

Conclusion

# 9

## CONCLUSION

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This dissertation attempted to question the validity of current museum typologies within the context of Pretoria. It is the opinion of the author that there is a need for a museum re-think and that museum space should be approached as a complex and multi-faceted architectural and urban construct.

Through the design of the new architectural intervention the author aimed to illustrate the important role that public space plays in the construction of museum space and how it can greatly contribute to its incorporation into the realm of the everyday.

The design of the museum was approached from a highly contextual stance and intended to demonstrate that an architectural end-product is greatly enriched by grounding a design within its context.

By placing emphasis on threshold and the in-between, the author also attempted to highlight the importance of transitioning between spaces. The ritual of entering and the physical space of the in-between were treated as intrinsic architectural and design elements.

The proposed design endeavoured to propagate the possibility of integrating typography, architecture and public space. In order to do this successfully however, museums need to become true public spaces and in turn catalyse and facilitate the production of meaningful and memorable urban public spaces external to themselves – they need to at once, be and create usable place.

Addenda

10

## 10.1 Addendum A Typography

### 10.1.1 THE ANATOMY OF A TYPEFACE

Fig. 150: The anatomy of a typeface (Author, 2011. Sourced: Ambrose & Harris, 2005; 26-27; Lupton, 2004: 34).



#### Apex

The point formed at the top of a character such as 'A' where the left and the right strokes meet.



#### Arm, bar or crossbar

A horizontal stroke that is open at one or both ends, as seen on 'T' and 'F' as well as on the upstroke on the 'Y' and the 'K'.



#### Ascenders and descenders

An ascender is the part of the letter that extends above the x-height; a descender falls below the baseline.



#### Counter

The empty space inside the body stroke, and is surrounded by the bowl.



#### Cross stroke

A horizontal stroke that intersects the central stem.



#### Crossbar

A horizontal stroke on the 'A' and 'H'. A crossbar joins two stems together.



#### Ligature

A crossbar or arm that extends across a pair of letters in order to join them.



#### Link

A stroke that joins two other letter parts, such as the bowls of a double-storey 'g'.



#### Serif

The small stroke at the end of a main vertical or horizontal stroke.



#### Stress

The direction in which a curved stroke changes weight.



#### Swash

An elongated curved entry or exit stroke.



#### Tail

The descending stroke on a 'Q', 'K' and 'R'. The descenders on 'g', 'j', 'p', 'q' and 'y' may also be called tails as can the loop of the 'g'.



**Beak**  
The serif form at the end of an arm.



**Bowl**  
The part of the character that encloses a space in circular letter forms. Can be open or closed.



**Bracket**  
The curved portion of a serif that connects it to the stem.



**Chin**  
The angled terminal part of the 'G'.



**Crotch**  
The inner point at which two angled strokes meet.



**Ear**  
A small stroke extending from the right side of the bowl of the 'g' or protruding from the stem of the 'f' and 'r'.



**Finial**  
An ornamental terminal stroke at the top of characters like the 'a' and 'f'.



**Leg**  
The lower, downward sloping stroke of the 'K', 'k' and 'R'. Sometimes used for the tail of a 'Q'.



**Shoulder**  
The curved stroke leading into the leg of an 'h' or 'n'.



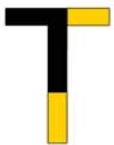
**Spine**  
The left-to-right curving stroke in the 'S' and 's'.



**Spur**  
The terminal to a stem of a rounded letter.



**Stem**  
The main diagonal or vertical stroke of a letter.



**Terminal**  
The end of a stroke, which may take several forms such as rounded, acute, convex, concave and flared.



**Vertex**  
The angle formed at the bottom of a letter where the left and right strokes meet.

## 10.1.2 BRUCE MAU'S TYPE MANIFESTO

Fig. 151: A new manifesto for typography (Redrawn by Author, 2011. Source: Bruce Mau in Lupton, 2004: 32-33).

