

PEEK-A-BOOM(M)

ARCHITECTURE & THE ADAPTIVE EYE

.1 ///Visuals + Essays

Power of visual communication:
Architecture & things.

.2 ///DESIGN

Comic and Animation Production House
within Newtown,
JHB, South Africa



SUBMITTED IN FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE
OF MASTER OF ARCHITECTURE PROFESSIONAL, MARCH(Prof), TO
THE FACULTY OF ENGINEERING AND THE BUILT ENVIRONMENT.

UNIVERSITY OF WITSWATERSRAND
2013

COURSE CO-ORDINATOR: PROF. JONATHAN NOBLE
SUPERVISOR: GERALD CHUNGU

BY: (ALLEN) CHEN, I - KUANG 304562



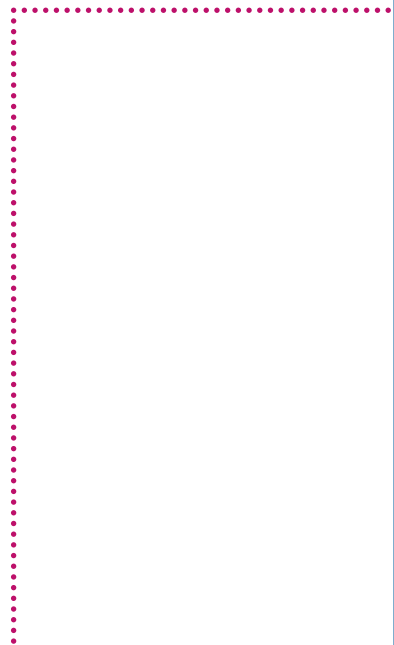


DECLARATION

I, I-KUANG CHEN (ALLEN), STUDENT NUMBER 304562 AM A STUDENT REGISTERED FOR THE COURSE MASTER OF ARCHITECTURE [PROFESSIONAL] IN THE YEAR 2013. I HEREBY DECLARE THE FOLLOWING:

I AM AWARE THAT PLAGIARISM (I.E. THE USE OF SOMEONE ELSE'S WORK WITHOUT PERMISSION AND/ OR WITHOUT ACKNOWLEDGING THE ORIGINAL SOURCES) IS WRONG. I CONFIRM THAT THE WORK SUBMITTED FOR ASSESSMENT FOR THE ABOVE COURSE IS MY OWN UNAIDED WORK EXCEPT WHERE I HAVE STATED EXPLICITLY OTHERWISE. I HAVE FOLLOWED THE REQUIRED CONVENTIONS IN REFERENCING THOUGHTS, IDEAS AND VISUAL MATERIALS OF OTHERS. I UNDERSTAND THAT THE UNIVERSITY OF THE WITWATERSRAND MAY TAKE DISCIPLINARY ACTION AGAINST ME IF THERE IS A BELIEF THAT THIS IS NOT MY UNAIDED WORK OR THAT I HAVE FAILED TO ACKNOWLEDGE THE SOURCE OF THE IDEAS OR WORDS IN MY OWN WORK.

CHEN, I - KUANG (ALLEN)
28TH NOV 2013



ACKNOWLEDGEMENT

MY SUPER FUNNY, WEIRD AND SUPPORTIVE FAMILY FOR THEIR LOVE AND PRESENCE, ESPECIALLY MY SUPER DAD WHO DETESTS EVERYTHING BESIDES GETTING MY WORK DONE! :) AS WELL AS MY AWESOME MOM FOR COOKING 5 STAR MEALS FOR ME EVERYDAY!!!

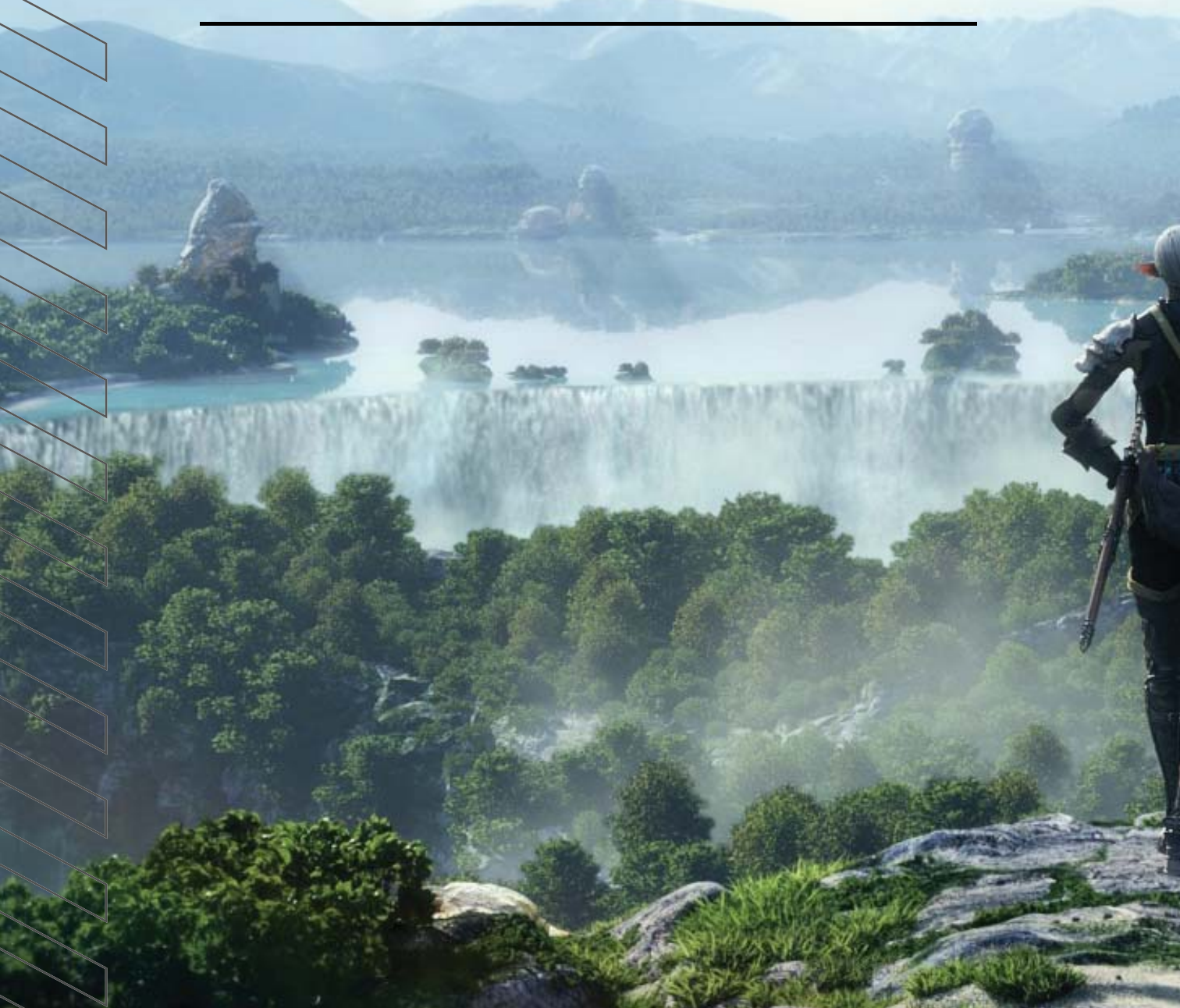
MY FUNNY ROOM MATES; DUANE, MARC, BEN, AHMED AND QEFATE. TO THE WHOLE OF MY THESIS GROUP FOR KEEPING ME ON TRACK AND ENTERTAINED!

LASTLY BUT MOST IMPORTANTLY, MY SUPERVISORS; GERALD CHUNGU, PAUL KOTZE, KIKI DOERMANN, HILTON JUDIN AND KENT WALKER FOR THEIR CONSTRUCTIVE ASSISTANCE AND CRITICISMS. WITHOUT YOUR KIND GUIDANCE, PASSING WOULD BE NOTHING BUT A DREAM.

SOPHISTICATED IN CREATION, COMIC/JAPANESE MANGA & ANIMATION ARE A DRASTIC REPRESENTATIONS OF A REAL OR HYPOTHETICAL WORLDS. COMIC AND ANIMATION IS A REPRESENTATION OF CULTURAL LEGACY THAT INFORMS, EXCITES AND ENTERTAINS THE VIEWER IN EVERY TANGIBLE FORM OF ITS EXISTENCE, WHILE FILLING MINDS WITH GIANT ROBOTS, SPACE SHIPS OR MASKED SUPER HEROES.

THIS DISSERTATION SERVES AS AN ARCHITECTURAL RESPONSE TO COMIC AND ANIMATION CREATION. THROUGH THE EXPLORATION OF THE NOTION OF THE ADAPTIVE EYE AND ITS INFLUENCE ON THE DESIGN PROCESS, THE THESIS SEEKS TO CREATE A DIALOGUE BETWEEN SOCIAL LEGACY AND COMIC & ANIMATION CREATION THROUGH THE DESIGN OF A PRODUCTION HOUSE.

THIS THESIS PROPOSES A SPACE THAT REPRESENTS BEAUTY, VISION AND EXCITEMENT, BUT ABOVE ALL ELSE ONE THAT REALIZES THE POSSIBILITIES OF COMIC AND ANIMATION AS A MEANS OF SOCIAL COMMENTARY. THE BUILDING AIMS TO SYMBOLIZE THE ESSENCE OF COMIC AND ANIMATION THROUGH ITS DESIGN AND LOCATION, THEREBY ECHOING THE VIBRANCY OF NEWTOWN. THE PRODUCTION HOUSE IS AN ATTEMPT AT SOCIAL, CULTURAL AND ENVIRONMENTALLY RESPONSIBLE, GENERATIVE ARCHITECTURE THAT INDUCES THINKING AND ENERGY WITHIN THE WORLD OF COMICS AND ANIMATION.



ABSTRACT



_O.3: AN ENTERTAINMENT THAT CAN BE
A FORM OF ESCAPISM.
[AVAILABLE ON [HTTP://GOOD-
WALLPAPERS.COM/](http://GOOD-WALLPAPERS.COM/)]

PART 1:

/// VISUALS + ESSAYS

The power of visual communication:
Architecture & things...

PART 2:

/// DESIGN

Comic and Animation Production House
within Newtown,
JHB, South Africa



DOCUMENT STRUCTURE



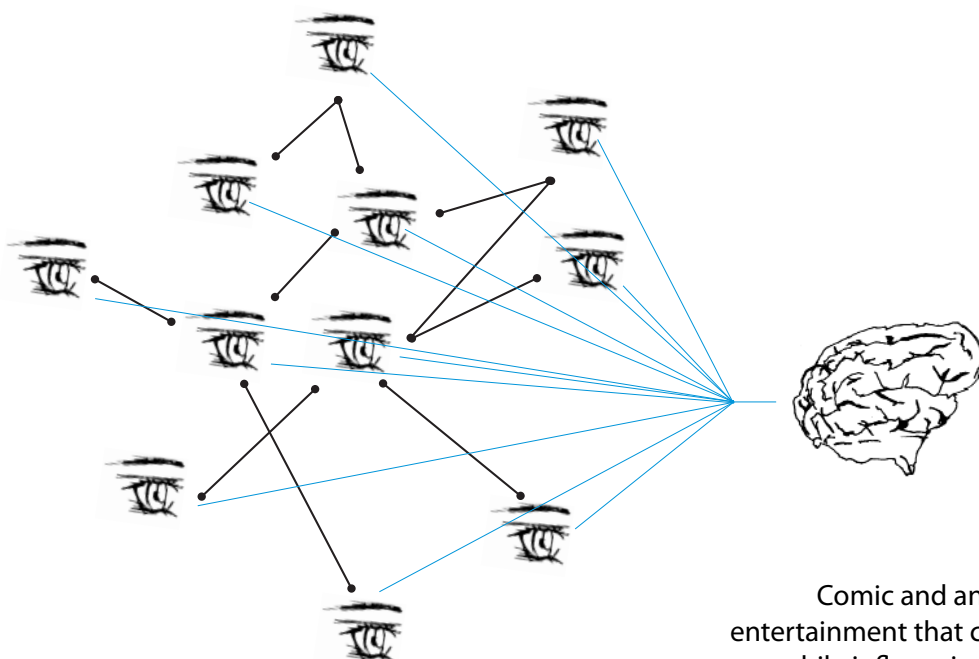
P1. VISUALS + ESSAYS

OPENING		16
18	Problem Statement	
21	Comic & Animation	
22	Fandom	
22	Theory	
23	Site	
24	Aim	
25	Study Method	
INTRODUCTION		28
30	South Africa	
34	Learning from Adverts & Mass Media	
38	Spreading Ideology	
COMIC & ANIMATION		40
42	The World of Comic & Animation: Silent Observer	
44	What!!!Fandom???	
48	Fandom in South Africa: Incorporating Existing Culture of Use	
51	Comic Drawing Analysis	
62	System of Comic & Animation	
64	Study of Comic: Spatial Translation & Analysis	
67	Study of Animation: Precedence	
PRODUCTION		72
74	Comic Operational Model	
76	Animation Operational Model	
THEORETICAL DISCOURSE		78
80	Architecture and the Adaptive Eye: Informing Design Process and Outcome	
81	Adaptation of Evolution of the Eye	
83	Embodied Perspectivism	
84	Eye and Design	



P2. DESIGN

LOCATION		88
90	Embracing History	
94	Modern Newtown	
105	Precinct analysis	
112	Futures	
114	Selected Site	
BRIEF DESIGN		118
120	Defining Programme	
124	Production Environment	
128	Programme Expansion	
130	Building Operation	
132	Reinforcing Operation	
FORM MAKING		148
150	Concept	
151	Programme Allocation	
152	Forming Ground Floor	
157	Massing Form	
163	Beautify	
164	Space Logic	
COMIC & ANIMATION PRODUCTION HOUSE		166
168	Perspectives	
176	Perspective Section	
180	Exposing Elements	
182	Elevations	
DRAWINGS		186
188	Plans	
198	Section	
200	Details	
LIST OF FIGURES		208
BIBLIOGRAPHY		217



^
_O.4: IT IS WITHIN HUMAN
NATURE TO LEARN FROM
THINGS WE SEE.
[DRAWN BY AUTHOR]

Adaptive Eye?

Comic and animation are “eye” consumable entertainment that can be read and watched daily while influencing the reader’s perspective. It is within human nature to try to understand what surrounds us, subconsciously our minds are drawn to comprehend and evaluate everything by using our eyes to guide other senses towards an objective. Naturally this thesis explores and adopts the term:
ADAPTIVE EYE.

Meaning of existence

Everything except of Language
Knows the meaning of existence.
Trees, planets, rivers, time
know nothing else. They express it
moment by moment as the universe.

Even this fool of a body
lives it in part, and would
have full dignity within it
but for the ignorant freedom
of talking my mind.

Les Murray



*"INTEREST DOES NOT
TIE NATIONS TOGETHER;
IT SOMETIMES
SEPARATES THEM.
BUT SYMPATHY AND
UNDERSTANDING DOES
UNITE THEM."*

WOODROW WILSON

/// OPENING

ABSORB! ADAPTIVE EYE, ABSORB!

THE POWER OF VISUAL COMMUNICATION

I HAVE ALWAYS BEEN INTRIGUED BY JAPANESE MANGA (ANOTHER WORD FOR COMIC IN JAPANESE), AMERICAN COMICS & ANIMATION FOR AS LONG AS I CAN REMEMBER. IT HAS INFLUENCED WHO I AM TODAY AND HAS CHANGED MILLIONS OF PEOPLE ACROSS THE WORLD TOO! I CANNOT IMAGINE WHAT THE WORLD WOULD BE WITHOUT IT... COMIC & ANIMATION ARE A CHEAP AND EASY MEDIUM TO OBTAIN AND SERVE AS MORE THAN JUST A SIMPLE FORM OF ENTERTAINMENT...

PROBLEM STATEMENT - OUTLINE

SOURCE: [HTTP://WWW.LEBLOGFINANCE.COM](http://www.leblogfinance.com)



SOUTH AFRICA IS CHARACTERISED BY A TYPOGRAPHY OF **COMPLEX** AND **UNIQUE** ENVIRONMENTS THAT FACE NUMEROUS PROBLEMS SEEN ON NEWS AND TELEVISION, RANGING FROM **DIFFERENCE** IN BELIEFS, INEQUALITY, MONEY RELATED CRIMES, SEXUAL ABUSE AND SOCIAL SEGREGATION.



SOURCE: [HTTP://EN.WIKIPEDIA.ORG/](http://en.wikipedia.org/)

NOT A DAY GOES BY WHERE OUR FOUL PAST ARE NOT BLAMED FOR TODAY'S SITUATIONS.



SOURCE: [HTTP://EN.WIKIPEDIA.ORG/](http://en.wikipedia.org/)

MUCH LIKE A VOLCANO, PROBLEMS TEND TO LINGER FOR AGES WAITING TO ERUPT. YET, THESE PROBLEMS COULD EASILY FADE INTO MEMORY.



SOME PARTS OF SOCIETY ARE PROFUSELY IN DENIAL LEAVING SOUTH AFRICA IN A TOTAL STATE OF LIMBO - A COUNTRY NEITHER HERE NOR THERE.

SOURCE: [HTTP://I.TELEGRAPH.CO.UK/](http://i.telegraph.co.uk/)

"BLAME WHITE LAND OWNERS..."



HTTP://WWW.DABHISHO.ORG.ZA/

GRAND BELIEFS AND IDEALS ARE DEVELOPED AND PUT FORWARD FOR IMPLEMENTATION, WHETHER FOR BETTER OR WORSE, HOWEVER CONFLICTS ARE BOUND TO ARISE WHEN DIFFERENT POINTS OF VIEW COME INTO PLAY.

SOURCE: HTTP://WWW.CITYPRESS.CO.ZA/

HTTP://WWW.DABHISHO.ORG.ZA/



SOMETIMES THESE IDEALS ARE WHAT PEOPLE WANT TO HEAR, BUT THEY ARE DANGEROUSLY LIVING UNDER FALSE IMPRESSIONS.

"STRIKE FOR MORE MONEY!!!"

OF COURSE THERE WILL ALWAYS BE A SELECT FEW, WHO UTILIZE VISUAL COMMUNICATION TO EXPRESS THESE HAPPENINGS AND EVENTS.



HTTP://WWW.FIN24.COM/



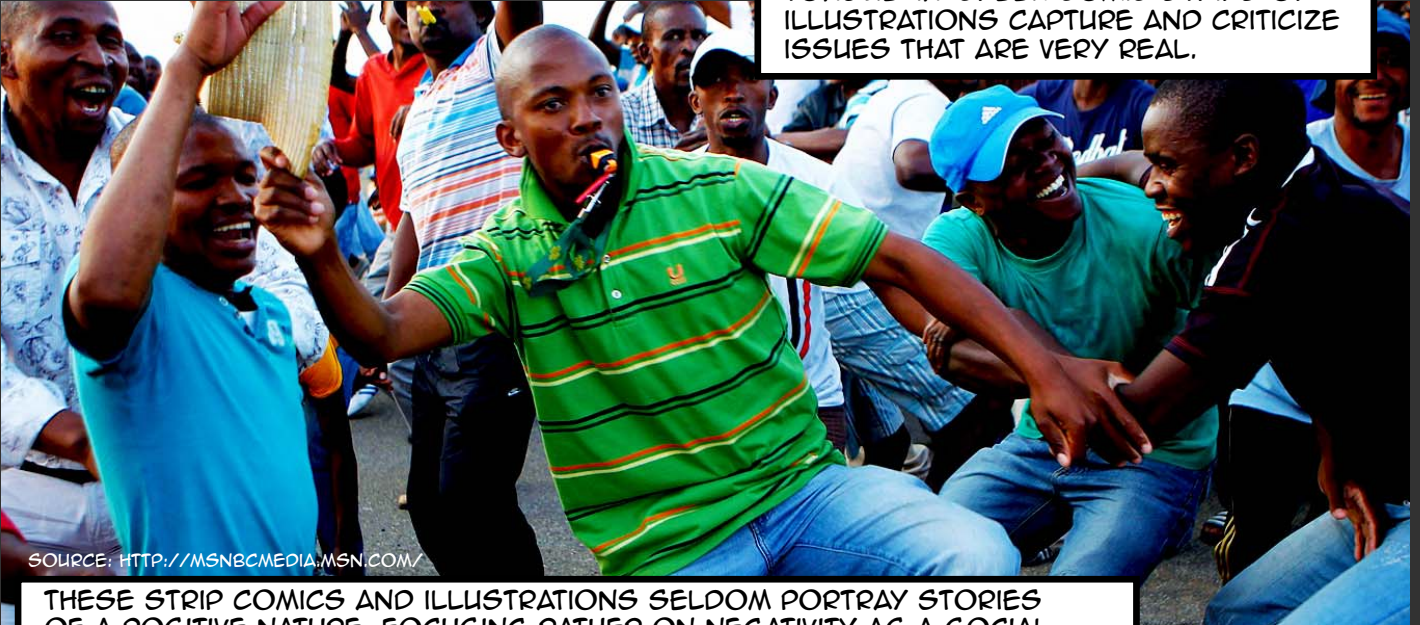
SOURCE: HTTP://CDN.M6.CO.ZA/

ZAPIRO AND MADAM & EVE CARTOONS ARE COMMONLY SEEN IN NEWSPAPERS, PROVIDING TONGUE-IN-CHEEK CRITIQUE OF ACTUAL EVENTS.



THE ILLUSTRATIONS ARE LIKE MINIATURE BUILDING BLOCKS TO A SOLID FOUNDATION FOR THE WELLBEING OF OUR SOCIETY, SADLY, THESE MEDIUMS ARE NOT FOR THE GENERAL MASSES BUT ONLY FOR A SELECT FEW.

TONGUE-IN-CHEEK COMIC STRIPS OR ILLUSTRATIONS CAPTURE AND CRITICIZE ISSUES THAT ARE VERY REAL.



SOURCE: [HTTP://MSNBCMEDIA.MSN.COM/](http://msnbcmedia.msn.com/)

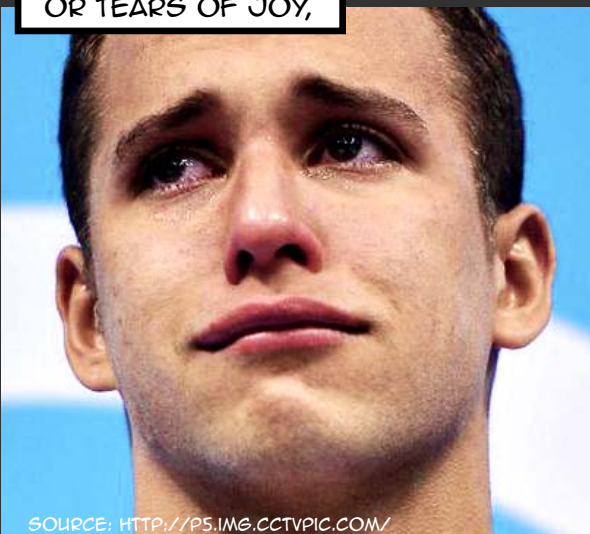
THESE STRIP COMICS AND ILLUSTRATIONS SELDOM PORTRAY STORIES OF A POSITIVE NATURE, FOCUSING RATHER ON NEGATIVITY AS A SOCIAL MEDIUM. THEREFORE, THE OPPORTUNITY EXISTS FOR THE FOCUS OF THESE COMICS TO BECOME INSPIRATIONAL, THEREBY ALLOWING THE READERS/VIEWERS TO RELATE AT AN EMOTIONAL LEVEL RATHER THAN SUPERFICIALLY.



LIKE ASPIRATIONS,

SOURCE: [HTTP://WWW.WASHINGTONPOST.COM/](http://www.washingtonpost.com/)

OR TEARS OF JOY,



SOURCE: [HTTP://PS.IMG.CCTVPIC.COM/](http://ps.img.cctvpic.com/)



OR THE ULTIMATE MILESTONE IN ACHIEVEMENTS, EVEN THOUGH IT WAS A CONSTANT UPHILL BATTLE.

SOURCE: [HTTP://STATIC.GUIM.CO.UK/](http://static.guim.co.uk/)

COMIC & ANIMATION ARE ENTIRELY DIFFERENT WHEN TO COMPARED SHORT ILLUSTRATIONS OR COMIC STRIPS, BECAUSE IT IS A VISUAL **STORY TELLING** "NOVEL" THAT PLACES ITS VIEWER'S IN THE PORTRAYED STORY.

///COMIC & ANIMATION



SOURCE: [HTTP://7BLEARYFILES.WORDPRESS.COM/](http://7BLEARYFILES.WORDPRESS.COM/)

IT ALSO ALLOWS FOR AN INSTANT CONNECTION BETWEEN THE READER AND THE MANGA'S CHARACTERS... ALLOWING THE READER TO PLACE THEMSELVES IN THE CHARACTER'S SHOES THUS REMOVING PREJUDICE. LEAVING JUST THE STORY.



SOURCE: [HTTP://STATIC.MINITOKYO.NET/](http://STATIC.MINITOKYO.NET/)

BE THE FACE OF JUSTICE



MARVEL

SOURCE: [HTTP://STATIC.COMICVINE.COM/](http://STATIC.COMICVINE.COM/)

BE A MULTI-BILLIONAIRE WITH KICKASS SUIT!

COMIC AND ANIMATION ARE LIKE REGULAR FICTIONAL NOVELS, RANGING FROM HORROR TO LIGHT HEARTED STORIES AND EVERYDAY EXPERIENCES TO POLITICAL DOG FIGHTS.



SOURCE: [HTTP://MEDIA.SCREENED.COM/](http://MEDIA.SCREENED.COM/)

BEING IN THE CHARACTER'S SHOES ALLOWS US TO BE WHO WE WANT TO BE AND LETS US LIVE THE LIVES OF THOUSANDS AND THE UNTHINKABLE. IN THE WORDS OF PAUL THEROUX: "FICTION GIVES US A SECOND CHANCE THAT LIFE DENIES US".

BE A NINJA!



SOURCE: [HTTP://1.BP.BLOGSPOT.COM](http://1.BP.BLOGSPOT.COM)



SOURCE: [HTTP://MTV.MTVNIMAGES.COM](http://MTV.MTVNIMAGES.COM)

COMIC & ANIMATION ARE HUGE POPULAR OVERSEAS (A MINORITY LOCALLY), DEDICATED FANS SHOW THEIR SUPPORT BY DRESSING UP AS THEIR FAVOURITE CHARACTER.



SOURCE: [HTTP://3.BP&LOESPOT.COM/](http://3.BP&LOESPOT.COM/)



[HTTP://BLOG.WZCOMIC.COM/](http://BLOG.WZCOMIC.COM/)

TANGIBLE FICTION ALLOWS ONE TO SUBMERGE ONESELF IN THE STORY WITHIN OUR REALITY I.E. PEOPLE DRESSING SIMILAR TO THE FICTIONAL CHARACTERS, COSPLAY, TO SHOWCASE WHERE THEIR MINDS WOULD LIKE TO EXIST.



SOURCE: [HTTP://UPLOAD.WIKIMEDIA.ORG/](http://UPLOAD.WIKIMEDIA.ORG/)

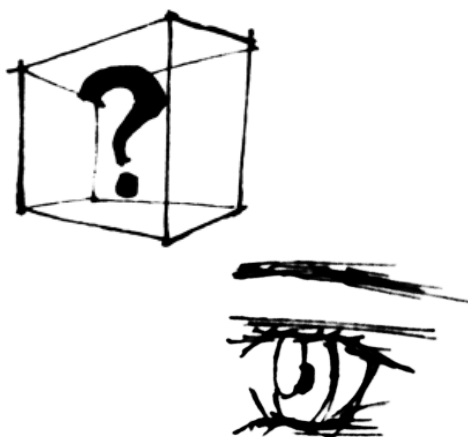
FAN SUBCULTURE HELPS TO PROVIDE A SPACE FOR COMMUNITY WHERE PEOPLE CAN COME AND BE ACCEPTED FOR WHO THEY ARE - IT IS AN OASIS FOR WEARY SOULS.

THESE TOPICS ARE ALL GREATLY CONNECTED WITH OUR EYES & MOST IMPORTANTLY THE LEGACY OF WHAT COMIC AND ANIMATION CREATES.

THEORY!!!

SOURCE: [HTTP://WWW.OURCIVILISATION.COM/](http://WWW.OURCIVILISATION.COM/)

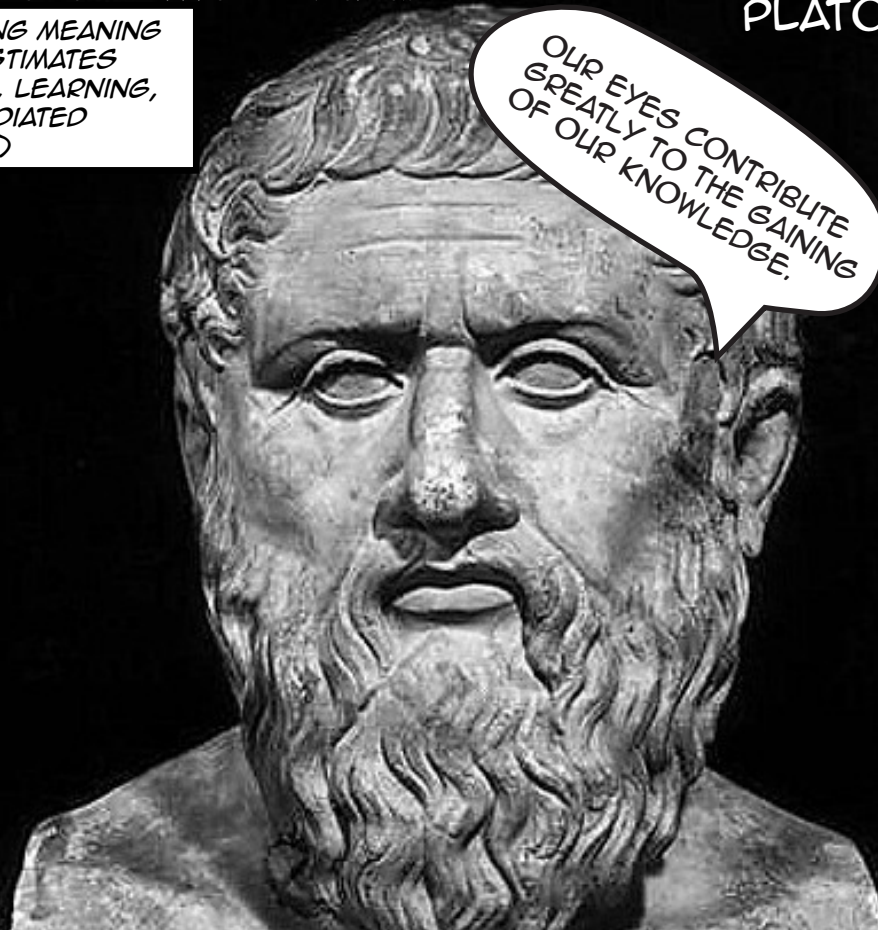
VISION IS THE PROCESS OF DERIVING MEANING FROM WHAT IS SEEN. RESEARCH ESTIMATES THAT 80-85% OF OUR PERCEPTION, LEARNING, COGNITION AND ACTIVITIES ARE MEDIATED THROUGH VISION. (POLITZER, 2013)



OUR EYES ARE INTRIGUED BY THINGS THAT CAPTIVATE OUR CURIOSITY, WE EXTEND OUR KNOWLEDGE BY REACHING OUT WITH THE REST OF OUR SENSES. ADAPTIVE EYE IS AT PLAY. [REFER TO PG. 14]

PLATO

OUR EYES CONTRIBUTE GREATLY TO THE GAINING OF OUR KNOWLEDGE.



///SITE - STUDY CONTEXT!

INTEGRATION OF SOCIAL ISSUES INTO THE PRODUCTION OF COMIC & ANIMATION IS NOT EASY NOR CAN IT BE TAKEN LIGHTLY... SO THE LOCATION CHOSEN NEEDS TO ADDRESS THE ADAPTIVE EYE OF ARTISTS ENGAGED IN COMIC & ANIMATION.



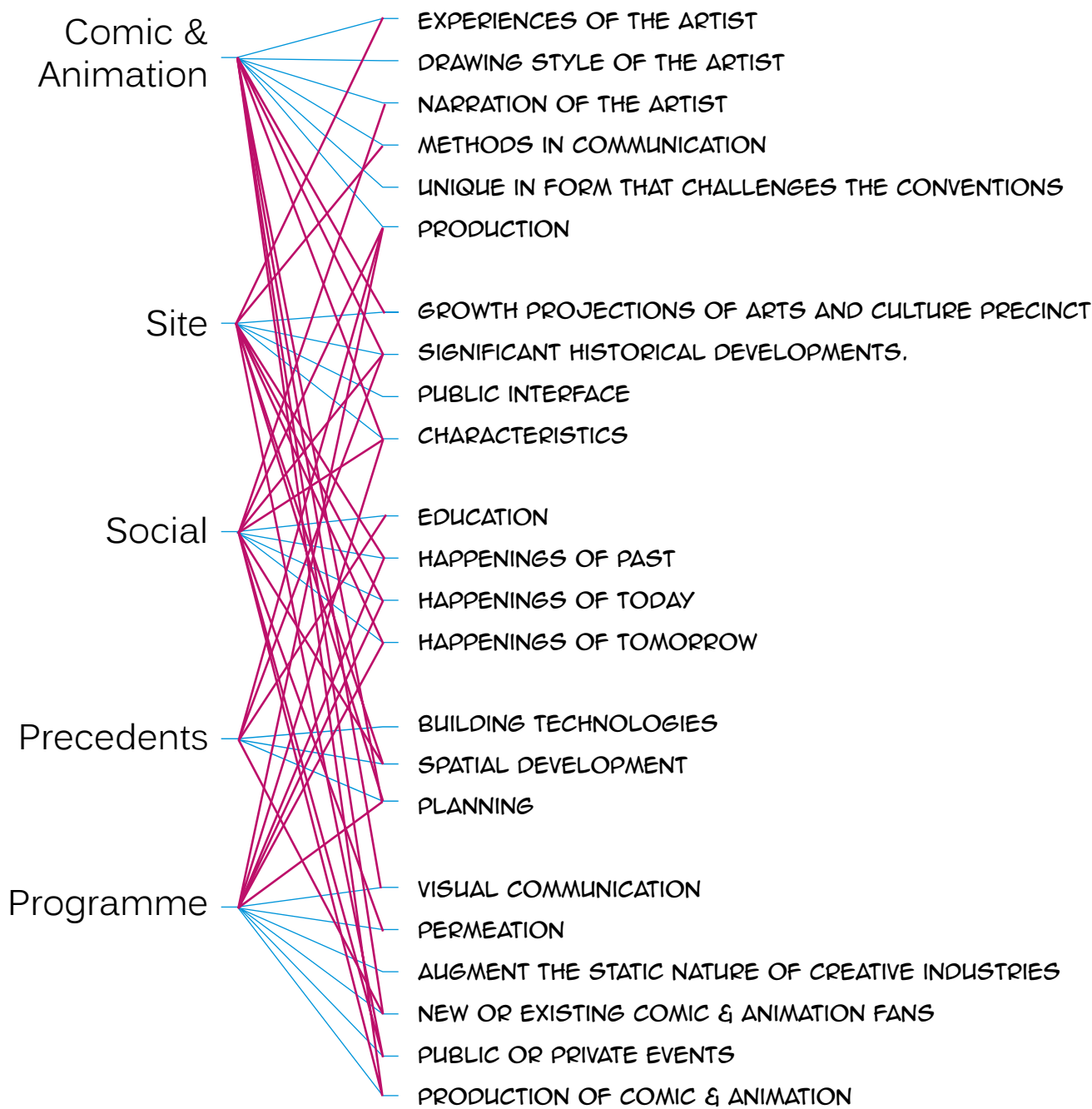
LOCATED ON THE WESTERN OUTSKIRTS OF JOHANNESBURG CBD, NEWTOWN IS A SITE KNOWN FOR ITS EVENTS, PROTESTS, VIBRANCY, HISTORICAL AND CULTURAL SIGNIFICANCE.

REFLECTING EMOTIONS WITHIN DRAWING IS IMPORTANT AS IT IS VITAL FOR THE ARTIST TO COMMUNICATE THE INTENDED SEQUENCE FOR THE RECEPTION OF ITS AUDIENCE. WITH THE VIBRANT ART AND CULTURAL NATURE OF NEWTOWN, THE QUOTIDIAN CONTEXT PROVIDES RICH INSIGHT FOR THE PRODUCTION OF COMIC & ANIMATION.



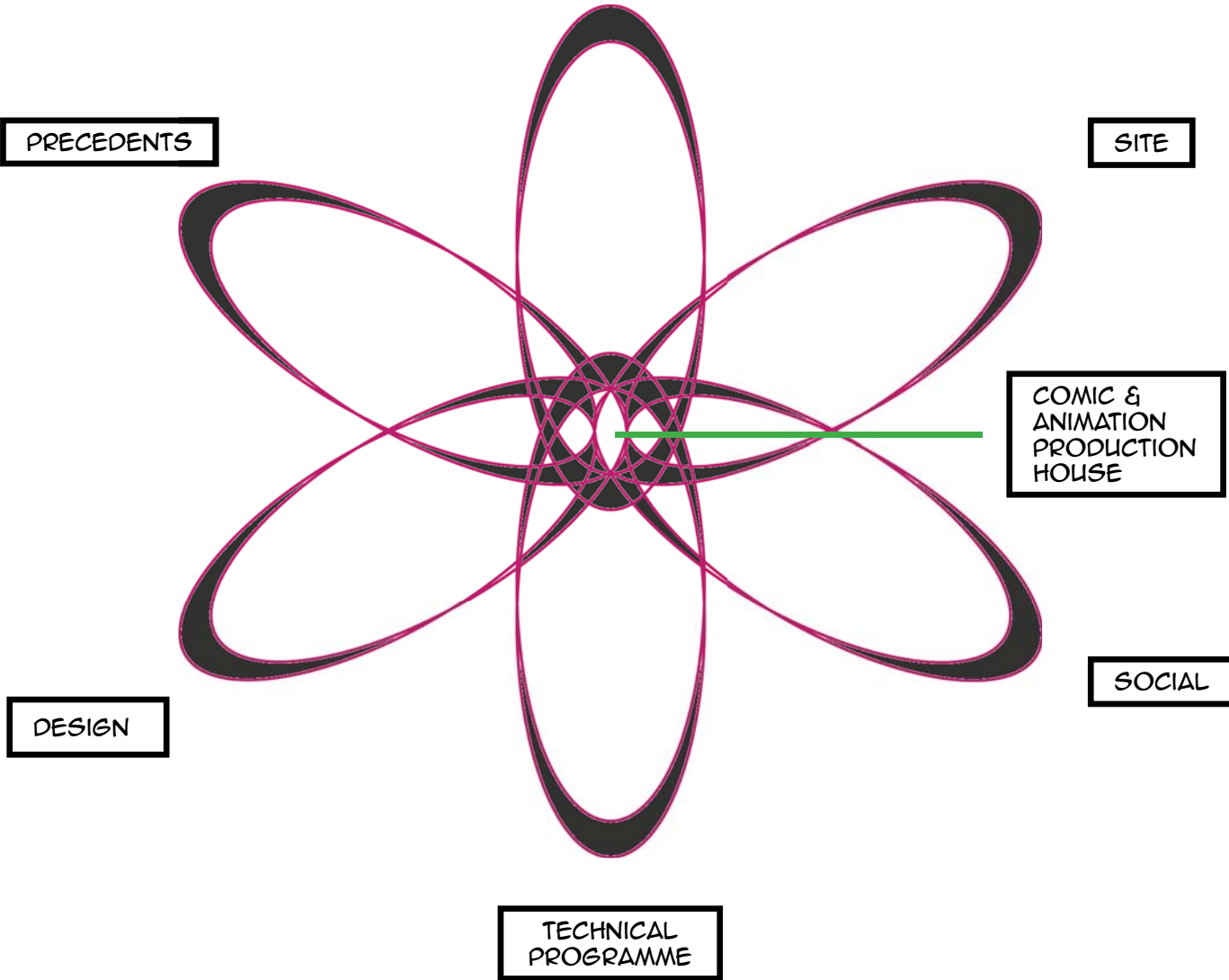
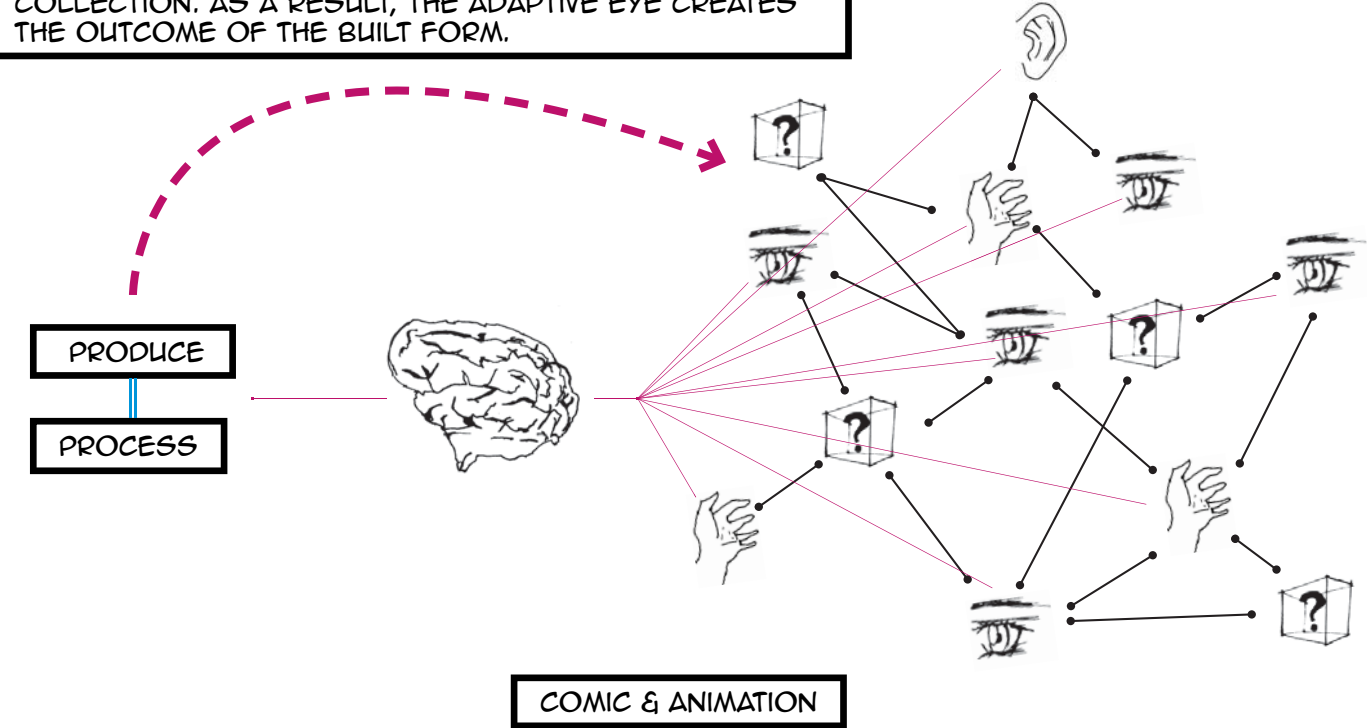
THE AIM OF THIS DISSERTATION IS DRIVEN BY THE POWER OF VISUAL COMMUNICATION OF COMIC AND ANIMATION TO ALLEVIATE SOUTH AFRICA'S SOCIAL PROBLEMS. COMIC AND ANIMATION ARE INFLUENTIAL IN REPRESENTATION THAT NOT ONLY PROVIDES A COMMON GROUND FOR ITS AUDIENCE BUT ALSO INSPIRES AND INVOKES THE EMOTION OF THE STORY PORTRAYED. THE PROCESS ENTAILS THE EXPLORATION OF THE ADAPTIVE EYE IN DERIVING A COMPREHENSIVE APPROACH TO DESIGN. MOST IMPORTANTLY, HOW DOES COMIC AND ANIMATION EXPRESS ITS MESSAGE? AND HOW CAN THIS BE INTEGRATED WITH SPATIAL DESIGN TO CREATE A UNIQUE AND OVER EXAGGERATED FORM THAT IS DIFFERENT FROM THE QUOTIDIAN CONTEXT.

PROCESS OF THE ADAPTIVE EYE



///STUDY METHOD

THE STUDY AIMS TO BE A COMPREHENSIVE APPROACH TO DESIGN THAT IS INFORMED AS MUCH AS POSSIBLE THROUGH THE PROCESS OF OBSERVATION AND DATA COLLECTION. AS A RESULT, THE ADAPTIVE EYE CREATES THE OUTCOME OF THE BUILT FORM.





PART 1

/// VISUALS + ESSAYS

The power of visual communication:
Architecture & things...



THIS SECTION ARTICULATES THE POTENTIAL ROLE OF COMICS AND ANIMATION WITHIN SOUTH AFRICAN SOCIETY. NOT ONLY IS IT A VISUAL ENTITY THAT EXPRESSES THE IDEALS OF ITS CREATORS, IT CAN ALSO ADDRESS POLITICAL AND SOCIAL ISSUES. VISUAL COMMUNICATIVE SYSTEMS ARE USED TO NARRATE A STORY; IT IS A SIMPLE AND EFFECTIVE DISCOURSE THAT MILLIONS ACROSS THE WORLD CAN RELATE TO.

THE INTENTION OF RESEARCH AND THEORY IS TO INFLUENCE THE 'ADAPTIVE EYE' TO MEDIATE BETWEEN THE TENSIONS OF PRINCIPLES OF DISCOVERY AND THE DESIGN SPACES.



Intro

Details

Acknowledging social and cultural factors is relevant to the role the production house should play. The production of comics and animation represents a dialogue between the individual and society. To gain insight into how visual media shapes society this chapter explores advertisements and mass media in South Africa.



Education

Featuring

South Africa

Learning from adverts
and mass media

Spreading Ideologies



/// SOUTH AFRICA

SOURCE: [HTTP://11.SNDCDN.COM/](http://11.SNDCDN.COM/)

ARCHICOMIC BEGINS IN A PLACE CALLED SOUTH AFRICA, PART OF A HUGE AFRICAN CONTINENT THAT'S KNOWN FOR ITS LUSH AND ADVENTUROUS LIFE.



SOUTH AFRICA LIKE EVERY OTHER COUNTRY AROUND THE WORLD HAS ITS OWN LEGACY OF HISTORY AND CULTURAL DEVELOPMENTS. IT IS A COUNTRY KNOWN FOR GREAT HISTORICAL FEATS SUCH AS BRINGING AN END TO APARTHEID RULE.

SOURCE: [HTTP://VILLABLAASKANS.CO.ZA/](http://VILLABLAASKANS.CO.ZA/)



SOUTH AFRICA OFFERS SCENIC WONDERS OF MANY WILD ANIMALS AND UNTAINTED LANDSCAPE - GRASSLANDS, MOUNTAIN PEAKS, DENSE FORESTS, AND MILES OF COASTLINE.



SOURCE: [HTTP://ASSETS.WORLDWILDLIFE.ORG/](http://ASSETS.WORLDWILDLIFE.ORG/)



SOURCE: [HTTP://WWW.KRUGERPARK.CO.ZA/](http://WWW.KRUGERPARK.CO.ZA/)



SOURCE: [HTTP://DIVMP8ZZTZFTQ.CLOUDFRONT.NET/](http://DIVMP8ZZTZFTQ.CLOUDFRONT.NET/)



SOURCE: [HTTP://WWW.EHOWALLS.COM/](http://WWW.EHOWALLS.COM/)



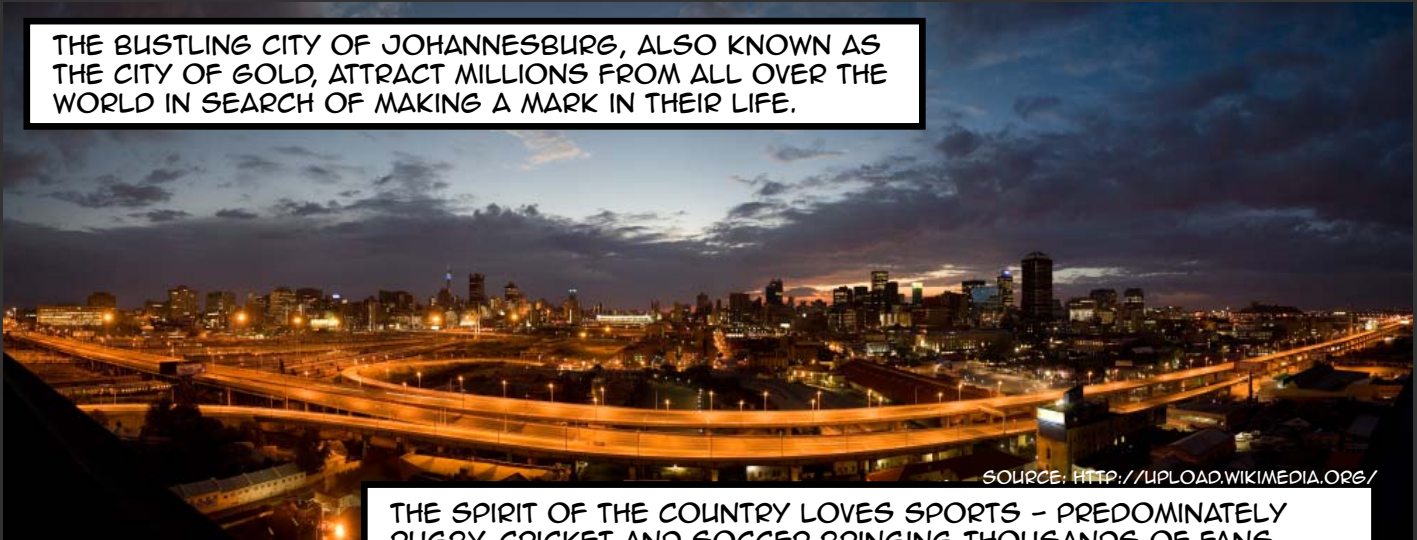
SOURCE: [HTTP://CDN.AFRICANSAFARITAVEL.COM/](http://cdn.africansafaritavel.com/)



IT ALSO OFFERS DIVERSE CULTURE AND RICH HERITAGE.

SOURCE: [HTTP://WWW.NOMADTOURS.CO.ZA/](http://www.nomadtours.co.za/)

THE BUSTLING CITY OF JOHANNESBURG, ALSO KNOWN AS THE CITY OF GOLD, ATTRACT MILLIONS FROM ALL OVER THE WORLD IN SEARCH OF MAKING A MARK IN THEIR LIFE.



SOURCE: [HTTP://UPLOAD.WIKIMEDIA.ORG/](http://upload.wikimedia.org/)

THE SPIRIT OF THE COUNTRY LOVES SPORTS - PREDOMINATELY RUGBY, CRICKET AND SOCCER BRINGING THOUSANDS OF FANS, FROM ALL OVER, TOGETHER TO SUPPORT THEIR TEAM.



SOURCE: [HTTP://MEDIA.SACBEE.COM/](http://media.sacbee.com/)



SOURCE: [HTTP://WWW.PANASIANBIZ.COM/](http://www.panasianbiz.com/)



SOURCE: [HTTP://WWW.RUGBYIS.CO.ZA/](http://www.rugbyis.co.za/)

LET'S NOT FORGET THE ICONIC FOOD SUCH AS BRAAI MEAT, BEER AND BILTONG THAT ACCOMPANIES THESE EXCITING SUPER EVENTS.

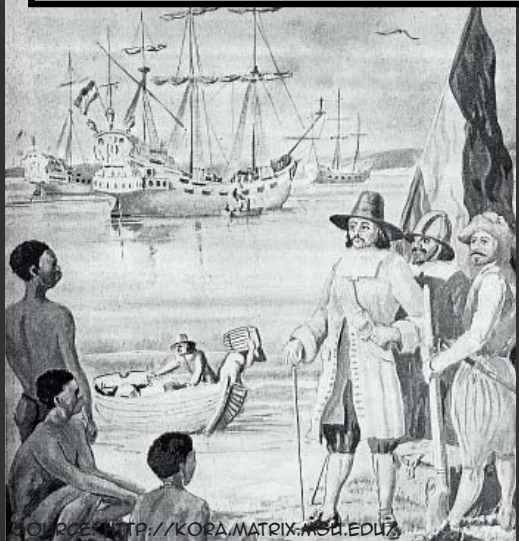


SOURCE: [HTTP://BLOG.SA-VENUES.COM/](http://blog.sa-venues.com/)



SOURCE: [HTTP://BLOG.SA-VENUES.COM/](http://blog.sa-venues.com/)

BENEATH THIS BEAUTIFUL SKIN OF TODAY LIES A HORRENDOUS PAST OF COLONIALISM, POLICE BRUTALITY, AND SLAVERY.



SOURCE: [HTTP://KORA.MATRIX.MSU.EDU/](http://kora.matrix.msu.edu/)



SOURCE: [HTTP://3.BP.BLOGSPOT.COM/](http://3.bp.blogspot.com/)



IN THE NAME OF FREEDOM, CASUALTIES ARE INEVITABLE. AS OPPOSING SIDES' MENTALITY GREW MORE BRUTAL, THE USE OF VIOLENCE AND FORCE BECAME EQUALLY INCREMENTAL.

SOURCE: [HTTP://WWW.RNW.NL/](http://www.rnw.nl/)



SOURCE: [HTTP://WWW.BEAUGRANDE.COM/](http://www.beaugarande.com/)

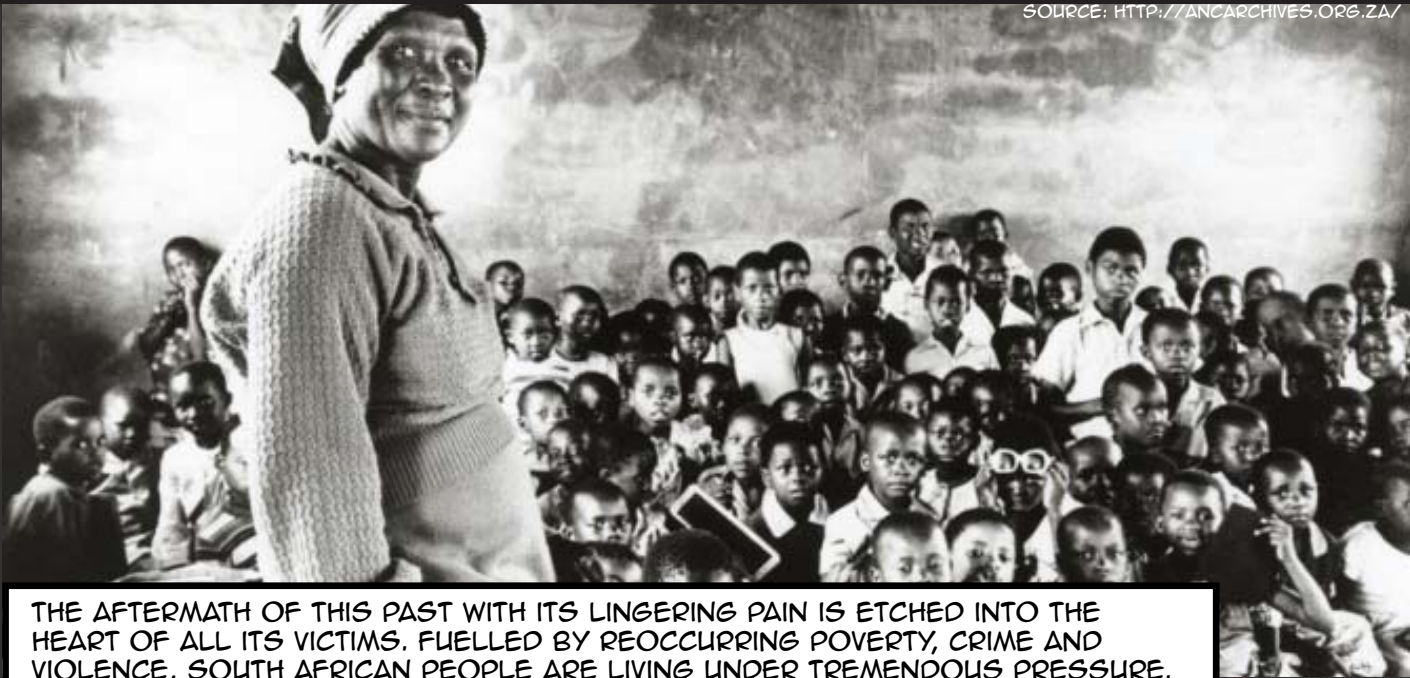


SOURCE: [HTTP://WWW.DAILYAFRICK.ZA/](http://www.dailyafric.za/)



SOURCE: [HTTP://LOCALISLEKKER.FILES.WORDPRESS.COM/](http://localislekker.files.wordpress.com/)

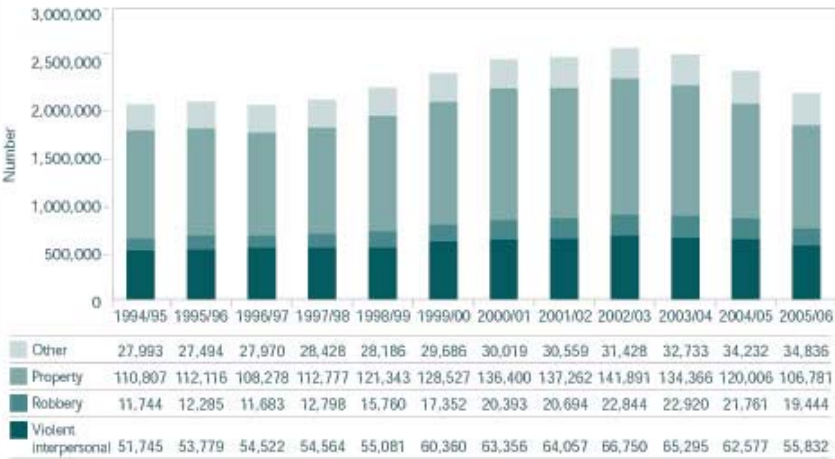
BEARING WITNESS TO THE VIOLENT EVENTS OF THE PAST HAS AFFECTED THE NATION'S PSYCHOLOGICAL WELL-BEING.



SOURCE: [HTTP://ANCARCHIVES.ORG.ZA/](http://ANCARCHIVES.ORG.ZA/)

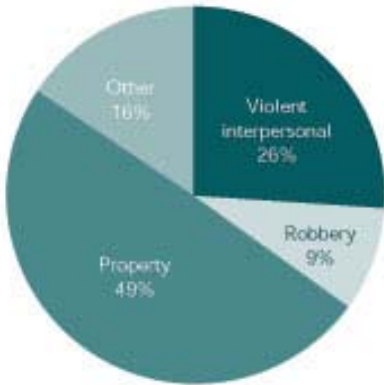
THE AFTERMATH OF THIS PAST WITH ITS LINGERING PAIN IS ETCHED INTO THE HEART OF ALL ITS VICTIMS. FUELLED BY REOCCURRING POVERTY, CRIME AND VIOLENCE, SOUTH AFRICAN PEOPLE ARE LIVING UNDER TREMENDOUS PRESSURE.

Figure 1: Total crime in SA (21 most serious crimes)



Source: Annual Report of the SAPS for 2005/2006, Pretoria, 27 Sept 2006.
SOURCE: [HTTP://WWW.ISSAFRICA.ORG/](http://WWW.ISSAFRICA.ORG/)

Figure 2: Categories of crime in 2005/06



Source: Annual Report of the SAPS for 2005/2006, Pretoria, 27 Sept 2006.

SOURCE: [HTTP://WWW.ISSAFRICA.ORG/](http://WWW.ISSAFRICA.ORG/)

WITH THE CONSTANT DURESS FROM COMPOUNDING ISSUES, SOCIAL IDEALS/BELIEFS BECAME A TICKING TIME BOMB...

SOCIALIST WORKER

● 34 South African miners shot down by police in cold blood

THE TRUTH BEHIND THE MASSACRE

'All we wanted was our right to a better life. But we were shot as if we were criminals' **Striking platinum miner**

THE TRUTH BEHIND THE MASSACRE

[HTTP://I.TELEGRAPH.CO.UK/](http://I.TELEGRAPH.CO.UK/)



SOURCE: [HTTP://THYBLACKMAN.COM/](http://THYBLACKMAN.COM/)

IT IS NAÏVE TO THINK THAT COMIC AND ANIMATION CAN CURE SOCIAL ILLS, BUT THROUGH READING/WATCHING COMIC AND ANIMATION, WE CAN AT LEAST PAVE A BASIS FOR MUTUAL RESPECT AND UNDERSTANDING OF THE INTER-RELATIONSHIP BETWEEN THE OPPOSITES OF IDEALS. BUT HOW DO WE EFFECTIVELY COMMUNICATE AND SPREAD IDEAS TO EVERYONE???

///LEARNING FROM ADVERTS & MASS MEDIA

IN THE WORLD OF ADVERTS, ADVERTISERS UTILIZE ENVY, DESIRE AND BELONGING TO GAIN THE ATTENTION OF THEIR TARGET MARKET. ADVERTISING HAS THE POWER OF MANIPULATING OUR VISION, OVERRIDING THE ABILITY FOR US TO INTROSPECT ON WHAT OUR VISION INFORMS US. IN THE BOOK *PRACTICE OF LOOKING*, IT MENTIONS THAT WE ARE CONSTANTLY CONFRONTED WITH ADVERTISEMENT IMAGES THROUGHOUT OUR DAILY LIVES IN THE FORM OF MAGAZINES, BILLBOARDS, BUILDINGS, PUBLIC SPACES AND IN MANY PLACES. (STURJEN & CARTWRIGHT, 2009).

THROUGH ADVERTISEMENT AND MASS MEDIA, AUDIENCES ARE TOLD AND SOLD THE LIFE THAT THE CORPORATE'S IMAGINATIONS DECIDE IS A GOOD OR DESIRABLE LIFE. THE ADVERTISERS/ CREATORS' USE THE SIMPLE ROLE OF IMAGES IN RETURN FOR DESIRABLE COMMUNICATION WITH MINIMAL USE OF WORDS; THEREBY MAINTAINING THE INTEREST OF ITS SPECTATOR. "THEY HAVE BECOME CENTRAL TO EVERY ACTIVITY THAT CONNECTS HUMANS TO EACH OTHER AND TO TECHNOLOGY - MEDIATORS, PROGENITORS, INTERFACES - AS MUCH REFERENCE POINTS FOR INFORMATION AND KNOWLEDGE AS VISUALIZATIONS OF HUMAN CREATIVITY". (BURNETT, 2004, P. 1).

THE EFFECT OF THESE IMAGES CREATES FALSE DREAMS AND DESIRES OF WHAT IS ACTUALLY NEEDED OR REQUIRED TO SATISFY OUR DAILY LIFE IN CONTRAST TO WHAT WE ACTUALLY NEEDED; THE ADVERTISEMENT SELLS THE LIFE OF WHAT WE CAN BE IF THE PRODUCTS IN QUESTION ARE A PART OF OUR LIVES. "THE ADVERTS PROMISE THE RECEIVER, WHETHER EXPLICITLY OR IMPLICITLY, THAT THEIR LIVES WILL CHANGE FOR THE BETTER IF THEY BUY A PARTICULAR PRODUCT OR BRAND." (STURJEN &

CARTWRIGHT, 2009, P. 275).

THE FILM 'FIGHT CLUB' MENTIONS THE IDEA THAT: "ADVERTISING HAS US CHASING CARS AND CLOTHES, WORKING JOBS WE HATE SO MUCH SO WE CAN BUY THE SHIT THAT WE DON'T NEED." (FINCHER, 1999). IT CONSTRUCTS AN IMAGE THAT THE CONSUMERS' ARE DISCONTENTED AND IMPLY THAT THEIR PRODUCT LIFE WOULD ALLEVIATE THAT DISCONTENTMENT. "THEY OFTEN DO THIS BY PRESENTING FIGURES OF GLAMOUR THAT CONSUMERS CAN ENVY AND WISH TO EMULATE, PEOPLE WHO ARE PRESENTED AS ALREADY TRANSFORMED, AND BODIES THAT APPEAR PERFECT AND SOMEHOW ATTAINABLE." (STURJEN & CARTWRIGHT, 2009, P. 275).

"THE MEDIA, TELEVISION, FILMS, PLAYS, PORNOGRAPHIC MAGAZINES, EVEN ADVERTISING HAVE COME UNDER INCREASED CRITICISM BECAUSE OF THE SUSPICION THAT THEIR MORE AND MORE OVERT PORTRAYAL OF SCENES OF VIOLENCE AND SEX MAY BE RESPONSIBLE FOR THE CHANGES IN OUR CIVILISATION WHICH TO ANY PEOPLE ARE UNDESIRABLE - AN INCREASE IN VIOLENCE, IN VANDALISM, IN PRE- AND EXTRAMARITAL SEX, IN PERVERSION, IN RAPE AND IN THE SEXUAL EXPLOITATION OF MINORS. IF THESE COMPLAINTS ARE JUSTIFIED TO ANY REASONABLE EXTENT- AND OF COURSE NO ONE HAS SUGGESTED THAT ALL THE CHANGES THAT HAVE HAPPENED IN THE LAST THIRTY YEARS OR SO CAN BE LAID AT THE DOOR OF THE MEDIA - THEN CLEARLY SOCIETY WILL HAVE TO THINK SERIOUSLY WHAT POSSIBLE CONTROLS OUGHT TO BE INSTITUTED IN ORDER TO RESTRAIN THESE INFLUENCES FROM TEARING OUR SOCIETY TO PIECES." (BARKER, 1989, P. 3)

VISUAL TENDENCY HAS ITS UNIQUENESS IN OUR PERCEIVED VISUAL EXTRACTION, ONE CAN EITHER CHOOSE A PATH OF SIMPLE RELATIONSHIP OF READING THE SURFACE OR THEY CAN COMPREHEND THE GREATER IMAGE BUILT. THE POWER OF VISUAL COMMUNICATION FEEDS OFF THE IDEOLOGY OF THE CREATOR, CREATING A PLATFORM THAT STIMULATES EMOTIONS WITHIN US THAT DRIVE US TO



_ 2.1: ADVERTISING SEXUAL APPEAL THROUGH SMELL
[AVAILABLE AT [HTTP://WWW.MIMIFROUFROU.COM/](http://www.mimifroufrou.com/)]



_ 2.2: ALTERING THE SENSE OF VALUE THROUGH POSSESSION.
[OOSTHUIZEN H., 2013]

FIGHT CLUB

"ADVERTISING HAS US CHASING
CARS AND CLOTHES, WORKING
JOBS WE HATE SO MUCH SO WE
CAN BUY THE SHIT THAT WE DON'T
NEED." - FIGHT CLUB.
(FINCHER, 1999)

IF VISION CAN BE MANIPULATED IN WAYS TO ATTRACT ATTENTION
SURELY IT CAN BE OF USE FOR THE BENEFIT OF SOCIETY.

EMPATHIZE OR RESENT A SUBJECT OR OBJECTS.

THIS INSTANT CONNECTION IMMEDIATELY BREAKS DOWN THE NORM OF OUR DAILY LIVES AND WE ARE SOMEWHAT POWERLESS TO ITS EFFECTS. SOMEWHERE IN EVERYONE'S CONSCIOUS WE ARE LIVING SOME CORPORATION'S WORLD, BUT DEEP DOWN WE ALL INHERENTLY BELIEVE WE ARE NOT AND THE CHANGE OF OUR SOCIETY IS IRRELEVANT. "WE'RE THE MIDDLE CHILDREN OF HISTORY, MAN. NO PURPOSE OR PLACE. WE HAVE NO GREAT WAR. NO GREAT DEPRESSION. OUR GREAT WAR'S A SPIRITUAL WAR... OUR GREAT DEPRESSION IS OUR LIVES. WE'VE ALL BEEN RAISED ON TELEVISION TO BELIEVE THAT ONE DAY WE'D ALL BE MILLIONAIRES, AND MOVIE GODS, AND ROCK STARS. BUT WE WON'T. AND WE'RE SLOWLY LEARNING THAT FACT. AND WE'RE VERY, VERY PISSED OFF." (FINCHER, 1999).

THE QUOTE FROM FIGHT CLUB ARGUES A POWERFUL AND EXPLICIT PARADIGM ABOUT THE BEHAVIOUR OF SOCIETY AND THEIR EFFECTS. ON THE OTHER HAND THE PRESENCE OF VISUAL MEDIA SERVES ITS PURPOSE OF THE EVERYDAY LIFE AS IT IS A MEDIUM THAT ASSISTS US IN GETTING BY OUR DAILY LIFE. DESIRE IS THE ONLY FACTOR THAT DRIVES THE WORLD FORWARD I.E. WITHOUT IT HENRY FORD'S DESIRE TO INCREASE THE CAPACITY THROUGH MASS VEHICLE PRODUCTION IN ASSEMBLY LINES, WE WOULD NOT HAVE THE MODERN CARS OF TODAY, OR BETTER YET, WE WOULDN'T HAVE FAST GLOBAL TRAVEL OF THE AEROPLANES IF THE WRIGHT BROTHERS DIDN'T HAVE THE DESIRE TO CREATE FLYING MACHINES.

CORPORATION PROVIDES THE PROMOTION OF MAINSTREAM CONSUMER CULTURE WHICH FEEDS

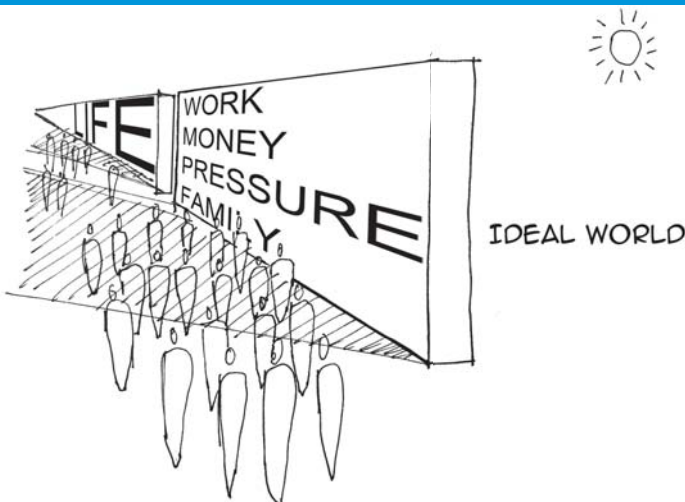
US ON WHAT THEY BELIEVE WORKS FOR THE BENEFITS OF HUMANITY BUT IN REALITY IT JUST CREATES SOCIAL DIVIDE FROM ENVY, BELONGING AND DESIRE. THE TERM USED BY KARL MARX IN HIS THEORY LAW OF INCREASING POVERTY, THE RICH GET RICHER AND THE POOR GET POORER, CREATES NEGATIVE STIGMATISM FOR EVERYONE; THE STIGMATISM FROM PERCEIVING SCENARIOS, GENDER, AND QUALITY OF LIFE OF OTHERS. EVERYDAY HUMANITY HAS TO SURPASS THE INFLUENCE OF EXTERNAL FACTORS THAT WANTS THE LIFE OF THE OTHERS WHO HAD ACHIEVED IT. CORPORATIONS PRODUCE IMAGES TO OBSCURE THE WAY WE UNDERSTAND OUR VALUES OF HUMANISM, IN RETURN FOR CAPITAL, WHEN WILL HUMANITY EVER BREAK THE CYCLE?

OUR VERY ENVIRONMENT IS OUR IMAGE OF TODAY AND WE COULD USE IT EFFECTIVELY IF DESIRE, ENVY, BELONGING AND IDEOLOGIES IN LIFE CAN BE OBTAINED VISUALLY, THE SAME METHOD COULD BE USED FOR PROMOTION OF WHAT IS IMPORTANT. UNDERSTANDING OUR EYES ALLOWS US TO INTROSPECT OUR OWN VISION SO WE WON'T END UP IN A FALSIFIED CREATION OF THE CORPORATE INTENDED WORLD. SO WHAT COULD PORTRAY IDEALS WITH AN INSTANT CONNECTION WHILST NOT BEING BORING?

* CONCLUSION/DESIGN PRINCIPLE

Building design could utilize the symbolic meaning of adverts & mass media through the power of visual stimulation of attractive videos or images.

Built form should "escape"/offset from its ordinary context to symbolize ideal world _2.4.



_2.4 EFFECTS OF MODERN SOCIETY [SOURCE: AUTHOR]

GRAND THEORIES BY KARL MARX, MAX WEBER, GEORGE LUKÀCS, KARL MANNHEIM, LUCIEN GOLDMANN, ANTONIO GRAMSCI, LOUIS ALTHUSSER..., HAVE FORMULATED GENERAL IDEAS ABOUT THE ROLE OF IDEOLOGY IN SOCIETY, AND ABOUT ITS CONNECTION WITH OTHER ELEMENTS OF THE SOCIAL STRUCTURE. (BARKER, 1989). THE IDEAS BY THESE THEORISTS ADDRESS SOCIAL BELIEFS THAT ARE CREATED FROM OUR SOCIETY, IN ESSENCE THE IDEAS ARE BIG CONCEPTS THAT CANNOT BE GRASPED AND UNDERSTOOD IN A SIMPLE MANNER - ESPECIALLY DEBATING IT OR INFORMING THESE IDEOLOGIES IN A STIGMATIC OR AN UNEDUCATED SOCIETY ALONG WITH THE INFLUENCE OF CULTURAL ETHICS.

PEOPLE COULD READ BOOKS IN THE LIBRARY TO GAIN MORE PERSPECTIVE ABOUT OUR WORLD, OR SIMPLY SWITCH ON THE TELEVISION AND WATCH THE NEWS. CONSIDER FOR INSTANCE, ALL THE EFFECTS OF VISUAL MEDIA AND ITS BROADCASTING OF SEX, GENDER, VIOLENCE, CORRUPTION, THE REPORTS ARE UNEQUIVOCAL TO THE LETTER, YET THERE IS HARDLY A DAY THAT SOCIETY DOESN'T "EXPERIENCE" CHANGES FOR THE BETTER.

IDEOLOGY IS EVERYWHERE, BUT IT IS HOW ONE CONVEYS THE IDEOLOGY TO THE INTENDED TARGET OR TO CAPTURE THE UNINTERESTED. FOR NEWSPAPER ITS BAD NEWS THAT GETS THE SALES, BUT THE PERVASIVE BATTERING OF SOCIETY ILLS CREATES PSYCHOLOGICAL DISCONNECTION FROM THE GOOD WILL OF HUMANITY. THERE ARE ZAPIRO OR MADAM AND EVE THAT LIGHTEN UP THE SEVERITY OF SPECIFIC NEWS OR PERSPECTIVISM, BUT THEIR INTENDED TARGET MARKET IS FOR A SPECIFIC GROUP THAT CONCENTRATES ON "ADULT" STUFF LEAVING THE FUTURE OF CHILDREN UNATTENDED, UNIQUELY

POPULAR VISUAL MEDIA, SUCH AS THE FANTASIES CREATED BY GEORGE LUCAS AND GENE RODDENBERRY, STAR WARS AND STAR TREK RESPECTIVELY, OR COMICS AND ANIMATION FROM JAPAN AND AMERICA OFFER A DEFINITE WORLD VIEW TO ALLOW READERS, FROM DIFFERENT SOCIAL BACKGROUND OF GENDER, SEX, INCOME ETC... TO RESPOND TO IT. (LUNNING, 2006).

COMICS AND ANIMATION ARE A WOLF IN SHEEP'S CLOTHING THAT CONVEY IDEOLOGY IN A FORM OF STORYTELLING, TRANSFORMING WHAT USED TO BE A PERCEPTION OF A CHILD'S PLAY TO A GENRE THAT CAN BE READ ACROSS ALL AGE AND GENDER. COMIC AND ANIMATION ARE LIKE REGULAR FICTIONAL NOVELS, RANGING FROM HORROR TO LIGHT HEARTED STORIES AND EVERYDAY EXPERIENCES TO POLITICAL ISSUES. IT IS PREDOMINATELY A VISUAL ENTITY, IT BASES ITSELF ON VISUAL EXTRACTION FROM ITS VIEWERS MAKING IT A LOT EASIER TO ENGAGE WITH.

FOR THE TARGET MARKET OF CHILDREN, DISNEY ANIMATION SERIES LIKE TOM & JERRY, MICKEY MOUSE, DONALD DUCK, ETC. ARE A FORM OF ENTERTAINMENT THAT NOT ONLY ATTRACTS KIDS TO WATCH BUT ALSO EDUCATES THEM AT THE SAME TIME. MOUSE MORALITY DISCUSSES THAT PARENTS TRUST DISNEY'S ROLE IN PROVIDING SUBSTANTIAL AND PRINCIPLES OF MORALITY IN THE FORM OF CARTOONS. (R.WARD, 2002). THE IDEALS OF MORALITY ARE PACKAGED IN SUCH A WAY THAT IT PROVIDES ALL THE FUN OF CARTOON BUT DOES NOT DISSUADE CHILDREN FROM VIEWING THEM.

CONCLUSION/DESIGN PRINCIPLE

Spreading ideals, as discussed, could be spread through comic & animation, however spreading ideals through spatial typology can be translated to library or training facility.

2.5: REPORTING SITUATION IN NEWS.
[BOTH ARTICLES ARE AVAILABLE ON WWW.BLOOMBERG.COM/SOUTH_AFRICA]

Our Company | Professional | Anywhere

Search News, Quotes and Opinion

HOMELINKS

QUICK NEWSOPINIONMARKET DATAPERSONAL FINANCETECHPOLITICSSUSTAINABILITYLUXURYTVVIDEORADIO



Sir Peter Lampl Flights U.K. Class System to Boost GDP Q



The Stumbling Blocks to a U.S.-EU Trade Deal Q



Airline Pilots Probed on Why Crashed Plane Stowed Q

GET THE MARKET NOW NEWSLETTER.
[Learn more](#)

HEADLINESMOST POPULARRECOMMENDED

Stocks Advance on Profit Outlook as Gold Rises, Yen Drops Q

What's Good for U.S.-China-Japan Hits Emerging Markets Q

Fire Island Becomes Test Case as Verizon Abandons Copper Q

Dell Deadline Looms to Win Over Investors on Buyout Deal Q

India to Inject \$2.3 Billion Into State Banks Over 3 Months Q

LVMH Acquires Cashmere Clothier Loro Piana for \$2.6 Billion Q

More News
Most Popular On

How So Many People Survived the Asiana Crash

How Disney's Bean Counters Will Bury 'The Lone Ranger'

Why Prostitutes Aren't Enough to Deprive the World of Eliot Spitzer

For Paula Deen, Management Mess Leads to Career Meltdown

'The Lone Ranger' and the Curse of the Blockbuster Western

Visit Businessweek.com

Rand Slumps to 4-Year Low as Mine Violence Renews Labor Concerns

By Robert Brand - May 21, 2013 4:05 PM GMT+0200

0 COMMENTSQ QUEUE

The rand declined for a ninth day, weakening to a four-year low, as violent protests at a South African chrome mine renewed concern that labor disruptions will cut mining output and slow economic growth.

Seven people were injured in clashes between striking workers and guards at a [Lanxess AG \(LXS\)](#) chrome mine at Rustenburg, north of Johannesburg, the company said today. Labor unions are demanding wage increases of as much as 60 percent from gold- and coal-mining companies, boosting chances of more strikes as the industry struggles to contain costs. A two-day stoppage at [Lonmin Plc \(LON\)](#)'s Marikana platinum mine last week reignited concern that rivalry between unions may lead to violence.

"The domestic labor situation continues to weigh on the rand," Mohammed Nalla, head of strategic research at [Nedbank Group Ltd. \(NED\)](#), said by phone from Johannesburg. "The long-term fundamentals for the rand remain negative."

The rand weakened 1.3 percent to 9.5697 per dollar by 3:32 p.m. in Johannesburg, bringing its decline since May 8 to 5.9 percent in the longest losing streak in a year. The currency earlier fell as low as 9.6264 per dollar, the worst intraday level since March 2009. Yields on benchmark 10.5 percent bonds due December 2026 rose 8 basis points, or 0.08 percentage point, to a month-high 7.02 percent as demand slumped at a weekly government auction of fixed-rate debt.

The rand may extend its decline to 9.70 per dollar after breaching 9.55, a significant level of support for the currency, Nalla said. Support and resistance are levels where traders cluster orders to buy or sell a security or currency.

'Battle Lines'

Mining strikes cut about 15 billion rand (\$1.6 billion) from economic output last year, pushing the

Our Company | Professional | Anywhere

Search News, Quotes and Opinion

HOMELINKS

QUICK NEWSOPINIONMARKET DATAPERSONAL FINANCETECHPOLITICSSUSTAINABILITYLUXURYTVVIDEORADIO



Kors Lures Mom's Swapping Jeans With Daughters Q



Pornstar: Six Inconvenient Truths About Camcane Q



The Lucrative Business of Infidelity Q

GET BREAKING NEWS ALERTS. MARKET-MOVING NEWS AS IT HAPPENS.

HEADLINESMOST POPULARRECOMMENDED

Stocks Advance on Profit Outlook as Gold Rises, Yen Drops Q

What's Good for U.S.-China-Japan Hits Emerging Markets Q

Fire Island Becomes Test Case as Verizon Abandons Copper Q

Dell Deadline Looms to Win Over Investors on Buyout Deal Q

India to Inject \$2.3 Billion Into State Banks Over 3 Months Q

LVMH Acquires Cashmere Clothier Loro Piana for \$2.6 Billion Q

More News
Most Popular On

Four Reasons So Many People Survived the Asiana Crash

How Disney's Bean Counters Will Bury 'The Lone Ranger'

Why Prostitutes Aren't Enough to Deprive the World of Eliot Spitzer

For Paula Deen, Management Mess Leads to Career Meltdown

'The Lone Ranger' and the Curse of the Blockbuster Western

South African Ruling ANC Says New Mine Unions Display 'Anarchy'

By Jacob Vreese - May 23, 2013 4:49 PM GMT+0200

0 COMMENTSQ QUEUE

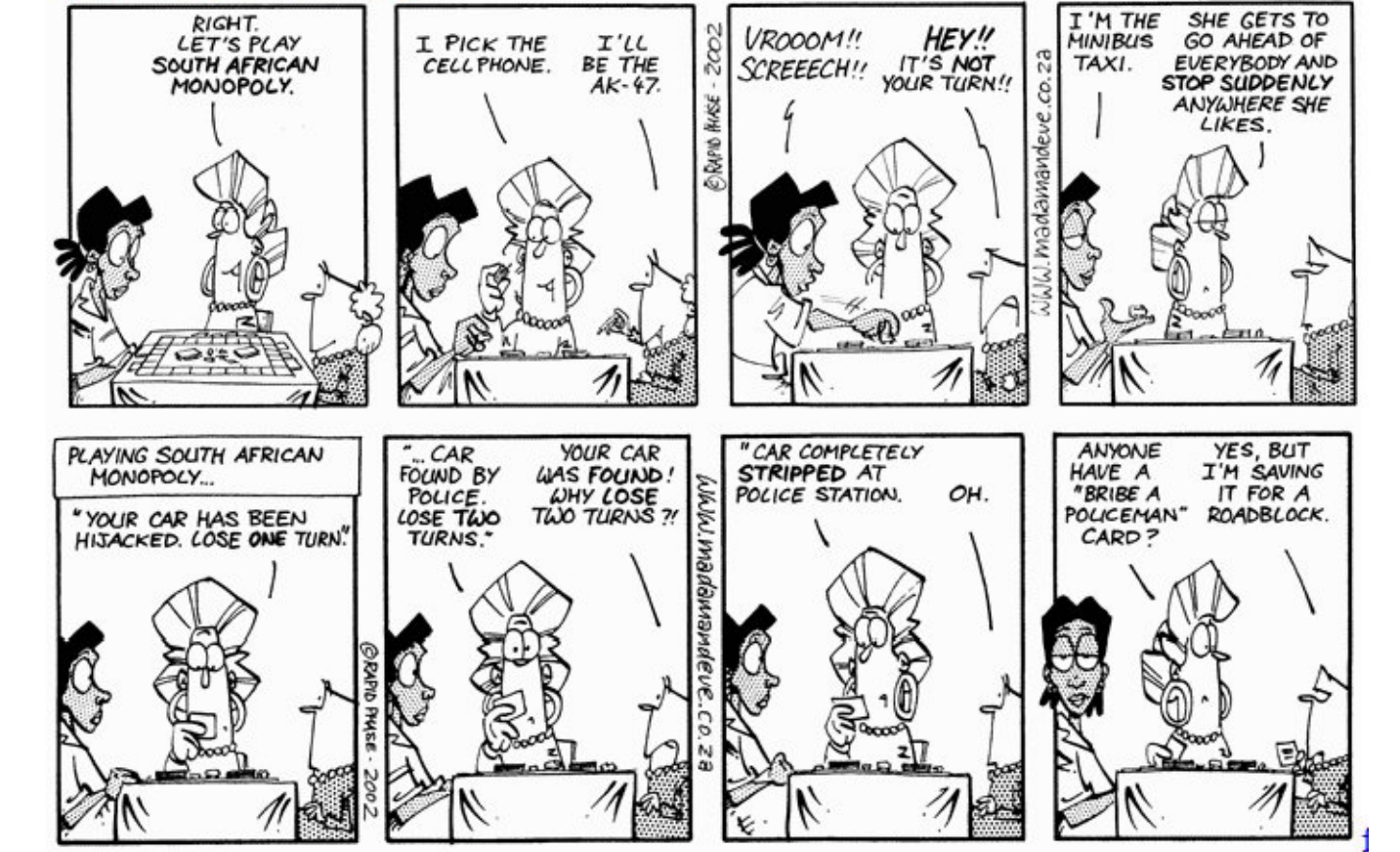
South [Africa's](#) ruling African National Congress said mining companies shouldn't yield to "scare tactics" by labor unions as platinum and chrome mines were shut after work stoppages that have damped economic growth.

