

# EXHIBITING TIMELINESS IN TEMPORAL CONDITIONS



Submitted in part fulfilment of the requirements for the degree of Master of Interior Architecture (Professional)

by Lindy van den Berg

Department of Architecture  
Faculty of Engineering, Built Environment and Information Technology

University of Pretoria  
2014

Course Coordinator: Raymund Königk  
Study Leader: Raymund Königk

Declaration:

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

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

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

Lindy van den Berg.



Full Dissertation Title: Exhibiting timeliness in temporal conditions:  
*Adaptive re-use of Les Grandes Tables de l'île Seguin by 1024*  
Architecture as a transportable craft exhibit and design development  
centre.

Proposed Programme: Craft exhibition and design development centre.

Host Building: Adaptive reuse of *Les Grandes Tables de l'île Seguin*  
(1024 Architecture) temporary restaurant.

Site Location: Cnr. Robert Sobukwe Street and Nelson Mandela Drive,  
Sunnyside, Pretoria, South Africa. Vacant urban space as proto-site for  
travelling exhibit and design development centre.

Architectural Theoretical Premise: Time and Timeliness within Interior  
Design.

Architectural Approach: Adaptive reuse of a temporary structure - *Les*  
*Grandes Tables de l'île Seguin* by 1024 Architecture, adapting a  
temporary restaurant into a travelling exhibit and design development  
centre.

Research Field: Heritage and Cultural Landscapes.  
Study Leader & Project Alignment: Raymund Königk.

Research Project: Imaginal Interiors Research Project.

Topic: Timeliness



# Thank you

Raymund for sharing your knowledge.

My studio family, 'The Night Club', for the coffee, breakfasts and encouragement that kept me going.

Jen, for the comforts of home and sisterly support.

Johan, dankie.

Gavin, Craig, Margaret, Dominique, Ursula and especially Nick for lending a helping hand.

Lastly to my parents and family, for the constant love and support, thank you.

# ABSTRACT

The focus of this dissertation is on the exploration of interior environments subjected to constant change.

This study will investigate the ability of interior design to relate and respond to internal and external influences in a way which represents the interior environment as one of spatial performance and experience.

Responsive interior design is investigated in terms of change over time relative to temporal conditions through the adaptive re-use of the temporary structure *Les Grandes Tables de l'île Seguin* by 1024 Architecture as a travelling crafts exhibit and design development centre for Design Network Africa, a craft development initiative.

The host building *Les Grandes Tables de l'île Seguin* will be altered from a single use, static interior environment to an active interior which is able to accommodate craft exhibitions, workshops and design studios as functions in sequential phases. The intention is to explore 'timeliness' in interior design and establish an enduring identity for the altered host building, which incorporates constantly changing, temporary identities influenced by varied locations, occupants and programmes.

The host building, consisting of a structural framework and interior infill, provides the opportunity for exploration of an adaptable interior through conceptualising the environment as one of a permanent, enduring framework and specific, temporary infill.

For the purpose of the study the project is investigated in one location, Sunnyside, Pretoria, with two different occupants from the Design Network Africa client body, and multiple phases portraying the different functions.

# EKSERP

Die fokus van hierdie dissertasie is die ondersoek van binne-omgewings wat aan konstante verandering blootgestel word.

Die studie ondersoek die vermoë van binne-ontwerp om op interne en eksterne invloede te reageer op so 'n manier dat die binne-omgewing in terme van ruimtelike werkverrigting en ruimtelike ervaring verteenwoordig word.

Reaktiewe binne-ontwerp word ondersoek in terme van verandering oor tyd relatief tot tydelike kondisies deur die hergebruik van die tydelike struktuur Les Grandes Tables de l'île Seguin deur 1024 Architecture as 'n reisende uitstalling en ontwerp ontwikkelingsentrum vir Design Network Afrika, 'n handwerk ontwikkelingsinisiatief.

Die gasheergebou Les Grandes Tables de l'île Seguin sal verander word vanaf 'n enkelgebruik, statiese binne-omgewing na 'n aktiewe een wat handwerkuitstallings, werksinkels en ontwerpstudios kan huisves as funksies wat in fases op mekaar volg. Die intensie is om tydigheid in binne-ontwerp te ondersoek en 'n blywende identiteit vir die gasheergebou te vestig wat veranderende tydelike identiteite inkorporeer soos dit deur ligging, gebruiker en program beïnvloed word.

Die gasheergebou, wat bestaan uit 'n raamwerkstruktuur met invul, voorsien die geleendheid vir die ondersoek van 'n aanpasbare binne-omgewing deur die projek as 'n blywende raamwerk met spesifieke, tydelike invul te konseptualiseer.

Vir die doeleindes van die studie word die projek ondersoek in een ligging, Sunnyside, Pretoria, met twee gebruikers van Design Network Afrika as kliente en veelvuldige fases wat die verskillende funksies en gebruikers verteenwoordig.

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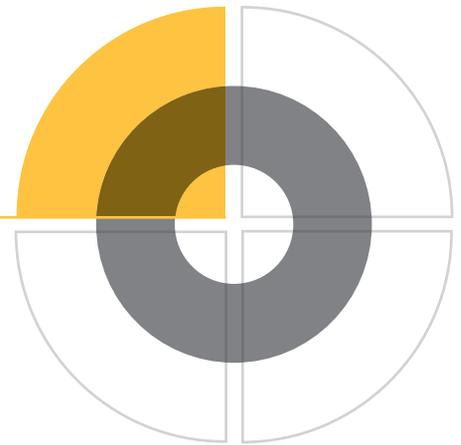
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CHAPTER ONE

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# PROJECT IDENTIFICATION



# 1.1 INTRODUCTION

---

This chapter is an introduction to the stimuli that serve as informants throughout the dissertation, firstly providing an overview of prominent terms as introduction to the key themes of the project. The project background introduces the foundation concept of responsive interior design which leads to the topics investigated in the dissertation and introduces the project in relation to this concept. The discussion of the project approach provides a reference point to the conception of the project, describing the manner in which it developed and identifying the connections between the various components which form the body of the project. The focus of the project is refined through identifying the interior design issue which will be addressed. From this the problem statement, research questions and project intention are formulated and discussed to identify the intended outcome of the project, and govern the direction of the research. The alteration approach is discussed in terms of Fred Scott's approach to the alteration process. The intervention approach and objectives are stated, and the scale of intervention is determined in relation to Fraser Hay's terminology. Lastly the research methods used are stated and discussed.



## 1.2 DEFINITION OF TERMS

All terms and definitions are derived from the Oxford English Dictionary, unless stated otherwise, and elaborated on in terms of an architectural context.

### TIMELINESS

*An appropriate or opportune moment in time; a variant of timely, the state of being timely.*

According to Königk ([Sa]) 'timeliness' refers to interior design methods which relate to ideas of worldliness and change over time. These methods express customs and conventions handed down over time (Königk [Sa]). Through referencing the past as well as the current simultaneously the artefact or interior is situated paradigmatically within the temporal timeframes, and therefore displays properties of timeliness (Königk [Sa]).

### TEMPORAL

*Relating to or denoting time or tense.*

Concepts relating to worldliness and change over time (Königk [Sa]), specifically change as a sequential progression. In this dissertation the term temporal is referred to as the abstract relation to time, describing conditions lasting, or acting as influential aspects for a short period of time.

### TEMPORARY

*Lasting for only a limited period of time; not permanent.*

Temporary elements of interior design and temporary occupation of space exist as alternative relations which are constantly developed between occupants and space, the environment and perceived condition of spatial occupation.

### ENDURING

*Lasting over a period of time; durable.*

This refers to permanent conditions or components which are present throughout the lifespan of the interior or building, and are unchanging. Consistency of significant characteristics as conditions or factors which transform, adapt, convert and change.

### IDENTITY

*The characteristics determining what a thing is.*

Identity can be seen as the physical representation of qualities or associations made with a person, artefact or function, which defines its place in context. Identities are not singular, nor are they stable, and should be seen in context of the shifting conditions (Jamieson 2009:1). The concept of an enduring identity is expressed as the retention of or close affinity to the established identity throughout constant change and adaptation over time.

### ADAPTABLE

*Able to adjust to new conditions.*

Experiences change through different occupants in its lifetime. Capacity to support multiple functions without altering the architecture, through movable/re-positionable parts, the function changes the container does not. Changes are not permanent spatial changes but can flex between start-state and end-state (Labrador, Crews & Farrow 2012).

---

## TRANSFORMABLE

*Make a marked change in the form, nature, or appearance.*  
Space altered in response to external or internal stimuli, without construction but through user intervention. It is both permanent and temporary as the ability to shift back and forth between a desired start-state and end-state is permanent but the states themselves are temporary (Labrador et al 2012). It includes two subsets: movable and responsive.

## CONVERTIBLE

*Able to be changed in form, function, or character.*  
Accommodates changing function, form or character through a certain degree of construction, it is usually a more permanent change (Labrador et al 2012).

## RESPONSIVE

*Reacting quickly and positively.*  
Change which occurs with ease through reacting to social or environmental or physical stimulation of a specific stimuli. Responsive environments are not static but flexible and receptive to change.

## TRANSPORTABLE

*Transportable refers to the ability of an object to be carried or moved.*  
Transportable environments are such that they are designed to be relocated. Transportable architecture is based in the programmatic difference of its tectonic, spatial and material constitution, the difference is grounded in function of specific mode of inhabiting and relating to external (Krstic 2003). Transportable environments are designed for accommodating changes through materials and construction which allow for change in environmental conditions; allow for disassembly and re-assembly, in order to be moved or relocated with ease.

## KINETIC

*Relating to or resulting from motion.*  
Capacity of building, element or component to be movable.

## 1.3 BACKGROUND

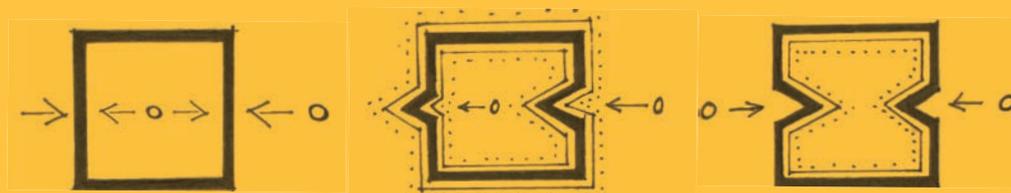
We are within and part of the temporary continuum as transient custodians of an environment that is alive and ever changing through its cycle of birth, growth, death and decay (Brown 2003).

In a constantly evolving environment everything is in motion relative to something else. Interior spaces are faced with the challenge of adapting and changing in time and space as a response to the surrounding environment which is in constant flux. Mostafavi (2008:3) describes the current state of interior design as being defined by a call for interiors that can undergo a succession of rapid transformations in buildings where architecture merely outlines the organising structure and envelope. This shapes the idea that form is temporal and transient, but space and its potential of becoming is a more desirable design reference (Brown 2003:4). The potential of space is therefore not realised by the form but through the elements, conditions and configurations which serve and react to temporal conditions.

In order for space to be utilised to its full potential, the production of interior environments must be considered within the dynamic circumstances of its existence. When the production of interior space is generated without fully realising its potential of becoming, the result is an inactive enclosure which is unable to respond to the constantly evolving environment within which it is situated. Mostafavi (2008:3) equates this to the lack of comprehending the possibilities which reside in the development of responsive environments, as the foundation for a new approach to the interior. Mostafavi (2008:3) further suggests that the future of the interior will be attuned to the nuances of our sensory pleasures through developing the ephemeral qualities intrinsic to interior design. The future of interior design, as part of an environment undergoing constant change, should therefore be developed as a responsive system which realises the opportunities created through embracing the temporal nature of interior design.

The creation of responsive interior design will be investigated through the adaptive re-use of the temporary structure *Les Grandes Tables de l'île Seguin*. The intention is to demonstrate an organic system of response whilst retaining an enduring identity in the interior environment of a temporal architectural host which is subjected to change over time and location.

Figure 1.1. Responsive reaction diagram



## 1.4 PROJECT APPROACH

---

This project was approached as an iteration of the personal knowledge gained and concepts explored over the previous academic years. The approach to the dissertation forms a practical application of the theory of 'timeliness'. Through the process of iteration, taking previous theories and approaches and expanding on them, to create a synthesised approach to interior production which is representative of my current position as a designer. The projects that serve as informant are:

**Project one: Biomimicry: Exhibition design informed by nature's ability to respond to changing conditions.**

Biomimicry is an approach to innovation that seeks sustainable solutions to human challenges by emulating nature's time-tested patterns and strategies (The Biomimicry Institute 2014). The interpretation on biomimicry focused on methods of communication between animals, and nature's response to change in environmental conditions. Beings in nature have the ability to change their form to adapt to situations, whether it is for protection, communication or attraction. Studying and interpreting these forms, processes and systems in nature informed the design of a flexible, attractive and responsive exhibition structure which emulates nature in its physical design and life-cycle.

The concepts taken from this project are: the ability of the structure to adapt and transform to the needs of the user and change in use which affects the structure visually, spatially and experientially with colour as an indicator of use.

**Project two: How buildings grow: Open building in the informal settlement, establishing ownership through adaptive spaces allowing for individual identity.**

We should not to forecast what will happen, but try to make provision for the unforeseen (Habraken 1961).

This describes the goal of the concept of 'Open Building', which formed the main theoretical approach for this project. Within the open building approach two of the three levels of decision making, as stated by Cuperus ([sa]) were followed, namely: support and infill. Buildings are divided into base building (support) and fit-out (infill) (Cuperus [sa]). Base build concerns the aspects that are more permanent, such as the primary structure, that serves all tenants in a greater building (Kendall 2004). Fit-out is concerned with the individual tenant and the total configuration of physical parts which includes building infill and physical products that make the building habitable and personal (Kendall 2004). Through open building, the occupants are provided with an enabling framework which allows them to expand and personalise their built environment, and through this take ownership.

The concepts adapted from this theory focus on a controlled, generic, enabling framework, in which the individuals are allowed the opportunity to temporarily take control of the environment. The implementation of this theory allows for both expressing and retaining expression, as well as retention of identity in an environment which is in a constant state of development and change.

Project three: Alteration: Exploring the integration of existing and new fabric in the adaptive reuse at Healdtown Comprehensive School.

The Healdtown project held a specific focus on adaptive reuse of an existing structure for new purpose through prolonging the life cycle by retaining and reusing the existing elements and materials. In an intervention concerning a building of cultural significance the connections and relationships between existing and new materials are critical, as the new work should serve to respect and protect the existing, not damage or detract from its value. The methods of integrating existing and new fabric was explored through an iterative process. Assessment tools were developed to aid in the evaluation of alterations as the foundation of the aforementioned process. Graphs served as assessment tools to illustrate the evaluated significance, condition and overall intervention impact for the existing fabric and interventions. This was combined as a means to determine the design approach according to each element in context.

The iterative process focusing on evaluating elements individually and as part of a system inform the approach to the design development.

Examples of the design projects that served as informants can be found in appendix A (as presented in RFP 2013, Honours Programme for Interior Architecture, Department of Architecture, University of Pretoria).

These projects initiated the investigation into a project which could benefit from the existing knowledge base and design approach established. It is from this that the theoretical argument was developed. The theoretical premise was refined through identifying a subject matter, crafts, which visually represents the theoretical premise. Informed by the subject matter and theoretical premise the relationship between the South African craft and design industries was explored in order to identify an existing connection between the two. The client was identified as a body which encourages the development of craft into design and would therefore present opportunities for the theoretical premise to be explored. Through assessing the client in conjunction with the theoretical informants the appropriate programmes were identified, with the intention for flexibility and iteration.

Informed by the theoretical approach, a host building was selected to accommodate both the theoretical investigation as well as the programmatic requirements of the client. The host building analysis and selection process again added aspects to further develop the theoretical premise, introducing and eluding to the ideas and expectations of temporal identity and transportability. The site location was chosen within the predetermined laboratory and as a response to the host building's requirements, contributing to the greater theoretical premise in an urban context.

# 1.5 INTERIOR DESIGN ISSUE TO BE ADDRESSED

The current condition of interior design is described by Attiwill (2004:5) as being generally conceived of as one of frames and enclosures, a container condition defined by static enclosures and boundary conditions which produce predetermined voids. As a result of this the interior environment's relation to the exterior is predetermined and in itself lacks the opportunity to develop significantly. This condition includes interior spaces which are generated as environments catering only for a specific time, place and user, and do not allow for future growth or change. It is essential that the concept of interior as enclosure is challenged. Attiwill (2004:5) suggests that different mobilities and technologies are transforming boundaries and stimulating new possibilities. Through this the relation between interior and exterior becomes dynamic and multiple, generating constantly changing and inverting interiors (Attiwill 2004:5). Attiwill (2004:6) distinguishes the temporality of how space is inhabited, as a vital force in design, as interior design is a discipline of spatial performance and experience which is expected to accommodate and react to the users within space.

The growing demand for environments which respond to change establishes temporality as a principal factor in the current state of interior design. Attiwill (2004:6) therefore states that this approach creates a shift in the view of interior design, from interior as contained inside something it suggests an active, responsive interior produced through the spatialisation of matter by time. An event informed by time, change and emergence to create a dynamic relation between user, interior and exterior.

A concern innate to temporality is that environments developed as temporary entities may subsequently fail to respond to continual change in a way that retains an enduring identity. Without the initial provision for controlled, guided change, the interior environment is at risk of being adapted and transformed beyond recognition. The task is to develop a balance between retaining a spatial identity; allowing optimal spatial performance and experience, and at the same time allowing for interpretation and growth to occur.

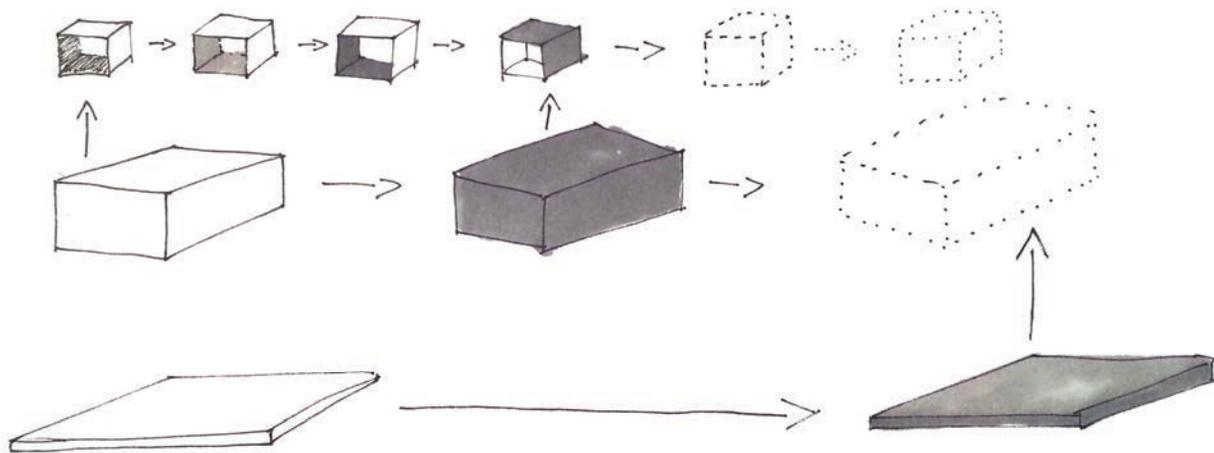


Figure 1.2. Degree of change over time diagram

## 1.6 PROBLEM STATEMENT

The temporary *Les Grandes Tables de l'île Seguin* by 1024 Architecture is to be altered, through adaptive reuse, into a travelling exhibition and design development centre which responds to temporal conditions whilst retaining an enduring identity.

