ART AS A GENERATOR OF BUILT FORM

Towards a Working Museum at Rorke's Drift

By

Michael Brunner

DECLARATION

COLLEGE OF HUMANITIES

DECLARATION - PLAGIARISM

I,   Michael Brunner   , declare that

1.   The research reported in this thesis, except where otherwise indicated, is my original research.

2.   This thesis has not been submitted for any degree or examination at any other university.

3.   This thesis does not contain other persons' data, pictures, graphs or other information, unless specifically acknowledged as being sourced from other persons.

4.   This thesis does not contain other persons' writing, unless specifically acknowledged as being sourced from other researchers. Where other written sources have been quoted, then:
a.   Their words have been re-written but the general information attributed to them has been referenced
b.   Where their exact words have been used, then their writing has been placed in italics and inside quotation marks, and referenced.

5.   This thesis does not contain text, graphics or tables copied and pasted from the Internet, unless specifically acknowledged, and the source being detailed in the thesis and in the References sections.

Signed

_____

ACKNOWLEDGEMENTS

ABSTRACT

Broadly speaking, art can be described as man's emotion made tangible, providing a visual memory of the past. Resistance art is no different save the strength of its embedded meaning bound to context through signs and cultural references. In a pre-liberation South Africa, resistance art formed one of the critical voices of opposition to the apartheid regime and from the Rorke's Drift Art and Craft Centre in Zululand this voice resounded.

The memory of this together with the memory of the Rorke's Drift artists has become dissociated from the actual place resulting in a gap in the history of South African art as well as the history of KwaZulu-Natal and South Africa.

In light of this, this document explores the potential of art to generate built-form. By examining the link between man, society and art through the review of relevant literature, it is found that memory can be revived as a key driver behind the meaning of art and built-form through the provision of *place* as governed by issues of cultural identity, symbols and meaning, context and the experiential. This conclusion is extended through precedent studies to include the art in question and is proved through the use of a case study.

The significance suggested is that there is a global opportunity for art to provide meaning to the built environment and a local potential to directly address the loss of meaning and memory of Rorke's Drift. In other words, it is proposed that meaning can be returned to Rorke's Drift if the fundamental issues of memory are addressed, thereby continuing the narrative of South African art and contributing to it in the future.

TABLE OF CONTENTS

PART ONE

BACKGROUND RESEARCH ON ISSUES

LIST OF ILLUSTRATIONS

PART ONE

PART ONE

BACKGROUND RESEARCH ON ISSUES

CHAPTER 1 : INTRODUCTION

1.1 INTRODUCTION

1.1.1 Background

Art is the physical manifestation of man's creativity and emotion. It provides a visual memory of past events at a personal, local or global scale. More importantly, however, it provides a clear image of man in relation to the memory. (Barnett, 1976) It captures the feeling of the moment.

Generally speaking, African art is typically classified craft, having much stronger ties to functionality than classical western or eastern art. These pieces represent a strong sense of cultural and personal identity and bring the beauty of art into everyday life. Creating these works requires raw materials to be manually wrought and manipulated so as to achieve the desired aesthetic and functional requirements. The experience of the material is critical in the creation of the product and the sensory properties of the material together with the production process could be seen as being as important as the final product. However, many pieces produced at Rorke's Drift in KwaZulu-Natal transcended the craft boundary into the realm of 'art' (Battiss, 1977).

Many of these items can also be classified as 'resistance art' which uses the same visual devices to express opposition to those in power and to provide a commentary on prevailing ideologies and methods employed by these power-holders (Rosen, 1993 & Tutu, 1989).

In South Africa, resistance art has strong roots, pre-, during and post-apartheid. Critical to the history of resistance art in South Africa was the establishment of the Black Consciousness Movement in the 1970's, which was followed by extreme censorship and restriction of expression by the government at the time. This led to a number of alternative communal art organisations flourishing, such as the Polly Street Studios in Soweto and the Rorke's Drift Art and Craft Centre in Zululand, to name two (Johannesburg Art Gallery, 1991).

Situated on the edge of Zululand, in Northern KwaZulu-Natal, Rorke's Drift was the site of the historic clash of the British and the Zulus in 1879, which immediately succeeded a crushing defeat of the British by the Zulus in the adjacent Battle of Isandlwana (Hobbs & Rankin, 2003). The settlement of Rorke's Drift is located immediately south-west of Shiyane

Hill and south of the Mzinyathi River. Today, Rorke's Drift and its surrounds are a National Heritage Site which both informs and restricts development.

