



context

*“As I go through the day, my extended body ebbs and flows, ... I live in bodies beyond bodies, clothes, furniture, room, house, city.”*

(Leder 1990: 35)

This chapter aims to contextualise the established framework by investigating the exhibition event and site typologies. The goal is to identify characteristics of a universal exhibition host (general) to obtain a set of constraints that inform the design of a travelling installation. A proto-site (specific) is then identified within Johannesburg, embodying the universal specification. The project is further contextualised within a local context by stating relevant event legislation, and finally by identifying possible participants and involved parties.



FIGURE 4.1 Grand Designs Live 2011 in context: Coca Cola Dome

## 4.1 SITE CONSIDERATION

Site consideration is a crucial part of the exhibition design process (Locker 2011:43).

### 4.1.1 OUTDOORS

Exhibitions can be designed for the outdoors, such as the “Küchenmonument” (Schmidt 2010) by Raumlabor (1999).

#### Designer’s notes: Raumlabor

‘Kitchen Monument’ is a collaboration of Raumlabor- and Berlin-based specialists for pneumatic structures, Plastique Fantastique.

Raumlabor explains that “the Kitchen Monument is a mobile sculpture which has two states of being. This zinc sheet-clad sculpture can be extended into public space by a pneumatic spatial mantle that transforms it into a temporary collective space. Different programmes are staged in different places. Its broad spectrum of uses includes a banquet hall, conference room, cinema, concert hall, ballroom, dormitory, boxing arena and steam bath” (Schmidt 2010). Kitchen Monument also contributed place for numerous events, talks and discussions during the opening days of the Venice Biennial 2010.



FIGURE 4.2 Kitchen Monument exterior view



FIGURE 4.3 Kitchen Monument interior view

#### Review: Author

The open air exhibition or pavilion could be an object for external view or create a temporary volume. It is a free-standing, non-site specific system. The Kitchen Monument has the ability to travel and create a temporary habitable space in an outdoor urban or rural context. The pavilion, however, does not engage the space it inhabits – its form and size are constant without the ability to adapt to its environment. This type of exhibition does not fall into the realm of the interiors discipline, which concerns itself with the found space.

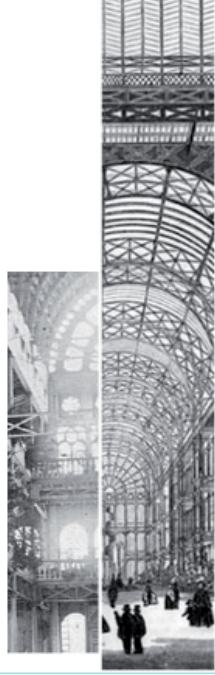
Designer: Raumlabor

Location: Travelling

Project Year: 2006–2011

Photographs: Matthias

1851 The Great Exhibition - *Art and Industry of All Nations* the Crystal Palace, Hyde Park, London



1895 The Venice Biennale of *Art*, Venice, Italy



1951 São Paulo *Art* Biennial, São Paulo, Brazil



1968 The Kortrijk Design Biennale Interieur - *Product Design Exhibition* Kortrijk, Belgium



UNIVERSITEIT VAN PRETORIA  
UNIVERSITY OF PRETORIA  
YUNIBESITHI YA PRETORIA

1973 São Paulo International Biennial for *Architecture and Design*, São Paulo, Brazil



1980 Venice Biennale for *Architecture*, Venice, Italy



1990 Saint-Étienne *design biennale* - Saint-Étienne, France



2007 'Thinking inside the box' *interior design exhibition*, Glasgow, Scotland.

2013 IFI InsideOut Interiors Biennale, Johannesburg, South Africa



FIGURE 4.4 Infographic communicating spatial qualities of selected purpose-built exhibition spaces with a focus on the Biennale host

#### 4.1.2 WITHIN AN EXISTING BUILDING

Exhibitions could also be within an existing building, where the interior of such a building could be:

- (a) purpose-built for a commercial exhibition or
- (b) a building with another use that is temporarily the site for an exhibition.

Purpose-built exhibition spaces are enforced by legislation and building regulations to have the necessary infrastructure to accommodate a large scale event such as the IFI Interiors Biennale 2013. The locations of such buildings are also determined to form part of the urban centre and its amenities. As mentioned previously, the Interiors Biennale will consist of a series of events and the host building should ideally be able to facilitate all these events. Therefore, the purpose-built host as universal typology is considered.

Purpose-built buildings could either provide a 'blank container' such as the exhibition halls at the ExCel (2000) London, UK by Moxley Architects (1978) or a 'created container' like the São Paulo Biennale host, the Ciccillo Matarazzo pavilion, Parque do Ibirapuera (1957) by Oscar Niemeyer (1907), where the host building interior provides created spaces as canvas for the exhibitions.

#### Purpose-built exhibition space



FIGURE 4.5 ExCel exhibition hall (Locker 2011:45)

The **blank container** is a typical exhibition space with similar characteristics within the group.

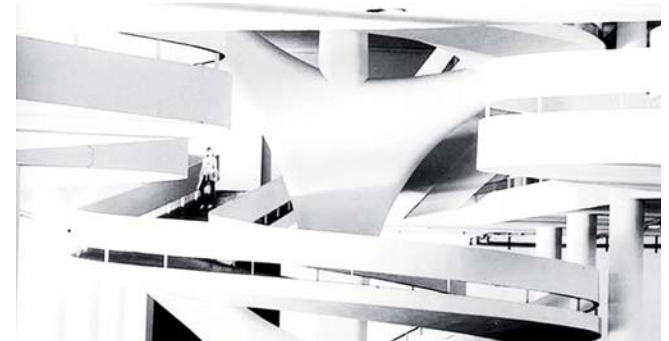


FIGURE 4.6 Ciccillo Matarazzo interior: Juan Guerra [2006]

The **created container** has unique architectural attributes within a collective grouping.