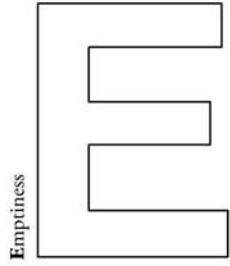
1. A **font** that asks more questions than it answers.
2. A **font** that has projective memory that reminds you to remember.
3. A **font** with a limited lifespan.
4. A **font** with an expiry date.
5. A **font** that's gone bad.
6. A **font** without temporal inflection, without the imprint of its time.
7. An apolitical font, a **font** that doesn't care.
8. A **font** unaffected by the force of gravity and the weight of human history.
9. A **font** without family, without ancestry.
10. A Marshall McLuhan **font** that stubbornly persists in bidding farewell to itself.
11. A **font** that takes advantage of all that promised "processing power".
12. A **font** that does something other than sit on its ass in a digital museum.
13. A **font** with the capacity to breed with other fonts.
14. A recombinant **font** - every letterform the unruly child of a predictable but random process.
15. A **font** that sounds as good as it looks.
16. A **font** that writes its own script.
17. A **font** that thickens the plot.
18. A **font** that responds and reacts to the meaning it carries and conveys.
19. A **font** that assumes the intelligence of its reader.
20. A **font** that might sense your level of agitation, fear or aggression.
21. A **font** prone to sudden outbursts and tantrums.
22. A **font** that exceeds the typographic genome.
23. A **font** whose parents are Father Time and the Mother of Invention.
24. An ambient **font**, a font without qualities.
25. An everyday **font**, a font of common-sense.

26. A **font** that slows the pace of reading for the difficult passages (and skips along through easy bits).
  27. A **font** that writes between the lines.
  28. A **font** that refuses to utter imperatives or commands.
  29. A karaoke **font**, a lip-syncing font, a font without a voice of its own.
    30. A **font** that listens while it speaks.
    31. A **font** that toggles effortlessly between languages.
    32. A **font** for speaking in tongues.
    33. A **font** that speaks in dialects.
  34. A metropolitan **font** for uptown, the ghetto, and suburbia alike .
    35. A **font** that simultaneously translates.
    36. A **font** that sings the plaintive songs of lonely whales.
      37. A **font** that grows.
      38. A **font** that learns.
      39. An evolutionary **font**.
      40. An entropic **font**.
      41. A “live” **font**.
    42. A promiscuous **font**, a font that fucks fonts, a font-fucking-font.
    43. A **font** that emerges, unfolds, performs, evolves and passes away.
      44. A **font** of youth.
      45. Twin **fonts**, identical but unique
    46. A generative **font** that renders itself according to behavioral tendencies.
      47. A **font** that is something other than a recording.
      48. A **font** that is different every time you “play” it
      49. A **font** with the metabolism of a fly.
    50. A **font** with a demographic algorithm that projects itself onto you, the average reader.

### 10.1.3 PRETORIA AN ALPHABET

Fig. 152: An alphabet of Pretoria (Author, 2011).

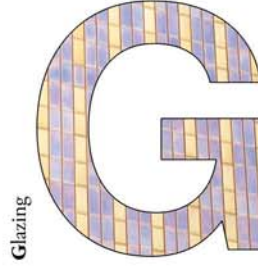




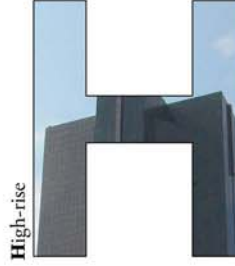
Emptiness



Facades



Glazing



High-rise



In-Between



Night



Outdoors



Public Space



Quiet



Recycle



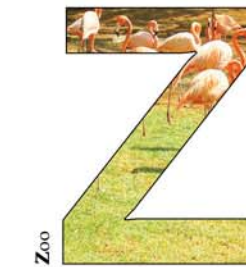
Water



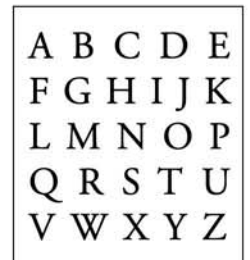
X-Rated



Yebo!



