

CHAPTER FIVE

---

**CONCLUSION**



## 5.1 CONCLUSION

In response to the research questions formulated in Chapter 1:

How can an enduring identity be retained in a constantly changing environment?

How can an enduring identity be expressed in a constantly changing environment?

How can the transportable *Les Grandes Tables de l'île Seguin* structure adapt to constantly changing conditions?

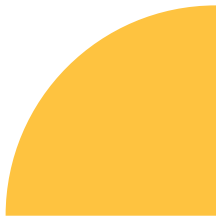
Alteration of a building should make the building incomplete, and as such situate it as an element of continuity (Scott 2008:212).

Scott's vision for alteration concludes the approach followed, within the proposed context, to address the current state of interior design, defined by the need for interiors that can undergo a succession of rapid change. This dissertation explores this need through identifying the factors which promote and prompt change as well as identifying the aspects of change which can disrupt and dislodge the integrity of the identity of interior design.

Through allowing the altered *Les Grandes Tables de l'île Seguin* to be incomplete, continuity of the interior is achieved by providing opportunity for temporary interventions which generate temporary identity within the enduring identity of the whole.

An interior identity is retained throughout the rapid transformations experienced as the enduring components of space do not change, but enable change and temporary identities to be incorporated. By clearly defining where temporary intervention is possible through 'incomplete' design the identity of the enduring elements and space are not compromised. This not only ensures continuity, but enables the interior to become responsive and active.

Enduring identity is expressed through applying methods of timeliness in interior design. The enduring identity of the Design Network Africa Design Development Centre is established as an entity which enables temporary intervention within a defined framework. By establishing a defined design language through the use of materials, form and technical approach the enduring 'framework' elements in space generate consistent meaning through repetition, and are thus recognised as a complete system, which establishes itself as the enduring component in the temporary conditions. This creates an intertextual reference in the organisation of space and the use of objects and components in space.



Creativity is an individual act of creating novel ideas and artefacts, while innovation is an iterative, collaborative process that involves multiple players (Isar & Anheier (2004:10)).

Timeliness in interior design is identified as a desired reference point to the approach to continuity in interior design. Employing principles of timeliness in the interior design of the Design Network Africa Design Development Centre: allows meaning to be created through external references to cultural convention; evokes temporal emotions which contribute to a sense of continuity; establishes an interior narrative and indicates the passage of time through occupation of space and use of objects in space.

It is acknowledged that further opportunities for the expression of timeliness in interior design are attainable within the context of the project, however focus was placed on the above mentioned concepts for their relevance to the project as a whole. This is substantiated by the intention of developing the approach to responsive interior design through exploring temporality and identity in relation to constant change.





## 5.2 REFERENCES

1024architecture. 2011. *Les Grandes Tables de l'île*. <http://www.1024architecture.net/en/2010/05/les-grandes-tables/> (Accessed 17 February 2014).

3Form. 2014. *Chroma*. <http://www.3-form.com/materials/chroma/> (27 October 2014).

Actis furio. 2011. *Slotted /Oblong hole*. <http://www.actisfurio.com/en/P/4/Slotted-/Oblong-hole> (27 October 2014).

Adaptable futures. [Sa]a. *Adaptability links*. <http://adaptablefutures.com/toolkit/d06-adaptability-links/> (Accessed 13 June 2014).

Adaptable futures. [Sa]b. *Brand's Building layers reinterpreted*. <http://adaptablefutures.com/toolkit/d03-building-layers/> (Accessed 13 June 2014).

Adaptable futures. [Sa]c. *Design perspectives*. <http://adaptablefutures.com/toolkit/d01-design-perspectives/> (Accessed 13 June 2014).

ArchDaily. 2013. *Art and Crafts Studios. / poly.m.ur*. <http://www.archdaily.com/346471/art-and-crafts-studios-poly-m-ur/> (Accessed 15 July 2014).

Art in the Forest. 2014. *Art in the Forest Home*. <http://www.artintheforest.com/> (Accessed 17 October).

Ashby, M & Johnson, K. 2010. *Materials and Design: The Art and Science of Material Selection in Product Design*. 2nd Edition. Oxford: Butterworth-Heinemann.

Attiwill, S. 2004. *Towards an Interior History*. *IDEA Journal*:1-8 Brisbane: Queensland University of Technology. [http://idea-edu.com/wp-content/uploads/2013/01/2004\\_IDEA\\_Journal.pdf](http://idea-edu.com/wp-content/uploads/2013/01/2004_IDEA_Journal.pdf) (Accessed 25 February 2014).

Baan, I. 2008. *Prada transformer, Waist down exhibition*. [http://www.iwan.com/photo\\_OMA\\_Prada\\_Transformer\\_Waist\\_Down.php](http://www.iwan.com/photo_OMA_Prada_Transformer_Waist_Down.php) (Accessed 14 March 2014)

Ballard, G. 2000. *Positive vs negative iteration in design*. <http://repository.binus.ac.id/2009-1/content/T0194/T019479288.pdf> (Accessed 23 May 2014).

BAT Centre. 2013. *BAT History and milestones*. [http://www.batcentre.co.za/index.php?option=com\\_content&view=article&id=14&Itemid=3](http://www.batcentre.co.za/index.php?option=com_content&view=article&id=14&Itemid=3) (Accessed 13 August 2014).

Bies. T. 2008. *Artist's studio*. <http://www.olsonkundigarchitects.com/Projects/346/Artists-Studio#> (Accessed 15 September 2014).

Blazhkevich, Z. 2009. *'Things I Have Learned in My Life So Far' cover series*. <http://zoe.tumblr.com/post/53817196/photos-i-put-together-of-stefan-sagmeisters-book> (Accessed 15 September 2014).

Brand, S. 1994. *How Buildings Learn. What Happens After They're Built*. New York: Viking.

Brimberg, S. [Sa]. *Lascaux caves*. <http://photography.nationalgeographic.com/photography/enlarge/lascaux-cave-walls-photography.html> (Accessed 29 May 2014).

