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+ Information Graphics

A depiction of statistical – or other information in a graphic and visual form.
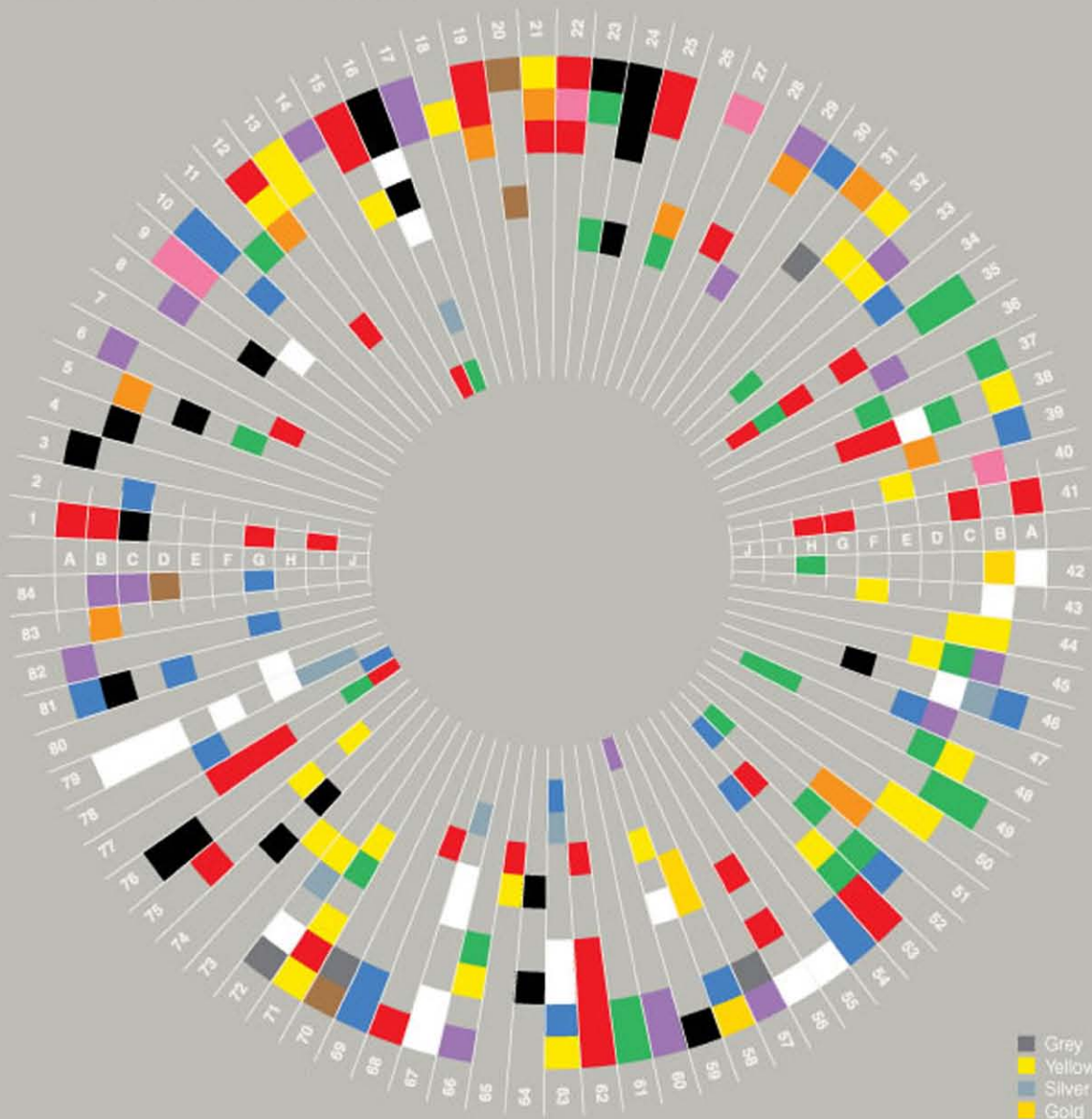

Illustration a.1:
Facebook users' connectivity diagram (Facebook, 2010)

