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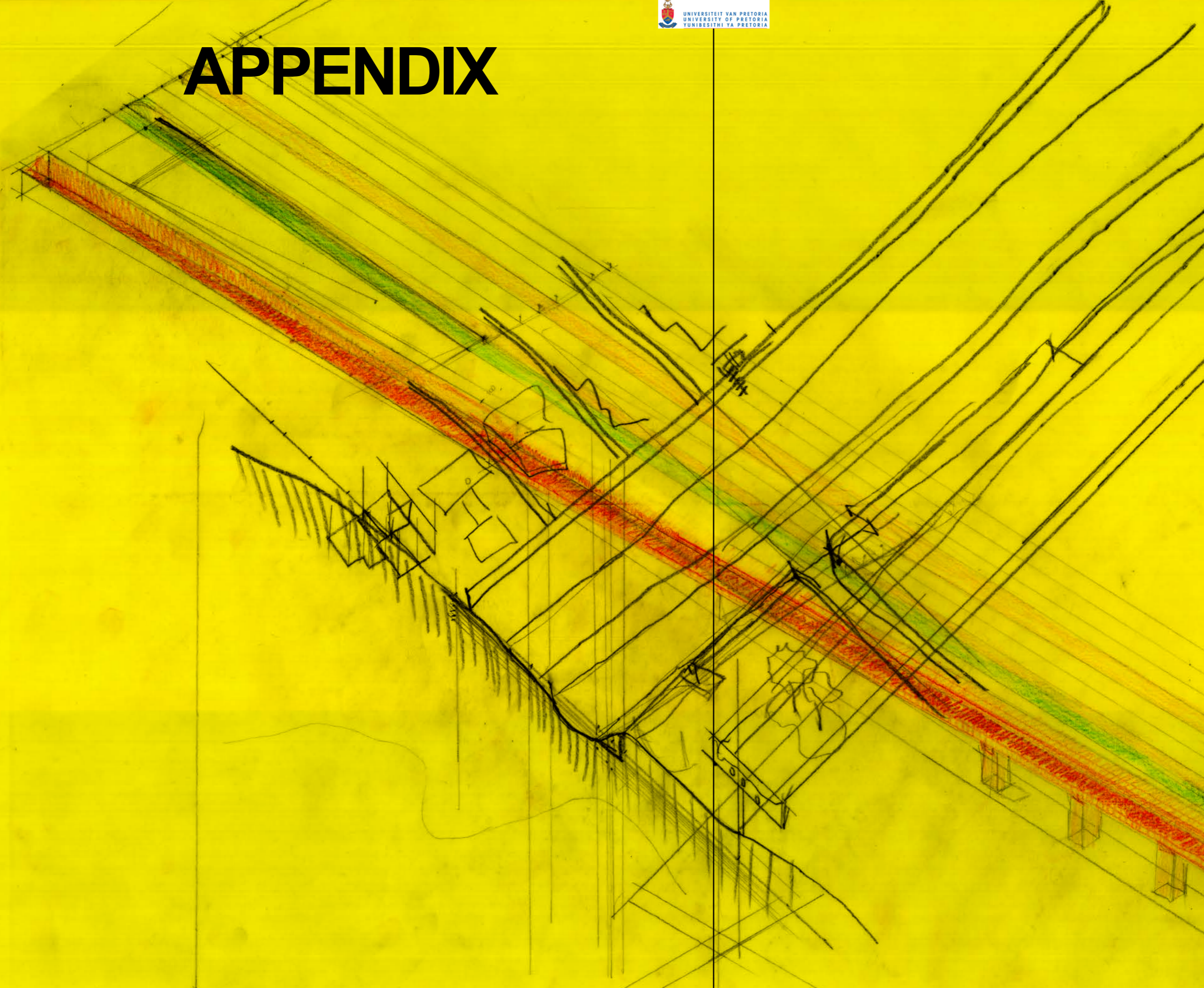
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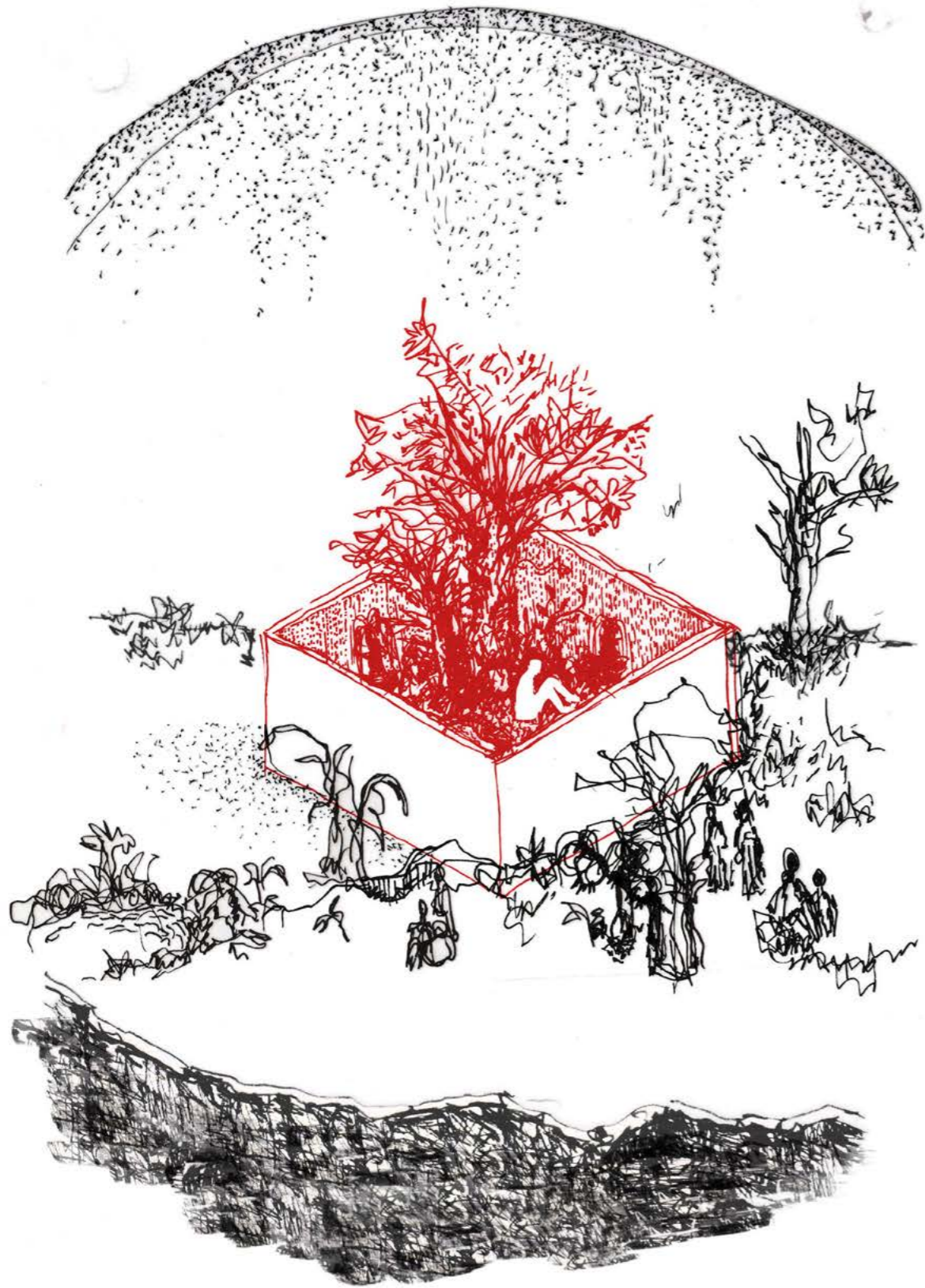
(a)
rapid speculation
2018

(b)
rapid speculation
2021

(c)
platform for
engagement
march 2021

(d)
reality studio
feb-june 2021

(e)
ethics approval
2021



(a)
**rapid specula-
tion**
2018

We wish to make tangible and transferable the awe we are subjected to by the thoughts of our own minds.

Man is constantly amazed by his own thoughts.

"I wish you could see what I see".

How do I preserve this?

Architecture is not virtual, but it can be.*

What is meant by "virtuality"?

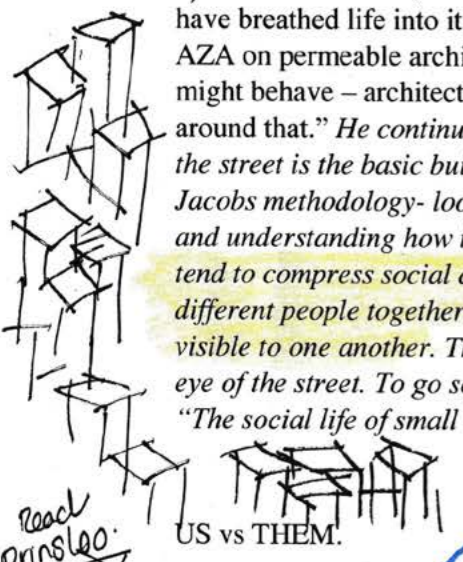
We are all spiced differently.

What does architecture mean to the sad man?

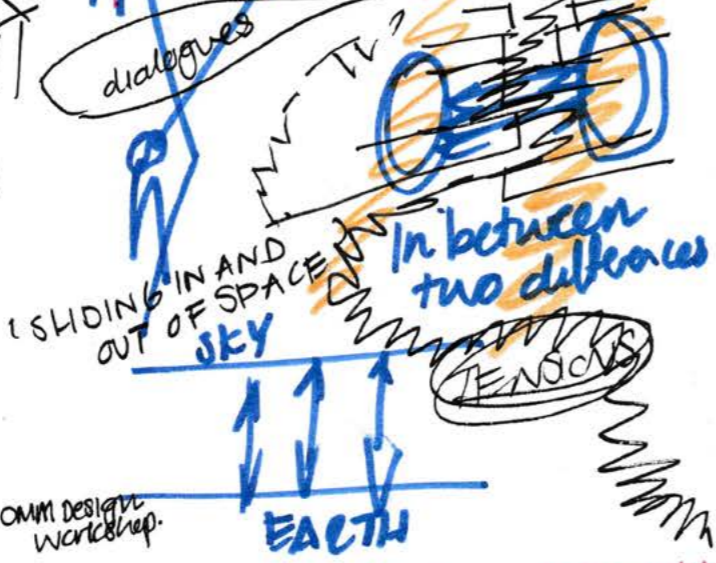
Reconciling our diverse realities.

As an architect, your reality becomes another person's playground.

"Architecture is really nothing until people have breathed life into it." - Peter Barber at the AZA on permeable architecture - "how people might behave - architecture forms itself around that." He continues to speak about how the street is the basic building block of a city. Jane Jacobs methodology - looking at something and understanding how it's working. Streets tend to compress social activity - bring different people together and make them visible to one another. The building being the eye of the street. To go see: 'Arrival cities' and "The social life of small intimate spaces".



self actualisation.



Boundary

What is it?

Why is paradise a walled garden?

Identity is a product of a person feeling as though they belong in a place. Architecture attains the identity assigned to it by those who experience it.

Does man and nature reject or embrace it?

Is this reaction as result of symbolism or experience, or both?

Architecture - it is a landscape, right?*

- if we are aware of its ephemerality, perhaps we wouldn't feel the need to build a wall.

ALDO VANI EYCK - TWIN PHENOMENA.
Adrian - Black man's Utopia.

SUPERIMPOSITION.

What distinguishes it from people and nature?
It is artificial.
What is artificial?
What is something that is artificial compared to that which is natural?

Materials manipulated by man? Yes, perhaps.

But artificial as its connotative meaning (which tends to surpass its literal meaning) resides in our minds, is negative.

It's plastic straws. It's an "un-decomposable" object - it is an obsolete waste of space and resources.

It compromises life in its inability to cooperate with systems and cycles within and around it. It is abandoned and shoved aside until it grows into an unavoidable ghost that haunts our contemporary, living conditions.

We know we are obsolete, but we don't care?*

We only care for the repercussions.*

We build a wall around ourselves because we know that our paradise is another man's contested space. Dystopia.

Our paradise, or rather our position in paradise.



Do you want to die gracefully and peacefully, or do you want to fight the world, killing pieces of its innocence and identity until it may finally overcome your challenge and kill you?

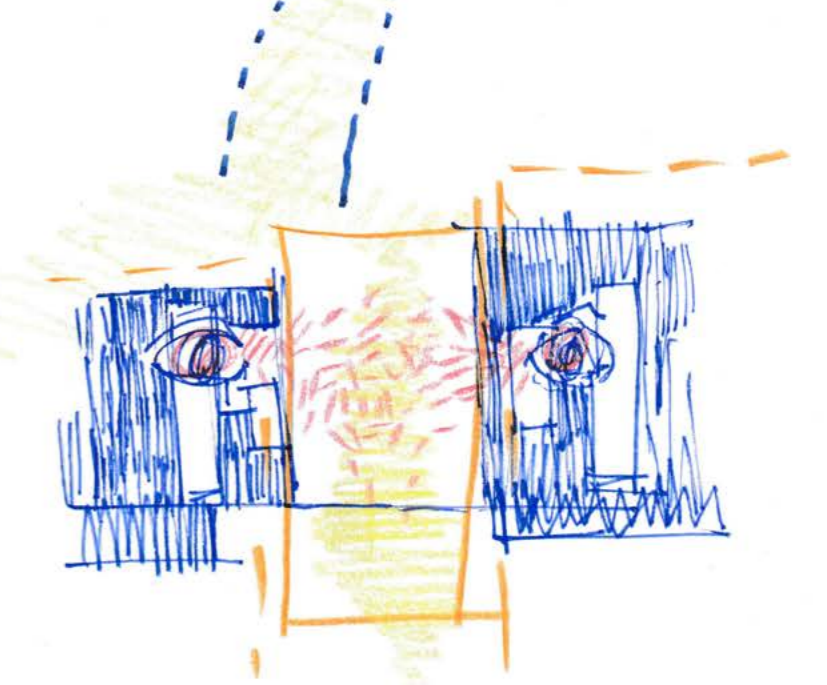
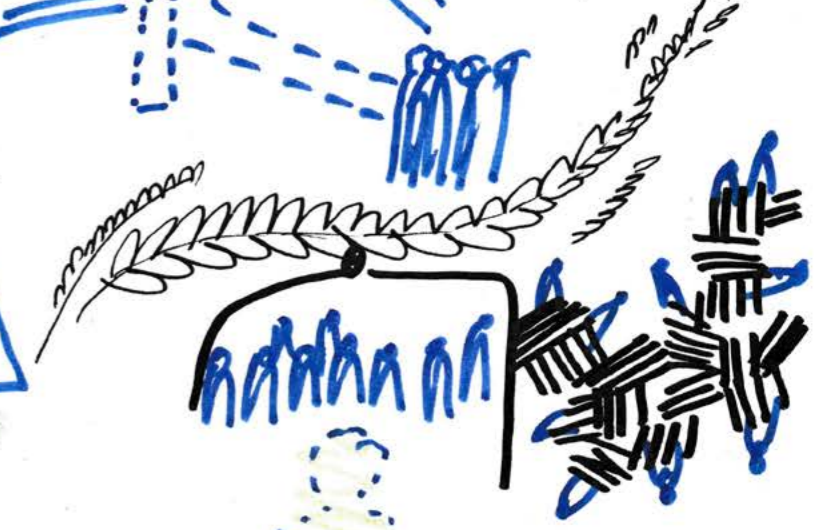
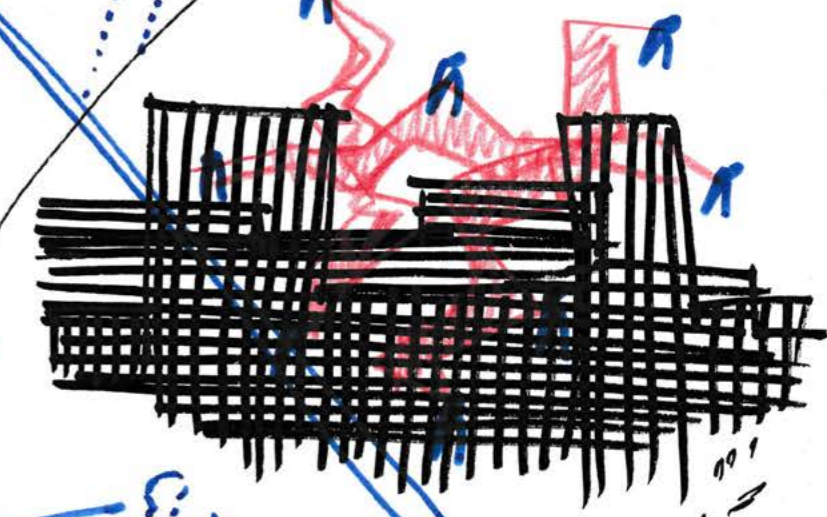
Save you from your own obsolescence.

