

gather.

*emerging identities through event
design at Salvokop*

by

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Architecture (Professional) in the Faculty of Engineering, Built Environment and
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PROJECT SUMMARY

TITLE

Gather. Emerging identities through event design at Salvokop

PROGRAMME

Satellite event for 2019 Presidential Inauguration

ADDRESS

Koch Street, Salvokop, Pretoria

GPS COORDINATES

25°45'47.8"S 28°11'12.4"E

RESEARCH FIELD

Human Settlements and Urbanism

CLIENT

Office of the Presidency, National Government

KEYWORDS

Narrative, Identity, Event Design, Installation Design

THEORETICAL PREMISE

This design approach is grounded in a theoretical understanding of narrative identity and how this becomes spatially and architecturally relevant

CO-ORDINATOR

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DECLARATION

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

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

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

Simone Maree

THANK YOU

Ally, Corien, Kim, Nadine, Nix, Anti for all the support, help, hugs and cups of tea

Mom and Dad for making this year possible

ABSTRACT

This study aims to demonstrate how event design can facilitate engagement between people and place in order to facilitate emergence of identity.

The design proposes a satellite event of the 2019 Presidential Inauguration conceived as a public gathering that takes place in Salvokop, Pretoria. A bilateral approach will be adopted. Firstly, implementing event as a temporary catalyst to activate the site on an urban scale, introducing it as a significant space of belonging and representation. Secondly, the event residue establishes a more permanent infrastructure that becomes a place of expression for the community. The design is relevant to the interior discipline as it deals with identity, human experience and temporality.

This design approach is grounded in a theoretical understanding of identity construction, from the perspective of narrative identity and how this becomes spatially and architecturally relevant. The notion of 'narrative identity' describes identity as being formed at the intersection of factual and perceived narratives. It is proposed that space becomes a 'factual' narrative with which the users can engage and attach their own narratives, ultimately facilitating the emergence of multiple, interconnected identities.

The project aims to define a series of moments that create an experience that stretches beyond Freedom Park into Salvokop, establishing a reciprocal relationship between them. These moments are informed by three narratives that address identity at various scales, namely 'Express Yourself' 'Gather' and 'Celebrate' (democracy). While a proposal is made for the whole event, the design interventions focus on these three moments specifically.

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01

An Introduction



Figure 1.1. A Complex Cultural Canvas

KEY CONCEPTS



Gather – (verb) A coming together; an assembly, especially for a specific purpose; to bring together and take in from scattered places or sources (Oxford Dictionary, 2018).



Public space – A social space, not necessarily tangible, that is constructed out of the intricate complexity of dynamic social interactions (Massey, 1994, p. 115). Public space is a discursive space that exists between people gathered to talk about objects of common interest (Noble, 2014, p. 118).



Identity – Identity is a continuing hermeneutic loop of self-interpretation, a projected notion of the self within a specific context; identity can be linked to space, memory, language, or rituals however it is a narrative construct that flows between domains of the public and the private, the imagined and the social, as well as between time-scales of past, present and future (Noble, 2014, pp. 113-114).



Collective identity – Replacing the idea of a single, national identity, collective identity describes the “amalgamation of disparate and heterogenous parts, plural traditions of peoples whose complex, shifting interactions make up the actual shape of what we then imagine as a nation” (Bammer, 1994, p. xv).



Narrative - The way we represent our reality and in the process, interpret it (Rigney, 2017, pp. 3,10) we live through multiple narratives that allow us to negotiate the world within various social scenarios, scales and environments (Noble, 2014, p. 111).



Event - A temporal experience that weaves narrative (content) into place (context) through tangible and intangible processes. Event brings together time and space in which specific rituals or practices can occur or meanings can be formed (Richards, et al., 2015, p. 1). Events have a relationship with community and location, they become “ceremony and ritual as a reflection of culture and community” (Berridge, 2007).

1.1 INTRODUCTION

South Africa has a complex cultural canvas and there is much contestation over contemporary identity and the expression thereof: the *“raw realities and unresolved and evolving issues of identity ... confront South Africans on a daily basis”* (Vale, 2014:15).

The aim with this study is to demonstrate how event design can facilitate engagement between people and place in order to allow the emergence of identity. In this chapter, the project proposal is set out as follows: the background to the research problem is described, followed by the problem statement, which is framed in terms of contextual, theoretical and design issues. A main research question, as well as sub-questions, is posed. The aims and objectives of the dissertation, event design as part of the interior architecture discipline and the contribution of this project are explained, as well as, the research methods used and the scope of the study. The structure of the project is then outlined, and the chapter concludes with a summary of the research problem and proposed theoretical approach, iterating the project intentions.

1.2 BACKGROUND

Bammer (1994, p. xiv) states that, while contemporary South African identity is grounded in the racial politics of our history, it simultaneously attempts to establish a new, inclusive space of belonging and understanding of who we are. The construction of this identity is a constant process of negotiation between the experience of historical displacement and the emergence of new cultural expressions. Fanon (as quoted in Noble, 2011:8) suggests that:

African culture [identity] is not something to be defended as though it needs apologetic support. To the contrary, African culture is something to be questioned because the questioning act keeps culture alive."

As such, there is a need to engage with these questions of identity in order to reconstruct our sense of individual and collective belonging as a country (Noble, 2014, p. 112). This issue constitutes the real-world problem.

Twenty-five years post-apartheid our urban environments are also "preoccupied with questions of identity and authenticity"; yet, western thinking is still "apparent in the spatial production of contemporary African environments", as described by Van Rensburg and Da Costa (2008:43-44). Lehloenya (2015, p. 37) concurs that the current language of our cities is made up of 'grand narratives' which speak of singular, disparate histories, each documenting their own struggles in form, architecture and intent. The resultant buildings become monuments, static in nature, exclusive and politically driven (Lehloenya, 2015, p. 37). Evidently, the issue of identity needs to be considered not only from a socio-political perspective, but also from a spatial design perspective (figure 1.2).

1.3 PROBLEM STATEMENT

In the study it is recognised that South Africa is a pluralistic society. Our sense of identity is increasingly shaped by peculiar multiplicities (Bammer, 1994, p. xii), and as such it is not possible to define one homogeneous identity that is truly representative of all people. A hybrid approach is required that can accommodate multiple identities and narratives (King, 2016, p. 24).

In response to the lack of representation of a diverse South African identity in our public architecture and spaces, certain post-apartheid projects, such as Freedom Park and the Constitutional Court, have embraced diversity and plurality in their conceptualisation and implementation. However, this emerging design approach raises questions as to the representation of an authentic African identity through design (Noble, 2011, p. 2). For example, Young describes the approach to the design of Freedom Park as a "cultural sensibility of African symbolism through a narrative of abstract expression, based on collective rather than particular values" (Young, 2014, p. 84). These types of public spaces symbolise our national identity and as such need to find ways to represent a diverse and multiple collective.



Figure 1.2. Social, Urban and Design Issues

The selected site for this thesis project is Freedom Park and Salvokop in Pretoria. Freedom Park is a national monument (figure 1.3), described as a “memorial to honour those who sacrificed their lives to win freedom” (Freedom Park, 2018). It is a public space and includes a park, museum and the Pan African archives, where emphasis has been placed on creating spaces that reflect the multiple narratives and identities of the South African people. A key objective with Freedom Park was to communicate with the diverse citizens of the country and to allow them to interact with one another through the architecture, allowing cultures and human expression to emanate from their interactions (Oliphant, et al., 2014, p. 5). However, this thesis argues that this intention has not been realised and there is very little participation of the South African public with Freedom Park. While it inarguably displays diverse identities, Freedom Park is separated from and inaccessible to the people these identities represent. In addition, there is a blatant disconnect between the Park and its immediate community which resides in the old railway houses of Salvokop. The reasons for and implications of this situation are investigated in the context chapter.

At Freedom Park, the lack of engagement and participation with its social context has resulted in architecture that represents a static and inaccessible identity. It is necessary to address both the disconnection between Freedom Park and its environment and its lack of engagement with identity, in order to establish its relevance as a meaningful, contemporary South African monument.

In this study it is proposed that a potential design solution lies in the interrelation between spatial design and event, which is where engagement and participation with identity takes place as illustrated in figure 1.4.

The research problem can be summarised as follows:

- A need exists for a design approach that accommodates and celebrates multiplicity and diversity (theory issue).
- There is a disconnect between Freedom Park, the Salvokop community and the greater South African public (contextual issue).
- The current spatial infrastructure does not facilitate expression and construction of contemporary South African identities (design issue).



Figure 1.3. Freedom Park Viewed from South (MashabaneRose, 2009)



Figure 1.4. Problem statement diagram

1.4 RESEARCH QUESTIONS

The following research questions have been derived from the above-mentioned theoretical, contextual and design issues

How can the design of a public gathering at Salvokop act as a temporary catalyst to activate the site and facilitate emergence of a South African identity by using narrative as a design generator?

Sub-questions:

- What is the role of narrative design in constructing identity in a contemporary South African context? (THEORY)
- What type of spatial infrastructure can contribute to activating the site and encourage engagement with the city and community in the long-term? (CONTEXT + PROGRAMME)
- What are the spatial elements of event design that can facilitate engagement and the construction of identity? (DESIGN)

1.5 PROJECT INTENTIONS

The proposed project entails the design of a satellite event of the 2019 presidential inauguration, conceived as a public gathering. The focus of the project is on participation and expression of identity, using Freedom Park as an experimental site to test how the narrative elements of event design can be translated spatially. A bilateral approach will be adopted, firstly, the event is implemented as a temporary catalyst to activate Freedom Park on an urban scale, drawing people in and introducing it as a significant space of belonging and representation. Secondly, the event residue is designed as more permanent infrastructure that facilitates engagement between Freedom Park and the adjacent community of Salvokop.

Aims and objectives

- To use event as a catalyst to draw the public to Freedom Park by inviting public participation in the celebration of the presidential inauguration, temporarily activating the site.
- To establish a reciprocal relationship between Freedom Park and the Salvokop community – by proposing urban interventions that extend the Freedom Park experience into Salvokop to become permanent infrastructure for the community after the event.
- To facilitate the emergence of multiple, pluralistic identities by introducing spatial interventions for the event that invite participation of and interaction with users.
- To design a public event that represents a collective, yet engages with the individual or group by implementing narrative and co-

1.6 CONTRIBUTION TO DISCIPLINE

The aim with this study is to explore the relationship between temporary spatial interventions, narrative, and identity. The primary intention with this study is to contribute to the discourse surrounding identity in a contemporary South African context, and particularly the role of spatial design in representing this identity. The theory component establishes an understanding of identity from a narrative perspective, which in turn informs a design approach from which spatial translations of narrative are extracted. It highlights the function of contemporary architecture as a reflection of South African identity and the vital role that participation and interaction plays in linking place-making with identity.

Additionally, this project exemplifies a wider definition of interior architecture and the concept of interiority.

“The interdependency between interiority and exteriority is separate from that of inside and outside. Interiority is not a guarantee of inside location” (McCarthy, 2005, p. 116).

In this project urban space becomes inhabited through event design. Space is approached from an interior perspective by responding to the existing fabric and urban boundaries (rather than architectural boundaries) and by applying principles of interior design.

Event design as typology of interior design

A place comes into being and it gains meaning through the discourse of its inhabitants (Rodman, 2003, p. 206). As such, a building that does not facilitate engagement or interaction with its users becomes devoid of meaning, and the same applies to urban space. Although this project is not situated within enclosed space as per König’s (2010, p. 60) definition, it does adhere to the rest of his criteria as an “intervention in the built-environment”. Additionally, it deals with the interface between the individual and the environment, experience design, identity, and cultural production (figure 1.5).

In this dissertation event design is accepted as a typology of interior design. Bak (2010, p. 5) defines the integration of interior design and event design as a spatial experience where the event becomes an act of storytelling. Event design is a platform for place-making without the formal boundaries that are associated with ‘static space’. Berridge (2007, p. 73) describes event as the “by-product of a consciously designed environment” which is influenced by how experience has been designed in terms of qualitative, sequential, visual, ergonomic and sensorial aspects. For an event to take place within empty space, “something has to fill the space, whether it is the production of in/tangible objects or settings, the environment has to be created” (Berridge, 2007, p. 92).

Previous research

Similar questions surrounding South African identity have been explored by Taryn King in her dissertation “[We are] designing: the South African Pavilion for World Expo 2020, Dubai, UAE” (2016). King’s dissertation provided the starting point for the theoretical position taken in this study. Her work was primarily based on Bhabha’s theory of ‘The Beyond’ that deals with cultural hybridity and interstice (King, 2016). The current study aims to expand on this understanding of identity from the perspective of narrative identity focussing on how this becomes spatially relevant.

Table 1 summarises the differences and similarities between this study and “[We are] designing ...”.



Figure 1.5. Similarities between Interior and Event design.

Building on existing knowledge

DIFFERENCES

- [We are] focusses on a collective identity in terms of international branding and marketing; a projected image as opposed to the reflective, social approach to a hybrid identity proposed in this study
- Exhibition vs Event
- Different methods of coding/extraction of visual information are used
- In [We Are] content is developed and the design becomes an expression of this; in this study, the design will be driven by a narrative experience
- Site and context play a significant role in informing the narrative and design
- The target group is a local South African audience rather than an international audience, thus a more introspective approach

SIMILARITIES

- Deals with “cultural contemporaneity”, proposing an alternative, multicultural South African identity to be spatially transcribed
- Development of theory, extending on space as reflecting identity
- It is based on the premise that South African society is pluralistic and multicultural therefore a different approach to identity construction is required (ie. not Western)
- Points of intersection between traditional and contemporary expressions of identity are identified

TABLE 01 - Differences and Similarities

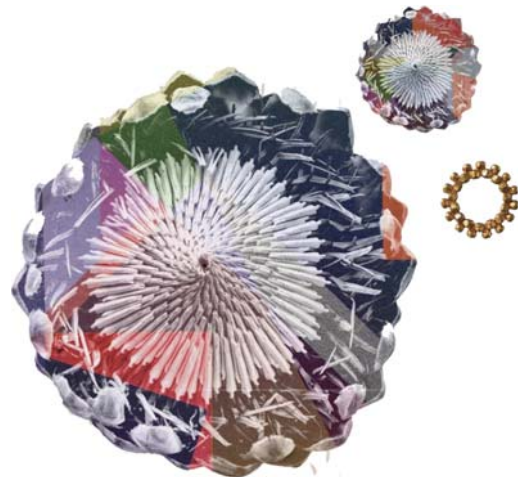


Figure 1.6. Protea graphic from We Are (King, 2016)

1.7 RESEARCH METHODS

The research undertaken in this study is of a qualitative nature as it deals with aspects of social reality. This method allows the researcher to explore concepts of which the essence would be lost in a quantitative approach (Lemmer, 1989, p. 129), hence is appropriate in investigating questions of identity. Multiple methods are used in order to achieve a satisfactory outcome for both the research and the design components. Groat and Wang (2013, pp. 219-220) suggest that qualitative researchers employ a variety of methods that are both particular to the context of the study, and appropriate to the research problem in order to provide a more holistic understanding.

The methods used in this study include urban mapping, a desktop study and observation to identify design considerations and challenges with regards to site and context. A literature study informs the theoretical approach. A visual analysis method as described in the Visual Analysis Handbook (Van Leeuwen & Jewitt, 2004) is implemented in terms of 'event mapping' to extract characteristics and design informants of the programme. The "direct analysis" method interprets visual data to identify patterns through coding, which allows details and categories to be placed in a context that defines their significance in relation to the whole. This method is supplemented by a precedent study which includes conceptual, programmatic and technical examples. The conceptual and design development follows an iterative process which culminates in technification of the design, which is then tested through drawings and both digital and physical model building. Groat and Wang (2013, pp. 219-220) describe an "image-based visual exercise" as a way of visually illustrating different socio-spatial perspectives.

As such, collage and storyboards, both methods appropriate to the interior design discipline, are used throughout the study as a means of understanding and communicating concepts relating to identity and experience.

Researcher bias

In qualitative research the background, values and characteristics of the researcher are understood to be inextricably interwoven with their world view and as such form a part of the research process (Lemmer, 1989, p. 129). The above becomes specifically relevant in a study relating to identity in a context as diverse as that of South Africa. The author therefore acknowledges her personal identity as a white South African woman from a privileged background that grew up in democratic South Africa, and the influence this would have on the study. Self-reflection is required throughout the study as "objectivity can only be sought when the researcher is placed within the frame of the research she undertakes" (Lemmer, 1989, p.130). To mitigate personal influences, the study proposes co-creation as an integral characteristic of the design, as an additional way of addressing subjectivity. Co-creation is a process which involves the participants, giving them an active role and increasing levels of engagement (Richards, et al., 2015, p. 201). The approach to co-creation and stakeholder involvement is discussed in chapter 3.

1.8 SCOPE OF STUDY

The following delimitations define the parameters of this study:

- The study area is limited to Salvokop and responds to its specific context, temporary setting and an event scenario.

- The proposed design is a satellite event for the 2019 presidential inauguration and, while the inauguration ceremony serves as an informant, it is accepted as a physical symbol of our democracy. The inauguration process itself is, however, not the focus of the study.

- In this study the focus is not concerned with a specific political identity or agenda, but rather with the representation of collective identity through design.

- It is recognised that a single, homogenous South African identity cannot be defined or prescribed and consequently narrative and co-creation is implemented as a strategy to accommodate multiple hybrid identities.

- The urban setting is proposed as a framework; however, the design focus is on the spatial elements of the event including installation, pavilion and experience design as understood within the interior design discipline.

- While the project stems from a socio-cultural need within the scope of the interior design discipline, the main concern of this project is a theoretical understanding of narrative identity and its application within the spatial design discipline.

Figure 1.7 outlines the structure of the study.

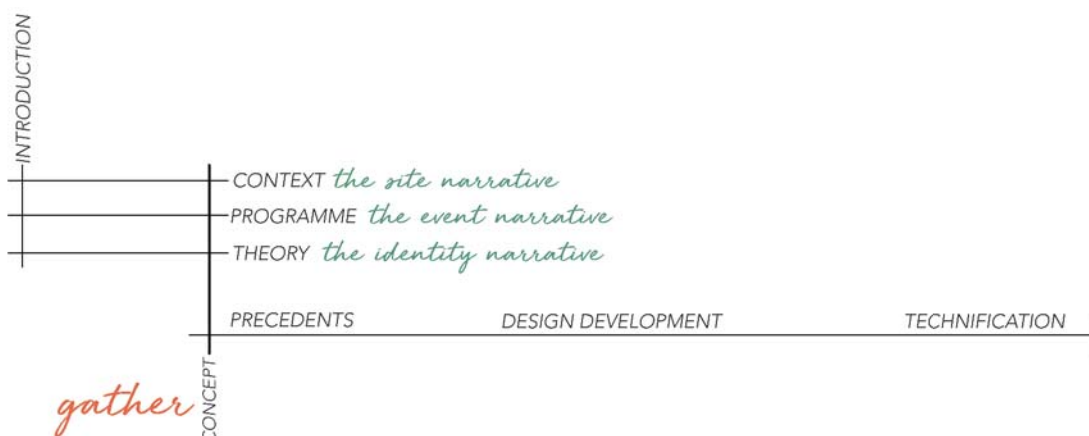


Figure 1.7. Structure of dissertation

1.9 CONCLUSION

In conclusion, in this chapter the contextual background in which this study is positioned was set out and the research problem illustrated. The research questions were identified in terms of context, theory and design. The relevant research methods and the scope of the project have been defined.

The design approach is grounded in a theoretical understanding of the construction of identity, from the perspective of narrative identity. It is proposed that a design solution would lie in the interrelation between spatial design and event, which is where interaction and thus emergence of identity occurs. The study intends to contributing to the discourse surrounding identity in a contemporary South African context, and particularly the role of spatial design in representing this identity.

In the following chapter the site is introduced and contextual problems and opportunities that will influence the study going further, are elaborated on.

02 - CONTEXT

Story of place



Figure 2.1. Context

2.1 INTRODUCTION

Identity of place is crucially dependent on the notion of articulation at a particular point in time. It is constructed at the intersection of various influences, occurrences and interactions (Massey, 1994, p. 118). In this chapter an exploration of the articulation of the chosen site is initiated through mapping and a desktop study. The site analysis is focussed through a lens of identity and expression in order to extract the information most relevant to this thesis project.

Initially Freedom Park was the primary focus of the site analysis, with Salvokop only being considered as background context; however, through the analysis process it was established that Salvokop holds more potential and scope for intervention than previously realised, and became an extension of the chosen site. Thus, going forward, 'site' refers to Freedom Park within its setting of Salvokop as a single entity, unless otherwise specified. In addition, the structure of the chapter reflects this process, starting with Freedom Park and working outwards to encompass Salvokop. The location is shown in figure 2.2.

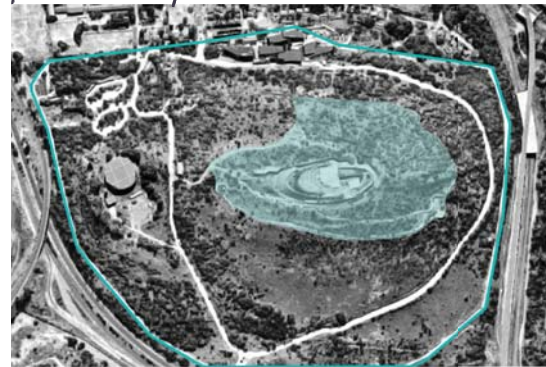
In this chapter, Freedom Park is discussed in terms of its original intentions, location and general operations. The elements that make up the Park are analysed from a pragmatic perspective while the narrative that ties these elements together is illustrated, highlighting the intangible, symbolic meanings associated with each space. Following this, the scale is adjusted to focus on selected spaces, evaluating the interior and exterior spatial qualities, available services, inclusivity and materiality.

Thereafter, the context of Salvokop is described through a series of maps and a brief historical discussion in order to understand the various layers that make up the narrative of the site.

The community infrastructure, as well as the layers of identity and appropriation on the site, is discussed. Potential for design intervention is extracted through a strengths, weaknesses opportunities and threats (SWOT) analysis.

Salvokop and Freedom Park are then brought together, discussing their juxtapositioning and contradictions. The chapter is concluded by highlighting design outcomes and challenges with regards to site and context.

Freedom Park



Salvokop



Pretoria



Figure 2.2. Location (Google Maps, 2018 edited by author)

2.2 FREEDOM PARK

“Freedom Park comprises a cultural district of uncommon scope... it is a place of remembrance, a memorial to the fallen, an archive of living history and a museum of all the people of South Africa... an institution conceived on the principles of an unbroken memory, reconciliation, humanity, democracy and freedom” (Mufamadi, 2014, p. xxi)

2.2.1 The Intended Narrative

As highlighted in the above quote, Freedom Park was conceptualised as containing multiple functions and meanings. It was required to become a national symbol within the capital and its presence needed to be significant (Rose, 2014, p. 58). The principles on which Freedom Park is based include fostering a shared national identity and promoting nation building and social cohesion, to encourage an active citizenry that is proud of its history (Mufamadi, 2014, pp. xxi-xxii). In order to achieve these ideals, architect Jeremy Rose describes how the project had to represent the many voices, identities and communities that make up South Africa: Freedom Park, as a place of reconciliation and social transformation, it was intended to reflect an open relationship with its citizens in the post-apartheid social and political landscape (Rose, 2014, p. 58). It became part of the conceptual approach that both “the building and its contents express the truth and integrity of the African story”, encouraging continuous dialogue and allowing multiple stories to be told and listened to in search of meanings relevant to the current needs and challenges in South Africa (Mufamadi, 2014, p. xxi).

It is clear that the notions of narrative and expression are essential to Freedom Park and have been interpreted in various ways through the architecture, as elaborated on later in the chapter. However, Mufamadi also states that Freedom Park should be responsive to the needs of the community and be accessible to all people who want to derive meaning from it

(2014, p. xxiii). In this study it is suggested that, in this aspect, Freedom Park has failed. While spatial design has the ability to contribute to the construction of a public identity and to create appropriate public spaces, it cannot be successful if the public, for whom the space is intended, is excluded (Noble, 2014, p. 119).



Figure 2.3. View toward city



Figure 2.4. Isivivane



Figure 2.5. S'khumbuto Amphitheatre

2.2.2 Relationship with city

One of the ways in which the public is excluded from Freedom Park is through its location. Freedom Park is situated at the top of Salvokop hill, on the south-western edge of the CBD. Oliphant explains how the location of Freedom Park adjacent to the Voortrekker Monument is a form of insurrection: when viewed together, the two contrasting heritage sites become a metaphor for the socio-cultural landscape of South Africa in the past and present, as well as a symbol for what it may become in the future as cultures interact (2014, p. 46). The architectural team was conscious of finding ways in which to connect Freedom Park and the city, as illustrated in figure 2.3 and 2.6:

“The crest of the hill offers open views to Church Square, the Union Buildings, Klapperkop, Skanschkop and locally to Salvokop Village which lies at the Northern base of the hill. These view lines serve as important connectors to the past and future... and were emphasised in the development framework for the site” (Young, 2014, p. 79).



Figure 2.6. View Lines from Freedom Park

The reasons why the location was selected are multiple and valid, and it is not attempted in this study to question them; however, it must be considered that, as a result, Freedom Park is physically separated from its urban context. While Freedom Park has been established as a landmark in the city, “the reeds have a clear presence on the hill and successfully establish Freedom Park when viewed from afar” (Young, 2014, pp. 92-93). Due to this physical disconnect, many people do not know what Freedom Park represents or how it relates to them, thus they cannot engage with it. It is suggested in this study that view lines are not sufficient in forming a relationship between the urban community and the Park; participation is required if the intended ideals are to be realised.

2.2.3 General Operations

Another form of exclusion is economic, as Freedom Park charges an admission fee of R55 per adult and R35 per child or pensioner. There is only free entry to the public on Freedom Day and Heritage Day, and during International Museum Week (Freedom Park, 2018). This fee is necessary to supplement government funding in order to cover operational costs. The Freedom Park annual report indicates that grant funding from the Department of Arts and Culture comprises more than 96% of the institution’s financial requirements; however, this will be reduced in the 2017-18 financial year (Freedom Park, 2017). In addition, the Park is open to visitors every day but only between 08:00 and 16:30 (Freedom Park, 2018), which limits the times that the working-class public (who can afford to pay) can visit the Park to weekends.

The annual report also indicates that in the last year there were 63 195 visitors to Freedom Park, including visitors to events that are not necessarily related to Freedom Park. Of these only 40% were paying visitors; in other words, people who chose to come and experience

the Park or museum specifically. Data from the same document allocates total visitors by reason for visit as 38% for tours, 39% for events and 23% from schools. The report does not indicate the ratio between local and international visitors for 2017 (Freedom Park, 2017, pp. 17-20). The low numbers were experienced by the author during the first site visit on a Saturday morning. She was the only visitor to the museum and on the tour there were two tourists from Europe and a school group. During the second site visit, on a Sunday, there was a local family from Pretoria who said it was their first time visiting Freedom Park, as well as a private tourist group. It is also worthwhile to note that the restaurant and gift shop were not operational.

issues cannot necessarily be addressed through spatial intervention; however, these are issues that need to be considered when developing the thesis programme and could influence the proposed implementation of the design.

The location creates a physical barrier, while the operations create an economic barrier, making it inaccessible and resulting in the lack of public participation in and engagement with the Park. Architecture cannot exist in isolation from culture and society. Spaces only become significant through activity and participation (Sharr, 2012, pp. 225-229); they lose meaning when viewed as separate from the people that define them. Thus, the critical challenge for Freedom Park is facilitating participation in order to allow meaning to be attached to place.

These numbers and observations suggest that the operations inadvertently prevent the public from experiencing and engaging with Freedom Park. It is recognised that operational



Figure 2.7. Freedom Park Intangible Narratives (composite image)

2.2.4 Elements of the park

In order to develop an encompassing understanding of the various elements and spaces that comprise Freedom Park, it is necessary to view the physical characteristics of each space alongside the intangible attributes associated with them. To this end, an accommodation schedule was compiled in order to establish the facilities and services offered by each space, supplemented by a literature study and personal observation of the spatial qualities and associations of the spaces.

The design intention of the architects was to introduce a “cultural sensibility of African symbolism through a narrative of abstract expression, based on collective rather than particular values” (Young, 2014, p. 84); thus, each spatial element of Freedom Park has its roots in a uniquely African story or symbol (Rose, 2014, p. 60). In addition, the elements are named in the 11 official languages of South Africa. While initially the focus was on creating a truly African memorial based in Indigenous Knowledge Systems (IKS) such as Isivivane (figure 2.4), Young describes how, through the various processes and phases, Freedom Park moved to include Western forms of memorialisation alongside the African, such as the Wall of Names at S’khumbuto (2014, p. 91).

Symbolism and ritual are used to denote meaning throughout Freedom Park, as illustrated in figure 2.7. It is necessary to understand and respect these symbols and rituals to allow for a sensitive and responsive design approach. Appendix A consists of a brief summary of the various symbolic elements of the park, as described by Rose (2014) and Young (2014).

In this study, the elements have been grouped into four types according to the spatial and conceptual identities they reflect:

- (1) Spiritual and memorial spaces – Isivivane and S’khumbuto
- (2) Reflection and relaxation spaces – Uitspanplek, Tiva and the Healing Gardens
- (3) Communication, knowledge and story spaces – //Hapo Museum
- (4) Journey and connecting spaces – Vhuawelo and Mveledzo

	Gallery of leaders (2)	S'khumbuto (2)	Moshate (2)	Uitspanplek (6)	//hapo (1)	Isivivane (4)
CAPACITY	250	2000	25	400	N/A	150
SERVICES	Water Electricity Lighting	Water Electricity Lighting Kitchen	Water Electricity Lighting Kitchen	Lighting Only	Water Electricity Lighting Kitchen	None
ABLUTIONS	M + F	Multiple M + F	No	M + F	M + F	No
TYPE	Exhibition	Amphitheatre	Conference facility	Outdoor/ Informal	Museum + Restaurant	Spiritual/Religious
SPATIAL HEIRARCHY	Curved room, single level, large volume	Multiple levels and views toward center	Two adjoining rooms; separate from public	Two levels, open, flexible space	Multiple cavernous spaces, connected	Single level, circular space
OTHER	- Display Space - extra Storage spaces	- Existing Seating - Additional Adjacent Spaces - Built in Sound System	- private - Audio Visual equipment	N/A	- exhibition / information space	- allows for ritual/ spiritual events

Table 2.1. Freedom Park Accommodation Schedule

Through this exercise it was established that S'khumbuto, with its adjacent spaces, would be the most suitable for intervention, specifically considering that the proposed programme is an event. Pragmatically, S'khumbuto can accommodate 2000 people and meets the requirements for the necessary facilities and services. In addition, S'khumbuto, meaning "a place of remembrance of those who have passed on and also a place of invoking help in the current and future affairs of society" in siSwati (Young, 2014, p. 89), is symbolically the most appropriate as it is spiritual but also a place of celebration and of working towards the future. Figure 2.8 is the analysis plan of S'khumbuto.

S'khumbuto was mapped at a more detailed scale, investigating both the interior and exterior public spaces, the complete analysis is included in Appendix A - Mapping. The amphitheatre is an enclosed, outside space with terraced seating focussing the attention to the pool of reflection and the sanctuary building. There are various pathways and levels that encourages movement through and multiple experiences of the space. A key symbolic feature of the amphitheatre is the Sculpture of Ascending Reeds, pictured in figure 2.9, which defines the space from within as well as functioning as a landmark when viewed from the city.

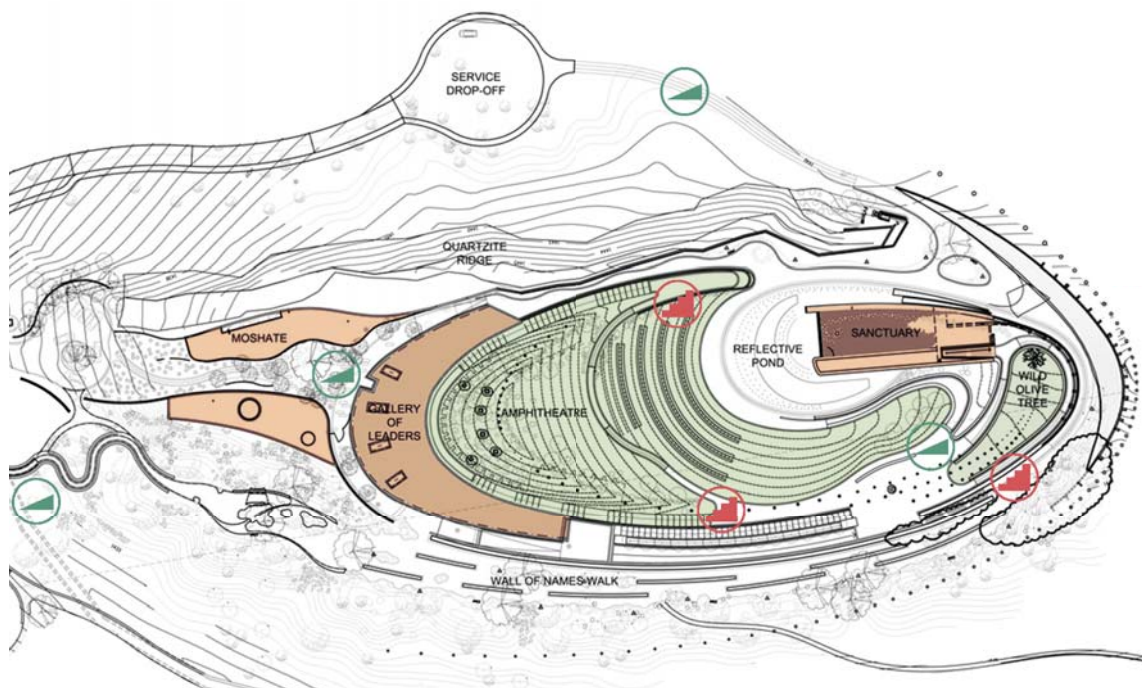


Figure 2.8. S'khumbuto Analysis Plan

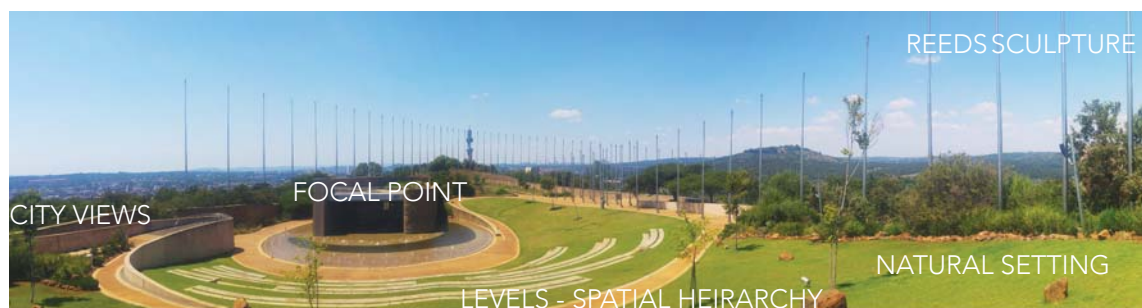


Figure 2.9. S'khumbuto view to North

2.3 SALVOKOP

2.3.1 Relationship to Urban Context

In its characterisation, a place cannot have one single fixed identity, nor can it be defined as bounded and enclosed. The designer must differentiate between telling the history of a place as a sequence of events and happenings within a specific area, and understanding the place as a product of changing interrelations within a wider context (Massey, 1994, p. 115). Salvokop was analysed through a series of maps in order to understand how it relates to its wider urban context, specifically Pretoria.

The mapping process identified Salvokop as a peripheral community of the CBD. It is separated from the city by the railway and is contained on the East and West by highways. The Tshwane Development and Regeneration Strategy (City of Tshwane, 2005, pp. 11-12) has identified it as the 'Southern Gateway' to the city. The maps can be found on page 23, figures 2.15 to 2.18.

Salvokop can only be accessed from Pretoria Station via a pedestrian bridge, or by vehicle via Skietpoort Avenue. Salvokop is bordered by the headquarters of the South African Army and Air Force, the Pretoria train station, and the correctional services. It is also the location of the new Statistics SA head office. However, the Stats SA building is completely isolated from its setting, it is disproportionate in scale, materiality and architectural language, and makes no attempt to respond to context (illustrated in figure 2.14). To a certain degree the same can be said for the architecture of Freedom Park, which however at least merges into the landscape, making the contrast less obvious.

Figures 2.10 to 2.13 illustrate the character of Salvokop.



Figure 2.10. Typical Nzasm House



Figure 2.11. Skietpoort Avenue



Figure 2.12. Informal Traders



Figure 2.13. Koch Street Activity

Salvokop has both historical and natural value: the Salvokop hill is one of Gauteng's oldest quartzite ridges, and it is considered one of the most valuable natural assets of the province. Its biodiversity is also an asset, characterised by a plant species composition unique to this site (Young, 2014, pp. 78-79).

2.3.2 Historical Value

While the thesis project does not intend to directly intervene with the heritage fabric of the site, the intangible and physical histories are a part of the identity of the area and, as such, need to be understood. To this end a brief description of the heritage value is given, based on an Urban Heritage Sensitivity Study by Mauritz Naudé (2014).

Historically the Salvokop settlement originated as part of the NZASM railway precinct. The grounds of the Pretoria Station included the presently open field to the north of Skietpoort Avenue, which housed workshops, offices, the boiler room, weighbridge, etc. Most of these buildings have been demolished and the remainder are currently occupied by the POP UP Peoples Upliftment Programme. However, most of the employee housing remains. It is integral to the architectural language of Salvokop and forms part of the workers' history associated with Pretoria.

"This village is 'rare' as no other village such as this exists and no other clusters of dwellings associated with the former Department of Railways and Harbours occur in Pretoria" (Naudé, pp. 26-27).

The original houses were built around 1890, with the precinct continuing to develop up until 1995. The first NZASM village was built in a circular pattern with each building facing towards the central courtyard. The precinct developed to include other houses in a rectangular grid pattern, with this area becoming the residential core. The buildings share an architectural vocabulary which enhances the residential character — small in scale, rectangular with low pitched corrugated roofs, use of red brick, and the older buildings with stone foundations (ibid).

There is, however, no singular essential past to any place; there will always be differing interpretations, even of any one moment in that past (Massey, 1994, p. 116). Subsequently the historical fabric has been appropriated by the current residents of Salvokop, who have made changes and additions to the buildings to fulfil their changing needs thus adding their own layers of identity.

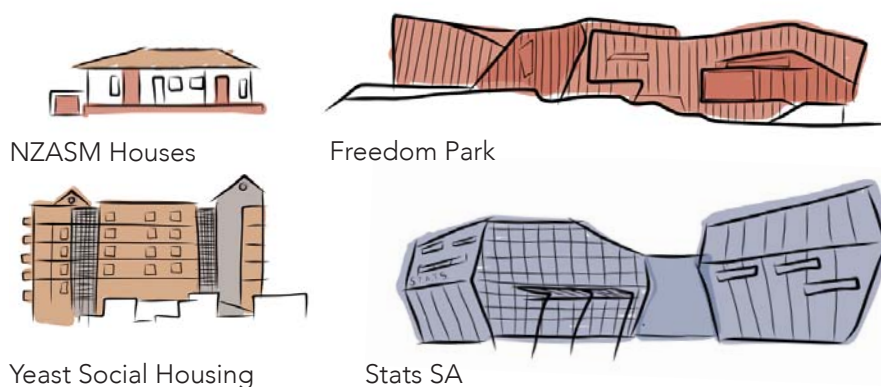


Figure 2.14. Architectural Language and Scale



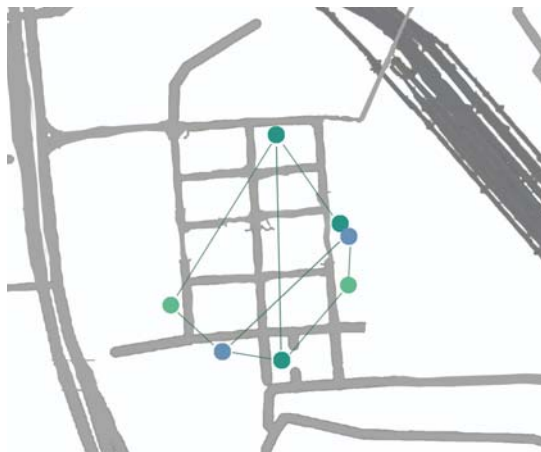
- Infrastructure
- Appropriated Heritage Fabric
- Informal in-fill
- Open/Public Spaces
- New/Commercial Buildings

Figure 2.15. Building Types and Functions



- Negative
- Positive
- Underutilised
- Disconnected

Figure 2.17. Spatial Audit



- Religious
- Schools
- Other

Figure 2.16. Community Networks



- Take Aways/Shebeen
- Spaza Shop
- Informal Stalls

Figure 2.18. Local Businesses



Figure 2.19. Layers of Identity

2.3.3 Community Infrastructure

The urban fabric of Salvokop is primarily comprised of the historical railway houses, with informal structures filling in open spaces to create higher density. There are two public spaces, one open field that is used for parking and for children to play and one paved 'square' that is underutilised and not well defined.

The community consists of mostly low-income families, with many residents adding additional functions to their homes, such as spaza shops, shebeens and food kiosks, which serve the community. Other role players include churches, a primary school and crèche, Yeast city housing and the POPUP skills training centre. The identity of a place is formed out of social interrelations, and a proportion of those interrelations will stretch beyond that place itself (Massey, 1994, p. 115). In Salvokop many such interrelations and interactions can be observed: children play in the street, watched over by informal traders and mothers who run small supermarkets from their houses, while on the weekends there are large congregations both at the churches and the shebeens. It is clear that the inhabitants of Salvokop have formed an interdependent network which is the essence of the community identity.

2.3.4 Layers of Identity

Forms of local appropriation, particularly in informal settlements, create places of rupture in which new forms of identity, of local expressions of being, are possible (Pithouse, 2014, p. 179). Figure 2.19 shows examples of how the historical fabric of the area has been appropriated and layers of meaning have been added, specifically to promote the business endeavours mentioned previously. The addition of colour and branding is widely applied, creating a palimpsest of historical and contemporary culture that is becoming significant to the texture and visual quality of Salvokop.

It appears, however, that the residents of Salvokop have rejected the identity of Freedom Park. Naudé notes that signage and street furniture leading towards Freedom Park have been removed and vandalized (2014, p. 25). Shacks and informal structures have also been built right up to and against the Freedom Park boundary wall highlighting the contrast between the Park and the Salvokop precinct.



Figure 2.20. Salvokop Street Scape

2.4 THE [DIS]CONNECT

Massey states that any characterization of place which is singular, and which relies on a view of there having been one past of this place or one story to tell, should be questioned, most particularly when that story is internalised and considered only within the boundaries of that place (1994, p. 114). As such it is necessary to consider not only the relationship of the site to the greater urban context, but also the relationship between Freedom Park and Salvokop and their contradicting stories.

There is no interaction between the Salvokop community and Freedom Park. Although the architects drew inspiration from “the little red brick houses of the Salvokop Village”, using the same material to create “the effect of binding the building into its context” (Rose, 2014, p. 66), this is an aesthetic solution and does not facilitate further engagement with the context.

Naudé describes how the presence of Freedom Park has altered the historical character of the precinct, introducing a completely new corporate and tourism-focused identity. This presence has no relationship to the original historical core or current community culture concerning size, scale, function and historicity (2014, pp. 7-10).

It contradicts the intention behind Freedom Park to develop Salvokop into a cultural precinct of living heritage that would create opportunities for creative industry and cultural and indigenous knowledge (Mufamadi, 2014, p. xxiii). Noble suggests that there is often a contradiction between the formal, architectural design of public space and its sometimes inaccessible urban character, which ignores public participation (and expression) in favour of its own distinctly separate identity (2014, p. 119). Such is the relationship between Freedom Park and Salvokop.

Figure 2.20 illustrates the street scape of Salvokop leading up the hill towards Freedom Park.



SWOT Analysis

The strengths, weaknesses, opportunities and threats (SWOT) analysis acts as a summary of the conclusions drawn from the analysis of Salvokop. It highlights the community culture and forms of expression as strengths. Koch Street is identified as an activity corridor due to informal traders as activity generators and pedestrian movement and as a link to Freedom Park.

The adjacent underutilised spaces as considered as opportunities for activation. The weaknesses, such as the contrast between Freedom Park and Salvokop, the location removed from the city, and the lack of infrastructure that allows cultural expression, become design informants.

STRENGTHS

- community culture
- heritage fabric - NZAZM railway houses
- existing social infrastructures - schools,
- social housing, Pop-up, religious organisations
- appropriation = layers of expression
- pedestrian link to station/city

WEAKNESSES

- lack of spaces for children
- neglect of heritage fabric
- disconnect between freedom park and Salvokop community
- little infrastructure that promotes community culture/ expression

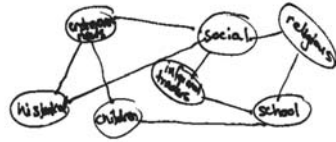
OPPORTUNITIES

- underutilised / dead spaces that can be activated
- extension of Freedom Park into community infrastructure
- Koch street = main activity corridor
- entrepreneurs + informal traders as catalyst for activity

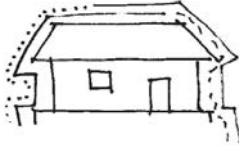
THREATS

- location - removed from city
- contrast in scale and texture - Stats SA not integrated into context
- contrast/negative associations with informal materiality of Salvokop vs Freedom Park

Table 2.2. SWOT Analysis



EXISTING COMMUNITY NETWORK AND
INFRASTRUCTURE



LAYERS OF IDENTITY



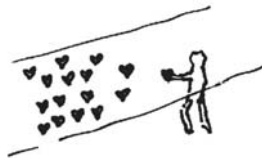
STREET LAYOUT



SEPARATED FROM CITY



FREEDOM PARK - SALVOKOP DISCONNECT



NEED FOR 'SPACE' OF EXPRESSION



STREET AS PUBLIC SPACE

Figure 2.21. Mapping conclusions diagrams

2.5 CONCLUSION

In this chapter the context in terms of Freedom Park and Salvokop, as well as the relationship between them, was investigated. The spatial identity of Freedom Park lies in a multi-cultural yet African approach centred on narrative and storytelling, while the identity of Salvokop is made up of a layering of history and appropriation by its current residents.

