SCENES OF LAMENTATION

A scenographic approach to landscape narratives

By Sabello Malcom Sibanda

Location: Pretoria Main Station

Cnr Scheiding and Paul Kruger Streets

Pretoria, 0001

GPS: 25°45'29"S   28°11'21" E

Programme: Urban Park and Square

Research field: Human settlement and urbanism

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I

By Sabello Malcom Sibanda

Submitted in fulfilment of part of the requirements for the degree

Master of Landscape Architecture (Professional)

Department of Architecture

Faculty of Engineering, Built Environment and Information Technology

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Study leader and Studio master: Johan N. Prinsloo

Course coordinator: Dr Arthur Barker

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Declaration

In accordance with Regulation 4(e) of the General Regulations (G.57) for dissertations and thesis, I declare that the thesis, which I hereby submit for the degree Master of Landscape Architecture (Professional) at the University of Pretoria, is my own work and has not 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, or is currently being submitted for any such degree, diploma or other qualification.

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

Sabello Malcom Sibanda

Acknowledgement

I would like to thank every single person that assisted and motivated me in completing this dissertation.

A special thank you to:

God for giving me strength and courage not to give up,

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Johan N. Prinsloo for the advice and guidance throughout the process,

My colleagues for sharing this experience with me.

Abstract

Protests, often violent have become a major talking point in South African politics.

This dissertation focuses on three matters: decolonisation of public spaces in South Africa, the notion of landscape narratives in re-interpreting landscapes of contestation and using a scenographic approach in communicating landscape narratives.

Decolonisation of public spaces

The problem that this dissertation aims to address is how public spaces in South Africa can be re-imagined so that they represent all inhabitants of the city they (public spaces) occupy.

The landscape narrative

The protests concerning the decolonising of public spaces in South Africa is an issue of narratives. The protests are not a reaction to the actual design of the spaces, but they are a reaction to the narrative that these spaces represent. The main issue regarding narratives in landscapes is whose story gets communicated and whose story is left out. For that reason, the notion of landscape narratives is investigated.

Scenography as an approach to landscape narratives

This dissertation focuses on the application of scenographic principles in representing and communicating narratives in public spaces. Scenography is researched as an alternative approach to dealing with landscape narratives because scenography emphasises on the design of performance spaces where the narrative is performed, rather than the design of elements that represent the narrative. This approach is important because the aim of the investigation is to move away from the use of symbols and signs in communicating narratives in public spaces. The vandalism of statues in South African public spaces is a testimony of why symbolism might not be the best narrative approach.

PROLOGUE

Figure 1: **Protests against the appointment of Thoko Didiza as an ANC Tshwane mayoral candidate in the 2016 South Africa local government elections** (Enca 2016)

"Highways blocked, motorists stoned, shops looted, the city centre evacuated and the police missing in action. This was the scene in South Africa's capital on Tuesday" (Hosken 2016).

Figure 2. **Fees must fall protests** (Hidalgo 2015)

"Thousands of students demanding lower university fees gathered on Friday for a march to the Union Buildings in Pretoria... This after protests - some of them violent - broke out at universities across the country, taking the African National Congress (ANC) by surprise" (Business Day 2015).

Figure 3. **Xenophobic attacks in South Africa** (Robinson 2015)

"Mozambican Emmanuel Sithole was walking down a street when four South Africans surrounded him. Sithole pleaded for mercy, but it was already too late. The attackers bludgeoned him with a wrench, stabbed him with knives, all in broad daylight" (Swails 2015).

Prologue explanation

Oh, what a time to be alive!

The author finds himself situated in a society that is conflicted with political, social and economic issues.
It is the year 2016 in the city of Pretoria; the capital of South Africa which is considered to be the heart of South African politics. People are protesting about a variety of issues such as the affordability of tertiary education and basic service delivery. The protests are occurring both on social media and on the streets. The violent events have exposed a general dissatisfaction of life within our society.

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Figure 4: **Protests against symbolism in public spaces (Rhodes must fall)** (New African magazine 2016)

1.1. Background

"Public memory is politicised because it is constructed and informed by dominant ideology, so what can we read about the politics of this country through the state's continuation of a discipline made by, and for colonialists?" (Gamedze 2015). The real world problem is conceived from debates surrounding the issue of landscapes of contestation. These landscapes are said to be symbolic and a representation of the past colonial (and apartheid) era, instead of representing modern city inhabitants. For

this reason, there are calls to decolonise public spaces which were built during the colonial (and apartheid) era (Gamedze 2015). These calls have seen public demonstrations in which protesters demonstrated for the removal of statues in South African public spaces. The issue at hand is about meaning of public spaces for the contemporary city inhabitant. In order to address the issue, the narrative of the current city inhabitants has to be studied because what people are contesting against is essentially the narrative that is being communicated by these spaces. For example, the vandalism of the statue of Cecil John Rhodes at

the University of Cape Town was a fight against the narrative of colonialism that the statue represented (Kamazi 2015). "Like a language, narrative is a means of communicating" (Potteiger & Purinton 1998:4), therefore, it can be used as a tool in debating meaning, signs and symbols in landscapes of contestation. In their book, Landscape narratives: design practices for telling stories, Potteiger and Purinton (1998:11) identified nine types of narrative forms and practices that can be implemented in landscape architecture, which are:

- Narrative experiences

- Associations and references

- Memory landscapes

- Narrative setting and topos

- Genres of landscape narratives

- Processes

- Interpretive landscapes

- Narrative as form generation

- Storytelling landscapes

(Potteiger and Purinton 1998:11)

The position taken in this dissertation falls within the realm of *narrative setting and topos.* This is because this type of narrative focuses on the spatial qualities of a narrative, instead of an interpretive and symbolic approach to communicating the narrative. The idea of implementing a narrative approach by making use of its *components* (story and expression) as a means of design investigation is emphasised in this dissertation. The narrative for design investigation consists of a poetic text that is based on stories of protests in South Africa. It is these stories that need to be communicated through a narrative process.

The design stance of this investigation is that landscape architects should design a setting for the narrative to occur, instead of emphasising the use of narrative for form generation. This stance resembles the work of a scenographer whose job is essentially to communicate information and experiences through a performance or an event (Grondahl 2012:5). It is for this reason that a scenographic approach to communicating narratives (narrative manifests in a performance)
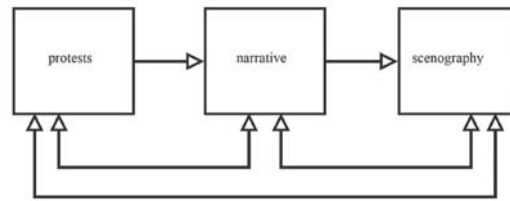
Figure 5: **Research process** (Author 2016)

is investigated and eventually appropriated in the landscape design process.

According to Sofia Pantouvaks, scenography "forms visual and spatial poetics of performance" (Raesch 2010:67). The importance of scenography in theatre is that it conveys spatial qualities and experiences that words cannot express. Space is created through the interaction of the audience, the actors and the performance space to create a performative event (Aronson 2012:19). What sets apart scenography from other spatial disciplines is its potential to create "transformative spatial processes (Aronson 2012:19) and the ability of a scenographer to visualise texts as three dimensional spaces by creating an "illusion of atmosphere" for the audience to experience (Donaldson Selby 2012:2). The purpose of this research is to investigate whether scenography is a valuable tool in offering a new design perspective in landscape architecture.

1.2. Problem statement

The question posed by this dissertation is how do we re-imagine public spaces in South Africa so that they represent the people that are currently inhabiting the city?

1.3. Research question

What scenographic principles on spatial design can be appropriated to landscape architecture in order to design settings for narrative contents to be performed?

1.4. Research Objectives

To understand the design of a landscape from a scenographer's perspective. To contribute towards the debate on how public spaces can be designed in a democratic South Africa.

1.5. Thesis statement

The research aims to prove that by using

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scenography principles as design informants in communicating a narrative, expressive and poetic spaces in a landscape can be achieved/created.

1.6. Delineations and limitations

Although the departing point of this dissertation is about protests and decolonisation of public spaces, the main focus of the investigation is on using scenography as a means to communicate narrative content in a landscape, of which protests and decolonisation are part of this narrative.

1.7. Methodology

The design process involves the use of abstract marquees and experimental drawings that were done both intuitively and rationally in an attempt to translate scenographic thinking to landscape architecture. The book will consist of these explorations but most of them won't be presented formally as they didn't lead to a final design product but still formed part of the design investigation.

1.8. Definition of terms

Blocking: The process of defining where the most important spaces are in a landscape and designing how people move from each of these spaces based on the design narrative.

Character: The user of a designed landscape or is some cases it might refer to the spatial qualities that distinguish a certain space from a number of other spaces.

Dialogue: The interaction of characters in a designed landscape.

Drama: The human experience of space by either interacting with other humans or interacting with the designed spaces.

Emphasis: Drawing attention to a particular designed element or space.

Mood: Describes how people feel and act in a particular space.

Plot: Events described in a narrative.

Production: The realisation of the narrative into a design product.

Scene: A moment in a landscape that distinguishes a particular space from the rest of spaces due to its spatial characteristics.

Scenography: The art of communicating verbal and written texts through the design of space.

Setting: A place where the narrative is situated and performed.

Space of performance: Spaces where people interact or act.

(School Curriculum Standards Authority 2012)

individual
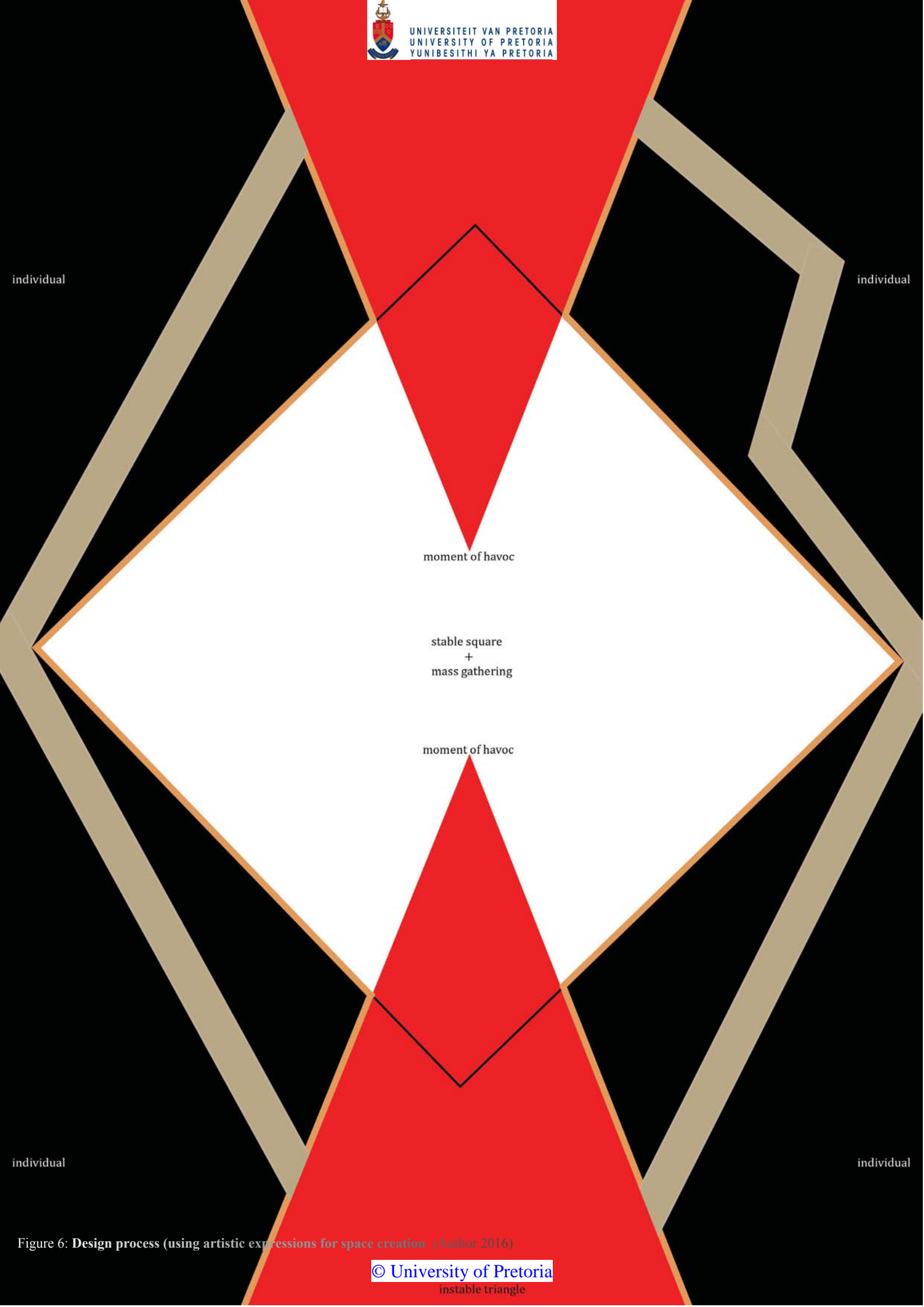
individual

moment of havoc

stable square
+
mass gathering

moment of havoc

individual

individual

Figure 6: **Design process (using artistic expressions for space creation** (Author 2016)

instable triangle
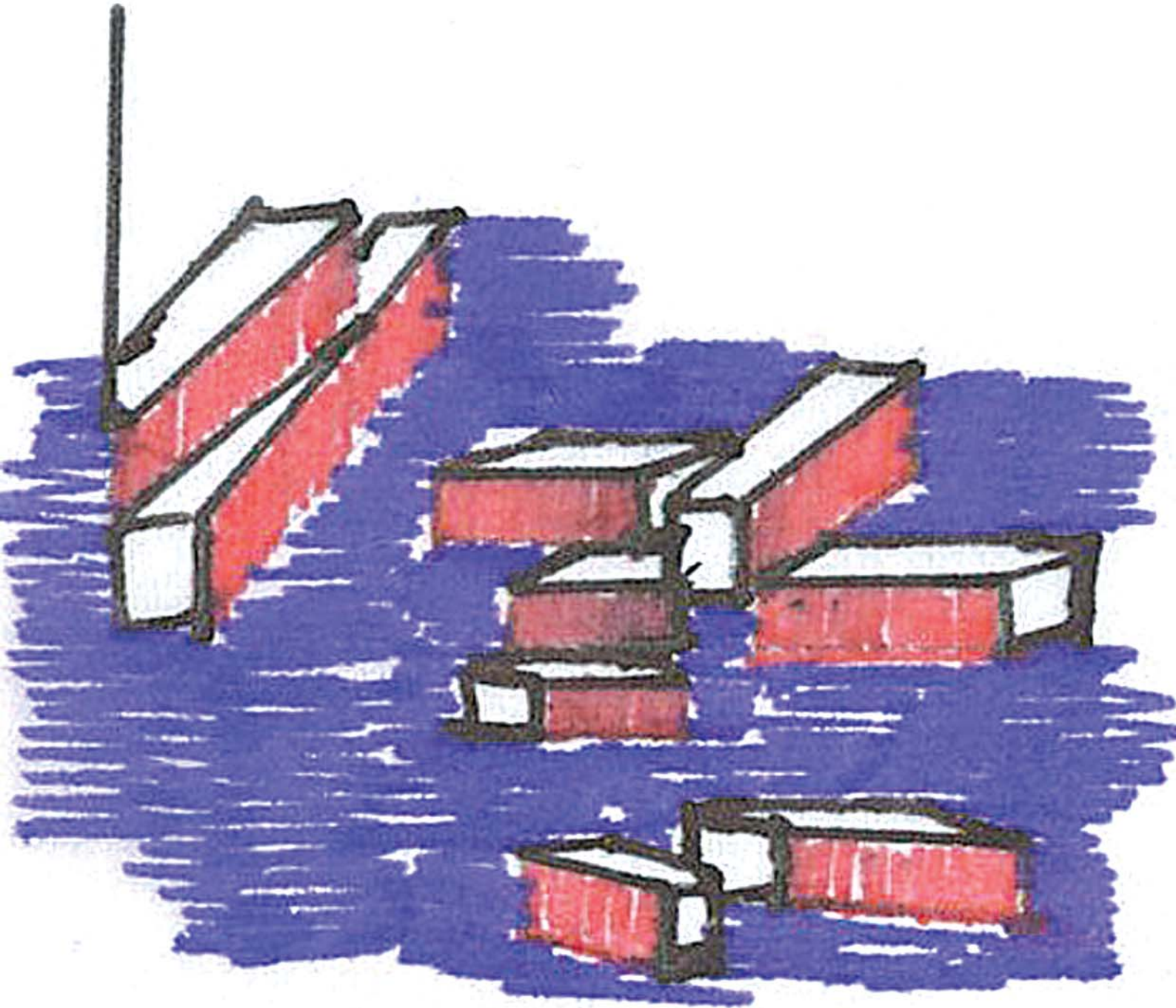
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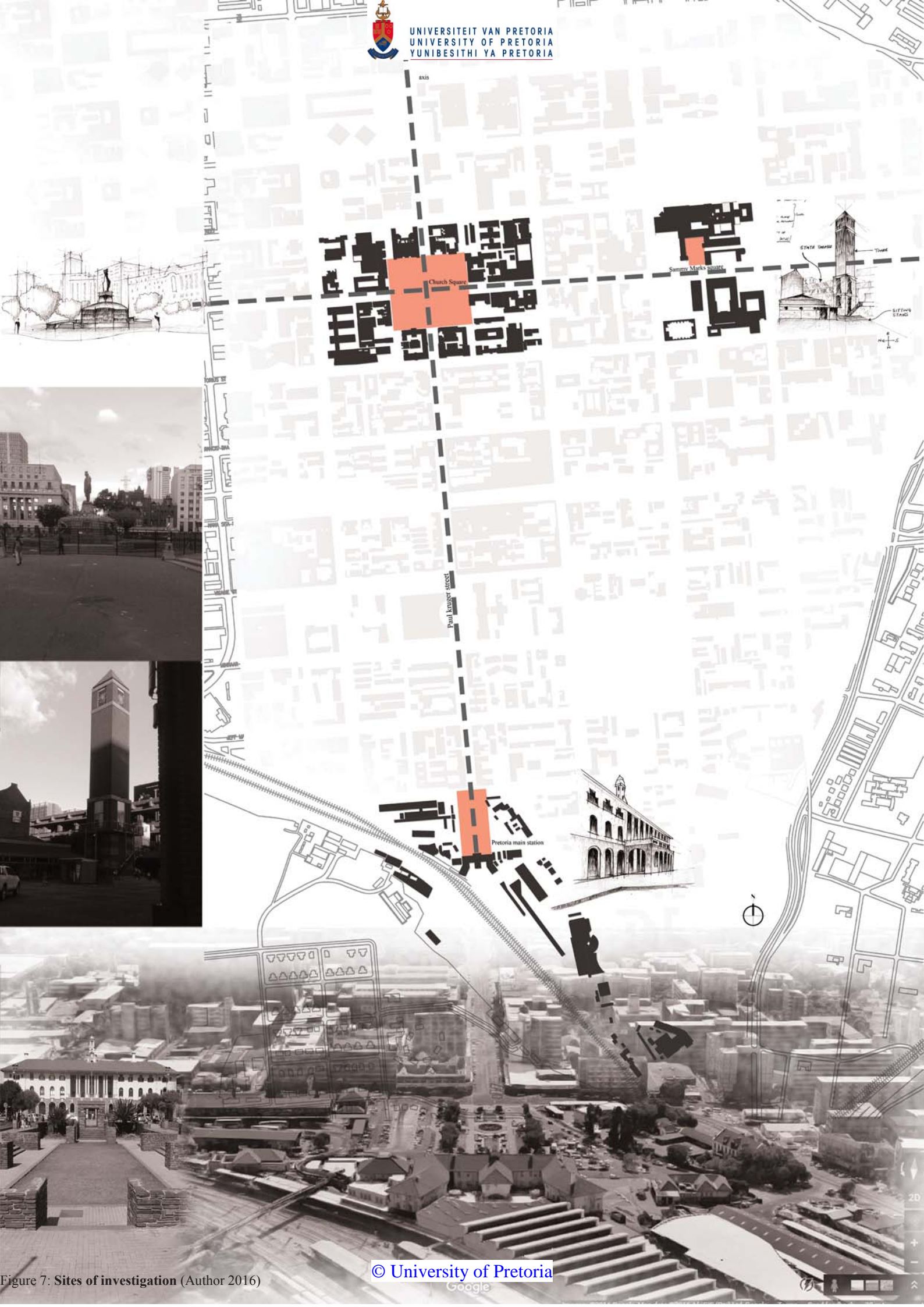
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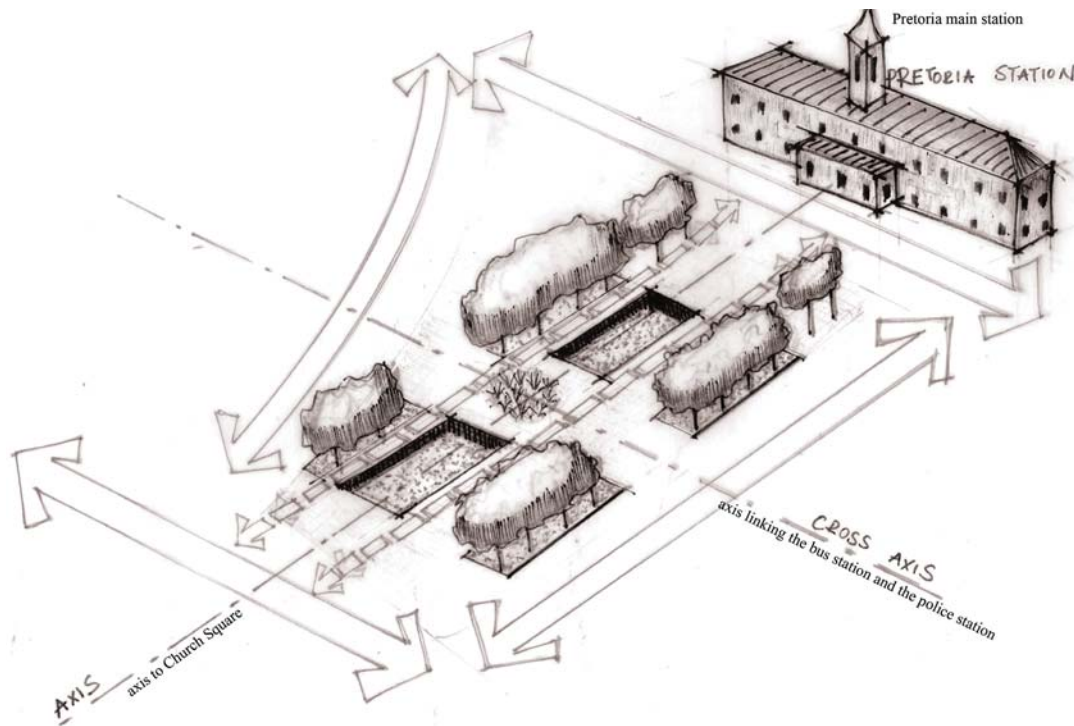
Figure 8: **Pretoria main station analysis** (Author 2016)

Design composition

- Axis connecting to Church Square

- Symmetry

- Focal point (planting that sits on the cross axis)

- Geometric forms

- Emphasis of the Station building by making use of trees to frame it
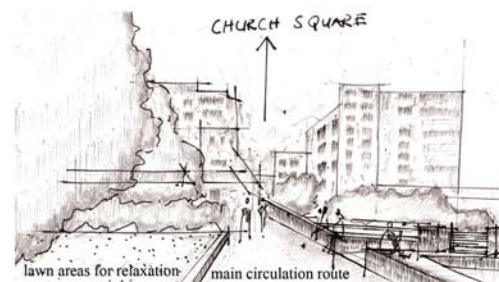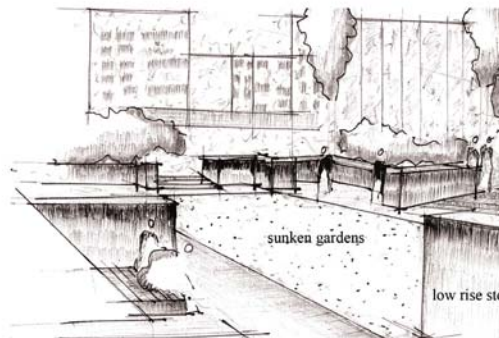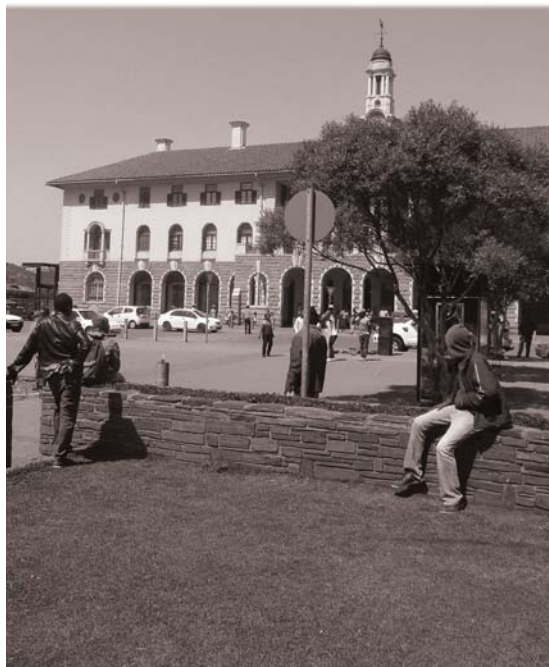
2.1. Introduction

In an attempt to understand the degree to which public spaces in Pretoria represent Western classical ideas (colonial references), three prominent public open spaces in the city were analysed. These three spaces were selected based on their typological differences so as to broaden the nature of the investigation. The first site is the landscape in front of the Pretoria Station building, which is situated on a busy transport interchange. The second site is the Sammy Marks Square, which consists of a hard surface urban square. Lastly, the third site is Church Square, which has a park-like feel and look.