Zoo



# 10.2 Addendum B Mapping

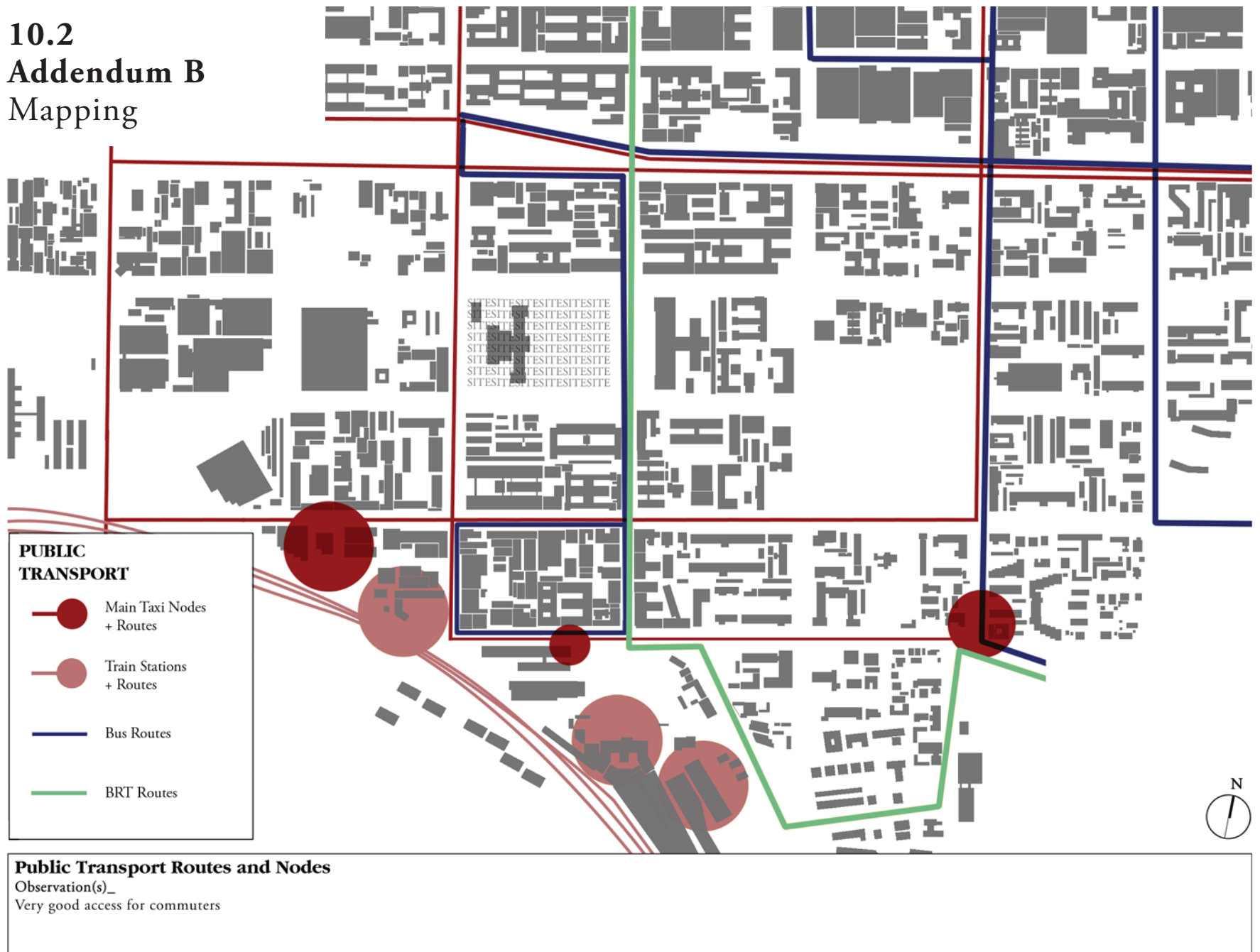


Fig. 153: Mapping - Illustrating public transport routes within study area (Author, 2011).



Fig. 154: Mapping - Illustrating Gautrain bus routes within study area (Author, 2011).

