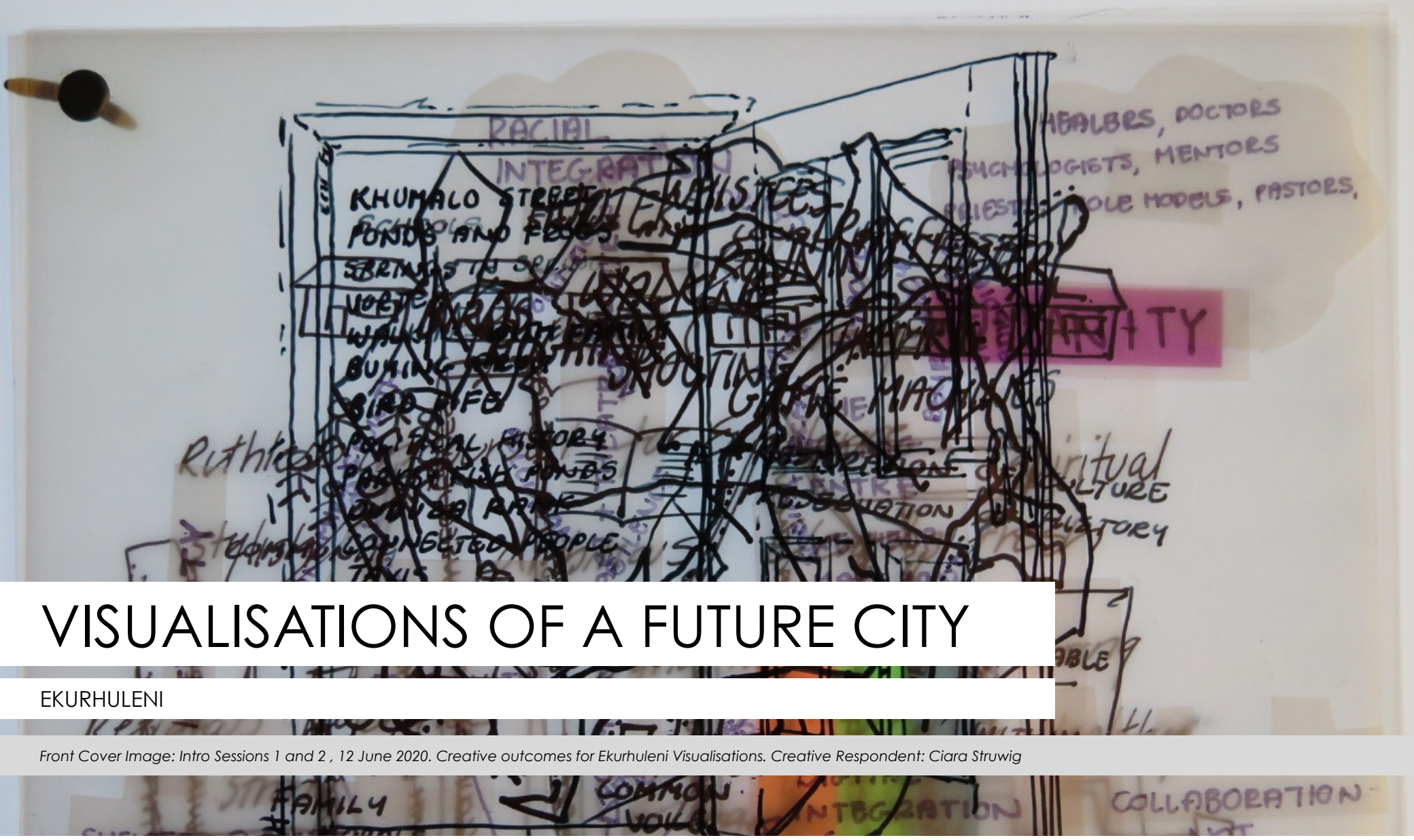


VISUALISATIONS OF A FUTURE CITY

EKURHULENI

Front Cover Image: Intro Sessions 1 and 2 , 12 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Ciara Struwig

[<o>] VISUALISATION STUDIO
Commissioned by the South African Cities Network
Implemented by Ilifindo and The Trinity Session

Open Session 1, Future Tellers, 22 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Pauline Borton

[<o>] VISUALISATION STUDIO

Commissioned by the South African Cities Network
Implemented by Ilifindo and The Trinity Session

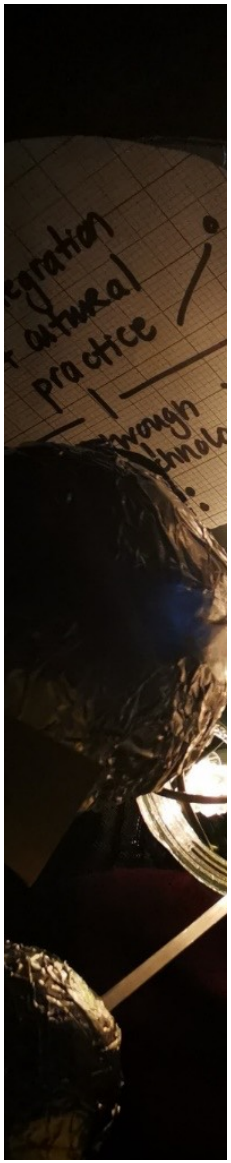
Over 25 years into our democracy, South African cities continue to reinforce the spatial legacy of apartheid through its spatial planning practices. While some improvements have been made in terms of affordable housing and transport infrastructure for example, these efforts have done little to make cities better urban spaces for all. With the numerous imbalances that exist in South African society today, the Visualisation Studio's aimed to develop a series of visualisations that offer insights into future city conditions based on people's lived experiences.

Ilifindo, in collaboration with The Trinity Session, were appointed by the South African Cities Network (SACN) to facilitate multidisciplinary workshops in 9 cities across the country. With the guidance of local ambassadors, we identified participants from each city, to participate in online workshops. These workshops aim to unearth collective images and narratives about how citizens imagine their cities and urban spaces functioning in the future. Through a combination of personal experiences of small and large scale urban realities, the goal was to develop a series of multi-layered, perhaps even contradictory visual responses from the diverse users that inhabit our cities.

Due to the Covid-19 conditions of social distancing, all interactions took place via various online platforms and applications. During period of June 2020 – Sept 2020 several online engagements took place per city, where individuals and groups collaborated in time-controlled studios. During these sessions, between one to four creative respondents were visually documenting and capturing the ideas, concerns and debates offered by participants. The studios were meant to foster multidisciplinary interactions and we managed to crowd in voices of students, entrepreneurs, professionals in the urban space, NGOs, city officials, artists and creative community organisers. Participants were invited to three different studio experiences: Introductory Sessions, Open Sessions, and One to One Sessions. Each studio was curated to extract rich content related to the topic of discussion, or to draw out a series of commonalties.

The resulting visualisations, their summaries and an online exhibition curate some of the highlighted content which contain rich narratives and complex data with the potential to influence future design.

This document contains visualisations for the city:
Ekurhuleni



Visualisation Studio Information:

Intro Session

Intro Sessions served to introduce the participants to the sessions in more detail. These sessions encouraged an abstract analysis of their current cities, using sensory experiences and descriptive techniques to discuss issues. These outcomes served as the foundation for building a new city vision upon where the future cities' attributes were explored in-depth, as well as practical solutions sought to establish this vision.

Open Session

Open Sessions invited participants to explore concepts brought up in the intro sessions in depth. Each open session had a specific theme or problem area that was discussed. The open sessions encouraged an interactive participatory approach and each session was carefully themed and researched.

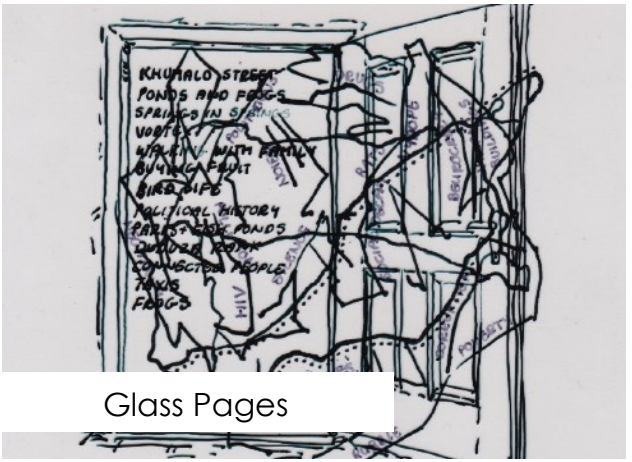
Session Type	Date	Respondents & Visualisations
Intro Session 1	12th June 2020	2
Intro Session 2	12th June 2020	2
Open Session 1 Future Tellers	22nd June 2020	3
Open Session 2 Perspectives	23rd June 2020	2
Open Session 3 Sites and Sounds	24th June 2020	2
One to One/ Group Session	25th June 2020	2

5 VISUALISATIONS OF A FUTURE CITY

EKURHULENI

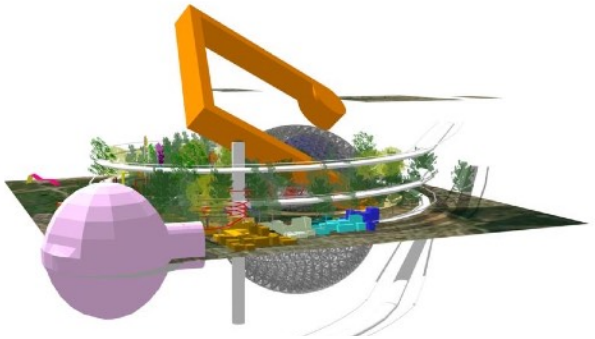
VISUALISATION STUDIO
Commissioned by the South African Cities Network
Implemented by Ilifindo and The Trinity Session

Positive / Negative



Glass Pages

Future Tellers



The Dome on the Dam

Tech Hungry City

[<o>] VISUALISATION STUDIO
Commissioned by the South African Cities Network
Implemented by Ilifindo and The Trinity Session

POSITIVE / NEGATIVE

EKURHULENI

POSITIVE / NEGATIVE

EKURHULENI

Open Session 3, Sites and Sounds, 24 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Marcus Neustetter.

Open Session 3, Sites and Sounds, 24 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Marcus Neustetter.

Visualisation Studio

Positive / Negative

Ekurhuleni

Focusing on the sensory experience of a place (both positive and negative) this visualisation starts by capturing the good and the bad experiences of the current city. The visualisation is produced under a digital microscope, where large expressive marks layered with details and notes create moods of colour, texture and movement. A second visualisation of notes accompanies the final artwork.

Open Session 3, Sites and Sounds, 24 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Marcus Neustetter.

POSITIVE / NEGATIVE - EKURHULENI

Main Issues from the session

Focusing on the sensory experience of a place (both positive and negative) this visualisation starts by capturing the good and the bad experiences of the current city.

Terms that were used to describe specific experiences in the current city (slippery, quick-sand, too much light, no rest, unsettling, afraid, uncertain, worried, anxious, etc.) are challenged with possible solutions for these negative experiences: mood sensors, movement, energy shifts, quiet spaces, changing sounds, being at peace, cycling, swinging, nature, music, tranquility, etc. with the placement of a bench to watch it all (see front right of artwork).

Symbolism was brought into the visualisation when discussing objects, creatures and textures for the future city. For example, the texture of sand (not too fine so that it becomes quicksand, but not too big to hurt when we walk on it barefoot), welcoming benches and therapy spaces, merry-go-rounds, sound pipes for interactivity and radiating night light plants started to paint a collective abstract image of concepts that informed the sensory city visualisation.

Methods and Techniques

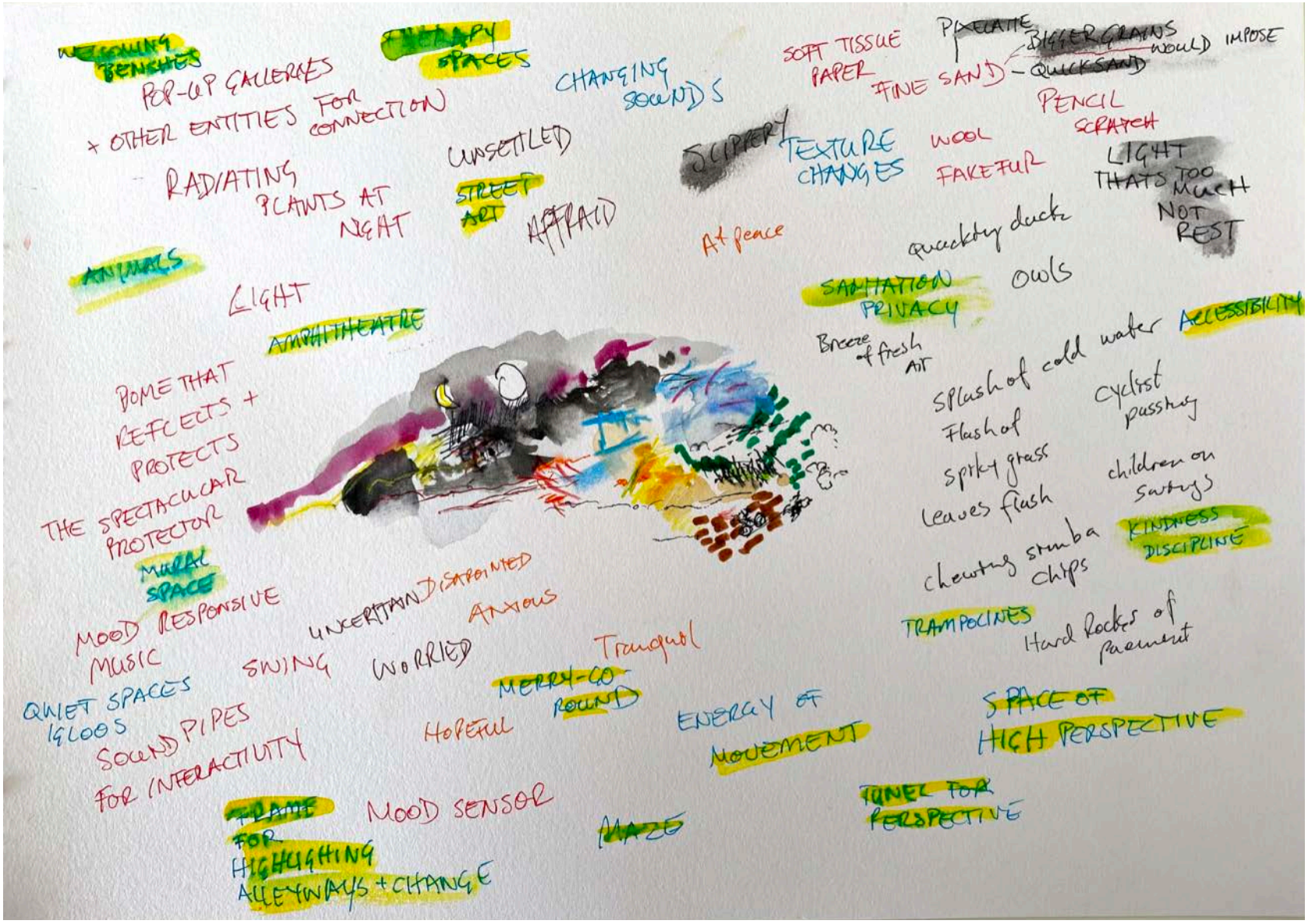
This city sketch was produced under a digital microscope. Large expressive marks layered with details and notes create moods of colour, texture and movement. Physical manifestations of these moods and concepts are illustrated into the field of expressive colours and gestures. Notes are taken to accompany the final artwork.

Participatory Exhibition & Alternative Forms:

The artworks and notes could be exhibited side by side, with an additional page for people to add their own reading of the artwork.

A video could be made of a microscopic exploration of the artwork, shifting from one detail to the next and picking up expressions in the marks, textures and colour.

Open Session 3, Sites and Sounds, 24 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Marcus Neustetter.



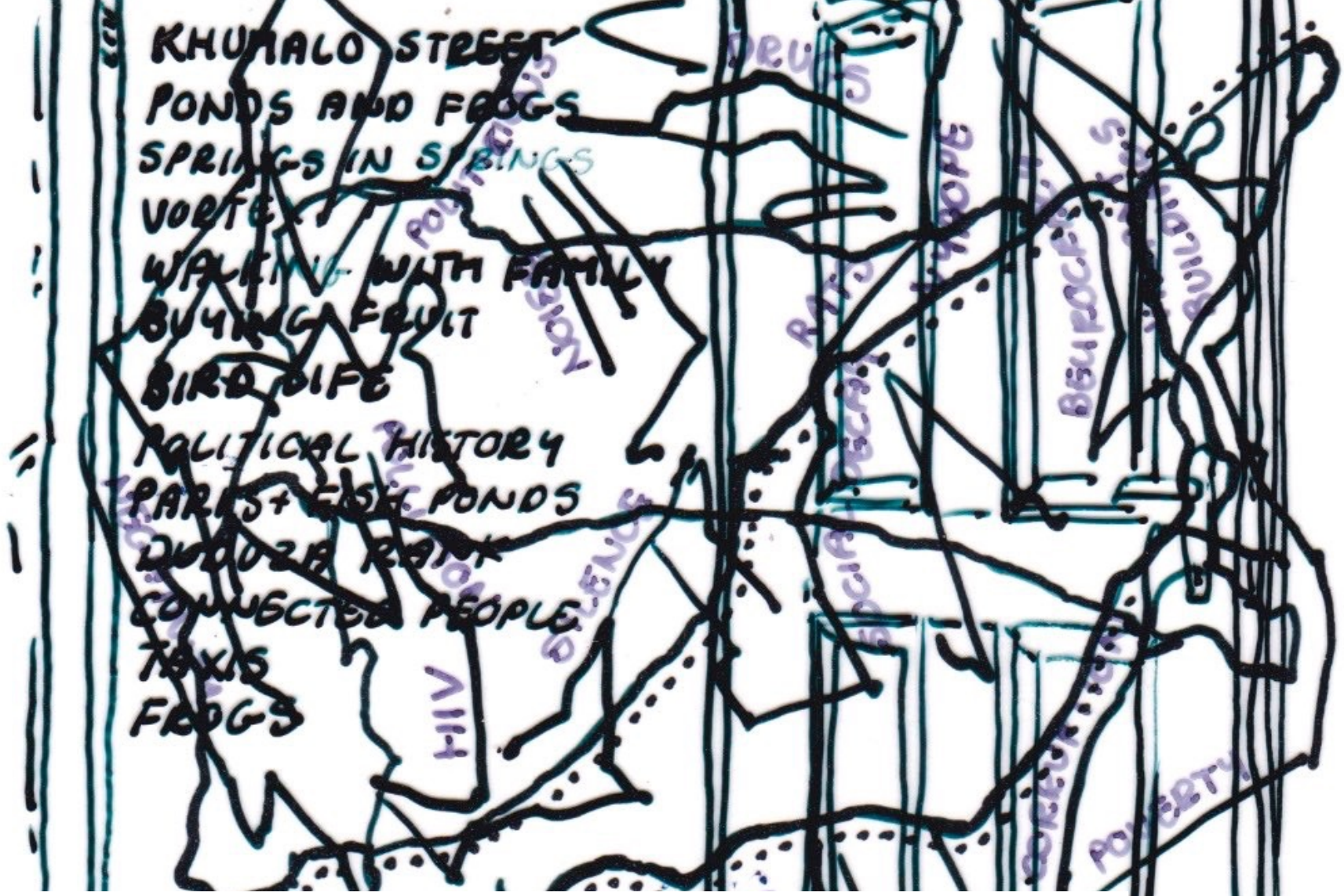
Open Session 3, Sites and Sounds, 24 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Marcus Neustetter.

Open Session 3, Sites and Sounds, 24 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Marcus Neustetter.

GLASS PAGES

EKURHULENI

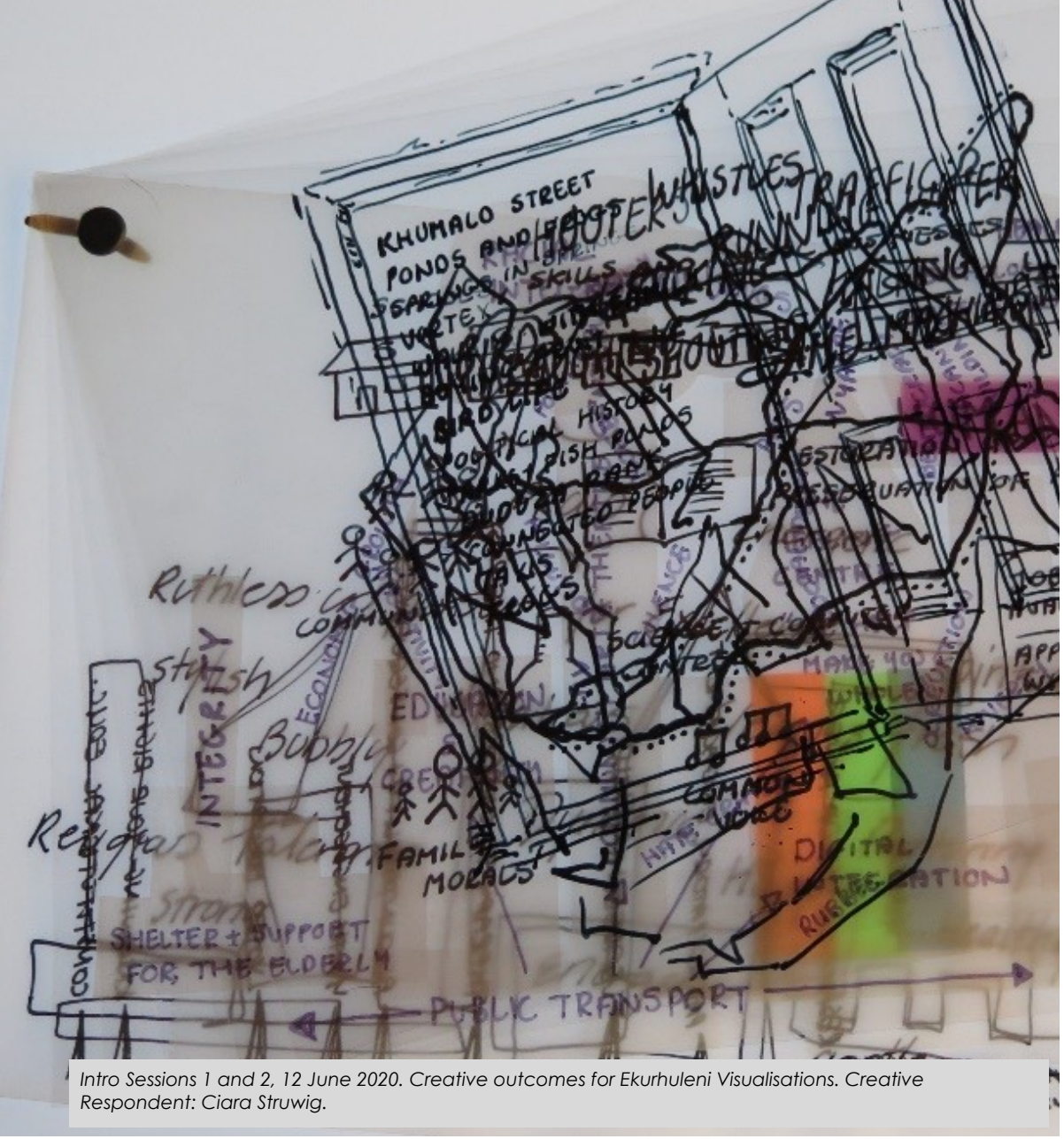
VISUALISATION STUDIO
Commissioned by the South African Cities Network
Implemented by Ilifindo and The Trinity Session



GLASS PAGES

EKURHULENI

Intro Sessions 1 and 2, 12 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Ciara Struwig.



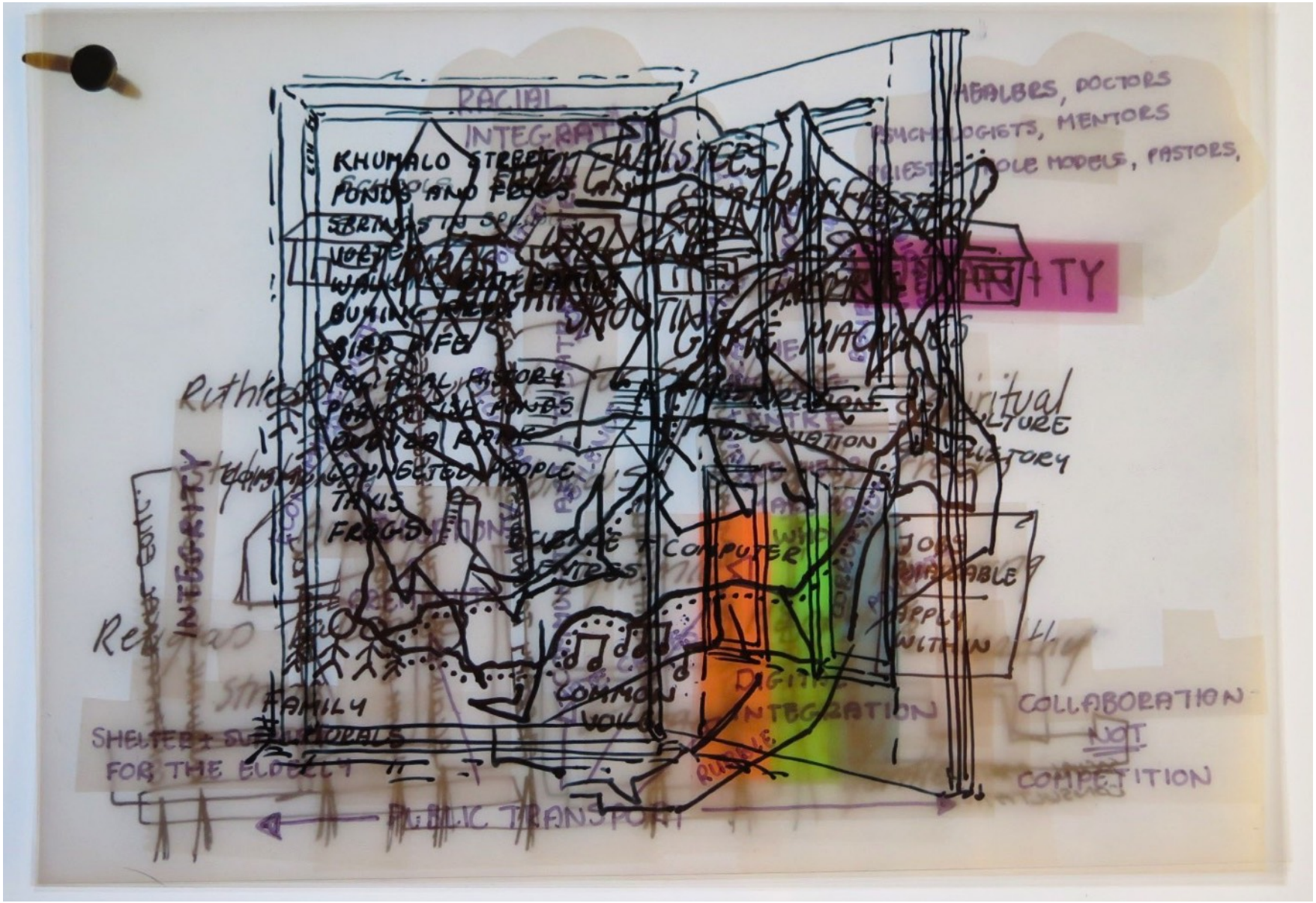
Intro Sessions 1 and 2, 12 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Ciara Struwig.