Brooker, G. & Stone, S. 2004. *Re-readings: interior architecture and the design principles of remodelling existing buildings*. London: RIBA Enterprises.

Brown, A. 2009. *Architecture as System; A theory of theory of Architecture*. <http://archinoid2.blogspot.com/2009/10/theory-of-theory-of-architecture.html> (Accessed 20 January 2014).

Brown, G. 2003. Freedom and transience of space, in *Transportable: Theory, Context Design and Technology*, editors R Kronenburg, J Lim & L Yunn Chii. London: Spon Press:3-13.

Buy Lighting. 2014. *R028 Round spot*. [http://www.buylighting.co.za/index.php?id\\_product=123&controller=product#/fitting\\_colour-white/lamp\\_holder-mr16/euro\\_track-2\\_wire](http://www.buylighting.co.za/index.php?id_product=123&controller=product#/fitting_colour-white/lamp_holder-mr16/euro_track-2_wire) (Accessed 24 October 2014).

Camden arts Gallery. 2008. *Anya Gallaccio's installation 'That space within'*. (<http://www.camdenartscentre.org/whats-on/view/that-open-space-within1/>) (Accessed 28 May 2014).

Cape Craft and Design Institute. 2012. *Western Cape Design Strategy summary*. <http://ccdi.org.za/research-and-publications/publications/Design%20Strategy%20Summary.pdf> (Accessed 8 October 2014).

Carter's Publications. 2014. *George III style mahogany serving table 19th century*. <http://www.carters.com.au/index.cfm/item/130147-a-george-iii-style-mahogany-serving-table-19th-century-the-bande/> (Accessed 30 May 2014).

Cope, HL. 2009. *Aperture and Temporality in Interior Space*. MArch thesis, University of Tennessee, Knoxville. [http://trace.tennessee.edu/cgi/viewcontent.cgi?article=1063&context=utk\\_gradthes](http://trace.tennessee.edu/cgi/viewcontent.cgi?article=1063&context=utk_gradthes) (Accessed 19 May 2014).

Cuperus, Y. [Sa]. *An Introduction to Open Building*. Delft: Delft University of Technology. <http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.202.7917&rep=rep1&type=pdf> (Accessed 15 May 2013).

Department of Arts and Culture. 2014. *The Department of Arts and Culture Launches the Craft Business Guide*. <https://www.dac.gov.za/content/department-arts-and-culture-launches-craft-business-guide> (Accessed 10 September 2014).

Designboom. 2014. *Toyo Ito Minna-no-mori gifu media cosmos*. <http://www.designboom.com/architecture/toyo-ito-imagines-roof-funnels-for-minna-no-mori-gifu-media-cosmos-01-09-2014/> (Accessed 12 October 2014).

Design Network Africa. 2011. *Design Network Africa press release*. <http://www.africa-now.org/sites/default/files/resource-files/dna-press-release.pdf> (Accessed 17 February 2014).

Design Network Africa. 2012. *Ghana Workshop*. [http://designnetworkafrica.org/DNA\\_WORKSHOP%20PROGRAMME\\_F\\_LR.pdf](http://designnetworkafrica.org/DNA_WORKSHOP%20PROGRAMME_F_LR.pdf) (Accessed 17 February 2014).

Design Network Africa. [Sa]a. *Gallery*. <http://designnetworkafrica.org/gallery/> (Accessed 17 February 2014).

---

Design Network Africa. [Sa]b. *Members*. <http://designnetworkafrica.org/> (Accessed 17 February 2014).

Edsa HC30127 Steel shelving unit. 2014 <http://www.amazonsupply.com/hc30127-7-shelf-shelving-capacity-height/dp/B000AXUQW4> (Accessed 20 November 2014)

Elle Decoration. 2014. *Geometric pattern window treatment*. <http://elledecoration.co.za/we-have-discovered-a-hidden-courtyard-in-the-centre-of-cape-town/> (Accessed 28 May 2014).

El-Wakil, AW. 1992. *Identity, Tradition and Architecture*. <http://www.islamicparty.com/commonsense/8identity.htm> (Accessed 10 October 2014).

Epelleschi, B. 2011. *Les Grandes Tables de l'île*. <http://www.1024architecture.net/en/2010/05/les-grandes-tables/> (Accessed 17 February 2014).

Eypórsdóttir, K. 2011. *The story of Scandinavian Design: Combining Function and Aesthetics*. <http://www.smashingmagazine.com/2011/06/13/the-story-of-scandinavian-design-combining-function-and-aesthetics/> (Accessed 29 May 2014).

FHB rundle. 2009. Mild steel flat bar. [http://www.fhbrundle.co.uk/products/300322010\\_\\_Mild\\_Steel\\_Flat\\_Bar\\_220\\_x\\_10mm\\_6\\_1m\\_Grade\\_S275](http://www.fhbrundle.co.uk/products/300322010__Mild_Steel_Flat_Bar_220_x_10mm_6_1m_Grade_S275) (Accessed 20 November 2014)

Fick-Jordaan. 2009. ZenZulu: Mainstreaming craft into the design domain. *Design Magazine*.(13): 166-171. [http://issuu.com/designinformation/docs/design\\_13](http://issuu.com/designinformation/docs/design_13) (Accessed 12 October 2014).

Fobo Flooring. 2014. *Marmoleum modular*. <http://www.forbo-flooring.com/Commercial-flooring/Products/Linoleum/Marmoleum-Modular/> (Accessed 24 October 2014).

Frearson. A. 2011. *Les Grandes Tables de l'île by 1024 Architecture*. <http://www.dezeen.com/2011/10/20/les-grandes-tables-de-lile-by-1024-architecture/> (Accessed 17 February 2014).

Gallery Ezakwantu. 2014a. *Sotho Thethana Apron, Basotho Apron*. <http://www.ezakwantu.com/Gallery%20African%20Beadwork%20-%20Beaded%20Adornment.htm> (Accessed 9 July 2014).