Freedom Park was analysed in terms of practical facilities as well as intangible, symbolic associations, while an understanding of Salvokop was formed in terms of urban context, historical value, community infrastructure and expressions of identity. As a result, appropriate sites for design intervention were identified as S'khumbuto at Freedom Park and the unused, open spaces along Koch Street in Salvokop.

Finally, two interrelated problems were identified: firstly, the lack of participation in and engagement with Freedom Park by both Salvokop and the urban community, and secondly, the need for spatial infrastructure that would facilitate expression of identity in the Salvokop community. These issues become key informants (figure 2.21) in developing an appropriate programmatic response to site as discussed in chapter 3.

03 PROGRAMME

Defining the moment

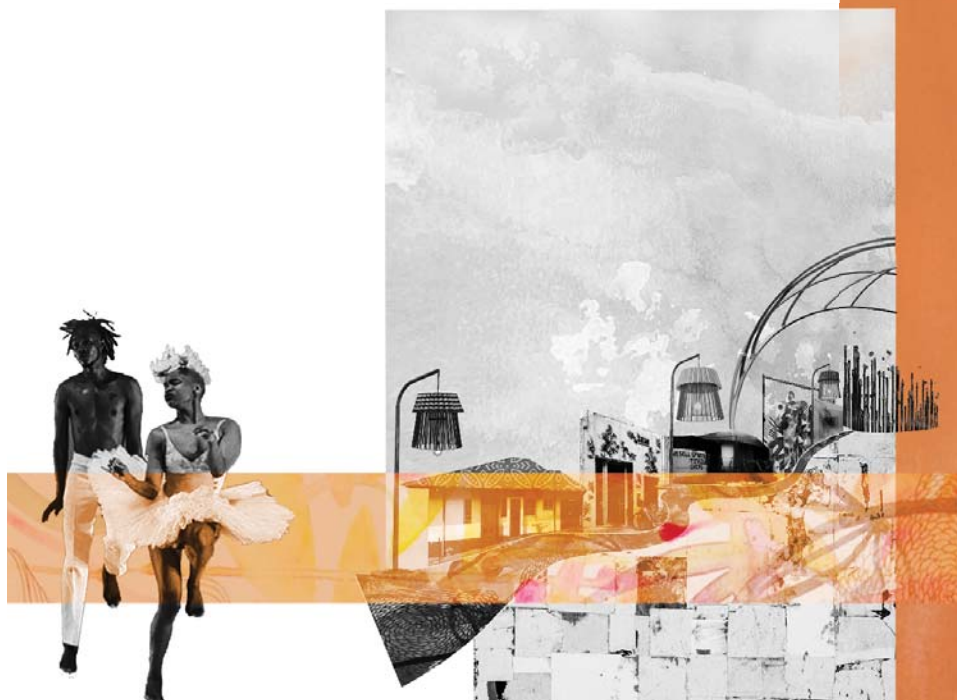


Figure 3.1. Design Vision (Composite Image)

3.1 INTRODUCTION

In this chapter the proposed programme is introduced as a satellite event for the 2019 presidential inauguration. The proposed event is explained in terms of its intentions and relevance to the construction of identity. Event design is of a temporary nature and does not necessarily follow typical spatial typologies or programmatic requirements. As such, a visual analysis was done to extract the qualitative characteristics of similar events: the analysis process is described, followed by the outcomes of the exercise and how it relates to the intended programme. Thereafter, the logistics and operations are mentioned, with relevance to legal requirements and the various stakeholders. An event framework is proposed. Finally, design considerations specific to the proposed event are discussed, highlighting principles that will influence the design. The chapter is concluded by summarising key aspects regarding the programme.

3.2 PROPOSED PROGRAMME

The proposed programme is a satellite event for the presidential inauguration of 2019, and is to be hosted at Salvokop and Freedom Park. The inauguration was selected for its relevance on a national scale, and its symbolic and historical meaning. Due to its nature as a political event, and being the culmination of the democratic process, it is something that concerns all South Africans. 2019 will be the 25 year anniversary of our democracy and the 1994 inauguration, an event which had the power to unite a nation.

After the 1994 event the Mail and Guardian newspaper described it as “a cultural event... a moment of communal self-identification” and “a day-long event [which] became a living enactment of this country’s possibilities” (Gevisser, 1994).

The inauguration traditionally takes place at the Union Buildings in Pretoria; however, the event is political in nature, formal and rigid in its procedures, and not directly accessible to members of the public, who are usually accommodated on the southern lawns. In this study a satellite event, specifically for the public yet linked to the inauguration and the celebration of democracy, is proposed (figure 3.2). The satellite event will be informal with a focus on participation and expression. The inauguration proceedings form the ‘backdrop’ of the event, as shown in figure 3.3, with additional narratives and ‘moments’ overlaid onto this backdrop. The event must accommodate at least 7000 people.

The intention with the proposed event is to activate the site as an urban location as well as to facilitate the construction and expression of identity. Events constitute a shared experience that can have an impact upon society at both the micro and macro levels (Berridge, 2007, p. 27). As such, an event can be seen as a cultural strategy that has the ability to transform the physical fabric of a city, creating ‘place’ and influencing urban identity (Bevolo, 2015, p. 65).



Figure 3.2. Satellite event

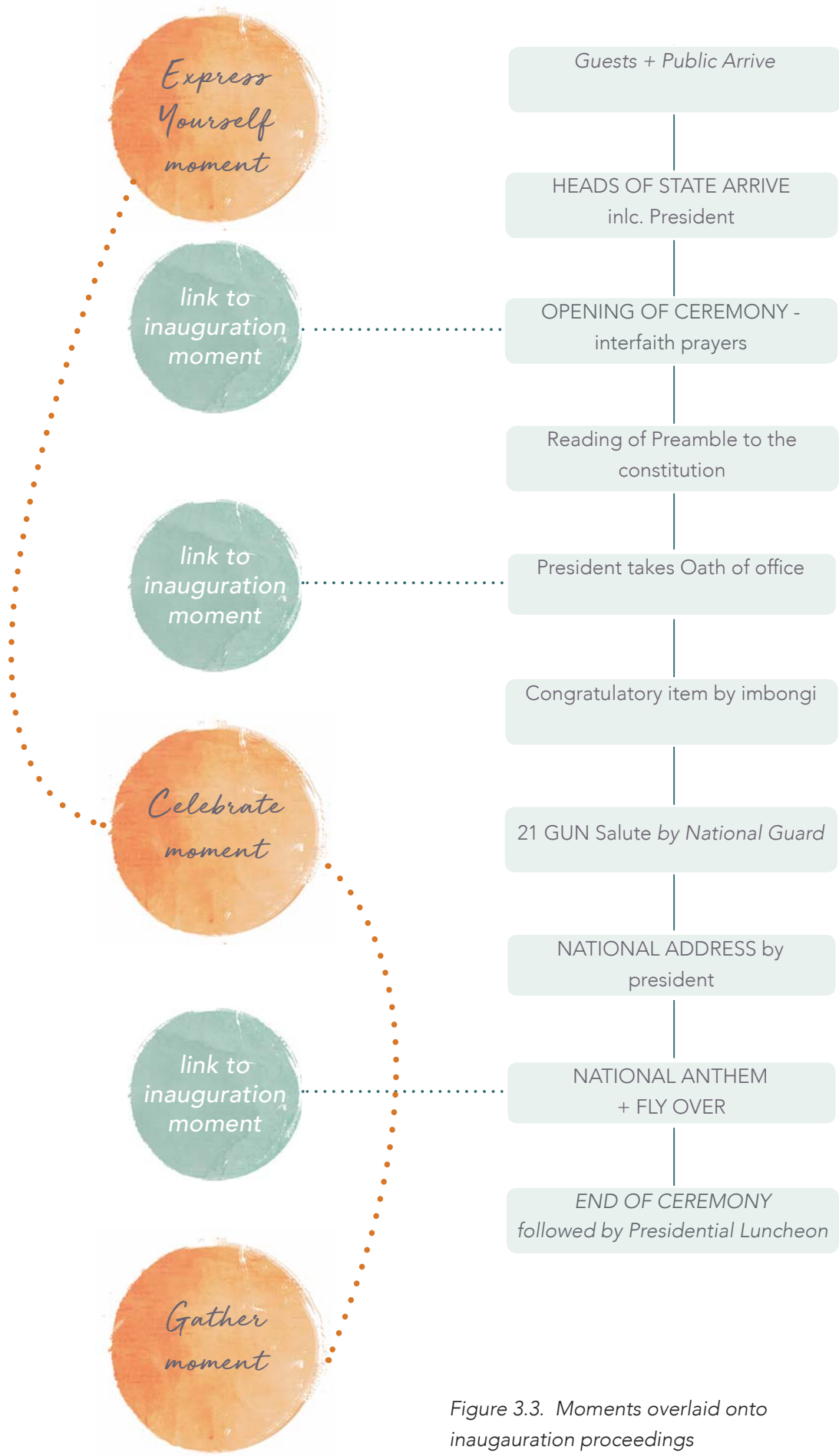


Figure 3.3. Moments overlaid onto inauguration proceedings

3.3 EVENT MAPPING

3.3.1 Process

The visual analysis was based on principles outlined in the Visual Analysis Handbook (Van Leeuwen & Jewitt, 2004). The handbook describes the Direct Analysis process as moving from an open interpretation of all data, to a structured analysis through coding designed around specific categories, and then returning to an open viewing which allows details and categories to be placed in a context that defines their significance in relation to the whole. The process is deemed appropriate to the study as it is both intuitive and structured. “Our existence as cultural beings provides us with the ability to recognise and respond to cultural patterns” (ibid, p. 58). Patterns and relationships across visual content can be used to generate ideas and find meaning. It must be noted that the cultural complexity of visually coded content requires interpreted abstractions of variable and definitions to avoid overly-simplistic, predictable outcomes.

Following these principles, four events were selected (figure 3.4.1 - 3.4.4) and analysed with the intention of establishing common elements that are present in South African public gatherings. The primary criteria was celebratory events that unified people while also allowing for individual expression. Secondary criteria included that events had taken place after 1994, were located in Gauteng, and comprised diverse cultural groups. It was important to select events that are relevant to the context of the chosen site and that were not exclusive to one particular group of people in order to understand how they accommodate for various and multiple expressions of identity. Each event was organised into a storyboard of key moments. These were individually described, before extracting the overall event narrative. From this, the following categories were established according to which the events were coded:



(1) 2017 Heritage Day Carnival - expression of cultural roots and traditions.



(2) 2014 Freedom Day Celebrations – 20 years of a free and democratic South Africa.



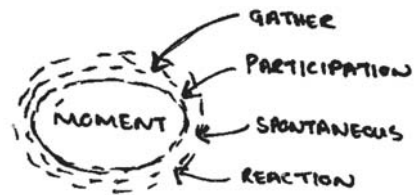
(3) 2010 Soccer World Cup Opening Ceremony – “welcome home, world”.



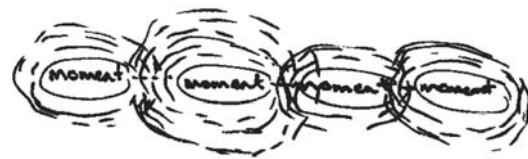
(4) 1995 Rugby World Cup Final – unity of a country supporting their national team.

Figure 3.4. Selected Events for Visual Analysis

- Setting – interior/contained, urban environment, temporary architecture or structures
- Interactions – formal, spontaneous/organic, informal public participation
- Symbolism – significant persons, national, cultural, other (animals, natural, spiritual)
- Performance – dance, music, physical installation, procession/parade
- Visual expressions – colour, pattern, text, clothing
- Spatial qualities – informal/open space, formal/structured space, gathering space, platform or focal points, movement zones.



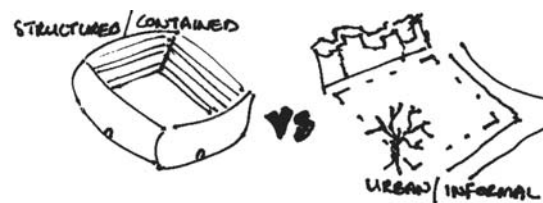
A MOMENT



SERIES OF MOMENTS

3.3.2 Outcomes

The complete visual analysis is included as appendix B at the back of the document. From the analysis it was concluded that events or gatherings do not have specific spatial typologies; however, the spatial characteristics of a place can inform or encourage certain types of activity. This idea is confirmed by Richards' assertion that the design of an event forms part of the urban system as a whole. An event is not only influenced by its setting in a particular context, but the context is also affected by the way in which the event develops in and reacts to that context (2015, p. 205). The main activities identified in the above selected events were grouped into performance, procession and gathering, all of which are supported by certain spatial qualities. These activities can be translated onto various areas of the chosen site with similar qualities, for example the street scape of Salvokop invites the activity of procession.



SPATIAL CHARACTERISTICS



TYPES OF EVENT ACTIVITIES



FORMS OF EXPRESSION

Figure 3.5. Outcomes of Visual Analysis

Notably, the analysis identified various forms of expression and participation, most commonly through a catalyst moment that promotes and spreads spontaneous reactions. These moments can be staged or organic and can happen throughout the event, creating a continuous narrative.

Expression and participation is facilitated through physical forms/installations, performance, visual expressions such as text or dress (adornment), and symbolism. In order to understand event experiences, we need to understand the associations that we make through these expressions, so that these can be linked to both meaning and imagination – because a prerequisite of experience is imagination (Berridge, 2007, p. 71).

Symbols also play a significant role in conveying meaning in the events, relying on emotive associations to communicate ideas. The South African flag is the most prominent National Symbol used, both in form and in colour. Cultural symbols are widely implemented and represent both traditional and contemporary aspects of South African culture, for example the vuvuzela. Significant persons also become symbolic, in both tangible and intangible forms. It becomes apparent that the values that these people represent form part of a collective identity that unifies people, particularly the legacy of Madiba, which is present in all the events in some form. Vale concurs regarding Madiba, suggesting that “South Africans are readily united around both symbolic figures and symbolism” (2014, p. 16).

3.3 LOGISTICS

3.4.1 Stakeholders

The design phase of any event requires thorough concept development, not only creating the story line but also designing the service scape: evaluating the location, programming the activities and providing the logistical and operational requirements (Mossberg in Richards, et al., 2015, p. 6). Additionally, the needs of the stakeholders and participants must be considered. The role of stakeholders in such an event ranges from participation (which can be relatively passive, as in the spectator) to involvement (which implies a more active role), to engagement (which implies commitment and co-creation). The stakeholders can have potentially overlapping or conflicting interests, which must be managed (Richards, et al., 2015, p. 17). Participants in the event will comprise multiple and various demographics.

It is suggested that a Salvokop Community forum is established as a method of co-creation which includes and prioritises the community as a key stakeholder for the event and the future. This forum will be facilitated by the Pop Up programme with the intention of empowering the community and giving them a platform for expression. The community forum will take ownership of the residue elements of the event infrastructure thus it is necessary for them to be involved in the process from the start.

The Primary Stakeholders in the proposed event are indicated in figure 3.6 while the participants are shown in figure 3.7.

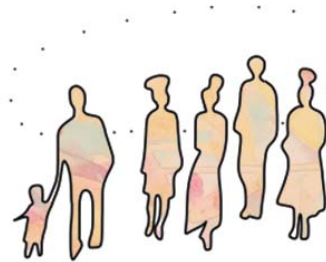
PRIMARY STAKEHOLDERS

- Client: The Presidency, National Government
- Host organisation: Freedom Park and Salvokop Community forum
- Host community: Salvokop
- Participants: Community members; Pretoria citizens (see user profile groups)



SECONDARY STAKEHOLDERS

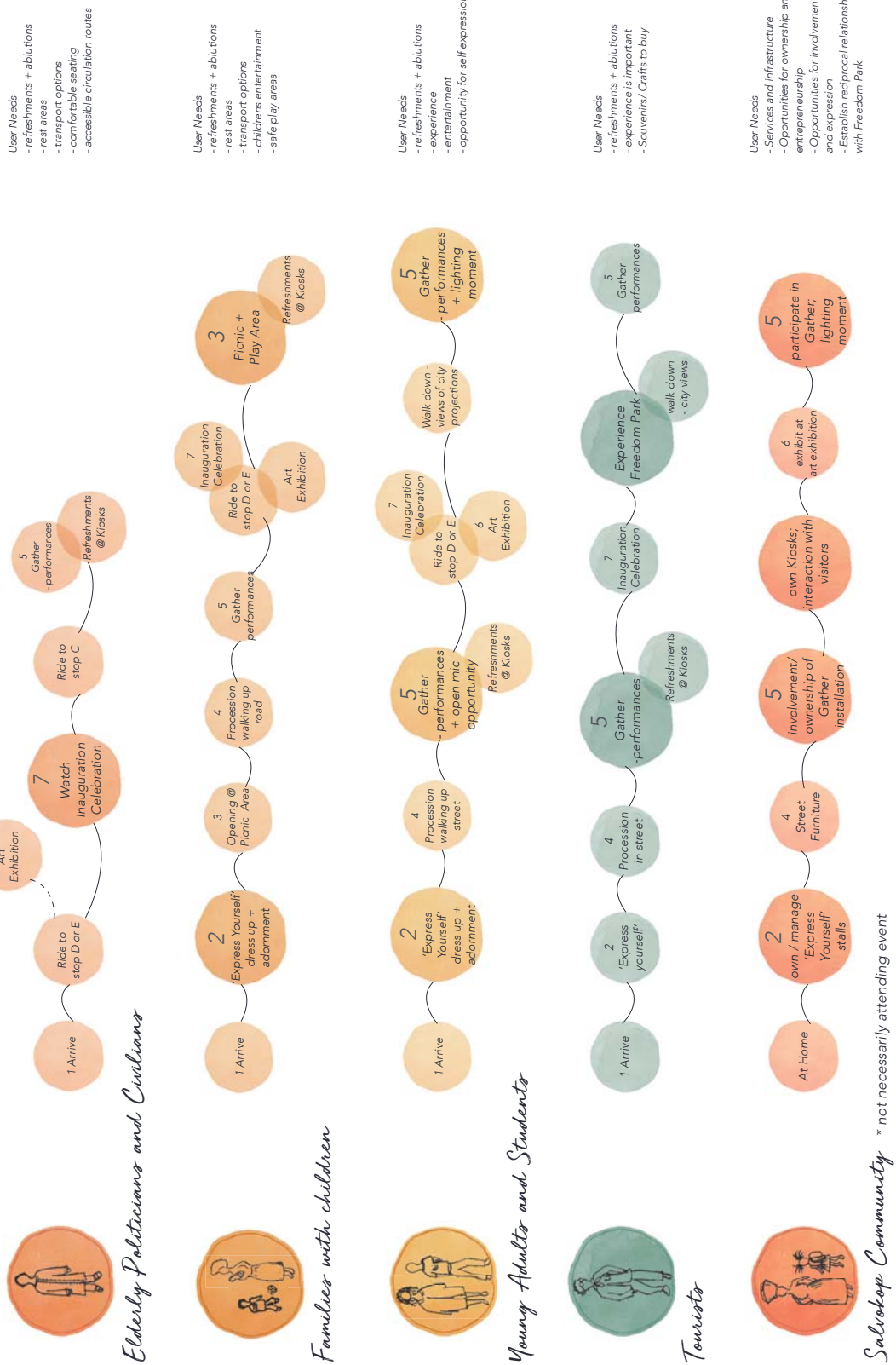
- Participants: Tourists
- Industry professionals
- Performers
- Informal traders + local entrepreneurs (Kiosk owners, etc)
- Media
- Sponsors



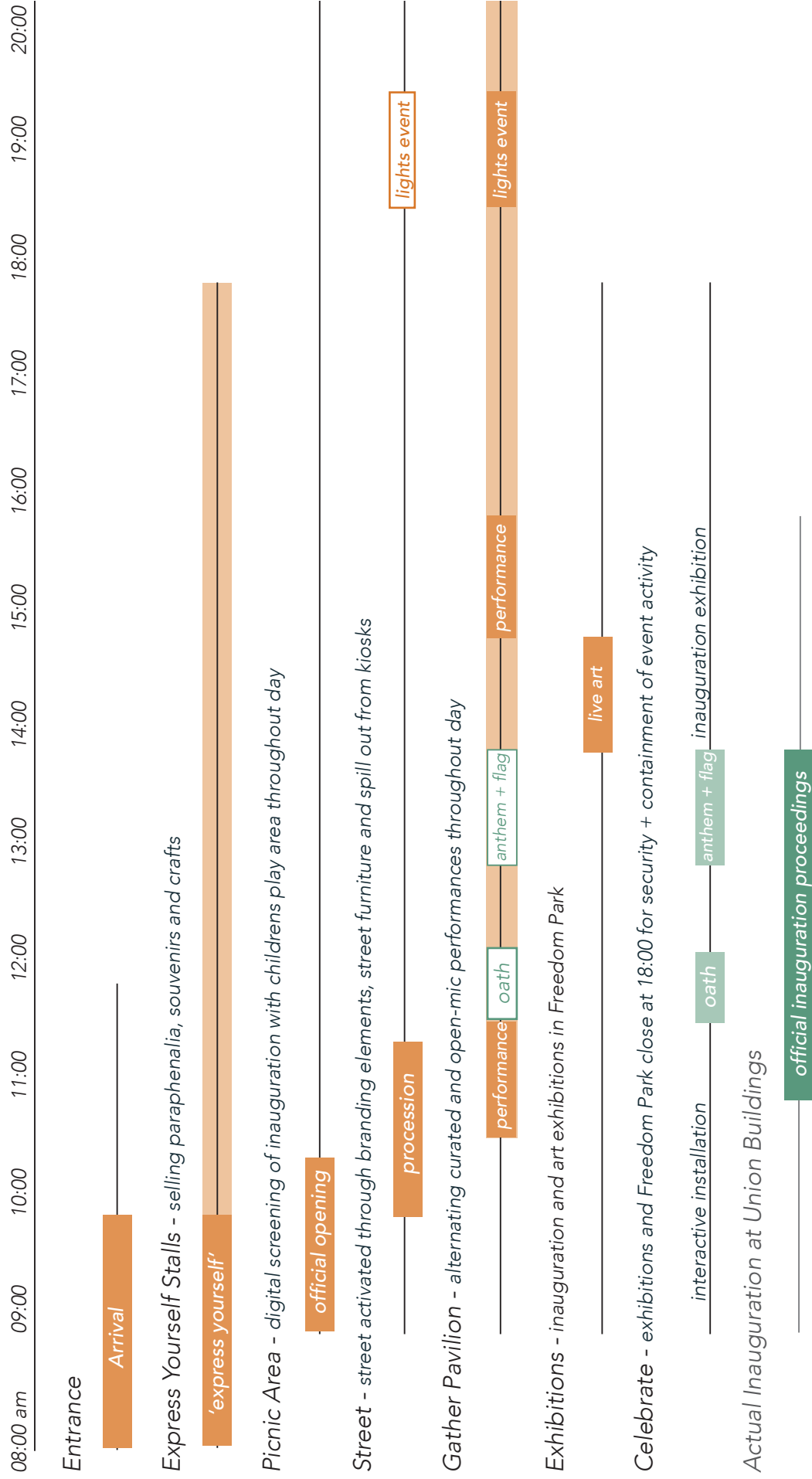
SALVOKOP COMMUNITY FORUM
(facilitated by Pop Up)

Figure 3.6. Primary Stakeholders

Figure 3.7. User Profiles + Journey



EVENT DAY TIMELINE



3.4.2 Event Framework

An event framework was set up based on the requirements of the City of Tshwane Joint Operations Committee (JOC) for any government-affiliated event (see Appendix C). The framework ensures that all the operational requirements of such an event are met and are in compliance with the JOC, and includes consideration of venue capacity and facilities, security and public safety, transport and parking, vendors and food, and water and sanitation requirements (City of Tshwane, n.d.).

The programmatic requirements are indicated on an overall site plan with the proposed procession route in figure 3.8. The requirements are separated into user experience requirements and operational requirements. The plan also indicates the 8 spaces that have been identified for the moments of the event. Secondary spaces, such as //Hapo museum and Isivivane, will be accessible during the event, but do not directly form part of the programme. The event timeline on page 37 indicates the proceedings of the day and how the moments overlap. Figure 3.9 shows the selected sites of intervention and the specific requirements of each 'moment'.

EVENT SET UP TIMELINE



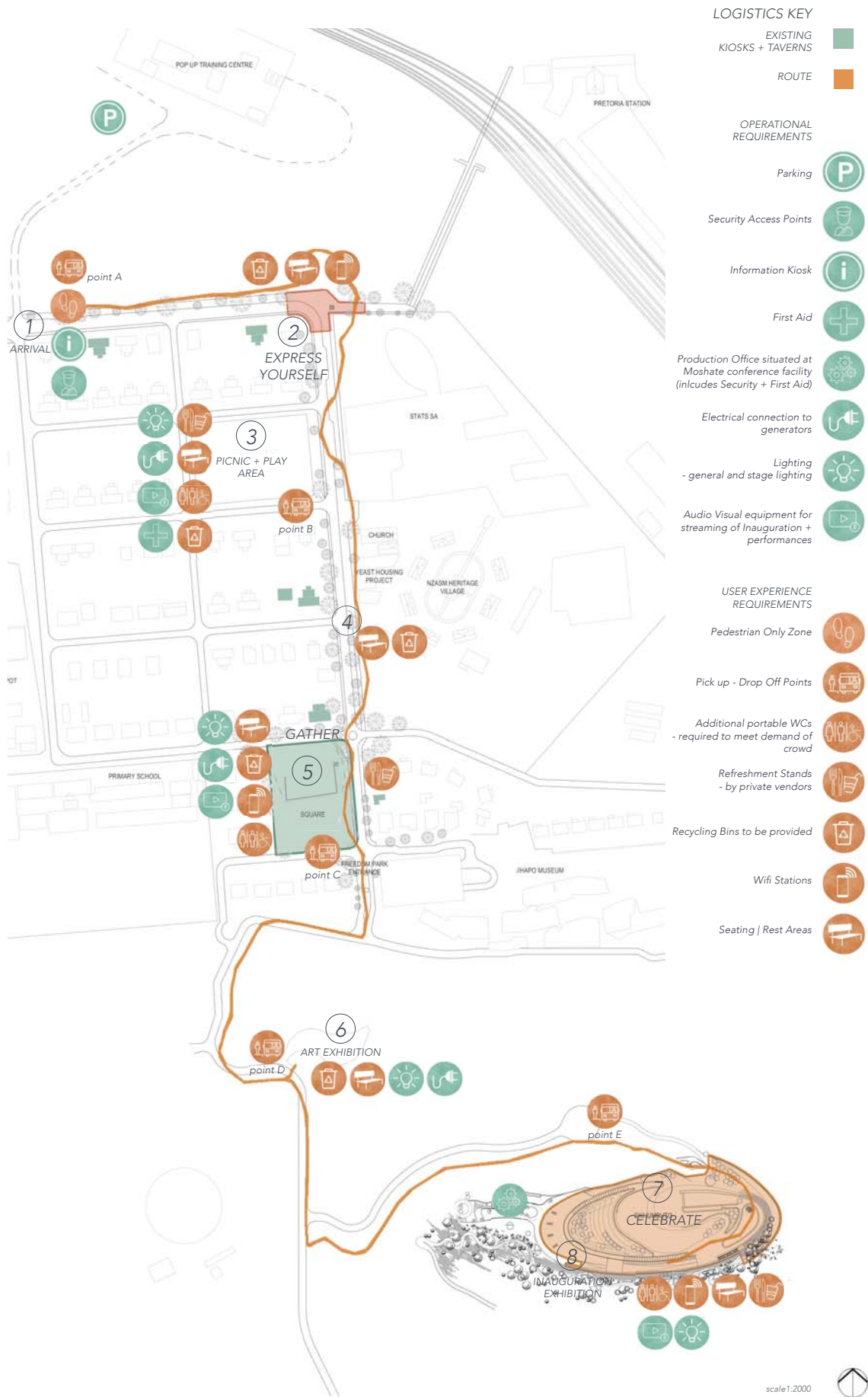


Figure 3.8. Event framework plan

3.3 DESIGN CONSIDERATIONS

Mega-events offer the opportunity to create a design that has personal, national, cultural and historical significance. The elements incorporated into these ceremonies enable the occasion to be significant at multiple levels and therefore careful incorporation of features (symbols, artefacts and components) is required (Berridge, 2007, p. 98). As such the following concepts are considered critical to the design approach.

3.5.1 Engagement + Co-creation

Using an event to generate social cohesion necessitates engagement as a crucial element in event design. The intention should be not only to entertain but to implicate people in the process. Richards proposes that this requires a participative process, which involves emotional and social contexts where the event itself is seen as a co-creative platform where interaction takes place becoming a means of communication or expression (2015, p. 8).

Co-creation is a strategy for engaging and including participants in the process, event or design; "often the way in which events are physically organised militate against co-creation because there is a strict division between producers and consumers, spectators and performers" (Richards, 2015, p. 200). However, co-creation adds value in that it allows communities to form around shared interests and identities by encouraging interaction/overlap between producers and consumers. Innovation of content that is co-created with participants creates new levels of engagement and experience that can have a lasting social impact.

The co-creation process can be expressed through clothing and symbols, but it may also be reflected in behaviour – event participants are constantly co-creating experiences via interaction with one another and their environment (Richards, 2015, pp. 199-200). In this way the participants are included in

the production of the content for the event, which is particularly relevant for an event which proposes to facilitate the construction of identity.

3.5.2 Narrative

Understanding the journey of visitors from the conception of the event, through involvement, until after completion, is essential for creating meaningful experiences (Gerritsen & Van Olderen, 2015).

If experience is understood in this way – as a lived, dynamic, phenomenological component intrinsic to event design – it follows that narrative plays an important role in producing and communicating such an experience.

Bevolo (2015, p. 75) suggests that event design on an urban scale requires an approach to event branding and experience that goes beyond "the simple cosmetic surface of logos, colours and shapes". A city, and its community, is too complex to be represented in traditional, static ways – it needs to be rooted in social culture and articulated in the form of narratives. He proposes the notion of storytelling be adopted in the branding and design of urban events.

As such, the telling of stories through events can be linked to physical aspects of experience design and the intangible meaning associated with the event. It is also a means of confronting and dealing with social and cultural challenges and contributing to community identity. Thus, emphasis should not only be placed on creating and telling a story, but also on "having a narrative identity that permeates the event" (Richards, et al., 2015, pp. 8-9).

3.5.3 Moment

An experience that is constructed through interaction and expression in a social setting. Experiences are not static from beginning to end but rather, they are shaped by a myriad complex perceptions and constructs. This multidimensional nature of events can be described as transitory and, comprised of multiple, temporal, individual experiences or moments. These moments, as a collective, become the narrative of the event.

Richards emphasises the fact that these moments cannot take place in isolation from their social, spatial or temporal contexts, but rather must be seen as having a recursive relationship with that context (2015, pp. 16-23).

3.5.4 Residue

The experience has the potential to extend beyond the temporal and spatial confines of the moment itself, therefore the design needs to consider how the spatial and temporal elements of the event can be extended for the benefit of the social, urban context (Richards, et al., 2015, p. 203). In other words, the design should leave a residue both tangible and intangible, that continues the narrative once the event or moment is over.



*Activity Retail Stalls
Capacity 1000 pax
Stakeholder Pop Up*



*Activity Gathering + Performances
Capacity 4000 pax
Stakeholder Salvokop Community*



*Activity Satellite Inauguration
Capacity 2000 pax
Stakeholder Freedom Park*

Figure 3.9. Selected sites and moments

3.4 CONCLUSION

In conclusion, this project proposes a satellite event for the 2019 presidential inauguration at Salvokop and Freedom Park. 7000 people will be hosted at a public gathering on the day of the inauguration from 09:00 until 20:00. The intention with the project is to activate the site and engage with the local community in order to facilitate the emergence of identity.

By understanding the various aspects of event design, this chapter establishes important factors for the design proposal to respond to. The proposed event is based on a framework that identifies the logistical and operational requirements. The roles of various stakeholders have been defined while participants' needs are considered as per their user profiles. Meaning and identity will be inscribed through symbolism, activity, visual expression, interactions and other elements as identified in the visual analysis of similar events. Finally, the design approach will be informed by strategies of engagement and co-creation, narrative, moment and residue. The following chapter considers identity and narrative from a theoretical perspective, along with the chapters on context and programme, it forms the foundation upon which the design is developed.

04 THEORY

*The Stories we tell
about ourselves*



Figure 4.1. Narrative Space

4.1 INTRODUCTION

This chapter is aimed at answering the question: What is the role of narrative design in facilitating the emergence of identity in a contemporary South African context?

The above question is relevant to the study as the intended outcome is a spatial design intervention that would facilitate the expression and emergence of contemporary South African identities. To achieve this outcome it is necessary to explore identity and narrative, and the relationship between them, from a theoretical perspective in order to understand the spatial implications of these concepts. As mentioned in chapter 1, King's dissertation "[We Are] designing: the South African Pavilion for World Expo 2020, Dubai, UAE" (2016)" provided the starting point for the theoretical stance taken in this study. Her work is primarily based on Bhabha's theory of 'The Beyond' that deals with cultural hybridity and interstice (King, 2016). In the current thesis the focus is on narrative identity and how it becomes spatially significant.

At the beginning of the chapter the issue of 'identity' is defined and its relevance within the South African context is established. A definition of identity, grounded in current literature, is outlined. The relationship between the spatial disciplines and identity is then investigated, highlighting the role of the event. The idea of narrative has already been mentioned in the context and programme chapters; however, in this chapter it is considered theoretically, in its own right. Thereafter the concept of narrative identity is introduced, suggesting an approach to identity construction through narrative. Possibilities of translating narrative into spatial form are discussed. The chapter is concluded by extracting essential ideas in terms of identity, narrative and space that will act as both conceptual generators and informants for the design process.

4.2 IDENTITY

4.2.1 Issue of Identity in South Africa

In our current global world view, in the so-called post-modern era, we are often defined in terms of what we no longer are: post-modern, post-colonial, post-apartheid, etc. Our sense of identity is increasingly shaped by peculiar multiplicities: both here and there, and neither this nor that, at one time and at the same time. Marginality and Otherness become affirmative signifiers of identity (Bammer, 1994, p. xii): "*I am not traditional Venda*", "*I am not a typical-Afrikaner*", "*I am both ...*"

In a South African context, the question of contemporary identity is further complicated by our discriminatory past. During the colonial era the right to cultural autonomy and self-realisation of local peoples was dismissed in favour of Western thinking, and then perpetuated under apartheid with the suppression and denial of the expression of local, indigenous identity (Noble, 2014, pp. 111-112). Thus, questions of identity in contemporary South Africa are grounded in the racial politics of our history, while we are simultaneously attempting to establish a new, inclusive space of belonging and understanding of who we are. The construction of identity is a constant process of negotiation between the experience of historical displacement and the emergence of new cultural expressions (Bammer, 1994, p. xiv).

There is much that coheres between colonial rule and apartheid. A brief discussion of decoloniality is appropriate if we are to determine the role of spatial design in our present context (Noble, 2014, p. 112). It is even more necessary to consider decoloniality within the discourse on identity.

King suggests that:

"Within the South African context, we have not tried to completely dispel colonial influences, rather we have built upon and appropriated them into contemporary culture/society" (2016, p. 38).

However, it must be considered whether this appropriation was due to choice or due to the lack of space and opportunity to re-define what a contemporary South African culture could be. Ndlovu-Gatsheni offers a counter-argument that globalization is still driven by coloniality in our daily existence (2015, pp. 486-487). Coloniality is differentiated from colonialism in that it refers to invisible power structures that resulted from colonialism yet still exist today, defining our world views, culture, interactions, knowledge production and identities:

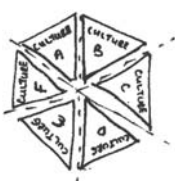
"Coloniality ... exists in cultural patterns, in common sense, in the self-image of peoples, in aspirations of self, and so many other aspects of our modern experience" (Maldonado-Torres quoted in Ndlovu-Gatsheni, 2015:487).

In response to this understanding, decoloniality requires liberation from coloniality as a complex matrix of knowledge, power, and being (Ndlovu-Gatsheni, 2015, p. 490). Inherent in this requirement are ideas of multiplicity and hybridity, driven by the need to subvert the homogenising dominance of Western narratives in contemporary South African society (Noble, 2005, p. 2).

In light of the above, additional issues need to be addressed in the current approach to identity in South Africa: post-apartheid efforts to rediscover and reconstruct a sense of collective belonging were, understandably, concerned with questions of remembrance, traditional heritage and the recognition of formerly subjugated narratives and voices. While the relevance of these concerns is not questioned, it must be recognised that the complexity of the situation requires an approach "beyond trite arguments, such as a binary logic, which narrows choice between modernisation and tradition" (Noble, 2014, p. 112).

Secondly, Walker notes that in South Africa's current political agenda of 'multi-culturalism', "each race-group is associated with a particular (if fuzzily conceptualised) cultural complex" (2014, pp. 209-210). Nonetheless, this understanding not only contradicts contemporary theories of culture as fluid, porous and contested but, more pertinently, disregards the significant cultural hybridity and multiplicity of South African identity (ibid). Multi-culturalism (the idea of a 'rainbow nation') identifies cultures and communities as being separate-yet-equal, but this does not allow for association with multiple ethnicities or the intersection of and interaction between different socio-cultural settings, which is where new identities start to emerge (figure 4.2). As such, it is necessary for us as South Africans to actively participate in the discourse surrounding our identity.

"multiculturalism"



interactions + interstices



emerging hybrid identities



Figure 4.2. Cultural Complexities

"African culture [identity] is not something to be defended as though it needs apologetic support. To the contrary, African culture is something to be questioned because the questioning act keeps culture alive" (Fanon in Noble, 2011, p. 8).

Through continuing to explore the multiple, complex and contradictory realities of our society and finding new ways of negotiating and engaging it (Klopper, 2014, p. 248), hybrid identities can emerge, shaping new socio-cultural landscapes. Interactive and discursive public spaces can become platforms for interrogating and engaging with identity and self-expression.

4.2.2 Emerging democratic spaces

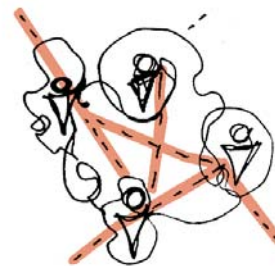
Noble suggests that a new South African architecture is emerging and an imaginative approach is essential in addressing the issue of social identity in design. An open engagement between others and ourselves would influence how we perceive our political democracy and the space which embodies it (Noble, 2014, pp. 114-115). Lehloenya calls for an approach that intervenes in the agendas and ideologies of politicians, to create new levels of interaction that assist in the creation of a new democratic identity for South Africa (2015, p. 149). Public space that represents democratic ideals has to do with thought and with action, with participation and conversation (Noble, 2014, p. 114). If South African architecture intends to contribute to the formation of authentic social identities, it needs to facilitate the widest possible level of public interest and participation. A collective identity can only evolve from design through the practice of discourse and interaction in public space (ibid, p. 119). An alternative to the current formalist approach of symbolic monuments and forms would be activity-driven spatial interventions where the "architecture accommodates and celebrates differences within multi-cultural societies" (Van Rensburg & Da Costa, 2008, p. 35).

4.2.3 An understanding of Identity

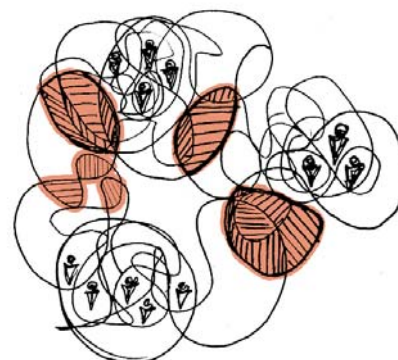
In this study the identity of an individual or group is not understood as being stable or fixed; it is incomplete, perpetually in flux, and a continuing hermeneutic loop of self-interpretation and self-reflection (Noble, 2014, pp. 113-114). In addition, individuals are seen as multiple and contradictory inhabitants of a diversity of communities and these communities are constructed in a variety of discourses, through all the social relations in which we participate (Massey, 1994).



Individual Identity



Community Identity



Collective Identity

Figure 4.3. Scales of Identity

As such, in this study Western thinking that “assumes societies are homogenous in nature with a [singular] shared common culture” (King, 2016, p. 23) is rejected. To replace the idea of a single, national identity, the term ‘collective’ identity is proposed for describing the “amalgamation of disparate and heterogeneous parts, plural traditions of peoples whose complex, shifting interactions make up the actual shape of what we then imagine as a nation” (Bammer, 1994, p. xv). These definitions are illustrated in figure 4.3.

Bammer describes this concept of identity as formed through an intracultural process that constitutes community – one of connections across traditional roots, political histories and modern world views (ibid). Bhabha elaborates that it is at the interstices, the in-between spaces and overlapping moments, of these collective experiences where nation-ness and community identity are negotiated; interstice and hybridity become a means of complex culture production by allowing the articulation of cultural differences (King, 2016, p. 24; Bhabha, 1994, p. 269). Klopper describes ‘new ethnicities’ (or contemporary identities) as “multiple, porous, complex and shifting”, originating in a contemporary moment lived fluidly and differently, where boundaries are easily and repeatedly crossed, affected by the past but, more importantly, entangled in the here and now (2014, p. 235).

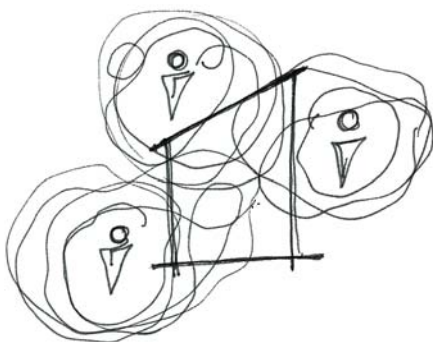


Figure 4.4. *Identities of Place*

4.2.4 Identity in the Spatial Sense

An intangible relationship exists between people and their environments – a mutually defining process in which identity is negotiated through human interaction with physical space (Low & Lawrence-Zuniga, 2003, p. 14; Sharr, 2012, p. 3). As such the organisation of space can be understood as a social construct and, inversely, human and social interactions are inherently spatial (Van Rensburg & Da Costa, 2008, p. 47). Massey concurs: “the formation of the identity of a place – its social structure, political character, ‘local’ character – is a product of social interactions” (1994, pp. 120-121).

Social interactions inscribe meaning onto space; “experience is embedded in place and space holds memories that implicate people and events” (Low & Lawrence-Zuniga, 2003, p. 13). In this way architecture both reflects culture and physically constitutes it (Sharr, 2012, p. 6). Although social practices can activate spatial meanings, these meanings are not fixed in space or time. Inhabited space holds within it emergent qualities of experience and meaning that are temporarily activated through ritual or event (Low & Lawrence-Zuniga, 2003, pp. 10-14). Thus, meanings or associations with place are subject to the rituals, interpretations and identities of the users. In this way space creates a cultural context that allows for the articulation of identity through interaction and interpretation. These temporal and experiential qualities are characteristic of the interior design discipline and require a human-centred approach to spatial design.

As humans we establish meaning through our interconnectedness with one another, as well as our interactions and interconnectedness with our environments – “both personal identity and those envelopes of space-time in which and between which we live and move are constructed through that interconnectedness” (Massey, 1994, p. 122).

4.3 NARRATIVE

4.3.1 An understanding of narrative

Ricoeur suggests that our identities are formed through the stories we tell about ourselves. These stories represent life through the unfolding of narrated time (Noble, 2014, p. 113). In order to explore this idea, an understanding of narrative within the context of this study must first be established.

Narrative can be defined as the primary cognitive process in which humans relate to a world of meanings (Pihlainen, 2017, p. 2). Rigney offers a slightly more structured (and academic) understanding of narrative as “the representation of a set of chronologically and logically connected event”, although he then proposes that this basic definition allows for interpretation and elaboration in different ways: the phenomenon referred to as ‘narrative’ can combine any ‘set of events’ (factual or imaginary) and ‘representation’ (through any medium) to communicate ideas or meanings. He also concludes that narrative is not a property of reality itself, but is the way we represent our reality and, in the process, interpret it (Rigney, 2017, pp. 3,10). This description is extended by Noble who suggests that “we live through multiple identities” that allow us to negotiate the world within various social scenarios, scales and environments (Noble, 2014, p. 111).

If space is understood in this way, it follows that the identities of place, too, are inevitably unfixed, precisely because the social relations from which they are constructed are, by their very nature, dynamic and changing. Additionally, the identities of place influence the production of further social effects through the juxtaposition and contradictions of these social relations (Massey, 1994, p. 169). Thus, the spatial can be seen as constructed out of the multiplicity of social relations and interactions. Figure 4.4 illustrates how, in the same way that personal identities are understood to be multiple, shifting and complex, so too are the identities of place (Massey, 1994, pp. 4-7).

Therefore, space cannot exist in isolation from culture and society; rather, it forms an interrelated connection of people, activity (event), material environments and identity (Sharr, 2012, p. 225). The meaning of space is understood as being defined by human interactions, which in turn creates a cultural context. In this context space and identity have a reciprocal relationship, where the physical informs the intangible associations and vice versa – see figure 4.5. This implies that by facilitating discourse and interaction, space has the inherent ability to allow the emergence of new social identities and that those identities will be multiple – a continuous process that allows space to simultaneously represent existing identities and facilitate the construction of new, hybrid identities.

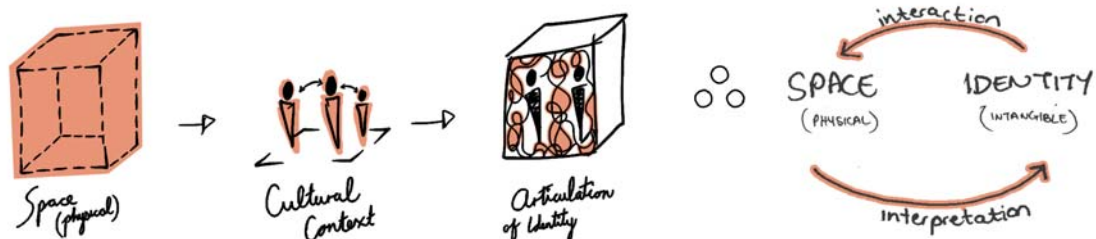


Figure 4.5. Space - Identity Relationship

Mdlalose links narrative to an African world view, describing it as “an age-old performing tradition; it was revered as a way of life” (2014, pp. 128,131). Storytelling fulfilled various functions in the African tradition, including the passing on of histories, teaching of values, and gaining understanding of the world – for example, the story of the African Creation Myth that has been passed down through generations through oral storytelling. “African practices treat life as interconnected; accordingly, voice is not separate from action, thought or feeling” (ibid). Thus the practice of storytelling becomes an intangible, living heritage – linking the past to an understanding of the present.

