


TAPSCOTT, D. & Williams, A.D. 2006. Wikinomics New York: Portfolio


VENTURI, R. 2002. Conversation with George Legrady at the entertainment and value conference, University of California, Santa Barbara. 4 May 2002


Information Graphics

A depiction of statistical - or other information in a graphic and visual form.

Illustration a.1:
Facebook users’ connectivity diagram (Facebook, 2010)
Colours In Culture

A Western / American
B Japanese
C Hindu
D Native American
E Chinese
F Asian
G Eastern European
H Muslim
I African
J South American

1 Anger
2 Art / Creativity
3 Authority
4 Bad Luck
5 Balance
6 Beauty
7 Calm
8 Celebration
9 Children
10 Cold
11 Compassion
12 Courage
13 Cowardice
14 Cruelty
15 Danger
16 Death
17 Decadence
18 Deceit
19 Desire
20 Earthy
21 Energy
22 Erotic
23 Eternity
24 Evil
25 Excitement
26 Family
27 Femininity
28 Fertility
29 Flamboyance
30 Freedom
31 Friendly
32 Fun
33 God
34 Gods
35 Good Luck
36 Gratitude
37 Growth
38 Happiness
39 Heating
40 Healthy
41 Heat
42 Heaven

43 Holiness
44 Illness
45 Insight
46 Intelligence
47 Intuition
48 Religion
49 Jealousy
50 Joy
51 Learning
52 Life
53 Love
54 Loyalty
55 Luxury
56 Marriage
57 Modesty
58 Money
59 Mourning
60 Mystery
61 Nature
62 Passion
63 Peace
64 Penance
65 Power
66 Personal power
67 Purity
68 Radicalism
69 Rational
70 Reliable
71 Repels Evil
72 Respect
73 Royalty
74 Self-cultivation
75 Strength
76 Style
77 Success
78 Trouble
79 Truce
80 Trust
81 Unhappiness
82 Virtue
83 Warmth
84 Wisdom
Illustration a.2: Colours in Culture. Information graphic illustrating what various cultures associate with different colours (McCandless, 2009: 76)

Illustration a.3: When Sea Levels Attack. Information graphic indicating rising sea levels (McCandless, 2009: 74)
Projections

Images, graphics and animations projected onto different surfaces.

Left to right |
Illustration a.4: Projections by Jenny Holzer, Massachusetts Museum of Contemporary Art, 2007 (Johnson, 2007)
Illustration a.5: Projections by Jenny Holzer, Unknown Location, 2007 (Johnson, 2007)
Illustration a.6: Projections by Jenny Holzer, Massachusetts Museum of Contemporary Art, 2007 (Johnson, 2007)
I am so afraid to imagine
some non-us
shitting at the minute
I need to laugh
and lapse into happy silence
Projection Mapping

Images, graphics and animations projected onto a three dimensional surface. A digital map of the surface has to be created in order for the projections to be displayed accurately.

Illustration a.7:
*Tijuana Projection* by Krzysztof Wodiczko,
Tijuana, Mexico (HTFA, 2010)
Illustration a.8: Fremont Troll sculpture with a video art projection. Here, the face is replaced with one of a Native American Chief. (Unknown Artist, 2004)

Illustration a.9-a.11: 555 Kubik by Unknown Artist, Galerie Der Gegenwart, Hamburg, 2009 (Leeb, 2009)
Primal Source is an example of an interactive digital artwork projected onto water vapour. The projected graphics are animated according to the noise levels and types of sounds surrounding the installation.

Illustration a.12: Primal Source by Usman Haque, GLOW festival, Santa Monica pier, Santa Monica, 2008 (NOTCOT Archives, 2008. Edited by Author)
Experimental Mapping Exercise

An investigation was conducted into the way urban surfaces are used and what alternative elements are introduced for ‘sitting’ by city dwellers, in order to determine certain shortcomings in the existing urban environment.

Aim of the exercise:

01 | Identifying hidden patterns within the city
02 | Exploring whether or not the urban surfaces are used as intended
03 | To determine what edge conditions architecture should encourage on the street edge

Figure b.1:
Map indicating informal vendor distribution within the mapping area (Author & other students, 2011)
Figure b.2: Photographs of percentage of seating by adaptation, in graph form (Author & other students, 2011)

Seating by Adaptation
Figure b.3:
Photographs of percentage of seating by acquisition, in graph form (Author & other students, 2011)
Seating by Appropriated Urban Surface

Figure b.4: Photographs of percentage of seating by appropriated urban surface, in graph form (Author & other students, 2011)
Figure b.5:
Photographs of percentage of seating by re-use, in graph form
(Author & other students, 2011)

+ Seating by Re-use

Appendix B
Findings & Conclusions

01 | Where urban surfaces are appropriateable they are favoured (walls & steps)
02 | If no urban surface allows for re-appropriation, external seating elements are introduced. This indicates that there is not enough correctly designed seating in the city.
2.1 | Crates are used by vendors who bring their produce in it (mostly edible products ex. potato chips and sweets)
2.2 | Plastic chairs are mostly used by vendors who bring their products in boxes (can’t sit on it, ex. fresh fruit)
2.3 | Office chairs mainly occur at more permanent vendors such as barbers or stalls that utilise electricity (telephone services)
03 | Formal seating is used for recreation by pedestrians, not vendors, due to its placement outside of the main pedestrian stream. Informal seating is used by traders. Building edges should allow for appropriation by introducing steps or low walls
04 | In certain high energy areas vendors prefer to sit with their back toward the street as the main pedestrian flow occurs on the 'inside' of the sidewalk.
05 | The concentration of people and spaza shops are in the direct vicinity of transport nodes and on main pedestrian routes
06 | Products sold vary in different urban and commercial sectors, therefore products are an indication of the area’s commercial activity
07 | Vendors are mostly found on streets. Streets have become the new public spaces and should be designed accordingly
08 | Architecture mainly provides horizontal elements or surfaces, thus a lack of vertical elements exist
09 | Old buildings are preferred by informal traders as most contemporary architecture does not allow for appropriate urban surfaces
10 | Pedestrian and vendor congestion shifts daily according to shading patterns (shaded areas are congested in summer, while sunny areas are favoured in winter). For this reason, deciduous trees are the most appropriate shading devices for undefined street edges as it promotes comfort during all seasons.

Figure b.6: Photographs of percentage of seating by design, in graph form (Author & other students, 2011)
Appendix C | Photographs of Model
Illustration c.1: Photographs of model (Author, 2011)