Gallery Ezakwantu. 2014b. *Thembu & Mfengu Aprons*. <http://www.ezakwantu.com/Gallery%20African%20Beadwork%20-%20Beaded%20Adornment.htm> (Accessed 9 July 2014).

Gallery Ezakwantu. 2014c. *Zulu beaded apron, Nongoma area*. <http://www.ezakwantu.com/Gallery%20African%20Beadwork%20-%20Beaded%20Adornment.htm> (Accessed 9 July 2014).

General electric Company. 2014. *CMH35/MR16/UVC/U/930/GX10/40 precise*. <http://catalog.gelighting.com/lamp/high-intensity-discharge/constantcolor-cmh-lamps/f=constantcolor-cmh-mr16/p=67697/?r=emea> (Accessed 24 October 2014).

- Giedion, S. 1962. *The Eternal Present: The Beginnings of Art*. London: Oxford University Press.
- Gregor Jenkin Studio. [Sa]a. Cape Table. <http://www.gregorjenkin.com/cape-table/> (Accessed 28 May 2014).
- Gregor Jenkin Studio. [Sa]b. *Kaapentry contemporary furniture exhibition*. <http://www.gregorjenkin.com/kaapentry/> (Accessed 28 May 2014).
- Groat, G & Wang, D. 2002. *Architectural Research Methods*. New York: John Wiley and Sons.
- Guildhouse. 2104. *About us*. <http://guildhouse.org.au/about-us/> (Accessed 17 February 2014).
- Habraken, NJ. 1961. *Supports an alternative to mass housing*. Amsterdam: Scheltema & Holkema. Trans. Valkenburg, V. 1972. London: The Architectural Press.
- Handcock, T. 2012. *Transgressing Boundaries: Skin in the construction of bodily interior*. <http://idea-edu.com/wp-content/uploads/2013/05/P28.pdf> (Accessed 27 May 2014).
- Handriansyah, A. 2010. *African Design decoration black edition*. <http://www.archithings.com/african-unique-design-at-icff-2010/2010/05/26> (Accessed 29 May 2014).
- Heschong, L. 1979. *Thermal Delight in Architecture*. Cambridge: The MIT Press.
- Hong Kong Design Centre. 2008. *Design Incubation Programme*. <http://www.hkdesigncentre.org/en/designincubation/> (Accessed 19 February 2014).
- Homedit. 2014. The New Colorful MSN Office in Santa Fe, Mexico. <http://cdn.homedit.com/wp-content/uploads/2011/12/msn-space-office-interior-picture3.jpg> (Accessed 20 November 2014)
- House & Garden. 2014. *Renee Roussouw*. <http://reneeroussouw.wordpress.com/2014/05/13/pop-up-pattern-in-condenast-house-garden-may-2014/> (Accessed 9 September 2014).
- Hursley, T. 2011. *Dee & Charles Wyly Theatre*. [http://www.archdaily.com/37736/dee-and-charles-wyly-theatre-rex-oma/2373\\_2\\_wyly-dusk-view-with-sign/](http://www.archdaily.com/37736/dee-and-charles-wyly-theatre-rex-oma/2373_2_wyly-dusk-view-with-sign/) (Accessed 28 May 2014).
- IDesignArch. [Sa]. *Scandinavian interior design*. <http://www.idesignarch.com/exquisite-scandinavian-apartment-interiors/> (Accessed 8 October 2014).
- IKEA. 2014a. *FAS clamp spotlight*. <http://www.ikea.com/us/en/catalog/products/80050265/> (Accessed 24 October 2014).
- IKEA. 2014b. *Vittsjo shelving unit*. <http://www.ikea.com/us/en/catalog/products/20213312/> (Accessed 20 November 2014)



---

Indiamart. 2014. *Metal profiles*. <http://www.indiamart.com/rainbowenterprises-bengaluru/metal-profiles.html> (Accessed 24 October 2014).

Jamek Industries. [Sa]. Mild steel U channel. <http://jameksteel.com/product/u-channel-beam-upn/> (Accessed 20 November 2014)

Jamieson, C. 2009. *The Future of Identity in architecture and urbanism*. [http://www.buildingfutures.org.uk/assets/downloads/The\\_Future\\_of\\_Identity.pdf](http://www.buildingfutures.org.uk/assets/downloads/The_Future_of_Identity.pdf) (Accessed 29 May 2014).

Juggernaut3. 2008. *Vuitton x Murakami installation: Multicolore "Wrapped"*. <http://arrestedmotion.com/2008/12/vuitton-x-murakami-multicolore-wrapped-installation/> (Accessed 15 September 2014).

Kendall, S. 2004. *Open Building Concepts*. <http://open-building.org/ob/concepts.html> (Accessed 15 May 2013).

Kere Architecture. [sa]. *School library, Gando Burkina Faso*. <http://www.kerearchitecture.com/projects/school-library-gando/> (Accessed 12 October 2014).

König, R. 2011. *'Culture' Concept Investigation*. Culture focus group.

König, R. [Sa]. An Imaginal Interpretation of Interior Design's Methods of Cultural Production: Towards a Strategy for Constructing Meaning. Unpublished Research Report. Pretoria: University of Pretoria.

Krstic, V. 2003. A case for transportable architecture, in *Transportable: Theory, Context Design and Technology*, editors R Kronenburg, J Lim & L Yunn Chii. London: Spon Press.

Kronenburg, R. 2003. *Transportable: Theory, Context Design and Technology*, editors R Kronenburg, J Lim & L Yunn Chii. London: Spon Press.

Labrador, AC, Crews, JD & Farrow, RJ. 2012. *The Road to Flexibility: Adaptability, Transformability, and Convertibility*. <http://www.healthcaredesignmagazine.com/article/road-flexibility-adaptability-transformability-and-convertibility%20> (Accessed 31 March 2014).

Leach, N. 1997. *Rethinking Architecture: A Reader in Cultural Theory*. Routledge: New York.

Limite. 2008. *Louis Vuitton 5th Ave. store*. <http://www.limitemagazine.com/2008/11/louis-vuitton-5th-ave-store-design-by-takashi-murakami/> (Accessed 6 November 2013).