Narrative is understood as the process in which we (as humans) extract meaning from our world. It comprises multiple interpretations and realities and as such narrative is inherent to our being. Additionally, it is an appropriate approach to dealing with contemporary identity in a South African context, as the concept of narrative and storytelling is rooted in the African tradition.

Pihlainen describes narrative thinking as having various objectives. One of these, principally, is the opposition of a singular, static reality or experience – narrative allows for contradiction and ambiguity, “(re) producing the complexity of experience” (2017, pp. 12-13). Subjectivity becomes an inherent characteristic of narrative. Each story is subject to the interpretation of the narrator, who establishes where the story begins and ends, and what the central subject of the story includes (Rigney, 2017, p. 10). This subjectivity is not only determined by what is being told but also by how it is being told; the representation of the narrative affects how it is received and interpreted. Rigney suggests that:

“Narration may be a poetic act (in the original meaning of poiesis: making), and historical narratives more closely resemble the purely imagined stories produced by poets” (2017, p. 11).

However, the real world does not present itself in the form of structured stories with beginnings, middles, and ends, with central subjects and conventional characters. These principles of narrativity in the representation of reality would require real events to display “the coherence, integrity, fullness, and closure of an image of life that is and can only be imaginary” (Rigney, 2017, p. 14).

Narrative thinking suggests the need to continuously find new ways of giving expression to a world that is itself subject to constant change, multiple interpretations and innumerable influences. This can only be achieved by allowing self-reflexive representations, creating multiple interconnected storylines and forms of narration that invite participation in an open-ended story world (Rigney, 2017, pp. 15-18). Narrative design would require space to reflect similar qualities, becoming an open-ended story-experience (figure 4.6).

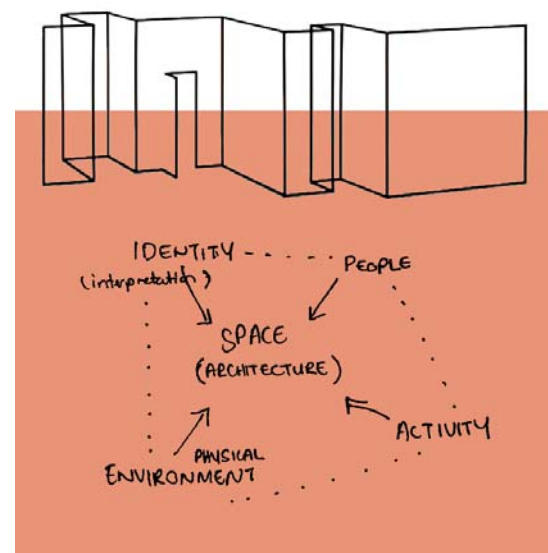


Figure 4.6. Narrative Space

4.3.2 Narrative Identity

Noble proposes that the philosophy of Paul Ricoeur on narrative identity “seems especially relevant for dealing with post-colonial/post-apartheid questions of personal and collective identity”. For Ricoeur, the question of selfhood, ‘who am I?’, is one that requires a continuing hermeneutic dialogue of the self with itself. The dialogue is one that requires external symbolisation and expression, which often takes the form of narrative (Noble, 2014, p. 113). In the case of this study, in an African context, this question takes the form of ‘who are we?’, with the ‘we’ comprising multiple and interconnected ‘I’s. This narrative mediation, between reality and the self, allows for the dynamic unfolding of the human persona or identity.

It is, if you will, a ‘live’ play where one actively partakes in the formation of the plot that constitutes the projected motion of the self, as a being that lives in time. We have here a notion of identity that respects the harmonies and dissonances of time (Noble, 2014, pp. 113-114).

Ricoeur distinguishes between historical (factual, reality) and fictional (imaginative, perceived) narratives. Narrative identity, illustrated in figure 4.7 is formed at the intersection where fictional and historical narratives meet, converge and ultimately combine, which means that identity flows between domains of the public and the personal, and the imagined and the social, as well as between moments of past, present and future.

Included in this study would be the physical space of architecture and the intangible space of discourse and interaction. Our sense of ‘who we are’ is produced within an imaginative space of narrative interaction – a space formed between the self and that of others (Noble, 2014, pp. 113-114).

Other theorists share a similar understanding. Pihlainen describes how narratives are natural to human ways of thinking, yet have no ‘natural’ structural correspondence to the world and their content is in no way specified or fixed. Instead of concentrating exclusively on the truth, narratives provide ‘metaphorical insight’ and a ‘narrative truth’ that satisfies the desire for meaning (2017, pp. 2-8). Rigney adds that “whether the events in question are real or imaginary is in principle irrelevant to the definition of narrative” (2017, p. 3), while Hall describes narrative as being formed at the unstable point where the stories of subjectivity meet the narratives of history and culture (Hall quoted by Schwarz, 1994, p. 157). This ideology avoids any singular claim to the truth, “since it believes that reality is too complex to be fully grasped by one world view” (Pihlainen, 2017, pp. 2-8).

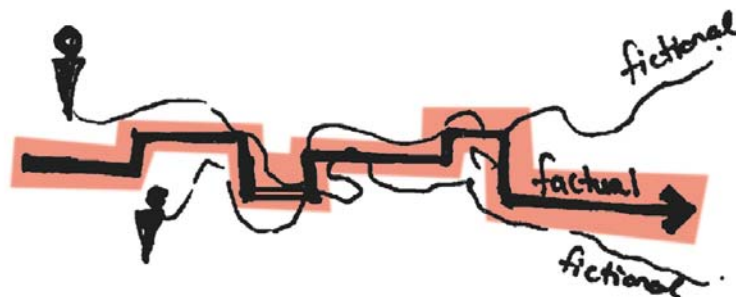


Figure 4.7. Narrative Identity

In other words, we form our identities through a narrative understanding of reality by attaching our own perceptions and meanings to the factual narratives (histories, events, spaces) that make up the world, implying that different, individual narrative identities can emerge from the same factual reality. Yet, our varied senses of subjective and collective belonging are intertwined, and are constantly open to re-imagination. Noble suggests that it is this *“re-imagining, of re-identifying with ourselves and with others, what we in present day South Africa so desperately require”* (2014, p. 14).

4.3.3 Narrative Design

Rodman highlights the “phenomenological problem of constructing a shared narrative from individually unique experiences” (2003, p. 210). The challenge is extended to the translation of this shared narrative into spatial form. Noble suggests that such an approach should be emancipated and inter-subjective, embedded with opportunities for public expression and imaginative capacity which invites appropriate interaction (2014, p. 117). It requires strategies that integrate form, temporality and event to allow for public space to be continuously occupied in different ways (Van Rensburg & Da Costa, 2008, p. 45).

Since space is socially constructed, in the same way as identity, a physical environment can be multiple and complex in the sense that it represents and expresses a plethora of meanings for different users (Rodman, 2003, p. 212). The use of narratives to attribute meaning to place emerges from a local population or individual’s interaction with and experience of place. Representing multiple understandings of places and their associated meanings within a society or community emphasises the role of place in constructing identity (Low & Lawrence-Zuniga, 2003, p. 16). In other words, architectural sense-making and the construction of identity are both narrative

constructions. Narrative, or storytelling, gives architecture the ability to change and adapt, embracing multiple viewpoints and extending perceptions (Sharr, 2012, pp. 228-231).

If identity and interaction are understood in this way – as lived, dynamic, phenomenological moments intrinsic to public space – it follows that narrative plays an important role in producing and communicating a spatial experience. Bevolo suggests that, on an urban scale, a city and its community is too complex to be represented in traditional, static ways – the representation needs to be rooted in social culture and articulated in the form of narratives (2015, p. 75). As such, the telling of stories through events can be linked to physical aspects of experience design as well as the intangible meaning associated with ‘moment’. It is also a means of confronting and dealing with social and cultural challenges and contributing to community identity. Thus, emphasis should not only be placed on creating and telling a story, but also on “having a narrative identity that permeates” the design (Richards, et al., 2015, pp. 8-9).

Rigney proposes a narrative “made up of multiple short chapters that invites its reader to follow different pathways through its pages” and which structures information in ways that do not necessarily converge to a single point of view (2017, p. 16). This thesis study proposes a spatial approach that follows similar principles, allowing the inhabitants of space to experience it in different ways, thereby constructing their own narratives. Various ways of achieving this ‘narrative space’ are discussed in the following section.

4.4 SPATIAL TRANSLATIONS OF NARRATIVE

Spatial interventions should be conceptualised as a “dynamic construction of places [that] represent a temporary grounding of ideas” (Rodman, 2003, p. 218) – places that are more than settings for social activity or mere reflections of society, but that rather allow people to construct their own narrative of place. Additionally, they need to accommodate both overlapping narratives and competing, contradicting narratives (ibid). These narratives are not necessarily linear; they can be interpreted as *fragments*, cross-cutting and alternating between moments and stories (figure 4.8 - a). Alternatively, narratives can be *layered* (figure 4.8 - c), developing and revealing new structures and connections (Klopper, 2014, p. 247).

Van Rensburg and Da Costa propose an architecture of *transient boundaries* (figure 4.8 - b) wherein spaces can intersect and connect, allowing an exchange of ideas and identities. They advocate for “non-prescriptive space” and new urban forms of communal ownership where differences can be negotiated, integration between multiple levels of identity can take place, and predictability and emergence are accommodated. Public spaces, such as streets and squares, should be reimagined as event spaces that allow fluidity of movement and interaction, as well as manipulate the relationship between architectural object and space to create conditions that allow events (moments) to determine spatiality. Thus, space is activated and experienced through *temporal patterns*, rhythms and interruptions (figure 4.8 - d), (Van Rensburg & Da Costa, 2008, pp. 35-37).

Noble suggests that, in an imaginative, architectural sense, narrative may also be mediated through *materiality* (figure 4.8 - e). He introduces the notion of a material metaphor in which, when explored through

a new medium, one material is suggestive or expressive of another. In this way relations of time and narrative (the present-past) are paralleled with materiality (2014, pp. 120-122). It is important to understand that Noble is not suggesting appropriation of the traditional or historical, but rather a contemporary architecture that reinterprets yet resonates with cultural and vernacular narratives. However, it is suggested in this study that this is a concept that should be further explored. Materiality not only provides the designer with the ability to visually communicate narratives, but through its sensory application it can become an embodiment of narrative through experience.

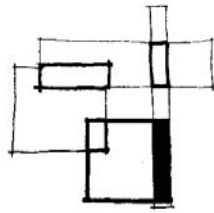
Additionally, the principles discussed in the programme chapter also become relevant in achieving narrative in space. To summarise, *co-creation* (figure 4.8 - f) is a strategy in which design is seen as a co-creative platform where interaction takes place, becoming a means of communication or expression and facilitating deeper levels of engagement that involve the participants in the process (Richards, et al., 2015, p. 8). *Moment* (figure 4.8 - g) can be described as a “multi-dimensional phenomenon” (Berridge, 2007, p. 72) comprised of multiple, temporal, individual experiences or moments. These moments, as a collective, become the narrative of the event. Additionally, the designer needs to consider how the spatial and temporal elements of the event can be extended for the benefit of the social, urban context (ibid, p. 203). In other words, the design should leave a residue, both tangible and intangible, that continues the narrative once the event or moment is over.



a) fragments



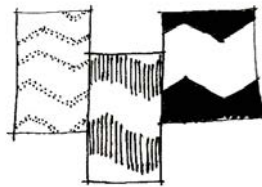
b) transient boundaries



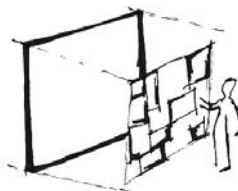
c) layered space



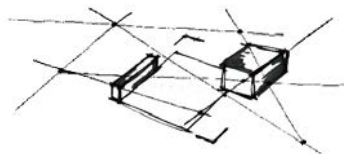
d) temporal patterns



e) materiality



f) co-creation



g) moment

Figure 4.8. Spatial Translations of Narrative

4.5 CONCLUSION

To summarise, in this chapter an understanding was given of identity as a plural and complex construction of self-interpretation and reflection. The term 'collective identity', of a community or nation, was defined by the combination and interaction of multiple and varied hybrid identities that evolve and change in relation to one another. The question of contemporary identity in South Africa was discussed, highlighting the need to engage with this issue and constantly reinterpret our sense of self in order for new identities to emerge. Identity was then considered from a spatial perspective, illustrating a reciprocal relationship between architectural space and identity and how this would be applicable in terms of new South African architecture. Space is understood as a cultural context that allows for the articulation of identity through interaction and interpretation.

The concept of narrative was introduced as a means of constructing and expressing identity, due to its subjective and multiple nature that can continuously be reinterpreted. This was expanded on through the notion of 'narrative identity', which describes identity as being formed at the intersection of factual and perceived narratives. It was proposed that architecture can become a spatial representation of narrative in various ways. Space becomes a 'factual' narrative that users can engage with and attach their own narratives to, ultimately facilitating the emergence of multiple, interconnected identities. Various strategies for translating narrative into space were discussed, and these strategies will inform the conceptual approach in chapter 6. In the following chapter, event and urban space precedents are analysed with reference to their narrative qualities.

05

Precedent Study



Figure 5.1. Precedents



Figure 5.2. Precedent Categories

5.1 INTRODUCTION

In this chapter precedents are analysed with the intention of identifying principles that can inform the design process. The key concepts identified in the context, programme and theory chapters act as informants for the selection and analysis of the precedents.

The precedents have been categorised according to public event structures, identity and expression, and interactive urban objects (figure 5.2). Each precedent is evaluated in terms of the spatial principles that make it successful in its category. Precedents are also considered in terms of their narrative representation, with reference to the theory chapter. In each case, a brief description of the project is given, followed by a discussion of the analysis relating to images and diagrams and a conclusion extracting relevant principles from the precedent.

The public event structures and expression and identity precedents have been coded according to the same categories used in the programme mapping in order to identify common elements; the interactive urban objects are not included as they lack the spatial qualities relevant to the analysis. The chapter is concluded by highlighting the most significant spatial principles and approaches to narrative design.

5.2 PUBLIC EVENT STRUCTURES

5.2.1 Casa Do Quartiero

Designer: Orizzontale

Location: Ponta Delgada, Azores Islands

Year: 2016

Type: Semi-permanent installation

Casa do Quarteirao is a semi-permanent urban installation consisting of two parts, a small pavilion to host community events and a terrace structure with seating. The two elements define a central public square where gathering can take place. The intention with the project was to establish dialogue with the area, culture and local community, "promoting a favourable environment for sharing and co-creation" (Orizzontale, 2016), and creating a sense of identity.

In the design modular frames are used that can be reassembled into multiple configurations, facilitating a variety of community activities (ibid) and giving clues as to how to encourage adoption by the community. The installation was constructed with help from the community; nonetheless, appropriation of the space is limited to allowing different uses and activities by making changes to the structure, but does not extend to allowing users continued co-creation of or expression in their environment.

Threshold is a key principle implemented in the design, with the two structures accentuating the existing entrances to the alley as well as being defining elements, framing the new gathering space between them. The structures, while allowing inhabitation, become supporting infrastructure for the central public space. A single material and modular system is extrapolated and adapted for simple construction and flexibility of space. These are supplemented by the addition of plants and coloured posters that add a layer of personality and intimacy.



Figure 5.3. Allows multiple activities (Orizzontale, 2016)



Figure 5.4. Central public space (Orizzontale, 2016)



Figure 5.5. Threshold (Orizzontale, 2016)

Multiple levels, nooks and platforms encourage lingering, inhabitation and varying levels of interaction, while height allows for a different perspective on the town. However, the overall scale of the installation respects the existing buildings.

The narrative of the installation is not obvious in the structure itself, but is informed by the community members and how they use the space. The form of the installation, however, does hold a narrative quality in how it fits into the existing alley and responds to the typical layout of the town, "inspired by the intimacy of traditional Azorian residential architecture" (Orizzontale, 2016). The materiality juxtaposes the old, existing buildings and highlights the urban fabric as if it is 'holding it together'. This informs the intended design in that Salvokop has a particular heritage fabric and urban form that is part of the narrative of the design. The precedent is relevant to the proposed design as it embodies the same intentions – an urban space that can host an event and facilitate gathering, as well as have an extended life as a platform for community appropriation.

Principles:

- Use of thresholds
- Framing existing space
- Adjustable, modular form
- Urban to human scale

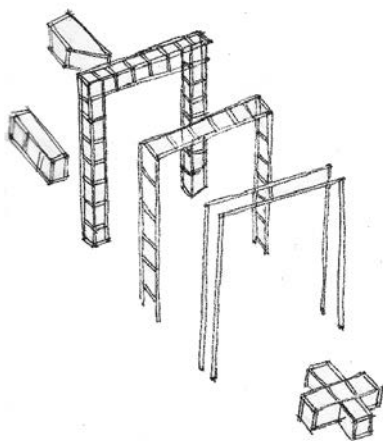


Figure 5.6. modular system

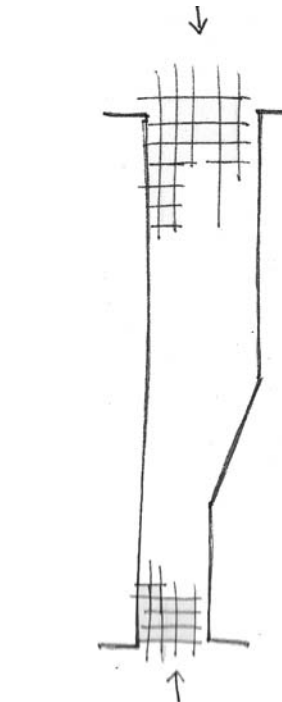


Figure 5.7. Thresholds define central space

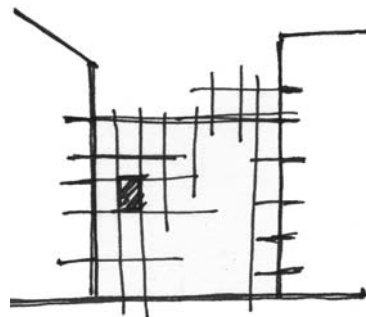


Figure 5.8. Interaction with existing fabric

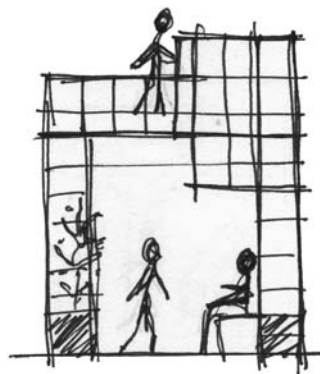


Figure 5.9. Levels allow appropriation

5.2.2 Storefront for Art and Architecture

Designer: Steven Holl, Vito Acconci

Location: New York City, USA

Year: 1993

Type: Permanent gallery space

The Storefront for Art and Architecture is an exhibition space intended to act as a public forum for emerging voices in order to generate dialogue and collaboration. The space is long and narrow; as such, the most dominant feature is the building's long facade. The designers punctured the facade with hinged panels, challenging the symbolic border between public and private. When the panels are open "the facade dissolves and the interior space of the gallery expands out on to the sidewalk" (Holl, n.d.). The gallery hosts various exhibitions and installations, allowing the artists to add their own layers and interpretations to the space. It allows for varied combinations of visual languages and spatial configurations, creating new spaces and diverse types of public interaction, essentially becoming a canvas for different personal narratives.

Temporality and reinterpretation are key aspects of the Storefront. The changing exhibitions and activities ensure the space remains relevant and interesting to the immediate community as well as the occasional urban passer-by. A constant reimagining of the space facilitates continuous engagement with its environment, forming a dynamic relationship between the space and its surrounds. Spatially the various openings and panels allow for different configurations by the curator or artist, but also enable public users to move through and engage the space as they choose. Figures 5.8 to 5.11 illustrate how the gallery has been interpreted and configured in various ways: the planes can become furniture – seats and tables, doors or entrances, frames or surfaces for display.



Figure 5.10. Facade as series of thresholds (Modlar, 2018; annotated by author)



Figure 5.11. Planes as furniture elements (Modlar, 2018; annotated by author)



Figure 5.12. Facade interacts with context (Modlar, 2018; annotated by author)



Figure 5.13. Relationship between interior + exterior (Modlar, 2018; annotated by author)

It is also noteworthy that from a distance (figure 5.15) the façade is experienced as almost two-dimensional; it has a graphic, two-dimensional surface quality, while on the sidewalk the façade is experienced spatially as an extension of the interior.

The identity and design language of the Storefront lies in its relationship with the sidewalk and urban environment, achieved by the creation of multiple thresholds and elements that spill out onto the street. These engage the public, encouraging interaction and contesting typical urban public-private boundaries. The value of this precedent lies in this interaction between the gallery space, the urban environment and the users.

The Storefront could be improved through participation or co-creation. It has the potential to become a platform for people to voice their opinions and contribute to their urban environment, yet currently this characteristic is limited to the expressions of selected artists. From a narrative perspective, the space relies on the interpretation of the artist or the curators' interpretation thereof, and when unused (not exhibiting) seems obvious in its 'emptiness'.

Principles:

- Threshold as linear spatial experience
- Overlap of interior and exterior boundaries
- Defining urban space and activating street edge
- Permanent space with temporary identities, constantly reinterpreted

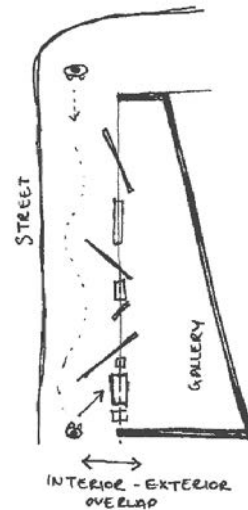


Figure 5.14. Plan illustrating street interaction

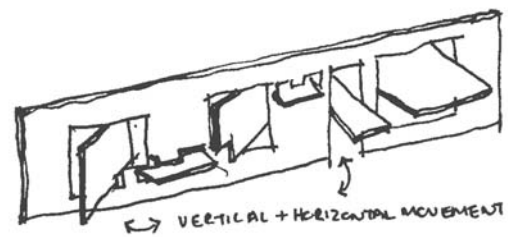


Figure 5.15. Facade adaptability

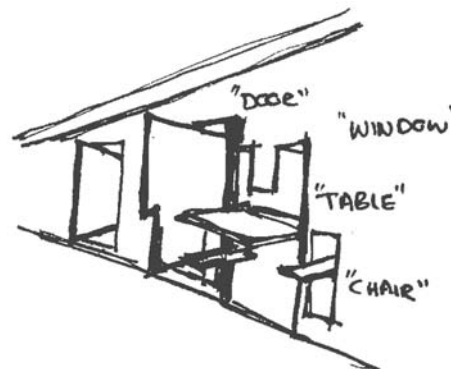


Figure 5.16. Interpretations of planes



Figure 5.17. Facade viewed from across the street (Modlar, 2018; annotated by author)

5.2.3 8 1/2 YAP MAXXI

Designer: Orizzontale

Location: Rome, Italy

Year: 2014

Type: Event installation

8 1/2 reflects public space as a space for intimate interaction and individual moments, as well as event, spectacle and collective representation. The installation comprises the 'wall' – which functions as the entrance, stage and LED visual feature, and the arena – a common space for gathering, display, discussion or relaxation. The two elements are connected by a canopy that defines the space below. The wall is a sculptural element that the public can interact with but also becomes a stage to host events. Functioning as a scenic backdrop or technical infrastructure, it also has an upper level to be used in shows or accessed by the public (Orizzontale, 2014).

Similarities in the design approaches of this precedent and Casa do Quarteirao illustrate a consistent approach to public space by Orizzontale, not only in material choice but also in the use of thresholds, levels and the insertion of multiple elements to frame or define a central space. This project, however, was conceived as a temporary installation for the Maxxi museum plaza and is not imbued with the same narrative quality as the former project. The designers describe how the installation imagines public space as a place of intimacy and interaction as well as the territory of event and spectacle, and that a duality exists between collective and individual, public and private (ibid). The installation successfully creates an interactive, well-defined public space and manages to translate the idea of duality, but the nuances of intimacy versus spectacle and collective versus individual are not conveyed.



Figure 5.18. Arena as flexible gathering space (Orizzontale, 2014)



Figure 5.19. Performance space (Orizzontale, 2014)



Figure 5.20. LED installation (Orizzontale, 2014)



Figure 5.21. Wall as third space (Orizzontale, 2014)

The physical permeability of the installation structure connects two public spaces, while the structure itself becomes a third space for both gathering and movement. The visual permeability contributes to the interpretation of boundary-defining elements as thresholds, making the installation more accessible because users can visually engage with and understand the structure before entering it.

This project applies simple elements and materiality to create complex, multivalent spaces. Lighting and event (moment) are used to influence the character of the space at various times of day, contributing to the changing identity and temporality of the space. The LED wall (figure 5.20) is exaggerated as a branding element, becoming a sculptural feature while also allowing for customisation through text and colour. The application of lighting as material as well as branding tool is relevant in the communication of identity in the proposed design for Freedom Park/ Salvokop.

The installation is created by 'relational objects' (Orizzontale, 2014) that are spatial in their own right and also define space between them (figure 5.22). The most prominent of these is the wall, pictured in figure 5.23. The wall can be inhabited by users as a pavilion or platform, while also becoming a threshold – creating a visual and physical connection between the open spaces on either side. Additionally, the 'front' and 'back' of the wall host two different functions (figure 5.24), a stage on one facade and a visual LED installation on the other. This understanding of object in space – as interior space – as threshold – as boundary of exterior space – can be implemented in the proposed design as a way of translating multiple narratives into space, and creating ambiguity that allows participants to form their own interpretation of the installation.

Principles:

- Permeability – visual and physical
- Multiple experiences of threshold - object – space
- Dual Functionality, relational objects
- Character of space determined by moment and event
- Lighting as feature/ branding element

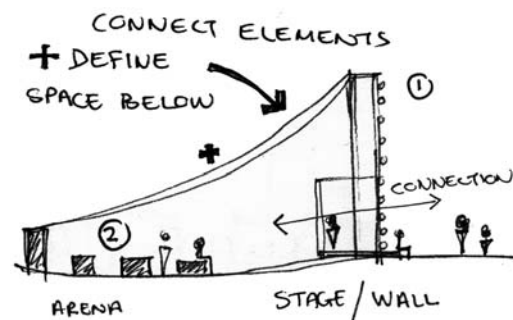


Figure 5.22. Components defining space

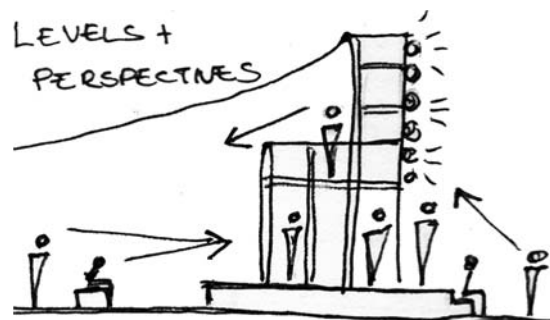


Figure 5.23. 'Wall' as interior space and threshold

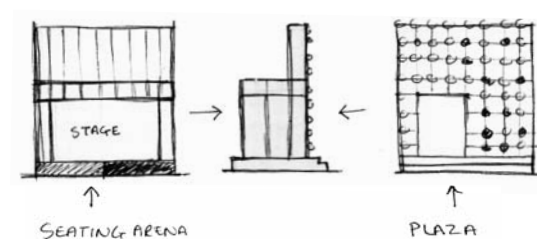


Figure 5.24. Front and Back of Wall

5.2.4 Festival Kanal Towers

Designer: BC Architects & Studies

Location: Brussels, Belgium

Year: 2012

Type: event installation

The Kanal Towers were designed as a combined photographic exhibition and food festival. Built from pallets, scaffolding and printed canvas, the materials responded to the urban quality of the city and allowed for efficient and cost-effective construction. The photographs depicted local citizens and could be seen from various viewpoints around the city. The towers 'opened up' on the Sunday to become a community dining area for the food festival. The intent was to create a "focal interaction point" (figure 5.25) between the neighbourhood, visitors and coincidental urban dwellers (BC Architects, 2012; Baker, 2014, pp. 156-159).

The installation was designed to respond to its context in form and materiality – not to mimic but to interact with the identity of the city, specifically in the materiality, which was of an urban, temporary nature yet reflected the layering and palette of the existing buildings (figure 5.26). The form complemented the cityscape as a temporary addition; it was clearly new but appeared to be one with the urban environment (figure 5.27). Appropriate scale played a role here. The installation served as a focal point, a visually identifiable landmark and point of orientation, but also mediated between the urban environment and the human body.

In the construction method (figure 5.32) the temporary nature of the installation was embraced, but it held potential for adaptation and reuse or recycling: frame and infill systems could be disassembled and reassembled easily, requiring low-skilled construction. This method also allowed the incorporation of expression or branding onto the infill – in this



Figure 5.25. Focal interaction point (BCArchitects, 2012; annotated by author)



Figure 5.26. Branding (BCArchitects, 2012; annotated by author)



Figure 5.27. Materiality responds to context (BC architects, 2012; annotated by author)

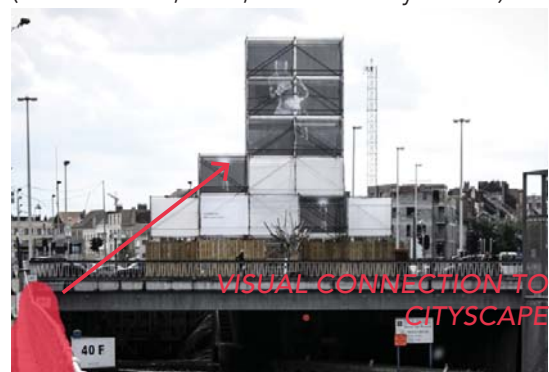


Figure 5.28. Temporarily part of Cityscape (BC architects, 2012; annotated by author)

case, printed canvas – thus branding became inherent to structure. An extension of this method could include multiple types of infill to the base frame structure to reflect different narratives or identities, or it could allow users to contribute to the infill over time as a form of co-creation.

In this precedent a different approach was applied to 'object in space', where the installation became a single object which defined the space surrounding it. Two aspects influenced this approach: the first is non-hierarchical accessibility as the installation had multiple access points from various directions (figure 5.31), defining small pockets of space at each opening and encouraging circulation around the structure. Secondly, the installation 'opened up' (figure 5.30) at a specific time, creating a moment of climax and revealing a new aspect of the space. However, this intention was not realised to its full potential. It is suggested in this study that the 'unfolding' of space could have been exaggerated to create new spaces of interaction and experience, contributing to the narrative of the installation.

The narrative aspect of the installation was limited to the photographs of random people on canvas and did not really 'tell a story'. It relied on the initiative of users to create moments and activity, as the space did little to facilitate this. This precedent is not as effective in defining gathering spaces or spatially communicating narrative or identity as the other precedents; nonetheless, the Kanal Towers are relevant to the intended design in their response to context and materiality, becoming a temporary addition to the cityscape, and as an exploration of form and 'unfolding' of space.

Principles:

- Landmark/ Focal Point
- Scale within urban context
- Branding inherent to structure
- Materiality + Construction
- Unfolding space

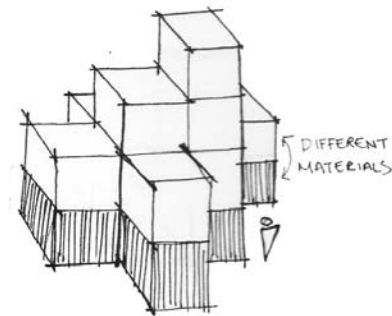


Figure 5.29. Structure and scale

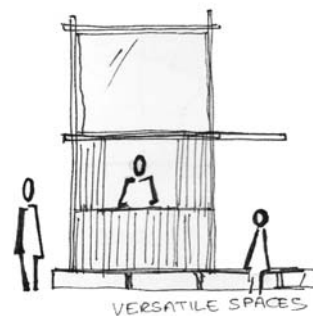


Figure 5.30. Towers 'open up'

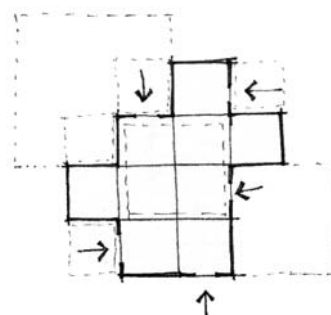


Figure 5.31. Pockets of Space

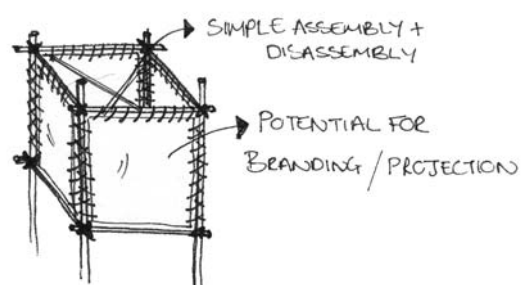


Figure 5.32. Construction

5.3 IDENTITY + NARRATIVE

5.3.1 Serpentine Pavilion

Designer: Diebedo Francis Kere

Location: London, UK

Year: 2017

Type: Temporary pavilion

The first Serpentine Pavilion to be designed by an African architect draws inspiration from the architect's cultural background. The design consists of a round steel and timber canopy with 4 separate wall elements that allow access from different approaches. The roof catches rain water, illustrated in figure 5.38, symbolic of the human need for water. A sense of openness, lightness and transparency is achieved by allowing air to circulate freely and leaving perforations in the wall pattern. The canopy is illuminated at night (figure 5.36) with the intention that "the Pavilion will become a beacon of light, a symbol of storytelling and togetherness" (Kere in ArchDaily, 2017).

Narrative is present in the conceptualisation as well as implementation of the pavilion through the interpretation of the tree as gathering space in the African tradition – see figure 5.33. It is continued in the spatial translation of African themes and symbols such as community, water as an important source of life, and light as a beacon drawing people together. The communication of these symbols is not immediately obvious, but is intrinsic to the structure and function. However, it is unclear how storytelling and togetherness are facilitated in the design, as there are no spatial elements which encourage lingering, interaction or gathering in the pavilion.

This precedent is most applicable in its approach to materiality and pattern (figure 5.35) – the 'traditional' triangular pattern is interpreted in a combination of contemporary materials such as steel, concrete and timber. Still, the significance of the triangle as typically 'African' and the deeper symbolism thereof



Figure 5.33. Tree as gathering space (Archdaily, 2017; annotated by author)



Figure 5.34. Spatial composition (Archdaily, 2017; annotated by author)

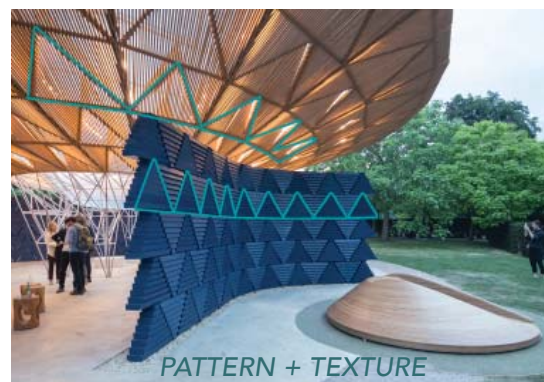


Figure 5.35. Pattern and materiality (Archdaily, 2017; annotated by author)



Figure 5.36. Beacon of Light (Archdaily, 2017; annotated by author)

can be questioned. Materials are detailed so that the structure creates various textures and versions of the pattern, as highlighted in figure 5.37.

Detailing creates permeability in the structure, allowing light to filter through seemingly solid elements such as the walls and canopy. The pavilion notably does not have any straight or linear forms. Movement and experience is articulated in a circular plan with continuous, undulating forms (figure 5.39), inviting users to approach from multiple openings and directions.

Principles:

- Individual elements that form a whole
- Articulation and composition
- Materiality and translation of pattern
- Perforations and filtered light

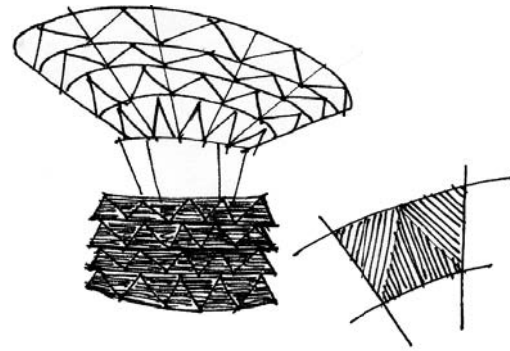


Figure 5.37. Translation of pattern



Figure 5.38. Water collection symbolic of community resource

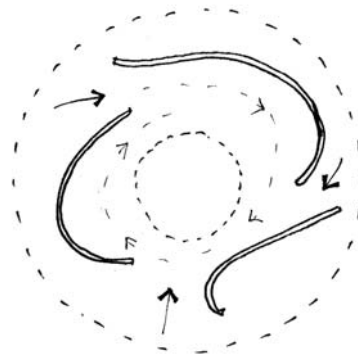


Figure 5.39. Circular movement

5.3.2 Nandos Central Kitchen

Designer: Tracy Lee Lynch, One point Zero

Location: Johannesburg, South Africa

Year: 2015

Type: Corporate interior

This precedent was selected specifically for its approach to branding and identity. Narrative is inherent to Nando's brand identity, represented in the 'ZAesthetic' that celebrates contemporary South African culture. The brand has an honest, hand-made character that draws on local inspiration and iconography (SunshineGun, 2018). The narrative is apparent in the visual branding, which is very successful; however, the spatial application of narrative relies primarily on surface treatment and objects.

Central Kitchen is a "bright and dynamic, multifunctional space with a uniquely South African urban feel" (Van Rooyen, 2015). The space includes a testing kitchen, art gallery and studio, restaurant, and Nando's head offices, which have been furnished and decorated with work by local artists and designers.

Central to the approach was that all functional objects were to be locally designed and handmade to celebrate and express the brand's "South Africanness". Colour and pattern are used throughout the space in combination with raw, natural materials (figure 5.43). The design process resulted in the "meaningful articulation of a unique and authentic ZAesthetic" (McCann, 2015).

Spatially the brand is communicated through the combination of raw, industrial materials with vibrant colours and patterns. At Central Kitchen the layering of pattern and objects is applied to create depth and visual interest. Surfaces are treated at large, bold scales combining colours, materials and textures, as seen in figure 5.40.



Figure 5.40. Combination of surface pattern + object (McCann, 2015; annotated by author)



Figure 5.41. Object as branding element (McCann, 2015; annotated by author)



Figure 5.42. Industrial combined with pattern (McCann, 2015; annotated by author)



Figure 5.43. Courtyard mural, layered textures (McCann, 2015; annotated by author)

Objects such as furniture and art become branding tools (figure 5.41) in that they are curated to represent local design and creativity. This process is also a form of creative collaboration, resulting in a space that represents multiple people, ideas and expressions. Nando's is committed to supporting and promoting local designers and makers; all the furniture and fittings used are sourced from local designers or are derived from collaborations with these designers.

Typical 'African' patterns and icons are reinterpreted, enlarged or repeated to create new designs. In figure 5.42 it can be seen that pattern is drawn from both urban and traditional sources. Nando's uses motifs such as their signature chilli, flame or heart (figure 5.45). Such an approach can however easily become generic and stereotypical, raising questions of authenticity and meaningfulness. It is suggested in this study that surface treatment alone is not adequate in communicating identity spatially, but requires branding to be part of the spatial experience.

Principles:

- Layering + combining materials + textures
- Reinterpreting + creating new patterns
- Large scale branding elements
- Co-creation in furniture + finishes



Figure 5.45. Nandos new brand identity (SunshineGun, 2018)

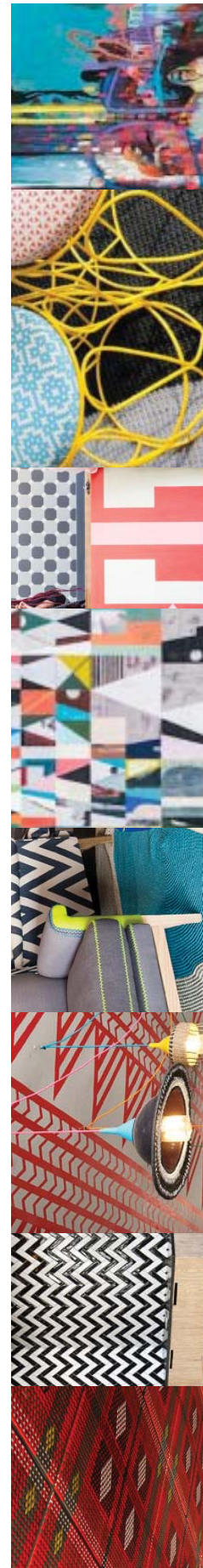


Figure 5.44. Materiality (composite images from Van Rooyen, 2015; McCann, 2015)

5.3.1 The Constitutional Court

Designer: OMM workshop + Urban Solutions

Location: Johannesburg, South Africa

Year: 2003

Type: Public building

The Constitutional Court embodies both historical and symbolic narratives, derived from the transition of the old Fort Prison into a new symbolic South African space celebrating democracy and our Constitution. The Court precinct consists of old and new buildings linked by public gathering spaces (figure 5.46), leading “one on a journey from a place of past oppression to a free, democratic future” (Brand South Africa, 2017). The building embraces symbolism and metaphor “without ethnic or colonial references” (Grobler & Le Roux, 2006, p. 49).

Throughout the building, forms and materiality embody the values of justice, participation, transparency and diversity associated with ‘justice under a tree’. In the thesis study the Constitutional Court is analysed with specific reference to these narrative qualities. For this precedent the architects made use of textual and visual symbolism to communicate identity and values, at times becoming quite literal. However, it is suggested in this study that this is necessary for communicating these values to a diverse public. By using visual imagery (not only text) and drawing from a wide range of influences and narratives, the Constitutional Court makes itself more accessible (figure 5.50).

The history of the site is not ignored but contributes to the new narrative through physical reminders, such as the original stairwells of the prison, symbolising a rejection of apartheid injustices and reflecting the values of the new Constitution (Brand South Africa, 2017). In contrast to the past, both internal and external spaces “celebrate the right to gather”, and as such buildings



Figure 5.46. Spatial articulation (Smit, 2017; annotated by author)

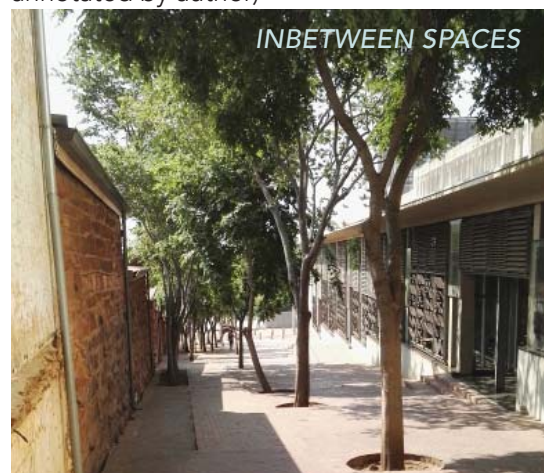


Figure 5.47. Transitional space (Smit, 2017; annotated by author)



Figure 5.48. Public space (Smit, 2017; annotated by author)

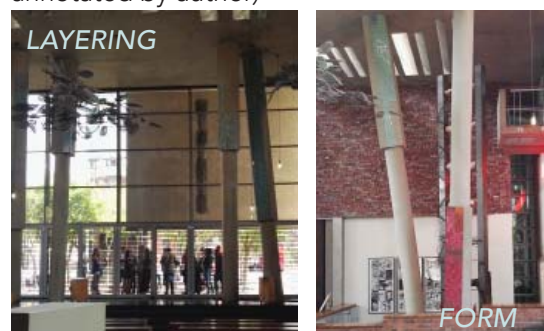


Figure 5.49. Interior identity (Smit, 2017; annotated by author)

and site are freely accessible to the public (Grobler & Le Roux, 2006, pp. 48,58).

Materiality becomes significant in the communication of narrative, for example in the use of reclaimed bricks from the prison “that hold the memory of the inmates within” (Brand South Africa, 2017). A layered approach is taken, combining old and new materials, while colour, pattern and texture are inherent to the materiality and structure (figure 5.49). This is evident in elements such as the slanting columns, carved doors and beams inscribed with the constitutional rights, which “hold the court under a metaphorical tree, where justice remains open and participatory” (Brand South Africa, 2017).

The principle of transparency is both literally and symbolically interpreted through material and light. The façade is articulated through a composition of solid and transparent surfaces creating visual links between the architectural interior and urban exterior (Grobler & Le Roux, 2006, p. 57).

Thresholds are articulated through planes, levels and volumes telling different parts of the story, and “incorporate symbolic reminders of South Africa’s journey” (Brand South Africa, 2017). Public spaces such as the courtyard and Great African Steps become connections, linking space and narratives. Level variations as well as the junction of different colours and textures of surfaces create defining lines (Grobler & Le Roux, 2006, p. 56). These are well defined on a human scale, and encourage gathering, intimacy and interaction.

Principles:

- Representation of multiple narratives, parts of a story
- Thresholds as public gathering spaces
- Various forms of visual and symbolic communications (inclusive)
- Materials that have narrative quality

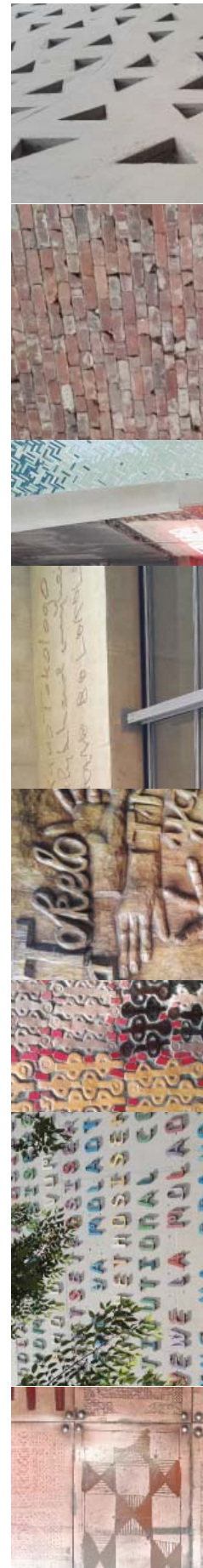


Figure 5.50. Materiality (composite images from Smit, 2017)

5.4 INTERACTIVE URBAN OBJECTS

The following examples are not spaces in themselves but contribute to the articulation of place while also being successful in attaching meaning to urban environments through interaction. They are not analysed as thoroughly as the previous precedents, but rather inspiration is drawn from the narrative conveyed by each object and how it engages the user.

