SCRIPTED

An Urban Museum of Typography

2011

George F. Pieterse

“**WORDS** ARE OF COURSE THE MOST **POWERFUL** DRUG USED **BY** **MANKIND**”

RUDYARD KIPLING (2011)

Just a friendly warning. After reading this dissertation you may start to show symptoms of one of the following disorders:

Typophilia
"An excessive attachment to and fascination with the shape of letters, often to the exclusion of other interests and object choices. Typophiliacs often die penniless and alone."

Typochondria
"A persistent anxiety that one has selected the wrong typeface and that this will lead to one's complete discrediting as a designer and human being."

Typophobia
"The irrational dislike of letterforms, often marked by a preference for icons, dingbats, and - in fatal cases - bullets and daggers. The fears of the typophobe can often be quieted (but not cured) by steady doses of Helvetica and Garamond."

Lupton (2004: 154)

This volume is set using the *Adobe Garamond Pro* typeface. Designed by Robert Slimbach in 1989, it is a digital interpretation of Claude Garamond's (c.1480 - 1561) original metal punch-cuts from the 1500's.

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Scripted

An Urban Museum of Typography

by George F. Pieterse

Submitted in partial fulfilment of the requirements for the degree of
Master of Architecture (Professional)

Department of Architecture
Faculty of Engineering, Built Environment and Information Technology,
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Study Leader: Derick de Bruyn

Course Coordinator: Jacques Laubscher

Dankie

Aan my Ma en Pa wat dit moontlik gemaak het vir my om my drome na te jaag vir die afgelope vyf jaar.

Aan die broers en die ching-chong-cha showdowns.

Aan Ouma Amor.

Aan die vriende vir die laat aand MacD's, die Toni's pizza, die rooiwyn, die bacon Kips, die roadtrips, die Boeremark, die kuiers, die whisky, die hubly, die gebitch, die gemoan en die gelag.

Aan die Meesterskinders vir die Fego koffies, die Boukunde-trap-skinders en die pity-parties. Misery loves company, en sonder julle sou die jaar baie moeiliker gewees het.

Laastens, dankie aan almal vir die onvoorwaardelike ondersteuning.

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

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

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

____

George F. Pieterse

Project Summary

Programme:
Museum of Typography

Site Description:
Pretorius Square in front of the Pretoria City Hall

Client:
Society of Typographic Aficionados, Department of Arts and Culture and Department of Public Works

Site Location:
Erf 2573 and Erf R/2575, Pretoria CBD

Address:
151 Paul Kruger Street, Pretoria,
South Africa

GPS Coordinates:
25° 45’ 11.04” S, 28° 11’ 15.55” E

Architectural Theoretical Premise:
Investigating the propagation and amelioration of Museum Space within a South African context

Architectural Approach:
The design of a new inner city museum together with the supporting public space infrastructure

Research Field:
Urbanism and Human Settlements

"We do not have architecture, but rather, a part of us is architecture. Architecture is a way of being, just as science, art, and the other major cultural-forms are ways of being. So when we come to define the true and deeper functions of architecture, we will not be simply describing the production of a certain type of artefact, but explaining one of the original ways in which we know ourselves."

Chris Abel (2000: 8).

ABSTRACT

Reading allows for the construction of a new world within the mind as one centralises and processes the literature. Flipping from one page to the next the language and the typography guides and informs this spatial construction and directs us through this new world. It creates an intangible architecture of the mind.

In the physical realm however, we experience the real world directly and blatantly without the aid of texts and narratives. In this life the relationship between text and space is inverted. Here text and narrative do not inform the construction and tactile experience of space but rather act as a backdrop to everyday life. It seems to go unnoticed.

This dissertation aims to emphasise the importance of typography, text and narrative within not only our day-to-day functionings, but also in the architectural realm. It seeks an amalgamation of typography, museum and public space, and aspires to create a place where the seemingly unnoticed typeface can be showcased, propagated and made accessible.

KEYWORDS: Museum Space, Public Space, Typography, Threshold, The Surface, The Everyday.

EKSERP

Soos wat teks en literatuur geïnternaliseer word, word 'n nuwe wêreld gekonstrueer in die geestesoog van die individu. Van die een bladsy na die volgende, gee die taal en tipografie aanleiding tot hierdie ruimtelike konstruksie en lei ons deur hierdie nuwe wêreld. Dit skep ast'ware 'n ontasbare argitektuur in die geheue van die leser.

In ons fisiese omgewing, word die wêreld egter direk en blatant ervaar, sonder die hulp van teks en narratief. In hierdie milieu is die verhouding tussen teks en ruimte omgekeer. Hier lei teks en narratief nie die konstruksie en tasbare ervaring van ruimte nie, maar tree terug en dien as agtergrond vir die alledaagse lewe. Dit bly ongesiens in die verbygaan.

Hierdie skripsie beoog om die belangrikheid van tipografie, teks en narratief binne ons alledaagse sowel as argitektoniese wêreld te beklemtoon. Die dokument streef daarna om 'n samesmelting van tipografie, museum en publieke ruimte te bewerkstellig, en beoog om 'n omgewing te skep waar die oënskynlik ongesiende 'letter', ten toon gestel, gepropageer en toeganklik gemaak kan word.

SLEUTELWOORDE: Museum Ruimte, Publieke Ruimte, Tipografie, Drumpel, Die Oppervlak, Die Alledaags.

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