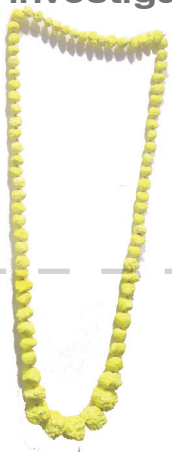
create

investigating the dialogue between craft and design

a centre for the crafts in the inner city of Pretoria



by Estée Swiegers

Submitted in fulfilment of part of the requirements for the degree Master in Interior Architecture (Professional) in the Faculty of Engineering, Built Environment and Information Technology, University of Pretoria. November 2011.

Study Leader: Raymund Königk
Course coordinator: Jacques Laubscher

To all of those who supported me during this year and believed in me so much more than I believed in myself.

To my parents, Mark, Ruan and Mel for putting up with me... and to George, for all the late night coffees, tutoring and laughs when the going got tough.

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In accordance with Regulation 4(e) of the General Regulations (G.57) for dissertations and theses, I declare that this thesis, which I hereby submit for the degree Master of Interior Architecture (Professional) at the University of Pretoria, is my own work and has not previously been submitted by me for a degree at this or any other tertiary institution.

I further state that no part of my thesis has already been, or is currently being, submitted for any such degree, diploma or other qualification.

I further declare that this thesis is substantially my own work. Where reference is made to the works of others, the extent to which that work has been used is indicated and fully acknowledged in the text and list of references.

Estee Swiegers

Programme_	Crafts Centre
Site description_	Vacant “Metro building” refurbishment, Pretoria CBD
Client_	Department of Arts and Culture
Users_	Students and scholars within the creative fields, general public
Site Location_	Erf 111, Pretoria CBD
Address_	c/o Church and Du Toit Street, Sammy Marks Precinct, Pretoria, South Africa
GPS Coordinates_	25°74’63.18”S,28°19’81.44”E
Architectural Theoretical Premise_	The relationship between craft and design in theory and practice
Architectural Approach_	The refurbishment of a vacant building in the inner City of Pretoria into a crafts centre, reacting to an existing block framework
Research filed_	Urbanism and human settlements

ABSTRACT

The focus of this dissertation aims to bring about a dialogue between craft and design by using interior architecture as design medium.

The study will investigate how craft can be implemented in space, in the form of products and as a part of place-making, in order for it to be elevated to the status of design. The roles of the producer and the user are of particular focus and are the means by which this re-establishment of craft's identity, previously prey to local and global perceptions, will take place. An intervention that enables a productive work ethic is envisioned, to help contextualise a product effectively in order for it to reach its full potential.

This concern for craft can raise awareness of local and global trends in its innovation and encourage the continuous integration of various creative fields. Furthermore, the investigation anticipates a redefinition of the term, commonly associated with souvenirs or curios, into an entity that harbours independence: an attribute that many designed products have.

A vacant building in the Pretoria CBD is home to this crafts centre and its refurbishment aims at addressing the needs of those within the creative fields, as well as the general public. This Pretoria regionalist building from the 1960s poses an opportunity in terms of its materiality and its interior, comprising only a column grid. Thus a design opportunity arises in the form of vertical planes as infill, light entry and pedestrian movement, allowing surfaces and details to illustrate craft's potential within the built environment.

The value in the Modern facade is considered to a great extent in terms of retention, whereas the interior allows for a bolder intervention.

EKSERP

Die fokus van hierdie skripsie beoog om ‘n dialoog tussen handwerk en ontwerp te laat ontstaan, deur die binneruim te gebruik as ontwerp medium.

Die studie sal die rol wat handwerk speel in die binneruim, ondersoek, en hoe handwerk hier kan geimplementeer word, met die doel om hierdie entiteit te verryk. Die outeur glo dat handwerk op so manier die status van ontwerp kan bereik. Die rol van die produsent en die gebruiker word op gefokus, en is die middel waardeur die hervestiging van handwerk se identiteit sal plaasvind. Die outeur stel voor ‘n ingryping wat fokus op ‘n produktiewe werksetiek en ‘n omgewing wat help om ‘n produk effektief te kontekstualiseer sodat dit sy volle potensiaal kan bereik.

Die outeur glo dat daar ‘n bewustheid van handwerk bevestig word, wat innovasie kan verhoog, en die deurlopende integrasie van verskeie kreatiewe velde aan te moedig. Verder, verwag die ondersoek om ‘n herdefiniëring van die woord “handwerk” te laat ontstaan, sodat die entiteit onhafhanklikheid kan bereik, soos baie ontwerpte produkte.

‘n Vakante gebou in Pretoria se middestad is die tuiste van hierdie handwerk sentrum en die opknapping daarvan is gerig op die behoeftes van diegene binne die kreatiewe velde, asook die publiek in die algemeen. Die gebou is ‘n moderne gebou uit die vroeë 1960s wat ‘n geleentheid inhou, en slegs bestaan uit ‘n kolom rooster. Die ontwerp geleentheid leen hom tot die implementering van vertikale elemente en lig, sodat handwerk se potensiaal in hierdie vorms geillustreer kan word.

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We see no lines of distinction between the buildings and spaces we design and the objects we make.

Craft and intimacy happen at all scales.

Studiomake

1 INTRODUCTION

The term "culture" and what it is that a cultural product or artefact embodies, largely refers to the context the subject or artefact finds itself in. To contextualise and bring meaning to a cultural product, it is best to remain vulnerable to one's personal- and collective habitus (practical and perceptive environment) in which this phenomenon takes place (Browitt, 2004).

French theorist Pierre Bourdieu's investigations into cultural theory have outlined 4 distinct 'areas' in which contextualisation might take place, in the realm of cultural production: 1. the artefact or work itself; 2. the producers of this work (their individual and collective existence); 3. their objectivity towards the cultural domain they find themselves in and finally, 4. the structure- and existence of this field of production within a larger umbrella context.

The individual and his or her place within this larger cultural context, are relevant factors to contemporary society in the sense that they outline culture as being:

> *...the currently operative set of meanings utilised by a group which establishes the guidelines for acceptable individual behaviour, and which are unconsciously encoded into a set of shared beliefs and values through the process of socialisation* (Davies et al. 2003: 80).

The outcome or success of a cultural product as an entity that affects human behaviour, sits within a framework of the environment, culture and symbol sources (eg. language): key contributors in the reinforcement- and re-negotiation of its meaning.

The architectural interpretation of this contextual model is an imperative for the author's investigation, as the topic of the dissertation deals with products in their physical context.
In South Africa, centres of so-called 'cultural production' contribute generously to the nation's informal economy. Creativity and traditional knowledge work together to create artefacts that imbue the nation's culture. Through engagement with the global economy, it has rightfully earned its position within South Africa's broader culture.

In an article on cultural studies, Helene Lipstadt (2003) argues that 'art' is a field that enjoys a certain independence, but that it can be placed within a hierarchy because of its encoded meanings and layers. Craftsmanship is broadly identified as an apprentice to art in particular, illustrating that the two are co-dependent entities. The relationship is evident here, and no distinction is made between

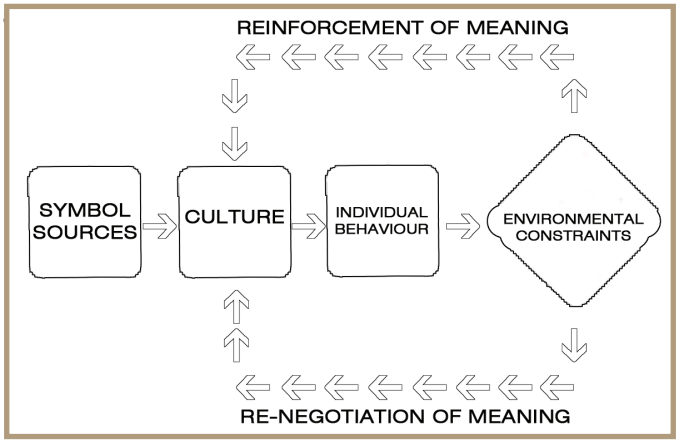


Figure 1.1: Diagram illustrating the individual within a set of constraints, in relation to a specific cultural context (Davies et al. 2003: 80).

1.1 PROBLEM STATEMENT

Craft has not been acknowledged by the proposed client as 'creative industry' and as a relevant entity representative of creativity in a local context, as it has on an international level. Apart from the fact that crafts contribute economically on a global scale in terms of poverty upliftment, the sector can progress in terms of its reception by the nation (S.A.B.C., 18 April 2011). Perceptions have illustrated a naïve approach to craft's place within the realms of 'high society' as there seems to be a lack of knowledge pertaining to their origins and whether they are still relevant in a contemporary South Africa (Hurcombe, 2007: 535).

Craft as a part of design can also enjoy a certain degree of autonomy, but it has been marginalized to the extent that it does not. Souvenirs and curios don't do justice to the sector as representations of South African culture, but do contribute to the raising of these objects to a level with artistic value. Craft as an integral part of the creative fields, rightfully earns its place in the arts (Lipstadt, 2003: 393).

The candidate proposes to explore interior design as a form of cultural production as outlined by Bourdieu, after which the crafts will be evaluated in a similar manner in order for them to be understood in their current environment.

1.2 VISION

> *…interior architecture has an important role to play in the sustainable reuse of the built environment* (Coles and House, 2007: 10).

A craft and design centre that focuses on the production and potential of the craft industry is envisioned. This will benefit the production of cultural products, enabling those products not held in high esteem to be elevated to a level enjoyed by other fields, once the entities of craft and design have shown (through analysis) that they are co-dependent within a specific cultural context. Craft is anticipated to be elevated to design's perceived status because it too harbours the cultural capacity necessary to be conducive to users and society. This will benefit the interior design realm as an entity that sets out to "edit cultural capital" and expose its potential (I.F.I., 2011).

1.3 THEORY OUTLINE

Theories pertaining to the culture of craft will be investigated, as well as architectural theories: phenomenology in particular. These are relevant to understand the history of the occurrence of craft. This aids understanding of what its relevance is in present-day and how particular contemporary notions of craft application have originated. Focus is placed on South African crafts and international innovation, the latter specifically regarding the development of crafts as architectural- and spatial media. Theoretical approaches to building sensitivity are applied in order for the reuse of existing fabric to be carried out successfully.

1.4 PRAGMATIC APPROACH

For the interior intervention to take place successfully, the candidate will have to gain an understanding of the following:

1. The proposed site as a vacant building and its immediate physical- and social context
2. Adaptive reuse strategies
3. Materials for use in products and space and how innovation can influence implementation
4. What local- and global perceptions of craft objects and design objects are prevalent amongst a variety of cultures in the City of Pretoria
5. The inner workings of existing production centres

1.5 REVIEW OF RESEARCH METHODOLOGY

1. Symbol sources: trace and borrow from traditional- and current trends, in determining the nature of the intervention's programme- which product will be the focus?
2. Precedent studies: typological and theoretical precedents that highlight interior design and product design both as craft-inspired 'products' and results of cultural production
3. Context analysis: immediate environment as influence on interior scale
4. Building analysis: reacting to strengths, weaknesses, opportunities and threats

1.5.1 ADAPTIVE REUSE

According to Kincaid (2002: 10), some of the reasons for adaptive reuse strategies are buildings that either become susceptible to certain changing requirements or those that have been exposed to imbalances in supply and demand for their use.

These occurrences can be amended by adaptively reusing a vacant building or replacing redundant buildings with new buildings. A building that has been vacant for a long period of time needs to be considered in its future use and the author will need to take note of: potential occupiers, the rehabilitation of the building, renewal- or upgrading of the building interior, refurbishing or adapting for different types of occupancy, and finally, levels of demolishment if demolishment is required (Kincaid, 2002: 11).

Kincaid explores supply, demand and performance characteristics as well as decision procedures for the reuse of buildings that the author intends to explore in order to optimise the vacant building. For these to take effect, a careful analysis of the building and site is required: size, height, depth of building, structure, envelope, interior, layout, access and services. Vacant buildings pose an opportunity with regard to “found” elements: construction and materials. Furthermore, an understanding of the possible development strategies will be considered: adaptability for future uses, flexibility, extensions to the structure and/ or demolition elements.

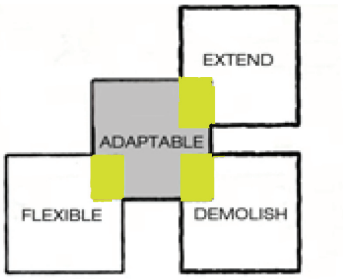


Figure 1.2: Adaptation of vacant building development potential as outlined by Kincaid (Kincaid, 2002).

2 BACKGROUND AND CONTEXT

Considering the current status of craft in South Africa and abroad, and the implementation of cultural products in everyday life, the study aims to bring forth material that indicates how craft manifests not solely in products but also in spatial experiences. The reuse of an existing vacant building provides the platform for a refurbishment that will allow the user to reap the benefits of craft on an experiential-, aesthetic- and programmatic level.

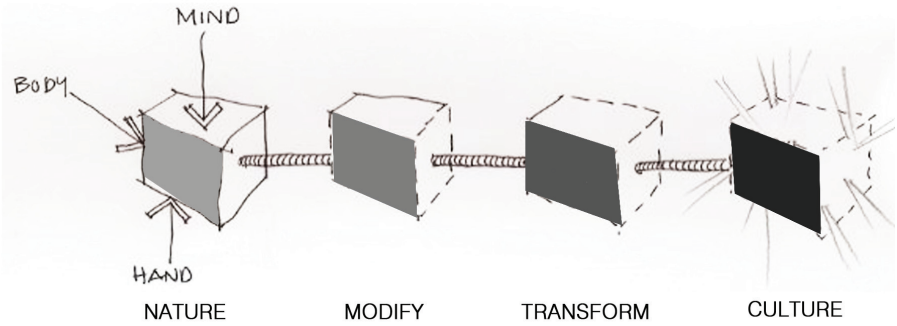
2.1 INTERPRETING CRAFT AND DESIGN

My concern for interior design as a means of cultural production relates back to that of craft- and design's role in contemporary South Africa: the role of catalyst and vehicle for exposing the nation's diversity.

Howard Risatti (2003: 14), postmodern- and art theorist, explains craft as a process, "being fundamentally different from the design process… and in this difference lies its great value". This leaves the author the opportunity to investigate the two elements as processes, and to what extent they contribute value to society.

Risatti (2003) continues to emphasise the role culture plays in craft process and –production. The idea of a mutual relationship between mind, body and hand is a direct relative of Nature: a craftsman modifies and transforms the natural world into a cultural world, while using raw material as a catalyst to stay connected to Nature.

Figure 2.1: Diagram illustrating interdisciplinary approach (Author, 2011).



2.2 REAL-WORLD PROBLEM

Another distinct aspect that differentiates the two processes is that of the materiality of the product being produced. The designer lends himself to implicit knowledge of the object's 'machine-ability,' whereas the craftsman lends himself to implicit knowledge of what the object should be and can be because of his direct relationship with the materials at the time of making (Risatti, 2006: 14). He implies that the craftsman seeks to answer the utopian question of 'what ought to be'. Peter Rowe (1987) suggests that a normative stance be taken when seeking to answer this utopian question, investigating the comparison of different ideas competing in the architectural fields. I believe that interior design similarly seeks to answer that question of 'potential'. Furthermore, the author intends to relate craft's role in society as a parallel to that of interior design's role, in terms of value, relevance, responsibility and identity (I.F.I., 2011). Craftsmanship requires manual skill and hand-to-object coordination. The maker is constantly involved in the inherent properties of the object from conception to product, and in that sense he transfers his human qualities to the object, making the object part of the human psyche and scale. This enables the human component to be portrayed in the object, and the user will relate to its scale and use it accordingly with ease.

It is almost to say that the 'no limits' paradigm the machine age presents, is an ideal paradigm that is situated in the thought that something can become perfect. Here, craft poses a contradiction in that the inherent nature of the craft object is not against decay or the idea thereof, and the forming (a process) is visible. The design entity does however base this utopian ideal on past examples, but the ideal implies a future entity that exists outside history (Risatti, 2006: 16).

Lipstadt (2003: 394) defines a craftsman (as put forth by Bourdieu) as someone who reaches a "mode of knowing" when afforded the opportunity to further his skills.

The Arts and Culture Trust (A.C.T.) in Braamfontein is the oldest funding agency in democratic South Africa, aiming to secure resources for cultural production while creating awareness in the public domain of the needs and the role of the cultural sector in the country (D.A.C., 2010). The Gauteng Creative Industries Co-operative (GCI) has said in a recent publication with regards to the implementation of a crafts hub:

> *We're planning to have a centrally-placed hub where everything we need will be based centrally – be it a meeting place, a workshop place, training, a place to have coffee, a gallery where people can display their products, a conference centre. It would be in Johannesburg at this stage, in the city* (Creative Industries Sector Report, 2007: 90).

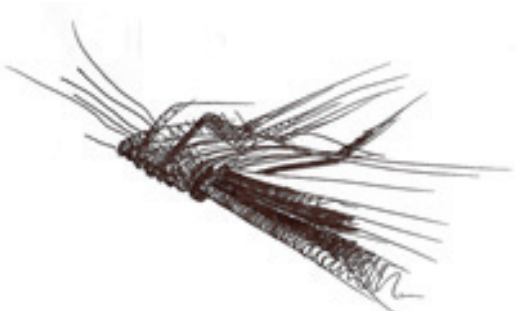


Figure 2.3: Author's abstraction of potential (Author, 2011).

Figure 2.4: Context outlining creative production processes in Pretoria (Author, 2011).

The author remains adamant that Pretoria has earned its rightful place within this arts and culture realm as being the administrative capital of the country, home to a rich political history and a seat for innovation, with the Centre for Scientific and Industrial Research situated there. Pretoria, celebrated previously as one of the cultural capitals of South Africa, has not yet been placed on the map in terms of culture, a deceptive assumption marked in the way tourists perceive the country's other large cities: Cape Town and Johannesburg.

Figure 2.5: Craft-based design products (Global Africa Expo, 2010).

Often, informal settlements are perceived to be the birthplace of the majority of crafts in South Africa by some, produced for the tourism industry, creating a cultural field of perception rather than objectivity amongst the public. Craft can be the forerunner for addressing this issue of global reception if it is given more credibility than at present, in not only the informal sectors, but the formal sectors as well.

In South Africa there exists a diverse array of entities that contribute to cultural production: music, dance, theatre, literature, visual art and craft (A.C.T., 2010). Professions like medicine and law also contribute culturally to society, as does religion, but in other ways. With recent global events taking place in the country such as the FIFA World Cup soccer event in 2010, South Africa's economy flourished in a short period of time, with the crafts bringing in some ZAR 2 billion nationwide and about R 600 million in Gauteng alone (Gauteng Mapping Report- The Craft Sector, 2007). The FIFA World Cup allowed for the influx of vast amounts of tourists who interacted with the culture of the event. Many spectators came into contact with craft as one of the products of South Africa's culture.

Theoretical investigations focusing on product and spatial experience, as well as the culture of the production, will be done in order to arrive at a sensitive answer as to what it is that inhibits certain artistic fields and their products from reaching a status that others have, based purely on a perception of materiality. Specific precedential comparisons will be done in order to see what qualities are favourable, and why and how materiality influences a production decision.

Interior design will be analysed as a form of cultural production in terms of space and ergonomics as well as detail design, in order to ameliorate South African craft production for it to be recognized on a local- and global level as an element that can add value to the sector, and in turn, to the nation.

2.3 SITE

2.3.1 CRITERIA FOR PROPOSED SITE

The Sammy Marks Precinct in the inner city of Pretoria was identified as the larger context in which the design intervention would take place. The city of Pretoria as a hub for cultural production has been considered in terms of site choice, and existing production centres are identified in the inner city of Pretoria as possible 'fields' in which the contextualisation of a production centre can take place. These centres provide the basis for questioning the relevance of such an implementation and an overview of the context as a cultural one (see Figure 1.4).

Furthermore, various frameworks have been proposed for the regeneration of the inner city and the author is of the opinion that it is fitting to respond to this aspect of regeneration. A small educational precinct in particular, substantiated the idea of innovation, where a vacant, under-utilized building will house the proposed intervention (see Figure 2.1).

The proposed site for the investigation is situated on the corner of Du Toit- and Church Street, in the Sammy Marks Precinct within the inner City of Pretoria. This site is significant in terms of its placement on a major axial route: Church Street, which allows for numerous pedestrian- and vehicular activities to flourish. Furthermore, the site poses opportunities in terms of what was proposed for the block development framework: an educational precinct, as developed by a previous student, Du Plessis (2010) (see Figure 2.8). The author is proposing a reactive strategy in response to this proposal that took place on the same site.

This location is identified as a node at which pedestrian- and vehicular activity is prominent and where possible cultural activity is envisioned, using the existing energy as departure point. Under-utilised and poor quality buildings are in abundance and the author identified a vacant warehouse as proposed site.

> *…dis-used buildings contribute to the deterioration of the integrity of the urban fabric* (Du Toit and Karuseit, 2010)

Fig. 2.6: Sammy Marks Precinct, Inner City of Pretoria (Author, 2011).

Fig. 2.7: Exterior of proposed site, corner of Du Toit- and Church Street (Author, 2011).

As part of the existing educational precinct and proposed framework, it is established that student activities will manifest in the vicinity of the site. Students and city-dwellers as well as visitors to the city, are proposed target groups, as Church Street is a main vehicular route in- and out of the city from the suburbs to the east. Existing creative industries and institutions are identified within- and around the city as possible satellite institutions to the proposal, which will allow for students, trainees and experts in the fields of craft and design to be exposed to this new development.

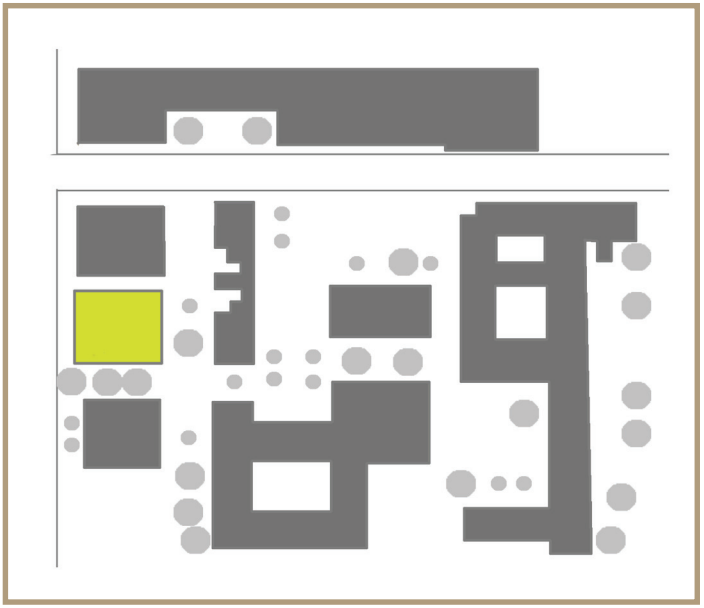


Figure 2.8: Diagrammatic site context showing adjacent buildings and streets (Author, 2011).

Figure 2.9: Interior of vacant building (Author, 2011).

2.4 CLIENT

It is assumed that the Department of Arts and Culture will act as client.

> *Creative products and services are centred in but not restricted to arts and culture, and are often found in purely commercial sectors such as clothing, textiles and furniture* (Creative Industries Sector Report, 15 December 2007).

The Department of Arts and Culture proposes that the creative industries be manipulated in order for the transformation of the training-provider base for the 'production of culture' to take place in a contemporary way (D.A.C., 2010). This notion should be one that runs parallel with the prevailing context of production, which needs to be addressed.

The term "craft" has been identified by the client as an entity relating specifically to the immediate human scale and -use: "to create or produce a range of utilitarian or decorative items, on a small scale, mainly by hand" (D.A.C., 2010). This definition implicates the producer of the product, the end-user and subsequently, their role in the production process: handmade processes contribute to the value-added content of craft and should be retained as part of the production processes, even if machinery allows for a quicker outcome.

The client's relevance within the topic of discussion is substantiated by the fact that the Department of Arts and Culture's key objectives are the improvement, re-orientation and expansion of the arts and culture sector (D.A.C., 2006).

Furthermore, the client has enabled almost 11 000 beneficiaries to be provided with job opportunities primarliy in the crafts sector, since 2005, catering to people from all cultural backgrounds throughout the country (D.A.C., 2006). The current aim of transforming the training-provider base lends itself to the idea of an educational facility that allows for conducive working environments in the creative industries.

Current programmes taking place in the department consist largely of training programmes, for example The Artists in Schools Project that enables established artists to go to schools and offer help in terms of new arts curricula (D.A.C., 2006). Other programmes include relationships with foreign sectors of the same nature, like the exchange programme in music that the department has with institutions in Norway.

The department recognizes architecture, craft, visual art and design (among others) as part of the Cultural Industries Growth Strategy (CIGS) and the author believes that the crafts sector, like the art and music sector, can establish similar initiatives and correspondence with international entities and other disciplines.

Various definitions imply that the human body is affected by- or affects the outcome of the craft, while being involved in the production of that craft on a physical-, social- and cultural level. Complementary definitions and perceptions give rise to more questions relating to the term: craft as a possible equal to art and craft as an opposing entity to machine production (in the case of an object: a predetermined outcome versus a crafted outcome) (Gore, 2004: 39).

These claims, varying in their deeper meanings, allow one to argue craft as an entity with a certain power. Art and literature are both seen as autonomous entities, acting independently and asserting their roles as symbol carriers conveying meaning to society with a power that has not yet been equalled by other 'professions' in the field of 'the arts' (Lipstadt, 2003: 391).

Craft has been given due recognition on a global scale, with a recent exhibition in New York, redefining the term as a part of design, with artefacts on show ranging from ceramics and jewellery to architecture and sculpture. The position of the exhibition is situated in the thought that professionals and artisans are equal, challenging conventional notions of distinctions made between the different strains of cultural production (Museum of Art and Design, 2010).

Figure 2.10: Craftswoman weaving the "Zulumama" chair design by Haldane Martin (www.haldanemartin.co.za).

3 THEORETICAL DISCOURSE

The author proposes to place the current discourse of craft into a theoretical framework that outlines the extent to which interior design aids in the enabling of an environment that pushes the boundaries of current practice in terms of the role of craft and design. The candidate proposes to use past theories that have questioned what it is that craft and design represent in a contemporary South African society, while maintaining the standpoint that it is imperative to ameliorate the present and focus on the future.

The broad definition of craft as outlined by the Department of Arts and Culture (2006) as the client body is essential in establishing delimitations for the development of design ideas, although the candidate considers it vital to deliver critique on the definition and expand on it, as potential is the underlying theme of the study.

3.1 PROPOSED THEORIES

• Cultural Production as put forth by Pierre Bourdieu, outlining the idea of an object/ product within its immediate context of maker (the individual) and the larger context of the cultural domain in which this individual finds him-/ herself.
-Interior design as a form of cultural production and how the design of interior space can be conducive to the individual inhabiting the space.

• The architectural theory of "phenomenology" that illustrates the action of inhabiting a space in terms of sensory experiences- focusing specifically on the nature of materials and their properties.
-Heidegger's reference to "techne": its position within and relevance to the field of craft, art and production.
-Materiality as perception-generator in terms of space and product.

• Fred Scott's theory on alteration (2008) with reference to redundant buildings in particular, and how the approach to alteration determines the impact on the existing built fabric.
-Adaptive reuse: strategies in approaching the adaptive reuse of a redundant building, the relevance thereof and the effect the strategies will have on the physical- and social environment.

3.2 RESEARCH QUESTIONS

1. Can craft products be recognised as design products and received as elements of status or with high value?

2. How can interior design contribute to the "elevating" of craft's current status?

3. Can craft innovation be a means of eliminating global perceptions of the status of craft products?

4. Can innovation in the crafts push the boundaries of interior design?

Design Indaba is an expo that encourages "fraternity within the creative industries", but enjoys a level of autonomy too, as different entities (from architectural through to product) are on show. It showcases Cape Town as design capital of South Africa. Craft as a part of 'art', should share in its independence: "art is a social universe… where a particular form of capital is accumulated" (Bourdieu, 1993: 399). This statement suggests its autonomy or "exclusiveness". Craft, too, when viewed objectively, can become such a social entity because of the weight that it has accumulated in its origins and development.

The candidate would therefore deliver critique on the D.A.C.'s definition of craft, because "utilitarian or decorative items" suggest a subjective view of the field. This objective position-taking suggests that a certain amount of weight or power can be attributed to craft, as with design (Lipstadt, 2003: 395).

3.3 CULTURAL PRODUCTION

3.3.1 CRAFT AS A 'FIELD'

Bourdieu argues that the artistic fields (art and literature) have illustrated, to an extent, that culture can become a commodity. This challenges art because of its elitist connotations. The author wants to demonstrate that craft is not seen as art, but a part of it, so that a balance can be found between its elitist nature and that of a commodity. Therefore, the field of craft suggests one that is not a "social product, construction or representation of an established group" (profession), but rather a flexible entity that lingers somewhere between autonomy and dependence.

In this study, the interpretation of a particular theory, and not the ontological associations thereof, is focused on.

The author believes that craft's current identity can only be ameliorated once it finds its place within other disciplines, professions and fields. The following discussion shows how misnomers have altered- or strengthened perceptions of a person that has acquired certain educational entities.

The word 'profession' as indicated by Helene Lipstadt (2003), suggests a contradiction towards the word 'field', as described in terms of Bourdieu's principles. Bourdieu affirms that 'profession' is a term that is fostered by a professional group itself and that craft (as an entity of art) should be termed a 'field' of the arts. Interior design in the same way is not a profession, as it has not yet been identified as such in South Africa: one that enjoys a certain degree of independence. He further suggests that when design is compared to the artistic fields (art and literature), the former requires a client to realize a work, but the latter realizes their own: this shows that architecture is not fully autonomous, but the artistic fields are placed within a realm of autonomy. But, when competitions are considered, the convergence of the two is present: architectural (design) competitions illustrate a level of autonomy too, because the architects (as designers) compete. A hierarchy is formed.

3.3.2 CRAFT AS 'MAKING'

The Oxford Dictionary (2011) defines autonomy as: freedom from external control or influence; independence.

"A rethinking of maker and means inevitably involves a rethinking of what architecture ought to be" (Gore, 2004: 39).

Fig. 3.1: Elements influencing cultural production (Author, 2011).

The raw material in itself has various qualities that need evaluation: behaviour, history, technical requirements, body of research, a cultural memory and a haptic (tactile) relationship.

According to Gore (2004), craft is identified as "any human transformation of raw material into another object". This implies the field of cultural production: an individual (human), a context (transformation of raw material) and a product (object). The hand plays a vital role in the production of craft:

The idea of operation and workmanship is a result of this hand-machine correlation. If a machine is involved, a degree of certainty is inevitable, whereas if a product is produced by hand alone, a level of risk is involved (Gore, 2004: 40). Both strategies are qualitative in that there are different "tastes" that come into play: some prefer a machined joint and some a whittled joint for various social- or cultural reasons.

The question asked is whether there is value in the latter, and why, if there is a degree of autonomy that can be obtained with the former?

A direct distinction is noted: that of the predetermined and that of the crafted. Material experimentation, critical analysis and the tectonic strategy that is implemented in the craft process, shows that the process is not dependent on extreme precision. This reinserts its role within cultural production as it is exposed to the unknown and takes place in relation to a cultural context.

The author intends to outline that craft needs to be viewed critically, in order to understand the extent to which it is relevant and conducive to the human being's place within the world.

3.3.3 CRAFT INNOVATION

In order for the potential of craft to be visible, boundaries of the field need to be pushed. Probably the best example of this potential is visible in the building industry, where material innovation has started to question the fields of art and architecture and their similarities (Klassen, 2006: 258). Similar to craft's affinity with a field of cultural production (one not isolated and one in flux), can architecture be placed within such a context: it reflects cultural change and technological innovation. Here, craft can be used as a means to enhance our perception of designed space, when it exposes itself to new material innovations and production technologies.

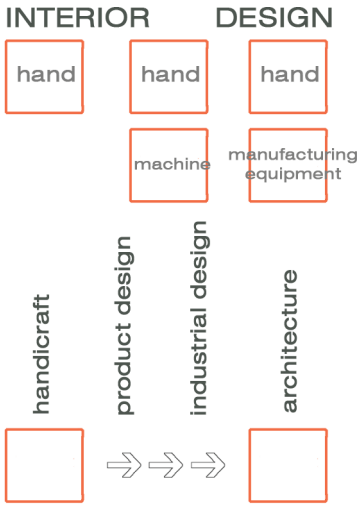


Fig. 3.2: Hand involvement in craft (Author, 2011).

The author believes craft, as an integral part of art, can allow for a more autonomous spatial experience or product experience.This illustrates craft's potential to create intangible environments. The technique of fabric weaving is exemplary of craft's role in interior design. The author believes this innovation to be a marriage between technology, art, design and ornament. Furthermore, the ornamentation element is conducive to the space the fabric finds itself in because of the artistic expression this "imprint" leaves on the space. Craft is hence seen as a means of artistic expression to generate place.

The Arts and Craft movement in the early 20th century is an example of such expression. The role of craft as an entity between autonomy and dependence is reiterated by the notion that an element like ornamentation is necessary to create a certain historical realm or imprint on the product or space.

Fig. 3.3: Craft's role as an entity that strives for a degree of autonomy (Author, 2011).

3.4 PHENOMENOLOGY

Furthermore, craft's role in architecture is emphasised with the placement of the human body within, and the extent to which the human body is part of, designed space. Klassen (2006: 259) places craft (textiles for example) within an alternative spectrum: the textile gives way to structure, space, and then ultimately an experience. This experience leaves an imprint on the inhabitant of that space, which becomes an extension of the body. Phenomenology in architecture also sets out to interpret the human experience in terms of the sensory properties of the space. Traditional surface treatment with a contemporary "touch" revives craft's role within built space, as the sensory properties of traditional materials are manipulated to form a different cultural experience.

The author wishes to analyse craft's role within different disciplines to explore its potential in terms of application and effect. Innovation of traditional craft will be explored, to the extent that it becomes design, but is not submissive to design.

Innovation in weaving has shown the merger of art and craft, where imprints are created that "show the creative act" (Treadaway, 2009: 236). South African world-renowned artist, William Kentridge, is one of the forerunners of merging art and craft with his latest print range, where art-making and craft are combined in a single object with embedded cultural meaning. Here, the studio in which production takes place becomes a laboratory for experimentation. This gives rise to a phenomenological way of perceiving craft: the slowness of making, where the artist and craftsman are working together, provides for reflection and association with the materials, and finally, the outcome of the product. It gives way to a process that binds past and present (how we interpret what we've seen in the past, in a contemporary way) (Treadaway, 2009: 236). This forms a platform for haptic input, where all the senses are stimulated. It provides a platform to illustrate the "technites" at work.

