

Synergetic Liminality

Rebranding the Village as a Restaurant Complex within Sunnyside

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SYNERGETIC LIMINALITY

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DECLARATION

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Firstly, I would like to dedicate this book to two men of honour, who I had the privilege of knowing. Thank you for your inspiring lives. You'll forever be remembered.

Gerard (1989 - 2014)

Uncle Lourens (1960 - 2014)

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PROJECT SUMMARY

Title	Synergetic Liminality
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Course Coordinator	Arthur Barker
Degree	Master of Interior Architecture (Professional)
Department	Department of Architecture
Faculty	Faculty of Engineering, Built Environment and Information Technology (EBIT)
University	University of Pretoria
Research Field	Heritage and Cultural Landscapes (HCL)
Study Themes	Liminality; Retail Centres; Synergy & Synthesis
Existing Project	The Imaginal Interior Research Project
Site	The Village
Location	Corner of Robert Sobukwe, Kotze and Meintjies Streets (Erf 45, 46, 47)
Architect	Oscar Hirsch
Year	1971
Programme	Restaurant Complex
Client	City Property

ABSTRACT

Third places hold the potential to sustain life in cities as they enhance social interaction, resulting in a stronger sense of community. Public places are prominent features of cities and can be compared to and combined with the theory behind third places. A current desolate and deteriorating liminal space has been identified in Sunnyside as a prospective third place. The existing typology is a retail centre, however numerous spaces are unoccupied. A courtyard forms the core of the site; however, due to the dysergy between the structures, finishes, functions and tenants, this space has also become abandoned. The site was analysed according to the characteristics of a liminal space as it acts as a third place for citizens to visit when breaking away from home and work, but also due to the liminal qualities hosted by the courtyard.

It exists as an in-between space in Sunnyside as well as between the buildings themselves.

Research has been done on consumption environments in order to understand the typology in terms of the background, requirements, successes and failures and how to address these in the design. The intervention will involve the design of a restaurant complex.

Synergy and synthesis have been chosen as the dominant interior design methods for constructing meaning and to unify the space. It can be noted that the interior environment exists as a collection of signs, symbols and meanings. Interior designers have the opportunity to construct meaning through synthesizing an assortment of design

elements, such as colour, light and pattern, into a cohesive whole in order to convey an overall message – whether conscious or subconscious. Environmental symbology also plays an important role as it explains the notion of symbolic motifs (edges, thresholds, dens, mystery and journey) in terms of the interior environment. The integration of synthesis and symbology is a prominent focus for this dissertation and design outcome. Identity and branding are also key aspects explored.

Key words: Third places, liminal space, synergy, synthesis

EKSERP

Derde plekke het die potensiaal om lewe in stede te onderhou aangesien dit sosiale interaksie bevorder wat lei tot 'n versterkte gemeenskapsgevoel. Openbare plekke speel 'n prominente rol in stede en kan vergelyk word en geassosieer word met die teorie agter derde plekke. 'n Liminale ruimte wat tans verlate en aan die agteruitgaan is, is in Sunnyside geïdentifiseer as 'n potensiele derde plek. Die bestaande tipologie is 'n kleinhandelsentrum, maar talle ruimtes is tans in onbruik. 'n Binnehof vorm die kern van die kompleks maar is egter ook verlate as gevolg van die gebrek aan sinergie tussen die strukture, afwerkings, funksies en huurders. Die perseel is geanaliseer volgens die eienskappe van 'n liminale ruimte aangesien dit as 'n derde plek vir die stadsbewoners dien wanneer hulle wegbreek van

die huis en werk, sowel as die liminale eienskappe van die binnehof. Dit binnehof bestaan as 'n tussen-in ruimte in Sunnyside asook tussen die geboue self.

Navorsing is op verbruiksomgewings gedoen om 'n beter begrip te vorm van die tipologie in terme van die agtergrond, vereistes, suksesse en mislukkings en hoe om dit aan te spreek in die nuwe voorgestelde ontwerp. Die ingryping behels die ontwerp van 'n restaurantkompleks.

Sinergie en sintese is gekies as die dominante binne-ontwerp metodes vir die konstruksie van 'n ruimte met betekenis en eenvormigheid. Dit word duidelik dat dat 'n binne-omgewing bestaan as 'n versameling van tekens, simbole en betekenis. Binne-ontwerpers het die geleentheid om

betekenis te konstrueer deur die sintetisering van 'n verskeidenheid ontwerp-elemente, soos kleur, lig en patroon, in 'n samehangende geheel om uiteindelik 'n algehele boodskap oor te dra - hetsy bewustelik of onbewustelik. Omgewingsimboliek speel ook 'n belangrike rol omdat dit die idee van simboliese motiewe (kante, drumpels, kuile, misterie en reis) verduidelik in terme van die binne-omgewing. Die integrasie van sintese en simboliek is 'n prominente fokus vir hierdie verhandeling en ontwerpuitkoms. Identiteit en handelsmerk is ook sleutel aspekte wat ondersoek word.

Sleutel woorde: Derde plekke, liminale ruimte, sinergie, sintese

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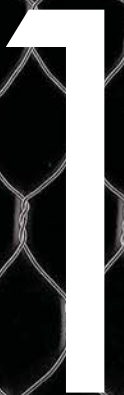
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INTRODUCTION



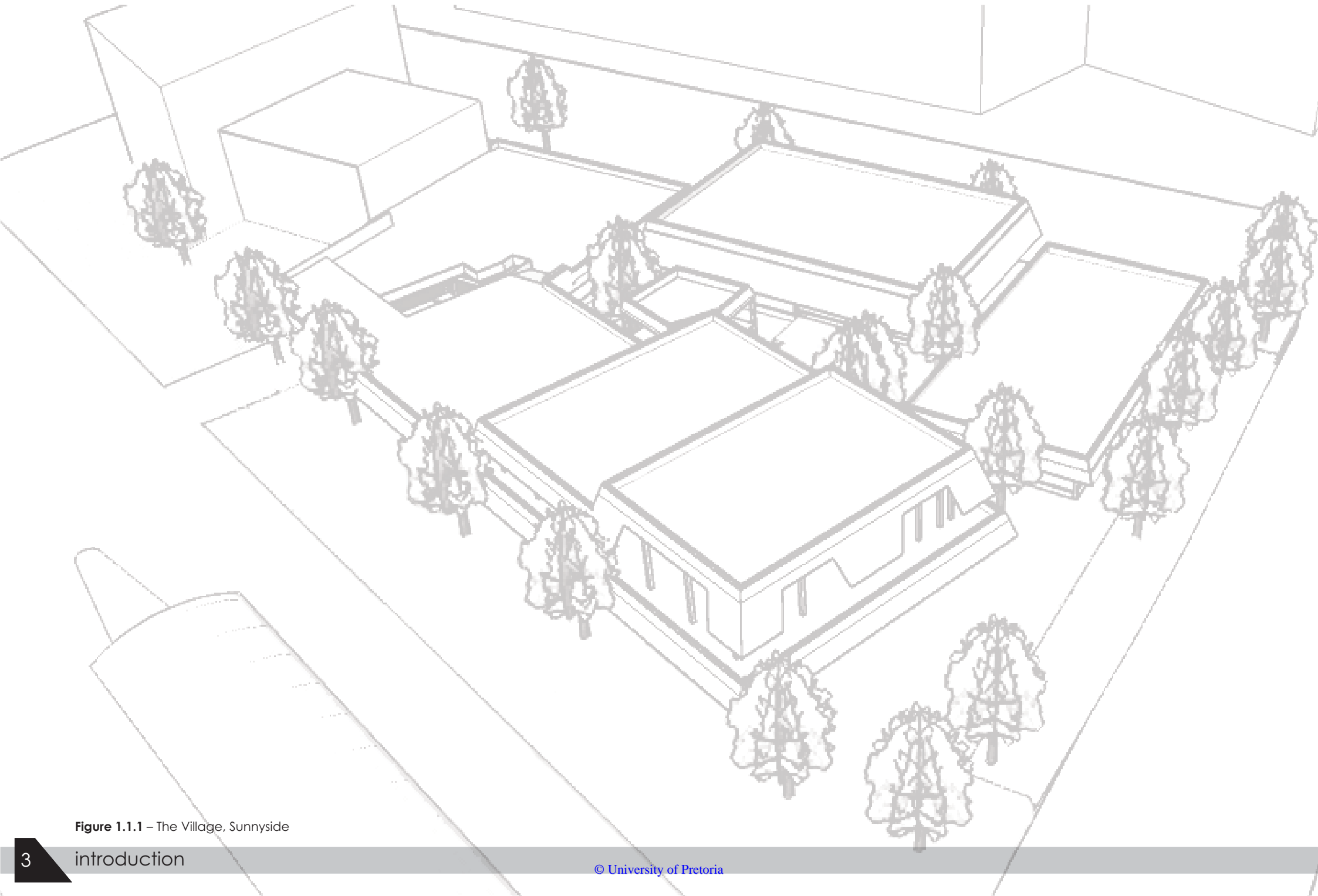


Figure 1.1.1 – The Village, Sunnyside

1.1 Background

Great civilizations, like great cities, share a common feature. Evolving within them and crucial to their growth and refinement are distinctive informal public gathering places. These become as much a part of the urban landscape as of the citizen's daily life and, invariably, they come to dominate the image of the city (Oldenburg, 1999:xxviii).

Third places (Figures 1.1.2 and 1.1.3) form part of the backbone of a city as they sustain life through the encouragement of growth and public life (Oldenburg 1999:xxviii). Liminal characteristics can be identified within third places as they exist as the transitional spaces between home and work, also referred to as first and second places, respectively (Oldenburg 1999:16). Synergy is seen as a design approach as well as a tool used to construct meaningful liminal spaces within the context of Sunnyside in order to create a third place in the form of a restaurant complex (Figure 1.1.1). Synergy along with synthesis can be understood as the idea of how various aspects work together in a certain manner in order to produce a specific image – in this case, that of a third place in Sunnyside (Frick, 2007:261).



Figure 1.1.2 – Starbucks at La Defence, Paris



Figure 1.1.3 – Street barber, Paris

1.1.1 Definitions

Third Place

... daily life, in order to be relaxed and fulfilling, must find its balance in three realms of experience. One is domestic, a second is gainful or productive, and the third is inclusively sociable, offering both the basis of community and the celebration of it (Oldenburg, 1999:14).

Oldenburg discusses the third place as a place outside of the home and the office, a place of community, relaxation and entertainment. For the purpose of this dissertation, third place as a concept will be understood in terms of a social public space with the purpose of enhancing communal life in the context of Sunnyside.

Liminal Space

It is a zone that stands 'betwixt and between' major social institutions, as the market square is located between the world of commerce and that of religion, between work days and feasts (Zukin, 1991:28).

Liminality can be defined as an in-between space, a threshold or the transition between two states. Regarding this study, the courtyard space of the selected site can be understood as a liminal space as it acts as a transitional space between main streets, as well as different structures. Third places also indicate liminal characteristics, as they are the places in-between home and work, a third strand to the daily routine involving home and work, but they also create a platform for various social groups and activities to overlap and influence one another.

Synergy

... integration or cooperation of two or more drugs, agents, organizations, etc. to produce a new or enhanced effect compared to their separate effects (Hindreus and Reedik, 2008:87-88).

Synergy states that the whole is greater than the sum of its parts. Therefore, concerning this dissertation, synergy is used as an interior design tool in order to construct a more meaningful space through the manner in which different parts work together to produce a certain desired outcome. It explores the relationship between things and things, as well as people and things (Frick, 2007:261).

Synthesis

... the process or result of building up separate elements, especially ideas into a connected whole, especially into a theory or system (König, s.a.:85).

Synthesis, along with synergy, is the primary design method for this project, used to combine various interior design elements (such as pattern, material, light, etc.) into a coherent whole with the intention of conveying a specific message.

1.1.2 Interior Design

Interior design ultimately constructs the “environments in which we work, live and play” (Bell, 2007:xi) and therefore not only concerns the home and work environments, but also the third place. The role of the interior designer can also be described as to intervene on existing structures, a process explained as “the spatial manipulation of an existing building whilst engaging with its structural DNA, history, context, orientation and proposed programme” (Hay, 2007:35). According to Scott (2008:1), all buildings have one of three possible destinies: they can be demolished, altered or left untouched. Regarding cities, this becomes an exciting opportunity for the interior designer as urban decay is a prominent problem, leading to numerous lifeless buildings in need of revival. Therefore, considering the value of an interior designer in an urban context plays a crucial role in planning urban renewal strategies.

Inner city decay has been a problem in both

1.1.3 Liminality, Consumption Environments and Synergy

In the context analysis of Sunnyside, it was noticeable that locals enjoy social life (Figure 1.1.5). However, well-designed contemporary third places are limited. This dissertation explores the concept of third places as a means of supporting and enhancing community life while enriching cultural experiences. The Village, located on the corner of Robert Sobukwe, Meintjies and Kotze Streets, was identified as a suitable site for the implementation of a third place. Three buildings are grouped together in such a manner to create a courtyard space in the centre. Liminality therefore becomes the first key theme to be investigated as it questions the in-between in a literal sense in terms of the courtyard, but also on a psychological level regarding third spaces and where people spend their time outside of home and work.

Johannesburg as well as Pretoria for some time. In 2004, Finance Week already discussed this issue as the need for faster and more effective rejuvenation in Tshwane is highlighted. Sunnyside is mentioned as an area that has undergone great suffering as many residents relocated and landlords neglected the upkeep of structures, resulting in empty and deteriorating buildings. However, efforts have been made to improve the quality of the area through the addition of buildings and public spaces such as the DTI complex and the open spaces surrounding it (Figure 1.1.4), as well as to upgrade residential buildings (Finance Week, 2004:40). The necessity and desire for rejuvenation is noticeable through the Re Kgabisa Tshwane project (We are decorating Pretoria), which consists of many smaller projects such as the Mandela Corridor, Freedom Park and Sammy Marks Square, amongst others (Institution of Municipal Engineers of Southern Africa, 2006:40).

A restaurant complex was selected as the appropriate programme and was informed by the site. This involved both the current typology, the arrangement of the structures and the available services. As part of the typological research, retail centres have been investigated in order to understand the failures and successes of contemporary retail environments, the needs of consumers, tenants and employees, as well as the impact of identity and branding.

Dysergy has been discovered as one of the dominating problems with the site, also in terms of the theory behind retail environments. Synthesis is analysed as a key method for constructing synergetic and meaningful spaces, relevant to their immediate context while proving a strong identity and unique experience. This is accomplished

This dissertation aims to intervene on a site that can be classified as “dead space” with the objective of reviving the vibrancy it once contained. The site falls within the Nelson Mandela Corridor, and forms part of the cultural landscape research field as it aims to enhance the cultural experiences available to both Sunnyside citizens and visitors.



Figure 1.1.4 – DTI Building

through the combining of various codes in order to form a cohesive whole.



Figure 1.1.5 – Social life in Sunnyside

1.2 Real World Problem

A lack of contemporary third places within Sunnyside has been identified, especially towards the Travenna region on the western edge. Large interventions have been implemented in this area, such as the DTI complex and Myer's Place, with the intention of enhancing the quality of urban life in the surrounding area through the numerous public spaces (Ludwig Hansen, 2014). However, most of the vibrancy still occurs towards the centre of Robert Sobukwe Street, around Sunnypark Mall. A lifeless corner towards the western edge of Sunnyside will be activated as a third place in order to enhance the public life towards the western edge.

1.3 Design Problem

On a global scale, contemporary retail complexes have become unauthentic, generic and copied images of other cultures and eras. Pastiche and the concept of placelessness can be identified as core problems within the shopping centre design world. Contextual consideration is no longer seen as a valuable informant to the design outcome, and therefore no meaning or significance can be attached to these spaces (Swiatek-Odien, 2012:65-66). The Village in Sunnyside is no exception as a clear dysergy exists between the site and its surroundings as well as the spaces on the site itself (buildings as well as open space) regarding their functions as well as finishes. The result is a lifeless space lacking a meaningful image.

1.4 Problem Statement

Enhancing liminality through the alteration and rebranding of "The Village" (Corner of Kotze, Meintjies and Robert Sobukwe Streets in Sunnyside) as a restaurant complex through a synergetic approach.

1.5 Main Themes

The key themes explored in this dissertation include firstly third places, secondly liminality as a characteristic of third places as well as the site and its location within Sunnyside, and lastly synergy and synthesis as interior design methods and tools.

1.6 Research Questions

1. How can the alteration of a third place enhance place identity and encourage regeneration?
2. What are concerns regarding the design of current retail complexes globally as well as within South Africa?
3. How can methods such as synergy and synthesis be used in order to enhance a liminal space?

1.7 Problems to Address

Numerous problems will be addressed in the study. First the current dysergy amongst materials, buildings and functions will be analysed and resolved. Another problem to confront is the accessibility and legibility of the site as a third place. The lack and poor condition of the current services will also be explored, as well as the lack of tenants and how this can be improved. The desolation and poor use of the courtyard (Figure 1.7.1) will be dealt with in such a way to encourage a lively small public space in the form of a third place in Sunnyside.

1.8 Aims

The project aims to activate a lifeless corner by synergizing the existing spaces and rebranding The Village as a means of initiating the start of a third place in Sunnyside. The current structures and interior environments will be appropriated for future tenants. The design and branding methods also aim to translate and revive an existing but hidden identity found in Sunnyside. Finally, the overall desired outcome of the project is to create a meaningful experience for Sunnyside citizens and visitors.



Figure 1.7.1 – Courtyard of chosen site

1.9 Project Importance

The study will explore numerous aspects concerning the discipline of interior design, including contemporary retail complex design - specifically in a South African context – the role of interior designers in cities and how the methods of synergy and synthesis can be used as tools to convey meaning and create the image of a place through the use of environmental symbols.

1.10 Methodology

A number of methods were used through the course of the study and are briefly discussed and illustrated below (Figure 1.10.1). Greater detail of each will be given throughout the dissertation.

1.10.1 Research Methods

Site Analysis

Initially a site and context analysis was conducted through documentation, observation, photographs and sketches. The site was visited at various times of the day in order to understand the different users and social climates both within Sunnyside as well as The Village.

Literature Study

A literature study was done by studying various authors in terms of books as well as articles. This informed the theoretical outcome regarding the key themes of third places, liminality, synergy and synthesis. It also helped to further analyse the site according to these theoretical discoveries, and introduced the opportunity to investigate retail centres as a programme in more detail.

Precedent Studies

Numerous precedent studies were done on both local and international examples of third places and retail centres. These were used to inform design as well as technical resolution decisions, and provided insight regarding successes and failures of these typologies.

Design Development Process

The final research method was the design process itself as this involved exploration and iteration processes such as moodboards, term mapping, sketching, physical model building, modelling with 3D software and the technical investigation.

1.10.2 Design Methods

Synthesis formed the key design method in this project, and was explored by firstly studying the various symbolic motifs (edge, threshold, den, mystery and journey) as discussed by Tan (2011) and Clarke (2008), but also the different codes available to interior designers and how these can be manipulated and combined to create meaningful symbolic motifs, and ultimately, a meaningful third place. Sketches, visual studies and model building were the various techniques used to gain a better understanding of the motifs and codes, and how these can be applied to the particular site and programme.

1.11 Delimitations

The Village as a whole will be designed as a restaurant complex by rebranding and appropriating the site for future tenants. The canvas will be designed for future tenants; however, individual tenant spaces will not be designed for this project. Spaces will be appropriated for future tenants in terms of services.

1.12 Assumptions

Certain assumptions have been made for the purpose of this dissertation. Firstly, it is assumed that City Property acts as the client requesting the redevelopment and rebranding of The Village as a restaurant complex. It is also assumed that the BRT bus station on Kotze Street is fully implemented and in use. Finally, the Mandela Development Corridor Framework will be implemented.

1.13 Conclusion

This chapter introduced the key aspects of the project to be investigated, mentioning the main themes, chosen site as well as programme.

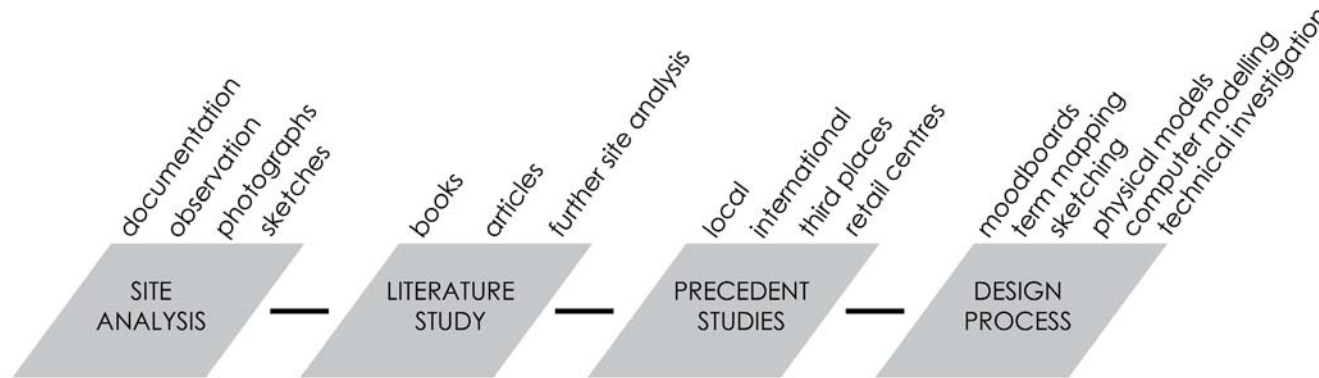


Figure 1.10.1 – Research methods

LIMINALITY

2



Figure 2.1.1 – The Village courtyard as a liminal space

2.1 Introduction

Liminality has been explored by authors such as Bhabha (1994), Zukin (2002), Nowlin (2006), Kalua (2009), Koestlé-Cate (2010) and Palmer (2012), amongst others. According to these authors, the core idea of liminality is that of an in-between space, a threshold or the space (theoretically, literally or psychologically) found between two or more boundaries. Liminality has been selected as a key theme to understand due to the theoretical investigation of third places as well as the physical context of the chosen site. Third places act as in-between spaces for people as they are the “other” place where people spend their time, besides home or work. The Village (Figure 2.1.1) can also be understood as a possible liminal space, in particular the courtyard, as it acts as a transition space between the northern and southern axes – specifically Robert Sobukwe Street and Kotze Street, but also with regard to the interior spaces. The courtyard acts as the in-between space, spanning across public and private spaces.

This chapter will aim to explore the concept of liminality and gain a deeper theoretical understanding of the term as well as its relevance in designed environments, particularly in cities. The Village will also be analysed in terms of its liminal qualities as a public space. Other theories to be analysed include public spaces, third places, and home and territory. A few initial precedent studies are also presented, as well as the initial stage of the design process: moodboard and term mapping.

2.2 Theoretical Investigation

2.2.1 Liminality

Liminality was originally coined by Van Gennep and further investigated by Victor Turner, both anthropologists. Both authors explained the concept as an undetermined state which can be understood as an in-between condition (Koestlé-Cate, 2010:2). These two authors investigated the idea in terms of rites of passage and the rituals involved when cultures overlap – the confusion, the new identities formed and the transitional state emerging as a disorientating one (Kalua, 2009:23-24). Bhabha (1994:36-39) also examines the notion of liminality, which he refers to as third space. He defines it as the area where two individuals or two cultures overlap, and he articulates the necessity of investigating third space in order to gain an understanding of it and to discover the meaning behind culture. The concept has been touched on by other authors as well, and in different contexts. Nowlin (2006:49) discusses liminality as a way of explaining cultural paradigms, but also as a method for reconceiving cultures due to the imagined alternatives introduced during political as well as cultural pressure. Koestlé-Cate (2010:2) explores the concept in a religious sense, classifying the cathedral as a liminal space where the individual is able to enter a transitional space between their humanity and a higher power. Turner in Palmer (2012:52) underscores the idea of liminality with regard to the transition between life and death, and states that it can be “likened to death, to being in the womb, to invisibility, to darkness, to bisexuality, to the wilderness, and to the eclipse of the sun or moon”.

Negative connotations are often made in respect to liminal spaces as they are frequently undefined, enigmatic and oftentimes unwelcome. Turner's description in Palmer (2012:52) can be seen as an example of such confusion regarding the term. When considering what can be classified as liminal space within an urban context, authors

such as Zukin (2002:197) explore the possibility of downtown as a liminal space by approaching the concept from a sociological point of view. Other authors such as Jones (2007:70) examine the impact of strange and awkward spaces in the city. Liminal space in the city, especially when seen as the odd spaces, can again be viewed in a negative light. The question arises, however, whether the problem lies in the existence of liminality, or our inability to recognise the potential it holds.

Interpreting liminal space in an urban context demands the understanding of in-between and awkward spaces found in the city. Examples include those between buildings, underneath bridges as well as rooftops. Jones (2007:70) discusses the synergetic effect these spaces have within the regeneration as well as livelihood of cities and although they're seen as frustrating or even unwanted areas, they can contribute positively to the user's experience. Lynch (1960:6) discusses the value in spaces of mystery; however, he also states the necessity for these elements of surprise to take place within a whole as chaos without some form of order, can create unpleasant experiences. Jones explains that the city can be described as a dissipative structure, a complex whole that consists of an intricate network of various elements, all contributing to a holistic image. Lim in Jones (2007:72) implies the potential of awkward spaces to become some of the most exciting and vibrant sites in this whole. Figure 2.2.1 indicates the location of The Village within the urban context. Two main roads border the site, and it therefore acts as a liminal space between the southern edge and Robert Sobukwe Street.

It can be noted that people are drawn to strange elements as long as they are within a comprehensible and ordered whole. This occurrence known as mystery, as mentioned by Lynch (1960:6), forms

a valuable part of cities due to the element of intrigue. Tan (2011:46) makes a similar point when stating that “Mystery is the impetus to begin the journey of discovery.” Bell, Greene, Fisher and Baum (2001:46) analyse mystery as a means of enhancing interest in a certain situation as there is the hint of further insights beyond the boundary available to the individual. Jones (2007:72) also explores this strange magnetism drawing people to the awkward spaces of a city. She defines the awkward space as a ‘strange attractor’, and states that it is possible for this attractor to reach a level where the absolute chaos and strangeness of it draws so much attention that it in turn becomes the forceful organisation. Awkward spaces emerge within cities and can initially be viewed as transitional and undesired, but once recognised and interpreted, these spaces might contribute significantly to the ordering of the whole.

The Village in Sunnyside can be analysed in terms of the theoretical findings, as the courtyard space in particular can be viewed as a definite awkward space (Figure 2.2.2). Although the initial intention might have been a successful idea, the end result has led to dead and unused space, completely isolated and disconnected from the greater context. It is notable, however, that the site holds tremendous potential to be transformed into an exciting, although strange, pocket of surprise within Sunnyside. By composing specific vistas into the courtyard space, the designer is able to capture the attention of the user. Initially they may feel uncertain and confused as to what they see beyond the threshold. Even so, as they are intrigued and drawn inside, what originally appeared as chaos now becomes order.

LaFarge (2000:261) mentions, “... the walk-through function of a space is greatly enhanced if something is going on within it. Even if one does

not tarry to sit or get a snack, just seeing the activity makes a walk more interesting". It is therefore important to remark that although the intention of the transformation of The Village will be to create a restaurant complex, the space will still act as a threshold to some, as various entrance points exist around the site. Consequently, the experience one gains from simply passing through will also form an important facet within the design. The Village then presents two key functions: a transition space and a social space.

Theorist William H. Whyte discusses the social life of small urban space, noting various factors regarding the behaviour of people within such contexts, as well as the importance of sustaining these spaces within cities. Reilly in Whyte (1980:7) comments that "... a city's abundant small spaces have a major impact on the quality of life. If those spaces are unattractive, people will likely retreat from the city street, perhaps from the city itself ..." He emphasises the need to make efficient use of these small spaces. We have a responsibility to not only design

new ones, but also to intervene and fix up the old ones, which will ultimately keep the streets alive (Whyte, 1980:7). LaFarge (2000:267-268) argues that cities with successful downtowns are generally those that consider historic preservation as well as adaptive reuse as valuable methods for regeneration and sustaining life within the city. When these pockets of surprise are nurtured and designed well, they are able to draw people in, which will cause a chain reaction as people attract other people (Whyte, 1980:19).

A final thought from Jones is the idea of moving from a vicious cycle to a virtuous cycle. In order to accomplish this, four solutions are presented. Firstly, alternative flows should be available to the individual in order to balance other flows within the city, for example, fast-paced consumer spaces. Secondly, careful consideration is required in terms of the need to cater for people's physiological needs instead of their habits. Thirdly, it is crucial to maintain the derelict spaces in cities as they hold the potential to become dangerous, disrespected

and festered, open for crime, dumping and other illegal activities. Lastly, the relationship between man and his environment is critical, especially when working with the awkward spaces in cities. It is essential to understand how man and object relate, how movement patterns can be influenced, and how the space fits into the whole (Jones, 2007:73-75). As argued by Swiatek-Odien (2012:65), experiences are shaped through numerous factors such as physical and locational characteristics, but psychological, sensual and social factors might play an even bigger role.

The final way in which liminality is applied in this study, is when describing the characteristics of third places. Third places act as those in-between places where people spend their time – not home and not work. Third places can also present alternatives for the home or the office to accomplish similar tasks as would occur at both. Therefore, third places present liminal qualities as they become home away from home, work away from work. Figure 2.2,3 illustrates this idea.



Figure 2.2.1 – Liminality in an urban context

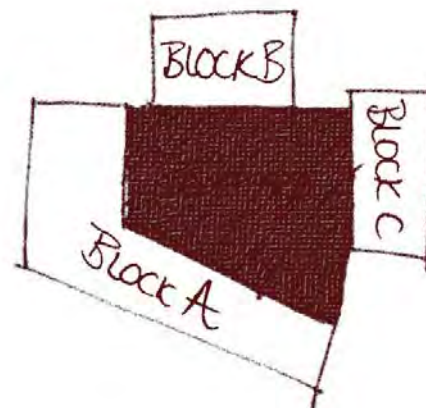


Figure 2.2.2 – Liminality in terms of the selected site



Figure 2.2.3 – Liminality in a theoretical context

2.2.2 Public Spaces

... if we learn to take advantage of our small urban spaces, if we design new ones well, and fix up the old ones, we will keep the streets alive (Reilly in Whyte, 1980:7).

By understanding liminality in terms of the built environment and urban landscapes, a closer study can be conducted into how these awkward spaces can become important and enjoyable public spaces (see Figure 2.2.4). Theorists such as Whyte (1980), Gaventa (2006), Aymonino and Mosco (2006), Xing and Sui (2011) and Madanipour (2004) touch on the importance of healthy public spaces within cities in order to sustain the vibrancy and life of the streets. Whyte (1980:16) states that “A good new space builds a new constituency. It stimulates people into new habits – al fresco lunches – and provides new paths to and from work, new places to pause.” Sorrel in Gaventa (2006:7) makes a similar statement by saying “A good public space is one that is full of people, a place

that tempts those people to slow down, to stop, to chat, or simply to watch the world go by, a place that enriches the lives of those who use it.”

Squares, plazas and enclosed spaces are mentioned by Whyte (1980) and Gaventa (2006) as crucial types of public spaces. It can be observed that these places often grew out of the awkward spaces in the city, the leftover areas between buildings. Gaventa (2006:18) mentions that they “... are now becoming more animated and are probably the most intensively utilised type of public space, especially when they are inhabited by cafés, bars, and markets.” Aymonino and Mosco (2006:103) look specifically at enclosed spaces and remarks that “In antiquity the enclosure was the temenos, the sacred precinct, a piece of the world protected from the profanity of the world itself.” Xing and Sui (2011:27) also elaborate on the idea that public spaces surrounded by retail facilities create safer spaces where people enjoy

relaxation and interaction. These spaces provide relief from the noise and rush of the city, and become quiet places where people can unwind.

Public spaces are places that cater to a variety of people – a key characteristic of a third place. Madanipour (2004:267) notes that spaces allowing for diversity can be extremely beneficial in diverse neighbourhoods as they ultimately create a strong and positive image of the city, and also provide an element of hope for the citizens. City image is important, and can be greatly impacted through public spaces as they can be access points through which the strengths of the city can be displayed to financiers as well as visitors (Madanipour, 2004:269). Amin (2008:5) explores the relationship between collective culture and urban public space, stating the importance in considering the relationship between human and non-human bodies. He quotes Carr, who also declares the success of a public space lies in its potential for



Figure 2.2.4 – Visual collage to illustrate the notion of public spaces

prospective communal activity (Carr in Amin, 2008:5). Although this is a crucial factor to consider, simply setting out to improve the social life of cities by creating aesthetically pleasing and inclusive spaces can't be seen as the ultimate method to accomplish this. Amin therefore investigates a number of resonances, as well as social reflexes that contribute and exist due to the success or detriment of a public space. The first resonance is titled surplus and can be described as the sense of awe experienced as a result of the relationship between individuals or groups and the space or others surrounding them. The second resonance is territorialisation, involving the manner in which spatial boundaries and elements orientate people. Emplacement is another resonance and recognises that territorialisation cannot function alone, but the way in which use and movement occurs can also be linked to an element of time. The fourth resonance is emergence and requires understanding that the various interactions involved in public spaces consist

of a process in which both organisation and interference can take place. The final resonance is termed symbolic projection, which places emphasis on the moods, atmospheres and symbolic nature of public spaces (Amin, 2008:11-13).

There are three social reflexes. Firstly, tolerated multiplicity, in which there is an unspoken understanding in terms of how the different bodies or non-bodies relate and cooperate. The second involves the ordering of space which acts as a method for implementing social regulation. Lastly, symbolic compliance acts as another social reflex through which the atmosphere of place can be influenced. However, the designer needs to approach this aspect carefully in order to avoid the idea of "theming" (Amin, 2008:13-15).

Due to exponential growth as a changing society, there is a need for public spaces to cater to more than simply prominent urban forms. It is also

necessary to explore the potential found in the relationship between motion, common space and private space. It is also no longer valid to just consider the interior as private space and exterior as public space. These zones have begun to merge, resulting in blurred boundaries. Designers have to take these aspects into consideration. Stating form follows function, or function follows form can no longer be justified as a valid reason for certain design decisions or approaches (Aymonino and Mosco, 2006:16-18). Numerous factors have to be interwoven within design, creating opportunities for synthetic and synergetic approaches to be taken more seriously and at a variety of scales.

-
- 1 See Chapter 2.2.3 Third Places
 - 2 See Chapter 3.2 Retail Environments and Place Identity
 - 3 See Chapter 4 Synergy and Synthesis



2.2.3 Third Places

... acquaintances become personalities and personalities become true characters, unique in the whole world and each adding richness to our lives (Oldenburg, 1999:xxii).

Third places as a concept was derived by sociologist Ray Oldenburg in *The Great Good Place*. He names three spheres through which people move – the home, the workplace and the third place (Oldenburg, 1999:14). A third place can be described as the place where one breaks away from home, away from work, where one can simply be – a place of comfort (Oldenburg, 1999:ix). Oldenburg focuses greatly on the social factors surrounding third places, while presenting the argument that a large contributing factor to the success of great cities lies within their informal public spaces (Oldenburg, 1999:xxix). These hold the ability to sustain life through the platform created for building community. He states that the primary objectives of third places are to be local and inclusive (Oldenburg, 1999:xvii). Mehta and Bosson (2010:780) interpret third places as places of “refuge ... where people can regularly visit and commune with friends, neighbours, co-workers, and even strangers.”

Oldenburg (1999:42) discusses the variety of characteristics of a third place. The first characteristic is neutral ground, stating that nobody is required to be there. The following idea is a space substituting as a home-away-from-home. Next, he discusses the concept of a leveller, in other words, although people are diverse, everyone is treated as

equal at a third place. Conversation acts as one of the main activities. Third places are known to keep long hours as they are required to be accessible and accommodating to everyone, no matter their shifts or schedules. The presence of the regulars adds character to the place. Although third places can be distinguished as fairly simple and plain, they maintain an element of playfulness. Knox investigates such environments and concludes by quoting Montgomery (in Knox 2005:2) that they are places where “we should expect to find plenty of opportunities for informal, casual meetings and gossip; friendly bars and pubs and a variety of settings in which to purchase and/or consume food; street markets; a variety of comfortable places to sit, wait and people-watch; a sense of ease with changing seasons; and, above all, a sense of belonging, affection, hospitality, vitality and historical and cultural continuity.”

But what is a place? When does space become place? Norberg-Schulz (1971:19) describes places as the environments in which meaningful events can be experienced while allowing us to undergo a process of both orientation and possession of such environments. Knox elaborates on the idea of ordinary places in cities, and argues that a place isn't simply an urban form. It involves text as well as context. Social interaction influences structure within the lives of people. Routines and paths are affected by the opportunities and restrictions provided through the spaces they move in (Knox, 2005:2). Therefore, place has to be understood within a deeper context than just that of a physical

space. It should also explore the physiological as well as psychological realms involved for the various users.

As mentioned, Oldenburg's (1999:xvii) key focus throughout the book is the manner in which third places unite neighbourhoods through the social and communal life they provide for citizens. Therefore, people and the idea of home become two dominant characteristics when moving from space to place. Xing and Siu (2011:28) state “... that the identification of a place is defined by people who actually use the space.” People have the potential to become the entertainment in third places as LaFarge (2000:258) comments, people have the ability to become the spectacle of a plaza. However, in order for people to take their role in this setting, the platform must first be created for them to do so. Whyte (1980:7) argues that healthy places in cities have the potential to enhance happiness, which results in content and entertaining citizens. People also require an element of safety, comfort and identity in order to break out of their comfort zones. This implies the need for a “homely” environment⁴ as home represents a place of comfort with the invitation to freely express oneself.

Figures 2.2.5 to 2.2.7 show the conceptual exploration of *The Village* as a third place through rough sketching exercises.

⁴ See Chapter 2.2.4 Home and Territory

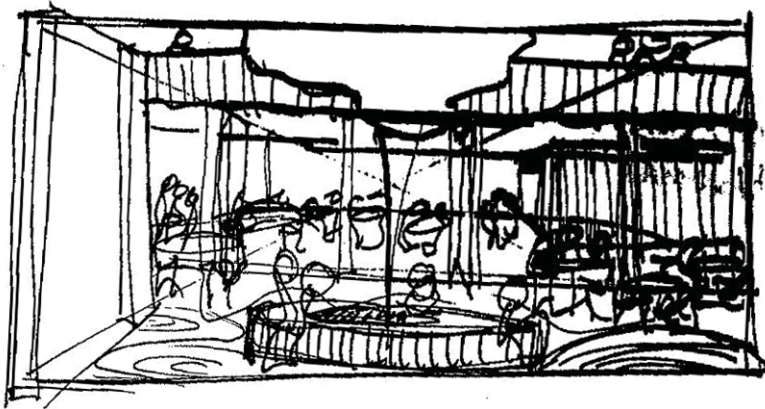


Figure 2.2.5 – Sketch of The Village courtyard as a third place

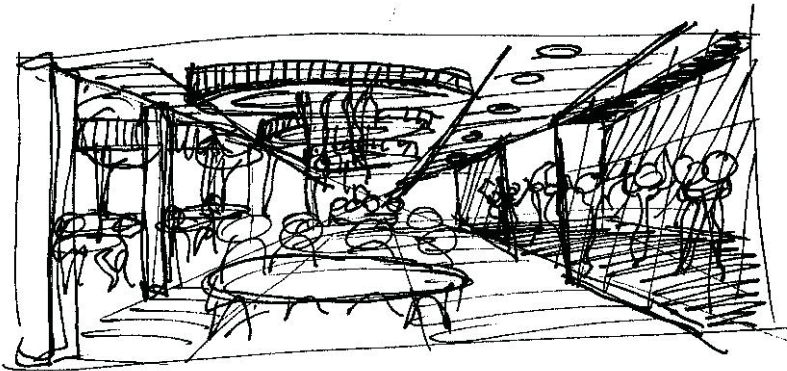


Figure 2.2.6 – Sketch of The Village interior as a third place



Figure 2.2.7 – Exploration of courtyard potential as a third place

2.2.4 Home and Territory

One of the defining characteristics of a third place as discussed by Oldenburg (1999:38) is the sense of a home-away-from-home. Marcus in Clark (2008:23) refers to home as a form of protection from the world with an element of safety regarding the self. The thoughts of home, territory and how these influence identity are important qualities when designing spaces for relaxation, interaction and consumption. Wise (2000:295) discusses repetition as a method for establishing a sense of home. He argues that identity is formed once action and thought are repeated to the point where they become habit. Territory, he says, is created through the combination of numerous effects, in particular those within the individual's social surroundings. In the same way, home can be seen as an assembly of such effects seen as objects and elements

creating space, which all contribute to a certain expression (Wise, 2000:298-299).

Wise continues by relating the matter of identity to territory rather than subjectivity. The core of understanding how home and territory are influenced through object, is to comprehend that territory isn't created by the presence of the object, but rather by the repetitions. In a spatial context, this could for example be seen as the pattern of light which constructs the space. It comes down to resonance, a topic also addressed by Amin (2008:11-13), rather than the simple exchange of information (Wise, 2000:301-302).

It can therefore be understood that a habit occurs due to a synthesis of various actions, and identity

occurs due to a synthesis of various habits. This forms our culture. It is also important to consider the influence of the environment on the formation of our habits (Wise, 2000:302-303). There is a constant relationship between bodies and non-bodies, as discussed by Amin (2008:5). Lefebvre in Knox (2005:2) says that routinisation becomes crucial in urban design as it combines the individual as well as social practices, and places them inside time and space. The synergy which exists between all these various bodies and non-bodies plays an important role in terms of user experience, but also in image making which ultimately creates a sense of identity with which the user can associate (Frick, 2007:261-262)⁵.

⁵ See Chapter 3 Synergy and Synthesis

2.3 Precedents

Various precedents were investigated throughout the course of this dissertation. The initial study included an exploration of existing third places with liminal characteristics and similar qualities as The Village. Such characteristics and qualities included courtyard spaces, public environments, elements of a home-away-from-home and finally socially stimulating spaces. The chosen examples were the Urban Coffee Farm and Brew Bar by HASSELL Studio located in Melbourne, Australia and Huashan 1914 by Taiwan Cultural-Creative Development Co. Ltd located in Taipei, Taiwan.

Another set of precedent studies were done in Chapter 3 – Retail Centres. The first part includes an analysis of existing retail centres in Tshwane similar to the proposed programme, a restaurant complex, as well as the site itself. These include Lynnwood Bridge and The Club. The second part analyses an international example known as Cashel Mall by RE:Start and ABS in Christchurch, New Zealand.

All precedents are analysed and interpreted through the use of the knowledge gained from the theoretical studies as well as their relevance as informants for the design project. Each precedent also states whether it is a local or international example, as well as which theoretical component it supports (third places or retail centres).

2.3.1 Urban Coffee Farm and Brew Bar

Location: Melbourne, Australia
Designer(s): HASSEL
Year: 2013
Category: Third Place; International



Figure 2.3.1 – Location of Urban Coffee Farm and Brew Bar (Google Maps, 2014 with own additions)



Figure 2.3.2 – Interior view of Urban Coffee Farm and Brew Bar (Savage, 2013)

Description

The Urban Coffee Farm & Brew Bar was designed as a multifunctional project for the Melbourne Food and Wine Festival of 2013, by a group called HASSEL (Figures 2.3.1 and 2.3.2). The space is designed to facilitate an experience as well as education, as it provides information regarding coffee, its origins and its production. It also plays with the aspect of temporality, incorporating the dominance of the current “takeaway” culture as well as the nature of the festival itself (HASSELL, 2013).

The designers of Hassel discuss the project in a short documentary and state some factors they had to consider from a design point of view included how people move through a space, what are their first perceptions of certain objects within the space and how can the object depict a happening from a distance. Approximately 50 000 people pass through Queensbridge Square in Melbourne on a daily basis and therefore it is important to understand these questions as they help to determine how people can be drawn out of the urban jungle, and into this jungle – an unexpected space with an element of surprise found within a larger context (HASSELL STUDIO, 2013).

Three shipping containers, approximately 1 300 timber palettes and over a thousand trees and plants, including numerous coffee trees, were the main components used to create this small enclosure within the city. The shipping containers were transformed into a bistro along with a kitchen, while the palettes and trees were arranged in such a manner to create an enclosed space with seating areas (Schiavello, 2014).

Theoretical Analysis

The Urban Coffee Farm and Brew Bar can be analysed in terms of the theoretical investigation by noting its potential as a third place within the city, even though it contains a temporal element. The location creates an ideal opportunity for social interaction to occur between strangers as they pass through the square between or after office hours. An intimate environment has resulted due to the enclosed area with various niches created through the use of palettes, creating the platform for informal conversation to occur as strangers enjoy a cup of coffee. Oldenburg discusses an element of playfulness as one of the characteristics found within a third place. The experience created by tasting and learning about coffee while interacting with others sets a playful, relaxed yet exciting atmosphere in the centre of a large square in Melbourne. A place can be understood by the people who use it, as mentioned by Knox (2005) as well as Xing and Siu (2011). The Urban Coffee Farm and Brew Bar would mean nothing without the people. The buzz of chatter and interaction bring a deeper level of meaning to the space.

The space doesn't necessarily draw tremendous attention from outside as seen in Figure 2.3.3, but once the user moves closer and discovers the entrance (Figure 2.3.4), they receive a taste of what can be found inside and are then drawn to the interior space, shown in Figures 2.3.5 and 2.3.6. The space can be seen as a pocket of surprise found in the midst of the chaos of a fast paced city, as discussed by Whyte (1980:19).

Application

Understanding the user's journey to and through the space becomes a fundamental informant for design decisions. The designer must consider how to captivate people's attention as they pass by the site and what encourages them to make the bold step to explore what occurs beyond the boundary.⁶ As one of HASSELL's designers discussed, the objective is to bring people from the urban jungle into the particular space. The Coffee Farm also challenges one to think about how a platform can be provided for social interaction while enjoying a playful and exciting setting.

⁶ See Chapter 4.4 Environmental Symbolology – this chapter deals with the user's journey through the various parts of a space (edge, threshold, den and mystery)



Figure 2.3.3 – View of the Urban Coffee Farm and Brew Bar from the square (Savage, 2013)



Figure 2.3.4 – Entrance to the Urban Coffee Farm and Brew Bar (Savage, 2013)



Figure 2.3.5 – “Interior” of the Urban Coffee Farm and Brew Bar (Savage, 2013)



Figure 2.3.6 – A third place atmosphere at the Coffee Farm and Brew Bar (Savage, 2013)

2.3.2 Huashan 1914

Location: Taipei, Taiwan
 Designer(s): Association of Culture Environment Reform Taiwan;
 Taiwan Cultural-Creative Development Co. Ltd
 Year: 1914; 2005; 2007
 Category: Third Place; International



Figure 2.3.7 – Location of Huashan 1914 (Google Maps, 2014 with own additions)



Figure 2.3.8 – Huashan 1914 (Ho, 2013)

Description

Huashan 1914 (Figures 2.3.7 and 2.3.8) began when an abandoned factory was discovered roughly twenty years ago. The space was described as a city within a city, known as one of the largest wine producers in all of Taiwan during the early 1900s. Initially the new discovery led to staged plays within the century old spaces, but was later stopped due to legal issues such as trespassing. The space still drew the attention of numerous artists who began using the spaces as studios, even interacting with the structure itself in order to express their creativity. As the word spread regarding the site, an NGO was officially named responsible for the intervention process of the space in order to transform it into a suitable arts centre. Huashan Creative Park was the new name given to the factory in 2005, as the place formally opened as an art centre. In 2007 it was renamed Huashan 1914, after the Taiwan Cultural-Creative Development Co. Ltd was handed the responsibility to operate the park. Rich in terms of an architectural past, the site is known today for some of Taiwan's greatest cultural experiences and events, and can be noted as the core of Taiwan's creative energy (Huashan1914, 2009).

Huashan 1914 (2009) has undergone a number of name changes and functions over the past century, from a wine factory to an abandoned site, an arts and cultural centre to the creative park as seen today. The abandonment phase resulted in a loss of identity and meaning as it remained a desolate group of buildings, using up space in the city. As mentioned by Scott (2008:1)⁷, buildings have three outcomes. Huashan could easily have been demolished since it no longer served any useful purpose within Taipei. However, once its cultural value and potential was recognized, designers and organisations were able to work together to reinterpret the space as one overflowing with creativity and energy.

Theoretical Analysis

The abandoned site can be described as a pocket of surprise (Whyte, 1980:19) which held hidden potential for a number of years before being developed into the creative park. The desolate and dilapidated buildings were transformed from hopeless spaces into lively and inspiring places. By looking at Figure 2.3.13 it is noticeable that the park is located on an entire block within the city, surrounded by three main roads and accessible from many points. Figure 2.3.9 illustrates the park's relationship to the street, indicating the fluidity found between the city and the site. An element of curiosity might be stirred when viewing the space from the street and as the user approaches the buildings, order emerges as the functions of the spaces become clearer.

The cluster of buildings, as seen in Figure 2.3.10, can be interpreted as a mini village within the larger context of Taipei. This park has become home to artists, entertainers and many designers as they showcase their work and talent. A platform has been created for entertainment to occur while drawing in people from the streets. This element of a homely space is one of Oldenburg's key characteristics of third places (Oldenburg, 1999:38). A number of public spaces can also be noted such as the Punk Tree Square, Huashan Theatre and Art Boulevards. Multifunctional space results from these open areas as they create opportunities for performances, social interaction, markets and exhibitions (Figures 2.3.11 and 2.3.12). By using components such as stairways for seating, grass areas for stage space and walkways for market stalls, people are drawn from the streets to come explore what occurs on the inside of the space as well.

Application

The initial inspiration gathered from Huashan 1914, is the opportunity grasped to transform empty, meaningless spaces into exciting and stimulating environments. The Village can be described as a site lacking activity and life. By enhancing the aspects which make it unique, such as the courtyard, one can eliminate the desolation by rejuvenating the space through the reactivation of a social hub in Sunnyside. Huashan 1914 also provides multiple platforms for interaction and talent showcasing.

A similar consideration as with the Urban Coffee Farm and Brew Bar becomes important which involves how and why people should enter the space. By displaying activities occurring towards the deeper parts of the site, yet allowing hints of these events to be seen from the street, users are intrigued and set off on the journey of discovery. Another factor to keep in mind is that of the people themselves. As Sorrel in Gaventa (2006:7) mentions, people bring life and identity to the space. By considering aspects such as what constitutes the mystery which draws in people, how does the space relate to the city and surrounding streets surrounding and how can multifunctional spaces and components aid in enhancement of vibrancy, social activity and entertainment prospects.

7 See 1.1.2 Interior Design



Figure 2.3.9 – Huashan 1914's relationship to the street

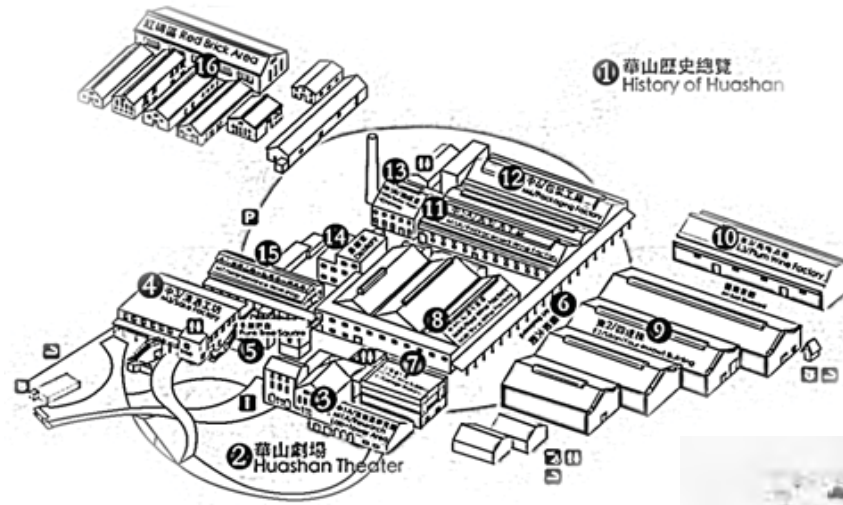


Figure 2.3.10 – Huashan 1914 layout [edited image from Huashan 1914 (2009)]



Figure 2.3.11 – Market at Huashan (Huashan 1914, 2009)



Figure 2.3.12 – Events at Huashan (Huashan 1914, 2009)



Figure 2.3.13 – Huashan 1914 location in the urban context

2.4 Site Analysis

2.4.1 Site Identification

The Village (Corner of Robert Sobukwe, Meintjies and Kotze Streets) was identified as an appropriate space to host a third place in Sunnyside (Figure 2.4.1). Most buildings in Sunnyside are multi-storeyed, with retail spaces occupying the ground (and in some cases first) floors, with apartments or offices for the remaining levels. These were eliminated as possibilities as this typology won't be appropriate for a third place which could be produce noise and large crowds. Alternative sites were also investigated, including Sunnypark Mall (Figure 2.4.2) and The Pavilion (Figure 2.4.3). The final choice was based on a few specific factors. Firstly, both Sunnypark Mall and The Pavilion have recently undergone upgrading processes and therefore an intervention on these spaces would be unnecessary. The Village (Figures 2.4.4 and 2.4.5) is also located within the cultural district of the Mandela Corridor (MDC) Framework, which makes it a suitable space for a cultural venue. The Village is also located on the western edge of Sunnyside with no residential buildings nearby, resulting in fewer disturbances for citizens. The western edge also lacks

strong, well-designed third places and successful public spaces. A new BRT station has recently been implemented on the corner of Meintjies and Kotze Streets, allowing visitors the opportunity to make use of the new and effective public transport system. The cluster of buildings (Figure 2.4.6) are currently desolate, lifeless and undeveloped, creating an exciting opportunity for an intervention as they hold tremendous potential for a successful third place in Sunnyside. City Property (2014) advertises the space and its strengths by mentioning the available parking, 24-hour security, its proximity to other retailers, available electricity and cleaning of communal areas. The courtyard space also has the potential to become a strong public space and exists as a current pocket of surprise in Sunnyside as it is slightly hidden from the street. This creates a strong opportunity for exploration as it will become important to consider how one encourages the user to enter the space.

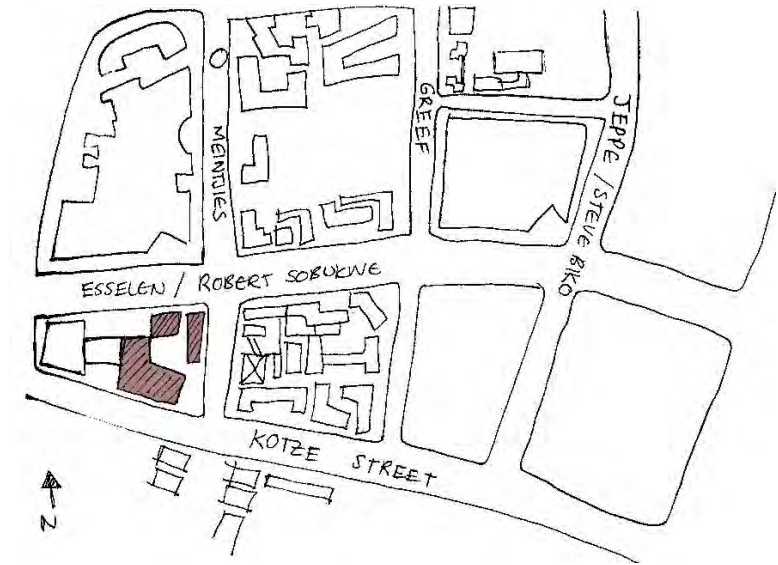


Figure 2.4.1 – Location of The Village in Sunnyside

⁶ See Chapter 2.3.2 for more information about the MDC Framework



Figure 2.4.2 – Sunnypark mall



Figure 2.4.3 – The Pavilion



Figure 2.4.4 – The Village at Meintjies Street



Figure 2.4.5 – The Village view into courtyard

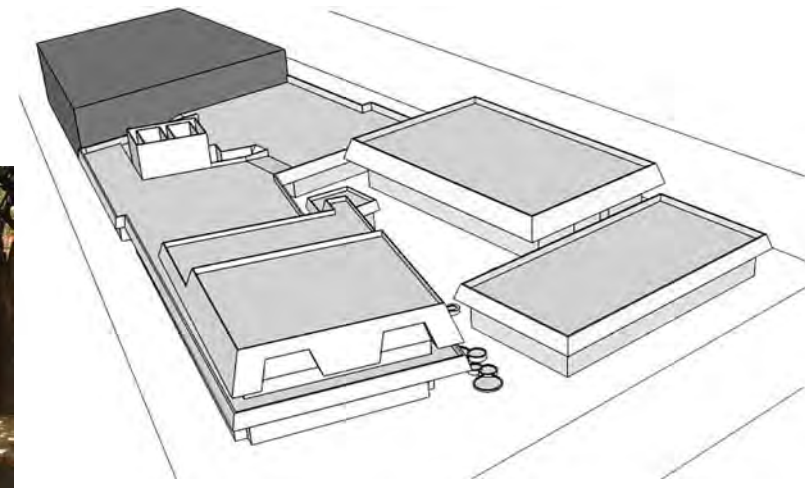


Figure 2.4.6 – The Village consists of a small cluster of buildings

2.4.2 Context Analysis

2.4.2.1 Wider Context

Figure 2.4.7 illustrates the location of Sunnyside as a strong central point in relation to other dominant areas in the region such as the City Centre, Groenkloof, Arcadia and Brooklyn. Figure 2.4.8 shows the basic outline of Sunnyside, its buildings, green spaces and streets. Figure 2.4.9 indicates the perimeter of the area of focus (Bourke, Nelson Mandela, Kotze and Park Streets) and the location of The Village inside this area (western corner). The various typologies found on Robert Sobukwe Street have been mapped and recorded as seen in Figure 2.4.10. Finally, Figure 2.4.11 shows the chosen site in an aerial perspective view in the Sunnyside context.

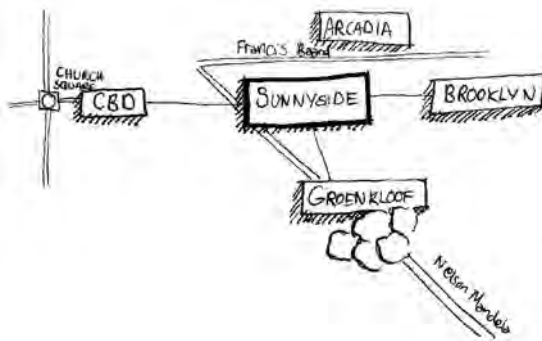


Figure 2.4.7 – Sunnyside in relation to the wider context



Figure 2.4.8 – Buildings, green spaces and roads of Sunnyside



Figure 2.4.9 – Area of focus and location of The Village



■ Offices ■ Mixed-Use ■ Bank ■ Garages
■ Government ■ Education ■ Commercial

Figure 2.4.10 – Typologies found on Robert Sobukwe Street

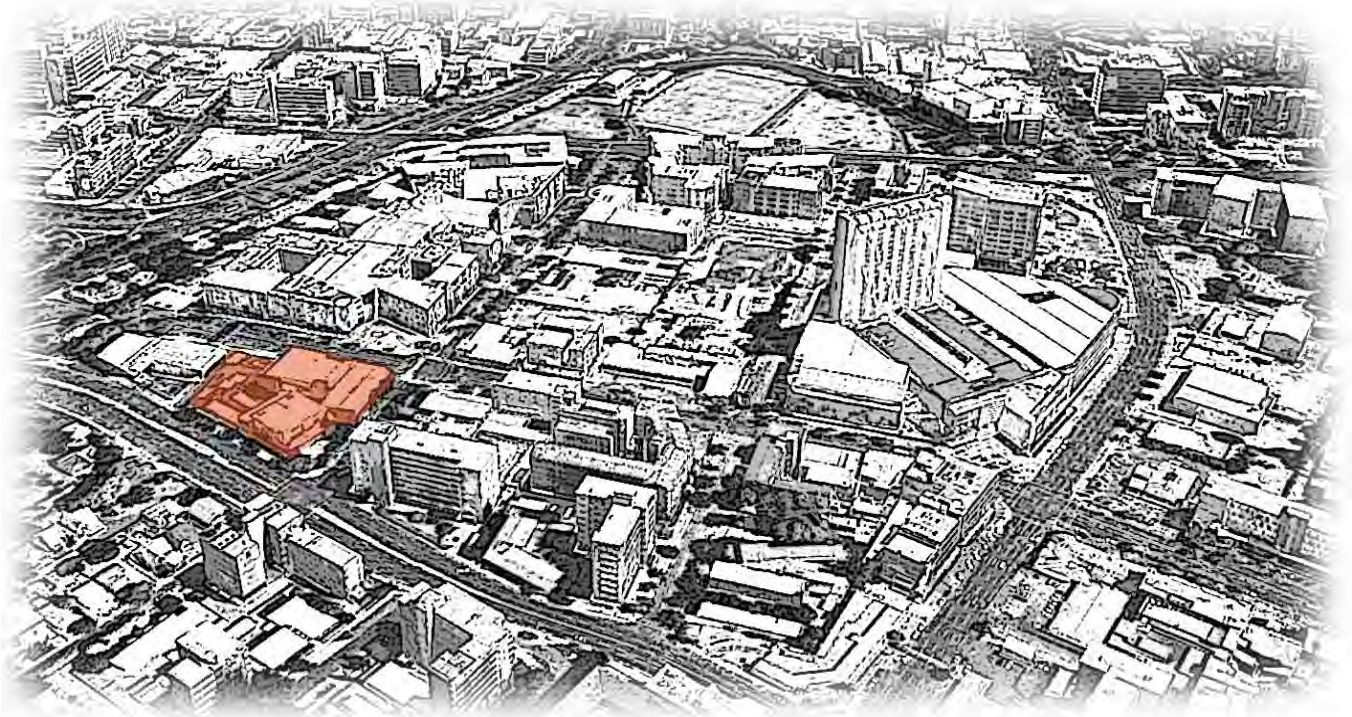


Figure 2.4.11 – Aerial perspective of The Village in Sunnyside

2.4.2.2 Mandela Corridor Framework

The MDC framework focuses on the urban regeneration of land found between the Inner City and areas such as Sunnyside. It aims to strengthen public spaces, increase the different

uses, provide successful transport systems, improve pedestrian access and focuses on strong architecture (Ludwig Hansen Architects + Urban Designers, 2014).

Figures 2.4.12 to 2.4.14 illustrate the various actions proposed for the framework, and Figure 2.4.15 shows how The Village ties into this.

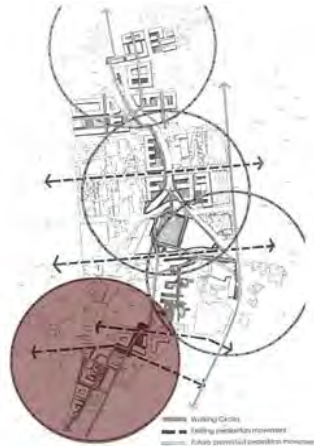


Figure 2.4.12 – MDC Framework - movement strategy (GAPP Architects and Urban Designers, 2009)

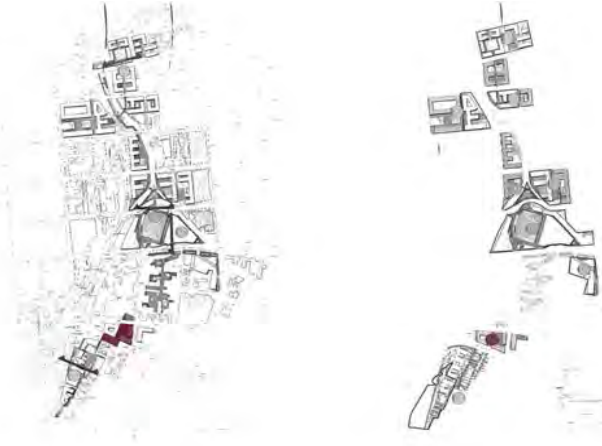


Figure 2.4.13 – MDC Framework - Public realm vision (GAPP Architects and Urban Designers, 2009)

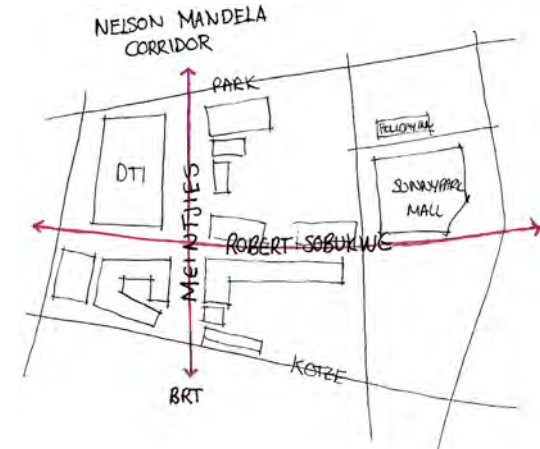


Figure 2.4.14 – MDC Framework - Site breakdown and location (GAPP Architects and Urban Designers, 2009)

Figure 2.4.15 – The Village strengthening the axes and tying into the MDC Framework

2.4.2.3 Tshwane Bus Rapid Transport System

The Department of Transport has decided that the implementation of an affordable, accessible, as well as attractive bus system, available to a variety of people, is vital for the success of Tshwane. The BRT system has grown into a widely used public transport method across the globe, and has also seeped into the South African context including Cape Town, Johannesburg and Nelson Mandela Bay Municipality. The Tshwane system will aim to cover approximately 80 km of lanes and will run in two lines, one with 19 stops and the other with 43 stops. The buses are expected to run between five in the morning and midnight. During peak hours they're expected at intervals of two to four minutes, and during off-peak hours they're expected at seven to ten minutes. CCTV cameras as well as GPS are also included in the system. A BRT station will be located on Kotze Street at Meintjies Street, which is directly next to The Village (Figure 2.4.16). This provides a strong means of transport for visitors (City of Tshwane, 2010).

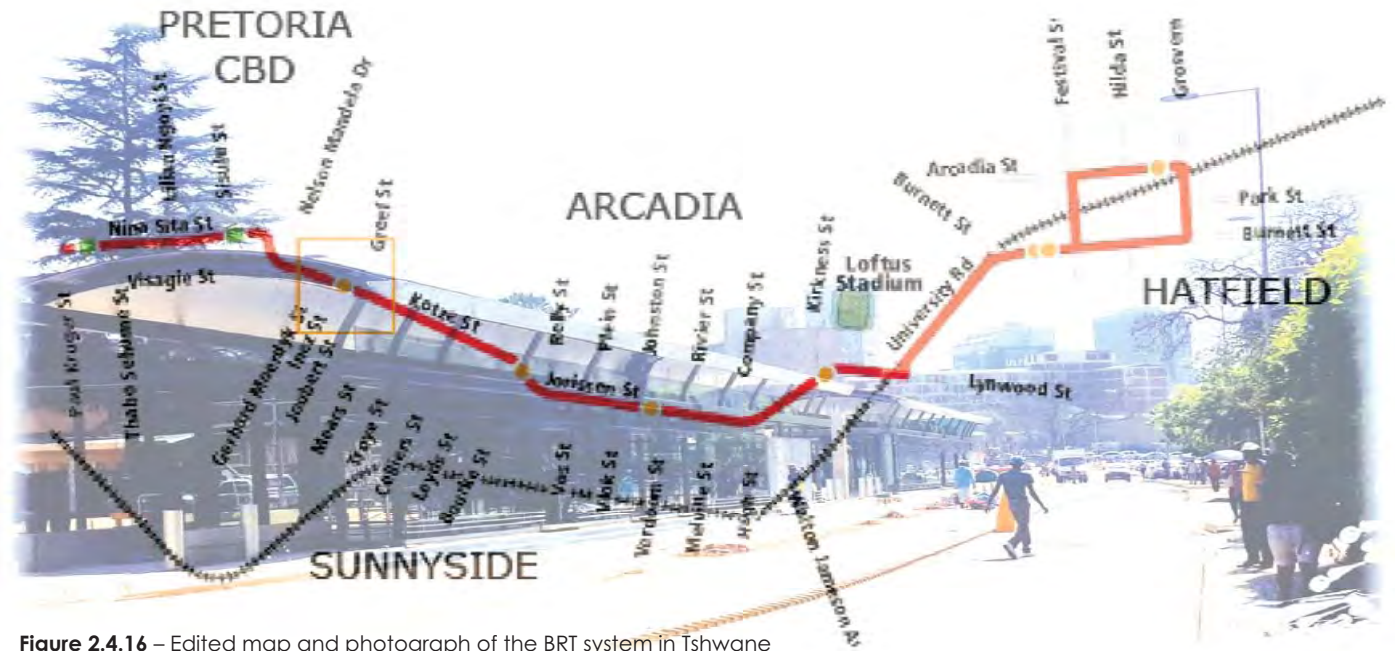


Figure 2.4.16 – Edited map and photograph of the BRT system in Tshwane

2.4.3 Site Analysis

2.4.3.1 Significance

The Australia ICOMOS Burra Charter (1999:11-13) discusses the notion of cultural significance of places and defines them as places with

... aesthetic, historic, scientific or social value for past, present or future generations ... which help an understanding of the past or enrich the present, and which will be of value to future generations (Australia ICOMOS, 1999:12).

The Village (Figure 2.4.17) has been analysed according to this charter by investigating its significance in these four categories. No scientific value is present in the space, and has therefore been excluded. The other three categories are discussed below.

Aesthetic Value

The Village is organised in such a way that the result is a tranquil courtyard space, protected from the rush of the city life surrounding it. Bricks have been used to create patterns in the pavement throughout the courtyard as well as on the sidewalks around the whole site. This has been

accomplished by arranging them in circular patterns and through the contrasting colours. This aspect creates a more delicate atmosphere next to the modern buildings. The buildings are basic linear structures with concrete slabs and columns, and brick or glass infill. The roof structure is the most prominent aspect, with extremely steep sloped and tiled overhangs. These create a connection between interior and exterior, and also form links between the separate buildings, creating the illusion of one continuous space. Figures 2.4.18 and 2.4.19 illustrate some of the qualities of the space.

Historic Value

The building was constructed in the 1970s, and is therefore over 40 years old. Still in relatively excellent condition, it represents a few elements from the modern era such as the simplicity of the structure, noticeable lines and basic forms. The contrast between the circular shapes created by the pavement in comparison to the buildings could indicate the confusion that took place in the 1970s between modernism and post-modernism (De Bruyn, 2011:9).

Social Value

The original plans proposed a retail centre, indicating the presence of consumers, diners and socialites. Mr Lalor (2013) from City Property mentioned his own memories from the 1980s of a steak house in the courtyard where many people would enjoy Sunday lunches and gather with friends. The current space no longer contains this zest for life as the structures aren't up to standard, the technology is outdated, numerous spaces are unoccupied, the finishes are boring and of poor quality, and the current tenant-mix isn't ideal. The site therefore holds potential to become a hub for various activities again, contributing to the enrichment of the lives of future generations.