Strikes have shaved 30 basis points from growth in Africa's largest economy this year, ANC Treasurer-General [Zweli Mkhize](#) said in a speech at a National Union of Mineworkers conference in Pretoria today, a copy of which was e-mailed.

"The mining companies must not be allowed to give in to scare tactics and make settlements on basis of intimidation and settle on unprincipled and unreasonable demands for fear of vigilante tactics," Mkhize said. "It pains us, comrades, to see this labor relations and negotiation framework being undermined and destroyed through anarchy, violence, intimidation murders and illegal wildcat strikes."

Wage talks in the mining industry that start in June have increased the risk of strikes, threatening the economic outlook after stoppages last year cut output by about 15 billion rand (\$1.6 billion), according to the National Treasury. South Africa has the world's largest known reserves of chrome and platinum.

The assassination of a labor official on May 11 near the 13-shaft Marikana operation of [Lonmin Plc \(LON\)](#), the third-largest platinum producer, and a dispute over union recognition there sparked fears of renewed unrest when employees refused to work for two days in the mine in the North West province. The official was a member of the Association of Mineworkers and Construction Union, which has displaced the NUM as the biggest representative of workers in the platinum industry.



2.6: MADAM & EVE COMIC STRIP.
[AVAILABLE ON: HTTP://NAMIBSANDS.FILES.WORDPRESS.COM/]



2.7: ZAPIRO CARTOONS
[AVAILABLE ON: HTTP://WWW.TIMESLIVE.CO.ZA/]

COMICS & ANIMATION

Details

Why comics and animation? This section of the thesis explores the arrival of comic and animation and its affects throughout the world. This section also explores the communication methods that allow the audience to receive the story intended by the artists and script writers.



Animation

Featuring

The world of Comic & Animation

What?!! Fandom!!!

Fandom in SA

Comic Drawing Analysis

Functioning System

Comic

Animation

///THE WORLD OF COMIC & ANIMATION: THE SILENT OBSERVER

COMIC AND ANIMATION IN BOTH JAPAN AND AMERICA HAVE THEIR RESPECTIVE SUCCESSES; BOTH MEDIUMS ARE MATURED FROM ITS EARLIER WORKS AND IT SERVES AN IMPORTANT FORM OF ENTERTAINMENT. THE PUBLIC HAD SEEN MUCH TRANSFORMATION OF THE MEDIUM ITSELF, THEY ALSO WITNESSED THESE MEDIUMS TRANSCEND ITSELF, FIRST COMIC FOUND MATURITY IN VISUAL NARRATION, THEN FOLLOWED THE ANIMATED VERSION OF COMICS OR PURELY ANIMATION FOLLOWED BY THE INTRODUCTION OF MOVIES SUCH AS WOLVERINE, BATMAN, SUPERMAN, DRAGONBALL Z, ETC...

AS MUCH AS JAPANESE AND AMERICAN COMICS AND ANIMATION ARE VASTLY DIFFERENT IN THEIR COMMUNICATIVE NATURE, THEIR LEGACIES ARE VERY MUCH THE SAME. THE WORLD WITHIN THE STORY PORTRAYED BECOMES A NARRATIVE OF THE IMPOSSIBLE, OR THE UNOBTAINABLE LIFE, OR SIMPLY PUT THE FUTURE OF POSSIBILITIES. PAUL THEROUX (AMERICAN NOVELIST AND WRITER) HAD ONCE MENTIONED "FICTION GIVES US A SECOND CHANCE THAT LIFE DENIES US."

"COMIC BOOKS ARE IMMENSELY POPULAR IN JAPAN, AND A LARGE NUMBER OF WEEKLIES ARE PUBLISHED FOR ADULT AS WELL AS CHILDREN. ONE OF THEM REPORTEDLY HAS A CIRCULATION OF OVER 4 MILLION COPIES A WEEK. THE HISTORY OF JAPANESE COMICS GOES BACK TO THE END OF THE NINETEENTH CENTURY, WHEN NEWSPAPERS AND MAGAZINES BEGAN CARRYING FIRST ONE-PANEL AND LATER MULTI-PANEL CARTOONS DEPICTING POLITICS, CUSTOMS, AND LIFE IN A SATIRICAL AND HUMOROUS MANNER. IN THE 1920'S AND 1930'S, BOOKS OF CARTOONS BECAME POPULAR, ESPECIALLY ADVENTURE STORIES AND

COLLECTIONS OF CARTOONS FOR CHILDREN." (JAPAN ECO INC, ET AL., 1989, P. 126) "IN THE RECENT YEARS MANY COMICS TARGETED AT ADULTS HAVE HIT THE MARKET, OFTEN FEATURING STORIES WRITTEN BY PROMINENT WRITERS AND PICTORIALIZED BY WELL-KNOWN ILLUSTRATORS." (JAPAN ECO INC, ET AL., 1989, P. 127)

ACCORDING TO ERIC NASH, THE ARRIVAL OF COMIC CULTURE IN JAPAN BEGAN WITH KAMISHIBAI, STORIES ENACTED BY NOMADIC STORY TELLERS WITH ILLUSTRATED STORY BOARDS SET, LIKE A PRESENTATION OF A PUNCH-AND-JUDY LIKE STAGE, WHICH VERBALLY COMMUNICATES THE STORY. NO ONE KNOWS THE EXACT ORIGINS OF THIS TYPE OF STORYTELLING; KAMISHIBAI APPEARED "LIKE THE WIND ON THE STREET CORNER IN SHITAMACHI SECTION OF TOKYO, JAPAN, AROUND 1930, ONE OBSERVER NOTED. AT ITS HEIGHTS IN THE RUIN LANDSCAPE OF POST WAR JAPAN, MORE THAN 5 MILLION CHILDREN AND ADULTS WERE ENTERTAINED BY KAMISHIBAI DAILY." (NASH, 2009). COMIC IS AN INDIVIDUAL INTERACTION WITH VISUAL ILLUSTRATION WITH THE NARRATION AND EVENTS TAKING PLACE WITHIN THE READER'S MIND. THE WRITERS HAVE TO FORMULATE THE STORY IN THE BEST WAY POSSIBLE THROUGH THE VISUAL NARRATION. FOR NAKAZAWA KEIJI, PORTRAYAL OF HIS IDEOLOGY IS HIS PERSONAL EXPERIENCE THAT INFLUENCED THE PLOT OF BAREFOOT

"OCTOBER 1966 - TWENTY ONE YEARS AFTER THE BOMB - MY MOTHER DIED... WHEN HER BODY WAS CREMATED, I DISCOVERED SOMETHING THAT MADE ME TREMBLE WITH RAGE: NOTHING WAS LEFT OF HER BONES. USUALLY THE BONES REMAIN AFTER THE CREMATION, BUT THE RADIOACTIVE CAESIUM HAD EATEN MY MOTHER'S BONES AWAY, AND THEY HAD TURNED INTO ASH. THE A-BOMB HAD TAKEN EVERYTHING FROM ME, EVEN MY PRECIOUS MOTHER'S BONES." (LUNNING, 2009, P. 185)

GEN: OUT OF THE ASHES,
THE IDEOLOGY OF THE MANGA:
BAREFOOT GEN: OUT OF THE ASHES,
BASED ITSELF ON THE AFTERMATH OF
THE 1945 BOMBING. THE STORY WAS
WRITTEN BASED ON HIS CONFRONTATION
OF THE BOMB AND HOW THE SOCIETY
HAD DEALT WITH THEM.

THIS AUTOBIOGRAPHICAL DETAIL IS
OF GREAT SIGNIFICANCE AS IT IS
PORTRAYED IN BAREFOOT GEN WHEN
THE PROTAGONIST NAKAOKA GEN
RETRIEVES HIS FATHER'S AND TWO
SIBLINGS' BONES FROM THE RUINS.
THE MANGA ILLUSTRATES THE HARSH
REALITY OF WAR AND ITS AFTERMATH.
NOT ONLY CAN THE SURVIVORS RELATE
TO THIS BUT AT THE SAME TIME THE
CHILDREN OF NEW GENERATIONS CAN
LEARN THE CAUSE AND EFFECTS OF
WAR. BAREFOOT GEN WAS SERIALISED
IN SHŪKAN SHŌJINEN JUMP, JAPAN'S
LARGEST WEEKLY MANGA PUBLICATION,
(LUNNING, 2009), THAT CAN BE READ
BY PEOPLE ALL OVER JAPAN.

IF COMIC & ANIMATION IS SO POWERFUL
IN COMMUNICATION, THE INTRODUCTION
OF MASS PRODUCTION WOULD BE IDEAL
IN SOUTH AFRICA.

CONCLUSION/DESIGN PRINCIPLE

- Similar to the chapter "Spreading Ideology",
The space, library, for reading and watching
comic and animation is further reinforced.
- Translation of built form from comic and
animation should bare symbolic meaning of
creation and emotion as opposed to literal
extraction out of comic books i.e. Speech
bubbles.

"ONLY WHEN SUBJECT AND OBJECT ARE MUTUALLY SUBMERGED, THE THING AND THE SELF ARE MUTUALLY FORGOTTEN, AND ONE ARRIVES AT A STATE WHEREIN THERE IS ONLY ACTIVITY OF A SINGLE REALITY IN HEAVEN AND EARTH, DOES ONE FIRST ATTAIN TO THE CONSUMMATION OF GOOD BEHAVIOUR."
(HU, 2010, P. 56)

THE IDEA OF TANGIBLE FICTION ALLOWS ONE TO SUBMERGE ONESELF IN THE STORY WITHIN OUR REALITY I.E. PEOPLE DRESSING UP IN COSTUMES IDENTICAL OR SIMILAR TO THE FICTIONAL CHARACTERS FROM THEIR ADMIRER MANGA, ANIME/ANIMATION OR VIDEO GAMES. THE TERM USED FOR THE AFORE-MENTIONED IS 'COSPLAY', WHICH IS SHORTHAND FOR COSTUME PLAYERS.

ALL OVER THE WORLD, COSPLAYING FANS GATHER AT CONVENTIONS AND PARTIES TO SHARE THEIR APPRECIATION AND AFFECTION FOR ANIME AND MANGA - SOME OF THE COSPLAYERS HAVE THEIR COSTUMES HOMEMADE WHILE OTHERS BUY IT AT SPECIAL STORES. THESE FANS, WHO REFER TO THEMSELVES AS OTAKU, WEAR DETAILED MAKEUP AND ELABORATE COSTUMES MODELLED AFTER THEIR FAVOURITE ANIME, MANGA AND RELATED VIDEO GAME CHARACTERS.

THIS EXTRAORDINARY EVENT MAY SEEM ABNORMAL AND UNCONVENTIONAL TO THE UNINFLUENCED CULTURE, BUT TO THE FANATICS IT SHOWCASES THE IMAGINATIVE WORLD WHERE THEIR MINDS WOULD LIKE TO EXIST. "MUCH WORK HAS BEEN DONE ON THE NOTION OF FANDOM AS A FORM OF COMPENSATION FOR THE DISAPPOINTMENT OF THE QUOTIDIAN WORLD. THIS NOTION IS NOT ALWAYS PRESENTED NEGATIVELY. ADEN SPEAKS OF FANDOM AS A FORM OF ESCAPISM THAT IS "PURPOSEFUL PLAY" IN WHICH WE SYMBOLICALLY MOVE AWAY FROM THE MATERIAL WORLD TO

AN IMAGINATIVE WORLD THAT IS IN MANY WAYS A RESPONSE TO THE MATERIAL." (LUNNING, 2006, P. 53). HENCE, THE FANS ARE MERELY RESPONDING TO THE IDEOLOGIES PORTRAYED IN POPULAR VISUAL MEDIA.

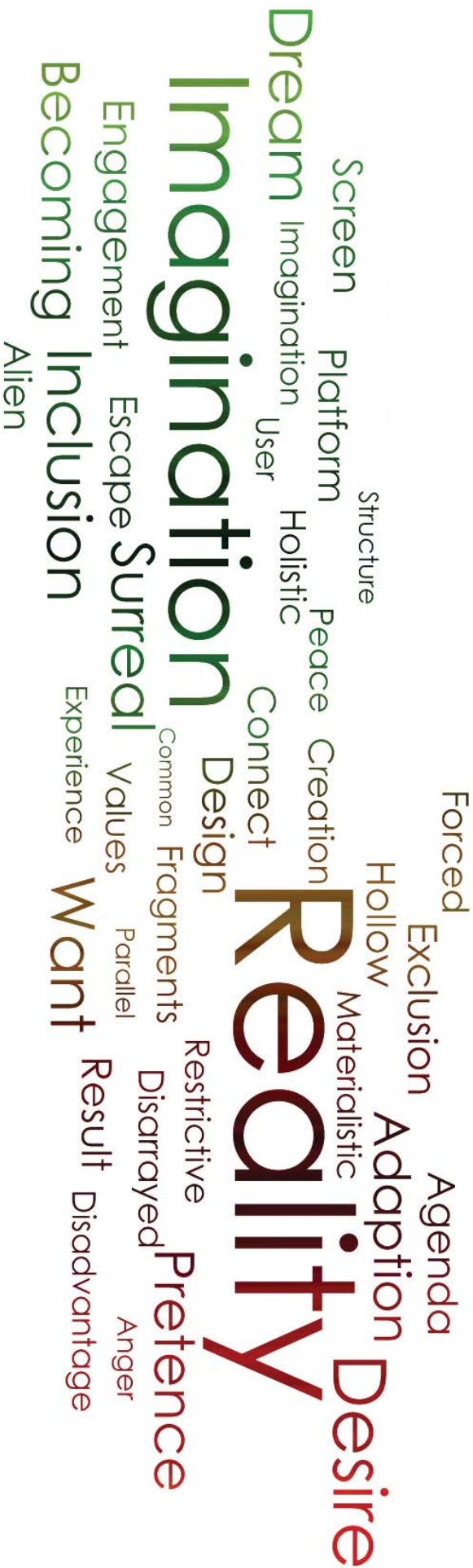
THE COMPENSATION THAT LUNNING REFERS TO IS THE QUOTIDIAN CONTEXT OF OUR WORLD THAT HUMANITY HAS NO ULTERIOR PURPOSE THAN TO WORK MONDAY TO FRIDAY, EDUCATE AND LEARN, CONSUME AND DISPOSE, BEING AWAKE AND ASLEEP.

IN THE BOOK *MECHADEMIA: EMERGING WORLDS OF ANIME AND MANGA*, THE RESPONSES OF THE QUESTIONNAIRES FILLED OUT BY PARTICIPANTS OF THE INTERNATIONAL GROUP NAMED MIYAZAKI MAILING LIST, IN SHORT MML, IS DISCUSSED. IT IS THE OLDEST GROUP OF INTERNET ANIME FANS WHO SUPPORT THE WORK OF MIYAZAKI HAYAO; KNOWN FOR THE CREATION OF MY NEIGHBOUR TOTORO, SPIRITED AWAY AND PRINCESS MONONOKE.

THE RESPONSE OF THE QUESTIONNAIRES IS THAT PEOPLE FIND THE REALITY OF CURRENT SOCIETY OF AMERICA FOCUSED AROUND CONSUMERISM AND MATERIALIST IN CLOSE RELATION WITH ARROGANCE AND BULLYING. AS ONE OF THE RESPONDENT MENTIONS: "ANTI-INTELLECTUAL BIAS, THE PROBLEM OF BIGOTRY AND SEXISM, THE LOSS OF COMMUNITY THE LOSS OF VALUE OF THE FAMILY, AND TENDENCY TO THINK OF THOSE WE DISAGREE WITH AS ENEMY." (LUNNING, 2006).

"WHAT I THINK THE VARIOUS FAN SUBCULTURES DO IS PROVIDE A SPACE FOR COMMUNITY. THEY ALLOW PEOPLE OF DIVERSE BACKGROUND AND EXPERIENCE TO FORM BONDS AROUND A COMMON INTEREST. THEY LET PEOPLE KNOW THAT THEY ARE NOT ALONE IN THEIR LIKES AND THEIR PASSIONS. FAN SUBCULTURES PROVIDE THE SENSE OF BELONGING THAT USED TO BE COMMON AMONG MOST AMERICAN COMMUNITIES AND FAMILIES PRIOR TO THE 1980'S. TODAY KIDS ARE RAISED BY DAY-CARES AND PUBLIC SCHOOLS. PARENTS ARE TOO BUSY WORKING AND BUILDING

– 3.1: A WORLD WHERE OPPOSING IDEALS NEGATES EACH OTHER FOR RECOGNITION. [DIGITAL IMAGE AUTHOR].



CAREERS TO DEVOTE SIGNIFICANT TIME FOR FAMILY BUILDING AND FAMILY LIFE. KIDS ARE JUST ONE OF THE MANY ENTRIES ON THE DAY PLANNER... FAN SUBCULTURE HELP TO PROVIDE A SPACE FOR COMMUNITY WHERE PEOPLE CAN COME AND BE ACCEPTED FOR WHO THEY ARE. IN A SOCIETY AS FRAGMENTED AS AMERICA HAS BECOME, FAN SUBCULTURES CAN PROVIDE AN OASIS FOR THE WEARY SOUL." THIRTY-EIGHT-YEAR-OLD UTILITY COMPANY TECH SUPPORT WORKER AND MEMBER OF THE MIYAZAKI MAILING LIST. (LUNNING, 2006, P. 47).

THE PEOPLE WHO INVOLVE THEMSELVES WITHIN THE POPULAR VISUAL MEDIA ARE NOT NAIVE OR ESCAPING FROM REALITY BUT ON THE CONTRARY, THEY ARE PARTICULARLY AWARE OF THE HAPPENINGS IN SOCIETY AND THAT IT IS OUT OF THEIR ABILITY TO CONTROL THE COURSE THAT THE WORLD, THEY ARE RESPONDING AND SUPPORTING TO THE IDEOLOGIES BEHIND POPULAR VISUAL CULTURE WISHING AND HOPING THAT ONE DAY THE WORLD COULD BE LIKE THE PORTRAYED STORY. "AS MANY ARE AWARE OF THE PROBLEMS OF THE REAL WORLD AND SEE IN MIYAZAKI'S ENVIRONMENTAL AND HUMANIST MESSAGE A CALL FOR ACTION. MIYAZAKI AND TAKAHATA'S EMPHASISE ON ENVIRONMENTALISM

IS SEEN AS SOMETHING THAT COULD CHANGE THE WORLD. THE MML DOES NOT SEE MIYAZAKI WORLD IDEOLOGY AS BEING SIMPLISTIC. A MAJOR THREAD OF DISCUSSION THROUGHOUT THE LIFETIME OF THE LIST HAS BEEN MIYAZAKI'S APPROACH TO GOOD AND EVIL." (LUNNING, 2006, P. 59)

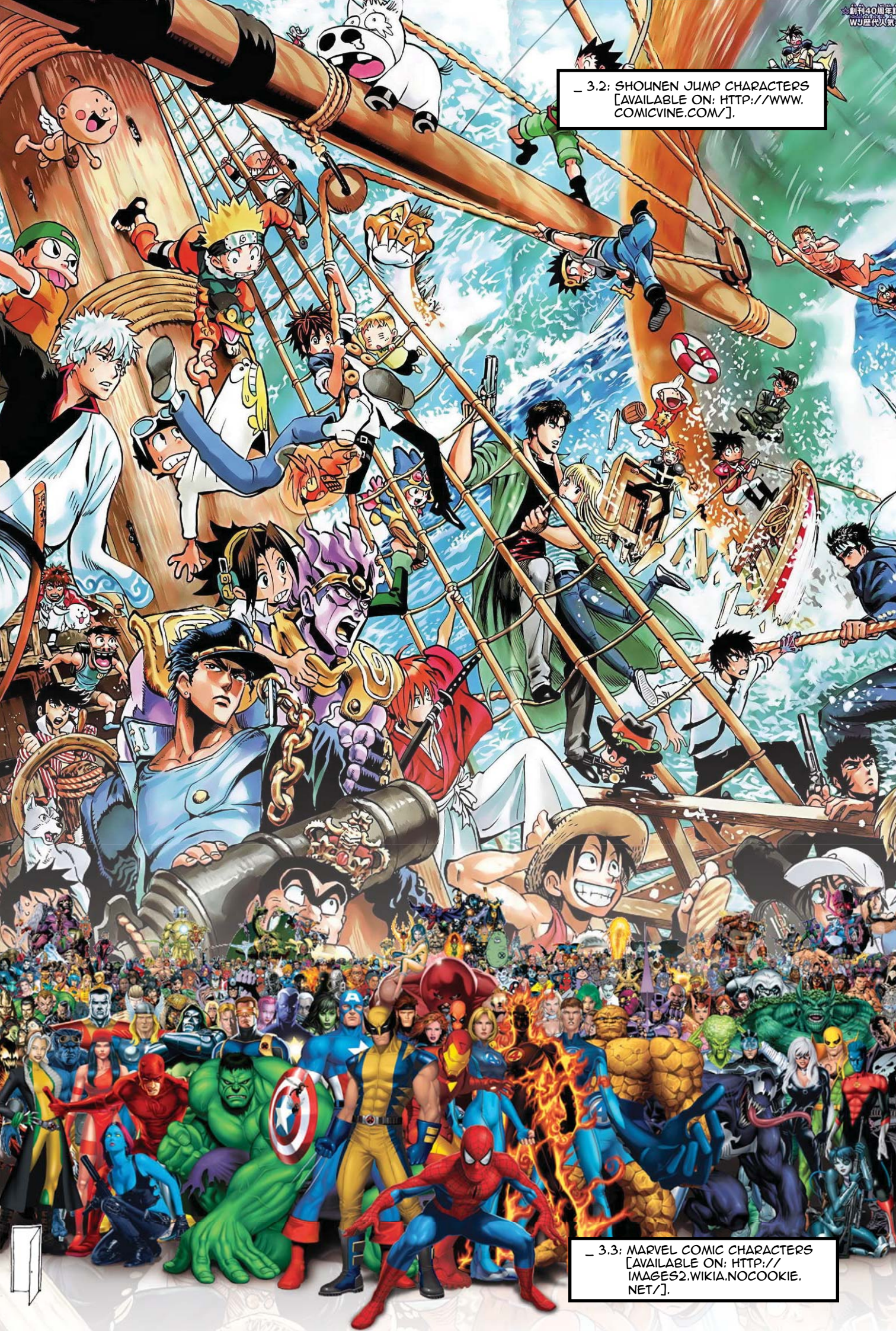
*** CONCLUSION / DESIGN PRINCIPLE**

- The phenomenon of Fandom prompts built space to create an exhibition/event space for the people who would love to express their interests as well as making new friends.



3.2: THOUSANDS OF FANS AT COMIC-CON EVENT
[AVAILABLE ON: [HTTP://3.BP.BLOGSPOT.COM/](http://3.bp.blogspot.com/)].





— 3.2: SHOUNEN JUMP CHARACTERS
[AVAILABLE ON: [HTTP://WWW.COMICVINE.COM/](http://www.comicvine.com/)].

— 3.3: MARVEL COMIC CHARACTERS
[AVAILABLE ON: [HTTP://IMAGES2.WIKIA.NOCOOKIE.NET/](http://images2.wikia.nocookie.net/)].

/// FANDOM IN SOUTH AFRICA: INCORPORATING EXISTING CULTURE OF USE

SOURCE: [HTTP://WWW.PICAFIX.COM](http://www.picafix.com)



SOURCE: [HTTP://IMAGES5.FANPOP.COM/](http://images5.fanpop.com/)



SOURCE: [HTTP://IMAGES4.FANPOP.COM/](http://images4.fanpop.com/)



COMIC AND ANIMATION ARE NOT FOREIGN TO SOUTH AFRICANS, IN 1996-2005 POKEMON, DRAGON BALL Z, YUGIOH, BATMAN, SPIDERMAN, AND TRANSFORMERS WERE AIRED PUBLICLY ON SABC AND E.TV CHANNELS.



SOURCE: [HTTP://1.EBAYIMG.COM/](http://1.ebayimg.com/)



SOURCE: [HTTP://ANTARTNET/](http://antartnet/)



SOURCE: DRAGON BALL Z - NANDO'S COMMERCIAL
[HTTP://WWW.YOUTUBE.COM/](http://www.youtube.com/)

THE APPEARANCE OF JAPANESE COUNTER PARTS HAD A SIGNIFICANT IMPACT ON CHILDREN (THE AUTHOR INCLUDED) THAT COMPANIES IN SA DID NOT HESITATE TO EXPAND UPON. UTILIZING THEM IN THEIR PROMOTIONS. SIMBA WITH THEIR TAZOS AND NANDOS IN THEIR ADVERTS.

IN SOUTH AFRICA, THERE ARE SMALL COMMUNITIES AND SPECIALITY SHOPS THAT COLLABORATE TOGETHER IN ORGANIZING SMALL TO LARGE EVENTS FOR THE INTERESTED FANS. THESE EVENTS ARE FOR PEOPLE TO SHOWCASES THEIR AFFECTION, MAKE FRIENDS WITH SIMILAR INTEREST, AND SHARE IDEALS.

SOURCE: COSPLAY SOUTH AFRICA
[HTTP://WWW.FACEBOOK.COM/](http://www.facebook.com/)



SOURCE: [HTTP://WWW.RAGEEXPO.CO.ZA](http://www.rageexpo.co.za)



SOURCE: [HTTP://WWW.AI-FEST.CO.ZA/](http://www.ai-fest.co.za/)

SOURCE: [HTTP://WWW.LAZYGAMER.NET/](http://www.lazygamer.net/)



SOURCE: [HTTP://WWW.LAZYGAMER.NET/](http://www.lazygamer.net/)



THESE EVENTS ARE OFTEN NOT STAND ALONE COMIC AND ANIMATION, THEY ARE OFTEN SUPPORTED IN CONJUNCTION WITH CARD TRADING, CARD DUELLING COMPETITION, COMPUTER GAMING, COMPUTER COMPONENTS, COSPLAYING, AND AUDIO/VISUAL BECAUSE THESE EVENTS SHARE INTERRELATIONSHIP THAT COMIC AND ANIMATION INHERITS: ESCAPE FROM REALITY (REFER TO PART 1: FANDOM)

THE AUTHOR HAD PARTICIPATED IN UPCON 2013 ON APRIL 20TH. IT WAS HELD IN UNIVERSITY OF PRETORIA. THE VENUE SUPPORTED STANDS FOR SHOPS, GAMING, CARD TRADING, AUDIO/VIDEO, AND STRATEGIC BOARD GAMES.



SOURCE: [HTTP://BLOG.EXCLUSIVES.CO.ZA/](http://blog.exclusives.co.za/)



SOURCE: BY AUTHOR

DISCUSSION



SOURCE: BY AUTHOR

GAMES



SOURCE: BY AUTHOR

CARDS + GAMES + VIDEO



SOURCE: BY AUTHOR



SOURCE: BY AUTHOR

CARDS

UNFORTUNATELY THE CHOSEN LOCATION FELT "OUT OF CONTEXT" AND WAS CHOSEN FOR ITS WIDE ARRAY OF SPACES. THE SYMBOLIC VALUE OF COMIC & ANIMATION AS WELL AS EVERY OTHER "LIKE" EVENTS HAD BEEN LOST IN THE SPATIAL CONTAINER.



SOURCE: BY AUTHOR

SHOPS



SOURCE: BY AUTHOR

BOARD GAME

The world needs courage.

世界はどちらの手

黒の女王

特大号

2012 MARCH

特別定価570YEN

連載再開第2回!

つきロボ

中平正彦

連載1000回目前センターカラー!

NEEDLESS

今井 神

白の女王と

今度の仕王町はやくすぎる!

ジョジョリオン

荒木飛呂彦

新連載

表紙&巻頭カラー

67P

テイルスター

STAR
okama

THIS SHORT EXTRACT SEIZES THE OPPORTUNITY FOR ONE TO UNDERSTAND COMICS AND ITS ABILITIES - DESCRIPTION IN WORDS (ULTIMATELY EXPERIENCES) WILL GET LOST WITHIN TRANSLATION. THIS IS A SHORT EXTRACT FROM ULTRA JUMP, A JAPANESE MANGA/ COMIC PUBLICATION COMPANY, CALLED TAIL STAR WILL ALLOW THE READER TO UNDERSTAND THE ABILITY OF COMIC AND ANIMATION TO SPREAD ITS IDEOLOGY.

のokamaが挑む
王道バトル開幕!

物理部エピソード0解禁!

い。2.5巻

【Cりけい】
最新単行本 3巻発売中!



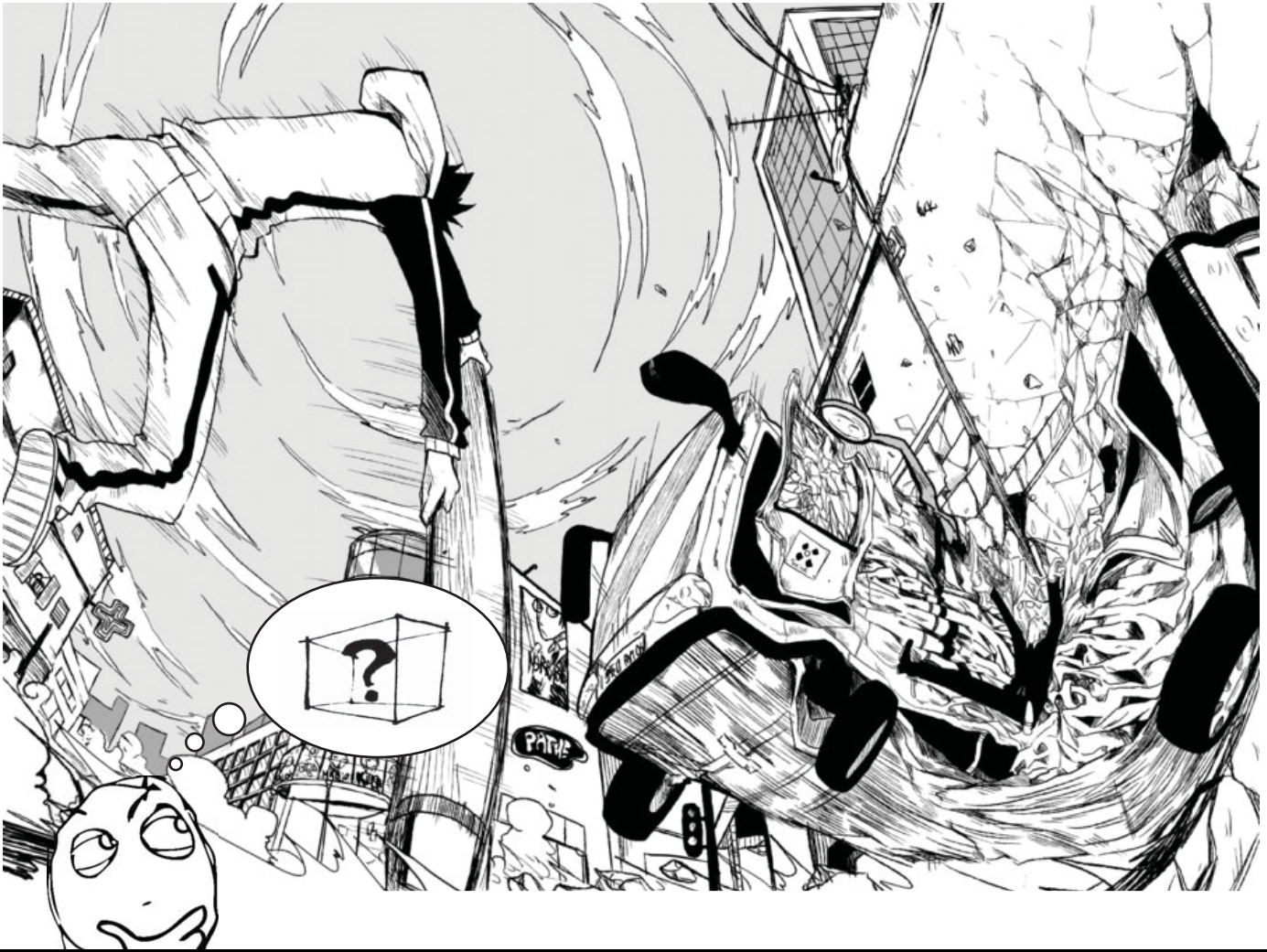
理系女子のゆるい放課後を描くセンターカラー!

/// COMIC DRAWING ANALYSIS

* CONCLUSION/DESIGN PRINCIPLE

- Juxtaposing lines can bring about a dynamic nature to a static image, the could be incorporated into building/form design to express a certain genre or stimulate a certain emotion; as seen in the following _3.5-3.15

_ 3.5: OVER EXAGGERATE DRAWING.
[AVAILABLE ON: [HTTP://FCO1.DEVIANTART.NET/](http://fco1.deviantart.net/)].



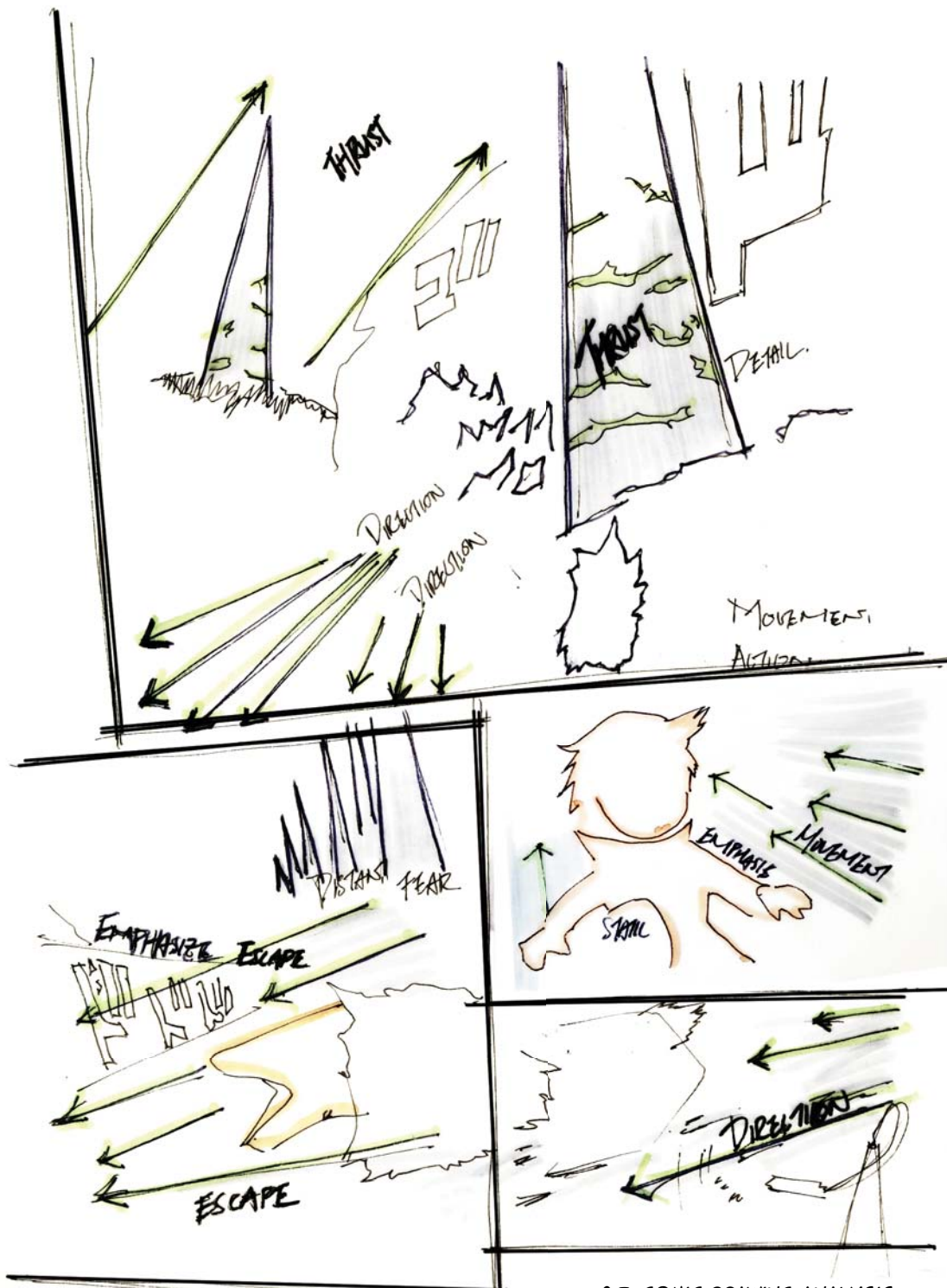
DEFINING **BUILT FORM** FOR EVERY COMIC AND ANIMATION STYLE IS FUTILE, THE STYLE OF THE DRAWINGS FOUND IN COMIC & ANIMATION ARE LIKE THE FINGERPRINTS ON HUMAN BEINGS, VARYING FROM PERSON TO PERSON. PREDICTABLY THE CHANGE OF DRAWING STYLES RESULT FROM THE CHANGE IN GENRE AND TYPE OF STORY AS THE DRAWINGS NEED TO SUPPORT THE STORY'S INTENTIONS AND PURPOSES. HOWEVER, AS MUCH AS COMIC AND ANIMATION VARY IN STYLE OR DRAWING, THEY ALL HAVE ONE COMMON GROUND OF EXPRESSION, THE ARTWORKS ARE OVER THE TOP TO ATTRACT THE INTEREST OF THE VIEWERS AND ENFORCE THE NOTION THAT EVERYTHING IS AN **OVER EXAGGERATION** OF REALITY, REFER TO IMAGE_3.5.

TO REFLECT **OVER EXAGGERATION** INTO BUILT SPACE, UNDERSTANDING AND DECIPHERING ELEMENTS WITHIN "SHORT COMIC EXTRACT" IS REQUIRED. THIS SHORT COMIC SIMPLY EXTRACTS KEY ELEMENTS THAT SUPPORTS OVER EXAGGERATION METHODOLOGY TO FACILITATE THE SPATIAL & FORM DESIGN.

THE FOLLOWING PAGES ILLUSTRATE SHORT COMIC EXTRACT (LEFT) AND ANALYSIS OF JAPANESE COMIC DRAWING (RIGHT), COMMENTS WILL BE ALLOCATED IN THE RESPECTIVE SECTIONS.



THE STYLE OF THE ARTIST CAN BE SEEN THROUGH THE ANALYSIS AND THE DRAWING, FRIENDLY YET SERIOUS STROKES OF LINE WEIGHT IN COMBINATION OF SHARP AND ROUNDED EDGES GIVES THE STORY A FLEXIBILITY OF DREAM, REALISTIC AND ATTRACTIVE SENSATION.

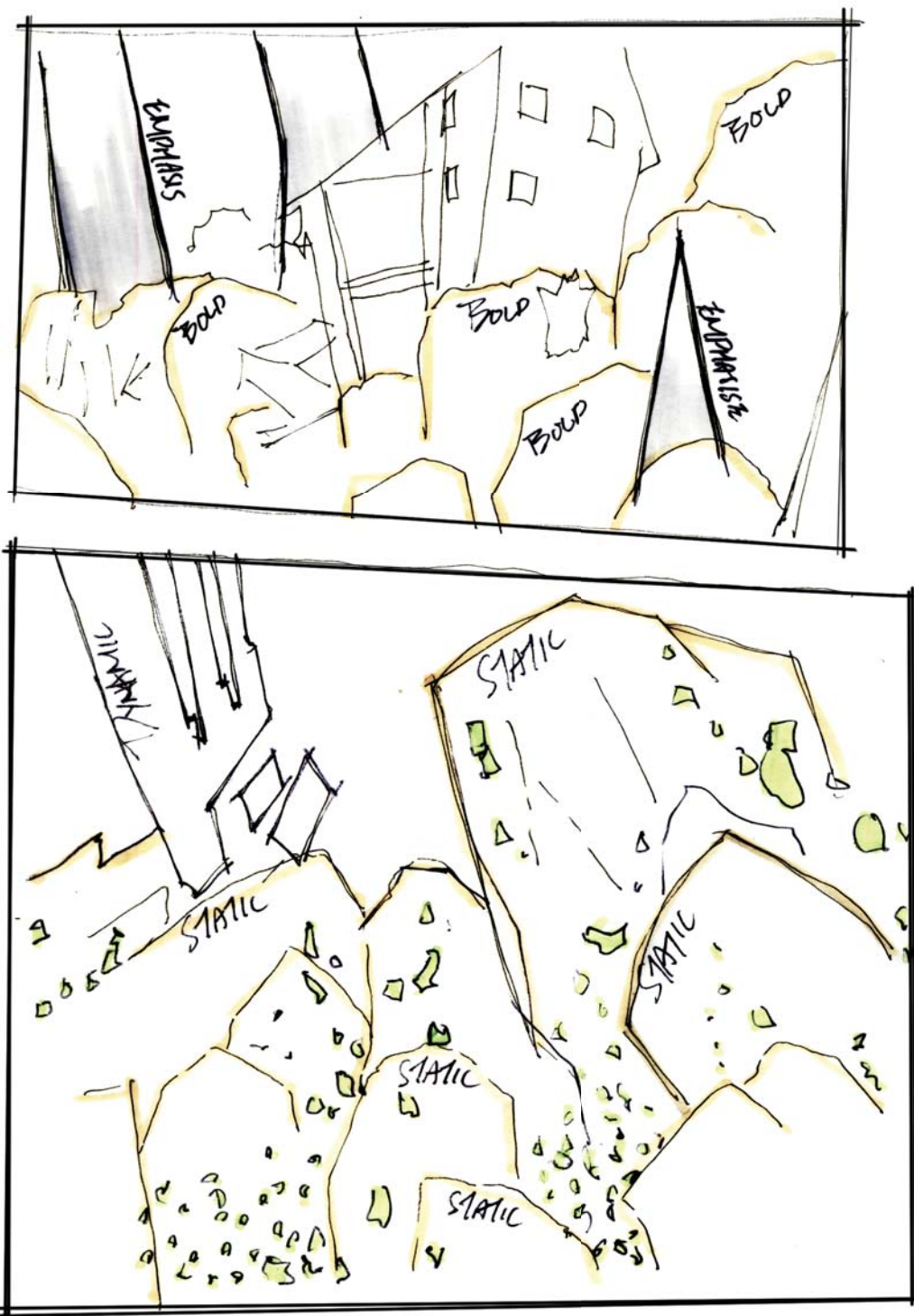


- 3.7: COMIC DRAWING ANALYSIS.
[DRAWN BY AUTHOR].

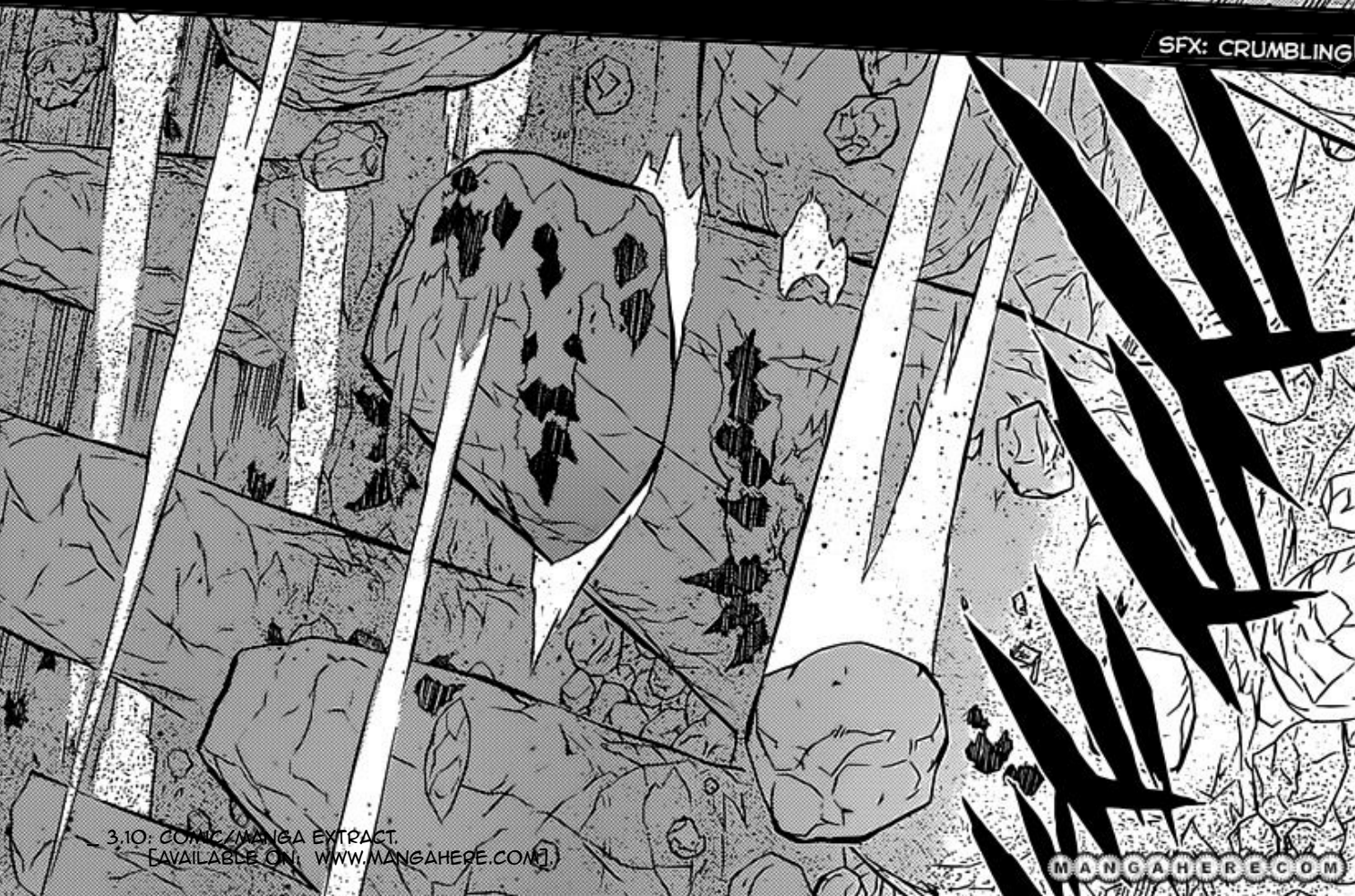
THE FIGURE ABOVE EXPRESS MOVEMENT IN A STATIC PAGE BY USING MULTIPLE DRAWING TECHNIQUES. THESE METHODS ARE SEEN WITH EXTREME PERSPECTIVE, DIRECTIONAL ATTRIBUTES AND "LINES" THAT FACILITATES ACTION.



– 3.9: COMIC DRAWING ANALYSIS.
[DRAWN BY AUTHOR].



EMPHASIS IS PLACED ON BOLD STATIC ELEMENTS OF DESTRUCTION (MOUNTAIN SIZED ROCKS), THE ILLUSTRATION FOCUSES LESS ON DIRECTIONAL LINES BUT THROUGH THE USE OF SOUND ANNOTATION AND SEEMINGLY FALLING OBJECTS REVEALS ANOTHER FORM OF DYNAMISM.



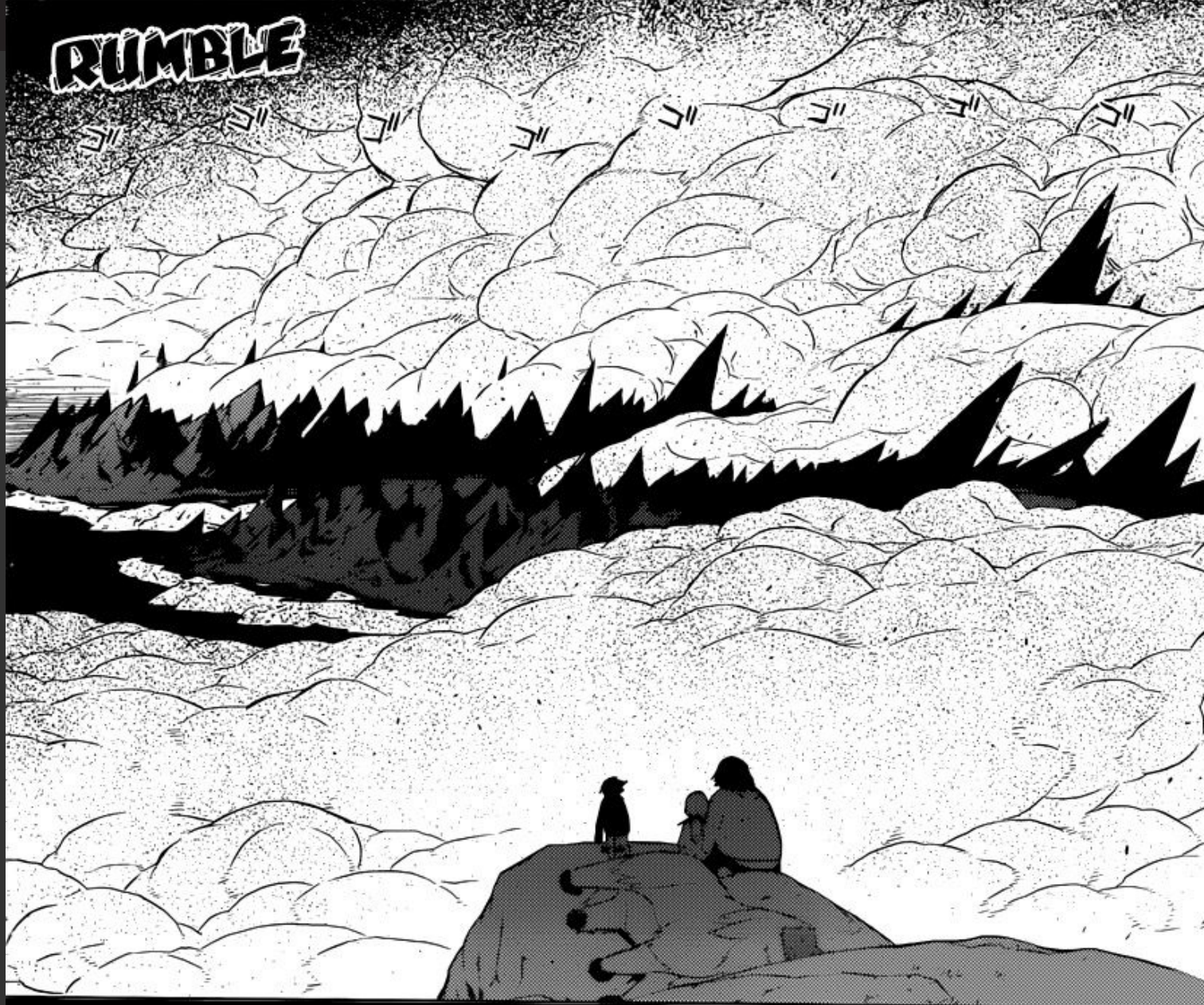
SFX: CRUMBLING

_ 3.11: COMIC DRAWING ANALYSIS.
[DRAWN BY AUTHOR].



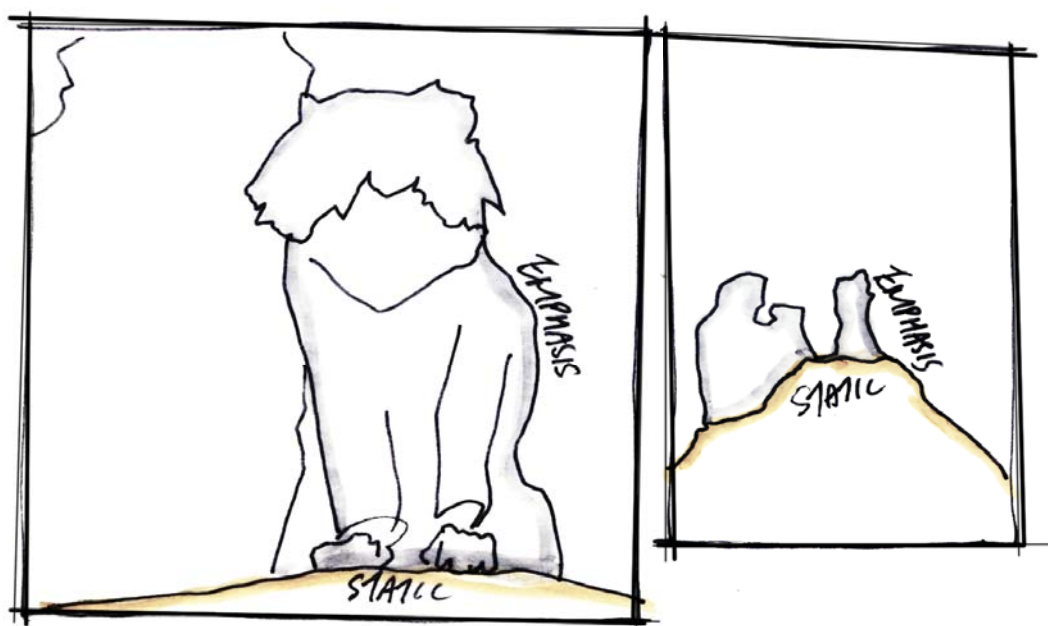
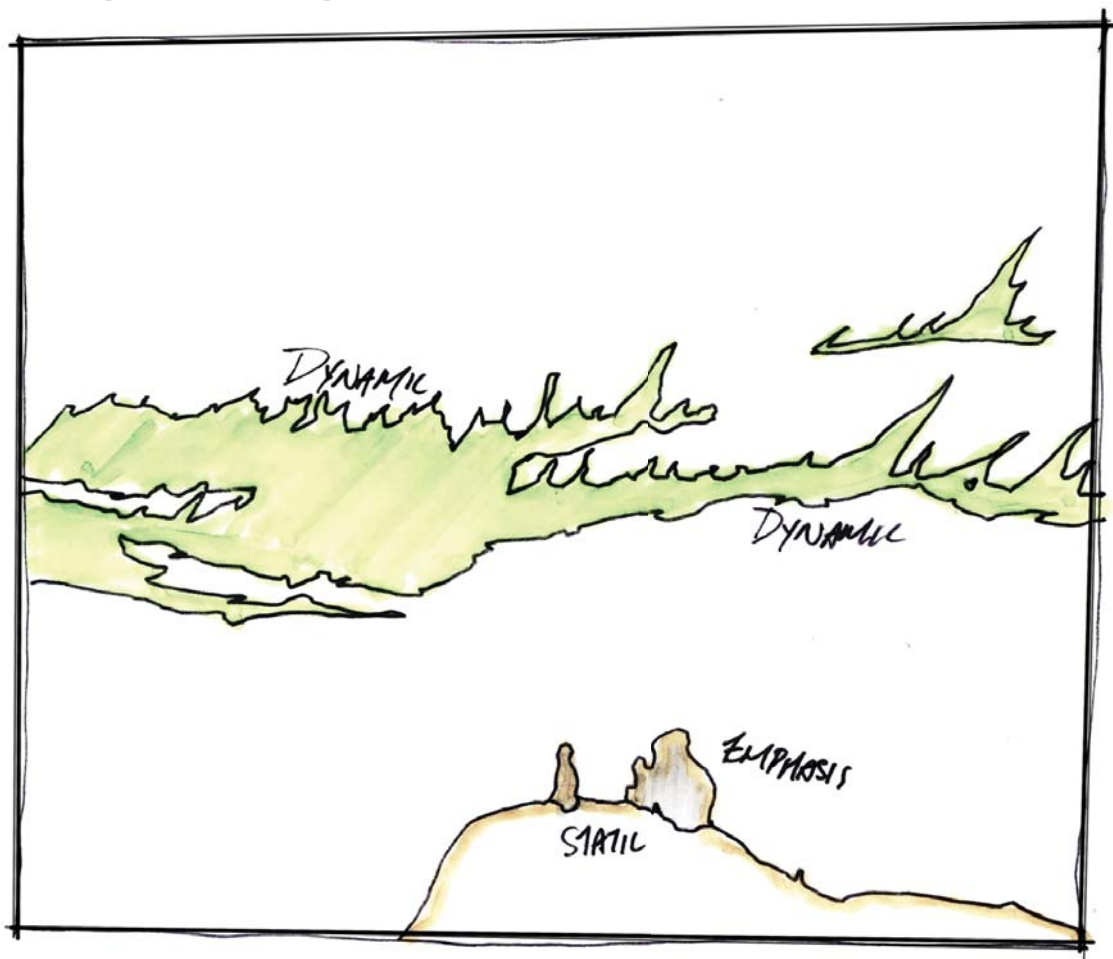
TO EMPHASISE THE SCALE AND MONSTROUS DESTRUCTION, THE ARTIST HAS TURNED THE DRAWING TO FOCUS ON THE SILENT SOUND. OVERSIZED AND DYNAMIC NOISE ILLUSTRATION ACCOMPANIES DIRECTIONAL LINES, ADDING TO THE EXPLOSIVE ATMOSPHERE.

RUMBLE



3.12: COMIC/MANGA EXTRACT.
[AVAILABLE ON: WWW.MANGAHERE.COM.]

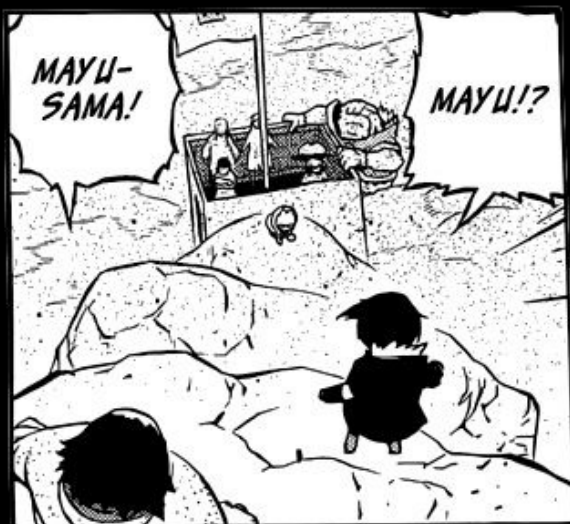
_ 3.13: COMIC DRAWING ANALYSIS.
[DRAWN BY AUTHOR].



THE STORY HAD UNFOLDED TO AN ANTI-CLIMAX, THE DRAWING NATURALLY REFLECTS THAT AS DIRECTIONAL LINES AND SOUND EFFECTS ARE KEPT TO A MINIMUM. HOWEVER DRAWING STYLES ARE A REMINDER THAT THERE IS AN AFTERMATH "MOVEMENT" OCCURRING.



NOOOOO
OOOO!!



MAYU-
SAMA!

MAYU!?



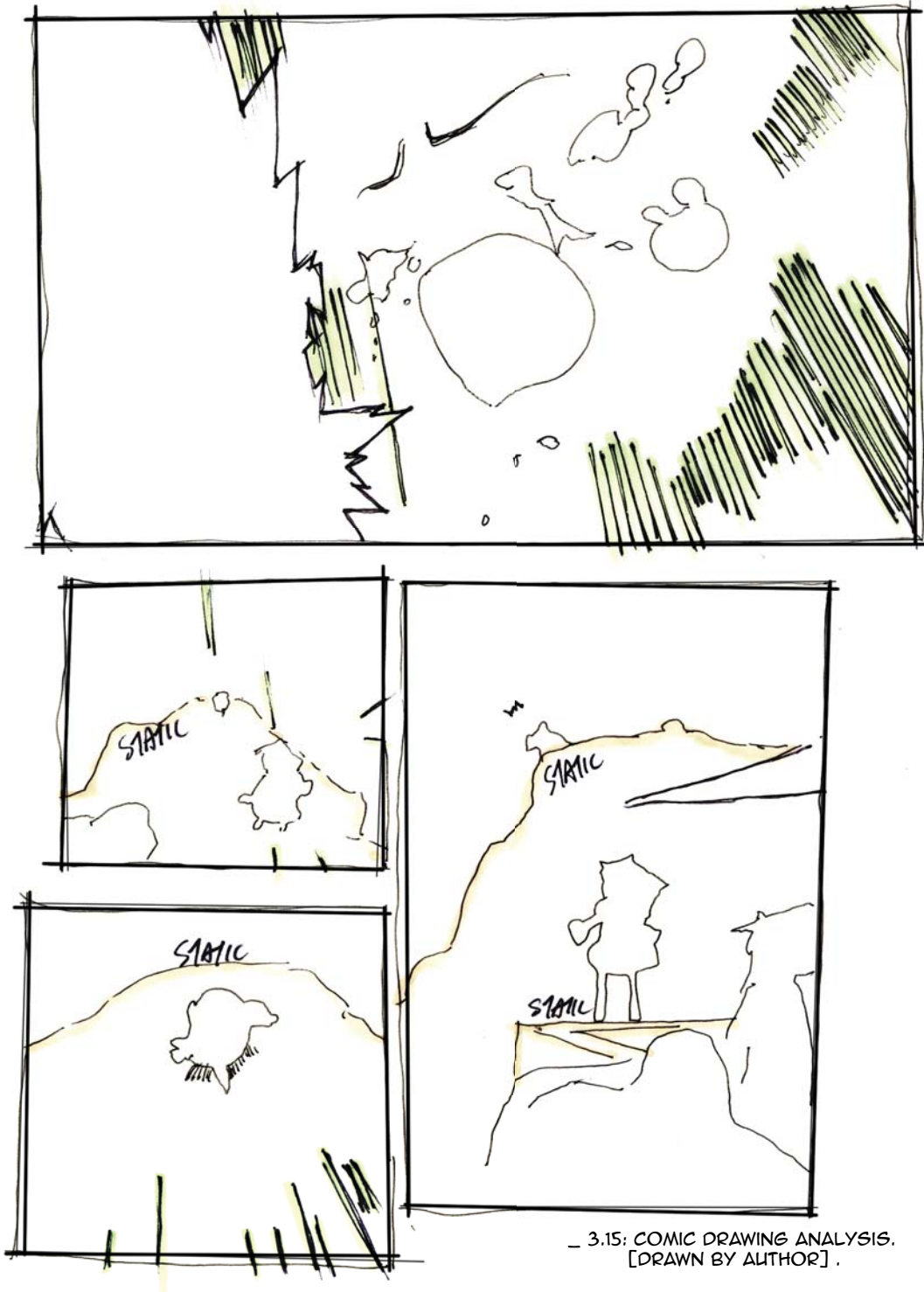
SANAGI!



DASH

TAIL STAR ILLUSTRATES A TRAGIC STORY
LINE ALONG WITH OVERLY DRAMATIC VISUAL
EFFECTS AND EMOTIONS TO ASSIST ITS
READERS IN UNDERSTANDING THE IDEOLOGY
OF ITS CREATOR.

OVER EXAGGERATION IS THE MOST PROFOUND ON THIS PAGE WITH THE UNEXPECTED APPEARANCE OF A CLIMAX. THE CLIMATIC EMOTION IS ENFORCED BY THE USE OF "RUSHING" LINES VARYING IN THICKNESS WITH A "SHOUTING EFFECT" EXPLOSIVE TEXT BOX, THEN A SUDDEN DECLINE WITH THE USE OF "CAMERA" ANGLE AND THE INTRODUCTION OF STATIC ELEMENTS.



_ 3.15: COMIC DRAWING ANALYSIS.
[DRAWN BY AUTHOR].

THIS ANALYTICAL EXERCISE EXPLORES "OVER EXAGGERATION" THROUGH THE PLAY OF STATIC ENTITIES IN CONTRAST WITH "DYNAMISM", HOWEVER THIS ANALYSIS IS BUT A PART OF THE FULL NATURE OF A COMIC'S FUNCTION. IN THE NEXT SECTION A DETAILED ANALYSIS DISSECTS WHAT MAKES COMICS EFFECTIVE AS WELL AS HOW COMICS COMMUNICATE IN INFLUENCING THE NATURE OF DESIGN SPACE.

/// SYSTEM OF COMIC & ANIMATION

FUNDAMENTALLY THERE IS NO DIFFERENCE BETWEEN COMIC AND ANIMATION CREATION, THERE ARE HOWEVER SETS AND PROCEDURES (THE EXTRA MILE – MORE SO “HUNDRED” MILES IN PRODUCING SOUNDS, COLOURS AND RHYTHMS) TO BRING THE DYNAMIC YET STATIC NATURE OF STORY BOARDS/ FRAMES/ SEQUENCES OF COMICS INTO LIFE.

ALTHOUGH THE TWO MEDIUMS ARE PORTRAYED DIFFERENTLY, BOTH MEDIUMS’ ORIGIN IS THE SAME: CONCEPT AND DRAWING.

CONCEPT CREATES THE STORY LINE WHICH THE CHARACTERS FOLLOW. THE DRAWING, ON THE OTHER HAND, EXPRESSES IDEAS FOR THE BUILDING UP OF A SEQUENCE OR EMOTIONS OF THE CHARACTER OR THE ATMOSPHERE CREATED WITHIN THE EVENTS. AUDIENCES UNDERSTAND COMICS AND ANIMATION THROUGH THE EMOTIVE ILLUSTRATIONS, THEY EASILY RELATE TO THE CHARACTER OR EVENTS THAT ARE HAPPENING; HAPPINESS, BOREDOM, LIFELESSNESS, OR AGGRAVATION. DRAWING IS A VITAL TOOL FOR COMMUNICATING WHAT THE ARTIST INTENDS FOR THAT PARTICULAR INSTANCE. SEARCHING FOR WAYS OF GETTING THEIR INTENDED EMOTIONS THROUGH THE DRAWING.

IN DRAWING TO LIFE, WALT STANCHFIELD DISCUSSES THE PRINCIPLES OF EFFECTIVE DRAWING IN MAKING THE CHARACTER COME TO LIFE (FURNISS, 2008), HOWEVER, THE ALCHEMY OF ANIMATION MENTIONS DRAWING IS AN ACTOR WITH A PENCIL. “IMAGINE YOU’RE A FAMOUS ACTOR WHO HAS JUST BEEN HIRED TO APPEAR IN A BIG-BUDGET MOVIE. YOU READ THE SCRIPT, STUDY YOUR LINES, AND DO WARDROBE AND HAIR TESTS. ON YOUR FIRST DAY OF SHOOTING, YOU ARRIVE ON THE MOVIE SET, BUT JUST AS THE CAMERAS ARE ABOUT TO ROLL, THE DIRECTOR SAYS:

‘HERE’S THE PENCIL, I WANT YOU TO DRAW YOUR PERFORMANCE INSTEAD.’ (HAHN, 2008, P. 88).

THE COMMUNICATION IN COMICS ARE PROFOUNDLY DIFFERENT FROM ANIMATION, AND EACH HAS THEIR OWN PERKS. FOR COMIC OPERATION THIERRY GROENSTEEN HAD DEVISED A SYSTEM THAT ALLOWS COMICS TO PORTRAY THEIR STORY IN COHERENCY THAT MAKES IT AN EFFECTIVE VISUAL COMMUNICATION MEDIUM.

COMICS

FROM WHAT APPEARS AS AN ORDINARY VISUAL NARRATION THAT ENTICES DESIRE AND IS ANOTHER SOURCE OF ENTERTAINMENT, ITS SUCCESS IS OWED TO ITS ABILITY TO STRATEGICALLY USE FRAMES, SEQUENCES AND VISUAL LANGUAGE IN WHICH THE IMPORTANCE OF SPACE AND PLACE IN THE COMIC SYSTEM IS ESTABLISHED. (GROENSTEEN, 1999). COMIC/VISUAL NARRATION OFFERS A UNIQUE FORM OF COMMUNICATION WHERE WORDS AND IMAGE COMBINE TO FOLLOW THE EXPLOIT OF CHARACTERS THROUGH SPACE AND TIME AND OFTEN ACROSS PAGES OF MULTIPLE ISSUES TO EXPRESS THE ENTAILED STORY.

THE EFFECTS OF THESE IMAGES EXPAND THE LIMITS OF WHAT WE UNDERSTAND AS SURFACE, REFLECTING THE CONVERGENCE OF IDEOLOGY OF OUR SOCIETY AND CREATIVITY. READERS EXPERIENCE THE BEAUTY OF THE ARTWORK THAT FITS PERFECTLY WITH ITS FRAMES. MOST IMPORTANT OF ALL, THE COMICS SYSTEM IS PERSUASIVE IN COMMUNICATING THE IDEOLOGY OF SOCIETY WITHOUT BEING DISMISSED AS OFFENSIVE.

AS IT APPEARS COMIC IS A VISUAL NARRATION OF A STORY, IT OPERATES ON A VERY SPECIFIC REQUIREMENT THAT COMBINES IDEAS AND THOUGHTS INTO ARTISTIC ILLUSTRATIONS IN ORDER TO EXPRESS ITS MOMENT. THE VISUAL NARRATION FREQUENTLY TAKES PLACE IN JUXTAPOSING PANELS OF IMAGES. THIS IS NOT UNIMPORTANT. THESE ELEMENTS OF FRAME SEQUENCE CONTAINS A STILL

PICTURE THAT CAPTURES IMPORTANT MOMENTS THAT CAN PROVIDE RELATION TO THE NEXT; ALLOWING READERS TO ADAPT THEMSELVES AND LEARN THE SKILL OF STITCHING THE MISSING INFORMATION FROM THE PANELS. "UMBERTO ECO REPORTS AN INTERESTING PIECE OF RESEARCH IN THIS RESPECT. AN ITALIAN RESEARCHER SHOWED A COMIC STORY IN WHICH A MAN WAS BEING SHOT BY FIRING SQUAD. THE FRAME SHOWED HIM STANDING BLINDFOLDED, THEN THE GUNS BEING FIRED, THEN THE MAN DEAD ON THE GROUND. SHE FOUND THAT PEOPLE TENDED TO FILL IN AN EXTRA FRAME OF THE MAN FALLING. IN OTHER WORDS, IN MAKING SENSE OF THE CASUAL CONNECTIONS, THEY IMAGINE THE NECESSARY FRAME, AND ATTRIBUTED IT TO THE COMIC." (BARKER, 1989, P. 6).

THE UTILIZATION OF SPEECH BUBBLES, CAPTIONS, SYMBOLS, AND SOUND EFFECTS (ONOMATOPOEIA) PROVIDES ADDITIONAL INFORMATION THAT CANNOT BE EXPRESSED THROUGH ILLUSTRATIONS IS AIDED OF TEXTUAL DEVICES SUCH AS ALONGSIDE THE ARTISTIC ILLUSTRATION. THIERRY GROENSTEEN DEVELOPED THE LAWS THAT BIND THE COMIC SYSTEM. REGARDLESS OF ITS ORIGINS, IT IS DIVIDED UPON TWO SECTIONS CONSISTING OF SYSTEMS OF SPATIO-TOPICAL (A MANNER OR A SYSTEM THAT ASSIST THE PORTRAYAL OF THE STORY) AND ARTHROLOGY (THE CONVEYANCE/ NARRATION OF THE STORY). (GROENSTEEN, 1999).

SPATIO-TOPICAL SYSTEM: FRAME STUDY

THE STRENGTHS OF NARRATING IN COMIC IS THE HOLISTIC PACKAGE THAT IT DELIVERS, THE READER IMMEDIATELY DISCOVERS THAT THE STORY OF THE CHARACTER, SPACE, EVENTS, TIME, ATMOSPHERE IS CONTAINED WITHIN THE FRAMES/PANEL OF THE PAGE; WHICH PLAYS A VITAL ROLE IN THE PROCESS OF READING AS WELL AS THE UNFOLDING OF THE STORY. SPATIO-TOPICAL EXPLORES THE FRAME'S AND PANEL'S ROLE IN COMICS. SOME OF

THE COMICS VARY IN THE USAGE OF THE PANEL BECAUSE DIFFERENT SYSTEMS ARE IN PLACE WITH RELATION TO THEIR LOCATION OR THE TYPOLOGY OF THE COMIC AS IT BECOMES OBTRUSIVE AND RESTRICTIVE IN MASS CONSUMER COMIC ILLUSTRATIONS.

COMIC EXIST IN A PHYSICAL FORM, WHICH USES FRAMES TO ILLUSTRATE THE STORY. THE ILLUSTRATION CAPTURES THE INTENDED MOMENT, FROZEN IN TIME, WITH OR WITHOUT THE ADDITIONAL INFORMATION WRITTEN ON THE PANEL. THE COMBINATION OF MULTIPLE FRAMES ALLOWS THE READER TO FIND THEIR WAY INTO THE NEXT SUB-CONSCIOUSLY: "WHERE MUST I LOOK NEXT?" IN PRACTICE, THE QUESTION IS NOT ASKED BUT WE SEEK FOR IT, SUBCONSCIOUSLY FEEDING A SEQUENTIAL CONTINUUM OF THE STORY LINE FOR OUR MINDS TO FOLLOW, IN TURN STIMULATING OUR IMAGINATION TO PLAY-OUT THE MISSING LINK THAT IS NOT PORTRAYED BY THE ILLUSTRATION.

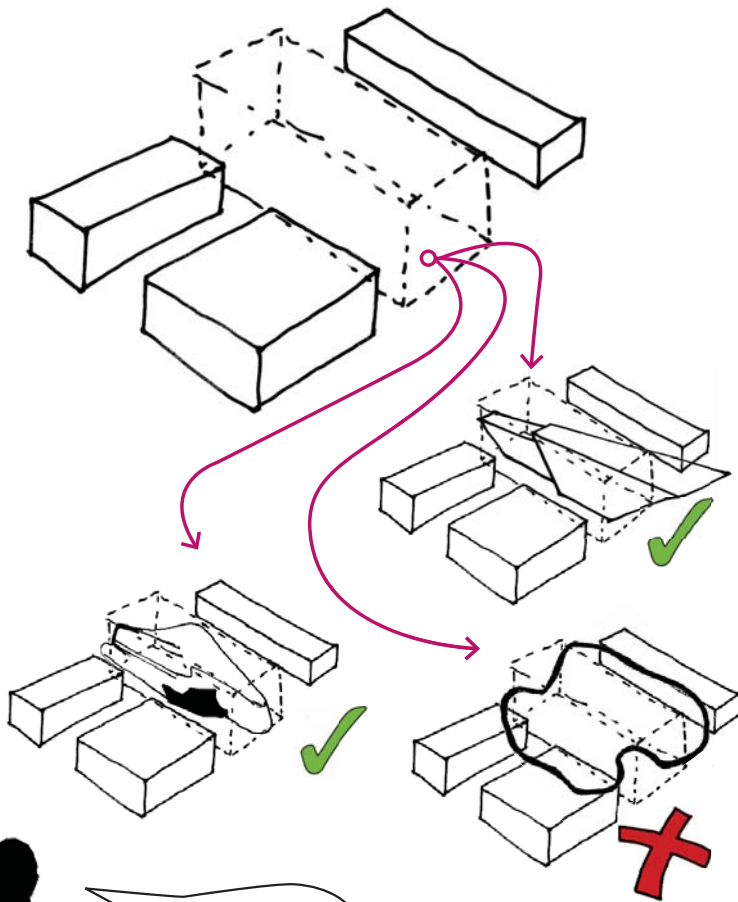
THE FRAME OF THE COMIC PANEL CAN CONNOTE OR INDEX THE IMAGE THAT IT CLOSES. IT CAN GO AS FAR AS TO INSTRUCT THE READER ON WHAT MUST BE READ, OR EVEN AS FAR AS TO UNCONSCIOUSLY SUPPLY A READING PROTOCOL, OR EVEN INTERPRETATION OF THE PANEL. THE FRAME HAS SEVERAL FUNCTIONS, ACCORDING TO GROENSTEEN, IT COMPRISES OF SIX VARIED ABILITIES AND ARE AS FOLLOWS: "FUNCTION OF CLOSURE, THE SEPARATE FUNCTION, THE RHYTHMIC FUNCTION, THE STRUCTURAL FUNCTION, THE EXPRESSIVE FUNCTION, AND READERSHIP FUNCTION." (GROENSTEEN, 1999, P. 39)

NOTE:

AS MUCH AS ARCHITECTURE AND COMIC SYSTEM EXIST IN TWO DIFFERENT WORLDS, THE OPERATION OR ANALYSIS COULD BE VIEWED THE SAME. IN THE FOLLOWING PAGE, SPATIAL CREATION WILL BE CREATED SIDE BY SIDE.

/// STUDY OF COMIC: SPATIAL TRANSLATION & ANALYSIS

_ 3.16: FUNCTION OF CLOSURE IN ARCHITECTURE.
[DRAWN BY AUTHOR].



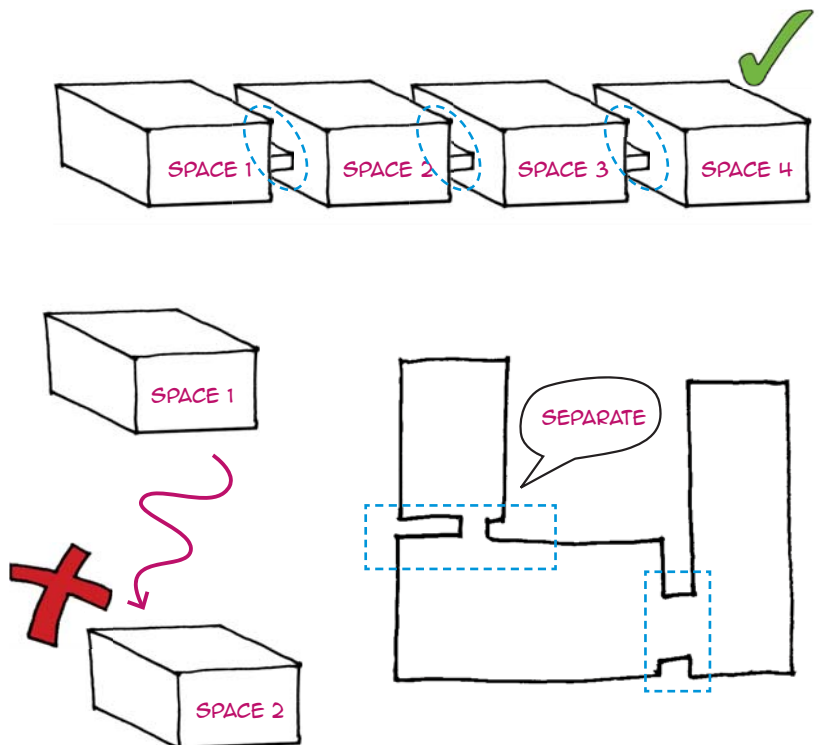
CLOSURE
CONFINES
MESSAGES

FUNCTION OF CLOSURE:

THE FRAME IS A BLANK SPACE FILLED WITH AN ILLUSTRATION FORMULATED TO RESTRICT A CERTAIN IDEA AND ENCLOSES AN ELABORATE DRAWING, IF NEED BE A VERBAL NARRATION OR DIALOGUE WILL BE PRESENT. ALTHOUGH THE FRAME DOESN'T INTEND TO STOP THE DRAWING FROM COMPLETING THE STORY, IT PROVIDES A COHERENT EXTRACTION THAT ENCLOSES A FRAGMENT OF SPACE AND TIME FROM THE PORTRAYED STORY. THEN THE CHANGE OF FRAME IS INTENDED FOR THE READER TO CHANGE THE EXPERIENCE OF WHAT IS BEING PERCEIVED IN THE PREVIOUS SPACE AND TIME TO THE NEXT FRAME WITH A CHANGE OF MIND-SET. IN CONCRETE TERM, MULTIPLE FRAMES ALLOW THE READER TO DIGEST A COMPREHENSIVE EXPRESSION PORTRAYED BY THE ARTIST. (GROENSTEEN, 1999).

SEPARATE FUNCTION:

THE FUNCTION OF CLOSURE AND THE FUNCTION OF SEPARATION ARE IN TRUTH, ONE AND THE SAME THING; THE SLIGHT DIFFERENCE IS THAT VARIOUS MEANINGS CAN BE DRAWN OUT FROM THE FUNCTION OF THE FRAME - LIKE THE DIFFERENT MEANING OF CLOSURE AND SEPARATION. THE SEPARATE FUNCTION IS LIKE PUNCTUATION MARKS IN LANGUAGE; THEY DIVIDE THE STORY FROM A CONTINUUM INTO LITTLE POCKETS OF SEPARATE IDEAS WHERE ONE CAN STILL FOLLOW AND COMPREHEND THE STORY. THE FUNCTIONS OF THE FRAME ALSO LIMIT THE IDEA OF TAUTOLOGY FROM THE SAME ILLUSTRATION, SO THAT MORE AND DIFFERENT ARGUMENTS/ IDEAS FROM THE STORY COULD BE EXPRESSED IN OTHER FRAMES. (GROENSTEEN, 1999)



_ 3.17: SEPARATE FUNCTION IN ARCHITECTURE.
[DRAWN BY AUTHOR].

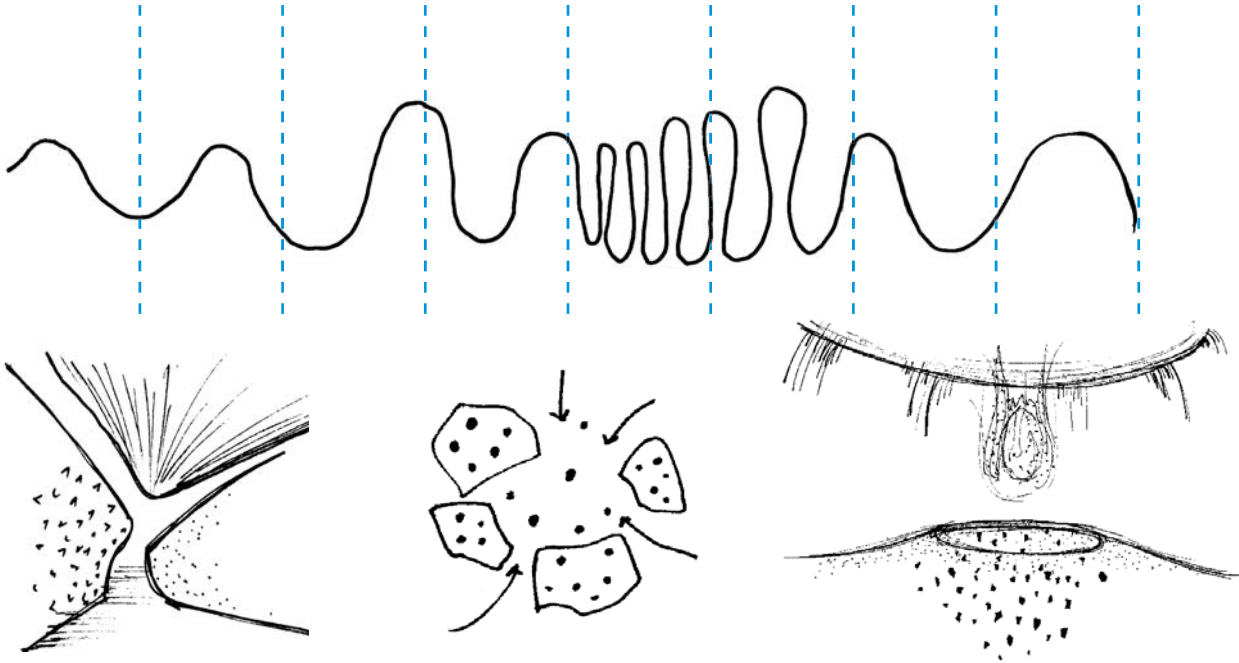
RHYTHMIC FUNCTION:

WHAT DO NOVELS, MUSIC AND SOAP OPERAS HAVE IN COMMON? IT IS THE CLASSIC RHYTHMIC BUILD UP TOWARDS THE CLIMAX OF THE ACTION, CHORUS OR DRAMA RESPECTIVELY. IT IS A SUCCESSFUL APPLICATION TO KEEP VIEWERS AND READERS INTERESTED. COMIC ALSO ABIDES BY THAT RHYTHM, WITHOUT IT, COMIC BOOKS WOULD BE A FLAT, BORING ENDURANCE RACE WHERE THE READER WILL GET WORN OUT FROM READING IT. THE IMPORTANCE OF THE RHYTHMIC FUNCTION IS IMPOSED BY THE SUCCESSION OF FRAMES, BUILDING PARAMETERS WITHIN THE STORY CLOSELY LINKED BY THE CLOSURE AND THE SEPARATING FUNCTIONS - LIKE "BASIC HEARTBEAT THAT, AS IS SEEN IN MUSIC, CAN BE DEVELOPED, NUANCED, AND RECOVERED BY MORE ELABORATE RHYTHMIC EFFECTS SUPPORTED BY OTHER INSTRUMENTS/PARAMETERS." (GROENSTEEN, 1999, P. 45).

BUILD-UP

CLIMAX

ANTI-CLIMAX

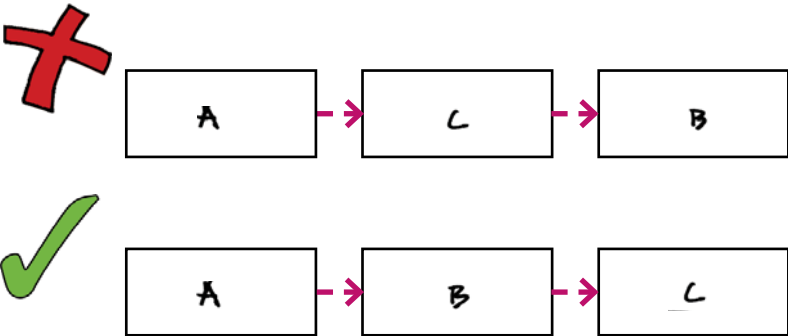


_ 3.17: RHYTHMIC FUNCTION IN ARCHITECTURE. [DRAWN BY AUTHOR].

STRUCTURING FUNCTION:

THE FRAME STRUCTURES THE WAY READERS READ COMICS AS ALL COMICS OBEYS THE RULE FOR ALLOWING ITS VIEWERS TO FOLLOW THE PROGRESSION OF THE STORY WITH EASE. ONE MAY ASK: "I READ THE STORY WITH NO PROBLEMS OF GETTING LOST WITHIN THE PAGE SO WHY IS IT IMPORTANT?" "EVERY COMIC READER KNOWS FROM EXPERIENCE THAT, IN PRACTICE, EVEN WHEN THE GAZE FUNCTIONS LIKE AN IRREMOVABLE BEAM, THE EYE'S MOVEMENT ON THE SURFACE OF THE PAGE ARE RELATIVELY ERRATIC AND DO NOT RESPECT ANY PRECISE PROTOCOL." (GROENSTEEN, 1999, P. 48). THERE IS A NOTABLE AND ABSOLUTE RULE THAT CORRESPONDS TO THE MOVEMENT OF THE EYE, WHICH LEADS TO THE STRUCTURING OF THE FRAMES.