Colours In Culture

A	Western / American	F	Asian
B	Japanese	G	Eastern European
C	Hindu	H	Muslim
D	Native American	I	African
E	Chinese	J	South American

1	Anger	43	Holiness
2	Art / Creativity	44	Illness
3	Authority	45	Insight
4	Bad Luck	46	Intelligence
5	Balance	47	Intuition
6	Beauty	48	Religion
7	Calm	49	Jealousy
8	Celebration	50	Joy
9	Children	51	Learning
10	Cold	52	Life
11	Compassion	53	Love
12	Courage	54	Loyalty
13	Cowardice	55	Luxury
14	Cruelty	56	Marriage
15	Danger	57	Modesty
16	Death	58	Money
17	Decadence	59	Mourning
18	Deceit	60	Mystery
19	Desire	61	Nature
20	Earthy	62	Passion
21	Energy	63	Peace
22	Erotic	64	Penance
23	Eternity	65	Power
24	Evil	66	Personal power
25	Excitement	67	Purity
26	Family	68	Radicalism
27	Femininity	69	Rational
28	Fertility	70	Reliable
29	Flamboyance	71	Repels Evil
30	Freedom	72	Respect
31	Friendly	73	Royalty
32	Fun	74	Self-cultivation
33	God	75	Strength
34	Gods	76	Style
35	Good Luck	77	Success
36	Gratitude	78	Trouble
37	Growth	79	Truce
38	Happiness	80	Trust
39	Healing	81	Unhappiness
40	Healthy	82	Virtue
41	Heat	83	Warmth
42	Heaven	84	Wisdom

Grey
Yellow
Silver
Gold

TOTAL CONTRIBUTIONS

years   sea level

8000   80m

8000 years

Antarctic ice sheet
(South Pole)
61m

1000   20m

Greenland ice sheet
7m

West Arctic ice sheet
6m

Heating ocean
expanding
1m per century

8m

7m

New York   London   Taiwan

800 years

6m

5m

New Orleans

400

300   4m

Shanghai   Edinburgh

200   3m

South London

San Francisco   Lower
Manhattan

2m

HOLLYWOOD

Hamburg   St Petersburg

100   1m

Los Angeles   Amsterdam

80 years

Venice

Already happened
20-40cm

Opposite |
Illustration a.2: *Colours in Culture.*
Information graphic illustrating what
various cultures associate with different
colours (McCandless, 2009: 76)
This page |
Illustration a.3: *When Sea Levels
Attack.* Information graphic indicating
rising sea levels (McCandless, 2009: 74)