## 4.2 THE SOUTH AFRICAN PROTO-SITE

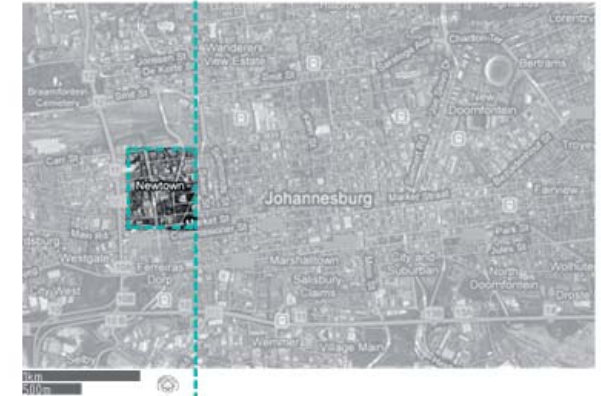
Two possible hosts within Gauteng, representing both the aforementioned container typologies, are considered as inaugural host. The probable hosts are both located in Johannesburg. OR Tambo, South Africa's largest international airport is situated in this city.

### 4.2.1 THE TURBINE HALL: CREATED CONTAINER

Although the Turbine Hall (2008), Johannesburg, South Africa by TPS.P Architects is an adaptive re-use space, it offers a dedicated exhibition and events venue.

#### Overview

In 1927 the Turbine Hall was built parallel to the west boundary site at Miriam Makeba Street. In the early 1990s, the gold division of Anglo American separated from the parent company, which relocated to London and, as Anglo Gold Ashanti the company needed new premises, architect Guy Steenekamp of TPS.P Architects was consulted and the Turbine Hall site was identified. The manner in which the existing buildings are used and the placement of the new interventions on the site, reflect the architect's concern to connect to the city, ensure continuity of space and ensure that the building remained inviolate with the language and scale of detailing finding reference to the new. The conversion houses Anglo Gold Ashanti as building owner and main tenant. Offices are also sub-let to smaller companies, which include The Forum Events Company who rents out the original Turbine Hall as event venue.



newtown



FIGURE 4.7 Turbine Hall context-composite graphic

FIGURE 4.8-10 Turbine Hall exterior and interior



Considered exhibition area

The entrance foyer, as well as the dedicated Turbine Hall event venue, is considered as exhibition space for the IFI Interiors Biennale 2013.



FIGURE 4.11 Turbine Hall section and plan: TPC Architects (2005)



south boiler house & turbine hall, exhibition space on: level -1, G, 1



FIGURE 4.13-16 Sandton Convention Centre exterior and interior

#### 4.2.2 THE SANDTON CONVENTION CENTRE (SCC): BLANK CONTAINER

The Sandton Convention Centre (1998), Johannesburg, South Africa by Louis Karol Architects (LKA) is an international exhibition centre. This twelve-storey structure is designed and built to provide convention, exhibition and special event space over five main levels (Sandton 2011).

##### Overview

Sandton Convention Centre (SCC) is situated in northern Johannesburg within Sandton’s business, hotel and entertainment district. They offer audio visual, security, decor, cleaning and catering services.

