The analysis of the i-jusi magazines as an expression of a hybrid culture and the subsequent distillation of an alternative multicultural South African identity was the focus of Chapter 3. The proposed alternative identity is composed of seven key indicators which will inform the design of the South African pavilion.

Chapter Four (Figure 39), through a series of precedent studies, will concentrate on outlining and exploring existing expressions of the nation’s new emerging collective national identity as articulated by the architecture and interior design of civic buildings and monuments. The aim is to define the point(s) of intersection between traditional and modern elements of our South African culture, since these two aspects were positioned in opposition to each other at the Expo 2010. The consequences of which relegated the traditional and indigenous to a timeless existence in the past or as stereotypical cultural packaging.
4. PReCEDENT STUDIES

The intention behind identifying the point(s) of intersection between the traditional and modern is to establish a set of principles that will allow the architectural/interior design languages evident in the selected civic buildings and monuments to be distilled and applied in the spatial translation of the seven key indicators, identified in Chapter 3.

As was the case with the selection of jusi as the cultural hybrid, identified precedents needed to firstly contribute in some way to the debate about our emerging identity and have been designed, produced or built post 1994.

4.1. HANDIWORK, CRAFT AND ART

In order to allow the underlying principles evident in the precedents to be compared regardless of the discipline they belong to, the examples have been structured in a matrix according to which of the following criterion was most dominant in each case; handiwork, craft and art.

The views and opinions of the following authors have been synthesised to create an outline of the dominant characteristics and differences between ‘handiwork’, ‘craft’ and ‘art’: Chattopadhyay (1984), Crawford (1997), Heskett (2001), Scarse (2003), Gaylard (2004) and Margolin (2005).

See Table 1, for a detailed overview of the characteristics and differences between ‘handiwork’, ‘craft’ and ‘art’, and Figure 38, for the matrix synthesised from these points and the aims of the precedent study.

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Table 1: A comparative outline of the fundamental properties of Handiwork, Craft and Art.

<table>
<thead>
<tr>
<th>HANDIWORK</th>
<th>CRAFT</th>
<th>ART</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FUNCTION / SERVICEABILITY</strong></td>
<td><strong>FUNCTION / SERVICEABILITY</strong></td>
<td><strong>FORM / AESTHETICS</strong></td>
</tr>
<tr>
<td>form / aesthetics</td>
<td>+ FORM/AESTHETICS</td>
<td>function / serviceability</td>
</tr>
<tr>
<td>- Design and execution simultaneous</td>
<td>- Design and execution separate</td>
<td>- Hiatus between serviceability and aesthetics</td>
</tr>
<tr>
<td>- Simple manual dexterity.</td>
<td>- Craft as skilled labour in materials not necessarily mere handiwork.</td>
<td>- Original work of art - Artistic Genius.</td>
</tr>
<tr>
<td>- Common visual language not style.</td>
<td>- Cultivation of the mind.</td>
<td></td>
</tr>
<tr>
<td>- Reproduction of existing forms (Traditional forms, although fixed in general principals are highly adaptable to specific needs).</td>
<td>- High quality _ Rare _ Great artistic beauty.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Styles and trend - determined by external markets and influences namely: economic /social / political / consumer choices and opinions of aesthetics.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Environmental Impact: (Use of waste/recycled materials &amp; ensuring sustainable production or sourcing of natural fibers)</td>
<td></td>
</tr>
</tbody>
</table>
4.2. TRADITIONAL MEETS MODERN

Turn to pages 48-49 to review the precedent study (Figure 41), before continuing on to section 4.3.

4.3. WHY DO WE DESIGN

The proverbial golden thread running through the selected interiors and interior artifacts is the overarching concept of ‘Building with Art’. This approach within the South African context typically begins with the transformation of vernacular ‘handiwork’ into either a form of ‘craft’ or ‘art’.

Within the context of this study the designation of ‘craft’ or ‘art’ is not a value judgement but rather the approach to design and the purpose/role of the artifact in question.

The deciding factor as to which of the two it becomes is determined by which of the two essential functions of design the artifact fulfills. John Heskett’s [2001:19] definition outlines the primary roles of design as follows:

Design is the... “generic human capacity to shape and make the objects, communications and systems that [a] serve utilitarian needs and [b] give symbolic meaning to life”.

