Arts & Architecture in the Design of a Graduate School of Fine Arts for UKZN, Durban

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Arts & Architecture in the Design of a Graduate School of Fine Arts for UKZN, Durban

An examination of the influence of the Arts in architectural design

A dissertation submitted to the school of Architecture, University of KwaZulu-Natal, Durban, in partial fulfilment of the requirements for the Degree of Master of Architecture

DECLARATION

I hereby declare that this dissertation is my own unaided work. It is being submitted to the School of Architecture, Town Planning and Housing, University of KwaZulu-Natal, Durban, for the degree of Master in Architecture, and has not been submitted before for any degree or examination at any other university.

Ganesh Koomarsamy Sabapathee

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Introduction

> ***"No person who is not a great sculptor or painter can be an architect. If he is not a sculptor or painter, he is only a builder".***
>
> **John Ruskin**

This research is an examination of the relationship between Art and Architecture, leading towards the proposal of a ***Graduate School of Fine Arts for the University of Kwazulu Natal, Durban.*** It is widely acknowledged that it is beneficial for architecture to interact more closely with the other disciplines of the visual arts, such as drawings, paintings and sculpture. At UKZN, the current schools housing the Departments of Architecture and Fine Arts are located on different campuses. The existing School of Architecture is located at the main campus in Durban, known as Howard College, while the Visual Art centre is housed on the Pietermariztburg campus. The actual situation does not facilitate interaction between the various disciplines.

The proposal of an art school at Howard College is an opportunity to bring the various disciplines of arts closer to architecture, anticipating mutual benefits. The Visual Arts Centre in Pietermariztburg will continue its undergraduate programme, while the new proposal will cater for postgraduate art students. This enables architecture students of all years to interact and exchange ideas with students of the other fields of arts. Thus the new School of Fine Art will act as a catalyst to nurture a collaborative spirit important to the profession.

Furthermore, this intervention presents opportunities to contribute towards campus revitalization, creating a vibrant learning atmosphere and uplifting the image of the main campus at UKZN. It would also strengthen the social mission of UKZN by promoting the understanding and appreciation of the Arts to a wider audience.

Abstract

This research investigates the relationship of Art and Architecture and the manner in which Art is of influence to architectural design. The outcome will be complemented with the study of the parameters required when designing a building typology such as a Fine Art School, resulting in a design framework to be applied while designing the proposed building.

The research entails conducting personal interviews with professionals in the fields, extracting relevant information from a comprehensive and current literature review, analysing precedents and local case studies. The findings would then be applied into the design of the School of Fine Arts at UKZN.

While this dissertation focuses on the best approach of how to design a Fine Arts school, some concepts resulting from this research, could find applications when designing other building typologies thus contributing to the existing body of knowledge, towards creating an appropriate architecture.

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Lastly, but not least important, to my fiancée, Lena.

Abbreviations used in the study

UKZN _ University of KwaZulu Natal, Durban
VAC _ Visual Art Centre of University of Kwazulu Natal in Pietermariztburg
DAG _ Durban Art Gallery, Ethekweni municipality, Durban
ICS _ International Sculpture Centre
DUT_ Durban University of Technology
UCT_ University of Cape Town

Chapter 1: Research Background

1.1: Introduction

This chapter describes how the idea of the proposal of designing a School of Fine Arts for UKZN was generated. It outlines the key questions and the main objectives that this research sets to achieve.

Architecture approaching the conditions of art

In 1926, the acclaimed Romanian Sculptor Constantin Brancusi, is reported to have exclaimed, when seeing Manhattan for the first time: "*Why, this is my studio*!"
Brancusi considered "*Real Architecture to be Sculpture"* (Brüderlin 2005:15).

This statement stands more powerfully nowadays when one considers the state of contemporary architecture which has attained an unprecedented plasticity and a high level of expressionism. "Archisculpture", a recent thematic exhibition, held from the 3rd October 2004 to 30th January 05 in Basel, Belgium, traced the established dialogues between Sculpture and Architecture, from the 18th century to the present and outlined their current and anticipated future relationship (Brüderlin 2005:9).

The exhibition highlighted the important relationship and influence of, not only Sculpture, but also of other arts in architectural evolution and concludes that one aspect of current architecture is that it is approaching the conditions of art.

The use of computational design and advancement made in construction technology are the main reasons that account for such evolution. The work

of leading architects such as Moss, Gehry, Hadid, Libeskind, Eisenmann among others, all display strong sculptural and expressive characteristics.



Illustration 1: Gehry´s Bilbao`s Museum (Brüderlin 2005:79).

Recent and upcoming projects in the pipeline indicate that the trend of `free forms´ is likely to continue, as shown in the following pictures.

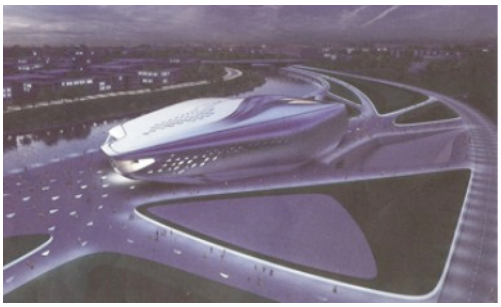




Illustration 2: Zaha Hadid`s winning entry for the Vilnius Guggenheim Hermitage Museum (Prince 2008: 10).

While each of the architects mentioned above has their own distinctive approach and style, one unifying element which is dear to them, is the importance they attach to Art. Most of these leading figures acknowledge the influence of art in their work.

New ways of collaboration between artists and architects

During the last quarter of the 20th century, there has been an impulse, to use Alsop´s words, "*…seeking to put back Art into Architecture"* (Castle 2003: 5). In 1997, London, at the Royal Academy of Arts, a series of

colloquia about the relationships of the two disciplines was held as a result of an increasing trend of collaboration between artists and architects in the UK, Europe and USA. Currently, this trend of collaboration has magnified and art is regarded as one of the most powerful generator of architectural ideas and forms.

If artist and architects are to increasingly interact and collaborate in the professional spheres, then it is crucial to nurture such collaborative spirit at an early stage, that is, while educating the architect. Leading figures both international and local, have called for the training of the architects to include art teachings.

Art teaching at the School of Architecture at UKZN

There is a Visual Arts Studies (VAS) course being part of the curriculum for the first three years of study leading to the Bachelor of Architectural studies. The main aim of the VAS course is to initiate and introduce the basics of arts subjects like drawing, painting, modelling and sculpting. After the “gap” year of introduction to the “realities” of office practice, the following two years art subjects are almost completely severed from the training, the emphasis being on construction and technology, office practice and regulations and onto a final thesis.

In order to facilitate a substantial interaction and to bridge a gap in the architectural education at UKZN, it is then proposed to have a Graduate School of Fine art on the same campus which accommodates the School of Architecture, which is at the Howard College Campus, Durban.

1.2: Research Problem

There is not enough importance attached to the teaching of Art in architectural training. At the current school of Architecture at UKZN as in many other schools in South Africa, the teaching of art is not a priority, while theorists, lecturers, architects and other professionals have acknowledged the necessity of integrating art courses in architectural teaching.

It is felt that the introductory course at the school of Architecture at UKZN does not equip the new graduate to understand the importance and the role art can play in architectural practice. Furthermore, the problem at UKZN is that the Visual Art Centre, VAC, where other fine arts subjects are taught in a much deeper level, is located off campus, in Pietermariztberg, which makes interaction and exposure difficult.

The research problem is also related to the actual design of the proposed building typology.

1.3: Key Questions

There are two main questions that this research attends to. They are:

How can Art be of influence to architectural design?

What are the important factors to be considered while designing a Graduate School of Fine Art?

1.4: Working hypothesis

This paper posits that a more appropriate and relevant architecture can be yielded through nurturing a collaborative spirit with other fields of arts. It is primordial that the teaching of art in architectural education is given more importance. It is also anticipated that the new proposal will not only allow more interaction between the fields under discussion, but also contribute towards uplifting the corporate identity of the University of Kwa-Zulu Natal.

1.5: Aims and Objectives of the research

There are three main aims and objectives of this dissertation. Firstly, it highlights the importance of art in architecture and its potential to be used as a powerful generator of architectural forms and ideas. Secondly, the paper needs to inform the design a Graduate School of Art. And thirdly, it aims at contributing to the existing body of knowledge pertaining to the design of this building typology.

Chapter 2: Research Methodology

2.1: Introduction

This chapter focuses on the methodology employed in carrying out this research, outlining the information gathering process, the study area and the data collecting techniques and instruments. Both primary and secondary research methods were used and given the restrictive time frame of this dissertation, a qualitative rather than a quantitative approach was favoured.

2.2: Study area and setting

The main study area is in Durban, South Africa, the focus being on the main campus of the University of Kwa-Zulu Natal, known as Howard College. The case studies will be undertaken in Cape Town, more specifically at the famous art school at UCT, known as Michaelis School of Fine Arts.

2.3: Research design

This research is structured as follows: Primary research, secondary research and data analysis: The aim of the latter is to analyse and compare findings from both sources and extract key information to be used in the compilation of an informed and comprehensive framework which, it is hoped, will prove valuable when undertaking the design part of this dissertation.

2.4: Primary research

The primary research consists of conducting personal interviews with professionals in the fields being investigated and visiting existing

institutions which deal with the arts, in order to have a holistic view of the problem at hand.

Personal interviews:

The target group consists of professionals from organisations dealing with art and architecture at various levels, and also art students.

The key informants are:

- Derek Van Heerden, Architect & Lecturer (University of Kwa-Zulu Natal)
- Andries Botha (Sculptor)
- Carol Brown (Durban Art Gallery)
- Illaam Istollof (Head of Fine Art at Ruth Prowse School of Art, Cape Town)
- Stephen Inggs (Head of Department, Michaelis School of Art, UCT, Cape Town)
- Nathi Khanjile (Sculptor and Lecturer at DUT)
- Janina Masojada (Architect , OMM Design Work shop)
- Anthony Wilson, (Architect and lecturer at UKZN)

Site visits:

The institutions visited for the purpose of this research are:

- Bartel Art Trust Centre, Durban
- Durban Art Gallery
- Durban University of Technology
- Visual Art Centre, Pietermariztburg Campus (UKZN)
- Ruth Prowse School of Fine Arts, Cape Town
- Michaelis School of Fine Arts, UCT.

Site photographs of various spaces of the above were taken for analysing and understanding their functional and spatial requirements, their structural compositions, and to be used as references during the design stage.

2.5: Secondary research

Secondary research entails the sourcing of relevant and updated information from literature in books, journals and reports. It is the intention of this research to contribute to an existing body of knowledge. Information gathered through this method includes a historical review of the relationship of art and architecture, the various ways in which art is currently influencing architectural design and provides the main source for the section on precedent studies related to the design problem of this dissertation.

2.6: Conclusion

The data resulting from the above was considered very informative and useful,helping towards the development of an informed brief and hinted at a conceptual approach for the design problem. However the researcher found that the information gathered from primary research was more valuable as it enabled the recording of the latest information available on the subject and provided the opportunity to gain physical spatial experiences, which are important references while conceptualising.

Chapter 3: Literature Review and Theoretical framework

3.1: Introduction

As the title of this dissertation clearly outlines, the main subjects being investigated are Art, Architecture and a building typology related to the teaching of the arts. It is important thus to gain an insight into the relationship of those disciplines prior to being able to draw up a design framework which will inform the new design proposal. This chapter then concentrates on the relationship of art and architecture while the insight necessary for the understanding of a Fine Art School will be gained through the study of precedents, in the following chapter.

3.2: Literature review

3.2.1: Brief overview of the relationship of Art and Architecture

Art and Architecture have been sharing a close, historical and mutual relationship since the time of architectural creativity. During the middle ages, painting and sculpture were integral to architecture but were subordinate to it. This relationship was reversed in later times. Architectural historian, Henry-Russell Hitchcock pointed out that during the Baroque period, artists contributed so much to the interiors that the architectural composition was subordinate to the pictorial (Margolius 2003:10).

Due to the fact that art and architecture are forever evolving fields and the vastness of the subject, a detailed investigation is prohibitive for the purpose of this paper, hence the choice of an overview which will focus on the following: the influence of some art movements on 20th century architecture, the separation of the disciplines, the genre artists/ architects, the new trend of collaborative works, the importance of

artistic content in architecture and the importance of art teaching in architectural education.

3.2.2: Impacts of some major Arts movement on Architecture

There are various art movements which have been influential in the development of architecture, as outlined in the following, in chronological order: Arts and Crafts movement, Art Nouveau, Expressionism**,** Cubism, De stilj, Deconstructivism and Minimalism (Richter 2001: 23). Each one has had a varying degree of impact to architecture, some brief and isolated while others were lasting and influenced on an international scale. For instance, Minimalism which started in New York in the 1960s continues to influence contemporary architecture (Cheviakoff 2003: 21).

In the history of art & architecture, Czech Cubism, was one of the only movements to transpose ideas from two dimensional into the three dimensional (Margolius 2003:31).

Due to its geographical and cultural setting as the centre of Europe, Prague was a hub of artistic activity and intellectual exchange, during the beginning of the 20th century. The spread of new art movements from Western Europe into Prague, which was receptive to absorb new trends, were promoted by the early exhibitions of acclaimed artists such as Auguste Rodin, Edvard Munch, Antoine Bourdelle, Pablo Picasso and George Braque. Cubist paintings do not reveal explicitly what they are about. Multiplicity of meanings was a way of expression for Picasso and Braque, leaders of the Cubism art movement, reflecting on the ambiguous state of the world at that time.

Cubist painters, tried to express what is seen in an instant as more detailed, more precise and truer, as opposed to the impressionist, who would paint what they saw in an instant in a single glance. Painting

involves a rhythm, which, in Cubism, would mean distortion of the object.

> Quoting Picasso: *"When I want to make a cup, I will show you that it is round, but the overall rhythm of the painting, the structure, may force me to show this roundness as square."* (Margolius 2003: 34).

In a cubist work, a dialogue between the reality and the work of art is omnipresent. The interplay of both confuses the observer. A cubist work embodies simultaneously, static and dynamic states. While the end product or pictured object is restful in its final appearance, movement is suggested by its "aura" that is, the spatial framework of the art work. The principles of the Cubism were adopted and applied by the Czech architects in their designs, which would result in the exceptional integration of painting and sculptural painting into architecture. Margolius asserts that the trilogy of visual arts, painting, sculpture and architecture was closer in Cubism than in any other art movement (Margolius 2003: 34).

The main emphasis of Cubist architecture was on form rather than building material. Mass was of importance, and the distinguishing feature was solidity, compactness, composition of forms and exaggeration of equilibrium of forms.

Dynamic and dramatic movement of form was what the Czech cubist architects aspire to create. Generally, the Cubist forms were considered too disruptive to be applied horizontally; hence their applications on the facades were more common than in planning the interiors.

One of the most celebrated Cubist architect was Joseph Chochol. The Apartment house on Neklanova (illustration 3) in Prague portrays what the Cubist architect was trying to achieve.

The building lies on a corner site, which is generally challenging to respond to. This design exploits its location, as it allows the observer to see both elevations at the same time, a distinct feature of Cubist painters, who shows their subjects viewed from all sides on a two dimensional canvas. While the plans are quite conventional, the distinguishing element here is the sculpted façade which “breaks” almost entirely the massing of the building, rendering it much lighter and more dynamic. It is interesting to note how simple manipulation of planes and the introduction of diagonals and triangulation, can suggest movement and dynamism in an otherwise, “normal” block.

The illustrations below show the proximity between painting, sculpture and architecture in the Cubist movement.



Illustration 3: Proximity of the arts: Architecture by Chochol, painting by Picasso and Sculpture by Gabo (Bruderlin 2005:100, 101 / Author).

However, in order to complement the Cubist experience, the cubist forms and elements were applied to other fields of design, such as furniture, glass, ceramic ware, graphic and poster design, etc.

In the De Stijl movement, painting becomes architecture. Painters and architects collaborated to create the concept of colour in architecture.

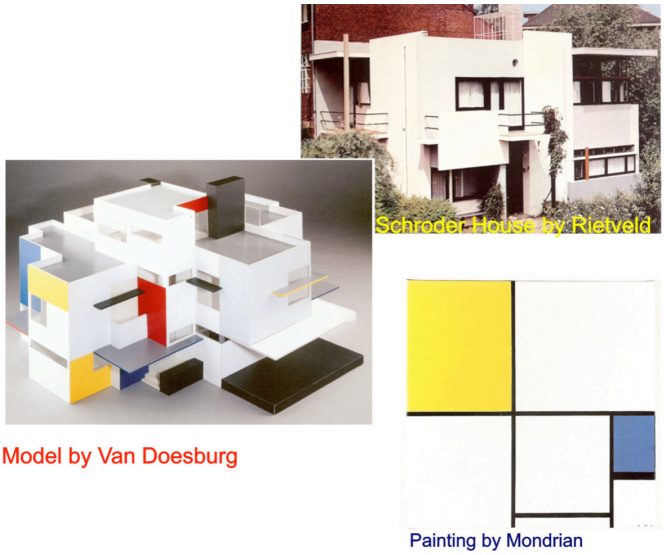


Illustration 4: Proximity between painting and architecture in De Stijl: Architecture by Rietveld painting by Mondrian and Model by Van Doesburg (Bruderlin 2005:102, 103 / Author).

De Stijl artists demanded objective clarity, a harmonious balance of elementary contrasts and rectangularity. Their compositions, which can be translated to architecture, are based on the juxtaposition of contrasting surfaces, lines, planes and colours (Bruderlin 2005:102)

Influential Mies Van Der Rohe drew inspiration by the paintings of De Stijl artists Theo Van Doesburg and Piet Mondrain. Later on he became the champion of the Minimalist manifesto, coining the famous slogan “Less is more”, which defines minimalist architecture as the fruit of sculptural and aesthetic reduction (Cheviakoff 2003: 20).

What can be deduced from the above examples is that whenever, architecture was in some kind of crisis or in need of a new direction or innovation, art was one of the factors which provided the inspirational platform from which architectural creativity could spring again.

3.2.3: The separation of the disciplines of Art and architecture

The separation of these disciplines can be traced back to the Renaissance, according to Damaz. The advent of the industry in the 19th century, witnessed the gradual separation of the disciplines, followed by their complete separation after the advent of early 20th century Modernism (Damaz 1956: 7).

The way in which the principles of Modern architecture were understood and applied by the majority of modern architects was the main cause of the separation of the disciplines. Though the pioneers of Modern architecture did not intend to remove art from architecture, their followers, rejected everything that was not structural or functional.

At a time when painting and sculpture were still influential, Le Corbusier, himself an artist-architect, turned the focus of architects from art to technology by celebrating machines and engineer-designed objects. Between the wars, architectural magazines did cover the art fields, but the connection and interest was lost. After the Second World War, the main inspirational element was technology, which split artists and architects (Margolius 2003: 11).

The disciplines were further separated as the split also occurred at educational level. The emphasis on functionalism and the possibilities brought about by new technology also meant that the teaching of art subjects in architectural schools was omitted in their curriculum, hence reducing the artistic education of the young architect (Damaz 1956: 22).

3.2.4: The genre artist/architect

Charles Edouard Jeanneret, most commonly known as Le Corbusier, famously divided his day between painting, writing and architecture

(Gans 2003: 25). In “Dessins” published in France by Fondation Le Corbusier 1965, he said of his paintings:

> “*Every day of my life was devoted to drawing and painting. I have never ceased to paint and draw, searching where to find them, those secrets of forms”.*



Illustration 5: Le Corbusier, Still life with multiple objects, 1923 (Margolius 2003:6).

There seems to be a new generation of architects who have actually discovered where to find these forms that Le Corbusier mentioned, and they do not make any differences between painting and architecture. Zaha Hadid, Steven Holl and Will Alsop are the most acclaimed of this genre. The following examples provide an outline of their individual approach to design.

3.2.5: Alsop´s design approach

Will Alsop sees no differentiation between Art and Architecture.

> *“You have to do things in order to understand. From the outside some difference might be recognised between modern arts activity and architecture. In my opinion, there is no difference. It’s approached with a similar curiosity, a similar uncertainty”* (Castle 2003:78).

Methodology

Painting is a practice which is not detached from the activities of his office environment. His firm is a huge single space in Battersea, lined with big abstract canvas of his own. Influenced by the studio painters of the early 20th century avant-garde, for Alsop, architecture is an activity in which the ´doing´ is savoured and enjoyed. As painting has become increasingly integrated in his practice, it has evolved into being less illustrative, but rather as a means of exploration. His architecture is approached and derived through an open creative process, an inclusive one (Castle 2003: 80).

Inclusive process

At the beginning of a project, Alsop will often invite, aside the client, the future users of the building to participate and feed ideas into the discussions around the conceptual sketches and paintings presented. This method of working was influenced by his participation in the Bauforums in Hamburg during the mid-1980s, where the city's citizens were included in the planning and development process (Castle 2003:81).

The following is an example of how Alsop implements this community process within the context of specific projects.



Illustration 6: Conceptual paintings of ideas for the c/Plex, an interactive arts and technology centre completed in 2005 for West Bromwich, outside Birmingham (Castle 2003: 83).

During the design phase, Alsop asked some people who have worked in West Bromwich for 20 years to describe on an A4 sheet, their impression on how it would feel to walk past or visiting the project, at a

particular time of the day. He would ask them to mentally transport themselves into the building, to write and to voice the experiences. A discussion would then follow amongst the participants, coming up with different ideas, and Alsop would also ask them to paint or draw, what their experiences are. He would then look at all the various ideas, make new proposition and often make more abstract sketches or paintings to bring back to the users and client for further discussion. In these early design stages, Alsop favours abstraction against the illustrative and authoritative (like an architect's plan) making the design process be more about discovery than definitive (Castle 2003: 85).

The above example illustrates that drawing or painting in Alsop´s approach, has the capacity to gauge the wider needs and aspirations of the building´s future users. Conceptualisation process of the building is thus made simpler and more accurate.



Illustration 7: Advanced Conceptual paintings for the c/Plex (Castle 2003: 83).

Collaborative works

The other main characteristic of Alsop´s working method is through collaborations with artists. Professional artists are sometimes invited by the client to participate on architectural projects, much to the approval of Alsop.

Alsop collaborated with Kate Deenan, who was awarded an RSA Art for Architecture grant to collaborate on a project, a Health and Community centre for Stonebridge Park in North London. The building was intended to provide a new civic focus to an area that was undergoing major regeneration.

A series of workshop with members of the local community helped developing ideas for the project. Other inspirations came from Deenan, who was involved into discussions regarding design issues such as location, materials and their colour palettes, the shapes of the free-form vitreous enamel panels and lighting designs of the proposal (Castle 2003: 83).