By analysing The Village in terms of the three categories, it becomes clear that dysergy is a major problem and that urgent upgrades are required as well as careful planning for the tenant-mix.

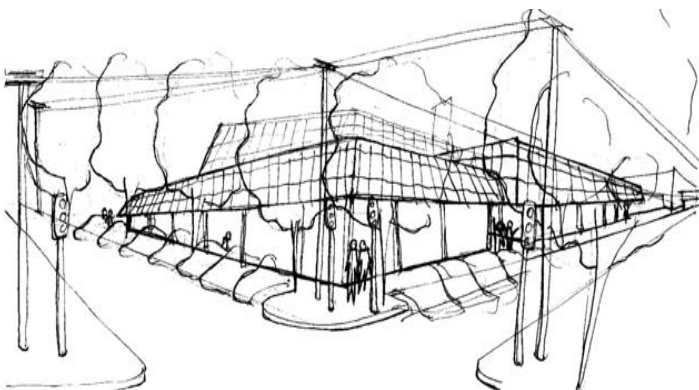


Figure 2.4.17 – The Village from the street

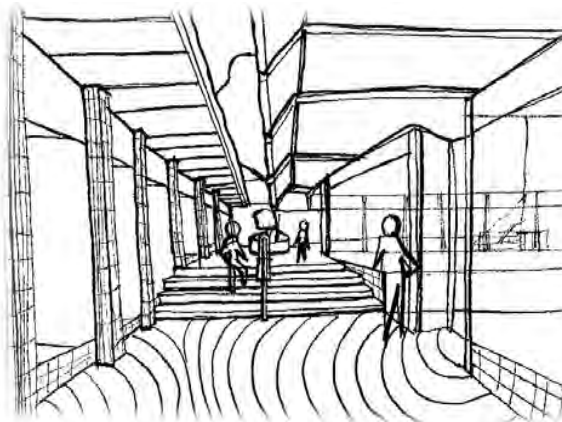


Figure 2.4.18 – Entrance of The Village



Figure 2.4.19 – The courtyard space in The Village

2.4.3.2 Viability

The viability of the site has been analysed with the guidance provided by Kincaid (2002:21-65) by studying the use and technical viability characteristics of The Village.

Use Viability

The Village doesn't have any current heritage status, allowing for any scale of intervention if necessary. The current typology is already that of a retail and hospitality environment, therefore no drastic change in use would occur. Services such as water, electricity and HVAC systems are already present, but may need to be improved and multiplied in some spaces. More ablution facilities will need to be implemented for the estimated population. Accessibility and circulation requires improvement such as the numerous level changes which will require either the incorporation of more ramps, and even a lift. The areas of the interior spaces as well as soffit heights are appropriate for the chosen typology.

Technical Viability

The adaption will entail a medium-high change, maintaining the external fabric with interior reconfigurations and partial structural modification. Some alterations are required in terms of improving accessibility and circulation, and upgrading existing services and facilities such as HVAC systems, fire protection and ablution. Due to the grid organisation of the structure, spaces can easily be modified and allow tenants the option of renting double spaces if they feel the need to do so.

2.4.3.3 The Interventionist Approach

Stripping back as discussed by Scott (2008) is used as an initial method to understand the essence of the structure. Scott (2008:108) defines stripping back as "the process of delineation of the qualities of the host building, an analysis of the given." In order to accomplish this, a basic model of the site was constructed (Figure 2.4.20) including the slabs and columns. The next step was to remove all the walls, facades and finishes of the existing. This allows one to gain a new perspective of what the space might become as it removes the damaged, temporary, and outdated aspects of the site, leaving only the 'skeleton' (Figure 2.4.21).

Part of the process will also involve making good and enabling works. These procedures follow stripping back and are also mentioned by Scott (2008:108). This entails replacing and repairing all the damaged material and services, while removing that which will hinder further improvements or interventions required to upgrade the space.

The final phase will include the new and necessary work required for the design intervention and is termed 'new works' by Scott (2008:108).

Figure 2.4.22 illustrates the basic structure of Block B particularly, but the same principle has been applied to all the buildings of The Village.

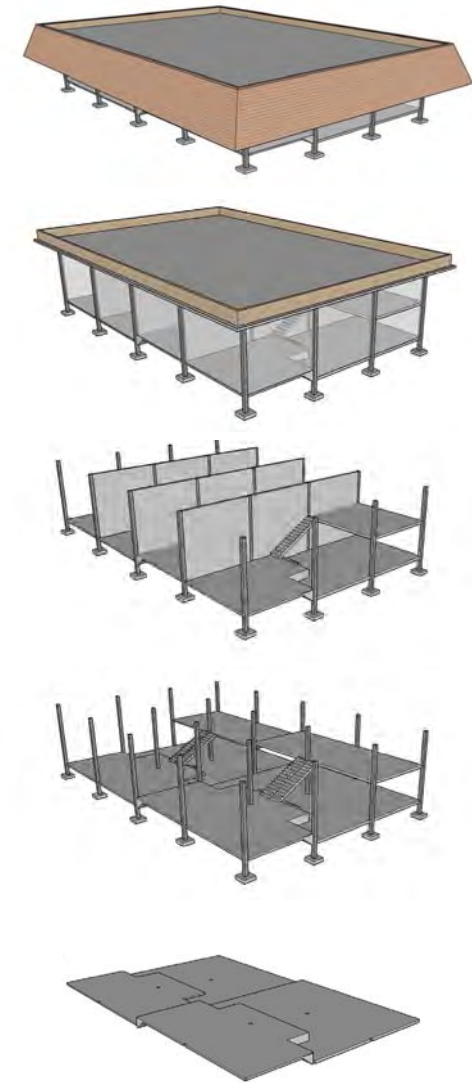


Figure 2.4.22 – Basic structure of Block B

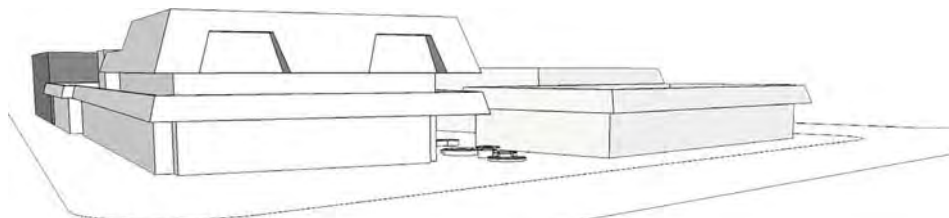


Figure 2.4.20 – Model of existing

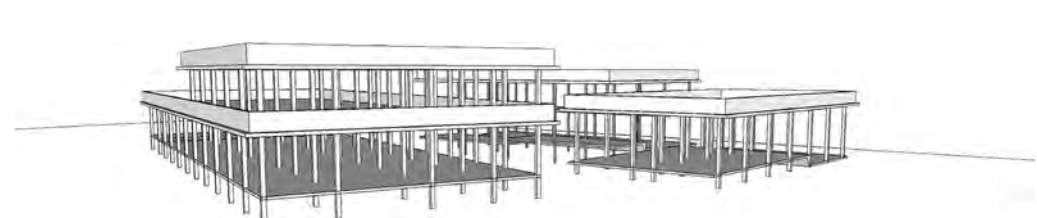


Figure 2.4.21 – The 'skeleton'

2.4.3.4 Analysis

Elevations (Figures 2.4.23-2.4.25) were created as rough idea from a collection of Google Earth images, combined in such a way to illustrate the basis of the facades.



Figure 2.4.23 – Northern facade

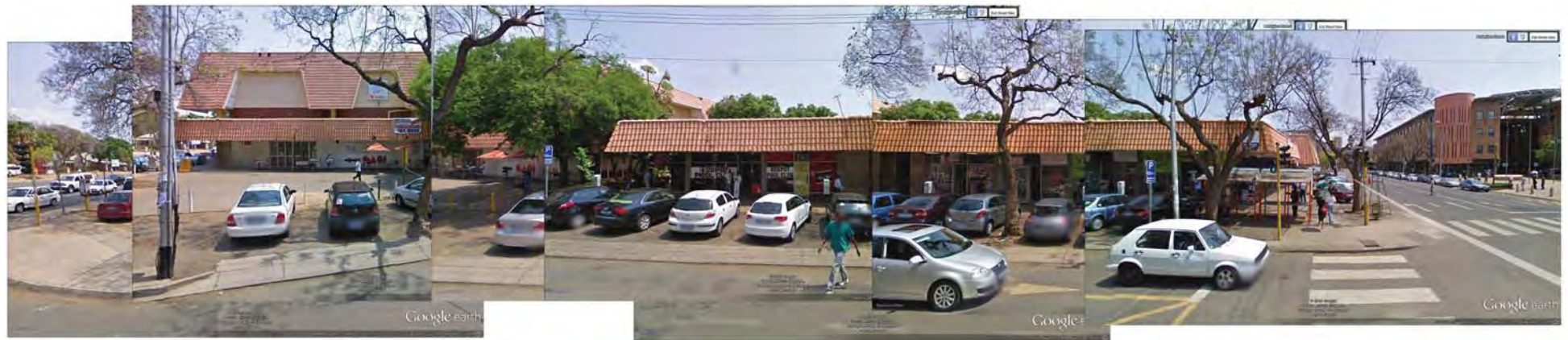


Figure 2.4.24 – Eastern facade



Figure 2.4.25 – Southern facade

A section (Figure 2.4.26) has been compiled and layered with other information such as materiality and the movement of the sun. It also provides a basic understanding of the relationship between the courtyard and the street. Figure 2.4.27 shows the typical street section of Robert Sobukwe Street, which can also be seen in the photograph in Figure 2.4.28.

The plan seen on the following page (Figure 2.4.29) has also been used to illustrate further information regarding the site. This includes the existing water, electricity and vertical circulation locations. It also indicates the different key structures, courtyard space and parking. Finally, along with Figures 2.4.30 to 2.4.35, the basic circulation spaces are shown and analysed through the aid of Ching (2007:283).

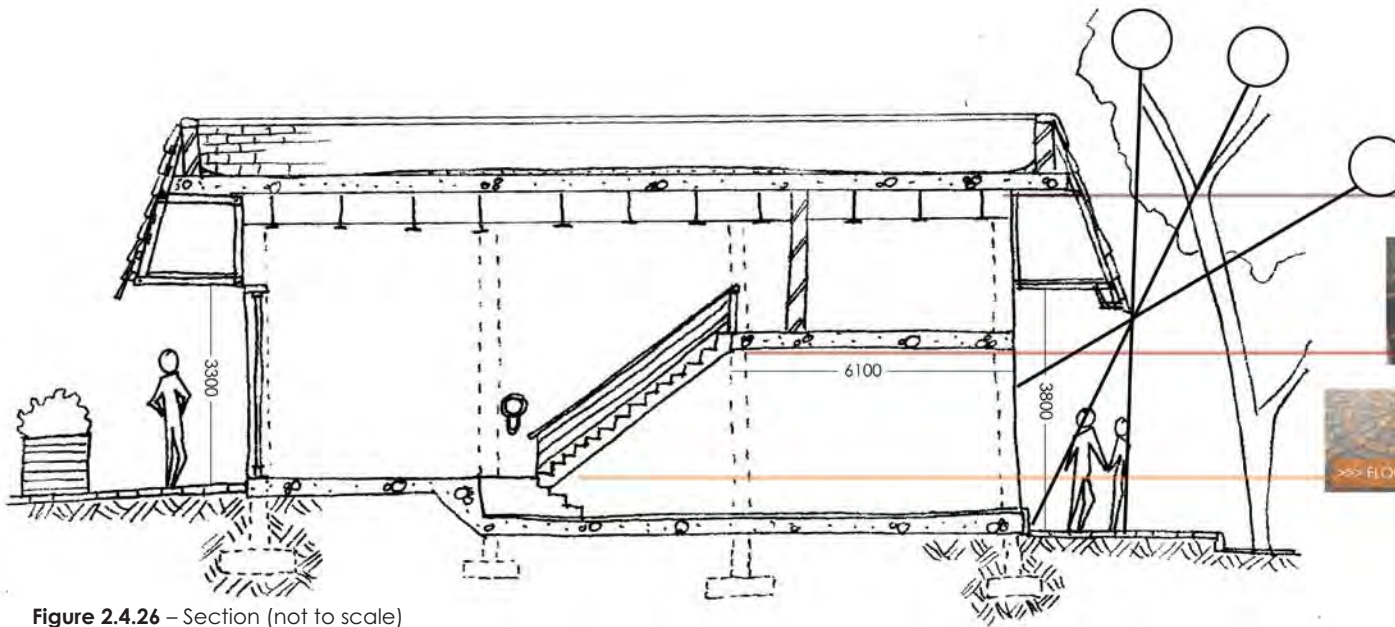


Figure 2.4.26 – Section (not to scale)



Figure 2.4.27 – Typical street section of Robert Sobukwe Street (not to scale)



Figure 2.4.28 – View of Robert Sobukwe Street

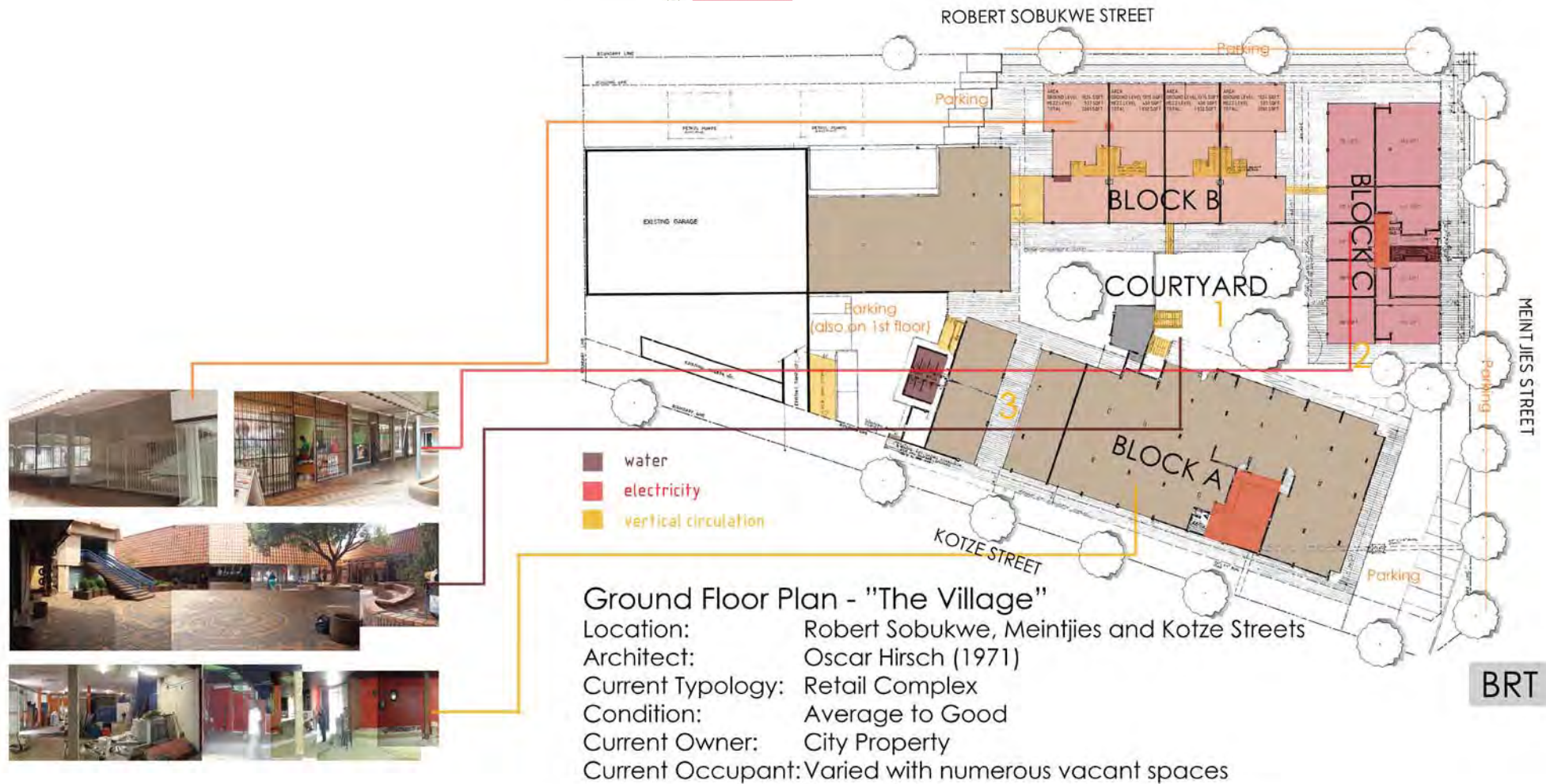


Figure 2.4.29 – Plan (not to scale)

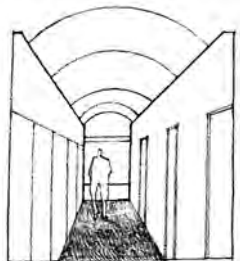


Figure 2.4.30 – Enclosed (Ching, 2007:283)

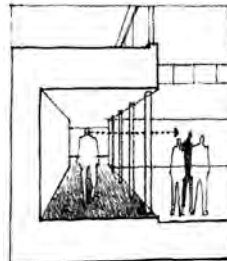


Figure 2.4.31 – One side open (Ching, 2007:283)

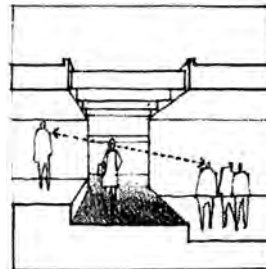


Figure 2.4.32 – Both sides open (Ching, 2007:283)



Figure 2.4.33 – All sides open in The Village

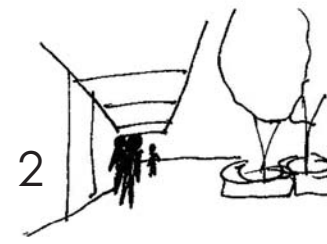


Figure 2.4.34 – One side open in The Village

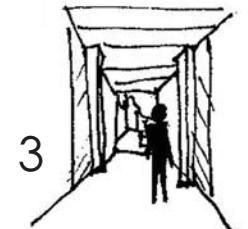


Figure 2.4.35 – Enclosed space in The Village

2.4.3.5 Spatial Organisation

Ching (2007) looks at the relationships between and organisation of different spaces. The Village has been analysed according to some of these principles. Figure 2.4.35 shows adjacent spaces, which can be understood as two spaces either sharing a border or abutting one another. This type of spatial relationship can be identified between the structures of The Village, such as the passage between Block B and Block C, seen in Figure 2.4.36.

Ching (2007:192) also analyses spaces linked by common spaces such as shown in Figure 2.4.37. In these cases, the relationship between two or more spaces might be dependent on another space – a liminal space. Figure 2.4.38 shows how the courtyard of The Village acts as such a space. He goes on to say that this intermediate space forming the relationship between other spaces

could become the dominant space (Figure 2.4.39). He also mentions the ability of this space to organise other spaces around it (Ching, 2007:192). Figure 2.4.40 illustrates how the structures of The Village can be seen as arrangements around the courtyard.

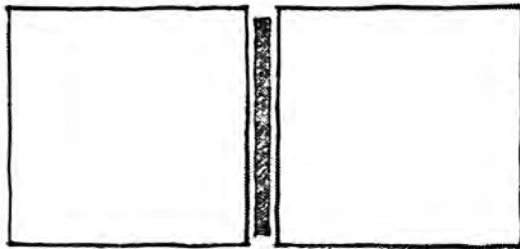


Figure 2.4.35 – Adjacent spaces (Ching, 2007:185)

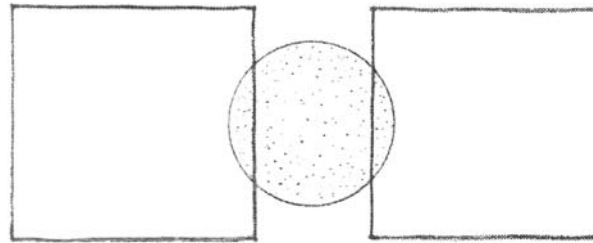


Figure 2.4.37 – Spaces connected through a third space (Ching, 2007:185)

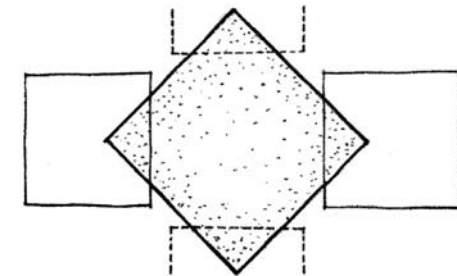


Figure 2.4.39 – Dominant intermediate space (Ching, 2007:192)

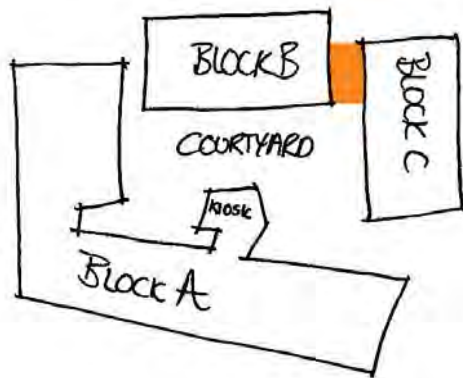


Figure 2.4.36 – An adjacent space in The Village

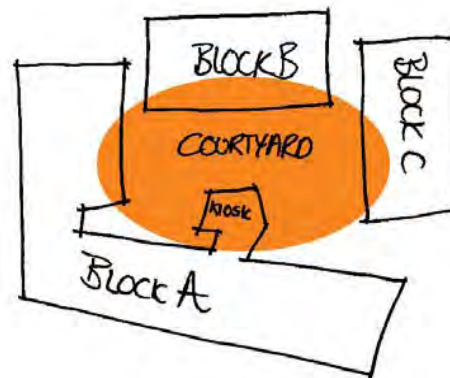


Figure 2.4.38 – Courtyard as the third space

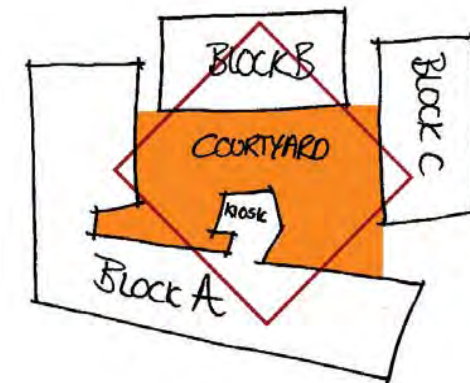


Figure 2.4.40 – Courtyard becomes the dominant space

The Village can also be seen as a radially organised space as the courtyard acts as a central space from which radial extensions exist in the form of linear organisations. Figure 2.4.41 shows the concept of a centralised organisation, while Figure 2.4.42 illustrates a linear organisation. A radial organisation as seen in Figure 2.4.43, is therefore a combination of these two.

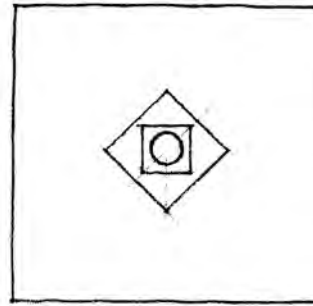


Figure 2.4.41 – Central organisation (Ching, 2007:195)

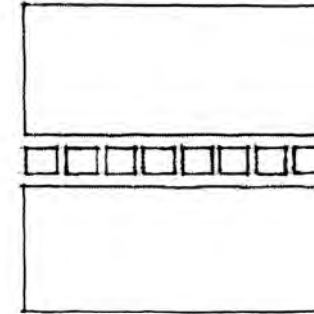


Figure 2.4.42 – Linear organisation (Ching, 2007:195)

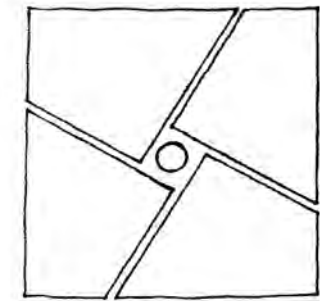


Figure 2.4.43 – Radial organisation (Ching, 2007:195)

He investigates radial organisations even further, as shown in Figure 2.4.44. He states that the linear organisations extending from the central point extend specifically outwards in such a way to connect the central space with those outside. This allows one to differentiate between a central space and a radial space. A central space has an introverted focus, whereas a radial space has an extroverted focus.

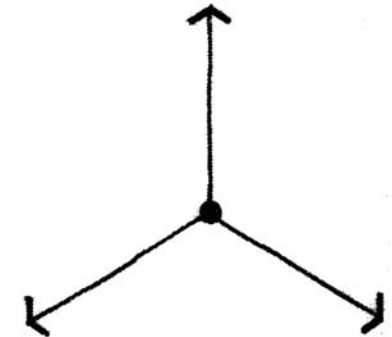
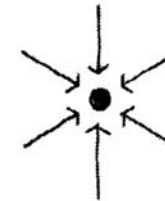
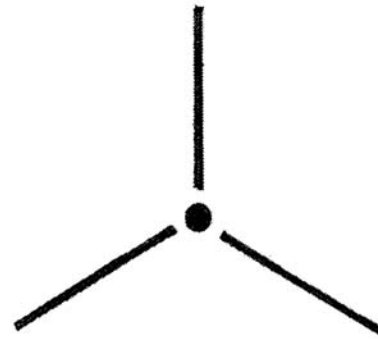


Figure 2.4.44 – Radial organisation (Ching, 2007:216)

When applying these concepts to The Village it can be noted that it acts as both a central and radial space as it draws users into the space, but also extends an element of life to the urban context surrounding it. Its linear spaces allow this inward and outward relationship to occur. Figures 2.4.45 and 2.4.46 illustrate this.

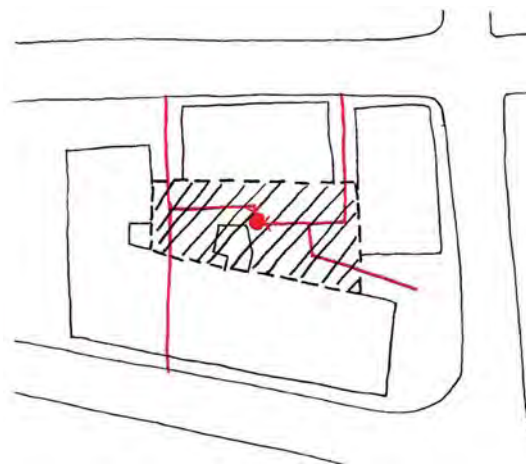


Figure 2.4.45 – Central organisation

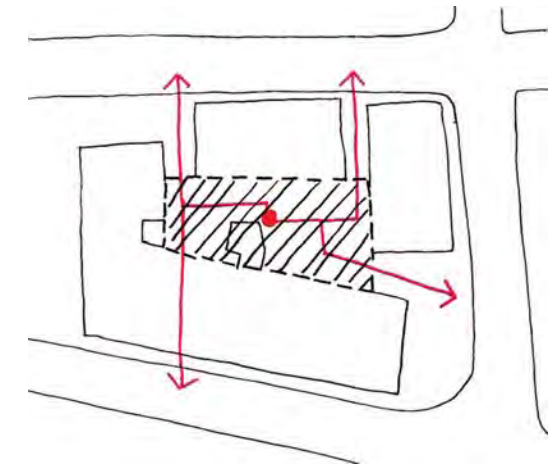


Figure 2.4.46 – Radial organisation

2.5 Moodboard and Term Mapping

Moodboards have become a more frequently used technique for designers to express ideas and communicate these concepts to clients. Spankie (2009:36) discusses the origin of moodboards as a method used by interior designers, consisting of a collection of fabrics, paint samples and some sketches on mount board. This tool is also generally used closer to the initial stages of the design process for the purpose of visual communication, especially with other design members or clients. Hanington and Martin (2012:100-101) refer to moodboards as image boards put together once decisions have been made regarding aspects such as style, context as well as user. Moodboards are similar to sample boards in the sense that they give an indication of materiality, textures, colours, patterns and other design characteristics. Waters (2011:71) touches on the various processes students follow in the field of interior design. He mentions that upon receiving the project brief, they may choose to express and explore ideas through the use of text diagrams as well as moodboards. These images are generally collected from the internet as a form of research. However, he also argues that these processes might be purely subjective juxtapositions, and therefore it becomes crucial to support them through a more strategic approach by also considering the semantic aspects and how this informs the future design.

Similar terms and techniques to moodboards might include collage and photomontage. Ambrose and Harris (2005:116,122) discuss montage and photomontage as the technique of combining different images to create new images that communicate a desired message which isn't possible should the images stand on their own. Collage is also addressed by the authors as the method of including different elements into one design. One dominant

image may still be the core of the outcome, but it may be deconstructed and rearranged, or consist of various other images. They state that collage can be understood as "any material that has been fixed to a surface in order to create an image" (Ambrose and Harris, 2005:120).

Following the theoretical investigation, precedent studies as well as site analysis, a moodboard exercise was done with the intention of exploring the potential qualities of a future third place in Sunnyside. Along with this exercise, term mapping was another design research method explored. This method was derived from combining the basic ideas of a few different techniques discussed by Hanington and Martin (2012) including cognitive mapping, concept mapping, mind mapping and thematic networks. The overall intention was to analyse the images collected for the moodboard exercise and from these gather specific terms that could be used to describe the essence of what each image illustrated. By mapping these terms, diagrams were assembled in a way to communicate the associations between the terms and ultimately the images. The result was a diagram conveying the general idea of the various aspects of a third place.

A series of moodboards (Figures 2.5.1 – 2.5.4) and term maps (Figures 2.5.6 – 2.5.8) were constructed including the general idea of third places, looking at the feel of them, the type of atmosphere one can expect to find and finally how these aspects might translate into design elements. The moodboards and term maps worked hand in hand, informing one another throughout the process. Themes such as atmosphere and activities resulted by analysing the initial term map and grouping similar terms. This exercise informed the chosen programme, as discussed in the next chapter.

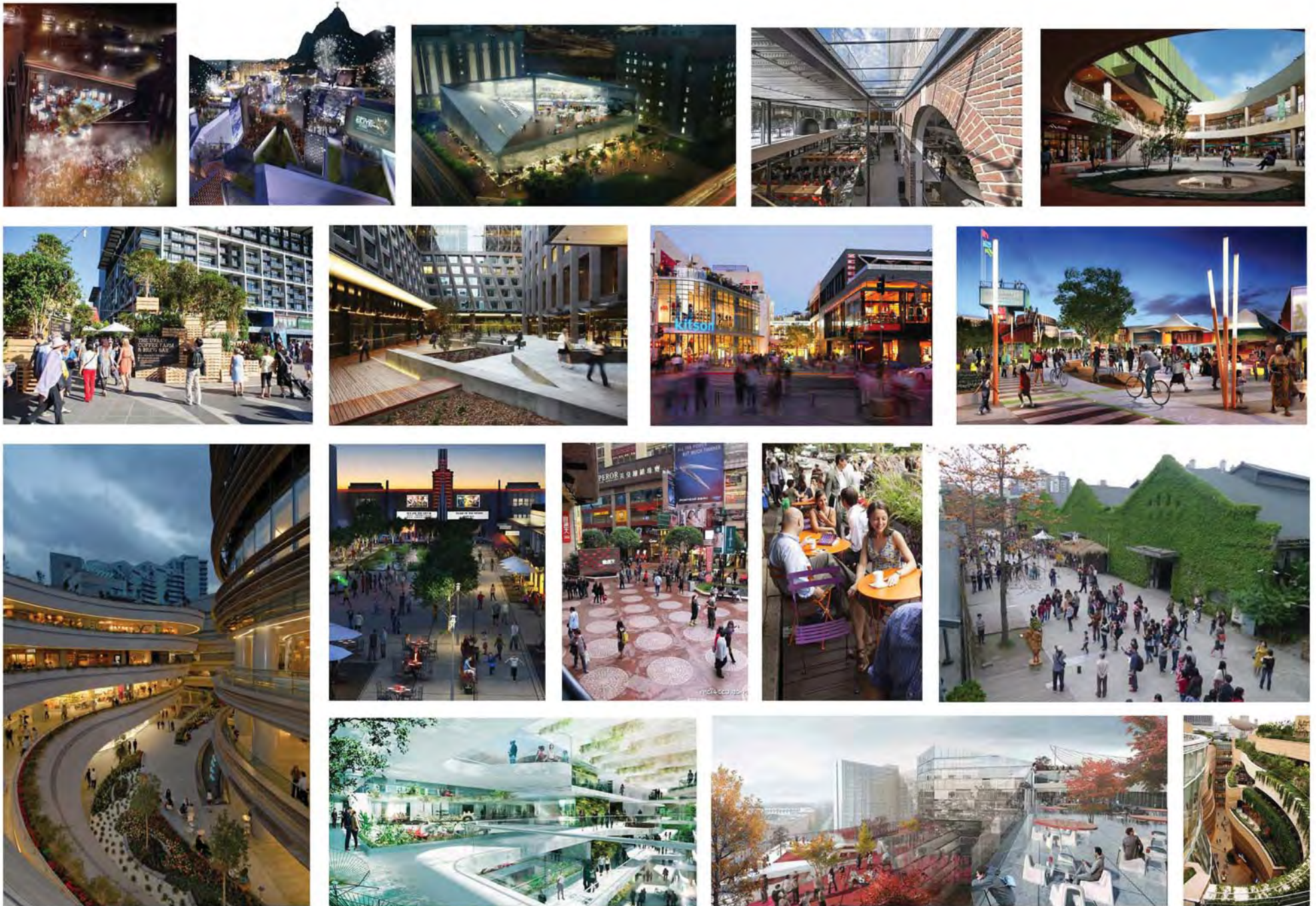


Figure 2.5.1 – Third places moodboard



Figure 2.5.3 – Atmosphere moodboard

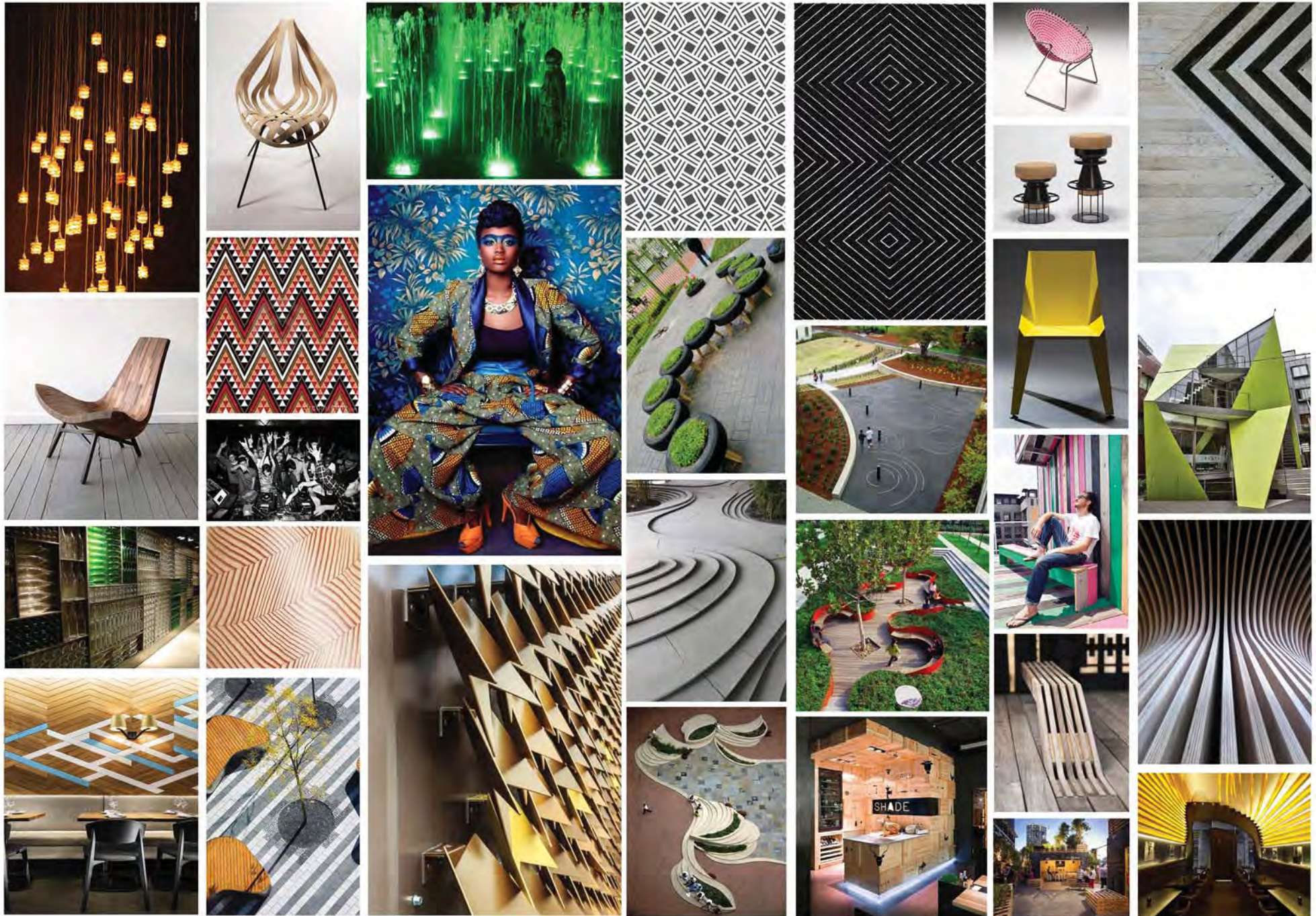


Figure 2.5.4 – Design moodboard

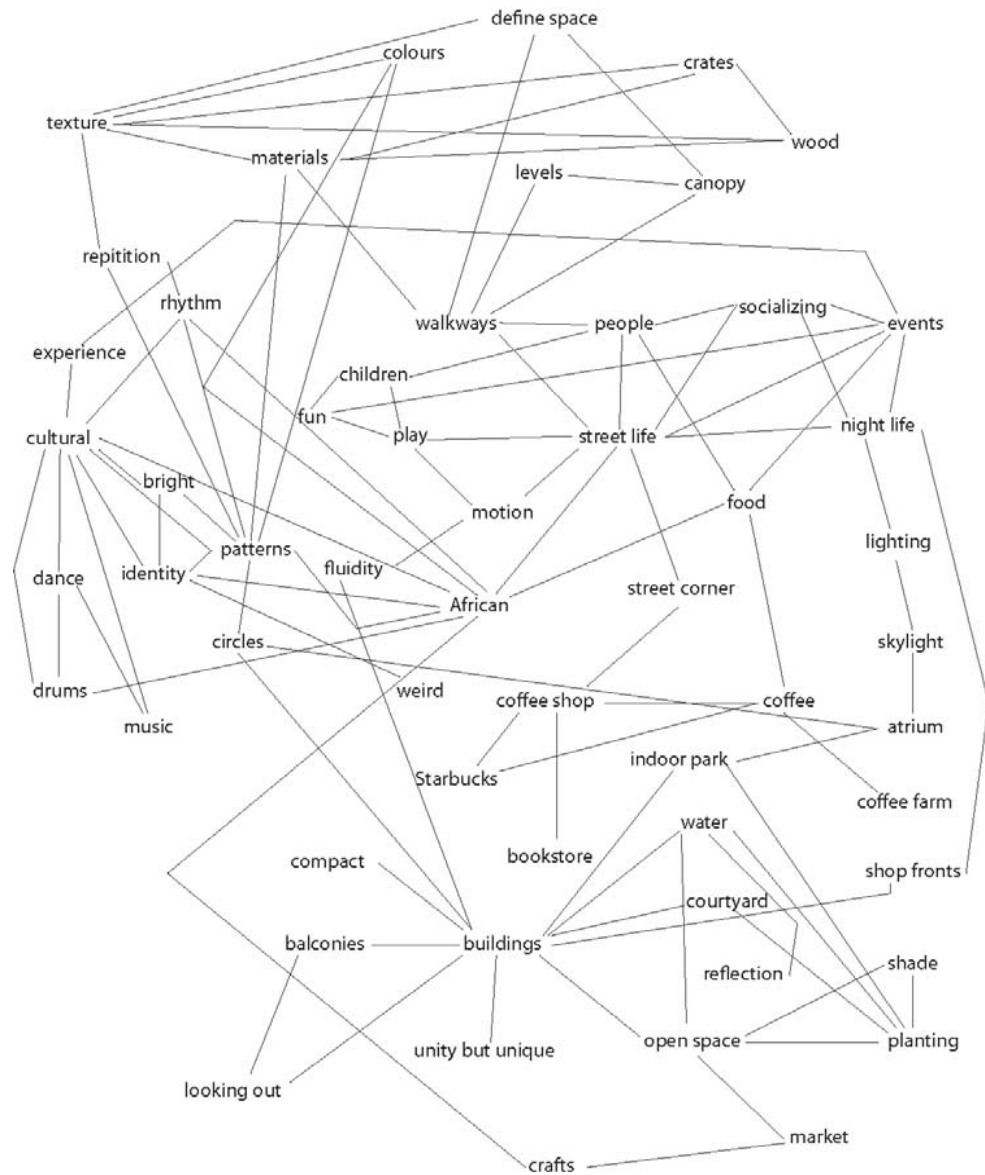


Figure 2.5.6 – General term map

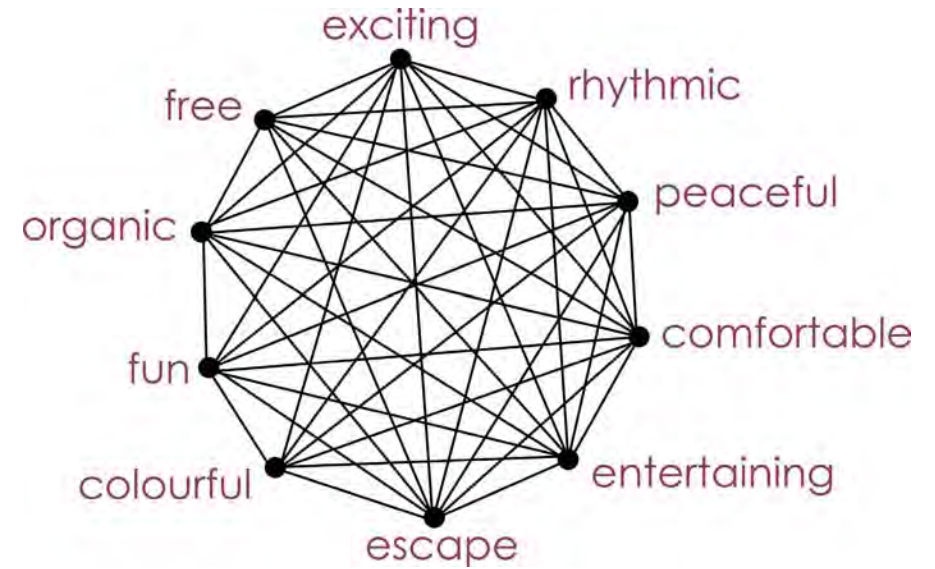


Figure 2.5.7 – Atmosphere term map

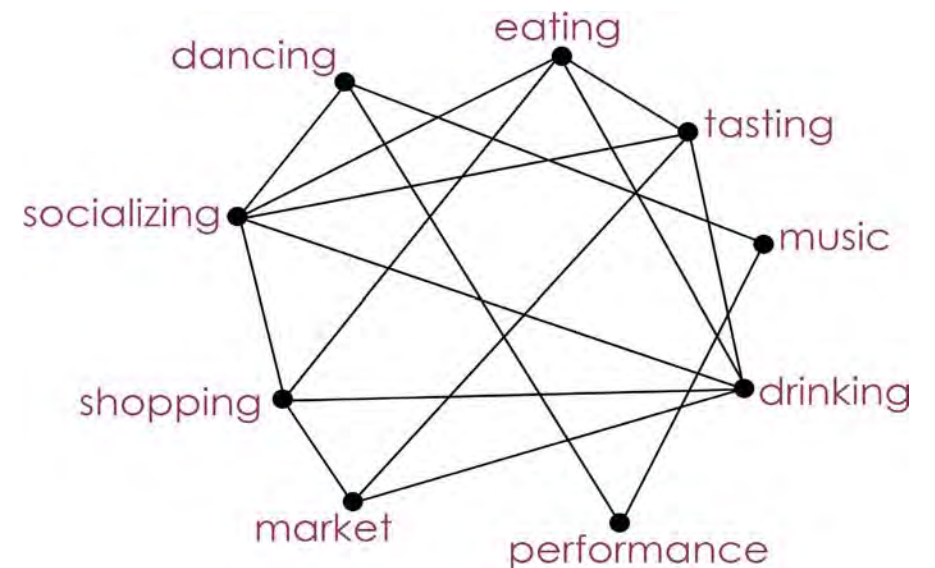


Figure 2.5.8 – Activities term map

2.6 Conclusion

This chapter investigated the concept of liminality by exploring key themes such as liminal space, public spaces, third places as well as home and territory. Precedent studies were conducted in order to gain a deeper level of understanding regarding the theoretical study by examining the qualities of existing designs and how these act as spaces with liminal characteristics. Each precedent was analysed by referring back to the theoretical component and also helped to provide initial points of departure in terms of how certain aspects could be applied to The Village.

A site analysis of The Village has been documented by exploring the different opportunities as well as challenges concerning the site. A number of different facets of the site was investigated and recorded, both through text and image. Finally, the initial stage of the design research methods was explored in the manner of moodboards and term mapping. The content of the entire chapter, but in particular the final part, has contributed greatly to the decision concerning the selected programme, as discussed in the following chapter.

CONSUMPTION ENVIRONMENTS



Figure 3.1.1 – Visual display of consumption environments

3.1 Introduction

Chapter 2 explored various aspects of liminal spaces including the theoretical discourse, precedent studies, an analysis of the chosen site and finally a visual and cognitive exploration through moodboard and term mapping exercises. The Village is a retail centre in Sunnyside and was selected as an appropriate typology for the intervention after conducting the different studies. They informed this decision as discoveries were made regarding the potential of the existing site as a retail centre due to the available services, location and existing layout. A restaurant complex was selected as the predominant programme as this will create a strong platform for a third place, especially by strengthening the courtyard space and enhancing the relationship between the three existing structures. Precedent studies provided inspiration as well as initial questions to consider in terms of how The Village might become a third place through a future intervention such as user movement patterns, features to draw users into the space as well as how to activate a lifeless building. The moodboard and term mapping exercise aided in gaining an understanding of the tangible as well as intangible qualities of a third place and provided information for the first phase of concept and design development.

In order to further inform decisions made during the design process, research has been done on retail environments (Figure 3.1.1) so that knowledge can be gained regarding the fundamental aspects of how they operate, how to deal with consumers, tenants and employees and what are the design issues related to contemporary retail environments such as shopping malls. The research will also be used to analyse existing retail environments within South Africa, specifically Tshwane, as well as to conduct precedent studies of international designs in order to inform the outcome.

3.2 Retail Environments – An Overview

Commercial environments (Figure 3.2.1) have played an important part in human society for numerous centuries. Fleming and Marien (2005:26) describe the Agora, found in Ancient Greece, as a space where social, political and economic interaction took place. The arrangement of trees, open space and buildings allowed this to be the social centre of the town. “Here country folk sold their wares, citizens discussed the news, foreign visitors exchanged stories, and magistrates conducted routine city affairs.” (Fleming and Marien, 2005:26). Such spaces exist because of the need for consumption; however, these spaces also allow various other activities like interaction, gathering and discussion to emerge. Therefore, observing the interaction between public space and everyday life allows us to understand the importance of social activity for people (Xing and Siu, 2011:24-25).

Contemporary malls can be understood within this frame of reference. As in Ancient Greece, basic human desires for consumption and social interaction still exist in contemporary society. The creation of appealing commercial centres is influenced by many factors such as the provision of various services,

a combination of retail spaces, pleasant outdoor environments, recreation, as well as the integration of systems such as transport systems and signage (Howard in Teller, 2012:1045). Shopping malls can be characterised by their effective use of space – from parking and outdoor areas, up to the rooftop and down to the basement. Spaces are integrated, functional and easily programmable. Interior spaces are important as they protect consumers from the weather, noise and traffic. Designers, planners, developers and tenants should all take these various spaces into consideration in order to achieve the most desirable outcome for consumers (Xing and Siu, 2011:26).

Interior design specifically has recently embraced the retail sphere as a dominant area of focus for the discipline. Opportunities have been presented in terms of incorporating new technologies, new ways of communicating, the idea of production and the influence retail spaces have in society. The relation between commercial spaces and public spaces also becomes an interesting area to explore as well as the characteristics of consumers, tenants and employees (Murialdo, 2011:8).



Figure 3.2.1 – Collage depicting consumption environments

3.3 Retail Environments and Place Identity

Shopping can be seen as a method through which one can discover and become acquainted with a place. The carnal dimension plays a crucial role within such environments as it contributes to the personal connection the user forms. Experiences shaped within shopping environments are critically influenced by the social interactions and the sense of community that arises, therefore also allowing the possibility of group identities developing. The collaboration of sensory information and social involvement increases the level of the psychological experience the user obtains, which forms a crucial part in the construction of meaning for the particular user (Swiatek-Odien, 2012:3).

A person identifies themselves with a place or attributes meaning when personal memories and emotional experiences are combined with the historical events or cultural significance of the particular place. Places can be meaningful to individuals but also to groups. Shopping centres are visited often and have a strong public nature, allowing them to be large community fixtures for various groups. A community's values can be represented as well as celebrated within these environments and indicates a sense of ownership. “Home” as discussed in Chapter 2 communicates a sense of belonging, security and identity, creating a personal connection through a psychological experience which forms an element of protectiveness over the place (Swiatek-Odien, 2012:51-52).

Placelessness is a concept used to define spaces lacking this element of meaning (Swiatek-Odien, 2012:51). Designers have the responsibility to be sensitive towards the needs of the consumer in order to cultivate a sense of belonging within them. In doing so, a magnetism of people will grow as opposed to the restricted ability for meaningful interaction resulting in placelessness. Suburban

malls act as good examples of placelessness, as no true meaning can be recognized within them, and therefore no personal experience is possible in order to bond person and place (Swiatek-Odien, 2012:65).

Pastiche and schizophrenia are two problematic aspects visible in the designs of numerous retail complexes of the contemporary age. Pastiche can be understood as the method of mimicry of certain styles taken from other eras or locations rather than being informed by the immediate context. The neo-traditional movement can be viewed as a good example of pastiche as numerous malls and centres are all embracing elements from the past, and even the future, in order to create a fantasy world with a fantasy experience (Swiatek-Odien, 2012:66). Schizophrenia firstly describes places lacking identity due to absent symbolism, historical value and a sense of community. Secondly, it entails the need to impress tourists and visitors by creating a place mimicking the places they originate from. Repetition occurs thoughtlessly in these situations and therefore results in elements completely void of the meaning they originally held (Swiatek-Odien, 2012:69-70). These approaches are insensitive to the context and fail to recognize the unique qualities and characteristics of the setting surrounding the place and those who visit it.

The exponential development of technology has introduced another schizophrenic issue regarding place identity. Online shopping has become a gateway into a convenient lifestyle with no need to leave your home, and one can find a range of products available at any time. The problematic facet of this method of consumption is the lack of a carnal experience which prevents a personal connection from being made, both with a place as well as other people (Swiatek-Odien, 2012:69-74).

Bryman (1999:25) also investigates this issue,

coining it as the Disneyization process which in essence means the theme park idea is dominating an increasingly large number of sectors, not only in America, but also across the rest of the world. Four key areas are highlighted by the author as trends found within this process: theming, dedifferentiation of consumption, merchandising and emotional labour.

Theming is visible across almost all economic spheres, from restaurants to shopping centres and even airports. Creating a fantasy experience has become a trend with the intent of drawing more people through this experience. Another aspect of Disneyization is dedifferentiation of consumption. Many of the themed places and services in society aim to enhance consumption activities through theming, such as fantasy villages on facades, leading users into stores where they still imagine being in this other world, only to spend large amounts of money as it forms part of the "experience". This has also formed part of accommodation and dining, especially at theme parks. All these experiences are interwoven, convincing consumers they must participate in all areas. With regards to retail centres, incorporating theme parks or even certain leisure facilities, the same concept has been applied. Las Vegas can probably be noted as one of the best examples, other than Disney World, regarding theming with the intent of enhancing consumption in other areas (Bryman, 1999:29-31).

This leads to the next area which is merchandising. It has been noted that more money can often be made from the merchandise related to a certain film, than the box office sales itself. Therefore places like Disney World aim to sell a range of products related directly to the theme of the park, specific films or 'lands' within the park. This trend has even infiltrated the themed movement within

restaurants (Bryman, 1999:36-38). Amin (2008:15) also makes the comment that symbolism in public space has been abused as it can be seen as distractions or inauthentic fetishes, and these have "...become common in contemporary lament on the 'theming' of urban public space through excessive consumptive hedonism."

The final aspect of Disneyization involves emotional labour. Theming has not only influenced the design of spaces, the manner in which consumption is approached and the products being sold; it has also conquered the manner in which employees are presented, through body language, verbal communication as well as physical appearance (Bryman, 1999:39-41).

3.4 Public Spaces within Retail Complexes

Public spaces have been discussed in depth in Chapter 2, but in terms of shopping centres, these are spaces that are formed due to the agglomeration of retail services and entertainment facilities integrating to produce a more desirable commercial environment. Outdoor spaces allow for leisure atmospheres within cities, spaces where activities can unfold spontaneously and social interaction can occur freely. Pedestrian streets are the most popular public spaces found within cities, but parks, plazas and squares are also important spaces for people to populate and participate in daily activities. Public spaces surrounded by retail facilities allow for safer spaces where people enjoy relaxation and interaction. These spaces provide relief from the noise and rush of the city, and become a quiet place where people can unwind (Xing and Siu, 2011:27-34).

3.5 Understanding the Client

3.5.1 Consumers

3.5.1.1 Why shop?

Tauber (1972) asked this question forty years ago, indicating that for numerous decades "shopping" hasn't been as simple as visiting a store in order to purchase something. His study indicated consumers go shopping for either personal motives, such as role playing, diversion, self-gratification, physical activity and sensory stimulation, or for social motives, including social experiences outside of home, communication with others with similar interests, peer group attraction, status and authority, and the simple pleasure of bargaining. He states that although they need to purchase a certain product might be what drives consumers to visit a store, impulsive shopping has become more common but is greatly influenced by convenience factors (Tauber, 1972:46-49).

Bloch, Ridgway and Dawson (1994) study the shopping mall as a habitat for the modern day consumer. Habitat can be defined as "the natural place of occurrence of a species...the special locality, station, or spot in which a specimen is found." (Oxford English Dictionary in Bloch et al, 1994:23-24). This means consumers are attracted to places of anticipated climate, social interaction, safety, freedom as well as opportunity for consuming various experiences and goods (Bloch et al, 1994:23-24). According to surveys, 75% of Americans visit a mall on a minimal basis of once a month, and time budget analyses indicate that besides home and work environments, people spend the most time in shopping malls (Kowinski; Stoffel in Bloch et al, 1994:24).

3.5.1.2 Consumer Activities

Various species can be found within the same habitat in the natural environment, and therefore similarly various types of consumers can be found in a retail complex. Their behaviour can be classified according to certain niches - some may be broader, others more specific. In terms of the consumer, this includes activities such as browsing, buying, gathering or simply being. Bloch et al divides these into four key categories (disregarding shopping in itself), including consumption of the mall, consumption of the services, passing time and consuming tangible goods (Bloch et al, 1994:31).

Shopping centres can be seen as contributors to many benefits. Firstly the aesthetic qualities of the space in terms of the architecture and interior design can contribute to the consumer's enjoyment of the space. The next benefit is that of escape. Various activities and the levels of sensory stimulation found in a mall act as a distraction from boredom, loneliness and routine. Exploration is another benefit which entails the enjoyment in discovering new products and activities. The fourth benefit as stated by Bloch et al (1994:34-35) was derived from Csikszentmihalyi's (1990) concept of flow, which can be described as a way of losing track of time by entering a state of absorption. The mall becomes a platform for consumers to obtain flow experiences by losing track of time as well as outdoor conditions by moving through "another world". Knowledge is also a benefit and can be interpreted as the process of finding out about new stores, new information and new trends, which is different to the novelty seeking that is described by exploration. The final benefit is social which simply involves the enjoyment of interacting with others. This benefit can be accomplished more easily in malls compared to single stores due to the variety of open spaces, eateries and seating areas (Bloch et al, 1994:34-35).

3.5.1.3 Consumer Types

Numerous authors have done research and investigated the various consumers found in retail environments. Character traits, needs and wants have been recorded in order to provide tenants and designers with insight into design, marketing strategies, products and floor plan layouts. Designers, planners, developers and tenants should also aim to create a balance between catering for the consumption needs of consumers and meeting their need for social interaction.

Sixty years ago a study was undertaken by Stone (1954) in order to categorize city shoppers (predominantly women) in order to understand their characteristics as well as behaviour within urban and retail contexts. Four key personalities were identified, namely economic, personalizing, ethical and apathetic. Economic personalities were aimed at acquiring specific goods and they enjoy a variety of products, with price and quality being key factors. On the other hand, the personalizing characters appreciate a more intimate environment with close relationships between staff and consumer. Ethical consumers prefer to visit specific store types due to moral obligation to support local merchants. The final category of apathetic consumers, are driven by convenience and whichever option requires the least effort (Stone, 1954:37-39).

A more recent analysis by Bloch et al (1994) divided consumers into four key groups: enthusiasts, traditionalists, grazers and minimalists. Enthusiasts benefit the most from visiting the mall as they are able to escape boredom through the various activities offered. These characters enjoy experiences and are therefore mostly benefited through the activities the mall has to offer. As discussed by Csikszentmihalyi (1990) flow is the

desired state and yet a very rare one. Enthusiasts accomplish this element of flow the best through these experiences, which essentially encourages even more participation in activities – ensuring continual mall visits. Epistemic and social factors also contribute to the benefits enjoyed by the enthusiasts. Traditionalists are opposite to enthusiasts as they have no care for an experience. They prefer to attain the desired goods and move on. Grazers don't benefit from too many aspects of the mall except for the main idea of escape. They enjoy being in a different world, eating and browsing to pass the time. Finally, minimalists visit the mall in order to accomplish a very specific task or to accompany someone such as a family member. Visiting the mall for these characters can be seen as a necessary evil (Bloch et al, 1994:35-37).

Kaltcheva and Weitz in Augustin (2009:209) mention three groups who will be directly influenced by a retail space. The first category comprises of the employees, who will be discussed in more depth in the following section; secondly, recreational shoppers and finally, task-focussed shoppers. Recreational shoppers visit retail environments with the main intention of having fun, whereas task-focused shoppers have a specific task to complete and therefore aim for quick and efficient trips. Design plays a crucial role in the manner in which these two consumers perceive the environment. Recreational shoppers prefer unique and exciting spaces, but the task-focused shopper desires a calm space which will help them accomplish their task in the fastest manner possible (Augustin, 2009:210).

Understanding the different types of consumers can help in terms of design decisions, and might require a multifaceted space in order to provide both consumers with a pleasant experience. The

above research has been summarised visually in Table 3.5.1, indicating the various consumers discussed by the different authors. These were then categorised by grouping similar consumers together. The outcome was that of five groups: efficient minimalists, recreational enthusiasts,

personalizing, ethical and employees. Determining the exact experience the designer desires for these various consumer will form an important part in design decisions. The way in which this is resolved will be conversed in more depth in Chapters 4 and 5.

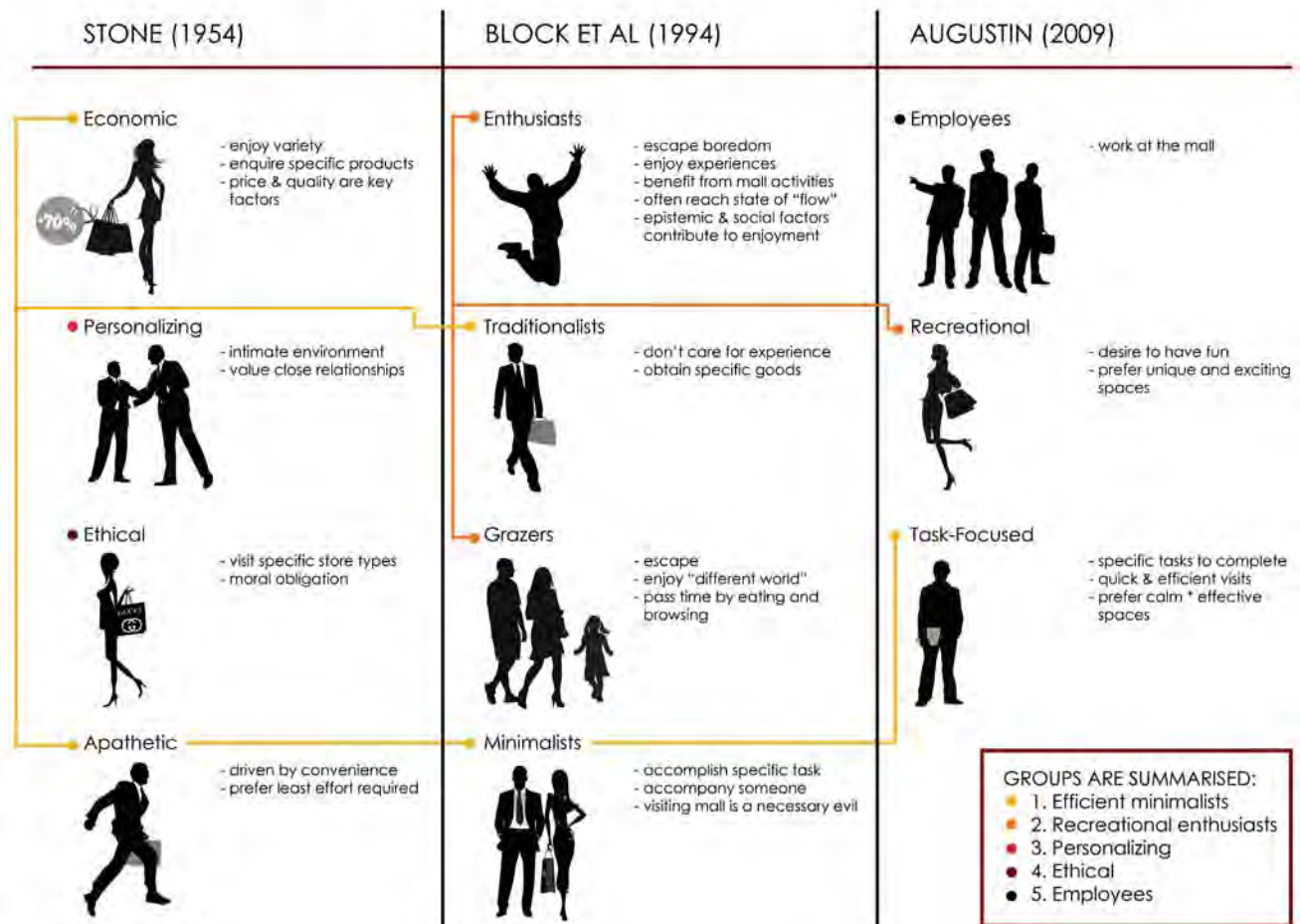


Table 3.5.1 – Visual summary of various consumers as analysed by Stone (1954), Bloch et al(1994) and Augustin (2009)

3.5.2 Tenants

Employees are one of the categories discussed by Augustin. This group forms a crucial part of the consumer's experience since the unhappiness of an employee can directly influence the manner in which the consumer perceives the retail space. Therefore, understanding the employee and catering to their needs becomes a necessity in the design process (Augustin, 2009:210).

3.5.2.1 Benefits

Teller and Schnedlitz (2012) discuss shopping malls as agglomerations. He describes these retail complexes as various stores clustered together which provide numerous advantages for both consumer and tenant. This arrangement of different tenants provides both a supportive as well as competitive situation. Four sets of drivers are discussed in order to understand the various benefits involved in retail agglomerations. Location is the first driver with benefits ranging from geographical position, connections to

road networks which determine accessibility for consumers and finally parking facilities including signage. The second driver relates to the tenant specifically, which involves the combination and aesthetics of various stores, bars, restaurants, entertainment facilities and services which means customers can undertake multipurpose shopping expeditions. Agglomeration marketing is analysed as the third driver and includes factors such as the supra-store idea, the ability to join various marketing and communication aspects, events to enhance certain desired atmospheres and finally an improved and strengthened image of the specific centre. The final driver consists of management related concerns such as stable hours, collective maintenance and security factors, public spaces for recreation, information points, specific design requirements for storefronts, branding of the entire complex and the ability to arrange tenants in the best suited manner for the agglomeration (Teller and Schnedlitz, 2012:1046-1048).

3.5.2.2 Tenant-Mix and Zoning

Both tenant-mix and zoning form crucial parts in the overall mall image as well as type of consumer being attracted. Brown (1992:384) states that tenant-mix is the single most important factor when determining the success or failure of a shopping centre. Aspects such as anchor stores positioned on dominant corners of centres, a synergetic tenant-mix which allows for a stronger sense of a third place and finally a platform for local and new tenants all play an important role during the design decision process. Chapter 5 illustrates how these various factors have influenced design decisions and tenant selection as well as location.

3.6 Tshwane Restaurant Complex Analysis

An analysis was done on two specific retail centres located in Tshwane: Lynnwood Bridge and The Club. These were selected due to the similarities between their typologies as well as layouts compared to The Village. Each complex has been investigated and described briefly, followed by a theoretical analysis informed by the previous findings on consumption environments. Finally, a brief overview has been given in terms of how the qualities analysed in the precedent might be applied in the design intervention of The Village.

3.6.1 Lynnwood Bridge

Location: Pretoria, South Africa
Designer(s): Studio 3 Architects
Year: 2011
Category: Retail Centre, Local

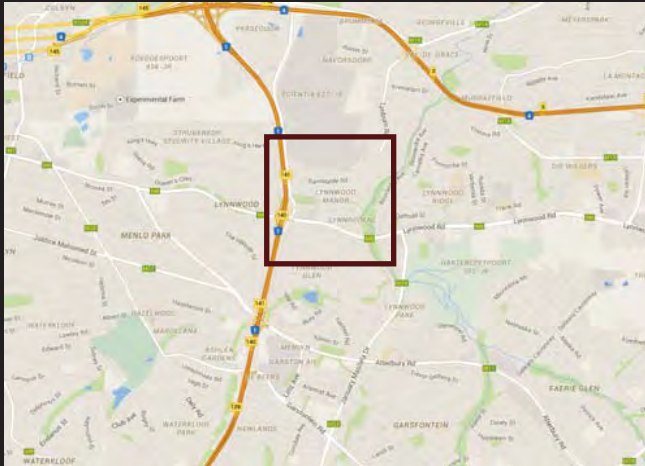


Figure 3.6.1 – Location of Lynnwood Bridge (Google Maps, 2014 with own additions)



Figure 3.6.2 – Signage of the centre located at the parking facade

Description

Lynnwood Bridge Office Park is owned and managed by Attacq. The spaces consists of 12 562m² of retail area, of over 40 000sqm commercial area and of 7 646sqm hotel area. 34 tenants occupy this mixed-use space, some of which include Woolworths, Safari & Outdoor, Rhapsody's and Atterbury Theatre. Eight restaurants are also located at Lynnwood Bridge, mostly surrounding a courtyard space. Its proximity to the N1 highway and Lynnwood Road (Figure 3.6.1) enhances accessibility tremendously. The building obtained the first Green Star rating in Tshwane for Office Design (Attacq, 2013).

Theoretical Analysis

Figure 3.6.3 shows the location of Lynnwood Bridge in its immediate context. It is obvious that it is surrounded by residential areas, the N1 highway and another retail centre. As discussed in the theoretical study of consumption environments, there is a lack of place identity regarding the relationship between the centre and its surroundings. Although it is accessible by vehicular means, pedestrian access isn't necessarily as well designed. However, a strong identity of the place itself is visible, as indicated through the signage (Figure 3.6.2) and material choices, including the colours, textures and patterns (Figures 3.6.4-3.6.7). The centre also forms a courtyard area between the buildings, providing a form of public space to be enjoyed by users (Figure 3.6.9).



Figure 3.6.3 – Location of Lynnwood Bridge in its immediate context (Google Earth, 2014 with own modifications)

Application

A strong colour selection has been implemented but in such a way to give the place a specific identity while allowing tenants to incorporate their own identity as well. Spaces such as the vertical circulation and ablution facilities (Figure 3.6.5) haven't been excluded in the design, which is important when designing a strong and well-branded retail centre. These ideas will be applied to The Village through carefully selecting a colour palette as well as specific materials. It is important to consider how the place will present its own identity while creating a platform for the tenants to also express their own identity. The logo (Figure 3.6.8) also plays an important role in place identity.



Figure 3.6.4 – Designed benches at Lynnwood Bridge

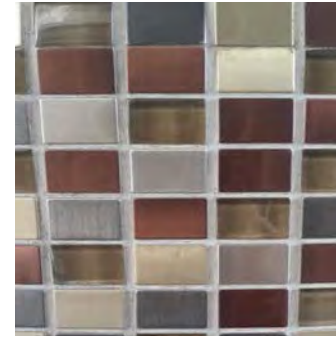


Figure 3.6.5 – Mosaic tiles finish applied to numerous surfaces



Figure 3.6.6 – Ablution facilities also show identity



Figure 3.6.7 – Signage



Figure 3.6.8 – Lynnwood Bridge Logo Design (Lynnwood Bridge, 2014)



Figure 3.6.9 – Courtyard space at Lynnwood Bridge

3.6.2 The Club

Location: Pretoria, South Africa
Designer(s): Atterbury Group
Year: 2014 (refurbishment)
Category: Retail Centre, Local

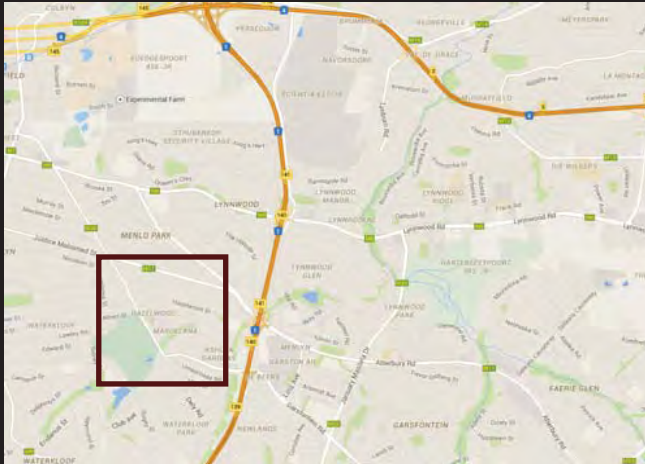


Figure 3.6.10 – Location of The Club (Google Maps, 2014 with own additions)



Figure 3.6.11 – The Club signage at main entrance

Description

The Club is situated opposite the Pretoria Country Club, which informed the name, and close to Waterkloof and Brooklyn (Figure 3.6.10). This enables easy access from the N1 as well as main roads such as Garsfontein and Atterbury. The 30 000sqm centre hosts retail, restaurants as well as office space. The space has undergone a number of phases in order to alter and adapt it in such a way that contemporary users might benefit from the centre on a whole new level. This includes the new office building which provides lettable space, the mixed use building hosting numerous shops and restaurants, the refurbishment of the existing office building and finally the refurbishment and upgrading of the total shopping centre (The Club, 2014).