Figure 9: **Sammy Marks Square analysis** (Author 2016)

Design composition

- The clock tower as a main design element in the open space
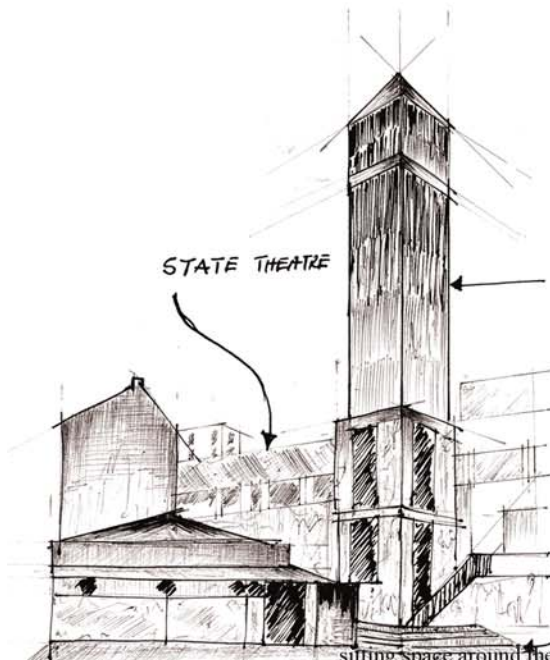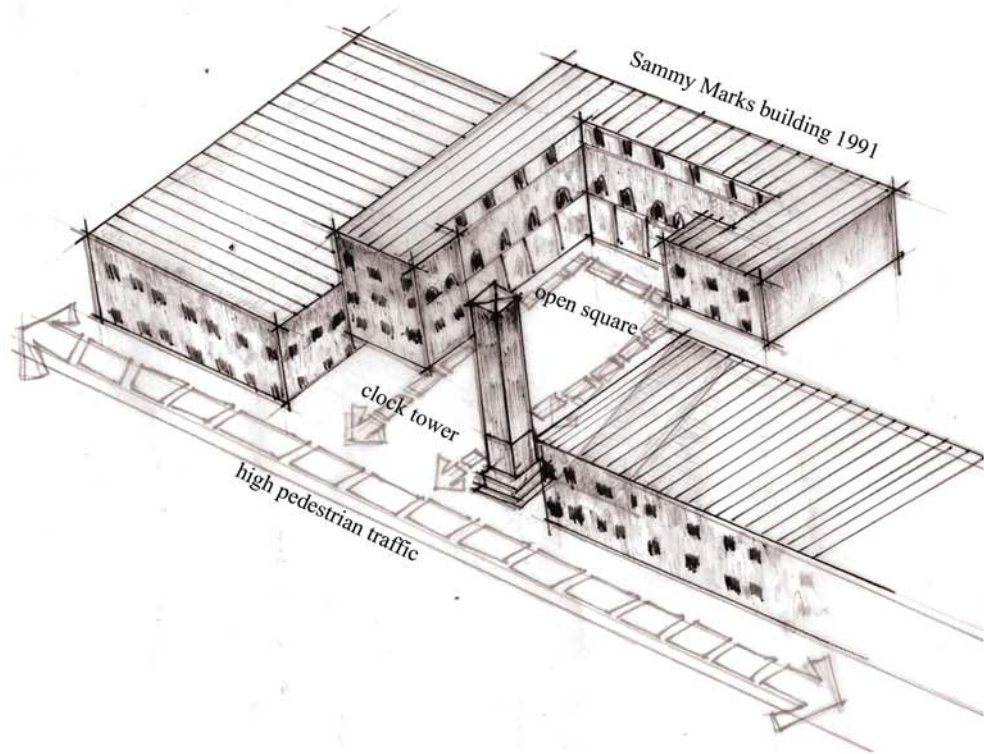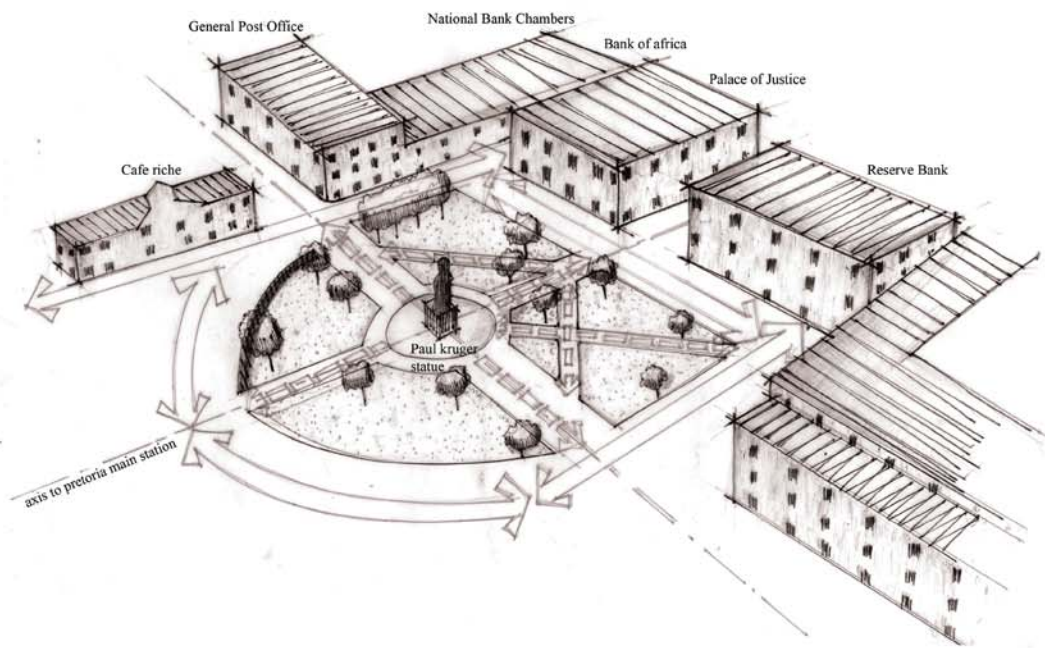
Figure 10: **Church Square analysis** (Author 2016)

Design composition

- Axis connecting to Pretoria Station

- Focal point (statue)

- Symmetry

- Order

- Geometric forms
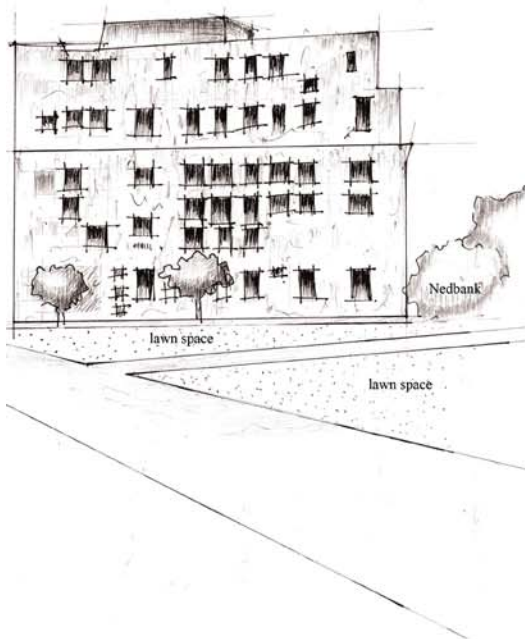
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**Interpretation of
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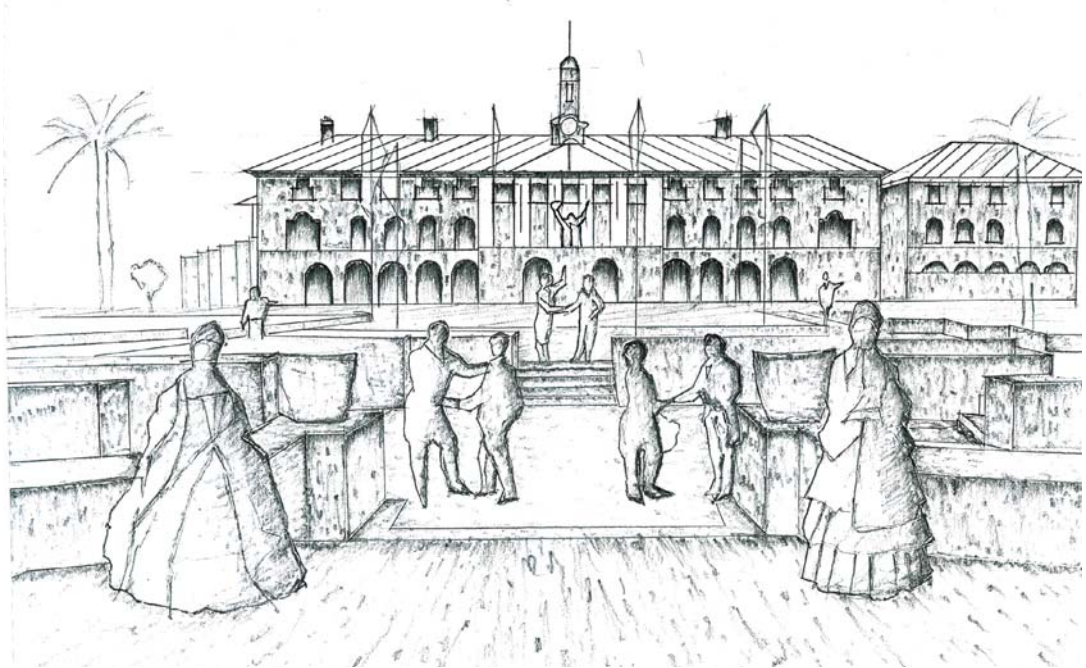
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(Author 2016)
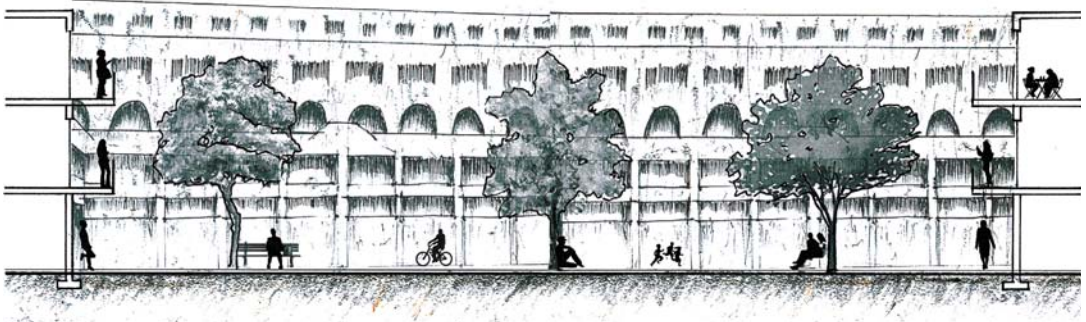
Figure 13:
**Interpretation of
Serlio's satiric stage set**
(Author 2016)
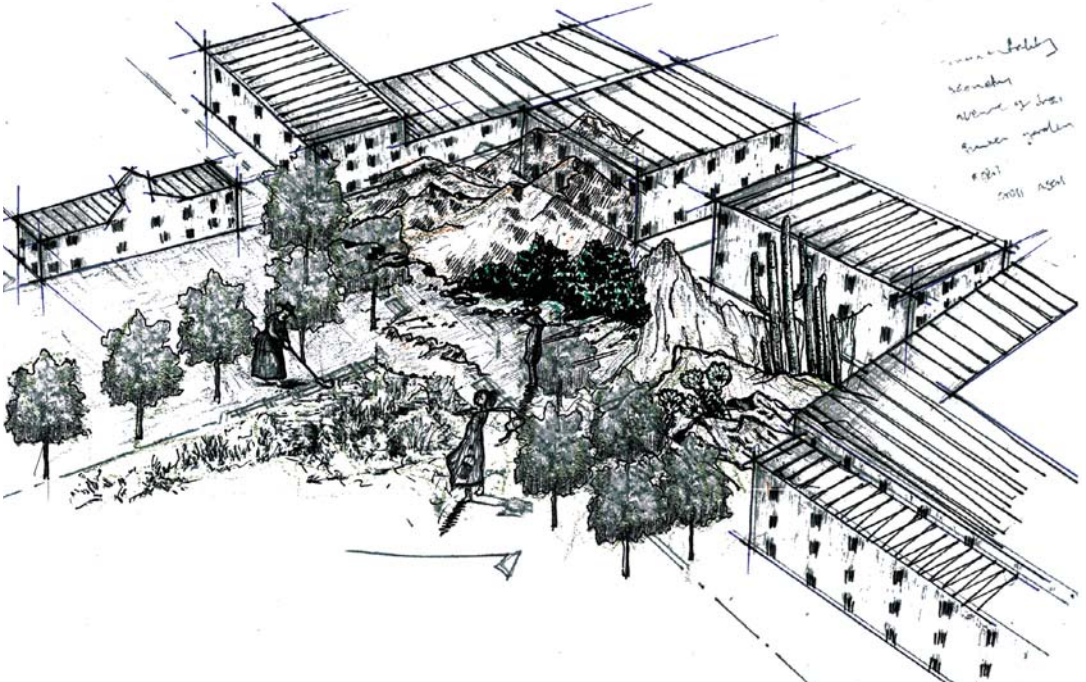
2.2. Summary of analysis

Out of the three sites, Church Square had the most direct linkage to what might be termed *colonial* because of the Paul Kruger statue that sits in the middle of the site. However, what is apparent is that all sites express a neo-renaissance design language which consists of a geometric layout, geometric shapes, the inclusion of a statuary (Church Square), order and symmetry. Church Square and Pretoria Station consist of similar design elements whereas Sammy Marks Square is different from the other two sites because of its resemblance to an Italian piazza with its characteristics of an open hard surface and a clock tower.

The order and formality that defines the design language of the three investigated sites relates to what Sebastiano Serlio (Renaissance architect and scenographer) termed a *tragic stage set* (Beyer et al. 2008). Serlio identified a *tragic stage set* in the city as a place that is monumental, formal and ordered, instead of being *comic* (celebrating every day activities) and *satiric* (celebrating the importance of wild nature in the city) (Beyer et al. 2008). This is the same problem that is identified in the analysis of the three public spaces in the city. The main issue is not that the spaces are not being used, but that the spaces no longer celebrate the everyday life of an ordinary contemporary city inhabitant. For this reason, the three spaces need to be conceptualised as *comic* and *satiric stage sets*.

2.3. Conceptual scenarios of the three sites as theatrical stage sets

In an attempt to integrate the *tragic*, *comic* and *satiric* characteristics of city spaces, the three sites were conceptualised as theatrical stage sets. Each stage set was according to what the site resembles. For example, Sammy Marks Square resembles a comic stage set because it is a place where people go for shopping, sit under the clock tower and watch other people (everyday activities). Church Square is both tragic (surrounded by monumental buildings) and satiric (it has more vegetation than the other two sites). Pretoria Station consists of a bit of all three stage sets, tragic (station building) and satiric (few vegetation on the site) and comic (sitting spaces, movement of people).
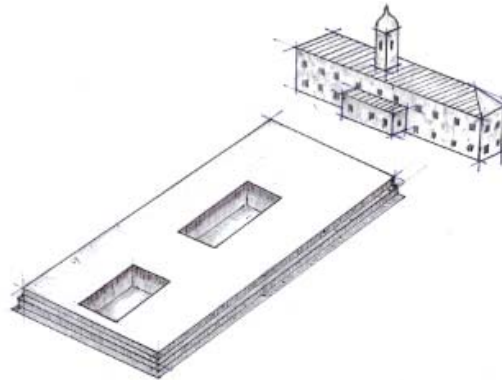
Figure 14: **Pretoria station as a tragic stage set** (Author 2016)

Raise the site so to create the idea of a stage and to make the site become a feature in its context. By raising the site, the two sunken gardens become more deep and give an opportunity to create walled gardens (Author 2016).
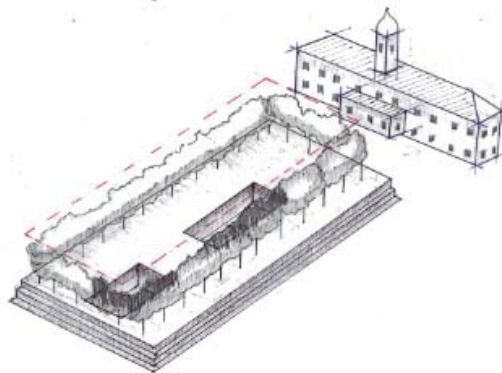
Create a boundary between the performance space and the other spaces. Make use of vertical elements such as trees and walls (Author 2016).
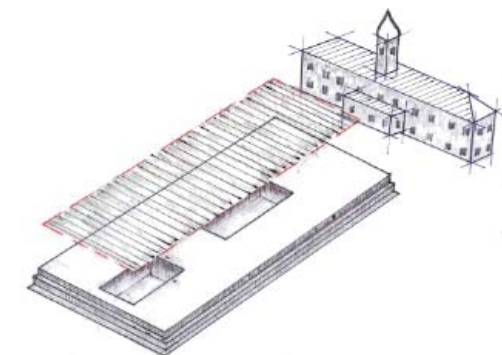
Create overhead structures to create a total sense of enclosure and as a result give definition of the site as a performance space or fictional space that is separated from the real world (Author 2016).
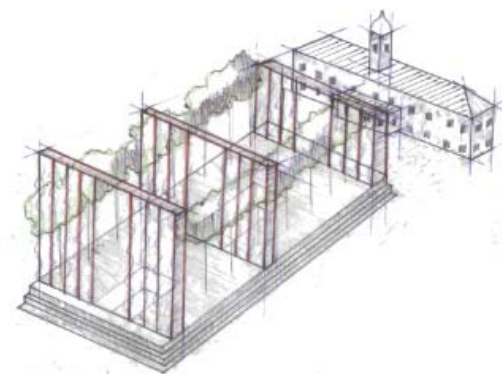
Envisioning a scene with the Pretoria station building as a background in the scene. The building reveals itself as one approches it. The 3 structures gives the impression of a background, middleground and foreground (Author 2016).

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Creating an alternative path to the building for people who do not want to walk through the sunken gardens.The linear path is an example of how the author wanted to emphasise and exaggerate the formality of the existing landscape (Author 2016).
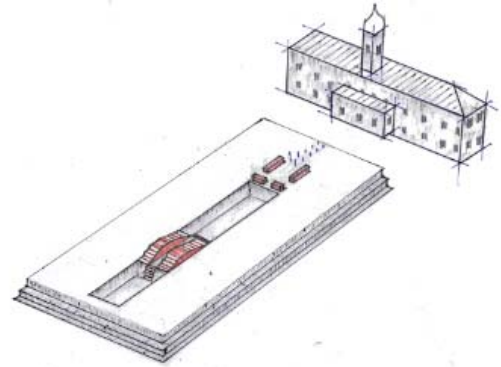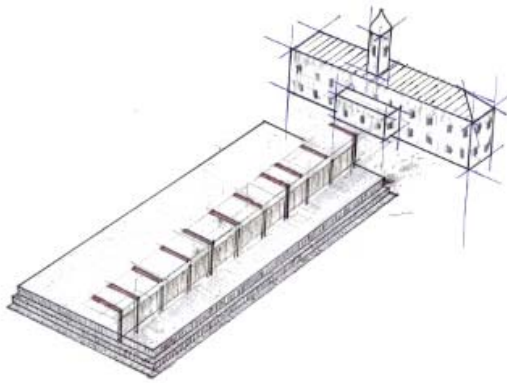
Idea of having two big stairs that overlook the whole site. Between the two stairs is a long linear path that takes you to the building entrance (Author 2016).
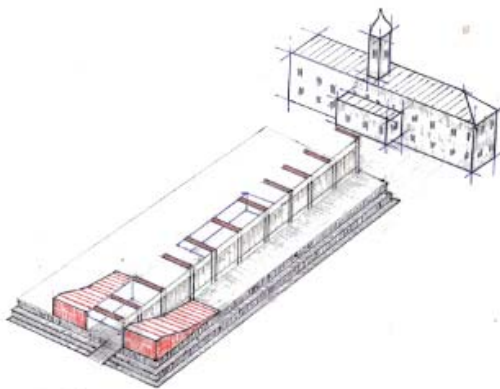
Create an anticlimax between the two sunken gardens. The anticlimax is in the form of a set of stairs that act as a threshold (Author 2016).
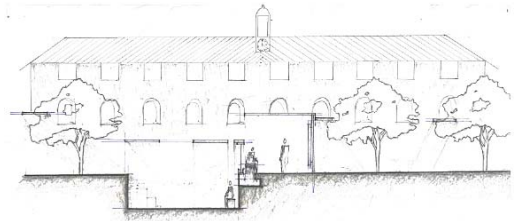
Conceptual scenario of the sunken spaces (Author 2016)

Tree placement on site. The layout is influenced by overlaying one of the concept diagrams on the site (Author 2016).
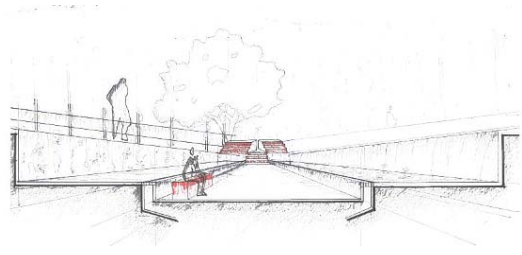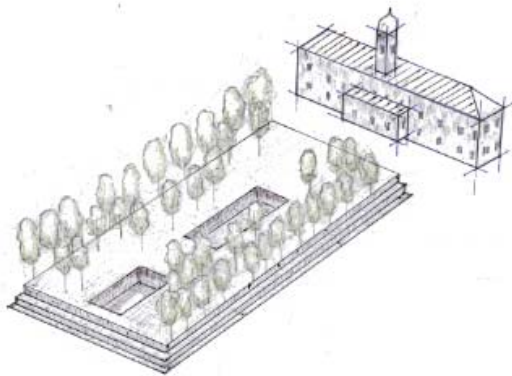
Conceptual scenario of the sunken spaces (Author 2016)

Creation of structures that resemble the station building's clock tower. The structures run throughout the whole site and they give a framed view from the park entry to the building entry (Author 2016).
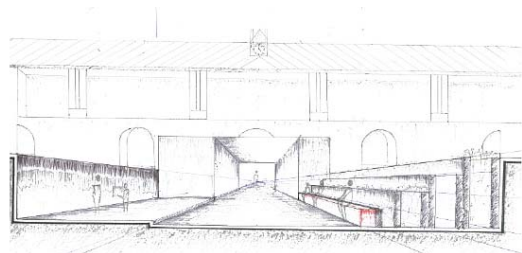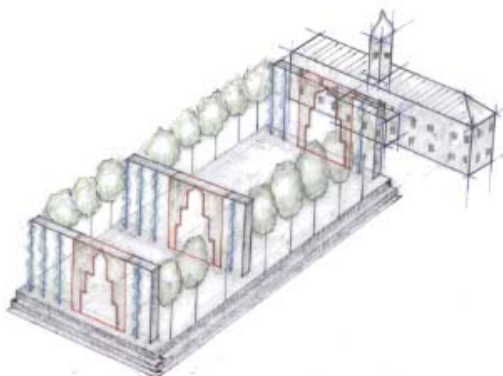
Conceptual scenario of the sunken spaces (Author 2016)

14
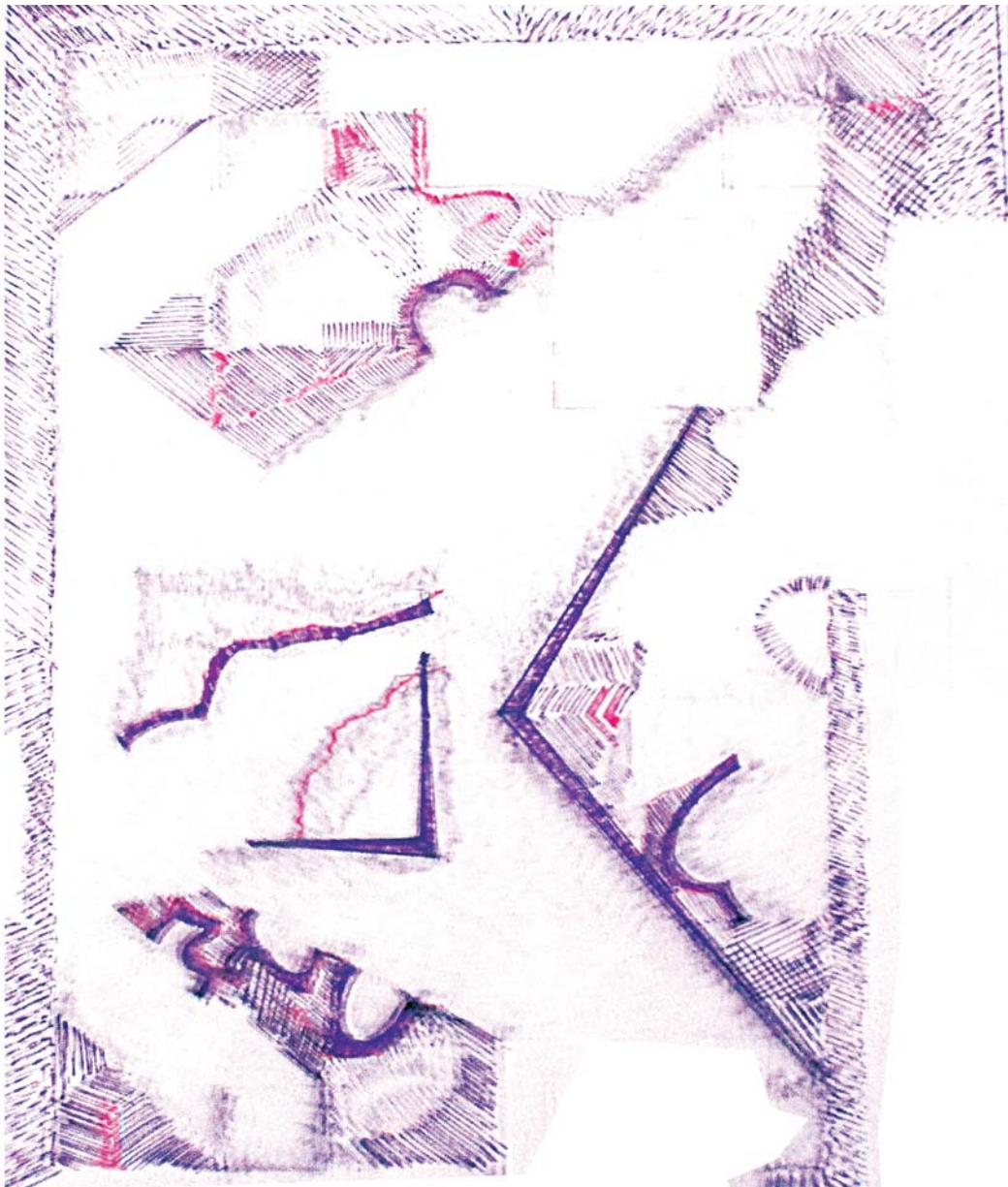
Figure 15: **Sammy marks square as a comic stage set** (Author 2016)

