



## CHAPTER SEVEN



Chapter seven

7 Introduction

Four materials are chosen for the investigation. Stone debris from the existing low walls on site are used as paving strips. Concrete and brick is used as a response to the context in which the site is located. Corten steel is used as a feature material as it compliments brick but is in contrast with concrete.

7.1 Water strategy

1. To collect water from both pavements and roof surfaces.
2. Storm water channels follow the linearity of the design language.
3. Water collected is used for irrigation and for topping up the reflection ponds.

**WATER MANAGEMENT MODEL**

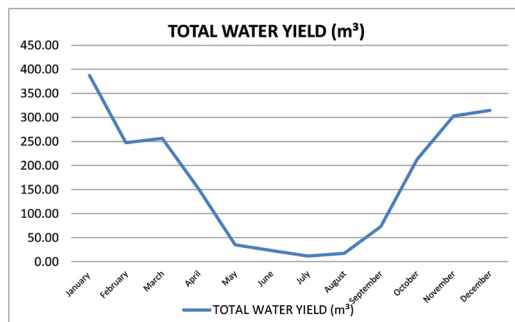
A **WATER RESOURCE INFORMATION (YIELD, m<sup>3</sup>)**

A1 **RAIN WATER HARVESTING DATA**

DESCRIPTION	AREA (m <sup>2</sup> )	RUNOFF COEFF. (C)
Roof structures	1014	0.9
Paving A	2500	0.8
Paving B	0	0
Lawn	0	0
Other	0	0
<b>TOTAL AREA (A)</b>	<b>3514.00</b>	
<b>WEIGHTED C</b>		<b>0.83</b>

A3 **TOTAL WATER YIELD**

MONTH	AVE RAINFALL, P (m)	CATCHMENT YIELD (m <sup>3</sup> ) (Yield = PxAxC)	ALTERNATIVE WATER SOURCE (m <sup>3</sup> )	TOTAL WATER YIELD (m <sup>3</sup> )
January	0.13	387.38	0.00	387.38
February	0.09	247.57	0.00	247.57
March	0.09	256.31	0.00	256.31
April	0.05	151.46	0.00	151.46
May	0.01	34.95	0.00	34.95
June	0.01	23.30	0.00	23.30
July	0.00	11.65	0.00	11.65
August	0.01	17.48	0.00	17.48
September	0.03	72.82	0.00	72.82
October	0.07	212.62	0.00	212.62
November	0.10	302.91	0.00	302.91
December	0.11	314.56	0.00	314.56
<b>ANNUAL AVE.</b>	<b>0.70</b>	<b>2032.99</b>	<b>0.00</b>	<b>2032.99</b>



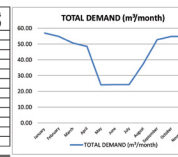
B **WATER DEMAND**

B1 **LANDSCAPE IRRIGATION DEMAND (m<sup>3</sup>)**

DESCRIPTION:	LAWN (m <sup>2</sup> ):	220	AGRI (m <sup>2</sup> ):	0	PLANTING (m <sup>2</sup> ):	1125	TOTAL MONTHLY IRR. DEMAND (m <sup>3</sup> )
MONTH	WEEKLY IRR. (m)	MONTHLY DEMAND (m <sup>3</sup> )	WEEKLY IRR. (m)	MONTHLY DEMAND (m <sup>3</sup> )	WEEKLY IRR. (m)	MONTHLY DEMAND (m <sup>3</sup> )	TOTAL MONTHLY IRR. DEMAND (m <sup>3</sup> )
January	0.02	17.6	0	0	0.005	22.5	40.1
February	0.02	17.6	0	0	0.005	22.5	40.1
March	0.02	17.6	0	0	0.005	22.5	40.1
April	0.02	17.6	0	0	0.005	22.5	40.1
May	0.01	8.8	0	0	0.002	9	17.8
June	0.01	8.8	0	0	0.0025	11.25	20.05
July	0.01	8.8	0	0	0.0025	11.25	20.05
August	0.02	17.6	0	0	0.0025	11.25	28.85
September	0.02	17.6	0	0	0.005	22.5	40.1
October	0.02	17.6	0	0	0.005	22.5	40.1
November	0.02	17.6	0	0	0.005	22.5	40.1
December	0.02	17.6	0	0	0.005	22.5	40.1
<b>ANNUAL TOTAL</b>		<b>194.8</b>		<b>0</b>		<b>222.75</b>	<b>407.55</b>

B3 **EVAPORATION LOSS (for "open" reservoir)**

MONTH	EVAPORATION RATE (mm/week)	EVAPORATION RATE (mm/month)	TOTAL LOSS (m <sup>3</sup> /month)
January	0.04	0.16	16.8
February	0.035	0.14	14.7
March	0.025	0.1	10.5
April	0.02	0.08	8.4
May	0.015	0.06	6.3
June	0.01	0.04	4.2
July	0.01	0.04	4.2
August	0.02	0.08	8.4
September	0.03	0.12	12.6
October	0.035	0.14	14.7
November	0.035	0.14	14.7
December	0.04	0.16	16.8
<b>ANNUAL TOTAL</b>	<b>0.32</b>	<b>1.28</b>	<b>132.30</b>



B4 **TOTAL WATER LOSS & DEMAND**

MONTH	TOTAL DEMAND (m <sup>3</sup> /month)	TOTAL LOSS (m <sup>3</sup> /month)
January	40.1	16.8
February	40.1	14.7
March	40.1	10.5
April	40.1	8.4
May	17.8	6.3
June	20.05	4.2
July	20.05	4.2
August	28.85	8.4
September	40.1	12.6
October	40.1	14.7
November	40.1	14.7
December	40.1	16.8
<b>ANNUAL TOTAL</b>	<b>407.55</b>	<b>132.30</b>

C **WATER BUDGET**

TANK CAPACITY (m <sup>3</sup> ):	65
MIN VOLUME (m <sup>3</sup> ):	0

C1 **WATER BUDGET**

MONTH	YIELD (m <sup>3</sup> /month)	DEMAND (m <sup>3</sup> /month)	MONTHLY BALANCE	INITIATION PHASE	
				POTENTIAL VOLUME (m <sup>3</sup> )	VOLUME IN TANK (m <sup>3</sup> )
September	72.8	52.7	20.1	0.0	0.0
October	212.6	54.8	157.8	157.8	65.0
November	302.9	54.8	248.1	405.9	65.0
December	314.6	56.9	257.7	663.6	65.0
<b>ANNUAL TOTAL</b>	<b>902.9</b>	<b>219.2</b>	<b>683.7</b>		

C2 **WATER BUDGET**

MONTH	YIELD (m <sup>3</sup> /month)	DEMAND (m <sup>3</sup> /month)	MONTHLY BALANCE	YEAR 1	
				POTENTIAL VOLUME (m <sup>3</sup> )	VOLUME IN TANK (m <sup>3</sup> )
January	387.4	56.9	330.5	994.1	65.0
February	247.6	54.8	192.8	1186.8	65.0
March	256.3	50.6	205.7	1392.5	65.0
April	151.5	48.5	103.0	1495.5	65.0
May	35.0	24.1	10.9	1506.4	65.0
June	23.3	24.3	-0.9	1505.4	64.1
July	11.7	24.3	-12.6	1492.8	51.5
August	17.5	37.3	-19.8	1473.0	31.7
September	72.8	52.7	20.1	1493.1	51.8
October	212.6	54.8	157.8	1651.0	65.0
November	302.9	54.8	248.1	1899.1	65.0
December	314.6	56.9	257.7	2156.7	65.0
<b>ANNUAL AVE.</b>	<b>2033.0</b>	<b>539.9</b>	<b>1493.1</b>		

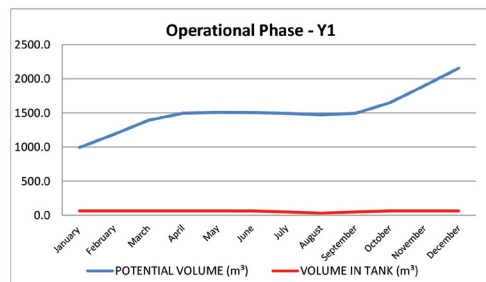
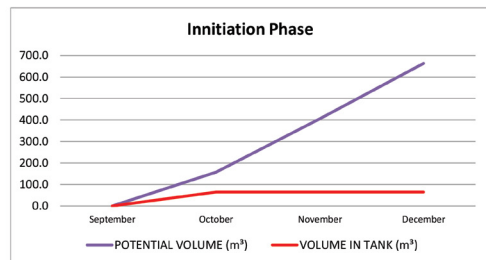