Heidegger's theory pertaining to the idea of techne suggests that we must contrast the hand-made with the factory-made (Leach, 1997: 94). He relates this to phenomenological experience of space in the sense that space should reflect this craftsmanship. The author believes that the complexity visible in the hand-made should be emphasised in the space, in order for the rational (thinking) to be visible in comparison to the realistic (empirical) (Leach, 1997: 95).

To dwell authentically, is to dwell poetically… since poetry is the manifestation of truth restored to its artistic dimension
Heidegger

Fig. 3.4: Existential nature of craft- craft in relation to space (Author, 2011).

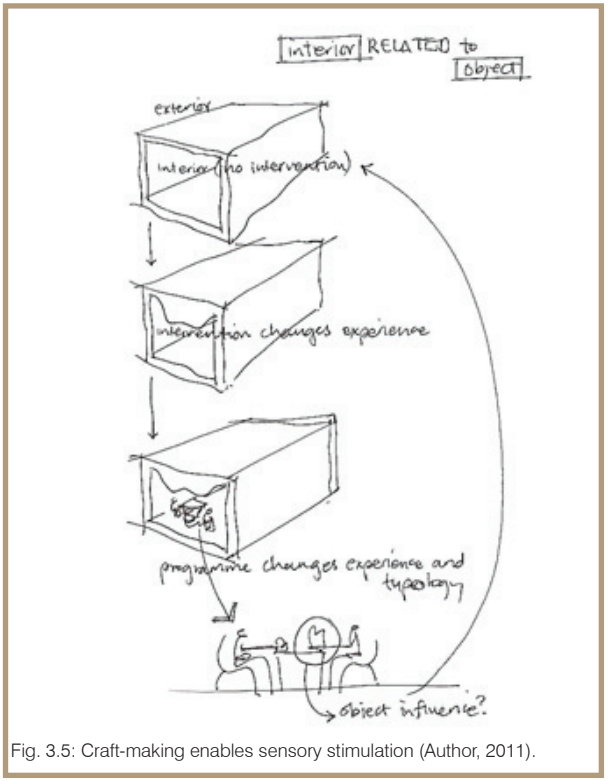


Fig. 3.5: Craft-making enables sensory stimulation (Author, 2011).

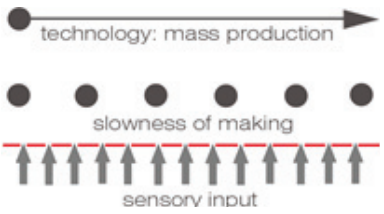


Fig. 3.6: Interpretation of an object's influence on space (Author, 2011).

Ancient Greeks referred to craftsman and artist as "technites", but Heidegger reiterates that the term is not an appropriate term for them, as it rather signifies a "mode of knowing" (Leach, 1997: 97). He further suggests that architecture should represent the truth, a representation of "making the world visible". This strengthens his argument of "techne" as a mind-set rather than an action, as it refers to the way in which something is produced or carried out in a rational manner (Leach, 1997: 95). Not only does this highlight the act of cultural production, but emphasises the "handmade" as being an integral part of the production process.

Furthermore, this phenomenological approach to the crafts relates to the idea of the human body being central to an experience, whether it be a spatial one or a sensory one. Ergonomics are an integral part of contemporary design strategies, relating them back to the phenomenological idea of a holistic understanding of the world.
The human's individual placement within this world, relates this argument back to that issue of cultural production as outlined by Bourdieu.

Phenomenology allows one to place the human in his totality within a spatial context. Here, his engagement with the particular context reveals in some manner a specific truth, by using the senses as catalysts.

As the craftsman tries to establish the utopian question of "what ought to be", so does phenomenology, leading towards a subjective experience of space. The craftsman deals with the immediate world around him, not an abstract representation of the world. Leach (1997) tries to argue by referring to Heidegger and Bachelard, that space is not abstract, but a representation of lived

experience. It is also argued that an architectural space cannot be fully understood unless viewed as a process, because if the eyes are the only stimulated sense, there is a certain subjectivity involved and this inhibits the other senses from experiencing the space in its totality.

Like the craftsman tries to make sense of the world around him and transforms this (natural) world into one of culture, phenomenological theory strengthens the craftsman's position within the world as it sets out to argue that all of the space should be revealed: these revelations can enrich the understanding of the world. Henri Lefebvre strengthens the notion of "body in space" by suggesting that all of the senses be part of the experience. The author also believes that the body should not just be considered, but that there should be a concern for the body.

Tactility (haptic sense) and sight help one understand the value of perception of the object or product during the production process (Treadaway, 2009: 238). Tactility in particular allows the maker to be physically involved in the process, whereas vision provides that information concerning the shape or where the materiality originated. The author believes that vision together with physical action is mediation between how an object is perceived and what results from the perception, for example the formation of an opinion. The materiality of the product comes into play once again, because this mediation between product and hand shows that the crafter might be limited by technology.

The author is of the opinion that the ideas illustrated by phenomenology enter the realm of interior design in that the "unwrapping" or revelation of certain elements of the space can give way to new realities. If one unwraps (an object or product or space), a certain biographical content is revealed, not necessarily still usable in terms of its original purpose, but one that enters a new life. This "unwrapping" alters that object's or product's or space's materiality (Hurcombe, 2007: 536). A deteriorated built structure, as an example, is able to reveal its layers over time. As crafts can have certain meanings "woven" into them, the author believes, so can designed space. Elements can be rearranged or manipulated to take on a new meaning that results in a refreshed significance.

African "curios" or "souvenirs" that are adopted by tourists not familiar with the materiality of the object, will be perceived in the way that materiality is perceived, and then a symbolism will be attributed to that object via the perception. This seems very subjective.

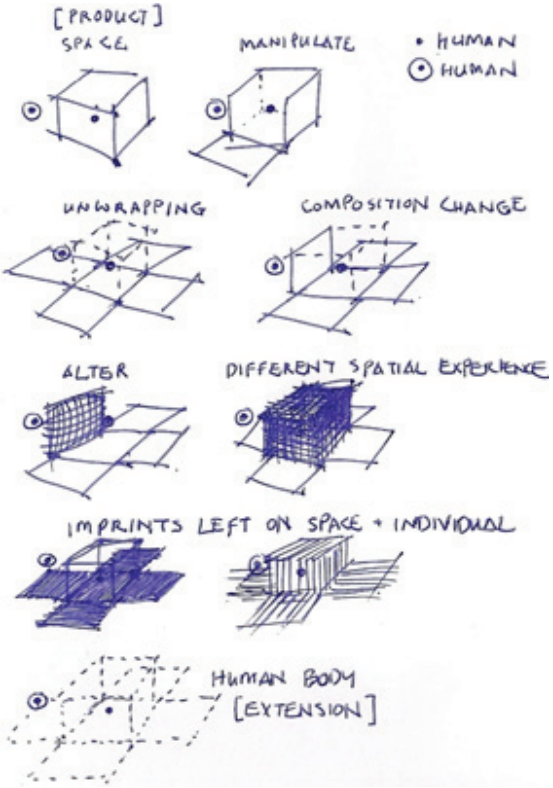


Fig. 3.7: "Unwrapping" of space and spatial elements (Author, 2011).

When certain objects enter a society, for example metalworks, as products, they are received in a different manner compared to products that are appreciated because of their status, for example, fur. The former has an archaeological element attached to it while the latter, a consumer-orientated element. This might be the reason why particular objects are not received in "high society" but others are.

Linda Hurcombe (2007) suggests that perception is a means to validate a purpose that will benefit us as modern human beings. Therefore, in order to be fully objective, one is required to think relationally (Bourdieu) and hence understand the cultural product (object, product or space) as the material evidence of the past.

These sentiments are enhanced when Groak (1993) explains the notions of poets and designers. The narrative created by the revelation of elements in built space (structure for example), is compared to poetry in the way these elements are articulated and dealt with. The author believes that the alteration of an (existing) space, lends itself to this idea of unwrapping as well. Fred Scott's theory on alteration supposes that an alteration process is considered a craft (Scott, 2008).

3.5 FRED SCOTT

Scott (2008) suggests that alteration to a building is an art. He refers particularly to conservation, restoration and preservation of built fabric, emphasising that an intervention that alters the interior of a building can be echoed on a larger scale (Scott, 2008: 44). The author sees this as an intangible scale: the intervention has a cultural impact on those in contact with- or those inhabiting the space. He also believes there should be a certain sensitivity towards alteration, in order for alteration not to become more than the host building, in other words, not to become heretical. The author believes an urban setting with an existing energy will be affected by alteration, even if "simply" on an interior scale.

3.5.1 THE CASE OF THE REDUNDANT BUILDING

Abandoned buildings and occupied buildings require a different approach in terms of intervention. Abandoned buildings are required to be understood in terms of analysis, in order for an intervention to transcribe the existing into something contemporary, while exposing the past. This "translation" from past to present is believed to provide a platform of opportunities from the host building, to alter, in order to convey a new meaning. These opportunities are not necessarily there to be used in order to improve on the old, but rather, to interpret it (Scott, 2008: 118). Just as Scott supposes, the author believes that interpreting "unimportant" buildings is more important than trying to improve on them, because an improvement signifies a mono-view to solving a problem, as various cultural entities need to be considered.

John Ruskin and William Morris, both pioneers of the "Arts and Craft Movement" in architecture in the 19th century, believed that a prop or a crutch as intervention, are both appropriate means of protecting a building from decay or in danger of collapse. This "support" is referred to only as something physical and visible, literally holding up that which is about to fall.

The proposed building, although not in any danger of "falling apart" structurally, is in need of a prop, albeit intangible, to prevent its deterioration in other areas: for example, the facades are in danger of decay. This illustrates surface deterioration, something that the author considers a concern in terms of the building's integrity. Furthermore, the proposed prop can be seen as an autonomous part with respect to that part (interior) which it supports. Finally, it can be representative of something that should have been there, considered to be exemplary of this bridge between decay and intervention via a prop: meticulous skill is required to "fix" the object in order for sensitivity to be maintained, while making a worthy impact.

The proposed building is inevitably part of the urban context it finds itself in. This context forms part of the reason for the building being in decay. Similarly, the author believes that a prop (intervention) should, in some instances, form part of the building, and be visible as a part of it, not apart from it.

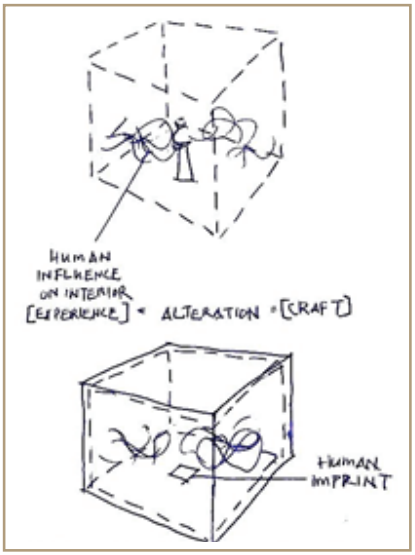
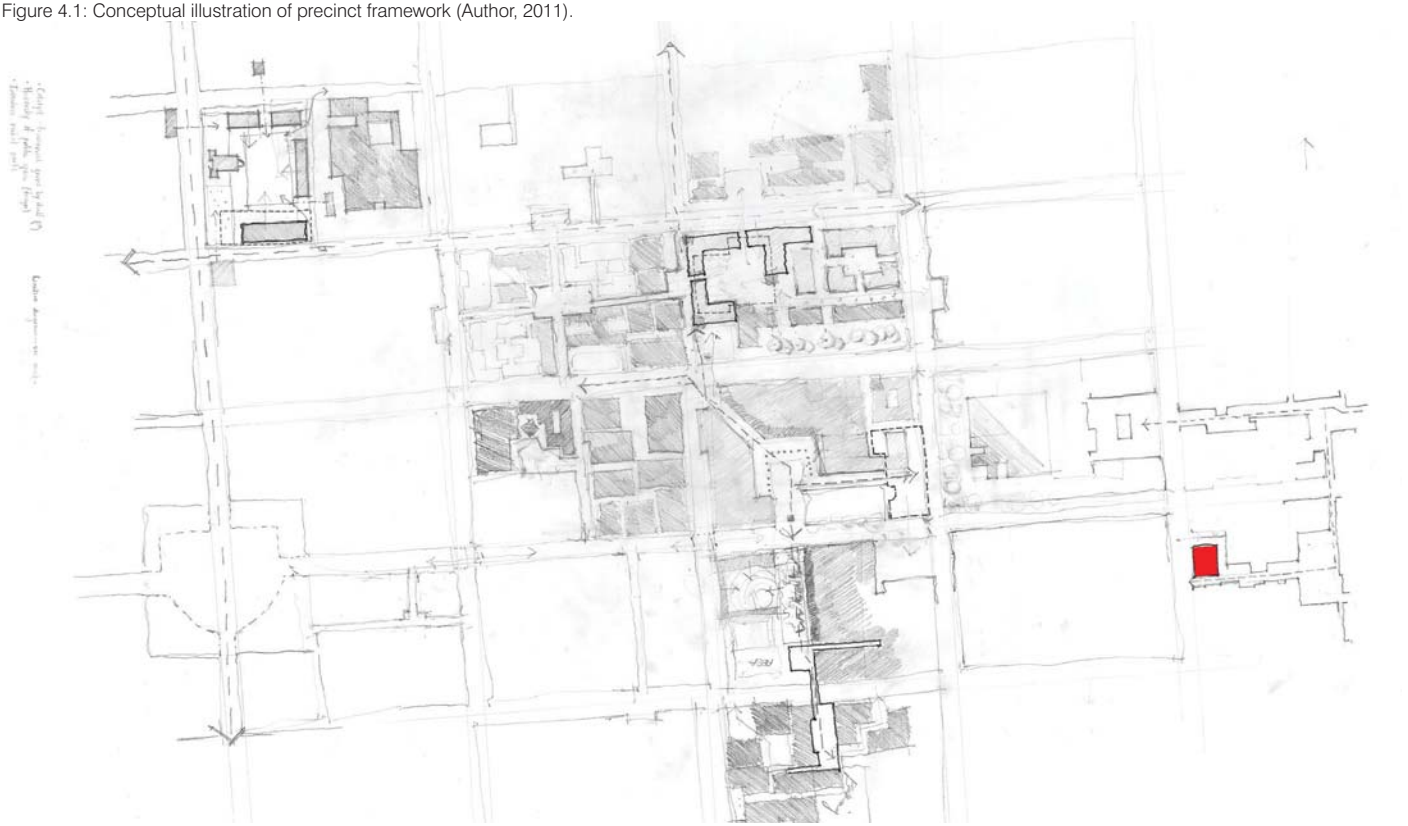


Figure 3.8: Craft interpreted in terms of phenomenology (Author, 2011).

4 FRAMEWORK AND CONTEXT

Figure 4.1: Conceptual illustration of precinct framework (Author, 2011).



4.1 MACRO CONTEXT

The proposal situates itself within the inner City of Pretoria, a bustling district that has developed in the form of a grid structure from identified important centres, Church Square being the most prominent. The Sammy Marx Precinct, identified as one of the sub-divided inner city components by the Re Kgabisa Tshwane development framework, is identified as the focus of the urban framework analysis.
This precinct is defined by Struben Street in the north, Schoeman Street in the south, Andries Street in the west and Du Toit Street in the east. The proposed site sits on the corner of Church Street and Du Toit Street, three blocks east from Church Square, and is part of a regeneration framework that suggested the block and bordering blocks become part of an educational precinct (Du Plessis, 2010). The implementation of a cultural centre fits into this puzzle of development, with education being the focus of the programme. The block development framework of Du Plessis's framework is proposed to be implemented with the new urban framework: "React". Derelict buildings are re-envisioned as potential education hubs within this educational precinct, as well as mixed-use and housing facilities. Pedestrian activity is envisioned to be the dominating actions within the precinct, which coincides with those aspirations of the "React" framework proposal. It is noticed that automotive industries and light industrial buildings dominate the areas to the east of Du Toit Street, as one moves beyond Nelson Mandela Drive. Towards the west however, cultural activity is dominant: Lilian Ngoya Square and Church Square both boast informal trade and high pedestrian activity, as well as cultural landmarks like the State Theatre. This "belt" of pedestrian activity runs up to Prinsloo Street, a block from the proposed educational precinct, after which vehicular activity dominates.

4. 2 FRAMEWORK: REACT

The "React" framework suggests a reaction to the existing urban fabric, rather than an imposition on it. It begins to talk about the city on a larger scale, moving in towards a more intimate level:

Focus is placed on various elements dealing with the current manifestation of activities in the city and existing fabric, including traffic principles, the existing grid-like planning of the city and the blocks within the city that are currently vehicle-orientated.

The response to these elements aims to sensitively illustrate how some of the problems in the city can be alleviated by introducing solutions that will create "inter-block" systems (breaking down large and impermeable blocks into interconnected systems).

4.2.1 KEY ASPECTS OF FRAMEWORK

1. Consolidate- and react to the existing urban fabric

2. Scales: urban, architectural and detail

3. Focussing on planning, edges and activities in particular.

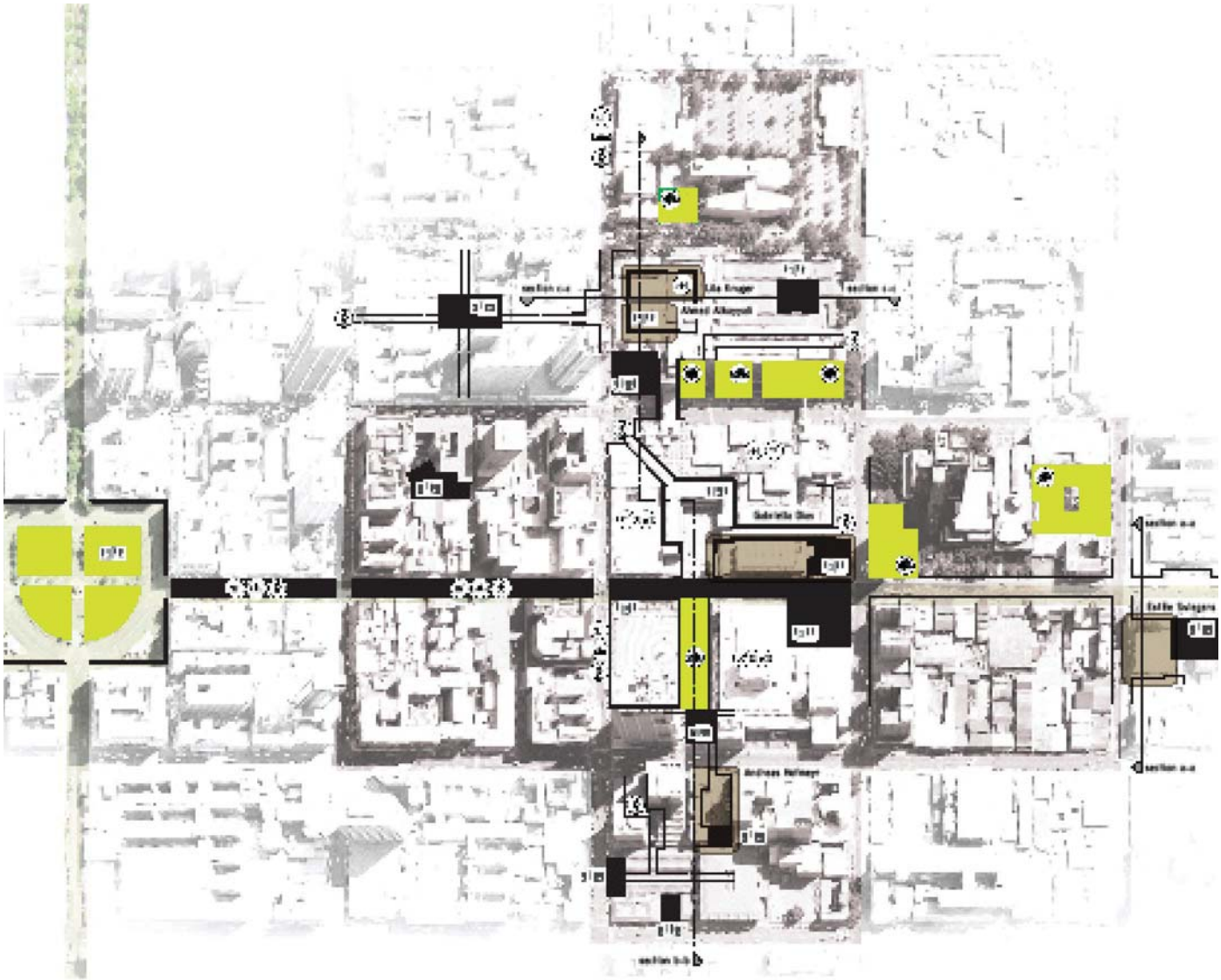


Figure 4.2: Masterplan (not to scale) indicating “REACT” framework principles (Author, 2011).

MASTERPLAN

1. Implementation of framework (responding to context)

2. Creating a network of positive public space

3. The framework promotes mid-block movement within the city to create links between the public spaces;

4. Hence creating links between the various urban interventions as highlighted.

5. Therefore strengthening the existing urban fabric without imposing on it.

4.2.2 PRINCIPLES

PLANNING PRINCIPLES

According to Gehl (2010) there are various principles that are required for an urban framework to be carried out successfully on a planning level (Gehl, 2010).

The following diagrams illustrate positive and negative planning principles respectively, as adapted from Gehl (2010) (Author, 2011).

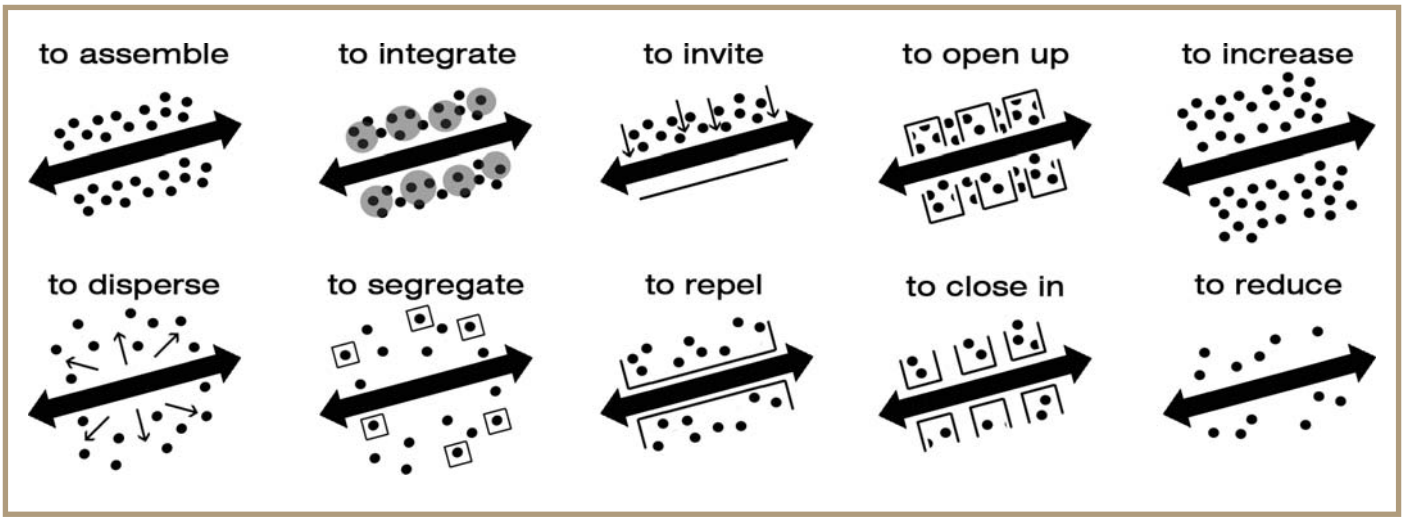


Figure 4.3: Gehl's planning principles reinterpreted by framework group (Gehl, 2010).

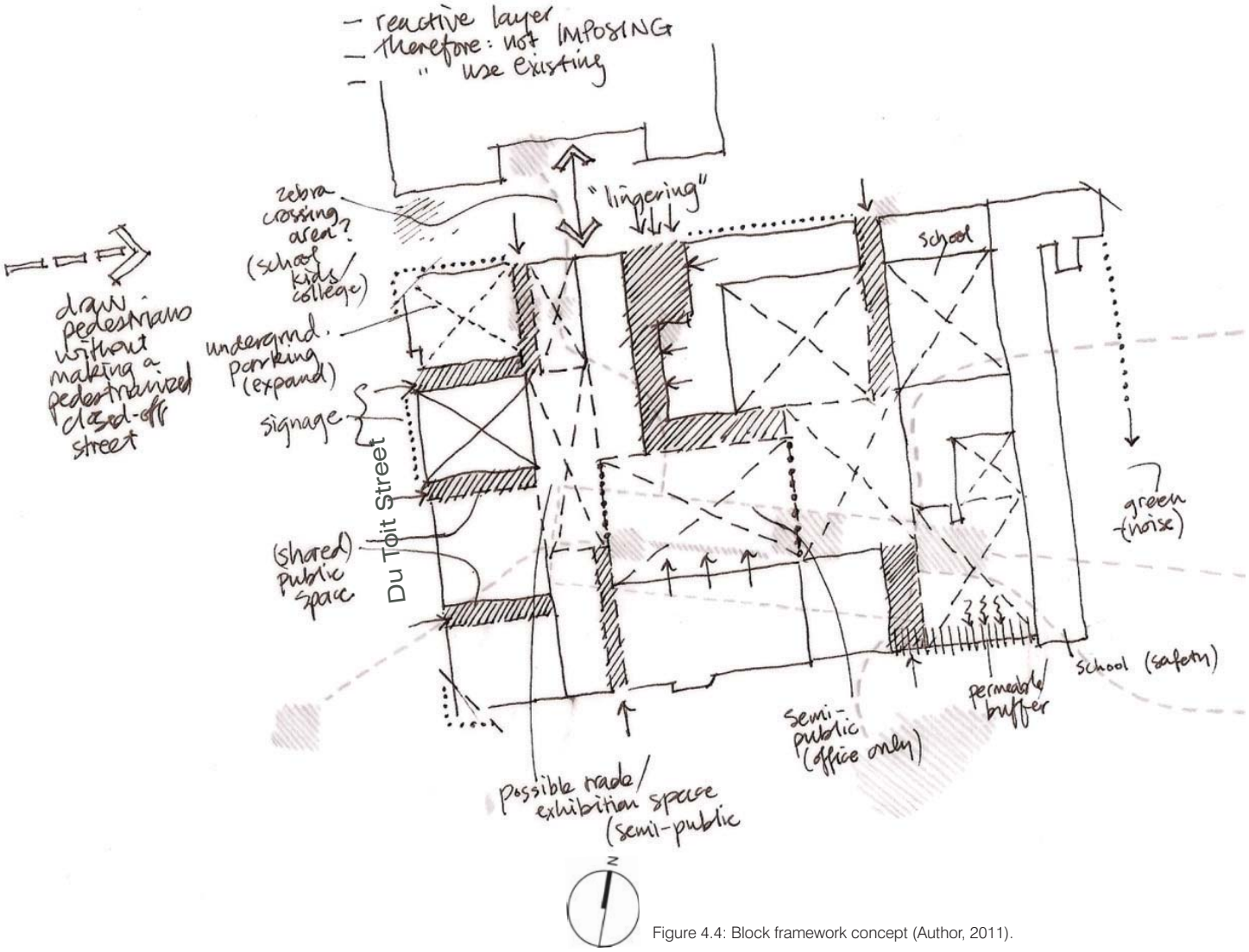


Figure 4.4: Block framework concept (Author, 2011).

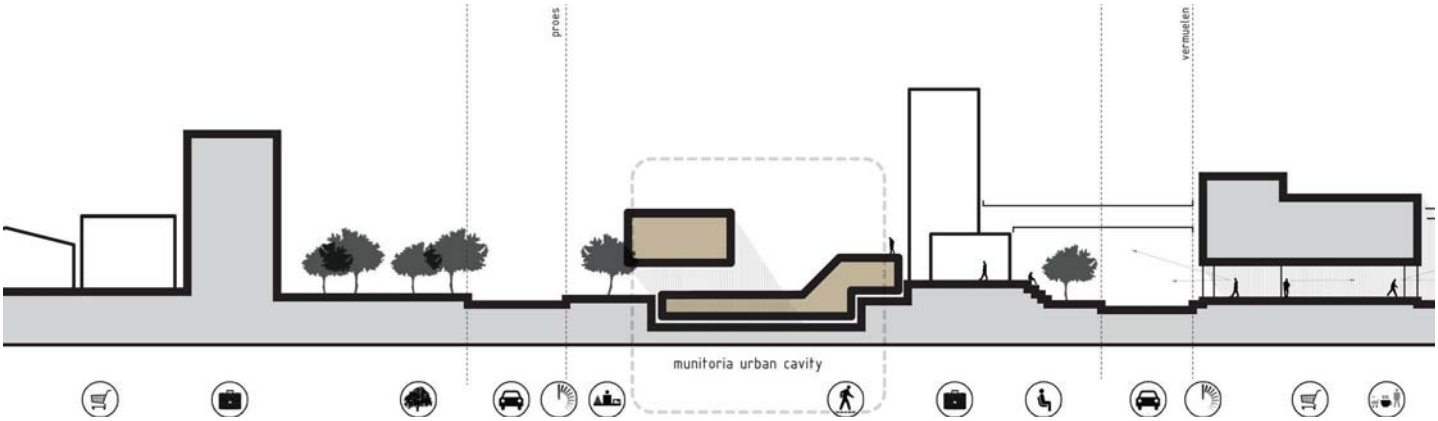
THE EDGE CONDITION

On an architectural level the edges need to respond to the urban planning principles and the public realm.

The chosen site for the crafts centre within the proposed educational cluster, adheres to the framework principles if the edges are considered, in that the edges are made permeable on ground floor, allowing public interaction and constant activity near the building periphery and consequently, within the building. Interaction with the building exterior is envisioned to allow for a variety of staying zones or lingering spaces, that tie in with the idea of making the precinct a slow-paced, pedestrian-friendly area.

The framework envisions an architecture that allows for permeability and transparency- in order for the user to interact with the city and hence to carry this interaction through to user and building.

Figure 4.5: Section through Sammy Marx Precinct (Author, 2011).



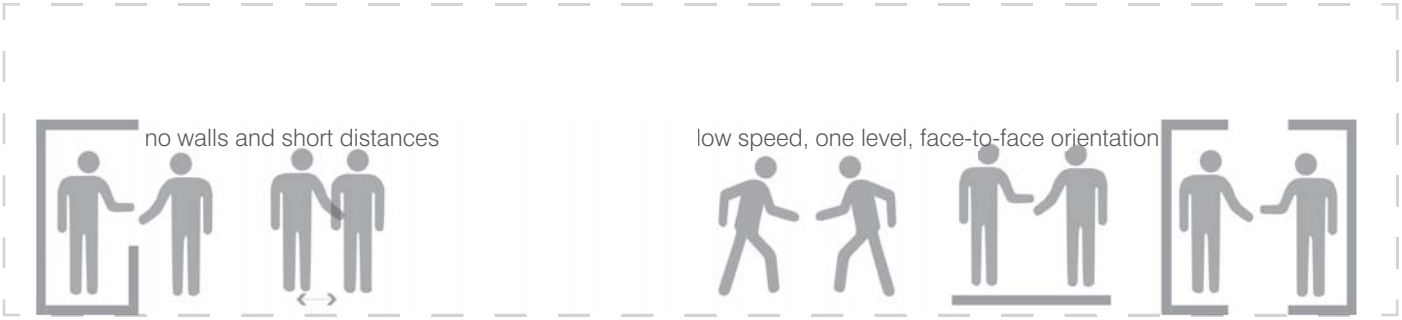


Figure 4.6: Edge condition principles according to Gehl (Gehl, 2010).

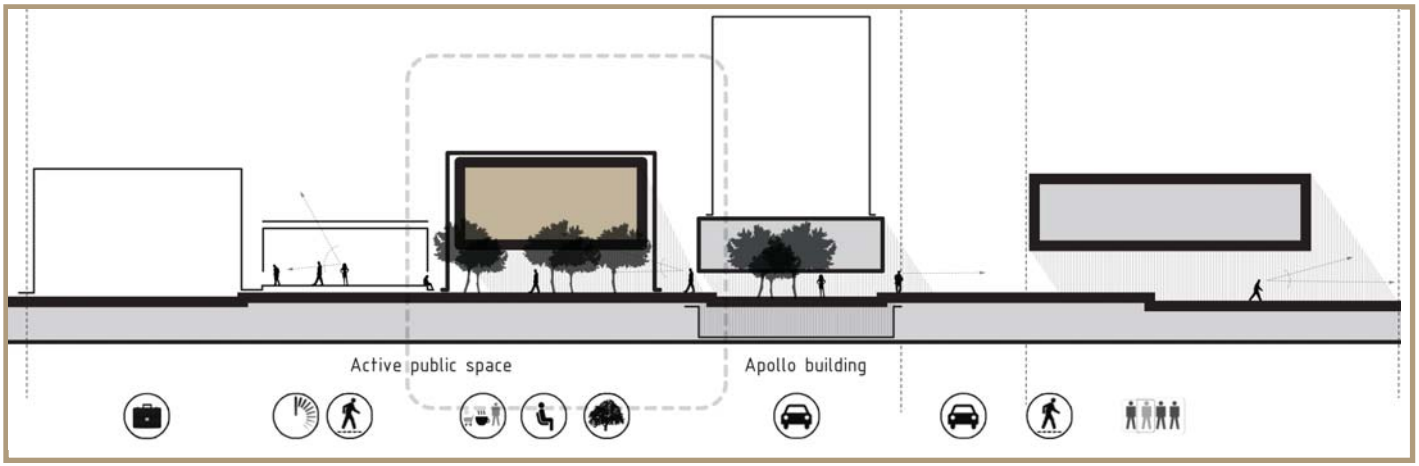
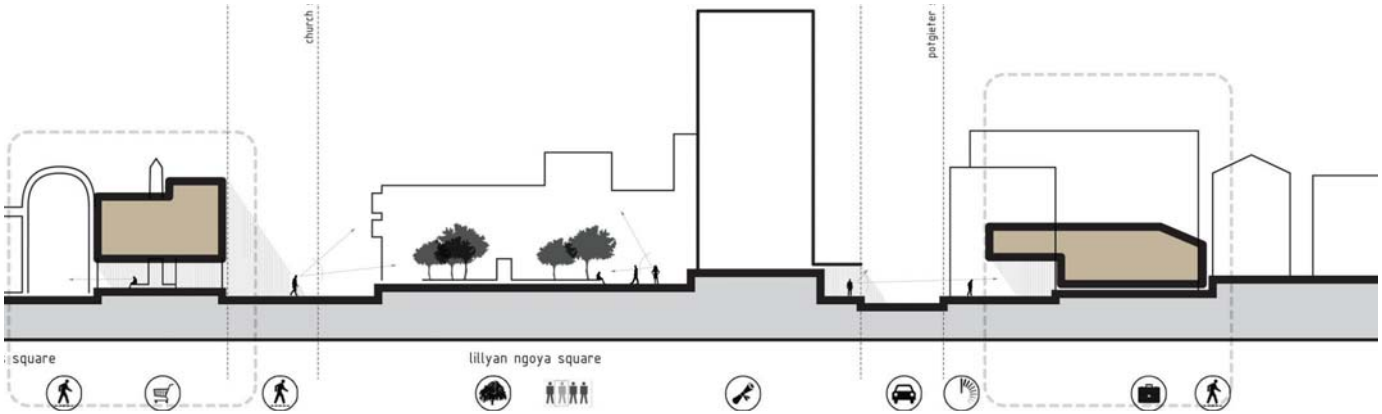


Figure 4.7: Section through Church Street and proposed development block (Author, 2011).