Visualisation Studio

Glass Pages

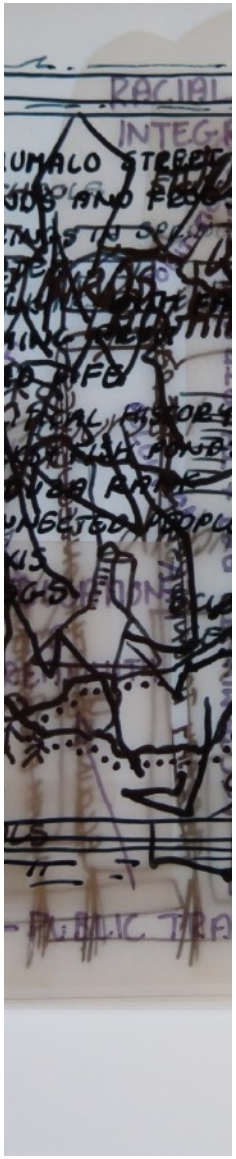
Ekurhuleni

Drawn on acetate films with a variety of ink, pens and watercolour paint, every layer represents a step that contributed to the overall journey that took place during the studio session These are then compiled into a spiral book. The pages are reminiscent of the drafting film that is used in building planning and become as a collection of blueprints required to build the future city.



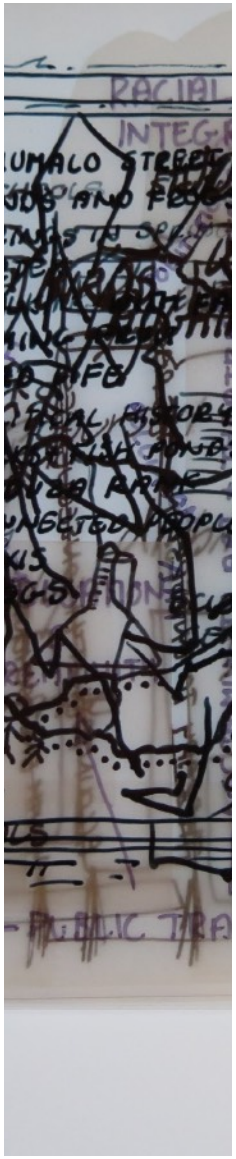
Intro Sessions 1 and 2, 12 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Ciara Struwig.

GLASS PAGES - EKURHULENI



Main Issues from the session

- Eradicating hate crimes and negativity.
- Speaking out about crime and poverty.
- Remove commercial pollution.
- Creativity has been silenced.
- Celebrating townships.
- Noise - bring back the sounds of nature.
- Remove unnecessary malls.
- Bureaucracy needs to be more efficient.
- Unused buildings to be repurposed for the youth.
- Corruption must go. Any political affiliation that determines job security should be removed.
- Covid-19.
- More schools are needed, especially high schools.
- More local business is needed.
- Communities must promotes better family structure.
- Restoration of historical sites.
- Science centres.
- Technical knowledge centres to teach subjects like computer literacy.
- Proper housing.
- Better township layouts and infrastructures.
- A common voice that complements the community.
- Brokenness - everybody needs to be healed.
- More psychologists and social workers.
- Shelters and professional healthcare should be available for the homeless and lower income households.
- Education that expands creativity.
- Community art and theatre centres.
- Better public transport.



Methods and Techniques

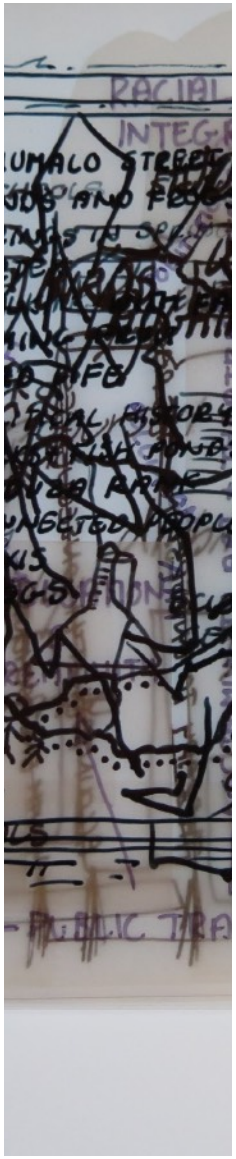
This visualisation was created by drawing on acetate films with a variety of ink, pens and watercolour paint. Every acetate layer represents as a step that contributed to the overall journey that took place during the session and are compiled into a spiral book at the end of the session.

The layers / pages are additionally reminiscent of the drafting film that is used in building planning and become as a collection of blueprints required to build the future city.

In the final visualisation, the book pages are assembled in the order in which they were drawn, following the journey taken in the intro session. However, they can be disassembled and reassembled in a different order, signifying how we have the power to reorganise our own futures.

Suggested Titles

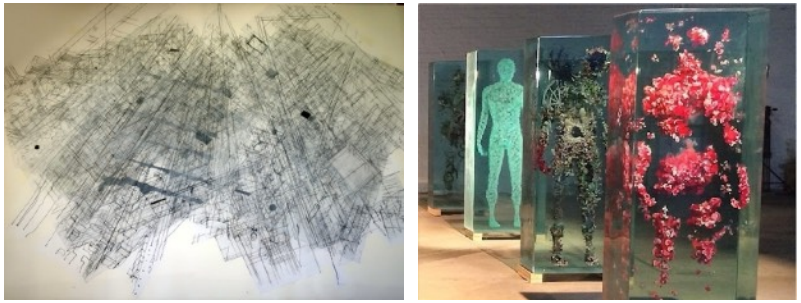
- Journey of Notes
- The Glass Paged Book
- Transparent Journey



Participatory Exhibition & Possible Alternative Forms

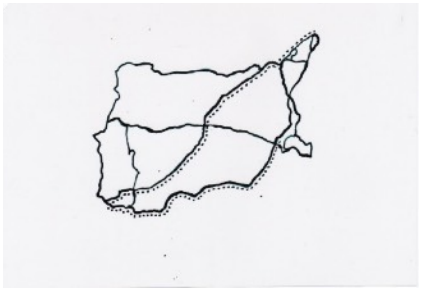
If the work was to take the form of a participatory exhibition with interactive elements, then the suggested format could take the existing visualisation methodology and make it collaborative. The idea of layering can easily become a participatory element. Participants could be prompted with a few questions around how they would like to see their future city developed or how they would imagine it and asked to draw simple representations of their ideas onto acetate. These drawings can then be placed on an overhead projector or large lightbox. As the exhibition progresses the number of drawing layers would increase. While this is happening the projected image will change and create a sense of evolution and growth. Artist Lorenzo Nassimbeni works with similar ideas of layering and transparency, and the aesthetics of drawing on architectural drafting film.

Another possible form which this visualisation could take is that of layered glass art, like that of Dustin Yellin. Yellin works with multilayered glass that is compressed and glued together. The edges are then sanded and polished giving the glasswork an ice cube look. For these purposes, the drawings could be sandblasted into the glass sheets. The layered, sandblasted glass could then be integrated into a new or existing building (such as a community centre, where the drawings produced by the public could feature on the glass facade. Almost like having the conceptual blueprint become a part of the new building.



Lorenzo Nassimbeni (left) and Dustin Yellin (right)

Material/ key: Layer by Layer

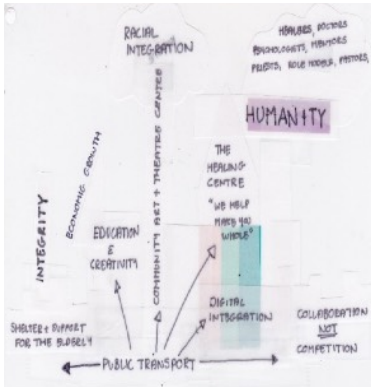


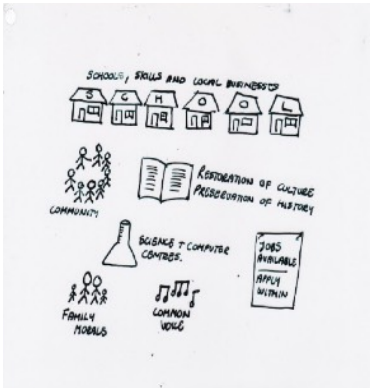
Drawing of the journey that will be taking place during the session.

Where and when the participants would be picked up to go on a journey

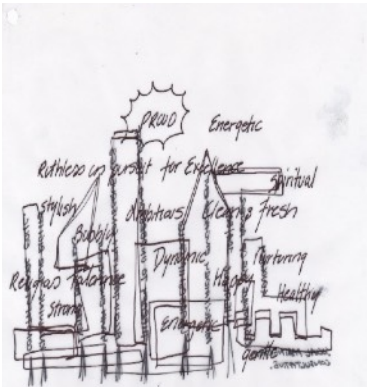
The noises that are present in the city.

The things participants want to remove from their city.

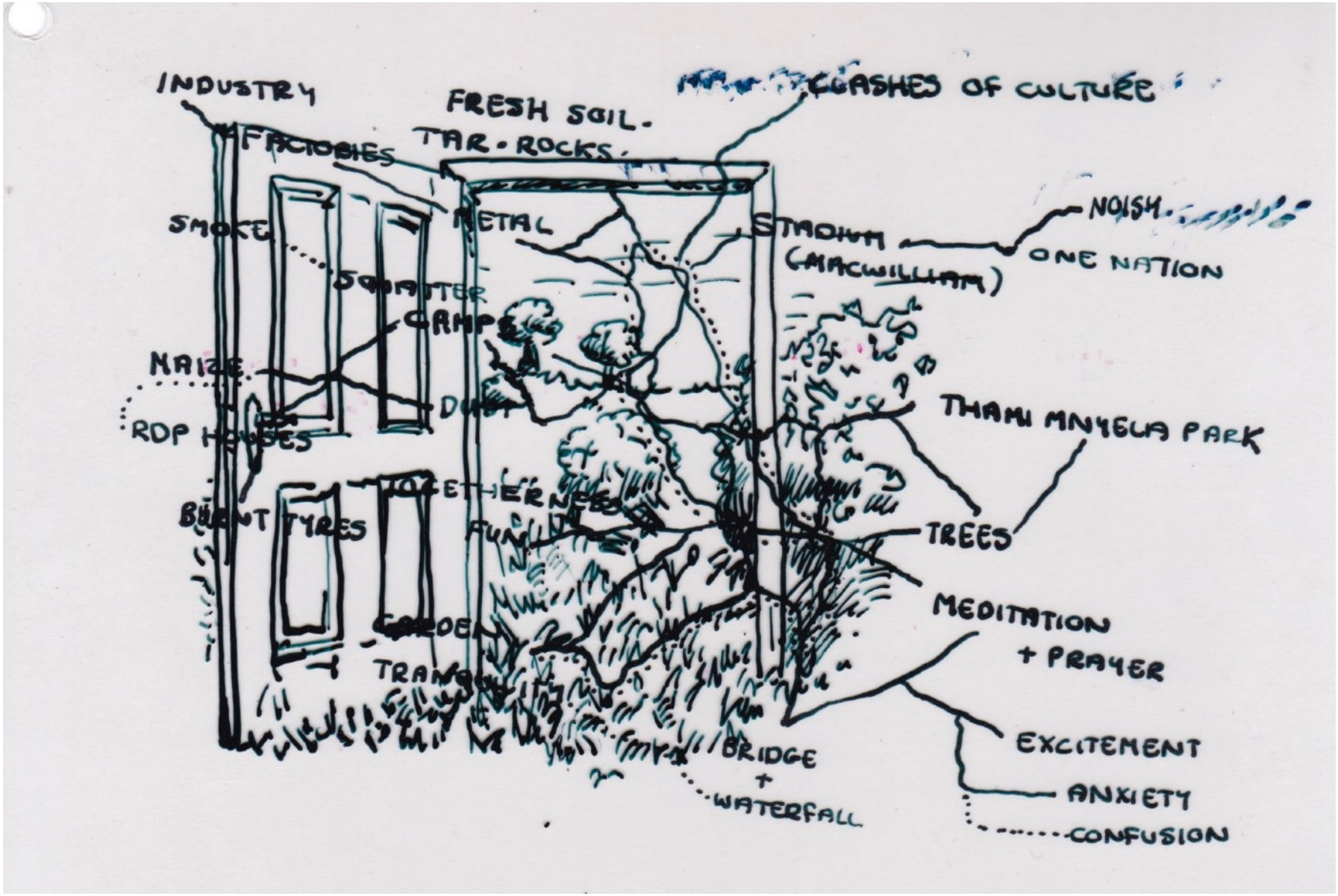




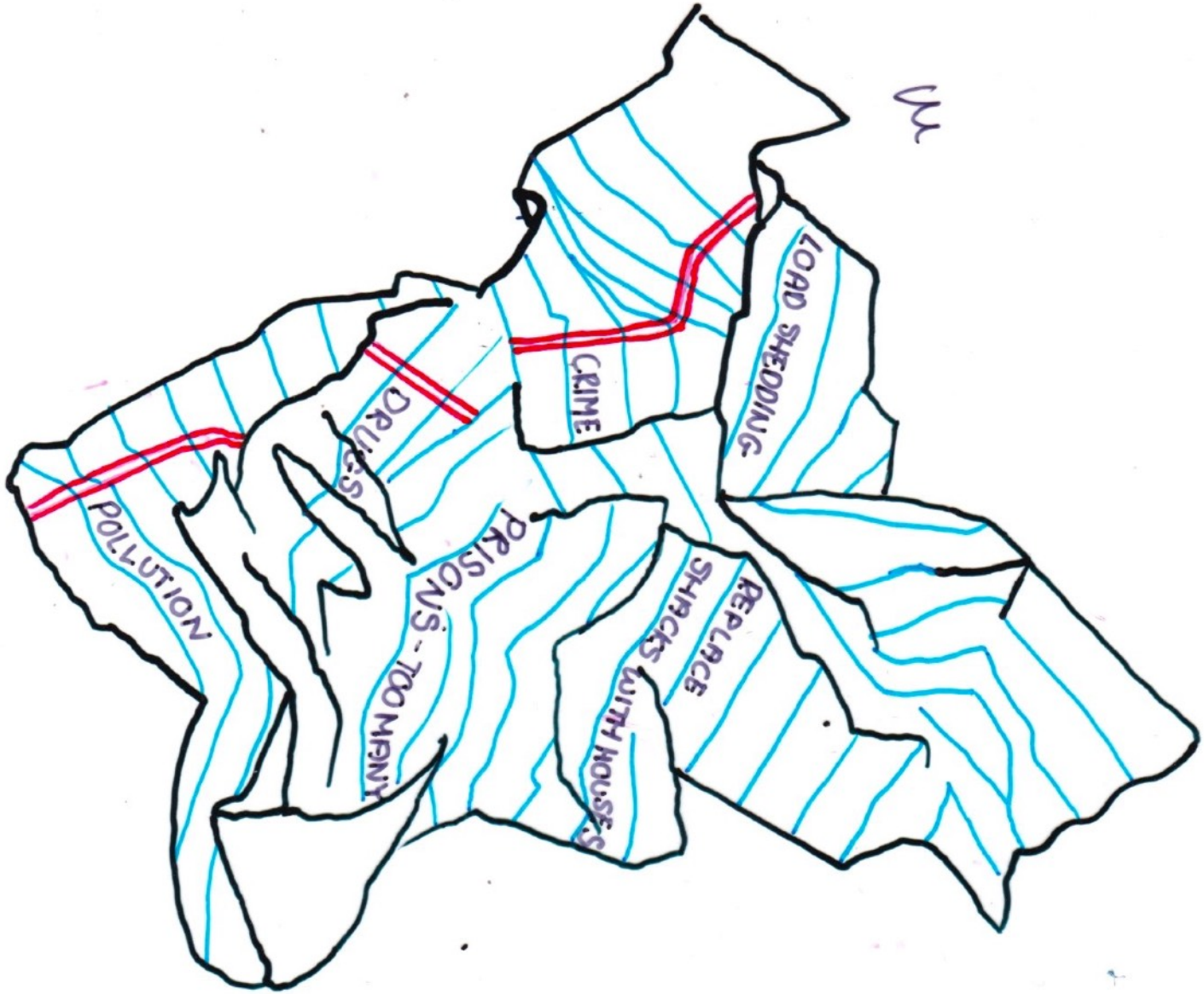
Aspects the participants want for their future city/ their dreams and desire.



The backbone/ foundation that the future city needs in order to become a reality.



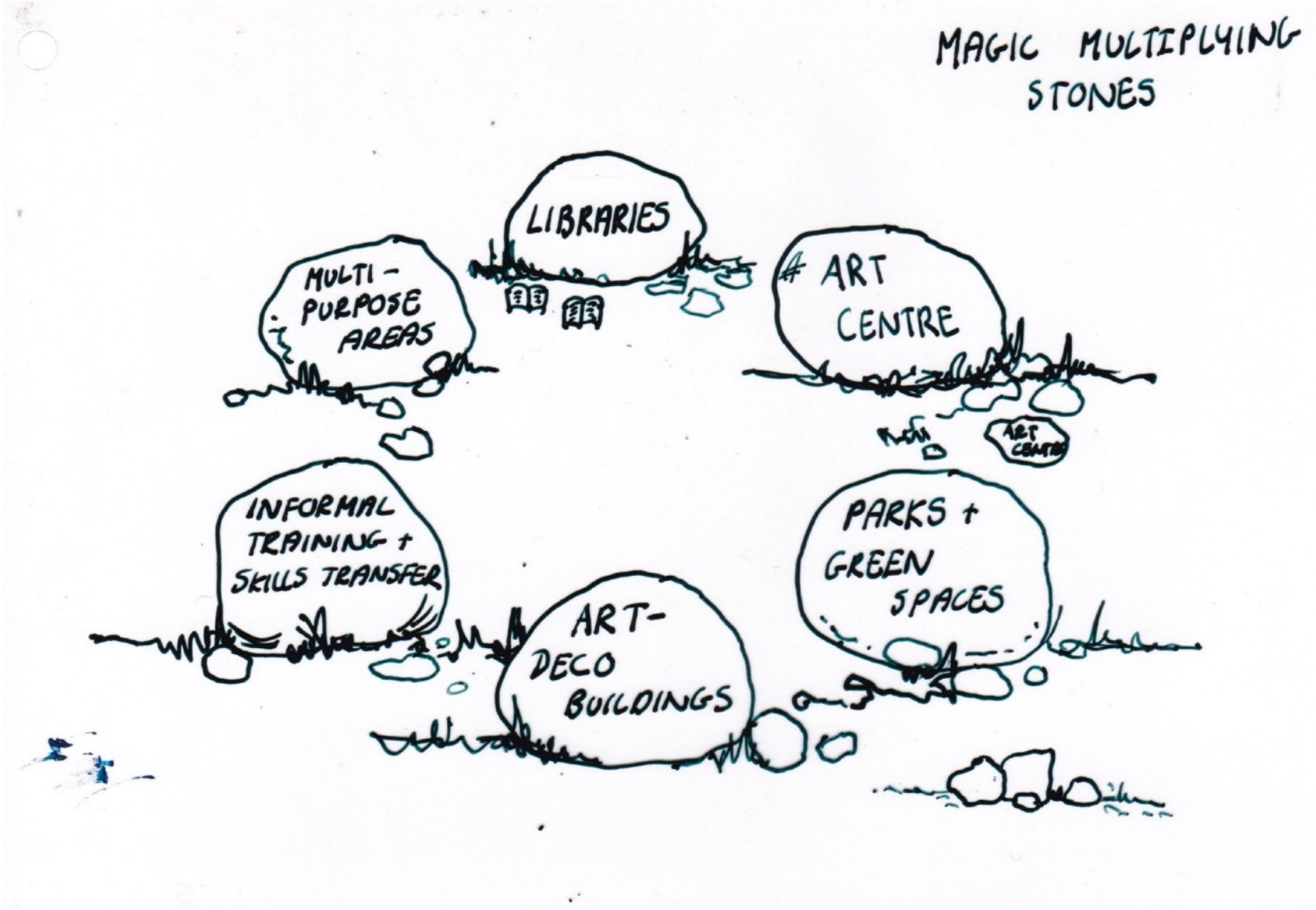
Intro Sessions 1 and 2, 12 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Ciara Struwig.



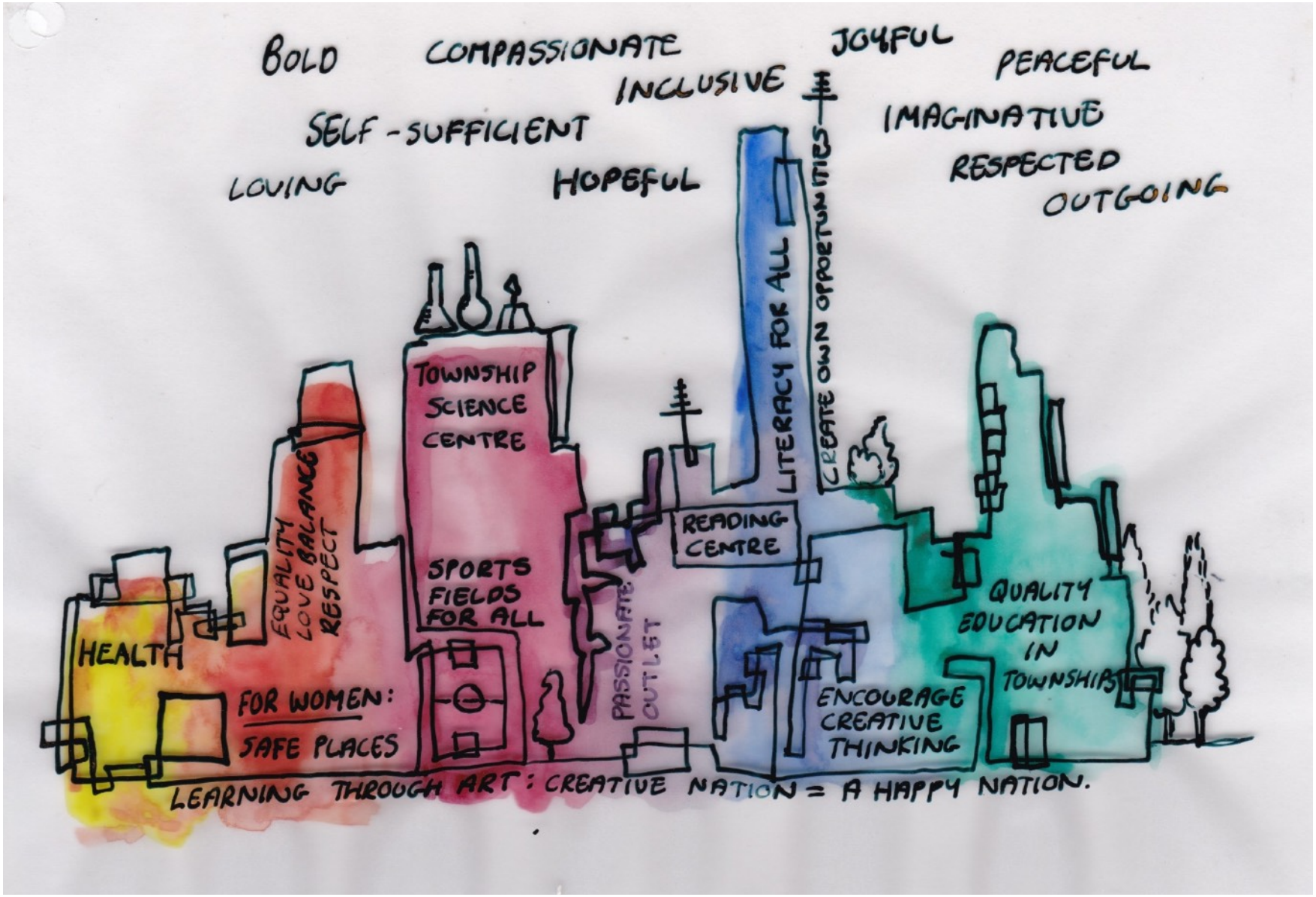
Intro Sessions 1 and 2, 12 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Ciara Struwig.