5.4.1 Basketball Courts by Ellen Rutt

Four artworks were painted onto basketball courts in Detroit in 2015 (Rutt, 2015). They were intended to be of a temporary nature as abrasion by players would wear the artworks within a season. This installation is considered relevant, as it is surface based yet allows direct interaction with users that 'become part' of the artwork while playing. Additionally, the application references the urban condition by reinterpreting graffiti as a part of the environment. However, it is not clear what the informants behind the artworks were. The narrative could have been stronger had it drawn clues from the context.

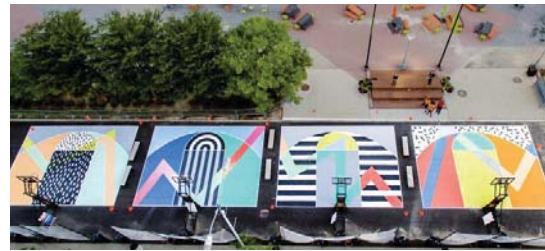


Figure 5.51. Basketball courts 1 (Rutt, 2015)



Figure 5.52. Basketball courts 1 (Rutt, 2015)

5.4.2 Memory Gaps by Paprika

This 'anamorphic installation' was designed as part of the Aires Libres street art festival in Montreal (Paprika, 2013). The installation consisted of six panels with distorted black and white graphics that could only be understood from certain perspectives. The significance of this precedent lies in the narrative of memories and how it allowed users to explore and inhabit the installation in various ways, discovering their own meanings.



Figure 5.53. Memory Gaps Perspective (Paprika, 2013).

5.4.3 Listening Lights by Moment Factory

The Listening Lights in Winnipeg, Canada, were conceived as a way of establishing a cultural identity in the city, visually connecting city blocks with an interactive and playful signature. The lights are inspired by a local story that the northern lights glow brighter when one whistles. As such the lights, "at



Figure 5.54. Memory Gaps Interaction (Paprika, 2013).

once artful and whimsical, are responsive to the nearby sounds of passers-by” (Moment Factory, 2013). As a permanent urban object that is both functional and represents an urban identity based on local narrative, this example is applicable to the design intention of leaving a residue that reflects the community identity of Salvokop.

5.4.4 Ballot Bin by Hubbub

The Ballot Bin is a cigarette bin that asks users to vote on a subject with their trash. The principle of this object is relevant to the design, as the act of ‘voting’ links to the idea of democracy and of individuals voicing their opinions. The Ballot Bin is also an example of fulfilling a function while facilitating interaction and public discourse, and is enhanced by some of the bins allowing users to write their own questions (BallotBin, 2016).

5.4.5 Urban Paradise by Nastio Mosquito

A digital installation, ‘Joubert Park, Urban Paradise’ was presented by Nastio Mosquito with Urban Scenographies in 2008. The performance included a video of the artist making social commentary projected onto surrounding buildings. “[T]he films were screened publicly, late at night and early in the morning, with the intention to disturb and disrupt the public” (Urban Scenos, 2009). This example is significant in the way it uses the urban fabric as a backdrop through projection. As well as linking a temporary event to the rest of the city, this principle will be applied in the proposed design as a way to communicate activity at the event on an urban scale.



Figure 5.55. Listening Lights along street (Moment Factory, 2013)



Figure 5.56. Lights respond to sound (Moment Factory, 2013)



Figure 5.57. Ballot Bin (BallotBin, 2016)



Figure 5.58. Urban Paradise Projections (Urban Scenos, 2009)

5.5 CONCLUSION

In this chapter spatial principles and narrative qualities were discussed for each precedent. Within the categories of public event structures, expression and identity, and interactive urban objects, both positive and negative aspects were evaluated. The visual coding process highlighted certain commonalities between event design and the spatial interventions analysed in this chapter, namely spontaneous interactions, colour and pattern as a primary visual language, tectonic construction, re-usability of materials, as well as the careful articulation of threshold and gathering spaces. In the following chapters on concept and design development, the principles identified will inform the design process and will be used to test decisions.

06 CONCEPT

Creating moments



Figure 6.1. Gather Logo Print

6.1 INTRODUCTION

“Architectural sense-making and the construction of identity are powerful narrative constructions... both [are] products of storytelling” (Sharr, 2012, pp. 228-231).

In this chapter the conceptual generators identified in previous chapters are highlighted in terms of context, programme, theory and precedent, and how these will influence the design process going forward. The concept builds on the theoretical premise that space becomes a factual narrative onto which users can attach their own personal narratives. To this end, three narratives are developed relating to multiple scales of identity, namely the individual, community and collective. The narratives are then explored through mood boards that create a visual story for the design. A brief discussion on the design strategy and how the concept will be implemented concludes the chapter.

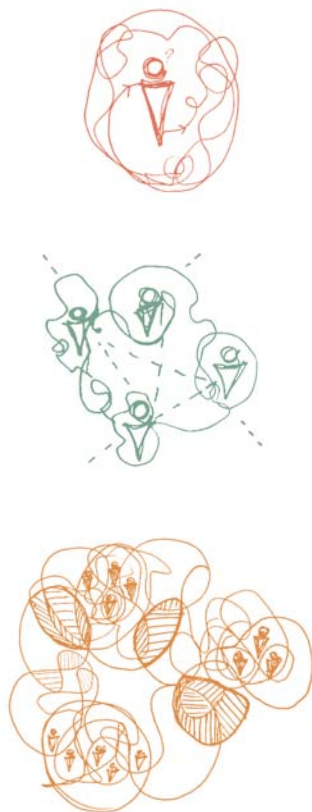


Figure 6.2. Scales of Identity

6.2 CONCEPTUAL GENERATORS

In this project, theory is the primary conceptual generator; however, both context and programme support and supplement the theory in the design approach. In the theory chapter identity is described at various scales (illustrated in figure 6.2). Individual identity is a continuing hermeneutic loop of self-interpretation and self-reflection (Noble, 2014, pp. 113-114). Individuals are part of a diversity of communities constructed through social relations and interactions (Massey, 1994), and at the interstices of these communities collective identity is defined as diverse, multiple and hybrid, with complex, shifting interactions constituting our ‘national’ identity (Bammer, 1994, p. xv). This understanding of identity is then approached through the lens of narrative identity, which describes identity as being formed at the intersection of factual and perceived narratives. Since space is socially constructed, in the same way as identity, a physical environment can be multiple and complex (Rodman, 2003, p. 212) and as such can become a spatial representation of narrative.

In the context study opportunities for development as well as issues that inform the project intentions were highlighted, giving insight into the existing Salvokop community infrastructure and revealing potential sites of intervention. Specifically, two interrelated problems were identified: firstly, the lack of participation and engagement between Freedom Park and both Salvokop and the urban community and, secondly, the need for spatial infrastructure that facilitates the expression of identity in the Salvokop community. These problems slot into the theory of creating spaces for the emergence of identity and narrative.

In the programme chapter it is suggested that event can be seen as a strategy that gives the designer the ability to transform the physical fabric of a city, creating 'place' and influencing urban identity (Bevolo, 2015, p. 65). The telling of stories through events can be linked to physical aspects of experience design as well as the intangible meanings associated with the event, directly relating the programme to the theoretical argument. The chapter also identifies design considerations that supplement the theory, namely engagement and participation, narrative, co-creation, moment, and residue.

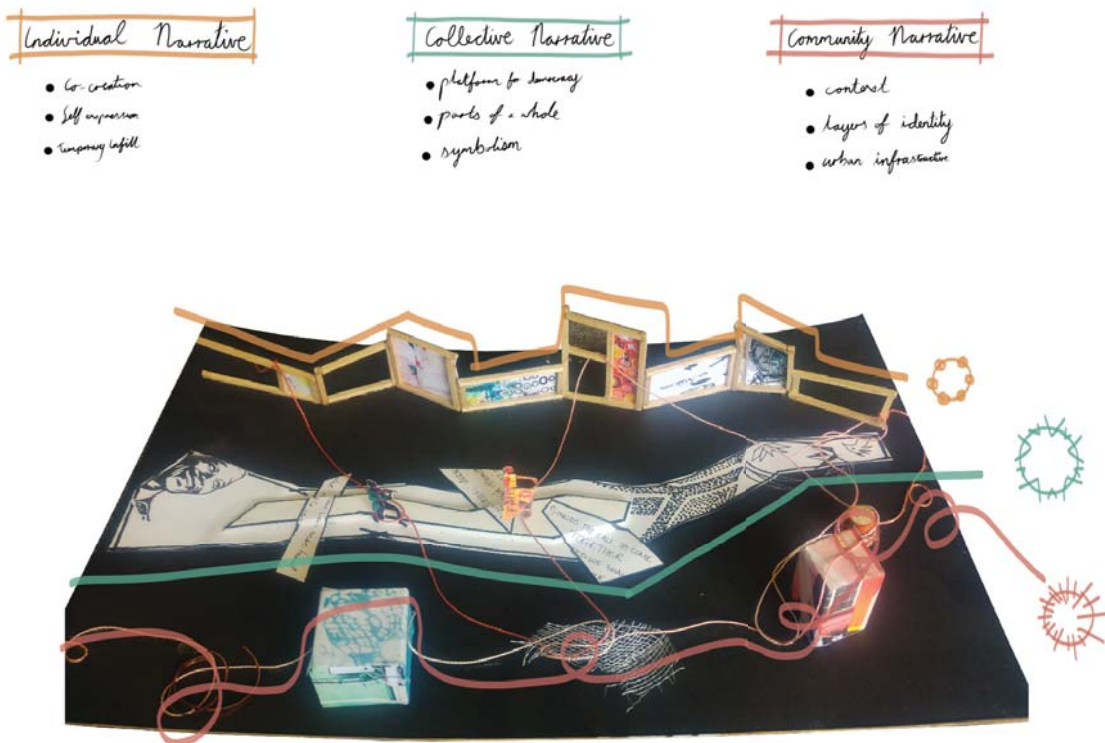


Figure 6.3. Photo of Concept Model

6.3 DESIGN INFORMANTS

The following design informants have been identified as essential to the design process and define the main intentions of the project. The informants overlap and in some cases inform one another, which strengthens the design outcome:

NARRATIVE SPACE

A spatial approach that represents and expresses various meanings and is not prescriptive in its use, allowing the users of the space to experience it in different ways and thereby construct their own narratives. The three above-mentioned narratives are each embodied in a spatial installation which addresses identity at the scales of the individual, community and collective, yet still allows for users to attach their own narratives and meaning to the spaces.

CO-CREATION

Designing for people to contribute to and express themselves in their environment is a way to encourage ownership and appropriation. Co-creation means the space is never static; it can represent multiple identities and allows for the development of narratives. Co-creation is implemented at various scales – from inviting local artists to collaborate to allowing community members to adapt and control their space.

STREET

As a public space the street becomes an activity generator and social environment. The street also connects physically – the Salvokop community to Freedom Park – but also socially as a meeting point and a space of expression for the community through urban furniture and art.

MOMENTS

Referring specifically to the experience of the event, they are imbued with temporality and emotion. Moments are intangible but can be designed for through materiality, branding, and sensory experiences.

RESIDUE

The physical space where moments take place, it refers to the permanent and tangible aspects of the event that remain afterward, but also to the legacy of the event and the continuation of the narrative. The residue is responsible for the expression of community identity by offering spaces for expression and interaction.

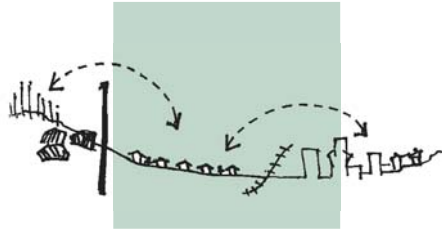
RECIPROCITY

The Freedom Park – Salvokop – City relationship. Part of the residue of the event, the intention is to introduce Freedom Park as a destination while extending the experience into the urban context of Salvokop. Salvokop becomes the connection between the city and Freedom Park, while also establishing a reciprocal, symbiotic relationship between the Salvokop community and Freedom Park.

6.4 THE NARRATIVES

The concept takes the form of three narratives. Derived from the various scales of identity, each narrative is expressed as an action that relates to a moment in the event, namely:

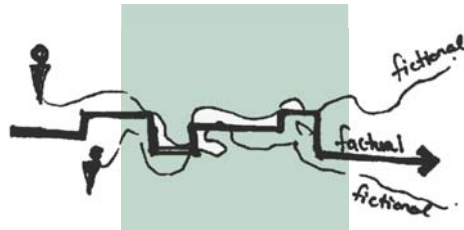
- Express Yourself,
- Gather and
- Celebrate.



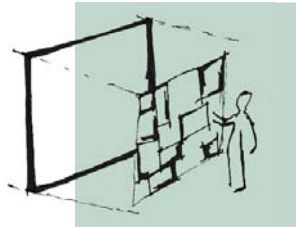
FREEDOM PARK - SALVOKOP - CITY RELATIONSHIP



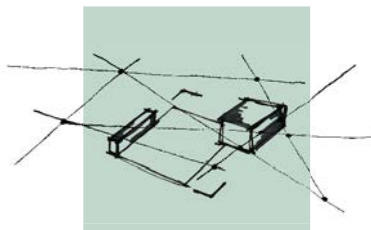
STREET AS PUBLIC SPACE



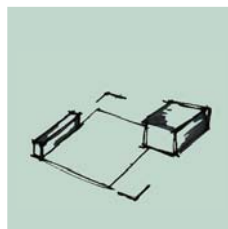
NARRATIVE DESIGN



CO-CREATION



MOMENT (TEMPORARY)



RESIDUE (PERMANENT)

Figure 6.4. Design Informants

6.3.1 Individual Narrative - Express yourself



Take me to the South

(excerpt from a poem by Malika Ndlovu)

*Take me to the South
Where the people do not fear
The fire of feeling
Where colours clash
Like life on canvas
And contradictions rest
Side by side
Singing a human harmony
Mirror of a complex family
Dancing in their diversity
(in Vogt, 2008)*

This narrative is about individual expression and self-reflection. It is personal and relates to the physical body (adornment) as well as expression through voice and performance. The visual narrative is derived from an excerpt of a poem by South African poet Malika Ndlovu. The poem was chosen for its visual imagery and references to the constitution, and because it is an example of an individual's personal expression of South African identity.

MOMENT - adornment, dress-up, self-expression at stalls

PRINCIPLES

- People watching - 'we see ourselves in the reflection of others'
- Human body - physical adornment
- Urban stage, everyday people on display
- Self-expression and self-reflection
- Traditions of identity expression in various South African cultures

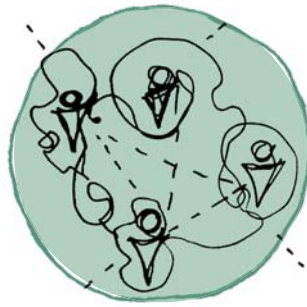
Express Yourself

individual expression | self reflection narrative



Figure 6.5. Express Yourself Narrative
(composite image)

6.3.2 Context Narrative - Gather



Salvokop Layers of Identity



The Gather narrative is an embodiment of community, interaction and context. In this project it is specific to the Salvokop community and its surrounding influences. This narrative is informed by the various layers of identity in Salvokop as identified in the mapping process in chapter three.

MOMENT - interaction in community space, performances and open mic opportunities; street furniture

PRINCIPLES

- Context - colour, materiality, urban grain
- Layering of identity - hybridity
- Community expression - ownership and appropriation
- Reinterpreting existing everyday elements into visual features

Gather

community | interaction | context narrative



Figure 6.6. Gather Narrative
(composite image)

6.3.3 Democratic Narrative - Celebrate



Preamble to the Constitution

*We, the people of South Africa,
Recognise the injustices of our past;
Honour those who suffered for justice and
freedom in our land;
Respect those who have worked to build
and develop our country; and
Believe that South Africa belongs to all who
live in it, united in our diversity.
We therefore, through our freely elected
representatives, adopt this Constitution...*
(The Constitution, 1996)

It was established in the theory chapter that there is no one homogenous national identity, but rather a collective of diverse, hybrid and multiple identities. As such, the constitution and our democratic right – that all South Africans have in common – are considered to be appropriate representations of our collective identity. Not only does the programme of the inauguration symbolise the democratic process, but the constitution protects our right to diversity and expression. Mabandla describes the South African democracy as a new paradigm of human rights, the beginning of inclusivity and of previously silent voices now being heard (2014, p. 278). The preamble to the constitution has been used to generate this narrative, as it goes beyond typical national symbols and celebrates our collective diversity and narratives. It is also significant in that the preamble to the constitution is read at the beginning of the inauguration ceremony.

MOMENT - the celebration of the inauguration at S'khumbuto in Freedom Park, specifically the raising of the South African flag and the singing of the national anthem

PRINCIPLES

- Symbolism - the flag, political figures, etc
- 'Hand-made' democracy - participation
- Voice - a platform for being heard
- The inauguration represents culmination of the democratic process

Celebrate

national shared rights | democratic narrative



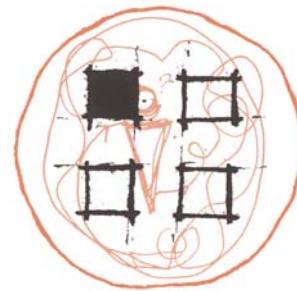
Figure 6.7. Celebrate Narrative
(composite image)

6.5 DESIGN STRATEGY

A clear design strategy was required to translate the identity narratives into a spatial experience. In order to understand the spatial implications of each narrative, they were interpreted as physical manifestations of the conceptual idea. Figure 6.8 illustrates the translation of the intangible narrative to a tangible design element. The individual is interpreted as a single design element, a unique object that reflects its own identity. The community is interpreted by a group, individual elements that are clustered or that interact in some way – which could be a physical connection or a visual connection. The collective is interpreted as the whole or the volume. It represents the intervention or spatial experience and is made up of elements and groups.

The above approach to space-making is applicable on a larger scale to the entire event, which is conceived as a whole made up of individual moments (spaces) that are connected. Each moment is understood in the same way: the Express Yourself stalls, the Gather pavilion and the Celebrate installation each consists of a series of individual elements which are grouped or connected (sometimes temporarily and sometimes permanently), and these grouped elements then make up the whole. The spaces are experienced differently when encountered at their varying scales; in other words, the narrative changes as the participants choose to interact with the element, the group, or the whole. The site plan in figure 6.9 shows the location of each of the 'moments'.

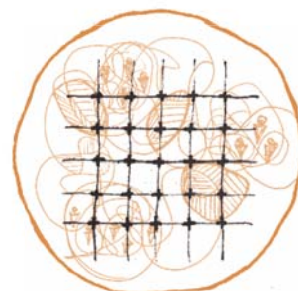
The event is conceptualised as a narrative in its own right, which can be experienced in various ways. The narratives are interconnected and overlap in the proposed design; however, each space has a more prominent narrative. The design narrative storyboard (figure 6.10) overlays the narrative onto images of the context in an attempt to express the spatial as well as emotive and intangible qualities of the various moments of the event. The storyboard suggests an overall experience of the whole event; nevertheless, the focus is on the three spaces that will be designed. The moments of 'Express Yourself' (2), 'Gather' (5) and 'Celebrate' - which have been framed in the storyboard – will be developed through the design investigation.



INDIVIDUAL = ELEMENT



COMMUNITY = CONNECTION



COLLECTIVE = SPACE (WHOLE)

Figure 6.8. Design Strategy



Figure 6.9. Site Plan

Figure 6.10. Storyboard (composite images) - fold out page



Arrival

Temporary - Event specific moment, security, info, transport drop off, etc



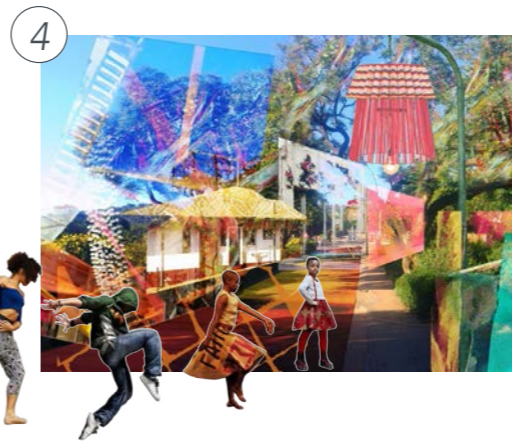
Express yourself

Temporary - Urban stage installation about self expression
Residue - stalls selling crafts and souvenirs/ sculptural installation when not in use



Picnic and Play

Temporary - Picnic area and play area for families during event



Street Procession

Temporary - event branding and procession space
Residue - urban objects relating to community identity



Kiosks

Temporary - spill out into streets for event
Residue - replaces F'park restaurant as extension of experience into Salvokop (reciprocal relationship)



Temporary
Residue -



Gather

Temporary - stage for performances and open mic community gathering area, flexible space



Art Exhibition

Temporary - art exhibition with local artists work, theme: the stories we tell about ourselves



Celebrate

Temporary - interactive shading structures for event, focus on inauguration - national anthem and flag moments (visual link between Freedom Park and Union Buildings)



Inauguration exhibition

Temporary - exhibition on democracy and previous inaugurations in Gallery of Leaders; theme: voice of the people



City Views

Temporary - views to projections across city, social media interaction opportunities

6.6 CONCLUSION

In this chapter theory, context and programme were summarised as conceptual generators, and the construction of identity and space as a product of narrative was also iterated. Three interconnected narratives which comprise the concept were described – Express Yourself (individual), Gather (community), and Celebrate (collective). The design proposal will be informed by these narratives which are actualised through co-creation, temporary moments and permanent residue, using the street as a public space for activation and connection. It is proposed that the event could represent the start of building a reciprocal relationship between Freedom Park, Salvokop and the city by facilitating interaction between them through spatial interventions.

It is intended for the project to facilitate the emergence of multiple interconnected identities as a product of narrative design, achieved by implementing the design strategy which interprets the three narratives into physical translations of element, group and whole. The following chapter, design development, builds on the informants and narratives described here, formalising the design strategy into a spatial experience.

07 - DESIGN

Spatial Narratives



7.1 INTRODUCTION

Building on the conceptual approach and design informants proposed in chapter 6, in this chapter the design development of the three identified spaces is described, starting with a personal reflection on the design process and key decision-making moments that led to the final design proposal. The individual spaces are discussed in three parts, each with reference to the conceptual narrative and the scenarios that informed the design decisions. The spatial experience is described as a walk-through and supplemented with a mood board that illustrates the narrative quality of the space, and lastly, the specific functional considerations of each space are discussed. Each space is described using plans, elevations and sketches to illustrate the design intent and how the conceptual approach was realised. It is important to note that technification is a continuation of the design process and that the design will be further developed through technification and detailing. This chapter serves as the starting point of the technification process, highlighting key areas for iteration and refinement at detail level.



Figure 7.1. Locality plan

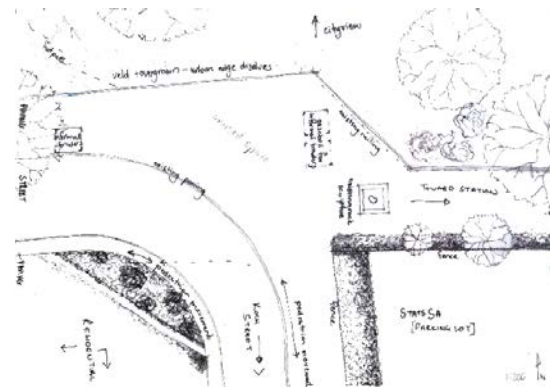
7.2 PROCESS

Since design is an iterative, problem-solving process the intention with this section is to give insight into the thought processes, revelations and decisions that eventually culminated in the final design. Figure 7.1 shows the initial design sections as presented in June. As the project deals with various scales from urban (landscape design) to human (interior design) and each moment is situated on a different site, the original proposals were of an architectural nature and lacked intimacy. This process was however useful in understanding the individual urban requirements of each of the sites, and in identifying the need to create a threshold between the urban and interior realms through the design.

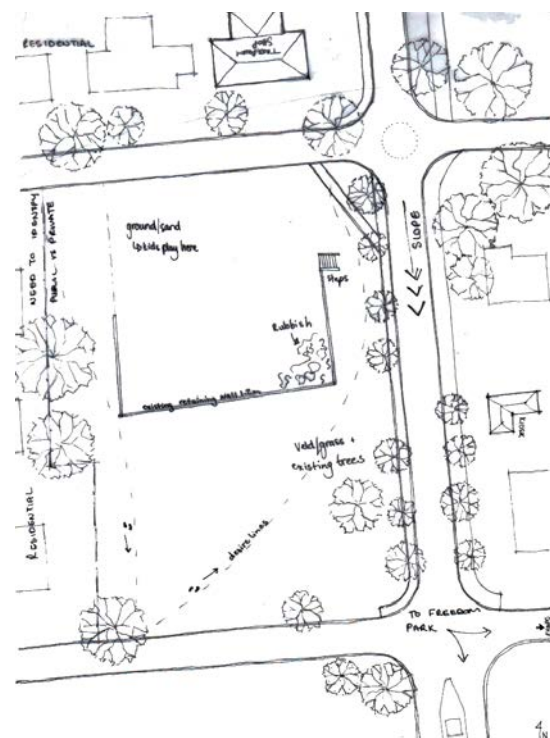
Various iterations attempted to deal with the designs, from functional requirements to experiential approaches, and although they revealed important considerations, they were never completely successful. It was also realised that a different design approach had been taken for each space and that the overall narrative had been forgotten. At this point it became necessary to reflect back on the conceptual approach and this is where a more defined design strategy (as described in chapter 6) was developed, in order to move from conceptual ideas to spatial principles that could inform decision-making and develop an overall design language. In addition, it became a key part of the process to approach problems from an interior perspective and to find ways to implement interior principles on an urban scale.

Figure 7.3 shows the selected sites of each of the proposed interventions.

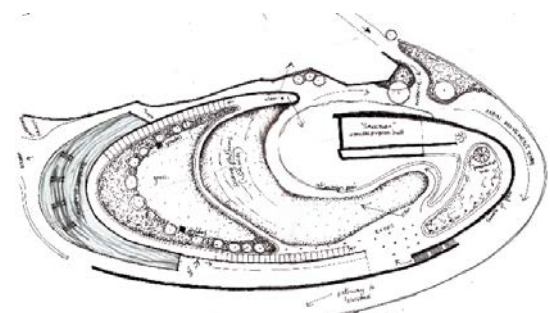
Branding plays an important role in visually connecting the spaces and contributing to the event experience, as such, branding guidelines are proposed for both the event and residue spaces.



EXPRESS YOURSELF - SALVOKOP
nts

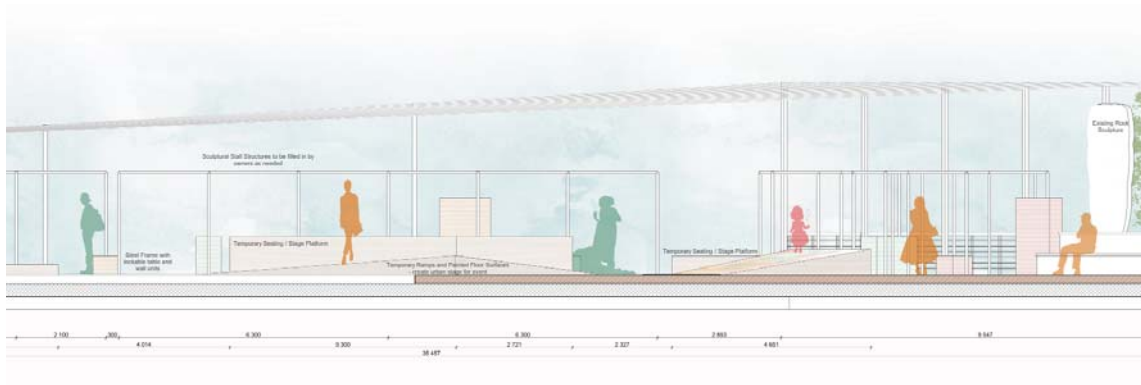


GATHER - SALVOKOP
nts

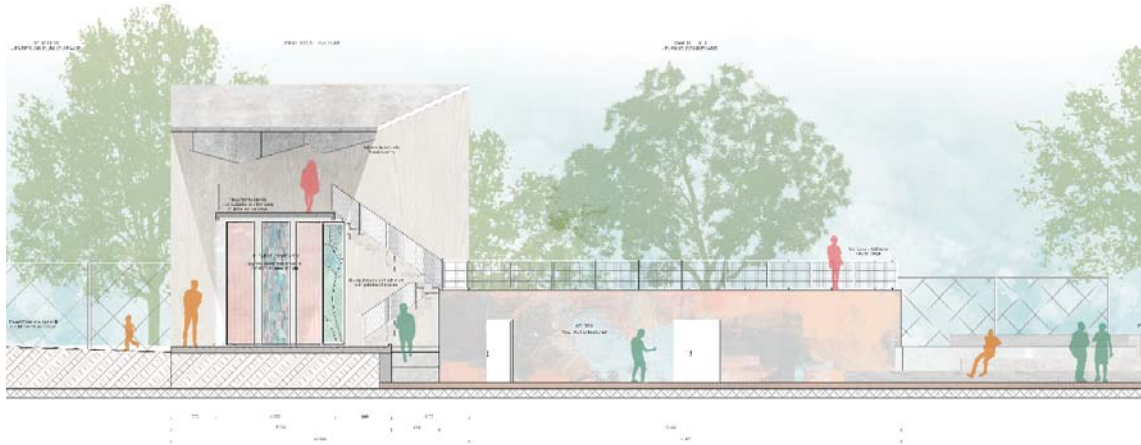


CELEBRATE - S'KHUMBUTO
nts

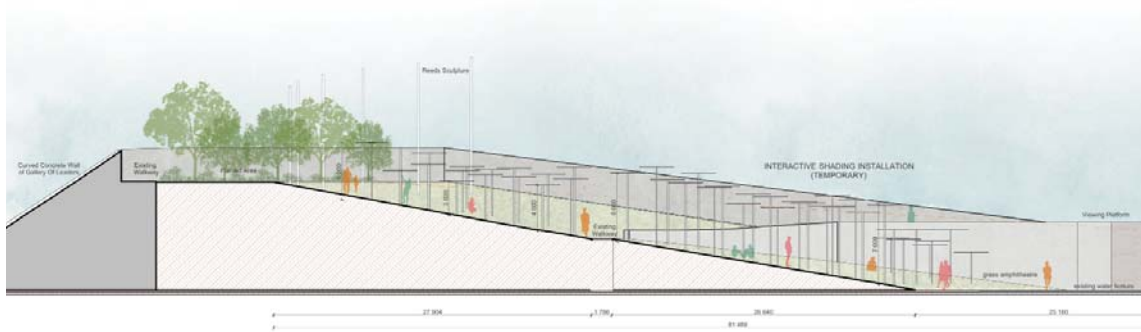
Figure 7.2. Selected Sites



EXPRESS YOURSELF SECTION NTS



GATHER SECTION NTS



CELEBRATE SECTION NTS

Figure 7.3. June design proposals



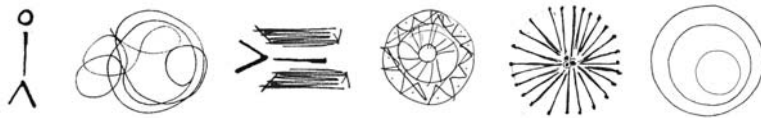
Figure 7.4. June design proposals

BRANDING GUIDELINES



colour variations

LOGO DEVELOPMENT



individual, community/togetherness, democracy

circles, concentric - parts make the whole, gather, layering

ICONS



permanent signage - laser cut icons in steel plate, powdercoated

logo extrapolated to indicate 3 main event moments

TEXTURES

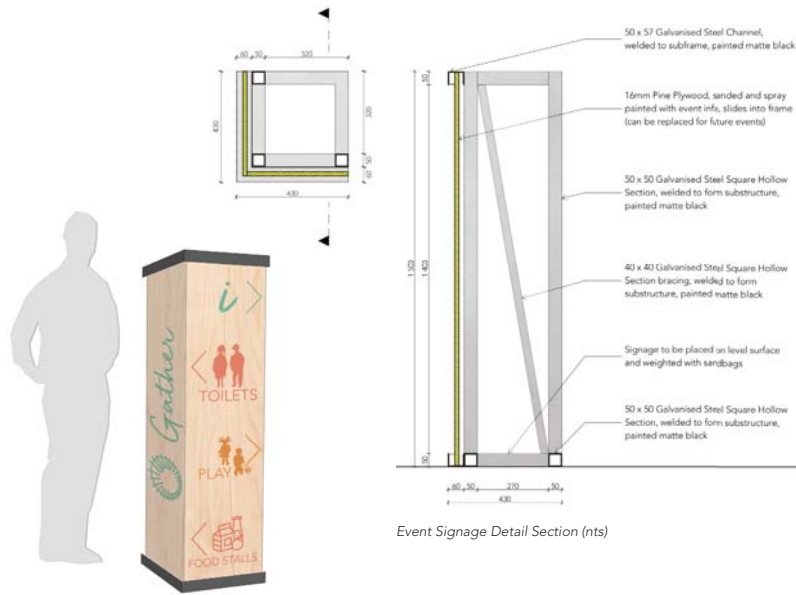


PHYSICAL ADORNMENT



free face + body painting and temporary gold tattoos form part of event branding as part of participation, self-expression and celebrating diversity

TEMPORARY SIGNAGE



COLLABORATING ARTISTS



BANELE KHOZA
Visual artist originally from Swaziland, now based in Pretoria and teaching at TUT. "... living in South Africa has allowed me to create my own identity that knows of no boundaries"



DADA KHANYISA
South African artist using texture and multi media to create "sculptural paintings and relateable objects" that depict the South African home reflecting a social mirror based on personal and collective memory.



SIYA MGOBOZA
explores a globalised sense of self and various notions of difference and belonging. His work uses African fabrics and photography to create "a kaleidoscopic expression of heterogeneous identity – cultural hybrids..."



COLE NDELU
is a photographer based in Johannesburg. She explores the theme of black and African identity highlighting the individuality of her subjects. She intends to facilitate conversation around social norms and perceptions.

- The art exhibition is titled "Stories we tell about ourselves" showcasing South African artists whose work focusses on identity and narrative. The artists above indicate the type of work that will be included.
- Karabo Poppy Moletsane, a Johannesburg based illustrator and street artist, will be invited to collaborate on the branding of the event and the road murals.

EVENT APP + MAP

#gather

#presidentialinauguration2019

#southafrica

2 Express Yourself
stalls selling food + merchandise
9am-6pm

5 Gather
all day performances
- click programme for more info

6 Celebrate
watch the inauguration
9am - 11:30am

click here for full programme

QR codes provided on signage to connect users to event programme and map via app

7.3 DESIGN PROPOSAL

Express Yourself

SITE

- Public space, corner of Koch + Skietpoort st

NARRATIVE

- individual + self- expression

EVENT PROGRAMME

- stalls with event merchandise, adornment accessories + face-painting

RESIDUE PROGRAMME

- stalls for informal traders/markets



7.3.1 Part 1 - Express Yourself

a) Narrative of the space

'Express Yourself' is the first space that users encounter on arrival. An urban art installation that functions as infrastructure for retail stalls, the primary narrative of the space is that of individual identity and self-expression. On the day of the event, face painting and merchandise such as clothing and accessories, craft jewellery and adornments – that all relate to physical expressions of individuality – will be sold at the stalls. The function of the Express Yourself space remains the same after the event, becoming stalls for informal traders from the community.

Figure 7.5 shows two scenarios: in the first the stalls are unused, with the columns and plinths an urban sculpture providing infrastructure in the form of lighting and seating respectively. In the second scenario, the stalls are filled in with temporary materials by traders, a form of co-creation. The intention is that the informal retail space would become a secondary destination for people visiting Freedom Park, extending the experience into Salvokop.

The spatial experience illustrated in figure 7.7 is that of an urban stage where people express themselves and see each other as individuals. When event participants arrive they walk down the street, crossing over a temporary stencilled pattern on the road. The view towards the stalls is that of silhouettes of people – all individuals – standing in a crowd. These silhouettes are the columns, the main feature of the space; they are connected and filled in by coloured rope woven between them, defining the stalls within. As the users enter the space they commence the ritual of wandering through the stalls, interacting with stall owners, 'dressing-up' and observing one another.

b) Elements of the Design

In this space, the primary narrative is that of the individual, and is the element that needed to be the most celebrated aspect of the design. This element is the column: each column in the space has a Computer Numerical Control (CNC)-cut profile of a person based on a community member, and each one is unique. Figure 7.8 illustrates how the individual elements become a group when connected to form a stall, and how the installation as a whole is viewed as an artwork from a distance.

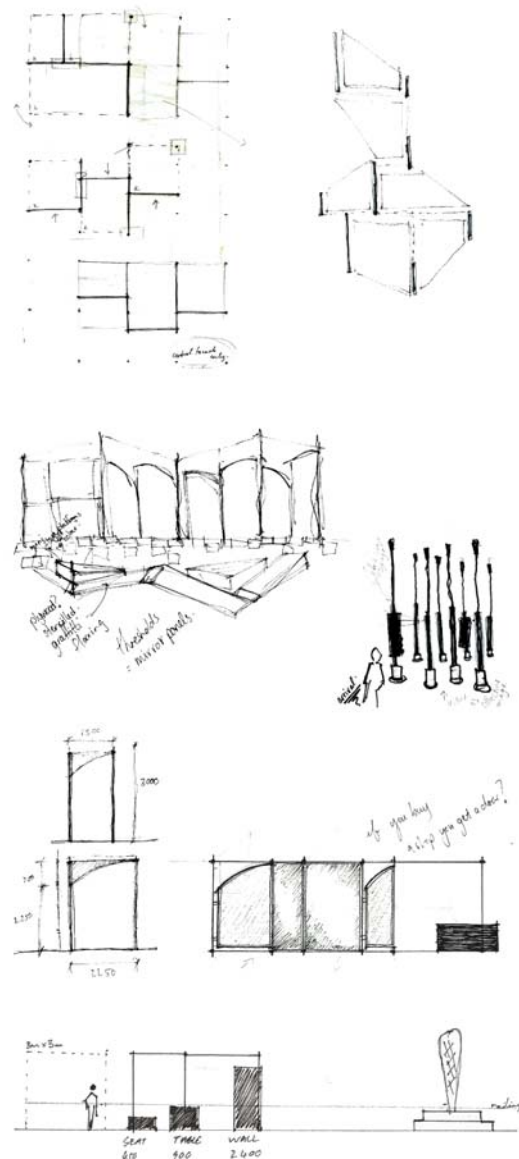


Figure 7.6. Design Process Sketches

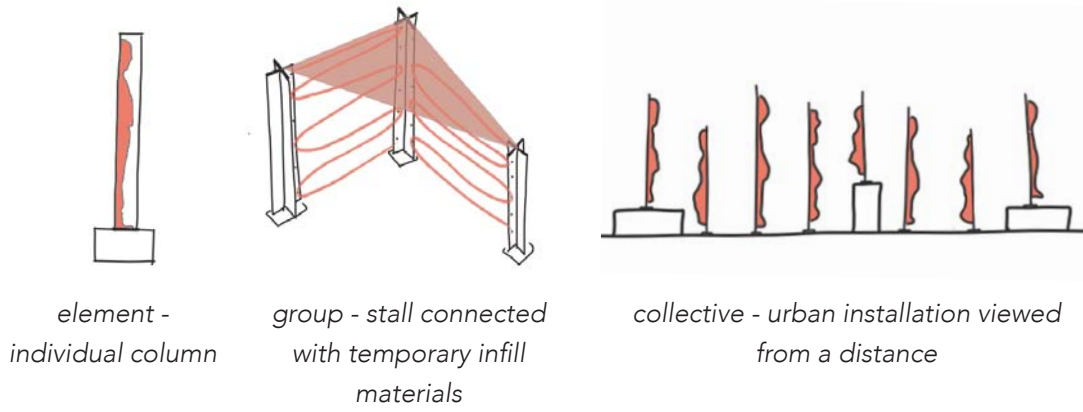


Figure 7.9. Express Concept Diagrams



Figure 7.7. Express Yourself scenario 1 + 2

Figure 7.8. Express Plan nts

VIEW TOWARDS CITY + TRAIN TRACKS

Outline of Overhead Canvas Canopy

Modular Seating + Planters as urban edge

750 x 750 x 300 Pre-cast Conduit paver, custom made by Vanstone

750 x 750 Limestone Paving Tiles custom made by Wolkberg, colour: Kiepersol

Individual Columns as per Detail D-01

Concrete Plinths, custom made by Vanstone

750 x 750 Limestone Paving Tiles custom made by Wolkberg, colour: Kiepersol

Temporary Branding Pattern on Road Surface, stenciled and spray painted

8m x 3.4m Temporary Digital Screen on 400 x 400 Aluminium Truss Structure

750 x 750 Limestone Paving Tiles custom made by Wolkberg, colour: Kiepersol

Temporary Branding Pattern on Road Surface, stenciled and spray painted

MAIN APPROACH FROM ARRIVAL

ROAD - pedestrian zone during event

E-01

STALL STRUCTURES to be filled in by owners as needed

Call out of Axiometric View

Existing Rock Sculpture

Stall Structures continue along walkway

SECONDARY APPROACH FROM PEDESTRIAN BRIDGE

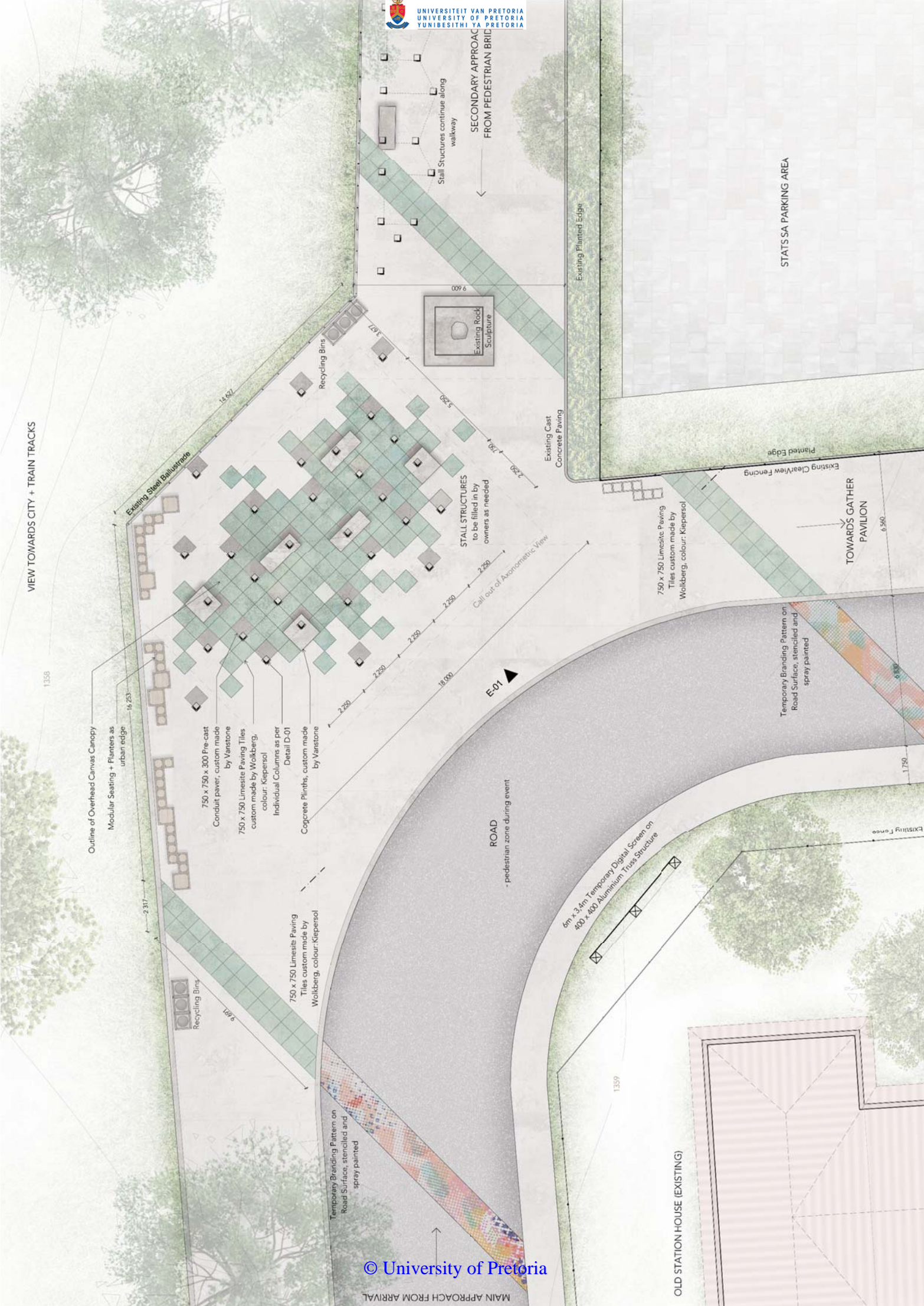
Existing Planted Edge

Existing Cast Concrete Paving

STATSA PARKING AREA

TOWARDS GATHER PAVILION

OLD STATION HOUSE (EXISTING)



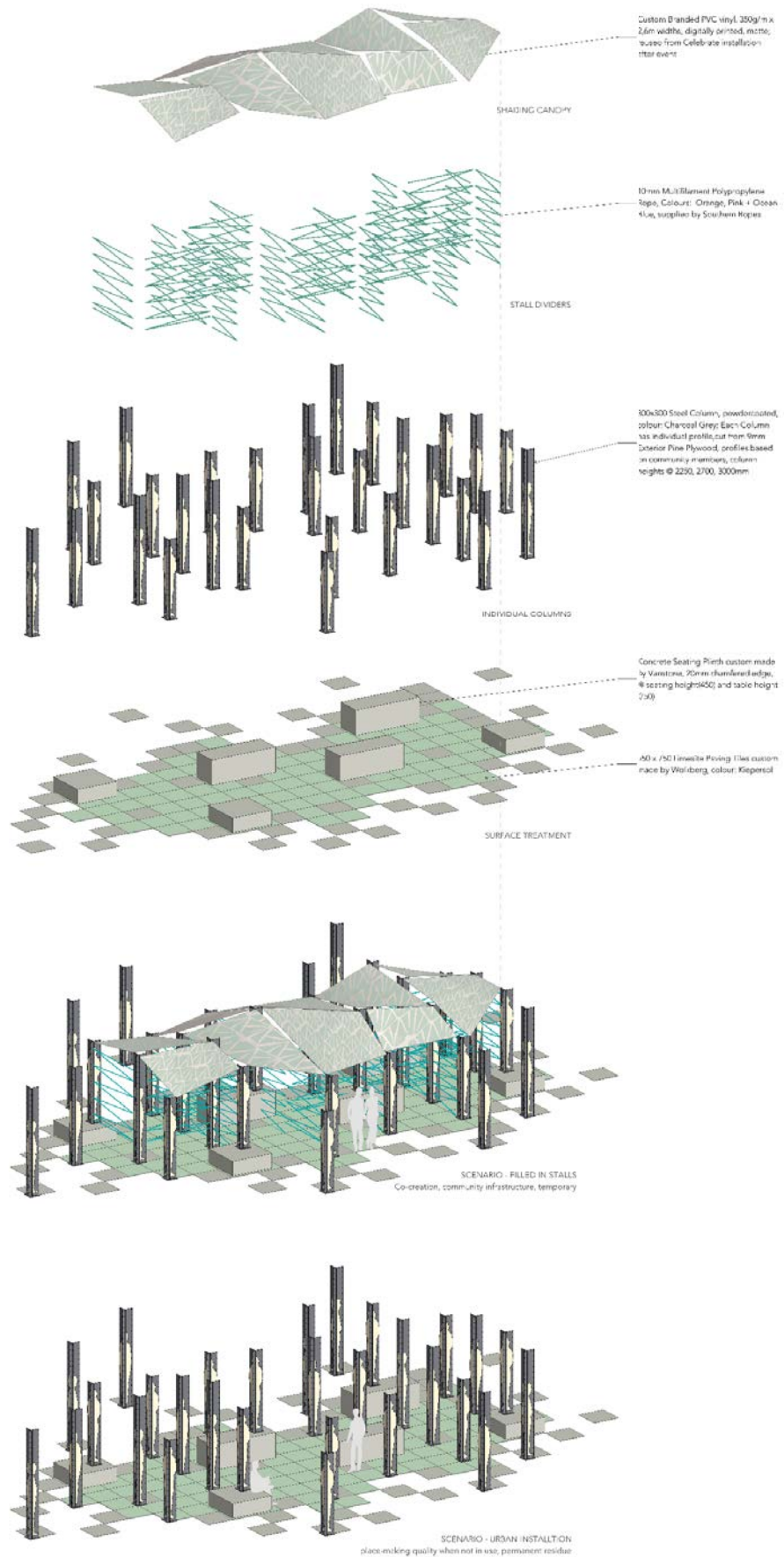


Figure 7.10. Express Yourself Axo



Figure 7.11. Express Yourself Materiality

The urban layout plan shows the positions of the columns angled to optimize the view of the 'crowd of people' from the two main access routes. A modular grid layout of 750mm x 750mm is used to organize the space, and the stalls are clustered in the centre to encourage people to walk around and between them. A new floor surface is proposed to define the area of the stalls,

as well as create two thresholds on the east and west edges to better define the public space. Pre-cast conduit pavers are used to ensure that there is an electrical point at each column to allow for lighting, along with a waterproof plug socket in certain columns to provide electricity to the stalls. The plinths and verticality of the columns respond to the existing stone sculpture.