A selection of well known and successful stores and restaurants are located at The Club, resulting in the third place setting desired for The Village. Some of the stores and restaurants include Woolworths Food (and Cafe), Sorbet, Cafe 41, Engel & Völkers and Happy Me (The Club, 2014).

Theoretical Analysis

The Club is surrounded by residential areas and is located directly next to the Pretoria Country Club (Figure 3.6.12). The centre is more integrated and connected to the community than Brooklyn Bridge and therefore doesn't display the same degree of placelessness. The design is sophisticated, contemporary and adds value to the surroundings instead of distracting from them. Similar to The Village, The Club's courtyard space is the hub where the energy occurs (Figure 3.6.14, 17 and 18). The entrances don't reveal everything that occurs in the courtyard, however, they can be described as inviting as they provide the user with a taste of what can be found upon entering (Figure 3.6.13).

Similar to Brooklyn Bridge, signage is clear and well designed. The logo design (Figure 3.6.11 and 15) shows part of the identity of The Club - simple yet powerful. The forms and shapes found in the layout of The Club becomes visible on the signage as seen in Figure 3.6.16. It is crucial to understand that identity is communicated through various means, and should be considered throughout.



Figure 3.6.12 – Location of The Club in its immediate context (Google Earth, 2014 with own modifications)

Application

A number of key points were applied to The Village including the idea of inviting entrance points, adding value to the surroundings through the new design, choosing tenants that work together to create a stronger sense of a third place, designing a strong logo and considering how tenant spaces open up to the courtyard in such a manner that it indicates this is the dominant space where the energy occurs.



Figure 3.6.13 – The Club main entrance from the street



Figure 3.6.14 – Restaurants opening up to the courtyard



Figure 3.6.15 – Logo design for The Club (The Club, 2014)



Figure 3.6.16 – The Club wayfinding and signage



Figure 3.6.17 – Vista through the courtyard



Figure 3.6.18 – Courtyard space at The Club

3.7 Precedent Study

3.7.1 Cashel Mall

Location: Christchurch, New Zealand
Designer(s): RE:Start and the Buchan Group
Year: 2011
Category: Retail Centre, International

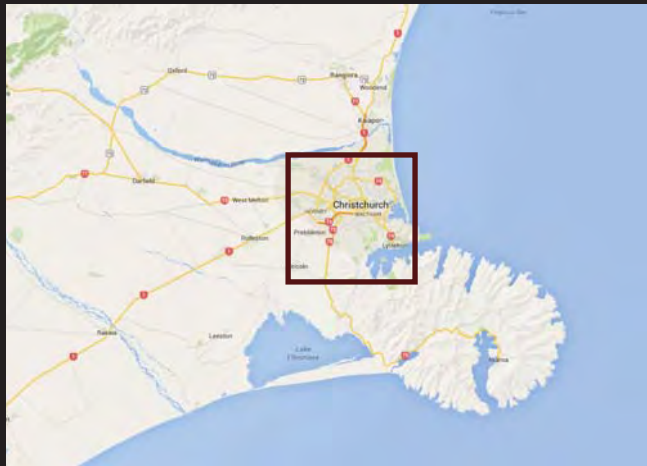


Figure 3.7.1 – Location of Cashel Mall (Google Maps, 2014 with own additions)



Figure 3.7.2 – View of the Cashel Mall (Buchan, 2014)

Description

Christchurch (Figure 3.7.1) suffered a traumatic earthquake in 2011 which caused great damage to the inner city. The Buchan group along with the RE:Start group, came up with a conceptual approach for a modular system from which they could create an open air pedestrian retail precinct. The structures were constructed out of shipping containers and painted in a variety of bright colours (Figure 3.7.2 and 3.7.4). The containers were also arranged in such a manner that damage caused by the earthquake was hidden, and also to create ample public space for locals to use as relaxation, meeting and dining space (Buchan, 2014). Figure 3.7.3 illustrates the damaged area with the Cashel mall located on either side of Cashel street.

Theoretical Analysis

The space provides an exciting and innovative approach to mall design as it firstly aims to aid in the healing process of the previous damage, while providing a new idea regarding retail environments. The bright coloured modular structures (Figure 3.7.6) form clusters that create a lively atmosphere. The numerous open spaces provide opportunities for social interaction and ultimately for the existence of a third place (Figure 3.7.5).

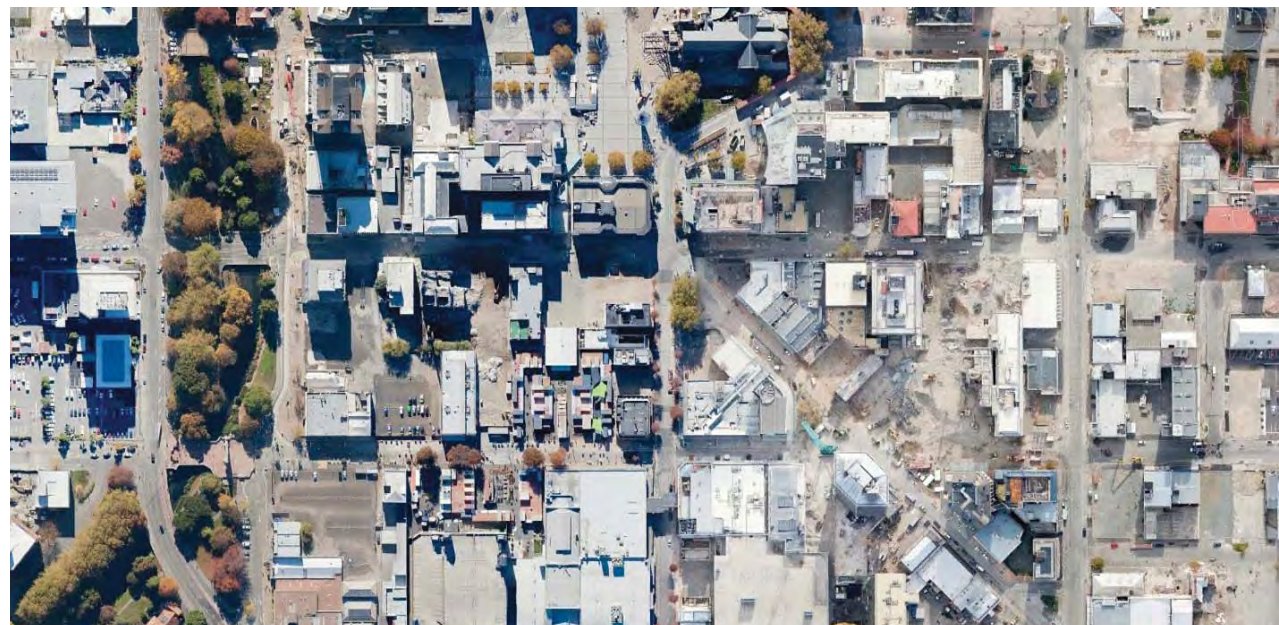


Figure 3.7.3 – Cashel Mall surrounded by damaged buildings and land (Google Earth, 2014 with own modifications)

Application

Cashel Mall takes on a new approach to mall design, and particularly the idea of place branding. The space has become an inner city hub for many locals. The Village holds potential to accomplish something similar as it has adequate space and amenities for this type of programme. A strong identity is visible when observing the Cashel Mall (Figure 3.7.6). Although tenants can showcase their own brand through signage and window displays, the general look of the space is well maintained and strictly controlled by the design team. This will be crucial for the desired outcome of this dissertation.



Figure 3.7.5 – Public space at Cashel Mall (Buchan, 2014)



Figure 3.7.4 – A store at Cashel Mall (Buchan, 2014)



Figure 3.7.6 – Cashel Mall (Buchan, 2014)

3.8 Conclusion

Chapter 3 explored consumption environments through a theoretical study on retail environments, place identity, public spaces in retail centres, the clients including consumers and tenants and also through two studies on Thswane retail centres and one international precedent.

Key issues noted from the research include placelessness and the concept of false identities found in retail centre design today. Both concerns are addressed by considering the context, existing identities, cultural and social values and the identity of The Village itself. Chapter 5 illustrates these outcomes and how they were dealt with.

This chapter also raised questions regarding how identity plays a crucial role in retail environments. The following chapter explores in depth the various design codes and symbolic motifs interior designers have to consider during the design process. These form a basis for the final approach and outcome.

SYNERGY & SYNTHESIS

4

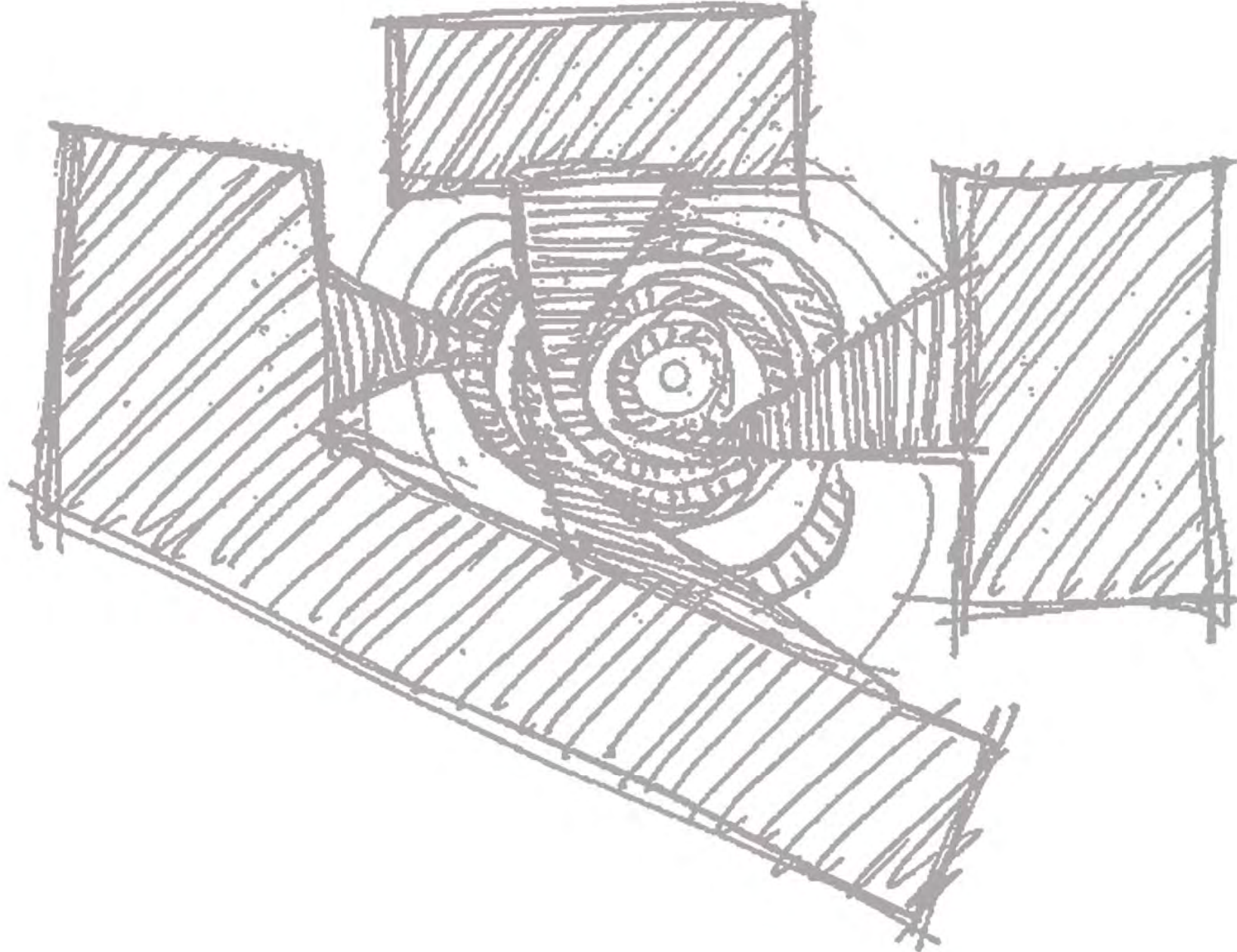


Figure 4.1.1 – Conceptual diagram exploring synergy

4.1 Introduction

... A good house is a single thing, as well as a collection of many, and to make it requires a conceptual leap from the individual components to a vision of the whole. The choices...represent ways of assembling the parts.

... the basic parts of a house can be put together to make more than just basic parts: They can also make space, pattern, and outside domains. They dramatize the most elementary act which architecture has to perform. To make one plus one equal more than two, you must in doing any one thing you think important (making rooms, putting them together, or fitting them to the land) do something else that you think important as well (make spaces to live, establish a meaningful pattern inside, or claim other realms outside) (Moore, Allen and Lyndon in Ching, 2007:183).

Chapter 3 analysed shopping environments and noted various concerns in terms of contemporary retail centre design. Issues include the method of pastiche and neo-traditionalism which leads to forms of placelessness in cities. Dysergy has also been noted as a problem regarding the chosen site as there is a lack of unity between the buildings, their occupants and the general atmosphere and design style.

This chapter explores the methods of synergy (Figure 4.1.1) and synthesis as a means of unifying these issues and resolving them through the integration of design codes in order to communicate the message of an energetic third place in Sunnyside. Environmental symbology is also researched and used to analyse The Village. This aids in understanding the relationship between the various parts of spaces

and how interior design tools and codes can be combined to influence the cohesive whole. The whole consists of edges, thresholds, a den and spaces of mystery, which all contribute to the user's journey.

4.2 Interior Design Tools

4.2.1 Synergy

The concept of synergy (Figure 4.2.1) implies that the whole is greater than the sum of its parts. However, prior to grasping this concept it is necessary to acknowledge that the universe is constructed out of a collection of objects related in some fundamental manner. These objects are positioned in space and time and involve the self, expressing the whole as a collection of organisms all functioning simultaneously to produce an overall effect (Piaget in Norberg-Schulz, 1971:17).

Within the realm of design and architecture this is a crucial aspect to consider when making decisions, as the curation of various components produce a certain effect, manipulated and constructed by the designer. As mentioned by Frick (2007:261), the ancient Greek meaning of synergy entails the idea of working together. He takes this concept and elaborates on another notion, that of spatial synergy, defined by Rapoport in Frick (2007:261) as "... the interaction between 'things and things'." Frick states that "Spatial synergy means the presence or development of places: where locality can be perceived, and where a space segment or a settlement unit can be associated with the idea of the 'city'."

Frick (2007:261-262) states that a public space embracing spatial synergy allows the development of places to occur with an element of locality, creating the idea of the 'city'. However, when spatial dysergy occurs, non-places form and the city lacks locality, resulting in a 'non-city'. He also mentions that the cost of spatial synergy is minimal, whereas the cost of spatial dysergy can become detrimental. Figure 4.2.2 expresses this theory.

Three factors are discussed as influences of spatial synergy and its impact on what he refers to as spatial segments – parks, squares etc. The first factor comprises of the manner wherein space segments are shaped through several components such as buildings, planting and services. The second factor looks at how the urban fabric can then be created from the way these segments are interlinked with one another. The final factor explores the distance between each segment, and groups of segments within an area (Frick, 2007:262).

The next concept Frick discusses is supportiveness, which can be defined as the relationship between people and things. This idea has been mentioned previously, but can now be analysed in terms of the design approach and methods for spaces. The

manner in which the physical environment is constructed, and the way in which people interact with it, result in a certain type of supportive character. This can occur on three levels, through the fixed features such as through construction, through semi-fixed features also understood as the furnishings, and finally through the non-fixed features, or those objects that cause the movement through the space – the people. Social character plays a dominant part in this concept, and is the consequence of two core aspects known as functionality and intelligibility. Both these factors can be understood in terms of the segments as well as the urban fabric. Table 4.2.1 indicates how this works regarding activities and behaviours, as well as the construction (Frick, 2007:263-264).

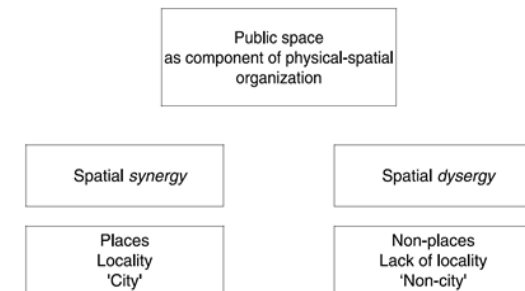


Figure 4.2.2 – Spatial synergy and spatial dysergy (Frick, 2007:262)

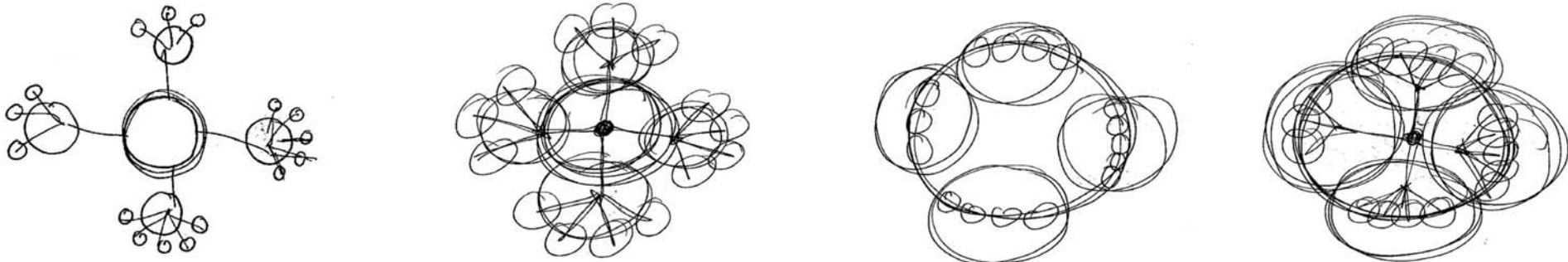


Figure 4.2.1 – Conceptual diagrams exploring synergy

Spatial synergy and supportiveness aim to work together in order to create cohesive spaces and urban environments. They investigate how various aspects work together in the built environment to convey a certain message, and create a certain atmosphere. This idea can be understood and explored on a variety of scales, from the urban context, to specific clusters of buildings, to the personal relationships between people. Energy exists between all spheres and dimensions and should be taken into consideration when designing. As Wise (2000:307) mentions, everyday life involves the way in which our various habits, our interactions with others and our movement through structured environments all overlap and are woven together. A synergy exists as these different aspects of our life come together and create an experience richer than any one of those could achieve in isolation.

... man orients to 'objects', that is, he adapts physiologically and technologically to physical things, he interacts with other people, and he grasps the abstract realities, or 'meanings', which are transmitted through the various languages created for the purpose of communication. His orientation to the different objects may be cognitive as well as affective, but in either case it aims at the establishment of a dynamic equilibrium between him and his environment (Norberg-Schulz, 1971:9).

When applying this concept to the interior environment, one might consider the influence the context has on the interior space, but also how cohesion can be accomplished through the manner in which various design elements are integrated and arranged, such as lighting, texture and materiality. The methods for constructing spatial synergy and supportiveness in an interior context will be further investigated later in this chapter.

The series of conceptual sketches in Figure 4.2.3 illustrate how the various structures of The Village might be synergized through the enhancement of the courtyard space. The end result is one overall space, where all the structures are integrated in some way.

ACTIVITIES / BEHAVIOURS WITHIN PUBLIC SPACE	FUNCTIONALITY OF PUBLIC SPACE	INTELLIGIBILITY OF PUBLIC SPACE	CONSTRUCTION OF PUBLIC SPACE
<p><i>Space segments (settings):</i></p> <ul style="list-style-type: none"> - Necessary activities - Optional activities - 'Social' activities 	<ul style="list-style-type: none"> - Accessibility - 'Pleasant place' - Safety - Multi-functional suitability 	<p><i>Visibility fields:</i></p> <ul style="list-style-type: none"> - Enclosure (openness / closeness) - Overview / subdivision - Clearness 	<ul style="list-style-type: none"> - Bounds of space / enclosure - Dimensions, scale, grain - Distances between buildings - Orientation of spaces - Differences in level - Equipment (semi-fixed features)
<p><i>Urban fabric (systems of settings):</i></p> <ul style="list-style-type: none"> - Movement of persons - Movement of vehicles 	<ul style="list-style-type: none"> - Permeability - Spatial continuity 	<p><i>Axial lines:</i></p> <ul style="list-style-type: none"> - Overlapping of the visibility fields - Leading towards focal points or landmarks - General orientation 	<ul style="list-style-type: none"> - Laying out of paths - Division / subdivision - Degree of interlacing - Continuity / discontinuity - Organization according to levels of scale

Table 4.2.1 – Characteristics of Public Space (modified from Frick, 2007:265)

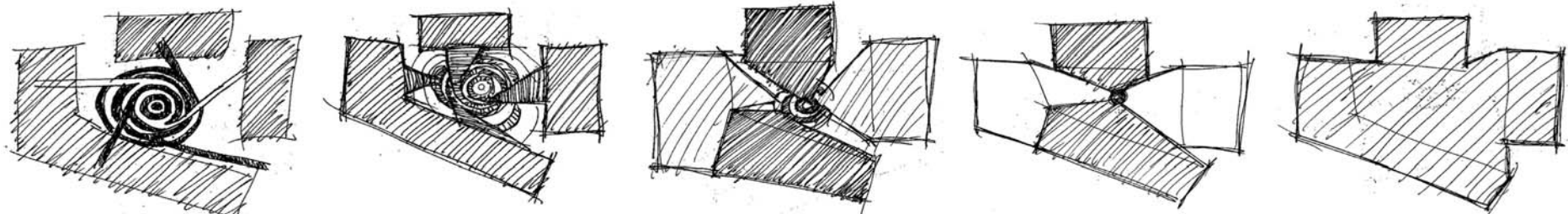


Figure 4.2.3 – Conceptual investigation of synergy when applied to The Village

4.2.2 Synthesis

Like the spider with its web, so every subject weaves relationships between itself and particular properties of objects; the many strands are then woven together and finally form the basis of the subject's very existence (Jakob von Uexkull in Norberg-Schulz, 1971:9)

Synthesis refers to the manner in which different elements are combined in order to create an entity (Figure 4.2.5). Interior environments can be understood in terms of numerous symbols all contributing to a specific image. Norberg-Schulz (1971:7) describes architectural space as a collection of images from which man gains his general orientation, or sense of being in the world. Both Tan (2011) as well as Clark (2008) touch on this idea, and mention that meaning and identity can be created through the manner in which these are used. König (s.a.:142) discusses synthesis as a primary procedure used by the interior designer for constructing meaning as it involves the careful selection and bringing together of an assortment of components in order to establish a cohesive whole, or image⁹.

The method of synthesis has a number of properties, actions and effects, as discussed by König (s.a.:161-162). The fundamental property of synthesis is its ability to combine various artefacts with the intention to construct a more complex artefact with a certain meaning. It influences both tangible as well as intangible aspects of interior environments and therefore curates, and acts as an informant for, the other methods (proximity, timeliness, associations, and technification). Style is generated through the synthesis method, which is used to create consistent meanings across

different spaces. Synthesis influences the relationship between form and decoration. The effects of synthesis include its ability to present narratives, reveal organisation in a spatial manner, integrating identity and space, combine various disciplines, and to enhance variation as well as stimulate interest in interior spaces.

König (s.a.:160) discusses a number of codes divided into two categories, synthetic (meaning) and decorative (adornment), which the designer can use in order to create the cohesive whole through. Some of these codes include lighting, colour, constellations and materials. From this synthesis can also be described as a method of iteration, as it never uses unique and new codes or meanings, but rather relies on the manner in which existing codes can be combined and even rearranged (Figure 4.2.4).

Based on the research done, a number of factors, codes and design components were noted from different authors, specifically König (s.a.), Clark (2008), Augustin (2009), Tan (2011) and Ching (2007). These have been recorded in a table as shown in Table 4.2.2. As discussed, an interior environment can be seen as a whole constructed by many different parts. In order to illustrate this, a diagram has been created as seen in Figure 4.2.6. The circle represents the interior space, ultimately, the cohesive whole, while the words feeding into it show some of the various factors influencing the cohesive whole.

⁹ See Chapter 4.3 Branding and Image for a more detailed understanding of 'image'

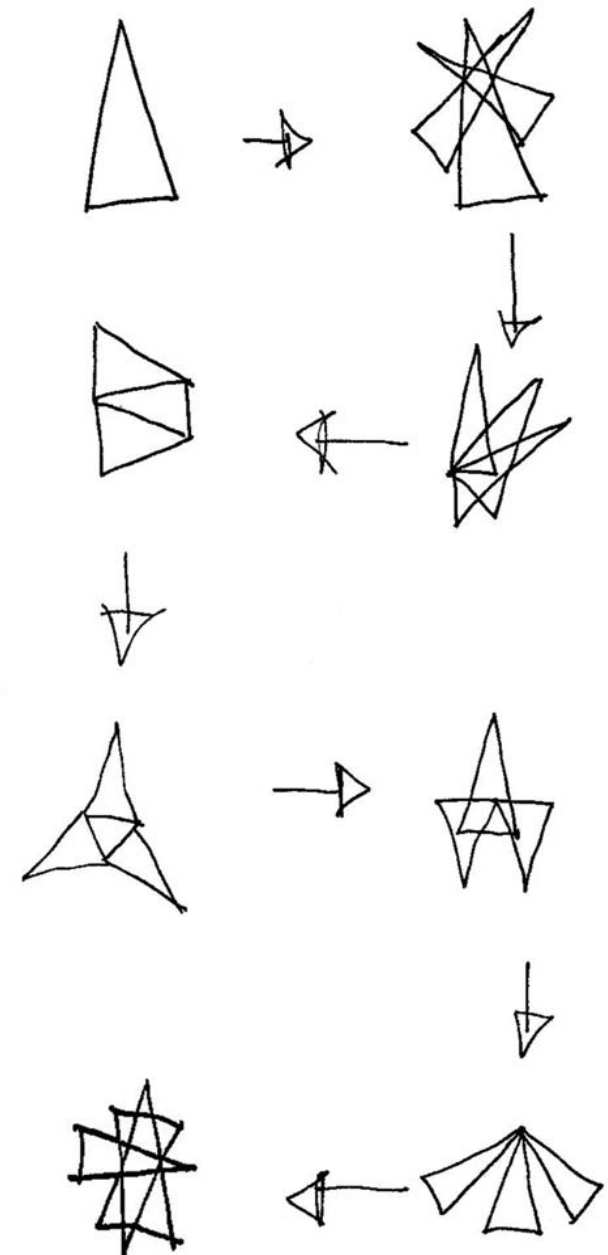


Figure 4.2.4 – Rearranging existing components to create new meanings

GELDENHUYS	CHING (2007)	CLARK (2008)	AUGUSTIN (2009)	TAN (2011)	KONIGK (s.a.)		
Design Experience colour composition function hierarchy lighting materiality pattern structure style texture vistas	Architectural point line plane volume form light view organization proportion scale material axis symmetry hierarchy datum rhythm repetition transformation	Elements colour forms light line pattern shape texture	Principles balance contrast emphasis harmony proportion rhythm scale	Retail Elements colour light order scent signage sound	Symbology artefacts constellations symbolic motifs	Decorative colour decoration furniture light material object style taste good	Synthetic colour constellation curation ensemble light material object style symbolic motif synthesis taste good technemes

Table 4.2.2 – Factors influencing interior environments as discussed by various authors



Figure 4.2.5 – Conceptual illustration of synthesis - modification of Kanizsa's Triangle (modified from Kanizsa in Massironi, 2002:18)

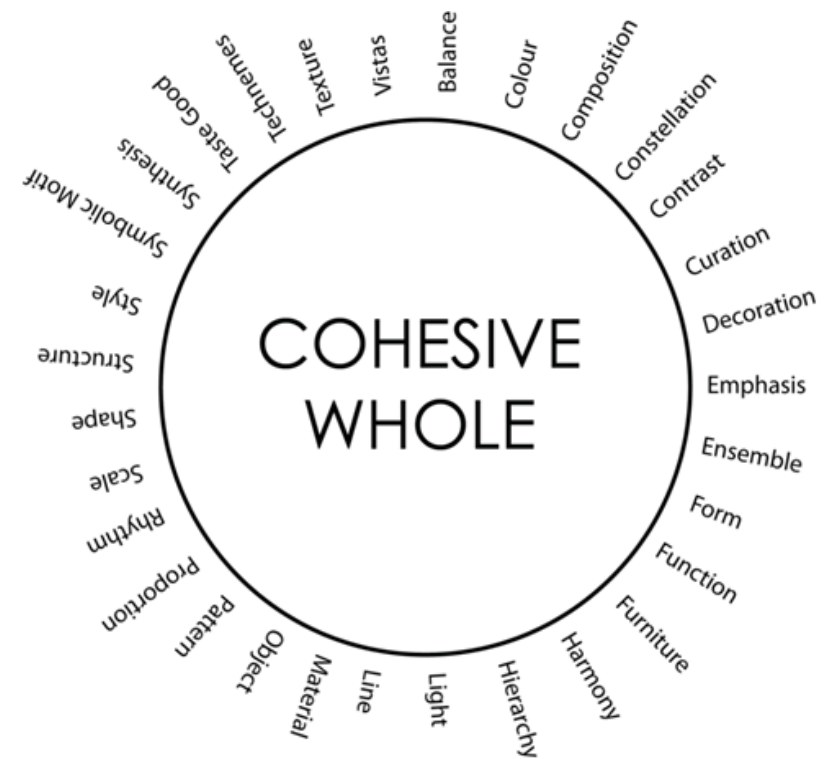


Figure 4.2.6 – Factors feeding into the cohesive whole

4.3 Branding and Image

Synergy and synthesis both elaborate on the idea of various components, factors, spaces, codes or organisms that interact, link and operate together in order to produce a certain image. The image therefore becomes an important aspect to understand when designing. In contemporary culture, image may also be strongly associated with branding.

In order to consider how one can use the various components to create meaning and image, the concepts themselves must first be clarified and understood. In the context of the graphic design discipline, image can be defined as "... the graphic elements that bring a design alive" (Ambrose and Harris, 2005:6). The authors also mention the important role images play when communicating specific messages and they contribute extensively to the visual identity of a certain design. Images are informative and influence particular feelings. Abdullah and Hübner (2006:14) explore the idea of signs by the Greek term *eikon* which means image. This explains the relationship between icon and meaning as it speaks of that which is being imitated. A number of conditions are listed as the influencing factors on the meaning behind signs. These include surroundings, knowledge, culture, social circumstances and the combination of signs. They emphasize the necessity of context in the correct interpretation of a sign, otherwise meaning is lost and the sign becomes worthless.

Königk (s.a.:81) discusses the notion of image extensively, and defines it as a visual representation. He also mentions that interior environments consist of two predominant categories, namely spatial and image. Isar and Anheier in Königk (s.a.:49) state that images are more fundamental in daily life now than ever before. By observing the role of visual communication in our present reality, it

becomes obvious how strong the dependency has become on expressing information through images. Burnett in Königk (s.a.:50) also emphasises the necessity for a mind shift to occur regarding the role of images in day to day activities. Königk states that if we interpret artefacts as the text of interior spaces, then they may be understood as images of space. Interiors consist of numerous artefacts and can therefore be seen as spaces constructed from numerous spatial images and meanings (Tan, 2011:42).

Branding is another facet of the design world involving images and identity. As commercial environments have formed part of society for many centuries, so have brands existed as a method for craftspeople to place a trademark on their work. Medieval guilds were marked in order to ensure high quality products were being crafted. Artists also signed paintings or carved signatures into their work as a mean of branding. The contemporary world has turned branding into a necessity, used to place meaning and add value to practically anything (Kotler, 1991:442-443).

According to Kotler (1991:442), a brand can be defined as: "A name, term, sign, symbol, or design, or a combination of them, intended to identify the goods or services of one seller or group of sellers and to differentiate them from those of competitors." Although branding is seen as a strong component of marketing, it is vital to consider its objective, which includes building a specific image, whether for a company or product. Interior design involves the construction of a certain image through the synthesis of various signs and symbols in the form of codes. Interior designers should consider the image they desire to create, and identify methods of combining codes in order to accomplish this. Tangible elements are curated in

a way to influence intangible elements. Giedion in Norberg-Schulz (1971:12) states that "The process by which a spatial image can be transposed into the emotional spheres is expressed by the spatial concept. It yields information on the relation between man and his environment. It is the spiritual expression of the reality that confronts him."

Branding can also be seen as a tool when working in an urban context in terms of place identity, city branding and the image of the city. Planners, developers, designers and other professionals operating on an urban scale should consider how their work fits into the wider context in such a way that it contributes to the overall view of the city in a positive manner. LaFarge (2000:267) states that "Cities do best when they intensify their unique strengths." Branding also enhances the life quality for local residents (Kavaratzis in Prilenska, 2012:12). Branding can then be seen as a tool with the ability to contribute to regeneration as it also concerns itself with the connection between imaginative and symbolic change (Nyseth in Nyseth and Viken, 2009:3).

Prilenska discusses the relationship between city image and the built environment. Branding on an urban scale involves both spatial qualities as well as communication. She mentions that "city image should be reflected in the spatial structure of the city." (Prilenska, 2012:14). Before branding campaigns should even be implemented, it is crucial to improve spatial as well as non-spatial aspects of the urban fabric, as the spatial qualities communicate through the visual images of the space. She also explores the idea that city branding isn't as concerned with changing the city as much as

it has to do with the image of the city. However, it is important to note that in order to attain this, tangible interventions are required within the current fabric as the image can be derived from reality – that which is existing. In order to improve the city's image, reconstruction of the existing image might be necessary, which is only possible if tangible changes occur within the quality of the overall place (Prilenska, 2012:12-15).

In order to introduce successful tangible changes to improve the image of the city, it also becomes crucial to understand how the image of a city is influenced by its inhabitants. Lynch (1960:4-8) explores this idea and notes that strong environmental images are those that provide individuals with emotional security as a relationship

forms between themselves and their surrounding context. Such images are said to exist as entities of identity, structure and meaning. Meaning is fundamental as this is the core aspect influencing an emotional connection between user and environment. Designers should consider how they can communicate certain meanings but also how they can create platforms for new meanings to grow and develop without controlling the outcome.

Image can also be investigated in terms of stores and shopping malls. Chebat, Sirgy and Grzeskowiak (2010:736) analyse two types of attributes of store image: functional and psychological. Functional attributes include the tangible aspects such as the arrangement of merchandise or the store's

location, whereas psychological attributes pertain to the more abstract qualities such as the atmosphere. They also explore several factors contributing to mall image, and have noted five dimensions: access, store atmosphere, price/promotion, cross-category assortment and within category assortment. These different factors can be combined to generate a particular image, which in turn affects the attitude of mall visitors, the investment and the communication through word-of-mouth. Figure 4.3.1 illustrates this concept.

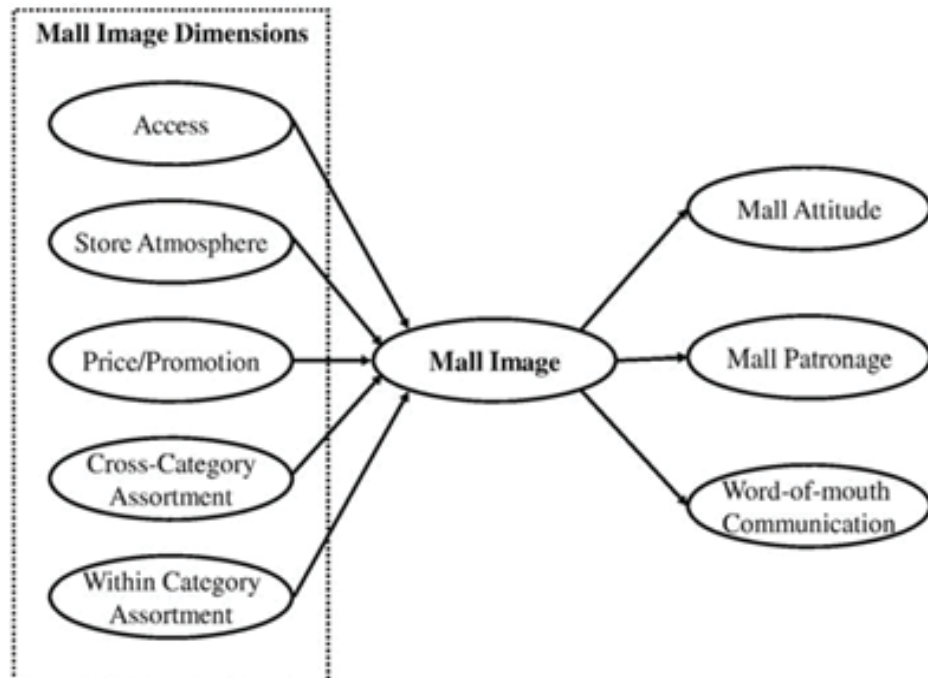


Figure 4.3.1 – Factors contributing to mall image (Chebat, Sirgy and Grzeskowiak, 2010:736)

4.4 Environmental Symbolology

Symbolic meaning enriches human space with personal and sociocultural value; it communicates attitudes and beliefs, integrates with other sign systems in communication, and regulates social behaviours (Tan, 2011:46).

Environmental symbolology is the title given to the study of symbolism present within human, particularly built, environments. It analyses the spaces between buildings, the journey users take to move through this space, the buildings themselves as well as the psychological impact these have on a person. Interpretation of symbols becomes a crucial aspect for understanding the significance of a space, whether it is private, collective or semiotic. (Tan, 2011:39-41.)

Ambrose and Harris (2005:144) describe a symbol

as the means of communicating particular concepts or things represented by the symbol. Therefore, it is important to note that they do not convey a literal meaning of that which they illustrate.

Tan (2011:47) discusses the interior environment in terms of five different symbolic motifs. These are the den, edge, mystery, journey and threshold. Clark (2008:xii) refers to these as classes, and categorizes them as threshold (a sense of entry); territory and boundaries; and lastly mystery and the journey of discovery. Both authors explore symbolology within interior environments, and imply the necessity in understanding the tools available to create these different classes or symbolic motifs. The diagram in Figure 4.4.3 has been developed further by incorporating the three main symbolic motifs. The cohesive whole is now shown as a series of transitions

the user moves through in order to reach the centre. This journey occurs from the edge and takes one to the place of mystery in the centre. The diagram still indicates some of the factors contributing to interior environments and the image of a space. Figures 4.4.1 and 4.4.2 show the identification of the different motifs found in The Village.

A brief study will be conducted on a few of the factors, followed by a discussion on the different classes, which will be applied and used to analyse the existing spaces accordingly. Synergy is present among the classes as they work together for the collective. By considering carefully the impact they have on one another and how the various codes can be used in each class, the designer can determine the outcome of the whole and the desired meaning of the entire space.

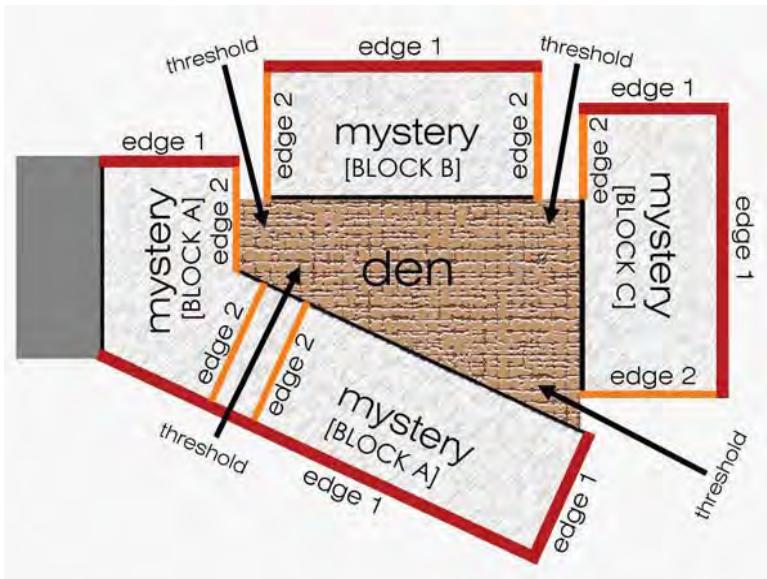


Figure 4.4.1 – Symbolic motifs illustrated on a plan of The Village

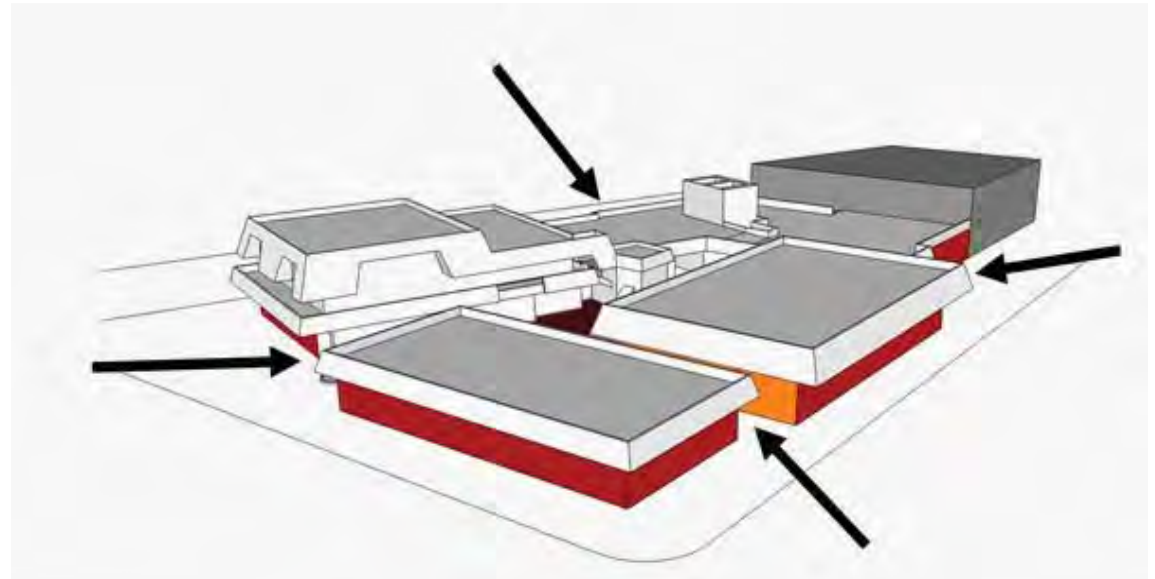


Figure 4.4.2 – Symbolic motifs illustrated on an aerial perspective of The Village

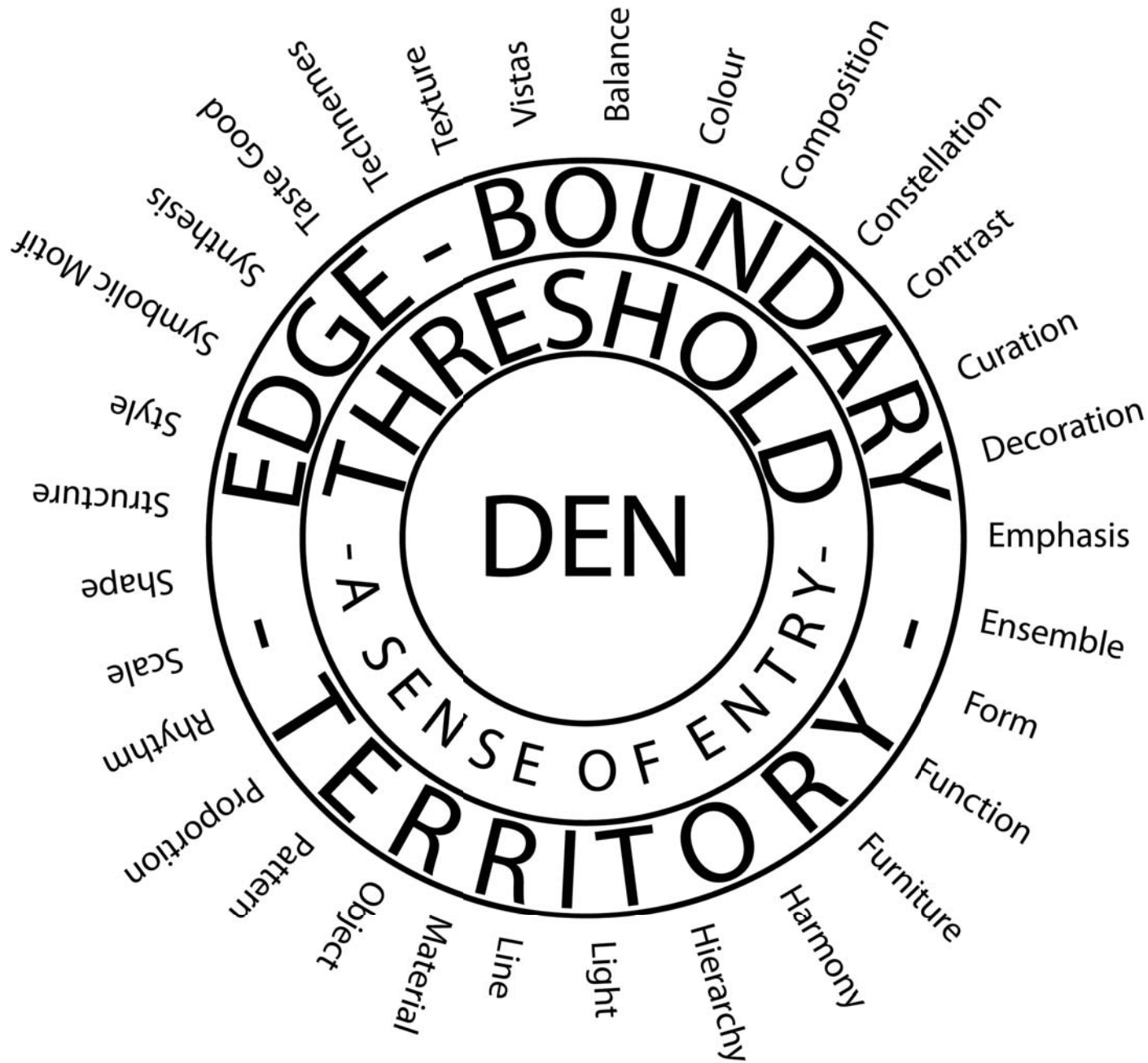


Figure 4.4.3 – Factors contributing to mall image with various symbolic motifs

vistas provide the user with a glimpse of what occurs beyond the boundary - these work together with the thresholds



SYMBOLIC MOTIFS



edge
threshold
den
mystery
journey

the different motives work together to allow the user to embark on a meaningful journey

CONTRAST



interior
|
exterior

dominant design code - emphasises the difference between the interior and exterior of The Village

DECORATION



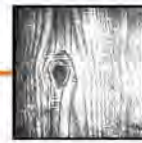
decoration allows an element of richness to be created in the space

COLOUR



indication of identity, activities and enhances the complexity and richness of the space

MATERIALITY



materiality is used to create pattern, texture and richness within the interior

OBJECT



objects show meaning and function, can also be seen as technemes

FORM



form is used to show contrast between simple, flat, ordered space and complex, chaotic, volumetric space

LIGHTING



lighting provides spatial definition and function

PATTERN



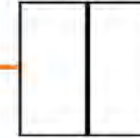
pattern can enhance texture and contributes to the richness of the space

TEXTURE



texture can be created through the materials used and adds richness to the space

LINE



line is used to distinguish between functions such as the path next to the seating area

Figure 4.4.4 – Infographic showing the purpose of the various codes used and their relationship to one another

4.4.1 Interior Design Codes

The interior environment is understood as a collection of signs and symbols. Codes are combined to create this environment. Figure 4.4.4 shows some of the key codes used and how they influence both the design but also one another. This acts as an introduction which is followed by a deeper analysis in order to discover how these various factors can work together to compose an effective intervention for The Village as a restaurant complex. A well designed interior environment entails a space where the objectives set out by the designer are achieved due to the design approach taken. The space doesn't necessarily meet every need of its users, but it must consider the message it intends on conveying, and through the tools used, communicate this well. (Augustin, 2009:21.) A few of the codes used are briefly discussed and illustrated.

4.4.1.1 Contrast

The dominant code used will be contrast (Figure 4.4.5). The aim is to distinguish between the street and courtyard with the intention of luring people in as they notice a pocket of surprise, visible when looking through the thresholds. Contrast is one of the principles listed by Clark (2009:39) and is described as "the perceived degree of difference". Contrast can be used to emphasise the difference between two spaces and can therefore also draw attention to the threshold (Clark, 2008:47).



Figure 4.4.5 – Contrast

4.4.1.2 Materiality

König (s.a.:83) describes materiality (Figure 4.4.6) as that of which things are made; it concerns the matter more than the form. He also states that materiality is one of the essential but almost most exciting aspects of an interior designer's work. Materiality has the ability to shape volume, provide texture, emphasise colour and determine the overall atmosphere of the space. Choosing materials is therefore one of the most essential and influential aspects in the design process.

Regarding the intervention on The Village, materials have been selected to aid in the contrast by using a restricted number of materials on the exterior facades (mainly stainless steel metal fabric from GKD) whereas the interior space (the courtyard) hosts an array of materials (wood, steel, cables, fabric, concrete and rubber). This contributes to the simplistic identity of the exterior and the richness of the interior.

Materials have also been used in a way to enhance the revived identity by creating texture as well as pattern.



Figure 4.4.6 – Materiality

4.4.1.3 Colour

Colour (Figure 4.4.7) has the ability to communicate a certain atmosphere through association, whether it revolves around a colour found in the natural world, or holds cultural meaning. König (s.a.:19) Colour can also influence movement, but not as effectively as light. It influences the mood of a space, for example, warmer palettes encourage faster decision making and a sense of excitement, whilst cooler palettes create a calmer atmosphere, ultimately slowing down the user and bringing them into a tranquil state. Certain palettes can indicate certain functions as they draw attention to or away from specific areas.

The chosen palette for the design was inspired by both the surrounding context as well as The Village itself, and it explores elements of colour theory as discussed above. A warmer palette is generally present on the interior (the courtyard) as this is a space of energy, excitement and consumption. The paths have a cooler palette as they're seen as the calmer, less lively areas of the whole site. This also acts as a form of contrast between circulation space and recreational space.



Figure 4.4.7 – Colour

4.4.1.4 Pattern

As mentioned by Clark (2008:36), a pattern (Figure 4.4.8) is “the repetition of a specific motif.” Pattern can be created through colour, shape and form and tends to draw attention to the surfaces. The designer can use pattern in such a way to mimic aspects of the interior environment in order to inform the individual of what they might expect upon entering (Clark, 2008:45).

Pattern has been chosen as one of the most prominent design features of The Village as the geometric shapes found through the buildings as well as roof structure, has been emphasized by repetition. Pattern is visible in the paths, seating, staircase and balustrade designs - all consisting of and asserting the geometric forms. The repetition allows for a subconscious connection to form between user and space, allowing an association with the identity to be formed which ultimately contributes to the social and cultural value of The Village. Pattern also adds a layer of richness to the interior space.



Figure 4.4.8 – Pattern

4.4.1.5 Texture

Texture (Figure 4.4.9) involves the various surfaces and materials of a space (Clark, 2008:39). Similar to pattern, texture also has the ability to provide the user with hints of the interior space (Clark, 2008:45).

Texture has been applied to The Village through materials such as metal fabric, wood and rubber. This aids in creating contrast as only one basic texture is visible on the exterior facades through the GKD metal fabric used, whereas the interior space hosts numerous textures. As with pattern and materiality, this provides the interior with an overall feeling of richness and excitement.

Texture has also enhanced the identity of The Village by taking into consideration the textures and materials found on the site and surrounding context such as the finishes present in The Village as well as on other buildings such as the DTI complex and Sunnyside Galleries.

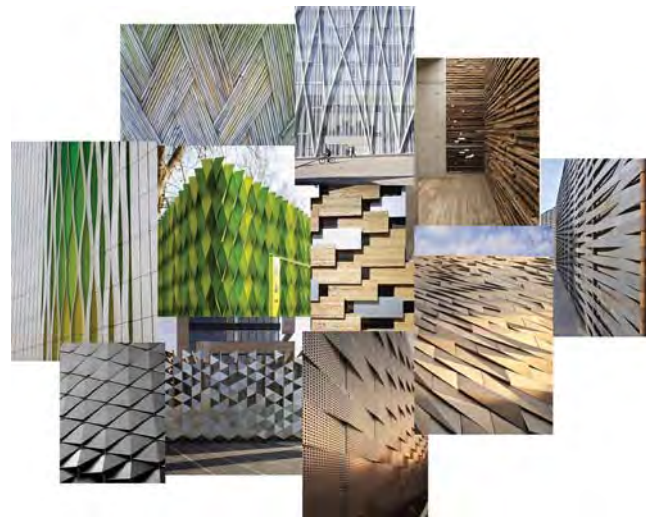


Figure 4.4.9 – Texture

4.4.1.6 Lighting

Light (Figure 4.4.10), as defined by Königk (s.a.:22) is the element which allows things to become visible. Light can be used to create certain emotive functions as well as be incorporated as a technical facet. Lighting is accomplished through two manners: naturally and artificially. Psychology has indicated that users move slower through darker spaces with less lighting, as opposed to well-lit spaces which encourage a faster pace of movement. For this reason, paths are generally brighter lit than spaces surrounding them. Users also fix their attention to spotlight areas, which can aid the designer in designing where they want the user to focus throughout the experience. Territories can be marked through the use of well-lit areas. Ample daylighting increases consumption in retail environments, and create the illusion of cleaner and more spacious settings (Augustin, 2009:215). Daylight and its effects can also be predicted based on location, orientation and the amount of openings present (Ching, 2007:175).

Understanding the different activities The Village will provide, lighting can be used in such a way to aid in the communication of these functions. For example, the paths can all be well-lit with cool white lighting at a higher colour temperature as opposed to the social spaces surrounding the path which will be dimmer with a warm white lighting at a lower colour temperature.

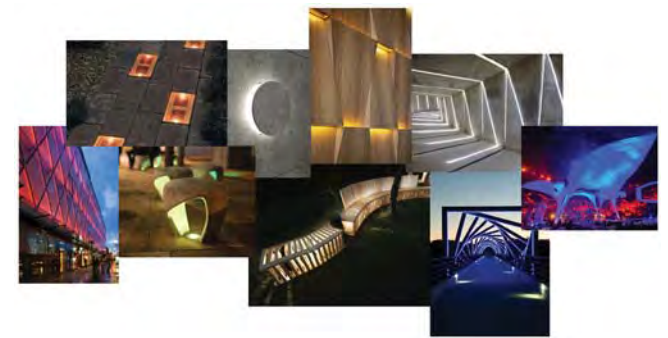


Figure 4.4.10 – Lighting

4.4.1.7 Object

König (s.a.:21) states that furniture consist of the movable objects in spaces such as tables and chairs. Furniture can depict hierarchy, function and style and also involves psychological and physiological characteristics. Furniture has the ability to assist in territorialisation such as a protected back rest for a dining niche in a restaurant (Augustin, 2009:219).

Objects (Figure 4.4.11) can be used as a general term including furniture such as the seating, stage, canopies and staircase, all contributing to the intervention on The Village. These various objects emphasize the revived identity by illustrating similar qualities such as materiality, form, colour, pattern, texture and shape. The geometric shapes are rather dominant and adds to the repetition factor discussed previously under pattern.

The chosen and designed objects also indicate function such as the different spaces and how users should move around or through them, and even use them. The staircase for example has a multipurpose element as it functions as both vertical circulation as well as seating around the stage area. The benches around the stage are also to be used in relation to the stage. The benches on the western end of the courtyard are in a quieter area and are to be used for those looking to escape or seeking solitude.



Figure 4.4.11 – Object

4.4.1.8 Form

Form (Figure 4.4.12), according to Clark (2008:39), involves three-dimensional volumes. It holds the potential to shape the entrance of a space and can be enhanced by combining it with other codes such as colour (Clark, 2008:47).

Form hasn't been created as much as it has been highlighted. The existing forms are strong, geometric and large in scale. These forms have therefore become a source of inspiration for most of the design regarding the revived identity of The Village through imitating them in various other design elements such as the staircase, stage design, benches and canopies - essentially, the objects.

Regarding the thresholds, form has played an important part during the design process as the flat exterior surfaces accentuate the contrasting forms found on the interior space. Through this, the user is drawn to the courtyard and on a journey of discovering the mystery spaces.



Figure 4.4.12 – Form

4.4.1.9 Line

Line (Figure 4.4.13) can exist in numerous ways including straight or curved, horizontal or vertical, oblique and sloping. Line is the dominant code used to emphasise passages through and in between spaces. If used carefully, it can also represent aspects of the interior environment to users (Clark, 2008:45).

Line has been applied in various ways in The Village. Firstly the reinterpretation of the courtyard space itself as the geometric shapes of the buildings are reiterated on the floor surface. This occurs in a number of ways such as through the actual shape of the courtyard, the design of the different objects and the paths throughout the space. Line has also been used to distinguish between different spaces and functions such as the outdoor seating areas of tenant spaces, the entertainment area and the paths.

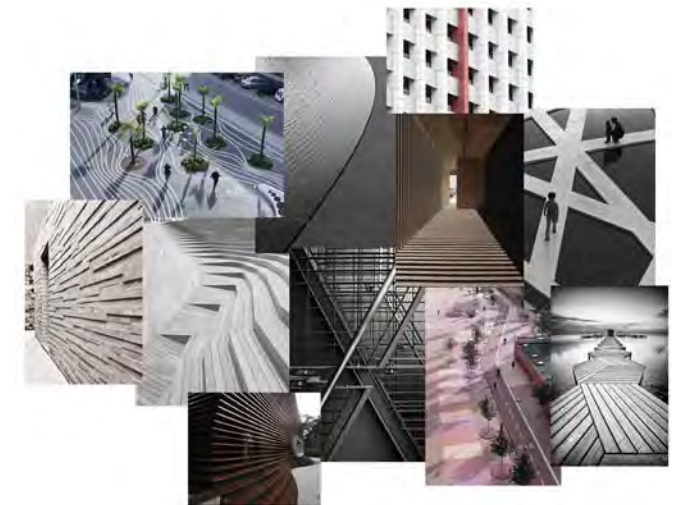


Figure 4.4.13 – Line

4.4.2 Journey

The psychologically meaningful interior is more than the sum of its parts – it is a symbolic journey through the subconscious mind (Clark, 2008:52).

The journey of discovery forms part of every person's life as we embark on numerous expeditions, moving from space to space; place to place; territory to territory. We are challenged frequently to cross boundaries and overcome obstacles. Paths represent one of the manners through which architectural elements contribute to the psychological aspect of a journey. (Clark, 2008:29.) Lawlor in Clark 2008:30) discusses the idea of layers forming the path, which involve a process of unfolding as the user moves through the various spaces.

The village can be understood as a series of journeys. By analysing the site it becomes clear that the typical journey occurs from the street edge, through a certain threshold and ends in the courtyard space (Figure 4.4.14).

Various facades and thresholds are present and therefore create opportunity for various journeys to occur. Figures 4.4.15 to 4.4.18 illustrate the four different journeys identified from street edge into the courtyard. Figure 4.19 illustrates visually what typical codes might look like when communicating the journey.

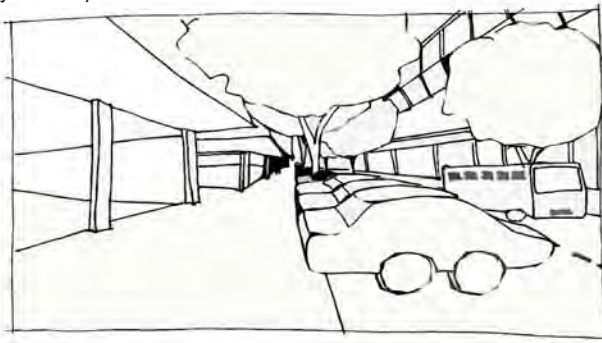


Figure 4.4.14 – The typical journey from the street to the courtyard at The Village

SET 1

Edge: Northern façade
Entrance: Between Block B and C
Users: DTI employees, local residents, consumers from Sunnypark Mall



Figure 4.4.15 – Journey set 1

SET 2

Edge: Eastern façade
Entrance: Between Block A and C
Users: Thuto students, BRT bus users, residents from the southern side of Kotze street

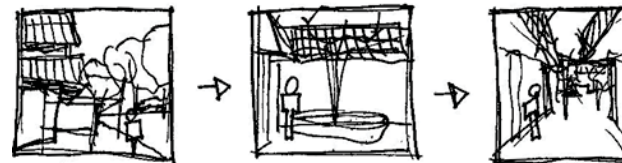


Figure 4.4.16 – Journey set 2

SET 3

Edge: Southern façade
Entrance: Through Block A
Users: BRT Bus users, residents from southern side of Kotze street

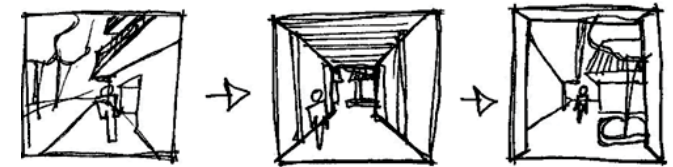


Figure 4.4.17 – Journey set 3

SET 4

Edge: Northern façade
Entrance: Between Block A and B
Users: DTI employees, local residents, other business employees from western side of Sunnyside

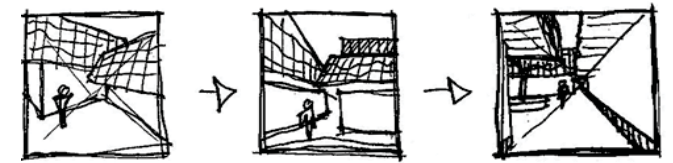
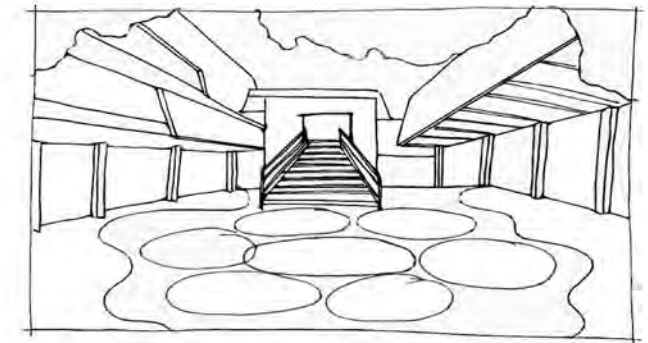
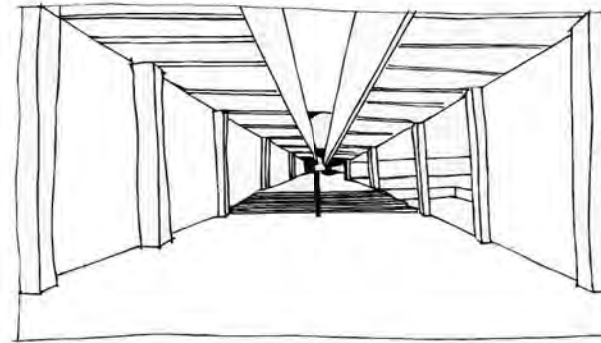


Figure 4.4.18 – Journey set 4



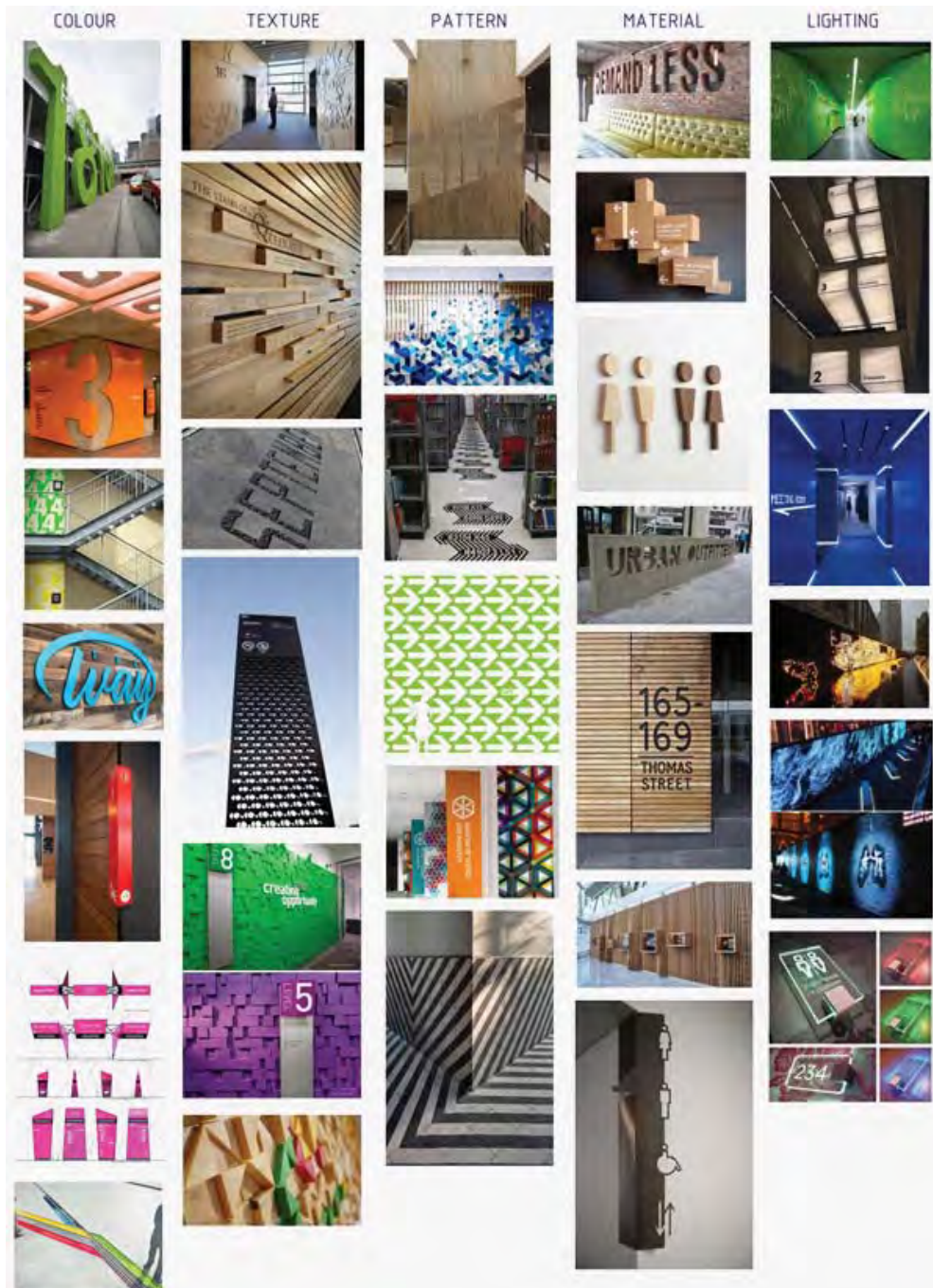


Figure 4.4.19 – Visual study of some codes influencing the journey

4.4.3 Edge

A psychologically meaningful boundary is an expression of the separation of two territories ... (Clark, 2008:49)

Tan (2011:47) says the edge is a division which can be literal or perceived as a boundary between two places and can also be where two territories overlap, which can create confusion. Clark (2008:22) discusses the difference between physical and social boundaries, referring to Georg Simmel who argued that most boundaries are social (territorial) and that physical boundaries (elements creating division in space) are simply positioned in a certain manner in order to enforce certain social boundaries. She mentions a problem discovered with the Schroder House was the confusion created in the territorial identity due to the numerous functions it had to host (Clark 2008:25). When referring to The Village, this can be observed as one of the key problems it currently faces. A number of different clients occupy the building with no relation to one another at all. This creates a confused environment for users.

Heidegger in Bhabha (1994:5) mentions that the boundary represents the emerging of something and leads the user to the threshold which carries one into the next phase.

Although numerous edges are present, the three key facades will play the most prominent role in terms of this class. These are the northern, eastern and southern facades as seen in Figures 4.4.20-4.4.22. Figure 4.4.23 shows various edges emphasised by certain codes.



Figure 4.4.20 – Northern edge



Figure 4.4.21 – Eastern edge



Figure 4.4.22 – Southern edge

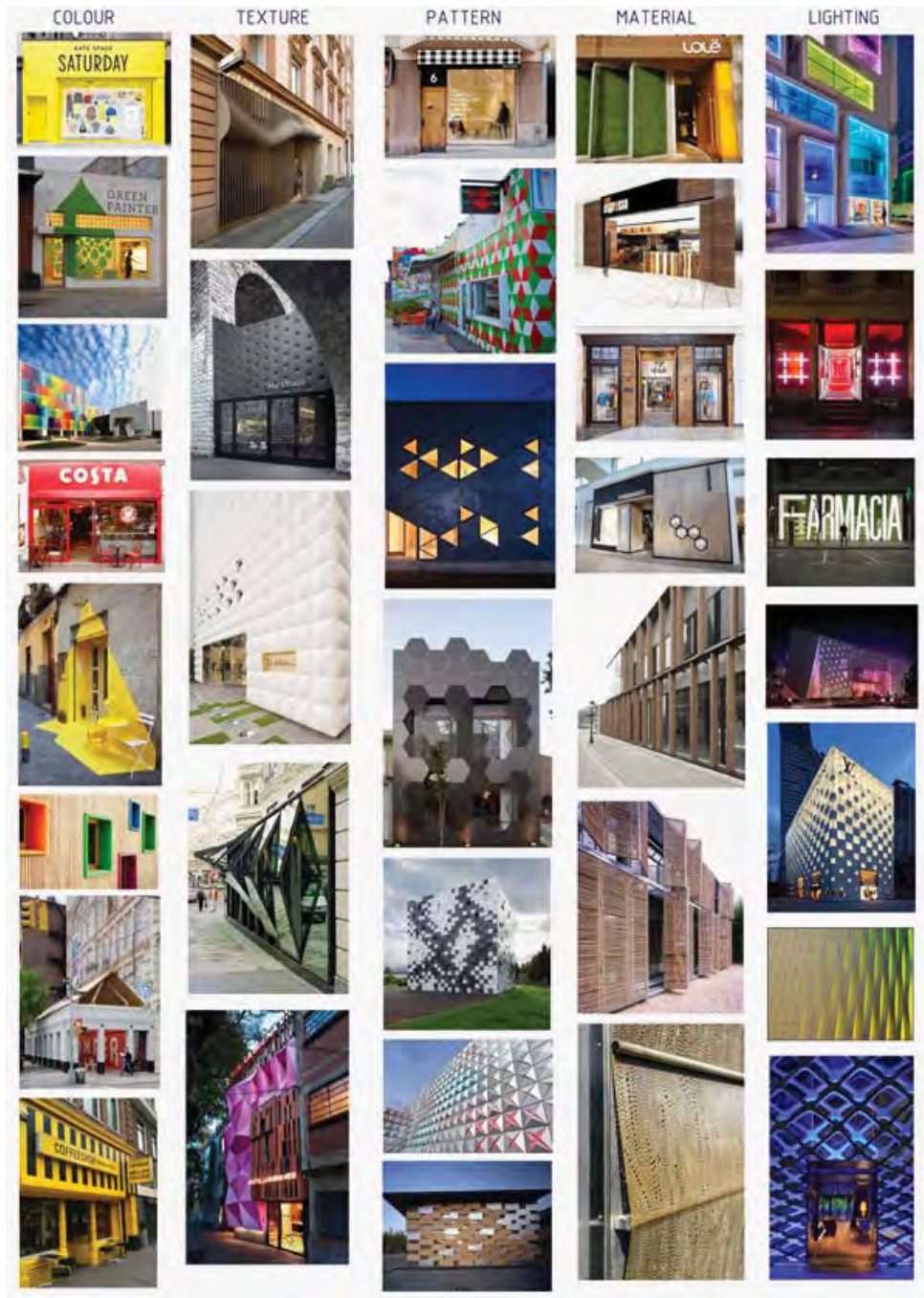


Figure 4.4.23 – Visual study of some codes influencing edges

4.4.4 Threshold

The psychologically meaningful threshold is a signpost for its interior, symbolic of what lies within (Clark, 2008:45).