GLASS PAGES - EKURHULENI

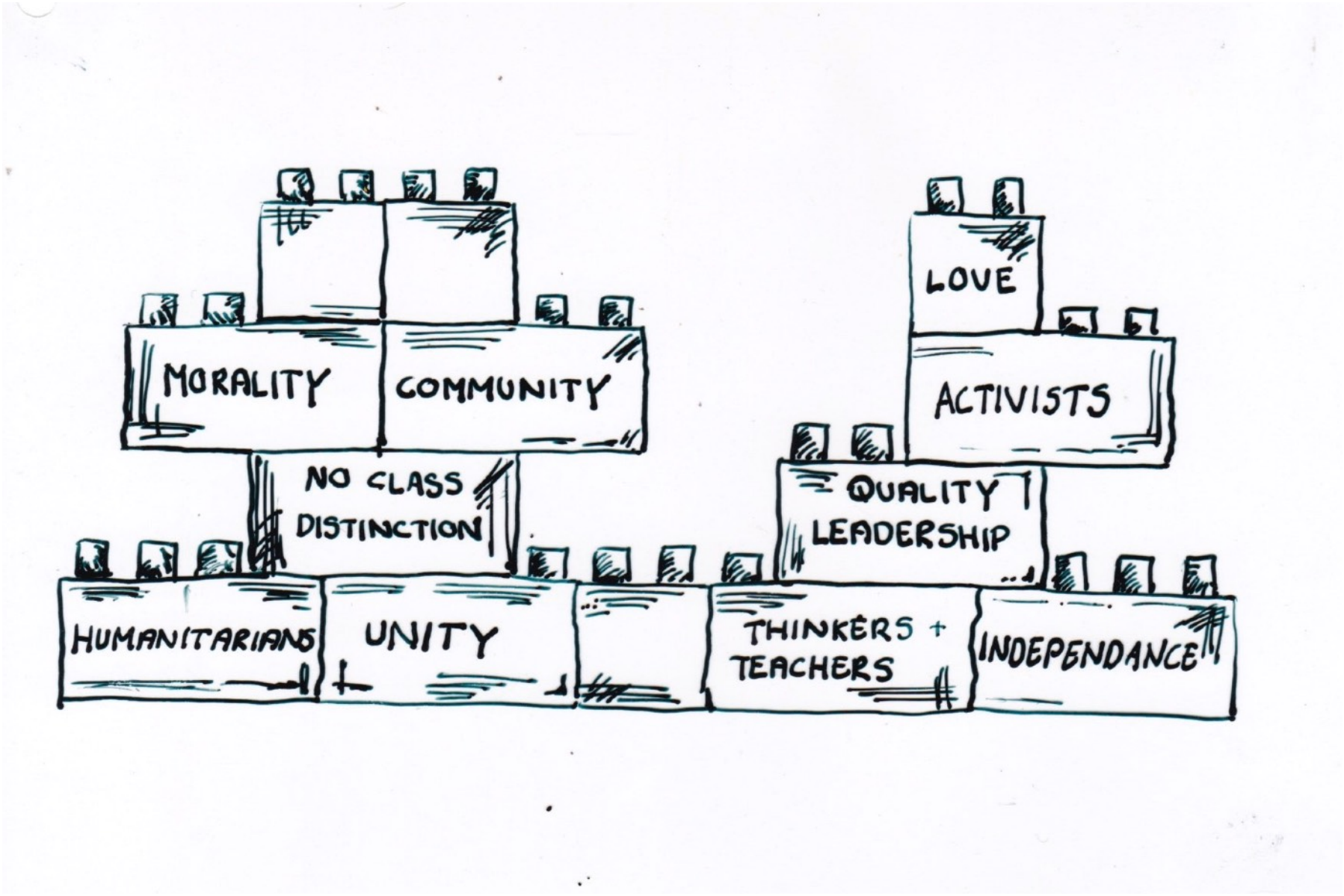
[<o>] VISUALISATION STUDIO
Commissioned by the South African Cities Network
Implemented by Ilifindo and The Trinity Session



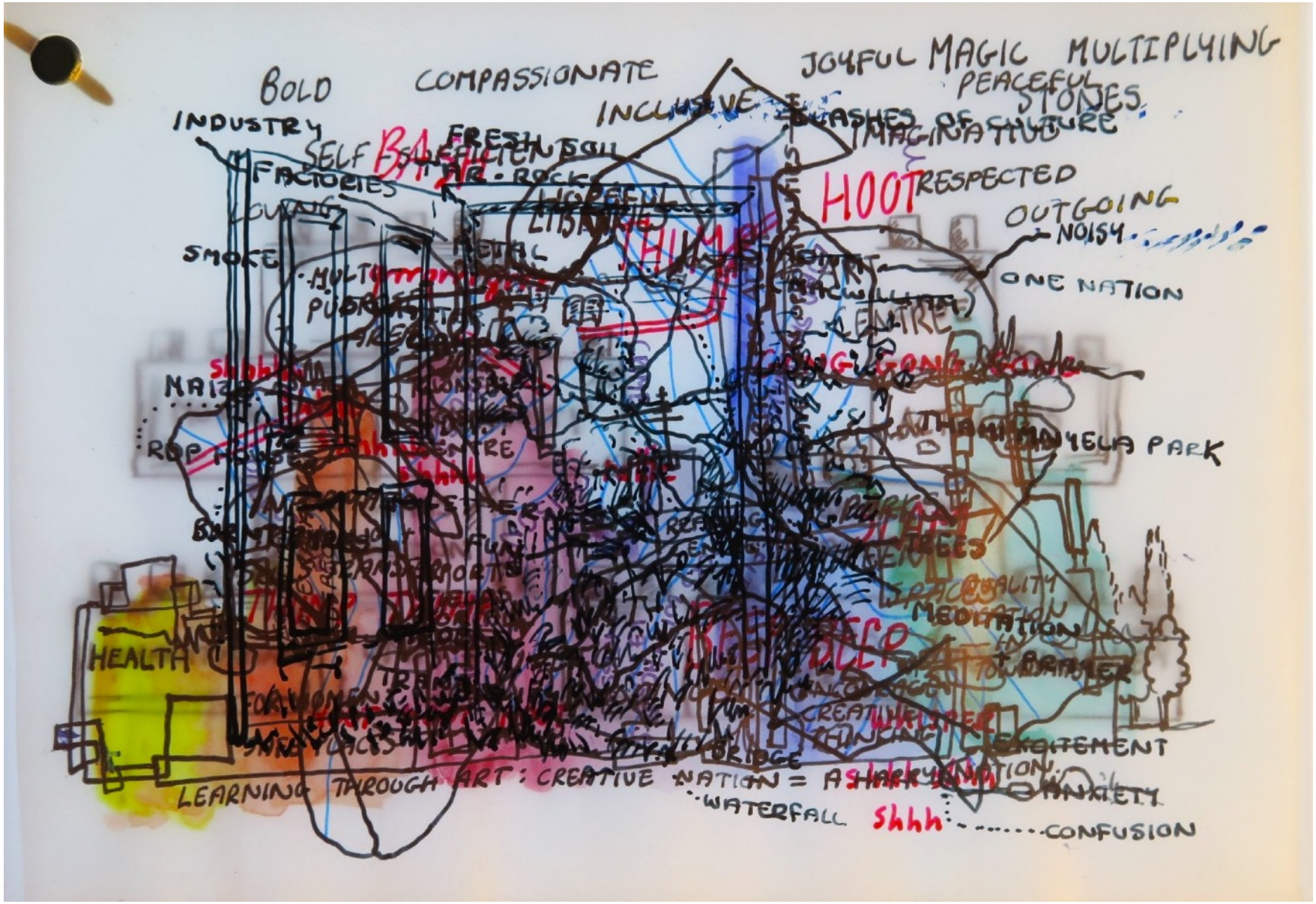
Intro Sessions 1 and 2, 12 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Ciara Struwig.



Intro Sessions 1 and 2, 12 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Ciara Struwig.



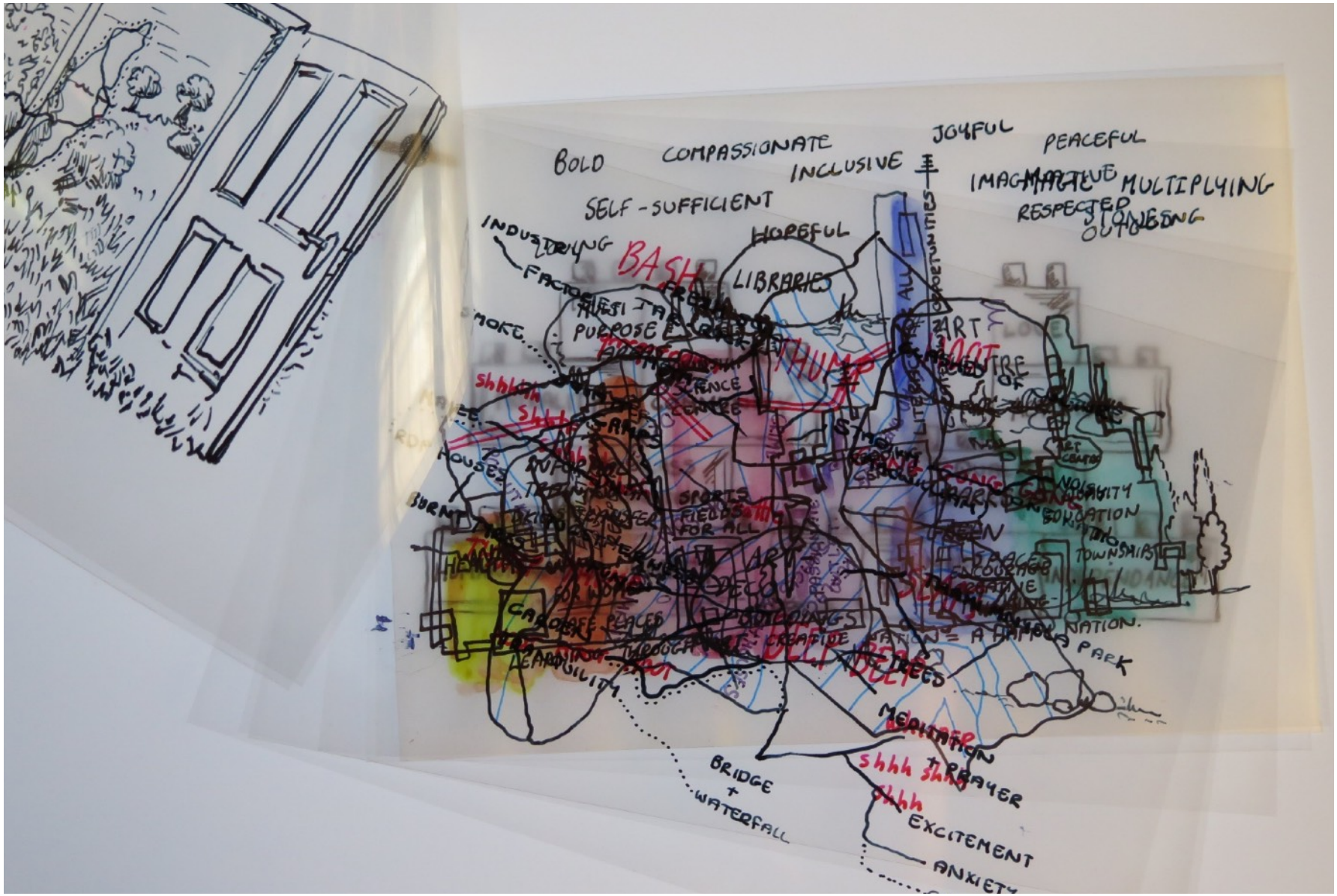
Intro Sessions 1 and 2, 12 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Ciara Struwig.



Intro Sessions 1 and 2, 12 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Ciara Struwig.

GLASS PAGES - EKURHULENI

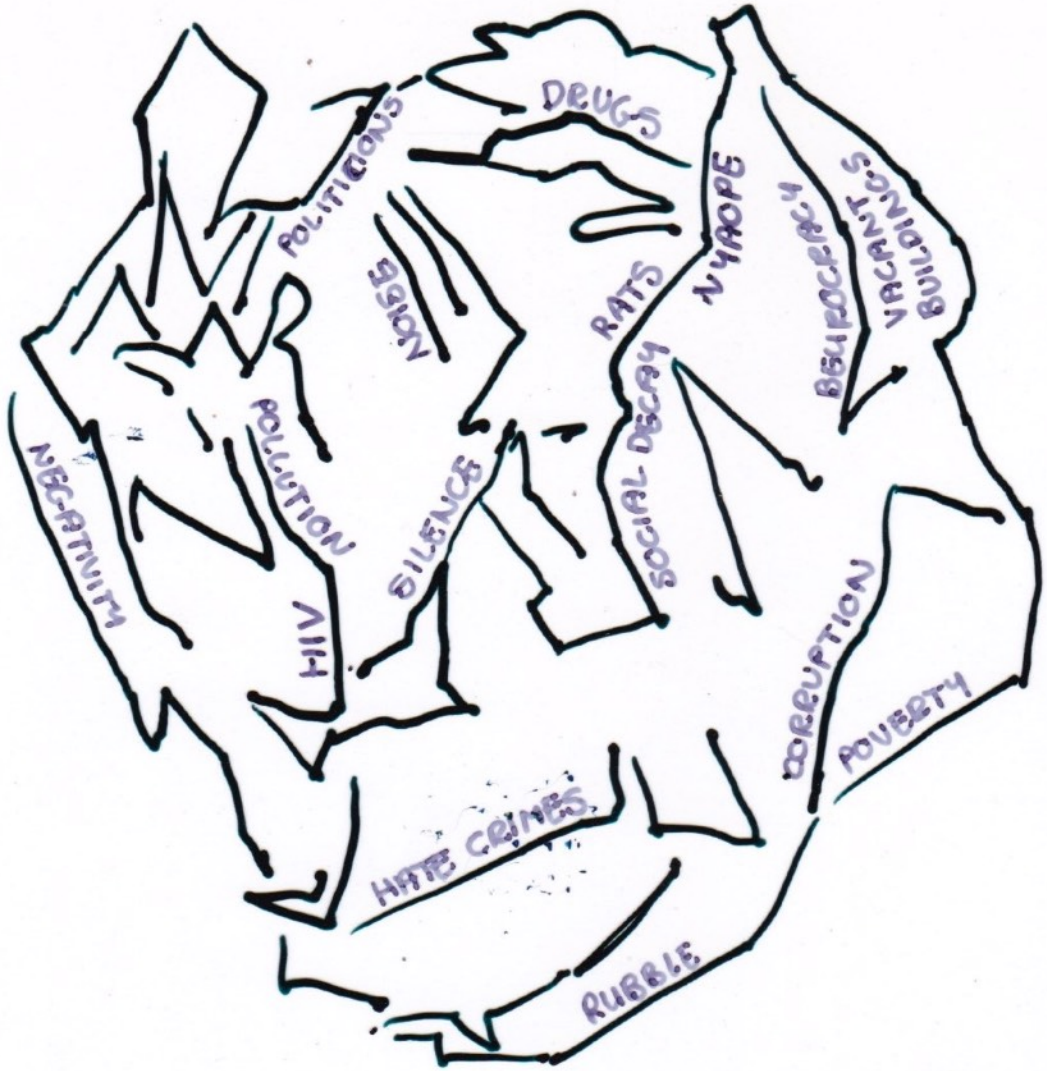
[<o>] VISUALISATION STUDIO
Commissioned by the South African Cities Network
Implemented by Ilifindo and The Trinity Session



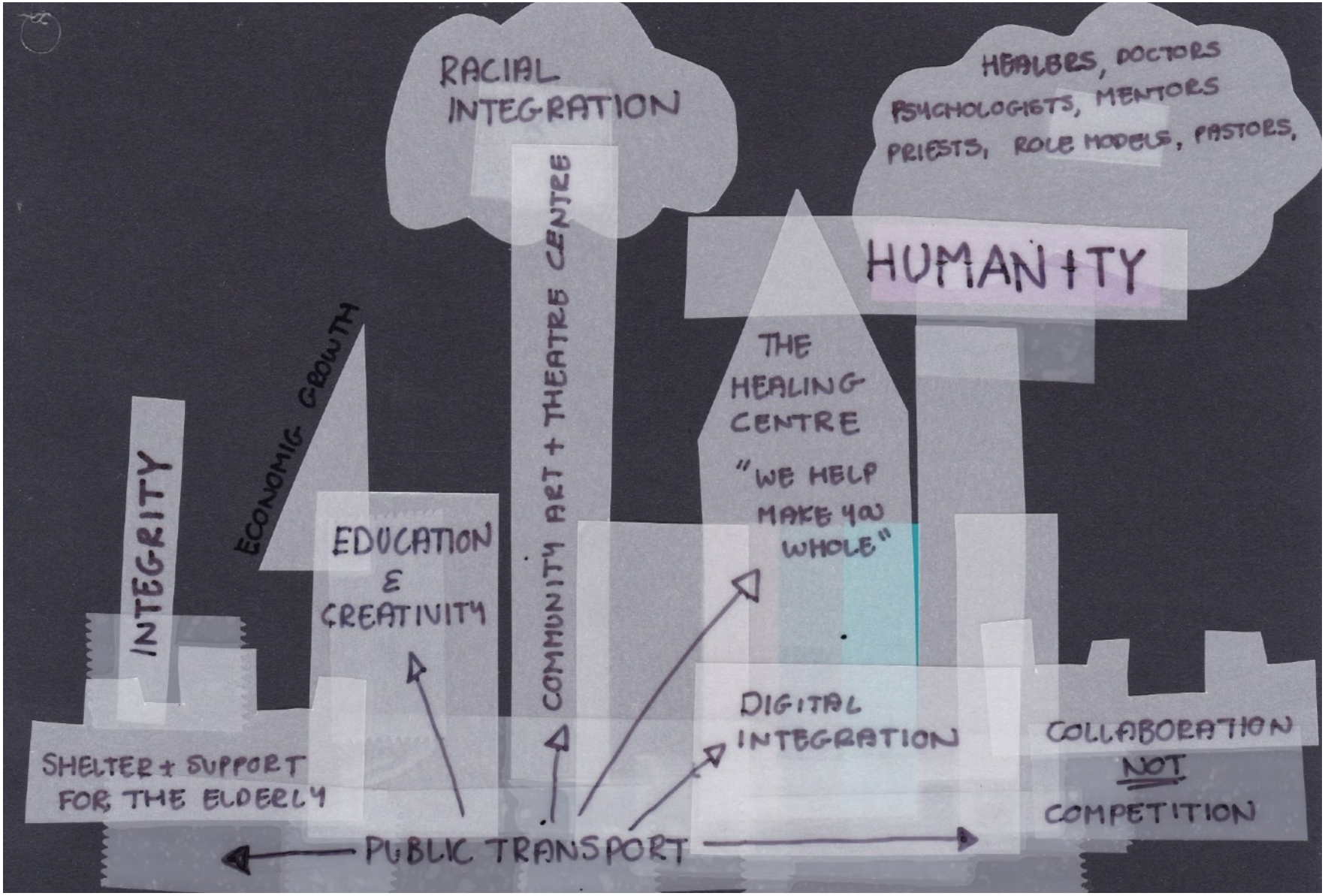
Intro Sessions 1 and 2, 12 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Ciara Struwig.

GLASS PAGES - EKURHULENI

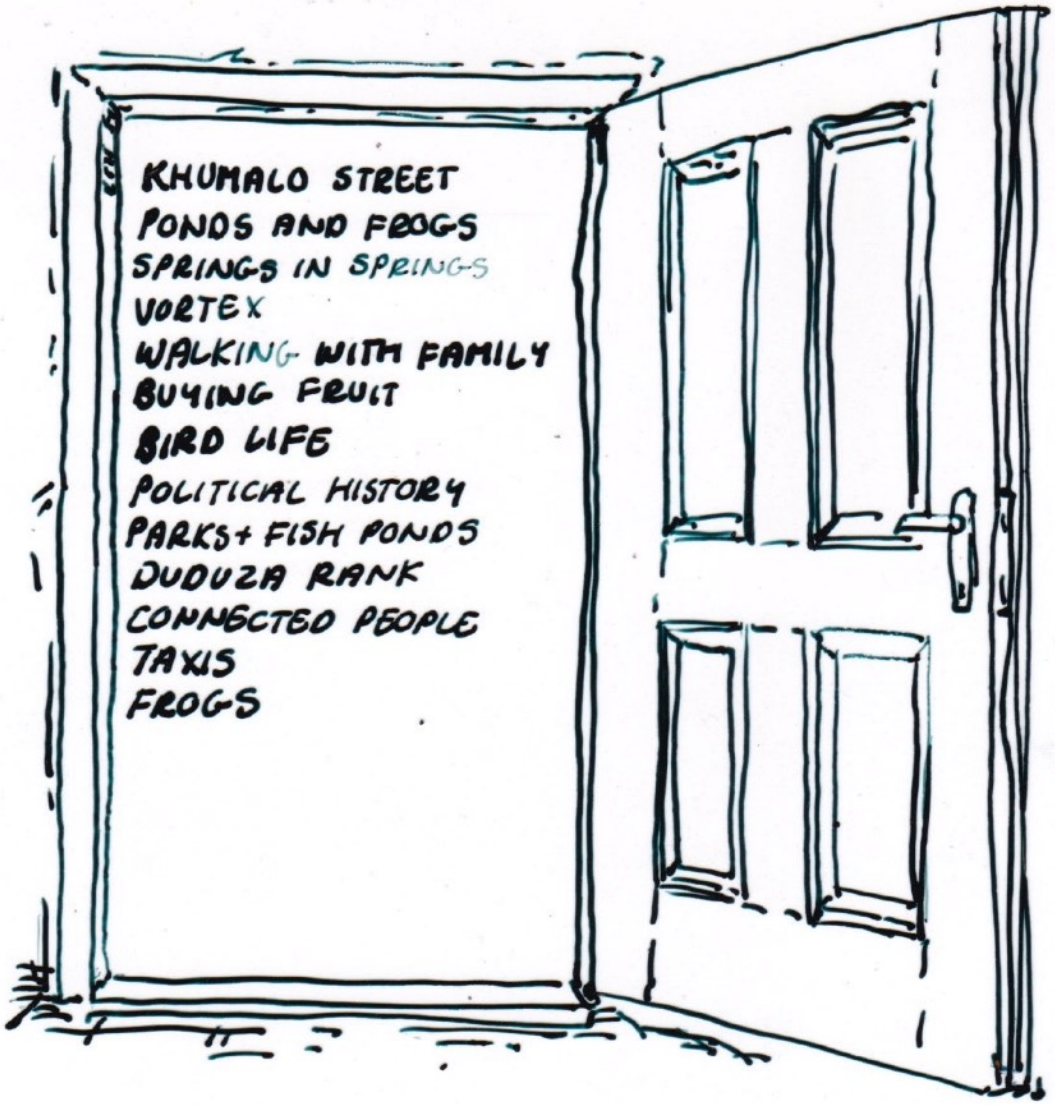
[<o>] VISUALISATION STUDIO
Commissioned by the South African Cities Network
Implemented by Ilifindo and The Trinity Session



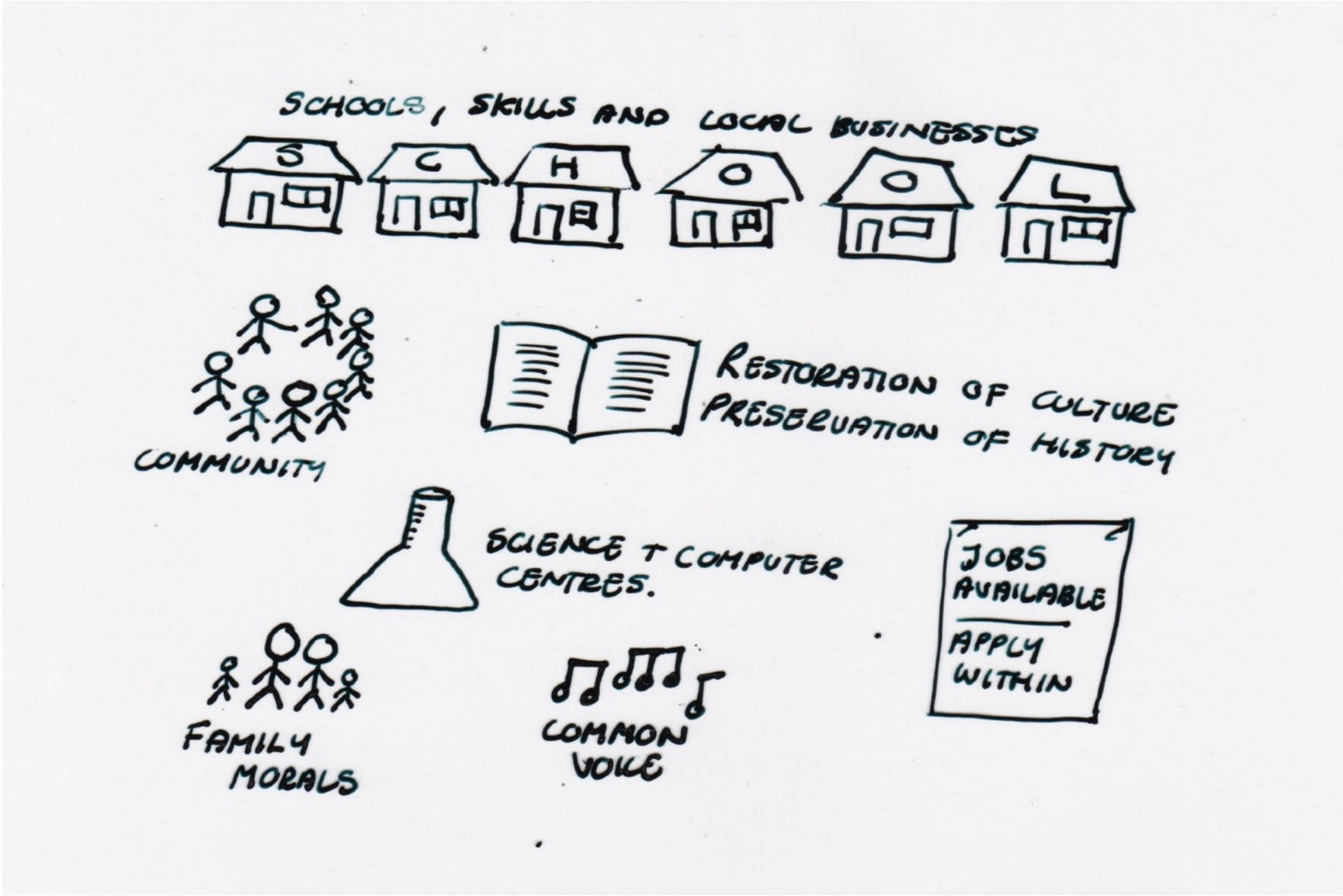
Intro Sessions 1 and 2, 12 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Ciara Struwig.



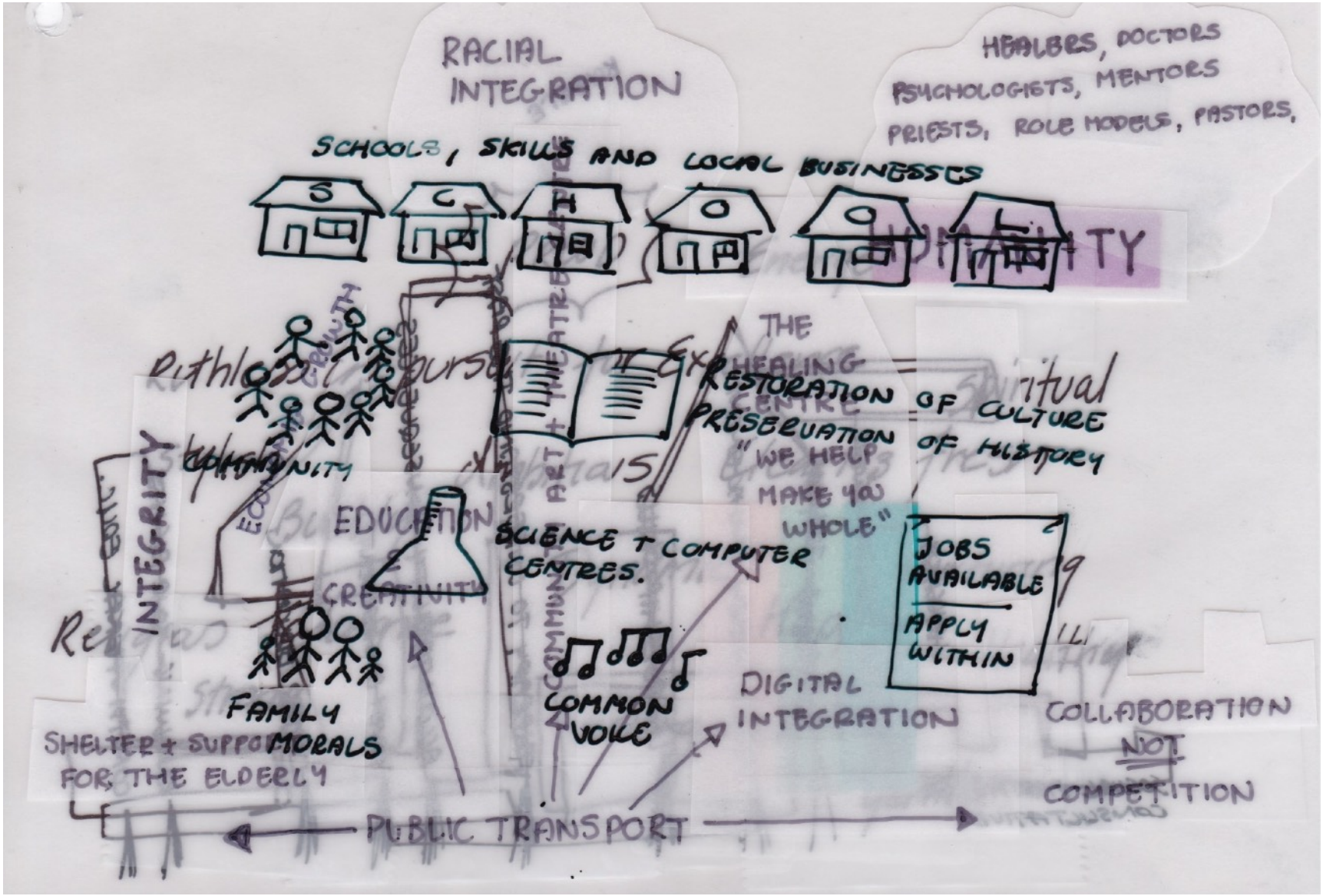
Intro Sessions 1 and 2, 12 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Ciara Struwig.