ACTIVITIES WITHIN THE CITY

The framework suggests reacting to the opportunities within the city by reinterpreting Gehl's ideas of protection, comfort and delight as urban comfort, urban opportunities and urban experience.

Figure 4.8: Activity implementations according to framework principles (Gehl, 2010).

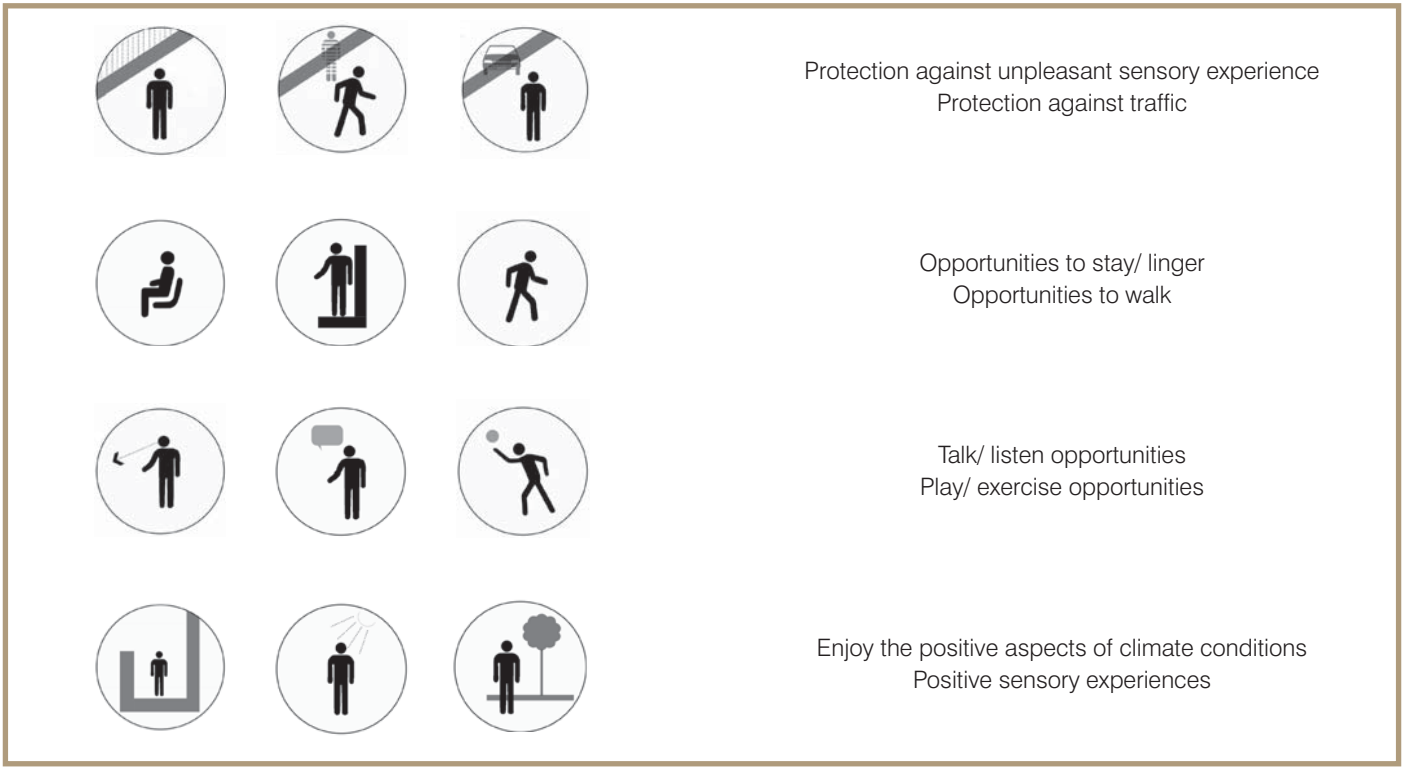


Figure 4.9: Abstract diagram connecting and linking a network of public space (Author, 2011).

4.3 BUILDING ANALYSIS

According to Coles and House (2007), interior architecture is a discipline that is (to a great extent) involved with the remodelling (adaptive reuse) and repurposing of existing buildings. It is important to note that the discipline has a fundamental role to play in the sustainable use of the built environment.

Building analysis is listed as the first step in understanding the interior, before such undertakings as adaptive reuse can take place.

The needs and requirements of the client is a second element that is necessary to be understood before interior interventions are envisioned.

A. EXISTING MATERIALITY

External walls are of brick and mortar construction, but the internal column spacing enables them to be non load-bearing entities.

The facade is concrete and suggests it has been added to a primary facade sub-structure.

INTERIOR

Exposed brick and plastered brick (rough versus smooth).
Plaster: various layers (suggests reused at various times).
Concrete floor: no finishes.
Textures: due to new layers of plaster- textures are uneven throughout.
Beams- texture alludes to timber shuttering for finish (State Theatre in the same precinct).

B. BLANK SLATE ("TABULA RASA")

Le Corbusier's term refers to the state of a building before intervention (Coles and House, 2007: 16).

The intervention requires that the building be understood formally in terms of its potential: therefore the structure, orientation and existing nature need to be fully understood.

The warehouse has been reused over time, mostly as an educational facility, and is currently undergoing refurbishment to become a primary school. The blank slate offers both opportunities and limits: the building is cold and light quality into most interior spaces is weak. The "canvas's" orientation also poses a limit: the main entrance is situated on the western side and is street-facing, making all interventions dominated by this orientation.

"Blank slate" suggests starting from nothing and generating a sense of place (Coles and House, 2007: 16).

C. SPACE AND FORM

Multi-storey and vacant building with a column, slab and beam structure

D. PROPORTIONS

Modernist aesthetic that is prominent in the Inner City of Pretoria in terms of Pretoria Regionalism.

"Fin" feature suggests possible previous division in activities (unique exterior and standard interior/ strong facade and weak interior).

Horizontality is broken with verticality.

RATIOS

Floor to slab height= 4300mm
Floor to beam height= 3800mm

E. STRUCTURE

Columns, reinforced concrete slab and beam structure.
Integrity of structure: all intact, except for decay visible in facade.

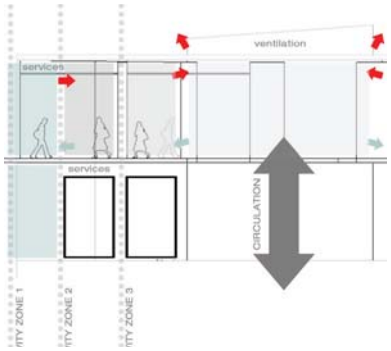


Figure 4.10: Concept exploration in terms of building envelope and activities (Athor2011).

F. CIRCULATION AND MOVEMENT

Existing vertical circulation: not in use as it is situated on the periphery of the building's interior, hidden from the primary entrance.

Potential to create opening(s) for new circulation that acts as a linking medium, which would allow for light penetration if the structure allows it.

G. INTERVENTION POSSIBILITIES

The introduction of an atrium that allows for ventilation is a possibility. Light can also be borrowed by creating an opening like this in the existing structure and the resultant intervention can contribute to a variety of experiences around it.

Strengths: on site with developed block framework; existing proposed educational; busy intersection/ notable vehicular movement

Weaknesess:
1. orientation (west-facing)
2. northern facade blocked by adjacent building
3. vacant
4. state of decay
5. edges not well-defined

Opportunities:
1. exclusive basement parking
2. northern facade- visible to public (structure)
3. vacant, therefore optimal interior spaces
4. adjacent school- possible link
5. no specific associations, therefore value can easily be added

4.4 HERITAGE APPROACH TO INTERVENTION

The reason for alteration is important to consider in terms of the heritage value of the chosen building. The Burra Charter (Burra Charter, 2009) identifies different degrees of approaches to conservation. The proposed building needs to be evaluated in terms of cultural significance before the degrees of intervention can be implemented.

Fred Scott's theory on alteration outlines different phases to undergo before alteration commences:

> *"The idea of stripping back centrally depends on the idea of a supposed ideal form, from which one's own host building is derived."*
>
> (Scott, 2008: 109)

1. Stripping back
2. Making good
3. Enabling works
4. New work

(Scott, 2008: 108)

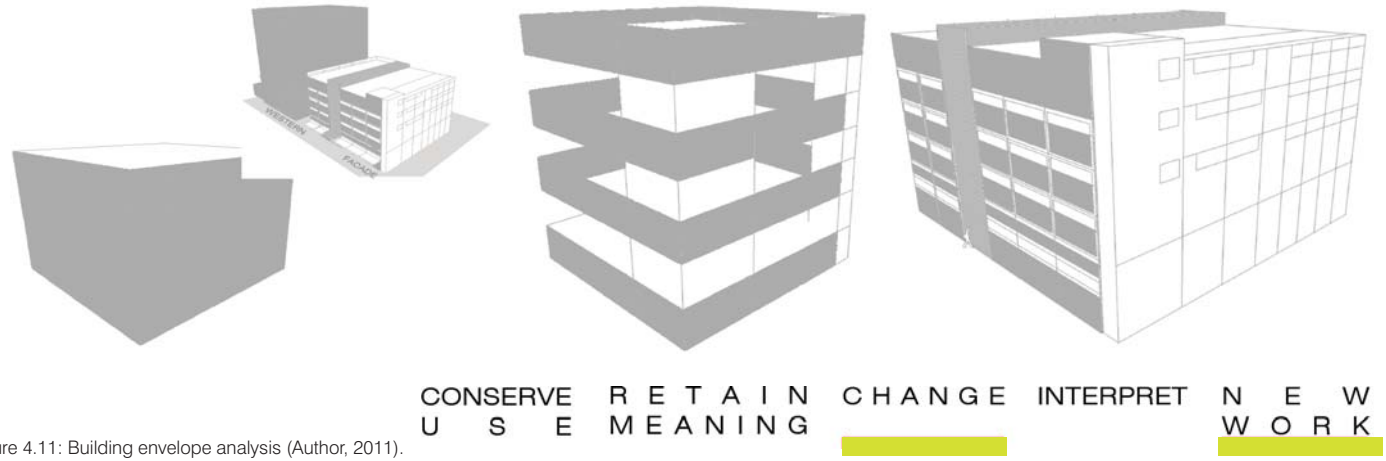


Figure 4.11: Building envelope analysis (Author, 2011).

MEDIUM-HIGH CHANGE: maintain the external fabric, reconfigure the internal space, with SOME modification of the building's structure.

(Kincaid, 2002: 53)

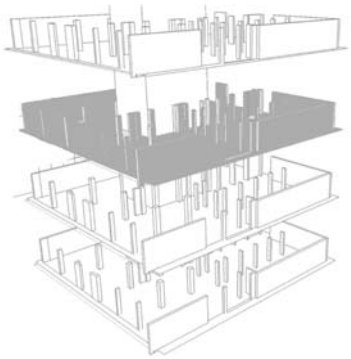
1. Plaster removed, leaving brick and mortar sub-structure; remove secondary, non-structural walls, therefore light will penetrate deeper.

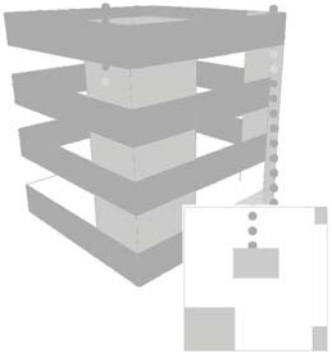
2. Repair west-facing facade that has been neglected in terms of restoration: additions and subtractions have damaged the valuable facade. The Modernist typology has been tampered with; the author believes this to have been detrimental to the original fabric.

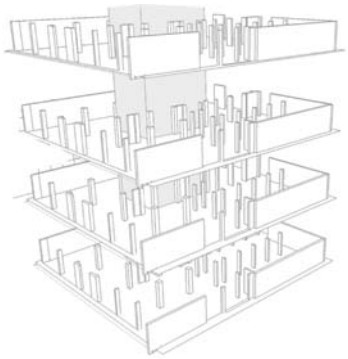
3. The introduction of possible structural changes to the interior has been identified due to structural allowances, existing services and building orientation.

4. New intervention that will serve as reminder of the building in its original state as well as confront existing built elements.

- ANALYSIS: REMOVAL OF ROTTED FABRIC
- CONSERVATION: REPAIR OR REPLACE
- POTENTIAL DEMOLITION PROCEDURES
- INTERVENTION LEADING TO CHANGE OF USE







RESTORE RECONSTRUCT PRESERVE A D A P T MAINTAIN

BURRA CHARTER PRINCIPLES

(Burra Charter, 2009).

Kincaid suggests that a few questions be answered in order to test the use- and technical viability of an adaptive use strategy. In terms of the interior, the floor-to-ceiling height should be considered, as part of the "first-stage characteristics" (Kincaid, 1997: 46). In the case of the Metro building, the floor-to-floor height range is 4.3m to 5m.

Physical characteristics of the metro building include:

1. strong exterior facade of the Modern period
2. well-designed facade, the entrance at ground level being most prominent
3. access, consisting of one entrance in Du Toit Street
4. 1 existing core area (single entrance and single core)

Locational aspects as put forth by Kincaid (2002) include:

1. existing street characteristic: Du Toit Street just off Church Street- vehicular movement is prominent (cars, busses, taxis)
2. local amenities: near Church Square, State Theatre and Department of Arts and Culture; in the vicinity of many under-utilised buildings; deductions: strong social and average physical (Kincaid, 2002: 49).
3. Gautrain station (Pretoria) approximately 1.5km from site; taxi rank off Du Toit Street; site situated on major bus routes in city;
   deductions: public transport= 2 forms within 10 minutes
4. private transport rating: western facade sits on Du Toit Street, which is public and open to all vehicles

Figure 4.12 (above and opposite): Metro building (circa 1960), exterior and interior views (Author, 2011).

Kincaid particularly refers to selective demolition, referring to those elements of the building that, when demolished, will be beneficial to the building in its new use: it can extend the range of future uses; it can improve on sustainability and allow for the building to become more financially viable (Kincaid, 2002: 59).

The introduction of an atrium (slab demolishment) allows:
1. the deep-plan space to become a high quality space in terms of light entering interior "streets"
2. vertical circulation encouraging multiple uses
3. new entrance areas to encourage public use
4. the ground floor to become flexible in its public use
5. for the upgrade of the interior, conserving elevations of heritage value

These aspects will affect the technical viability as well as the use viability of the design intervention. Kincaid (2002) refers to the former as those investigations into the possible physical changes that can happen to the building and the latter, as the identification of the possible uses within certain constraints.

Illustrated in the building analysis (see Figure 4.11) as part of the proposed framework, the Metro building has proven to be susceptible to a large degree of physical change in the interior and on ground floor level, whereas the exterior above ground floor is structurally untouched, with minor changes to window treatments as a means to improve thermal comfort in the interior.

4.4.1 CRAFT AS AN ENTITY IN THE INNER CITY

Various elements in the inner city are representative of either craft or craftsmanship, depending on the context the elements find themselves in. The combination of textures add to the idea of craft as materiality.

The Arts and Craft Movement is prevalent in the architecture and in the articulation of elements relating to the building: facade articulation, lamp posts, column treatments and signage.

Textures in the vicinity of the site are important to consider when choosing materials within the building, in order to intervene in a sensitive and applicable way.

Craftsmanship is also present in the way people make a living in the inner city. The stretch from Church Square through to Lilian Ngoya Square, is populated with craft stalls, representing products derived from beading, weaving, woodwork, ceramics and metalwork.

CRAFT AS ARCHITECTURE

CRAFT AS MATERIALITY

CRAFT AS A WAY OF LIFE

Figure 4.13: Existing textures and materiality surrounding the site (Author, 2011).

5 PRECEDENT STUDIES

Figure 5.1: Entrance area to the Court foyer (Author, 2011).

5.1 CONSTITUTIONAL COURT

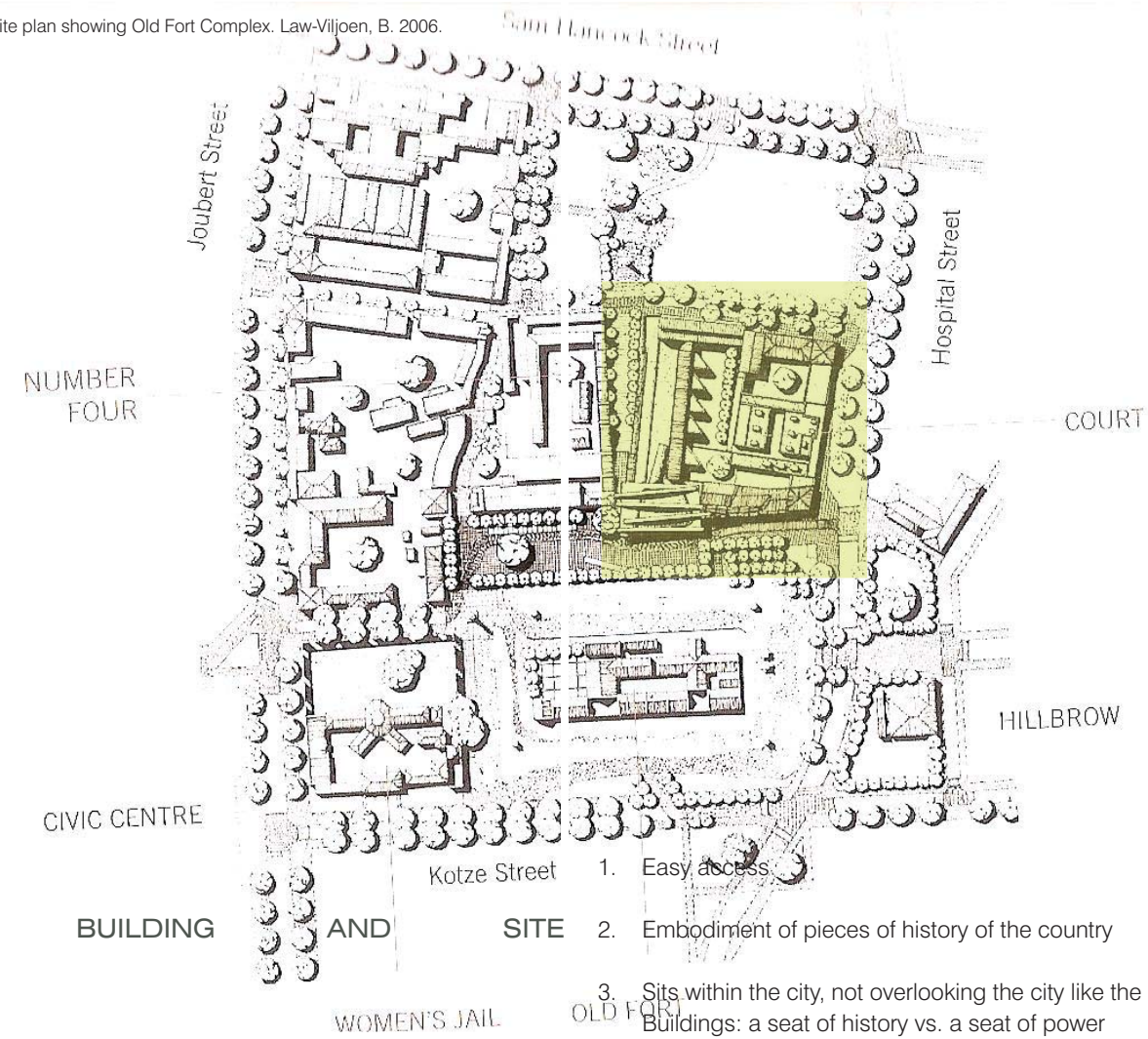
by omm design workshop
Johannesburg, South Africa
2001-2004

The Constitutional Court of South Africa in Johannesburg is situated on an old fort complex dating back to the late 1890s. The fort, over the years, changed into a prison (until 1983), and other buildings were also constructed on the site, for example, the Women's Jail precinct.

The prison could be interpreted as a division between poverty-stricken Hillbrow and the affluent western suburbs of Johannesburg (Law-Viljoen, 2008). Demolition was started in 2001 and the Court was inaugurated on Human Rights Day in 2004, where its inherent visions were revealed: to celebrate the ideals of a progressive constitution, to commemorate and to give visible form to the idea that all people are equal before the law (Law-Viljoen, 2006: 8).

The Court's underlying theme and conceptual departure point is that of " Justice under a Tree" . This theme came from the traditional notion of "imbizo", which refers to the gathering of groups of people to discuss or interact, specifically with issues concerning the law, in informal court situations in rural villages around South Africa. Apart from the communal element of gathering under a tree, the Court suggests another strong relationship with the traditions of the nation. Craftsmanship is visible throughout the building and its surroundings, in the form of architectural elements like lighting, surface treatments, signage, accessibility elements, circulation elements and furthermore purely aesthetic elements, that all contribute to- and enhance the theme.

Figure 5.2: Site plan showing Old Fort Complex. Law-Viljoen, B. 2006.



5.1.1 BUILDING AND SITE

Furthermore, the historical value of the site and hence its heritage value, posed an opportunity for reinterpreting the existing fabric into a building that stands for all people, and is made by the people themselves, with people from different cultural backgrounds contributing to the cultural encoding within the building.

1. Easy access
2. Embodiment of pieces of history of the country
3. Sits within the city, not overlooking the city like the Union Buildings: a seat of history vs. a seat of power
4. Its placement makes it less intimidating.
5. Many prominent figures have passed through the site: Albert Luthuli, Winnie Mandela, Nelson Mandela, to name a few.
6. Negative site turned into a positive one.
7. An opportunity in terms of heritage and cultural intervention.

The logo is an image that conveys the ideas of the constitution, and its materiality is present throughout the whole building.

The idea of the tree is also noted in terms of structure and tactility: the "animation" of the building.

Figure 5.3: Court Logo (Law-Viljoen, 2006).

5.1.2 CRAFT AND DESIGN

> *Most buildings now, are conceived in the human imagination but realized through systems (architectural, industrial or economic)... few traces of human intervention (craftsmanship).*
>
> (Law-Viljoen, 2008)

The Constitutional Court shows traces of this human touch that are not as visible anymore as in past building traditions.

Making by hand is emphasized as an equal to technological methods of production, and not as its inferior.

> *The Court, at its inception, hoped to illustrate some signs of "making".* (Law-Viljoen, 2008).

Materials used are local, indigenous and connected to the site: concrete in particular is prominent in the structure; ceramics in the treatment of surfaces and the interior; glass in the transparency and connection to the outside; steel in the connections and details within the building in order to convey its relationship with the other modern materials; and finally timber, implemented in a way that suggests the natural world within the building interior. Climate- and site-specific solutions were sought after by the architects and they tried to reinterpret this national building in a local and intimate way that would connect with its users and visitors. The incorporation of the hand and craftmaking is visible in the architecture and the symbolism of the building and it is the author's opinion that this was done very successfully without being pastiche.

Figure 5.4: Signage and front doors to the Court (Author, 2011).

Figure 5.5: Foyer illustrating the theme (Author, 2011).

I used parts of these trees, such as seed pods, thorn shapes and leaf shapes to inform the patterns that were made up in the ceramics and bits of tile.

Jane du Rand

Foyer Columns of the Constitutional Court, Johannesburg, South Africa

5.1.3 PARTS TO THE WHOLE

A. FOYER AREA

The foyer area of the court boasts 18 slanting columns that are made of concrete and partially covered in mosaics by ceramic artist Jane du Rand, whose studios are situated in Durban.The surface treatments were inspired by the theme of "Justice under a Tree".
It was important to retain the concrete connection with the building envelope from the floor to the ceiling, hence it was therefore decided to cover only the square parts of the columns. Some of the square parts are situated on the lower part of the columns and others on the upper parts: sky and earth columns, as the artist called them, are each covered in relevant mosaics and colours, reflecting the landscapes that inspired them.

Figure 5.6: Foyer columns by Jane du Rand (Author, 2011).

B. LIGHTING

The lighting in the building was craft-inspired, particulary inspired by the craft of basket-weaving in the rural villages of the country. Material choices were considered with specific relevance to the idea of complementing the building and reinterpreting traditional methods of making, in a contemporary way. Recycled strips of aluminium, aluminium cable and brass were woven into hanging lanterns and tree-like reflective elements, going hand-in-hand with the original concept. Basketry is taken out of its context and reinterpreted in the setting.

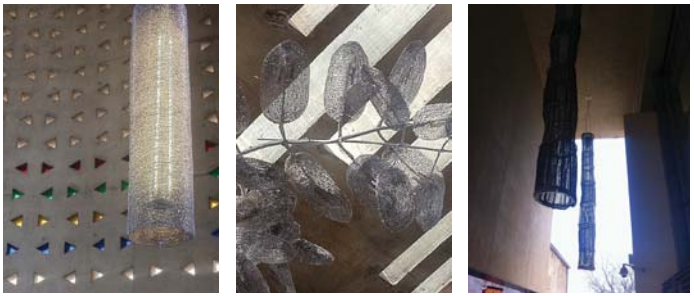


Figure 5.7: Lighting elements alluding to craft elements (Author, 2011).

C. SURFACES

Doors and stairs are treated in a similar way, with the allusion to weaving and "Kente cloth". This is visible in their texture and aesthetics, but is replaced with metals rather than the actual cloth. Furthermore, the judges' chambers denotes nature in the carpet treatments, taken from images of light passing through trees. Nguni cattle hides suggest status, used solely for the judges' benches.The recognizable beaded flag in the courtroom was made by women from the Eastern Cape

Figure 5.8: Doors and floor treatments (Author, 2011).

Figure 5.9: Court Chamber showing materiality and production process (Law-Viljoen, 2008: 86).

Figure 5.10: Sun screens by Lewis Levin Architects (Author, 2011).

D. COURT CHAMBER

The surface treatment and articulation of the Court Chamber suggest a subtle awareness to detail, without the element of authenticity being very prominent, without being pastiche. Law-Viljoen (2006) suggests that pastiche refers to "a little bit of this and a little bit of that", without sensitive articulation of elements that might be traditional or connected to a specific culture. The beaded flag alludes to traditional beading but at the same time it does not symbolise a particular ethnic style. The Nguni hide on the judges' benches represents status, symbolic in its use. The element of craft is not only visible in the product, but also in the fact that the Africa Art Centre in Durban comprised the team that made the flag over a series of months.

Therefore, handiwork was the main production approach to many of the elements in the building, inspired by the local climate and traditional methods of production.

E. FACADE TREATMENTS

The building's exhibition gallery runs along the western facade, making the sun's rays a potential threat. This problem was solved by incorporating sun screens, to prevent the sun's rays' penetration and heat build-up, but also to add a certain aesthetic sensitivity to the facade. Each panel tells a story- the architects interviewed people from around the site and incorporated their stories in the design of the facade. As a whole, the panels allude to weaving once again, without being a direct translation of the craft, with the implementation of different materials. This facade also seems to serve as a branding element.

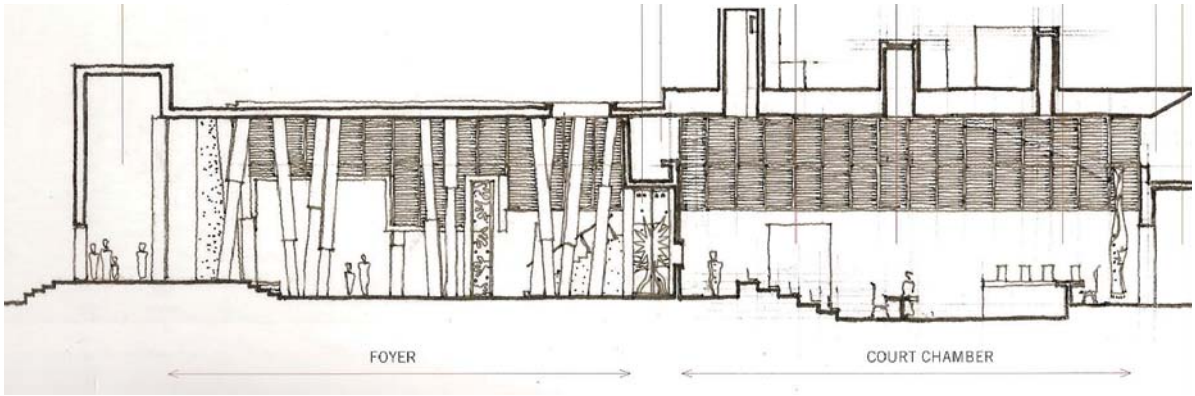


Figure 5.11: Concept development section: west-east (Law-Viljoen, 2006).

The easily-recognisable facade, with triangular glass inserts is both a symbolic- and functional element. The colours represent the South African flag and the sloping nature of the triangles' sides are for water run-off.

The author is of the opinion that this treatment of coloured glass in a building's facade, that represents the building's culture in some way, is a stylised version of the rose windows implemented in numerous Gothic cathedrals. No ethnic interpretation of South Africa is visible, but a stylised version of what the country stands for.

The court represents an amalgamation of craft and design and this was done sensibly and with relevance to the context.

Figure 5.12: Facade with triangular inserts (Author, 2011).

CONCLUSION

The most prominent features of the Constitutional Court are the aspects of craft and its relationship- physical and symbolical- with architecture and interior design. These relationships manifest themselves in the building envelope and in the interior spaces, giving the spaces a unique symbolic character and quality. Furthermore, the fact that the handmade receives prominence in the building, allows one to understand where the designs came from and what their deeper meanings are. Crafters from the African Art Centre in Durban, Lewis Levin Architects, artist Willem Boshoff, pot-maker Jabu Nala, graphic designer Garth Walker, local ceramicists and linguists comprised the production team of the Constitutional Court, contributing to its regional character, encouraging local education in craft and design and integrating local crafters and designers from all creative spheres.

The author is of the opinion that the idea of craft as an integral part of design, in this case, was carried out meticulously; without resulting in kitsch and unrealistic spaces. The court illustrates that craft can become design and not merely a decorative part of it.

5.2 SESC FABRICA POMPEIA

by Lina Bo Bardi
São Paulo, Brazil
1977-1986

SESC Pompeia is situated in the heart of Sao Paulo and is a cultural and leisure centre, with sports facilities and other public leisure facilities, including gathering spaces, workshop studios for painters, ceramicists and weavers, a photography laboratory, a music studio, theatre, foyer, beer hall, reastaurant and library area for free time. Furthermore, exhibition spaces form a large part of the design and planning, letting in large amounts of light and allowing for gathering and lingering.

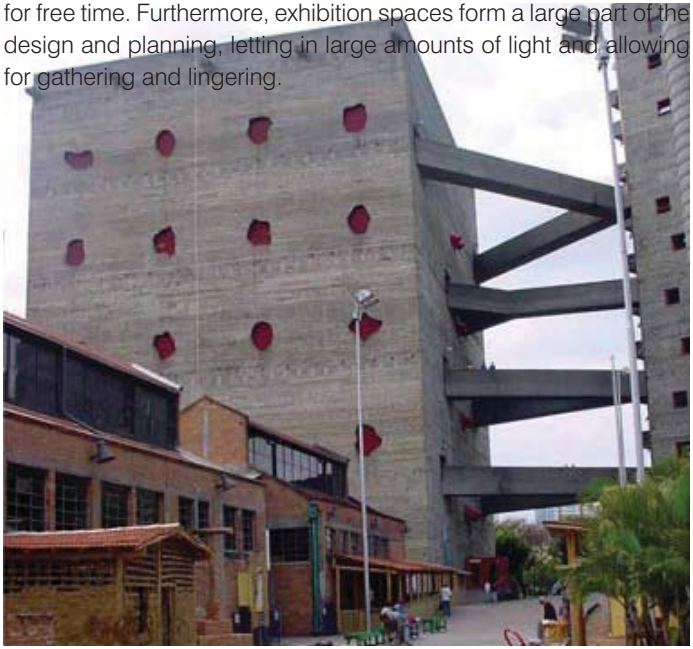


Figure 5.13: SESC Pompeia (Lima, 2006: 264).

Lina Bo Bardi is an Italian- Brazilian architect, whose work is very recognisable from the late 70s to early 80s, particularly in Sao Paulo, Brazil. She is an example of an architect who is culturally conscious of her design decisions. These decisions are especially visible in the SESC Pompeia in Sao Paulo.

The anthropological- and cultural character of architecture is sought after in her work as well as the idea of “hybridising” modern and vernacular architectural elements (Lima, 2006: 257). The main idea behind her methodology is basically “arquitetura pobre” or simple architecture, visible directly in her use of materials that are unpolished and hence simple in nature.This meticulous use of material application is not accidental, but the architect consciously adopted this approach by appropriating materials in a way that represents how they were used in Brazil in creative and sustainable ways.

Criticism towards Bo Bardi’s work was often directed at the harshness of her buildings and spaces that come across to some as bare and uninviting.

The hybridisation of elements refers to the incorporation of brutalism of the city of Sao Paulo and the crude nature of Brazilian design. Her work, in trying to define Brazilian modernism, can be seen as the formalisation of Le Corbusier’s ideas (Lima, 2006: 258).

Figure 5.14: Plan of SESC Pompeia (Blanc, 2003 : 60).