Death will save you from obsolescence.

Ideas, symbols, and memories are stronger when they exist in the manifestation of other things.

Reproduction: biologically our sole purpose?

TRANSCENDS TIME
TEMPORARY PEOPLE
TEMPORARY CONDITIONS
TEMPORARY ARCHITECTURE



PERFORMANCE — PROGRAMME
temporary (permanent) expression.

Maybe we do fear obsolescence?*

Maybe the meaning of life is to make more life and not overstay your welcome by preserving the idea of your existence in an attempt to live vicariously through objects your rudely render obsolete, by possessing them with your cursed obsolescence.

The act of trying to preserve the idea of oneself physically is an attempt to ease one's mind of the uncertainty following death with the myth of material permanence.

PERMANENCE IS A MYTH.

You may only live on through breathing life into new or other life. Anything is alive if it is aware of its unavoidable approaching demise.

The mere instinct "to survive", present at birth, shows that one is psychologically aware of the risk or possibility of their own death before they can conceive or attach an image to what "death" or "to die" looks like.

You rob architecture of the opportunity to live if you do not consider the inevitability of its death.

The clay brick is constantly in the process of returning to dust. It is dying.

The building wishes to return to dust so that it may become reborn.

The physical body is not afraid of death.*

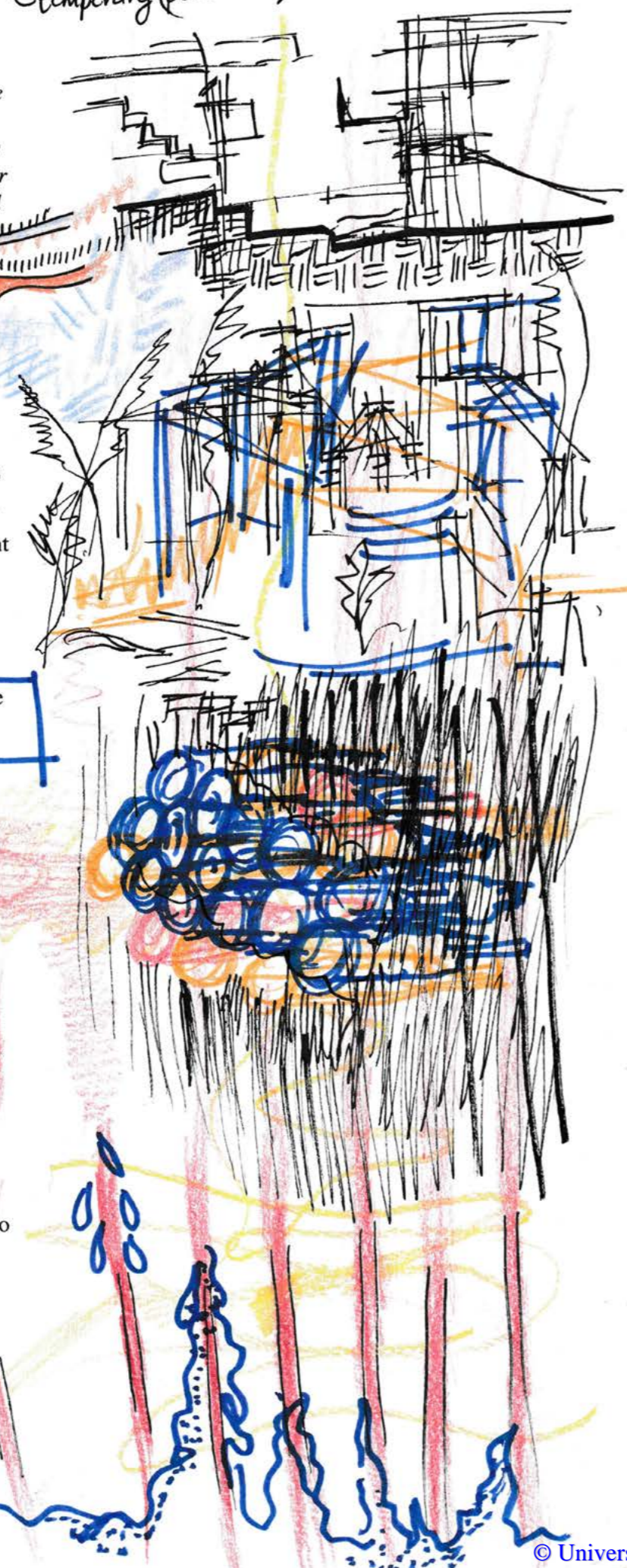
Death is the only thing it is sure of. ^{are} Aging and death is what drives rebirth and life! Time promises Life, Death. Everything is in a constant state and process of dying.

Only the conscious mind attempts to refuse death of an individual.

When the physical body instinctively resists death — natural selection — it attempts to preserve the collective conditions of life.

Are we Born alone. Do we Die alone.

Are — cannot control, it is. Do — subject to action, choice?



Transient identity.

I am because you are.
You live through me, gracefully, because my death will propagate new life.

Is religion allegoric?

To reiterate,
Why the damn, wall?

If I deny that I Am through virtue of you, that all which I deposit into the world is the new conditions from which I withdraw — then You and I become mutually exclusive in the perceptions of My mind — and for Me to have means to deprive you of.

For you to have means for me to have lost.

You become the ghost of my own obsolescence.

Us vs Them.

I am because you're not.

Day and night; 1's and 0's.

To grant me Utopia, is to subject you to Dystopia.

I contest you, and you contest me.

The world and nature contests me

I need to impose my right to Paradise and enclose it to protect it from the "Terror of Time".

I conspire to protect my memory from the world.

If only I could see, my memory is the world.

In dying, I am living; in living, I am dying.

life is not the antithesis of death.

(to be or not to be?) To have meaning or not to having meaning?

GLAUBER ROCHA
"A Estética da Fome"
Makes visible → those people that the middle classes fear the most.

→ culture developing through out of a context of scarcity rather than abundance.

Museu de Arte de São Paulo
"Instead of imagining an architecture in which the past had been simply erased, Brutalism assumed that the urban context had already existed, but was in a state of ruin."

Magical Realism
Gabriel Garcia Marquez
one hundred years of solitude
Abundance Excess

LINA BO
BARDI

Can the world be shared?

There is a thin line between the act of "having meaning" and the act of "having no meaning at all".

Is "to be meaningless" not to assign meaning? Is the idea of meaning not a meaningless construct?

Same same but different but same.

"The only way to do it is to let museums should open their pure air and new light in."

Matter allows symbols and ideas to manifest. Matter is not the idea or symbol. Do not treat it like one.*

Let it house your ideas, but do not expect that it will eternally perpetuate your ideas.

What is "Your Idea" anyway?

Isn't it just a manifestation of all ideas.

What makes your ideas, yours?

The Idea.

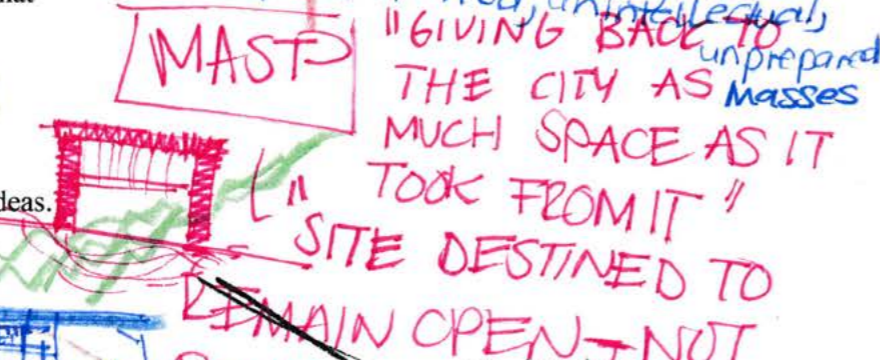
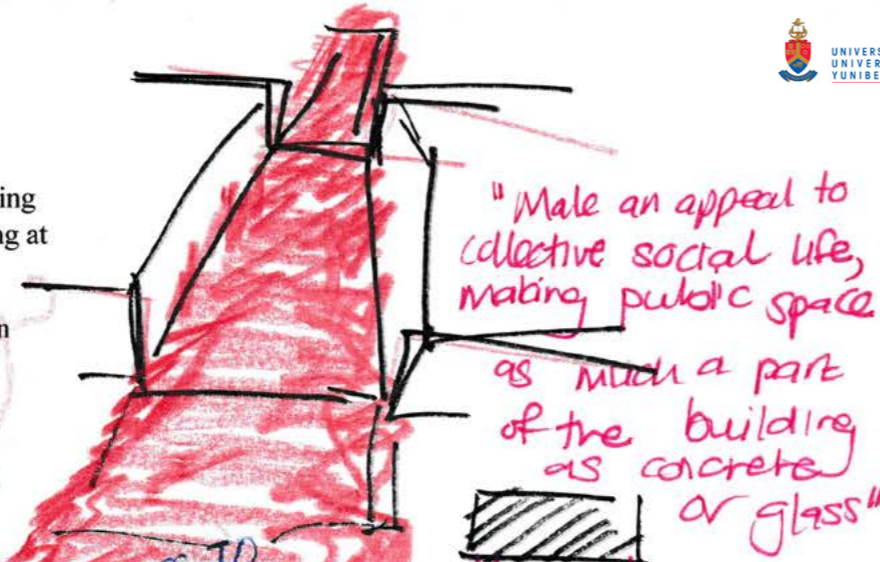
Your idea is not a "thing" or an "invention". It is subject to things.

"the thingness of things."*

You do not need to know what death looks like. Death is not an image.

My ideas are the memory of the ideas of those before me, through living the life they left behind, and using the same language of words they used to understand the same (different) world.*

These words of people live through me. I do not recite them word for word. If I did so, it would be obsolete and void of meaning.



Change in life and representation breathes life into ideas.

A symbol is a mere representation of an idea. Do not mistaken it for a reservable preservable meaning.

I write because you wrote.

In essence, I am you; and you are me. But only because we manifest differently.

Actually!

My reaction to a thing is as much a thing as the thing is.*

If I love the world, the world loves you, and it loves me.

A building is an opportunity to engage with endless people, to love them, so that they may love the world. To offer a "gift" of your ideas so that people may "marvel in it", but your ideas are really everyone's same ideas and amazement at the world, anyway.

These ideas should never be reliant on perpetuating the manifestation of the symbols you assign to it; the words which assist you to conceptualise it.

ORIGINAL SITE OF HARD LABOUR SCARCITY

All meaning is the same, everyone assigns different symbols to this meaning, and it manifests itself into a multitude of truths. ... Different meaning?

WHAT IS BEAUTY? WHAT IS TRUTH?

A truth can have many meanings and manifestations.

A meaning can have many truths and manifestations.

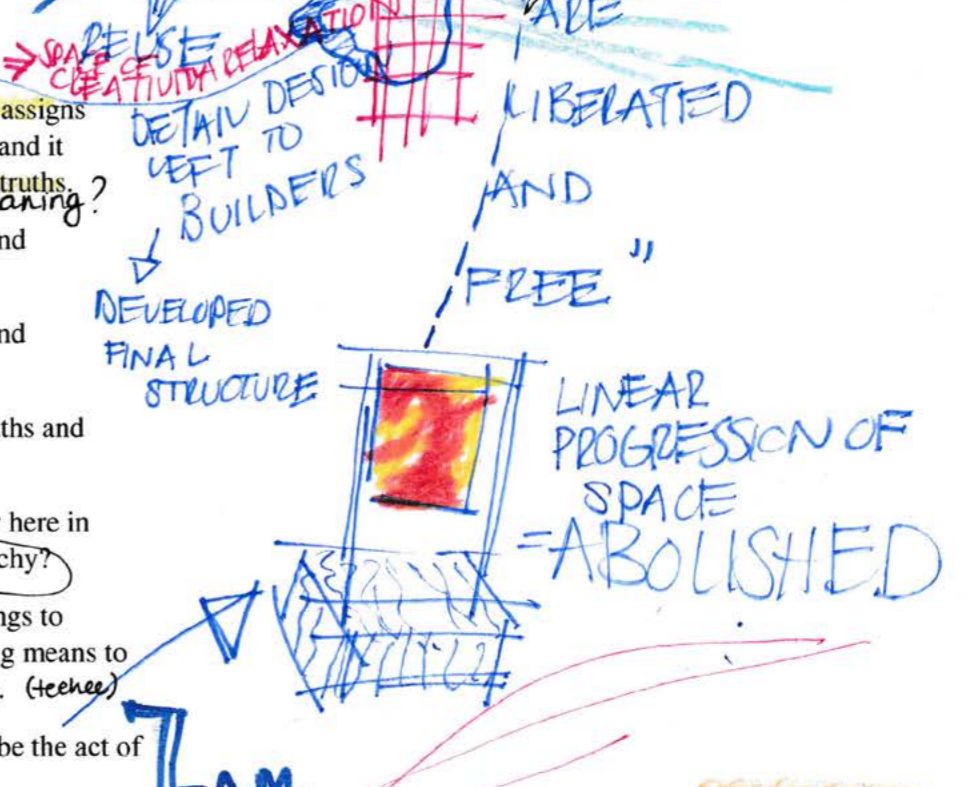
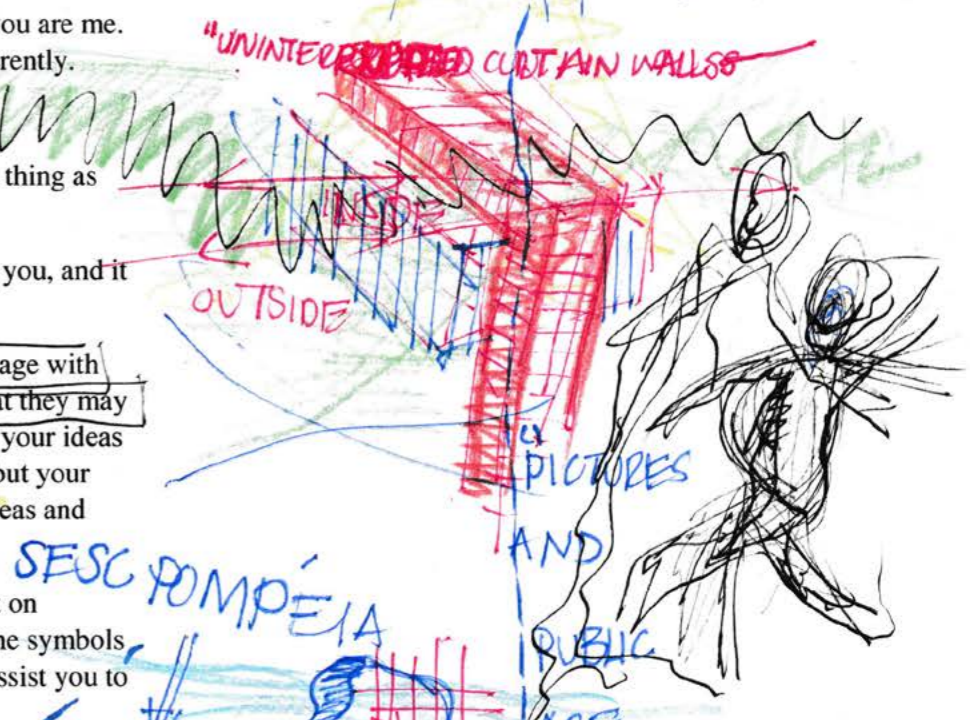
A manifestation can have many truths and meanings.