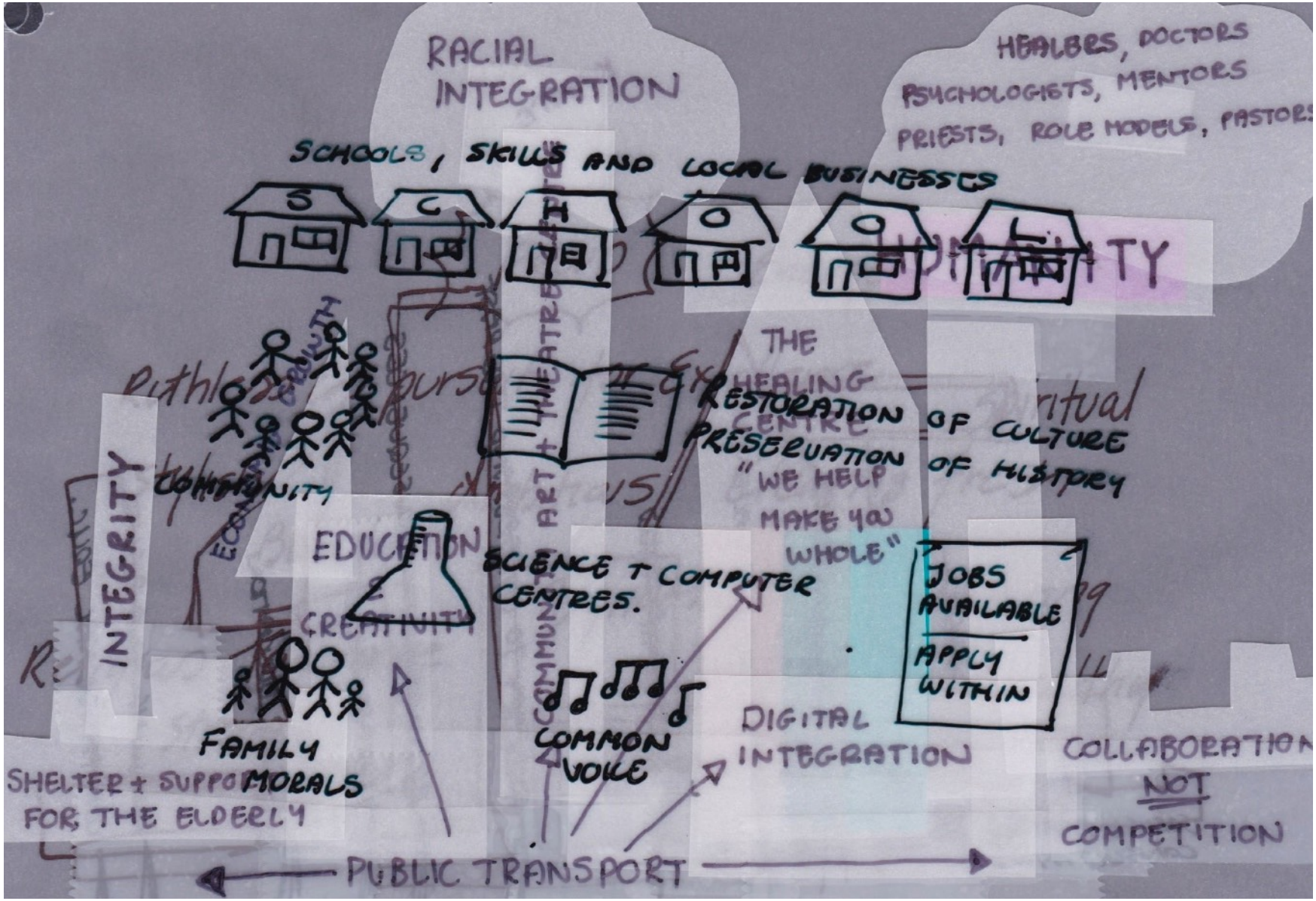
Intro Sessions 1 and 2, 12 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Ciara Struwig.



Intro Sessions 1 and 2, 12 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Ciara Struwig.



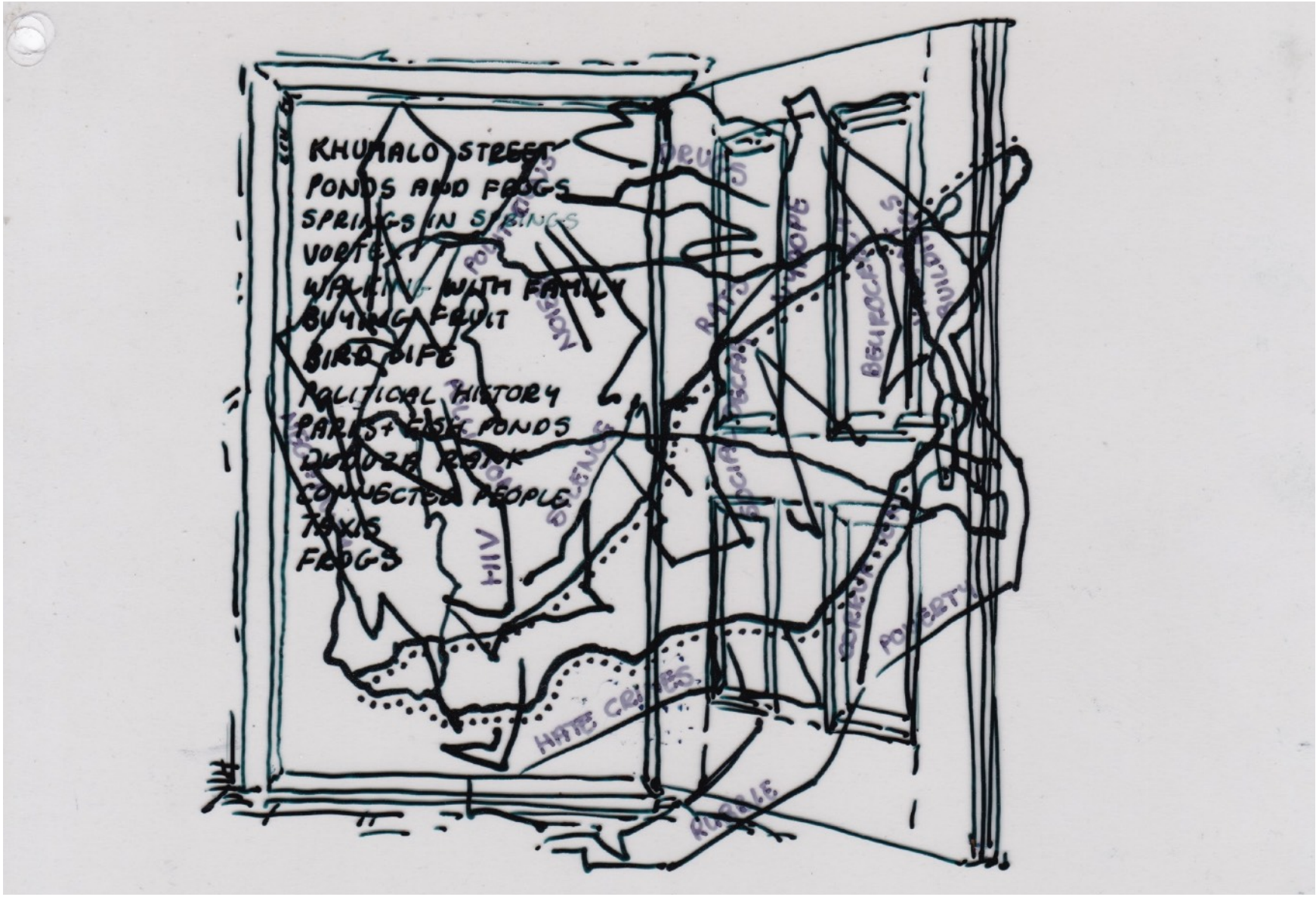
Intro Sessions 1 and 2, 12 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Ciara Struwig.



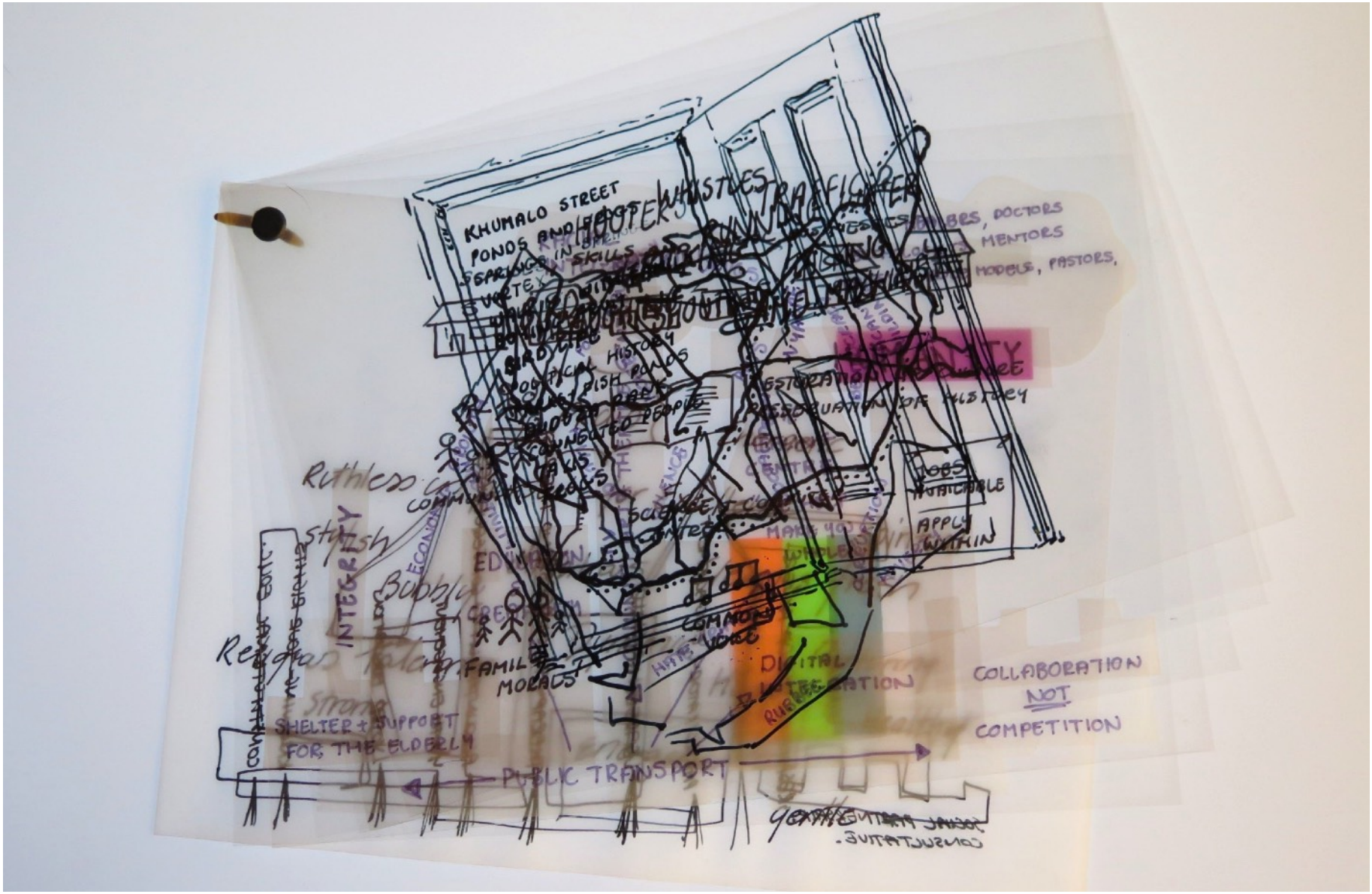
Intro Sessions 1 and 2, 12 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Ciara Struwig.

Intro Sessions 1 and 2, 12 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Ciara Struwig.

GLASS PAGES - EKURHULENI



Intro Sessions 1 and 2, 12 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Ciara Struwig.



Intro Sessions 1 and 2, 12 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Ciara Struwig.

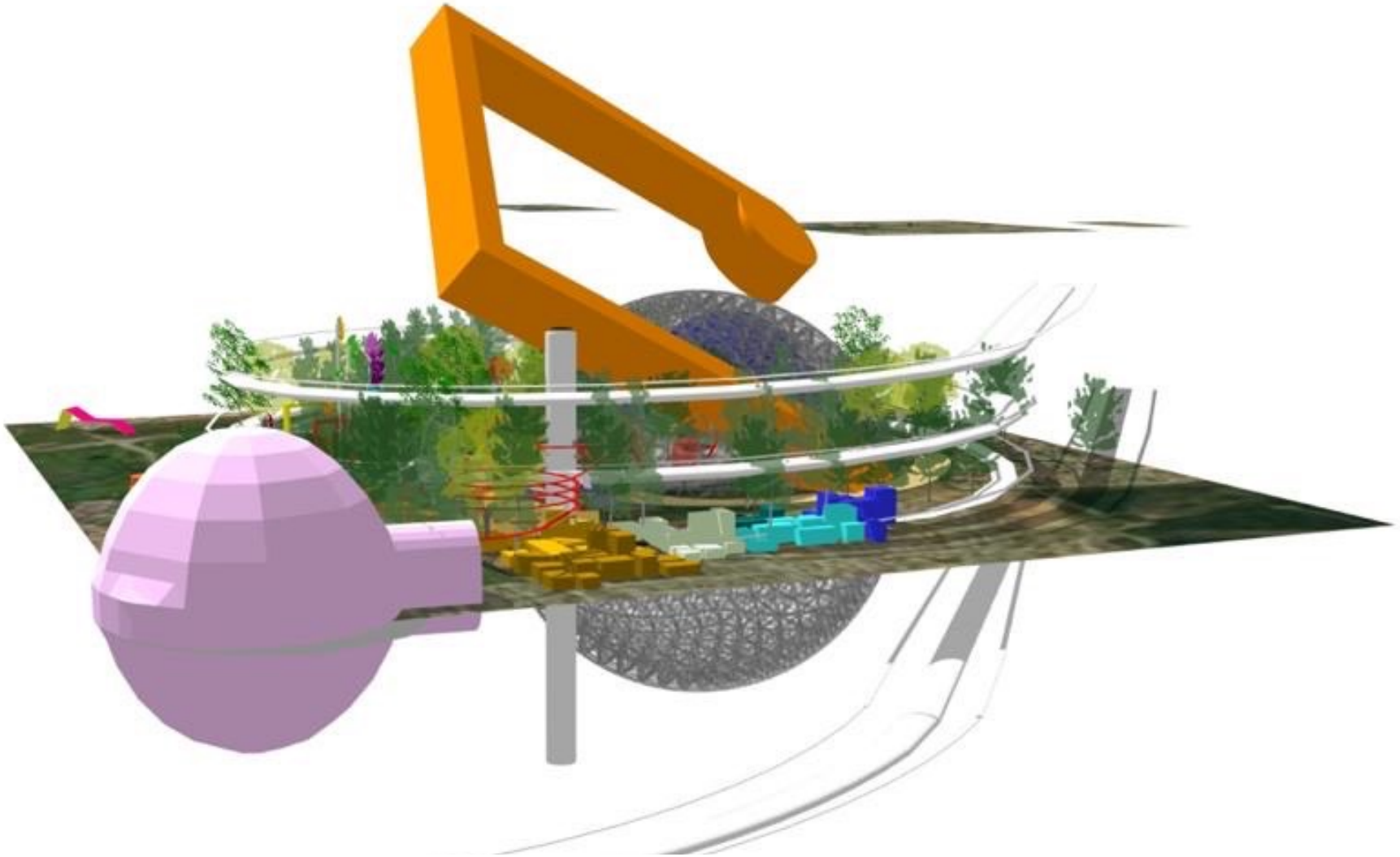
GLASS PAGES - EKURHULENI

[<o>] VISUALISATION STUDIO
Commissioned by the South African Cities Network
Implemented by Ilifindo and The Trinity Session

THE DOME ON THE DAM

EKURHULENI

VISUALISATION STUDIO
Commissioned by the South African Cities Network
Implemented by Ilifindo and The Trinity Session



THE DOME ON THE DAM

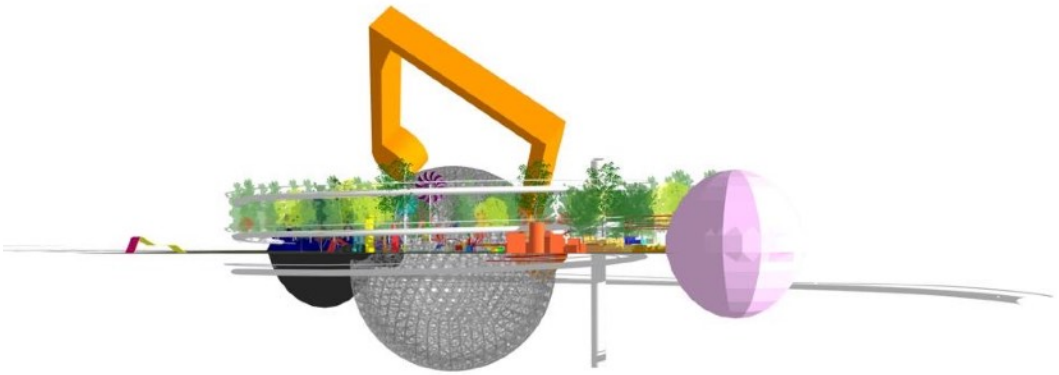
EKURHULENI

Open Session 3, Sites and Sounds, 24 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Jacques Nel.

Visualisation Studio

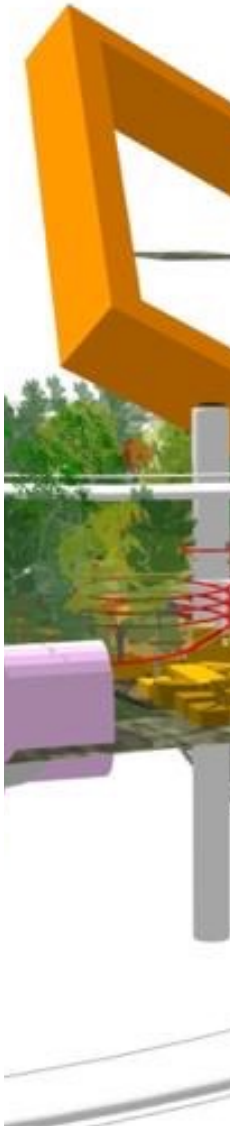
The Dome on the Dam

Ekurhuleni



Open Session 3, Sites and Sounds, 24 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Jacques Nel.

Spaces selected by the participants due to their potential and natural beauty were conceptualised as "nodes". Their ideas were translated into this composition. The words, articulated sounds, smells and visuals by the participant were very quickly decoded into 3D forms inserted into a 3D model. Some parts were pulled from a library of pre-selected shapes such as trees, water, people, animals etc. and some elements were quickly drawn or sourced during the sessions. The result is a 3D rendered visualisation of fused shapes and ideas.



Main Issues from the session

The position/ location for this visualisation was selected as a result of the input provided by various participants, selected specifically from other locations due to its proximity to a natural wetland, the O R Tambo Memorial Cemetery and the O R Tambo Cultural Precinct. These spaces were felt to have potential and a natural beauty that can benefited from and connected to a new "node".

Key issues that informed the visualisation:

- Water, the water's edge and birdlife.
- Safety, a lack thereof or feeling uncomfortable in an open and undefined space.
- Music, gathering, social experiences and children playing.
- Shelter for those in need and the vulnerable.
- Enclosing of space through a large intervention that allows safety, shelter and protection from the elements.
- Gathering, walking, playing and socialising around this natural wetland came through as desirable activities that people would like to engage in. Some elements such as pathways, play equipment, benches and pop-up shops were introduced as a result of inputs from participants.
- Large "Lego" blocks are placed along pathways to serve as modular gallery spaces or exhibition opportunities as a playful and friendly intervention.
- Safety around the water was a concern and a suggestion was made to enclose this in a large dome-like structure that can then also serves as shelter and house other activities. This sphere can glow at night and activate the space that is felt to become uncomfortable after dark.

- Further more the sound of water was deemed desirable and led to the introduction elements such as a fountain or water feature.
- The sound of wind or a slight breeze was mentioned and represented by large pin-wheels that could serve a double purpose as sculptural, playful elements and renewable energy generators.
- A dense colourful urban fabric (in the form a varying cubes) was introduced to connect the existing neighbourhood grain of fabric with this new node and allow it to form a part of the existing community rather than stand alone.
- Music was mentioned by more than one participant and was introduced by including music notes that stood next to pathways. After some more feedback from the participants, one of the notes grew to a super large note that sits over the dome and becomes a central and important feature of the overall composition. It was then suggested that perhaps it could become a structure with usable space inside.
- Igloo-like structures were introduced as safe spaces for the vulnerable. They represent a space that gives warmth and safety.
- A fun idea for stress relief and lightness-of-heart was introduced when a participant said it would be fun if one could just jump on a trampoline in certain areas.
- A network of fun travel pathways took shape in the form of "super-tubes" that connect the different areas and different levels (as well as underground).
- The idea of connecting low and high levels also brought up the idea to connect to the "city" underground. The "super tubes" therefore became a good solution as they can become tunnels for movement underground as well. Perhaps, then, some of the larger elements do not only stand out above but also become spaces or usable elements underneath.

Methods and Techniques:

The method of producing this composition was informed mostly by the words, sounds, smells, visuals and comments made by the participants. These ideas were very quickly decoded into some sort of physical element that one could insert into a 3D model. Some elements were pulled from a library of pre-selected elements such as trees, water, people, animals etc. and some elements were quickly drawn or sourced during the sessions. Little to no drawing/ modelling took place outside the live session.

Participatory Exhibition & Alternative Forms:

The model can be exported or adapted into various media formats. It may be interesting to make use of video with a music or sound component that can be manipulated by the observer ie. to play, pause, rewind, zoom in or out. Furthermore it could work very well as a VR experience to move around in, either though a set pathway or via controlling ones movement.

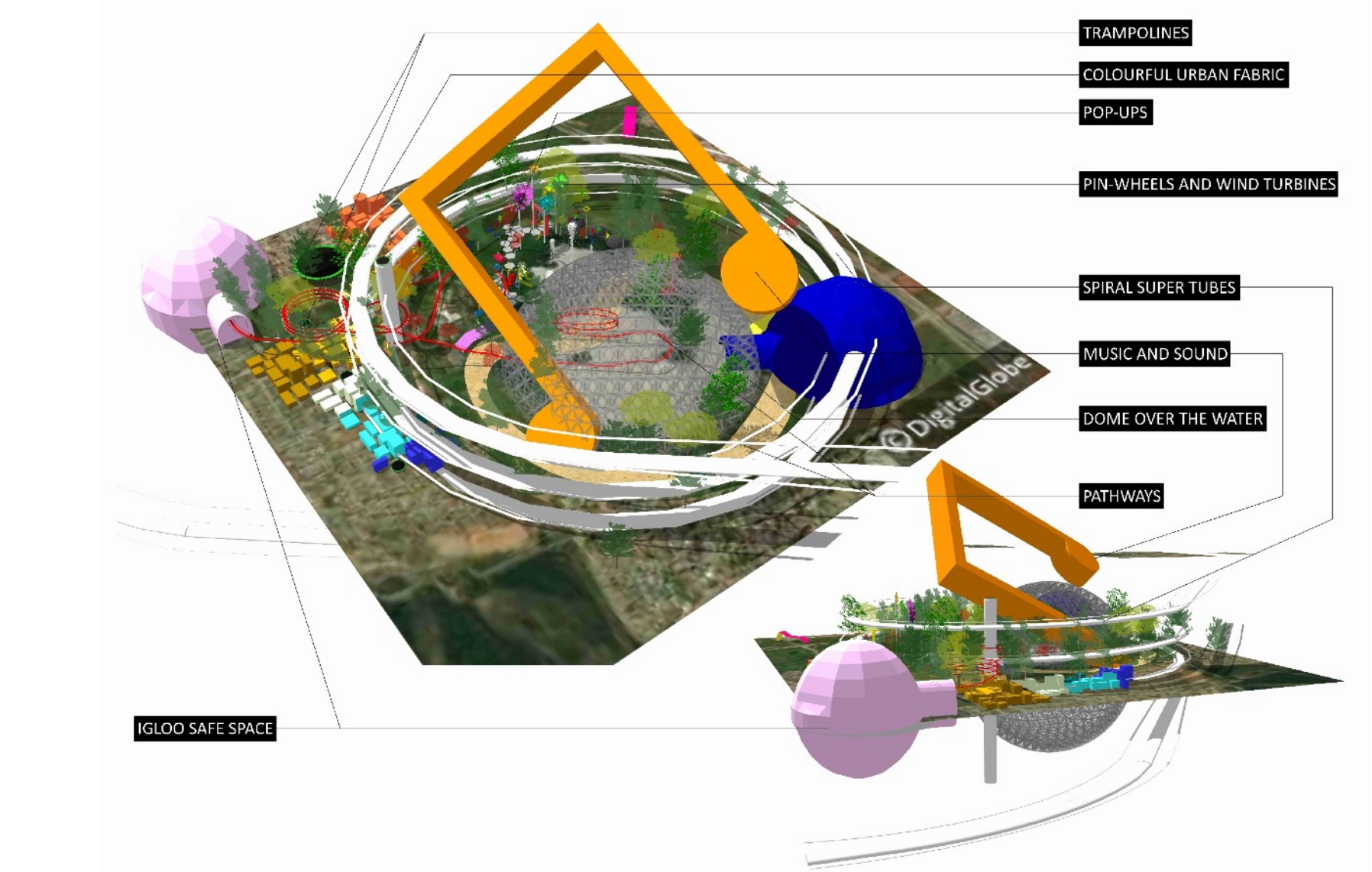
It could be very interesting to project the images or moving videos onto a screen that will allow the observer to move into a "3D" environment and walk along or within the composition.

It could be easily scanned as a QR code in an exhibition and then experienced on a phone with video, music etc.

Another idea would be to project the composition onto a sandblasted glass screen and then allow participants to further add to it by drawing on the glass making connections and adding elements.