Using stage lighting generate form (the exploration is intuitive)
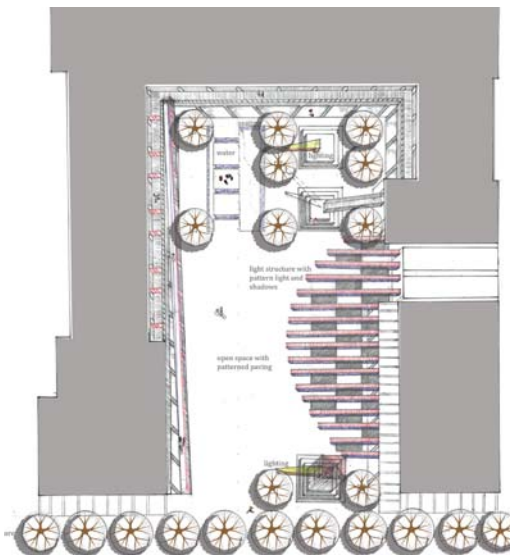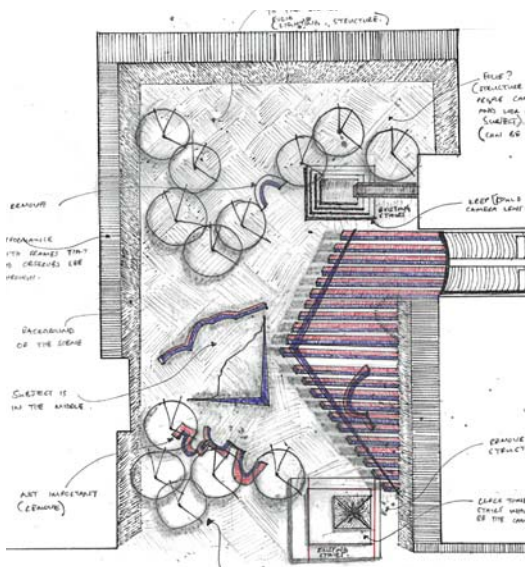
Concept plans based on intuitive explorations (Author 2016)
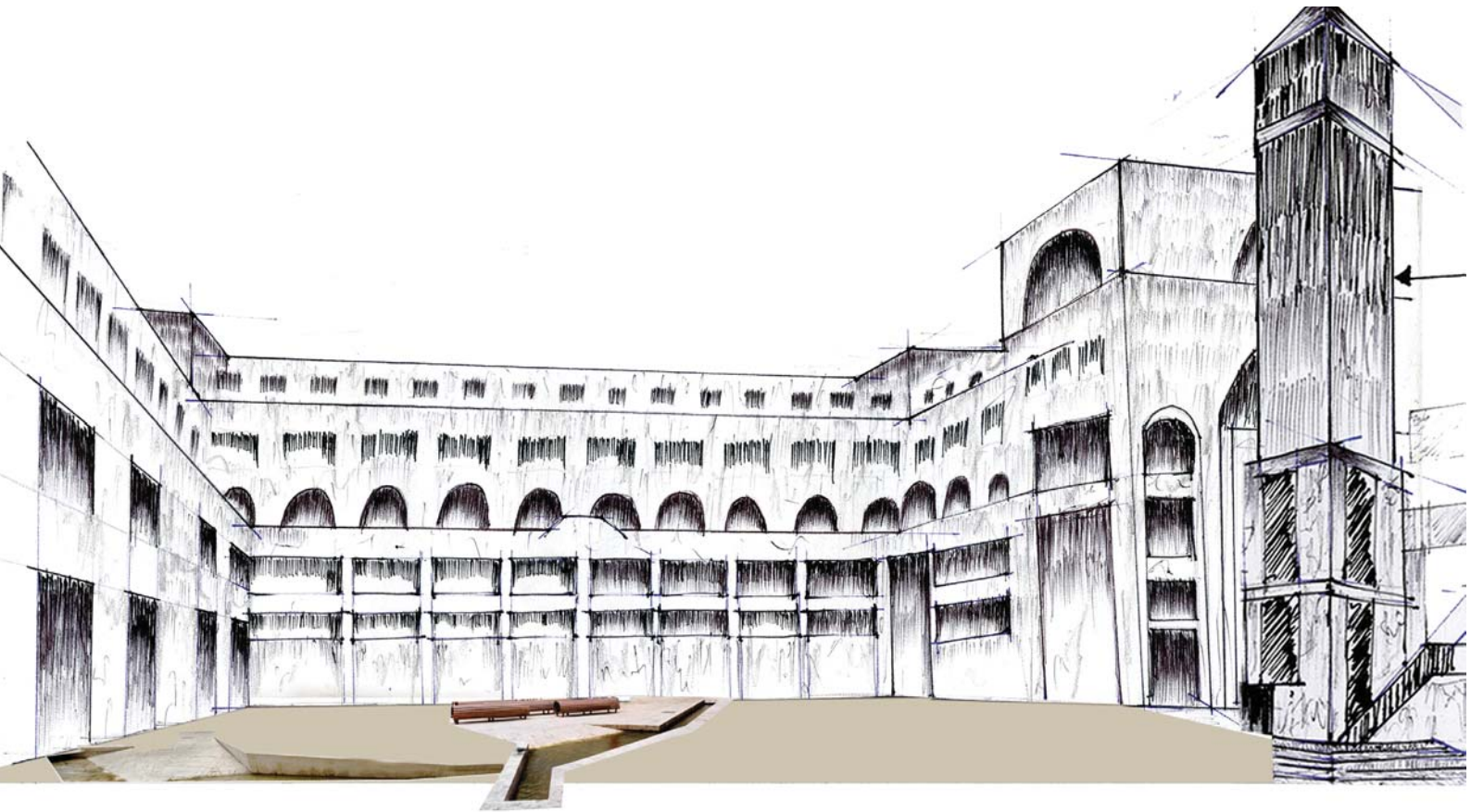
Conceptual scenario one (collage Inspired by Public Spaces in Banyoles, Spain by Mias Arquitectes) (Author 2016)
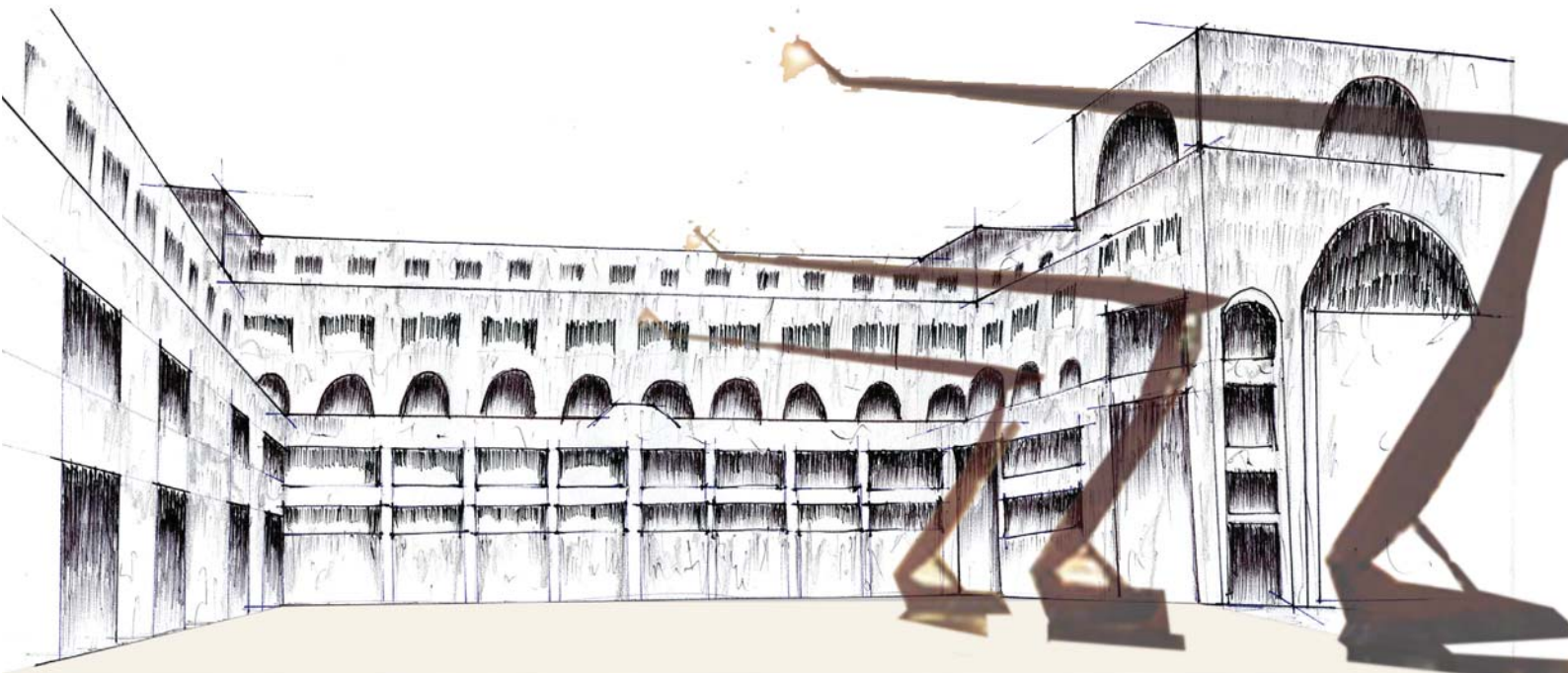
Conceptual scenario two (collage Inspired by Schouwburgplein, Rotterdam, The Netherlands by west8 (Author 2016)

Conceptual scenario three (collage Inspired by the Agora Theatre, Nathan Phillips Square by Plant Architect Inc) (Author 2016)

Conceptual scenario four (collage Inspired by Public Spaces in Banyoles, Spain by Mias Arquitectes) (Author 2016)
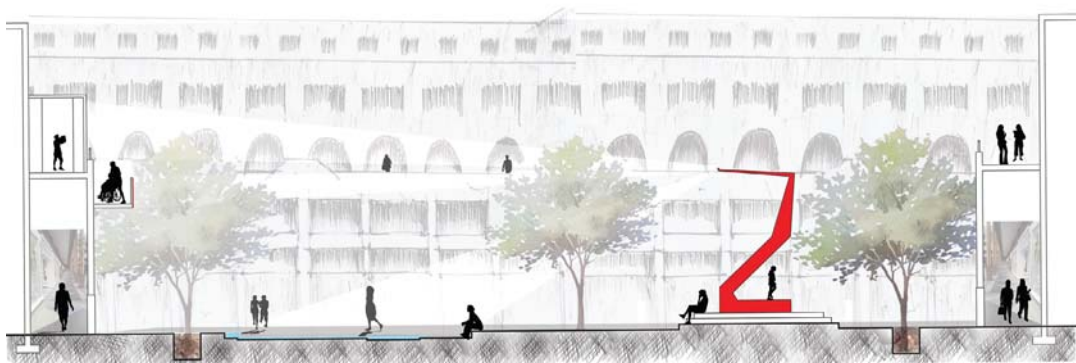
Conceptual section (Author 2016)

ramp/movie screen   water feature   sitting area next to water   light / art piece

Figure 16: **Church Square as a satiric stage set (Author 2016)**
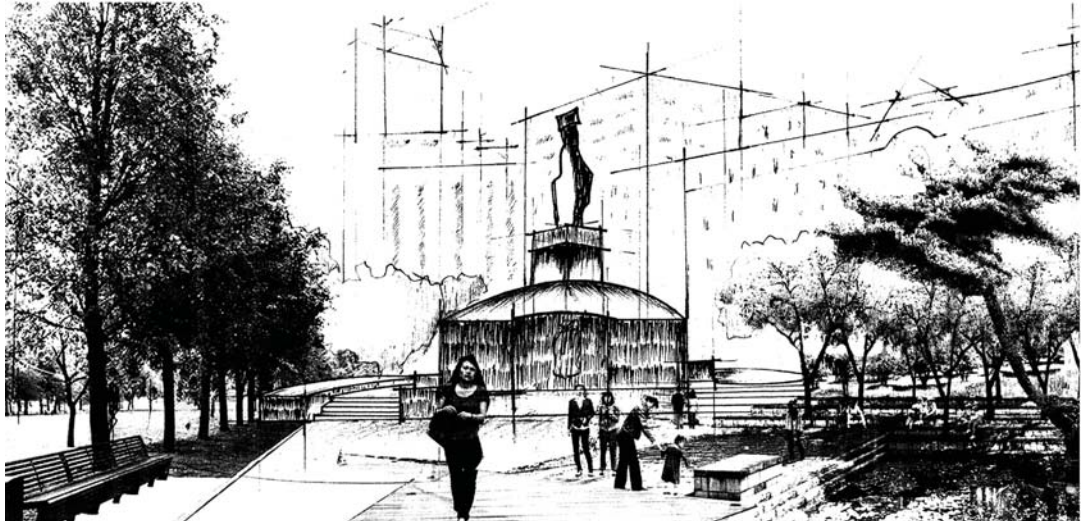
Conceptual scenario one: vegetation is used to define form and spaces in the park (Author 2016)
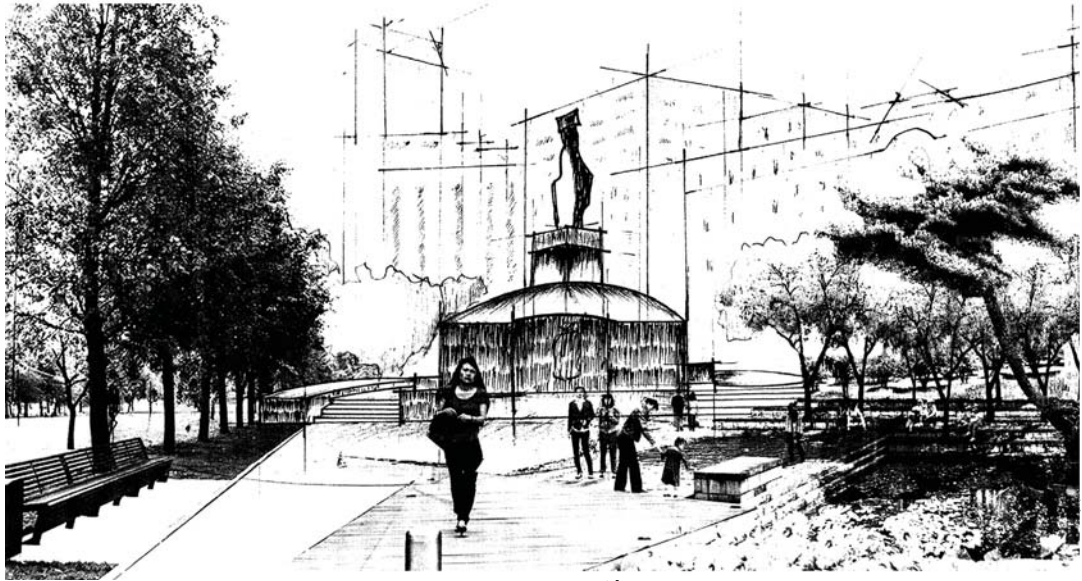
Conceptual scenario two: introduction of wild vegetation and water elements to create a natural setting (Author 2016)
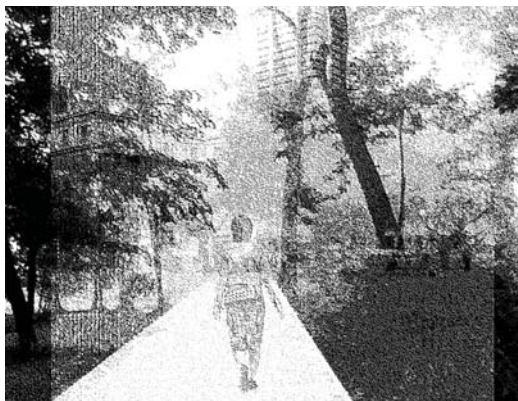
Conceptual scenario three: colonnades define walkways (Author 2016).

2.4. Conclusion

The analysis proved that the narrative of public spaces in the city need to be re-imagined so that it becomes relevant to the current users of the city spaces. Moreover, the analysis showed that the issue concerning public spaces is not about bad design or lack of use by city inhabitants, but the issue is relevance. What story are these spaces telling?

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Eragostis curvula
(weeping grass)

Mi:
Jur
Cru

Peltophorum africanum   Concrete masses
(weeping wattle)

Pebbles on the surface
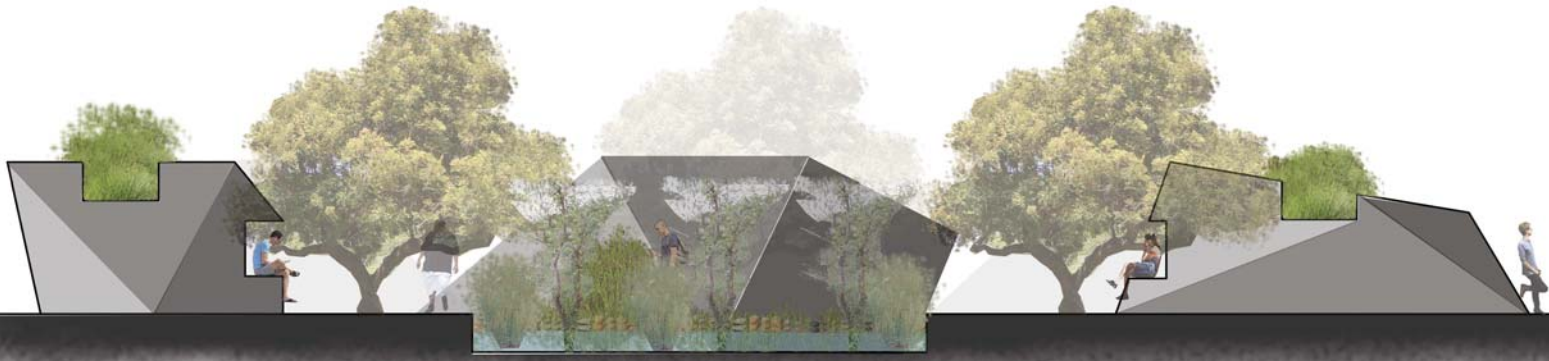
Designing a scene that promotes dialogue between park visitors

Searsia leptodictya   Ziziphus mucronata   Erythrina lysistemon

BUS ROUTE

Creating an emotional nuetral scene through the design of an open well lit space with a water feature

pebbles to
visually
cut off
the lower

park edge
with walkway.   raised surfaces   individual
                                                    path

· turbulence
  waterfall
· waterfall

SECTION A-A.

Section C-C

Ziziphus mucronata   Dombeya rotundifolia   Erythrina lysistemon   Erogrostis curvula

background

middleground

foreground

Using the background, middle ground and foreground for scene composition

Figure 17: **Design process (Designing with plants)**(Author 2016)   Disappearing pool
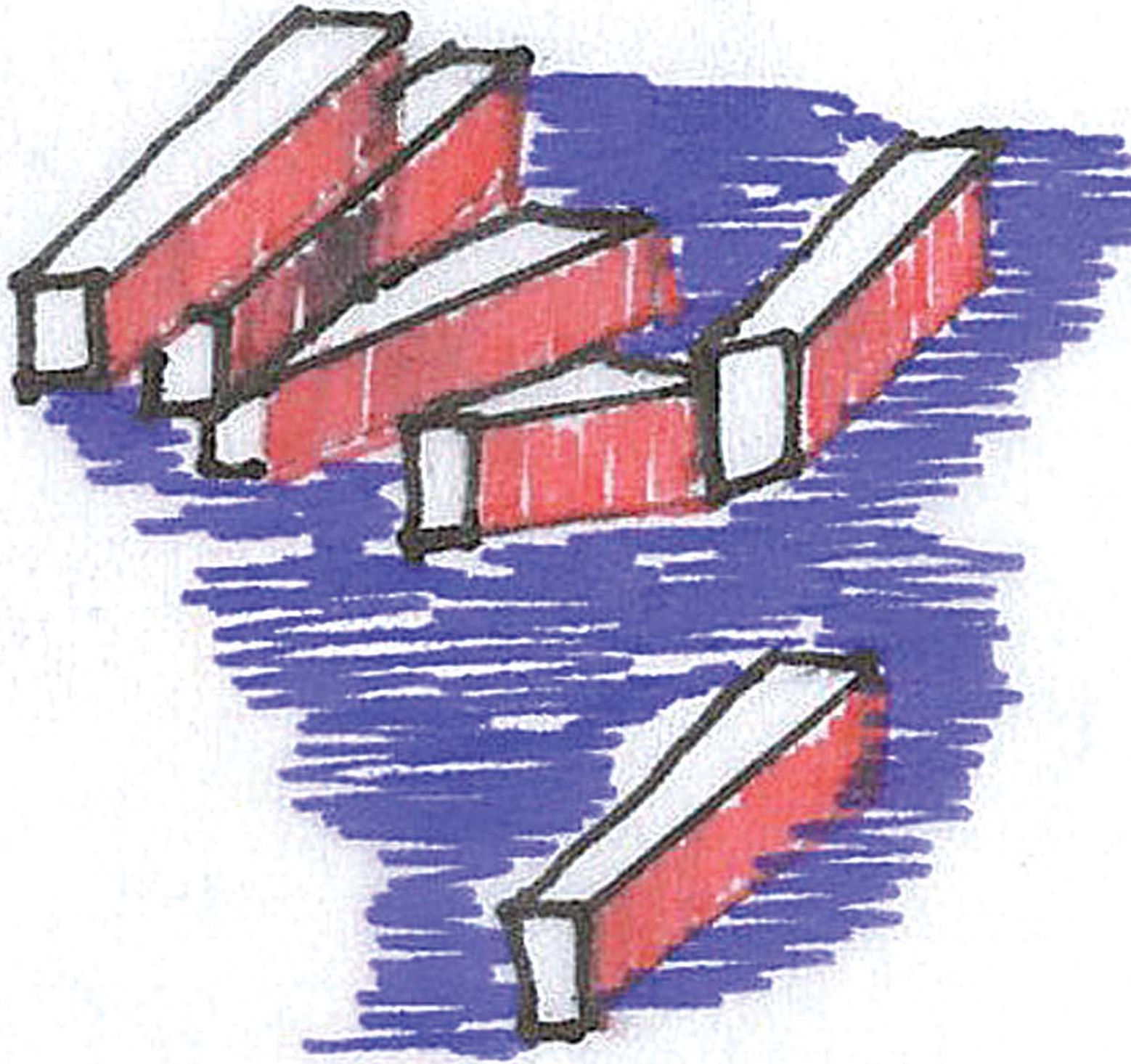
CHAPTER THREE

Figure 18: **Zen garden**
(Dengarden 2016)

3.1. Introduction

The debate concerning the decolonisation of public spaces in South Africa is essentially a debate about the narrative content of the spaces. "This battle is ultimately about power. Power over who gets to tell the story of South Africa" (Faure 2015). Public spaces are thus associated with meaning, hence people are not debating about the actual design aesthetics of the spaces, but the representational aspects of the spaces. For this reason, the issue of narratives, the representation of the narratives and the meanings that are associated with the narratives will be discussed in this chapter.

Landscape architects are continually debating whether designed landscapes should have meaning. In taking a position, three essays on Susan Herrington's (2007) Gardens can mean, Elzbieta Kazmierczak's (2003) Design as meaning making: From making things to the design of thinking and Jane Gillette's (2005) Can gardens mean? will be studied. This dissertation places itself in the debate because the departing point of this research is about the manifestation of a narrative in a designed landscape. The
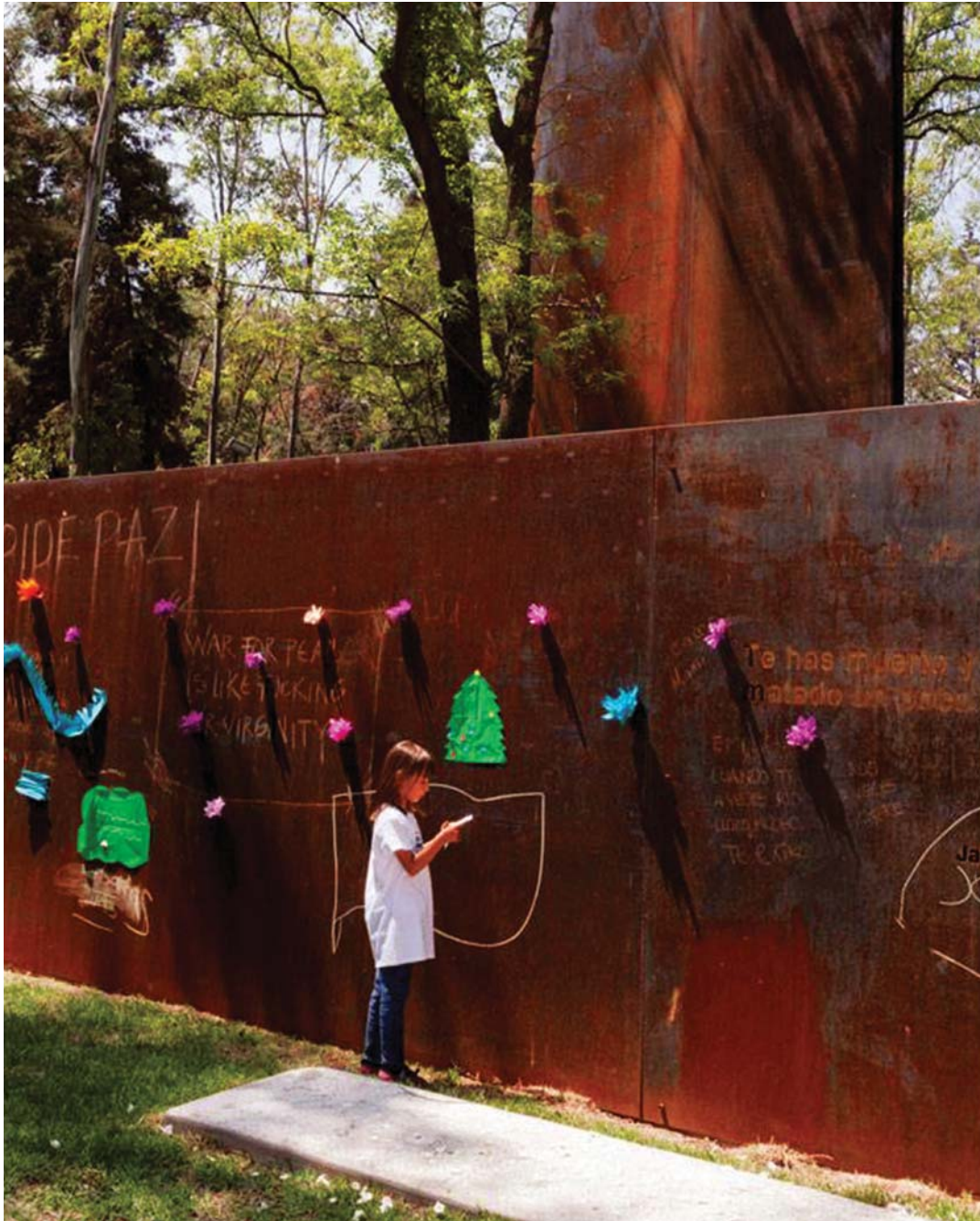
Figure 19: **Memorial to the victims of violence in Mexico** (Coman 2015)

position taken by the author is that landscape architects should design settings for the narrative to be performed, instead of translating the narrative into form. This position is taken as a way to refrain from a symbolic approach to communicating narratives because "public symbols and images have the power to catalyse mass mobilisation and action" (Gamedze 2015) especially when certain groups feel that they are being excluded from the narrative that the symbols and images are representing. Therefore, the process of re-imagining public spaces in South Africa should rather focus on designing spaces that allow every individual in the city to create and recreate their own meaning than enforcing meaning to the public (Gamedze 2015).

