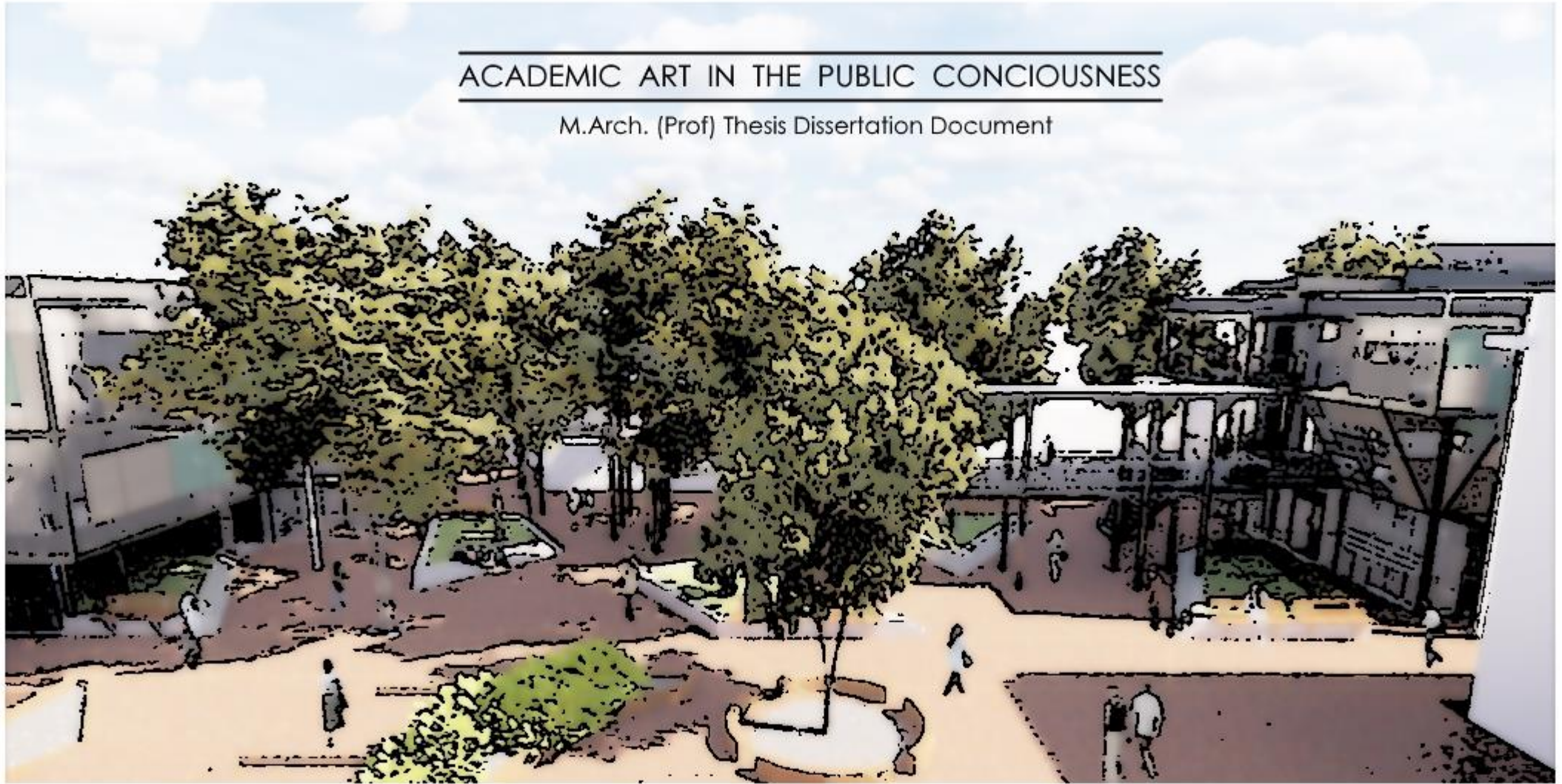


> UFS VISUAL ARTS BUILDING <

ACADEMIC ART IN THE PUBLIC CONCIIOUSNESS

M.Arch. (Prof) Thesis Dissertation Document



Supervisors:

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This dissertation document is submitted in partial fulfillment of the requirements for completion of the M. Arch. (Prof). degree (2019).

Declaration of Academic Integrity:

The work contained in this dissertation document has not been previously published or submitted to fulfill the requirements for a qualification at this or any other institution of higher education. This document contains no material written or published elsewhere except where appropriate references and citations are made. All references in this document cite the original authors, artists or publications from which they were sourced.

Acknowledgements:

The academics and educators of the UFS Department of Architecture for the time and energy invested.

The friends and family who have lent their support throughout the years.

Beate Jordaan for her tireless support, encouragement and inspiration.

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Date: _____

Cover Image: Illustration Public Green Space on the Site of the Proposed Project.

Source: Image by Author.

ABSTRACT

This thesis dissertation seeks to discover how the disciplines of the academic arts may be exposed and promoted in the public consciousness, specifically in the context of the University of the Free State student body.

The proposal aims to create a space that enhances the study of Fine art and Art History at the University of the Free State while transforming the perception of these disciplines in the public consciousness to a more accessible and inviting one.

The conceptual and pragmatic catalysts of this project are:

The pervasive misunderstanding of the discipline of fine art in the general public.

The physical and social separation of the Dept. of Fine Art and the Dept. of Art History & Image Studies from the rest of the UFS Campus.

The inadequate state of facilities currently accommodating the Dept. of Fine Art and the Dept. of Art History & Image Studies.

"Art for art's sake, without a purpose; every purpose distorts the true nature of art. But art achieves a purpose which it does not have."

- Benjamin Constant, *Journal intime* (1804).

"Fine art is that in which the hand, the heart and the head of man go together."

- John Ruskin, *The two Paths* (1859).

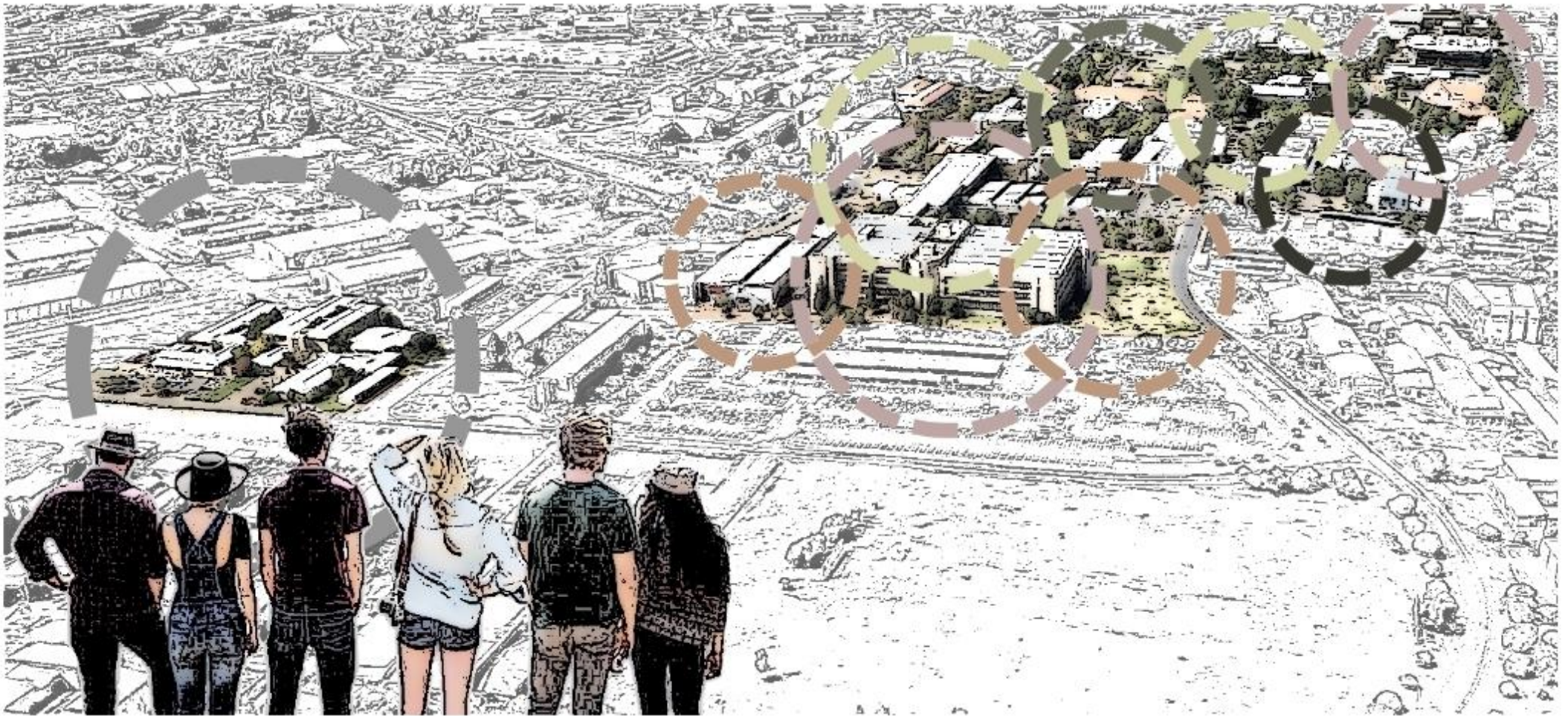


Fig. 1 – Illustration of the Separation of the Academic Arts from the rest of the UFS Campus.

PREAMBLE

The discipline of fine art is one that is largely misunderstood in the shared consciousness of the general public.

This has led to fine art and its related academic studies being perceived as unreachably esoteric by those uninitiated in the world of fine art. Those who are not involved in the professional art industry or otherwise familiar with the discipline, will often relegate fine art to a place in their consciousness where they may be aware of it, but will not actively consider it or engage with it due to its perceived inaccessibility and inherent mystique. This has resulted in a deeply problematic disconnect between fine art and its context.

While the essential nature of art is inherently intangible and metaphysical, part of its purpose is to speak to the world, about the world.

While artists may often explore deeply personal aspects of themselves in their work, by nature of the context within which art lives, all creative work is inseparably linked to the world and the people that inhabit it as a result of the rippling effect of influence connecting all things whether they may be aware of it or not. This connection between the world, people and art necessitates a relationship between them. As such, any scenario where art is disconnected or divorced from the world and its people, constitutes an untenable situation that misrepresents art in its fundamental nature. Art has played a key role in the cultures of all mankind and has developed and evolved with societies as civilization has progressed. The role of art in revealing intangible or abstract truths about the world has informed and inspired our species for as long as it has had conscious thought and has sought to express that thought.

When asking around on the University of the Free State (UFS) campus, few students know of the departments of Fine Art and Art History & Image Studies, fewer still know where they and their associated galleries and exhibition spaces on campus are located. This points to a disturbing lack of awareness of the potential in the art community of the area.

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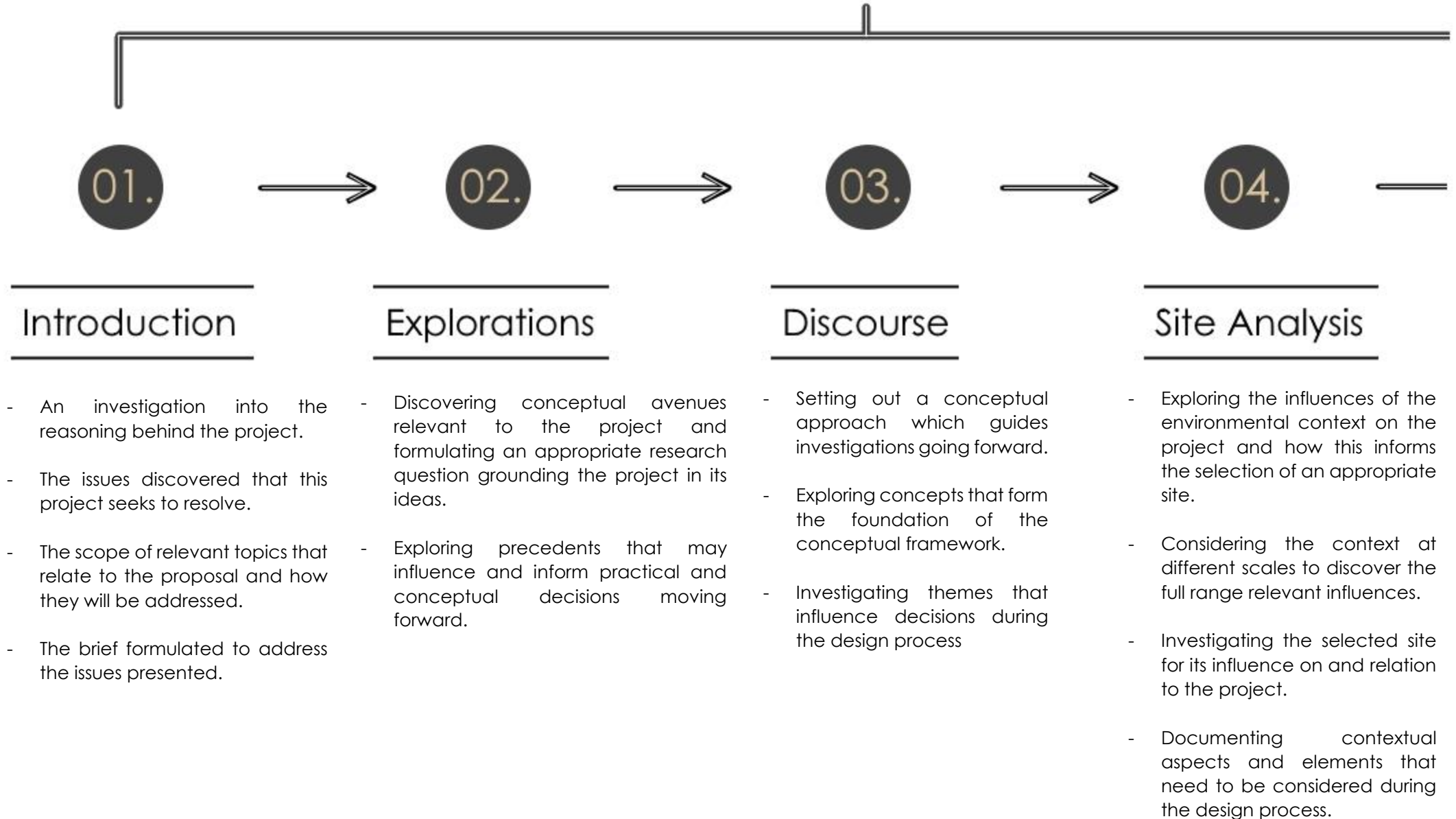
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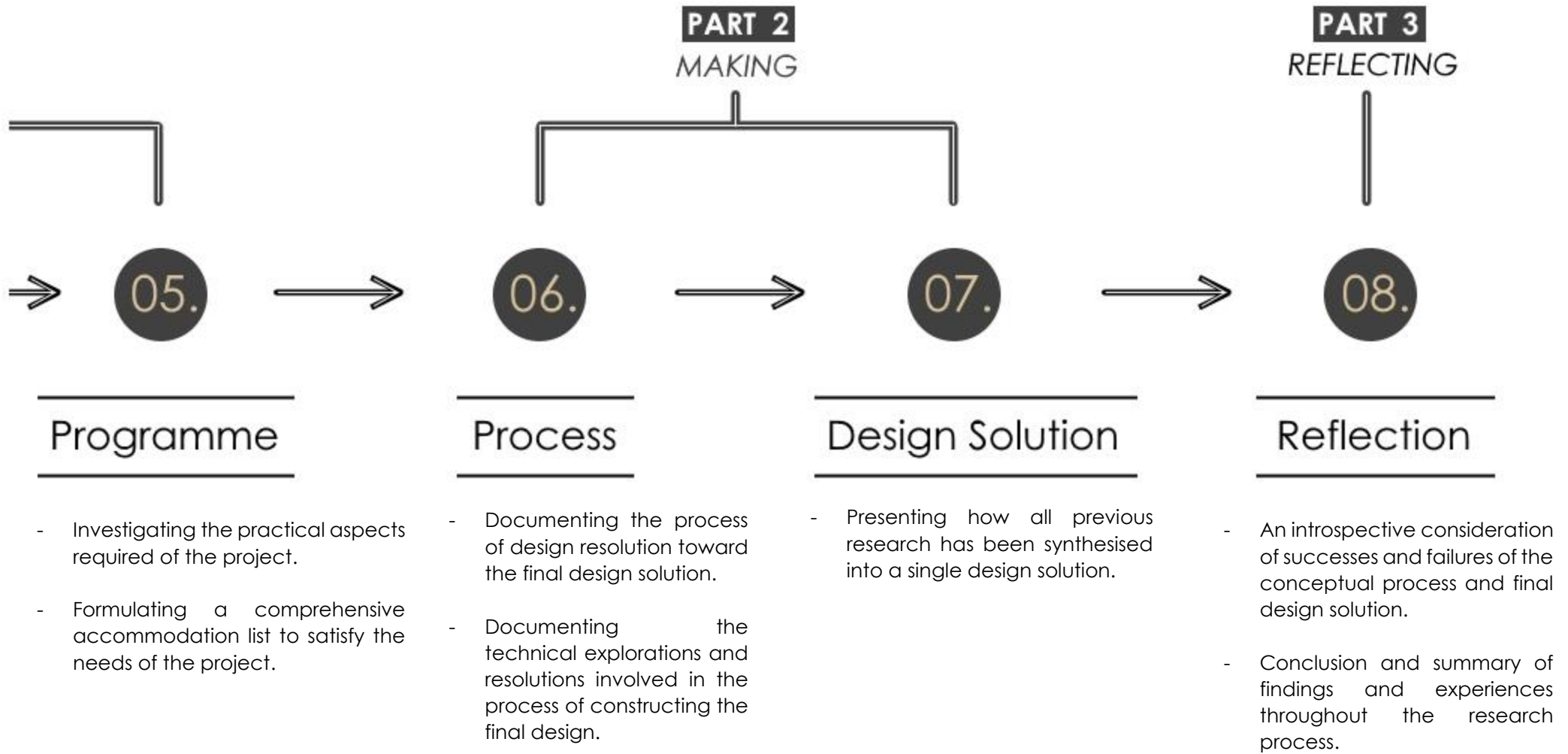
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DOCUMENT FRAMEWORK

PART 1 GROUNDING



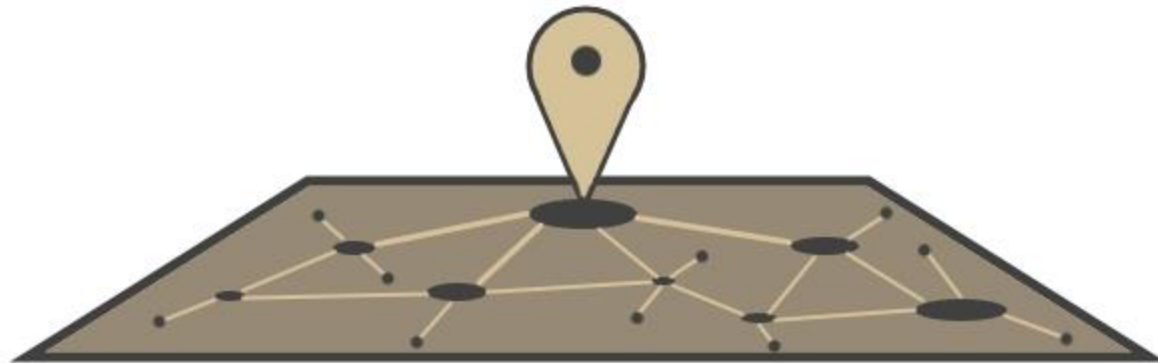


Chapter

01.

INTRODUCTION

the “WHAT”



<i>Introduction</i>	_____	<i>pg.3</i>
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Creative art is the most essential form of expression mankind has at its disposal. Before language, visual depictions were used to communicate the most fundamental truths of our experiences. As we have evolved and have developed other means of communication such as spoken and written language, so too has art evolved to express more complex and nuanced aspects of the human experience. While language has come to be the most prevalent form of imparting information on others, the role of art has adjusted to become more of an expressive one.

It is in the expression of the abstract and metaphysical elements of our inner and outer worlds that we find the most essential purpose of art. To capture or convey what language cannot, and to explore that which language can only gesture at. Creative expression seeks to uncover and communicate the most essential truths of our existence and helps us to understand the intangible aspects of ourselves and our surroundings. In this regard creative artwork is unrivalled in its efficacy of purpose and as such plays a vital role in cultured society (Gonzales, 2017: 46).

Without art and the ability to interact with the intangible that art allows, human civilization would be reduced to entirely pragmatic and calculated intents. Without the catalyst that is creative exploration and expression, mankind would stagnate without the curiosity to explore that which was previously unknown. Art is the drive behind cultural progress which speaks the most essential truth about a people. For these reasons, art is a vital mechanism in our civilization that would profoundly upend our societies if it were not allowed to function.

It is in this, that this thesis finds its primary motivation. While art remains an important fixture in society, the tether of creative art that binds civilizations with its culture has become somewhat warped. Instead of a deeply personal and meaningful interface between ourselves and the abstract truths we seek to explore, art, especially fine art, has become a revered entity unattainable and inaccessible to most. It is not in the practice or intention of art that this issue lies, but rather in the institutions and societal perceptions that perpetuate this phenomena. How museums, galleries and art schools portray themselves, and how the public in turn perceives the work they accommodate and facilitate is the reason for this disconnect.

Fine Art in the Public Domain

The disconnect between fine art and the public can be seen clearly on the campus of the University of the Free State. While multiple exhibition spaces see activity throughout the year and various sculptures and other artworks can be found in public spaces on campus, these public facing elements do not constitute the entirety of art on campus. In fact one of the most essential elements of art, namely the practised discipline of art is relegated to the outskirts of campus. The Department of Fine Art and the Department of Art History & Image Studies along with the Program for Innovation in Artform Development (PIAD) facilities occupy a building on the periphery that is ill suited to the discipline and barely manages to accommodate the necessary functions.

The Claerhout building that houses the Department of Fine Art and the Mabaleng building that accommodates the Department of Art History and Image Studies, share their facilities (originally intended for the Faculty of Education) with entirely unrelated fields related to sport sciences and law. Furthermore this site is located so distantly from the rest of the campus student body that few students are even aware of the discipline and even fewer ever engage with it.

As such, it is the imperative of this thesis to explore how the discipline of fine art may be brought into the public domain that is the UFS campus student body so that the important social mechanism that is creative expression may function effectively in its practise and interface with the shared public consciousness.



To begin developing a solution to the problem of a disconnected art institution, this thesis must first outline those topics relevant to the issues discovered. With the intent of bringing fine art into the public domain as the origin of the research process, this thesis posits that the exposure of the creative process is the approach with the post potential for success. With this notion acting as the center for conceptual and thematic explorations, this thesis posits four categories of research which aim to address all lines of inquiry into the premise of this project.

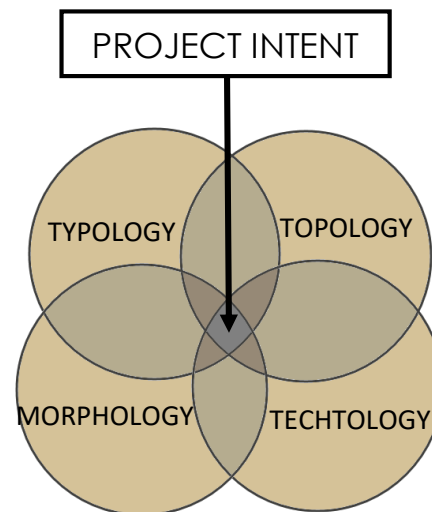
As such the four categories explored are;

TPOLOGY – The line of inquiry that discovers the programmatic aspects of space important to the project.

TOPOLOGY – The line of inquiry that investigates how the environmental context of the project would influence the project.

MORPHOLOGY – The line of inquiry that explores how intangible aspects of certain spaces would inform the project.

TECHTOLOGY – The line of inquiry that develops a visual language that communicates the intent of the project.



BRIEF

Developing a suitable brief for the proposed project involves the exploration of SEVERAL considerations critical to the intent of this thesis.

- First among these considerations is the perceived issue that this thesis attempts to address. In this case, it is the disconnect between the discipline of fine art from the public domain of the UFS campus.
- Secondly is the context in which this project resides. Here, the UFS campus and to a lesser degree the rest of the city of Bloemfontein provide a backdrop on which this project takes place.
- Thirdly the users of the intended project developed. In this case, the staff, students, and greater student body of the UFS campus constitute those who will interface with the project.

PROPOSAL

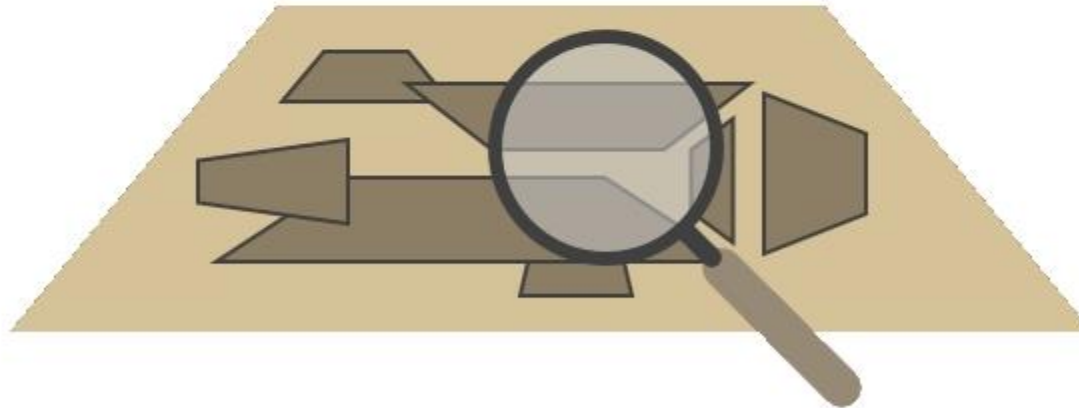
Having outlined the critical considerations of the proposed project, the project proposal stands as such;

To Develop an Architectural Intervention on the University of the Free State Campus in the form of an Academic Art Institution, Dedicated to Enhancing the Discipline of Fine Art and Exposing the Inherent Creative Process to the Public Domain.

Chapter
02.

EXPLORATIONS

the “ WHY “



CONCEPTUAL

Topics & Themes _____ pg. 9

Research Question _____ pg. 10

PRECEDENT

Introduction _____ pg. 11

Historic _____ pg. 13

Contextual _____ pg. 14

Contemporary _____ pg. 16

As explained in the *Scope of Research* (Chapter 2, pg. 5), this thesis explores four lines of inquiry, namely *TYPOLGY*, *TOPOLOGY*, *MORPHOLOGY* and *TECHTOLOGY* in an effort to develop the project intent and inform the reasoning behind decisions made moving forward. These topics seek to address all relevant aspects inherent to a thorough design strategy. As such these topics manifest themselves in the project as follows;

TYPOLGY

A typological exploration of the intent of the project reveals that the theme of *Anti-Monumental Institutions* reveals clues as to the nature of spaces that seek an alternative spatial and phenomenological solution to space. As a logical first step toward an effective interface with the public, art institutions must position themselves in their perception differently from how they traditionally have.

TOPOLOGY

Exploring the topological context of the project reveals that the theme of *Inter-Disciplinary Collaboration* provides effective motivation for the site decisions made in the project. Fostering a collaborative relationship with other disciplines aligns with the intent of the project to expose the inherent creative process of fine art as well as the intent of enhancing the practise of fine art in this context.

MORPHOLOGY

An investigation into the morphological aspects of the project intent reveals that the theme of *Utopic vs. Heterotopic Space* provides insights into how the proposed design could approach its spatial design to succeed in its intent. To create a space where meaningful engagement with the discipline of fine art is fostered, the design process must be informed by established architectural theories relevant to the project intent.

TECHTOLOGY

An inquiry into various architectural theories on form related to the project intent reveal that the theme of *Framework: The Discipline of Fine Art* provides the inspiration behind the form-giving decisions of the project. To effectively articulate the intent of the project, an architectural syntax must be developed which is nuanced enough to capture the spiritual intent of the project while maintaining a measure of legibility users.

CONCEPT

As the exploration of topics and themes relevant to the project continues, it is important to reiterate that these subjects serve to motivate and inform the intent of exposing the creative process to the public consciousness. How the exposition of the discipline is manifested is a matter of architectural concept that translates the intent of the project into architectural, spatial expressions. As such, the central architectural concept stands as a combination of the notions of;

DECONSTRUCTION, REFLECTION and ELEVATION

While these notions are not based on established research on the creative process, they do convey a concise interpretation of the process by which creative works are explored and expressed.

DECONSTRUCTION

The process of deconstructing complex ideas into smaller notions that are then individually interrogated and assessed is a crucial first step in the creation of art. This concept can also be easily translated into an architectural languages and spatial expressions.

REFLECTION

The reflection process is another essential element in the creation of art. The reflection of the inner worlds of the creator onto the outer world as well as a reflection of the world to itself are prime examples of the purpose of art. This this concept can also be easily realised and conveyed in architectural form.

ELEVATION

The concept of elevation represents the final stage and outcome of the creative process. Through the exploration and subsequent expression of ideas, they are elevated to a new position in the mind of the creator and those that experience their work. This concept can also be channelled into architectural expressions.

RESEARCH QUESTION

Having explored relevant conceptual avenues and established a central architectural concept, the project research question stand as follows;

“How can the Creative Process be used to inform the creation of an Interface between the Discipline of Fine Art and the Shared Public Consciousness in the context of the UFS campus?”

PRECEDENT

Considering the significance of the concepts of *deconstruction*, *reflection* and *elevation* to the core theoretical framework of the proposed project, the importance of precedent studies is apparent. A fundamental understanding of the core principles of relevant typologies will be invaluable in formulating a successful design resolution for this thesis.

As such this chapter will approach precedent studies by analysing historic precedents, contextual precedents and contemporary precedents with the intent of forming a meaningful understanding of how to implement the concepts of *deconstruction*, *reflection*, and *elevation* respectively.

An analysis of historic precedents would provide insights into the traditional principles of the art institution typology and inform the concept of *deconstruction*. Contextual precedents would reveal environmental influences and inform the concept of *reflection*. By analysing contemporary precedents an understanding of more recent movements among relevant institutions is gained informing the concept of *elevation*.

Each category of precedents is analysed in a different way to achieve a different outcome.

While an analysis historic precedents informs the concept of *deconstruction*, it also provides insights into the successes and failures of established art institution typologies.

By studying contextual precedents, not only is the concept of *reflection* informed, but a meaningful discovery of underlying themes prevalent in the immediate spatial context is also achieved.

Analysing contemporary precedents helps to inform the concept of *elevation* but also presents possible design solutions for similar challenges that the project design process may encounter and resolve.

HISTORIC



CONTEXTUAL



CONTEMPORARY



Fig. 4 - Examples of the Historic, Contextual and Contemporary Precedents explored in this chapter.

Rijksmuseum

Amsterdam, Netherlands

Pierre Cuypers

1885



Fig.5 - Rijksmuseum. Amsterdam, Netherlands, *Pierre Cuypers*, 1885. Source: online

The Rijksmuseum presents an example of one of the earliest art institution typologies established. Its regal character and authoritative position toward the public is indicative of the character of the art world of 19th century Europe. During this time, fine art was reserved for the aristocracy and others with similar levels of wealth and social standing. A classical museum in every sense the Rijksmuseum does not seek to engage with the public but rather selectively admits visitors to revere the building and its artworks.

While the museum certainly does not lack cultural significance it does not seek to mutually engage with the public and as such does not truly interface with those who seek it out. Furthermore the character of the museum does not seek to bring the layman into the fold. Where those familiar with the art world and its associated institutions are comfortable enough to seek out what lies inside, it is perhaps those who are most in need of a profound experience of creative expression who are not sought out or actively invited.

Lessons learned:

While the traditional museum typology is a valuable piece of heritage and effectively communicates the value of art in culture, it does not succeed in engaging with the greater public as a whole. The Rijksmuseum stand as an example motivating the theme of *Anti-Monumental Institutions*.



Fig.6 - Bauhaus School of Design. Dessau, Germany, *Walter Gropius*, 1925. Source: online

Bauhaus School of Design

Dessau, Germany

Walter Gropius

1925

The Bauhaus School of Design in Dessau is the result of an iterative process with the intent of affecting change in the design world. As one of the first and most influential agents of change toward a global trend of modernist design, the Bauhaus sought to transform the relationship between the world of creative design and the public. In this regard it was highly successful as an entire style of design was named after the school and it is frequently cited as one of the origins of modernist design. While the specific typology and topology of the Bauhaus building may have been practically problematic, its programmatic intent is the hallmark of its success as can be seen in the ubiquity of modernist design and the familiarity of the public with the concept.

The Bauhaus school achieved something that few institutions ever do, it affected significant change in the public consciousness more through what the building *did* than through what it *showed*.

Lessons learned:

It may be interpreted that a subtle and nuanced expression of intent without an overstated sense of importance is more effective at affecting the change it seeks to realise in the world. The example set by the Bauhaus school further motivates the theme of *Anti-Monumental Institutions*.

Solomon R. Guggenheim Museum

New York, USA

Frank Lloyd Wright

1959



Fig. Solomon R. Guggenheim Museum, New York, USA, Frank Lloyd Wright, 1959. Source: online

The Guggenheim Museum is an example of sculptural or object driven design in art institution typologies. This trend has become prevalent in contemporary museums and galleries and constitutes another approach to institutional engagement with the public. This strategy seems to consider a manifestation of creative expression to be the most effective way of embedding art in the public consciousness. While this approach is certainly more effective in this regard than more traditional typologies, the reverence toward the discipline persists through the character of the building and its hierarchical position over the public.

The Guggenheim Museum certainly succeeds at exposing creative expression to all who come across it, however the message it communicates through its striking form may often intimidate or mystify those not familiar with fine art (as modern art so often does) and as such this particular strategy may only succeed in further distancing the institution from those it seeks to reach.

Lessons learned:

While interpretations may certainly differ and the abstract essence of a space being as intangible as it is, the example of the Guggenheim Museum does not inspire confidence in the strategy of sculptural, object driven creative expression and as such also motivates the theme of *Anti-Monumental Institutions*.

The University of the Free State campus as context for the proposed project offers various environmental design cues which could help inform decisions of siting and spatial design during the design process of the proposed project.

NETWORK OF RED BRICK PATHS

On a macro level the various social loci on campus can be seen to be connected by a network of pedestrian routes characterised by red brick paving that centers around the Thakaneng Bridge and Sasol Library. This network provides a clear visual language denoting routes to important and prominent locations around campus.

As a signifier of social significance, sites along these paths have the opportunity to interact with and capitalise on passing pedestrians to a significant degree. This feature plays a key role in the selection of a proposed site for the project during the Site Analysis portion of this thesis (see pg. 33).

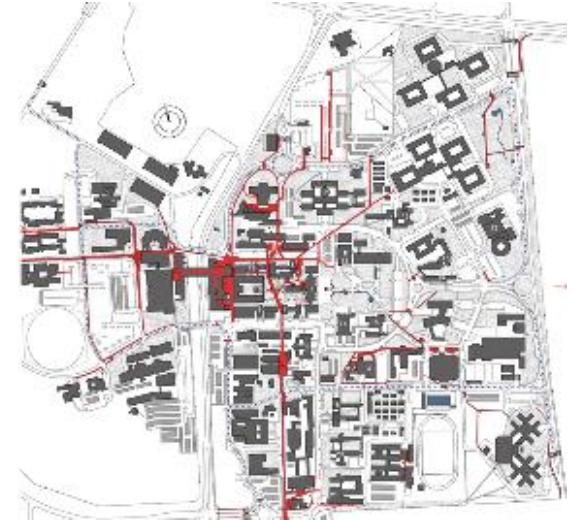


Fig.8 - Illustration of the network of red brick paths as designed by Bannie Britz. Source: Dr. Hendrik Auret

MIRRORED INTENT OF CAMPUS PLANNING

When analysing the spatial planning layout of the central area of the UFS campus, the broken ring road around the Red Square becomes apparent. In two instances these connecting roads have been severed in key locations where pedestrian traffic was deemed more important than vehicle traffic.

In one such instance the road was severed to accommodate the construction of additions to the Department of Physics Building which in turn opens up space for pedestrians to circulate and gather around the space.

In another instance the connecting road is severed to accommodate a public green space and together these set a precedent for introducing an academic institution into the open public spaces.

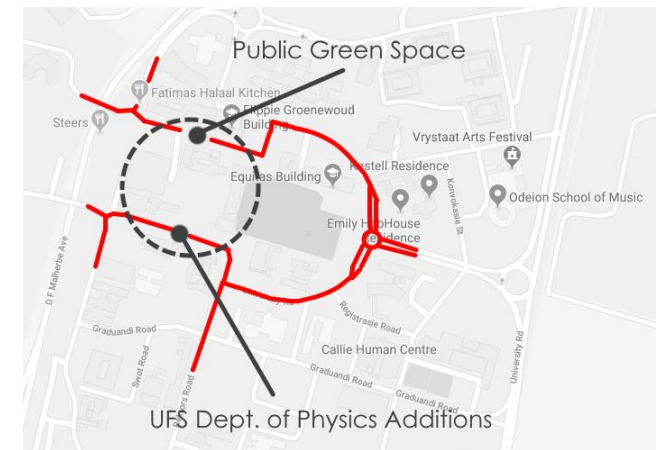


Fig.9 - Illustration of the severed ring road on campus and the spaces that replaced them.

REFLECTION OF SPATIAL CHARACTER

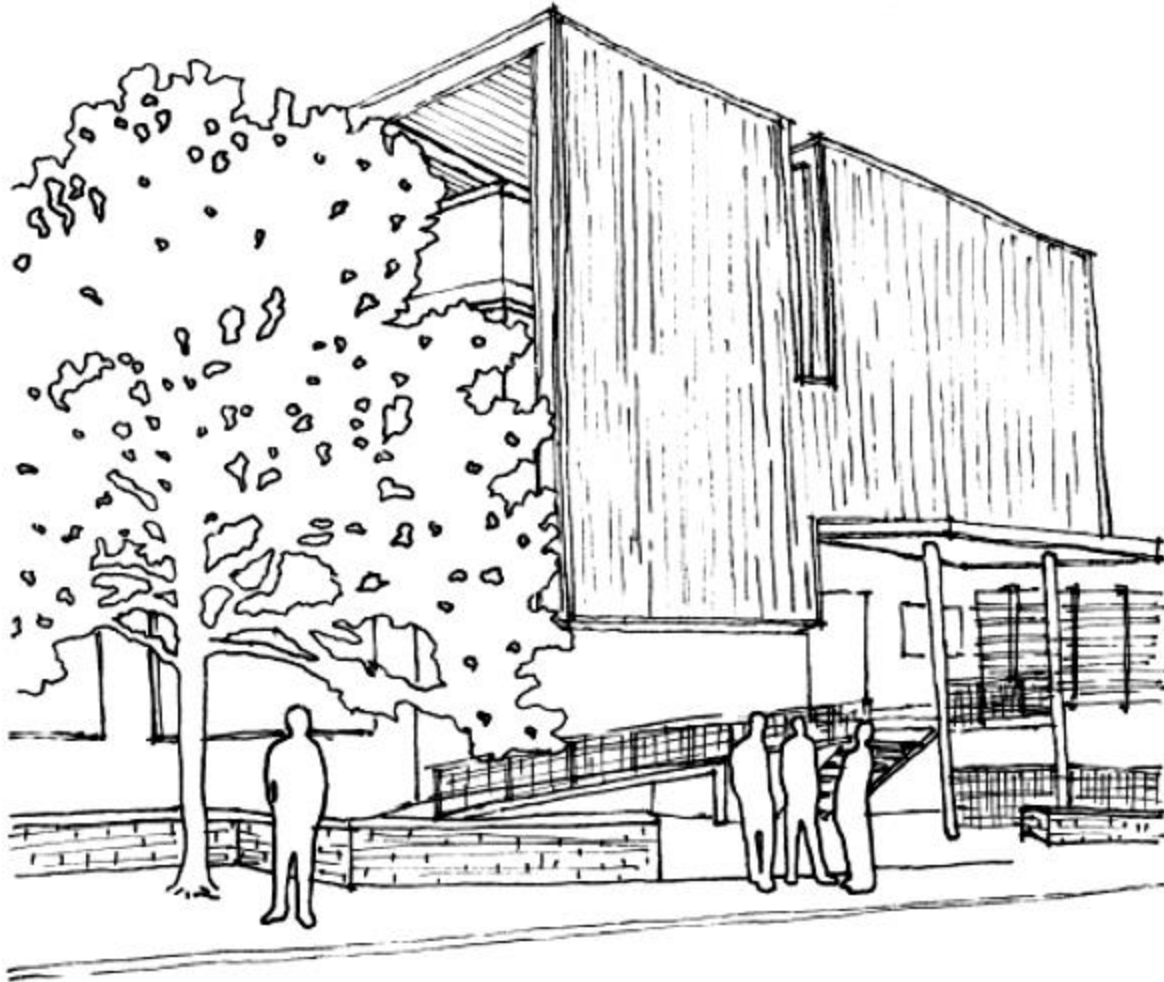
The process of constructing the additions to the UFS Department of Physics building entailed the felling of a number of trees on site that significantly contributed to the sense of character of the space. In an effort to address this issue the design implemented reflects the colour of the trees on site. The facades of the building evoke a similar sense of verticality and organic character and as such the design manages to appropriate the site without dominating the space. Furthermore the volume is raised above ground level to facilitate the regular circulation native to the site.

This design strategy provides a contextual example of how a similar development might succeed in the subtle occupation of an established social space elsewhere on campus. This also relates back to mirroring the intent of campus planning as the unoccupied green space constitutes an even more significant pedestrian route with similar trees lining the site.



Fig.10 - Additions to the Department of Physics building on the UFS campus. *Typology Architects*. Source: online.

UFS DEPT. OF ARCHITECTURE



Typology Architects

UFS Campus, Bloemfontein, Free State

2012

The architecture school of the UFS functions similarly in program to the way that the proposed project does. The functionality specific spaces aligned along a central corridor reflects that strategy implemented in the design resolution of this thesis.

The building is also similarly oriented and aims to engage with a significant pedestrian route on campus. In this regard the design succeeds as students passing by will often take pause in the social spaces designed around the entrance to the building. As such the potential exists for students of architecture and other students to connect and interface,

INFLUENTIAL ASPECTS OF PRECEDENT



Fig.11 - UFS Department of Architecture Entrance Foyer. Source: online.

- Use of proximity to significant pedestrian route.
- Linear design with function connected central corridor.
- Floors raised and lowered above and below street level.
- Highly successful engagement with public through designed social spaces.