There is hardly a hierarchy here in sight. So why the Hierarchy?

Maybe its us assigning things to things, understanding what meaning means to us, how manifestations... manifest. (teehee)

Hierarchy isn't universal. But maybe the act of assigning hierarchy is.

*CIVILIZING ARCHITECTURE THROUGH THE DIGNIFICATION OF HUMAN LIFE THROUGH ACTIVE PARTICIPATION IN COLLECTIVE PROCESSES OF ARTISTIC COMMUNICATION, OF THE COLLECTIVE



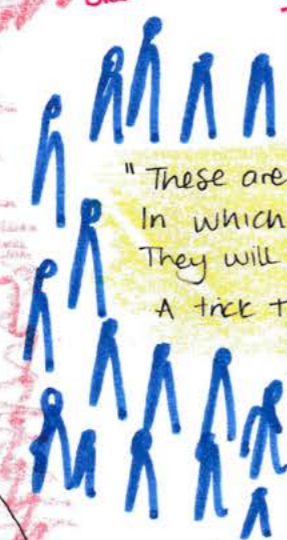
7. MANAGEMENT OF KNOWLEDGE, OF THE CREATOR COGNITIVE MANAGEMENT OF A COLLECTIVE KNOWLEDGE OF A CREATION OF A COLLECTIVE IDENTITY.

Why do we ask, "why?"
Why?
It helps us understand ourselves. Justify ourselves in order to live with ourselves.

WHY the need to justify?
once again you to use the word "Why"...

LINA BO BARDI - Anke Marais
"I was looking for simple architecture, that could immediately communicate that which in the past was known as monumental...
Sketches → children's section of security blurs with LINA'S MANIFESTATION IN ARCHITECTURE.

(why?)
Maybe this is my truth.
A manifestation of your truth.
Do symbols and manifestations change, but life essentially stays the same? or vice versa???



"These are the original merays of the earth, in which invested, as sparks in fire, they will produce a green wealth tapping tall. A trick they do by dying, by decay..."
Howard Nemerov
A Cabinet of Seeds Displayed

--- also, a random observation ---
I've noticed that much of the architectural readings or anything related to conceptualising stuff - always begins with a brief historical background. Without it, we would have no idea of what the writer is reacting or responding to.

Without context it is meaningless
What is to come, is the past. It represents all that has happened. It is the past and the present and the future.

or is it? Strangeness as meaning
"use of technical words out of context."
Barfield through Prinsloo
CHANGE OF CONSCIOUSNESS
"When thinking of these moments, or longing for them, this 'ex situ' appreciation of landscape is always poetic, because a memory always involves a felt change of consciousness"
- Prinsloo (2015)

The future is a projection of the past.
Perhaps this is how time can be transcended. (although this thought is even subjected to it.)
To transcend time, you must first be a part of time or subject to it. But this also implies that it must be a simultaneous relationship that has and always will exist as to not be subjected to it.

The selfish Giant (1888) Oscar Wilde.
The nun.
Strangeness = poetic "sensory strangeness"
(Even so, the architect still has less power!)

--- back to the context thing ---
If I were to say, pretty much anything in this writing extravaganza, in isolation... it may be confusing and have no meaning.

The context assigns the meaning. (ha-ha, in this sense, the architect has less power than previously implied.)

Similarly, to put the same words in a different context, may result in it projecting a different meaning.

"A poetic experience within the liquid landscape would therefore require a moment in which part of what is, is not."
Building as landscape - what about "Erosion of difference" of experience.
"MYSTIC"

"At best, the walled garden can remind us that we long for Paradise by rendering our desire for it unfulfilled. This in itself is poetic, for when we enter the garden gate and our experience becomes merely phenomenological, strangely we long for a place beyond the walls; strangely we experience (sehnsucht)"
(Prinsloo, 2015)

"Architecture's task to provide us with our domicile in space is recognised by most architects, but its second task in mediating our relationship with the frighteningly ephemeral dimension of time is usually disregarded." (Pallasmaa, 1999:79)

"All things fall and are built again and those that build them again are gay." WB YEATS (1936)
LAPIS LAZULI

And in general, depending on who hears it, the meaning which is received is different anyway because words are symbolic, and my symbols are not your symbols. (but perhaps this makes it more Meaningful?)

Why are we then striving for homogeneity?
Perhaps we are trying to bridge a gap between our understandings of symbols.

Which we interpret as misunderstandings.

But this imposes once again a sort of "disharmony" with life (and death) and time and CHANGE and the fact that sameness/constant/uniform representation as a means of asserting uniform meaning is not possible; it is a Myth.

Constructs aren't real; they find life in how it manifests in the Everyday.

Is this Gap really a wall? or it is perhaps a street that we perceive as a wall...
Missed opportunities....
Is the wall evil?



So, what is my role as an Architect?

Alexia, 07.09.'18.

Given the expectation staved upon me by society: ?

To help people realize the Refuge / paradise / utopia they seek

They need us to preserve and fortify this to truly dwell, to feel content

we chase after symbols indicative of this "contentment"

GIVEN THAT THIS ISN'T MORE THAN A FATALISTIC CONSTRUCT.

people don't really need architects to truly dwell.

How can I make dwelling more accessible / attainable in the minds of people.

Terrifying Excess

Questions are more important than answers. Architects ask questions we are not concerned about attaining paradise as we are about preserving our claimed pieces of it.

THROUGH ASKING QUESTIONS.

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THROUGH ASKING QUESTIONS.

THROUGH ASKING QUESTIONS.

people = dwellers
architect = person + specialized knowledge?

not necessarily anyone can make!

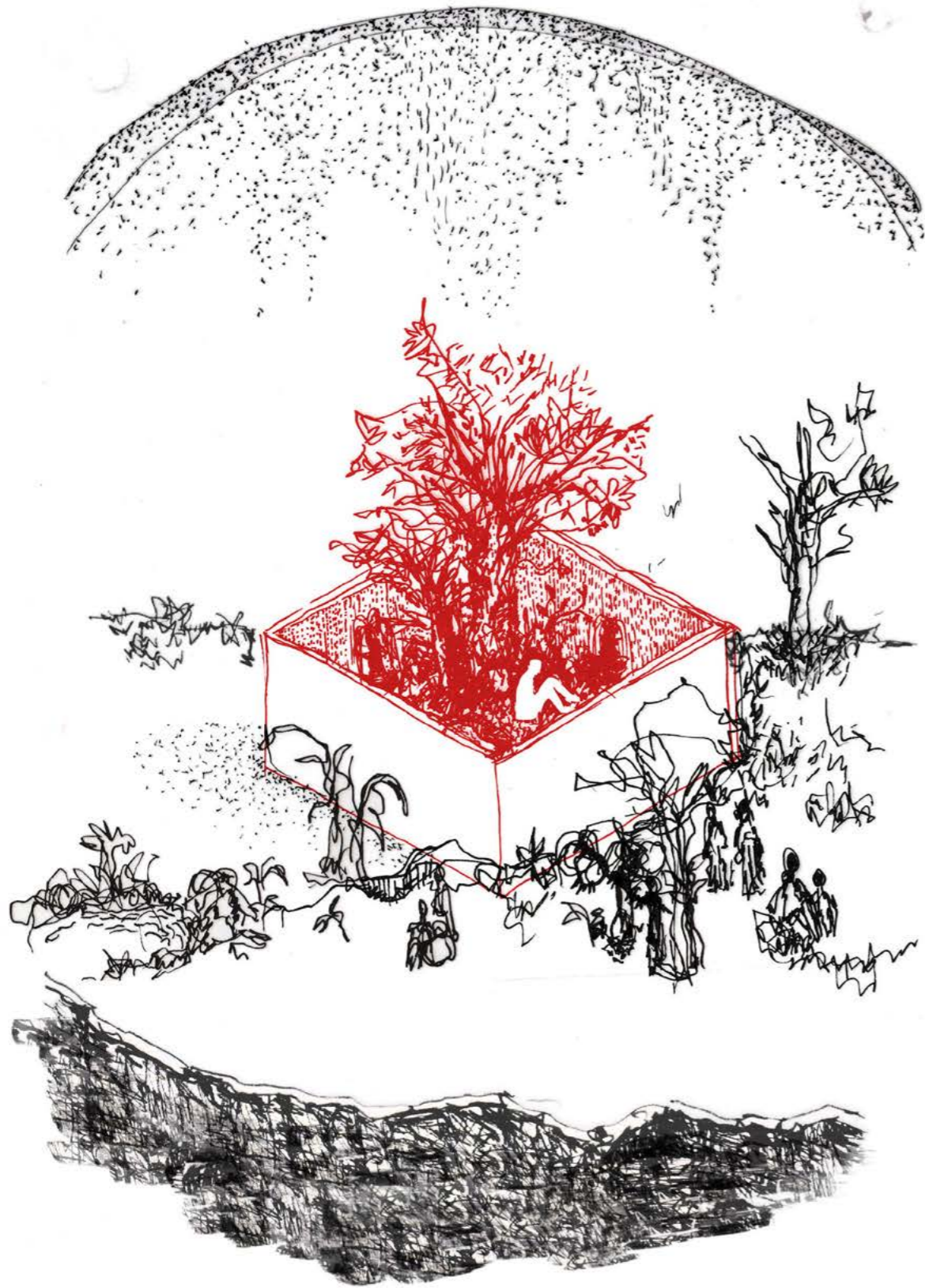
But we wish to make (complex permanent things)

(There's nothing wrong with this!)

"Because it stands" against time. Certainty = security

security through forts, because we do not trust the intentions of people and nature's forces.

ARCHITECTURE IS LITERALLY NOT THE ANSWER.
An Art intertwined into so many dimensions of our human conditions all its beauty, in all its ugliness



(b)
**rapid specula-
tion**
2021

PROLOGUE?

The problem of Scarcity and Architecture.

Why do we enclose?

Why is paradise a walled garden?

How do we interrupt the binary?

What is the binary?

Us vs them? Inside vs outside?

Is interrupting necessary?

What does the alternative look like?

What do we want?

What can we actually do, or contribute?

Who am I to decide what needs to be done?

Can we universally access what is "good"?

Can we universally access what is "good"?

What would the universal criteria be?

I would say that relationships should be perceived differently.

- That the way we see the world is toxic.

To be toxic, is to be harmful to the world around you.

But toxicity for the sake of what?

We believe we are entitled to the world; we believe this promise can only be one-sided.

We fear ephemerality.

We fear the promise of scarcity.

FEAR

EPHEMERALITY

SCARCITY

By retreating within our enclaves, we retreat into paradise.

Paradise is where there is no scarcity*

Scarcity is why we suffer*

The suffering of some becomes necessary for others to achieve paradise.

The ultimate goal.

Paradise

paridaēza

Walled garden,

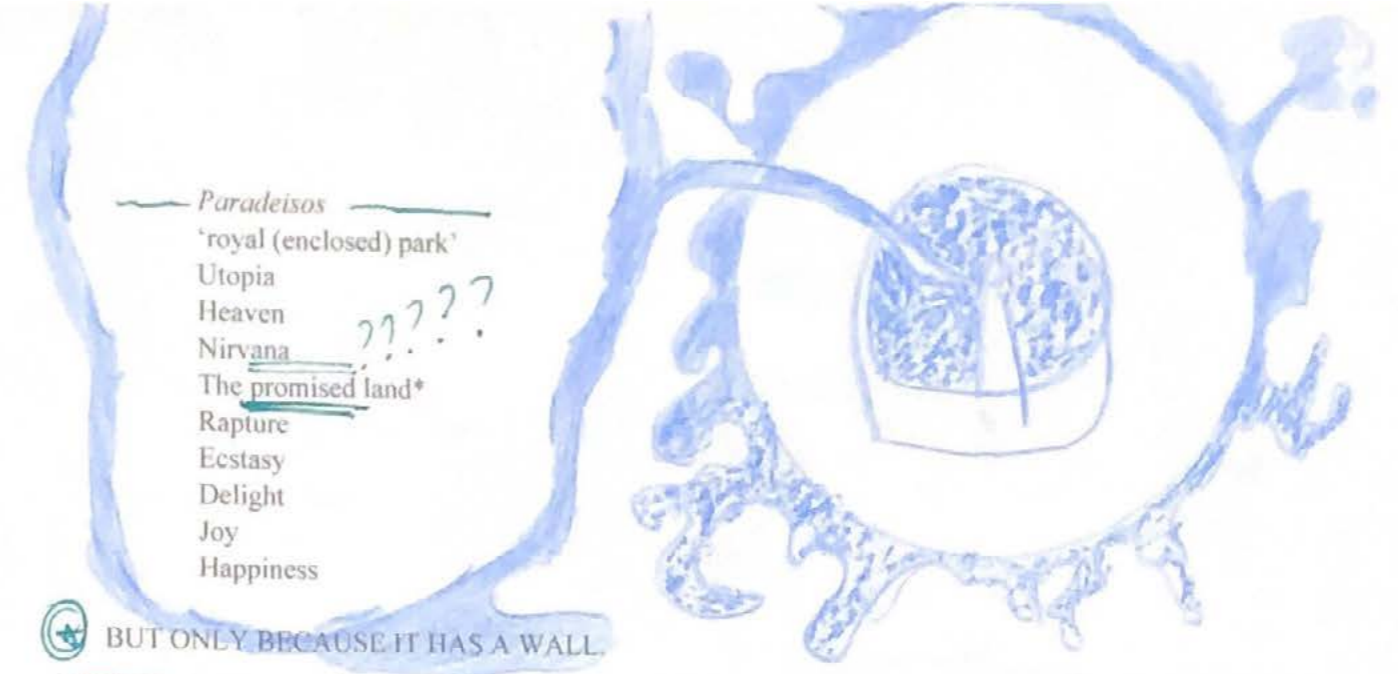
'enclosure, park'

* The world without outside

enclaves of

PARADISE? ↑?

AS someone implied in the architecture?



- Paradeisos
- 'royal (enclosed) park'
- Utopia
- Heaven
- Nirvana
- The promised land*
- Rapture
- Ecstasy
- Delight
- Joy
- Happiness

BUT ONLY BECAUSE IT HAS A WALL.

We fear scarcity, but abundance is equally as terrifying.

BUILDING AND THE TELL OF TIME (HARRIES)

We fear the inevitability of time's transience. We believe in the inevitability of earth's scarcity.

INEVITABLE ENTITLEMENT

Paradise, through abundance, is inherently ephemeral. Let architecture be the time-opposing, artificial barrier I protect myself and worldliness from.

PRESERVATION SURVIVAL

An act of self-preservation. To dwell.

DWELLING

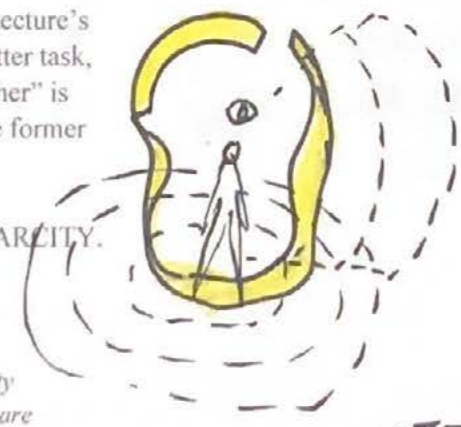
"Architecture's task to provide us with our domicile in space is recognized by most architects, but its second task in mediating our relationship with the frighteningly ephemeral dimension of time is usually disregarded." (Pallasmaa 1999:79)



It can be further argued, that Architecture's current attempts at satisfying the latter task, results in a system whereby the "other" is defined, and is deprived even of the former task.

SOCIALLY CONSTRUCTED SCARCITY. SCARCITY POSTULATE!

Xenos (1989) describes this "Scarcity Postulate" as the belief that our needs are unlimited, and that the unavoidable, absolute existence of scarcity is what restricts the satisfaction of these needs. (Excerpt from essay)



A SYSTEM THAT PRODUCES SCARCITY.

Why do we build?

Is architecture driven by fear?

Is fear the prerequisite of survival?

Is to live, to survive?

We design for immediate scarcity; we design for eventual scarcity.