3.2. Jane Gillette: *Can gardens mean?*

In *Can gardens mean?*, Jane Gillette questions if designed landscapes have the ability to portray meaning. Although she argues that landscapes are incapable of expressing complex ideas unlike poets

and writers, she questions if landscapes could mean, to whom would the meaning be directed and would that individual be able to interpret the designer's intent? This discussion also applies to the design of public spaces in Pretoria. If the decolonisation of public spaces is to be successful, whose narrative would the spaces communicate and whose narrative would it leave out considering that we live in a diverse society. This is one of the reasons why this dissertation abstains from a symbolic and representational approach to designing public spaces. Gillette discusses the issues concerning the use of symbolism in landscapes by referring to the Zen garden. She asserts that meaning in the Zen garden is established through "written and spoken tradition" (Gillette 2005:88). She further questions how many visitors at the Zen garden would have been able to tell the meaning of the garden by looking at it alone and in the process ignoring the temple setting and Zen Buddhism (Gillette 2005:88).

There are two main issues that arise from the discussion on taking a symbolic approach to communicating narratives. The first issue is that the use of symbols in public spaces has the potential to create divisions among people of different cultural backgrounds. For example, Thuli Gamedze laments the use of bronze material by Dali Tambo in sculpturing people of African descent because bronze is viewed as a colonial material that was used to sculpture colonialists such as Cecil John Rhodes (Gamedze 2015). "The issue of symbols is thus not simply one of aesthetics, but how these symbols are understood, interpreted and engaged within the present" (Webb 2016). The second issue is that the symbolism used in public spaces might not be completely understood by the public, as Gillette stated, the medium used by landscape architects is difficult to derive meaning from unlike the medium of text used by poets and writers that is easy to interpret, thereby creating meaning for the reader. She compares the landscape medium of expression to vocabulary by stating that "since words of landscape are physical, only so many can be fitted quite literally, on to the site while linguistic words by contrast, take up no space and can go indefinitely modifying and qualifying, even poeticizing" (Gillette 2005:89). The use of text to convey meaning is applied in the design of the memorial to the victims of violence in Mexico by Gaeta Springhall Architects. The design consists of corten steel walls that the visitors to the memorial are encouraged to write and draw on regarding any conflicts affecting Mexico City. This approach results in the public understanding what the intention of the designed landscape is. It is through the process of interacting and participating in the designed space that people find meaning and not through landscape elements.

Figure 20: **Bronze sculptures by Dali Tambo** (Partridge 2014)

3.3. Susan Herrington: *Gardens can mean*

In *Gardens can mean,* Herrington responds to Jane Gillette's argument that the use of *pathetic*

fallacy (personifying human qualities to nature) in describing landscapes exposes the limitations that landscapes have as an expressive language. She asserts that the use of *pathetic fallacy* does not mean "gardens cannot mean" (Herrington 2007:5), but that the very fact that landscape architects have to resort to devices used by writers to fill the gap in narrative representation demonstrates the difficulties of communicating easily understood messages through the landscape.

In some cases, Herrington believes that designers need to be expressive without solving site-related problems. This opinion comes after Marc Treib "cautions that in their quest to give meaning to landscapes, designers are overlooking the importance of pleasure and human comfort" (Herrington 2007:304). Herrington gives an example of Isamu Noguchi's design of *California scenario* which was criticised by Treib as being too sunny. In Noguchi's defence, Herrington argues that the design was made to evoke the California climate which is sunny. Moreover, he discusses Noguchi's design as an expression of the *California scenario* rather than a problem solving exercise (Herrington 2007:304). However, the expressive language in the design will not add value to the landscape if it does not adhere to the idea of *plurality* in space making. The author is of this opinion because landscape architects design environments that get inhabited by people. It is for this reason that designers should not be designing uncomfortable spaces. In using the example of Isamu Noguchi's design of *California scenario*, the author questions Herrington's argument by asking the following questions:

i.   Wouldn't Noguchi's design be more successful if he had merged the idea of expressive language with a human centred approach?

ii. Would an ordinary individual in California understand that the designer's intention was to express California's climate or would the individual see the designed plaza as an uncomfortably hot environment?

The idea of a narrative in designing landscapes is significant because "… narratives can account for context in ways that simply making a place comfortable does not" (Herrington 2007:306 – 307). Having said that, the concern of this dissertation is the content of the narrative and the manner in which the narrative manifests in a design.

Figure 21: **Isamu Noguchi's California scenario** (Poindexter 2013)

3.4. Elzbieta T. Kazmierczak: *Design as meaning making: from making things to the design of thinking*

Kazmierzak's stance on narratives and meaning in designs is that designers can communicate narratives to the public by making use of "cognitive semiotics" as a means to "bridge the gap between the content of the design and the communication" (Kazmierzak 2003:3). She further argues that the idea of "cognitive semiotics" can generate meaning through the use of symbols (Kazmierzak 2003:3). In this discussion, Kazmierzak is in support of Herrington's argument that designers can communicate messages to the public by shaping design elements that can easily be interpreted by the public. This idea of *cognitive semiotics* (using signs and symbols to represent ideas) has been the point of debate in South African public spaces, especially after the Rhodes Must Fall movement which saw the vandalism of statues at the University of Cape Town and other public spaces such as Church Square in Pretoria (Faure 2015). Kazmierzak emphasises the idea of *cognitive semiotics* as an approach that "defines design through the receiver's (cognitive and intellectual) act of reasoning" (Kazmierzak 2003:5). She expands her idea by stating that it is this intellectual reasoning by the public that creates "meaning or content of design" (Kazmierzak 2003:5). The *content of design* (material, form, spatial arrangement) affects how the public uses the space. For example, how they move and where they sit. It is through the experience of space that meaning is created in a landscape. It is this dissertation's argument that landscapes on their own do not have meaning but it is the spatial experience of the individual in the landscape that creates meaning. Gamedze argues a similar point when she asks "What would a space of memorialisation look like if it was a space that allowed the public to create and recreate its own formulations of memory? Indeed, what would an actual public space look like in South Africa" (Gamedze 2015).

3.5. Conclusion

As a result of limitations that landscape elements have in communicating narratives and by accepting the notion that landscapes alone cannot mean, this dissertation investigated scenography as a means to understand non-symbolic space making techniques. Scenographers "think of space in action, how we can make it and break it, and how it can be constructed with form and colour to enhance the human being and the text" (Howard 2009:1). The role of scenographers, as stated by Pamela Howard, is to enhance the narrative through the design of performance space. Pamela Howard's idea that scenographers "should think of space in action" is important for this investigation (Howard 2009:1) because it gives an alternative approach of thinking about narrative designs.
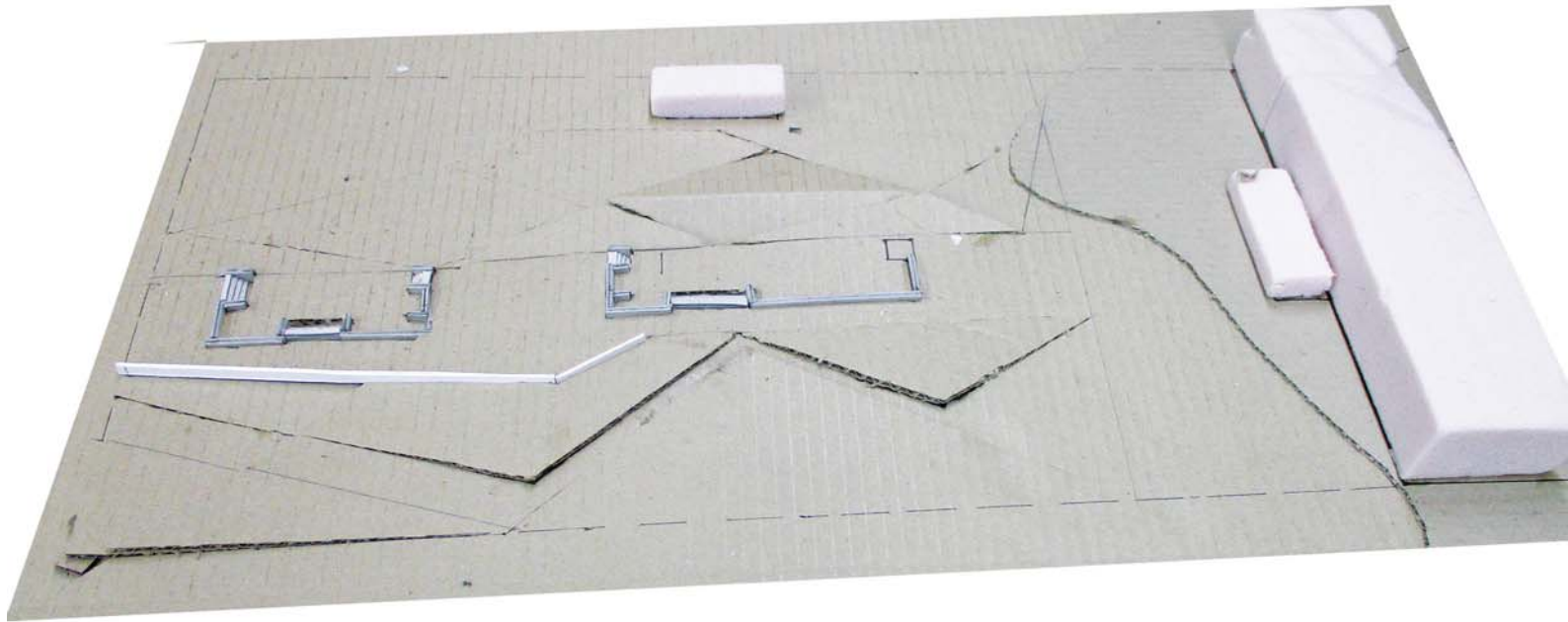
Figure 22: **Design process (Sculpting the landscape)** (Auth
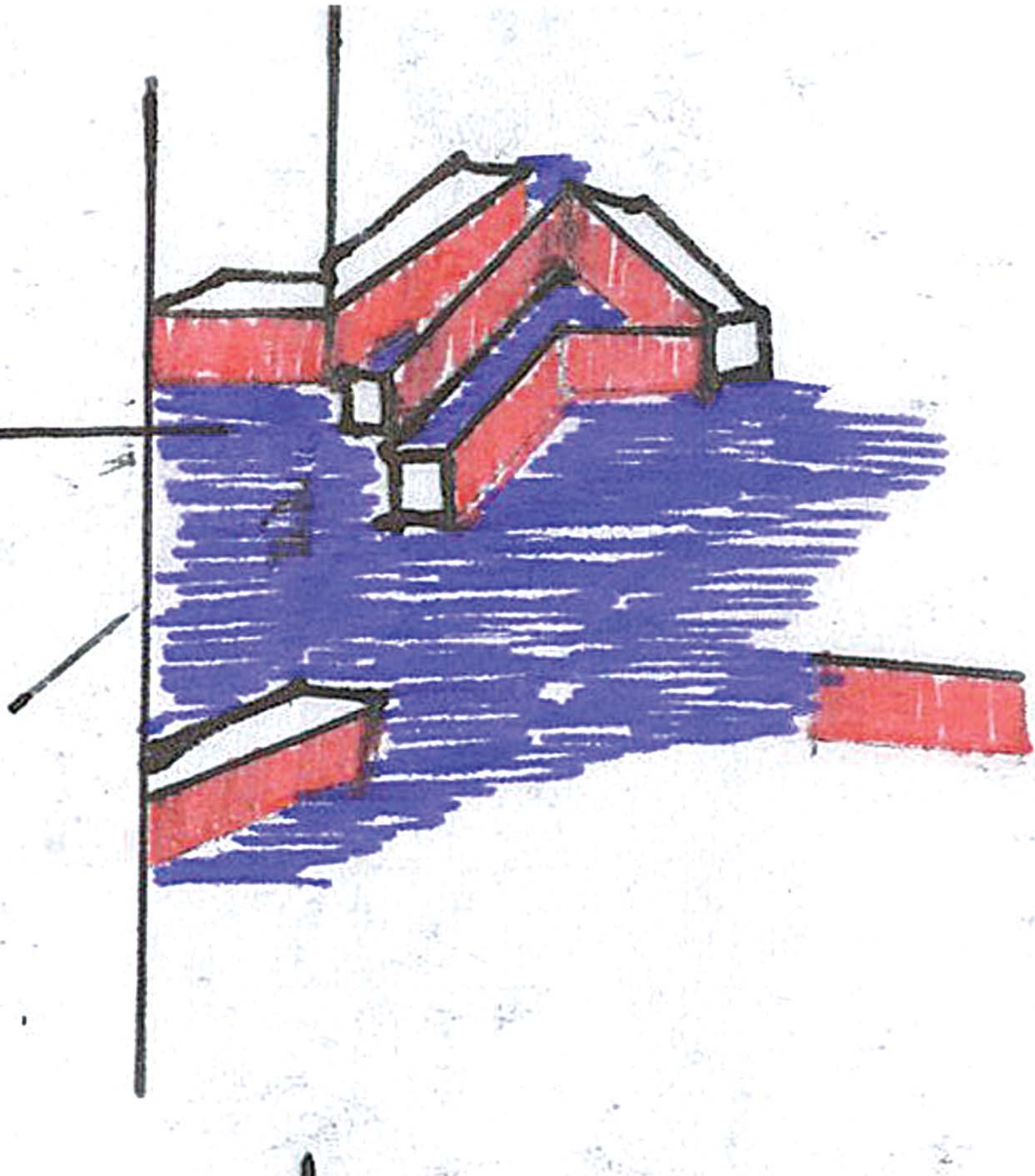
CHAPTER FOUR

Figure 24: **Translating einstein on the beach (theatrical production) by Robert Wilson into forms and spaces** (process is intuitive) (hand drawings by author 2016 and photographs by Wilson [no date])
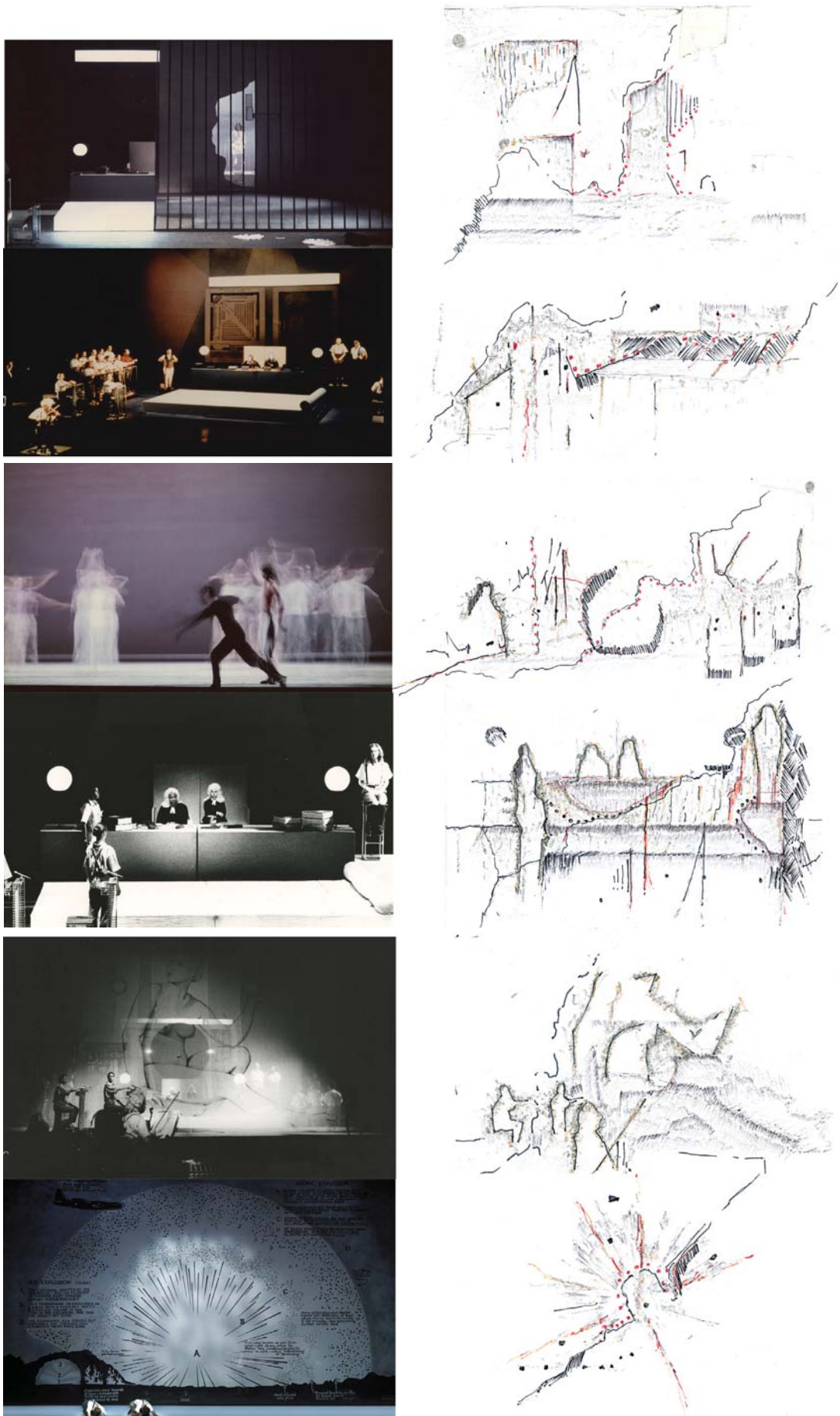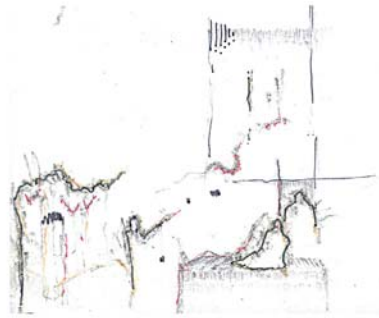
4.1. Introduction

The issue of communicating narratives in designs is important to this research as the dissertation consists of a narrative that has to manifest in a designed landscape. In this review, the author is trying to understand if a scenographic design approach in creating performance spaces (where the narrative is performed) can inform the author's understanding of the art of storytelling using space. In the previous chapter, the dissertation discussed the debate concerning meaning and expression in designed landscapes. In the same way that landscape architecture theorists, such as Jane Gillette and Marc Treib, emphasised an approach that moves away from creating meanings in gardens (Gillette 2005), scenography theorists, such as Laura Grondahl, believe that "Scenography is increasingly conceived of as event, experience and action, rather than a set of physical elements or representational or metaphoric images" (Grondahl 2012:2). This is a move away from a representational approach to space making. She further emphasises this point by stating that unplanned encounters should be generated for the performance rather than transforming texts into interpretable signs because people do not read meaning. Where landscape architecture theorists such as Susan Herrington argued that gardens can mean because designers can shape landscape elements to communicate messages (Herrington 2007), there are authors in scenography who have written about approaching performance space "as a place that creates meaning on the level of physical space and the space described in the text" (Arlander 2011: 69). However, this investigation takes a scenographic approach that emphasises *event*, *experience* and *action*, rather than an approach that focuses on meaning and interpretable signs.

The literature review is presented in four themes or subtopics that the author finds relevant for the research. The first section will discuss the similarities between scenography and landscape architecture design principles. The second section will discuss the similarities between scenography and landscape architecture design process. The third section will discuss the idea of comprehending the narrative. The

forth section is a conclusion that will discuss the research objectives, the gaps within the research and the possible lessons that can be taken from this review to the rest of the investigation.

4.2. Similarities between scenography and landscape architecture design principles

In order to create a design, scenographers may use basic elements of visual production such as line, shape, texture, colour and ornamentals (Tripod 2016) to add to the quality of the visual experience in a performance space. In landscape architecture, "elements of composition are the visual qualities that people see and respond to when viewing a space" (Hansen 2016:1).

The first element is *line*, which is used to define shapes, form and express movement in a particular direction. In theatre production, scenographers manipulate lines to achieve effects such as openness when two vertical lines separate as they rise, and oppression when the same lines move closer to each other with an increase in elevation (Tripod 2016). Lines in landscape architecture are used to define shapes, forms and control body and eye movement towards a given direction (Hansen 2016:1). The second element is *colour*, which is used to communicate visual information about a theatrical production (Donaldson-Selby 2012:72). Moreover, it is used to influence an appropriate colour palette that enhances the mood and atmosphere of a play. Colours may be described as *warm (reds and yellows), cold (blues and greens)* and intermediate *(yellow-green and blue-violets)* depending on how they are used by a designer. Colour selection can either be *monochromatic (*variant use of one colour), *complementary (*use of opposite colours on the colour wheel) or *analogous* (use of adjacent colours on the colour wheel) (Donaldson-Selby 2012:72-73). According to Catherine Dee (2001:194), colour in landscape design is associated with light and it changes as the light changes. An essential consideration when designing with colour is the climatic factors. When creating a colour palette, the designer considers seasonal colour of plants and different shades of the chosen colours.

The third element is *texture*, which is used to communicate tactile quality (roughness, softness) of designed surfaces. In landscape design, texture communicates how the surface of landscape materials (soft and hard) is either *coarse* or *fine*

and how it influences the visual and tangible qualities of the surface material. The forth element is *space and shape*, which when defined can be used to control movement of characters within a performance space (Donaldson-Selby 2012:73). In landscape architecture, spatial design is the process of creating specific forms and shapes for a particular place. Space can be created "through the use of interpretation of: existing site forms, geometry, metaphor… and historic paradigms" (Dee 2001:37). In order to implement the elements of design effectively, design principles such as harmony, balance, proportion, emphasis, rhythm, unity, repetition must be applied.

Proportion refers to the relationship between individual spatial elements and the relationship among all spatial elements in a design. It affects people's perception of beauty and can give an impression of awkwardness depending on the relationship between elements (Nicoleta 2009). Proportion in landscape design can be understood as the scale of design elements in relation to other design elements. The human scale is the absolute scale because other elements in a design are measured in relation to it (Hansen 2016:7). Balance can give a sense of stability and evenness if elements are *symmetrically* distributed. It can also give a sense of instability or imbalance in situations where the elements are *asymmetrically* distributed (School Curriculum and Standards Authority 2012:12). In landscape design, balance is a principle used to determine the visual attraction of a setting based on a central axis. It can either be symmetrical, asymmetrical or perspectival (Hansen 2010:7). In some scenarios, the scenographer might choose to emphasise particular information which is deemed to be most important in a theatrical stage. This can be achieved by making one area or costume more emphatic than others. The use of light, colour or texture may direct the spectator's attention into the emphatic space or costume (Nicoleta 2009). In landscape architecture, emphasis may be achieved through the creation of foci which consist of distinct forms and spaces (Dee 2001:149). If there is to be visual order on a performance stage, the designer must make sure that there is unity in the use of design elements. Dee asserts that if people are to understand the order of a place, then a certain degree of "unity of form, elements and detail" needs to be established (Dee 2001:18). This is achieved through the use of *repetition*, *limited material palette* and *specific geometry*.
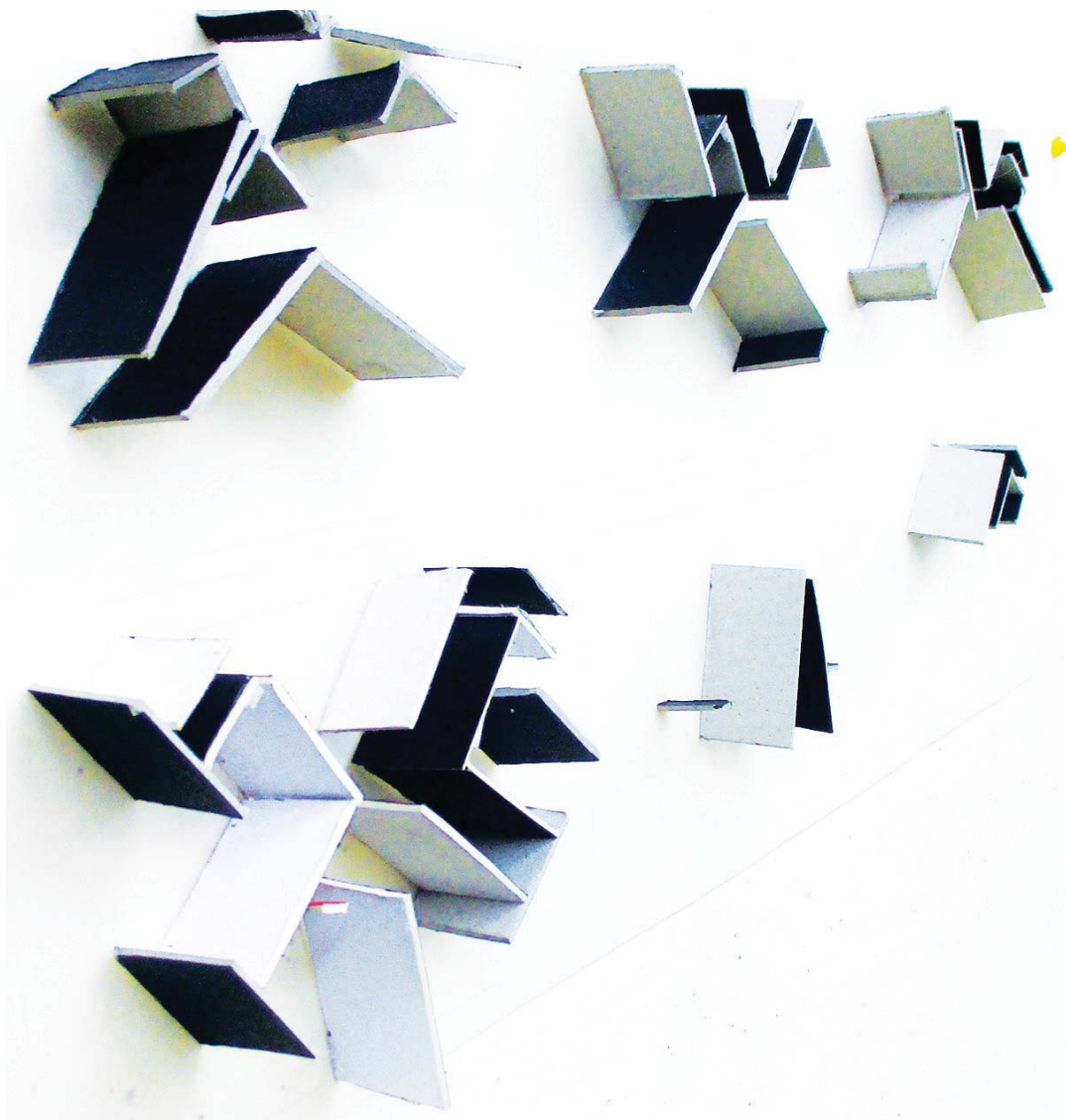
Figure 25: **Interpreting the idea of composition in blocking so to arrange movement and spaces** (intuitive process) (Author 2016)

4.3. Similarities between scenography and landscape architecture design process

In an attempt to learn from the scenographic design process, the author found that the process is similar to the landscape architecture design process. In some cases, the similarities are direct, but in others they are indirect especially when different terms from both disciplines are used for the same meaning. The job of a scenographer is to convert texts or scripts into a physical performance space. The analysis of the text results in a summary of themes that the scenographer will attempt to visualise into a performance space. As Pantouvaki puts it, "The task confronting the scenographer is to convert verbal references into visual ideas and

then, in collaboration with others involved in the production, into a unified visual ensemble" (Raesch 2010:67). The task of a scenographer is the same as the task of a landscape architect who through the design process searches for answers to a design problem. In landscape architecture, the process can be understood as "a framework or outline of various steps. Its success relies upon the designer's observations, experience, knowledge, ability to make proper judgements and creativity" (Booth 1989: 283).