Figure 51: Water budget calculations (Author 2016)



Tank capacity is 65m<sup>3</sup> therefore, tank size is 9m long x 5m wide x 1.5m height

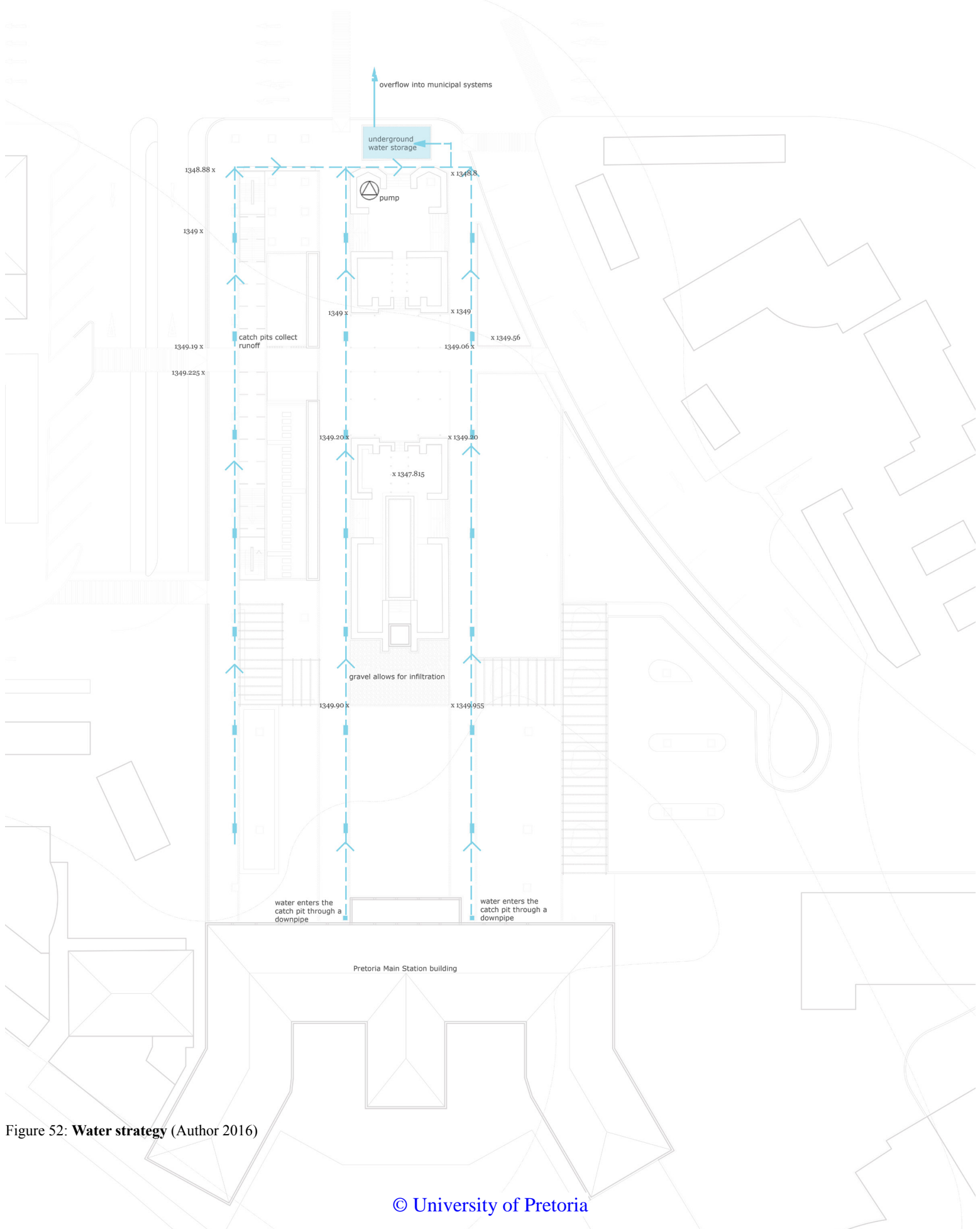


Figure 52: **Water strategy** (Author 2016)

Figure 53: **Biome:**  
**savanna** (Powrie 2000)

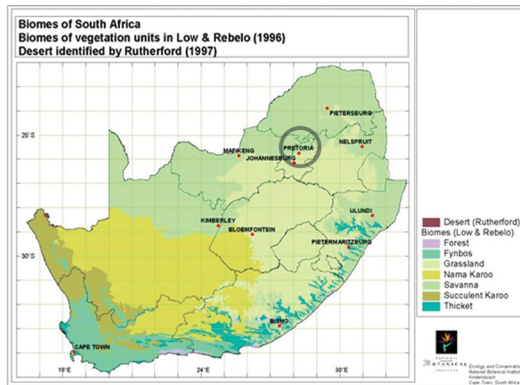


Figure 54: **Bioregion:**  
**central bushveld**  
(Mucina & Rutherford 2006)

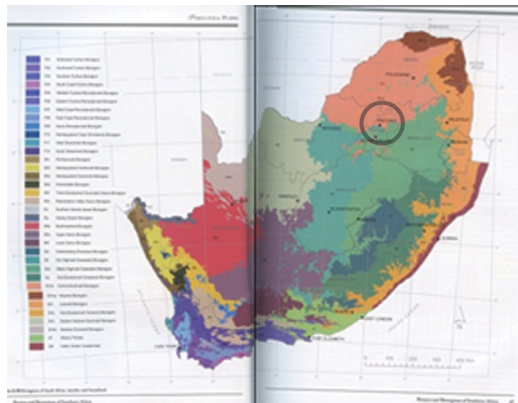


Figure 55: **Vegetation unit:**  
**marikana thornveld & Gauteng shale mountain bushveld**  
(Mucina & Rutherford 2006)



Figure 56; **List of vegetation units**  
(Mucina & Rutherford 2006)



## 7.2 Planting strategy

The site is situated in a harsh urban environment that has been transformed over time. For this reason, the type of vegetation that grew naturally in this area is no longer evident due to urbanisation. Although the design is not a restorative project, the plant selection is derived from a palette that grows naturally in the Pretoria region. After the regional plants have been identified, the final species of plants are selected according to their ability to enhance the narrativity of the design investigation when mass planted. The idea of mass planting is obtained from the principle of repetition which suggest that a limited material palette should be used in order to strengthen the design intention (Dee 2001). This principle is evident in the design of Sharpeville memorial by Greeninc landscape architects (repetitive use of steel columns) and Peter Eisenman's memorial to the murdered Jews of Europe (repetitive use of concrete steles).

### 7.2.1 Planting palette within the vegetation unit

#### Large Trees

1. *Acacia burkei*

#### Small Trees

2. *Acacia caffra*
3. *A. gerrardii*
4. *A. karroo*
5. *A. nilotica*
6. *A. tortilis subsp. heteracantha*
7. *Celtis africana*
8. *Combretum molle*
9. *Cussonia spicata*
10. *Dombeya rotundifolia*
11. *Englerophytum magalismantanus*
12. *Protea caffra*
13. *Peltophorum africanum*
14. *Searsia lancea*
15. *S. leptodictya*
16. *Terminalia sericea*
17. *Vangueria infausta*
18. *Zanthoxylum capense*
19. *Ziziphus mucronata*

#### Tall shrubs

## Design making

20. *Asparagus lariginus*
21. *Canthum gilfillanni*
22. *Chrysanthemoides monilifera*
23. *Dichrostachys cinerea*
24. *Diospyros austro subsp. africana*
25. *D. lycioides subsp. lycioides*
26. *Ehretia rigida subsp. rigida*
27. *Euclea crispa subsp. crispa*
28. *Euclea undulata*
29. *Grewia flava*
30. *Grewia occidentalis*
31. *Gymnosporia polycantha*
32. *Olea europea subsp. africana*
33. *Pavetta gardeniifolia*
34. *Tephrosia capensis*
35. *T. longipes*

## Low Shrubs

36. *Acalypha angustata*
37. *Asparagus cooperi*
38. *A. suaveolens*
39. *Athrixia elata*
40. *Felicia muricata*
41. *Indigofera comosa*
42. *I. zeyheri*
43. *Jisticia flava*
44. *Rhynchosia nitens*
45. *Phus magalismantanum subsp. magalismantanum*

## Graminoids

46. *Aristida scabrivalvis subsp. scabrivalvis*
47. *Cymbopogon caesius*
48. *C. pospichilii*
49. *Digitaria eriatha subsp. eriantha*
50. *Elionurus muticus*
51. *Eragrostis curvula*
52. *E. lehmanniana*
53. *Fingerhuthia africana*
54. *Heteropogon contortus*
55. *Hyparrhenia dregeana*
56. *Hyperthelia dissoluta*
57. *Melinis nerviglumis*
58. *Pogonarthria squarrosa*
59. *Setaria sphacelata*
60. *Themeda triandria*

## Aloes

61. *Aloe arborescens*
62. *Aloe capria*
63. *Aloe euclonius*
64. *Aloe trasfalensis*

## 7.3. Plant selection

## 7.3.1. Grass area



Shading loving perennial grass that will be used on the street edge of the site. The grass remains green till growing season and it naturally colonises disturbed areas (Hankey & Mashinini 2002).