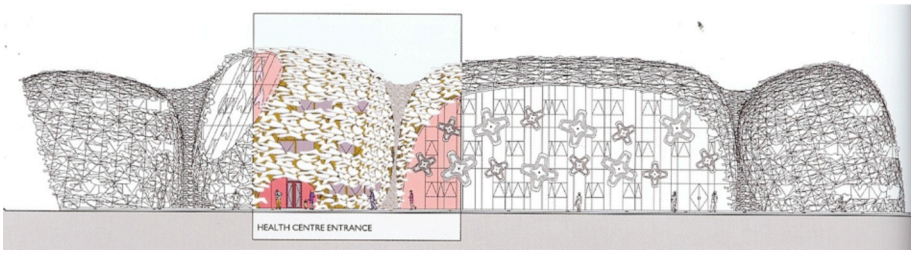


Illustration 8: The Stonebridge Park Health and Community centre (Castle 2003:83).

Alsop shares a special relationship with friend artist Bruce Mclean, since they met in the Riverside artistic hub, back in 1979. They formally collaborated on a Master plan for the Innenstadt Ost quarter of Hamburg in the early 80s. Both artist and architect paint in their studios, sometimes together. In Spain, where Mc lean has a summer house, they paint exclusively together, generally for a month. They normally work on huge canvas on a big platform in the open air, as illustrated below.

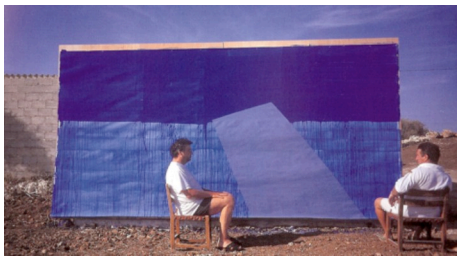


Illustration 9: Architect and Painter at work (Castle 2003:77).

Quoting Alsop, their work is “apropos nothing” (Castle 2003: 85). The sessions though are far from being banal, as they feed each other’s works with what they have been doing separately through the year. Like Le Corbusier, Alsop considers these painting sessions as a means

of architectural exploration, for forms and ideas which could feed his work in general and not specific projects.

3.2.6: Hadid´s design approach

Zaha Hadid, was for a long time considered as it is known in architectural jargon, as a “paper” architect, that is, one who conceptualises only and rarely get her projects built. While her dynamic paintings were unanimously applauded, she was overlooked as an architect capable of building. However she has proven the opposite and is now one of the most influential star architects. She has acknowledged the importance of paintings in her work. Seven of her buildings were directly built from her paintings (Margolius 2003: 9).

Importance of paintings in her works

Similar to Le Corbusier who used his paintings as a “Laboratory” for forms, Zaha Hadid approaches her design investigations through paintings. They act as an inspirational tool in her work.

She defines her paintings as very elaborate “Sketches”, crucial for conceptualising her projects, not merely as an illustration or a perspective of a building, but as a research for the three dimensional.
Various images and messages about the building are embodied in her paintings, which become as she puts it “*architectural storyboards*”. The design of the building, its spatial and structural organization, the way it responds to day and night light, etc can all be unearthed through her work on the canvas (Margolius 2003: 16).

The paintings were not only seminal in the development of her work but also had an influence in the way in which the digital was to be integrated in designing methods. Her painterly work is directly linked to her architectural work and one can clearly distinguish this aspect by the following example.

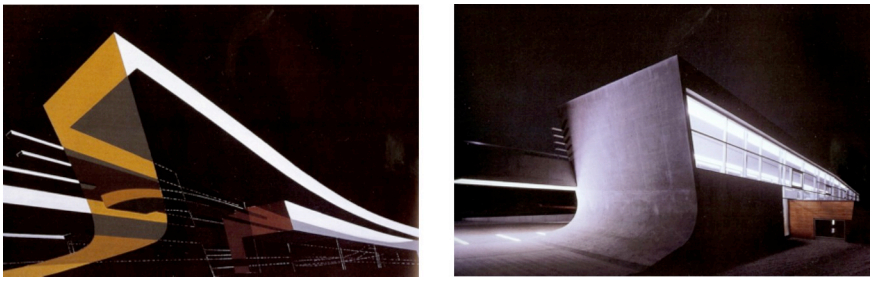


Illustration 10: Landscape Formation One, Weil am Rhein, 1999, Painting and completed project (Margolius 2003:16, 17).

The above shows painting translated into built form: image and reality. Limited colour palette is used in this composition which expresses the overlapping of alignments, rhythms and textures. The built form succeeds in resulting closely to the conceptual “painting”.

Artistic influences

She was initially influenced by the paintings of Russian Constructivists. Her paintings were initially influenced by the Russian Constructivist paintings, the work of Madelon Vriesendorp and early OMA drawings and paintings. The acrylic technique was quite influential as well. It outlines the story of representational, the Surrealist quality and the idea of collage (Margolius 2003: 17).

Methodology

Zaha Hadid would have an idea of how the whole composition should be, do sometimes a sketch and make several versions over and over again. Painting was about colour, and about transparency and about how light affects buildings.

Projections

The paintings are conceptual “sketches” of a project being resolved. Projections which combined perspective and isometric, are more important that the painterly aspect on the canvas.

Use of colour

Initially, she used more colours than the more monochrome aspects of her recent drawings. The colours were not representational of a building but more about trying out ideas about light. The recent works are more monochrome, because of time constraint and the lack of assistants in her helping team who are able to draw.

Paintings as layering technique in architectural design process:

Her paintings were very similar to methods of design which employ position, juxtaposition and layering. She was using that method, but "painted" the studies in three dimensions by using projections and layers. The composition would then be a storyboard, containing various images of the project, how it would look, how it would respond to day and night light, captures the interiorscape or three dimensional space (Margolius 2003: 23).

3.2.7: Holl´s design approach

Steven Holl works in close collaboration with celebrated artists such as Vito Acconci, Walter de Maria, Dan Graham and James Turrel. For Steven Holl, the real value of art in architecture is in drawing as an analogue process, as a means of thinking. As he quoted "it *connects the hand and the mind and the eye and the brain and the heart".* According to Holl, drawing is then a means of creating a spatial, light and geometric version of an idea (Merkel 2003: 39).

His exposure to the Art world dates back to his university years, where the study of painting was part of his architectural course. His close "affiliation" and exposure to the art world might also be explained by having both his wife and brother as practicing artists (Merkel 2003: 47).

Methodology

Steven Holl starts every project by the “analogue process” of drawing, recording the first conceptual ideas, on a standard 5 x 7 note pad. From 1974 to 1975, he made elaborate pencil drawings and from 1976 onwards, he has been making small but “soulful” watercolour conceptual sketches of the projects. This practice of recording the watercolour sketches dates back from 1976 and still form the basis of his current design approach (Merkel 2003: 39).

These drawings although done relatively quick portray a lots of aspects of the project being envisioned and embody feelings of light, indication of materials, texture, response to context, etc.

The following is one example of how the use of the watercolour sketches conceptually “informs” the project.

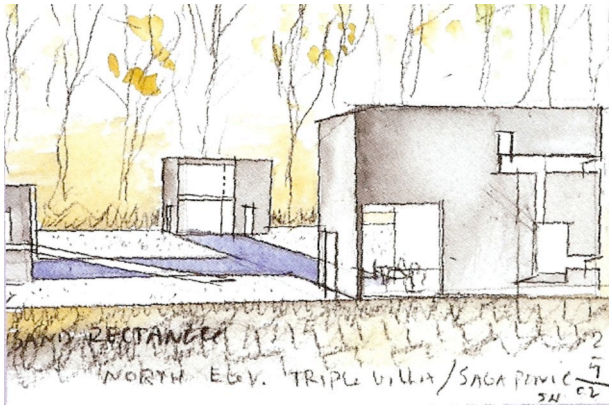


Illustration 11: The Space Bracket House in Sagaponac, Long Island, (Merkel 2003: 38).

The sketch was part of competition entry for a speculative development on Long Island. A number of well-known architects were invited to each design a holiday house that would be sold. Holl´s proposal was to compose three structures: a one-bedroom main house, a two-bedroom guest house and a garage with an artist´s studio upstairs, connected by a `T` shaped pool. The idea was to have these pavilions connected and `pierced` by a tube of space hovering above the pool. Below the water

is a secret underground gallery connecting the main house to the guest quarters. The sketch is generated prior to the plan (Merkel 2003: 39).

Analysing the sketch, one can clearly see the forming bracket, the larger openings of the pavilions determined by the `tube of space`, the diagonal across the pool suggests an underpass of some sort and the natural setting around. The sketch, done in around 15 minutes, embodies already a strong conceptual strategy sufficient to drive the project.

“Perspectival derivation”

“Perspectival derivation” of the planometric is another method that Holl has developed since 1983 and which he uses quite often as well, depending on projects which are best approached from the sections rather than the plans, for instance, a high-rise in a dense urban setting, where the sections could be larger than the horizontal arrangements. The method consists of making a series of perspectives and cast them backwards on the plan, deriving the plan from that space, from the overlapping of the perspectives (Merkel 2003: 44).

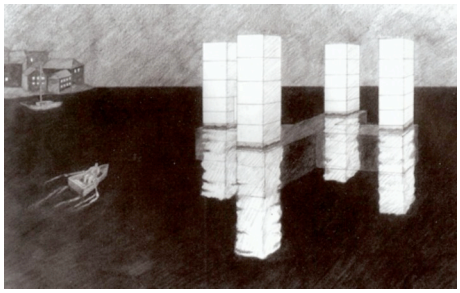
Presentation

Asides from the watercolour sketches, an early presentation would include some diagrams of the concept, a model that shows internal aspects, and usually some materials samples, but sometimes no plans as the latter, being pragmatic, could `block` some conceptual aspects of the project.

Use of colour

Steven Holl worked in black and white only during the early years of his practice, 1974 – 1976, as a reaction to the then predominant pastel-hued Post-modern styles. His drawings were simple, tough and devoid

of any ´cosmetic elaboration´´. The focus was on how light could drive the design, using light as a sculpting tool.



.**Illustration 12:** Pencil rendering of the Underwater House, 1976, (Merkel 2003: 40).

The above is an example of how elaborate his pencil renderings were. He played with the nuances and shades which derived from black and white only. After 1976, the use of colour became more common in his conceptual sketches. The use of colour in the conceptual sketches becomes like a balancing act of elements such as texture, scale geometry and reflection (Merkel 2003: 41).

Modelling

It is common for his practice to do exquisite models of the projects, in house, whether at conceptual or presentation levels. Through models, aside from forms, types of materials can be explored. The process of making the models includes digital means, like laser cutting of the various parts, for instance (Merkel 2003: 40).



Illustration 13: Copper model for the entrance of the University of Minnesota, College of Architecture and Landscape Architecture (Merkel 2003: 41).

The above examples show that art, however differently it is expressed, can be a powerful generator of forms and ideas, which help towards the realisation of meaningful architecture.

3.2.8: Collaborative works between artists and architects

There was a close collaboration between architects, painters, sculptors and plasticians during Neoplasticism where architecture regained its position in a universal theory of the arts. Architecture became the favoured medium of expression of the artists. Van Doesburg himself was simultaneously architect, painter, sculptor, writer, critic and lecturer (Damaz 1956: 31). Collaborative works are becoming more and more common these days, but also in new ways.

Increasing collaborative works can be explained by the shift which artists have made out of the Studio/Gallery into the public realm and into the broader field of ´Public Art`. It is also a general tendency of artists and architects to constantly explore new territories. Architects collaborate with artists to rediscover the Art side of architecture and to reassert power in the domain of Public art (MacCormac 1997: 9).

New ways of collaborating

The conventional way architects have been working with artists is through commissioning “applied” artworks, such as paintings, sculptures, murals, water features, etc, to be located in spaces, normally designated by the architect. There are new ways that collaborative work is taking place. According to Fernie, architects work with artists, not because of their ability to make two- or three-dimensional work but mainly because of the latter’s ideas, thought processes and philosophy. Artists are now invited to participate in a project at a much earlier stage, which is, during the conception stage, discussing ideas and concepts, even writing books and holding exhibitions together. This participation acts as creative stimulus to

architects, as Caruso asserts, "*I work with artists because they stimulate me"* (Fernie 2003: 102).

Architects are trained to worry about regulations, budgetary constraints and so forth and have to work in conjunction with a professional team made up of project managers, engineers, quantity surveyors ,etc, whereas artists work autonomously and are perceived to practice with more freedom. This autonomy and freedom allow them to see, question, express ideas and concepts in original ways, very different to the other professionals involved in a design team. Working closely with artists thus prompts learning and promote new ways of thinking. This attitude of thinking out of the box nurtures the creative potentials of the architect.

Artists also participate in investigating the choice of other elements in a project such as materials, textures, colour palettes, lighting, landscaping details and so on. For instance, Chris Ofili, who is a usual collaborator with David Adjaye, was involved in the refurbishment project of a small Victorian library in Kent. Ofili worked on all aspects of the project, including circulation of visitors to the library and the materials and colour palettes to be used throughout the building (Fernie 2003:102).

In South Africa, recently completed projects show that there is a sensibility which has been developed regarding collaborative works with artists in architectural projects. Buildings such as the Mpumalanga Provincial government Complex, the new Northern Cape Legislature Complex in Kimberly and the Constitutional Court building in Johannesburg, portray omnipresence of artworks used internally and externally in both "applied" and "integral" forms.

However the way in which collaborative works take place locally is mostly through the conventional way, though in the case of artworks for the Constitutional Court, there were closer collaboration with artists in

terms of exchange of ideas and concepts. Some of the artworks were commissioned through open competitions and an artwork committee, made of up of OMM Design workshop, Judges of the Court and representatives of the art and heritage community was set up to review the submissions. In some cases the competitions called for a sample of the made piece of art, while in others, the artist was asked to submit a conceptual response only. Design development and implementation of the artwork would then be in collaboration with the architect and a specialist fabricator (personal interview with Janina Masojada from OMM Design Workshop). As the above shows, there is a trend of collaboration which has growth potential and which is seen as beneficial to both fields.

3.2.9: Importance of artistic content in architecture

The “Sublime” is a symbolic territory which is predominantly occupied by the visual arts, film and literature (Spens 1997: 33). By the re-integration of art to architecture, the latter could find its place again within this cognitive field as it used to be in the past. Apart from providing subliminal qualities, there are other benefits about the necessity of infusing artistic content in architecture.

Dubow asserts that art is a humanising, scale-giving and psychologically benevolent factor to architecture (Marschall 2000: 147). The presence of artworks also helps to describe the building´s functions, image and legibility.

The Bartel Art Trust centre in Durban is a vivid example of how art can soften and humanise a building and also its immediate context. The building built in 1995, is located in a tough industrial harbour area and has become a unique landmark due to its brightly painted murals and the way the opulence of artworks are integrated to its architecture. The artworks speak about the building’s function as an art centre and also

help to create an inspiring, visually stimulating and refreshing venue in the midst of an otherwise inhospitable environment.



Illustration 14: The BAT centre and its context (www.bat.co.za).

Artistic content in a project can help towards conceiving culturally relevant architecture, which users, through the art work, identify with, and feel a sense of belonging. In South Africa, there are many examples where the integration of artwork in small projects, were done at low cost and have proven to be successful beyond the end products themselves. For example, the Community Mural Projects in Durban, which is a community- based organisation, trained unskilled people on the job, which could give new direction and meaning to their lives. If people in a community is able to convey their aspirations and cultural self expressions through artworks which would form part in the embellishment of a community project, they become active producers and not merely consumers, thus becoming engaged in public responsibility and in the prevention of vandalism (Marschall 2000: 151). If such collaborative process is implemented in schools, clinics, and other public buildings, surely the latter would be much more inviting, inspiring and successful as is currently the case.

A regionalist approach to the adoption of modernism in South Africa was frequently inspired by Art and traditional African culture (Marschall 2000, 145). By integrating artistic and craft-like properties in their works, architects such as Barrie Biermann, Norman Eaton, and ´Panchos` Guedes, succeeded to create distinctive regionalist architecture.



Illustration 15: The Northern Cape Legislature Complex
(Malan, C & McInerney, 2003:32).

Luis Ferreira da Silva´s building, illustrated above, is a vivid example of artwork integral to the built fabric, both in its sculptural treatment of the masses of the various units of the complex and in minor detailing.
He stated that,

> *"The introduction of the artistic poetry in the form of mosaics, sculptural elements, detailed surfaces, is reminiscent of beadwork, basket weaving and traditional scarification"*
> (Malan, C & McInerney, and 2003:31).

This statement implies the building's connectivity to the site and its people, hence the power of artistic content in architecture to provide the latter with deeper meaning and regional identity.

3.2.10: Importance of art teaching in architectural training

The practice of architecture is interdisciplinary in nature and as Alvar Alto puts it,

> *"An architect is not a specialist but a synthesist"*
> (Margolius 2003: 9).

The training of the architectural student, then touches on various fields, as advocated by the famous Bauhaus school. The Bauhaus was a design school where architects, painters, sculptors and artisans were brought together, with the aim to breed a new genre of designers whose work would display a unification of art and technology (Richter 2001:26).

Walter Gropius stated in the Bauhaus Course of 1935:

> *"Only those who have been taught how to grasp the comprehensive coherence of a larger design, and incorporate original work of their own as an integral part of it, are ripe for active cooperation in building.*" (Toy 1997: 7)

Collaboration of all forms of creative works was promoted amongst students so that they become a "new" generation of architects.

Contemporary leading architects and educators acknowledge the importance of integrating art teaching into architectural training. Zaha Hadid laments that her staff and students can neither draw nor paint,

> *"Thousands of years of very sophisticated development done on drawings and models. fifteen years ago, it all disappeared"*
> (Margolius 2003:17).

This manual dexterity in art has disappeared, reason being that most schools place emphasis on the contribution of the computer in the design process.

Steven Holl believes that there is an anomaly in the current architectural education, where students are not learning how to draw, as the focus is more on the use of the digital means. However Holl is

optimistic that this anomaly will be rectified and that the inclusion of the visual arts in architectural education will return.

The ability to draw has a positive impact on an architectural concept. It allows one to come up to the nature of an idea and explore options very quickly. As Holl argues, being able to draw, means that one can show the idea at an early stage and to discuss it. Various ideas can then be developed and tested, leading to the adoption of a conceptual strategy quite early in the design process (Merkel 2003: 41).

For his part, Alsop, backed by years of teaching experience, would advocate to anyone willing to be an architect to take a foundation course in Art (Castle 2003: 80). Painting is a great liberation: it allows him to be more creative and not bogged down by the pragmatics which architectural practice comprises (Castle 2003:85). Widely recognized, Alsop has proved that getting inspiration from art is far from frivolous and could be quite rewarding in making buildings with souls. As Alsop puts it:

> *"the production of a diagram is not a particularly good way to explore the world"* (Gooding 1992: 76).

Furthermore, the trend of collaborative work with artists is likely to continue as shown by the previous examples. It is then essential to prepare architecture students be more informed about art to enable successful collaborative work.

What is also interesting is that all of the above leading architects acknowledge the importance of the digital as well. They promote the idea of learning through mixed medium. Like the other artist- architects mentioned, Steven Holl acknowledges the importance of the computer and integrates its use in his work, in such a way that it does not become the main generator but rather as a tool to an end. The speed with which he can produce drawings and paintings is what interest Holl in the use of the computer.

In view of the above, it is primordial that the teaching of art be an integral part of the curriculum in architectural schools, both local and international.

3.3: Theoretical framework

Abstraction

With the development of Cubism, in the early 1900s, Abstraction allowed the artist to produce forms unrestricted by the confines of nature, but which reflected his own feelings in front of nature. The artist's gesture was completely liberated after Cubism and De Stijl. The1950s brought about the era of Abstract Expressionism, which meant that the artist, in Fine Art, was completely free to express feeling (Maxwell 1997: 11).

In architecture, that freedom was manifested in the break away with convention, but other conditions, social, economic, scientific and technical, were still restricting the architect to attain similar freedom as the artist. Maxwell highlights the fact that there is a space between a free gesture and a constructed reality and that is the space of functionality (Maxwell 1997:11).

Abstraction will form one of the bases of the theoretical framework to inform the conceptual response of the design proposal. Dealing with art, one should take the opportunity to try conceptualising like an artist, to try using his perceived freedom to create and not to be bogged down by pragmatics at an early stage, in any medium one finds more comfortable with, so as to cultivate deep investigation of how forms are generated.

Hybridisation

The term is generally defined as a product resulted from the combination of different elements. There are many polarities at work within the fields of art, architecture and the physical and social setting for the design proposal. The architectural response should take into account the interdisciplinary and evolving nature of art and architecture, the building's function as an educational institution and the multiculturalism of its physical setting. The various layers involved in this programme tend towards hybridisation.

At the heart of a hybrid work is the process of abstracting culturally representational elements, combining pieces and layers to make a whole, a coherent ensemble. A rich hybrid will combine organizational and programmatic particularities, subtle interpretations of spacing, transmutation, relationship of open to closed spaces, of light and shade, of solid and voids, of materials, textures and colour (Jefferson 2005:7)

Hybridisation may also mean cross referencing from two realms, in this case, the man made, and the digital. In the field of the latter, hybrid is paralleled to morphing, which is a term used to describe the process in which an object changes its form gradually to obtain another form (Terzidis 2003: 24). It is this state of transformation which the new proposal aspires to capture in its architecture. The attached executive summary in the appendix further outlines theoretical strategy which informs the design.

3.4: Conclusion

The combination of key information from the literature review and the theoretical framework will allow for devising a conceptual approach to be implemented towards the resolution of the design proposal.

Chapter 4: Precedent Studies

4.1: Introduction

Similar to architecture, the field of Arts is forever evolving and therefore it is necessary for the designer to be informed of the latest design imperatives related to a Fine Arts School. In order to understand this building typology, three recently completed international precedents will be analysed in this chapter and relevant information extracted for application in the design of the proposed school. These precedent examples have been chosen not only because they are successful and have been executed by famous architects, but also because of their closeness to Arts, either as design generator or as building being an "object d`art".

4.2: Sharp Centre for Design (year of completion 2004)



Client:
Ontario College of Art and Design

Architect: Will Alsop in association with Robbie/ Young Wright

Location: Toronto, Canada.

Illustration 16: The Sharp Centre nicknamed the "tabletop" (Ivy 2004: 125).