The author believes these holes, being some of the noted elements at first glance, are imperative features as a kind of introduction to the building, moving from outside to inside. The idea of the modern aesthetic is in evident contrast to what is visible here, but the immediate materiality and regional character uses the modern as precedent, not in shape or form, but in cultural significance and validity. This notion is strengthened by her statement: "Brazilian architecture can only be achieved when... it drew inspiration from the intimate poetry of the Brazilian land" (Lima, 2006: 260).

Her aesthetic solutions for her construction methodology of her buidings, had much to do with how Mies van der Rohe approached construction, and she used the brutalist vocabulary of Sao Paulo in the 1960s to inform her choices on construction issues. In contrast to her attachment to regional and contextual materials, she explored with other materials like rubber, granite and basalt mosaics (Lima, 2006: 259).

Figure 5. 15: Windows of basketball court (Lima, 2006: 258).

Figure 5.16: Window showing timber trellis (Lifestyle, Art and Design, 2011).

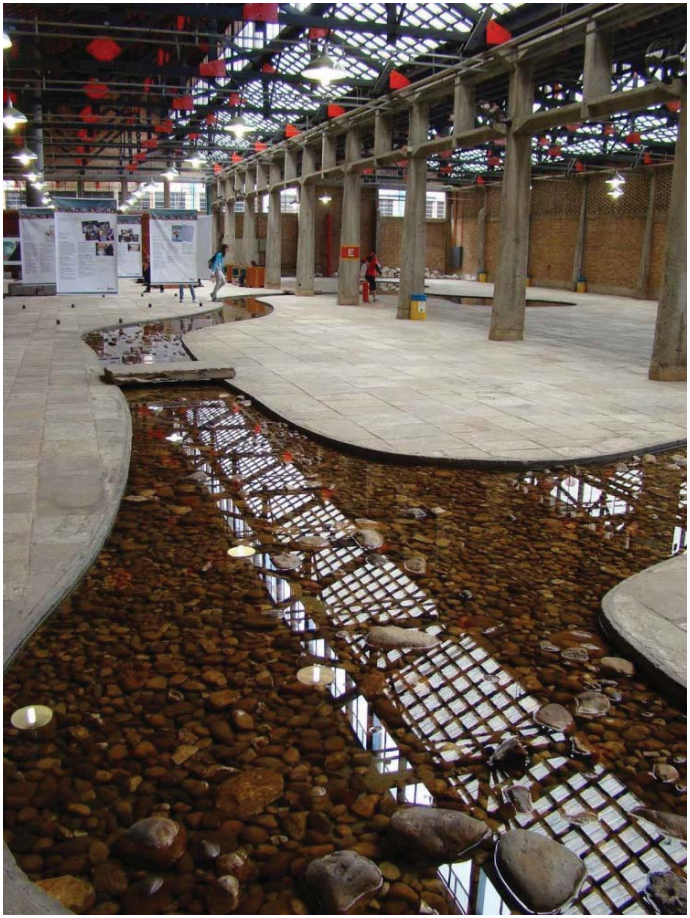


Figure 5. 17: Interior of SESC Pompeia (Kok, 2011).

The interior of the cultural centre represents this hybridisation of different cultural elements embedded in the city of Sao Paulo.

Large cut-out holes in the wall are more than what they seem. They do not just control light and air, but represent a kind of “ambivalent threshold” according to Lima (2006). The tension lies between the rational nature of the modern and the spontaneity of the city and its everyday occurrences.

They are elements that frame the hilly Sao Paulo, complementing their aesthetic as one crafted by hand. They are deep-cut holes in a thick concrete, emphasising and enhancing their context as well as the seeming rough nature of the building. This “ambivalent” threshold, strengthens her approach to design, taking the imediate physical- and cultural surroundings into account.

Figure 5.18: Interior SESC Pompeia: fabrics made on diaplay and exhibition/ leisure area (Gebrian, s.a.).

The interior spaces were intended to represent, in some way, everyday life in the city, without exaggerations of surface or decoration. Concrete surface was cleaned and maintained, exposed in all means possible, to highlight her idea of the brutalist nature of the city as well as showcase the material in its purest form. The spaces she designed were often occupied and appropriated in informal and spontaneous ways, with people organising their own personal and private activities. The old factory that was reinvented, allowed Bo Bardi to define the structure as an existing lived space, which had to be preserved. She took the idea of this existing lived space as departure point for her design and construction (Lima, 2006: 264). This meant that she merely "added" relevant cultural elements to the building, in order to facilitate more cultural activities, in the author's opinion.

Furthermore, the idea of the human body and body-hand relationship in building production, is visible in small subtleties in the interior spaces, in order to make these more intimate: small gathering spaces for games, meticulously-detailed trellisses on the windows and partitions, and the introduction of textured pools. These elements make the larger, open spaces, less intimidating and more inviting. The building's subtleties and details that represent an informal, casualness of everyday life, is in contrast with the roughness of the built fabric.

Her approach to design was an exemplary exercise of translation between craft, art, architecture, ethnography, and culture through a way of thinking and practising that was at the same time political and poetic.

Zeuler Lima in "The faces of Janus: modernism and hybridisation in the architecture of Lina Bo Bardi"

Figure 5.19: Designated leisure- and flexible spaces throughout SESC (Blanc, 2003: 63).

The old horizontal brick factory became a contrasting- as well as integrated element in the design of the new SESC culture and leisure centre. She used materiality in particualr, in order to separate as well as link the two opposing structures. The interior spaces show how concrete was used carefully in order to separate or distinguish between the different programmes taking place within the building. This is visible in the elevated, suspended and open library in the foyer area.

Bo Bardi's sections illustrate how she manipulates space in order to separate programmatic elements within the existing factory "shed". Below is a longitudinal section through the studios, illustrating the utilisation of the existing trusses and windows to let in light, whilst dividing studios into "pod-like" elements that are separated by a mere plane, not reaching the ceiling.

CONCLUSION

SESC is an example of a leisure and cultural centre allowing the integration of artists- painters, craftspeople and performers- in a stimulating environment that is conducive to the activities taking place inside. Floor treatments are vivid, encouraging activity and movement. Columns are space-defining elements left untouched in terms of materiality, but designed to an extent that indicates symbolism. The regional character, as in the Constitutional Court, is reinterpreted in a subtle way, evident in the window treatments, the existing materiality left as is for the majority of exposed space and the use of regional materials contributing to aesthetics, but more so to the idea of local production by local craftsmen and the use of local materials and construction methods (Portal SESC, 2009).

Figure 5.20: Detail (Lima, 2006: 263).

Apart from the simplicity of the SESC Pompeia, Bo Bardi's simple use of materials and construction methods are visible in other projects like the Museum of Art, Sao Paulo, as well as the Unhao Estate on the seafront near Salvador, which was converted into a museum. Bo Bardi used the existing 16th century buildings as opportunities for creating the museum. She emphasised the simple structure by creating a link between old and new, in the form of an imposing staircase, with unimposing and appropriate joints. She was inspired by traditional ox carts around the area and based the joints of the stair to the existing woodent columns, on these simple joints (Lima, 2006: 262).
Heritage concerns are evident and she suggests a subtle approach to the interior, whilst making a big statement.

The proposed crafts centre in the inner city of Pretoria has the opportunity to be as daring, if not more, because the interior is simple and unassuming due to its seeming lack of character. The interesting column grid will allow for playfulness in the space-making process.

Figure 5.21: Stairs in museum (Lima, 2006: 263).

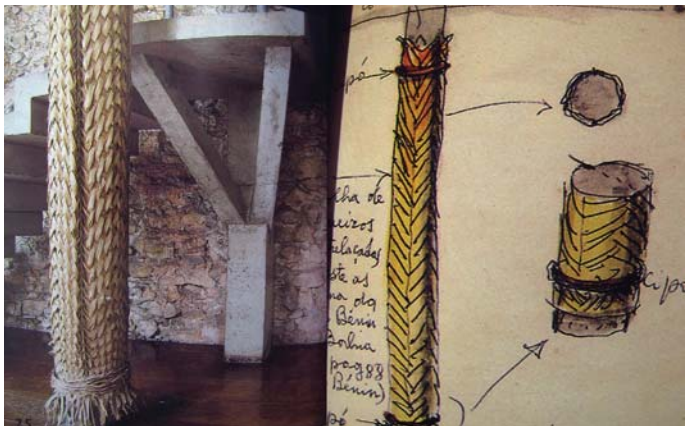


Figure 5.22: Bo Bardi's conceptual treatment of columns (Angelidakis, 2009).

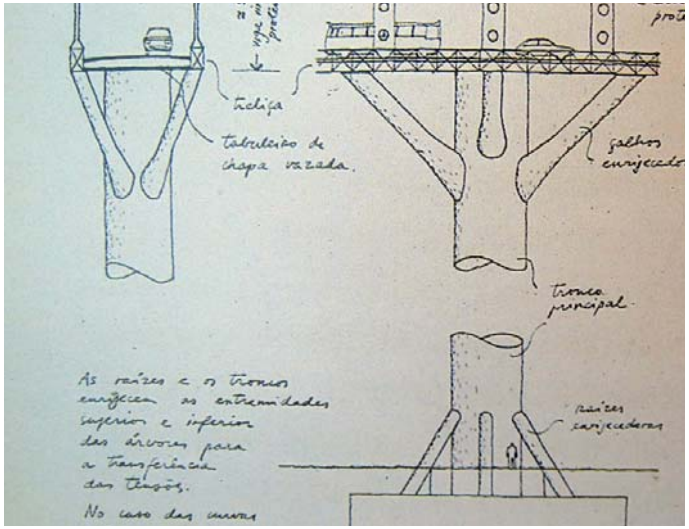


Figure 5.23: Columns treated as natural elements (Angelidakis, 2009).

Column treatments were done to activate spaces and more importantly to have people interact with spaces in an intimate way. She did this by adding texture, through fabric, to her designs.

Furthermore, her approach to load-bearing elements can be compared to Antoni Gaudi's Sagrada Familia, where trees and columns are one and the same.

Concepts of fabrics integrated in large spaces and the idea of 'tree skyscrapers' make the spatial experience surpass that of the immediate modern, as it goes beyond the pure and suggests a playfulness and fantasy (Angelidakis, 2011). She used curtains and drapings as means of creating shelter, something she implemented as part of her European heritage, derived from the word "parangole", which suggests fabric that could provide shelter. The nature of the factory as a light shed with heavy concrete horizontals and verticals, kept to a sensible minimum, proved to complement Bo Bardi's treatment of surface.

Figure 5.24: Exhibition elements by Bo Bardi for MASP (Angelidakis, 2009).

Exhibition methods in the Museum of Art, São Paulo were kept simple and minimalist in terms of material use and structure.

These “totem” elements were used to exhibit paintings, without taking away from the painting, and blurring the boundary between wall and the object on display. The concrete block anchors the glass sheet, and together they are exemplary of the simplicity of modernism.

The author deduces that Bo Bardi wanted the public viewers to experience the paintings individually and intimately, without the formalised layout of traditional paintings on traditional walls.

5.3 AFRICAN CRAFT MARKET

by Kate Otten Architects
Rosebank, Johannesburg
2001

Figure 5.25: African Craft Market, Rosebank (Knoll, 2001: 1).

The African Craft Market in Rosebank's inception was welcomed with interest and surprise, as the idea of a "formalised" market was a controversial aspect in terms of the location of this market in Rosebank, an affluent neighbourhood in Johannesburg. The building, by Kate Otten Architects, has however proved to be successful, as the crafters are flourishing in this new environment (Knoll, 2001).

Its success is partly owed to the tourists traveling in and out of the area. Traders from different parts of Africa sell their crafts here and their needs are considered to a great extent, the architect made a point of this. Among the crafters' requirements were elevation (ample hanging display space for their works, shelter (in contrast to the exposure to the elements when they were trading outside), good lighting and finally, marketing (Knoll, 2001).

The building is themed- Otten wanted it to be an "African building, wrapped with decorative fabric... light, patterning, textures and colours" (Otten, 2001). Mosaics were done by Marco Cianfinelli and the idea is for the building to become a fabric. Symbolism derived from African headdresses (the towers) and Acacia trees make the building an attraction as well as authentic to the surroundings.... "all the architectural elements work towards the interpretation of the urban space" (Knoll, 2001).

Materiality is evident in terms of their regional character (see Figure 5.25): welded steel undulating balustrades, durable interior finishes, earth-coloured masonry surfaces, the predominantly steel structure painted blue, wattle rods finished in a natural varnish and positive and negative imagery cut from stainless steel plate.
(Lipman, 2001).

REFLECTION

In terms of the implementation of craft as surface treatment, embellishment and a vehicle for architectural symbolism, the African Craft Market in Rosebank allows for tourists and locals to become familiar with African craft objects on a very tactile- and aesthetic level, very quickly. The boundaries between exterior and interior are blurred and again the use of regional materials are prominent.

The need for flexible spaces for the crafters selling their products has been addressed to a large extent, one of the problems the crafters had prior to the erection of the building. A marked element that is still prevalent to the author that needs addressing, is the working environments, large open spaces, not catering to the public and private needs of the craftsmen.

Craft as a part of the architecture versus craft as object, need to be considered more in the designing of such a centre in terms of visual comfort. In the opinion of the author, the Constitutional Court allows for craft to be combined in the building's production process, whereas in the Craft Market in Rosebank, the physical application of craft seemed to happen as an added-on element. Although the retailers make a better living compared to before, the spatial environments from a design point of view, as experienced by the author, are not conducive to the individuality of each craftsman.

Figure 5.26 (left): African Craft Market balustrade and interior of coffee shop (Lipman, 2001).

5.4 DUDE CIGAR BAR

by Studiomake
Bangkok
2011

The Dude Cigar Bar by Studiomake is an example of sophistication in craftsmanship, in the opinion of the author. The use of materials in the spaces are representative of the target market, in this case, a niche market, catering to an affluent area in Bangkok.

The user or visitor to the bar is given a glimpse of what is inside, by means of a brick wall. This wall as an element on an intimate scale, allows for the threshold from inside to outside to be blurred, making the interior easily accessible. Furthermore, this wall alludes to texture, particularly that of woven fabric. Selected bricks are angled and they seem as if they pivot, sitting lightly within the larger wall. This gives the impression of lightness, in contrast with the heavy quality of structural masonry walls. The nature of the exposed faces of the bricks is in harmony with the idea of a woven fabric that is raw and unfinished or unaltered, losing its original qualities.

Figure 5.27: Dude Cigar Bar brick wall detail (Studiomake, 2011).

5.5 CONTEMPLATING THE VOID

Interventions in the Guggenheim Museum
Conceptual Proposals
New York City, NY
February to April 2010

250 Artists, architects and designers were invited to do proposals for reimagining the atrium void within the Guggenheim.

5.5.1 ART TRAP by MASS STUDIES

The proposal by Mass Studies for the Guggenheim void was a reaction to the traditional movement within a museum space, where congestion usually overpowers the movement through the museum. Furthermore, the void (atrium) was treated as an iconic element in the building.

"Art trap" aimed to make the experience of art a more intimate one and at the same time, allow the Guggenheim itself to be seen as an icon of its time.

The ramp and the void are separated by a textile membrane that allows people to become a part of the atrium for two different experiences- the circulation and the atrium as artwork. Openings in the atrium wall force people to pause and look out onto it.

The people become the exhibition in the wall, hence, a part of the architecture.

Finally, the fact that spectators climb into a membrane gives the idea that the membrane is dressing them (Designboom, 2010).

Figure 5.29: Section through Guggenheim void and ramp (Designboom, 2010)..

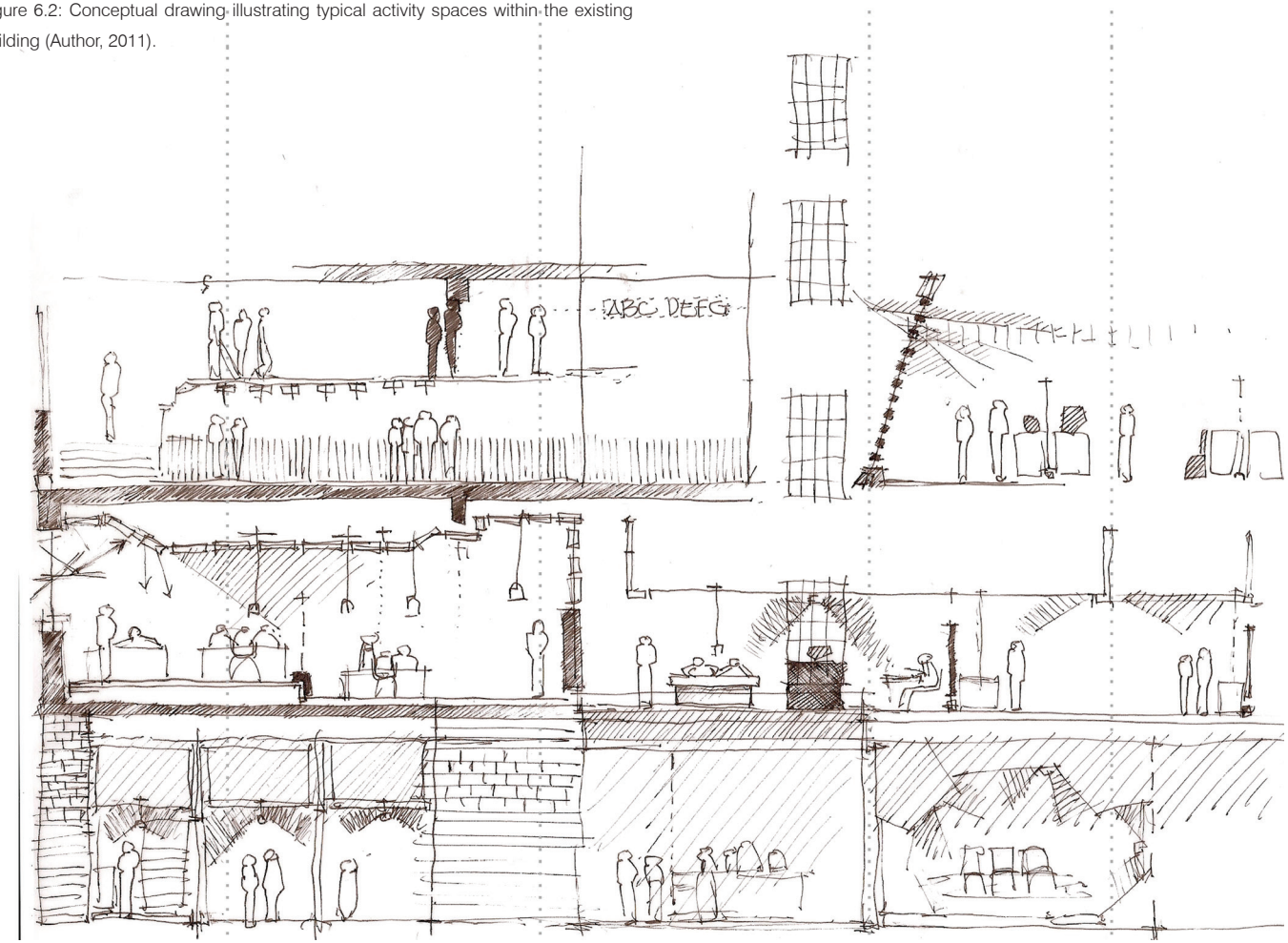
Figure 5.30: Interaction in atrium (Designboom, 2010).

6 CONCEPT AND DESIGN DEVELOPMENT

6.1 APPROACH AND TECTONIC INVESTIGATIONS

Figure 6.1: Conceptual drawing illustrating structural and theoretical approach to existing building (Author, 2011).

Figure 6.2: Conceptual drawing illustrating typical activity spaces within the existing building (Author, 2011).

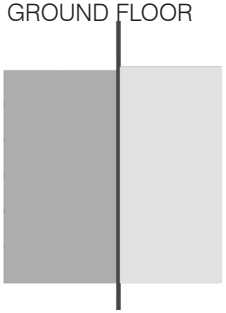


... a degree of partial demolition frequently played a critical part in development strategies, generating additional options for adaptive reuse.

(Kincaid, 2002: 55)

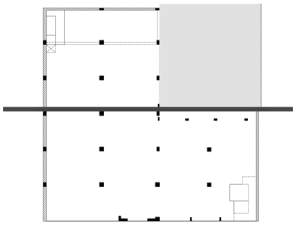
Deductions from case study: Gerard Street Telephone Exchange

GROUND FLOOR



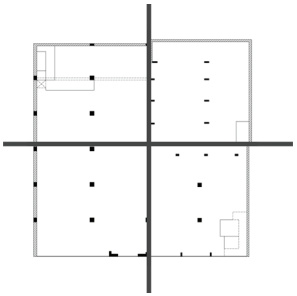
Division of north and south according to column spacing

FIRST FLOOR



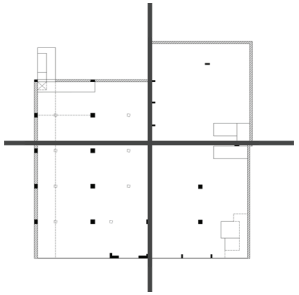
Identified sunken quarter on 1st floor

SECOND FLOOR

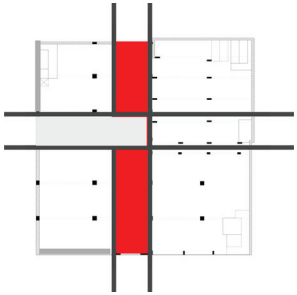


New grid formed: division in terms of programme

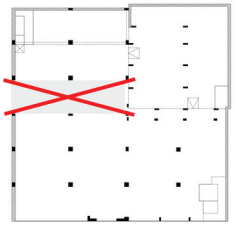
THIRD FLOOR



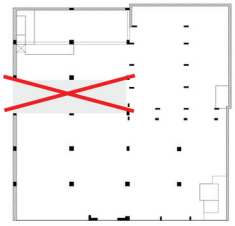
Possible programmatic quadrants identified

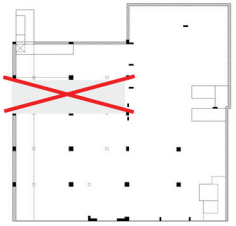


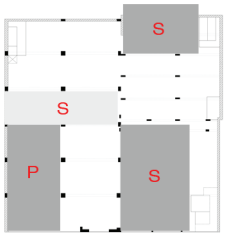
Proportions retained (west = north)

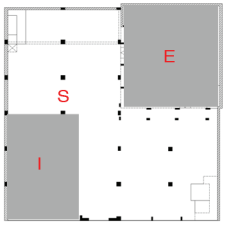


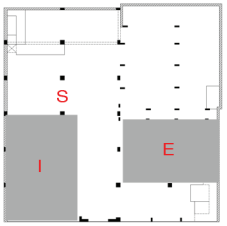
Structural intervention location

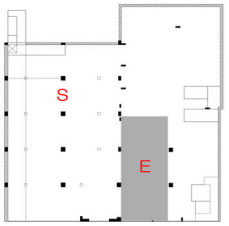












Zoning in terms of programme:

6.1.2 INTERVENTION APPROACH

It was decided to approach the structural intervention in a way that corresponds with the building envelope, in terms of orientation, heritage and functional appropriateness.

The existing main facade posed opportunity in terms of utilizing the neglected northern facade in order to allow for a structural intervention. Poor natural lighting in the building resulted in the introduction of an atrium, an insertion from the northern facade, that opens up the building in the same way the western street-facing facade is articulated with the vertical "fin", positioned meticulously at the same location, retaining the same proportions on the northern facade.

The atrium is placed here, based on the existing column grid, as well as being an aesthetic decision, allowing the northern facade to become identifiable as a prominent one.

The main circulation is based in and around the atrium core, as well as the appropriate activities within the building: education, innovation, showcasing and propagation elements and areas, that will allow the concept of craft to be strengthened.

The east-west and north-south division plays an important role in the articulation of these spaces, which will allow the user of the crafts centre to be oriented as he/ she moves up and through the building. This will be done by means of branding and careful detailing of the new circulation core.

Figure 6.3 (left): Approach to structural intervention (Author, 2011).

The approach to intervention is executed in terms of Fred Scott's guidelines on altering an existing building:

1. The first step is stripping back, where the author gained an understanding of the host building (Scott, 2008: 108). The orientation and nature of the building in terms of interior and exterior, allowed for the implementation of an atrium to be established.

2. The second stage involved the process of identifying problems in the building (light, ventilation) as well as responding to them. This entails "making good" (Scott, 2008: 108).

3. Third, enabling the intervention, by allowing structural or other elements that would have prevented the building from functioning optimally, to be removed (Scott, 2008: 108).

4. Finally, the actual new work commences, in this case, the guidelines and procedures will make way for a crafts centre that allows for ample light penetration and new circulation.

E = EDUCATE

I = INNOVATE

S = SHOWCASE

P = PROPAGATE

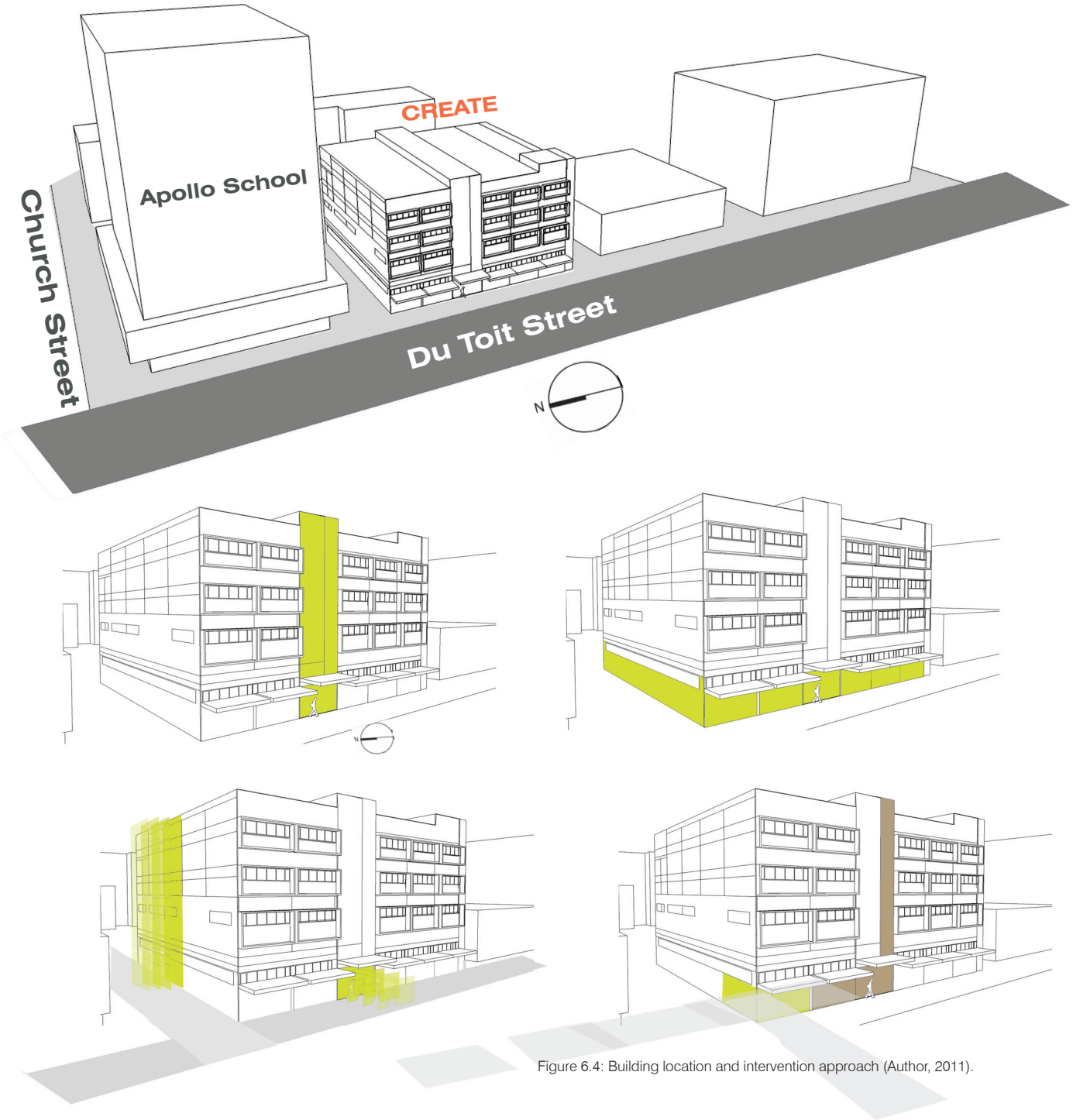


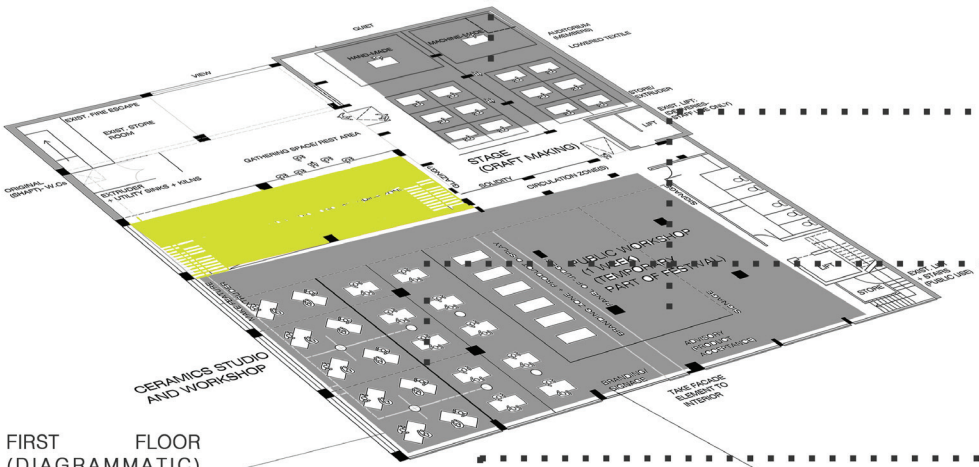
Figure 6.4: Building location and intervention approach (Author, 2011).

The diagrams on the left (see Figure 6.4) illustrate the spatial approach to the building, relative to its context. Du Toit Street runs past the western facade and draws in pedestrians from Church Street. Within the previous framework (see Figure 2.3), the block has become a pedestrian-friendly space, aligned with trees and most areas between buildings paved.

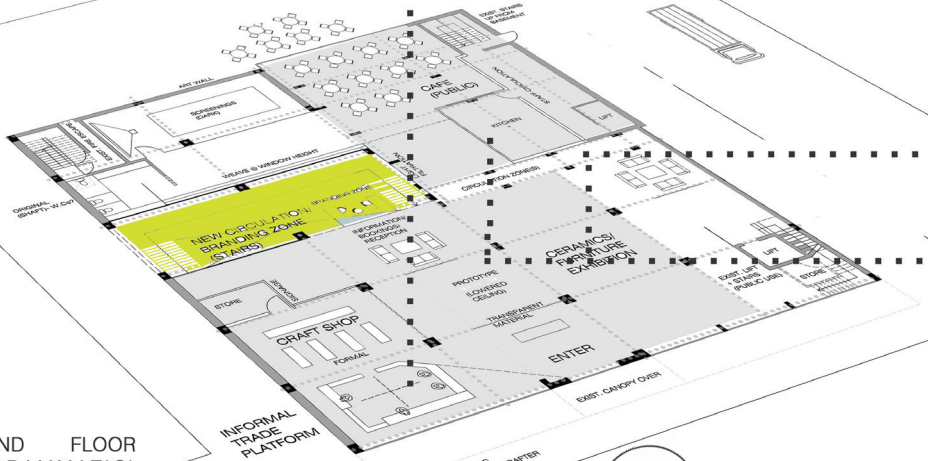
The most effective areas of the building are those that front Du Toit Street (west), the northern facade (opposite the Apollo School's circulation core) and the eastern facade (fronting the pedestrian-only paved areas).

It is decided to open up the building from the east and west in order to facilitate movement from the quieter pedestrianised zones and the busy streetscape. The most effective corner to introduce this threshold space is the north-west corner, retaining the upper levels but structurally manipulating ground floor level, as the ground floor has no visual impact on the pedestrian in terms of the modern aesthetics, unlike the other levels.

SKETCH PLAN DEVELOPMENT



FIRST FLOOR (DIAGRAMMATIC)



GROUND FLOOR (DIAGRAMMATIC)

AUDITORIUM FOR CRAFT MAKING SEMINARS (MEMBERS)

PUBLIC WORKSHOP (PART OF EVENT/ FESTIVAL)

CERAMIC WORKSHOPS (PERMANENT)

TENANT MANAGEMENT

INFORMAL CRAFT PLATFORM (INDIVIDUAL PRODUCER IS BRANDED / ADVERTISED HERE FOR START-UP BUSINESS)

CRAFT/ DESIGN EXHIBITIONS (FLEXIBLE)

PUBLIC ELEMENT- CAFE AND SCREENING FACILITIES (NEW PRODUCT LAUNCH, AREA CAN BE SEPARATED FROM DU TOIT STREET ENTRANCE FOR FUNCTIONS)

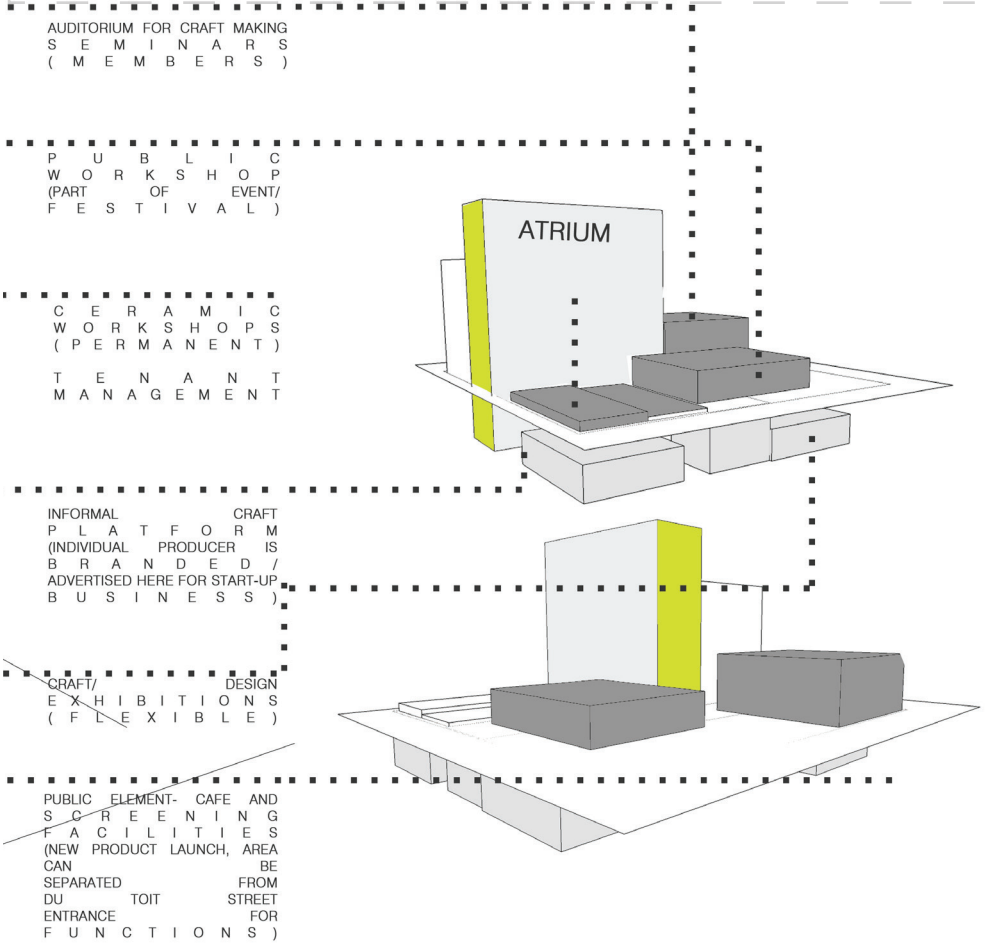


Figure 6.5 (opposite and above): Conceptual exploration of atrium concept and programme (Author, 2011).