Manchester Craft and Design Centre. 2014. *About the Centre*. <http://www.craftanddesign.com/about/> (Accessed 17 February 2014).

Master Plastics. *10 mm Polycarbonate Sheet Twin Wall Clear*. <http://www.polycarbonatesheets.co.uk/contents/en-uk/d76.html> (Accessed 24 October 2014).

Mikula, P. 1994. *BAT Centre Durban board 1*. <http://architectafrica.com/bin1/mikula-exboard-6.html> Accessed (13 August 2014).

Mostafavi, M. 2008. Architecture's Inside. *Harvard Design Magazine*, (29):1-4. <http://www.gsd.harvard.edu/images/content/5/5/553185/29-Mostafavi.pdf> (Accessed 19 May 2014).

Ndomo. 2013. *Le Ndomo natural dyes and materials*. <http://ndomo.net/english/materials.html> (Accessed 5 May 2014).

N'Gele, EMO. 2010. *Passport Masks*. Panafrikan Archaeological Association for Prehistory and Related Studies. <http://www.panafprehistory.org/en/resources/entry/Passport-Masks> (Accessed 9 July 2014).

Nitrolicious. 2008. *Takashi Murakami wrap*. <http://www.limitemagazine.com/2008/11/louis-vuitton-5th-ave-store-design-by-takashi-murakami/> (Accessed 6 November 2013).

Noel, YC. 2009. *City guides collection*. <http://nyclovesnyc.blogspot.com/2009/11/louis-vuitton-flagship-store-on-fifth.html> (Accessed 6 November 2013).

Nussbaumer, LL. 2009. *Evidence based design for interior designers*. New York: Fairchild Books.

Oberflex. 2014. *Obersound 5.5 Collection*. <http://www.archiproducts.com/en/oberflex-obersound-5-5-a577674-co19180.html> (Accessed 27 October 2014).

Object. [Sa]. *Australia's leading centre for design*. <http://www.object.com.au/about/object/> (Accessed 17 February 2014).

Osram. 2014 a. *Halogen spot ECO SST*. [http://www.osram.com/osram\\_com/products/lamps/halogen-lamps/halogen-spot-eco/halogen-eco-pro-classic-r50/index.jsp](http://www.osram.com/osram_com/products/lamps/halogen-lamps/halogen-spot-eco/halogen-eco-pro-classic-r50/index.jsp) (Accessed 24 October 2014).

Osram. 2014 b. *SubstiTUBE Advanced*. [http://www.osram.com/osram\\_com/products/led-technology/lamps/led-tubes/substitube-advanced/index.jsp](http://www.osram.com/osram_com/products/led-technology/lamps/led-tubes/substitube-advanced/index.jsp) (Accessed 24 October 2014).

Our-Africa. [Sa]. *Beadwork adornment*. <http://www.our-africa.org/south-africa/people-culture> (Accessed 8 October 2014).

Plantation Sawmilling & Boards cc. 2011. *Saligna*. <http://www.plantsaw.co.za/timber/saligna.html> (Accessed 20 November 2014)

Plastic sheets. 2014. *Opal white polycarbonate*. <http://www.plasticsheets.org.uk/solid-polycarbonate-sheet-opal-249-p.asp> (Accessed 20 November 2014)

Potter, J. 2011. *Culture Dose: 17 Swedish Designers Come to Seattle*. <http://www.seattleite.com/17-swedish-designers-comes-to-seattle/> (Accessed 29 May 2014).

---

Rajchman, J. 1991. *What's new in Architecture? Philosophical Events. Essays of the '80s*. New York: Columbia University Press.

REX, OMA. 2012. *Dee & Charles Wyly Theatre spatial change diagrams*. [http://architype.org/project/att-performing-arts-center-dee-charles-wyly-theater-2issue\\_id768/](http://architype.org/project/att-performing-arts-center-dee-charles-wyly-theater-2issue_id768/) (Accessed 28 May 2014).

Rivers Colorworks+Design. 2014. Thinking outside the box. <http://colorworks7.com/thinking-outside-the-box-color-materials-and-space-planning/> (Accessed 14 November 2014)

Rossouw, R. 2014. *Spier secret courtyard wall pop-up*. <http://reneerossouw.wordpress.com/2014/02/09/spiersecret-courtyard-at-64a-wale-street-pop-up-pattern/> (Accessed 9 September 2014).

Rowley, S. 1997. There once lived... Craft and narrative traditions, in *Craft and contemporary theory*, edited by S Rowley. New South Wales: Allen & Unwin:77, 81.

SA Décor & Design Blog. 2012. *Haldane Martin Interior*. <http://www.sadecor.co.za/wordpress/home-with-haldane-martin/> (Accessed 8 October 2014).

Sancereau, C. 2011. *Les Grandes Tables de l'île*. <http://www.dezeen.com/2011/10/20/les-grandes-tables-de-lile-by-1024-architecture/> (Accessed 17 February 2014).

Sanidad, J. 2012. Oplusa evernote offices. <http://artitudetroopers.wordpress.com/2012/10/14/evernote-offices-designed-with-creative-details/> (Accessed 14 November 2014)

Scott, F. 2008. *On altering architecture*. London: Routledge.

Seigel, J. 1995. Marcel Duchamp, Door. *The Private Worlds of Marcel Duchamp Desire, Liberation, and the Self in Modern Culture*. Berkeley: University of California Press. <http://publishing.cdlib.org/ucpressebooks/view?docId=ft9h4nb688&chunk.id=d0e1652&toc.id=&brand=ucpress> (Accessed 28 May 2014).

Shin, K. 2013. *Art and Crafts Studios / poly.m.ur*. <http://www.archdaily.com/346471/art-and-crafts-studios-poly-m-ur/> (Accessed 15 July 2014).

South African History Online. [Sa]. *Constructing heritage and heritage resources*. <http://www.sahistory.org.za/article/constructing-heritage-and-heritage-resources-grade-10> (Accessed 8 October 2014).