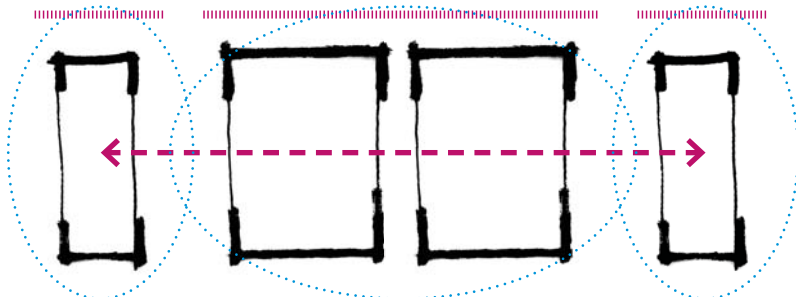
SEQUENCE



PUBLIC

SEMI-PUBLIC SPACE

PRIVATE



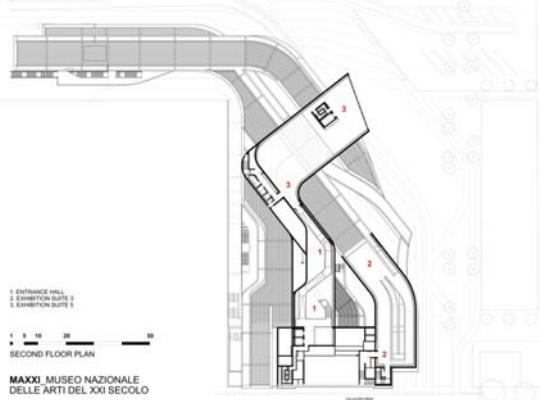
_ 3.17: STRUCTURING FUNCTION IN ARCHITECTURE. [DRAWN BY AUTHOR].

_3.20:



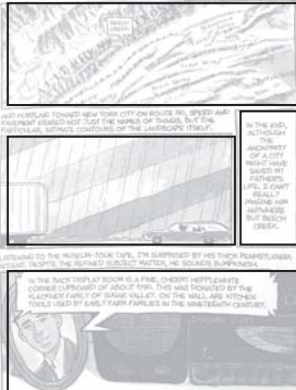
_3.20: DYNAMIC FRAMES IN JAPANESE COMIC [EDITED BY AUTHOR ADOPTED FROM GRENVILLE, B., 2008, P. 200]

_3.21:



_3.21: DYNAMIC SECOND FLOOR PLAN IN MAXXI BUILDING BY ZAHA HADID [AVAILABLE ON [HTTP://WWW.ARCHDAILY.COM/](http://www.archdaily.com/)]

_3.22:



_3.22 THE COMIC UTILIZES TRADITIONAL RECTANGULAR FRAMES TO EXPRESS AND PORTRAY IDEAS. [EDITED BY AUTHOR ADOPTED FROM GRENVILLE, B., 2008, P. 86]

_3.23:



_3.23: PLAYFUL FRAMES/ BOXES SHAPE THE GROUND FLOOR PLAN IN MORIYAMA HOUSE BY SANNA. [AVAILABLE ON [HTTP://BETTERARCHITECTURE.FILES.WORDPRESS.COM/](http://betterarchitecture.files.wordpress.com/)]

EXPRESSIVE FUNCTION:

THE PORTRAYAL OF THE VISUAL NARRATION IS NOT ONLY RESTRICTED TO THE ARTISTS' ILLUSTRATION AND THE SUPPORTING TEXT. THE SIZE AND SHAPE OF THE FRAMES PROVIDES THE ABILITY TO CONTROL THE PACE OF THE PORTRAYED STORY. MODERN JAPANESE MANGA/ COMIC, UTILIZE THE FRAME TO GENERATE SPEED AND ACTION BY USE OF SHARP OBLIQUE FRAME AS OPPOSED TO THE CONVENTIONAL RECTILINEAR FRAME THAT EXPRESSES NORMAL EVENTS. THE SHAPE OF THE FRAME ALLOWS THE INTENDED EXPRESSION WITHIN THE FRAME TO VISUALLY PERMEATE THROUGH THE ENTIRETY OF THE PAGE. "THE FRAMES ITSELF HAVE THE ABILITY TO CONNOTE CERTAIN FORM OF EXPRESSION ACCORDING TO THE ARTIST. THE FRAME SEQUENCE AND SHAPE ACT UPON LAYOUT THAT ARTICULATION REGARDING THE STATUS OF THE IMAGE AND TO INDICATE A FLASH BACK OR ACTION." (GROENSTEEN, 1999, P. 49).

READERSHIP FUNCTION:

WHEN THE READER SEES THE FRAME OF WHAT HE IS READING, UNKNOWINGLY THE READER CONSUMES THE GIVEN CONTENT BY LOOKING AT THE PARAMETERS PROVIDED; THE TEXT AND THE DRAWING. THERE IS A CONTENT TO BE DECIPHERED AS THE FRAME IS ALWAYS AN INVITATION TO STOP AND SCRUTINIZE, UNLIKE VIDEOS WHICH STREAMS A BARRAGE OF IMAGES. THIS READERSHIP FUNCTION OF A FRAME PRONOUNCES ITS CHARACTER AND THE STORY SO MUCH THAT IT ATTRACTS THE EYE; THE READER WILL BE SUBJECTED TO THE INFLUENCE OF PAUSING FOR AT LEAST AN INSTANT. (GROENSTEEN, 1999).



_ 3.24: PROVIDING VIEWERSHIP WITHIN SPACES. [AVAILABLE ON: [HTTP://LIVINGFREAK.DEVIANTART.COM/](http://livingfreak.deviantart.com/)].

ANTHROLOGY: CONTENT STUDY

TO THE READER, A COMPLEX STUDY OF HOW IT OPERATES AND HOW IT SEEKS THE ATTENTION OF ITS VIEWERS. THE IMPORTANCE OF COMIC WHEN COMBINED WITH HOW THE EYE UNCONSCIOUSLY OBTAINS INFORMATION OPENS A WHOLE NEW WORLD TO ITS READER. READERS LIVE THE LIVES OF THOUSANDS AND ALLOW US TO ASSOCIATE OURSELVES WITH EVERY SINGLE ONE OF THE PORTRAYED CHARACTERS.

SO WHAT IF WE LIVE THE LIVES OF THOUSANDS AND ASSOCIATE OURSELVES WITH THEM? THE MOST IMPORTANT PART IS THE INTENTION AND THE IDEOLOGY BEHIND THE STORY.

- CHARACTERS THAT ARE INVOLVED IN THE STORY, THEIR CLOTHES, INTERESTS, HABIT, STRENGTH AND WEAKNESS, ETC...
- SPACE IN WHICH THE STORY TAKES PLACE.
- TIME OF THE SPACE.
- ITEMS THAT FILLS THE SPACE, TO ADD LIFE IN A FRAME THE ARTIST HAVE TO CREATE LIFE BY MEANS OF ADDING MOVEMENTS, PEOPLE, STORES IN WHICH THE PORTRAYED CHARACTER
- EMOTIONS OF THE CHARACTER.
- EVENTS WITHIN THE CREATED SPACE.
- NOISES WITHIN THE ENVIRONMENT.
- ATMOSPHERE OF THE FRAME
- MESSAGE IN FRAME

THE CONTENT OF THE CREATED SPACE DEPENDS SOLELY ON THE IMPORTANT EMOTIONS INTENDED WITHIN THE FRAME, THE ABOVE CREATES SCENARIOS THAT IS CAPTURED WITHIN AN IMAGE THAT ASSIST THE ARTIST IN PORTRAYING THEIR STORY SUCH THAT THE COMIC CAN BE EASILY COMPREHENDED BY THE READER. A SINGLE CREATED IMAGE SPEAKS A THOUSAND WORDS WHEREAS A NOVEL TAKES A THOUSAND WORDS TO DESCRIBE THE VERY IMAGE

INTENDED FOR THE READER. TO CONVEY THE MESSAGE OF THE CHARACTER'S THOUGHT OR WORDS ARE ILLUSTRATED BY MEANS OF HAVING SPEECH DELIVERING SYSTEM.

MARTIN BARKER NOTED THAT IT IS AS IF THE READERS DON'T READ THE WORDS AT ALL, THEY HEAR THEM. (BARKER, 1989).

"THE USE OF VERBAL IS THE DRAMATIZATION OF THE STORY AND OTHER IS THE REALIST FUNCTION. THE REALIST FUNCTION IS THE REALITY EFFECT THAT ATTACHES TO THE VERBAL ACTIVITY OF THE CHARACTERS, FOR THE SIMPLE REASON THAT IN LIFE, PEOPLE TALK – ALTHOUGH IT IS UNDERSTOOD THAT MOST OF THE TIME NOTHING IMPORTANT IS SAID, OR AT LEAST NOTHING ESSENTIAL." (GROENSTEEN, 1999, P. 127).

ANIMATION

AS FLUID AS OUR EYE SEES MOTION OF ANIMATION, ONE SEES THE PORTRAYAL OF LIVES LIVED WITHIN THE HYPOTHETICAL REALM OF SPACES, BEARING ITS OWN TIME, EVENTS, AND OCCURRENCES. ANIMATION IS AN EMULATION OF LIFE, A LIVING ORGANISM CAREFULLY PLANNED AND THOUGHT OUT AND PLANTED AT THE RIGHT MOMENT AT THE RIGHT TIME. DON HAHN WRITES "LIFE IS MOTION. THEY GO TOGETHER. IT IS NO SURPRISE THAT EARLY HUMAN BEINGS ALMOST ALWAYS TRIED TO CAPTURE A SENSE OF MOTION IN THEIR ART. ANIMATION IS THE HIGHEST FORM OF THIS ANCIENT, ALMOST GENETIC DESIRE TO BRING THINGS TO LIFE – TO BE THE CREATOR OF AMAZING WORLDS POPULATED BY AMAZING BEINGS." (HAHN, 2008)

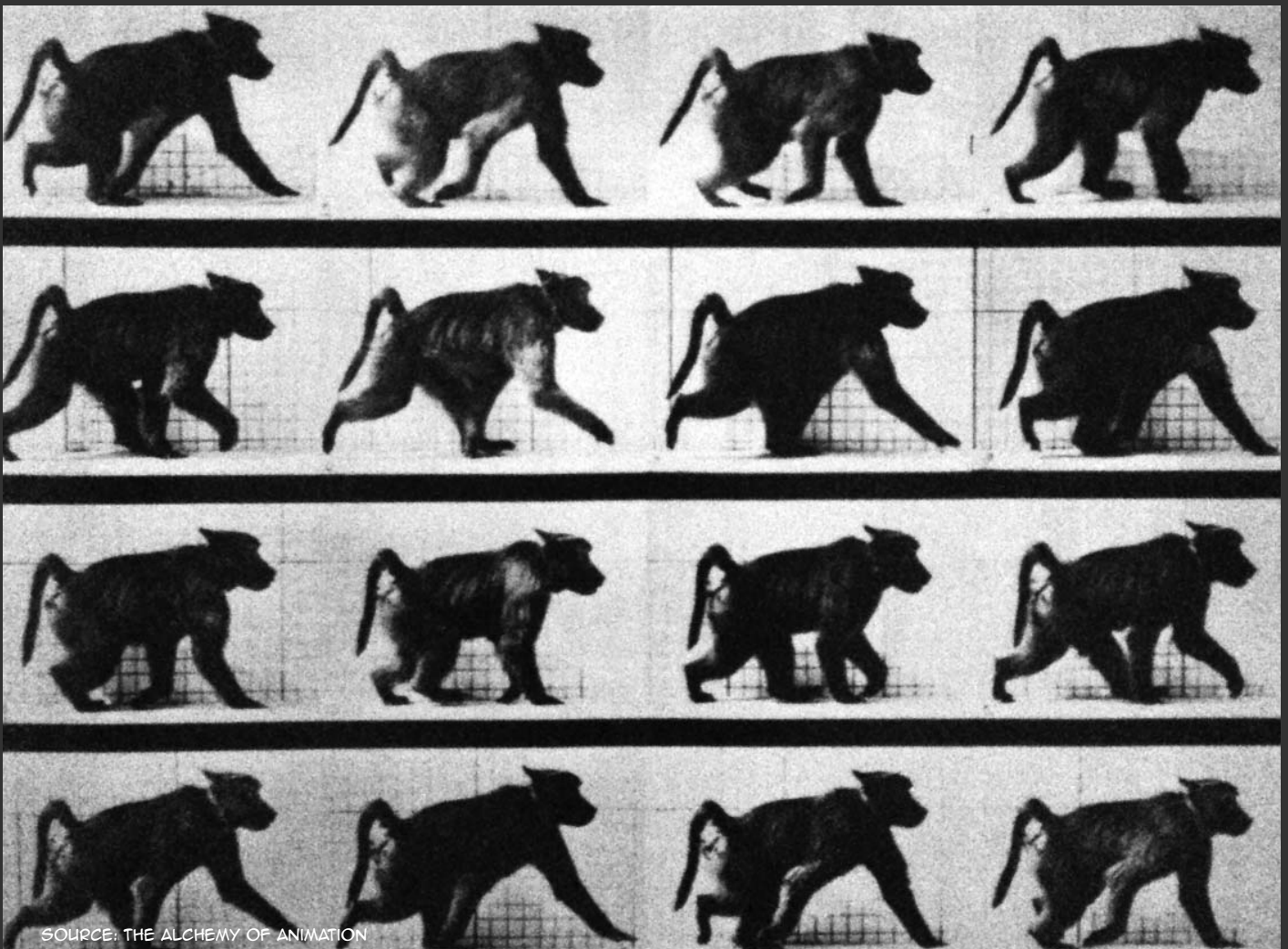
THE GIVEN SPARK OF LIFE WITHIN THE ANIMATION, THE CHARACTERS IN ITS SCENES PLAY OUT THE STORY NATURALLY. THE ANIMATOR ENSURES THAT EACH SCENE OUTPUTS MESSAGES TO ITS MAXIMUM POTENTIAL, MEANWHILE ALLOWING DIALOGUES AND ACTIONS TO FLOW IN SMOOTH TRANSITION, MAKING THE PORTRAYAL OF A CHARACTER LIVING

AN ACTUAL LIFE WITHIN AN IMAGINARY UNIVERSE. THIS CREATION SIMPLY ALLOWS THE AUDIENCE TO USE THE SCREEN AS A PORTAL TO LOOK INTO THE IMAGINARY WORLD.

FOR ANIMATION TO KEEP THE INTEREST OF THE AUDIENCE, THE CONCEPT OF THE STORY NEEDS TO EXCEED THE EXPECTATION. DON HAHN DISCUSS THAT THE AUDIENCE ALREADY HAVE A PREDETERMINED IDEAS, CONCEPTS AND ITS WORLD. (HAHN, 2008). THE STORYWRITERS AND ANIMATORS HAVE TO BLOW THE AUDIENCE AWAY WITH STORY AND ENTERTAINMENT THAT EXCEED THEIR EXPECTATIONS. ACCORDING TO ANIMATION DIRECTOR JOHN LASSETER, ANIMATION SHOULD ALWAYS OVER DELIVER OR OVER EXAGGERATE WITHIN THE CREATED LIFE GIVING ALLURING VISUAL EFFECTS ON THE PORTRAYED STORY, LEAVING THE VIEWERS IN ADMIRATION AND HUNGER FOR THE OUTCOME OF THE STORY. (HAHN, 2008).

EVEN THOUGH COMMUNICATION METHODS OF COMIC AND ANIMATION TAKE PLACE ON POLAR OPPOSING

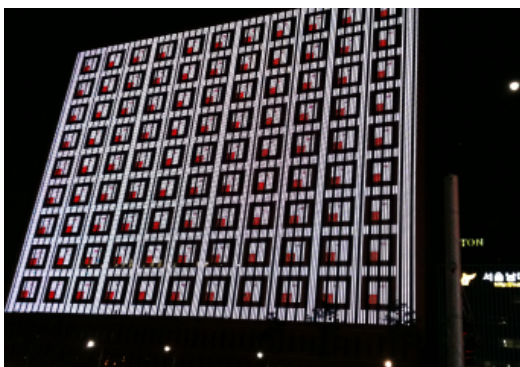
SIDES, BOTH BARE THE SAME ORIGIN WITHIN DRAWING. COMIC, AS DISCUSSED, PLACES THE READER IN AN ACTIVE ROLE OF EXTRACTION ALLOWING THE PORTRAYED SEQUENCE TO BE LINKED UP WITHIN THEIR MIND. ON THE OTHER HAND, ANIMATION PLACES ITS VIEWERS ON A PASSIVE ROLE IN THE RECEIVING END FEEDING THE STORY. ANIMATION DOES NOT TAKE A SIMPLE ROLE THAT BASE ITSELF ON READERSHIP FUNCTION BECAUSE IT HAS TO ACHIEVE "LIFE LIKE" EXPERIENCES WITHIN THE IMAGINARY UNIVERSE. IN ACHIEVING "LIFE LIKE" EXPERIENCE SUBSTANTIAL AMOUNT OF INFORMATION ARE REQUIRED TO FACILITATE THE MOVING PICTURES AND ARE AS FOLLOWS:



SOURCE: THE ALCHEMY OF ANIMATION

_ 3.25: THOUSANDS OF FRAMES STITCHED INTO ONE FORMING A MOVING PICTURE.
[HAHN, D., 2008].

/// STUDY OF ANIMATION: PRECEDENCE



MEDIA FACADE IN SOUTH KOREA



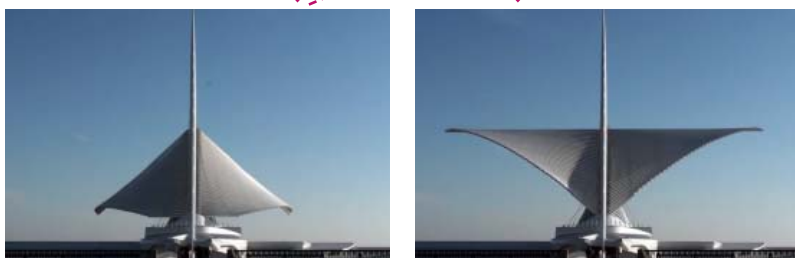
— 3.26: ANIMATING BUILDING FACADE THROUGH VIDEO. [PHOTO BY AUTHOR].

MILLION IMAGES:

SLOWING DOWN THE ANIMATION, THE VIEWER SEES THE MOVEMENT IN ACTION, BROKEN DOWN INTO DOZENS OF IMAGES THAT VARY SLIGHTLY. PAUSING ANIMATION, ABSENCE IN SOUNDS, THE CAPTURED SEQUENCE STANDS STILL, DOING ABSOLUTELY NOTHING, HOWEVER THE PICTURE ILLUSTRATES A CERTAIN EVENT THAT UNFOLDS INTO THE UPCOMING EVENTS.

"WHEN WATCHING A FILM, THE CINEMA SPECTATOR DOES NOT EXPERIENCE THE SENSATION OF BEING PLACED IN FRONT OF MULTITUDE OF NARRATIVE LITTERANCES OF THE FIRST ORDER THAT ACCUMULATE PIECE BY PIECE TO GIVE BIRTH TO THE SECOND ORDER OF NARRATIVE LITTERANCE, THE ENTIRETY OF THE FILMIC STORY. THE COMIC READER, ON THE CONTRARY, EXPERIENCES PRECISELY A SENSATION OF THIS TYPE." (GROENSTEEN, 1999, P. 26).

ANIMATION USES MULTIPLE FRAMED PICTURES STITCHED TOGETHER TO CREATE A MOVEMENT CHAIN REFLECTED BY SUBJECT/S THAT UNFOLD IN THE INTENDED STORY.



— 3.27: PHYSICALLY CHANGING A FORM OF A BUILDING. [SOURCE: TIME LAPSE: MILWAUKEE ART MUSEUM -YOUTUBE (2009)]

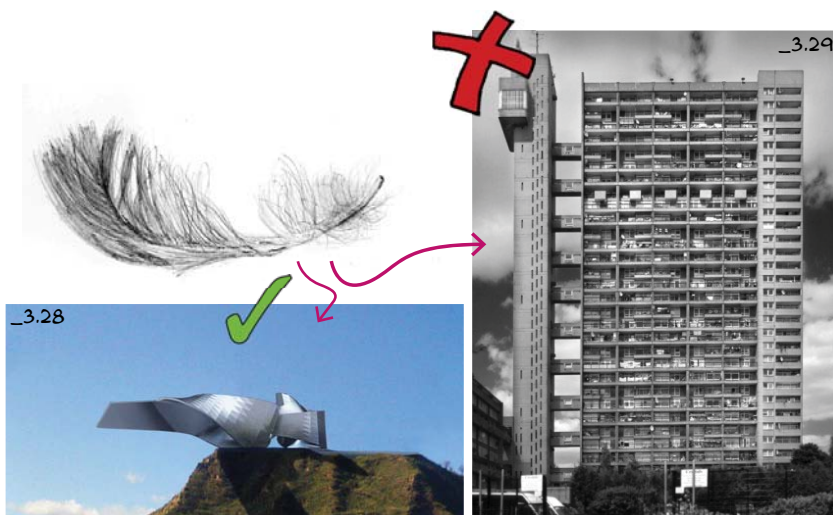
ANATOMY:

WHEN COMPARED TO COMICS, CHARACTERS OR OBJECTS WITHIN ANIMATION MOVES. THESE MOVEMENTS FOLLOW A SPECIFIC PATTERN THAT MIMICS REALITY OR CREATED COMPLETELY OUT OF IMAGINATION, REGARDLESS OF THE MOVEMENT OF NATURE, THE CHARACTERS OR OBJECTS WORK AND MOVE IN A PLAUSIBLE WAY.

THE IMAGE ALONGSIDE (3.27) DEPICT THIS MOVEMENT AS ADOPTED IN ARCHITECTURAL FORM. THE BUILDING CHANGES, WITH A SERIES OF LOUVRES OPENING UP TO EVOKE THE IMAGE OF A BIRD TAKING FLIGHT. DON HAHN EXPLAINS: "THE CHARACTER IS NOT A REAL ANIMAL, BUT ITS ANATOMY IS LIKE A REAL ANIMAL, AND IT MOVES LIKE A REAL ANIMAL." (HAHN, 2008, P. 9).

WEIGHT:

COMIC AND ANIMATION ARE STILL BOUND TO THE LAWS OF MOTION; IT IS THE PHYSICAL LAW THAT BOUNDS THE UNIVERSE. AS MUCH AS COMIC AND ANIMATION EXIST IN HYPOTHETICAL REALM, IT IS STILL CONTAINED WITHIN THE REALISM OF REALITY. DON HAHN WRITES: "ONE EASY WAY TO LOSE THE ATTENTION OF AN AUDIENCE IS TO HAVE FEATHERS FALLING LIKE BRICKS OR BRICKS FALLING LIKE FEATHERS. A CERTAIN HUMOUR CAN BE GOTTEN BY BENDING THE RULES BUT ONLY USED WHERE HUMOUR OR SPECIAL EFFECT IS CALLED FOR". (HAHN, 2008, P. 11).



_3.28 LIGHT IN APPEARANCE, MUSEUM STRONGOLI - BY COOP HIMMELB(L)AU [AVAILABLE AT [HTTP://WWW.DEZEEN.COM/](http://www.dezeen.com/)] DEFIES THE LAWS OF PHYSICS AS OPPOSE TO _3.29 MONOLITHIC STANCE OF TRELLICK TOWER BY ERNO GOLDFINGER. [AVAILABLE AT [HTTP://WWW.ARCHDAILY.COM/](http://www.archdaily.com/)]

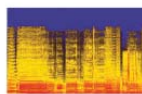
SOUNDS:

WHEN AUDIENCES WATCH ANIMATION ON SCREEN, THEY SEE AND HEAR THE PORTRAYED STORY. ANIMATION, UNLIKE COMIC, DOESN'T ALLOW ITS VIEWER TO SPEAK THE DIALOGUES OR PLAY BACKGROUND MUSIC WITHIN THE SUBCONSCIOUS. SOUND, DIALOGUE AND MILLIONS OF STITCHED IMAGES IS A COMPLEMENTARY RELATIONSHIP, TO GIVE IT MORE LIFE AND DEPTH. AS DON HAHN HAD MENTIONED, IT IS LIFE THAT CREATORS ARE BRINGING OUT. (HAHN, 2008). IN A HYPOTHETICAL CASE OF ANIMATION WITHOUT THE ASSISTANCE OF SOUND AND CONVEYED ITS MESSAGE THROUGH THE DISPLAY OF SPEECH BUBBLE, IT IS MORE LIKELY FOR THE SPEECH BUBBLE TO SIDE-TRACKS ITS VIEWERS FROM THE EXPRESSIVE IMAGES AND CONFUSE THE VIEWER OF WHAT SHOULD BE LOOKED AT FIRST.

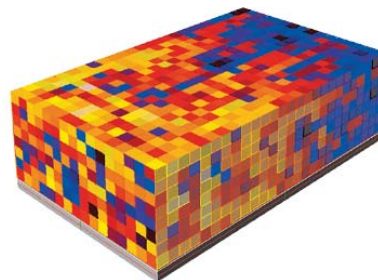
THE IMPORTANCE OF SOUND WITHIN ANIMATION NOT ONLY PROVIDES THE VIEWER THE EASE OF UNDERSTANDING OF WHAT IS BEING SEEN, BUT IT ALSO AIDS THE EMOTIVE EXPERIENCE DURING CLIMAX OR ANTI-CLIMAX. SVEN E. CARLSSON WRITES, "THE GIFTED ANIMATORS, ALONG WITH THE MUSIC DIRECTOR AND THE EDITOR, UNDERSTANDS THE PSYCHOLOGY OF MUSICAL DESIGN AND SEEKS TO TRIGGER PARALLEL RESPONSE THROUGH CONSCIOUS MANIPULATION OF VARIOUS VISUAL PATTERNS: REPETITION AND RHYTHM; THE MOVEMENT OF CHARACTERS AND BACKGROUND; AND THE PREDICTABILITY OF A STORY." (FURNISS, 2008, P. 48).



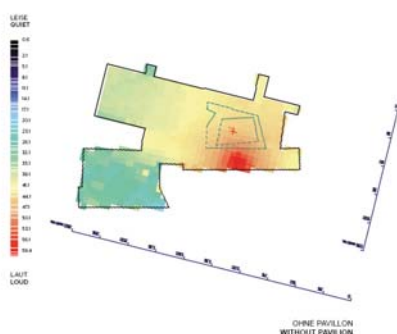
FREQUENZAUSCHNITT
FREQUENCY SECTION



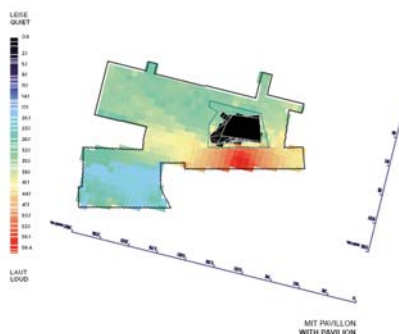
SONAGRAMM
SONOGRAM



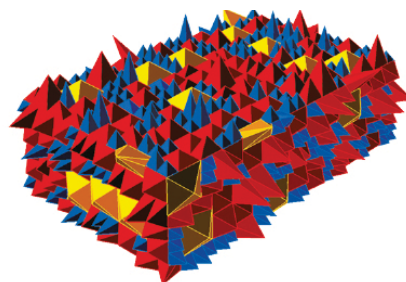
SCRIPTING-KONZEPT / SCRIPTING CONCEPT



OHNE PAVILLON
WITHOUT PAVILLON



MIT PAVILLON
WITH PAVILLON



_3.30: BUILDING FORMED FROM THE CONCEPT OF SOUND FOR "PAVILION 21 MINI OPERA SPACE BY COOP HIMMELB(L)AU [AVAILABLE AT: [HTTP://WWW.COOP-HIMMELBLAU.AT/](http://www.coop-himmelblau.at/)]

* **CONCLUSION/DESIGN PRINCIPLE**

- The investigation into comics and animation has found resounding similarities with the creation of architecture, where the artist or designer constantly extracts, processes and applies what they perceive into their work.

The research about comic and animation isn't about merging the process or the systems of comic and animation. It is an extraction of underlying principles that could facilitate the adaptive eye to make intuitive decisions that influence the outcome of the design process; making the proposed building tangible, richer, and meaningful to its purpose.

Animation offers a medium of storytelling and visual entertainment which can bring pleasure and information to people of all ages everywhere in the world.
- Walt Disney

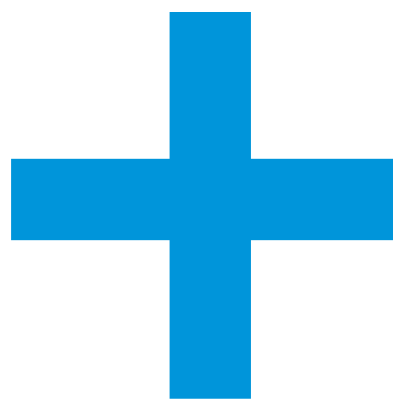


PRODUCTION

For local viability, the production house for comic and animation has to adopt popular operational models that are currently run by international companies.

Comic

Comic production has two popular approaches in operation. The one operation empowers one or several to realize their own story being published. The second, operation on a corporate comic company basis, in which individuals are given specific tasks to work on. However as much as these operations differ, the process of story writing, supervision and editing remains similar in focus. The two operation examples create new professional jobs as well as open doors for individuals who like their story to be heard.



Production

Animation

Animation production has more cost implications as animators are animating static images to give it sound and movement, making the production of animation a separate entity from comic production.

In this section the Japanese animation production model will be explored as there are thousands of animations offered in the land of the Rising Sun.

///COMIC PRODUCTION

OPERATION MODEL 1

THIS OPERATION MODEL IS MAINLY FOUNDED IN AMERICA. THIS MODEL OPERATES ON THE COMIC PRODUCTION COMPANY UTILIZING INDIVIDUAL'S POTENTIAL TO DEVELOP A SPECIFIC COMIC UNIVERSE SUCH AS SPIDERMAN, BATMAN, HULK AND MANY MORE.



DC
COMICS™



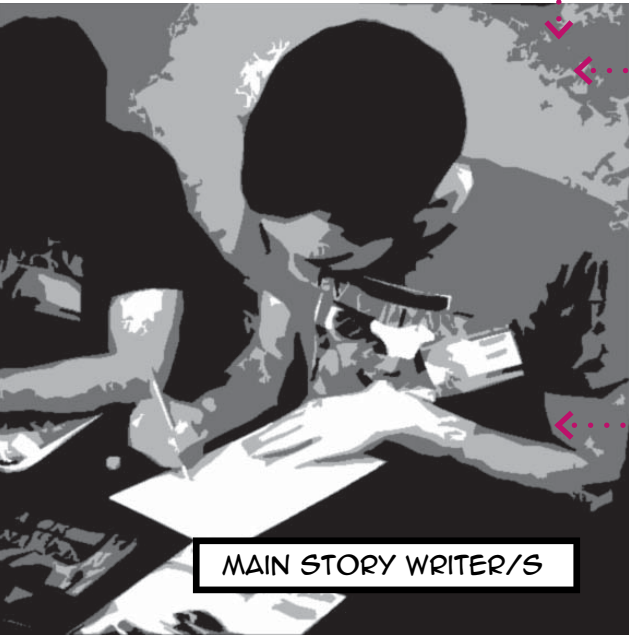
THE TWO
LARGELY
KNOWN COMIC
PUBLISHERS ARE
MARVEL AND DC
COMICS. THEIR
WORKS HAVE
FREQUENTLY
BEEN
TURNED INTO
HOLLYWOOD
BLOCKBUSTERS.

_4.1: [AVAILABLE ON [HTTPS://PLUS.GOOGLE.COM/](https://plus.google.com/)]

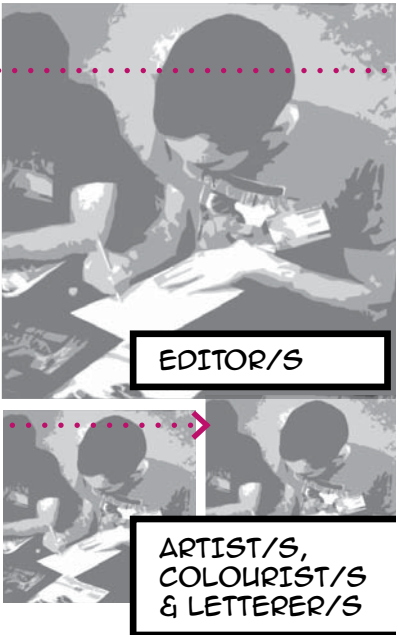
_4.2: [AVAILABLE ON [HTTP://66WALLFTW.COM/](http://66wallftw.com/)]



A SET STORY LINE IS GIVEN



MAIN STORY WRITER/S



EDITOR/S



_4.4 [AVAILABLE ON: [HTTP://IMAGES.MONSTERMARKETPLACE.COM/](http://images.monstermarketplace.com/)]

THE COMIC
PRODUCTION TEAM
DIVIDES WORK
INTO CATEGORIES
OF ARTIST, INKER,
COLOURIST, STORY
WRITER, & LETTERER.
THESE CATEGORIES
THEN COLLABORATE
WITH EACH OTHER
IN TO PRODUCE A
DRAFT COMIC.

_4.3 INDIVIDUAL THAT IS DRAWING.
EDITED BY AUTHOR,
[AVAILABLE ON: [HTTP://NEFERTARA.BUZZNET.COM/](http://nefertara.buzznet.com/)]

THE EDITORIAL TEAM TAKES OVER THE DRAFT - OVERSEEING PRODUCTION QUALITY AND ISSUE CORRECTION. ONCE THE DRAFT IS UP TO STANDARD THE COMIC PUBLISHERS THEN DO THEIR OWN MARKETING, ADVERTISING AS WELL AS FUNDING ITS OWN PRINTING. THE SALE RETURNS CONTRIBUTES TO THE GROWTH OF THE COMPANY.

///COMIC PRODUCTION

OPERATION MODEL 2



_4.4: CREATIVE INDIVIDUAL, [AVAILABLE ON: [HTTP://WWW.HOWPAPERS.COM/](http://www.howpapers.com/)]

THESE INDIVIDUAL/S OFTEN DO EVERYTHING FOR THE COMIC THEMSELVES, THEREBY COMPILING A BASIC DRAFT. THEY THEN APPROACH A PUBLICATION COMPANY FOR A 'SLOT' / FUNDING FOR THE PUBLICATION OF THEIR COMIC.

SHONEN JUMP

THE AUTHOR/S THEN DIVIDE THE WORK AMONG GIVEN ASSISTANCE.

ONCE THE COMIC IS VIABLE FOR MASS PRODUCTION, THE PRODUCTION COMPANY WILL COVER ANY EXPENSES THAT OCCUR IN THE SELLING AND ADVERTISING OF THE COMICS.



_4.6: FREQUENT MEETINGS [AVAILABLE ON: [WWW.MANGAHERE.COM/](http://www.mangahere.com/)]

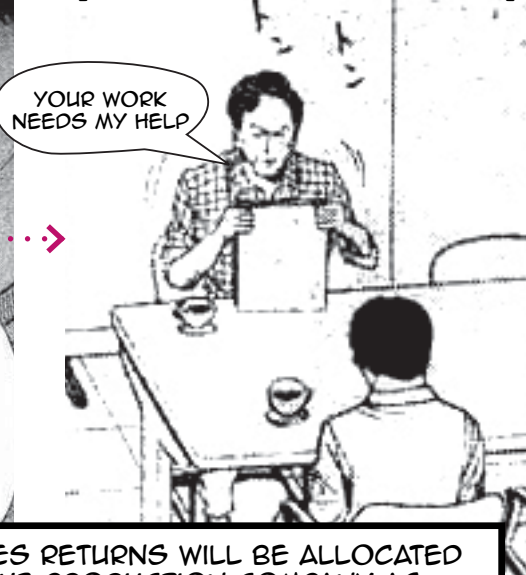
MAINLY USED IN JAPAN WHERE AN INDIVIDUAL/S CONTRIBUTE TO THE MAKING OF COMIC, BUT THE INDIVIDUAL/S ARE UNABLE TO PUBLISH IT.



_4.5: COMIC CREATION [AVAILABLE ON [WWW.MANGAHERE.COM](http://www.mangahere.com)]

IN OBTAINING THE "SLOT" AT THE PUBLICATION COMPANY, THE ARTIST/S WILL BE ASSIGNED TO A SUPERVISOR/ EDITOR AND ARTISTS (IF NEEDED) WILL BE ASSIGNED TO ASSIST IN THE FUTURE DEVELOPMENT OF THE COMIC.

_4.7: CRITIQUE WITH ASSIGNED SUPERVISOR, [AVAILABLE ON: [WWW.MANGAHERE.COM/](http://www.mangahere.com/)]



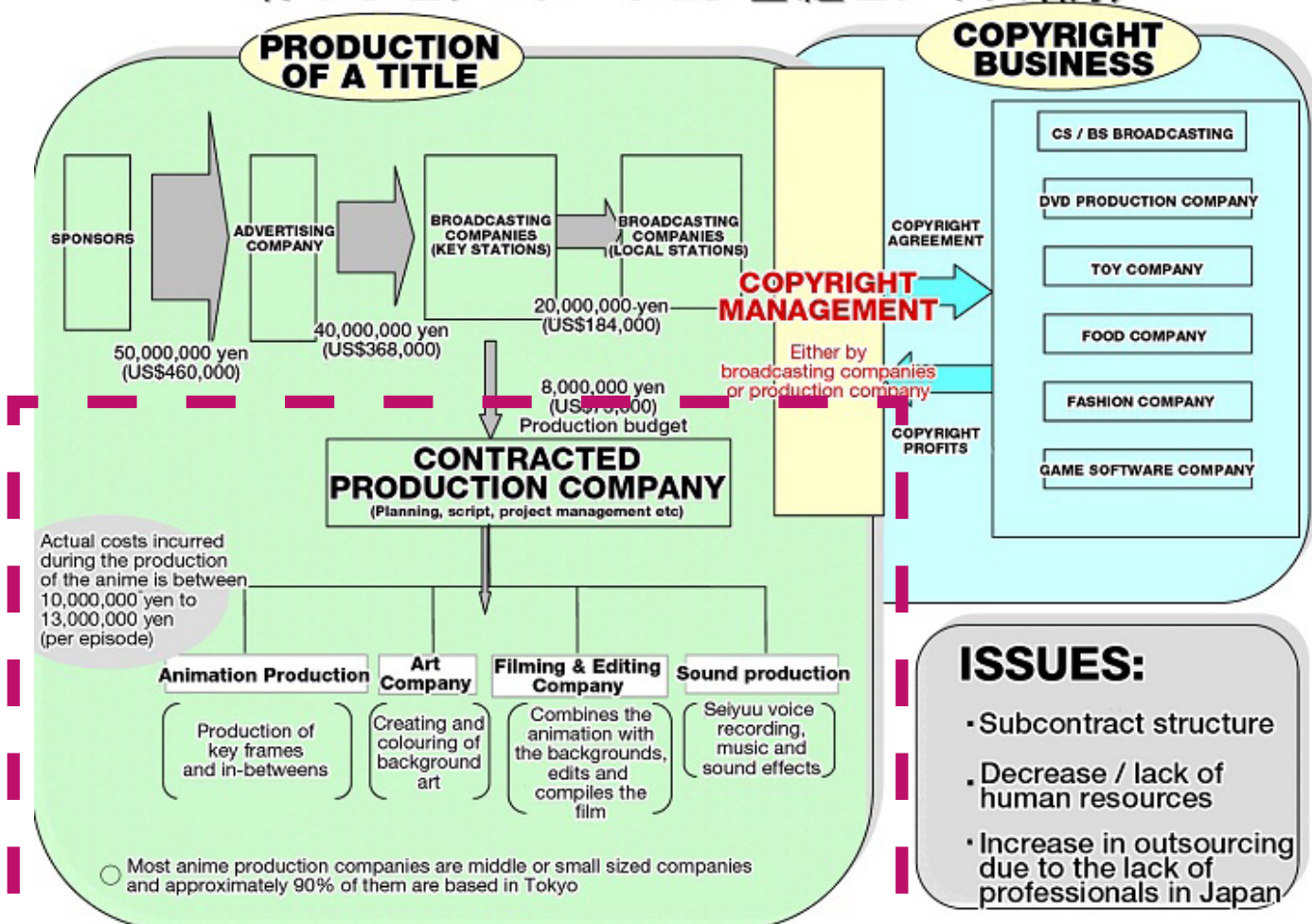
SALES RETURNS WILL BE ALLOCATED TO THE PRODUCTION COMPANY AS WELL AS THE ARTIST/S.

///ANIMATION PRODUCTION

JAPANESE OPERATION MODEL

THE STORY OF ANIMATION CAN TAKE FORM FROM TWO APPROACHES, ONE IS TO UTILIZE AN EXISTING STORY OF A POPULAR COMIC OR GENERATING COMPLETELY NEW STORY LINE. WHICHEVER THE OPTION OF CHOICE, THE PRODUCTION OF ANIMATION HAS TO UNDERGO THE PROCESS IN THE BELOW ILLUSTRATION.

4. テレビアニメーション番組ビジネス(例)



_4.8: COMPLEXITIES OF ANIMATION PRODUCTION
[AVAILABLE ON: [HTTP://WWW.MUGI-MUGI.NET](http://www.mugi-mugi.net)]

THE ILLUSTRATION SHOWS THE COMPLEXITIES OF JAPANESE ANIMATION PRODUCTION STAGES THAT VARY IN ORGANISATIONAL STRUCTURES. WITH THE INTENTION OF THIS THESIS/ PRODUCTION HOUSE HAS ITS FOCUS ON PROVIDING STUDIO FOR THE STAGE OF **CONTRACTED PRODUCTION COMPANY**.

FROM INCEPTION OF FUNDING TO AIRING OF ANIMATION IS A HIGHLY COMPLEX SYSTEM, MULTIPLE SPACES AND DIFFERENT TEAMS AND LOCATIONS ARE REQUIRED. THIS EXPLORATION REVEALS THE BASICS OF ANIMATION OPERATION IN THREE MAIN CATEGORIES: SPONSOR, DRAWING PLANNING, AND COMPILING.



DUE TO THE COST & DIFFERENT WORKLOAD IMPLICATIONS OF PRODUCING ANIMATION, THE LISTED COMPANIES OBTAINS RIGHTS FROM COMIC COMPANIES IN TURNING COMIC INTO ANIMATION.

_4.9: ANIME PRODUCTION STUDIOS
[IMAGES AVAILABLE ON: [HTTP://EN.WIKIPEDIA.ORG](http://en.wikipedia.org)]

ASIDE FROM STORY BOARD WRITERS, TONS OF ANIMATORS ARE INVOLVED DRAWING AND COLOURING "MILLIONS PICTURES."

+/- 30 ANIMATORS
ARE REQUIRED TO
PRODUCE A 30 MIN
EPISODE. (H-SAN,
2012)

_4.3 INDIVIDUAL THAT IS DRAWING.
EDITED BY AUTHOR,
[AVAILABLE ON: [HTTP:// NEFERTARA.BUZZNET.COM/](http://nefertara.buzznet.com/)]

EACH ANIMATORS IS EXPECTED TO PRODUCE 213 DRAWING EVERY 15 DAYS!!! 0.0" (GHOSTLIGHTNING, 2009)

COLOUR
AND MOVING
IMAGES
ARE THEN
HANDLED OVER
TO POST
PRODUCTION
TEAM.



_4.10: [AVAILABLE ON: [HTTP://STORAGE.SILICONERA.COM/](http://storage.siliconera.com/)]



_4.11: [AVAILABLE ON: [HTTP://1. BPBLOSSPOT.COM/](http://1.bp.blogspot.com/)]



_4.12: RECORDING STUDIO [IMAGES EDITED BY AUTHOR]

VOICE ACTORS AND MUSIC TEAM COLLABORATE IN BRING MOVING PICTURES TO LIFE.

THESE INDIVIDUAL CATEGORIES ARE THEN PACKAGED TOGETHER AND SENT INTO RESPECTIVE TELEVISION CHANNEL. THE SPONSORING COMPANY MAKE PROFIT OFF DVD AND PRODUCT / "BRAND" SALES.



1116

Details

Comic and animation are mediums that are representative of the artists' experiences and ideologies of their world. Like comic and animation, architecture is no different. Architecture is a result of the designers' adaptive eye within his society, forcing buildings to define or redefine specific movement towards the future to insure their continuity and integrity.

This essay explores the concept of the Adaptive eye within the world, exploring the fundamentals of what shapes concepts and design.



Topographical Discourses

Featuring

EYE & World

Adaptation & Evolution of the Eye

Embodied Perspectivism

Eye & Design

ARCHITECTURE AND THE ADAPTIVE EYE

INFORMING DESIGN PROCESS AND OUTCOME.

"I HAVE NEVER SET FOOT IN SCORES OF BUILDINGS ON SCORES OF TOWNS, BUT THEY ARE FAMILIAR TO ME. I KNOW THOUSANDS OF BUILDINGS, STREETS, AND CITIES, NOT FROM ANY TACTILE ENCOUNTER, BUT ENOUGH TRIPS IN VEHICLES AND THROUGH IMAGES TAKEN BY CAMERA. (SCHWARZER, 2004, P. 12).

WE ENGAGE THE WORLD THROUGH THE LENSES OF OUR ADAPTIVE EYES; OUR EYES CONSTANTLY REFINING OUR VIEW TOWARDS THE WORLD, FOCUSING ON THE CHANGES IN EVERY DAY AND ADAPTING TO WHATEVER SITUATION THAT MAY COME UPON US. OUR EYES EXTRACT EVERYTHING THAT IS PERCEIVABLE, EVERYTHING THAT IS MATERIAL, NAMELY THE CONTEXT OF THE ENVIRONMENT THAT SURROUNDS US IS FILLED WITH A VARIATION OF VEGETATION, ROADS, PAVEMENTS, TRANSPORTATION AND PEOPLE AND MOST IMPORTANT OF ALL THE ARCHITECTURE.

ARCHITECTURE IS AN ENTITY THAT INDIRECTLY ENFORCES SOCIETY'S EVERYDAY BEHAVIOUR AND SPATIAL EXPERIENCES. AUGUST SCHMAROW, A GERMAN ART HISTORIAN WHO PUBLISHED THE FOUNDATION OF ART HISTORY IN 1905, DESCRIBES ARCHITECTURAL EXPERIENCE AS AN ACCUMULATION OF SENSATIONS BROUGHT ABOUT THROUGH MOVEMENT WITHIN A BUILT SPACE. (SCHWARZER, 2004).

ONE'S DAILY ACTIVITY WILL BE DIFFERENT LIVING IN A CITY COMPARED TO ONE LIVING IN SUBURBIA OR A VILLAGE. THE BEHAVIOUR AND SPATIAL EXPERIENCES LINGERS IN ONE'S SUBCONSCIOUS. OUR EYES MEDIATE BETWEEN OUR MINDS AND EYES TO THE ENVIRONMENTS AROUND US, ALLOWS US TO LEARN, INTERACT, EXPERIENCE, RETRIEVE INFORMATION, AND EXPLORE. THOMAS POLITZER WRITES: *VISION IS THE PROCESS OF DERIVING MEANING*

FROM WHAT IS SEEN. IT IS A COMPLEX, LEARNED AND DEVELOPED SET OF FUNCTIONS THAT INVOLVES A MULTITUDE OF SKILLS. RESEARCH ESTIMATES THAT 80-85% OF OUR PERCEPTION, LEARNING, COGNITION AND ACTIVITIES ARE MEDIATED THROUGH VISION. (POLITZER, 2013)

THE CREATION OF ARCHITECTURE CAN BE DONE BY ANYONE, ANY TIME AND AT ANY GIVEN LOCATION. HOWEVER, WHEN PROFESSIONALISM AND TIME PROFICIENCY ARE DEEMED IMPORTANT, A SET STRUCTURE OF ARCHITECTURAL METHODOLOGIES, KNOWLEDGE, ADAPTATION AND CREATION ARE PASSED DOWN TO ARCHITECTURAL SCHOLARS THROUGH FAMILIAR GUIDELINES.

THE EYES AND THE SENSES ARE TRAINED TO GUIDE AND DEPICT THEIR IDEAS THROUGH THE DEVELOPMENT OF DRAWINGS, MODELS, VIDEOS, PHOTOGRAPHS AND COMPUTER ASSISTED DESIGN TO THE DETAILS WITHIN A WORKING DRAWING.

BUILT SPACES ARE REMARKABLY CONNECTED WITH THE AMOUNT OF KNOWLEDGE AND EXPOSURE A GROUP OR A PARTICULAR PERSON MAY HAVE RECEIVED. THE BOOK OF VISUAL CULTURE IN THE BUILT ENVIRONMENT MENTIONS THAT THE CIVILIZATIONS OF THE PAST WERE GEOLOGICALLY SEPARATED FROM EACH OTHER, INEVITABLY, EACH COMMUNITY DESIGNED THEIR ENVIRONMENTS AND ARCHITECTURE AROUND WHAT THEY HAD TO ACCOMMODATE FOR THE UNIQUE CONDITIONS OF THEIR PEOPLE. (WINCHIP, 2010).

THE INTRODUCTION OF THE LOCOMOTIVES AND FOREIGN SEA TRADE HAD A DRAMATIC EFFECTS ON CROSS CULTURAL EXCHANGES. CONNECTING VARIOUS ISOLATED CULTURES TOGETHER AND THEREBY ALLOWING THESE IDENTITIES AND FORMS OF KNOWLEDGE TO PERMEATE EACH OTHER.

THE OPULENT EYE: LATE VICTORIAN AND EDWARDIAN TASTE IN INTERIOR DESIGN, ANALYSED VICTORIAN AND EDWARDIAN INTERIOR INFLUENCES OVER THE PERIOD OF 1890-1911. COOPER, THE

AUTHOR, POINTS OUT THAT SOCIETIES WERE CHANGING, AND ALTHOUGH THE TRANSFORMATIONS WERE GRADUAL, THE PEOPLE WERE SUBJECTED TO CHANGE THROUGH THEIR EXPERIENCES. (COOPER, 1976)

PALLASMAA WROTE AESTHETICS AND CULTURAL PRACTICES ARE PECULIARLY SUSCEPTIBLE TO THE CHANGING EXPERIENCE OF SPACE AND TIME PRECISELY BECAUSE THEY ENTAIL THE CONSTRUCTION OF SPATIAL REPRESENTATIONS AND ARTEFACTS OUT OF THE FLOW OF HUMAN EXPERIENCES. (PALLASMAA J. , 2005, P. 16).

ILLUSTRATED IN FIGURE _5.1, THE INDIAN ROOM SEEMS OF FAR EAST ORIGIN, AS MUCH AS THE NAME AND ROOM STYLE IMPLIES THE PHYSICAL ROOM IS SITUATED IN CHESTERFIELD GARDEN, LONDON. UPON SCRUTINY, THIS ROOM IS A TRANS-CULTURAL HYBRIDIZATION OF LATE VICTORIAN STYLE COMPLEMENTED WITH ASIAN ELEMENTS. THE VAST USAGE OF ASIAN FITTINGS AND FURNISHINGS WITHOUT ABANDONING THEIR VICTORIAN ORNAMENTAL ORIGIN SYMBOLIZES THE ADOPTION OF A NEW STYLE TO ACCOMMODATE THEIR UNIQUE LIVING

CONDITIONS WITHOUT SACRIFICING THE COMFORT OF THEMSELVES AND THEIR VISITORS.

ADAPTATION AND EVOLUTION OF THE EYE: NOTHING UNDER THE SUN IS NEW

THE STYLE OF ARCHITECTURE CONSTANTLY EVOLVING COULD BE FROM THE CHANGE OF INTEREST OR AESTHETICS; CRAFTSMEN MANIPULATE THE OUTCOME OF THE PROBLEM THEY ENCOUNTER THROUGH WHAT THEY SEE OR EXPERIENCE, MICHAEL BRAWNE MENTIONS "WE ARE NOT INNOCENT PROBLEM SOLVERS; WE COME TO THE RECOGNITION THAT THERE IS A PROBLEM INFLUENCED BY A HOST OF FORCES: ARCHITECTURAL, SOCIAL, AND ECONOMIC. POWERFUL AMONG THESE IS THE QUESTION OF STYLE, OF WHAT IS VISUALLY DESIRABLE AND ACCEPTABLE AT A PARTICULAR PERIOD. IT TENDS TO LIMIT THE RANGE OF POSSIBLE MODELS. OUR EXPECTANT EYE IS IN OPERATION". (BRAWNE, 2003, P. 33).

WITH THE EVENTS OF EVOLUTIONS OF WORLD SOCIETIES, DESIGN IS NOW BETTER CONCEIVED ABOUT



_5.1: THE INDIAN ROOM [COOPER, N., 1976]

AS ANSWERING FUTURE EVENTS BY ATTEMPTING TO FORECAST THAT EVENT BY WHATEVER MEANS APPROPRIATE AND AVAILABLE AT A PARTICULAR TIME. *ARCHITECTURE, AS WITH ALL ART, IS FUNDAMENTALLY CONFRONTED WITH QUESTIONS OF HUMAN EXISTENCE IN SPACE AND TIME; IT EXPRESSES AND RELATES MAN'S BEING IN THE WORLD.* (PALLASMAA J. , 2005, P. 16)

IN BARRY SMARTS' ARGUMENT IN GLOBAL CONDITIONS AND CONTROVERSIES, THE PARADIGM SHIFT RESULTED FROM THE NOMADIC LIFESTYLE AT GLOBAL SCALE AND THE SPEED OF INFORMATION TRAVEL. (SMART, 1993). DESIGN EVOLUTION THEN TAKES PLACE IN CURRENT GLOBALLY ACCEPTED NOTIONS OR THE FITTEST AMONG MANY IDEAS THAT PAVES THE WAY FOR INNOVATION AND CONTINUITY FOR THE NEXT STAGE OF EVOLUTION.

POPULAR IDEAS, COMBINED WITH CULTURAL BELIEFS FORM DIFFERENT DISCIPLINES OF BUILDING FORMS. HUMANITY HAS REVOLUTIONIZED ITS WAY OF LIVING FROM THE AGE OF NOMADIC CONSTRUCTED TENTS MADE OUT HIDE, STICKS AND STONES; TO THE MIDDLE AGES, WITH BUILDINGS CONSTRUCTED OUT OF PROCESSED TIMBER, MASONRY AND GLASS TO THE INFORMATION AGE OF SUPER ADVANCED STRUCTURES OF STEEL, CONCRETE AND COMPOSITE MATERIALS, CREATING EXTRA-ORDINARY FORMS THAT CHALLENGE THE BOUNDARIES OF PHYSICS.

ARCHITECTURE IS AN ANCIENT PROFESSION AND HAD ADAPTED TO THE USER'S INTENTION. BJARKE INGELS, IN A TED TALK EXPLAINS DARWIN'S THEORY OF SURVIVAL 'IT IS NOT THE STRONGEST OF THE SPECIES THAT SURVIVES, NOR THE MOST INTELLIGENT, IT IS THE ONE THAT IS THE MOST ADAPTABLE TO CHANGE'. (TEDGLOBAL, 2009). FURTHERMORE INGELS MENTIONS THE IDEALS FROM THE PRODIGY OF ARCHITECTURE TO SUPPORT THAT. 'MIES VAN DER ROHE ONCE SAID: "LESS IS MORE", THEN POST MODERN COUNTER REVOLUTION ROBERT VENTURI SAID: "LESS IS BORE", THEN OPENIST TO NEW IDEAS PHILIP JOHNSON SAID: "I'M A

WHORE". (TEDGLOBAL, 2009).

ALL THE ARGUMENTS CARRY WEIGHT IN THEIR OWN RIGHTS, IT IS WHAT THEIR ERA SEEKS, DIVERSITY AND SUSCEPTIBLE TO INFLUENCE UPON NEW ENCOUNTERS. THE BIG NAMES ARE TRYING WAYS TO DEFINE HOW WE ACHIEVE SOLUTIONS, FOR BETTER OR WORSE, TO A PROBLEM. INGLES ARGUES: "THE TRADITIONAL IMAGE OF THE RADICAL ARCHITECT IS THE ANGRY YOUNG MAN REBELLING AGAINST THE ESTABLISHMENT. THE ADVENT-GARDE IS DEFINED BY WHAT IT'S AGAINST RATHER THAN WHAT IT'S FOR." (GROUP, 2010).

IN HIS BOOK, RENZO PIANO COMPARED DESIGN TO AN ADVENTURE AND CONSTANTLY SEEKING TO BE DIFFERENT "YOU SET OFF TO FIND OUT, TO LEARN. YOU ACCEPT THE UNEXPECTED. IF YOU GET SCARED AND IMMEDIATELY SEEK REFUGE IN THE WARM AND WELCOMING LAIR OF THE ALREADY SEEN, THE ALREADY DONE, IT IS NO JOURNEY. BUT IF YOU HAVE A TASTE FOR ADVENTURE, YOU DON'T HIDE, YOU GO ON." (PIANO, 1997, P. 10)

THE DEVELOPMENT PROCESS OF BJARKE INGELS, MENTIONS THEIR DESIGN MODUS OPERANDI IS EVOLUTION RATHER THAN REVOLUTION. INSTEAD OF CREATING FUNCTIONALIST FORMS IN PURSUIT THE NEED OF A SPECIFIC PROJECT SUCH AS A FACTORY, RESPOND TO NOTHING BESIDES PERFORMANCE REQUIREMENTS WITH MINIMAL COST IMPLICATIONS. BIG ARCHITECTS OPERATE ON ACHIEVING THE MOST BEAUTIFUL MODEL MATED WITH FUNCTIONAL MODEL IN CREATING IN WHAT INGELS CALL MUTANT OFFSPRING; A BALANCE BETWEEN FUNCTION AND FORM.

THE FORCE OF ADAPTABILITY IS THE EVOLUTION OF NEWLY LEARNT AND APPLIED PERSPECTIVES. IN A REAL SENSE, ARCHITECTS HAVE TO TAKE THE ROLE OF A "PROPHET" TO DETERMINE THE FUTURE OF LIVING, WORKING AND PLAYING IN ORDER TO ENSURE THEIR BUILDINGS WITHSTAND THE CHANGES IN SOCIETY.

_5.2: LIMBO STATE OF NEWTOWN [PHOTOGRAPHS BY AUTHOR]



_5.3: LIMBO STATE OF NEWTOWN
[PHOTOGRAPH BY AUTHOR]

THE STATEMENT COULD NOT BARE GREATER WISDOM AS THE OLD NEWTOWN IN JOHANNESBURG CBD HAD FAILED TO ADAPT WITH TIME AND HAS FALLEN INTO LIMBO STATUS OF DILAPIDATION AND ABANDONMENT SHOWN IN FIGURE _5.2.

EMBODIED PERSPECTIVISM

NOWADAYS, IT IS IMPERATIVE NOT TO DESIGN IN ISOLATION, THE ABRUPT SHIFT OF DESIRED BUILDING REQUIREMENTS TO GROWTH IN INDIVIDUALITY OR DEPICTING HISTORICAL IMPORTANCE REQUIRE VAST AND INTENSIVE RESEARCH OF HISTORICAL AND MODERN



_5.4: LIMBO STATE OF NEWTOWN
[PHOTOGRAPH BY AUTHOR]

PRECEDENCE.

EVERYWHERE IS HERE; INTERNET AND VARIOUS OTHER MEDIA ALLOW THE EASE OF INFORMATION DELIVERY TO THE OBSERVER. IT ALLOWS THE OBSERVER TO BROADEN THEIR KNOWLEDGE HORIZON. HOWEVER THIS MAY RESULT IN TACTILE DISCONNECTION, ALIENATION, DETACHMENT AND SOLITUDE BETWEEN THE OBSERVER AND WHAT IS BEING OBSERVED. (PALLASMAA J. , 2005). IMAGES AND SCREEN REPRODUCTION FLATTENS PERCEPTIONS, TIME SPENT WITH THE BUILDING OR ENVIRONMENT ARE ALMOST NONE EXISTENT, IMAGES

SEEN IN SUCCESSION BUILDINGS ARE EVALUATED LESS BY THEIR WEIGHT AND PRESENCE THAN BY THEIR FLUCTUATING OUTLINES. (SCHWARZER, 2004).

THIS BEGS THE QUESTION OF WHY ARCHITECTURAL STUDENTS ARE ENCOURAGED TO TRAVEL ABROAD? OR WHY DO PEOPLE TAKE LONG DISTANCE HOLIDAYS OR OVERSEAS TRIPS? (SHARP, 1967).

THE FRAME OF THE QUESTION IS NOT SO MUCH AS SUBJECTS OF STUDENTS AND PEOPLE; IT APPLIES TO EVERYONE IN THE INFORMATION AGE. THE OBVIOUS REASON IS TO RECEIVE EXPOSURE TO SEVERAL OTHER CULTURES THAT THE INTERNET OR SCREENS OR THE EYES CANNOT PROVIDE. EXPERIENCES OF THE AIR BREATHED, SOUNDS OF THE ENVIRONMENT, THE TASTE OF FOOD OR THE SENSATIONS OF CLIMATE AND SURFACES. THE PERSPECTIVE THAT UNIVERSITY OF TEXAS ARCHITECTURE SCHOOL SEES IS STUDENTS ARE ABLE TO WITNESS DIFFERENT CULTURES AND WAY OF LIFE THAT OTHER COUNTRIES ARE ABLE TO OFFER. (COURSE DESCRIPTION: ARCHITECTS' TRAVELS, 2011). FOR OBVIOUS REASONS THE ENCOURAGEMENT OF ARCHITECTURAL STUDENT TRAVEL OR SIGHTSEEING ALLOWS ONE TO BE EXPOSED TO VARIOUS CULTURES AND HABITS.

NIETZSCHE REFERS TO THESE EXPOSURES AS PERSPECTIVISM, PERSPECTIVISM EXPLAIN PHENOMENA OF OBTAINING KNOWLEDGE SUCH AS ART, MORALITY, RELIGION, SOCIETY, SCIENCE AND PHILOSOPHY CAN BE OBTAINED IN OUR DAILY LIVES WHEN EXPLORED BEYOND THEIR SURFACE. IF OUR PERSPECTIVES ARE EXPLORED AND STUDIED, TO GAIN A BETTER COMPREHENSION IN UNDERSTANDING THAT POINT OF VIEW; THE KNOWLEDGE WE CONCEIVE COULD NOT BE CERTAIN OR ABSOLUTE AND THE UNCERTAINTY IS REDUCED WITH MULTIPLE CONTRIBUTIONS FROM NUMEROUS PERSPECTIVE THINKING OR THOUGHTS FROM DIFFERENT ANGLE OR VARIED IDEAS. (PEARSON, 1996).

"THERE IS ONLY A PERSPECTIVE SEEING,

ONLY A PERSPECTIVE "KNOWING"; AND THE MORE AFFECTS WE ALLOW TO SPEAK ABOUT ONE THING, THE MORE EYES, DIFFERENT EYES, WE CAN USE TO OBSERVE ONE THING, THE MORE COMPLETE WILL OUR "CONCEPT" OF THIS THING." (PEARSON, 1996, P. 162).

FURTHERMORE ADOLF HILDEBRAND MENTIONS ARCHITECTURE AROUSES IN US NOT MERELY THE POSSIBILITY OF MOVEMENT, BUT A DEFINITIVE FEELING OF SPACE... IDEAS OF MOVEMENT ARE STIMULATED AND ATTAINED UNITY OF EFFECT THROUGH SPACE ITSELF BEING CONVERTED INTO VISUAL IMPRESSION. (SCHWARZER, 2004). IN VIEWING NIETZSCHE'S AND HILDEBRAND'S IDEA IN PARALLEL CONTEXT DEFINES LEARNING OF ARCHITECTURE, THE MORE ONE'S EXPOSURE TO THE WORLD THE BETTER THE DESIGN OUTPUT WILL BECOME.

EYE AND DESIGN

DESIGN COULD BE DESCRIBED AS HOW ONE'S EYES APPROACH TO PROPORTIONS OR TO BEAUTY, GEHRY STATES: "I APPROACH EACH BUILDING AS A SCULPTURAL OBJECT, A SPATIAL CONTAINER, A SPACE WITH LIGHT AND AIR..." CHARLES EAMES ON BEING ASKED 'WHAT IS YOUR DEFINITION OF "DESIGN"?' ANSWERED 'A PLAN FOR ARRANGING ELEMENTS IN SUCH A WAY TO BEST ACCOMPLISH A PARTICULAR PURPOSE'. (BRAWNE, 2003). ON THE OTHER HAND, CALATRAVA MARKED HIS FORTITUDE IS ON VISUALLY DYNAMIC STRUCTURES SYMBOLIZING ICON OF MOVEMENT. (TZONIS & LEFAIVRE, 1995).

THE REPLY OF EAMES POSITIONED ITSELF AT ARRIVING THE DESIGN OUTCOME RESULT RATHER THAN A POETIC FORMAT WHEREAS CALATRAVA ACHIEVES THE EQUILIBRIUM OF THE TWO RATIONALES. ALTHOUGH CLEARLY ARCHITECTURE IS NOT A SCIENTIFIC PURSUIT SINCE A BUILDING AS A TOTALITY CANNOT BE FALSIFIED. I NEVERTHELESS BELIEVE THAT PROBLEM, TENTATIVE SOLUTION, ERROR ELIMINATION, PROBLEM SEQUENCE IS THE MOST ACCURATE DESCRIPTION OF THE DESIGN PROCESS. (BRAWNE, 2003,

p. 33).

THE COORDINATION OF EYE, HAND AND MIND ACT IN A SEAMLESS SYSTEM OF ACTION AND REACTION TO FACILITATE DESIGN OUTCOME. (PALLASMAA J. , 2009). ARCHITECTS PRODUCE AN UNDERSTANDING, AND DESCRIBING DESIGN THROUGH NUMEROUS OF TRIAL AND ERROR IN DRAWINGS, VIDEO, PHOTOGRAPHY, PHYSICAL OR ELECTRONIC 3D MODEL, OR PRINT OUT; THOSE DOUBLY IMPORTANT FORM OF COMMUNICATING. THE BUILT OUTCOME, HOWEVER, ENTERS THE STOCK OF EXISTING BUILDINGS AND INFLUENCES OUR PERCEPTION OF THE NEXT PROBLEM. THAT STOCK CONSISTS, OF COURSE, NOT ONLY OF RECENT ARCHITECTURE BUT EQUALLY OF THE ARCHITECTURE OF THE PAST OF WHICH WE ARE AWARE. (BRAWNE, 2003, p. 33).

PETER SLOTERDIJK MENTIONS: "THE EYES' ENIGMA IS THAT THEY NOT ONLY SEE BUT ARE ALSO ABLE TO SEE THEMSELVES SEEING. THIS GIVES THEM A PROMINENCE AMONG THE BODY'S COGNITIVE ORGANS." (PALLASMAA J. , 2005, p. 15).

ARCHITECTURE IS NEVER A PRODUCT OF SIMPLY PILING MATERIALS ON TOP OF EACH OTHER BUT REQUIRES A THOUGHTFUL MANIPULATION, ON THE BASIS OF IDEAS, OF THOSE MATERIALS POSITIONED ON SPECIFIC LOCATION.

ARCHITECTURAL DESIGN IS THE WITNESS OF PHYSICAL PRESENCE, DEDUCED SOURCES FROM INFORMATION, AND ACKNOWLEDGEMENT OF INFLUENCES. (BRAWNE, 2003).

RENZO PIANO REINFORCES BRAWNE'S STATEMENT: "ARCHITECTS HAVE NO CHOICE BUT TO LIVE DANGEROUSLY. THEY WORK WITH ALL SORTS OF RAW MATERIALS, AND I DON'T JUST MEAN CONCRETE, WOOD, METAL. I'M TALKING ABOUT HISTORY AND GEOGRAPHY AND ECOLOGY, AESTHETICS AND TECHNOLOGY, CLIMATE AND SOCIETY - ALL THINGS THAT ARCHITECTS HAVE TO DEAL WITH EVERY DAY." (PIANO, 1997, p. 10)

CONCLUSION

VISUAL EXTRACTION AND THE ADAPTIVE EYE IS OF PARAMOUNT IMPORTANCE TO OUR DAILY LIVES, IT GUIDES US TO WHERE WE WANT TO BE AND AIDS US IN UNDERSTANDING OUR EXISTENCE WITHIN OUR SURROUNDINGS. IN THE WORLD OF ARCHITECTURE, THE INFLUENCE OF THE ADAPTIVE EYE COULD BE OF BENEFIT TO THE BASIS OF CONCEPT AND DESIGN GENERATION.

THE ESSAY SUGGESTS THAT OUR UNDERSTANDING OF OUR SURROUNDINGS AND OUR INTERACTIONS THEREIN ARE NOT THE SAME AS THEY WERE A DECADE AGO, AND NEITHER WILL IT BE THE SAME A DECADE IN THE FUTURE. BRAWNE SUGGESTS "BOTH EARLIER PRECEDENTS, ON AN AWARENESS OF THE PAST, AND EQUALLY ON THE SEVEREST POSSIBLE CRITICISM OF THOSE EXAMPLES BEFORE ANY ACCEPTANCE, THERE MAY BE A REASONABLE BALANCE BETWEEN CONTINUITY AND INNOVATION." (BRAWNE, 2003, p. 34).

ONE OF THE AIMS OF THIS THESIS IS TO CONSUME OR UTILIZE THE POWER OF ADAPTIVE EYE, IN NIETZSCHE'S THEORY "PERSPECTIVISM", AS MUCH AS POSSIBLE IN NEARING THE CONDITIONS OF A SUCCESSFUL ARCHITECTURAL APPROACH.

* CONCLUSION/DESIGN PRINCIPLE

- The design decision of style, programme, function, technology of the built form are built upon by the guidance of research. (Feeding the adaptive eye.)



PART 2

/// DESIGN

**Comic & Animation Production House
within Newtown,
JHB, South Africa**



UNIVERSITY OF THE WITWATERSRAND,
JOHANNESBURG



PART 2 EXPLORES THE ADAPTIVE EYE IN DESIGN OPERATIONS AND MERGING INFORMATION THAT IS BEEN FED BY **PART 1** /// VISUALS + ESSAYS: THE POWER OF VISUAL COMMUNICATION.

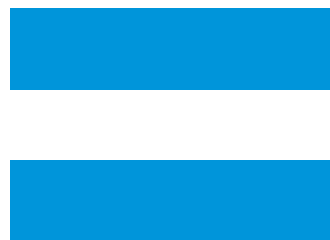
THE INTENTION IS TO ARRIVE AT A HOLISTIC DESIGN OUTCOME THAT INCORPORATES THE SOCIAL, PRODUCTION ASPECT OF COMIC AND ANIMATION, THE SITE REQUIREMENTS AND SPACE GENERATION, WHILST ASPIRING TO REPRESENT THE POSSIBILITIES OF COMIC AND ANIMATION.



Details

The location for comic and animation production could be anywhere from an office block to a cave in a mountain. However, to the author's mind it would be a great detriment to the symbolic nature of comic and animation.

Several sites had been evaluated and no site has come close to what Newtown has to offer. Newtown has a wide array of characteristics varying from protests, history, arts & culture, and public functions that can greatly benefit (the adaptive eye) the production of comic and animation.



Education

Featuring

Embracing History

Modern Newtown

Precinct Analysis

Futures

Selected Site







6.1: ELECTRICAL PRECINCT 1977
[IMAGE EDITED BY AUTHOR ADOPTED
FROM KRIGE & BESWICK, 2008.]

/// EMBRACING HISTORY

CULTURAL AND HISTORICAL DEVELOPMENT OF NEWTOWN (1896-2013)

THE POSITIVE RECEPTION OF COMIC AND ANIMATION IN PUBLIC BEGINS WITH THE ARTISTS' ABILITY TO ARRIVE AT A SOLID CONCEPT. WITH THE THEORY OF THE ADAPTIVE EYE THE SITE CHOSEN IS NEWTOWN.

NEWTOWN IS AN HISTORICAL AND CULTURAL SYMBOL, A SITE CHARACTERIZED BY BOTH CONFLICT AND GROWTH. IT IS NOW PART OF A 'CULTURAL ARC' DEVELOPMENT PROPOSAL FORMULATED BY THE CITY OF JOHANNESBURG IN 2000 THAT MERGES AND PROMOTES CULTURALLY IMPORTANT INSTITUTIONS WITHIN THE CITY. (THE HISTORY OF NEWTOWN, 2010). "THE 'CULTURAL ARC' STRETCHES FROM THE NEWTOWN CULTURAL PRECINCT VIA THE NELSON MANDELA BRIDGE TO THE UNIVERSITY OF WITWATERSRAND, THE SOUTH AFRICAN BALLET THEATRE STUDIOS, THE JOBURG THEATRE AS WELL AS THE CONSTITUTION HILL PRECINCT WHICH IN TURN INCORPORATES THE WOMAN'S JAIL, THE OLD FORT, NUMBER FOUR, THE GOVERNOR'S HOUSE AND THE CONSTITUTIONAL COURT. COLLECTIVELY THE ARC INCORPORATES FOUR THEATRE COMPLEXES, VARIOUS DANCE STUDIOS, LIVE MUSIC VENUES, SIGNIFICANT MUSEUM AND ART COLLECTIONS, HISTORIC SITES AND MONUMENTS, AS WELL AS A YEAR-ROUND PROGRAMME OF CULTURAL EVENTS." (THE HISTORY OF NEWTOWN, 2010).

THE GROWTH OF NEWTOWN BEGAN SINCE THE DISCOVERY OF GOLD IN THE 1850S; IT HAD ATTRACTED MINERS, TRADERS, ADVENTURES AND DISPLACED PEASANTRY TO SEEK THEIR FORTUNES OR EMPLOYMENT IN THE MINING SEGMENT, TRANSFORMING AN INDIGENOUS NATURAL LANDSCAPE INTO COSMOPOLITAN CENTRE CALLED JOHANNESBURG. THE SUDDEN INCREASE IN POPULATION GATHERED COLLECTION OF SLUMS AROUND

JOHANNESBURG FOR THE 'LESS' EXCLUSIVES AROUND THE CITY BECOME INEVITABLE. 'MOST SETTLED IN WORKERS' COMPOUNDS RUN BY THE MINES OR IN THE NUMEROUS 'BOARDING HOUSES' FOR THE WHITE WORKERS THAT MUSHROOMED ALL OVER THE MINING TOWN AND IN THE TWO MAIN WORKING CLASS SUBURBS; JEPPE TO THE EAST AND FORDSBURG TO THE WEST OF THE TOWN. (THE HISTORY OF NEWTOWN, 2010)

NEWTOWN WAS ORIGINALLY KNOWN AS BRICKFIELDS, HAD LIVING SEGREGATION BETWEEN PEOPLE WITH DIFFERENT PRIVILEGES, 'COOLIE LOCATION' FOR THE POOR RACIALLY DIVERSE POPULATION AND FORDSBURG FOR THE WHITE MINERS. BRICKFIELDS WAS HOME TO 7000 PEOPLE AND STARTED OUT AS A BRICK MANUFACTURING LOCATION GRANTED BY ZAR GOVERNMENT AND PRESIDENT KRUGER FOR THE RIGHTS OF BRICK MANUFACTURING. THE RAPID RISE OF HOUSING MADE BRICK MANUFACTURING A MAJOR INDUSTRY SERVING A POPULAR FORM OF INCOME FOR THE POOR AFRIKANERS, HOWEVER BRICKFIELDS' BRICK MANUFACTURING LIFE WAS SHORT LIVED, "BETWEEN 1896 AND 98 WHEN THE LAST BRICK MAKING ACTIVITY CEASED IN THE AREA, A CONCERTED EFFORT WAS MADE BY THE RAILWAY COMPANY AND THE SANITARY BOARD TO GET THE GOVERNMENT TO CANCEL THE BRICK MAKING CONCESSIONS AND TO RELOCATE THE BRICK MAKERS ELSEWHERE". DURING THAT PERIOD, 1896, BRICKFIELDS EXPERIENCED A CATASTROPHIC EVENT, CALLED THE GREAT EXPLOSION, CAUSED BY A TRAIN COLLIDING WITH A CARRIAGE FILLED WITH FIFTY FIVE TONS OF TNT. THE EXPLOSION RESULTING IN CRATER OF 61M LONG AND 15M WIDE AND 8M DEEP THAT COULD BE HEARD IN KLERKSDORP 200KM AWAY. (THE HISTORY OF NEWTOWN, 2010).

IN 1904, THE FIRE BRIGADE SET NEWTOWN ALIGHT IN ATTEMPT TO CONTROL THE OUTBREAK OF BUBONIC PLAGUE THAT WAS CAUSED BY THE POOR LIVING AND SANITARY CONDITIONS. MAHATMA GANDHI, AN ICON OF INDIA'S STRUGGLE FOR INDEPENDENCE, HELPED

THOSE THAT WERE INFECTED BY SETTING UP AN EMERGENCY HOSPITAL IN THE INDIAN LOCATION. WHILE MAHATMA GANDHI WAS HERE, HE PLAYED AN INSTRUMENTAL ROLE IN FIGHTING THE RACIAL SEGREGATION IN THE TRANSVAAL AND LATER UNION OF SOUTH AFRICA. (THE HISTORY OF NEWTOWN, 2010)

HALF A DECADE LATER FROM A SLUM WITH FEARED CRIME STATUS AND HORRENDOUS SANITATION NEWTOWN SAW ITS PERIOD OF PROSPERITY IN 1910-1940. "NEWTOWN HAD BECOME THE HOME OF MANY LITVAK RETAIL AND WHOLESALE MERCHANTS AND GRAIN BROKERS WHO CAME TO WORK AND COMPETE WITH ONE ANOTHER, AND HERE THEY FORM A SUBCULTURE WITH ITS OWN IDIOSYNCRASIES - JOKES, SPECIAL EVENTS AND MOST IMPORTANTLY, THE 'UNIVERSITY OF NEWTOWN', WHICH AWARDED A FICTITIOUS CERTIFICATE TO ALL THOSE ENTREPRENEURS AND MILLERS WHO LEARNT THE GRAIN TRADE ON THE JOB." GEORGINA JAFFEE 2001. (THE HISTORY OF NEWTOWN, 2010).

NEWTOWN DID NOT ONLY GROW INTO A VIBRANT TRADING SPHERE OF FRESH PRODUCE OR FOOD PROCESSING (POTATO SHED), IT ALSO GREW WITH THE INDUSTRIAL DEVELOPMENTS OF JEPPE STREET POWER STATION (UPKEEP WITH HUGE DEMAND FOR ELECTRICAL POWER), ELECTRIC WORKSHOPS, TRAMS WORKSHOPS, RAILWAY COMPOUND AND MAJOR MILLING SITE THAT FEEDER SUPPORTED FOR THE CITY OF JOHANNESBURG.

BESIDES THE RICH OFFERINGS OF NEWTOWN'S VIBRANT TRADES AND INDUSTRIAL DEVELOPMENTS, NEWTOWN BECAME A CONVENIENT LOCATION TO EXPRESS THE POWER OF VOICE IN MARY FITZGERALD SQUARE. IN THE FIRST HALF OF 20TH CENTURY IT HELD VARIOUS POLITICAL AND LABOUR MEETINGS: IN 1911, JOHANNESBURG SAW ITS FIRST MAJOR STRIKE AGAINST LOW WAGES FOR THE WHITE TRAM WORKERS AND IN 1931 JOINT DEMONSTRATION OF BLACK AND WHITE WORKERS. INITIALLY THE AREA WAS CALLED AARON'S GROUND THEN WAS CHANGED TO MARKET SQUARE AND THE FINALLY CALLED MARY

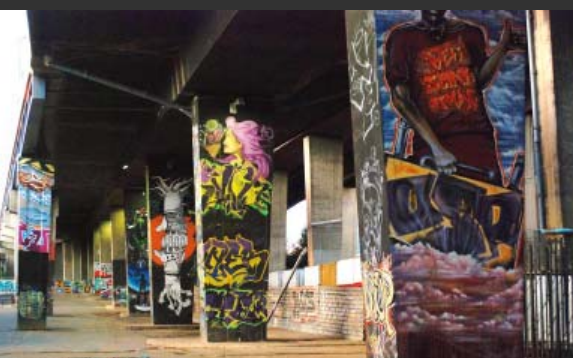
FITZGERALD SQUARE BECAUSE OF THE PROMINENT FEMALE TRADE UNIONIST ROLE THAT MARY FITZGERALD HAD PLAYED. (KRIGE & BESWICK, 2008).

IN THE BOOK TURBINE SQUARE: HERITAGE OF POWER, NEWTOWN HAD EXPERIENCED 'THE DECLINE' FROM THE 1970 TO 1990 AS THE JOHANNESBURG CITY COUNCIL FAILED CREATE A VIABLE FUTURE FOR THE AREA. MEANWHILE THE CONTRIBUTION OF RELAXING THE LAW OF THE GROUP AREAS ACT ALONG WITH THE CLOSURE OF POWER STATIONS, THE IMPLOSION OF COOLING TOWERS, AND THE RELOCATION OF BUSINESSES TO SANDTON, MADE THE DEGRADATION OF THE INNER CITY AN INEVITABILITY, THEREBY TURNING JOHANNESBURG CBD INTO A 'GREY AREA'. (KRIGE & BESWICK, 2008)

TODAY, NEWTOWN HAS TRANSFORMED INTO A MULTI-CULTURAL AND EVENT FILLED LOCATION THAT IS IDEAL FOR THE CREATION OF COMIC AND ANIMATION.

CONCLUSION/DESIGN PRINCIPLE

- Adapting building programme to the context/nature of art and culture precinct.