+ Projections

Images, graphics and animations projected onto different surfaces.
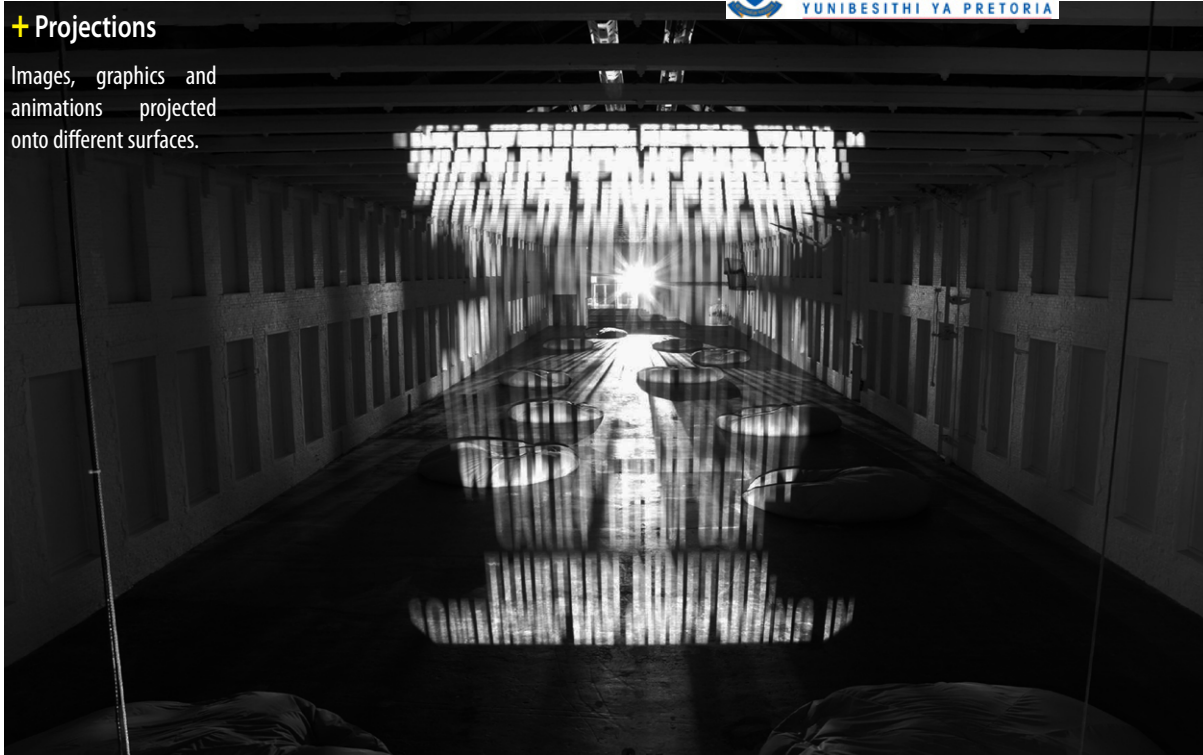
Left to right |
Illustration a.4: *Projections* by Jenny Holzer, Massachusetts Museum of Contemporary Art, 2007 (Johnson, 2007)
Illustration a.5: *Projections* by Jenny Holzer, Unknown Location, 2007 (Johnson, 2007)
Illustration a.6: *Projections* by Jenny Holzer, Massachusetts Museum of Contemporary Art, 2007 (Johnson, 2007)
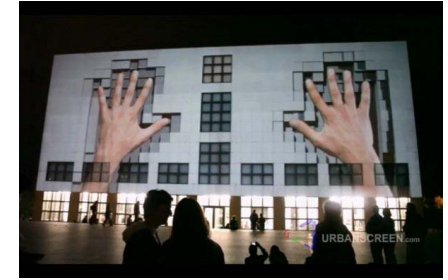Appendix A
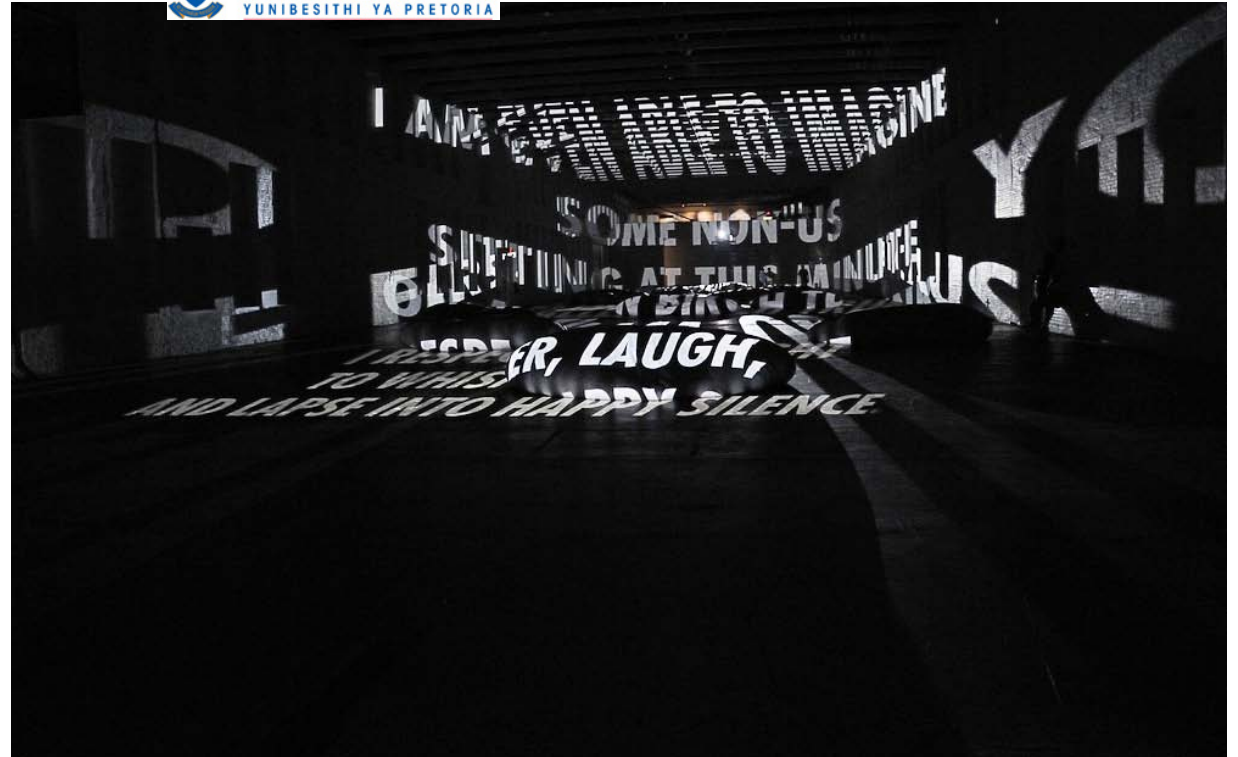
+ Projection Mapping