South African National Museum [Sa]. *Ezakwantu - Beadwork from the Eastern Cape catalogue*. <http://www.ezakwantu.com/Gallery%20Books%20Ezakwantu%20-%20Beadwork%20from%20the%20Eastern%20Cape.htm> (Accessed 8 October 2014).

Spazio. 2012a. *LED tape*. <http://www.spazio.co.za/Catalogue/pages/exterior/ropelight/LEDtape.html> (Accessed 24 October 2014).

- Spazio. 2012. *T-Uni suspended direct*. [http://www.spazio.co.za/Catalogue/pages/interior/fluorescent/T-Uni\\_suspended\\_Direct.html](http://www.spazio.co.za/Catalogue/pages/interior/fluorescent/T-Uni_suspended_Direct.html) (Accessed 24 October 2014).
- Spier. 2014. *Street facade with window treatment*. <http://www.spier.co.za/events/detail/index.html> (Accessed 28 May 2014).
- Slabbert, B & Jordaan, J. [Sa]. *Space as a temporal-spatial event: An investigation of South African contemporary exhibition spaces in historical buildings*. [http://www.inter-disciplinary.net/critical-issues/wp-content/uploads/2013/08/SlabbertJordaan\\_sp4-wpaper.pdf](http://www.inter-disciplinary.net/critical-issues/wp-content/uploads/2013/08/SlabbertJordaan_sp4-wpaper.pdf) (Accessed 19 May 2014).
- Smartwall paint. 2014. Dry erase paint. <http://www.smartwallpaint.co.za/the-manufacturer> (Accessed 14 November 2014)
- Smithsonian Institution. 2002. *Discovering mud-cloth an African voices exhibit*. [http://www.mnh.si.edu/africanvoices/mudcloth/index\\_flash.html](http://www.mnh.si.edu/africanvoices/mudcloth/index_flash.html) (Accessed 5 May 2014).
- Sperry, D. 2014. *Dan Tribe Passport masks*. <http://artcollection.wayne.edu/picture-of-the-week.php?id=126> (Accessed 5 September 2014).
- Talma, MR. 2012. *[In]Visibilities of temporal space: the re-ordering of space and time in Carnival*. MArch thesis, Graduate School of the University of Cincinnati, Cincinnati. [https://etd.ohiolink.edu/rws\\_etd/document/get/ucin1337717398/inline](https://etd.ohiolink.edu/rws_etd/document/get/ucin1337717398/inline) (Accessed 26 March 2014).
- The Biomimicry institute. 2014. *What is Biomimicry*. <http://biomimicry.org/what-is-biomimicry/> (Accessed 06 October 2014).
- The Woodstock exchange.2012. *About us*. <http://woodstockexchange.co.za/index.php/about-us-2/> (Accessed 19 February 2014).
- Trisano Tool Share. 2013. *Tool share studio*. <http://www.toolshare.co.za/> (Accessed 19 February 2014).
- Tubbs. AN. 2014. Maguey textile. <http://latentcontent.net/2012/10/30/an-incomplete-tour-of-del-maguey-mezcals/> (Accessed 20 November 2014)
- Vertiface. 2014. *Vertiface colour guide*. <http://autexindustries.com/retrieve-file/Vertiface-Colour-Guide-ojlunFa.pdf?v=1.1> (Accessed 26 October 2014).
- Windell. 2008. Square wire mesh. [http://farm4.static.flickr.com/3231/2824324872\\_30d592872d.jpg](http://farm4.static.flickr.com/3231/2824324872_30d592872d.jpg) (Accessed 20 November 2014)
- Wisa-Ply. 2014. *Wisa-ply Transparent*. <http://www.wisaplywood.com/Products/product-catalogue/wisa-ply-transparent/Pages/Default.aspx> (Accessed 26 October 2014).

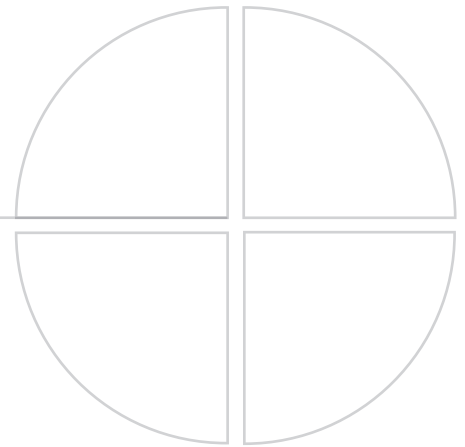
---

Workshopped. [Sa]. *Studio workshopped*. [http://www.workshopped.com.au/section/COMMUNITY/Studio\\_Workshopped](http://www.workshopped.com.au/section/COMMUNITY/Studio_Workshopped) (Accessed 17 February 2014).

Xaxa. 2014. *Spier Secret courtyard floor*. <http://www.food24.com/Multimedia/Cooking/The-streetfood-feast-at-Spiers-Secret-courtyard-20140401> (Accessed 9 September 2014).

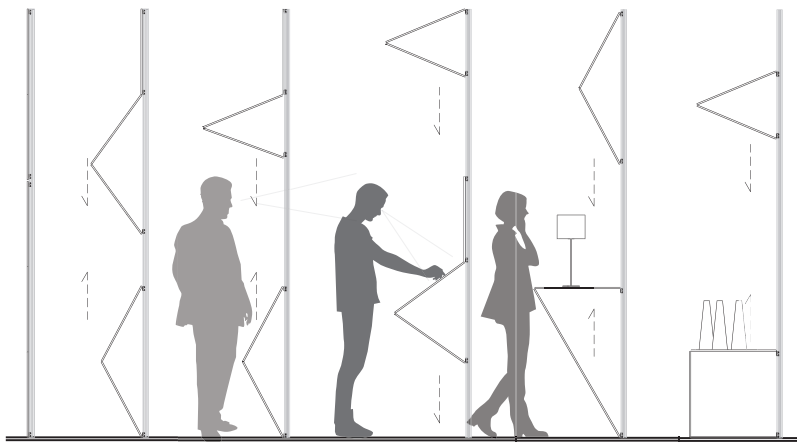
# APPENDIX

---



# A. RFS PROJECT SUMMARY IMAGES (2013)

## A1 PROJECT ONE: BIOMIMICRY



Beings in nature are able to adapt and change their form to adjust to situations, whether for protection against predators, to attract a mate or for communication. Studying and interpreting these forms, processes and systems in nature informs the design of a structure that is flexible, attractive and responsive to environmental changes allowing the structure to emulate nature in physical design and life-cycle.