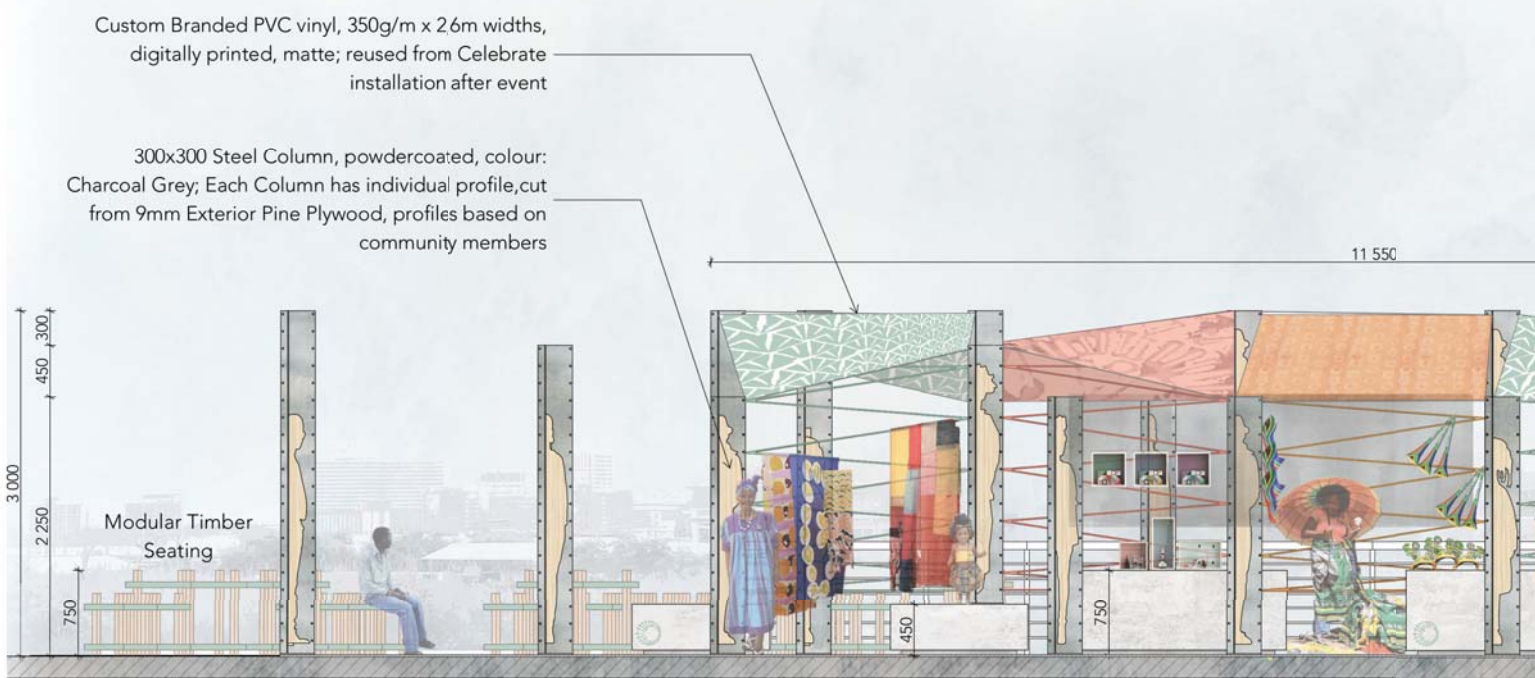
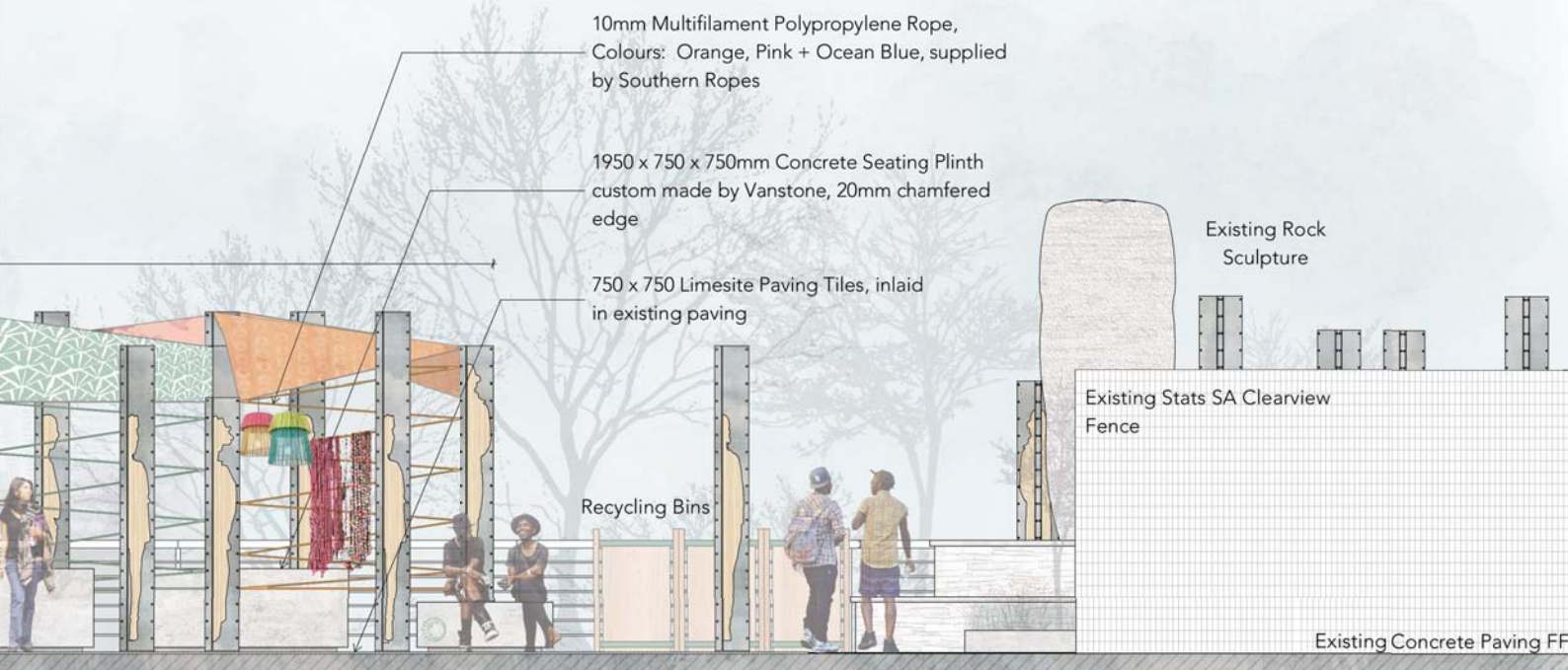


Figure 7.13. Express Yourself Elevation nts

In the elevation view the stalls are shown filled in with coloured multifilament rope and printed canvas re-used from the event. The stalls are managed by POPUP to ensure that a level of visual consistency is maintained in the infill of the stalls. The columns are designed at three heights, at 750mm increments, allowing the centre columns to be the highest so that the canvas is angled outwards to prevent rain falling directly into the stalls.

The heights create visual interest and respond to the city skyline, which can be seen in the distance behind them. The concrete plinths are 450mm and 750mm high respectively, to function as seating or table elements in the stalls, in response to the modular timber furniture that is used to define the urban edge while also serving as display and storage for the traders.



Gather

SITE

- Open space, adjacent to Koch st

NARRATIVE

- community + interaction

EVENT PROGRAMME

- stage with performances + open-mic

RESIDUE PROGRAMME

- pavilion for community gatherings



7.3.2 Part 2 - Gather

a) Narrative of the space

'Gather' is a pavilion that has dual functionality: for this event and future events it acts as a stage for outdoor performances; as permanent residue it must function as a community gathering space. Figure 7.11 shows potential scenarios for both these functions. The first scenario is that of a large-scale event, a live music performance; for the second and third shows the pavilion is used for community events, namely a children's soccer match and an outdoor movie screening. The fourth scenario shows daily use as an informal public space. The key requirements of this space are that it must have the flexibility to accommodate these various scenarios, invite co-creation and appropriation, respond to the spatial needs of a community public space while meeting the requirements of an outdoor stage, and also serve as a landmark that represents the identity of the community.

The mood board for Gather (figure 7.15) illustrates it as a space of interaction where people come together – a space that reflects the idea of community. The pavilion is positioned as an object in the landscape, generating and responding to activity around it. It is experienced in different ways depending on the location of the user. When coming up Koch Street, the pavilion is viewed as a stage, with the vertical elements that support the roof fragmenting into the landscape. The timber pavilion sits lightly in the urban landscape between two levels, allowing views and movement directly through it. From within, the materiality of the pavilion can be experienced – timber column-and-beam elements create 'pockets' in the ceiling that contain the technical stage systems, with the same grid reflected onto the floor surfaces.

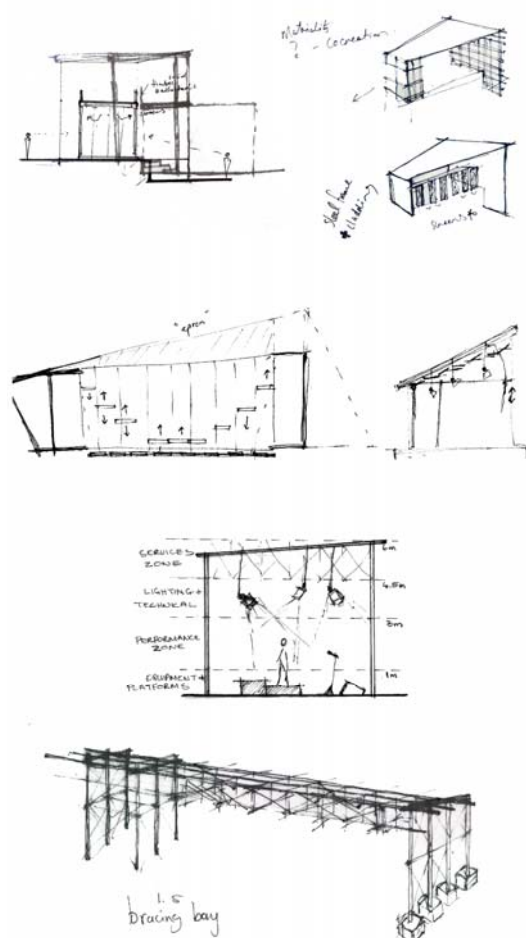
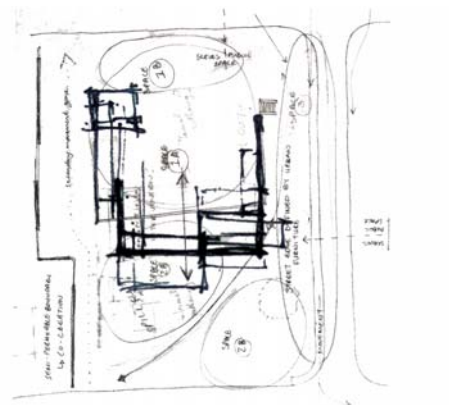


Figure 7.15. Gather Mood Board

Figure 7.16. Gather Process sketches

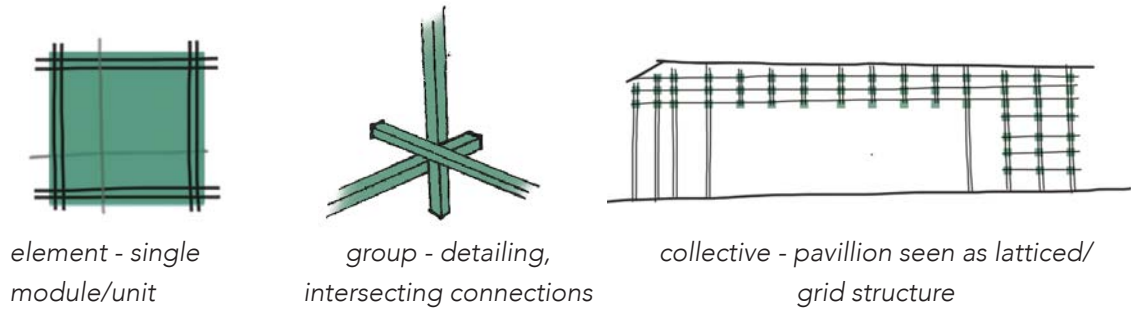


Figure 7.17. Gather Concept Diagrams

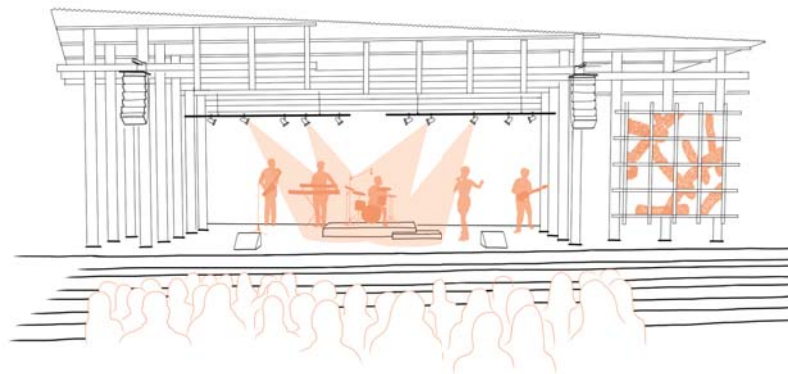
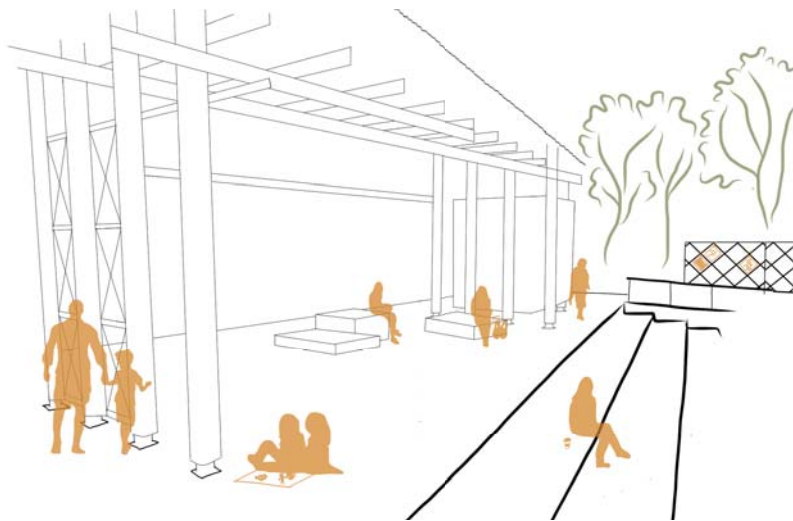
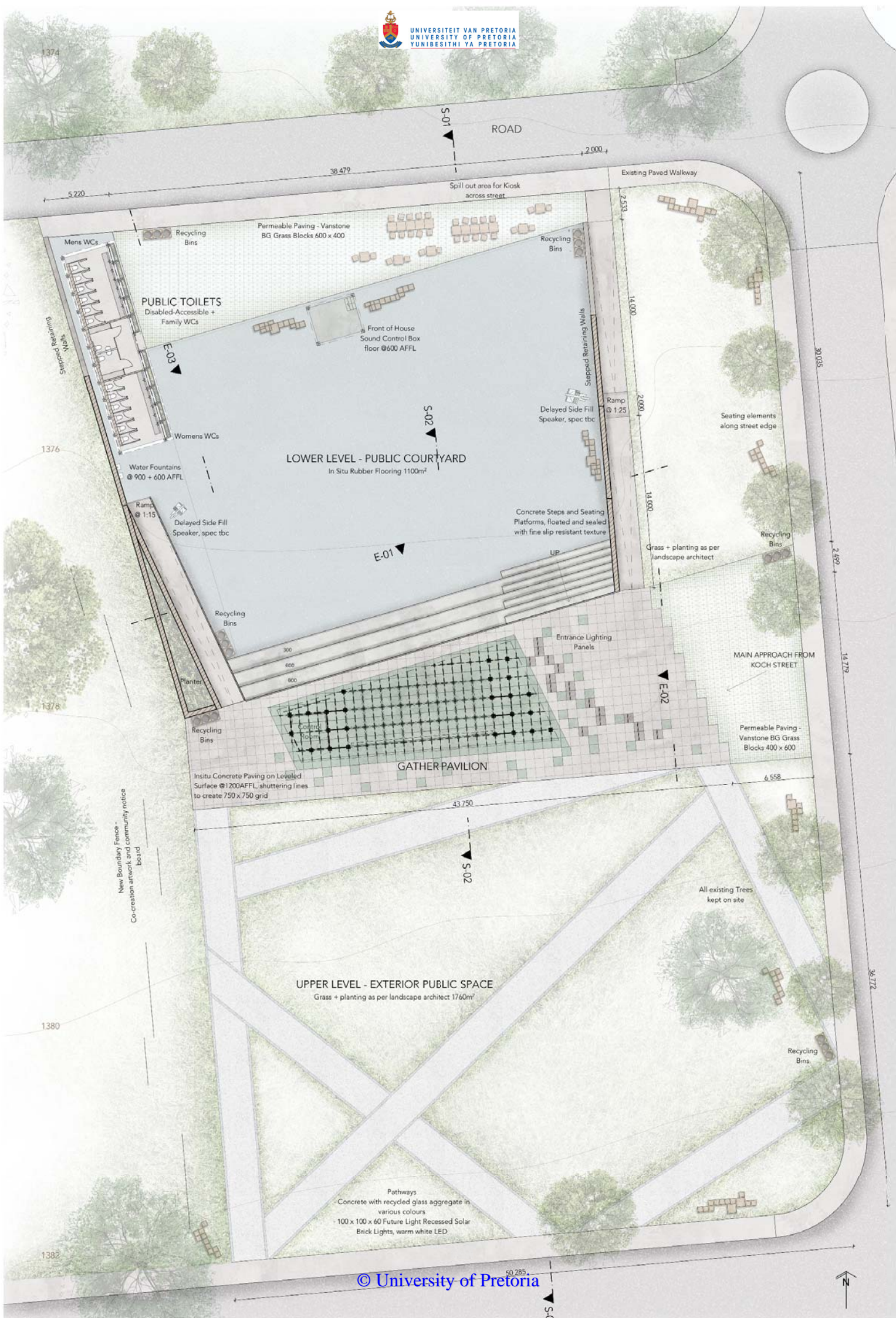


Figure 7.18. Gather Scenarios

Figure 7.19. Gather Urban Plan



On the other side the pavilion leads into a softer, green landscape with criss-crossing pathways that allow users to choose their own path through the space, contributing to its narrative quality. The 'moment' during the event is in the evening when the pavilion lights up, becoming part of the performance.

b) Elements of the Design

The narrative expressed through the pavilion is that of community and interaction; as such the spatial translation of this idea lies in the connections illustrated in figure 7.12. The pavilion is made up of vertical and horizontal elements. These are grouped at the points where they intersect and connect and, when viewed as a whole, the aesthetic of the pavilion is that of a delicate latticed structure.

On an urban scale (see context plan in figure 7.13), the pavilion is placed toward the centre of the site and acts as a connector between the courtyard and park, which are at different levels. The boundary between public and private is defined by a visually and physically permeable fence on the western edge. The form and pathways are informed by existing retaining walls and circulation routes on the site. Concrete steps create a threshold connecting the two levels and lead up to the pavilion. New public toilets are proposed for the north-west corner of the site, as well as spill out seating space for the kiosk across the street. Ramps on either side of the courtyard allow access to the public toilets and the existing sidewalk.



Figure 7.15 (plan) shows the pavilion configured as a stage for an event. The pavilion is based on a modular grid of 750mm x 750mm. The stage is designed to be viewed from the north, but can be opened on both sides to accommodate larger crowds. The structure constitutes the more permanent components which make up the stage. These include custom laminated-timber columns, a translucent roof, an enclosed control room, and a modular ceiling made up of timber trusses.

The same custom pavers as in Express Yourself are used to define the stage area. The stage is organized with backstage 'wings' between the columns on either side and a technical control room to the west.

The depth of the stage is kept to a minimum to facilitate use in both directions. Acoustic panels are positioned above the performance area to absorb sound as well as create a more shaded interior area. The acoustic panels are backlit to illuminate the structure at night.

The eastern edge of the pavilion serves as the main access point from the street. This entrance is defined by a series of wayfinding panels that make up a graphic of Salvokop when viewed from the front. The panels are positioned to allow users to walk between them and experience them as individual elements.



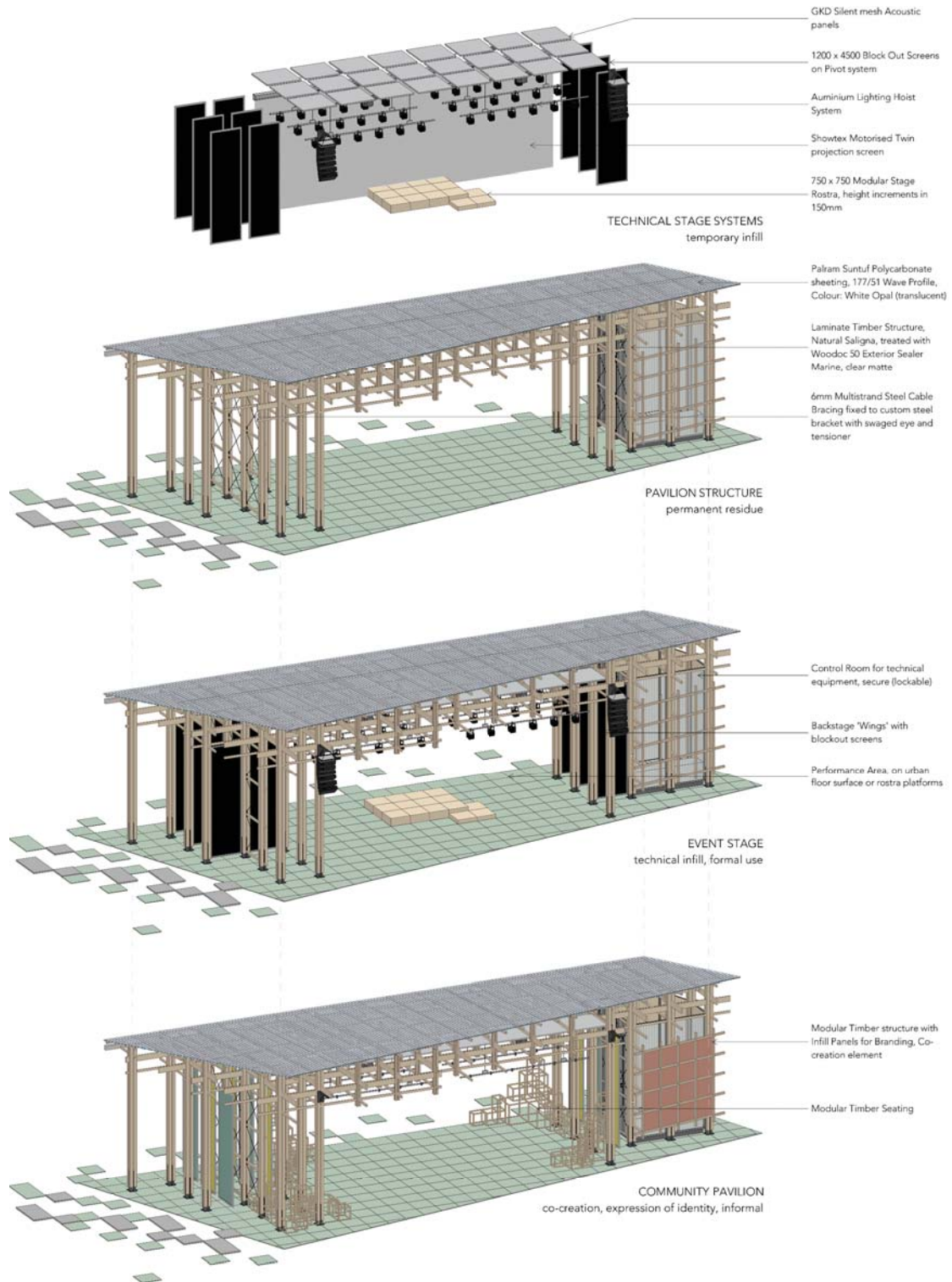
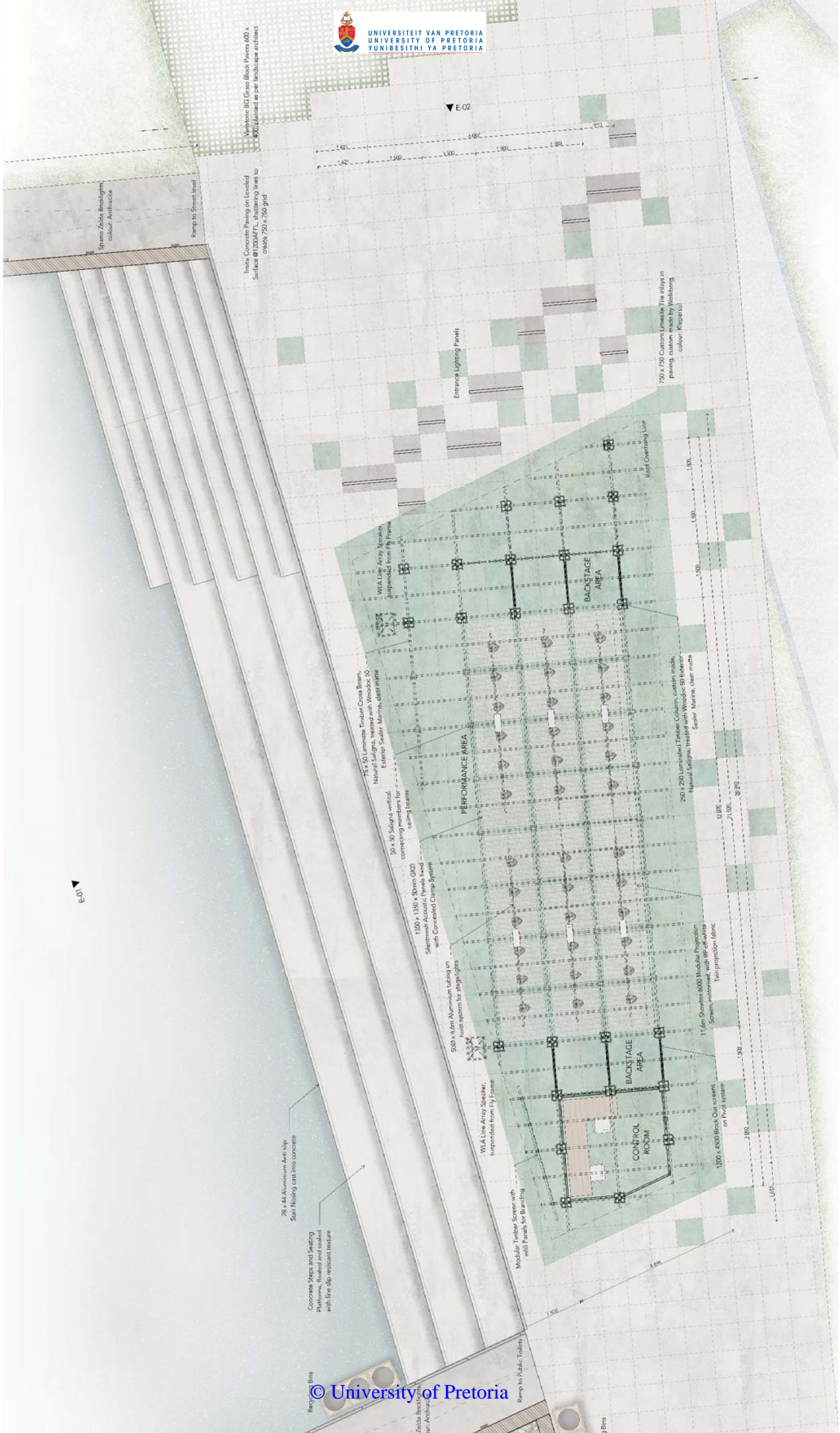


Figure 7.21. Gather Axo

Figure 7.20. Gather Pavilion Plan nts



E-01

E-02

Spanna Zaida Bricklight
colour: Anthracite

Ramp to Street level

Immi Concrete Paving on Levelled
Surface @ 200MFTs. Watering lines to
create 750 x 750 grid

Monitors @ 600mm Block Pavers 600 x
600 obtained as per landscape architect

Entrance Lighting Panels

750 x 750 Custom Linex Tile enjoys in
paving, custom made by Wollburg
colour: Keiperol

WLA Line Array Speaker
suspended from Ty Frame

75 x 50 Laminated Timber Cross Beams,
Natural Saligna, treated with Wood-Guard 50,
Exterior Sealer. Minimum depth 40mm

50 x 50 Saligna vertical
connecting members for
ceiling beams

1050 x 1350 x 20mm GPD
with Corvated Clamp System

500 x 40mm Aluminium tubing on
ceiling system for stage lights

WLA Line Array Speaker,
suspended from Ty Frame

Modular Timber Screen with
infill Panels for Bracing

PERFORMANCE AREA

BACKSTAGE AREA

BACKSTAGE AREA

CONTROL ROOM

250 x 250 Laminated Timber Columns, custom made,
Natural Saligna, treated with Wood-Guard 50 Exterior
Sealer. Marine, clear matte

11mm Showtec 6000 Modular Projection
Screen, motorised, with 400mm
Twin projection, 180cm

1200 x 600 Block Outlets
on Procsystem

28 x 44 Aluminium Anti-slip
Sair, Nosing cast into concrete

Concrete Steps and Seating
Platforms, treated and sealed
with fire slip resistant texture

Recycling Bins

Zaida Bricklight
colour: Anthracite

Ramp to Public Toilets

Bins



Figure 7.22. North Elevation, stage





Figure 7.23. Gather Entrance Elevations



Palram Suntuf Polycarbonate sheeting, 177/51 Wave Profile, Colour: White Opal (translucent)

Timber Lattice Structure, Natural Saligna, treated with Woodoc 50 Exterior Sealer Marine, clear matte

250 x 250 Laminated Timber Column, custom made, Natural Saligna, treated with Woodoc 50 Exterior Sealer Marine, clear matte

250 x 250 Laminated Timber Column, custom made, Natural Saligna, treated with Woodoc 50 Exterior Sealer Marine, clear matte

The wayfinding panels, the columns and the control room frame the stage as a series of vertical timber elements forming the northern façade of the pavilion – see figure 7.17. The stage faces north to reduce glare for the audience during daytime events. Flexible lighting and projection screen systems are housed in the ceiling, with pivoting screens that block the view into the backstage areas. The motorized projection screen runs the entire length of the stage and allows for both front and back projection. A grid frame in front of the control box allows for the insertion of custom panels that become a branding element. It is intended that the panels are hand-crafted by embroidery or weaving, but they can also be printed.

The panels can be removed and changed as required for different events.

The modular urban furniture system consists of timber frames with connectors and infill panels. These modular elements can be connected to become seating and surfaces in the pavilion when it is used as a community gathering space. The units can also be free-standing and are positioned throughout the urban landscape to accommodate gathering, seating or play areas for children. The infill surfaces are designed for co-creation, with the intention that anyone can create a frame through weaving, embroidery or painting, and that these panels are used as part of the urban environment as a way of including the community in the production of their space.



Figure 7.24. Gather Materiality

Celebrate

SITE

- S'khumbuto Amphitheatre in Freedom Park

NARRATIVE

- collective + democracy

EVENT PROGRAMME

- interactive installation, streaming of the inauguration and performance of national anthem (temporary)



7.3.3 Part 3 - Celebrate

a) Narrative of the space

'Celebrate' is a temporary spatial installation situated in the amphitheatre of Freedom Park. It is designed specifically for the event as a celebration of democracy and diversity. The primary function of the space is for watching the inauguration and taking part in singing the national anthem, but the experience of the space is created through a suspended interactive installation. The intention is that users take part in creating a narrative by contributing to the installation artwork, which will then be on display for a month after the event. Since the installation is specific to the event, there is no scenario for the residue; however, figure 7.19 shows how the installation changes through user interaction, from its original condition to its completed state.

When users arrive at the amphitheatre they enter from the southern stairs. At first they encounter the existing reed sculpture that has been wrapped in coloured canvas and signage, inviting them to interact. Beyond the sculpture stands a series of large umbrella-like structures with reusable water bottles hanging from them. As each user takes a water bottle, a strand of large paper beads drops down to just above their heads. Through this reactive process the installation changes throughout the day as more people engage with it. Once all the water bottles have been removed a colourful canopy of paper beads remains. The installation is a reflection of how the individual becomes part of the collective. This moment is illustrated in the mood board in figure 7.18.

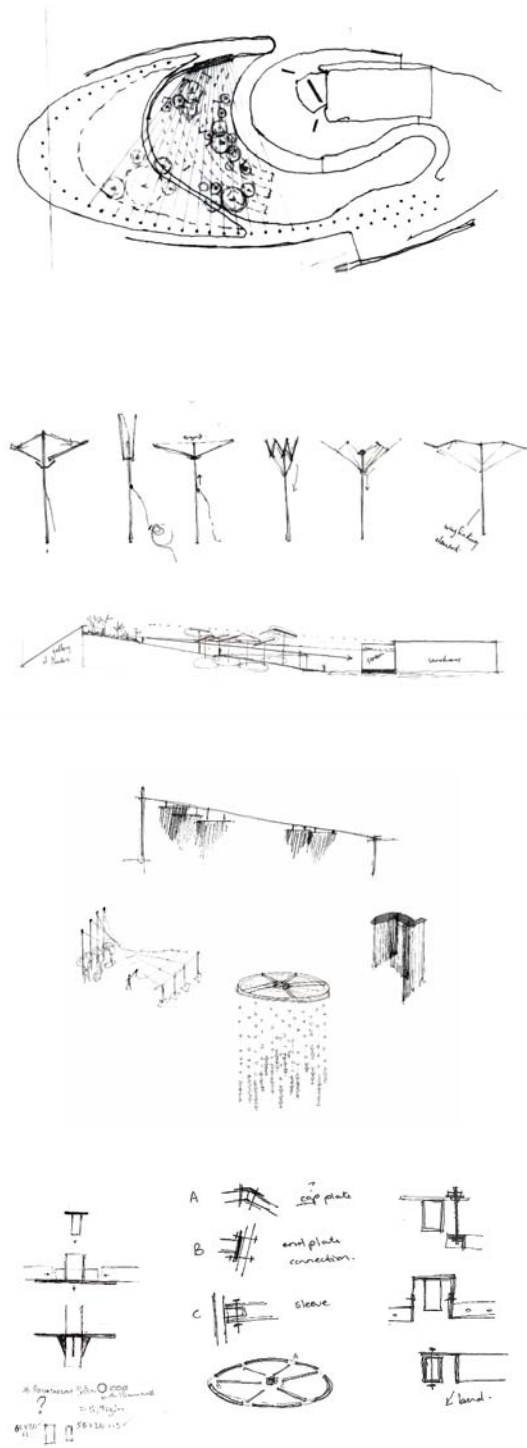


Figure 7.26. Design process sketches

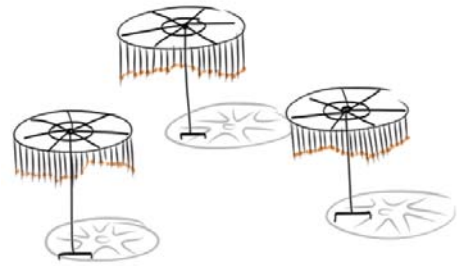
Figure 7.25. Celebrate Mood Board (composite image)



*element - individual
 beads and interaction*



*group - form of installation
 creating volume*



*collective - spatial experience of
 installation as whole (colourful canopy
 with dappled light)*

Figure 7.27. Celebrate Concept Diagrams

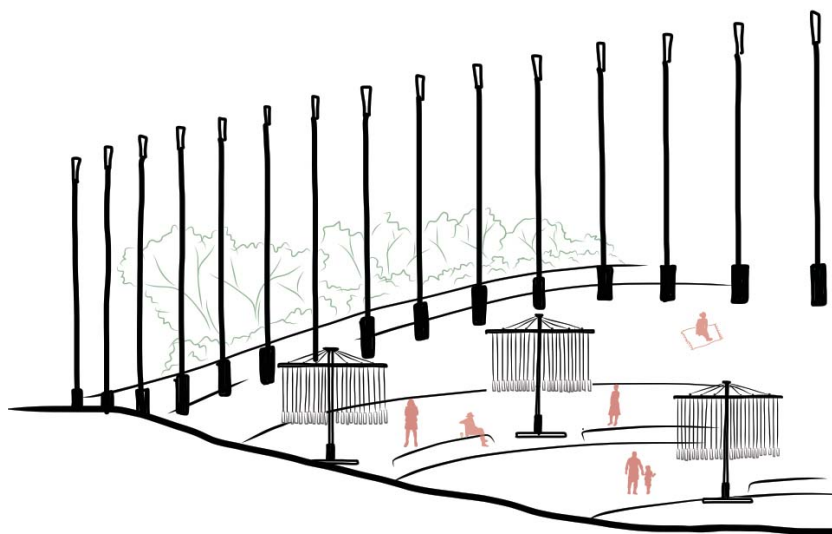
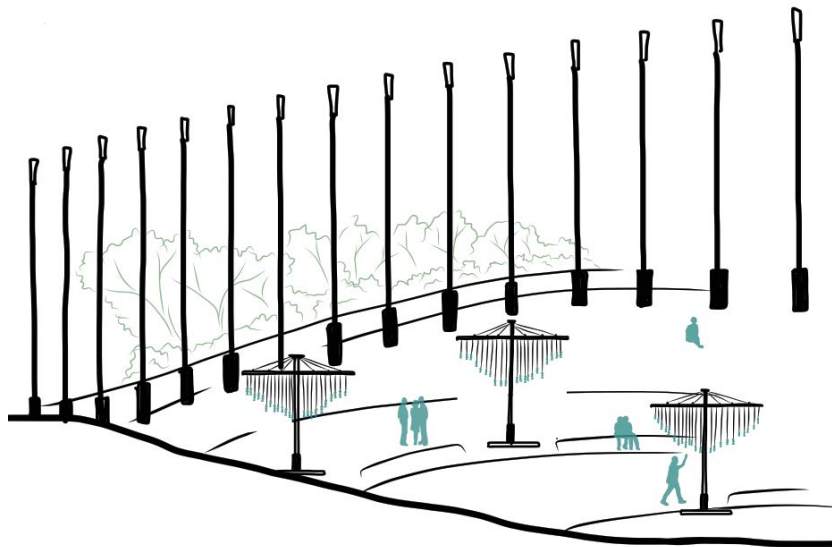


Figure 7.28. Celebrate Scenarios

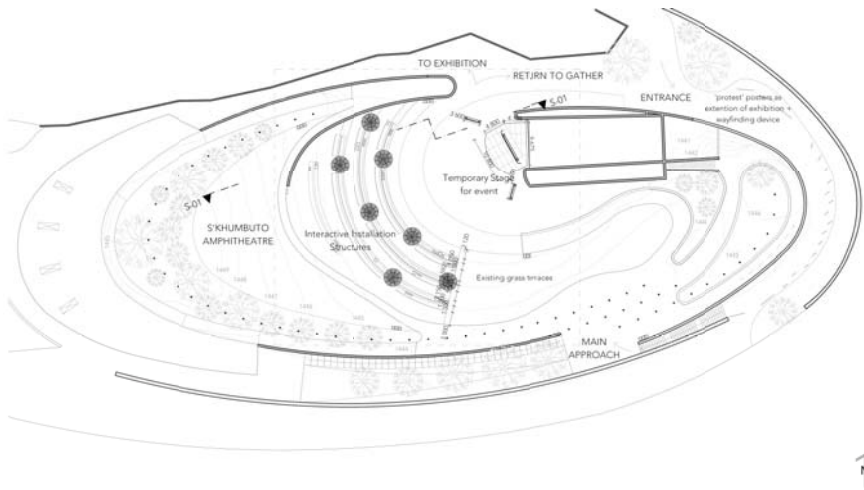


Figure 7.29. Celebrate site plan nts

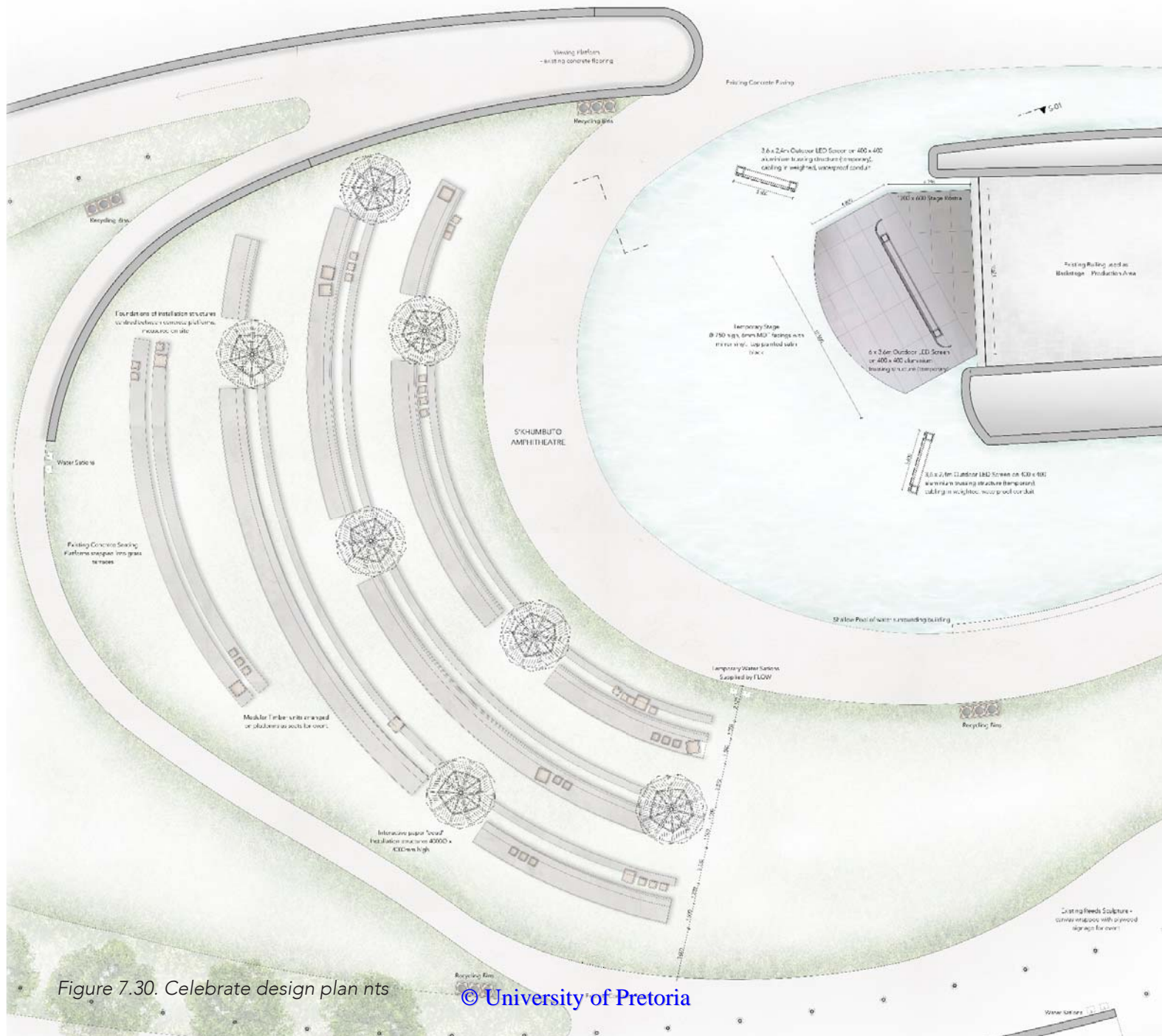


Figure 7.30. Celebrate design plan nts

b) Elements of the Design

Celebrate is the most directly related to the inauguration, as it represents the collective. The site is particularly appropriate, as there is a visual link to the Union Buildings where the inauguration will be taking place. In this space, the elements are the paper beads which are the objects that individual users interact with. Each umbrella structure with its suspended canopy becomes a group, and the overall spatial experience created by the installation represents the whole.