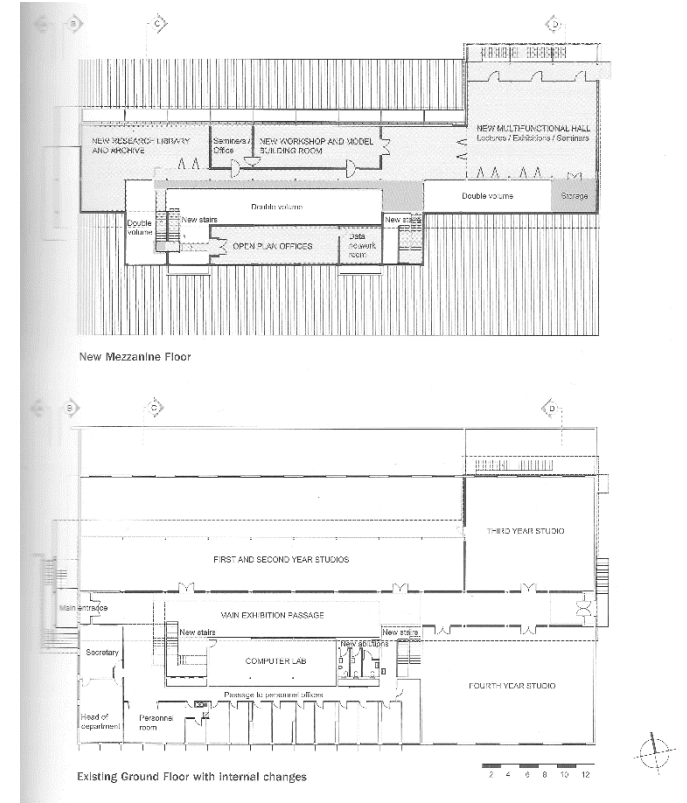
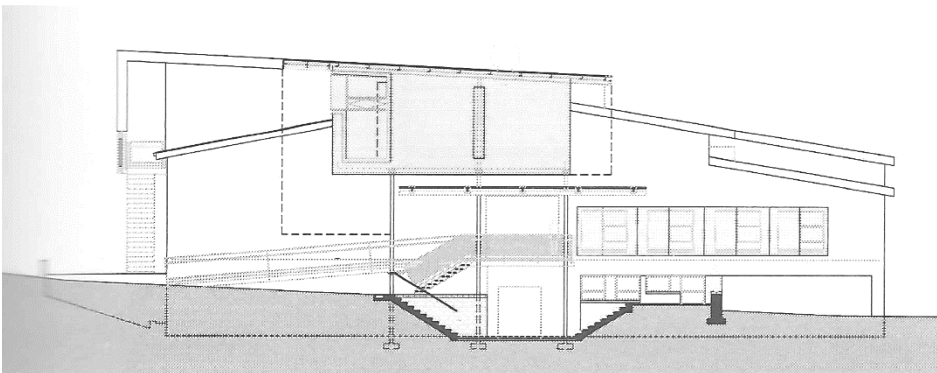
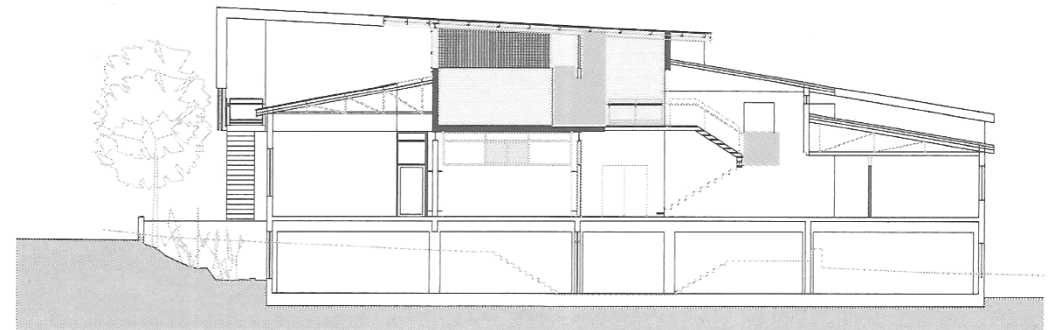


Fig.12 - Plans and Sections of the Department of Architecture.

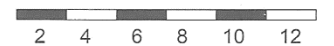
Source: Digest of South African Architecture, Volume 17. pg. 56



Section BB



Section CC



CAPE TOWN CREATIVE
ACADEMY

Kristoff Basson Architects

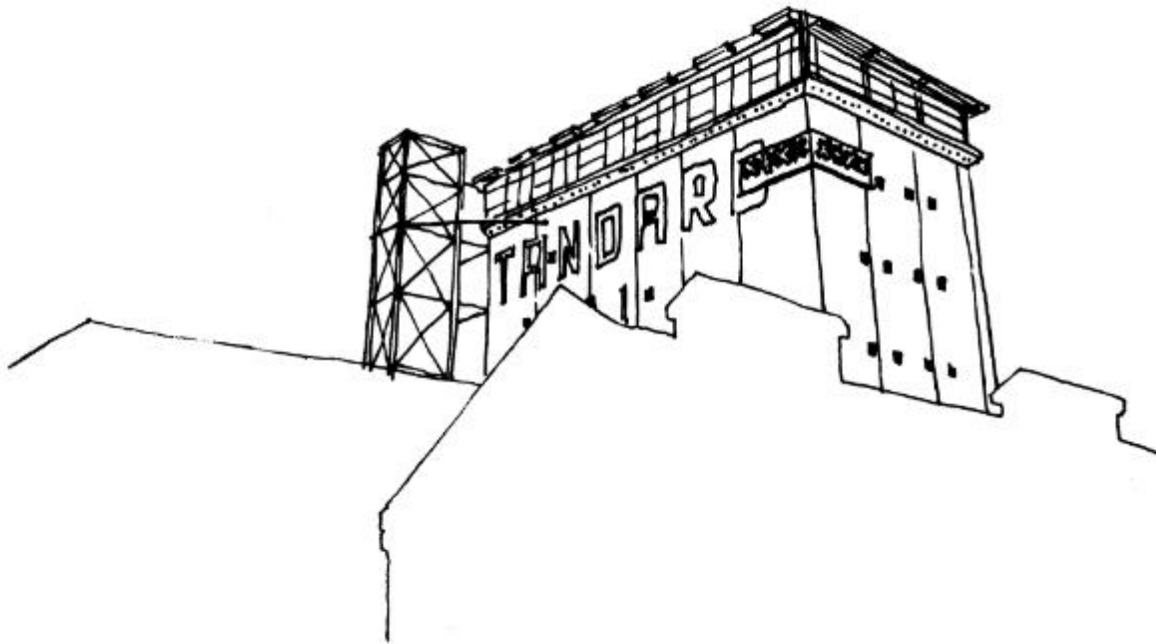
Old Biscuit Mill, Woodstock, Cape Town

2013

The Cape Town Creative Academy occupies five floors of the converted Old Biscuit Mill. The school shares the appropriated structure with a popular restaurant and a chocolate factory on the site of the Woodstock Village Square.

The market holds a significant place in the creative community of Woodstock and as such creates the opportunity for visitors to engage with the art institution.

This project presents an example of how the typically austere typology of an art institution may effectively connect its program and users with the local social context.



INFLUENTIAL ASPECTS OF PRECEDENT

- Connection to established social locus of immediate context.
- Collaboration with neighbouring functions to enhance larger program.
- Contemporary spatial design approach that invites public engagement.
- Simple column and beam structure allows for large versatile volumes.



Fig.13 - Cape Town Creative Academy Entrance. Old Biscuit Mill, Woodstock, Cape Town. Kristoff Basson Architects, 2013.

Source: online.



Fig. 14 - 3D model of the Old Biscuit Mill. Source: online.

SHARPE CENTRE FOR DESIGN

Wil Alsop + Robbie Young

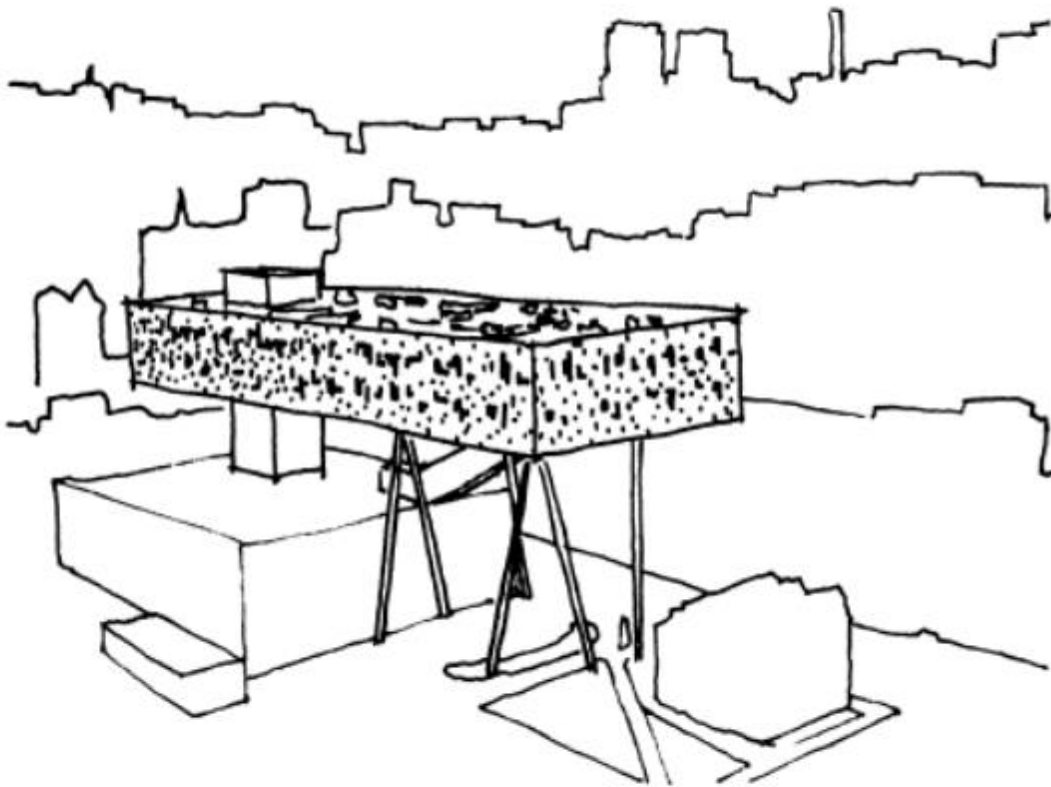
Wright Arquitectos

Ontario College of Art & Design, Ontario, Canada

2004

Similarly to the proposed project, the Sharpe Centre for Design aims to occupy a prominent social space on campus while maintaining that space and not entirely appropriating it. This can be seen in how the space is elevated above the social locus it connects to.

While the proposed project seeks to employ a similar strategy, this precedent presents a somewhat extreme example and will be manifested more subtly in the design resolution of this thesis.





INFLUENTIAL ASPECTS OF PRECEDNT

- Subtle approach to occupation of public space.
- Striking visual character may be perceived as intimidating.
- Structure allows for large versatile volumes.
- Breaks from design order convey significant spaces.

Fig.15 - Sharpe Centre for Design. Ontario College of Art & Design, Ontario, Canada. *Wil Alsop + Robbie Young, 2004.*

Source: online

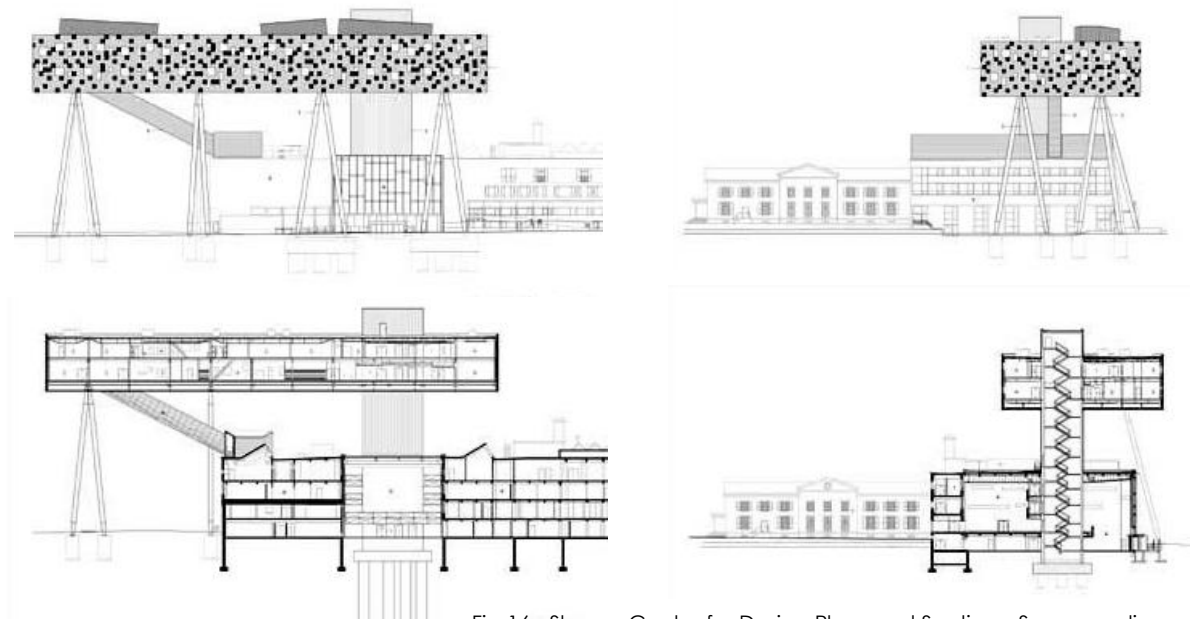
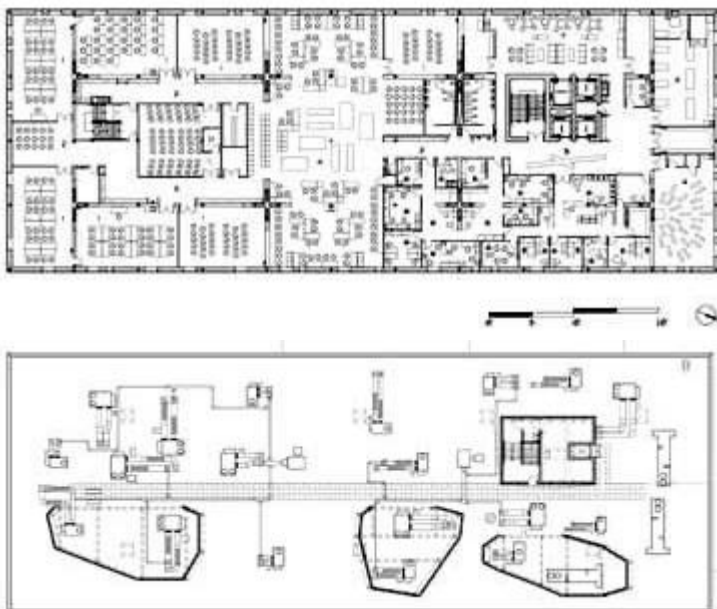
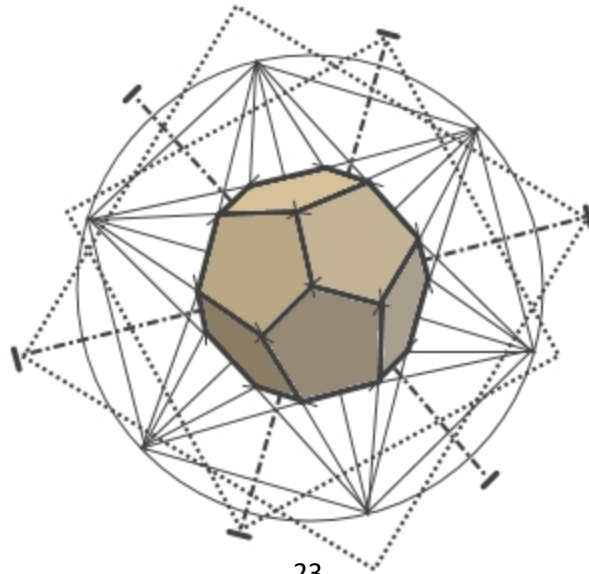


Fig.16 - Sharpe Centre for Design Plans and Sections. Source: online.

Chapter

03.

DISCOURSE



Introduction _____ pg. 25

Concept Map _____ pg. 26

Central Concept _____ pg. 27

DISCOURSE

Utopic vs. Heterotopic Space _____ pg. 29

Anti-Monumental Institutions _____ pg. 30

Framework: the Discipline of Fine Art _____ pg. 31

Inter-disciplinary Collaboration _____ pg. 32

INTRODUCTION

In the pursuit of promoting fine art in the public domain, the exposure of the creative process to the broader social consciousness presents itself as the most accessible avenue. In this thesis the intent of revealing the creative process manifests itself in various ways and as such these topics will be the focus of the theoretical discourse.

The themes of *deconstruction*, *reflection* and *elevation* seek to embody the creative process in such a way that the project not only demystifies the seemingly esoteric or convoluted discipline, but also shares and celebrates the intricacies and visceral experiences involved in making art.



Fig. 17 – Iterative nature of the creative process.

While the themes of *deconstruction*, *reflection* and *elevation* are perhaps the most pertinent and directly influential to this thesis, other topics under investigation offer significant insights and motivations into the thought process behind the central theme, research question and hypothesis.

The ideas of utopic and heterotopic spaces and the median between them inform the reasoning behind establishing a specific phenomenology.

The notion of anti-monumental institutions lends perspective to the relationship between material spaces and the internal spaces of those who dwell in them

The idea of the framework as a metaphor for the discipline of fine art aids in the establishment of an architectural syntax that communicates the intent of the project.

The concept of inter-disciplinary collaboration and its role in fostering mutual growth and richer experiences motivates a range of decisions made in the project.

These central concepts play a key role in the intent of forging a relationship between those outside of the academic discipline and greater art scene, and those within the art community who are institutionally disconnected from the full spectrum of perspectives and experiences that would be so enriching to their own creative pursuits.

This chapter will strive toward a meaningful theoretical discourse revealing insights and offering perspectives that will profoundly influence or motivate decisions made in the design process. It is the intent that this will result in a design solution that has considered a multitude of perspectives and as such will influence those that interface with it, similarly to the way in which art affects people.

> FINE ART <

IN THE PUBLIC DOMAIN

UTOPIC
VS.
HETEROTOPIC
SPACE

ANTI-MONUMENTAL
INSTITUTIONS

FINDING THE MEDIAN BETWEEN

EXPOSING THE
CREATIVE
PROCESS

STRIVING FOR

REVEALING

AIDED BY

FRAMEWORK
THE DISCIPLINE
OF FINE ART

DECONSTRUCTION
REFLECTION
ELEVATION

INTER-DISCIPLINARY
COLLABORATION

Fig. 18 - Concept Map.

THE CREATIVE PROCESS

The nature of creativity has been explored since the conception of the first works of art. While art and creativity are fundamentally subjective, the process by which creative thought occurs and manifests itself has been an area of study for many years.

The central conceptual premise of this thesis centres around the creative process and by what means it may be exposed to and made more accessible to the public. As such this portion of the theoretical; discourse will explore established research on the subject from which a suitable analogue will be formulated that may be translated into architectural concepts which effectively communicate the intent of the project.

In *the Stages of the Creative Process* (1980) by James Sasso, the author divides the creative process into two sections, namely the nature of *imitation* and the nature of *creativity*. While imitative art certainly is a part of the creative process (especially for students), this discourse will focus on the productive art rather than reproductive art.

Sasso outlines the following stages of the *Creativity Proper* section of the creative process as follows;

- Preparatory Stage, during which the artist gathers information and ideas.
- Incubation stage, where the artist recombines ideas gathered in the first stage.
- Illumination stage, when the artist finds a solution the problem.
- Verification Stage, where the artist tests and appraises their solution.

(Sasso, 1980: 127)

While this notion provides valuable insights into the mechanisms of creativity, the research focuses on creative work on a broad spectrum and does not focus of fine art as this discourse does.

As such this portion of the discourse posits that translating these ideas into concepts more relevant to visual creative works would make more accessible the theme of the creative process, in so doing providing the opportunity for the public to attain a deeper understanding of the discipline of fine art.

DECONSTRUCTION, REFLECTION & ELEVATION

As a reinterpretation of the *Stages of the Creative Process* (Sasso, J. 1980), this thesis posits the concepts *Deconstruction* (as analogue for the *Preparatory Stage*), *Reflection* (as analogue for the *Incubation Stage*) and *Elevation* (as analogue for the *Illumination Stage*), with the iterative nature of the concept standing in as the *Verification Stage* (Sasso, J. 1980). These concepts are selected for their iterative and accessible nature and stand as the conceptual cornerstone of the project as a whole with the intent of implementing or applying them at every level of the design process.

DECONSTRUCTION

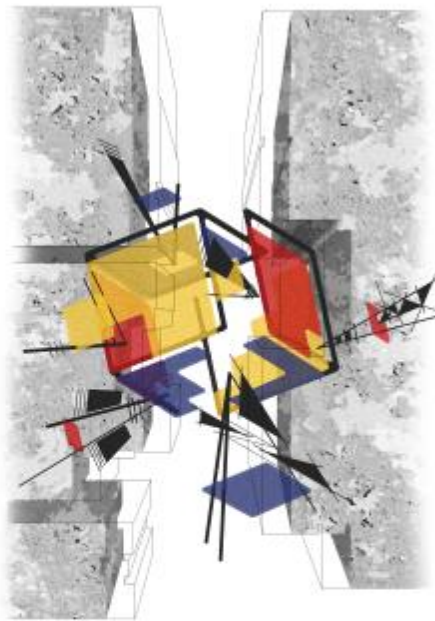
Where the artist interrogates the elements of larger ideas to better understand them.

REFLECTION

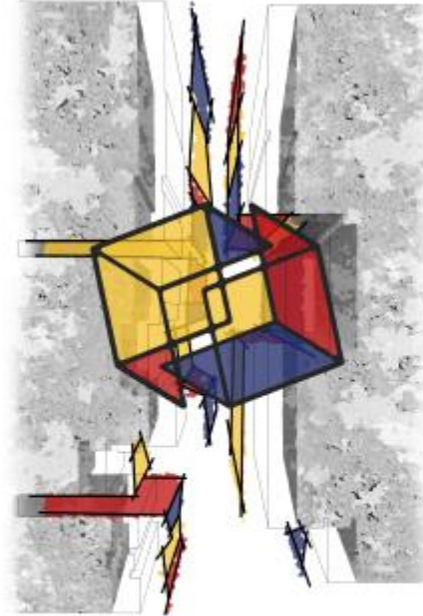
Where the artist considers new meanings and interpretations of these ideas.

ELEVATION

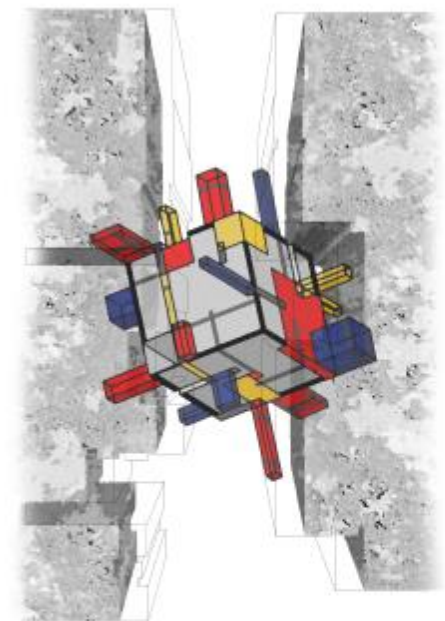
Where the artist re-assembles these augmented ideas and expresses them in their new form.



DECONSTRUCTION



REFLECTION



ELEVATION

UTOPIC vs. HETEROTOPIC SPACE

The notions of utopia and heterotopia are commonly considered to be two distinct states of being, almost antithetical to one another in their very nature and character.

In this portion of the discourse the argument will be made that there exists a median position between these two states that spaces may embody. This premise is informed by theories on heterotopia and utopia by Michel Foucault as well as by personal experiences of the phenomenology of spaces of institutional art.

Where a utopic space can be considered as one where every intent and ideal is realised, it also precludes influence from any aspects not within its immediate scope. This results in an isolated and heterogenic state of being creating a positive feedback loop of ideas that stagnate over time. Consideration of art institutions reveals this state to be a common occurrence among museums, galleries and other exhibition spaces where the entire experience of place is carefully curated and segregated from outside influence.

A heterotopic space can be considered as a space where the character of the environment is informed solely by outside influence with no inherent intent but rather an assemblage of disparate aspects from the surrounding context. This spatial characteristic, often described as “the other”, can be attributed to more informal art spaces such the local Free State Art Festival on campus where no experiential curation takes place and a tumultuous mix of intents constitute the sense of place.

Neither of these extremes presents a viable state of existence for the academic art institution that enhances the discipline of fine art while encouraging an interface with the public, as proposed in this thesis. Utopic space does provide the ideal environment for the practise of creative art but exempts it from the subjects, mediums and inspirations that the world provides and disconnects the discipline from context. Heterotopic space does provide an excellent platform for the discovery of new ideas to explore but lacks the order and significance that grants the discipline the measure of respect it deserves.

In *Of Other Spaces: Utopias and Heterotopias* (1967), Michel Foucault explores the notion of a joint experience of utopias and heterotopias. He refers to these places as *the mirror* (Foucault, M: 4) which infers a significant connection to the central concept of *reflection* used in this thesis. This median between the state of utopia and heterotopia presents itself as a realisation of the intent to exist in a liminal position between both states.

These notions motivate the intent of the project to realise a subtler interpretation of space over the extreme states that spaces of art generally exist it.

It is from this assertion that the thesis must now discover the means to realise this liminal state of being it wished to occupy.

ANTI-MONUMENTAL INSTITUTIONS

Among the social institutions that command the most influence and hold the highest prominence in human culture, is the art institution. In museums, galleries and art schools we find the purest, unfettered expression of our inner selves and our interpretations of the world we inhabit. While these institutions hold great significance in societal culture, monuments in the traditional sense have somehow created a schism between art and the world and people it seeks to influence, inform and interface with. This portion of the discourse posits the premise that it is the monumental nature of these institutions that divides these two realms that should be so inextricably linked and by investigating established research on the subject explores potential strategies address this.

In *Counter Monuments: the anti-monumental and the dialogic*, the authors explore the emergence of an opposition to traditional monumentality and the distinction between counter-monuments that adopt anti-monumental strategies and those that are designed to counter specific existing monuments and their values (Stevens, Q, et al. 2012: 1). Study of these distinctions reveal that it is in the anti-monumental that a profound and meaningful interface with counter-monuments are sought. This strategy intends for users to actively engage with object/space as opposed to the distant reverence associated with traditional monuments. While this approach tends to apply more to interactive public art pieces than functional programmatic spaces, the spirit of the intent still reflects those of the proposed project.

Anti-monumental objects manifest in instances that are wholly unique to their chosen message and meaning. Due to this and the differing programmatic function between the counter-monuments explored and the programmatic function of the proposed design, this portion of the discourse does not reveal tangible strategies for anti-monumental institutions, but rather sets a spiritual precedent for the transformation of traditional ways of signifying importance in place.

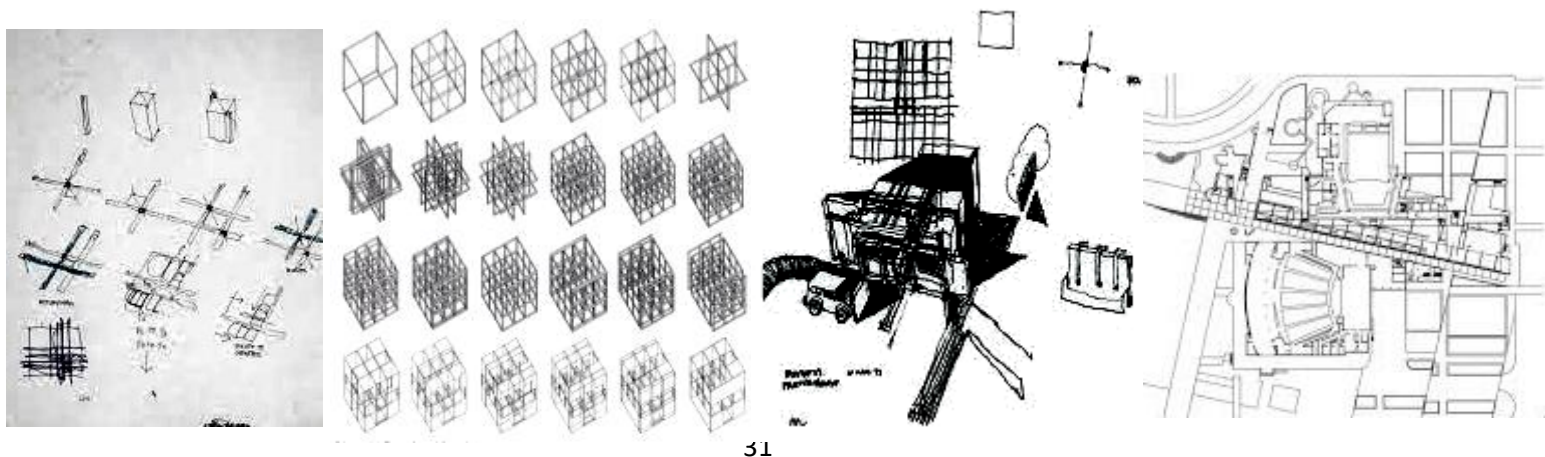
FRAMEWORK: THE DISCIPLINE OF FINE ART

This portion of the discourse explores Peter Eisenman's notions on diagrams in architecture as well as the concept of grid systems as signifiers and how these ideas might come together to create a physical metaphor for the relationship between the discipline of fine art and those who interface with spaces of art.

The discipline of fine art suffers from the misunderstanding of its fundamental nature among those who have not been immersed in that world. While fundamentally intangible, abstract and sometimes esoteric, there are objective truths and principles concerning that the discipline of fine art explores and develops.

In his work Eisenman investigates the role of diagrammatic explorations of form in architecture and how they lead to the development of a contextually specific language in form that conveys an underlying truth or intent of the designed space.

In this thesis it is posited that through the implementation of such a strategy, a dialogue can be established with the users of a space where the architectural syntax of space acts as the most legible and understandable greeting to users. Furthermore, Eisenman's theories on the signifying roles of grids provides another method of communicating significance in the design (Davidson, C, 2006: 83). Where an ordered grid may signify the disciplinary nature of fine art, an offset of the grid may signify the more untethered aspects of creative art and the movement of the users it seeks to interface with.



INTER-DISCIPLINARY COLLABORATION

This portion of the theoretical discourse explores how inter-disciplinary collaboration between faculties can not only promote a meaningful understanding of fine art but also significantly, mutually enrich those fields which choose to share their knowledge and expertise with one another.

While meaningful understanding and engagement with an art institution on a public level is of primary importance, the connection to other disciplines carries significant weight, especially in the university campus setting that contextualises this project. Inter-disciplinary collaboration provides a platform where academics and students may exchange ideas that originate outside of the scope of their disciplines conventions. In *Finding That Special Someone: Interdisciplinary Collaboration in an Academic Context* (Gunawardena, S, et al. 2010:211) the authors expand on the merits and benefits of collaboration between specific disciplines and the mechanisms of how such collaboration might be implemented.

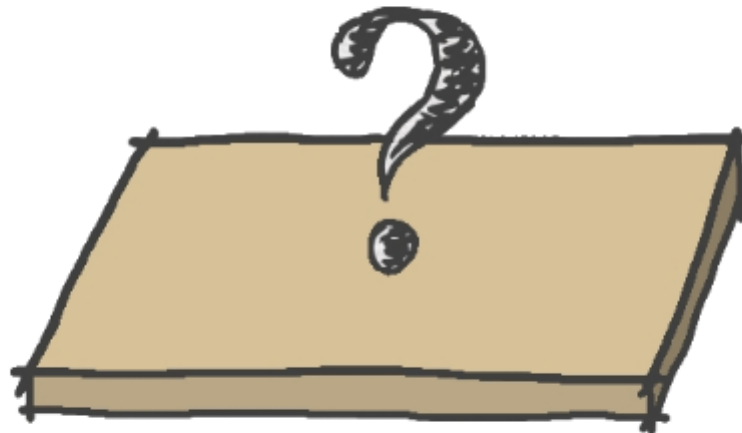
While the research is somewhat pragmatically focused, it does reveal the depth and breadth of possibility inherent to the practise of inter-disciplinary collaboration and research that falls outside of disciplinary conventions. With this research as motivation, the development of the proposed design is further motivated to promote the practice of inter-disciplinary collaboration and as constitutes an important consideration for the project with its relation to other programs.

Chapter

04.

SITE ANALYSIS

the “WHERE”



The "WHERE" _____ pg. 35

Macro Context _____ pg. 36

Micro Context _____ pg. 37

Site Context _____ pg. 39

Site Feeling _____ pg. 43

Site Views _____ pg. 45

Site Climate _____ pg. 49

Site Sections _____ pg. 51

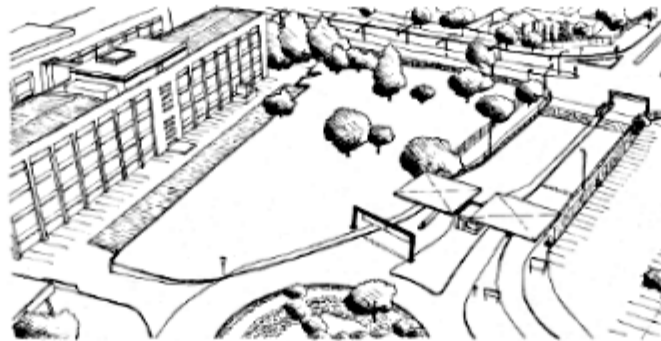
THE WHERE

The notion of the proposed project being *in* a space rather than adjacent to it is deliberate in the sense that the project strives to establish a place representative of Martine Heidegger's concept of *dasein* (Heidegger, M, 1927; 27) rather than a space merely on the periphery of a social locus. Coupled with this notion is the intent not to create yet another monumental institution that is revered or venerated from afar like so many before, but to appropriate a social locus on campus as a medium for the project to paint a new perspective on.

The chosen site occupies one of the most significant pedestrian routes on campus where surrounding structures house related disciplines in the humanities and create a corridor, which students not only often circulate through but also occupy and linger in. This presents an opportunity for a meaningful and substantial intervention of the shared consciousness surrounding academic art and the creative arts as a whole.



Fig. 21- Illustration of Previously Considered Site.



35

Fig. 22 - Illustration of Previously Considered Site.

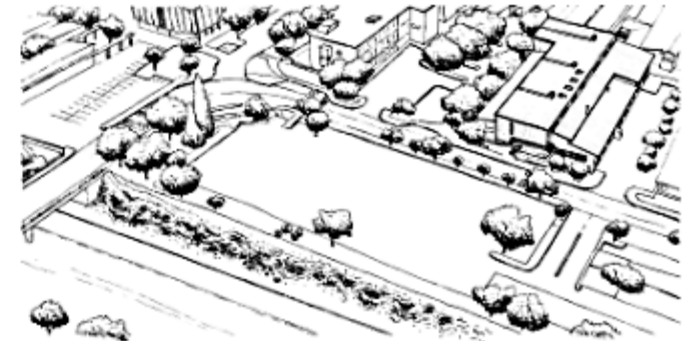
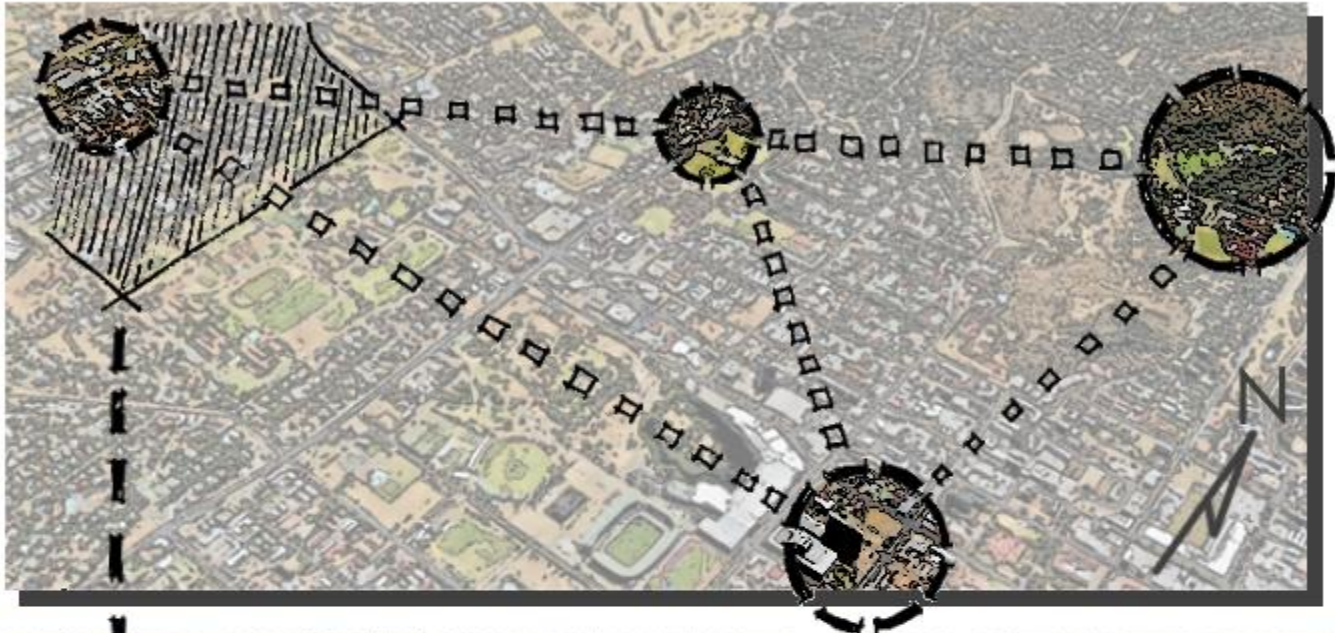
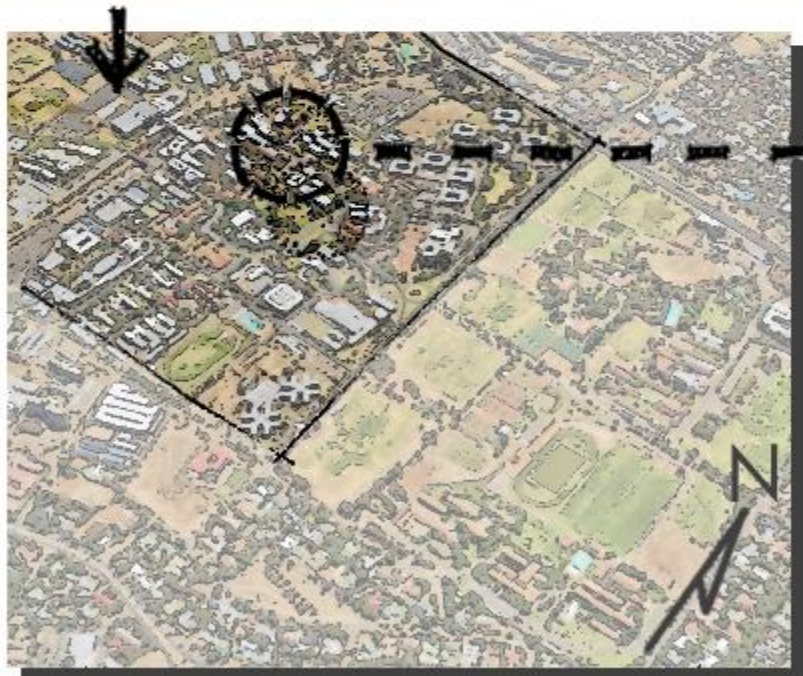


Fig. 23 - Illustration of Previously Considered Site.

Fig. Network of Art Spaces in Bloemfontein.



THE UFS CAMPUS AS A
MICROCOSM
OF
BLOEMFONTEIN



In the context of art in the public domain, the UFS campus can be seen as a microcosm of the city.

While event spaces surrounding the arts are significant in the public consciousness, institutions where art is practised do not receive the same level of attention or recognition.

Fig. 24 - The UFS campus in Bloemfontein.

Fig. 25 - The Proposed Site on the UFS Campus.

THE CONTRADICTION OF THE UFS CAMPUS AS CREATIVE ENVIRONMENT

The UFS hosts a number of social loci clustered around the Red Square and Thakaneng Bridge, together forming an assemblage of networked spaces which feed into one another. This phenomena contributes to a meaningful sense of social space on the campus at large.

This assemblage however, incomplete. The Claerhout and Mabaleng buildings which house the Department of Fine Art and Department of Fine Art & Image Studies respectively, are entirely separated from the network of social loci and as such the potential for mutual enrichment between the arts and the public goes unrealised on the university campus.



There exists an opportunity to not only include the academic institutions of the arts in the social fabric of the UFS campus, but to also transform them into a central element in the assemblage of social loci among the humanities.

UFS CAMPUS NETWORK OF SOCIAL SPACES

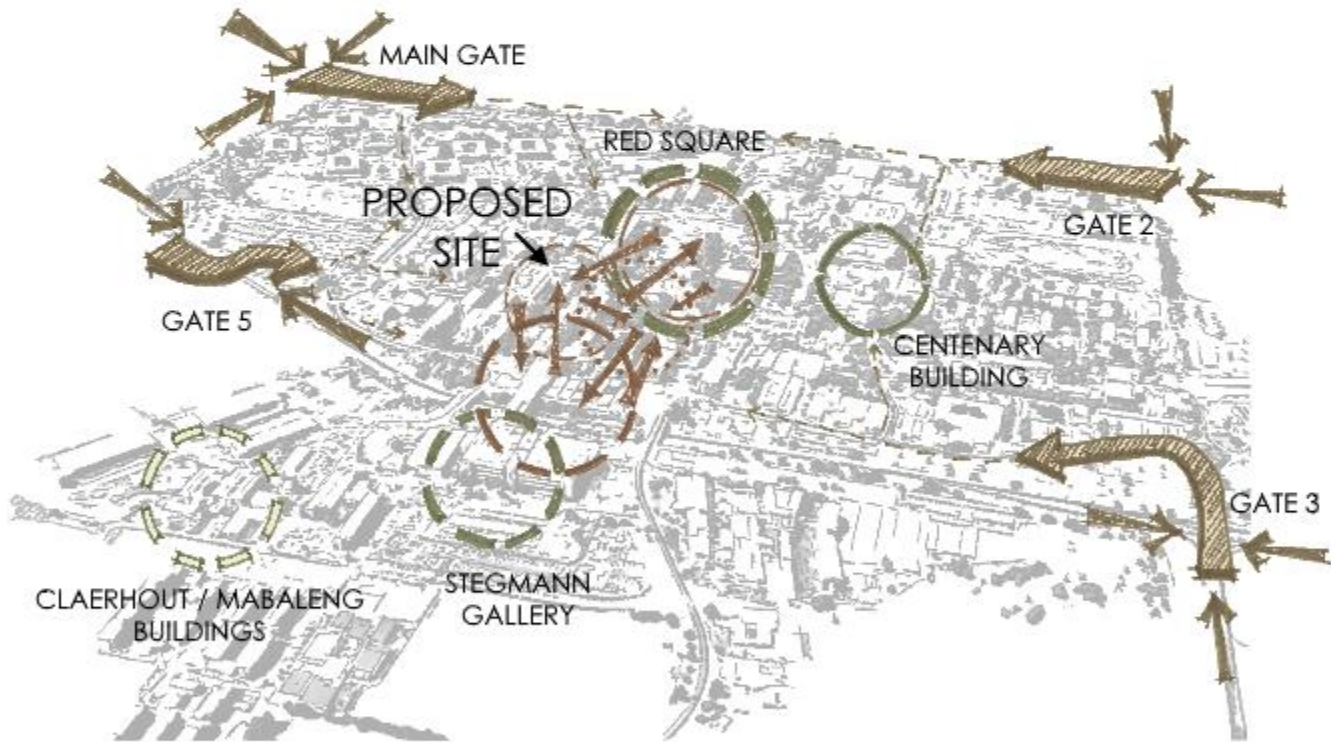


Fig. 27 -Campus Analysis Diagram

- SOCIAL LOCI
- ART SPACES
- CAMPUS ACCESS

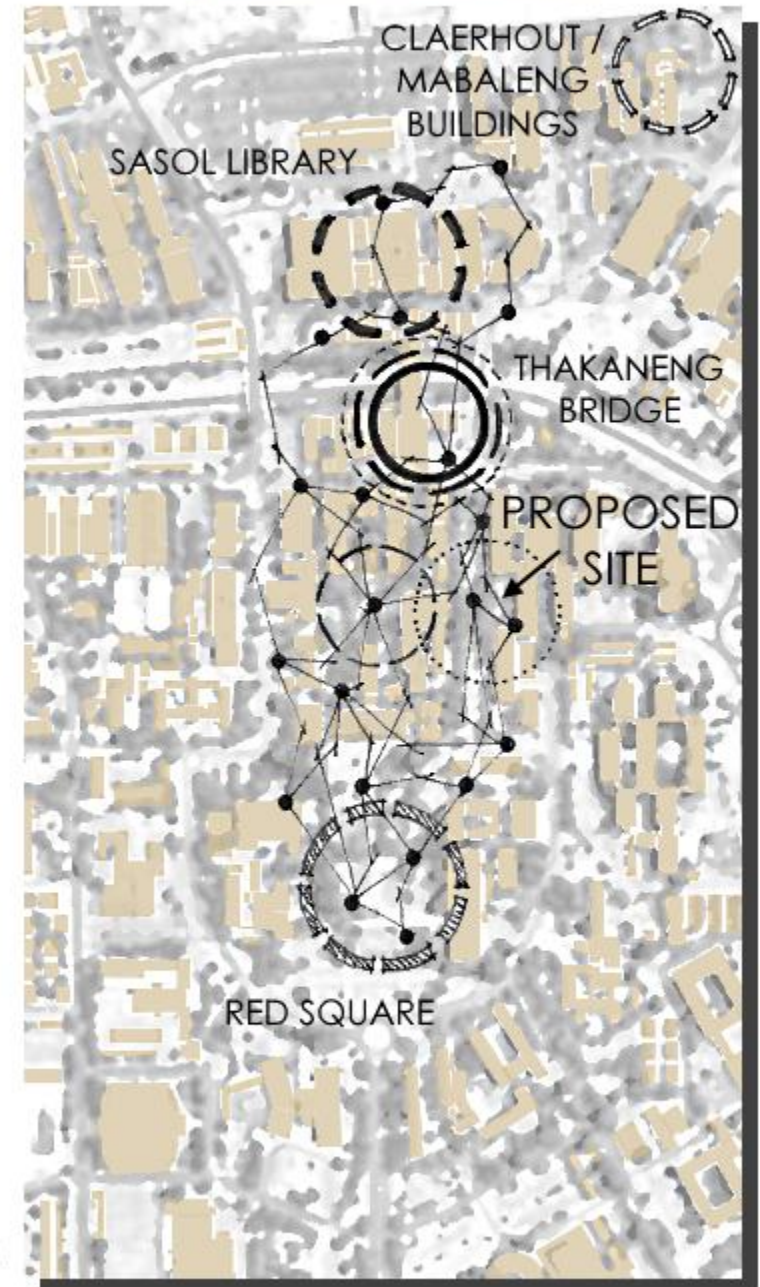


Fig. 28 - Network of Social Loci on Campus

SITE CONTEXT

CORRIDOR BETWEEN THE HUMANITIES

The corridor between the masses on the northern and southern edges of the parking area constitutes a highly populated route which students use to move between classes and other social loci. The green space between the two lots also acts as a place of pause for those passing through.