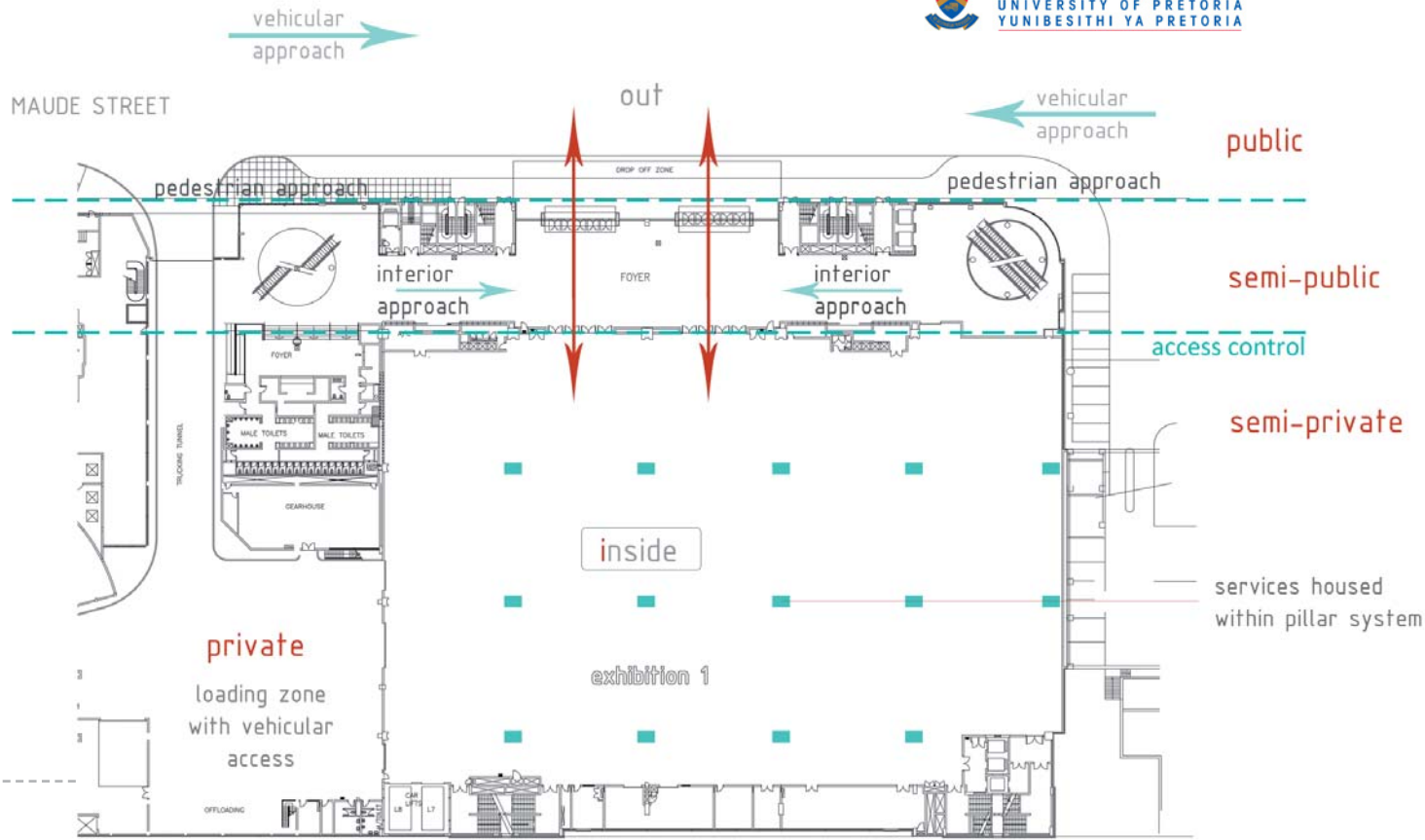
##### Considered area

The preferred exhibition space at the SCC would be the ‘Exhibition 1’



FIGURE 4.12 Sandton Convention Centre context composite graphic





#### 4.2.3 CONSIDERED HOST COMPARISON TABLE

The following table compares the two probable hosts for the inaugural IFI Interiors Biennale 2013. The two dissimilar spaces are compared in terms of the project brief, considering the client's needs. The spaces are evaluated based on micro and macro infrastructure, location, available floor area and the presence of a universal quality, which would allow ease of adaptation when travelling.

FIGURE 4.17 Exhibition 1 floor plan, Sandton Convention Centre: LKA (1998)



FIGURE 4.18-20 Exhibition 1 exterior and interior

TABLE 4.1 Considered inaugural host comparison

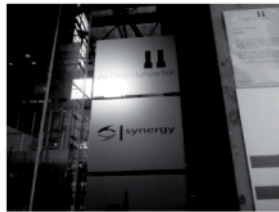
Considered host  
Access to host



Inclusive accessibility-  
universal design



Signage and way-  
finding



Available exhibition  
area



The Turbine Hall, Newtown  
Public to sign in upon entering:  
confrontational



- Ramp at main entrance
- Small lift available



Signage only, not visible from  
main entrance - poor legibility



2000 m<sup>2</sup>



The Sandton Convention Centre  
Free public access to SCC foyer and circulation  
areas: inviting

- Ramp at street entrance
- Lifts and escalators accessible from  
foyers on all levels

- Clear, legible signage and way-finding
- Information kiosk on venue and urban  
context

5430 m<sup>2</sup>

Considered host  
Ceiling height



The Turbine Hall, Newtown  
Approx 3600mm



The Sandton Convention Centre  
6500mm

Available services  
within exhibition area



- Limited opportunity for overhead rigging
- Air-conditioned
- Electrical points on columns



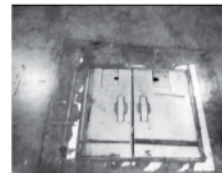
- Ceilings provide access to overhead rigging fixtures and electrical points
- Air-conditioned
- Non-intrusive system of pillars; set at 18 m intervals, bring services such as water, wet waste, normal and three-phase electrical power, and telecoms links (including digital, analogue and ISDN lines)
- Floor hatches spaced every 9 m also give access to these services, and any number of them can be interconnected.



Delivery access



Double door access to parking  
area



Large obstruction free opening with direct access  
from loading zone

Considered host  
Conference facilities

The Turbine Hall, Newtown  
No



The Sandton Convention Centre  
Several

Transport nodes



Reya Vaya bus stop (secondary)



Gautrain station (primary)

Accommodation

Few, not in walkable proximity



Numerous, adjoining and within walkable proximity

Michelangelo Hotel

Universal exhibition  
space qualities  
Other

Unique space

Permanent business occupants:  
mutual interference and access  
control impact  
Lesser known venue  
Limited recreational amenities

Typical exhibition space

Solely dedicated to exhibition and conference  
functions, no disturbances

Well-established exhibition venue  
Situated within Sandton's recreational centre



Nelson  
Mandela  
Square

## Table Conclusion

The Sandton Convention Centre (SCC) could be described as an international, purpose-built exhibition facility. Locker (2011:45) states that most major cities around the world offer purpose-built exhibition halls.

The SCC is the most suitable venue, based on its universal qualities and the aforementioned criteria considered and will therefore be chosen as host to the inaugural IFI Interiors Biennale 2013.

## 4.3 EVENT TYPOLOGY

### 4.3.1 EXHIBITION OVERVIEW

“Typologies embody principles that designers consider unvarying; as heuristics they allow us to apply knowledge about past solutions to related architectural problems.” (Rowe 1997: 85)

Locker (2011) orders exhibition into five main categories:

- World expositions
- Commercial exhibitions
- Museum galleries
- Heritage
- Art installation and
- Leisure (themed environments)

Exhibitions may be permanent or temporary, with a lifespan varying from several days to years. They also vary in scale from table-top displays to city-sized expositions. The exhibition’s relationship to the site could be understood through Hay’s (2007:35) architectural approach as discussed in Chapter 2.