Suggested Titles

- The Dome on the Dam
- Light, Music, Water, Action
- Wetland City



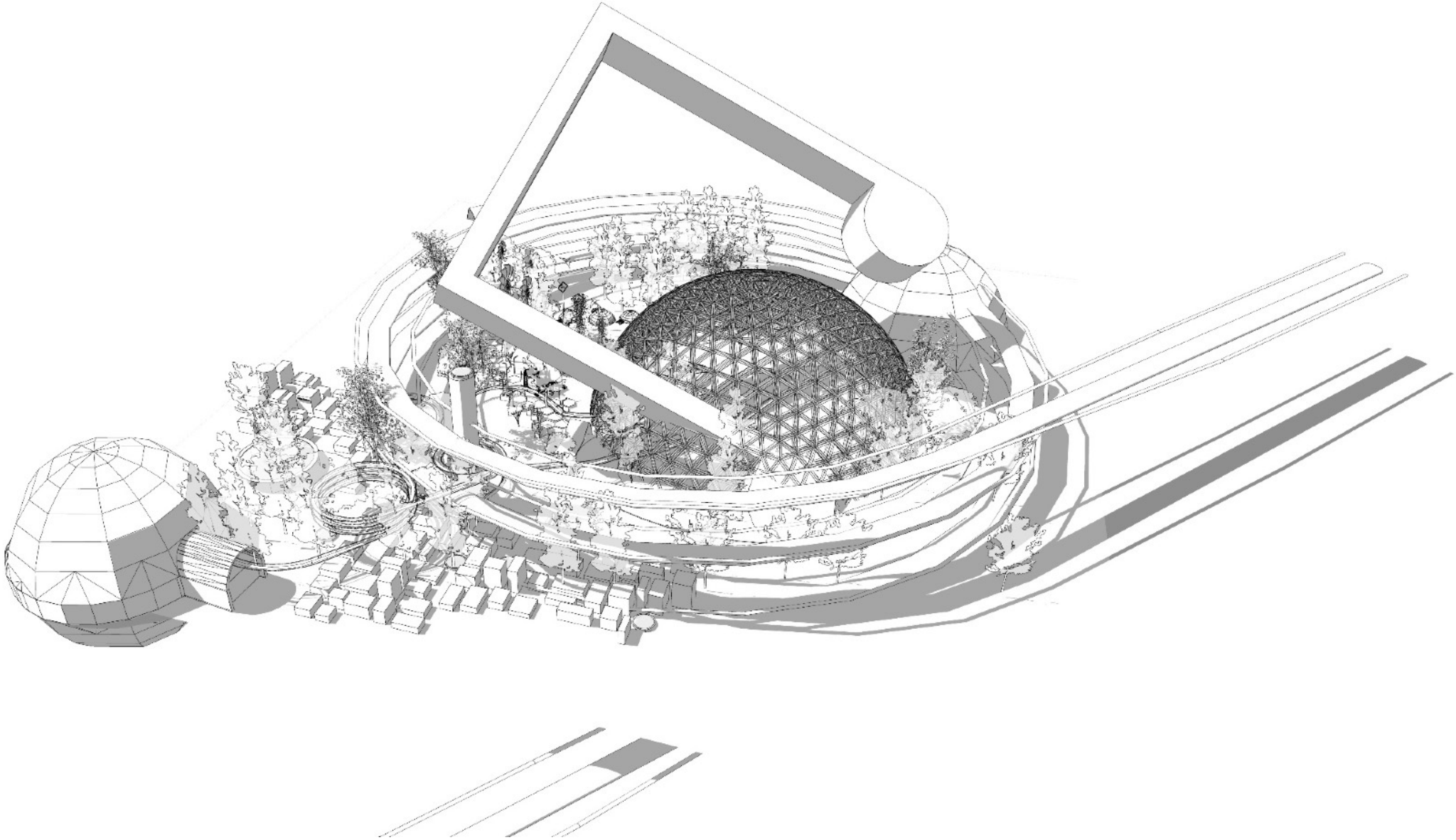
Open Session 3, Sites and Sounds, 24 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Jacques Nel.

THE DOME ON THE DAM - EKURHULENI

[<o>] VISUALISATION STUDIO
Commissioned by the South African Cities Network
Implemented by Ilifindo and The Trinity Session

Open Session 3, Sites and Sounds, 24 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Jacques Nel.

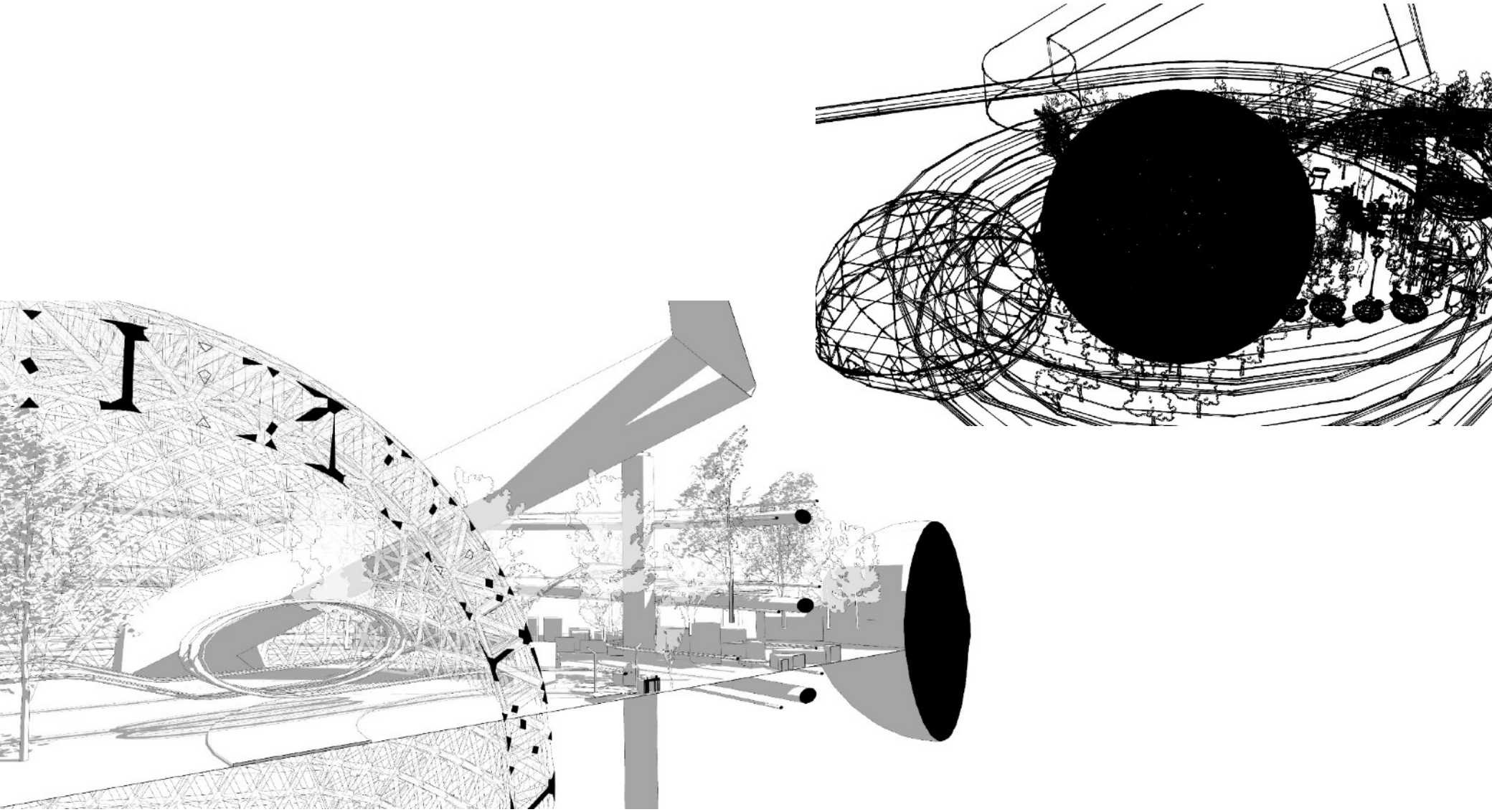
THE DOME ON THE DAM - EKURHULENI



Open Session 3, Sites and Sounds, 24 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Jacques Nel.

THE DOME ON THE DAM - EKURHULENI

[<o>] VISUALISATION STUDIO
Commissioned by the South African Cities Network
Implemented by Ilifindo and The Trinity Session

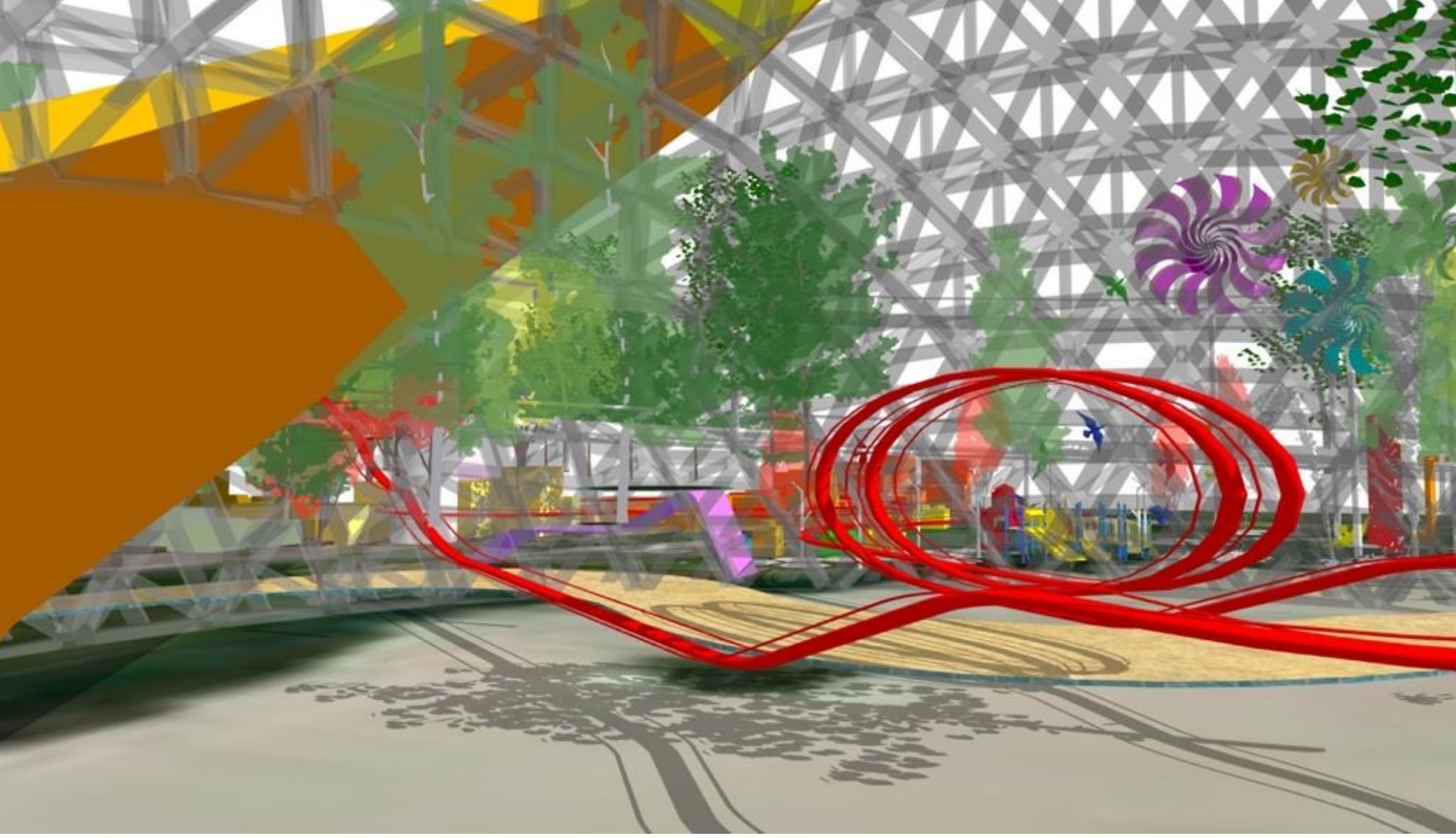


Open Session 3, Sites and Sounds, 24 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Jacques Nel.

THE DOME ON THE DAM - EKURHULENI

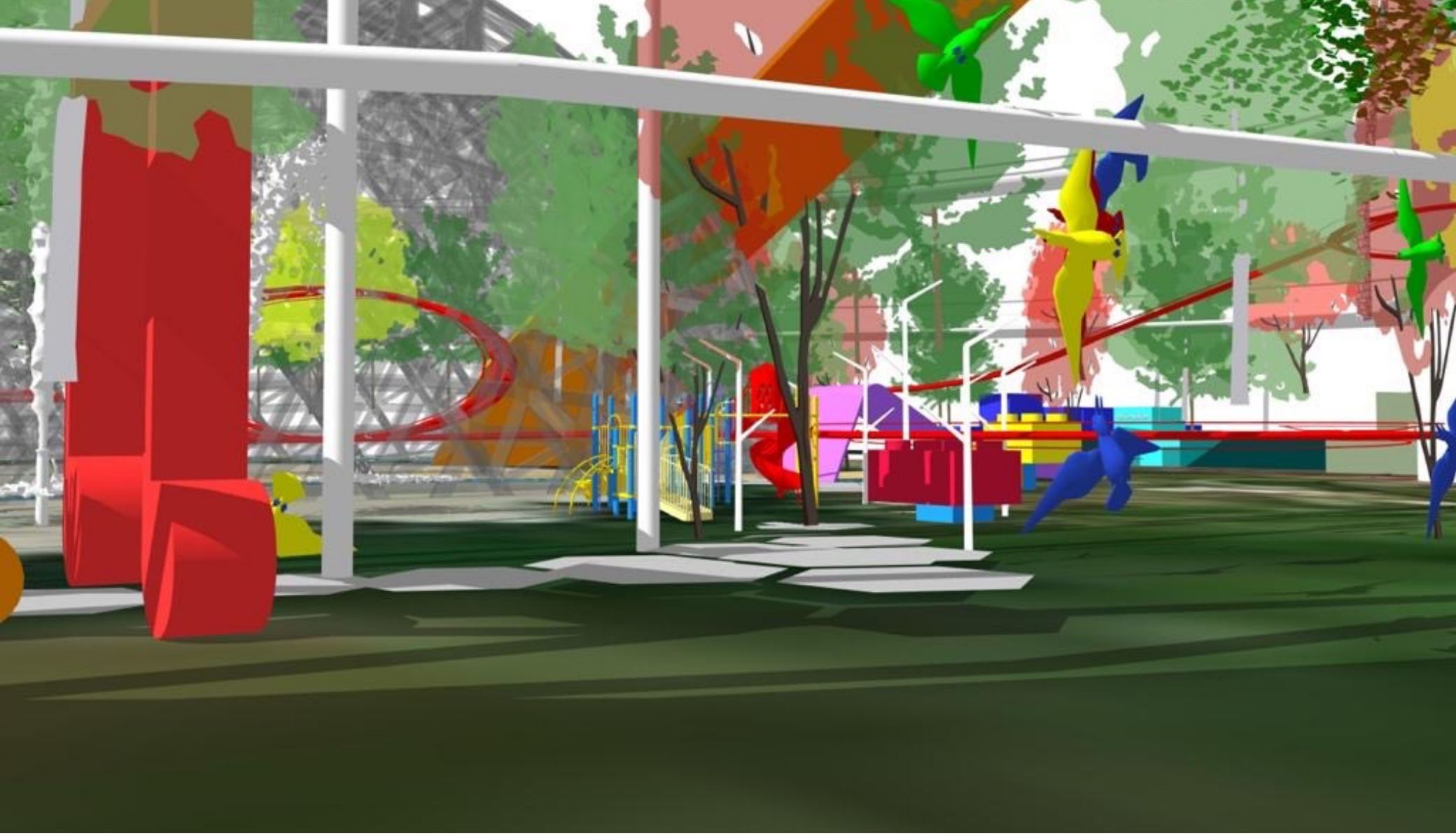
[<o>] VISUALISATION STUDIO

Commissioned by the South African Cities Network
Implemented by Ilifindo and The Trinity Session



Open Session 3, Sites and Sounds, 24 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Jacques Nel.

THE DOME ON THE DAM - EKURHULENI



Open Session 3, Sites and Sounds, 24 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Jacques Nel.

THE DOME ON THE DAM - EKURHULENI

TECH HUNGRY CITY

EKURHULENI

VISUALISATION STUDIO
Commissioned by the South African Cities Network
Implemented by Ilifindo and The Trinity Session

TECH HUNGRY CITY

EKURHULENI

Intro Sessions 1 and 2, 12 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Tammy Palesa Stewart.

Visualisation Studio

Tech Hungry City

Ekurhuleni

"I created a flip book of multiple vinyl sheets. Each sheet or layer of the flip book was used to capture the responses to a specific question. For example, the first layer traced out the route of where people live and which aspects of their city they could easily identify; the second layer captured aspects of the city that they would multiply, and so on. The use of transparent vinyl allows you to view each layer through the one on top of it, thus creating a multi-faceted and complicated view of the city and its potential for the future. This flip book became like an annotated, colour-coded mind map" (Tammy Palesa Stewart).

Intro Sessions 1 and 2, 12 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Tammy Palesa Stewart.

Main Issues from the session

- Pollution.
- Shacks.
- Crime.
- Load shedding.
- Drugs.
- Need more arts centres.
- Need more outdoor activities such as skate parks and parks.
- Need multipurpose venues to provide gyms, modelling classes, arts classes etc.
- Need more libraries.
- Need science centres in townships that provide computer skills and quality education overall.
- Safe public spaces for women.
- Need safe, reliable, 24 hours a day transport.
- Need to address global warming.
- Easy access to reading and writing centres in different places, more skills centres, science centres, robotics labs, entrepreneurship training for youth and adults.
- Need citizen leadership and responsibility, people must create their own opportunities. People must work together towards a common goal - need to heal from our past.
- Government needs quality, moral leaders. We need to hold them accountable and call them out when they do wrong, we need to learn our constitution so we know when it is being abused.
- Need to collaborate with the community when revitalising or upgrading areas.
- There is too much negativity, people need hope and inspiration.
- Need activities for the youth to keep them off the streets and off drugs.
- Teach history and heritage, create museums.
- Upgrade schools, teach financial literacy.
- Need health care and shelter for orphans and the elderly.

Methods and Techniques

- "I created a flip book of multiple vinyl sheets, each sheet or layer of the flip book was used to capture the responses to a specific question. For example, the first layer traced out the route of where people live and which aspects of their city they could easily identify; the second layer captured aspects of the city that they would multiply, and so on" (Tammy Palesa Stewart).
- The use of transparent vinyl allows you to view each layer through the one on top of it, creating a multi-faceted and complicated view of the city and its potential for the future.
- This flip book became like an annotated, colour-coded mind map.

Suggested Titles

- A tech-hungry city
- An accountable city
- A stimulating city

Participatory Exhibition & Alternative Forms:

- We can create a mind map wall, where people add their contributions through post-its and markers.
- A large transparent piece of glass or Perspex can act as a mobile white board, and notes can be written onto both sides of the glass, for example the back side of the glass can be parts of the city that you want to get rid of, and the front side can be new things that you want to add to your city. Then the wishes for the future can be seen in conjunction with the work that still needs to be done.
- Grouping this visualisation with others to create a vertical flip book,. The result will be an amalgamation or various drawings and note taking techniques that can be flipped through and arranged into various compositions, each composition telling a different story.

Material/ Key

LAYER 1

- Draw out route to 'pick' people up (thick blue marker).
- Add characteristics of the city that people identify (white stickers, black marker).

LAYER 2

- Which parts of the city would you multiply?
- Add shapes in coloured vinyl. Layer on top of each other, have a variety of shapes.
- Pre-cut some shapes to speed up the process.
- Write into the map with marker.

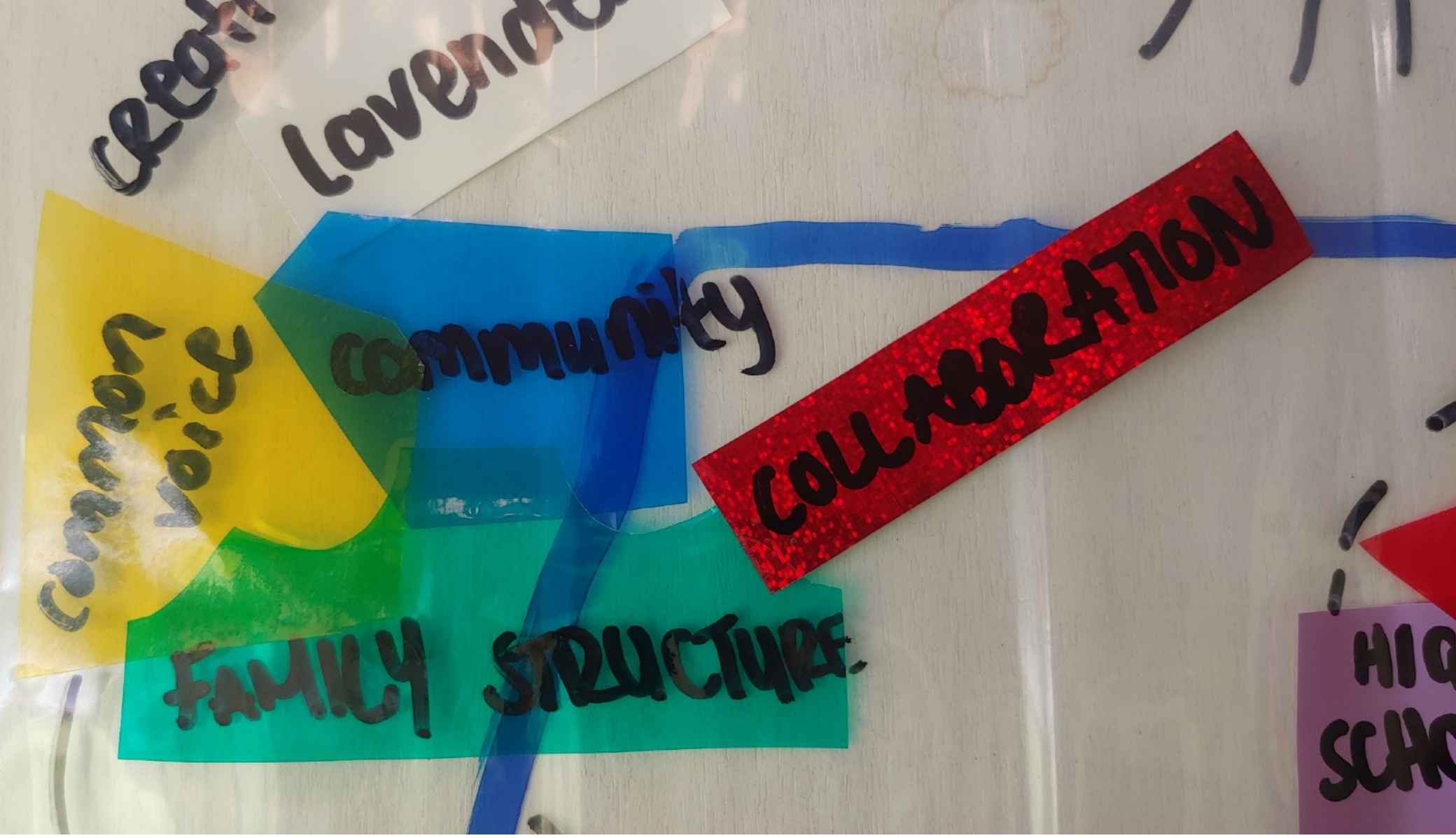
LAYER 3

- What would you add to the city? Use post it notes.
- What is the cities personality? Red marker

Pillars/ backbone

- Use string, non-sticky cardboard, and round stickers.
- Photograph the layers against different backgrounds.
- Each layer can be separated and photographed by itself.

Intro Sessions 1 and 2, 12 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Tammy Palesa Stewart.



Intro Sessions 1 and 2, 12 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Tammy Palesa Stewart.

Intro Sessions 1 and 2, 12 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Tammy Palesa Stewart.

Intro Sessions 1 and 2, 12 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Tammy Palesa Stewart.

FUTURE TELLERS

EKURHULENI

VISUALISATION STUDIO
Commissioned by the South African Cities Network
Implemented by Ilifindo and The Trinity Session

FUTURE TELLERS

EKURHULENI

Open Session 1, Future Tellers, 22 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Pauline Borton.

Open Session 1, Future Tellers, 22 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Pauline Borton.

Visualisation Studio

Future Tellers

Ekurhuleni

Ideas, concepts, narratives, wishes and challenges are mapped into an installation of mystery and magic. A diorama of the imaginary is created through the use of shapes, objects and lighting that give form to the interconnected ideas and visions. The visualisation becomes an abstracted summary, like the set of a futuristic city informed by and layered with the content of the studio sessions

Main Issues from the session

This session was called: Future Tellers/ Magic Pencil Visualisation Studio.

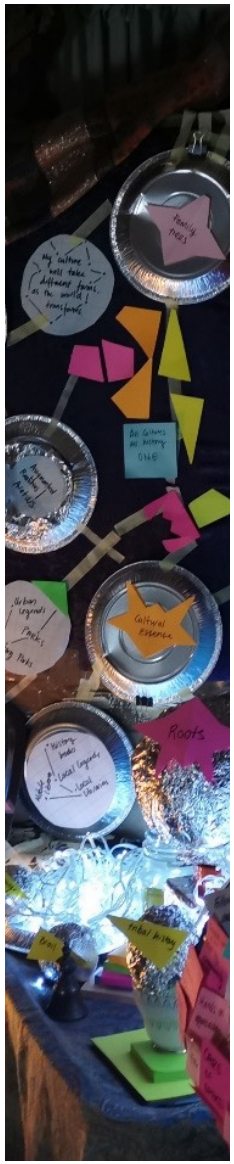
Participants were invited to pretend they were future fortune tellers, or people with magic pencils and magic capes that can see into the future and reimagine certain spaces. For example, they were asked to talk about their city as it is now and then imagine it in the future after a bunch of crazy scientists had made some cool inventions.

The session focused on the following questions:

What are the positive parts of your home?
What would you make to fix the negative?
Where do these activities happen?
What space does your culture occupy in the future?

Ideas, concepts, narratives, wishes and challenges are mapped into an installation of mystery and magic. A diorama of the imaginary is created through the use of shapes, objects and lighting that give form to the interconnected ideas and visions. The visualisation becomes an abstracted summary, like the set of a futuristic city informed by and layered with the content of the studio sessions.

Open Session 1, Future Tellers, 22 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Pauline Borton.



Participatory Exhibition & Possible Alternative Forms:

- Photographic exhibition.
- Photographs of details.
- Mirror installations.
- Reflective Orb installations.

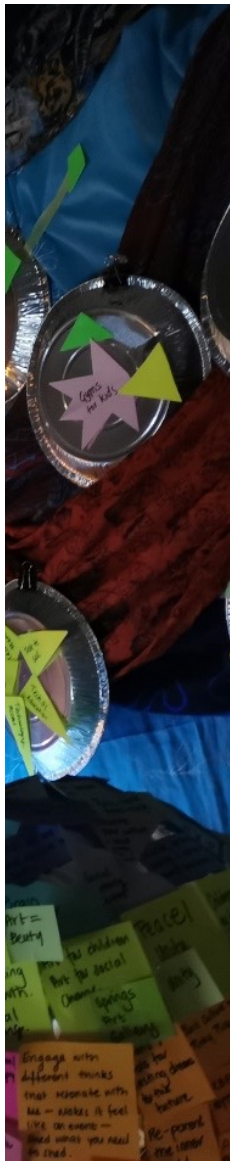
(see following pages for examples).