6.2 CLIENT REQUIREMENTS

6.2.1 GROUND FLOOR REQUIREMENTS

This summary aims at framework principles of assembling, integrating, opening up, inviting and increasing the volume of people currently active in the area, in order to optimise the site use.

A throroughfare is introduced acting as an interactive walkway, addressing pedestrian- and vehicular movement on the eastern and western edges of the building respectively.

Visitors and members of the facility are able to enter from the pedestrian-oriented east or the vehicular-dominated west. These two entry points act as nodes that introduce people to the thoroughfare. Furthermore, the thoroughfare is flanked by areas conducive to the concept and circulation, but the atrium area is the feature element that leads individuals up into the more private spaces. This atrium is exemplary of the concept of craft.

1. **Retail** component_ craft as a way of life

2. **Exhibition** component_ showcase craft

3. **Information** component_ digital craft library (computer stations)

4. **Public leisure** component_ restaurant and patisserie for on-the-move visitors

5. **Public** secondary component_ ablution facilities for users

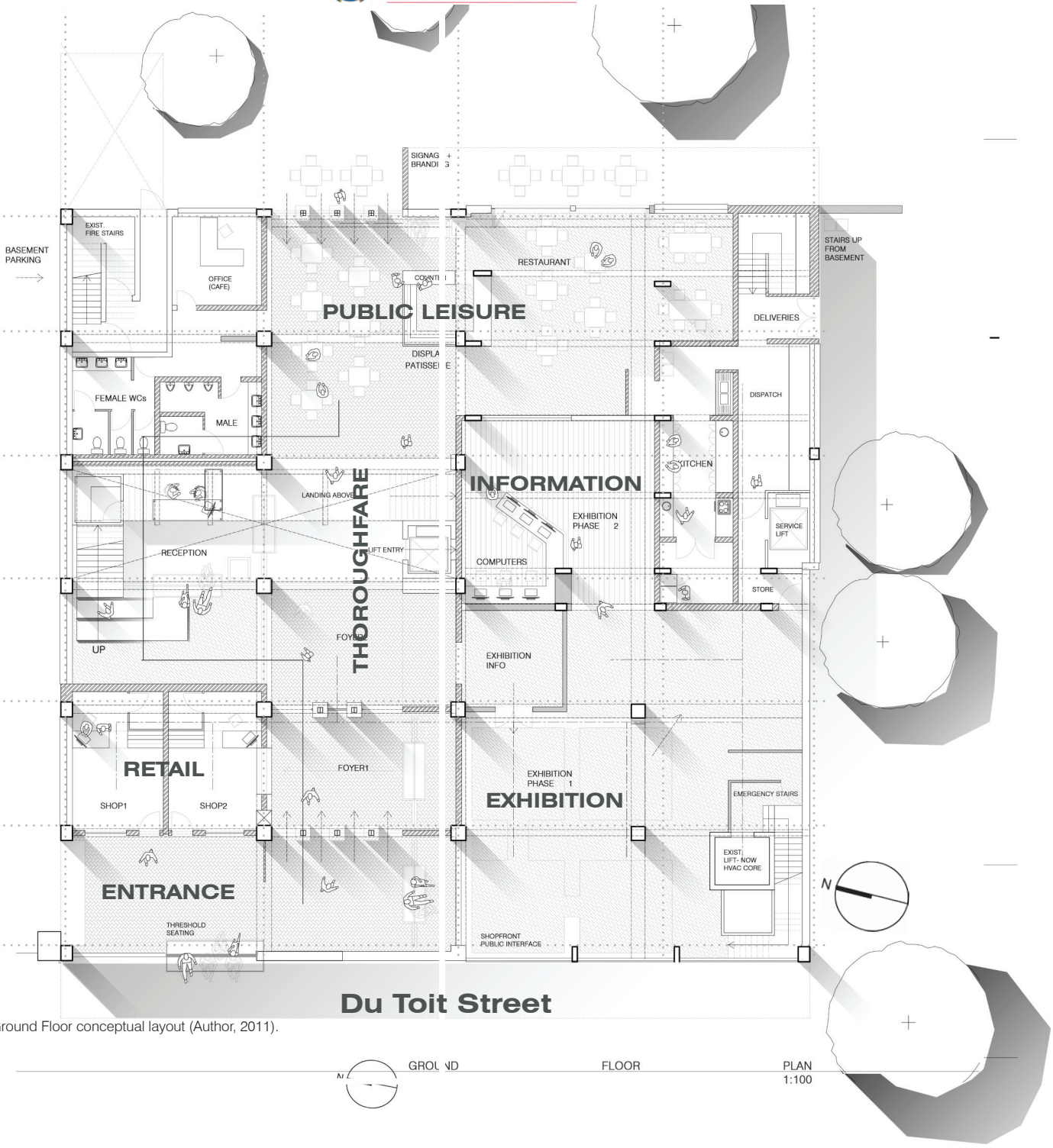


Figure 6.6: Ground Floor conceptual layout (Author, 2011).

6.2.2 FIRST FLOOR REQUIREMENTS

Aims at public and employee interaction and collaboration.

The introduction of the atrium, serves as the new circulation element in the building, allowing light to enter into deeper areas of the building. Furthermore, it serves as a branding element, where the identity of the design/ craft group is displayed by means of signage and materiality. The tenants could hire out this floor as an independent business, where the use of exhibition space, flexible workshops and design/ crafter studios are given. The public leisure facilities on ground floor level will be used by these employees.

Furthermore, members enlisted in the public lectures/ craft making classes will be able to view production processes and take part in them, together with the designers and craftsmen.

The design approach here is craft innovation.

1. **Exhibition** component_ atrium as a means to showcase craft (staircase design and exhibition nooks)

2. **Workshop** component_ where innovation takes place- the new tenant is provided with a wet core, storage, work surfaces and a back-of-house/ raw material delivery area for its designers and crafters

3. **Information** component_ process-driven area for public to view that which is taking place in the workshops

4. **Public** component_ members enrolled in craft/ design classes

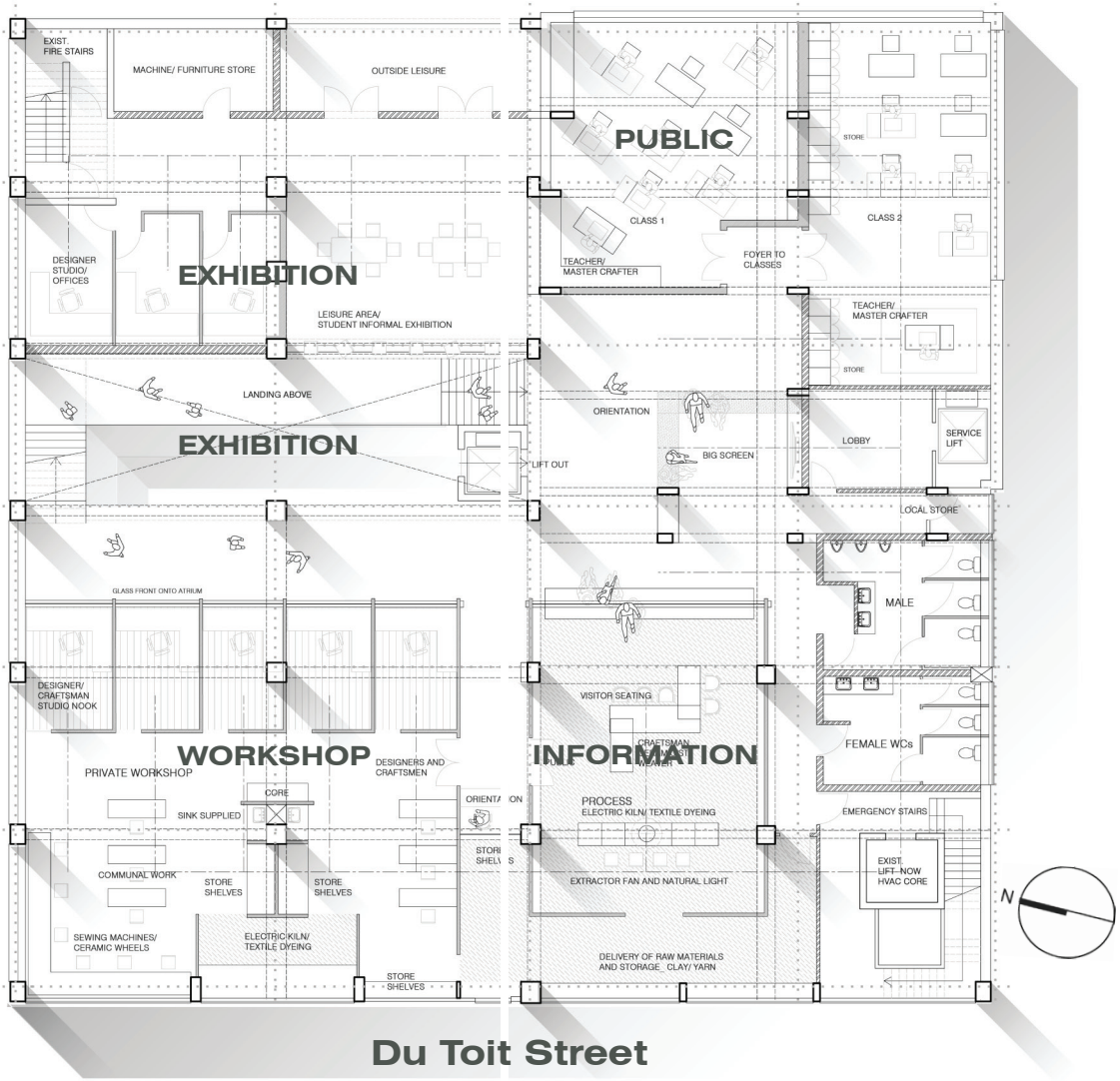


Figure 6.7: First Floor conceptual layout (Author, 2011).

FIRST FLOOR PLAN
1:100

6.2.3 2nd AND 3rd FLOOR REQUIREMENTS

Aims at encouraging member education and provides facilities for tenant management.

The top two floors are independent mostly in terms of public involvement. The public can move through these spaces freely, but only members are allowed to use the facilities, which includes a craft/ design library..

The design approach here is craft education.

1. **Education** components_ craft/ design library + auditorium for lectures upon invitation (D.A.C and private institutions)

2. **Workshop** component_ where innovation takes place- the new tenant is provided with a wet core, storage, work surfaces and a back-of-house/ raw material delivery area for its designers and crafters

3. **Leisure** component_ cafeteria provided for tenant use

4. **Exhibition** component_ multi-functional space where the tenants can hold private exhibitions, allowing the cafeteria on the floor below to be utilized in conjunction with such an event

5. **Formal** component_ administration offices and offices for new lecturers in craft and design

6. **Public** secondary component_ ablution facilities

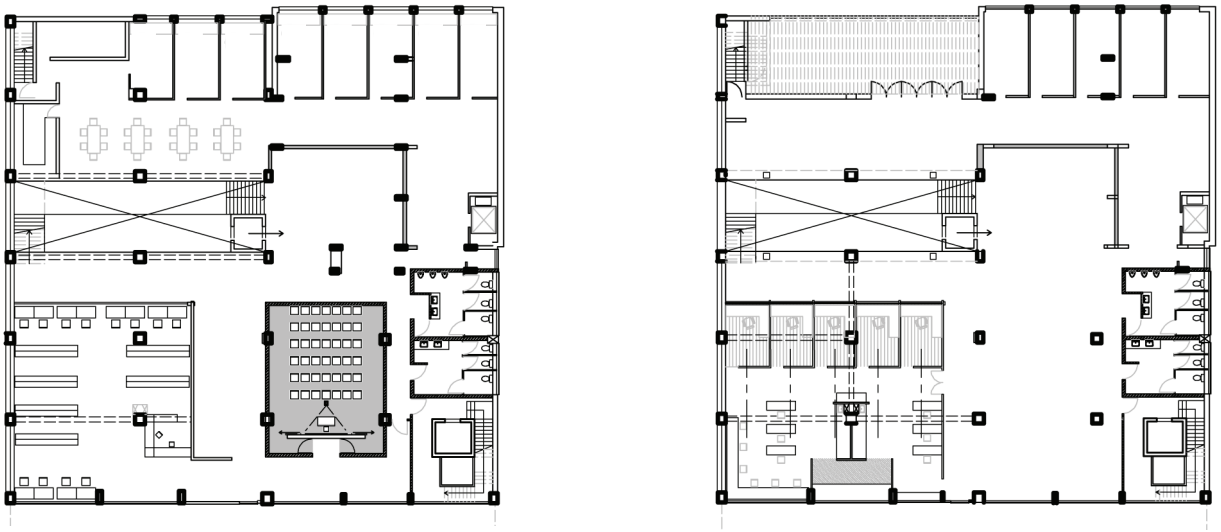


Figure 6.8: Second and Third Floor conceptual layout (Author, 2011).

6.3 CONCEPTUAL APPROACH TO BUILT FABRIC AND TECTONICS

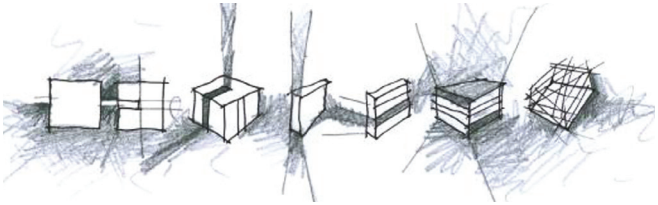
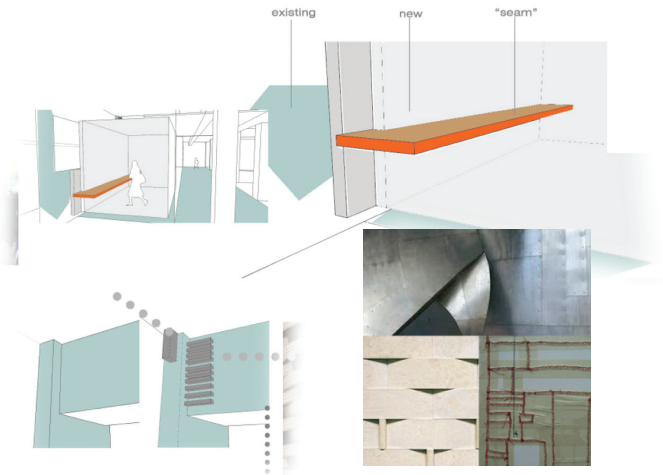


Figure 6.9: Concept diagram illustrating intervention approach (Author, 2011).



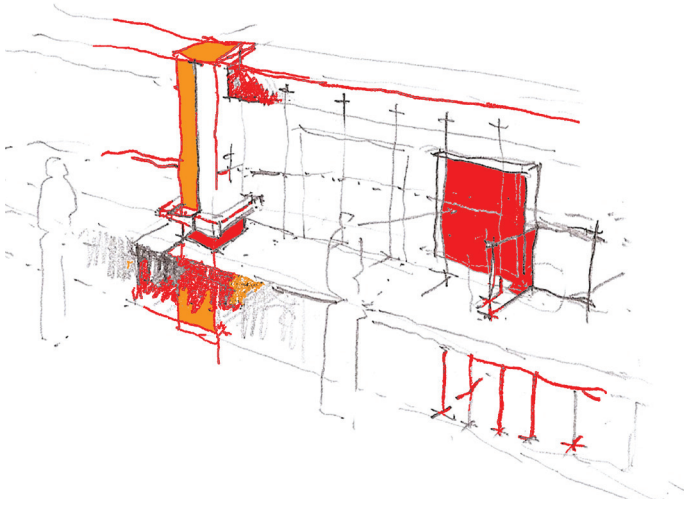
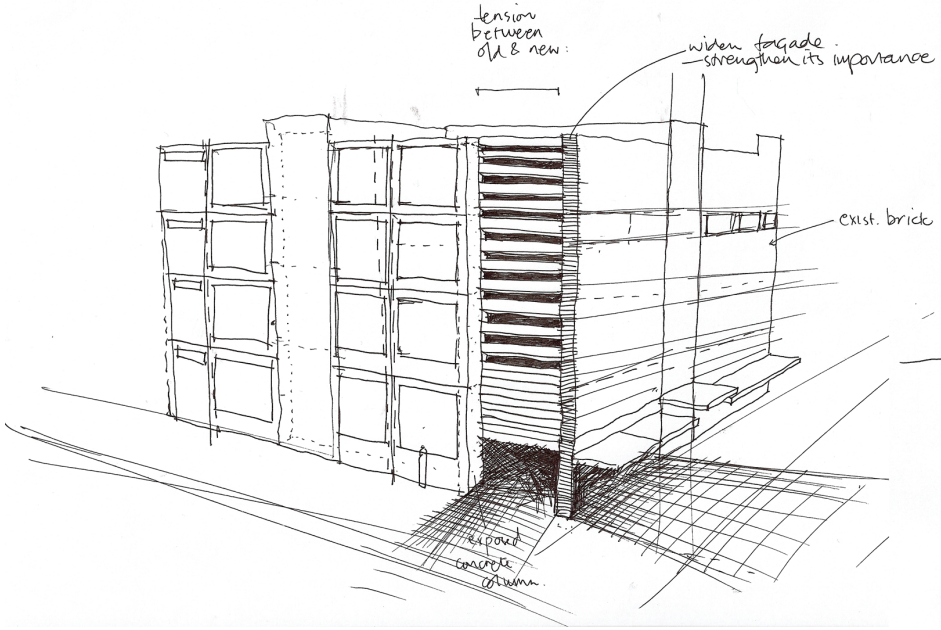
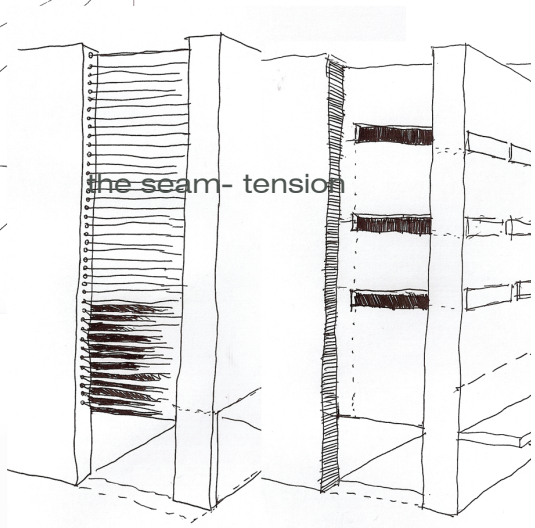
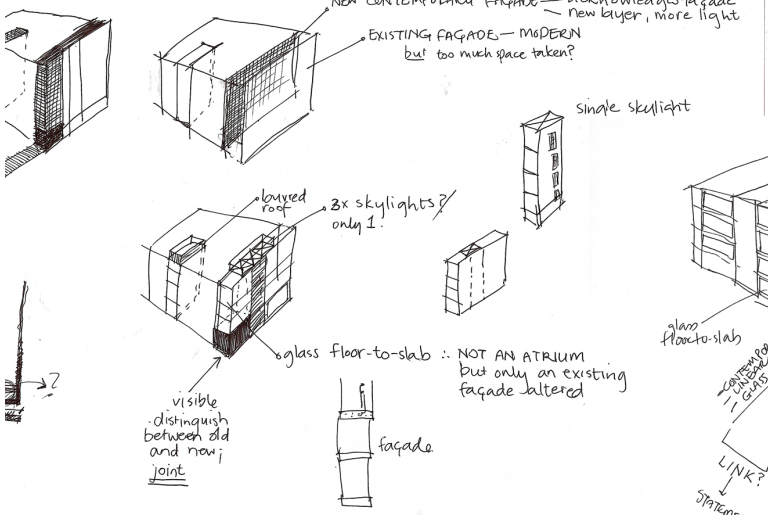


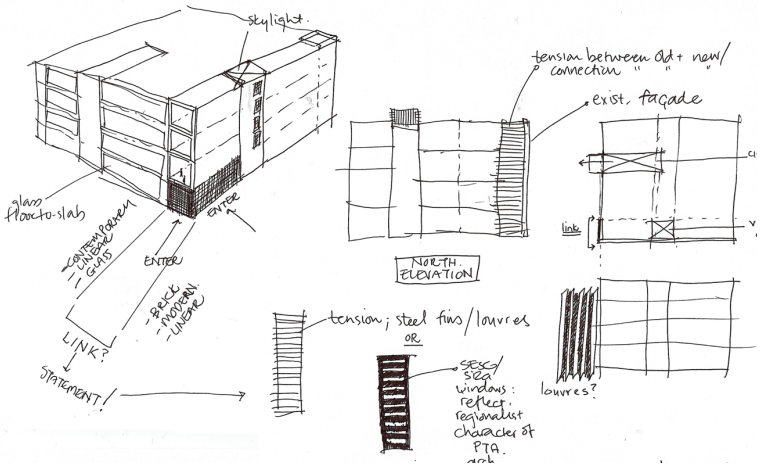
Figure 6.10 (above and opposite): Concept exploration diagrams (Author, 2011).





taking out and putting back





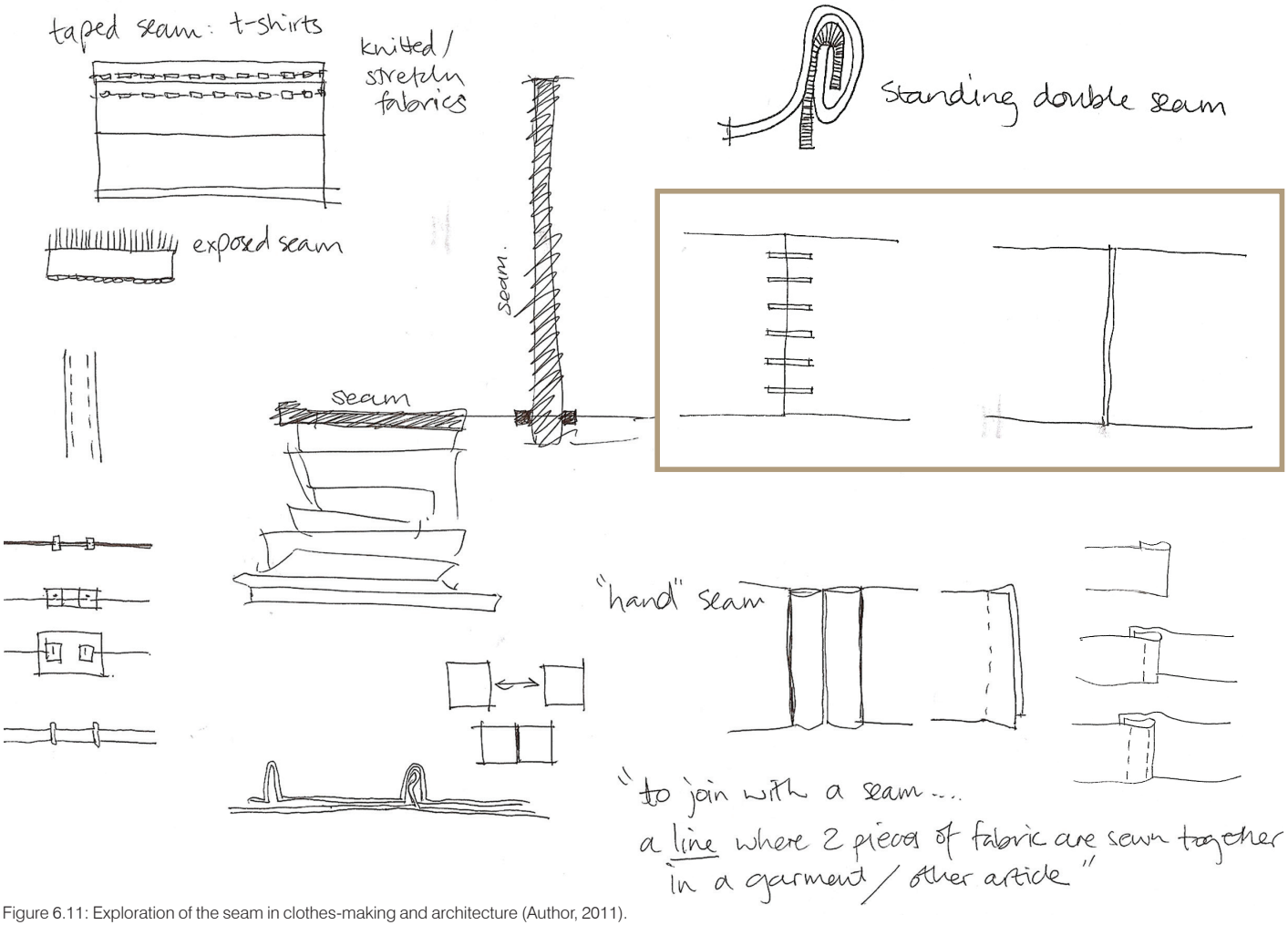
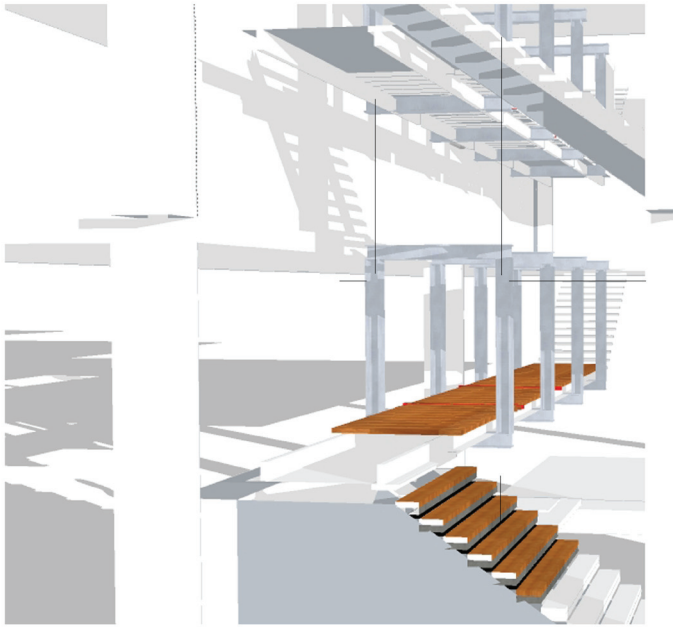
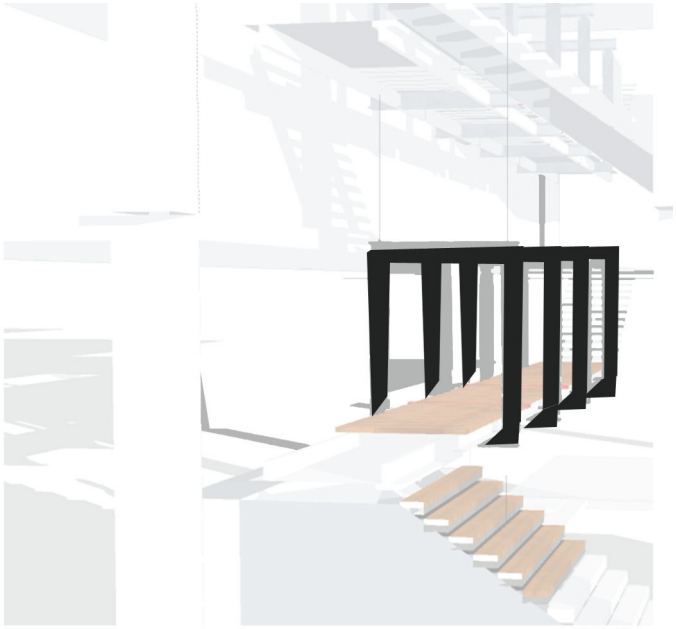


Figure 6.11: Exploration of the seam in clothes-making and architecture (Author, 2011).

Figure 6.12: 3D images exploring concept (Author, 2011).





The new circulation core introduced into the building is representative of the idea of adding and subtracting, as well as being a representation of the tectonic standing the author wishes to take. The conceptual idea of the seam as design generator is visible in the way the atrium connects the ground floor to the upper floors; the way the bridge is articulated within this new space; and how the construction elements and materiality of the circulation element is showcased.

The author looked at different elements concerning the seam and arrived at the strategy of using it as the means where two elements come together, irrespective of their materiality.

The bridge appears to be sliding effortlessly into the hanging frames, suspended by means of cables. This alludes to the idea of making as well as to the physical manifestation of craft in the sense of connections and materiality. The cables suggest a lightweight structure, in contrast with the heavy nature of the bridge's composition of steel and timber. Furthermore, a transition is noted within the structure when the user moves across the bridge: the steel frames enveloping the walkway, supposes enclosure at intervals, allowing the user to feel secure when moving. The juxtaposition of light and heavy suggests tension in the seams of the building, where deeper, darker areas dissolve in this lit volume.

6.4 DESIGN STRATEGIES

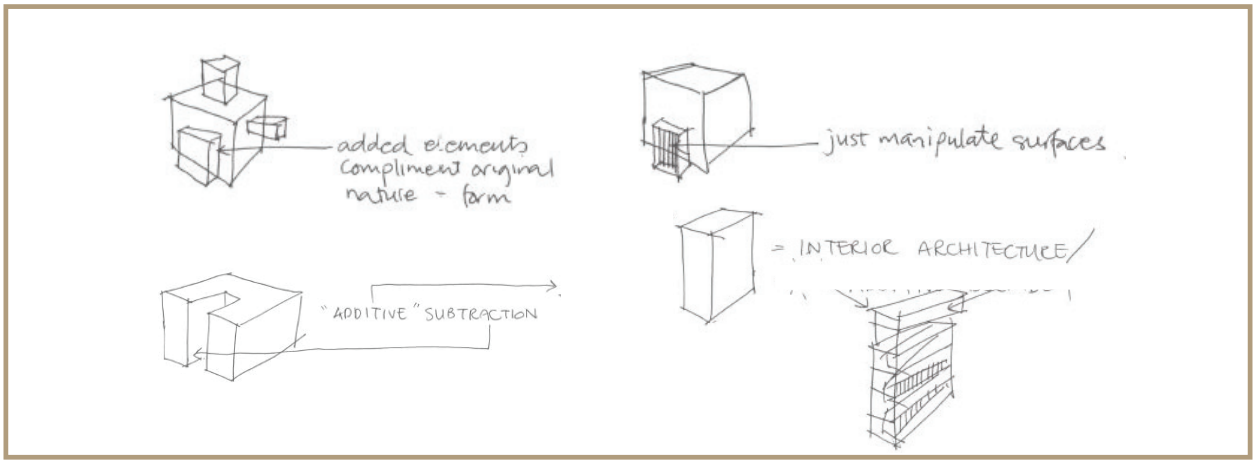


Figure 6.13: Design exploration of concept: subtracting, adding and the seam (Author, 2011).

Various design strategies were considered in the planning and aesthetic decisions in approaching the intervention. Francis D.K. Ching (2007) refers to several strategies relating to form and space, looking at how columns are treated in particular (Ching, 2007: 122). Deductions made were that column placements can determine spatial hierarchies, surface articulation of walls when near a column, and when a column is embedded in a wall. He also deduced that volumetric experiences can be manipulated by column arrangements, when they are freestanding or part of another structural element (Ching, 2007: 127). The author embedded most columns in walls as the grid allowed for it spatially; and in terms of tectonics, the author wanted to emphasise surfaces and in doing so, enhance planes by means of structural elements as well as surface treatments like cladding.

The conceptual approach of taking a slice out of the building and introducing a new space into the building (subtracting and adding), works in conjunction with the treatment of columns as elements slicing into the walls, only being partly exposed. The author used Ching's illustrations of column placement within a building as a guideline in approaching the grid structure and subsequent "filling in" of the programmatic entities (see Figure 6.14).