Interior space is investigated within the notion of temporal occupation of space. Through the adaptation of a temporary structure to a transportable environment, the creation of responsive interior design is challenged with the task of responding to the existing structure as well as continual change as part of a greater condition which places a required emphasis on identity.

This investigation is formulated around the adaptive reuse of a temporary structure, altered to a transportable host structure for the client Design Network Africa's (DNA) travelling exhibit and craft development programme. As the programme is intended to develop a relationship between designers and local craftsmen, the host will be required to adapt and respond to these continually changing conditions whilst representing the identity of the client as well as the intentions of the programme itself.

## 1.7 RESEARCH QUESTIONS

Certain questions are raised in order for the study to be guided towards a desirable outcome. It is the intention of the project to elaborate on and through the design process, answer the questions architecturally.

How can an enduring identity be retained in a constantly changing environment?

How can an enduring identity be expressed in a constantly changing environment?

How can the transportable *Les Grandes Tables de l'île Seguin* structure adapt to constantly changing conditions?

## 1.8 PROJECT INTENTION

---

The intention is to adapt the existing *Les Grandes Tables de l'île Seguin* structure, from a confined interior to an active, responsive whole. Which exists as a multifunctional space that can accommodate craft exhibitions, workshops and studios for a number of different artisans.

The intention is to explore temporality as a main factor in interior design, through investigating temporality on varying building levels and time scales. This is to be undertaken in an attempt to form a relation between interior and exterior which unifies the interior spaces and the 'containing' structure as a complete active entity. Creating a dynamic, constantly changing relationship between user, interior and envelope, which are in relation to each other. Thereby exploring the temporality of how space is inhabited, and how identity can be portrayed in a constantly changing environment as well as how an environment can host constantly changing identities. The intention is to focus on spatial performance, experience and identity produced through the spatialisation of matter by time.

## 1.9 ALTERATION APPROACH

Scott (2008:95) states that alteration acknowledges a building's failure to provide for a current need and proposes a new solution to the structure. Adapting the building to accommodate the requirements of the proposed function and improve or replace any systems that are not up to standard, form part of the alteration process. By adapting an existing structure there are limitations and guidelines provided by the structure which will be considered in the

design process; these factors form part of the design process and serve as restrictions and opportunities for consideration.

### 1.9.1 ALTERATION PROCESS

The alteration process is divided into steps defined by Scott (2008:108) as stripping back; making good; enabling works; and new work. Stripping back is undertaken as the process of dismantling the existing structure to gain an intrinsic understanding of the elements from which the structure is made up (Scott 2008:108). As Scott (2008:108) states, stripping back is the process of delineation of the qualities of the host building, an analysis of the given.

Through the analysis the elements which represent the identity of the structure are identified as retainables. The elements identified for alteration or removal, are those which do not compromise the significance of the existing but inhibit future alteration, transportability and adaptation of the structure.

Stripping back and enabling works are undertaken as the steps to prepare the host building for intervention, any elements which were removed and replaced in order to assist in the adaptive reuse are considered new work, which Scott (2008:108) describes as the implementation of the proposed changes.

### 1.9.2 INTERVENTION APPROACH

The intervention approach is adaptive reuse of the temporary structure for *Les Grandes Tables de l'île Seguin* by 1024 Architecture to accommodate a travelling exhibit and design development centre.

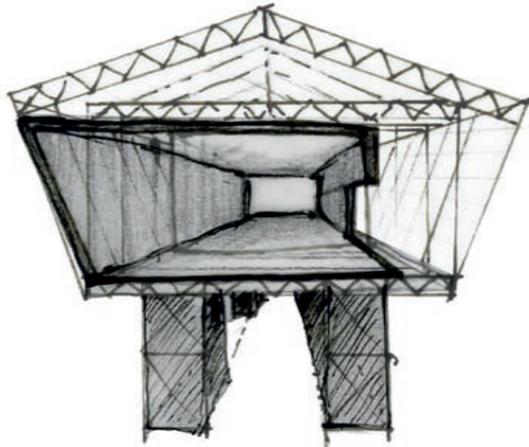


Figure 1.3. Intervention representation diagram

The intervention approach is informed by the concept of timeliness; reinforcing meaning through reference to past by altering the existing in such a way as to introduce innovation and new meaning. The focus is on altering the existing to accommodate the new programmatic requirements while retaining the significant identity and relationships of the original structure throughout the alteration process. The relationship between structural frame and infill will be respected through the retention of the scaffolding frame structure as the supportive element and focusing the intervention on the interior container situated within the framework.

### 1.9.3 SCALE OF ALTERATION

The strategies of building reuse and the scale of alteration are defined by Hay (2007:25) as 'insertion', 'installation' and 'intervention'. 'Intervention' is where the old and new are so intertwined and can no longer exist independently (Hay 2007:35). Brooker and Stone (2004 :81) describe it as a procedure that activates the potential or repressed

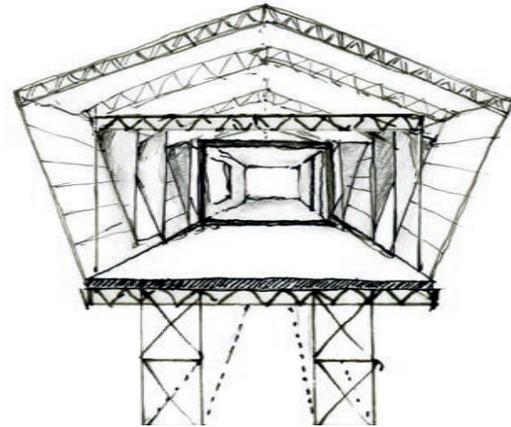


Figure 1.4. Insertion representation diagram

meaning of a specific place. In an 'insertion' approach the host building accommodates new autonomous elements which are dictated by the existing in such a way as to remain as two separate entities where the insertion derives particular qualities from the original building (Brooker & Stone 2004 :79). This approach is reversible as the insertion can be removed without significantly harming the original. Brooker and Stone (2004:102) state that an insertion allows the character of each (existing and new) to exist in a strong and independent manner, while creating a dialogue between the elements. 'Installation' is described as an approach where old and new exist together with little rapport established between them (Brooker & Stone 2004 :79). As Hay (2007:35) states these elements may be influenced by the original but the fit is not exact, and should they be removed the building would revert back to its original state.

The alteration is at the 'intervention' and 'insertion' scale: As the project is intended to cater to change over time and is of a temporal nature the scale of intervention



should reflect and enable these values. In order to retain the identity of the host building, alterations to the external form should be undertaken with insight to the effects of the alteration, while simultaneously generating a host which is receptive to change and new identities. Through the intervention process the host will be altered to accommodate the future insertion or installation based alterations, as response to temporal conditions.

## 1.10 RESEARCH & DESIGN METHODS

The formal research methods used to guide and inform the study consist of:

### 1.10.1 LITERATURE STUDIES

Literature study is a review of the related theory to establish and define the theoretical argument (Nussbaumer 2009:48). The literature studies are conducted as part of the theoretical exploration, they are informed by the interior design issue identified, and in return enrich and support the initial concepts identified. Literature studies are conducted to address both the theoretical and the design research. In terms of informing theory research the literature study will assist in connecting the theory to the design topic (Groat & Wang 2002:46). The literature review is used as a method of investigating specific design solutions and to gather facts and information that will inform the design outcome (Groat & Wang 2002:46).

The information gained from these studies is integrated in the theoretical investigation (see Chapter 2) where the various studies and topics are related to one another. Topics covered through literature studies include: 'Identity', 'Temporary' and 'Timeliness'.

### 1.10.2 CASE STUDIES

Case studies include researching and examining the results of related past projects through critical analysis and evaluation to gain an understanding of principles in terms of design and theory. Case studies will be performed at different scales and intensity, according to the relevance in the project outcome. Case studies will be presented in the chapter where they are relevant and not as an isolated section of the dissertation.

### 1.10.3 DESIGN METHOD

Various design methods are used, both formal and informal. Formal design methods used and recorded include an adaptive design method where design solutions will be continuously evaluated through an iterative design process. This will occur as individual elements, portions of the whole and as a complete system in order to establish the relationship between elements and the whole. This will be in the form of simulation research (Groat & Wang 2002:91) where simulations of the design will be created through building physical models and computer generated models.



# EXHIBITING TIMELINESS IN TEMPORAL CONDITIONS

ADAPTIVE RE-USE OF LES GRANDES TABLES DE L'ÎLE SEGUIN AS A TRANSPORTABLE CRAFT EXHIBIT AND DESIGN DEVELOPMENT CENTRE

# 1.11 INTRODUCTION SUMMARY

## INTERIOR DESIGN ISSUE:

Interior design is a discipline of spatial performance and experience which is expected to accommodate and react to the users within space. The growing demand for environments which respond to change establishes temporality as a principal factor in the current state of interior design.

A concern innate to demand for constant change and temporality is that environments developed as temporary entities may subsequently fail to respond to continual change in a way that retains an enduring identity.

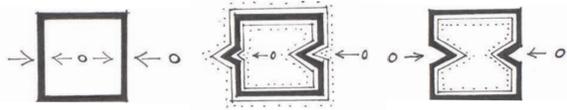


Figure 1.6. Responsive reaction diagram

## PROBLEM STATEMENT:

The temporary Les Grandes Tables de l'île Seguin by 1024 Architecture is to be altered, through adaptive reuse, into a travelling exhibition and design development centre which responds to temporal conditions whilst retaining an enduring identity.

The interior design will be required to adapt and respond to continually changing location, occupant and programme whilst retaining an enduring identity and representing the identity of the temporal conditions.

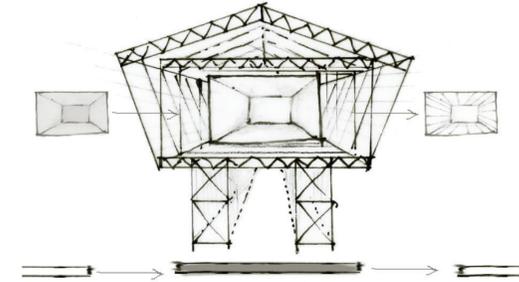


Figure 1.7. Les Grandes Tables de l'île Seguin Responsive reaction diagram

## INTERIOR DESIGN INTENTION

The intention is to explore timeliness in interior design, through investigating temporality, and identity on varying building levels and time scales. Creating a dynamic, constantly changing relationship between user, interior and envelope, which are in relation to each other. Therefore exploring the temporality of how space is inhabited, and how identity can be portrayed in a constantly changing environment. As well as how an environment can host constantly changing identities. The intention is to focus on spatial performance, experience and identity produced through the spatialisation of matter by time.

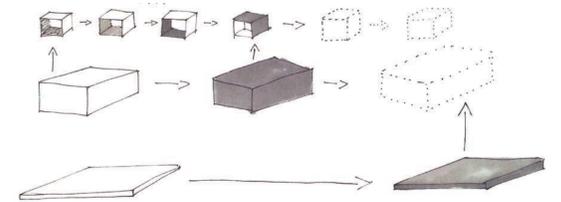


Figure 1.8. Degree of change over time diagram

## RESEARCH QUESTIONS:

How can an enduring identity be retained in a constantly changing environment?

How can an enduring identity be expressed in a constantly changing environment?

How can the transportable Les Grandes Tables de l'île Seguin structure adapt to constantly changing conditions?

## INTERVENTION APPROACH

The intervention approach is adaptive re-use. The approach is informed by the concept of 'timeliness'; reinforcing meaning through reference to past by altering the existing in such a way as to introduce innovation and new meaning. The focus is on altering the existing to accommodate the new programmatic requirements while retaining the significant identity and relationships of the original structure.

The relationship between structural frame and infill will be respected through retaining the scaffolding frame structure as the supportive element and focusing the intervention on the interior container situated within the framework.

## SCALE OF ALTERATION

The alteration is at the intervention and insertion scale. As the project is intended to cater to change over time and is of a temporal nature the scale of intervention should reflect and enable these values. In order to retain the identity of the host building alterations to the external form should be undertaken with insight to the effects of the alteration, while simultaneously generating a host which is receptive to change and new identities. Through the Intervention process the host will be altered to accommodate the future insertion or installation based alterations, as response to temporal conditions.

# THEORETICAL INVESTIGATION SUMMARY

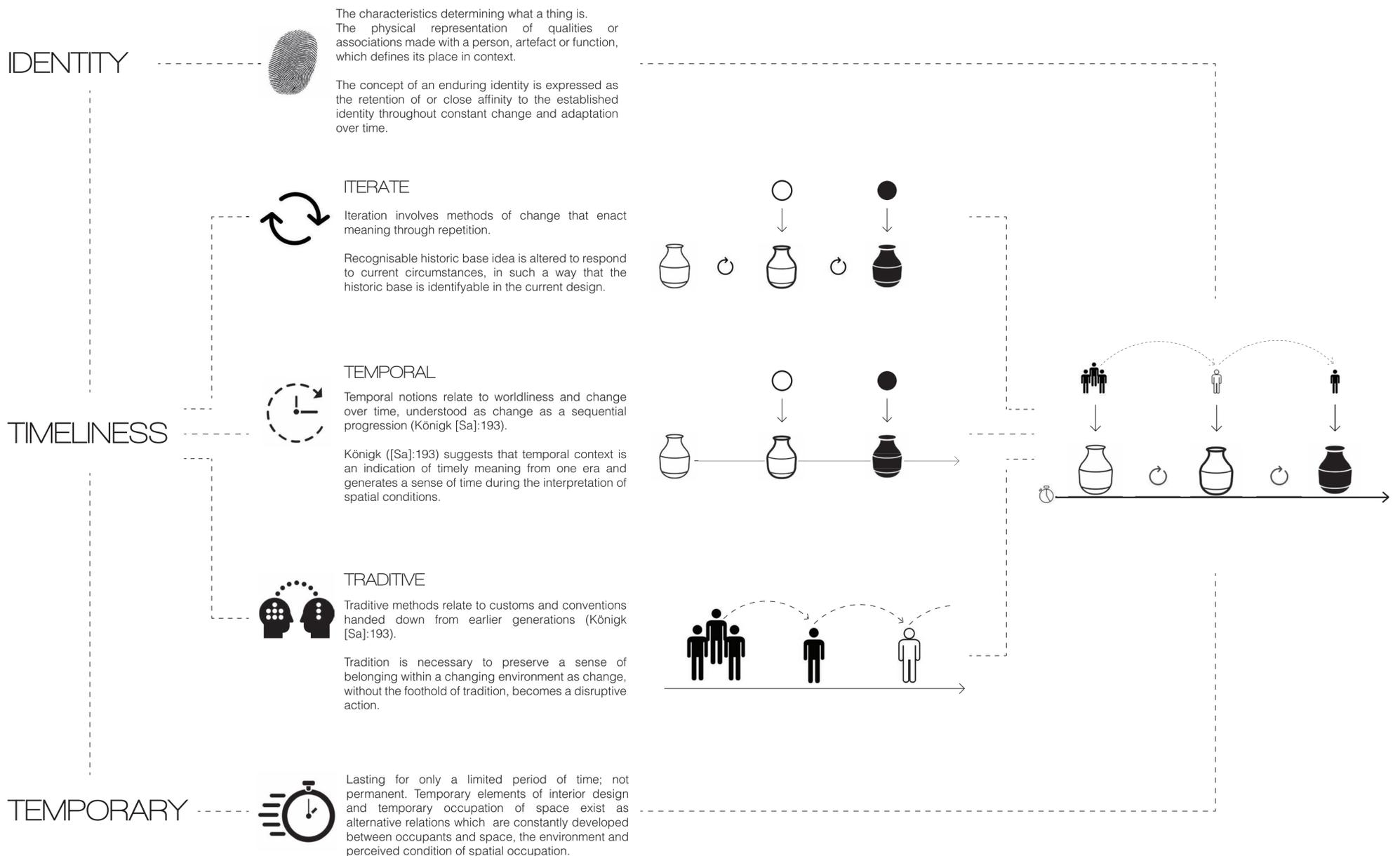


Figure 1.9. Theoretical investigation diagram

CHAPTER TWO

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**THEORETICAL  
INVESTIGATION**



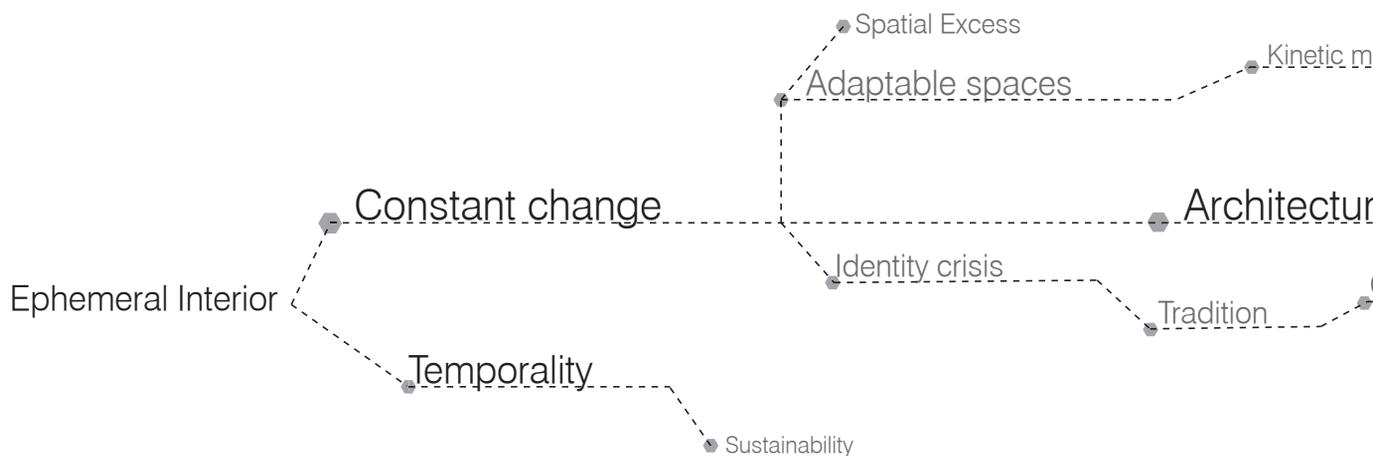
## 2.1 INTRODUCTION

Brand (1994:12) describes interiors as flighty, fickle, and inconstant, whether caused by caprice, wear and tear, or the irregular shifts of necessity. Interior design is characteristically ephemeral in nature and these aspects of the discipline should not be forgotten but embraced and utilised to their full potential.