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Artifacts & objects

FUNCTION / SERVICEABILITY

form / aesthetics

- Design and execution simultaneously
- Simple manual dexterity
- Common visual language and style

HANDIWORK Artifacts in Traditional forms and Materials

TECTORIC

Adaptive Reuse of found or recycled materials

HANDI / CRAFT Artifacts with Modern or Found Materials

TECTONIC

Use of Natural Materials Raw / Processed to Respond to, or Blend with the Natural Landscape

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4.4. PRECEDENT STUDY: DISCUSSION OF RESULTS

Following from Hesket and in light of Table 1, it is evident in the precedents that ‘craft’ responds to utilitarian needs and ‘art’ best expresses symbolic meanings.

Within the context the South African built environment two types of utilitarian needs are identifiable: physical (e.g. the spatial relationship between rooms and the needs of the people using them) and/or performance (to be waterproof, acoustically sound, visually accessible etc.) requirements of a building (Law-Viljoen 2008:42). These criteria will similarly apply to the design of the pavilion.

The symbolic content of the pavilion will function to embody the meaning and spirit behind the seven key indicators. Consequently, the narratives chosen need to express or capture one or more of the indicators.

In terms of the common thread that can be drawn from the architectural and landscape precedents, there is a general trend that aligns handicraft and craft expressions with tectonic design principals, whereas artistic expressions tend towards the use of stereotomic approaches.

4.4.1. The fall-out of the meeting between the modern and the traditional

Scarse (2003:459) highlights arguments for and against the translation of handicraft. The detractors argue that the point of intersection between the modern and the traditional results in an ‘artistic and craft bricolage whereby the artisanal, products become an assemblage of popular patterns and designs, which are often used out of context’.

Alternatively, the contemporary artisan is viewed as having a ‘hybrid identity’ with ‘some retaining traditionalism in their craft, while simultaneously producing for the global consumer and the local tourist market’ (Scarse 2003:459). For advocates it is more important for the vestiges of the craft and skill to survive.

4.4.2. Identified design principles

The following design principles have been distilled from the precedent study. The two sets take into consideration that some elements of the design will have a predominantly symbolic function while others have a dominantly utilitarian function.

**Symbolic Meaning**

Utilitarian Need

**FINE ART**

- Building with Art
- Tectonic + Invisible Connections & Joints
- Originality / Artistic Genius - Avoid Bricolage

**HANDI / CRAFT**

- Natural Materials (Raw/Processed) or Found / Recycled Materials
- Tectonic Expressions + Visible Connections & Joints
- Design for Disassembly
- Arts & Crafts Movement Principals
  - Honesty of Design / Workmanship
  - Simplicity
  - Truth / Nature of the Materials
  - Sense of Moral and Cultural Responsibility

Now if one re-examines the tactile artifacts produced in c.f. 3.1.4, in light of the design principles identified above, a preliminary guide to materiality, joints and connections can be outlined. The guidelines proposed in Figure 42, take the following two additional prerequisites into consideration. Firstly, the desired visual and tactile aesthetic defined by the artifacts: namely a strong contrast of textures, finishes and colours, and secondly that all fixings need to be disassemblable. Disassembly is necessary as the pavilion has a maximum duration of six months at the Expo 2020, Dubai UAE.

4.5. CONCLUSION

In this Chapter the intersection between the Modern and the Traditional was examined, via a comparative precedent study. The meeting point of the two was found in the concept of building with art. From this, two distinct approaches to the spatial translation of the seven key indicators was identified.

These approaches involve the identification of the dominant need to be met by each element, and the application of the associated technical strategy. The two strategies that emerged from the precedent study are those of either Handiwork/craft or Fine Arts approach.
### Materiality, Joints and Connections

#### Fabric
- Silk Screened
- Embroidered

#### Wood / Plant based
- Leather
- Seeds
- Cellulose Fibers / Plant based Materials

#### Ceramic / Glass / Stone
- Leather
- Seeds
- Cellulose Fibers / Plant based Materials

#### Steel
- Polished
- Rusted / CORTEN
- Painted

---

**Balance of contrasting texture & finishes**

**Disassemblable connections & joints**

- Interlocking / Overlapping joints
- Molded / Shaped joints
- Bolted Connections
- Pinned Joints
- Cable Anchorage

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**Figure 42: Materiality, Joints and Connections**

*(Adapted from Ching 2008:65)*

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