Tan (2011:47) describes the threshold as a point of transition at an edge. Clark (2008:18) states that a threshold is simply the initial step taken upon entering a new space. An entrance has the ability to determine the user's experience through the way in which it expresses the interior atmosphere. This in between space enables the user to move from one territory to the next. Tan (2011:46.) As explained in chapter 2.2.4, territory involves a sense of identity, which can imply that the transition from one territory to another allows the user to experience two different social identities. Entry can also intimidate or invite the user in terms of where it is located and how it is presented (Clark, 2008:20).

Bhabha (1994:4) also discusses the perception of "beyond" as the element marking a promised future once one crosses the boundary, but also contains a hint of uncertainty as one cannot necessarily be guaranteed a return to the present. 'Always and ever differently the bridge escorts the lingering and hastening ways of men to and fro, so that they may get to other banks... The bridge gathers as a passage that crosses.' (Heidegger in Bhabha 1994:5).

Figures 4.4.24 - 4.4.27 show the four thresholds identified at The Village, and Figure 4.4.28 presents a visual study of the codes influencing thresholds.



Figure 4.4.24 – Entrance 1 from journey series set 1



Figure 4.4.26 – Entrance 3 from journey series set 3



Figure 4.4.25 – Entrance 2 from journey series set 2



Figure 4.4.27 – Entrance 4 from journey series set 4

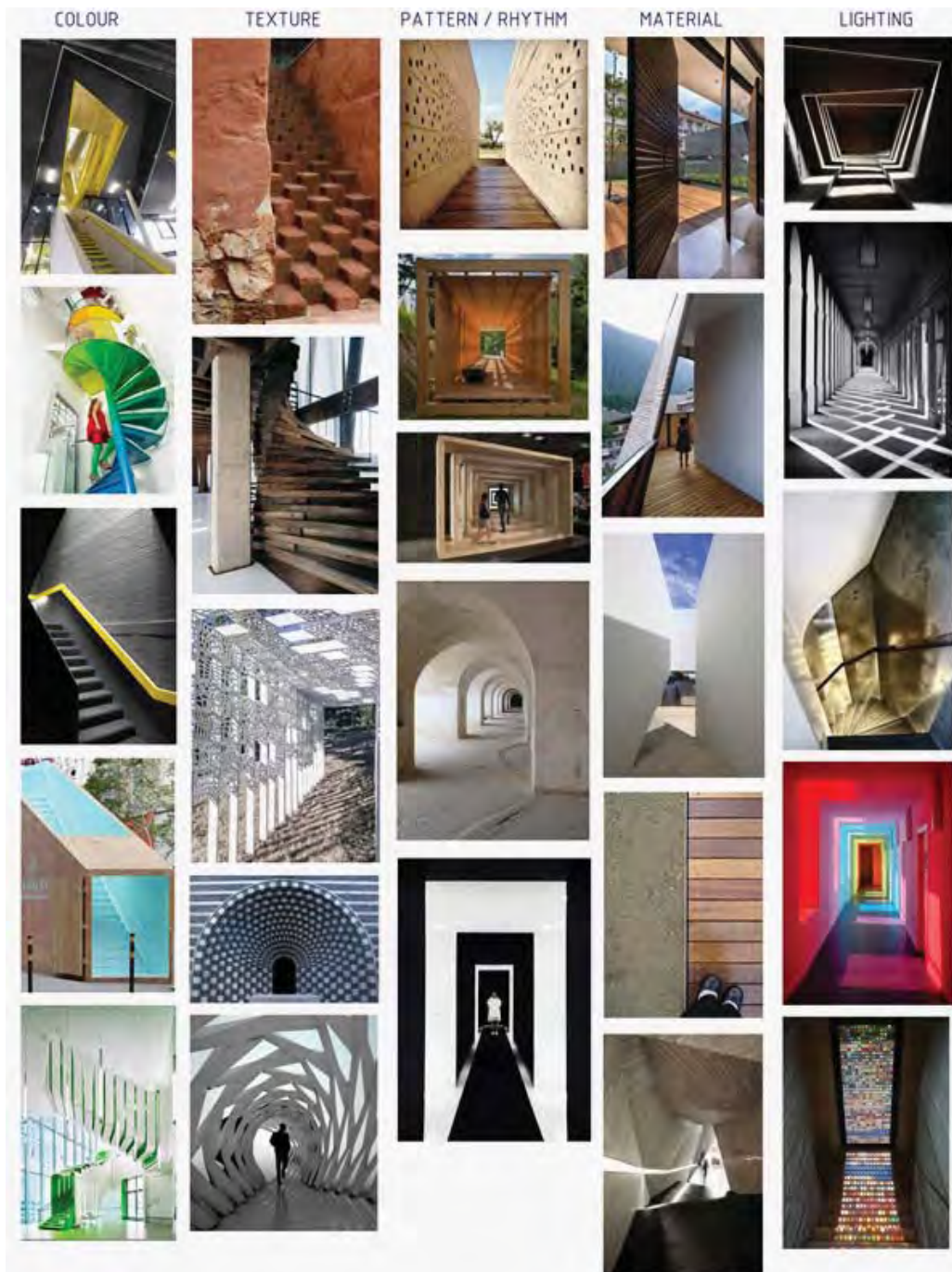


Figure 4.4.28 – Visual study of some codes influencing thresholds

4.4.5 Den

The den has been identified as the courtyard space in The Village as seen in Figure 4.4.29 from the staircase. A den provides security, comfort and protection, and acts as a haven to which the individual attaches meaning, a sense of place. A strong element of territoriality can also usually be found (Tan, 2011:47).

It is important to underline these qualities through the intervention by ensuring the courtyard becomes an attractive space providing comfort and security through the design elements present, the tenant mix, the zoning as well as the overall atmosphere created through the combining of specific codes (Figure 4.4.30).



Figure 4.4.29 – Panorama view of the courtyard (den)

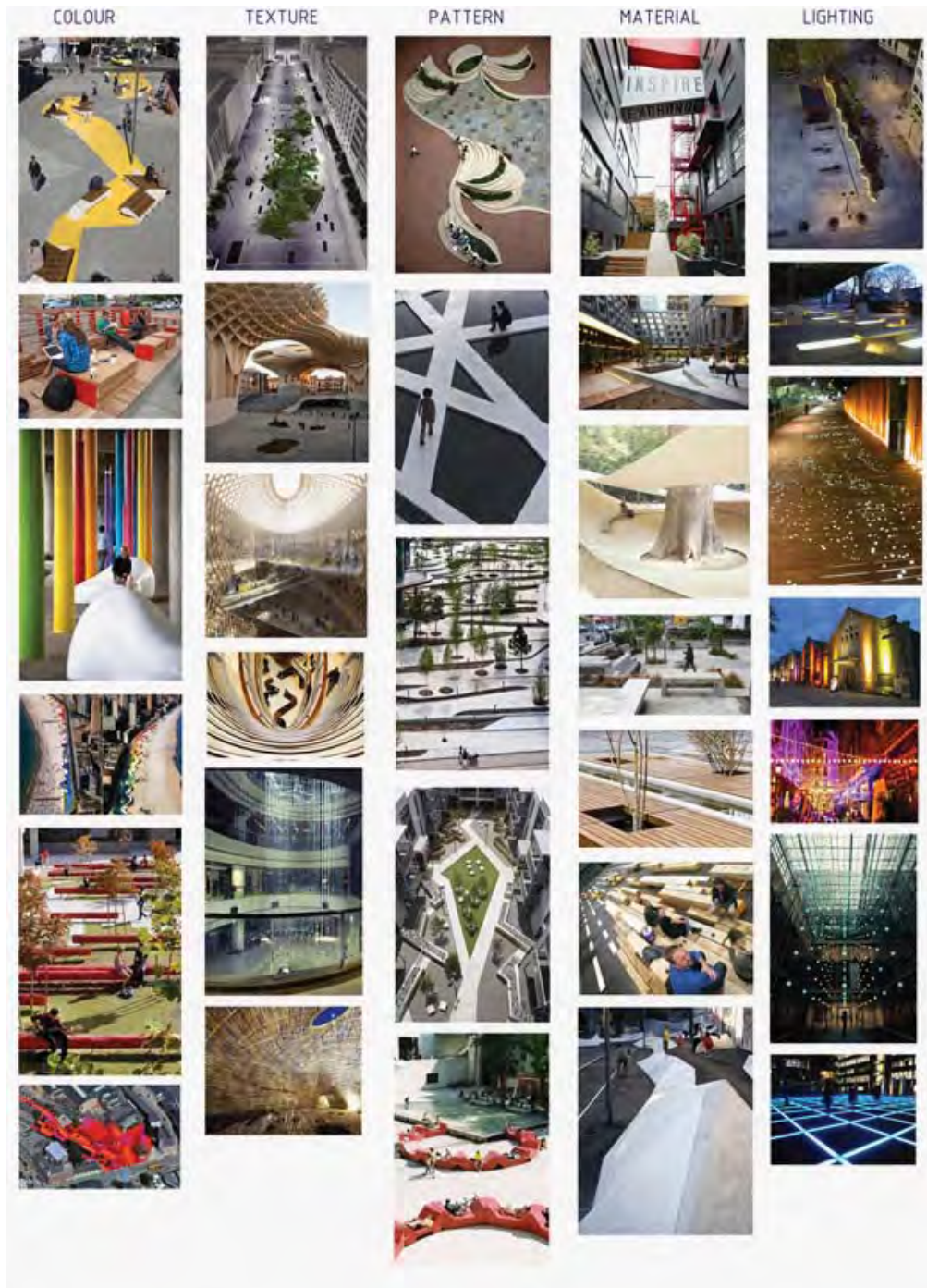


Figure 4.4.30 – Visual study of some codes influencing the den

4.4.6 Mystery

Mystery is the impetus to begin the journey of discovery (Tan, 2011:46).

Mystery spaces entail elements of the unknown and are often associated with fear (Tan, 2011:47). Mystery has the power to encourage the individual to remain in the familiar space, or it can stir a sense of curiosity for adventure and bravery, convincing them to enter the unknown space (Clark, 2008:28). Figures 4.4.31 and 4.4.32 show two examples of mystery spaces found at The Village, one from block B and one from Block A, respectively.



Figure 4.4.31 – View of Block B's interior (mystery space)



Figure 4.4.32 – View of Block A's interior (mystery space)

4.5 Conclusion

This chapter explored synergy and synthesis as interior design tools used to overcome dysergy within spaces and urban contexts, as well as to create meaningful places. A study was done on the different design codes as well as symbolic motifs, which acts as an introduction to the final design outcome discussed in the following chapter. Understanding the different parts of The Village and how they influence one another has informed design decisions during the design development phase. Investigating some of the different codes has also enabled a deeper knowledge regarding their influences on the user on a psychological level, as well as how they can be used in order to create meaning or emphasise certain aspects of the design.

DESIGN OUTCOME

5



Figure 5.1.1 – Perspective of intervention

5.1 Introduction

As discussed in the previous chapter, the journey forms the essence of this project. Design decisions as well as technical investigations were generally concerned with how the user will be moving from point A to B - the street to the courtyard. The outcome has resulted from considering how the design approach might enhance this journey.

This chapter explores the design and technical outcomes in terms of the journey, edges, thresholds, den and spaces of mystery. It has therefore been divided into these five sections in order to clearly elaborate on each area.

The initial stage is the journey and therefore entails all the general approaches, requirements and information regarding the entire scheme.

The following pages are originally in A0 format and should therefore be viewed as such in order to understand their content. Please see the electronic book for the full scale version.

5.2 Theoretical Response

5.2.1 General Project Information

5.2.1.1 General Information

A liminal space was identified and has therefore been investigated in terms of environmental symbology, the current retail typology, the symbolic motifs of journey, edge, threshold, den and mystery and finally with regard to synergy within the space.

5.2.1.2 Real World Problem

A lack of third places towards the western edge of Sunnyside was identified, resulting in a number of dead spaces and lifeless areas.

5.2.1.3 Design Problem

Retail complexes have become unauthentic and themed spaces, lacking honest identities and relationships with their immediate context.

5.2.1.4 Problem Statement

Enhancing liminality through the alteration and rebranding of "The Village" (Corner of Kotze, Meintjies and Robert Sobukwe Streets in Sunnyside) as a restaurant complex through a synergetic approach.

5.2.1.5 Main Themes

Third places
Liminality
Synergy & Synthesis

5.2.1.6 Research Questions

- How can the alteration of a third place enhance place identity and encourage regeneration?
- What are the concerns regarding the design of current retail complexes globally as well as within South Africa?
- How can methods such as synergy and synthesis be used in order to enhance a liminal space?

5.2.1.7 Problems to Address

- Dysery of current site (materials, buildings and functions)
- Accessibility and legibility
- Lack and poor condition of current services
- Lack of tenants
- Desolation and poor use of courtyard

5.2.1.8 Aims

- Activate a lifeless corner through synergizing existing spaces and rebranding The Village
- Current structures and interior environments will be appropriated for future tenants
- Revive and translate an existing but hidden identity within Sunnyside
- Create a meaningful experience for Sunnyside visitors and citizens

5.2.1.9 Project Importance and Contribution

- Contemporary retail design is researched
- The role of interior designers in cities is explored as crucial with much potential
- Synergy and synthesis are analysed as tools to convey meaning and create the image of a place
- The design revives a lifeless and prominent corner on the western edge of Sunnyside
- The design translates and reveals a hidden identity found in Sunnyside
- The design provides another third place for Sunnyside, improving both its image as a place as well as enhancing community

5.2.1.10 Methodology

Research methods

- Site Analysis
- Literature Study
- Precedent Studies
- Design Development Process

Design methods

- Synthesis
- Sketches
- Visual Studies
- Models

5.2.1.11 Delimitations

Individual tenant spaces will not be designed in this project; instead, they will only be appropriated for future use.

5.2.1.12 Assumptions

- City Property acts as the client requesting the redevelopment and rebranding of The Village as a restaurant complex
- The BRT bus station on Kotze street is fully implemented and in use
- The Mandela Corridor Framework will be implemented

5.2.2 Regeneration

Regeneration can be understood as the outcome of a revived space where energy and life have been restored. In terms of interior design this is explained as translating the existing space into a language understood by the contemporary user. The hidden and potentially lost value of the site is revealed and

rekindled. Before regeneration can occur one must understand the current problems prohibiting this from happening. The diagrams in Figure 5.2.2 indicate this process of translation and revival.

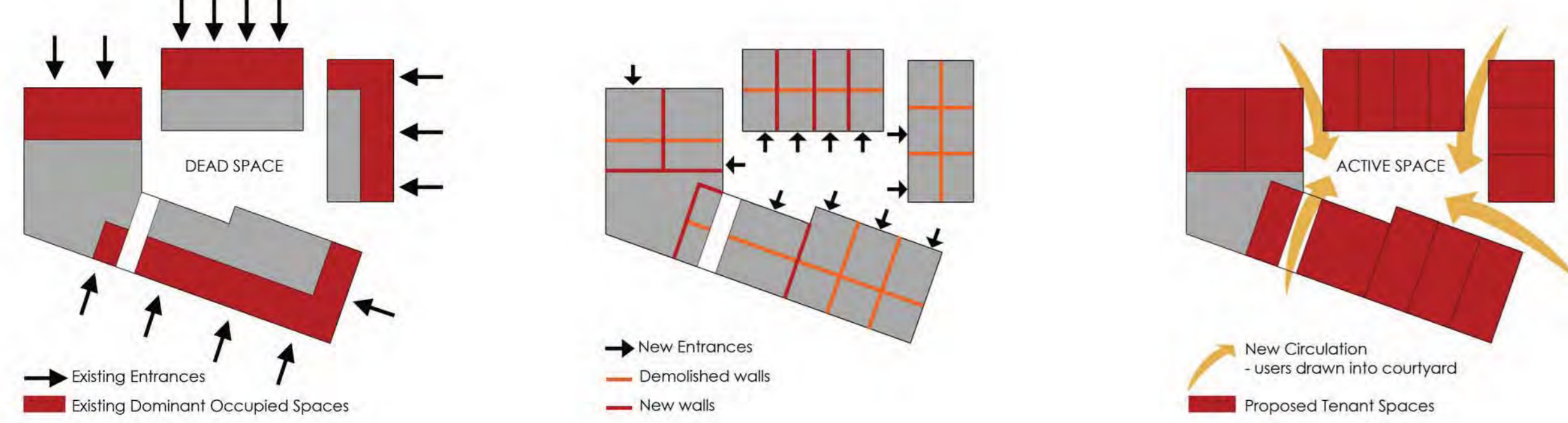


Figure 5.2.2 – Regeneration of The Village

- EXISTING**
 - Occupied spaces and entrances mainly on street
 - Result = Desolate courtyard space
- ALTERATION = REGENERATION**
 - Turn spaces into strips with facades bordering street and courtyard
 - Place main entrances from courtyard
- OUTCOME = COURTYARD ACTIVATED**
 - Circulation and movement occurs throughout space
 - Courtyard draws users to spaces and spaces draw users to courtyard

5.2.3 Accessibility

Access is therefore crucial in order for users to enter the space as well as move around with ease. All levels have been made accessible through either ramps or the newly installed lift.

The existing staircase has also been replaced with an improved design in terms of inclusivity as well as aesthetics.

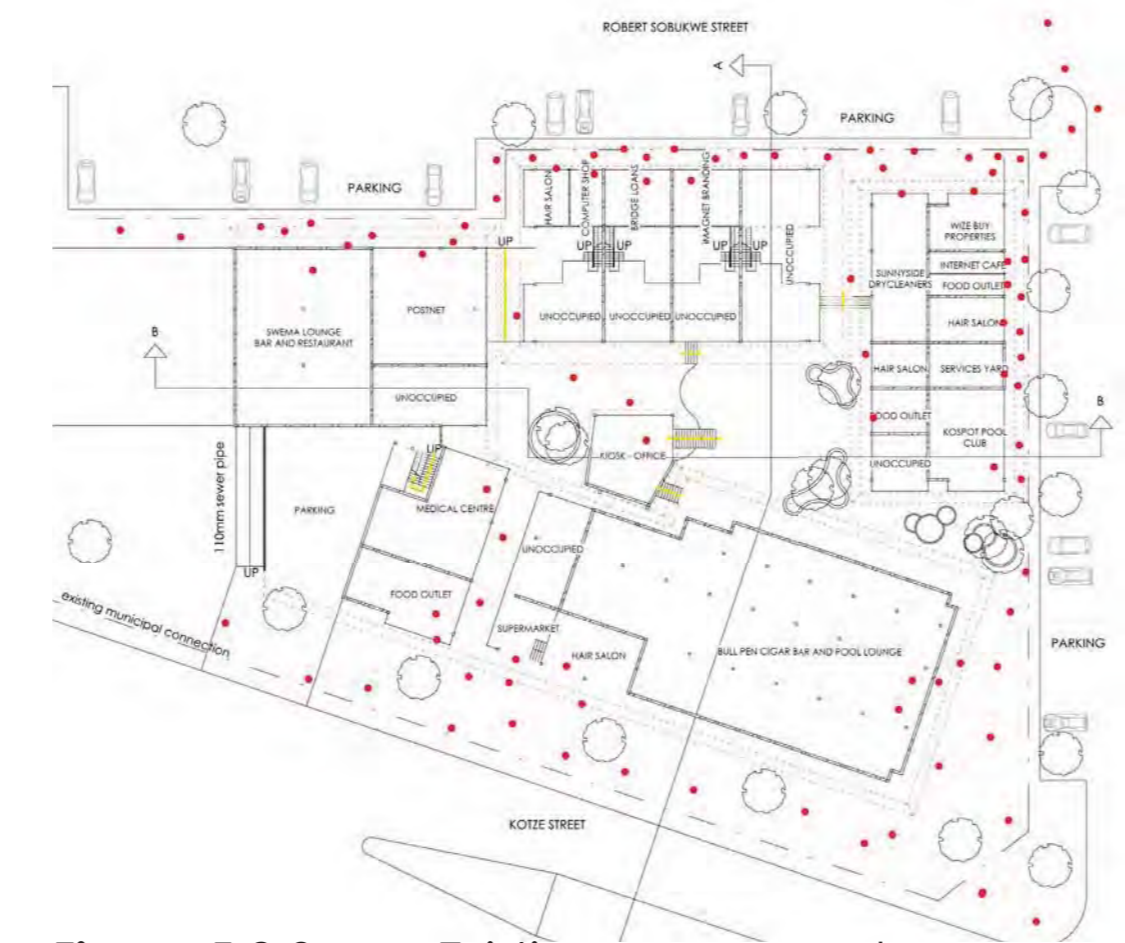


Figure 5.2.3 – Existing access and circulation



Figure 5.2.5 – Existing stairs at entrance

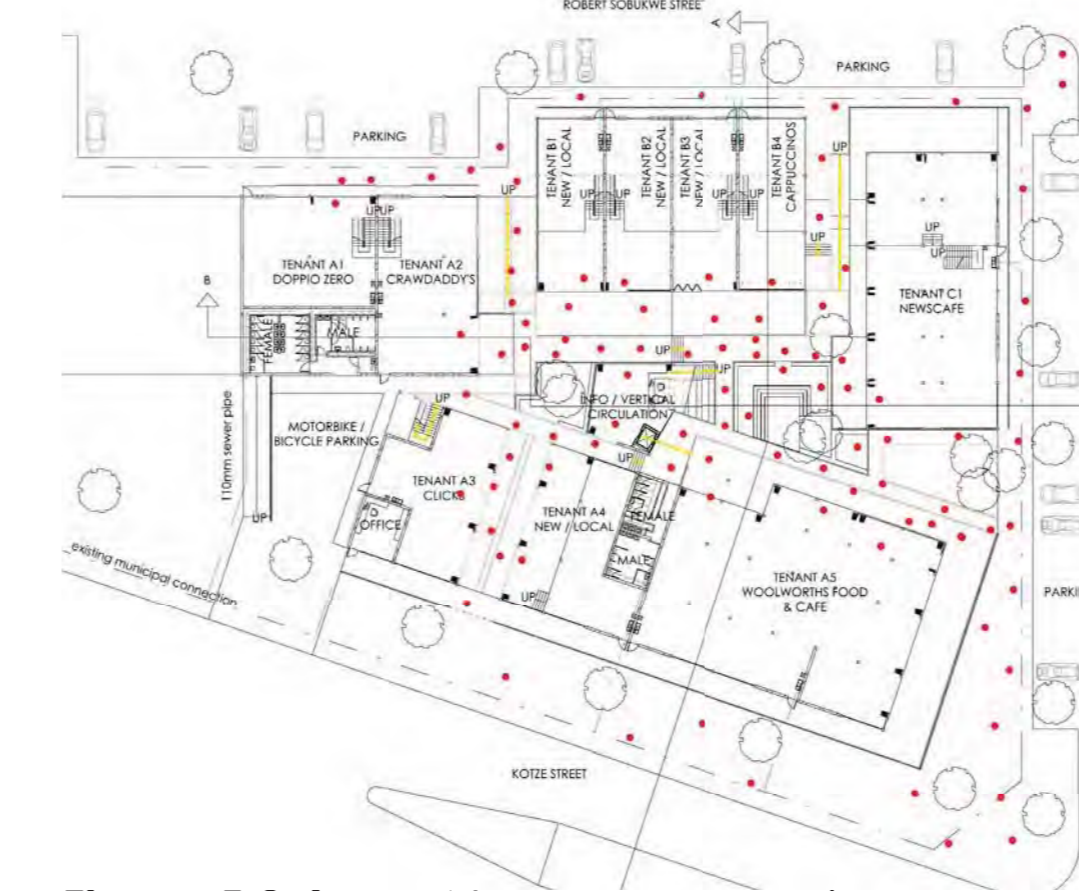


Figure 5.2.4 – New access and circulation



Figure 5.2.6 – Perspective of new ramp

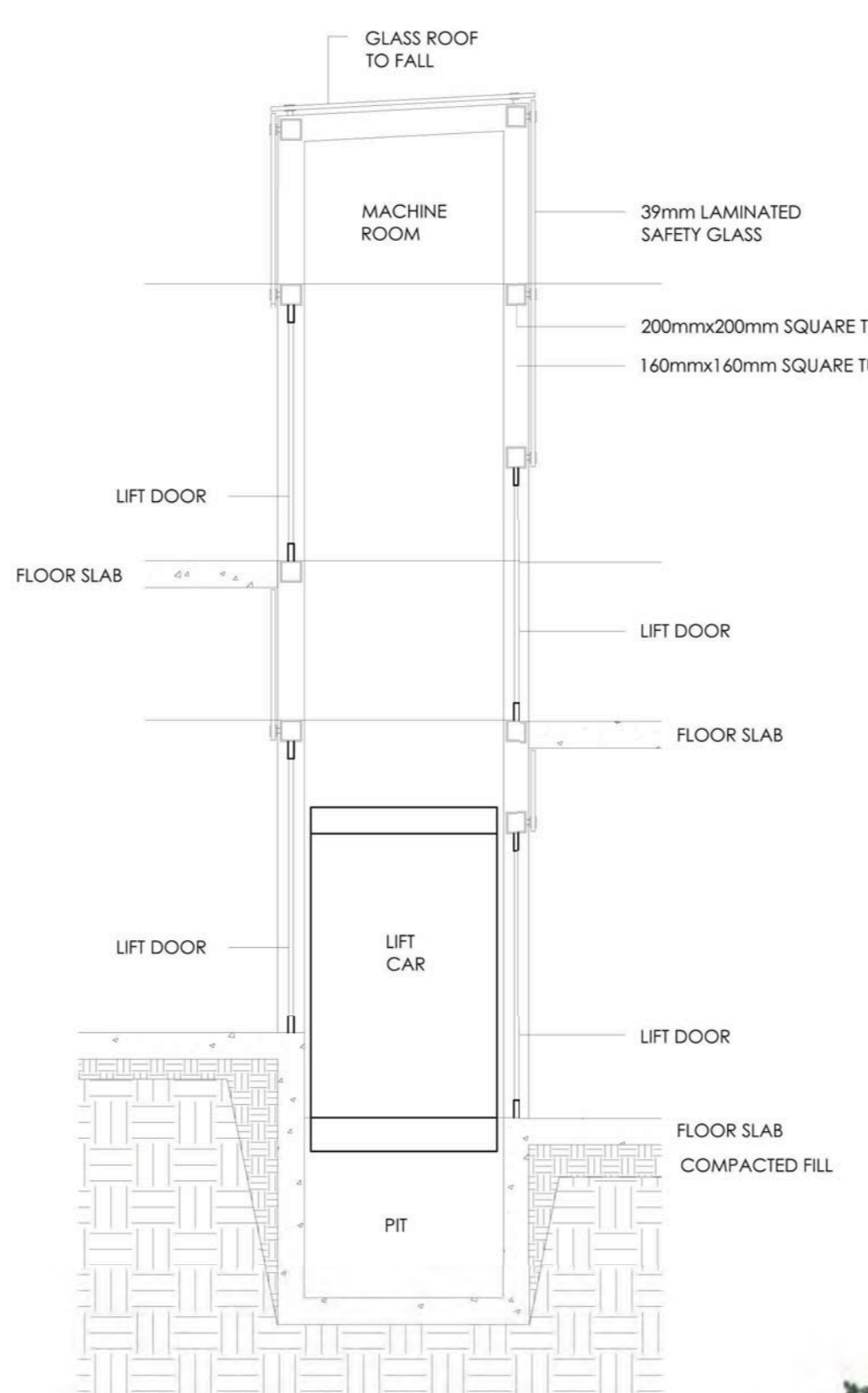


Figure 5.2.7 – Lift Section Scale 1:50

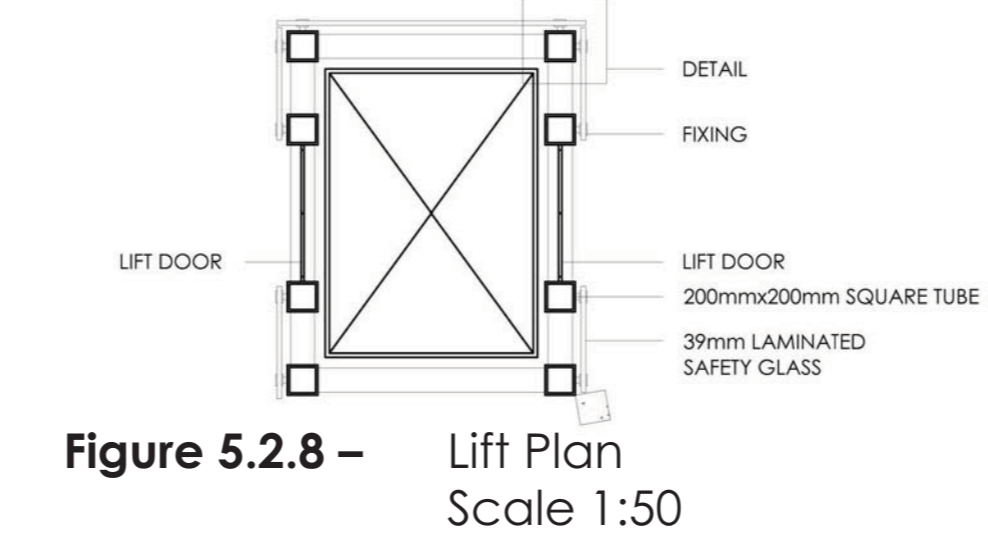


Figure 5.2.8 – Lift Plan Scale 1:50

5.2.4 Synergy

5.2.4.1 Synergising Spaces through Activating the Courtyard

Interior facades have little to no relationship as the main activity and occupancy occurs on the street side. The main entrances have been moved to the courtyard and the street facades closed off with access to the spaces from the courtyard. The desolate courtyard will therefore be activated and synergy will occur between the various buildings as they are integrated through the communal courtyard space (Figure 5.2.9).

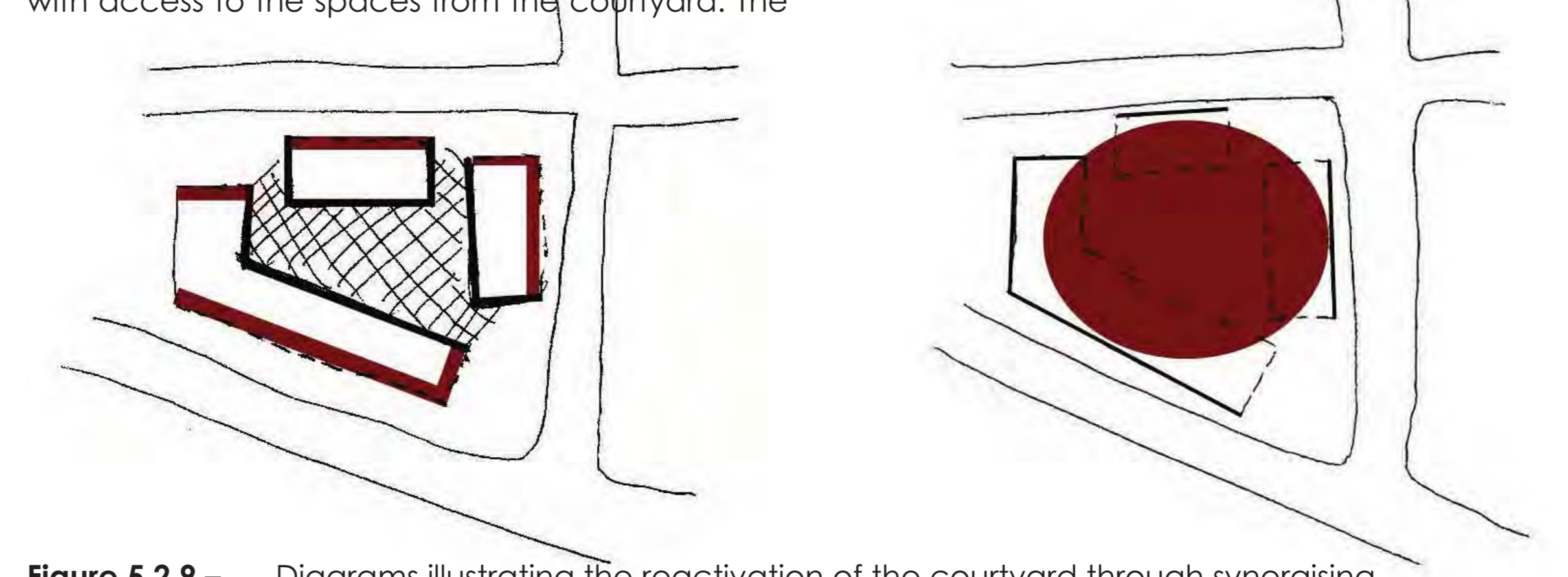


Figure 5.2.9 – Diagrams illustrating the reactivation of the courtyard through synergising interior facades

Another way in which the spaces have been synergized is through understanding, reinterpreting and rebranding the identity of The Village. The circular and geometric forms found in the existing create a sense of dysery as there is no true identity or relationship. The dominant forms are the buildings, consisting of linear and geometric shapes. These become the primary influencing factors for the identity of the new design (Figure 5.2.10).

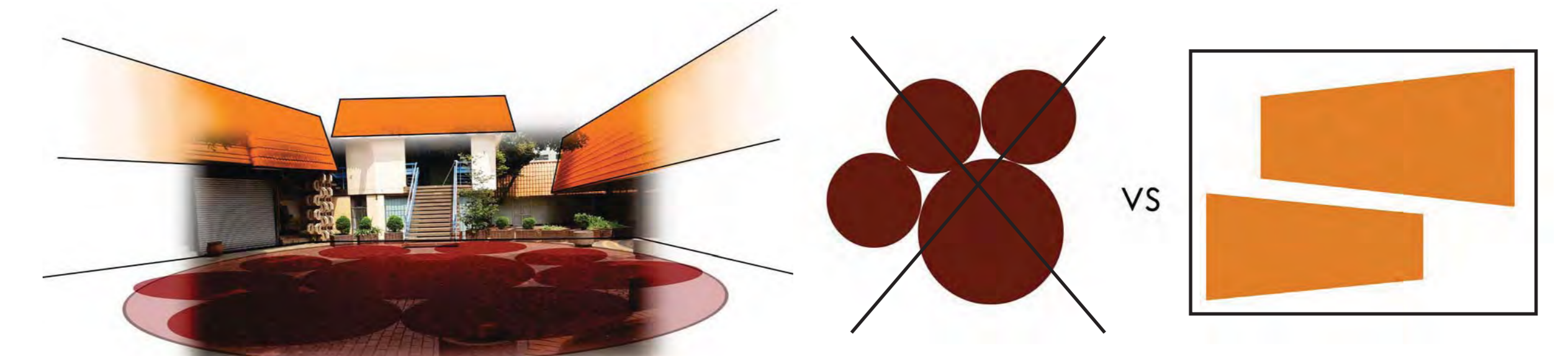


Figure 5.2.10 – Dominant forms are identified as influencing factors for the future design



Figure 5.2.11 – Existing finishes, textures, materials and patterns

The textures, materials, patterns and colours also play a dominant role in creating a new identity to synergise The Village. These are seen in Figure 5.2.11. The following section discusses the process of identity and branding in more detail.



Figure 5.2.1 – Design outcome results in a third place through a regenerative and synergetic approach

5.2.5 Rebranding: Retail Concerns

Two key concerns discovered in terms of the design of retail environments is placelessness and a lack of true identity, which is often seen in the suburban and neo-traditional or themed malls. The diagrams and images in Figures 5.2.12 and 5.2.13 illustrate these concerns and how The Village addresses them.

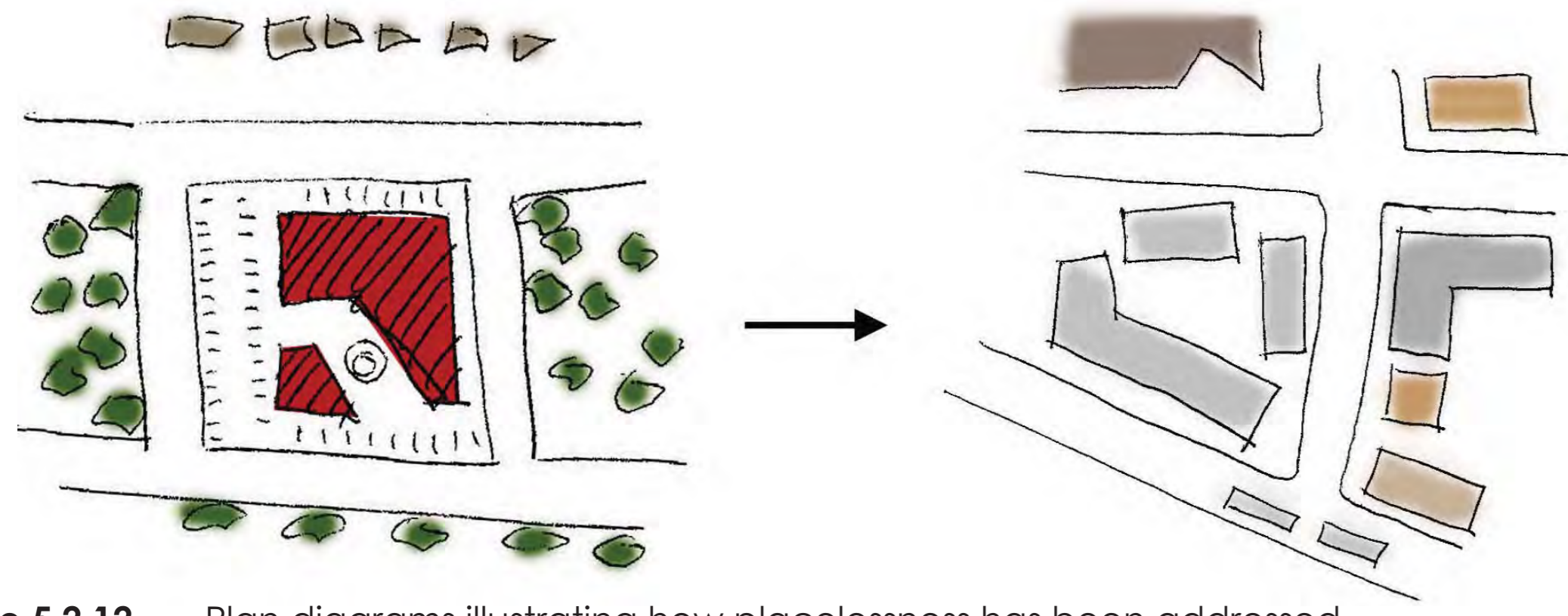


Figure 5.2.12 – Plan diagrams illustrating how placelessness has been addressed



Figure 5.2.13 – Images showing placelessness and neo-traditional versus an integrated design

- | | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>1. PLACELESSNESS AND NEO-TRADITIONAL</p> <ul style="list-style-type: none"> - No relationship to immediate context - Lack of identity - Meaningless and inconsiderate towards potential cultural influences and therefore lacks community | <p>2. PROPOSED INTERVENTION: SENSE OF PLACE</p> <ul style="list-style-type: none"> - Integrated with context - Identity directly influenced by context - Site has been revived to provide meaningful experiences to locals and visitors, creating a sense of community |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|



Figure 5.2.14 – New proposed design of The Village within the Sunnyside context

5.2.6 Rebranding: Place Identity

5.2.6.1 Moodboard Development

A series of moodboards (Figure 5.2.15) were developed in Chapter 2 and have been used as a platform for further investigating the place identity and brand of The Village. Textures, finishes, form and colour of the existing site as well as surrounding context was analysed. Geometric patterns, fragmented finishes, and a generally warm palette has



Figure 5.2.15 – Moodboard series



Figure 5.2.16 – Existing Sunnyside Identity

been identified as present in both the site and Sunnyside (Figures 5.2.16 and 5.2.17). A new moodboard has been constructed with the intention of showing how geometric patterns along with rich and warm colours, textures and materials can form the basis of a revised and improved identity.

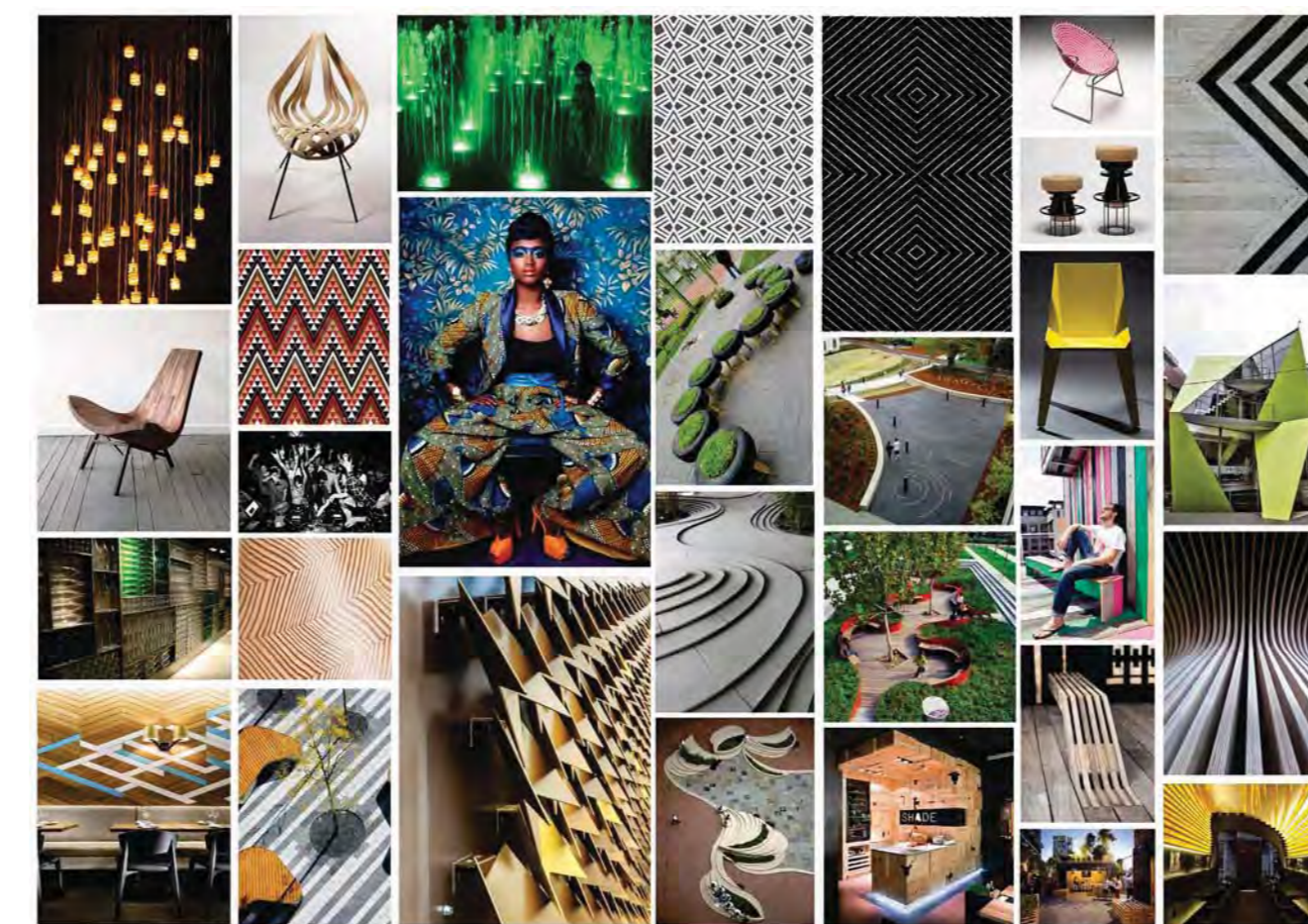


Figure 5.2.17 – Chosen colour palette



Figure 5.2.18 – Final moodboard

5.2.6.2 Reviving and Translating an Existing Identity

Various finishes and forms (Figure 5.2.19) were observed throughout Sunnyside and have been combined, interpreted and translated into a new identity for The Village. Geometric patterns, a grey palette with hints of warmer tones such as red, orange, yellow and brown have been noted as present, although somewhat hidden, in the surrounding context as well as the site.

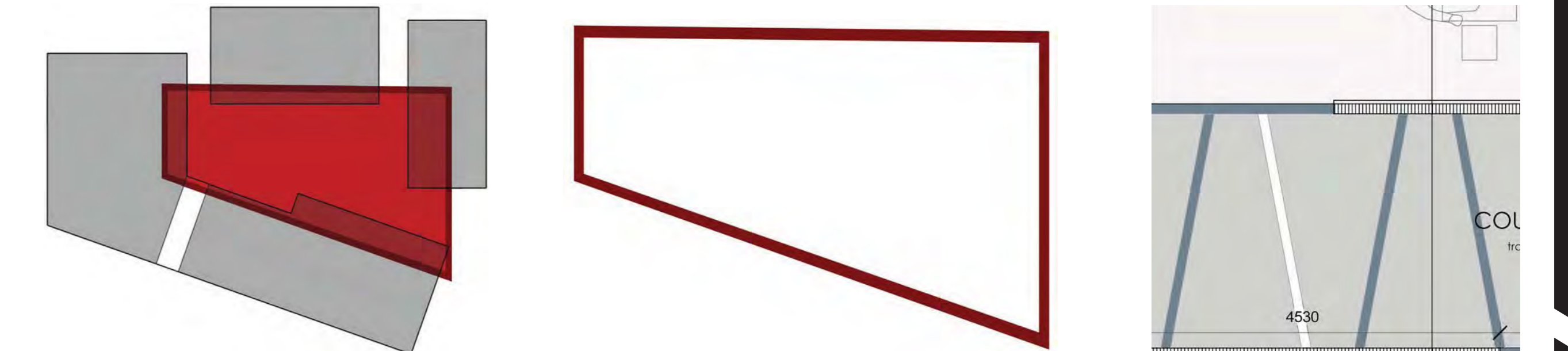


Figure 5.2.19 – Branding generators and applications

5.2.7 Rebranding: Logo Design

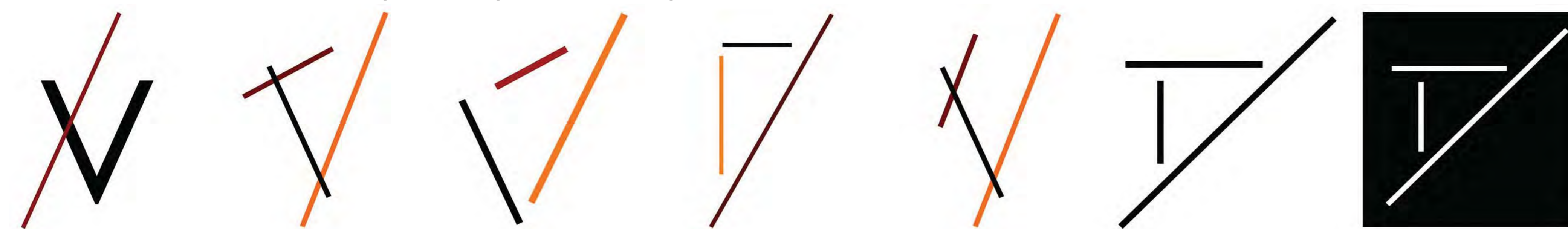


Figure 5.2.20 – Logo development

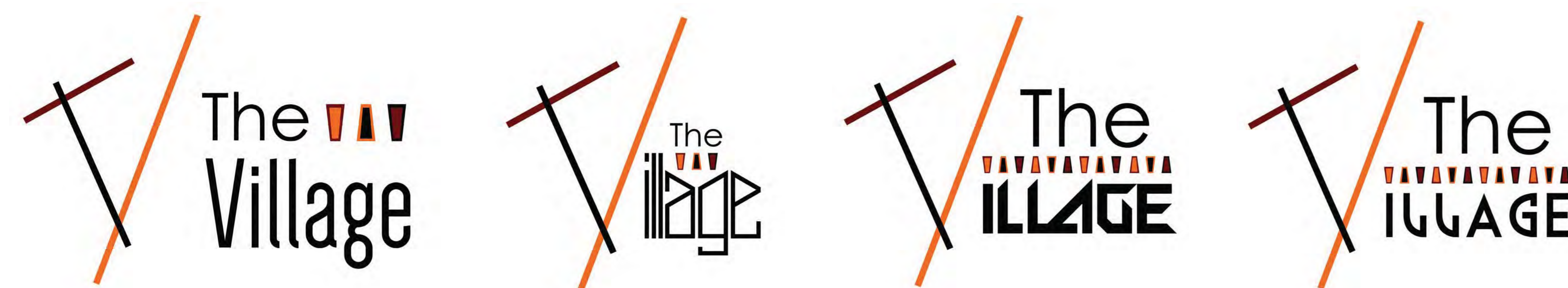


Figure 5.2.21 – Logo and title combined for overall logo design

The logo has been directly inspired by the site itself. The aspects considered throughout the design process include the following:

- Three buildings
- Central courtyard
- Pattern, colour and texture
- Vibrancy, energy and excitement
- Geometric shapes and forms
- T and V from The Village

A variety of designs were explored with the most prominent being displayed in Figure 5.2.20. The following step was to combine the title "The Village" and the logo (Figure 5.2.21). A final design was selected as the most suitable for the desired identity. A number of potential applications for the logo were explored to indicate how this will contribute to the overall rebranding of The Village (Figure 5.2.22).

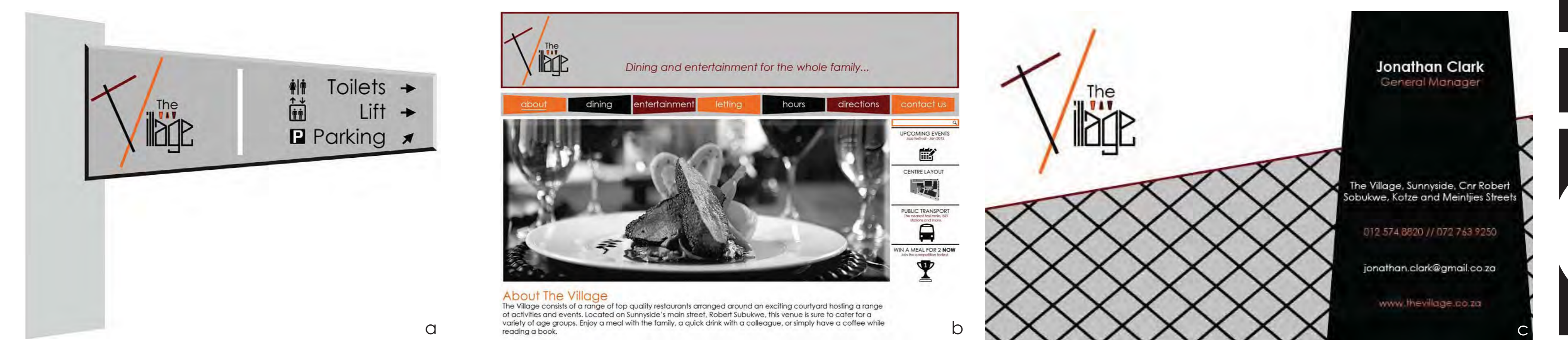


Figure 5.2.22 – Potential logo applications such as (a) signage, (b) website, (c) business cards

5.2.8 Zoning and Space Planning

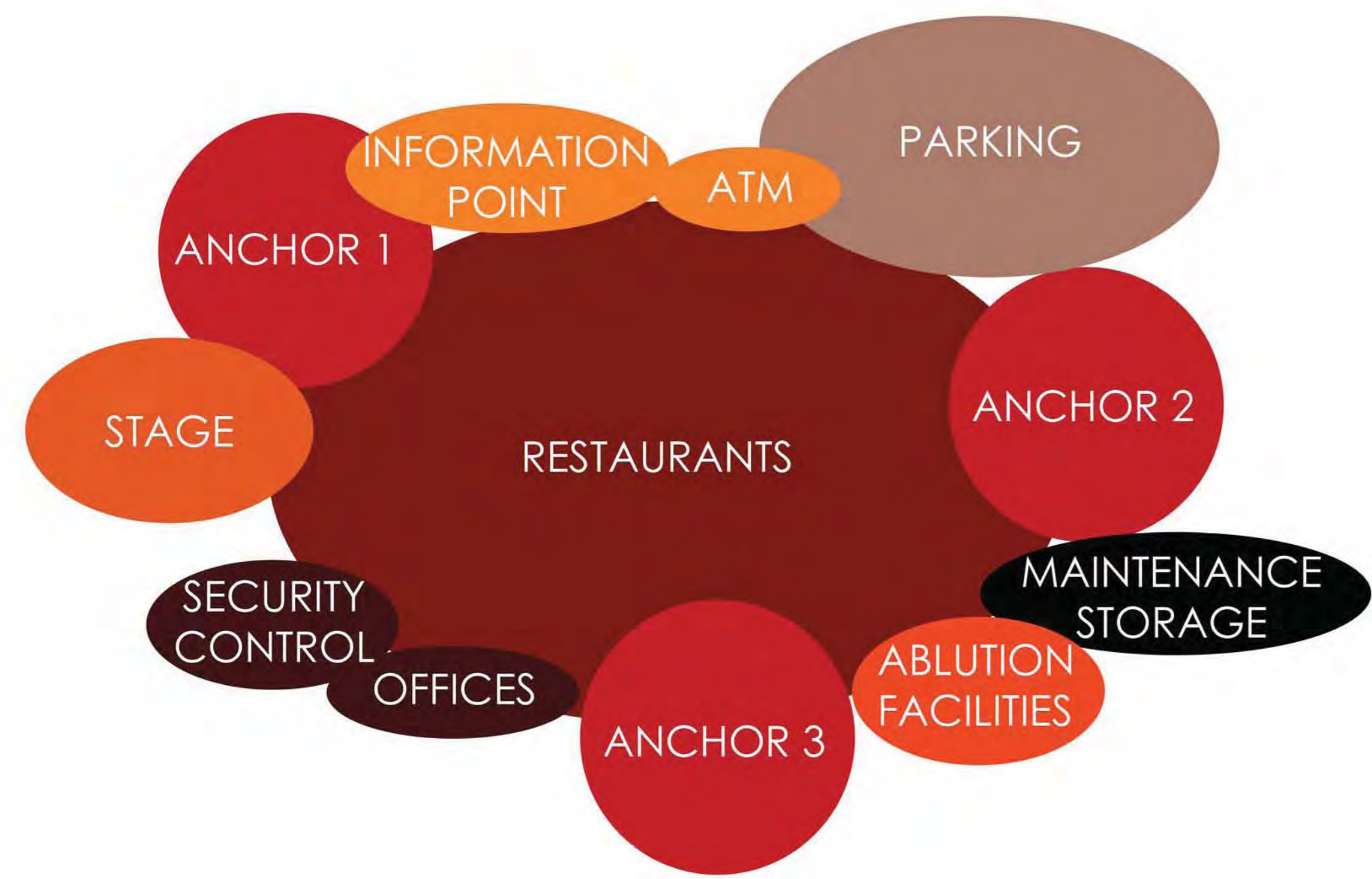


Figure 5.2.23 – Function diagram

Brown (1992) along with authors such as Abrudan and Plaia (2013), explored the influence of tenant mix and zoning in malls and their influence on the overall image. Anchor stores are noted as the key tenants as they draw in more users, and must therefore be located on prominent corners of the site. The relationship between anchor stores and other tenants should be at a ratio of roughly 1:1. New tenants should be positioned between anchor stores. (Figures 5.2.23-25).

Existing restaurants, cafes, bars and stores were taken into consideration when selecting the new tenant mix and deciding on a model. Tenants have been chosen in such a manner to compliment one another, cater for the needs of the users and to provide more options to the existing places within Sunnyside (Figure 5.2.26).



Figure 5.2.24 – Arrangement of adjacent tenants

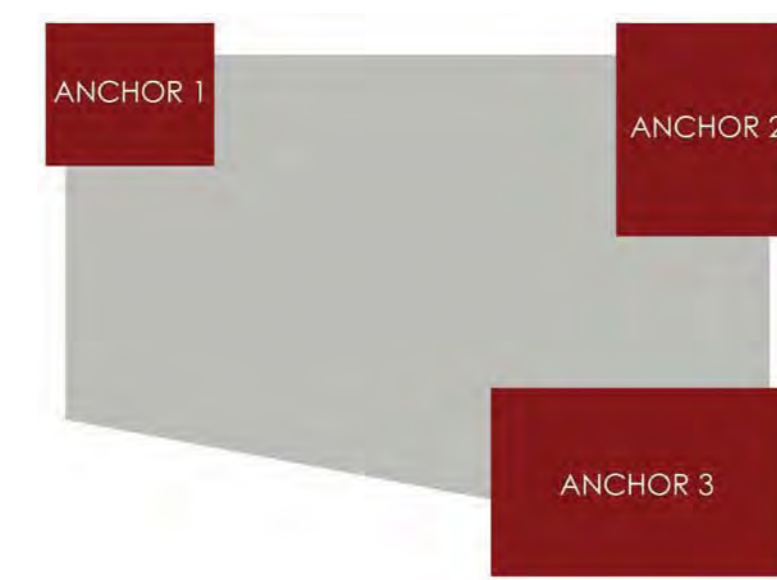


Figure 5.2.25 – Anchor stores



Figure 5.2.26 – Ground floor basic layout



Figure 5.2.27 – First floor basic layout

- EXISTING RESTAURANTS**
- Sunnypark Mall:
 - 1+1 Pizza
 - Capello
 - Chesa Nyama
 - Chicken Licken
 - The Fish & Chips Co
 - Nando's
 - Ocean Basket
 - Rhapsody's
 - Spur
 - Wimpy
 - Sausage Fiesta
 - The Pavilion
 - Cubana
 - Debonairs
 - Myer's Place
 - Roman's Pizza
 - Bunny Chow
 - Zebro's
 - Other
 - McDonald's
 - KFC

- NEW RESTAURANTS/ TENANTS [AT THE VILLAGE]**
- Doppio Zero
 - Crawdaddy's
 - Cappuccinos
 - Newscafe
 - Woolworths Food
 - Katzy's
 - Clicks

5.2.9 User Types and Patterns



Figure 5.2.28 – Illustration indicating the various users of The Village

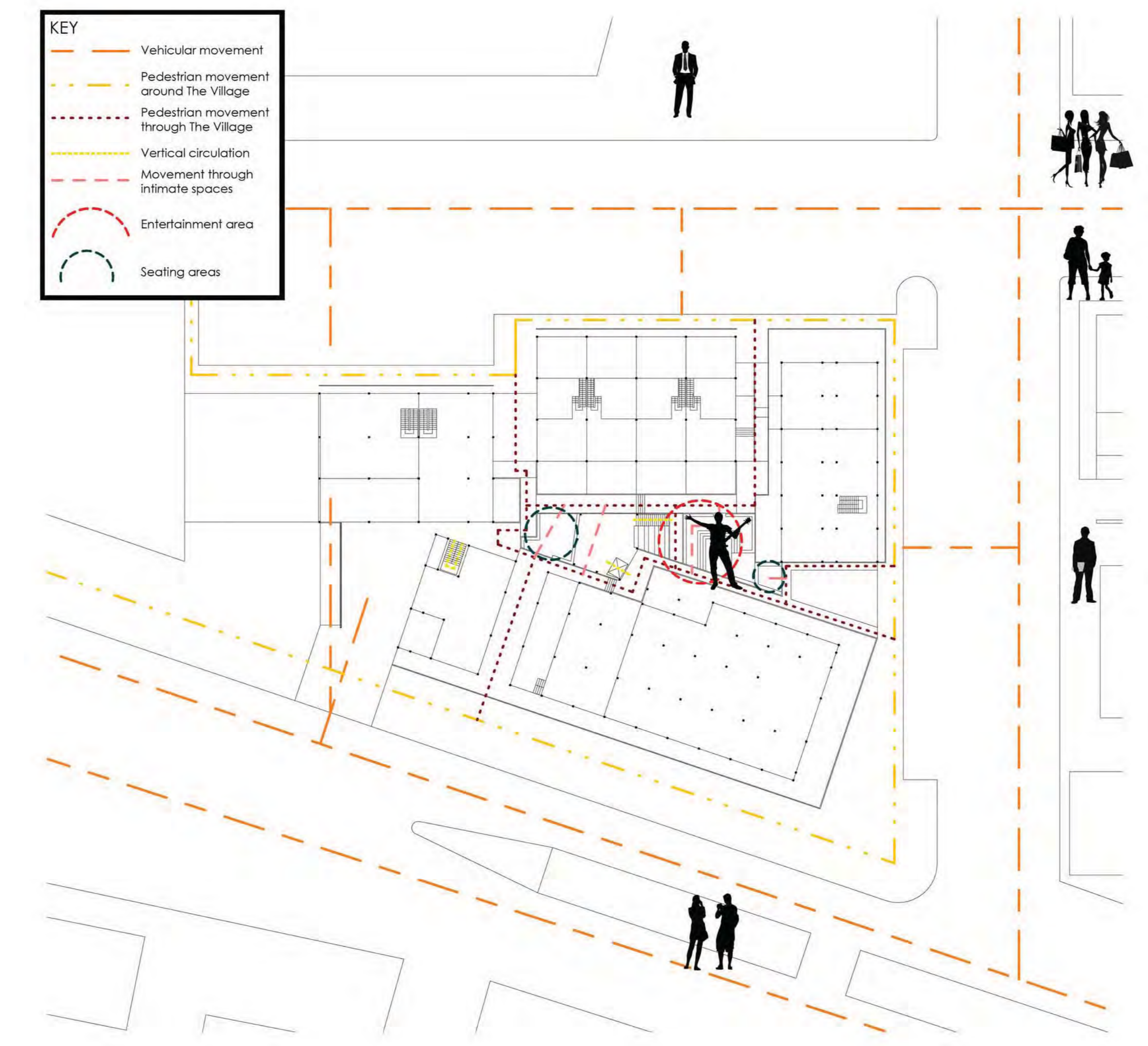


Figure 5.2.29 – Ground floor diagram illustrating different circulation patterns and users

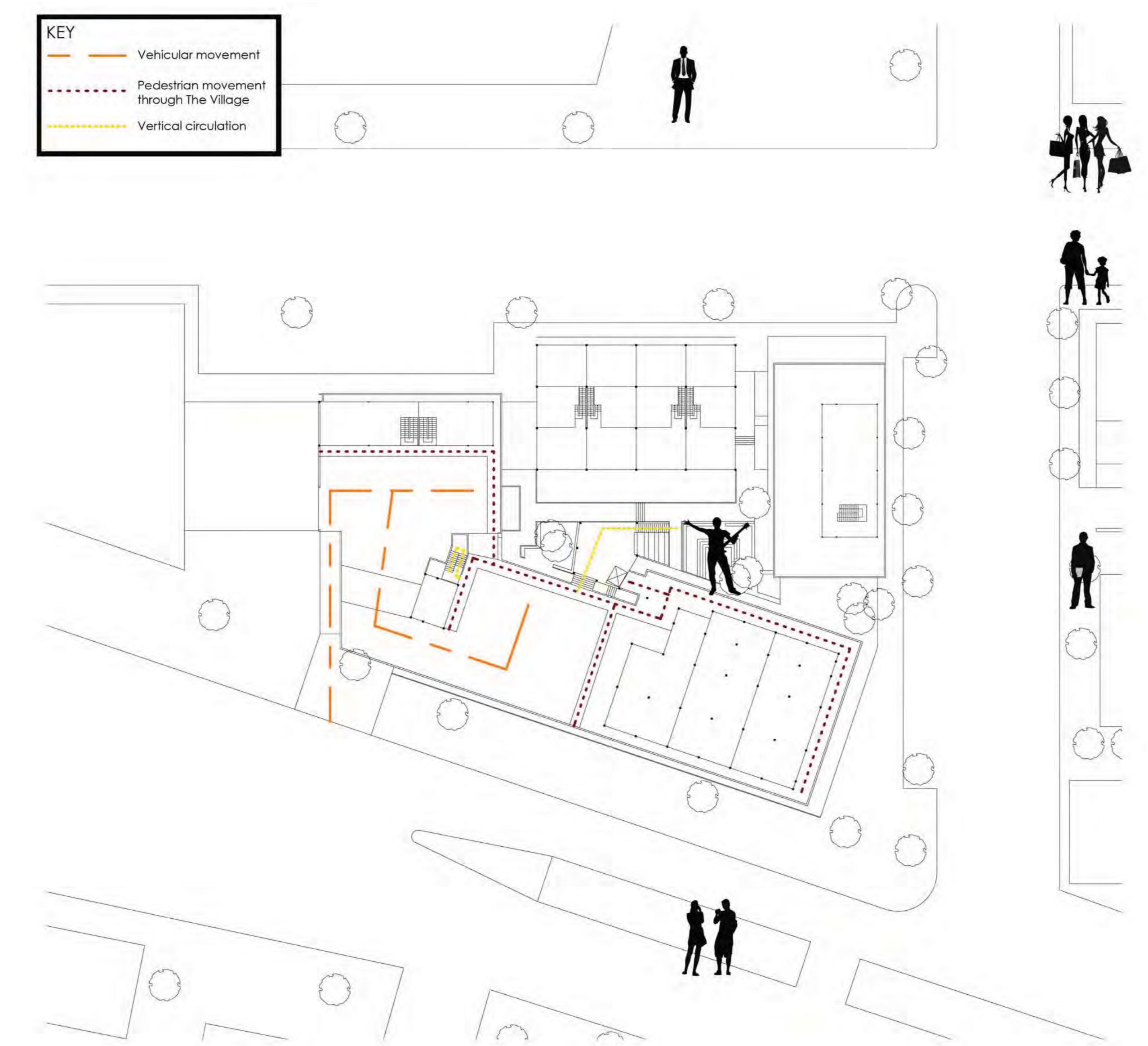


Figure 5.2.30 – First floor diagram illustrating different circulation patterns and users

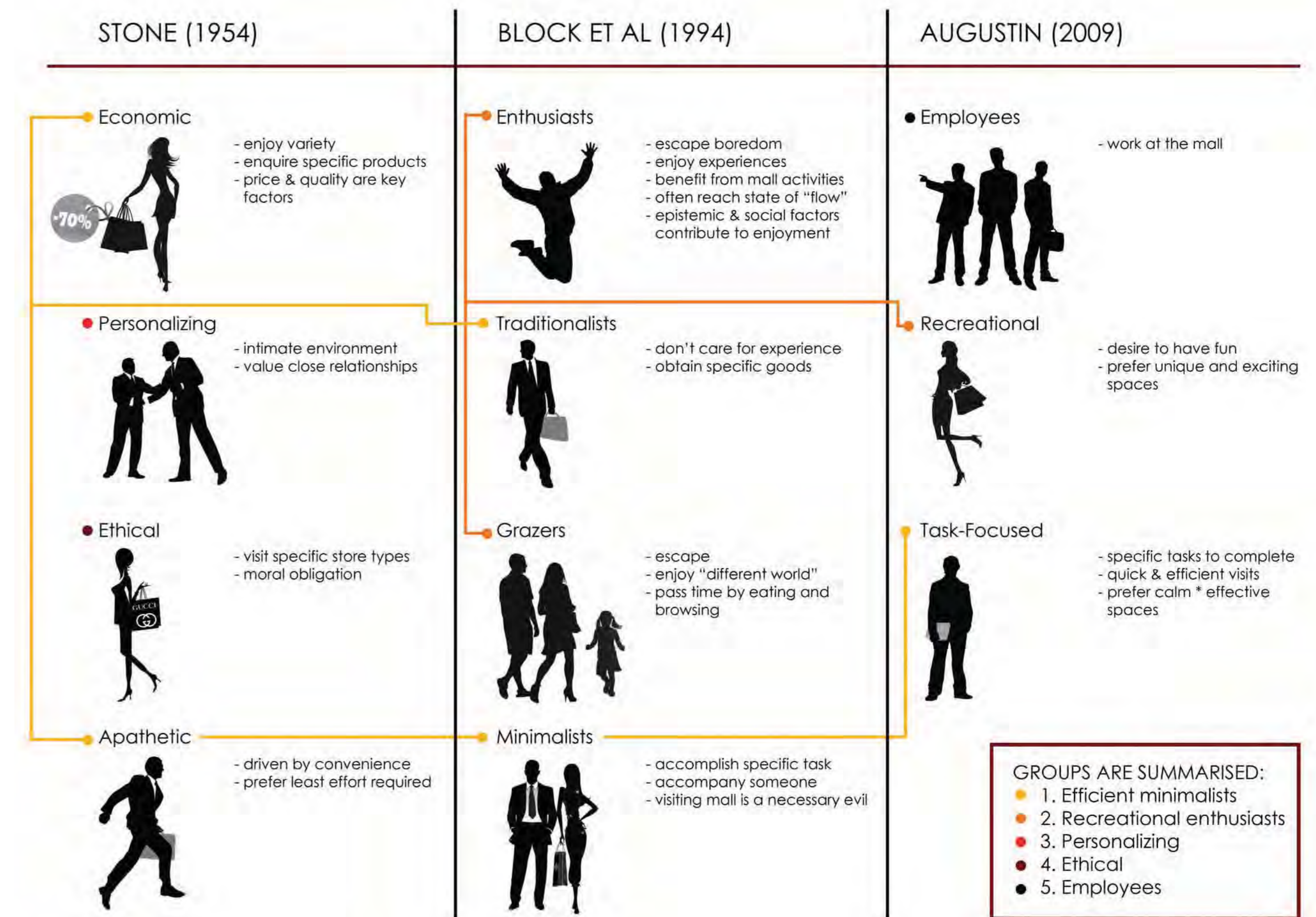


Figure 5.2.31 – Chart illustrating consumer types discussed in Chapter 3. 4.1.3 to be used as a reference for the movement diagrams

5.2.9.1 Day to Night

The diagrams in Figure 5.2.32 indicate the different consumer types by comparing their movement patterns during day and night time. The most noticeable aspect would be the dominance of efficient minimalists during the day as opposed to recreational enthusiasts during the night. The atmosphere will therefore evolve from the task driven element found during the day to one of entertainment and excitement at night. Tenants such as Woolworths Food and Clicks draw in customers during the day, whereas the restaurants and night life attract the recreational customers.