The constant evolution of many informants such as that of technology, human perception, art, philosophy, ecology and cities, influence the spaces we inhabit and the rate at which these spaces are expected to evolve (Brown 2009). As Brand (1994:209) states a successful building has to be periodically challenged and refreshed, or it will turn into a beautiful corpse. If an interior environment does not allow for sustainable response to change over time it becomes obsolete and therefore does not fulfil

the basic function of architecture, which is described by Brown (2009), as the function of representing social institutions in the built form. It is therefore clear that architecture and the surrounding environment are in a constant state of flux, and if one does not respond to factors influencing change, the system of relationships will deteriorate.

The ephemeral nature of design can be regarded as an advantage in the process of change, but constant change and adaptation can lead to the dissipation of an enduring identity. Strategic change is essential and desired but as Giedion (1962:7) states, the incessant demand for change for change's sake causes a disruption of constancy, where the threads of the past and those of the future are brought into disorder. It is





therefore critical in the production of space to retain the structured connections between the threads and not to disrupt the continuous inter-flow but to take hold of them organically to preserve the desired quality of character.

The constant change in programmatic needs, urban surroundings and infrastructure of a transportable environment requires a host building and interior environment that will respond and adapt to temporal conditions in such a way as to create interconnectedness between architecture, environment and user, thereby fulfilling generic, cultural, programmatic and contextual responsibilities whilst retaining its associated idiosyncrasies.

This chapter will investigate the theories identified in chapter one which form the focus of the theoretical

investigation. Specifically 'timeliness and identity' in interior design and the effect of change over time. Within these main concepts specific aspects are explored in depth in order to guide the design understanding and development process, namely: 'Temporary conditions in architecture'; 'identity' and 'timeliness'.

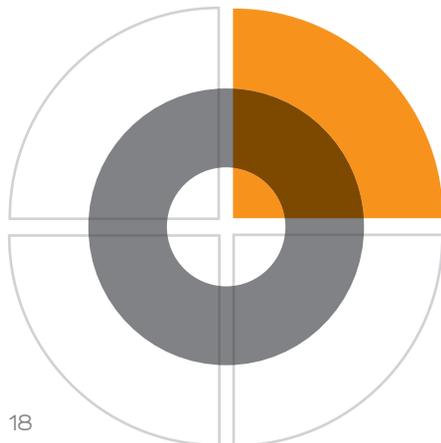


## 2.2 THEORETICAL APPROACH

The theoretical approach is developed from the 'An Imaginal Interpretation of Interior Design's Methods of Cultural Production: Towards a Strategy for Constructing Meaning' research project. This section serves as introduction to that research, which will be expanded on throughout the remainder of the chapter.

## 2.3 TIMELINESS

Timeliness is defined by Königk ([Sa]:193) as an interior design method that relates to ideas of worldliness and change over time. These methods express the construction and reconstruction of customs and conventions passed on from one generation to the next through the process of repetition. Through this these methods situate interior artefacts and environments paradigmatically (Königk [Sa]:193). Königk ([Sa]:193) describes 'timeliness' as consisting of properties derived from aspects relating to 'iterative', 'traditive' and 'temporal' theory. These aspects will be introduced, as subsections of 'timeliness', to define and grasp the notion of timeliness in this context.



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### 2.3.1 ITERATE

The iteration involves methods that enact meaning through repetition (Königk [Sa]:193). This refers to interior design's historical base which is identifiable in current design practice (Königk [Sa]:193). The historic idea is iterated in order to respond to current circumstances, identifying and building on the successful systems and discarding the weak. Ballard (2000) confirms that iteration is essential for generating value in design; however, he notes that not all iteration generates value. Ballard (2000) substantiates this by stating that iteration that can be eliminated without loss of value is meaningless. Through the study of previous examples and historic patterns in artefacts and interiors an understanding of the core 'concept' is obtained. These simplified ideas can then be iterated according to the current context, this process of growth can be described as an 'organic system'. An 'organic system' as defined by Brown (2003:3) is a developmental system which is space-time dependent; continually reforming in response to environmental fluctuations and rhythms. Opposed to a 'mechanical system', where change is cyclical and the same factors are repeated with no development (Brown 2003:4). Design iterations evoke archetypal symbols which inform their origins (Tan in Königk [Sa]:193), therefore identifying the means with which to trace the current back through all previous iterations to the earliest artefact.

Manipulating common elements of interior design, and how they function, new methods of imagining artefacts, elements, spatial relations and spatial occupation are generated. Iterating standard elements in terms of function, form, material and context instils new meaning, whilst acknowledging the earlier artefact. See case studies 2.6.1 & 2.6.2.



Change sanctioned and protected by tradition, is no more than movement necessary to preserve vitality; without movement there is death but where there is vitality, there is variety, invention and creativity (El-Wakil 1992).

### 2.3.2 TEMPORAL

Temporal notions relate to worldliness and change over time, understood as change as a sequential progression (Königk [Sa]:193). As Talma (2012) suggests, space, place and identity are not static or permanent entities but are in a state of constant flux, and therefore temporal by nature. Change relating to interior design is prompted by natural and socio-political changes. In order for these changes to be placed paradigmatically the timeframe in which these changes arise needs to be considered (Talma 2012). Königk ([Sa]:193) suggests that temporal context is an indication of timely meaning from one era and generates a sense of time during the interpretation of spatial conditions.

Königk ([Sa]:193) suggests that the quality of temporality should consider all notions of time within the interior design scope. Through including the iterative and traditive practices it becomes a method of distinguishing timely interiors as worldly artefacts in the process of generating identity (Königk [Sa]:193).

### 2.3.3 TRADITIVE

Traditive methods relate to customs and conventions handed down from earlier generations (Königk [Sa]:193). Tradition, according to Königk ([Sa]:193), indicates the physical manifestation of practices handed down from the past. Königk (2011:1) in 'Culture Concept Investigation' defines cultural reproduction as process whereby cultural capital is passed from one person to another. This can be described as 'tradition' as it materialises in an artefact that is produced through the transfer of acceptable practices, values or beliefs, from one individual to another (Königk 2011:2).

The role of tradition in architecture and interior design is seen in the necessity to preserve a sense of belonging within a changing environment. As El-Wakil (1992) states change is intrinsic to all living organisms and institutions but the anchor of change is continuity safeguarded by tradition. El-Wakil (1992) recognises that change, without this foothold of tradition and recognition becomes a disruptive action which fragments the arts and architecture.

These three aspects form the background to the concept of 'timeliness' in interior design.

Timeliness in interior design creates meaning through external reference to cultural conventions through intertextual reference, and when timeliness is applied as a method of altering the existing elements it introduces innovation and new meaning to the existing (Königk [Sa]:173). Timeliness in interior design therefore creates a responsive interior as it provides continuity in the production of meaning and relates this to the user. This allows the user to interpret the space and elements in space, through associations as the historical reference is visible in the current design. As Königk ([Sa]:179) states, the use of timeliness in interior design to evoke temporal emotions provides a sense of continuity to the production of meaning. Meaning in the interior is then (re) constructed from past meanings or it may anticipate the construction of new meaning in future (Königk [Sa]:179).

Timeliness is ever present in design and spatial creation; early forms can be seen in examples of palimpsest or as Giedion (1962: 538) phrases it, 'the eternal present' found in primeval art and prehistoric work. In these

works interconnected layers of time are represented in overlapping drawings which indicate progression from one generation to the next (see figure 2.2 Lascaux Caves.). Königk ([Sa], substantiates this, in saying that through consecutive executions over time direct associations are made between time-frames as through each iteration innovation and new meaning is introduced. Giedion (1962:538) states that primeval art had a complete vision as all was displayed as a perpetual interflow of past, present and future, accepting the juxtaposition of time as a natural matter of course. This interflow of time-frames allows the viewer to reference the past cultural conventions. Which according to Königk ([Sa]:194), reinforces meaning and evokes temporal emotions which assist in generating an enduring identity. Giedion (1962: 538) describes the incorporation of different identities in the superimposition found in prehistoric works; in the form of interconnected lines of preserved earlier works and those of newer works. According to Giedion

(1962: 538) this combination is not due to change but a deliberate reluctance to destroy the sacred past. Giedion (1962: 538) points out that the older drawings are never purposefully destroyed or eradicated more than necessary for the execution of the newer works.

The intention of creating a palimpsest through use, is to amalgamate the essence of past, present and future. Through the method of generating a timely interior environment the project (interior and artefacts) is situated paradigmatically within the temporal time-frames. As with the primeval art it is intended to display a complete vision of perpetual interflow, accepting change over time as a natural course. Relating the building and its contents to a tapestry of threads, visible and concealed, as described earlier, the character of the programmatic function will be revealed and defined through use by the extent of it's 'visible threads'. Through making the current function the prominent focus, while retaining the idea of the



Figure 2.2. Lascaux Caves. (Brimberg [Sa])



preceding and following functions a degree of constancy is achieved. This will be done with the sensitivity evident in the prehistoric works, where the combination is not purely due to change but out of respect for the past, executed in such a way that the preceding is changed only enough for the optimal performance of the new. As stated by Giedion (1962: 7) it is critical, in the production and use of space, to retain the connections between the threads and not to disrupt the continuous interflow but to take hold of them organically to preserve the quality of character.

## 2.4 TEMPORARY

Due to the encompassing nature of ‘temporality’, it will be discussed in terms of transformable conditions, temporary elements of interior design and temporary occupation of space.

‘Temporality’ is an increasingly prominent factor in emerging interior design, as the current state of interior design is defined by a call for interiors that can undergo a succession of rapid transformations (Mostafavi 2008:3). In a fast paced society where change in every realm occurs at increasing speed it is expected for the interior discipline to keep up with the advancements made in technology, sociology, art etc. or risk becoming obsolete. Interior designers are called upon to consider space differently than before, in order to organise, inhabit, and structure our environments to accommodate the unforeseeable future.

Mostafavi (2008:1) regards the interior as a site of temporary events, and that through the spontaneity of

occupying space the interior is destined for constant change. As alternative relations are constantly developed between occupants and space, the environment and perceived condition of spatial occupation exists only for a brief moment. The interior environment is thus by nature not a static one, therefore it should not be limited and defined by static components and interpretations, but respond to the user and external influences, creating an endlessly ephemeral interpretation of space and objects within space.

Fixed architectural enclosures are no longer the dominant shaping and mediating element for interior and exterior relations (Attwill 2004). The future of interior is, as Mostafavi (2008:3) states, bound to rely on new forms and responsive environments attuned to our sensory pleasures. If interior spaces are to be determined and defined by the occupants, the elements in and creating space cannot be rigidly fixed and predetermined, they should set out a broader frame of reference and define function, but should aspire to multi-functionality and personalisation. Lisa Heschong (1979) states that the association of comfort with people and place are reinforced by the ritualised use of a place. She states that using a place in a specific manner or set time creates constancy. It establishes in time and behaviour a definition of the place as strong as any architectural spatial definition (Heschong1979:49). Users are disoriented if they are unable to read a space or object in terms of its function, or an unexpected disturbance in anticipated sequential flow. Altering these aspects can force the user to be disoriented and render their experience of space, but if done with sensitivity can lead to a deeper understanding of space or experience.

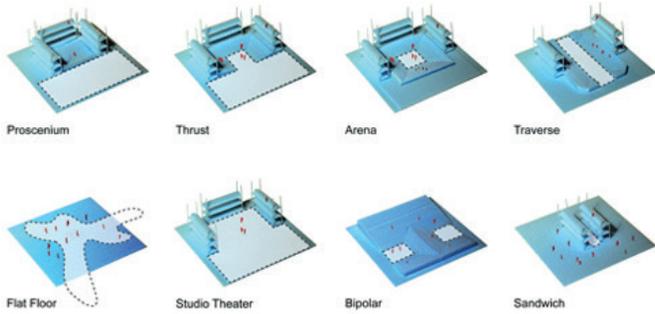


Figure 2.3. Dee & Charles Wyly Theatre spatial change diagrams (REX, OMA 2012)



Figure 2.4. Dee & Charles Wyly Theatre. (Hursley)

Therefore in order for the space to retain a sense of functional order and identity while engaging the occupant in space, it is critical for the interior designer to develop a balance by defining which elements and components are required to remain static and which are open to interpretation by the occupant, and to what extent. Attiwill (2004:3) states that the function was once defined by the building, now a building may have different functions at different times, and therefore it becomes a temporal and spatial occurrence involving a reorganising of relations (Attiwill 2004:3). As seen in the pivoting, sliding doors in the Artist Studio (figure 2.5 & 2.6), as



Figure 2.5. Arts Studio Seattle, pivot walls open. (ArchDaily 2013)



Figure 2.6. Arts Studio Seattle, pivot walls closed. (ArchDaily 2013)

well as in the Wyly Theatre, (figure 2.3 & 2.4), where an assortment of spatial arrangements are made possible to accommodate the varied functions of the building. Each arrangement temporarily transforms the space and its qualities to adapt to the users needs. Each scenario is to an extent predetermined in the layout and suggested use of space, this is in order to ensure that the audience and performers are able to use the space correctly and to the expected quality of experience found in a conventional setting. In this instance it is important that standards and conventions are retained and enforced through the designer's approach as the user is not adequately

informed to make certain decisions which will effect the experience. For example matters relating to acoustic, lighting and visual axis which are pertinent in theatre design.

Mostafavi (2008:1) suggests that through exploring and manipulating the common elements and characteristics of interior design new opportunities can be identified and exploited. Mostafavi (2008:1) refers to Marcel Duchamp's modified studio door, (figure 2.7) which operated between two adjacent openings. The conditions of the spaces are thus in constant change as the conventional relation of elements and space are challenged. The spaces would under conventional circumstances, be 'static' in interpretation, as the relationships between spaces are predictable and to an extent limited. Through manipulating the relationship a new dynamic interpretation of space is created, one that is temporary, in constant flux. Therefore by manipulating common elements of interior design, and how they function, new methods of imagining spatial relations and spatial occupation are generated.

Temporary conditions are not only determined by physical objects in space but are affected and formed through natural and intangible phenomenons. Cope (2009:1) describes light, sound, thermal conditions and weather as temporary elements of space, and their effect on the interior environment. Cope (2009:1) states that through awareness of these elements a connection between the interior and exterior is formed creating dynamism within static space. This can be seen for instance in the effect of natural light entering a space, the condition and intensity is in constant flux creating an unpredictable, dynamic experience of space that is temporary and ever changing. Colour change and intensity of light can be created through artificial lighting, which in turn can alter the atmosphere and mood of a space. Light can be used as a temporary medium of defining space and creating hierarchy of space through emphasis.

The movement of air, change in temperature and noise levels similarly affects experience of space. The interaction between exterior conditions and interior

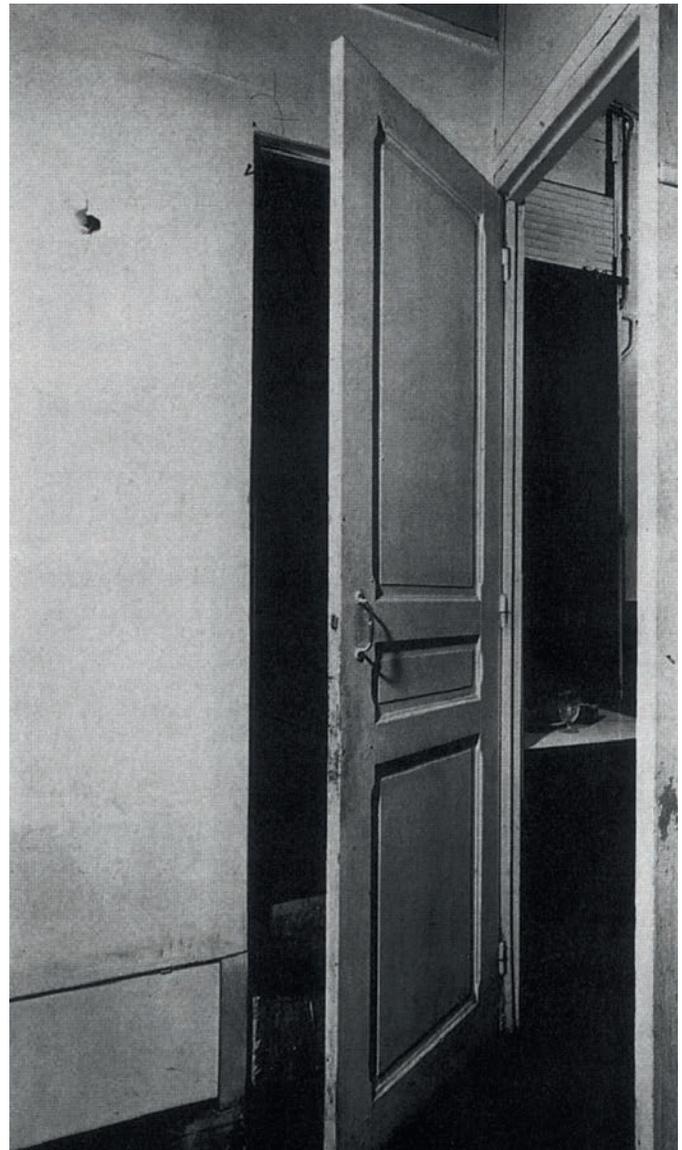


Figure 2.7. Marcel Duchamp, door (Seigel 1995)



Figure 2.8. 'That space within' installation (Camden arts gallery 2008)

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environment creates awareness of time and situates the experience of space in a time-frame, both seasonally and diurnally. Attiwill (2004:3) suggests that the emerging relationship between interior and exterior is a dynamic, shifting relationship rather than one of permanence defined by motionless built form.

Mostafavi (2008:2) discusses how temporary elements can be used to reveal elements or characteristics of space which are otherwise unnoticed. Mostafavi (2008:2) refers to Anya Gallaccio's installation, 'That open space within' (figure 2.8) at London's Camden Arts Centre, causes a shift in visual interpretation of both the element (a tree) and the spatial qualities of the room it is situated in. Through this temporary displacement the space and object are communicated more precisely as their qualities are temporarily amplified.

The use of selected objects in space, or objects as space generating forms can therefore be used to reveal qualities of the object and the space. Through this it is understood that as Mostafavi (2008:2) states, a shift in spatial appearance over time and use allows the correspondence between physical space and potential events to be understood, as space performs differently when occupied by different users.