The Rorke's Drift Art and Craft Centre was established in 1963 and from then, until the school's closure in 1981, it was one of the few places in South Africa where black individuals could get a formal education in art. Some of South Africa's foremost resistance artist were trained here, namely Azaria Mbatha, John Muafangejo, Cyprian Shilakoe, Joel Sibizi, Dan Rakgoathe, Vuminkosi Zulu, Bongiwe Dhlomo and Pat Muatla, to name a few. These artists specialised in weaving, print making, ceramics and sculpture (Calder, 2012 and le Roux, 1998).

Although the original missionary station at Rorke's Drift still exists, the memory of the Rorke's Drift artists has become dissociated with the actual place resulting in a gap in the history of South African art as well as the history of KwaZulu-Natal and South Africa.

This memory however, can be revived as a key driver behind the meaning of art and built form (Bloomer & Moore, 1997) in providing place and space at the Rorke's Drift of today. It must be stressed that the relationship between memory and art form or building is governed by issues of identity, meaning, place, materiality and the experiential. In order for this meaning to be returned to Rorke's Drift the fundamental issues of memory must be addressed. Thus, by critically investigating this link between art and built form through the modes of memory, namely, identity, meaning, place, materiality and experience, a contextually linked, significant architectural response can be generated so as to continue the narrative of South African art and to contribute to it in the future.

1.1.2 Motivation/Justification of the study

A short discussion is necessary in order to signpost the background research and discuss why it is important to suture art with the built environment.

Theoretically, the dissociation of *man* from the *man-made* is a Modern concept in that through manufacture we alienate ourselves from our environments. This idea is echoed by Gideon (1954: 426) when he questions the purpose of art, "Do we need artists?" He concludes, yes. Through the eyes of the artist, we are forced to confront ourselves and are provided with the opportunity to allow our spirits to resonate with our surroundings. For Rorke's Drift, this suggests that the *reading* of an art work and understanding the visual

language, has the potential to not only explain but also contextualise the relationship between resistance art and built form. Yet, globally, less individuals visit galleries than not. This provides the opportunity for an interaction between the built environment and art, encouraging greater reactivity between man and his constructed environment.

This, however, requires an understanding of the way in which one relates to both art and architecture. Primarily, this relationship is governed by memory (Bloomer & Moore, 1997). The experience of being in a place, immersed, or similarly being immersed in an art work occurs in time. The experience that one is subject to is more than visual and "is generally as complex as the image of it that stays in our memory." (Bloomer & Moore, 1997: 72) According to Zumthor (2010: 18), the act of remembering can be influenced by various elements: images, moods, forms, words, signs or comparisons. The arrangements of the elements occur radially and through these, works can be appreciated as a focal point from alternate vantages: "historically, aesthetically, functionally, personally, passionately." (ibid.)

The memory of place lasts indefinitely; capturing the subtleties and details, qualities of light, connection to landscape, and consequently place is subject to innumerable readings, often complex and ambiguous. Thus, memorable places "…can be seen as a potential toy, capable of being pocketed in the memory and carried away, or taken out to fill for a while the whole of one's conscious attention. (Bloomer & Moore, 1997: 74) There exists a potential for an individual to likewise influence the built environment, however. As architecture is exposed to life, it can assume a quality that bears witness to the reality of past life, if its body is sensitive enough. (Zumthor, 2010). Effectively, Bloomer and Moore (1997) suggest that this potential is possible through both internal and external means. In other words, an individual's relation to art and architecture is partly determined by either internal, haptic and semiological mechanisms, or external, cultural mechanisms, that provide the background for cognition.

Internally, the experience of art, architecture and any other item involves the application of the semiological triangle: the percept (the seeing), the concept (the interpretation) and the representation (the verbalising of what one has experienced). Through this construct one can view the link and relationship that exists between reality, thought and language, however, these elements do not determine each other, rather they are simply connected or illustrate correlations. (Jencks, 1969: 44)

Externally, Frampton (1983) feels that it is only through acknowledgement (not reproduction) of the past that one can move toward a culture that resists dissolution, retaining its identity, whilst incorporating the global culture and promoting progress. A contradiction in action occurs in this pro-/retrospection. The embracing of the past and the future compromises a complete stance on either. As traditions crumble, so too do cultural identities. "Everything merges into everything else, and mass communication creates an artificial world of signs. Arbitrariness prevails." (Zumthor, 2010: 16)

This factor becomes even more significant when one considers that it applies not only to the production of art (or built form), from the artist's point of view, but also to its reception, the audience's point of view. The relationship between the 'producer' and 'consumer' of art and built form is thus doubly compounded.

The same conditions that apply to art globally apply locally but are accentuated at Rorke's Drift by an additional loss of remembrance of both the art and history of the area. According to Elliot (1990: 7) "…history is a plural noun as it is recognised that the story you now tell says as much about your life as it does about the past."