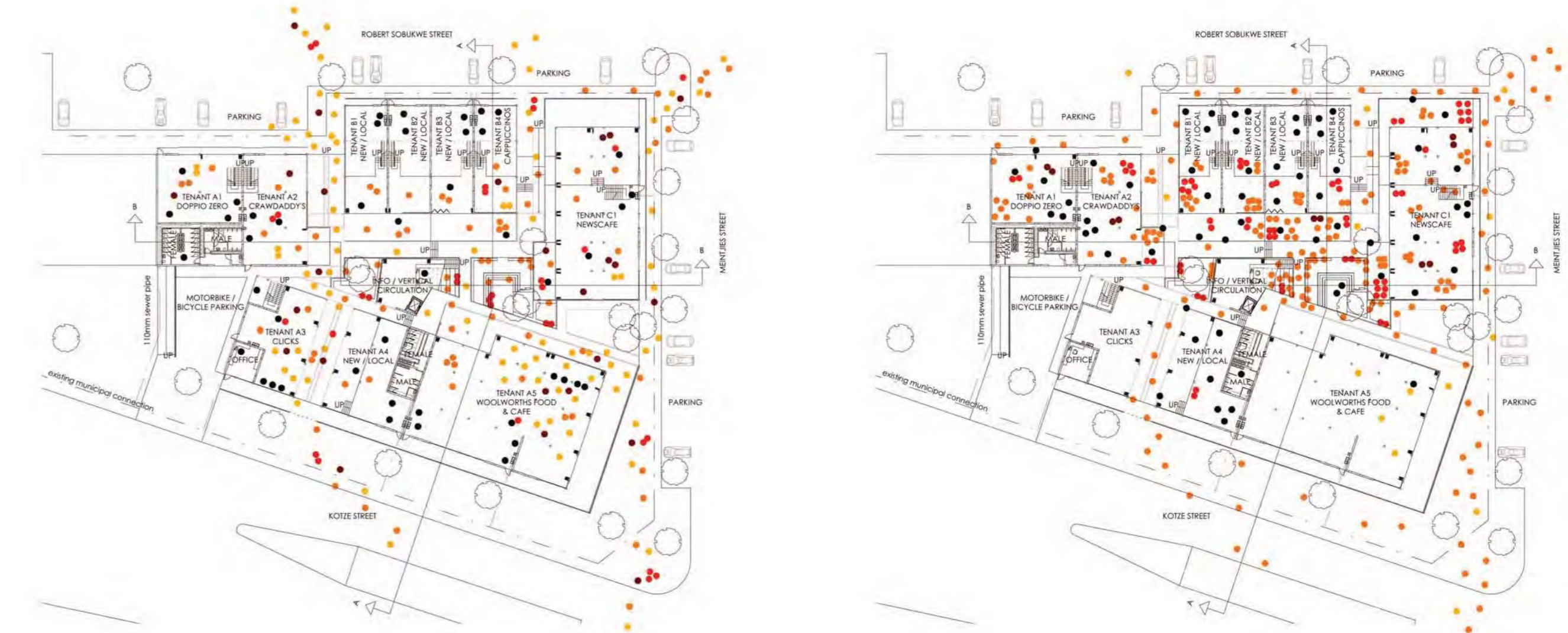


Figure 5.2.32 – Diagrams illustrating day use and night use

5.2.9.2 Week to Weekend

The diagrams in Figure 5.2.33 indicate the different consumer types by comparing their movement patterns during the week and the weekend. In this case the most noticeable aspect would be the dominance of individual or small groups moving together during the week as opposed to the larger groups such as families and friends dining out together seen at the weekend. The Village is also suspected to cater for a much larger group of consumers during the weekends as people aren't working and enjoy family lunches and catching up with friends.



Figure 5.2.33 – Diagrams illustrating week use and weekend use

5.2.10 Existing Journey vs New Journey

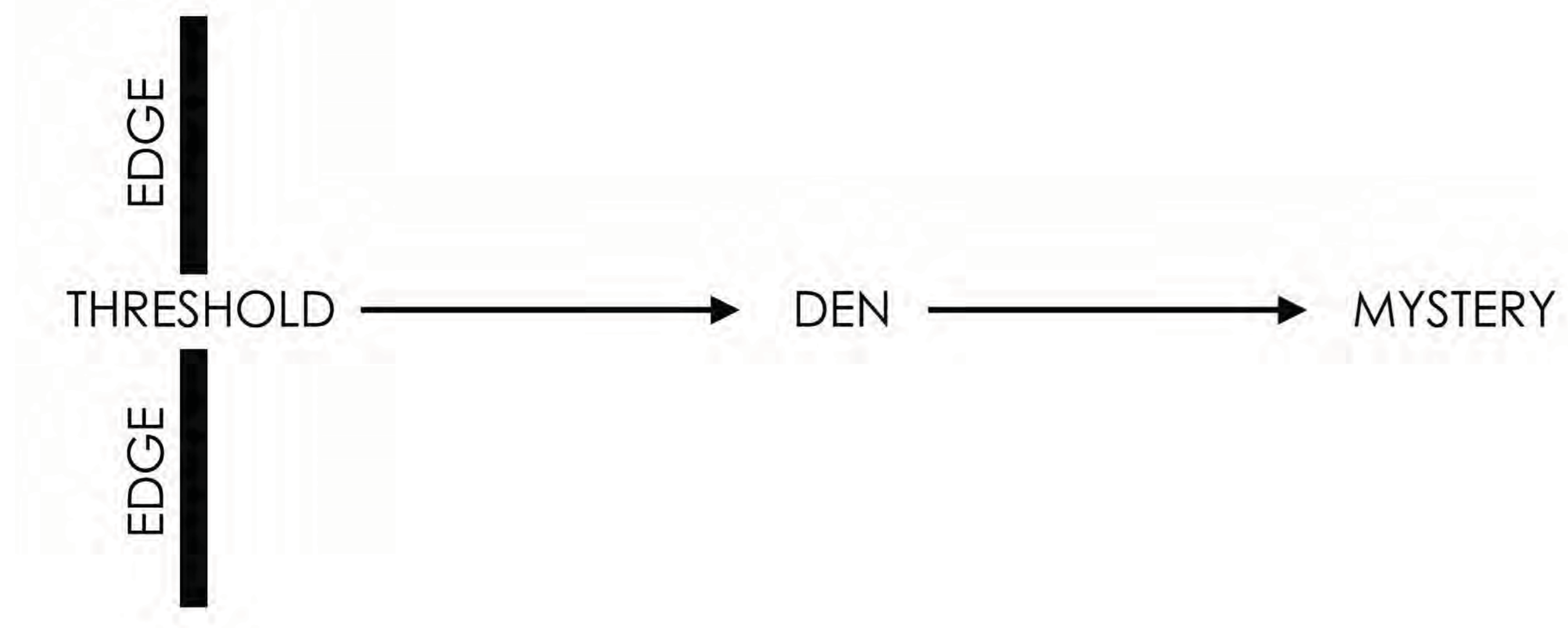


Figure 5.2.34 – Journey diagram

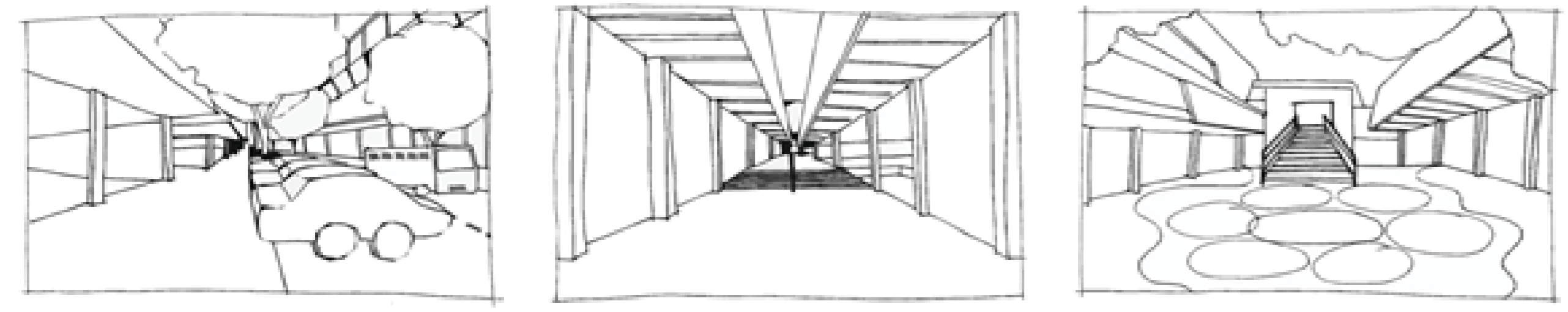


Figure 5.2.35 – Sketches of existing journey

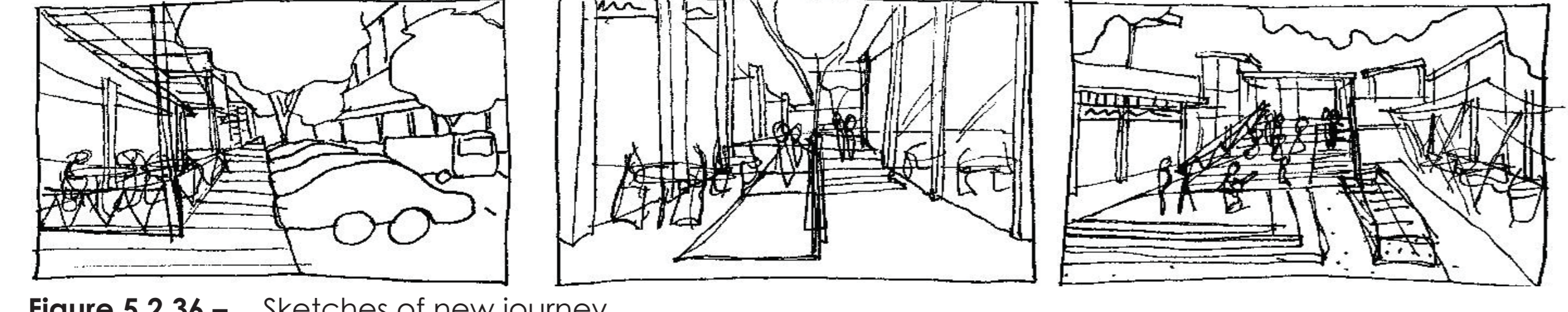


Figure 5.2.36 – Sketches of new journey

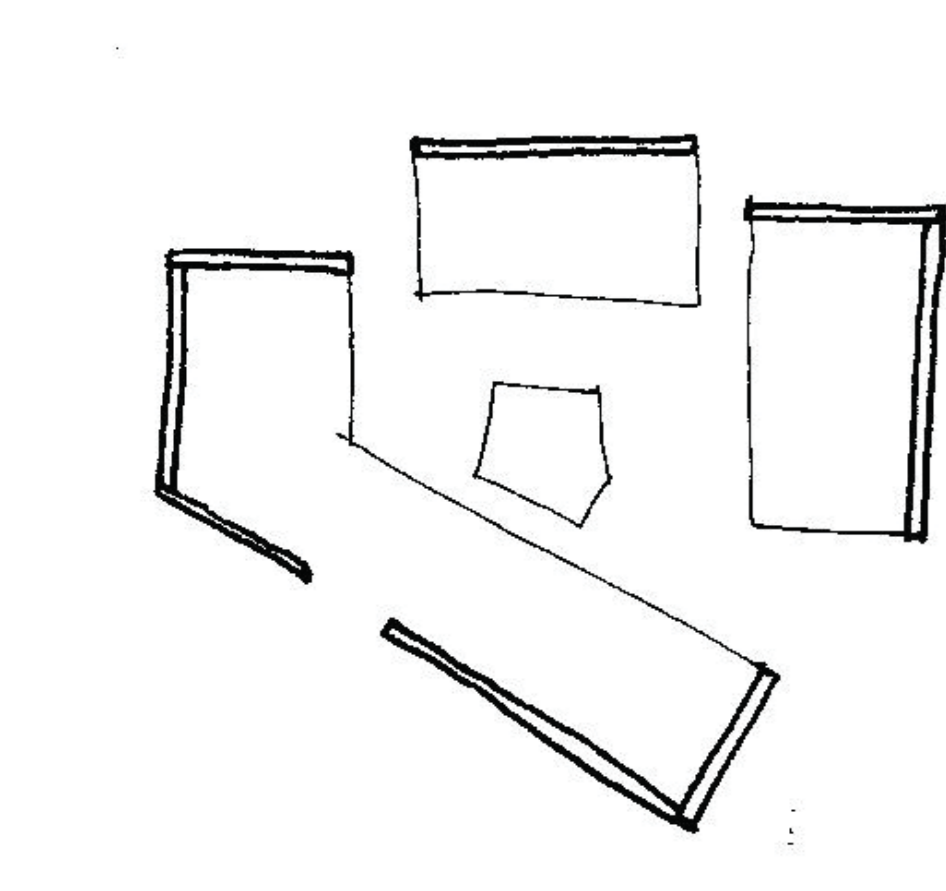


Figure 5.2.37 – Conceptual sketch of approach to the existing plan

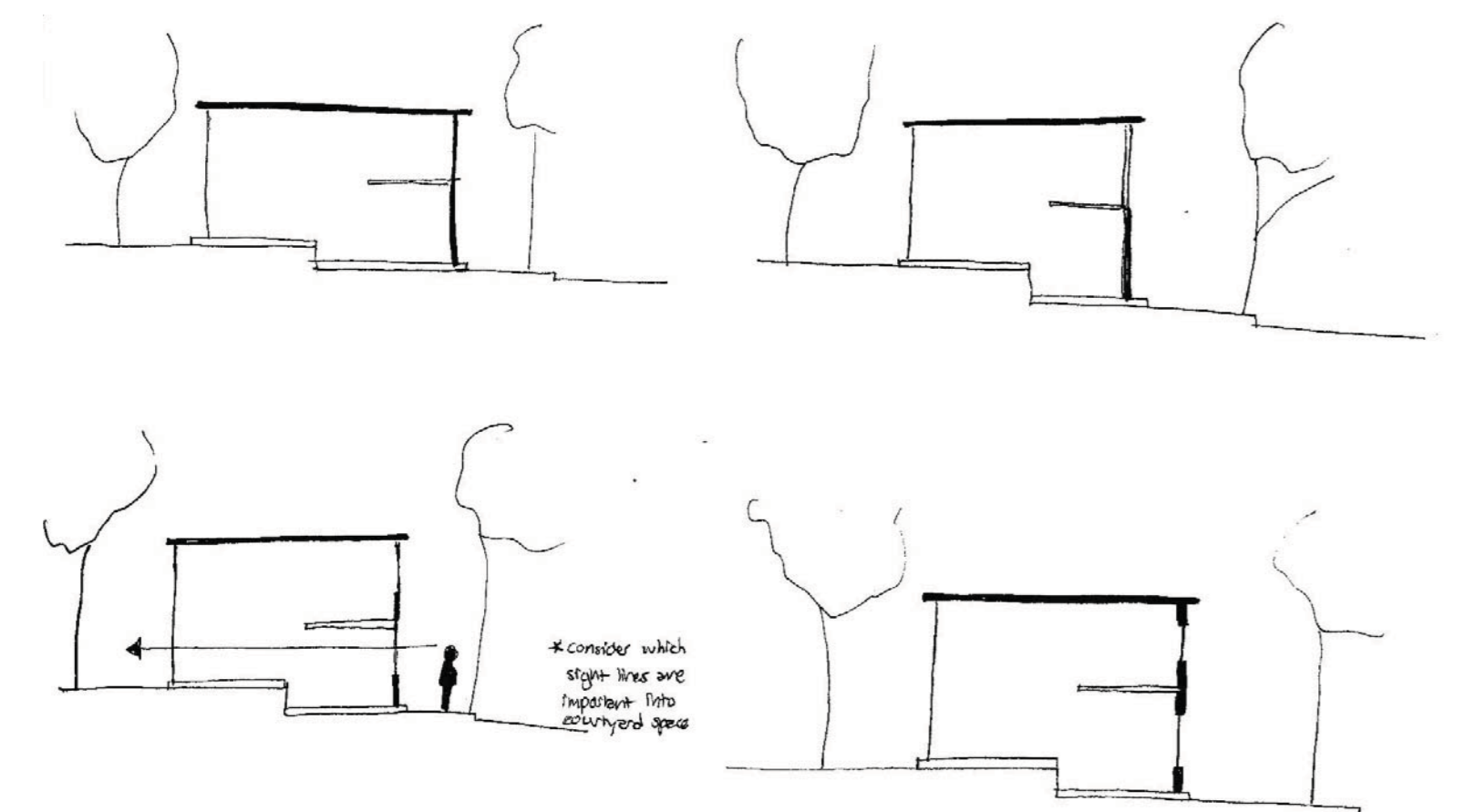


Figure 5.2.38 – Conceptual sketches of approach to the existing section

5.2.11 Approaches to Code

The main objective of the design intervention, apart from rebranding the space and appropriating it for future tenants, is to inform the user's journey from the street through the thresholds into the courtyard and notice to the courtyard. This has been accomplished by using the various codes in a specific manner. The general approach is to create a strong contrast between the street and the courtyard. This enables the user to look through the thresholds into the courtyard and notice a sense of excitement, drawing them into the space. Figure 5.2.39 illustrates some of the codes used.

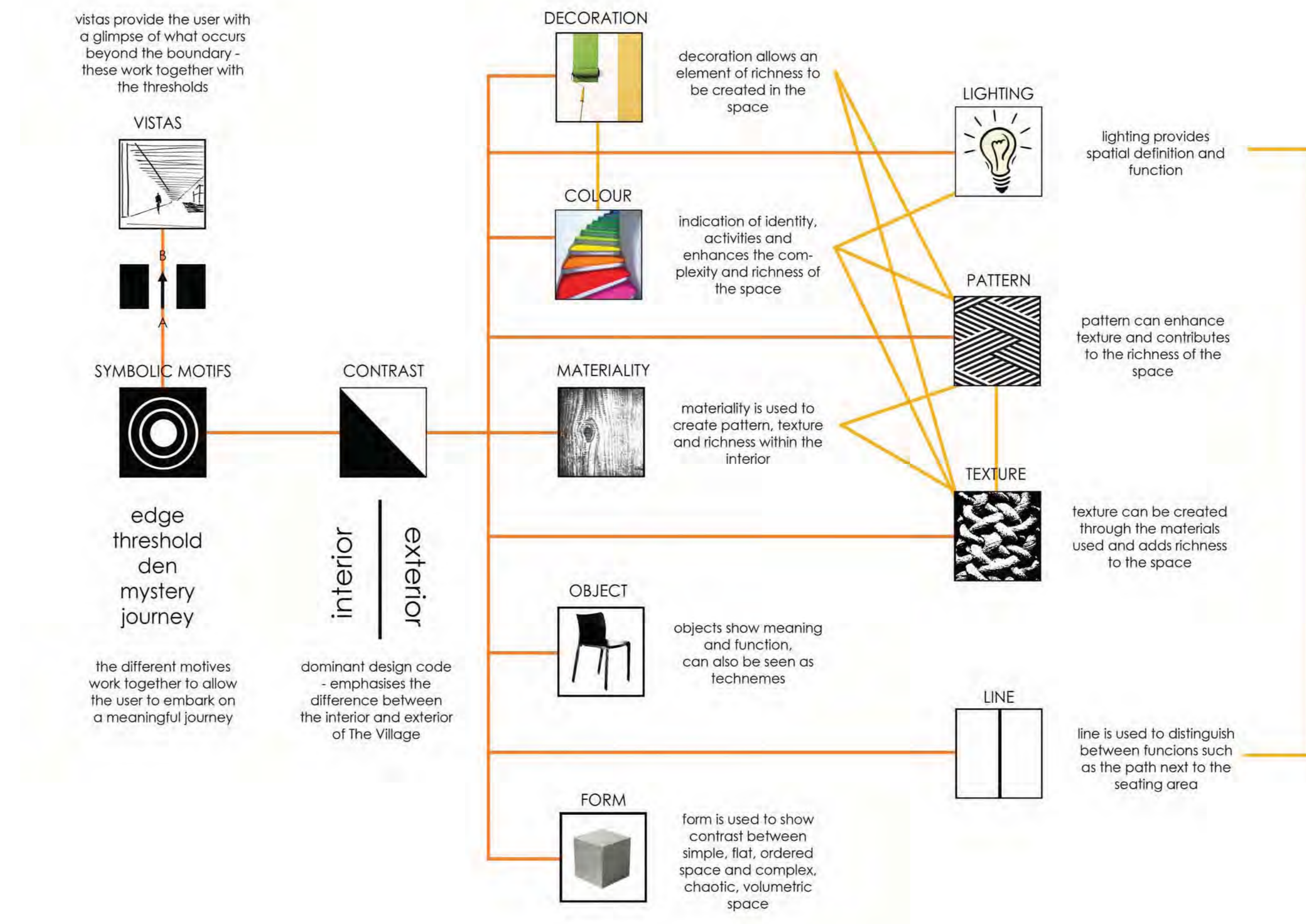


Figure 5.2.39 – Illustration of the various codes

5.2.11.1 Lighting

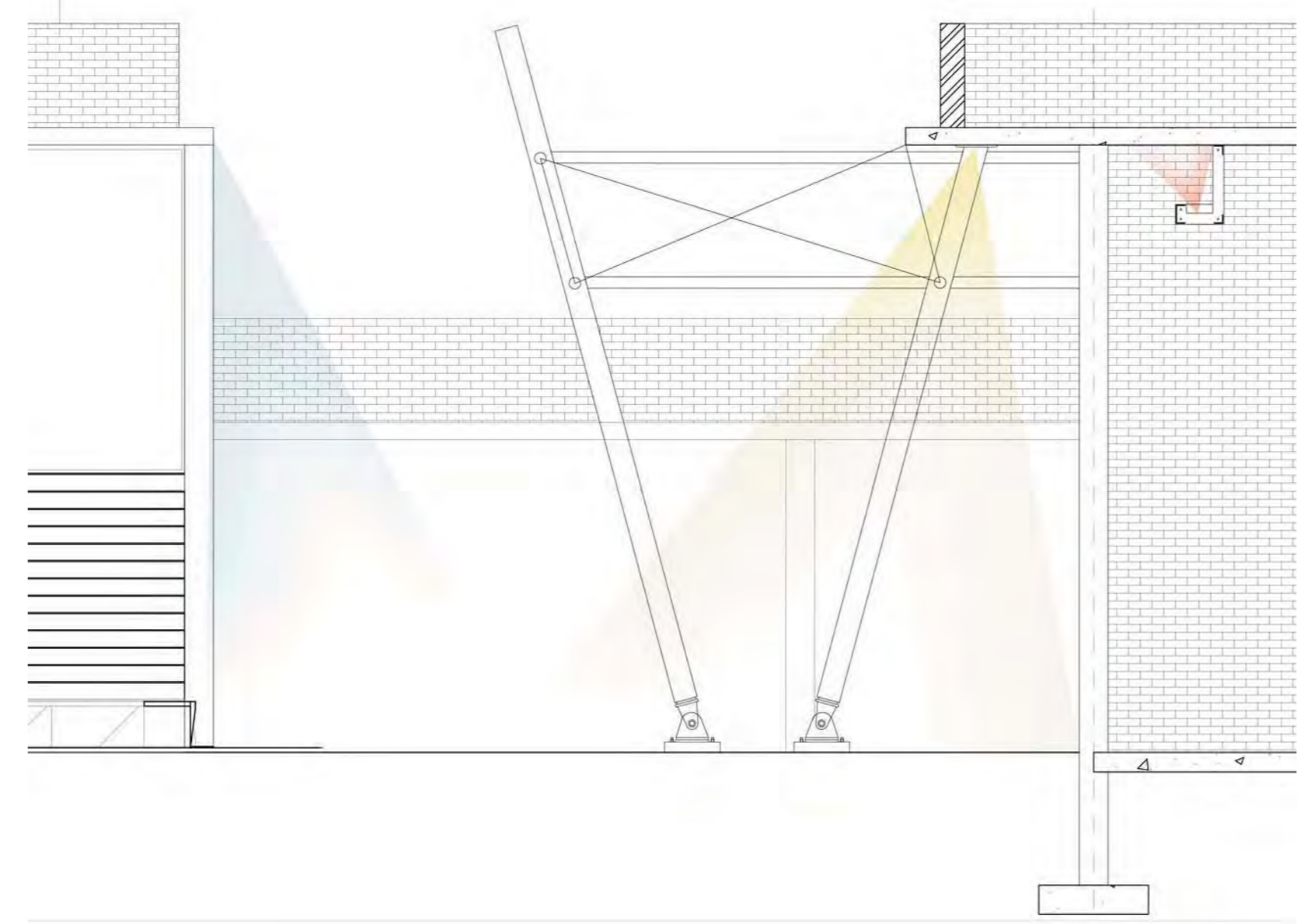


Figure 5.2.40 – Different colour temperatures for different functions and spaces

5.2.11.2 Colour

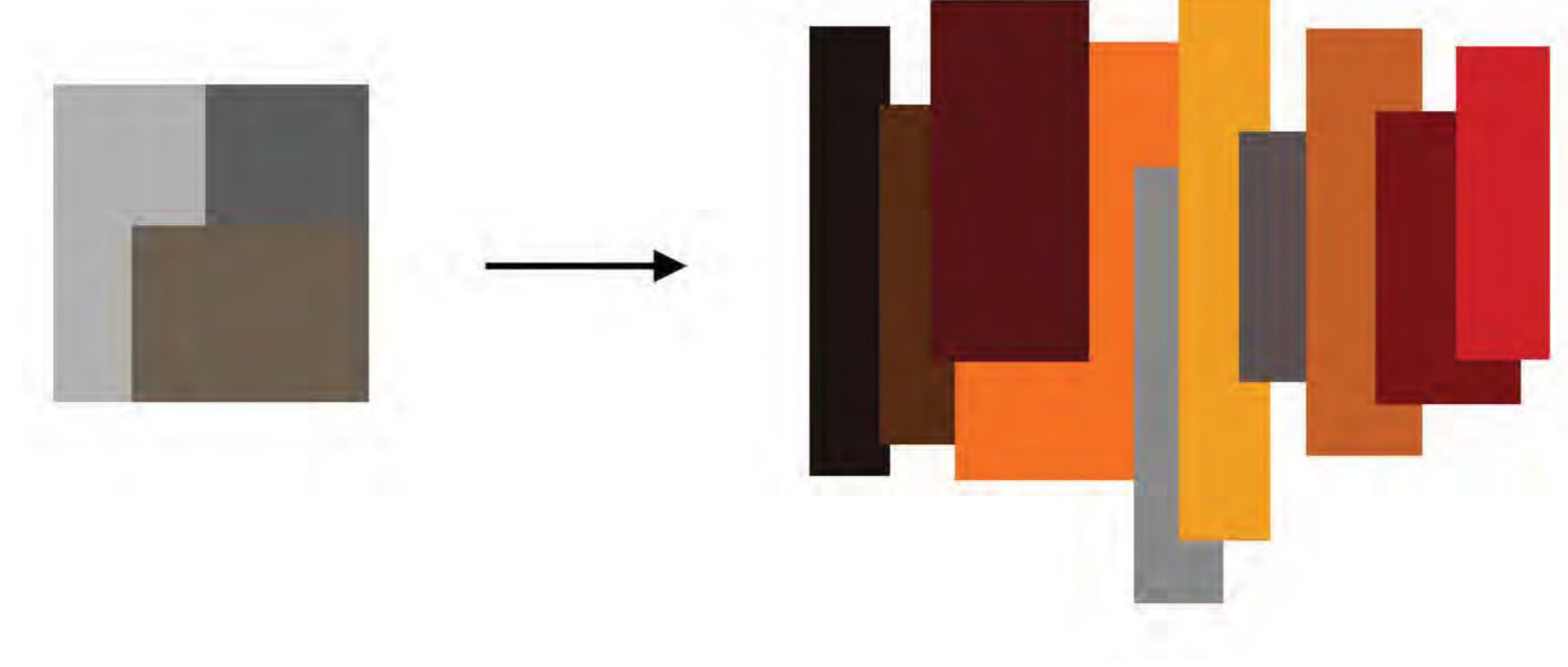


Figure 5.2.41 – Colour indicating activities

5.2.11.3 Materiality

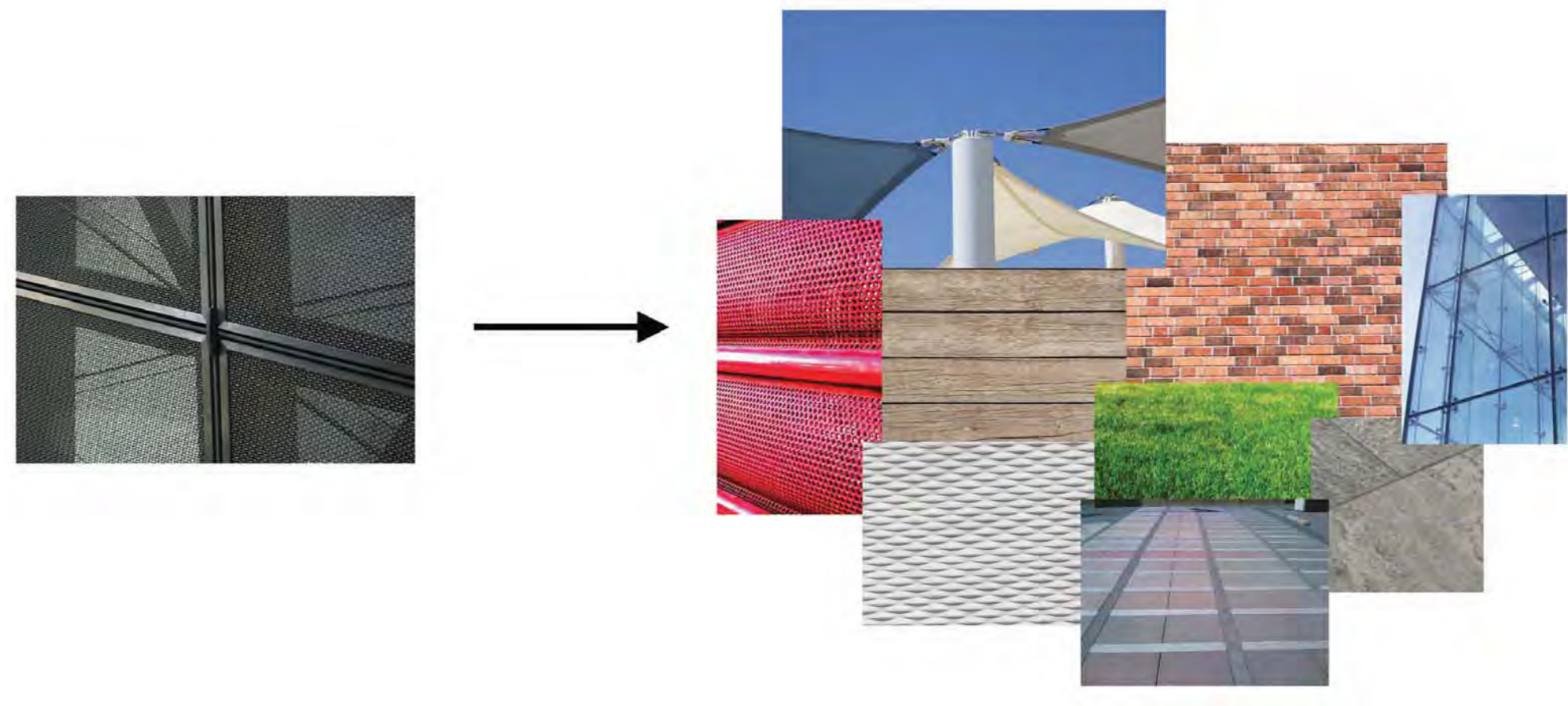


Figure 5.2.42 – Materials emphasizing the difference between street edges and courtyard space

5.2.11.4 Vistas and General Layout

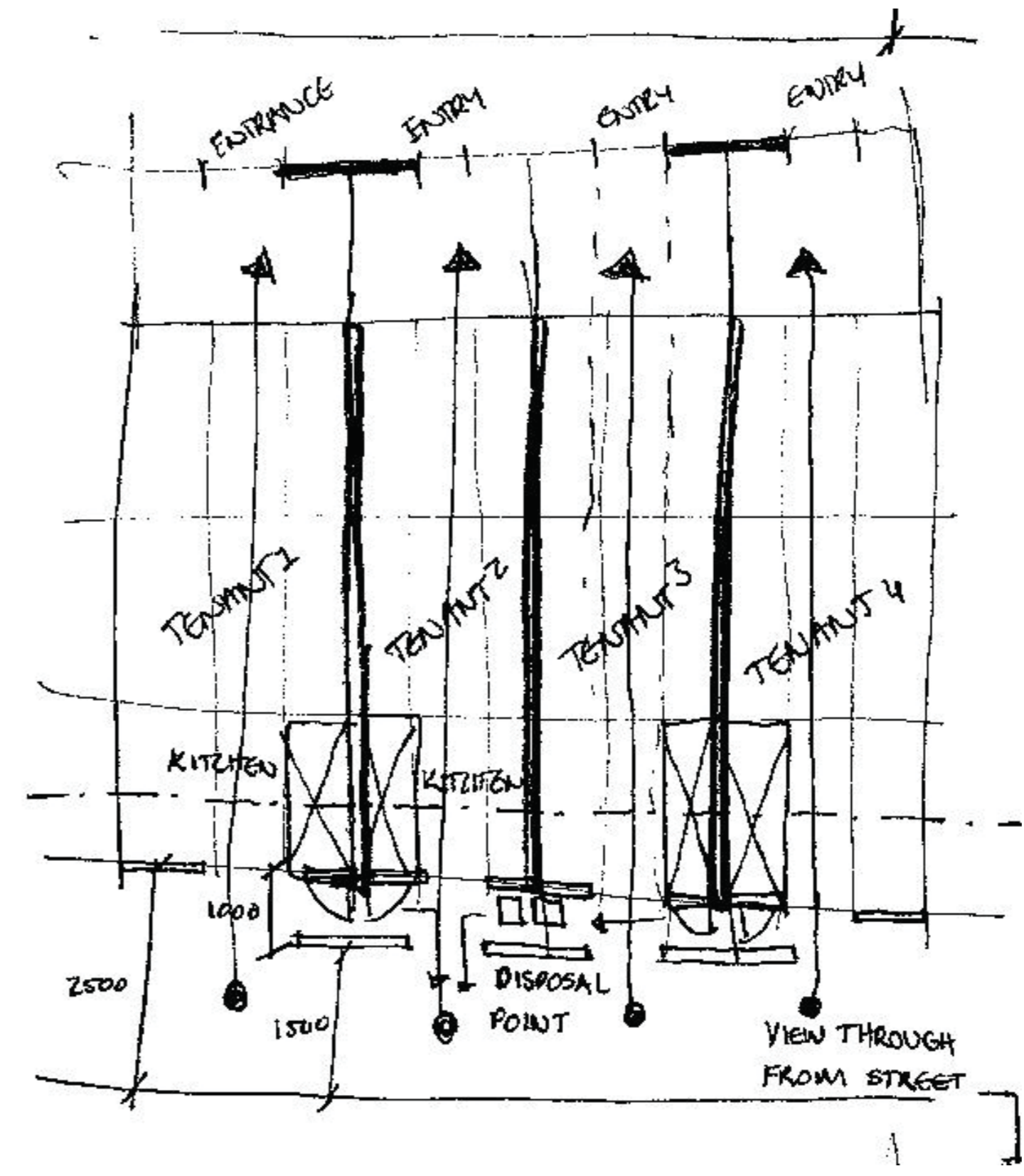


Figure 5.2.43 – Tenant layout strategy

5.2.11.5 Form

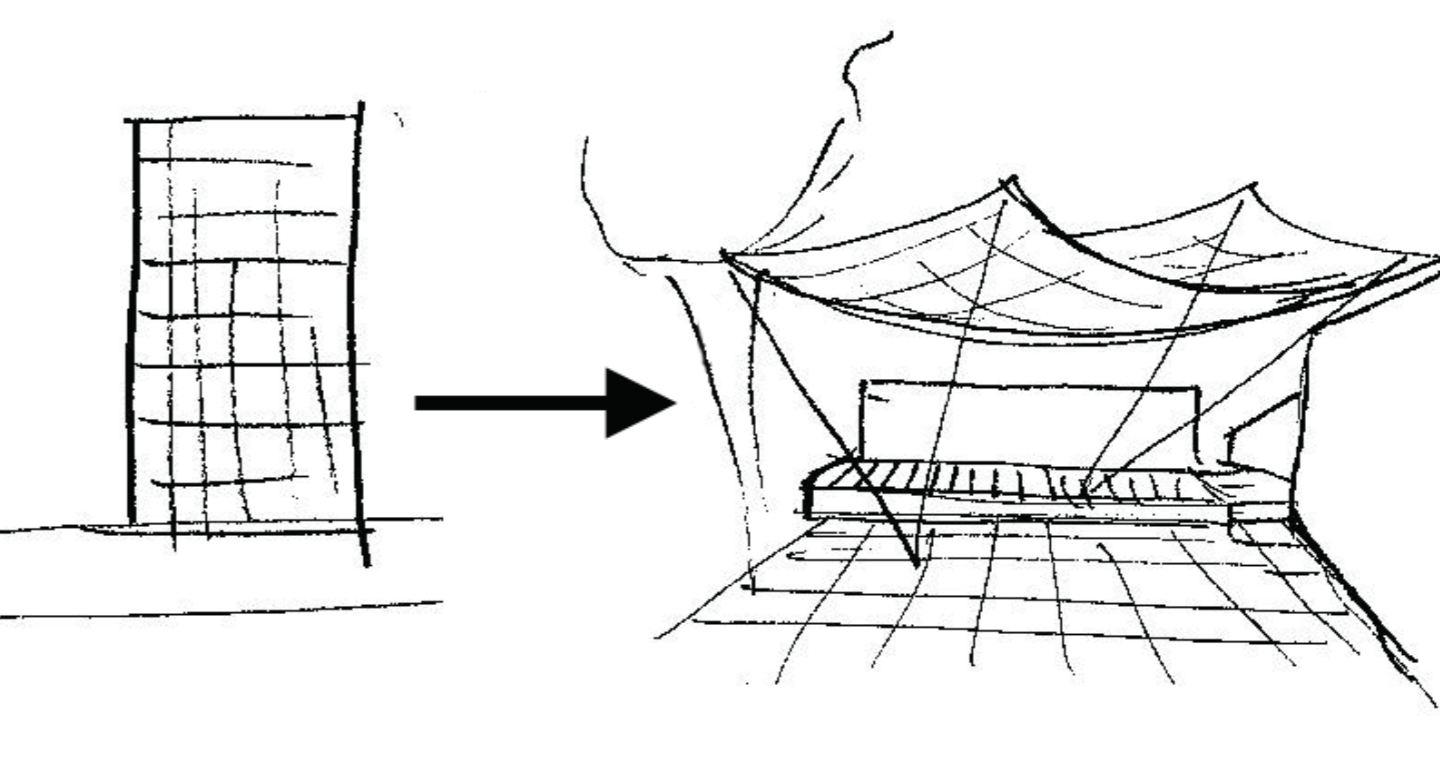


Figure 5.2.44 – Different functions of form

5.3 Technical Response

5.3.1 Old vs New



Figure 5.3.1 – Model of Existing



Figure 5.3.2 – Model of New

5.3.1.1 Significance

The structure, materiality and historical background of The Village aren't truly significant. The existing buildings consists of basic concrete slab and column skeletons with cladding and infill such as the roof and shop fronts. Parts of the existing materials are also in poor condition in such as the broken bricks, roof tiles, signage and services. The significant aspects of the existing are generally hidden and unnoticed as other distractions exist, dysery creates confusion and the significant elements don't dominate the space. In some cases drastic changes are therefore necessary in order to bring clarity from the present disorder.

Significant aspects of the existing include:

- Hidden social and cultural value which has been lost due to poor tenant mix and zoning
- Courtyard which currently exists as dead space as opposed to the community hub it once was, and therefore it's significance is also hidden
- Dominant forms found in the buildings surrounding the courtyard are also significant revealing an element of strong geometric shapes and forms
- Patterns and textures found on the site add a layer of richness such as the current floor surface consisting of brick pavement in a circular patterned layout. Other materials aren't as obvious and have no relationship with the site such as the green tiles on the lower parts of the structures

Four steps are to reveal the significance:

1. Restore social and cultural value by transforming the site into a third place
2. Emphasise the courtyard as the core of the site
3. Exaggerate the use of geometric forms and shapes
4. Translate the existing layer of richness into one understood by contemporary users but also so that it contributes to the overall identity rather than distract from it

5.3.1.4 Geometric Forms and Shapes

By identifying the dominant shapes and forms, repetition can now be used as a tool to create identity. By repeating these specific forms and shapes in a variety of areas, the outcome will enhance:

- understanding
- awareness
- familiarity

Examples of where these forms might be used include (see Figures 5.3.9-13):

- the courtyard layout
- stairs
- paths
- stage
- canopy structures
- seating
- logo design



Figure 5.3.10 – Canopy design

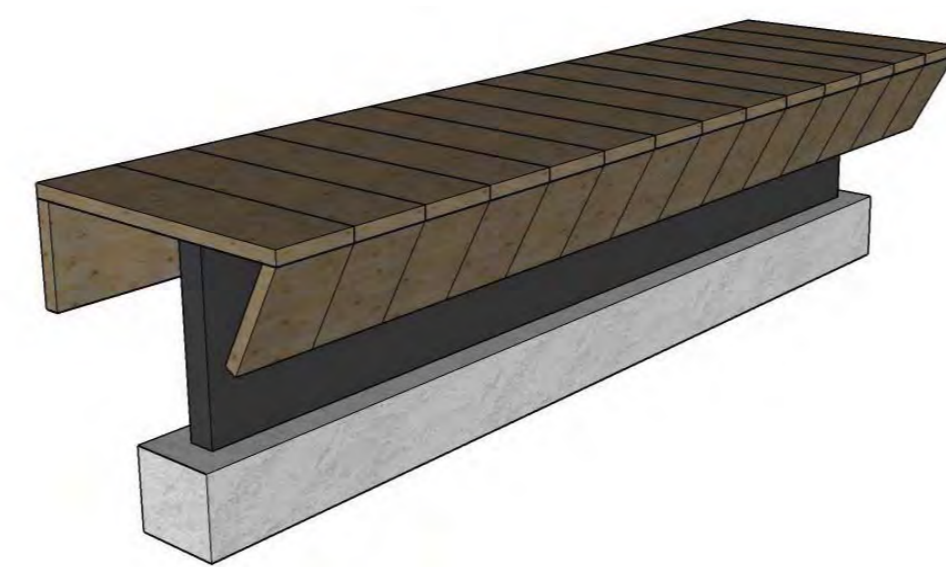


Figure 5.3.12 – Seating design

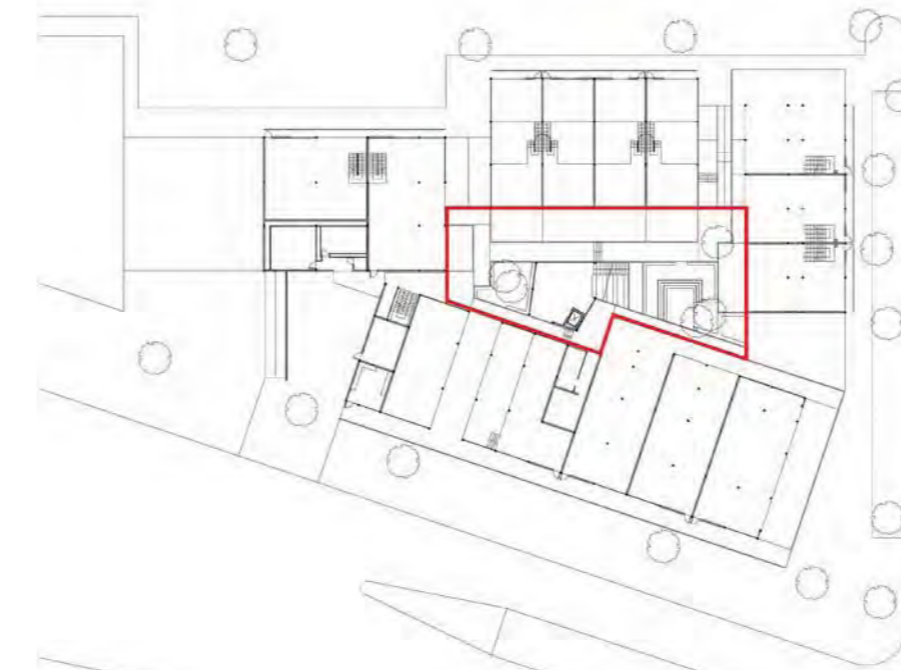


Figure 5.3.9 – Courtyard

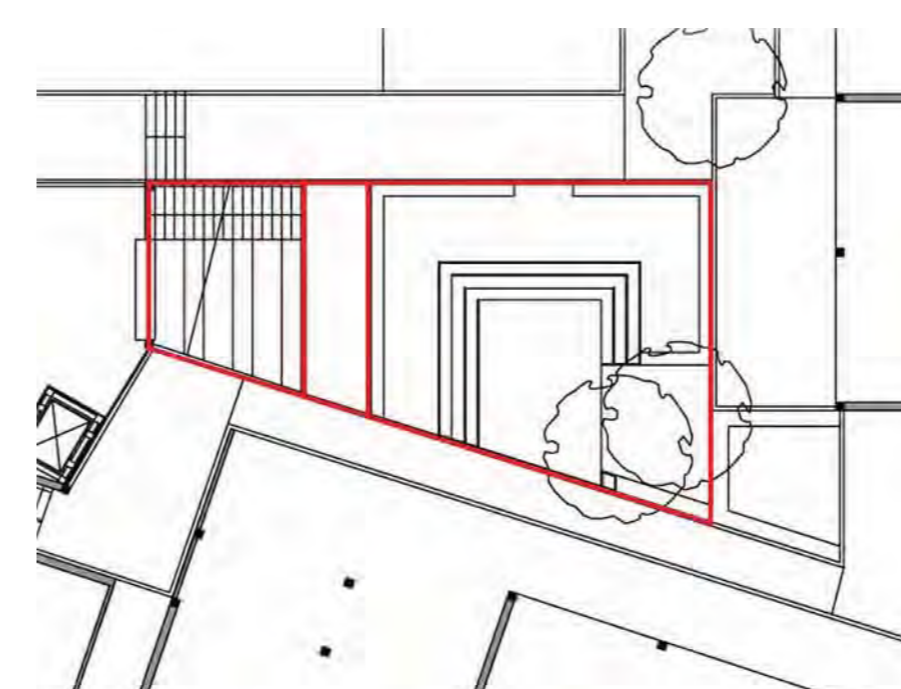


Figure 5.3.11 – Entertainment area



Figure 5.3.13 – Logo design

5.3.2 Joints and Junctions

5.3.2.1 Temporality and Permanence

Most of the work is on the exterior and therefore not as temporary as a standard interior space might be. Therefore, the joints must be strong in cases such as the staircase, lift, canopy structures and facade screens. Fixing methods are strong and intended to be in place for over a decade or two, but are still designed in such a way that the structural elements can be dismantled, replaced or altered should future designers feel the need to do so (Figure 5.3.17).

Materials are generally modular and chosen as separate elements combined in a whole such as the balustrade, staircase or canopy design. This contributes to the ease of replacement, repairing and altering. Again, synergy is one of the main outcomes and therefore the manner in which various materials work together to create objects, conveys this concept as not only a design method, but also as a technological manner as well.

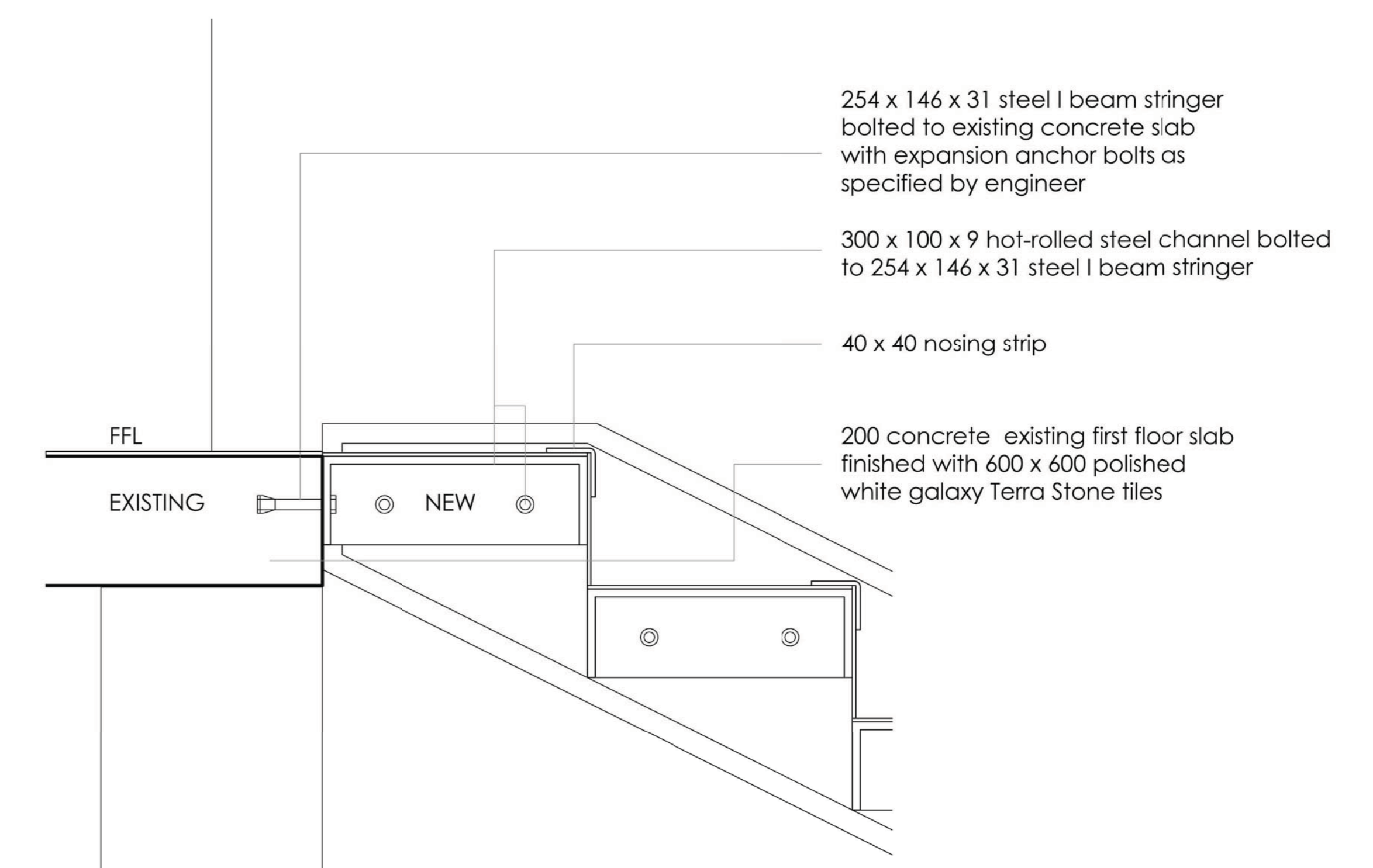


Figure 5.3.17 – Staircase detail illustrating an example of a typical new to existing joint

5.3.1.2 Social and Cultural Value

Turn the site into a restaurant complex (Figures 5.3.1 to 5.3.2), where the main activity and tenant type is therefore within this category (Figure 5.3.3), for example:

- restaurants,
- cafes,
- bars etc.

Provide entertainment area:

- experiences
- social hub

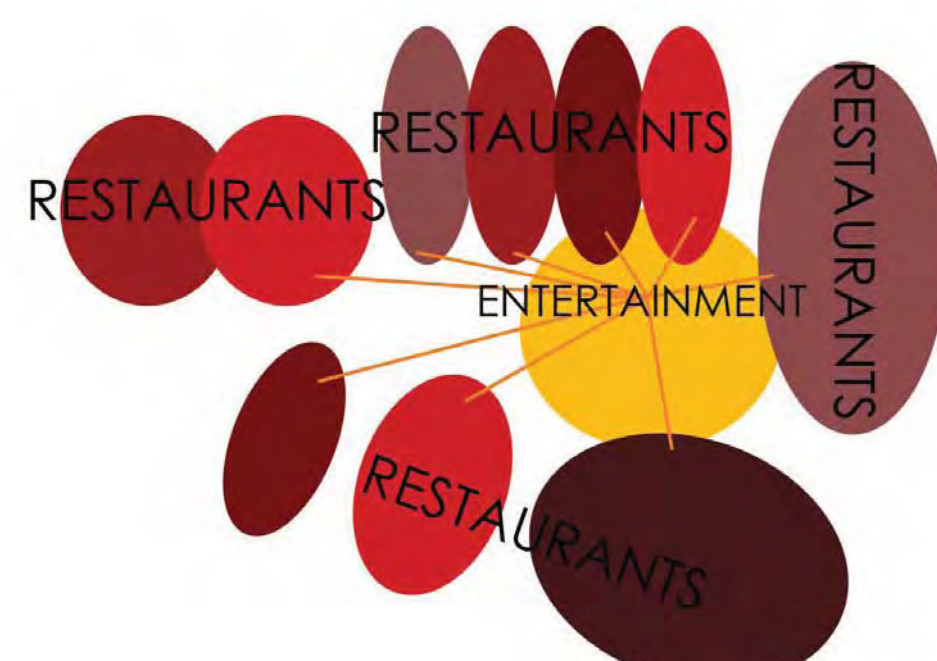


Figure 5.3.3 – Restaurants and entertainment

Numerous path options (Figure 5.3.4) result in movement patterns throughout the space, firstly activating it and secondly allowing for a sense of community to develop which results in social value for the community and future generations.

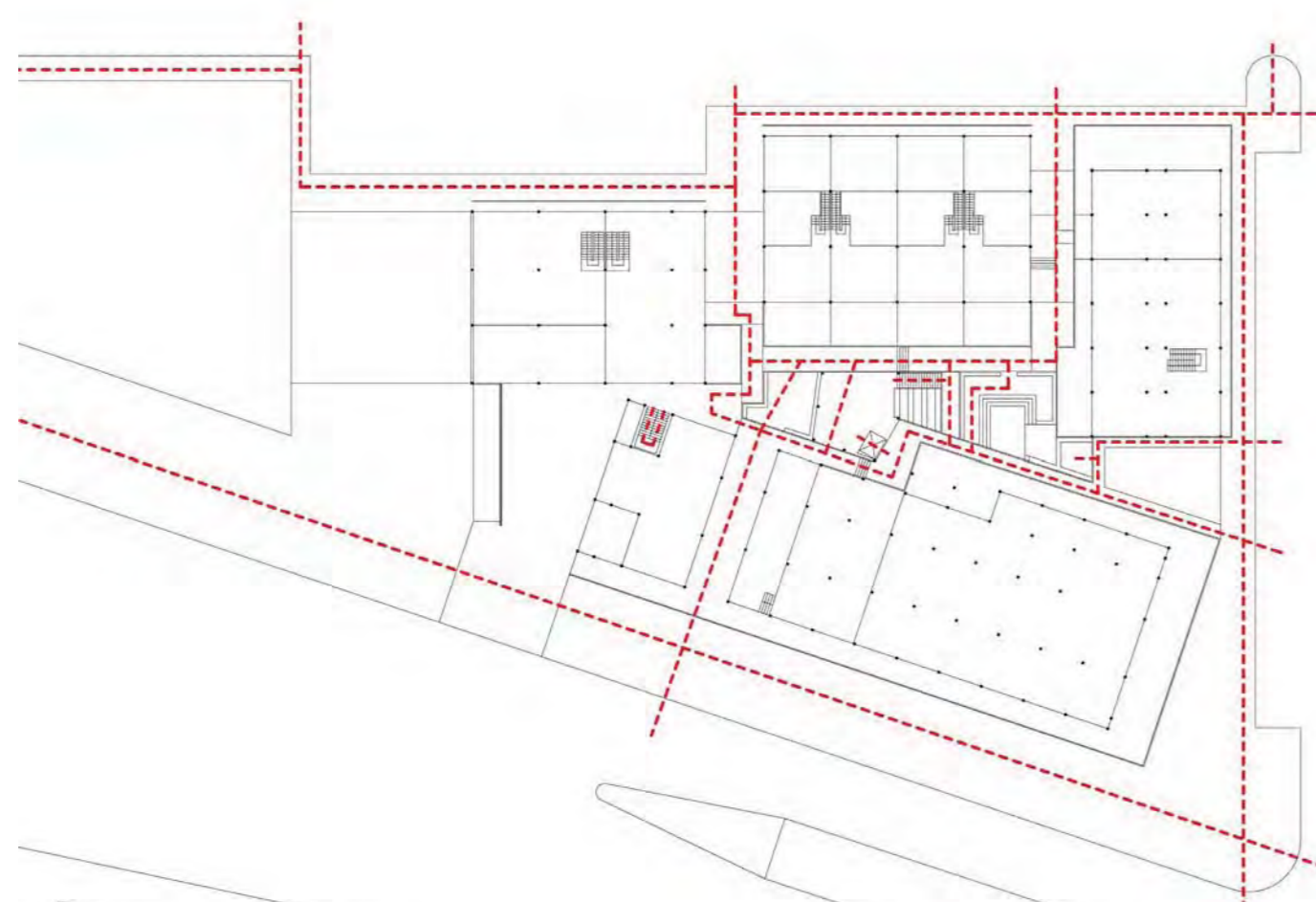


Figure 5.3.4 – Various path options

5.3.1.5 Layer of Richness

The Village contains numerous areas of detailing in terms of finishes, however there is no harmony in the manner that they work together. This creates confusion regarding the true identity. An example of this, shown in Figure 5.3.14, is the pavement. The current circular patterns create an element of discord when seen in relationship with the strong geometric forms found on the site and buildings. The method used to reveal the true identity is translation and reinterpretation of the existing into a contemporary design language.

Translation of the pavement is done by:

- retaining the pattern idea, see Figure 5.3.16
- paths vs open space (the contrast and change in finishes and patterns indicate function) see Figure 5.3.15
- paths are rich in pattern, materiality, and more detailed as opposed to open spaces with one material, no detailing and no pattern

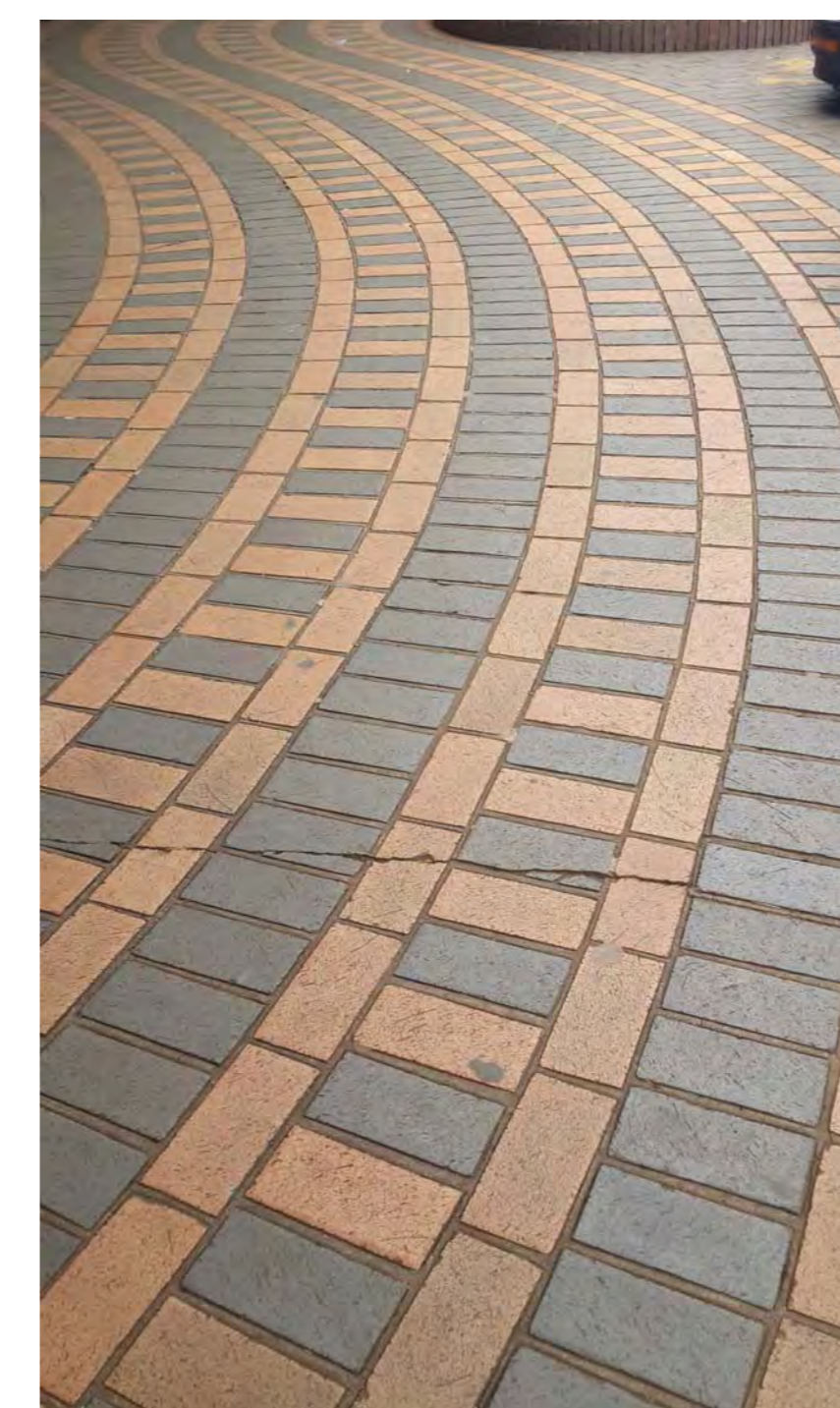


Figure 5.3.14 – Existing path design

5.3.1.3 Courtyard

It is important to consider how to use this space optimally, providing paths connecting the various spaces while creating a space for entertainment and gathering. The courtyard is the where the energy lies and can be seen as the core of the site as it acts as the link between a number of aspects:

- 3 streets
- 3 buildings
- users from various places
- a selection of tenants

The restaurants open to the courtyard (Figures 5.3.7 to 8) Strip off roof to allow an integrated space (Figures 5.3.5 to 6)

- more light
- visibility (also safer)
- relationship stronger between spaces

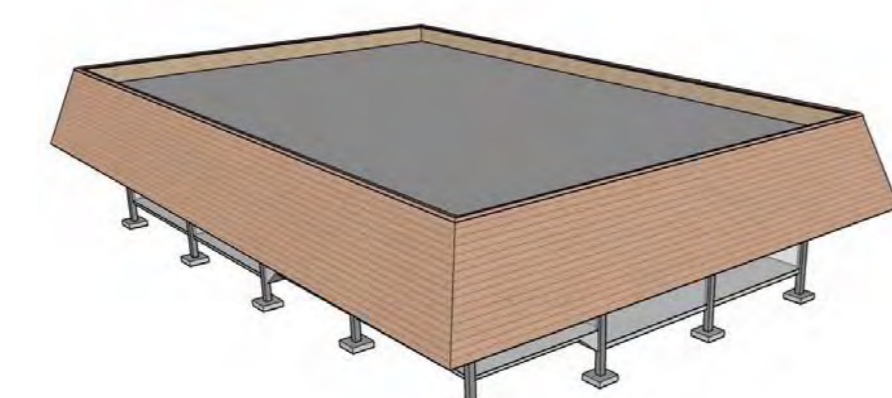


Figure 5.3.5 – Structure with roof

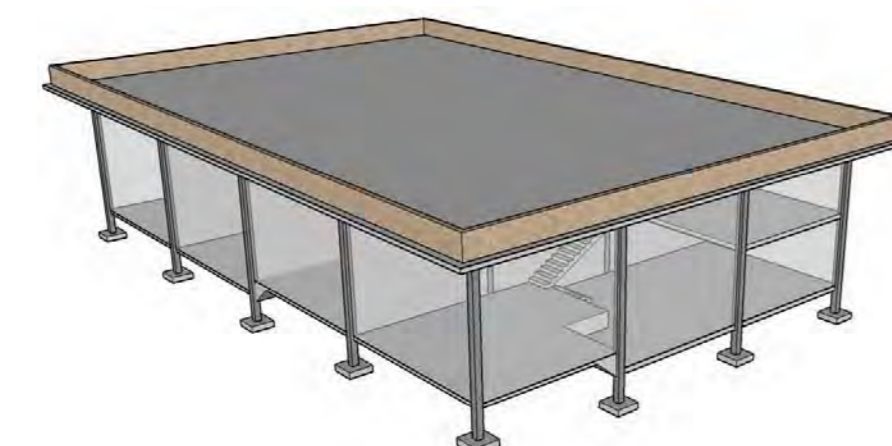


Figure 5.3.6 – Structure without roof



Figure 5.3.7 – Existing courtyard space

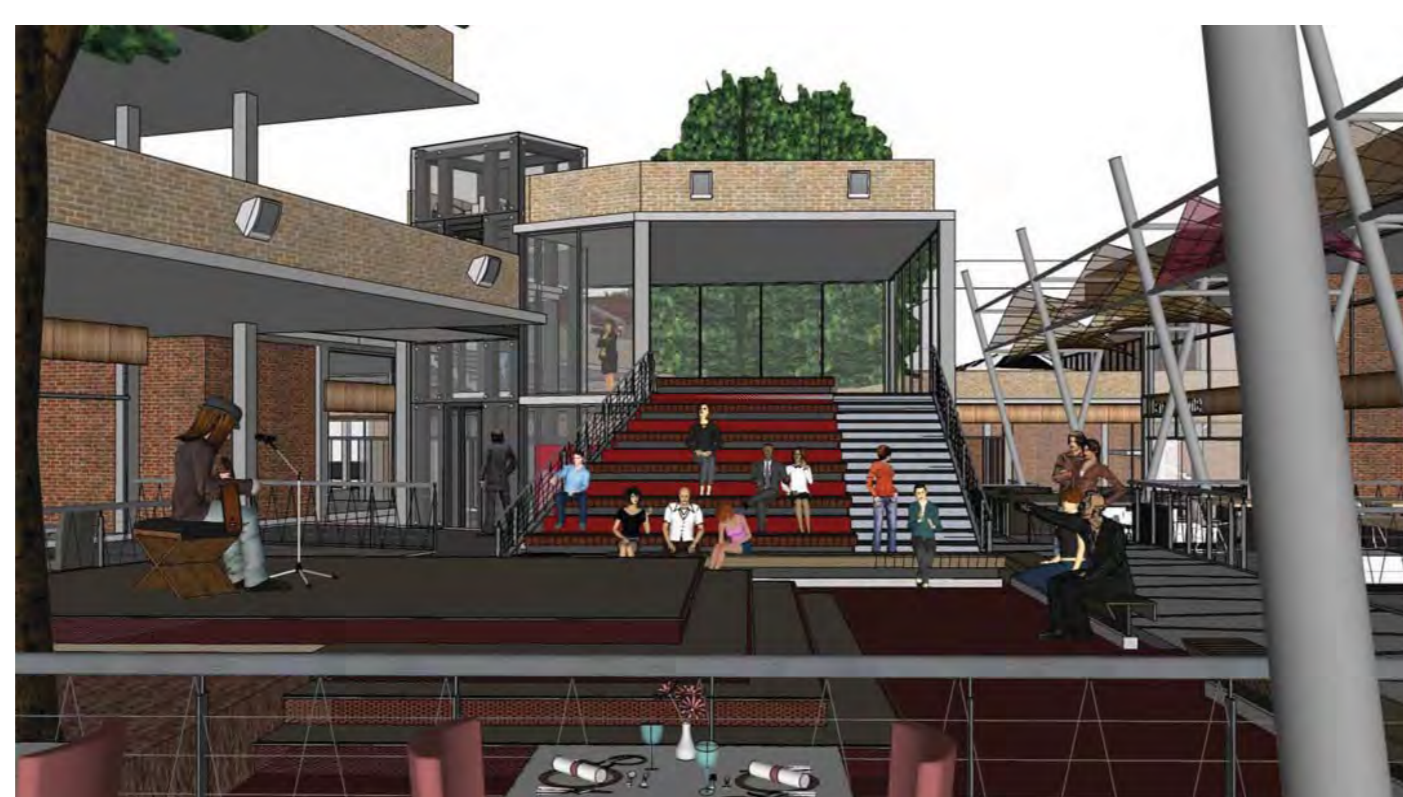


Figure 5.3.8 – New courtyard space (restaurant complex)