Figure 57: *Setaria megaphylla* (**Ribbon grass**) (Hankey & Mashinini 2002)



The Aloe plant will be planted amongst grasses to act as a feature within the grassland gardens (Wildflower 2016).

Figure 58: *Aloe ecklonis* (**Grass aloe**) (Wildflower 2016)



The aloe provides a contrast in texture and colour to the Setaria megaphylla and most importantly, flowers in winter. This means that the landscape is always flourishing both in winter and summer (Hankey & Notten 2001)

Figure 59: *Aloe arborescens* (**Krantz aloe**) (Hankey & Notten 2001)

## 7.3.2. Reflection area



This plant flowers throughout the year although its main flowering time is autumn and winter. It consist of yellow flowers that together with the reflection pond can enhance the narrativity of a quiet space

Figure 60: *Chrysanthemoides monilifera* (**Tick berry**) (van Jaarsveld 2001)

## Chapter seven

within a harsh urban environment.

Figure 61: *Metalasia muricata* (*White bristle bush*) (Xaba 2004)

The plant's white flowers provide visual interest when mixed with the yellow flowering *Metalasia muricata*



Figure 62: *Athrixia elata* (*Daisy tea bush*) (Wildflower 2016)

This shrublet is used to become a feature in the mass planting of *Chrysanthemoides monilifera* and *Metalasia muricata* and it will be the only plant out of the three to flower in summer.



### 7.3.4 Shade trees



Figure 64: *Celtis africana* (*White stink wood*) (Operation wild flower (no date))

The tree will be used as an avenue tree and it will be placed in places where shade is needed.

### 7.3.3 Shade plants

Figure 63: *Grewia occidentalis* (*Crossberry*) (Kumbula nursery 2014)

7.

This shrub will be introduced in tree shades as it grows in the shade of trees in the natural environment.



Figure 65: *Ziziphus mucronata* (*Buffalo thorn*) Mazibuko 2007)

Victoria Hotel

Scheiding street

*New Celtis africana*

*New Ziziphus mucronata*

Planting in reflection area  
1. *Chrysanthemoides monilifera*  
2. *Metalasia muricata*  
3. *Athrixia elata*

Grasses on site edge  
1. *Setaria megaphylla*  
2. *Aloe ecklonis*  
3. *Aloe arborescens*

*Cynodon dactylon*

Existing *Acacia xanthophloea*

*Grewia occidentalis*  
growing underneath tree shade

Parking lot

Existing *Erythrina lysistemon*

Pretoria Station building

McDonalds

Gautrain station

N



### 7.4 Technical documentation



Figure 67: Section A - A drawn at 1:50 (Author 2016)