Project

The Sharp Centre for Design was part of an extension and renovation project for the Ontario College of Art and Design (OCAD), Canada´s oldest and largest university dedicated to professional art and design education. The new intervention takes the form of a pure rectangular block, perched on 12 tapered multicoloured steel columns, "floating" 26 metres above ground and over existing buildings on the campus. This striking building won the RIBA Worldwide award in the year of its

completion, in 2004. It provides the university with an additional 6215 sqm of space and the overall development, including 20,408 sqm of renovation, cost $42.5 m (Yoshida 2005: 26).

Context

OCAD sits in a western part of the central business district, in a light-commercial portion overlooking an underused community park.



Illustration 17: Site Plan of the University complex
(Yoshida 2005: 26/ Author)

Concept

The conceptual response for this project followed Alsop´s typical way of designing involving “painting” out his ideas and participation theory, as explained in chapter 3. Ideas for this project evolved through involving students, staff and members of the community living around the proposed development, in the design process. The strategy for the intervention resulted from an exchange of ideas and conceptual sketches, which questioned conventional ways of teaching, learning, architecture and urban design (Castle 2003: 84).



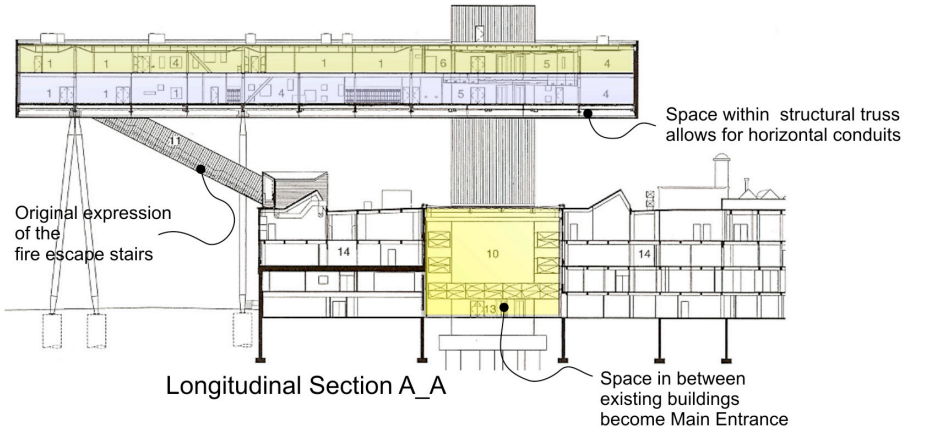
Illustration 18: Conceptual photomontages of the proposed design centre (Castle 2003: 84).

Accommodation

The “Flying table top” houses teaching and administrative spaces coupled with other functions such as critique areas, gallery spaces, design and research centres, and lounge and meeting areas, arranged on two levels. On ground level, there is new four storey main entrance hall and a three storey high Great Hall, which becomes exhibition space for students and artists. This area becomes a social hub, supported by a gallery, auditorium, café and conference centre located in the immediate vicinity.

Spatial organization

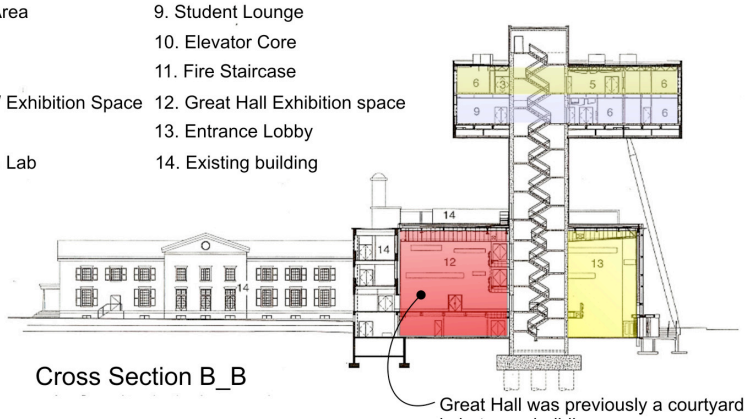
In order to improve linkages and circulation between the various existing buildings, a courtyard in between two buildings, is covered to become the new main four storey entrance to the complex, having on its central axis, the service core of the “Table top” and the Great Hall on level 2. Studio spaces, classrooms, offices, lounge and meeting areas in the two storey rectangular box follow a peripheral arrangement around the service core. The building also acts as a gateway to the park, which is expected to be more utilised and lend itself to more arts related venues and other events, for the benefit of the local community.



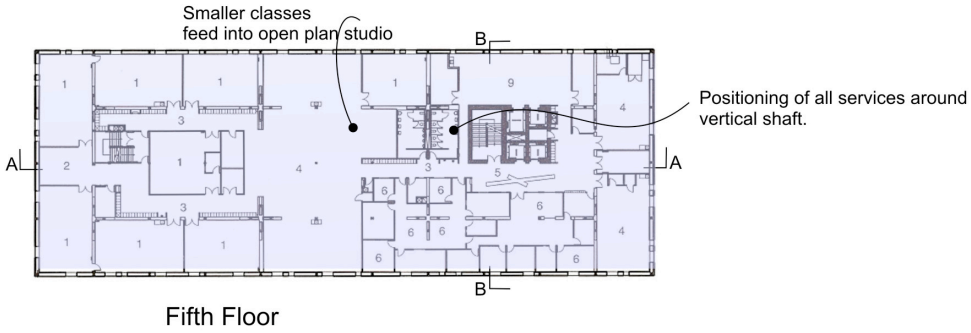
Longitudinal Section A_A

Legend:

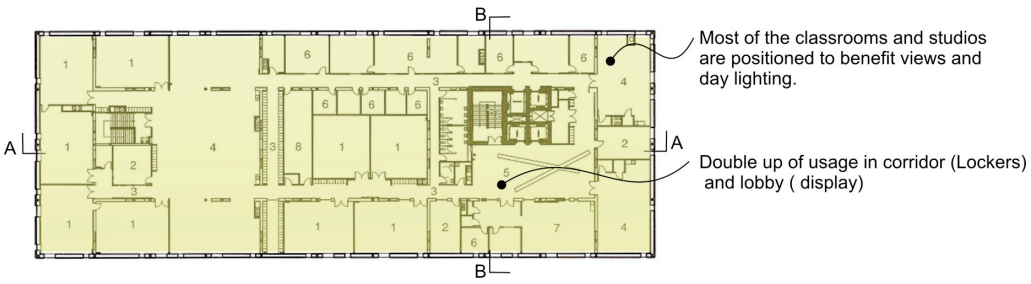
1. Classroom
2. Critique Area
3. Corridor
4. Studio
5. Lift lobby/ Exhibition Space
6. Office
7. Research Lab
8. Media Output
9. Student Lounge
10. Elevator Core
11. Fire Staircase
12. Great Hall Exhibition space
13. Entrance Lobby
14. Existing building



Cross Section B_B



Fifth Floor



Sixth Floor

Illustration 19: Plans and Sections of the “tabletop (Hart 2004: 126).

Materials and Technology

The rectangular block**,** 9m high, 31 m wide and 84 metres long is structured by a composition of transverse and longitudinal steel trusses. The system is braced horizontally at the floor plates while the concrete service core and the steel columns provide vertical stability. The dominant materials used are concrete, steel, aluminium and glass. The pixelated black and white aluminium cladding wraps the building on the five exposed surfaces, and is punctured randomly to account for fenestration.

Image and Symbolism

The proximity between art and architecture is very strongly displayed by this building which can be read as an abstract sculpture. Analogies are many: the pixelated cladding suggests proximities to the digital, photography, abstract sculpture, painting or printmaking, the steel columns as giant crayons, depending as one reads the composition.

As the oldest and largest school devoted to the education and promotion of the Arts, OCAD needed such a powerful symbol, celebrating its mission. The “tabletop” also extends to become a symbol for the city and its users, as they have been included in the positive urban regeneration, brought about by the intervention.

Informative aspects and design imperatives

Involving all the users and community at an early stage of the design is key consideration for the derivation of the brief.

Architecture as catalyst for urban revitalization and regeneration: in this case the beneficiaries are the students and the school as a whole, the city and the neighbouring members of the community.

Investigate, question and assess established regulations and concepts. If the best strategy demands that the building should “float”, let the “building be what it wants to be”.

Investigate the potentials that exist in the space in between buildings when intervening in an existing built fabric. In this case, this space was transformed into an inviting entrance for the new building and a mixed use inspirational venue.

Good combination of artificial and natural lighting, well ventilated, with inspirational views in the creative work spaces. Allow for relax zones and informal meeting areas encouraging interaction between teaching staff, students and professional artists.

The use of materials can be limited but used in a creative way, can result in a striking “object d´art”, which this building has achieved.
Most of the studio spaces are open plan and orientated to the north to be exposed to the good and constant natural daylight.

Investigate how to best “display” the image of a building relating to its function.

Application of bright colours in the studio spaces to act as stimulus and white washed walls and ceilings in display areas to avoid distraction and clash from the objects being displayed. Circulation areas, such as lift lobby and entrance hall become display areas for students.

Provide for intermediate “escaping” zones from work: in this case the deep reveal of windows allow one to settle in and be one with the landscape. The architect believes that these moments contribute towards creativity.

Fire exit staircase is expressed as a feature, tying up with the architectural language used in the scheme.

Provide additional functions, such as an auditorium, café, and conference facilities to optimise social activities. This is also an income generator strategy.

The only draw back of this intervention is the reliance on mechanical means of ventilation and heating.

4.3: Ben Pimlott Building (year of completion: 2004)



Client: Goldsmith College, University of London.

Architect: Will Alsop & Partners.

Location: London, United Kingdom.

Illustration 20: The fully glazed north facing façade displaying the activities within (Author 2007).

Project

Goldsmith College of Art is a reputable institution which has experienced much expansion over the last two decades. It was in need of studio and teaching spaces. The Ben Pimlott College of Art is phase one of a broader vision for a New Arts Complex for the institution.

Context

The complex lies in a suburban zone in south London of which the Goldsmith College is now a landmark, highly noticeable by the steel sculpture which forms an integral part of the design.

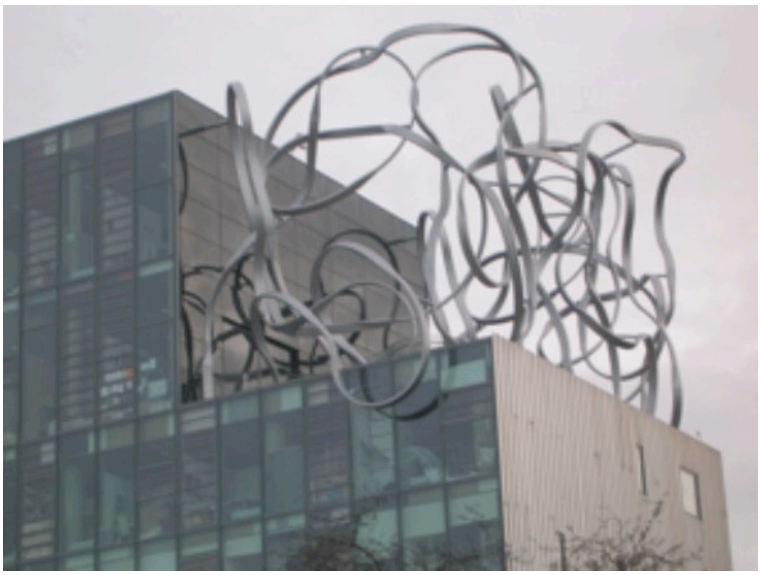


Illustration 21: Close up of the"Scribble", feature of the block (Author, 2007)

Concept

The movement of people on the site is the main design drive. It aims at creating a public space where people will be encouraged to engage with the activities and programme of the Arts Complex (www.alsoparchitects.com).

Accommodation

The facility houses visual arts studios, Goldsmith's digital studios and a unique research centre known as the centre for cognition, culture and computation. Coupled with these, an 80-seat lecture theatre caters for seminars and conferences, which are used outside the campus timetable as well.

Spatial organization

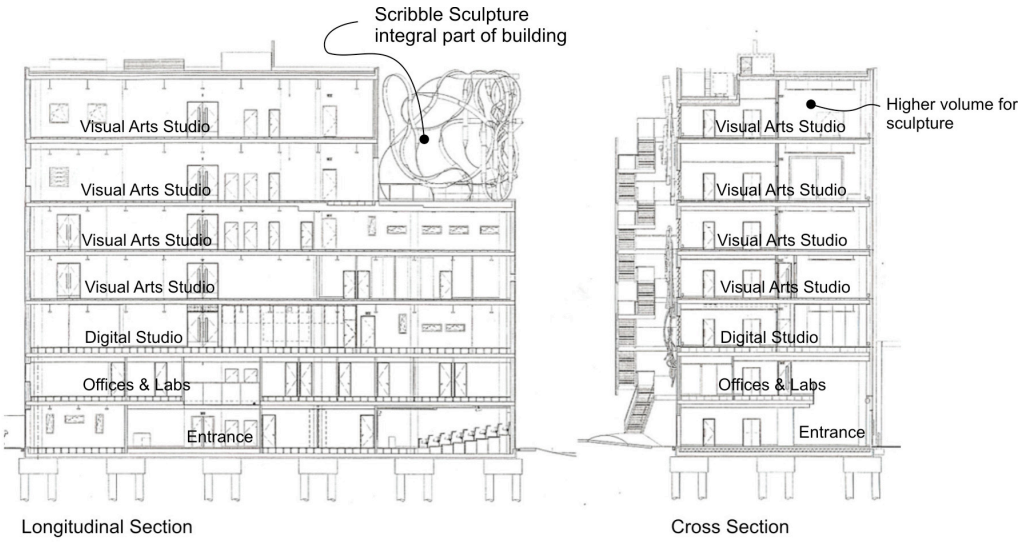
The functions are distributed vertically with the ground floor accommodating the double volume entrance, the lecture theatre, meeting rooms and ancillary services. Offices and laboratories of the new centre are located on the first floor. The second floor offers open plan accommodation for the digital studios to allow for a collaborative studio environment between the various departments. The visual arts teaching and studio spaces occupies the higher floors. The arrangement is simple and logical: spaces that need daylight and views are positioned at higher levels as they need to be inspirational.

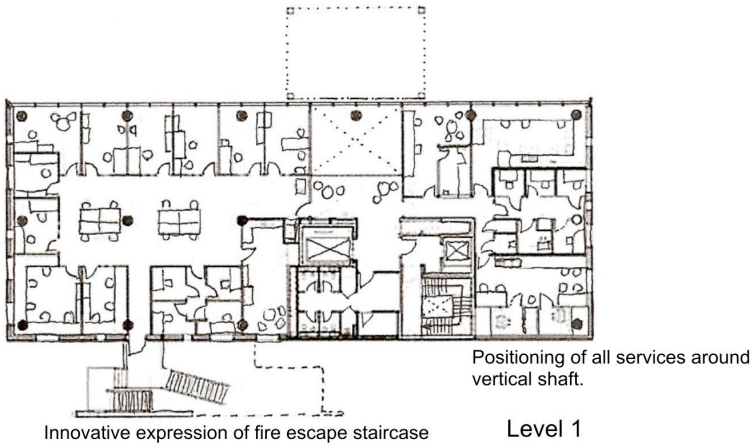
Materials and Technology

The structural system of in situ reinforced concrete slabs on columns is based on a 7.5 m grid. The structure is laterally stabilized by two concrete lift cores. A full height curtain wall forms the north façade while the three other facades make use of a solid metal cladding, punctured for windows and louvers. The main material palette is kept to a minimum: concrete, metal and glass, and construction details are standard.

Image and Symbolism

The building stands out of its context by its height, its shining skin with reliefs and the bold sculpture which manifest the building's relationship to the arts. Though the building is nestled among existing buildings, the higher part of the glazed northern façade faces the main street, thus exposing activities within the building. As a premier educational institution in arts, the building strengthens this status and extends to become a landmark in the local context.





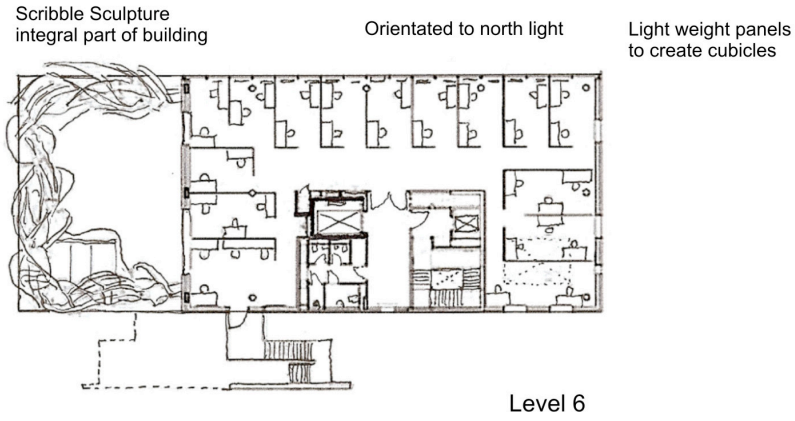


Illustration 22: Plans level 1 and 6, long and cross Sections (Author/Alsop 2005: 102)

Informative aspects and design imperatives

A collaborative mood is promoted in this building by providing large common shared spaces between departments.

Working studios for the visual arts are north orientated to benefit from the good daylight, views and have higher volumetric space.

Original use of sculpture: abstract metal reliefs are applied on the ribbed metal surface to animate an otherwise imposing façade, panels of metal act simultaneously as balustrades to the escape staircase and applied reliefs, and the bold gesture in the “scribble” sculpture. This sculpture is ornamental, symbolic and usable as it covers the outdoor working and exhibiting terrace.

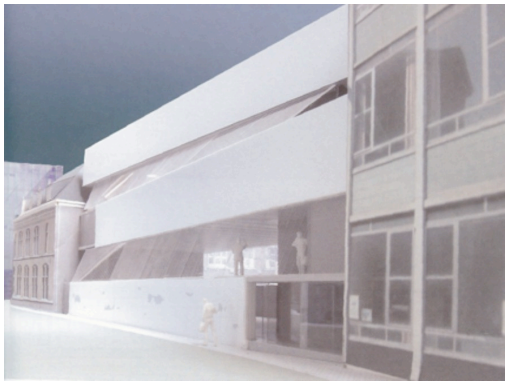
The building makes use of manually operable louvers for solar protection and ventilation. This system is complemented by mechanical means of ventilation, heating and artificial lighting.

The use of the ground floor of meeting spaces and the lecture theatre outside of the school´s timetable turns this space into an income generator source.

Finishes have low maintenance properties.

Construction is simple yet innovative use of materials and composition can create interesting architecture.

4.4: St Lucas, Fine Arts School (year of completion 2007)



Client: St.Lucas, Fine Arts School Ghent

Architect: Xaveer De Geyter Architecten

Location: Ghent, Belgium

Illustration 23: Model of "Sculptured" building (Yoshida 2005:72)

Project & Context

The project is a master plan for the school comprising renovation of existing facilities, and the addition of two new buildings, a library and a building for sculptors (Yoshida 2005: 70).

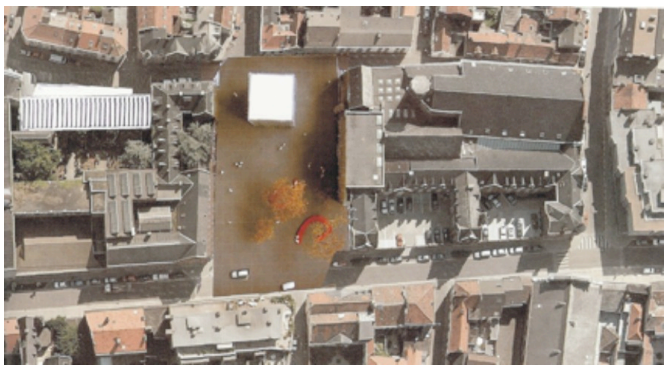


Illustration 24: Aerial view showing proposal (Yoshida, 2005: 71/ Author)

Concept

The conceptual response takes into account the dense, irregular pattern of the existing built fabric of its context and the relationship between the school and the city. The intervention turns an enclosed garden into a public square where the library stands like an abstract sculpture, and

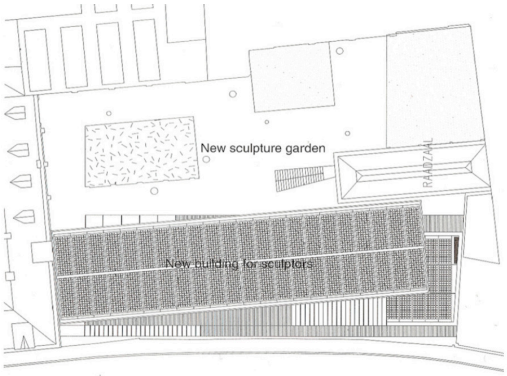
the new building for sculptors is slotted in between existing buildings (Yoshida 2005: 72). The concept for the latter is the “loose” stacking of three volumes, dictated by site conditions and by using light as form generator.

Accommodation

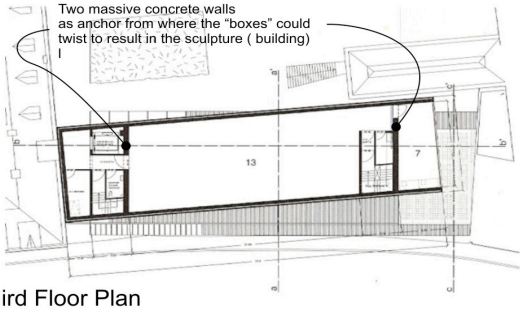
The new building houses work and studio spaces for pottery, ceramics, glasswork, textiles, digital works, a relaxing zone and a sculpture garden. An existing structure is refurbished to be used as a meeting room. A café will be located on the ground floor of the library in the new public piazza (Yoshida 2005: 72).

Spatial organization

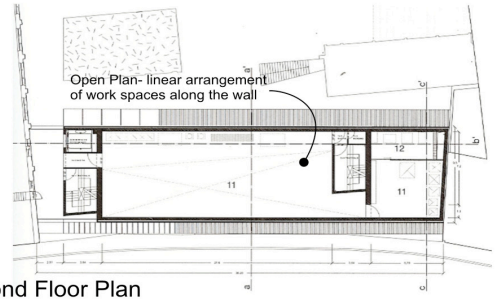
Service cores at both ends free up spaces in between to create generous open plan working zones. The first two floors are double volumes, each accommodating a mezzanine floor, one across the floor plate while the other one is created longitudinally. The floor heights of the adjacent buildings dictate the floor level of the new building.