By designing for excess, we create scarcity.

Therefore,

Is it really abundance?

Or

Is it simulacra of abundance?

To tackle the issue of scarcity, we must tackle the goal of abundance.

The gated community is as much a phenomenon as the informal settlement.

What do these physical gestures say?

How are they different?

How are they the same?

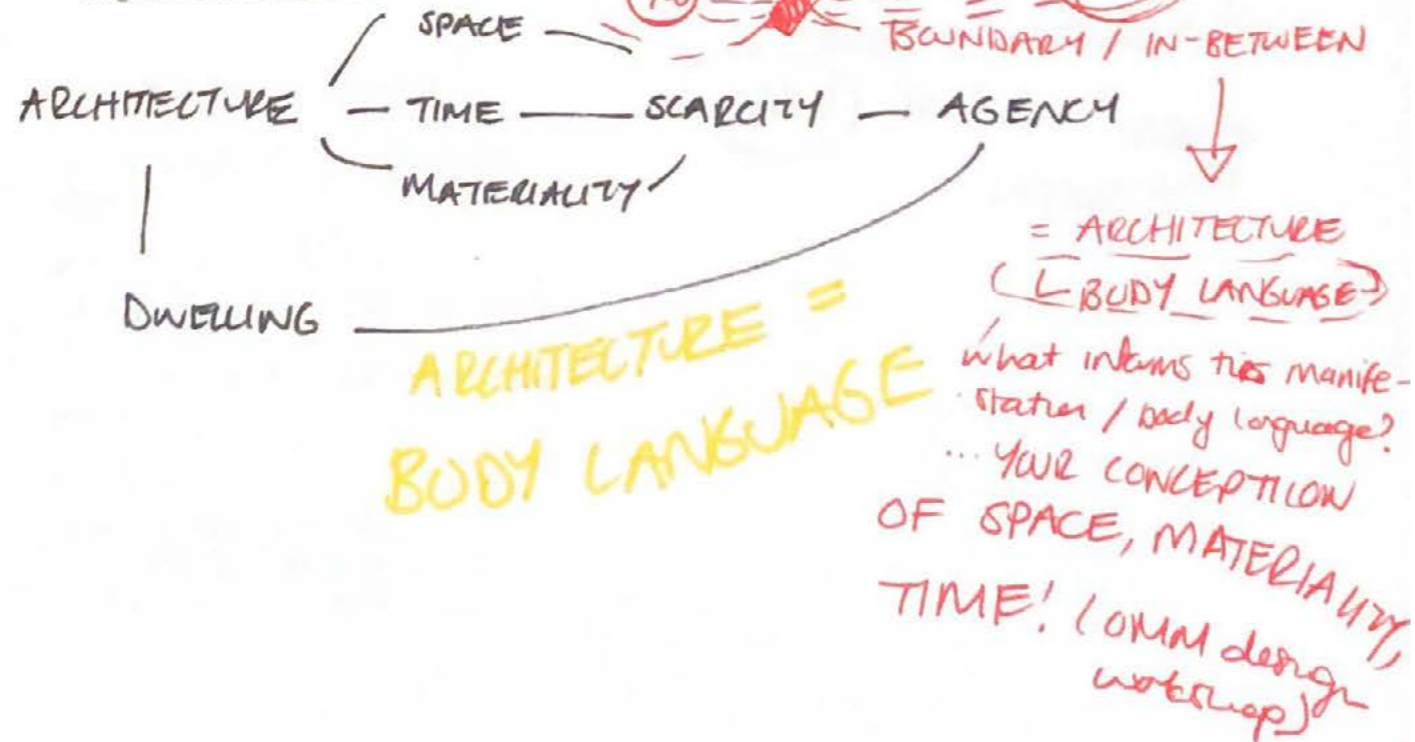
How are they successful?

How do they harm?

What is the relationship?

Do they have to be static?

--diagram sketch dance-solo--



To dwell is to actively seek paradise; an assertion of agency over the unpredictable outside.

To have, is to survive?

What drives us to exist?

What do we value?

How do we assign value?

Everything is perceived.

To exist, is to perceive, and be perceived.

Life is defined by your lens.

Life defines your lens.

Architecture is a social product.

What does it tell us about our needs?

-about what architecture's role is?

-about what architecture's role could

Can architecture interrupt socio-spatial dichotomies instead of preserve their legacies?

(CAN THE WORLD BE SHAPED?)

Architecture tells us what our spatial needs are. To understand architecture is to understand ourselves. To understand the lens through which we view the world beyond ourselves is to understand the things we build.

To live, is to build.

To see/perceive, is to live.

(ARCHITECTURE MAKES THINGS VISIBLE.)

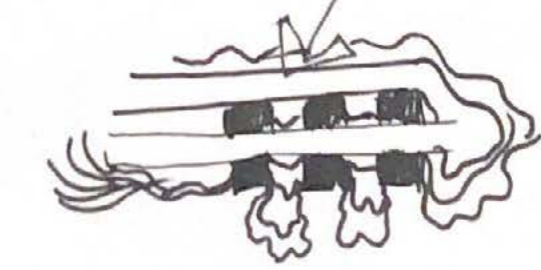
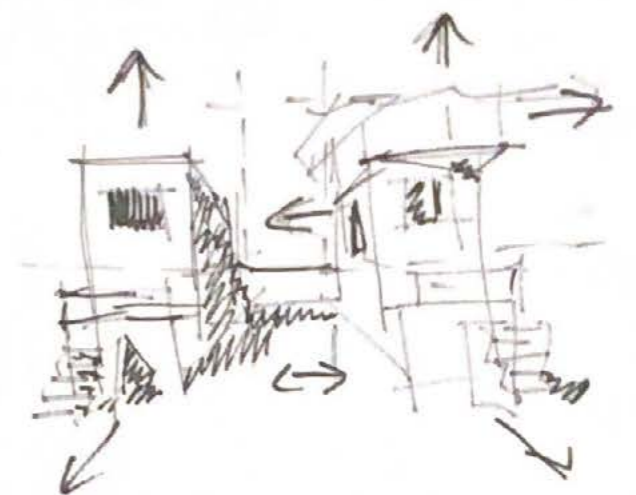
Can architecture be honest, without being destructive?

Sometimes architecture becomes a visual tool for preserving meaning.

How honest is this to the everyday experience?

I suppose it is honest to the lens/ideology it attempts to celebrate.

Is it inherently wrong to want to preserve ideas through architecture?



- SUSTAINABLE LIVELIHOODS FRAMEWORK (SLF)
- DFID RESILIENCE FRAMEWORK
- RIGHTS BASED APPROACH (RBA)
- CAPABILITY APPROACH (CA)

I suppose the keyword is "preserve".

--to come back to the question of "what is good"?

...it becomes important to acknowledge that nobody can assume the authority to know what is good.

Especially not a singular, 'hero author'.

Especially not the lone architect; With all her thoughts, All her ideas;

Her furious hand...

Nothing is static.

Architecture's sole purpose should not be artefact.

Architecture is dwelling. Architecture is agency.

Needs, thoughts, and ideas are constantly in flux.

But still, we are scared of time. We are scared of change.

Especially when we are in the process of grasping onto what little piece of paradise we were able to muster.

We seek paradise by accumulating commodified materials; drawing territories through space; building enclaves around ourselves to preserve the simulacra of abundance against time's uncertainty.

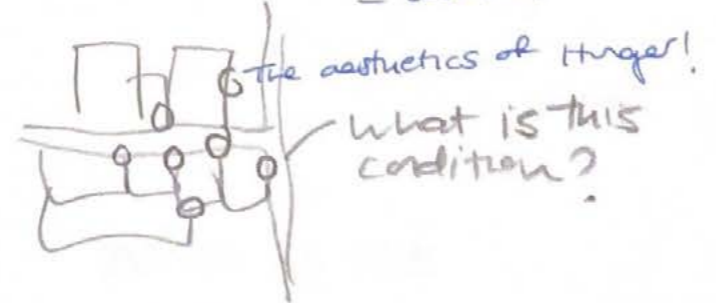
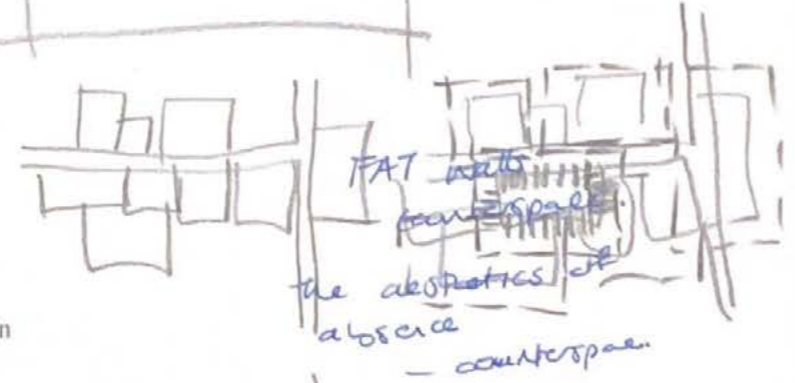
The only certainty is death.

The idea of 'end' or 'death' is terrifying, and subsequently, our relationship with time's ephemerality is turbulent.

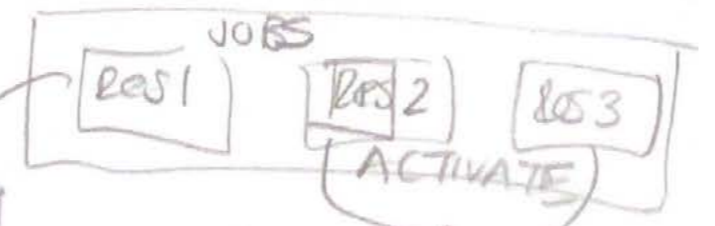
To dwell is to be greedy.

To acquire abundance is to steal from the world; the outside.

To have, is to subject the world outside, to not have.



SCALE 2: THE BUILDING / PROGRAMME EDGE / OVERLAP -> A BUILDING



Existing
↓
adjust

antiprismatic
↳ design / allocate

We are living on borrowed space, borrowed materiality, borrowed time.

We violently assert power and assume control over these elements to secure survival.

We violently shape and build our world around our needs.

We deprive others of this agency because we see it as a threat to our own agency.

To have agency is to see paradise within one's reach.

When agency, dwelling, and time is transactional -

The more you have, Is the more you have, to lose.

TERRIFYING EXCESS.

I build walls to ease this suffering. The fear of my impending suffering.

The hunger, deficit I see/perceive around me, qualifies this suffering (the fear of my impending suffering).

I build walls to ease this suffering. But the higher the wall, the more violent its demise.

Would architecture, then, be fulfilling its role, if the wall is still what man needs?

A wall fails when it becomes obsolete.

The world fails, until the wall becomes obsolete.

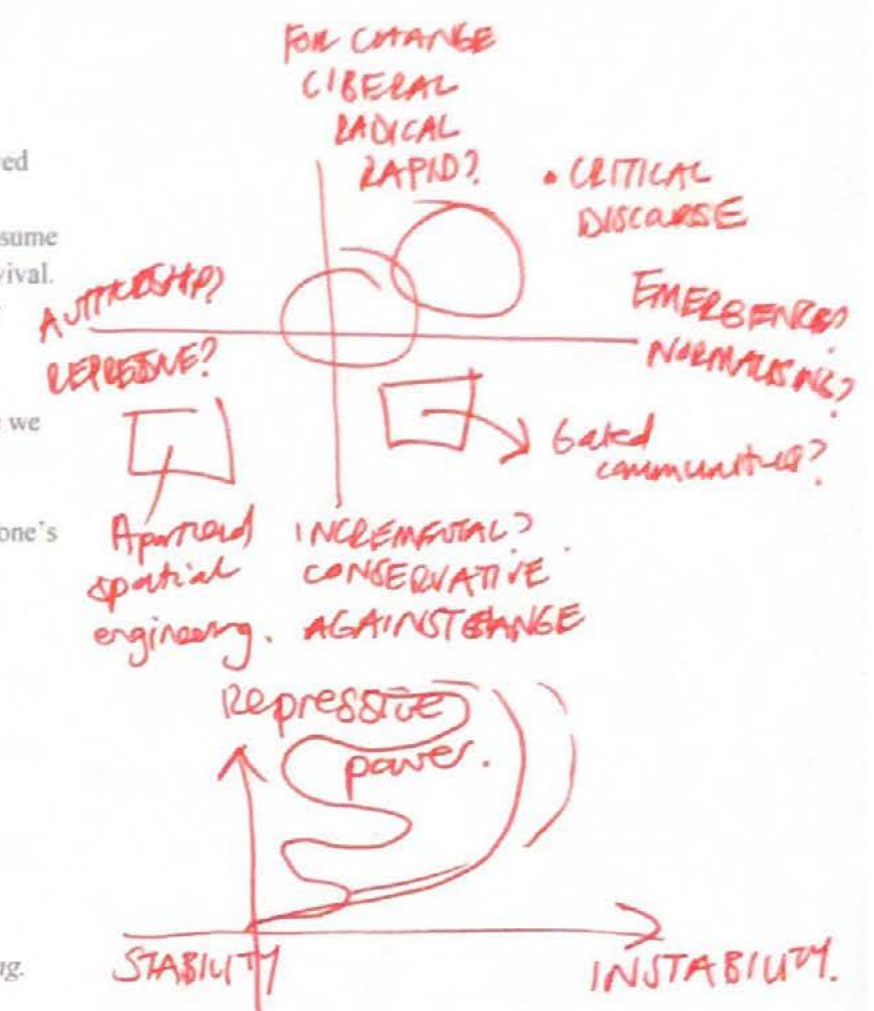
Are we building the world we wish to dwell in?

What makes the world I build today so toxic?

What drives us?

How do we judge our success?

Why does monument accompany accumulation and abundance?



residents as experts of their own living condition.

What is the "Metal residue"? WHO is the "metal residue"?

Architecture's language is greedy.

To assume the outside to be dangerous is to acknowledge your own toxicity.
"it's a dog eats dog world"

By actively avoiding conditions of 'scarcity', we build systems which create conditions of scarcity. By living in a simulacra of abundance we fulfil the prophecy we fear.

Architecture, the dwelling, and the in-between, is absolutely a way of navigating scarcity.

Instead of protecting paradise/abundance from its impending ephemerality, a cause and product of the outside deficit we perceive and fear -
Maybe - architecture could be a means of harnessing "deficit" so that it no longer threatens survival/dwelling/domicile.

Making something from nothing -
By seeing the something that exists in socially constructed nothing,
And letting our reframed perceptions filter through to our intentions; to our architecture - how we shape our interface with the outside world.

Rescripting architecture: agency; dwelling.

Engaging the ephemerality, the scarcity, we fear - by leveraging the full potential of making:

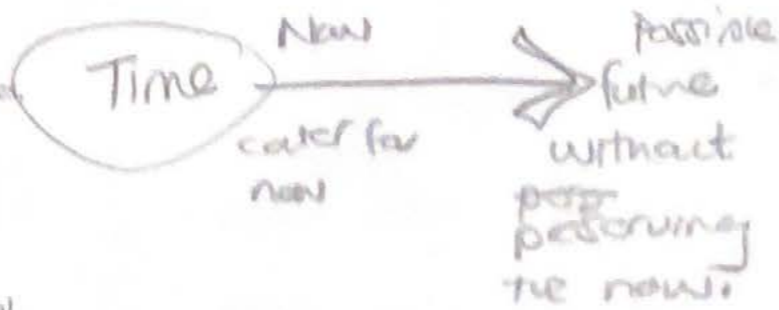
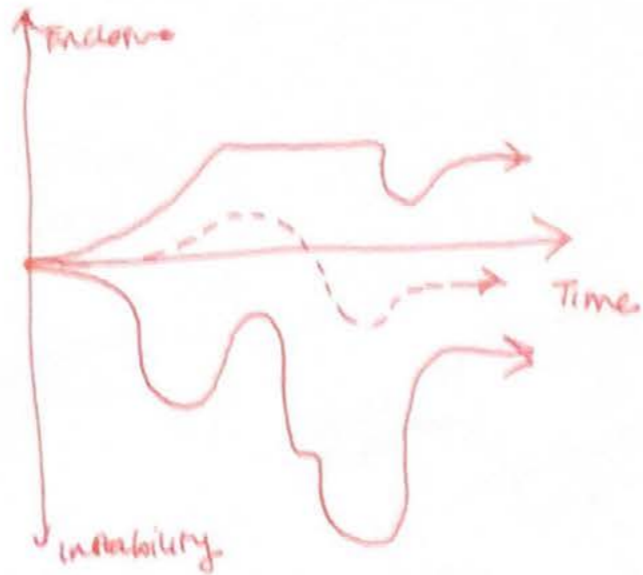
As an ongoing process that evolves, as needs shift
Emerge
And die.