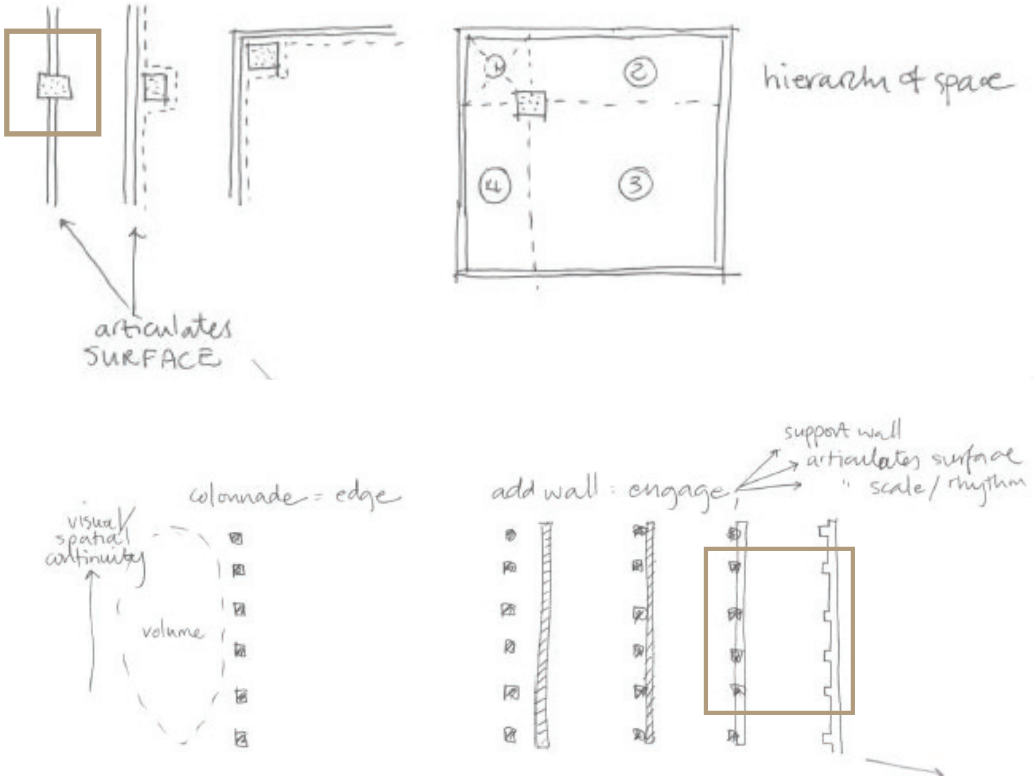
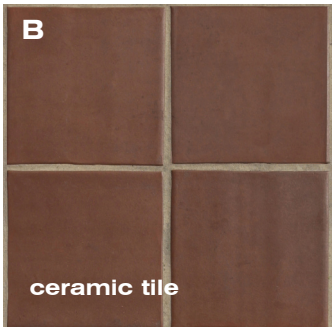
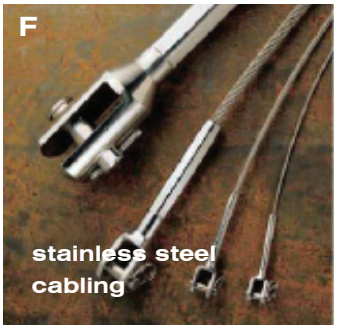


Figure 6.14: Ching's diagrammatic investigations into columns in space, redrawn by author (Ching, 2007: 122-127).

7 TECHNICAL INVESTIGATION





The ground floor and first floor are focused on for the technical investigation and technical final resolution. The prominent spaces include: the entrance threshold, thoroughfare, staircase and bridge, exhibition space and workshop space.

Material choices are based on: durability; relationship to concept of craft or craftsmanship; regional qualities and availability.

7.1 MATERIAL AND COLOUR PALETTE

A. concrete pavers to be used on the exterior at the main entrance area in order to articulate transition from the pavement into the building

B. ceramic tile to be used as main flooring material in thoroughfare, used in combination with pavers to emphasise entrance foyer as transition space

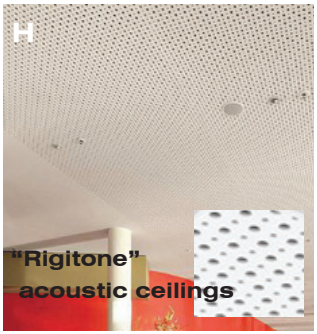
C. hard-baked stockbrick to be used as main exposed surface in thoroughfare

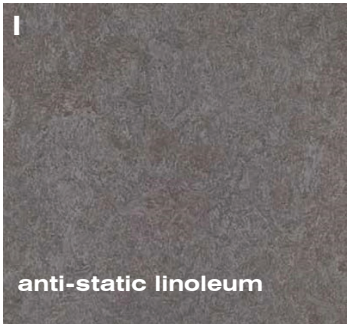
D. timber slats to be used for the stairs and landing in the atrium as well as in the exhibition nooks next to the vertical circulation

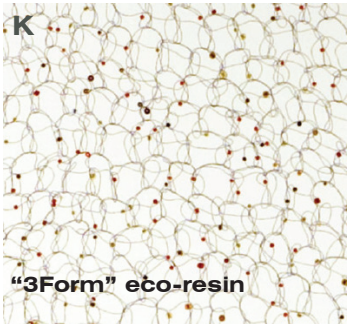
E. to be used as part of the new aesthetic on the main facade, reacting to the deterioration of the existing windows

F. structural cabling to be used in new vertical circulation as fixing methods of frame to stair landing

Figure 7.1 (left and opposite): Material palette (Author, 2011).







G. crafted energy-saving light fittings (Animal Farm) as ambient lighting, to be used in public thoroughfare

H. acoustic ceiling to be used in workshop spaces

I. flooring to be used in workshops

J. stainless steel plate: signage and staircase

K. translucent panels to be used in exhibition spaces to articulate and emphasise the product on display

L. for acoustic- and textural purposes, to be used in exhibition space

M. chemically-treated screed

public circulation

member circulation

fire escapes

service lift

main lift

7.2 BUILDING ELEMENTS

7.2.1 CIRCULATION AND SERVICES

The main circulation routes through the ground- and first floors consist mainly of the thoroughfare and the vertical circulation element (atrium).

On ground floor, the general public will have access to certain elements and members of the crafts centre, to others (see Figures 7.2).
Public persons will have a constant interaction with the ground floor retail- and leisure component, and exhibition spaces on the first floor. This use will not interfere with member- and staff use.

Exhibition spaces on the upper floors are open at all times, during working hours when classes are given. Furthermore, members consisting predominantly of students of crafts and design, will utilise the computer facilities on ground floor, take part in lectures and watch information sessions on the first floor.

An existing fire escape in the north-east corner is kept as is, with the addition of a dedicated fire escape in the south-west corner. This one was strategically decided upon, in order for people to have easy access at all times, wherever in the building. Doors open onto the stairs, which have landings of minimum 1200x1200 as per regulations.

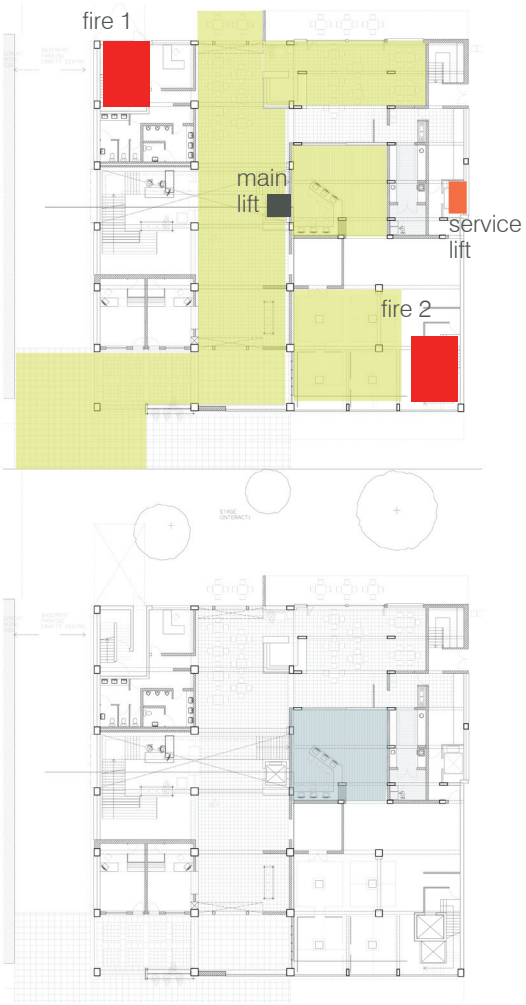
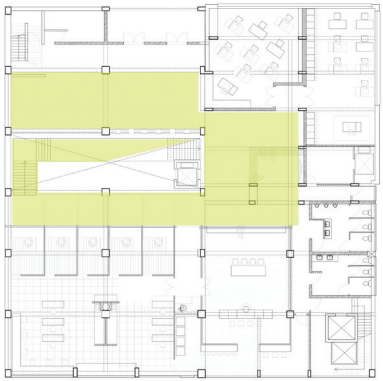
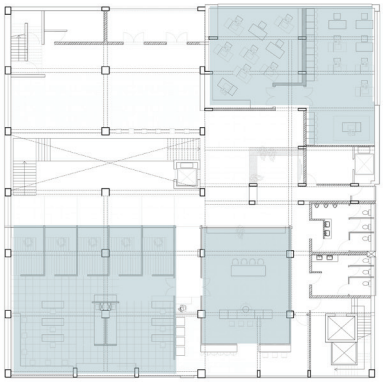


Figure 7.2: Diagrams illustrating circulation and services in building (Author, 2011).





existing lift = new HVAC central core

7.2.2 COOLING

The interior requires ventilation on all levels, public and private. The nature of the ground floor level is one that does not require mechanical ventilation in the main circulation spaces, like the above floors, as it is a public thoroughfare which has a ceiling height of 3m<. Openable doors during the day and the humidity levels in the Pretoria region means that there is no need for mechanical cooling here.

The ablution facilities, retail components and the kitchen and restaurant do, however, require cooling; the kitchen area, an extraction system in particular.

A new HVAC system is to be incorporated into where the existing lifts were. An HVAC central core is used to cool the floors, 2 separate systems for the 2 floors (ground and first; first and second) respectively. A central core was envisioned to cater for all floors, but logistically 2 will be needed to serve 2 floors, each with a plant room to be placed on the roof. Return air core is situated adjacent to supply air core.

The main duct will run from the core to the designated spaces, with smaller secondary ducts emanating from it, opening onto the designated spaces through aluminium diffusers.

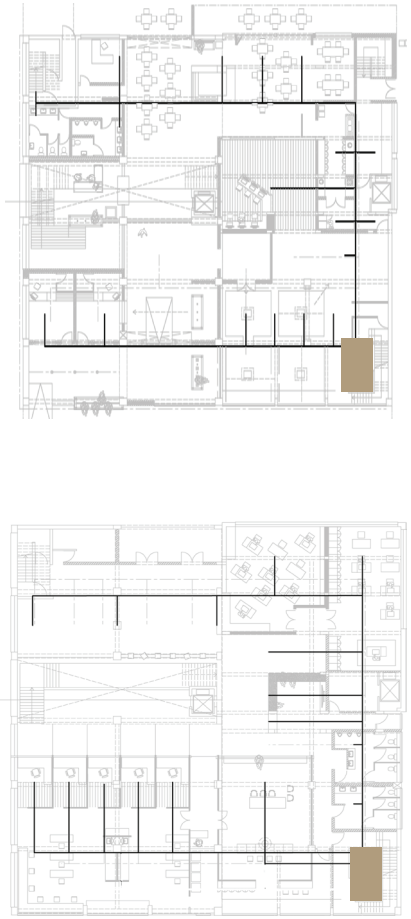


Figure 7.3: Diagrams showing HVAC system on ground- and first floor (Author, 2011).

7.2.3 LIGHTING

Natural lighting is introduced by means of the addition of the atrium, allowing the adjacent circulation spaces and exhibition spaces to be lit. Furthermore, artificial lighting is implemented in the rest of the building: public circulation spaces- locally-crafted energy-saving light fittings by Animal Farm for conceptual purposes; a series of metal halide downlights for the restaurant area; industrial light fittings for the main entrance area; halogen spotlights for the reception area and fluorescent lighting to accentuate the seams where ceilings meet columns and walls.

Figure 7.4: Lighting examples for intervention (Spazio, 2008).

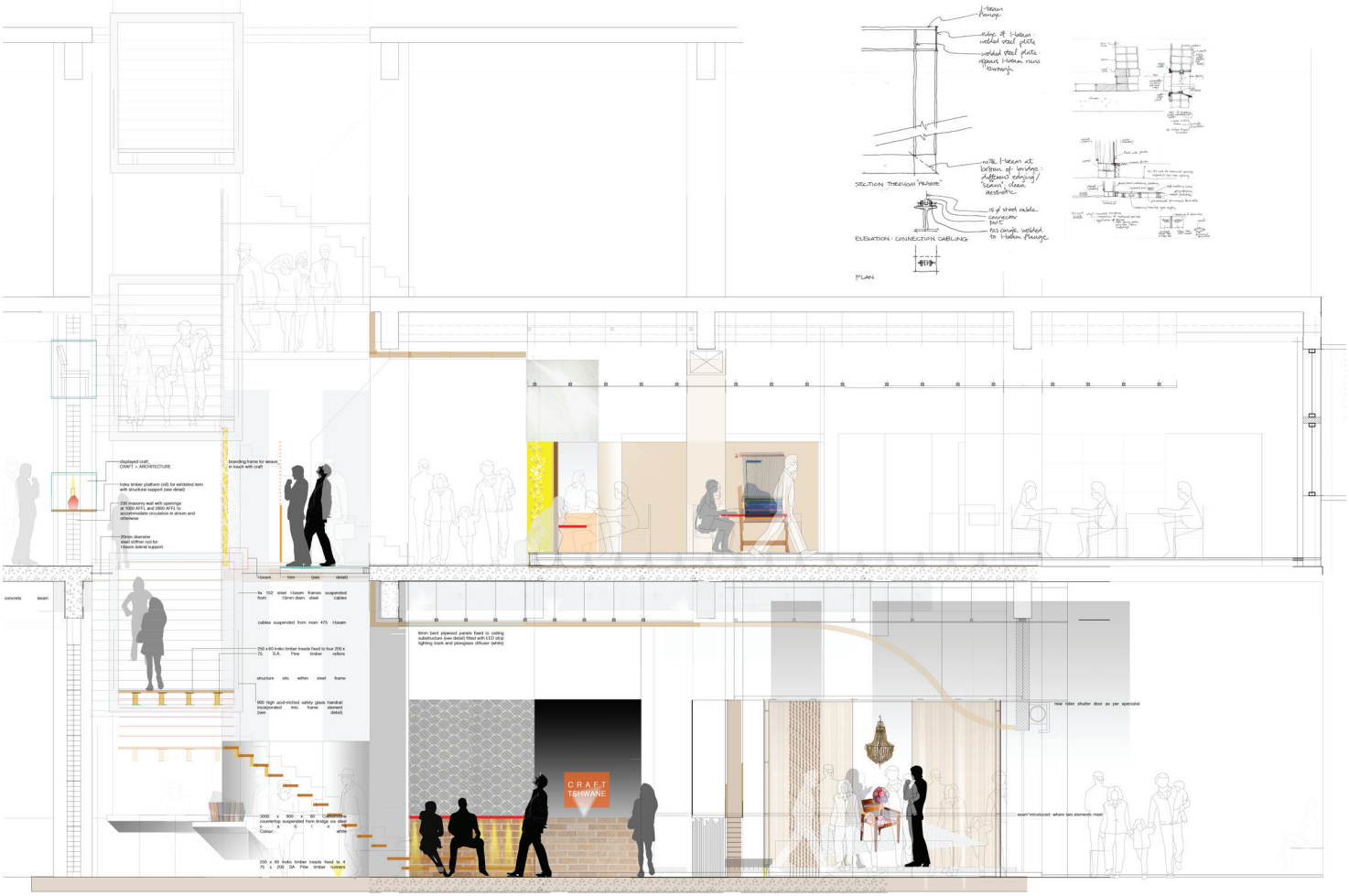


Figure 7.5: Section investigating atrium, entrance and exhibition space- not to scale (Author, 2011).

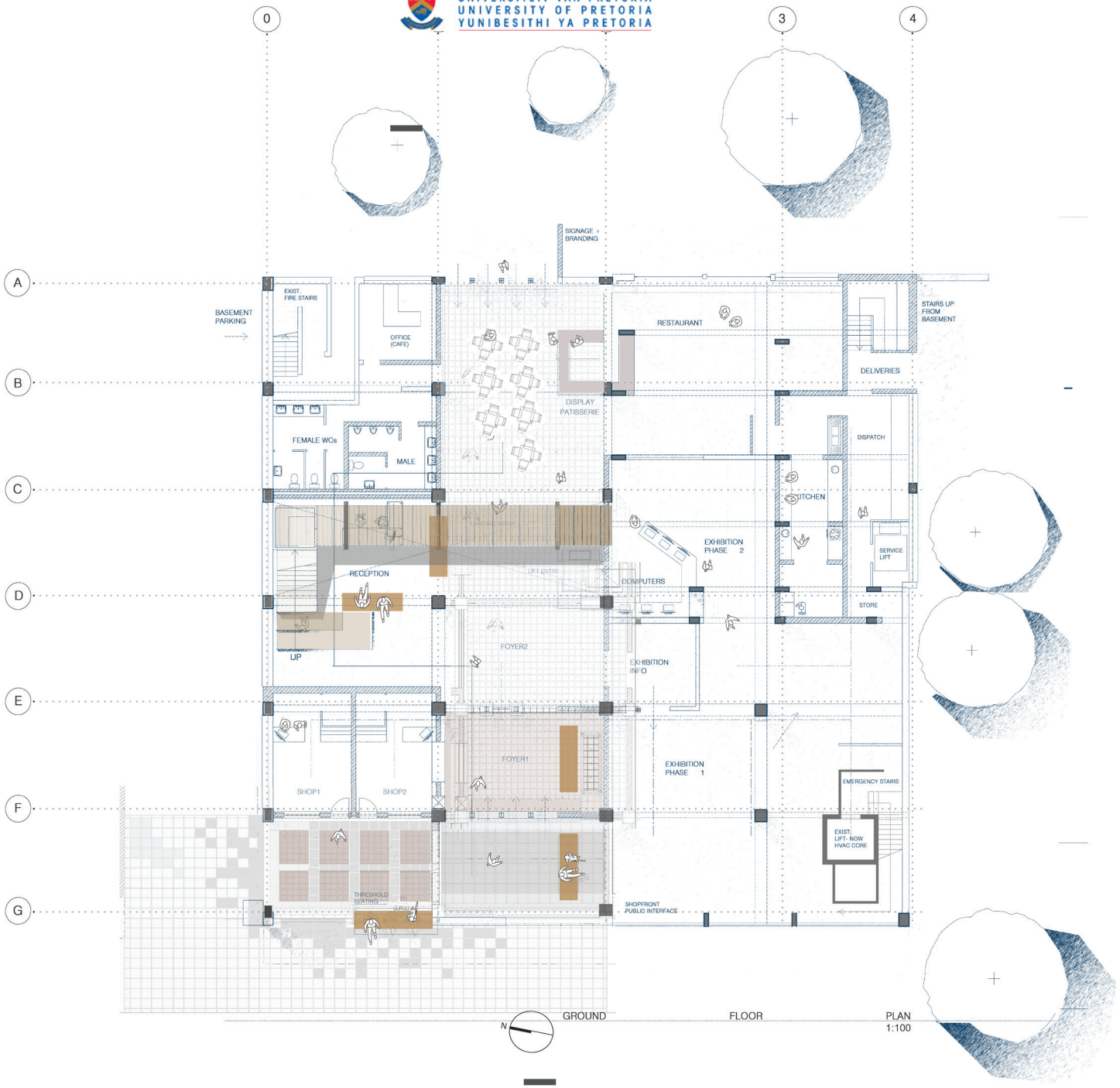


Figure 7.6: Ground Floor Plan- not to scale (Author, 2011).

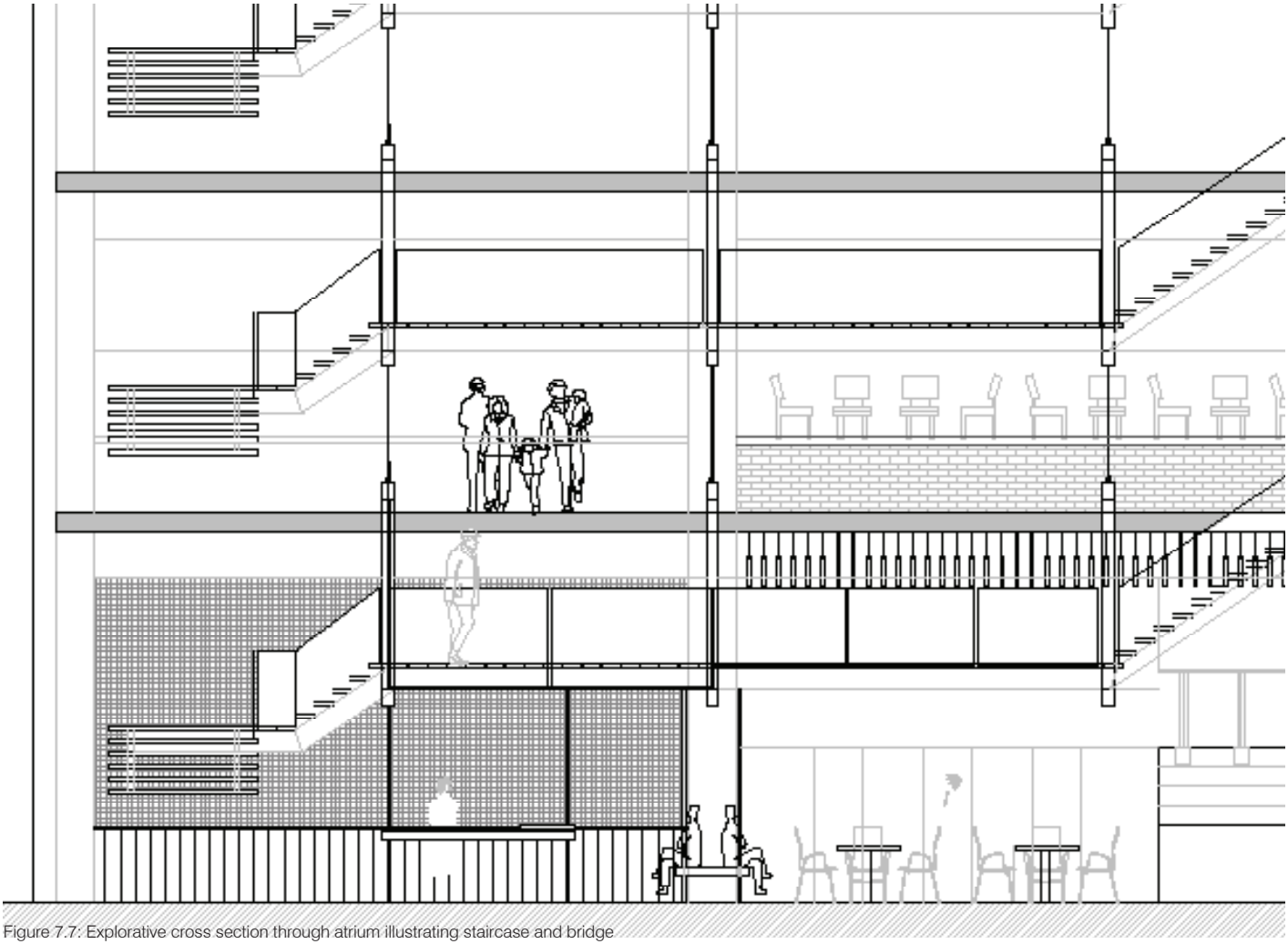


Figure 7.7: Explorative cross section through atrium illustrating staircase and bridge construction- not to scale (Author, 2011).

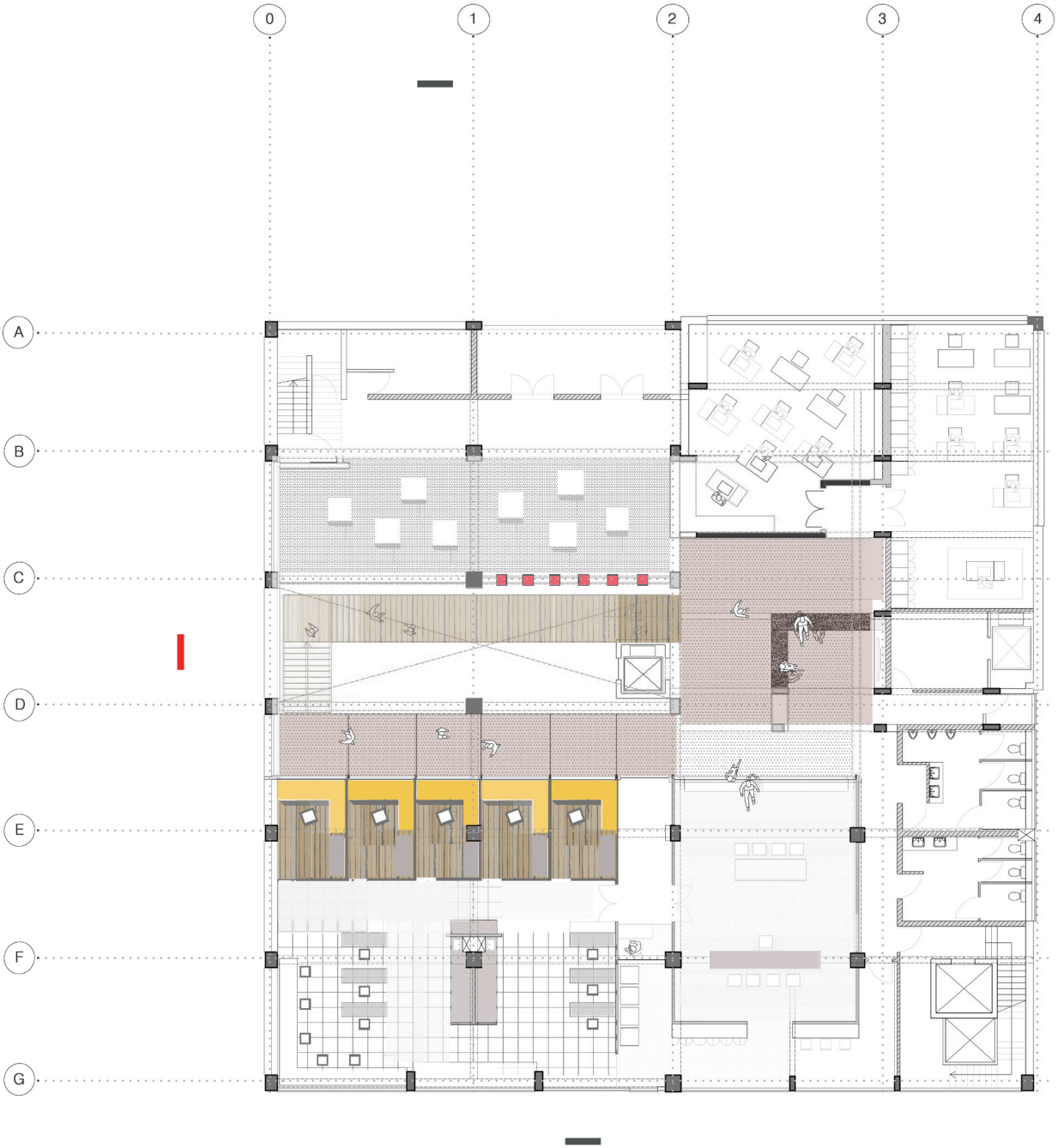
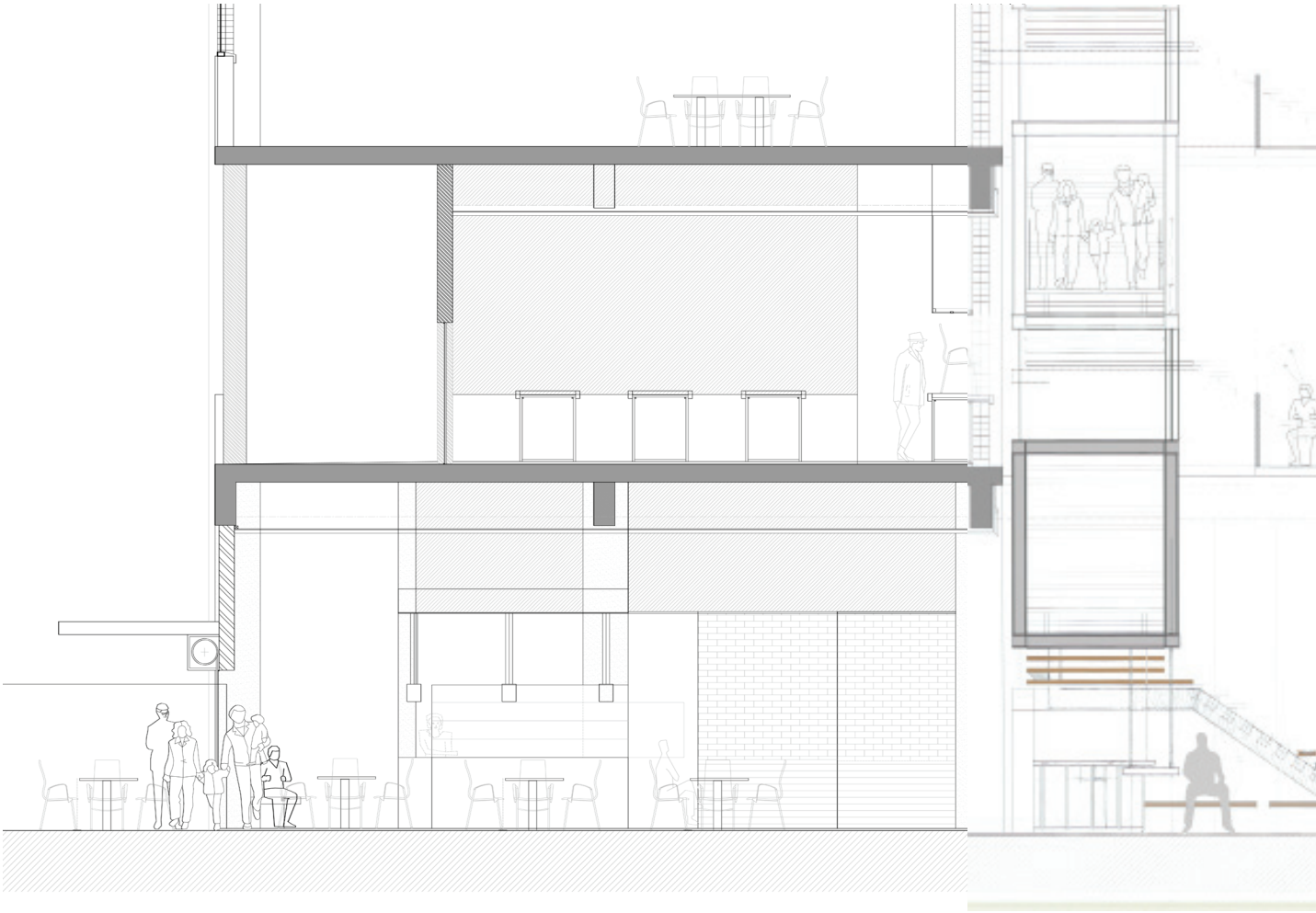


Figure 7.8: First Floor Plan indicating atrium, exhibition space and workshop- not to scale (Author, 2011).

Figure 7.9: Explorative section indicating activity spine and atrium- not to scale (Author, 2011).



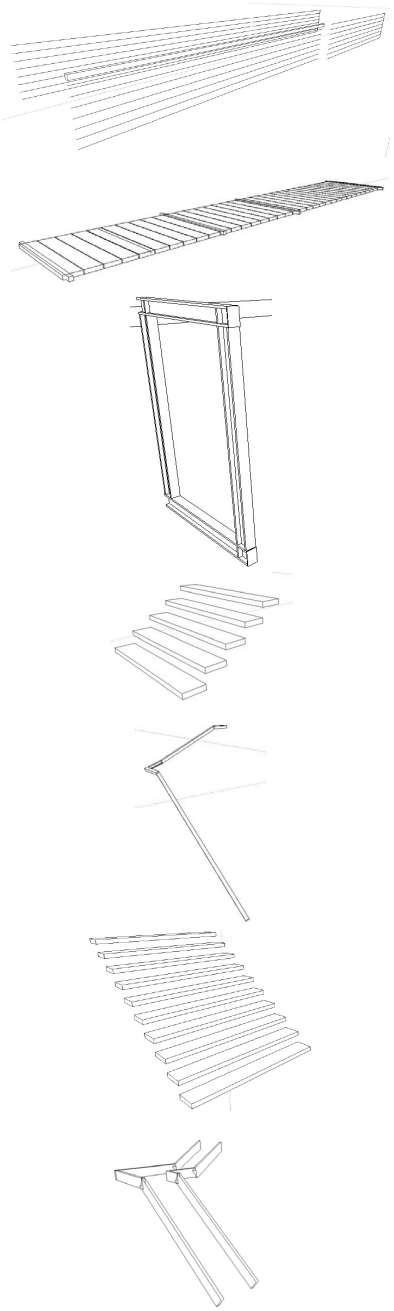


Figure 7.10: Exploded diagram of main staircase- “the seam” (Author, 2011).

7.3 DETAIL DESIGN ELEMENTS

7.3.1 STAIRCASE AND BRIDGE AS REPRESENTATIVES OF CONCEPT

1. The structure for the staircase consists of 305x165x12 steel I-beams as the supports for the treads and landing.

2. The sub-structure consists of 3 sets of “frame” elements, composed of a set of 4 I-beams each, of 203x152x12. These are the links between the supporting cables and the staircase bridge.

3. The I-beam frames are then suspended by 2 sets of 16diametre stainless steel cables, which are in turn suspended from a main I-beam resting on the atrium’s slab above.

4. The bridge’s support consists of 2 sets of 305x165x12 steel I-beams that span an approximate distance of 4m each. These carry perpendicular to them, Iroko timber slats, with a lifespan of at least 30 years, handled with a water-based treatment to negate the need for sanding it back to the old finish. Iroko is a highly durable hardwood.