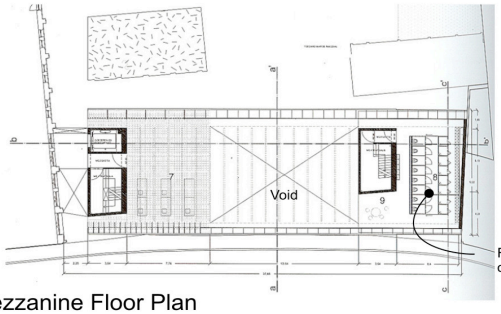
Site Plan



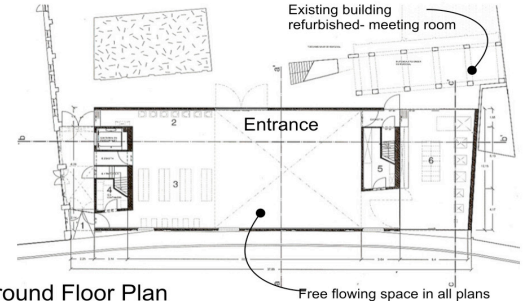
Third Floor Plan



Second Floor Plan



Mezzanine Floor Plan



Ground Floor Plan

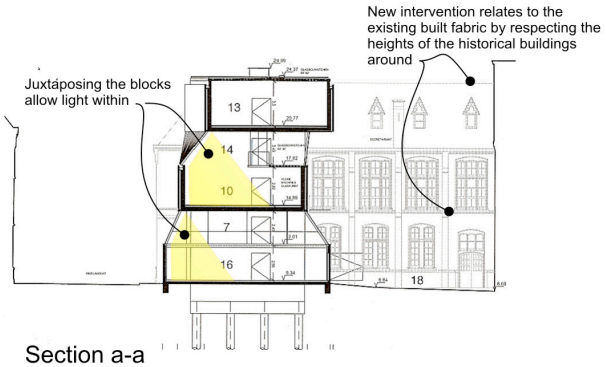
Legend:

1. Delivery entrance
2. Potter's wheel
3. Materials Storage
4. Machines for preparation of clay
5. Air Compressor
6. Dry zone / Kiln
7. Computer space
8. Showers/ toilets
9. Relax zone
10. Glasswork studio
11. Glassblowing room
12. Technical room
13. Textile studio
14. Glasswork individual workspace
15. Teracce
16. Ceramic Studio
17. Kiln
18. Sculpture garden
19. Meeting room

Illustration 25: Floor plates & site plan (Yoshida 2005:72/ Author)



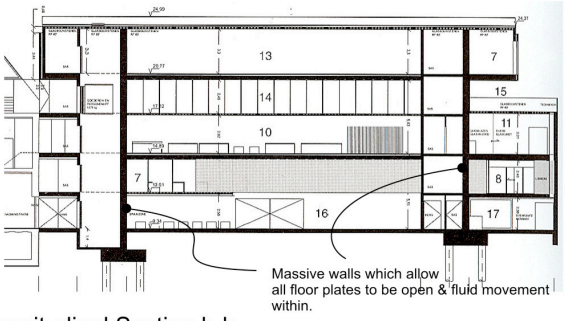
Section c-c



Section a-a

Legend:

1. Delivery entrance
2. Potter's wheel
3. Materials Storage
4. Machines for preparation of clay
5. Air Compressor
6. Dry zone / Kiln
7. Computer space
8. Showers/ toilets
9. Relax zone
10. Glasswork studio
11. Glassblowing room
12. Technical room
13. Textile studio
14. Glasswork individual workspace
15. Teracce
16. Ceramic Studio
17. Kiln
18. Sculpture garden
19. Meeting room



Longitudinal Section b-b

Illustration 26: Longitudinal and Cross sections (Yoshida2005: 73/ Author).

Materials and Technology

Main materials are fair-faced concrete and glass. This column-free building is achieved by using two massive concrete walls at both ends from where the floor plates are anchored. The mezzanine floor plates are composed of a purpose made steel grid filled with industrial glass locks, achieving a great feeling of lightness.

Image and Symbolism

The building form is a bold statement of what is accommodates, as the building is itself an abstract sculpture.

Informative aspects and design imperatives

Positive urban strategy is an important consideration. The building not only serves the needs of the client but also contributes in improving the civic space around.

Though the site is restrictive, being an infill site with height restriction, spatial comfort can be created by using mezzanine levels in double volume spaces. The architect demonstrated an ingenious way of bringing light in from the top, at the same time “sculpting” the form of the building. The interplay of axes is a strong form generator.

Simple construction methods and the use of low maintenance materials can create a dynamic building.

Workspaces and studios have generous volumes which are naturally well lit and ventilated.

Grouping of wet services is important, to facilitate supply and drainage.

4.5: Conclusion

From the three examples analysed, there are some common elements which have governed their designs, and which are to be considered when conceptualising the new building. The floor area required to accommodate all the various disciplines generally needs to be substantial. The new interventions have positive impact from an urban perspective. Access and circulation are key elements to be considered.

The spaces enjoy both natural and artificial lighting, good ventilation, large unobstructed, voluminous workspaces and studios. Orientation, views and ambiance have been key considerations as well as the inclusion of zones for relaxing and “escaping” which are important for creativity. Equally important is the common space, formal or informal, which promotes interaction between the various disciplines, a platform for collaboration and debate. The relationship to Art is diverse: it is used as concept, ornament and also as an example of architecture as artwork.

Chapter 5: Case Study

5.1: Introduction

In this chapter, a local example of the proposed building typology will be analysed. The Michaelis School of Fine Art, of the University of Cape Town, has been chosen as a case study as it is a highly esteemed institution both at national and international level. Though the complex is a case of “conversion”, that is, it was not initially designed to function as an art School, its reputation suggests that it is functioning well and it is anticipated that the study thereof will highlight valuable insights and principles which will inform the design of the new proposal at UKZN. The analysis will be carried through an assessment in terms of its context and urban framework followed by a critical study of the most important buildings. These will be analysed through the following criteria: accommodation, spatial organisation and characteristic, environmental control, materials, technology and image.

5.2: Department of Fine Art, UCT.

Background

The Department of Fine Art is most commonly known as Michaelis School of Fine Art. It is part of the Hiddingh campus of UCT, which also accommodates the Historical Studies Department and the Department of Drama. It was founded in 1925, and formed the nucleus of the original historical campus of South African College, which was to become the University of Cape Town. The School is not a single block but comprises several buildings, some classified as national monuments, which house the various disciplines being taught (www.michaelis.uct.co.za).

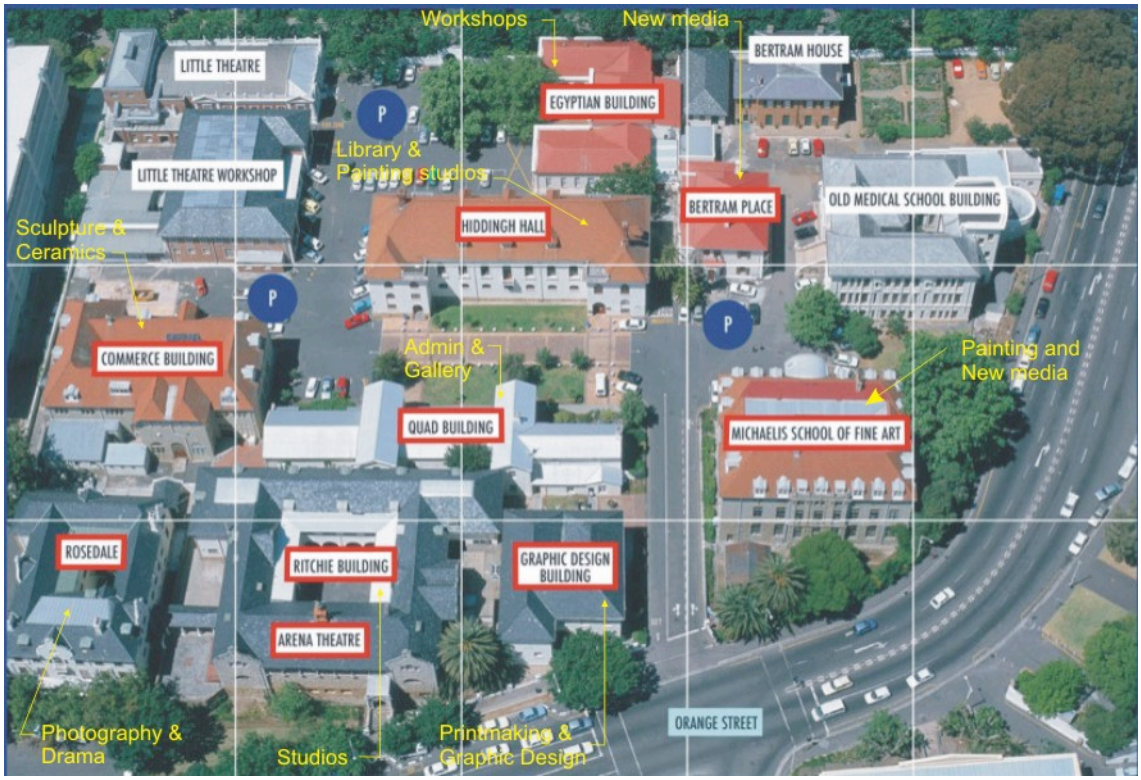


Illustration 27: Aerial view of Hiddingh Campus showing the cluster of buildings which forms the Fine Art complex (Author/ www.uct.ac.za).

Location

The Hiddingh Campus is centrally located on the fringe of the CBD in the Gardens area, off Orange Street, a key arterial road to and out of town. It is highly accessible by vehicles and pedestrians alike and the shuttle service of UCT provides excellent inter campus movement of students. Being adjacent to the Company gardens, it enjoys an ideal location in terms of public exposure and for students to access the nearby SA Gallery, SA Museum, the National Library and other commercial art, galleries and creative hubs in its vicinity.

Urban planning

The cluster of buildings accommodating the Department of Fine Art follows an irregular arrangement serviced by vehicular accesses to a majority of the buildings. There is ample on site parking space, together with a bus shuttle bay in front of the Library, parallel to the Quad

Building. Access to the main vehicular entrance is located at a bend, which is not an ideal location, most notably during peak traffic hour. It is also haphazard for pedestrians to access the complex at this junction. Safer access for pedestrians is through the Company Gardens Avenue.

5.2.1: The Michaelis School of Fine Art

Architect: Baker & Masey

Opened in 1905 as the Natural Sciences Building and became the Michaelis School of Fine Art from 1930 onwards. It houses the Reception, Painting Department and the New Media laboratory.



Illustration 28: The three floor plates showing accommodation together with a view from Hiddingh Hall Library (Courtesy Inggs /Author).

Prior to the analysis of each building, it should be noted that each of them has been refurbished and converted to suit their current functions.

Conversion was made possible and successful as the buildings were previously designed to house tertiary education facilities. The openness and volumetric spaces lend themselves to be easily converted to suit the requirements which are specific to each department. The planning of the spaces is dependent on the teaching strategy in place. At Michaelis School of Fine Art, each department is normally run by one or two teaching staff assisted by one technician who also oversees the proper maintenance of the department's dedicated workshop

Spatial organization and characteristic

Entrance to the building is clearly marked by a triple volume bay protrusion in the building mass, sheltering a patio and accommodating lobby space coupled with vertical circulation. All the studio, office and workshop spaces are arranged around this stairwell, resulting in a compact but efficient planning typology. Distribution of functions is simple. Larger open plan spaces accommodate studio and workspaces and the offices occupy smaller rooms. Floor to ceiling height is generous, and tall windows allow ample flow of natural light inside the various spaces. A combination of high volume and daylight creates an agreeable mood conducive for learning. The slender steel columns in the studio spaces are not detrimental to the proper functioning of the space, contributing rather at structuring cellular divisions or workspaces where needed as shown below.



Open plan for multiple use

Cellular arrangement to create individual workspace

Student work being exhibited for year end review

Illustration 29: First and third years studio spaces (Author).

Environmental control

The building uses a combination of passive and mechanical means of lighting and ventilation. Internal blinds, manually operable, are used as solar controls on exposed facades, while the western façade gets additional protection from fully grown trees on the premises. Ceiling fans are used in hot summer days or when needed. Thick stone walls contribute to thermal comfort.



Illustration 30: Use of Internal blinds as solar control (Author).

Materials and Technology

The dominant materials are sandstone, concrete, steel and timber. The flooring is a composite construction of timber and wrought iron beams on wrought iron columns. Through the use of these columns, large spans are avoided resulting in the use of standard iron beams to carry the wooden floors and the timber trusses for the roofs. Wall finishes are generally smooth and whitewashed to allow for light reflection. This is however not the best option in terms of maintenance but as a painting studio, where the “mess” forms an integral part of the creative spirit, white painted walls are acceptable.

Image

The building gives little clue about its function when viewed from the road. However when one is within the complex, the tall and multiple

windows showcase the activities being conducted inside. The building has an austere allure which contrast with the nature of the subject being taught there, which is painting. The absence of colours in any kind of representation or medium contributes to provide a sense of authority to that building, somewhat alluring to the importance of art.

Weaknesses of the School

There are a number of noticeable problems attached to the building. The absence of any lift, ramp and a fire escape staircase does not correlate with universal design principles.



Illustration 31: Handling of large objects on the staircase without lift complementing from various levels is not too practical (Author).



Illustration 32:

Clustered and dark lobby space (Author)

The lobby space does not optimize the use of art to enliven its volume. There's no sense of orientation as to where the secretary and reception is positioned, as the entrance to this area is found in the small corridor and is invisible from the entrance lobby. Painting or other artwork could have been used to enliven the lobby space and at the same time, optimize the image of the School of Art. There is also a lack of space or zone within the building where the students, staff or visiting artist could interact in a relaxed and informal manner.

Positive features

The school's location, accessibility and exposure to other art and cultural venues is beneficial to the students and public alike. The flow of natural lighting and the generous volumetric space in the studio are key elements of the building which also uses passive means of environmental control. The design of the studio spaces is flexible as it is possible to use them as exhibition space as well. The building also accommodates a dedicated workshop, for mounting the painting frames, which becomes very practical for students.

5.2.2: The Printmaking building

The building dedicated solely to printmaking is located opposite the painting department but severed by the vehicular entrance to the campus. It is a two storey block which is accessed from the courtyard next to the security booth of the Quad building.

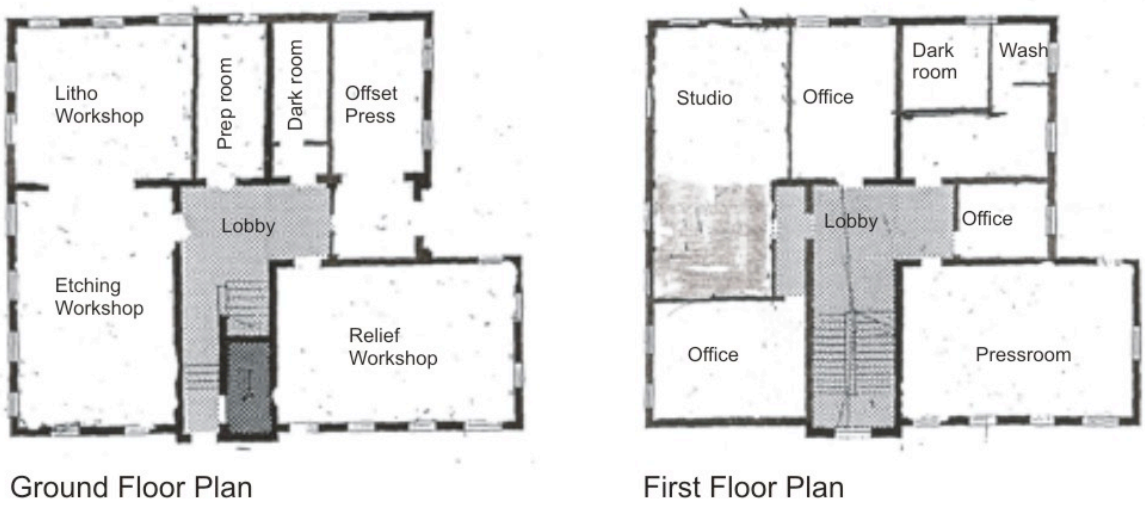


Illustration 33: The two plans of the Printmaking building (Courtesy Inggs /Author).

Screen printing workshop, darkrooms, washout, studio and ablutions are housed on the ground floor, while the upper level accommodates the offset lithography workshop, relief workshop, darkroom, etching workshop and offices for teaching staff and technicians.

Spatial organization and characteristic

The planning is a composition of a number of rectangular blocks horizontally stacked around a central lobby accommodating a stair linking the two levels. The various sections of each discipline are grouped together for practical reasons, which result in a well organized plan.



The internal volume is generous and a good amount of daylighting penetrates the building. Door accesses are wide enough to allow for the positioning of the big presses which once in place, require on spot maintenance.

Illustration 34: The open plan of the Etching workshop provides free movement around the presses (Author).

Environmental control

A combination of passive and mechanical means of lighting and ventilation is used in the printmaking building. The frequent use of acids and solvents requires good ventilation and good safety measures.



Extractor from the acid booth in the Etching workshop



Extractor from the acid booth in the Litho workshop



Manually operable high level window Allows for good ventilation and lighting

Illustration 35: Fume extractors from the acid booth coupled with manually operable windows; achieve efficient ventilation (Author).

Materials and Technology

Standard load bearing plastered brickwork and clay tiles form the envelope of the building which is Victorian in character. The floors are screed finished concrete to take heavy duty loads and are acid resistant. Construction details are simple and standard.

Image

The building looks newer than the opposite painting school but only gives away its use only when getting closer to it where presses are exposed through the windows.



The building does not have strong architectural features save the cornices under the roof overhang and window sills. The protrusion of the ducts highlights the fact that this building has been converted for its current use and somehow adds more character to the building's function. One suggestion could even be to paint the ducts in bright colours, celebrating rather than trying to hide them as is actually the case.

Illustration 36: The low level windows on this façade provide an insight into the activities within the building (Author).

Weaknesses of the School

Disabled access is missing. The lobby space is not welcoming and lacks any relation to the activities being carried out. One would expect to see some artwork on display, but there is unfortunately none. The absence of blinds or external solar control at the windows contributes to heat gain in the building, which is not an ideal situation in summer.
The technician highlights the need for a dust free zone, for the preparation of paper, and such a zone is missing in the present layout.

There is no rest zone or informal place of gathering in the building, apart from the studio spaces.

Positive features

The volumetric space and natural light quality in the various areas create an exciting workplace. The workshops are open plan allowing free movement and ample space to accommodate a class of 20 students a time. Safety measures and signs are clearly visible at all haphazard locations, such as acid booths.

5.2.3: Sculpture and Ceramic department: the Commerce and the Egyptian Buildings.




View from parking lot

The building shares spaces with the Drama department on the first floor while the basement accommodates the Ceramic department, with a common lecture theatre.

Illustration 37: Plans of Commerce Building and a view from parking lot (Courtesy Inggs/Author).

Spatial organization and characteristic

The various sizes studio and office spaces are arranged around the lobby and corridor resulting in a wider building configuration than those previously analysed. The drop of level at the back of the site was used to accommodate a part basement, occupied by the Ceramics department, which is accessed via a narrow staircase at the end of the corridor as illustrated. This drop of level results in the floor to ceiling height being increased and thus provides a generous volume for the teaching space for ceramics.



Illustration 38: Generous volume of the Ceramic department (Author).

The Sculpture studios equally have generous floor to ceiling heights and an array of windows allow natural lighting in.



3rd Year Studio on the ground floor



4th Year Studio on the ground floor

Illustration 39: Different Sculpture studio spaces on ground floor level (Author).

Environmental control

Windows are manually operable, and some studio spaces have air conditioning. Passive and mechanical means of lighting and ventilation are used in this building as well.

Materials and technology

The main materials are sandstone, clay bricks, concrete, steel and timber. Concrete columns inserted within the sandstone wall carry the concrete floor above. Spans are kept to standard, at most 6 m wide, and also determined by the spaces previous designed. In the basement a combined method of wrought iron columns and arched structural brickwork is used, just as in the entrance lobby space.

Image

No outstanding architectural or artistic elements which could help establish the connection with Sculpture and or Ceramic. The rigidity of the building aligns itself with the corporate or finance field, a reminder that it must have had an appropriate image for its previous use. Apart from the signage and a glimpse through the windows, it is difficult to read the building's use.

Project weaknesses

The building is not disabled friendly as there is no ramp or lift. The lobby has a great volume and a flow of natural light, yet the absence of sculpture or any other artwork makes it a dull transitional space. There is no comfortable zone for relaxing in the studio area.



Illustration 40: The sofa and “Lounge” area are far from comfortable (Author).

There are no blinds or solar control on the exposed facades. The extractor at the basement for the ceramic department is not efficient as it is best to position those extractors at ground level, as the air in this department is normally denser, due to the extensive use of clay. The size of the foundry restricts the number of students who may use it at a time and does not facilitate operational comfort.



Illustration 41: Limited space for the bronze foundry (Author).



A scrap booth is where all scrap materials are collected and stored for the students use over the year. It gets cleared annually. It should preferably be located near vehicular access or a service route.

Illustration 42: Location of “Scrap” booth in front of the building is not inviting (Author).

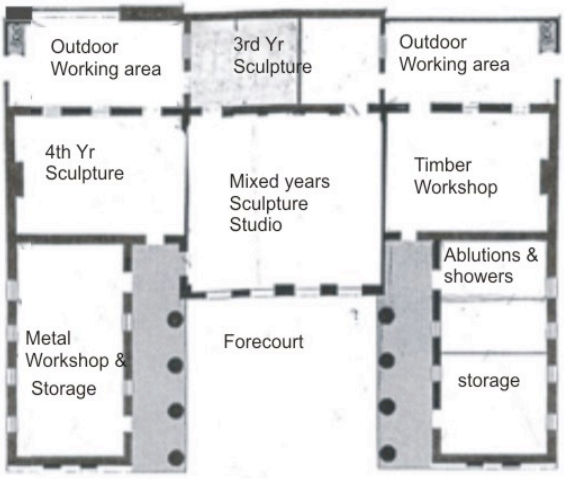
Positive features

The studios are open plan, column free, have generous floor to ceiling heights, easily accessible for manipulation of large objects and enjoy

excellent day light. Being in a semi basement, the ceramic department enjoys a regular cool temperature, when the foundry is not in use. The studios located in the roof mezzanine level are quite inspirational as they have views of the mountain and the Company gardens. Unlike the other buildings, a fire escape stair is provided, and an escape route for the ceramic department as well.

5.2.4: The Egyptian Building

The Egyptian building, known as such for its clear Egyptian style, is the other building dedicated to sculpture and which accommodates the essential wood and metal workshops, together with additional studio spaces as illustrated below.



Ground floor Plan



View from parking lot

Illustration 43: Plan of the Egyptian building's current use and front view showing a sculpture in the forecourt (Courtesy Inggs/ Author).