Exhibitions are, however, all similar in their nature of communicating. Prussin (1995: xvi) states that exhibitions, perhaps by their very nature, direct attention to discrete objects, to what can be seized immediately by the senses, but our senses themselves are influenced by previous cultural experience.

The IFI Interiors Biennale 2013 could embody qualities of both the registered exposition and commercial exhibition, based on their focus on branding, as well as the art installation which includes the Architecture Biennale because of its focus on experience design.

To establish the nature of the IFI event type, a comparative study follows.

TABLE 4.2 Considered exhibition type comparison: specific events

Event type	The registered exposition	The art & architecture biennale	The commercial exhibition
Case study	Shanghai Expo 2010, China	12th Architecture Venice Biennale 2010, Italy	Grand Designs Live 2011, Johannesburg South Africa
spacial requirement for event	5.3 square kilometers (create temporary city)	20 thousand square meters	11 thousand square meters
functional criteria for event	vacant/ under used parcel of land within proximity to established infrastructure	dedicated exhibition host building and allocated open and enclosed sites throughout Venice	dedicated exhibition/ convention host building with existing micro and macro infrastructure
event frequency	every five years	every two years	every year
event theme	Better City, Better Life	People meet in architecture	-
event lifespan	six months	3 months	3 days
number of exhibitors	250 countries/ international organisations	48 nations in The Italia, Venice (1895), by Enrico Trevisanato and 53 national participants throughout Venice	165 local home & garden design/ suppliers companies
exhibit type	the pavilion	the installation	the stand
exhibit size	1000-8500 square meters	16-1800 square metres	6-150 square metres
primary role of exhibit	nation branding	nation branding	consumer exhibits
exhibit design nature	standard/ custom exterior	custom interior/ exterior	majority standard, interior
event attendance	73 million	171 thousand	30 thousand
typical visitor profile	informed & uninformed local/ tourist	local/ international industry professionals & art/ architecture enthusiast	local industry professionals & interested consumers

## Conclusion

The host type and event attendance of the IFI Interiors Biennale 2013 would be similar to that of the commercial exhibition. The exhibit type and visitor profile would be similar to that associated with the Art and Architecture Biennale. Therefore, for the purpose of the dissertation, both aforementioned exhibition types will be discussed in this section. The lifespan of the event in each city relates to the commercial exhibition, but the travelling exhibition should also be examined to determine additional guidelines introduced by this typology.

## 4.3.2 THE COMMERCIAL EXHIBITION

### The role of the commercial exhibition

Locker (2011:16) describes the contemporary commercial exhibition as a trade fair or consumer show. The event is concerned with the display and economic promotion of commercial goods and services.

A trade show is organised when businesses or companies of similar type come together for an event to discuss, retail and network. The event would reflect current trends in their industries and aim to be forward-looking.

The primary goal according to Locker is trade, although it is also an opportunity to launch new products, raise brand profiles, establish brand identity or take the opportunity to change how a brand is perceived.

The trade show caters predominantly to the business community; this is reflected in the design of an exhibition stand.

### Conclusion

Both the branding nature and the visitor-orientated exhibition approach of the commercial exhibition will influence the design development of the IFI Interiors Biennale 2013.

### Exhibition organisers

Trade shows are managed by exhibition organisers. They create the event, brand and market it, hire the space and sell it on to individual exhibitors. The exhibitor's manual outlines rules and regulations for participants, giving instructions about the availability of electricity, water, lighting, maximum height restrictions and health and safety information regarding materials, construction and timescales. Exhibitors are not allowed to obstruct walkways or other public areas and compliance is part of exhibitor's contractual requirements. These contractual requirements last from registration to when the company leaves the venue at the conclusion of the show.

### Recommendation

The IFI could fulfil the role of exhibition organiser in the case of the IFI Interiors Biennale 2013. The event participants are discussed within the last part of this chapter. The SCC exhibitor's manual (Annexure B) states the project specific guidelines for the inaugural event.

## Types of exhibition stand

Set Squared, South Africa, states that some exhibition stands are very large, architectural in scale, and may be built on several levels (Cilliers 2011). Other stands are more sculptural or theatrical in approach, these are custom built stands. She describes that the most commonly used stand is the shell scheme that consists of adaptable aluminium profiles with interchangeable panels. When the shell scheme is customised by the exhibitor, it is known as a system stand.

## Design recommendation

The installation designed for the IFI Interiors Biennale 2013 would embody more qualities of the system stand than the shell scheme. The aim would be to design an exhibition system that is comprised of a kit of parts while successfully translating the IFI Interiors Declaration as an experience.



FIGURE 4.21 Shell scheme stand at Decorex 2011



FIGURE 4.22 System stand at Markex 2011

### 4.3.2.1 CONTEXTUALISING THE COMMERCIAL EXHIBITION

The traveling nature of the IFI Interiors Installation exposes the exhibit to various international spaces and communities. To investigate the possible differences between exhibition events in different countries a comparative table is compiled. The table compares a South African Commercial Exhibition with a Taiwanese Commercial Exhibition.