Mostafavi (2008:2) states that the combination of different users and programmes is a way in which the articulation of social and physical relationships can be made more explicit.

Identity is the foundation to a sense of belonging. It is the means by which people locate themselves as members of communities and groups and how they define their place in society. (Jamieson 2009:1)

## 2.5 IDENTITY

This dissertation explores 'identity' in terms of interior environments. Through investigating the various forms of identity relevant to the project, the permanent and temporary conditions in which identity can be spatially and visually represented are determined. It is through this investigation that it becomes possible to determine a way of representing multiple identities simultaneously. This includes the identity of the altered host building, *Les Grandes Tables de l'île Seguin* (enduring); the travelling Design Network Africa design development centre (enduring), the identity of the craftsman occupying space (temporary) and incorporating the identity of location in which the travelling design development centre is situated (temporary).

Therefore 'identity' is investigated in terms of 'crafts', 'brand' and 'place'. As crafts form part of the South African identity, and because of the relation to the client body and user group, crafts will be discussed mainly as a means of displaying identity. Brand identity discussed as spatial representation of brand identity, is an integral part of interior design which will inform the approach

to representing the identity of the craftsman occupying space. Identity of place is discussed to inform the approach to adapting to and displaying the identity of multiple site locations.

### 2.5.1 CRAFT

Within a given cultural landscape certain artefacts and practices may be seen as reflecting a particular relationship between people, society, subculture, place and time. These artefacts reflect the knowledge systems and understanding of the world over a sustained period of time, in an evolving, traditive manner, therefore society views this production of artefacts as part of their heritage (KA Bakker [Sa]).

The identities of cultures, tribes and regions have been expressed in the form of arts and crafts as adornment for generations. As Our-Africa ([Sa]) states adornment is an important aspect of African [culture] for both men and women. According to the 'Ezакwantu-Beadwork' from the Eastern Cape catalogue (South African National Museum [Sa]) cultural groups, in Africa and around the world, have varied factors of craft which are used as method of communication, identification and expressing the ideals and beliefs of the specific cultural group, during



Figure 2.9. Mfengu apron. (Gallery Ezakwantu 2014)



Figure 2.10. Basotho Thethana apron. (Gallery Ezakwantu 2014)



Figure 2.11. Zulu beaded apron, Nongoma area. (Gallery Ezakwantu 2014)



Figure 2.12. Dan Tribe, Liberia passport masks. (Sperry 2014)

a specific time period. Traditional beadwork reflects not only an individual's history and experiences, it also distinguishes an individual's ethnic group (Our-Africa [Sa]). This is seen in artefacts such as the examples of beaded aprons and skirts, each performing the same functional task, but visually communicating specific identities and meaning (see figures 2.9 - 11). This can be seen in the Basotho Thethana (figure 2.10). Gallery Ezakwantu (2014) describes the occurrence of variation in the thethana beaded apron relating to clan affiliation as the natural fibres used may differ according to the physical location and natural vegetation found in certain areas. In the Basotho society a girl would receive a new thethana which changes as she progresses in age and maturity, they would increase in length until taking on the full adornment of an adult (Gallery Ezakwantu 2014).

Traditional 'passport masks' are another example of the value placed in craft as means to express identity and status. N'Gele (2010) states that passport masks are rites of passage or recognition among various African tribes and societies, generating a sense of belonging to a particular group or society. (See figure 2.12).

Rowley (1997:77) states we know who we are by the stories we tell, this relates to the relationship which exists between collective memory and artefacts. This memory embedded within artefacts establishes narrative identity, which Rowley (1997:77) suggests grounds

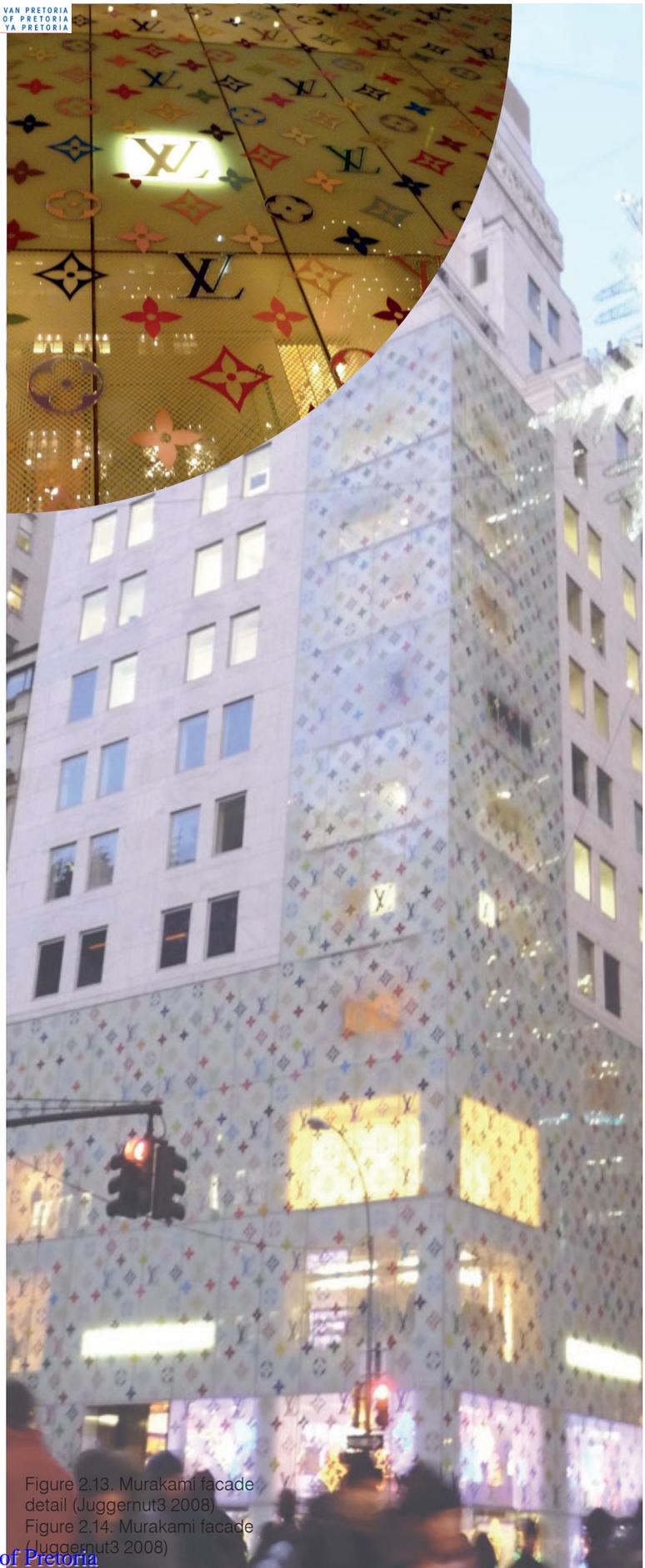


Figure 2.13. Murakami facade detail (Juggernaut3 2008)

Figure 2.14. Murakami facade (Juggernaut3 2008)

our present sense of identity through the knowledge of the past. According to South African History Online ([Sa]) indigenous arts and crafts give us an insight into the emotional expression of a people, as well as their systems of belief and way of life.

## 2.5.2 BRAND

In 'Transgressing Boundaries: Skin in the construction of Bodily Interior' Hancock (2012) discusses the product of the dialect between outside and inside as a concept that is comprised of inward character as well as inner organs and parts. This relates to the representation of inner identity, as Hancock (2012) states the inner identity is comprised of inward character as well as 'organs and parts'. Therefore it can be said that the contents or inhabitants of an interior environment contribute to the dialect between interior and exterior environments, and thus play a part in the formation of the identity of the whole.

This can be considered in terms of spatial representation of brand identity. Brand and corporate identity relate to the image and emotional connections formed between the idea of the company and the 'products' they produce (Ashby & Johnson 2010:16). Not only do brands and designers transfer their ideals and design language to the consumer through spatial interpretation, but the constant change experienced through development in

technology, seasonal change and changing trends. In the field of interior design these emotional connections are formed spatially, through spatial, sensory and visual manipulations. This form of representing identity spatially is visible specifically in the retail sector. For example the Louis Vuitton 5th Avenue flagship store in New York, shows how the image of the store is reinvented and how the store develops to keep the users entertained during the shopping experience. The effects of the interventions are experienced to a greater extent on the exterior of the building, where the façade serves as a canvass on which a striking visual display is made. Shown in figure 2.13 & 2.14 is the Louis Vuitton 5th Avenue flagship store design of 2008, with the façade wrapped in the iconic Takashi Murakami design. Figure 2.16 shows the store façade in 2009, incorporating printed baggage labels onto the façade to celebrate the City Guides Collection. The moving 'bag bar' (figure 2.15) as centre attraction of in the retail space (Limite 2008) gives the customer a luxurious experience of the shopping activity, the type of luxury associated with the brand. The interpretation of the brand and the association made with the brand name are clearly readable in the space, on both a visual and experiential level. The enduring identity of the brand is retained throughout the changes, but the new temporal conditions or influential factors are clearly represented and place in focus, where the brand identity forms a continuous set of guidelines for the approach to change.



Figure 2.15. Moving bag bar.  
(Nitrolicious 2008)

Figure 2.16. City Guides  
Collection (Noel 2009)

### 2.5.3 PLACE

According to Slabbert and Jordaan ([Sa]:2) buildings (or objects) give an awareness of identity and in so doing become representatives of place and give a sense of belonging. Objects and spaces can be designed to convey their function or reflect the identity of the associated brand, location or time period in a real and tangible expression. This is done through the use of ascribed meaning, associations, materials etc. relating to the specific set of identities.

Slabbert and Jordaan ([Sa]:2) refer to the Burra Charter's description of cultural significance; as being 'embodied within a place itself' and refer to tangible materials, context and the use of associations and ascribed meaning as methods of representing and communicating the ascribed identities. Through the interpretation of the existing embodied qualities, of building, locale and 'occupant' the existing identity of each can be acknowledged and amalgamated to form a temporal identity.

Talma (2012) states that in order to represent the identity of place [space or object] the existing forces/influences acting on site must be recognised in terms of the temporal time-frame in which they exist. Talma (2012) reasons that once this is established the identity can be expressed through manipulating the pre-existing influences in order for a contextual identity to be formed within the active set of influential factors. The existing identity is brought forward, into the new temporal time-frame, through the perception of difference without erasing the true identity. (Slabbert & Jordaan [Sa]:2) state that all existing buildings have inherent spatial and haptic qualities, and that the interiors of these buildings become spatially temporal through continuing functional adaptations. The task for the interior designer is to facilitate functional adaptations whilst acknowledging the inherent qualities of the building, locale and occupant. In this way the identity of the host building is retained but allowance is made for the incorporation of new identities, changing occupants and locations. Where in each phase there is a



28 Figure 2.17. Toyo Ito Minna-no-mori Gifu media cosmos  
(Designboom 2014)

unique identity formed within the constant.

Talma (2012:21) refers to Hernandez's interpretation of 'transculturation' in 'Transculturation and Architecture in Latin America,' and motivates that when addressing the concept of identity of society and place and how these are interpreted in the architectural design, it is important to make the distinction between cultural identity and regional or national identity. Issues of cultural identity can become complex as Talma (2012:21) states a multitude of individualistic character, heritages and pluralistic beliefs are in constant flux, making it difficult for a transcultural identity to be accurately formed and represented. The nationalistic identity of the collective is however a more desirable design reference, as it is an established identity. The established nationalistic identity reflects the unified perception and image which has been established and acknowledged through a collective pride of the people of a country (Talma 2012:21).

Talma (2012) discusses Frampton's reference to the tactile

resilience to place and form and the ability of the 'body' to portray the environment in a multitude of senses. As Talma (2012) states the tactile qualities of surface and materials are as important in the decoding of the experience and understanding of space within context. Through the process of adapting certain aspects of location into the existing form and composition a 'regionalism' is obtained which displays a sense of identity in temporal conditions.

The examples of Toyo Ito's Minna-no-mori (figure 2.17) and Francis Kere's School library in Gando, Burkina Faso (figures 2.18 and 2.19) illustrate the difference in materiality, colour pallet, textures and style representative of two distinctly different contexts. The designs and materials used respond to the context, integrating the building into the environment socially and physically.

This can be seen when comparing different design aesthetics associated with certain countries, for instance comparing 'Scandinavian design' aesthetic to that of



Figure 2.18. Installing pots in school library, Gando Burkina Faso (Kere Architecture [Sa])



Figure 2.19. School library, Gando Burkina Faso (Kere Architecture [Sa])

'South African design'. Eypórsdóttir (2011) states that the thread running through 'Scandinavian design' is functionalism which meets the emotional needs of people. She describes bent wood, shades of white and splashes of colour as common aesthetics in 'Scandinavian design'. This is compared to African design which as seen in figures below incorporates natural hand crafted elements and materials opposed to mass produced precise elements found in 'Scandinavian design'. The colour pallet is likely to include natural earthy tones and a more textural approach as materials are used closer to their natural form, as seen in figure 2.20, the use of natural timber, cow hide and feathers opposed to processed timber, painted finishes and man-made materials seen in figure 2.21.

The concept of temporal identity for a transportable environment will be approached in terms of temporarily integrating the structure with its context. This will be achieved through integrating local materials and construction techniques which reflect the design identity and aesthetic of the location will be the primary approach in terms of contextual integration, in addition to specific adaptations to site locality, such as context, climate and topography.



Figure 2.20. Haldane Martin interior (SA Décor & Design Blog 2012)

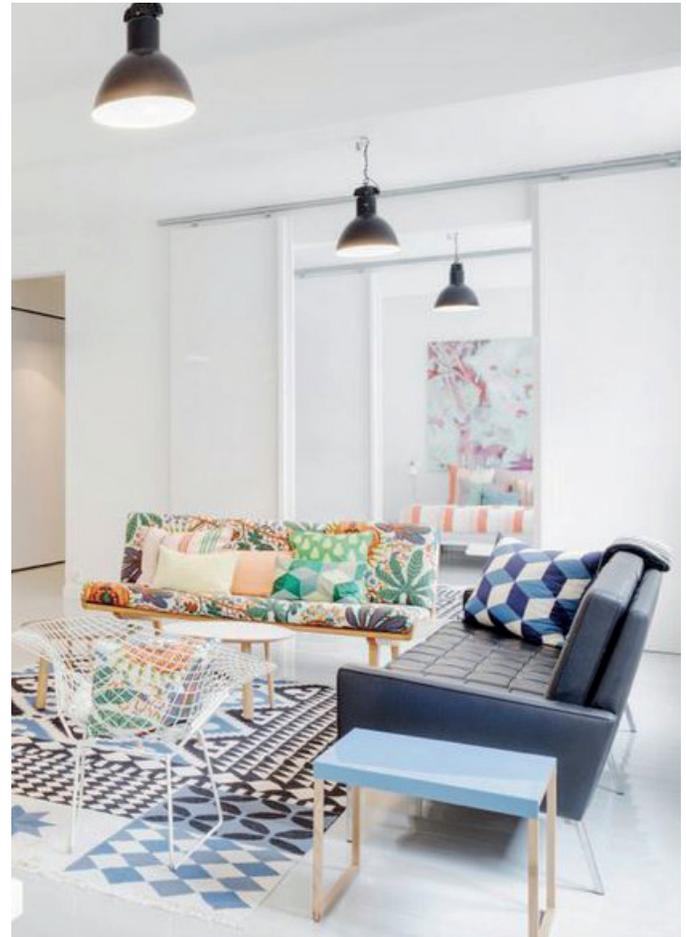


Figure 2.21. Scandinavian Interior design (IDesignArch[Sa])



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## 2.6 CASE STUDIES

Case studies were conducted to gain a practical understanding of the theoretical research through examining existing applications. The case studies act as stimuli for the design generation process. The subjects were selected for their relevance to the desired design outcome and their interpretation of the theoretical topics investigated. Studies were conducted at different levels ranging from furniture, finishings and componentry to spatial applications.

Cape Table by Gregor Jenkin was selected as an example of iteration. The Cape Table demonstrates a contemporary approach to traditional artefacts. Therefore illustrating a manner in which traditional elements and construction methods are references and interpreted in new media, to retain the original identity and craftsmanship while simultaneously generating new associations and identity.

Spier Secret Garden wall treatment relates to the temporary intervention in space, where a connection is formed between the old and the new through the process of iteration. This indicates the effect of temporary interventions in an architectural approach, which is informed by and reacts to the existing and the temporal condition. It demonstrates how an existing concept or element which forms part of the identity of space can be interpreted and applied to generate a new identity in space through various applications and interpretations.

The Prada Transformer illustrates a palimpsest through use, which amalgamates the essence of past, present and future. Through visually displaying all temporary phases throughout, the palimpsest is accessible to the users in space. The Prada Transformer is an active interior which displays the identity of the function and the change visually and spatially, this concept informs the design process.

## 2.6.1 CAPE TABLE BY GREGOR JENKIN

### Iteration

'Kaapentry contemporary furniture' created by South African furniture designer Gregor Jenkin and antique dealer Deon Viljoen marries the yellowwood/stinkwood Cape-Dutch tradition with the early twentieth-century ball-and-claw aesthetic using contemporary applications of profile cut steel and cast aluminium.

Gregor Jenkin transforms a traditional well recognised design into one that is representative of the new age of design by acknowledging the form, function and style in which the original is sculpted, but through the use of materials considered to be more contemporary, the designer embraces their properties, creating an iterated form of the original. The material choice and attention to detail as well as the craftsmanship applied in the design retains the essence and value placed in the object. This is seen in the comparison between the 19th Century George III style mahogany serving table (figure 2.22) with bow front top above a frieze drawer flanked by two faux drawers raised on turned legs, and the 'Cape Table by Gregor Jenkin. The 'Cape Table' (figure 2.23 & 2.24) features similar profiles, proportions, and joining details with contemporary applications of profile cut steel and cast aluminium (Gregor Jenkin Studio [Sa]b).



Figure 2.22. George III style mahogany serving table (Carter's Publications 2014)



Figure 2.23. Gregor Jenkin Joinery detail (Gregor Jenkin Studio [Sa]a)  
Figure 2.24. Gregor Jenkin Cape Table (Gregor Jenkin Studio [Sa]a)



## 2.6.2 SPIER SECRET GARDEN WALL TREATMENT

Iterate, temporary, identity

Renee Rossouw of SAOTA was tasked with developing a wall treatment for the Spier Secret Courtyard pop-up event. As a response to the context, namely 64a Wale Street, Cape Town the approach had to form a relationship to both the existing and the new use of the space, as well as the temporary nature of the event. Renee's response was to design a wall treatment that draws from the existing building's classic aesthetic and triangular tiles but interpreted in a contemporary manner which establishes a contemporary tone and reflects the nature of the event (House & Garden 2014). The pattern generated was used in multiple applications throughout the space, as seen in the figures 2.25- 2.29. Each application relates back to the original pattern and together forms a new identity of space which references the existing and the temporary occupation of the new.