Spatial organization and characteristic

The Egyptian building dates from 1839 and is the oldest building built for tertiary education in South Africa and is a national monument. www.michaelis.uct.ac.za

Workshops: storage area and studios are arranged around a forecourt, bearing two colonnaded walkways on either side, leading to a studio and the timber workshop. The building is one storey high with a high level ceiling, resulting in good working spaces within.

Materials and technology

Plastered brick wall and concrete are the main materials used in this building. Construction is based on Egyptian principles but instead of stone, the main materials were clay bricks and concrete.

Image

It portrays the importance attached to Egyptian architecture when one wanted to createsomething grand and memorable. As a first tertiary education building, the architect sought to this style so that the building could live through the ages. Its current use does not do justice to it being a declared National Heritage Site.

Weaknesses

The characteristics of the building suggest that there is better use for it, such as a gallery or painting studio, where users could also enjoy the tranquil setting of the forecourt (if the parking lot is relocated). It is next to the library, so noise generated from the workshops is a nuisance.

Positive Features

The planning is effective in terms of easy access for users and for materials delivery. Its location close to the Avenue could suggest a review of its use and pedestrian access to the school. In terms of its current use, the forecourt provides an important outdoor area both for working, exhibiting and socialising.

5.3: Analysis of the adjoining spaces within the complex

The following analysis completes the study of the overall spaces dealing with the Art department at Hiddingh Campus.

The Photographic department is housed in the **Rosedale** building together with the drama department and right so, most of its darkrooms are situated in the basement. The **Ritchie** building accommodates store rooms for the Photographic department and shares spaces with the **Arena Theatre**. On the first floor a mix of studios and offices are shared by the various departments as illustrated below.

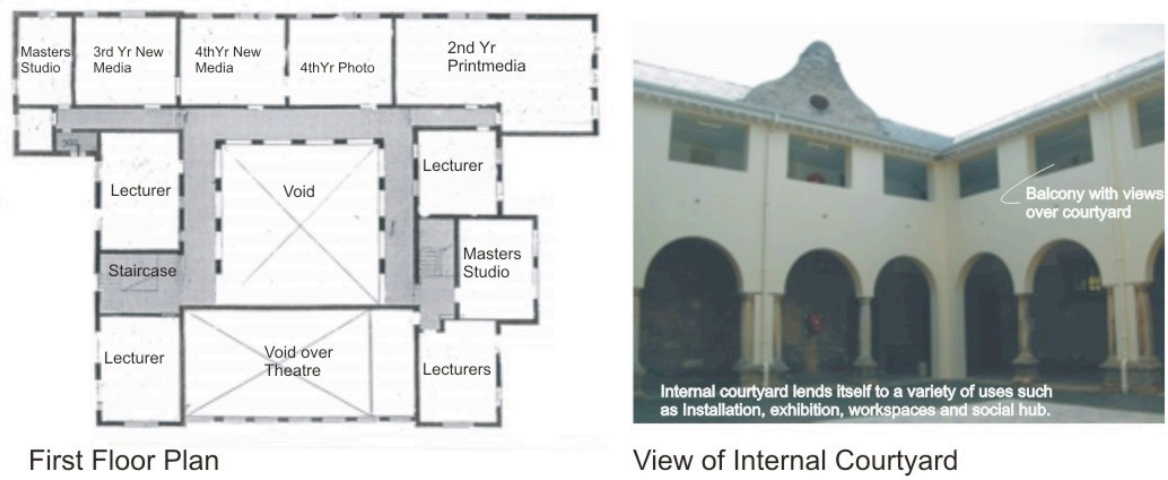
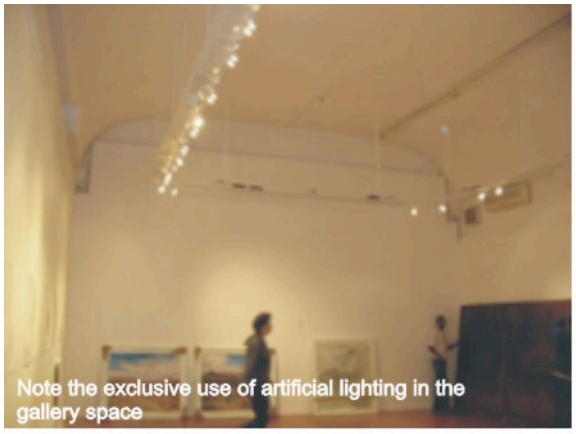


Illustration 44: Part Plan and picture of Ritchie building used by the Arts Department (Courtesy Inggs /Author).

The **Quad** building accommodates offices for the Head of School and other lecturers together with their working studios. It also houses a permanent gallery, where regular exhibits by professional artists are held, including the annual students´ exhibitions which has become part of the calendar of arts events in Cape Town. The Gallery also acts as an income generator for the school. Another income generator strategy is the café and art shop located off the entrance lobby of the gallery.



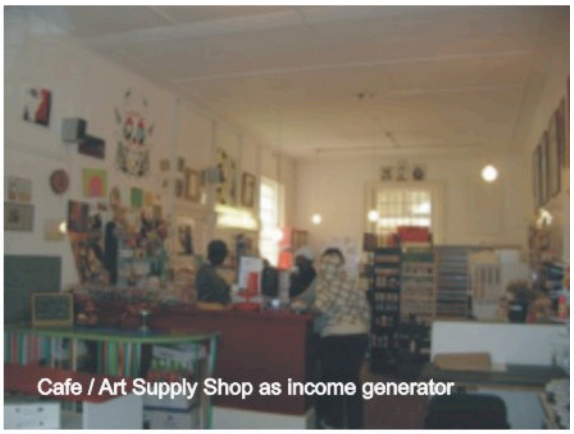


Illustration 45: Interior of Gallery and annexed art shop open to the public and students (Author).

The Gallery space is designed to optimize the variety of exhibition types, hence the use of artificial lighting only.

5.5: Conclusion

The above analyses shows that there are valuable principles to be adopted and at the same time reflecting on negative aspects which are not to be repeated in any new intervention. However it should be reminded that the school was not custom designed as an art school, which might accounts for some spaces not functioning appropriately. A crucial design consideration is that this building typology requires large areas for functioning effectively as it is the case with the examples discussed. It is not necessary for the School of Fine Arts to be housed in a single building: a cluster of buildings works equally well provided that spaces in between the buildings achieve a better connectivity and user friendly approach than the one outlined in this example. Other key elements to bear in mind are large unobstructed open plan spaces, accessibility, generous volumetric spaces, good lighting and ventilation, and the choice of materials which are as maintenance free as possible. Also, it is important to fuse artistic elements into various internal and external spaces.

Chapter 6: Approach to the design of the Graduate School of Fine Arts

6.1: Introduction

This chapter describes the approach to designing this building typology in a University complex. The brief development, the final brief and the schedule of accommodation has been formulated based on conversations with key informants, the study of precedents and visits to local case studies.

6.2: Brief development

The client

The main client of the project is the University of Kwa-Zulu Natal, Durban. After consultations with the director of Durban Art Gallery of Ethekweni, and other institutions, such as the BAT Centre and the Fine Arts department from DUT, it was found that more venues for the promotion and appreciation of the Arts to the general public and in the educational spheres would be welcomed. The project provides potential to meet the needs of UKZN and the city at large; thus a joint venture was established between UKZN and the Durban Art Gallery, for the financing and management of the Graduate School of FineArts.

Funding and Revenue generators

The main source of funding will be from UKZN and Durban Art Gallery. The other potential funding source would come from the International Sculpture Organization, which is an American based institution which has as main mission, the promotion of the understanding and appreciation of Sculpture internationally both at an educational and professional level (www.sculpture.org).

The functions of the building can act as income generators: for example a restaurant, art events and exhibitions by both partners. Students from DUT have expressed concerns over a lack of facility, such as a foundry, for executing their project. The integration of a foundry, offering services to students from other institutions and possibly to professional artists, might be a revenue generator factor as well.

Users

The Arts students will be the main users of the facility. However, as the new intervention provides opportunities to revitalize the “heart” of the campus, the resulting “Urban design response” will be used by the whole campus community. As the Durban Art Gallery will be an important partner in the project, it is to be expected to accommodate professional artists from underprivileged backgrounds and the general public as well. As the selected site is a popular viewing spot for tourists visiting the city, the new intervention will look at integrating such facility.

Environmental requirements

The Silver Jubilee Gardens is home to a rich variety of indigenous trees which would make intervention in this context challenging. The built form should try incorporating some of the valuable species into the design, minimising deforestation or negative impact in this densely vegetated setting. There is also a high humidity level, which becomes quite uncomfortable during the summer. The new building should be properly orientated, allowing for passive methods of lighting, ventilating, cooling and heating. The individual areas of the building will need to be assessed in terms of theirs functions so that an appropriate system is applied. For instance, the working studios should preferably be orientated to catch the southern light, while the dark room of the graphic design department needs no natural lighting at all. Also shaded outdoor spaces should form an integral part in the design proposal, specially needed in the hot summer days.

Construction system and materials

The construction method to be employed should be simple yet innovative as this is reflected on the function of the building: to nurture creativity. It should be suggested by the spatial volume and character one dreams to create, while meeting the practical requirements of the various areas of the school. It is envisaged that the building should be born out of a fusion of “low and high tech”, reflecting the technological time we live in, while at the same time not loosing the “Art” touch in the process. As an art school generally needs large and fluid spaces, a structural method allowing for large spans will be favoured while the image of the school will be projected through the detailed compositions of the materials. The construction of the building might even be extended to form part of the learning process for both art and architecture students which could lead to being both educational and cost effective. For example, as a cost effective option, the “shell” of the building could be executed by professionals while non load bearing partitions, handrails, built-in or loose furniture, art works, and other elements could become university projects that ultimately find its place in the building. Thus hands on skills are promoted among the students.

The palette of materials will have a symbolic function as well. They will be selected in accordance with their low embodied energy, and relate to the function of the space they are to be used in. For instance, in the printmaking department, the façade will be composed of printed glass, the painting studio may have coloured glass or cladding materials, the ceramic department may have a mosaic wall while the sculpture department might have a “cavernous” timber ceiling or expressive fair-faced concrete shell. The concept is that the collage of materials narrates the activities being conducted in a particular area. The focus will be on integrating materials and building components which are reminiscences of being executed and detailed by hands. These hands can be found in less privileged communities, even could go through an

on-the-job training session, and result in their active participation during the construction phase. It is hoped this method of building would contribute in the development of skills and ultimately contribute towards empowerment.

Site requirements

The nature of the project requires that the site needs to be inspirational, having such aspects as views, green areas and desirably the presence of water. The site needs to be very accessible both by pedestrians and vehicles, and be situated in a prime location in the university complex. These are already in place at the selected site. The size of a School of Fine Arts can be quite substantial, hence the need to have a site with council regulations allowing for the accommodation of large areas. The site should also provide for a separate service lane for the ancillary services attached to the proposed school.

Design objectives

The overriding aims of the project are:

- To stress the importance of Arts and its influence in architectural design.
- To create a conducive learning environment for the learning of Fine Arts subjects.
- The promotion of interaction between students of Architecture and those of Fine Arts, hence educating them about the necessity of collaborative work.
- The creation of a dynamic “heart” of the campus, revitalising the image of the University.
- The provision of working and exhibition spaces for emerging local artists and to promote the understanding and appreciation of the arts to students and the general public.

6.3: The brief

The intervention

The proposal of this new facility on the main campus of UKZN provides opportunity to uplift its image as the premier University of the province. The proposed building will be an integral part of the urban intervention necessary in order to achieve the above. The intervention shall comprise of the following:
The School of Fine Arts, an administration block, a critical assessment of the current “heart” of the Campus and a proposal of how to best inject new life into the underutilised garden.

The site

Silver Jubilee Garden is the selected site for this new intervention on campus. It has been chosen among five other potential sites as the next chapter will further discuss. The project having evolved into a joint venture between the University and the Durban Art Gallery, the choice of this particular site proves to be the right one as it is physically a “common” ground between the University and the City (the garden is a heritage site maintained by the City of Durban).

Context

The site is in the “heart” of the campus sitting on the fringe of the Silver Jubilee Garden, flanked by the two heritage buildings, namely Howard College and Memorial Tower.

Howard College building was the inaugural building of the Durban campus of UKZN, opened on the 1st August 1931. It was made a national monument in1986 (Peters, 2003: 6). It sits prominently on the Berea Ridge and has a strong historical axis down Jubillee Gardens,

continuing onto an avenue known as Howard Avenue in the Glenwood area.

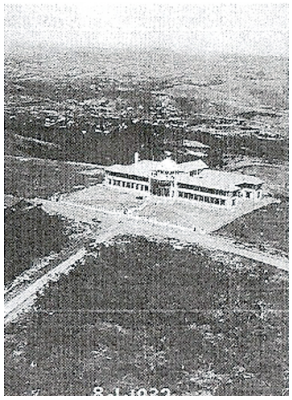


Illustration 46: Howard College Building as inaugural building of UKZN.

The Memorial tower is another landmark, built in the post war period, which sits adjacent to the Howard College and is the tallest and most dominant feature of the campus, being visible from far away and having sweeping 360 degrees view of Durban. It also bears Art Deco features and is another heritage building as well. Nestled among the trees on the eastern side of the side is the popular art venue, the Elizabeth Sneddon Theatre. To the south of the site is the Students Union building and the main library, a late modern building with curtain wall all around. The architectural language of the campus is thus diverse, which in a way, is testimony of the gradual growth of the campus over time. This opens the way for the new intervention to evolve within its own realities.

The parapet wall defining the entrance to Jubilee Garden was donated by the Queen in 1960, and the intervention should look at integrating it into the new scheme. The tree canopies of the Jubilee gardens offer an ideal setting for the School to integrate into.

Concepts

Prominence of Howard College Building

One of the generative conceptual drives of this project is to provide a spatial “heart” for the campus. While the campus is known as Howard College, the current setting of Howard College building does not do justice to the importance of the building as its forecourt is severed by King George V Avenue and a parking lot, thus bisecting its connection to the Silver Jubilee Gardens. A first conceptual response is shown in illustration 33 which suggests the sinking of the parking lot by a piazza or sculpture garden which would then provide uninterrupted linkages to the garden. Thus the concept of a **landscaped area** acting as forecourt to Howard College Building which extends and unfolds to become the new **Intervention** is generated.

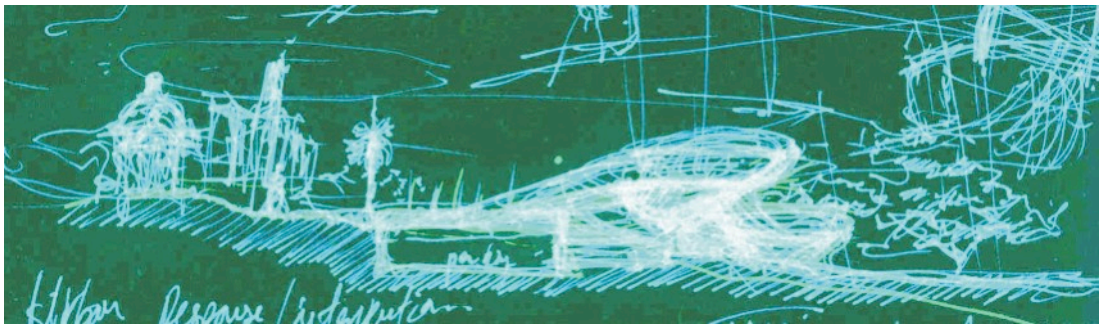


Illustration 47: Conceptual section of the intervention showing the sunken parking lot and the ArchiSculpture (School of Fine Art) in Jubilee Garden (Author).

It is envisaged that the architecture of the School make use of the historical axis of Howard College building to the best and become the “gateway” to the University. It shall also be expressive, providing a reflection of the activities being conducted within. A conceptual response would be to create a piece of “**ArchiSculpture”** in a Park.

It is also envisaged that the architecture should contain symbolic references, in terms of the multiplicity of Durban culture and artistic influences.

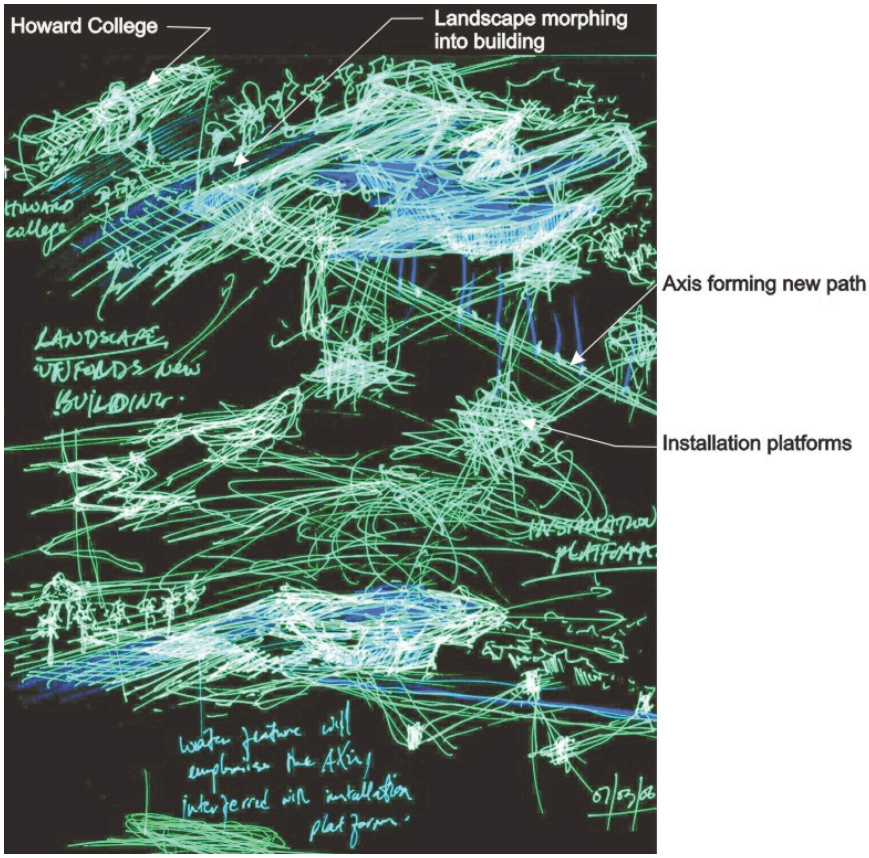


Illustration 48: Landscape morphing into new building (Author).

Underlying design philosophy

The overriding design philosophy for the school of Fine Arts is summed up as “building with the Art”. Based on issues of authorship, the design is approached through the lenses of a sculptor, with the aim of not only responding to the programme established by the brief, but also to create a physical statement, a piece of “archisculpture”, which holistically demonstrate the close relationship of Art , Architecture and in this case landscaping as well.

The emphasis will be on creating, not only functional spaces, but also spaces with strong imagery and narrative qualities. The archisculpture is envisaged to be a piece of fluid architecture not generated by the digital, but where the contribution of the “hand” is visible and acknowledged to express the art side of architecture.

Accommodation schedule

The compilation of the schedule of accommodation (see appendix) of the building has been informed by the interviews, the analysis of precedents and case studies.

Chapter 7: Site selection and Analysis

7.1: Introduction

The title of this dissertation presupposes the choice of the project's location, which is at the University of KwaZulu Natal, Durban. While the campus known as Howard College is the obvious location for the proposal, there are numerous areas within the complex which are potential sites for the proposed development. These were investigated by recording both their positive and negative aspects which were then weighted in order to determine the appropriate site.



Howard College Campus of UKZN occupies a prominent location on the crest of the Berea Ridge, in the suburb of Glenwood, Durban. The Campus site stretches 2 km east west and1, 2 km north to south, in an irregular configuration. It is easily accessible from the CBD and other neighbourhood both by public and private transport system.

Illustration 49: The macro context of UKZN in relation to the CBD and the harbour (Author /www.durban.gov.za)

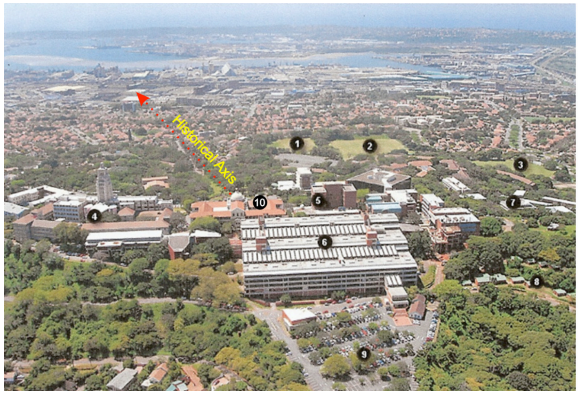


Illustration 50: Aerial view of Howard College Campus towards the harbour (Author/ www.ukzn.ac.za)

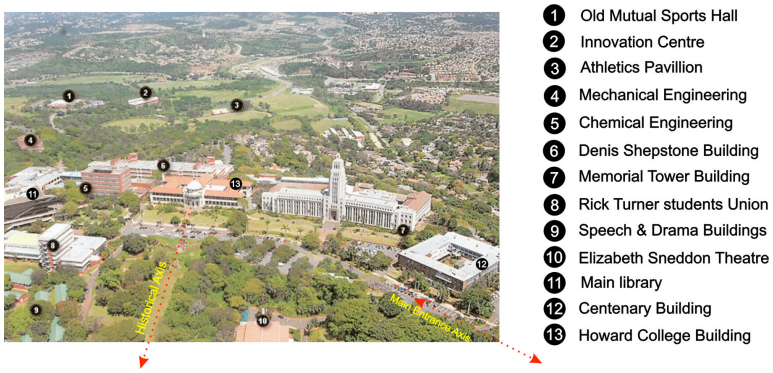


Illustration 51: Aerial view of Howard College Campus looking inland (Author/ www.ukzn.ac.za)

The areas identified for the proposal are shown in illustration 52. Site 1 is adjacent to the popular venue which is known as Elizabeth Sneddon Theatre. Site 2 is in close proximity with the main landmarks of the university and is in a green area known as the Silver Jubilee Garden fronting Howard College. Site 3 is a possible intervention in the same building where the current School of Architecture is located, which is, Denis Shepstone building. Site 4 is the parking lot by Shepstone building and borders a natural park. Finally Site 5 is the old reservoir which is currently unutilised.