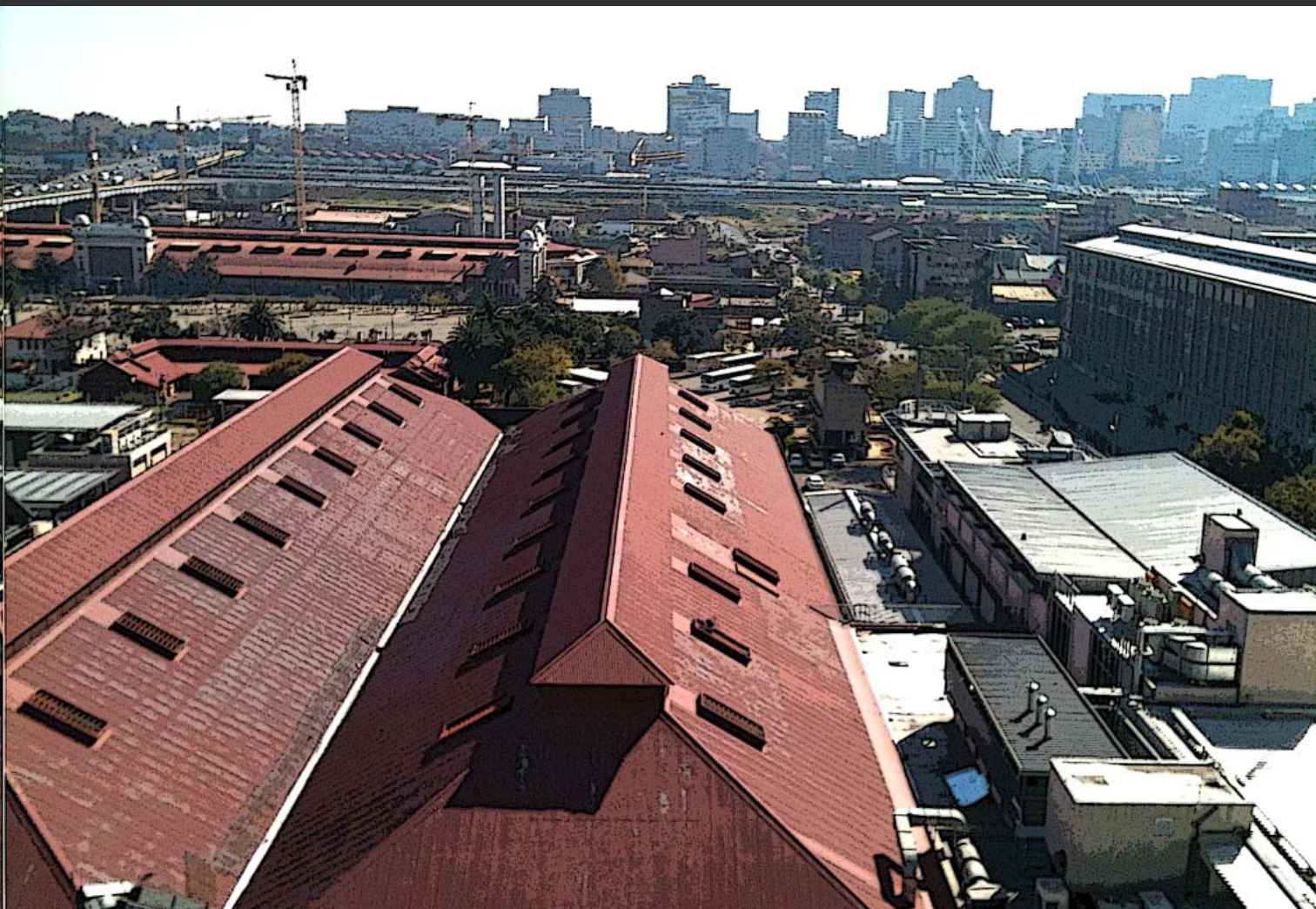
_6.3: GRAFFTI UNDERNEATH M1 MOTORWAY.
[AVAILABLE ON: [HTTP://FLICKR.COM/](http://flickr.com/)]



_6.4: NEWTOWN HEADS.
[AVAILABLE ON: [HTTP://3.BPBLOGSPOT.COM/](http://3.bp.blogspot.com/)]



_6.2: NEWTOWN SKYLINE, 2013
[PHOTOGRAPH BY AUTHOR]



_6.5: NELSON MANDELA BRIDGE.
[AVAILABLE ON: [HTTP://WWW.FLICKR.COM/](http://www.flickr.com/)]

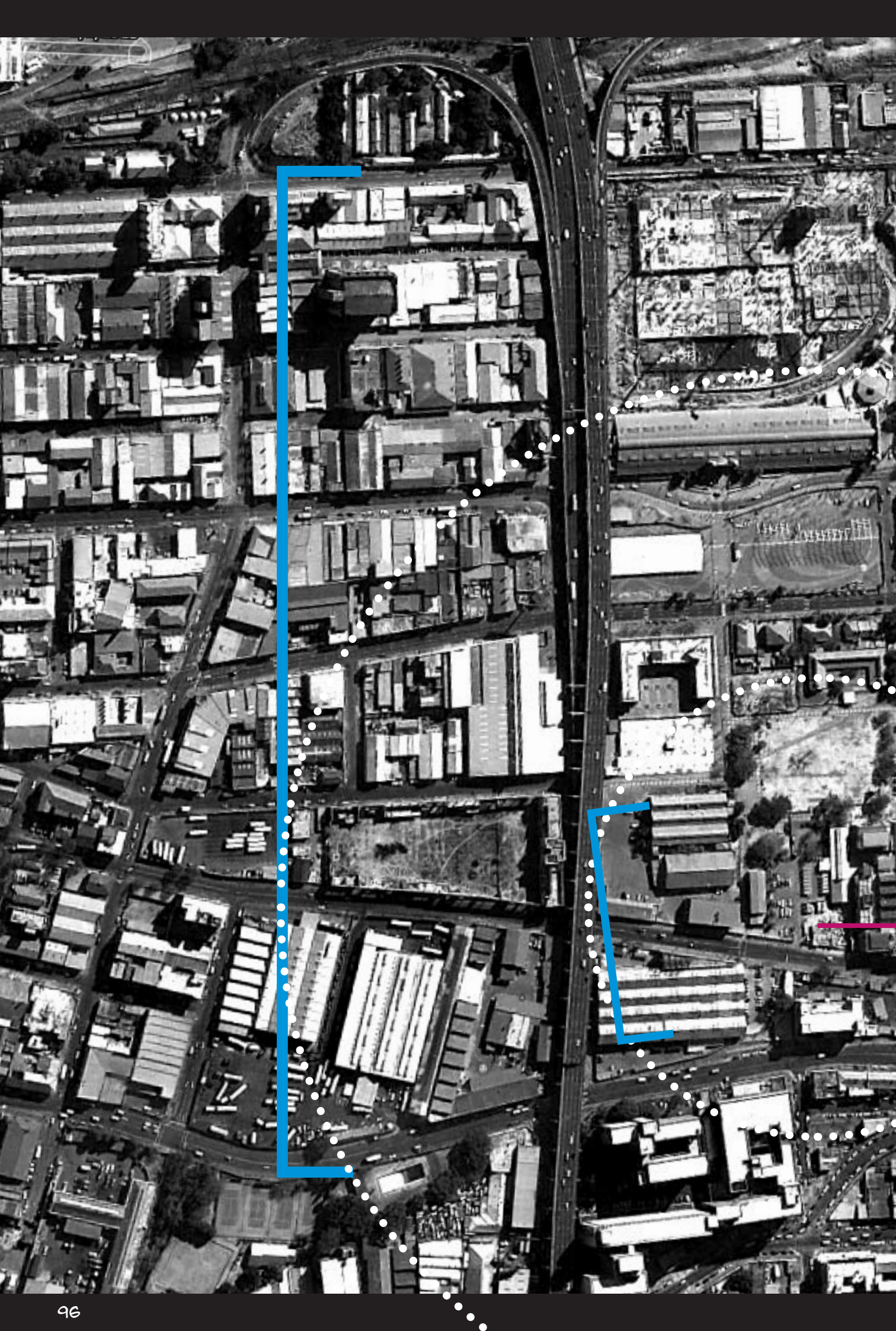


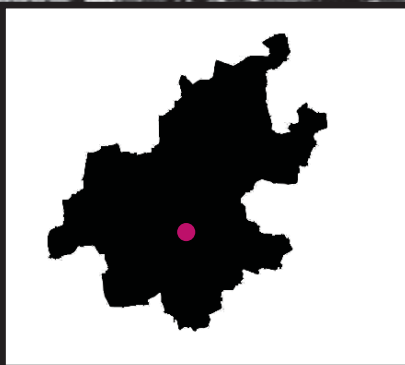
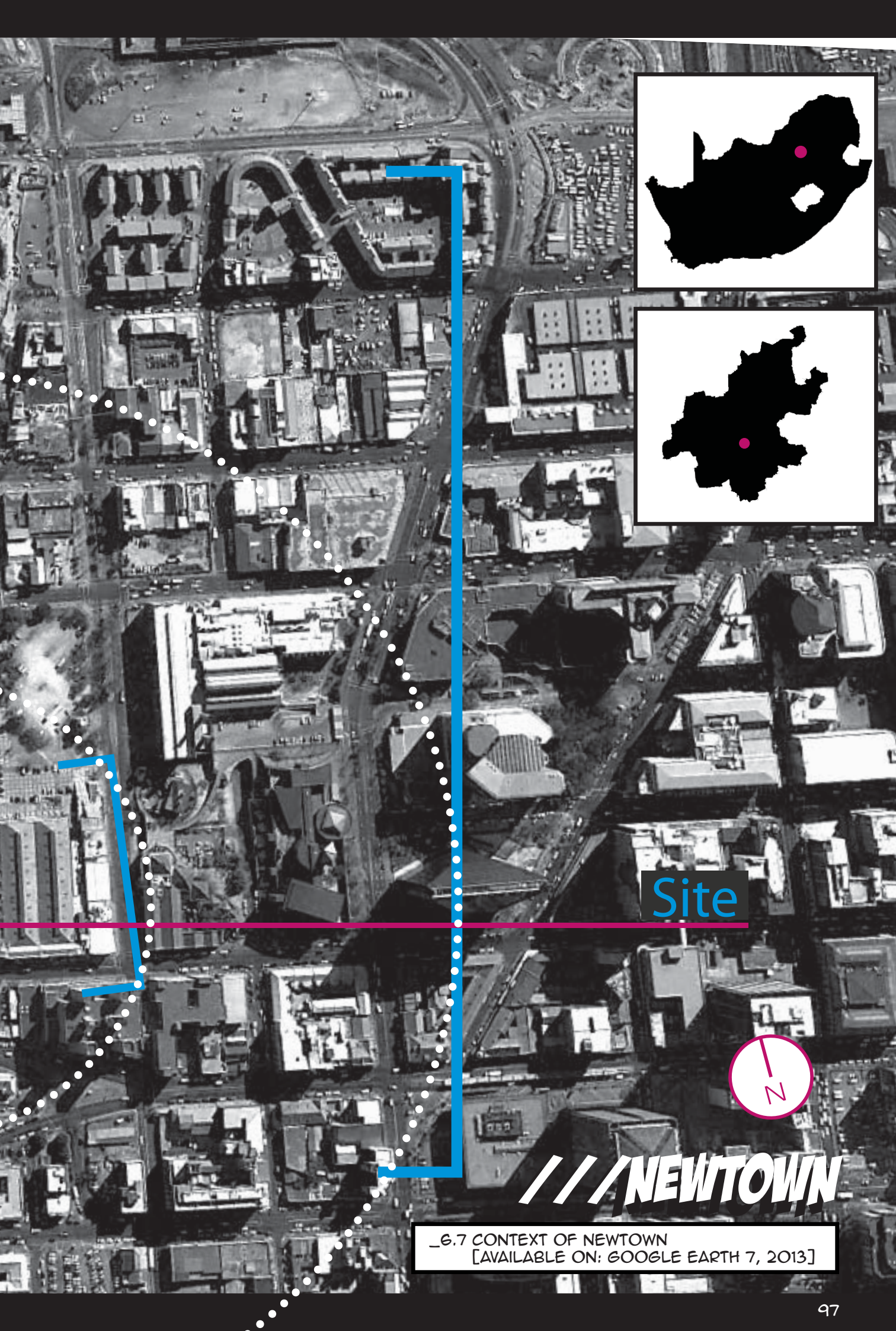
_6.5: ARTWORK IN NEWTOWN PARK.
[AVAILABLE ON: [HTTP://CONSTATIC-1.MY DESTINATION.COM/](http://constatic-1.mydestination.com/)]



_6.6: GRANITE "WALK OF FAME" HONOURING JAZZ MUSICIANS.
[PHOTOGRAPH BY AUTHOR]

/// MODERN NEWTOWN



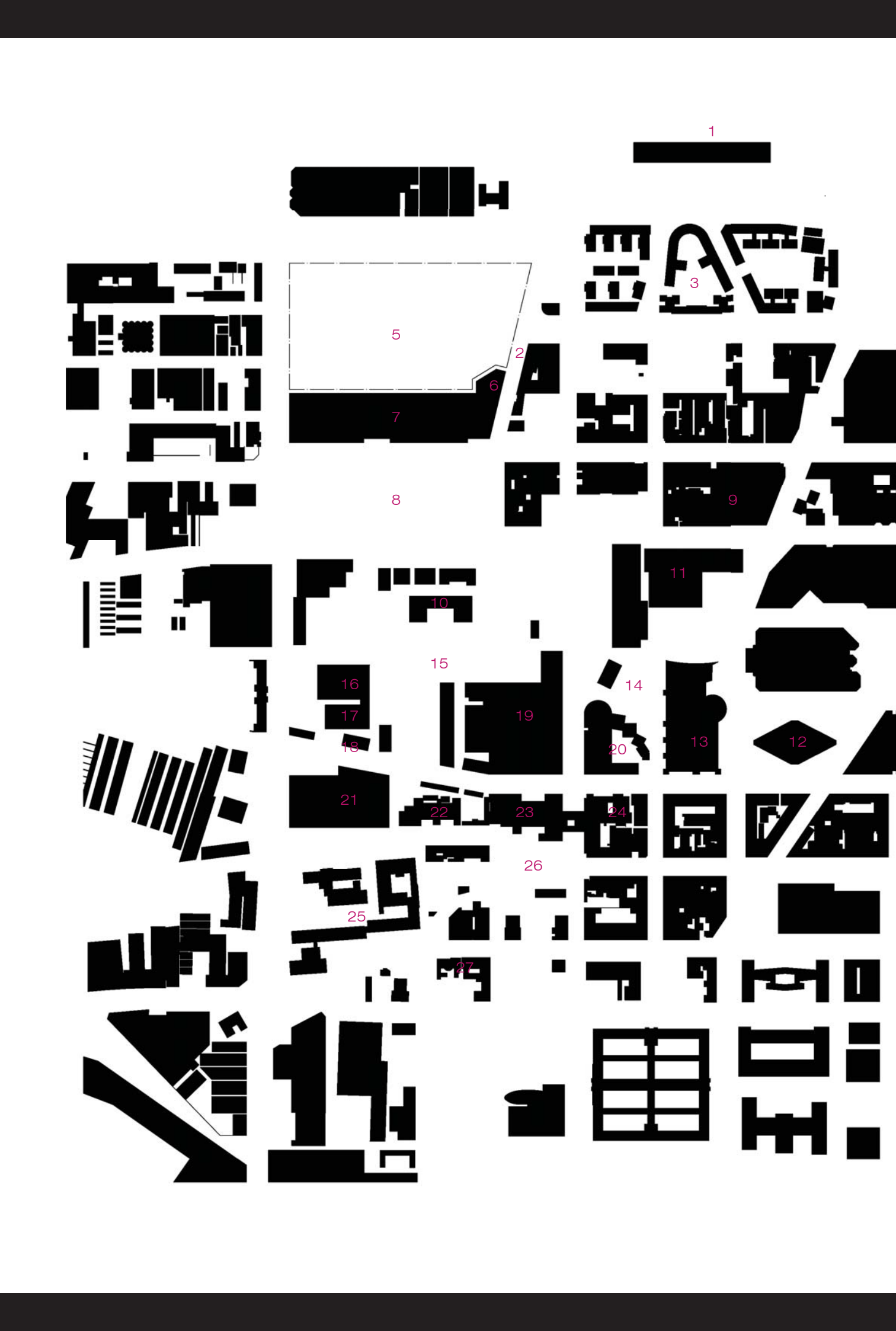


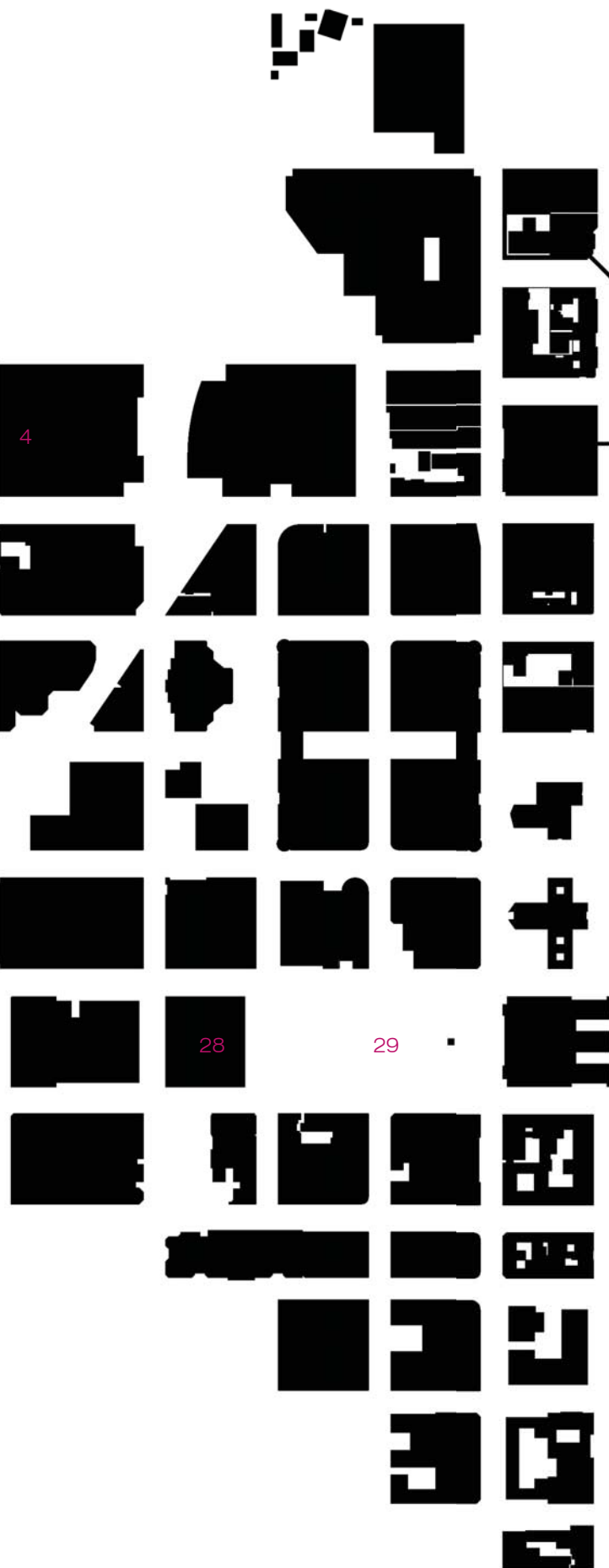
Site



/// **NEWTOWN**

_6.7 CONTEXT OF NEWTOWN
[AVAILABLE ON: GOOGLE EARTH 7, 2013]

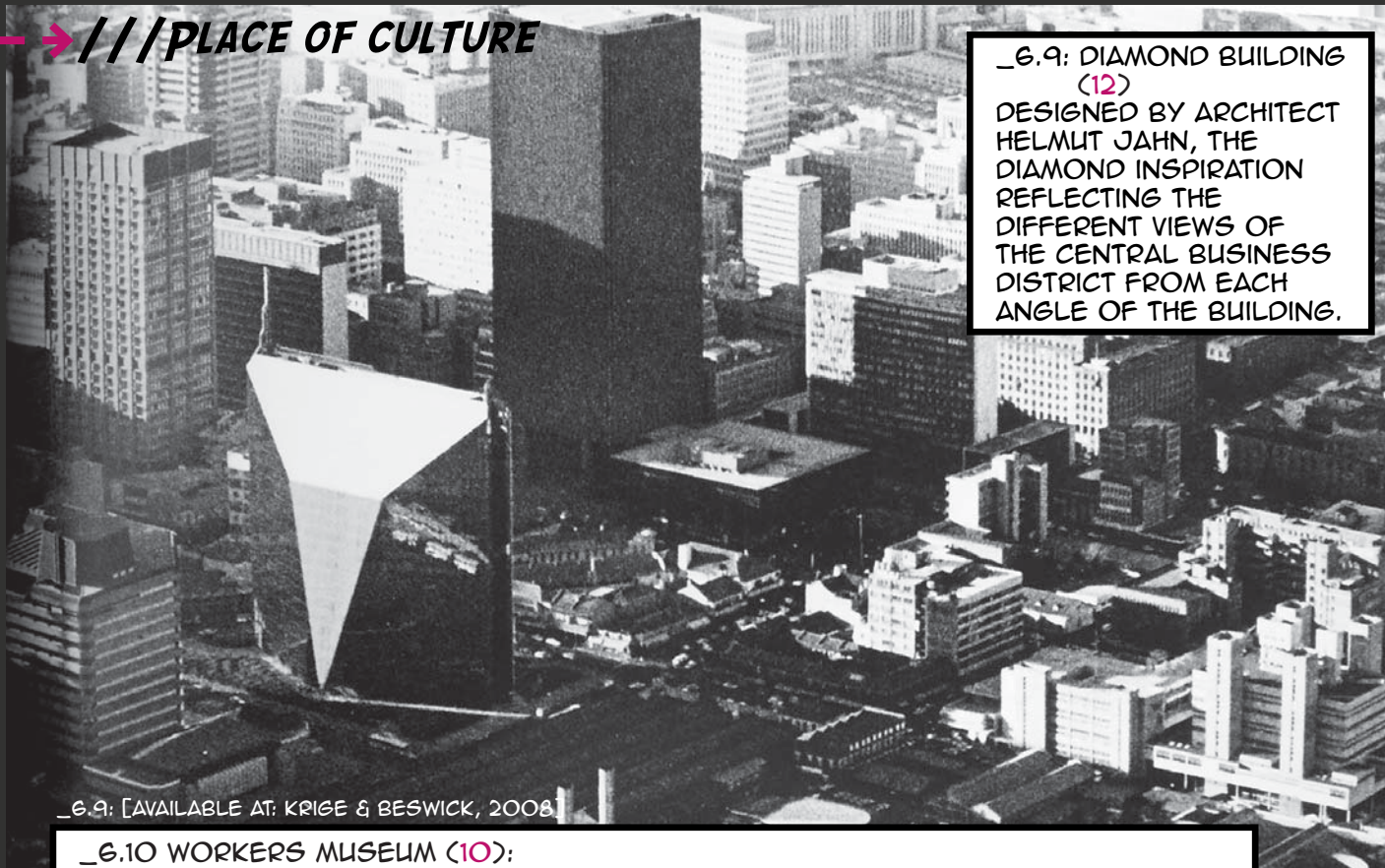




_G.8: FIGURE GROUND.
[DRAWN BY AUTHOR]

1. Old Railway Station
2. Kippies Jazz Bar
3. Brickfields Housing
4. Metro Mall
5. Newtown Junction
6. Market Theatre
7. Museum Africa
8. Mary Fitzgerald Square
9. Parkade
10. Worker's Museum
11. Turbine Hall
12. The Diamond Building
13. SA Reserve Bank
14. Cafe'
15. Newtown Park
16. Bassline
17. Dance Factory
18. Moving Into Dance Mophatong (MIDM)
19. Scibono Discovery Centre
20. South african Breweries Museum (SAB).
21. JDA Bus Factory
22. Joburg Arts, Culture & Heritage Service.
23. Family Court
24. Home Affairs
25. JHB Central Police Station
26. Pigeon Square
27. Chinese Club
28. JHB City Library
29. JHB City Library Lawn

→//PLACE OF CULTURE



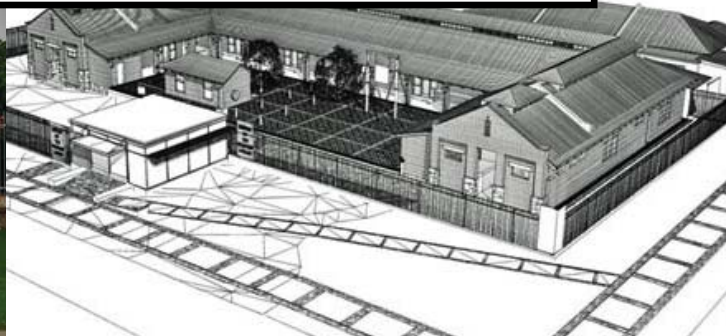
_6.9: DIAMOND BUILDING (12)
DESIGNED BY ARCHITECT HELMUT JAHN, THE DIAMOND INSPIRATION REFLECTING THE DIFFERENT VIEWS OF THE CENTRAL BUSINESS DISTRICT FROM EACH ANGLE OF THE BUILDING.

_6.9: [AVAILABLE AT: KRIGE & BESWICK, 2008]

_6.10 WORKERS MUSEUM (10):
USED TO BE STAFF HOUSING FOR THE ELECTRICAL PRECINCT, NOW A WORKER'S MUSEUM, DESIGNED BY HENRY PAINE & ALAN LIPMAN, WAS DECLARED AS A NATIONAL MONUMENT IN 1995. (THE HISTORY OF NEWTOWN, 2010).



_6.10.1: [AVAILABLE AT: [HTTP://WWW.PANORAMIO.COM/](http://www.panoramio.com/)]



_6.10.2: [AVAILABLE AT: [HTTP://WWW.JOBURG.ORG.ZA/](http://www.joburg.org.za/)]



_6.11 TURBINE HALL (11):
SIGNIFICANT CONTRIBUTOR TO THE GROWTH OF NEWTOWN THE JEPPE STREET POWER STATION, BUILT IN 1927, WAS CONVERTED INTO ANGLO GOLD CORPORATE OFFICE BY TPSP ARCHITECTS. (THE HISTORY OF NEWTOWN, 2010).

_6.11: [AVAILABLE AT: KRIGE & BESWICK, 2008]

_6.12: MARY FITZGERLAD SQUARE (8):
 NEWTOWN A PLACE OF GREAT CONFLICT BETWEEN WORKERS AND EMPLOYERS. MARY FITZGERLAD SQUARE PROVIDED A VERY CONVENIENT MEETING PLACE FOR STRIKERS. TODAY THE SQUARE HOUSES STRIKES AND EVENT UP TO +/-50,000 PEOPLE.

6.12.1: [AVAILABLE AT: [HTTP://WWW.MEDIASRV.CO.ZA/](http://www.mediasrv.co.za/)]



6.12.2: [AVAILABLE AT: [HTTPS://SPHOTOS-A-ORD.XX.FBCDN.NET/](https://sphotos-a-ord.xx.fbcdn.net/)]



_6.13: MUSEUM AFRICA (7):
 CONVERTED FROM A FRESH PRODUCE MARKET INTO, A MUSEUM, FORMALLY KNOWN AS AFRICANA MUSEUM, HOUSES +/-850 000 OBJECTS FROM MANUSCRIPTS, AUTOGRAPHS, LETTERS, COINS, MEDALS AND RELIC IN TELLING THE HISTORY OF SOUTH AFRICA. (THE HISTORY OF NEWTOWN, 2010).



6.13: [AVAILABLE AT: [HTTPS://WWW.FLICKR.COM/](https://www.flickr.com/)]

_6.14: [AVAILABLE AT: [HTTP://WWW.SACOMMERCIALPROPNEWS.CO.ZA/](http://www.sacommercialpropnews.co.za/)]



POTATO SHED (5) PART OF NEW NEWTOWN JUNCTION:
 ORIGINALLY DESIGNED AS AN OPEN SHED, DIRECTLY BEHIND AFRICA MUSEUM, AND WAS IMPORTANT IN NEWTOWN'S GROWTH - FEATURED A FRESH PRODUCE MARKET. (REFER TO PG. 93). NOW IT HAS BEEN DEMOLISHED TO ACCOMMODATE THE DEVELOPMENT OF NEWTOWN JUNCTION. ACCORDING TO THE ARCHITECTS, LPA AND DHK ARCHITECTS, THE OLD POTATO SHED WILL FORM THE CORE OF THE NEW DEVELOPMENT AND THE ORIGINAL STRUCTURE AND TRUSSES WILL BE RETAINED. (IOL PROPERTIES, 2013)

_G.15: MARKET THEATRE (6):
SOUTH AFRICA'S THEATRE OF STRUGGLE OPENED ITS DOORS IN 1976 THAT STOOD AGAINST THE RULING OF APARTHEID. THE FORE SIGHT HAD BROUGHT THE CONVERSION OF OLD INDIAN MARKET. (THE HISTORY OF NEWTOWN, 2010).

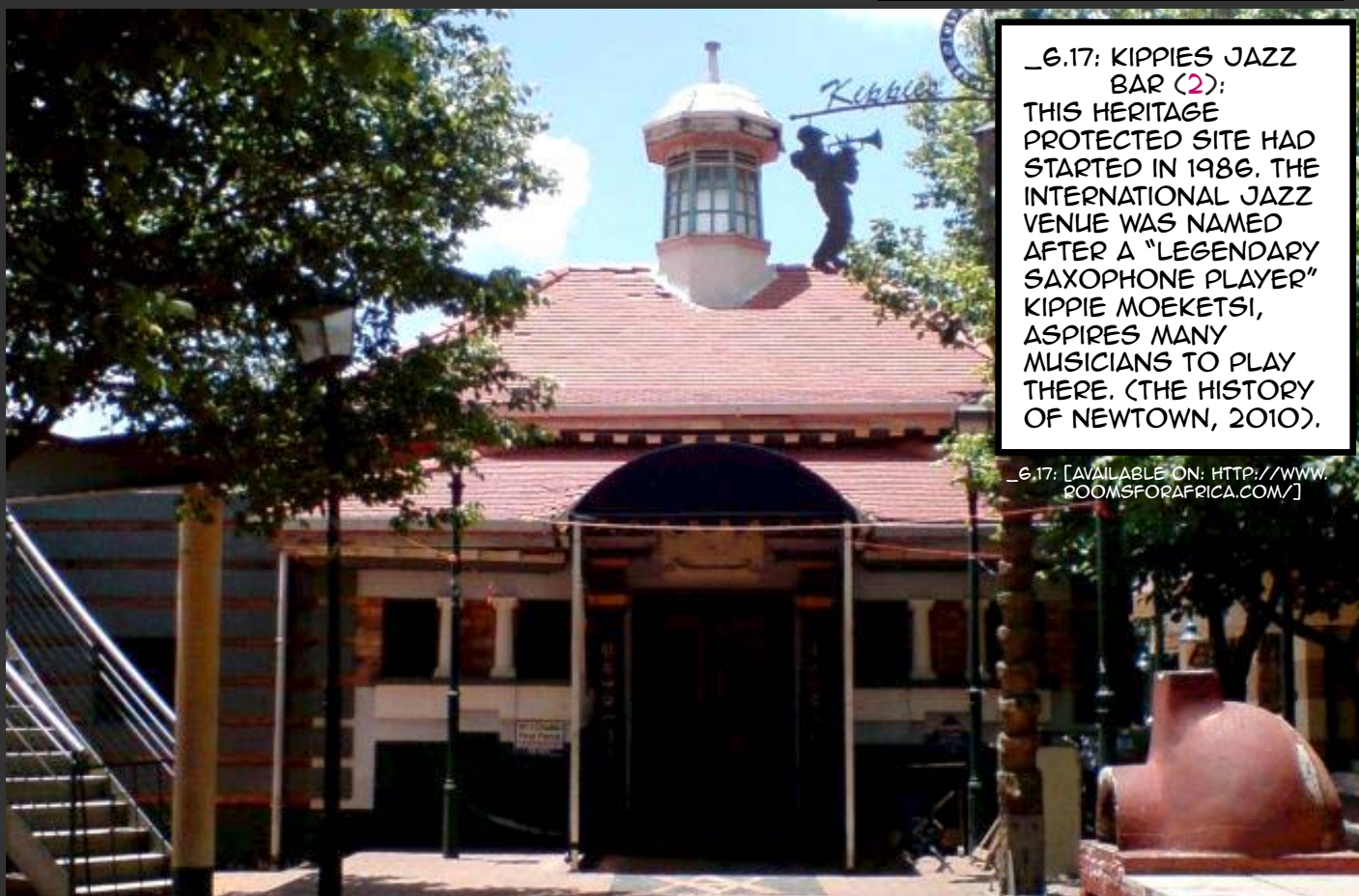


_G.15: [AVAILABLE AT: [HTTP://WWW.JOBURG.ORG.ZA/](http://www.joburg.org.za/)]

_G.16: [PHOTOGRAPH BY AUTHOR]



_G.16: SCI-BONO (19):
THIS BUILDING WAS COMMISSIONED AS A POWER STATION FOR ELECTRICAL TRAM SYSTEM IN 1907. NOW TRANSFORMED INTO THE COUNTRY'S FLAGSHIP SCIENCE CENTRE, DESIGN BY NICHOLAS SACK FROM ALBOSACK, THAT SUPPORTS MATH, SCIENCE AND TECHNOLOGY IN INNOVATIVE LEARNING EXPERIENCE. (THE HISTORY OF NEWTOWN, 2010).



_G.17: KIPPIES JAZZ BAR (2):
THIS HERITAGE PROTECTED SITE HAD STARTED IN 1986. THE INTERNATIONAL JAZZ VENUE WAS NAMED AFTER A "LEGENDARY SAXOPHONE PLAYER" KIPPIE MOEKETSI, ASPIRES MANY MUSICIANS TO PLAY THERE. (THE HISTORY OF NEWTOWN, 2010).

_G.17: [AVAILABLE ON: [HTTP://WWW.ROOMSFORAFRICA.COM/](http://www.roomsforafrica.com/)]

_6.18: JDA BUS FACTORY (21):
 WAS BUILT FOR TRAM REPAIR AND A STORAGE FACILITY FOR DOUBLE DECKER BUSES (THE HISTORY OF NEWTOWN, 2010), THE BUS FACTORY HOUSES JOHANNESBURG DEVELOPMENT AGENCY(JDA) AS WELL AS A NUMBER OF CULTURAL NON-GOVERNMENTAL ORGANIZATIONS SUCH AS ARTIST PROOF STUDIO, AND MARKET THEATRE LABORATORY WHICH FACILITATES INNER CITY URBAN RENEWAL PROJECTS AND HELPING DISADVANTAGED LEARNERS RESPECTIVELY.



_6.19: NEWTOWN PARK (15):
 THE PARK ONCE STOOD WITH FOUR MASSIVE COOLING TOWERS FOR GENERATING POWER UNTIL IT WAS IMPOLODED IN 1985 DUE TO STRUCTURAL INSTABILITY. (KRIGE & BESWICK, 2008).



_6.20: BASSLINE & STATUE OF BRENDA FESSIE(16):
 THE 1150 CONCERT VENUE WAS OPENED IN 1994 FOR JAZZ, AFRO-BEATS, POETRY AND FUNK-JAM SESSIONS AS WELL AS A MUSIC PRODUCTION STUDIO. THE LIFE SIZE STATUE REPRESENTS "QUEEN OF AFRICAN POP" AND SOUTH AFRICA'S TOP SELLING ARTIST WAS A HERITAGE PROJECT COMMISSIONED BY SUNDAY TIMES NEWSPAPER'S HERITAGE PROJECT. (THE HISTORY OF NEWTOWN, 2010).



_6.21: DANCE FACTORY (17):
 STARTED IN 1963 THE VENUE OF WORKSHOPS, CLASSES, PERFORMANCE AND ANNUAL EVENTS STRIVES FOR TO TRAIN AND NURTURE INNOVATION AND EXCELLENCE WITHIN SA DANCE THEATRE. (THE HISTORY OF NEWTOWN, 2010).



_6.21: MOVING INTO DANCE MOPHATONG - MIDM (18):
 DESPITE THE PRESSURES OF APARTHEID, A NON-RACIAL DANCE CLUB WAS ESTABLISHED BY SYLVIA GLASSER AND DESIGNED BY PHIL MASHABANE, GIVING HIGH QUALITY TRAINING ENVIRONMENT. MIDM HAD MOVED INTO CURRENT STUDIO IN 2009 COMMISSIONED BY THE JDA. (THE HISTORY OF NEWTOWN, 2010).

SOURCE: [HTTP://BDFBLOG.ORG/](http://BDFBLOG.ORG/)

_6.22: JHB CENTRAL POLICE STATION (25):
RENAMED IN 1997, THIS POLICE STATION USED TO BE THE HEADQUARTERS DATING BACK TO 1967. UNDER THE RULING OF APARTHEID THIS BUILDING HAD WITNESSED UNPLEASANT EVENTS OF TORTURE AND POLICE BRUTALITY. (THE HISTORY OF NEWTOWN, 2010).

_6.22: [PHOTOGRAPH BY AUTHOR]



_6.23: [AVAILABLE ON: GOOGLE EARTH 7, 2013]



_6.SAB WORLD OF BEER (20):
USED TO BE THE SECOND POWER STATION ON PRESIDENT STREET. NOW CONVERTED INTO A BREWERY MUSEUM REPRESENTING A CULTURE OF USE. (THE HISTORY OF NEWTOWN, 2010).

_6.24: [AVAILABLE ON: GOOGLE EARTH 7, 2013]



SA RESERVE BANK (13):
ENTIRELY NEW BUILDING REPLACING THE ORIGINAL TRAM SHEDS (THE HISTORY OF NEWTOWN, 2010) SYMBOLIZING GROWTH AND DEVELOPMENT OF NEWTOWN.



_6.25.1: [AVAILABLE ON: [HTTP://ZLATLANASTER.CO.ZA/](http://zlatlanaster.co.za/)]

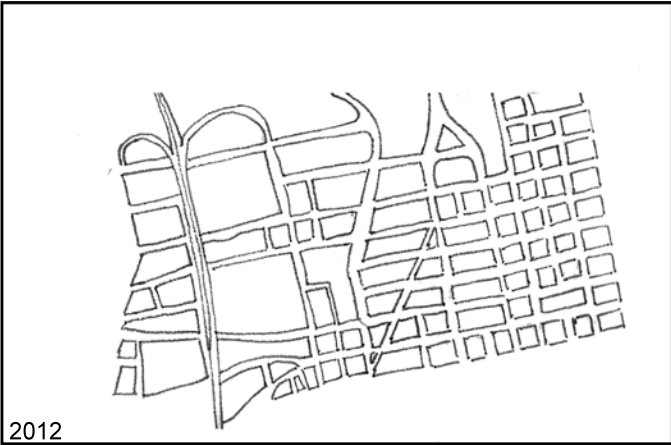
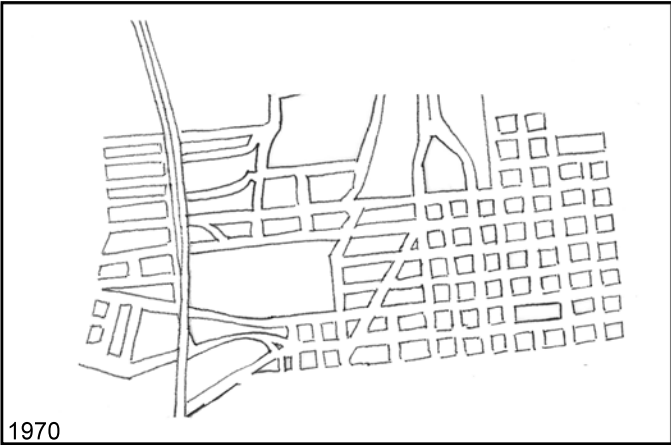
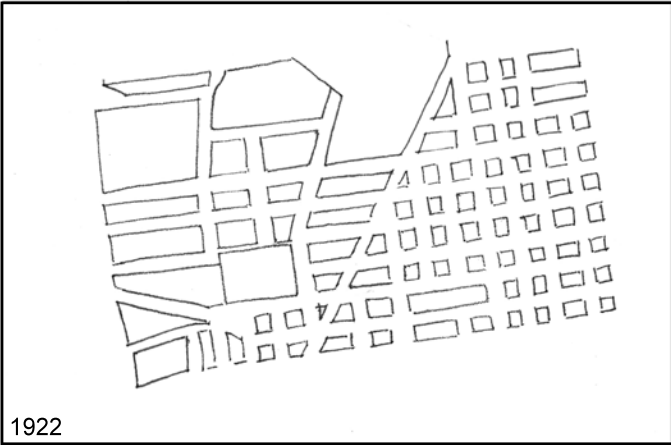
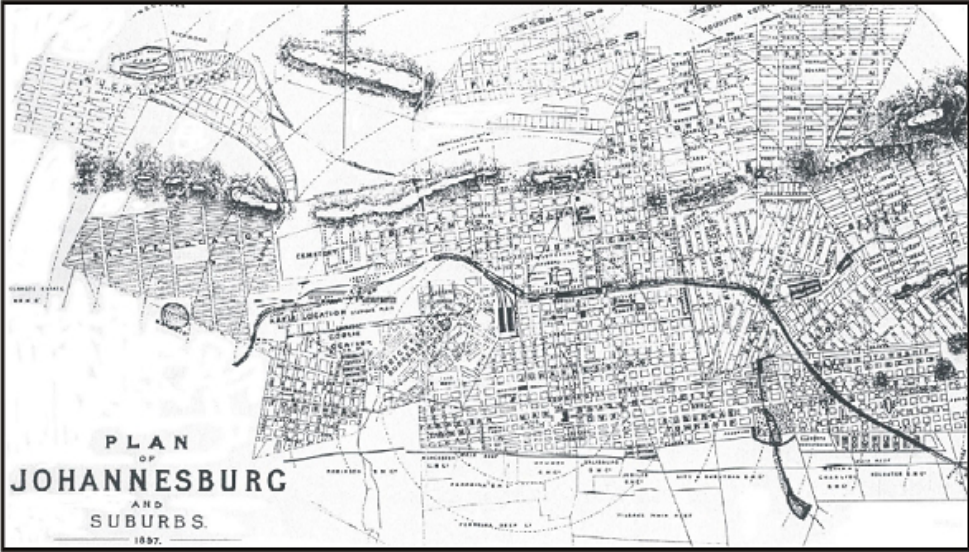


_6.25.2: [AVAILABLE ON: [HTTP://INJOBURG.FILES.WORDPRESS.COM/](http://injoburg.files.wordpress.com/)]

_6.25: OLD PARK HALT STATION (1):
JOHANNESBURG'S FIRST RAILWAY STATION COMMISSIONED BY ZUID AFRIKAANSCH REPUBLIEK. IN 1952, THE BUILDING HAD BEEN MOVED TO ESSELEN PARK IN PRETORIA TO HOUSE A TRAINING CENTRE. IN, 2000'S IT HAD BEEN MOVED BACK WITH PLANS OF IT BEING A RAILWAY MUSEUM. (THE HISTORY OF NEWTOWN, 2010).

PRECINCT ANALYSIS

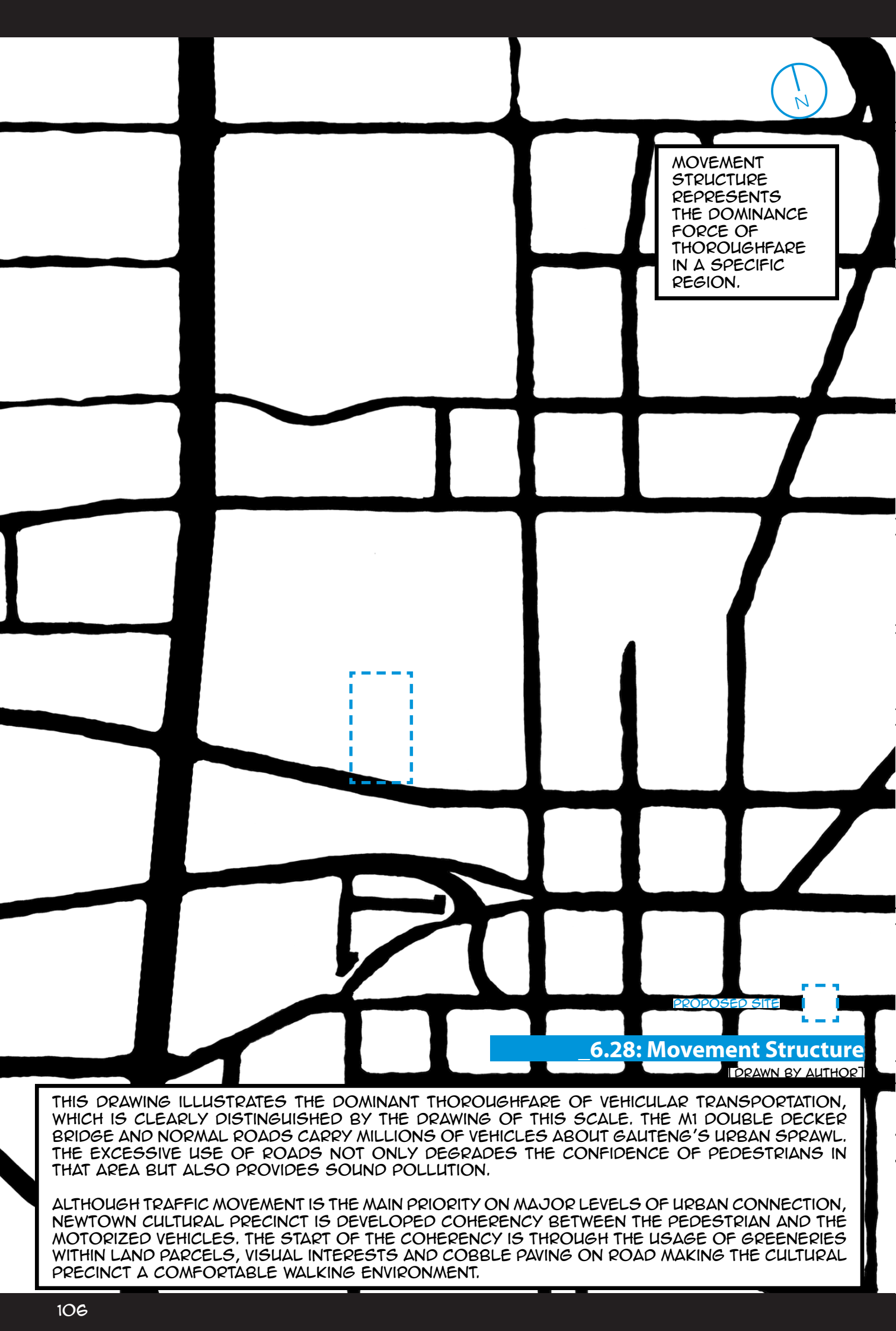
_G.26: 1897 MAP OF JOHANNESBURG [AVAILABLE ON: [HTTP://WWW.NEWTOWN.CO.ZA/](http://www.newtown.co.za/)]



_G.27: (CHIHOTA, B., AKOOG, A., 2012)

Historical Development

NEWTOWN, SINCE ITS CREATION, HAS BEEN SITUATED ON THE WESTERN OUTSKIRTS OF JOHANNESBURG AND EVIDENTLY SAW NO CHANGE IN ITS INDUSTRIAL PURPOSE. IN 1896, NEWTOWN HAD STARTED OFF AS AN INDUSTRIAL DISTRICT WITH NO CLEAR INTENTIONS ON ORGANISATIONAL PLANNING. IN 1922, CONGRUENT WITH THE VIBRANCE OF NEWTOWN, GRIDS AND ORDER CAN BE SEEN WITHIN CITY FORMATION DELIVERING EASE OF ACCESS. IN 1970, NEWTOWN EXPERIENCED DECLINE DUE TO THE CITY'S INDECISION FOR ITS FUTURE. THE M1 HIGHWAY WAS CONSTRUCTED IN THAT PERIOD OF TIME CUTTING THROUGH NEWTOWN AND REMAINED THE SAME UNTIL 2002 WHERE CITY OF JOBURG COMMISSIONED GAPP ARCHITECTS TO PROVIDE FUTURE VISION FOR THIS PRECINCT.



MOVEMENT
STRUCTURE
REPRESENTS
THE DOMINANCE
FORCE OF
THOROUGHFARE
IN A SPECIFIC
REGION.



PROPOSED SITE

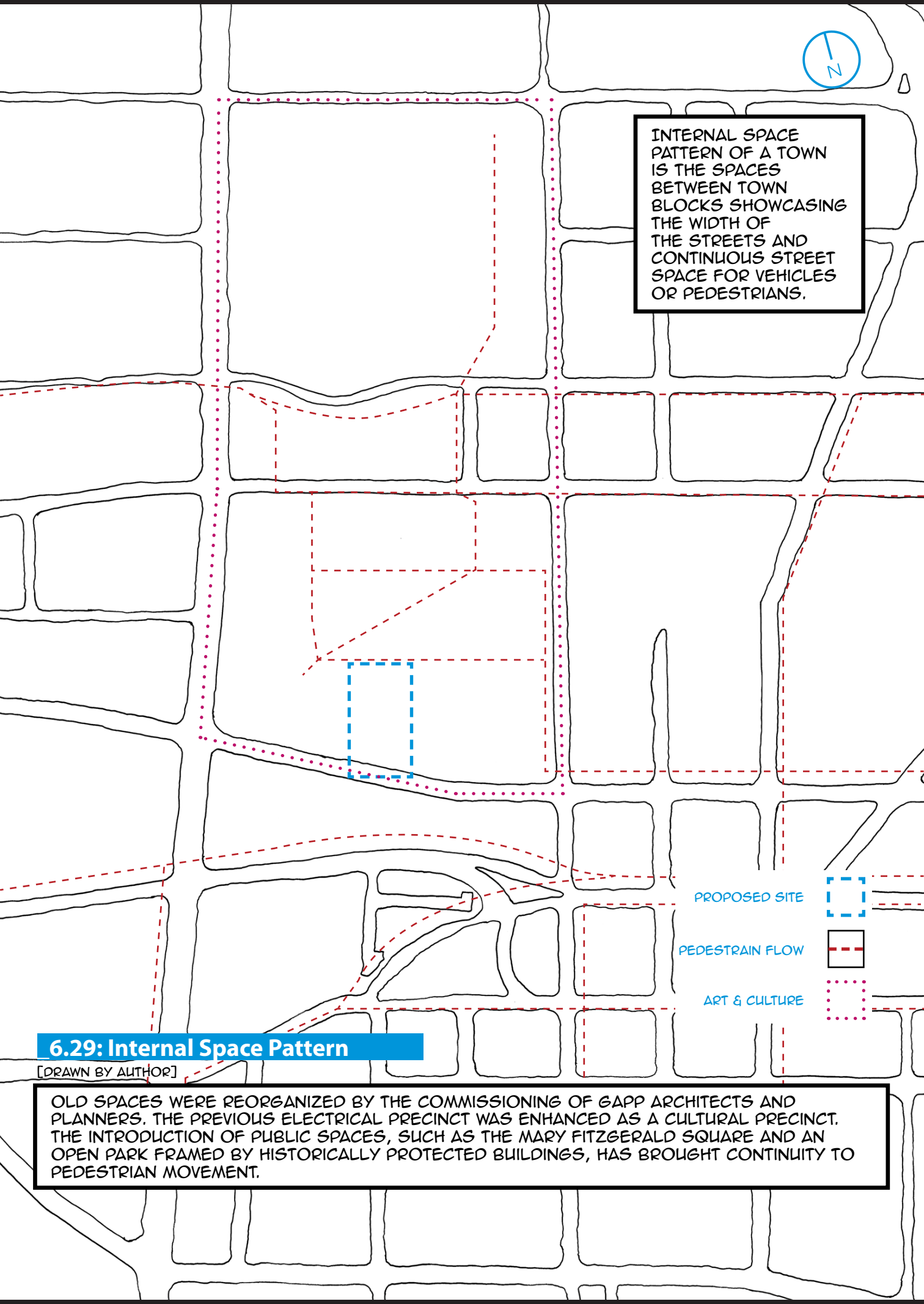


6.28: Movement Structure

[DRAWN BY AUTHOR]

THIS DRAWING ILLUSTRATES THE DOMINANT THOROUGHFARE OF VEHICULAR TRANSPORTATION, WHICH IS CLEARLY DISTINGUISHED BY THE DRAWING OF THIS SCALE. THE M1 DOUBLE DECKER BRIDGE AND NORMAL ROADS CARRY MILLIONS OF VEHICLES ABOUT GAUTENG'S URBAN SPRAWL. THE EXCESSIVE USE OF ROADS NOT ONLY DEGRADES THE CONFIDENCE OF PEDESTRIANS IN THAT AREA BUT ALSO PROVIDES SOUND POLLUTION.

ALTHOUGH TRAFFIC MOVEMENT IS THE MAIN PRIORITY ON MAJOR LEVELS OF URBAN CONNECTION, NEWTOWN CULTURAL PRECINCT IS DEVELOPED COHERENCY BETWEEN THE PEDESTRIAN AND THE MOTORIZED VEHICLES. THE START OF THE COHERENCY IS THROUGH THE USAGE OF GREENERIES WITHIN LAND PARCELS, VISUAL INTERESTS AND COBBLE PAVING ON ROAD MAKING THE CULTURAL PRECINCT A COMFORTABLE WALKING ENVIRONMENT.



INTERNAL SPACE PATTERN OF A TOWN IS THE SPACES BETWEEN TOWN BLOCKS SHOWCASING THE WIDTH OF THE STREETS AND CONTINUOUS STREET SPACE FOR VEHICLES OR PEDESTRIANS.

6.29: Internal Space Pattern

[DRAWN BY AUTHOR]

OLD SPACES WERE REORGANIZED BY THE COMMISSIONING OF GAPP ARCHITECTS AND PLANNERS. THE PREVIOUS ELECTRICAL PRECINCT WAS ENHANCED AS A CULTURAL PRECINCT. THE INTRODUCTION OF PUBLIC SPACES, SUCH AS THE MARY FITZGERALD SQUARE AND AN OPEN PARK FRAMED BY HISTORICALLY PROTECTED BUILDINGS, HAS BROUGHT CONTINUITY TO PEDESTRIAN MOVEMENT.

PROPOSED SITE

PEDESTRAIN FLOW

ART & CULTURE





THE GRAIN REPRESENTS THE PATTERN OF THE BUILDING FOOTPRINTS WITHIN NEWTOWN, REFLECTING AN INCONSTANT AND DENSE BUILDING FORMATIONS.

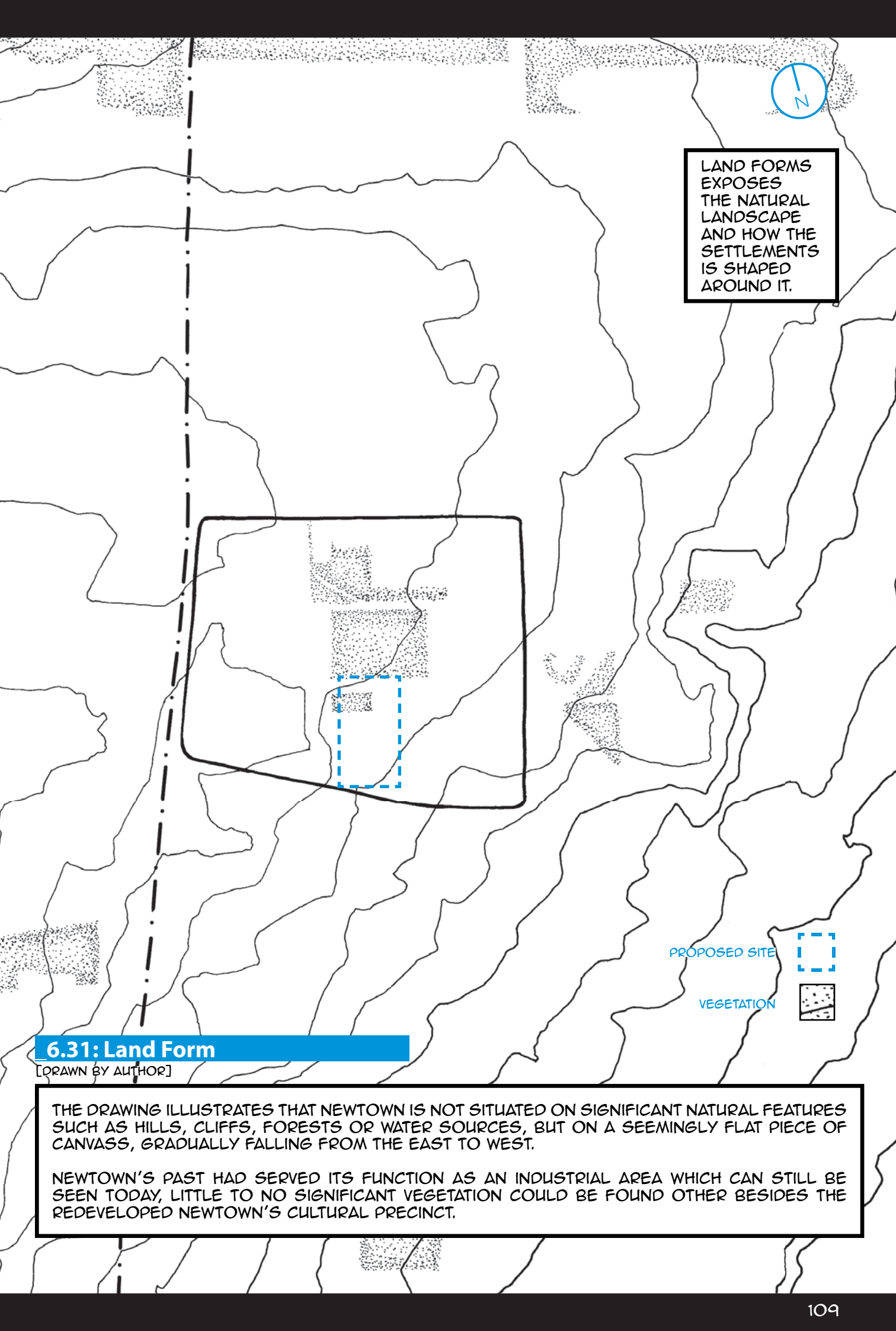
PROPOSED SITE

6.30: Grain

[DRAWN BY AUTHOR]

THE ILLUSTRATION REVEALS ENORMOUS POCHÉS, NEGATIVE SPACE, CONGREGATED AROUND SPECIFIC FORMATIONS SIGNIFYING DENSE URBAN DEVELOPMENT WITH A HINT OF ALTERATIONS WITH THE INTENTION OF INFLUENCING THE DEVELOPMENT OF SURROUNDING AREAS. THE SCALE AND FORMATIONS OF BUILDINGS INDICATES EFFICIENCY WITHIN SPACE UTILIZATION - COMMERCIAL USE, MEANWHILE OPEN SPACES WITHIN POCHÉS SIGNIFIES LIGHT WELL TO DEEP BUILDING COURTYARDS.

TO THE WEST TIGHT COLLECTIONS OF POCHÉS, SIGNIFIES WAREHOUSE WITH INDUSTRIAL CONNOTATIONS. UPPER NORTH REGION HAS AMPLE OF POSITIVE SPACE DESIGNED WITH THE "INTENT TO INFLUENCE" THE SURROUNDING AREA. TO THE EAST, NEAT AND ORGANIZED NEGATIVE SPACES THAT ARE NOT TOO LARGE OR SMALL TO BE OF RESIDENTIAL USE SIGNIFYING BUSINESS USE.



LAND FORMS EXPOSES THE NATURAL LANDSCAPE AND HOW THE SETTLEMENTS IS SHAPED AROUND IT.

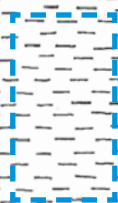
6.31: Land Form
[DRAWN BY AUTHOR]

THE DRAWING ILLUSTRATES THAT NEWTOWN IS NOT SITUATED ON SIGNIFICANT NATURAL FEATURES SUCH AS HILLS, CLIFFS, FORESTS OR WATER SOURCES, BUT ON A SEEMINGLY FLAT PIECE OF CANVASS, GRADUALLY FALLING FROM THE EAST TO WEST.

NEWTOWN'S PAST HAD SERVED ITS FUNCTION AS AN INDUSTRIAL AREA WHICH CAN STILL BE SEEN TODAY, LITTLE TO NO SIGNIFICANT VEGETATION COULD BE FOUND OTHER BESIDES THE REDEVELOPED NEWTOWN'S CULTURAL PRECINCT.



LAND USE, AS THE NAME IMPLIES, IS THE PREDOMINATE USE OF LAND OF AN GIVEN AREA SHOWCASING FUNCTION, FREQUENCY OF USE, TYPES OF USERS, OR ITS VIBRANCY.



ART & CULTURE

INDUSTRIAL

BUSINESS

RESIDENTIAL

MIXED USE

GOVERNMENT

BUSINESS

TRANSPORT NODE

PROPOSED SITE

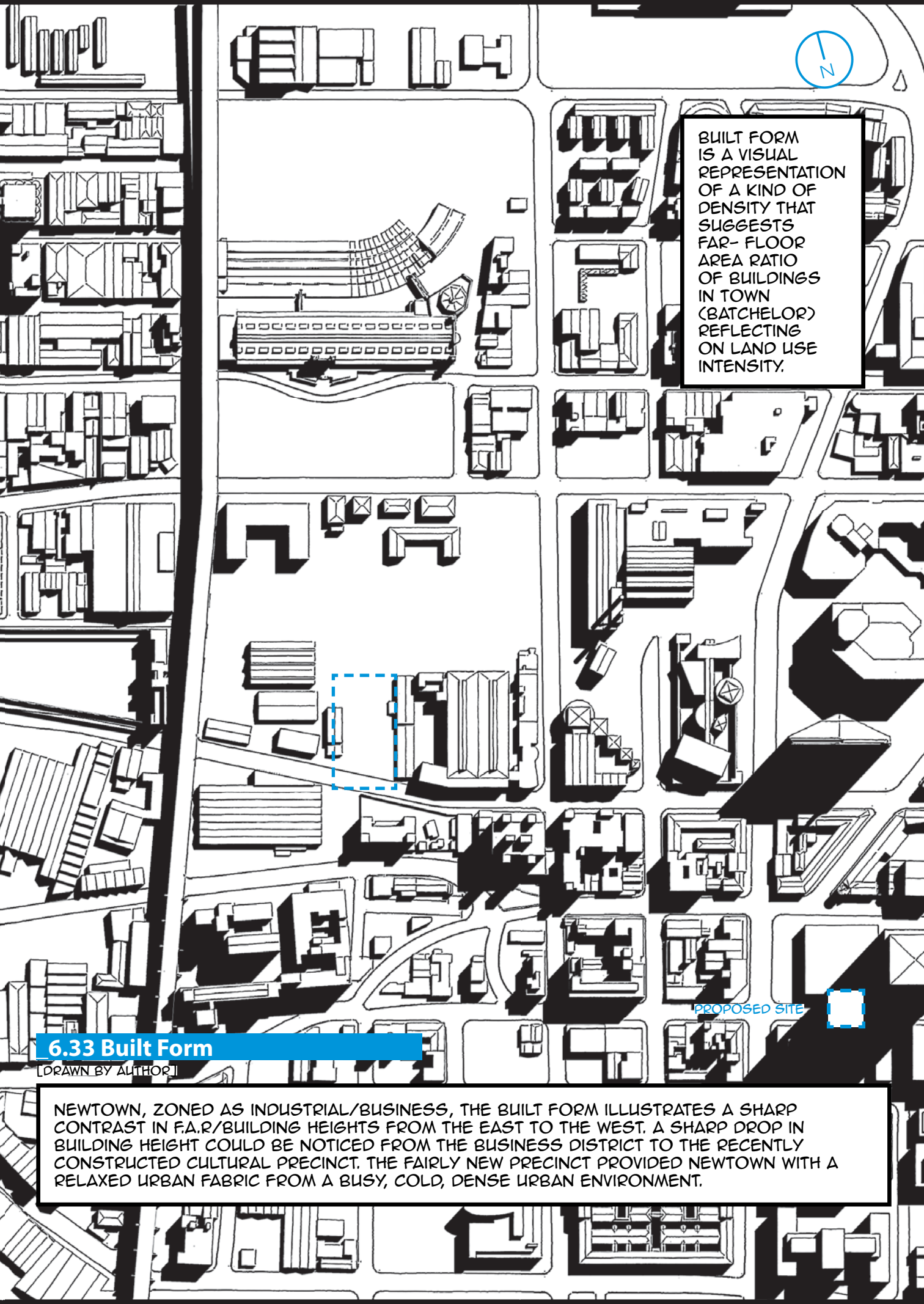


6.32: Land Use

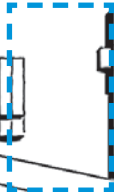
[DRAWN BY AUTHOR]

CONTRARY TO TYPICAL GAUTENG URBAN-SPRAWL LAYOUT NEWTOWN HAS AN EVENTFUL AND DIVERSIFIED USE WITHIN A SMALL PROXIMITY, ALLOWING MULTIPLE FUNCTIONS AND EVENTS TO OCCUR CONGRUENTLY.

ALTHOUGH NEWTOWN PRECINCT IS DIVIDED UP INTO 3 LARGE AND VISIBLE GROUPING: INDUSTRIAL, ARTS & CULTURE, AND BUSINESS DISTRICTS RALLYING UP INDIVIDUALS TO ANSWER THEIR OWN SPECIFIC REQUIREMENTS WITHIN THEIR DAILY OCCURRENCE. THESE 3 GROUPS ARE LARGELY DIFFER IN ENVIRONMENTAL QUALITY AND PERMEATION THOUGH ONE DOES NOT INSPIRE GREAT CONFIDENCE.



BUILT FORM IS A VISUAL REPRESENTATION OF A KIND OF DENSITY THAT SUGGESTS FAR- FLOOR AREA RATIO OF BUILDINGS IN TOWN (BATCHELOR) REFLECTING ON LAND USE INTENSITY.



PROPOSED SITE

6.33 Built Form

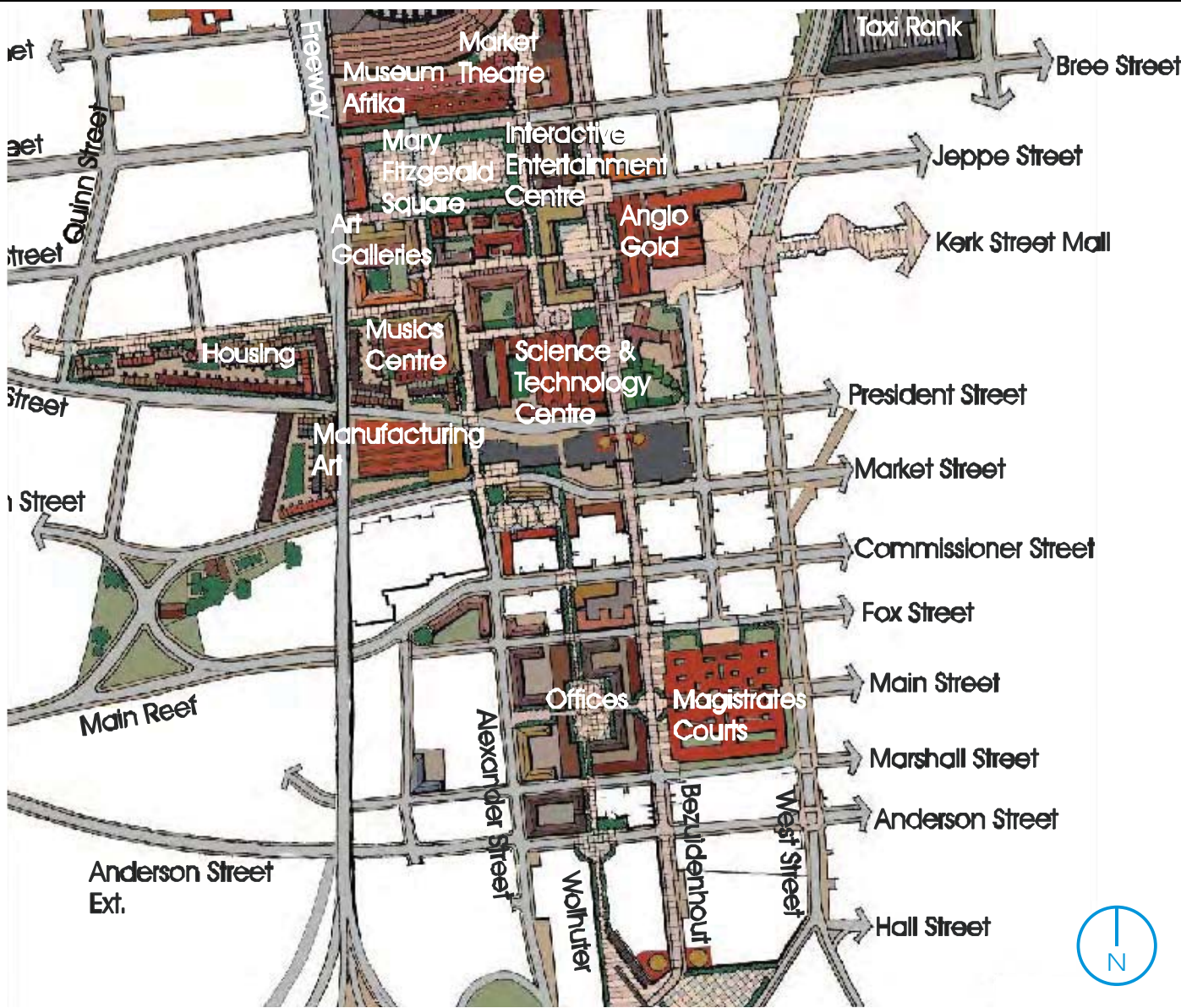
[DRAWN BY AUTHOR]

NEWTOWN, ZONED AS INDUSTRIAL/BUSINESS, THE BUILT FORM ILLUSTRATES A SHARP CONTRAST IN F.A.R/BUILDING HEIGHTS FROM THE EAST TO THE WEST. A SHARP DROP IN BUILDING HEIGHT COULD BE NOTICED FROM THE BUSINESS DISTRICT TO THE RECENTLY CONSTRUCTED CULTURAL PRECINCT. THE FAIRLY NEW PRECINCT PROVIDED NEWTOWN WITH A RELAXED URBAN FABRIC FROM A BUSY, COLD, DENSE URBAN ENVIRONMENT.

///FUTURES

ADAPTING TO EXISTING URBAN FRAMEWORK

_6.34: Scheme of entire Newtown. [Urban Design Framework: Newtown, 2011]



NEWTOWN'S VISION

This illustration shows Urban Development Framework (UDF) proposal for Newtown. (Urban Design Framework: Newtown, 2011). Although UDF shows partial information that is obsolete from changes of modern day requirements, however this UDF is an insight to what the urban planners (Gapp Architects & Planners) had intended - functional and connected space. Partial implementation of Newtown UDF has commenced, and had followed this UDF such as Brickfield housing, Metro Mall Taxi Rank, M1 highway off ramps and Mary Fitzgerald Square. From Observation, the insight of this UDF is implementing a North South connection strategy.



SOURCE: NEWTOWN NORTH URBAN DESIGN FRAMEWORK



- 1. Potato Shed
- 2. Afrika Museum
- 3. Mary Fitzgerald Square

- 4. Old Railway Station
- 5. Metro Mall



NORTHERN NEWTOWN VISION

This UDF was conceived in 2005 illustrating a Northern urban renewal proposal for Newtown. (Hansen, 2012). The one of the intention of this proposal is designed and planned as a “key entrance” or a “gateway” to/ from Braamfontein and Newtown, as clusters of built form signifies a welcoming or a threshold through the use of Nelson Mandela Bridge or Queen Elizabeth Bridge.

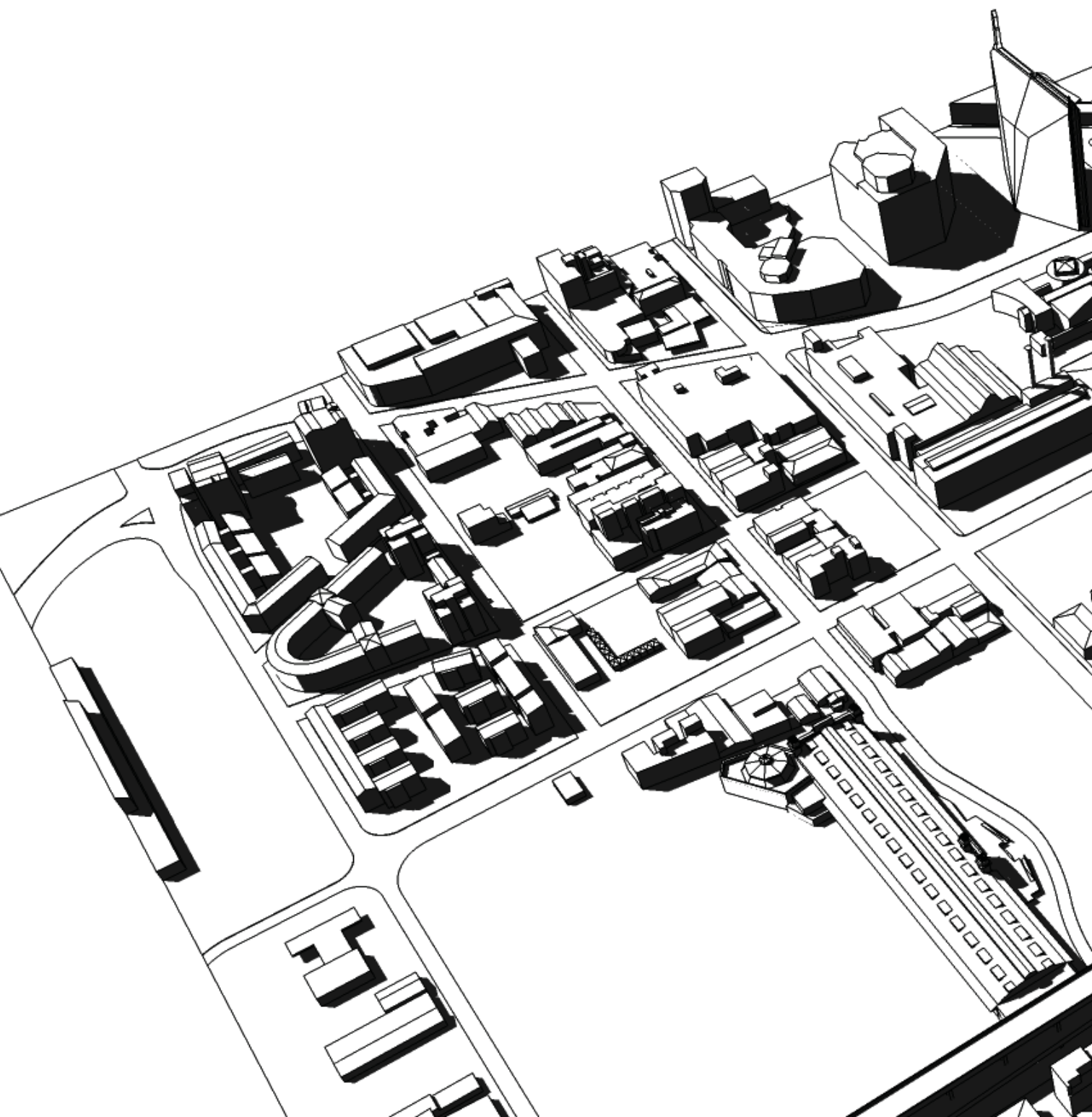
This Northern UDF proposal suggests the new built form, filling up the voids, can bring about a vibrant and interactive spaces in the future if the vision is conceived. This Northern UDF also suggests a linear movement through Afrika Museum to Mary-Fitzgerald Square further reinforcing connectivity of movement through this art and culture precinct.



///SELECTED SITE

LOCATION

When taking a stroll around Newtown, one may discover that there are vast "quality" differences between the Northern and Southern part of this art and culture precinct. From the analysis and observation of the adaptive eye, an element is required in providing continuum of the North - South travel.



Sandwiched between Sci-bono Discovery Centre and Dance Factory/Bassline lies an empty parkade canvass. This is an ideal site for comic and animation production.

_G.36: SITE [BY AUTHOR]



IMMEDIATE SURROUNDING PHOTOGRAPHS





- 1+2: West Facade of Sci-bono Discovery Centre.
- 3+4: Sci-Bono Discovery Centre, Family Court and Arts, Culture & Heritage Service.
- 5: JHB Central Police Station.
- 6: JHB Central Police Station and JDA Bus Factory.
- 7: JDA Bus Factory.
- 8: Moving into Dance Mophatong (MIDM) and Mophatong wa Thabo
- 9: Mophatong wa Thabo
- 10: Newtown/ Fordsburg Skyline

_6.37: 1~10. [All photographs by author]

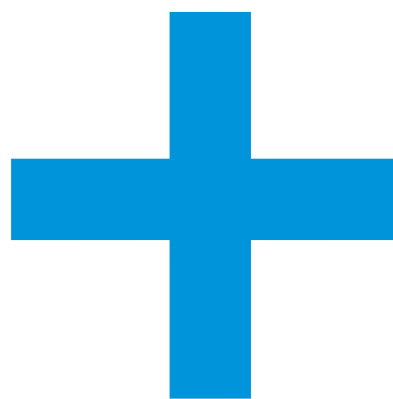


BE

Details

The building's programme consists of 3 main categories site informants, social legacy and comic & animation production. The formulated program is a response to the coverage of previous chapter that attends the reasoning on the validity of comic and animation within the context of South Africa, meanwhile understanding the underlying ground that makes comic and animation effective.

The concept of the adaptive eye is the underlying principle that defines the gaining and receiving knowledge, the program intends to increase the happening of "the adaptive eye" by introducing library, museum and public workshop; offsets the isolated and conventional professional studios of comic and animation production.





High * Design

Featuring

Defining Programme

Existing Use of Space

Production Environment

Programme Expansion

Operation

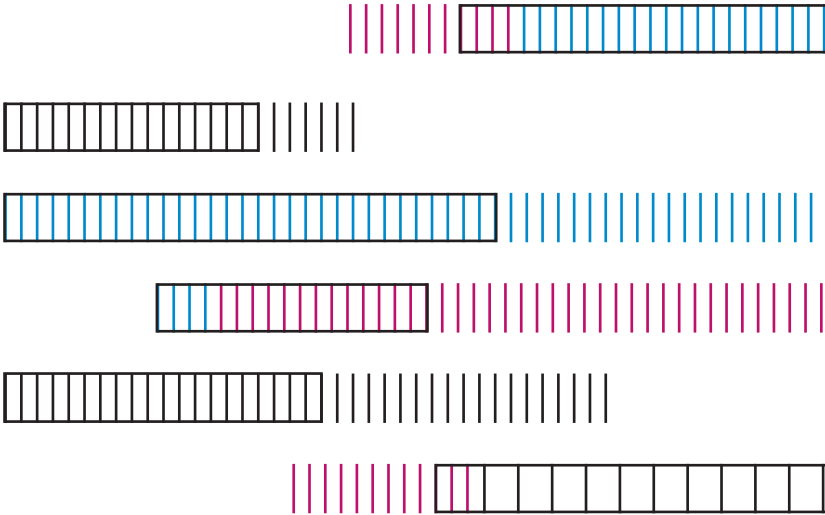
Reinforcing Operation

/// DEFINING PROGRAMME

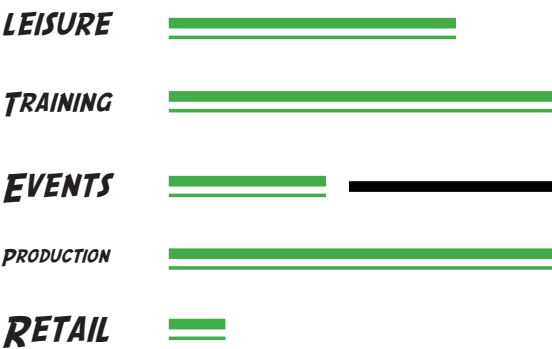
- Dispersed | |
- Attraction |||
- Event Influx |||
- Work/Job |||
- Sheltered ☐

Newtown
Characteristics
Site

LEISURE
TRAINING
CULTURE
EVENTS
BUSINESS
RETAIL



Building
Response



Production
Comic & Animation

Training

← PRIVATE



Newtown Programme

Detail analysis in chapter: Modern Newtown had revealed Newtown's use and characteristics. The graphical representation, to the left, showcases the precinct's programmes ranging from work/jobs to leisure that are frequently used to occasional visits.

Programme Correlation

The research had isolated the strength of this art and culture district, from p.g. 94-104 ,which influenced the programme of Comic and Animation Production House. The importance of correlating the programme to Newtown's context is to co-exists, achieve future adaptability and use as discussed Architecture & the Adaptive Eye: Embodied Perspectivism (pg. 83).

Private ~ Public

Spatial design is no different from comic and animation portrayal of a story. Story has a prologue, main body, and an epilogue that concludes the story telling. Building is a spatial story and is narrated by moving through spaces, inevitably creating hierarchy of spaces. The hierarchal spatial arrangements allows its "audience" to traverse throughout the building in harmony without feeling out of place.

Readership
Expressive
Structure
Rhythmic
Separate
Closure
Function
Comic
Production

Fandom SA
Fandom
Comic & Animation
Ideology
Advert Learning
Social ills
Problem

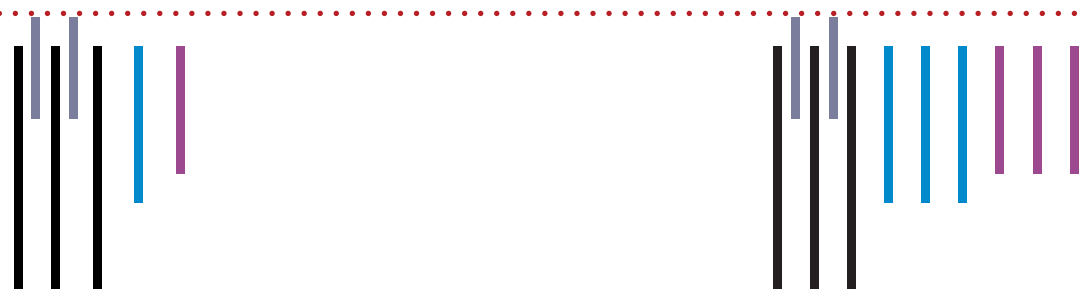
Sounds
Weight
Anatomy
Million Images
Function
Animation

Selected Site
Futures
Precinct Analysis
Modern Newtown
Embracing History

Site

Adaptive
Exhibition Library

User Chart





- STAFF
- PUBLIC
- TRAINEE
- PROFESSIONALS

/// **PRODUCTION ENVIRONMENT**

COMIC STUDIOS

DRAWING STUDIOS ARE THE HEART OF COMIC PRODUCTION, THIS SECTION REVEALS HOW COMIC ARTISTS UTILIZE THEIR WORK ENVIRONMENT AND WHAT IS NEEDED FOR THE PRODUCTION OF COMIC.



_7.1.1: JOCK'S STUDIO. [AVAILABLE ON: [HTTP://WWW.COMICBOOKRESOURCES.COM/](http://www.comicbookresources.com/)]

THE IMAGES, _7.1.1~4, ON THE PAGE REVEALS BRITISH COMICS ARTIST "JOCK" IN HIS STUDIO. JOCK IS "ONE OF THE BUSIEST AND BUZZIEST ARTISTS WORKING TODAY...BEST KNOWN FOR HIS WITH WRITER ANDY DIGGLE" ON *2000AD*, *THE LOSERS* AND *GREEN ARROW*. (KHOURI, 2007)



_7.1.2: [AVAILABLE ON: [HTTP://WWW.COMICBOOKRESOURCES.COM/](http://www.comicbookresources.com/)]

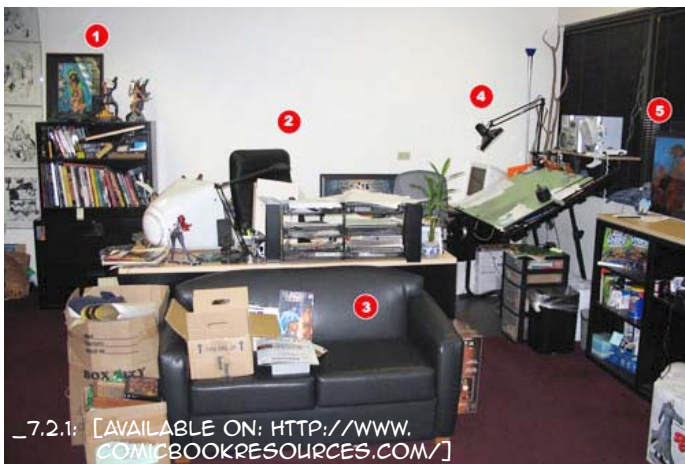


_7.1.3 [AVAILABLE ON: [HTTP://WWW.COMICBOOKRESOURCES.COM/](http://www.comicbookresources.com/)]



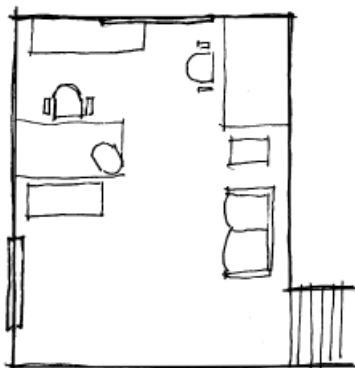
_7.1.4: [AVAILABLE ON: [HTTP://WWW.COMICBOOKRESOURCES.COM/](http://www.comicbookresources.com/)]

THE COMIC STUDIO, _7.2.1~2, BELONGS TO MARC SILVESTRI'S TOP COW PRODUCTIONS. THIS STUDIO IS A COLLABORATIVE TEAM THAT IS RENOWNED FOR ITS WORKS ON COMICS SUCH AS CYBERFORCE, THE DARKNESS AND WITCHBLADE.

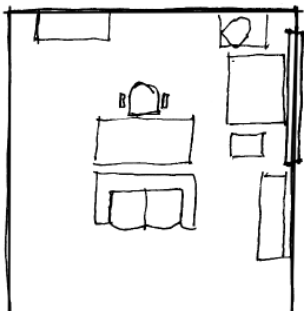


- 1. Reference shelves
- 2. Desk
- 3. Couch
- 4. Constants found through studios - a drawing Table
- 5. Fish tank - personal interest

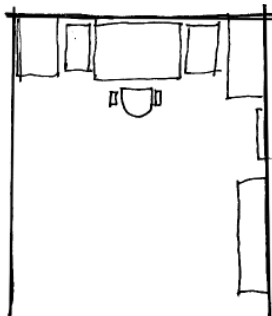
- 1. Archive of works
- 2. Drawing table
- 3. drawer with extra stationaries
- 4. Reference shelves
- 5. Framed work



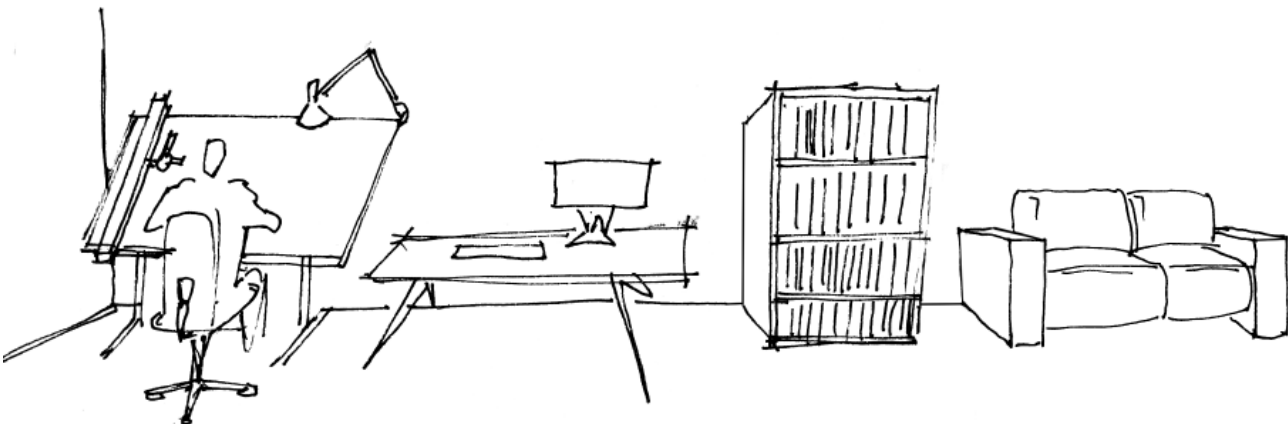
7.3: Jock's Studio
[DRAWN AUTHOR]



7.4: Top Cow Studio
[DRAWN AUTHOR]

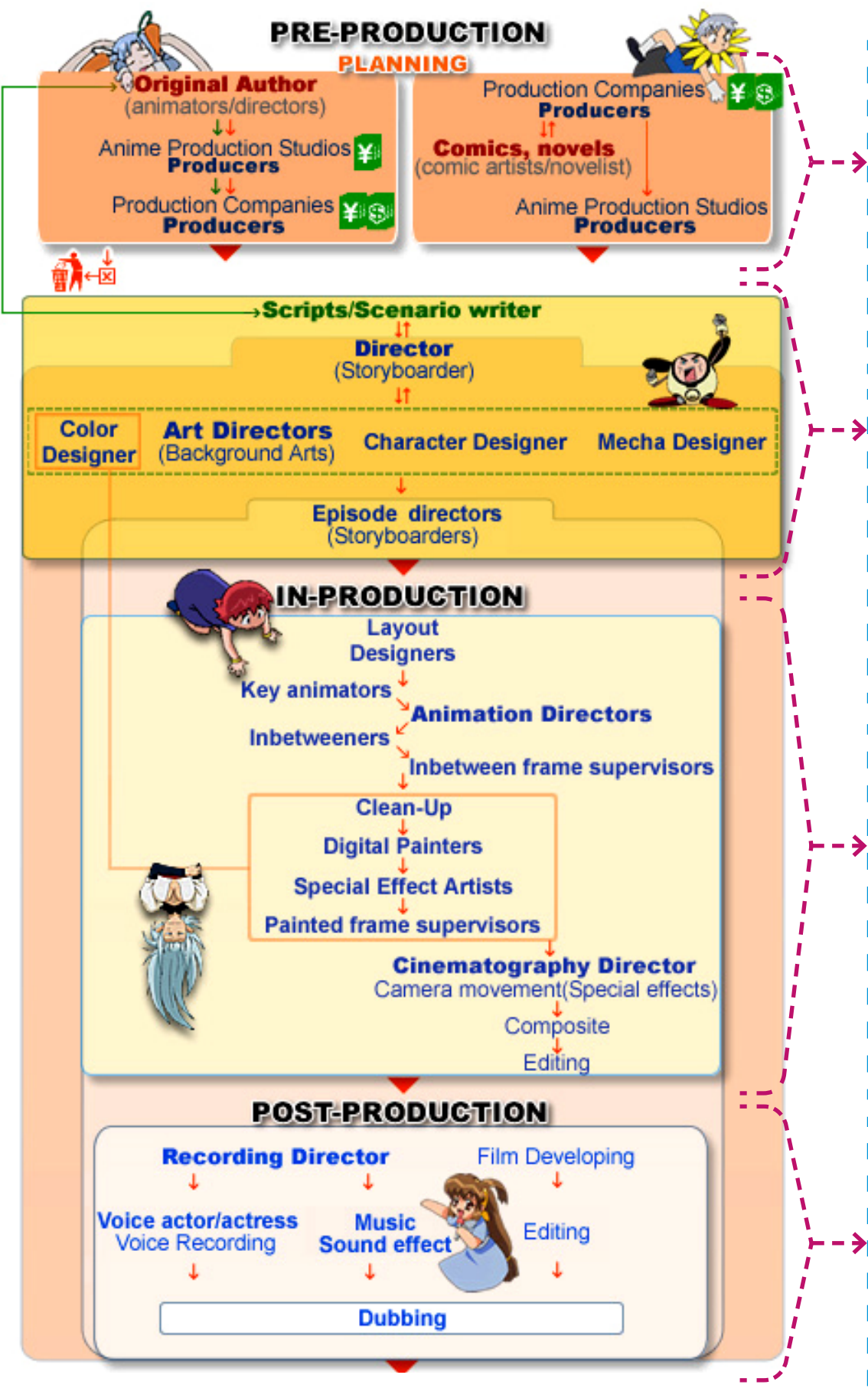


7.5: Top Cow Studio
[DRAWN AUTHOR]



7.6: Comic Studio Items
[DRAWN AUTHOR]

COMMONALITIES IN PRODUCING COMICS SUCH AS DRAWING BOARDS OR REFERENCE SHELVES ARE FOUND WHEN COMPARED TO JOCK'S STUDIO WITH TOP COW PRODUCTION. ALTHOUGH THE TWO STUDIOS APPEAR TO BE "DRAWING" SPACE, BUT THOSE ARE NO MORE THAN REGULAR "COMFORTABLE" OFFICE SPACE WITH PERSONAL ITEMS.