The design process conducted by a scenographer begins by an in depth study and understanding of the text. In the process of reading, he or she begins to make interpretations by making use of visual transcripts which may become a storyboard (Howard 2001:13). This initial stage allows the scenographer to identify the functionality of the space, its pragmatic aspects and to figure

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Figure 26: **Translating movement gestures (blocking) from the play einstein on the beach by Robert Wilson into spaces (intuitive process)** (hand drawings by author 2016 and photographs by Wilson [no date])
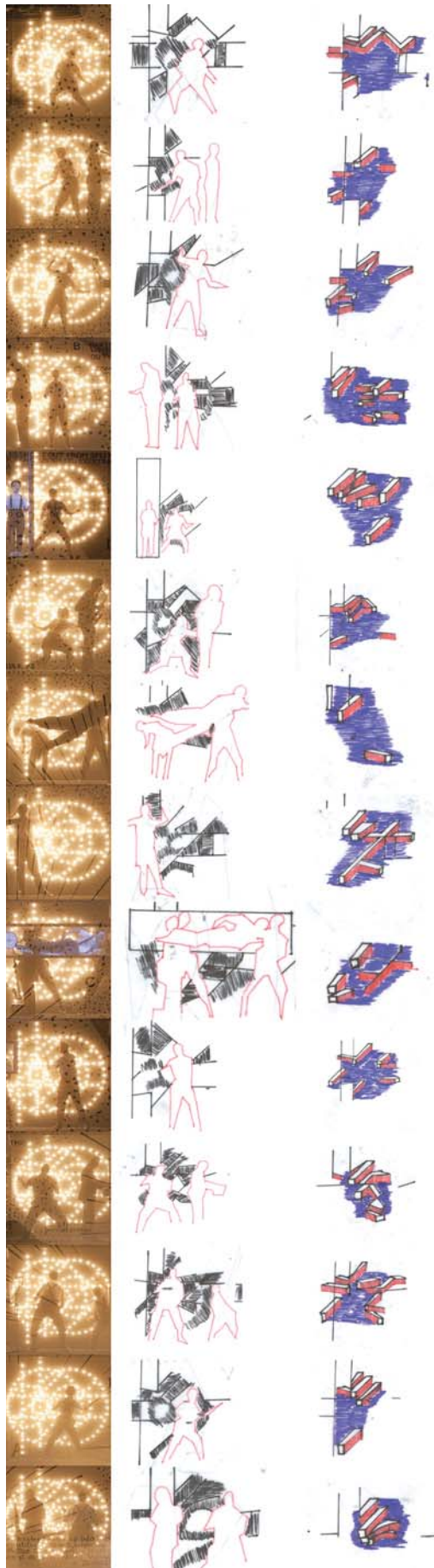
out how the narrative and the performance will be communicated (D'Arcy 2012:1). The first step in scenography is similar to the first step of research in the landscape design process proposed by Hideo Sasaki. Research is divided into three categories which include: verbal research (reading), visual research (drawings) and experimental research (exploration of ideas) (Gottredson 2014:16). In addition, the initial step of the scenographic design process can be compared to Christophe Girot's second *trace concept* of *grounding*. Grounding is the process of reading and understanding a site through visits and analysis (Girot 1999:62). The understanding of the script permits the scenographer to develop design ideas based on research and the understanding of the social and cultural context (Raesch 2010:69) personified in the script. The scenographer develops his or her designs by making use of thumbnail sketches, detailed sketches, ground plans and models that he/she sends to the director (Donaldson-Selby 2012:74). This part of the process is similar to the landscape design development phase where ideas begin to manifest. It is through the examination of the information gathered in the research phase that the landscape architect begins to convey design solutions (Fredson 2014:25).

The second phase of the theatrical design process is the realisation of the design into a final design product. This is a stage where scenographers report to a technical team to evaluate decisions on technical construction details and the actual rehearsals of the play (Raesch 2010:72). This phase is similar to the evaluation phase in a landscape design process. The design is refined and re-evaluated (Gottfredson 2014:26) against the aims and objectives that were set at the beginning of the process. The final stage for both disciplines is communication. Scenographers make use of ground plans, elevations, sectional views, isometric views and three dimensional drawings to communicate (Tripod 2016). These methods of communication are similar to the traditional methods used in landscape architecture.

4.4. Comprehending the narrative

After all the design phases have been completed, "the audience is encouraged to engage imaginatively and subjectively with the performance through the medium of the visual-spatial construct of the stage" (Iball and McKinney). This engagement is the only

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way of telling if the play was successful in communicating its narrative. According to James Hamilton, a spectator is said to have understood the performance if he or she "(1) can describe the object that was presented over the course of the performance, (2) reacts physically in the right ways to what is happening in the performance as those things happen, or (3) adopts the moods responsive to what is happening in the performance as those things happen" (Hamilton 2007:23). The performance is the very means of communicating with the spectators and therefore, the work of scenography begins to manifest through *bodily movements* and *performative gestures* (D'Arcy 2012:3).

Blocking in theatrical productions is one way of communicating texts or narratives that can be adopted to landscape architecture. Blocking deals with character movement and decides where the action happens on stage in accordance with the script (School Curriculum and Standard Authority 2012:4). However, it is similar to the idea of dealing with circulation on a landscape design project, but it can also be an alternative approach to dealing with circulation. The importance of blocking in theatrical productions is that it makes actors understand their role in a performance, their relationship with other characters and the gist of the performance (Frick 1974:1). The first aspect to look at in the blocking process is *composition*, which is the arrangement of characters on stage by making use of emphasis and order. The purpose of composition is to communicate the playwright's intentions for the actor and audience. It is oneaspect that cannot be ignored because without it staging would be disorganised and chaotic. In order to effectively implement composition in blocking, emphasis is applied in the process. Emphasis entails that a central character is given more audience attention at a given time when he or she is active. Emphasis is achieved by grouping actors in one area and isolating one actor in another by either elevating or lowering the isolated actor on stage. Once composition has been implemented, the scenographer will design a ground plan in which all elements of the stage set are arranged. The second aspect to consider when blocking is movement. Movement in stage production has meaning. People move because something motivated them to and not because they can. For example, in a scene where there are two characters and one of the characters is threatening the other. The character doing the threatening must move towards and not away from the threatened otherwise "his movement

belies his speech regardless of how convincing his delivery" (Frick 1974:61).

The use of lighting in theatre production is another way of communicating texts or narratives in addition to blocking. The structure of the discussion is based on John J. Rankin's *Basic principles and techniques of entertainment lighting*. The function of lighting is to "convey special meaning about a character or the narrative to the viewer" (Lathrop and Sutton 4). According to Rankin, the first function of stage lighting is *visibility*. The lighting designer manipulates light so that the audience can see what he wants them to see without the light spilling into areas that need to remain hidden. The second function is the *revelation of form* by making the actors standout from their background. The third function is *placing the action* by representing the setting of the performance (time and place is emphasised). The forth function is *mood*, which tells whether the production is a comedy or drama. For example, comedies are usually bright whereas dramas are usually dark with shadows. The fifth function is *composition*. Stage lighting is composed to create an overall image of the scene especially in events such as music concerts where there is no scenery. The sixth function is *reinforcing the story* (Rankin 2007:4). Lighting in theatrical productions is described in terms of its *quality*. "When the director manipulates the quality of the lighting, or the relative intensity of the illumination, he can control the impact of the setting or the figure behaviour has on the viewer [and can emphasise the intended central focus of the frame]" (Lathrop and Sutton 4). The quality of the light can be described in terms of its *intensity*, which is how bright or dim the lighting is. Light intensity affects the mood created as dark and bright lighting can either create a drama or comedy scene. Light is also described in terms of its colour with the main colours being red, blue and green (Donaldson-Selby 2012:65). The third aspect in terms of light quality is distribution. This describes the direction of the light when peripheral and directional lighting (hard) is used or the non-direction when diffuse lighting (soft) is used (Brightgreen 2015:8). The forth aspect to consider in terms of light quality is movement, which is quality attributed to the movement of day light from morning, afternoon and sunset.

4.5. Conclusion

The initial intent of the research was to study scenography theory with an aim to investigate

how a scenographic design approach can be adopted to landscape architecture in order to fill the gaps that exist in the landscape architecture discipline when it comes to communicating narratives. However, the above studies suggest that there are more similarities than differences between the two disciplines. The design approach, elements of design, aesthetic principles of design, blocking, lighting, script, and the communication through drawings are concepts that are already applied in landscape architecture. In most cases, what differentiates the two disciplines is the wording but the meaning intended will be the same for both disciplines. The shortcomings in the research is that the author did not find unique scenographic concepts that landscape architects have not thought of. However, there are basic scenographic design principles that overlap with landscape architecture and can be effectively used to facilitate a visual narrative in a landscape design project. The first principle is *negative space*. This is often used when the designer wants the viewer to focus on a certain element. The element could be located in the centre as a focal point. Negative space results in drama and tension in a scene and it provides a visual pause or breathing room around main elements to bring out focal objects (McGuire 2015). The second principle is *composition by emphasis (grouping)*. This principle is applied when the designer wants to put emphasis on an individual or character that is active in a particular moment and space. The individual is isolated from the group by either elevating or lowering him/her or making him/her adopt a body language that is different from the rest of the group (Frick 1974). The third principle is *depth* which is achieved by dividing a scene into three sections (foreground, middle ground and background) with an aim of creating illusions when objects are placed on the visual plane. The spacing between the background, middle ground and background is what creates the illusion or depth (McGuire 2015). The forth principle is *repetition* which is used to emphasise an idea by visualising and repeating particular elements. The fifth principle is *blocking,* which is used to arrange the movement of characters from one moment in a space to the other. In order for movement to occur, there must be something that motivates the character to want to move from one space to another (Frick 1974). The sixth principle is *contrast,* which is achieved by placing elements with opposing visual characteristics next to each other for example, a large wall next to a bench can suggest dominance. The seventh principle concerns *space and movement*. The emphasis is placed on how an individual experiences space from different directions. The eighth principle is the use of directional cues that consist of visual elements that direct the viewer towards a focal point (McGuire 2015). These design principles will be applied in the design of an urban square at the Pretoria Main Station.

station building

open square

central
gathering
space

historical scene

elevated
walkaway

PAUL KRUGER ST
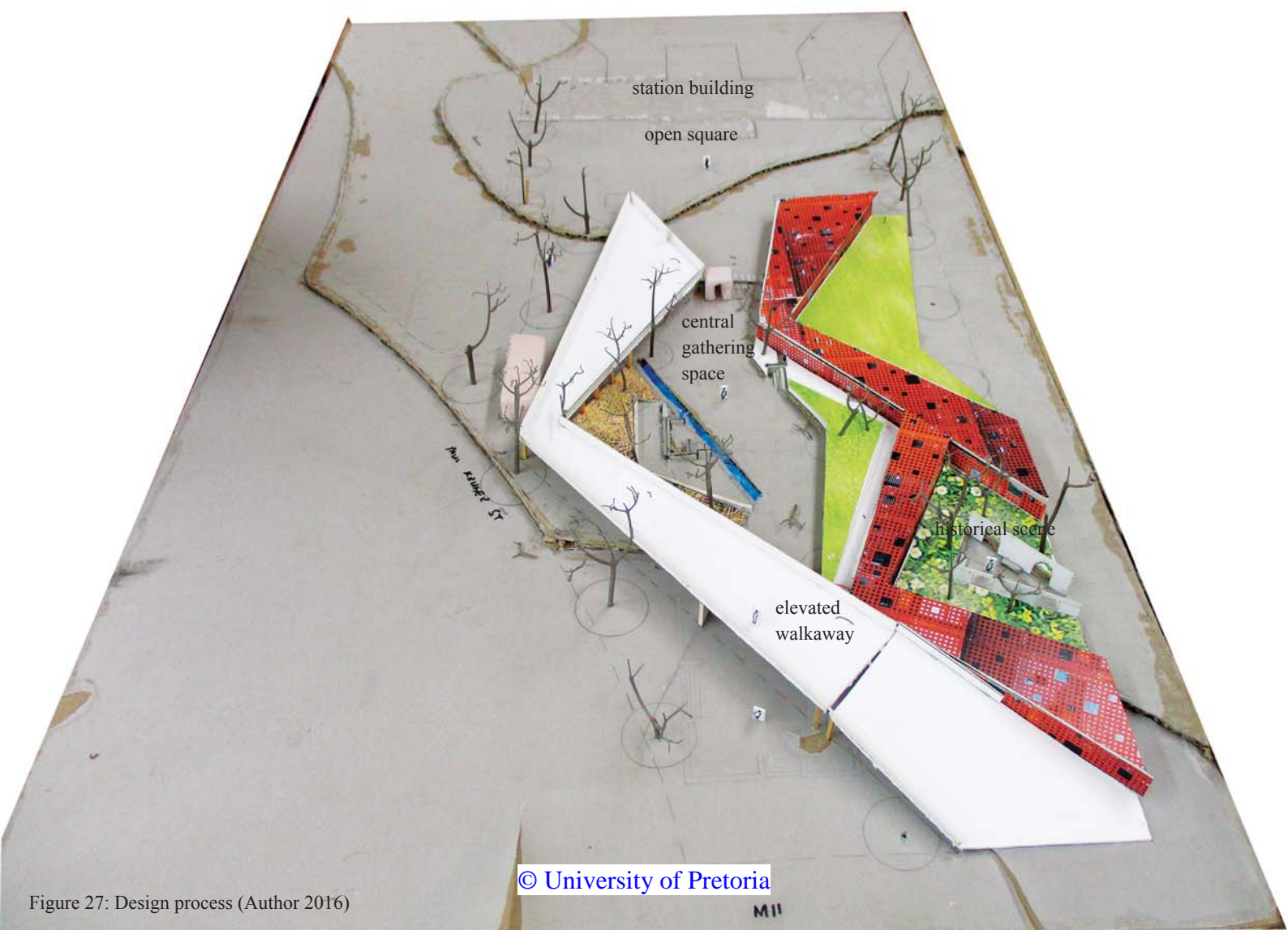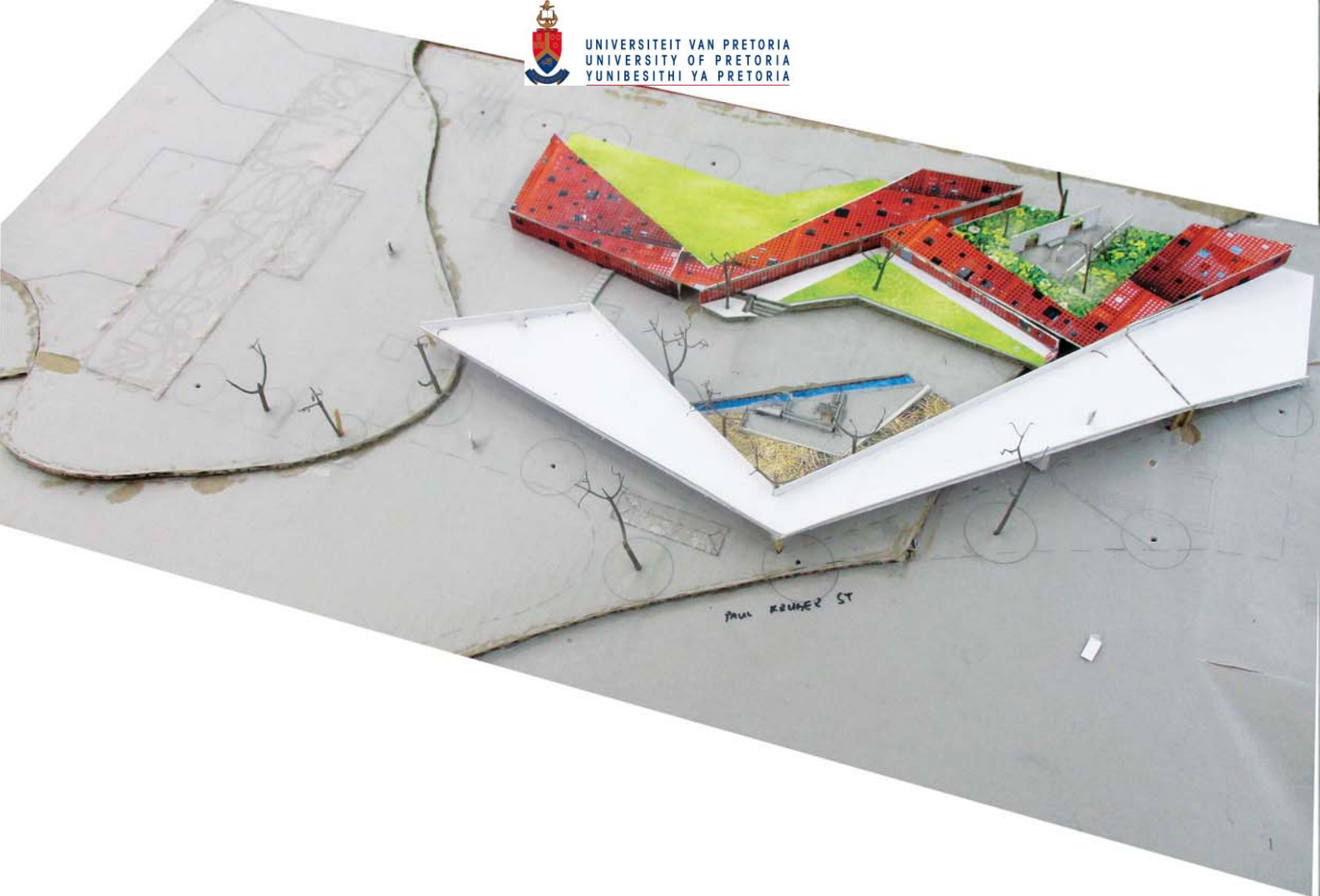
Figure 27: Design process (Author 2016)
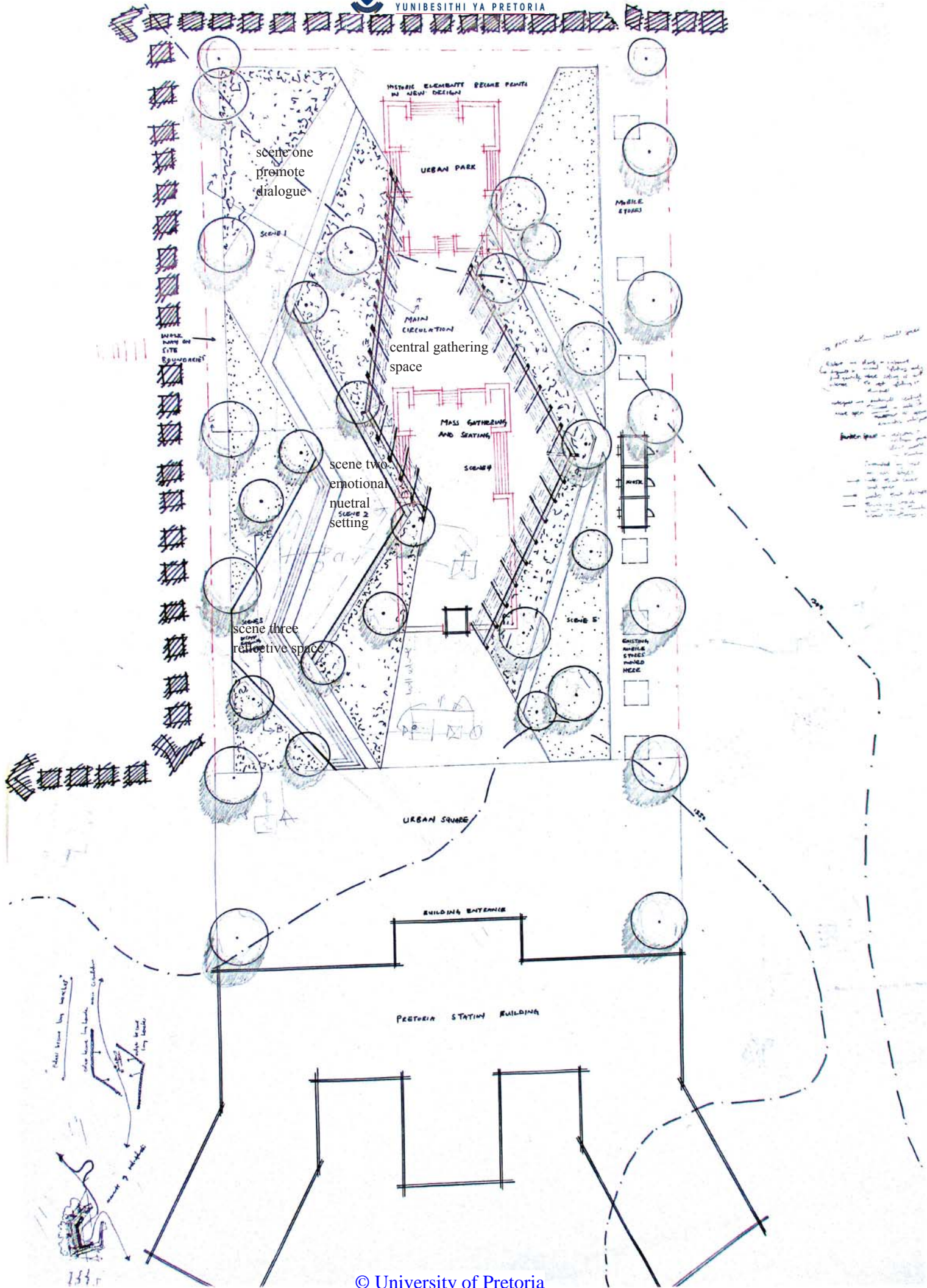
Figure 28: Design process (Creating four different scenes with different emotional outcome) (Author 2016)