Fig. 29 - Illustration of Proposed Site and on Campus.

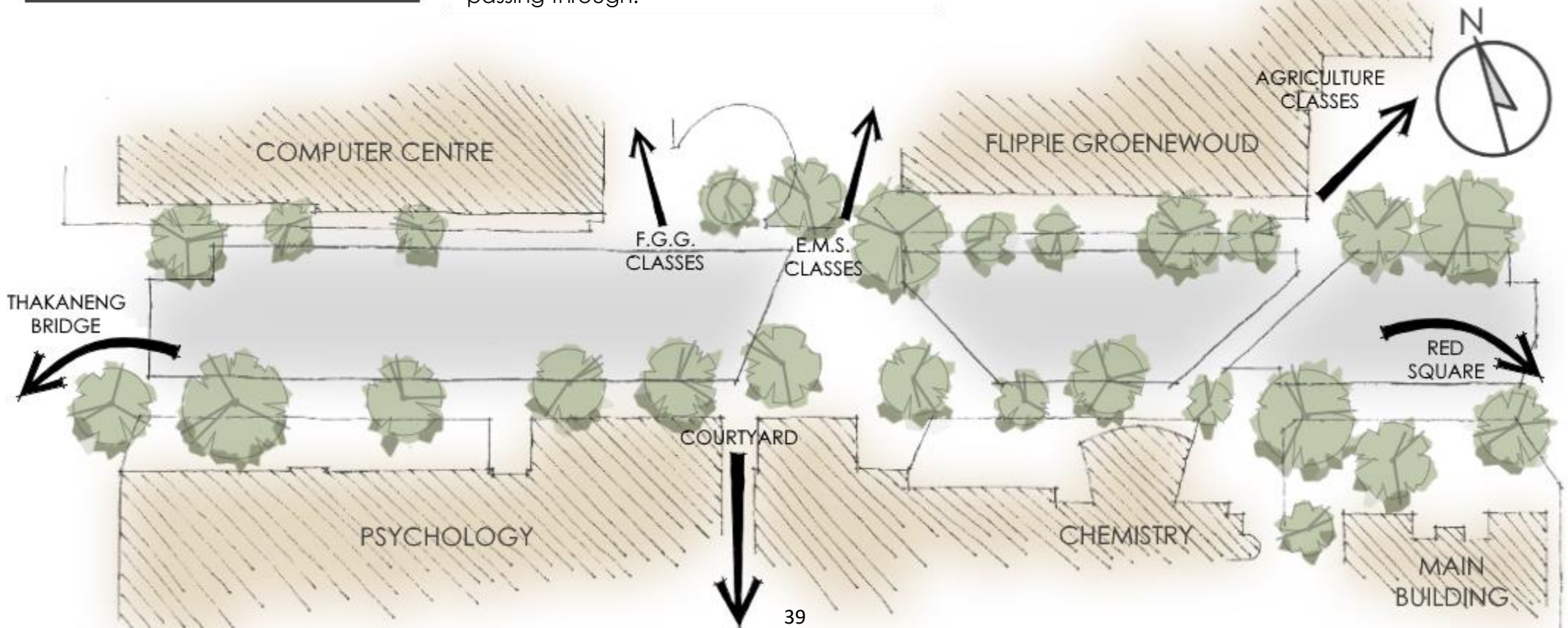


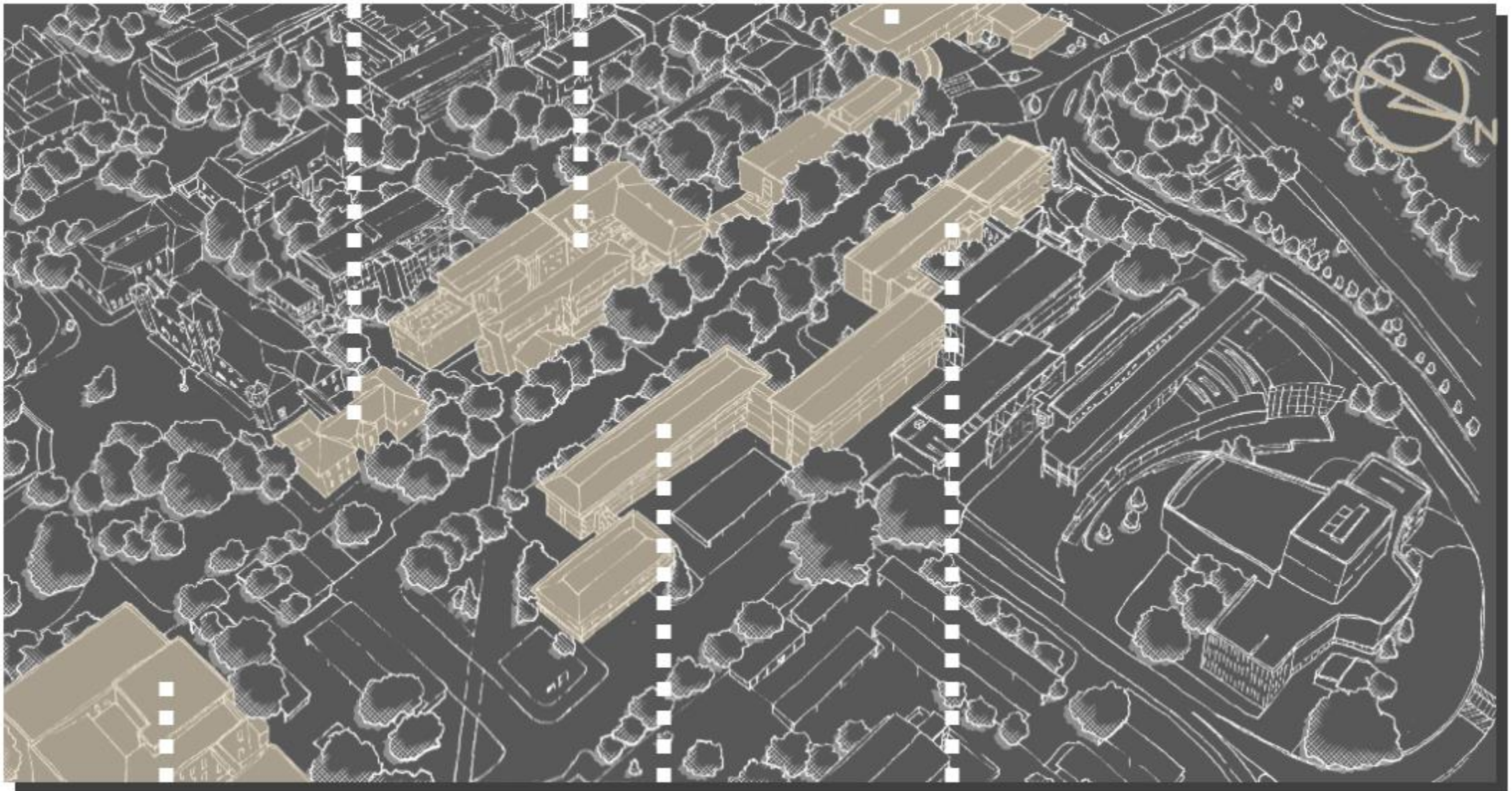
Fig. 30 - Illustration of Proposed Site and Surrounding Buildings

SITE CONTEXT

Main Building
Block 1C (Admin)

Chemistry Dept.

Thakaneng
Bridge (Commercial / Social)



Johannes Brill Building (Law)

Flippeie Groenewoud Building⁴⁰ (Humanities)

Computer Centre

Fig.31- Illustration of the Functions Surrounding the Proposed Site



PEDESTRIAN ROUTES

The densely populated routes through the proposed site connect various spaces surrounding the site and create social meeting points where they intersect.

Fig.32 - Illustration of the Routes across the Site



PLACES OF PAUSE

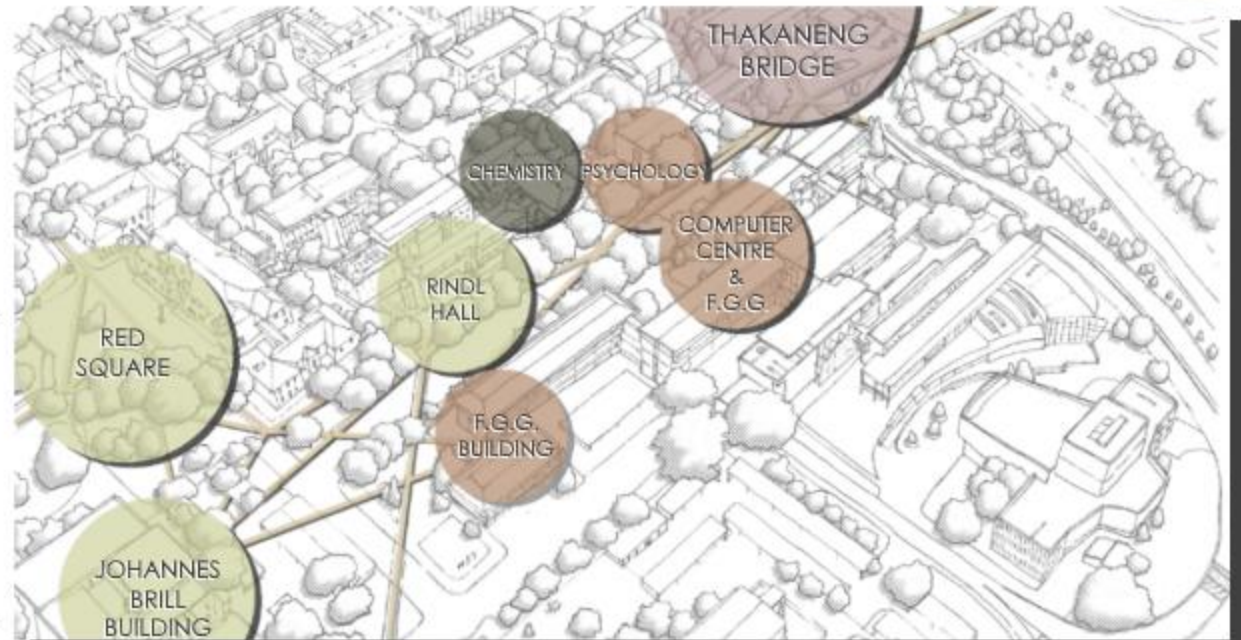
The places of pause surrounding the site act as meeting points between destinations where students gather to rest and connect with others between classes.

Fig.33 - Illustration of the Places of Pause on and around the Site

SURROUNDING NODES & CONNECTIONS

The destinations surrounding the site act as nodes for those moving through the proposed site with their connections informing the routes through it.

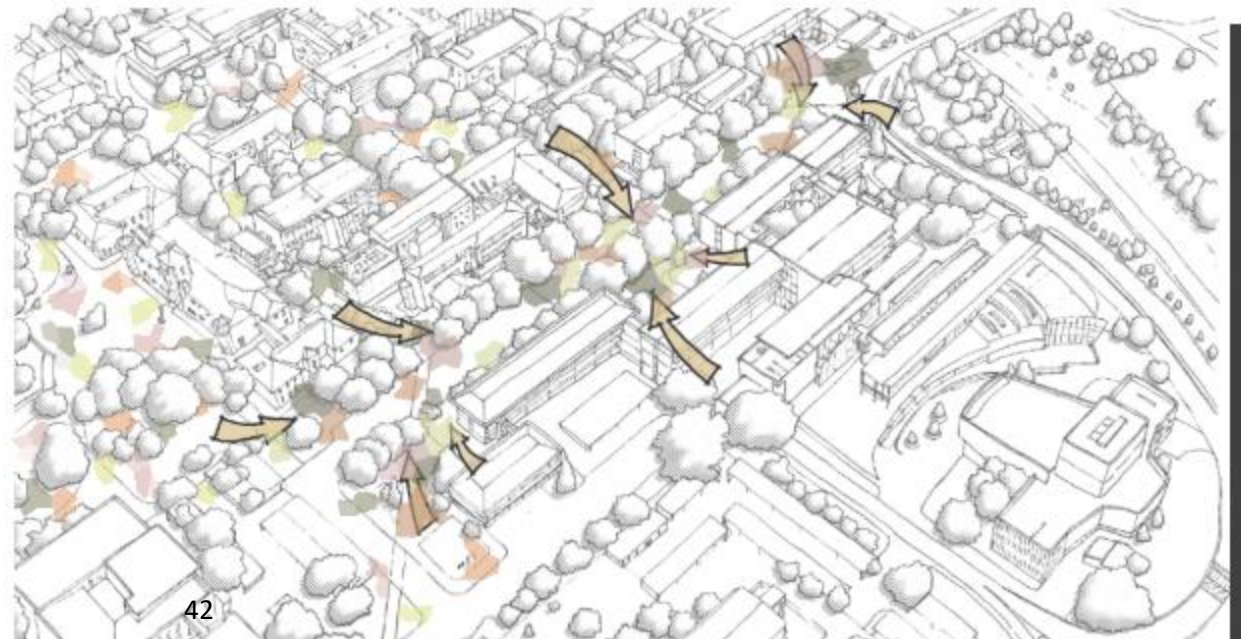
Fig.34 - Illustration of the Nodes and the Connections surrounding the Site



SITE INGRESS & DENSITY

The points of ingress on the proposed site feed into the routes across it where some see more traffic than others at different times of day.

Fig. 35 -Illustration of the Points of Ingress and Pedestrian Density on Site



MEMORY
OF THE
CORRIDOR



COURTYARD
IN THE
CORRIDOR

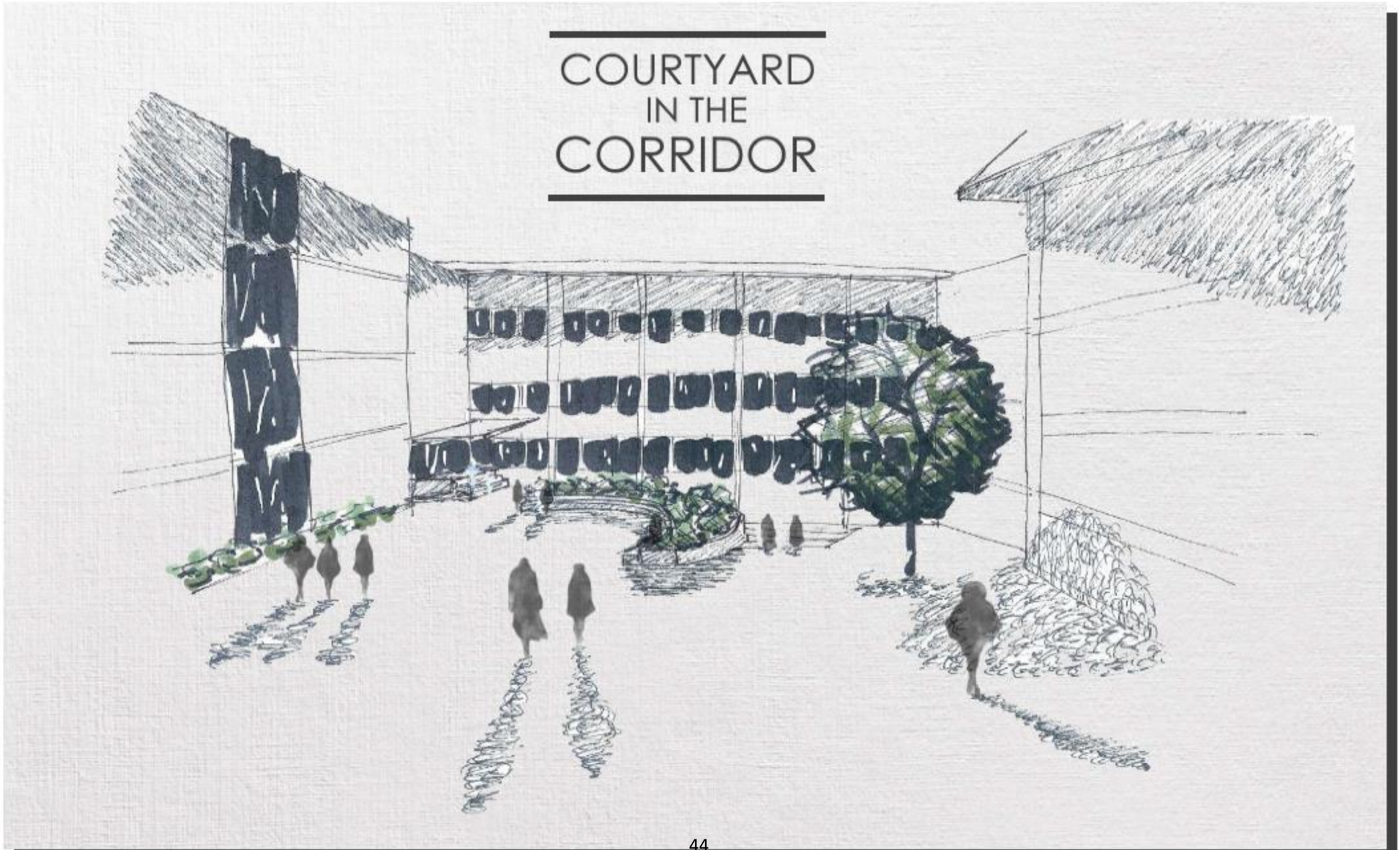




Fig.38 - Perspective down the Site from near the Thakaneng Bridge.



Fig.39 - Perspective toward the Johannes Brill Building and the Red Square from the Midpoint of the Site.

PERSPECTIVES DOWN THE CORRIDOR

A significant influence on the sense of place of the proposed site is the visual perspectives that the space allows. The imagery of a tree lined passage through which student travel is evocative of many similar scenes on other university campuses.

As it stands, the site is split in half by the parking bays that occupy the majority of the surface area of the site. While pedestrians are still able to move across the parking area, the site is certainly not optimized for the purpose of a major pedestrian circulation route.

This presents an opportunity to not only place the project within a major social locus on campus, but also to simultaneously reinforce the role of the sit as a significant social space on campus.

THE WALLS OF THE CORRIDOR

Another significant influence on the sense of place of the proposed site is the masses of the surrounding buildings that enclose the site and constitute the only physical boundaries constraining the possibilities of the proposed project. The Flippie Groenewoud Building in particular has an imposing presence on site, casting shadows over much of the northern edge of the site with its high walls that run almost the entire length of the corridor creating a courtyard space where students will gather.

The masses on the southern end of the site are significantly less imposing and stereotomic and are also stepped back further allowing more space for circulation. As such it is on the southern edge of the site where most people travel creating the dominant route through the corridor.





Fig.41- Perspective over the Thakaneng Bridge from the Site

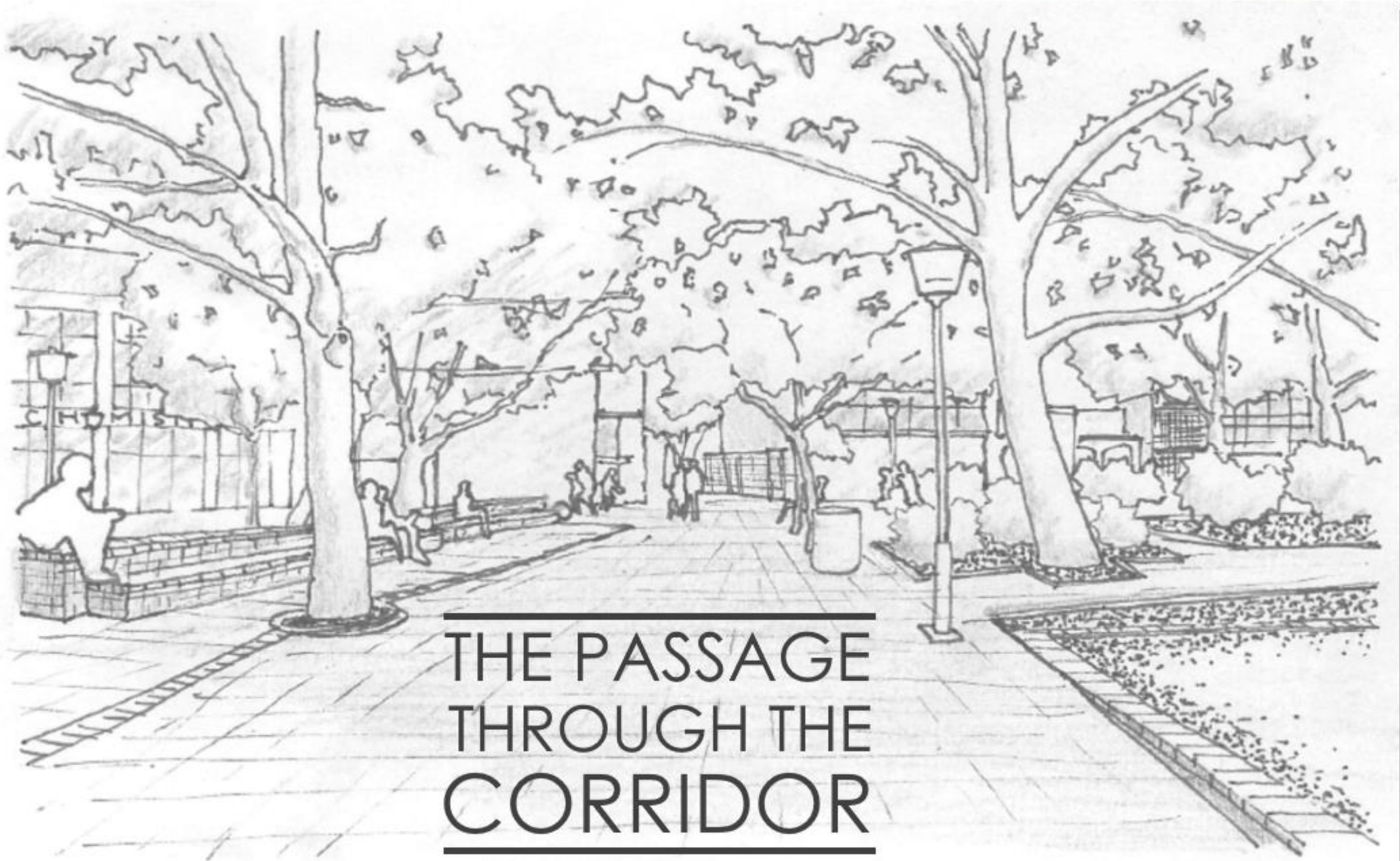


Fig.42 - Perspective over the Courtyard at the Center of the Site.

SOCIAL LOCCI OF THE CORRIDOR

Certain spaces on and around the proposed site, located at certain campus nodes or at the points where routes intersect, act as social loci where people gather, rest and meet with others. These loci feed into the site and are responsible for the social significance of the corridor as more than just a place to move *through*.

Considering the project intent to occupy a social space, the imperative to connect and engage with these spaces becomes clear as such will form a significant influence in the design process of the proposed project.



THE PASSAGE
THROUGH THE
CORRIDOR

The sketch depicts a wide, paved pedestrian corridor lined with mature trees. On the left, a building with large windows and a sign that reads 'CITY MUSEUM' is visible. A person is sitting on a bench in the foreground. In the distance, other people are walking along the path. A street lamp stands on the right side of the corridor. The overall style is a detailed line drawing with some shading to indicate depth and atmosphere.

SUN, WIND & LIGHT

Given the program of the proposed project, climatic effects on site have significant bearing on the practical functioning, comfortable use and spatial quality of the design resolution of the project. The north facing orientation of the site would normally be of great benefit with regard to natural light, however the influence of the surrounding mass must be compensated for.

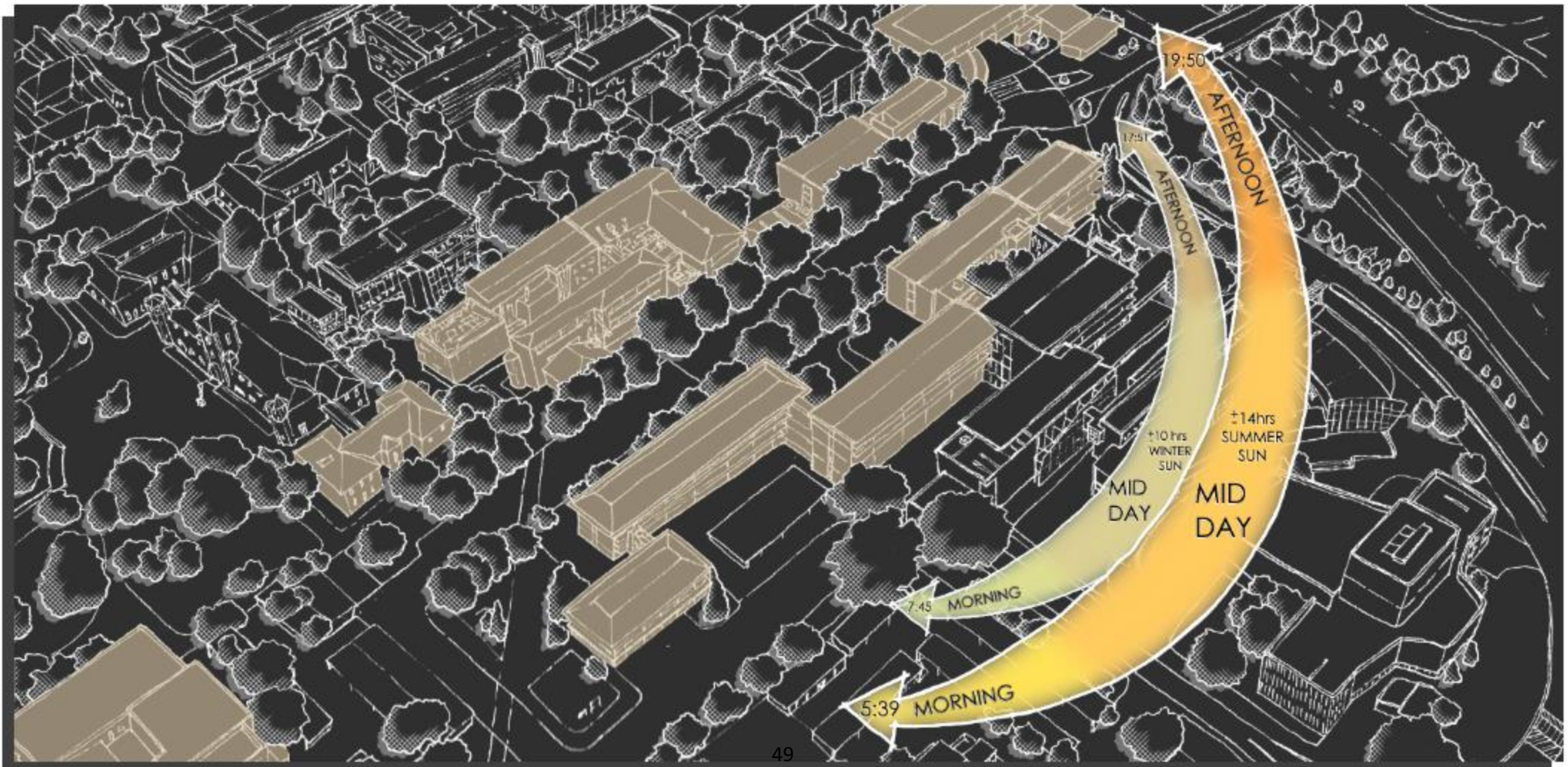


Fig.45 - Diagram of the Mid-Summer and Mid-Winter Sun Paths over the Proposed Site.

SHADOWS & SUN ANGLES

The availability of direct natural light on site will vary at different times of the year. For instance, at mid-day at the height of summer, shadows from surrounding buildings do not fall over much of the site, but mid-day sun in mid-winter only reaches the southern edge of the site and leaves much of it in shade.

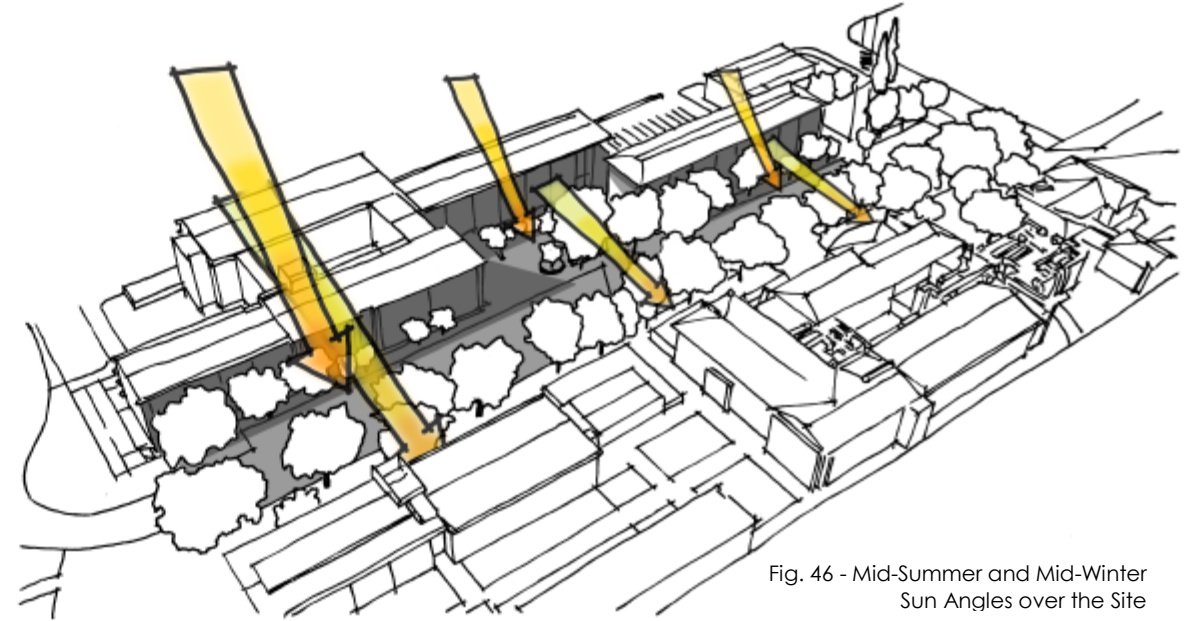


Fig. 46 - Mid-Summer and Mid-Winter Sun Angles over the Site

DAPPLED LIGHT & WIND

The natural light that does reach the site is also filtered through the dense trees on the edges. This benefits the spaces on the southern edge of the site but realistically it should be expected that some trees will have to be felled or pruned to allow for any substantial masses to be introduced on to the site. The trees on site are not evergreen as such will not filter much light during certain seasons. The surrounding masses challenging wind through the site is also another factor that should be considered

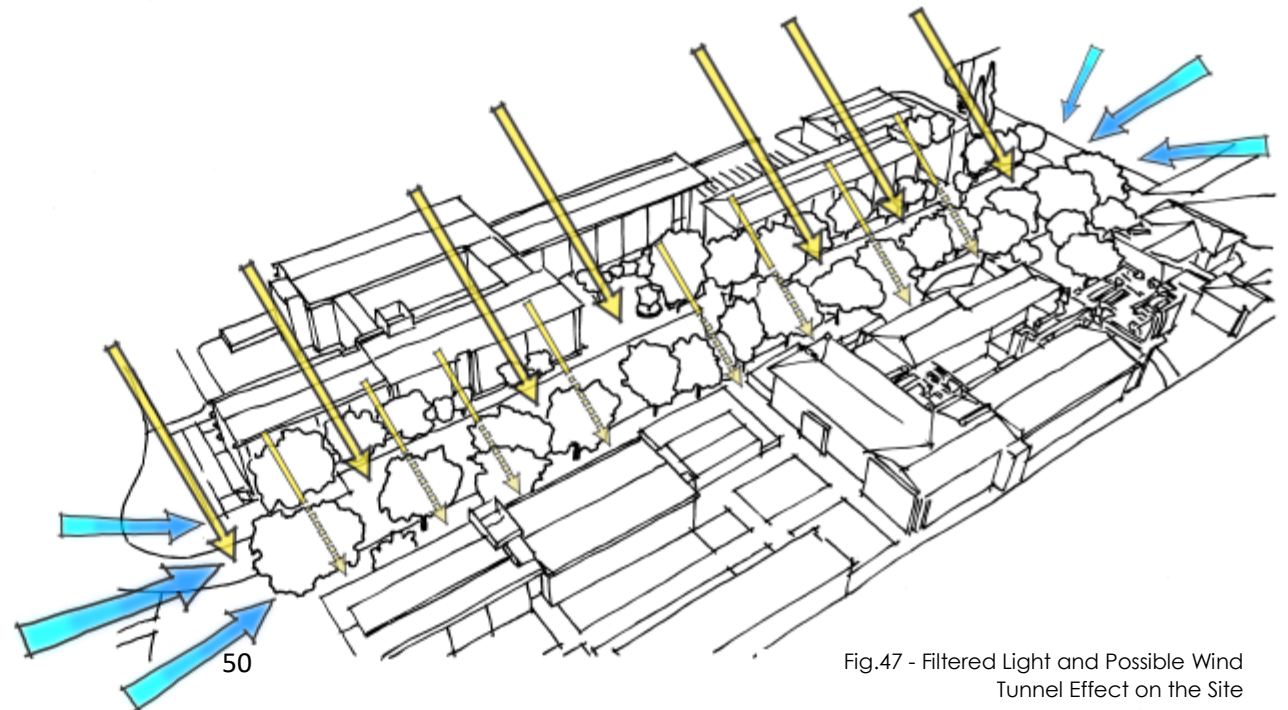


Fig.47 - Filtered Light and Possible Wind Tunnel Effect on the Site

SITE SECTIONS

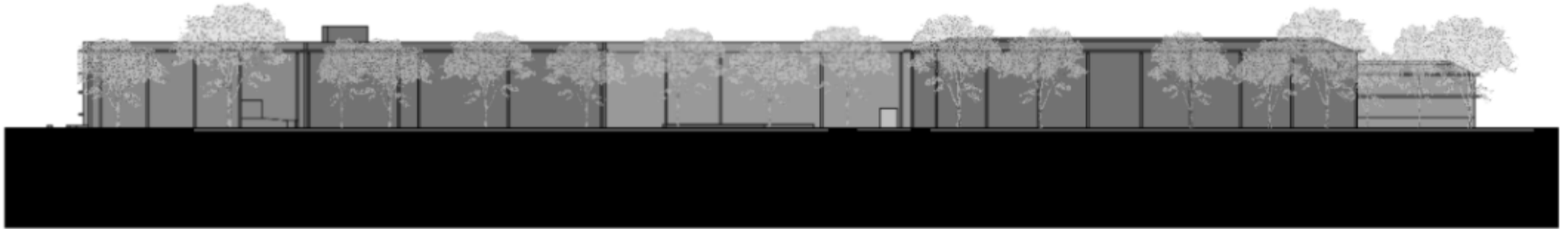


Fig.48 - North Facing Site Section of undeveloped site.



Fig.49 - South Facing Site Section of undeveloped site.

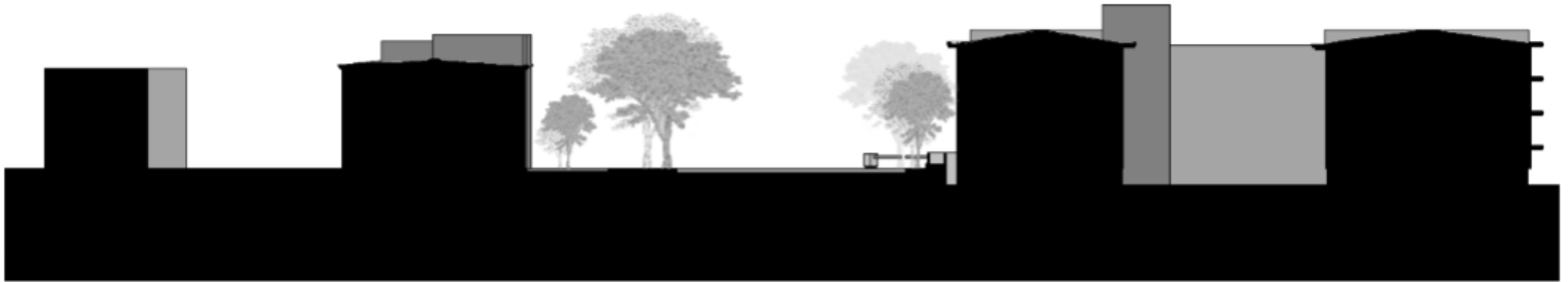


Fig.50 - East Facing Site Section of undeveloped site.

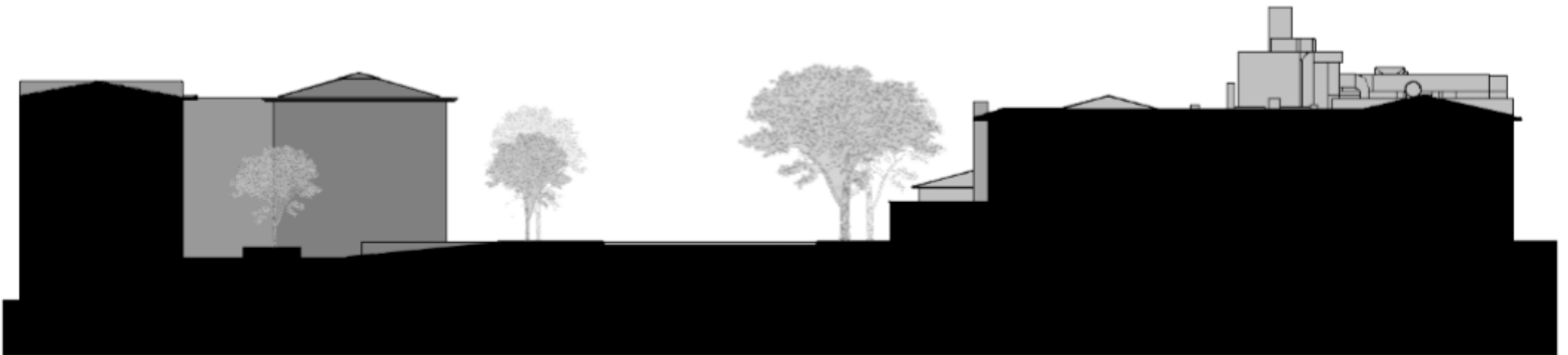


Fig.51 - West Facing Site Section of undeveloped site.

Chapter
05.

PROGRAMME

the “WHO”



The "WHO" _____ pg. 55

Existing Functions _____ pg. 56

Accommodation _____ pg. 57

While there are various programmatic concerns involved in the design and development of this project, all of the elements ultimately serve the users of the building designed, as such they should serve as the focus of an investigation into the functioning developed.



Fig. 52 – Student at work in the Department of Fine Art. Source: Author

While most students of the departments of Fine Art and Art History & Image Studies are young (17-22) and newly matriculated, there are those older students who have retired and now pursue these fields as a full time career or hobby. The majority of the faculty are professional artists or academics while some 5th year students take positions as junior lectures during their studies. All lecturers of Fine Art must be full time practicing artists while some pursue PhD qualifications while lecturing.

Organisers of the Free State Arts Festival make use of the Program for Innovation in Artform (PIAD) facilities for the preparation and administration of the event, the organisers range from students and faculty members to local and international career artists and other volunteers.

The PIAD facilities also function as multi-functional studio space for students of other disciplines who will undertake creative projects as a part of their respective modules.

The Free State Art Collective (FSAC) is another entity that has expressed interest in being accommodated into the proposed development of this project. Their needs and their numbers have not yet grown as the collective was newly conceived but this situation is changing at a great pace.

Dept. of Fine Art

Junior students (1st & 2nd year students, shared studios).

Senior Students (3rd & 4th year students, private studios).

Masters students (5th year students, private studios, part time lecturers.)

Dept. of Art History & Image Studies

Fine Art students (1st-4th year students).

Elective junior students (1st-4th year students).

Elective Honours students.

Faculty (some completing PhD course).

PIAD Facilities

Free State Arts Festival (seasonal).

Inter-disciplinary students.

Visiting local and international artists.

FSAC Offices

Karen Bruschi (manager).

30+ collective members

EXISTING FUNCTIONS OF THE DEPARTMENT OF FINE ART

- 1- Sculpture Yard / Deliveries
- 2- Sculpture Studios
- 3- Staff Studio/Office
- 4- Senior Studio
- 5- Printmaking Studio
- 6- Drawing Studio
- 7- Printmaking Cleaning Facilities
- 8- Bathrooms
- 9- Staff Studio
- 10- Boardroom
- 11- Reception



Fig. 53 – Clærhout Building Ground Floor Plan

Source: University of the Free State, Office of University Estates

*Image not to scale

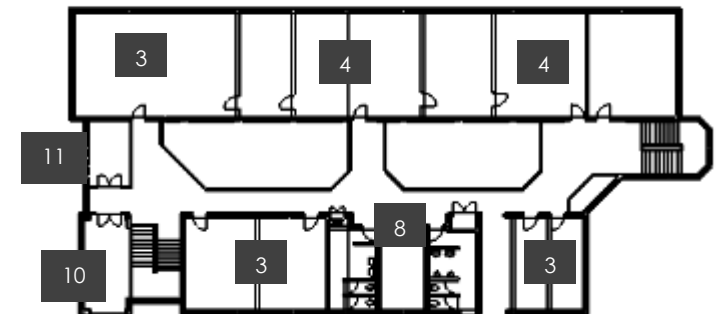


Fig. 54 – Clærhout Building 1st Floor Plan

Source: University of the Free State, Office of University Estates

*Image not to scale

Department of Art History & Image Studies

- 3x Inter-disciplinary Classrooms (119m²)
- Reception & Administration (20m²)
- Staff Room (106m²)
- 6x Staff Offices (9,5m²)
- 3x Consultation Areas (19m²)
- 3x Seminar Rooms (39m²)
- Seminar Hall (100m²)
- Boardroom (70m²)

Program for Innovation in Artform Development (PIAD)

- 6x PIAD Multi-purpose Studio (50m²) [can be extended to form 2x 150m² studios]

Free State Art Collective Office

- FSAC Reception (19m²)
- 3x FSAC Staff Offices (9,5m²)
- FSAC Curation / Meeting Room (98m²)

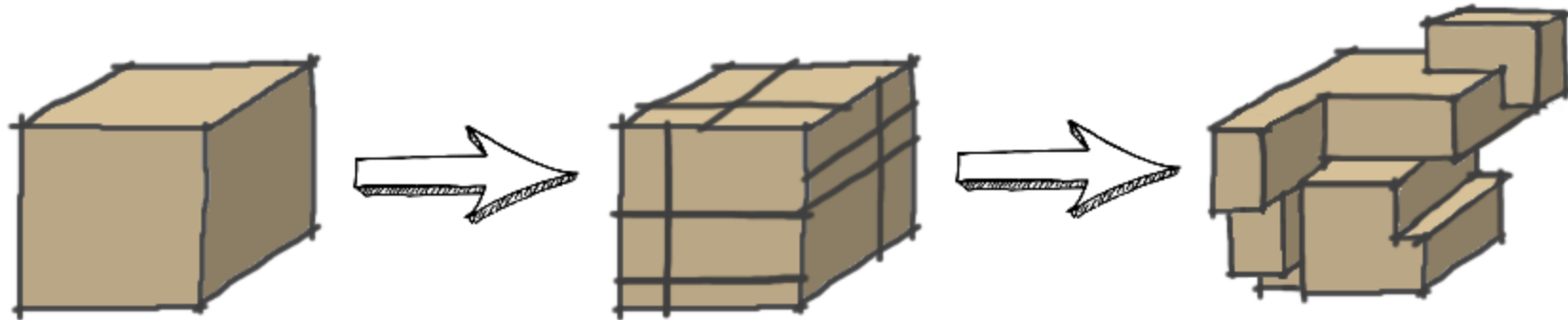
Department of Fine Art

- Cleaning Supplies Room (8m²)
- Painting Studio (138m²)
- Drawing Studio (123m²)
- Printmaking Studio (138m²)
- Sculpture Studio (190m²)
- Technical Assistants Office (30m²)
- Sculpture Yard (219m²)
- Material Storage (35m²)
- Reception & Administration (20m²)
- 2x Evaluation Gallery (69m²)
- Multimedia Exhibition Space (19m²)
- 8x Staff Studio / Office (40m²)
- 4x Bathrooms (19m²)
- Staff Room (30m²)
- 6x Senior Student Studios (25m²) [can be extended to 3x 50m² studios]
- 2x Senior Sculpture Studios (30m²) [can be extended to 1x 60m²]
- Computer Lab (30m²)
- 12x Evaluation cubicles (10m²)

Chapter

06.