Images, graphics and animations projected onto a three dimensional surface. A digital map of the surface has to be created in order for the projections to be displayed accurately.

Illustration a.7:
Tijuana Projection by Krzysztof Wodiczko, Tijuana, Mexico (HTFA, 2010)

Appendix A

Left to right (top to bottom) |
Illustration a.8: Fremont Troll sculpture with a video art projection. Here, the face is replaced with one of a Native American Chief. (Unknown Artist, 2004)
Illustration a.9-a.11: 555 Kubik by Unknown Artist, Galerie Der Gegenwart, Hamburg, 2009 (Leeb, 2009)

+ Interactive Projection

Primal Source is an example of an interactive digital artwork projected onto water vapour. The projected graphics are animated according to the noise levels and types of sounds surrounding the installation.
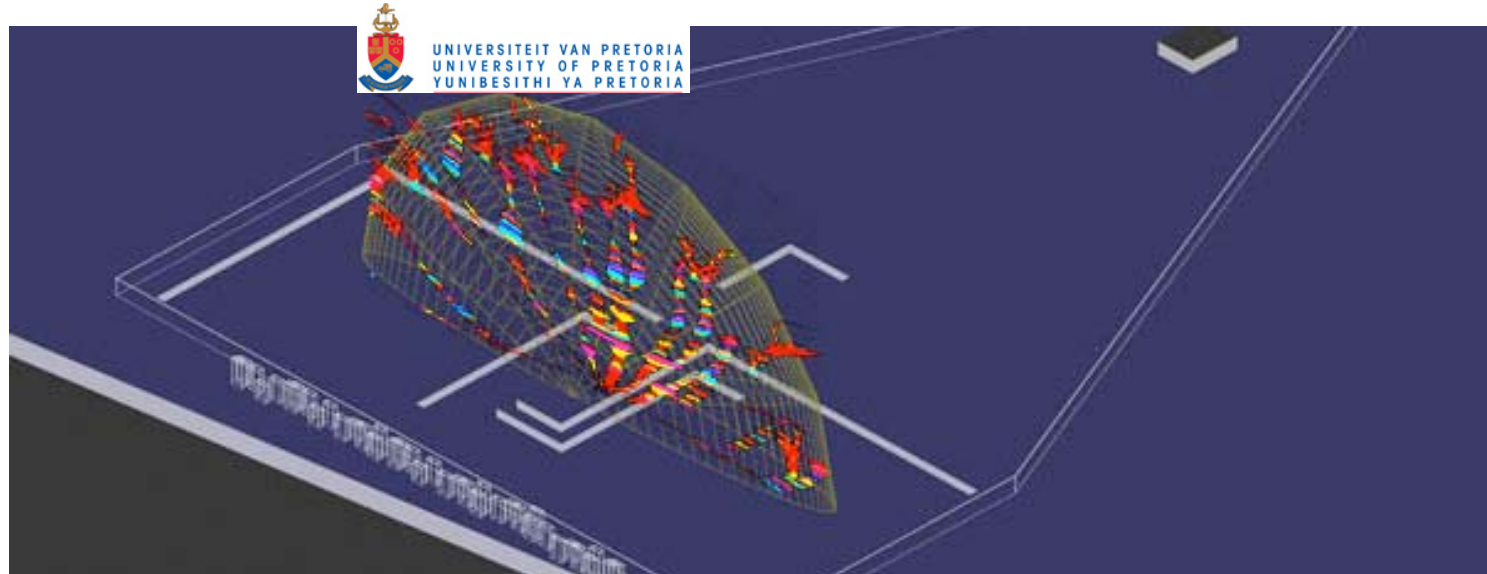
Illustration a.12:
Primal Source by Usman Haque, GLOW festival, Santa Monica pier, Santa Monica, 2008 (NOTCOT Archives, 2008. Edited by Author)