_7.8.1: PRE-PRODUCTION PLANNING
[AVAILABLE AT: HAHN, D., 2008]



_7.9.1: SCRIPTS/SCENARIO WRITING



[AVAILABLE AT: HAHN, D., 2008]

_7.11.1: POST-PRODUCTION. EDITING
[AVAILABLE AT: HAHN, D., 2008]



_7.7: PROCEDURE IN ANIMATION PRODUCTION.
[AVAILABLE AT: [HTTP://ANIME.STACKEXCHANGE.COM/](http://anime.stackexchange.com/)]

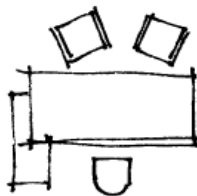
NNING.
R 2008]



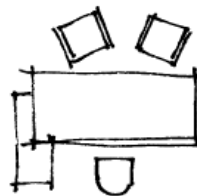
_7.8.2: ITEMS REQUIRED [DRAWN AUTHOR]



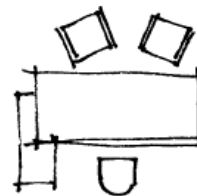
Meeting room



Office



Office

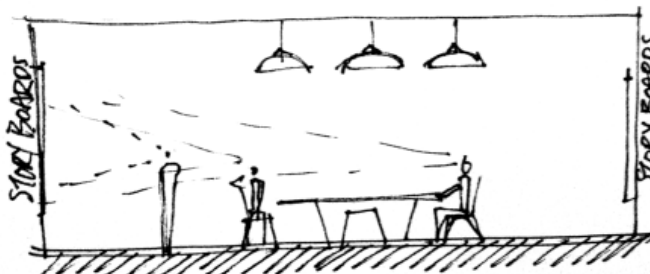


Office

WRITER. [AVAILABLE AT: HAHN, 2008]



_7.9.2: SPACE REQUIREMENT [DRAWN: AUTHOR]



Discussion room

_7.10.1: IN-PRODUCTION STUDIO.

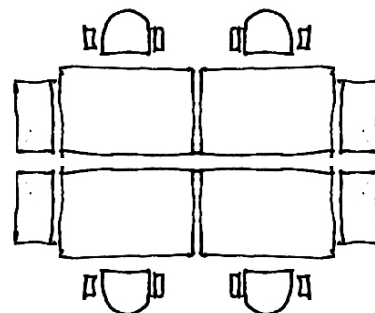


008]



[AVAILABLE AT: [HTTP://ANIME.STACKEXCHANGE.COM/](http://anime.stackexchange.com/)]

_7.10.2: ITEMS REQUIRED
[DRAWN: AUTHOR]



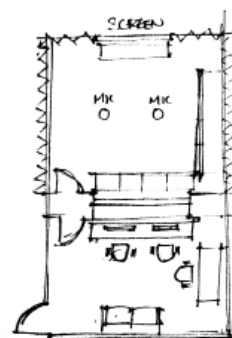
Drawing Space

008]

_7.11.2: SOUND ROOM.
[SOURCE: OVZ S3 EP3 INSIDE AN ANIME
VOICE ACTOR'S STUDIO -YOUTUBE (2011)]



_7.11.3: SOUND ROOM.
[DRAWN: AUTHOR]



Recording room

Exhibition

Exhibition is a public entity at heart, it engages the public through artworks and sculptures prompting attraction to the venue. As research has shown exhibition would be of great benefit if it incorporates the essence of the public function of the art and culture district as well as providing an event space for existing or new comic and animation fans.

Library

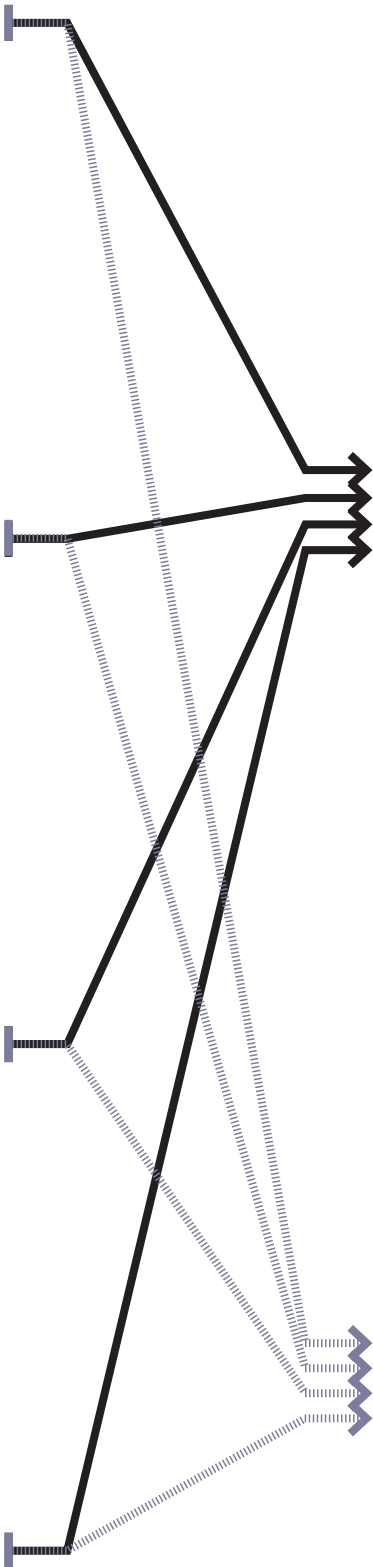
A symbol of knowledge, a library purposely educates the one that seeks it. Comic and animation library intertwined between entertainment and a source of knowledge attracts children and adults, empowering comic and animation existence in relatively unknown South Africa. The library also assists the adaptive eye of the professionals as well as trainees in producing visual narration.

Production

To start a comic and animation production culture both operation models in comic and animation production methods are going to be utilized. (refer to page 66). Utilizing the two operational methods in comic production will spark influx and interest in comic and animation making, cultivating and nurturing up and coming talent.

Training

Comic and animation provides another bloodline in the field of professional industry that has a significant impact on society. Literally everyone can pick up a pencil and draw, the hard part is for the intended story to be carried through to completion. Training facility assists and educates those that are in need to kick start their drawing career.



Miscellaneous

Lobby
Eatery
Toilets

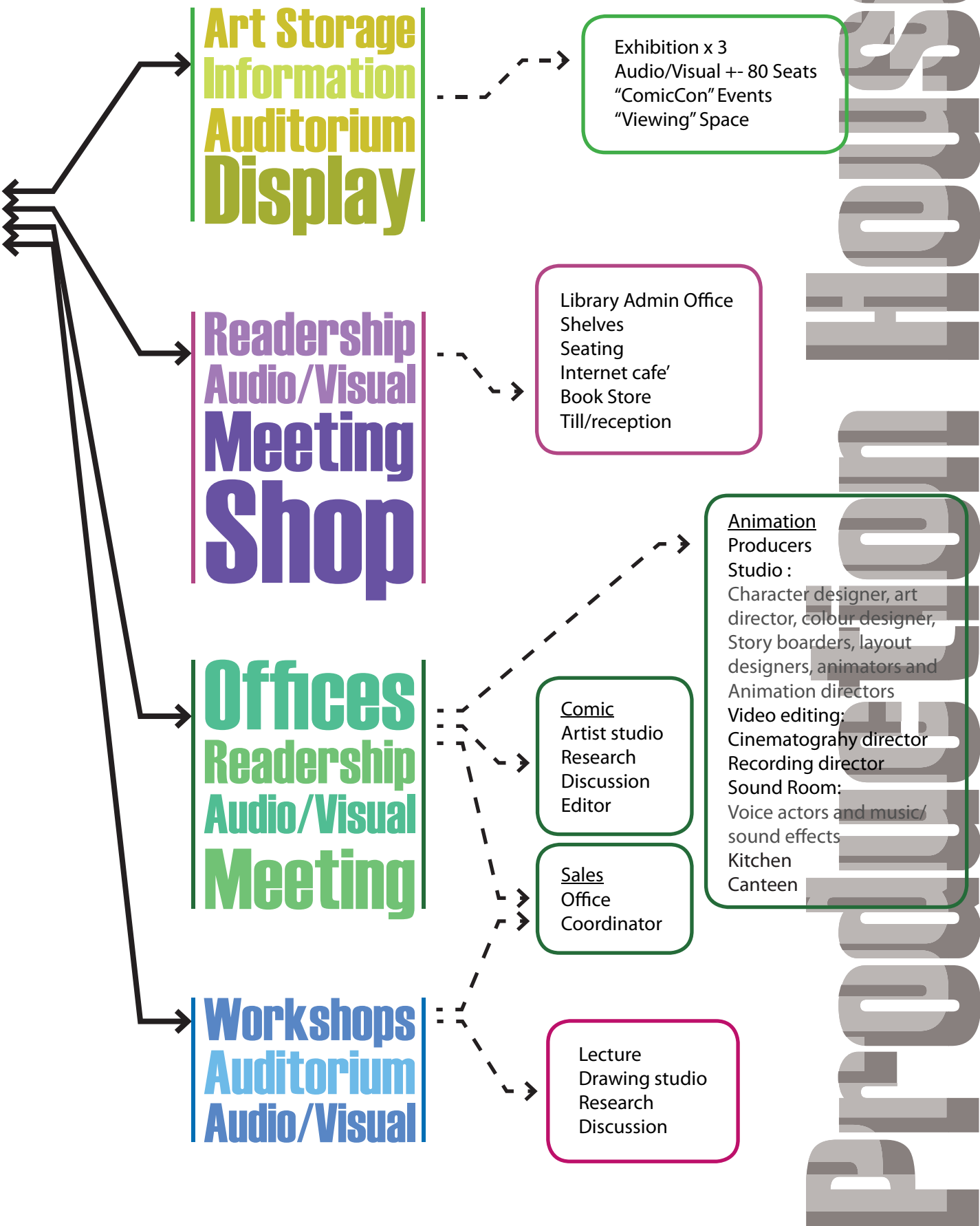
Information
Parking
Escape
Store

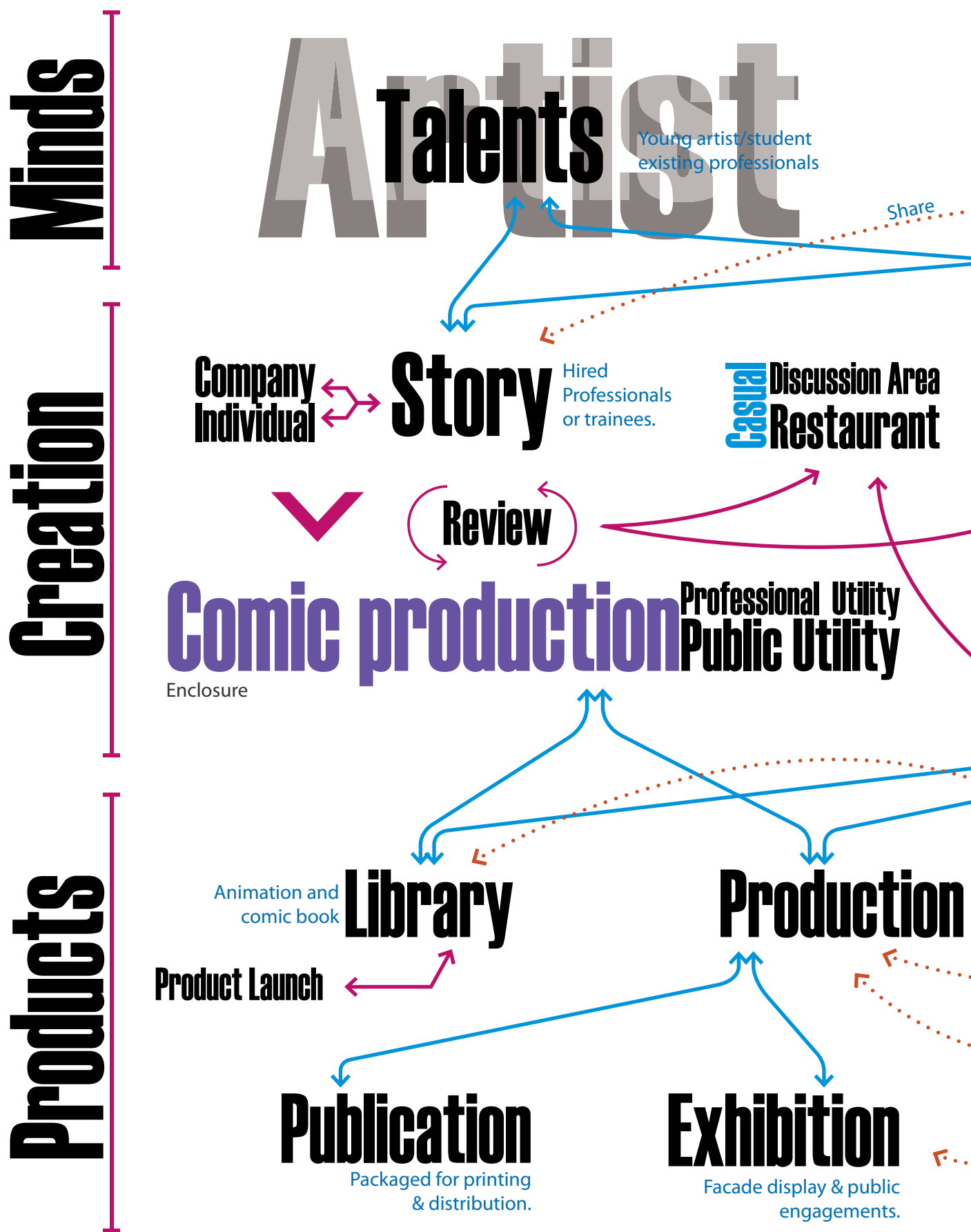
Admin Staff

Office
Store
Cloakroom

Archive
Security

PROGRAMME EXPANSION







/// REINFORCING OPERATION

PRECEDENTS

THE DYNAMIC NATURE OF COMIC AND ANIMATION, AND OF NEWTOWN, PROMPTS AN EXPLORATION INTO THE FIELD OF ILLUMINATION WITHIN CITIES AND 'MEDIATECTURE'. A POTENTIAL VISION FOR THE PRODUCTION HOUSE IN NEWTOWN MERGING SYMBOLISM, FUNCTION, FORM, MOVEMENT FLOW, TECHNOLOGY AND STRUCTURE, CAN BE SEEN IN PRECEDENTS SET BY BUSAN INTERNATIONAL FILM FESTIVAL (BIFF) KUNSTHAUS GRAZ, AND STEDELIJK MUSEUM.

/// MEDIA FACADE IN AUGMENTED CITY

VIBRANT IN EXISTENCE AND PART IN GROWTH OF HUMANITY, THE LARGE AND BRIGHT SIGNS AND SCREENS KNOWN AS MEDIA FACADE ILLUMINATE THE DARK SKY OF MEDIACITY SUCH AS LAS VEGAS [_7.15], TOKYO [_7.14], SINGAPORE [_7.12], AND NEW YORK [_7.13]. MEDIA FACADE IS AN UMBRELLA TERM FOR INSTALLATIONS IN WHICH DISPLAYS ARE INTEGRATED INTO ARCHITECTURAL STRUCTURES (HAEUSLER, 2009) AND IS OFTEN ASSOCIATED WITH ANIMATING AND PROJECTING ADVERTISEMENTS; INEVITABLY IT BECOMES A POWERFUL VISUAL MESSAGE. "MEDIA FACADE CAN EVOKE THE MOST DIVERSE EMOTIONS, FROM A BIG CITY FEELING TO ANNOYANCE AT LIGHT POLLUTION. THEY ARE ALSO SEEN AS TOURIST ATTRACTIONS, POP ART OR AS EYE SORES." (FRITZ, N.D.).

YET THE APPEARANCE OF MEDIA FACADES IN THE MEGALOPOLISES IS NOT PROFOUND. IN MARINA MEYER'S ARCHITECTURAL DESIGN THESIS: ARCHIMEDIA, SHE EXPLORED THE ELEMENTS BEHIND THE USE OF MEDIA FACADES IN GINZA - JAPAN, TIMES SQUARE - NEW YORK [_7.13], AND LAS VEGAS' FREMONT STREET - NEVADA. THE STUDY RESULTED IN ONE COMMON DENOMINATOR: MASSES OF POPULATION MOVING THROUGH URBAN FABRIC. (MEYER, 2007). IN THE BOOK: MEDIA AND URBAN SPACES, ALSO CAME TO THE SAME DENOMINATOR. FRANK ECKARDT MENTIONS THE TERM "URBAN" AND "MEDIA" ARE INTERCONNECTED BY SIGNIFICANCE CONTRIBUTION OF URBAN GROWTH AS WELL AS THE WIDESPREAD DEVELOPMENT OF COMMUNICATION AND INFORMATION TECHNOLOGIES. (ECKARDT, 2008).

THE RAISON D'ETRE BEHIND THE MEDIA FACADE'S INCEPTION IS AN ATTEMPT TO ATTRACT VIEWER'S ATTENTION AND SHOW A SPECIFIC SET OF INFORMATION, THE CITIES NATURALLY ENDS UP WITH COLLECTIONS OF VARIOUS TYPES OF ILLUMINATED COMMUNICATION. FRANK ECKARDT DESCRIBES MEDIACITY AS "PREDOMINATE FEATURES OF CONTEMPORARY AND FUTURE REPRESENTATION OF SOCIETIES. (ECKARDT, 2008)

TO LEV MANOVICH, MEDIACITY IS



_7.12: VIBRANCY OF SINGAPORE.
[AVAILABLE AT: [HTTP://WWW.FILMAPIA.COM/](http://www.filmapia.com/)]



_7.13: NEW YEAR AT TIMES SQUARE.
[AVAILABLE AT: [HTTP://WWW.TIMESSQUARENYC.ORG/](http://www.timesquarenyc.org/)]



_7.14: THE NIGHT LIFE IN SHIBUYA, JAPAN.
[AVAILABLE AT: [HTTP://UPLOAD.WIKIMEDIA.ORG/](http://upload.wikimedia.org/)]



_7.15: WALKWAY UNDERNEATH A MEDIA SCREEN.
[AVAILABLE AT: [HTTP://UPLOAD.WIKIMEDIA.ORG/](http://upload.wikimedia.org/)]

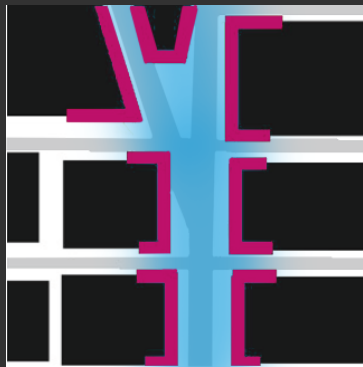
AN AUGMENTED CITY THAT MERGES QUOTIDIAN CONTEXT WITH THE DYNAMICS OF ILLUMINATED INFORMATION. THE AUGMENTED CITY ADDS ADDITIONAL CONTENT TO THE EXPERIENCE OF A PHYSICAL SPACE ALLOWING PEOPLE TO EXPERIENCE SPACE AS WELL AS THE CHANGING DATA OF THE MEDIA FACADES. (MANOVICH, 2011). MUCH LIKE THE EVER CHANGING STORIES OF COMIC AND MOVING PICTURES OF ANIMATION THAT INVOLVE THE AUDIENCE THROUGH AN IMMERSION IN THE PARALLEL WORLD WITHIN THE PORTRAYED STORY; CONSTANTLY UPDATING AND EVOLVING WITH ITS MESSAGES.

ALTHOUGH BEAUTIFUL OR EXCITING IN ILLUMINATION, THERE ARE THEORIES OPPOSING THE DEVELOPMENTS OF MEDIACITY AND ABOUT THE EROSION OF PUBLIC SPATIAL EXPERIENCES. THE THEORIES REVOLVE AROUND THE DEVELOPMENT OF MEDIA FACADES WITHIN CITY ARE NOT PLAYING A ROLE IN DIVERSIFYING EXPERIENCES OF URBAN LIFE AND TURNING PUBLIC SPACES INTO A VARIED THEME PARK. (ECKARDT, 2008). THE OPPOSED THEORY DERIVES PARTLY FROM THE PARASITIC NATURE OF THESE ELECTRONIC MEDIA TAKES FORM OF ATTACHMENTS TO EXISTING ARCHITECTURE WHILE TAKING ON PROMOTIONAL ROLE OF CORPORATE INTEREST. (PLEASE REFER TO PART 1: LEARNING FROM ADVERTS AND MASS MEDIA).

HOWEVER GILDA BERRUTI SEES THE IMPACT OF MEDIA FACADES IN A DIFFERENT PERSPECTIVE, AS SHE COUNTER ARGUES THAT "ELECTRONIC MEDIA" (T.V. COMPUTER, INTERNET, SMART PHONES) ARE TAKING PLACE, REGARDLESS OF SPATIAL CONTAINMENT, IN PRIVATE AND PUBLIC REALMS AND

PLAYS NO ROLE IN DEVALUING CULTURE OF PUBLIC SPACES. MEDIA FACADES MERELY TRANSFORMS URBAN SPACES INTO "BEYOND PLACES", A NEW SENSE OF PLACE, MERGING SPACES AND DIFFERENT SOCIAL CONTEXTS TOGETHER. (ECKARDT, 2008). GILDA BERRUTI FURTHERMORE SUBSTANTIATE HER PERSPECTIVE OF MEDIACITY: "PHYSICAL SPACE AND INFORMATION HAVE ALWAYS LIVED TOGETHER IN CITIES; THE LATEST DEVELOPMENT NEVERTHELESS PRODUCES SOME CHANGES ESPECIALLY IN THE INTERACTIVE POWER OF ELECTRONIC MEDIA, SO THAT THE IMPACT OF ELECTRONIC MEDIA IS PERCEIVED NOT ONLY IN REAL PLACE BUT ALSO IN SOME VIRTUAL SPACES WHICH ARE OVERLAYING REAL ONES. THE INTERACTIVE POWER OF ELECTRONIC MEDIA INCREASES THE DESIRE TO ESCAPE TO OTHER PLACES, WHICH IS INCREASINGLY BECOMING A PART OF THE EXPERIENCE OF THE PRESENT." (ECKARDT, 2008, P. 9)

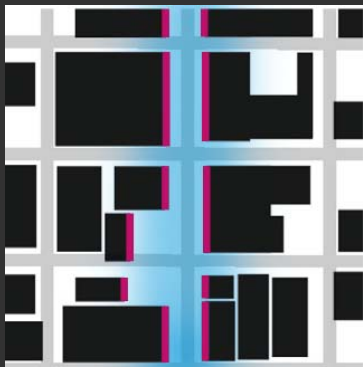
_7.12- _7.15 SHOWS PROMINENT USE OF ILLUMINATION WITHIN THE MEDIACITY, ARCHITECTS SOON FIND THEMSELVES INFUSING MEDIA FACADE TO BUILDING'S FACADES. "MEDIA FACADES ARE BEING DEVELOPED IN AN INCREASING NUMBER OF CITIES AS PRODUCTION COSTS DROP AND STAKEHOLDERS SEEKS NEW WAYS OF ATTRACTING AND ENGAGING PEOPLE IN THE URBAN SPACES." (DALSGAARD & HALSKOV, 2010). MEDIA FACADES HAD TRANSFORMED WHAT USED BE AN AFTERTHOUGHT APPLICATION AFTER THE COMPLETION OF THE BUILDING, TO AN INTEGRATED PART IN BUILDING DESIGN PROCESS OFFERING THE FUTURE VISION CLAIMING THE TERM 'MEDIATECTURE'.



Times Square - New York

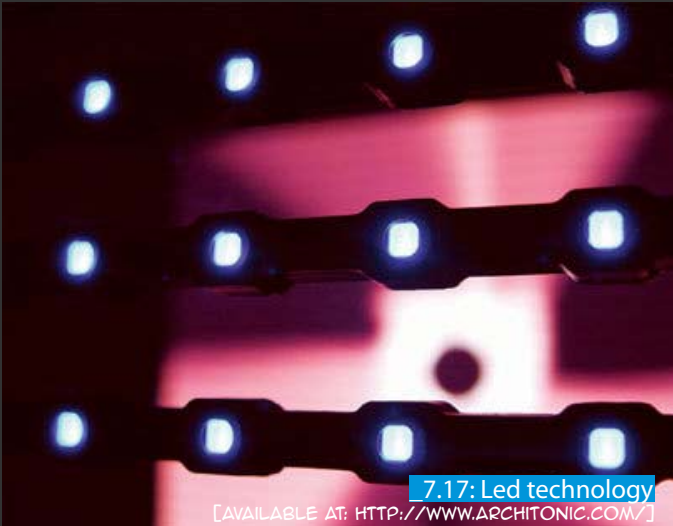


Ginza - Tokyo



Fremont Street - Las Vegas

_7.16: URBAN CONDITIONS OF 'MEDIATECTURE'.
[EDITED BY AUTHOR ADAPTED FROM (MEYER, 2007)]



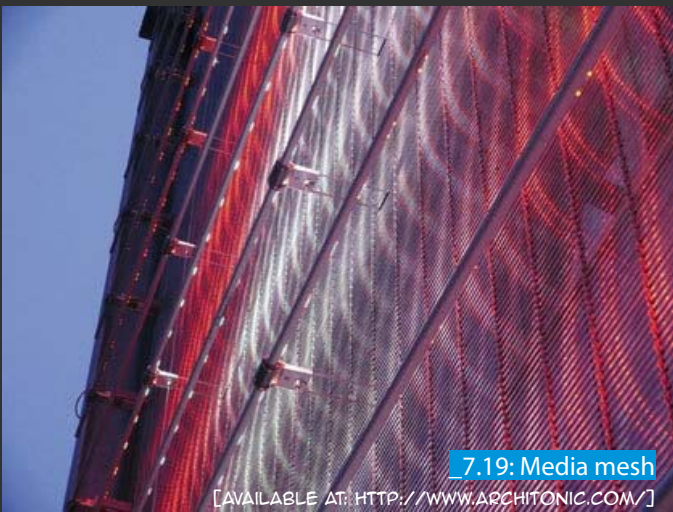
7.17: Led technology

[AVAILABLE AT: [HTTP://WWW.ARCHITONIC.COM/](http://www.architonic.com/)]



7.18: Touch sensitive screen

[AVAILABLE AT: [HTTP://WWW.ARCHITONIC.COM/](http://www.architonic.com/)]



7.19: Media mesh

[AVAILABLE AT: [HTTP://WWW.ARCHITONIC.COM/](http://www.architonic.com/)]



7.20: Aarhus by light interactive media facade

[AVAILABLE AT: [HTTP://WWW.MEDIAARCHITECTURE.ORG/](http://www.mediaarchitecture.org/)]



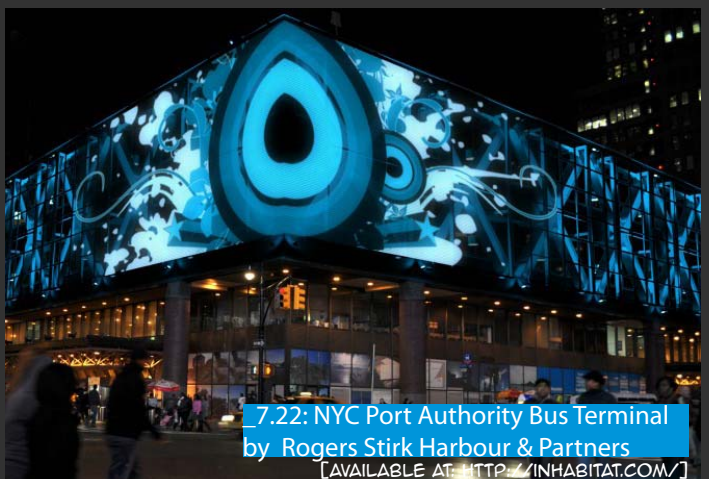
7.21: Illuma urban entertainment retail centre by Woha Architects.

[AVAILABLE AT: [HTTP://WWW.ARCH20.COM/](http://www.arch20.com/)]



7.22: NYC Port Authority Bus Terminal by Rogers Stirk Harbour & Partners

[AVAILABLE AT: [HTTP://WWW.GKDMETALFABRICS.COM/](http://www.gkdmetalfabrics.com/)]



7.22: NYC Port Authority Bus Terminal by Rogers Stirk Harbour & Partners

[AVAILABLE AT: [HTTP://INHABITAT.COM/](http://inhabitat.com/)]

THE APPLICATION/INTEGRATION OF "SCREEN" INTO BUILDING FACADES NOT ONLY DOES IT CHANGE BUILDINGS' INTERACTION WITH ITS SURROUNDING BUT ALSO CREATES A SENSE OF VALUE/UNIQUENESS TO ON-LOOKERS. THE IMAGES, _7.17-7.20, SHOWCASE FOREFRONT OF MEDIA FACADES AND ITS TYPE OF USE FROM SIMPLE ILLUSTRATIONS TO COMPLEX ANIMATION AND HUMAN INTERACTION.

**PRECEDENT 1: BUSAN INTERNATIONAL
FILM FESTIVAL CENTRE (BIFF)**



Project Significance

COOP HIMMELB(L)AU WON AN INTERNATIONAL COMPETITION COMMISSIONED BY THE CITY OF BUSAN, FOR THE DESIGN OF BUSAN INTERNATIONAL FILM FESTIVAL (BIFF IN SHORT) THAT INCORPORATES: CULTURE, ENTERTAINMENT, AND TECHNOLOGY INTO A FORM OF ARCHITECTURE AND PUBLIC SPACE. THE FUNCTION OF THE BUILDING IS TO HOST PREMIERS OF INTERNATIONAL AND LOCAL FILMS, AS WELL AS REGULAR CINEMA VIEWING, AND IS DIVIDED INTO THREE DISTINCTIVE PARTS: 'BIFF HILL' COMPRISING 4000 SEATS, AN OUTDOOR CINEMA SANDWICHED BETWEEN 'CINEMA MOUNTAIN', AND AN 85M COLUMN-FREE CANTILEVER ROOF. (BUSAN CINEMA CENTRE, 2013)

INTERTWINED BETWEEN INDOOR AND OUTDOOR SPACES; THE BUILDING HOUSES THEATRES, CINEMAS, A CONFERENCE CENTRE, OFFICES, PRODUCTION STUDIOS, AND RESTAURANTS SIGNIFYING A FLEXIBLE FORMAT WITHIN SPACE CHANGE. THE FLEXIBILITY IS A RESULT OF A HYBRID FUNCTIONAL PROGRAMME PERMEATING THROUGH MEDIA, TECHNOLOGY, ENTERTAINMENT, AND LEISURE, ALLOWING THE BUILDING TO ADAPT AND RESPOND TO THE EVER-CHANGING REQUIREMENT OF DAY TO DAY BASIS OR FESTIVE EVENTS GIVING AN IDEA OF CULTURAL EXCHANGE AND TRANSFORMATION.

COOP HIMMELB(L)AU, THE NAME IN ENGLISH IS A "COOP BLUE SKY", EXPRESS THEIR UNDERLYING DESIGN

PRINCIPLES OF ADDRESSING THE THEME OF 'ROOF AS AN IMPORTANT ARCHITECTURAL ELEMENT'. IN SPITE OF ITS SCULPTURAL VASTNESS AND AIRINESS, THE BUILDING SITS IN HARMONIOUS CONTRAST TO ITS NEIGHBOURING CONTEXT SIGNIFYING A DIFFERENT FORM OF FUNCTION THAN A REGULAR OFFICE OR APARTMENT BLOCK.

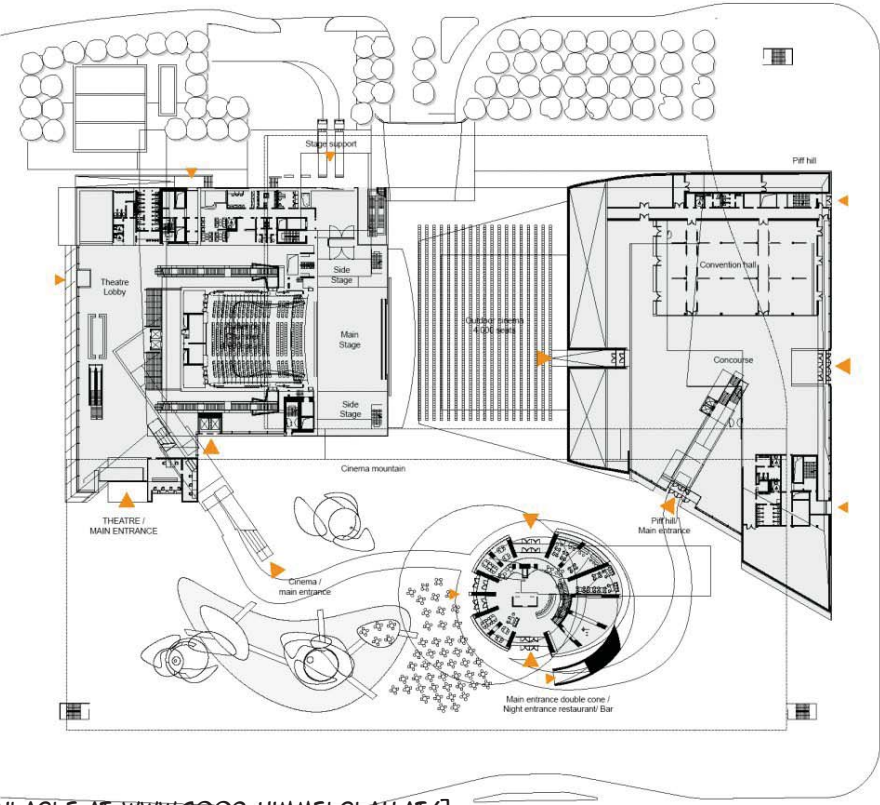
THROUGH PERSONAL EXPERIENCE; WHEN APPROACHING BIFF THE MOST NOTICEABLE PART IS THE MASSIVE CANTILEVERED ROOF, EFFORTLESSLY FLOATING, THAT IS FILLED WITH VISUALLY ATTRACTIVE AND DYNAMIC LED LIGHTING .

"THE DYNAMIC LED LIGHTING SURFACE COVERING THE UNDULATING CEILINGS OF THE OUTDOOR ROOF CANOPIES GIVES THE BUSAN CINEMA CENTRE ITS SYMBOLIC AND REPRESENTATIVE ICONOGRAPHIC FEATURE." (BUSAN CINEMA CENTRE BY COOP HIMMELB(L)AU, 2012).

THE LED LIGHTING NOT ONLY ACTS AS A SPATIAL CONNECTOR THAT PROVIDES A CONTINUOUS FLOW OF PUBLIC TRAVEL THROUGHOUT THE OUTDOOR REALM, BUT ALSO SERVES AS A FORM OF VISUAL COMMUNICATION FOR THE CONTENT OF "FILM". THE LED SCREEN COVERS THE MULTIFUNCTIONAL SPACES OF RED CARPET ZONES, THE WALK OF FAME, MEMORIAL COURT, AND THE BIFF CANAL PARK, CREATING AN EXTRAORDINARY AND UNFORGETTABLE EXPERIENCE FOR ITS VISITORS WHILE SHOWCASING A VIBRANT URBAN NIGHT CONTEXT.

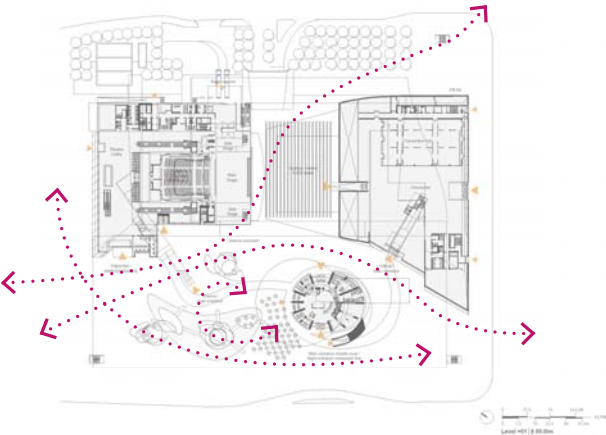
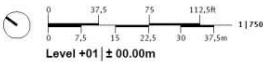


"LIGHT INSTALLATIONS ON THE ROOF, COORDINATED WITH A WIDE VARIETY OF EVENTS ORGANIZED BY THE BIFF OR THE CITY OF BUSAN, CAN BE PROGRAMMED BY ARTISTS AND LIGHT DESIGNERS TO PRESENT FULLY ANIMATED GRAPHICS" (BUSAN CINEMA CENTRE, 2013)



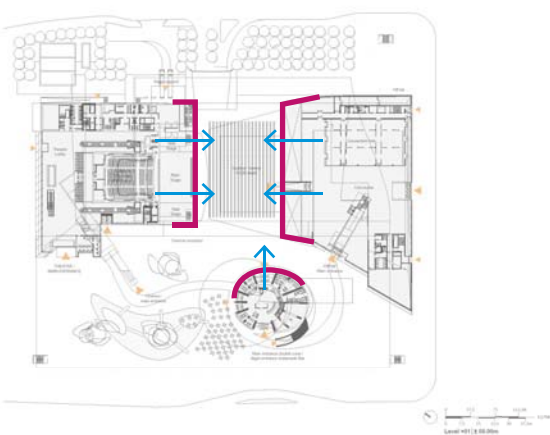
_7.24.6: [AVAILABLE AT: WWW.COOP-HIMMELBLAU.AT/]

Access - Ground



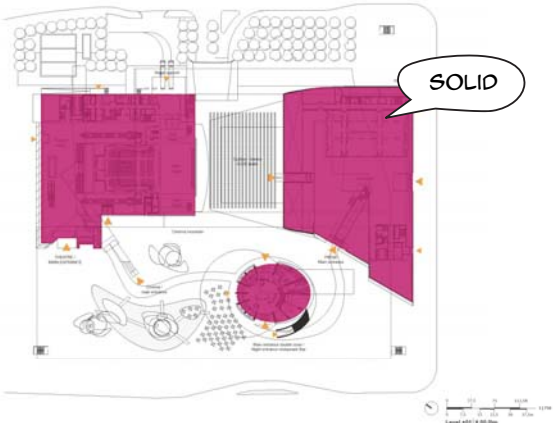
Pedestrian Route

_7.25.1: [EDITED BY AUTHOR]



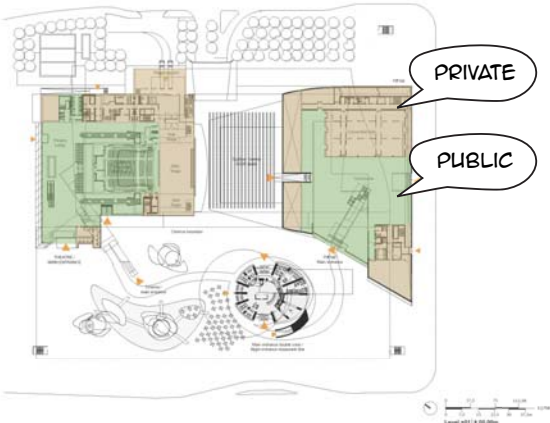
Space isolation

_7.25.2: [EDITED BY AUTHOR]



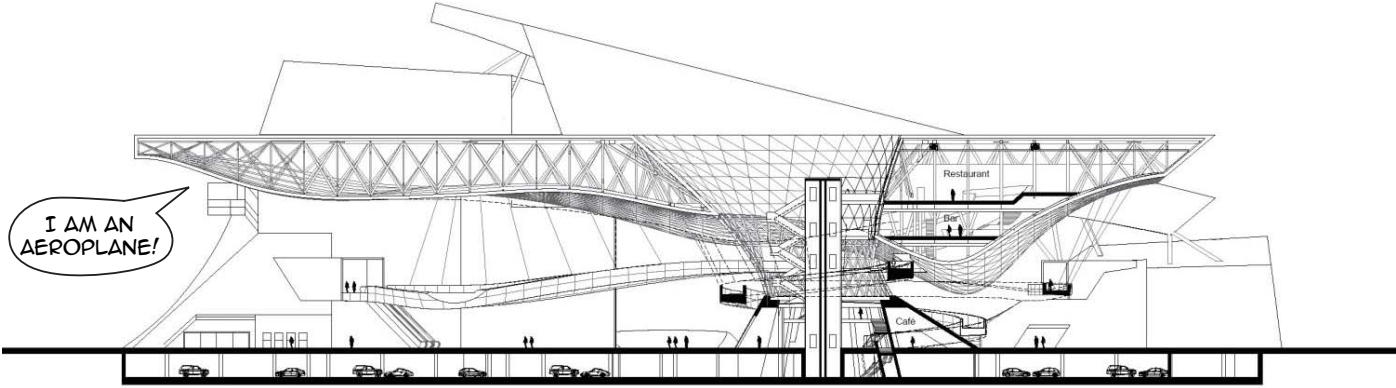
Solid vs. Void

_7.25.3: [EDITED BY AUTHOR]

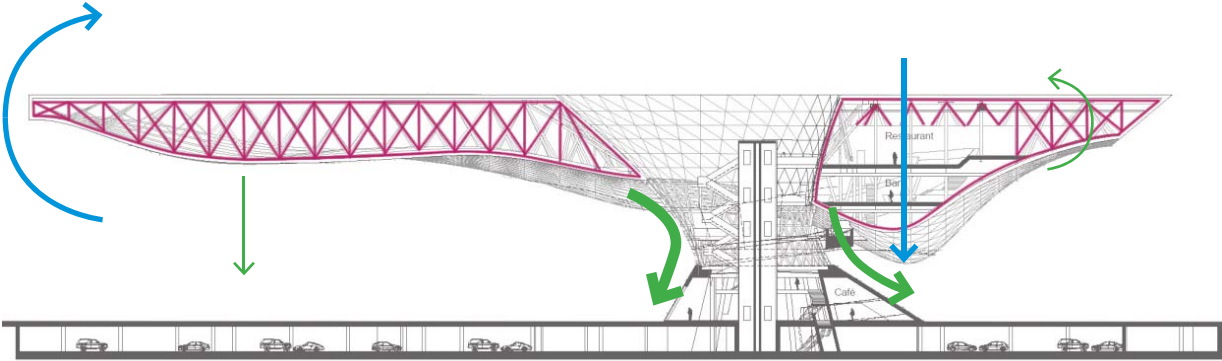


Public vs. Staff

_7.25.4: [EDITED BY AUTHOR]



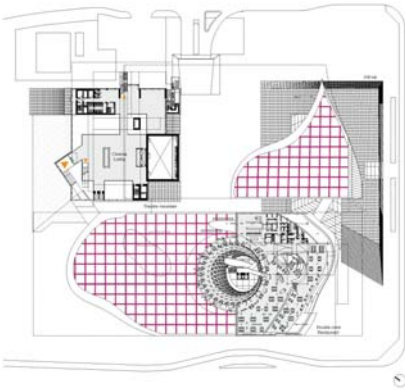
_7.24.7: [AVAILABLE AT: WWW.COOP-HIMMELBLAU.AT/]



— NATURAL LOAD — COUNTER FORCE — TWO WAY TRUSS SYSTEM

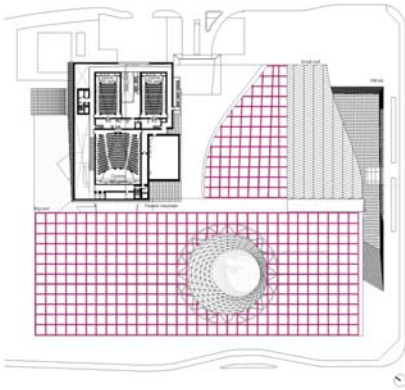
85m Cantilever Structural System

_7.24.5: [EDITED BY AUTHOR]



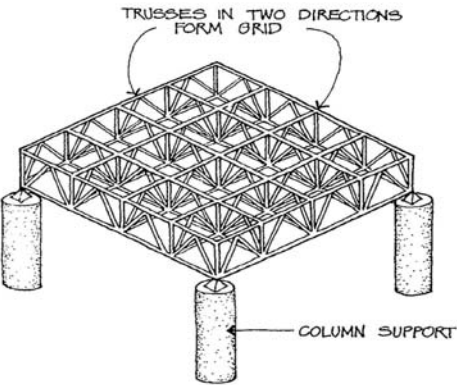
Level 6

_7.25.6: [EDITED BY AUTHOR]



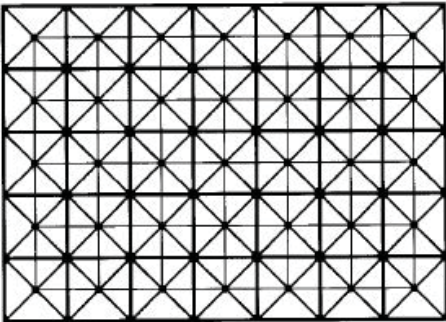
Level 7

_7.25.7: [EDITED BY AUTHOR]



7.26: Two Way Truss System - 3D

[AVAILABLE AT: [HTTP://CLASSCONNECTION.S3.AMAZONAWS.COM/](http://CLASSCONNECTION.S3.AMAZONAWS.COM/)]



7.27: Two Way Truss System - Plan

[AVAILABLE AT: [HTTP://LECTURE.CIVILENGINEERINGX.COM/](http://LECTURE.CIVILENGINEERINGX.COM/)]

ALLOWING A 'FLOATING' PUBLIC RECEPTION SPACE; A TWO WAY TRUSS SYSTEM OR SPACE FRAME PROVIDES A WIDE-SPAN CANTILEVER STRUCTURE WITHOUT THE CLUTTERING EFFECT OF COLUMNS. AS THE ILLUSTRATION SHOWS; THE FLOATING STRUCTURE OPERATES ON A SCALE SYSTEM WHERE ONE END BEARS NO SIGNIFICANT WEIGHT OTHER THAN ITSELF, AND IS COUNTER-BALANCED WITH A HEAVIER SUBSTANCE ON THE OPPOSING END. THESE COUNTER FORCES ARE THEN TRANSFERRED TO THE CENTRE OF THE "SCALE"- CENTRAL SPIRAL STRUCTURE.

///PRECEDENT 2: KUNSTHAUS GRAZ



_7.28.1: [AVAILABLE AT: [HTTP://WWW.GRAZTOURISMUS.AT/](http://www.graztourismus.at/)]



_7.28.2: [AVAILABLE AT: [HTTP://WWW.GRAZTOURISMUS.AT/](http://www.graztourismus.at/)]



_7.29: [AVAILABLE AT: [HTTP://WWW.IGNANT.DE/](http://www.ignant.de/)]

Project Significance

DESIGNED BY PETER COOK AND COLIN FOURNIER, THE "BLOB" IS SITUATED ALONG THE RIVER BANKS OF MUR; AND BECAME A NEW PLACE OF INTEREST WITHIN THE CITY OF GRAZ (JOANNEUM, KUNSTHAUS GRAZ, 2013). KUNSTHAUS GRAZ WAS COMMISSIONED BY THE CITY OF GRAZ WITH ITS BRIEF FOCUSING ON SYMBOLIZING THE "EUROPEAN CITY OF CULTURE"; ENTAILING DESIGNS THAT RADICALLY DIFFER FROM CONVENTIONAL MUSEUMS. (CRAB-STUDIO, 2003).



_7.30.1: [AVAILABLE AT: [HTTP://WWW.CRAB-STUDIO.COM/](http://www.crab-studio.com/)]



_7.30.2: [AVAILABLE AT: [HTTP://WWW.CRAB-STUDIO.COM/](http://www.crab-studio.com/)]

KUNSTHAUS GRAZ IS AN 11 100 M² MULTI-DISCIPLINARY VENUE FOR EXHIBITIONS, EVENTS, AND OTHER MEANS OF PRESENTING CONTEMPORARY ART, NEW MEDIA, AND PHOTOGRAPHY. THE DISPLAY OF WORKS FEATURES ARTWORK EXHIBITIONS FOR AUSTRIAN AND INTERNATIONAL CONTEMPORARY ARTS FROM THE 1960'S ONWARDS, (JOANNEUM, KUNSTHAUS GRAZ, 2013), ENCASED IN A FORM THAT IS FREQUENTLY DESCRIBED AS A "FRIENDLY ALIEN" OR "THE SLUG". ACCORDING TO THE OFFICIAL SITE OF KUNSTHAUS GRAZ; ITS EXTRAORDINARY APPEARANCE COMES FROM THE IDENTITY OF THE ARTWORKS OF THE MUSEUM. "FIRST AND MOST PERTINENT QUESTION THAT COMES TO MIND WHEN DESIGNING A NEW MUSEUM IS: WHAT KIND OF ART WILL IT CONTAIN?" (JOANNEUM, KUNSTHAUS GRAZ: DESIGN, RENDERINGS, 2013). SINCE KUNSTHAUS GRAZ HAS NO PERMANENT ARTWORK COLLECTION AND HOUSES ONLY TEMPORARY ARTWORKS, THE MUSEUM IS AT A LOSS FOR AN IDENTITY; LEAVING PROFOUND DESIGN IMPLICATIONS WITH A SENSE OF MYSTERY. (JOANNEUM, KUNSTHAUS GRAZ: DESIGN, RENDERINGS, 2013)

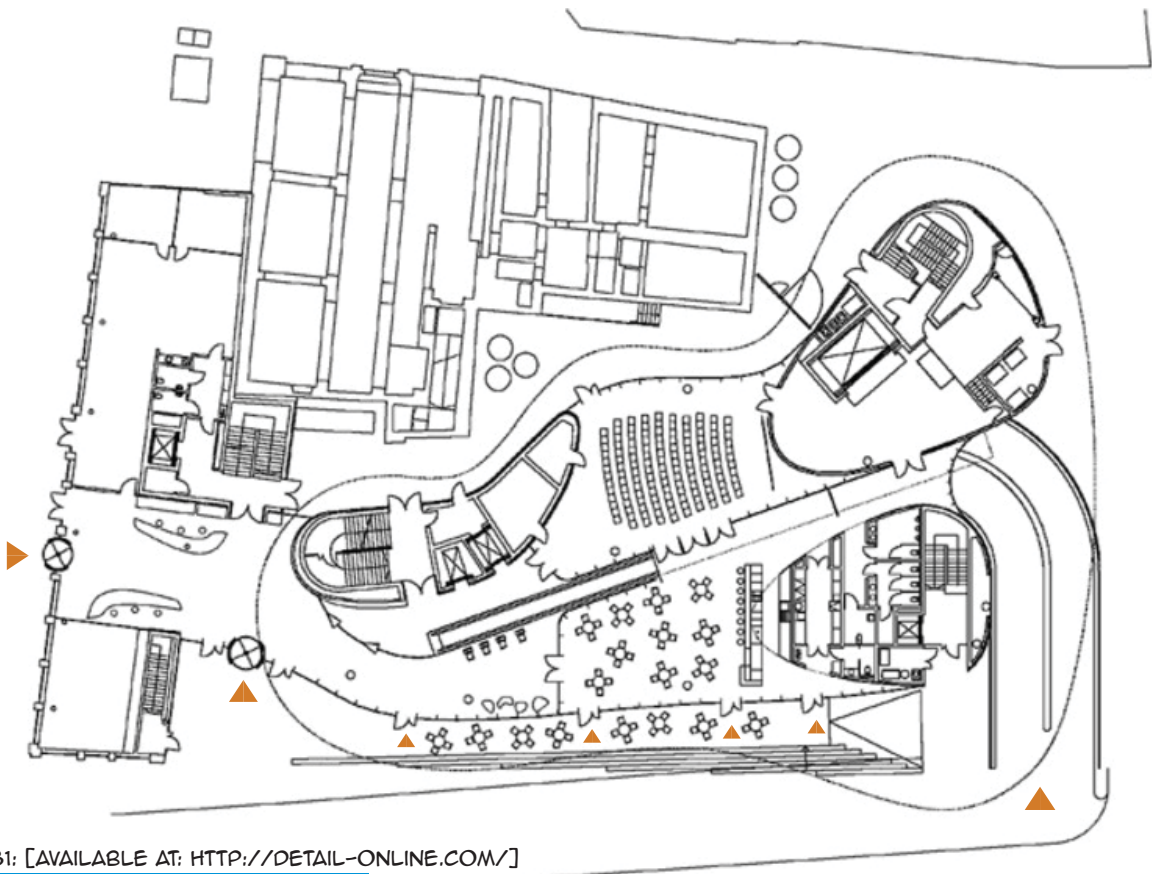
RELIEVED FROM THE COMMITMENT IMPOSED BY THE ARTWORKS THAT PROCLAIM THEIR OWN ARTISTIC "SINGULARITY" BY THE RESPECTIVE CREATORS; THE NAVY BLUE AMORPHOUS FORM STANDS IN PROTRUSION TO ITS CONTEXT OF RED AND BAROQUE ROOF LANDSCAPES. "THE AESTHETIC DIALOGUE BETWEEN THE NEW BIOMORPHIC STRUCTURE ON THE BANK OF THE MUR AND THE OLD CLOCK TOWER ON GRAZ'S FAMOUS SCHOLBBERG (CASTLE HILL) IS THE TRADE-MARK OF A CITY AIMING TO CREATE A PRODUCTIVE TENSION

BETWEEN TRADITION AND AVANT-GARDE." (JOANNEUM, 2013).

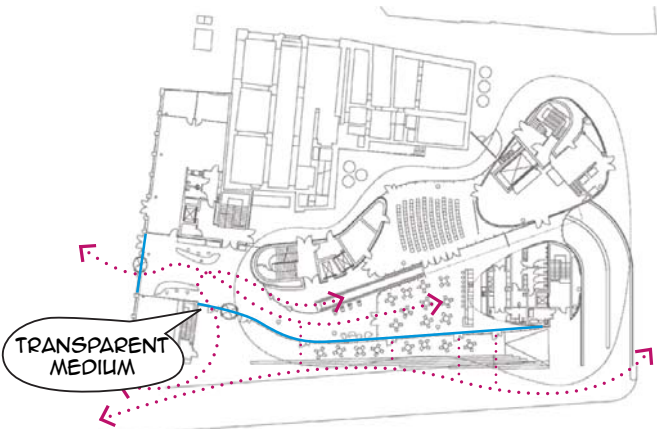
THE EXCEEDINGLY REMARKABLE APPEARANCE IS ASSISTED BY THE INTEGRATION OF A BIX MEDIA FACADE. THE BIX SYSTEM IS INTERCHANGEABLE THROUGH A CENTRAL COMPUTER SYSTEM CONTROLLED BY A LIGHTING ARTIST. "IT CAN BE SEEN AS AN URBAN SCREEN: A NEW INSTRUMENT AND PLATFORM FOR ARTISTIC PRODUCTION. THE KUNSTHAUS USES BIX TO PROJECT ITS COMMUNICATIVE ASPECTS INTO PUBLIC SPACE." (JOANNEUM, KUNSTHAUS GRAZ: BIX MEDIA FACADE, 2013). UNLIKE THE RECENT COMPLETED BUSAN INTERNATIONAL FILM FESTIVAL CENTRE; THE "DOT MATRIX" SYSTEM WAS THE MOST VIABLE OPTION AT THAT TIME (2003) ACHIEVING EFFECTIVE RESULTS WITHOUT THE FACADE FERMENTING AN ADVERTISING GROUND.

WHILST THE EXTERIOR IS FULL OF PERSONALITIES, THE INTERIOR IS A "BLACK BOX" OF HIDDEN TRICKS (COLIN FOURNIER) THAT ARE LEFT TO INSPIRE THE CURATORS. THE EXPERIENTIAL EFFECT FROM THE SECTION GIVES ONE THE IDEA THAT THE VISITORS ARE TRANSFERRED INTO ANOTHER DIMENSION; "ONE IS SUCKED INTO THE INTERNAL CAVITY OF THE KUNSTHAUS BY THE SLOW MOVING TRAVELATOR REACHING UP TO THE BELLY; ONE WILL, IN EFFECT, BE EXPOSED TO A DIFFERENT SPECIAL AND SENSORIAL EXPERIENCE, TO A DIFFERENT BUILDING." (JOANNEUM, KUNSTHAUS GRAZ: DESIGN, RENDERINGS, 2013).

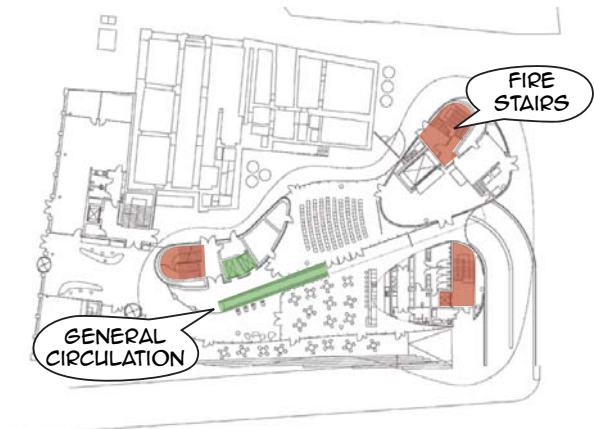
///PLAN ANALYSIS



_7.31: [AVAILABLE AT: [HTTP://DETAIL-ONLINE.COM/](http://detail-online.com/)]
Access - Ground



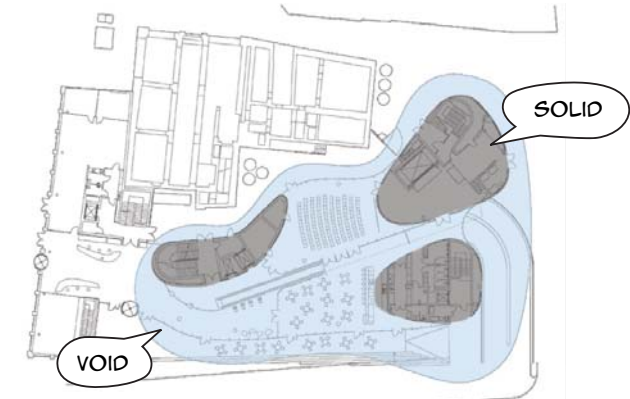
Routes
_7.32.1: [EDITED BY AUTHOR]



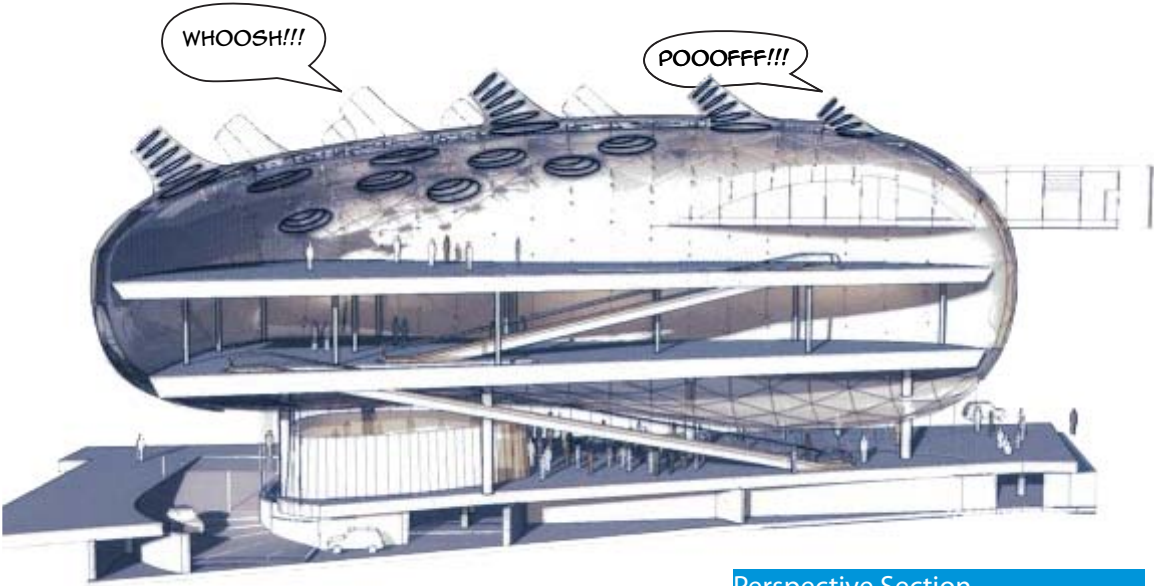
Vertical Circulation
_7.32.2: [EDITED BY AUTHOR]



Private to Public Transition
_7.32.3: [EDITED BY AUTHOR]

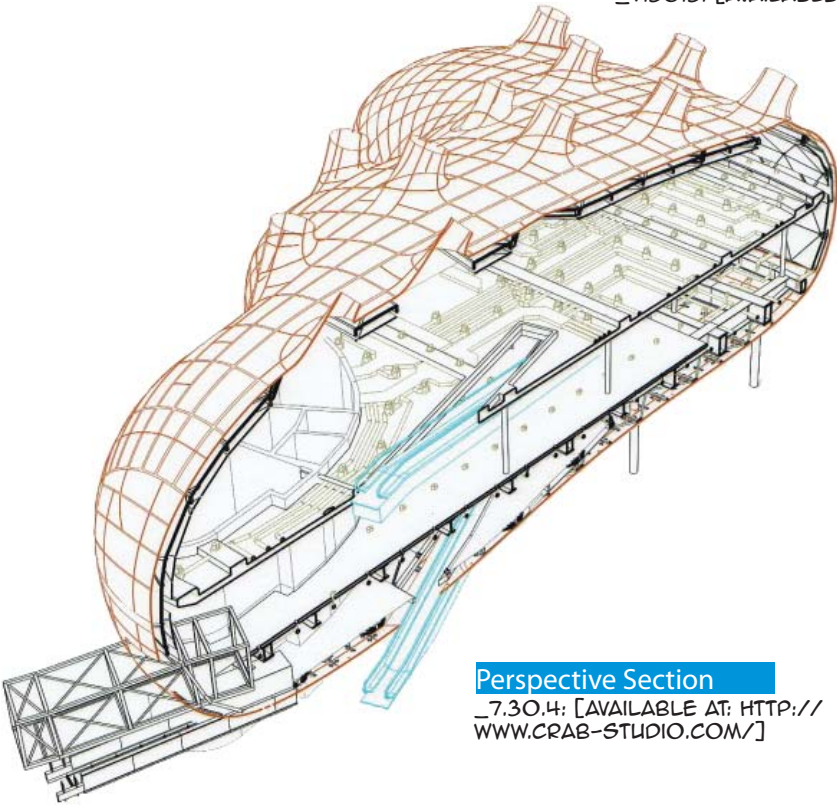


Solid vs Void
_7.32.4: [EDITED BY AUTHOR]



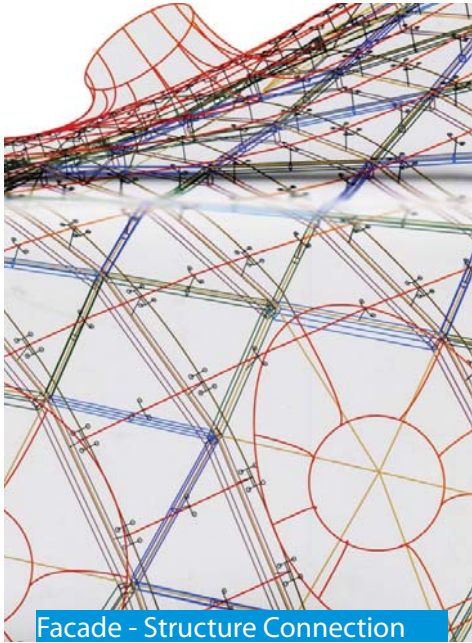
Perspective Section

_7.30.3: [AVAILABLE AT: [HTTP://WWW.CRAB-STUDIO.COM/](http://www.crab-studio.com/)]



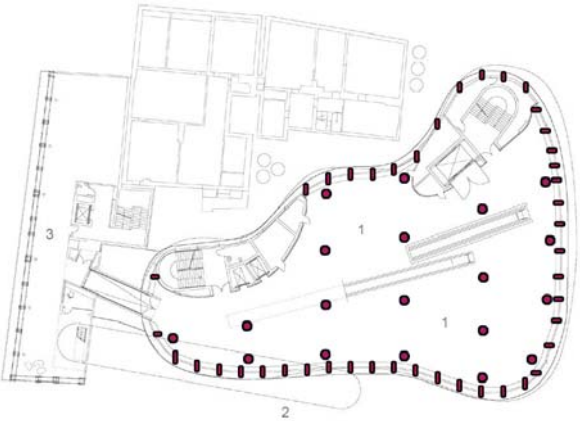
Perspective Section

_7.30.4: [AVAILABLE AT: [HTTP://WWW.CRAB-STUDIO.COM/](http://www.crab-studio.com/)]



Facade - Structure Connection

_7.30.5: [AVAILABLE AT: [HTTP://WWW.CRAB-STUDIO.COM/](http://www.crab-studio.com/)]



Plan- 1st Floor

_7.32.5: [EDITED BY AUTHOR]

FROM INTERPRETATION:
THERE IS A DOMINANT
COLUMN GRID
STRUCTURE FOR THE
KUNSTHAUS GRAZ. THE
SLIGHT DIFFERENCE TO
CONVENTIONAL BUILDING
STRUCTURES IS THAT
THE AMORPHOUS SKIN,
ENCASING EXHIBITION
SPACES, IS SELF-
SUPPORTED. THE SKIN
LOAD IS TRANSFERRED
TO THE EDGE OF THE
FLOOR SLAB WHICH THEN,
COMBINED WITH THE
WEIGHT OF THE FLOOR
SLAB, IS TRANSFERRED
TO THE COLUMN
STRUCTURE.

PRECEDENT 3: STEDELIJK MUSEUM'S EXTENSION



_7.33.1: [AVAILABLE AT: [HTTP://WWW.BENTHEMCROUWEL.NL/](http://www.benthemcrouwel.nl/)]



_7.34: [AVAILABLE AT: [HTTP://WWW.DEZEEN.COM/](http://www.dezeen.com/)]

Project Significance

STEDELIJK MUSEUM IS A MUNICIPAL MUSEUM IN AMSTERDAM THAT IS INTERNATIONALLY RENOWNED FOR ITS ADMIRABLE COLLECTION OF CONTEMPORARY DESIGN AND ARTS. ALTHOUGH THE MUSEUM'S COLLECTION CAN BE COMPARED TO OTHER INTERNATIONAL MUSEUMS, THE BUILDING WAS OBSOLETE. (STEDELIJK MUSEUM AMSTERDAM / BENTHEM CROUWEL ARCHITECTS, 2013). THE EXISTING BUILDING, CREATED IN 1895 BY A. W. WEISSMAN, HAD DETERIORATED SO MUCH THAT IT DAMAGED SEVERAL ARTWORKS WHICH THUS PROMPTED THE MUSEUM TO BE RENOVATED. BENTHEM CROUWEL ARCHITECTS WAS COMMISSIONED TO RENOVATE THE EXISTING MUSEUM AS WELL AS TO PROVIDE AN EXTENSION WING TO THE MUSEUM IN ORDER TO ACHIEVE THE REQUIREMENTS OF MODERN STANDARD ART MUSEUMS. THE NEW EXTENSION STANDS IN JUXTAPOSITION TO THE OLD BUILDING.

THE RECENTLY OPENED STEDELIJK MUSEUM, ALSO KNOWN AS 'BATHTUB', IN 2012 IS SITUATED ON MUSEUMPLEIN, MUSEUM SQUARE, ALONG WITH OTHER MUSEUMS SUCH AS RIJKS MUSEUM, VAN GOGH MUSEUM, AND CONCERTGEBOUW. WITH THE REFURBISHMENT AND CONSTRUCTION OF STEDELIJK MUSEUM, IT HAD ALTERNATED ITS "FRONT" TOWARDS THE MUSEUM SQUARE, RESULTING IN THE BIRTH OF THE BUILDING CELEBRATING AND UTILIZING THE VAST AND OPEN SPACE EFFECTIVELY. ARCH DAILY WRITES: "THE FORMER ENTRANCE WAS UNSUITABLE AS A PUBLIC ENTRANCE - WITH ALL THE ASSOCIATED FUNCTIONS TO BE MAINTAINED. WHILE MAINTAINING THE STRENGTHS OF THE EXISTING BUILDING IT WAS NOT POSSIBLE



_7.33.3: [AVAILABLE AT: [HTTP://WWW.BENTHEMCROUWEL.NL/](http://www.benthemcrouwel.nl/)]



_7.33.4: [AVAILABLE AT: [HTTP://WWW.BENTHEMCROUWEL.NL/](http://www.benthemcrouwel.nl/)]

DESIGN FIRM:	BENTHEM CROUWEL ARCHITECTS
PROJECT LOCATION:	AMSTERDAM, NETHERLANDS
PROJECT TYPE:	ART MUSEUM
CLIENT:	CITY OF AMSTERDAM



_7.33.4: [AVAILABLE AT: [HTTP://WWW.BENTHEMCROUWEL.NL/](http://www.benthemcrouwel.nl/)]

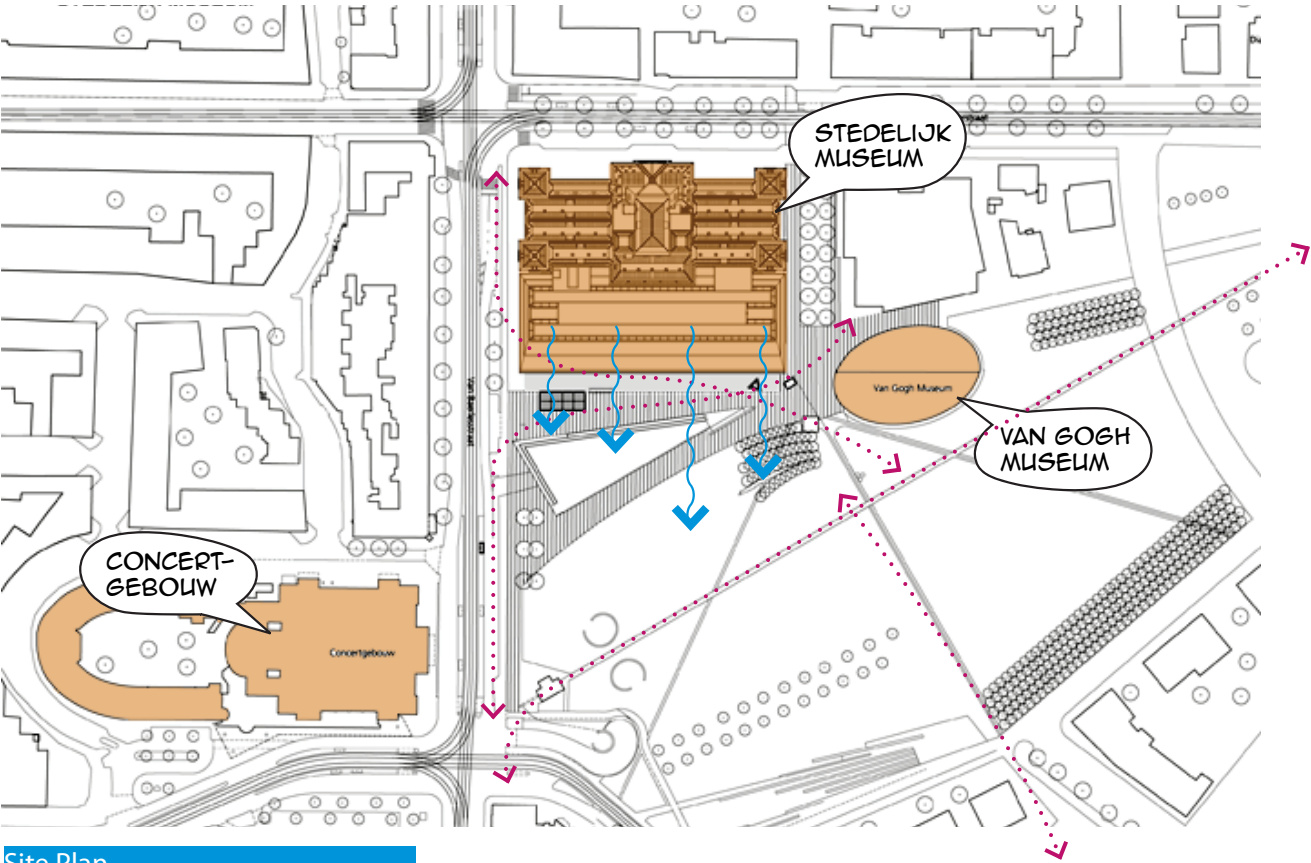
TO HAVE ALL NEW COMPONENTS AND PUBLIC FUNCTIONS, WHICH CREATES A MUSEUM OF THE 21ST CENTURY IN THE EXISTING BUILDING. THIS RESTRICTION HAD THE OBVIOUS ABILITY TO TURN THE ORIENTATION OF THE NEW MUSEUM TOWARDS THE MUSEUMPLEIN."
(STEDELIJK MUSEUM AMSTERDAM / BENTHEM CROUWEL ARCHITECTS, 2013).

THE RELOCATION OF THE ENTRANCE OF THE MUSEUM NOT ONLY BENEFITS THE FUNCTIONS OF THE BUILDING BUT ALSO CATERS FOR A FLUID TRANSITION OF VISITORS TOWARDS THE WHITE REFLECTIVE MOULD, THEREBY REMOVING ANY CONFUSION OF THE BUILDING'S ENTRANCE. THE USE OF THE CANTILEVERED WING ACTS AS A THRESHOLD; ACTIVELY CONNECTING THE MUSEUM SQUARE AND THE GROUND FLOOR, INTERLINKING THE CONTINUUM OF SPACE. THE GROUND FLOOR SERVES AS A PUBLIC ENTITY THAT

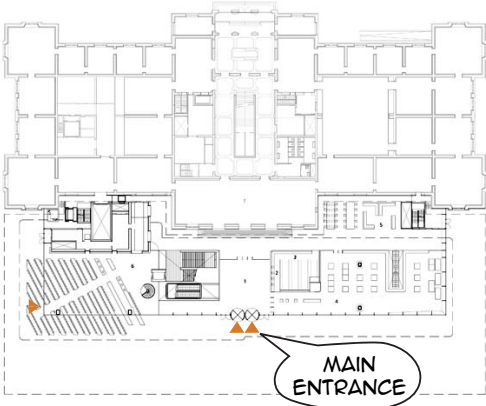
ENCLOSES THE MUSEUM'S ENTRANCE DESK, KNOWLEDGE CENTRE, MUSEUM SHOP, AND RESTAURANT ALLOWING ITS VISITORS TO EXPLORE THE POSSIBLE ROUTES WITHIN THE BUILDING.
(STEDELIJK MUSEUM, 2013)

THE MUSEUM'S EXHIBITION SPACES ARE LOCATED IN THE BASEMENT AND ON THE FLOATING STRUCTURE SPILT APART BY THE GROUND FLOOR. THE INTERPRETED DESIGN DECISION IS THAT THE SYNTHETIC VOLUME OF THE "BATH" RESPECTS THE NATURE OF IT'S SURROUNDINGS BY NOT OVER-POWERING OR CREATING A SELF-CENTRED FOCUS OF ATTENTION; PROVIDING A HARMONIOUS BALANCE IN BUILT FORM. THE MUSEUM SPACES ARE CONNECTED THROUGH "YELLOW TUBE" ESCALATORS THAT CREATE SEAMLESS SPACE TRANSITIONS, WITHOUT DISTRACTING THE ART LOVERS BY THE FUNCTIONS OF THE GROUND FLOOR.

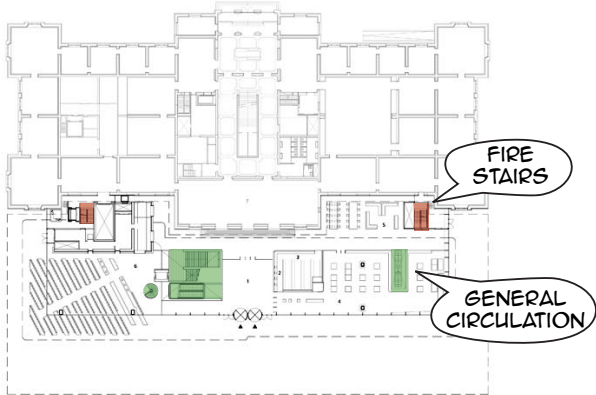
///PLAN ANALYSIS



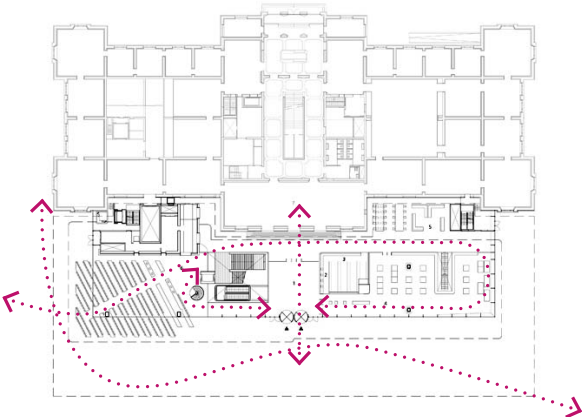
Site Plan
_7.35.1: [EDITED BY AUTHOR]



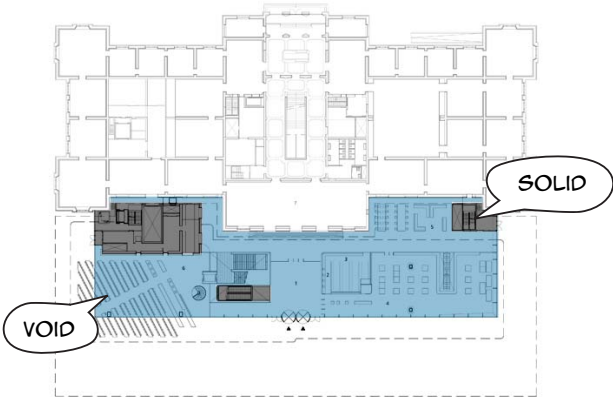
Access - Ground
_7.35.1: [EDITED BY AUTHOR]



Vertical Circulation
_7.35.2: [EDITED BY AUTHOR]

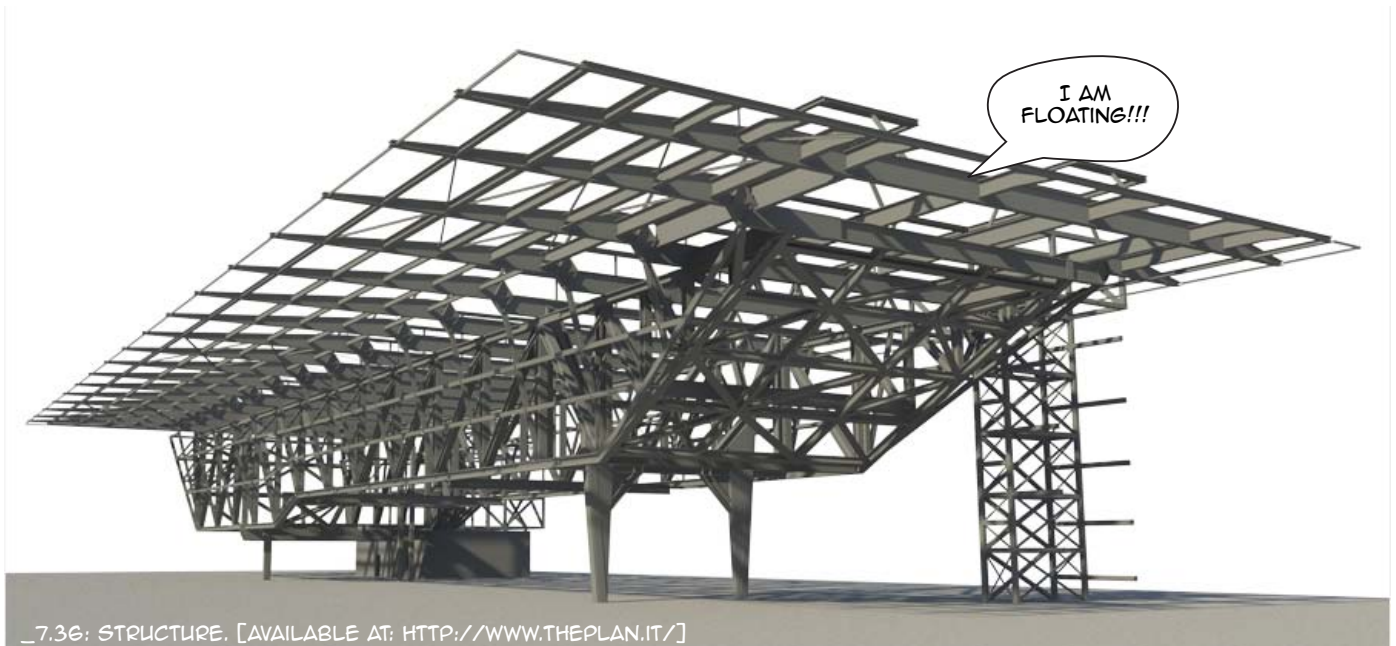


Routes
_7.35.3: [EDITED BY AUTHOR]

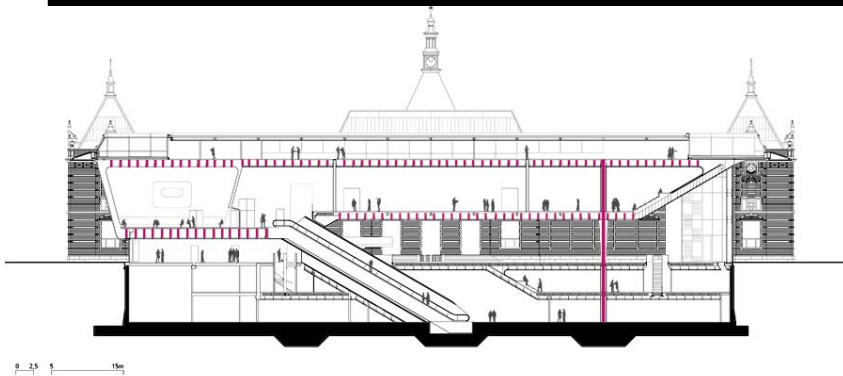


Solid vs Void
_7.35.4: [EDITED BY AUTHOR]

/// STRUCTURAL TECHNOLOGY

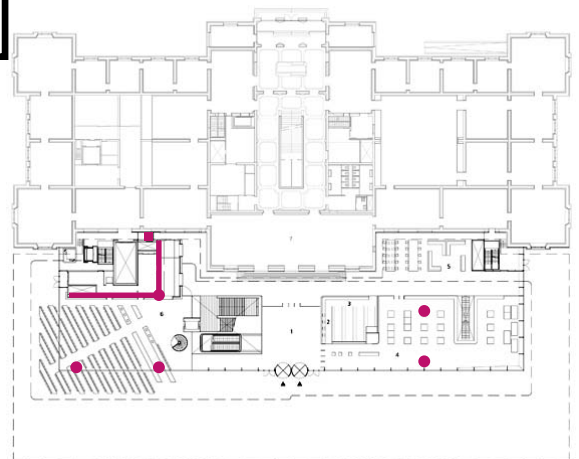


_7.36 SHOWCASES STEDELIJK MUSEUM'S STRUCTURE, DESIGNED IN CONJUNCTION WITH ARUP, RESULTED IN SIX POINTS SUPPORT FOR THE NEW BUILDING - FIVE OF WHICH ARE COLUMNS WITH CONCRETE WALLS FOR STABILITY. (BENTHEM CROUWEL ARCHITEKTEN, N.D.)