Pretoria Station Building

open square

scene three
reflective space

scene two
emotional
nuetral
setting

central gathering
space

scene four
natural setting

scene one
promote
dialogue

park entry
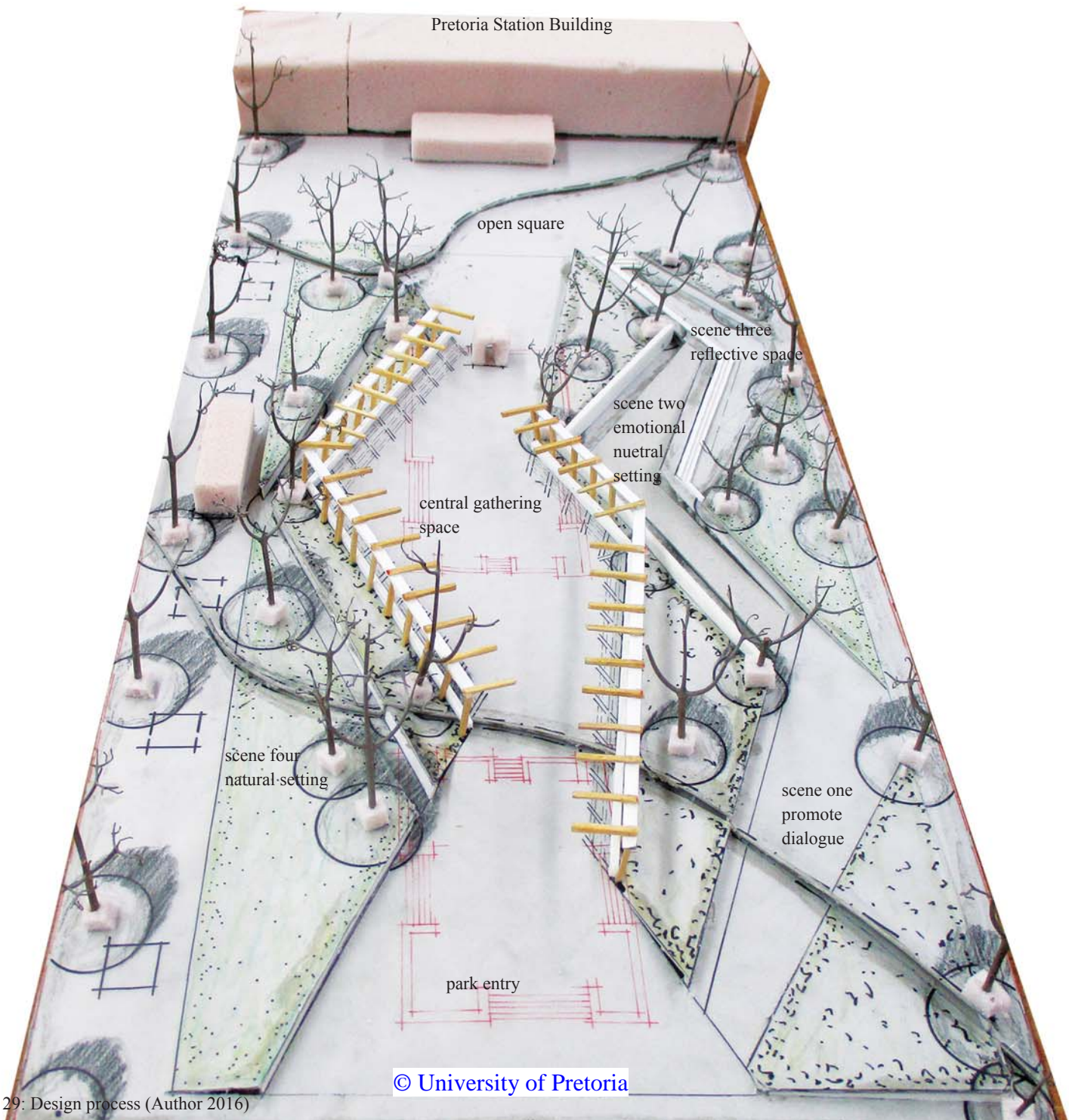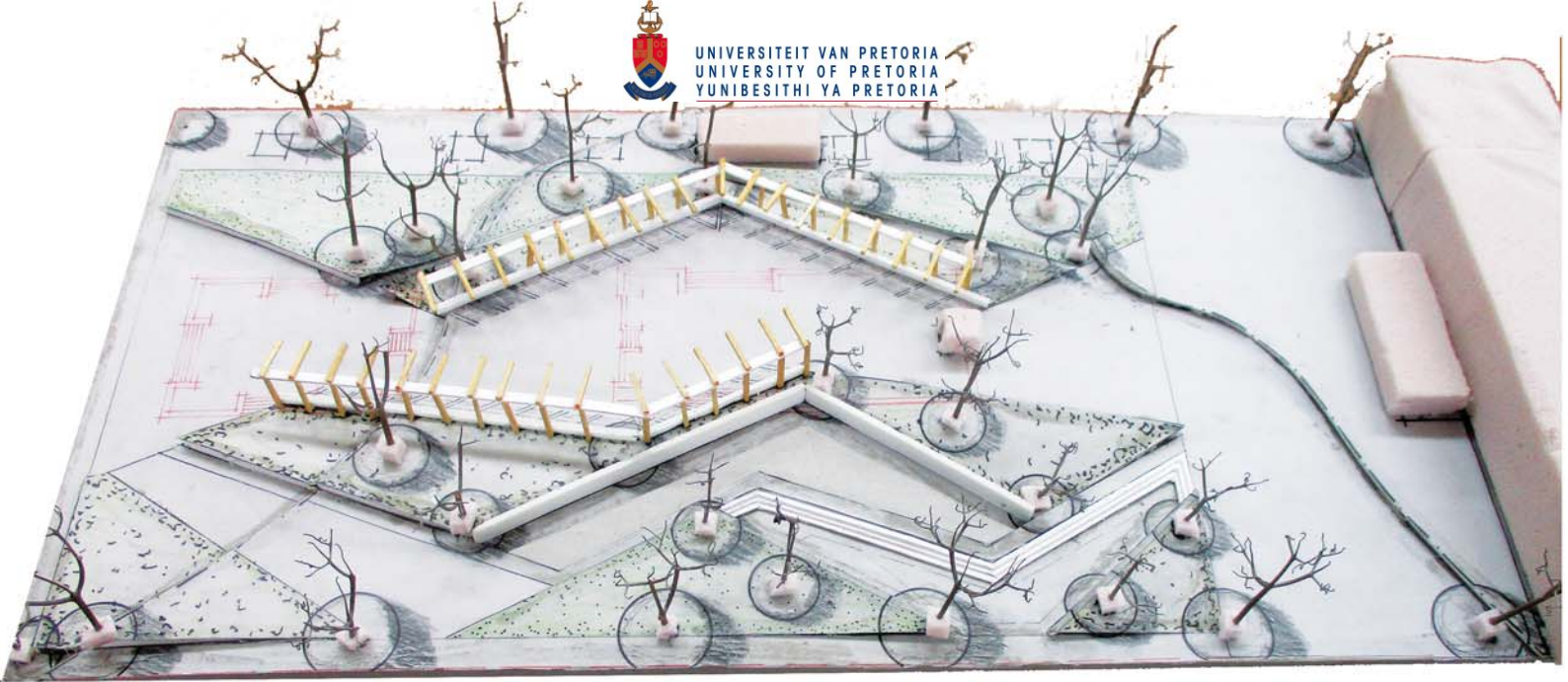
Figure 29: Design process (Author 2016)
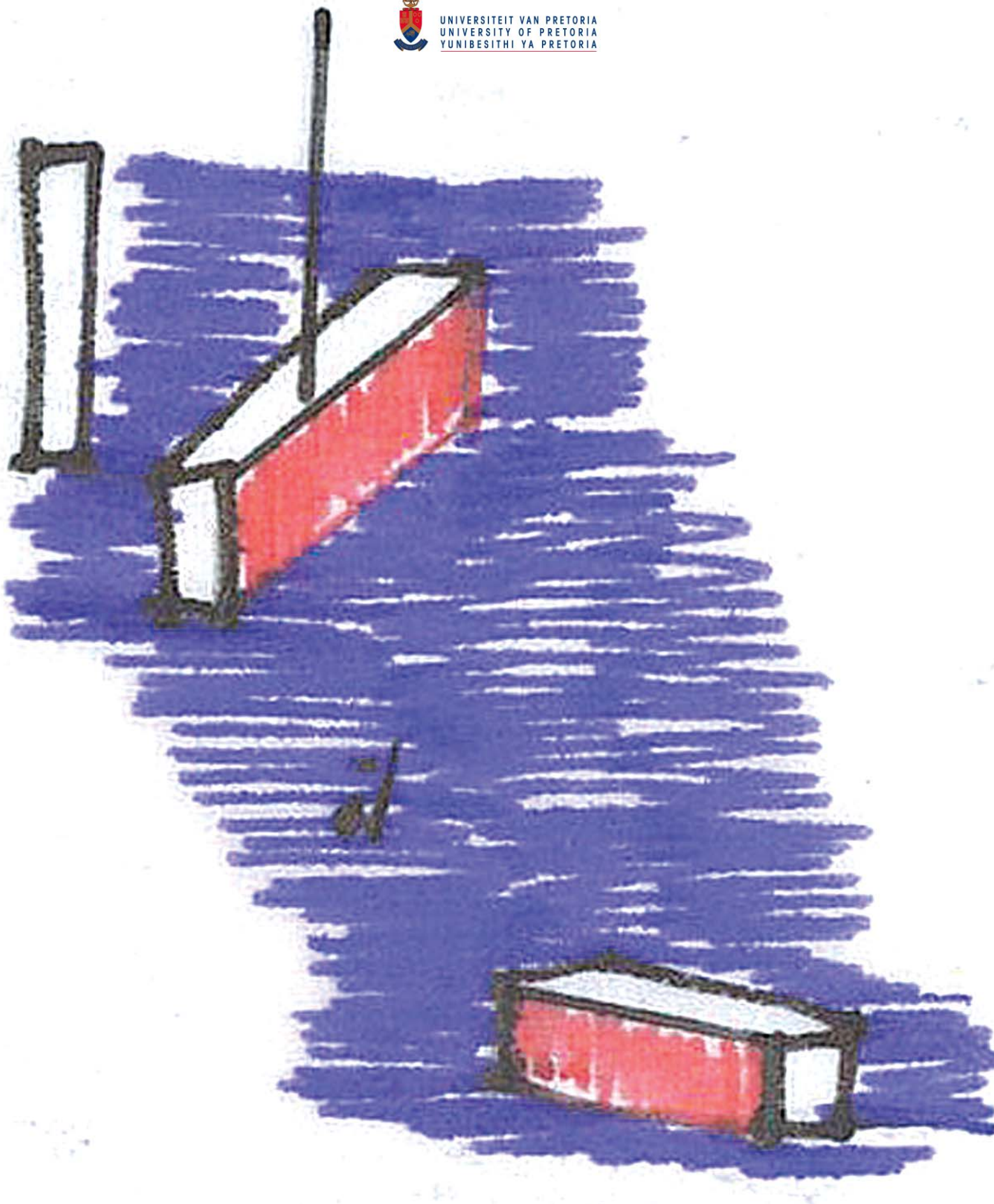
CHAPTER FIVE

Figure 30: **Precinct connects Pretoria to Southern Africa and all provinces in South Africa** (Author 2016).
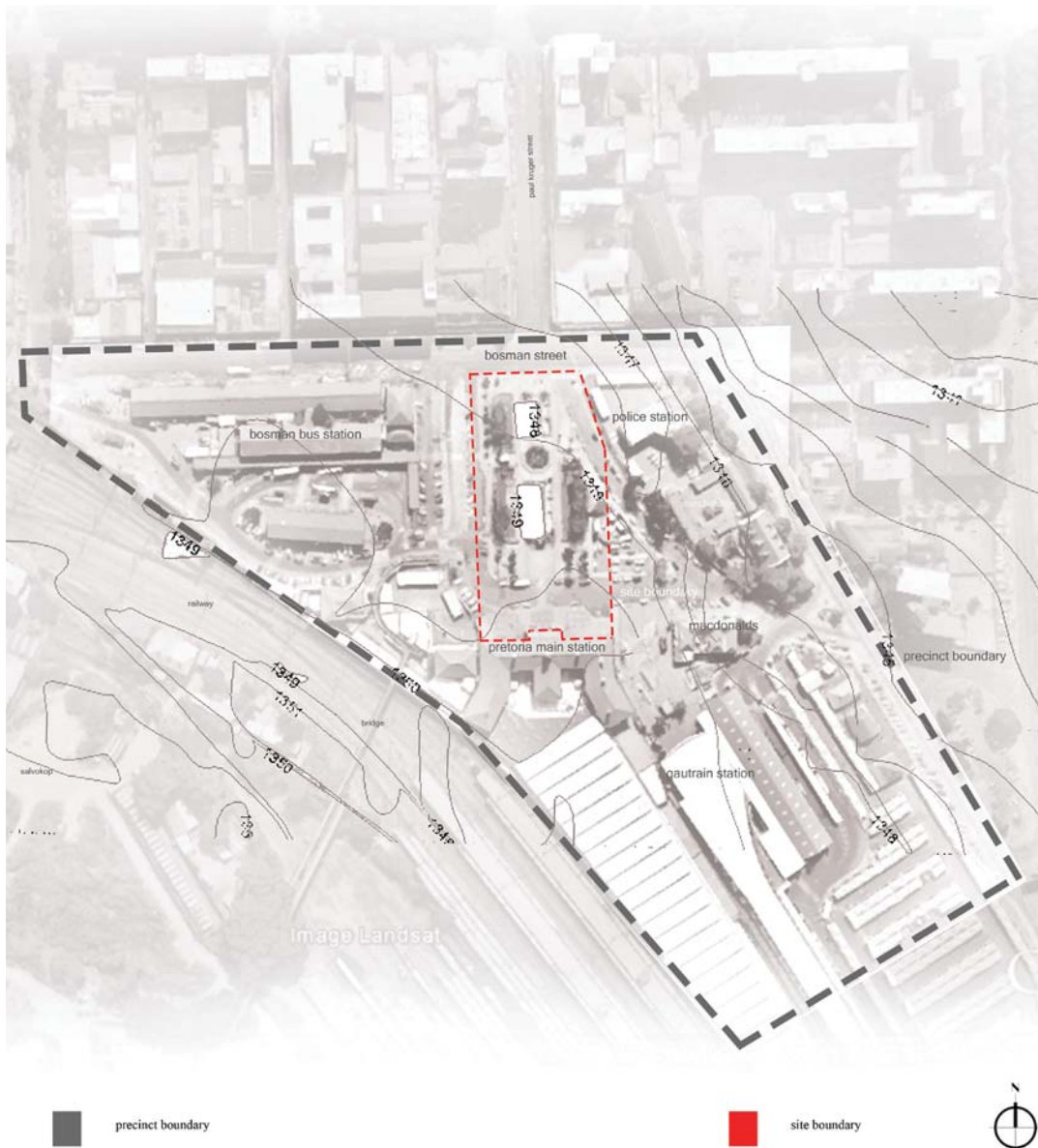
5.1. Pretoria main station precinct

The Pretoria Station precinct consist of three transport stations. Bosman Bus Station, Gautrain Station and the Pretoria Main Station (main transport interchange). The precinct is situated close to the city centre of Pretoria. It is a busy area that is defined by high pedestrian and vehicle traffic. The Bosman Bus Station is mainly used by long distance travellers. The Bus Station is over populated by people and movement within the area is dense. The Gautrain Station is mainly used by passengers travelling within the Gauteng Province. The Pretoria Main Station accommodates passengers who mostly travel to townships. The area around the main station consists of a park that sits in front of the station building. The park is mostly used by travellers and people who live in the city.

Figure 32: **Spatial definition** (Author 2016)

spaces occupied by people   spaces occupied by vehicles   site boundaries

Bosman bus station   Gautrain station   Pretoria main station

edges and parking   pedestrian circulation along Scheiding street   performace events
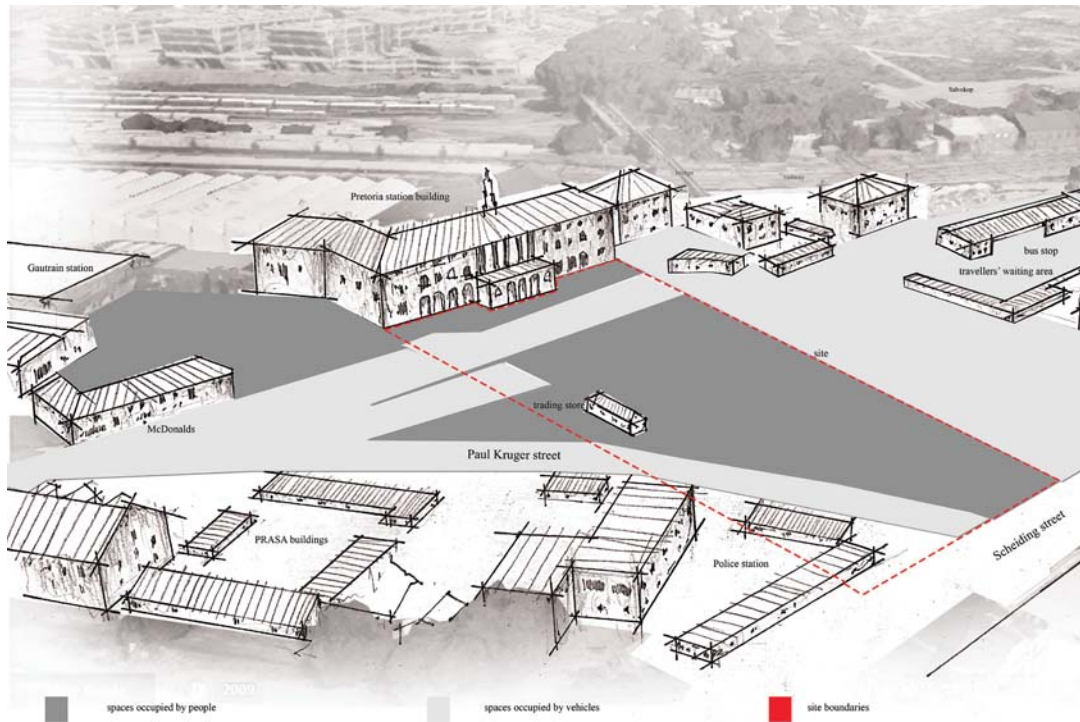
The relationship between vehicular and pedestrian spaces has led to a lack of spatial definition in the whole precinct. There isn't a common spatial language between the Bosman bus station, Gautrain station and Pretoria main station. This is because vehicle occupation in most spaces in the precinct breaks up the site into many parts, therefore spaces for people need to be clearly defined so that the interference from vehicles becomes minimum. Instead of the vehicles occupying many small spaces in the park, a large dropoff and parking area can be proposed.
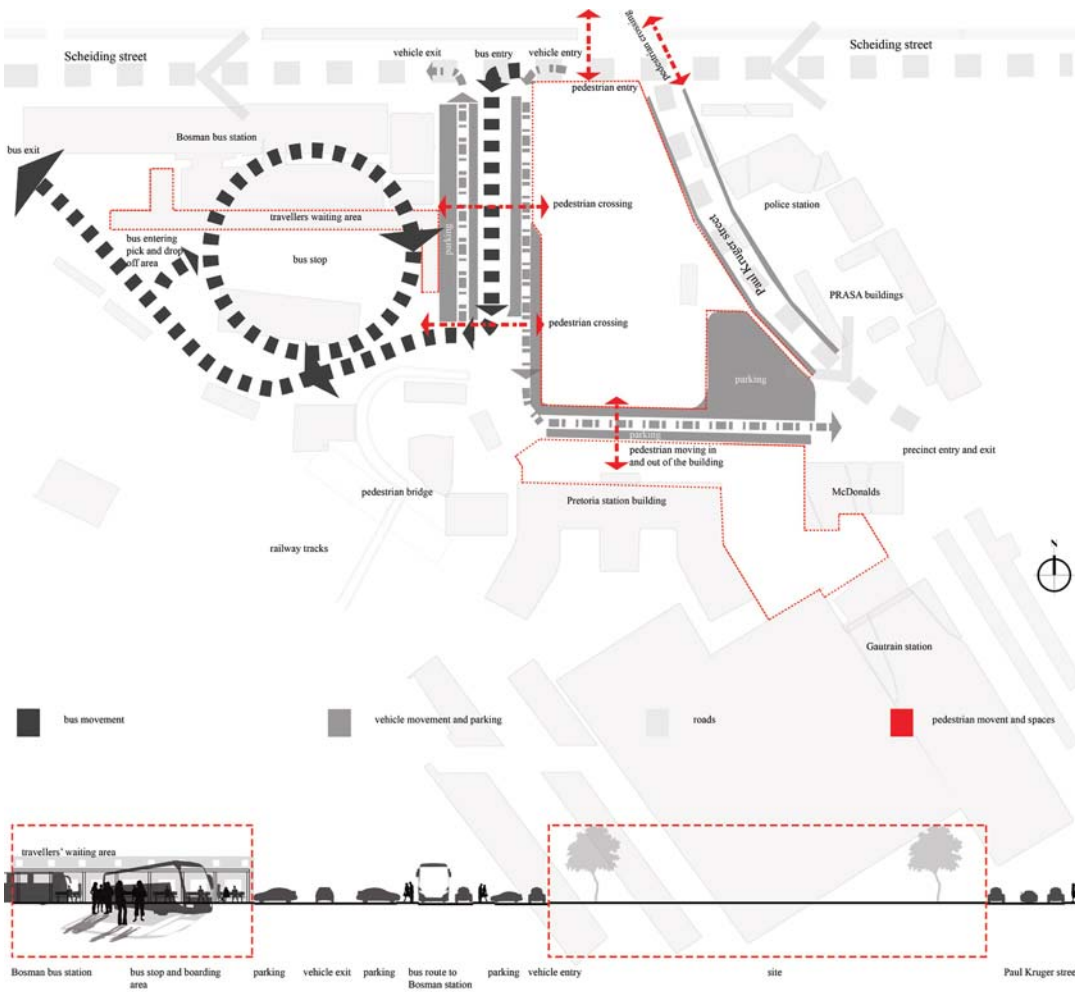
Figure 33: **Circulation: relationship between pedestrian movement and vehicular** (Author 2016)

The major challenge in terms of circulation is that when people walk out of the Pretoria station building ,the first thing they are confronted with is cars parked right in front of the building. Next to this parking is a road that can be quite busy. The parking and the road separate the station building from the public park, therefore, closing down this road offers the opportunity to create a better transition from the the station building to the public park. The site is surrounded by either a road or a a parking lot. on all sides. As a result, the site can be said to be a vehicle public space instead of a people oriented public place.

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Figure 34: **Historical elements on site** (Author 2016)
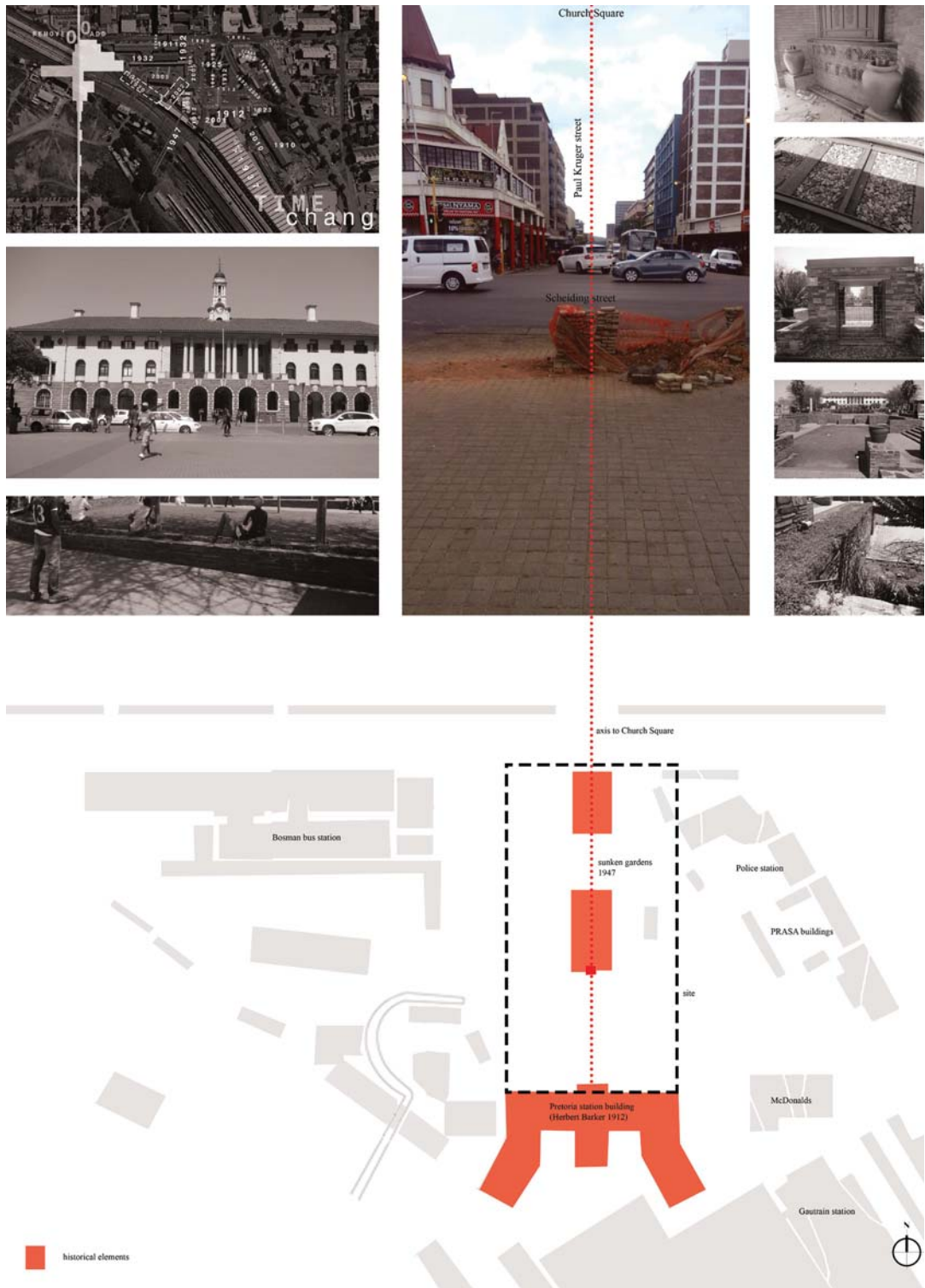
The station building by historical architect Herbert Barker was constructed in 1912. After the construction of the building the station square was constructed from 1912 to 1925. The prominent sunken gardens were constructed in 1947 in preparation for a visit by King George IV and Queen Elizabeth. The site used to accommodate the Paul Kruger statue before it was moved to Church Square, The site consist of an axis that connects the station building to Church Square (Hugo 2010). The heritage stance taken in this dissertation is that no historical elements should be made prominent on site as this might lead to more protests especially if there are people that might feel that the history is not representing them for example the Rhodes must fall protests. The historical elements should rather be introduced in a subtle way so that they are not even noticeable.

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Figure 35: **Water runoff** (Author 2016)

5.2. Conclusion

The main issue is circulation for both vehicles and pedestrians especially the impact of intervening on the road and parkinglot in front of the station building. The current site layout makes uses of classical principles to order spaces. The new intervention will not completely erase this type of layout but will instead make use of some of the ordering principles even though the design investigation is about reinterpreting public spaces in the city. This is because the classical ordering principles are not the problem in the notion of decolonising public spaces but the issue lies in the narrative.

EXISTING BUILDINGS

open square

detached observation

elevated observation

elevated observation

detached observation

view towards
the landscape

planting

historicity

Sociability

PARKING

elevated observation

old railway

PARKING

PRETORIA STATION BUILDING
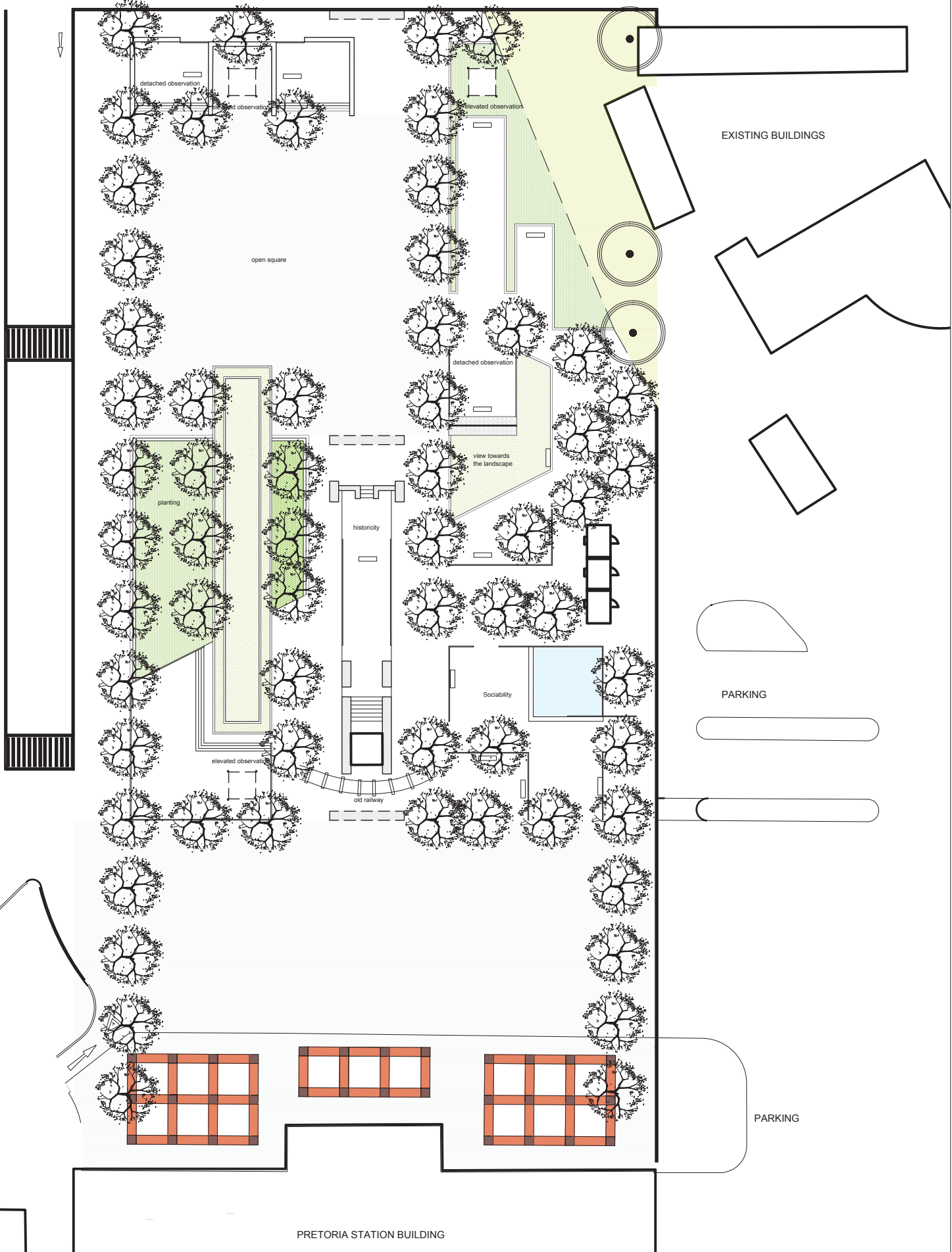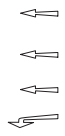
Figure 36: **Design process (designing the background)** (Author 2016)
Landscape plan 1:200

sunken space
(scene 1)

central axis
main circulation route

solitude spaces

sunken space
(scene 2)

historicity

sunken space
(scene 3)