No losers, because there are no winners.
No dwelling in paradise through the unequal distribution of space, resources, and power.

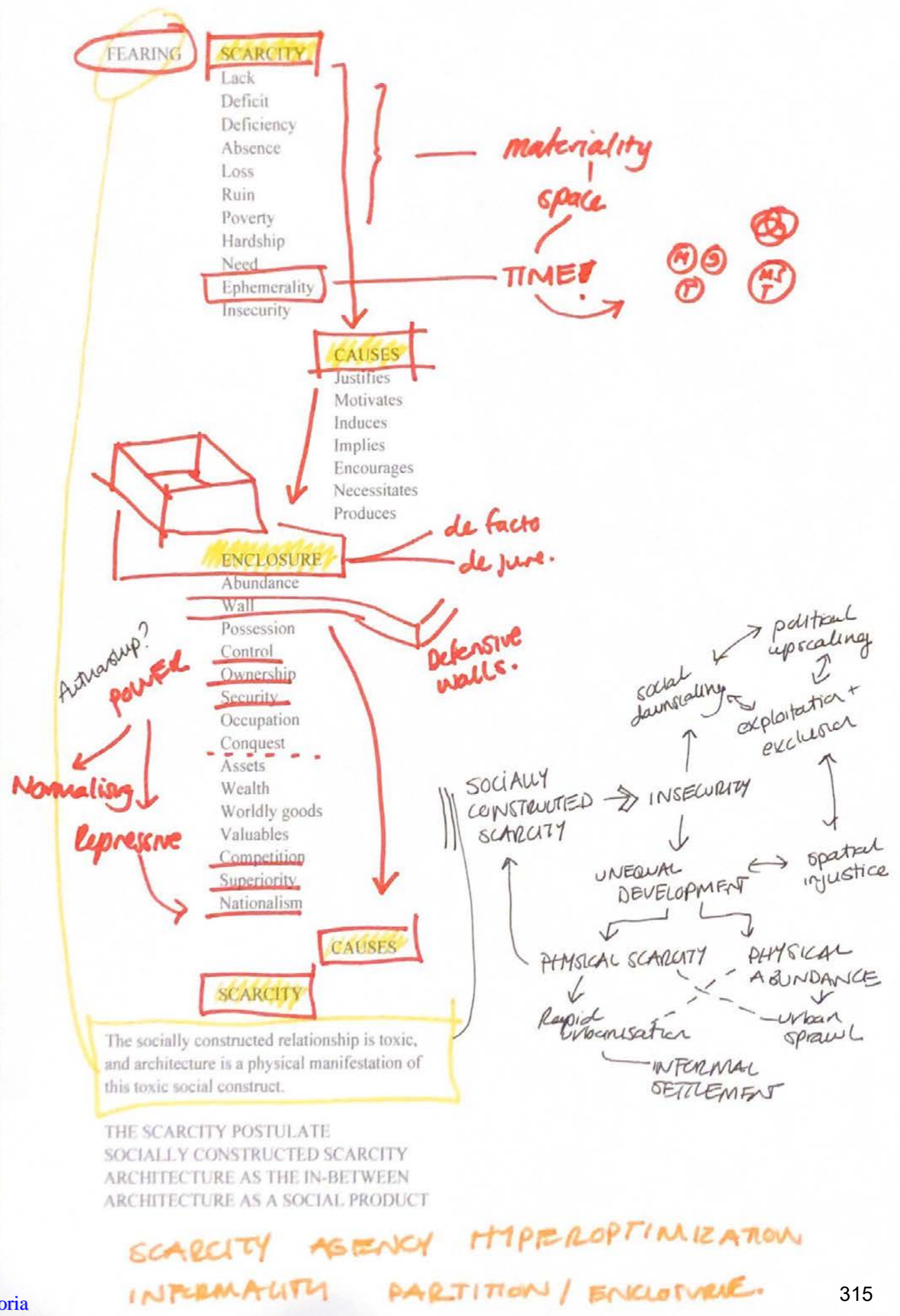
No fearing the would-be deficit you create, enclosing yourself from eventuality, change, and time.

TO POSSESS SHOULD NOT MEAN TO DEPRIVE

AUTHORSHIP
TIME
BOUNDARY
AGENCY
POWER



temeros
demarcate.



THE IN-SITU, INCREMENTAL UPGRADING OF GATED COMMUNITIES.



Scarcity is seen to limit agency.
What if scarcity could induce agency?

Scarcity has already shown the potential to catalyse massive change

Scarcity has already shown itself to promote the subsequent ingenuity necessary for survival.

Architecture can successfully provide the need for domicile in wake of socially constructed, as well as physically manifested conditions of scarcity. But can architecture better engage our turbulent relationship with time?

If architecture does not fear and oppose time, transience, change... then maybe change (by making or breaking) does not have to be as violent.

"All things fall and are built again, and those that build them again are gay."

Yeats.

Architecture that dies, is architecture that is reborn.
To dwell, we must live and let die.

SCARCITY IS A MYTH
SCARCITY IS A SOCIAL CONSTRUCT

Reframing the way we see the world, and the way we shape it, may emancipate us from our own violence and toxicity.

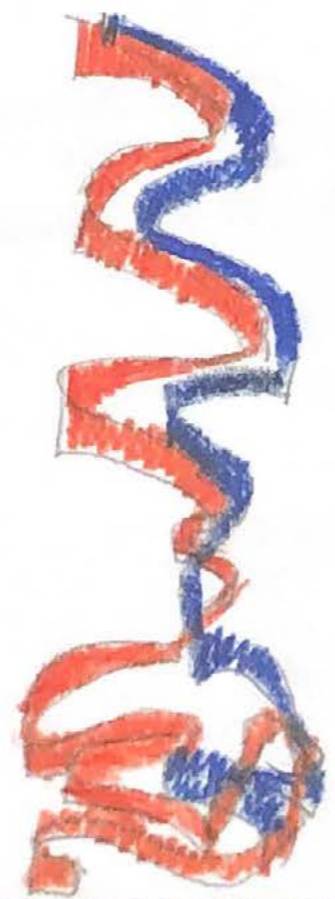
The opportunity of Scarcity and architecture.

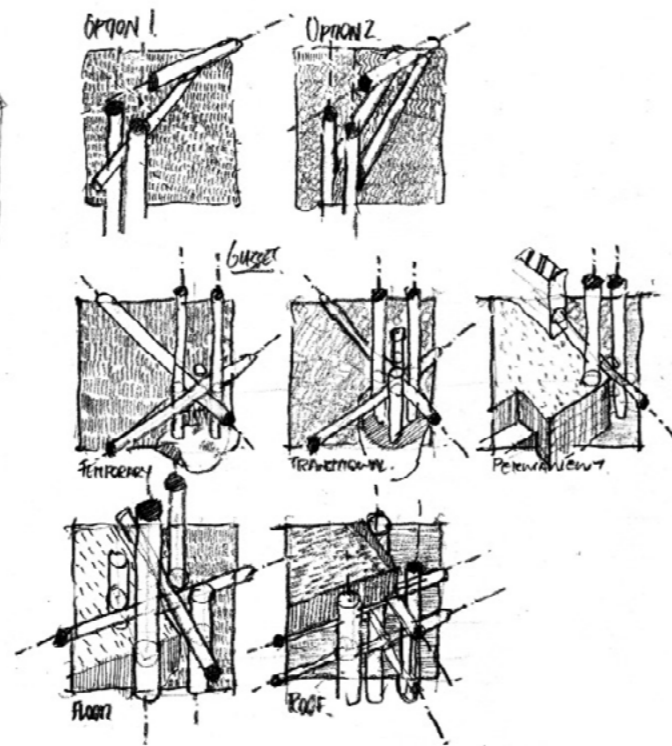
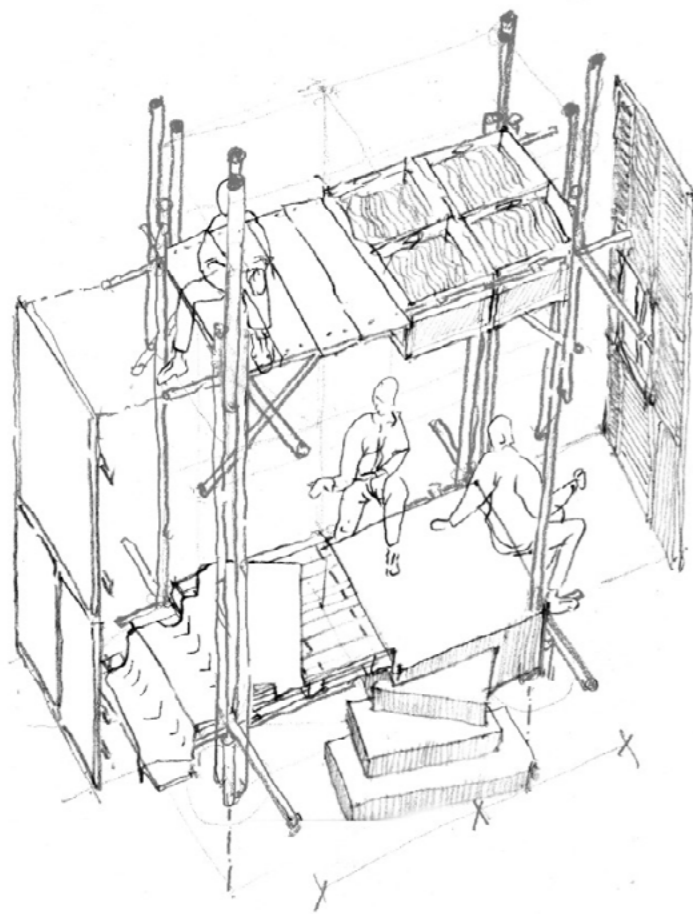
"A construct isn't real; it finds life in how it manifests in the Everyday."***

Alexia, 12.05.'21.

opportunity 1
new developments
↳ consider activating boundary condition.

opportunity 2
design a boundary that dissolves

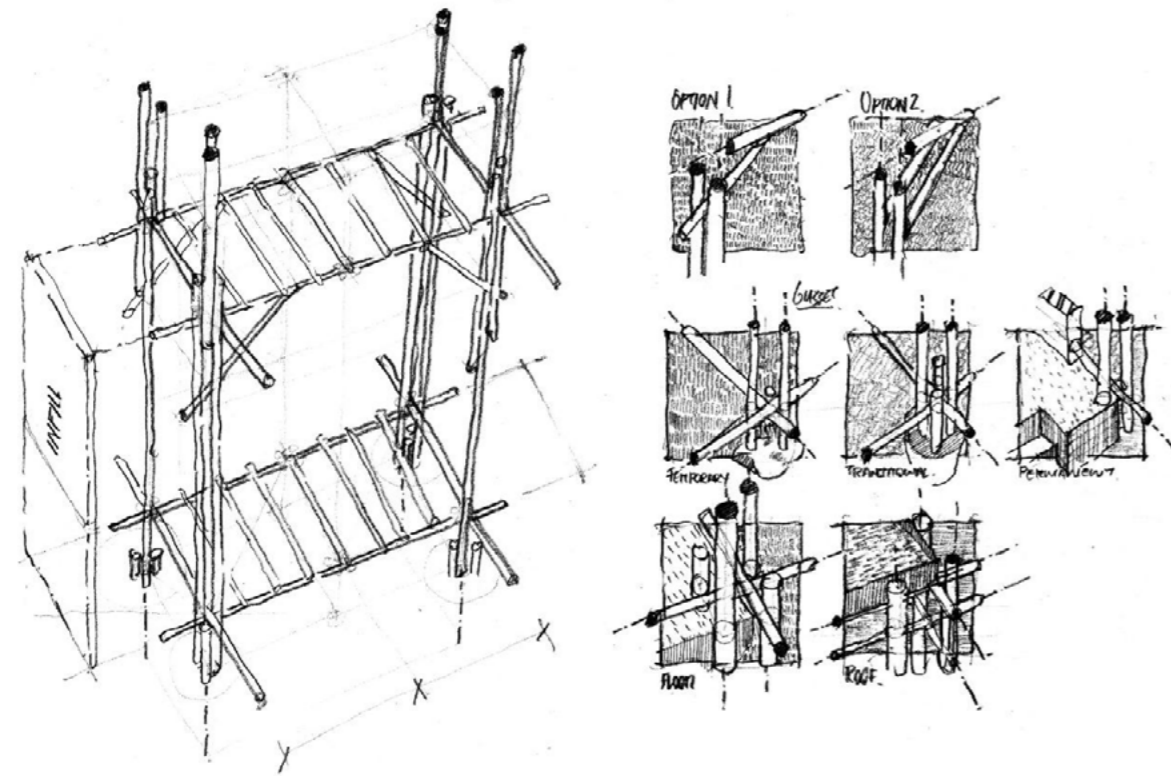




(c)

**platform for
engagement**

april 2021



- To support **agency** (Awan, Schneider & Till 2011), whereby the production of a flexible, easily adaptable structure, promotes future appropriation by the community according to their needs.

The proposed placement of this temporary structure is alongside or within close proximity to the community Centre, located across from the SA Cares For Life ECD centre.



Architectural Research Prototype

The Honours and Masters students from the *Unit for Urban Citizenship, Department of Architecture, University of Pretoria*, as well as two students from the *Reality Studio, Chalmers University of Technology* - are embarking on an Architectural Research Prototype within Plastic View informal settlement, Pretoria.

The build outcome will take the form of a 1.5 m x 2.5m *temporary structure* with a structurally sound second storey, pinned to the ground by planted columns.

Conceptualized as a **“Platform for Engagement”** - supported by the discourse of Spatial Agency, and guided by Participatory Action Research (PAR) (Howard & Somerville 2014) and Community Action Planning (CAP) (Hamdi 2010) methodologies - the purpose of the structure and the associated engagements can be understood in terms of three main roles:

1. A designed **response** to the contextual conditions outlined through our ongoing mapping process of the settlement. These ideas are constructed into a live prototyping exercise by students.
2. To **enable**, to “encourage open dialogue and explore ideas primarily through the act of making by drawing or prototyping” (Smith 2012, in Howard & Somerville 2014). The resulting temporary structure is to be erected on site and serve as a platform for dialogue between the university and community, where reciprocal knowledge transfer may take effect.