On the layout plan of the amphitheatre, figure 7.23, the position of each installation structure can be seen. The concrete foundations of the

structures line up with the existing concrete seating platforms. As the only permanent residue of the installation, these can be used by Freedom Park as infrastructure for marquee tents or similar temporary structures for future events. A temporary stage and three LED screens for streaming the inauguration are set up at the focal point of the amphitheatre in front of the Sanctuary building. The stage and screens are angled to allow optimal viewing. The modular furniture system is used in the space as temporary seating for the event. The experience of the amphitheatre is enhanced by the shadows cast by the installations, the reverse of which will be seen in the evening when the installations are lit up.

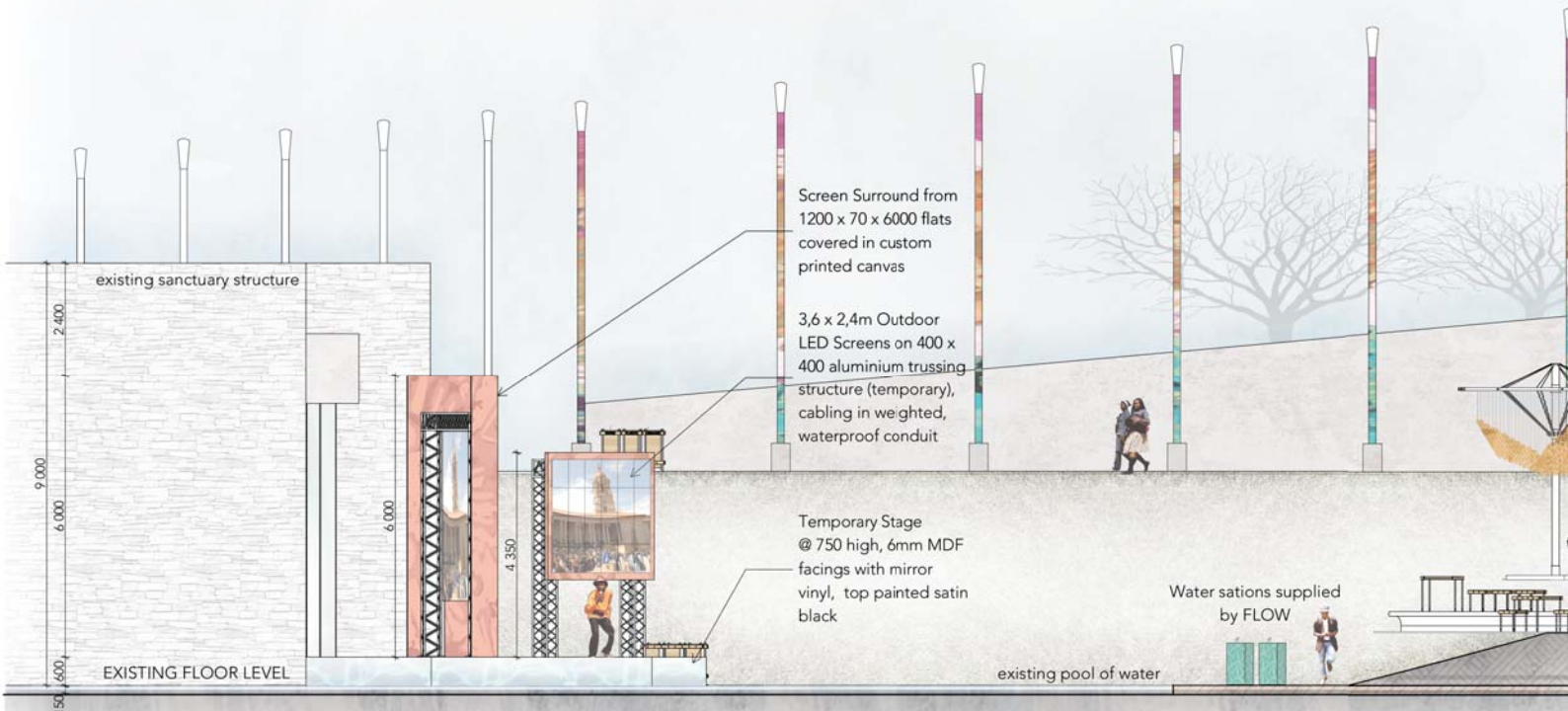
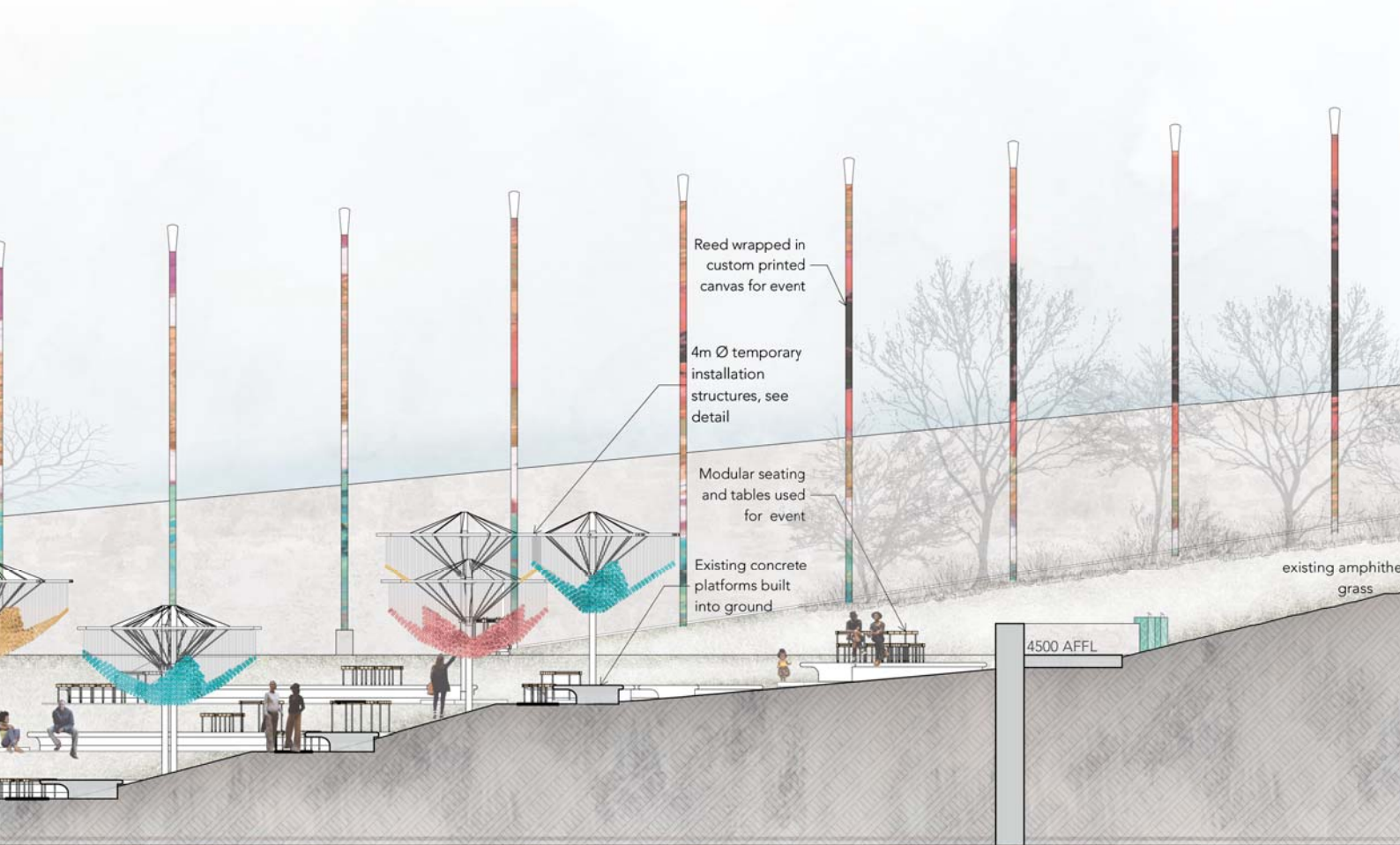


Figure 7.31. Celebrate Elevation

The elevation of the installation illustrates the scale and spatial experience of the structures and the form created by the canopy. The structure's height of 4m was determined by the heights of the canopy, as well as the need to create a spatial object that would have enough presence within the amphitheatre. Although all of the structures are the same height, due to their positions on the slope of the amphitheatre they appear to be at varying heights. The landscape and the poles of the reeds, which have been transformed into vertical elements of colour, become the backdrop of the installation.

The images in appendix F illustrate the various iterations of the installation unit and the process of how it was derived from the original logo.



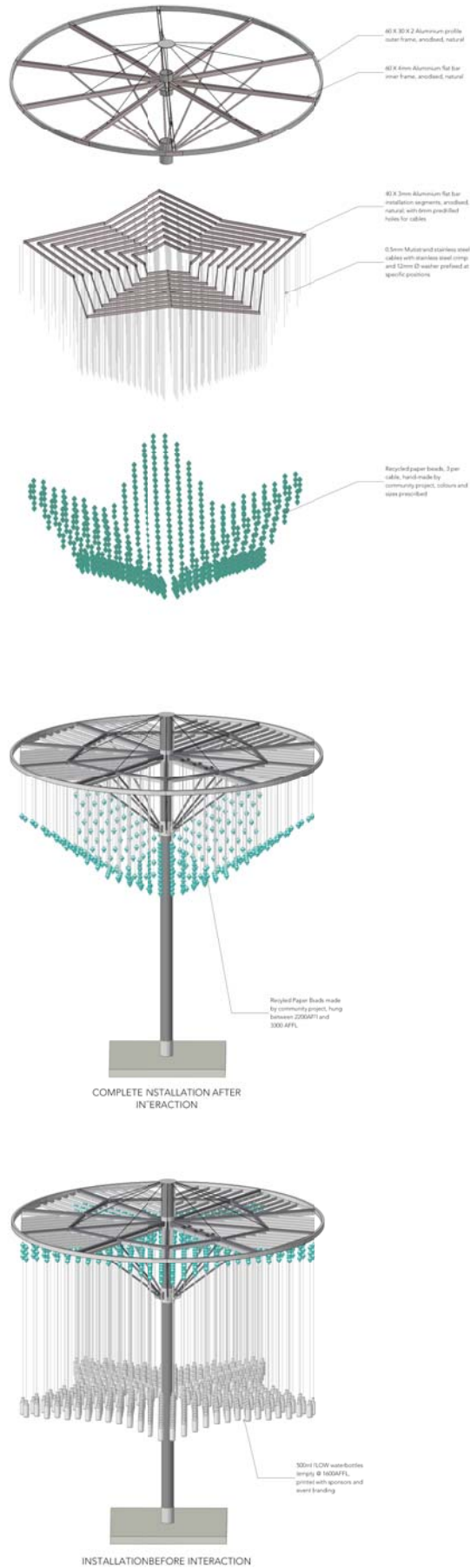


Figure 7.32. Celebrate Installation Unit Axo



Figure 7.33. Celebrate Installation Unit Axo

7.4 CONCLUSION

In this chapter the proposed designs were described as translations of the narratives they each represent. While each space has a distinct function and language, the conceptual approach is consistent, defining each space in terms of the elements, connections and the whole. Since the nature of an event is temporary and relies on moments and user interaction, the spaces are understood firstly as experiences and then as physical environments. Additionally, various scenarios were given, illustrating the potential for each space to accommodate different narratives. The designs will be further developed through technification and detailing in the following chapter. The installation objects in Celebrate and Express Yourself are each explored in detail, while the Gather pavilion is resolved at a structural level, with additional details for the wayfinding panels, branding screen and modular furniture system.

08 TECHNIFICATION
In the detail

8.1 INTRODUCTION

In this chapter, the design process is continued at a more detailed level, exploring and resolving the design through the technification of connections, materials and systems. The technical approach is discussed and the intentions thereof defined. The guiding principles of the technification process are described, followed by a short section highlighting examples that influenced the process. Each space will then be discussed in terms of its detail resolution, and illustrated through technical drawings. While the Celebrate installation and Express Yourself stalls will be resolved according to the same principles, the Gather pavilion will be the focus of the technical investigation as it provides the most complexity at multiple scales. The pavilion structure is considered from a macro to meso level. The functional requirements of the Gather pavilion are resolved as a technical stage system which includes acoustics, lighting and projection. At a micro level the infill of the pavilion is detailed at product-design scale, including the entrance wayfinding panels and modular furniture system.

8.2 TECHNICAL APPROACH

In this chapter, the main concern is to investigate the question: How can detailing be designed as a visual language that both communicates connection between individual elements and ties together the design as a whole?

As a continuation of the design concept that deals with narrative at the scales of the *individual*, *community* and *collective*, the technical approach sees detailing as the meeting point between the individual and the collective, becoming a physical expression of interaction, connection and relationship. Additionally, the detailing is used as a design strategy to strengthen the visual language of the design. The specific functions and varying levels of temporality have influenced the design approach to each of the three spaces (Express Yourself, Gather, and Celebrate); however, a consistent approach to detailing is used to link the spaces so that each is understood as part of a whole.

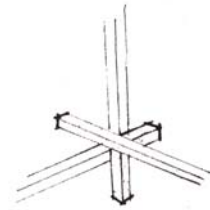
In the technical approach the intentions can be summarised as follows:

- Design details that express their purpose and communicate the relationship between individual elements
- Details become a design language that connects design as a whole

The technical approach has been conceptualised as a set of principles that can be implemented across all three spaces. The principles, illustrated in figure 8.1, deal with various aspects of the design and are applied in different combinations depending on the nature and requirements of each space or element.

EXPRESSION

- Highlight the interaction between elements (the way they connect) through colour or form



EXPRESSION

URBAN CONNECTION

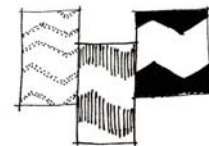
- Define the connection of object to urban setting (or existing elements), pull away, shadow line or raise



URBAN CONNECTION

MATERIALITY

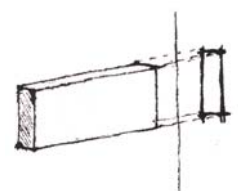
- Informs types of connections
- Re-use and re-interpretation of materials throughout spaces
- A consistent visual language



MATERIALITY

LEGIBILITY

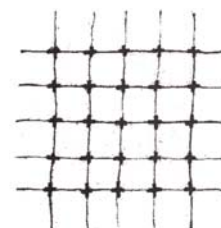
- The temporary or permanent nature of connections as prescribed by the functionality of the element
- Communicate how things fit together, specifically in temporary and user-interactive situations



LEGIBILITY

COLLECTIVE

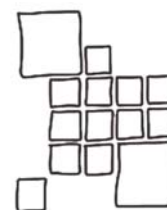
- Contribution to the overall narrative of space; 'parts of a whole' communicated through a collective of connections



COLLECTIVE

MODULE

- A module was developed as a way to mediate between the human scale and the urban scale of the site
- The module is based on a 750 x 1200 unit and uses the golden ratio to increase or decrease dimensions as needed



MODULE

In addition the design was audited as per the Sustainable Building Analysis Tool (SBAT) in terms of Economic, Social and Environmental sustainability. The SBAT report can be found in appendix D.

Figure 8.1. Technical principles

Materiality

A secondary consideration was that of material selection. Due to the urban setting of the interventions, the materials must be appropriate for exterior use and chosen to respond to their context. Additionally, the narrative quality of materials, as identified in the theory and precedent chapters, was considered. This narrative quality refers to the potential of a material to tell a story or hold a memory. It can be an inherent quality of the material or achieved as a process or reaction. Figure 8.2 illustrates these qualities in four categories, ranging from short-term, impermanent narratives to long-term, inherent narratives:

- Temporary changes in response to weather or light
- Natural weathering or ageing over time
- Patina and layering – natural or manufactured
- Wear through use – in response to human interaction

Some materials fall into more than one category. Their characteristics are considered along with practical requirements such as durability, cost, maintenance, availability and sustainability in a materials matrix (found in appendix E), in order to compare and select the most appropriate materials.

Express Yourself and Gather are urban in nature. As such, steel is used for durability and structure, combined with saligna timber and exterior-grade plywood as narrative materials that will weather over time, as well as add a softer, more natural quality to the otherwise hard and robust urban palette. Temporary hand-crafted infill adds another layer of narrative to the spaces.

The materiality of the temporary Celebrate installation was dictated by structural requirements; however, the beads that form the actual installation are used to express narrative. The beads are crafted by individuals, giving each a unique quality and connection to the maker. Additionally, the making-process involves layering of materials and use of recycled source material, so that each bead is imbued with multiple narratives and, as a collective, represents the narrative of gathering and community.

Figure 8.2. Narrative Qualities of Materials

TEMPORARY
CHANGES



LIGHT/SHADOW as material - manipulated according to time of day. (experiential expression of narrative)



RAIN - material responds to moisture, expression of seasons/ weather eg: "invisible graffiti" (hydrophobic spray)

NATURAL
WEATHERING



TIMBER fades, colour variations; shows scratches (carving); natural material reflects natural processes



CONCRETE - patina, stains, cracks over time, porous material; not perceived as 'memory' material however shows urban narrative + use

PATINA / LAYERING



METALS - eg: brass + copper; oxidation occurs; 'aged' quality; natural, continuous change over time



LAYERING - process; manufactured narrative of craft, creates palimpsest eg: paint or paper

WEAR THROUGH
USE



METALS - reverses patina, becomes polished when regularly touched, abrasion wears down soft metals



RESIDUE - often used surfaces wear down while residue collects on less used surfaces; light and dark areas that reflect narrative of use

8.3 TECHNICAL PRECEDENTS

8.3.1 Stage Precedents -

Kirstenbosch Summer stage

As an outdoor event and performance venue the Kirstenbosch summer stage is programmatically very similar to the Gather pavilion. This precedent is not considered from a design perspective, but rather from a technical perspective as a way to understand and establish the technical workings of an outdoor stage. The information below was obtained from the venue specifications document (Kirstenbosch Gardens, 2018). It must be noted that the Kirstenbosch stage is a temporary structure erected for about 3 months each year, and thus the construction thereof is not relevant for the pavilion.

The Kirstenbosch stage has been analysed in terms of its sound and lighting systems and how these are implemented – see figure 8.5. The positions of the speakers and Front of House (FOH) control area are important factors. The dimensions and proportions of the stage are considered as the minimum spatial requirements. The space can accommodate 5000 people and the audience is seated on a slight slope looking toward the stage, which maximises visibility for more people; nonetheless, the slope is not perpendicular to the stage, resulting in the performance being viewed at an angle (figure 8.3).

The stage does not have a backstage area and as such all equipment and behind the scenes activity is exposed, which detracts from the performances. The form of the stage is that of a curved dome, but still the acoustics rely on technical amplification. Also, very little opportunity exists for customisation of the stage on the part of the artists, aside from projection, and the configuration of the stage is very rigid and generic (figure 8.4). It is also only used for performances and does not need to accommodate additional activities.



Figure 8.3. Stage View (Kirstenbosch Gardens, 2018)



Figure 8.4. Performance with projections

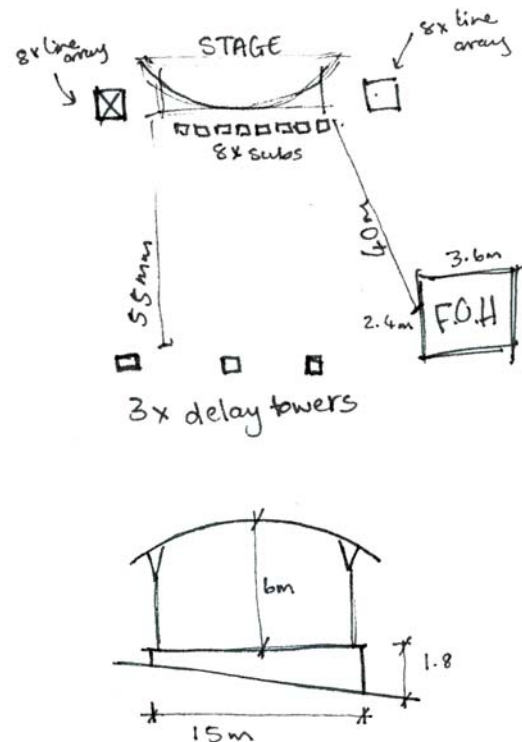


Figure 8.5. Stage Proportions + requirements diagrams

8.3.2 Connection and Materiality examples
The following examples influenced the construction and detailing methods used:

Chidori Construction by Kengo Kuma

In this system, inspired by traditional Japanese toys, modular six-sided units are used that connect to form seating, display and other furniture. Each unit is comprised of 12 'sticks' that slot together without using any glue or fixtures (Griffiths, 2017). The system has also been implemented at a larger scale as the structure for the GC Prostho Museum. The entire structure is composed of a 500mm cubic grid that is cut away in certain places. It also acts as the interior showcase of the museum (ArchDaily, 2012). The grid is very dense and becomes the dominating visual element. In this way the entire character and experience of the space is derived from the detail element.



Figure 8.6. GC Prostho Museum Interior (Archdaily, 2012)

Union Wharf - Nicholas Szczepaniak Architects

In this project timber and steel are combined as an elegant structural solution which enhances the perception of volume (Nicholas Szczepaniak Architects, 2017). The columns and bracing create a visual language of strong vertical lines with delicate connections. The relevance of this example lies in the structural legibility of the detailing.



Figure 8.7. Union Wharf Column Detail (NicholasSzczepaniak,2017)

Sticks by Hou De Sousa

This open-air pavilion consists of standard timber profiles interconnected to form a structural space-frame that acts as both a wall and a roof system. Beyond fulfilling functional requirements, the detailing is "intended to ornamentally highlight the design strategies" (Architizer, 2016), as well as prototype this modular construction method for future applications of temporary outdoor structures. The depth of the wall structure and the protruding web elements are specifically designed as a storage and display system for sculptures.



Figure 8.8. Sticks Roof Structure (Architizer, 2016)

8.4 TECHNICAL RESOLUTION

8.4.1 Express Yourself

In Chapter 7, Express Yourself was described as a series of columns that make up stalls for informal trade. A single column consists of a steel base plate and structural core made up of two steel plates welded at an angle to form an intersecting L-shape, as seen in figure 8.10. An individual profile that has been CNC-cut from exterior-grade plywood is fixed to either side of the column, using flat countersunk screws and a timber spacer to create a shadow line.

Columns are 2250, 2700 and 3050mm high, responding to the module of the design. Six of the columns are placed on top of concrete plinths and positioned strategically as seating and table surfaces for the stalls (figure 8.9).

The plinths are custom made with a 4mm brass inlay of the Gather logo on two sides. The plinths are chamfered along the top edge and have a 100mm recess at the base. An electrical conduit is precast into the plinth to allow reticulation for lighting. Columns that are not on a plinth are positioned on a custom paver with precast conduits, to ensure correct positioning and allow for electrical reticulation. These columns are fitted with a Spazio exterior Phalt light as well as a waterproof plug socket to provide power to the stalls. The steel plates have pre-cut 16mm diameter holes at 150mm increments on either side to allow for infill and customisation by stall owners as shown in figure 8.13.

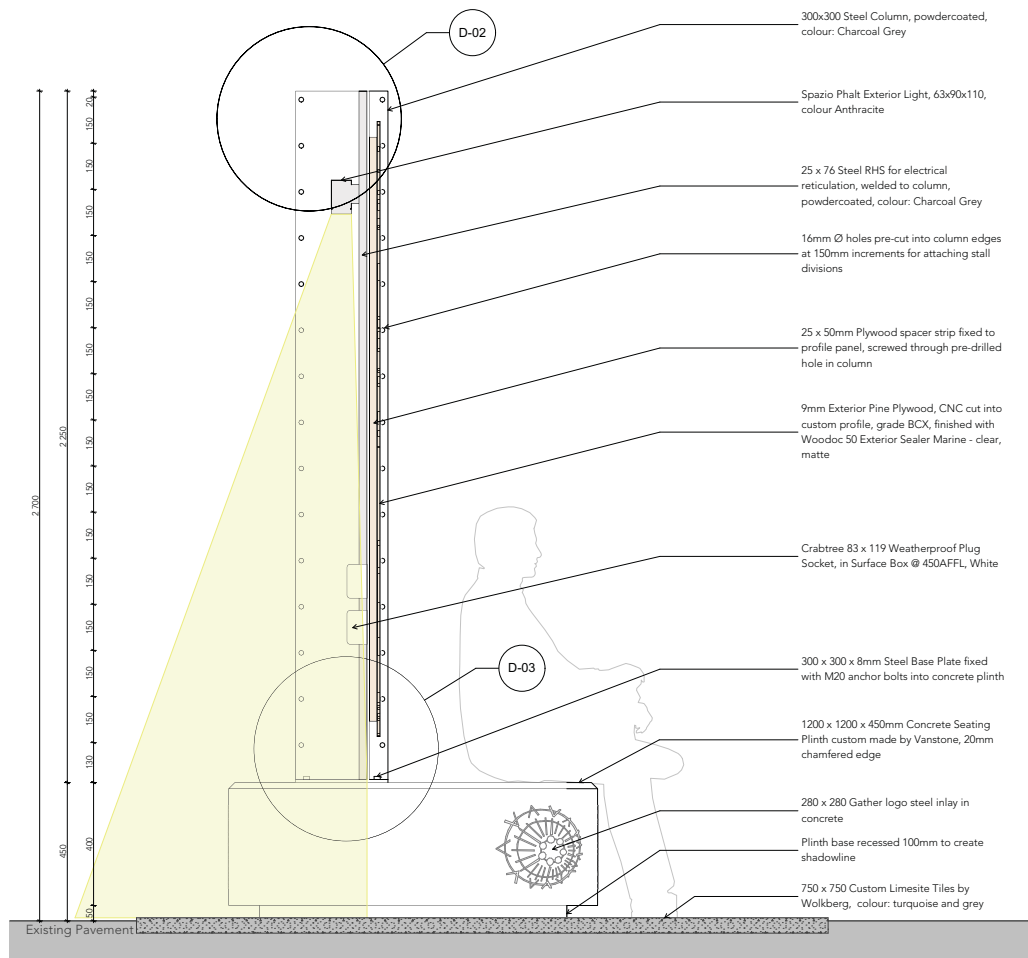


Figure 8.9. Express Yourself Detail Elevation nts

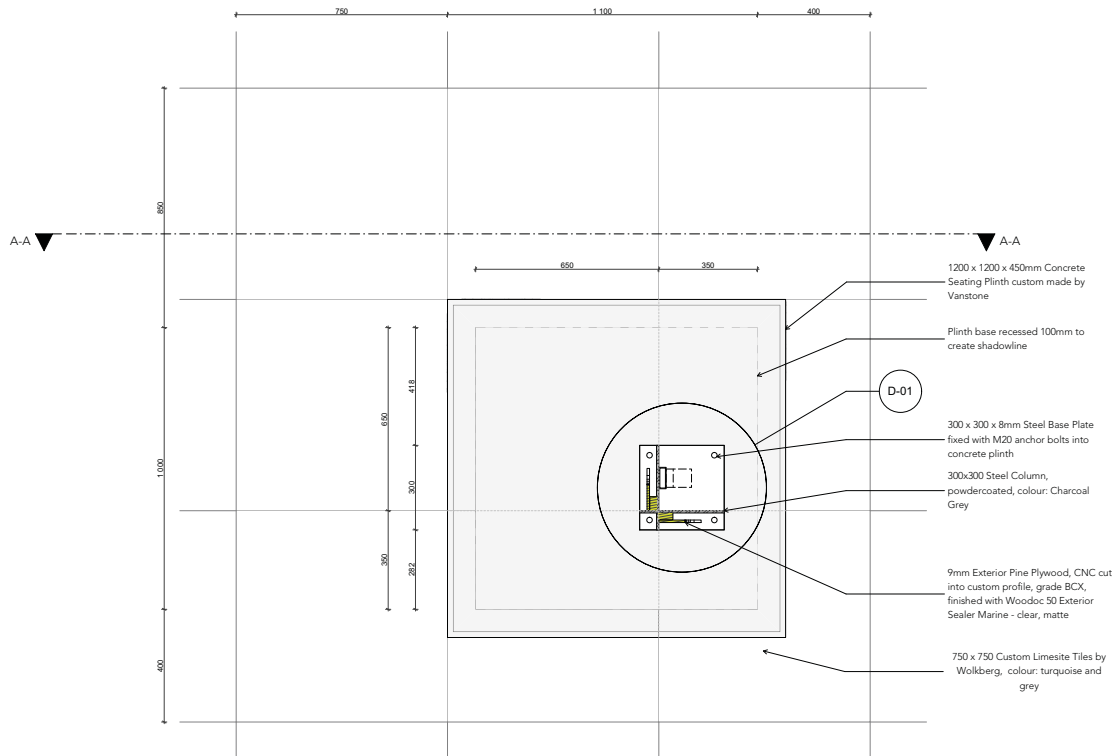


Figure 8.10. Column Plan



Figure 8.11. Column Axo



Figure 8.12. Column Position Plan

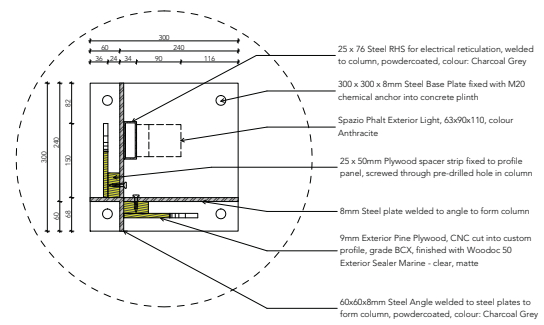


Figure 8.14. Column Detail Plan

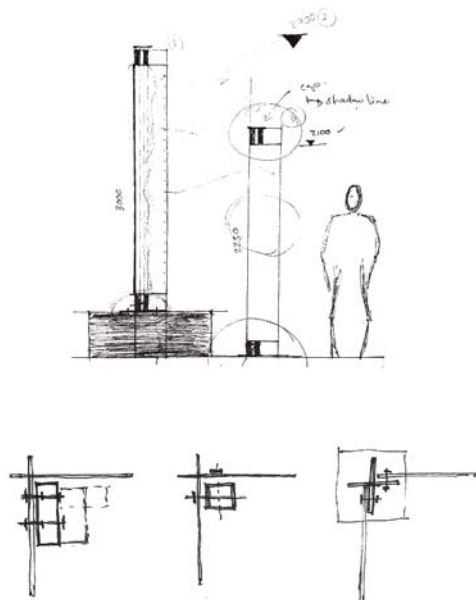


Figure 8.13. Detail Sketches

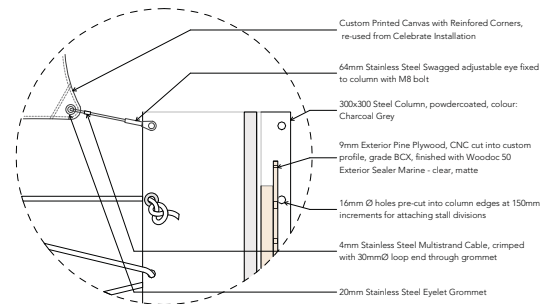


Figure 8.15. Column Infill detail

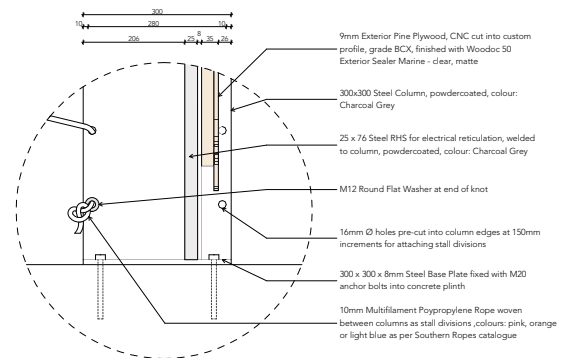


Figure 8.16. Column Base connection detail

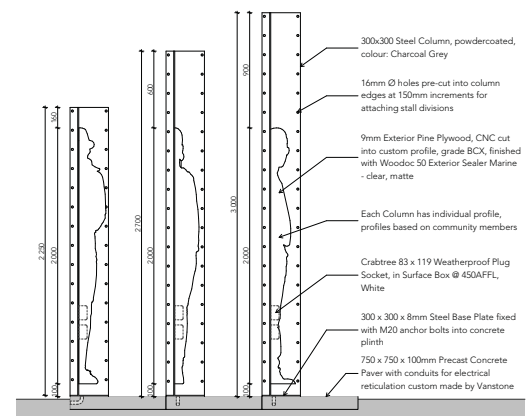
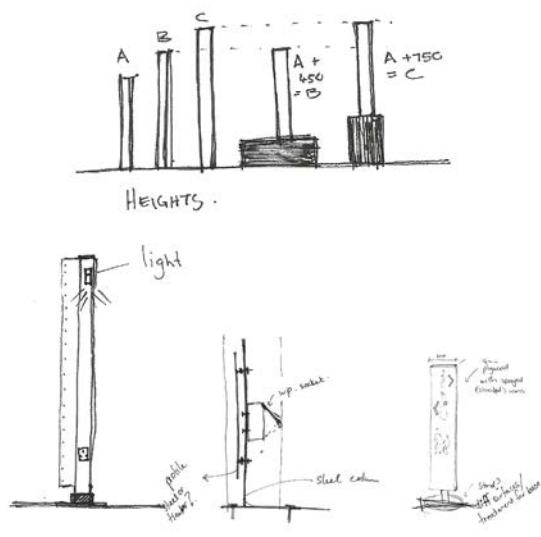


Figure 8.17. Column Heights

8.4.2 Gather

Gather is a semi-permanent pavilion that functions as a stage as well as a public community space. The conceptual driver is the idea of community, translated as connections and intersections which are embodied in the latticed timber construction – see figure 8.20. These connections are based on the modular grid, creating a visual language where the vertical and horizontal elements intersect. The columns are custom laminated timber ‘clusters’ that allow beams to slot through in two directions. The base detail of the columns speaks to the columns used in the Express Yourself installation. A custom steel base plate is used that cuts into the column and raises the timber away from the floor surface. The roof structure and columns are braced with steel cables (figure 8.27), contributing to the delicate quality of the structure yet allowing the required spans to be achieved.

The section in figure 8.21 illustrates the technical stage components which are organised according to the ceiling structure from which they are suspended. Three rows of lighting bars with hoist systems allow stage lights to be positioned at various levels. A Showtex 6000 motorised projection screen is positioned along the back of the stage, fitted with a twin-projection fabric which allows projection on the back or front, thus acting as a stage backdrop or as a screen when viewed from the park. Due to the outdoor environment and lack of reflective surfaces the acoustics of the stage have to rely on speakers for adequate sound amplification. In figure 8.22 the acoustic requirements of the space is explained. Since speakers are being used to project sound, it is necessary to introduce absorption within the performance area to reduce feedback. As such, GKD Silentmesh acoustic panels are positioned within the ‘pockets’ of the ceiling grid. These steel-mesh panels are designed with LED strips inside

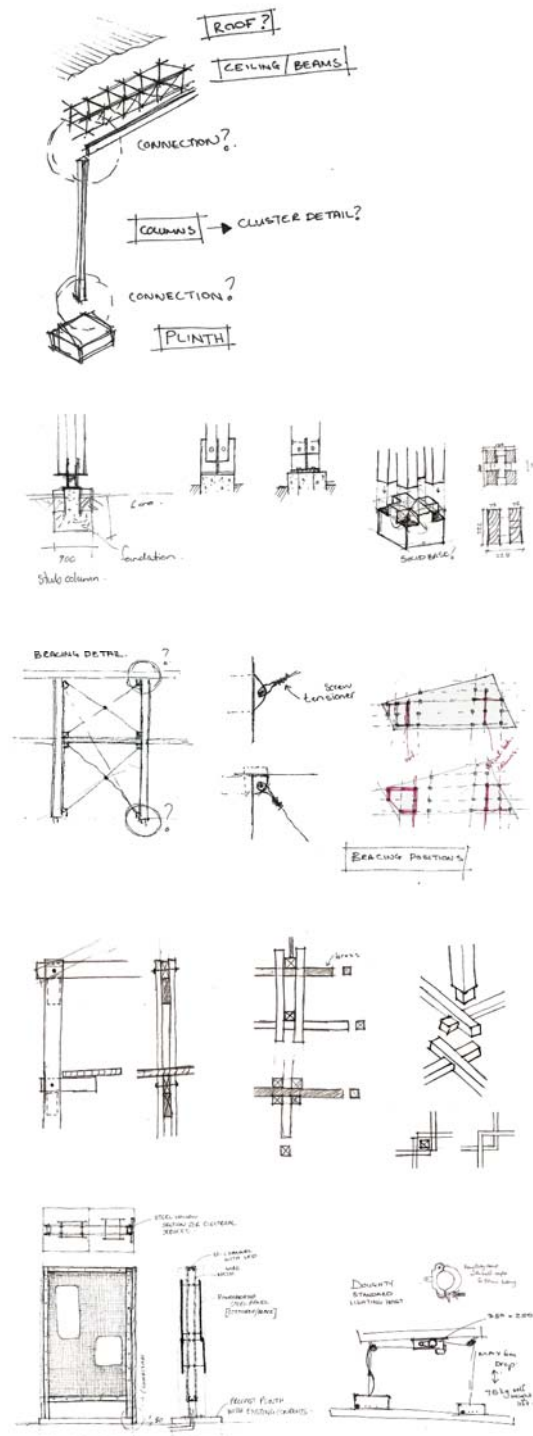


Figure 8.18. Gather Detail Sketches

to backlight the panels as general lighting for the structure. All electrical services for the stage equipment runs in the ceiling void created by the beams and are powered by generators during events. Solar panels on the toilet roof provide power for general lighting of the structure and the urban environment (see figure 8.23).

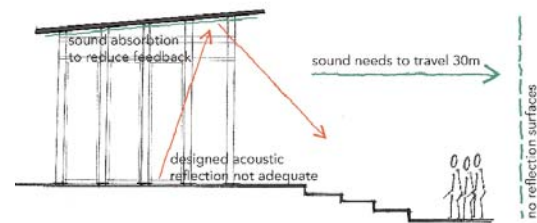


Figure 8.19. Acoustic requirements

As described in the design chapter, the entrance panels act as mediating elements between the structure and urban setting, defining the entrance to the space from Koch Street. The panels consist of an inner steel-frame structure with LED strips at the top and bottom. A wire mesh on either side makes the panels semi-translucent. 4mm steel plate is laser cut into custom forms and fixed through the mesh, making up the stylised Salvokop graphic. Towards the street the shapes are powder-coated in the Gather branding colours. On the opposite side all the shapes are painted with black chalk paint, providing a type of temporary 'graffiti wall' for the community.

A modular furniture system becomes infill for the structure when used as a community or gathering space. The modular system consists of timber frames and vertical elements, with intersecting connections that respond to the design language of the pavilion structure – see figure 8.27. The frames are filled in through co-creation with the community to provide surfaces that can be used for seating, branding or display. The frames can be used with additional objects to become recycling bins or planters. The modular system allows for various configurations and is intended to be used as urban furniture throughout Salvokop as a way of carrying the identity of the community through to various spaces.