The addressing of memory at Rorke's Drift is best explored through mechanisms that bind the abstract memory to the event place. As every architectural intervention intrudes on a historical environment, it is critical that it embraces qualities that can enter into a meaningful dialogue with that specific context. In order for the intervention to find its place, it must make one see the existing in a new light (Zumthor, 2010). Both the exploration of phenomenology and Critical Regionalism enable this and retain notional connections with the *internal* and *external* nature of memory.

"Architecture is bound to situation. Unlike music, painting, sculpture, film and literature, a construction (non-mobile) is intertwined with the experience of place." (Holl, 1989: 109) The actual site of a building is more than incidental in its conception as it forms the building's physical and metaphysical foundation. By fusing with a place, a building can transcend its physical and programmatic requirements, gathering meaning in the situation. An architectural work, much like an artwork, is an organic link between concept and form. The phenomenon of experience, within both, is built around this invisible thread which serves to organise the whole, connecting elements with exact intention.

The binding of idea and phenomenon occurs when the work is realised (Holl, 1989: 110). The metaphysical skeleton, the intangible, time, light, space and matter are unordered before beginning as such the modes of composition are free: line, plan, volume and proportion await activation and consequently, through the ordering of site, culture and programme, an idea may be formed. (Holl, 1989: 110)

Both art and architectural thought involve the working through of the experience of phenomena initiated by idea. Only through the act of making can an idea be realised as a seed of phenomena opening a world of sensations of the experiential distinct from the act. "Whether reflecting on the unity of concept and sensation or the intertwining of idea and phenomena, the hope is to unite intellect and feeling, precision with soul." (Holl, 1989: 110) This links back to the need for man's built environment, at a global scale, to be rendered meaningful.

Thus, the motivation to expand on art as a generator of built form is both theoretical and contextual. Globally, it presents the opportunity of exploring the potential of art in providing meaning in the built environment and locally, it addresses the issues associated with the event place, that of meaning and memory of Rorke's Drift.

1.2 DEFINITION OF THE PROBLEM, AIMS AND OBJECTIVES

1.2.1 Definition of the Problem

The relationship between art and built form is governed by numerous factors and key elements. As illustrated in the questions raised below, each of these has the potential to further inform and illuminate the relationship and provide a deeper and more meaningful understanding of the content. More broadly, however, there are issues beyond the direct research scope of this document.

Issues implied by the research topic primarily revolve around the historical and social, and more contextually the rural, economic and educational.

Historically, implied issues generated by the research topic and questions relate theoretically with the confrontation of historical landscape, both culturally and personally. Contextually, however, these issues relate to the actual event place of Rorke's Drift, in its many layers, the realities of contributing to a National Heritage Site within the South African Heritage

Resources Agency (SAHRA) and Amafa Guidelines (van Vuuren, 2012) and the perpetuation of the multiple narratives of the history of KwaZulu-Natal and South Africa.

The social issues relate to the potential of social development implied theoretically, in the form of connectivity with the social landscape, and contextually, in the potential social upliftment of individuals in the Rorke's Drift area through rural, economic and educational development.

Rural development is achieved through the proposal of a building development creating education and jobs through the formalisation of existing structures and associated infrastructure at Rorke's Drift.

Economic development is related to improved access to existing tourism infrastructure, potential international funding through the development of the site and national and provincial funding through education and capacity building (Whelan, 2012). More locally, economic development can be stimulated through local job creation at Rorke's Drift and would need to be further considered at an appropriate point.

Educational development potential exists in part in the existing primary and secondary schools at Rorke's Drift which can be expanded upon, working in conjunction with a possibility for an adult educational component incorporating skills training integrated with a working museum. There is also an added potential for international educators being involved with the proposed facility.

Although these considerations will primarily be linked to the research in the second part of the document, the cognisance of a broader narrative beneath the initial impression of the relationship between art and built form is imperative to extract and employ to generate meaningful conclusions that can express clarity of the content and lead to realistic suggestions and recommendations.

1.2.2 Aims

This document aims to extract relevant and meaningful theoretical tools and the manner in which they are to be applied in order to clarify and resolve the primary research question of how art can generate built-form.

1.2.3 Objectives

Through the examination of the key concepts and theories of resistance expression, memory, cultural identity, semiology, Critical Regionalism and phenomenology, theoretical tools and principles can be extracted that will enable the clear and definite response to the process of art generating built-form and as such can be used to respond to the subtopic of this research in the second part of this document.