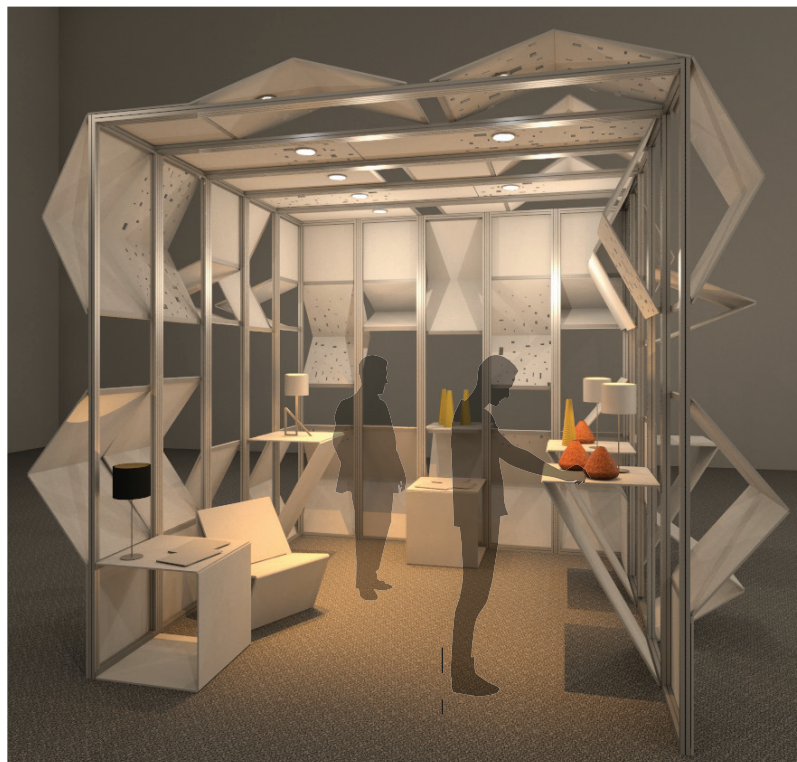


Figure 5.2. Exhibition stand  
118

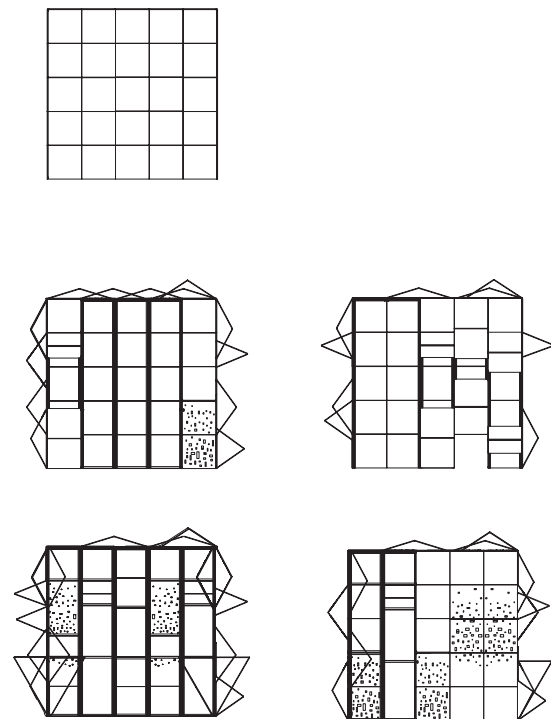


Figure 5.1. Exhibition stand evolution and change

## A2 PROJECT TWO: HOW BUILDINGS GROW

Open building approach provided the community members with an enabling framework which allows them to expand and personalise their built environment as they are able to and as they require. Through this they are enabled as they take ownership of the built form they have created.

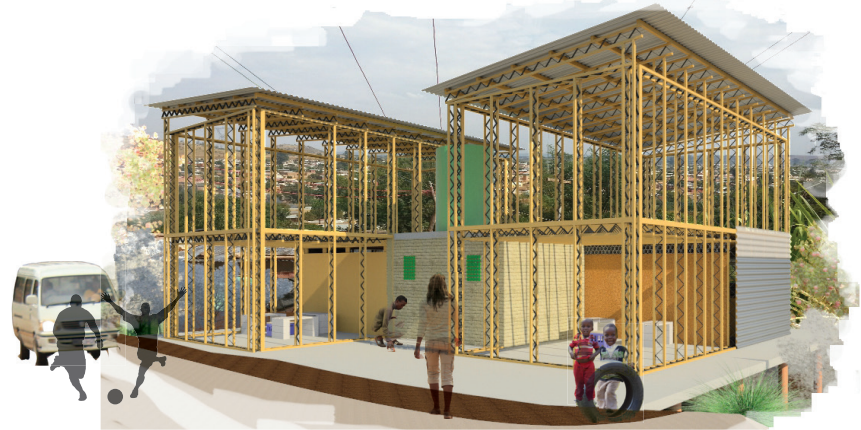


Figure 5.3. Phase I



Figure 5.4. Phase II



Figure 5.5. Phase III



## A3 PROJECT THREE: ALTERATION & ITERATION

An intervention concerning a building of cultural significance where the investigation focused on connections and relationships between existing and new materials, to bring to light the existing palimpsest. Assessment tools were developed to aid in the evaluation of alterations as the foundation of the iteration process. Graphs served as assessment tools to illustrate the significance evaluation, condition and overall intervention impact for the existing and interventions. Which determined the design approach according to each element in context.