The use of the pattern in the window facade allows for a constantly changing secondary pattern to be created through a contrast of light and shadows, which is an example of the ephemeral qualities of interior design. The simple geometric pattern respects and compliments the extant, while standing out as a new intervention and interpretation of the existing. This connection formed between the two links, the old and the new, through the process of iteration.

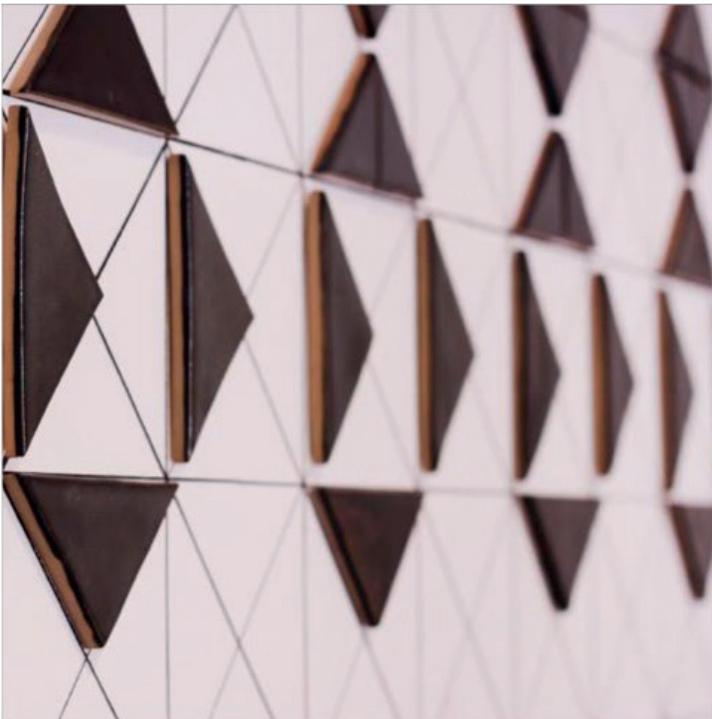
Figure 2.25. Spier secret courtyard wall pop-up (Roussouw 2014)  
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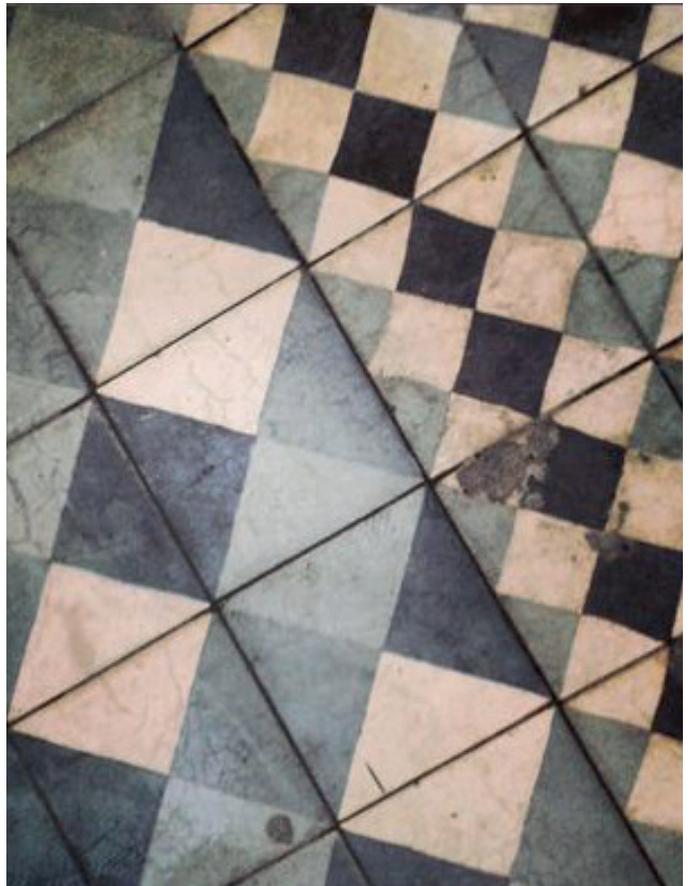
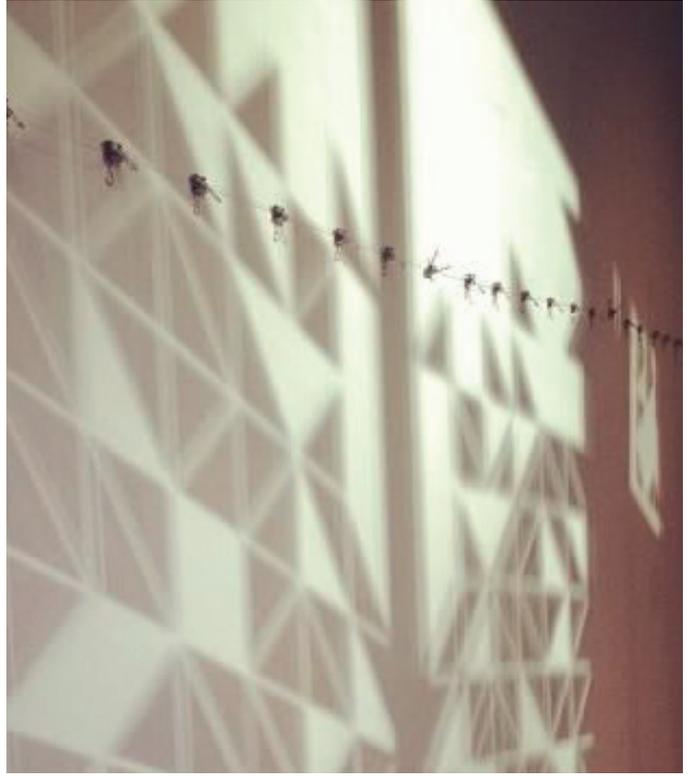
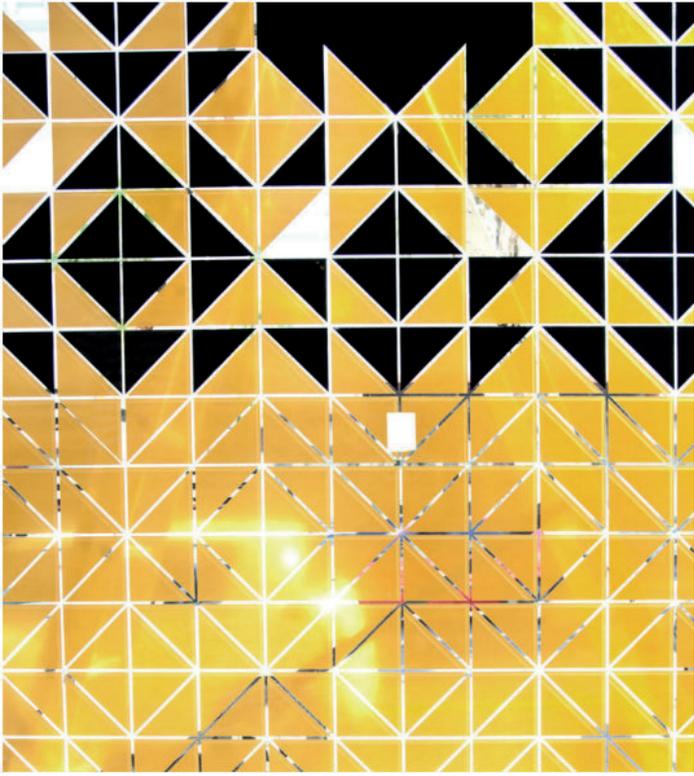
Figure 2.26. Geometric pattern window treatment (Elle Decoration 2014)

Figure 2.27. Temporary shadow patterns. ([Sp] [Sa])

Figure 2.28. Existing floor 64a Wale Street. (Xaxa 2014)

Figure 2.29. Street facade with window treatment (Spier 2014)





## 2.6.3 PRADA TRANSFORMER

Rem Koolhaas (OMA), Seoul, South Korea\_2008

Temporal, identity, change

Koolhaas expresses his belief that architecture has the ability to progress as rapidly as other aspects of life do, acknowledging the discrepancies between the acceleration of culture and the continuing slowness of architecture (Prada Spa 2009), which essentially questions the permanence of architecture in society.

The fashion industry is identified as an industry of constant change, as stated it is an industry based on steady, predictable change (Prada Spa 2009). Prada partnered with OMA to appreciate the illogical constraints of the fashion and architecture industry and explore the way in which designers create theory through practice. (Prada Spa 2009)

The goal of the Prada Transformer was to create a dynamic organism which is tailor-made to optimise each application, opposed to a static object that arbitrarily fits a program, in this the Transformer changes to create a new environment and identity which compliments each of the four different programs: Waist Down, a film festival, an art exhibition and special closing event.

The Prada Transformer creates a sense of enduring identity through retaining the essence of previous events and providing insight into future events during each transformation. As the structure changes a shift occurs between focal and alternate surfaces. This allows for alternative uses of elements and surfaces through incremental change, demonstrating versatility through iteration, as one surface or element becomes redundant in its current function, the structure is transformed to utilise those elements in an alternative manner, which is unambiguously tailored to the new function.

The Transformer's limits to adaptation become evident in the user participation in space and method of transformation. While the structure is transformable in nature on the greater scale, it is not responsive to change in use within each stage, the transformations and spaces generated are to a degree predetermined, not open to change by users or occupants. The task of transforming requires excessive labour and skill, resulting in a lack of spontaneity and response to unscheduled influences.

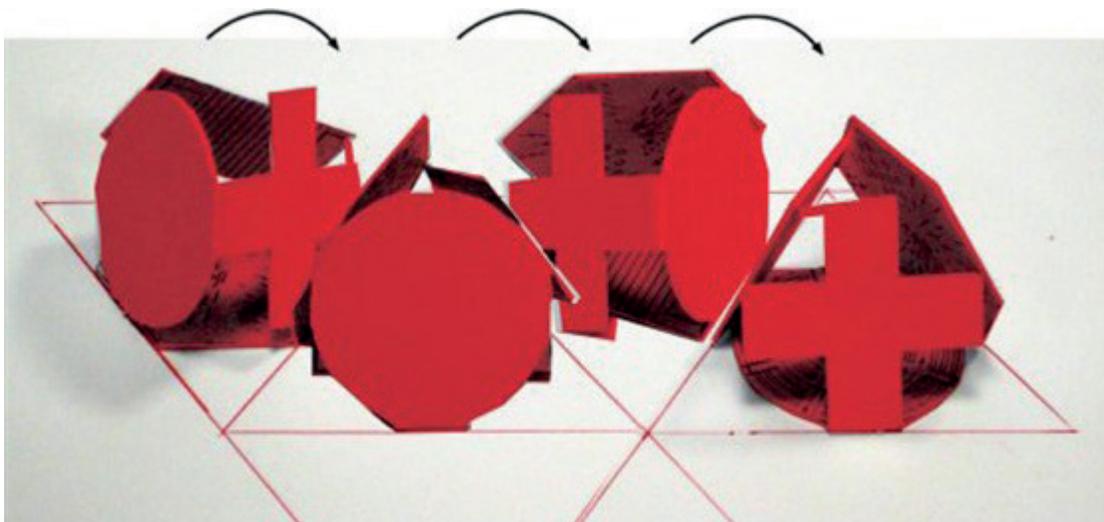


Figure 2.30. Prada transformer diagram (OMA)

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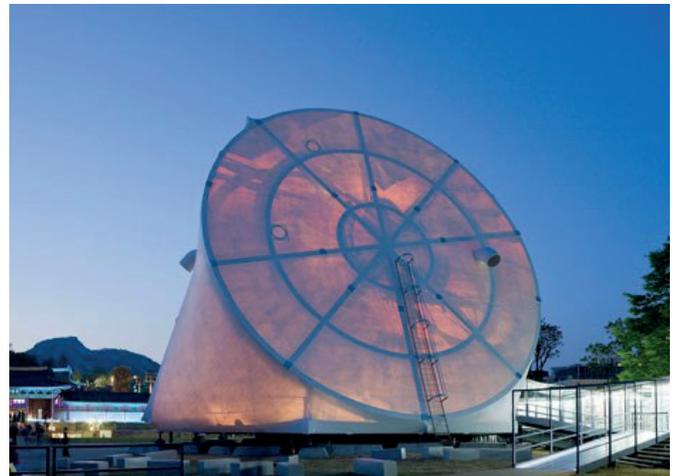
Figure 2.31. Prada

Transformer, film festival (Baan 2008)

Figure 2.32. Prada Transformer, exterior view 1 (Baan 2008)

Figure 2.33. Prada Transformer, exterior view 2 (Baan 2008)

Figure 2.34. Prada Transformer, Waist Down Exhibition (Baan 2008)



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## 2.7 CONCLUSION

Through the theoretical exploration of 'timeliness'; 'temporality' and 'identity' in interior design the ability of interior design to shift from static contained environment to a responsive active environment is realised. Through the investigation it is concluded that a responsive interior does not only pertain to the ability of an interior environment to physically change and adapt in response to influences. The suggestion can be made that a truly responsive interior is one which employs the concept of 'timeliness' in its creation, as it incorporates concepts relating to identity through associations; temporality and the notion of change over time, referencing the history of the past, communicating the present and proving for future intervention and in so doing develops a dialogue between user and space, both internally and externally. The dialogue it generates between user and space is evident where materials, techniques or qualities of space communicate meaning, function or identity to the user, as seen in the examples discussed.

Relating interior design to ideas of worldliness and change over time, informs the approach to an active interior. Recognising the value in an approach which allows strands of past, present and future to co-exist in order for a palimpsest to develop is key to a truly responsive interior. This guides the approach to change, where change occurs in relation to function, identity, spatial performance and experience.

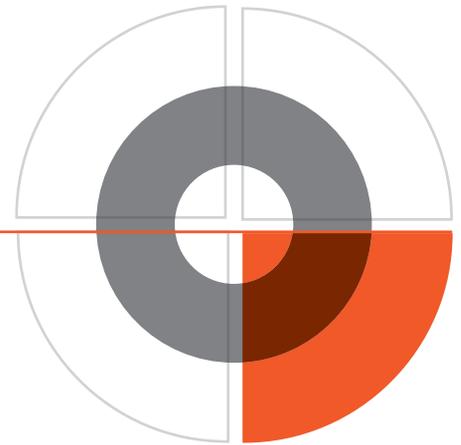
Understanding the possibilities of timeliness as design method and the way in which space reacts and changes allows a wider design scope to be incorporated.



Good design is an activity that uses creative and iterative processes to take account of range of factors and needs in the development of innovative products, services, environments and communication, in response to the human condition and society's needs. (Cape Craft and Design Institute 2012)

## CHAPTER THREE

# CLIENT, PROGRAMME HOST & SITE



## 3.1 INTRODUCTION

This chapter introduces the client body and user group which determined the programmatic functions of the project. The client body, Design Network Africa, was informed by the theoretical investigation specifically relating to investigation of craft and the role of crafts in our society. An introduction to the craft sector in South Africa provides a background for the chosen client body, and relates the client to the theoretical approach. The user group is established as a derivative of the client body. The programmatic requirements and time-frame of the cycle are informed by the client and the opportunities presented by the host structure, *Les Grandes Tables de l'île Seguin*.

The Design Network Africa programme is broken down in terms of the programmes which form the various phases of the cycle. The programmatic requirements and time-frames are established and the links between programmes identified.

Investigation and comparison through comparative studies informs the process of defining the programme requirements. The case study of the BAT centre illustrates an existing multi-purpose design and exhibition centre which provides reference for the design process. The Bogolon mud cloth case study illustrates the link between the theoretical investigation and the chosen client body.

The host structure, *Les Grandes Tables de l'île Seguin* is introduced and the opportunities for intervention are identified. The proto-site for the purpose of the dissertation is identified and discussed.

As the project is divided into a number of changing conditions an info-graphic was developed to assist in distinguishing between the different project phases, different designers occupying space, and the location. Each complete symbol represents a full programme cycle with a specific designer at one location.

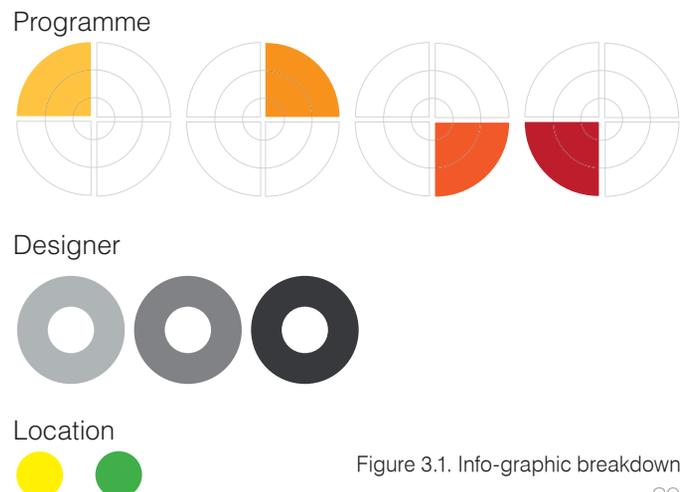
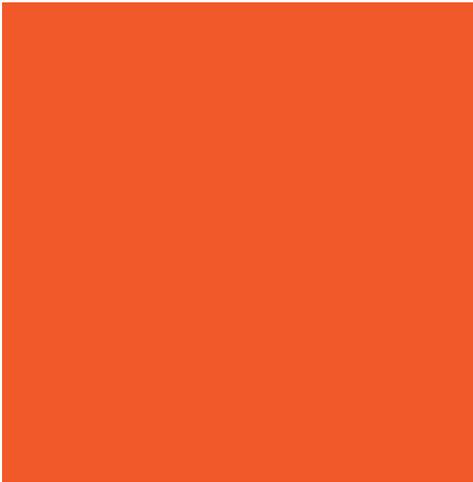


Figure 3.1. Info-graphic breakdown



## 3.2 CLIENT BODY & USER GROUP



Opposite page left to right from top left:  
Figure 3.2. Marjorie Wallace, Matupo Pottery.  
Figure 3.3. Adele Dejak.  
Figure 3.4. Cheik Diallo, Diallo Design.  
Figure 3.5. Ronel Jordaan  
Figure 3.6. Andile Dyalvane, Imiso Ceramics.  
Figure 3.7. Adriaan Hugo & Katy Taplin, Dokter and Misses.  
Figure 3.8. Forson, Tekura Kweku.