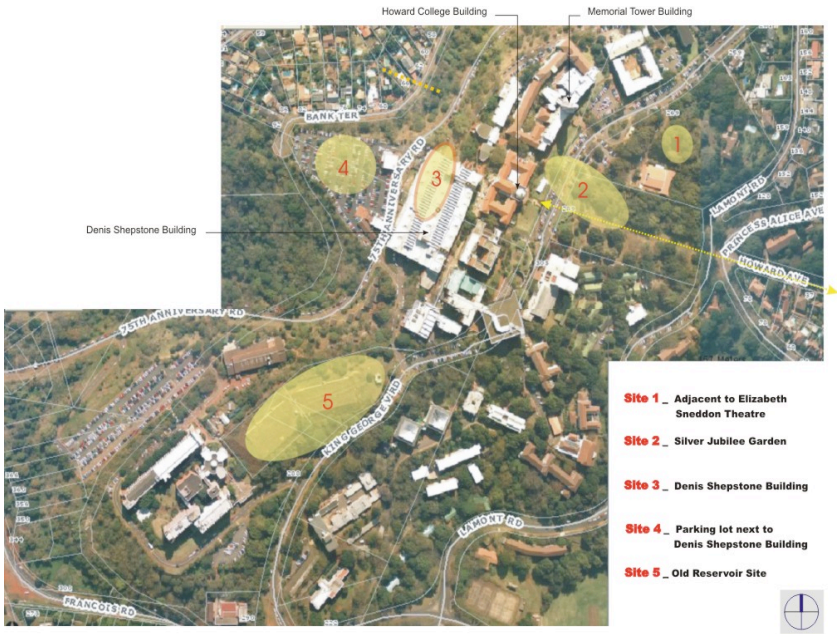


Illustration 52*:* Aerial view showing the potential sites for the development of the Graduate School of Fine Art (Author / www.durban.gov.za).

7.2: Site 1_ Vicinity of Elizabeth Sneddon Theatre

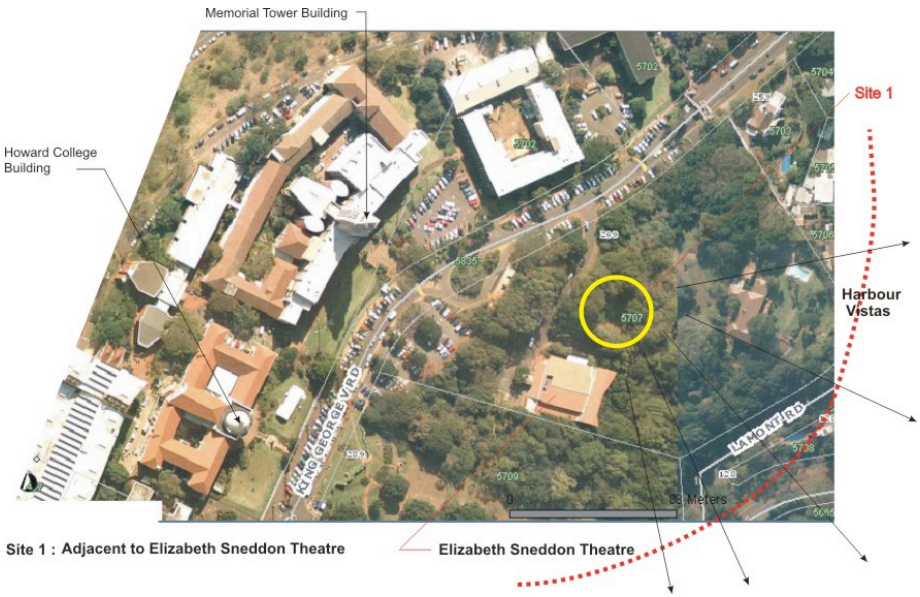


Illustration 53: Aerial view showing site 1, adjacent to the Elizabeth Sneddon Theatre and in relation to the other prominent buildings of the campus (Author/www.durban.gov.za).

Positive Features:

The site has good accessibility by both car and pedestrians. Nestled among fully grown trees, it provides a tranquil setting which is ideal to the nature of the proposal. The proximity of other art related department, like the Drama one, could promote interaction between the disciplines.

Negative aspects:

The plot is relatively small, which could be restrictive. As the site is located in a crest, the new building will have to soar up to catch the views over the bay, which could impact on the cost factor of the project. It is also away from the heart of the campus.

7.3: Site 2_ Silver Jubilee Garden

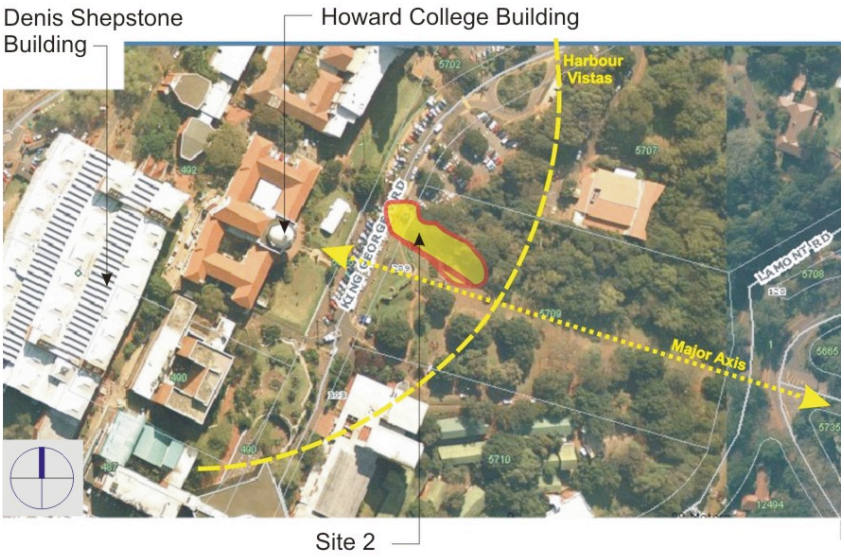


Illustration 54: Site 2, situated in the "heart" of the Campus, on the fringe of the Silver Jubilee Garden, overlooking Durban Harbour (Author/ www.durbangov.za).

Positive Features:

The site lies in a prominent location, being highly accessible and enjoying great vistas to the harbour, being on top of a sloping ground accommodating the garden. It flirts with the historical axis of Howard College cutting through the garden, and enjoys good orientation. It provides opportunities to "make a statement" with the new building, revitalise the park into a more vibrant and user friendly venue and reassess the movement pattern in the "heart" on the campus. Proximity to other arts related departments could encourage interaction with a multiple of disciplines. The sloping ground could be used to best advantage.

Negative Aspects:

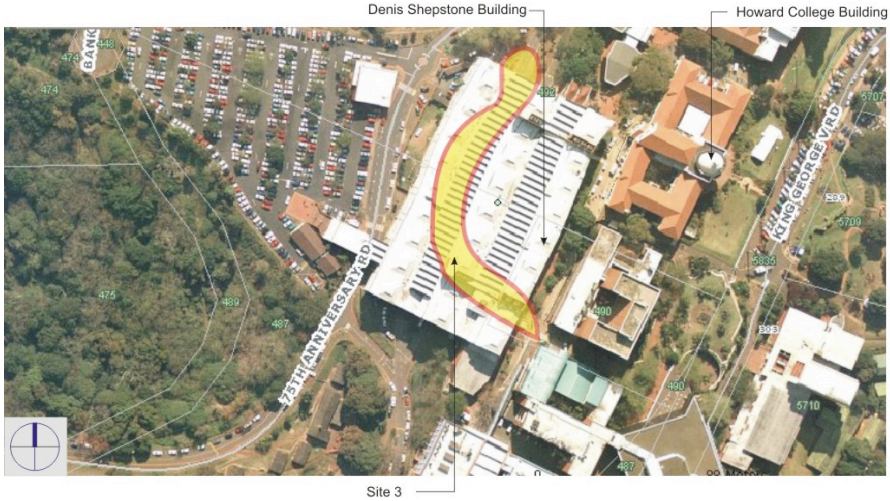
The presence of indigenous trees might deter intervention.
Being nearby the car parking, noise disturbance could be a factor.



Views down the harbour

Illustration 55: Area for intervention on the fringe of Jubilee Garden is highlighted in the different views of the site (Author).

7.4: Site 3_ Denis Shepstone Building



Negative Aspects:

The structure could be restrictive. The architectural response could be "forced/ determined" by the existing space. It also has an East / West orientation and predominantly inland views only.

Illustration 56: Site 3 is in Shepstone Building, which houses the existing School of Architecture (Author / www.durban.gov.za).

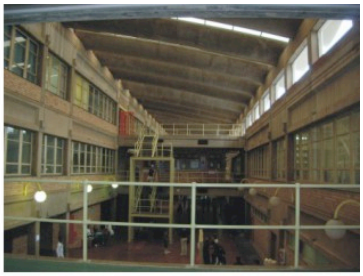
Positive Features:

Possible intervention into an existing building could be a cost-effective option. The new building would make use of existing services. Not only the new intervention there would promote interaction between the disciplines of art and architecture, but in the process, there is the possibility of revitalizing the image of the School of Architecture. The existing building has excellent accessibility for both pedestrians and vehicles. It is also another landmark on the campus.





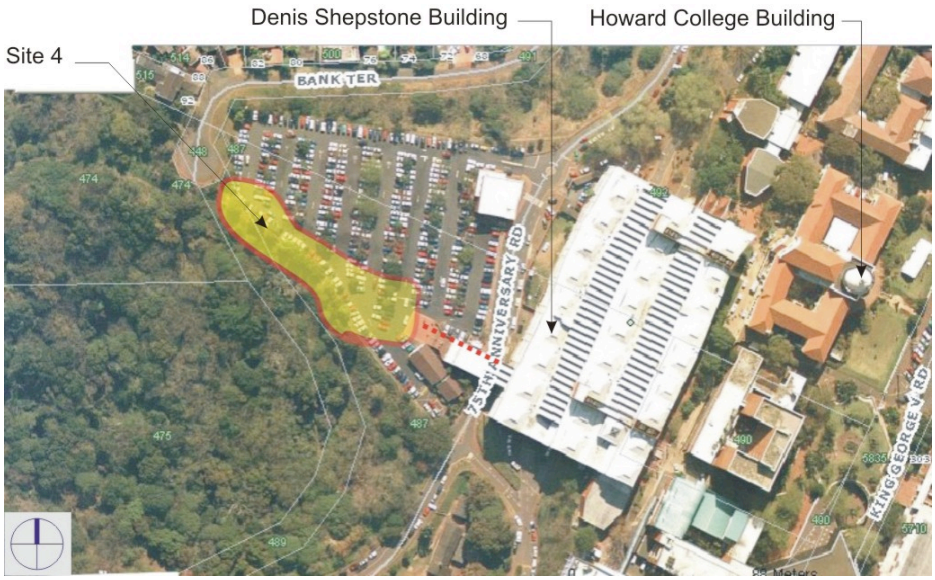
"Northern End" of Denis Shepstone Building



"Void" in Denis Shepstone building

Illustration 57: The above pictures show the northern end and the atrium space of Shepstone Building where an intervention is possible. The conceptual idea in this option would be to redefine the above entrance and "float" a light weight structure in the atrium, creating an object within an object (Author).

7.5: Site 4_ Denis Shepstone car parking lot



Negative aspects:

Site is noisy. Being at the "back", away from the "heart" of the campus, it may not be a prime location. The parking bays might restrict the structural composition of the new building.

Illustration 58: Aerial view of Site 4 which is on the parking lot and borders the natural park (Authorwww.durban.gov.za).

Positive Features:

Unsheltered tarred parking spaces generally create heat islands which are not environmentally friendly. Intervention on the parking lot, hovering above existing car parking area could be a beneficial option.

The site also has great inland views overlooking a protected valley, the university sports fields and beyond. It provides a good North-east orientation and is in close proximity to the actual School of Architecture. Being a car parking lot, accessibility is excellent.



Parking lot from Denis Shepstone building



Parking lot from workshop level



Access road in between



View of Sheptone from Parking lot

Illustration 59: Contextual pictures of the parking lot option (Author).

It is envisaged that the new building will be orientated to capture the inland views, placing all the working studios towards the green fields. This option also gives opportunity to diversify the use of a parking lot, turning it into a vibrant, live venue other than its obvious mundane use.

7.6: Site 5_ Old Reservoir site



Negative aspects:

The size of the site in relation to the proposal might be overwhelming. It is also away from the heart of the campus and relatively far off the other art departments.

Illustration 60: Aerial view of Site 5 (Author /www.durban.gov.za)

Positive Features:

The site offers great harbour and inland views. It enjoys good accessibility but has a northwest orientation. However the vast area of the plot allows for proper orientation of the new building. The reservoir being not utilised, there is opportunity to breathe new life into an existing structure. There is also possibility of creating an activity corridor for students, creating an improved linkage between the departments.



From the Main Library



From D.Shepstone parking lot



From D.Shepstone building,Science block in the background

Illustration 61: Views of Site 5. The area for intervention is highlighted in each photograph (Author).

7.7: Selected site_ Silver Jubilee Garden

After comparing all the mentioned options, the chosen site for the School of Fine Art was Site 2, which is the Silver Jubilee Garden. It is a prime location on the campus, along the historical axis at Howard College, enjoying great accessibility, views, good orientation and is in close proximity to the other arts departments, like Music and Drama. The site provides opportunities to revitalize the garden, turning it into a dynamic venue and celebrate the “heart” of the campus, which is physically, in the vicinity of the Howard College building.

Chapter 8: Conclusions and recommendations

This chapter deals with the compilation of all information gathered from the various studies towards the designing of the School of Fine arts. The key elements to consider while undertaking a design of such nature are listed as follows and under two categories: the pragmatics and the influence of art in the design of the school.

The Pragmatics:

Natural light is a very powerful medium to consider when designing studio or workspaces within the complex. It is best to have full glazing on the southern façade for the studios which should ideally be open plan, column free, have generous volumes, and are well ventilated work areas.

It is also important to provide flexible panels in the studio or exhibition spaces to create more intimate working spaces or to cater for small exhibits to take place. It is advisable to have a combination of artificial and natural lighting in galleries, provided that natural light is filtered through and is not direct to the artwork on display.

If intervening in an existing built fabric, careful consideration must be given to linkages and the creation of user friendly space, such as for instance, a sculpture garden or other socialising areas. It is advisable to limit vehicular access to a specific zone, in order to have better land use more in line with green principles or designing.

In terms of accommodation, it would be advisable to house an income generator space, such as a gallery, a shop or even a restaurant. Another important consideration is the inclusion of a relax zone within the studio space, promoting informal interaction among students of all years of learning, teachers, and artists.

Materials should be tough, yet maintenance free as far as possible.

One should also care for the image of the building, its impact in the campus or local community and how it connects to its users and the public.

The influence of arts in the design

An inclusive approach to design involving workshops with students, teachers and artists at the early conceptualising stage is quite inspirational.

The building form may use an art medium as form generator, sculpting out its mass to result in a piece of “Archisculpture”. The influential factors which contribute to “sculpt” the building out are light, response to the genius loci of the site, the building’s functions, and expression of multiplicity in the social tissue of Durban.

Interaction with art initiates deeper investigations about materials, construction details and colour palettes. The subtle and informed choice of these will lead to a composition which provides deeper meaning and identity of the building.

The architecture of the new school celebrates the ”hands” (the artworks) in various architectural elements to make a holistic ensemble, portraying a hybrid work of low and high tech, of tradition and modernity.

Architectural elements can be developed over time as school projects and become integral parts of the building. When the main building shell is finished, other building elements can also be treated as student projects, and can provide them with hands on experience. Such elements could include solar control devices, screens and partitions in

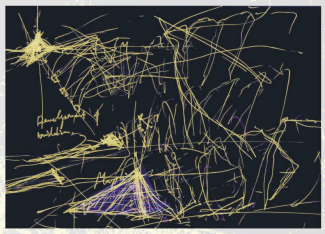
exhibition and studio areas, pergola details, and drop-in or walk-through sculptures (doubling up as outdoor furniture or pavilions).

This method can prove cost effective and can be extended to subscribe to the idea of community upliftment. Previously disadvantaged artists or emerging artists may be called on to participate in the design and fabrication of these integral artworks and in return will be provided with a platform from where to showcase their talent to the public and the students alike.

Concept and Design Evolution

Interplay of axes

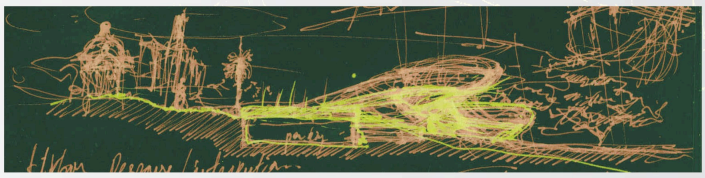
The project evolves around the interplay of **three axes**, Howard College axis, the historical axis of Howard Avenue and the main entrance axes.
The offsetting of these axes creates a ´**generative triangle**´ from which the building evolves.
A **tension zone** is created by these axes which suggest movement, hence the formation of ´**Ribs**´ that ´rippled´ outwards from that triangle becoming sculptures in the park and extend to become structure of the building forming an **interplay of positive and negative spaces**. It is intended that the building carries expression of push/ pull of these spaces.
The Ribs become ´partis´ - symbolic configurations of unifying elements.



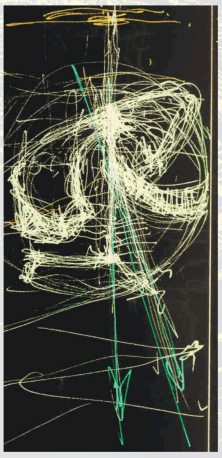
Generative Triangle

Hybridity

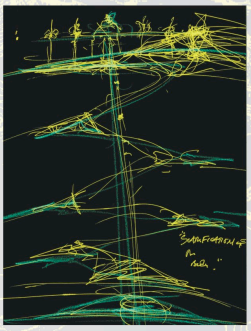
Hybrid form is parallel to morphing. **Morphing** is a powerful formal device that embodies one of architecture's most existential struggles: to express and identify itself through its own form. It is both static and dynamic and conceived as both a unifying and diversifying process.
The process is the idea of one shape being transformed to another resulting in the expression of **hybridity**.
This project aims at celebrating this hybridity through the transformation of a square that frames the view down Howard Avenue while gradually morphing through the generative triangle having the capacity of becoming **amorphous**.



Landscape/ sculpture in relation to howard college- site section



Interplay of axis
-Tension zone

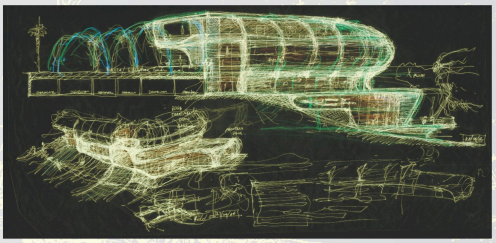


Site Scarification

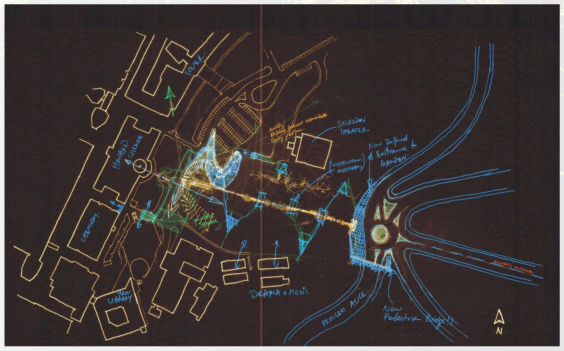
Building Description

There are various access points to the building
The Administration block of the School is accessed from the Sculpture Garden, which leads to a central lobby that distributes vertical circulation.
The lowest levels house the Sculpture and Ceramics Department, followed by the Painting and Print Making Departments on the next level. Above the administration level are located the student and public gallery spaces, while the Department of Graphic Design is housed on a mezzanine level between them. The last floor accommodates a restaurant, a viewing deck as well as a ´club´ where less formal meetings and debates can take place in a relaxed atmosphere.
The e viewing deck accommodates a raked seating on top of the entrance overlooking the piazza.

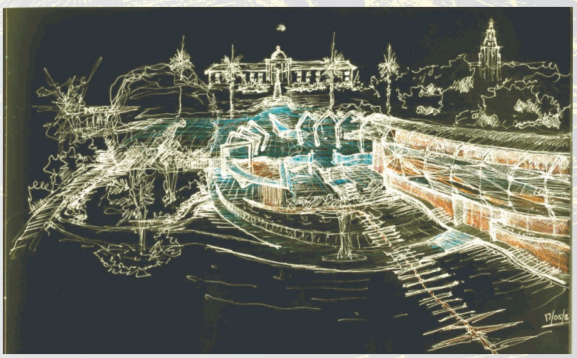
Urban Response
The lower end of Jubilee Garden provides the opportunity of having a new entrance to Howard College with the creation of a drop-off area for taxis and a pedestrian bridge giving direct access to the garden. The new drop-off zone helps decongesting the actual main north gate.
The building acts as a ceremonial access to Howard College from the new paths to access Jubilee Garden from Howard Avenue.
The pedestrian movement is continued alongside the building. The building itself serves as a major pedestrian link to Howard College.



Design evolution of the ArchiSculpture in the Park.....



Conceptual sketch of intervention



Bird's eyes View of proposal

Technology and Environment

Palette of Materials….reinforcing Contrasts… an Ensemble of low and high tech….

The exposure to arts related disciplines allows one to develop a deeper sense/feeling for building materials and the possibilities of creating a symbolic "ensemble" …..In this building, Concrete is used for its plasticity, timelessness, the way "heavy concrete can be made light. Coupled to that main element is the use of steel and other softer material like terra cotta tiles, timber and glass.
Dressed stone is also use at the plinth level at the main entrance and becomes gradually lighter when used as cladding materials to the main façade overlooking the garden.

The materials used by each level relates to the function it serves: for instance, terracotta paving and cladding tile are used on the façade, a mud and timber wall in the outdoor exhibition area, and the use of mosaic walls in the multipurpose open ended atrium….
The façade to the painting studio is cladded by coloured polycarbonate sheeting, printed class façade relates to the printmaking department.

A semi industrial feel is achieved by combining steel and gum poles together for screening devices in the atrium space….

In the Sculpture garden the "Partis"- Ribs are of concrete but as they morph into other shapes they lose their "Reinforcement"- hence the exposure of steel elements that become Sculpture themselves. They are also designed to allow light and ventilation into the basement parking and also "glow" at night to create a warm atmosphere and ambiance on the Piazza.

In general a subtle combination of "objets Trouve" is achieved, hence the composition of panels of various materials like chain fencing, galv. Steel sheets, marine plywood, etc…..accounting for contrasts between smooth and hard, raw and rugged…..as the building's façade gradually "moves" from the rigid to the fluid. This idea is strengthened by the use of materials that gradually "dematerialize", depending also on orientation and the need for solar control.