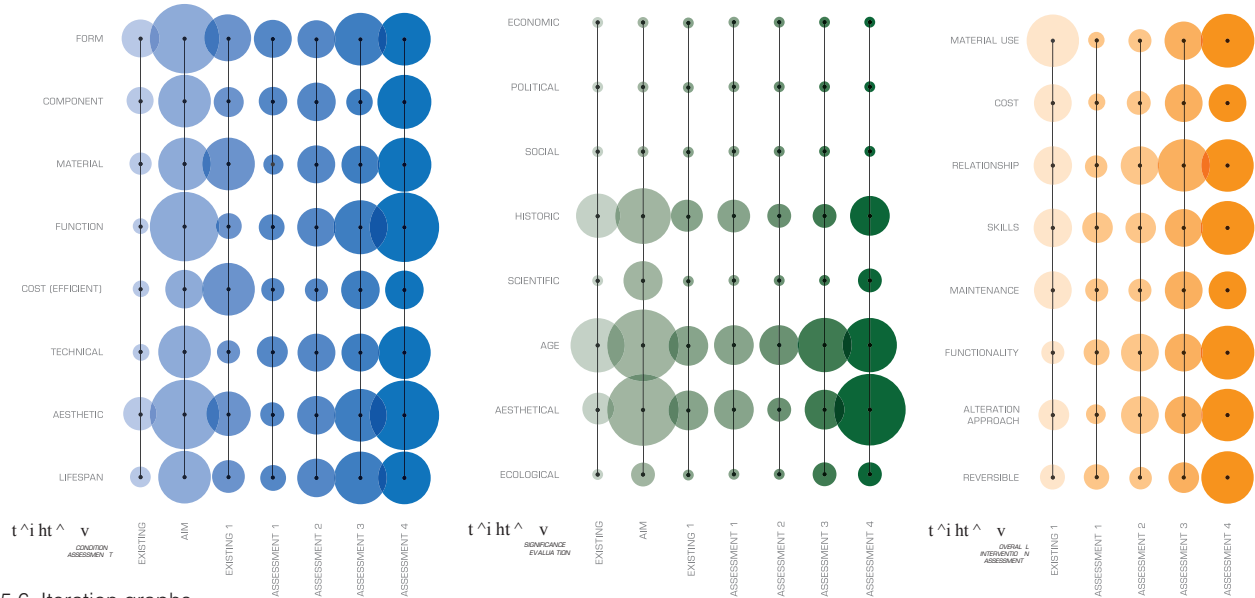


Figure 5.6. Iteration graphs

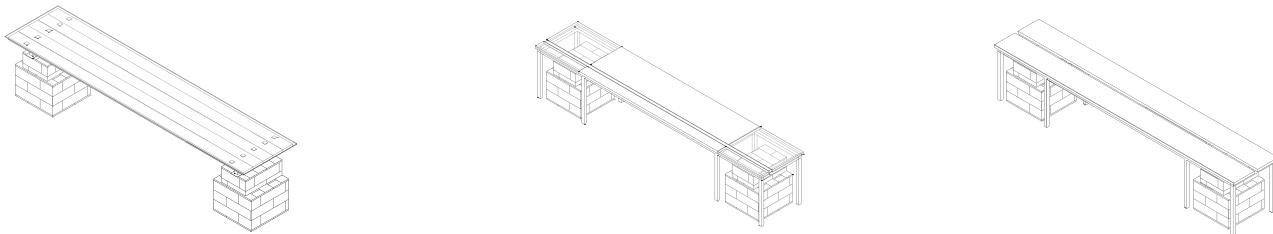


Figure 5.7. Iterations




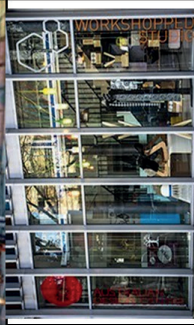




Figure 5.8. Final bench design  
120



Figure 5.9. Final seating area spatial design

# B. COMPARATIVE STUDIES

International	Centre	Main Programs						Description
		Exhibition	Studio	Lecture	Workshop	Retail	Other	
	Arts and craft studios, Korea National University of Cultural Heritage	•	●	●	•		•	exhibition hall, craft studios, drawing studio, offices, machine room, community room, dormitory, lecture hall (ArchDaily 2013) Figure B1: Arts and craft studios Korea National University (Shin 2013)
	Hong Kong Design Centre (Incu-Design Centre)	●	•				●	office, shared equipment, meeting rooms, photo studio, spray room, internet pantry, display window, showcases, library (Hong Kong Design Centre 2008) Figure B2: Hong Kong Design Centre (Hong Kong Design Centre 2008)
	Object: Australian Design Centre (Centre for Contemporary Design)	●	•				•	exhibitions, publishing, retail, digital or educational activities (Object [Sa]) Figure B3: Object (Object [Sa])
	Workshopped (Design Hub)	•	•		●	●		workshop, studio, retail space, exhibition (Workshopped [Sa]) Figure B4: Workshopped (Workshopped [sa])
	Manchester Craft and Design Centre	•	●			●	•	studio boutiques, café bar, exhibitions, workshops & events (Manchester Craft and Design Centre 2014) Figure B5: Manchester Craft and Design Centre (Manchester Craft and Design Centre 2014)
	Guildhouse (Centre for Contemporary Craft & Design)	●	•		●		•	workshops, exhibition space (Guildhouse 2014) Figure B6: Guild graphics (Guildhouse 2014)

Local	Centre	Main Programs						Description
		Exhibition	Studio	Lecture	Workshop	Retail	Other	
	BAT centre	•	●	•		●	•	craft shop, gallery, art studios, dark room, store rooms, seminar room, media centre, library resource centre, coffee shops (BAT Centre 2013) Figure B7: BAT centre courtyard 2014)
	The Woodstock Exchange	●	•			●		market, studio, place to work, play, interact, exhibit (The Woodstock exchange 2012) Figure B8: woodstock exchange (The Woodstock exchange 2012)
	Tool Share Studio Johannesburg		●		●			studio space and equipment, workshop (Trisano Tool Share 2013) Figure B9: Toolshare studio (Trisano Tool Share 2013)
	Arts in the Forrest Cape Town	●	●		•		•	studio, workshops, gallery, free community classes, (Art in the Forest 2014) Figure B10: Art in the Forest studio (Art in the Forest 2014)