1.3 SETTING OUT THE SCOPE

1.3.1 Delimitation of the Research Problem

This document will examine the relationship between art and built form, with specific reference to art's ability to generate built form. As the field of art is vast and encompasses many fields that may not be directly related to the context with which this document deals, the visual arts will be considered, more specifically, resistance art will be the primary focus of this investigation so as to ensure the relevance of the information obtained. This document will not deal with performance art and similarly, art works will not be reviewed at length in this part of the document. The focus of the research will rather be the impact that art has on man and society. The relationship will be explored through the key concepts and theories of memory, cultural identity, semiology, Critical Regionalism and phenomenology. Similarly, these concepts and theories are vast and are often related to fields that may not be relevant to this document. Thus, the focus of the investigation of these modes will be limited to their influence on the built environment, directly, and its periphery, indirectly. The intention of this research effort is not to provide a universal solution to all built form relating to art but rather to generate a specific, contextual response to the issues at hand.

1.3.2 Definition of Terms

Arrière-Garde – Literally, the 'rear-guard' as an antithesis to the *avant garde*, alluding to retrospection as a means of progress without its recreation.

Built-Form – The product of architectural design, and its associated structures, that define a built space and provide a sense of interiority and exteriority.

Heimatsarchitektur – the Nazi's 'homeland' architecture, designed to promote German pride during the Second World War.

Resistance Art – The creation of beautiful or thought provoking items or works that express an opposition to power-holders and to prevailing ideologies employed by said power-holders.

1.3.3 Stating the Assumptions

It is assumed that the process, materiality and experience associated with the production of art can be used in a similar way to generate built form. The process of the accumulation of memory, building memories, could be likened to the process of generating meaningful, contextually linked built forms and ultimately, the physical building of place. It is important that the linearity and sporadic nature of memory be related to time, as this establishes event places that remain linked in the broader narrative. Together, these elements stress the importance of man in relation to space and the way in which an individual perceives and assimilates the experience of built form.

1.3.4 Hypothesis

By critically investigating the link between art and built form through the mode of memory, it is hypothesised that a contextually linked, significant architectural response can be shaped from the same subjective and objective factors that shaped the art in question.

1.3.5 Key Questions

The following questions will aide in structuring the research.

The over-arching research question that this document will answer is: How can art act as an instigator for built form? By asking this question, primary questions can be generated that assist in answering the research question.

Primary Questions

> Before asking theoretically based questions, the need and importance of art needs to explored so as to contextualise the research. In this, what social role does art play and how has this developed from the naturalistic representations that were characteristic of previous eras? If, as Gideon (1954) states, resistance art set itself apart from traditional art through the movement of Cubism, why and how did artists pursue this?

> The way in which man relates to art becomes increasingly important. The question that needs to be asked is: What is the nature of the link between art and memory? Moore and Bloomer (1997) express the importance of internal and external relations

to art and architecture, how then can collective and personal memory motivate art as a generator of built form?

Given the significance of materiality, place and time and experientiality to both art and architecture, in what ways can these generate meaning in the built environment?

Secondary Questions

The secondary questions relate to the primary questions and help to elaborate on the content so as to provide a more complete image of the issues at hand. These questions will be partly addressed in Part 2 of the document.

How did resistance art manifest locally?

Why was Rorke's Drift pivotal in the generation of so many voices of resistance and what influences did they have on society?

Who were the key players involved in the resistance art of Rorke's Drift and how has their memory persisted?

How can the *process* of creation inform the relationship between art and built form?

1.4 CONCEPTS AND THEORIES

Issues generated by the relationship between art and built form primarily manifest themselves through memory, identity, sign and symbol, issues of materiality, context and place and the experiential. In order to explore and, ultimately, respond to these issues it is critical that broader concepts and theories are applied to them to allow for a deeper understanding of the content at hand. The following theories will be used as vehicles through which to expand on the issues pertinent to art as a generator of built form.

1.4.1 Resistance Expression in the Arts

The ability of art to challenge power and ideologies is strong. Art can provide an image or instant whereby the viewer is transported to a point of comprehension by sheer virtue of being present (Leepa, 1976). This power is critical to art's ability to generate built form and thus, it is critical that the nature and manifestations of resistance expression are explored. The manner in which man relates to art of this nature can be used to partly answer the research

question of how art can generate built form, alluded to by both Zumthor (2010) and Bloomer & Moore (1997) as being the domain of memory.

1.4.2 Memory

Art provides a visual memory of past events at a personal, local and global scale. The intangible nature of memory and the notion of memory being accumulated or built is an important component in understanding the relationship that exists between art and architecture.

Much of this is born of an individual's personal accumulated knowledge through various signs and symbols, as alluded to by both Zumthor (2010) and Bloomer & Moore (1997), but, more generally, it is partly born of an individual's cultural background and identity. Thus, to fully understand the ability of art to generate built form, a clear understanding of cultural identity and semiology is required.

1.4.3 Cultural Identity

As art is a method of expression, its creation is a deeply personal experience. Through it one glimpses a window into the artist's spirit, his/her personal identity. By extension, the artist's cultural identity comes to the fore. As this component is so deeply entrenched in an individual's psyche it plays a large role in the relationship between art and built form.