Appendix A

Figure b.1:
Map indicating informal vendor distribution within the mapping area (Author & other students, 2011)
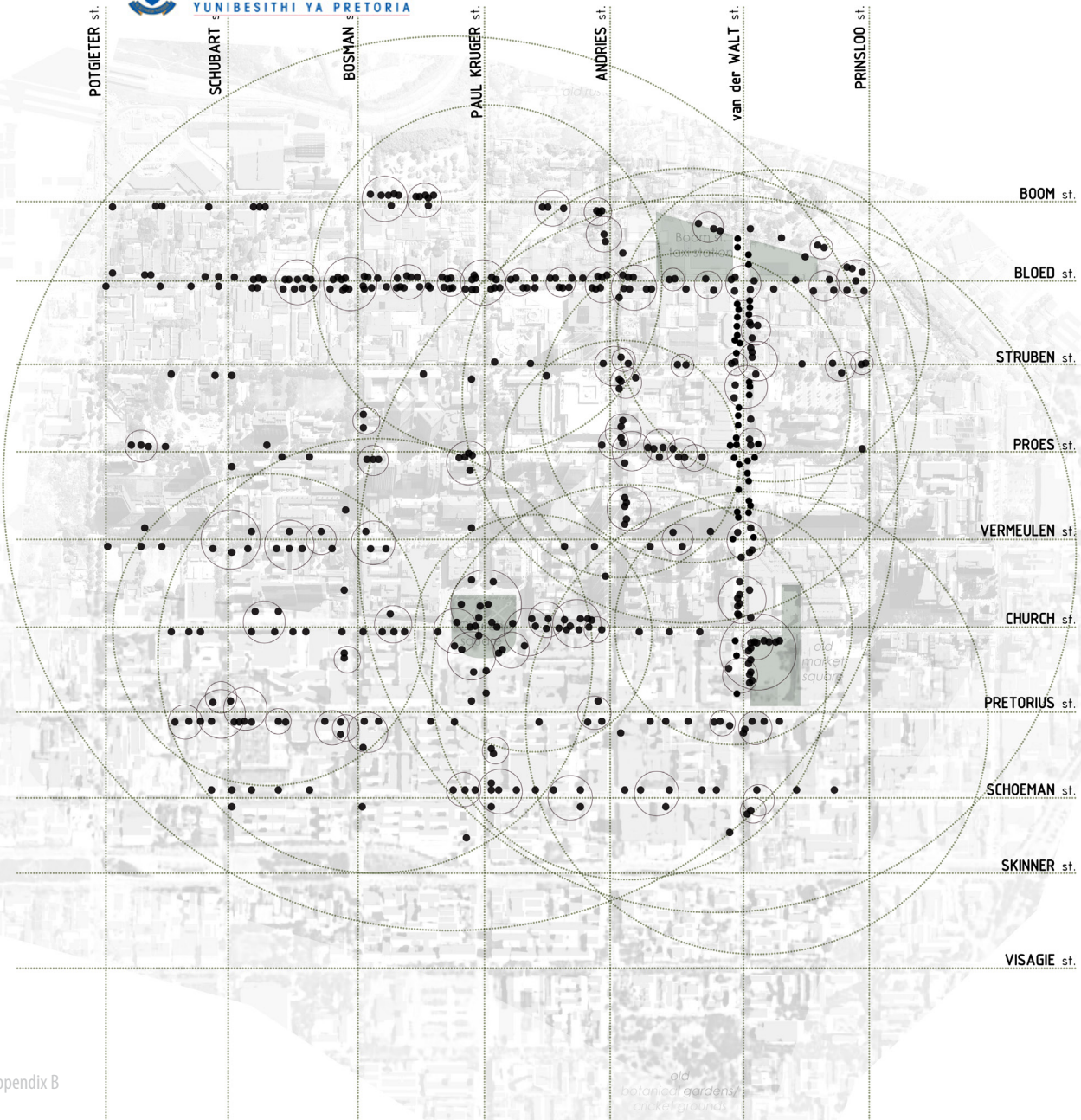
+ Experimental Mapping Exercise