Structure - Section

_7.35.5: [EDITED BY AUTHOR]



Structure - Plan: Ground

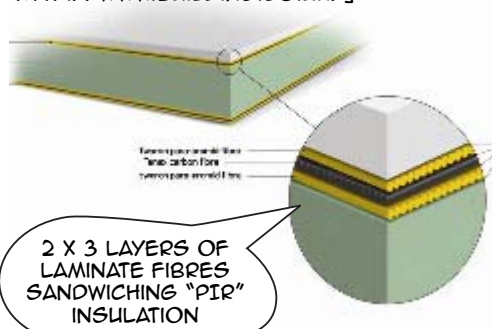
_7.35.6: [EDITED BY AUTHOR]

/// SKIN TECHNOLOGY

CLADDED WITH RE-ENFORCED CARBON FIBRE MIXED WITH VINYLESTER RESIN; THE MUSEUM AVOIDED CONVENTIONAL MATERIAL GAPS THAT COMPENSATES FOR THE EXPANSION AND CONTRACTION OF THAT MATERIAL. THE SYNTHETIC REINFORCED FIBRES FROM TEIJIN HAVE MECHANICAL PROPERTIES SUCH AS: CHEMICAL RESISTANCE, EXCELLENT DURABILITY, THERMAL STABILITY, TREMENDOUS STRENGTH TO WEIGHT RATIO, AND HIGH DIMENSIONAL STABILITY I.E. MINIMAL EXPANSION AND CONTRACTION OF MATERIAL, (TWARON, N.D.), GIVING THE STEDELIJK MUSEUM A SEAMLESS AND SUPERB FLAT WHITE "BATH TUB" APPEARANCE.



_7.38: SKIN MATERIAL. [AVAILABLE AT: [HTTP://WWW.BUILDING.CO.UK/](http://www.building.co.uk/)]





Details

Architectural built form of comic and animation Production House are explored, however utilizing design principles as well as the profound of analysis from: “system of comic and animation” and “drawing analysis”; the research has inevitably influenced the adaptive eye to shape the outcome of the built form.



W* Making

Featuring

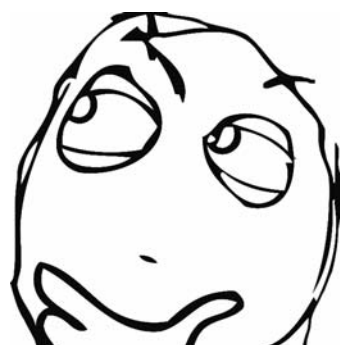
Concept

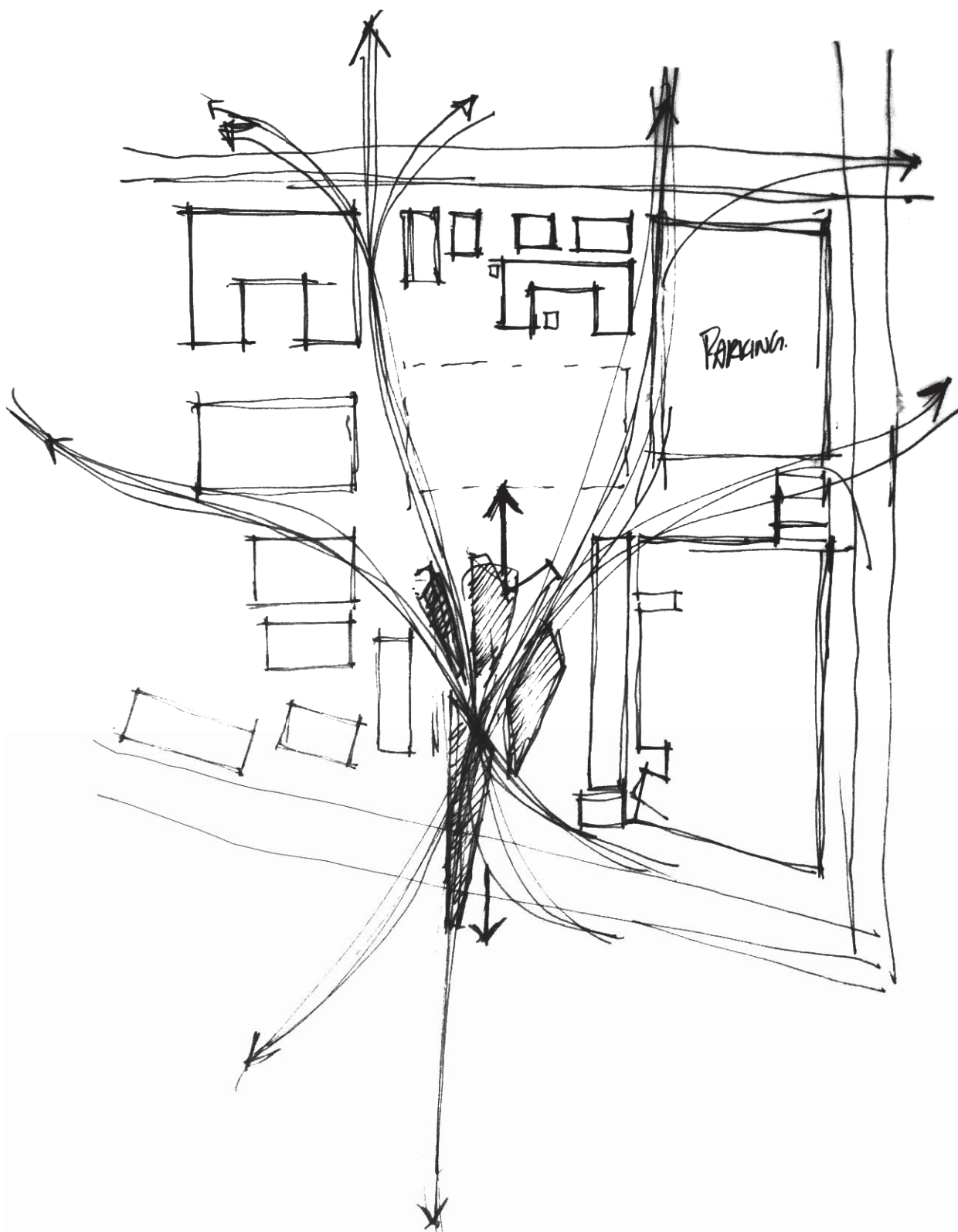
Programme Allocation

Forming Ground Floor

Massing Form

DO I REALLY HAVE TO
EXPLAIN MY BUILDING
APPROACH???





_8.1: CONCEPT OF FLOW [DRAWN: AUTHOR]

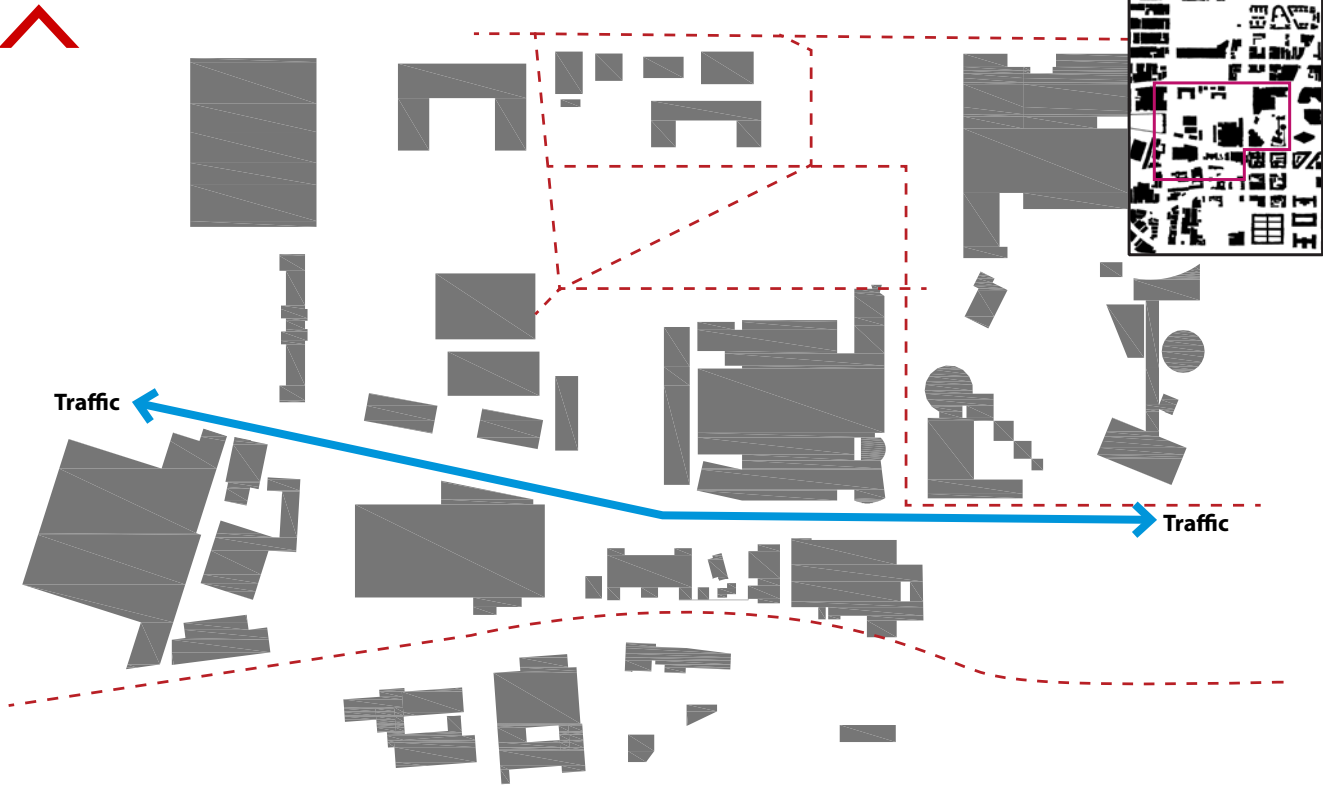
THE FORMATION OF THE PRODUCTION HOUSE IS BUILT UPON THIS SKETCH; THAT SYMBOLIZES AN ELEMENT OF FLOW FROM THE NORTHERN TO THE SOUTHERN PART OF NEWTOWN.



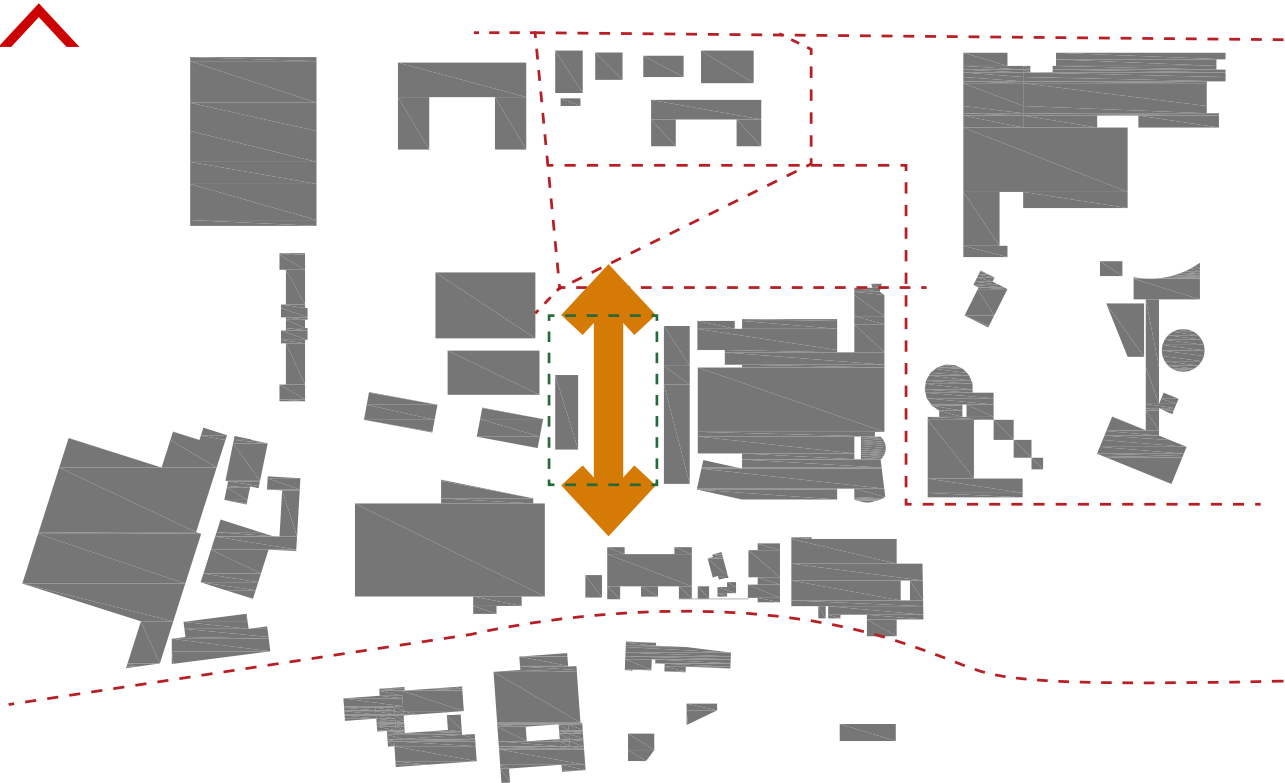
_8.2: SECTIONAL PLANNING [ILLUSTRATION: AUTHOR]

STACKING THE PROGRAMMES OF PRODUCTION HOUSE LAYOUT, RANGING FROM PUBLIC FUNCTIONS TO PRIVATE ENTITY, THE TRANSITION OF SPACES FOLLOWS THE DEVELOPMENT OF THE GROUND FLOOR PLAN.

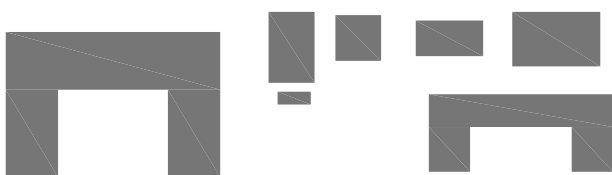
/// FORMING GROUND FLOOR



_8.3: PEDESTRIAN MOVEMENT SUMMARY [ILLUSTRATION: AUTHOR]
AS DISCUSSED BEFORE THERE IS A VISIBLE SEGREGATION BETWEEN THE NORTHERN AND SOUTHERN PART OF NEWTOWN, WHILE FAST MOVING TRAFFIC DISCOURAGES MOVEMENT AND PROVIDES ACCESS TO THE CURRENT PARKING LOT.

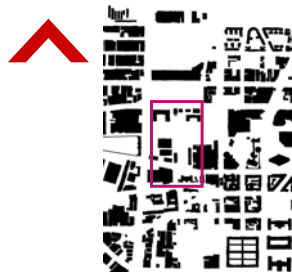
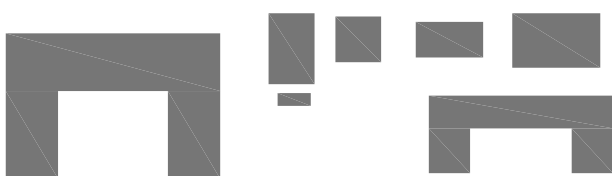
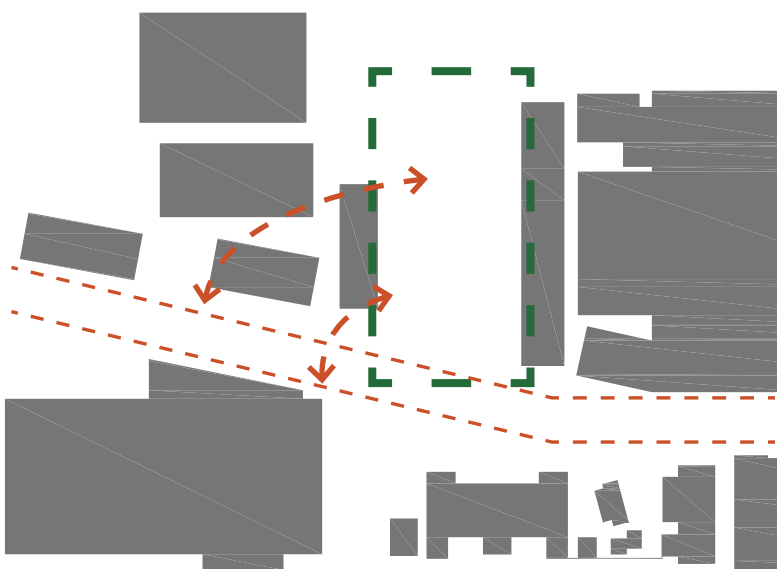


_8.4: ENCOURAGING THOROUGHFARE [ILLUSTRATION: AUTHOR]
THE PROPOSED BUILDING AND SITE RESPONSE INSIGHTS A MOVEMENT STRATEGY INTO THE SOUTHERN PART OF NEWTOWN AND DECREASES THE SPEED OF TRAFFIC, WHILE ACKNOWLEDGING AN INTERACTIVE GROUND FLOOR PROGRAMME, AND STREET PARKING RESPECTIVELY.



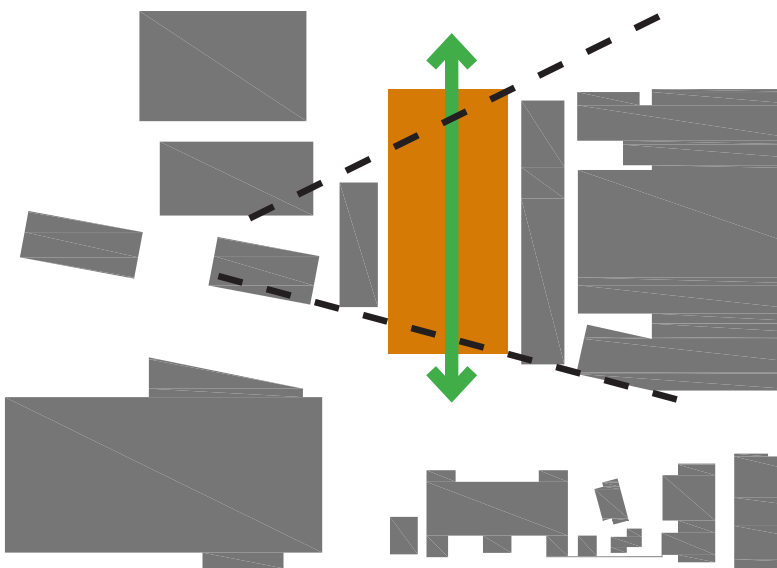
_8.5: BRAND NEW CANVAS [ILLUSTRATION: AUTHOR]

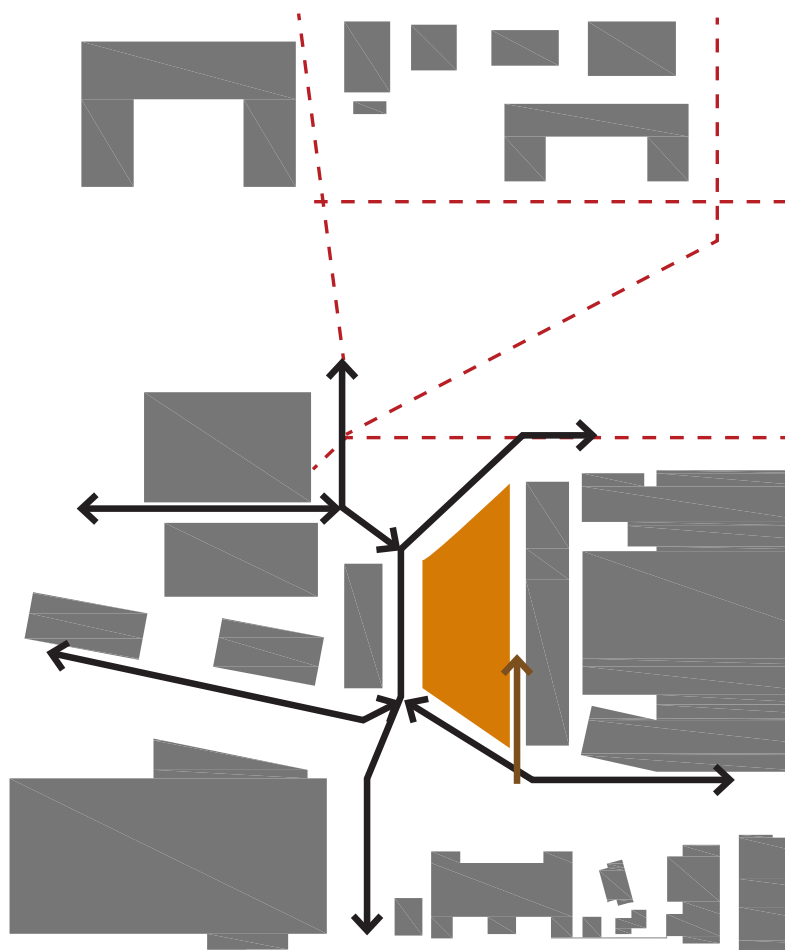
PARKING LOT MASSES LITTER AND DEGRADE THE SOCIAL AND CULTURAL VALUES OF AN URBAN FABRIC WITH STANDARD SHAPED MOTORIZED VEHICLES. HOWEVER SCATTERED DIVERSE, AND MERGING PARALLEL PARKING SLOWS FAST MOVING TRAFFIC WHILE ADDING A SPARK OF LIFE INTO THE USED AREA.



_8.6: SHAPED BY NEIGHBOURS [ILLUSTRATION: AUTHOR]

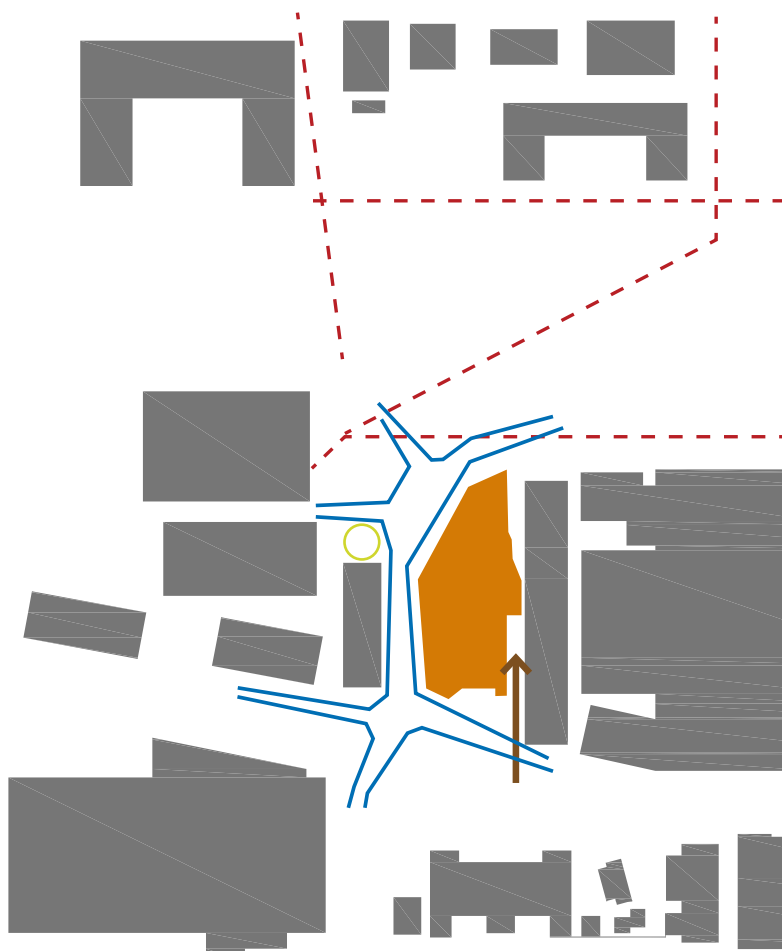
NOW THAT THE SITE IS A BLANK CANVAS THE FORMATION OF BUILDINGS CAN TAKE PLACE WITHIN THE UNIQUE POSITION OF THE SURROUNDING PARKING LOT AND BUILDINGS, PLACED IN AN UNEVEN PATTERN FORCING THE RECTANGULAR MASS TO RESPOND COHERENTLY.





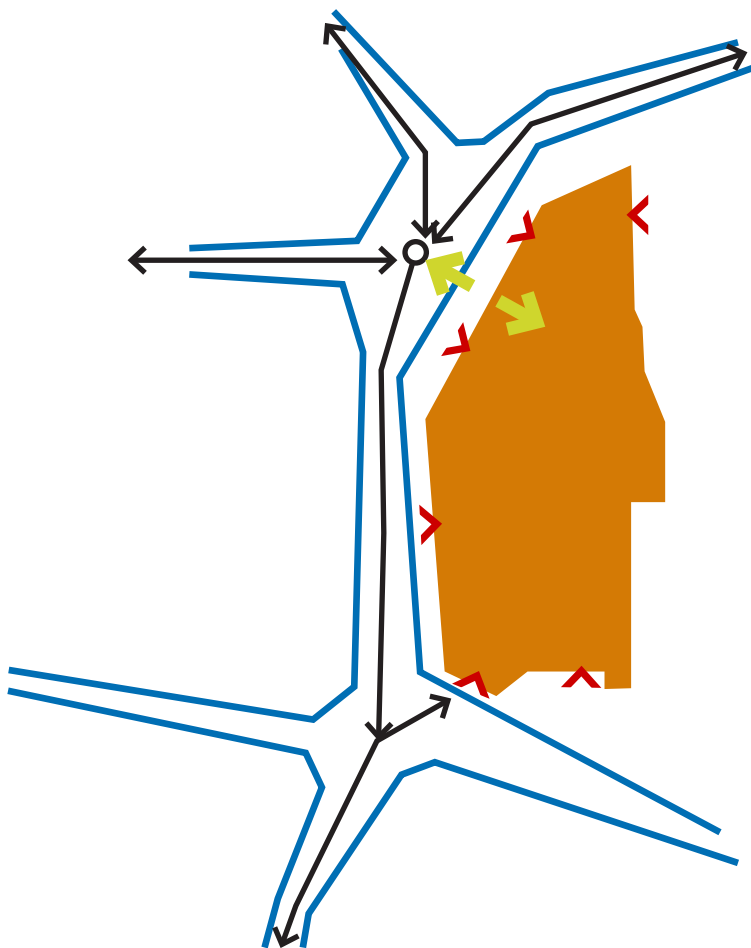
_8.7: ROUTE FORMATION [ILLUSTRATION: AUTHOR]

WITHHOLDING THE SITE'S CHARACTERISTICS; PEDESTRIAN AND SERVICING ROUTES ARE PLACED, HOWEVER THE ROUTE FORMATION DOES NOT ENCOURAGE NOR INVITE PEDESTRIANS TO UTILIZE THE GIVEN SPACE.



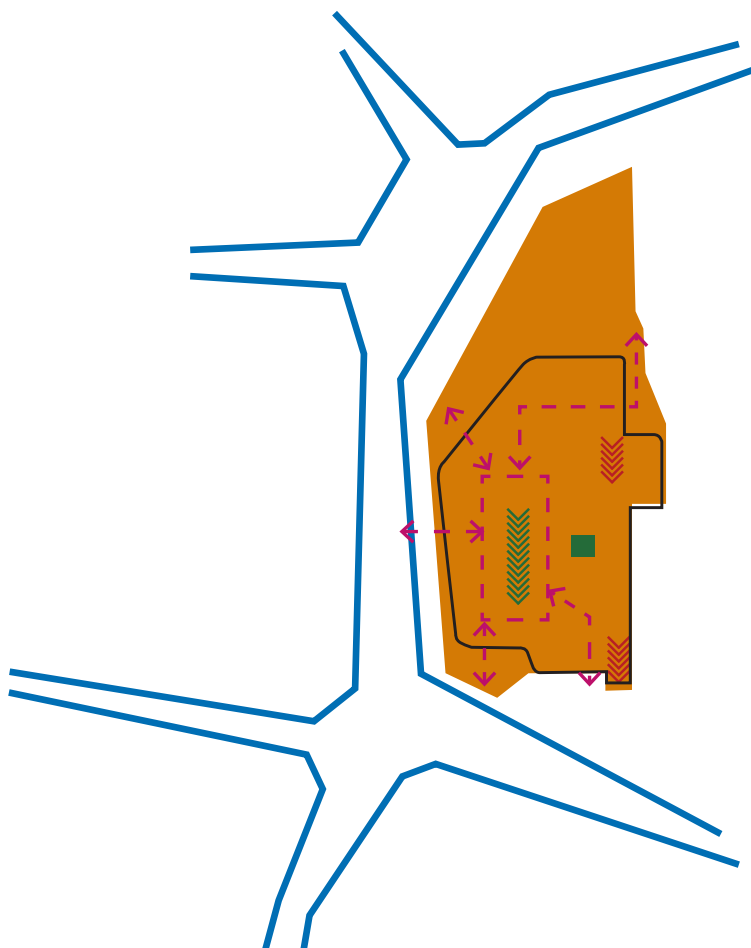
_8.8: ENCOURAGING MOVEMENT [ILLUSTRATION: AUTHOR]

THE COMIC STRATEGY WITHIN ARTWORK (PG.51) HAS INSPIRED THE INTRODUCTION OF DYNAMIC 6TH ELEVATION - EXTRAVAGANT WALKWAY. THE USE OF THE UNORTHODOX PEDESTRIAN ROUTE CREATES A JUXTAPOSING ELEMENT TO THE ORDINARY SURROUNDINGS, LIVING UP TO THE LEGACY OF 'COMIC AND ANIMATION'.



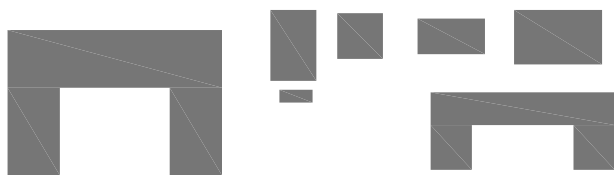
_8.9: ACCESS: +0 LEVEL [ILLUSTRATION: AUTHOR]

THROUGH THE ADAPTIVE EYE/PERSPECTIVISM; THE AUTHOR SEES THE PERMEABILITY IN THE GROUND FLOOR OF ANY BUILDING - THE HOLY GRAIL TO SUCCESS. THE GROUND FLOOR SHOULD HOUSE PUBLIC FUNCTIONS OR GATHERINGS THAT LEAVE NO BIAS OR HIERARCHICAL APPROACH TO THE ENTRANCE OF A BUILDING.



_8.10: CIRCULATION [ILLUSTRATION: AUTHOR]

THE WIDE ARRAY OF PUBLIC ENTRANCES HAS INFLUENCED THE POSITIONING OF A CIRCULATION PATTERN, MAKING VISIBILITY OF VERTICAL CIRCULATION A PRIORITY. THE GROUND CIRCULATION OCCURS IN A LOOP PATTERN TO FACILITATE MULTI-DIRECTIONAL INFLUENCES.



EVENTS SPACE



Tranquility

Untapped Resource

-8.11: SITE RESPONSE: +0 LEVEL

[ILLUSTRATION: AUTHOR]

THE PARKS OF NEWTOWN AS WELL AND MARY FITZGERLAD SQUARE HOST MULTIPLE EVENTS THROUGHOUT THE YEAR. SINCE THE PRODUCTION HOUSE FOR COMIC AND ANIMATION HAS TO RESPOND TO THE EVENTS AND FUNCTIONS OF FANS IN SOUTH AFRICA (PG.49), IT WOULD BE UNWISE TO NOT INCORPORATE EVENT SPACES INTO THE BUILT FORM.

Outdoor Multi-Purpose Space

Discussion/
Contemplation

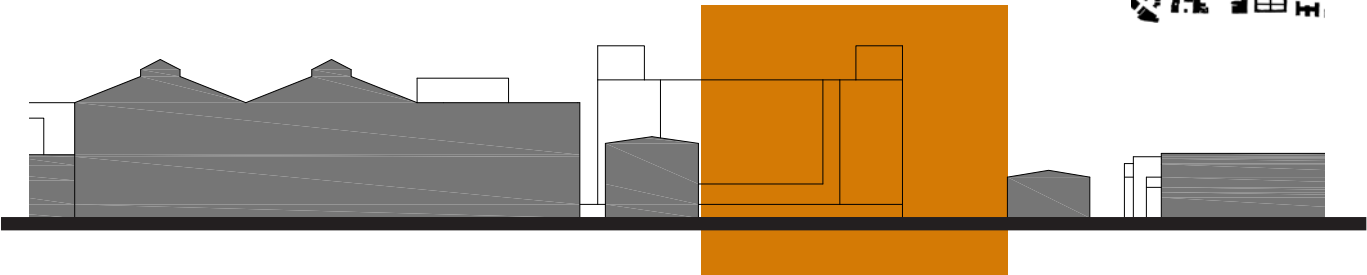
Restaurant

SEATING FORMED TO ENSURE PASSING PEDESTRIANS

-8.12: EDGE RESPONSE

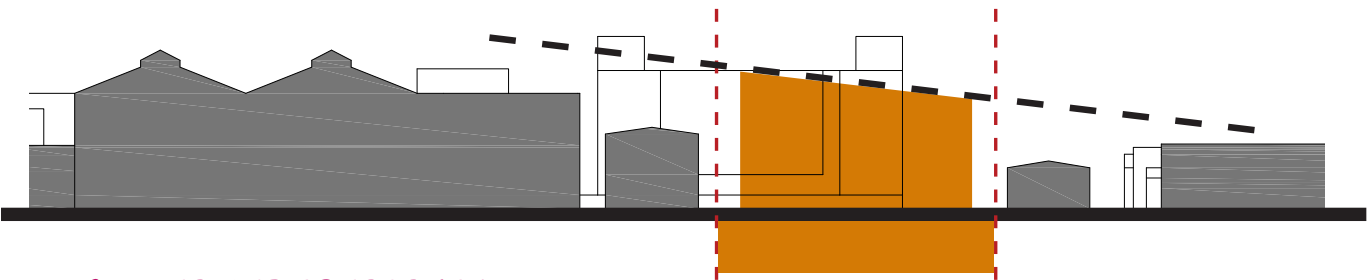
[ILLUSTRATION: AUTHOR]

THE SITE'S INFORMANTS HAVE LED TO THE POSITIONING AND INTRODUCTION OF PROGRAMMES TO A PUBLIC-RECEPTIVE GROUND FLOOR, RANGING FROM VIBRANT MULTIPURPOSE SPACES TO THE NORTH, AND QUIET YET LIVELY RESTAURANTS FURTHER SOUTH. SANDWICHED IN THE MIDDLE SPACE IS THE TRANSITIONING OF EXCITEMENT AND CALMNESS, MAKING IT AN IDEAL LOCATION FOR ARTISTS TO HOLD THEIR DISCUSSIONS.



_8.13: ELEVATION PLACEMENT [ILLUSTRATION: AUTHOR]

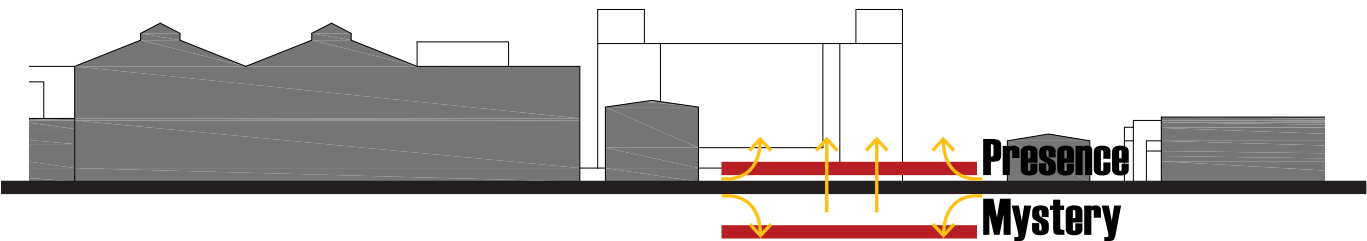
EVEN THOUGH THE SHARP CONTRASTS OF THE CITY ARE NOTICEABLE, THE HEIGHT OF THE BUILDINGS AROUND THE SELECTED SITE IS STILL RELATIVELY HIGH FOR A SUBURBAN ENVIRONMENT OF SOUTH AFRICA. THE BUILT FORM HAS TO RESPOND TO THE ENVIRONMENT'S CALLING.



_8.14: HEIGHT COHERENCY

[ILLUSTRATION: AUTHOR]

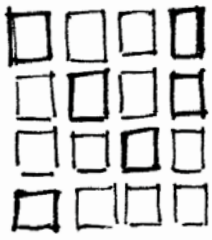
EVEN THOUGH THE BUILT FORM HOUSES EXTRAVAGANT AND 'WILD IN NATURE' COMIC AND ANIMATION, IT SHOULD RESPECT IT'S ENVIRONMENT FOR VISUAL & SITE HARMONY.



_8.15: FLAT DRAWING BOARD

[ILLUSTRATION: AUTHOR]

NEWTOWN'S LANDSCAPE IS "FLAT" IN PERCEPTION, AND UPON RAISING & LOWERING THE PLANE IT WILL ASSIST IN THE ENHANCEMENT OF THE BUILT FORM'S PRESENCE OR UNIQUE STATUS.



Systematic



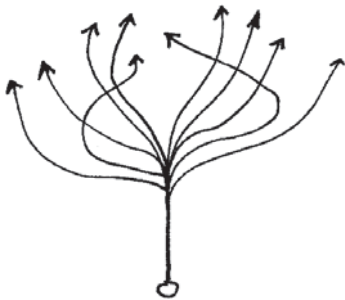
Movement

STIMULUS WORD PLAY

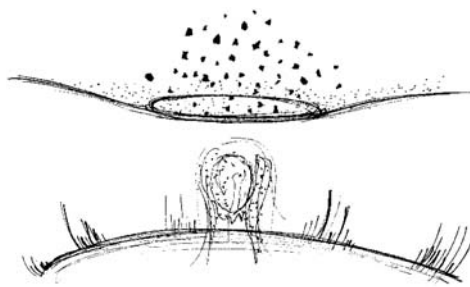
THESE ILLUSTRATIONS ARE THE WORDS USED IN VISUALIZATION AND TRANSLATION INTO THE DRAWING FORMAT. THESE ARE THEN ADAPTED WITHIN THE DESIGN PROCESS.



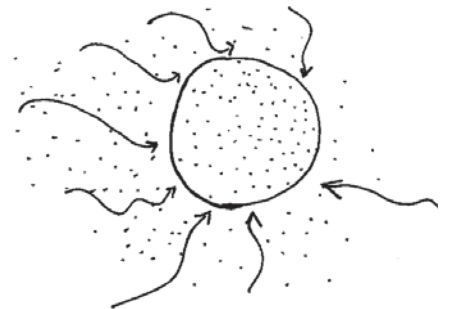
Segregation



Variation



Sci-Fi

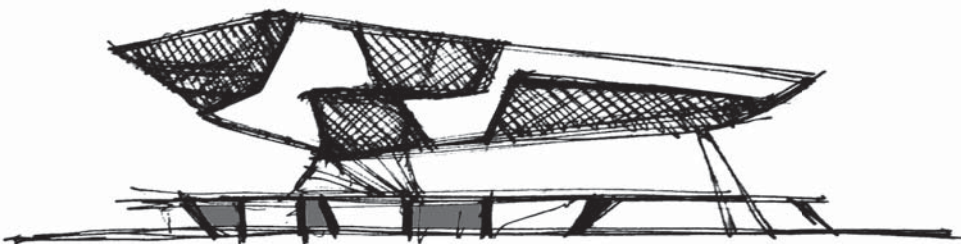
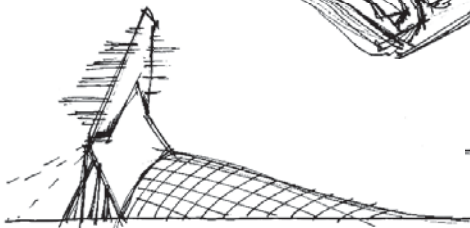
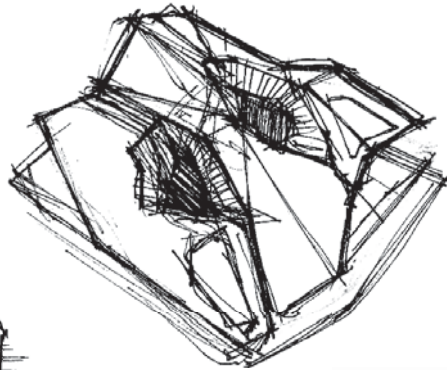


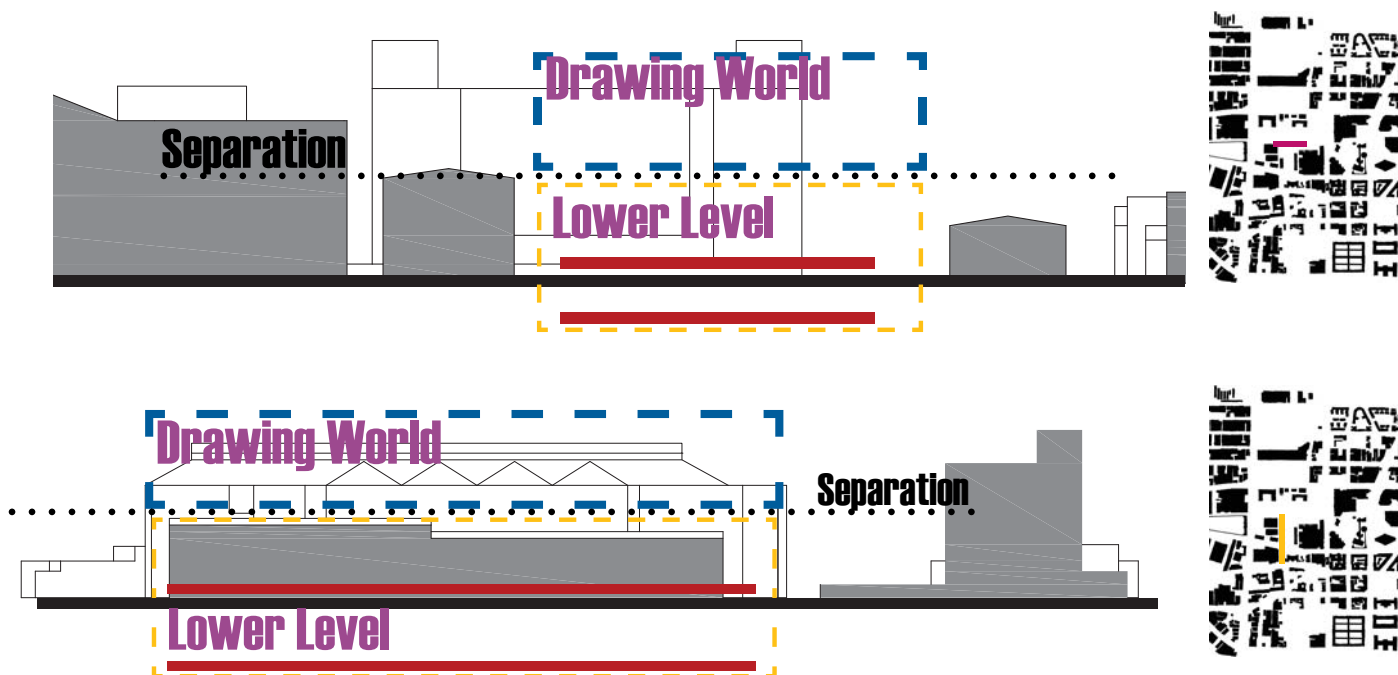
Simulated Engagement

8.16: DRAWING WORLD

[DRAWN: AUTHOR]

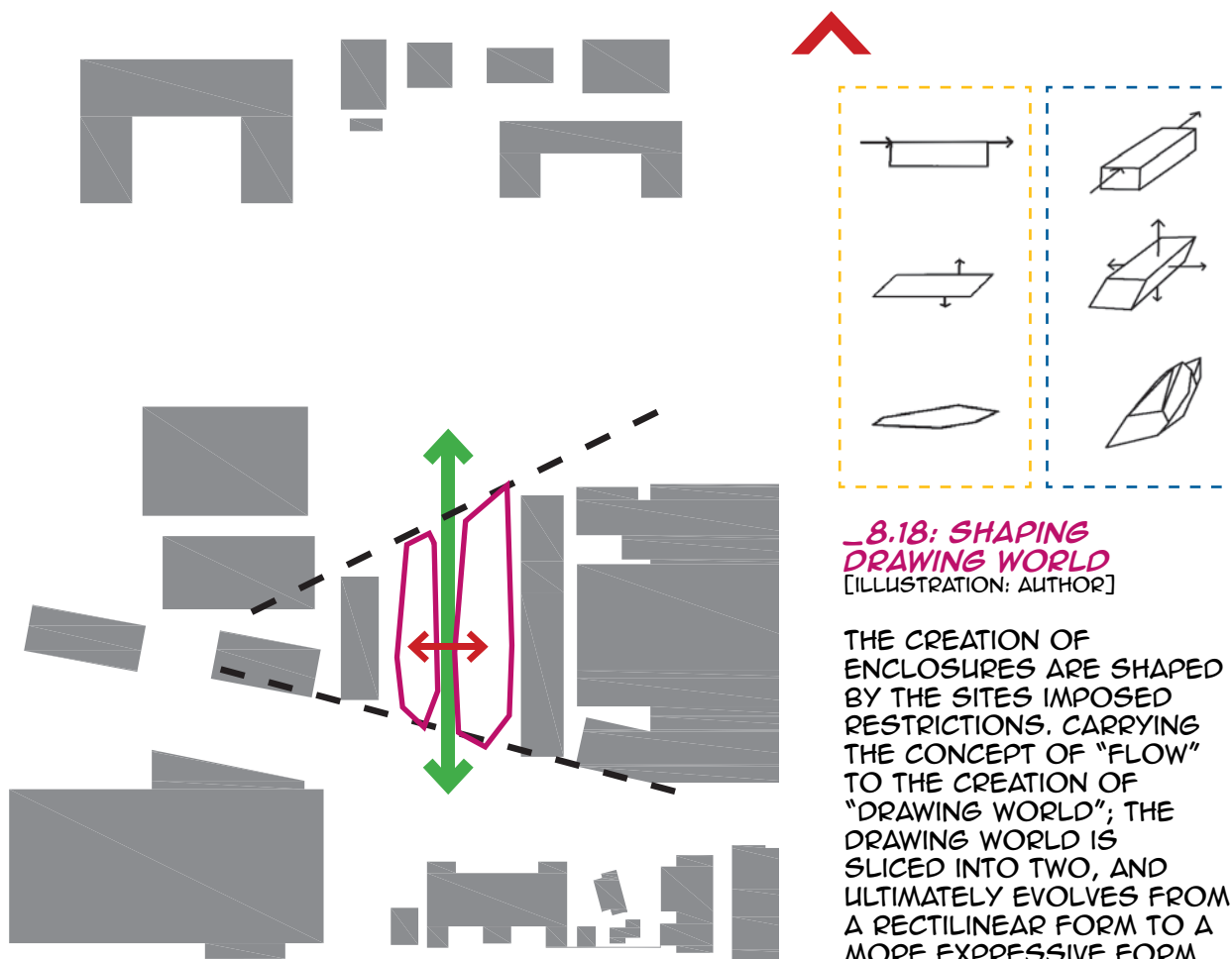
AS PREVIOUSLY MENTIONED; COMIC CREATIONS ARE A RESULT OF THE FORM AND THE ARTIST'S ADAPTIVE EYE WITHIN THEIR WORLD. ARCHITECTS AND THE CREATION OF FORM IS OF NO DIFFERENCE. ILLUSTRATED ALONGSIDE ARE VARIOUS FORMS, STYLES, AND INTENTIONS INTERPRETED FROM "DRAWING ANALYSIS" ON PG.51. THESE DRAWINGS SHOWCASE THE AUTHOR'S INTERESTS WITHIN MASCUINE AND DYNAMIC LINES IN SHAPING THE "DRAWING WORLD".

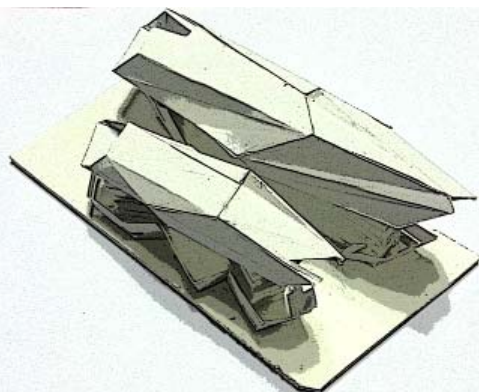
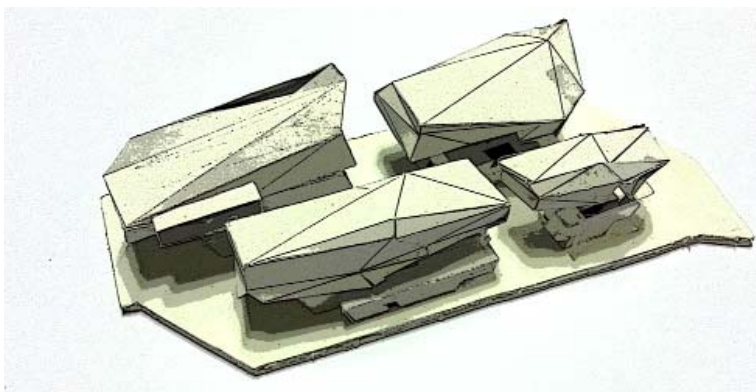
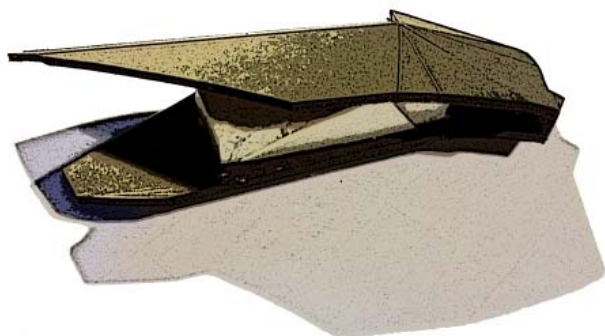
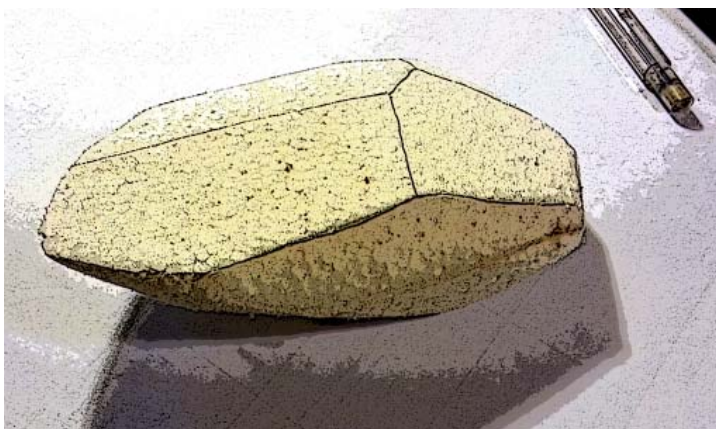
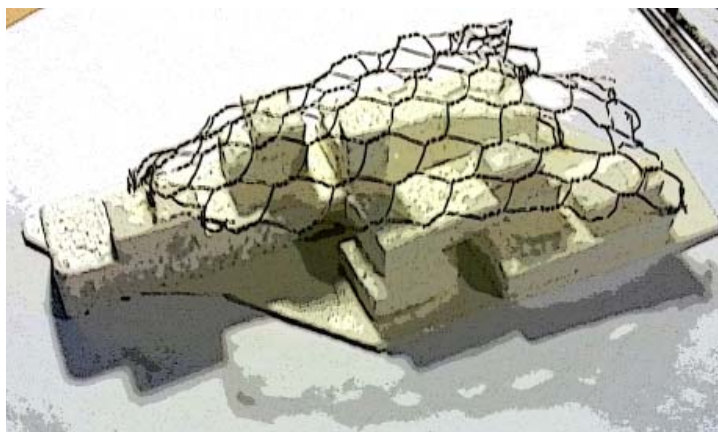
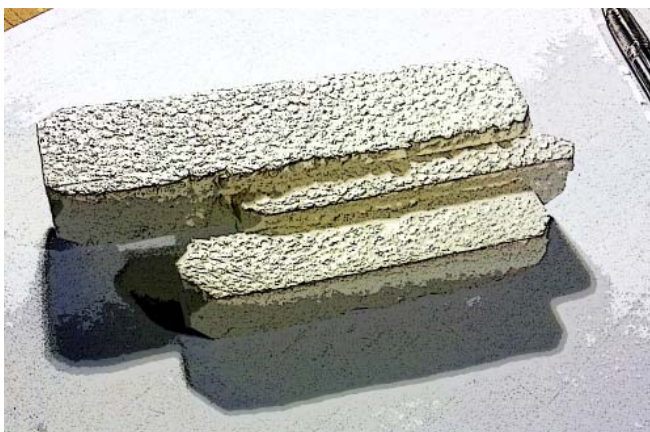
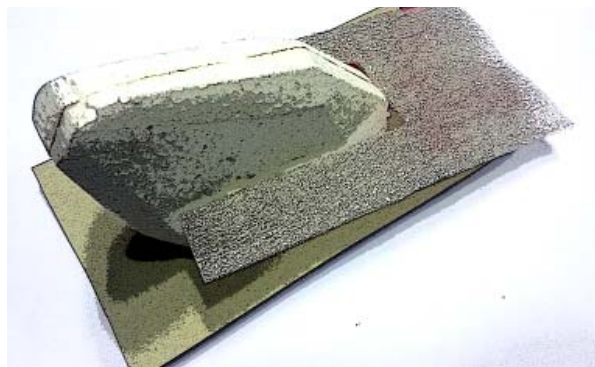




_8.17: TWO WORLDS APART [ILLUSTRATION: AUTHOR]

IN THE EXPLORATION OF KUNSTHAUS GRAZ AND STEDELIJK MUSEUM, THE EXHIBITION SPACES ARE LOCATED ON HIGHEST FLOOR LEVELS, AND ARE CONCEALED/WAPPED IN AN INTERPRETED FORM THAT REPRESENTS THE IDENTITY OF THE ARTWORK. THE PRODUCTION HOUSE, HOWEVER, IS NOT A MUSEUM NATURALLY TAKING DOMINANCE, BUT RATHER GIVING PRIORITY TO THE "DRAWING" OF COMIC AND ANIMATION.

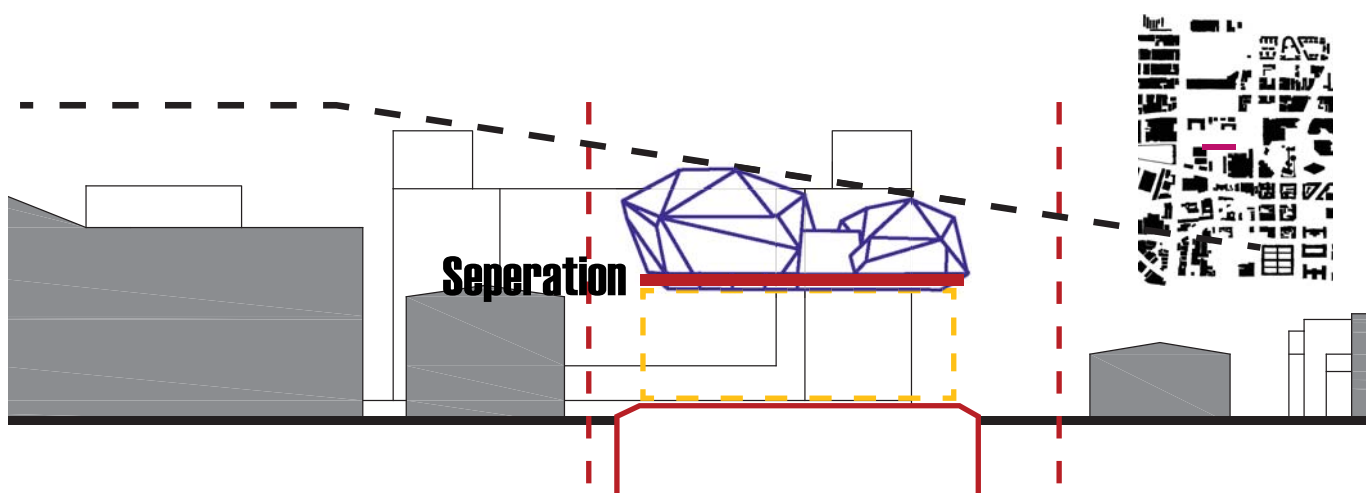




_8.19: DRAWING MACHINE - PROGRESS MODEL

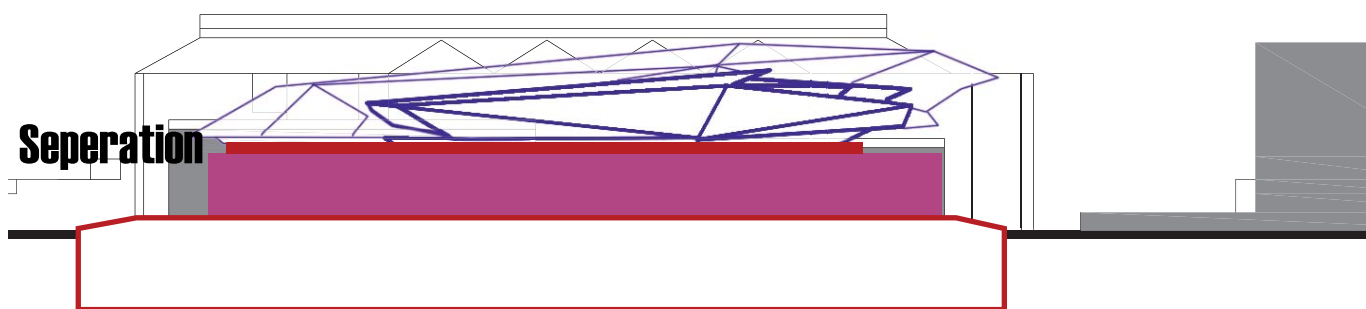
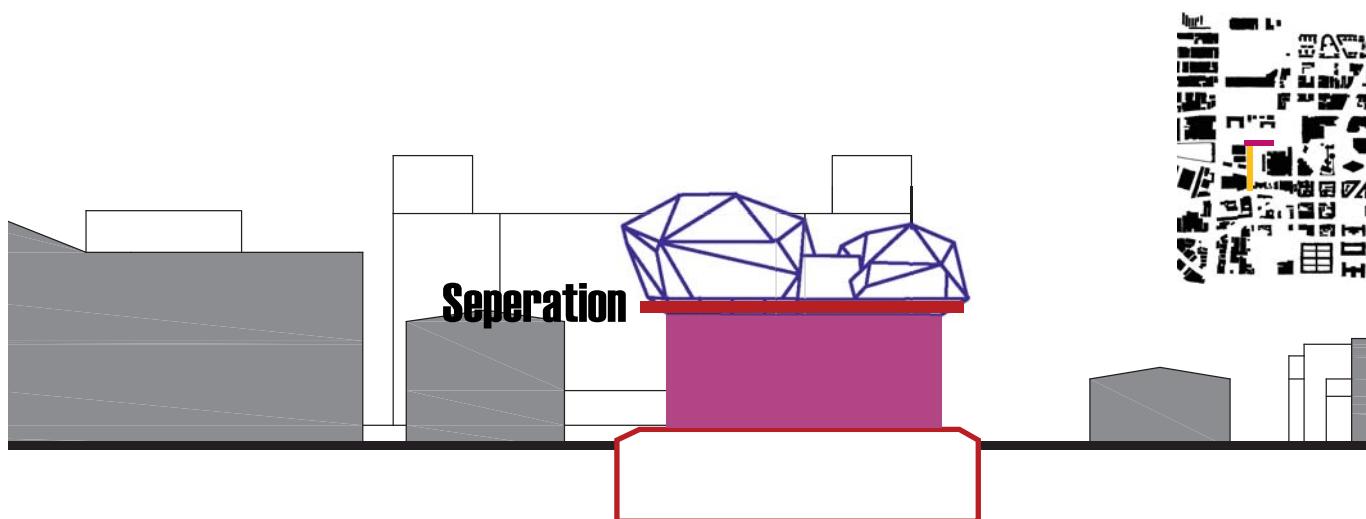
[ILLUSTRATION: AUTHOR]

THESE ARE PROCESS MODELS OF "DRAWING MACHINE", EACH VARYING IN LANGUAGE, WHICH LEAVES NO DEFINITIVE BUILDING ELEMENTS IN SIMILARITY, HOWEVER THESE MODELS DEMONSTRATE SPATIAL AWARENESS IN SHAPING THE DRAWING, WHILE INFLUENCING THE OUTCOME OF THE BUILT FORM.



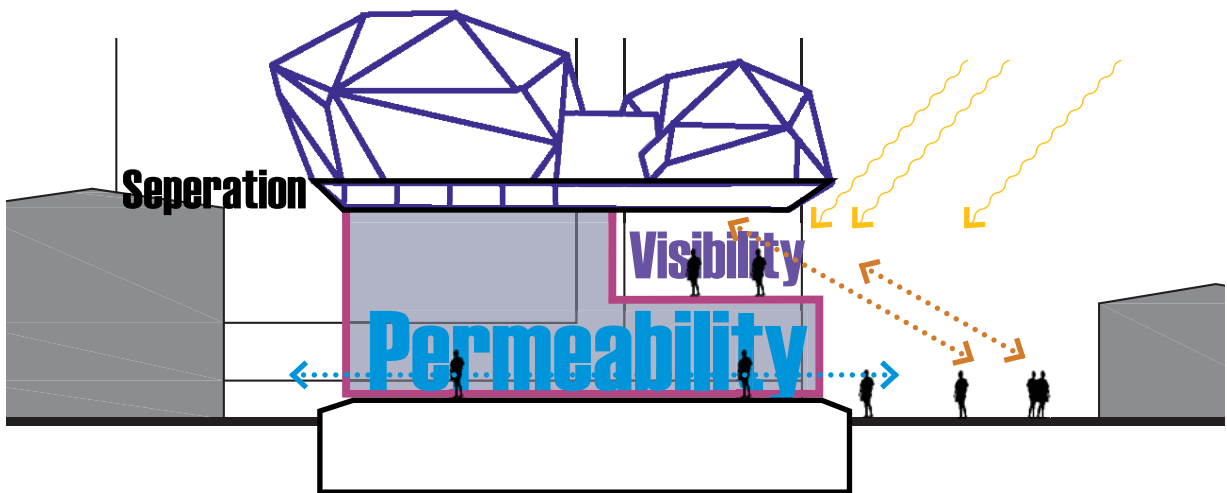
_8.20: PLACING DRAWING WORLD [ILLUSTRATION: AUTHOR]

A DESIRED "DRAWING WORLD" FORM POSES A CHALLENGE TO THE ENTIRE LOWER LEVELS, AS THE LOWER LEVELS HAVE TO HARMONISE WITH THE LANGUAGE SPOKEN ABOVE WITHOUT FIGHTING FOR DOMINANCE.



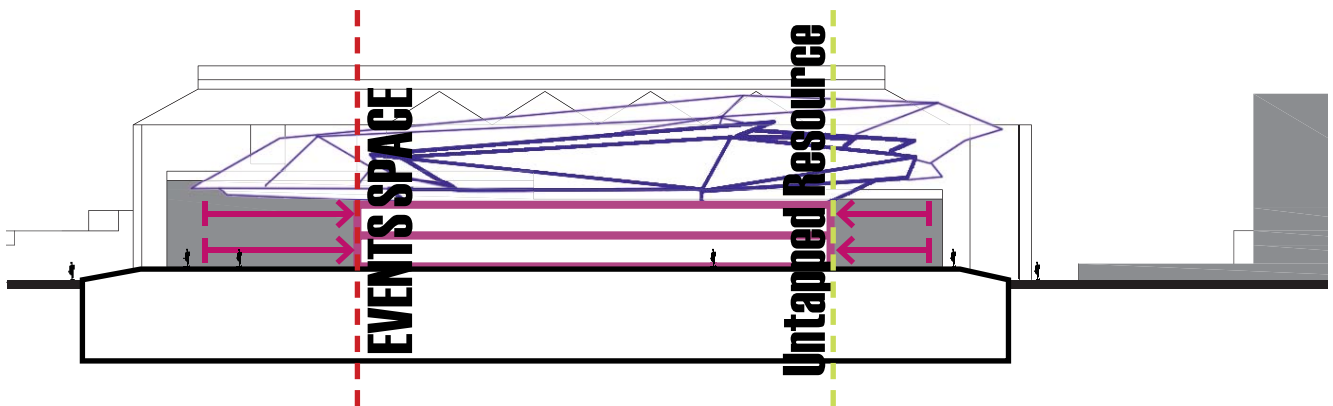
_8.21: LOWER LEVEL MASSING [ILLUSTRATION: AUTHOR]

APPLICATION OF RECTILINEAR LINES ARE EMPLOYED TO CELEBRATE THE DRAWING WORLD WITHOUT ANY PROTRUDING LOWER LEVEL'S LIMITATIONS OR OVER-POWERING THE EXPRESSIVE FORM ABOVE.



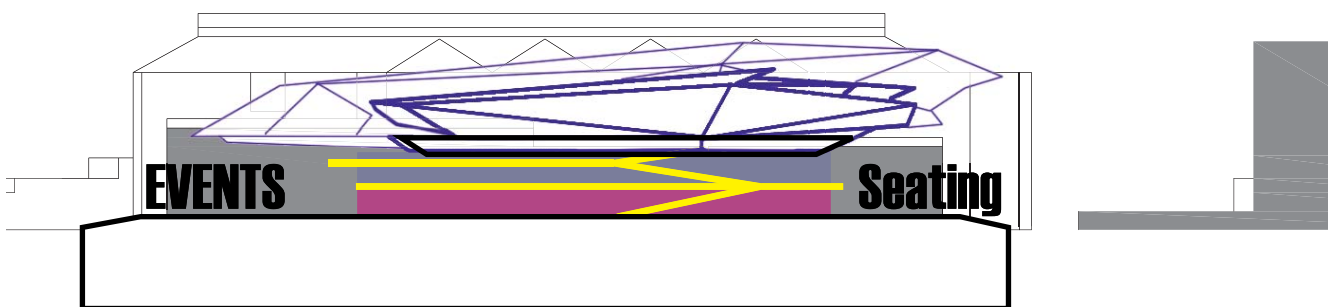
_8.22: DEVELOPING LOWER LEVEL [ILLUSTRATION: AUTHOR]

VISIBILITY, PERMEABILITY, AND ACCESSIBILITY ACHIEVE A 'THINK TANK' PLATFORM FOR ANYONE THAT HAS THE DESIRE TO APPROACH THE PRODUCTION HOUSE.



_8.23: DEVELOPING LOWER LEVEL - WEST ELEVATION [ILLUSTRATION: AUTHOR]

THE EXPRESSIVE FORM OF "DRAWING MACHINE" PROVIDES AN IDEAL SOLUTION FOR FRAMING SPATIAL CONTAINMENTS AND THRESHOLDS TOWARDS THE PRODUCTION HOUSE.



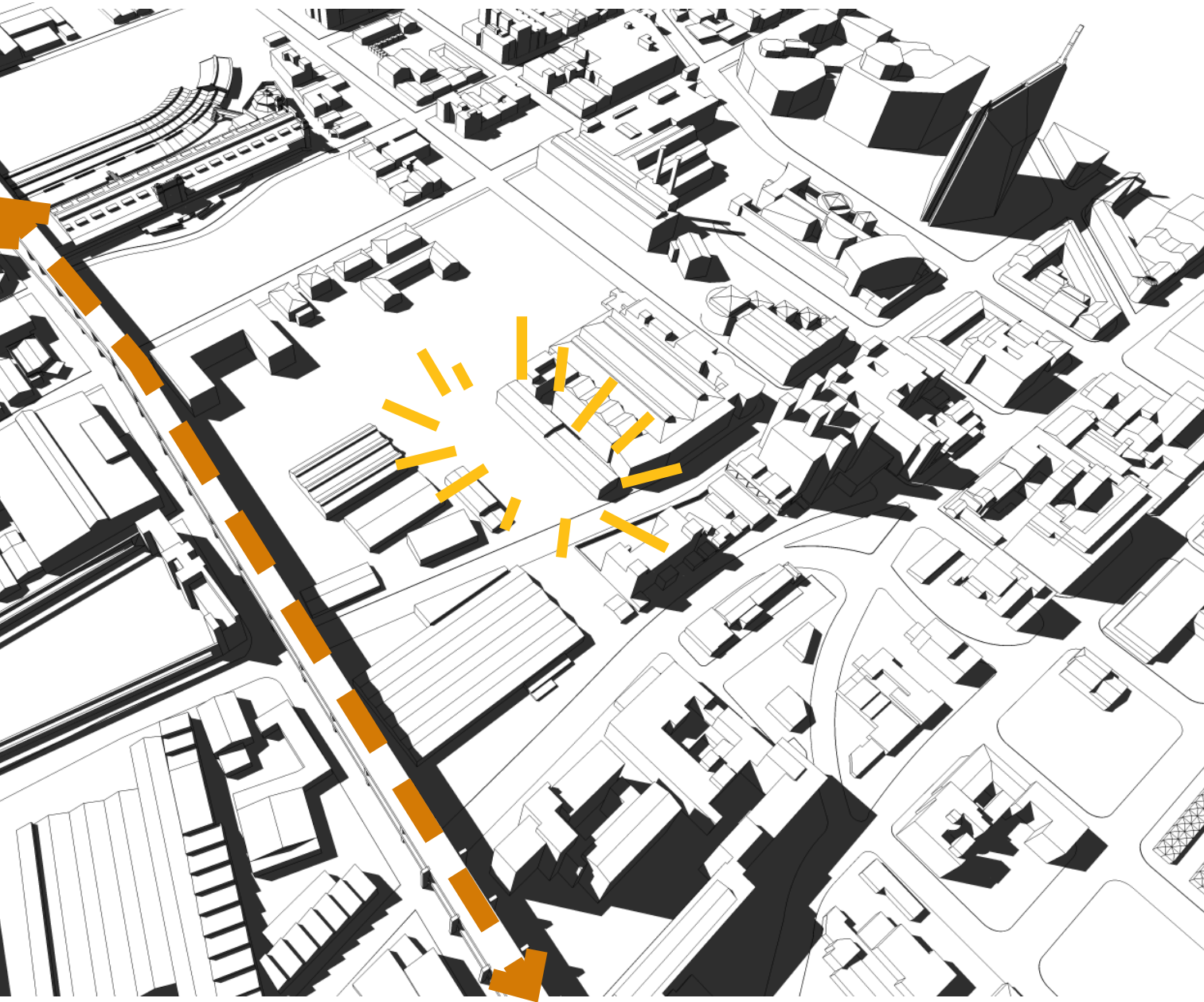
_8.24: PROMINENT CIRCULATION [ILLUSTRATION: AUTHOR]

VERTICAL CIRCULATION IN MOVEMENT AS WELL AS THE APPEARANCE OF A STAIRCASE IS A DYNAMIC ENTITY AND IS UTILIZED TO CARRY THE EXCITING LANGUAGE OF THE "DRAWING WORLD" TO THE LOWER LEVELS. THE VISIBLE CIRCULATION ALLOWS THE PUBLIC AND PRODUCTION HOUSE USERS TO ENGAGE THE BUILDING WITH EASE.

///BEAUTIFY

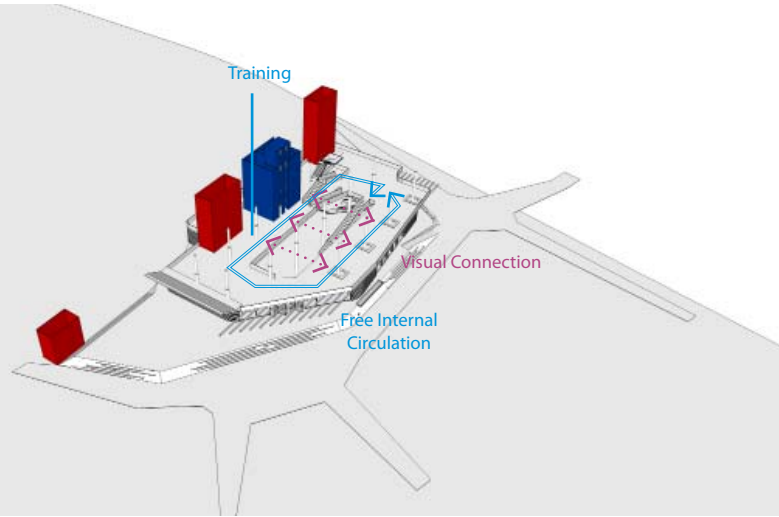
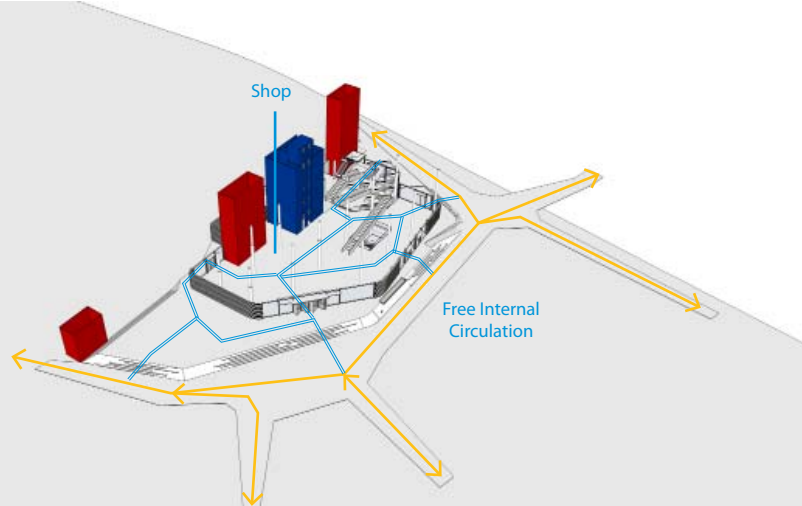
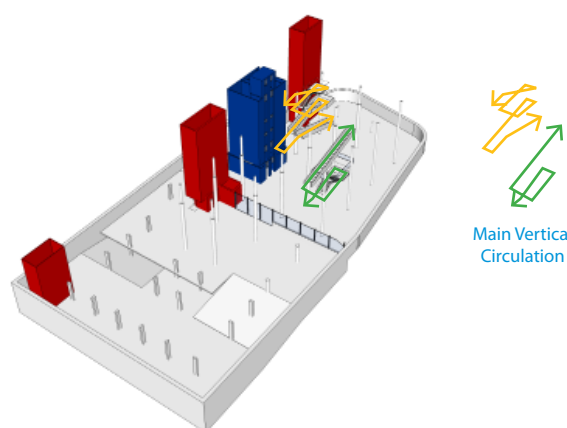
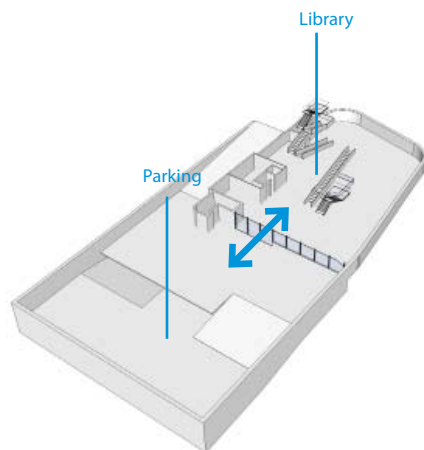
8.25: LET THERE BE LIGHT! [ILLUSTRATION: AUTHOR]

IN THE PREVIOUS CHAPTER "ILLUMINATION: MEDIA FACADE IN AUGMENTED CITY", THE MEDIA FACADE TENDS TO BE OF USE WHEN THERE IS A HIGH VOLUME OF TRAFFIC. IN NEWTOWN, THE M1 HIGHWAY CARRIES MANY THOUSANDS OF PEOPLE THROUGH GAUTENG. IN CONJUNCTION WITH THE IDEALS OF ANIMATION; THE MEDIA FACADE CAN BRING THE PRODUCTION HOUSE TO LIFE.



8.26: NEON PARADE [PHOTOGRAPHS BY AUTHOR]

AMID THE IRRELEVANCE OF THE PHOTOS OF THE 'NEON PARADE' IN *EVERLAND* THEME PARK (SOUTH KOREA), THIS PHOTO SHOWCASES ILLUMINATION WITHIN A DARK ENVIRONMENT, LEAVING AN EVERLASTING MEMORY OF BEAUTY WITHIN THE AUDIENCE'S MIND (AUTHOR INCLUDED).



_8.27: A. Place of Mystery

Apart from the programme allocator's sectional planning; influencing the adaptive eye of the artists of the Production House is of utmost importance. This lead the 'comic and animation' library to be located within the basement.

_8.28: B. Core & Structure

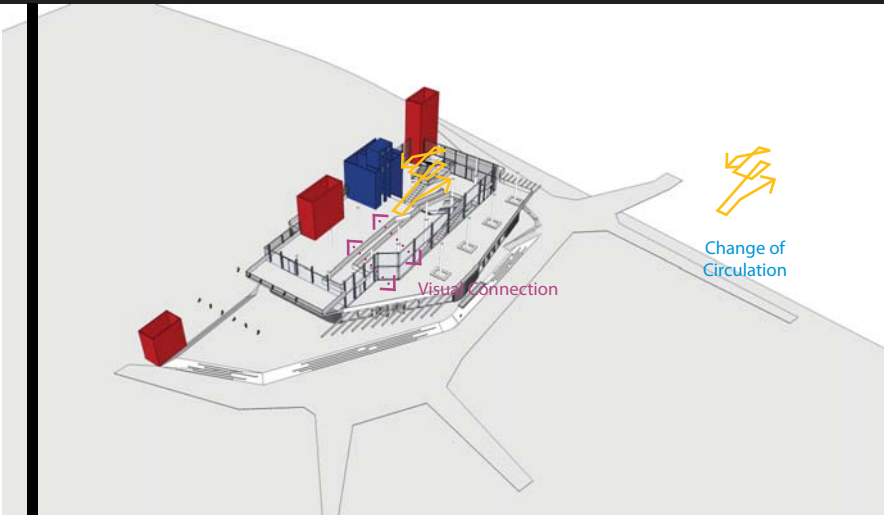
The service cores, fire escapes, and elevator shaft are placed on a single line maintaining free manipulation of space within the volume of the Production House.

_8.29: C. Public Reception

Open plan architectural language with the expressive walkway has been utilized to express an unrestricted spatial connection and an elevated belonging, or sense of place.

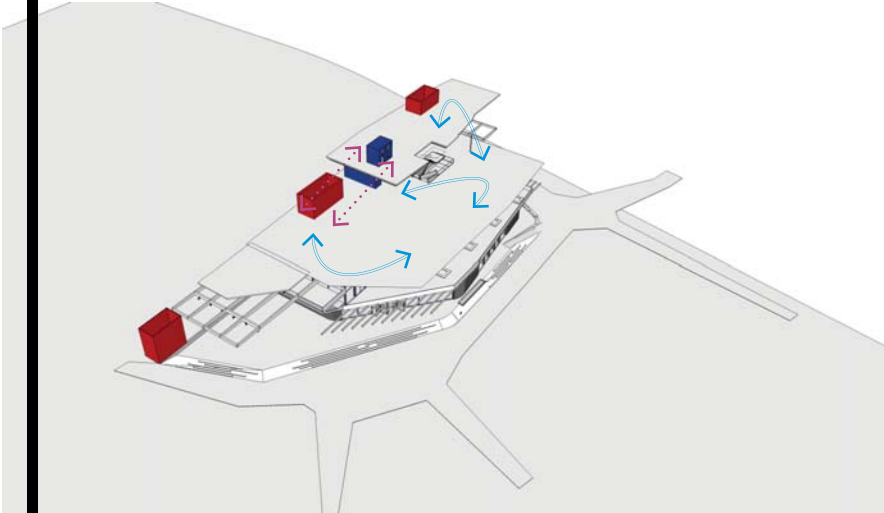
_8.30: D. Trainee & Exhibition

Design intentions of placing training and exhibition spaces together are encouraged by the stimulation of sharing and the adaptive eye taking place; as this space allows for ease of access for the public and users.



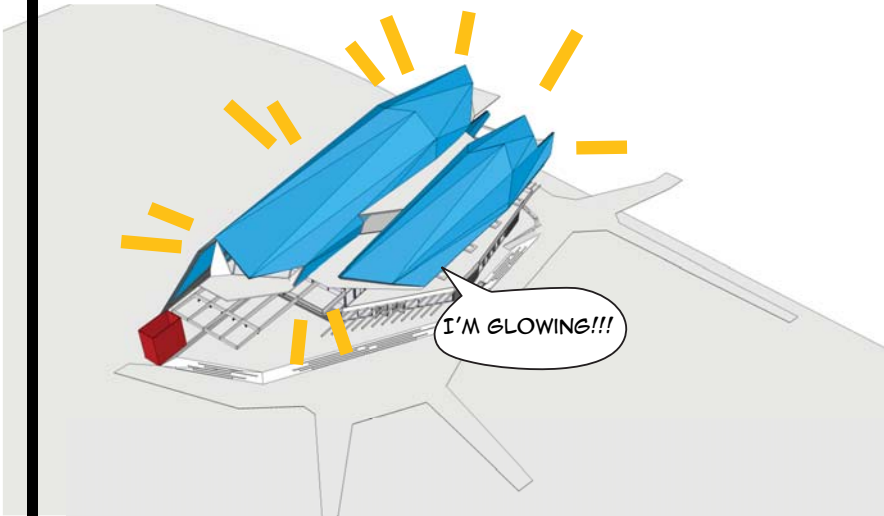
_8.31: E. Production Office

Although one could meander throughout the building, the flow of circulation space and volume height has changed on this level influencing the mental awareness of limited spatial transition.



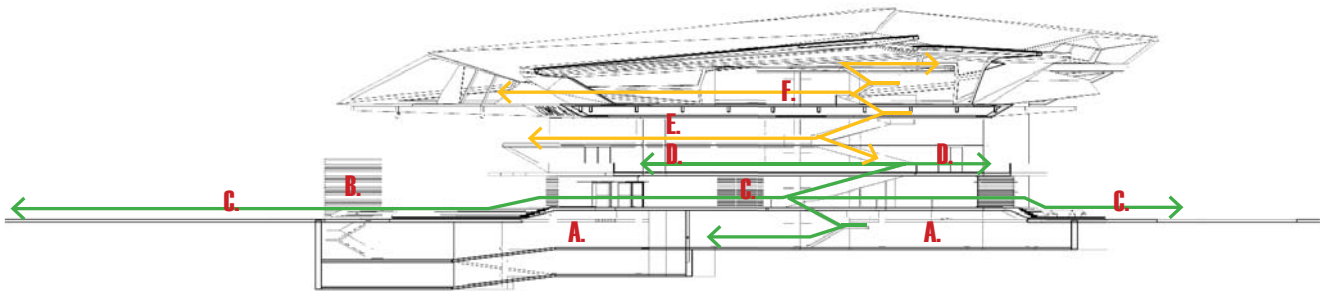
_8.32: F. Comic & Animation Studio

In the studio where 'magic' happens; the open plan spaces are maximized to allow for the ease of communication and coordination of highly complex operations of comic and animation.



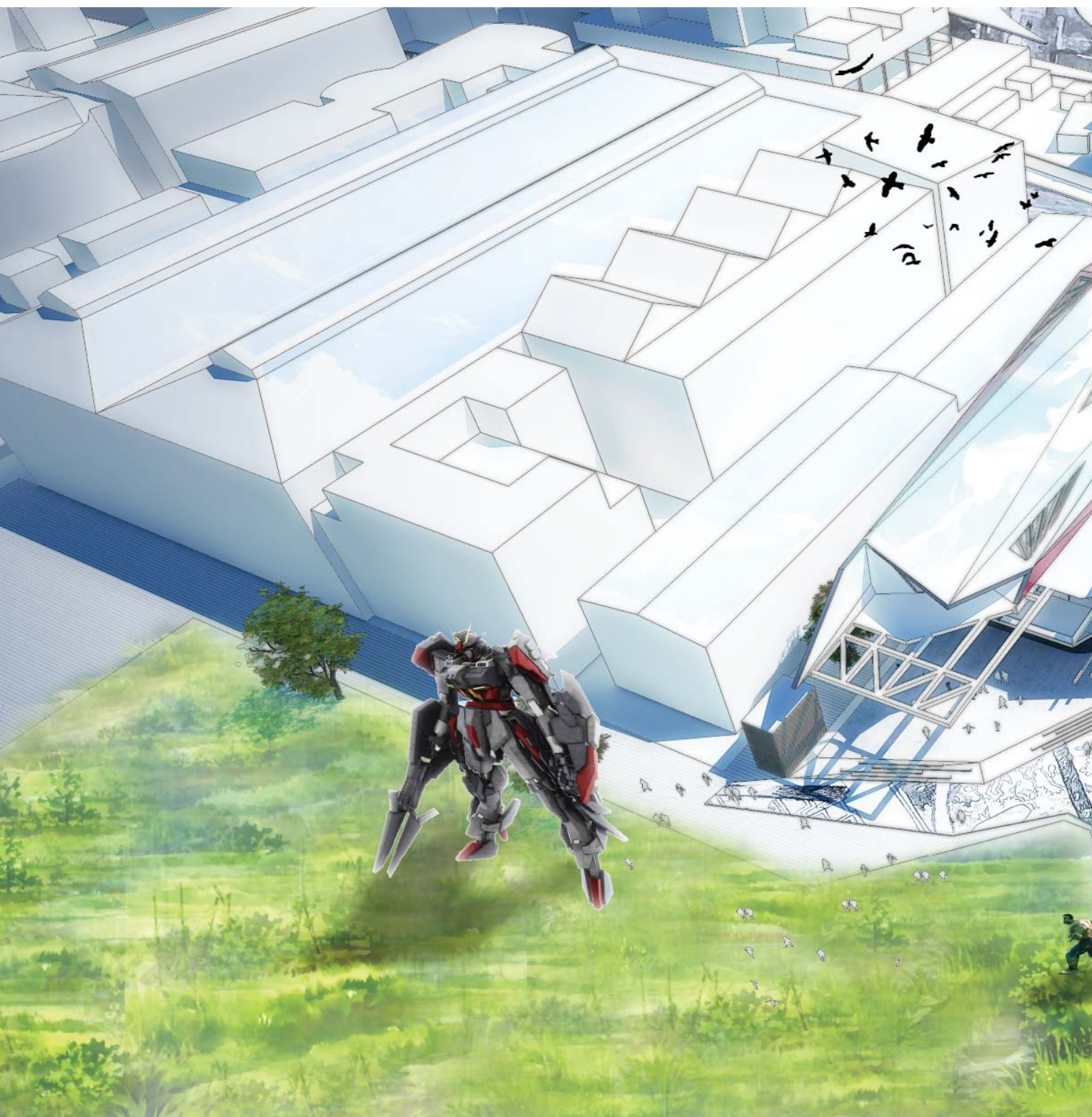
_8.33: Enclosure - Place of Mystery

Expressing growth, legacy, and everlasting impact of culture; the "Drawing World" glows vibrantly to attract attention from it's surroundings.