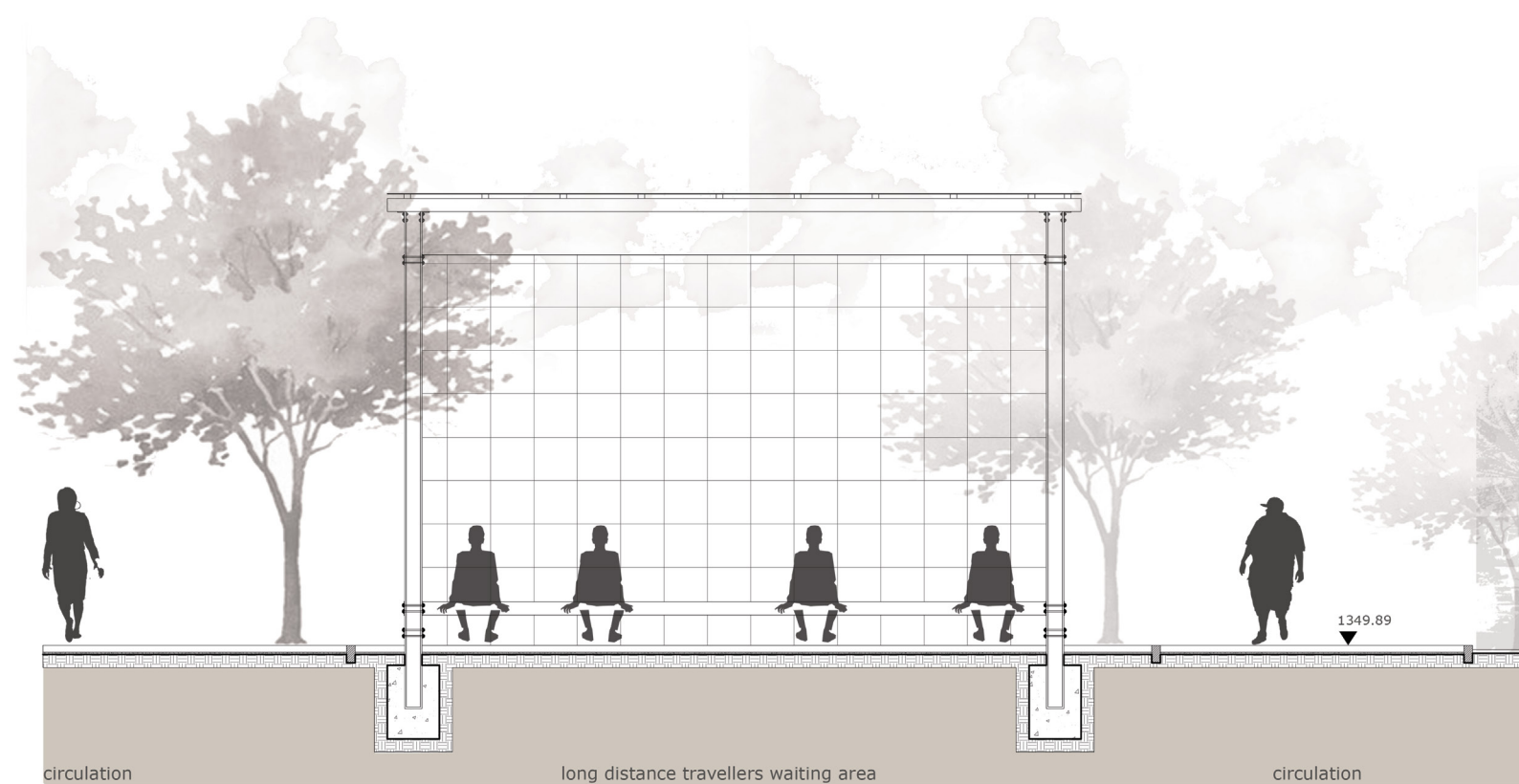
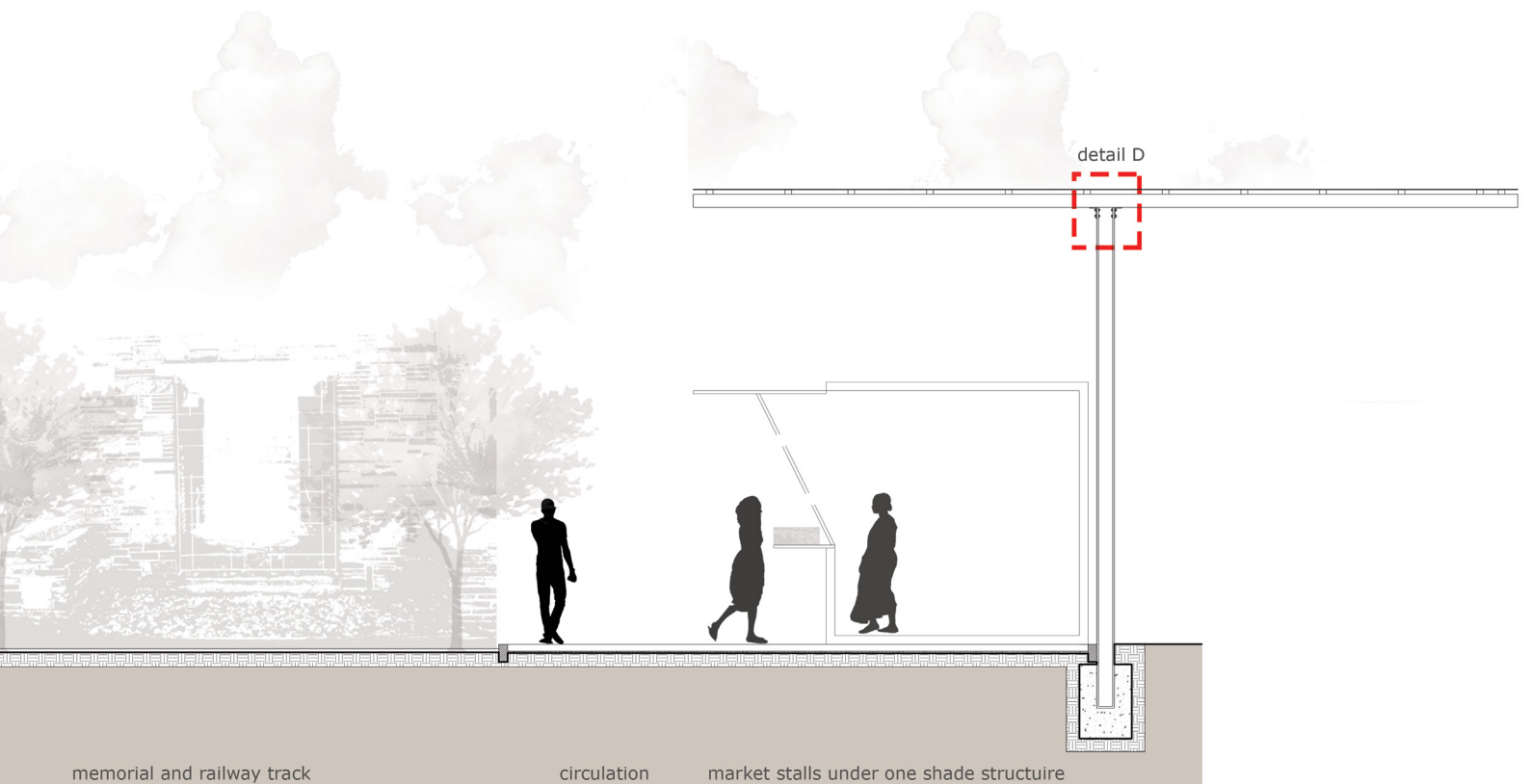
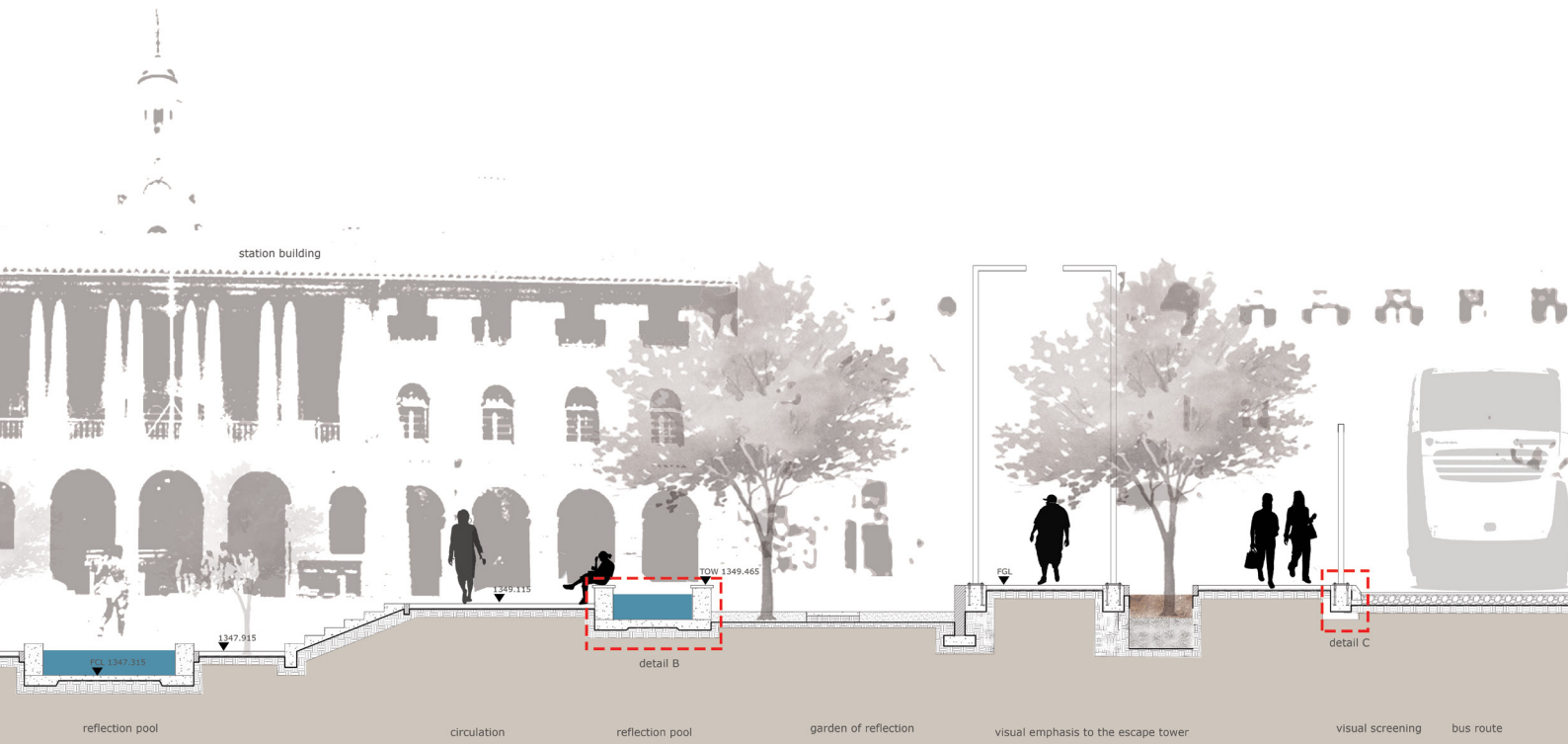


Figure 68: Section B - B drawn at 1:50 (Author 2016)