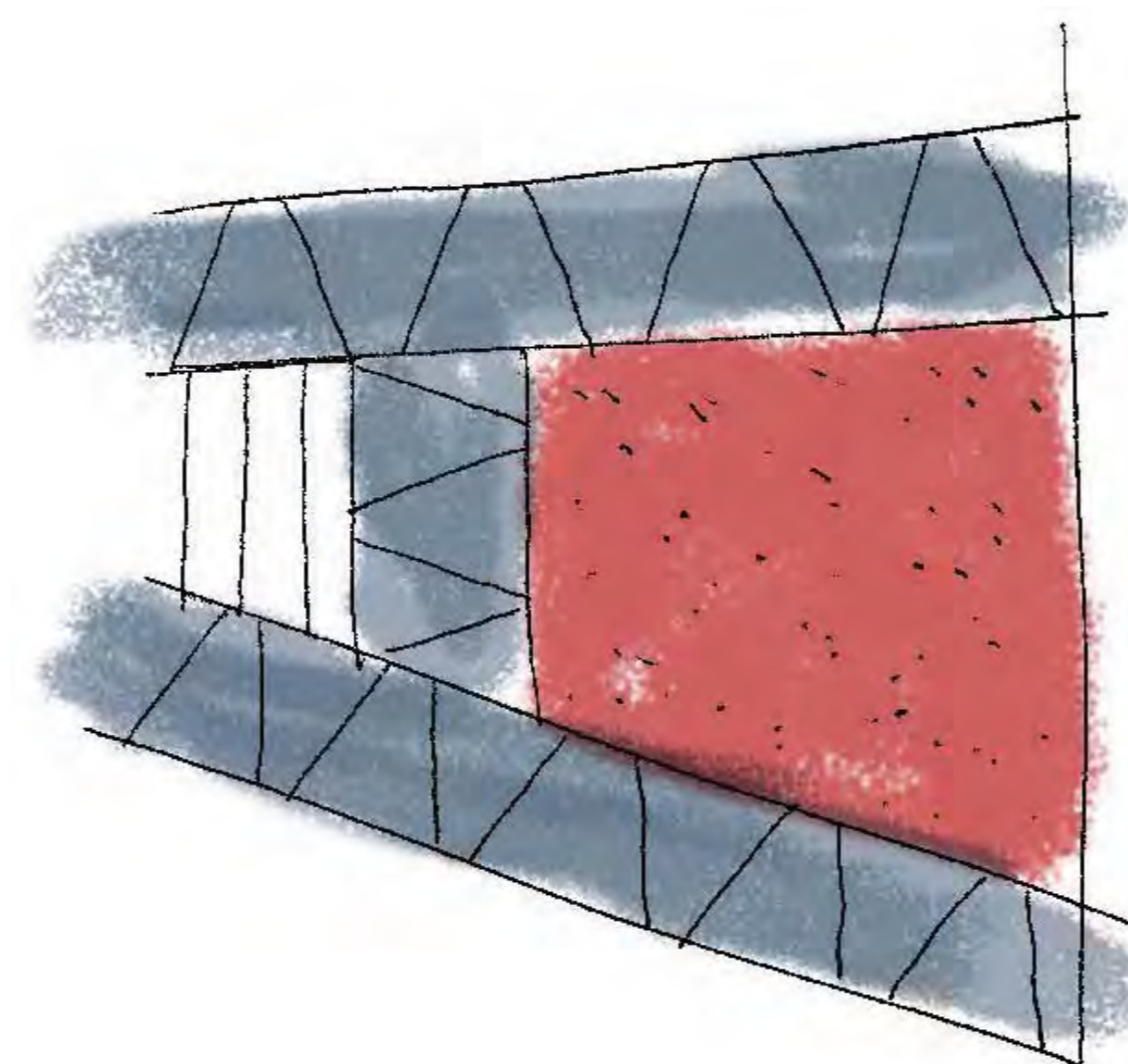


Figure 5.3.15 – Paths and open spaces



Figure 5.3.16 – New path design

5.3.2.2 Detailing

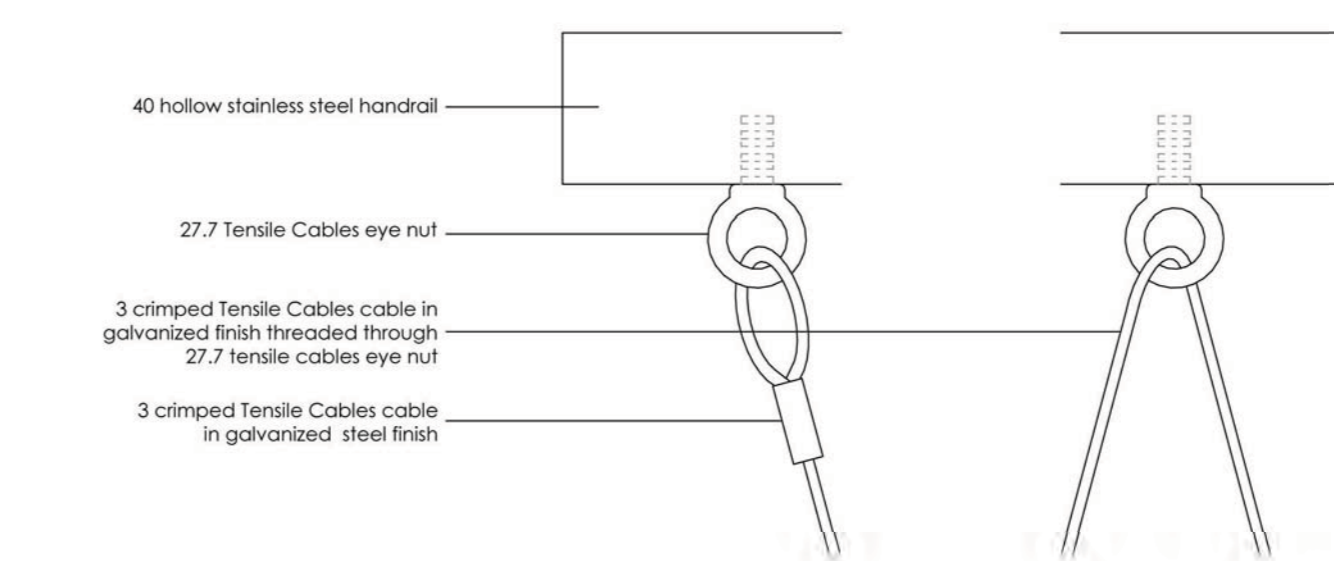


Figure 5.3.18 – Balustrade cable detailing

5.3.2.3 Floor finishes

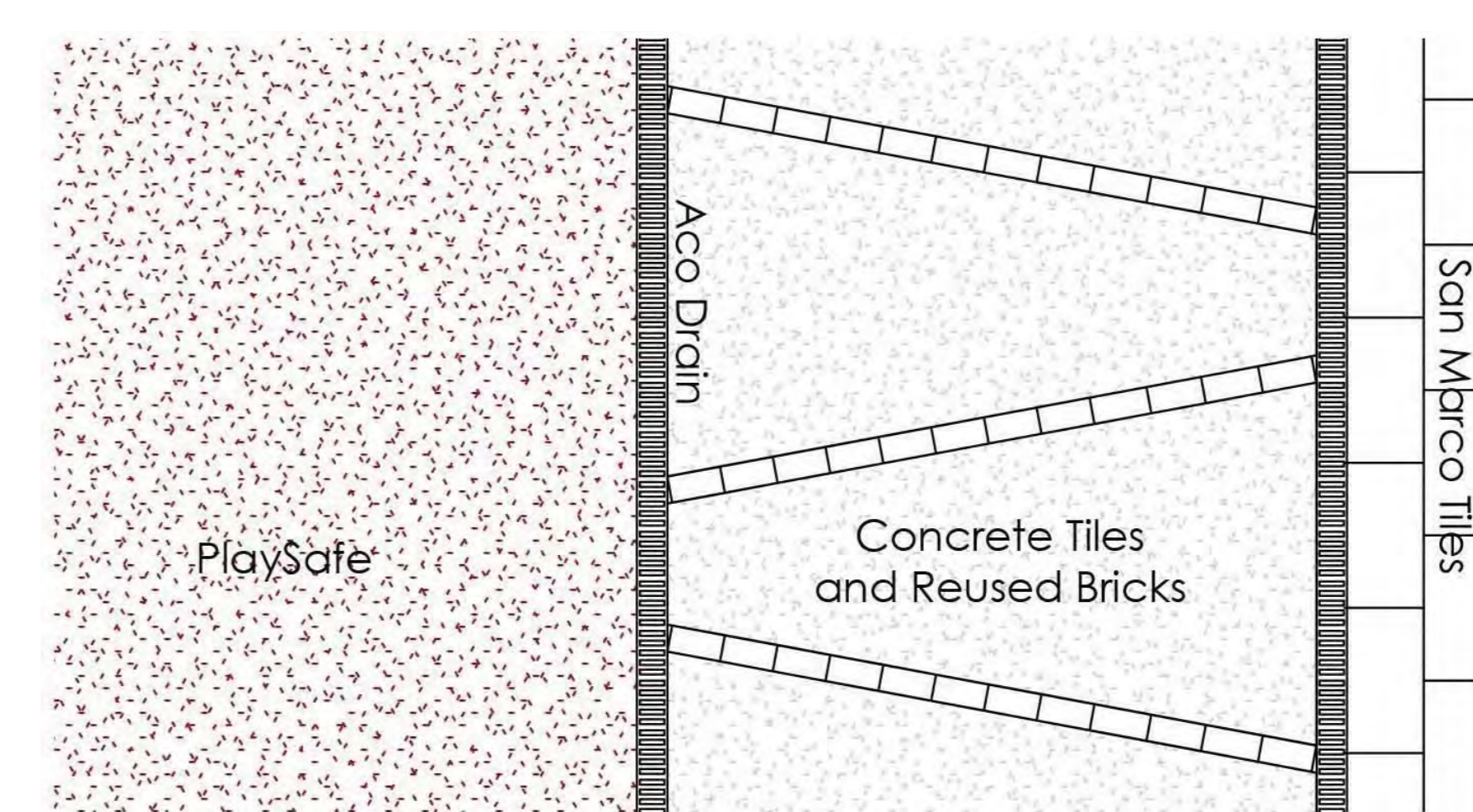


Figure 5.3.19 – Floor finishes detailing

5.3.3 Context



Figure 5.3.20 – Context Plan
Scale 1:500

5.3.4 Ground Floor Plan

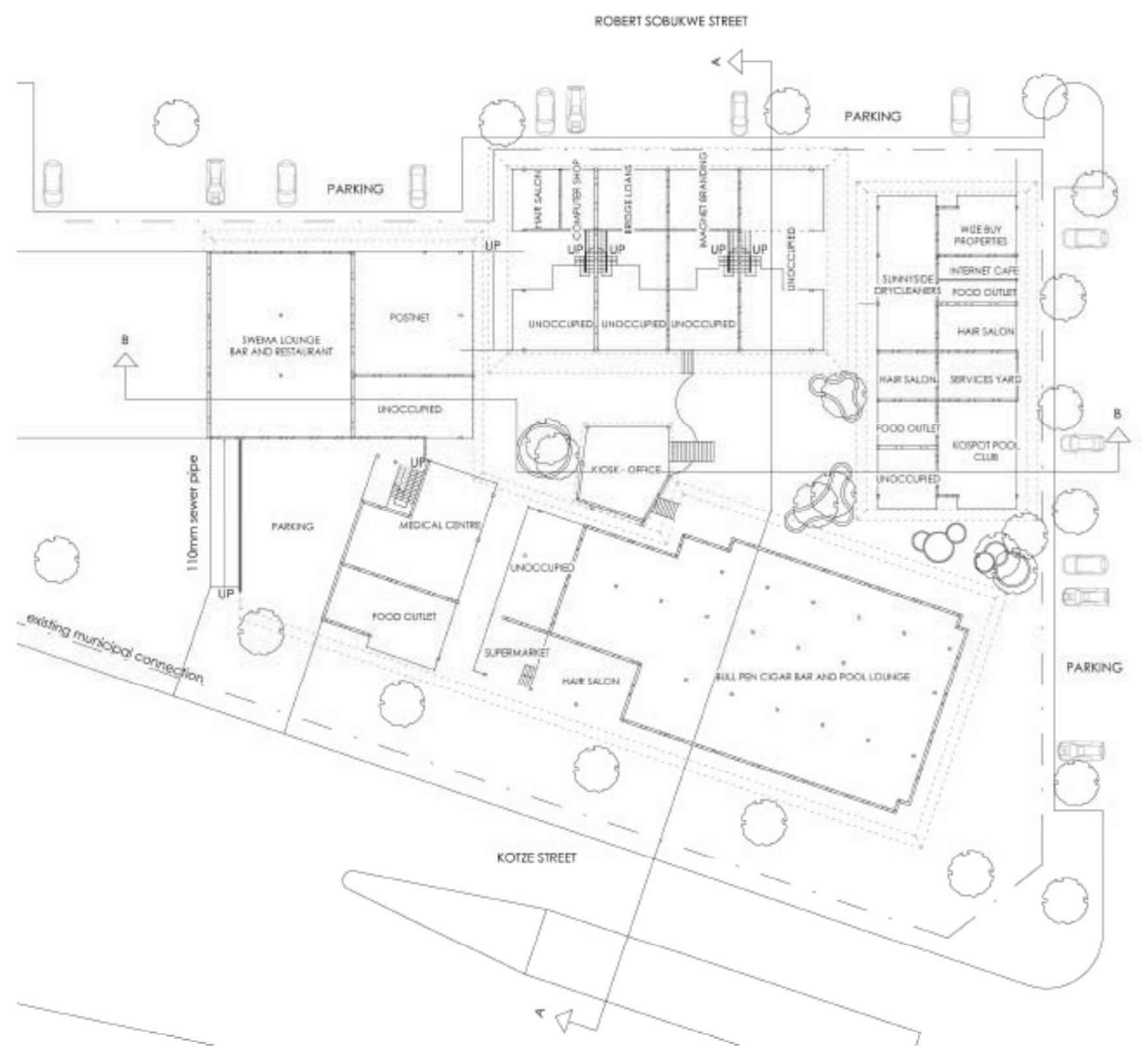


Figure 5.3.21 – Existing Ground Floor Plan
Scale 1:500

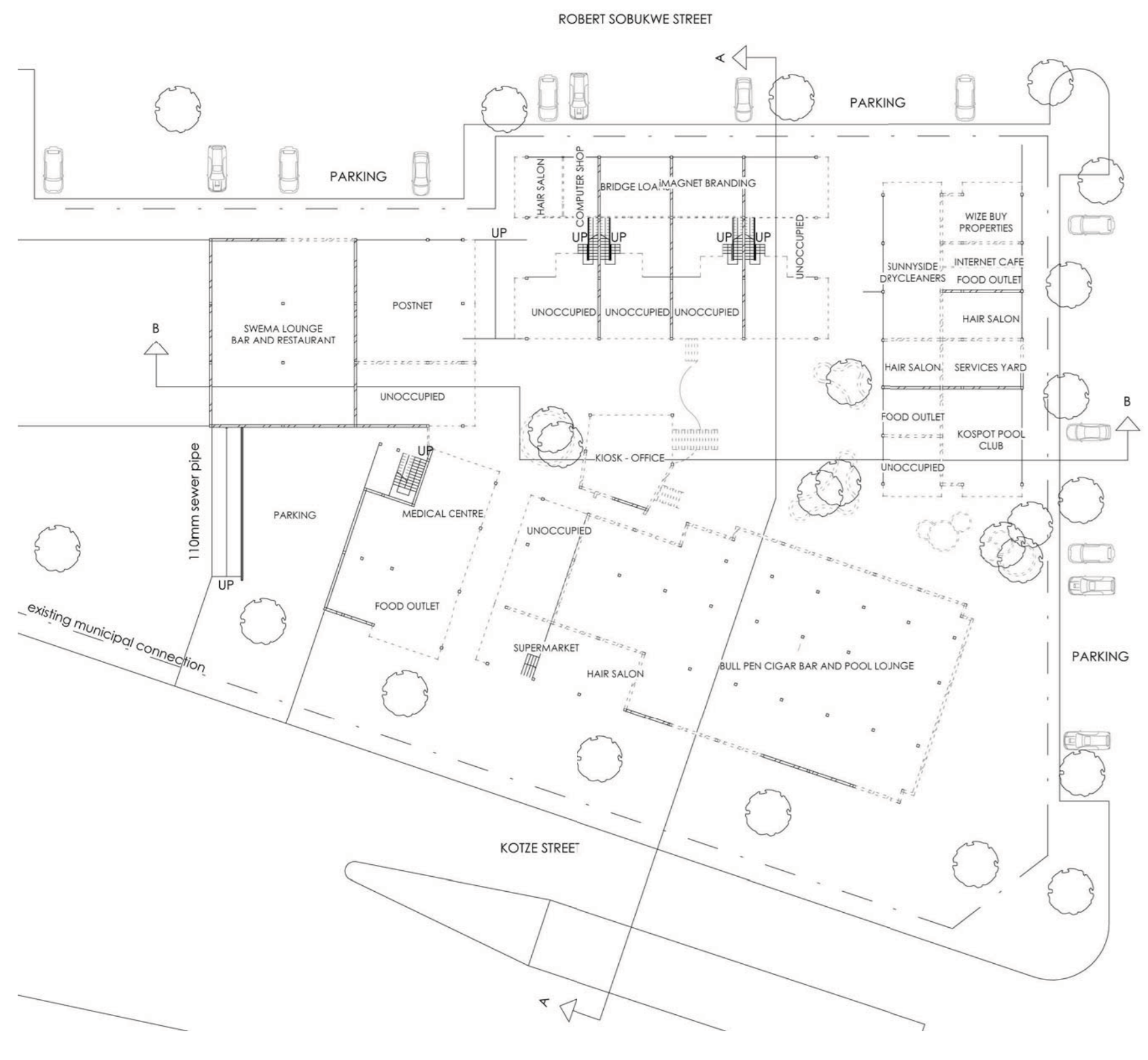


Figure 5.3.22 – Demolitions Ground Floor Plan
Scale 1:500

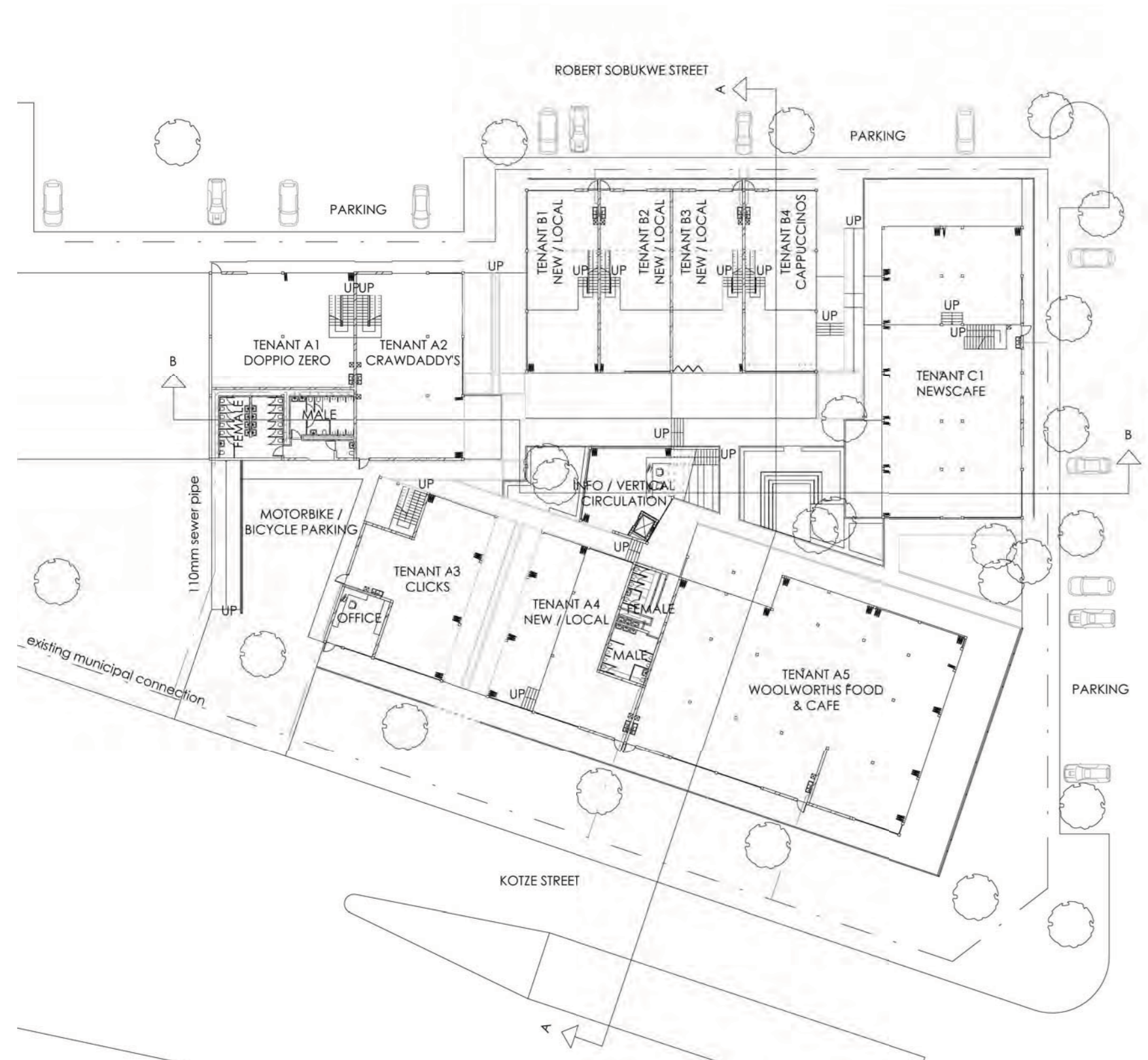


Figure 5.3.23 – Additions Ground Floor Plan
Scale 1:500



Figure 5.3.24 – New Ground Floor Plan
Scale 1:200

5.3.5 First Floor Plan

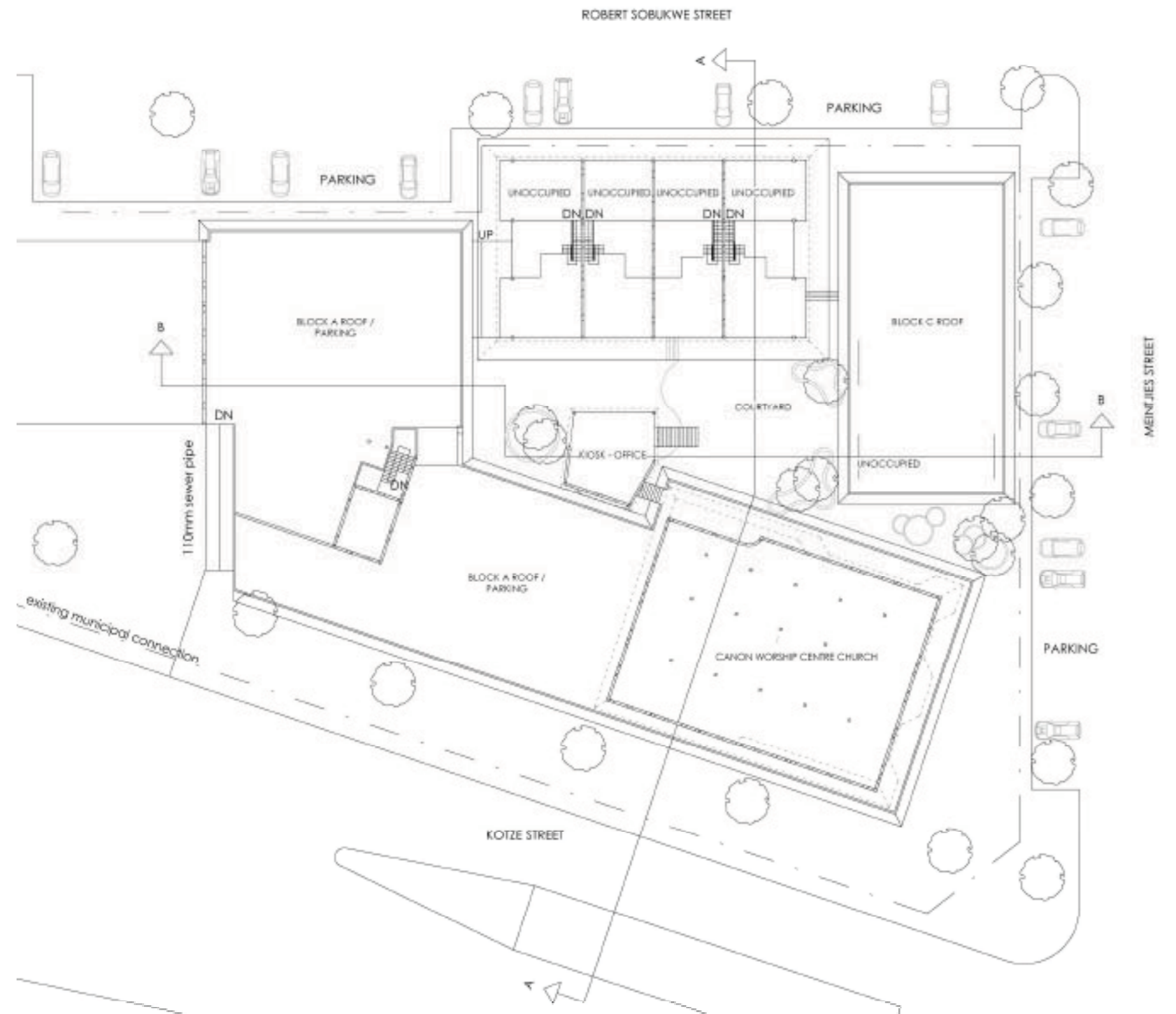


Figure 5.3.25 – Existing First Floor Plan Scale 1:500

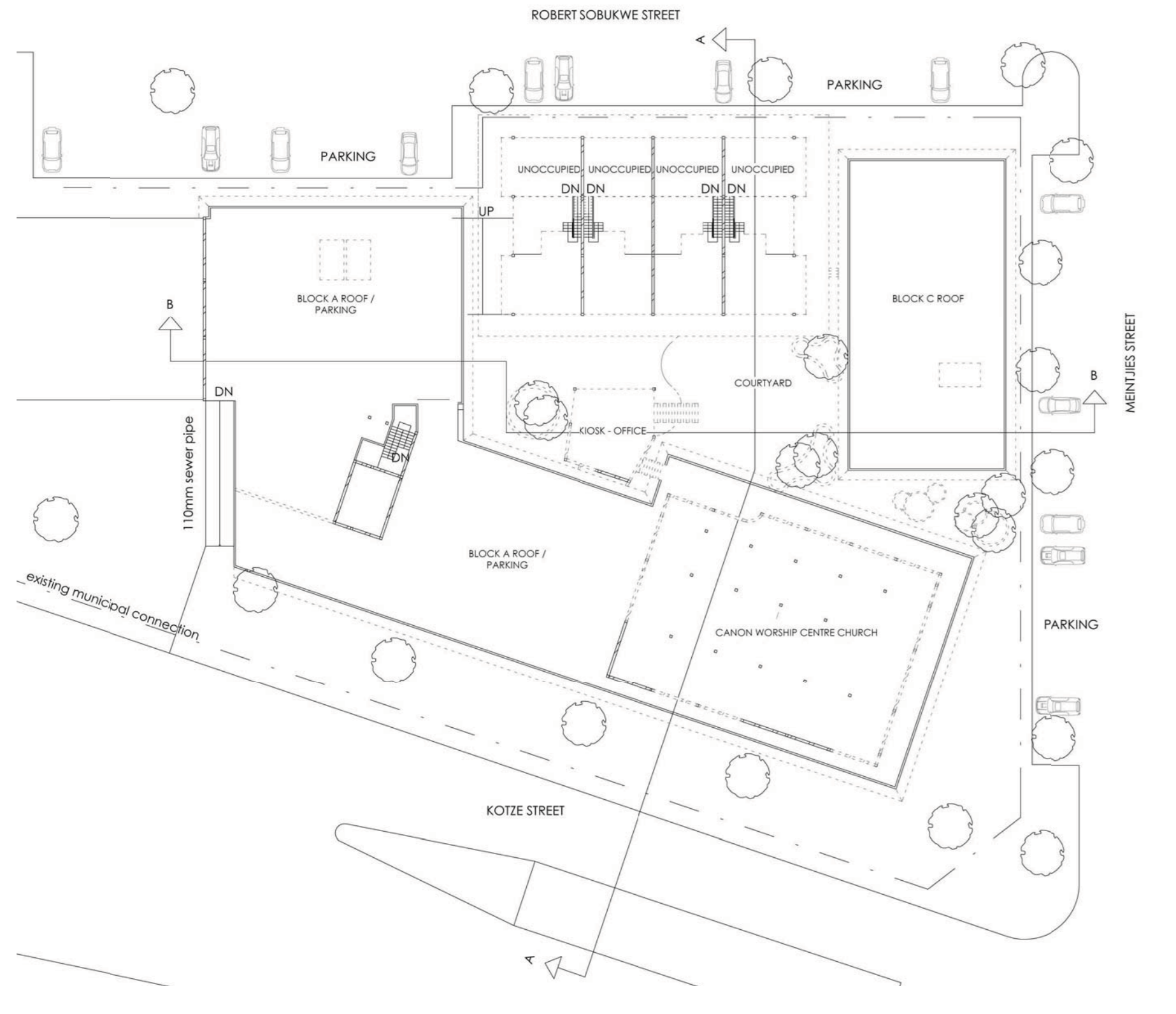


Figure 5.3.26 – Demolitions First Floor Plan Scale 1:500

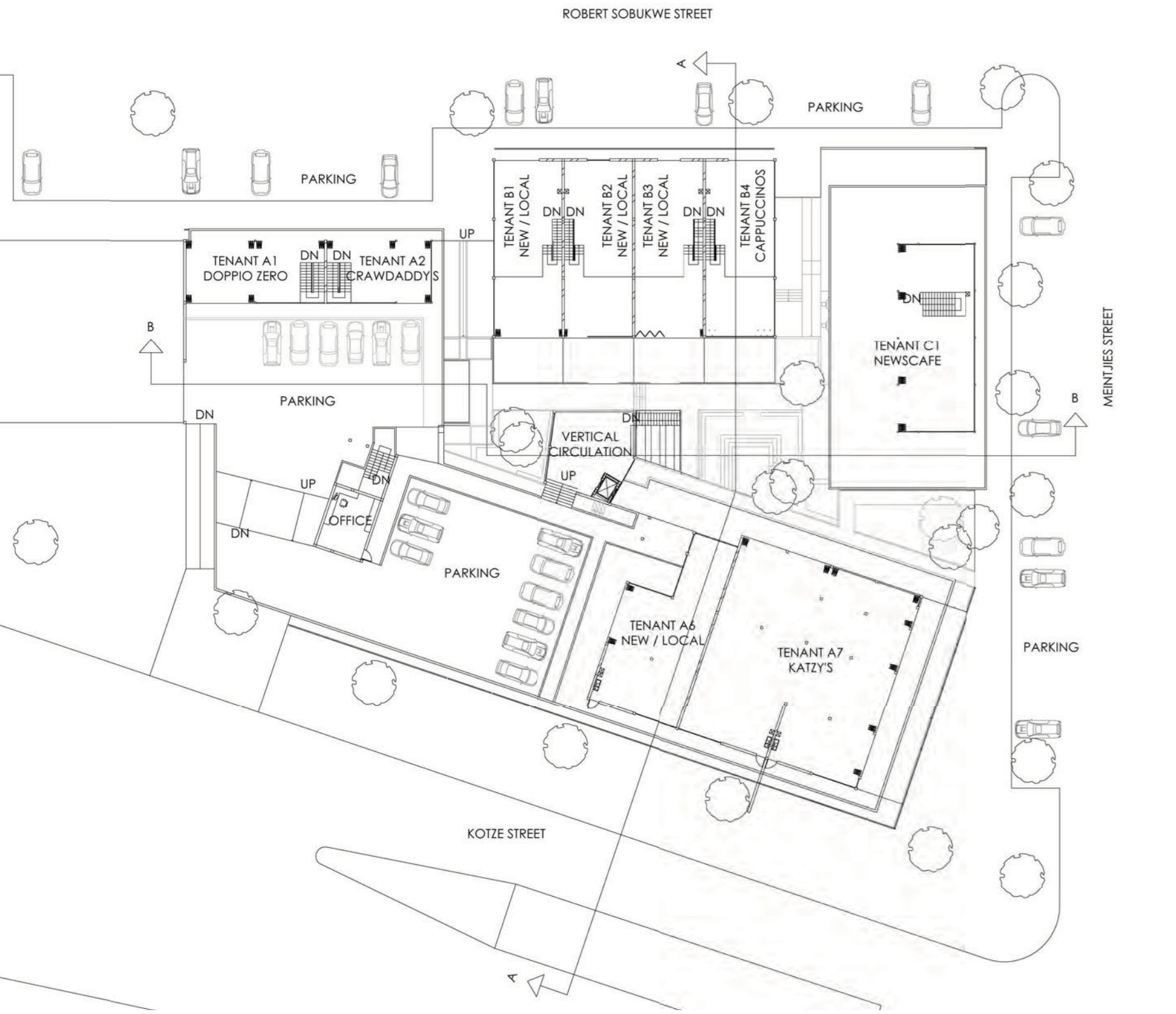


Figure 5.3.27 – Additions First Floor Plan Scale 1:500



Figure 5.3.28 – New First Floor Plan Scale 1:200

5.3.6 Roof Plan

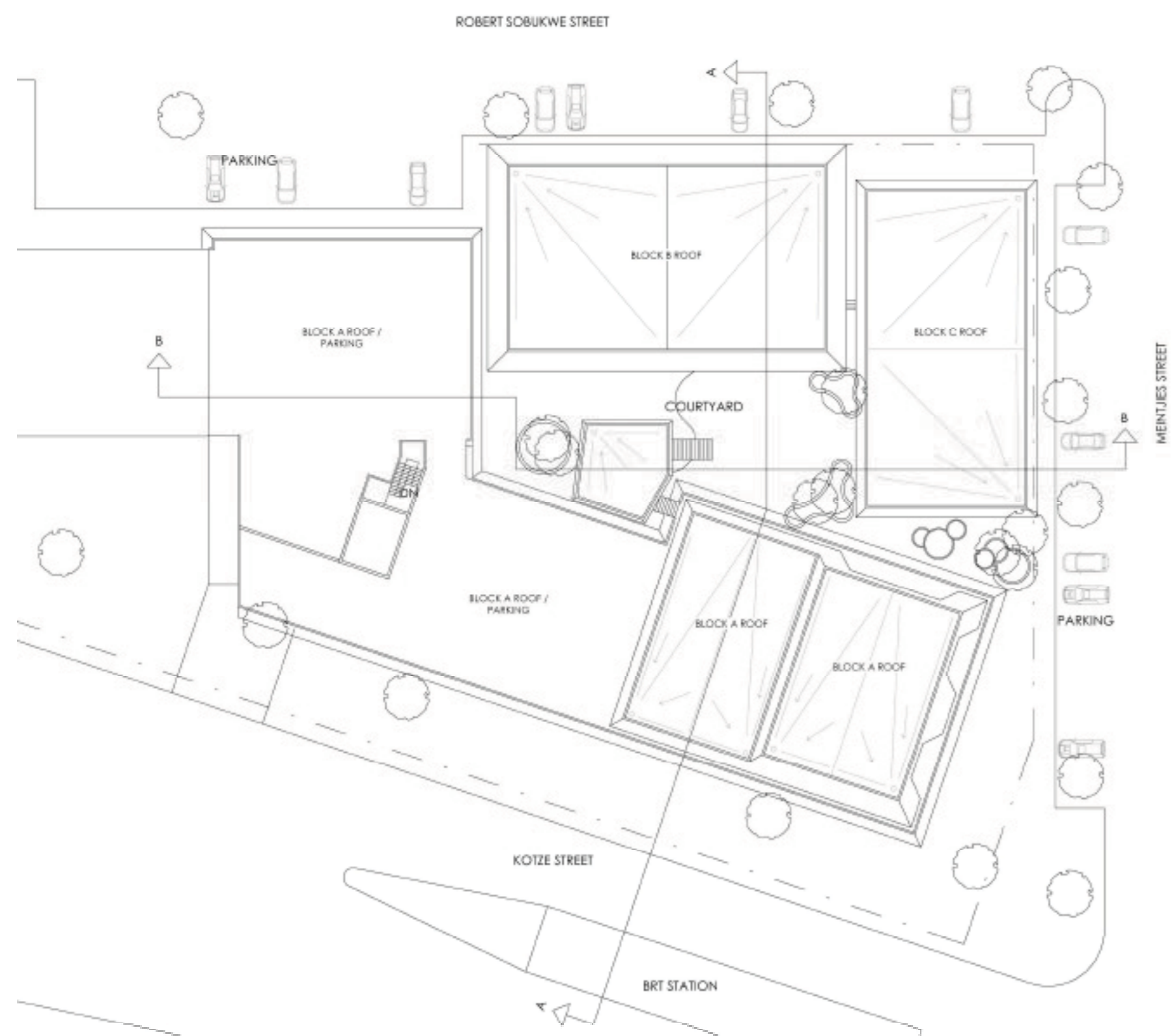


Figure 5.3.29 – Existing Roof Plan Scale 1:500

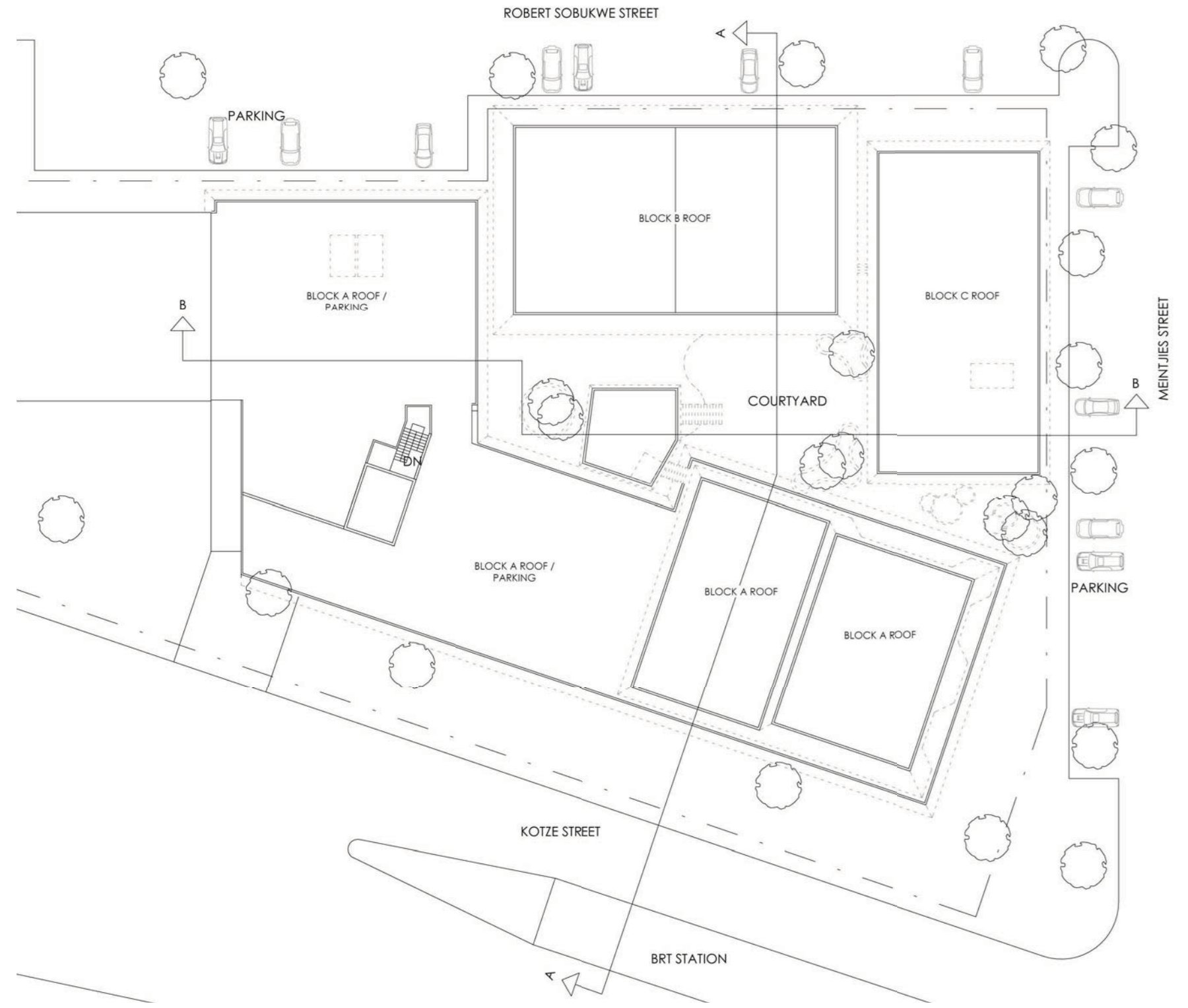


Figure 5.3.30 – Demolitions Roof Plan Scale 1:500

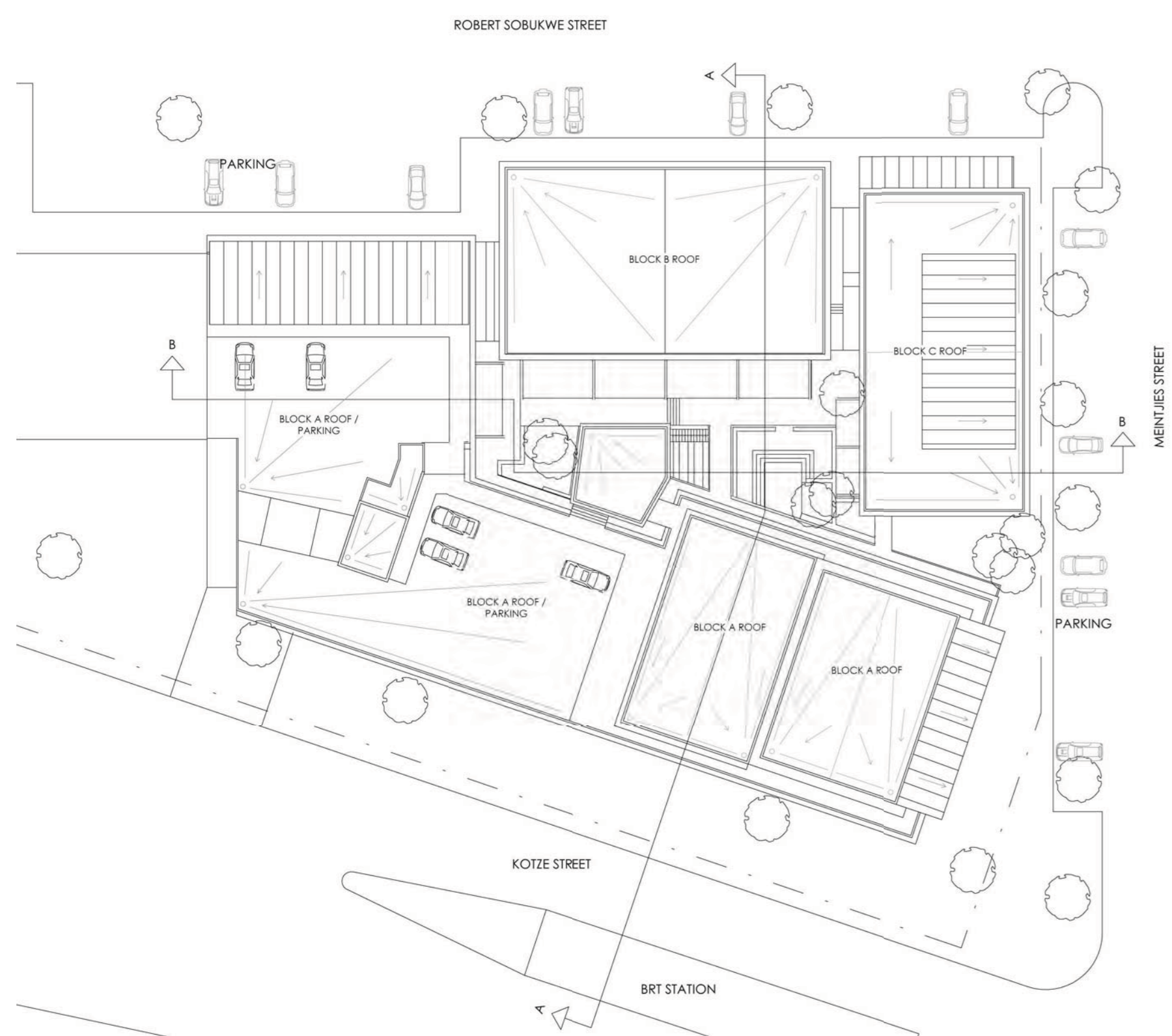


Figure 5.3.31 – Additions Roof Plan Scale 1:500



Figure 5.3.32 – New Roof Plan Scale 1:200

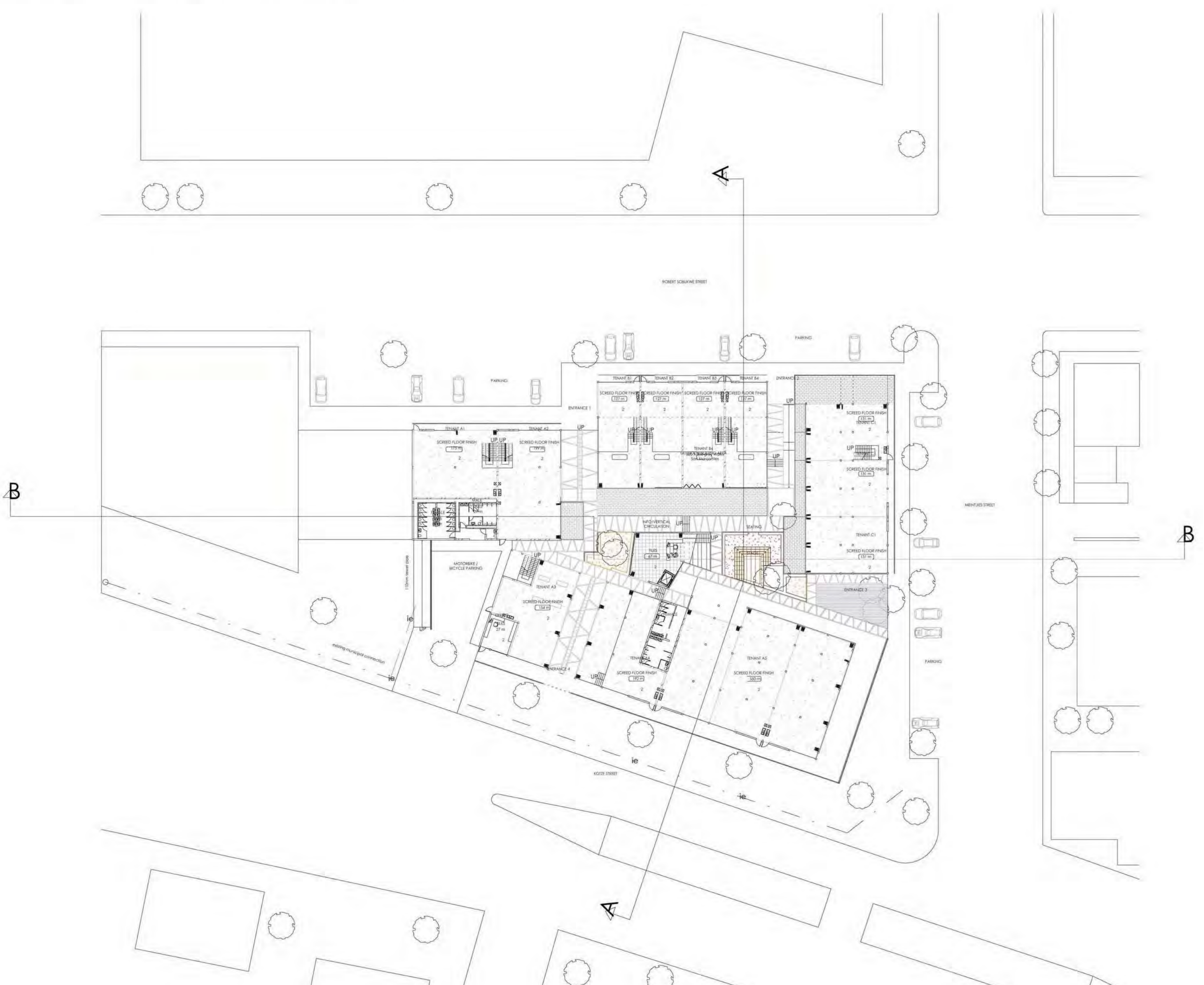


Figure 5.3.33 – General ground floor finishes layout
Scale 1:500

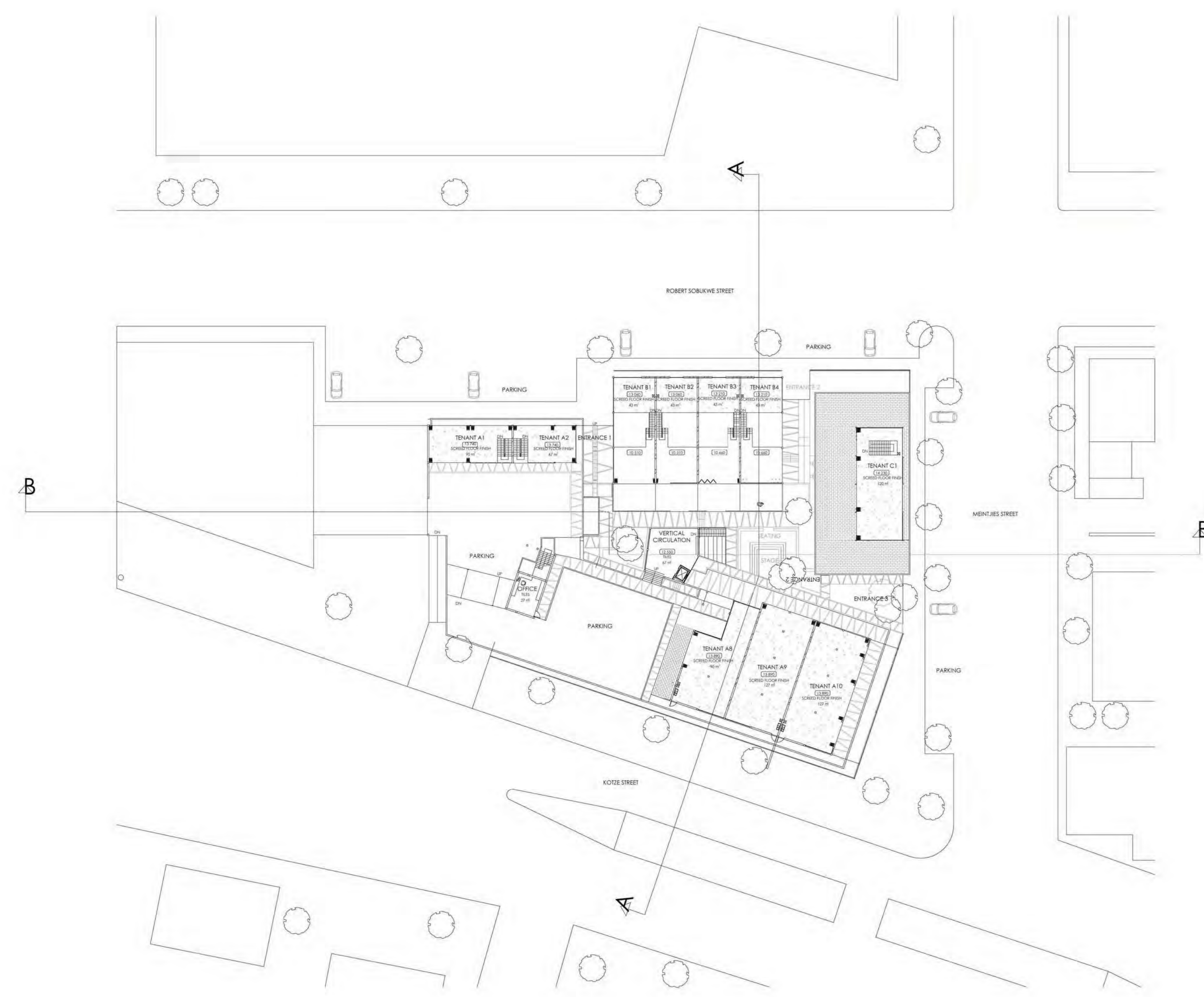


Figure 5.3.33 – General first floor finishes layout
Scale 1:500

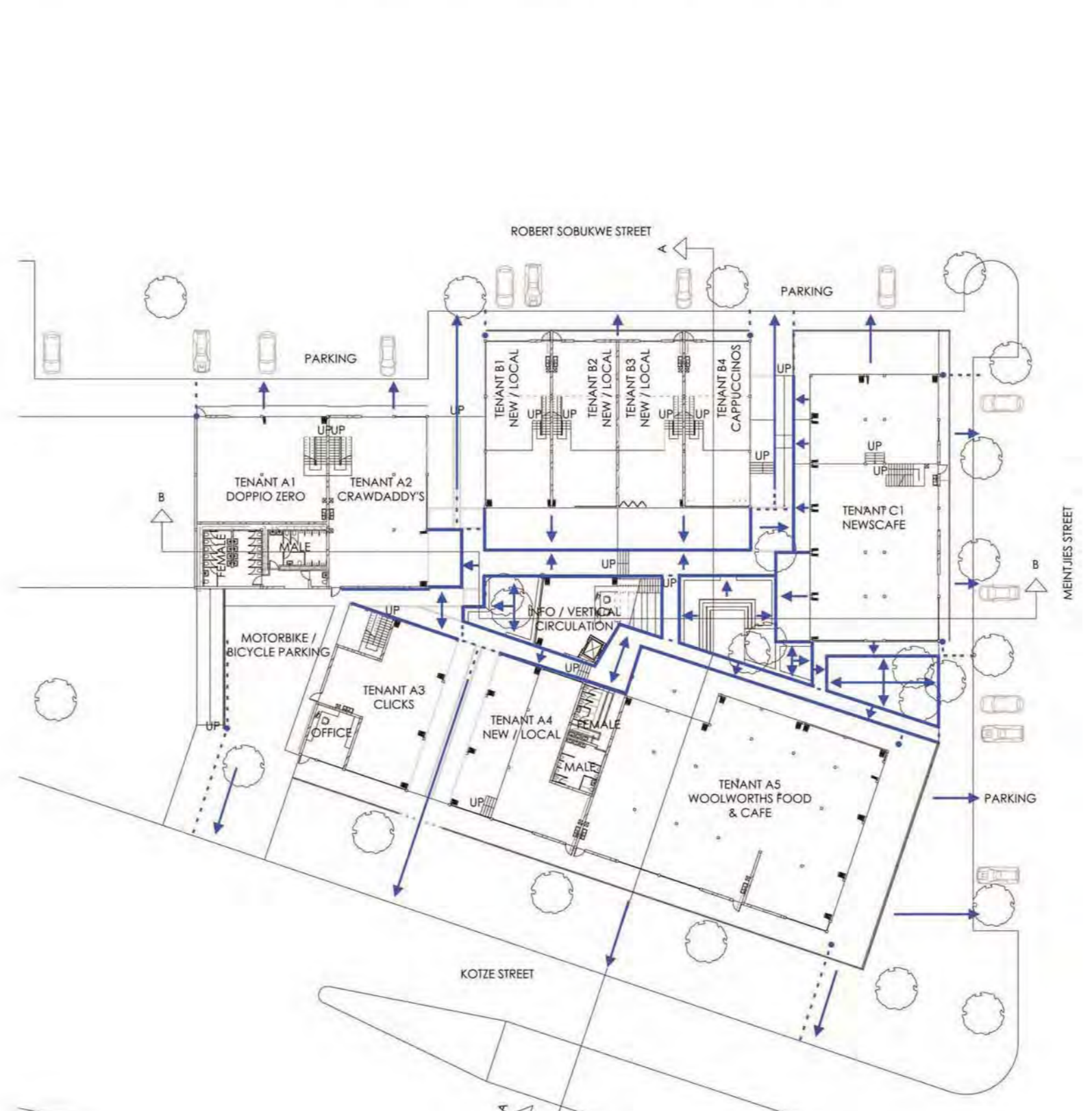


Figure 5.3.35 – Drainage at ground floor level

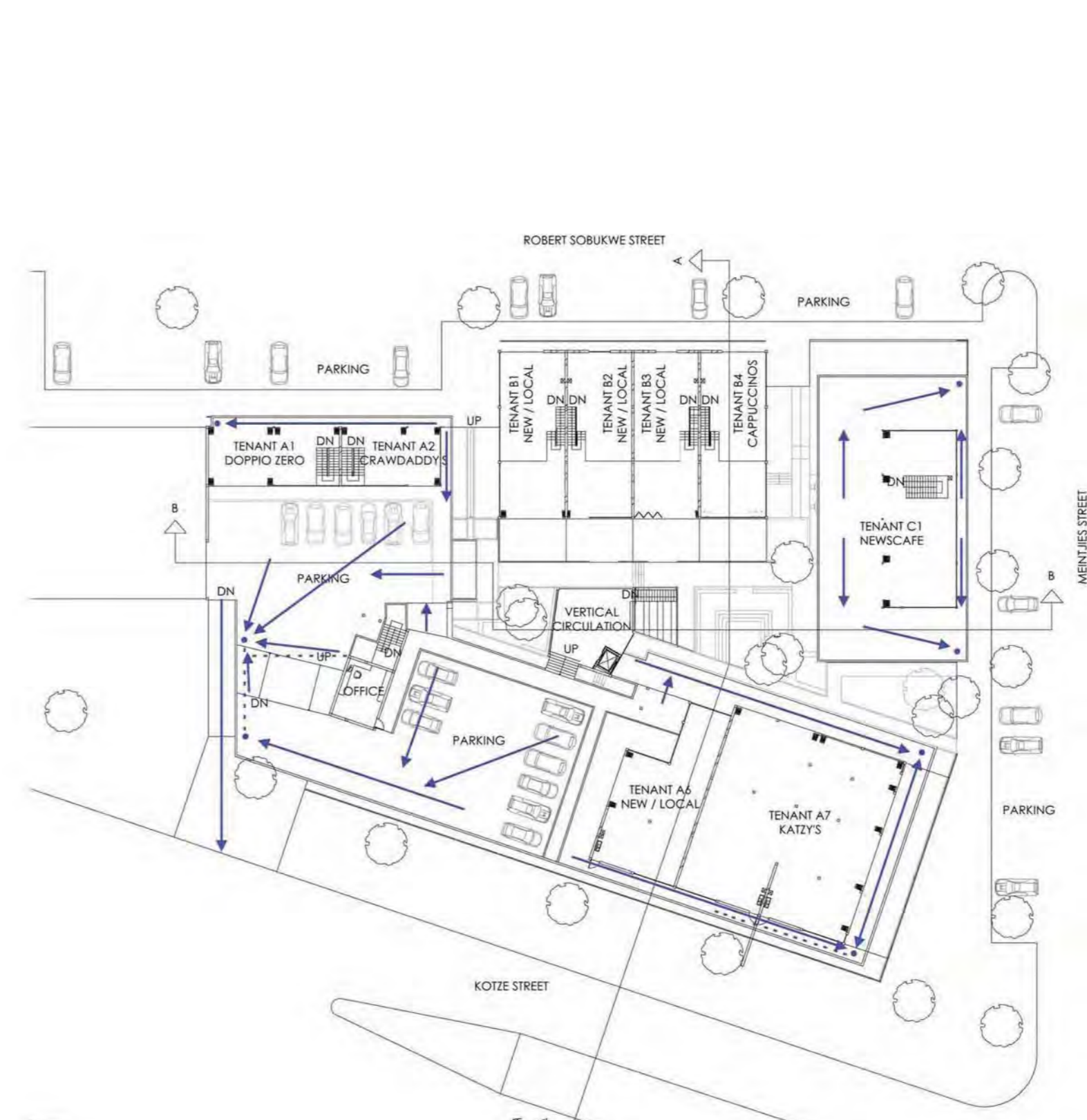


Figure 5.3.36 – Drainage at first floor level

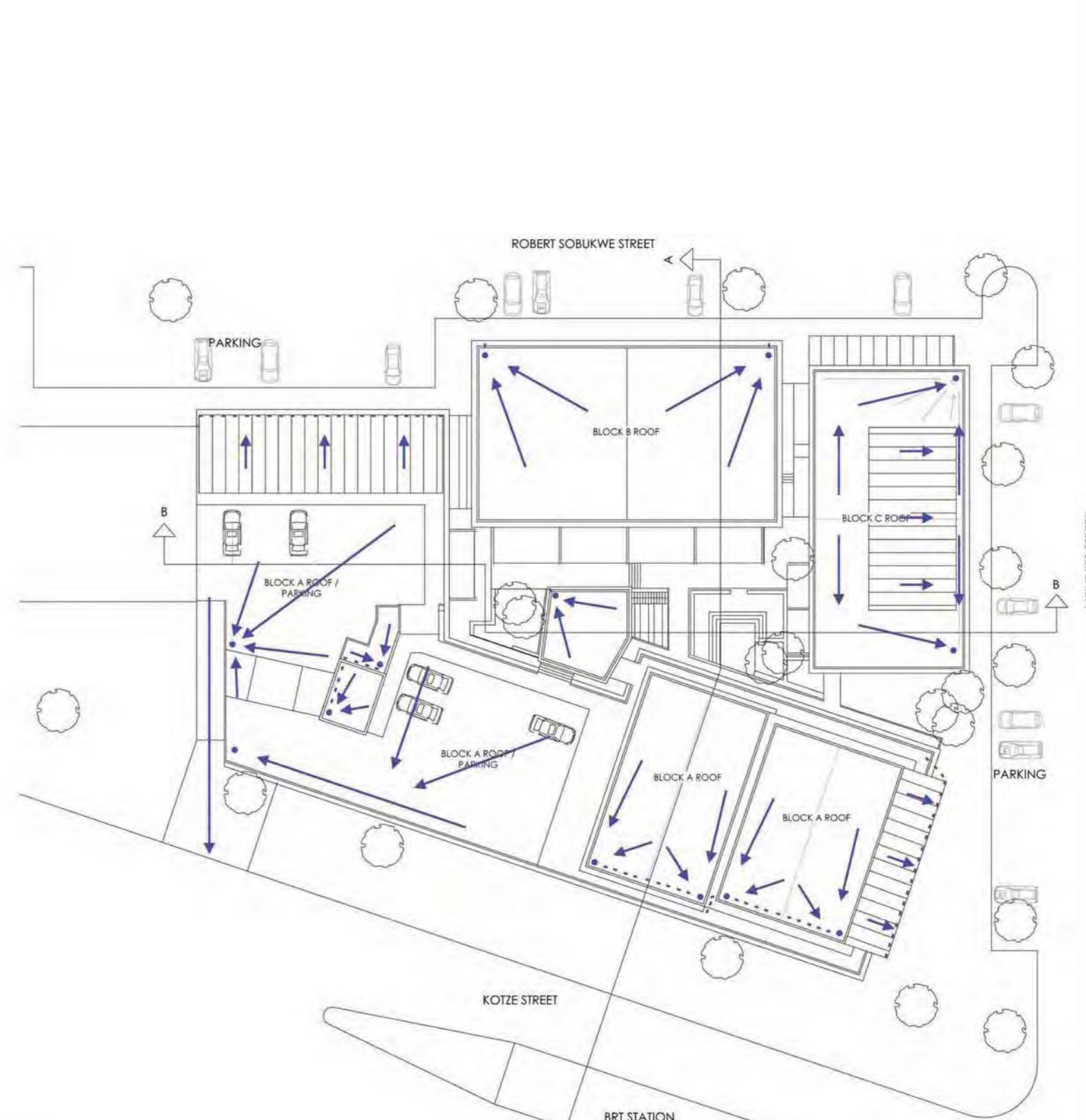


Figure 5.3.37 – Drainage at roof level

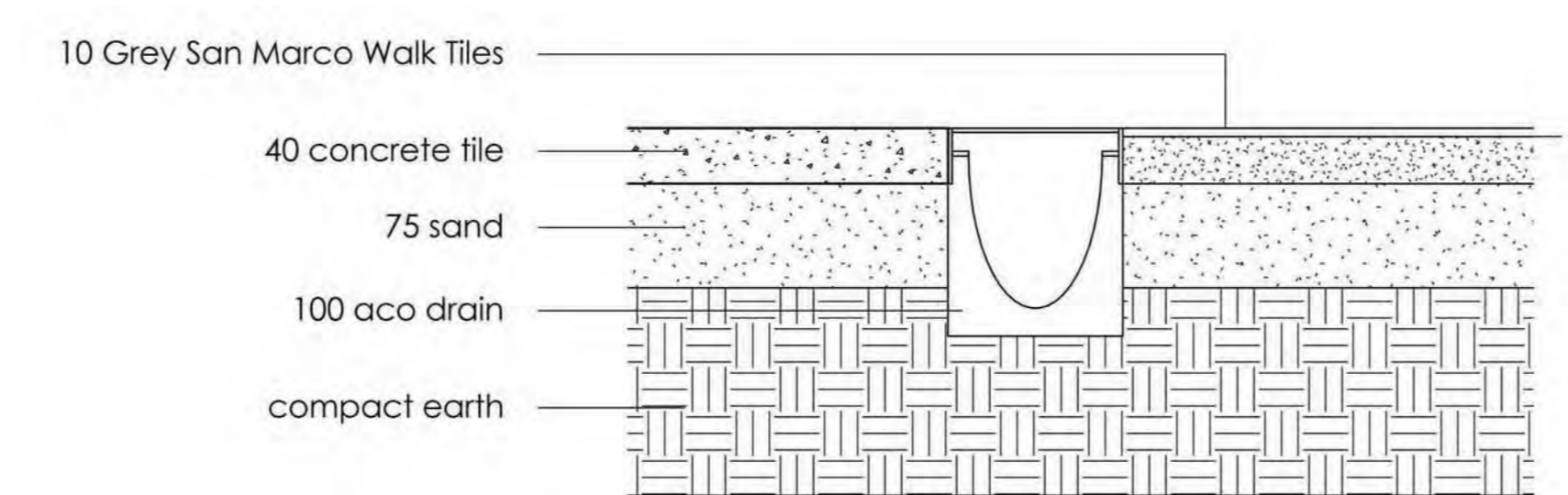


Figure 5.3.38 – Detail of threshold created through drain, between concrete tile and San Marco tile surfaces
Scale 1:5

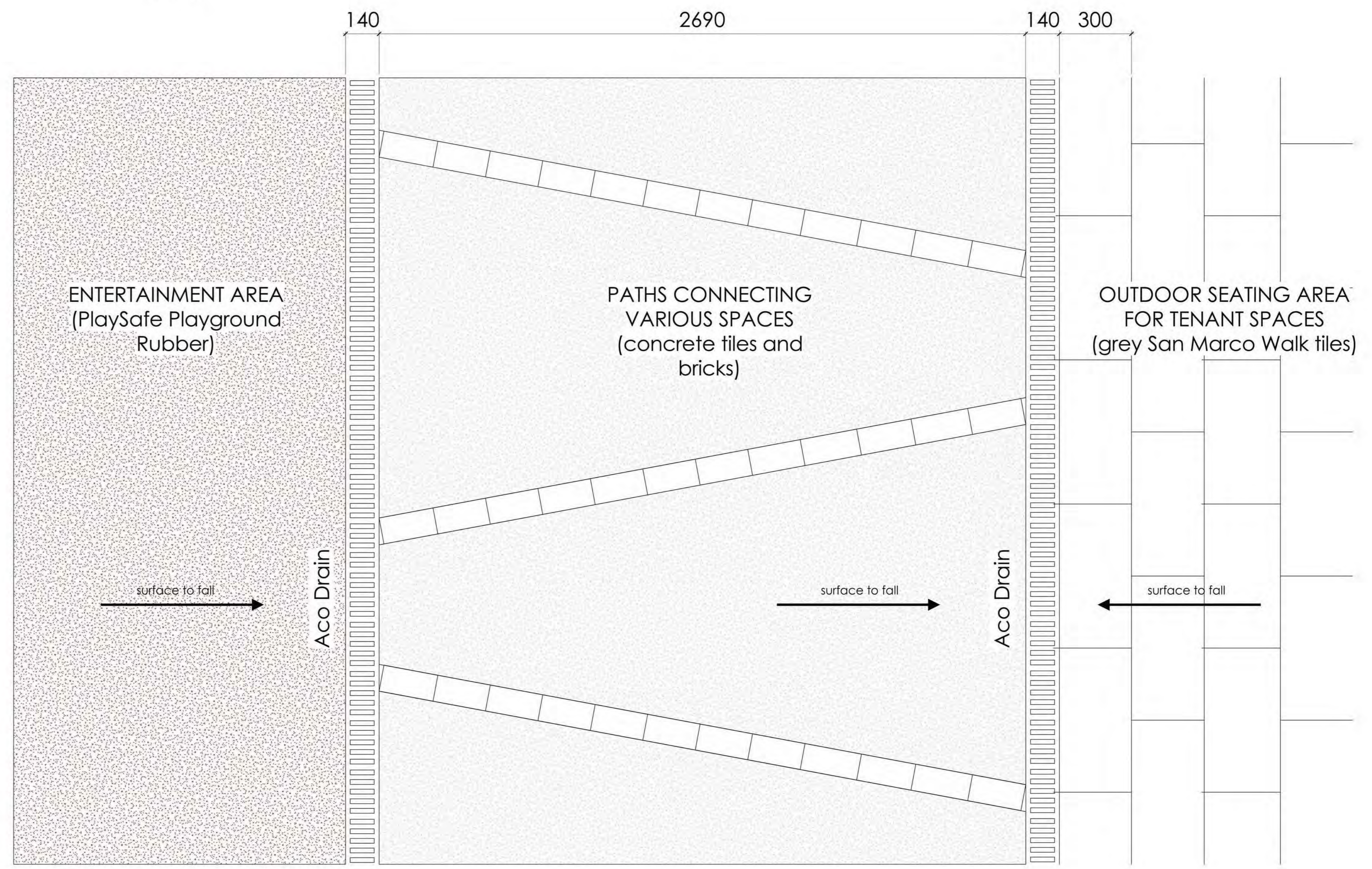


Figure 5.3.39 – Typical floor finishes layout, indicating three different spaces and their thresholds as well as drainage
Scale 1:10

5.3.9 Section A-A

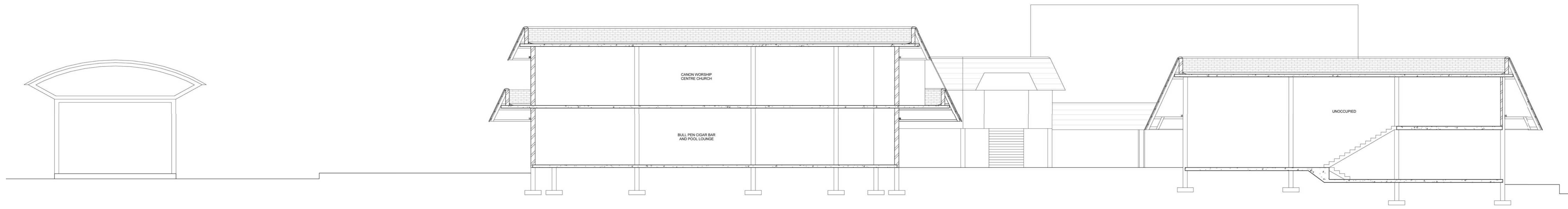


Figure 5.3.40 – Existing section A-A
Scale 1:100

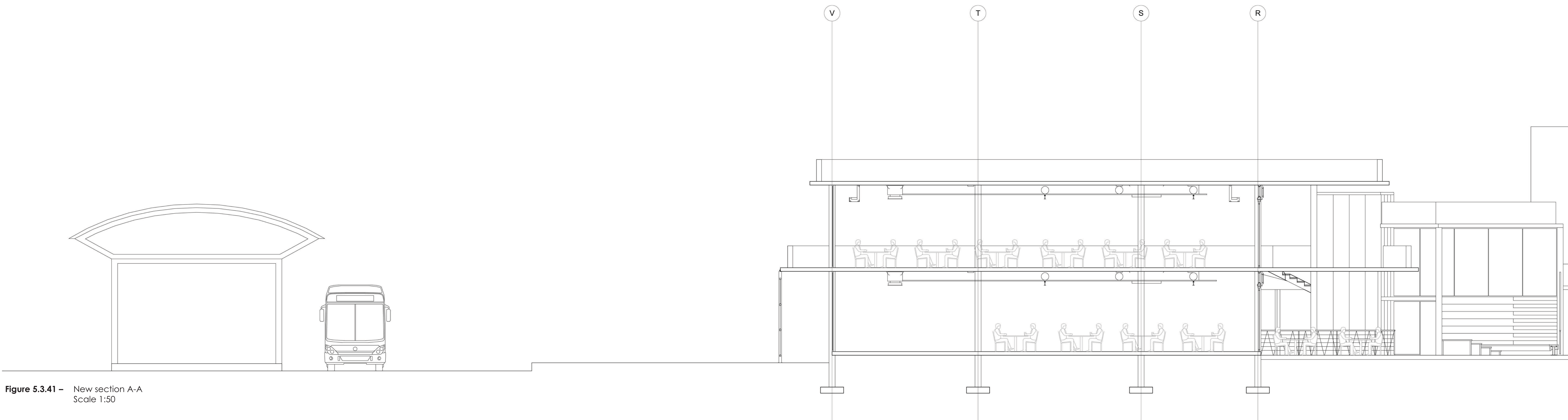


Figure 5.3.41 – New section A-A
Scale 1:50

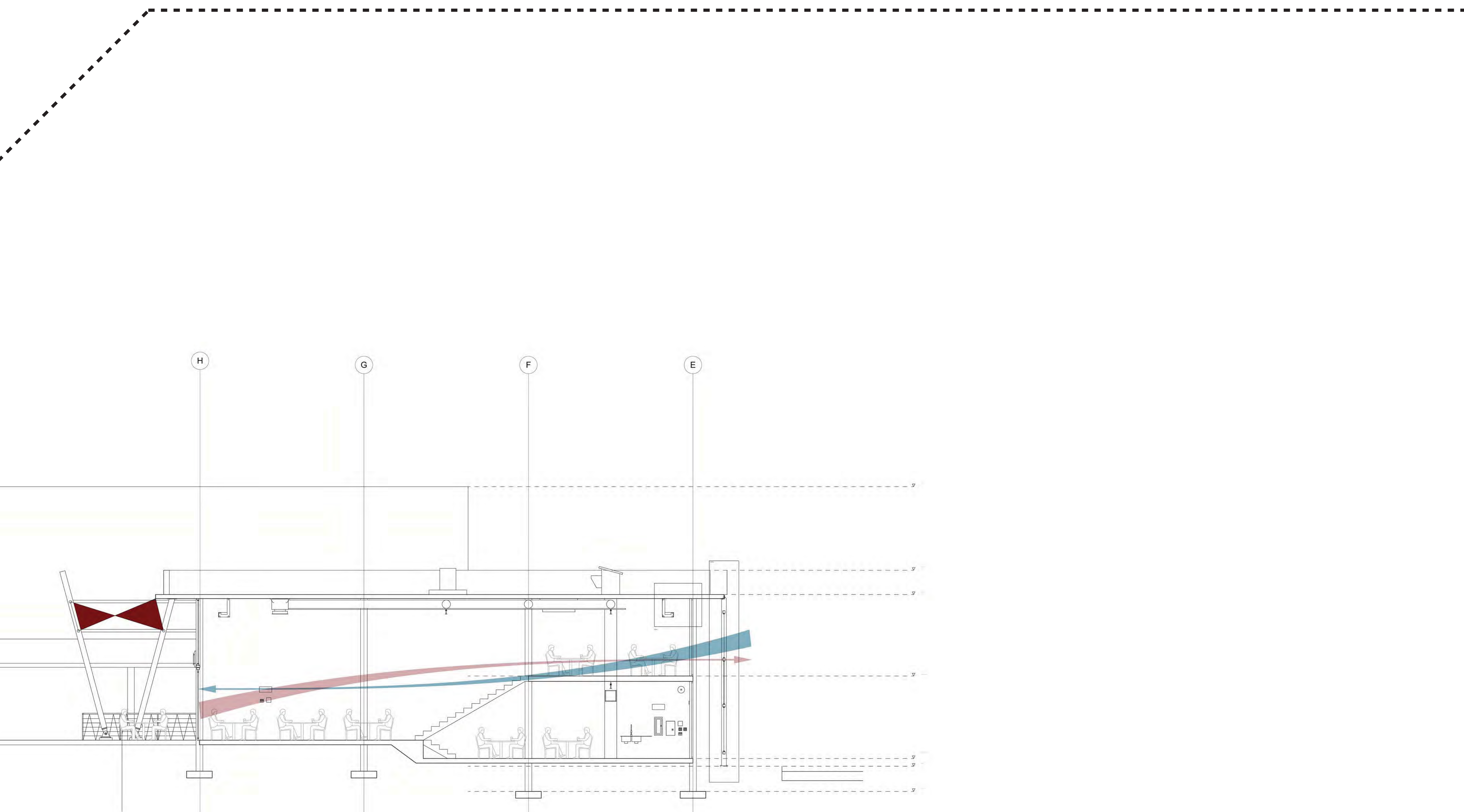
Environmental Concerns

All materials were selected with priority given to locally produced and supplied products.