TABLE 4.3 Comparison between local and international Commercial Exhibition

International case study:

Motorcycle exhibition 2011, Taipei World Trade Centre Exhibition Hall, Taiwan

transport to event



Photo journal 2011/04/17

building approach



entrance foyer



exhibition layout



wayfinding



general signage



typical stand



custom stand



National case study

Grand Designs Live 2011, Coca Cola Dome, Johannesburg, South Africa



Photo journal 2011/05/22



Review:

Taipei's exhibition hall is within the capital's centre connected to public transport arteries. It is also located opposite the Taipei International Convention Centre. The Coca Cola Dome is not in proximity to transport nodes or in proximity to supporting infrastructure such as convention facilities or accommodation.

The Taipei exhibition hall does not have a well articulated entrance. This could lead to confusion between the primary and secondary entrances as most entrances sell tickets.

The Grand Designs Live provides several self-help ticket kiosks at the entrance. This could speed up 'on the day ticket sales' as well as bridge language barriers with international visitors.

Both exhibitions provide clear colour coded layout diagrams. However only the main descriptions on the motorcycle show layout are in both mandarin and english.

The motorcycle exhibition provides regular direction indicating pylons. The event is easy to navigate. Grand Designs Live allocates different exhibition zones with carpet colour coding. The event is not easy to navigate.

Most building signage is clear, legible and prominent at the Taipei Exhibition Hall. The Coca Cola Dome signage is legible but not always visible in the ambush of event signage.

Standard or shell stands at both exhibitions are of similar dimensions with provision for the exhibitors branding and opportunity for slight customisation.

Custom designed stands at the motorcycle exhibition seem to be a more sophisticated standard exhibition system. The custom stands at Grand Designs Live translate once off designs, interpreting the exhibitors brand. This could also be a result of the nature of the exhibition.

## Comparitive Table Conclusion

Both the international and local exhibition venues exhibit universal qualities regarding micro and macro infrastructure. The largest distinction is the primary communication language on signage. A travelling exhibition could inhabit both spaces with only a slight layout adaptation as a result of the existing floor plan and column positions. A travelling exhibition would also need to take into account the communication language in each country and be able to adapt accordingly.

### 4.3.3 THE BIENNALE

Where art or architecture as art (Architecture Biennale) is involved, exhibition design tends to involve one or more of either artist, curator or designer. Locker (2011:31) holds that when managing an environment for painting, sculpture or architecture installations, it is important to respect the integrity of work whilst enabling engagement with the visitor. She states that "the art must speak for itself".

#### Biennale exhibition type: The Installation

Unlike the majority of the communicative environments that exhibition designers plan, here the message is implicit; the visitor engagement with the piece is intimate and visitors' aesthetic responses and sense-making are subjective and personal. The information is conveyed through experience, rather than goal-driven explicit communication.

Installations could inhabit public or private spaces including museums, art galleries and exhibitions. They could potentially share a variety of exhibition media including film, sound and light.

The "... installation has many similarities with commercial exhibition design. It is site-specific, usually interior and three-dimensional... it involves the transformation of the perception of space." (Locker 2011: 31)

#### Installation Precedent:

"The Other, the Same," by Carlos Teixeira, part of the 29th Sao Paulo International Art Biennial. The following text is courtesy Carlos Teixeira (Teixeira 2011).

Designers notes: Carlos Teixeira

The Other, the Same is a modular space made of walls of piled-up cardboard and built on mobile "shard-cars". This arena for fiction and performance was conceived for presentations that have the body as their leitmotiv. In its original configuration, the shard-cars define a space isolated from their environment. Even when detached vis-à-vis the building's modernist space, its cars can always be used to rest, for conversations, for meetings, for plays.