open square

Pretoria Station Building
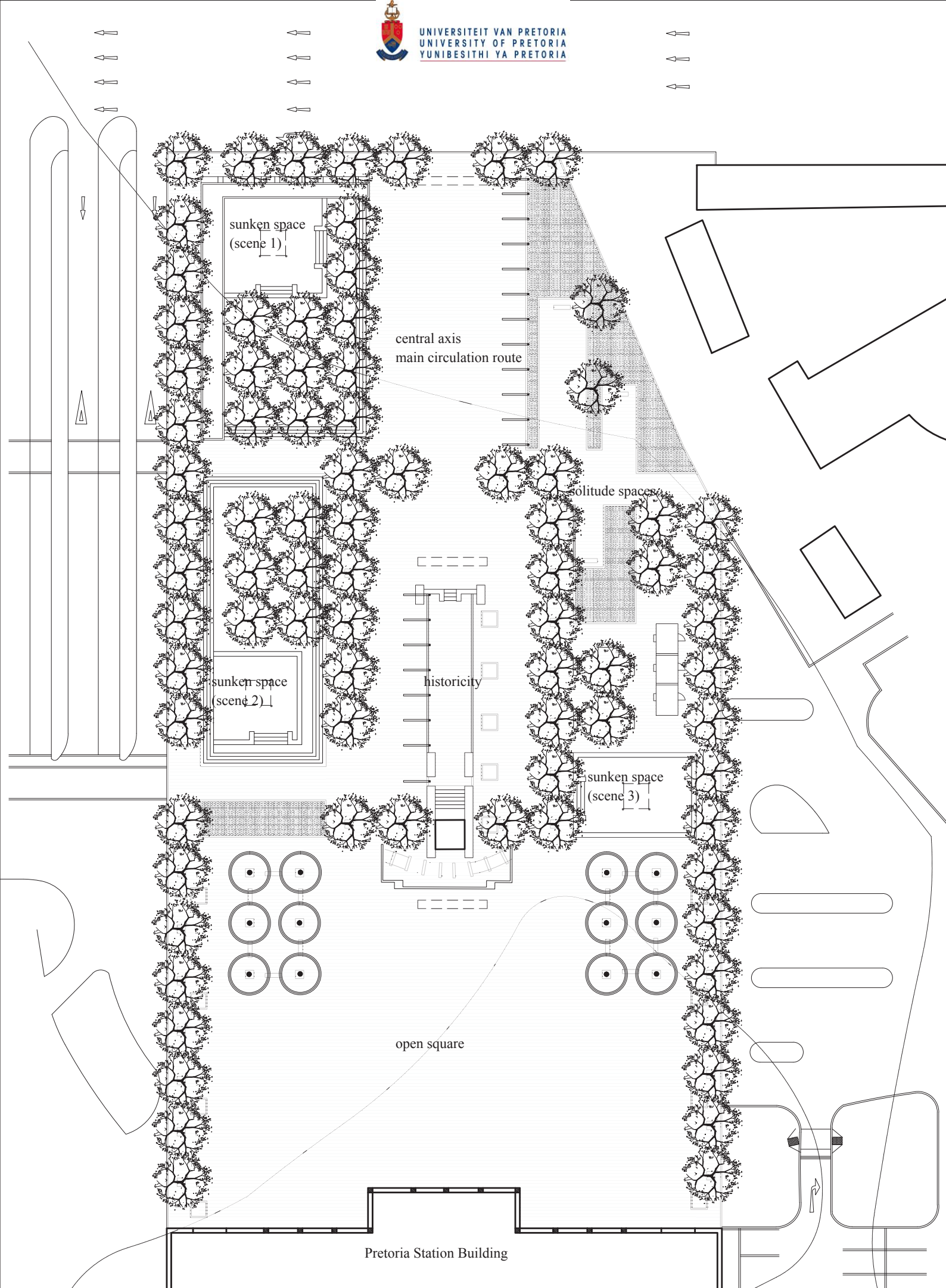
Figure 37: **Design process (investigating sunken spaces)** (Author 2016)
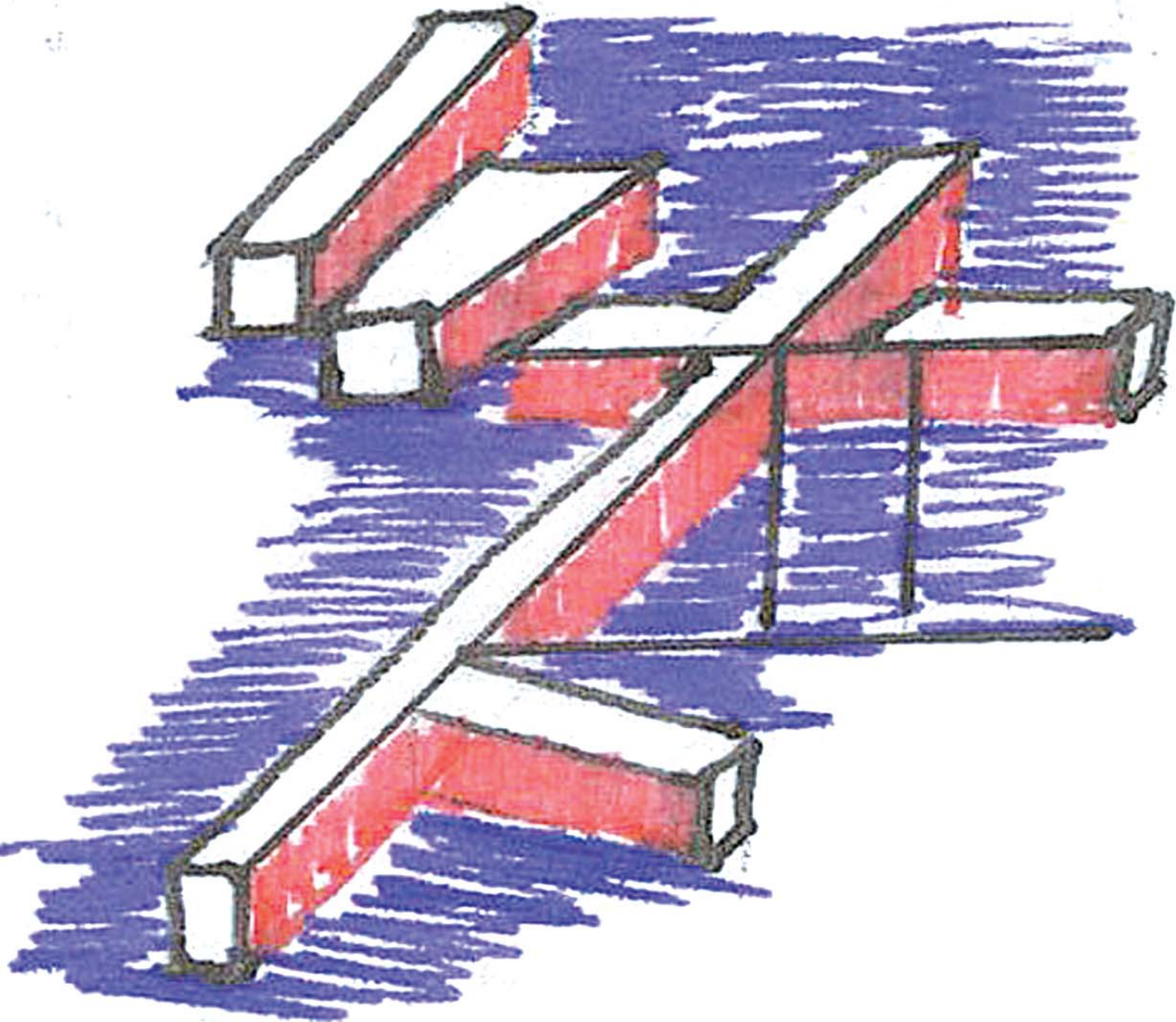
CHAPTER SIX

Figure 38: **Design narrative** (Author 201

6.1. Design narrative

Poem of lamentation

I lament the anger within my society
Hence all the rioters
They shout majorities, they shout minorities
But peace is not their priority
Abandonment & isolation yet an urge for prosperity
I lament the people that have made me
Lament my society
Anger & violence have become a norm
I call that insanity
Could it be provocation or just a rivalry?
Undeniably, this is what humanity has become
Violently!!
The society in its entirety
Has become unjustifiably
Chaotic!!
Quietly and not rudely
I say that,
There is no sanity in humanity
Could it be my personality?
When I defiantly suggest that, most feel desolated
In their existence within this angry society

Sabello Malcom Sibanda 2016

Figure 39: **Design intent**
(Author 2016)

6.2. Design intent

The design intent is to create an urban landscape that consists of poetic moments in which an individual that intends to be detached from society (urban hassles) can escape to. The design is about the relationship between an individual and masses (groups of people in a public space). The individual is taken through three types of spaces (escaping reality, reflecting on reality and facing reality) which are designed to make the individual experience different emotional phases in the quest of detaching him or herself from society.

a. Escaping reality: First stage of the detachment process, the individual physically separates him or herself from the masses (Bosman Bus Station, Central Business District and Station building).

b. Reflecting on reality: Individual reflects about the problems he is attempting to detach himself from.

c. Facing reality: Space allows for a dialogue concerning societal problems.

Inorder to design these spaces, the following scenographic principles are used:

Figure 40: **Negative space** (Author 2016)

The principle of *Negative space* is used to put emphasis on feature elements.
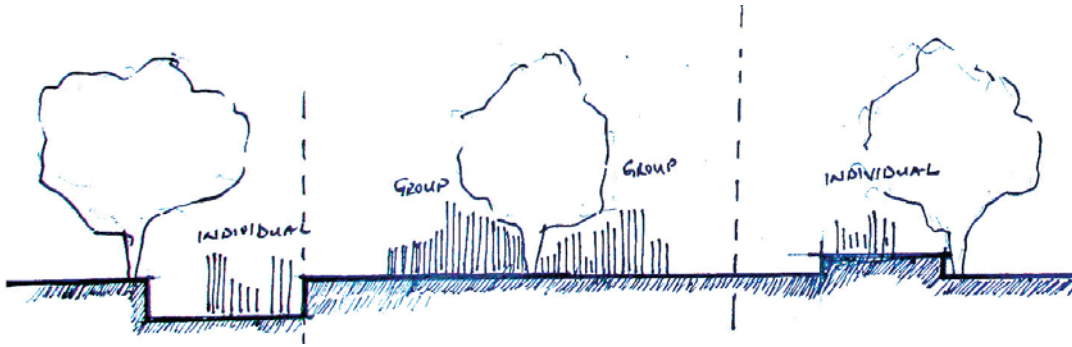
Figure 41: **Grouping**
(Author 2016)

The principle of *grouping* is used in the *reflecting on reality* spaces were the individual is separated from the masses by either elevating or lowering him.

Figure 42: **Depth**
(Author 2016)

Depth is used in all the spaces to give a three dimensional effect by dividing the spaces into foreground, middleground and background.
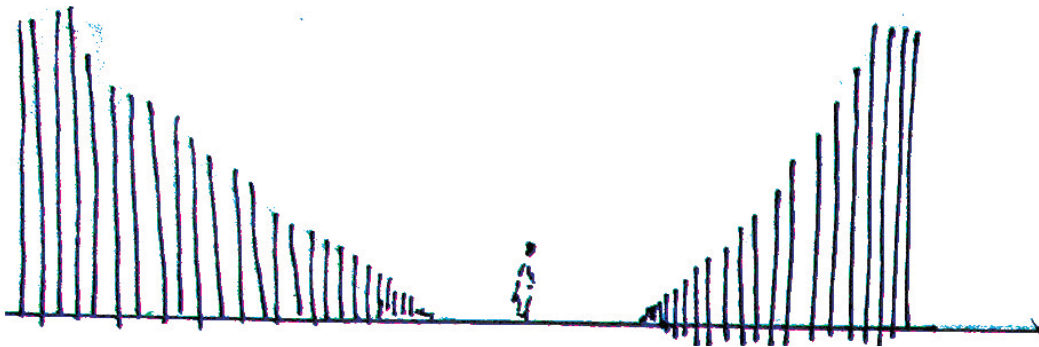
Figure 43: **Visual cues**
(Author 2016)

Visual cues is used in the *escaping reality* space were vertical elements are used to give directionality to an elevated viewing steel structure.
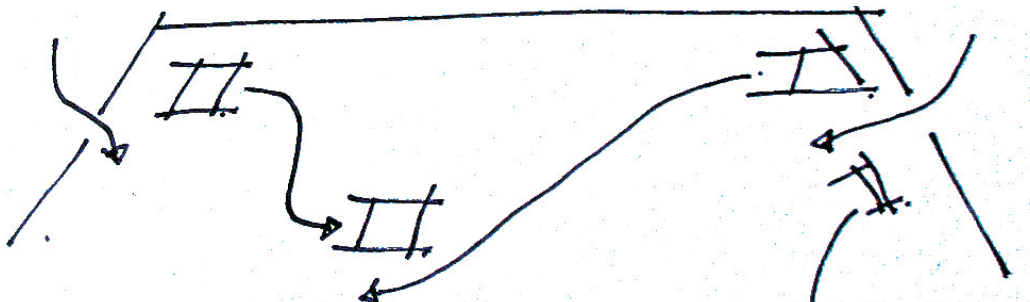
Figure 44: **Blocking**
(Author 2016)

Blocking is used to solve circulation from one space to another.

49

PAUL

SCHEIDING STREET

TO BOSMAN
TAXI STATION

SCREENING

EDGE SQUARE

SAP

TO BOSMAN
BUS STATION

SCREENING

PAUL KRUGER STREET

PRASA
BUIL

INFORMATION
ORIENTATION
WAITING

SCREENING

TO BOSMAN
BUS STATION

SCREENING

PARKING

SCREENING

THRESHOLD
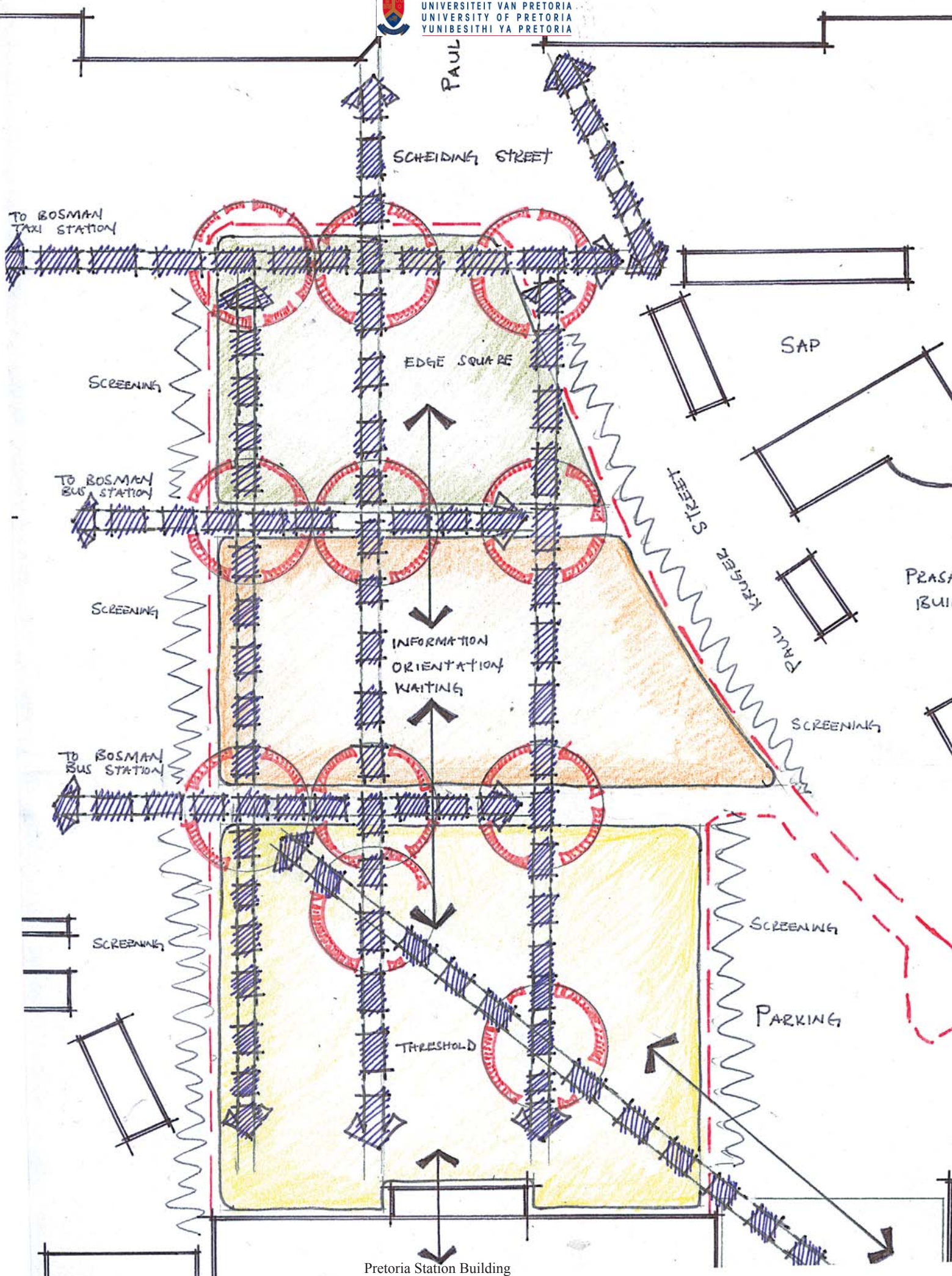
Pretoria Station Building

Figure 45: **Circulation and conflict spaces** (Author 2016) © University of Pretoria
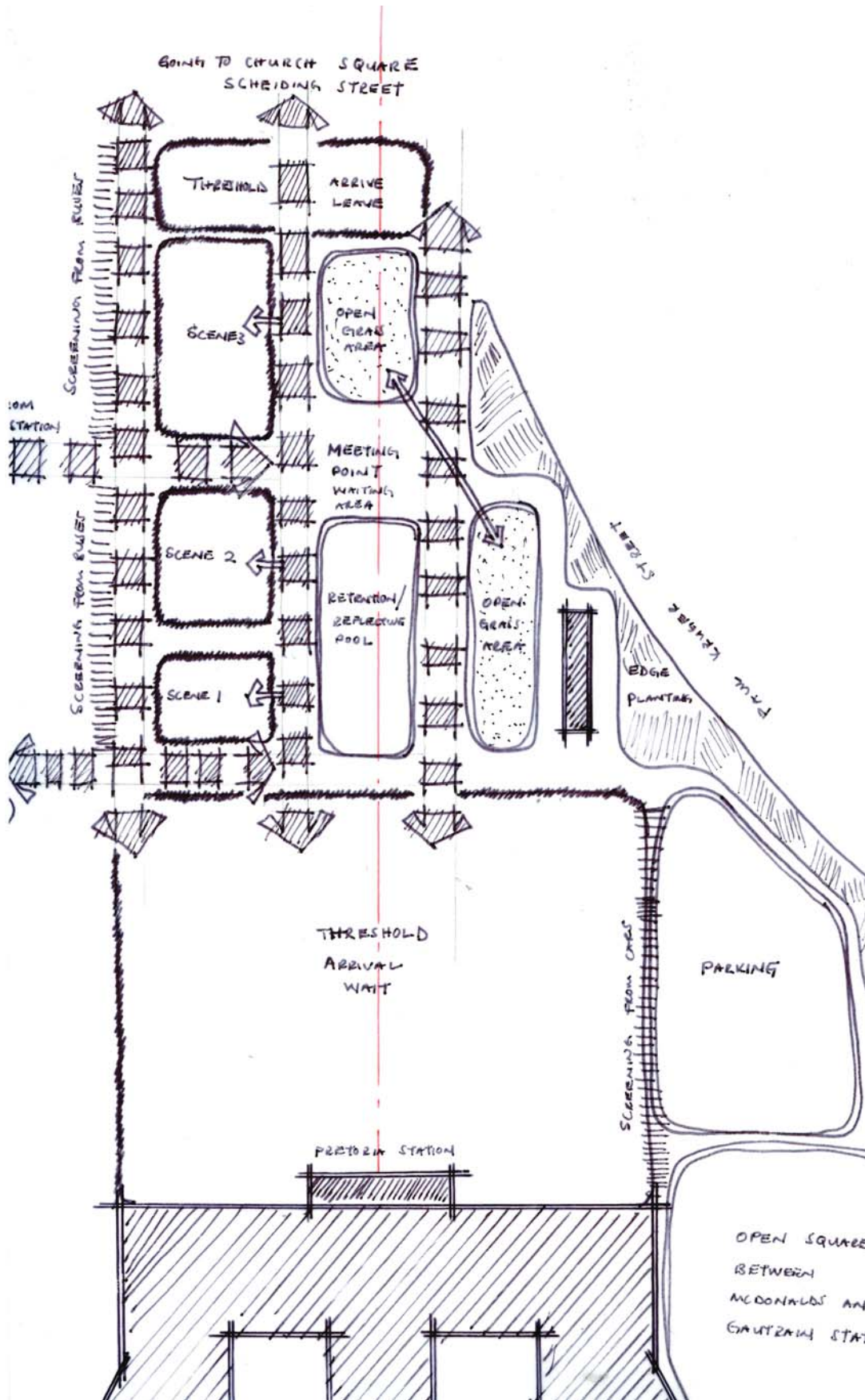
Figure 46: **Spatial arrangement exploration** (Author 2016)

Figure 47: **Preliminary sketchplan** (Author 2016)

Paul Kruger street

Victoria Hotel

Scheiding street

underground
storage tank

SAPS

escape area
with an elevated
steel structure

board game
area

garden
of reflection

1349

parking

corten steel frames become
visual cues to the escape tower

Bosman Bus
Station

pedestrian crossing

facing reality
(light steel columns &
corten steel platforms
for express promoting
dialogue

garden of
reflection

open grass
area

Paul Kruger street

A

grass planting

pedestrian crossing

waiting area for
long distance
travellers

B

B

existing railway as a
feature

seating
planter

1350

open square for
performances &
large gatherings

shade structure that
accommodates markets

parking layout to engineer's
specifications

McDonalds

Pretoria Station building

space transformed into
an open active urban square

N

Gautrain station

Figure 48: **Final sketchplan** (Author 2016)

Sketch plan 1:200

Figure 49: **Perspective** (Author 2016)

Figure 50: **Perspective** (Author 2016)
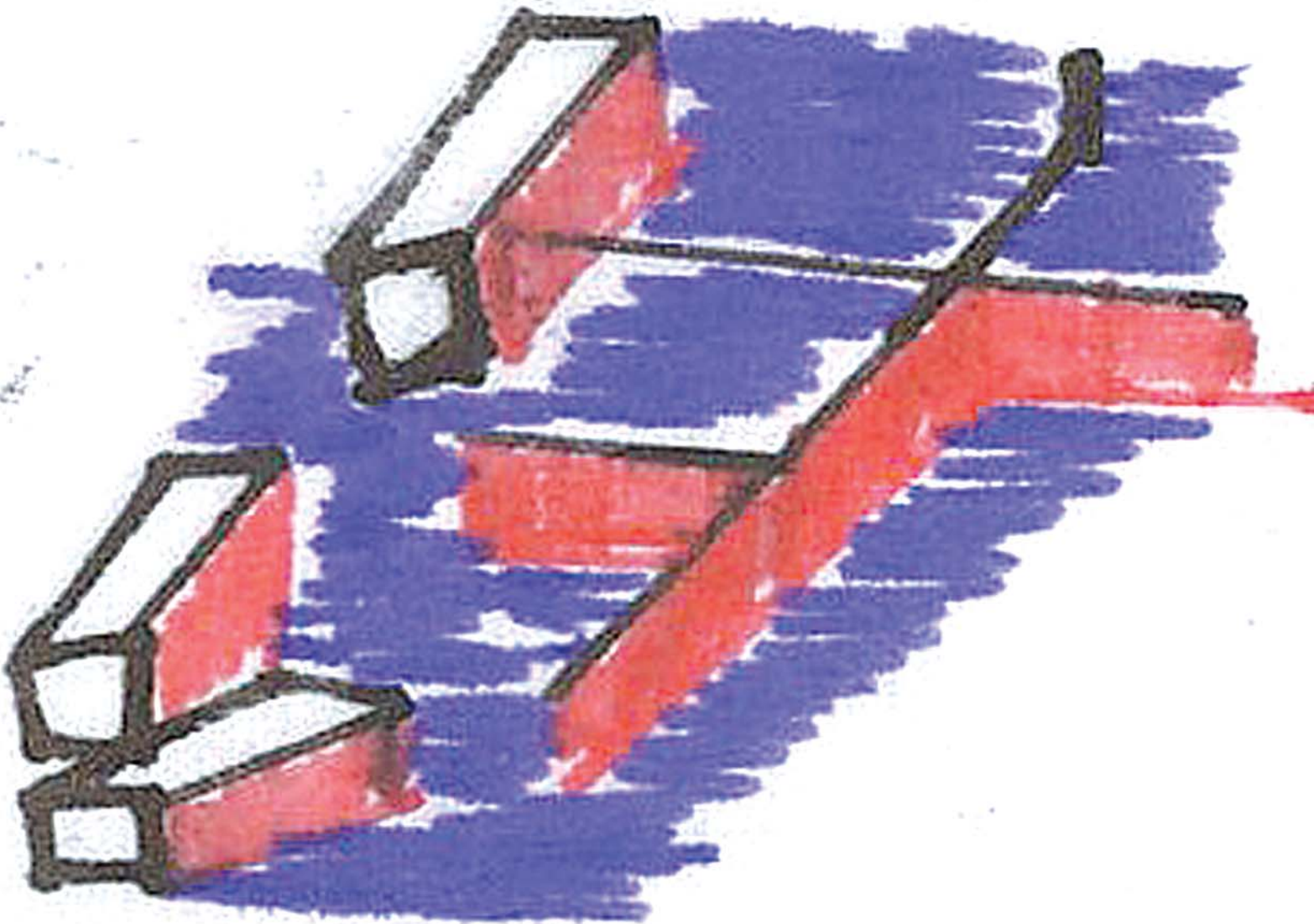
CHAPTER SEVEN

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.