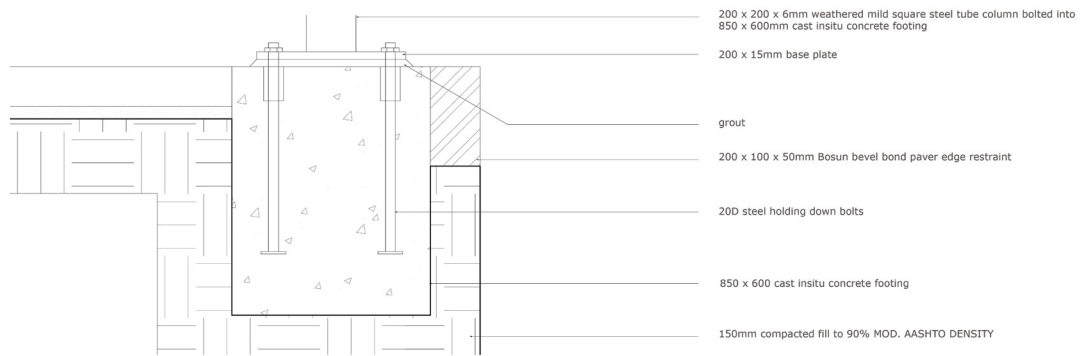


Design making

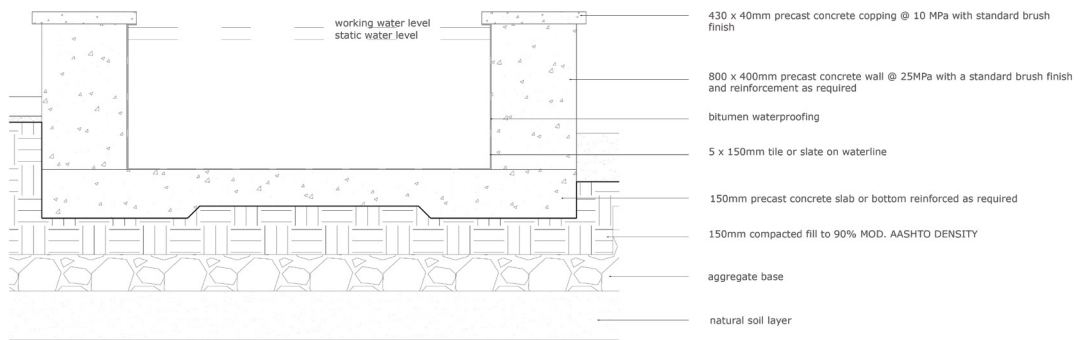


Chapter seven

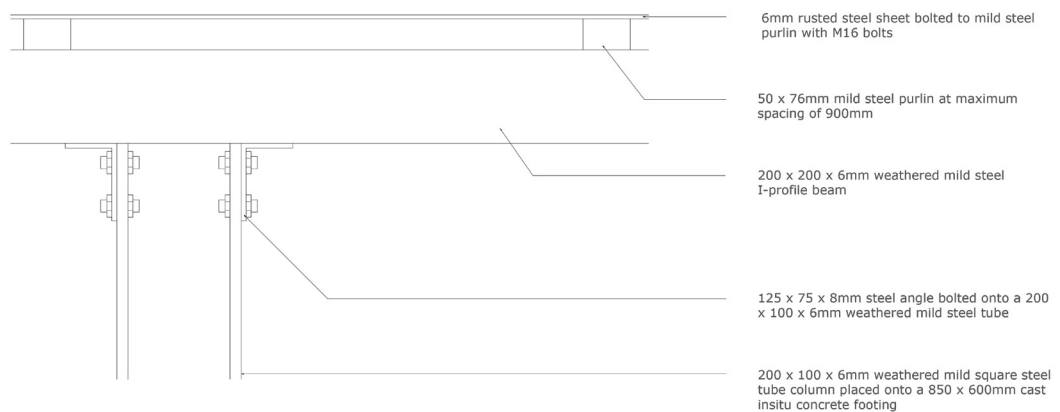
Figure 69: **Detail sections** (Author 2016)



Detail C drawn at 1:5 Steel tube



Detail B drawn at 1:10 Reflective pool



Detail D drawn at 1:5 Shade structure

Design making

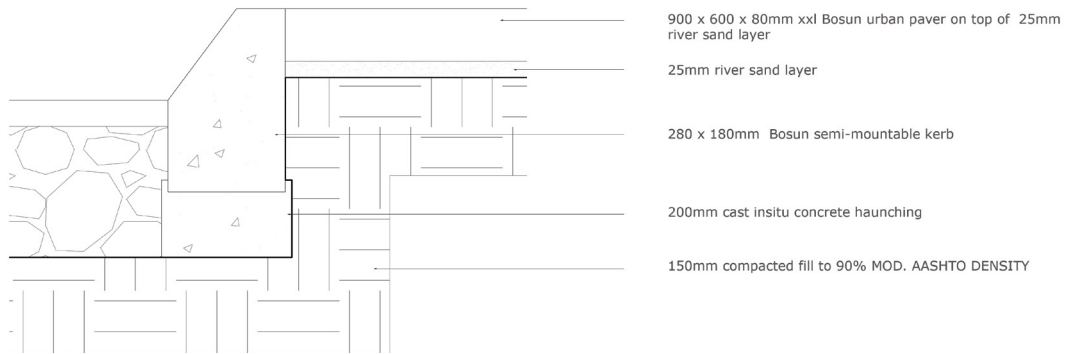
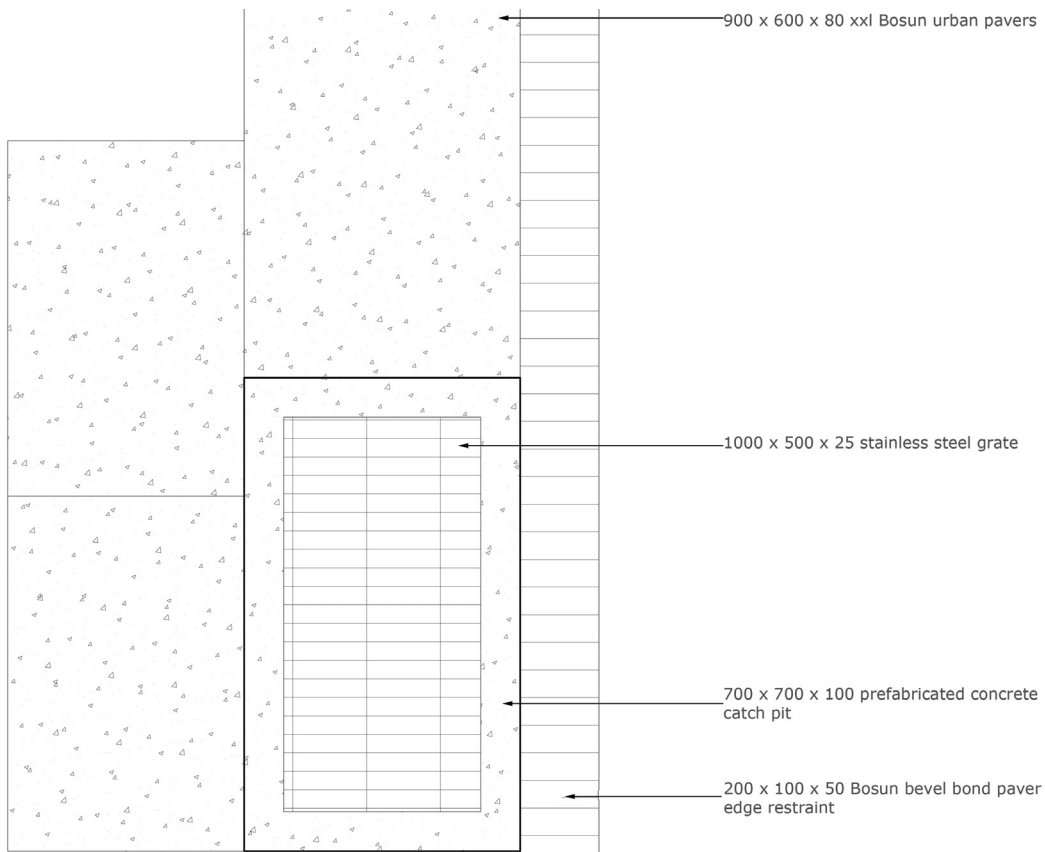
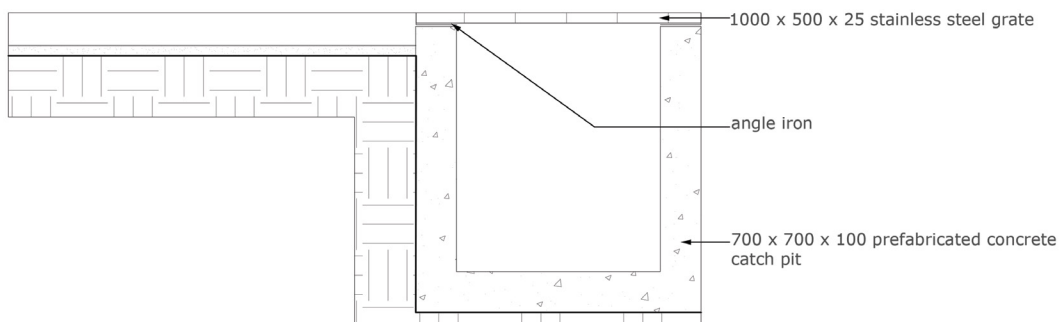


Figure 70: **Detail sections** (Author 2016)

Detail A drawn at 1:5 Curb, road and sidewalk



Catch pit plan detail drawn at 1:10



Catch pit section drawn at 1:10

Chapter seven

Figure 71: Design  
crit photographs  
(November 2016)