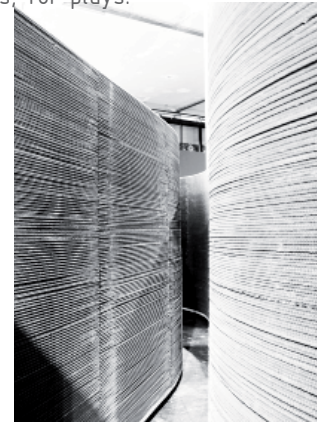


FIGURE 4.23 The Other, the Same labyrinth configuration

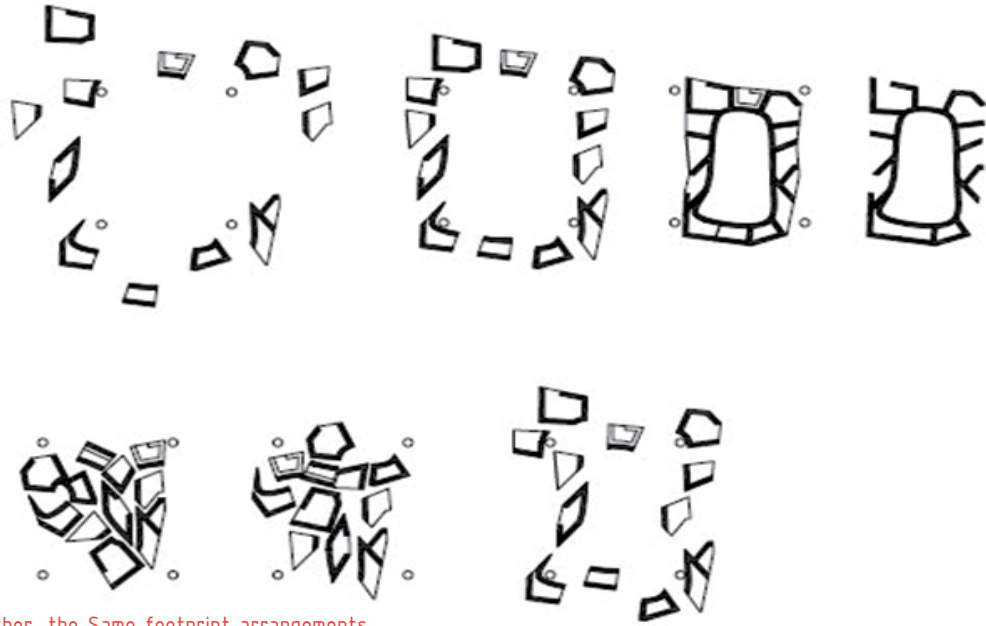


FIGURE 4.24 The Other, the Same footprint arrangements

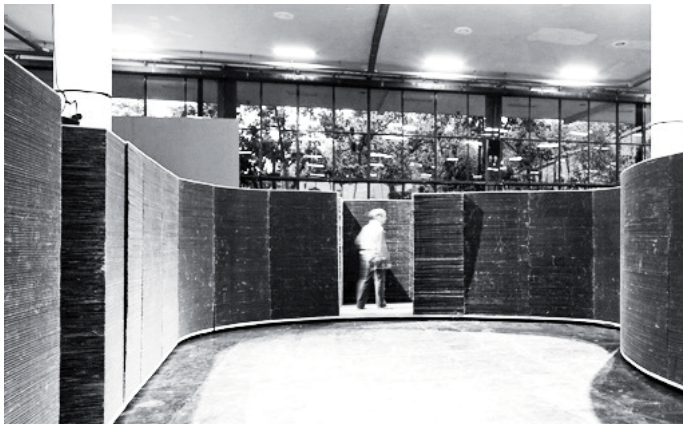


FIGURE 4.25 The Other, the Same gathering space



FIGURE 4.26 The Other, the Same rest module

In other situations, with the open, expanded shard-cars, the terreiro invades its immediate environment and transforms itself, extrapolating the very area originally designated to it and reaching the building limits. When contracted, the terreiro reveals a labyrinthine space and creates an irregular, unsteady area; furnishing the contiguity between inside and the outside and disconnecting the shard-cars from their original function (to shape an arena).

Review: Author

The Other, the Same translates its temporary nature through material choice and its adaptable footprint. The installation's appeal is based on its ability to adapt to different host spaces, shifting between uses (as directed by the curator) and thereby creating different visitor experiences. The use of a single material places emphasis on the space created without abusing the visitors' senses.

Architect: Carlos Teixeira

Location: 29th Sao Paulo International Art Biennial, Brazil

Project Year: 2010

Photographs: Nelson Kon, Camila Piccolo, and Carlos Teixeira

#### 4.3.4 THE TRAVELLING EXHIBITION

The designer of a travelling international exhibition has much to consider: different venues, a range of languages, security, transport and insurance issues, knowledge of services, lighting and existing context, cultural as well as religious understanding (Locker 2011:45). These variables make the task complicated.

*"Simplicity and flexibility are vital."* (Locker 2011:45)

The IFI Interiors Biennale 2013 exhibition will be a migrating event. Therefore, simplicity and flexibility will be one of the primary design decision-making factors. The installation will travel to introduce the IFI Interiors Declaration to a wider audience, taking into account the global presence of IFI members. The embodied energy of the event could also be reduced when comparing 30 000 visitors flying from around the world to one destination with one exhibition being shipped to various countries.



FIGURE 4.27 Box mobile gallery interior

Travelling exhibition precedent:

Box Mobile Gallery by WISE Architecture

The following text is courtesy of WISE Architecture (WISE Architecture 2011).

Designer's notes: WISE Architecture

The Box Mobile Gallery is a travelling gallery responsive to various exhibition intentions and art media. The gallery consists of 12 panels, soft-hinged side by side. Each of these panels features an art work fixed to its inside. The flexibility of the soft hinge system allows the spatial reconfiguration of the gallery reacting to site conditions, exhibition intention, and art media. The gallery grows from an independent cell for an individual exhibition, to a widespread exhibition space for a group exhibition. The Box also functions as a crate; art can be packed within the gallery, with some pieces sandwiched between panels and some contained within individual cells. In its folded and locked state, the box becomes an art crate, ready for travel or for storage.