DESIGN PROCESS



DESIGN DEVELOPMENT

Design Development _____ pg. 61

TECHNICAL REPORT

Technical Development _____ pg. 65

Site Analysis _____ pg. 67

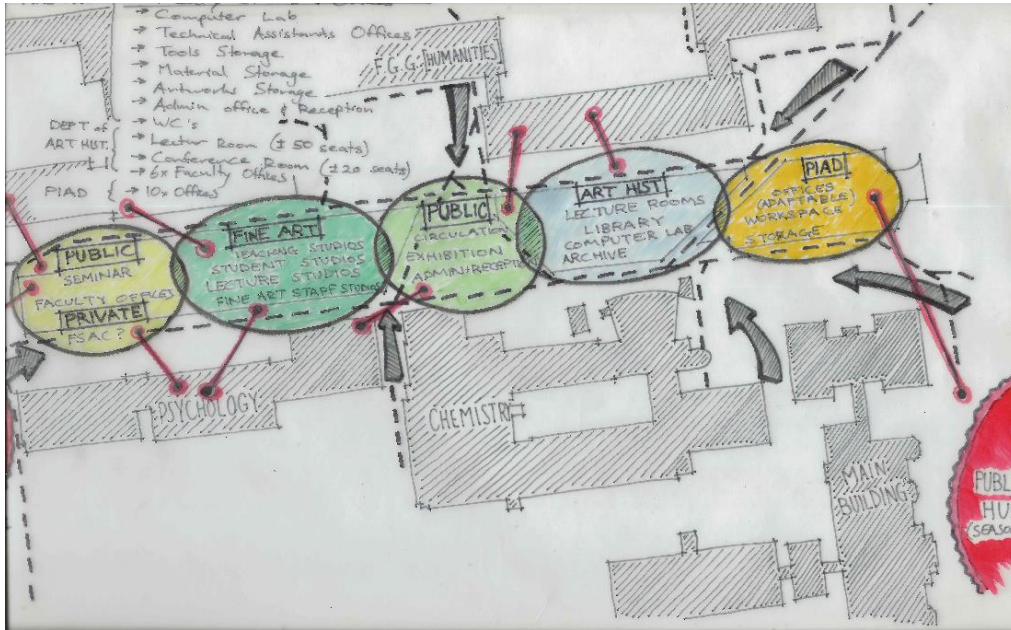
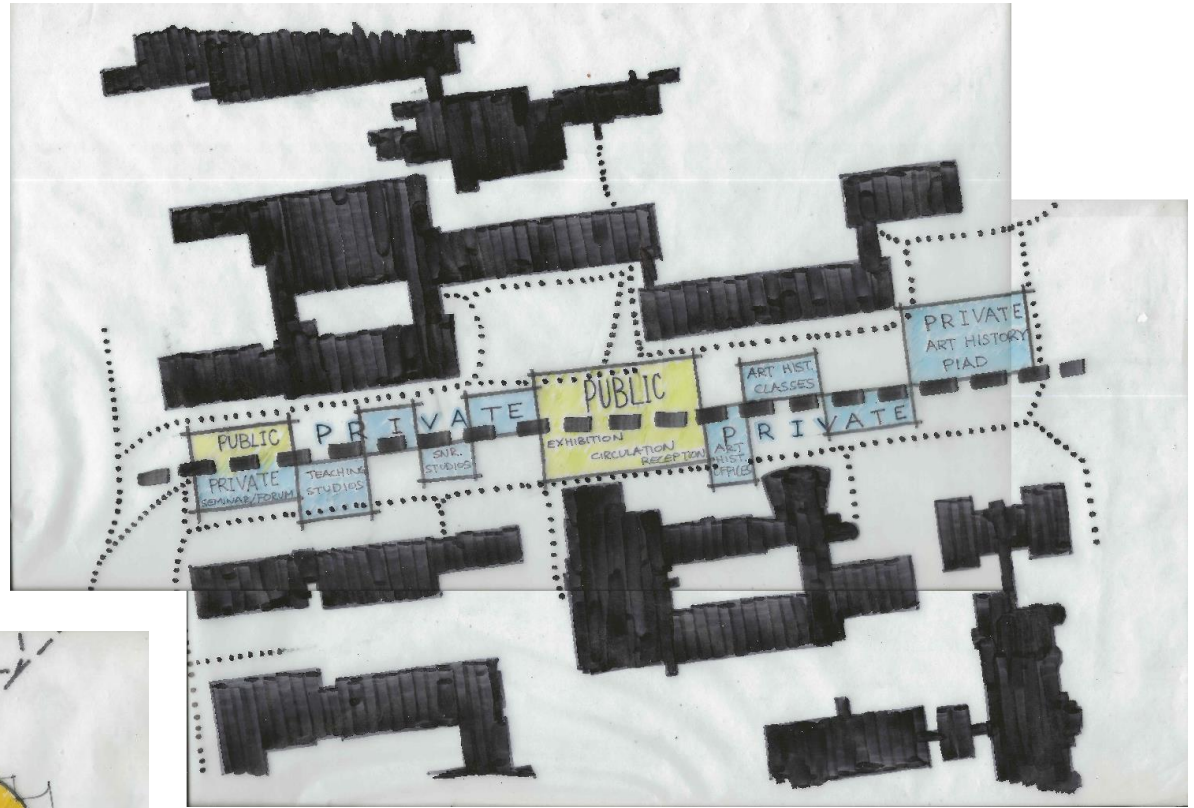
Sustainability _____ pg. 69

Materiality _____ pg. 71

Services _____ pg. 72

Structure _____ pg. 73

Spatial Planning



Spatial Organisation

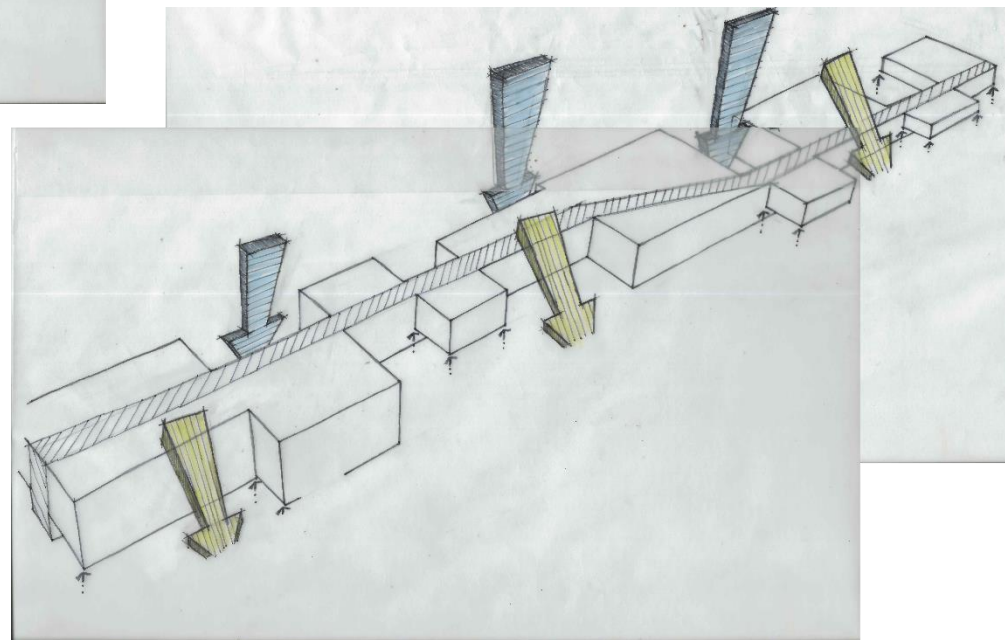
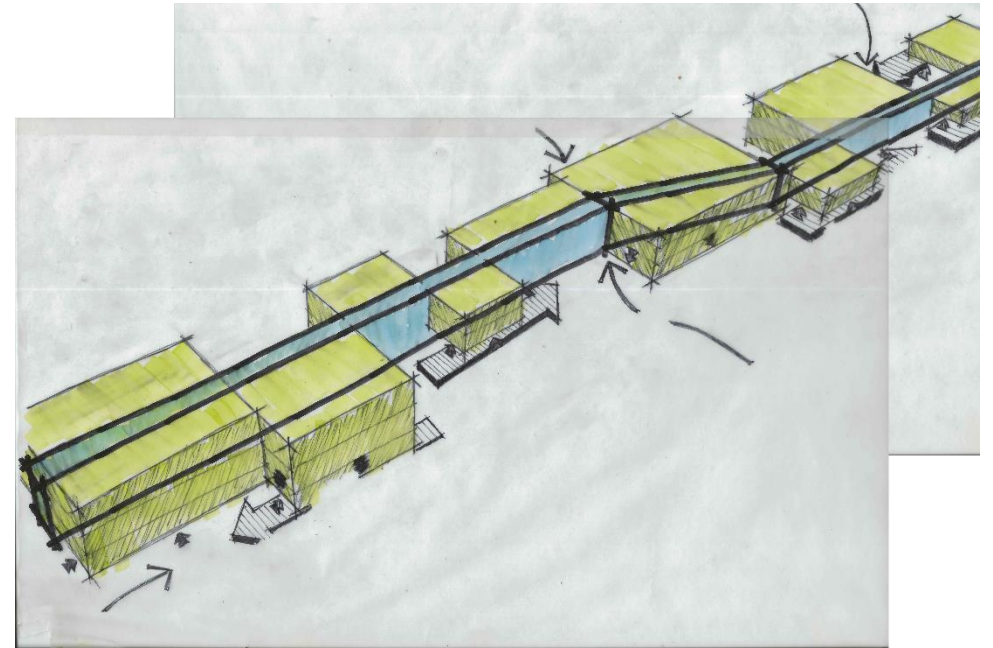
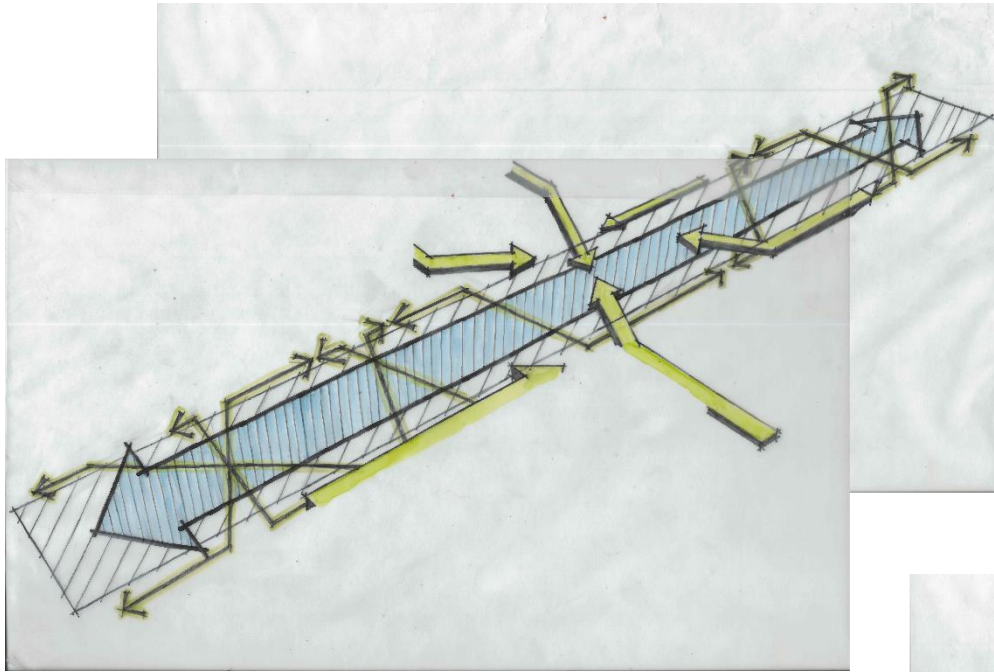
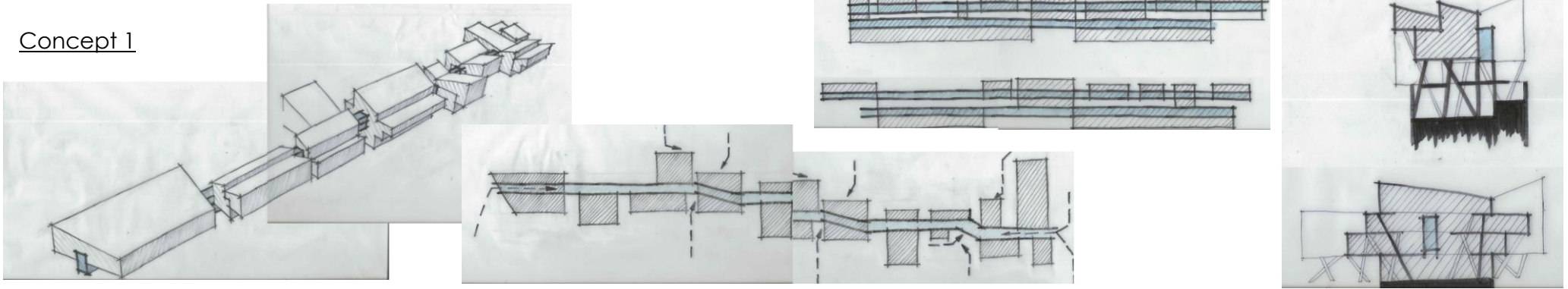


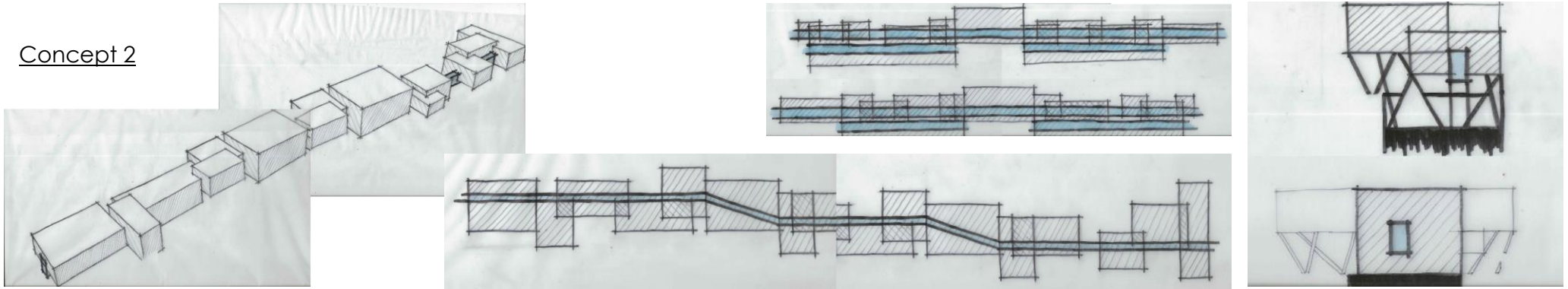
Fig.57 - Design Development

DESIGN DEVELOPMENT

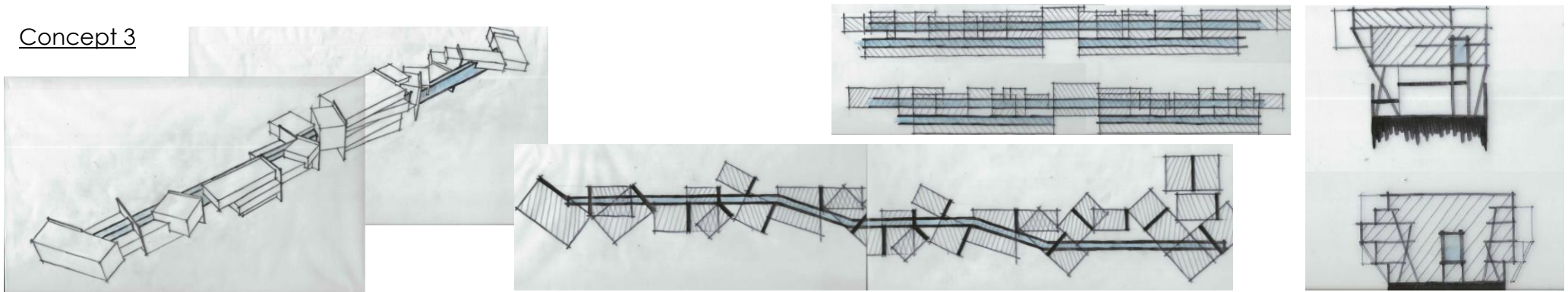
Concept 1



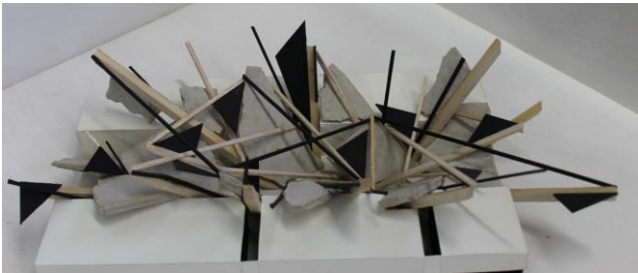
Concept 2



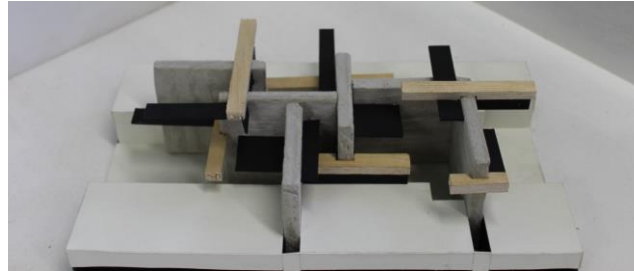
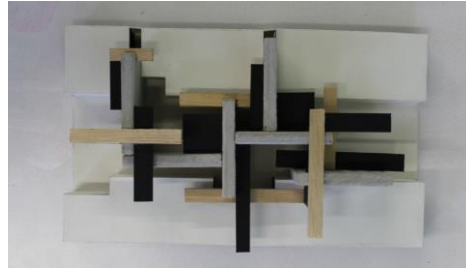
Concept 3



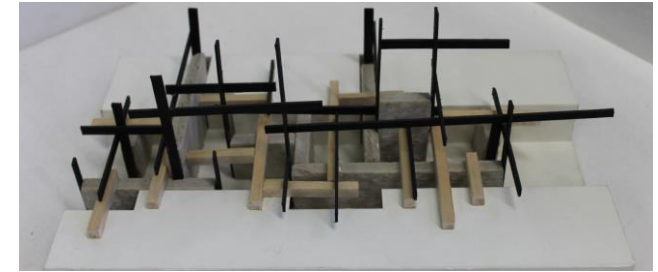
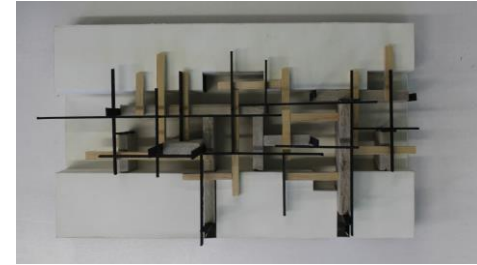
Conceptual Exploration: Deconstruction



Conceptual Exploration: Reflection



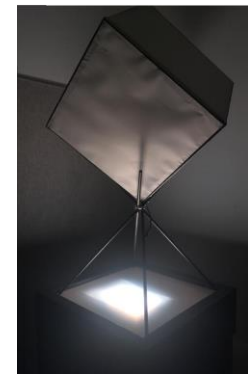
Conceptual Exploration: Elevation



Formgiving Exploration



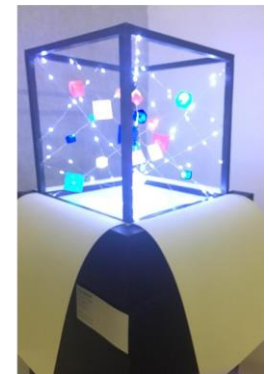
Conceptual Touchstone



1



2



3

The premise of the technical development of this thesis is based in the three central concepts of *deconstruction*, *reflection* and *elevation*, established in chapter 3 (see page 23) as well as the intent for the project as an art institution, to more effectively connect with its physical and social environment than other institutions of its kind historically have. These points, along with other practical considerations establish a framework for the development of a structural system that should accommodate the formgiving intent motivating the overall design of this project.

As such this chapter will explore the various aspects influencing the development of the structure of the project such as site specific considerations, materiality considerations, the practical considerations of accommodating certain services and considerations concerning the development of a sustainable building.

For readers unfamiliar with the premise of the overall project, a brief introduction;

This thesis finds its core motivation in the intent to address a pervasive issue among art institutions, namely that said institutions tend to turn inwards in introspection and is o doing exclude the social and environmental influence of their context. This thesis aims to address these issues locally with regard to an academic art institution of the UFS campus, namely the Department of Fine Art and the Department of Art History & Image Studies which both find themselves situated on the periphery of the campus grounds, distinctly removed from any significant social activity and with no opportunity for interdisciplinary collaboration.

The proposed project intends to bring these academic art institutions into the fold of social loci on campus, creating opportunities for those using the institutions as well as the larger student body on campus to influence and be influenced by one another thus enabling art in the public domain to fulfil its role as a meaningful societal influencing element.

The proposed site is situated in the space between the southern edges of the Flippie Groenewoud Building and the northern edges of the Psychology, Biology and Chemistry buildings. This long and narrow area currently accommodates parking spaces for staff members and a significant pedestrian route connecting many routes on campus as well as a green space where students will often met and rest.

This corridor is lined with dense trees on either side while the parking spaces at the center dominate most of the available space. To accommodate the proposed design as well as maintain key important elements of the site, the existing parking are along the center of the site as well as the existing green space, will be levelled while the trees lining the edges of the site will be mostly maintained except in the instance where they directly interfere with proposed construction.

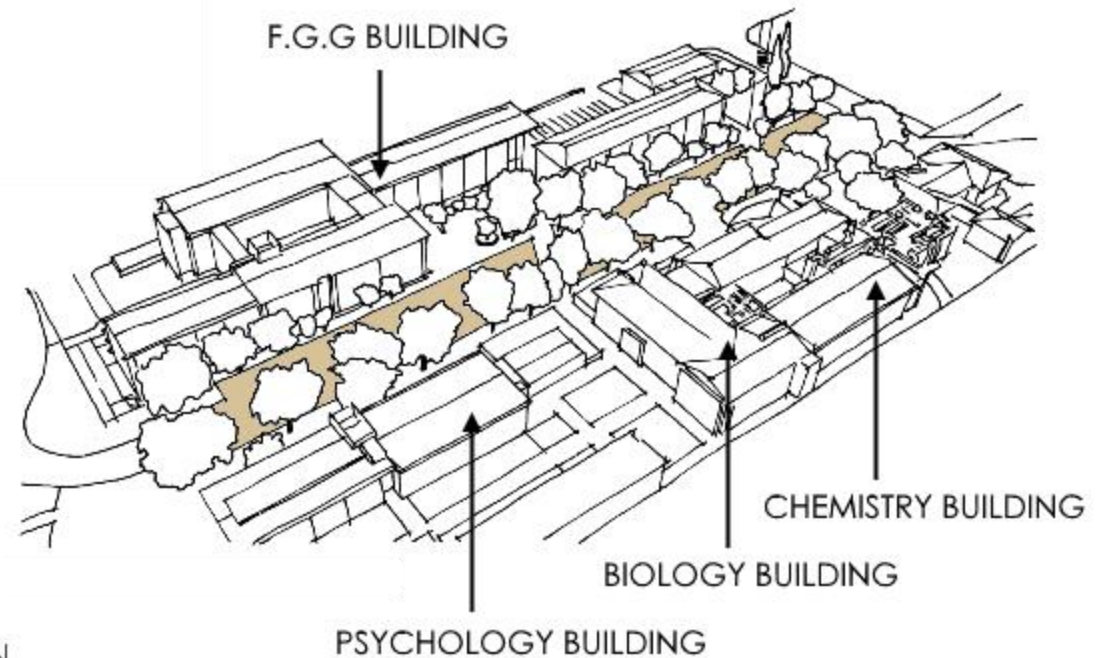


Fig.60 - Illustration of the proposed site.

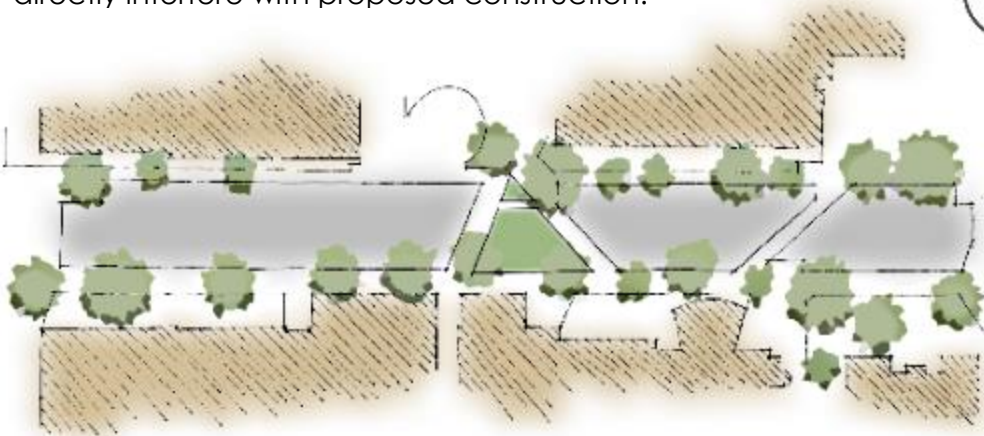


Fig.61 - Existing Site Conditions.

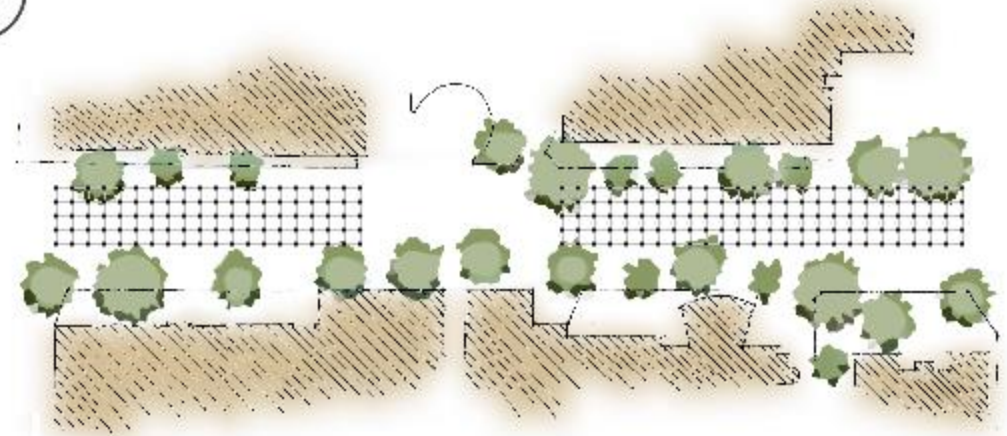


Fig.62 - Site Cleared to accommodate proposed design resolution with structural grid overlaid.

SITE ANALYSIS



Fig.63 - Existing Site Conditions.

TOPOGRAHPY & GEOTECHNICAL ANALYSIS

All available topographic and geotechnical data suggests that the proposed site occupies an area at the highest point along a ridgeline comprised primarily of clay earth, shale, mudstone and thin layers of sandstone. While this is evident from a macro perspective, in-person site visits reveal a slightly different situation.

Investigations of the proposed site reveal that due to continuous construction over time, the site is in fact nearly level with only a gradual gradient toward the eastern end of the site. Investigation of the excavations of nearby ongoing construction reveal the soil and substrate conditions of the surrounding area as primarily clay based with a rock layer \pm 1m below the surface.

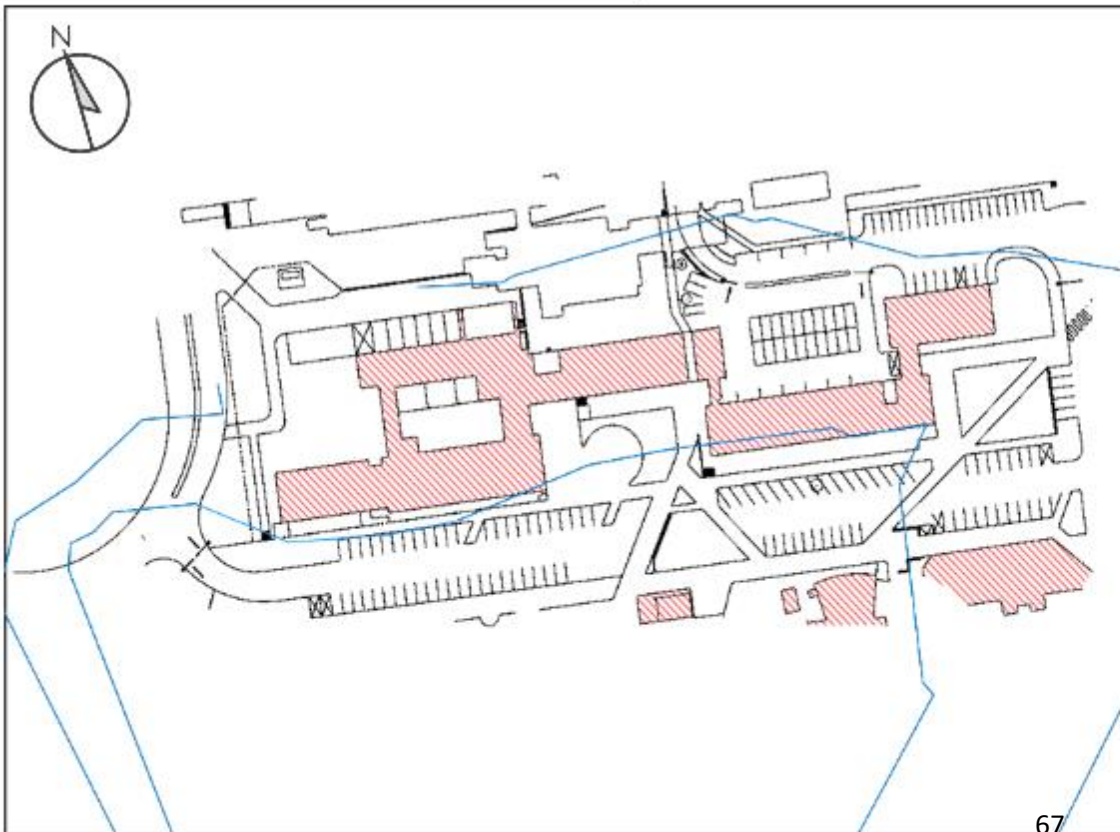


Fig.64 - Site Map illustrating Site Topography (not to scale).



K4d	Basaltic lava Basaltiese lava	Drakensberg Stage Etage Drakensberg	Stormberg Series Serie Stormberg
K4c	Massive sandstone, thin shale Massiewe sandsteen, dun skalie	Grey Sandstone Stage Etage Holkranssandsteen	
K4b	Purple shale and mudstone; thin sandstone Pers skalie en moddersteen, dun sandsteen	Red Beds Stage Etage Rooilae	
K4m	Feldspathic sandstone and grit, green shale Veldspatiese sand- en grintsteen, groen skalie	Molteno Stage Etage Molteno	Beaufort Series Serie Beaufort
K3u	Purple and green shale, thick sandstone beds Pers en groen skalie, dik sandsteentae	Upper Stage Boonste Etage	
K3m	Sandstone, shale and mudstone Sandsteen, skalie en moddersteen	Middle Stage Middelste Etage	Ecca Series Serie Ecca
K3l	Sandstone, shale and mudstone Sandsteen, skalie en moddersteen	Lower Stage Onderste Etage	
K2u	Mudstone, shale Moddersteen, skalie	Upper Stage Bronste Etage	

Fig.65 - Geological Map 2926 Highlighting Substrates.

Source: online

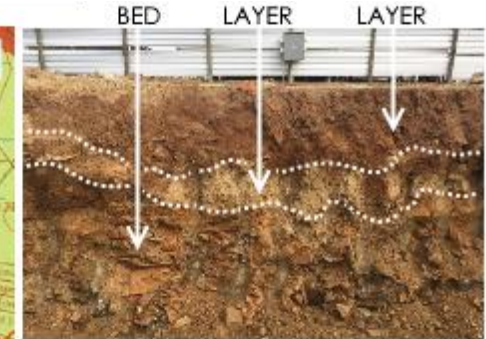


Fig. - Photo of an excavation at a nearby construction site illustrating the substrate layers of the surrounding area.

LEGAL FRAMEWORK AND CADASTRAL DATA

Legal regulations along with cadastral information relevant to the proposed site reveal that the development of a design resolution on the chosen site would be relatively unencumbered by regulations or restrictions. As the chosen site is relatively far from the nearest boundary or building line, so long as the development designed does not interfere with the surrounding access roads on campus and extend higher than the surrounding structures it should not encounter regulatory issues.

SCHEDULE OF RIGHTS		
PROPERTY DESCRIPTION		
Erf/ Portion: <u>3259</u>	Site Area: <u>4965 m²</u>	
Township: <u>Park West</u>	Title Deed No. <u>(unavailable)</u>	
ZONING INFORMATION		
Town Planning Scheme: <u>(unavailable)</u>	Amendment Scheme No: <u>(unavailable)</u>	
Use Zone: <u>Educational Purposes</u>	Annexe No. <u>(unavailable)</u>	
DEVELOPMENT CONTROL MEASURES		
Permissible	Control	Actual
No Restriction	Height of Buildings	-
50%	Coverage	-
(unavailable)	Floor Area Ratio	-
(unavailable)	Floor Area	-
1	Density Zone	-
7m	Building Lines	-

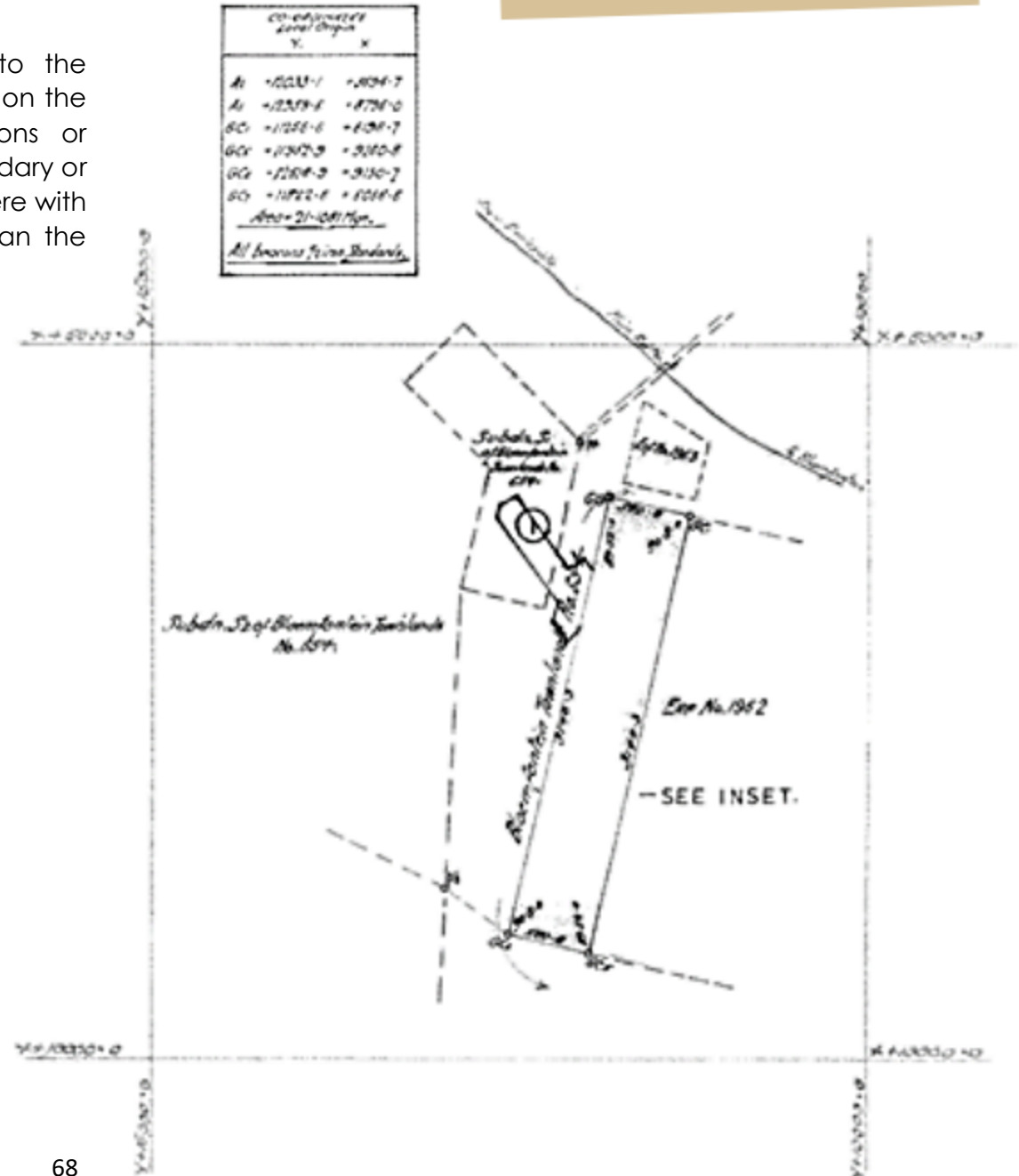


Fig.66 - Schedule of Rights for ERF 3259.

Fig.67 - Portion of Surveyor General Diagram for ERF 3259. Source General's Office Bloemfontein.

CONCEPTUAL THEMES

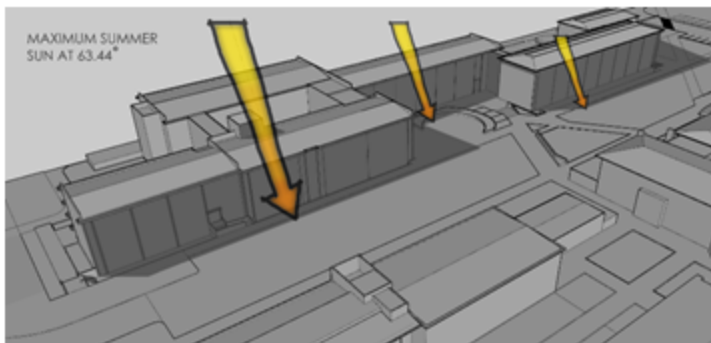
Sustainable design strategies are relevant to the concept of this project to the extent that it is the intent for the new UFS Visual Arts Building to remain relevant and usable for many years to come. As such it is important to implement a strategy that results in a design resolution that is not too specific to its current time and ages poorly in the future. Economic sustainability is also important in the sense of financial viability when the proposal is considered as an investment. The more resource efficient the building of the development is, the more profitable it would be for the university stakeholders which will ultimately fund this project. Finally, environmental sustainability would also be an incentive for the university to support the development due to its own recent push to become more energy efficient and independent as can be seen in the solar panel array and boreholes installed around campus.

PROGRAM RELATED CHALLENGES

With regard to the specific programs accommodated in the proposed project, specific needs will have to be met to provide successful space for the users of the development. Most functions of the Department of Fine Arts require its users to inhabit specific spaces for extended amounts of time while having access to indirect natural light, studios specifically need to be especially climatically comfortable while being shielded from direct sunlight. The functions of the Department of Art History & Image Studies, the Program for Innovation in Artform Development (PIAD) studios and the Free State Art Collective (FSAC) offices have less stringent needs in terms of climate control and light and as such should be provided for in the same way as one would for any other office or classroom.

SITE SPECIFIC CHALLENGES

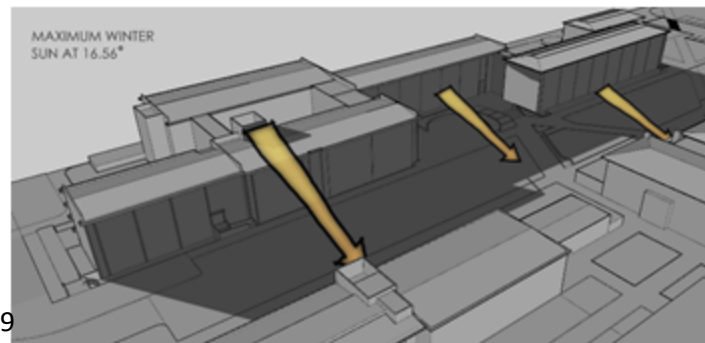
The proposed site of the project is located on the existing space between the Flippie Groenewoud (F.G.G.) building and the Dept. of Psychology building. The long and narrow site is oriented North-South along its longest edges where the adjacent structures are in very close proximity. Furthermore, the narrow spaces between the site and adjacent structure are lined with trees on both ends of the site. These factors present significant challenges with regard to access to natural light on site. While neighbouring buildings do not block much sun on site at noon during the height of summer, even at mid-day much of the site falls in the shade of the F.G.G. building at other times of year, especially in mid-winter.



SUMMER SUN

During the summer months, the shade of the F.G.G. building covers only a small portion of the site, thus allowing for adequate access to natural light throughout the day. As such a structure located here would have no problems with implementing passive heating and lighting strategies at this time of year.

Fig.68 - Illustration of summer sun angles on site.



WINTER SUN

During other times of the year the site often falls within the shadow of the F.G.G. building. In winter especially, access to natural light is limited and as such passive heating and lighting strategies are limited during this time.

Fig. 69 - Illustration of the winter sun angles on site.

OPPORTUNITIES IN SUSTAINABILITY

A few opportunities present themselves with respect to economically, environmentally and socially sustainable design strategies. If implemented successfully these strategies could lead to a development that continues to serve its purpose well into the future with a reduced dependence in limited resources. While there is an obligation to create sustainable buildings in the field of architecture, these will need to be integrated with other central design concepts to achieve a nuanced design resolution that stands as more than just a low cost and low energy box for people to work in.

PASSIVE STUDIO LIGHTING

Due to the need for indirect natural light and protection from direct natural light as previously discussed, the issue of limited access to northern sunlight may actually benefit this aspect of the proposed development. Existing structures adjacent to the site present an opportunity for protection from direct northern sunlight while lower structures on the southern side of the site present an opportunity to note that this approach does not apply to all functions (i.e. Art History & Image Studies, PIAD and FSAC functions) and as such alternative solutions to lighting needs to be formulated. It is also important to mention that while certain lighting needs can be provided for by existing structures, climatic comfort prove to be a concern at certain times of year and as such require specific design solutions to resolve this.