Design making

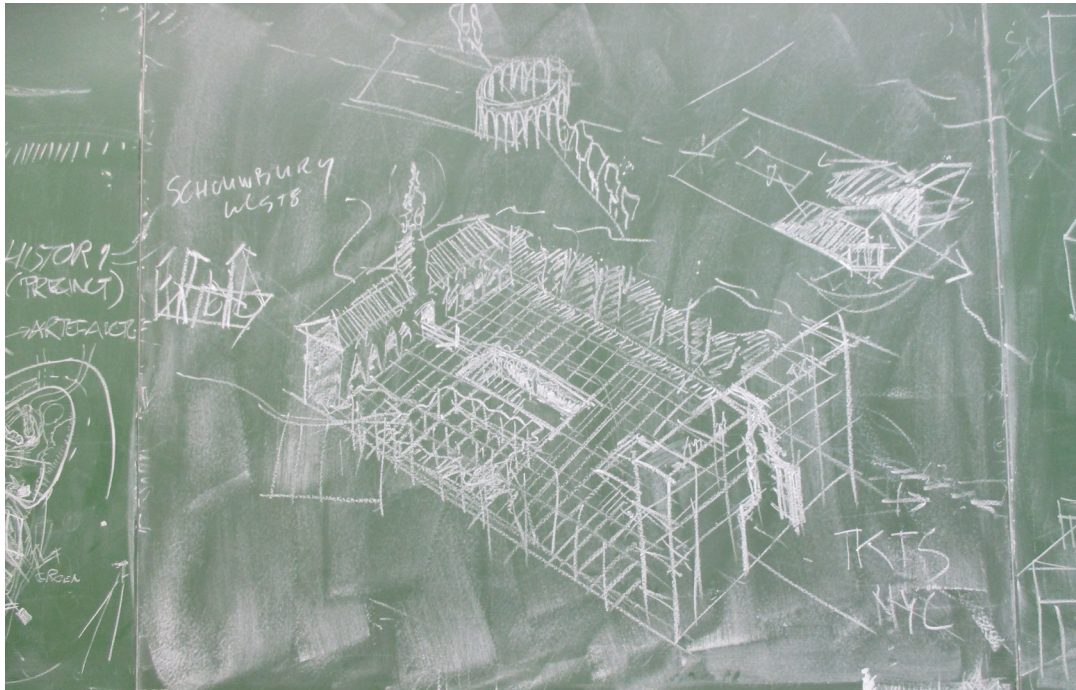
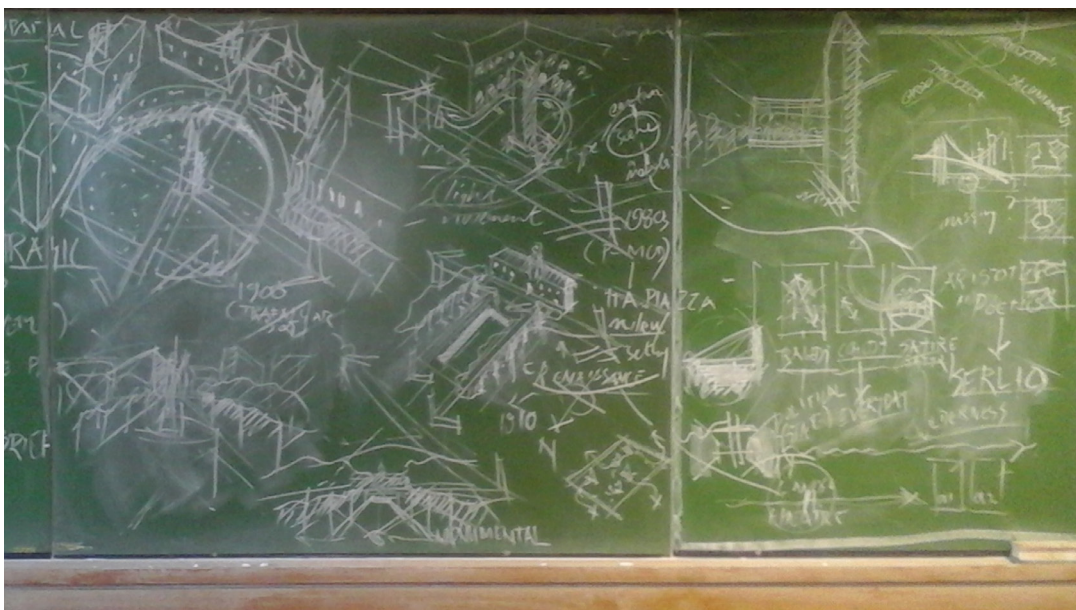
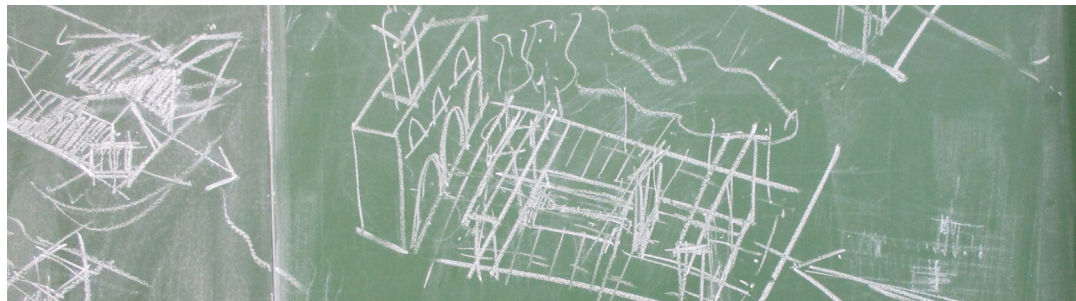


Figure 72: Board explorations with Johan N. Prinsloo (Author 2016)



## 7.5 Conclusion

The dissertation investigated if a scenographic approach to landscape narratives can be used as an alternative to conventional approach to landscape narratives. Moreover, it aimed to prove that by using scenography principles as design informants in communicating a narrative, expressive and poetic spaces in a landscape can be achieved.

Research showed that a scenographic approach should be used in cases where a narrative is the main informant to a landscape design. This is because a scenographic approach does not lead to political conflicts unlike other narrative approaches such as metaphors and symbolism that cannot accommodate every individual, but instead risk excluding other social groups. An example of this would be a designer using Ndebele patterns because the site is in a Ndebele province. This type of approach would exclude everyone else that lives in this province and is not Ndebele. However, a scenographic approach leads to the design of a setting where each individual writes and experiences their own narrative.

The research also showed that there are several similarities between scenography and landscape architecture principles, for example, blocking in scenography is circulation in landscape architecture. The main difference between the two disciplines is in vocabulary and the longevity of the design product. Theatre sets designed by scenographers are temporary and only lasts till the play or show is over whereas landscapes are supposed to function for decades. The final design product was successful in creating expressive and poetic spaces, but wasn't as successful in solving the pragmatics of the site such as vehicle circulation. The next phase of the investigation would be to successfully merge the concept of scenography in landscape architecture and the site pragmatics.

- Arlander, A. 2011. *Performing landscape*. Helsinki: Theatre academy Helsinki.
- Allmaer, A. 2015. Scissors versus T-square: on El Lissitzky's Representations of Space: *Journal of Art and Design*, 3(3):19—32.
- Alon-Mozes, T. 2006. From 'Reading' the Landscape to 'Writing' a Garden. *Journal of Landscape Architecture*, spring 2006:29—37.
- Arch daily 2014. Artifact No1, Scenography for "Manuel Lacunza"/ Alfredo Thiermann Riesco. Internet: <http://www.archdaily.com/706762/artefacto-no1-escenografia-para-manuel-lacunza-slash-alfredo-thiermann-riesco>. Access: 03 October 2016.
- Aronson, A (Ed). 2012. The disappearing stage: Reflections on the 2011 Prague Quadrennial. Internet: [www.zhdk.ch](http://www.zhdk.ch). Internet: 03 October 2016.
- Barnette, P. 2015. Pastoral and Sublime: The Two Faces of Romantic Landscape. Internet: [artid.com/members/peterbarnett/blog/post/2706-pastoral-and-sublime-the-two-faces-of-romantic-landscape](http://artid.com/members/peterbarnett/blog/post/2706-pastoral-and-sublime-the-two-faces-of-romantic-landscape). Access: 26 March 2016.
- Barthes, R. & Duisit, L. 1975. An Introduction to the Structural Analysis of Narrative: *New Literary History*, 6(2):237—272.
- Beausoleil, D. 2015. Cast Landscape Lighting Training Manual. Internet: [www.cast-lighting.com/landscape-training-manuals](http://www.cast-lighting.com/landscape-training-manuals). Access: 12 October 2016.
- Beyer, D., Ceen, A., Steiner, E. & Tice, J. 2008. City as Theatre. Internet: [http://vasi.uoregon.edu/interpreting\\_theatre.html](http://vasi.uoregon.edu/interpreting_theatre.html). Accessed: 23 March 2016.
- Brightgreen. 2015. Evoking positive emotions through lighting design. Internet: [www.brightgreen.com](http://www.brightgreen.com). Access: 16 October 2016.
- Bolivar, M. 2016. How the Redesign of Kungsbacka Square Respects the History of a Site. Internet: <http://landarchs.com/how-to-redesign-urban-spaces-while-respecting-the-history-of-a-place/>. Access: 03 October 2016.
- Booth, N.K. 1989. *Basic elements of landscape architectural design*. Waveland Press.inc.
- Borren, H.B. 2012. At home with a view: Exploring notions of landscape. MA (Prof). Thesis, Victoria University of Wellington, Wellington.
- Brejzek, T. 2010. From social network to urban intervention: On scenographies of flash mobs and urban swarms. *PADM*, 6(1): 111—124.
- Bubb, C.L. 2006. Sequence as Structure: Ordering the Body, Space & Architecture. Masters. Dissertation, University of Cincinnati, Cincinnati.
- Business day. 2015. Gallery: Students take Fees Must Fall fight to the Union Buildings. Internet: <http://www.bdlive.co.za/national/education/2015/10/23/gallery-students-take-fees-must-fall-fight-to-the-union-buildings>. Access: 31 July 2016.
- Church, K. 2009. Embracing imminent disappearance: landscape, event, performance. Internet: [artsonline.monash.edu.au/film-tv/time-transcendence-performance/](http://artsonline.monash.edu.au/film-tv/time-transcendence-performance/).Access: 03 October 2016.
- Collins, J. & Nisbet, A. 2010. *Theatre and performance design: A reader in scenography*. London & New York: Routledge.