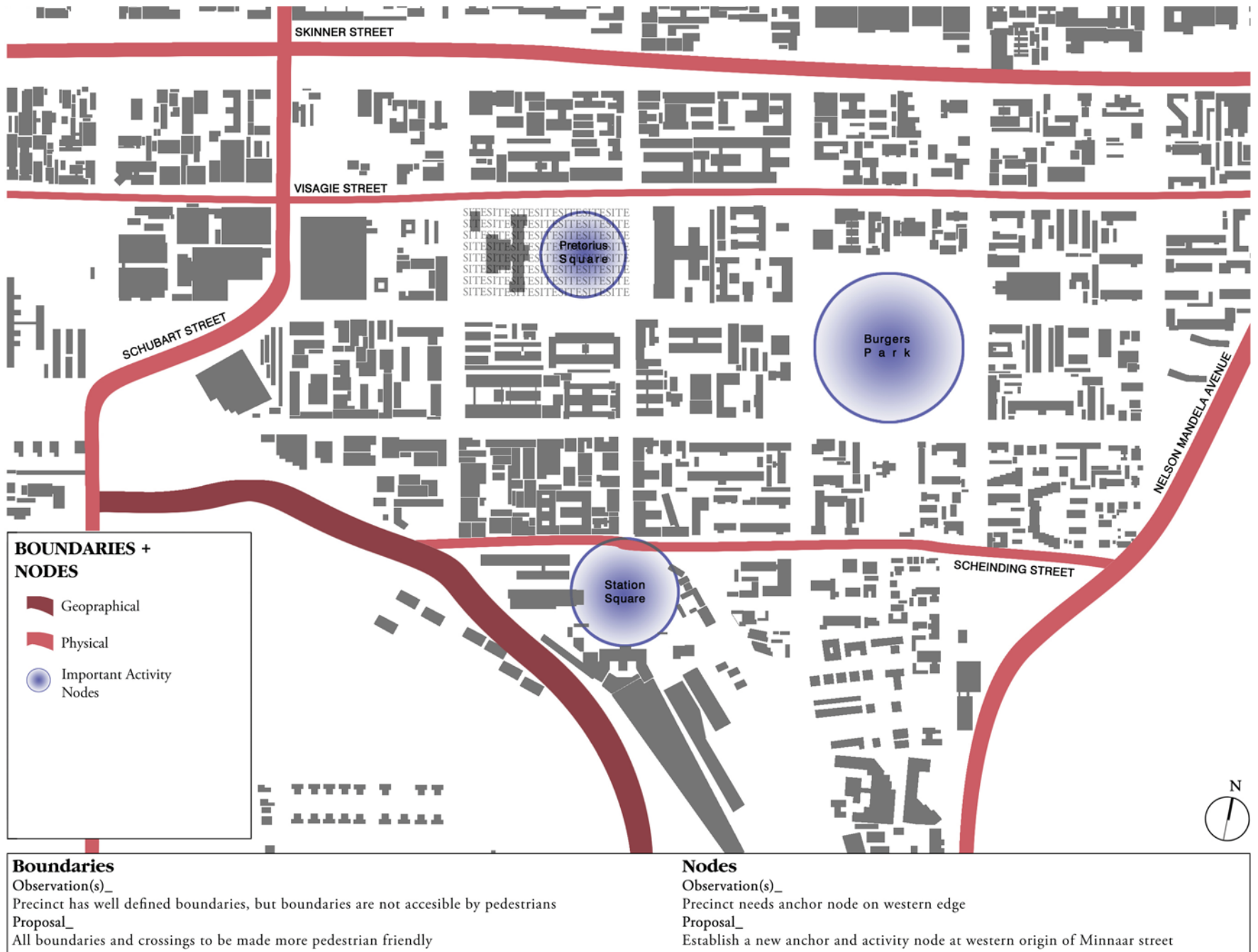


Fig. 155: Mapping - Illustrating boundaries and nodes within study area (Author, 2011).



**EDGES + ACCESS:**

Barrier:

- non-permeable
- ..... permeable

Accessibility:

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

**Edges + Access**

Observation(s)\_  
Fences and not buildings articulate edges. Most public spaces are controlled by access gates and fences. Precinct is not very inclusive.

Proposal\_  
Removal of fences and boundaries. Introduction of universal access into buildings. Revisit sidewalk, pavement and crossing articulation.

Fig. 156: Mapping - Illustrating edges and access within study area (Author, 2011).