This page left to right from top left:  
Figure 3.9. Philippa Thorne, Gone Rural.  
Figure 3.10. Babacar Niang, Nulangee.  
Figure 3.11. Kathy Marshall, Sabahar.  
Figure 3.12. Boubacar Doumbia, Le Ndomo.  
Figure 3.13. Hamed Ouattara, Hamed Design.  
Figure 3.14. Anselm Croze.  
Figure 3.15. Heath Nash

All images courtesy of Design Network Africa ([Sa]a)

### 3.2.1 CLIENT BODY

As discussed the production and creation of crafts forms a rich part of the South African culture, the influence of the craft industry on the design industry can be seen in the development of local crafts and crafting techniques into design elements. This is evident in initiatives which build on traditional craft knowledge, including material use and techniques to inform the production of artefacts which are rooted in both traditional craft culture as well as contemporary design. The ZenZulu Craft Cooperative is an example of such an initiative, which as Fick-Jordaan (2009) states, attempts to bring craft into the design industry mainstream. Thus taking traditional basket weaving techniques and applying them to less culturally sensitive materials (telephone wire) to push the boundaries of the existing and transform it from curio to 'art craft' (Fick-Jordaan 2009).

Within the field of cultural production the manufacture of crafts has with time been reduced from artefacts of heritage to generic tourist curios. As Fick-Jordaan (2009) observed, apart from a select few master crafters, who

make use of traditional materials and techniques, the majority of the local craft industry is flooded with poor quality curios. This is often seen at 'craft markets' (see Rosebank Craft Market, figure 3.16) where as a result of poor quality and lack of tradition or innovation, the value of the art of craft and the meaning behind the traditions is being lost and diluted.

Many initiatives have been established to combat the dilution of these traditions and interactions and to support the continual evolution of cultural production in the form of artefacts. The 'Craft Business Guide' developed by the Cape Craft & Design Institute intends on equipping those involved in the craft industry with the knowledge of how to operate sustainable enterprise that produce good quality and marketable products (Department of Arts and Culture 2014). The Department of Trade and Industry supports events and initiatives such as Design Indaba; 100 % Design South Africa; Decorex's Craft Collective and Cape Craft and Design Institute, to provide the opportunity for local craftsmen and women to showcase their work and act as a platform to stimulate and aid development in the field.



Figure 3.16. Rosebank Craft Market

Figure 3.17. Woven bowls ZenZulu. (Design Network Africa [Sa]a)

One such initiative for craft development is Design Network Africa (DNA). The DNA initiative is in line with the development of the craft industry which according to The Cape Craft and Design Institute (CCDI 2014) creates jobs for an estimated 40 000 people in the South African craft sector. Within this sector crafters range from the unskilled roadside crafter to those producing sought after items (CCDI 2014). The aim is to bridge the gap between those two extremes through the process of sharing knowledge, as has been done for centuries before, and in the process strengthen the legacy of the craft sector.

Design Network Africa is a programme initiated by the Danish Centre for Culture and Development (CKU) in 2011. DNA encourages the collaboration between respected African designers and selected local crafters in developing countries by providing the opportunity for partnerships between the acknowledged professionals and emerging craftsman in the form of collaborative workshops (Design Network Africa 2011). The collaboration provides stimulation to both parties, through the interchange of knowledge, skills and techniques in a mentorship style relationship (Design Network Africa

2011).The intention is to form sustainable relationships which support the on-going legacy of 'crafting' through creating good business out of good design, as stated by CKU's Petersen (Design Network Africa 2012).

The intention is to identify areas of need within the respective designers' practice, expand the knowledge of rising crafters and diversifying the audience for contemporary craft through reconstructing the image of 'African Design' in international retail and media. This is also done as an attempt to strengthen the African Design Sector by increasing originality and improving business skills in local design businesses (Design Network Africa 2011).

The program was launched with a four day workshop and exhibition in 2011 at Arts on Main, Johannesburg. The opening exhibition served to initiate the collaboration between individual designers as well as to promote the designers' work within the public realm (Design Network Africa 2011). The second phase of the project, workshops taking place in various African countries, links sixteen respected designers and local crafters of the chosen locations.



Figure 3.18. Gone Rural woven basket (Design Network Africa. [Sa]a)



Figure 3.19. African Design decoration black edition (Handriansyah 2010)

The relevance of DNA as the client is ascribed through their approach to design development, as a continuous interaction between individuals of different backgrounds and skill sets, to produce artefacts with an enriched identity. The temporal nature of the DNA project creates the opportunity to explore the ability of an exhibition and workshop to change and adapt to various users and locations during the process of producing cultural artefacts.

### 3.2.2 USER GROUP

The development of the user group is centred on the designers forming part of the Design Network Africa member group (see figures 3.1-3.14) as well as local crafters of the chosen locations. The designers, who represent the new African identity through their sophisticated product and unique global identities (Design Network Africa 2012), are intended to lead the workshops with the goal of exchanging knowledge and techniques with the local crafters. As stated above the DNA members will fulfil the role of educators and mentors as they transfer knowledge through the use of traditive methods. This knowledge exchange can be described as 'tradition' as it materialises in an artefact that is produced through the transfer of acceptable practices, values or beliefs, from one individual to another (refer to König [2011:2] Chapter 2, 2.3.3). The local crafters and general public interested in crafts and 'art craft', which represent the other section of the user group, will benefit from the opportunity to broaden their horizons.

As the Danish Centre for Culture and Development (DCCD) states in the DNA press release (Design Network Africa 2011) the need for a network between designers has been expressed in various African countries on many occasions. The need for learning together with peers and the desire of establishing contact with colleges in



Figure 3.20. Hamed Ouattara workshop (Design Network Africa. [Sa]a)

other parts of the continent were identified as prominent desires of the artisans (Design Network Africa 2011). Other needs expressed included the desire to widen their horizons in terms of access to market, management, material and general design concerns.

It can be rationalised that a centre where selected designers are encouraged to interact and exchange knowledge with each other in order to enable the production of 'art craft' is required. This is facilitated by the interaction between designers where practices handed down from one to another is obtained.

## 3.3 PROGRAMME

### 3.3.1 INTRODUCTION

As previously stated DNA's original 36 month programme included the launch exhibition in Johannesburg, workshops in various African countries and exhibiting the created artefacts at design and art fairs in Africa as well as Europe. For the purpose of this dissertation it is assumed that Design Network Africa will launch a long-term programme, where the design development centre is established. It is assumed that they will require a transportable environment which can travel to the selected locations and accommodate the various designers in the form of exhibition and workshop space.

Comparative studies were conducted on craft and design centres both international and locally, selected for their connection to the relevant art and crafts movements (see appendix B). The intention was to determine the facilities available within these centres, and to gain an understanding of how these centres function. Through this approach an understanding of the existing is built up, allowing the new to be generated from an informed knowledge base.

From the investigations the following was deduced. In formalised institutions the focus is placed on exhibitions, retail and formal workshop based productions. This is seen more frequently in the international institutions where centres are established with exhibition space as primary function, with secondary studio facilities. These temporarily serve as studio for an artist who is to display their artefacts in the provided exhibition space or host small artist lead workshops for the general public.

From the investigations it is observed that the local centres are often informal and are centred on interactive workshop style learning and open studio space with equipment for rent by individuals. These spaces are the primary function, and seldom include exhibition facilities as a secondary function. In the local context there is a divide between production and learning and the exhibiting of these artefacts in a formal manner. Many centres which allow the production of artefacts do not facilitate the display or retail thereof. This creates a gap in the cycle, as many up and coming crafters and artists are able to produce goods of high standards through the facilities available, but are not able to access the platform from which to present to the public.

The info-graphic in figure 3.21 illustrates a summary of the most common programmes (seen in circle size) and the importance of that programme within the facility (colour intensity) of the selected centres.

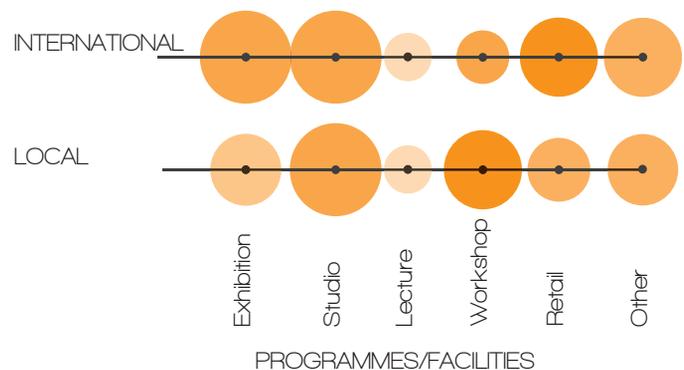


Figure 3.21. Craft centre comparison info-graphic



Figure 3.22. Collage indicating programme phases as part of Design Network Africa. (Design Network Africa [Sa]a)



### 3.3.2 PROGRAMME BREAKDOWN

From the investigations and referring to the original DNA structure, it was concluded that the craft and design development centre should provide for semi-formalised workshops, a small scale production studio and serve as a formalised exhibition space. Through providing facilities which cater for production, learning and exhibition, interaction between the crafters and designers will be facilitated and a platform for formal product display will be provided, facilitating the connection with the public.

The structure of the programme cycle is based on that of DNA's programme. The launch of the DNA programme, an opening exhibition, initiated the collaboration between designers and served as platform to promote the designers' work to the public. This approach is followed, where each designer will host an opening exhibition to introduce their work, followed by workshops with local crafters, small production studio and culminating in a collaborative exhibition showcasing the artefacts produced.



**SOLO EXHIBITION:** To introduce the programme and designers to the local audience; make the audience aware of the potential found in the design and craft industry; to initiate collaboration with local craftsmen.



**WORKSHOP:** Organised workshops, where ideas and skills are transferred through formal and practical education and making processes. To physically involve and stimulate the design production potential.



**STUDIO:** Development and production of new collaborative artefacts in a studio environment. Designers and local artisans are allowed the opportunity to produce artefacts to be exhibited and sold.



**CO-EXHIBITION:** Exhibition in which the artefacts produced through collaboration are displayed and put up for sale. The growth and cross influence of those involved in production is visible in the artefacts.



### 3.3.3 PROGRAMME REQUIREMENTS

As the environment requires to accommodate a variety of programmes and users it is essential to set out the limits of the space by defining the necessary elements and conditions said space will require to function efficiently. As the programmes remain constant in the cycle between users, these elements can be defined as a general set of specifics to cater for all users. By determining which elements and spatial conditions are required for each programme and which are exclusive and which are shared the requirements for the series of events can be determined.

The general programme requirements are set out in figure 3.23 in terms of occupation, duration, movement and access; as well as environmental conditions. These were informed by precedent studies, site visits of similar institutions as well as participation in similar workshops concerning craft production. (Refer to case studies and craft centre analysis.)

Common requirements such as W.Cs, an administration office, a kitchenette and storage facilities were identified as enduring elements to be present in all phases. Specific requirements pertaining to individual user groups will be introduced as part of the design informants.

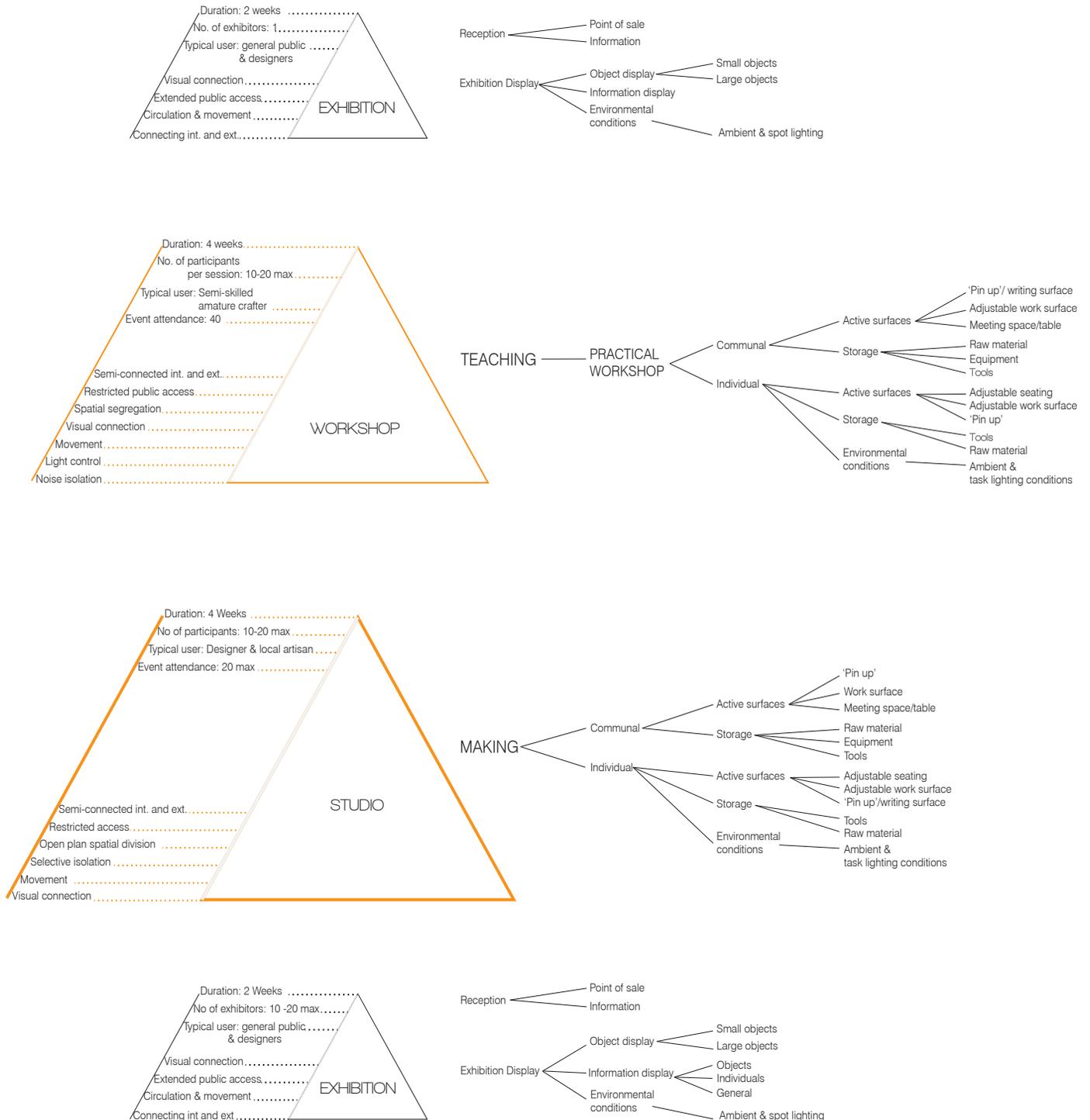


Figure 3.23. Programme requirements diagram

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## 3.4 CASE STUDIES

### 3.4.1 INTRODUCTION

The BAT centre was selected as a case study of a local multi-disciplinary art and craft centre, which was established with similar goals as those set for the DNA development centre. A site visit to the centre was conducted to gain an experiential understanding of the facilities and gave insight to the poor condition of the craft support system currently in place. The BAT centre will be discussed from an informative perspective based on existing found knowledge and from personal experience and observation on site.

Boubacar Doumbia's production of Bogolan mud cloth was selected as it forms part of the client base and illustrates the correlation between the client (DNA) and the theoretical investigation. Boubacar Doumbia's mud cloth production portrays elements of 'identity', 'tradition' and 'iteration' in the application and production of craft in design. This informs the approach to materials and the way in which traditional materials and construction or production methods can be reinterpreted to shift the element from traditional craft to current design.

Site visits to the Ardmore Pottery Studio; Hillfold Pottery Studio and attending the 'Accidental Beauty' Raku pottery workshop with Anthony Shapiro served as further informants of the selected programmes.

### 3.4.2 THE BAT CENTRE, DURBAN

#### Programme



Figure 3.24. BAT centre exterior

History according to BAT centre (2013).

The Bartel Arts Trust centre, (BAT centre) was established in 1994 through funding from the Bartel Arts Trust. In 1993 a study was conducted by the trust to identify the needs of the artistic community in Durban. The investigation revealed that the need for accessible space, infrastructure, equipment and access to an audience were the prevailing needs of the art community. Therefore in 1995 the BAT centre was established as a multi-purpose centre for the arts. (BAT centre 2013.) Through the years the BAT centre has provided opportunities for artist of various kinds to develop their skills and establish themselves at an entrepreneurial level. Through allowing interaction between artists and

providing the opportunity for interaction with the public, the BAT centre stimulates the cultural life of the South African arts, cultural and crafts sectors.

The BAT centre hosts short courses, workshops and seminars as well as providing working, exhibition and learning spaces for various artists. Venues available at the BAT centre include: Functions Room, Mission Control Room, The Studio Coastal Room, the MBL (Music Business Learnership) Room, the Resource Centre, the Siphon Gumedede Hall, the Visual Art Studio, galleries and BAT shops (BAT centre 2013).

The BAT centre provides opportunities for artist to work in an open studio environment, therefore generating communication and the exchange of skills and techniques

between various artists. This was observed in a site visit done in April 2014. The area of focus on the site visit was the Artist's Studio and surrounding courtyard.

The Artist's Studio space allows various degrees of interaction and privacy through the organisation of space, the central open studio and exhibition spaces allow free communication between artists and visitors, while the side rooms host services and storerooms that are not visible to the public. The corner and side rooms open to the courtyard are utilised as formalised retail spaces and private studio space, which is not accessible by the public, but visible. The upper level consists of separate studio spaces shared between artists. This arrangement provides a platform for formal and informal interaction between public and the artists as well as among the artists. By allowing the visitors to view the art production and interact with the artist, knowledge is exchanged and the viewers are informed by these interactions which generates a greater appreciation and understanding of the arts. The informal gallery space in the studio allows interaction between artists and buyers, while the formal gallery does not allow for this interaction.

From this observation the approach to communal studio and exhibition spaces is informed. The varying degree of interaction, hierarchy and positioning of functional spaces contributes to the experience of space. The balance between open and private studio spaces grants the artist the option of privacy while allowing sufficient interaction to occur if it is desired. The location of the retail spaces are well selected as the visibility attracts the viewer, but access is controlled. The provision, although informal, of the gallery in the studio not only serves the viewers, but remains as an inspirational influence to the artists in studio.

The centre embraces the art and craft movement visually, textually and audibly. As seen in the detailing and finishing of the architectural space. See detail of floor finish, stairs and sculpture. This incorporation of crafts enriches the experience of space.