An investigation was conducted into the way urban surfaces are used and what alternative elements are introduced for 'sitting' by city dwellers, in order to determine certain shortcomings in the existing urban environment.

+ Aim of the exercise:

01| Identifying hidden patterns within the city

02| Exploring wether or not the urban surfaces are used as intended

03| To determine what edge conditions architecture should encourage on the street edge

Appendix B

73/218

34%

{SITY}

Figure b.2: Photographs of percentage of seating by adaptation, in graph form (Author & other students, 2011)
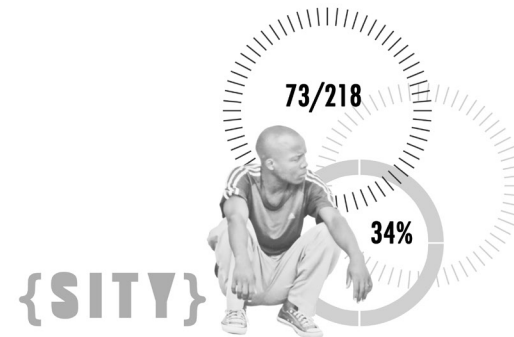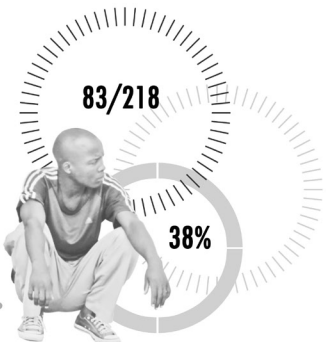
+ Seating by Adaptation

Figure b.3:
Photographs of percentage of seating by acquisition, in graph form (Author & other students, 2011)
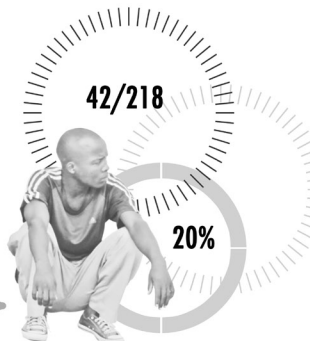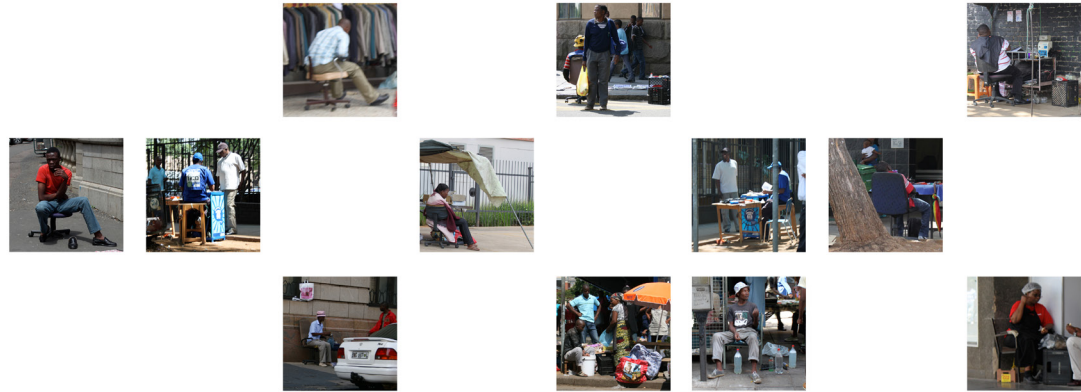
83/218