Figure 51: **Water budget calculations** (Author 2016)

Tank capacity is 65m3 therefore, tank size is 9m long x 5m wide x 1.5m height
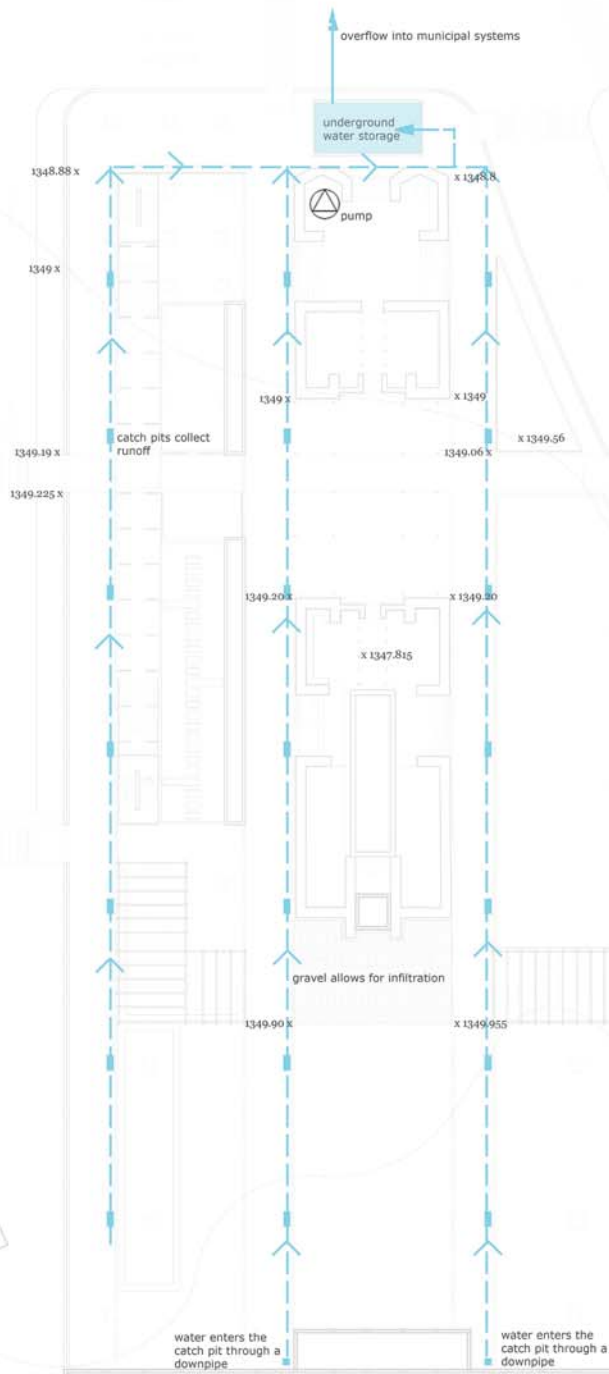
Figure 52: **Water strategy** (Author 2016)

Figure 53: **Biome: savanna** (Powrie 2000)
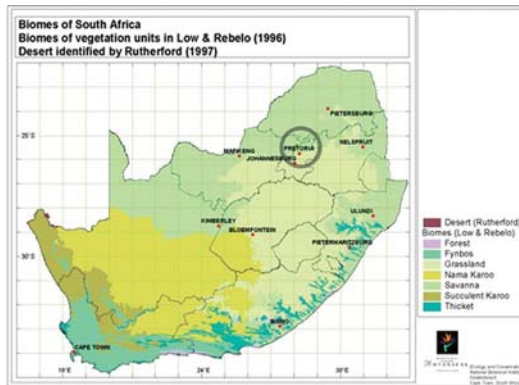
Figure 54: **Bioregion: central bushveld** (Mucina & Rutherford 2006)
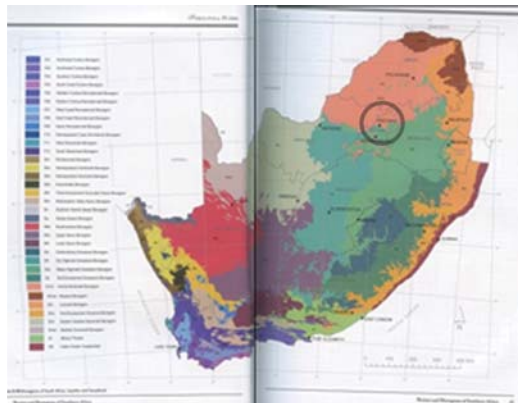
Figure 55: V**egetation unit: marikana thornveld & Gauteng shale mountain bushveld** ((Mucina & Rutherford 2006)
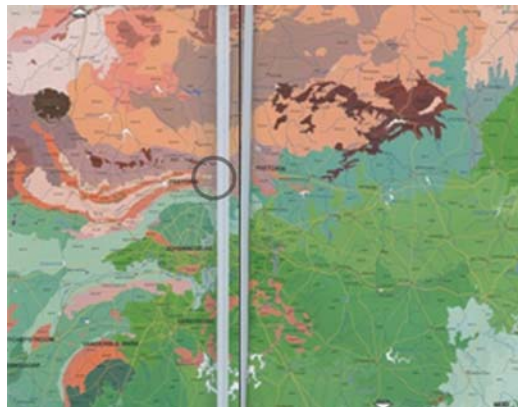
Figure 56; **List of vegetation units** (Mucina & Rutherford 2006)

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 magalismantanum
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

20. *Asparagus laricinus*
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 triandia*

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 wil 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)

within a harsh urban environment.

7.3.4 Shade trees

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.

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 (Baffalo thorn)* Mazibuko 2007)

Victoria Hotel

Paul Kruger street

Scheiding street

New Celtis africana

Bosman Bus Station

Paul Kruger street

New Ziziphus mucronata

Planting in reflection area

1. Chrysanthemoides monil-
ifera
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

McDonalds

Pretoria Station building

Gautrain station

N

Planting strategy drawn @ 1:200   Existing Acacia xanthophloea   New Celtis africana   Existing cycads   Existing Erythrina lysistemon   New Ziziphus mucronata

Figure 66: **Planting strategy** (Author 2016)

7.4 Technical documentation

Figure 67: **Section A - A drawn at 1:50** (Author 2016)
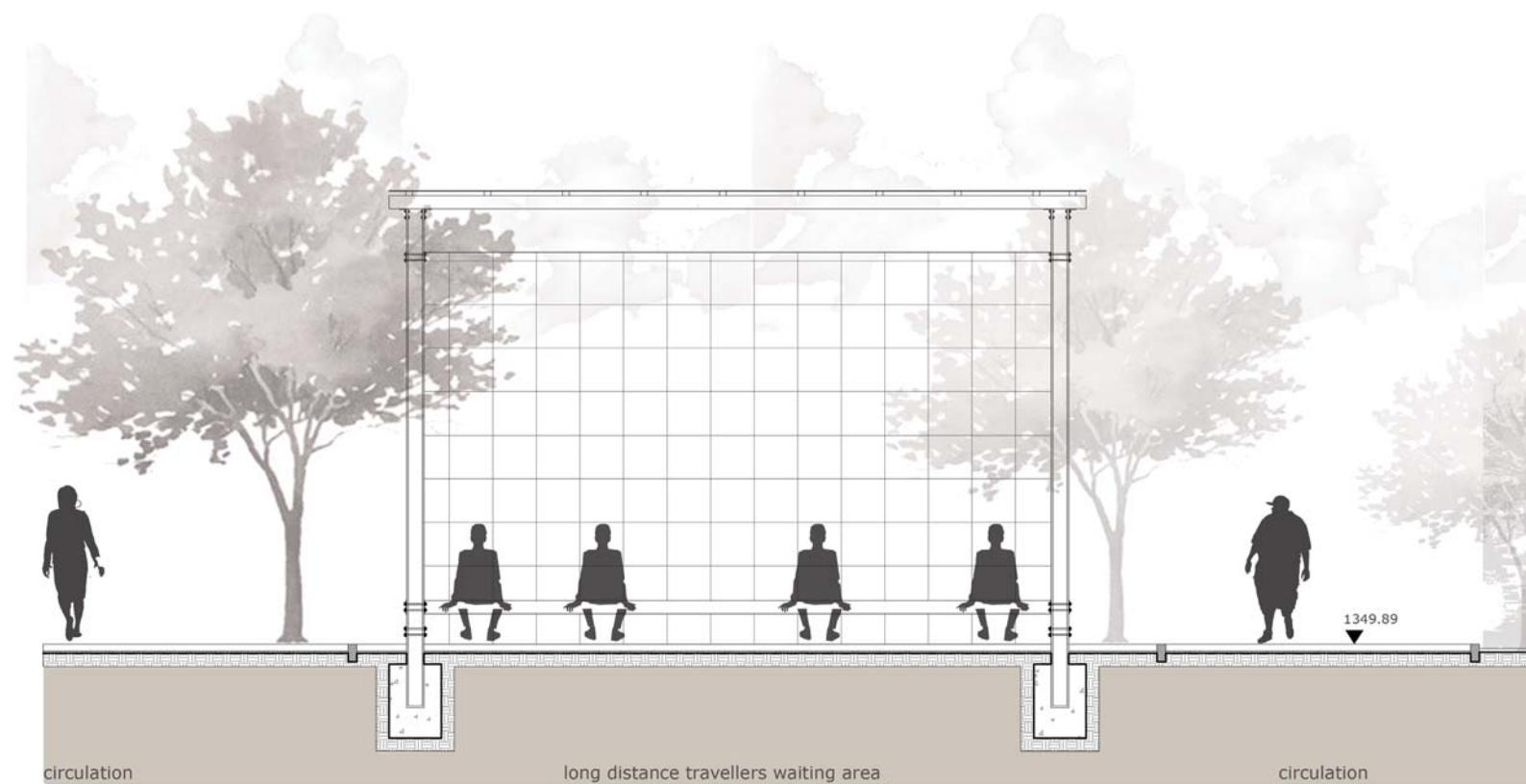
Figure 68: **Section B - B drawn at 1:50** (Author 2016)

station building

1349.115

TOW 1349.465

detail B

1347.915

FGL 1347.315

FGL

detail C

reflection pool   circulation   reflection pool   garden of reflection   visual emphasis to the escape tower   visual screening   bus route

detail D

memorial and railway track   circulation   market stalls under one shade structuire
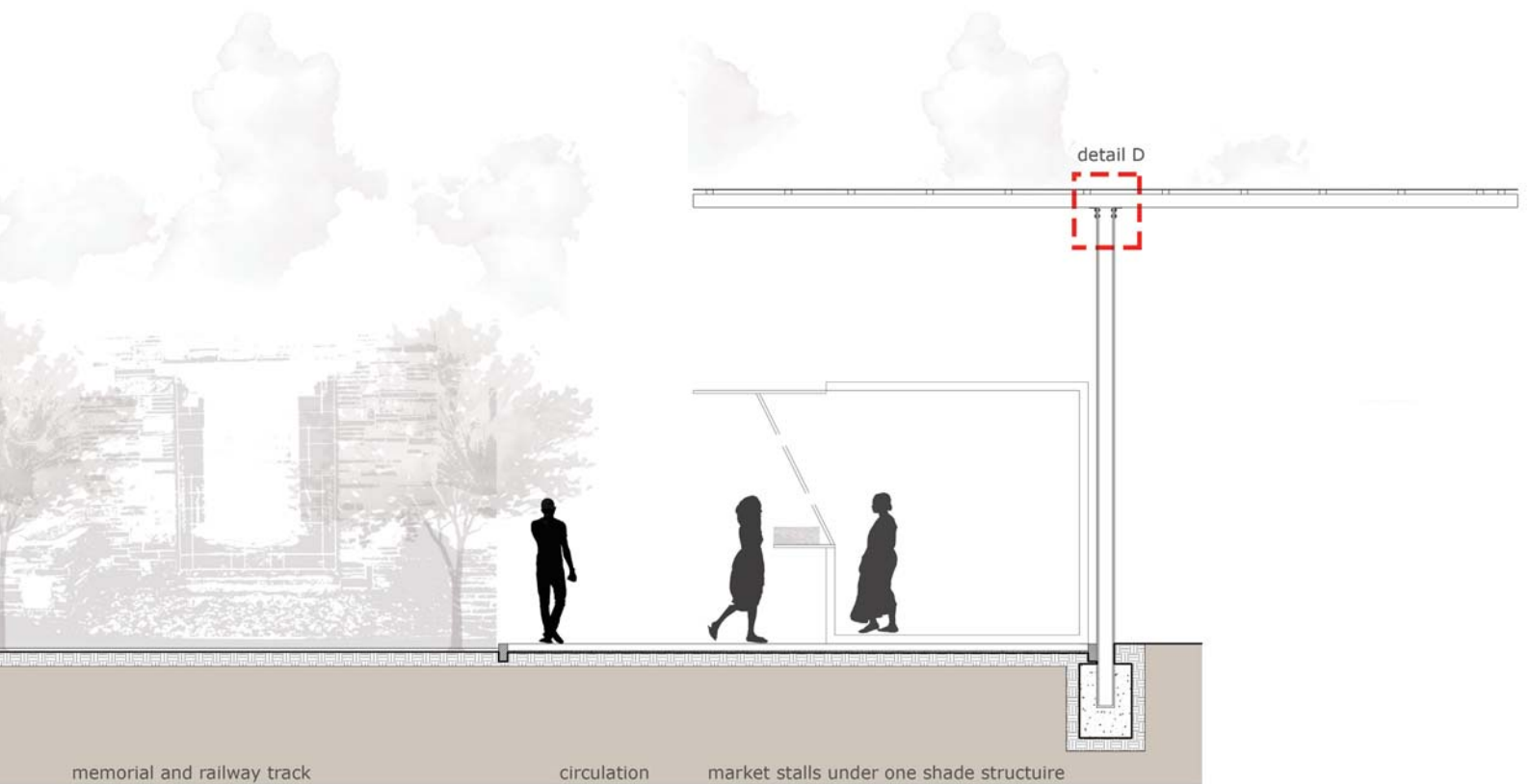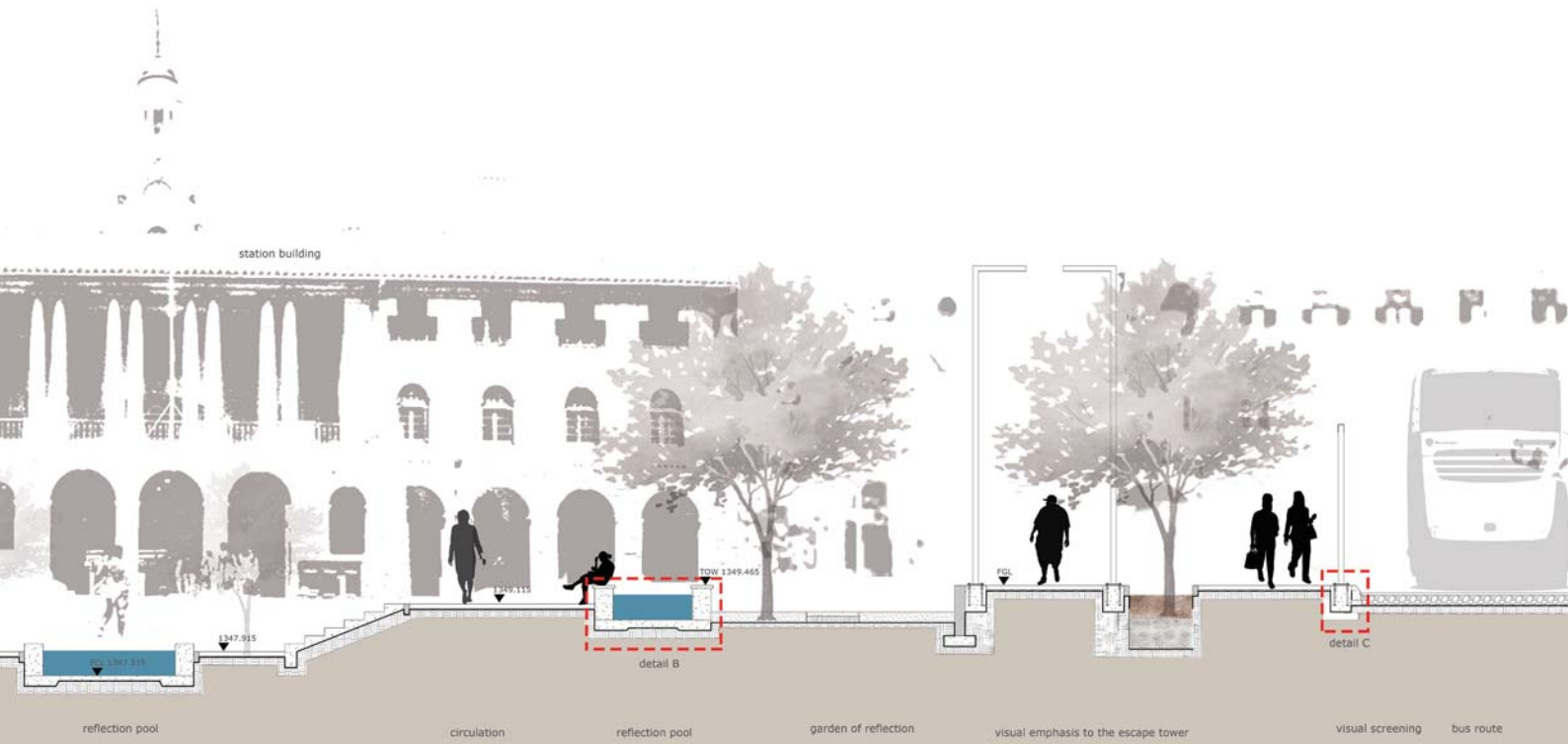
Figure 69: **Detail sections** (Author 2016)

200 x 200 x 6mm weathered mild square steel tube column bolted into 850 x 600mm cast insitu concrete footing

200 x 15mm base plate

grout

200 x 100 x 50mm Bosun bevel bond paver edge restraint

20D steel holding down bolts

850 x 600 cast insitu concrete footing

150mm compacted fill to 90% MOD. AASHTO DENSITY
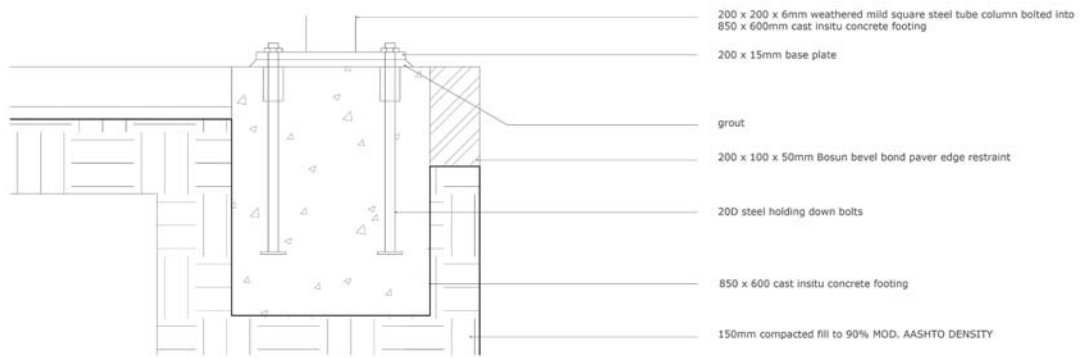
Detail C drawn at 1:5 Steel tube

working water level
static water level

430 x 40mm precast concrete copping @ 10 MPa with standard brush finish

800 x 400mm precast concrete wall @ 25MPa with a standard brush finish and reinforcement as required

bitumen waterproofing

5 x 150mm tile or slate on waterline

150mm precast concrete slab or bottom reinforced as required

150mm compacted fill to 90% MOD. AASHTO DENSITY

aggregate base

natural soil layer

Detail B drawn at 1:10 Reflective pool

6mm rusted steel sheet bolted to mild steel purlin with M16 bolts

50 x 76mm mild steel purlin at maximum spacing of 900mm

200 x 200 x 6mm weathered mild steel I-profile beam

125 x 75 x 8mm steel angle bolted onto a 200 x 100 x 6mm weathered mild steel tube

200 x 100 x 6mm weathered mild square steel tube column placed onto a 850 x 600mm cast insitu concrete footing
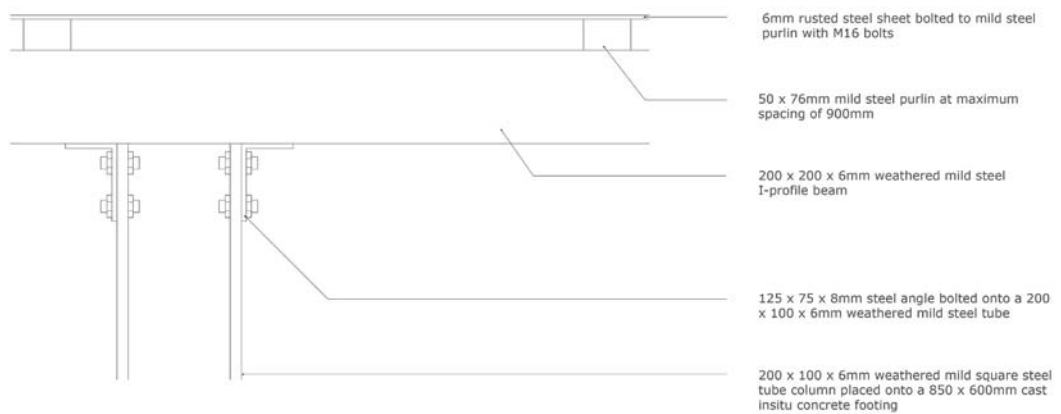
Detail D drawn at 1:5 Shade structure

66

900 x 600 x 80mm xxl Bosun urban paver on top of 25mm river sand layer

25mm river sand layer

280 x 180mm Bosun semi-mountable kerb

200mm cast insitu concrete haunching

150mm compacted fill to 90% MOD. AASHTO DENSITY

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

900 x 600 x 80 xxl Bosun urban pavers

1000 x 500 x 25 stainless steel grate

700 x 700 x 100 prefabricated concrete catch pit

200 x 100 x 50 Bosun bevel bond paver edge restraint

Catch pit plan detatil drawn at 1:10

1000 x 500 x 25 stainless steel grate

angle iron

700 x 700 x 100 prefabricated concrete catch pit
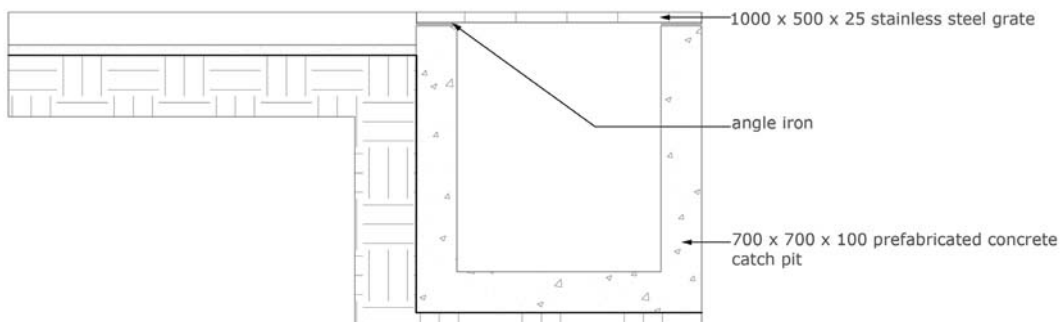
Catch pit section drawn at 1:10

67

Figure 71: **Design crit photographs** (November 2016)
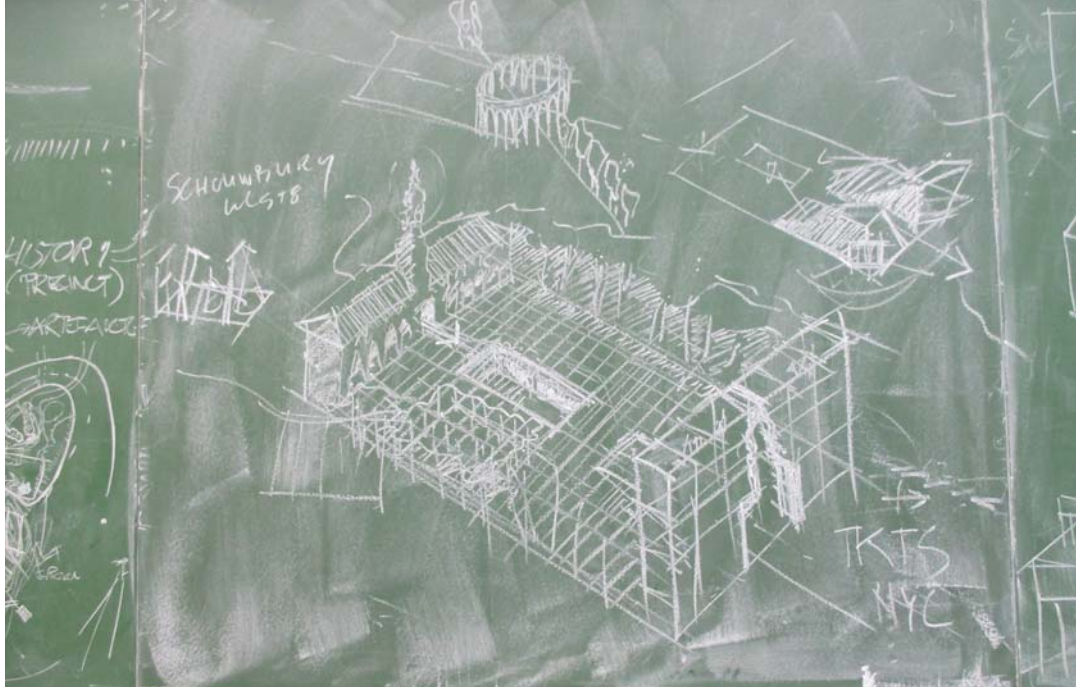
Figure 72: **Board explorations with Johan N. Prinsloo** (Author 2016)
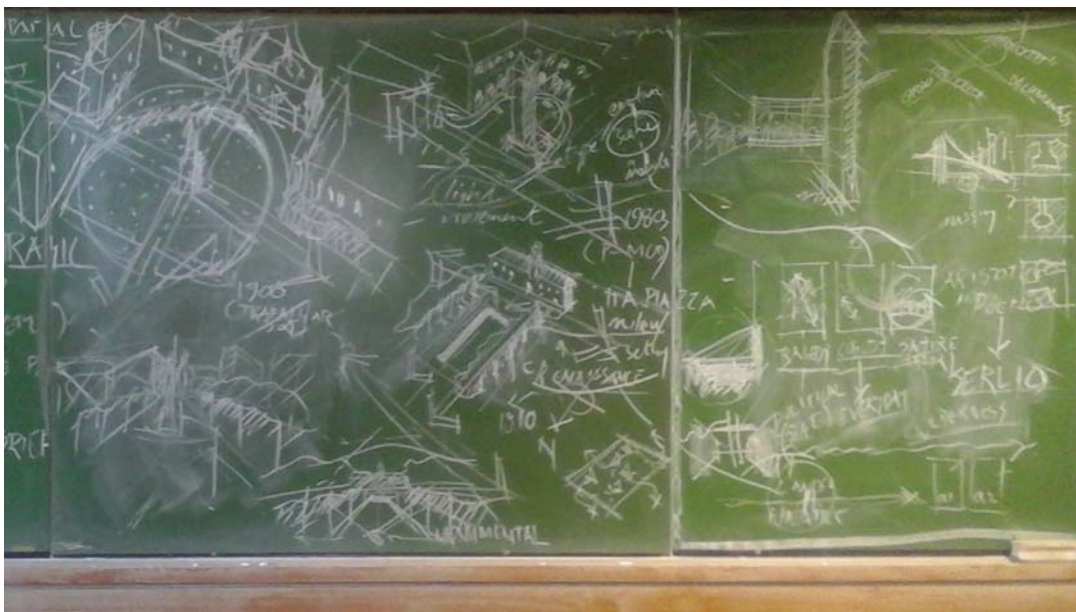
7.5 Conclusion

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.

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