This factor becomes even more significant when one considers that it applies not only to the production of art (or built form), from the artist's point of view, but also to its reception, the viewer's point of view. The relationship between the 'producer' and 'consumer' of art and built form is thus doubly compounded.

As an extension of this, the meaning and symbols that are part of architecture's own language become increasingly important. In order to fully understand the nature of the link between art and built form, exploration into this meaning of art and architecture through symbols is required.

1.4.4 Semiology

Meaning in art is entirely dependent on one's personal perception. There are, however, elements that provide a sense of universal visual order. Similarly, the built environment possesses elements that can provide a universal aesthetic or experiential order. To fully

understand the relationship between art and built form, issues of sign and meaning need to be addressed.

As Zumthor (2010) states, architecture exists in its own realm. It does not exist primarily as a message or symbol but rather as an envelope or back-drop in and around which life unfolds. He sees it as "a sensitive container for the rhythm of footsteps on the floor, for the concentration of work, for the silence of sleep." (Ibid.) This is echoed in the words of Lefebvre (1997) in which he calls for restraint, not rejection, of semiological categorisation of architecture.

In order to arrive at conclusions that will provide tangible solutions to the research question, the external (cultural) and internal (semiological) nature of memory will have to be bound to architectural theories. As the notion of cultural identity relies on contextual factors beyond the body to explain relations and perceptions, it seems appropriate that Critical Regionalism, concerned with issues of context, landscape and materiality, should be used to derive solutions to how art can generate built form. Similarly, semiology relies on internal mechanisms to explain relations and perceptions, and it likewise seems appropriate that phenomenology, concerned with the personal experience of place, should be used as the vehicle to express how art can generate built form.

1.4.5 Critical Regionalism
The expression of the broader context provides clues as to the method and manner in which art has been generated in a specific environment and resonates with the external memory of 'self' expressed as cultural identity. From this, an understanding of the context plays a role in the relationship between art and built form, providing deeper connectivity and meaning.

According to Frampton (1983), the primary principle of Critical Regionalism is to mediate and filter the impact of global universal civilisation with elements derived indirectly from the characteristics and idiosyncrasies of a particular place. These can be as complicated or as simple as finding its governing inspiration in the range and quality of local light or in a tectonic derived from the topography of a given site. Zumthor (2010: 27) echoes this in stating that, "Every building is built for a specific use, in a specific place and for a specific society."

The tactile opposes the scenographic, shifting the emphasis away from the visual, toward the experiential. The body has the potential to register a whole range of complementary sensory perceptions, intensity of light, darkness, heat and cold, humidity, the smell of material, the tangible presence of solid elements as the body senses its confinement, an induced pace and inertia in crossing a floor, the reverberating echo of our own foot falls (Frampton, 1983). These all combine to enhance the overall experience, the phenomenon of place. It follows then that an understanding of the phenomenon of place, phenomenology, is required to illuminate the impact of art on built form further.

1.4.6 Phenomenology

Issues of the experiential and 'place' play a large role in how art is perceived and comprehended within an environment as it establishes a personal context, echoing the internal memory of *self*. The influence that the environment has on an individual and likewise, the potential impact of the individual on his environment, is critical in understanding the potential of art to generate built form.

An architectural work, much like an artwork, is an organic link between concept and form. The phenomenon of experience, within both, is built around this invisible thread which serves to organise the whole, connecting elements with exact intention. According to Lefebvre (1997) this intention should be expressed through the reconnection of built form, and indeed art, with the senses not with vision alone.

The binding of idea and phenomenon occurs when the work is realised (Holl, 1989). The metaphysical skeleton, the intangible, time, light, space and matter are unordered before beginning. The modes of composition are free: line, plan, volume and proportion await activation. Through the ordering of site, culture and programme, an idea may be formed. (Holl, 1989)

1.4.7 Conclusion

The associated concepts and theories provide a more complete image of the issues generated by the research problem and through their elaboration generate a greater depth and a more complete understanding. Through the use of a clear and concise framework of thought, the relationship between art and built form can be illuminated and the nature of this relationship can be extracted through the arrival of meaningful conclusions. Ultimately, conclusions

reached and understanding achieved, will move toward answering the primary question posed in this research - How can art act as an instigator for built form?

1.5 RESEARCH METHODS AND MATERIALS

Various forms of information will need to be examined and analysed to form a complete picture of the issues at hand in the examination of art as a generator of built form. Primarily, the method employed by this document will involve qualitative analysis of information, as opposed to the quantitative due to the nature of the topic. The following tools will be used to enable a thorough understanding of the content.