38%

{SITY}

+ Seating by Acquisition

Appendix B

Figure b.4:
Photographs of percentage of seating by appropriated urban surface, in graph form (Author & other students, 2011)

42/218
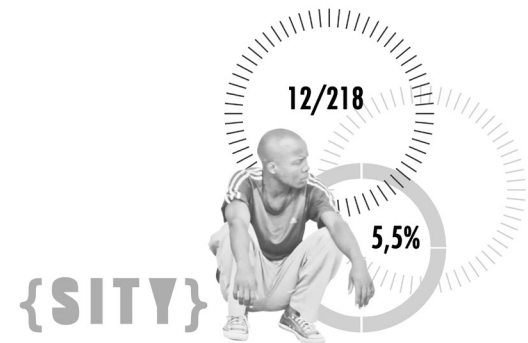
20%

{SITY}

+ Seating by Appropriated Urban Surface

Figure b.5:
Photographs of percentage of seating by re-use, in graph form (Author & other students, 2011)

+ Seating by Re-use

Appendix B

12/218

5,5%

{SITY}

+ Findings & Conclusions

01| Where urban surfaces are appropriateable they are favoured (walls & steps)

02| If no urban surface allows for re-appropriation, external seating elements are introduced. This indicates that there is not enough correctly designed seating in the city.

2.1   Crates are used by vendors who bring their produce in it (mostly edible products ex. potato chips and sweets)

2.2   Plastic chairs are mostly used by vendors who bring their products in boxes (can't sit on it, ex. fresh fruit)

2.3   Office chairs mainly occur at more permanent vendors such as barbers or stalls that utilise electricity (telephone services)

03| Formal seating is used for recreation by pedestrians, not vendors, due to its placement outside of the main pedestrian stream. Informal seating is used by traders. Building edges should allow for appropriation by introducing steps or low walls

04| In certain high energy areas vendors prefer to sit with their back toward the street as the main pedestrian flow occurs on the 'inside' of the sidewalk.

05| The concentration of people and spaza shops are in the direct vicinity of transport nodes and on main pedestrian routes

06| Products sold vary in different urban and commercial sectors, therefore products are an indication of the area's commercial activity

07| Vendors are mostly found on streets. Streets have become the new public spaces and should be designed accordingly

08| Architecture mainly provides horizontal elements or surfaces, thus a lack of vertical elements exist

09| Old buildings are preferred by informal traders as most contemporary architecture does not allow for appropriateable urban surfaces