Environmental concern:

Proper Orientation.

Most of the levels, except for the administration block and the Art gallery, are naturally ventilated. The open ended atrium and the "Gap" above the middle entrance level provides cross ventilation throughout the building,

Rain water collection and recycling through the use of the water feature which terminates Howard Axis.
The use of recycled materials as part of cladding façade.
Roof cladding will accommodate solar collector panels

Content

Project Background 2

Aims and Objectives 2

Context and Site 3

Concept and Design Evolution 4

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Proposal for a Graduate School of Fine Arts for UKZN,Durban

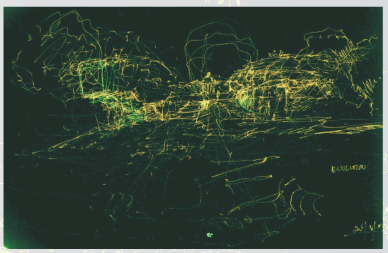
Ganesh K Sabapathee

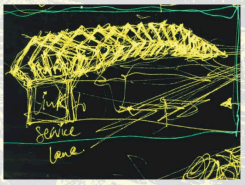
M Arch Design June 2006

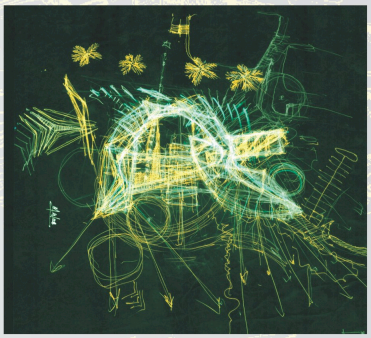
Symbolism

The building draws analogies to the **angular and facetted nature** of African art, for example the **scarification** of the body, of masks, pots etc.
Subject matters of African art are as diverse as the following; multiplicity of meanings; innovation of form, visual abstraction, parallel asymmetries, sense of vitality and movement. The building attempts to reflect these multiple meanings of African art in its form treatment and material.
The curvy-linear façade parallels to the more **sensual** aspect of more Asian sculpture. The idea is to reflect some of the particularities of the different components of Durban culture…**mixology.**
The **scarification** is extended in the treatment of the landscaping. The site is scarified in the form of paths and installation platforms which will accommodate temporary events in the garden or simply becomes seating and contemplation space.
On the new forecourt to Howard College will be the main Sculpture Garden which links Jubilee Garden to the forecourt of Howard College, thus creating an undisturbed public space with the existing road which actually bisects that relationship.
The idea is of a park becoming building with the roof housing the building below exploiting the sloping site.
Underneath the Sculpture Garden will be new parking spaces for about 70 extra cars.
Openings for light, ventilation and circulation will all be embodied by sculptures vertical circulation from the parking to this level takes the shape of a fold which shelters the staircase and becomes the back for a multi-purpose band stand.
The idea of the fold is repeated throughout the building and ´**folds**´ with the slope of the site and ´**wraps**´ itself thus containing space. At some places the folds are angular, while at others they become softer and smoother.

M O R P H I N G







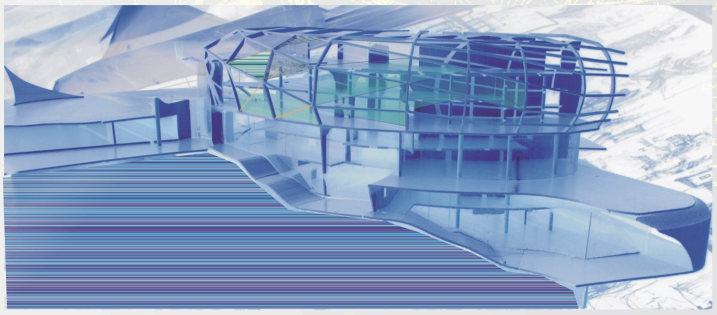
Response to genius loci

The massing of the building responds to the genius loci respecting both access and taking full advantage of the vista hence the sweeping curve of the building.
The spacing of partis and the enclosed space frame the forecourt of the proposed building at different levels and accommodates a reflective pool which terminates Howard College axis while the historical wall contains a new staircase on the axis of Howard Avenue.
The building exploits the sloping ground housing a service block on the steepest north-western site. The more amorphous part hovers above the tree canopy facing a generally south-eastern orientation.

To

Melanie,

Who is greeting us soon.....



"True architecture is Sculpture". (Constantin Brancusi)

Project Background

The research ´ Art and Architecture in the design of a Graduate school of Fine arts for UKZN ´ has shown that a more appropriate architecture can be yielded by closer interaction of the latter with the various disciplines of Visual Arts. This interaction should occur at the education level, hence the proposal of a School of Fine Arts to be attached to the University of KwaZulu Natal which houses the School of Architecture.

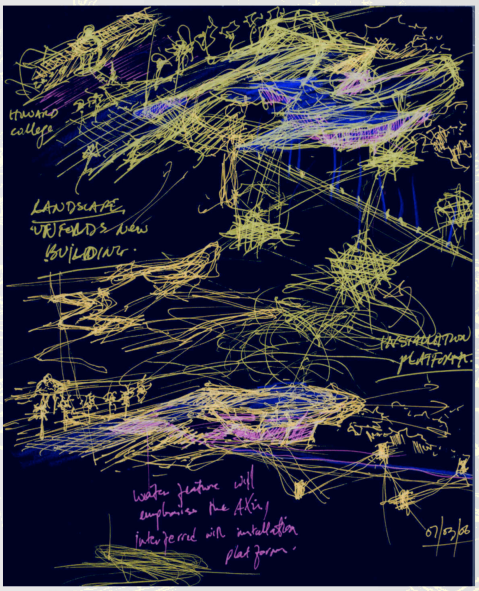
Prospective Clients: University of KwaZulu Natal and Durban Art Gallery.

Aims and Objectives

The main aims of the proposal are

- The integration of architecture and Fine Arts
- The provision of working and exhibition spaces for emerging local artists and
- The promoting understanding and appreciation of Arts amongst the general public

The Pietermaritzburg Campus will continue its Visual Arts programme at an undergraduate level, while the proposed Graduate School of Fine Arts for UKZN would offer postgraduate studies and host other Arts related events.



Early design conceptual sketches

Income Generator and Funding

Since the Sculpture Garden forms a major component in the proposal, additional funding would be possible through the assistance of the International Sculpture Center (ISC) whose aim is to promote the understanding of Sculpture internationally both at an educational and professional level.
Other income generators for the viability of the project include the restaurant, the art gallery and the small foundry.



Conclusion

While the Durban Campus is known as Howard College Campus, the potential of the space in front of Howard College is architecturally neglected. This proposal aims at exploiting this potential by creating an exciting "hub" for students, staff, and the general public and by so doing would uplift the image of UKZN as a vibrant and dynamic institution.

Context and Site

Since this project is a joint venture between the University of KwaZulu Natal and the City of Durban, a ´common ground´ has been identified. The site is located at the heart of the existing Campus, in front of Howard College on the fringe of Jubilee Garden, overlooking the Bay of Natal.

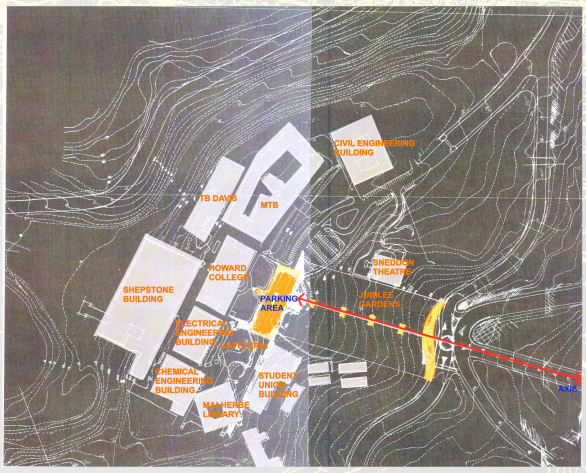
The proposed site offers opportunity of revitalizing the underutilized Jubilee Garden which has historical importance forming the end point of the existing Howard Avenue as a major axis at the lower end of the site.
It lies on a prominent location, easily accessible for students and public with great vistas to the harbor.

The sloping ground of the Jubilee Garden is home to a variety of indigenous trees on left hand site looking downwards from Howard College to the harbour and sheltering Elizabeth Sneddon Theatre. The project aims at respecting the existing trees and the historical wall forming the actual entrance to the garden.

Jubilee Garden being underutilized at the moment, there is opportunity to improve on the existing public space. Together with the close proximity with the school of architecture, the existing Arts related departments Sneddon Theatre and the School of Drama - the site choice presents a high linkage potential.



Vistas down Harbour from Howard College



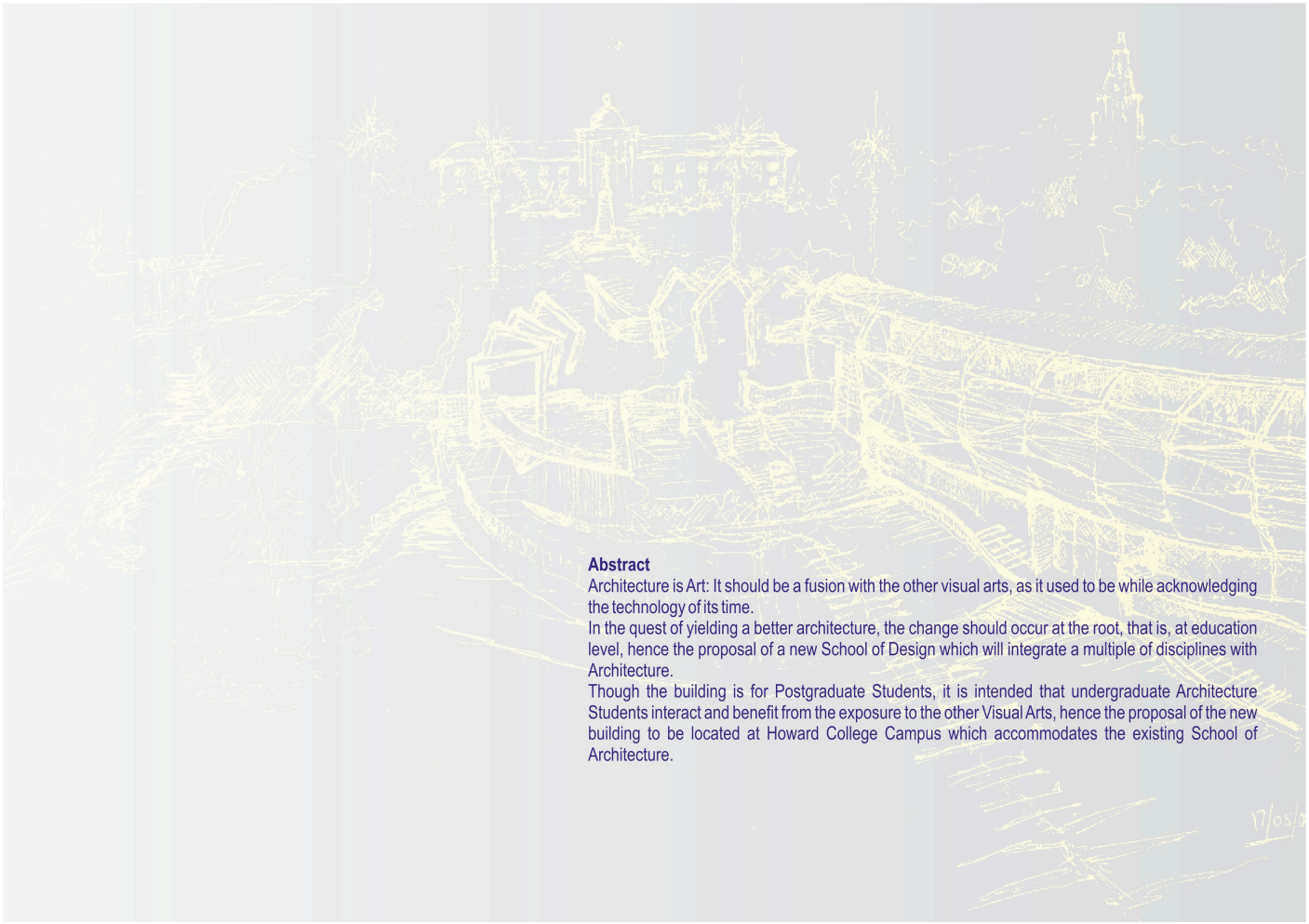
Site Plan showing intervention area



View down Howard Avenue



View up Howard Avenue, with Dome in the axis



Abstract

Architecture is Art: It should be a fusion with the other visual arts, as it used to be while acknowledging the technology of its time.

In the quest of yielding a better architecture, the change should occur at the root, that is, at education level, hence the proposal of a new School of Design which will integrate a multiple of disciplines with Architecture.

Though the building is for Postgraduate Students, it is intended that undergraduate Architecture Students interact and benefit from the exposure to the other Visual Arts, hence the proposal of the new building to be located at Howard College Campus which accommodates the existing School of Architecture.

Proposal for a Graduate School of Fine Arts for UKZN,Durban










Accommodation Schedule

Facility	Area-sqm	No.	Total.	Special Requirements
Administration level				
Secretary and Reception	45	1	45	
Staff room/ lounge	60	1	60	Orientate to views
Offices	12.5	8	100	
Two offices for visiting lecturers included				
Office - Deputy Head	25	1	25	Orientate to views, good day light and artificial light, mixed mode ventilation
Office - Head of Department	30	1	30	
Seminar Room	70	1	70	Located off foyer to be able to be used by other department
Meeting / conference Room	54	1	54	
Students archive	32	1	32	
Kitchenette	12	1	12	
Seating by Kitchenette	35	1	35	
Cleaner's store	3	1	3	
Ablutions				
Male	3	1	3	1 wc & 1 whb
Female	5	1	5	1 wc & 1 whb. Double up as disabled
Photocopy / fax	9	1	9	
Foyer	175	1	175	Accommodate seating, informal meeting and display areas for student's artworks
Total			**658 m²**	
Art Gallery				
Foyer	270	1	270	Double up as display area
Information desk, cloak room & security				
Main Gallery	275	1	275	Double Volume, natural light must be filtered, temperature to be kept constant. Good artificial lighting essential.
Mezzanine	90	1	90	
Bar/ lounge	60	1	60	Visiting artists
Student Gallery	180	1	180	Double Volume, use as crit room as well
Mezzanine	90	1	90	
Reception & waiting	45	1	45	Include shop, linked to Foyer
Office	9	2	18	Views
Archive	12	1	12	
Storage	100	1	100	Open plan, double volume, linked to Foyer
Ablutions				Include shop, linked to Foyer
Male	11	1	11	2 wc, 2 whb & 1 urinal
Female	17	1	17	2 wc & 2 whb
Disabled	5	1	5	1 wc & 1 whb
Total			**1173 m²**	

Proposal for a Graduate School of Fine Arts for UKZN,Durban










Accommodation Schedule

Facility	Area-sqm	No.	Total.	Special Requirements
Painting & Printmaking				
Painting Studio Relax zone/lounge included	250	1	250	Open plan, double volume, orientated to south & Views. Good natural and artificial light important. Access to deck, partly open and partly sheltered. Student projects to be used as shelter, e.g. innovative installation, which become pavilion and functional.
Painting studio Mezzanine	80	1	80	
Deck for outdoor painting Exhibition, socializing, etc.	250	1	250	
Painting Special room	50	1	50	
Printmaking				
Press Room	72	1	72	Provide large opening for installation and maintenance of press.
Printmaking studio	240	1	240	Floors should be acid resistant.
Workshop	30	1	30	Provide for a maximum of storage racks.
Etching press room	5	1	5	
Acid room	5	1	5	Organize in linear arrangement to avoid cross over in circulation, for security reasons
Store for acids	5	1	5	
Wash down area	10	1	10	
Shower	5	1	5	
Paper making store	45	1	45	Dust free zone
Canvas stretching room	22	1	22	
Technician office	7	1	7	Overlook work space
Ablutions				
Disabled	5	1	5	
Male	11	1	11	
Female	17	1	17	
Total			**1109 m²**	
Graphic Design & Photography				
Photographic studio	70	1	70	
Dark room	10	1	10	Light trapping at entrance. Locate at basement
Graphic Design				
Studio	32	1	32	Open plan
Computer room	50	1	50	Lighting and room temperature important
Plotting room	25	1	25	
Technician office	7	2	14	
Total			**201 m²**	

Proposal for a Graduate School of Fine Arts for UKZN,Durban










Accommodation Schedule

Facility	Area-sqm	No.	Total.	Special Requirements
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Secretary and Reception	45	1	45	
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Two offices for visiting lecturers included				
Office - Deputy Head	25	1	25	Orientate to views, good day light and artificial light, mixed mode ventilation
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Seminar Room	70	1	70	Located off foyer to be able to be used by other department
Meeting / conference Room	54	1	54	
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Kitchenette	12	1	12	
Seating by Kitchenette	35	1	35	
Cleaner's store	3	1	3	
Ablutions				
Male	3	1	3	1 wc & 1 whb
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Photocopy / fax	9	1	9	
Foyer	175	1	175	Accommodate seating, informal meeting and display areas for student's artworks
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Mezzanine	90	1	90	
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Male	11	1	11	2 wc, 2 whb & 1 urinal
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Disabled	5	1	5	1 wc & 1 whb
Total			**1173 m²**	

Proposal for a Graduate School of Fine Arts for UKZN,Durban



Accommodation Schedule

	Facility	Area-sqm	No.	Total.	Special Requirements
Restaurant					
	Foyer	100	1	100	Orientated to views or any feature on site
	Restaurant				Upper level for enjoying vista & aspects
	Indoor seating	100	1	100	Orientated to views or any features on site
	Outdoor seating	70	1	70	Allow view out, but sheltered from wind. Pergola
	Kitchen				
	Kitchen area	85	1	85	Preparation of small meals
	Scullery	20	1	20	
	Stores	20	1	20	
	Office	12	1	12	
	Staff Change rooms				
	Male	25	1	25	1 wc, 1 whb,1 ur, 1 shw, lockers, change
	Female	25	1	25	1 wc, 1 whb, 1 shw, lockers, change area
	Cleaner's store	3	1	3	
	Club	125	1	125	Multipurpose venue for promoting interaction between students of different departments and professional artists in a relaxed/ informal zone.
	Viewing deck	250	1	250	Partly covered by pergola and partly open
	Total			**835 m²**	
Landscaping and outdoor intervention	Sunken parking lot	1950	1	1950	77 parking bays.
	Jubilee Garden reactivation				
	Ceremonial Stairs & outdoor working & exhibition space	330	1	330	Integrate seating and viewing platforms.
	Outdoor seating & Café	300	1	300	Provides an improved platform for existing food stalls
	New path and installation platforms linking new Drop off area				Areas to be determined during design evolution
	Howard College New Forecourt				
	Sculpture garden	2000	1	2000	To include: Raked seating, ramps, water features Drop in sculptures which double up as outdoor furniture, Stage, Ventilation shafts and light wells treated as sculptural elements and "floating" installations/ artworks can double up as shades.
	Total			**4580 m²**	

Total Area of the School of Fine Arts 5235 m²

SITE DESCRIPTION



SITE ANALYSIS



SITE CONTEXT

1. ELIZABETH SNEADON THEATRE
2. JUBILEE GARDEN
3. INTERVENTION IN SHEPSTONE BUILDING
4. PARKING LOT NEXT TO SHEPSTONE BUILDING
5. OLD RESERVOIR SITE



SITE CHOICE

- HISTORICAL AXIS between UNIVERSITY HARBOUR, HOWARD COLLEGE and MAIN ENTRANCE AXES
- COMMON GROUND between UNIVERSITY & THE CITY
- Located between performing arts venues
- Opportunity to REVITALISE the PARK and turn it into a vibrant ART VENUE
- Opportunity to create a SCULPTURE GARDEN with other events taking place
- Celebrate the HEART of the CAMPUS
- Prime location in terms of ACCESSIBILITY, VIEWS and ORIENTATION

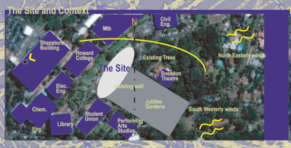
SITE LINKAGES



SITE MODEL



The Site and Context



The 3 Axes



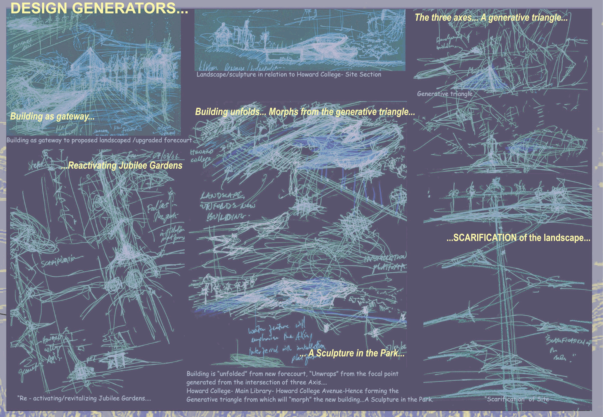
Pedestrian and vehicular Movement



Social Hot Spots



DESIGN GENERATORS...