_8.34: Main Circulation Diagram

Comic & Animation Production



on on House



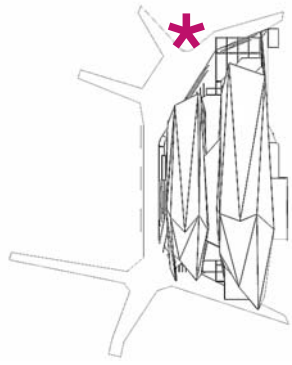
9.1 Perspective

Aerial view of the Production House; like comic and animation in existence, offsetting itself around its quotidian context. The building's roof (Drawing World) angles itself towards the M1 highway providing further opportunity for the introduction of a Media Facade.

9.2: Perspective

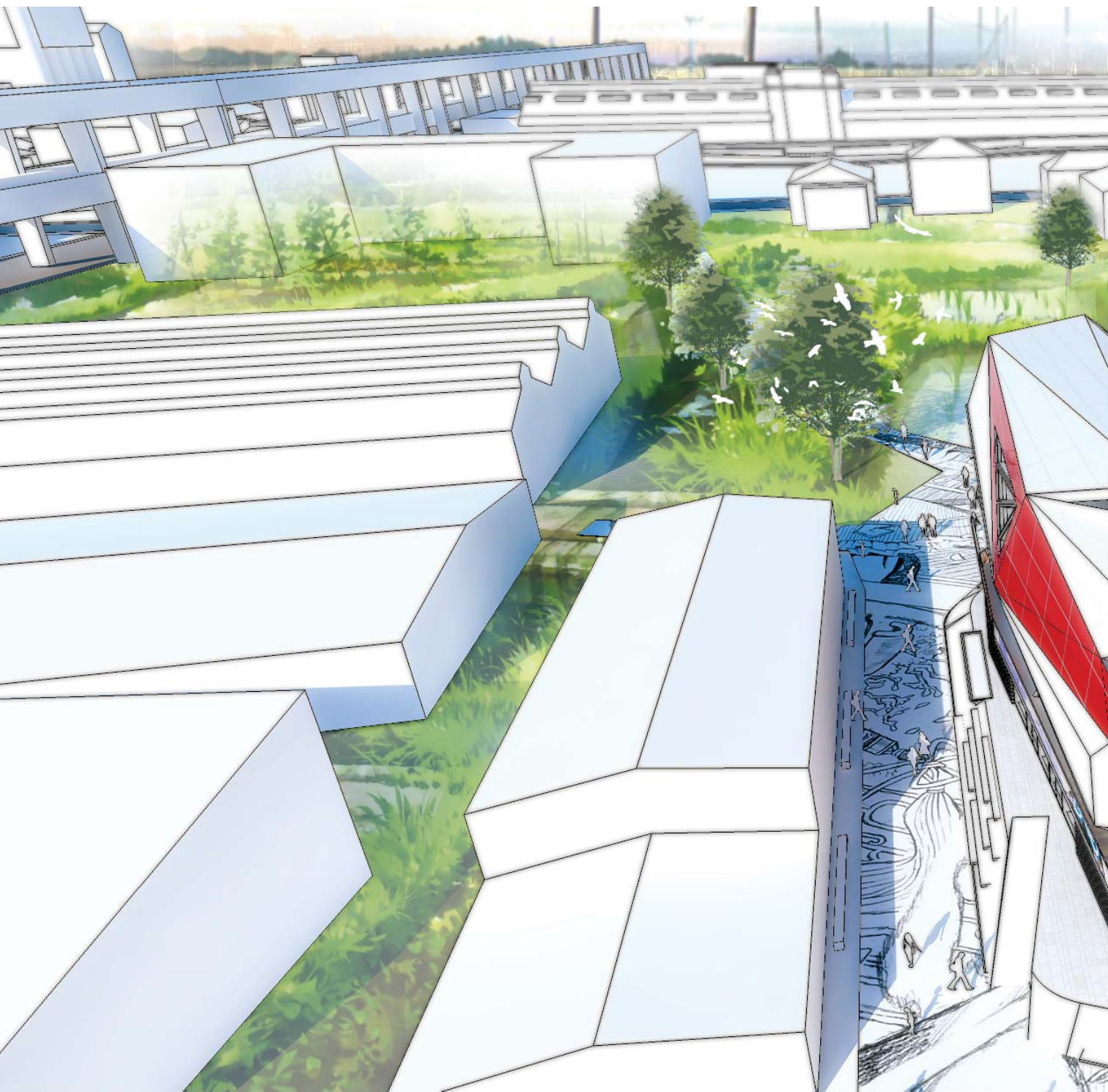
The prominence of the Production House is enhanced by the building's architectural language of openness/closure, dynamisms of comic drawings, and extensive use of threshold progression; giving users a sense of entering an exciting world.

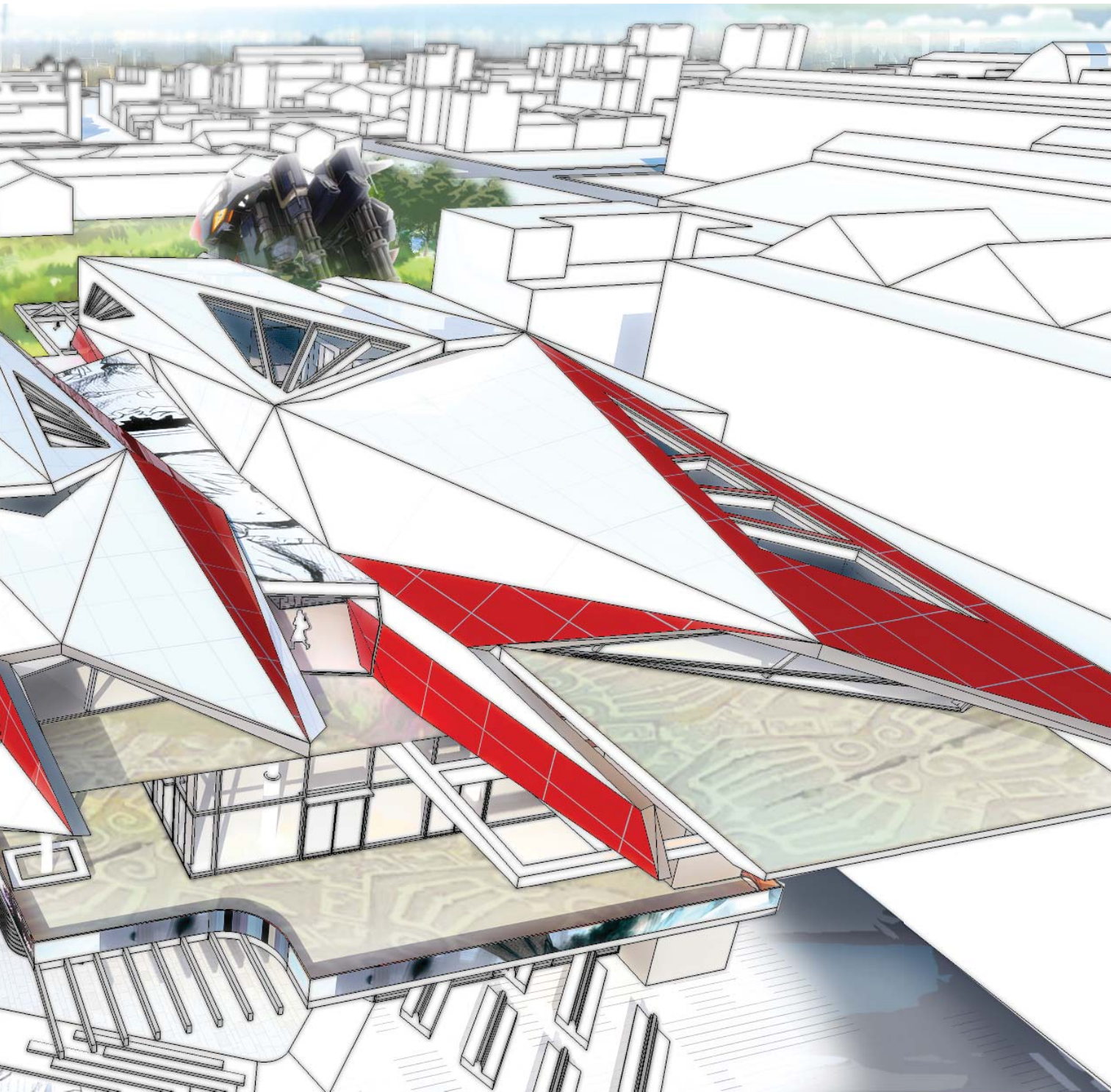
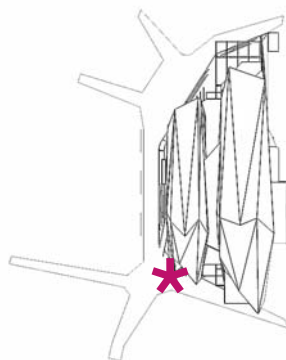


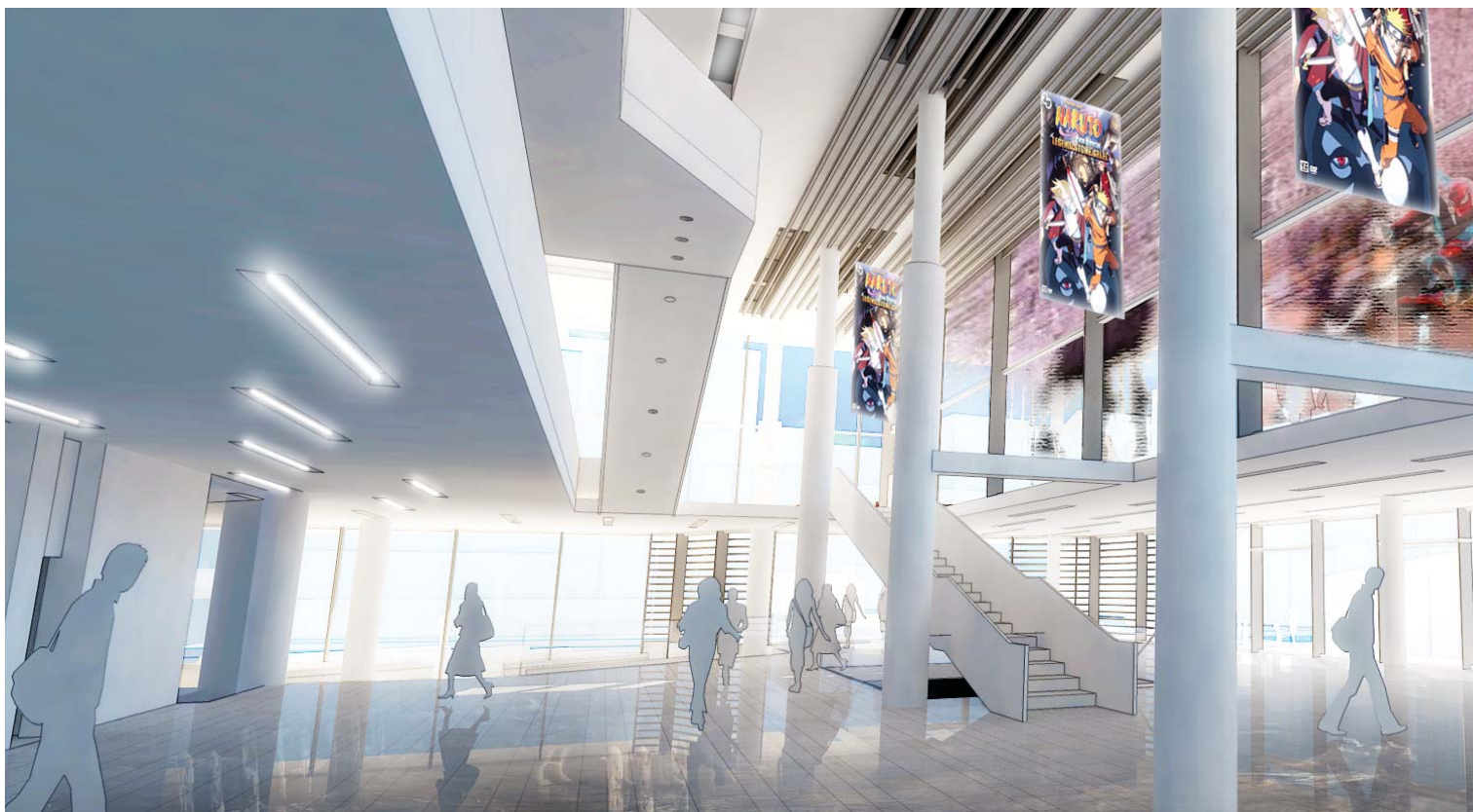


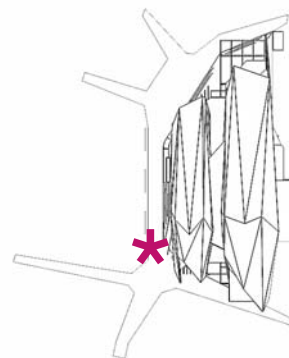
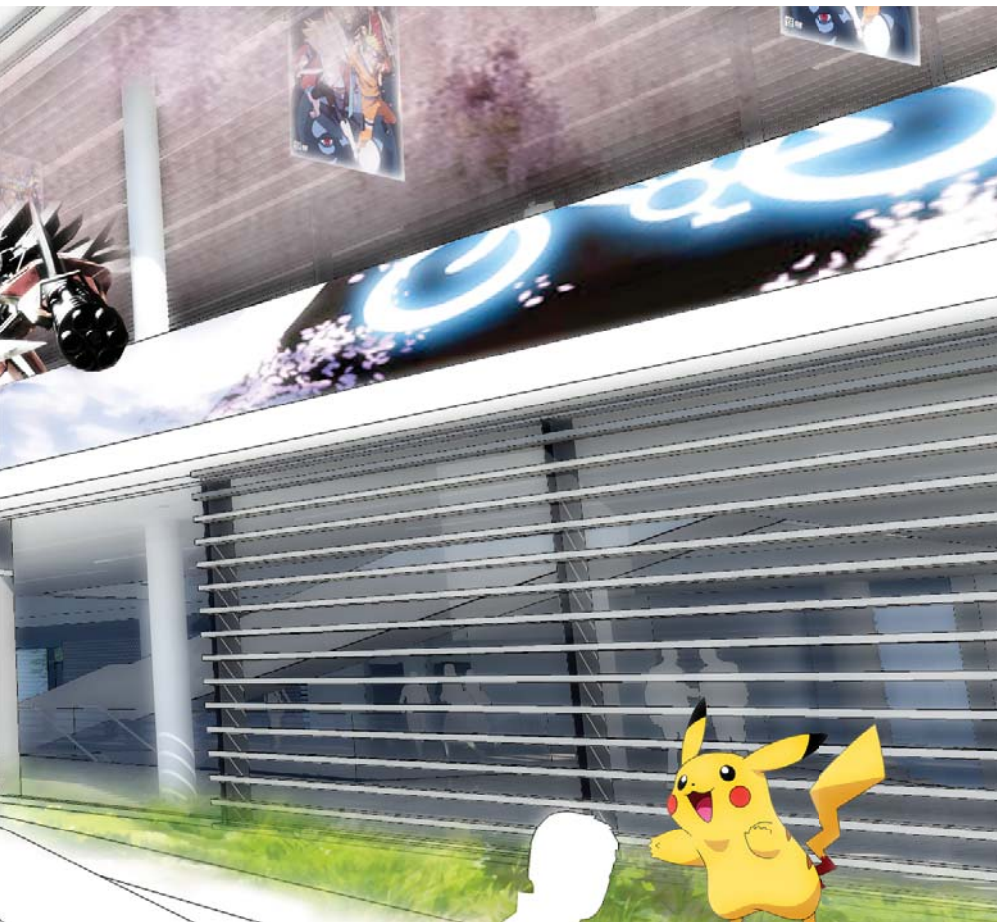
9.3: Perspective

The Production House overlooks Newtown Park; the building is at the same height as those of its surroundings.



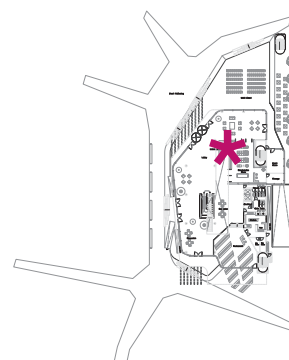
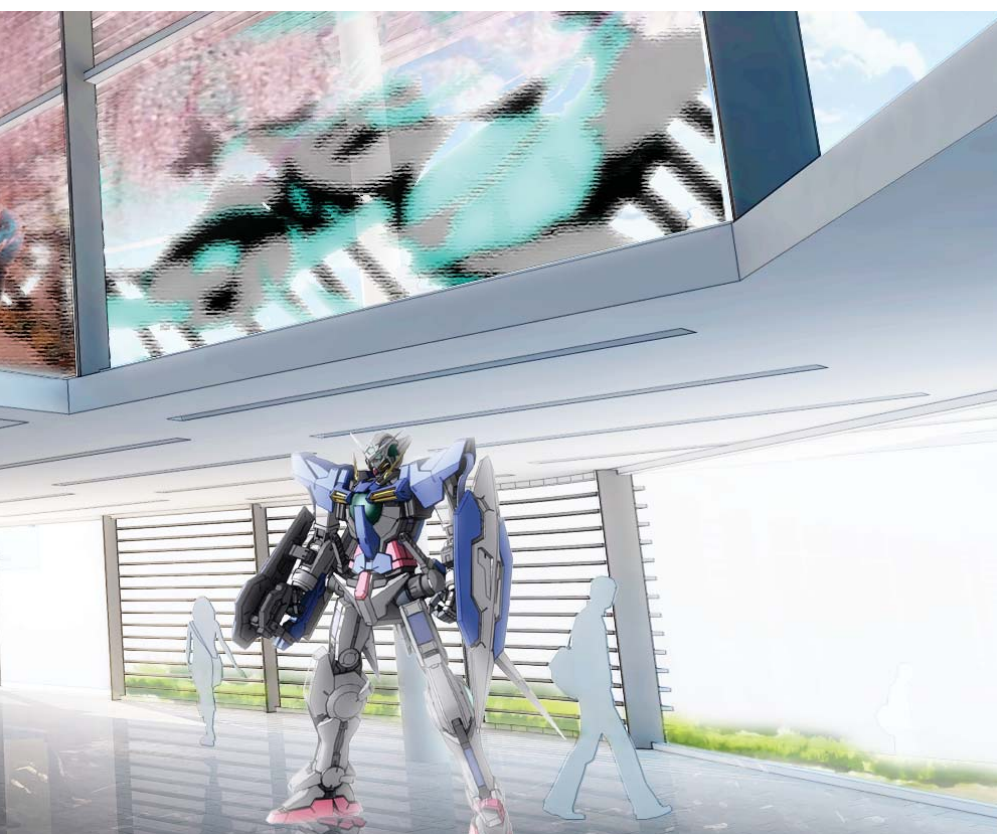






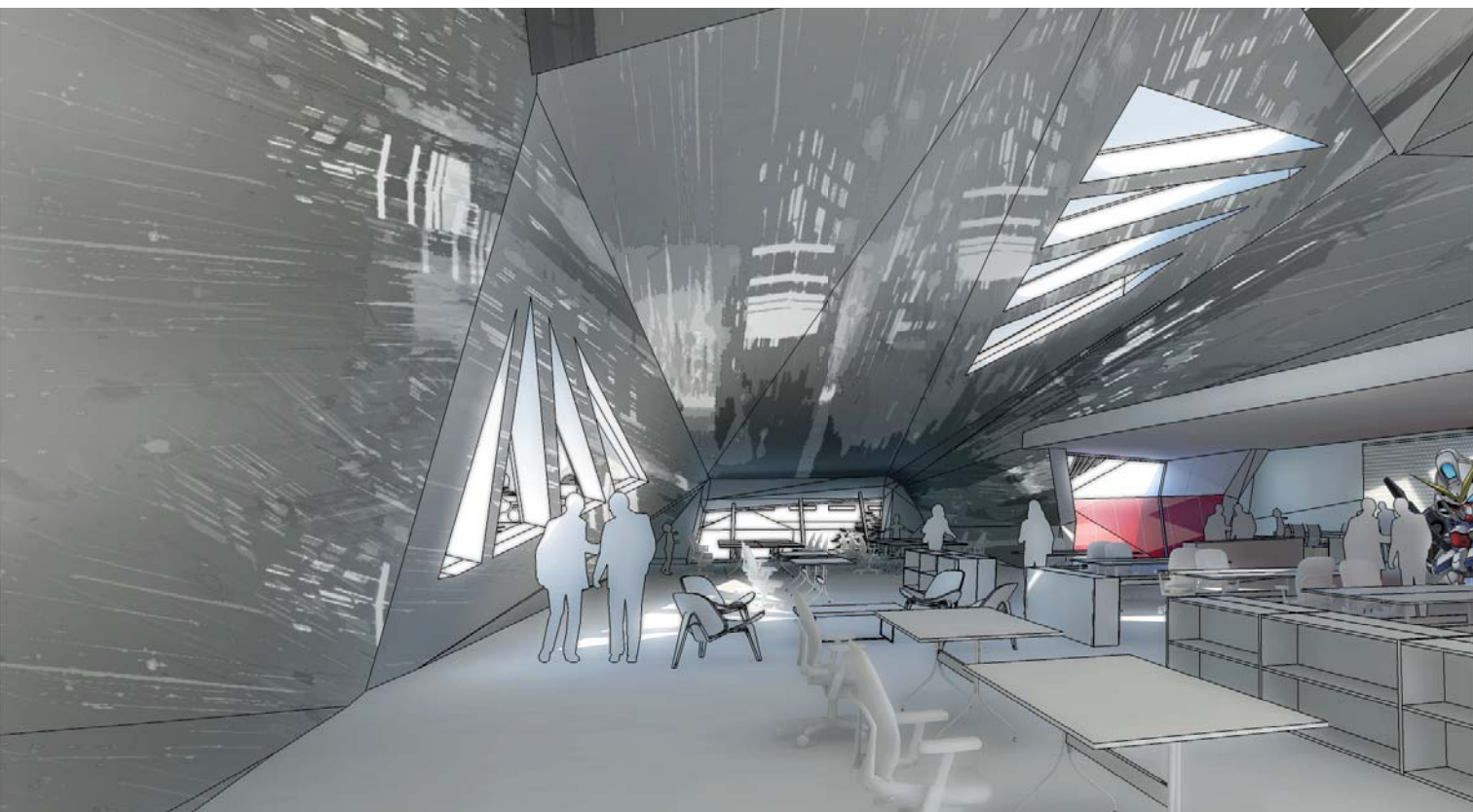
_9.4: Discussion/ Contemplation Space

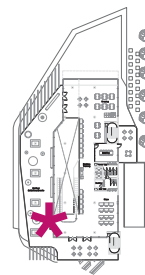
Travelling up North in the discussion/contemplation space: A dynamic language of ceiling and the outdoor exhibition space prompts active engagement between the building and the public/users.



_9.5: Lobby/Merchandise Store

When one wanders into the building, connections of outdoor exhibition spaces are carried through internally. The public and its users are greeted by a triple volume lobby and vertical circulation to all respective areas.





9.6: Outdoor Exhibition Space

This highly versatile space can house functions and events that are held by the fans, and can also be used for displaying the works of the trainees or professionals.

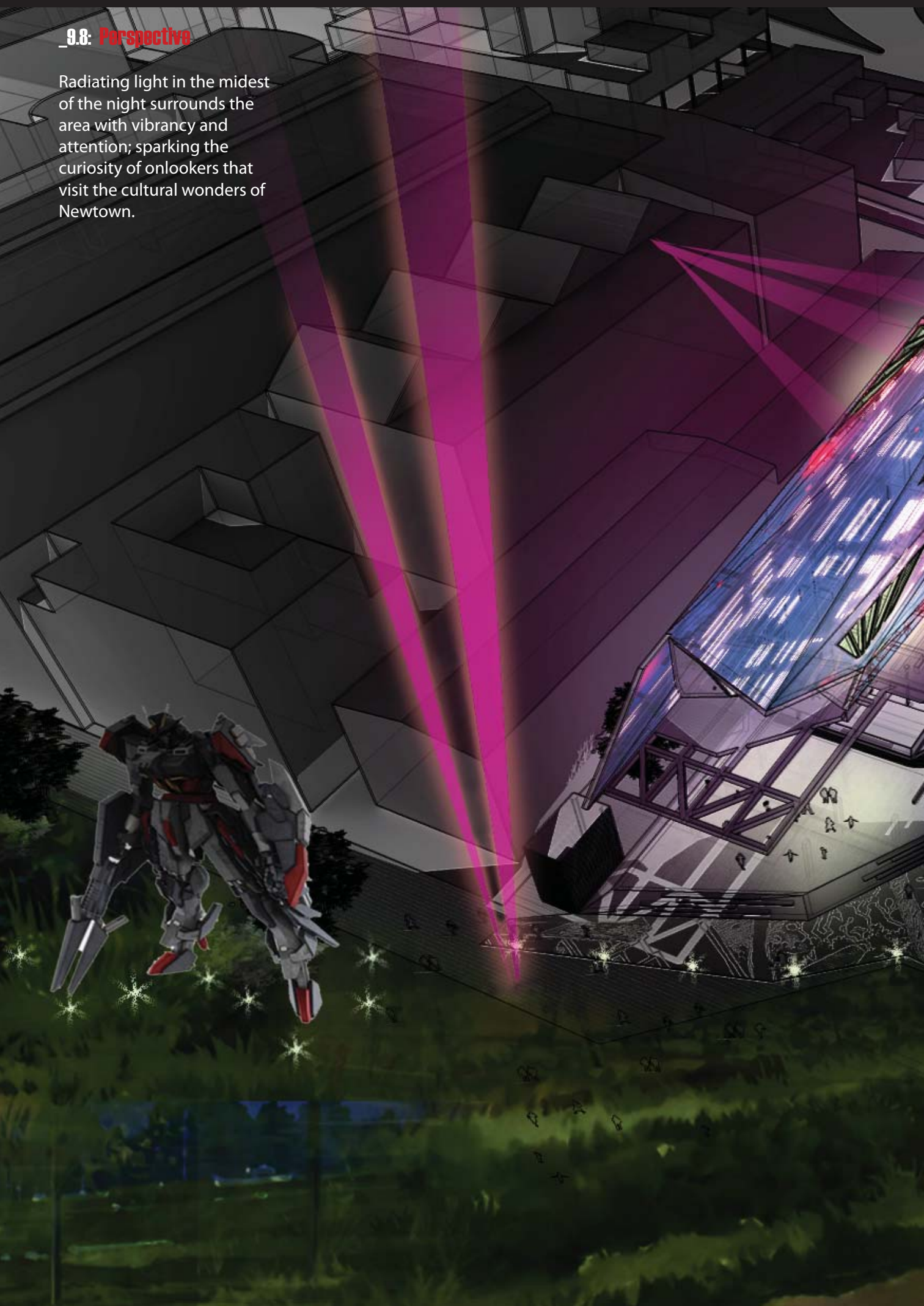


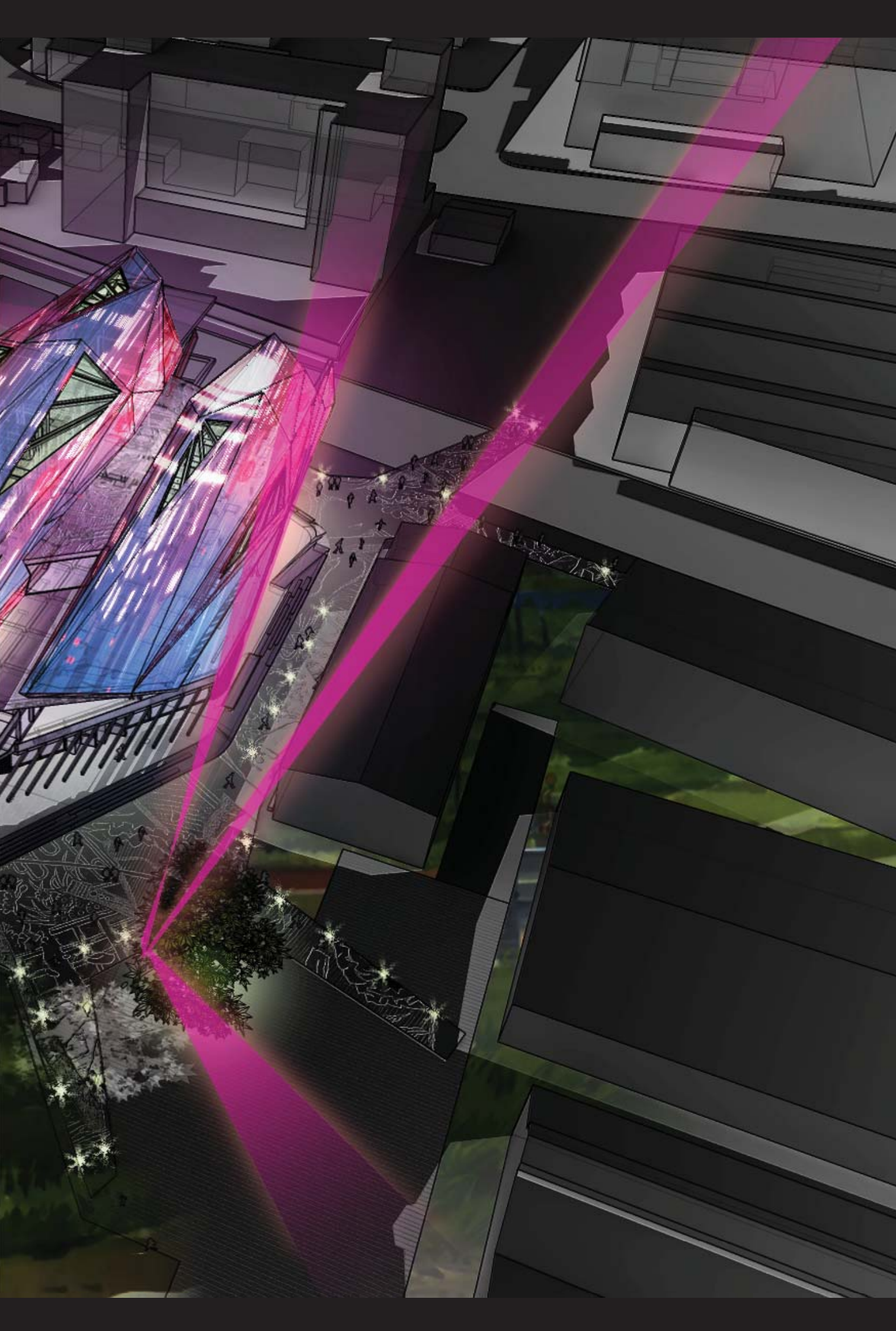
9.7: Animators & comic artists' Studio (Drawing World)

The animators and comic artists' studios are vibrant open plan offices that allow ease of communication to flow seamlessly. The studio is encased in a dynamic structural language of the Drawing World; giving the studio a sense of creativity within the production of 'comic and animation'.

_9.8: Perspective

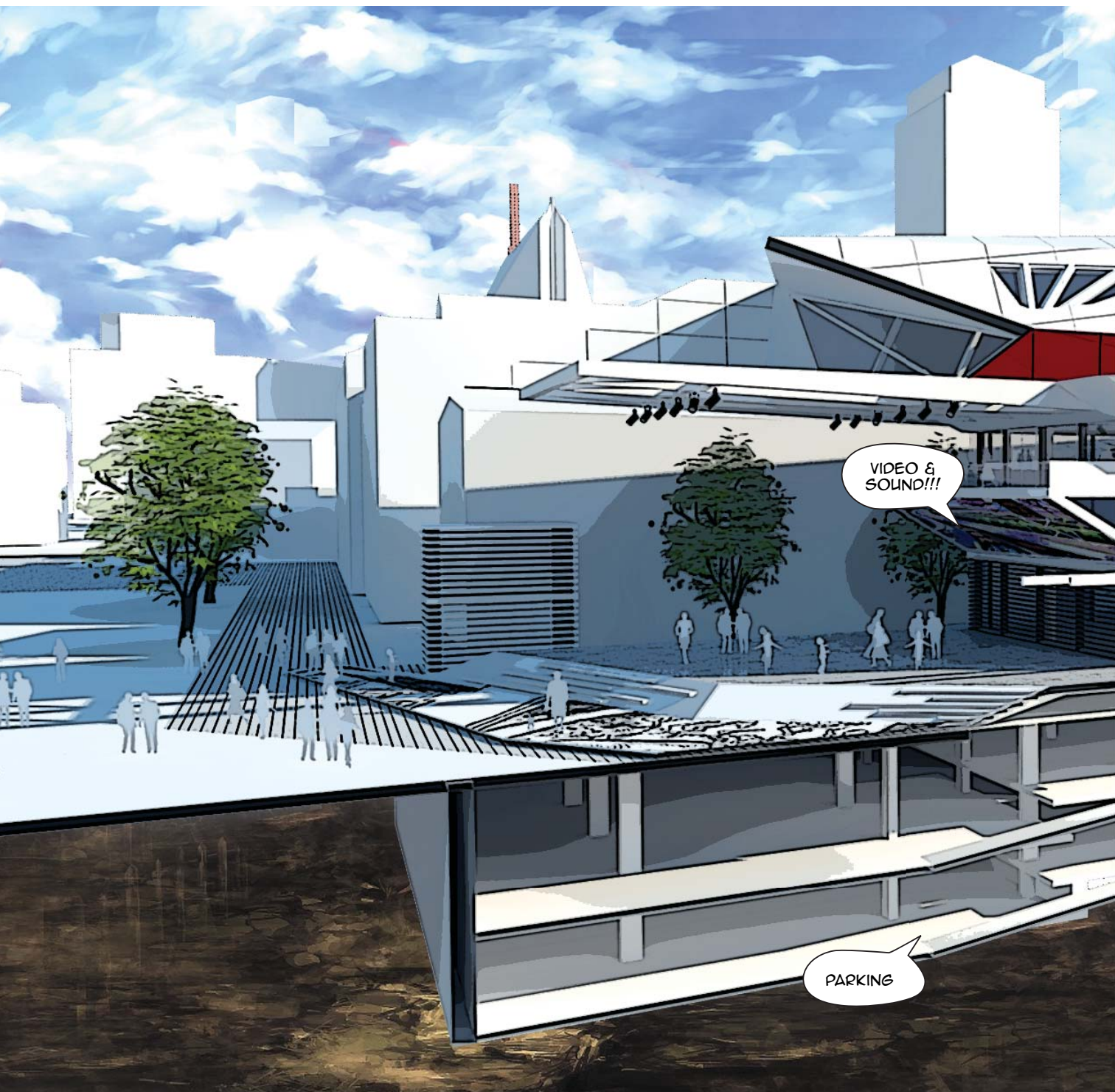
Radiating light in the midst of the night surrounds the area with vibrancy and attention; sparking the curiosity of onlookers that visit the cultural wonders of Newtown.

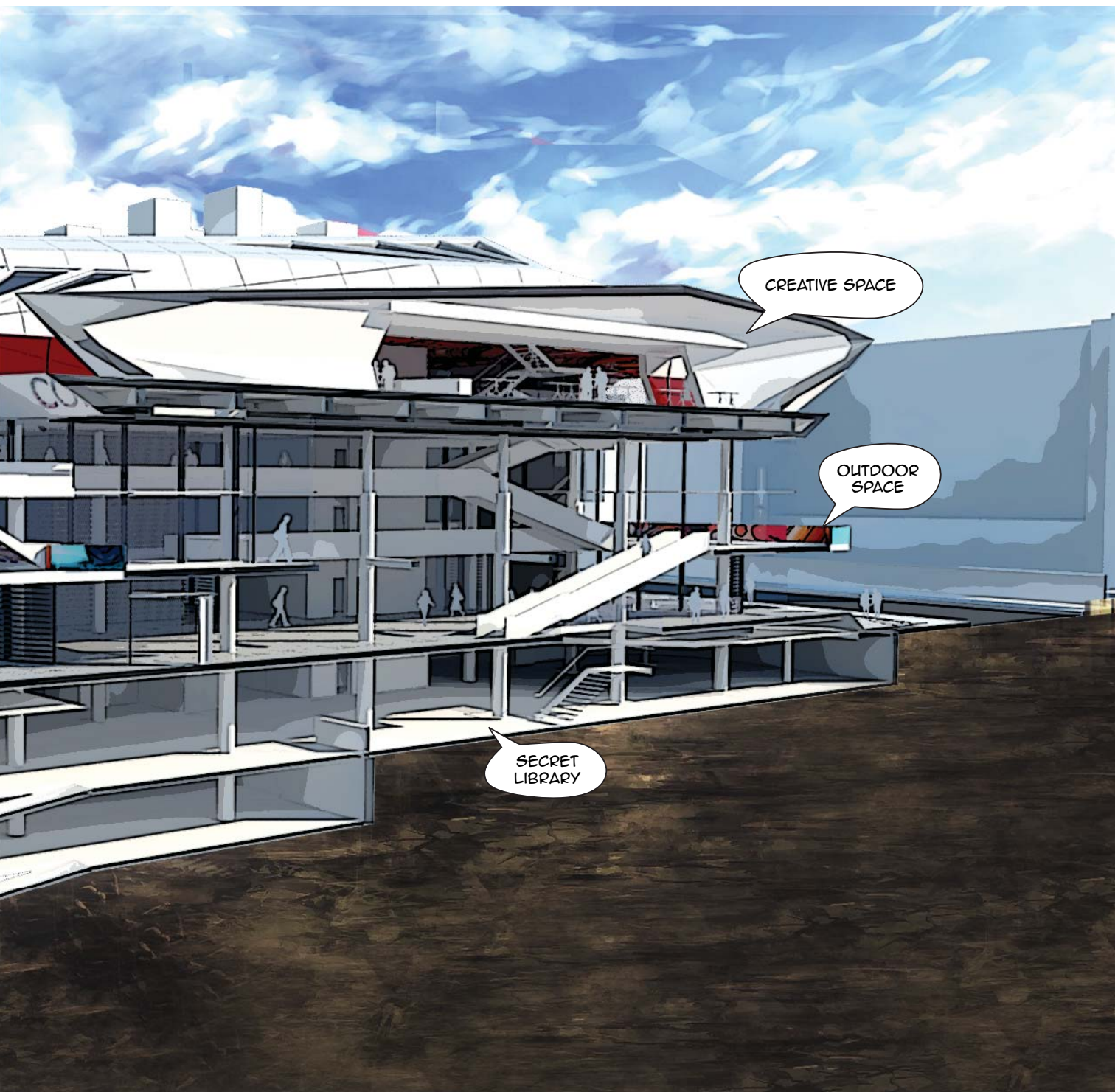
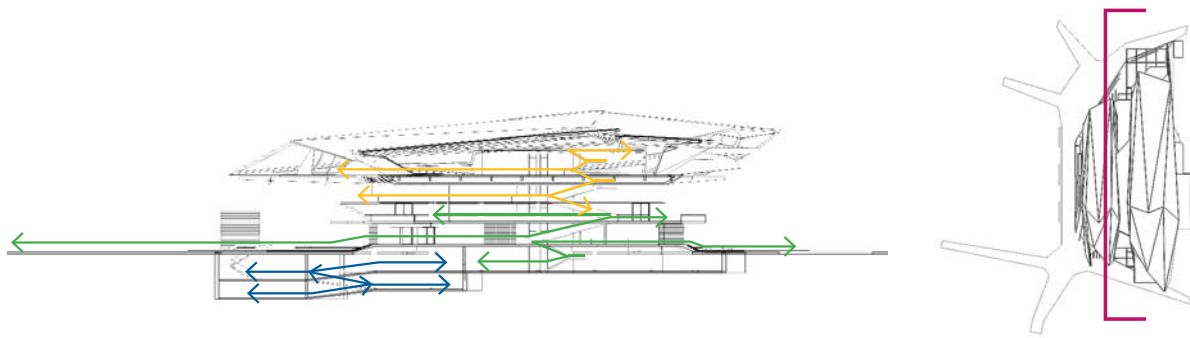




9.9: Perspective Section

Learning from Drawing
Analysis of comic (pg.51);
rectilinear spaces could be
made dynamic in appearance
with angles appearing
strategically in ordinary built
form.

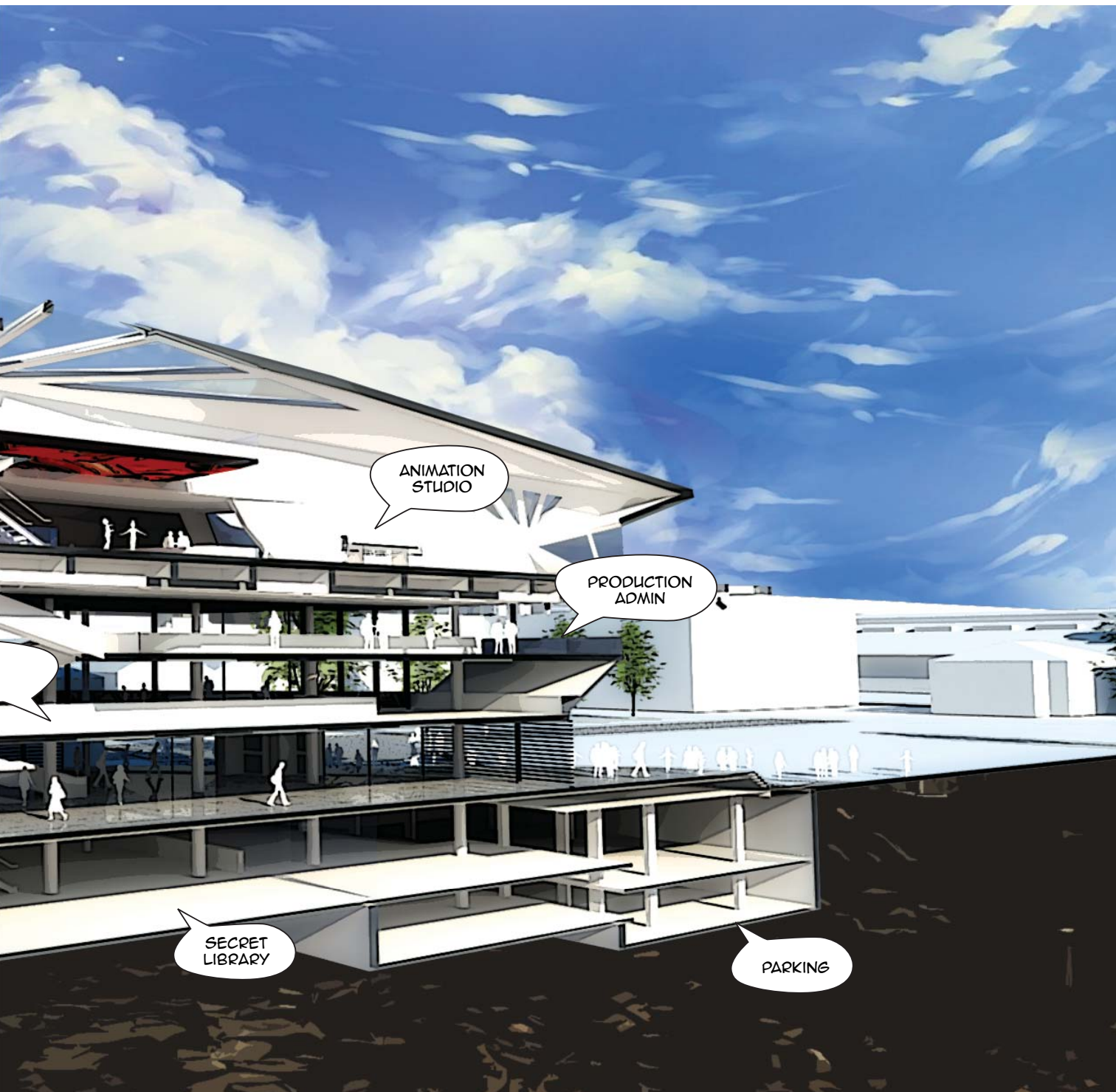
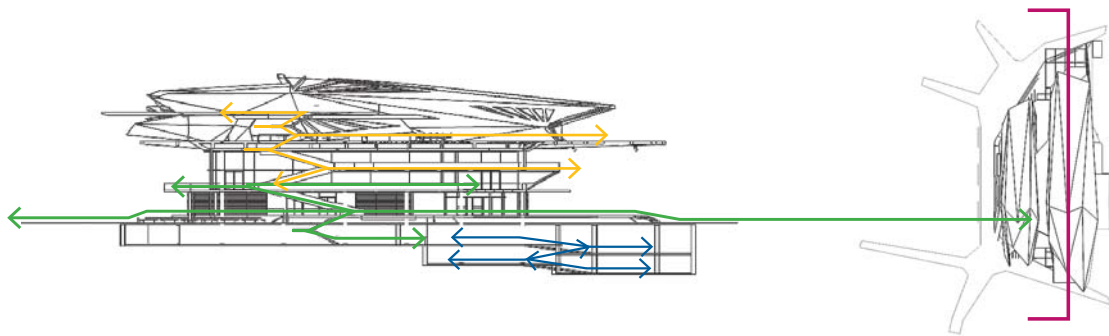




_9.10: Perspective Section

The element of separation defined by “Drawing World” and the regular spaces are connected by the apparent circulation stairwell that mediates the two various forms of appearance.





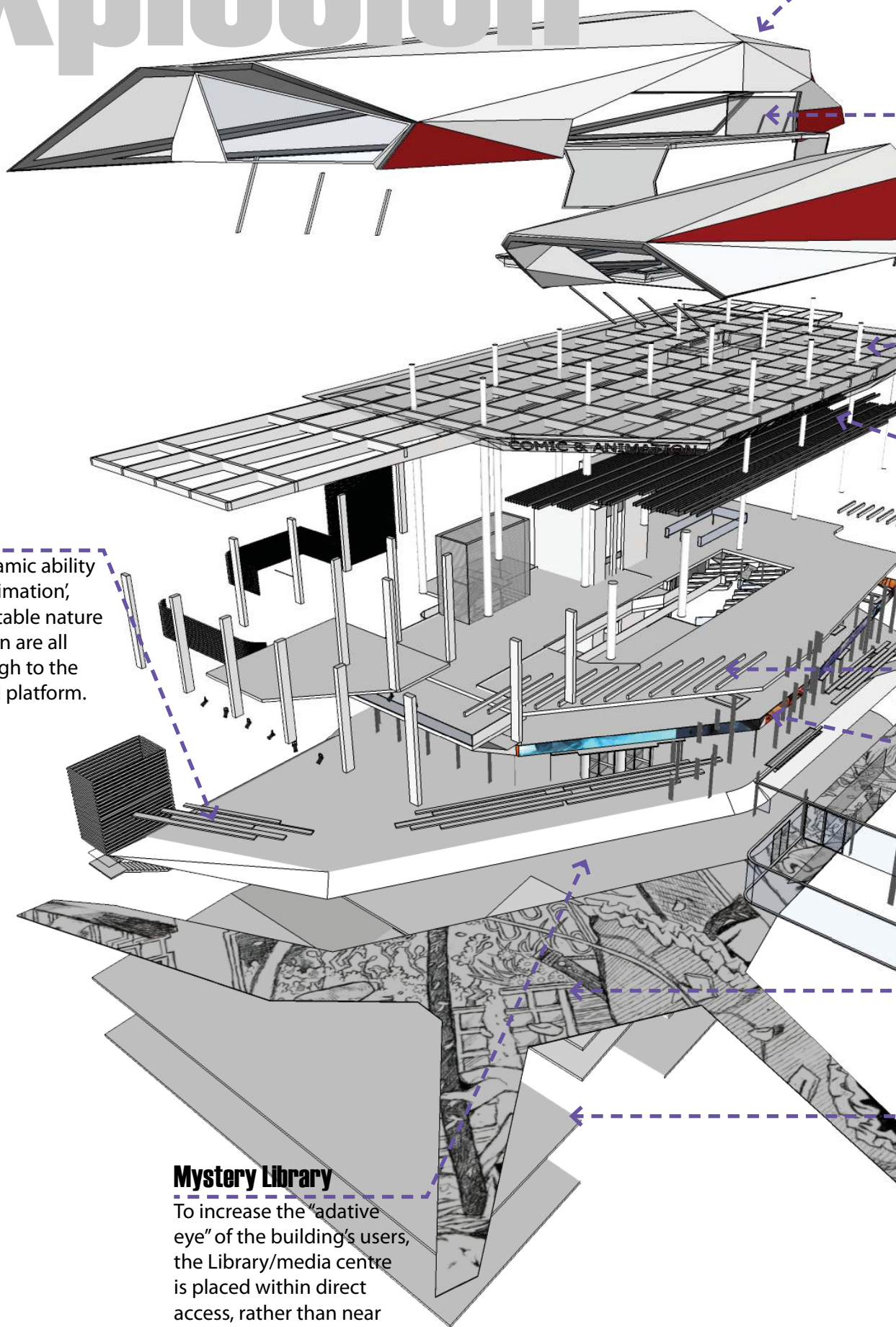
Explosion

Stairs

Movement, dynamic ability of 'comic and animation', and of unpredictable nature and exaggeration are all expressed through to the stairs on a raised platform.

Mystery Library

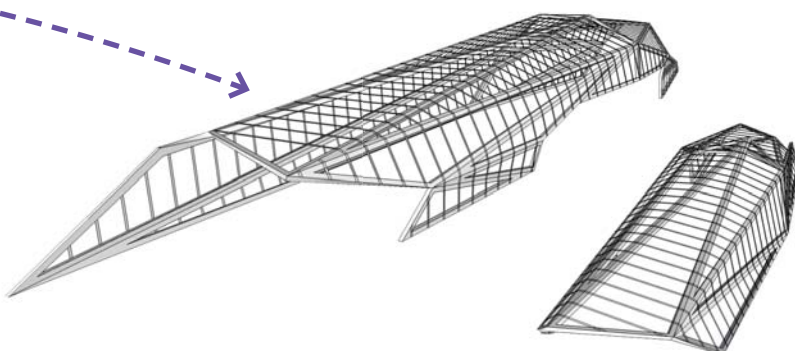
To increase the "adaptive eye" of the building's users, the Library/media centre is placed within direct access, rather than near a conventional vertical circulation lobby.



Bridging Separation

Drawing World Enclosure

Self-supporting structure.



Skeleton Structure

The lines defining the Drawing World are underlying mass steel supports and are stiffened by multiple smaller steel components.

Two Way Truss System

Mentioned in precedents (pg. 139, 147); the two way truss system allows for a massive span of materials. In the Production House the two way truss system is used to transfer the loads of the rigid "Drawing World" structure and its thin floor slab to the columns below.

Dynamic Louvre

Entrance Threshold

Carrying the overhanging language from the events space to the main entrances of the Production House

Video Glass

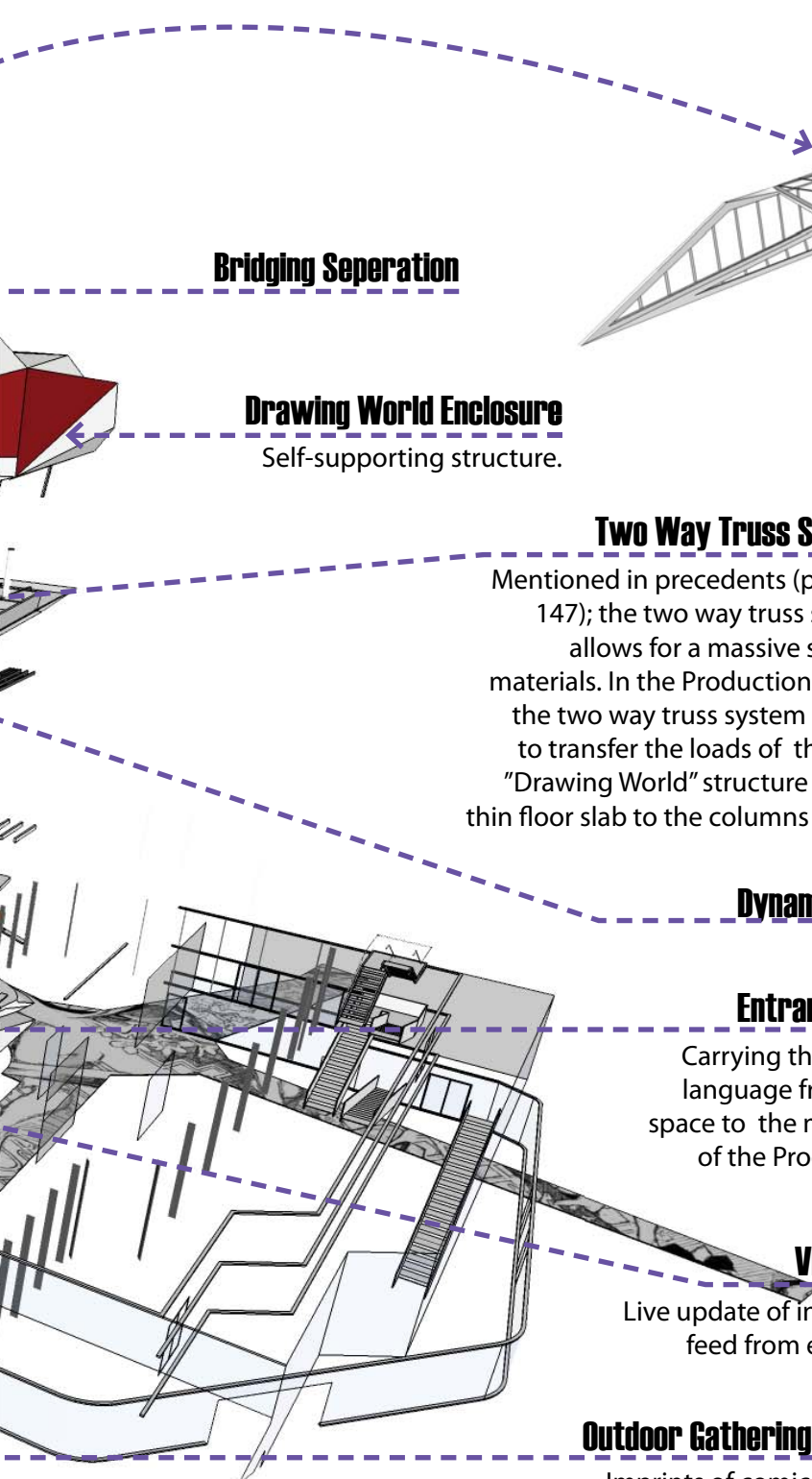
Live update of information feed from events and creations.

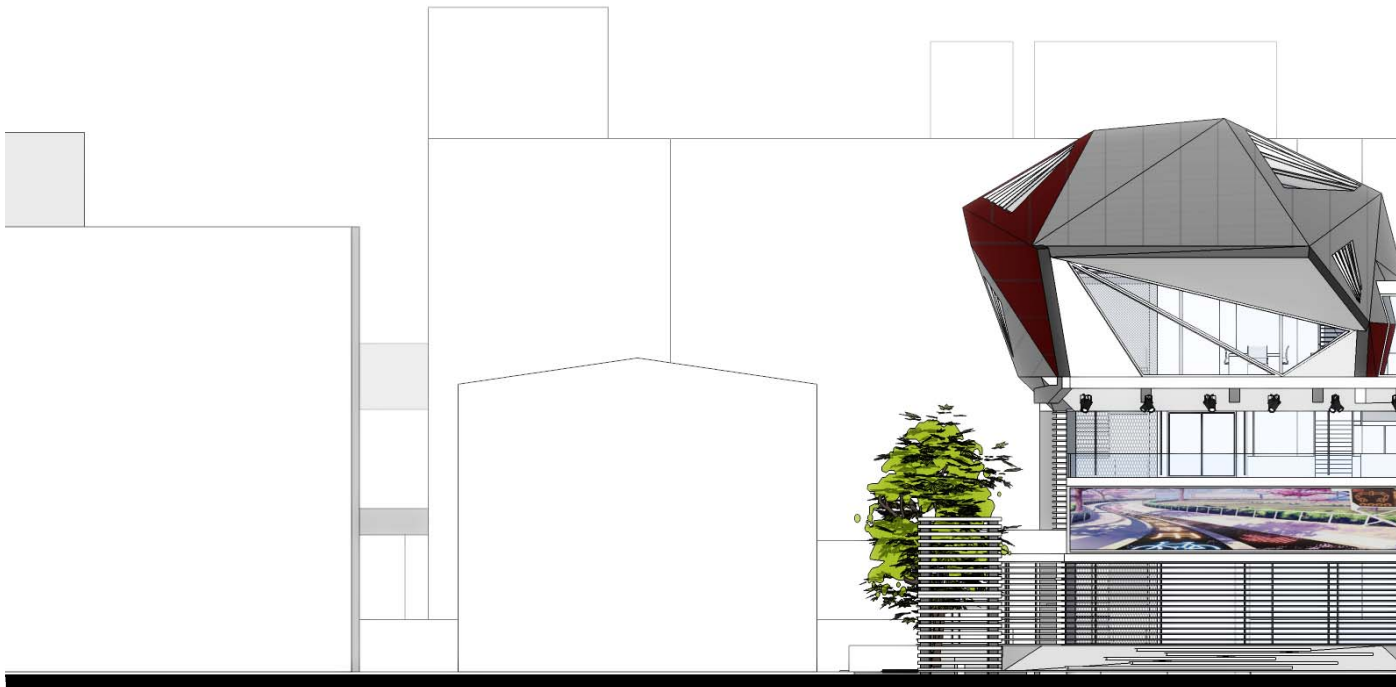
Outdoor Gathering Space

Imprints of comic on the sixth elevation not only encapsulates the pristine space in front of the Dance Factory, but also promotes the building's function and thoroughfare.

Parking

Located furthest away from the Production House: opens up different route possibilities; accessing areas such as Newtown Park and the outdoor event space. This decision was made to increase the interactions of users with the Newtown cultural precinct.

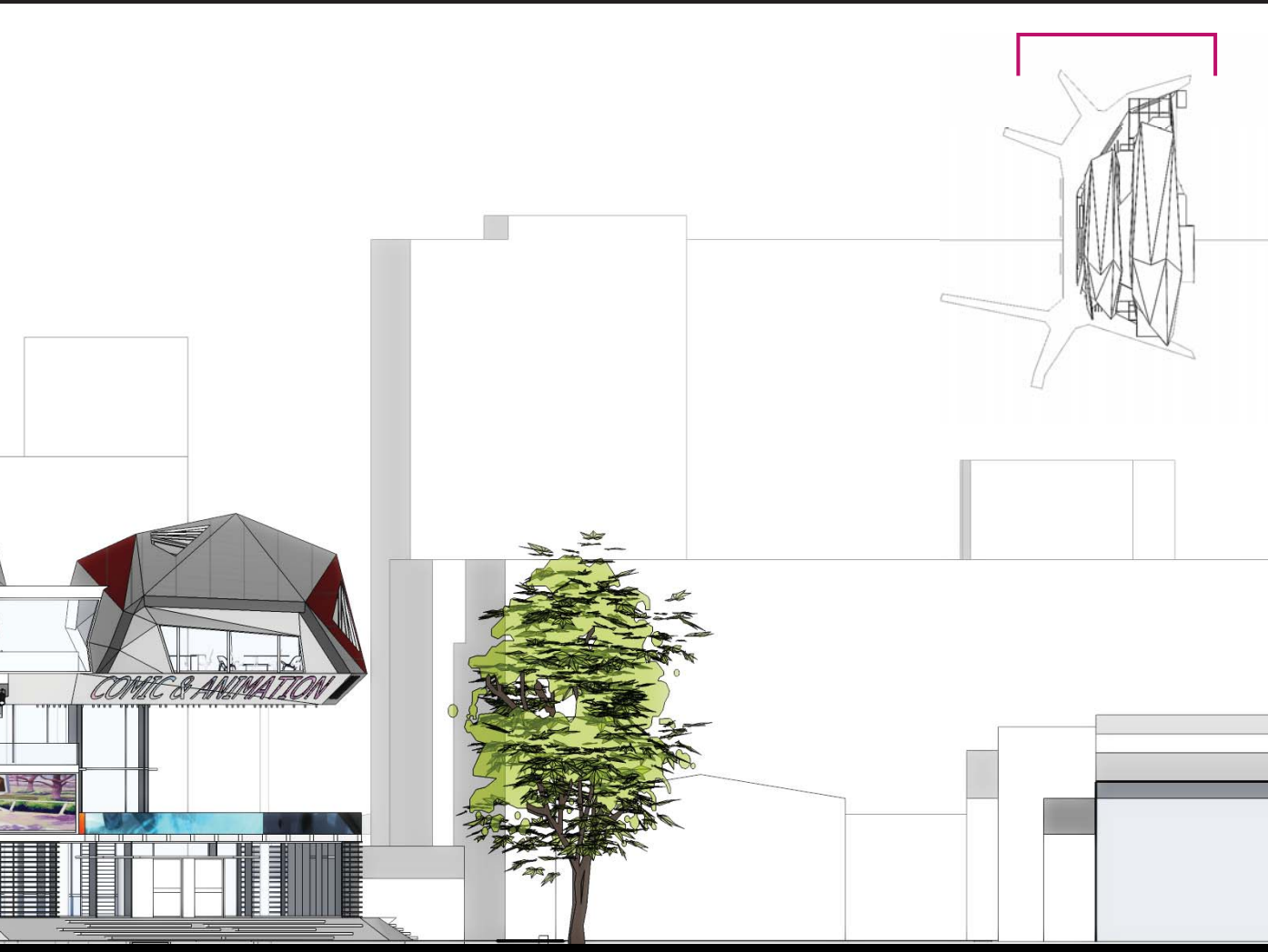


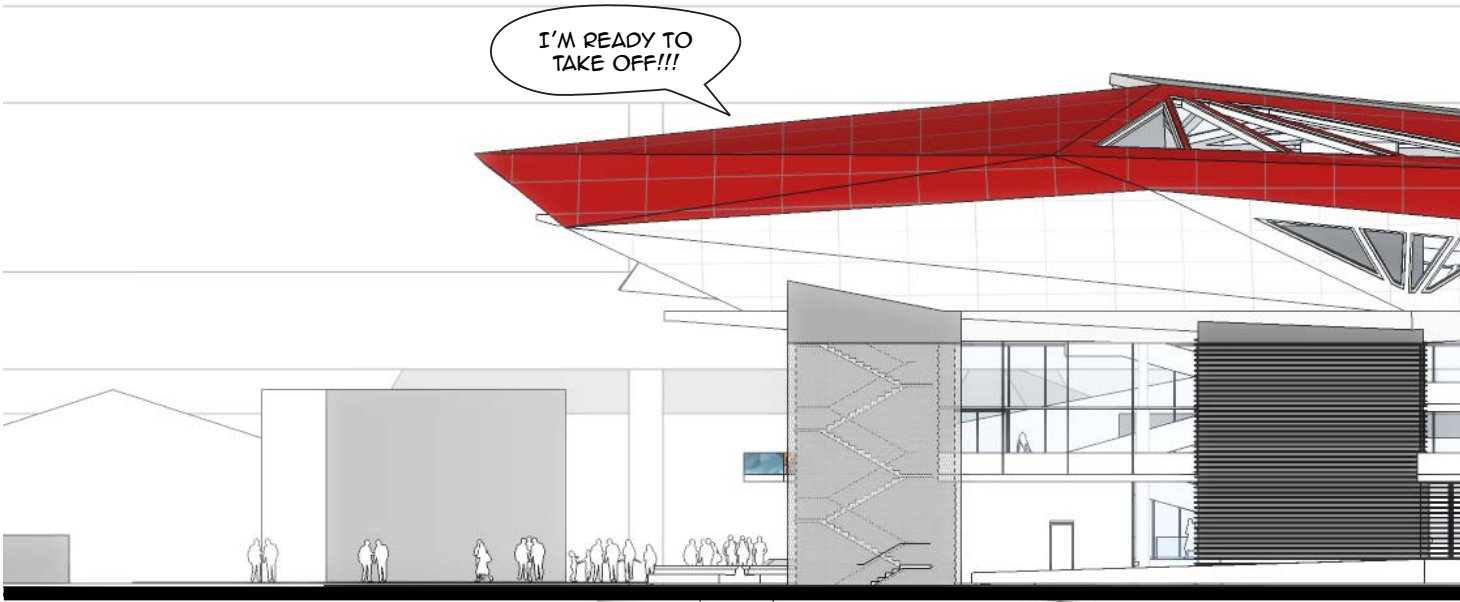


_9.11: North Elevation

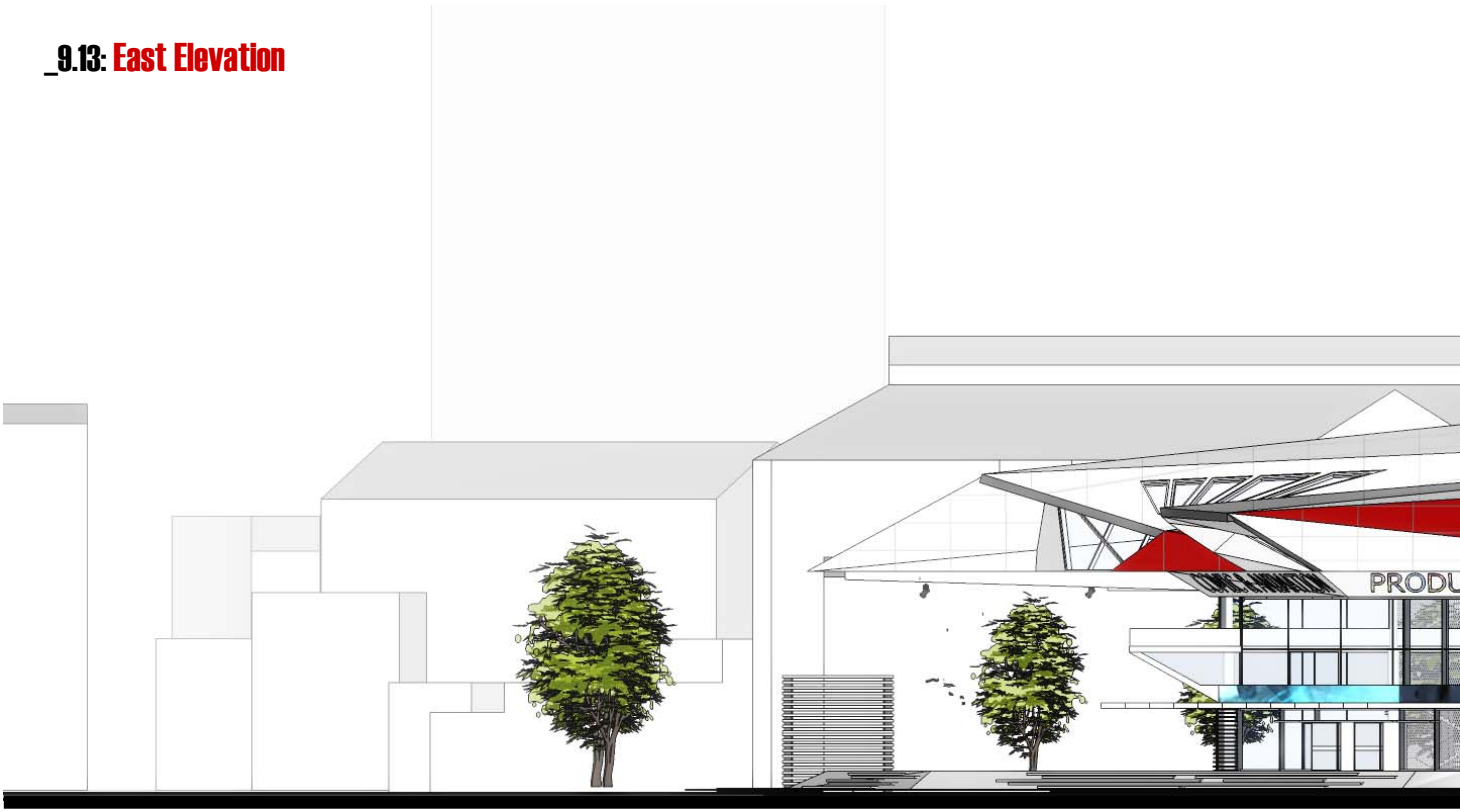


_9.12: South Elevation

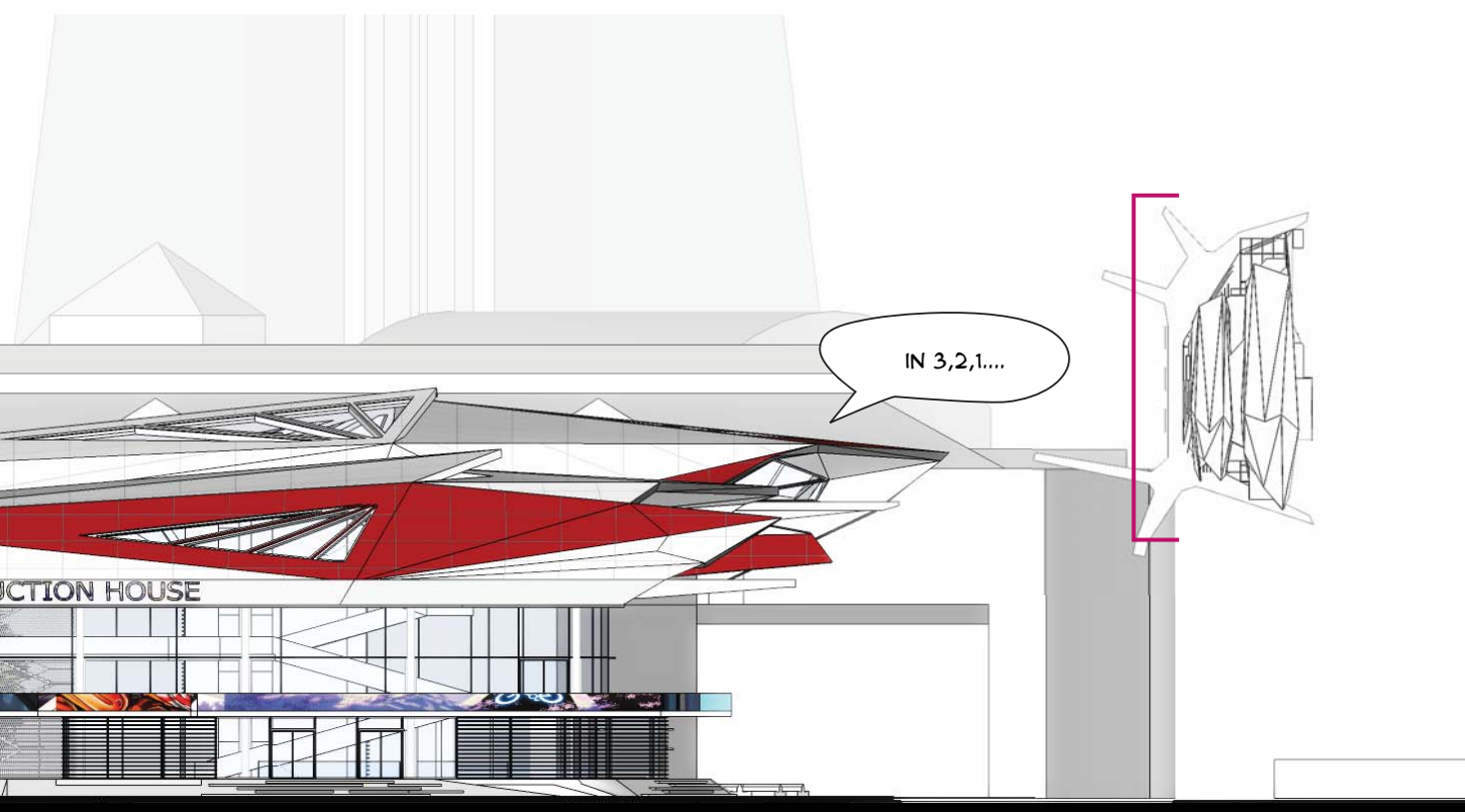
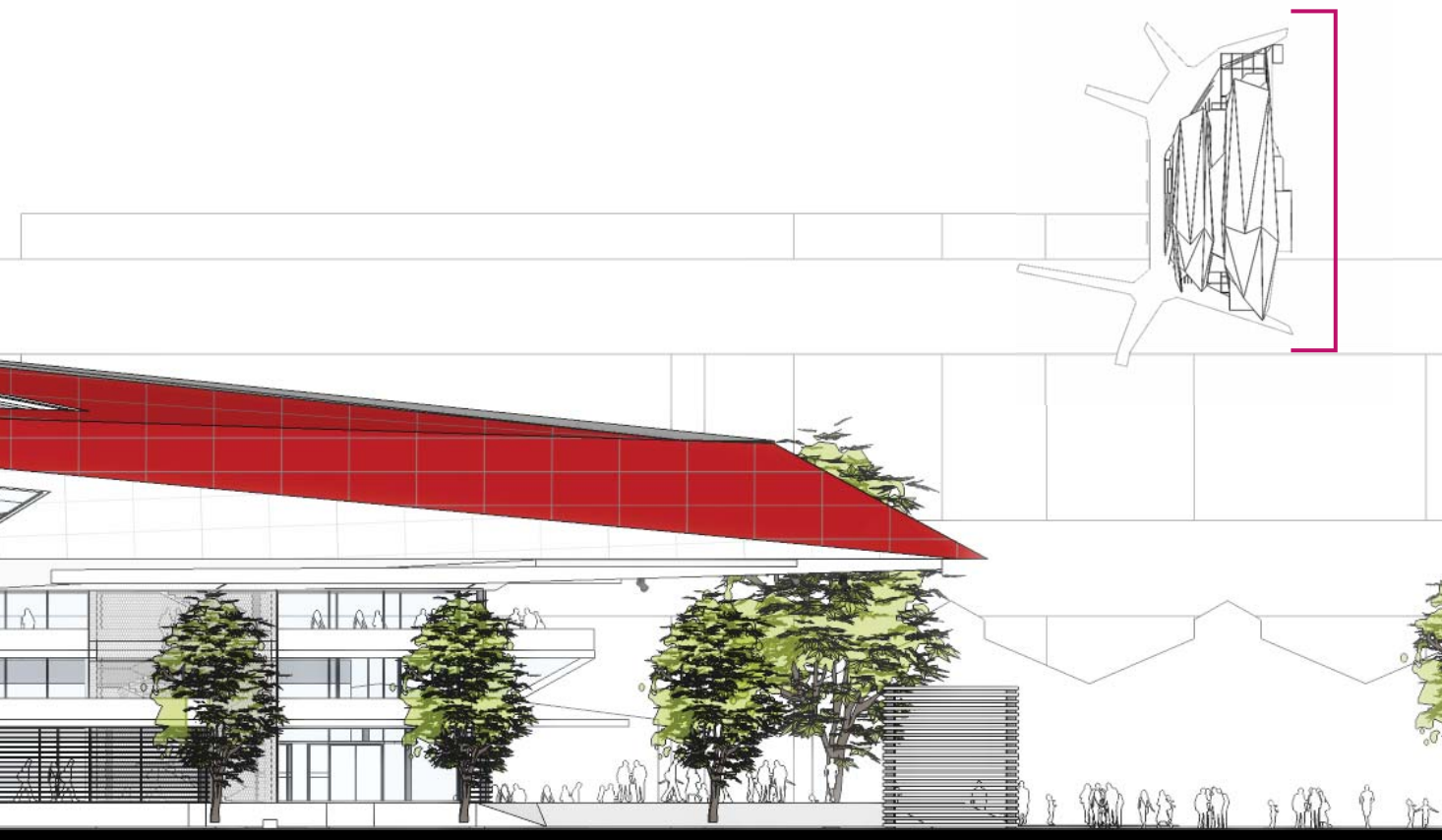




_9.13: East Elevation



_9.14: West Elevation

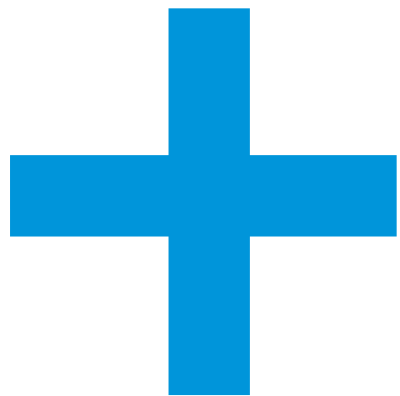




Brief

The programme is mapped out, level by level, depicting the choices made in 'form making'.

- 2 Level: Allocated parking space.
- 1 Level: Comic and animation library / media centre for public and professionals.
- +0 Level: Public arena inviting public, but also act as an introduction for the production house.
- +1 Level: Training facilities with open exhibition areas where the public could interact freely.
- +2 Level: Production house office space acting as a threshold to professional studios.
- +3 Level: Animation studio housing the requirements of animation production.
- +4 Level: Comic studio housing the requirements of comic production.