10| Pedestrian and vendor congestion shifts daily according to shading patterns (shaded areas are congested in summer, while sunny areas are favoured in winter). For this reason, deciduous trees are the most appropriate shading devices for undefined street edges as it promotes comfort during all seasons.
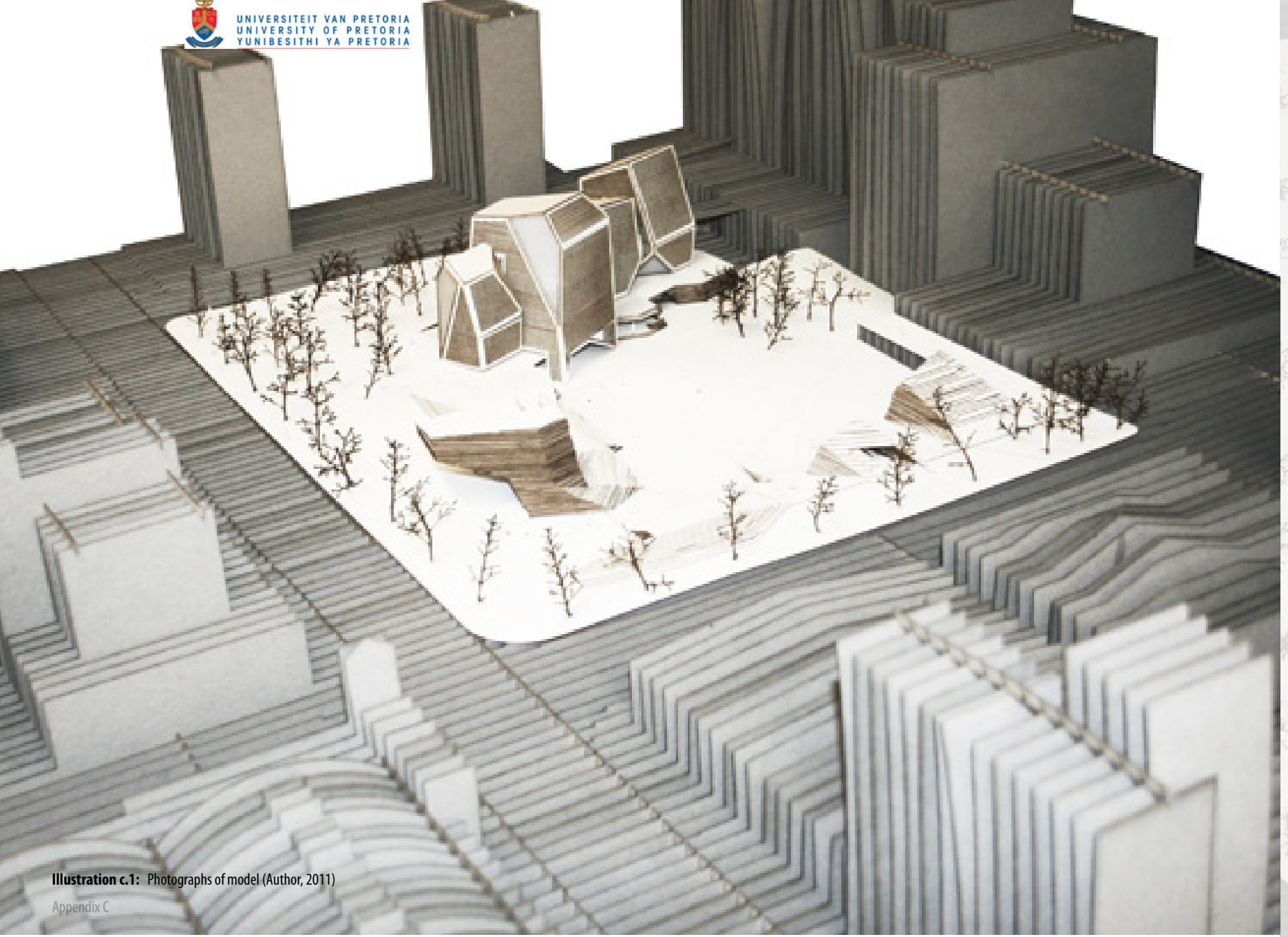
Figure b.6:
Photographs of percentage of seating by design, in graph form (Author & other students, 2011)

+ Seating by Design

8/218

3,6%

{SITY}
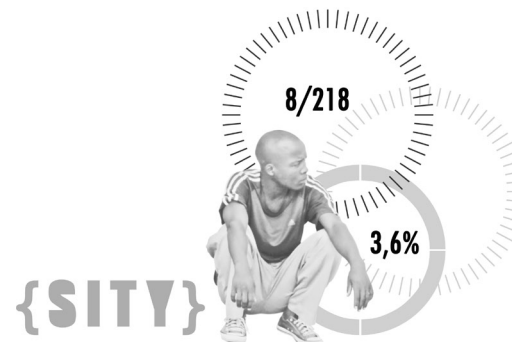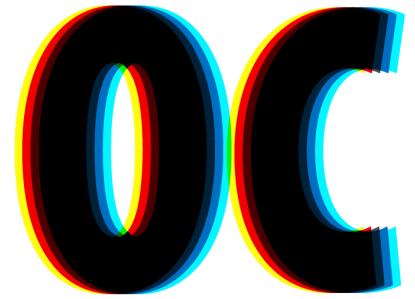
Illustration c.1: Photographs of model (Author, 2011)

Appendix C