FIGURE 4.28 Box mobile gallery exterior in urban context

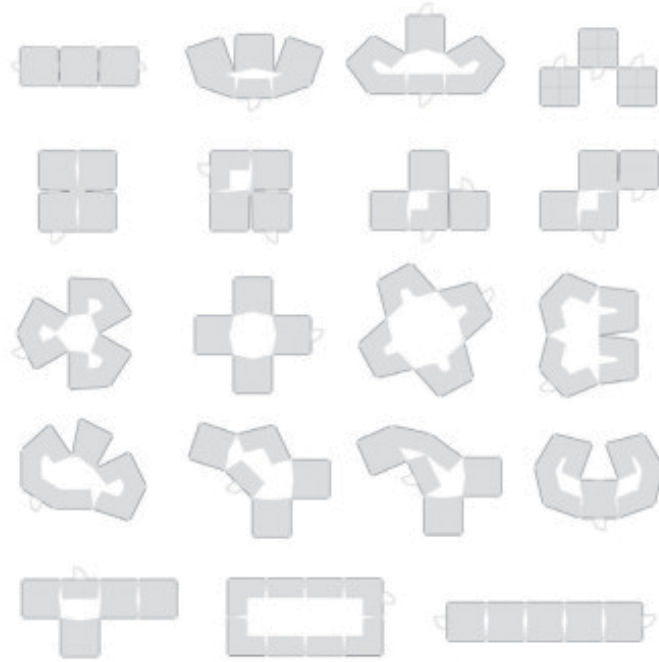


FIGURE 4.29 Box mobile gallery possible configurations

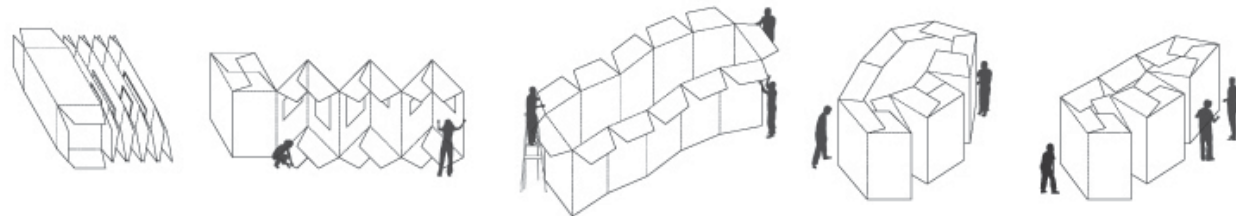


FIGURE 4.30 Box mobile gallery assembly diagram

Review: Author

The versatility and simplicity of the Box Mobile Gallery are the properties that make it successful in its basic functions: travel and display. The Box creates a temporary exhibition volume instead of an isolated object, allowing the user to become part of the space.

The disadvantage is that the display is limited to the vertical panels, not allowing for the display of art objects. The exhibition is also dependent on external natural and artificial light sources which don't adhere to prescribed gallery lighting qualities. The access openings in the panels are raised from the natural floor height, which doesn't allow for inclusive accessibility.

The exhibition's ability to adapt to the found space and the size of an art show by means of uncomplicated modules will influence the design development of the IFI Installation.

Architect: WISE Architecture

Location: Jongno-gu Tongin-dong, Seoul, South Korea

Project Year: 2011

Photographs: Hwang Hyochel

#### 4.3.4.1 TRANSPORT MODE

When mobility is an integral part of a design, so should be the mode of transport.

The exhibition will be moved between various host structures over the world, and the mode of transport will therefore influence the design of the exhibition. This is similar to the influence that the pack animal's capability, size and profile will have on the dimensions, materiality and form of the mobile structure in African nomadic culture (Prussin 1995).

This mode of transport, together with material availability, structure-use, environment and ease of assembling and disassembling, determine the properties of the traditional mobile construction.

Intermodal freight transport involves the transportation of cargo in a container or vehicle, using multiple modes of transportation; rail, ship, and truck, without any handling of the freight itself when changing modes. South African cargo company, Interfreight (Interfreight 2011), states that this transportation method reduces cargo handling, and so improves security, reduces damages and losses, and allows freight to be transported faster.

Containers are the main type of equipment used in intermodal transport and the 20-foot [6.1m] container is the most common container worldwide.

The IFI Interiors Biennale 2013 exhibition is to be transported in containers, the main type of equipment used in intermodal transport. To allow ease of international transport, the 20-foot (6.1m) container, "the most common container worldwide" (Interfreight 2011), is used.

#### 20-foot container dimensions

Overall	L = 6096mm	W = 2370mm	H = 2591mm
Internal	L = 5935mm	W = 2335mm	H = 2383mm
Door Opening	W = 2335mm	H = 2292mm	
Max. Gross Weight	24000kg		
Cube	33.9m <sup>3</sup>		

FIGURE 4.31 The 20-foot container with IFI Interiors Biennale logo



#### 4.4 EVENT LEGISLATION AND REGULATION

The context for an exhibition could further be established by using exhibition rules and regulations to guide design and material choices.

According to Set Squared (Cilliers 2011), South African exhibition designers, the exhibition industry is fast-paced with many participants contributing to each event. Regulatory compliance for the design and construction element of the exhibition industry is therefore crucial to ensure success. Also, seeing that the involvement of members of the public is always key to any exhibition, adhering to public safety regulations is crucial.

For the inaugural IFI Interiors Biennale 2013 in South Africa, the following safety requirements and guidelines have been developed by the Exhibition and Event Association of Southern Africa (EXSA) and have been adapted by the SCC in order to inform and regulate the exhibition and event industry on what “best practices” should be used to ensure event / exhibition safety (Annexure B: SCC Interim Exhibitor Handbook). They have been developed to minimise possible liability, injury, accident or loss of life. The following requirements and guidelines, which take into account items of general health and safety, must be followed when involved in an event or exhibition at the Sandton Convention Centre.

This Policy states legal requirements as well as advice on good safe practice. This is based on the principals of Safety and Fire Safety requirements as contained in:

- SABS Codes: SABS 0139 & 0400-1990
- NFPA Codes
- Fire Services Act, “Act 99 of 1987”
- Johannesburg City By-Laws, Fire Safety Regulations
- Disaster Management Act 57
- Occupational Health and Safety act, 1993 (act no. 85 of 1993)
- National Building Regulations
- Electrical Wiring Cods SANS 10142

Within this comprehensive document, the entire planning and approval process for any exhibition at the SCC is described in detail. This involves documents such as a risk assessment and layout drawings to be submitted and approved by various regulatory authorities and the SCC.

#### Conclusion

The travelling IFI Interiors Biennale 2013 would have to be preceded by the necessary documentation for submission and approval by the local exhibition venue and authorities in each country. The design of the installation and materials used should be in accordance with the legal and safety requirements (Annexure B).



## 4.5 IFI INTERIORS BIENNALE 2013, SOUTH AFRICA PARTICIPANTS

The context is finally established by recognising the involved parties and participants of the IFI Interiors Biennale 2013. The national and secondary clients, as well as participants described in this section, are specific to the inaugural IFI Interiors Biennale 2013, Johannesburg, South Africa.