RECLAIMED STONE ELEMENTS

In pursuit of the central concepts of *deconstruction*, *reflection* and *elevation* an opportunity exists to use the stone removed from the sizeable excavations on site in the infill wall elements of the design resolution. While serving the conceptual intent of the project, this strategy also seeks to minimize refuse and waste produced by the construction of the development as well as overall wastage of the project. While it is difficult to know for certain if the excavations on site will yield enough raw material to supply this approach, the strategy seeks to minimize the need for sourcing natural stone from elsewhere. The approach of using reclaimed stone from site excavations in infill gabion walls presents an opportunity to use original site materials in the area they were taken from in specific building elements.



Fig.70 - Examples of gabion walls using natural stone.

MATERIALITY

THEORETICAL AND CONCEPTUAL MATERIALITY

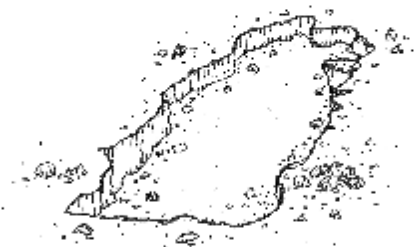
The central concepts of *deconstruction*, *reflection* and *elevation* as well as the significance of the site that the development occupies, these aspects that persist throughout the conceptual formgiving of this project influence decisions on the materiality of the design resolution. The materiality native to the chosen site in the form of natural stone found near the surface of the site is reflected in the design resolution in the same role that it plays where it occurs naturally.

NATURAL STONE AS CONCEPTUAL MATERIAL

Just as the stone substrate excavated from the site acts as a foundation for the site as a whole, so too it is used as primary structural element in the form of in-fill gabion walls in the design resolution. In this way the material not only serves a purpose similar to its original one but also embodies the three central concepts of *deconstruction*, *reflection* and *elevations*.

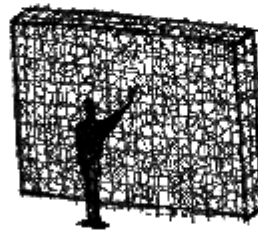
DECONSTRUCTION

[excavation of material from site]



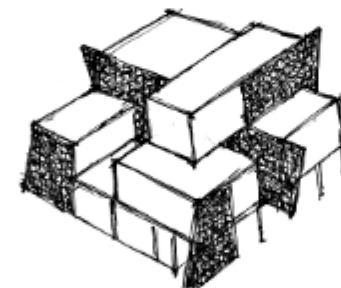
REFLECTION

[revealing what lies beneath the surface]



ELEVATION

[raising the element to a higher level]



HEALTH AND SFETY CONSIDERATIONS

INSTALLATIONS, MAINTENANCE AND OPERATION

To ensure the safe operation and maintenance of certain devices (CO2 welders, LP gas canisters etc.) it is decided to located all such services within the open-air sculpture yard permits the most unimpeded access and free space for ergonomic functioning.

LIGHTING AND VENTILATION

Due to the narrow, linear nature of the development, providing sufficient ventilation through the structure does not present any significant challenges. As discussed earlier in the chapter, the specific lighting needs are accommodated for through strategic placement of the central access corridor.

DESIGN OF DRAINAGE INSTALLATIONS

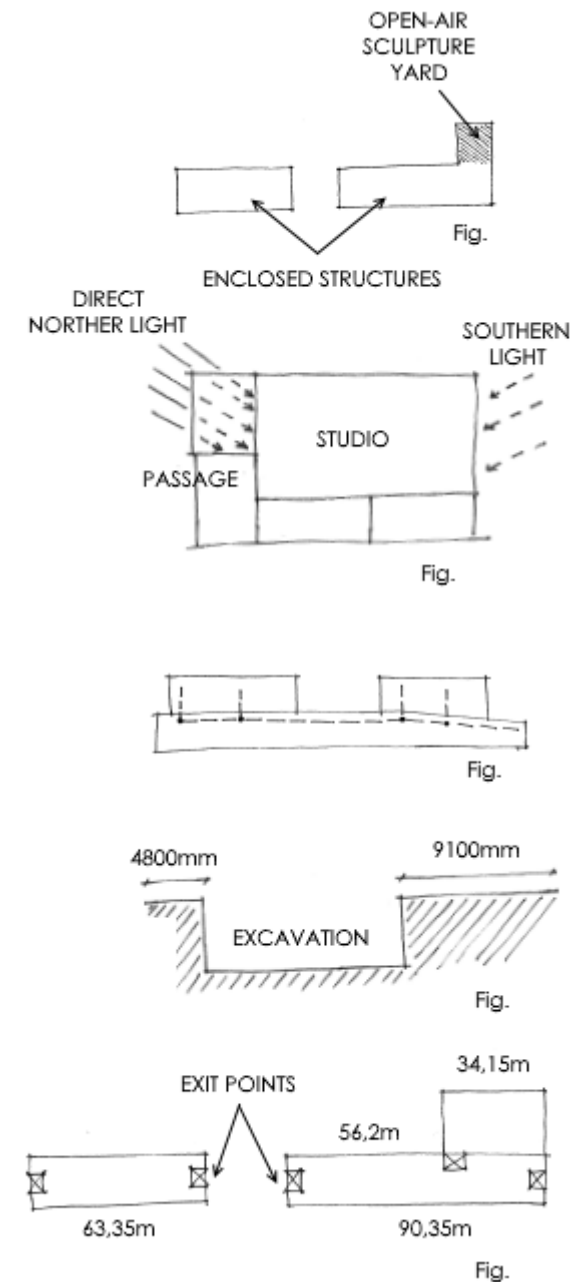
As a result of the slight gradient on site, there exists an opportunity to provide several service shafts along certain points in the development for drainage points to connect to, leading to an exit point at the lowest end of the site.

EXCAVATIONS

In order for excavations carried out on site to be safely carried out, they are stepped back considerably from the nearest surrounding structure. Consultation with an engineer reveals that there exist chemical means of excavation that may be used in place of blasting for safer excavation of the natural stone on site.

FIRE PROTECTION

To ensure adequate escape routes in case of fire or other emergencies, exits are placed at intervals never exceeding 70m so as to provide fire escape points no further than 35m from any point in the building.



STRUCTURAL TYPOLOGY

During the conception of the project, various structural systems were explored for their practicality on the given site, their spatial versatility and their connection to the conceptual intent of the project. The program of the typology designed calls for spatial flexibility where individual spaces are modular enough to be combined into larger areas while remaining spacious enough to accommodate their individual functions when closed off.

With these considerations in mind, the system steel columns and beams as structure for the development to be built around, provided a solution to the various needs to be proposed project.

1.PRACTICALITY

Considering the long and narrow form of the chosen site as well as the activity on and around the site, prefabricated elements that could be assembled on site would minimize the need for large equipment and construction processes that would impede the normal functioning of the site and its surrounding spaces.

2.VERSATILITY

The steel column and beam system also allows for longer beam spans which in turn allows for the spaces between columns to be subdivided to suit various programmatic needs. The spanning distance of a steel column and beam system also grants the ability to create large open areas with minimal obstruction, a vital requirement of studio spaces which occupy a significant portion of the real estate on site.

3.CONCEPTUAL

Given the conceptual intent of the proposed project, it is important for the formgiving of the development to distinguish itself from established typologies of art institutions which predominantly rely on traditional masonry construction as well as elements constructed in situ. Furthermore a steel column and beam structure precludes the need for large elements that impede the visual connection between the interior and exterior of a structure, a central intent of the project.



Fig. 72 - I-sections commonly used in steel column and beam system.
Source: online



Fig.73 - Connections used in steel column and beam construction.
Source: online

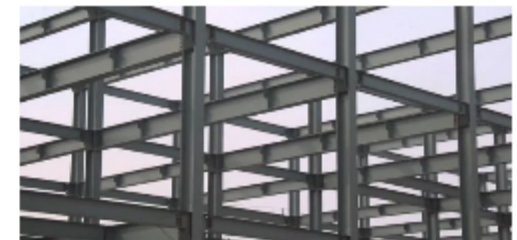


Fig.74 - Example of steel column and beam system using I-sections.

Source: online

COMBINATION OF STRUCTURAL SYSTEMS

In conjunction with the primary structural system of steel columns and beams, secondary structural elements that constitute wall and floor elements need to be explored that also fulfil the needs of general practicality, spatial versatility, and conceptual connection to the proposed project. While various options were explored, pre-cast concrete floor elements as well as native stone gabion wall elements were chosen for their fulfilment of the specific needs of the project.

PRE-CAST CONCRETE FLOOR SLAB

While in situ cast concrete floor slabs would function effectively with the primary structural system, pre-cast elements offer the advantages of modularity as well as efficiency of installation over conventional methods. Furthermore the ability to place such floor slabs between the parallel flanges of I-section beams allows for more floor to ceiling height than casting a slab in situ that rests on top of the beam would.

NATURAL STONE, IN-FILL GABION WALLS

Given the stone substrate prevalent on site, using this material to reflect to conceptual intent as well as achieve the sustainability aims of the project, the motivation to use the native material selectively in wall elements becomes apparent. While these elements do not serve the primary structural system, they do maintain their own structural integrity and as such will fulfil their purpose as in-fill wall elements to the steel column and beam primary structure.

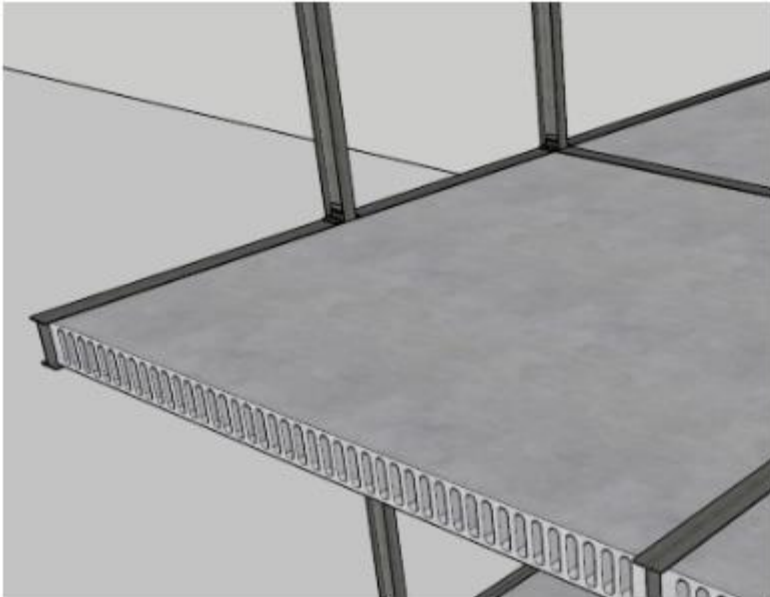


Fig.75 - Section through 3D structural model showing pre-cast slabs being used in conjunction with steel column and beam structure.

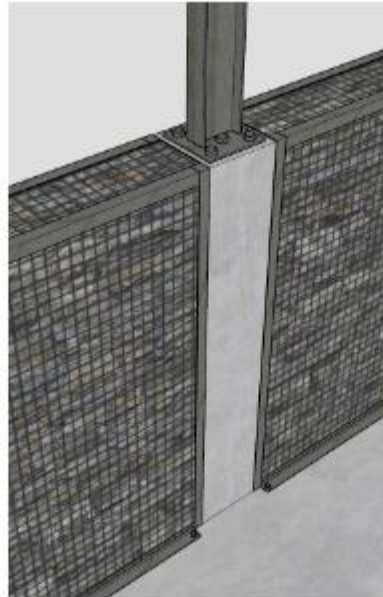


Fig.76 - 3D model of retaining gabion walls used (1st option)

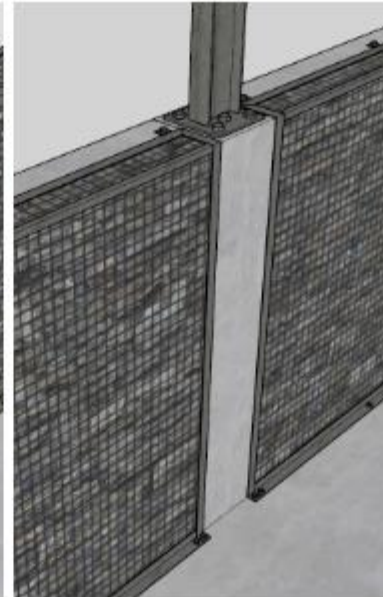


Fig.77 - 3D model of retaining gabion walls used (2nd option)

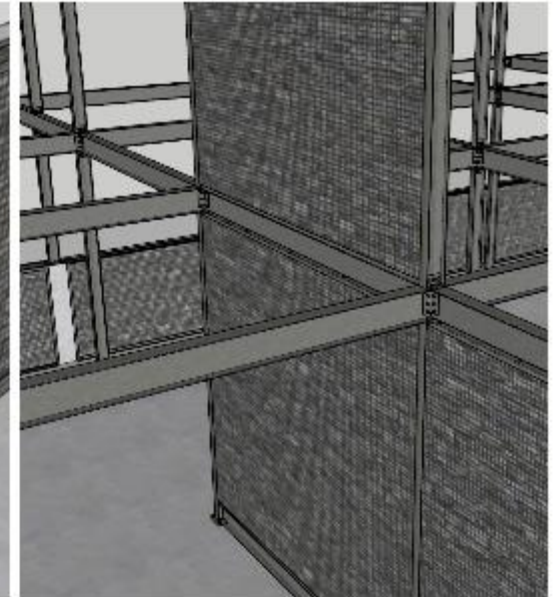


Fig.78 - 3D model of in-fill gabion walls used in conjunction with steel column and beam structure.

STRUCTURE

PRIMARY STRUCTURAL SYSTEM

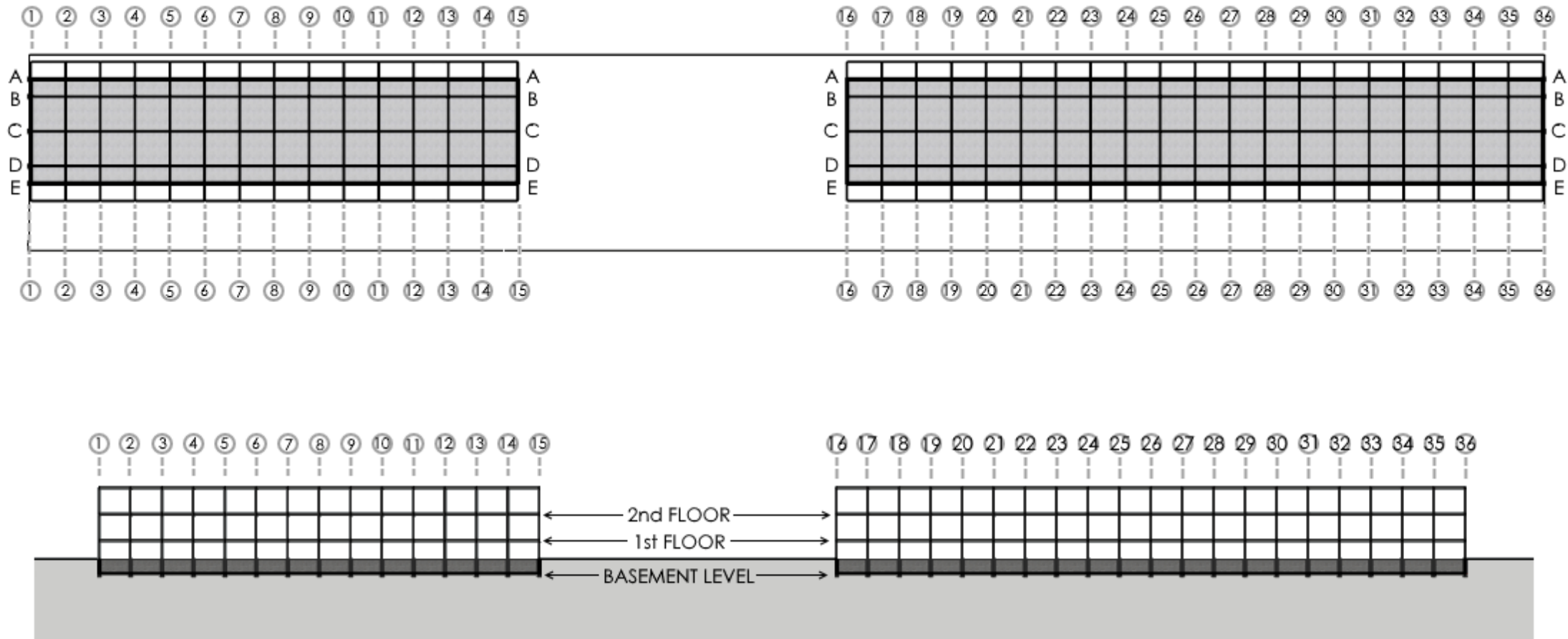


Fig.79 - Structural diagram illustrating the basis of the structural system developed for the proposed project.

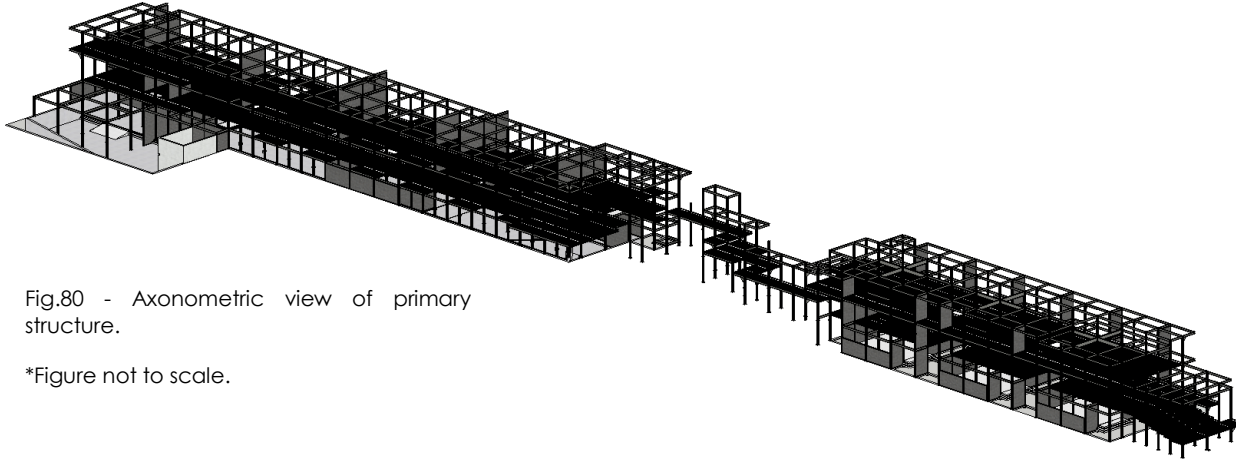


Fig.80 - Axonometric view of primary structure.

*Figure not to scale.

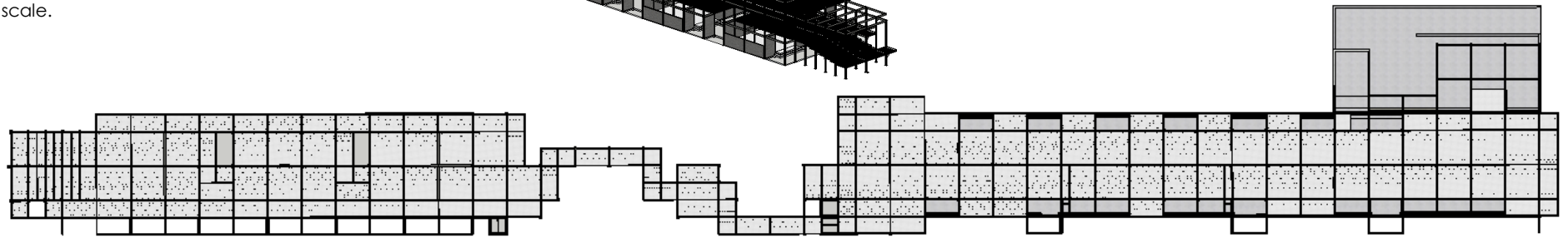


Fig.81 - Plan view of primary structure. *Figure not to scale.

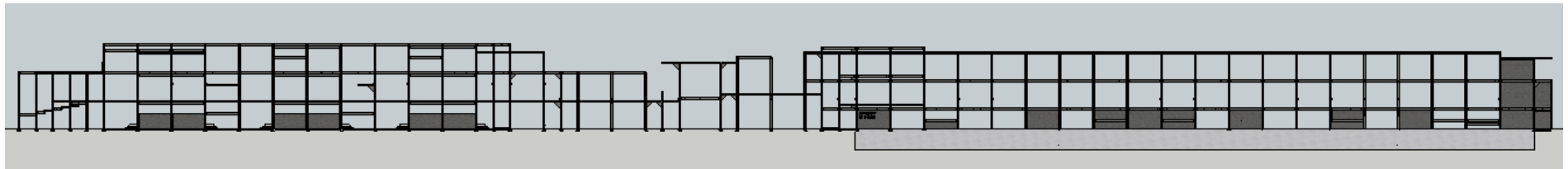


Fig.82 - Elevation view of primary structure. *Figure not to scale.

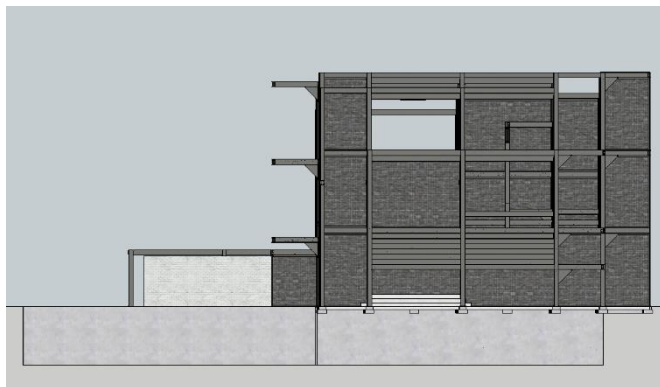


Fig.83 - Section view of primary structure. *Figure not to scale.

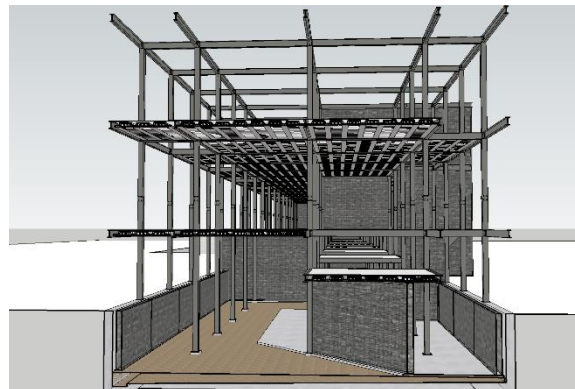


Fig.84 - Sectional Perspective view of primary structure.

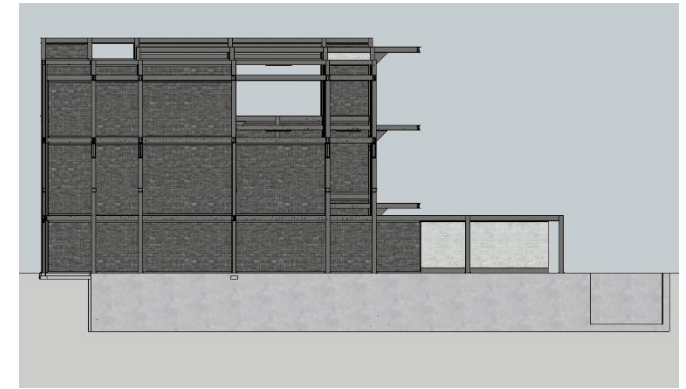
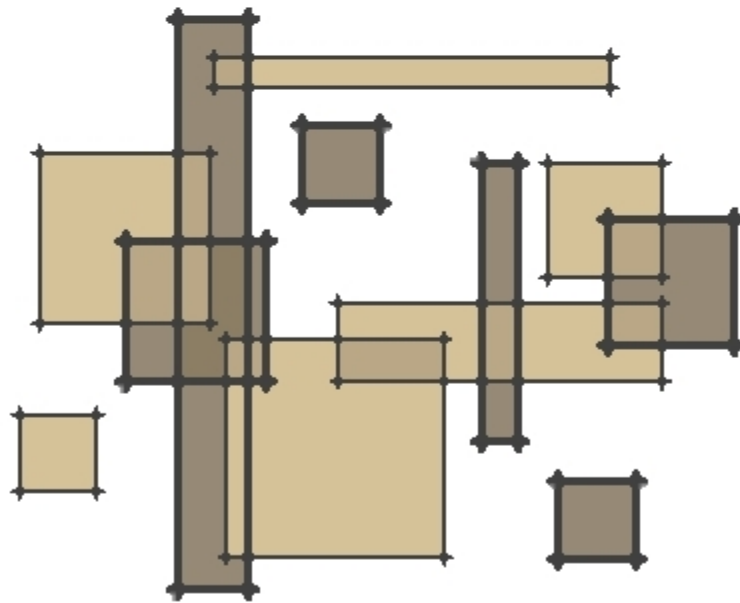


Fig.85 - Section view of primary structure. *Figure not to scale.

Chapter

07.

DESIGN SOLUTION



Design Synthesis _____ pg. 79

Location Plan _____ pg. 81

Site Plan _____ pg. 82

Floor Plans _____ pg. 84

Sections _____ pg. 88

Elevations _____ pg. 100

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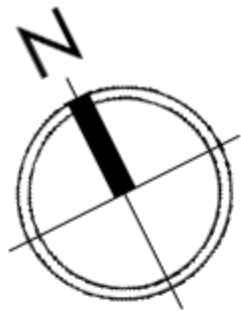


Fig.86 – View over the central public green space at the center of the proposed development.

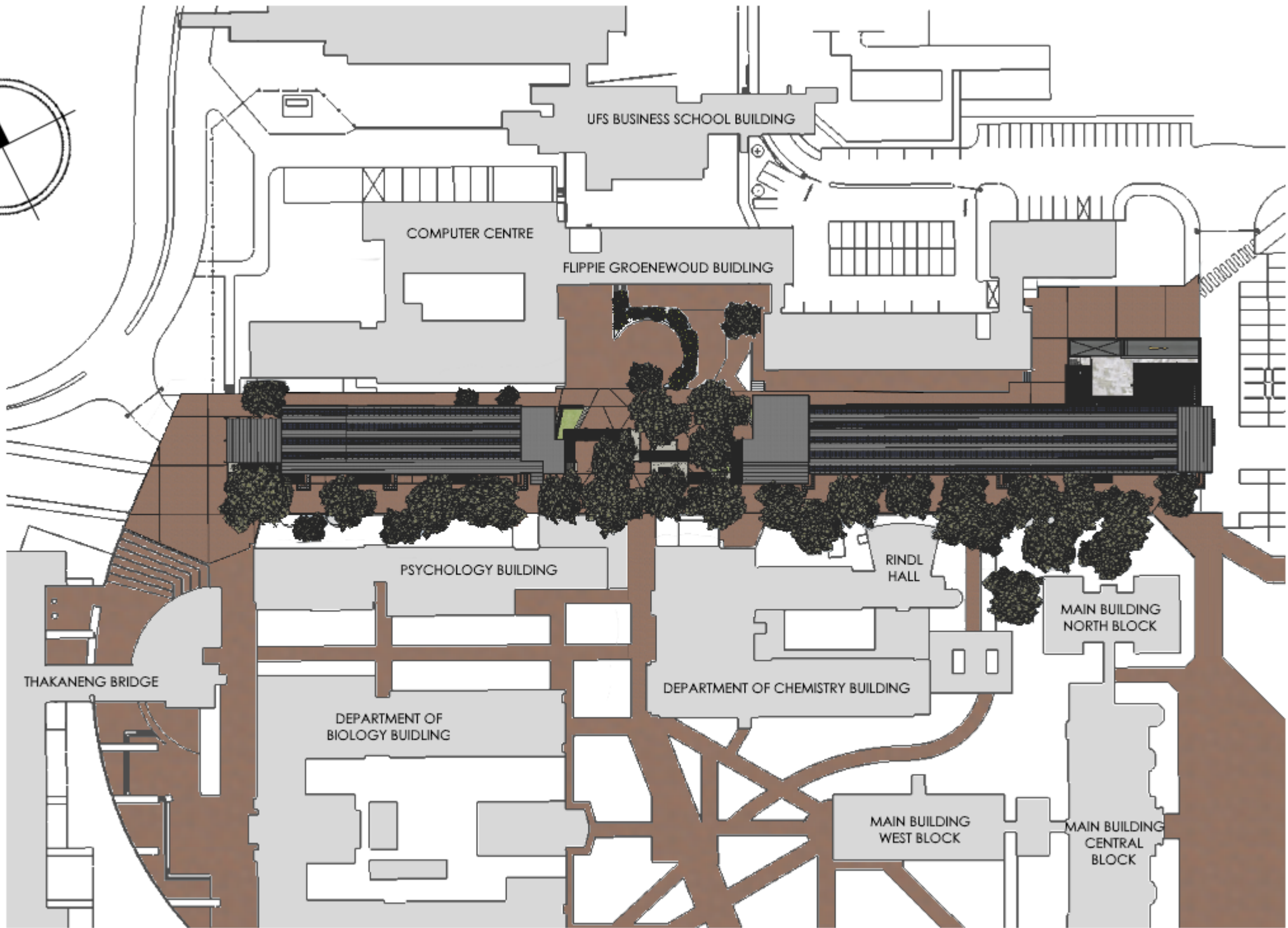
In this chapter, the culmination of the research and design done throughout this thesis is illustrated in this final design solution. The goal of this synthesis of concepts and intents, is to present a possible solution for the disconnect between fine art and the public consciousness on the UFS campus.

Through consideration of the themes of *Utopic vs. Heterotopic Space*, *Anti-Monumental Institutions*, *Framework & Diagrams & Inter-Disciplinary Collaboration* alongside the central themes of *Deconstruction*, *Reflection* and *Elevation*, the proposed design solution of this thesis aims to present a possible architectural solution to the societal challenges discovered.

While there exist many ways to have approached this challenge, this thesis posits the approach believed to have been appropriate and generally successful given the needs, intents and findings of the project.



LOCATION PLAN - 1 : 1000



0 10 000 25 000 50 000 100 000

SITE PLAN - 1 : 500





1st FLOOR PLAN - 1 : 200



2nd FLOOR PLAN - 1 : 200





SECTION C-C [EAST] 1 : 100



SECTION D-D [EAST] 1 : 100



SECTION E-E [WEST] - 1 : 100



SECTION F-F [WEST] - 1 : 100





SOUTH ELEVATION - 1 : 200



NORTH ELEVATION - 1 : 200

SITE PERSPECTIVE

[NORTH - EAST]



SITE PERSPECTIVE

[NORTH - WEST]



SITE PERSPECTIVE

[SOUTH - WEST]



SITE PERSPECTIVE

[SOUTH - EAST]



APPROACH PERSPECTIVES



FROM THAKANENG BRIDGE [NORTH - EAST]



FROM BUSINESS SCHOOL [SOUTH - EAST]

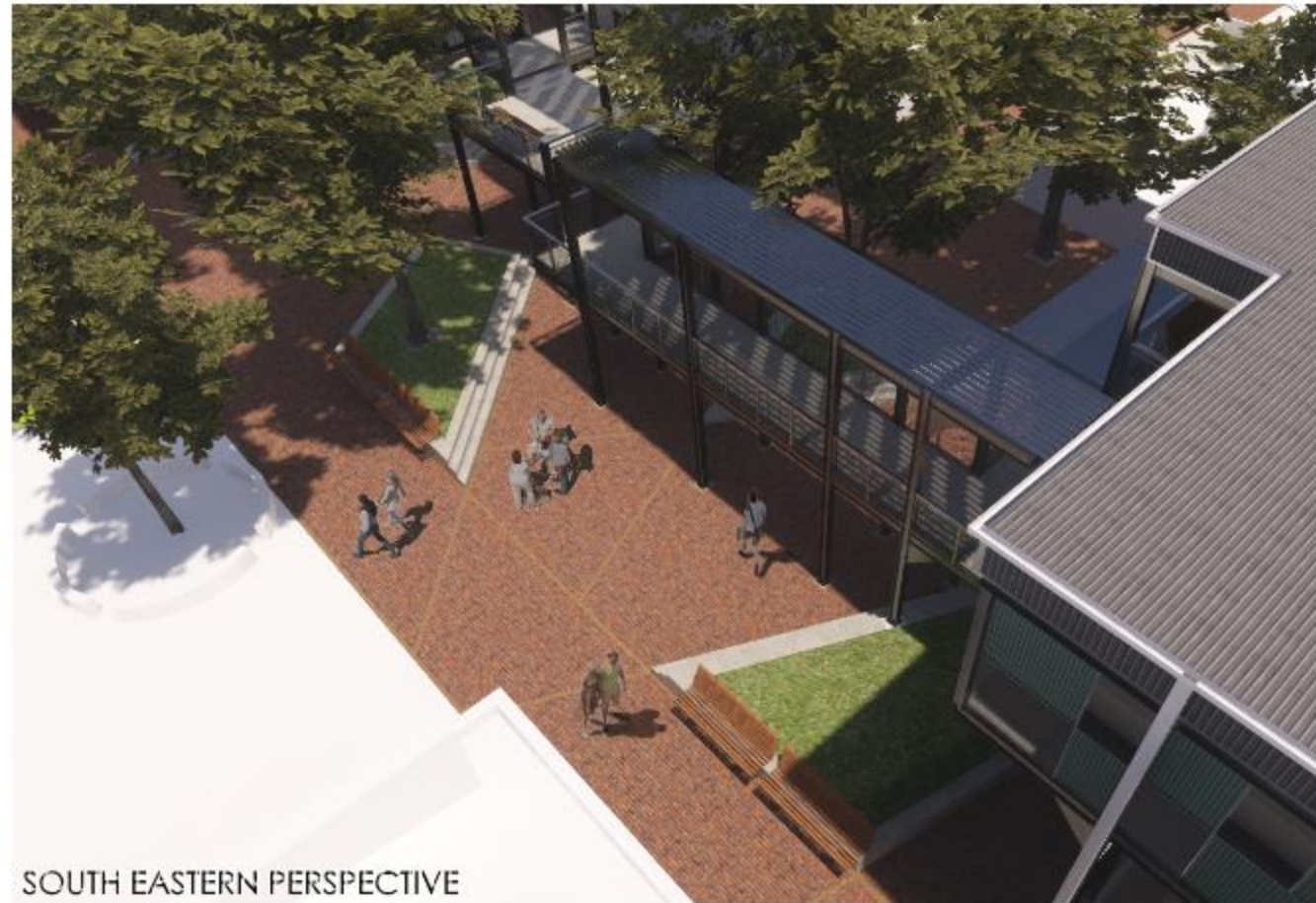
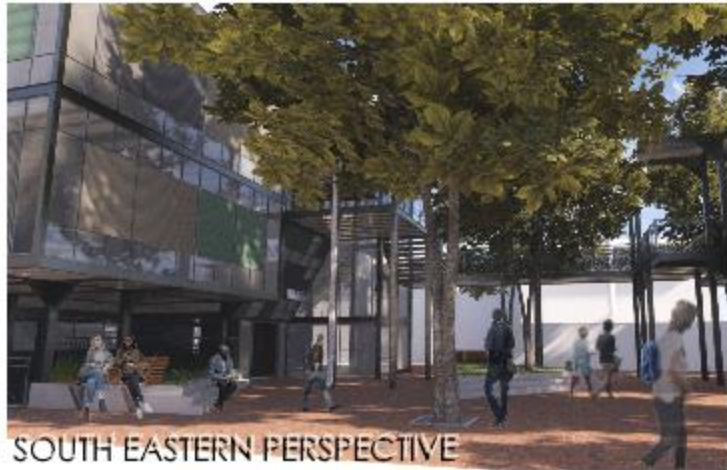
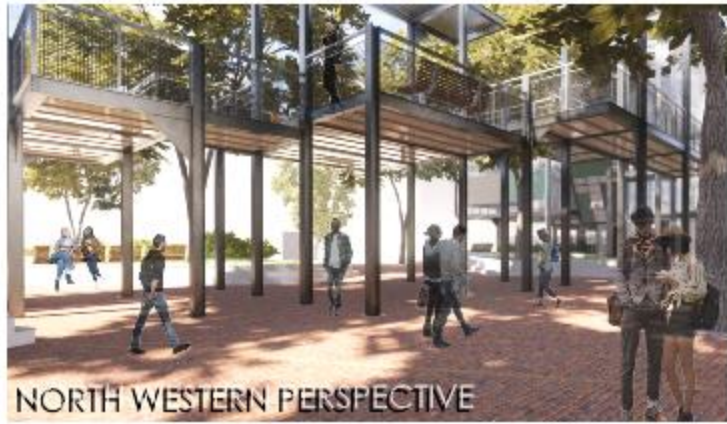


FROM RED SQUARE [NORTH - WEST]



FROM DEPARTMENT OF AGRICULTURE [SOUTH - WEST]

PUBLIC SPACE PERSPECTIVES



The Department of Art History & Image Studies building accommodates a number of distinct functions. From the offices and classrooms dedicated to the study of art history to a seminar hall and studios that serve other, multi-functional purposes, it is the intent of this project to expose this especially esoteric aspect of the discipline to the public through the implementation of inter-disciplinary collaboration. The inter-faculty public classrooms found on ground floor facilitate art history classes as well as classes in other fields of study in the humanities. The multi-function seminar hall on the 1st floor serves as a public forum for lectures and presentations from any field or for any function.

GROUND FLOOR

- Three **Inter-faculty Classrooms** on ground floor accommodate up to **28 students** each allowing elective students to easily access art history classes as well as students from other departments in the surrounding area who may also host their classes in this space. The classrooms provide storage for additional seating and other equipment as well as lobbies where students may wait for classes.

1ST FLOOR

- The **Reception & Administration** room greets visitors who access the building through its primary entrance and assists in access control to the rest of the building.
- The **Staff Room** accommodates bathrooms, lounge, kitchenette and meeting room for staff members of art history.
- Six **Staff Offices** with **Consultations Spaces** facilitate academics lecturing and furthering their research into the field as well as providing a space where students may interface with their lecturers between classes.
- Three **Seminar Rooms** each facilitate up to **16 students** of art history who frequently need to present their research to their lecturers and peers in the form of projected visual presentations in a dark space.
- The **Multi-functional Seminar Hall** provides an open presentations space for academic, student or public events that accommodates up to **70 people**, can be accessed from ground level and is not exclusive to the Department of Art History & Image Studies.

2ND FLOOR

- The **Boardroom** facilitates meetings of up to **16 people** where students or other artists may convene to discuss and organise projects.
- The **Program for Innovation in Artform Development Multi-Purpose Studios** provide adaptive creative spaces for use by visiting artists as well as students from other disciplines who often have need of such a space for the Free State Arts Festival and other workshops throughout the year.
- The **Free State Art Collective Office** provides a space for growing new organisation where they may run their day-to-day operations and curate artworks for inclusion in their catalogues and exhibitions.

INTERIOR PERSPECTIVES



BOARDROOM



MULTI - PURPOSE STUDIO



FREE STATE ART COLLECTIVE OFFICE



SEMINAR ROOM



STAFF OFFICES AND CONSULTATION



STAFF ROOM



SEMINAR HALL



CLASSROOM

The Department of Fine Art is dedicated to the enhancement and exposure of the creative process in the discipline of fine art. The studios and exhibitions spaces aim to provide an optimal working environment specific to each medium (painting, drawing, printmaking, sculpture and digital art) as well allow for an interface between the artists and the public. It is the intent of this project to reconnect the artists working in this space with their social and environmental context as well as provide a greater accessibility into their work to the public. The medium-specific studios situated below ground level and oriented southward, ground the discipline and provide consistent light conditions needed by artists. The evaluation galleries and cubicles provide a space for students works to be reviewed while maintaining a connection to the outside world also keeping the discipline grounded.

GROUND FLOOR

- The **Painting Studio** accommodates up to **22 artists** in an adaptive workspace with adequate storage spaces.
- The **Drawing Studio** accommodates up to **26 artists** in a light controlled workspace with dressing facilities for models.
- The **Printmaking Studio** accommodates up to **24 artists** in a function specific workspace with specialised cleaning facilities.
- The **Sculpture Studio** accommodates up to **24 artist** as well as **Technical Assistants** with an integrated demonstration area and large outdoor **Sculpture Yard** with adequate material and equipment delivery and storage facilities.

**[All studios are connected to the working studio/offices of staff members specialising in those specific mediums.]*

1ST FLOOR

- The **Reception & Administration** room greets visitors who access the building through its primary entrance and assists in access control to the rest of the building.
- The **Junior Evaluation Gallery** provides a space for lecturers to view junior (1st & 2nd year) students work.
- The eight **Staff Studio/Offices** provide a workspace from which faculty artists can work on their own creative pieces as well as undertake their work as lecturers. (These spaces are connected to studios specific to their specialty via the lowered level of their workspace.)
- The **Staff Room** accommodates a kitchenette and meeting room for faculty members.

2ND FLOOR

- The **Senior Evaluation Gallery** provides a space for lecturers to view senior (3rd, 4th and 5th year) students work as well as a **Multi-Media Presentation Room** for digital art pieces.
- The eight adaptive **Senior Studios** accommodate **3 to 4 students each** and in each case 2 studios can be combined to allow for a larger collaborative workspace.
- The **Computer Lab** accommodates up to **24 students** working on new media artworks or other assignments.
- Twelve **Evaluation Cubicles** allow spaces for students to review individual artworks with their lectures and peers in controlled light conditions.

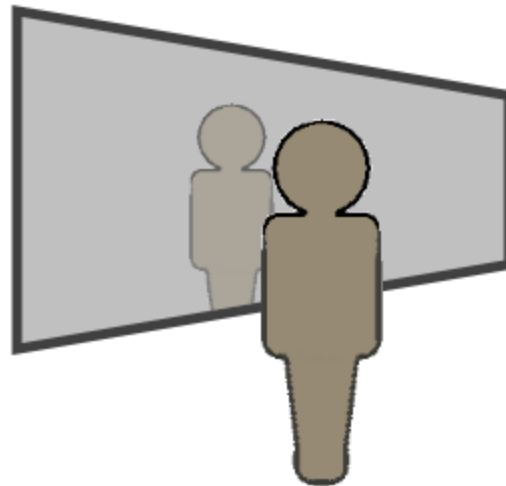
INTERIOR PERSPECTIVES



Chapter

08.

REFLECTION



Reflection _____ *pg. 117*

Conclusion _____ *pg. 118*

The chapter will make a critical introspection of the various decisions made and outcomes achieved throughout this thesis in an attempt to provide insight into possible further research and to reflect on the successes and failures of the conceptual process and final design solution.

CONCEPTUAL

It is the belief of the author that the conceptual grounding of this thesis provides a successful framework from which to base an effective design solution to the issues presented. The themes explored and ideas posited adequately convey the intent of the project and ground the project in its goals moving forward.

DESIGN PROCESS

This step in the process of developing a successful architectural solution has proven to be the most challenging aspect of this thesis. On multiple occasions, design development was discarded without producing significant progress or insights for the continuing design process. Multiple conflicting interests and intents obstructed a focused and iterative process with priorities becoming obscured as the process continued. This resulted in a refinement of a final design synthesis being hampered by multiple re-designs that set the process back to square one. While the principles of the spatial design implemented are believed to be sound, the manifestation of them may be questionable and would benefit from more focussed priorities and resulting refinement.

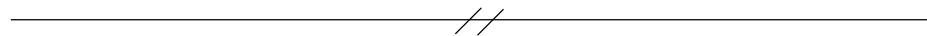
DESIGN SOLUTION

Aspects of the design solution such as programmatic, technical and other pragmatic considerations were often in question throughout the design development as a result of challenges faced throughout the design process, these aspects may be considered to be lacking in refinement. However it is the belief of the author that the spatial quality and the social intervention achieved in the final design solution successfully achieve the primary goals set out in the proposal of this thesis.

This has easily been the most challenging undertaking of my academic career and the last 5+ years. Luckily a significant optimism and enthusiasm from the outset has not been entirely diminished at this the conclusion of long and formidable experience. While mistakes were certainly made, they were also learned from and will hopefully prove to be valuable experiences in the future.