Toxin free finishes were selected in terms of the wood treatment.

Wood has been selected that's FSC approved, amongst other benefits.

Brick pavers have been removed with the intent of being reused by other designers / clients.



5.3.10 Section B-B

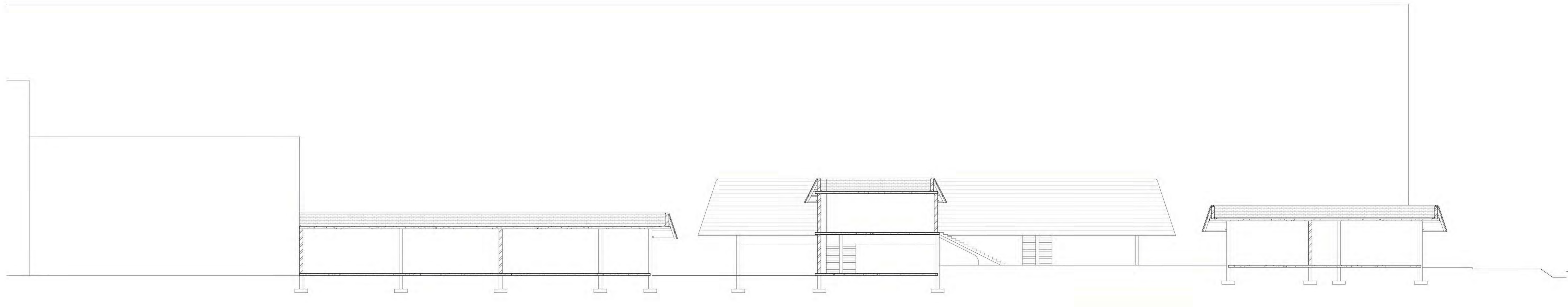
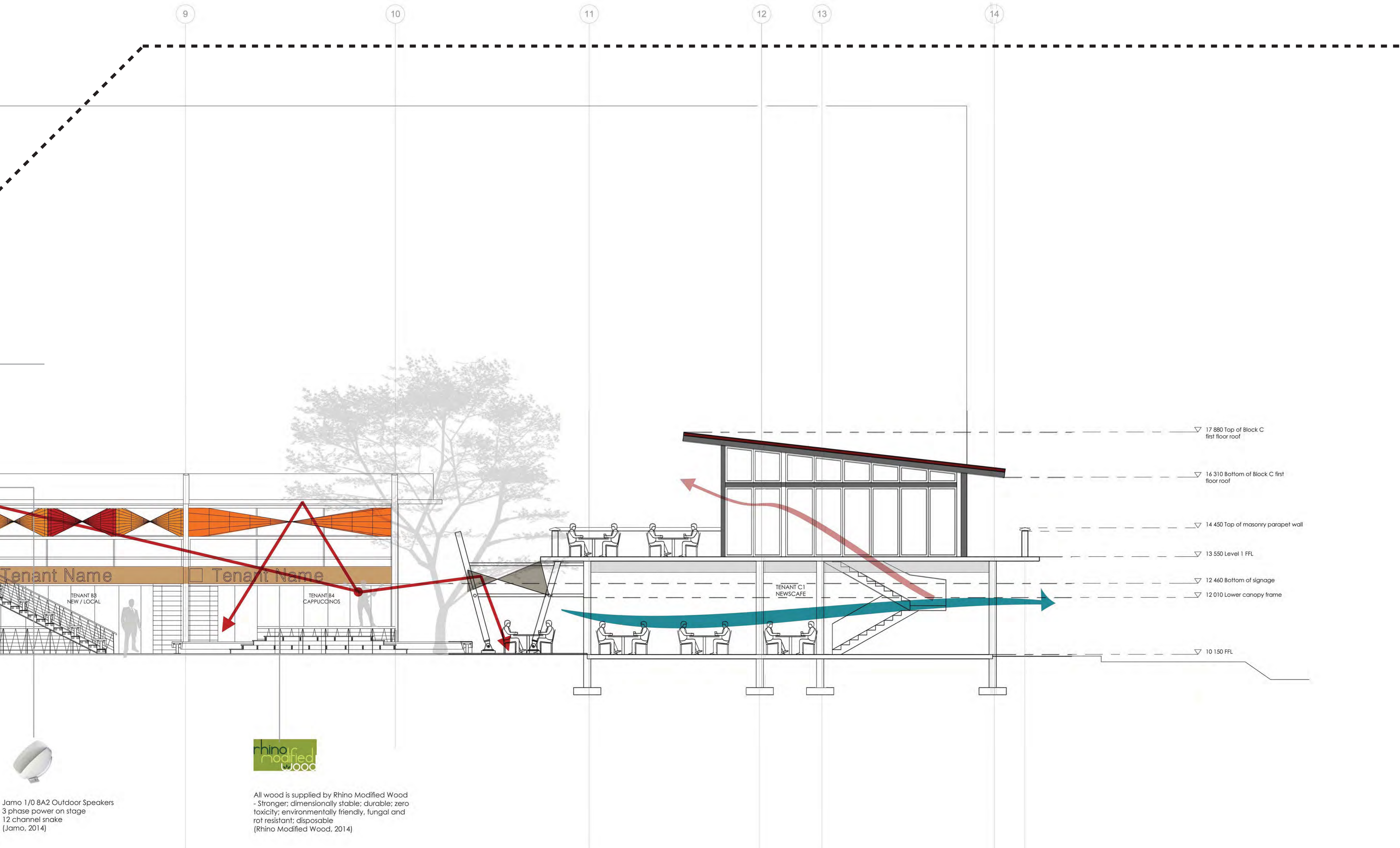


Figure 5.3.42 – Existing section B-B
Scale 1:100



Figure 5.3.43 – New section B-B
Scale 1:50



Jamo 1/0 BA2 Outdoor Speakers
3 phase power on stage
12 channel snake
(Jamo, 2014)



All wood is supplied by Rhino Modified Wood
- Stronger; dimensionally stable; durable; zero
toxicity; environmentally friendly; fungal and
rot resistant; disposable
(Rhino Modified Wood, 2014)

- ▽ 17 880 Top of Block C first floor roof
- ▽ 16 310 Bottom of Block C first floor roof
- ▽ 14 450 Top of masonry parapet wall
- ▽ 13 550 Level 1 FFL
- ▽ 12 460 Bottom of signage
- ▽ 12 010 Lower canopy frame
- ▽ 10 150 FFL

5.4 Edges

5.4.1 Street Facades

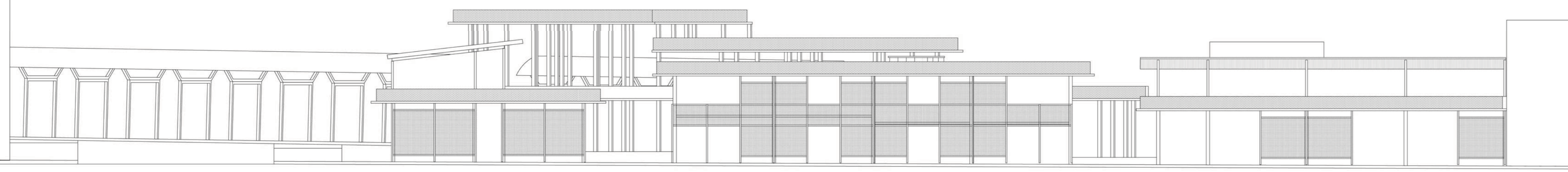


Figure 5.4.1 – Northern Elevation
Scale 1:200

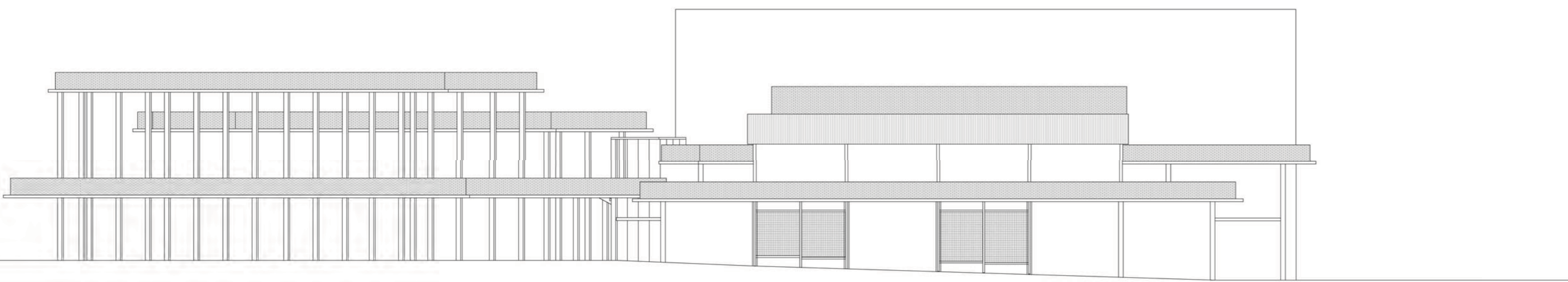


Figure 5.4.2 – Eastern Elevation
Scale 1:200

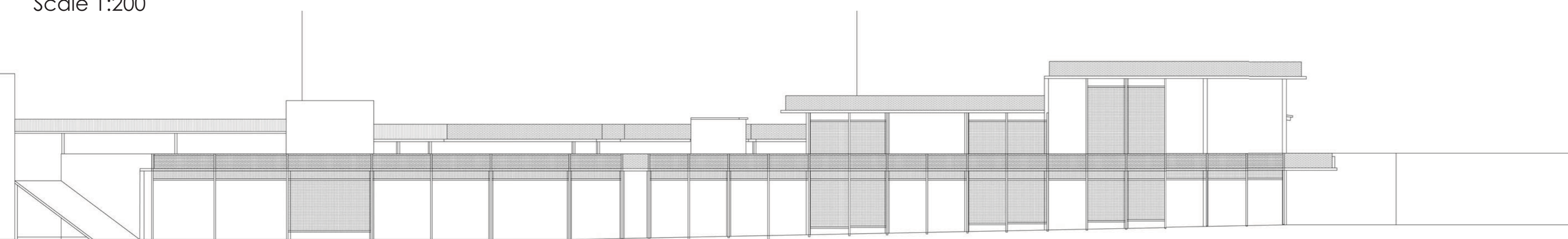


Figure 5.4.3 – Southern Elevation
Scale 1:200

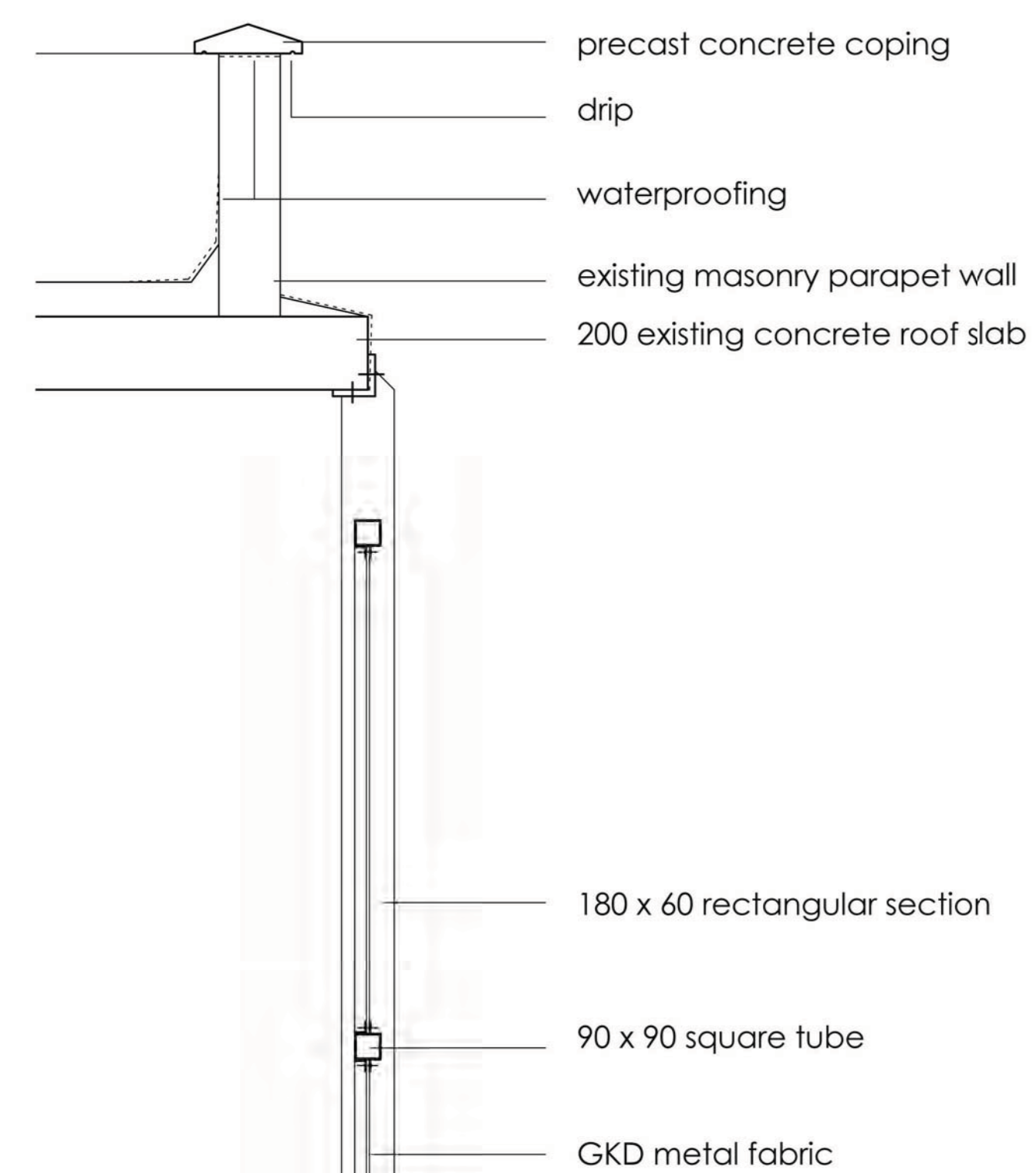


Figure 5.4.9 – Screen Section
Scale 1:20

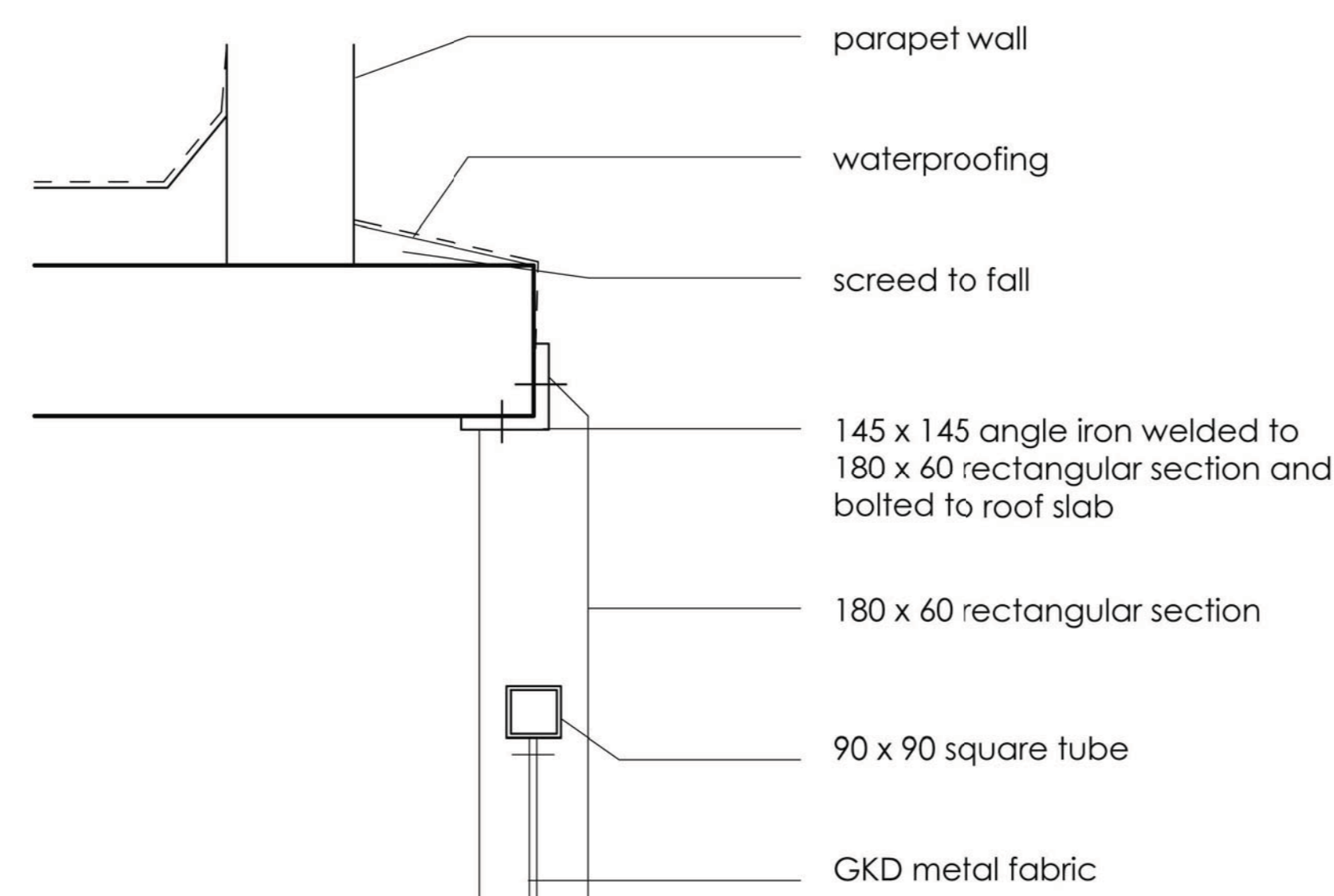


Figure 5.4.10 – Screen Detail
Scale 1:10

5.4.2 Journey Edges

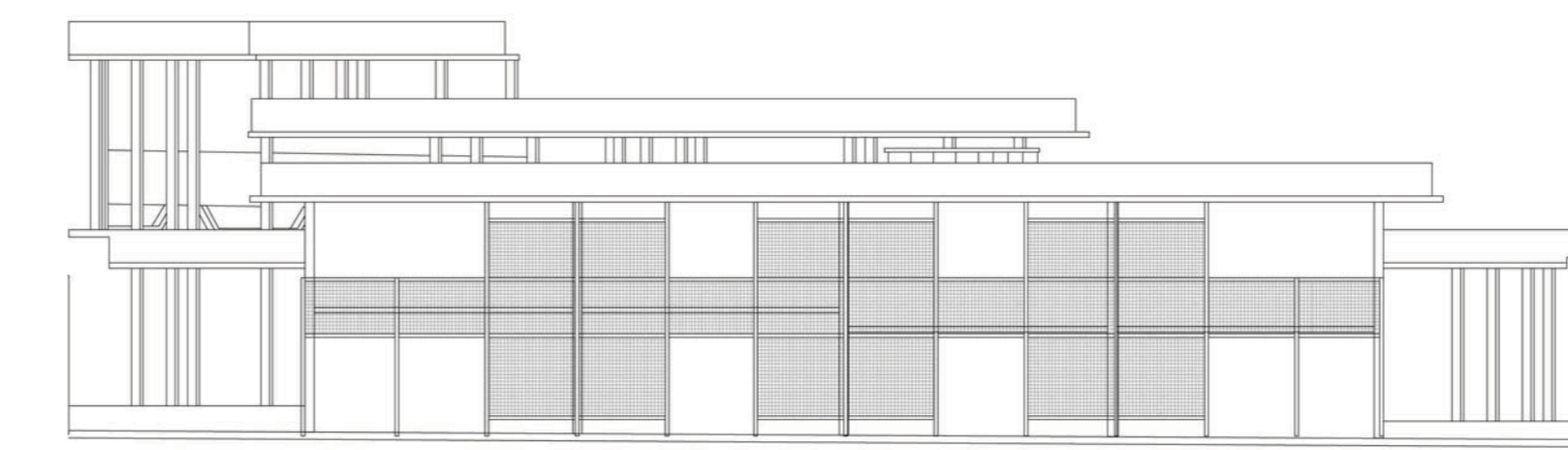


Figure 5.4.4 – Street Elevation
Scale 1:200

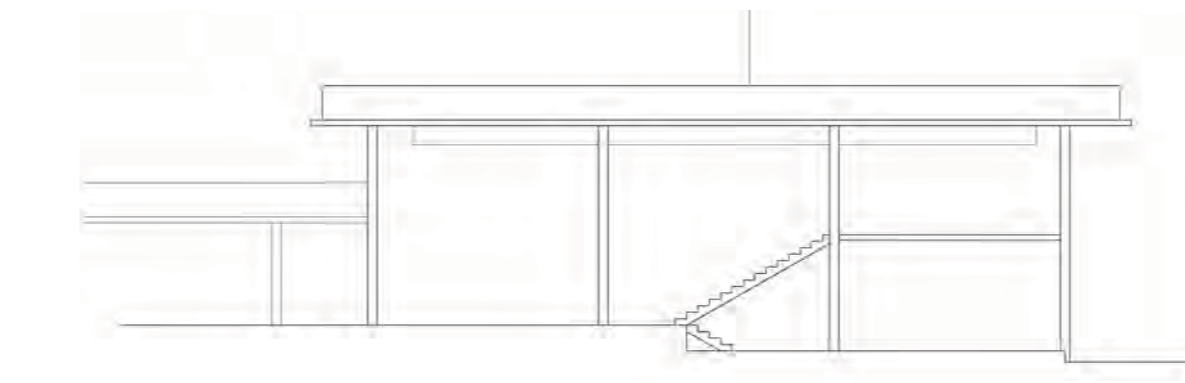


Figure 5.4.5 – Threshold Elevation
Scale 1:200

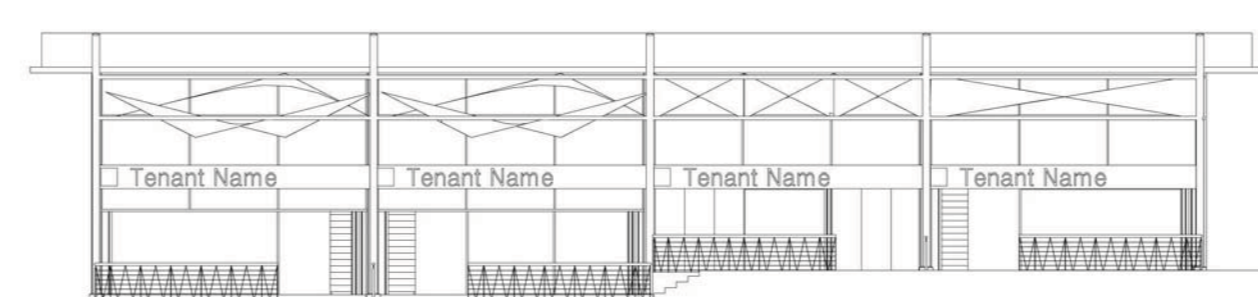


Figure 5.4.6 – Courtyard Elevation
Scale 1:200

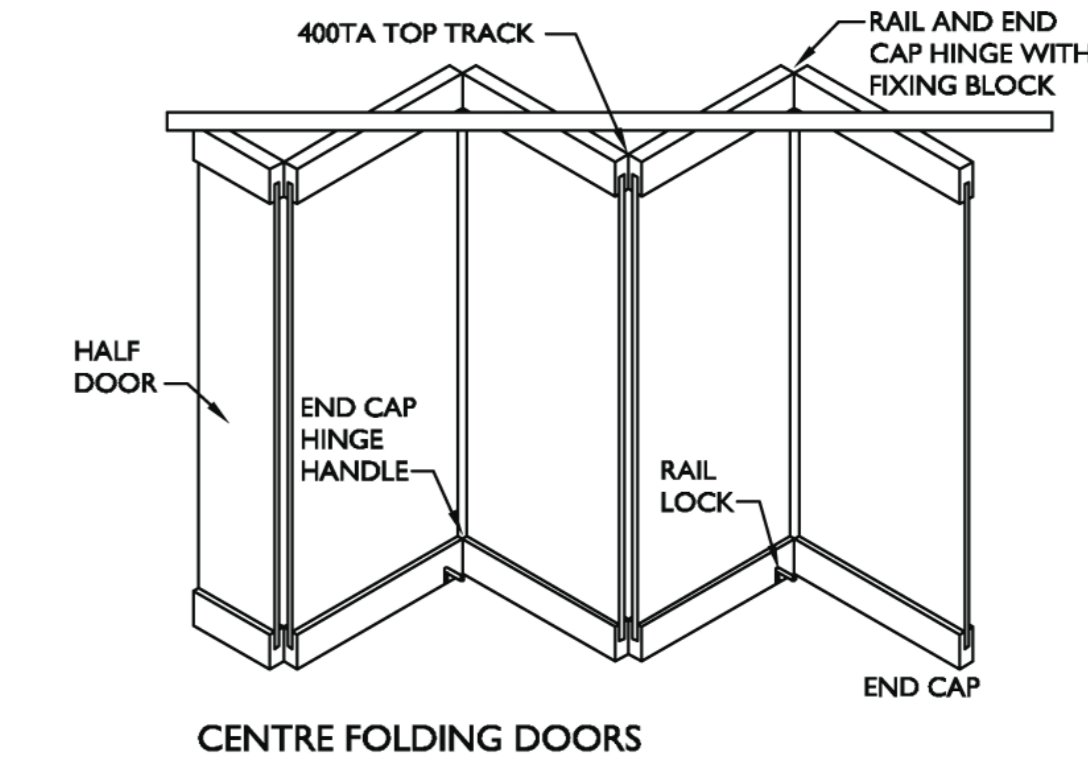


Figure 5.4.7 – Hillaldam sliding door system
(Hillaldam, 2014)

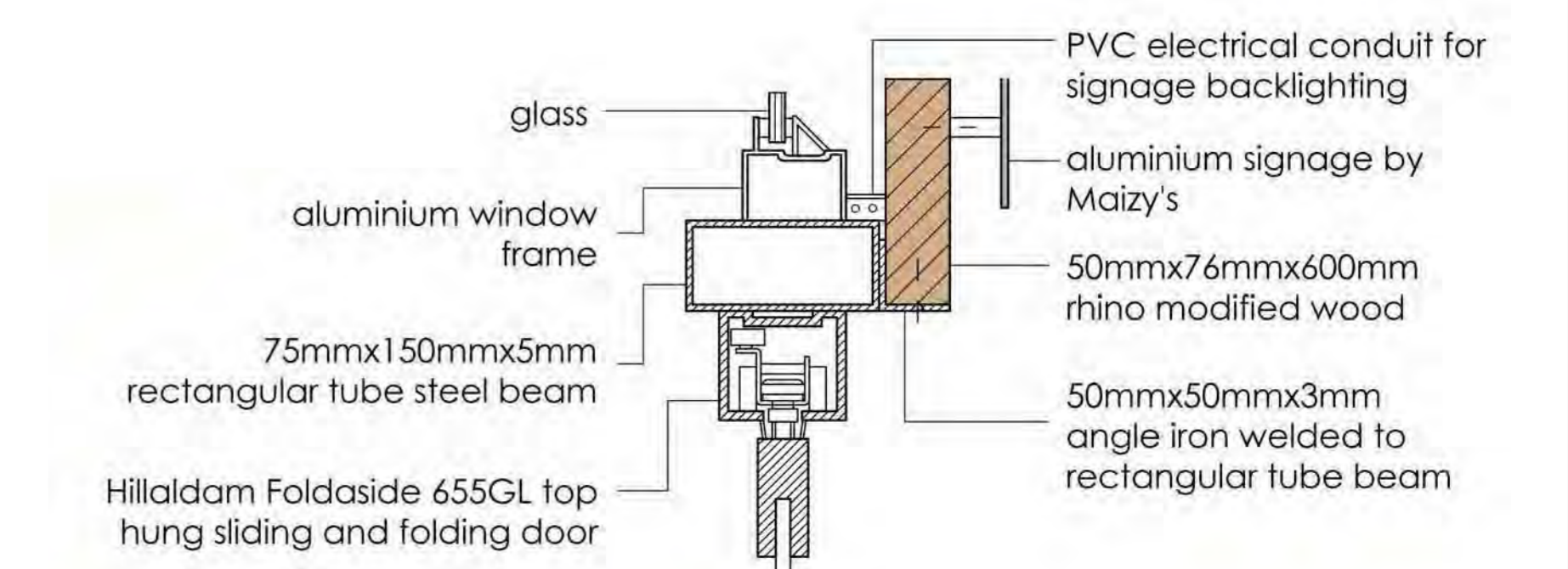


Figure 5.4.8 – Detail of tenant door, window and signage
Scale 1:5

PRODUCT	COLOUR	VISIBLE LIGHT		SOLAR ENERGY		NOISE S.T.L. (dB)	BENEFITS
		Trans.	Reflect.	Shading coeff.	U-Value (W/m ² .K)		
Solar Vue	Neutral HL	33	8	0.59	5.80	33	- Glare reduction in buildings - Reduced energy costs due to solar control properties - High natural light transmission
	Neutral XHL	39	7	0.45	5.80	33	
	Neutral SHL	47	12	0.62	5.80	33	
	Neutral MHL	56	9	0.70	5.80	33	
E Range SolarVue	Neutral HL	43	14	0.49	3.70	33	- Superior thermal insulation for single glazing.
	Neutral XHL	54	10	0.59	3.70	33	
	Neutral SHL	62	9	0.66	3.70	33	
	Neutral MHL	66	10	0.68	3.70	33	
Ener-G Smart Low E	Neutral	39	16	0.46	3.70	33	- Excellent solar control for single glazing - laminated safety glass. - Designed for ample natural light while reducing glare.
InsuVue (Double Glazing) Ener-G Smart Low E	Neutral	35	18	0.38	1.90	36	- InsuVue (Double Glazing) - Thermal insulation - If required, additional insulation properties can be obtained with Argon gas
InsuVue (Double Glazing) SolarVue & ClearVue	Neutral HL	42	14	0.49	2.80	36	- Noise reduction - Energy savings
	Neutral XHL	50	12	0.57	2.80	36	
	Neutral MHL	61	11	0.66	2.80	36	
InsuVue (Double Glazing) SolarVue & ClearVue Low E	Neutral HL	39	14	0.44	1.90	36	
	Neutral XHL	46	13	0.52	1.90	36	
	Neutral MHL	50	13	0.56	1.90	36	

Table 5.4.1 – Comparison of different glazing products, from GSA (2014)

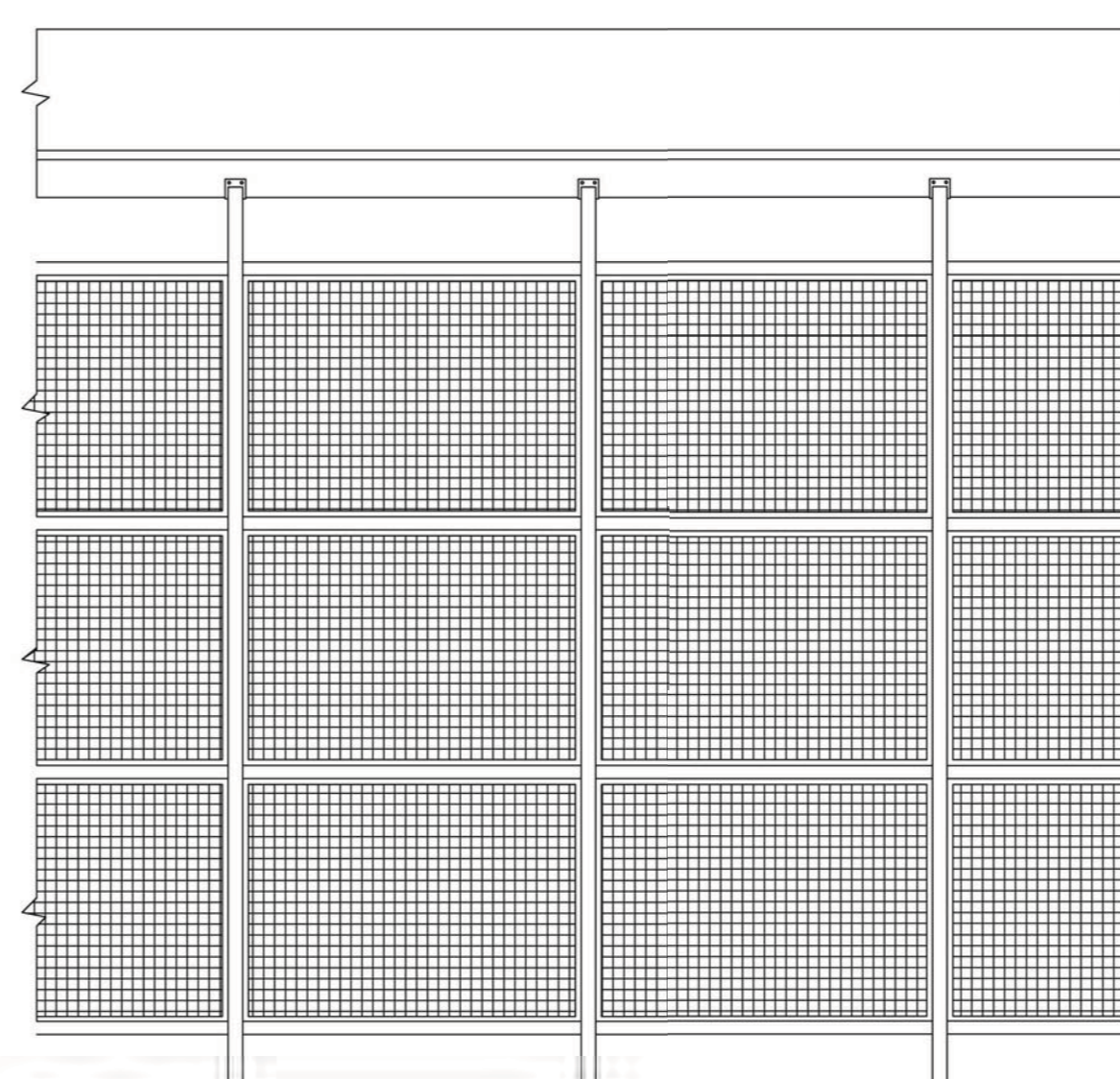


Figure 5.4.11 – Southern Elevation
Scale 1:50

IMAGE	DESIGN	MATERIAL	OPEN AREA (%)	THICKNESS (mm)	ANALYSIS
	Baltic	stainless steel	43	5.5	Partially open with average thick. Design too detailed.
	Escale	stainless steel	30	10.5	Partially open, very thick. Design too detailed.
	Futura	stainless steel / anodised aluminium	65.9	10	Very open, very thick. Design too detailed.
	Kiwi	stainless steel	37.2	1.3	Partially open, very thin. Design too detailed.
	Lago	stainless steel	44	3.5	Partially open, very thin. Simple design.
	Ocean	stainless steel	21	7.5	Relatively dense, quite thick. Design too detailed.
	Sambesi	stainless steel	17.5	4.5	
	Sambesi	stainless steel	50.6	7	Partially open, quite thick. Design too detailed.
	Tigris	stainless steel	62.1	6.2	Relatively open, quite thick. Simple design.

Table 5.4.2 – Comparison of different GKD products, from GKD (2014)

5.5 Thresholds

5.5.1 Entrance 1

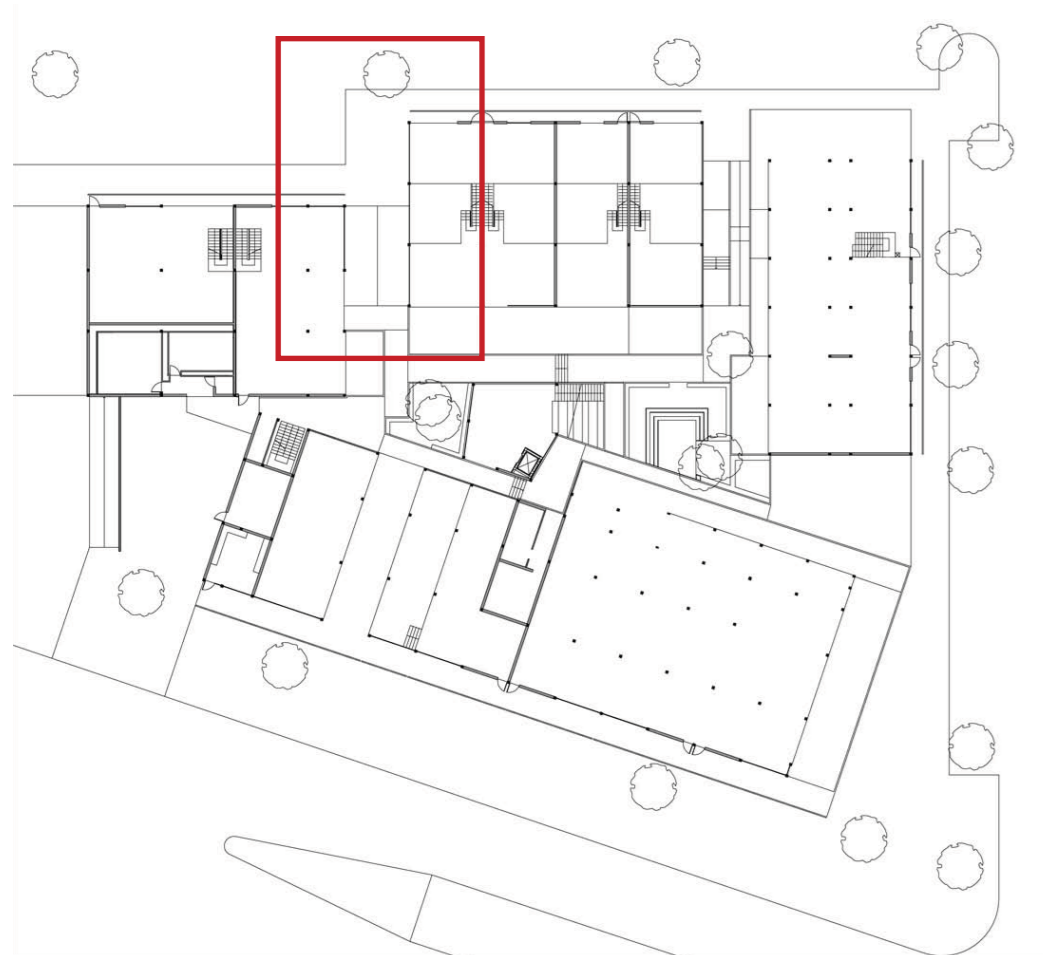


Figure 5.5.1 – Threshold 1

5.5.2 Entrance 2

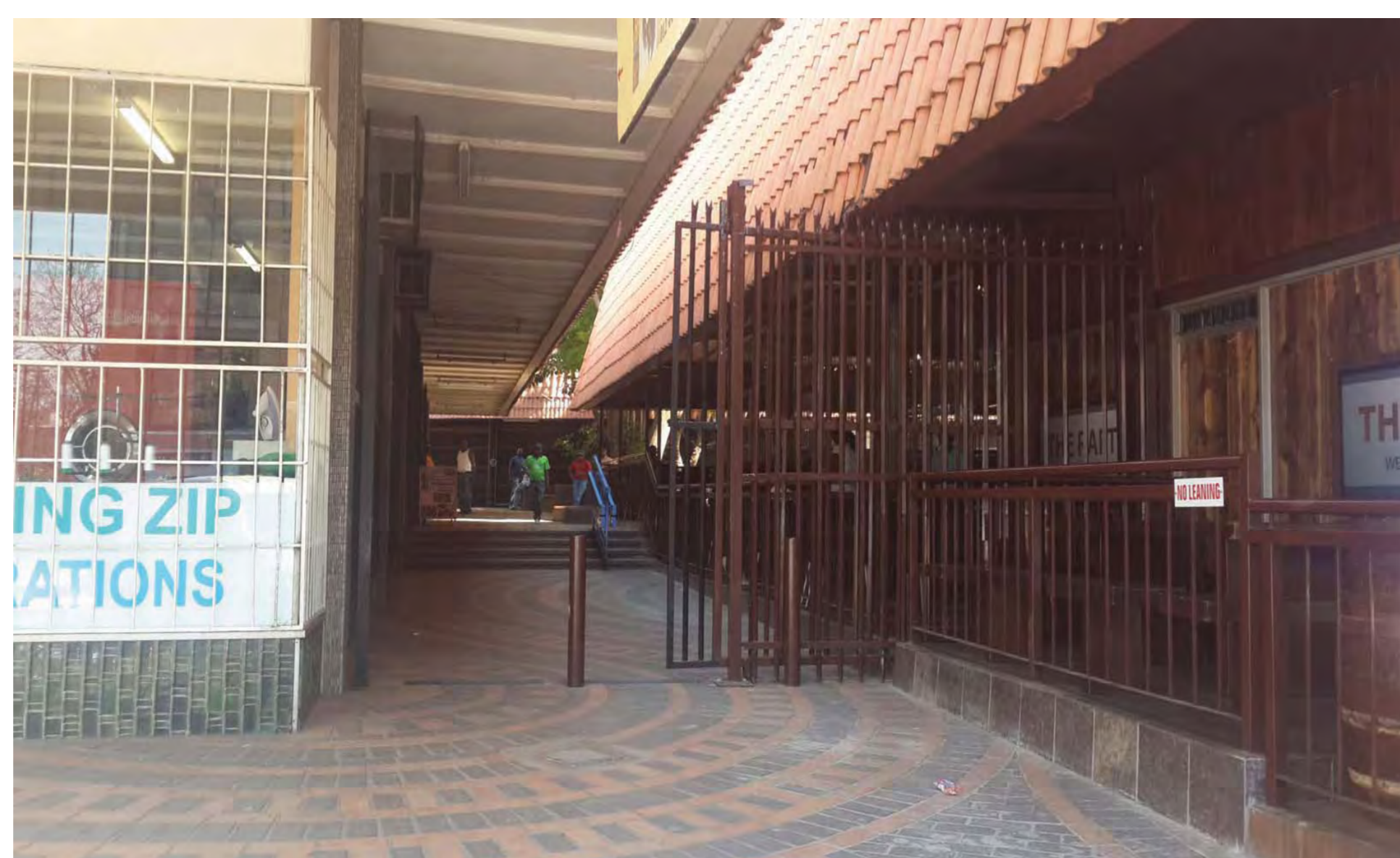
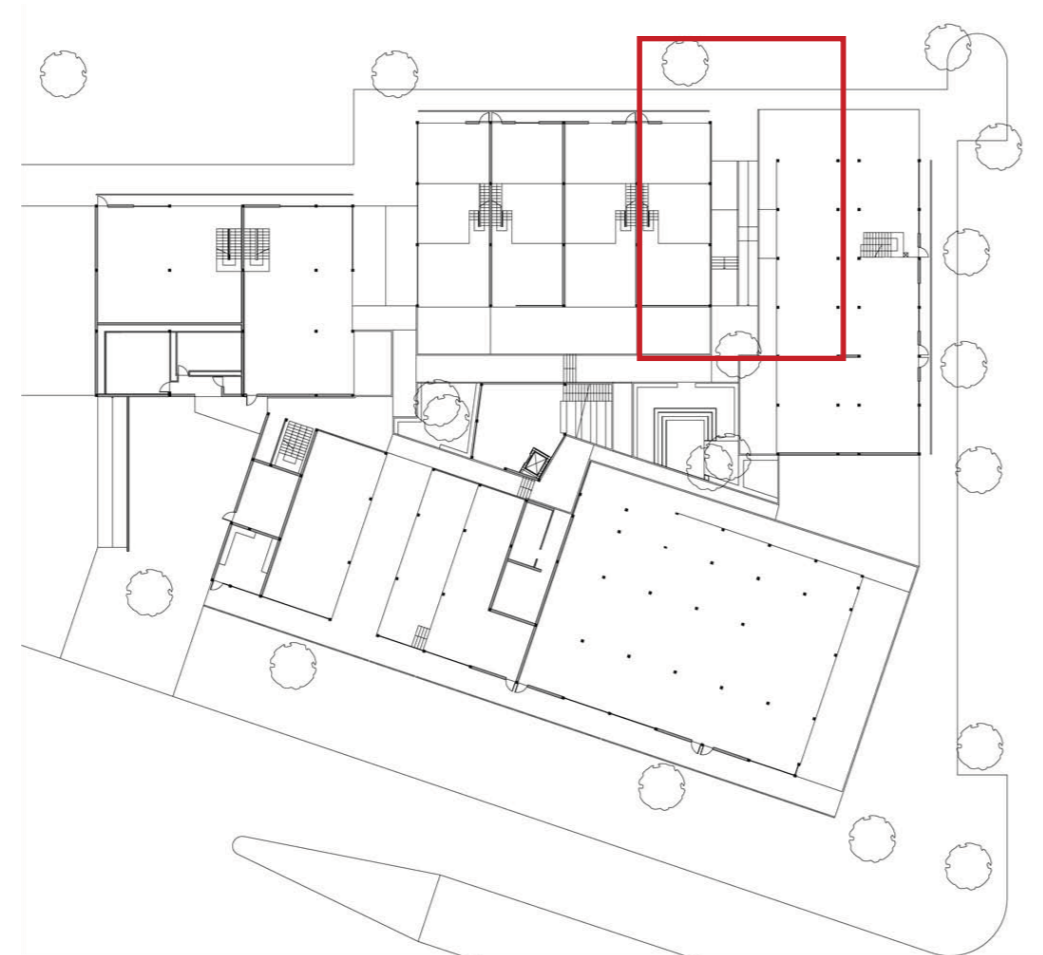


Figure 5.5.2 – Threshold 2

5.5.3 Entrance 3

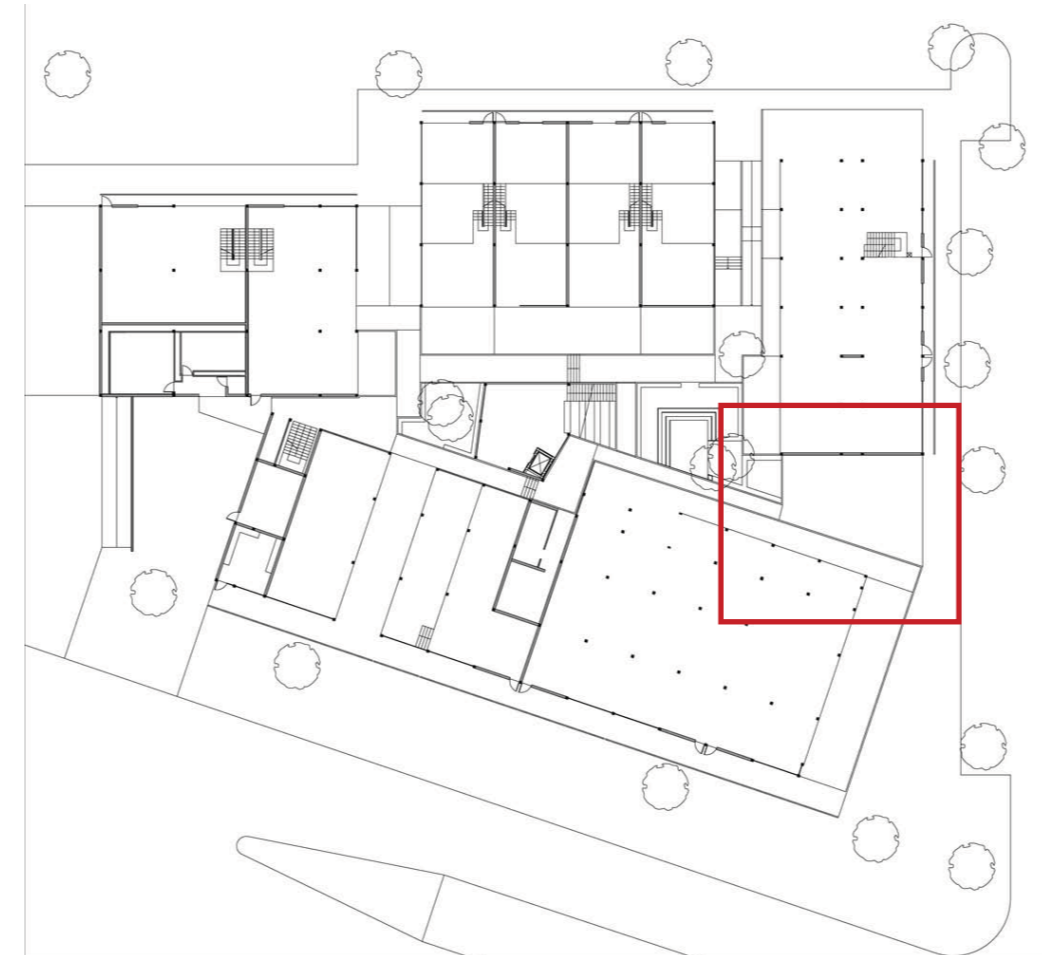


Figure 5.5.3 – Threshold 3

5.5.4 Entrance 4

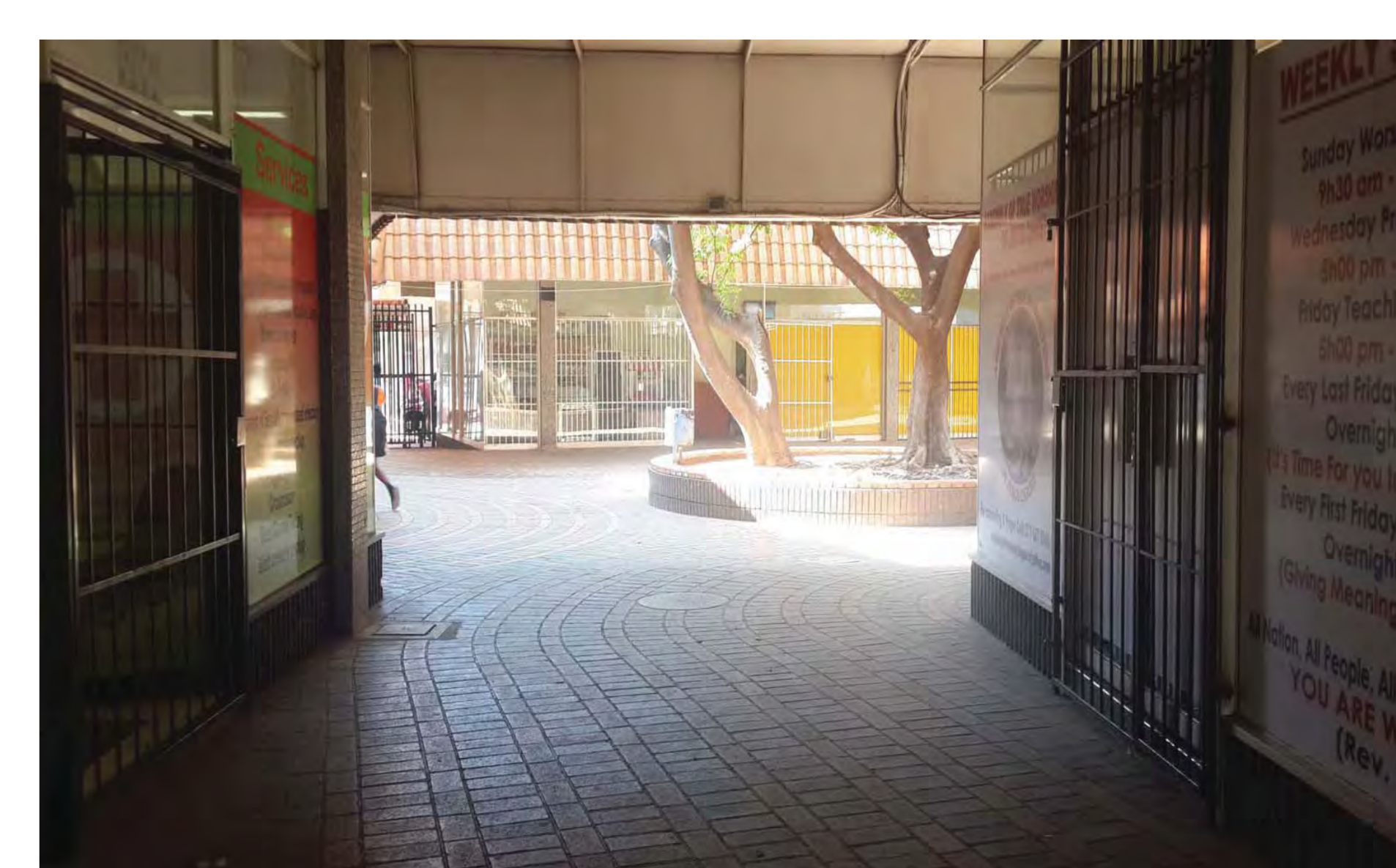
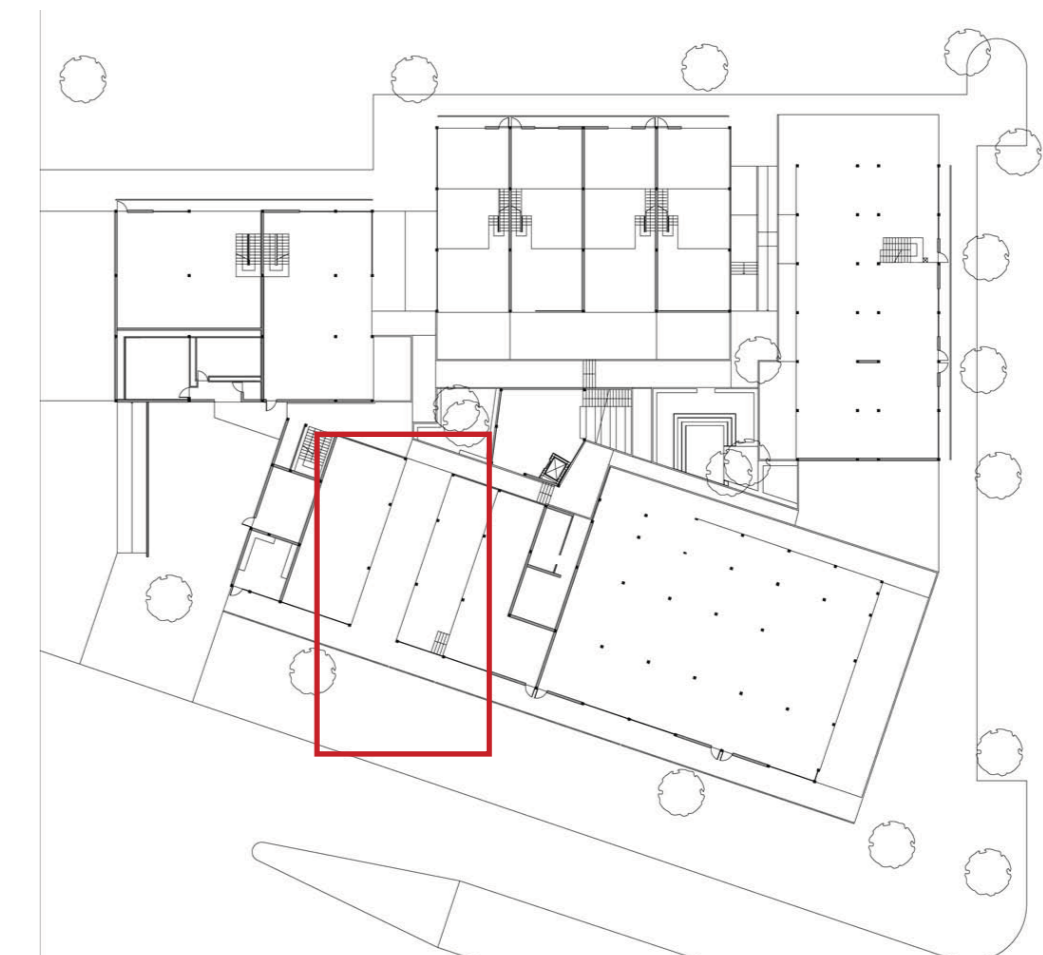


Figure 5.5.4 – Threshold 4

THRESHOLDS

5.6 Den

5.6.1 Courtyard

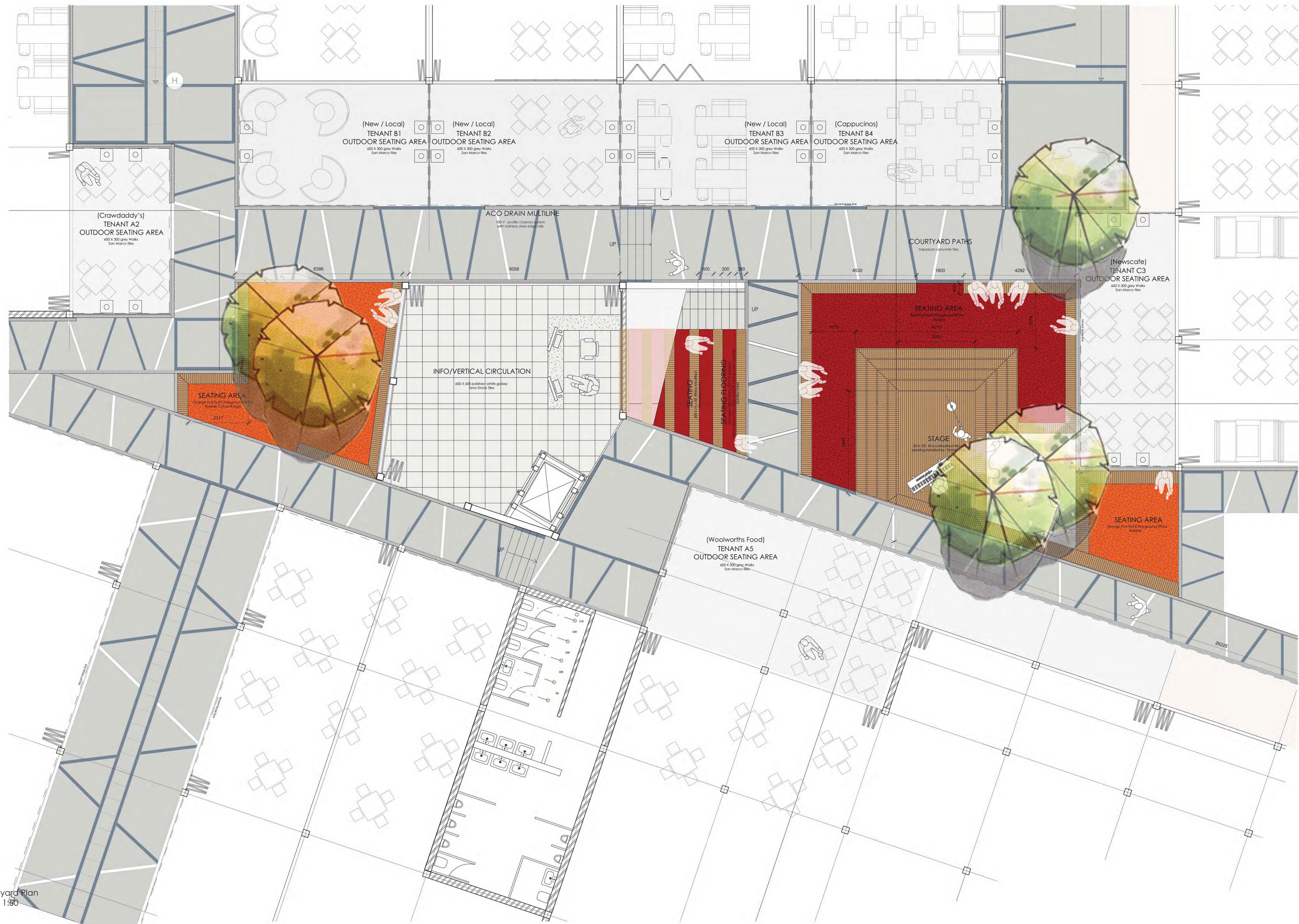


Figure 5.6.1 – Courtyard Plan Scale 1:50



5.6.2 Staircase

5.6.2.1 Overview

The existing staircase in the courtyard has been removed due to unsafe design, outdated and to incorporate a new idea. The staircase has now been designed to have part seating, part staircase. The seating faces the stage and therefore allows for social interaction and entertainment (Figure 5.6.2 to 3).