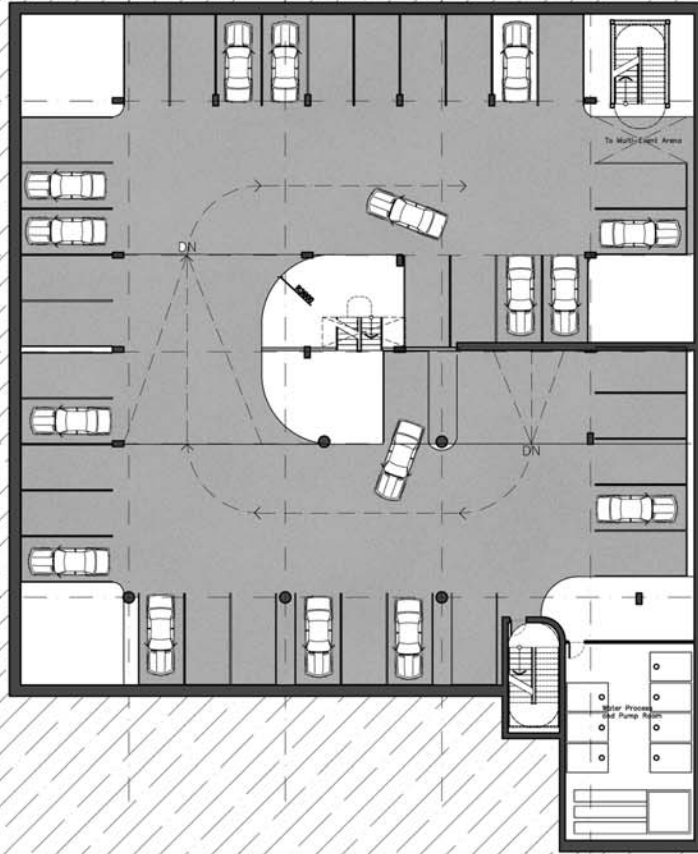


Drawings

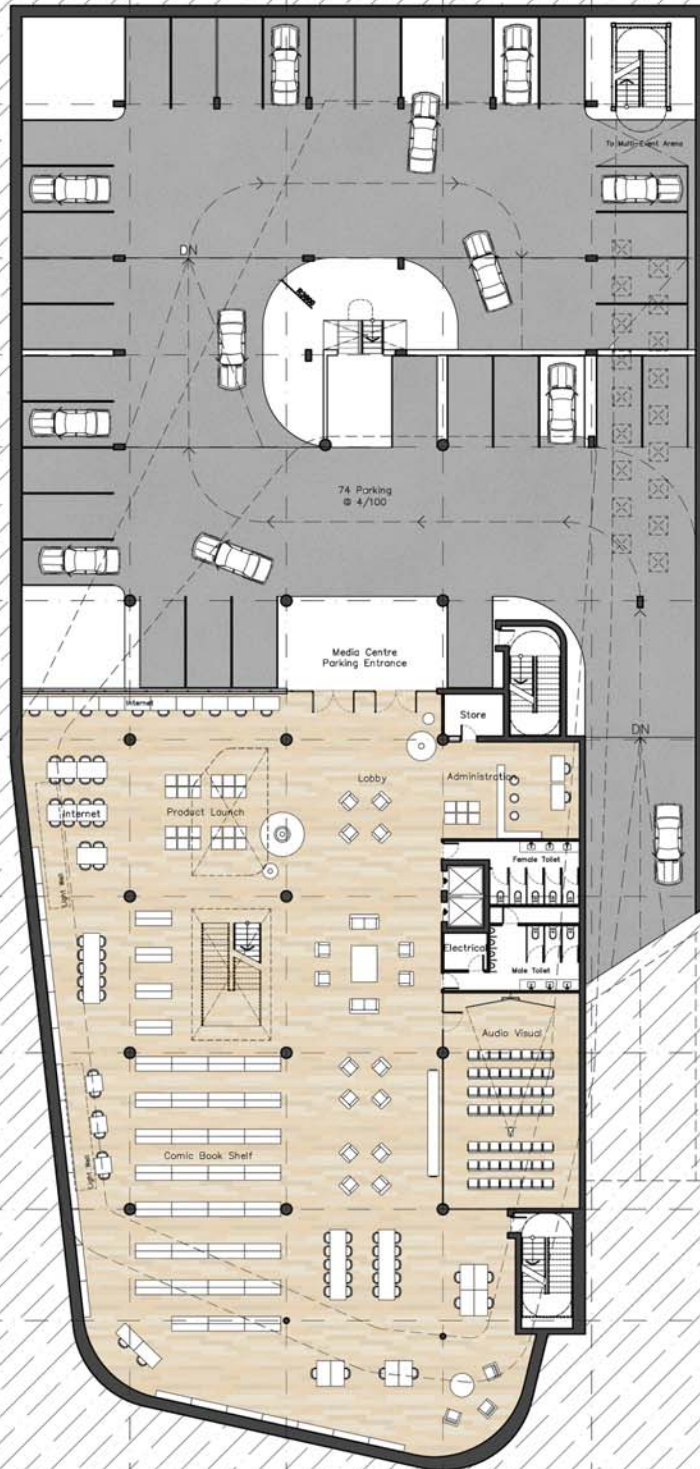
Featuring

Floor Plans
Sections
Details

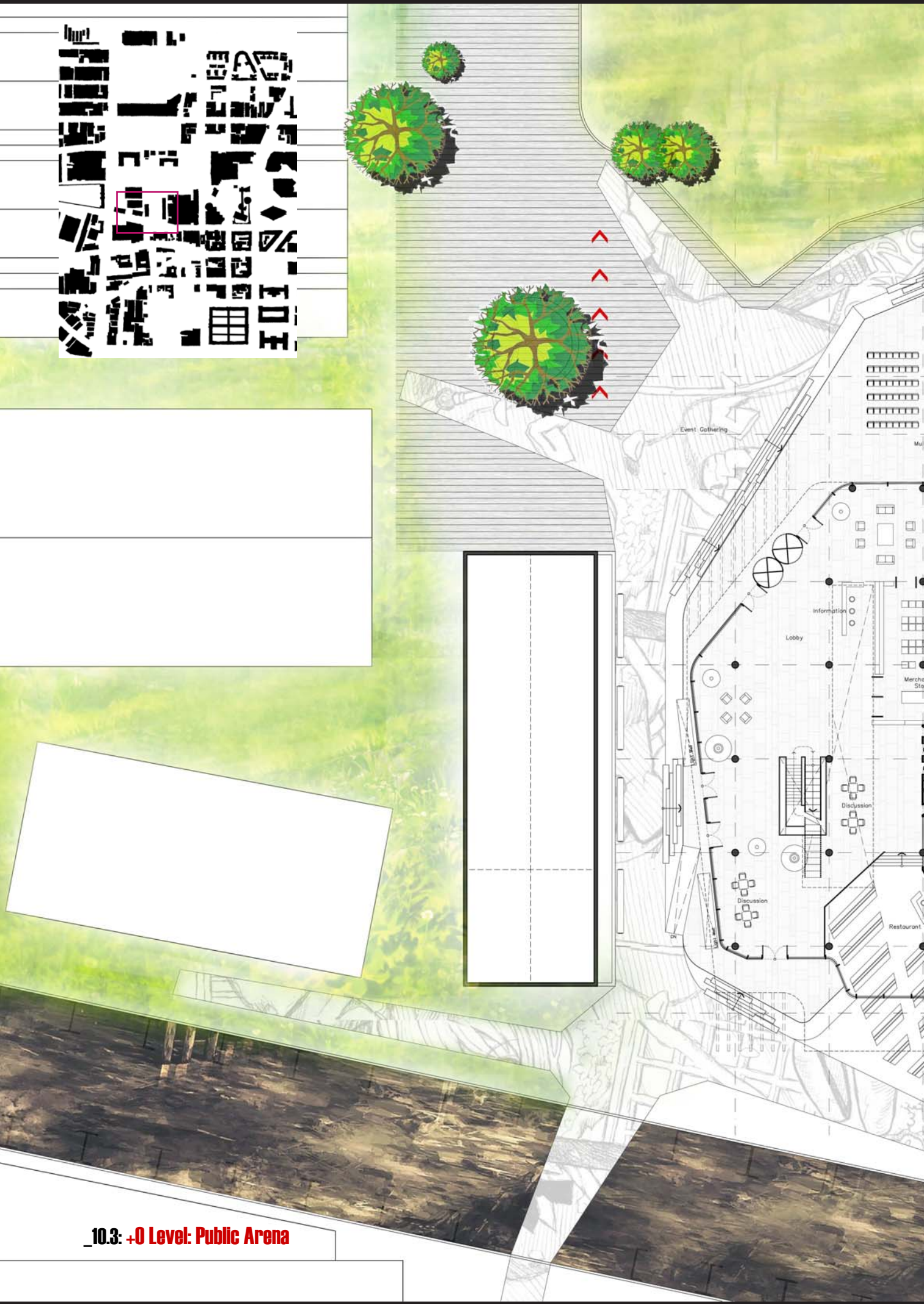




10.1: -2 Level: Parking

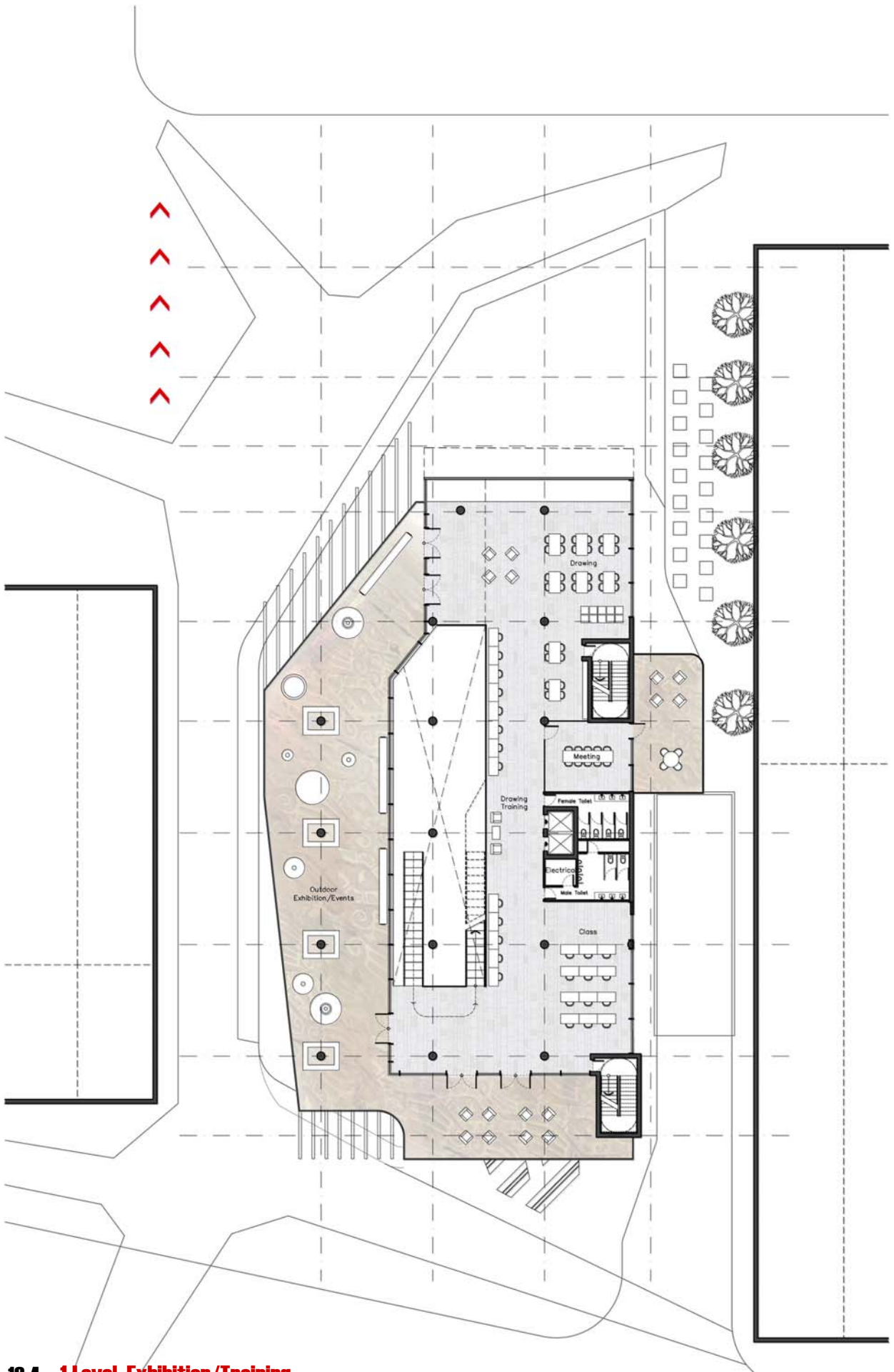


10.2: -1 Level: Parking/Library

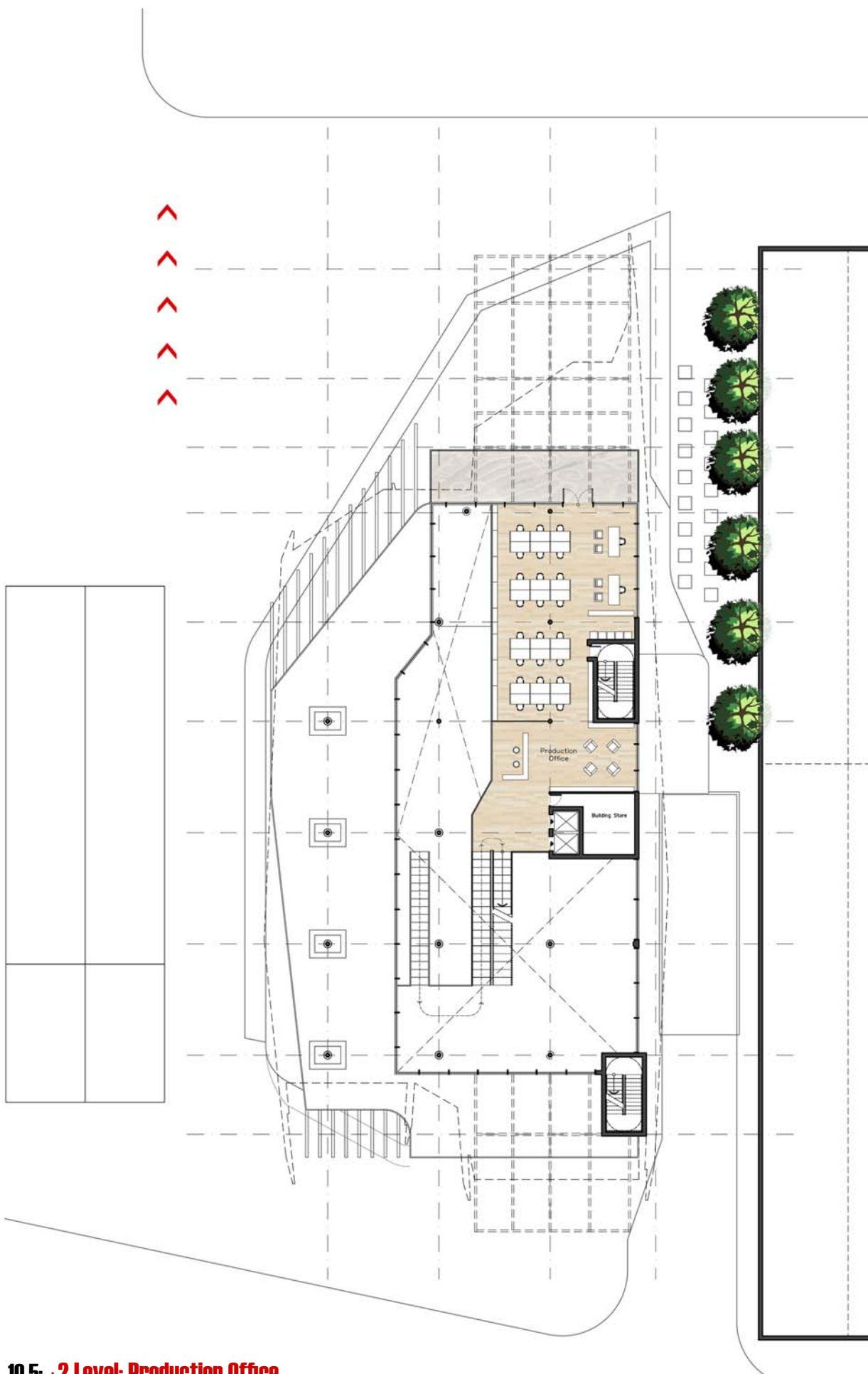


_10.3: +0 Level: Public Arena

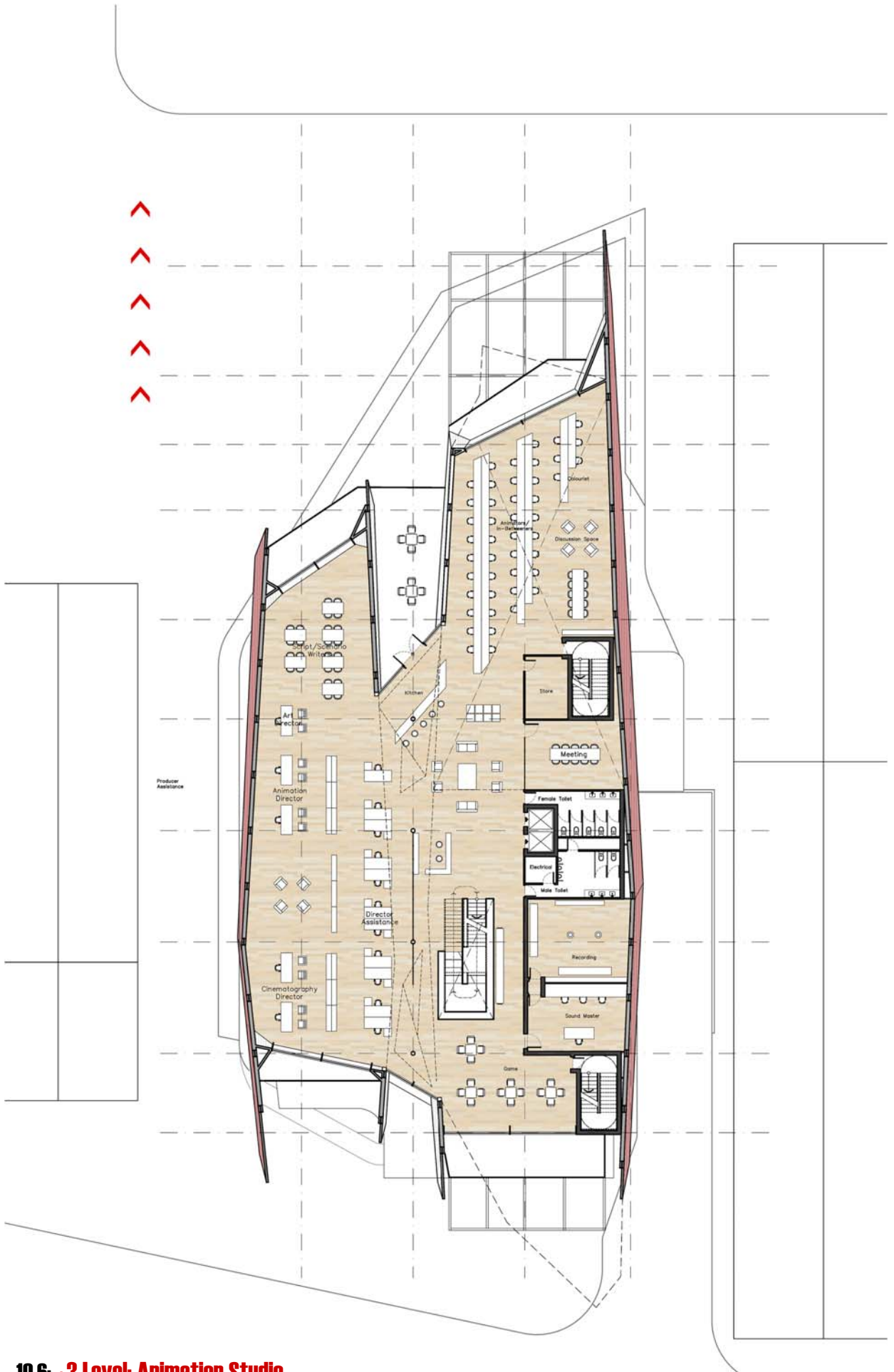




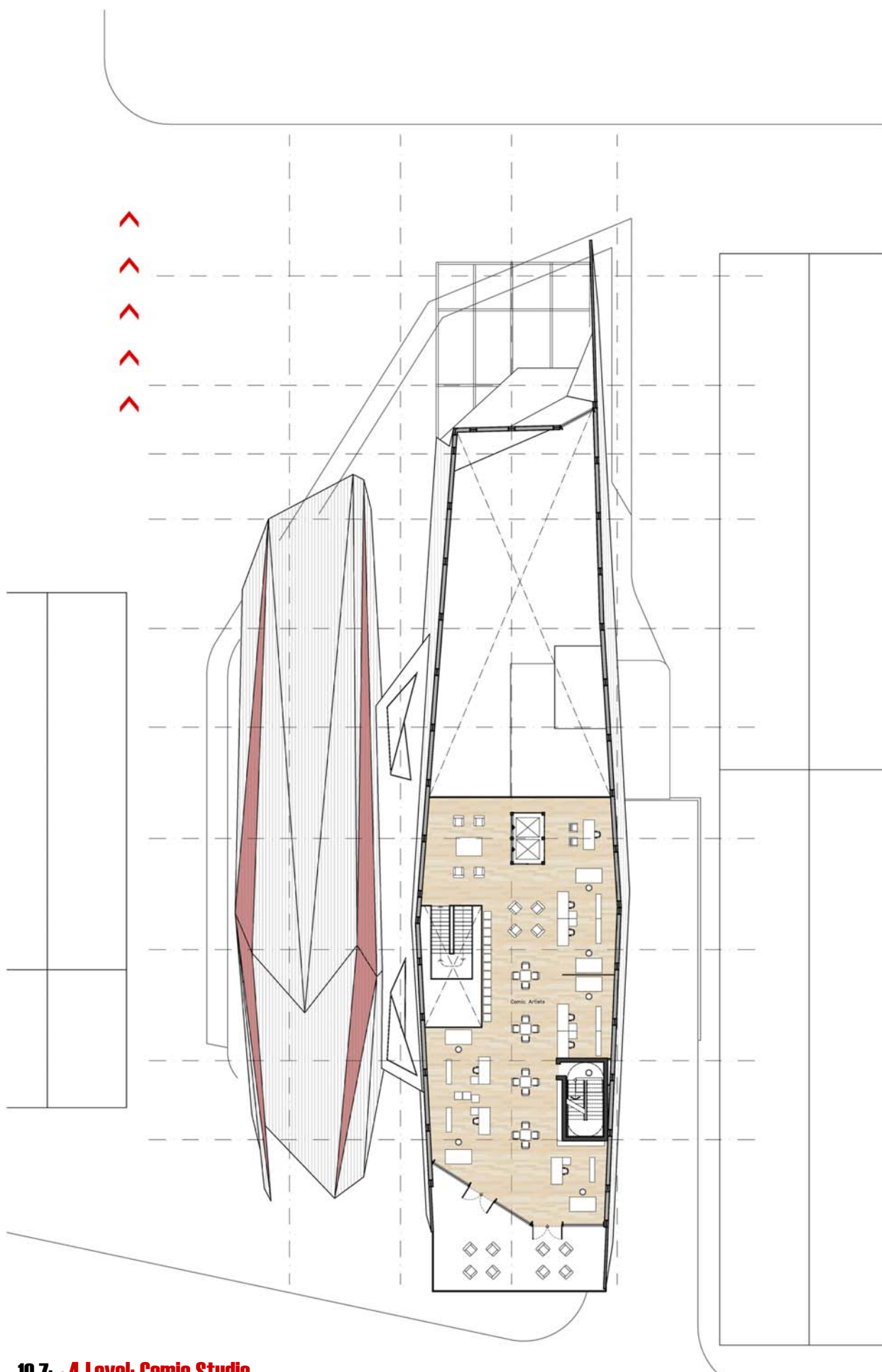
10.4: +1 Level: Exhibition/Training



_10.5: +2 Level: Production Office



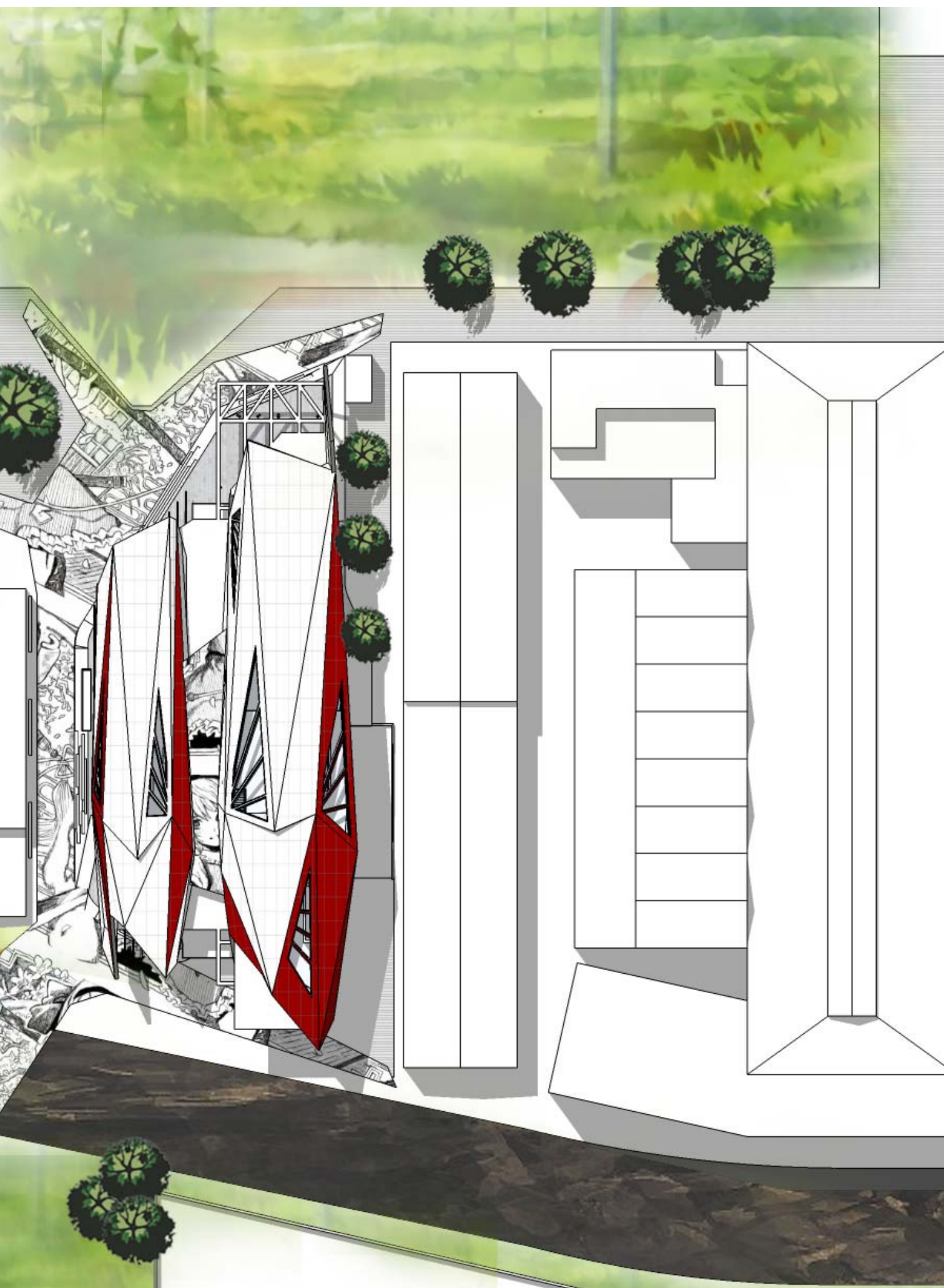
_10.6: +3 Level: Animation Studio

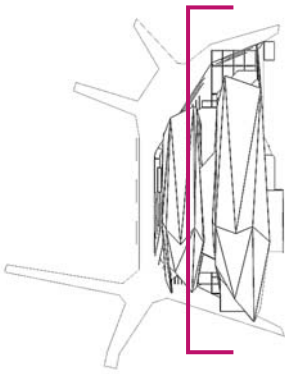


_10.7: +4 Level: Comic Studio

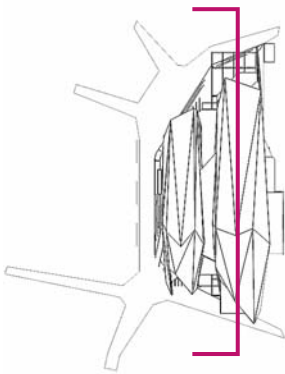
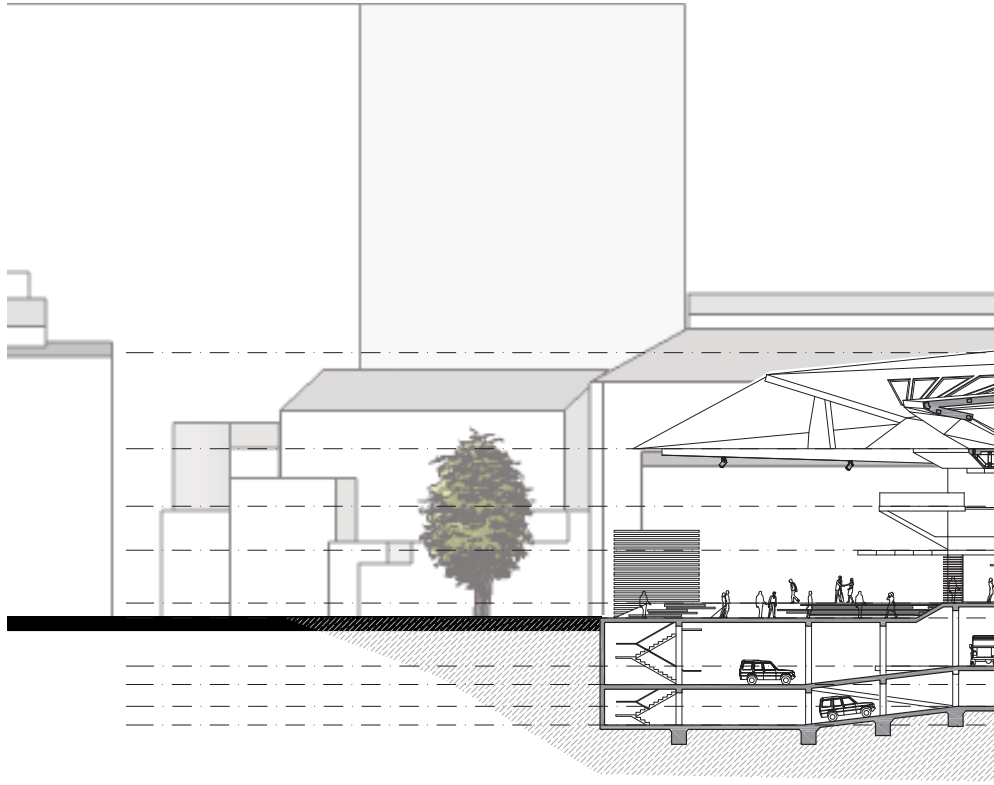


_10.8: +5 Level: Site/Roof Plan

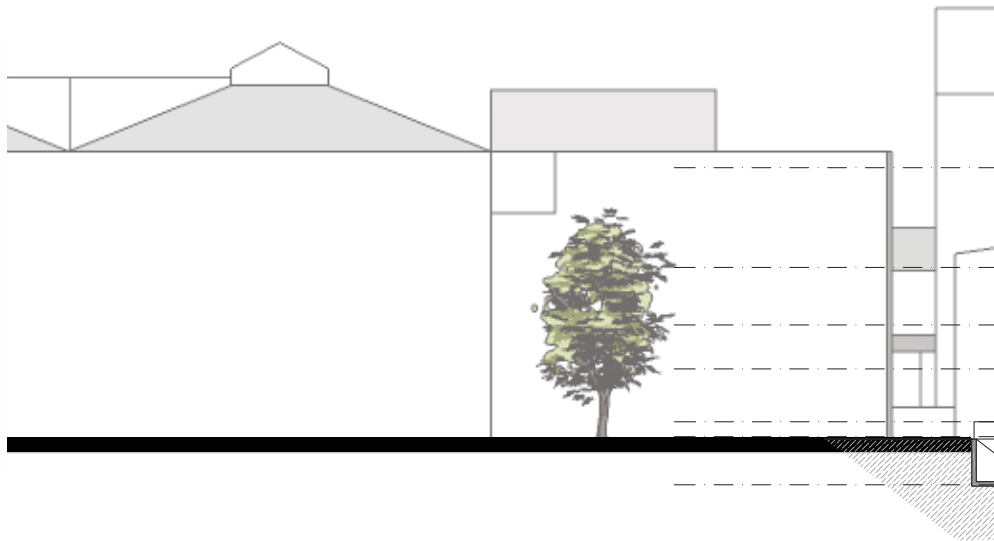


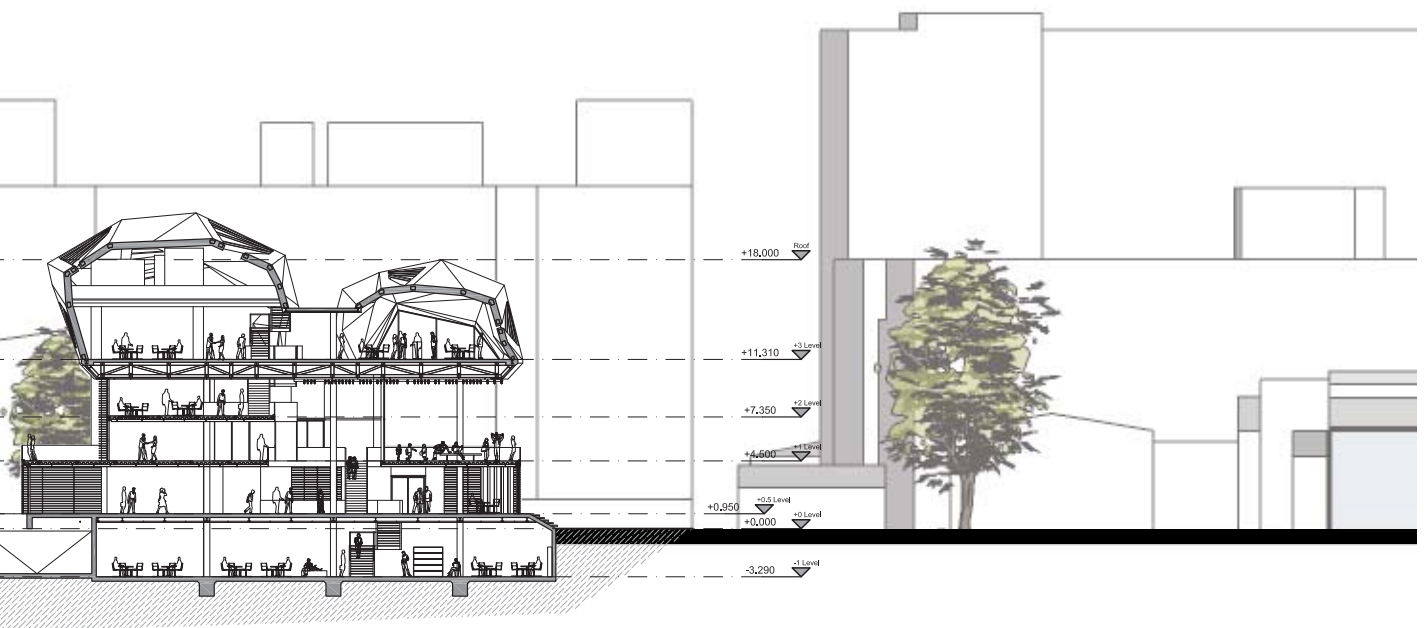
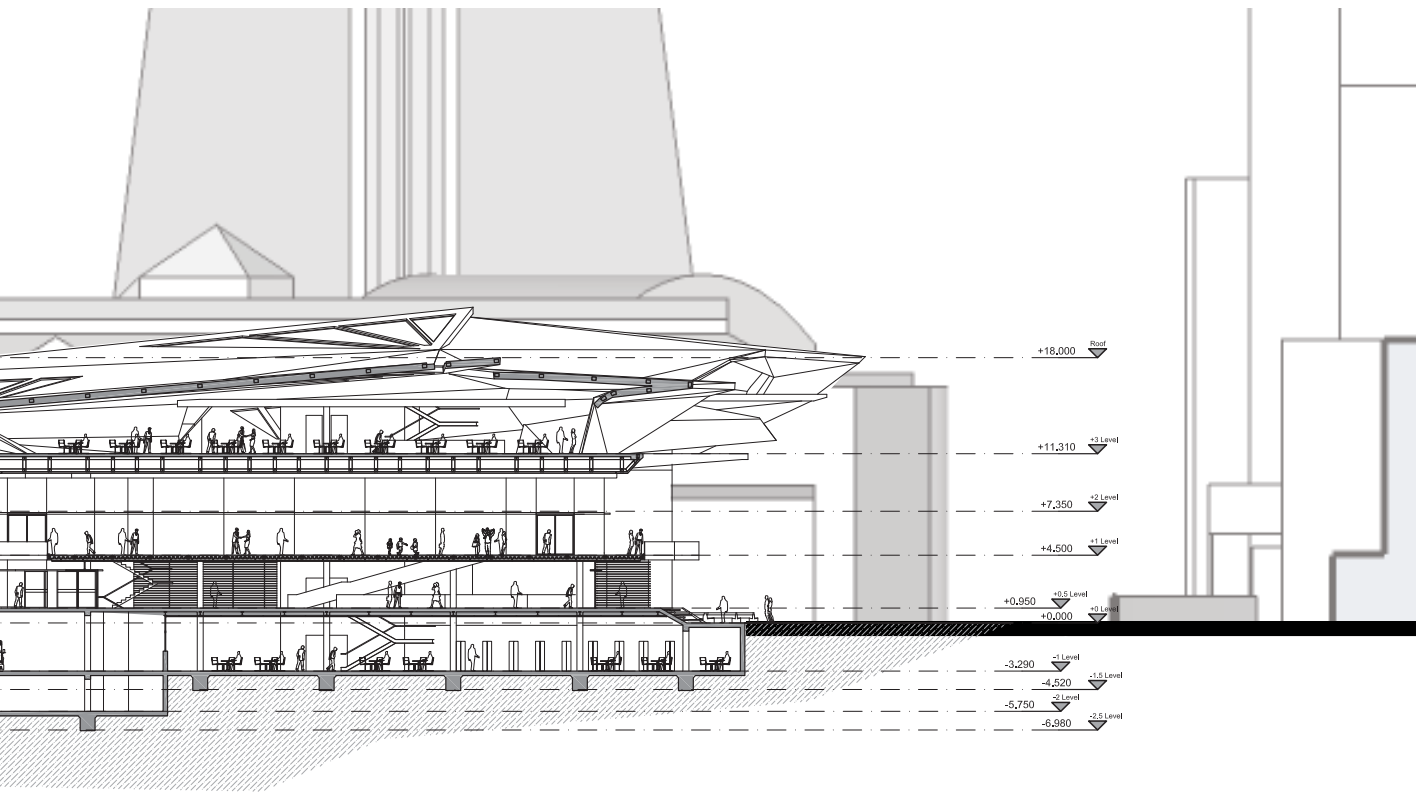


_10.9: Section A-A

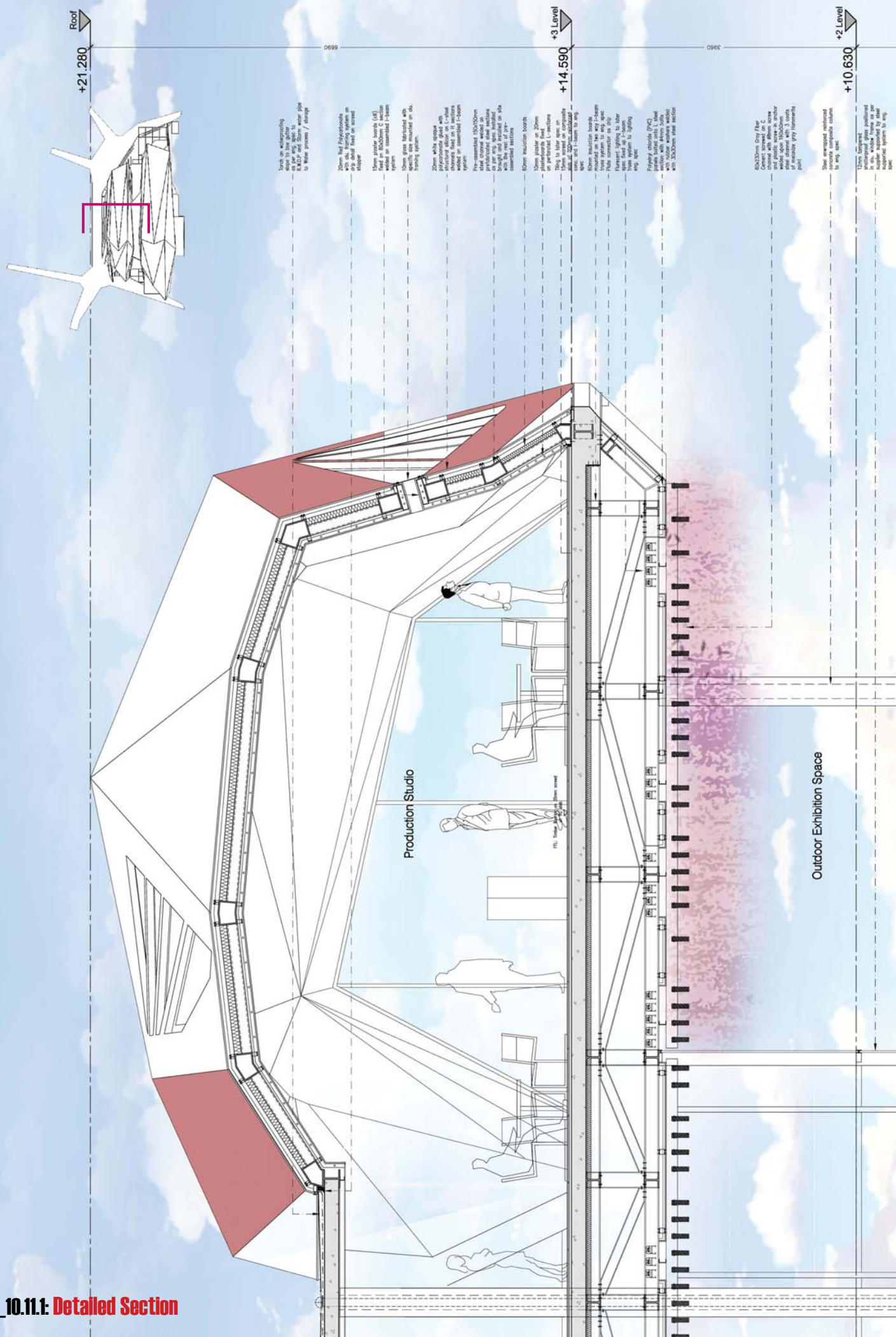


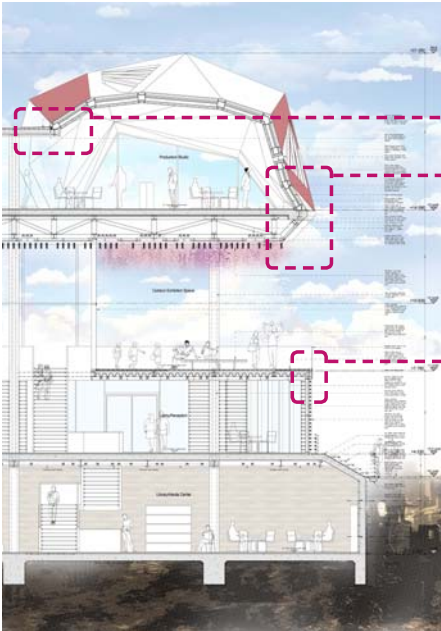
_10.10: Section B-B





202



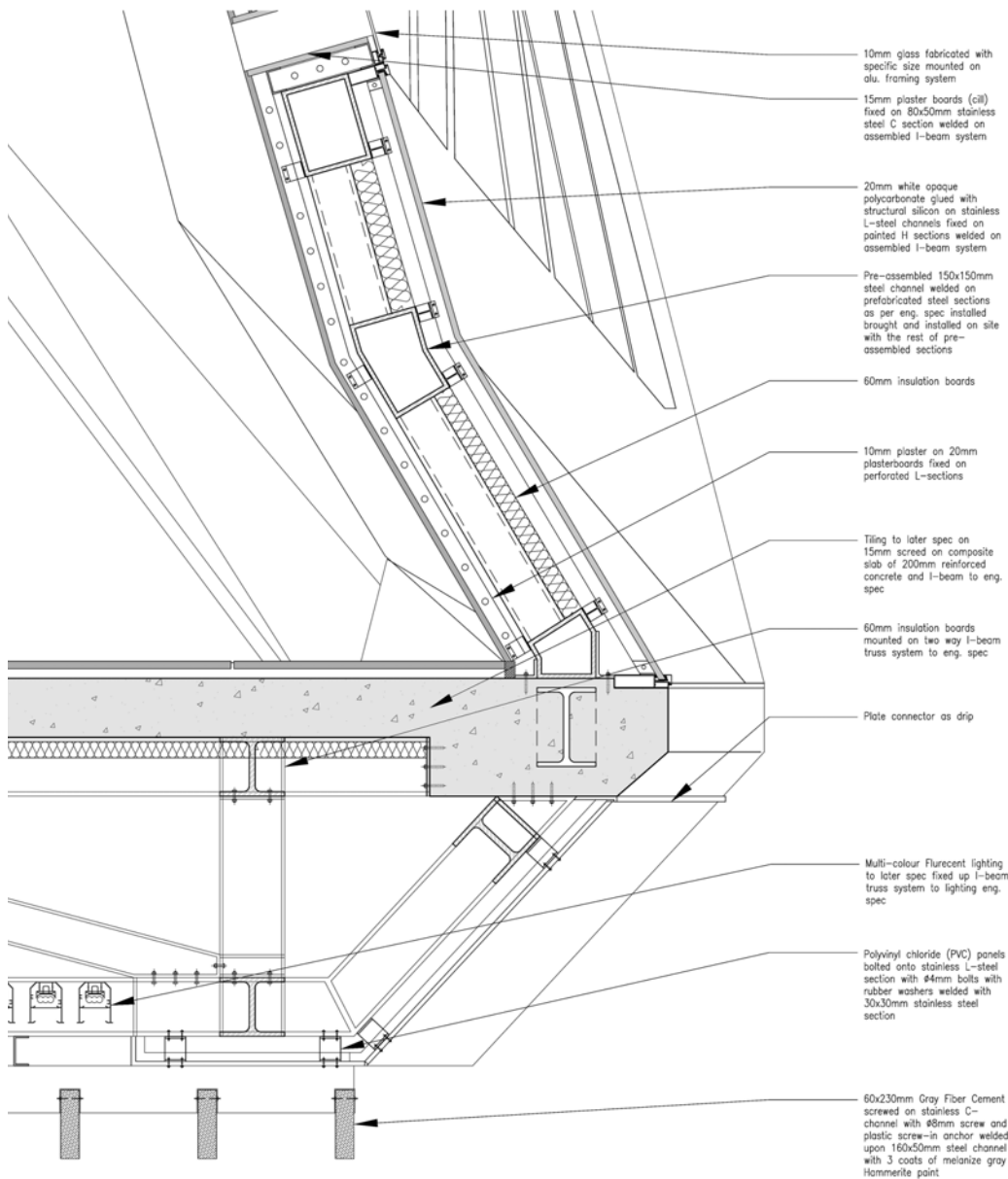


Detail B. Drawing world - Roof

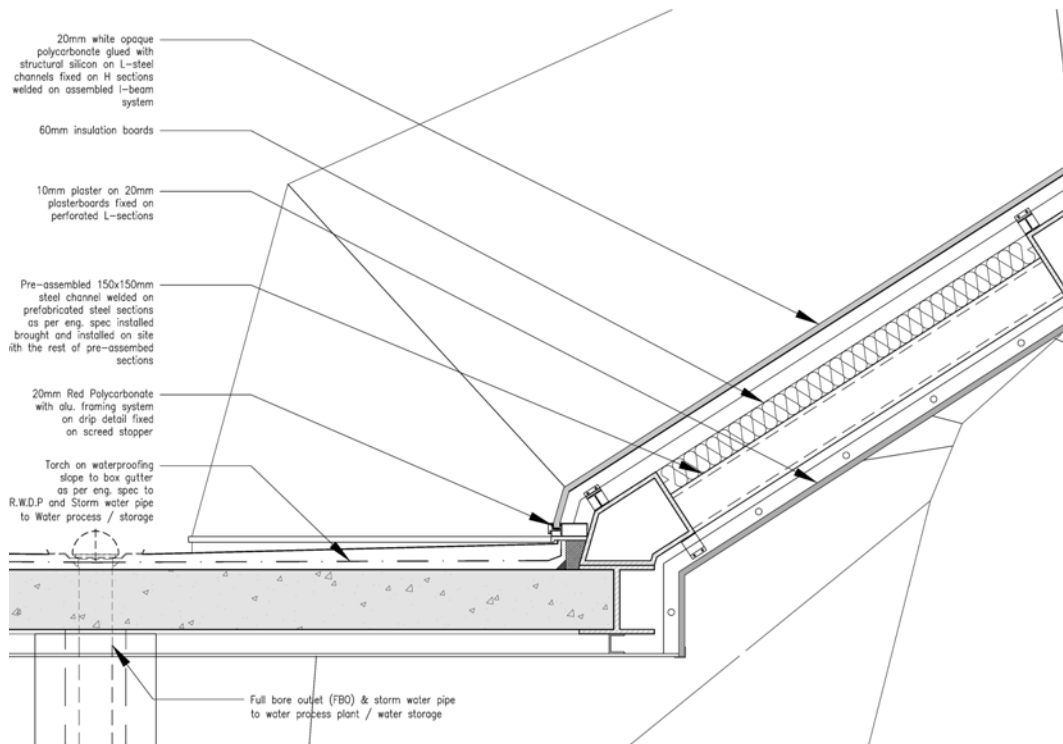
Detail A. Drawing world - Structure

Detail C. Floor & Shading System

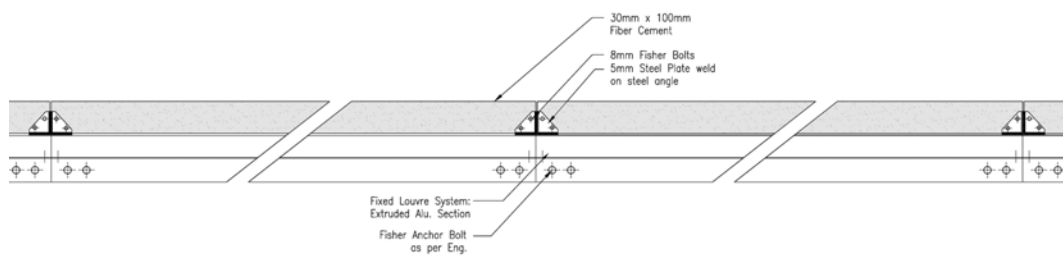
10.11.2: Details' Location



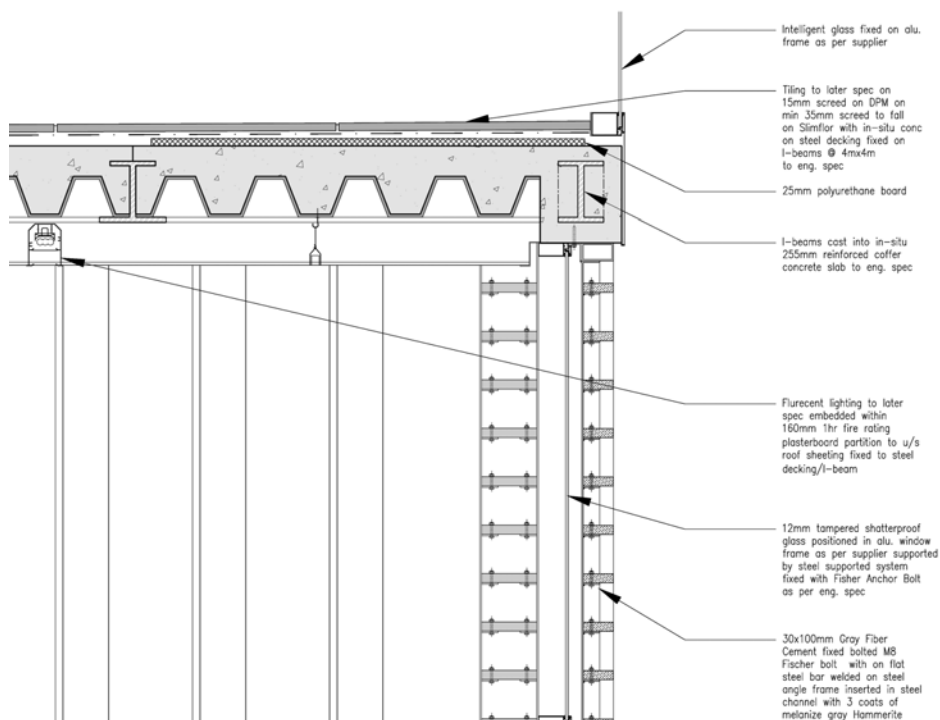
10.12: Detail A. Drawing World - Structure



10.13: Detail B. Drawing World - Roof

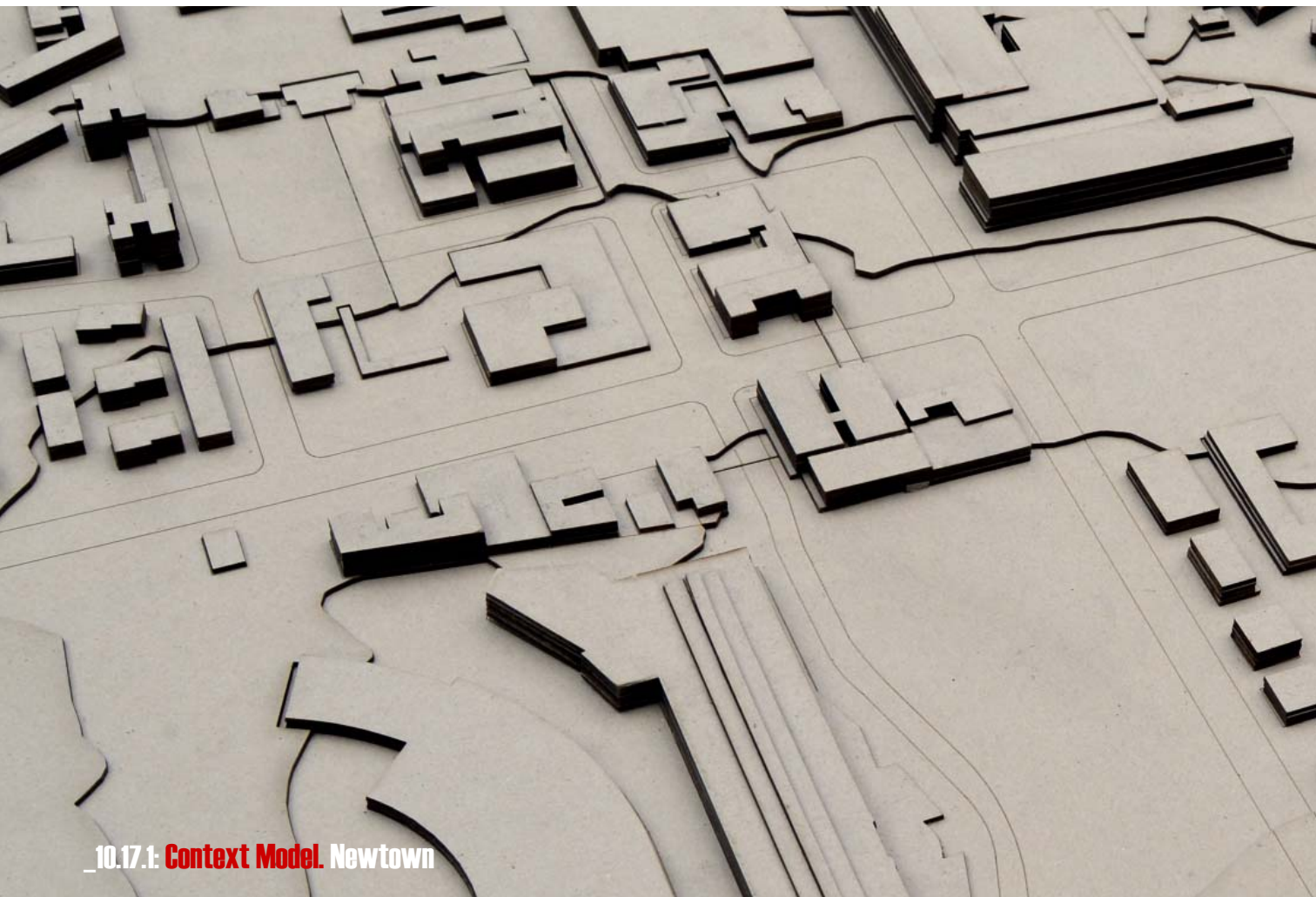


10.14: Detail C. Shading System - Plan

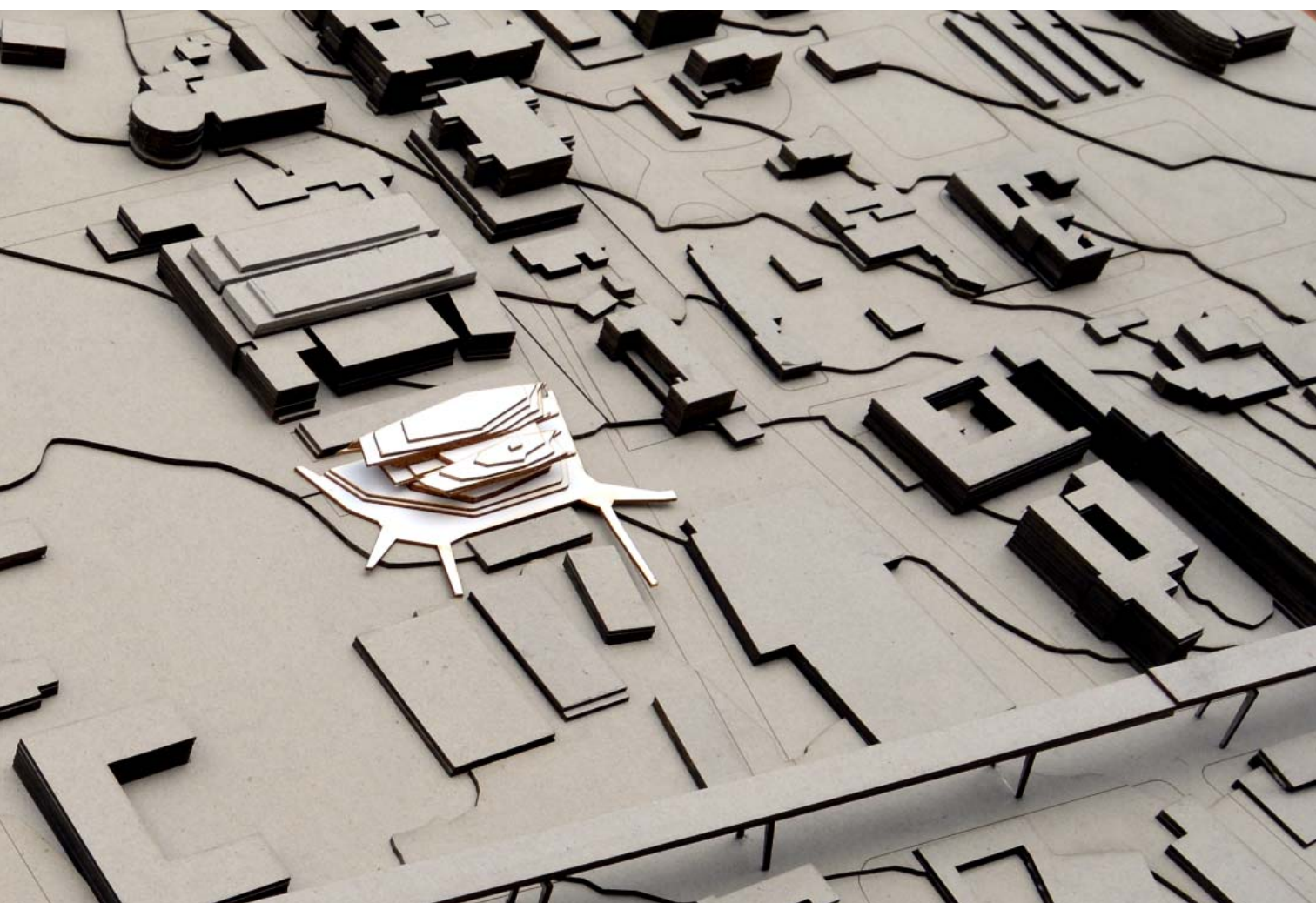
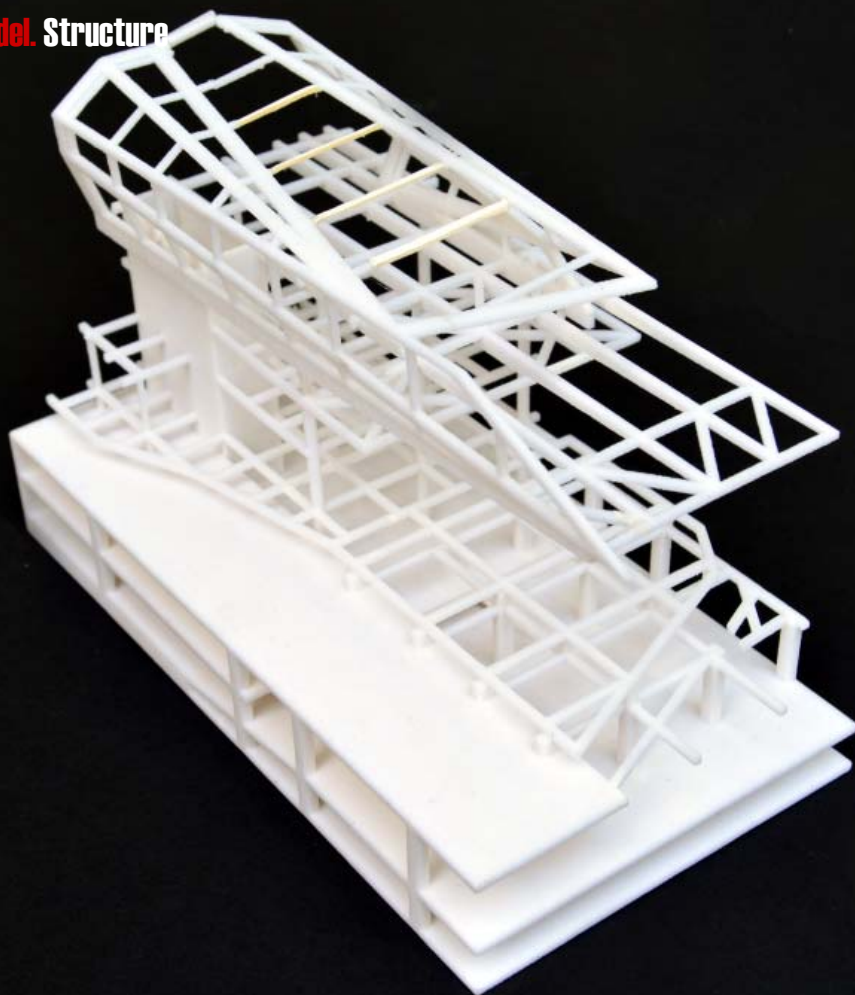


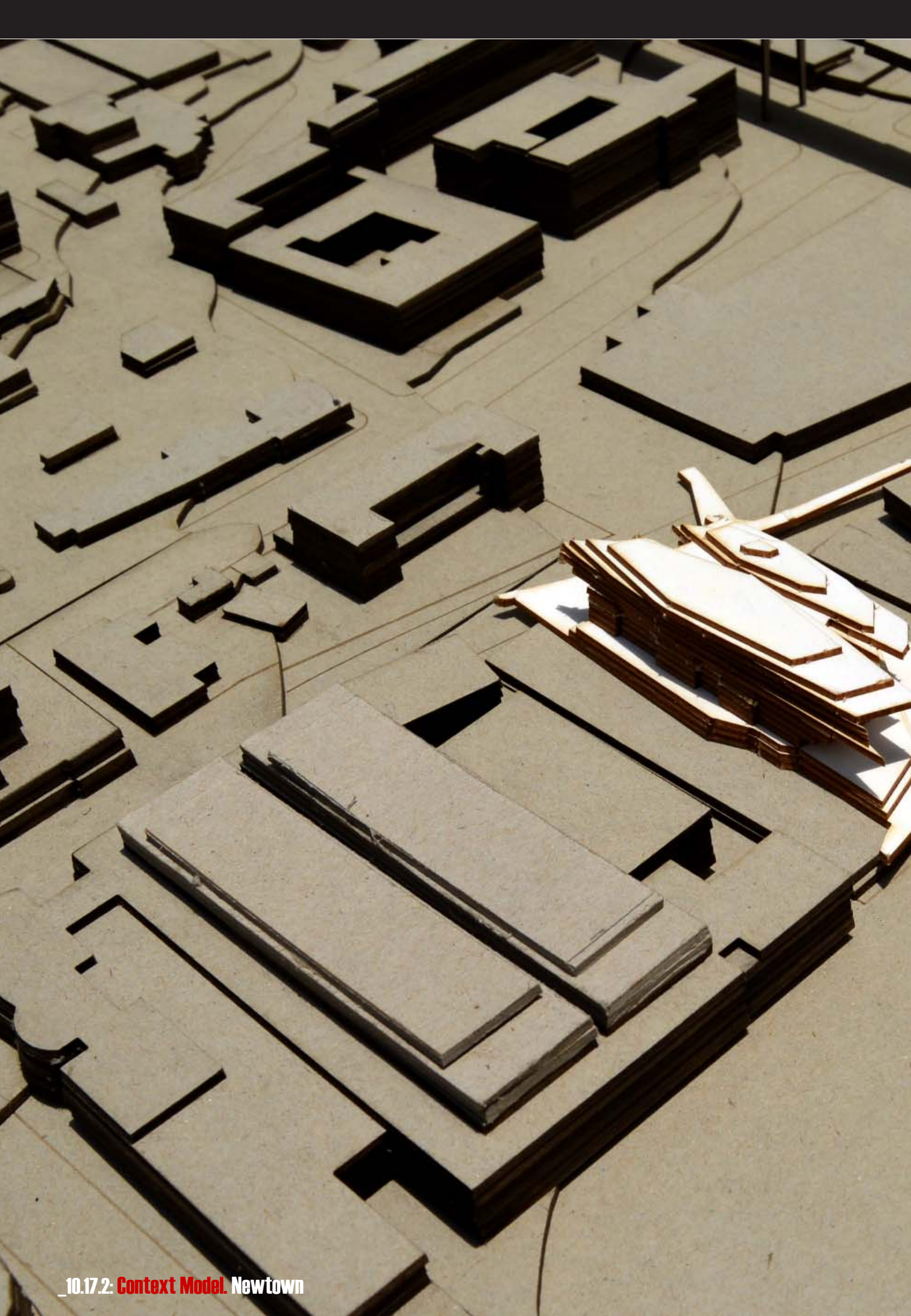
10.15: Detail C. Floor & Shading System

_10.16.1: 3D Printed Model. Structure

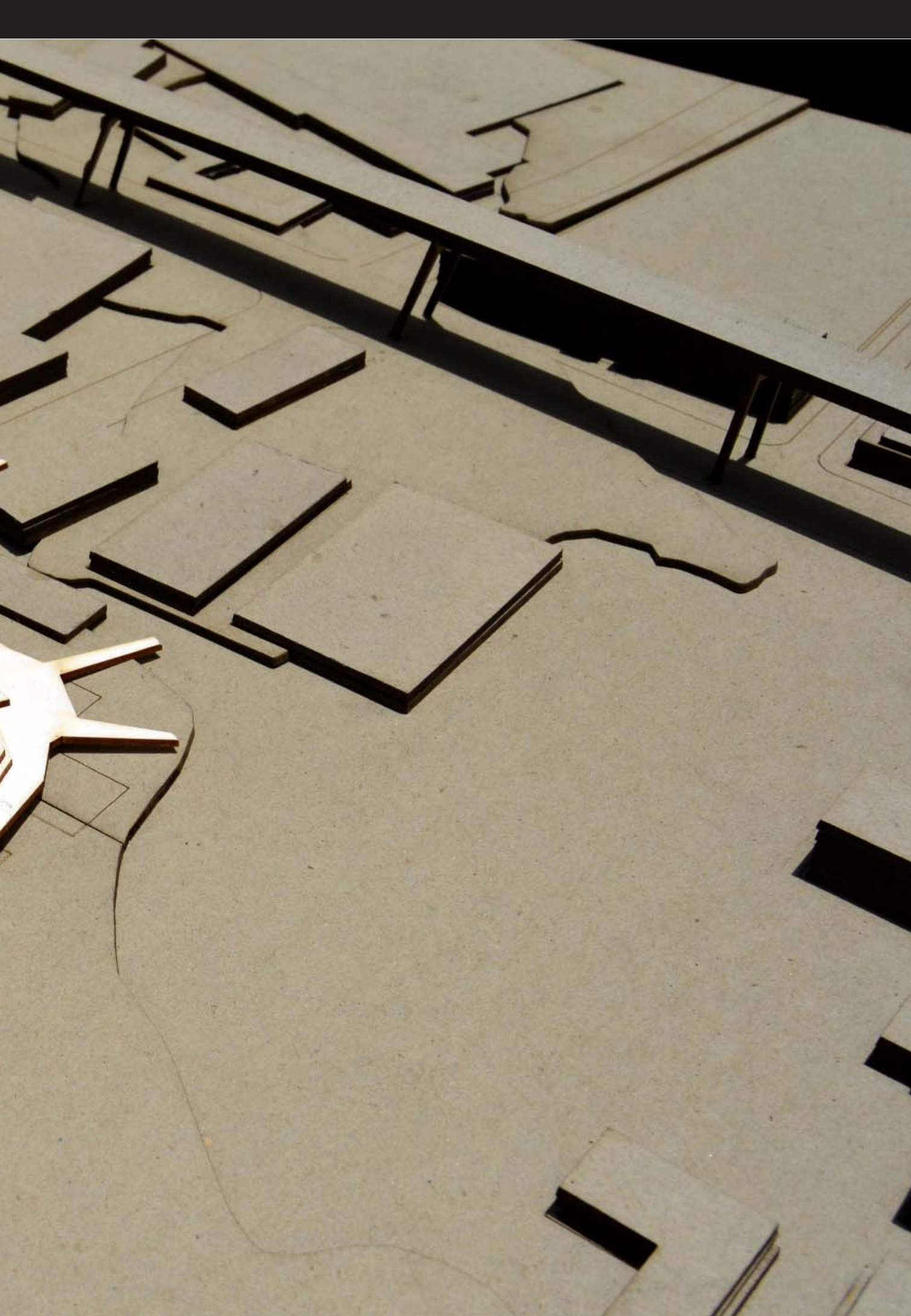


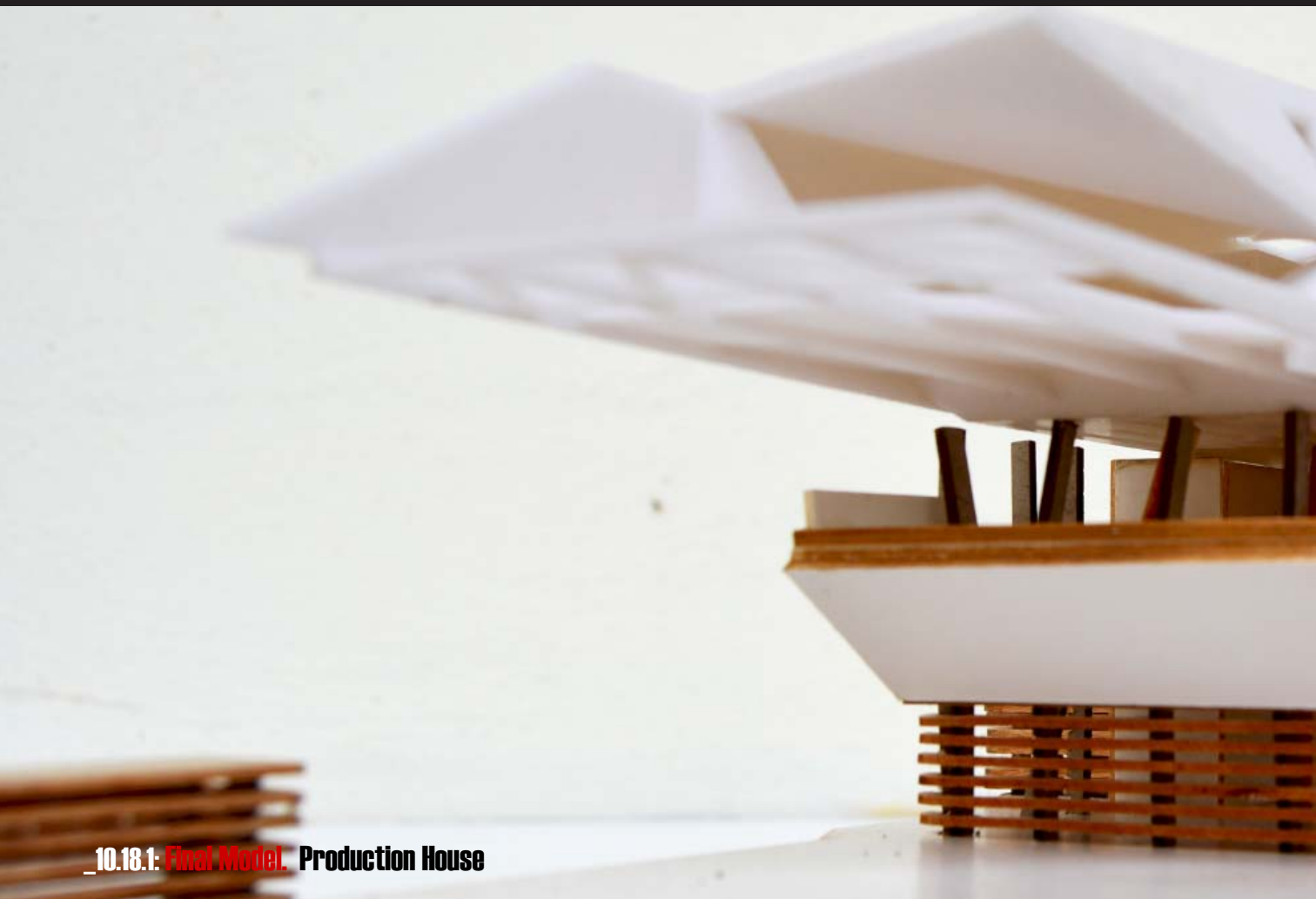
_10.17.1: Context Model. Newtown





_10.17.2: Context Model Newtown





_10.18.1: Final Model. Production House



_10.18.2: Final Model. Production House







DUCTION
HOUSE!!!!

Note

All un-referenced photographs, images, artworks, and illustrations in this document are the work of author: (Allen) Chen, I-Kuang.

All single photograph, image, artwork, and illustration have been annotated _0.1~ _10.18 and have been referenced in List of Figures.

All photographs, images, artwork, and illustrations that are part of comic styled narrative are not part of List of Figures; however annotation are provided in/around the photograph, image, artwork, and illustrations.

List of Figures

0. Cover page

- _0.1: *Boom!! Exciting and captivating comic/ manga drawing.*
Anon, n.d., 2012. [Image online]
Available at: <<http://wallpaperuser.com/wp-content/uploads/2012/03/Butterfly-Barrett-M82A1-wallpaper.jpg>>
[Accessed June 2013]. _pg. 3
- _0.2: *Wonder of Eyes.*
[Drawn by author]. _pg. 4
- _0.3: *An entertainment that can be a form of escapism.*
Anon, n.d., [Image online]
Available at: <<http://good-wallpapers.com/fantasy/9988>>
[Accessed April 2013]. _pg. 8

1. Opening

- _1.1: *Conflict in action.*
Anon, n.d., [Image online]
Available at: <http://www.icp.org/sites/default/files/imagecache/node_image_enlargement/apartheid_6.jpg>
[Accessed May 2013]. _pg.17

2. Introduction

- _2.1: *Advertising sexual appeal through smell.*
Calvin Klein, n.d. *Calvin Klein: Encounter* [Advertisement]
Available at: <http://www.mimifroufrou.com/scentedsalamander/images/Calvin_Klein_Encounter_ad.jpg>
[Accessed March 2013]. _pg. 35
- _2.2: *Altering the sense of value through possession.*
Oosthuizen, H., 2013. [Advertisement]. *CAR*. January 2013, volume: 56, No.11. Cape Town: Ramsay Media (PTY) LTD, pg. 226. _pg. 35
- _2.3: *Quote from Fight Club.*
[Image edited by author].
Anon n.d., [Image online],

Available at: <http://fc06.deviantart.net/fs70/f/2010/061/d/5/Fight_Club__Edward_by_cromley009.jpg>
[Accessed Sep 2013]. _pg. 36

- _2.4: *Effects of modern society.*
[Drawn by author]. _pg. 37
- _2.5: *Reporting situation in news headlines.*
Visser, J., 2013. [online]. *South Africa ruling ANC says new mine unions display 'anarchy'*. Bloomberg, 23 May.
[Accessed June 2013]. _pg. 39
- Brand, R., 2013, [online]. *Rand slumps to 4-year low as mine violence renews labour concerns*. Bloomberg, 23 May.
[Accessed June 2013]. _pg. 39
- _2.6: *Madame and Eve comic strip.*
Francis, S. Rico., 2008., [Image online]
Available at: <<http://namibsands.files.wordpress.com/2008/06/monopoly1.jpg>>
[Accessed Sep 2013]. _pg. 39
- _2.7: *Zapiro cartoons.*
Zapiro, 2013., [Image online]
Available at: <<http://www.timeslive.co.za/local/2011/06/13/zapiro-cartoons#leaf>>
[Accessed Sep 2013]. _pg. 39

3. Comic & Animation

- _3.1: *A world where opposing ideals negates each other for recognition.*
[Digital image by author]. _pg. 45
- _3.2: *Thousands of fans at Comic-Con event.*
Anon. n.d., [Image online]. Available at: <http://3.bp.blogspot.com/-jTudPlmBHf4/UXiaFQWK_bI/AAAAAAAAAL6Y/hqpQTmk-2os/s1600/comic_con_rotator.jpg>
[Accessed May 2013]. _pg. 47
- _3.3: *Marvel Comic characters.*
Marvel Comic, n.d., [Image online].
Available at: < <http://images2.wikia>

- nocookie.net/_cb20110513164403/
marveldatabase/images/e/e1/
The_Marvel_Universe.png>
[Accessed May 2013]. _pg. 47
- _3.4: *Comic Extract.*
Ultra Jump, n.d., Tail Star, [Image online].
Available at: < www.mangaher.com/manga/tail_star/c001/2.html>
[Accessed April 2013]. _pg. 50
- _3.5: *Over exaggerated drawing.*
Anon, n.d., [Image online].
Available at: < http://fc01.deviantart.net/fs70/i/2011/209/8/5/fighting_scene_by_eliasuke-d41x1gs.jpg>
[Accessed Oct 2013]. _pg. 51
- _3.6: *Comic Extract.*
Ultra Jump, n.d., Tail Star, [Image online].
Available at: < www.mangaher.com/manga/tail_star/c001/32.html>
[Accessed April 2013]. _pg. 52
- _3.7: *Comic drawing analysis.*
[Drawn by author]. _pg. 53
- _3.8: *Comic Extract.*
Ultra Jump, n.d., Tail Star, [Image online].
Available at: < www.mangaher.com/manga/tail_star/c001/33.html>
[Accessed April 2013]. _pg. 54
- _3.9: *Comic drawing analysis.*
[Drawn by author]. _pg. 55
- _3.10: *Comic Extract.*
Ultra Jump, n.d., Tail Star, [Image online].
Available at: < www.mangaher.com/manga/tail_star/c001/34.html>
[Accessed April 2013]. _pg. 56
- _3.11: *Comic drawing analysis.*
[Drawn by author]. _pg. 57
- _3.12: *Comic Extract.*
Ultra Jump, n.d., Tail Star, [Image online].
Available at: < www.mangaher.com/manga/tail_star/c001/35.html>
[Accessed April 2013]. _pg. 58
- _3.13: *Comic drawing analysis.*
[Drawn by author]. _pg. 59
- _3.14: *Comic Extract.*
Ultra Jump, n.d., Tail Star, [Image online].
Available at: < www.mangaher.com/manga/tail_star/c001/36.html>
[Accessed April 2013]. _pg. 60
- _3.15: *Comic drawing analysis.*
[Drawn by author]. _pg. 61
- _3.16: *Function of closure in architecture.*
[Drawn by author]. _pg. 64
- _3.17: *Separate function in architecture.*
[Drawn by author]. _pg. 64
- _3.18: *Rhythmic function in architecture.*
[Drawn by author]. _pg. 65
- _3.19: *Structuring function in architecture.*
[Drawn by author]. _pg. 65
- _3.20: *Dynamic frames in Japanese comic.*
[Image edited by author],
From: Grenville, B., (2008). *Krazy! The Delirious world of Anime + Comics + Video games + Art.* London/ Los Angeles/ Berkeley: University of California Press. p. 200 _pg. 66
- _3.21: *Dynamic second floor plan in Maxxi Building.*
Zaha Hadid. n.d., [Image online],
Available at: < <http://www.archdaily.com/43822/maxxi-museum-zaha-hadid-architects/second-floor-plan-30/>>
[Accessed Aug 2013]. _pg. 66
- _3.22: *The comic utilizes traditional rectangular frames to express and portray ideas.*
[Image edited by author],
Grenville, B., (2008). *Krazy! The Delirious world of Anime + Comics + Video games + Art.* London/ Los Angeles/ Berkeley: University of California Press. p. 86 _pg. 66
- _3.23: *Playful frames/boxes shapes the ground floor plan of Moriyama House by SANNA.*
Anon. n.d., [Image online],
Available at: <http://betterarchitecture.files.wordpress.com/2013/02/uytk_sanaa_moriyama_house_plan-1.jpg>
[Accessed Aug 2013]. _pg. 66
- _3.24: *Providing viewership within spaces.*
Anon, n.d., [Image online],
Available at: <<http://livingfreak.deviantart.com/art/memory-wall-auschwitz-343692418>>
date: 20130913>
[Accessed Aug 2013]. _pg. 66
- _3.25: *Thousands of frames stitched into one forming a moving picture.*
Hahn, D., 2008, [Image], *The Alchemy of Animation.* Singapour: Disney Book Group. p. 9 _pg. 68
- _3.26: *Animating building facade through video.*
[Photograph by author] _pg. 69
- _3.27: *Physically changing the form of the building.*
Time lapse: Milwaukee Art Museum -Calatrava-Burke Brise Soleil-HD. 12 Dec 2009, [YouTube Video]. Available at: < <http://www.youtube.com/watch?v=eGQJPkQL0fU>>
[Accessed Sep 2013]. _pg. 69
- _3.28: *Light in appearance, Museum Strongoli - by Coop himmelb(l)au defies the laws of physics.*
Anon, 2009, [Online image].
Available at: < <http://www.dezeen.com/2009/03/27/art-museum-strongoli-by-coop-himmelblau/>>
[Accessed Sep 2013]. _pg. 70
- _3.29: *As oppose to monolithic stance of Trellick Tower*
by Erno Goldfinger. 2010, [Online image].
Available at: < <http://www.archdaily.com/70676/>>
[Accessed Sep 2013]. _pg. 70
- _3.30: *Building formed from the concept of sound for "Pavilion 21 Mini Opera Space by Coop-Himmelb(l)au.*
Coop-Himmelb(l)au, 2010. [Online images].



B101
*



התאמה

Thesis documents

Meyer, M. (2007). Archimedia. Johannesburg: University of Witswatersrand.
Ailion, G (2009). Everywhere is Here. Johannesburg: University of Witswatersrand.

Film

Fight Club, 1999, [Film] Directed by David Fincher. USA: Fox 2000 Pictures

Books

Barker, M., 1989. *Comics: Ideology, Power & the Critics*. New York & Manchester: Manchester University Press.

Bjarke Ingels Group, 2010. *Yes is more*. China: Taschen.

Brawne M., 2003. *Architectural Thought: The Design Process and the Expectant Eye*. Oxford: Architectural Press: Elsevier.

Burnett, R., 2004. *How Images Think*. London: The MIT Press.

Cooper, N., 1976. *The Opulent Eye: Late Victorian and Edwardian Taste in Interior Design*. London: Architectural Press.

Eckardt, F., 2008. *Media and Urban Spaces: understanding, investigating, and approaching mediacity*. Germany: Frank & Timme.

Farndon, J., 1999. *Big Book Of Knowledge*. Great Bardfield : Miles Kelly Publishing LTD.

Furniss, M., 2008. *The Animation Bible: A Pactical Gide to the Art of Animating, from Flipbooks to Flash*. London : Laurence King Publishing .

Grenville, B., 2008. *Krazy! The Delirious World of Anime + Comics + Video games + Art*. London/ Los Angeles/ Berkeley: University of California Press.

Groensteen, T., 1999. *The system of comics*. France: Presses Universitaires de France.

Haeusler, M. H., 2009. *Media Facades: history, technology and Content*. Ludwigsburg: Av Edition GmbH.

Hahn, D., 2008. *The Alchemy of Animation*. Singapour: Disney Book Group.

Hu, T.-Y., 2010. *Frames of Anime: Culture and Image Building*. Hong Kong: Hong Kong University Press.

Japan Eco Inc, Moto Akasaka Bldg & Minato, K., 1989. *The Japan of Today*. Tokyo: International Society for the Educational Information.

Kothari, C. R., 2004. *Research Methodology*. Delhi: New Age International Publishers.

Krige, S. & Beswick, S., 2008. *Turbine Square: A Heritage of Power*. Newtown: AngloGold Ashanti.

Lunning, F., 2006. *Mechademia 1: Emerging Worlds of Anime and Manga*. 1 ed. Minneapolis: University of Minnesota Press.

Lunning, F., 2009. *Mechademia 4: War/Time*. 4 ed. London: University of Minnesota Press.

Manovich, L., 2011. *The Language of New Media*. United States of America: MIT Press.

Nash, E. P., 2009. *Manga Kamishibai: The Art of Japanese Paper Theature*. New York: Abrams Comicarts.

Pallasmaa, J., 2005. *The Eyes of the Skin: Architecture and the Senses*. London: John Wiley & Sons Ltd.

Pallasmaa, J., 2009. *The Thinking Hand*. London: John Wiley & Sons.

Pearson, K. A., 1996. *The Cambridge Companion to Nietzsche*. Cambridge: Cambridge University Press.

- Piano, R., 1997. *The Renzo Piano logbook*. London: London : Thames and Hudson.
- R.Ward, A., 2002. *Mouse Morality*. Austin: University of Texas Press.
- Schwarzer, M., 2004. *ZoomScape: Architecture in Motion and Media*. New York: Princeton Architectural Press.
- Sharp, D., 1967. *Planning and Architecture : Essays Presented to Arthur Korn by the Architectural Association*. London: Barrie & Rockliff.
- Smart, B., 1993. *Postmodernity*. London: Routledge.
- Sturjen, M. & Cartwright, L., 2009. *Practices of Looking: An Introduction to Visual Culture*. 2nd ed. New York: Oxford University Press.
- Tzonis, A. & Lefaivre, L., 1995. *Movement, Structure and the Work of Santiago Calatrava*. Barcelona: Birkhauser.
- Winchip, S. M., 2010. *Visual Culture in the Built Environment*. New York: Fairchild Books.

Internet

- Archdaily, 2013. *Stedelijk Museum Amsterdam / Benthem Crouwel Architects*. [Online]
Available at: <http://www.archdaily.com/350843/stedelijk-museum-amsterdam-benthem-crouwel-architects/>
[Accessed 15 08 2013].
- Bethem Crouwel, 2013. *Stedelijk Museum*. [Online]
Available at: www.BethemCrouwel.nl/portal_presentation/museums/stedelijk-museum
[Accessed 14 08 2013].
- City of Johannesburg, 2011. *Urban Design Framework: Newtown*. [PDF]
Available at: www.joburg-archive.co.za/2011/inner_city/newtown/udf.pdf
[Accessed 12 06 2013].
- City of Johannesburg, n.d. *Newtown: Your Guide*. [Online]
Available at: http://www.joburg.org.za/index.php?option=com_content&do_pdf=1&id=315
[Accessed 02 06 2013].
- Coop Himmelb(l)au, 2013. *Busan Cinema Centre*. [Online]
Available at: www.coop-himmelblau.at/architecture/projects/busan-cinema-center/
[Accessed 06 08 2013].
- Crab-studio, 2003. *Kunsthaus Graz*. [Online]
Available at: <http://www.crab-studio.com/graz-kunsthaus/>
[Accessed 15 08 2013].
- Dalsgaard, P. & Halskov, K., 2010. *Designing Urban Media Facades: Cases and Challenges*. [PDF]
Available at: <http://www.peterdalsgaard.com/documents/publications/dalsgaard%20-%20designing%20urban%20media%20facades.pdf>
[Accessed 01 09 2013].
- Dezeen, 2012. *Busan Cinema Centre by Coop Himmelb(l)au*. [Online]
Available at: www.dezeen.com/2012/09/18/busan-cinema-centre-by-coop-himmelblau/
[Accessed 06 08 2013].
- Fritz, S., n.d. *Media Facade: A New Form of Art in Architecture*. [Online]
Available at: www.architonic.com/ntsht/media-facade/7000408
[Accessed 01 09 2013].
- Ghostlightning, 2009. *Steps in Animation Production*. [Online]
Available at: ghostlightning.wordpress.com/2009/03/10/steps-in-anime-production/
[Accessed 06 07 2013].

- H-san, 2012. *A Guide to Anime Production*. [Online]
Available at: www.mugi-mugi.net/2012/10/how-to-anime-guide-to-anime-production.html#.Ulv_ENKmiSr
[Accessed 19 08 2013].
- Ludwig Hansen Architects + Urban Designers, 2012. *Newtown North UDF*. [PDF]
Available at: http://www.joburg-archive.co.za/2011/inner_city/newtown/north_udf2005a.pdf
[Accessed 21 07 2013].
- Joanneum, U., 2013. *Kunsthhaus Graz*. [Online]
Available at: www.museum-joanneum.at/en/kunsthhaus
[Accessed 04 09 2013].
- Joanneum, U., 2013. *Kunsthhaus Graz: BIX Media Facade*. [Online]
Available at: www.museum-joanneum.at/en/kunsthhaus/bix-media-facade/concept
[Accessed 04 09 2013].
- Joanneum, U., 2013. *Kunsthhaus Graz: Design, renderings*. [Online]
Available at: www.museum-joanneum.at/en/kunsthhaus/the-building/design_renderings
[Accessed 04 09 2013].
- Joanneum, U., 2013. *Kunsthhaus Graz: The building*. [Online]
Available at: www.museum-joanneum.at/en/kunsthhaus/the-building
[Accessed 04 09 2013].
- Khouri, A., 2007. *Studio Tours: Artist Jock*. [Online]
Available at: <http://www.comicbookresources.com/?page=article&id=9651>
[Accessed 22 08 2013].
- Newtown Heritage Trail, 2010. *The History of Newtown*. [Online].
Available at: <http://www.newtown.co.za/heritage/history>
[Accessed 02 06 2013].
- Politzer, T., 2013. *Vision Is Our Dominant Sense*. [Online]
Available at: http://www.brainline.org/content/2008/11/vision-our-dominant-sense_pageall.html
[Accessed 02 04 2013].
- Static Brain, 27 Nov 2012. *Comic Book Statistics*. [Online]
Available at: <http://www.statisticbrain.com/comic-book-statistics/>
[Accessed 1 05 2013].
- TEDGlobal, 2009. *Bjarke Ingels: 3 warp-speed architecture tales*. [Online]
Available at: http://www.ted.com/talks/bjarke_ingels_3_warp_speed_architecture_tales.html
[Accessed 26 7 2013].
- TED, n.d. *Reading is slow and boring compared to new faster media. Myth or fact? | A conversation on TED.com*. [Online].
Available at: http://www.ted.com/conversations/2660/reading_is_slow_and_boring_com.html
[Accessed 02 04 2013].
- Teijin, n.d. *Twaron*. [Online]
Available at: <http://www.teijinaramid.com/aramids/twaron/>
[Accessed 20 08 2013].
- The Plan, n.d. *Bentham Crouwel Architekten: Stedelijk Museum*. [Online]
Available at: www.theplan.it/j/index.php?option=comcontent&review=article&id=3112%3Astedelijk-museum-&Itemid=264&lang=en
[Accessed 13 08 2013].
- University of Nevada, n.d. *The Victorian Period*. [Online]
Available at: <http://faculty.unlv.edu/kirschen/handouts/victorian.html>
[Accessed 23 07 2013].

UTSOA: University of Texas School of Architecture, 2011. *Coarse description: Architects' travels*. [Online] Available at: <http://soa.utexas.edu/courses/spring2011/218> [Accessed 24 07 2013].

Wikipedia, 2013. *International Style: Architecture*. [Online] Available at: [http://en.wikipedia.org/wiki/International_Style_\(architecture\)](http://en.wikipedia.org/wiki/International_Style_(architecture)) [Accessed 26 07 2013].

Wikipedia, 2013. *Naruto*. [Online] Available at: <http://en.wikipedia.org/wiki/Naruto> [Accessed 5 04 2013].



**SCHOOL
OF
ARCHITECTURE
PLANNING**