1.5.1 Secondary Data

The secondary data that will be used in this document will comprise of a thorough literature review in which various published texts, books, journals and electronic data, will be examined and analysed so as to shed light on the topic from the vantage of the various concepts and theories discussed above. In order to link the content to the topic more clearly, art works of Rorke's Drift – prints, textiles and ceramics – will be reviewed together with literature so that these can inform the research process.

Furthermore, the information obtained will provide a background for the analysis of existing architectural examples through the evaluation of various selected international and local precedent studies. Together, the secondary data collected and synthesised will provide the basis for an analysis of clear and concise case studies and ultimately inform recommendations and the development of the second part of this research document.

1.5.2 Primary Data

Primary data collected will form a smaller part of the first part of the document, largely comprising case studies and semi-structured interviews with relevant, field-related professionals. The case studies will involve the physical analysis of existing architectural examples that the author will visit in person. Through the collection of photographs and first-hand observations, information will be obtained that will further illuminate the relationship between art and built form.

The interviews conducted will occur at various points throughout the research process to enhance and clarify the issues generated by the research questions. Only relevant, informed

interviewees will be considered in this process to ensure the reliability of information obtained, these will include: professional staff at the University of KwaZulu-Natal's Pietermaritzburg Centre for Visual Arts, such as Professor Ian Calder, specialist staff at *Amafa aKwaZulu-Natali* dealing with the Rorke's Drift/Shiyane National Heritage Site, such as James van Vuuren, the current centre manager at Rorke's Drift Art and Craft Centre, Christiane Voith and architectural professionals that have been involved in similar projects and heritage projects across the province, such as Paul Mikula, Tony Wilson, Dr Deborah Whelan and Frank Reitz.

Questions to interviewees will be about the relationship between art and built form. The questions will be about resistance art, the built environment and/or Rorke's Drift, and any related information deemed relevant to the professional involved. The types of questions will interrogate how art communicates with a viewer, how resistance art and a person's cultural and personal identity relates and/or how art was made at Rorke's Drift, why it was produced there and in what way built form could reflect it?

Primary data involved in the second part of the document will be substantial and will involve interrogation of historical photographs, both aerial and narrative, assessments of existing heritage buildings at Rorke's Drift and an in-depth site analysis of the local topography of the Rorke's Drift area involving the review of the South African Heritage Resources Agency (SAHRA) guidelines pertaining to the site.

Together, the collection and analysis of both primary and secondary data will ensure the objective and concise elaboration of the topic, answering the research questions through the arrival at points of conclusion. This will then be followed by a synthesis and analysis of the findings to lead to broader conclusions that will validate the hypothesis of this research effort. These conclusions can thus be used to generate recommendations and provide an informed position from which to complete the second part of the dissertation and ultimately produce a relevant, informed, meaningful, contextually linked architectural response.

1.6 CONCLUSION

The associated concepts and theories presented as they are above provide a more complete image of the issues generated by the research problem and through their elaboration generate a greater depth and enable a more complete understanding. What follows is a literature

review with Chapter 2 opening the discussion by placing art in context in terms of society with specific consideration of resistance art and the manner in which man relates to art. Chapter 3 will continue the discussion by exploring the link between art and memory and the manner in which built-form may be derived in response to this. In closing the literature review, Chapter 4 extends the discussion by emphasising the means in which theoretical tools gained might be implemented in the successful creation of built-form as inspired by art. Through the use of this concise framework of thought, the relationship between art and built form can be illuminated and the nature of this relationship can be extracted through the arrival of meaningful conclusions. These will be examined more closely in Chapter 5 by means of a precedent study and concluded in Chapter 6 through the conduct of a case study. Ultimately, conclusions reached and understanding achieved, will move toward answering the primary research question - How can art act as an instigator for built form?

CHAPTER 2 : ART AS A SOCIAL INDICATOR

2.1 INTRODUCTION

In order to explore the potential of art to generate built-form, art must be considered globally. This requires an elaboration defining art and examining its more recent evolution. This scrutiny provides insight into the discussion of resistance art and its local manifestations. Its purpose is not to provide a list of local art works, but rather to examine the discourse surrounding the development of local resistance art in relation to the global. The conclusion of this chapter will extend on both the social and the resistance components of art presented and will examine the way in which man relates to and comprehends art so that conclusions can be reached which can assist in answering the question of how art can generate built-form.

Art, in various guises, has been created by man for aeons: from Palaeolithic cave paintings, to Neolithic ceramics, ancient Babylon and Egypt, the classical works of Greece and later Rome, the illuminated manuscripts of the Middle Ages and the art from the Renaissance onward (Mumford, 1961). For art, the question, in the context of this document, is not why man persists in the generation of this work but rather, what does it indicate about man and how can this knowledge be used to generate built form?