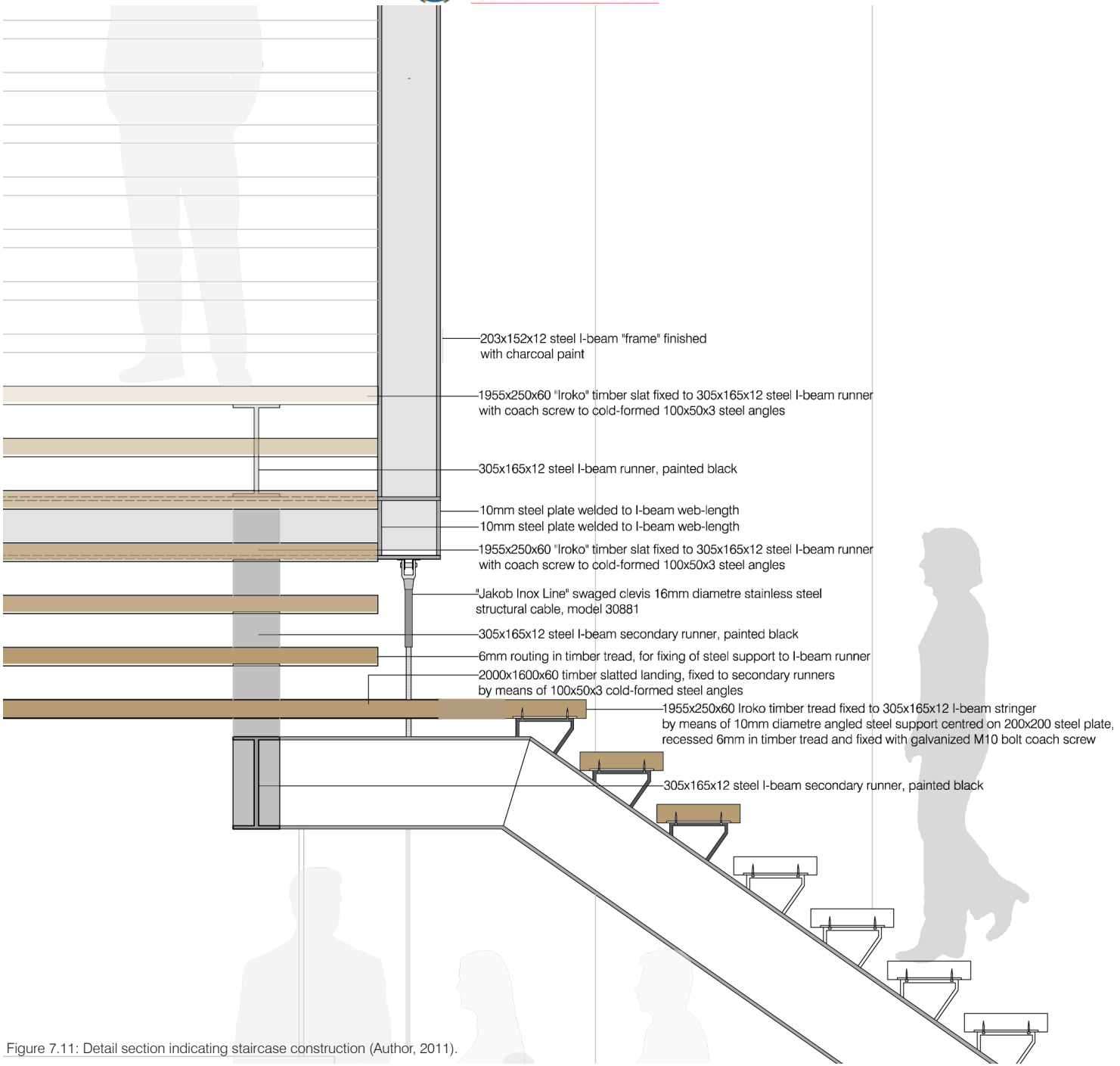


Figure 7.11: Detail section indicating staircase construction (Author, 2011).

7.3.2 APPROACH TO EXHIBITION ELEMENTS

The exhibition is initially noticed when ascending the staircase and walking across the bridge. The concept entailed: making the craft items on display an integral part of the architecture. An exposed masonry display wall is noted, followed by a timber platform, and finally an overhead bulkhead element that forms, as a whole, a lit display nook for crafted items produced in the centre. These items would reflect the companies renting in the centre.

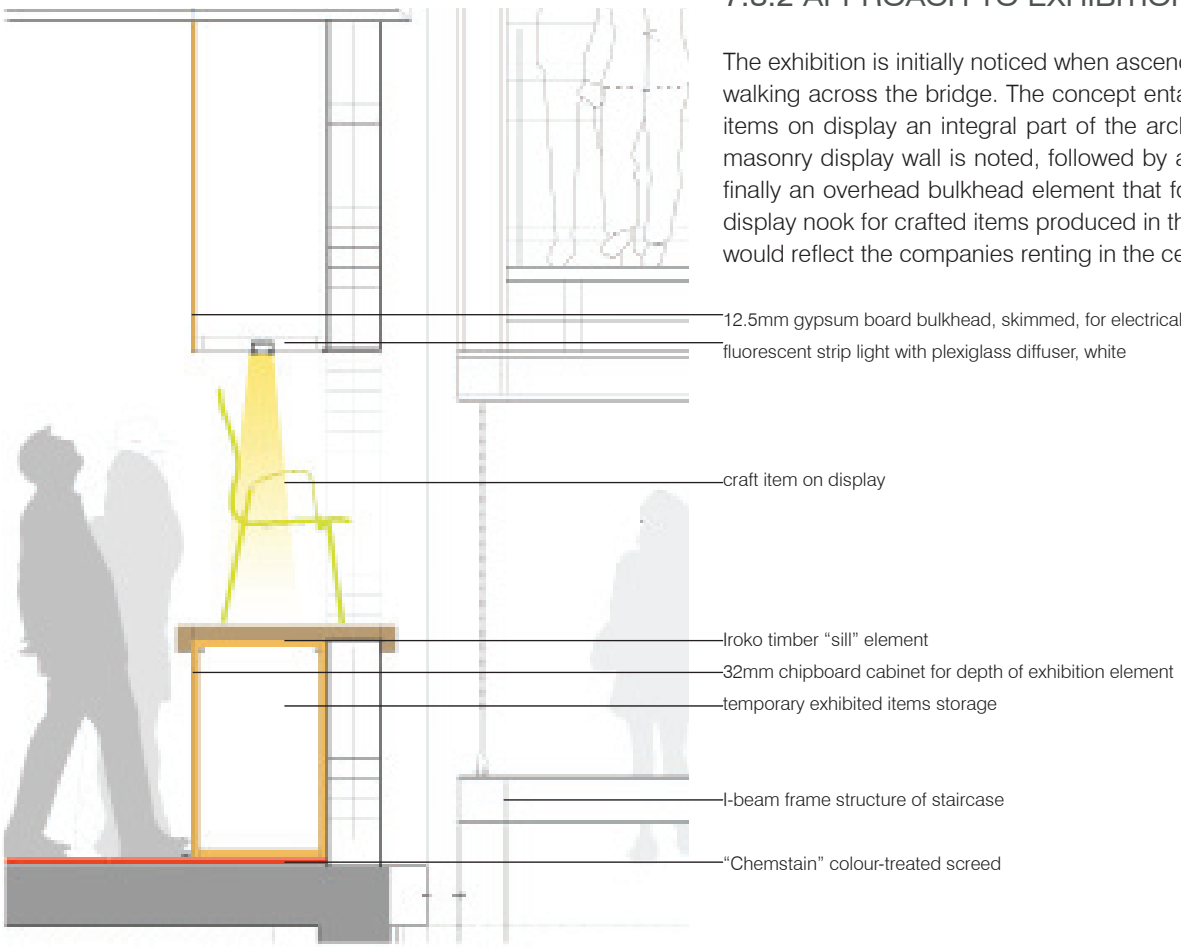
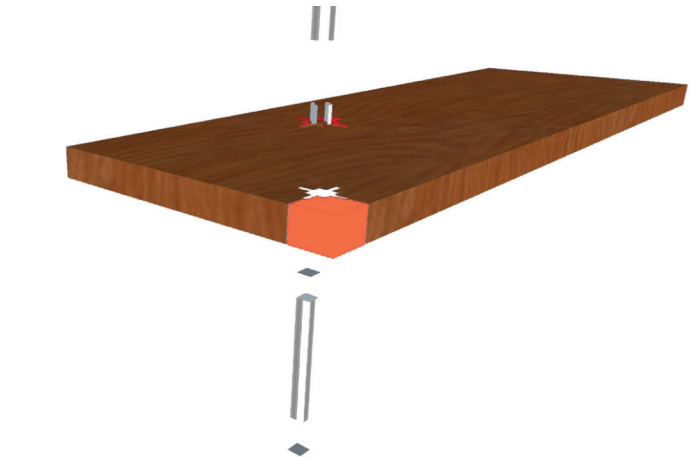
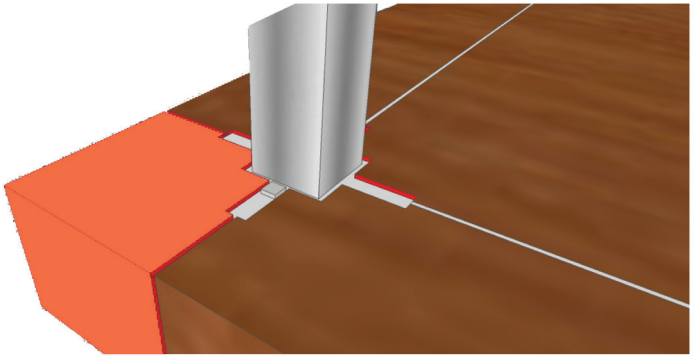


Figure 7.12: Section indicating exhibition platform principles (Author, 2011).





7.3.3 APPROACH TO PERMANENT SEATING

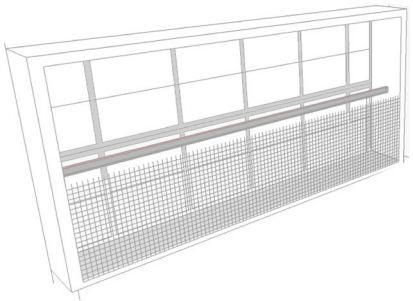
The permanent seating, visible when entering the centre, is approached in a similar way as the staircase, in terms of allowing "making" to be visible in the composition, as well as it being an attribute inherent in the construction.

CONSTRUCTION:

1. Iroko timber seat
2. metal base plate, bolted to FFL
3. 50x50x3 square hollow, fixed to base plate with steel angles and screws
4. steel plate: fixed to square hollow
5. timber seat in place
6. 100mm from corners- routing
7. 4x steel brackets positioned, screwed to timber face (countersunk wood screws)
8. 50x50x3 square hollow placed over upstands of brackets and kept in place
9. square hollow fixed to soffit/ ceiling by means of bolts
10. 1mm routing continued around perimeter of seat, 100mm from edge

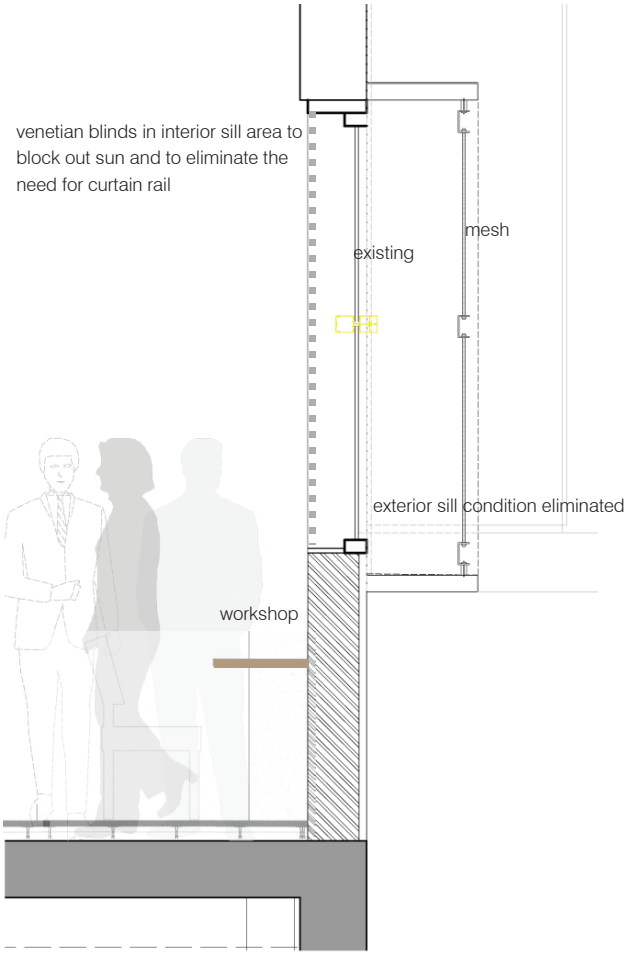
Conceptual approach behind tectonics: craft as making; branding/ identity carried throughout design; idea of elements joined together by means that are visible- routing as representative of seam; the idea of tying together, or something holding this element in one piece. Materiality: durability (Iroko); standard size square hollow as element through which bench is "threaded".

Figure 7.13: Technical exploration of seating (Author, 2011).



7.3.4 APPROACH TO FACADE TREATMENT

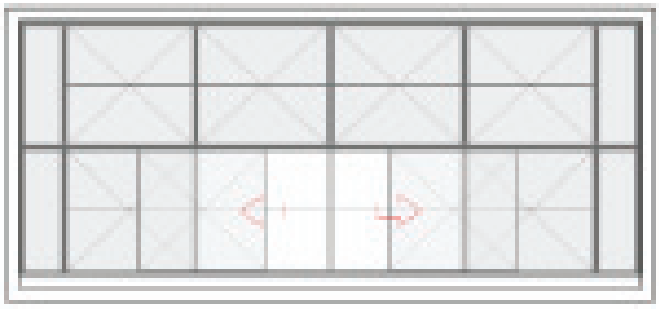
Figure 7.14: Section indicating facade treatment (Author, 2011).

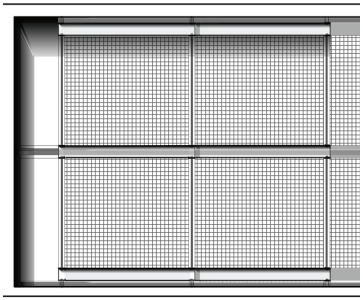


The facade's current condition is in decay, allowing for opportunity to alter it, without damaging the heritage-related aspects of it. As discussed, proportions of the modern period are essential to maintain. Another aspect of importance is the fact that the facade is west-facing, making solar control a problem. Workshops front this facade and therefore need to be kept cool, whilst being a naturally-lit environment.

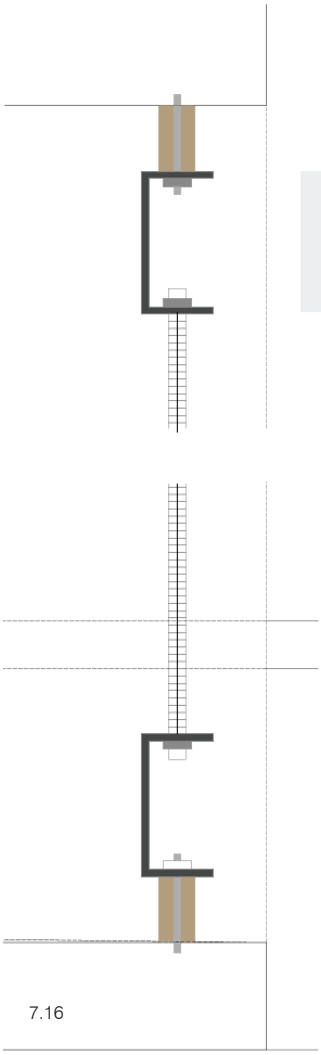
It is proposed to extend the window slits by adding another row. The top row would be static whereas the bottom, openable by workshop employees.

Figure 7.15: Window elevations (without/ with mesh addition) (Author, 2011).

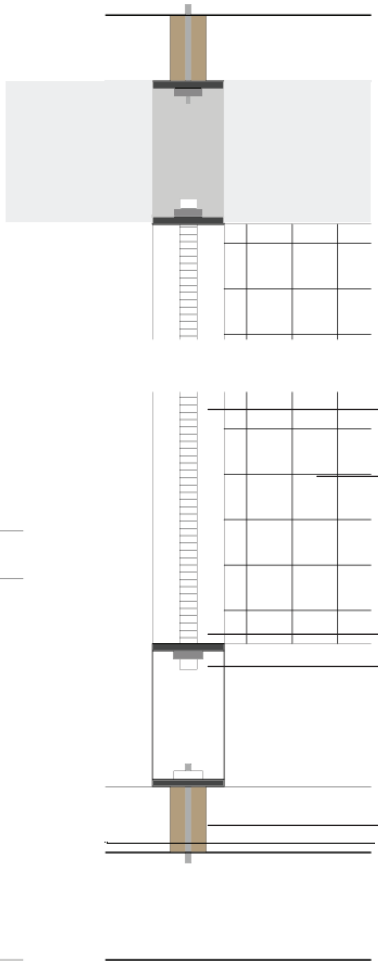


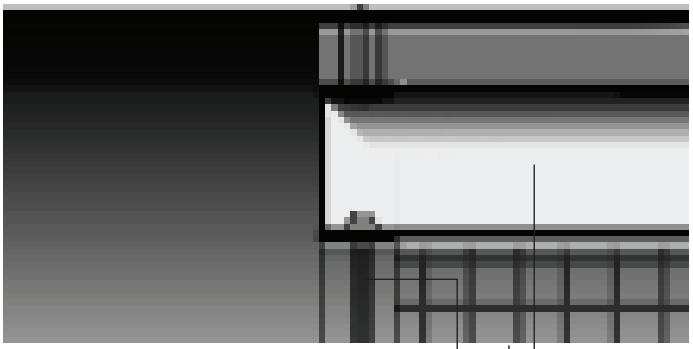


The idea of the SEAM is present in the articulation of of the details, because the existing is respected, whilst a contemporary layer is added to the facade, without diminishing its character. The existing steel window frames are replaced with aluminium frames.



7.16





7.17

12mm diameter threaded rod to hold mesh in place

stainless steel architectural mesh

100x50x50x5 galvanized steel channel

threaded rod fixed to steel angle with galvanized steel nut and washer

50x25 timber spacer fixed to angle with bolt coach screw, and bolted to protruding concrete box; at 900 spacings

Figure 7.16 and 7.17: Mesh screen mechanism detail (Author, 2011).

8

TECHNICAL DRAWINGS

This chapter includes the technical drawings developed from the technical investigation done in the previous chapter. The drawings here are those used in the November examination, illustrating the progression from design development through to resolution.

The chapter starts off with the larger elements of the intervention including the site plan, ground floor plan, first floor plan and sections, ending off with drawings that have a more detailed focus relating to the concept, referring particularly to the parts in relation to the whole. It aims to refine the developmental character of the technical investigation by encompassing technical design drawings.

8.1 SITE PLAN AND PLANS

Figure 8.1: Site plan and Ground Floor- not to scale_ November exam (Author, 2011).

Figure 8.2: Ground Floor- not to scale_ November exam (Author, 2011).

Figure 8.3: First Floor- not to scale_ November exam (Author, 2011).

8.2 SECTIONS

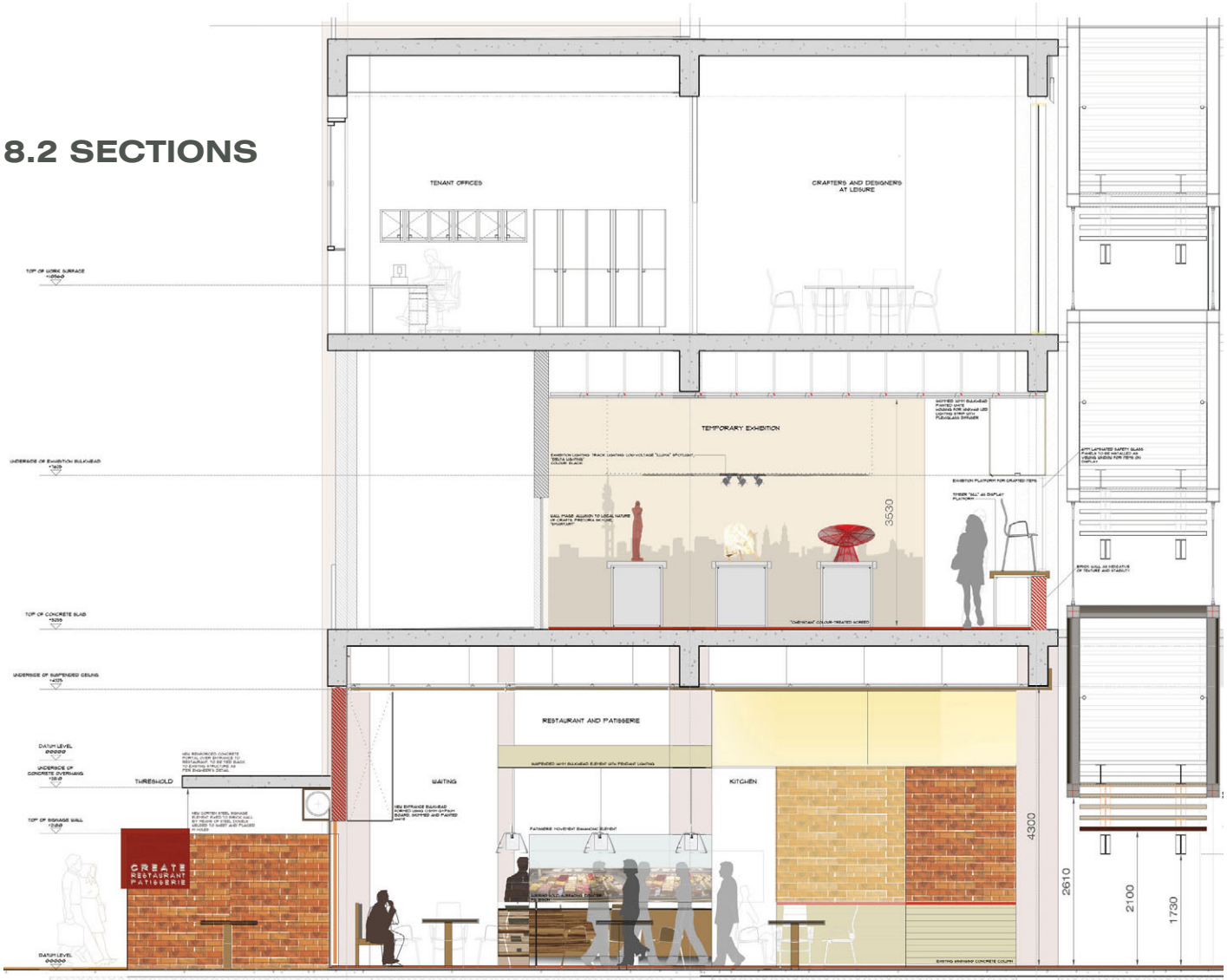
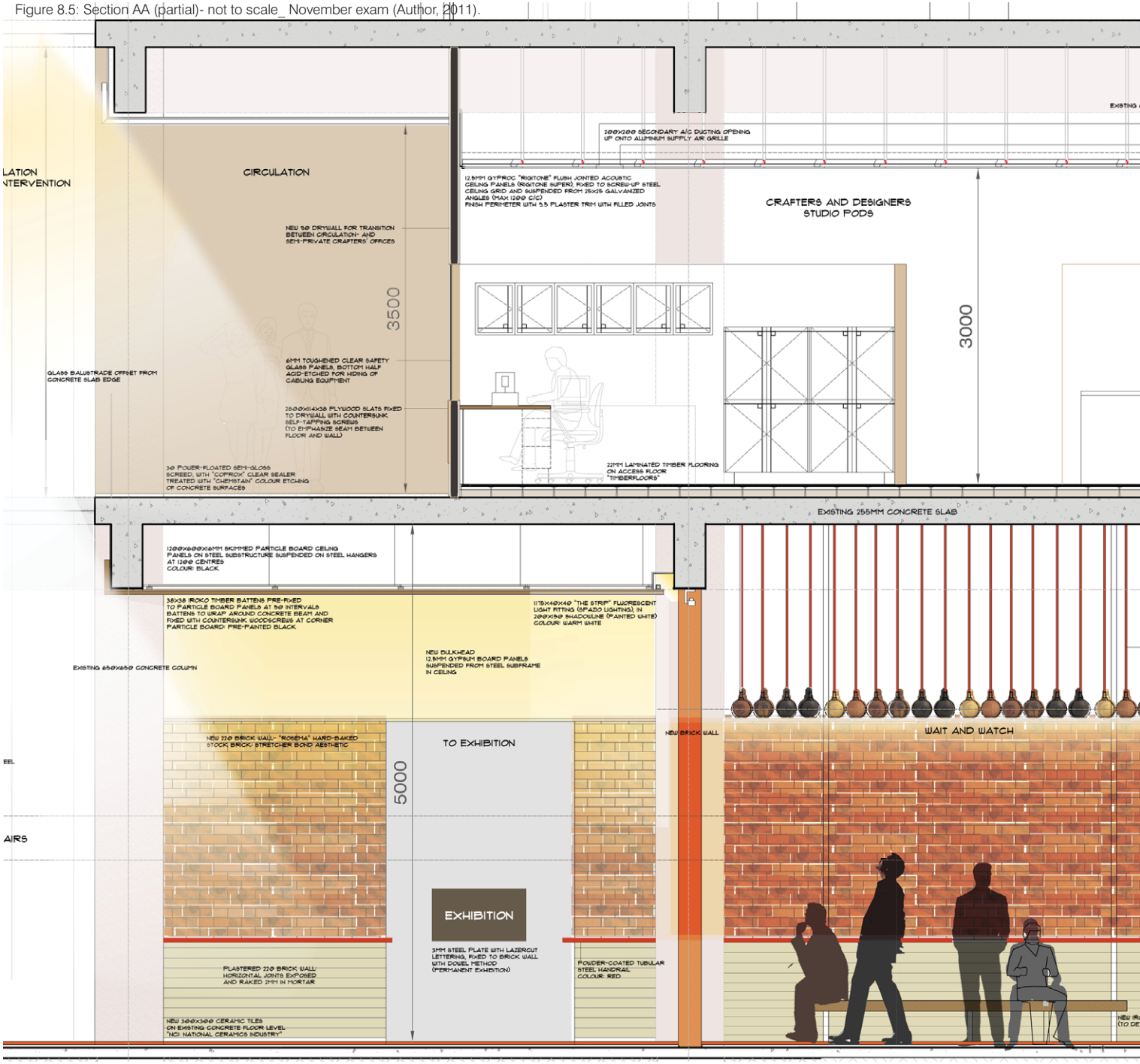
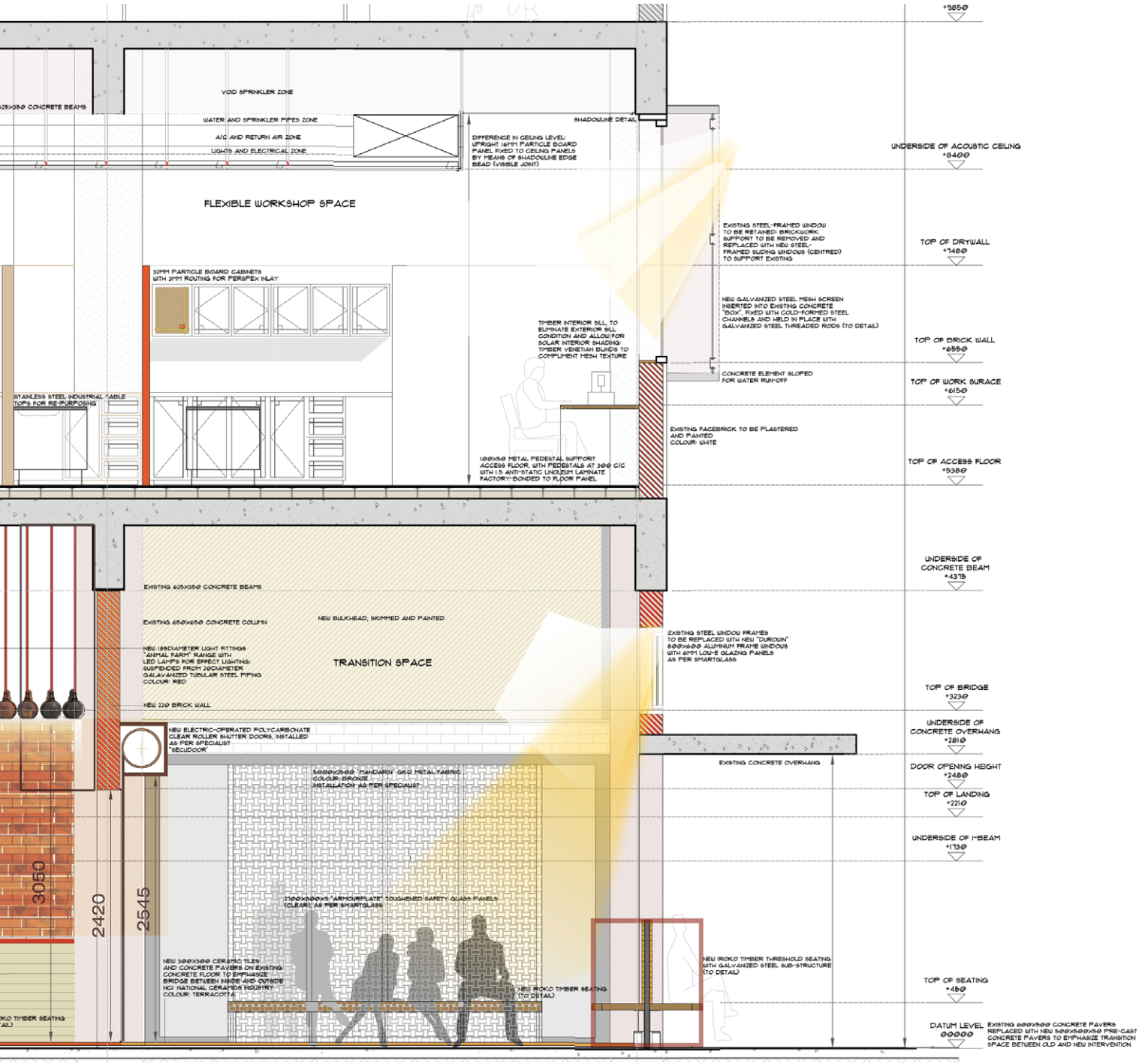


Figure 8.4: Section AA- not to scale_ November exam (Author, 2011).

(see Figure 8.5)

Figure 8.5: Section AA (partial)- not to scale_ November exam (Author, 2011).




+3850
VOID SPRINKLER ZONE
WATER AND SPRINKLER PIPES ZONE
A/C AND RETURN AIR ZONE
LIGHTS AND ELECTRICAL ZONE
SHADOWLINE DETAIL
DIFFERENCE IN CEILING LEVEL: UPRIGHT 16MM PARTICLE BOARD PANEL FIXED TO CEILING PANELS BY MEANS OF SHADOWLINE EDGE BEAD (VISIBLE JOINT)
UNDERSIDE OF ACOUSTIC CEILING +8400
FLEXIBLE WORKSHOP SPACE
EXISTING STEEL-FRAMED WINDOW TO BE RETAINED: BRICKWORK SUPPORT TO BE REMOVED AND REPLACED WITH NEW STEEL-FRAMED SLIDING WINDOWS (CENTRED) TO SUPPORT EXISTING
TOP OF DRYWALL +7480
32MM PARTICLE BOARD CABINETS WITH 3MM ROUTING FOR PERSPEX INLAY
NEW GALVANIZED STEEL MESH SCREEN INSERTED INTO EXISTING CONCRETE "BOX", FIXED WITH COLD-FORMED STEEL CHANNELS AND HELD IN PLACE WITH GALVANIZED STEEL THREADED RODS (TO DETAIL)
TIMBER INTERIOR SILL TO ELIMINATE EXTERIOR SILL CONDITION AND ALLOW FOR SOLAR INTERIOR SHADING: TIMBER VENETIAN BLINDS TO COMPLIMENT MESH TEXTURE
TOP OF BRICK WALL +6550
CONCRETE ELEMENT SLOPED FOR WATER RUN-OFF
TOP OF WORK SURACE +6150
STAINLESS STEEL INDUSTRIAL TABLE TOPS FOR RE-PURPOSING
EXISTING FACEBRICK TO BE PLASTERED AND PAINTED COLOUR: WHITE
100X50 METAL PEDESTAL SUPPORT ACCESS FLOOR, WITH PEDESTALS AT 300 C/C WITH 1.5 ANTI-STATIC LINOLEUM LAMINATE FACTORY-BONDED TO FLOOR PANEL
TOP OF ACCESS FLOOR +5380
UNDERSIDE OF CONCRETE BEAM +4375
EXISTING 625X350 CONCRETE BEAMS
EXISTING 650X650 CONCRETE COLUMN
NEW BULKHEAD, SKIMMED AND PAINTED
NEW 180DIAMETER LIGHT FITTINGS "ANIMAL FARM" RANGE WITH LED LAMPS FOR EFFECT LIGHTING: SUSPENDED FROM 20DIAMETER GALVANIZED TUBULAR STEEL PIPING COLOUR: RED
TRANSITION SPACE
EXISTING STEEL WINDOW FRAMES TO BE REPLACED WITH NEW "DUROUN" 840X400 ALUMINIUM FRAME WINDOWS WITH 6MM LOW-E GLAZING PANELS AS PER SMARTGLASS
TOP OF BRIDGE +3230
NEW 220 BRICK WALL
NEW ELECTRIC-OPERATED POLYCARBONATE CLEAR ROLLER SHUTTER DOORS, INSTALLED AS PER SPECIALIST "SECUDOOR"
UNDERSIDE OF CONCRETE OVERHANG +2810
EXISTING CONCRETE OVERHANG
5000X2500 "MANDARIN" GKD METAL FABRIC COLOUR: BRONZE INSTALLATION: AS PER SPECIALIST
DOOR OPENING HEIGHT +2480
TOP OF LANDING +2210
UNDERSIDE OF I-BEAM +1730
3060
2420
2545
2100X3200MM "ARCHIPLATE" TOUGHENED SAFETY GLASS PANELS (CLEAR) AS PER SMARTGLASS
NEW 300X300 CERAMIC TILES AND CONCRETE PAVERS ON EXISTING CONCRETE FLOOR TO EMPHASIZE BRIDGE BETWEEN INSIDE AND OUTSIDE NCI: NATIONAL CERAMICS INDUSTRY COLOUR: TERRACOTTA
NEW IROKO TIMBER THRESHOLD SEATING WITH GALVANIZED STEEL SUB-STRUCTURE (TO DETAIL)
NEW IROKO TIMBER SEATING (TO DETAIL)
TOP OF SEATING +450
DATUM LEVEL 00000
EXISTING 600X600 CONCRETE PAVERS REPLACED WITH NEW 500X500X50 PRE-CAST CONCRETE PAVERS TO EMPHASIZE TRANSITION SPACE BETWEEN OLD AND NEW INTERVENTION

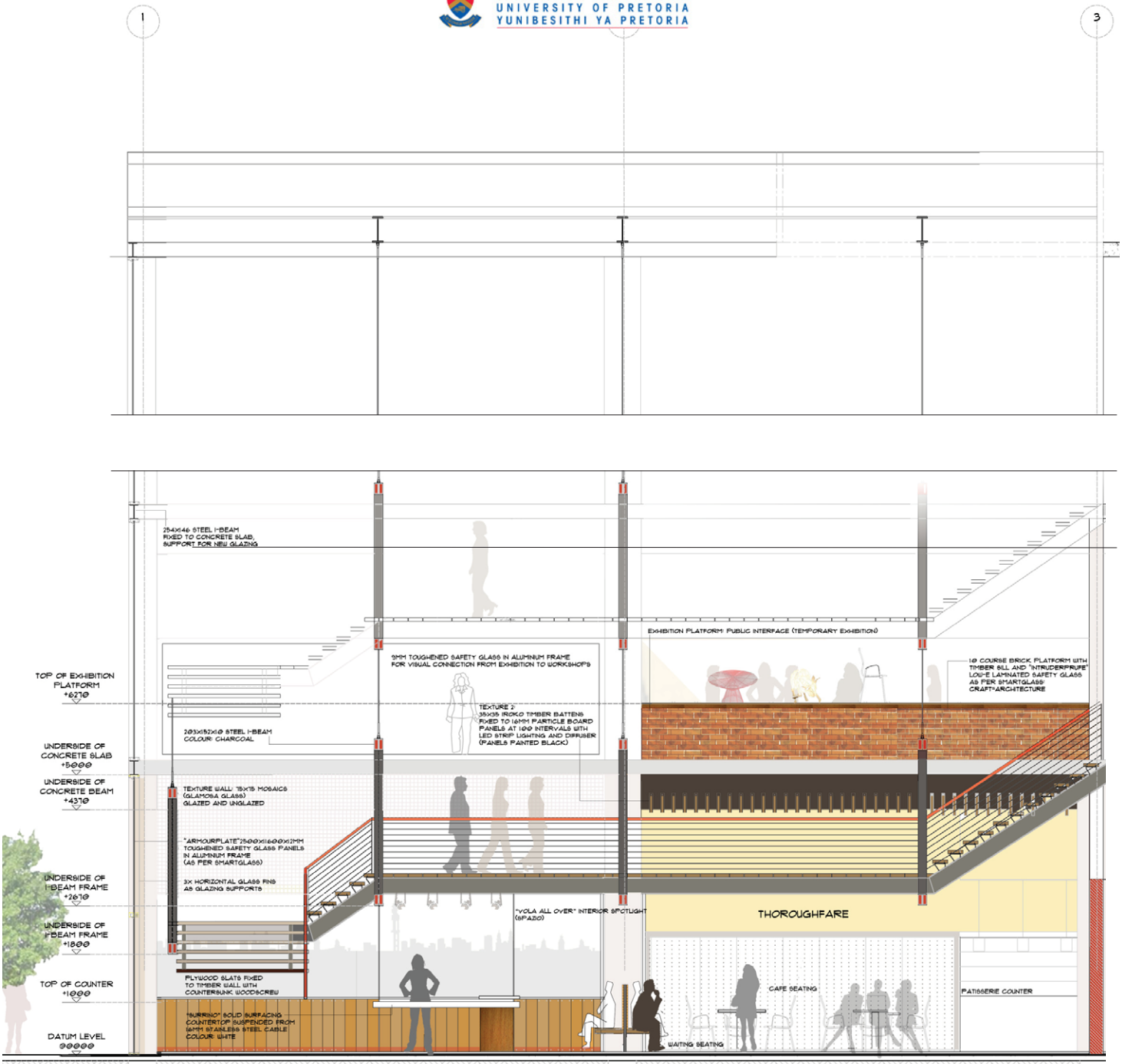
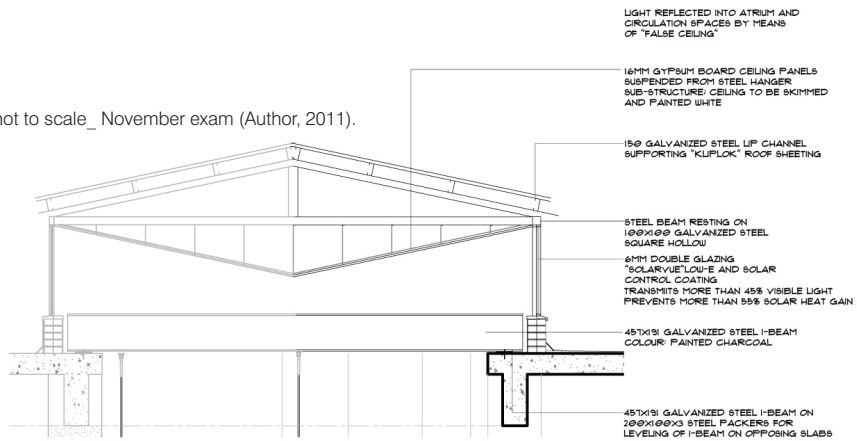


Figure 8.6: Section BB- not to scale_ November exam (Author, 2011).