## Chapter seven

---

- Coman, R. 2015. Landscape storytelling — Memorial to victims of violence. Internet: [landarchs.com/landscape-storytelling-memorial-to-victims-of-violence/](http://landarchs.com/landscape-storytelling-memorial-to-victims-of-violence/). Access: 03 October 2016.
- D'Arcy, E. 2012. Scenography from inside. *Australasian Drama Studies*. (61):71
- Dee C. 2001. *Form and Fabric in Landscape Architecture: A visual introduction*. London & New York: Spon Press.
- Donaldson-Selby, S.J. 2012. The Craft of Scenic Illusion: An Investigation into how Theatre Space and Dramatic Genre Influence the Scenographic Process, With Specific Reference to Greg King's Set Designs for Aladdin (2007), Oleanna (2008) and The Wizard Of Oz (2008). MA. Thesis. University of KwaZulu-Natal, Durban.
- Enca. 2016. Police praised for Tshwane calm. Internet: <http://www.enca.com/southafrica/police-praised-for-tshwane-calm>. Access: 16 October 2016.
- Faure, M. 2015. The battle for public memory: Why #RhodesMust(Not)Fall. Internet: <http://thoughtleader.co.za/readerblog/2015/03/25/the-battle-for-public-memory-why-rhodesmustnotfall/>. Access: 20 October 2016.
- Frick, J.W. 1974. Blocking workbook for the beginning director. MA. Thesis, University of Montana, Montana.
- Gamedze, T. 2015. Heritage for sale: bronze casting and the colonial imagination. Internet: [artthrob.co.za/2015/11/20/heritage-for-sale-bronze-casting-and-the-colonial-imagination/](http://artthrob.co.za/2015/11/20/heritage-for-sale-bronze-casting-and-the-colonial-imagination/). Access: 16/10/2016.
- Grant, S.W. 2013. Gardens Are a Physical Manifestation of Culture: Postmodern Public Parks of the Twenty-First Century Will Be Built on the Infrastructure of the Industrial Age. Masters of Liberal Studies. Thesis. Rollins College, Florida.
- Gillette, J. 2005. Can gardens mean? *Landscape Journal*, 24(1—5):85—98.
- Giro, C., 1999. *Four trace concepts in landscape architecture. Recovering landscape: essays in contemporary landscape architecture*, pp.59-68.
- Grondahi, L. 2014. From Candle Light to Contemporary Lighting Systems: How Lighting Technology Shapes Scenographic Practices. *Nordic Theatre Studies*, 26(2):21—33.
- Grondahl, L. 2012. Redefining scenographic strategies. Internet: [www.inter-disciplinary.net/critical-issues/ethos/performance/project-archives/3rd/session-7-the-scenographer-and-the-scenographic-tools-as-co-authors-in-creating-performance/](http://www.inter-disciplinary.net/critical-issues/ethos/performance/project-archives/3rd/session-7-the-scenographer-and-the-scenographic-tools-as-co-authors-in-creating-performance/). Access: 14 October 2016.
- Gottfredson, J.A. 2014. Design Process in Landscape Architecture: Developing a Learning Guide for the Design Workshop Archives at Utah State University. Master of Landscape Architecture. Thesis. Utah State University, Utah.
- Hamilton, J. 2007. Theatrical space. *Journal of Dramatic Theory and Criticism*, 31(2):21—47.
- Hankey, A. & Mashinini, L. 2002. *Setaria megaphylla*. Internet: [www.plantzafrica.com/plantqrs/setariamegaphyll.htm](http://www.plantzafrica.com/plantqrs/setariamegaphyll.htm). Access: 24 November 2016.
- Hankey, A. & Notten, A. 2001. *Aloe arborescens*. Internet: [www.plantzafrica.com/plantab/aloearbor.htm](http://www.plantzafrica.com/plantab/aloearbor.htm). Access: 24 November 2016.
- Hansen, G. 2010. Basic Principles of Landscape Design. Internet: <http://edis.ifas.ufl.edu>. Access: 16 October 2016.



## Design making

---

Hawker, S. & Waite, M (Ed). 2007. *Oxford paperback dictionary and thesaurus*. Oxford: Oxford University Press.

Herrington, S. 2007. Gardens can mean. *Landscape journal*, 26 (2—9):302-218.

Hidalgo, J. 2015. Students gather Sunday for Fees Must Fall movement. Internet: <http://www.dukechronicle.com/article/2015/10/students-gather-sunday-for-fees-must-fall-movement>. Access: 23 October 2016.

Hosken G. 2016. Pretoria city centre shut down as protesters insists on sputla for mayor. Internet: <http://www.timeslive.co.za/politics/2016/06/21/Pretoria-city-centre-shut-down-as-protesters-insist-on-Sputla-for-mayor>. Access: 30 July 2016.

Howard, P. 2001. What is scenography? or what's in a name? *Theatre Design & Technology*, 37(3):13—16.

Hugo, J.M. 2010. Switch: a BRT terminal as change generator and at Pretoria Main Station. March. Thesis, University of Pretoria, Pretoria.

Irish museum of modern art. 2015. EL Lissitzky: The Artist and the state. Internet: [http://www.imma.ie/en/downloads/room\\_by\\_room\\_-\\_guide.pdf](http://www.imma.ie/en/downloads/room_by_room_-_guide.pdf). Access: 01 August 2016.

Jaarsveld, E. 2001. *Chrysanthemoides monilifera*. Internet: [www.plantzafrica.com/planted/chrysanthamon.htm](http://www.plantzafrica.com/planted/chrysanthamon.htm). Access: 24 November 2016.

Jozwick, R. 2015. The scenographic character of an architectural building or place as the subject of a spatial narrative game. Internet: [www.ejournals.eu/pliki/art/6913/](http://www.ejournals.eu/pliki/art/6913/). Access: 03 October 2016.

Kamazi, B. 2015. “Rhodes Must Fall” – Decolonisation Symbolism – What is happening at UCT, South Africa? Internet: <http://postcolonialist.com/civil-discourse/rhodes-must-fall-decolonisation-symbolism-happening-uct-south-africa/>. Access: 20 October 2013.

Kazmierzak, E. 2003. Design as mean making: from making things to the design of thinking. *Design Issues*, 19(2):45—49.

Kiib, H. 2011. Detoured City Design as tool for Aesthetic Urban living. Paper presented at AAG conference 2011. Seattle, United States.

Koetsier, M. 2014. Urban Scenography: A different approach to art in public space. MA. Thesis, University of Amsterdam, Amsterdam.

Kornharber D. c2016. Regarding the Eidophusikon: Spectacle, Scenography and Culture in Eighteenth Century England. Internet: <http://taj.tau.ac.il/index.php/component/content/article?id=17:regarding-the-eidophusikon-spectacle-scenography-and-culture-in-eighteenth-century-england>. Access: 29 March 2016.