Proto-type pop-up dome shaped structures that are used for the following purposes:

- Green House.
- Vegetable Garden (grow pods).
- Safe space for women.
- Story pods.
- Mobile library.
- Craft centres.
- Performance spaces.

Interactive Temporary Sculptures and Murals – Noordgesig Park Gala and Glow in the Dark Soccer Event.

https://www.thisiscolossal.com/tags/mirrors



Material/ key: Layer by Layer

A visual summary on the following pages combines visualisation data produced during the session and a post session distillation provided Tammy Palesa Stewart.

- Circles = crystal balls which see into the future and round cities.
- Post-it Notes = Initial responses.
- Star Shape Notes/Star burst notes = responses containing future solutions.
- Masking Tape = star line connectors/ maps.
- Round Graph Paper = start signs for the future.

The paper responses fell into two categories:

Creative response 1:

Crystal ball (colour coded) contained responses to the following two questions:

1: What are the positive parts of your home?

2: What would you make to fix the negatives?

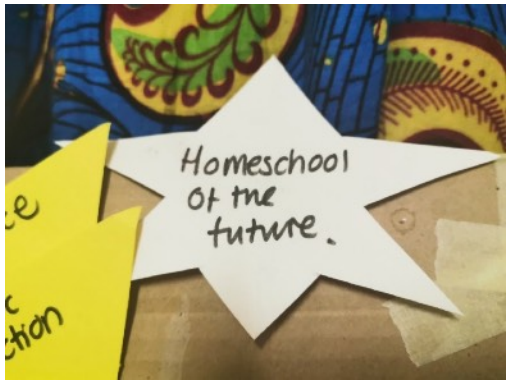
Creative response 2:

Worm hole/ star bursts and star signs containing responses to the following questions:

1: Where do these activities happen?

2: What space does your culture occupy in the future?

All the paper elements are assembled against the pre built milky way set.



Creative Response 1

Open Session 1, Future Tellers, 22 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Pauline Borton.

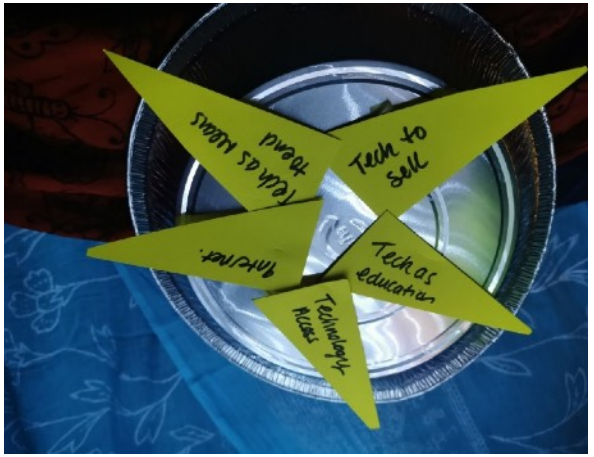
Open Session 1, Future Tellers, 22 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Pauline Borton.

FUTURE TELLERS - EKURHULENI

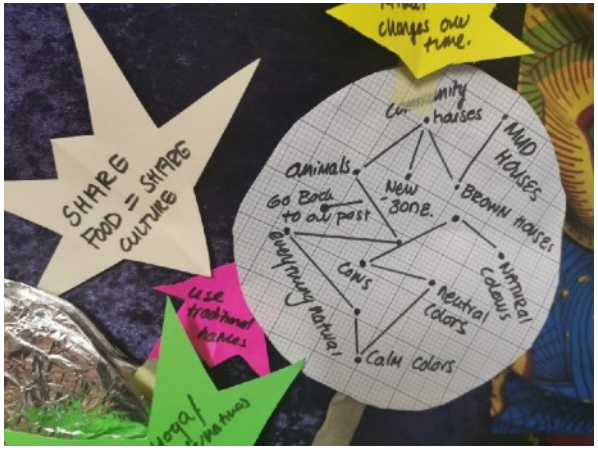
Creative response 1

Creative response 2

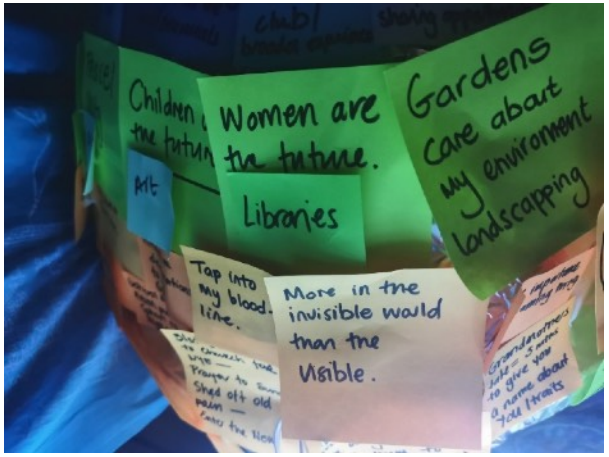
Creative response 2



Creative response 2



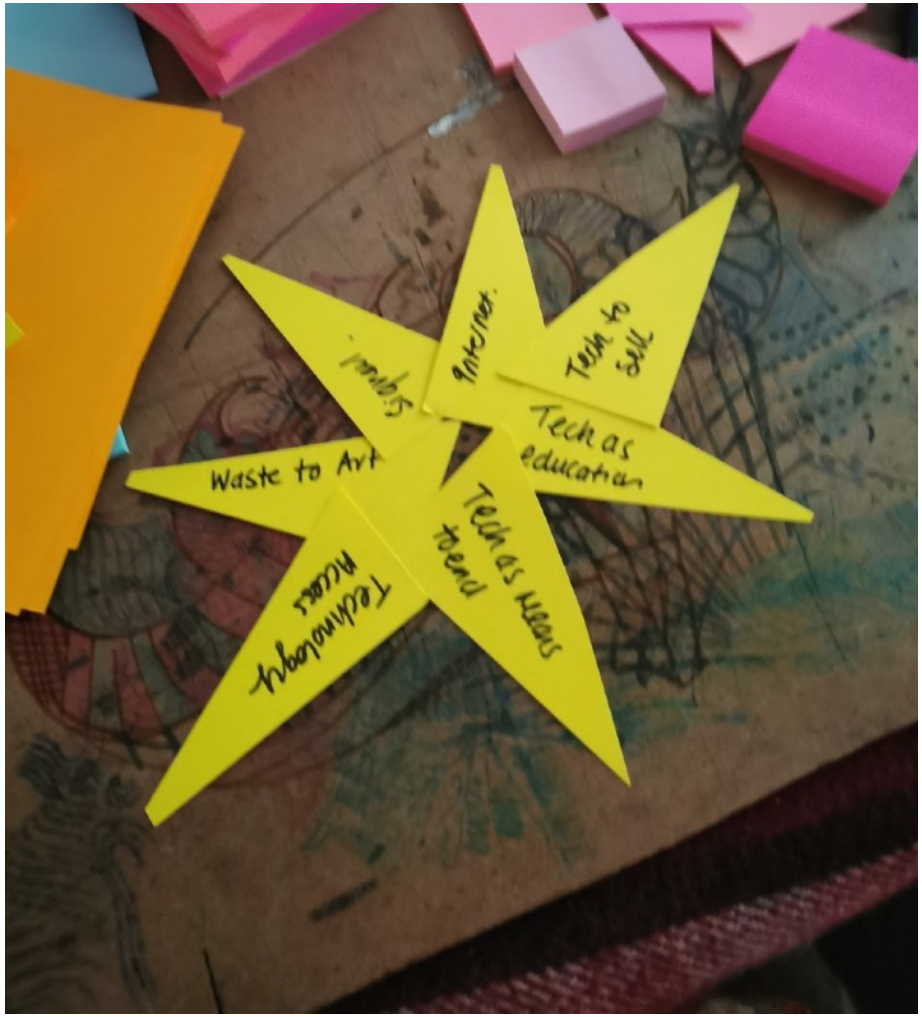
Creative response 1



Creative response 2

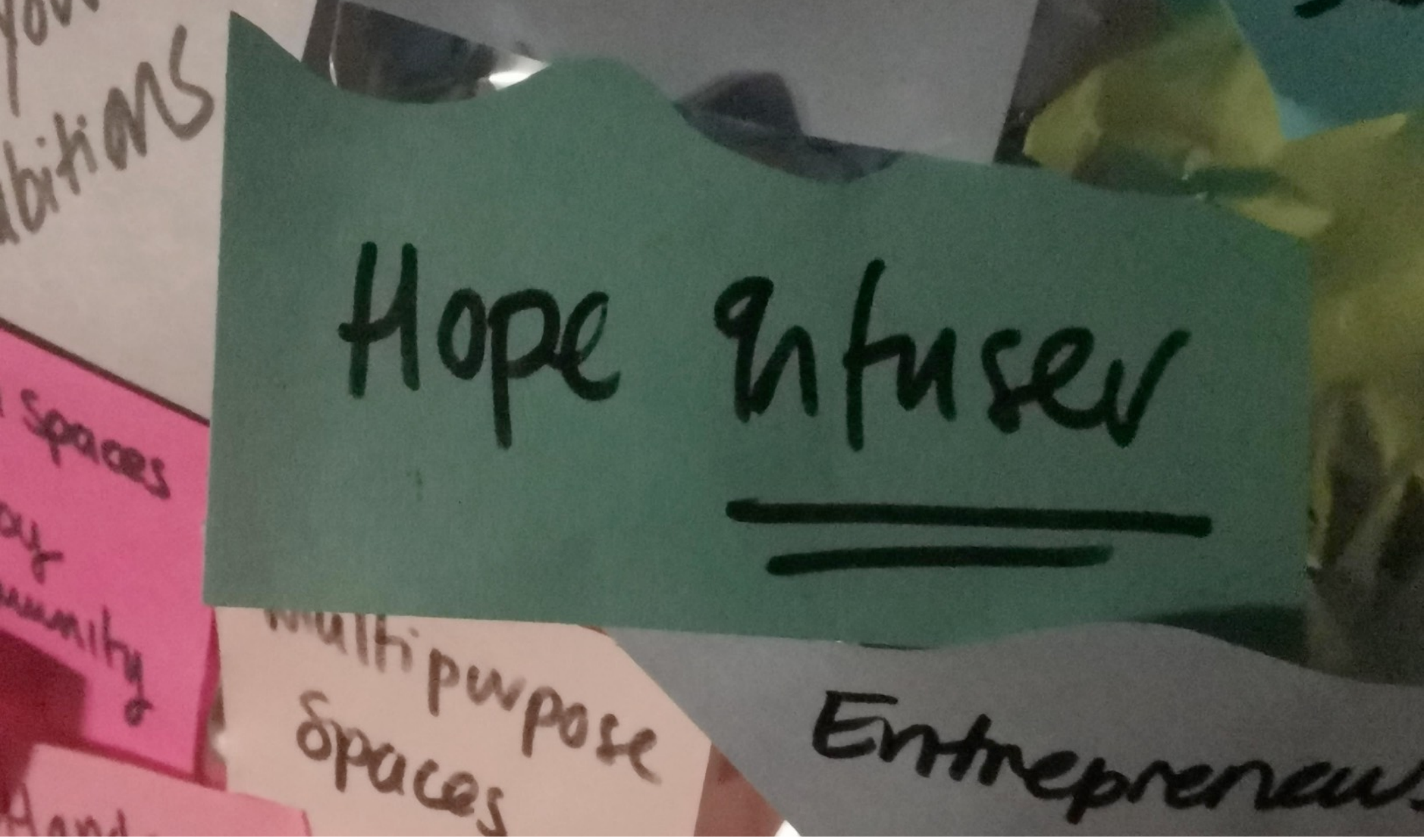
Open Session 1, Future Tellers, 22 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Pauline Borton.

Stars collect information



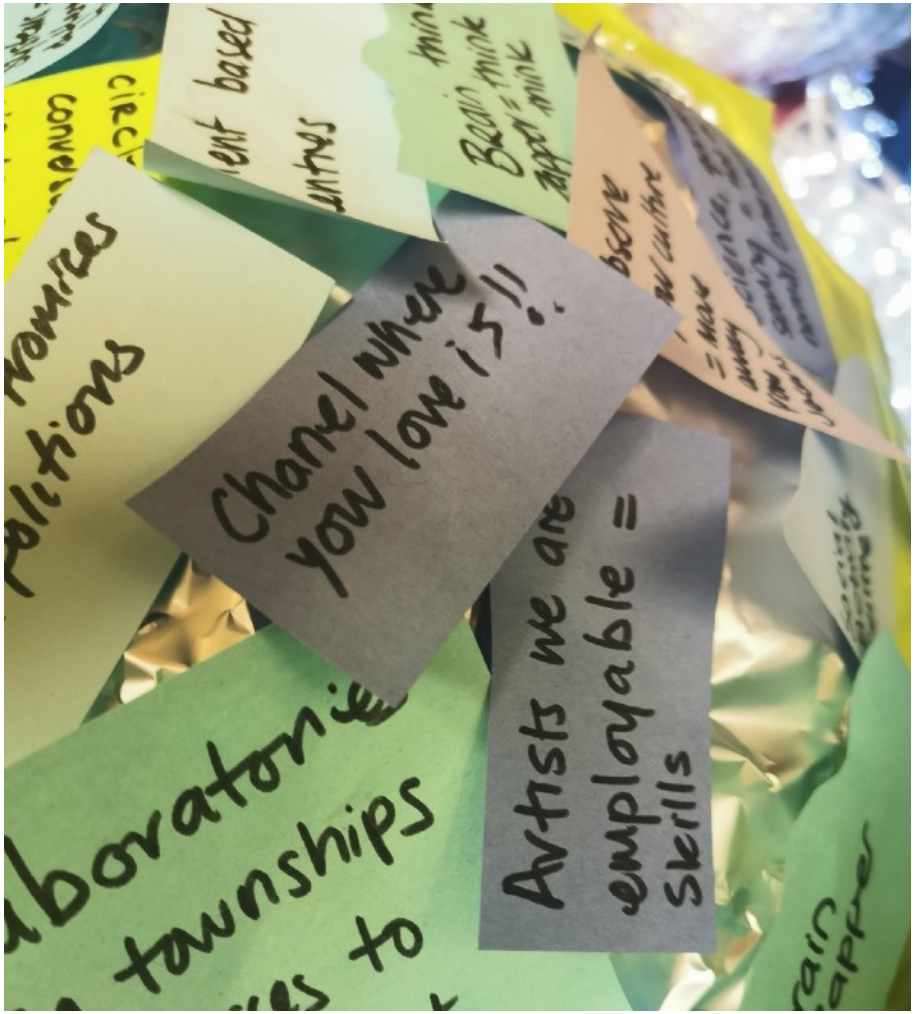
Tin plates act as worm holes for wishes

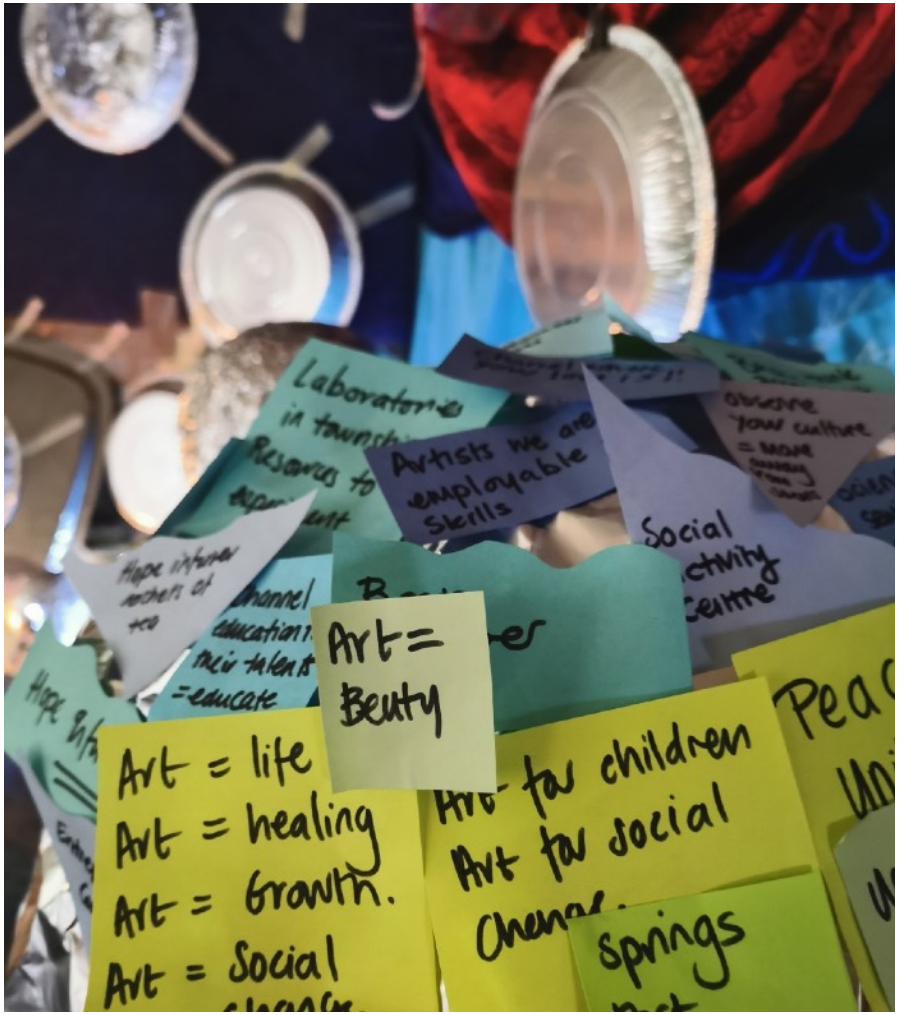
Open Session 1, Future Tellers, 22 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Pauline Borton.



Open Session 1, Future Tellers, 22 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Pauline Borton.

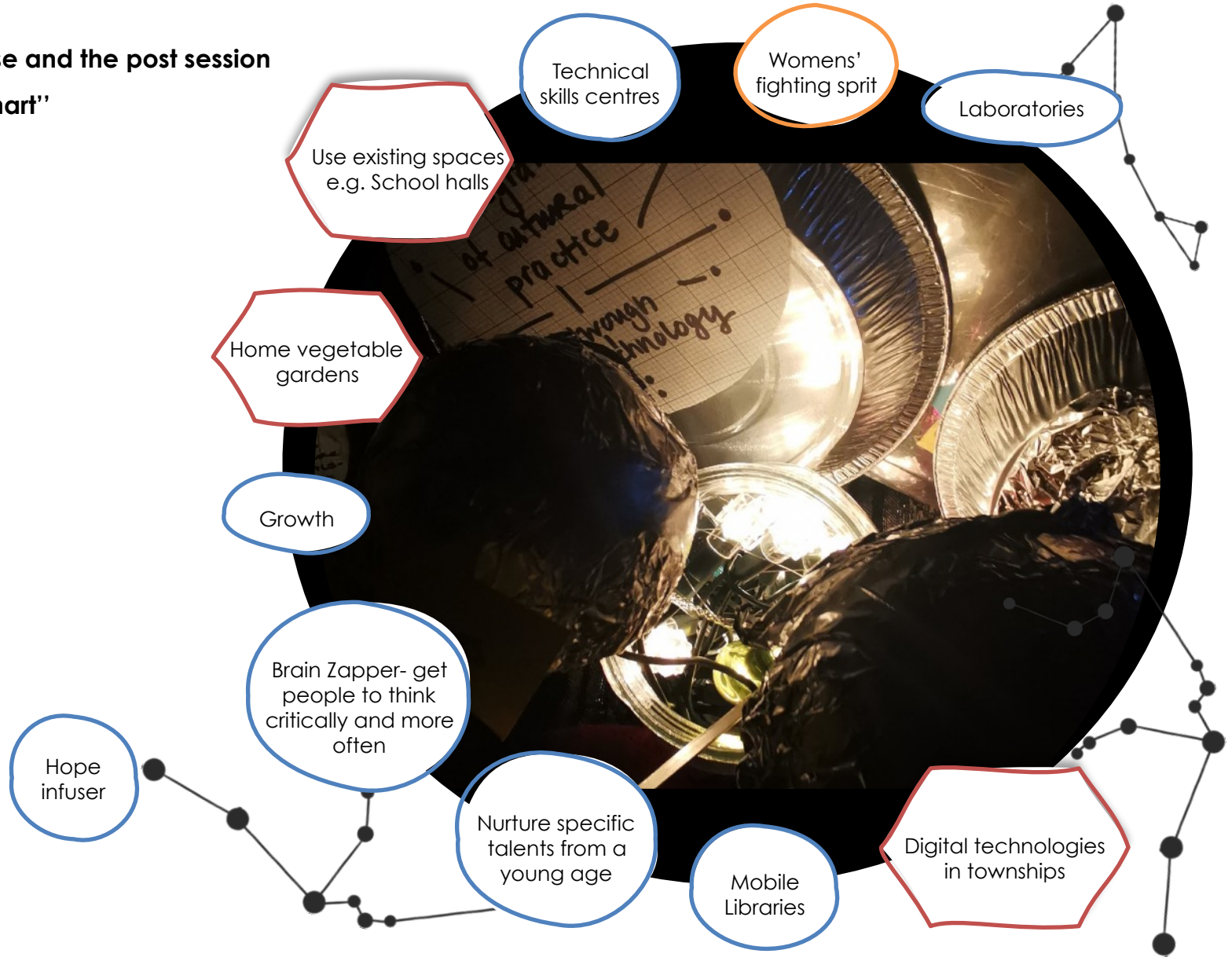
The Crystal Ball collects all the future dreams





Open Session 1, Future Tellers, 22 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Pauline Borton.

Combining the universe and the post session analysis into a ''star chart''



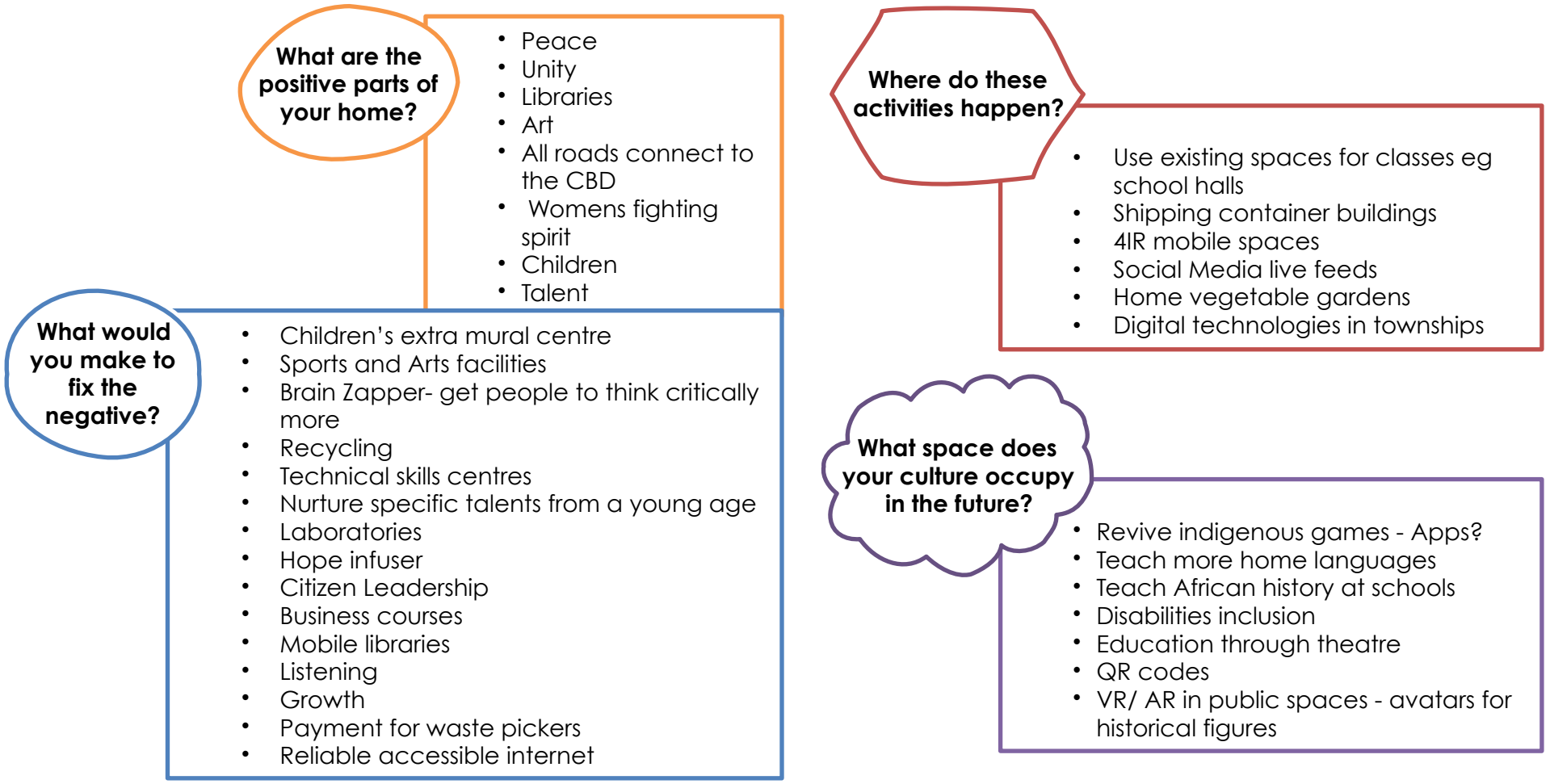
Open Session 1, Future Tellers, 22 June 2020. Creative outcomes for Ekurhuleni Visualisations.

Creative Respondent: Pauline Borton (session outcome) and Tammy Palesa Stewart (post session outcomes).