Figure 8.7: Detail of roof insertion- not to scale_ November exam (Author, 2011).



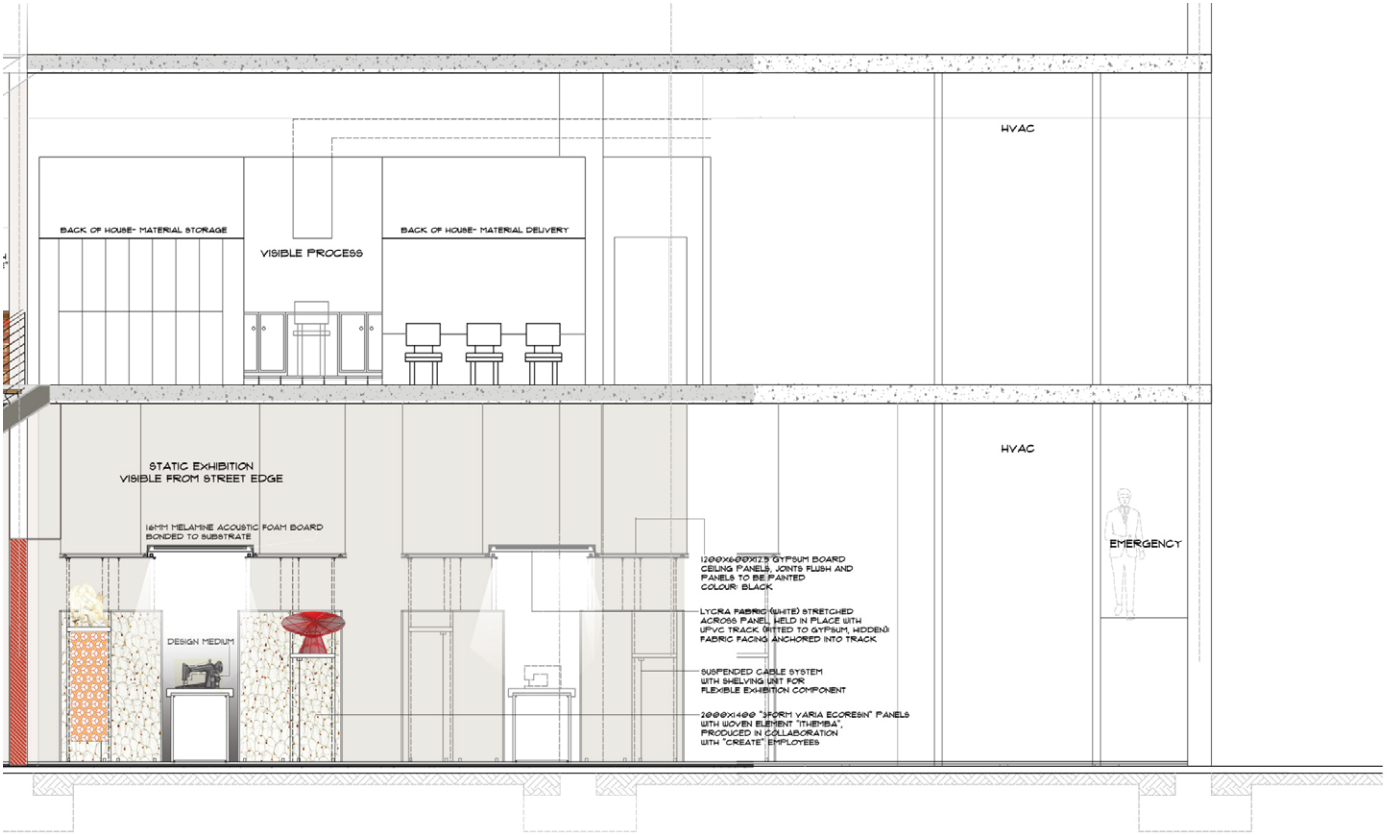
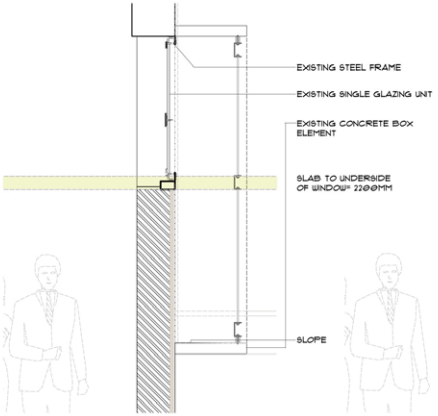


Figure 8.8-8.11: Existing building elevation with new screens- not to scale_ November exam (Author, 2011).

8.8

EXISTING ELEVATION

8.9



EXISTING AND NEW WINDOW TREATMENTS
1:20

8.3 ELEVATIONS AND DETAILS

Figure 8.12: West elevation- not to scale_ November exam (Author, 2011).

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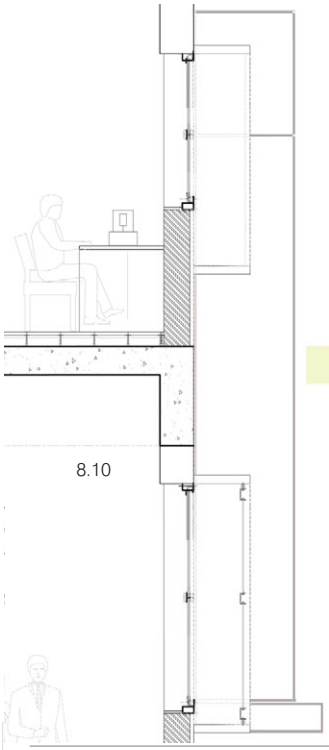
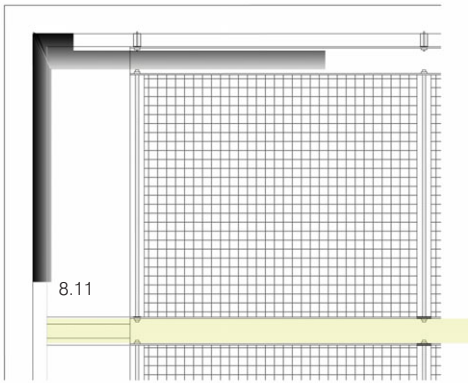


MESH SCREEN DETAIL
1:5



MESH SCREEN ELEVATION
1:10

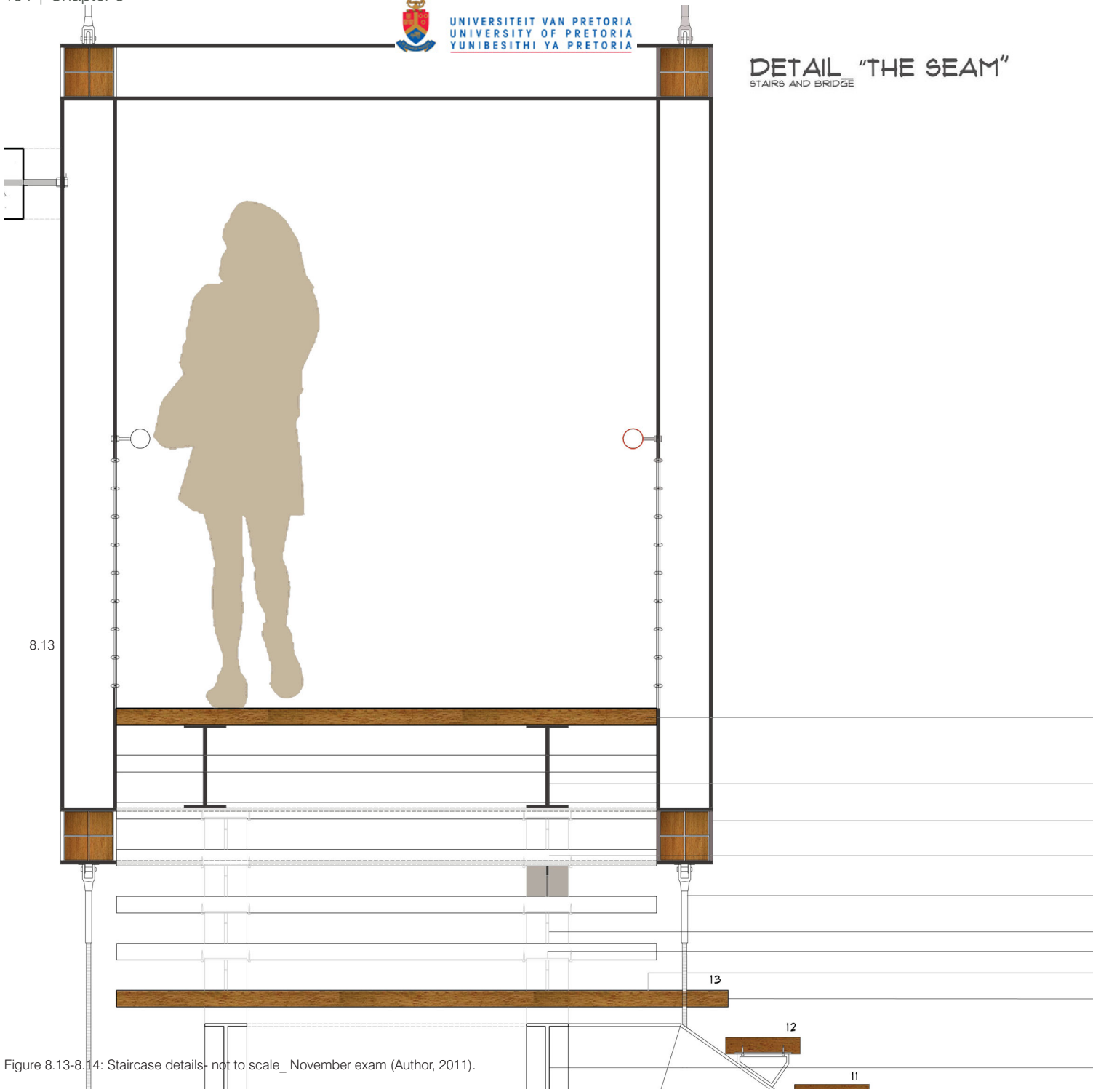


Figure 8.13-8.14: Staircase details- not to scale_ November exam (Author, 2011).

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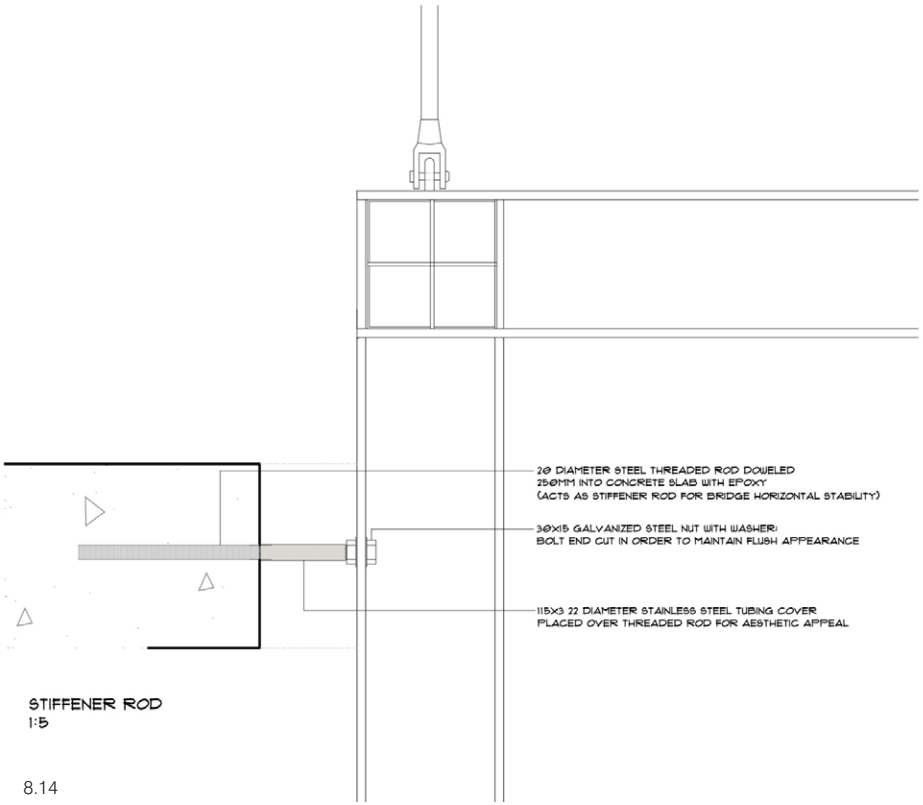


STIFFENER ROD
1:5

8.14

2000X250X60 IROKO TIMBER SLAT FIXED TO 305X165X12 STEEL I-BEAM RUNNER
WITH COACH SCREW TO COLD-FORMED 100X50X3 STEEL ANGLES

305X165X12 STEEL I-BEAM RUNNER, PAINTED BLACK

10MM STEEL PLATE WELDED TO I-BEAM WEB-LENGTH

1955X250X60 IROKO TIMBER SLAT FIXED TO
305X165X12 STEEL I-BEAM RUNNER WITH COACH SCREW
TO COLD-FORMED 100X50X3 STEEL ANGLES

SWAGED CLEVIS 16MM DIAMETER STAINLESS STEEL
STRUCTURAL CABLE, MODEL 30881, WELDED TO I-BEAM
"JAKOB INOX LINE"

305X165X12 STEEL I-BEAM SECONDARY RUNNER, PAINTED BLACK

6MM ROUTING IN TIMBER TREAD
(FIXING OF STEEL SUPPORT TO I-BEAM RUNNER)

2000X1600X60 TIMBER SLATTED LANDING, FIXED TO SECONDARY RUNNERS
BY MEANS OF 100X50X3 COLD-FORMED STEEL ANGLES

2000X250X60 IROKO TIMBER TREAD FIXED TO 305X165X12 I-BEAM STRINGER
BY MEANS OF 10MM DIAMETER ANGLED STEEL SUPPORT CENTRED ON 200X200 STEEL PLATE,
RECESSED 6MM IN TIMBER TREAD AND FIXED WITH GALVANIZED M10 COACH SCREW

305X165X12 STEEL I-BEAM SECONDARY RUNNER, PAINTED BLACK

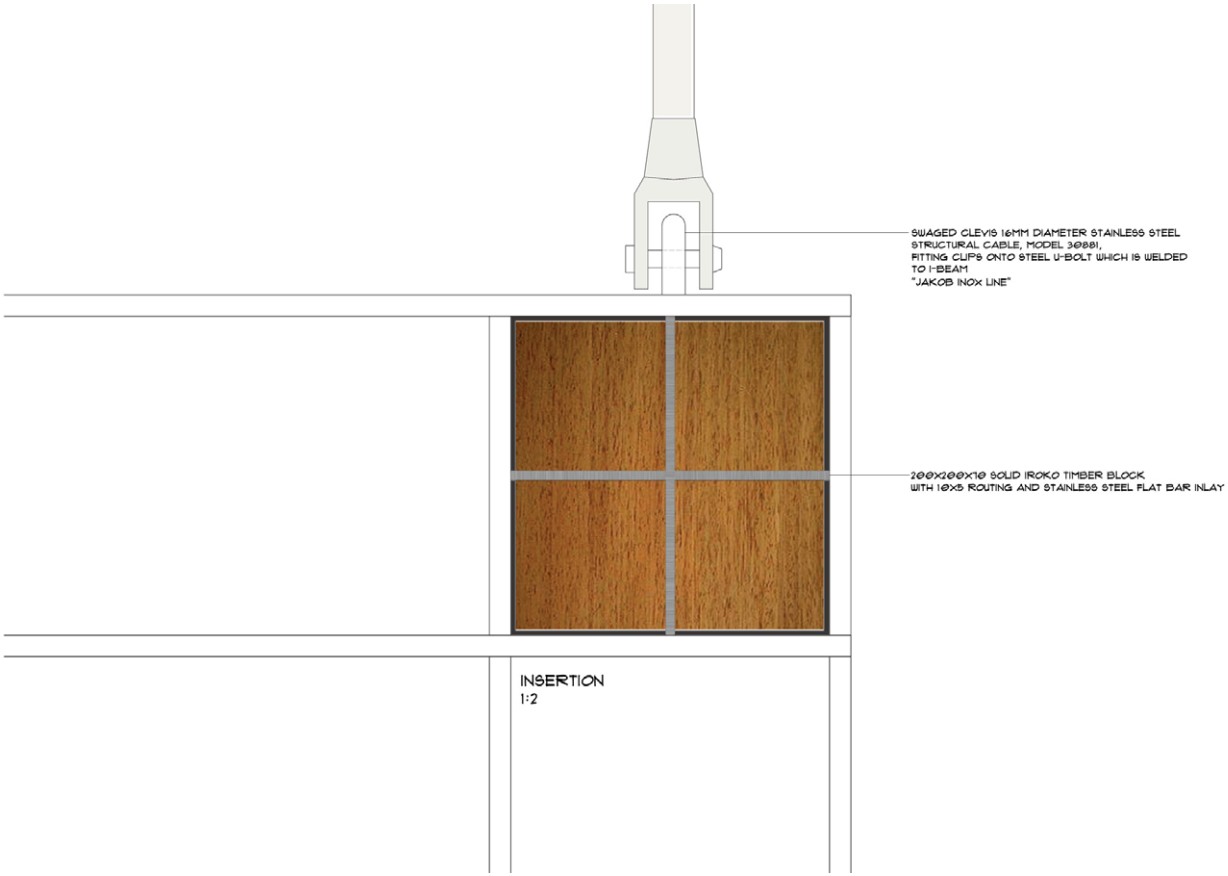
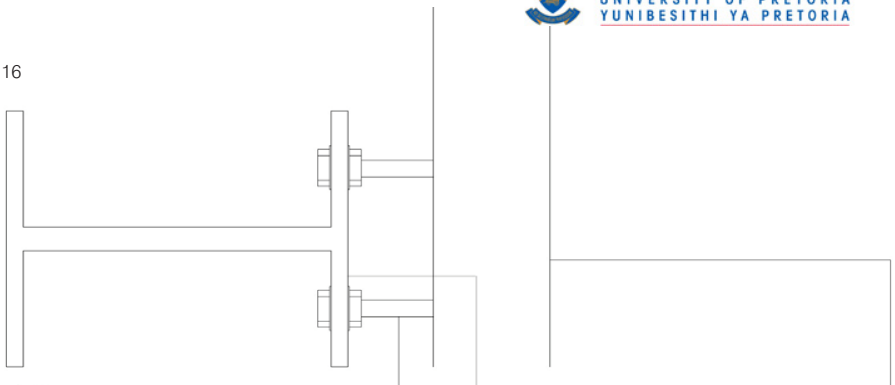
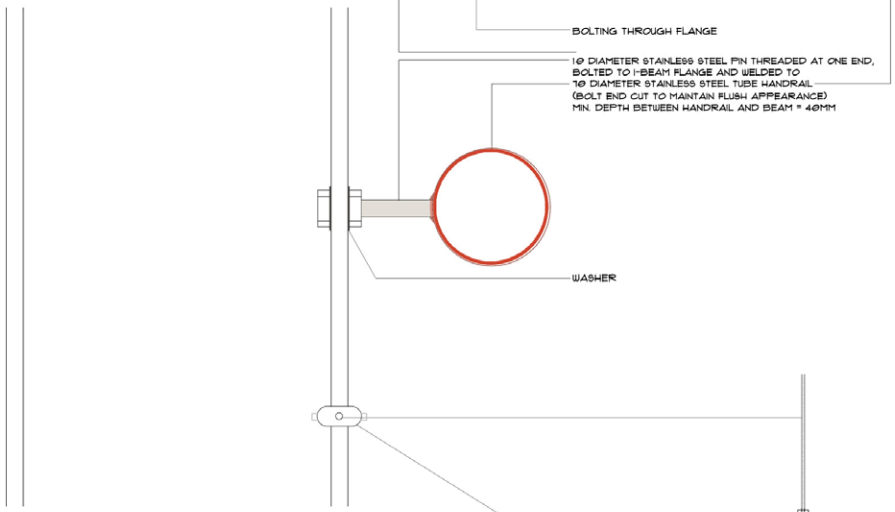


Figure 8.15: Corner detail of frame- not to scale_ November exam (Author, 2011).

8.16



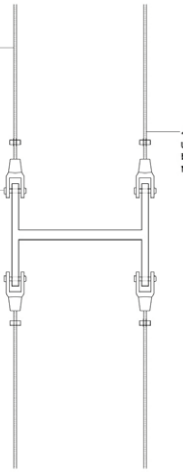
PLAN
HANDRAIL
1:2



SECTION
HANDRAIL AND BALUSTRADE
1:2

8.17

8.18



PLAN
FIXING
1:5

8.19

Figure 8.16-8.18: Handrail and balustrade detail- not to scale_ November exam (Author, 2011).

Figure 8.19: Location of detail in building- not to scale_ November exam (Author, 2011).

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DETAIL

PERMANENT THOROUGHFARE SEATING

STEEL PLATE BOLTED TO CONCRETE SOFFIT WITH M16 STEEL CHEMICAL ANCHOR BOLTS

455Øx100x100x5 GALVANIZED STEEL SQUARE HOLLOW SECTION WELDED TO 150x150x3 GALVANIZED STEEL PLATE COLOUR: CHARCOAL

455Øx100x100x5 GALVANIZED STEEL SQUARE HOLLOW SECTION POSITIONED IN 101x101x5 ROUTING IN TIMBER

3000x1000x50 IROKO LAMINATED TIMBER SEAT FROM 250x50 IROKO TIMBER SEGMENTS, WITH 100 THICK PERIMETER EDGE

8.20

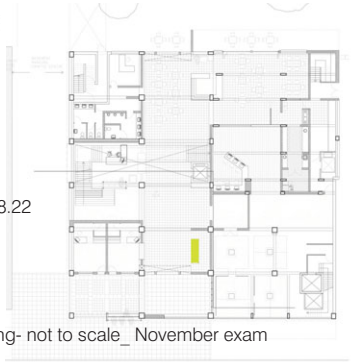
150x150x3 GALVANIZED STEEL PLATE, WELDED TO 100x100x5 STEEL SQUARE HOLLOW SECTION, AND FIXED TO CONCRETE SLAB BY MEANS OF M16 STEEL CHEMICAL ANCHOR BOLTS

SECTION ILLUSTRATING "THREADING"
1:5

PLAN
1:5

1000x12x3 ROUTING WITH STAINLESS STEEL FLAT BAR INLAY "STAINLESS STEEL 9A"

8.21



8.22

Figure 8.20-8.21: Permanent seating details- not to scale_ November exam (Author, 2011).

Figure 8.22: Location of detail in building- not to scale_ November exam (Author, 2011).

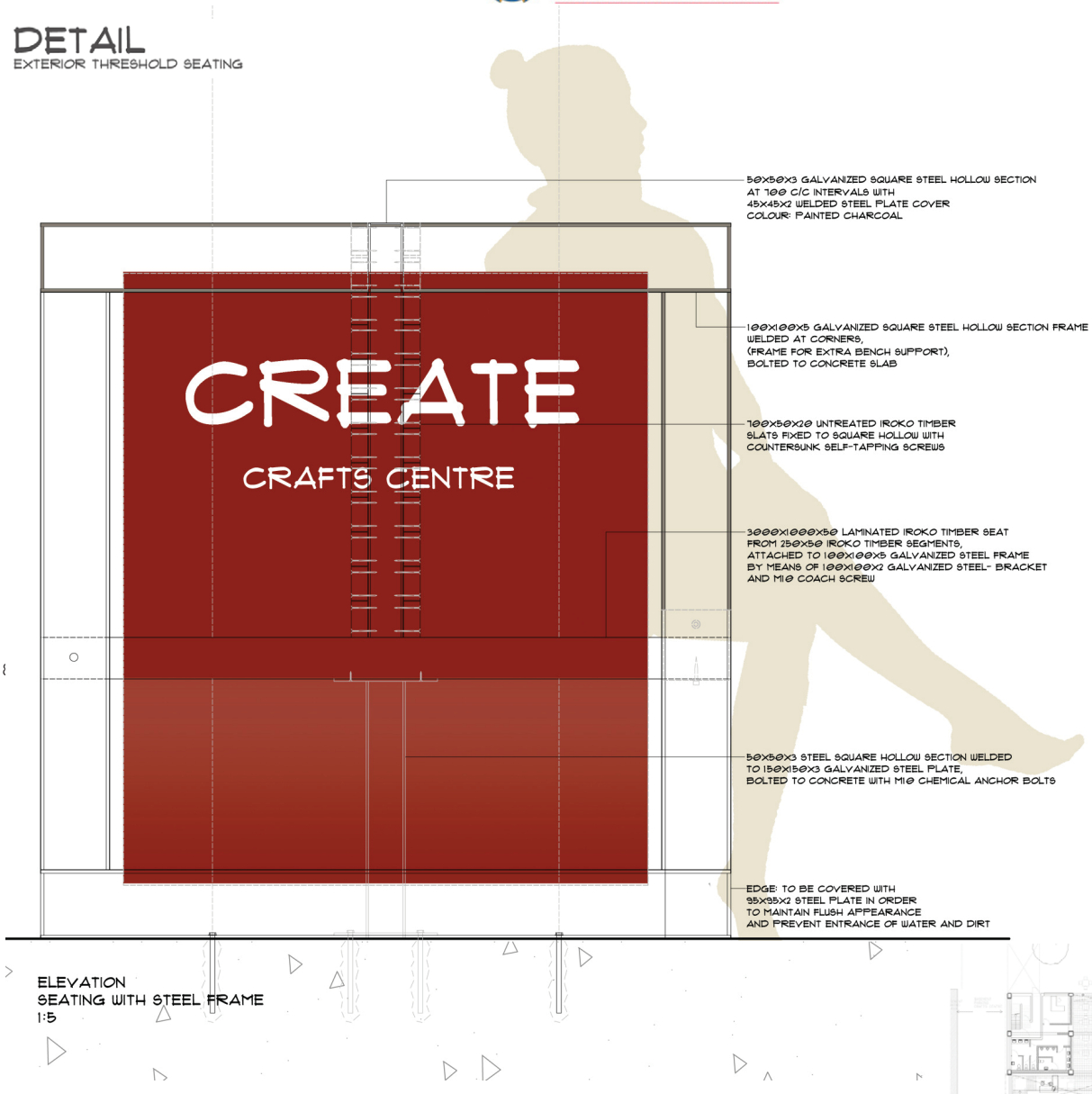


Figure 8.23: Threshold seating detail- not to scale_ November exam (Author, 2011).

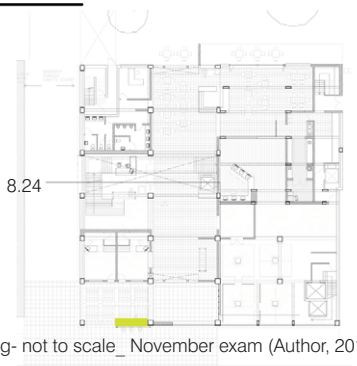


Figure 8.24: Location of detail in building- not to scale_ November exam (Author, 2011).

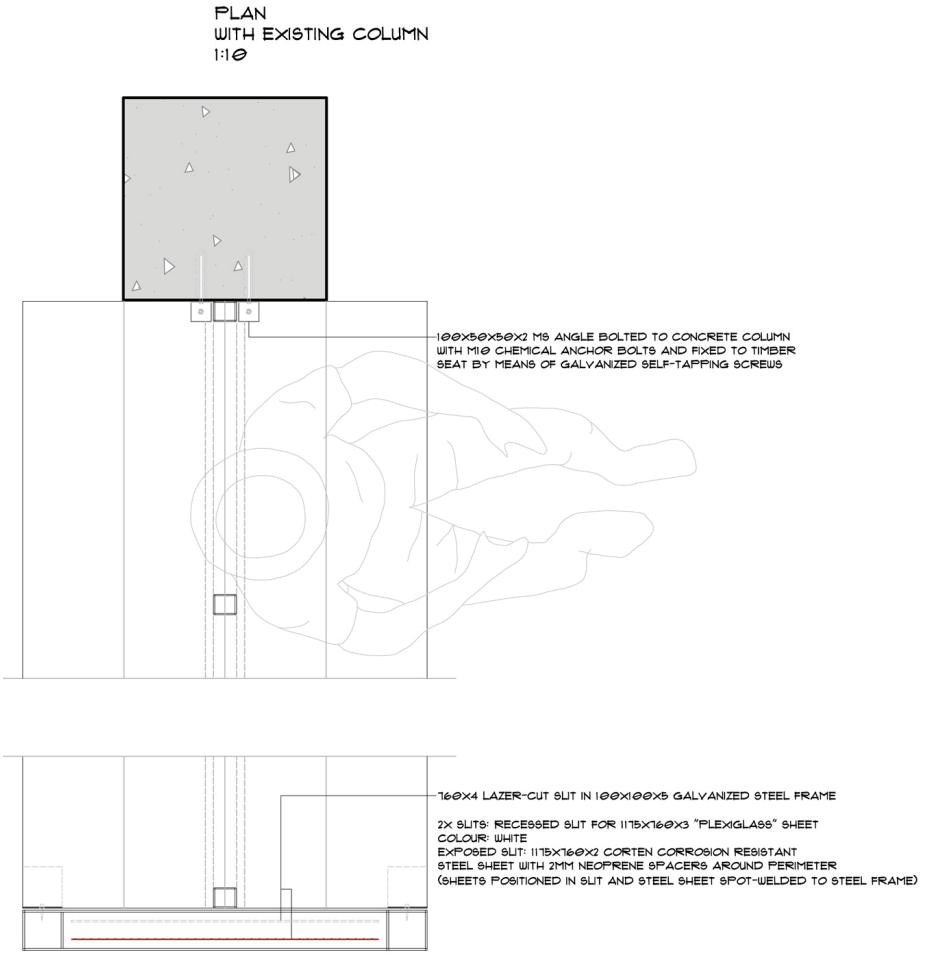


Figure 8.25: Threshold seating detail- not to scale_ November exam (Author, 2011).

Figure 8.26: 3D interior illustration (Author, 2011).

CONCLUSION

The author has come to the conclusion that Pretoria has a lot to offer in terms of its culture, and craft plays a large part within the larger South African cultural context if the creative industries are concerned.

The interior, in terms of spatial experience, is considered in this study, as a means and a medium to convey craftsmanship. Craft's identity and definition has, through exploration, become an element that can manifest in the interior experience. Through articulation of surface elements, construction detailing and materiality, the study has shown that craft can be visible in different elements within the interior, enhancing the identity of the space. The cultural aspects of craft as an entity that conveys meaning within a particular context have been illustrated with the refurbishment of this vacant building through structural- and heritage-conscious decisions that aimed at improving the quality of the interior, as well as the direct relationship the user has with specific design elements.

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