Figure 2.1: A Neolithic ceramic shard. (source: Speck, P. at http://www.flickr.com/photos/drspeck/3830418539/, accessed: 22-05-2012)

Figure 2.2 Figure: An ancient Babylonian sculpture. (source: Rogers Fund at http://www.metmuseum.org/toah/works-of-art/1972.96, accessed: 22-05-2012)

Figure 2.3: A classical Greek ceramic *amphora*. (source: The Metropolitan Museum of Art at http://www.metmuseum.org/toah/hd/tacg/hd_tacg.htm, accessed: 22-05-2012)

Figure 2.4: An illuminated manuscript detail. (source: Martin, P. at http://medievaleurope.mrdonn.org/illuminated_manuscripts.html, accessed: 22-05-2012)

Figure 2.5: Michelangelo's *Pieta*, a classical Renaissance sculpture. (source: Traykov, S. at http://en.wikipedia.org/wiki/File:Michelangelo%27s_Pieta_5450_cropncleaned_edit.jpg, accessed: 22-05-2012)

Figure 2.6: Salvidor Dali's *Atomic Leda*, a surrealist work. (source: Fundació Gala-Salvador Dali at http://www.salvador-dali.org/dali/coleccio/en_50obres.html?ID=W0000058, accessed: 22-05-2012)

A brief snippet of art through the ages, what does this indicate about man?

The argument revolving around the social value of art started in the mid-19th century, with many philosophers struggling with questions of how art and society were related. Barnett (1976) and Freeland (2001) state that their answers varied but a common thread in each of their arguments was that art, society and culture are inextricably connected.

Art must be defined in order to discuss its relevance in relation to society. Leepa (1970: 703) states that art is a metaphorical statement "…that is defined by those meanings and human equivalents which man feels most directly, truthfully and comprehensively represent him at a particular time." In taking this notion further, he examines what this definition implies: art communicates human experience, it is an unquantifiable expression and entirely subjective. Similarly, the reception of the artistic work (*oeuvre*) by art's public is similarly subjective. In other words, both the work of art and its reception are mutually subjective, forming "…a continuous, reciprocally dependant vicious circle in which one is defined by the other" (Leepa, 1970: 704).

Figure 2.7: Patter Olsen, owner of Edward Munch's *The Scream*, looks at the picture during its public viewing at Sotheby's in London illustrating that the expression and reception of art are dually compounded, the act of creation being as subjective as the act of viewing. (source: Bíbby, C. at http://www.ft.com/cms/s/2/42414792-8968-11e1-85af-00144feab49a.html#axzz1vavudRJw, accessed: 22-05-2012)

Gideon (1954) echoes Leepa's sentiments in that he feels that art is the product of a subjective, emotional social upwelling. The tension felt by modern man finds form in art and is manifested as symbols, often through common objects. Artists such as Pablo Picasso, Jean Gris and Le Corbusier, celebrated the everyday through their veneration of objects like bowls, pipes, bottles, glasses and guitars. Though not typically forming part of an individual's emotional environment, Gideon (ibid.) feels that they attain their true significance through the hand of the artist. Gideon suggests that new parts of the world are opened up to emotional interpretation through art: this is the purpose of the visual arts.

Traditionally, the visual arts have been referred to as being either of the 'fine art' or 'applied art' variety. Fine art is work produced that serves no other purpose than that of traditional paintings or sculpture, whilst applied art is craft related and involves the decoration of functional pieces such as ceramics and tapestries. Barnett (1970) asserts that the applied arts lack the intent and the capacity to communicate complex and abstract ideas and emotions in comparison to the traditional fine arts, however, changes in technique and medium suggest that one cannot restrict the label of art to only a few activities.

This 19th century notion of the division of the visual arts was severely applied but it is now antiquated and although referred to by Clark (1970) as *image* and *ornament,* he goes on to say that the distinction is no longer applicable, as both fine- and applied arts are equally expressions of a personal and social state: all *ornament* expresses a visual experience and all *images* express some form of design. This being the case, what relevance does art bear on society at large? In order to gain greater clarity on the issue, the social significance of art needs to be evaluated.

2.2 THE RELVANCE OF ART IN CONTEMPORARY SOCIETY

2.2.1 Introduction

It is useful to look at the social role of the artist so as to examine the relevance of art in contemporary society to provide a background to the role of art as a generator of built-form.

The function of an artist, in keeping with Gideon's (1954) hypothesis, could be likened to the role of an inventor or a scientific discoverer in the sense that they all experiment with the way in which man relates to his world: in the case of the artist, these relations are emotional rather than practical or cognitive. The voice of the artist issues from his/her work and does not seek to copy their surroundings but presents the viewer with a mirror that reflects "…the state of our own souls" (Gideon, 1954: 428) and, through various symbols and cultural cues, makes sense of the inner flux of emotions. "This is why we need artists…" (ibid.)