PROPOSAL FOR A GRADUATE SCHOOL OF FINE ARTS FOR UKZN, DURBAN

CONTEXT AND DESIGN PROCESS

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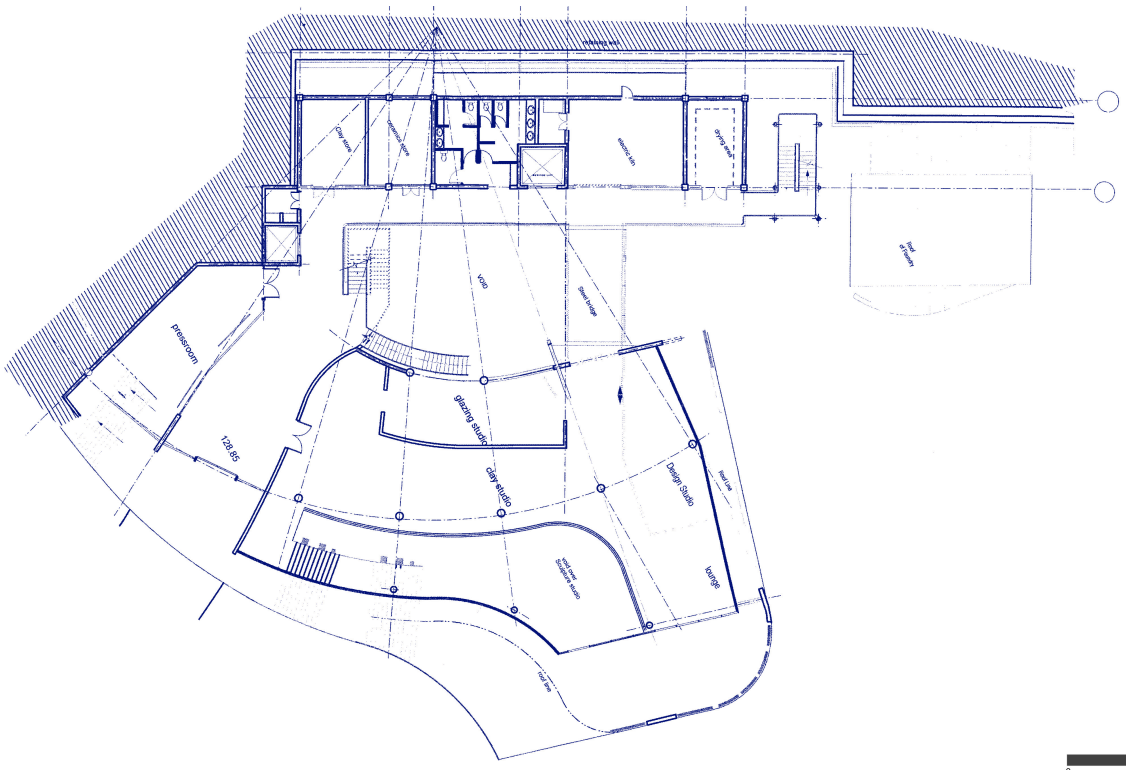
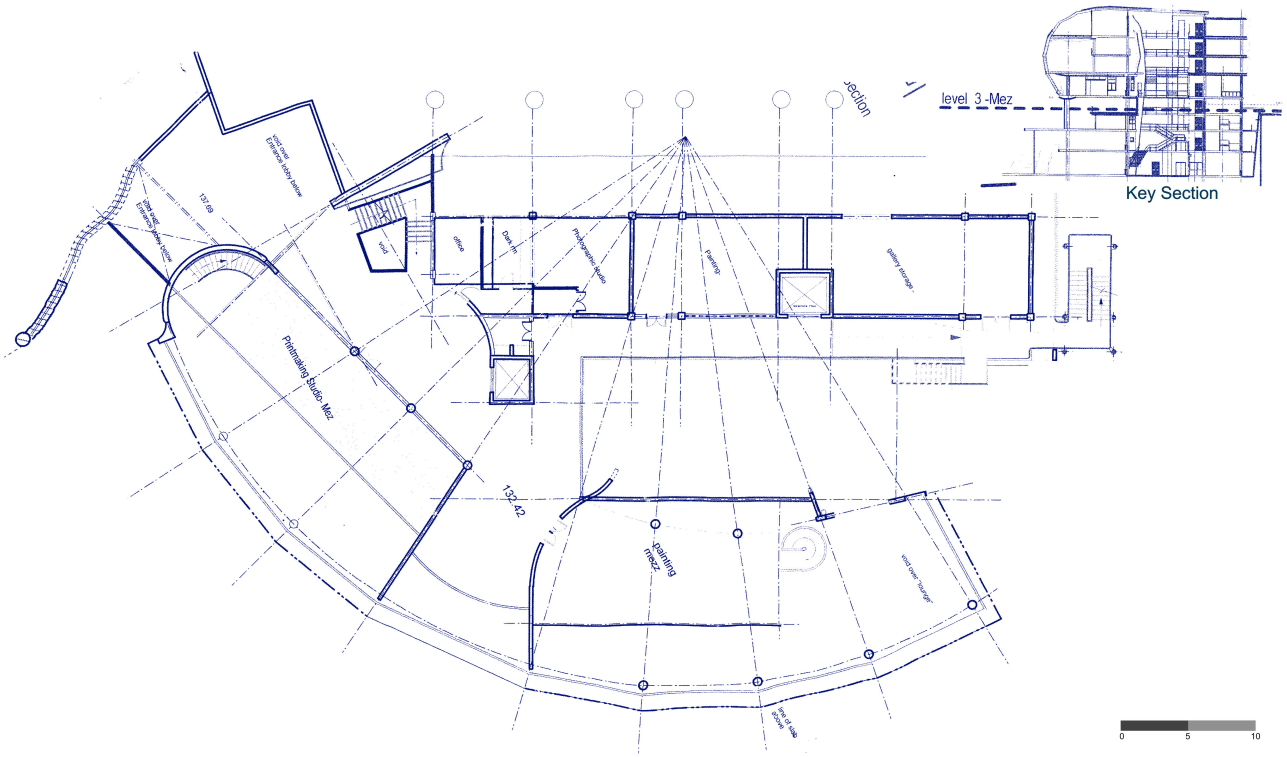


Photography Painting Sculpture Ceramics Graphic Design Printmaking

PROPOSAL FOR A GRADUATE SCHOOL OF FINE ARTS FOR UKZN, DURBAN

Level 1- Ceramic Department

Ganesh K Sabapathee M Arch Design June 2006


level 3 -Mez
Key Section
Printmaking studio- Mez
132.42
painting mezz
void
office
Dark rm
Photographic studio
Painting
gallery storage
void over Entrance lobby below
void over Entrance lobby below
137.69
void over Storage
line of slab above
0
5
10


Photography
Painting
Sculpture
Ceramics
Graphic Design
Printmaking
PROPOSAL FOR A GRADUATE SCHOOL OF FINE ARTS FOR UKZN, DURBAN
Level 3- Painting & Printmaking
Ganesh K Sabapathee
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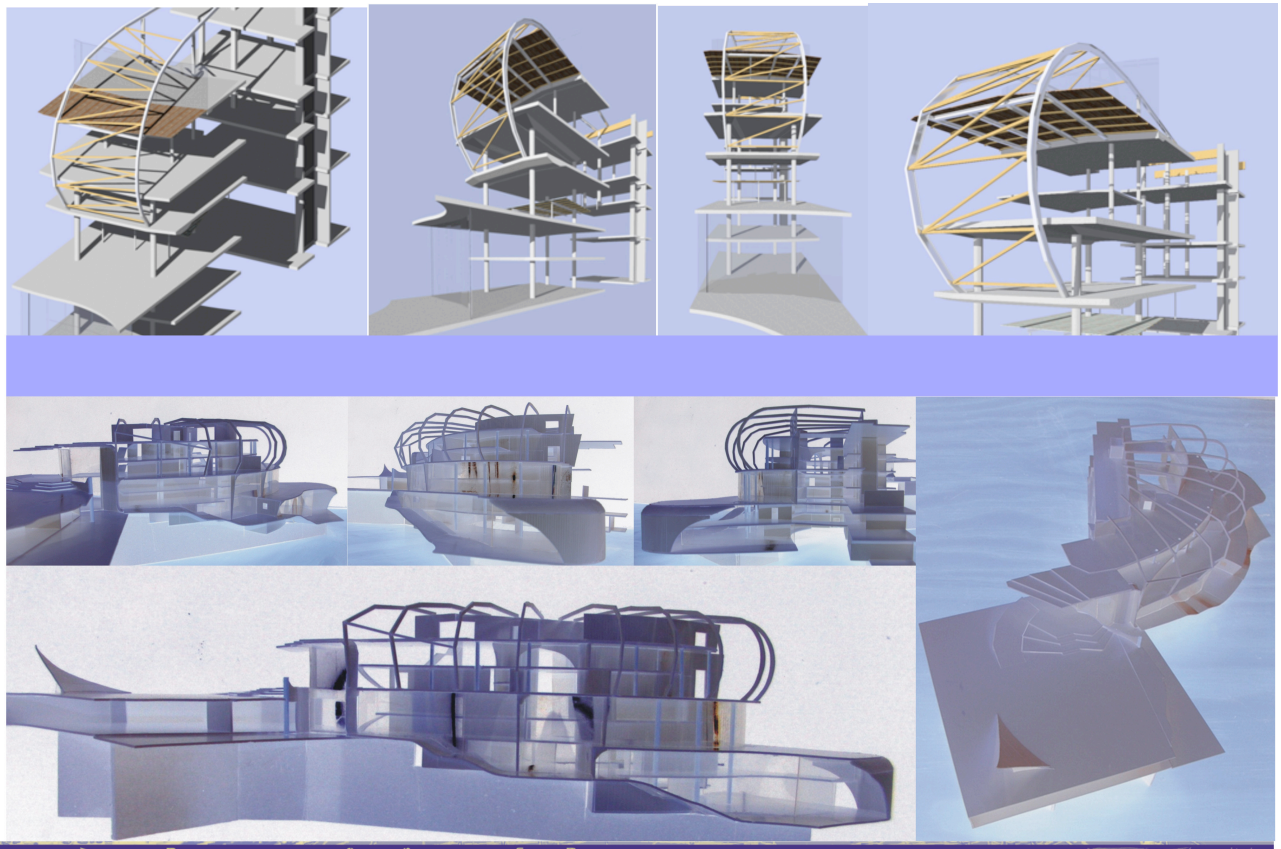


Photography
Painting
Sculpture
Ceramics
Graphic Design
Printmaking
PROPOSAL FOR A GRADUATE SCHOOL OF FINE ARTS FOR UKZN, DURBAN
Model & Structural details
Ganesh K Sabapathee
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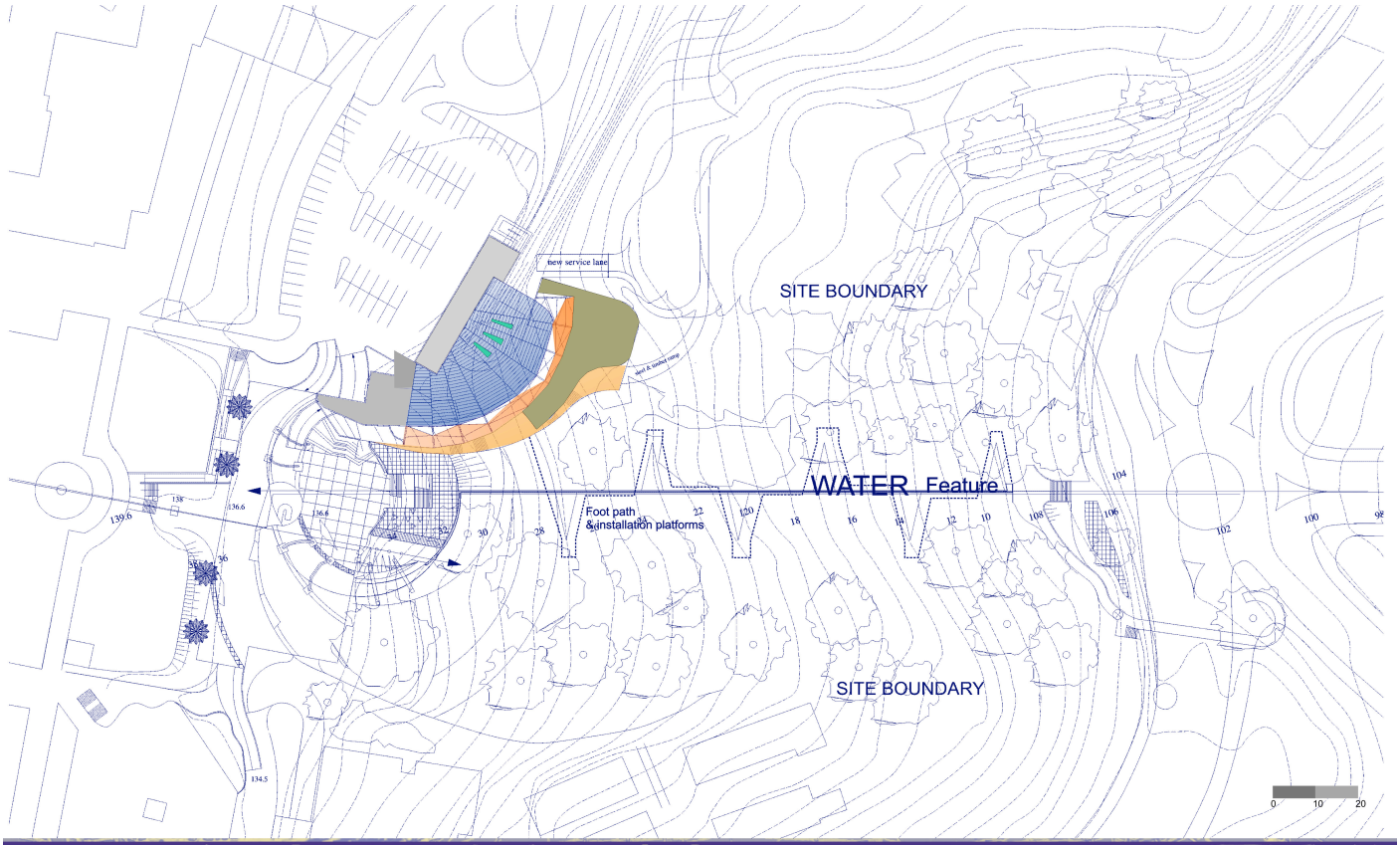



PROPOSAL FOR A GRADUATE SCHOOL OF FINE ARTS FOR UKZN, DURBAN

Site Plan

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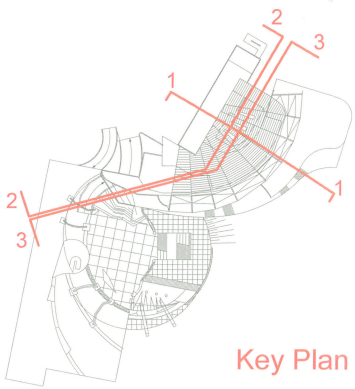
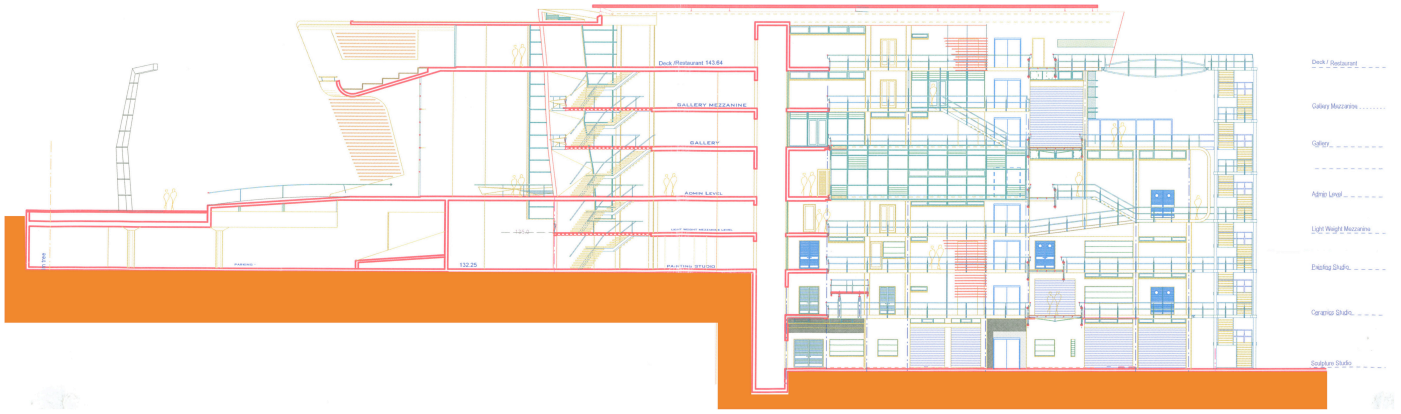


Key Plan

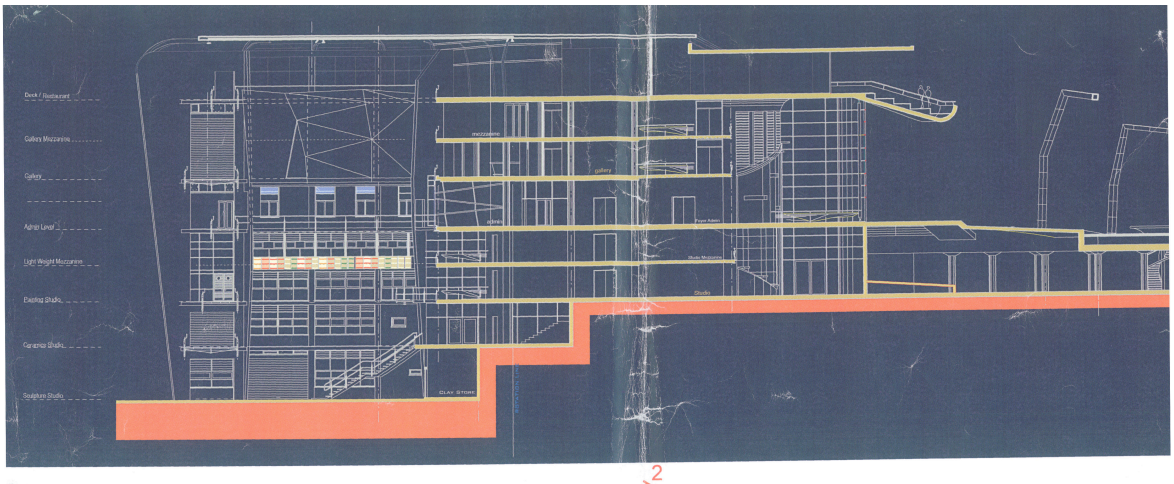


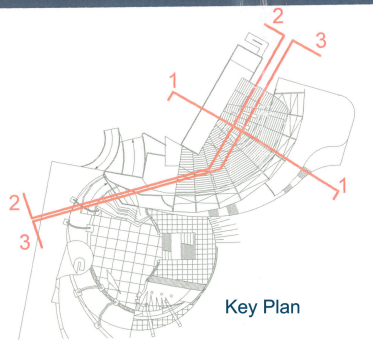


PROPOSAL FOR A GRADUATE SCHOOL OF FINE ARTS FOR UKZN, DURBAN

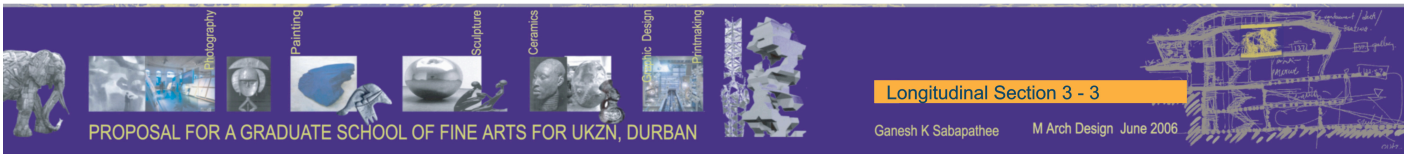
Longitudinal Section 2 - 2

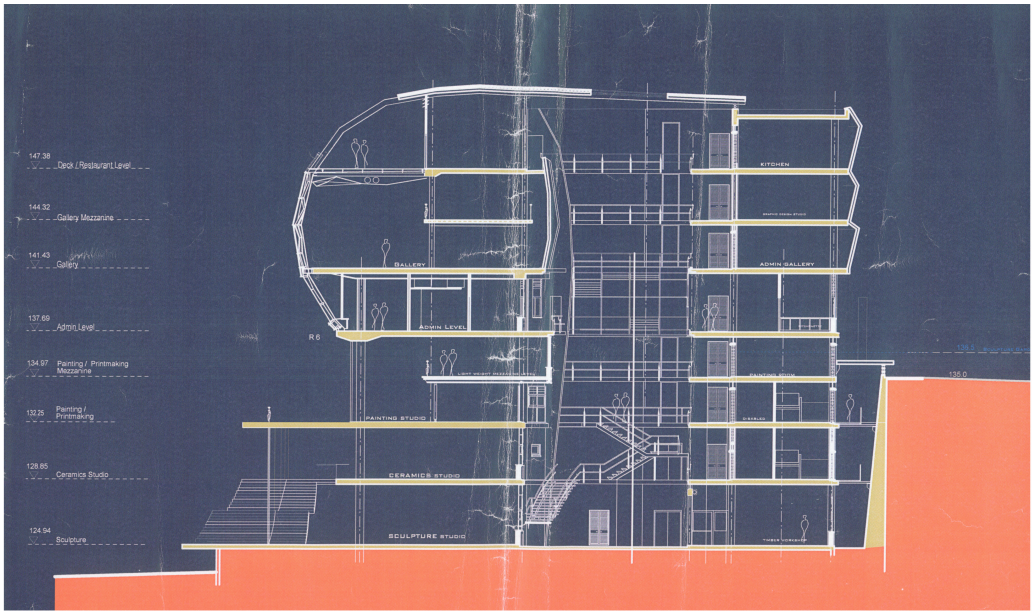
Ganesh K Sabapathee M Arch Design June 2006

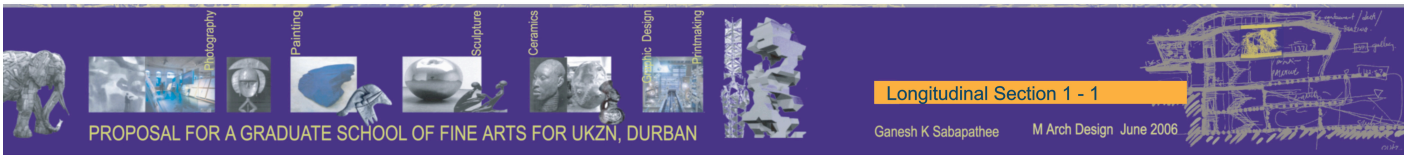

Deck / Restaurant
Gallery Mezzanine
Gallery
Admin Level
Light Weight Mezzanine
Existing Studio
Ceramics Studio
Sculpture Studio
CLAY STORE
gallery
Foyer Admin
Studio Mezzanine
Studio


1
2
3
1
2
3

Key Plan


Photography
Painting
Sculpture
Ceramics
Graphic Design
Printmaking
PROPOSAL FOR A GRADUATE SCHOOL OF FINE ARTS FOR UKZN, DURBAN
Longitudinal Section 3 - 3
Ganesh K Sabapathee
M Arch Design June 2006


147.38
Deck / Restaurant Level
144.32
Gallery Mezzanine
141.43
Gallery
137.69
Admin Level
134.97
Painting / Printmaking Mezzanine
132.25
Painting / Printmaking
128.85
Ceramics Studio
124.94
Sculpture
KITCHEN
GALLERY
ADMIN GALLERY
ADMIN LEVEL
R 6
PAINTING STUDIO
CERAMICS STUDIO
SCULPTURE STUDIO
135.0


Photography
Painting
Sculpture
Ceramics
Graphic Design
Printmaking
PROPOSAL FOR A GRADUATE SCHOOL OF FINE ARTS FOR UKZN, DURBAN
Longitudinal Section 1 - 1
Ganesh K Sabapathee
M Arch Design June 2006