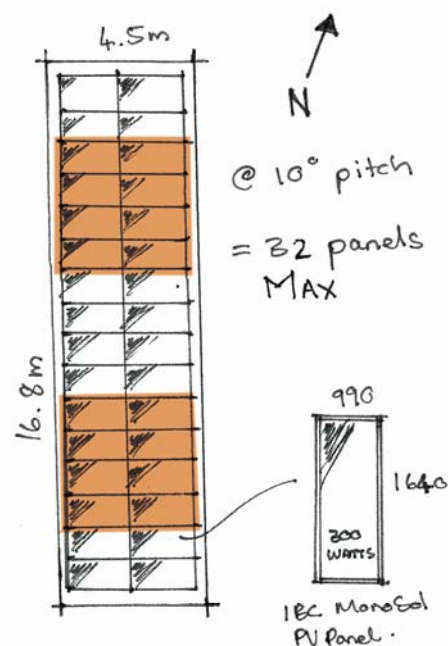


Figure 8.20. PV panel calculations

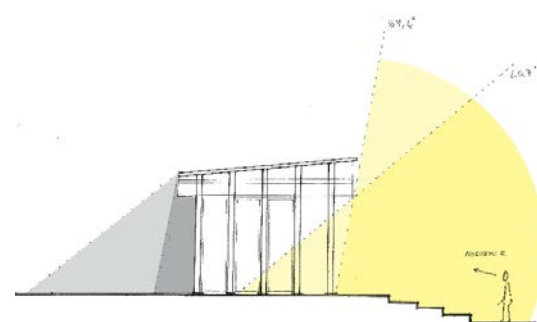


Figure 8.21. Sun angles

ENTRANCE PANEL DETAIL

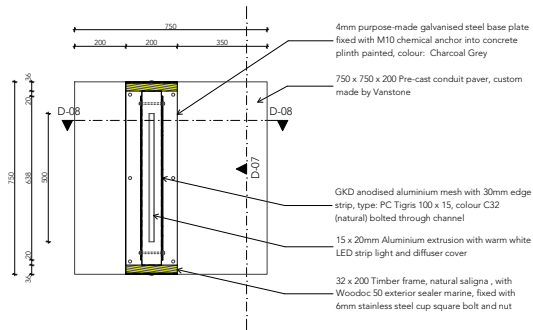


Figure 8.22. Entrance Panel Plan nts



Figure 8.23. Salvokop Graphic

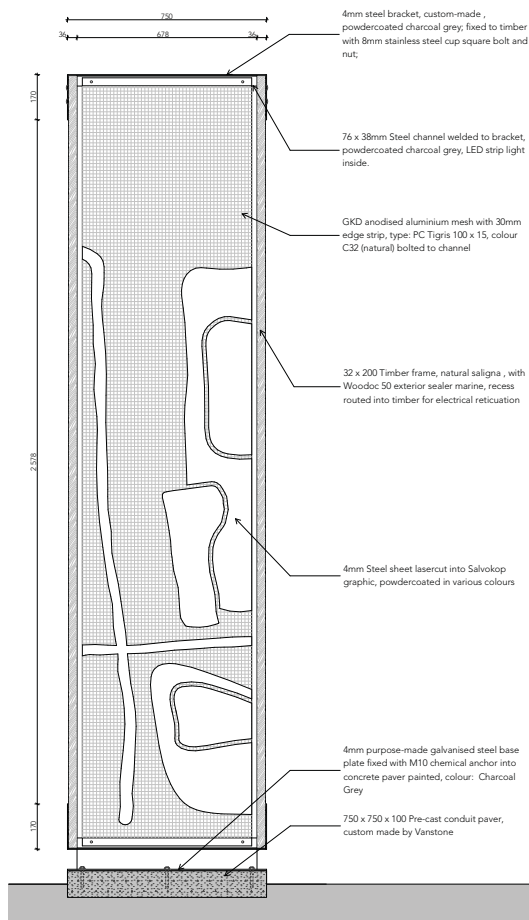


Figure 8.24. Entrance Panel Elevation nts

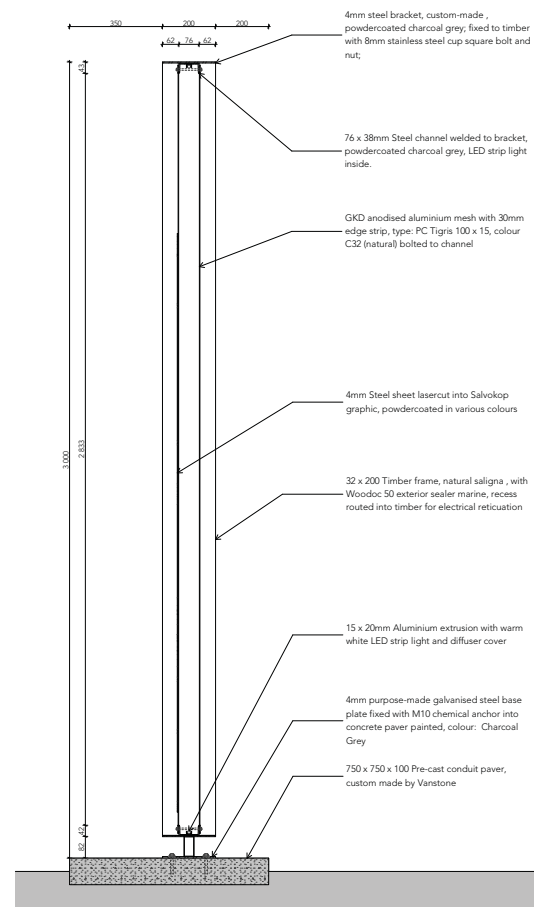


Figure 8.25. Entrance Panel Section nts

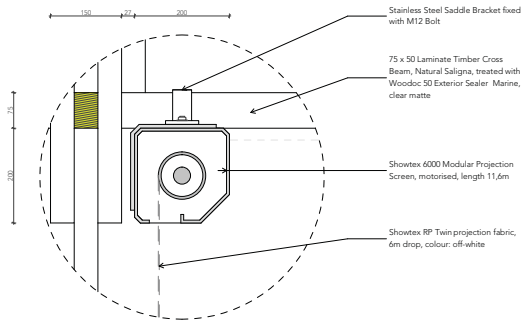


Figure 8.26. Projection Screen Detail nts

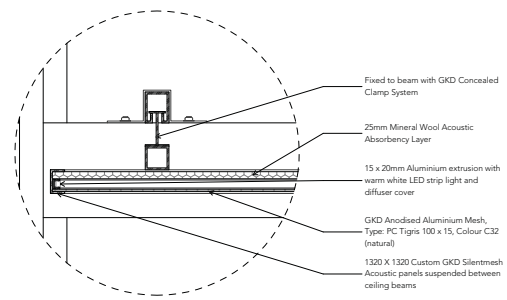


Figure 8.27. Acoustic Panel detail nts

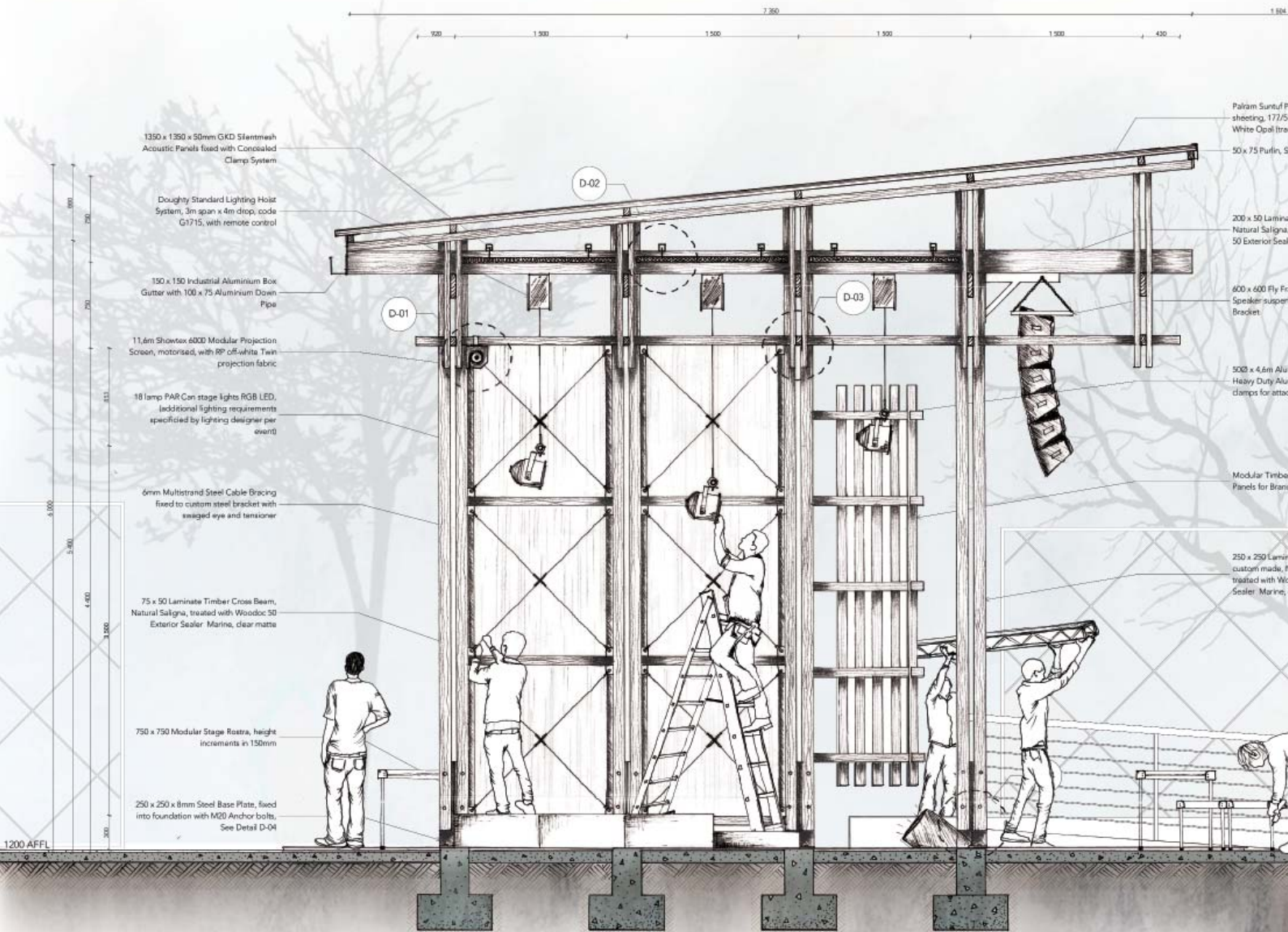


Figure 8.28. Gather Detail Section nts

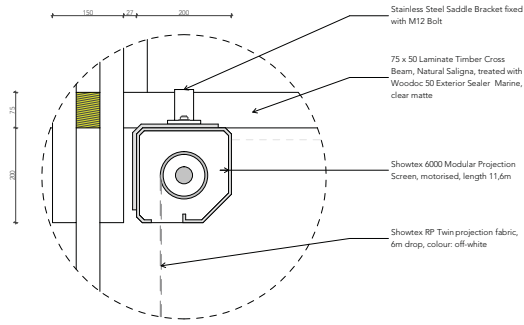


Figure 8.29. Intersecting connection detail

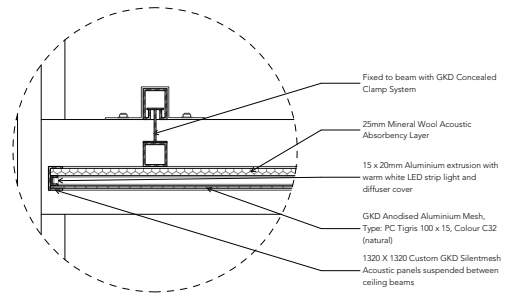


Figure 8.30. Baseplate details



MODULAR FURNITURE DETAIL

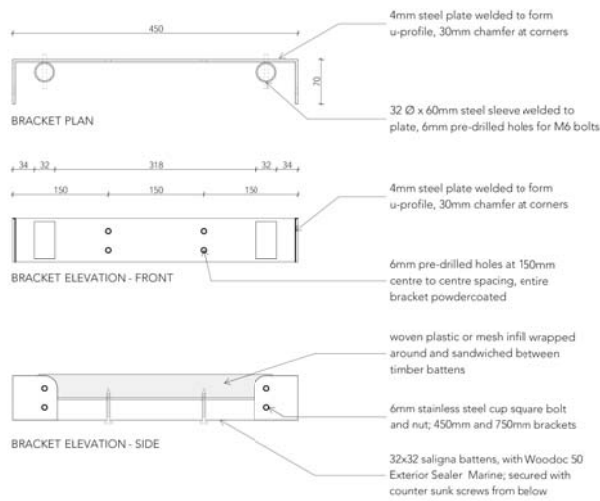


Figure 8.31. Modular Furniture Details



Figure 8.32. Modular Furniture Configurations

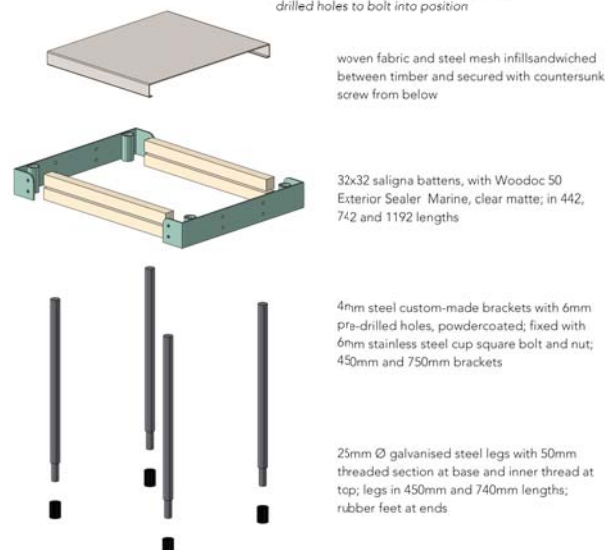
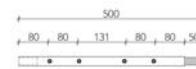
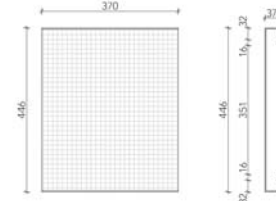
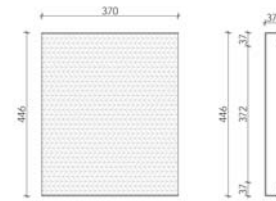
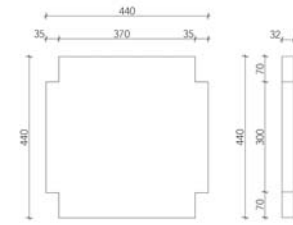
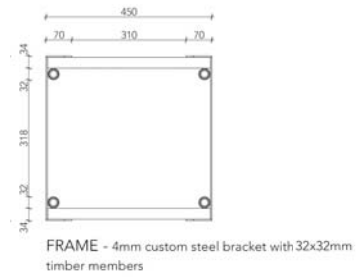


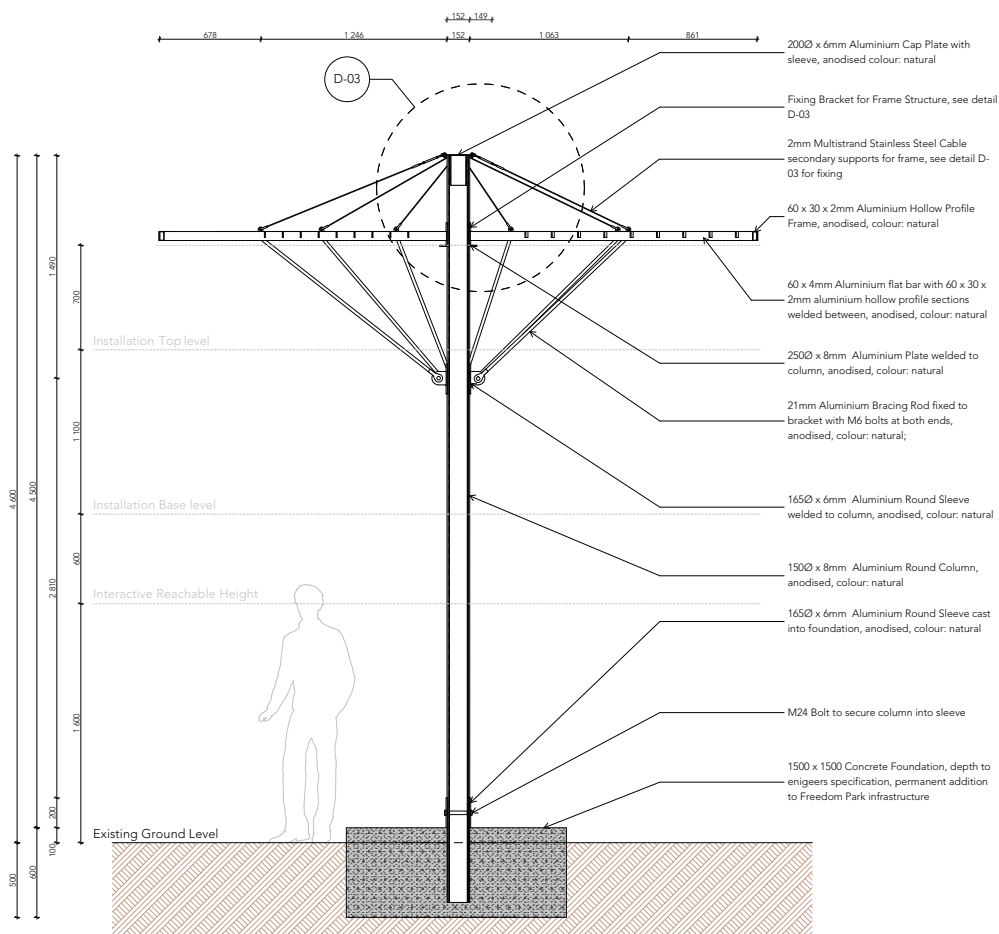
Figure 8.33. Modular Furniture Components

8.4.3 Celebrate

As mentioned in the previous chapter, Celebrate embodies the concept of collective as an installation of small parts that make up a whole. A single **installation** unit consists of an aluminium umbrella-like structure that is 4m high with a 4m diameter canopy from which an installation of paper beads are suspended (figure 8.15). A permanent foundation is cast for each structure, and these are intended for future use by Freedom Park. The foundation includes a sleeve with a pre-drilled bolt hole that allows the centre pole to be fixed horizontally, while the canopy structure is assembled and then pivoted into its vertical position. The detail plan in figure 8.16 illustrates how the entire structure is constructed from aluminium components that sleeve and bolt together to allow for convenient transportation and assembly on

site. The installation lengths are measured and hung off-site on panels that can be attached once the structures are assembled.

The **paper beads** work on a reactive system that moves to a specific point, determined by a stopper, when the counterweight (an empty reusable water bottle) is removed. For this reason the heights of the structure and installation are crucial (figure 8.16). The water bottles hang at 1,6m in order to be reachable by the users. The beads however need to be at 2,2m to prevent tampering and, in addition, a minimum height of 1,1m is required to create enough volume within the final form of the installation. The beads are manufactured by a community initiative, but in order to achieve consistency, three shapes are prototyped and the colour ranges of the source materials are specified to correlate with the branding colours of the event



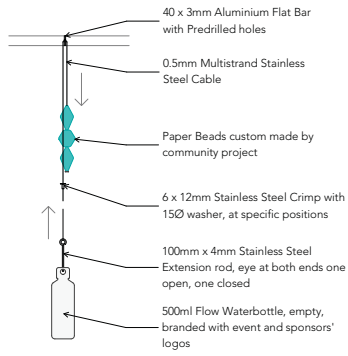


Figure 8.35. Celebrate Interactive Detail

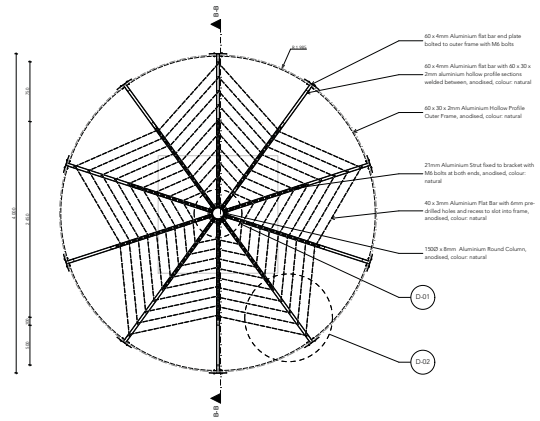
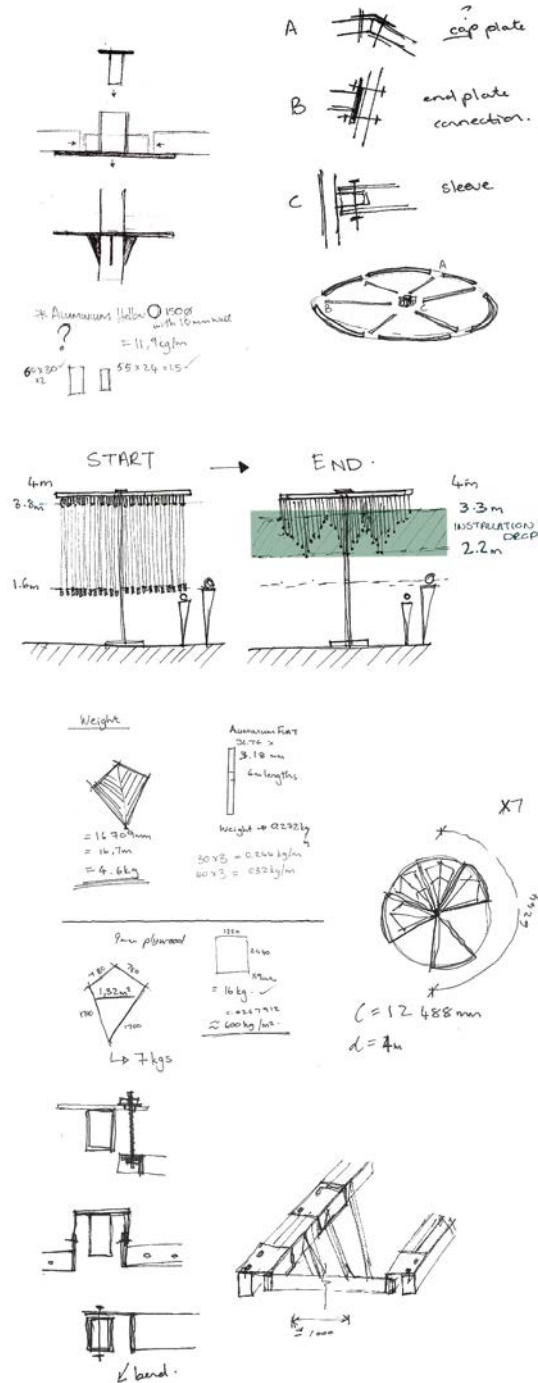


Figure 8.36. Celebrate Detail Plan nts



Celebrate Process Sketches

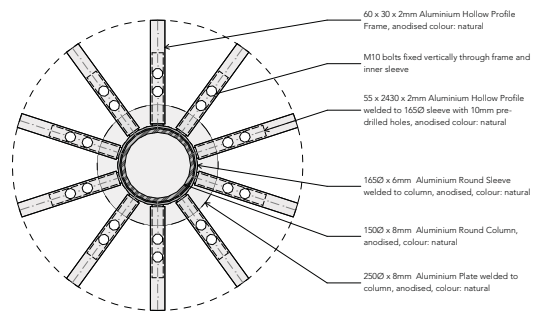


Figure 8.37. Frame + Post Connection Detail nts

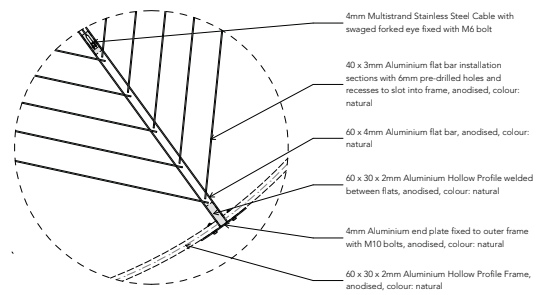


Figure 8.38. Frame Connection Detail nts

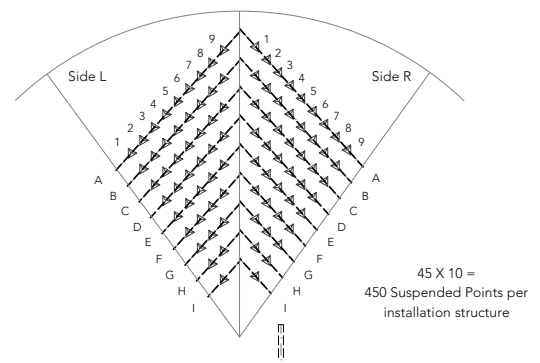


Figure 8.39. Installation Point layout nts



Figure 8.40. Celebrate Installation Axo

8.5 CONCLUSION

In this chapter the resolution of the proposed design was illustrated through drawings and descriptions. The strategy identified principles and precedents which were used to guide decision making and test outcomes. Each space has been explored, both in terms of its conceptual narrative and the relevant technical principles. However, due to the nature of the event and narrative, the technification process on its own is not adequate in ensuring the success of the proposed design; the stories that the space could generate and communicate must be told. In the following chapter a reflection is given on the project as a whole, and the design interventions are imagined as inhabited moments of a narrative.

09
Upon Reflection

9.1 REFLECTION

"A story has no beginning or end: arbitrarily one chooses that moment of experience from which to look back or from which to look ahead" – Graham Greene (2018)

This chapter is not a conclusion but rather a reflection. The aims and intentions with the project are discussed in terms of the design outcomes of the study. The research questions are iterated and the findings presented. The contribution of the work and recommendations for further investigation are given. The intention with this dissertation, and with the proposed design, was to offer an open-ended narrative experience as described in the theory chapter. In addition, it was established that space cannot exist in isolation from culture and society; rather, it forms an interrelated connection of people, activity (event), material environments and identity (Sharr, 2012, p. 225). As such, the design interventions are illustrated throughout the chapter as inhabited moments of experience and narrative.

9.2 OUTCOMES

In response to the aims and objectives set out in chapter one, the following has been achieved:

- an understanding of the various issues and considerations of the selected site has been gained through site analysis and mapping;
- event has been established as an appropriate response to activating the site and investigating the relevant programmatic requirements of such an event;
- an event and programme have been proposed that facilitate a reciprocal relationship between Freedom Park and the Salvokop community through spatial interventions that have both temporary and residual uses;
- theoretical grounding has been provided for a narrative approach that facilitates the emergence of multiple, pluralistic identities through spatial interventions that invite participation and interaction; and
- design informants have been identified based on the context, programme and theory that guided the design process in order to design public event spaces that represent a collective, yet engages with the individual or group by implementing narrative and co-creation.



9.3 FINDINGS

The intention with the study was to demonstrate how event design can facilitate engagement between people and place in order to allow the emergence of identity. The following research question was presented:

How can the design for a public gathering at Salvokop act as a temporary catalyst to activate the site as well as facilitate the emergence of a South African identity by using narrative as a design generator?

In this study it has been shown that narrative is linked to identity as a way of self-reflection, while allowing multiple interpretations of the world. Space is understood as a 'factual' narrative with which users can engage and attach their own narratives to, ultimately facilitating the emergence of multiple interconnected identities. The concept of narrative is translated spatially as principles of transient boundaries, layering, temporality, materiality, moment and co-creation. Narrative design facilitates the emergence of multiple hybrid identities across the scales of the individual, community and collective. Three spatial interventions are proposed in the design, a temporary interactive installation in Freedom Park as well as two permanent interventions as public spaces within Salvokop. The pavilion acts as a platform for events as well as community gathering and interaction, while the stalls create infrastructure for trade and offer a secondary destination for visitors to Freedom Park. In all three interventions co-creation is used as a means of engagement and expression.

9.4 CONTRIBUTION

The above-mentioned findings are specific to the site and programme; however, with regards to the interior architecture discipline the following interpretations are relevant:

- The fact that spatial design plays an important role in the reflection and expression of contemporary South African identity, and that this can be achieved through participation, co-creation and interaction, is highlighted in this study.
- A relationship exists between identity and narrative, as well as between place-making and identity; as such, a narrative approach to place-making is an appropriate response to facilitate the emergence of identity through spatial design.
- Interior design and event design are interrelated disciplines: event design can be seen as providing a platform for place-making without the formal boundaries normally associated with interior space. Additionally, the implementation of these disciplines in an urban environment has been illustrated in this study.



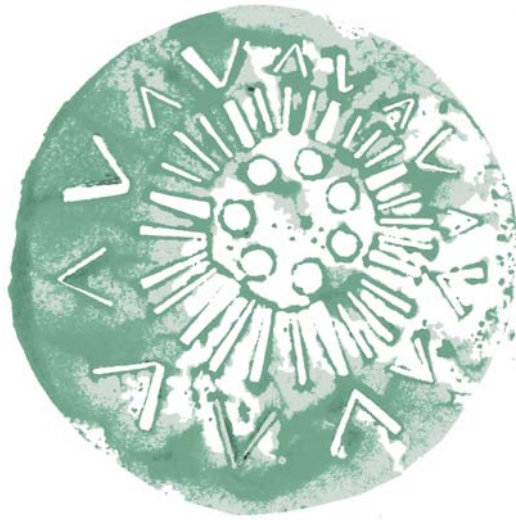
9.5 RECOMMENDATIONS

The implementation of the design proposal would be the most effective way of testing the project. There is potential in investigating various applications of narrative design and co-creation in real-world scenarios. Additionally, this study was limited to a specific site and programme; nonetheless, the relationship between narrative, identity and space could be further investigated within other contexts or other programmes. The theory of narrative design presented here is also limited and could be developed in various ways, such as through a more thorough investigation into the relationship between narrative and materiality; the narrative interpretation of vernacular design and making in contemporary spaces from a construction or detailing perspective; or the comparison of the translation of a specific narrative in multiple forms and spaces. Most important, however, is the continued exploration of ways of expressing and engaging with our identities in the South African context.

To conclude, narrative is an inherent part of our being. It reflects our understanding of both ourselves and the world. As a place-making device narrative not only enables multiple and diverse stories to be communicated through space, but also facilitates the interaction and engagement between people that is needed for new narratives to emerge.



Celebrate Installation



gather.

APPENDIX A - H

Additional Information

APPENDIX A - MAPPING

Symbolism in Freedom Park

- The Hill - The location of Freedom Park, and specifically S'khumbuto, on a hill is significant because sacred spaces for worship and reverence are often built on mountains or near rocks in the African tradition.

- The Sculpture of Ascending Reeds – The 'reeds' have multiple associations, they were inspired by an African myth of creation, the sculptural vertical elements express a connection between earth and sky (heaven). The rising line is symbolic of the intensity and progress of the fight for freedom. The reeds also reference sticks used to enclose traditional African homesteads or kraals.

- The spiral pathway - links all the elements of the park together and embodies the idea of 'journey'. It was designed to move up the hill in an easterly direction, this is significant because the sun rises in the east, symbolically marking a new beginning in the history of the country.

- Stones - are used in various ways and places for the memory and information they hold, they also symbolise healing and can be used to communicate with the spiritual world. The Park incorporates stones from all 9 provinces.

- Water is significant in its use for blessing and cleansing rituals, it represents reflection, purity and the source of life.

- Fire – is crucial to the African way of life, it symbolises the hearth in the centre of traditional African homes. Fire is used in combination with water and rocks in healing rituals and ceremonies to communicate with ancestors.



Figure 10.1 The Hill (Young, 2014)



Figure 10.2 The Spiral Pathway



Figure 10.3 Stones at Isivivane



Figure 10.4 Reflection Pool at Tiva

- Steam and smoke – are used by traditional healers to heal, to bless and protect new born children as well as cleansing and purification.
- Plants – are a part of every aspect of African life and they play an important role in Indigenous Knowledge Systems. Specific plants and trees are used in the park for their symbolic associations as well as healing properties.
- The Circle – symbolises unity, openness, wholeness and continuity. It represents a kraal, one of the most sacred places within African homesteads, which is built in the shape of a circle; African elders sit in a circle when discussing important matters. The circle is interpreted through the forms of Freedom Park, curved spaces and spiralling walkways, elements do not end - they connect and continue from one to the other.
- Materiality – the material palette is crucial in symbolically and visually connecting the buildings and forms to the landscape. Red clay brick was used with rusted steel, timber, raw concrete finishes to respond to the landscape in which mention indigenous vegetation, stones and water form part of the palette.



Figure 10.5 Tree at Isivivane



Figure 10.6 Curved + Spiraling forms

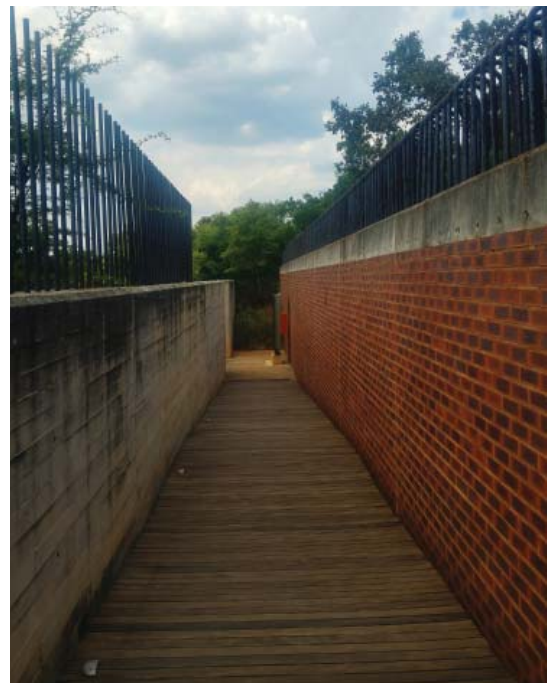


Figure 10.7 Combined Materiality

APPENDIX A - MAPPING (CONT)

S'khumbuto Micro Mapping

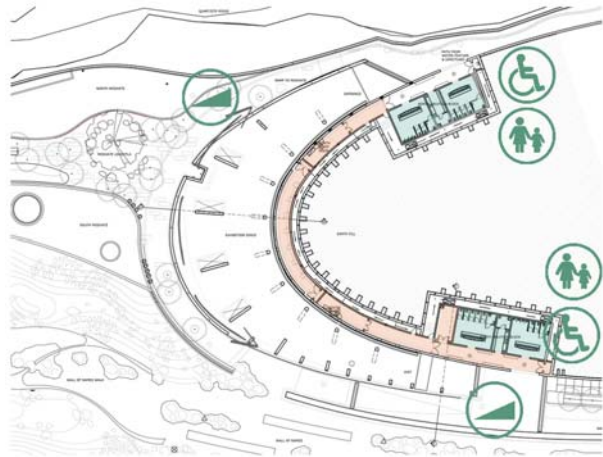
MOSHATE
conference facility

Figure 10.8 Moshate
- selected as location for main event
production office



GALLERY OF LEADERS
exhibition space

Figure 10.9 Gallery of Leaders
- selected as location for exhibition on
past inaugurations



SANCTUARY
flexible event space

Figure 10.10 Sanctuary
- selected as location for amphitheatre
backstage area

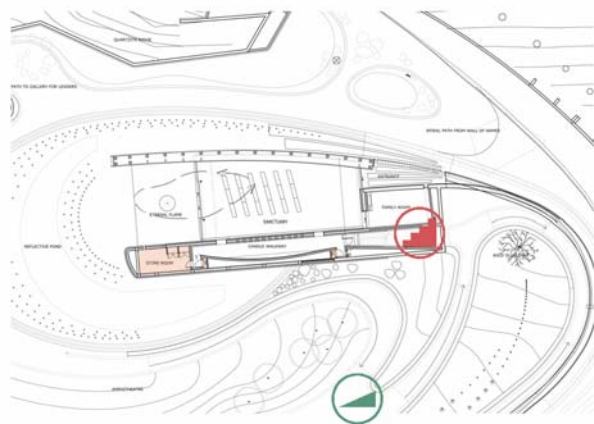


Figure 10.11 S 'khumbuto Materiality



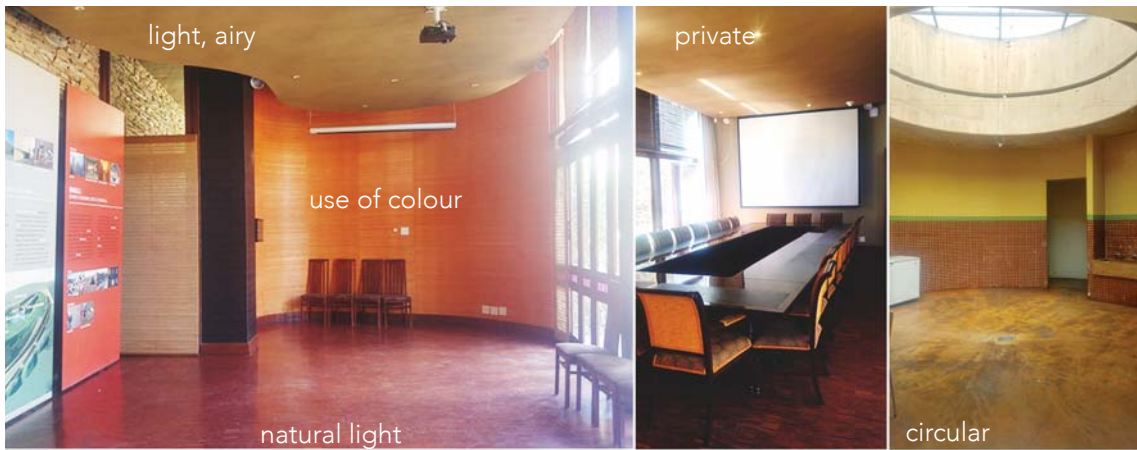


Figure 10.12 Moshate Interior



Figure 10.13 Gallery of Leaders Interior



Figure 10.14 Sanctuary Interior



APPENDIX B - EVENT VISUAL ANALYSIS

(1) 2017 Heritage Day Carnival – the carnival is the most organic and spontaneous of all the events analysed due participants being co-creators of the event. Its narrative lies in the celebration and expression of cultural roots and traditions.

(2) 2014 Freedom Day Celebrations – this event was significant as it celebrated 20 years of a free and democratic South Africa. As such the narrative was centred around government and democratic values with physical representations of political people and symbols, such as the national coat of arms.

CODES

SETTING	INTERACTIONS + BEHAVIOUR	SYMBOLISM	PERFORMANCE	VISUAL LANGUAGES	SPATIAL QUALITIES
A1 Interior - contained	B1 Formal	C2 Significant Person	D1 Dance	E1 Colour	S1 Informal/Open space
A2 Exterior - urban environment	B2 Spontaneous/Organic	C2 National Symbols	D2 Singing/Music	E2 Pattern	S2 Formal space
A3 Temporary Architecture / structures	B3 Public participation	C2 Cultural Symbols	D3 Physical theatre/installation	E3 Text	S3 Gathering Space
		C4 Other (animals, natural features etc)	D4 Procession	E4 Clothing (forms of expression)	S4 Platform/ Focal Point
					S5 Movement Zone

2017 HERITAGE DAY CARNIVAL



moment - welcoming speeches
setting - stage
people - political persons
staged, formal

moment - parade
setting - street
people - public
spontaneous, informal

moment - parade
setting - street
people - public
spontaneous, informal
unique characteristics - puppets

moment - parade
setting - street
people - public
spontaneous, informal
unique characteristics - puppets

moment - parade
setting - street
people - public
spontaneous, informal

2014 FREEDOM DAY CELEBRATION - 20 YEARS OF DEMOCRACY



moment - opening, 21 gun salute
setting - Union Buildings, South Lawn
people - National Guard
staged, formal

moment - Band plays
setting - open grass
people - National Guard
staged, formal

moment - National Anthem
setting - Secondary stage
people - President
staged, formal

moment - throughout event
setting - positive political "propaganda"
staged

moment - parade
setting - in front of stage
people - various entertainers
staged, informal
unique characteristics - 3D
interpretation of national symbols

2010 SOCCER WORLD CUP OPENING



moment - opening of ceremony
setting - stadium
people - spectators
staged, formal
unique characteristics - "welcome home" Africa represented as home

moment - performance
setting - stadium
people - entertainers
staged, formal

moment - performance
setting - stadium
people - entertainers
staged, formal
unique characteristics - Africa positioned globally

moment - performance
setting - stadium
people - entertainers
staged, formal

moment - performance
setting - stadium
people - entertainers
staged, formal

1995 RUGBY WORLD CUP FINAL



moment - opening ceremony
setting - stadium
people - entertainers
staged, formal
unique characteristics - new SA flag

moment - opening ceremony
setting - stadium
people - entertainers
staged, formal

moment - opening ceremony
setting - stadium
people - entertainers
staged, formal

moment - opening ceremony
setting - stadium
people - entertainers
staged, formal

moment - opening ceremony
setting - stadium
people - entertainers
staged, formal

moment - opening ceremony
setting - stadium
people - entertainers
staged, formal

(3) 2010 Soccer World Cup Opening Ceremony – The narrative of the soccer world cup was contained in its opening text “welcome home, world”. The ceremony alluded to Africa as the origins of humanity, a commonality between all people imbued with a celebration of African culture and tradition.

(4) 1995 Rugby World Cup Final – the narrative of this event was not one of sport or even winning, this event was the embodiment of the unity of a country and hope for a positive future. The significance of the 1995 world cup final lies in the coming together of all cultures and ethnicities in support of a single, national team for the first time since the end of apartheid “it was far more than a sporting event ... I've never come across a more politically significant, emotional moment... it was a catalyst toward rebuilding [South Africa]” (Rothman, 2015).



moment - parade
setting - street
people - public
pontaneous, informal

moment - parade
setting - street
people - public
pontaneous, informal
unique characteristics - children participation

moment - parade
setting - street
people - public
pontaneous, informal
unique characteristics - representation of various African countries

moment - parade
setting - street
people - public
pontaneous, informal
unique characteristics - floats

moment - parade
setting - street
people - public
pontaneous, informal
unique characteristics - floats



moment - parade
setting - in front of stage
people - various entertainers
staged, informal
unique characteristics - 3D interpretation of national symbols

moment - parade
setting - in front of stage
people - various entertainers
staged, informal
unique characteristics - puppets representing significant persons

moment - parade
setting - in front of stage
people - various entertainers
staged, informal
unique characteristics - African spiritual symbolism

moment - performance
setting - main stage
people - 'the 'barn free orchestra'
staged, formal

54 moment - President's speech
setting - secondary stage
people - President
staged, formal

moment - entertainment
setting - main stage
people - public
staged acts but spontaneous interaction, informal

53



moment - performance
setting - stadium
people - entertainers
staged, formal

moment - performance
setting - stage
people - entertainers
stage, formal

54 moment - welcoming speech
setting - stage
people - Archbishop Tutu
staged, formal

54 moment - South Africa 1st Goal
setting - stadium
people - public
spontaneous, informal

51 moment - Crowd reaction
setting - fan fest
people - public
spontaneous, informal

58 moment - Crowd reaction
setting - fan fest
people - public
spontaneous, informal



moment - greeting players
setting - field
people - President Mandela
staged, formal

moment - National Anthem
setting - field
people - players
staged, formal

moment - National Anthem
setting - field
people - choir
staged, formal

moment - South African Wins
setting - field
people - players
spontaneous, informal
unique characteristics - defining moment of social cohesion

moment - visual announcement
setting - air space
people - public
staged, formal
unique characteristic - visual announcement that extends past stadium to public

moment - crowd reaction
setting - stadium
people - public
spontaneous, informal

APPENDIX C - JOINT OPERATIONS COMMITTEE CHECKLIST



CITY OF TSHWANE JOINT OPERATIONS COMMITTEE EVENT CHECKLIST

PLEASE NOTE: THE ORGANISER IS TO SUPPLY FULL OPERATIONAL PLANS, IRRESPECTIVE OF WHETHER IT IS A CITY DEPARTMENT ORGANISING AN EVENT OR A SUPPORTING OR PRIVATE PROVIDER. THIS CHECKLIST PROVIDES GUIDELINES – FULL OPERATIONAL PLANS NEED TO BE ADDRESSED FOR EACH ITEM.

FOR FURTHER ASSISTANCE, PLEASE CONTACT THE EVENTS COMPLIANCE OFFICE:
eventsjoc@tshwane.gov.za

Director: Denzel Burgess
 012 358 5937/082 312 8102
denzelb@tshwane.gov.za

Lindiwe Lesola
 012 358 4716/082 812 1074
Lindiwel@tshwane.gov.za

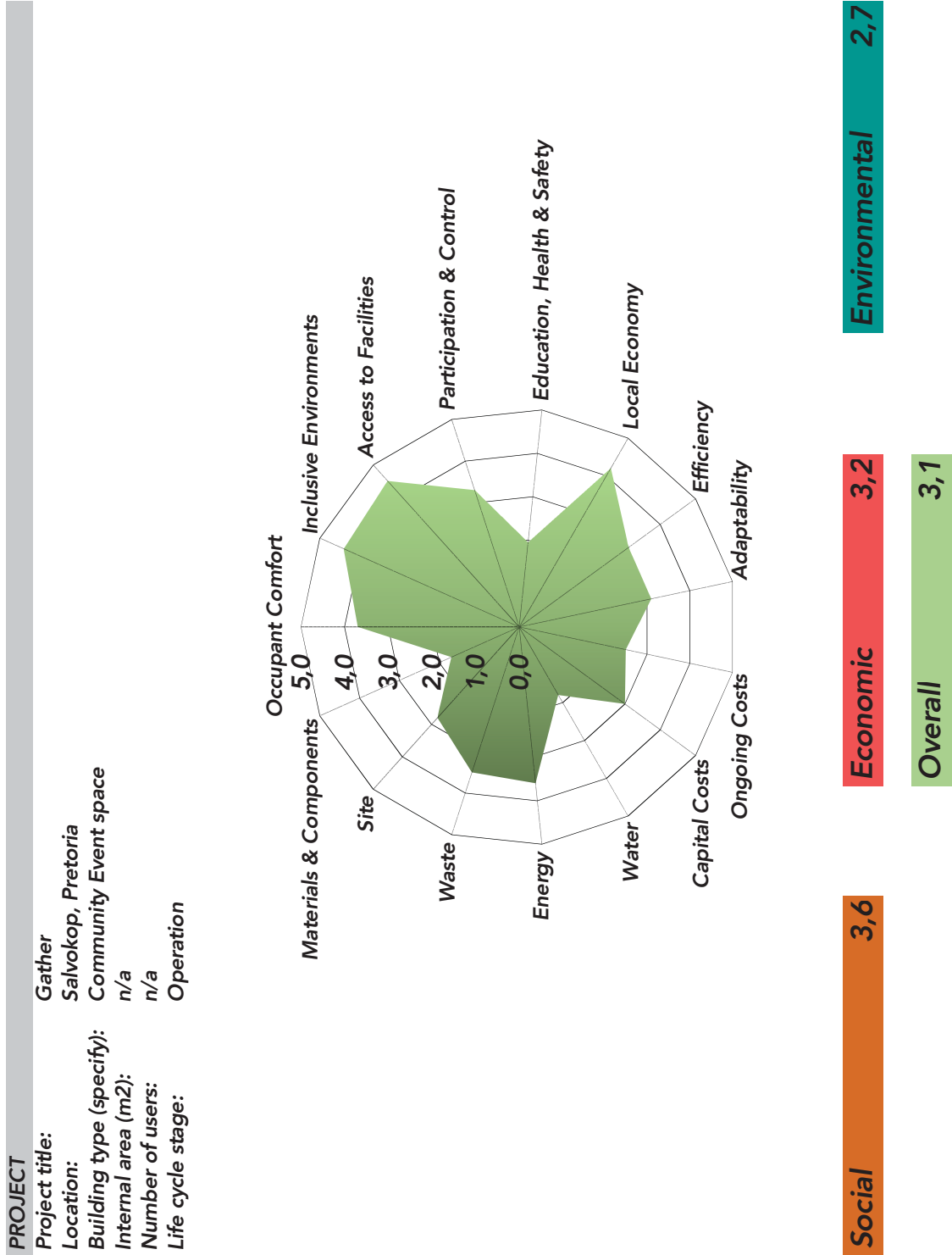
Abram Mampye
 012 358 4714/083 484 2522
AbramMam@tshwane.gov.za

ITEM	FUNCTION
EVENT RISK CATEGORISATION ISSUED BY THE SOUTH AFRICAN POLICE SERVICES	High risk categorisation
	Medium risk categorisation <ul style="list-style-type: none"> • The SAPS will appoint an authorised member to conduct Security Cluster meetings with all the relevant role players. • Proof of the meetings held should be included in your JOC compliance file.
	Low risk categorisation <ul style="list-style-type: none"> • Metro Police with the Safety Officer appointed will conduct a Security Cluster meeting with all the relevant role players.
INVOLVEMENT OF LOCAL SAPS	<ul style="list-style-type: none"> • Notify the local police station of the event (LOW RISK) • A signed letter should be included in your JOC compliance file.
	<ul style="list-style-type: none"> • Venue permission letter • Occupancy Certificate
VENUE	• Venue capacity
	• Expected number of attendees
	• Venue Grading Certificate
PROGRAMME	• Proposed programme for the event

COMPLIANCE APPLICATIONS	Building Control
	<ul style="list-style-type: none"> • File number • Proof of payment
METRO POLICE	Fire Safety
	<ul style="list-style-type: none"> • File number • Approved Rational Fire Design
	<ul style="list-style-type: none"> • Traffic control • Road closures • Signed indemnity form
ENVIRONMENTAL HEALTH	<ul style="list-style-type: none"> • Food inspection (COA) • Application for noise control • Hygiene: Number of toilets and how they will be maintained (Ratio: 1 to 100)
	<ul style="list-style-type: none"> • Medical operational plan • Copies of valid HPCSA registration cards of medical personnel (if services are not provided by the City) • Valid PrDP's of ambulance drivers • Medical liability cover • Proof of notification to nearby hospitals
	<ul style="list-style-type: none"> • Venue layout plan • Evacuation plan • Assembly points • Full detailed overflow plan
DISASTER MANAGEMENT	<ul style="list-style-type: none"> • Plan indicating how the venue will be cleaned during and after the event
WASTE MANAGEMENT	<ul style="list-style-type: none"> • Event organiser • Security company • Bus company – if using private buses • Venue
PUBLIC LIABILITY	<ul style="list-style-type: none"> • Food acceptability certificate from the caterer • Food distribution plan
CATERING PLAN	<ul style="list-style-type: none"> • Security plan • PSIRA registration certificate • Liability insurance
SECURITY PLAN	<ul style="list-style-type: none"> • Plan indicating where and how many vehicles or buses will be parked • Provision for overflow of vehicles and buses
PARKING PLAN	<ul style="list-style-type: none"> • Ticket or non-ticket event • Ticket sales <ul style="list-style-type: none"> - Pre-sold or sold at the venue on the day of the event • Cut-off date and time for ticket sales • Attendance: by invitation only or open to the public
TICKETING PLAN	

ACCREDITATION PLAN	<ul style="list-style-type: none"> • Type of accreditation • When and where attendees will be accredited • Arrangements for accreditation of JOC members
CASH MANAGEMENT PLAN	<ul style="list-style-type: none"> • Plan that explains how money will be managed on site, safeguarded while on the premises and how it will be removed from the venue
TRANSPORT PLAN	<ul style="list-style-type: none"> • Mode of transport to the venue <ul style="list-style-type: none"> - Private buses: PDP licences of drivers and passenger liability - Municipal buses • Bus coordinators • Colour coding of buses for easy identification • Own transport • Bus coordinators
GUEST LIST	<ul style="list-style-type: none"> • Internal VIP guest list • External VIP guest list
MEDIA	<ul style="list-style-type: none"> • Media plan
NOTIFICATIONS	<p>Proof of notifications made to affected parties:</p> <ul style="list-style-type: none"> • Community • Local businesses • Local councillor • Churches and other local organisations
VENDORS	<ul style="list-style-type: none"> • Vendors on the site on the day of the event
ENERGY AND ELECTRICITY	<ul style="list-style-type: none"> • Power supply for the event • Back-up power in case of power failure • Generator service history
WATER AND SANITATION	<ul style="list-style-type: none"> • Ensure that sufficient water will be provided: <ul style="list-style-type: none"> - Bottled water - Water points
VENUE OPERATIONS CENTRE (VOC)	<ul style="list-style-type: none"> • Appointment of VOC commander • Minutes of the meeting/Attendance register • Incidents reports on the day of the event
LOST AND FOUND ITEMS AND CHILDREN	<ul style="list-style-type: none"> • Lost and found tent • Dedicated person to be responsible for the tent • Register and name tags • Mop-up plan