Post Session Mapping

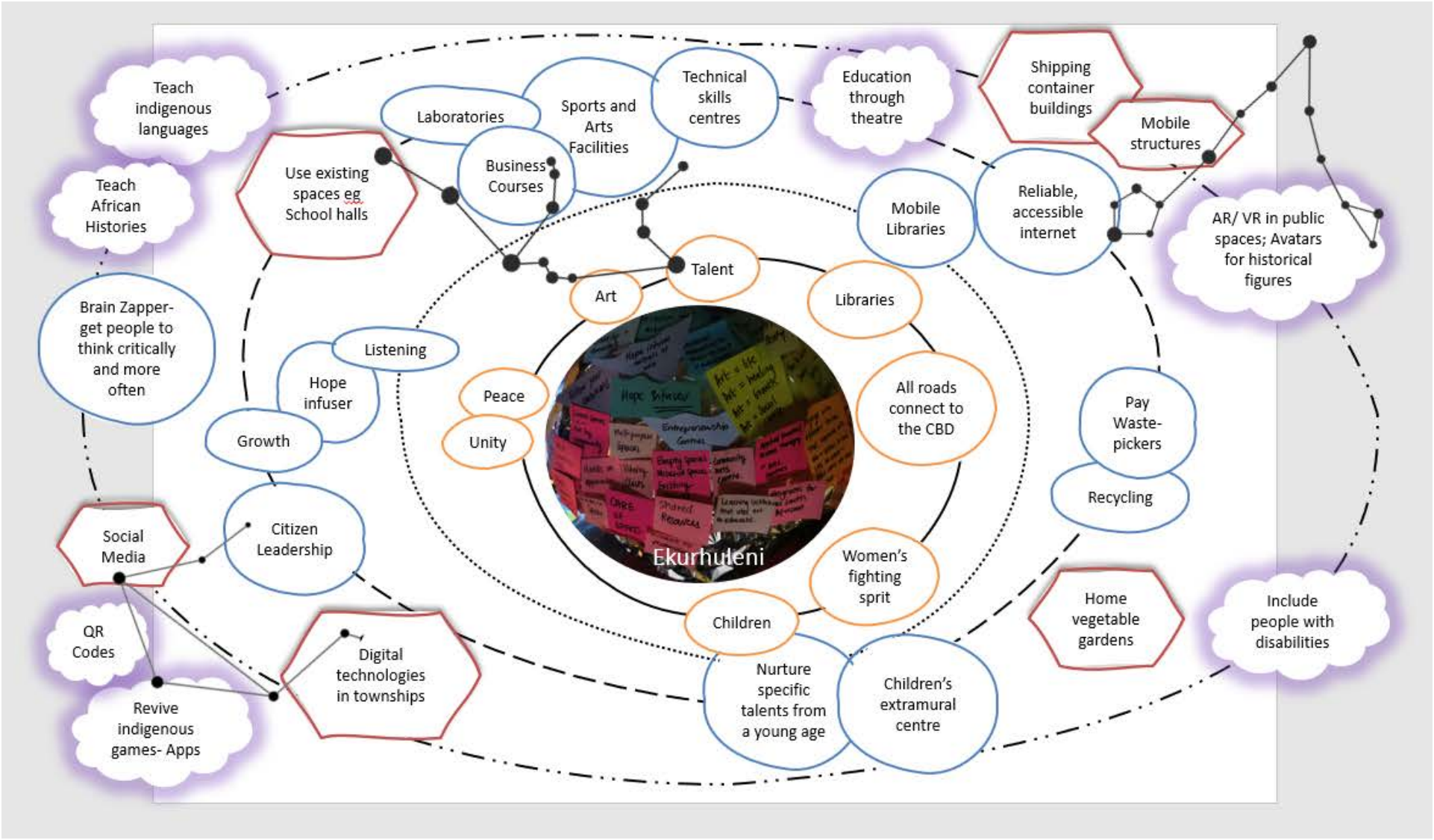
Open Session 1, Future Tellers, 22 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Tammy Palesa Stewart.

Post Session Mapping



Open Session 1, Future Tellers, 22 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Tammy Palesa Stewart.

Post Session Mapping

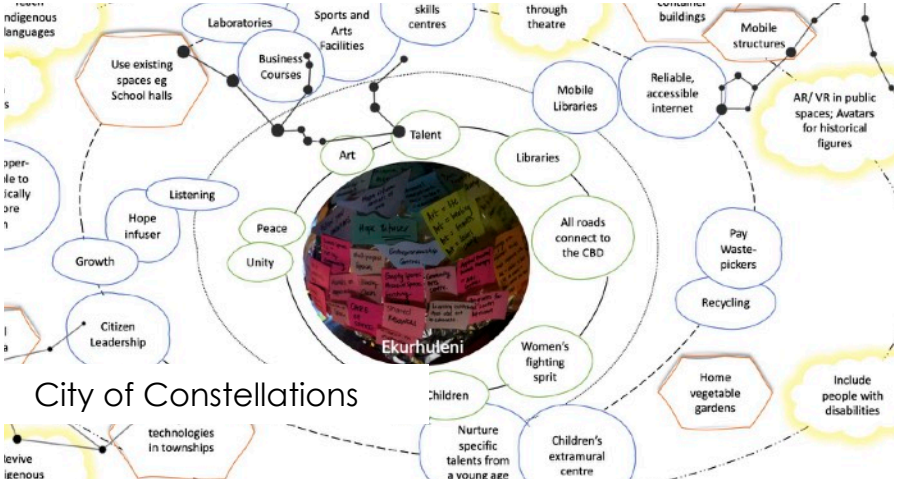


Open Session 1, Future Tellers, 22 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Tammy Palesa Stewart.

SUPPORTING VISUALISATIONS OF A FUTURE CITY

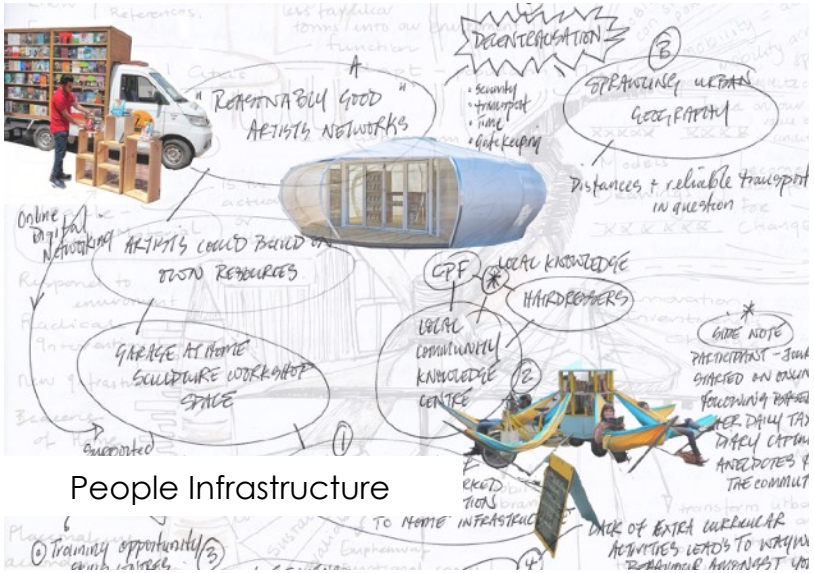
EKURHULENI

VISUALISATION STUDIO
Commissioned by the South African Cities Network
Implemented by Ilifindo and The Trinity Session



City of Constellations

The Object City



People Infrastructure

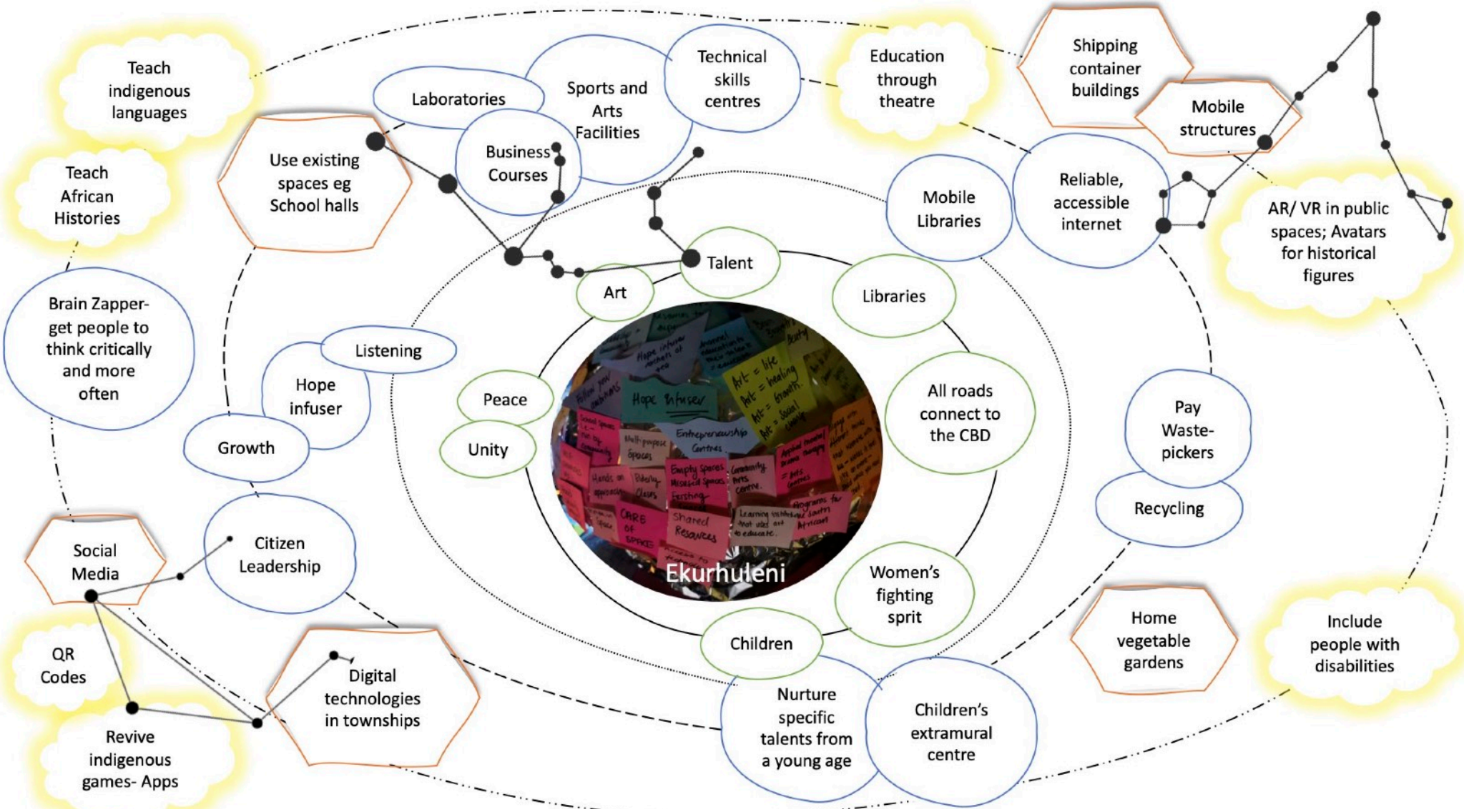
[<o>] VISUALISATION STUDIO
Commissioned by the South African Cities Network
Implemented by Ilifindo and The Trinity Session

CITY OF CONSTELLATIONS

EKURHULENI

VISUALISATION STUDIO
Commissioned by the South African Cities Network
Implemented by Ilifindo and The Trinity Session

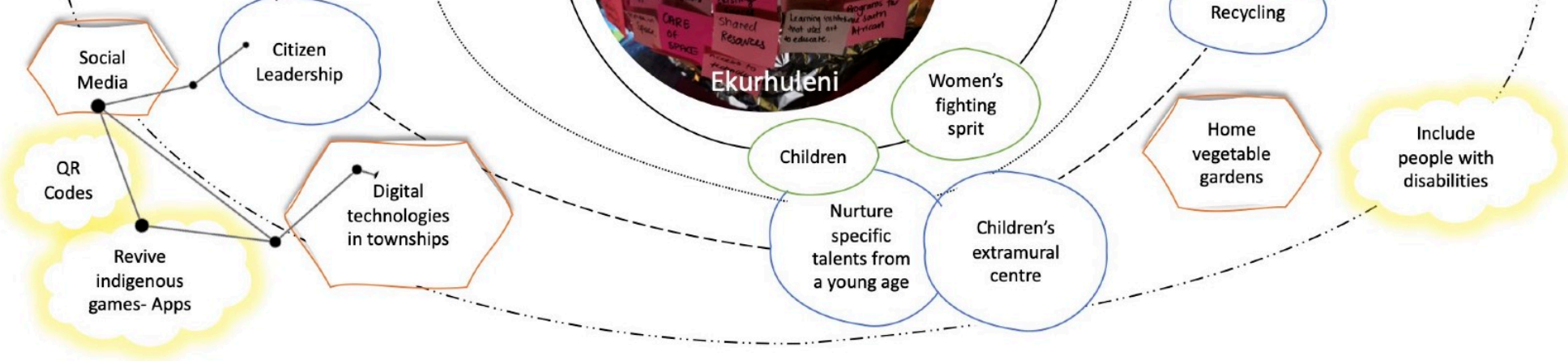
South African CitiesNetwork DBSA AFD Urban Festival 2020 ILIFINDO the trinity session



CITY OF CONSTELLATIONS

EKURHULENI

Open Session 1, Future Tellers, 22 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Tammy Palesa Stewart.



Visualisation Studio

City of Constellations

Ekurhuleni

This visualisation was created after the Future Teller's open studio. It is a text based mind map, as opposed to some of the other more abstracted visualisations. Creating a visualisation after a session allows you more freedom in terms of composition, deliberate material/ key choices, and you have the time to choose more deliberate key words. At the centre of the mind map is an image of a visualisation that was created during the session. Extending out from this centre image are responses to the questions that were asked during the session. The first responses are captured on the first ring, the second responses on the second ring, and so on leading out in concentric circles. "I changed the style, shape, and colour of each text block to differentiate between responses. Finally, I added a few constellation patterns, to show connections between certain responses and concepts" (Tammy Palesa Stewart).

Open Session 1, Future Tellers, 22 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Tammy Palesa Stewart.

Main Issues from the session

- Need children's extra mural centres - use existing spaces such as school halls.
- Sports, art facilities Mobile libraries.
- Need citizens to think critically, have citizen leadership.
- Recycling facilities, formalise and pay Reclaimers
- Business courses for adults.
- Hope, listening, growth.
- Reliable internet access; access to digital technologies in townships.
- Create low cost buildings out of shipping containers; 4IR mobile spaces.
- Enable people to create home vegetable gardens.
- Need to teach more indigenous languages and African history at schools.
- Revive indigenous games, could create a mobile phone app to teach these.
- More inclusive spaces for people with disabilities.
- Education through theatre.
- Use VR/AR in public spaces as an educational tool to, for example, teach the public about historical figures.

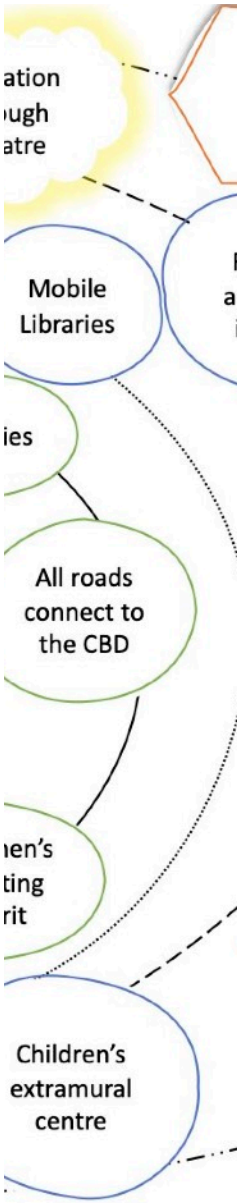
Methods and Techniques

This visualisation was created after the Future Teller's open studio. It is a text based mind map, as opposed to some of the other more abstracted visualisations. Creating a visualisation after a session allows you more freedom in terms of composition, deliberate material/ key choices, and you have the time to choose more deliberate key words.

At the centre of the mind map is an image of a visualisation that was created during the session. Extending out from this centre image are responses to the questions that were asked during the session. The first responses are captured on the first ring, the second responses on the second ring, and so on leading out in concentric circles.

"I changed the style, shape, and colour of each text block to differentiate between responses.

Finally, I added a few constellation patterns, to show connections between certain responses and concepts" (Tammy Palesa Stewart).



Suggested Titles

- An Orbiting City
- A City of Constellations
- A Concentric City

Participatory Exhibition & Possible Alternative Forms:

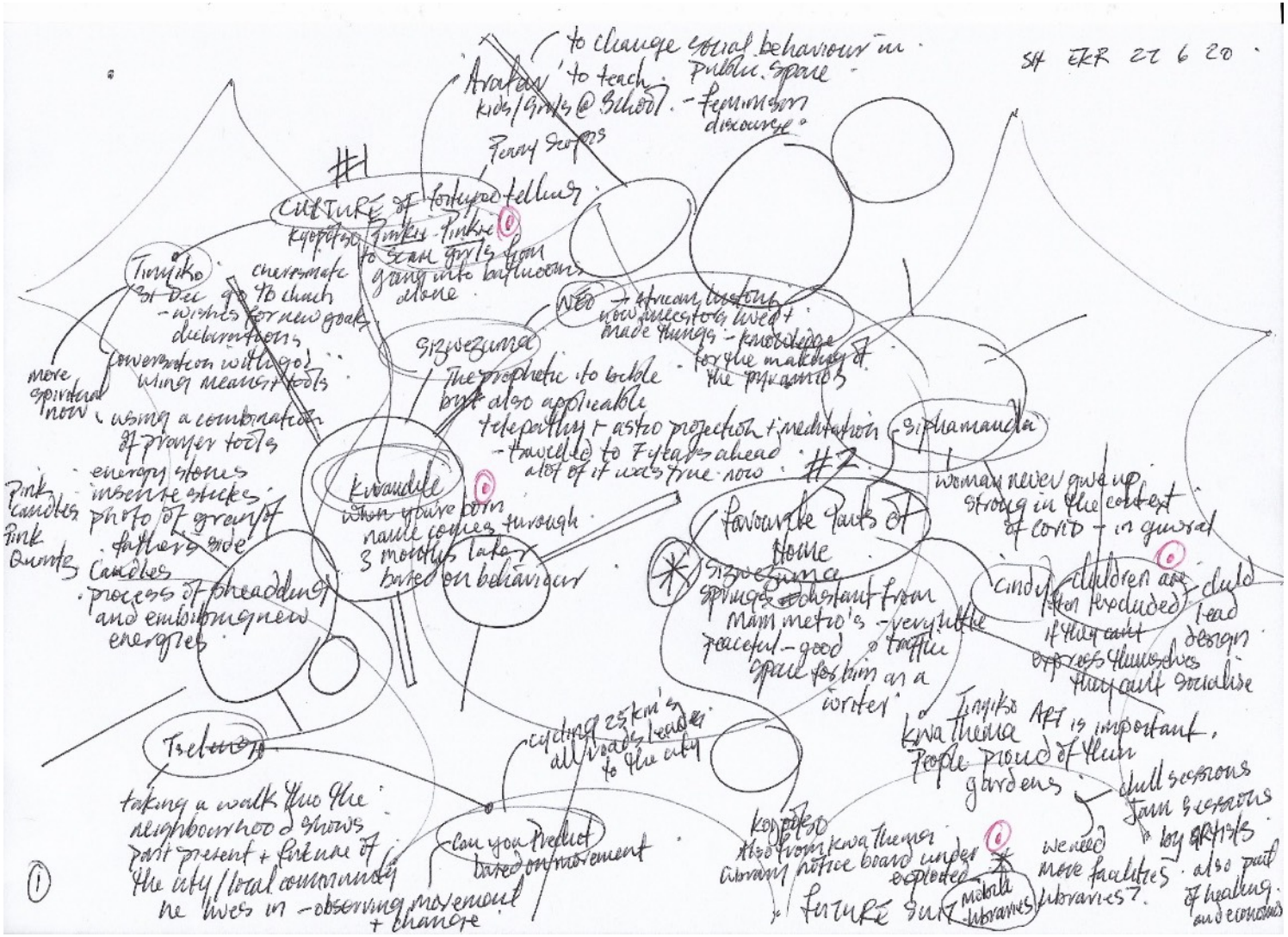
Concentric circles is a strong architectural feature; for example the Council Chambers in Johannesburg.

"The form of the building is derived from the design principles of dialogue, transparency and accountability," the firm explained, "and is a representation of inclusiveness and participation in post-Apartheid South Africa. The building's round plan is drawn from the forms of the Setswana 'lekgotla' and the Roman 'agora', both traditional meeting places which promote all voices equally, democratic dialogue and fair decision-making." (quote from: https://visi.co.za/the-city-of-joburg-council-chamber-by-studiomas/)

Below and middle: City of Johannesburg Council Chambers

Consider ritual spaces (where form meets function)

Mind maps and notes generated during the session:

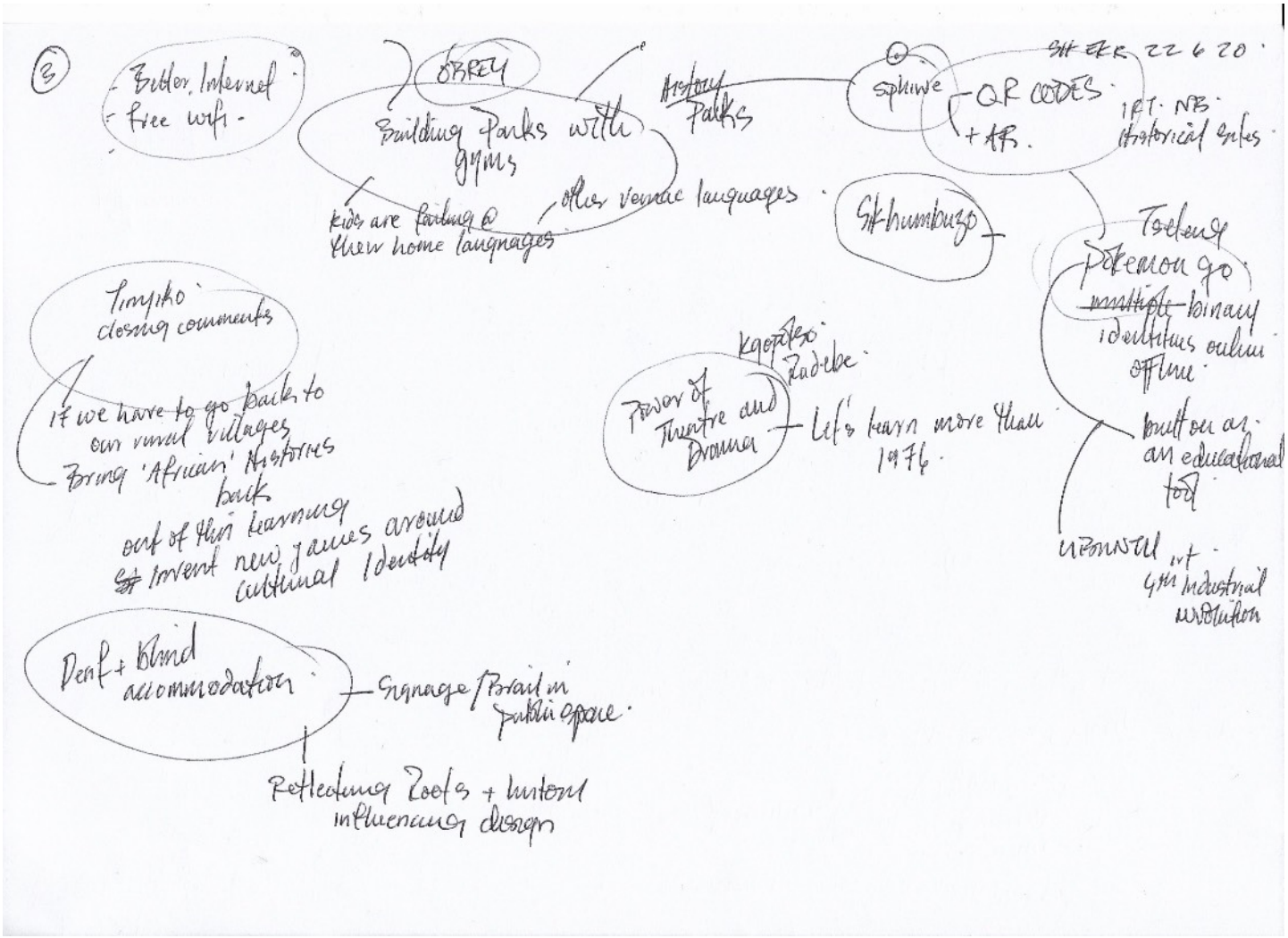


Open Session 1, Future Tellers, 22 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Stephen Hobbs.

Mind maps and notes generated during the session:

Open Session 1, Future Tellers, 22 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Stephen Hobbs.

Mind maps and notes generated during the session:

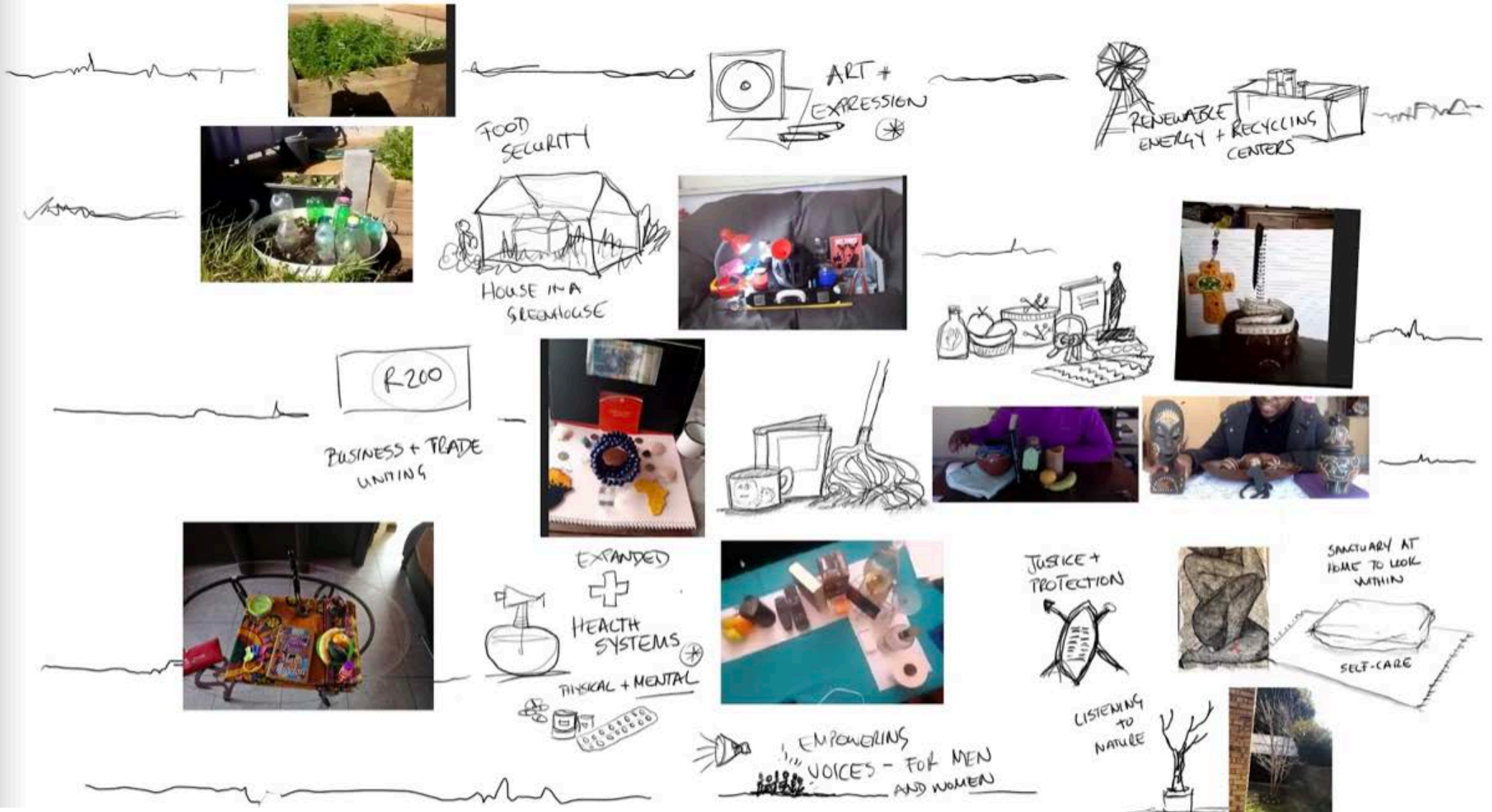


Open Session 1, Future Tellers, 22 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Stephen Hobbs.