## C. FINAL MODEL PHOTOS



Figure 5.10. Sectional model scale 1:20 view 1

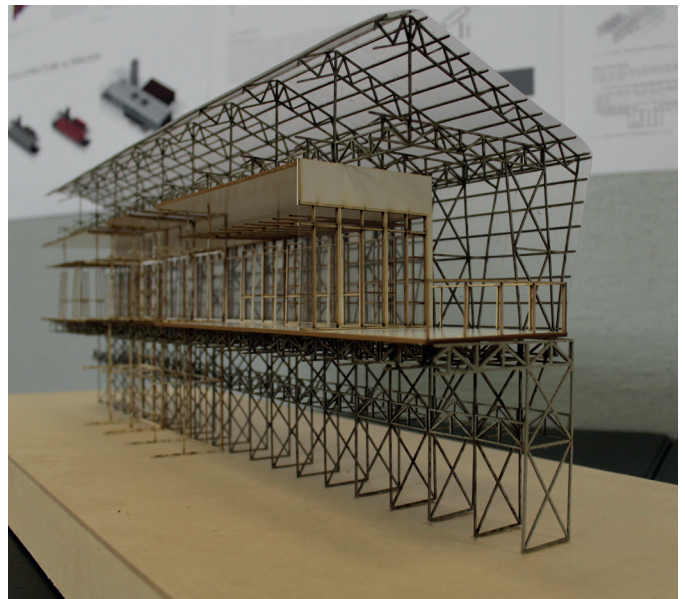


Figure 5.11. Sectional model scale 1:20 view 2

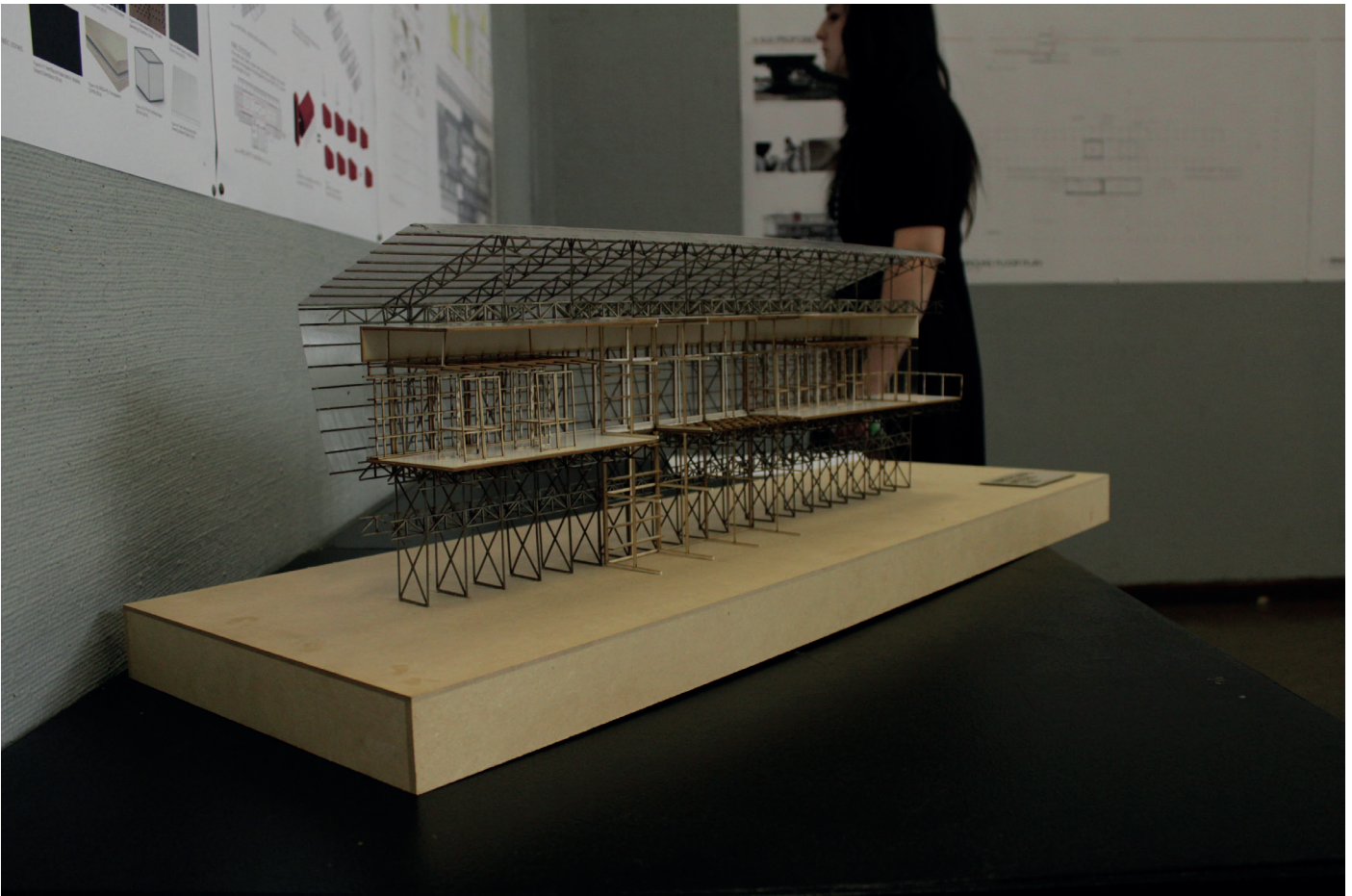


Figure 5.12. Sectional model scale 1:20 view 3