APPENDIX D - SUSTAINABLE BUILDING ANALYSIS TOOL (SBAT)



APPENDIX E - MATERIAL SELECTION CRITERIA

MATERIAL OPTIONS	NARRATIVE QUALITY	DURABILITY	COST + AVAILABILITY	SUSTAINABILITY	OTHER CONSIDERATIONS
Pine	changes with age, weathering	(soft wood) low	very cost-effective + readily available in SA	locally produced	can be stained; must be treated for exterior use
Saligna	changes with age, weathering	moderately durable	more expensive than pine but still affordable, readily available	locally produced	available as laminated beams - increases strength
African Teak	changes with age, weathering	very durable with exterior use	expensive, available by order	imported, sources at risk, must be FSC certified	resistant to decay + abrasion
Marine Plywood	minimal	very durable (AA Grade), appropriate for exterior use	R1180/sheet, available in SA	imported timber, must be FSC certified source + low VOC glue	must be sealed to prevent water absorption
Exterior Pine Plywood	minimal	moderately durable (BC grade), appropriate for exterior use	R580/sheet, available in SA	local timber, must be FSC certified source + low VOC glue	can be stained, must be sealed to prevent water absorption
InSitu Concrete Paving	potential in aggregate/texture + wear from abrasion	very durable, low maintenance	most cost effective + readily available	local product, depends on aggregates + manufacturing processes	non-permeable surface, very permanent
Concrete Paving Blocks / Tiles	minimal	very durable, low maintenance	cost effective + readily available	local, pre-manufactured	allows permeability, semi-permanent
Limesite Paving Tiles	minimal	very durable, low maintenance	more expensive, custom order from Cape Town	local, pre-manufactured	possibility of customisation - colour, pattern + texture
Recycled Rubber Flooring	minimal	moderately durable	more expensive, available in SA	recycled content, locally manufactured	various colour options

STRUCTURAL TIMBER

URBAN SURFACES

Multifilament Polypropylene Rope	minimal	very durable, high tensile strength	less expensive than natural fibre rope, available in SA	plastic content, location of manufacturing unknown	lightweight, various colours, up to 200m lengths
Canvas	minimal	durable	cost dependent on printing, readily available	plastic content, must be recycled, locally manufactured	printed, branding possibilities
Paper Beads	narrative in production process	limited life-span	manufactured at site, money back into community	locally manufactured, job creation, recycled materials	hand-crafted quality; labour intensive process
Aluminium	minimal	durable, high structural strength	more expensive	closed loop recycling process, high energy production, locally manufactured	lightweight + small profiles available
Steel	depends on finish + wear	durable, high structural strength	more cost-effective option	closed loop recycling process, high energy production, locally manufactured	heavy, can be easily welded/ powdercoating gives colour options
Acoustic Panels - Ecophon Solo	minimal	not designed for outdoor applications, high maintenance	moderately priced, available in SA	locally manufactured, 100 % recyclable	multiple colour options
Acoustic Panels - GKD Silentmesh	minimal	can be used outdoor, durable + low maintenance	more expensive, available in SA	locally manufactured, 100 % recyclable	stainless steel or aluminium mesh, option of backlighting
Signage - powdercoated steel (permanent)	minimal	high durability, robust material	comparable to other signage options, available locally	steel is recyclable	can be laser cut, various colours
Signage - plywood (temporary)	wears over time, hand-made/ graffiti quality	temporary, susceptible to water damage	cost effective		

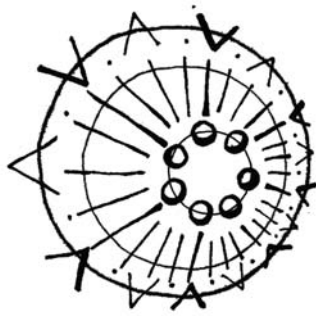
(EcoPhon, 2018; GKD, 2018; Somerseset Timber, 2017; Somerseset Timber, 2018; Southern Ropes, 2018; Timber IQ, 2014)

TEMPORARY INFILL

STRUCTURAL

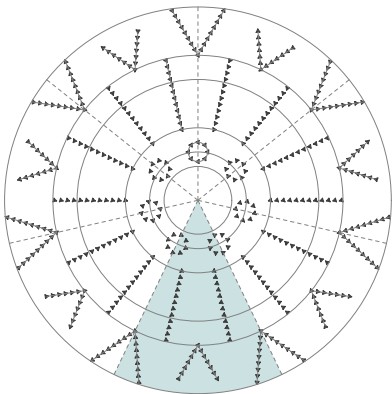
FUNCTION SPECIFIC

APPENDIX F - CELEBRATE INSTALLATION ITERATIONS

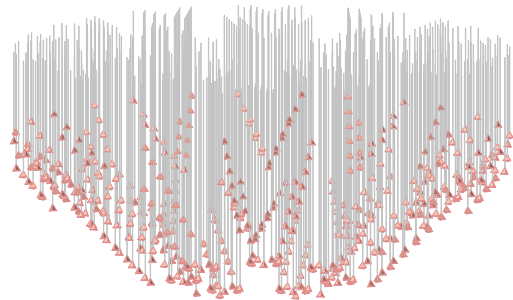


Gather Logo

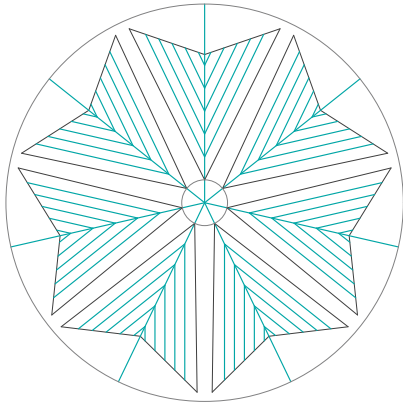
INSTALLATION DESIGN PROCESS



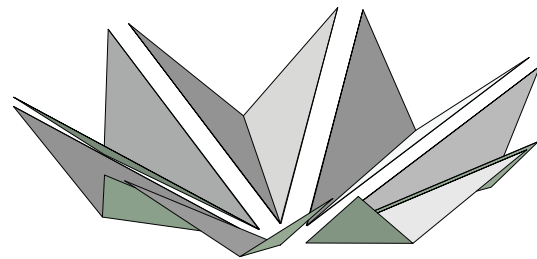
Interpreted as installation plan



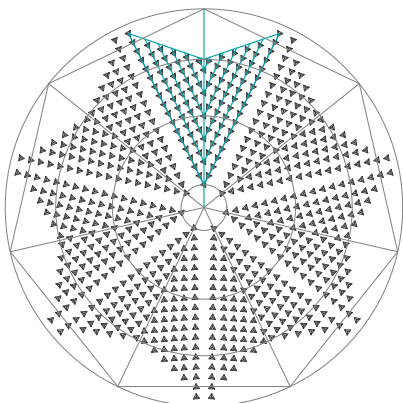
'Lines' of logo too rigid



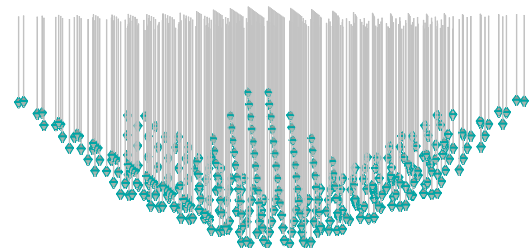
Simplified into volume



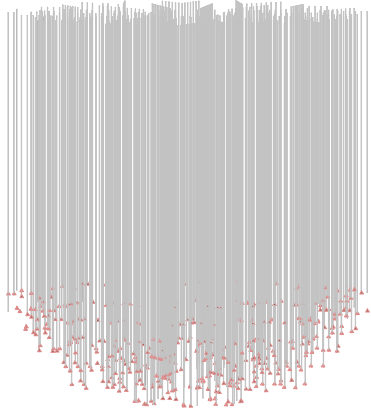
Surfaces to create volume



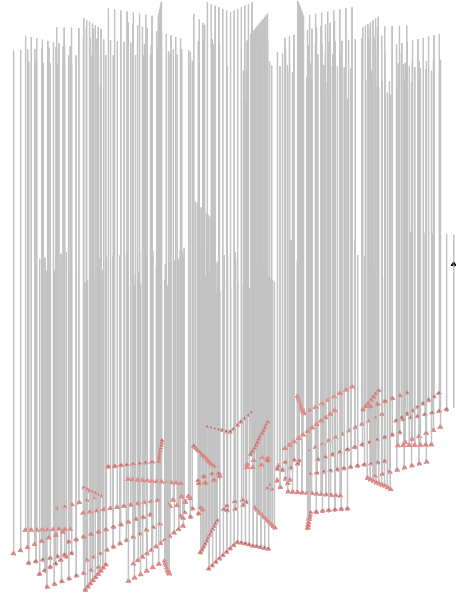
Extrapolated as points of installation



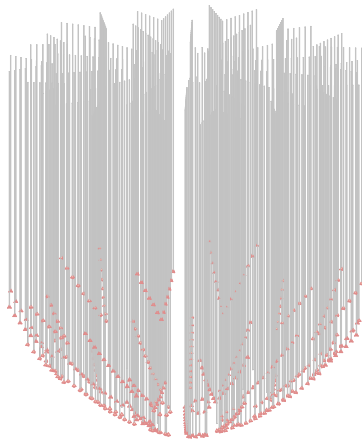
FINAL FORM



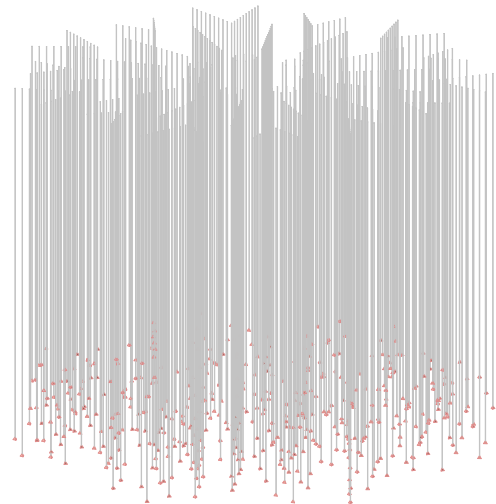
Controlled Heights



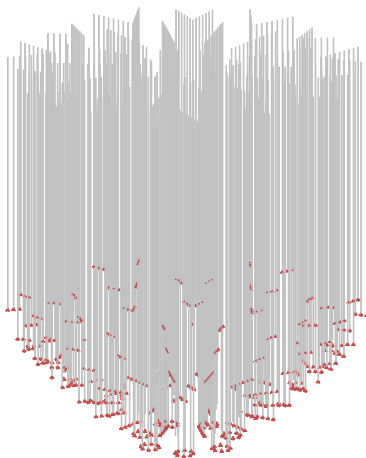
Diagonal Cut



Curved



Organic



Stepped

VARIOUS FORMS TESTED FOR SPATIAL EFFECT

APPENDIX G - ARTICLE SUBMISSION

Research Article submitted as part of requirements for M(Prof). The article is based on the theoretical research and precedents presented in this dissertation.

1



Simone Maree

S

Spatial Storytelling

Narrative design of public spaces in a contemporary South African context

Introduction

Our country has a complex cultural canvas and there is much contestation over contemporary identity and the expression thereof: the “raw realities and unresolved and evolving issues of identity... confront South Africans on a daily basis” (Vale, 2014, p. 15).

Contemporary South African identity is simultaneously grounded in the racial politics of our history as well as attempting to establish a new, inclusive space of belonging and understanding of who we are. The construction of this identity is a constant process of negotiation between the experience of historical displacement and the emergence of new cultural expressions (Bammer, 1994, p. xiv). There is a need to engage with these questions of identity in order to re-construct our sense of individual and collective belonging as a country (Noble, 2014, p. 112).

The issue of identity needs to be considered not only from a socio-political perspective but also from an architectural perspective. The current language of our cities is made up of

‘grand narratives’ which speak of singular, disparate histories, each documenting their own struggles in form, architecture and intent (Lehloeny, 2015, p. 37). Our urban environments are “preoccupied with questions of identity and authenticity” (see figure 01) however, western thinking, brought about by colonialism and perpetuated by globalisation, is still “apparent in the spatial production of contemporary African Environments” (Jv Rensburg & Da Costa, 2008, pp. 43-44). This has resulted in a lack of representation of a diverse South African identity in our public buildings and spaces. In response to this, certain post-apartheid public architectures, such as Freedom Park and the Constitutional Court, have consciously attempted to address diversity and plurality in their conceptualisation and implementation. This approach is particularly necessary for public spaces and buildings as these are the places that represent our national identity. However, this emerging architecture raises questions as to the representation of an authentic South African identity and how that can be



Fig. 01. Above; Urban Identity Collage (Author, 2018)

2

realised through design (Noble, 2011, p. 2).

This paper proposes narrative design as a way of facilitating the emergence of identity in a contemporary South African context. This is particularly relevant to the interior design discipline as it deals with issues of identity, experiential design and human interaction. The intention is to contribute to the discourse surrounding identity in a contemporary South African context and particularly the role of spatial design in representing this identity.

The paper begins by outlining an understanding of identity through theoretical discourse. The question of identity is discussed within the current South African context as well as in the spatial sense, with relevance to the Interior design discipline. The theory of narrative identity is proposed as an approach to identity construction through design. Possibilities of translating narrative into spatial form are discussed. Spatial narratives are then illustrated through the analysis of two public spaces, Freedom Park and the Constitutional Court, linking the theory to real examples that are relevant within the South African context. The paper concludes by summarising the theoretical concepts and spatial principles, iterating how narrative design can facilitate the emergence of new identities.

An understanding of identity

In this paper, Identity of an individual or group is not understood as being stable or fixed, it is incomplete, perpetually in flux, a continuing hermeneutic loop of self-interpretation and self-reflection (Noble, 2014, pp. 113-114). In addition, individuals are seen as multiple and contradictory inhabitants of a diversity of communities; these communities are constructed in a variety of discourses, through all the social relations in which we participate (Massey, 1994). As such, it rejects western thinking that

“assumes societies are homogenous in nature with a [singular] shared common culture” (King, 2016, p. 23). The term ‘collective’ identity, as illustrated in figure 02, is proposed to replace the idea of a single, national identity, describing the “amalgamation of disparate and heterogeneous parts, plural traditions of peoples whose complex, shifting interactions make up the actual shape of what we then imagine as a nation” (Bammer, 1994, p. xv). Bammer describes a new concept of identity as formed through an intracultural process that constitutes community - one of connections across traditional roots, political histories and modern world views” (1994, p. xv). Bhabha elaborates that it is at the interstices, the in-between spaces and overlapping moments, of these collective experiences where nationness and community identity are negotiated (King, 2016, p. 24; Bhabha, 1994, p. 269). Interstice and hybridity become a means of complex culture production by allowing the articulation of cultural difference (ibid). While Klopper describes ‘new ethnicities’ (or contemporary identities) as “multiple, porous, complex and shifting” originating in a contemporary moment lived fluidly and differently, where boundaries are easily and repeatedly crossed, affected by the past but more importantly entangled in the here and now (2014, p. 235). This understanding of identity, while universally relevant, is particularly true within the South African context.

Identity in the South African Context

In our current global worldview, the so-called post-modern time, we are often defined in terms of what we no-longer are: post-modern, post-colonial, post-apartheid, etc. Our sense of identity is increasingly shaped by peculiar multiplicities: both here and there, and neither this nor that, at one time and the same time; Marginality and Otherness become affirmative signifiers of identity (Bammer, 1994, p. xii). “I am

not traditional-Venda”, “I am not typical-Afrikaans”, “I am both ...”

In a South African context, the question of contemporary identity is further complicated by our discriminatory past. The right to cultural autonomy and self-realisation of local peoples, was dismissed in favour of Western thinking during the colonial era, then perpetuated under apartheid with the suppression and denial of expression of local, indigenous identity. (Noble, 2014, pp. 111-112) Thus, questions of identity in contemporary South Africa are grounded in the racial politics of our history as well as attempting to establish a new, inclusive space of belonging and understanding of who we are. The construction of identity is a constant process of negotiation between the experience of historical displacement and the emergence of new cultural expressions (Bammer, 1994, p. xiv).

There are however, certain issues that need to be addressed in the current approach to identity in South Africa: Post-apartheid efforts to re-discover and re-construct a sense of collective belonging were, understandably, concerned with questions of remembrance, traditional heritage and the recognition of formally subjugated narratives and voices. While the relevance of these concerns is not questioned, it must be recognised that the complexity of the situation requires an approach “beyond trite arguments, such as a binary logic, which narrows choice between modernisation or tradition” (Noble, 2014, p. 112). Secondly, Walker notes that in South Africa’s current political agenda of ‘multi-culturalism’, “each race-group is associated with a particular, (if fuzzily conceptualised) cultural complex” (2014, pp. 209-210) however this understanding not only contradicts contemporary theories of culture as fluid, porous and contested but, more pertinently, disregards significant cultural hybridity and multiplicity of

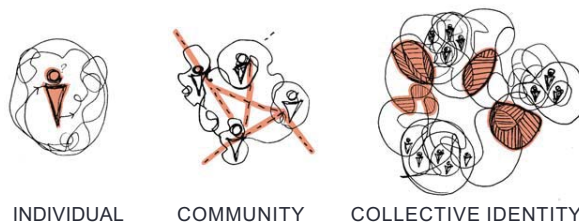


Fig. 02. Left; Collective Identity Diagram (Author, 2018)
Fig. 03. Opposite page, Bottom; Space as a Social Construct (Author, 2018)

South African identity (2014, pp. 209-210). Multi-culturalism (the idea of a 'rainbow-nation') identifies cultures and communities as being separate-yet-equal, but this does not allow for association with multiple ethnicities or the intersection and interaction between different socio-cultural settings, which is where new identities start to emerge.

Towards a Solution

It is necessary for us, as South Africans, to actively participate in the discourse surrounding our identity: "African culture [identity] is not something to be defended as though it needs apologetic support. To the contrary, African culture is something to be questioned because the questioning act keeps culture alive" (Frantz Fanon in Noble, 2011, p. 8). Through continuing to explore the multiple, complex and contradictory realities of our society and finding new ways of negotiating and engaging it (Klopper, 2014, p. 248), hybrid identities can emerge, shaping new socio-cultural landscapes.

Noble suggests that a new South African architecture is emerging and an imaginative approach is essential in addressing the issue of social identity in design. An open engagement with other(s) and self-influences how we perceive our political democracy and the space which embodies it (Noble, 2014, pp. 114-115). Lehloenyana calls for design that intervenes with the agendas and ideologies of politicians to create new levels of interaction that assist in the creation of a new democratic identity for South Africa (2015, p. 149). An alternative is required to the current formalist approach of symbolic monuments and forms, in activity-driven spatial interventions where the "architecture accommodates and celebrates differences within multi-cultural societies" (Jv Rensburg & Da Costa, 2008, p. 35). Space that represents democratic ideals has to do with thought and with action,

with participation and conversation (Noble, 2014, p. 114). If South African architecture intends to contribute to the formation of authentic social identities, it needs to facilitate the widest possible level of public interest and participation. A collective identity can only evolve from design through the practice of discourse and interaction in public spaces (ibid, p. 119).

Identity in the Spatial Sense

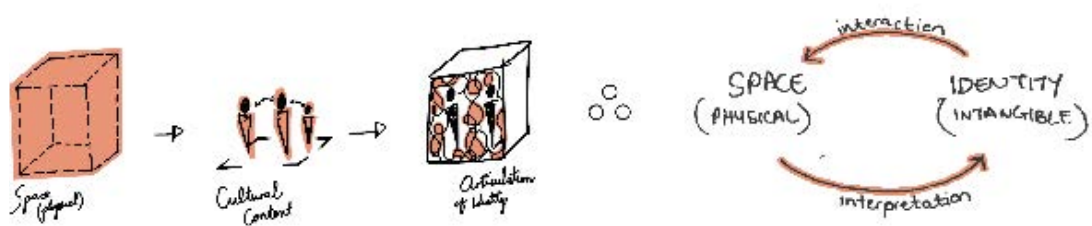
There is a reciprocal relationship between people and their environment, a mutually defining process (illustrated in figure 03) in which identity is negotiated through human interaction with physical space (Low & Lawrence-Zuniga, 2003, p. 14; Sharr, 2012, p. 3). As such the organisation of space can be understood as a social construct and inversely, human and social interactions are inherently spatial (Jv Rensburg & Da Costa, 2008, p. 47). Massey concurs that "the formation of the identity of a place – its social structure, political character, 'local' character – is a product of social interactions" (1994, pp. 120-121).

Social interactions inscribe meaning onto space, "experience is embedded in place and space holds memories that implicate people and events" (Low & Lawrence-Zuniga, 2003, p. 13), in this way architecture both reflects culture as well as physically constituting it (Sharr, 2012, p. 6). Although social practices can activate spatial meanings, these meanings are not fixed in space or time; Space holds within it emergent qualities of experience and meaning that are temporarily activated through ritual or event (Low & Lawrence-Zuniga, 2003, pp. 10-14). Thus, meanings or associations with place are subject to the rituals, interpretations and identities of the users. In this way space creates a cultural context that allows for the articulation of identity through interaction and interpretation. These temporal and experiential qualities are characteristic of the interior

design discipline and require a human-centred approach to spatial design.

As humans we establish meaning through our interconnectedness with one another as well as our interactions and interconnectedness with our environments, "both personal identity and those envelopes of space-time in which- and between which we live and move are constructed through that interconnectedness" (Massey, 1994, p. 122). If space is understood in this way, it follows that the identities of place, too, are inevitably unfixed precisely because the social relations out of which they are constructed are, by their very nature, dynamic and changing. Additionally, the identities of place influence the production of further social effects through the juxtaposition and contradictions of these social relations (ibid, p. 169). Thus, the spatial can be seen as constructed out of the multiplicity of social relations and interactions, therefore in the same way that personal identities are understood to be multiple, shifting and complex, so too, are the identities of place (ibid, pp. 4-7).

Therefore, space cannot not exist in isolation from culture and society, rather it forms an interrelated connection of people, activity (event), material environments and identity (Sharr, 2012, p. 225). The meaning of space is understood as being defined by human interactions which in turn creates a cultural context. In this context space and identity have a reciprocal relationship, see figure x, where the physical informs the intangible associations and vice versa. This implies that by facilitating discourse and interaction, space has the inherent ability to allow the emergence of new social identities and that those identities will be multiple. This is a continuous process that allows space to simultaneously represent existing identities and facilitate the construction of new, hybrid identities.



Narrative Thinking

Narrative can be defined as the primary cognitive process in which humans relate to a world of meanings (Pihlainen, 2017, p. 2). Rigney offers a slightly more structured (and academic) understanding of narrative as “the representation of a set of chronologically and logically connected event”, although he then proposes that this basic definition allows for interpretation and elaboration in different way: the phenomenon referred to as ‘narrative’ can combine any ‘set of events’ (factual or imaginary) and ‘representation’ (through any medium) to communicate ideas or meanings. He also concludes that narrative is not a property of reality itself but the way we represent our reality and in the process, interpret it (Rigney, 2017, pp. 3,10). This description is extended by Noble who suggests that “we live through multiple identities” that allow us to negotiate the world within various social scenarios, scales and environments (Noble, 2014, p. 111).

Mdlalose links narrative to an African worldview, describing it as “an age-old performing tradition; it was revered as a way of life” (2014, pp. 128,131). Storytelling fulfilled various functions in the African tradition, including passing on histories; teaching values; and gaining understanding of the world – for example, the story of the African Creation Myth that has been passed on through generations through oral story telling. “African practices treat life as interconnected; accordingly, voice is not separate from action, thought or feeling,” (ibid) thus the practice of storytelling becomes an intangible, living heritage – linking past to understanding of the present.

Narrative is understood as the process in which we (as humans) extract meaning from our world, it comprises multiple interpretations and realities and as such narrative is inherent to our being. Additionally, it is an appropriate

approach to dealing with contemporary identity in a South African context as the concept of narrative and storytelling is rooted in the African tradition.

Pihlainen describes narrative thinking as having various objectives, one of these, principally is the opposition of a singular, static reality or experience – narrative allows for contradiction and ambiguity, “(re)producing the complexity of experience” (2017, pp. 12-13). Subjectivity becomes an inherent characteristic of narrative. Each story is subject to the interpretation of the narrator, who establishes where the story begins and ends, and what the central subject of the story includes (Rigney, 2017, p. 10). This subjectivity is not only determined by what is being told but also how it is being told; the representation of the narrative affects how it is received and interpreted. “Narration may be a poetic act (in the original meaning of poesis: making), and that historical narratives more closely resemble the purely imagined stories produced by poets” (ibid, p. 11) However, the real world does not present itself in the form of structured stories with beginnings, middles, and ends, with central subjects and conventional characters. These principles of narrativity in the representation of reality, would require real events to display “the coherence, integrity, fullness, and closure of an image of life that is and can only be imaginary” (ibid, p. 14).

Narrative thinking suggests the need to continuously find new ways of giving expression to a world that is itself subject to constant change, multiple interpretations and innumerable influences. This can only be achieved by allowing self-reflexive representations, creating of multiple - interconnected storylines and forms of narration that invite participation in an open-ended story-world (Rigney, 2017, pp. 15-18). Narrative design would require space to reflect similar

qualities, becoming an open-ended story-experience.

Narrative Identity

Noble proposes that the philosophy of Paul Ricoeur on ‘narrative identity,’ “seems especially relevant for dealing with post-colonial/post-apartheid questions of personal and collective identity. For Ricoeur, the question of selfhood, ‘who am I?’ is one that requires a continuing hermeneutic dialogue of the self with itself. And, the dialogue is one that requires external symbolisation and expression, which often takes the form of narrative (Noble, 2014, p. 113). In the case of this study, in an African context, this question takes the form of ‘who are we?’ with the ‘we’ comprising multiple and interconnected ‘I’s.

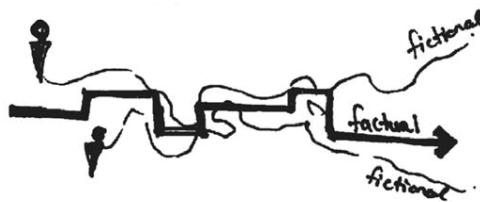
Ricoeur suggests that our Identities are formed through the stories we tell about ourselves. These stories, represent life through the unfolding of narrated time. This narrative mediation, between reality and the self, allows for dynamic unfolding of the human persona or identity.

“It is, if you will, a ‘live’ play where one actively partakes in the formation of the plot that constitutes the projected motion of the self, as a being that lives in time. We have here a notion of identity that respects the harmonies and dissonances of time” (Noble, 2014, pp. 113-114).

Ricoeur distinguishes between historical (factual, reality) and fictional (imaginative, perceived) narratives. Narrative identity is formed at the intersection where fictional and historical narratives meet, converge and ultimately combine, as illustrated in figure 04. This means that identity flows between domains of the public and the personal, the imagined and the social, as well as between moments of past, present and future. This study would include physical space of architecture and the intangible space of discourse and interaction. Our sense of ‘who we

Fig. 04. Right; Narrative Identity Diagram (Author, 2018)

Fig. 05. Opposite page, Right; Spatial Translations of Narrative (Author, 2018)



are' is produced within an imaginative space of narrative interaction – a space formed between the self and that of others (ibid, pp. 113-114).

Other theorists share a similar understanding, Pihlainen describes how narratives are natural to human ways of thinking, yet have no 'natural' structural correspondence to the world and their content is in no way specified or fixed. Instead of concentrating exclusively on the truth, narratives provide 'metaphorical insight' and a 'narrative truth' that satisfies the desire for meaning (2017, pp. 2-8). Rigney adds that "whether the events in question are real or imaginary is in principle irrelevant to the definition of narrative" (2017, p. 3); While Hall describes narrative as being formed at the unstable point where the stories of subjectivity meet the narratives of history and culture (Hall quoted by Schwarz, 1994, p. 157). This ideology avoids any singular claim to the truth "since it believes that reality is too complex to be fully grasped by one worldview" (Pihlainen, 2017, pp. 2-8).

In other words, we form our identities through a narrative understanding of reality by attaching our own perceptions and meanings to the factual narratives (histories, events, spaces) that make up the world. This implies that different, individual narrative identities can emerge from the same factual reality. Yet, our varied senses of subjective and collective belonging are intertwined, and are constantly open to re-imagining. Noble suggests that it is this "re-imagining, of re-identifying with ourselves and with others, what we in present day South Africa so desperately require" (2014, p. 14).

Narrative Design

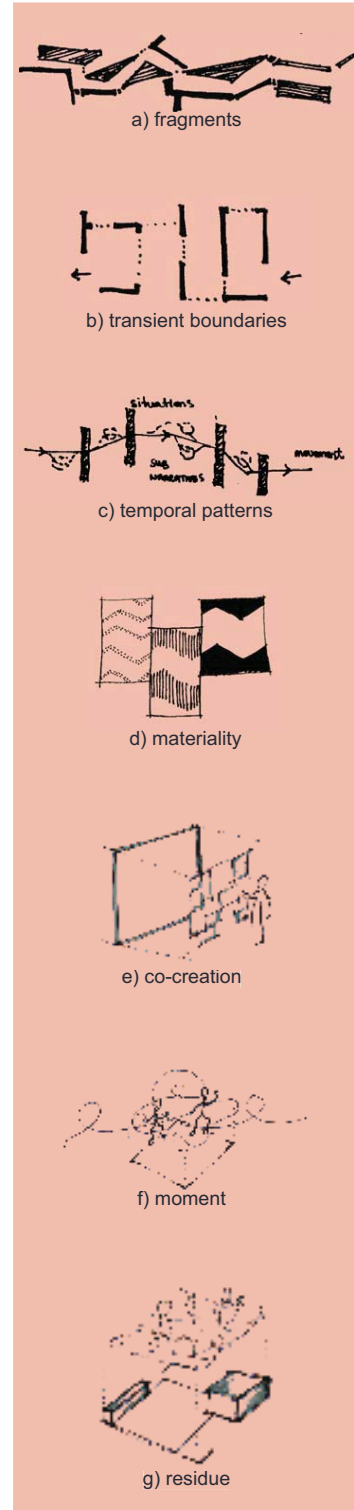
Rodman highlights the "phenomenological problem of constructing a shared narrative from individually unique experiences" (2003, p. 210) this challenge is extended into the translation of this shared narrative into spatial form. Noble suggests such an architecture should be emancipated and inter-subjective, embedded with opportunities for public expression and imaginative capacity which invites appropriate (inter-)action (2014, p. 117). It requires strategies that integrate form, temporality and event to allow for public space to be continuously occupied in different ways (Jv Rensburg

& Da Costa, 2008, p. 45).

Since space is socially constructed, in the same way as identity, a physical environment can be multiple and complex in the sense that it represents and expresses a plethora of meanings for different users (Rodman, 2003, p. 212). The use of narratives to attribute meaning to place emerges from a local population or individual's interaction with- and experience of place. Representing multiple understandings of places and their associated meanings within a society or community emphasises the role of place in constructing identity (Low & Lawrence-Zuniga, 2003, p. 16). In other words, architectural sense-making and the construction of identity are both narrative constructions. Narrative, or storytelling, gives architecture the ability to change and adapt, embracing multiple view points and extending perceptions (Sharr, 2012, pp. 228-231).

If identity and interaction are understood in this way, as lived, dynamic, phenomenological moments, intrinsic to public space, it follows that narrative plays important role in producing and communicating a spatial experience. Bevolo, suggests that on an urban scale a city, and its community, is too complex to be represented in traditional, static ways – It needs to be rooted in social culture and articulated in the form of narratives (2015, p. 75). As such, the telling of stories through events can be linked to both physical aspects of experience design as well as the intangible meaning associated with 'moment'. It is also a means of confronting and dealing with social and cultural challenges and contributing to community identity. Thus, emphasis should not only be placed on creating and telling a story, but also on "having a narrative identity that permeates" the design (Richards, et al., 2015, pp. 8-9).

Rigney proposes a narrative "made up of multiple short chapters that invites its reader to follow different pathways through its pages" which structures information in ways that do not necessarily converge into a single point of view (2017, p. 16). Narrative design proposes a spatial approach with a similar intention - allowing the inhabitants of a space to experience it in different ways, thereby constructing their own narratives. The following



6

section discusses various principles that can allow for the translation and expression of narrative in design.

Spatial Translations of Narrative

Spatial interventions should to be conceptualised as “dynamic construction of places [that] represent a temporary grounding of ideas” (Rodman, 2003, p. 218). Places that are more than settings for social activity or mere reflections of society, but rather allow people to construct their own narrative of place. Additionally, they need to accommodate for both overlapping narratives and competing, contradicting narratives (ibid). These narratives are not necessarily linear, they can be interpreted as *fragments*, cross-cutting and alternating between moments and stories (figure 05 - a). Alternatively, narratives can be layered, developing and revealing new structures and connections (Klopper, 2014, p. 247).

Jansen van Rensburg and Da Costa propose an architecture of *transient boundaries* (figure 05 - b) wherein spaces can intersect and connect, allowing exchange of ideas and identities. They advocate for “non-prescriptive space” and new urban forms of communal ownership where differences can be negotiated, integration between multiple levels of identity can take place and predictability and emergence is accommodated. Public spaces, such as street and square, should be reimagined as event spaces that allow fluidity of movement and interaction as well as manipulating the relationship between architectural object and space to create conditions that allow events (moments) to determine spatialities. Thus, space is activated and experienced through *temporal patterns*, rhythms and interruptions (figure 05 - c) (Jv Rensburg & Da Costa, 2008, pp. 35-37).

Noble suggests that in an imaginative, architectural sense, narrative may also be mediated through *materiality* (figure 05 - d). He introduces the notion of a material metaphor, where explored through a new medium, one material is suggestive or expressive of another, in this way relations of time and narrative (the present-past) are paralleled with materiality (2014, pp. 120-122). It is important to understand that Noble is not suggesting appropriation of

the traditional or historical but rather a contemporary architecture that reinterprets yet resonates with cultural and vernacular narratives. However, this study would suggest that this is a concept that should be further explored. Materiality not only has the ability to visually communicate narratives but through its sensory application can become an embodiment of narrative through experience.

Co-creation (figure 05 - e) is a strategy for engaging and implicating people in the process, event or design. Richards proposes that this requires a participative process which involves emotional and social contexts where the design itself is seen as a co-creative platform where interaction takes place becoming a means of communication or expression (2015, p. 8). Co-creation adds value in that it allows communities to form around shared interests and identities by encouraging interaction/overlap between producers and consumers. This innovates content that is co-created with participants, creating new levels of engagement and experience that can have a lasting social impact (ibid, pp. 199-200).

A *moment* (figure 05 - f) is an experience that is constructed through interaction and expression in a social setting. Experiences are not static from beginning to end but rather, they are shaped by a myriad complex perceptions and constructs, a “multi-dimensional phenomenon” (Berridge, 2007, p. 72). This multidimensional nature of event can be described as transitory, comprised of multiple, temporal, individual experiences or moments. These moments, as a collective, become the narrative of the event. Richards emphasises the fact that these moments cannot take place in isolation from their social, spatial or temporal contexts, but rather must be seen as having a recursive relationship with that context (2015, pp. 16-23). The experience has the potential to extend beyond the temporal and spatial confines of the moment itself, therefore the design needs to consider how the spatial and temporal elements of the event can be extended for the benefit of the social, urban context (ibid, p. 203). In other words, the design should leave a residue (figure 05 - g), both tangible and intangible, that continues the narrative once the event or moment is over.

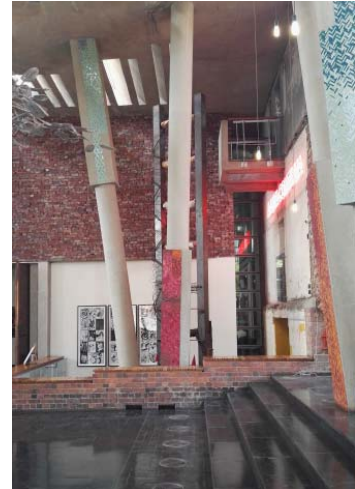


Fig. 06. Top; Constitutional Court - Foyer (Author, 2018)

Fig. 07. Bottom; Constitutional Court - Carved Doors (Author, 2018)

Spatial Storytelling - Precedents

The following precedents have been chosen to illustrate the above principles as they are both post- 1994 public spaces that represent a collective South African identity, the precedents are discussed with specific reference to their narrative qualities:

(1) The Constitutional Court, completed in 2003 by OMM Workshop and Urban Solutions, embodies both historic and symbolic narratives, derived from the transition of the old Fort Prison into a new symbolic South African space celebrating democracy and our constitution. The Court precinct consists of old and new buildings linked by public gathering spaces, leading “one on a journey from a place of past oppression to a free, democratic future” (Brand South Africa, 2017). The building embraces symbolism and metaphor “without ethnic or colonial references” (Grobler & Le Roux, 2006, p. 49).

Throughout the building forms and materiality embody the values of justice, participation, transparency and diversity associated with ‘justice under a tree’. The precedent makes use of textual and visual symbolism to communicate its identity and values, at times becoming quite literal. However, this paper would suggest that this is necessary in communicating these values to a diverse public, by using visual imagery (not only text) and drawing from a wide range of influences and narratives the Constitutional Court makes itself more accessible.

The history of the site is not ignored but contributes to the new narrative through physical reminders, such as the original stairwells of the prison, symbolising a rejection of apartheid injustices and reflecting the values of the new Constitution (Brand South Africa, 2017). In contrast to the past, both internal and external spaces “celebrate the right to gather” and as such buildings and site are freely accessible to the public (Grobler & Le Roux, 2006, pp. 48,58).

Materiality becomes significant in the communication of narrative, for example, the use of reclaimed bricks from the prison “that hold the memory of the inmates within” (Brand South Africa, 2017). A layered approach is taken, combining old and new materials while colour, pattern and texture are

inherent to the materiality and structure, illustrated in figures 06 and 07. This is evident in elements, such as the slanting columns, carved doors and beams inscribed with the constitutional rights, which “hold the court under a metaphorical tree, where justice remains open and participatory” (ibid).

The principle of transparency is both literally and symbolically interpreted through material and light. The façade is articulated through a composition of solid and transparent surfaces creating visual links between the architectural and urban interiors (Grobler & Le Roux, 2006, p. 57).

Thresholds are articulated through planes, levels and volumes, telling different parts of story, “incorporate[ing] symbolic reminders of South Africa’s journey” (Brand South Africa, 2017). Public spaces, such as the courtyard and Great African Steps become connections, linking spaces and narratives. Different spaces are articulated in the layout of stairs and circulation paths that establish various platforms in the urban space. Level variations as well as the junction of various colours and textures of surfaces create defining lines (Grobler & Le Roux, 2006, p. 56). They are well defined to a human scale, and encourage gathering, intimacy and interaction.

(2) Freedom Park, was conceptualised through narrative – the architect describes how the project had to represent the many voices, identities and communities that make up South Africa. Freedom Park, as a place of reconciliation and social transformation, had to include all South Africans reflecting an open relationship with its citizens in the post-apartheid social and political landscape (Rose, 2014, p. 58). It became part of the conceptual approach that both “the building and its contents express the truth and integrity of the African story” encouraging continuous dialogue and allowing multiple stories to be told and listened to in search of meanings relevant to our current needs and challenges in South Africa (Mufamadi, 2014, p. xxi).

Multiplicity and plurality are key to the design approach of Freedom Park, representing the “cultural sensibility of African symbolism through a narrative of abstract expression, based on



Fig. 08. Top; Freedom Park - S'khumbuto (Author, 2018)
Fig. 09. Bottom; Freedom Park - Isivivane (Author, 2018)

collective rather than particular values” (Young, 2014, p. 84). As such, each architectural element of Freedom Park has its roots in a uniquely African story or symbol (Rose, 2014, p. 60). Form and materiality are interlinked with intangible associations using symbolism and ritual to attribute meaning and allow multiple interpretations, for example the sculpture of ascending reeds (figure 08), which was inspired by an African myth of creation, the sculptural vertical elements express a connection between earth and sky (heaven); the rising line is symbolic of the intensity and progress of the fight for freedom; the reeds also reference sticks used to enclose traditional African homesteads or kraals.

Freedom Park has an important relationship with its urban context, as a continuation of the narrative of the city “*The crest of the hill offers open views to Church Square, the Union Buildings, Klapperkop, Skanschkop and locally to Salvokop Village which lies at the Northern base of the hill. These view lines serve as important connectors to the past and future...*” (Young, 2014, p. 79).

While initially the focus was on creating a truly African memorial based in Indigenous Knowledge Systems (IKS) such as Isivivane (figure 09), Young describes how, through the various processes and phases, Freedom Park moved to include Western forms of memorialisation alongside the African, such as the Wall of Names at S’khumbuto (2014, p. 91). In addition, the elements of the park are named in the 11 official languages of South Africa, recognising our cultural diversity. The spaces are not prescriptive but invite visitors to participate in their own way. The park is intended to be experienced as a whole and the narrative lies in the journey between the various spaces. This is embodied in the spiral pathway which links all the elements of the park together.

In both examples, public and gathering spaces become important as a place for communication and interaction. Both precedents also make use of symbolism and storytelling however, the difference lies in the physical expression of the narratives, in Freedom Park narrative is established through experience, participation and ritual while in the Constitutional Court

the narrative is inherent to the structure and materiality of the building.

Conclusion

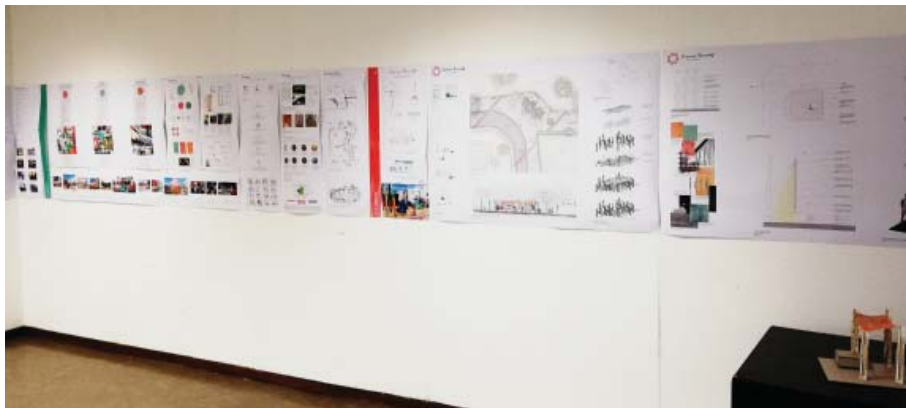
To summarise, this paper has given an understanding of identity as a plural and complex construction of self-interpretation and reflection. The term ‘collective identity’, of a community or nation, is defined by the combination and interaction of multiple and varied hybrid- identities that evolve and change in relation to one another. The question of contemporary identity in South Africa, highlights the need to engage with this issue and constantly re-interpret our sense of self in order for new identities to emerge. Identity is considered from a spatial perspective, illustrating a reciprocal relationship between architectural space and identity and how this is applicable in terms of new South African architecture. Space is understood as a cultural context that allows for the articulation of identity through interaction and interpretation. The concept of narrative is introduced as a means of constructing and expressing identity due to its subjective, multiple and continuously reinterpretable nature. This is expanded on through the notion of ‘narrative identity’ which describes identity as being formed at the intersection of factual and perceived narratives. It is proposed that architecture can become a spatial representation of narrative in various ways. Space becomes a ‘factual’ narrative with which the users can engage and attach their own narratives, ultimately facilitating the emergence of multiple, interconnected identities. Narrative is translated spatially through principles of fragmentation, transient boundaries, temporality, moment, co creation and narrative. Freedom Park and the Constitutional Court are discussed as examples of existing spaces that illustrate how narrative spatial qualities can contribute to the emergence of new identities. In conclusion, the paper aims to contribute to the discourse surrounding identity in a contemporary South African context and particularly the role of spatial design in representing this identity. It suggests narrative design as a facilitator for emerging identities in a contemporary South African context using.

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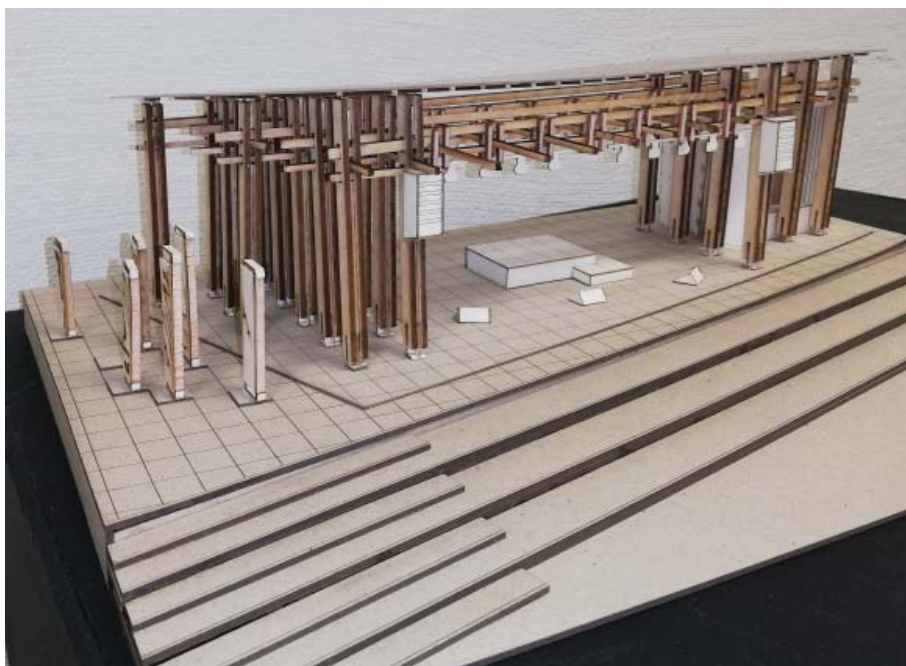
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APPENDIX H - FINAL CRIT PHOTOS



Pin Up



Models



3D Moodboard Stills

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