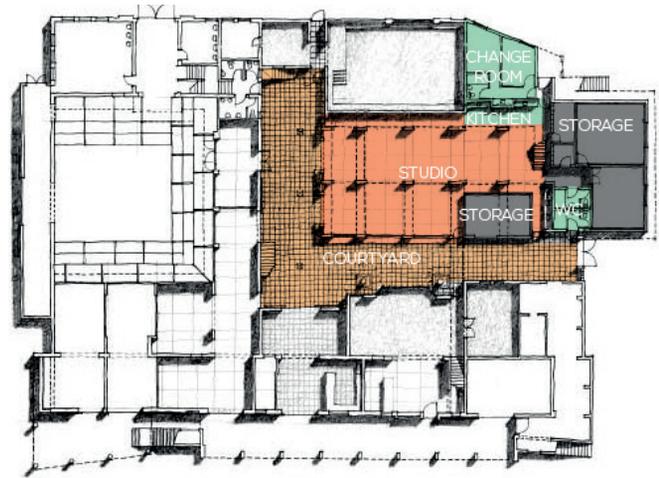


Figure 3.25. BAT centre spatial ground floor plan, not to scale (Mikula 1994) (Edited by author 2014)

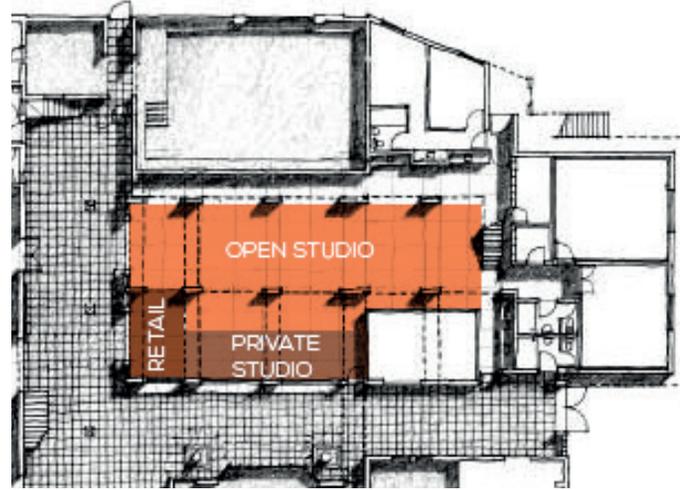


Figure 3.26. BAT centre spatial studio floor plan, not to scale (Mikula 1994) (Edited by author 2014)



Figure 3.27. BAT centre Artist's Studio and exhibition wall.



Figure 3.28. BAT centre artists at work.



Figure 3.29. Floor detail.



Figure 3.31. Informal display system.



Figure 3.30. Balustrade detail.

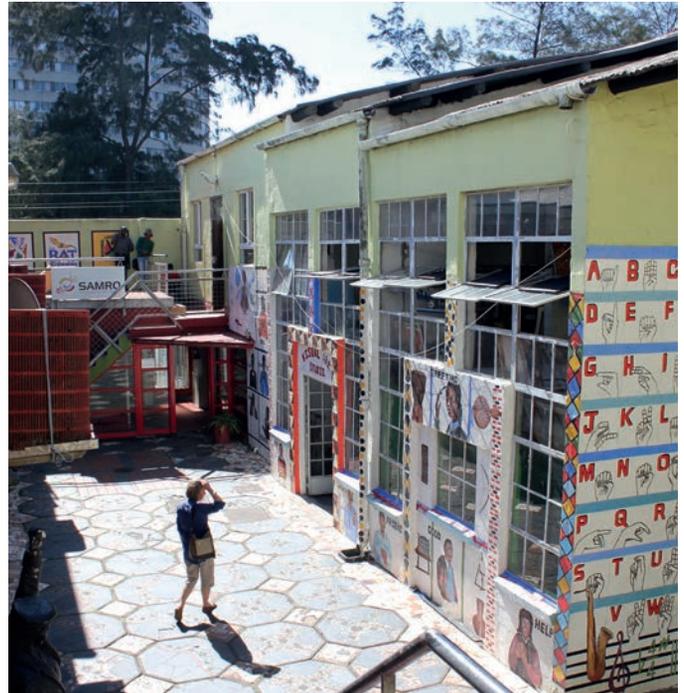


Figure 3.32. Courtyard and studio.



Figure 3.33. Boubacar Doumbia textile  
(Design Network Africa. [Sa])

### 3.4.3 BOGOLAN MUD CLOTH

Identity, tradition, iteration

Boubacar Doumbia's Le Ndomo textile workshop produces adapted versions of traditional Bogolan mud cloth which is Malian cotton fabric dyed with fermented mud. These mud cloths have served as a symbol of Malian cultural identity and the tradition has been retained and adapted to continue as part of the current society. While embracing the traditional methods and materials new aspects have been embraced and applied that situate the artefacts within the current time-frame.

The Smithsonian Institution (2002) describes the traditional production of Bogolan cloth as follows: cloth strips are sewn together to form the fabric which is then dyed yellow in a bath of leaves from the Cengura Tree. After drying, the patterns are painted on with fermented mud and left to dry. After the mud is washed off the black stains remain (as a result of a chemical reaction between dyed cloth

and mud) thereafter the remaining yellow areas are bleached white.

The traditional production methods and materials have been retained in the production, and process at the Le Ndomo textile workshop with the addition of other natural plant dyes and contemporary compositions and patterns. The patterns and finishing of the cloth into 'Western' artefacts has allowed the traditional element of craft to be embraced as an artefact of design within our current context, retaining the history and tradition of production whilst elegantly being incorporated into contemporary context.

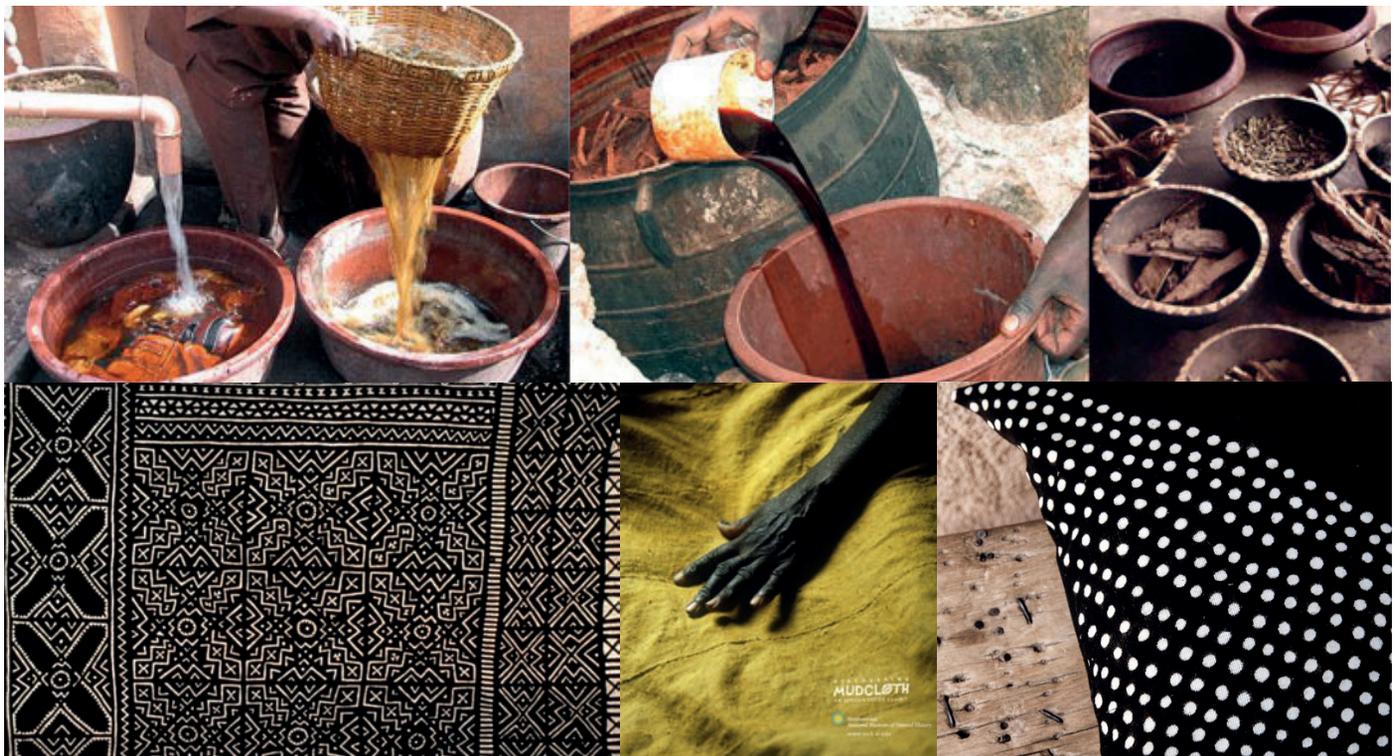


Figure 3.34. Le Ndomo natural dyes and materials (Ndomo 2013)  
Figure 3.35. Boubacar Doumbia black and white textile (Design Network Africa. [Sa]a)  
Figure 3.36. Mudcloth at Smithsonian exhibition (Smithsonian Institution 2002)



## 3.5 HOST BUILDING

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*Les Grandes Tables de l'île Seguin* by 1024 Architectes

Architects: 1024 Architectes

Type: Temporary Architecture

Year: 2011

City: Paris / l'île Seguin

Client: Les Grandes Tables

Team: Pierre Schneider et François Wunschel (1024 Architectes)



### 3.5.1 INTRODUCTION

*Les Grandes Tables de l'île Seguin* was conceived as a temporary restaurant and informal events space with the intention of activating the temporary gardens on Île Seguin, an island on the Seine in Paris (Frearson 2011). The structure, clad in clear polycarbonate sheeting, resembles a greenhouse structure (1024 Architecture 2011) which is at home in the surrounding production gardens which feed the restaurant. Through this the structure forms a strong connection with its surrounding environment with reference to its programmatic function.

The project was intended as a temporary intervention, the nature of this intent is reflected in the construction methods and materials which identify this factor, allowing the user to interpret the building from this stand point. The scaffolding structure allows for disassembly with no alteration to the original scaffolding materials, (1024 Architecture 2011) therefore reducing the waste generated. The interior structure is fabricated from unfinished oriented strand board and mdf panels, which are cut in regular modular size panels. These panels would be easily reused due to their generic, untreated nature. The focal point of the structure is undoubtedly the scaffolding frame which surrounds the uncomplicated interior box. The approach to the interior environment is clean, calculated and minimal, with exposed services and plain modular panels with exposed connections cladding the floor, walls and ceiling. The horizontal window openings conform to this regulated grid forming an irregular pattern on the facade. The project presents a temporary structure in an elegant way, which corresponds to and communicates the sophistication of the restaurant through the articulation of space, while simultaneously referencing the temporary nature.



Figure 3.37. Les Grandes Tables de l'île exterior. (Epelleschi 2011) (Edited by author 2014)



Figure 3.38. Les Grandes Tables de l'île interior. (Sancereau 2011)



Figure 3.39. Les Grandes Tables de l'île night (Epelleschi 2011)

### 3.5.2 BUILDING JUSTIFICATION

The structure was chosen following an investigation into temporary structures with an established identity, with potential for adaptive reuse and the potential to be adapted into transportable structures. Scaffolding structures were chosen as a base for further investigation because of their inherent adaptive nature and the use of generic standard components. Three structures were investigated further, and the temporary *Les Grandes Tables de l'île Seguin* was chosen based on the following:

*Les Grandes Tables de l'île Seguin* successfully addresses the challenge of temporary occupation of site through a temporal structure. As a client, *Les Grand Tables*, with a defined identity and certain connotations of standard expected with the name, *Les Grandes Tables de l'île Seguin* captures these aspects through exploring the identity of the client in the possibilities of temporal conditions.

The chosen construction methods and materials allow the structure to be dismantled without making a significant impact on the site. The scale and form of the structure is most appropriate within the context of the proposed intervention and limitations set for site locations. The structural configuration allows for adaptation as it is

scalable, convertible, versatile as well as refitable. This allows the structure to adapt and conform to a variety of environments in which it will be located, with minimal impact on the spatial arrangement and quality.

Through investigating the suggested host structure it became apparent that the exterior frame and cladding structure is versatile and expressive in contrast to the interior 'box' which appears static and confining. Where the exterior framework is adaptable in many instances it confines the interior box and environment to a rigid structure. The exterior shell makes a connection with the surrounding environment, forming a transparent layer between the exterior and interior, this provides the opportunity for the interior structure to visually interact with the exterior through the skin. The current form of the structure does not take full advantage of this opportunity, therefore providing the opportunity for intervention on this level.

It is for these reasons *Les Grandes Tables de l'île Seguin* will be used as framework/host for the development of an organic interior environment, relative to a temporal architectural host.

(Analysis to follow in design presentation)



## 3.6 SITE

### 3.6.1 INTRODUCTION

Brown (2003) describes the approach to inner city sites as location for transient function. In his definition of 'parasite' he considers location as context within the cycle of the city, where transient occupation of space promotes the potential of the site for future use.

As it is intended as a travelling exhibition and design development centre, there will be multiple site options and locations possible. For the purpose of this document only one site location will be investigated in further detail. A set of guidelines, location characteristics and locational aspects will be outlined which will determine the identification of prospective sites.

The site location was chosen based on this approach. The intention is to stimulate the craft movement and design industry while simultaneously allowing the

exhibition and design development centre to temporarily activate a misused space within inner cities. Therefore promoting the potential of physical space as well as the craft and design industry.

#### SITE LOCATION CHARACTERISTICS:

Criteria for selection should be based on the following characteristics:

- Inner-city site
- Large vehicular and pedestrian access
- Situated near main city route
- Visible from such route
- Sufficient area to accommodate temporary structure

*Les Grandes Tables de l'île Seguin* by 1024 Architectes.



Figure 3.40. Sunnyside context map (Google earth. Edited by author 2014)

## LOCATION

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The proto-site, a misused green space, is located on the corner of Robert Sobukwe Street, Nelson Mandela Drive and Kotze Street in Trevenna, Pretoria. Various possible sites were identified within the demarcated area of focus and the final site was chosen taking in the following factors:

### LOCATIONAL ASPECTS:

Street characteristic: Partially integrated; immediately off main road within local network.

Existing local amenities: Strong social and weak physical; access to leisure and retail options with noticeable vacancies in area.

Existing public transport provision: Two forms within five minutes; taxis and BRT.

**LINKAGE:** The site's close proximity to the Department of Trade and Industry's Pretoria campus allows a link to be established between the DNA design development centre and the various initiatives involved in craft development, which are linked to the DTI and Department of Arts and Culture. Visibility from main roads such as Nelson Mandela Drive, Kotze and Robert Sobukwe Street provide opportunities for interaction with the surrounding city and creates a link with the Nelson Mandela Development corridor.

**BARRIER:** The parking lot and slip road connecting Robert Sobukwe and Kotze Street segregates the site, forming an island confined between the streets. The river forms a physical barrier defining the built edge East of Nelson Mandela Drive.



**ACCESSIBILITY:** The site is accessible from three different main roads, allowing vehicular and pedestrian access from Kotze and Robert Sobukwe Street (including large vehicles for construction purposes) and pedestrian access from Nelson Mandela Drive. The parking lot situated east of the site provides provision users with individual vehicular transport. The proximity to the proposed Kotze Street BRT stop allows ease of access for all potential users.

**NODES:** The current nodes in the immediate area are the DTI Pretoria campus, which is the main node on the Western end of Robert Sobukwe Street. The Sunnypark Mall which is a lively and bustling node of activity, attracting a wide variety of users, from the formal business men and women to local inhabitants. Future

nodes include those proposed by the 2014 Interior Architecture Master's class. The temporary occupation of site provides the opportunity to act as a node which will assist in activating the Western end of Robert Sobukwe street, which through experience, is perceived as the more formalised and less active portion of the main street.

**PATHS:** The site has formal paved paths which form pedestrian walkways, connecting Robert Sobukwe and Kotze Street to Nelson Mandela Drive. All these routes surrounding the site are major vehicular routes. Currently Robert Sobukwe forms the spine between the East and the West, while Nelson Mandela Drive aims to reconnect Sunnyside to the city centre.

**NOISE POLLUTION:** As the site is situated between main vehicular routes, and is not protected from traffic noise disturbances, the potential for noise pollution is present.

The site serves as a platform for exchange and development between the temporal structure and the surrounding city; therefore the temporary occupation of this site as Brown (2003) describes, identifies the location as one for functions and experiential events and exhibits the transient acquisition of site as design theatre.

(Analysis to follow in design presentation)



Figure 3.41. Panoramic view of site, towards Nelson Mandela Drive

## 3.7 CONCLUSION

The client body, Design Network Africa, and their associated user group's relevance is established within the desired project intentions as they encourage the development of craft into design, through traditive and iterative processes. The intention of fostering interaction between the designers and the public can be translated architecturally through creating an interior which promotes visual as well as physical interaction with the exterior, and thus enabling the desired interaction. The selected designers from the DNA member group will assist in expressing timeliness in interior design through displaying their identity during the temporary occupation of space. It can therefore be said that DNA assists in demonstrating timeliness in interior design.

The design development centre will provide the craftsmen with a stable working environment in which they can transfer their skills and educate the local artisans. It is hoped that this will result in a range of new artefacts which represent an interchange of skills, identity and tradition. Workshops and exhibition spaces are identified as pertinent components in the pursuit of knowledge,

skills and technique exchange, as DNA suggests this is done in a mentorship style relationship, spaces should accommodate for this as well as allow for individual spaces for production. The programme will incorporate, as introduced above: Solo exhibition; Workshop; Production studio; and Co-operative exhibition.

The case studies relating to craft centre inform the programmatic requirement and aid in the design process. The study of Boubacar Doumbia's Le Ndomo textile workshop reinforces the selected client base through illustrating the properties of 'timeliness' embedded in their approach to 'art craft', and the potential for this to be related back into the interior environment.

The pages to follow form part of the conclusion, as chapter summary pages, which were designed as part of the final design presentation.



# 3.7.1 CLIENT BODY & USER GROUP



Figure 3.42. DNA Member group

## CLIENT BODY

### DESIGN NETWORK AFRICA

The influence of the craft industry on the design industry can be seen in the development of local crafting techniques into design elements, through building on traditional craft knowledge.

The manufacture of crafts has been reduced from artefacts of heritage to generic tourist curios. Initiatives such as Design Network Africa have been established to combat the dilution of these traditions and to support the continual evolution of cultural production.

The intention is to: Encourage the collaboration between respected African designers and selected local crafters (Design Network Africa 2011).

Support the on-going legacy of 'crafting', through the interchange of knowledge, skills and techniques (Design Network Africa 2011).

Strengthen the African Design Sector and reconstruct the image of 'African Design' in international retail and media.

DNA's approach to design development, is a continuous interaction between individuals of different backgrounds and skill sets, to produce artefacts with an enriched identity.

## USER GROUP

Design Network Africa designers, represent the new African identity through their sophisticated product and unique global identities (Design Network Africa 2012), transfer knowledge through the use of traditive methods.

The local crafters interact and exchange knowledge with each other in order to enable the production of 'art craft'.

The general public interested in crafts and 'art craft', are made aware of the potential found in the design and craft industry

# 3.7.2 PROGRAMME

The Design Development Centre provides semi-formalised workshops, a small scale production studio and serves as a formalised exhibition space.