Figure 5.6.2 – Existing staircase



Figure 5.6.3 – New staircase

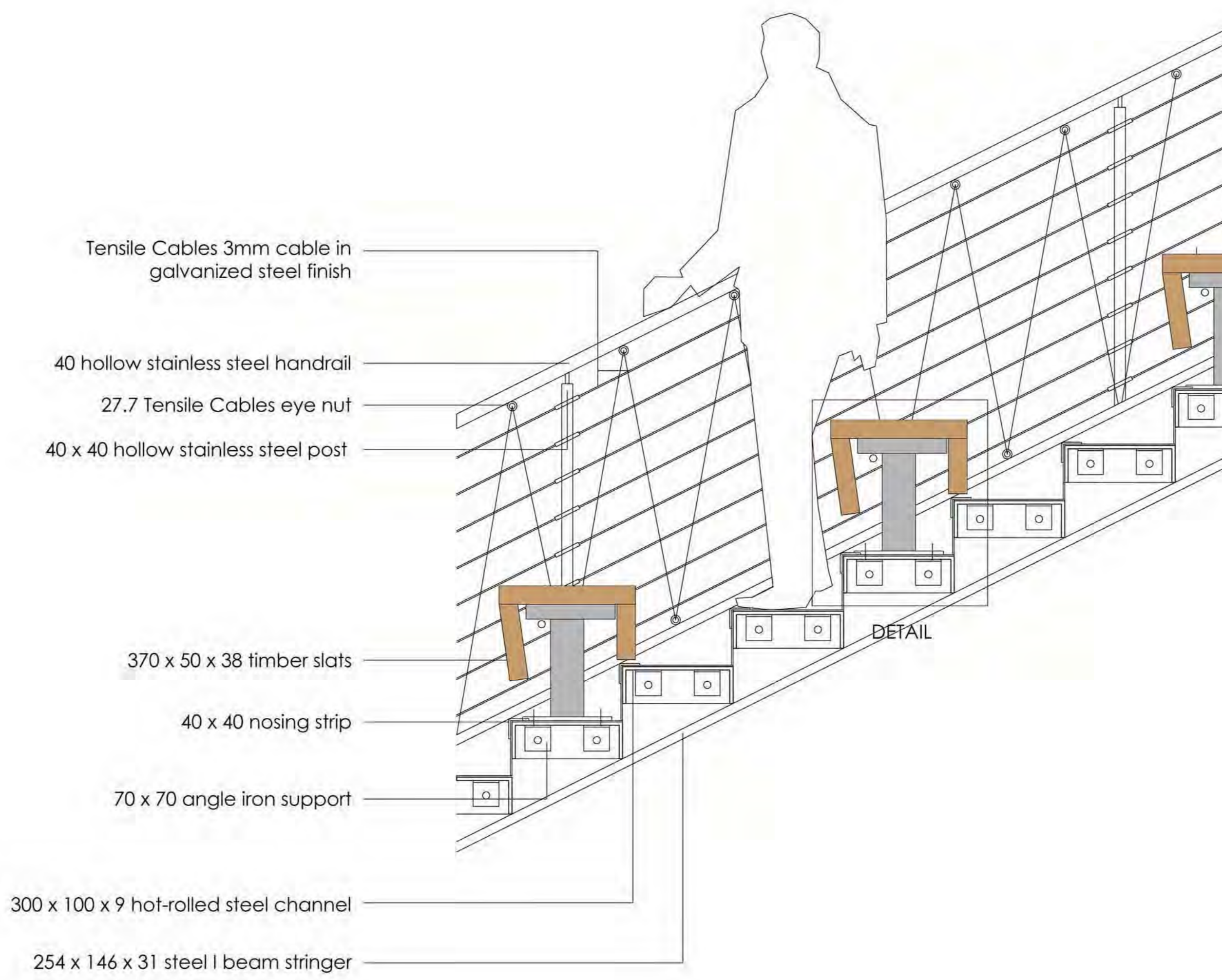


Figure 5.6.6 – Staircase section
Scale 1:10

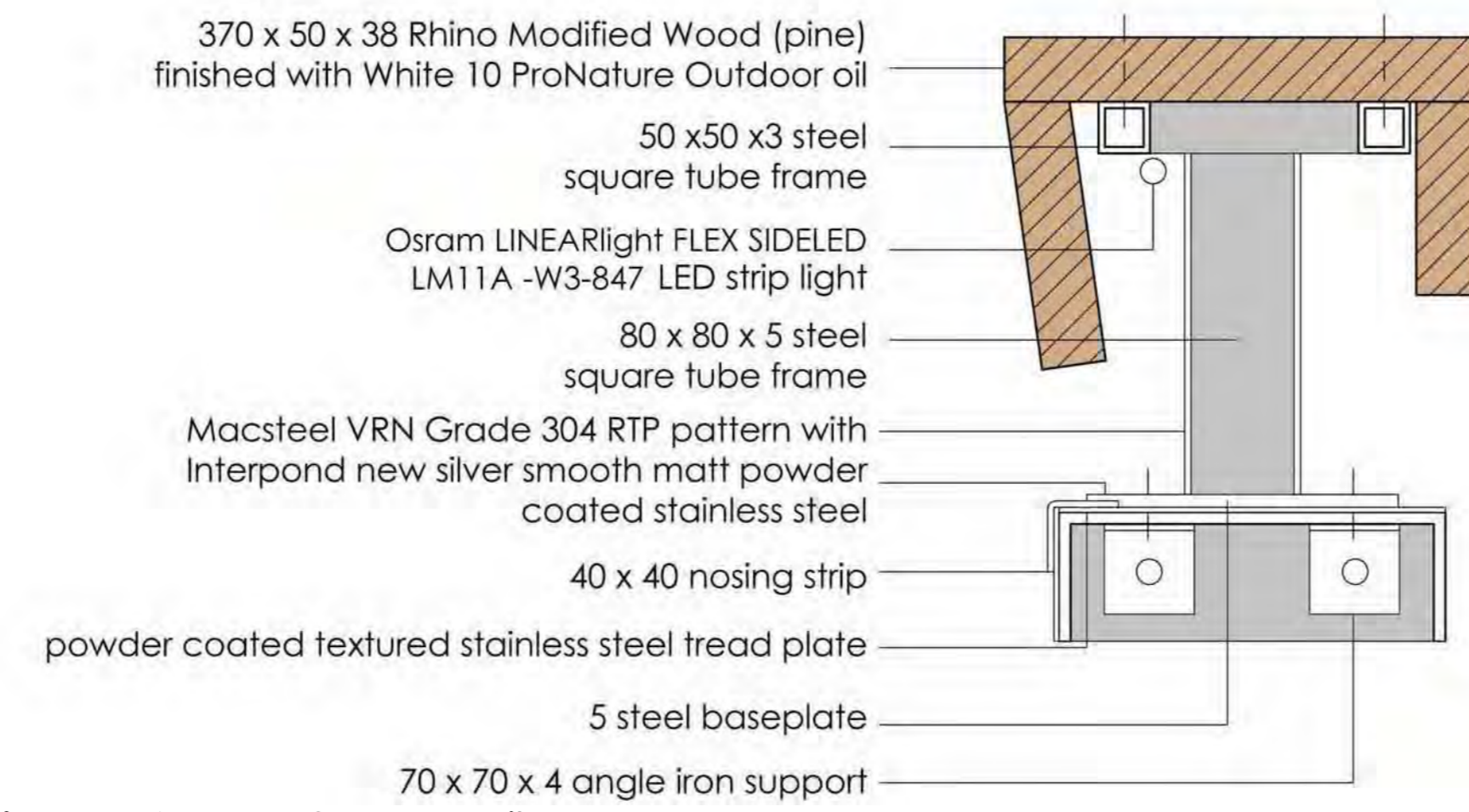


Figure 5.6.7 – Seat Detail
Scale 1:5

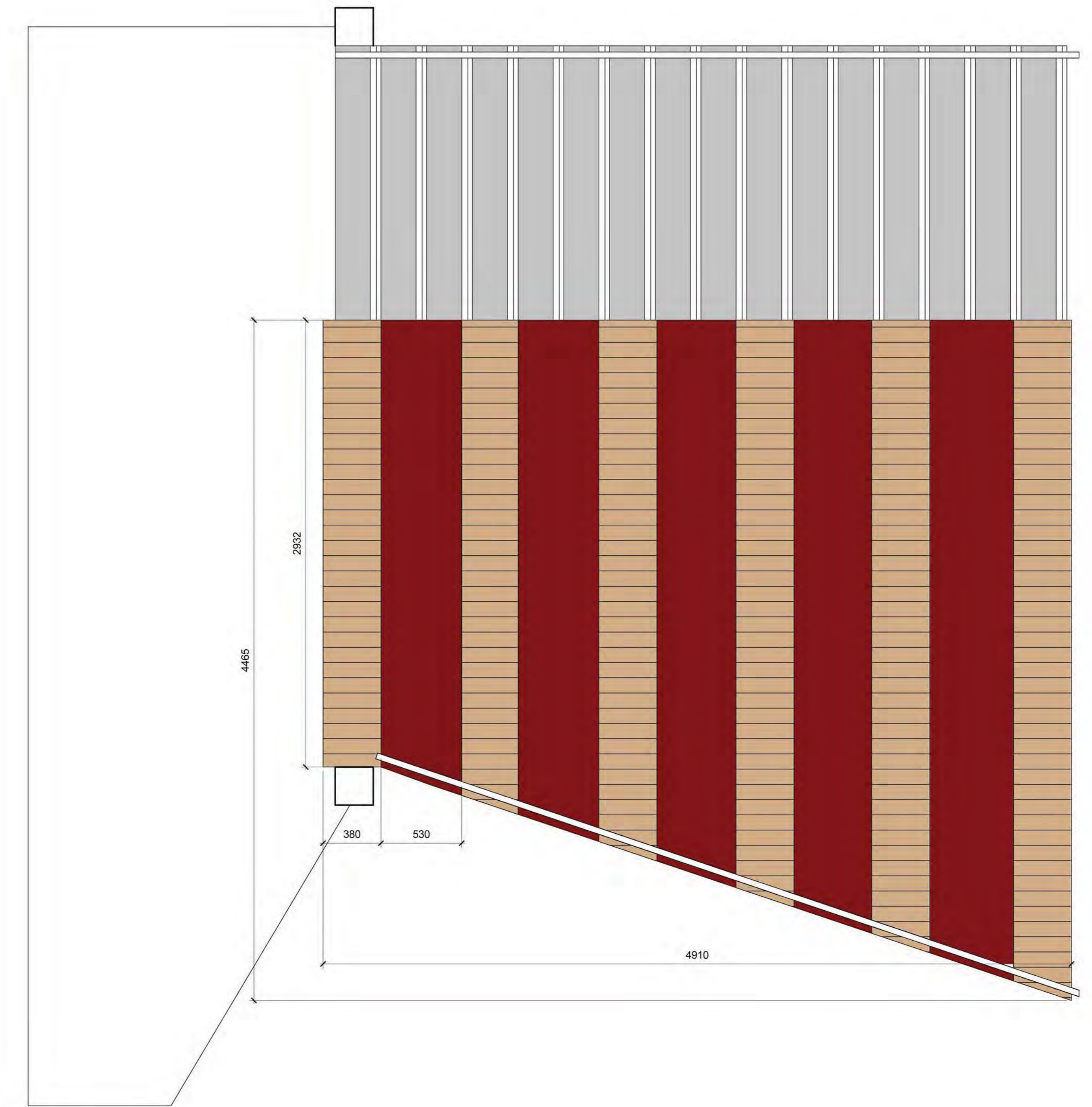


Figure 5.6.9 – Staircase Plan
Scale 1:20

5.6.2.2 Requirements

Lighting
75 - 100 lx
200 lx for visually impaired

=> Osram LINEARlight FLEX SIDELED LM11A -W3-847
240 lm/m, 4700 K (cool white)
(Figure 5.6.4)



Figure 5.6.4 – Osram LINEARlight FLEX SIDELED LM11A -W3-847 (Osram, 2014)

Stair Dimensions (SANS 10400 - M)
Max riser height: 200
Min going: 250

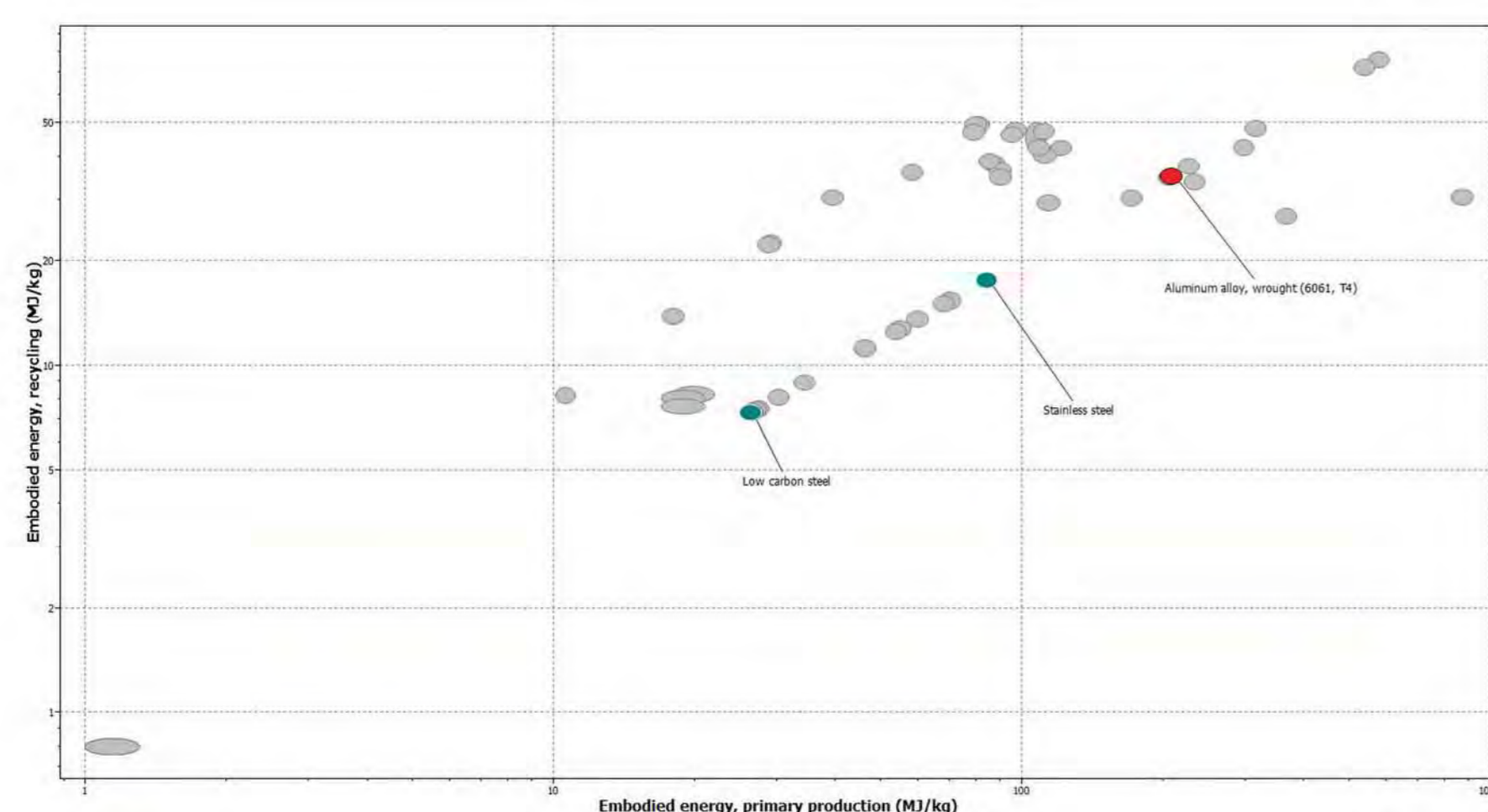


Figure 5.6.5 – Comparison of metals for staircase (Granta, 2014)

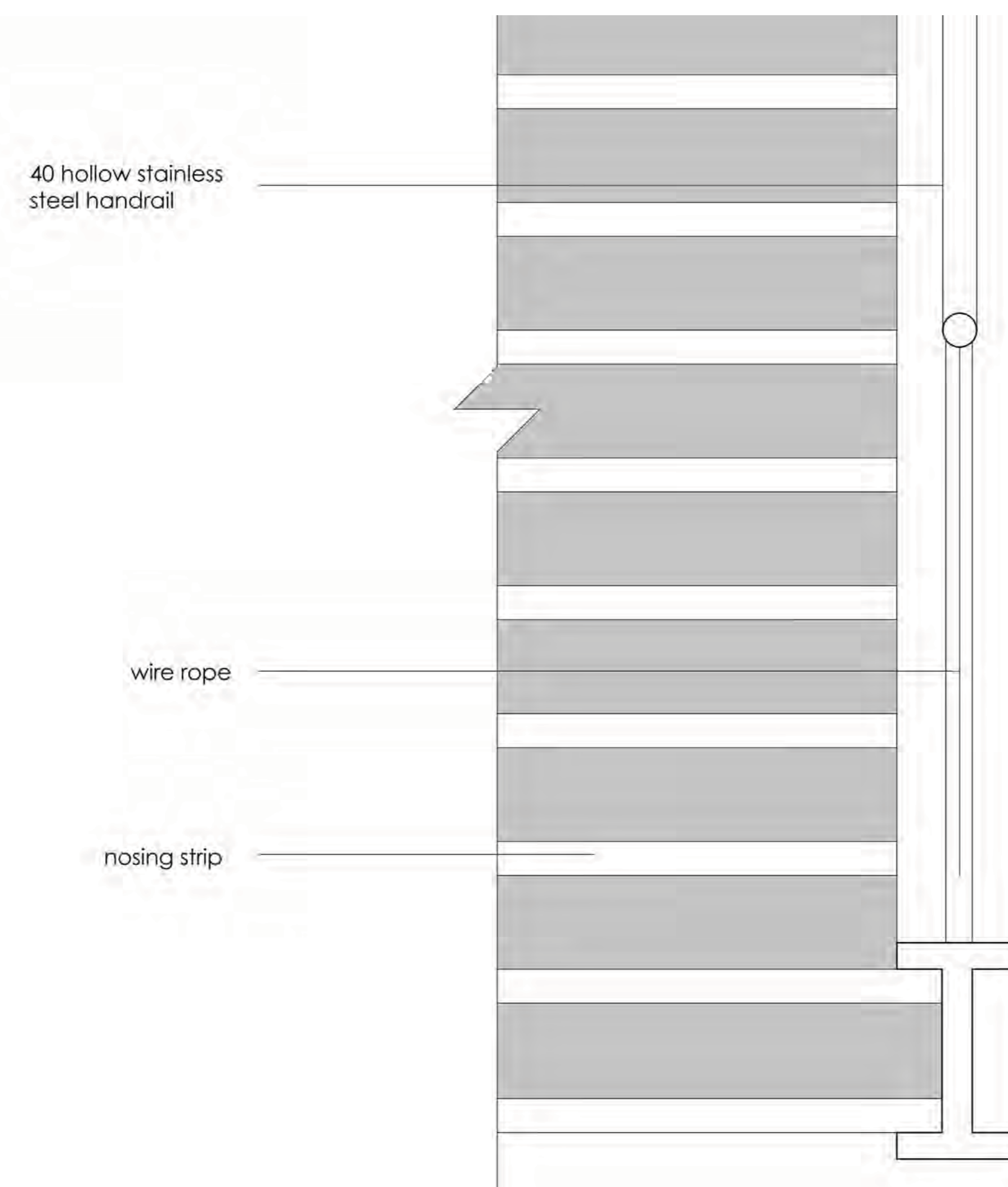


Figure 5.6.8 – Balustrade detail
Scale 1:5

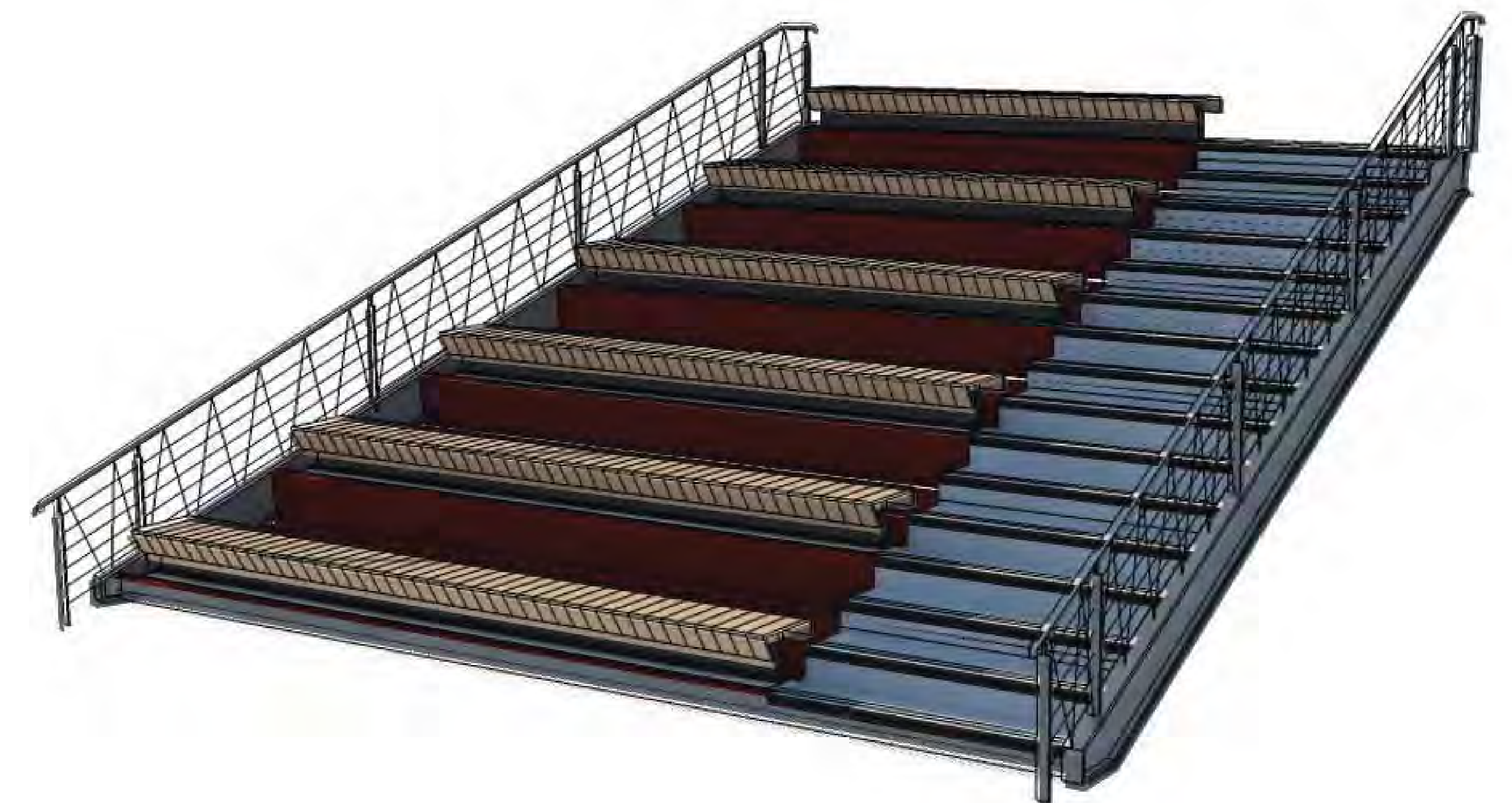


Figure 5.6.10 – Staircase perspective

5.6.3 Outdoor Tenant Space

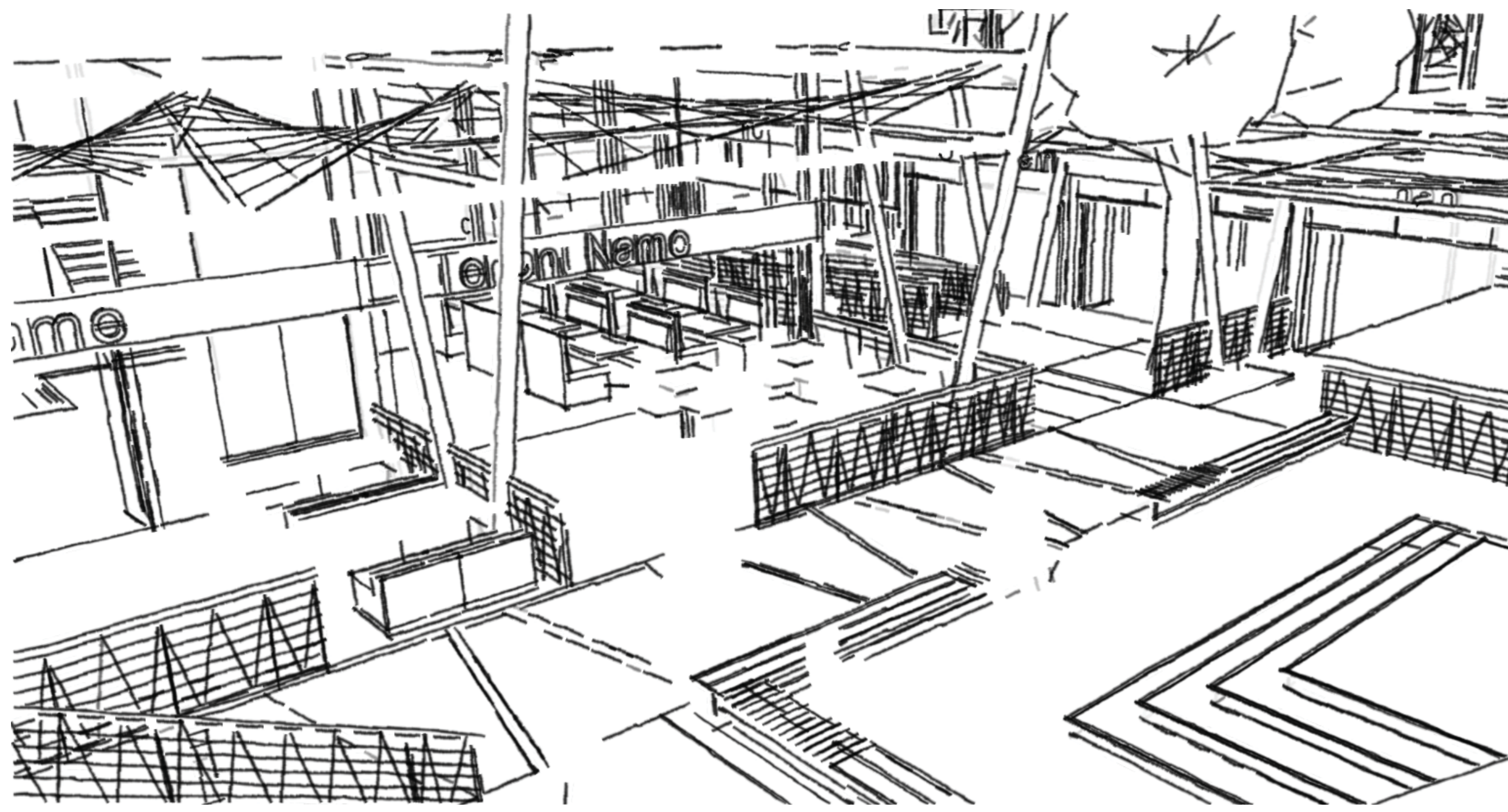


Figure 5.6.11 – Perspective of den showing seating areas, staircase and stage

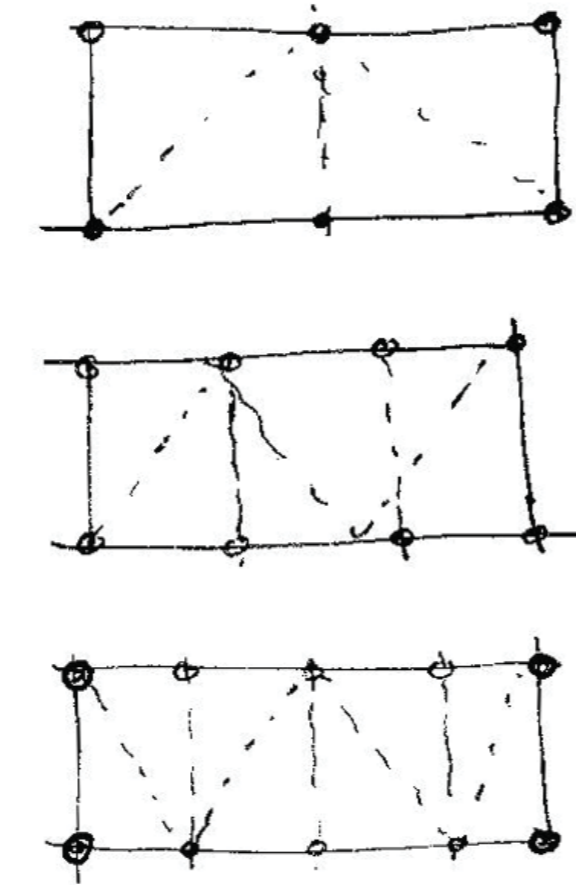


Figure 5.6.15 – Variations for canopy structures



Tenants will have the option of PVC Coated Polyester or mesh fabric for their outdoor seating area's canopy. The colour range will include red, orange, yellow, brown, black, grey and white. A variety of configurations are possible through the various hooks provided on the structure, providing a level of freedom for tenants to express their own identity, while maintaining control over the general identity of the place. See Table 5.6.1 for information on the various materials considered.

Characteristic	Material				
	PVC Coated Polyester	PTFE Coated Fibreglass	ETFE	Shadecloth (high density polyethylene)	Stretch Nylon
Image					
Cost	Cost effective	Expensive	Expensive	Low cost alternative to PVC	Short
Lifespan	Up to 30 years	Long (35+ years)	Long	Max. 6 Years	Poor
Fire Retardancy	Good	Very Good	Good	Lower than PVC	Poor
Transparency	Translucent	Translucent	Translucent	Lower than PVC	Translucent
Self-cleaning	Average	Good	Good	Average	Poor
Sound Absorption	Average	Average	Average	Good	Good
Thermal Insulation	Good	Good	Good	Good	Good
Water Resistant	Good	Good	Good	Good	Good
Recyclable	No	No	Yes	Yes	Yes
Downcycle	Yes	Yes	Yes	Yes	Yes

Table 5.6.1 – Comparison of different tensile structure fabrics, from Granta (2014) and Tensile Structures (2014)



Figure 5.6.12 – Outdoor seating floor finish (San Marco Tile, 2011)



Figure 5.6.13 – Aco Drain Multiline V100-500 with Aco Drain Lightpoint, used as line indicating division between tenant spaces and the courtyard (Aco, 2014).

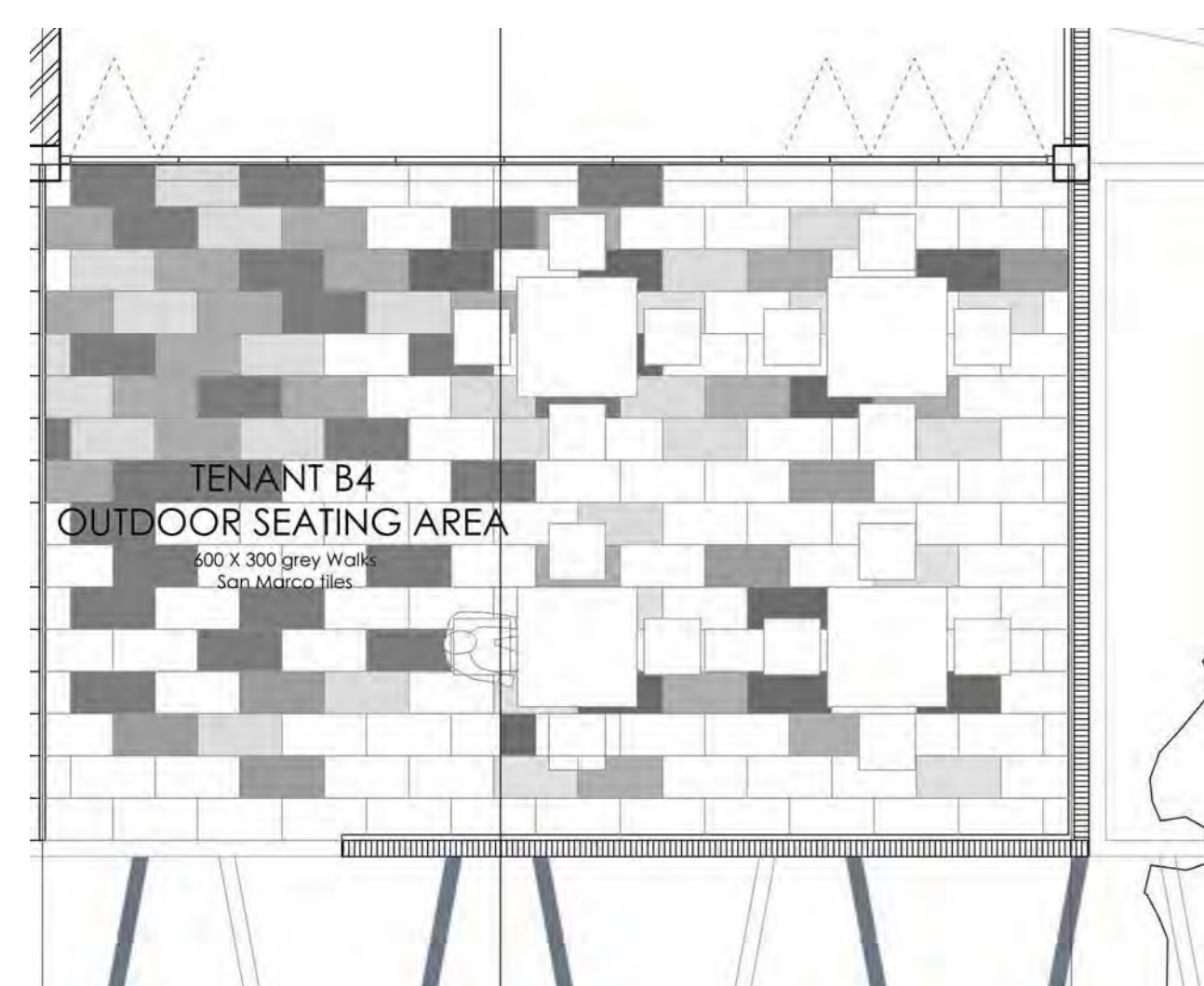


Figure 5.6.14 – Outdoor Seating Area Plan Scale 1:50

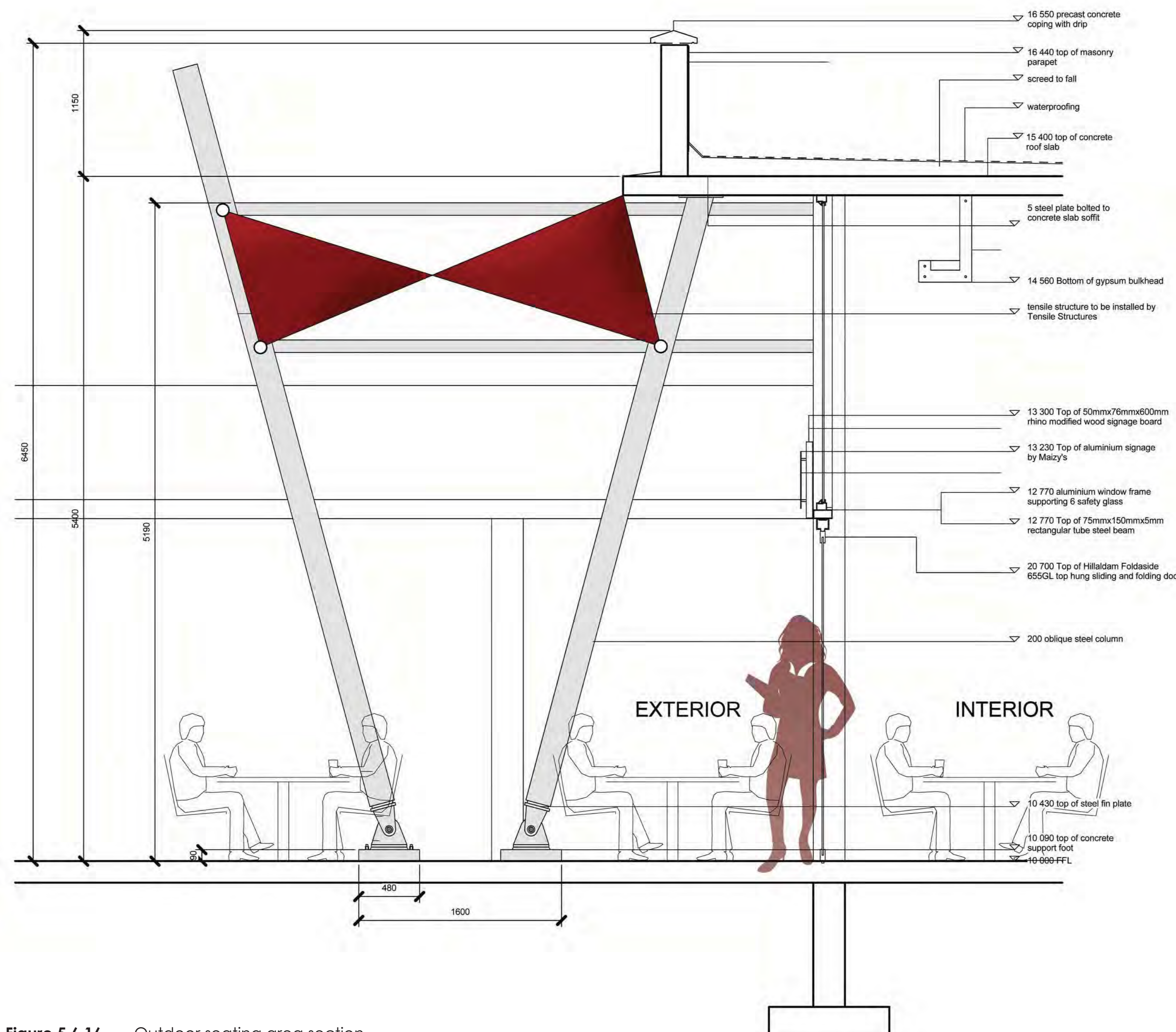


Figure 5.6.16 – Outdoor seating area section Scale 1:20



Figure 5.4.17 – Perspective of shopfronts



Figure 5.6.18 – Perspective showing canopies looking towards Block C

5.7 Mystery

5.7.1 Tenant Space

5.7.1.1 Overview

The tenant spaces have been divided up in such a manner that a top quality restaurant serving up to 80 people will be possible. Basic services such as an HVAC system, water and fire protection have been installed.

5.7.1.2 Requirements

Restaurant Floor Area Requirements

Calculations indicate that for 80 people, approx. 200m² are required per tenant space, of which the seating area to kitchen area ratio is 2.4 to - 0.9.

TYPE	SEAT OCCUPANCY PER MEAL	KITCHEN FLOOR AREA (m ² /cover)	DINING ROOM FLOOR AREA (m ² /seat)
standard restaurant	1.5	0.4 - 0.5	1.6 - 1.8

Table 5.7.1 – Floor area requirements, modified from Neufert (2012:175)

TYPE	AREA PER SEAT (m ²)	TYPE OF SERVICE	KITCHEN AREA (m ² per seat)	TYPE OF FOOD PREPARED
Fine Dining	2.0 - 2.4	table service	0.9	choice menu, fresh food, cooked to order

Table 5.7.2 – Floor area requirements, modified from Littlefield (2008:17.4 - 17.9)

For a space classified as A1 according to SANS 10400, which will serve a maximum of 100 people at any given time, the min width of an escape door should be 1500 if wheelchair users are catered for.

Therefore the doors opening up to the courtyard will be an ideal method for wheelchair users, and it is located where they'll be seated as opposed to down- or upstairs. The door located in the kitchen also acts as an escape route.

Heat Insulated Steel Door MZD-HT 8 "Teckentrup"

- burglar resistant (appropriate for an access point bordering the street)
- sound insulated, aiding in noise control between the kitchen and the street
- heat insulation reduces energy loss
- the door can be installed in masonry
- the door is appropriate for exterior edges (Teckentrup, 2014)



Figure 5.7.1 – Heat Insulated Steel Door MZD-HT 8 "Teckentrup" Kitchen backdoors (Teckentrup, 2014)

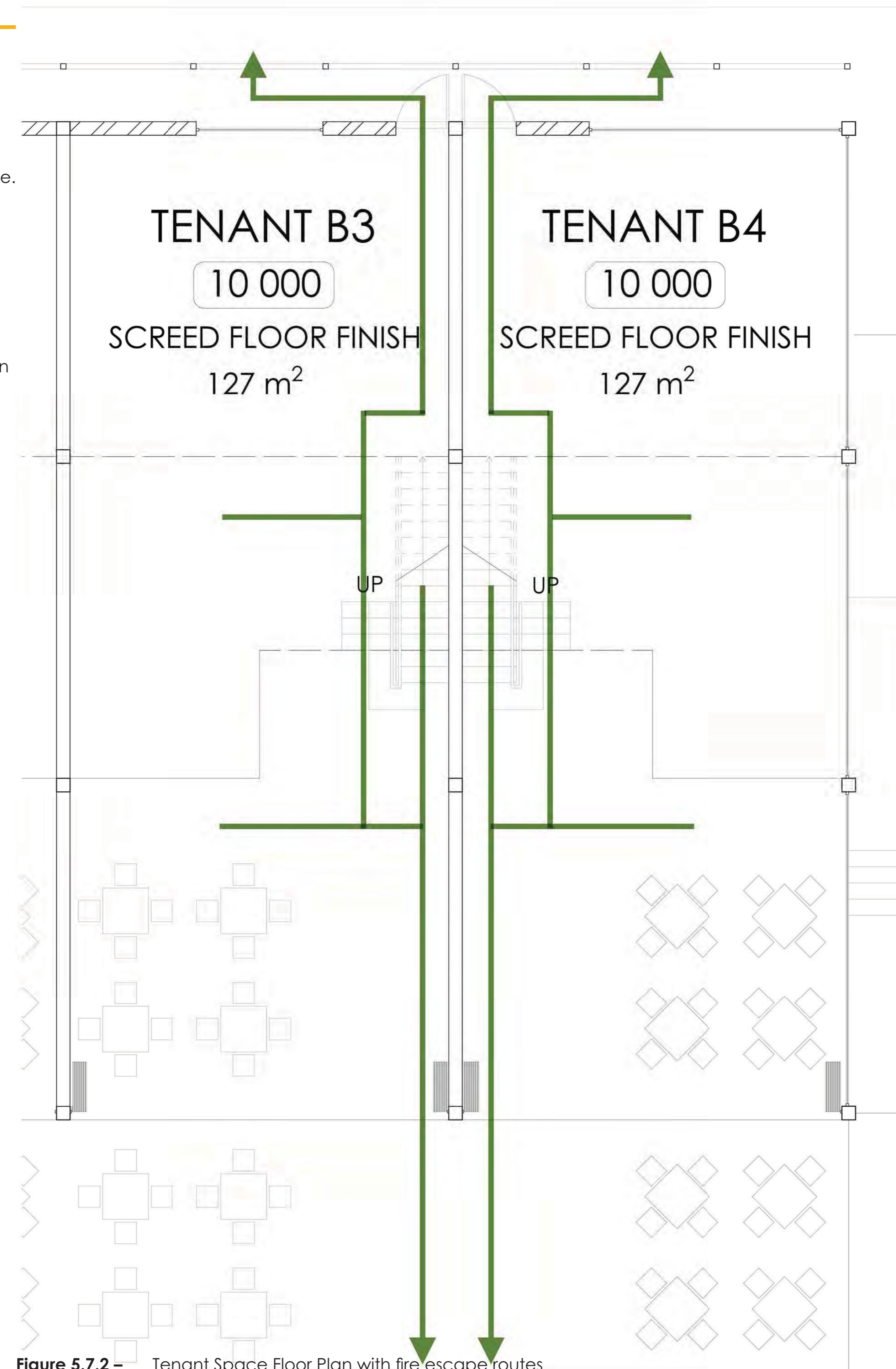


Figure 5.7.2 – Tenant Space Floor Plan with fire escape routes Scale 1:50

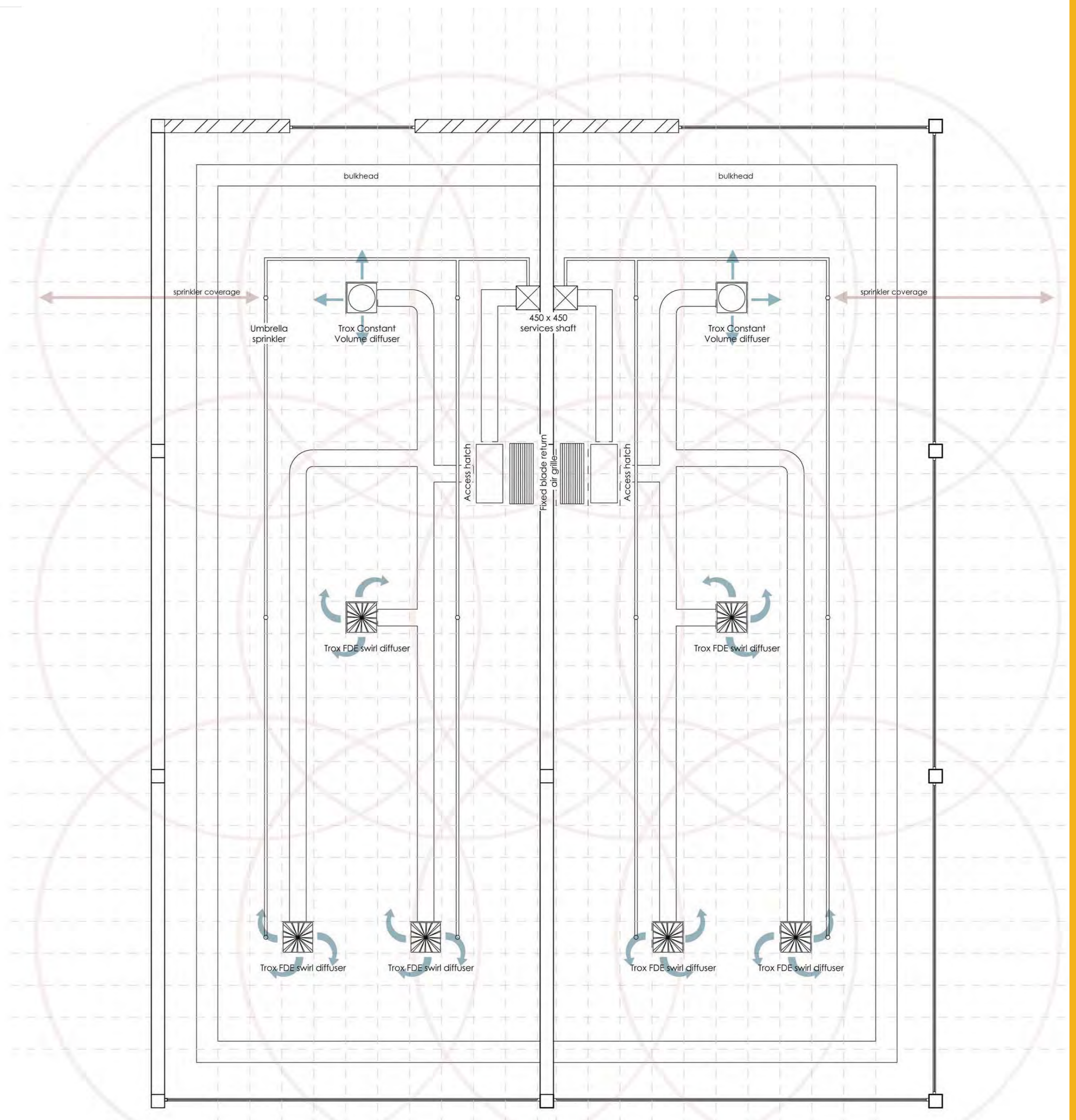


Figure 5.7.3 – Tenant Space Ceiling Plan with Ventilation and Fire Protection Scale 1:50

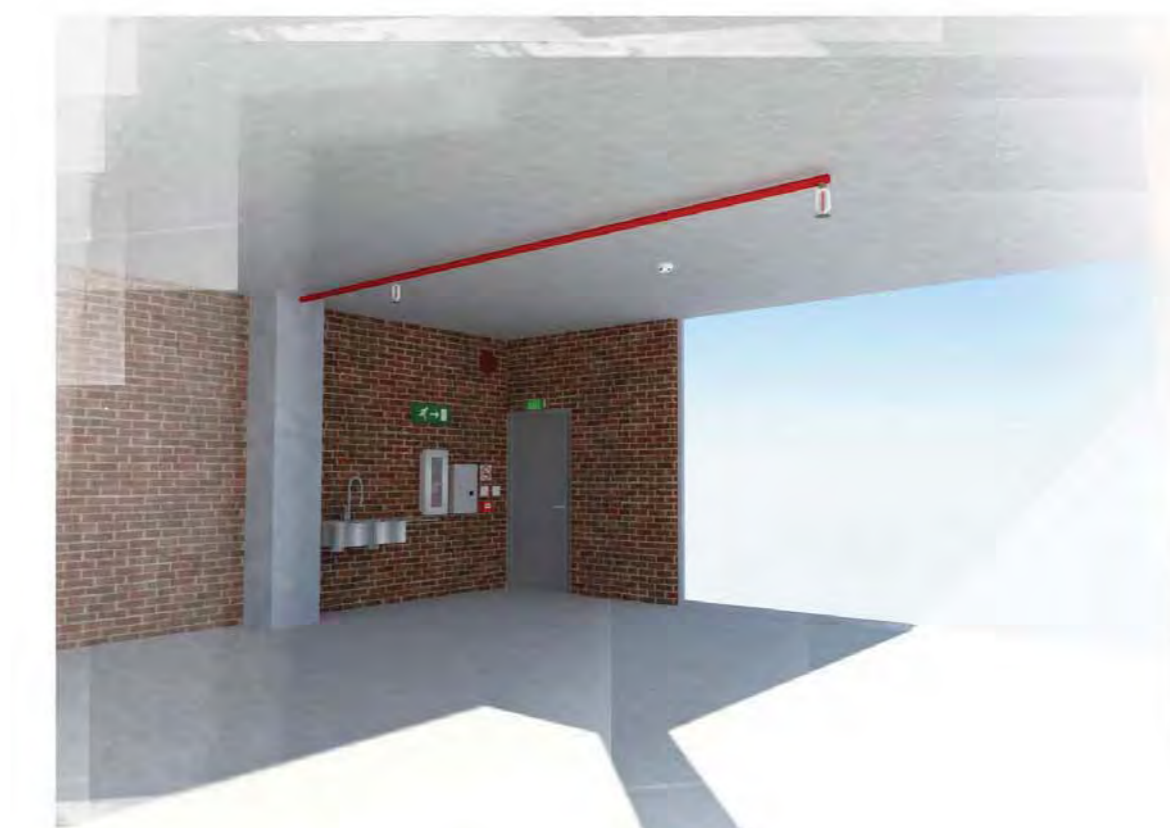


Figure 5.7.4 – Tenant Space Kitchen View



Figure 5.6.5 – Tenant Space Interior View

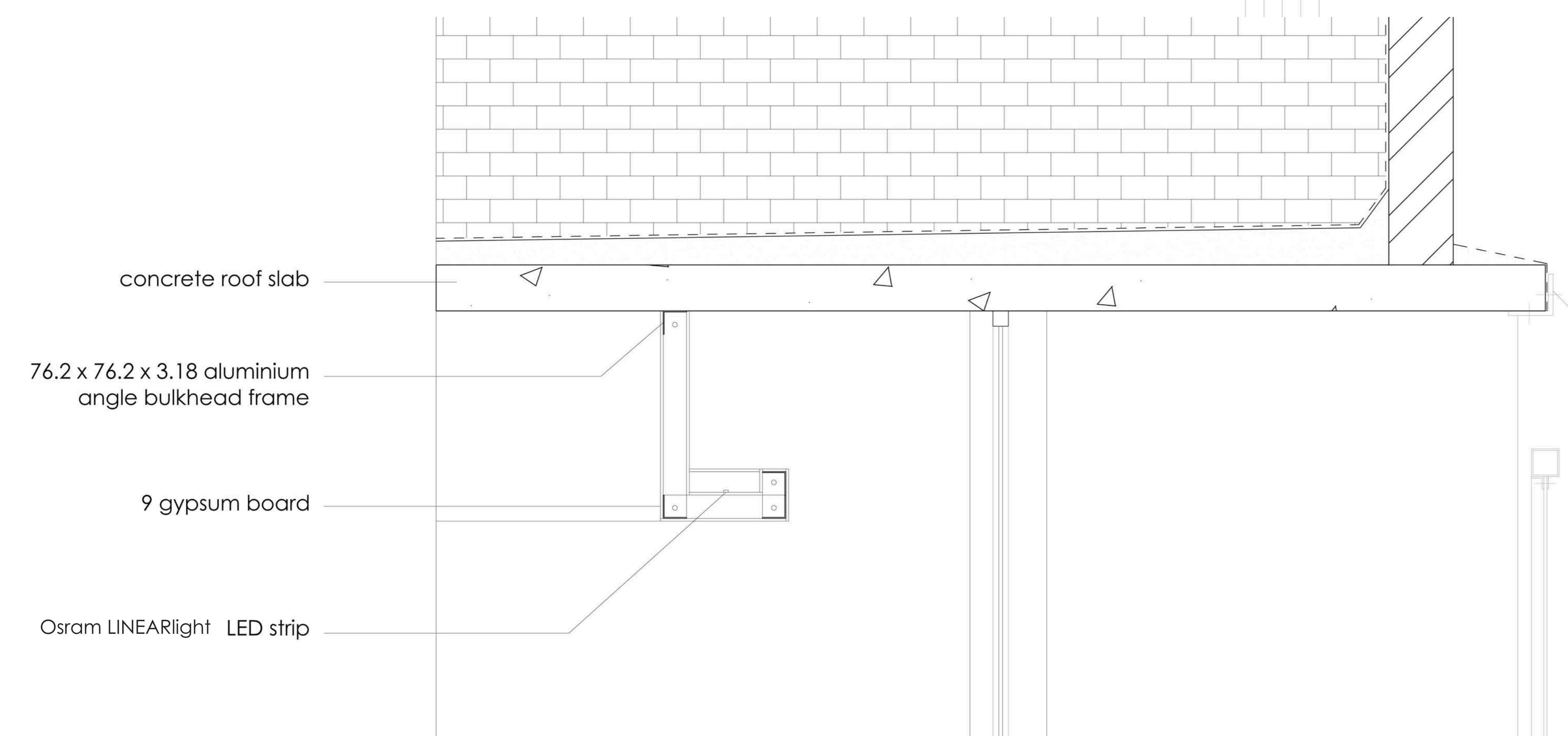


Figure 5.7.6 – Bulkhead detail Scale 1:10

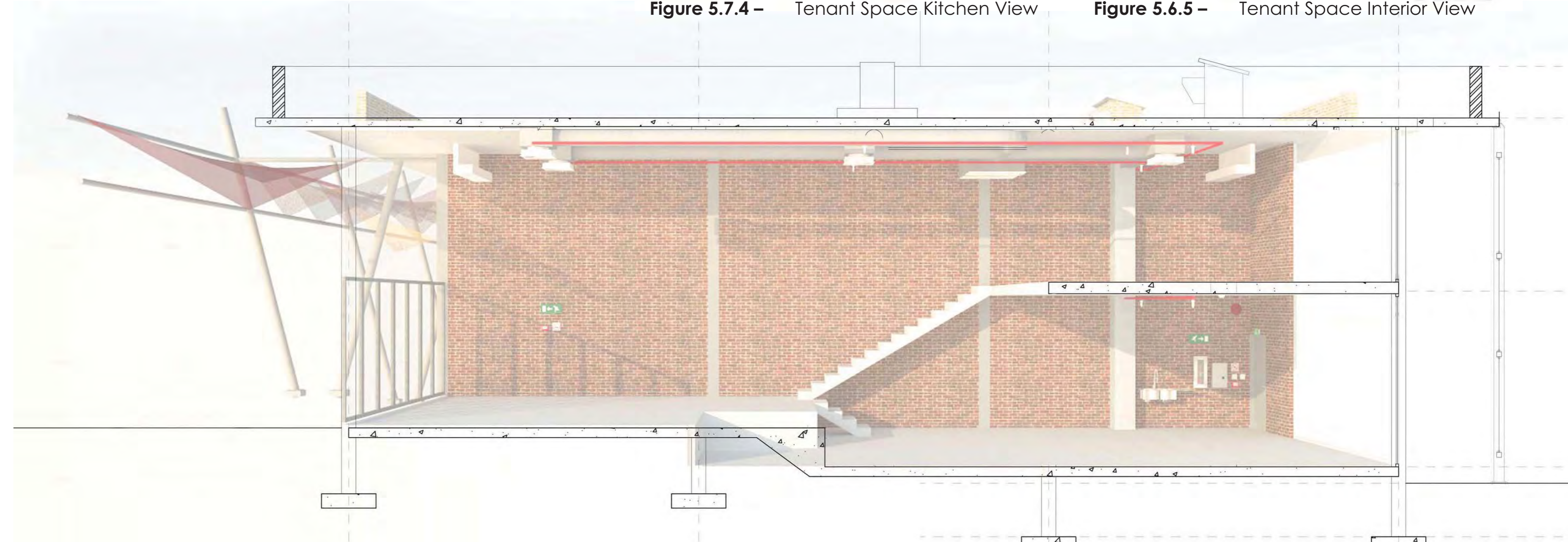


Figure 5.7.7 – Sectional perspective of tenant space

5.7.2 Ablution Facilities

5.7.2.1 Overview

GENERAL LIGHTING:

SPAZIO EDGE Fixed Square (Direct Lighting)
Lamp: MR 16 24D Philips LED Lamp
Colour Temperature: 3000K (Warm White)
Nominal Voltage: 12V
Nominal Wattage: 50 W



Figure 5.7.8 – Spazio Edge Luminaire (Spazio, 2014)

DECORATIVE LIGHTING

SPAZIO T-UNI Suspended (Direct Light)
Body : 05 Natural Anodised
Lamp: OSRAM Lumilux TS HE Fluorescent
Colour Temperature: 2700K
Nominal Voltage: 220V
Nominal Wattage: 14.00 W



Figure 5.7.9 – Spazio T-UNI Luminaire (Spazio, 2014)

5.7.2.2 Requirements

PERSONNEL	M			F	
	TOILETS	URINALS	BASINS	TOILETS	BASINS
≤ 25	1	1	1	2	1
≤ 30	1	2	2	3	2
≤ 60	2	3	3	5	3
≤ 90	3	5	4	7	4
≤ 120	3	6	5	9	5

Table 5.7.3 – Personnel Sanitary Requirements (SANS, 1990)

PUBLIC	M			F	
	TOILETS	URINALS	BASINS	TOILETS	BASINS
≤ 50	1	1	1	2	1
≤ 100	1	2	1	3	2
≤ 150	1	3	1	5	3
≤ 250	2	4	2	7	4
≤ 500	3	7	3	12	6
≤ 1000	3	12	4	16	7
≤ 1500	4	15	5	20	8

Table 5.7.4 – Public Sanitary Requirements (SANS, 1990)

5.7.2.3 Lighting Calculations

FEMALE BATHROOM:

Area: 45m²
Lx Required: 100
100=FLT x UF x MT
Awp

100=FLT x UF x MT

43
MF= LLMF x LSF x LMF x RSMF
MF= 0.7 x 0.98 x 0.81 x 0.94
= 0.52

FLT x UF= 100 x 43
0.52
= 8269

UF=?
RI=W
2H
=6.3
2(2.9)
=1

UF=0.35
FLT= 8269
0.35
= 23625
23625 = No. Luminaires x No. Lamps x LM/Lamp
No. Luminaires= 23625
1 x 1920
= 13 Lamps

MALE BATHROOM:

Area: 29m²
Lx Required: 100
100=FLT x UF x MT
Awp

100=FLT x UF x MT

29
MF= LLMF x LSF x LMF x RSMF
MF= 0.7 x 0.98 x 0.81 x 0.94
= 0.52

FLT x UF= 100 x 29
0.52
= 5576

UF=?
RI=W
2H
=3.8
2(2.9)
=0.65

UF=0.31
FLT= 5576
0.31
= 17987
17987 = No. Luminaires x No. Lamps x LM/Lamp
No. Luminaires= 17987
1 x 1920
= 10 Lamps

5.7.2.4 Sanitary Schedule

	DURAVIT WC MODEL: DuraStyle Toilet wall mounted Compact washdown model DIMENSION: 370 x 480 mm WEIGHT: 22,500 kg Duravit (2014)
	DURAVIT DRY URINAL MODEL: DuraStyle Urinal DuraStyle Dry waterless Horizontal outlet Ø 50 mm. Air trap and fixing included DIMENSION: 300 x 340 mm WEIGHT: 13,800 kg Duravit (2014)
	DURAVIT HANDWASH BASIN MODEL: DuraStyle Furniture washbasin with overflow, with tap platform, 650 mm DIMENSION: 650 x 480 mm WEIGHT: 18,300 kg Duravit (2014)
	COBRA ELECTRONIC MIXER MODEL: EL - 3014 - Pillar Tap. "Soft Touch" activated single temperature tap MAX. TEMP: 70°C DEFAULT FLOW TIME SETTING: 9 seconds Cobra (2014)
	XLERATOR MODEL: Model XL-S8; Surface-mounted, Automatic, Brushed Stainless Steel Cover DRY TIME: 10 - 15 second ENERGY USE: 80% less energy than conventional hand dryers Excel Dryer (2014)
	INITIAL SOAP DISPENSER MATERIAL: Stainless Steel CAPACITY: 1L or 375ml DIMENSIONS: 1L - 253 x 120 x 102mm WEIGHT: 1kg Initial (2014)
	INITIAL REFLECTION WASTE BIN MATERIAL: Stainless Steel CAPACITY: 30L DIMENSIONS: 625 x 307 x 214mm WEIGHT: 5kg Initial (2014)
	INITIAL STANDARD SANITARY BIN MATERIAL: Stainless Steel for unit and plastic lid CAPACITY: 24L DIMENSIONS: 561 x 302 x 198mm WEIGHT: 4.8kg Initial (2014)
	INITIAL AIR FRESHENER FAN MATERIAL: Stainless Steel CAPACITY: 1x 100 ml pot DIMENSIONS: 219 x 119 x 91mm WEIGHT: 900g Initial (2014)
	INITIAL PAPER TOWEL DISPENSER MATERIAL: Stainless Steel CAPACITY: Large Capacity DIMENSIONS: 428 x 290 x 147mm WEIGHT: 3.1kg Initial (2014)
	INITIAL TOILET SEAT SANITISER MATERIAL: Stainless Steel CAPACITY: 375ml DIMENSIONS: 194 x 89 x 88mm WEIGHT: 600g Initial (2014)
	INITIAL TOILET ROLL DISPENSER MATERIAL: Stainless Steel CAPACITY: Two standard system toilet rolls DIMENSIONS: 279 x 162 x 172mm WEIGHT: 1.7kg Initial (2014)

Table 5.7.5 – Sanitary schedule (Duravit, 2014; Cobra, 2014; Xlerator, 2014; Initial, 2014)

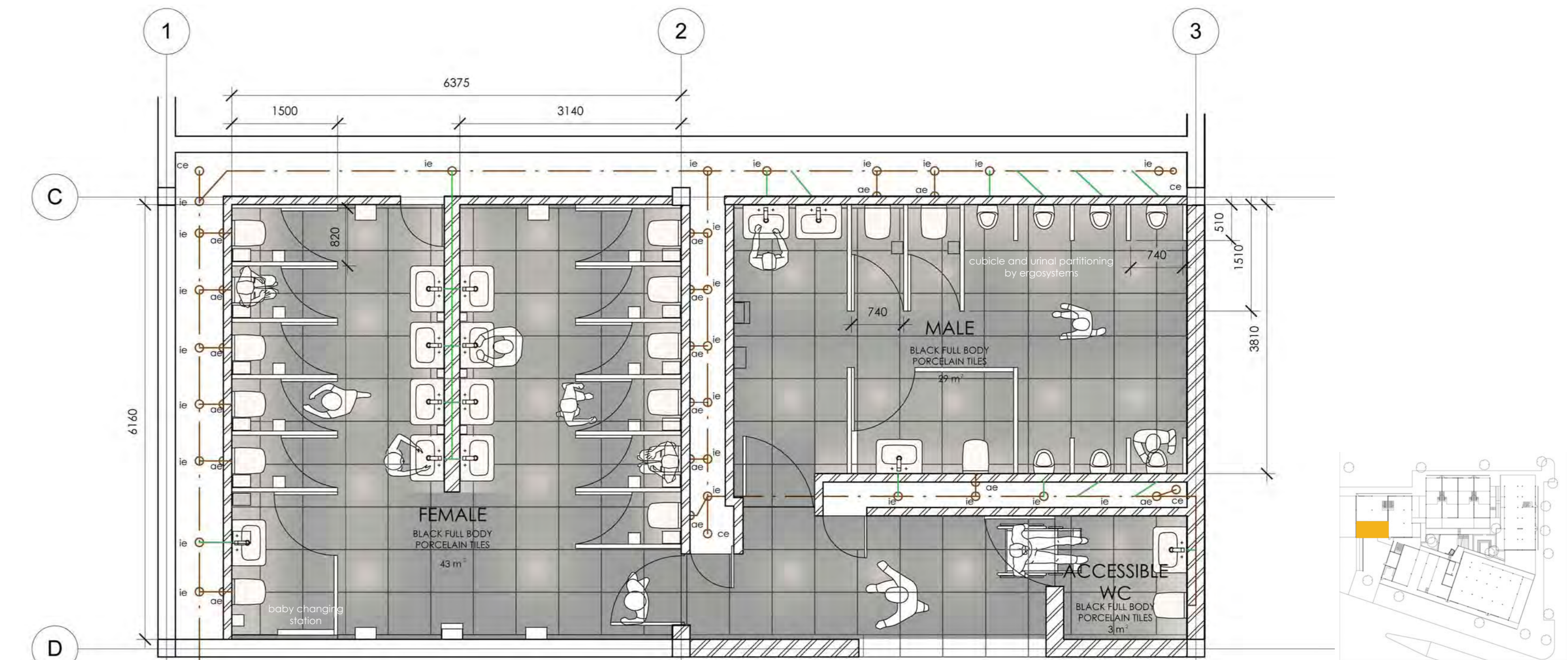


Figure 5.7.10 – Ablution facilities plan Scale 1:50

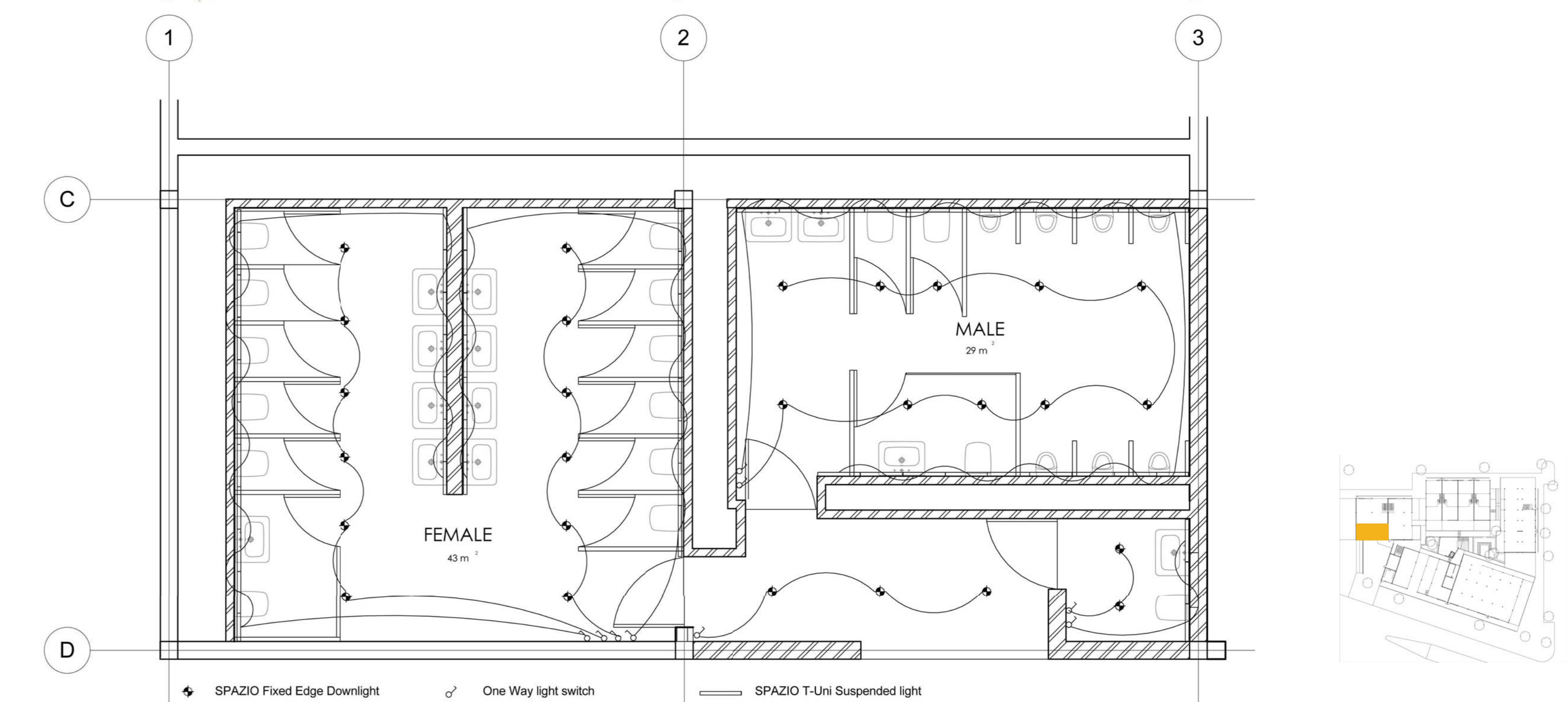


Figure 5.7.11 – Ablution facilities lighting plan Scale 1:50

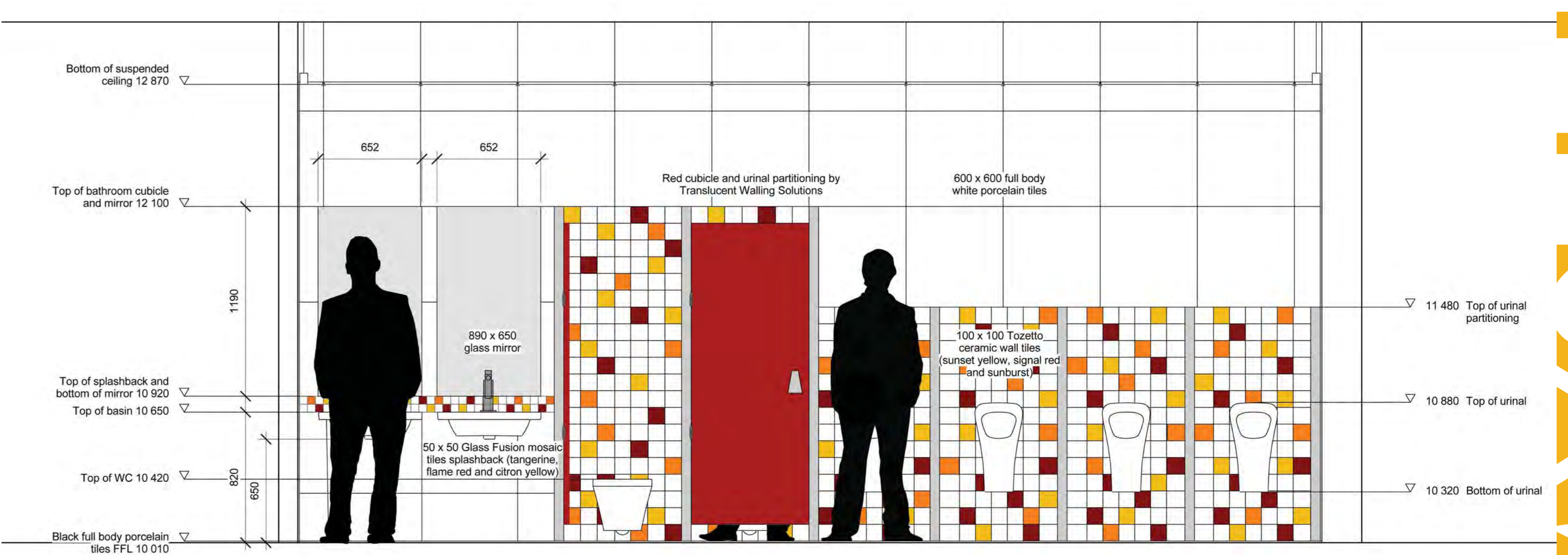


Figure 5.7.12 – Sectional elevation illustrating a typical basin, wc cubicle and urinal wall tile layout Scale 1:20

5.8 Conclusion

This chapter formed the basis of the design presentation of the final design including plans, sections, details and perspectives illustrating the user's journey from the edges, through the thresholds, into the den and finally arriving at the place of mystery.

The theoretical as well as site analysis helped inform design decisions, and has been discussed throughout the design outcome. A third place has been designed for the western end of Robert Sobukwe Street in Sunnyside with the intent of enhancing community life in the area, providing a strongly branded and exciting restaurant complex with a platform for local talent. The context played a major role in the revived identity by using elements present on site as well as in Sunnyside, including the colour palette, prominent geometric shapes as well as attention to detail.

CONCLUSION

6

6.1 Conclusion

Third places, liminality, retail environments, synergy and synthesis have formed the core themes explored in this dissertation. The importance of interior design within urban spaces has been emphasized as an exciting and also necessary means of ensuring healthy cities through adaptive reuse and altering existing spaces and structures. Third places create strong platforms for community enhancement to occur and has been noted as a relevant area of research for Sunnyside as well as the discipline of interior design.

A liminal space, known as The Village, was found on the corner of Robert Sobukwe, Meintjies and Kotze Streets in Sunnyside, which currently functions as an unsuccessful and mostly desolate retail complex. A number of problems were identified such as the lack of third places towards the western edge of Sunnyside, the lifeless corner and the dysergy present between the site and its surroundings as well as the materials, structures and tenants.

The decision was made to implement a third place through the form of a restaurant complex. Retail centres were therefore researched and included

categories such as retail concerns in terms of design, how one designs for the various clients, the role of shopping malls in certain contexts and how image, branding and tenant-mix all play prominent parts in the overall identity of such centres. The proposed intervention consists of an array of strongly branded restaurants such as Doppio Zero, cocktail lounges for example Newscafe, a Woolworths Food and a Clicks. This enables a functional space catering for the needs of a variety of users. The third place is also located in the city centre area and forms a direct relationship with its surroundings. Aspects such as pastiche and neo-traditionalism have been taken into consideration throughout the design process.

Synergy and synthesis were chosen as the key design methods for constructing a meaningful, synergized space with a renewed identity. Five symbolic motifs have been analysed in terms of The Village and combined with an assortment of design codes such as colour, lighting, pattern and materiality. The different aspects have been synergized in such a manner that the whole becomes greater than the sum of the parts.

Contrast has been chosen as one of the most highlighted design codes as this acts as the method for attracting users to enter the space from the street. This has been accomplished through a restricted colour palette, limited textures and materials as well as simple patterns on the exterior facades which is contrasted on the interior through the richness and excitement formed by the selection of materials, patterns, colours, textures, lighting and forms.

The overall outcome is that of a strongly branded, reinterpreted third place in Sunnyside which will act as a catalyst for a healthy sense of community towards the western edge of Robert Sobukwe Street. The dissertation contributed to the field of interior design by investigating the role of interior designers in urban contexts, how the area of retail centre design should be addressed, the manner in which design codes can be used through the method of synergy and synthesis, and finally by touching on the influence of environmental symbology within interior spaces.

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APPENDICES

Plan of The Village from City Property