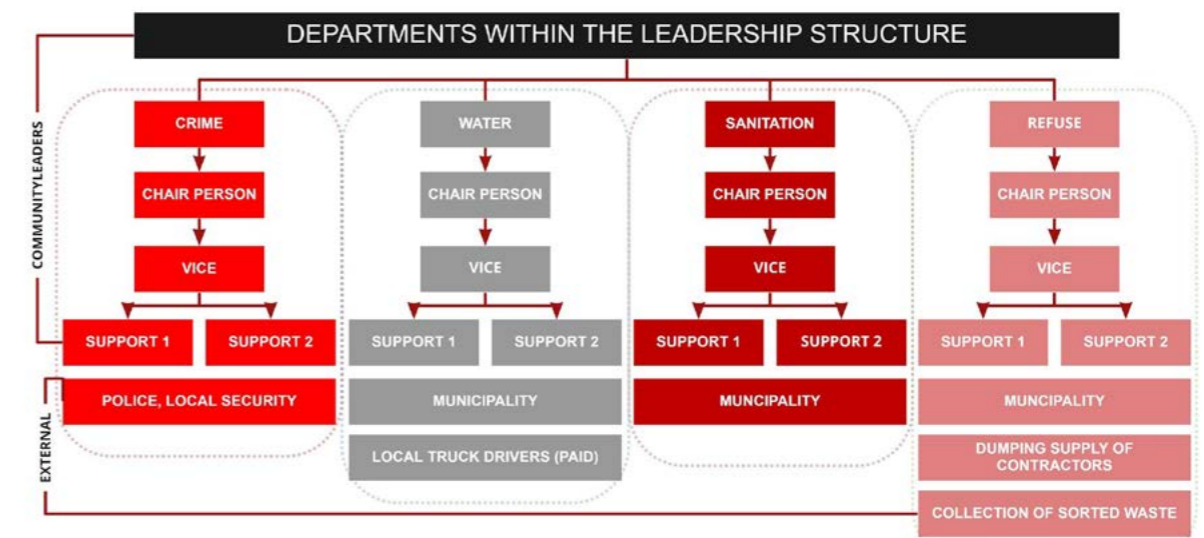
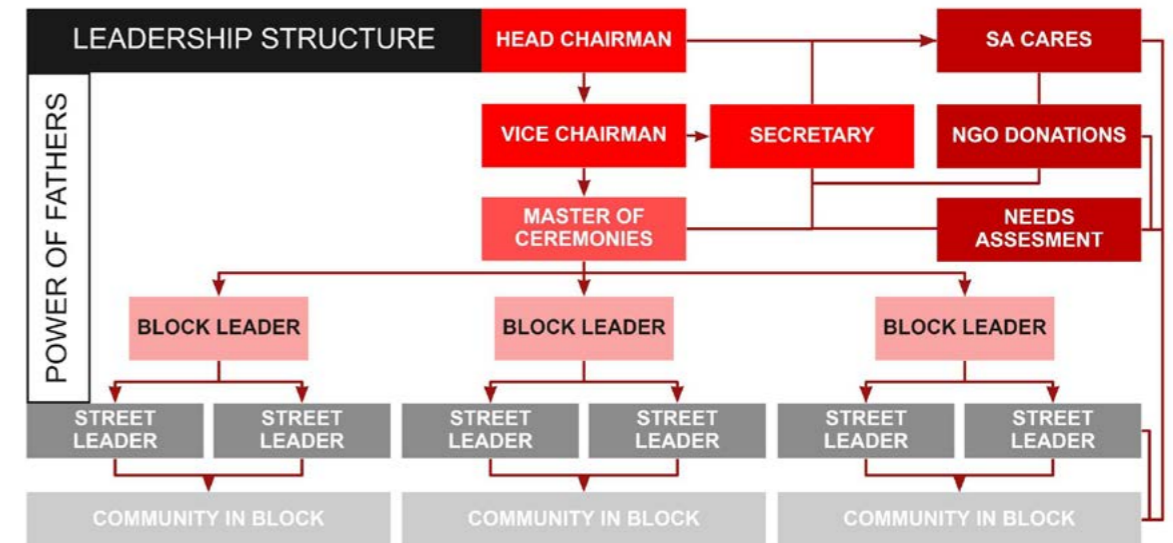
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 Department of Architecture



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 UNIT FOR URBAN CITIZENSHIP
 Department of Architecture



The leadership structures identified in Plastic View are indicated in the tables below. Our engagement on site is with respect to these networks.



Below are photographs of the process thus far, as well as some preliminary construction drawings. Please note that no concrete or permanent construction materials and techniques will be used for this project.

We have begun our construction process off site at the University of Pretoria, and wish to begin the process of preparing the groundwork for the temporary structure on Thursday 22 April, and for the full assembly to take place on Friday 23 April. This assembly will be followed by a workshop whereby the community is invited to participate in discussions surrounding the prototype so that the research by design process can be set in motion. Our existing networks of connection with various individuals and leaders on site, as well as with the affiliated external stakeholders, will form an important foundation for this engagement process.

We hope to establish shared ownership of the prototype with the community for the remainder of the 2021 academic year, during which we will continue the research and design process with an emphasis on knowledge and skill transfer. The documentation of this process, within a variety of subsequent research booklets and dissertation projects, is aimed at further supporting the notion of knowledge transfer, beyond the scope of the community and research team.

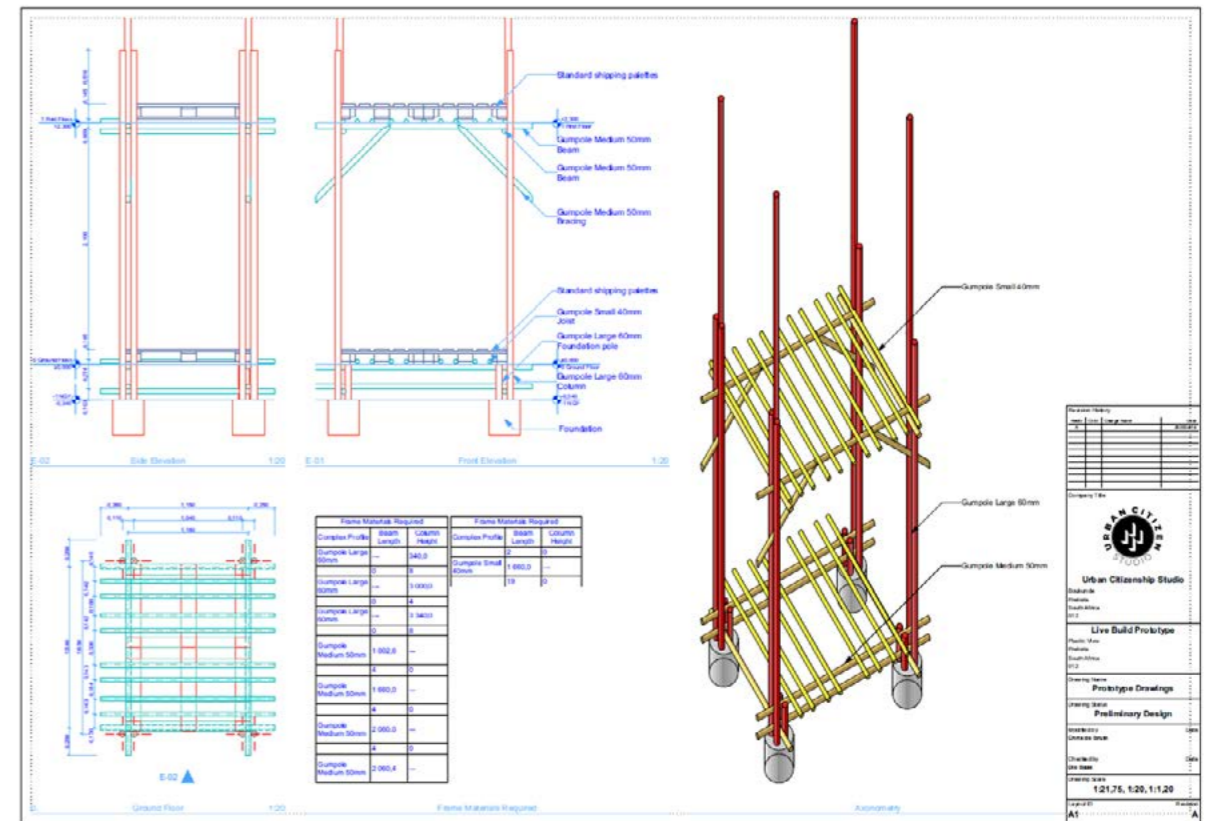
The conclusion of this process will mark the official transition of ownership to the community, with a transference of agency. This transfer may take place through the initial design response, which intentionally placed emphasis on designing for appropriation. In addition to designing for agency, the set-up of a platform which enhances community participation will assist in achieving the “community partnership” recommended for successful project implementation and handover, as outlined in the UISP (SA 2009).



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We believe that there is immense strength in exploring the process of full-scale prototyping towards a continued partnership that both the university and community can benefit from. The research findings and lessons learnt from the process may contribute to the wider discourse on informal settlement upgrading and community engagement, whilst providing a hyperlocal case-study which sets the stage for the discovery of unique and innovative responses to some of our most pertinent urban challenges.

REFERENCES

Awan, N, Schneider T & Till, J. 2011. Spatial Agency: Other ways of doing architecture. New York: Routledge Press.

Hamdi, N. 2010. The Placemaker's Guide to Building Community. London: Earthscan.

Howard, Z. & Somerville, M. M. 2014. A comparative study of two design charrettes: implications for codesign and participatory action research. CoDesign, 10(1):46-62.



University of Pretoria

Faculty of Engineering, Built Environment and Information Technology

UNIT FOR URBAN CITIZENSHIP

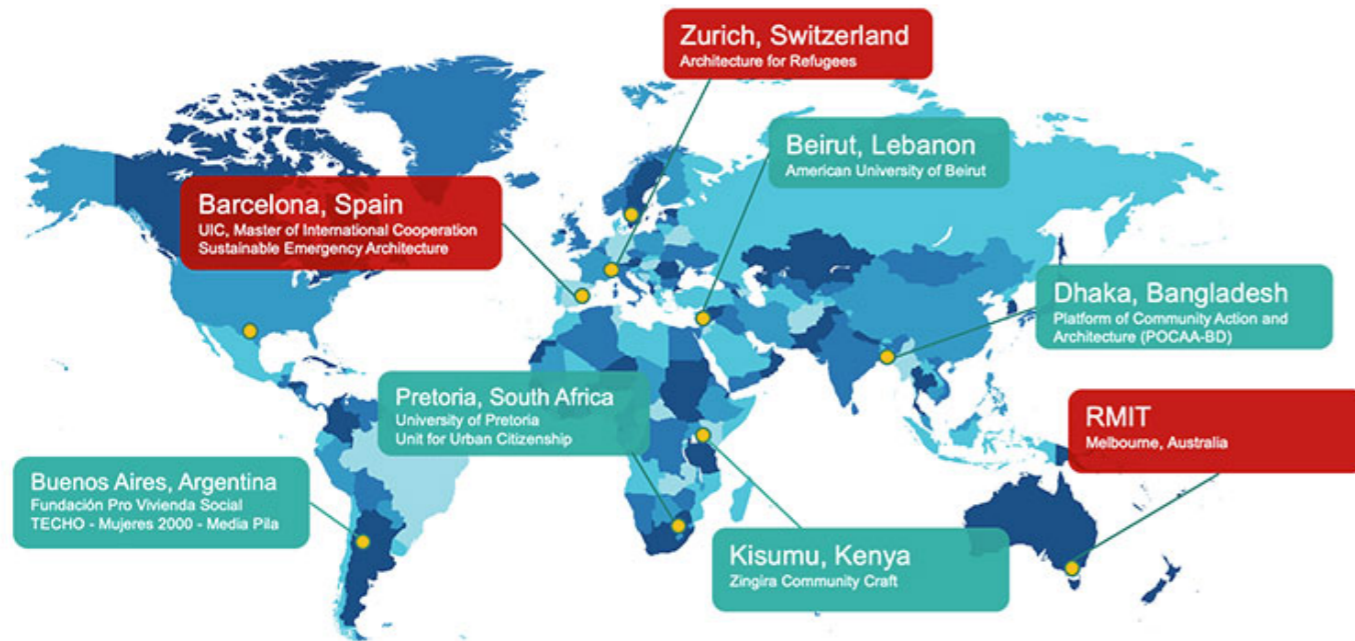
Department of Architecture

South Africa. 2009. *Department of Human Settlements National Housing Code: Upgrade of Informal Settlements Programme*. Volume 4: Part 3. Available at http://www.dhs.gov.za/sites/default/files/documents/national_housing_2009/4_Incremental_Interventions/5%20Volume%204%20Upgrading%20Informal%20Settlement.pdf. Accessed 21 April 2021.

(d)

reality studio

feb-june 2021



REALITY STUDIO 2021 - 'Cross-Cultural Collaborations: Extreme Environments during Pandemics'

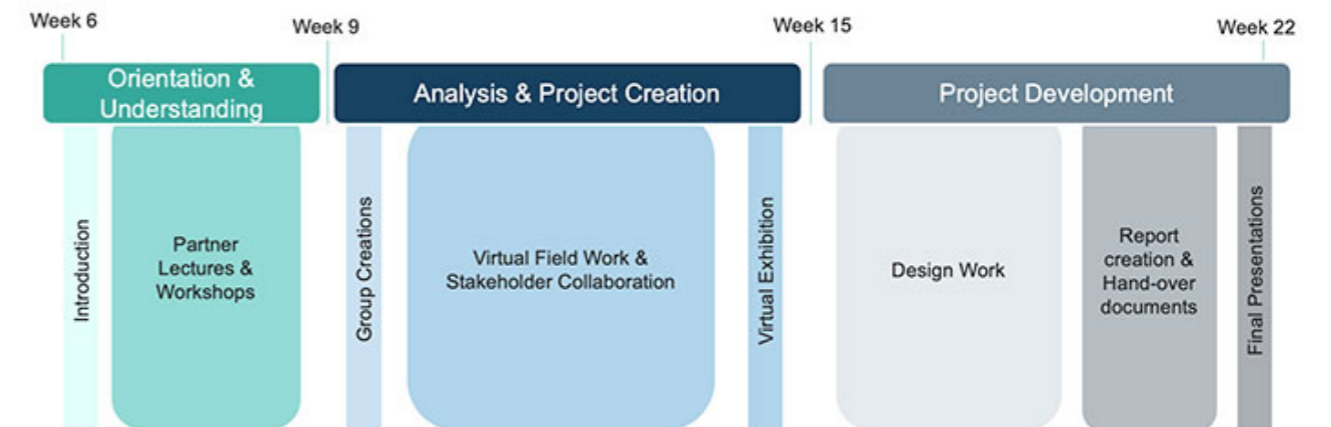
Reality Studio is an international educational platform in the Master Program Design and Planning Beyond Sustainability (MPDSD), at Chalmers University Architecture and Civil Engineering Department.

The mission of the studio is for the students, through their coursework, develop and plan for the implementation of resilient, culturally appropriate, healthy and innovative design solutions that support dignified human everyday life. These design solutions are situated in real-world extreme environments (often in a challenging foreign context), and co-created through collaboration with local communities, NGOs, universities, governmental institutions and other organisations.

Reality Studio aims to bring students into close contact with a range of global perspectives, and to learn and co-create spatial design approaches and methods to deal with challenges such as urban poverty, injustice, climate adaptation among others. The topic for Reality Studio 2021 is 'Cross-Cultural Collaborations: Extreme Environments during Pandemics' dealing with the message of 'Designing for Dignity'.

With the point of departure of the global Covid-19 pandemic, this year's Reality Studio is carried out as a collaboration between the 21 Chalmers students and local partners and stakeholders around the world (including several Universities and NGOs). The Reality Studio 2021 is working within five different contexts: Pretoria (South Africa), Dhaka (Bangladesh), Kisumu (Kenya), Beirut (Lebanon) and Buenos Aires (Argentina).

During the first 3 weeks of the course, all students and teachers from Reality Studio and the other partner universities involved (in some cases, over 70 people simultaneously connected), worked together in 5 iterations of 2-days intensive workshops about each of the contexts. Collaborative distance-based research about each context's main socio-economic and spatial characteristics and challenges was here made in dialogue with local partners digitally connected through Zoom and Miro. After that, and during 6 weeks, in a Virtual Field Study, smaller project teams of students have been working together in different assigned contexts and in collaboration with the respective stakeholders. This has been a period for developing and applying methods and tools for distanced-based communication between partners and organizations, as well as for the collection of specific information and data about the contexts and communities. This has helped to fine-grain the definition of the topics and focus for the work on the coming project proposals that will try to address specific identified challenges locally. The Virtual Field Studies will be closed with a public and online exhibition of the worked produced, to be launched on April 9th. In the last 8 weeks of the Reality Studio, the students will continue their global collaborations towards the design of their project proposals to be handed over to the respective communities and partners for eventual implementation or further development.



Below is the link to an article at UIC Barcelona, with more details about Chalmers and Reality Studio's involvement in the Beirut-case collaboration. Together, students from Chalmers, UIC Barcelona, AUB and RMIT are currently working on the planning and design components of a post-disaster recovery and reconstruction plan in Bourj Hammoud after the August 4, 2020 port explosion in Beirut, Lebanon.