This facilitates interaction between the crafters, designers and forms a connection to the public.

The structure of the programme cycle is based on that of DNA's programme. The launch of the DNA programme, an opening exhibition, initiated the collaboration between designers and served as platform to promote the designers' work to the public. This approach is followed, where each designer will host an opening

exhibition to introduce their work, followed by workshops with local crafters, small production studio and culminating in a collaborative exhibition showcasing the artefacts produced.



SOLO EXHIBITION

WORKSHOP

STUDIO

CO-EXHIBITION

Figure 3.43. Collage indicating programme phases as part of Design Network Africa. (Design Network Africa (Saja))



**SOLO EXHIBITION:** To introduce the programme and designers to the local audience; make the audience aware of the potential found in the design and craft industry; to initiate collaboration with local craftsmen.



**WORKSHOP:** Organised workshops, where ideas and skills are transferred through formal and practical education and making processes. To physically involve and stimulate the design production potential.



**STUDIO:** Development and production of new collaborative artefacts in a studio environment. Designers and local artisans are allowed the opportunity to produce artefacts to be exhibited and sold.



**CO-EXHIBITION:** Exhibition in which the artefacts produced through collaboration are displayed and put up for sale. The growth and cross influence of those involved in production is visible in the artefacts.

# 3.7.3 CHANGE CYCLE

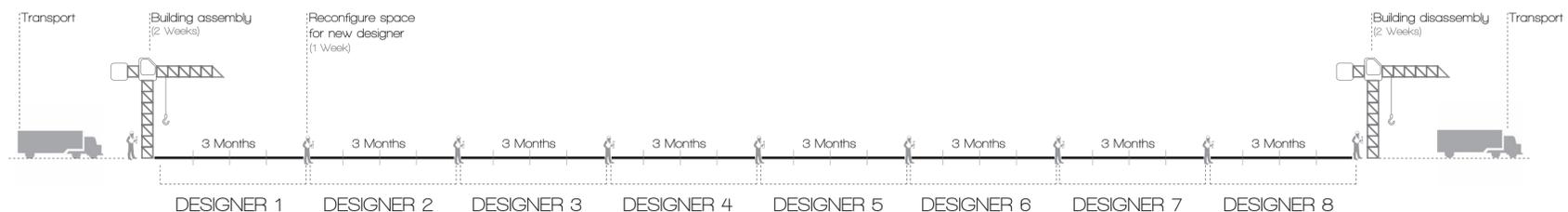


Figure 3.44. TRANSPORTATION AND SITE CYCLE ILLUSTRATION

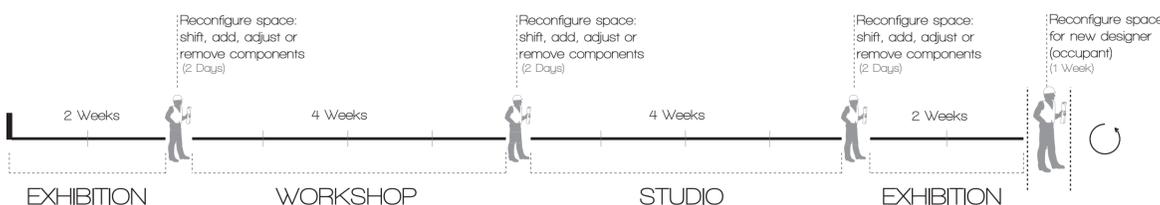


Figure 3.45. USER PROGRAMME CYCLE ILLUSTRATION



Figure 3.46. TRAVELING LOCATION CHANGE ILLUSTRATION

# 3.7.4 HOST BUILDING

LES GRANDES TABLES DE ÎLE SEGUIN BY1024 ARCHITECTES



Figure 3.47. Les Grandes Tables de Île Seguin. (Epelesch 2011)

## INTRODUCTION

Les Grandes Tables de Île Seguin  
Architects: 1024 Architectes  
Type: Temporary Architecture  
Year: 2011  
City: Paris / Île Seguin  
Client: Les Grandes Tables  
Team: Pierre Schneider et François Wunschel (1024 Architectes)

Les Grandes Tables de Île Seguin was a temporary restaurant and informal events space for Les Grandes Tables, this was conceived as an intervention with the intention of activating the temporary gardens on Île Seguin (Frearson 2011).

The structure, which resembles a greenhouse (1024 Architecture 2011) is at home in the surrounding production gardens which supply the restaurant. Through this the structure forms a strong connection to its surrounding environment with reference to its programmatic function.

The temporary nature of the project is reflected in the construction methods and materials which identify this factor, allowing the user to interpret the building as a temporary event. The focal point of the structure is undoubtedly the scaffolding frame which surrounds the uncomplicated interior box. The scaffolding structure allows for disassembly with no alteration to the original scaffolding materials. (1024 Architecture 2011) reducing the waste generated during deconstruction.

The project presents a temporary structure in an elegant way, which corresponds to and communicates the sophistication of the restaurant through the articulation of space, while simultaneously referencing the temporary nature. The structure was chosen following an investigation into temporary structures with an established identity, with potential for adaptive reuse and the potential to be adapted into transportable structures.

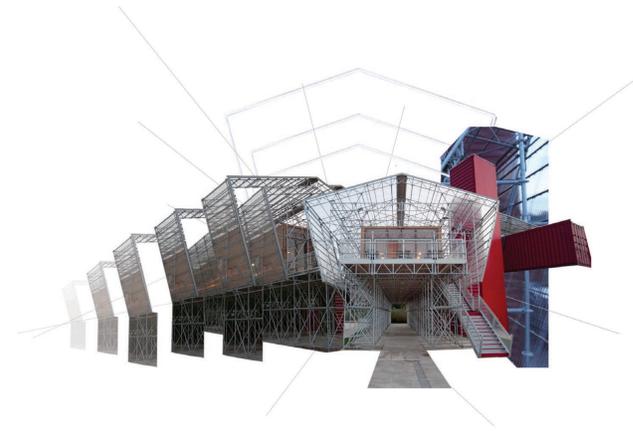


Figure 3.48. EXISTING EXTERIOR MOOD-BOARD



Figure 3.49. EXISTING INTERIOR MOOD-BOARD

## BUILDING ANALYSIS

### CURRENT STRUCTURAL SYSTEM:

Tube and ring lock scaffolding framework hosts the suspended box insertion which, along with the shipping containers, creates the defined interior spaces.

The building follows the grid structure, derived from the scaffolding proportions. The repetitive framework of components allows the building versatility through scalability, adjustability, adaptability and reconfiguration. The structure allows for unrestricted scalability in length, change in width can be accommodated through adapting and reconfiguring components.

The service core structure is made up of steel shipping containers supported on a steel column and beam structure.

### SKIN

The lightweight transparent skin is formed by a series of transparent s-profile polycarbonate roof sheeting panels which form the outer waterproof skin of the building. These sheets are fixed to the scaffolding framework, in an array of sectional components which conform to the structural grid. The segmented configuration allows for versatility in the change of the skin.

The suspended box (interior skin) does not possess the level of versatility, the modular panels allow for disassembly but as it is constructed as a continuous static element it does not allow for scalability.

### SERVICES

Services are located as semi-detached entities, housed in shipping containers that are fused with the main structure. The disconnected nature of units allows ease of growth in the form of addition or subtraction of service units as required; adaptation and reconfiguration of the relationship between main structure and service units.

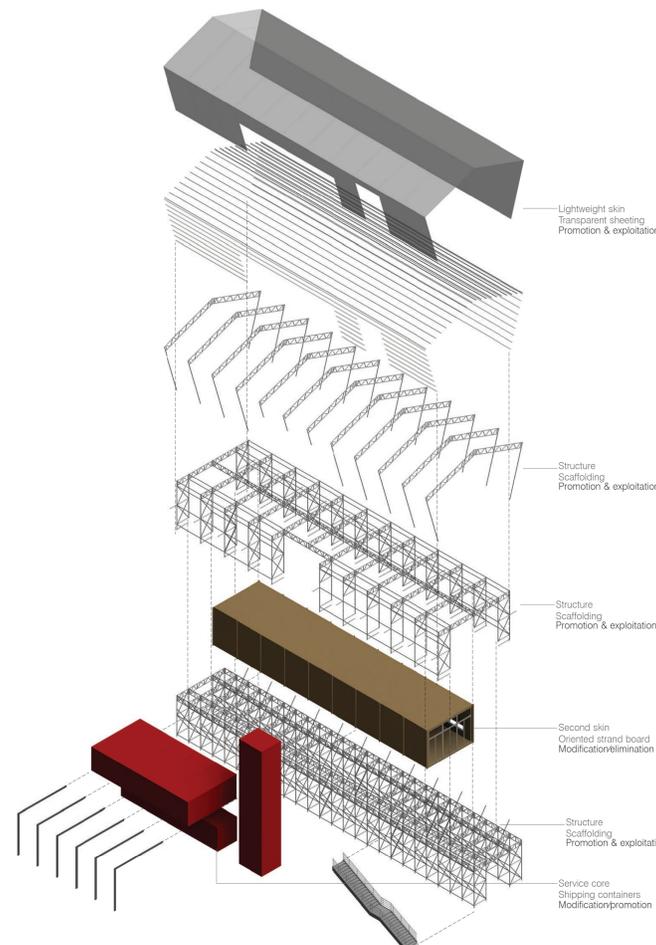


Figure 3.50. EXPLODED AXONOMETRIC OF EXISTING STRUCTURE

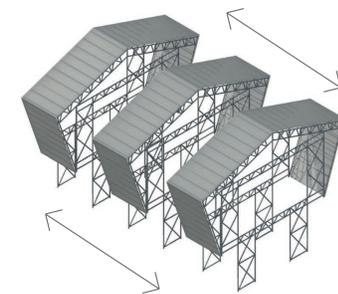


Figure 3.51. VERSATILE ELEMENTS

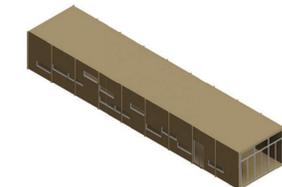


Figure 3.52. STATIC ELEMENTS

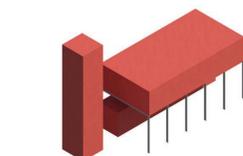


Figure 3.53. STATIC CONTAINERS

## MATERIALITY

### CURRENT MATERIALITY:

Galvanised steel scaffold tubes, transparent s-profile polycarbonate roof sheeting panels, oriented strand board, Steel shipping containers, stainless steel flooring and timber decking. Interior: oriented strand board, plywood, exposed services (stainless steel service trays, ducts) steel window & door frames.

The interior structure is fabricated from unfinished oriented strand board and mdf panels, which are cut in regular modular size panels. These panels would be easily reused because of their generic, untreated nature.

### NATURE OF FINISHES

The approach to the interior environment is clean, calculated and minimal, with exposed services and modular panels with exposed connections cladding the floor, walls and ceiling.

The nature of the finishes gives the building and interior space a raw, industrial, feel as most materials are unfinished as they would appear in the construction phase. The clean lines and unfinished timber boards, provide a warmer atmosphere against the cold steel and transparent polycarbonate sheeting, which differentiates the interior environment from the exterior, as serves space.

The horizontal window openings conform to this regulated grid forming an irregular pattern on the facade.

## SPATIAL HIERARCHY AND PROGRAMMATIC ZONING

The existing building is separated into formal and informal space, formal space is defined and permanent, which consists of the restaurant, kitchens and facilities situated in the oriented strand box and the shipping containers. Informal space is defined by the supporting framework and is considered external space, as it is open to the elements. The informal space is flexible and is temporarily occupied by temporary events and users.

## PHYSICAL CHARACTERISTICS

Building specification rating: unique exterior with standard interior.

Existing building character rating: strong exterior and weak interior (no noteworthy features).

Existing building access: multiple external access and single core.

Therefore: Medium – High change: maintain external fabric, reconfigure the internal space with some change to the structure. (According to Kincaid (2002) physical characteristic comparisons)



Figure 3.60. SPACE DISTRIBUTION & CIRCULATION



Figure 3.54. Existing polycarbonate outer cladding and scaffolding. (Sancereau 2011)

Figure 3.55. Existing oriented strand board interior box cladding and scaffolding. (Sancereau 2011)

Figure 3.56. Existing stairs, steel floor plate

Figure 3.57. Existing shipping containers (1024 Architecture 2011)

Figure 3.58. Existing interior acoustic wall cladding. (Sancereau 2011)

Figure 3.59. Existing plywood interior floor finish. (Sancereau 2011)

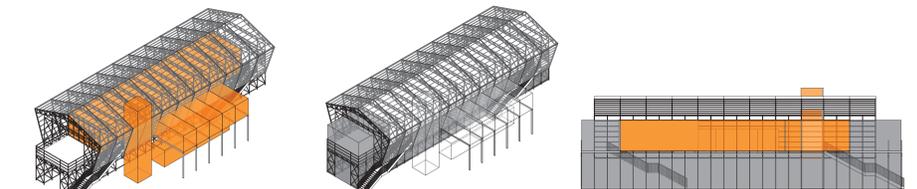


Figure 3.60. FORMAL & INFORMAL SPATIAL ZONING

Figure 3.61. PROGRAMMATIC ZONING

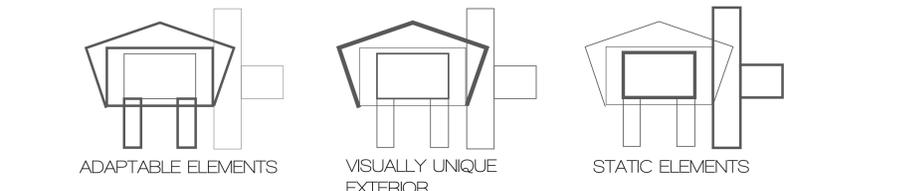


Figure 3.62. PHYSICAL CHARACTERISTICS

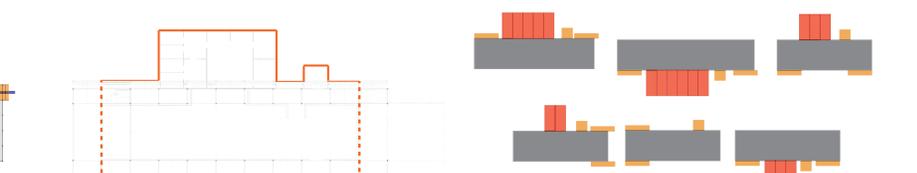


Figure 3.64. VISUALLY PERMEABLE EDGES

Figure 3.66. BUILDING CONFIGURATION EXPLORATION



# 3.7.5 SITE

SUNNYSIDE, PRETORIA, GAUTENG, SOUTH AFRICA.

## INTRODUCTION

Brown (2003) describes the approach to inner city sites as location for transient function. In his definition of 'parasite' he considers location as context within the cycle of the city, where transient occupation of space promotes the potential of the site for future use.

### LOCATION

The proto-site, a misused green space, is located on the corner of **Robert Sobukwe Street, Nelson Mandela Drive** and **Kotze Street** in Trevenna, Pretoria.

The site location was chosen with the intention to stimulate the craft movement and design industry while simultaneously allowing the traveling Design Development Centre to temporarily activate a misused space within the city. Therefore promoting the potential of physical space as well as the craft and design industry.

### SITE CHARACTERISTICS CRITERIA:

- Criteria for selection should be based on the following characteristics:
- **Inner-city** site
  - **Large vehicular and pedestrian access**
  - Situated near **main city route**
  - **Visible** from such route
  - Sufficient area to **accommodate** temporary structure **Les Grandes Tables de l'île Seguin**.

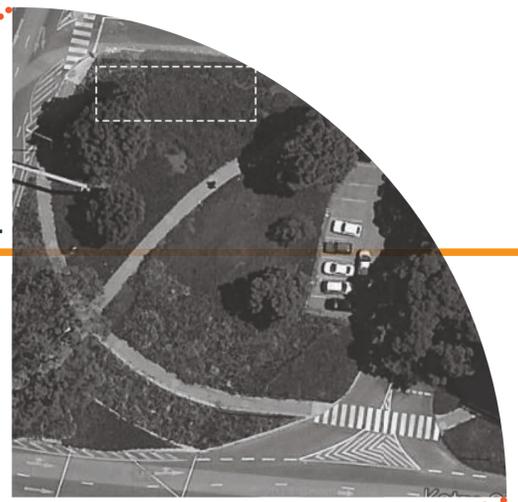


Figure 3.66. SUNNYSIDE CONTEXT MAP (Google earth, Edited by author 2014)



Figure 3.67. SUNNYSIDE ANALYSIS AND NODES



Figure 3.69. SITE VIEW FROM PARKING LOT ACCESS



Figure 3.70. SITE VIEW FROM CORNER KOTZE & NELSON MANDELA

## LOCATIONAL ASPECTS

**STREET CHARACTERISTIC:** Partially integrated; immediately off main road within local network.

**EXISTING LOCAL AMENITIES:** Strong social and weak physical; access to leisure and retail options with noticeable vacancies in area.

**EXISTING PUBLIC TRANSPORT PROVISION:** Two forms within five minutes; taxis and BRT.

**LINKAGE:** Close proximity to the Department of Trade and Industry's Pretoria campus allows a link to be established between the DNA Design Development Centre. Visibility from main roads such as Nelson Mandela Drive, Kotze and Robert Sobukwe Street provide opportunities for interaction with the surrounding city and creates a link with the Nelson Mandela Development corridor.

**BARRIER:** The parking lot and slip road connecting Robert Sobukwe and Kotze Street segregates the site, forming an island confined between the streets.

**ACCESSIBILITY:** Accessible from three different main roads, allowing vehicular and pedestrian access from Kotze and Robert Sobukwe Street and pedestrian access from Nelson Mandela Drive. The proximity to the proposed Kotze Street BRT stop allows ease of access for all potential users.

**NODES:** DTI Pretoria campus, main node on the Western end of Robert Sobukwe Street. The Sunnypark Mall, a lively node of activity, attracting a wide variety of users. The temporary occupation of site establishes temporary node which will assist in activating the Western end of Robert Sobukwe street.

**PATHS:** Formal paved paths which form pedestrian walkways, connecting Robert Sobukwe and Kotze Street to Nelson Mandela Drive. All these routes surrounding the site are major vehicular routes. Currently Robert Sobukwe form the spine between the East and the West, while Nelson Mandela Drive aims to reconnect Sunnyside to the city centre.

**NOISE POLLUTION:** As the site is situated between main vehicular routes, and is not protected from traffic noise disturbances, the potential for noise pollution is present.

The site serves as a platform for exchange and development between the temporal structure and the surrounding city; therefore the temporary occupation of this site as Brown (2003) describes, identifies the location as one for functions and experiential events and exhibits the transient acquisition of site as design theatre.