Kumbula nursery. 2014. *Grewia occidentalis*. Internet: [kumbulanursery.co.za/plants/grewia-occidentalis](http://kumbulanursery.co.za/plants/grewia-occidentalis). Access: 24 November 2016.

L'ancien regime. 2011. Rocco Revisited. Internet: [a-l-ancien-regime/tumblr.com/post/13179542757/a-walk-in-the-park-complete-transparent-of](http://a-l-ancien-regime/tumblr.com/post/13179542757/a-walk-in-the-park-complete-transparent-of). Access: 26 March 2016.

Laganier, V. & Van Der Pol, J. 2012. Exploring lighting cultures - Beyond light and emotions. Internet: <https://halshs.archives-ouvertes.fr/halshs-00745524>. Access: 15 October 2016.

Landezine. 2011. Olympic Sculpture Park. Internet: [www.landezine.com/index.php/2011/12/seattle-landscape-architecture/](http://www.landezine.com/index.php/2011/12/seattle-landscape-architecture/). Access: 03 October 2016.

## Chapter seven

---

- Landezine,. 2011. Sharpeville Memorial Garden. Internet: [www.landezine.com/index.php/2011/06/sharpeville-memorial-garden-zip/](http://www.landezine.com/index.php/2011/06/sharpeville-memorial-garden-zip/). Access: 03 October 2016.
- Lavrinec, J. 2011. From A “Blind Walker” to an Urban Curator”, Initiating” Emotionally Moving Situations in Public Spaces: *LIMES: Cultural Regionalistics*, 4(1):54—63.
- Lavrinec,, J. 2013. Urban Scenography: Emotional and Bodily Experience. *Limes: Borderland Studies*, 6(1):21—31.
- Lavrinec J. 2011. Revitalisation of Public Space: From “Non-places” to Creative Playgrounds. *Santalka: Filosofija, Komunikacija*, 19(2):70—75.
- Malacarne, G. 2016. The World of Architecture. Internet: [www.ejournals.eu/pliki/art/6539/](http://www.ejournals.eu/pliki/art/6539/). Access: 22 May 2016.
- Marko, V. 2008. Imaging the City Scenery: Categories of Renaissance Aesthetics and Architectural and Urban Metaphors. *Design Discourse*, 3(4):1—9.
- Mazibuko, N. 2007. Ziziphus mucronata. Internet: <http://www.plantzafrica.com/plantwxyz/zizimucro.htm>. Access: 15 October 2016.
- McGuire, S. 2015. 7 Essential Design Principles Star Wars Taught Us [Infographic]. Internet: <https://venngage.com/blog/7-design-principles-star-wars-taught-us-infographic/>. Access: 16 October 2016.
- Mucina, L. & Rutherford, M.C. (ed). 2006. *The vegetation of South Africa, Lesotho and Swaziland*. Strelitzia. Pretoria: South African National Biodiversity Institute.
- National arts centre. 2016. Major Designers. Internet: <http://artsalive.ca/en/thf/histoire/concepteurs.asp>. Access: 22 May 2016.
- New African magazine. 2016. Education: lack of access incubates revolutions. Internet: <http://newafricanmagazine.com/education-lack-of-access-incubates-revolutions/>. Access: 23 October 2016.
- Netshisaulu, T. 2012. Acacia tortilis. Internet: <http://www.plantzafrica.com/plantab/acaciatortilis.htm>. Access: 13 October 2016.
- Nicoleta, A. 2009. Learning Scenography. Internet: <https://scenography.wordpress.com/2009/06/18/theatre-design-principles-scenography-theory-alina-nicoleta/>. Access: 16 October 2016.
- Nijhuis, 2011. Visual Research in Landscape Architecture. Internet: [rius.tudelf.nl/article/view/209](http://rius.tudelf.nl/article/view/209). Access: 26 March 2016.
- Oddey, A. & White, C. 2006. *The Potentials of Spaces: The Theory and Practice of Scenography & Performance*. Bristol & Portland: Intellect Books.
- Operation wildflower. no date. Celtis africana in a park. Internet: [www.operationwildflower.org.za/index.php/component/joomgallery/parks-and-gardens/water-sisulu-nbg/celtis-africana-trees-jw-1552](http://www.operationwildflower.org.za/index.php/component/joomgallery/parks-and-gardens/water-sisulu-nbg/celtis-africana-trees-jw-1552). Access: 24 November 2016.
- Palmer, S. 2015. A ‘chorégraphie’ of light and space: Adolphe Appia and the first scenographic turn: *Routledge*, 1(1—2):31—47.
- Partridge, M. 2014. Dali Tambo’s R600m struggle theme park. Internet: <http://www.financialmail.co.za/features/2014/05/02/dali-tambo-s-r600m-struggle-theme-park>. Access: 23 October 2016.
- Poindexter, K. 2013. California Scenario: Isamu Noguchi’s Hidden Public Sculpture Garden in Orange County. Internet: <https://www.kcet.org/departures-columns/california-scenario-isamu-noguchis->

## Design making

---

hidden-public-sculpture-garden-in-orange. Access: 23 October 2016.

Potteiger, M., & Purinton, J. 1998. *Landscape narratives: design practices for telling stories*. New York, J. Wiley.

Powrie, L. 2000. Vegetation of southern Africa. Internet: <http://www.plantzafrica.com/frames/vegfram.htm>. Access: 24 August 2014.

Raesch, M (ed). 2010. *Mapping minds*. Oxford: Inter-Disciplinary Press.

Rankin, J.J. 2007. Basic Principles and Techniques of Entertainment Lighting. Internet: [docplayer.net/13708869-Lighting-102-by-john-j-rankin.html](http://docplayer.net/13708869-Lighting-102-by-john-j-rankin.html). Access: 16 October 2016.

Robinson, S. 2015. His name was Ernesto. Internet: [www.photojournalist.co.za/?p=309](http://www.photojournalist.co.za/?p=309). Access: 16 October 2016.

School curriculum and standards authority. 2012. Drama Glossary.

Stanton Williams architects. 2016. King's Cross Square. Internet: <https://stantinwilliam.com/projects/kings-cross-square/>. Access: 03 October 2016.

Swails, B. 2015. Xenophobic killing in South African township caught by photographer. Internet: <http://edition.cnn.com/2015/04/20/africa/south-africa-xenophobia-killing-photos/>. Access: 31 July 2016.

The art story. 2016. El Lissitzky: Russian Painter, Typographer, and Designer. Internet: <http://www.theartstory.org/artist-lissitzky-el.htm>. Access: 31 July 2016.

Themudo, S.A. 2007. The Formal Expression of Movement. MA. Thesis, University of Cincinnati, Cincinnati.

Thum, E.M. 2013. Light in the Landscape: Designing for Darkness. Master of Landscape Architecture. Thesis, University of Maryland, Maryland.

Treib M. 2008. Representing Landscape Architecture. London and New York: Taylor & Francis.

Tripod. (No date). Chapter 9 the designer's vision. Internet: [classnotes47.tripod.com/theater/theatertest3a.htm](http://classnotes47.tripod.com/theater/theatertest3a.htm). Access: 16 October 2016.

Unt, L. 2002. Creating the place. Internet: [www.eki.ee/km/place/pdf/kp2\\_20unt.pdf](http://www.eki.ee/km/place/pdf/kp2_20unt.pdf). Access: 03 October 2016

Webb, C. 2016. Race, Space and Symbol in South African Student Protests. Internet: <http://www.criticalethnicstudiesjournal.org/blog/2016/1/11/race-space-and-symbol-in-south-african-student-protestsby>. Access: 20 October 2016.

Wildflower. 2016. Aloe ecklonis. Internet: [wildflowernursery.co.za/indigenous-plant-database/aloe-ecklonis/](http://wildflowernursery.co.za/indigenous-plant-database/aloe-ecklonis/). Access: 24 November 2016.

Wildflower. 2016. Athrixia elata. Internet: [www.wildflowernursery.co.za/indigenous-plant-database/athrixia-elata/](http://www.wildflowernursery.co.za/indigenous-plant-database/athrixia-elata/). Access: 24 November 2016.

Whitfield, A. 2009. Basic Steps to Theatre Lighting Design: An introductory tutorial for new students of theatre lighting design. Internet: [www.WindWorksDesign.com](http://www.WindWorksDesign.com). Access: 08 October 2016.

Xaba, P. 2004. Metalasia muricata. Internet: [www.plantzafrica.com/plantklm/metalmuri.htm](http://www.plantzafrica.com/plantklm/metalmuri.htm). Access: 24 November 2016.



## Chapter seven

---