[Link to article at UIC Barcelona](#)

Main partner organizations:

country	city	organizations
South Africa	Pretoria	University of Pretoria NGO: Play Africa
Bangladesh	Dhaka	NGO: Platform of Community Action and Architecture (POCAA-BD)
Kenya	Kisumu	NGO: Zingira Community Craft (Zingira)
Lebanon	Beirut	American University of Beirut (AUB) Universitat Internacional de Catalunya (IUC)
Argentina	Buenos Aires	NGO: TECHO (roof) - "roof for my country" NGO: Fundación Pro Vivienda Social (FPVS)

- Department of Architecture at the University of Pretoria
- Platform of Community Action and Architecture (POCAA) in Bangladesh
- Zingira Community Crafts in Kisumu, Kenya
- Masters Programme in International Cooperation and Sustainable Emergency Architecture at the UIC Barcelona
- American University of Beirut (AUB) in Lebanon
- TECHO in Argentina
- Fundación Pro Vivienda Social (FPVS) in Argentina

Other organisations involved:

- Master of Disaster, Design and Development (MoDDD) at RMIT
- Architecture Sans Frontières International (ASF-Int), ASF-Portugal and ASF-Sweden
- Architecture for Refugees, AfR and AfR-Switzerland
- Göteborgs Stad och Västra Götalandsregionen (Child Perspective)
- other expert-lecturers, and several NGOs, CBOs and communities in the different contexts of collaboration

FACEBOOK and INSTAGRAM updates:

All students have started working with their respective contexts since last week. For each week day, 1 context/project is being reporting 1 update from their work in progress.

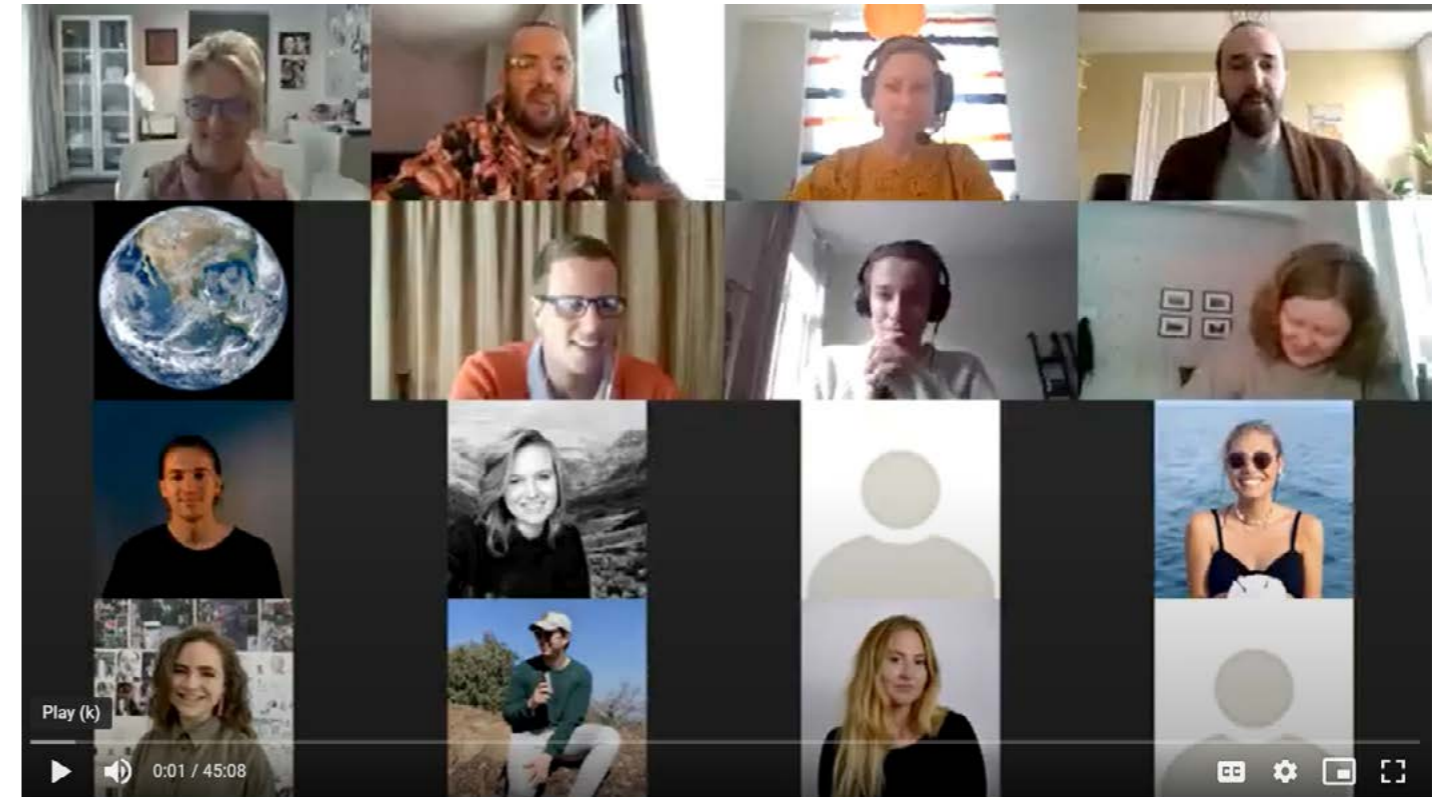
Facebook: <https://www.facebook.com/RealityStudioMPDSD>

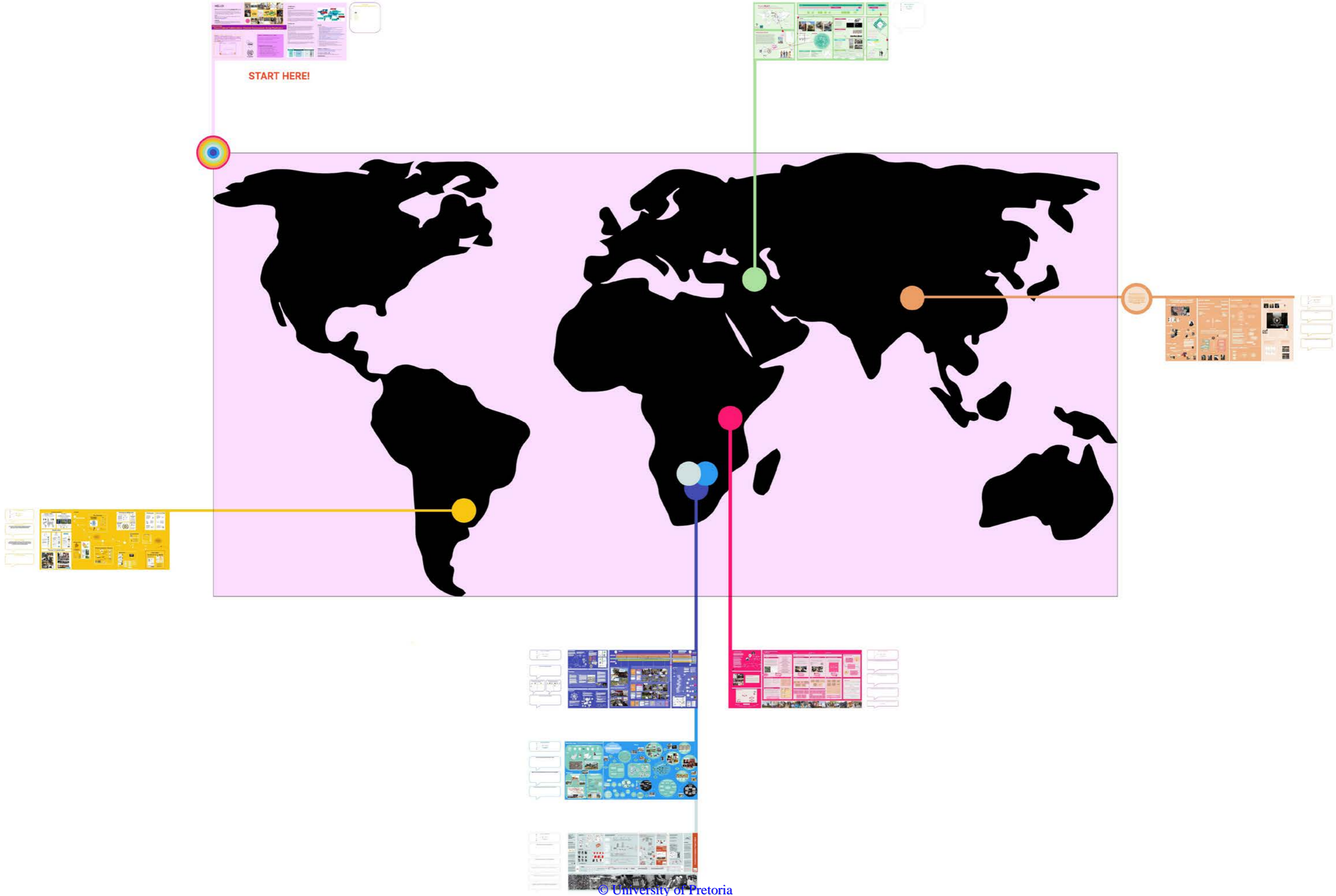
Instagram: https://www.instagram.com/reality_studio_mpdsd/

The teaching team from ACE:

Emilio Brandao, brandao@chalmers.se (examiner) and Shea Hagy, shea.hagy@chalmers.se (coordinator)

Liane Thuvander, Catarina Östlund, Larry Toups, Jonathan Edgardo Cohen





(e)
**ethics
approval**
2021



Faculty of Engineering, Built Environment and Information Technology

Fakulteit Ingenieurswese, Bou-omgewing en
Inligtingtegnologie / Lefapha la Boetšenere,
Tikologo ya Kago le Theknolotši ya Tshedimošo

9 June 2021

Reference number: EBIT/79/2021

Ms A van Aswegen
Department: Architecture
University of Pretoria
Pretoria
0083

Dear Ms A van Aswegen

FACULTY COMMITTEE FOR RESEARCH ETHICS AND INTEGRITY

Your recent application to the EBIT Research Ethics Committee refers.

Conditional approval is granted.

This means that the research project entitled "Masters Professional Mini-Dissertation in Architecture, Landscape Architecture and Interior Architecture (Group / Blanket)" is approved under the strict conditions indicated below. If these conditions are not met, approval is withdrawn automatically.

Conditions for approval

This application is approved based on the summaries provided.

Applications from each student (including application forms and all necessary supporting documents such as questionnaire/interview questions, permission letters, informed consent form, etc) will need to be checked internally by the course coordinator/ supervisor. A checklist will need to be signed off after the checking.

All of the above will need to be archived in the department and at the end of the course a flash disc / CD clearly marked with the course code and the protocol number of this application will be required to be provided to EBIT REC administrator.

No data to be collected without first obtaining permission letters. The permission letter from the organisation(s) must be signed by an authorized person and the name of the organisation(s) cannot be disclosed without consent.

Where students want to collect demographic the necessary motivation is in place.

This approval does not imply that the researcher, student or lecturer is relieved of any accountability in terms of the Code of Ethics for Scholarly Activities of the University of Pretoria, or the Policy and Procedures for Responsible Research of the University of Pretoria. These documents are available on the website of the EBIT Ethics Committee.

If action is taken beyond the approved application, approval is withdrawn automatically.

According to the regulations, any relevant problem arising from the study or research methodology as well as any amendments or changes, must be brought to the attention of the EBIT Research Ethics Office.

The Committee must be notified on completion of the project.

The Committee wishes you every success with the research project.

Prof K.-Y. Chan

Chair: Faculty Committee for Research Ethics and Integrity
FACULTY OF ENGINEERING, BUILT ENVIRONMENT AND INFORMATION TECHNOLOGY



Faculty of Engineering, Built Environment and Information Technology

Fakulteit Ingenieurswese, Bou-omgewing en
Inligtingtegnologie / Lefapha la Boetšenere,
Tikologo ya Kago le Theknolotši ya Tshedimošo

Reference number: EBIT/259/2020

Dr C Combrinck
Department: Architecture
University of Pretoria
Pretoria
0083

Dear Dr C Combrinck

FACULTY COMMITTEE FOR RESEARCH ETHICS AND INTEGRITY

Your recent application to the EBIT Research Ethics Committee refers.

Conditional approval is granted.

This means that the research project entitled "Urban Citizen Studios: Public Interest Design" is approved under the strict conditions indicated below. If these conditions are not met, approval is withdrawn automatically.

Conditions for approval

Conditional approval on the understanding that:

- Applications from each student (including application forms and all necessary supporting documents such as questionnaire/interview questions, permission letters, informed consent form, researcher declaration etc) will need to be checked internally by the supervisor. A checklist will need to be signed off after the checking.

- All of the above will need to be archived in the department and at the end of the course a flash disc / CD clearly marked with the course code and the protocol number of this application will be required to be provided to EBIT REC administrator.

- Any personal and demographic data (eg gender, income, education) have provided the motivation that is acceptable based on the supervisor's evaluation.

- Students using organizations data not publicly available or collecting data from employees have the permissions in place.

- No data to be collected without first obtaining permission letters. The permission letter from the organisation(s) must be signed by an authorized person and the name of the organisation(s) cannot be disclosed without consent.

- Images and observation of people will require consent. Images and observation of minors are prohibited.

This approval does not imply that the researcher, student or lecturer is relieved of any accountability in terms of the Code of Ethics for Scholarly Activities of the University of Pretoria, or the Policy and Procedures for Responsible Research of the University of Pretoria. These documents are available on the website of the EBIT Ethics Committee.

If action is taken beyond the approved application, approval is withdrawn automatically.

According to the regulations, any relevant problem arising from the study or research methodology as well as any amendments or changes, must be brought to the attention of the EBIT Research Ethics Office.

The Committee must be notified on completion of the project.

The Committee wishes you every success with the research project.

Prof K.-Y. Chan

Chair: Faculty Committee for Research Ethics and Integrity
FACULTY OF ENGINEERING, BUILT ENVIRONMENT AND INFORMATION TECHNOLOGY

For office use only	
Assigned EBIT tracking number	EBIT/ /
Date received	

UNIVERSITY OF PRETORIA

FACULTY OF ENGINEERING, BUILT ENVIRONMENT AND INFORMATION TECHNOLOGY

FACULTY COMMITTEE FOR RESEARCH ETHICS AND INTEGRITY

(EBIT Ethics Committee)

APPLICATION FOR APPROVAL OF A RESEARCH PROJECT

This application form must be read with the relevant UP regulations, as documented in the Code of Ethics for Scholarly Activities, and the Policy and Procedures for Responsible Research. By completing and submitting this form, you declare that you have read these two documents and understand the regulations.

Important: Each item must be completed.

Complete the form in your word processor. Forms completed in handwriting are not accepted.

Where applicable, underline the correct answer (e.g. Yes or No).

1. RESEARCHER DETAILS: (Please include your Supervisor details in this section if you are a student)			
Applicant details:		University of Pretoria supervisor details:	
Initials and surname:	C Combrinck	Initials and surname:	C Combrinck
Title:	Dr	Title:	Dr
Email:	Carin.Combrinck@up.ac.za	Email:	Carin.Combrinck@up.ac.za
Phone:	012 420 6536	Phone:	012 420 6536
Employee/student number:	05075718	Employee number:	05075718
Department:	Architecture	Department:	Architecture
Are you a student (yes or no):	No		No

2. RESEARCH PROJECT TITLE (use a descriptive title)

Urban Citizen Studios: Public Interest Design in South Africa

3. RESEARCH PROJECT DETAILS

3.1 Provide a complete but concise description (no more than 5000 characters, including spaces) of the study objectives and study design, so that the relevant ethical aspects can be identified.

- From this, please identify the aspects clearly that you believe require ethics clearance.
- Please note: do NOT submit a complete research proposal. The Ethics Committee will not consider this, but will only consider the documents required for submission of an application.