If nothing else were to be achieved but the exposure of the issue of a disconnected and misunderstood discipline of fine arts, this thesis will have been a success in my eyes. If this undertaking resulted in nothing more than the realisation that fine art should and could become a more significant element of the public social consciousness then I would have no regret.

It is my sincere hope that any person reading this body of work will spare a thought for the possibility of rekindling the connection between a society and its culture of art, specifically through its institutions which are the gatekeepers to a profound and meaningful exploration and understanding of the most essential truths of the human experience.



REFERENCE LIST

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Images

Fig. 5 - Rijksmuseum. Amsterdam, Netherlands, Pierre Cuypers, 1885. Source: www.amsterdamtouristinfo.com

Fig. 6 - Bauhaus School of Design. Dessau, Germany, Walter Gropius, 1925. Source: www.archdaily.com

Fig. 7 - Solomon R. Guggenheim Museum, New York, USA, Frank Lloyd Wright, 1959. Source: online

Fig. 8 - Illustration of the network of red brick paths as designed by Bannie Britz. Source: Personal Correspondence w/ Dr. Hendrik Auret (Lecturer Dept. of Architecture UFS).

Fig.9 - Illustration of the severed ring road on campus and the spaces that replaced them.

Fig.10 - Additions to the Department of Physics building on the UFS campus. Typology Architects. Source: www.search.ufs.ac.za

Fig.11 - UFS Department of Architecture Entrance Foyer. Source: www.ufs.ac.za

Fig. 12 - Plans and Sections of the Department of Architecture. Source: Digest of South African Architecture, Volume 17. pg. 56. Picasso Headline

Fig.13 - Cape Town Creative Academy Entrance. Source: www.ctca.co.za

Fig.14 - 3D model of the Old Biscuit Mill. Source: www.showme.co.za

Fig.15 - Sharpe Centre for Design. Ontario College of Art & Design, Ontario, Canada. Wil Alsop + Robbie Young, 2004. Source: www.arcspace.com

Fig.16 - Sharpe Centre for Design Plans and Sections. Source: www.arcspace.com

Fig. 20 - *Diagrammatic explorations of space by Peter Eisenman*. Source: www.archdaily.com

Fig. 53 – Claerhout Building Ground Floor Plan. Source: University of the Free State, Office of University Estates.

Fig. 54 – Claerhout Building 1st Floor Plan. Source: University of the Free State, Office of University Estates.

Fig.63 - Existing Site Conditions. Source: www.contourmapgenerator.com

Fig.65 - Geological Map 2926 Highlighting Substrates. Source: Geotechnical Investigation of the Fouriestrust farm 2525 in Bloemfontein, Free State (2016). Published by Council of Geosciences.

Fig.66 - Schedule of Rights for ERF 3259. Source: Surveyor General's Office Bloemfontein.

Fig.70 - Examples of gabion walls using natural stone. Source: www.doityourself.com

Fig. 72 - I-sections commonly used in steel column and beam system. Source: www.steelonline.com

Fig.73 - Connections used in steel column and beam construction. Source: www.engineeringexample.net

Fig.74 - Example of steel column and beam system using I-sections. Source: www.theconstructor.org

FEEDBACK

NOTES



Assignment Inbox

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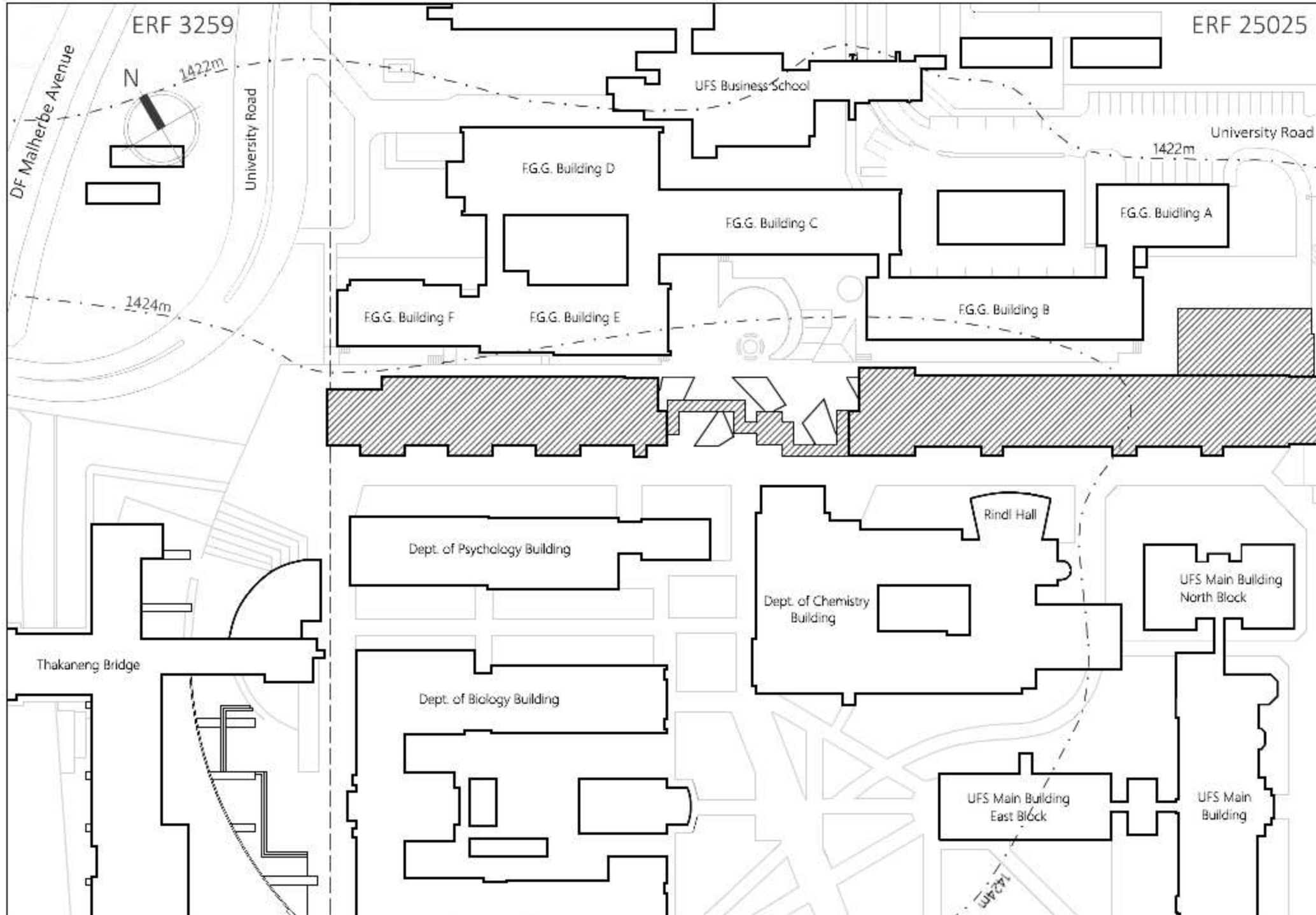
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ACADEMIC ART IN THE PUBLIC CONCIIOUSNESS

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FAR (P)			
GFA (P)			
Height (P)	7m		
Parking Number	University: 0,4 space per student		
Parking Ratio / m²			

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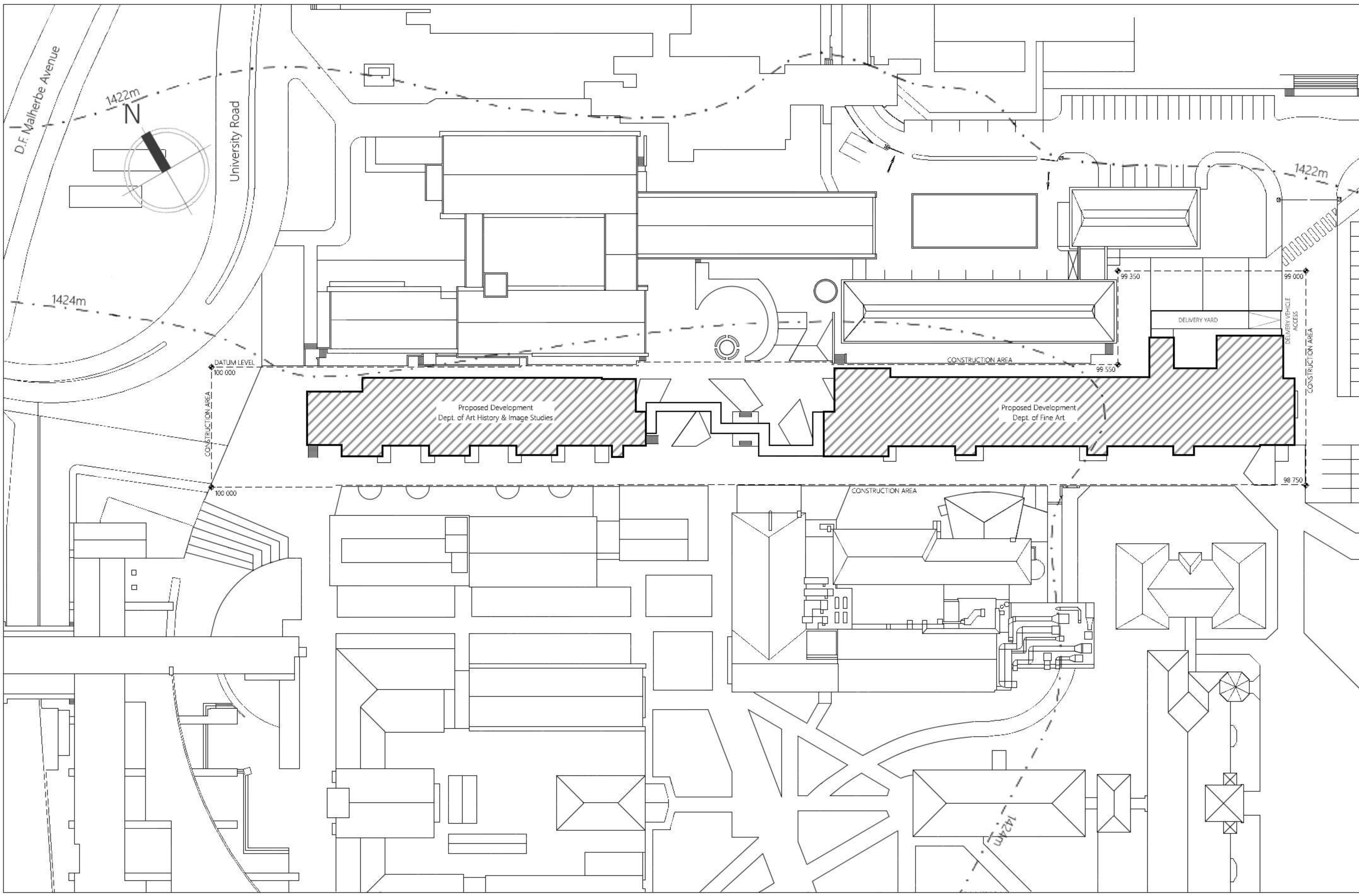
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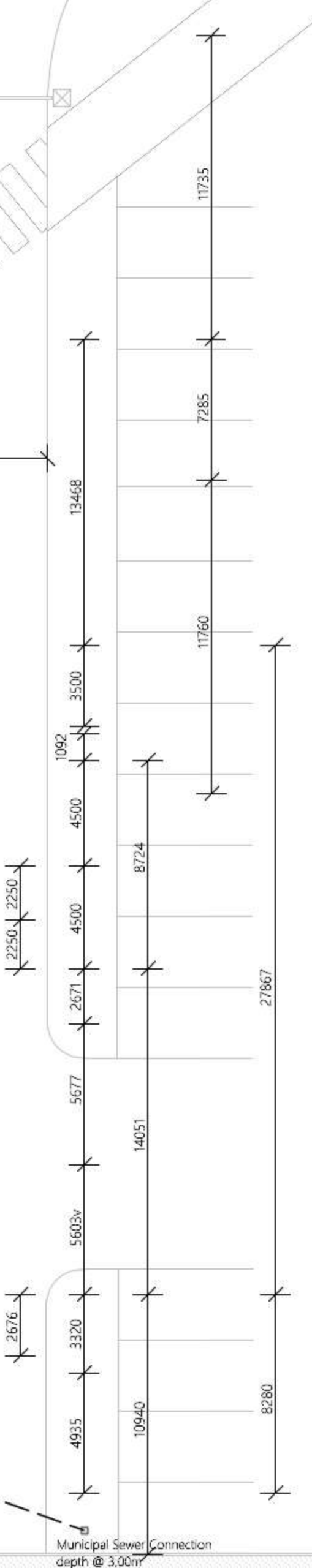
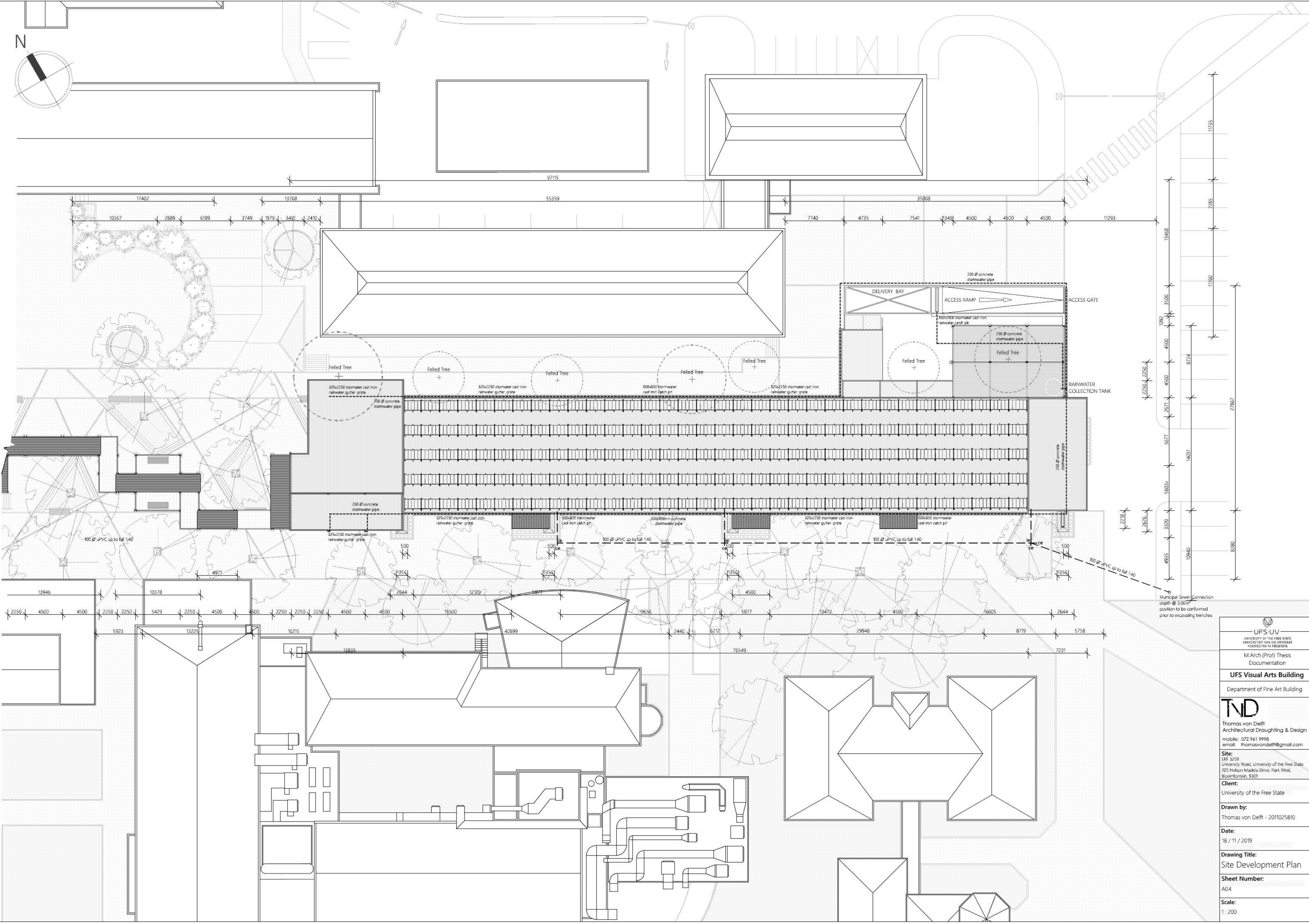
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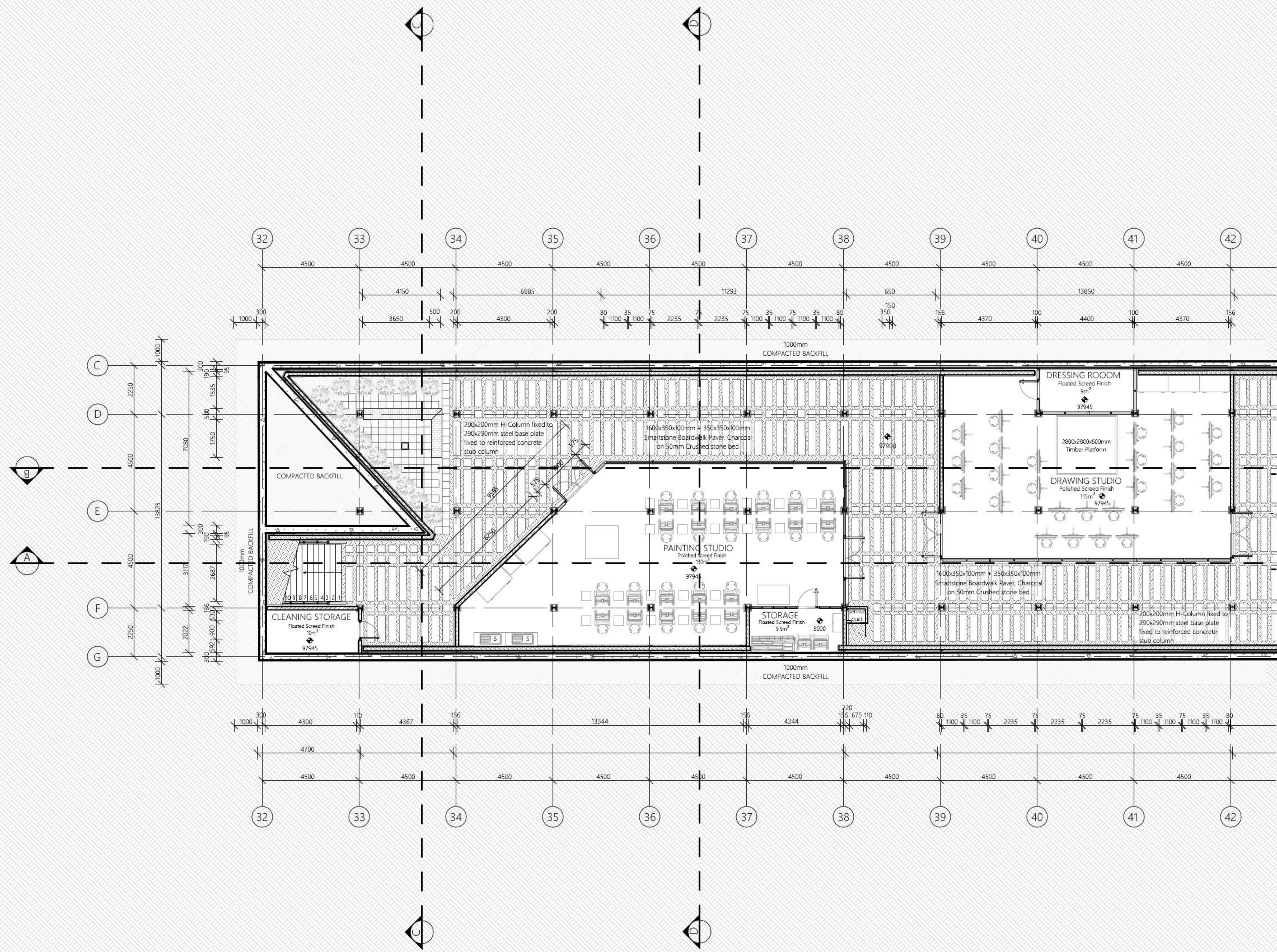
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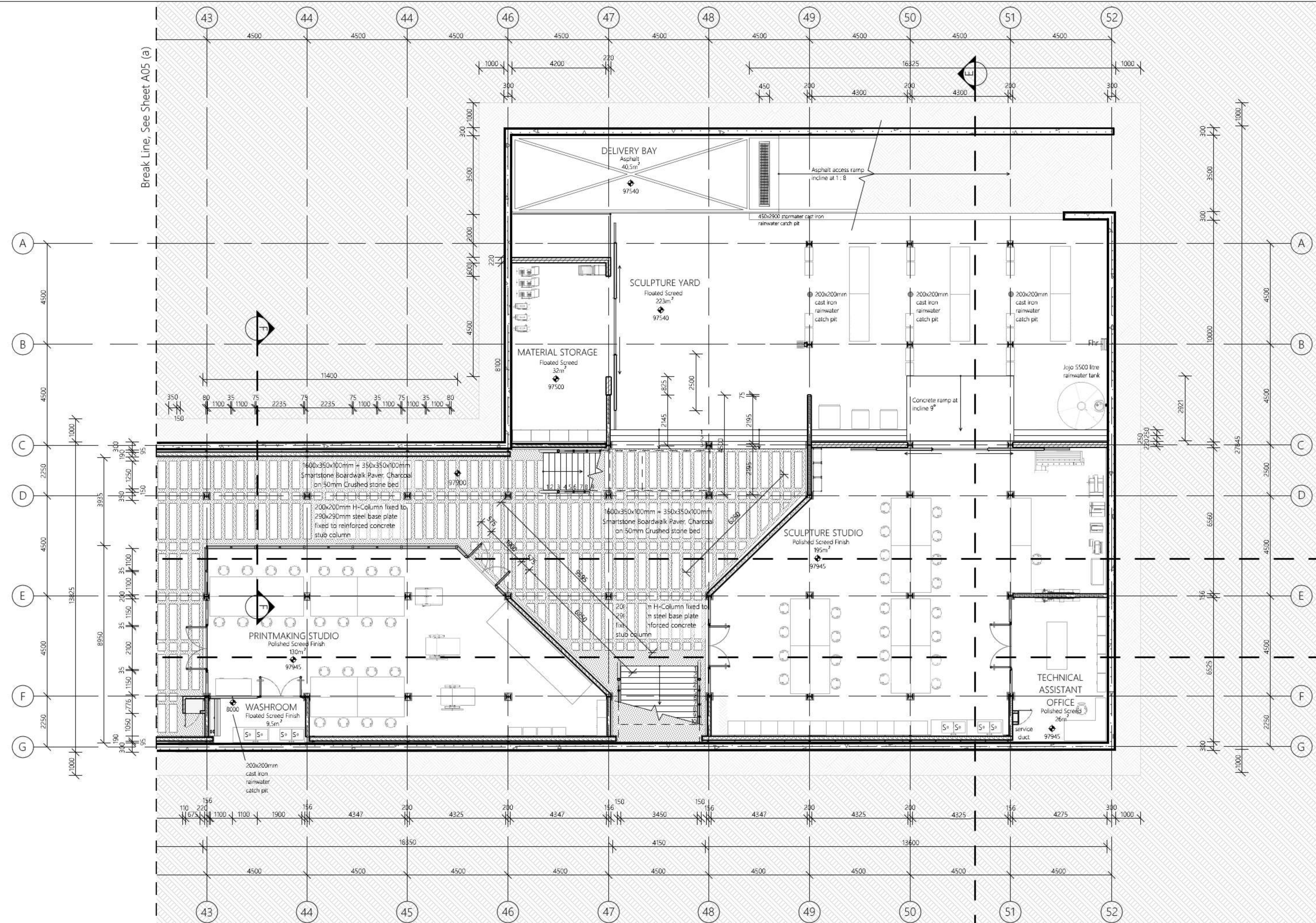
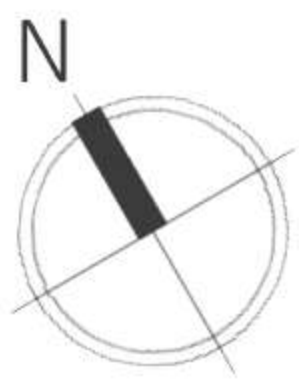
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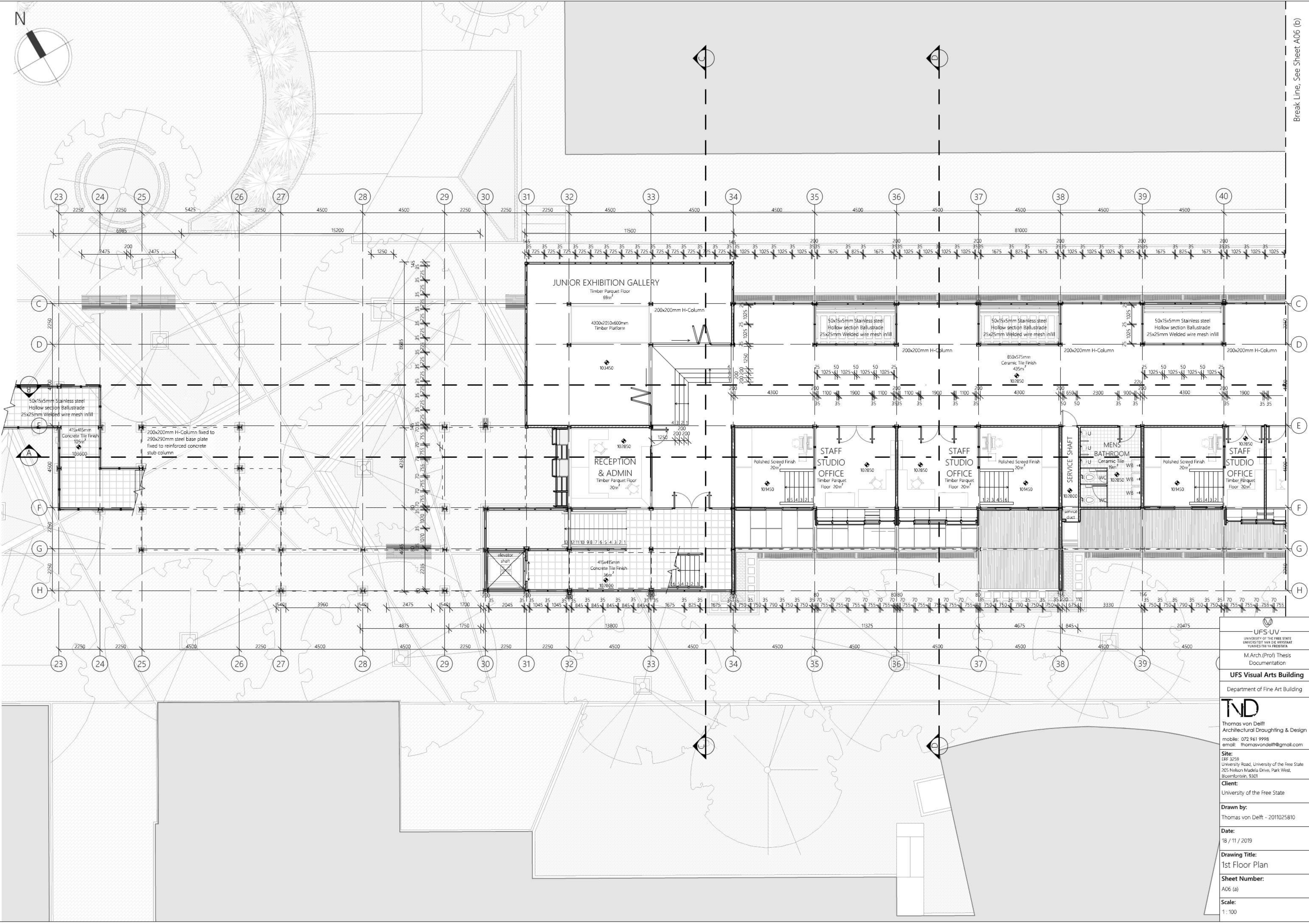
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Lower Ground Floor Plan

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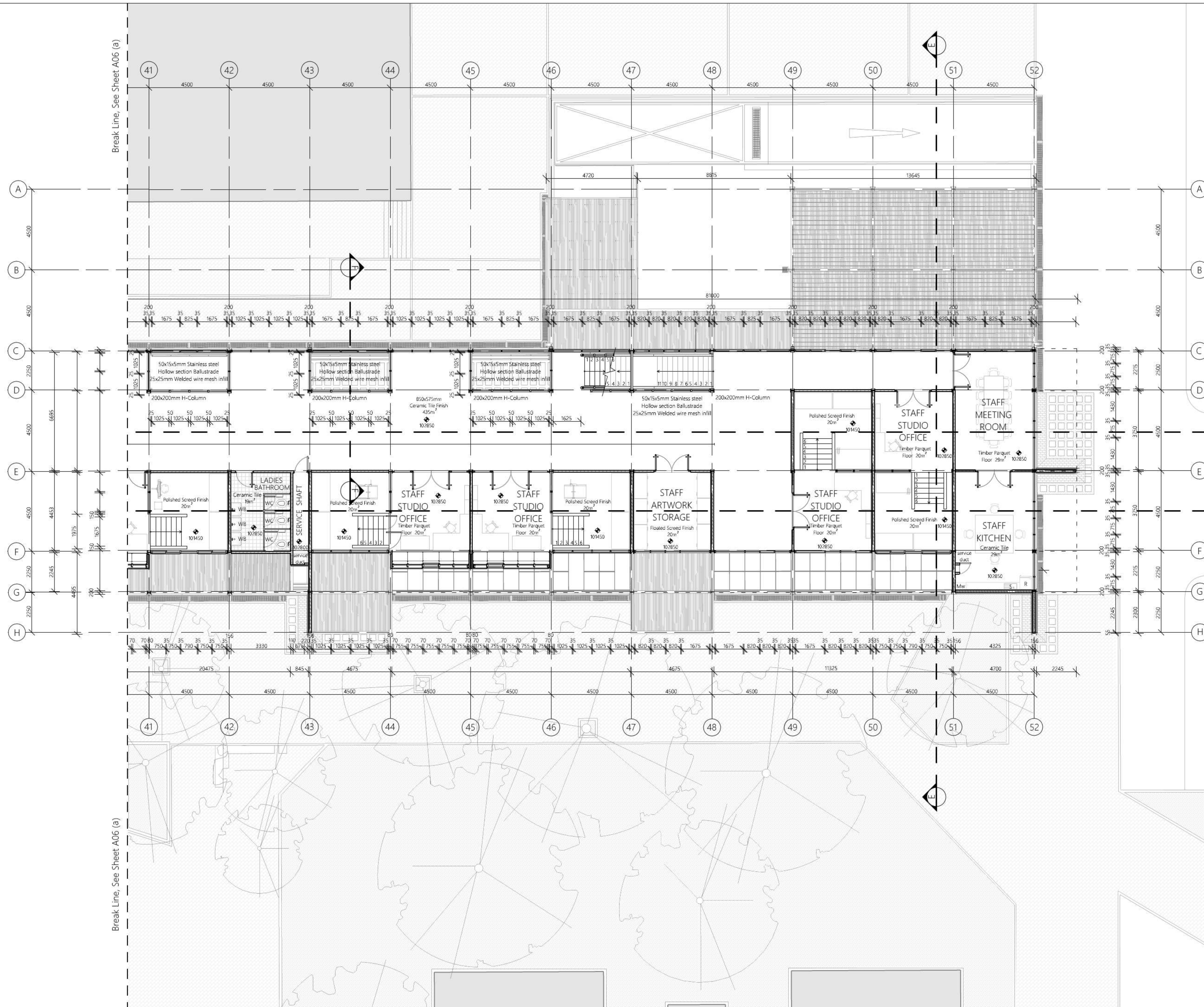
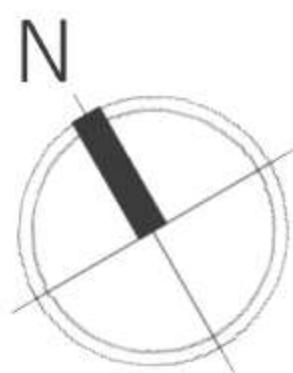


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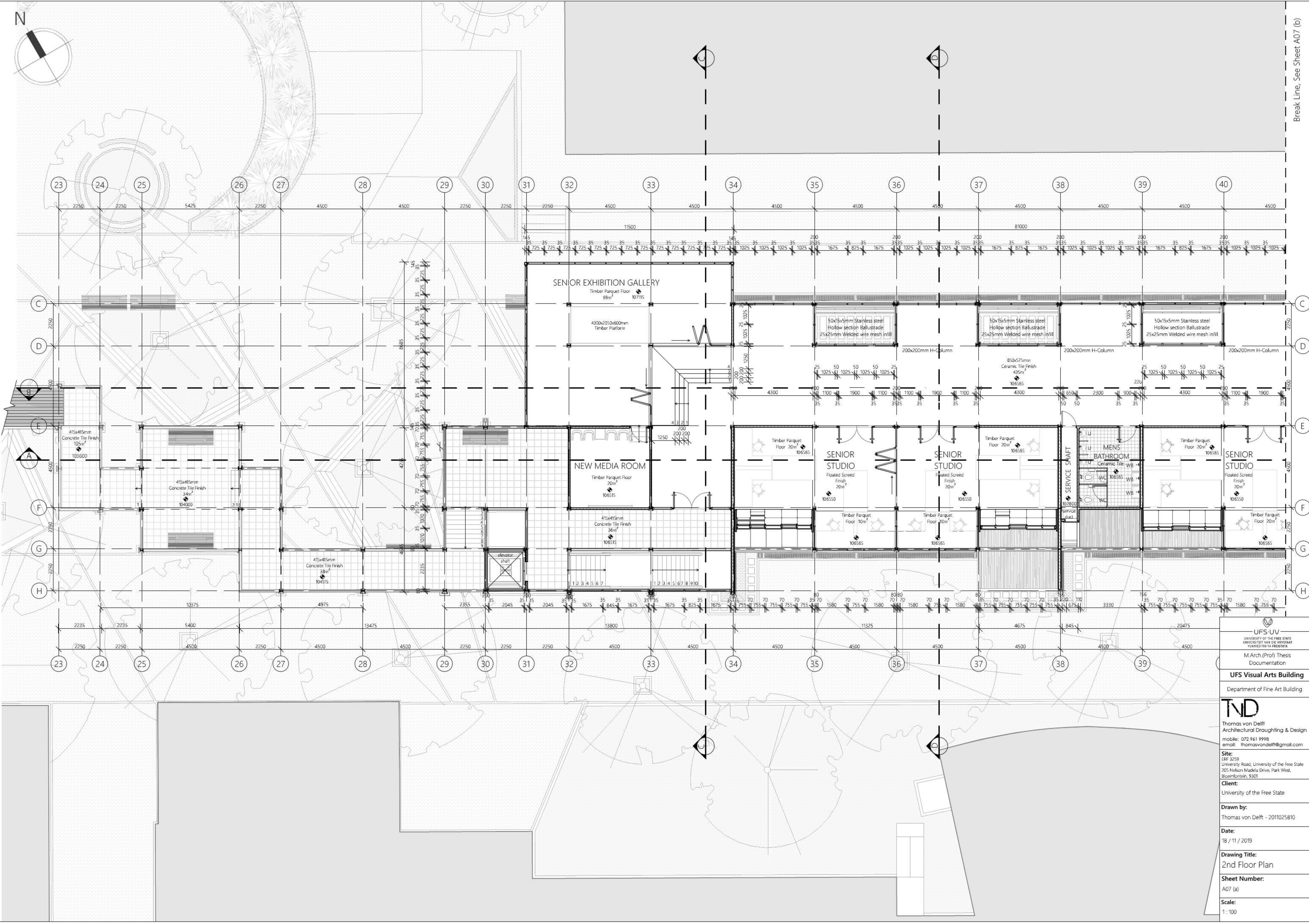
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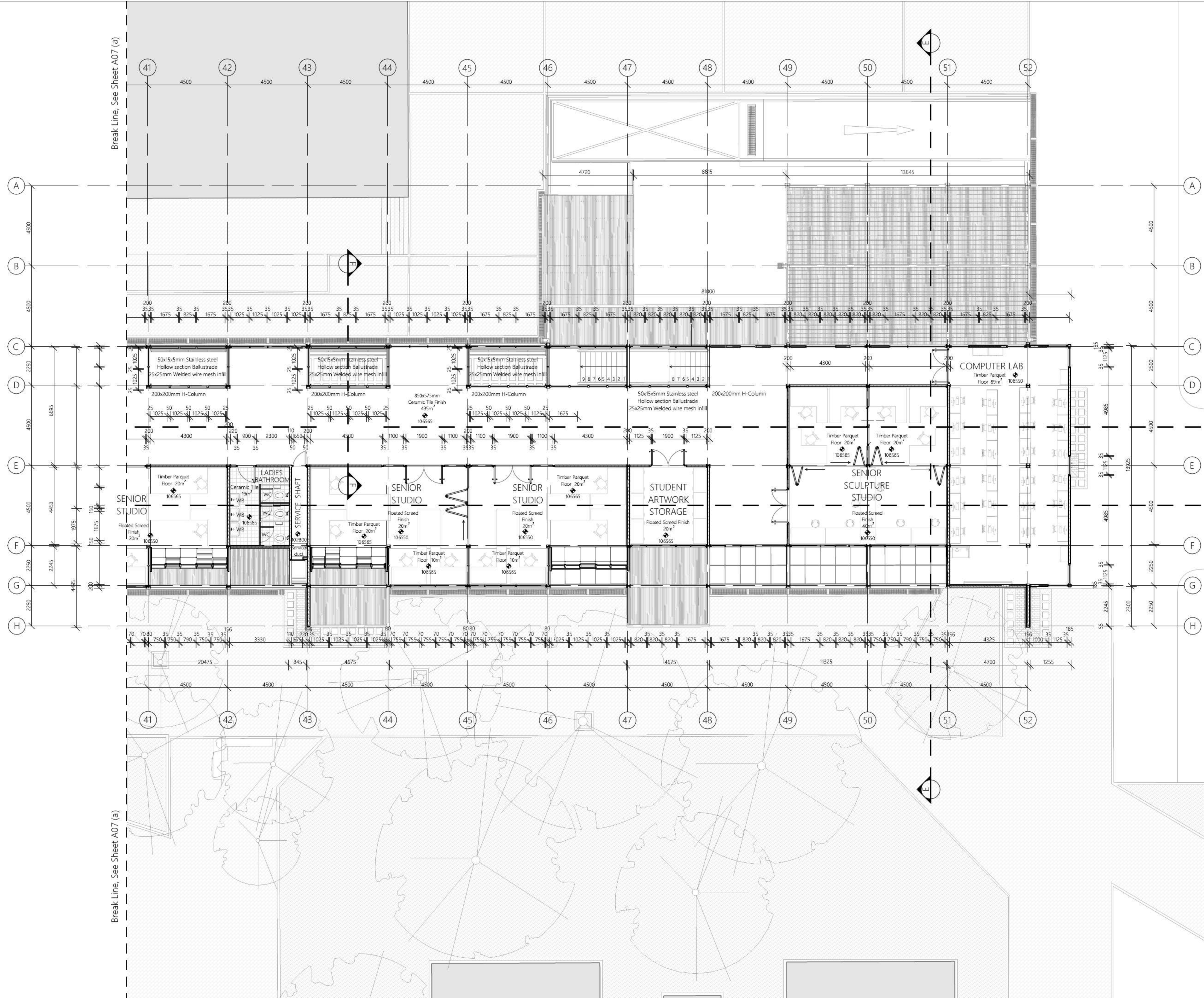
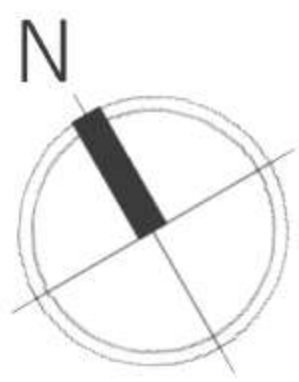


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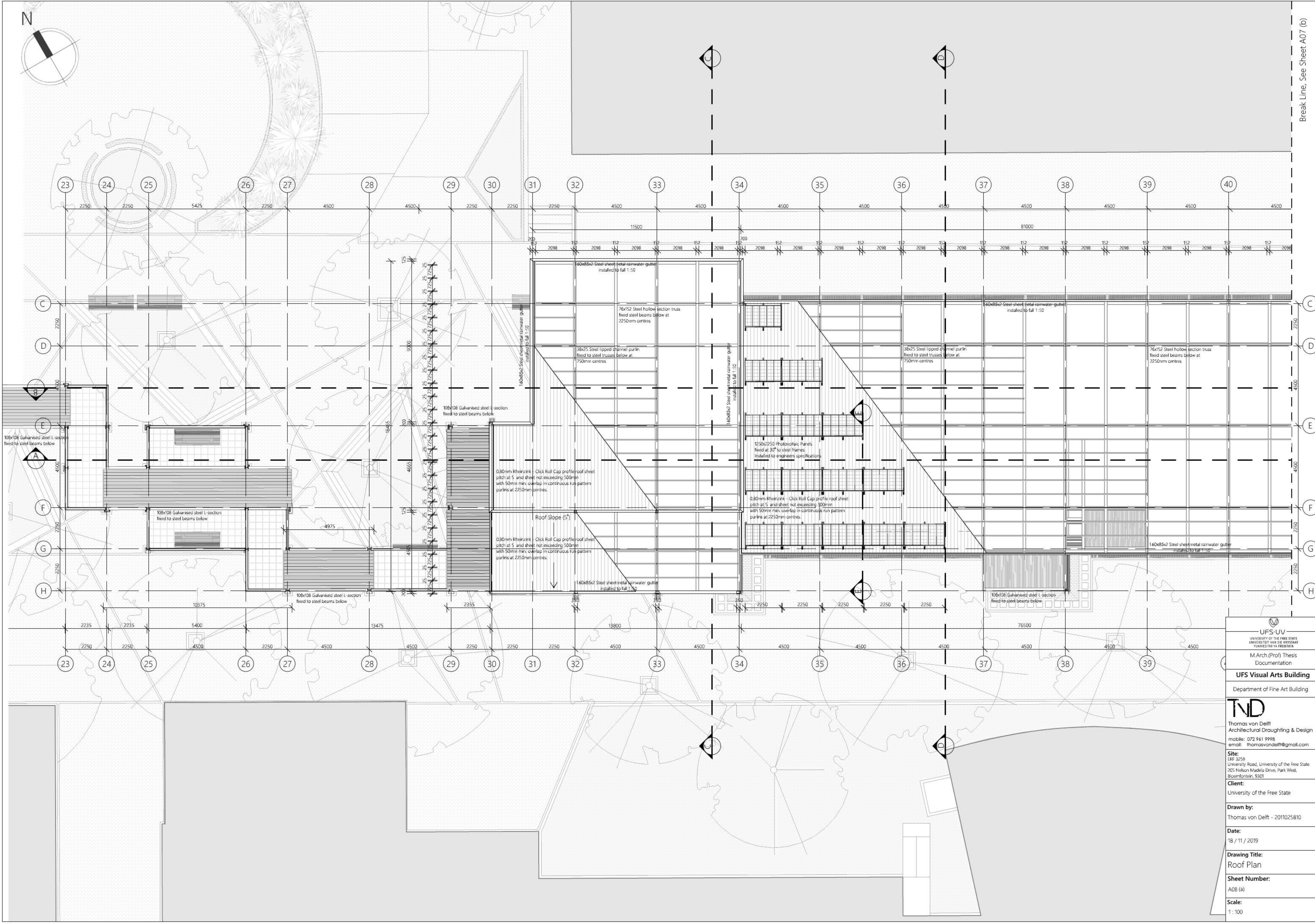
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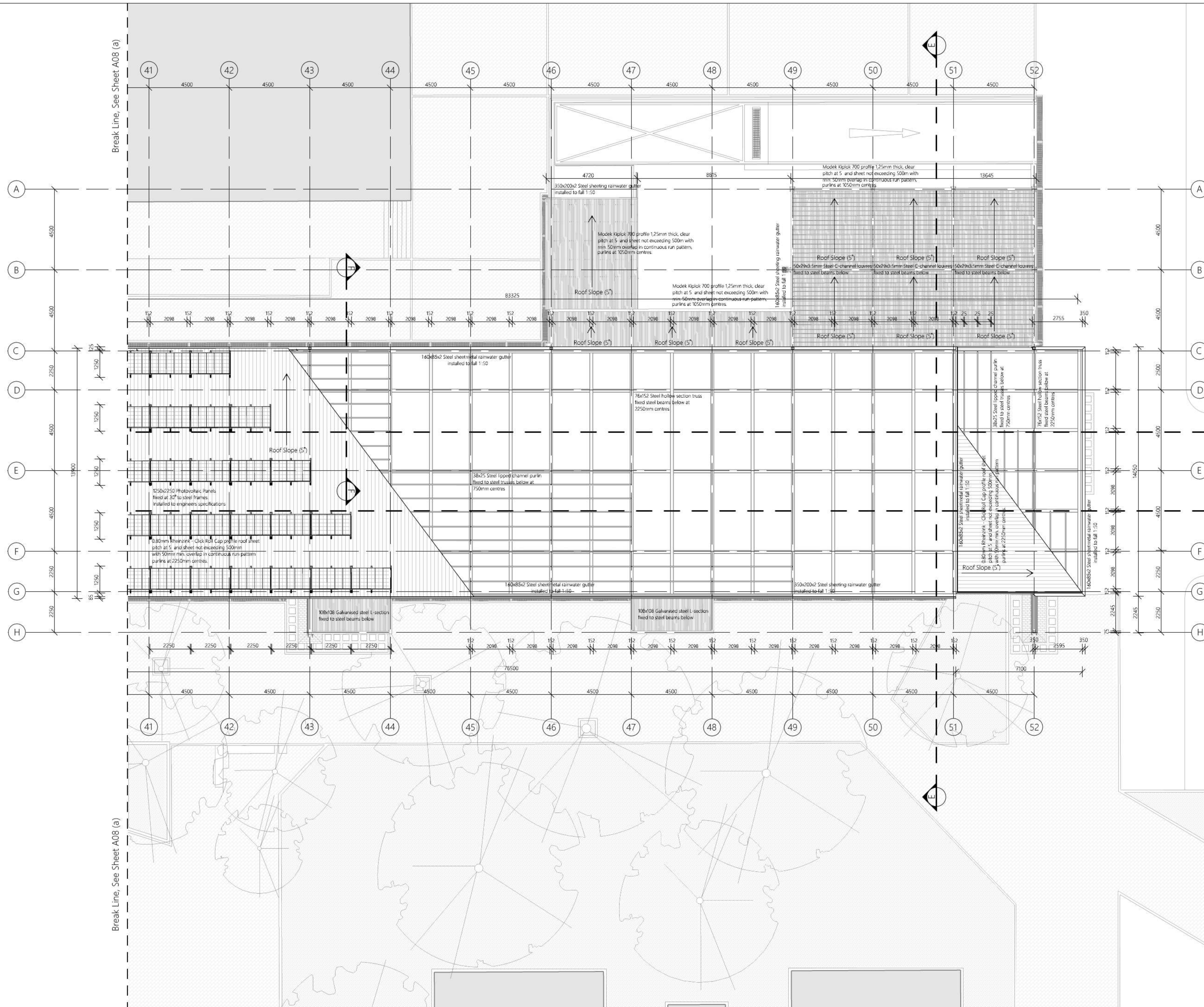