THE OBJECT CITY

EKURHULENI

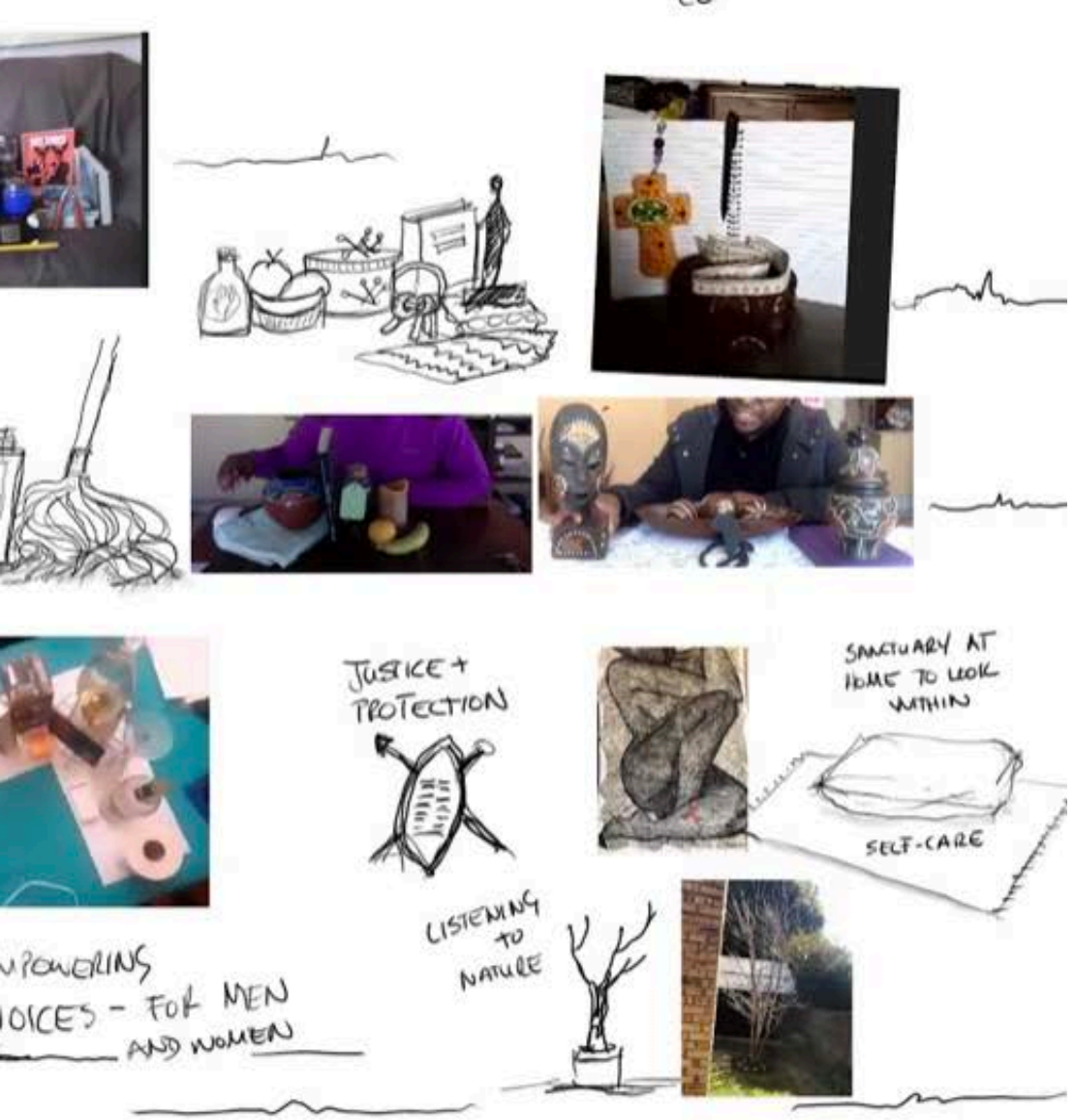
VISUALISATION STUDIO
Commissioned by the South African Cities Network
Implemented by Ilifindo and The Trinity Session



THE OBJECT CITY

EKURHULENI

Open Session 2, Perspectives, 23 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Marcus Neustetter



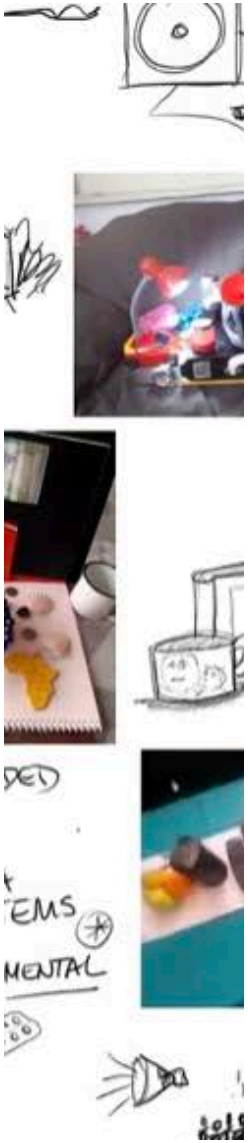
Open Session 2, Perspectives, 23 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Marcus Neustetter.

Visualisation Studio

The Object City

Ekurhuleni

Using household objects, participants were asked to create their city of the future around an object that represents home to them. The result is a deliberate selection of items that evoke concepts, personal narratives and symbolic statements.



Methods and Techniques

Using household objects, participants were asked to create their city of the future around an object that represents home to them. The result is a deliberate selection of objects that evoke concepts, personal narratives and symbolic statements.

Suggested Titles

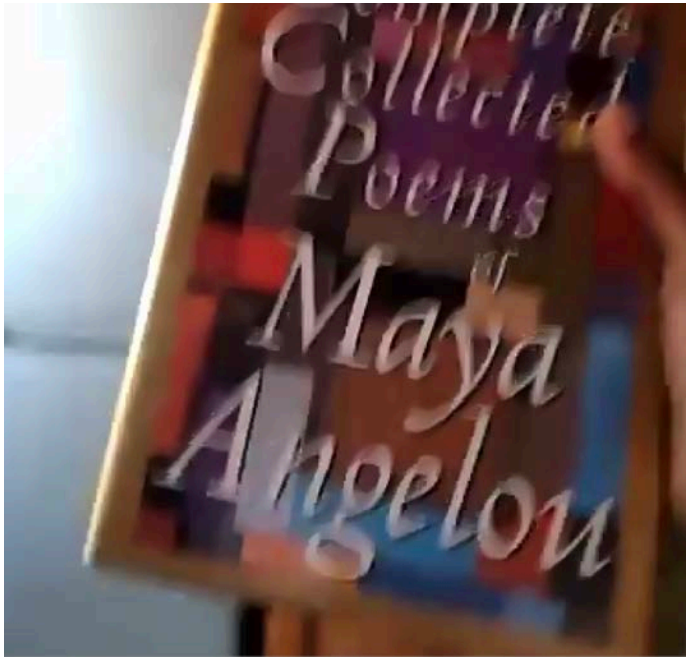
- The Object City.
- Tsileng (Road) City.
- City of Gold, Life and Abundance.
- Comfort City.
- City.

Participatory Exhibition &

Possible Alternative Forms:

Photographed and stitched 'city of objects' annotated and layered with reasons for their inclusion. This visualisation is also intended to be an installation of objects that is reconstructed, based on the studio sessions, in a physical space. Annotations and stories can be added as a key to the installation.
A game for reading a city through a glossary of objects and their meanings, creating new personal meanings.

Layering the city experiences attempts to create a visualisation of a city of depth creating shapes that can be moved around as a small desktop installation.



Open Session 2, Perspectives, 23 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Marcus Neustetter.

Open Session 2, Perspectives, 23 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Marcus Neustetter.

Tsileng (Road) City

Funnel = Observatory

Lamp = Organic homemade sun

Books = Innovative park, meeting space

Bicycle Safety Helmet = Amphitheatre

Measuring Tape = measure peoples egos.
If the ego is too high they are pushed off the city edge.

Open Session 2, Perspectives, 23 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Lavinia Williams-Otto.

City of Gold , Life and Abundance

Money = Importance of money, makes the world go round.

Laptop = Wi-Fi, internet, information.

Board (thinking precedes achievement) = Motivation, people set goals for themselves.

Beads = Arm/ wrist, wear to weddings and traditional events.

Old Metal cup = ancestors, past, evolution.

Incense Sticks = Spirituality.

Sea Shells = Water elements.

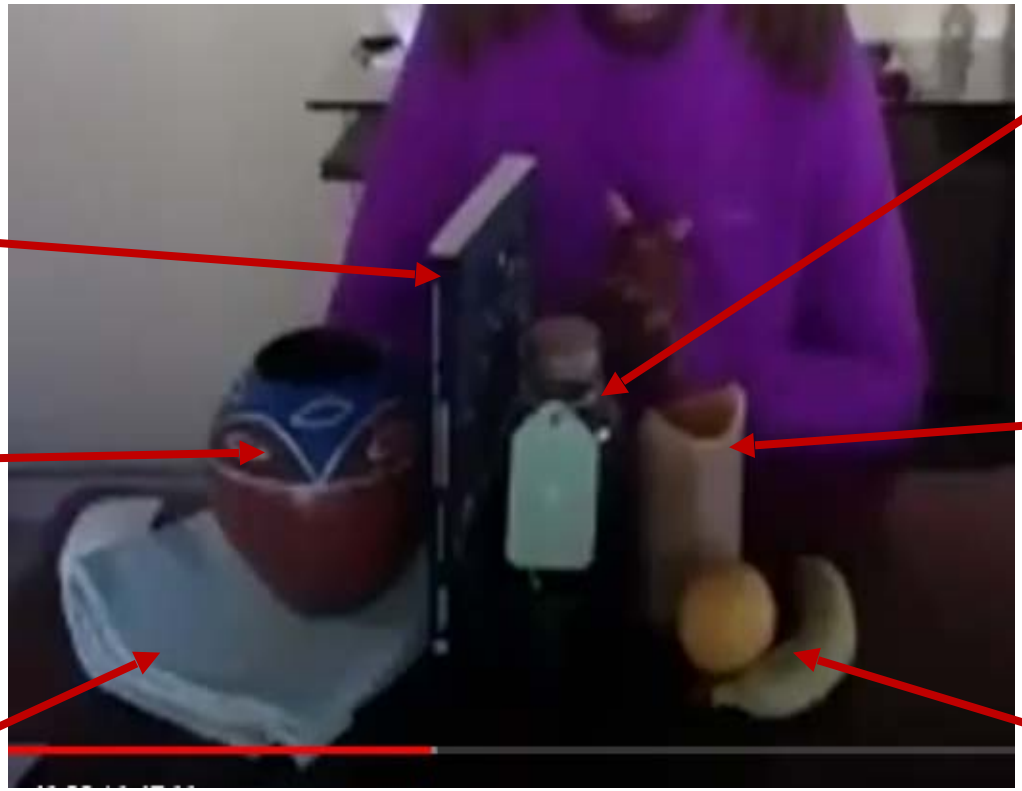
Africa continent earing = Animals.

Africa continent earing = Love.

Crystal glass with woman print on = Woman validated and loved.

Open Session 2, Perspectives, 23 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Lavinia Williams-Otto.

Comfort City



Open Session 2, Perspectives, 23 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Lavinia Williams-Otto.

City

Wooden Ball = Mining.

African Mask =
African Heritage.

Wooden Craft =
Develop our own
African technology,
African systems.

African Continent neck chain =
Connected to the soil, Proudly African.

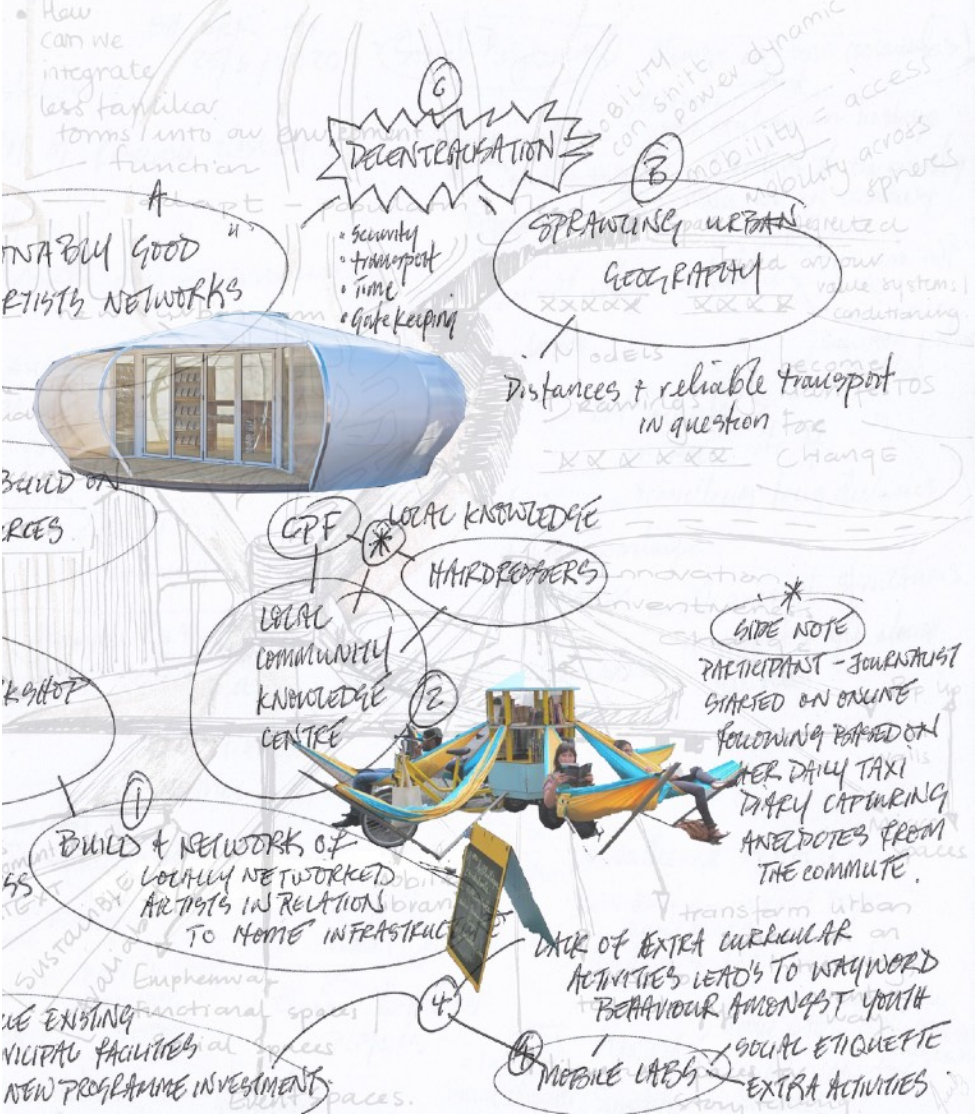
Diary = Document history,
archive information.

Open Session 2, Perspectives, 23 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondent: Lavinia Williams-Otto.

PEOPLE INFRASTRUCTURE

EKURHULENI

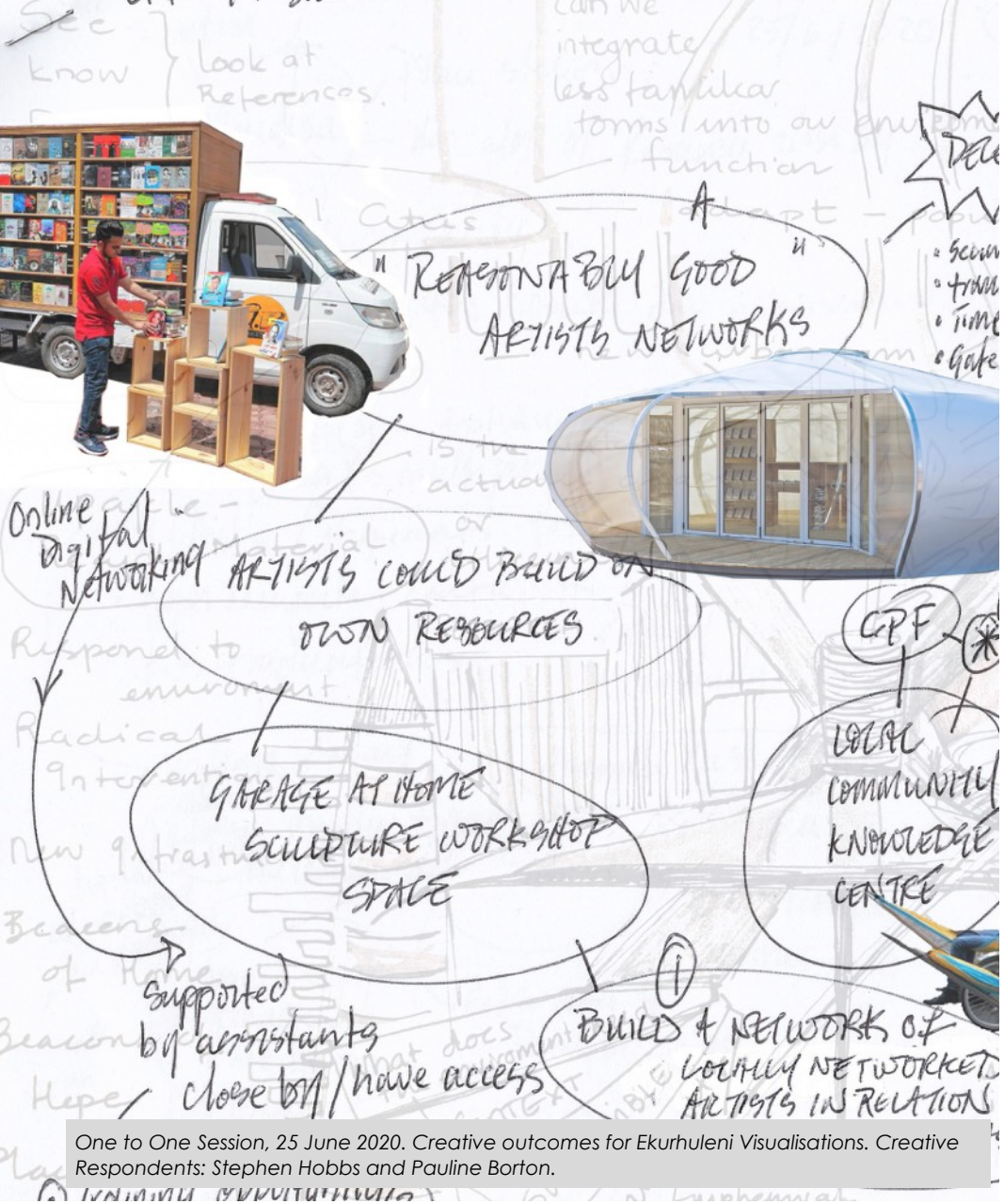
VISUALISATION STUDIO
Commissioned by the South African Cities Network
Implemented by Ilifindo and The Trinity Session



PEOPLE INFRASTRUCTURE

EKURHULENI

One to One Session, 25 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondents: Stephen Hobbs and Pauline Borton.



One to One Session, 25 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondents: Stephen Hobbs and Pauline Borton.

Visualisation Studio

People Infrastructure

Ekurhuleni

The use of the a 'spray-diagram' note taking method served as much as a real time method of capturing the conversation, as well as a conceptual representation of the notion of nodes of concentrated knowledge, practices and experience - connected over extended urban geographies within the multiple metro's of Ekurhuleni.

The insertion of 'cut-out' mobile reading spaces, spaces for intimate gathering, pause and exchange, are suggestive of a starting point for a design-led research approach to communities envisaging their own adaptive mobile spaces – serving as catalysts for incremental local exchange and collaboration where creatives are instrumental in bridging the use value of community centre typologies in relation to creative social programmes that is more responsive in communities that are potentially more isolated than others.

Main Issues from the session

Due to the vast urban sprawl of Ekurhuleni, creative practitioners find themselves working in reasonably well-connected satellite spaces; centred either on existing community spaces or existing municipal infrastructure. But travelling time and long distances are major inhibitors for social exchange and collaboration. To some extent, this has encouraged practitioners to be more tech-savvy in terms of their use of the internet and mobile communications to remain connected and exchange ideas. As is the intention of the Rea Vaya Bus Rapid Transit System, to stimulate small and medium scaled economic opportunities along the route of the more significant BRT stations' stop points, creative practitioners see the value in consolidating their networks in terms of nodes of exchange. Many of the contributors to this session are very mindful of this potential and the reflections and input during the session were focused on examples of up-cycling local resources, such as one's garage at home, serving as a fabrication space and a small-scale opportunity for training and skills development. A more strategic consolidation of these kinds of localised resources might serve as a foundation to re-imagine extracurricular activities for school children in particular, where the lack of productive time after school leaves them vulnerable to the streets. To this extent, support for this dispersed network of highly motivated and creative practitioners could come in the form of strategic planning and resourcing strategies, through a multi-stakeholder engagement process, that serves to enable locally based resident 'actors' to become stimulators of urban social change within their immediate communities. Facilitated through a rethinking and design of programme and facilities that operate in a lightweight mobile manner - networked both spatially and programmatically in relation to existing and new municipal infrastructure and social programmes.

Methods and Techniques

The use of the a 'spray-diagram' note taking method served as much as a real time method of capturing the conversation, as well as a conceptual representation of the notion of nodes of concentrated knowledge, practices and experience - connected over extended urban geographies within the multiple metro's of Ekurhuleni.

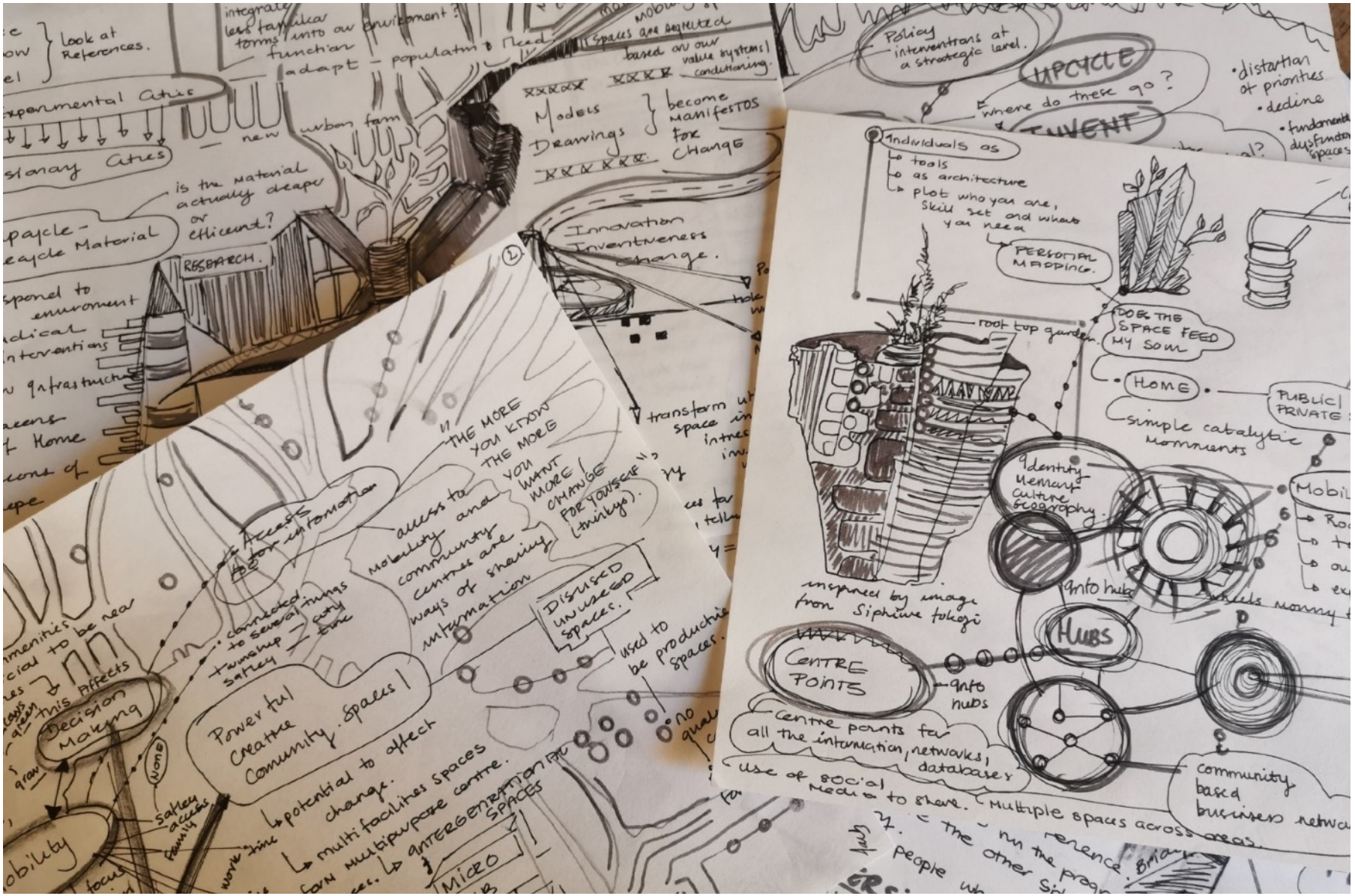
The insertion of 'cut-out' mobile reading spaces, spaces for intimate gathering, pause and exchange, are suggestive of a starting point for a design-led research approach to communities envisaging their own adaptive mobile spaces – serving as catalysts for incremental local exchange and collaboration where creatives are instrumental in bridging the use value of community centre typologies in relation to creative social programmes that is more responsive in communities that are potentially more isolated than others.

Participatory Exhibition & Possible Alternative Forms

Design and build a nano-pavilion/ a public meeting room of sorts which is light weight and mobile – showing adaptive multi-functional components able to respond to the social needs of the local community: from educational play for children, interactive situations for teens and adults and a pause point and place of discussion and exchange with the elderly.

Suggested Titles

- Acupunctural Infrastructure



One to One Session, 25 June 2020. Creative outcomes for Ekurhuleni Visualisations. Creative Respondents: Stephen Hobbs and Pauline Borton.

Visualisation Studio

VISUALISATION STUDIO

Commissioned by the South African Cities Network
Implemented by Ilifindo and The Trinity Session

Facilitators and Creative Respondents:

Gabriella Peppas | Marcus Neustetter | Stephen Hobbs | Pauline Borton | Tammy Palesa Stewart | Ciara Struwig | Tariro Moyo | Albertus van der Westhuizen | Lavinia Williams-Otto | Jacques Nel

Implemented by Ilifindo and The Trinity Session

ILIFINDO

the trinity session

Commissioned by the South African Cities Network

South African CitiesNetwork

Funders and partners in the built environment programme

AFD

DBSA
DEVELOPMENT BANK OF SOUTHERN AFRICA
Building Africa's Prosperity

Launched at Urban Month

Urban Festival 2020