The Urban Citizen Studios are situated in the Honours (NQF Level 8) and Masters (NQF level 9) level of the UP Department of Architecture. A requirement of these studios is for the students to engage with specific networks of communities that have an established relationship with the department that has existed for more than five years in the Mamelodi East area as well as Moreleta Park as part of their introduction into the field of Public Interest Design. Following on the successful conclusion of the NRF/STINT project "Stitching the City: From Micro data to Macro views", a methodological framework was developed for the collection, management and sharing of data that may continue to inform work done in these studios. This methodology is reliant on face-to-face and on-line engagement with a variety of stakeholders, that includes the following research instruments: Unstructured interviews; Workshops; Transect Walks; Surveys; Visual Journals; Observation. Data is then captured on platforms such as: Maptionnaire; Kobo Toolbox; Aerial or drone imagery; GIS and archives.

From this data, students are expected to develop Community Action Plans in collaboration with the stakeholders, followed by CoDesign processes that may include the physical implementation of prototypes. In support of these studios, students will also participate in the project documenting Public Interest Design in South Africa. The project proposes the cinematic documentation of selected architectural interventions in South Africa since 1994 that represent a paradigm shift towards Public Interest Design. In reference to Kim's (2018) Conceptual Taxonomy, nine episodes are proposed, in which the following themes will be used to categorise the work:

- Design as Political Activism
- Open-source Design
- Advocacy Design
- Social Construction
- Collective Capability
- Participatory Action Research and Practice
- Grassroots Design Practice
- Pro Bono Design Services
- Architect-Facilitator

Interviews with the architects and project team members, clients and affected communities are proposed, with specific attention to the processes that governed the inception, implementation and consequence of the interventions. Documentation of the contextual circumstances and tangible quality of these interventions will be undertaken by students enrolled for their professional Honours and Masters degrees in Architecture, Landscape and Interior Architecture, in collaboration with a professional team of documentary film-makers. Interviews with architects that have undertaken significant projects in other parts of Africa will be included to contextualise progress in the discourse on a continental level.

Why is this important? Despite the radical political transformation promised in the democratic elections of 1994, the people of South Africa remain adversely affected by the socio-spatial legacies of a segregated urban landscape. The contributions by architects to address these challenges go largely unnoticed and remain marginalised, even within the mainstream profession. The purpose of this project is to bring to the fore the significant and important work that has been done in this space, which may be seen as establishing a basis for the promotion of Public Interest Design as a legitimate and potentially mainstream pursuit of the architectural profession in this country.

The objective is to document projects that have been implemented in South Africa since 1994, to foreground the value of an emphasis on Public Interest Design, thereby establishing a sound platform for including this in mainstream architectural education and praxis. The series of documentary films will explore and illustrate how these projects were undertaken and how they have impacted on their communities over time.

3.2 Will a research questionnaire/survey be used?	Yes	No
<ul style="list-style-type: none"> If Yes, please answer the next question. If No, ignore the next question. 		

<ul style="list-style-type: none"> Please submit your questionnaire, survey questions or interview questions with your application. This will be a separate file that should be submitted as a pdf file, using this filename format: Questionnaire.pdf or Survey.pdf 		
3.2.1 Does your questionnaire/survey include any personal questions? (including ANY of the following: name, address, email address, any other information by which a respondent can be identified, gender, age, race, income, medical status)?	Yes	No
3.3 Are employees of a firm, organisation or institution questioned as informant in this study? <ul style="list-style-type: none"> If Yes, please submit letter(s) of permission from this entity to carry out this study. It should be clear that the person giving permission is authorised to do so and should be on a company letterhead and should include the date and that person's signature. Where required, your application cannot be considered without this permission. This letter should be submitted as a pdf file, using this filename format: CompanyPermissionLetter.pdf 	Yes	No
3.4 Will you be surveying or questioning UP students or UP personnel in this study? <ul style="list-style-type: none"> If Yes, you need to submit a letter or email from the Dean that provides permission for you to include UP personnel or students as participants in your study. Where this is required, your application cannot be considered without this permission letter. This letter should be submitted as a pdf file, using this filename format: DeanPermissionLetter.pdf 	Yes	No

4. RESEARCH PARTICIPANTS		
Does the project involve people as participants, either individually or in groups? If Yes, please answer questions 4.1 to 4.7. If No, continue to section 5.	Yes	No
4.1 Does the study involve people as informants, or does it involve people as research subjects? <i>Informants</i> are people of whom you require an opinion, e.g. people that are interviewed or that take part in a survey. <i>Research subjects</i> are people that actively take part in research, e.g. where biological measurements are made (e.g. heart rate) or where people take part in behavioural tasks (e.g. listening tasks)	Informants	Subjects
4.2 Describe possible safety and health implications that participation in the project may pose. None foreseen		
4.3 What is the expected duration of participation of people in the project? People will participate intermittently on a voluntary basis. The duration of the studios extends over the academic year.		
4.4 Describe the manner in which confidential information will be handled and in which confidentiality will be assured. No geographic or personal references (name, address, ID, occupation, age, income etc) that may accidentally imply the identity of the interviewees will be included in the interview/ survey/ focus group discussion. Interviewees or survey participants will be asked to give consent to be surveyed, interviewed, recorded or quoted. If they request that certain parts of the interview cannot be made known, it will be deleted and not used in the study.		
4.5 Please explain how and where data will be stored. It should be clear that data will be appropriately protected (e.g. password protected in encrypted files). Data will be stored on a password secured electronic devices.		
4.6 Is remuneration offered to subjects for participation? If yes, please expand. No		

4.7 INFORMED CONSENT/ASSENT Informed consent is a requirement for <i>all</i> studies. All participants need to provide individual informed consent, which the researcher should keep on record. An example for an informed consent form appears on the website, but this should be adapted to be very specific about your study and what you will require of participants. Please submit your informed consent form (an example of the form that you will use) with your application. This should be submitted as a pdf file, using this filename format: InformedConsent.pdf
4.7.1. Please describe what you will do to obtain informed consent/assent from your participants (or their caregivers in the case of underage participants). We will explain the research project to the interviewee and ask their permission to be surveyed, interviewed, recorded and/or quoted. If they request that certain parts of the interview cannot be made public or published, it will be deleted and not used in the study. We will explain that they will remain anonymous, that the data will be securely stored and that some information might be used for publication purposes. All discussions will include translation to ensure that communication is clear.
4.7.2 Detail the measures you will take to ensure that participation is voluntary.

We will explain to the interviewees/ survey participants that they may refrain from participation or stop the interview/ survey if they do not feel comfortable at any stage. All discussions will include translation to ensure that communication is clear.

5. ENVIRONMENTAL IMPACT and HAZARDOUS MATERIALS

5.1 Does the project have a potentially detrimental environmental impact, or are hazardous materials used in the project?	Yes	No
<ul style="list-style-type: none"> If Yes, you will need to submit a letter of approval from the Department of Facilities and services, Occupational Health and Safety division, before the Ethics Committee can consider your application. If section 5 (this section) is the only aspect of your project for which you require clearance from the Ethics Committee (i.e. no people or animals are included in your study), you should not apply to the Ethics Committee, but should apply for clearance directly to the Occupational Health and Safety division. If No, continue to section 6. 		

6. DISSEMINATION OF DATA

6.1 How and where will your results be published and/or applied?

Through architectural filmmaking, it is proposed that the dynamic field of Public Interest Design may be conveyed not only to those within the architectural profession but also to the public at large. In addition, through the publication of a printed and e-book, the academic rigour supporting the documentary film may become widely available and recognised as an educational and practice resource.

7. DECLARATION (Tick the relevant boxes)

<input checked="" type="checkbox"/>	I accept and will adhere to all stipulations pertaining to ethically sound research as locally, nationally and internationally established.
<input checked="" type="checkbox"/>	I will conduct the study as specified in the application and will be principally responsible for all matters related to the research.
<input checked="" type="checkbox"/>	I shall communicate all changes to the application or any other document before any such is executed in my research, to obtain the necessary permissions from the Ethics Committee.
<input checked="" type="checkbox"/>	I will not exceed the terms of reference of the research application or any other documents submitted to the Ethics Committee.
<input checked="" type="checkbox"/>	I confirm that I'm not seeking ethics clearance for research that has already been carried out.
<input checked="" type="checkbox"/>	I affirm that all relevant information has been provided and that all statements made are correct.
<input checked="" type="checkbox"/>	I have familiarised myself with the University of Pretoria's policy regarding plagiarism http://www.aibrary.up.ac.za/plagiarism/index.htm . Plagiarism is regarded as a serious violation and may lead to suspension from the University.
Please submit the completed Declaration By The Researcher form with your application. Please submit this as a pdf file with this filename format: Declaration.pdf	

8. SUBMISSION CHECKLIST

Each item to be submitted should be submitted as a separate pdf file, using the naming convention given earlier in this document or below.

8.1 Have you submitted confirmation that the research proposal has been approved?	Yes	No
Please submit as a pdf file with this filename format: Confirmation.pdf		

8.2 Have you submitted your application form (this form)? Please submit as a pdf file with this filename format: ApplicationForm.pdf	<u>Yes</u>	No	
8.3 Have you submitted your survey questions, questionnaire or interview questions (where applicable)? Please submit as a pdf file with this filename format: Questionnaire.pdf	<u>Yes</u>	No	N/A
8.4 Have you submitted the <i>Declaration by the researcher</i> form? Please submit as a pdf file with this filename format: Declaration.pdf	<u>Yes</u>	No	
8.5 Have you submitted the <i>Informed consent form</i> ? Please submit as a pdf file with this filename format: InformedConsent.pdf	<u>Yes</u>	No	
8.6 Have you submitted permission letters from firms, institutions or organisations where required? Please submit as a pdf file with this filename format: CompanyPermission.pdf	Yes	No	N/A
8.7 Have you submitted a permission letter from the Dean where required? Please submit as a pdf file with this filename format: DeanPermission.pdf	Yes	No	N/A

ETHICS APPLICATION: DEPARTMENT OF ARCHITECTURE
URBAN CITIZEN STUDIOS
PUBLIC INTEREST DESIGN IN SOUTH AFRICA
APPENDIX A

SECTION A: URBAN CITIZEN STUDIOS

Observation and physical mapping:

1. Social networks & nodal points of energy
2. Building fabric density and typology
3. Position, size and impact of Institutions of learning, churches, health facilities
4. Prevalence and reach of NGO's
5. Street, sidewalks and public accessibility
6. Security: Tangible and intangible systems
7. Retail stratification: Informal trade, SSME's, franchises, large retail outlets, central markets, food distribution networks
8. Densification, infill and anchoring strategies to redefine, revitalise and support distressed and isolated urban neighbourhoods
9. Intersection of formal and informal sectors as it relates to shelter, health, commerce and cultural activities
10. Opportunities for the production and processing of food (Food sovereignty)
11. Access to potable water, sanitation, electricity
12. Condition and functionality of soft and hard infrastructure
13. The role of green infrastructure in shaping environments: biodiversity, water management and harvesting, climatic conditions

Open interview/ focus group questions in support of observations and mapping:

1. Spatial perception questions:
 - a. Do you visit this part of the city regularly?
 - b. What are reasons for you to come to this area?
 - c. How do you feel about the city of Tshwane in general? Please elaborate
 - d. What activities do you typically enjoy to partake in general? Why?
 - e. Please describe the quality of the amenities you use; School, church, sport, shopping, clinic: eg. Well maintained, poor condition, easy to use, safe, scary?
 - f. What are your impressions of this space?
 - g. Have you noticed changes to this space over time? Please explain

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- h. On a scale of 1 to 10 how will you rate these spaces? Please explain why you say so
 - i. Which qualities of the space do you find pleasant? Why?
 - j. Which qualities do you not enjoy/ would you like to change? Why?
 - k. Do these spaces remind you of anything specific? Please elaborate
 - l. Which features stand out for you? Please describe them
 - m. Do you feel safe in this space? Explain
 - n. Do you enjoy this space? Explain
2. Transport related questions:
 - a. Please describe the route between your home and amenities: School, church, sport, shopping, clinic
 - b. Please describe the route you travel between home and work.
 - c. Please describe the type of transport you use: How far (how many hours) do you walk every day/ bicycle/ car/ bus/ train?
 3. Social network-related questions:
 - a. Please describe the groups you are connected to and how often you meet, such as: family; school (friends and parents); sport clubs; church; savings groups; support groups; residents' committees; NGO's or NPO's; arts & crafts groups; any other?
 - b. Please explain your use of the internet: Do you use your cellphone or computer? How many hours a day are you connected? How do you acquire data?
 - c. Where do you prefer to do your shopping for food/ clothes/ furniture/ electronics? Please explain why you choose these places?
 4. Expenditure related questions:
 - a. How do you manage your monthly income? What are the things that you spend your money on and what do you do when you run short?
 - b. Do you own your home/ pay rent/ informal dweller?
 5. In the case of home-run businesses:
 - a. Do you conduct any type of business from your home? How did you decide to choose this type of business?



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- b. What are the benefits of running your business from home?
 - c. Have you made any additions to your home to accommodate your business?
Please explain.
 - d. Did you make use of an architect/ builder/ quantity surveyor or anyone else to help you?
 - e. Did you need to have plans approved for any of the changes?
 - f. Would you be interested in moving to another premises, if so why and where to?
6. In the case of informal trade:
- a. How did you decide to choose the place where you trade?
 - b. What type of produce do you sell and why?
 - c. How do you manage your business?
 - d. What type of profit do you hope to make?
 - e. What improvements have you made to your trading stall and what are you still planning to improve?
 - f. Do you need any type of permission to trade in this place? How do you have to apply?
7. More business-related questions:
- a. Who are your main suppliers? Where are they situated and how often do you buy stock?
 - b. Who are your customers?
 - c. What times of the day do you trade?
 - d. How long has your business been operational?
 - e. How many people do you employ and how do you manage them?
 - f. Is your business registered or informal?
 - g. Is your business part of a network, savings scheme, co-operative or buying group? Please explain.
 - h. What are the biggest problems facing your business? How do you usually deal with these problems?
8. Food security questions:
- a. Do you plant your own vegetables? Explain where/ how/ why/ how much?



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- b. Do you keep animals on your property for food? Explain where/how/why /how much?

SECTION B: PUBLIC INTEREST DESIGN

1. Processes that governed the inception of the project
 - a. How were you involved or included into the project?
 - b. What role did you undertake in the decision-making processes?
 - c. What is your design background?
 - d. How transparent were the power relations governing the project?
2. Implementation and consequence of the intervention
 - a. How has the intervention impacted you?
 - b. How has the intervention impacted your social networks?
 - c. How significant is this project to its socio-economic, cultural or material context?
3. Contextual circumstances and tangible qualities that are significant
 - a. Please describe any aspects of this project that have been significant to your experience of it.

Informed Consent Form
(Form for research participant's permission)

1. Project Information

- 1.1. Title of research Project:
Urban Citizen Studios: Public Interest Design in South Africa (Research Focus: Moreleta Park Integration Project).
- 1.2. Researcher's details:
Dr. C Combrinck, Department of Architecture, University of Pretoria.
- 1.3. Research study description:
This research inquires into contextual factors, historic evolution, social construction, and typology within the Moreleta Park / Pretoria area. From this data, students are expected to develop Community Action Plans in collaboration with the stakeholders, followed by CoDesign processes that may include the physical implementation of prototypes. The conversation will be recorded and data will be stored securely. Some of the results may be published and although participants will remain anonymous, some of their answers might be quoted in the publications. If it is requested that certain parts of the interview cannot be made public or published, it will be deleted and not used in the study.

2. Informed Consent

- 2.1. I, _____ hereby voluntarily grant my permission for participation in the project as explained to me by the researcher.
- 2.2. The nature, objective, possible safety and health implications have been explained to me and I understand them.
- 2.3. I understand my right to choose whether to participate in the project and that the information furnished will be handled confidentially. I am aware that the results of the investigation may be used for the purposes of publication.
- 2.4. Upon signature of this form, the participant will be provided with a copy. I will remain anonymous; my comments may be used without giving any geographic or personal references (name, address, ID, occupation, age, income etc.) that may accidentally imply my identity.

- I give permission for the interview to be recorded: Y / N
– I give permission for notes to be taken: Y / N

Signed: _____ Date: _____

Witness: _____ Date: _____

Researcher: _____ Date: _____