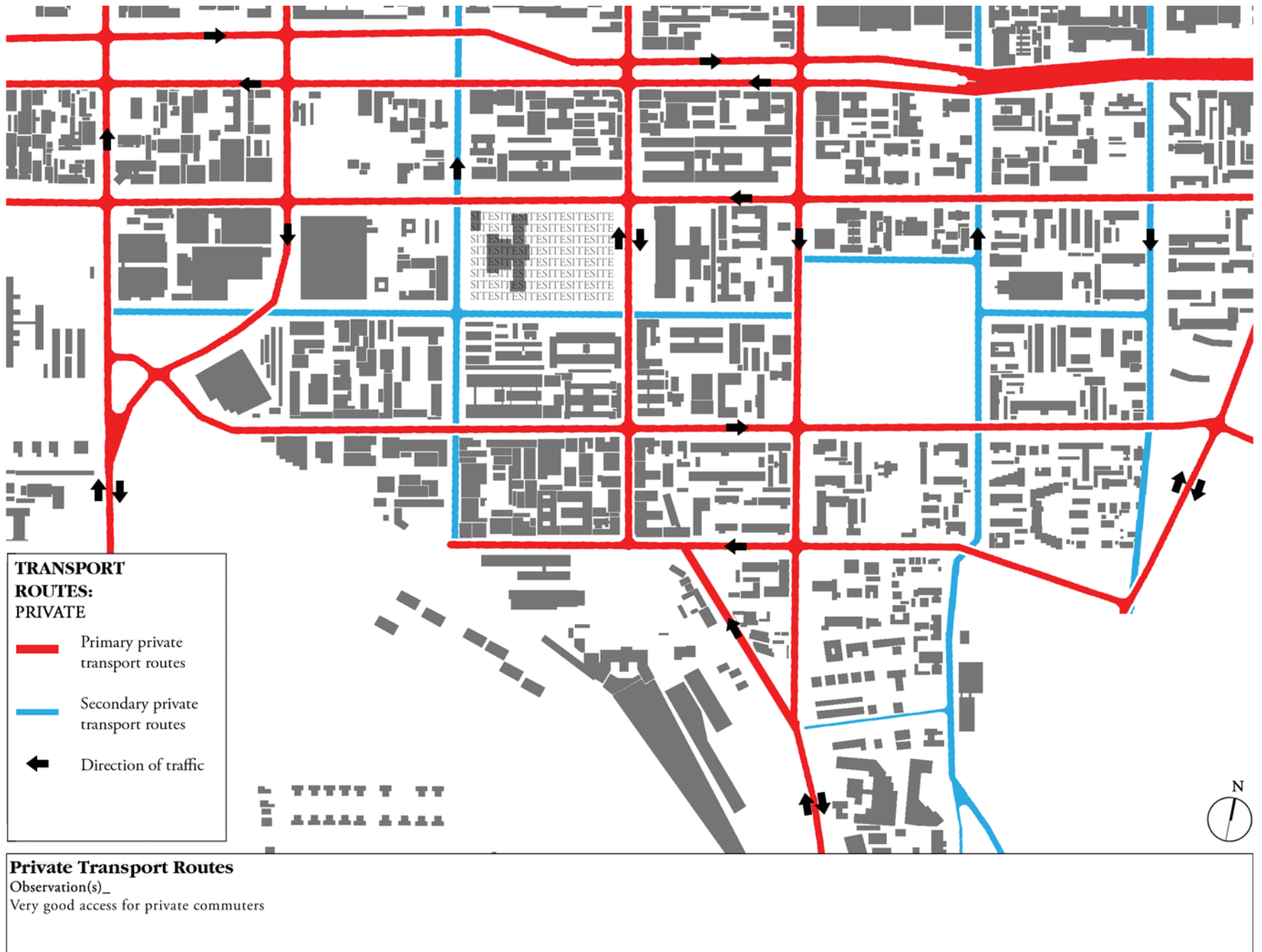


Fig. 157: Mapping - Illustrating private transport routes within study area (Author, 2011).



**Public Space Network**

**Observation(s)\_**

Well established public space network, but lacks complexity and all spaces are not fully integrated and amalgamated with daily life

**Proposal\_**

Introduction of a more intricate spatial network with a hierarchy of public spaces. Existing spaces to be made more accessible through the removal of boundaries

Fig. 158: Mapping - Illustrating public space network within study area (Author, 2011).

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