### Primary Clients:

International: The International Federation of Interior Architects/Designers



FIGURE 4.32 IFI logo

National: The South African Institute of the Interior Design Professions



FIGURE 4.33 IID logo

The South African Institute of the Interior Design Professions (IID) is the professional body representing the interior design industry in South Africa. The Institute is dedicated to establishing, promoting and maintaining expertise, professionalism, sound business practice and high standards throughout the industry. The IID is a Member of IFI, the International Federation of Interior Architects & Designers.

### Secondary Clients:

The City of Johannesburg



FIGURE 4.34 City of Johannesburg logo

The Sandton Tourism Association



FIGURE 4.35 Sandton Tourism Association logo

Exhibition and Event Association of Southern Africa



FIGURE 4.36 EXSA logo

The role of Exhibition and Event Association of Southern Africa (EXSA) is to serve the exhibition and events industry in South Africa. Their strategy is to actively grow and develop the exhibition and events industry within Southern Africa (EXSA 2011).



## Conclusion

The primary client and event organiser, IFI, in a joint venture with the local interiors professional body and the host city tourism board will support and host the event.

## Biennale Participants:

Biennale participants for both the Sao Paulo (Bienal de Sao Paulo 2011) and Venice Biennale (La Biennale di Venezia 2011) are chosen by the organisation's managing board and director or curator. International artists, designers or architects are invited to create a theme and site specific exhibit for the Biennale.

## The IFI Interiors Biennale participants could consist of:

- International organisation: IFI, IDA
  - National participants:
    - governing & educational interior design entities from host nation (South Africa):
      - The IID
        - IID members:
          - University of Pretoria, Gauteng
          - BHC School of Design, Western Cape
          - Cape Peninsula University of Technology, Western Cape
          - The Design School of Southern Africa, Gauteng
          - Durban University of Technology, Kwazulu Natal
  - Greenside Design Centre, Gauteng
  - Inscape Design College, Gauteng and Western Cape
  - Potchefstroom Akademie, Gauteng
  - Tshwane University of Technology, Pretoria
  - University of Johannesburg, Gauteng
  - Nelson Mandela Metropolitan University, Eastern Cape
- Individual forerunners in the design field (student and professional) invited by IFI Interiors Biennale 2013 management to participate

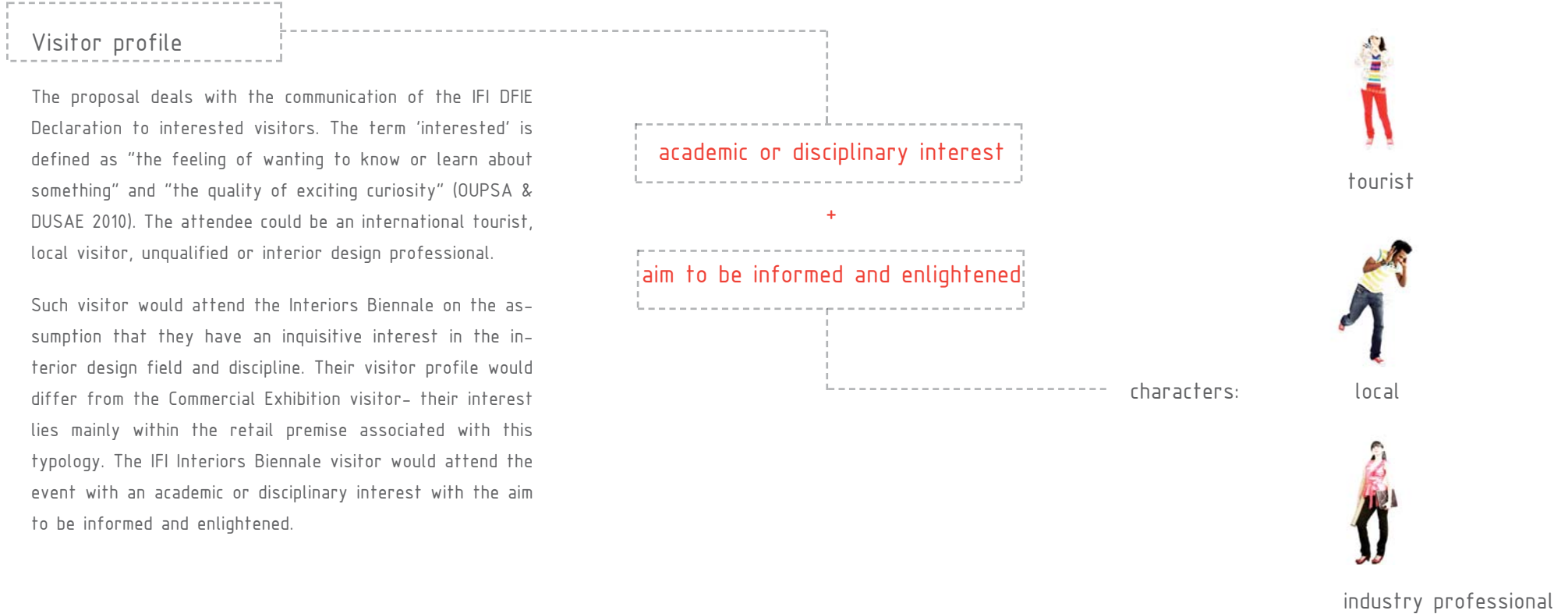


FIGURE 4.37 Images representing possible IFI Biennale attendee typologies