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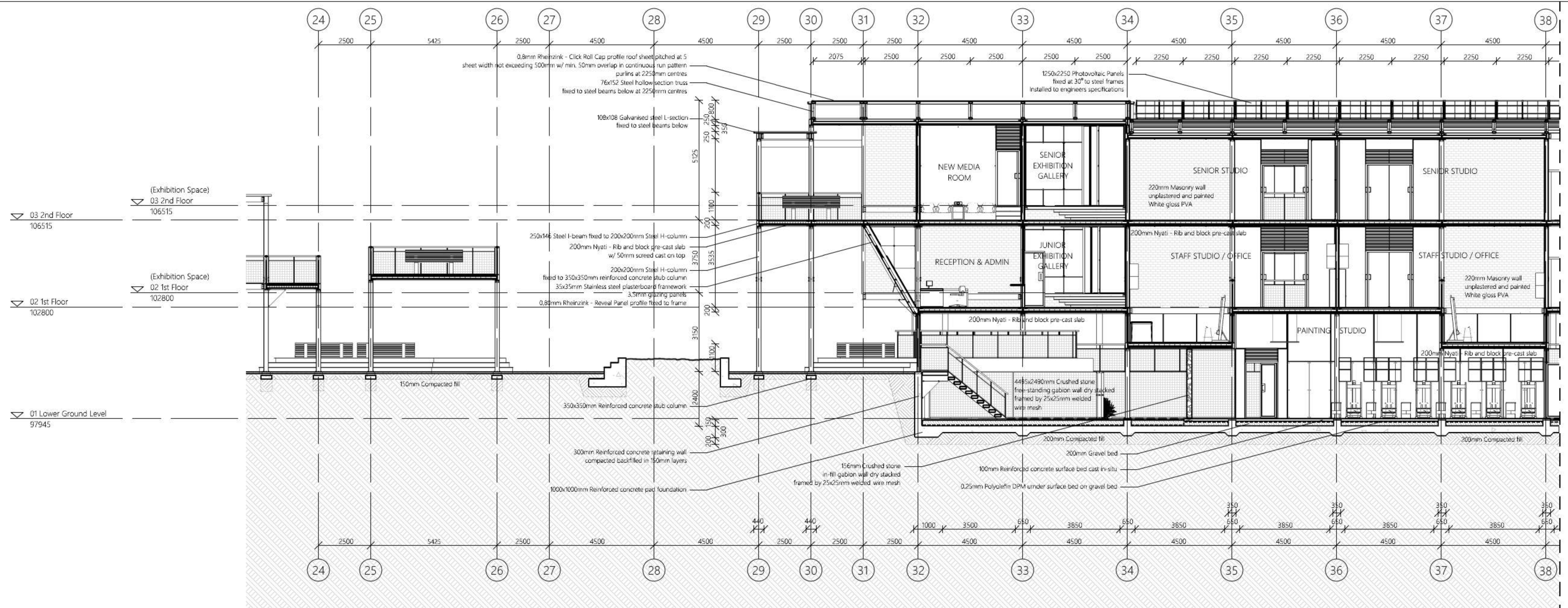
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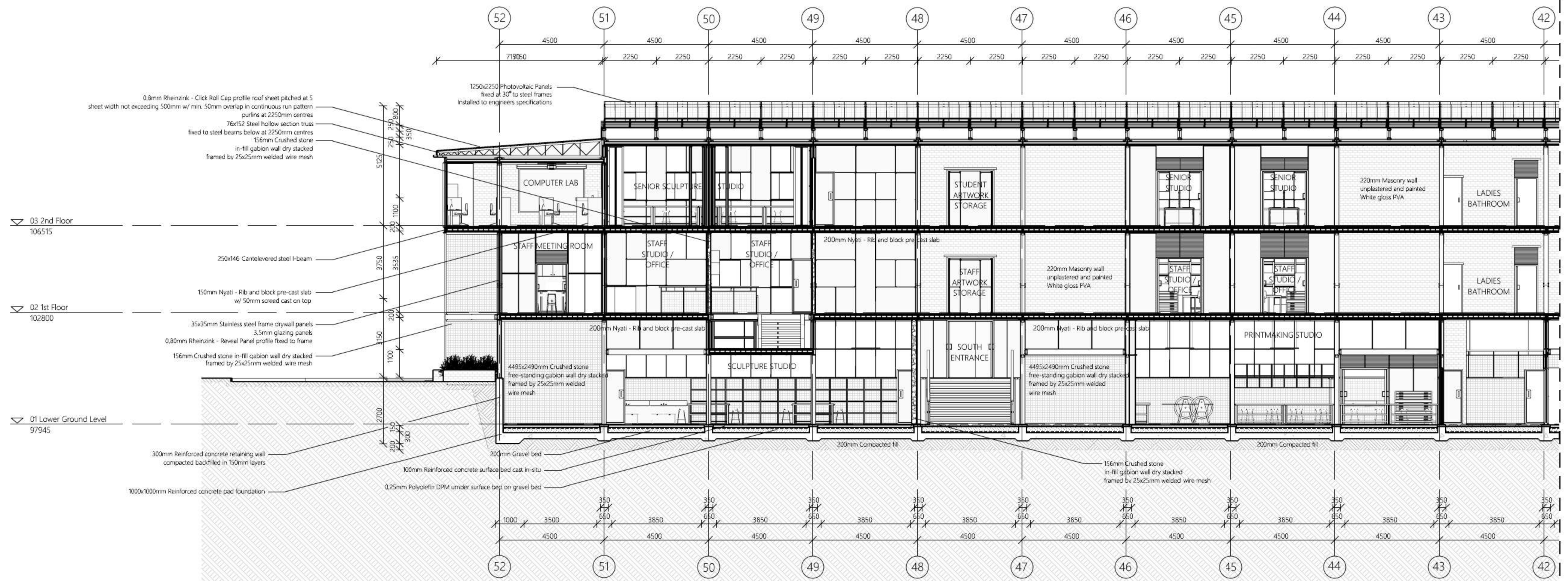
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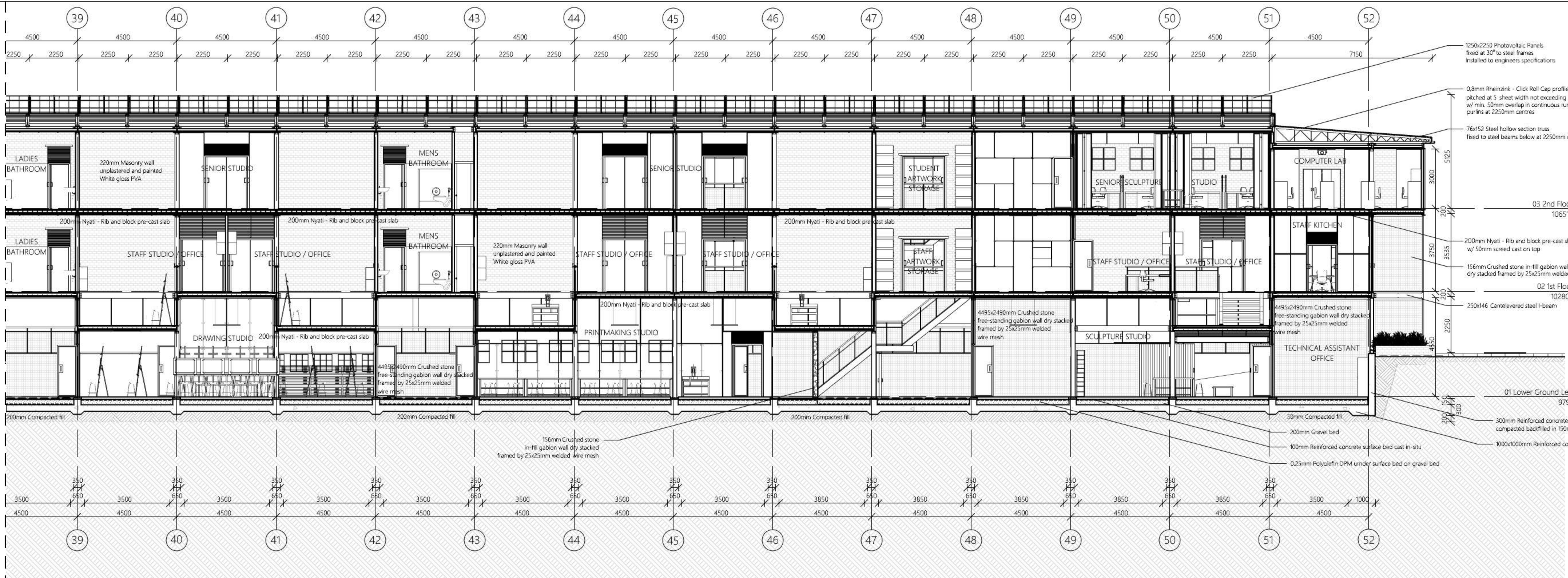

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Drawing Title:
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Sheet Number:
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 Section B-B
Sheet Number:
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Break Line, See Sheet B01 (a)



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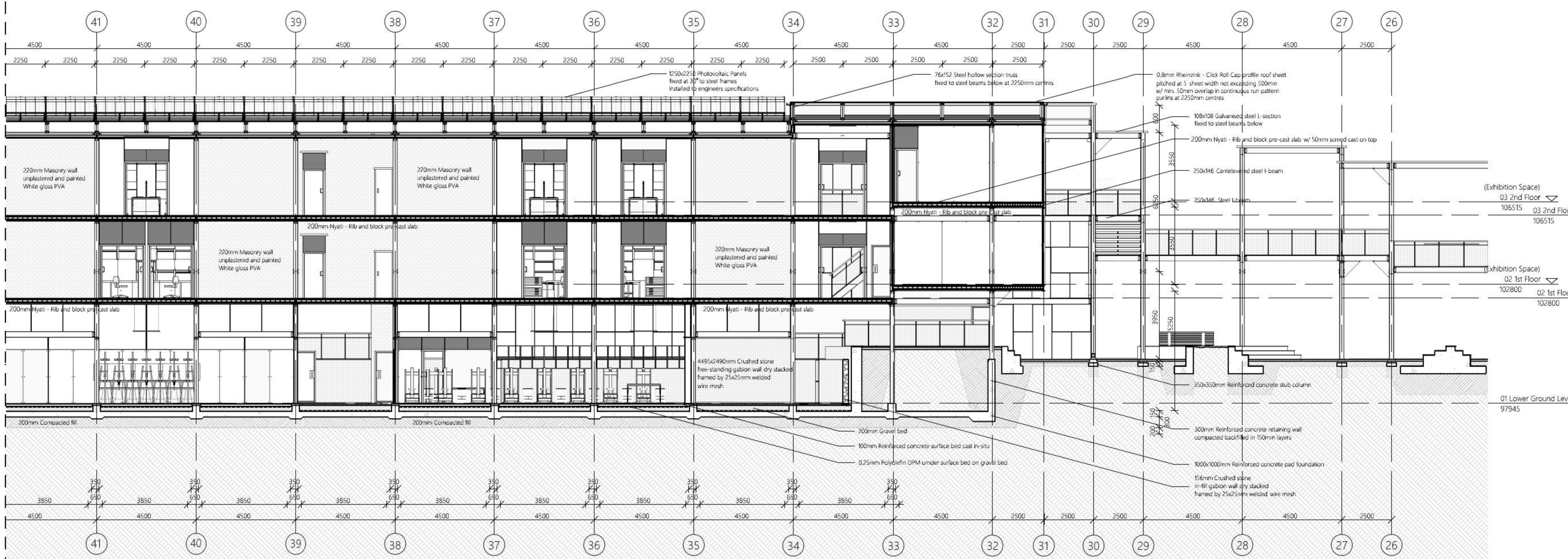
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Sheet Number:
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Break Line, See Sheet B01 (a)



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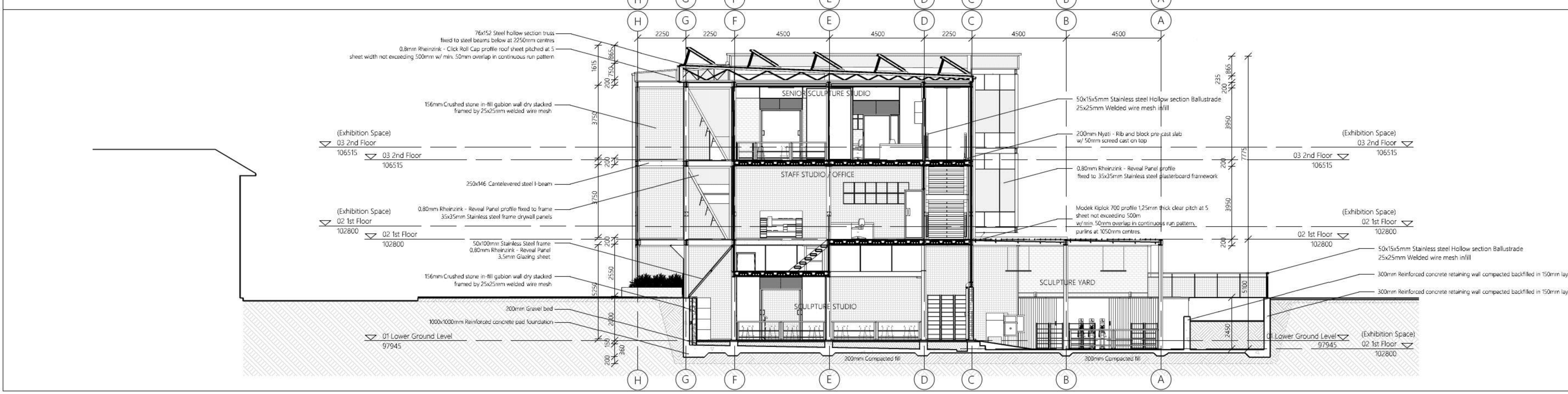
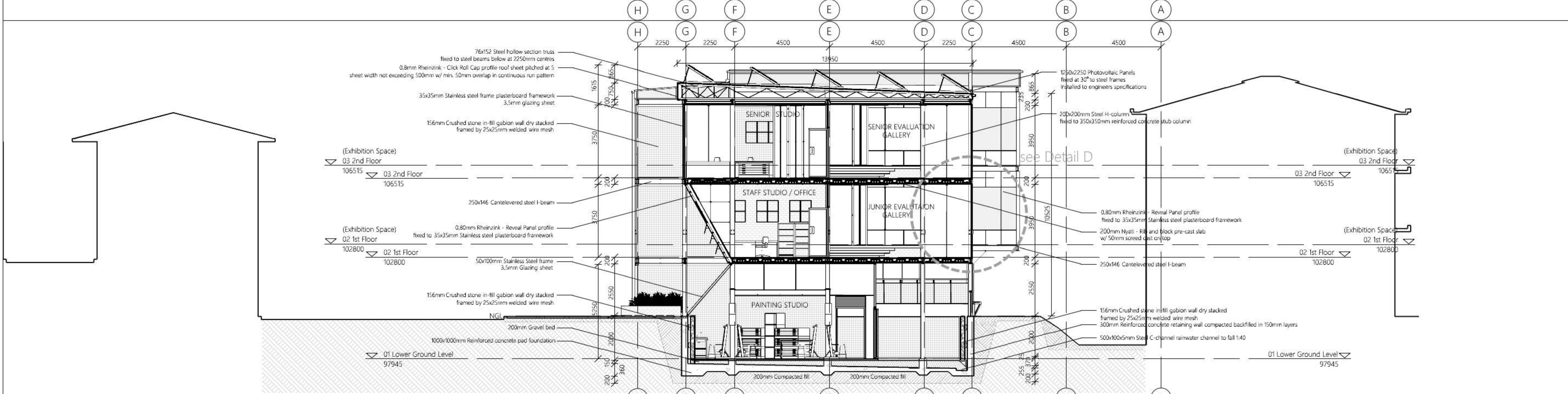
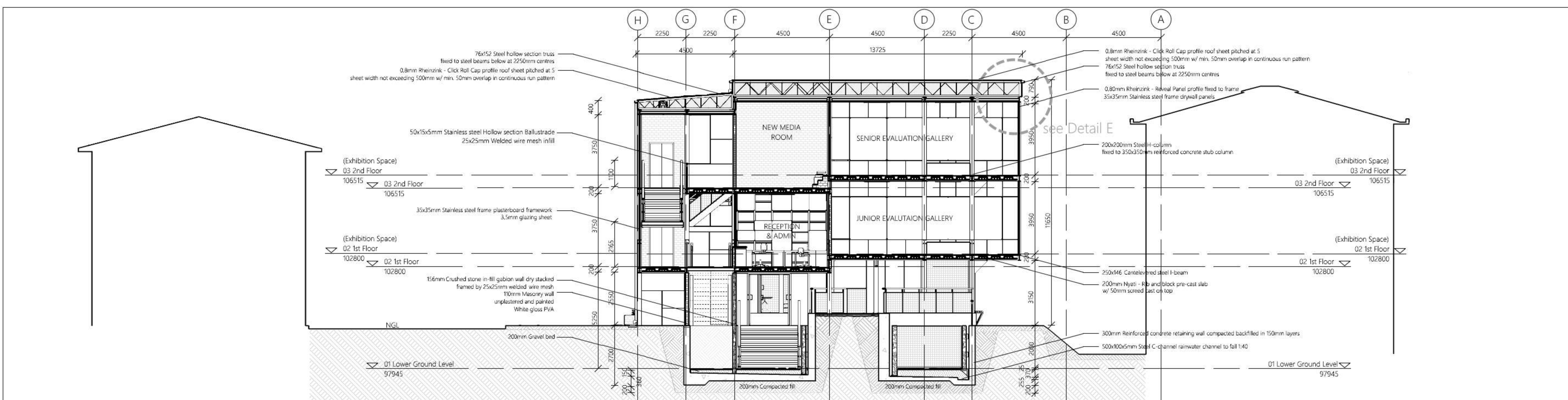
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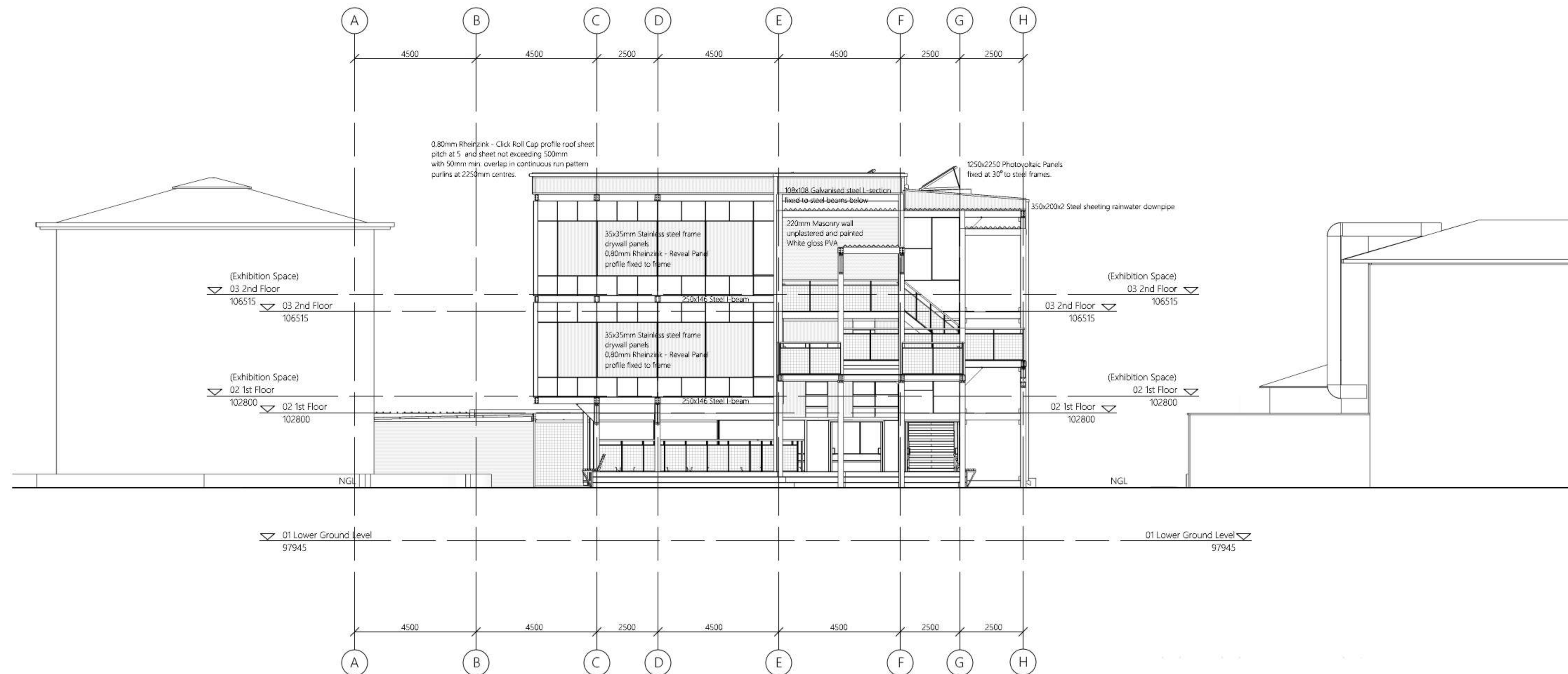
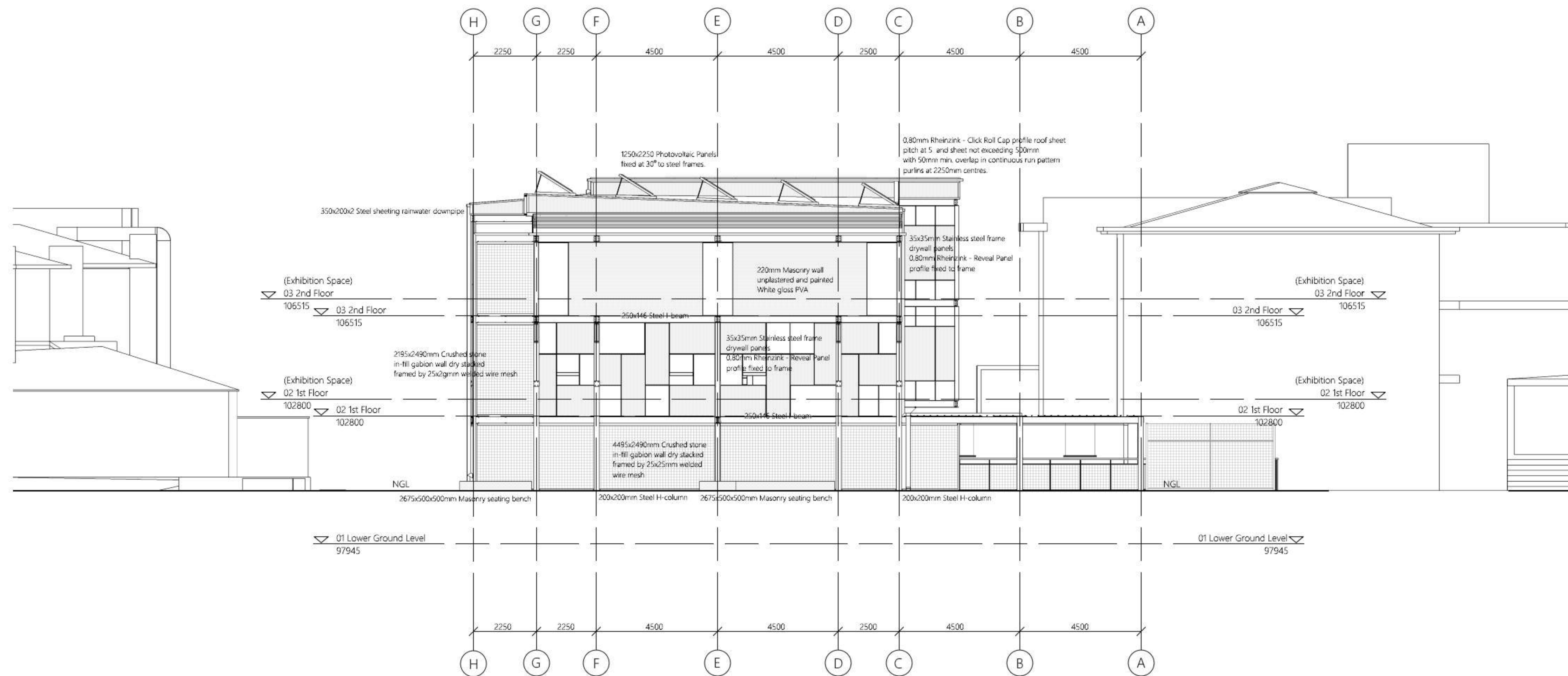
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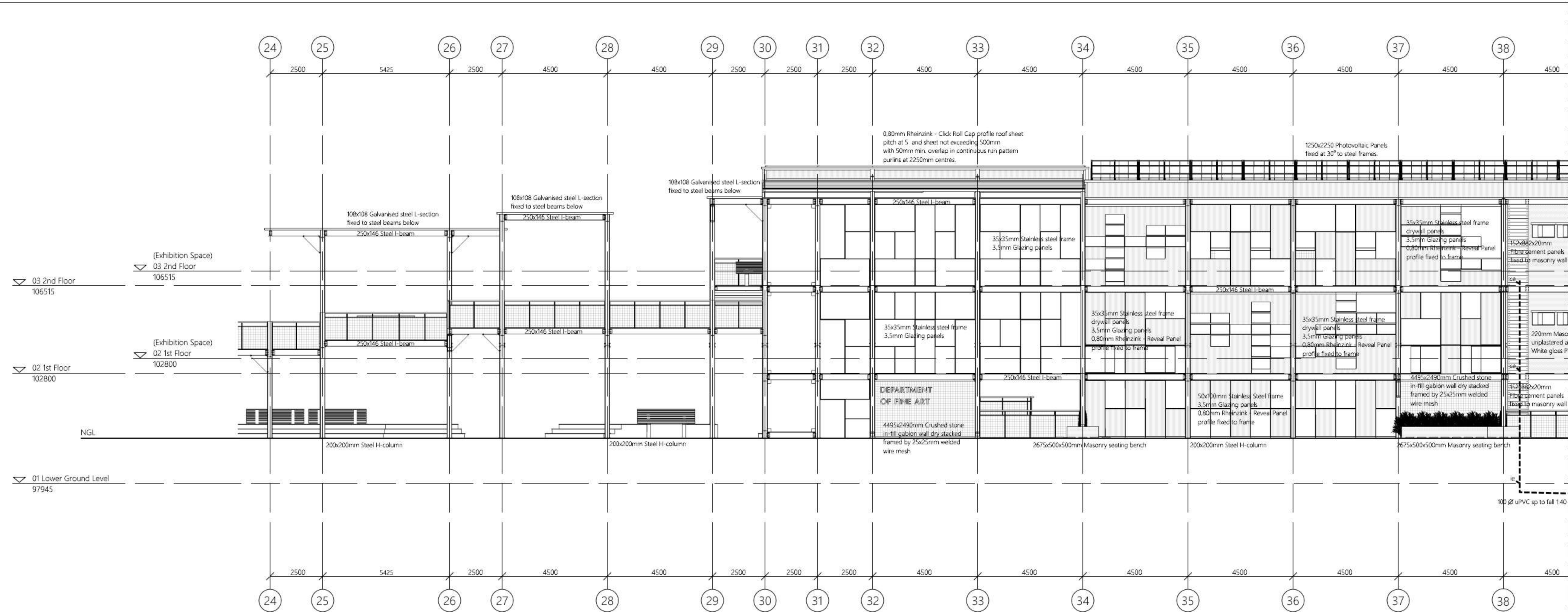
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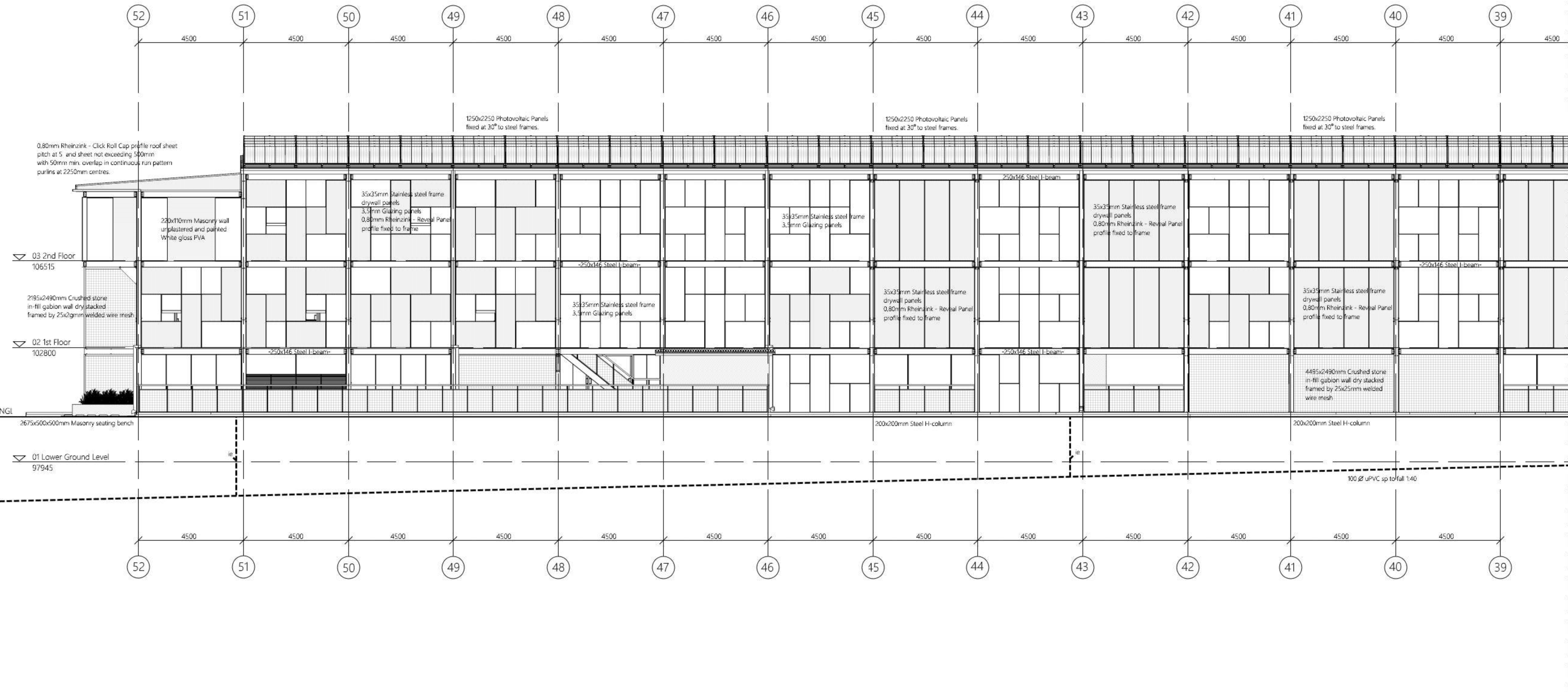


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Drawing Title: Section D-D
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Break Lines, See Sheet C01 (b)



k Lines, See S1

Break Lines, See Sheet C01 (t)

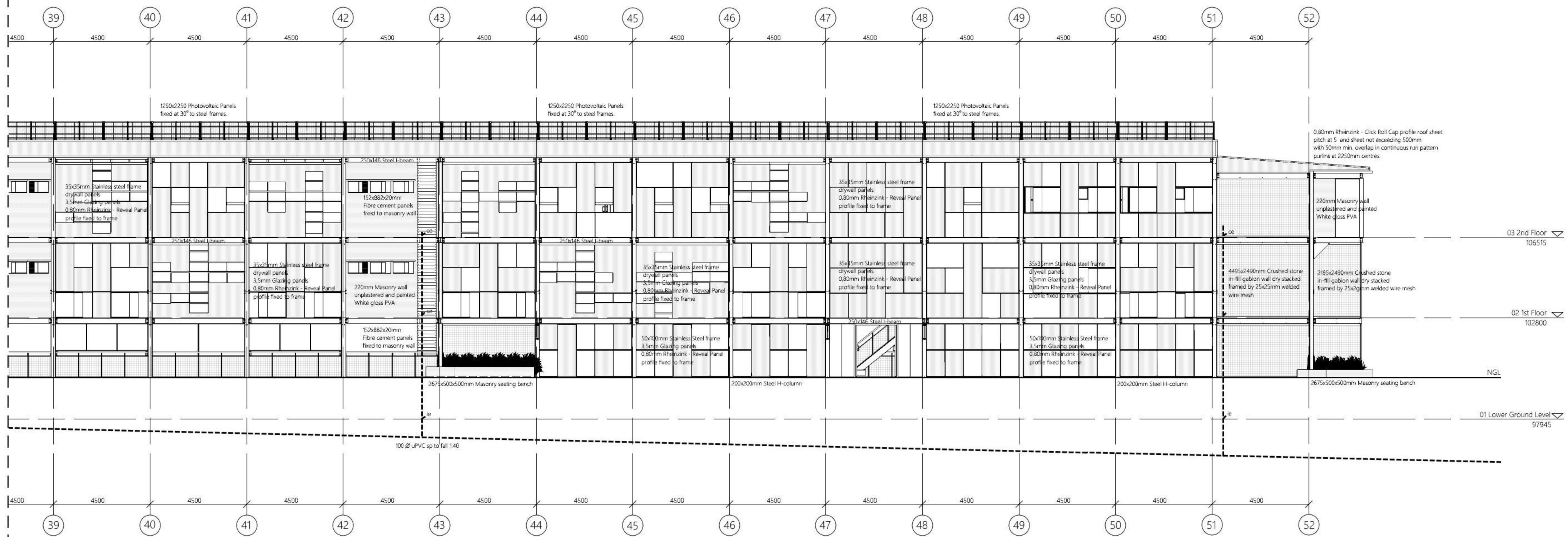

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Drawing Title:
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Sheet Number:
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Scale:
 1:100

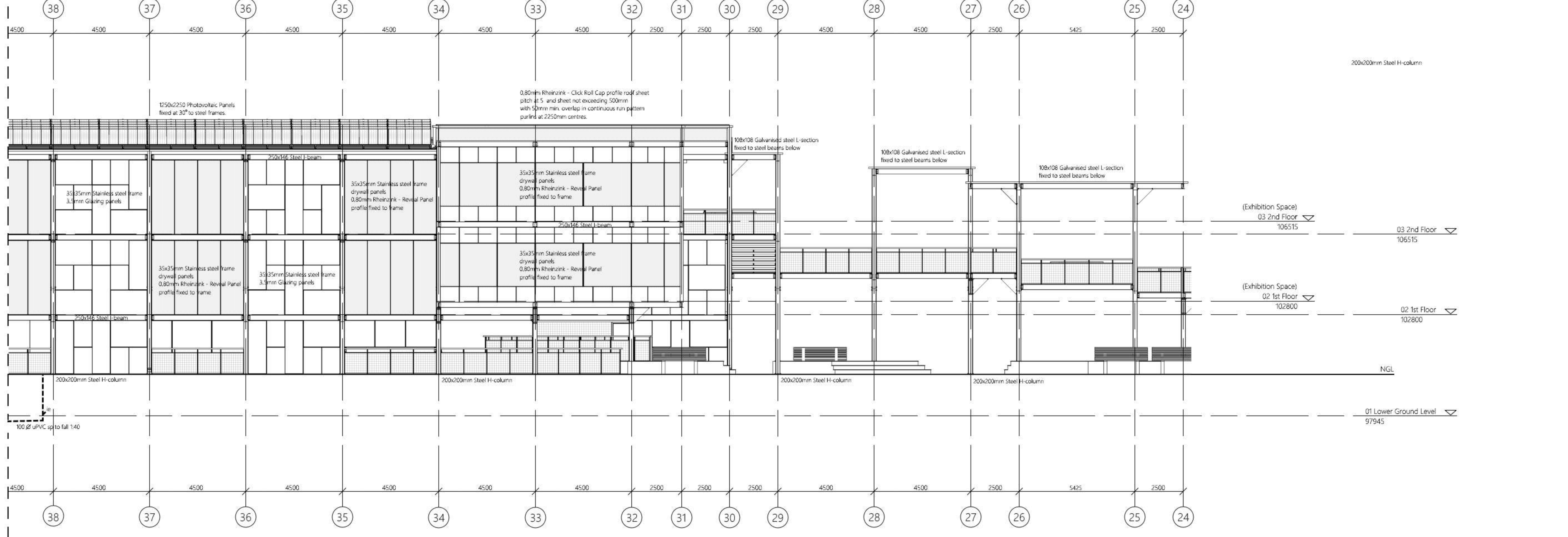

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Drawing Title:
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Sheet Number:
 C02 (a)
Scale:
 1:100

Break Line, See Sheet C01 (a)



Break Line, See Sheet C01 (a)



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Drawing Title:
North Elevation

Sheet Number:
C01 (b)

Scale:
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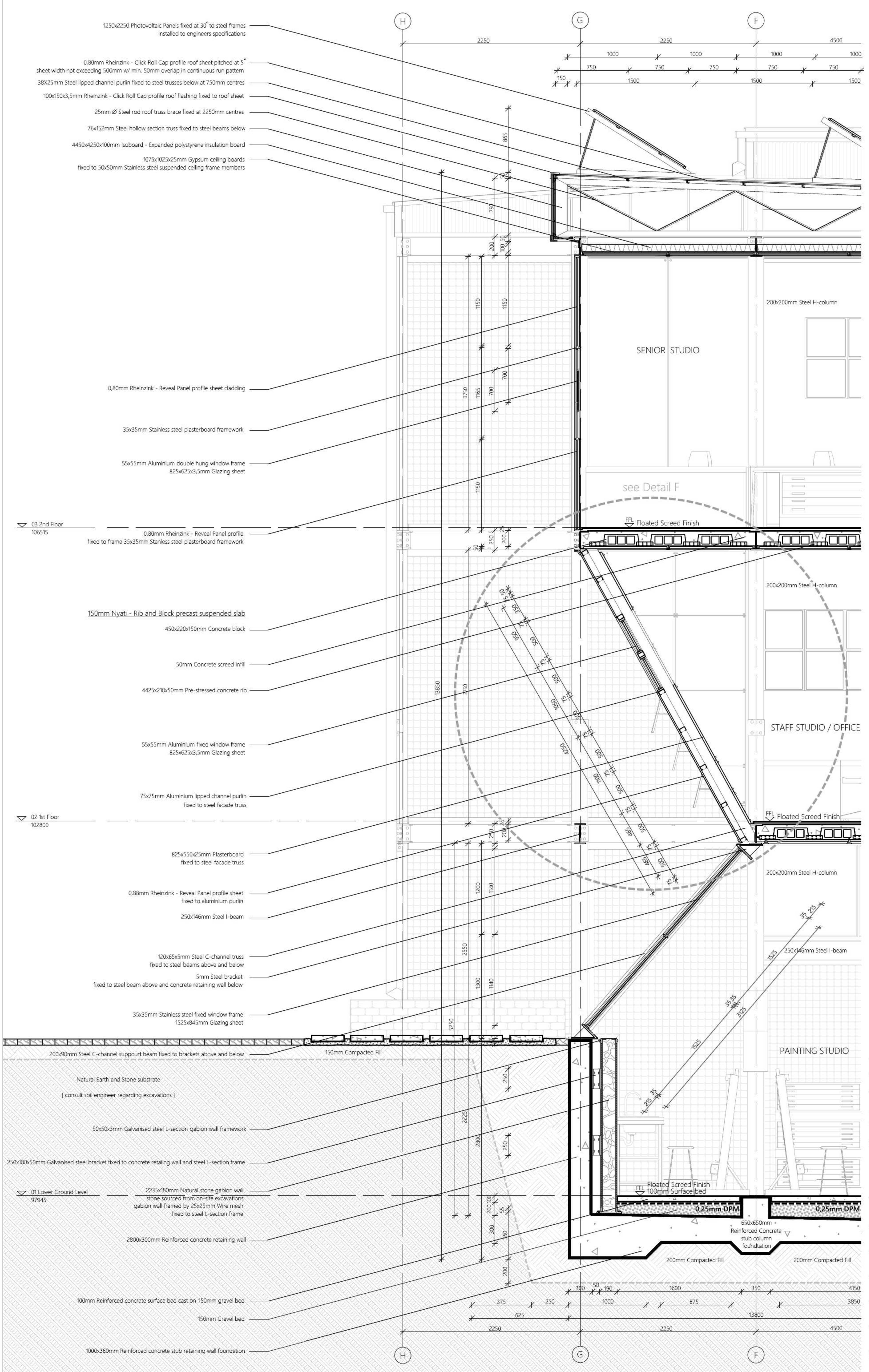
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South Elevation

Sheet Number:
C02 (b)

Scale:
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- 1250x2250 Photovoltaic Panels fixed at 30° to steel frames Installed to engineers specifications
- 0,80mm Rheinzink - Click Roll Cap profile roof sheet pitched at 5° sheet width not exceeding 500mm w/ min. 50mm overlap in continuous run pattern
- 38x25mm Steel lipped channel purlin fixed to steel trusses below at 750mm centres
- 100x150x3,5mm Rheinzink - Click Roll Cap profile roof flashing fixed to roof sheet
- 25mm Ø Steel rod roof truss brace fixed at 2250mm centres
- 76x152mm Steel hollow section truss fixed to steel beams below
- 4450x4250x100mm Isoboard - Expanded polystyrene insulation board
- 1075x1025x25mm Gypsum ceiling boards fixed to 50x50mm Stainless steel suspended ceiling frame members

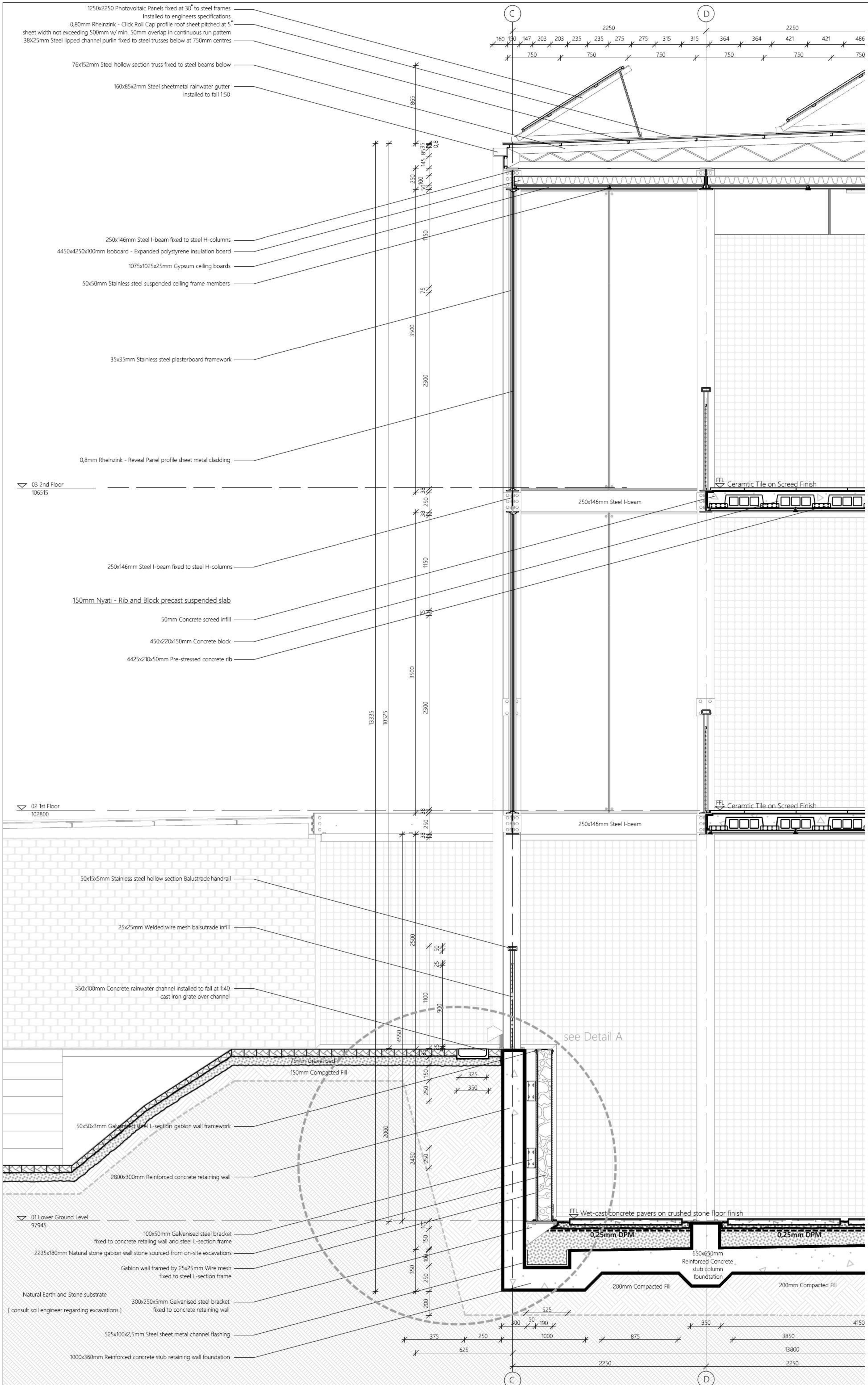
- 0,80mm Rheinzink - Reveal Panel profile sheet cladding
- 35x35mm Stainless steel plasterboard framework
- 55x55mm Aluminium double hung window frame 825x625x3,5mm Glazing sheet


- 150mm Nyati - Rib and Block precast suspended slab
- 450x220x150mm Concrete block
- 50mm Concrete screed infill
- 4425x210x50mm Pre-stressed concrete rib
- 55x55mm Aluminium fixed window frame 825x625x3,5mm Glazing sheet
- 75x75mm Aluminium lipped channel purlin fixed to steel facade truss

- 825x550x25mm Plasterboard fixed to steel facade truss
- 0,88mm Rheinzink - Reveal Panel profile sheet fixed to aluminium purlin
- 250x146mm Steel I-beam
- 120x65x5mm Steel C-channel truss fixed to steel beams above and below
- 5mm Steel bracket fixed to steel beam above and concrete retaining wall below
- 35x35mm Stainless steel fixed window frame 1525x845mm Glazing sheet

- 200x90mm Steel C-channel support beam fixed to brackets above and below
- 150mm Compacted Fill
- Natural Earth and Stone substrate (consult soil engineer regarding excavations)
- 50x50x3mm Galvanised steel L-section gabion wall framework
- 250x100x50mm Galvanised steel bracket fixed to concrete retaining wall and steel L-section frame
- 2235x180mm Natural stone gabion wall stone sourced from on-site excavations gabion wall framed by 25x25mm Wire mesh fixed to steel L-section frame
- 2800x300mm Reinforced concrete retaining wall
- 100mm Reinforced concrete surface bed cast on 150mm gravel bed
- 150mm Gravel bed
- 1000x360mm Reinforced concrete stub retaining wall foundation



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 Detail Section D-D
 Sheet Number:
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 Scale:
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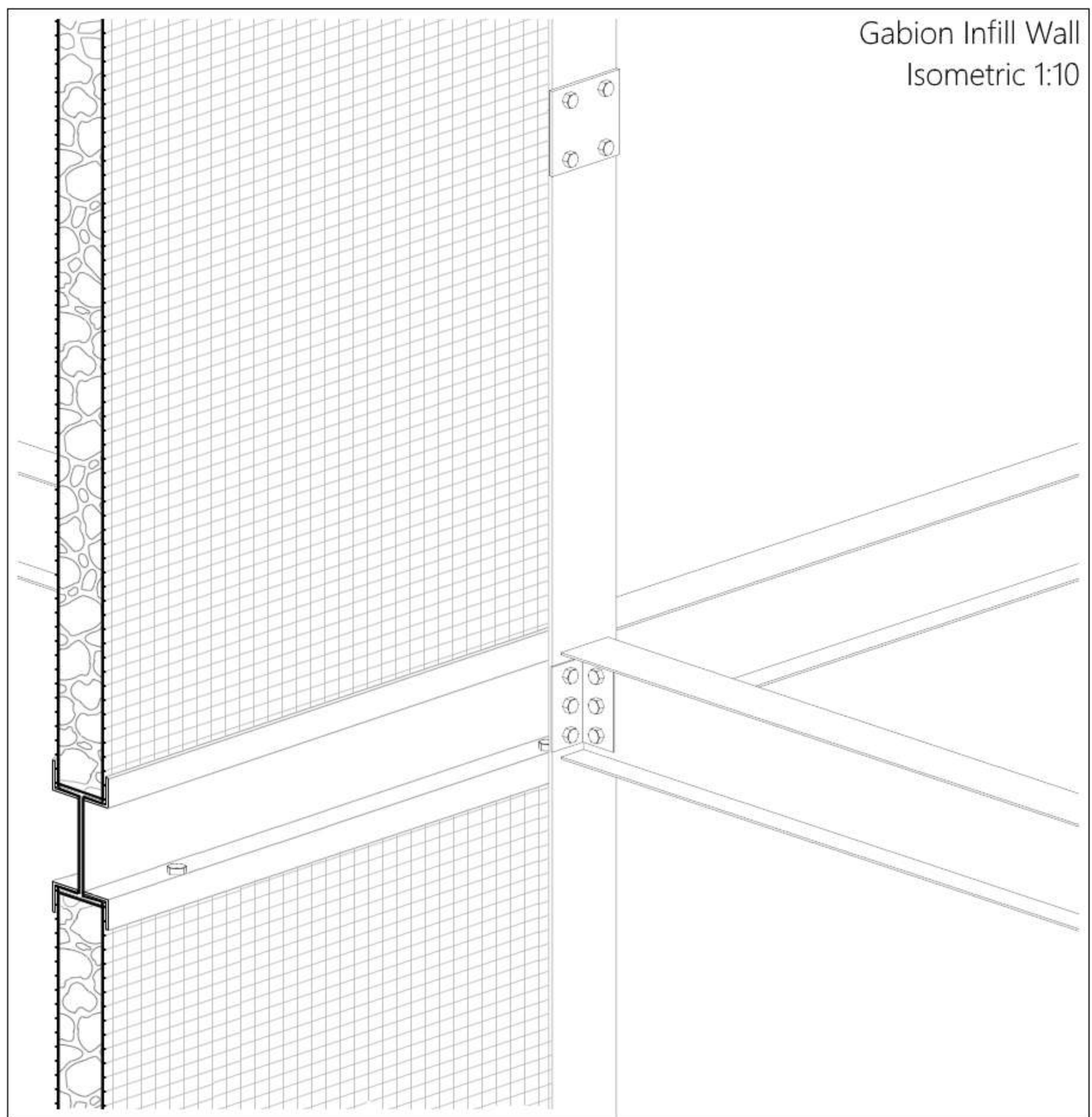
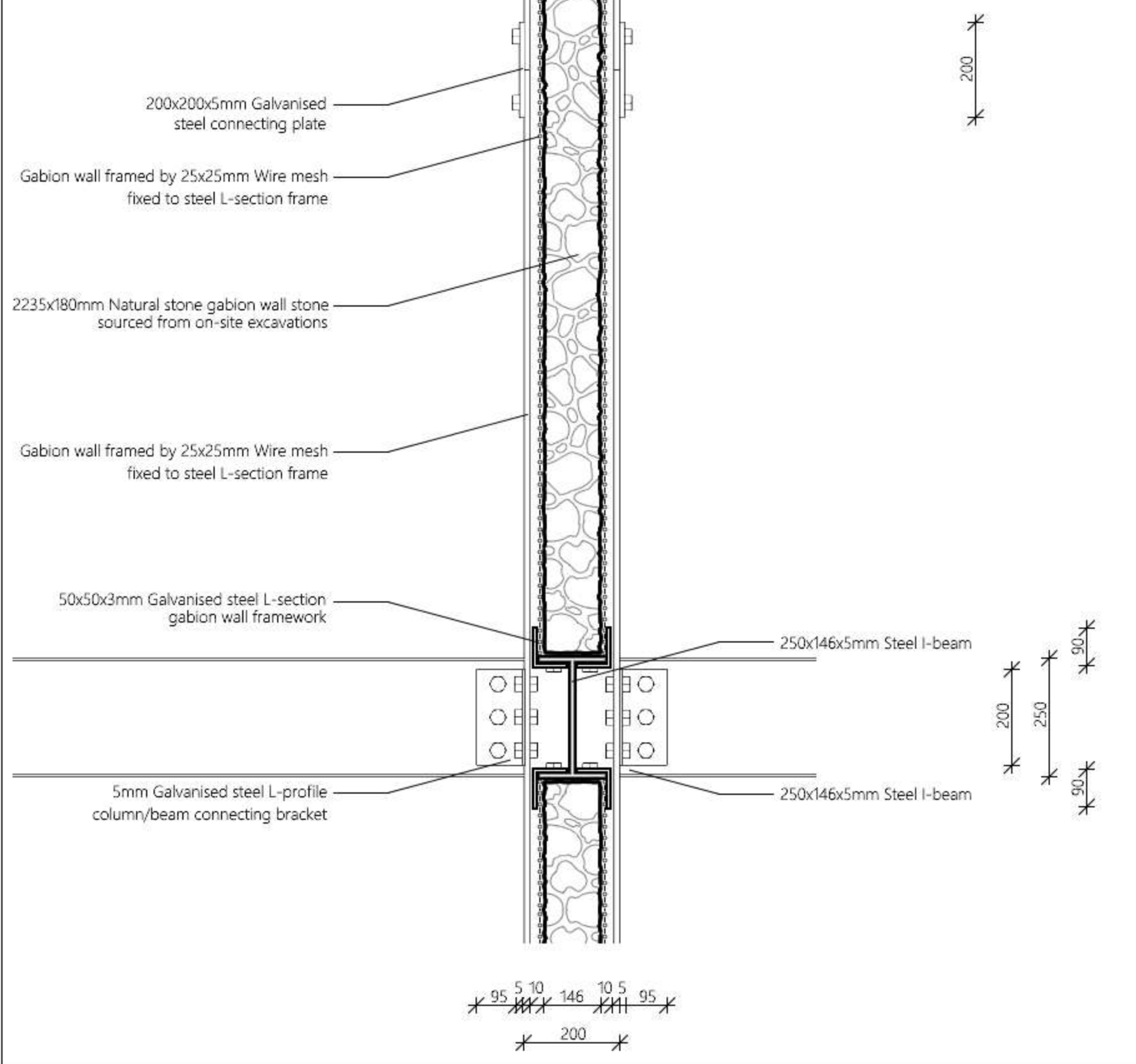
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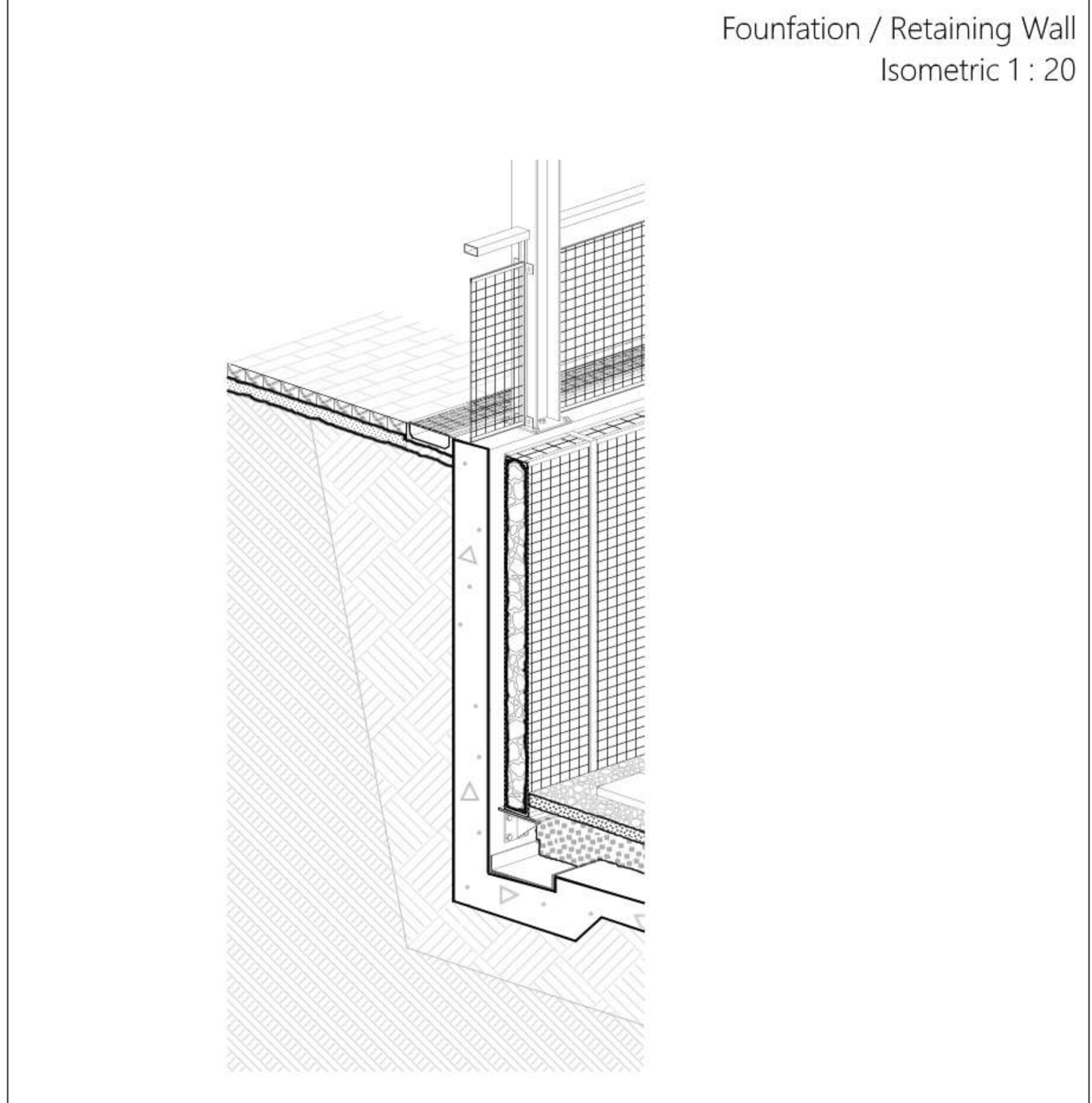
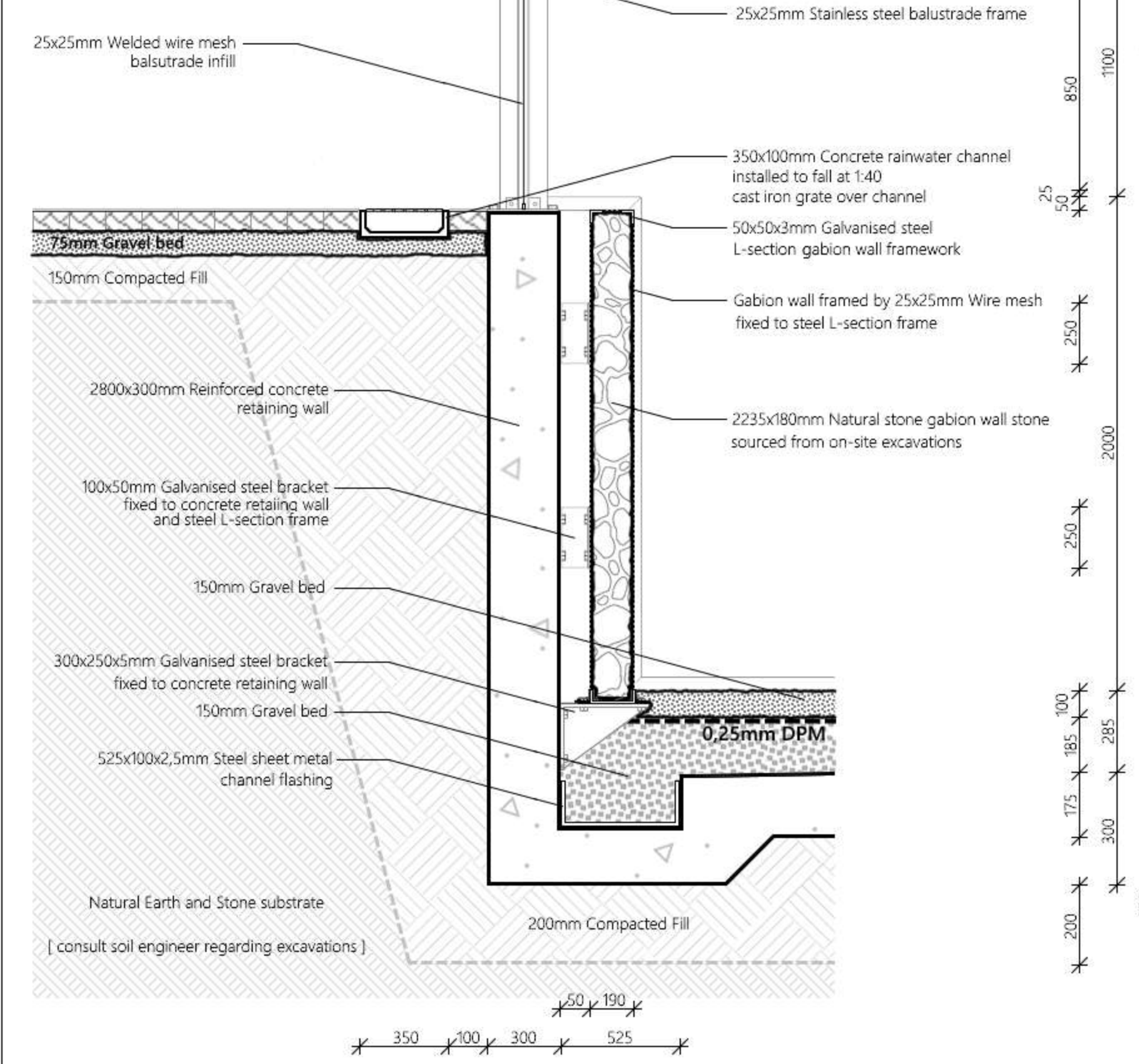
Gabion Infill Wall
Section 1 : 10



Gabion Infill Wall
Isometric 1:10

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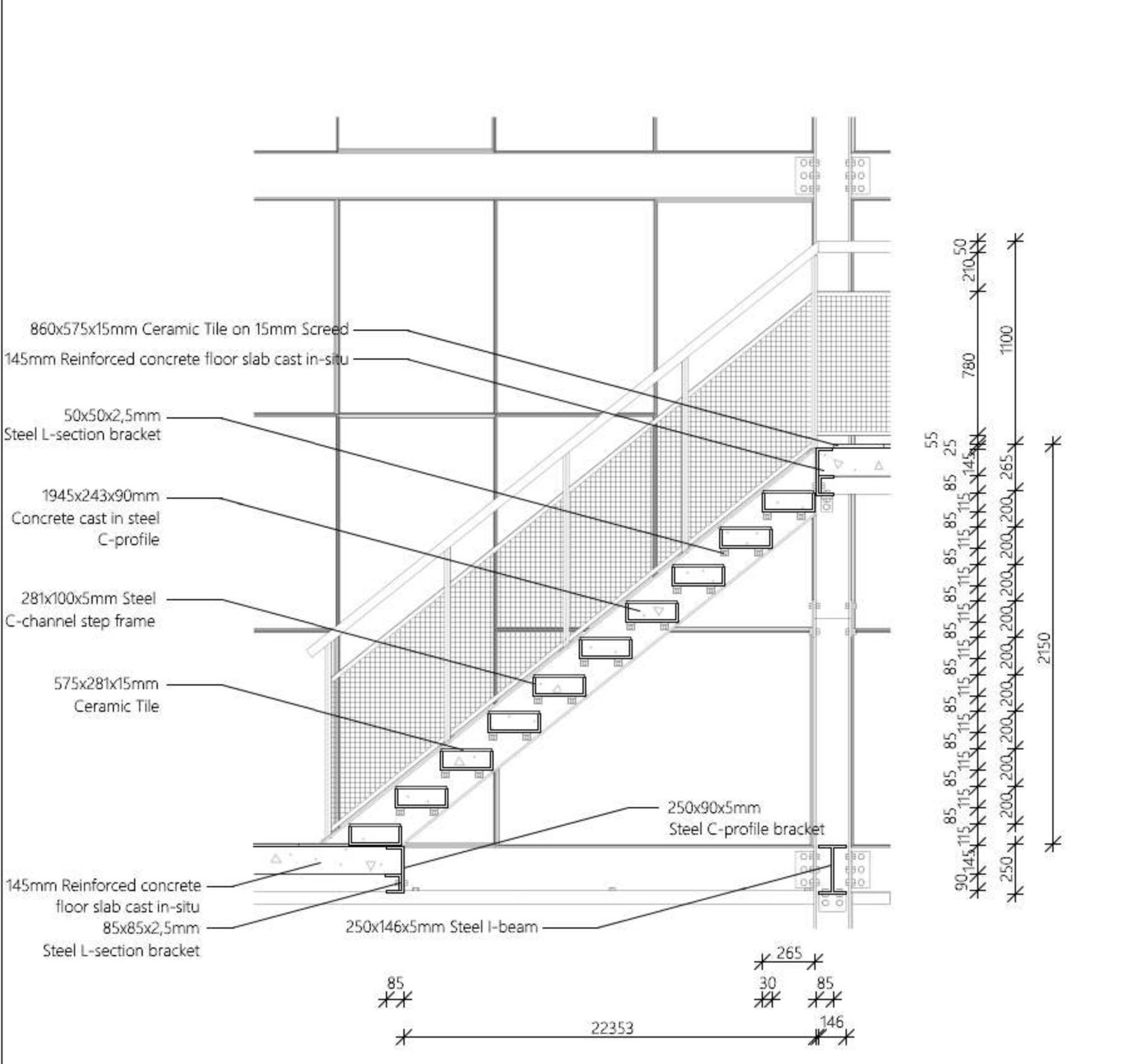
Foundation / Retaining Wall
Section 1 : 20



Foundation / Retaining Wall
Isometric 1 : 20

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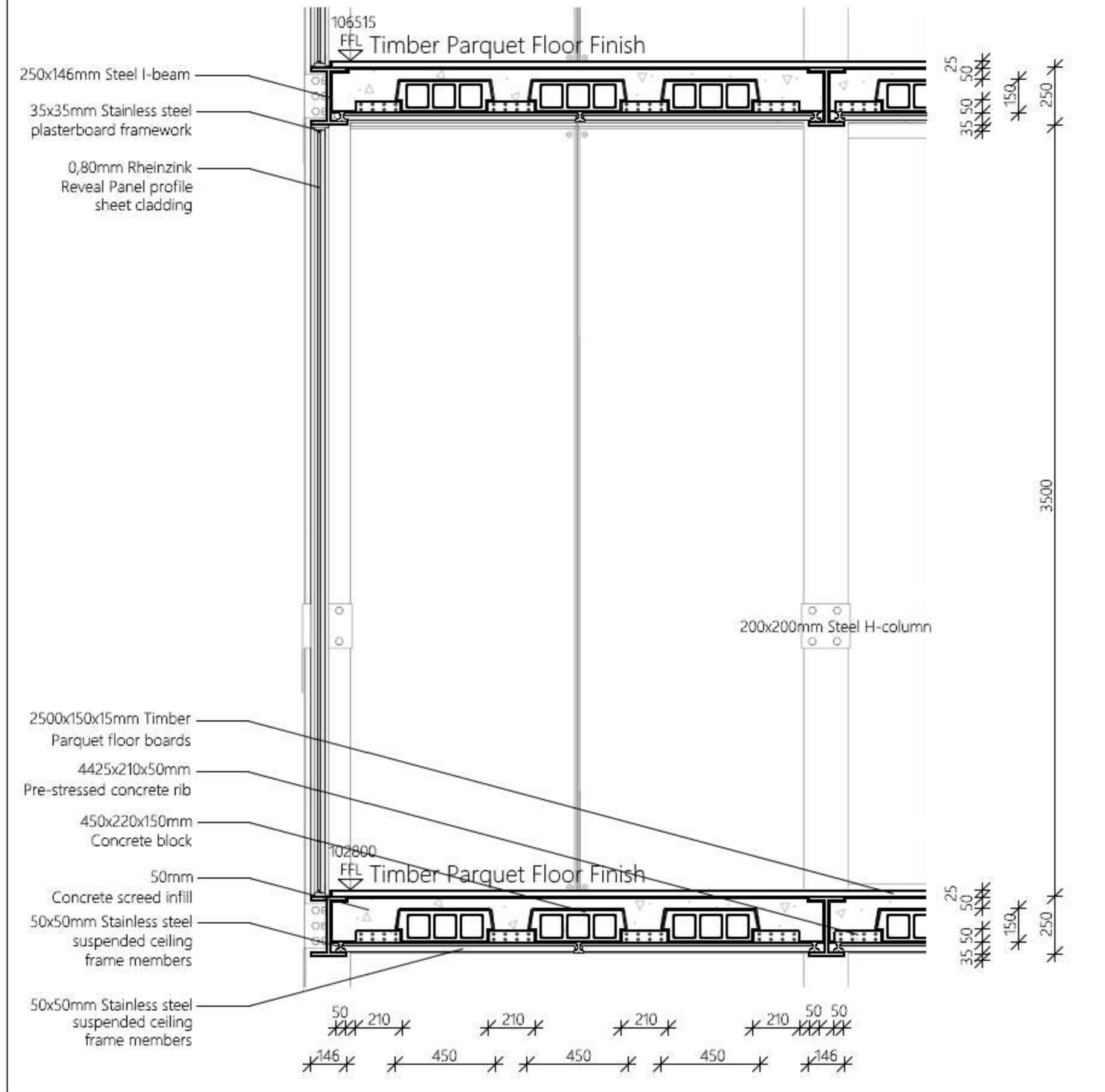
Stairwell
Section 1 : 20



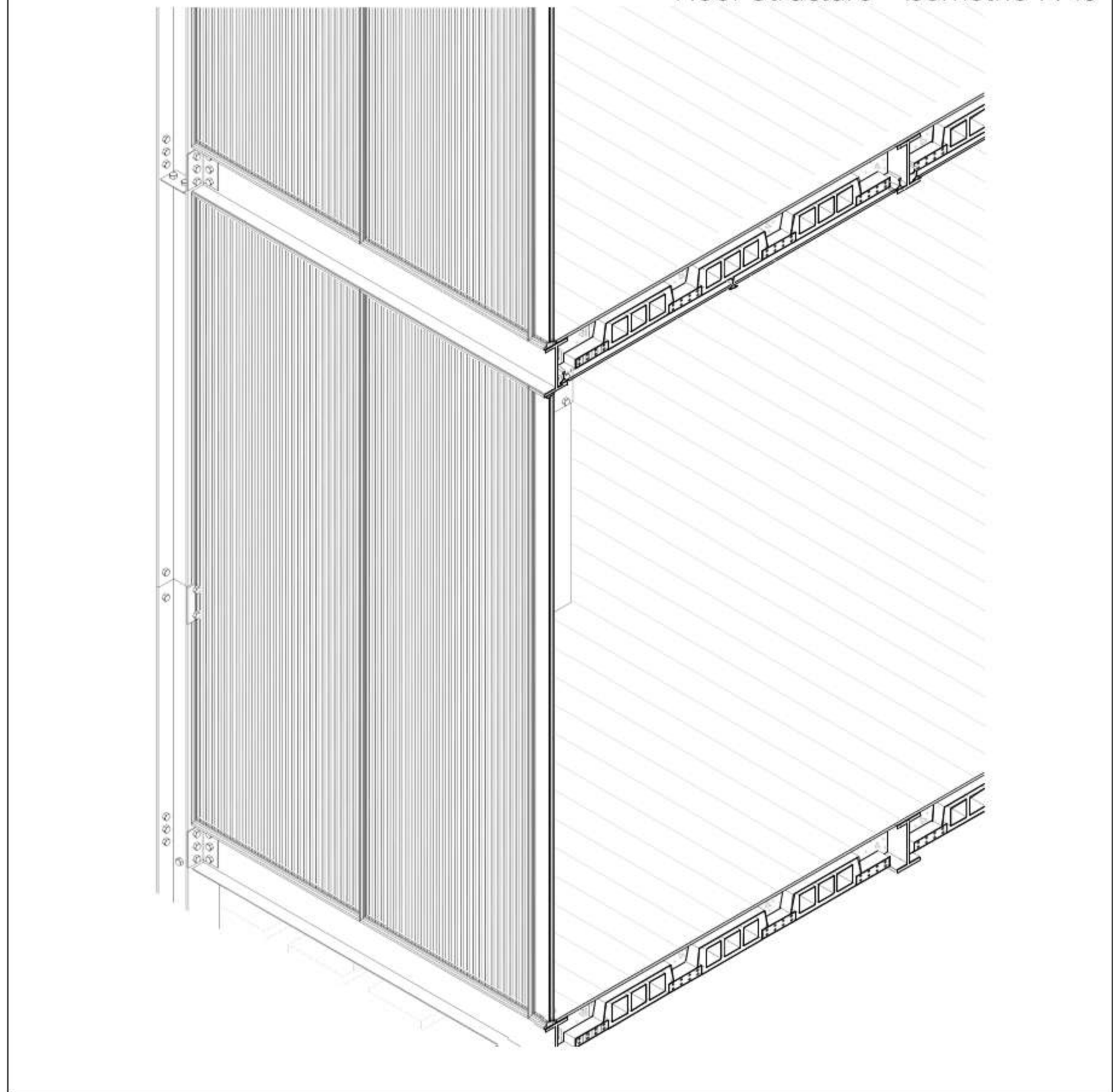
Stairwell
Isometric 1 : 20

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Floor Structure - Section 1 : 10

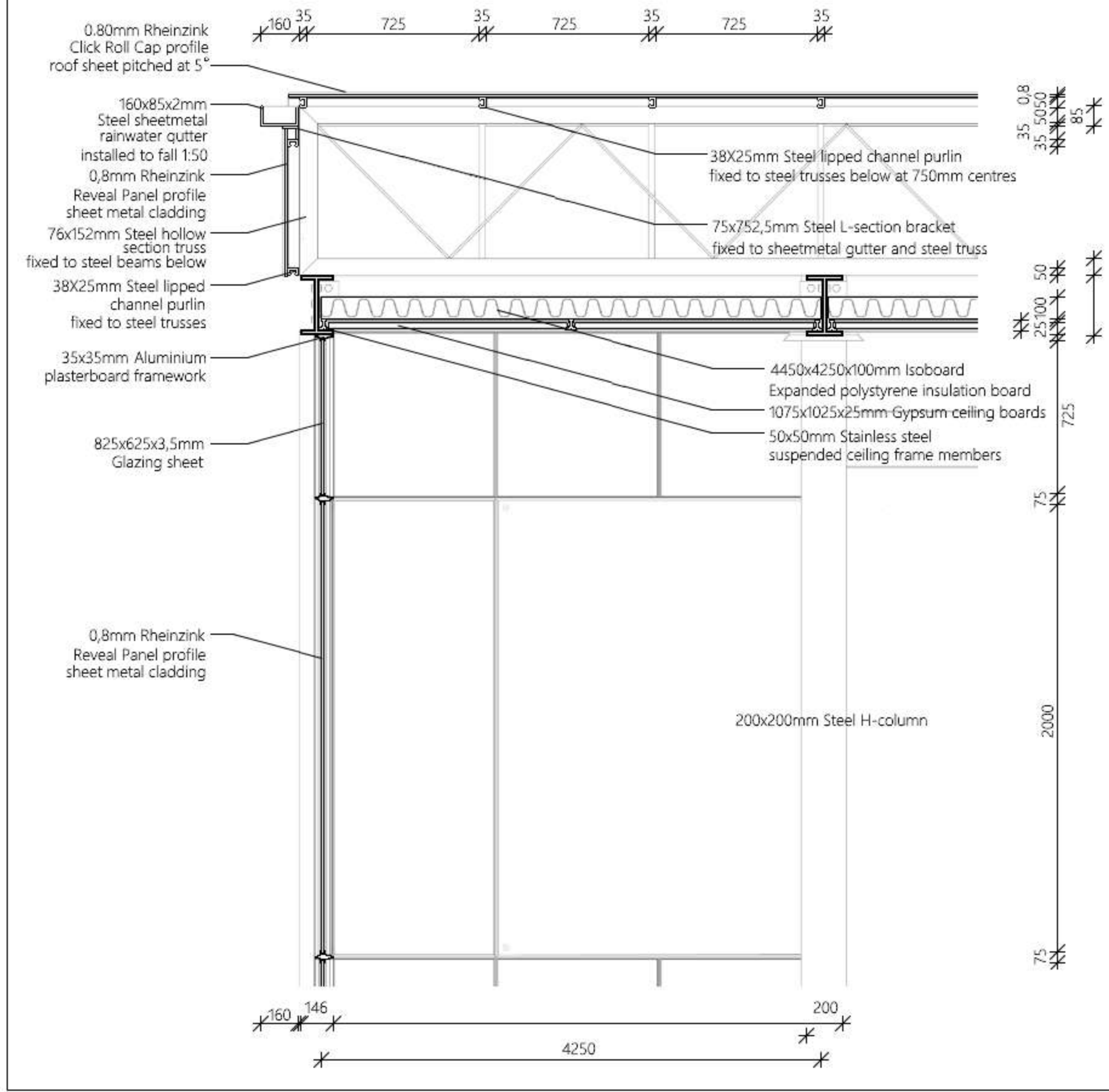


Floor Structure - Isometric 1 : 10



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Roof Structure - Section 1 : 10

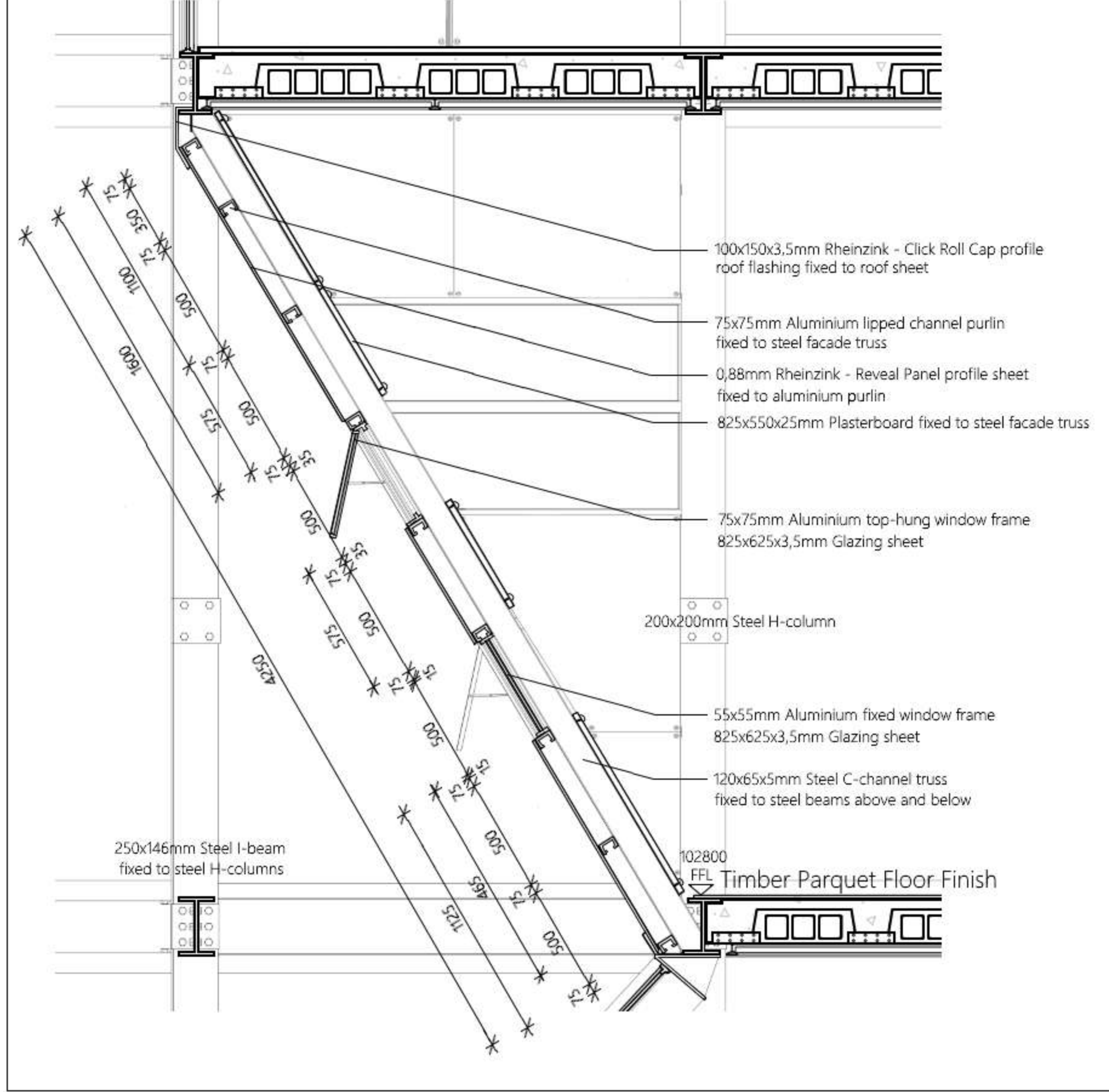


Roof Structure - Isometric 1 : 10

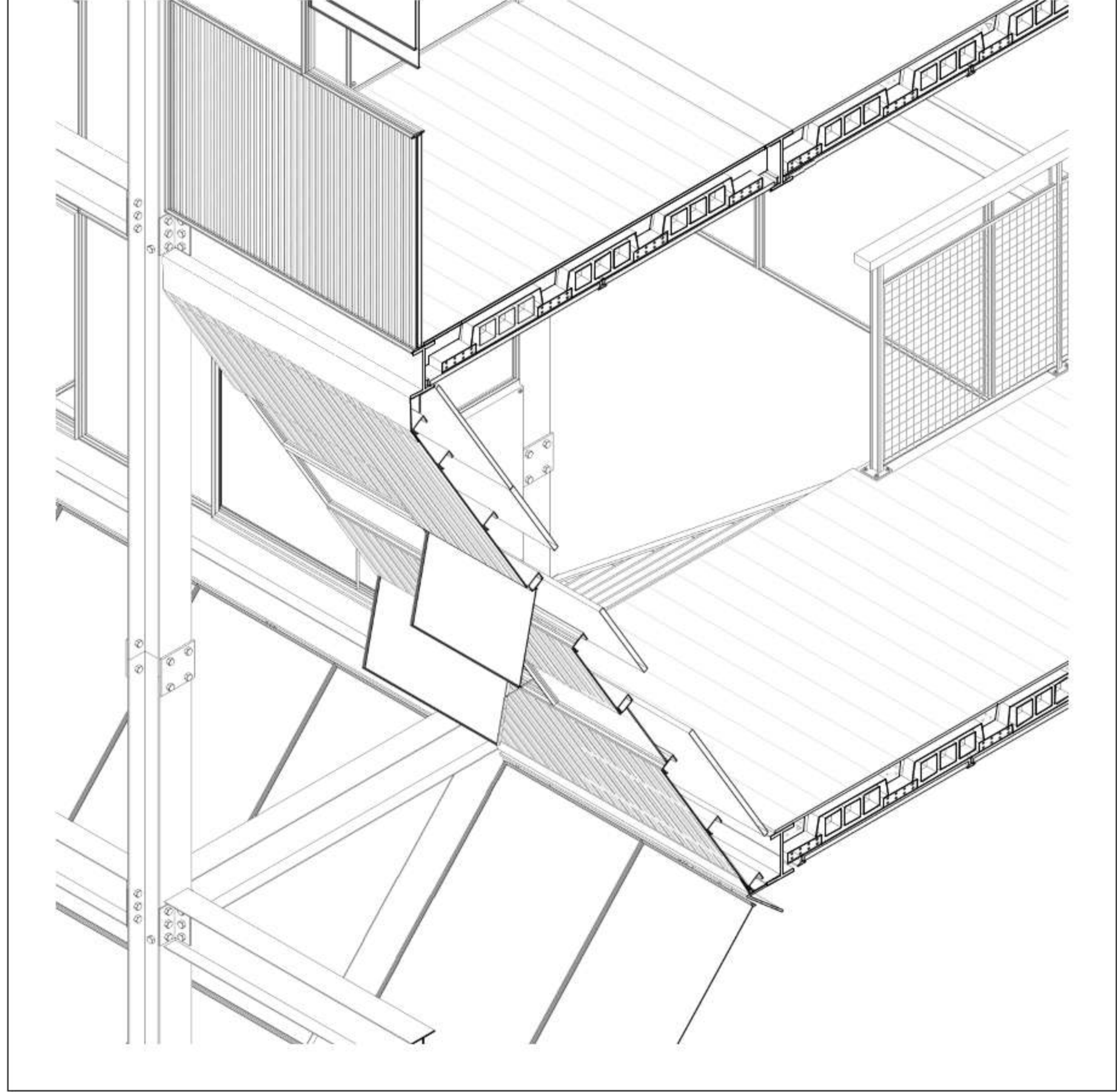


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Facade Structure - Section 1 : 10



Facade Structure - Isometric 1 : 10



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