Figure 2.8: Notoriously eccentric surrealist artist Salvador Dali explored the world of dreams in his works at the time that the world was confronting the philosophical world of the sub-conscious. His art works are an attempt to make emotional sense of the academic tension in society at the time. (source: Library of Congress at http://en.wikipedia.org/wiki/File:Salvador_Dali_NYWTS.jpg, accessed: 22-05-2012)

The long history of man's relation to art makes it impractical to consider in the confines of this document, but a brief background of more recent art history can help to explain both the relevance of art to contemporary society and key influences that have determined the art of successive generations. In considering the responsibilities of art, the prospective relevance of art can be assessed.

2.2.2 Evolution of the *Image*

From the rediscovery of the classics during the Renaissance to the beginning of the 20th century, perspective has been one of the greatest drivers behind the western world's visual arts, extending across all changes in art movements and styles. The four century old method of perceiving the world in terms of three-dimensions became so deeply rooted in the human psyche that no other form of perception could be imagined and man's relation to the world at large became romantically anthropocentric and *oculocentric* (Pallasmaa, 2005 and Gideon, 1954).

The development of art met the social ideals of the times, however: "Romanticism supported concepts, created dilemmas and influenced ideas that are part of the fabric of our thinking today" (Leepa, 1970: 706). This has manifested in the collective ideas of 'id' and 'superego', personal freedom and liberty, laissez-faire and federal control and obligation to self and responsibility to others (ibid.). It also evidenced itself in art through dialogue between the expressional act and various forms of control: most significantly between external issues,

namely, object, media and technique, and internal ones such as idea, feeling and method (ibid.).

Pallasmaa (2005) and Gideon (1954) note that from the end of the 19th century the liberation of the eye from the Cartesian perspectival framework commenced and art movements, from the Impressionists through to the Cubists, saw the progressive dissolution of the exclusively perspectival paradigm.

Figure 2.9: Impressionist Georges Seurat's *Sunday Afternoon on the Island of the Grand-Jatte* (1884-1886). (source: HowStuffWorks at http://entertainment.howstuffworks.com/enlarge-image.htm?terms=Impressionism&page=0&gallery=1, accessed: 22-05-2012)

Figure 2.10: Late-Impressionist Claude Monet's *Water Lilies* (1916). (source: Wildenstein at http://en.wikipedia.org/wiki/File:Monet_Water_Lilies_1916.jpg, accessed: 22-05-2012)

Figure 2.11: Post-Impressionist Paul Cezanne's *Bibemus Quarry* (1895). (source: Museum Folkwang at http://www.ibiblio.org/wm/paint/auth/cezanne/st-victoire/, accessed: 22-05-2012)

Figure 2.12: Cubist Pablo Picasso's *Still-life with Chair Caning* (1912). (source: Musée Picasso at http://smarthistory.khanacademy.org/cubism.html, accessed: 22-05-2012)

The gradual shift from perception in exclusively perspectival terms.

Around the start of the 20th century, art's direct connection with modern life became compromised. Cubism evolved of this and the spatial relations developed by the Cubist artists have influenced the 'plastic' principles in the visual arts to the present day (Gideon, 1954).

For the first time since the Renaissance, a new way of viewing space was enabled and this led to a self-conscious enlargement of the perception of space (ibid.).

Cubism did not recreate the appearance of objects from one vantage point. By depicting subjects from multiple points of view (around, over, through), reactivating peripheral vision and reinforcing the memorable experience of objects, Cubism not only broke its ties with the three dimensions of the Renaissance but also addressed a new dimension – time (Pallasmaa, 2005 & Gideon, 1954).

Rather than looking for subjective, Romantic interpretations of the world, art began to shift and through Existentialist ideologies, arrived at a point in which its existence was faced experientially (Leepa, 1970), similarly a product of the social temper prevalent at the time. From this it becomes apparent that, as Leepa states, "Art is constantly caught up in the shift of man's evaluation of himself and his role in the world…" (1970: 707).

Western art has thus evidently passed through many movements, with individual artists striving to meet both the consumer demand but also the most appropriate method of expression in their social contexts. Most significantly, in the context of this research, Cubism provided the first opportunity for artists and the public alike to view the world in a new way which introduced the confrontation of time in art and enhanced the memory of experience. To this day, the principles explored by the Cubist artists are used and the artist will adapt the method and mode of expression to ensure that he/she meets the responsibilities placed on them by society.

2.2.3 The Responsibility of Art

Given the social importance of art, it is necessary to examine the responsibility that it has to its public. According to Barnett (1970) this can be achieved by considering art as a process in which the work of art, the artist and the public are considered as three intersecting elements.

In the case of the art work, it is exists as a self-referential, extra- or super-phenomenal object (Barnett, 1970). Its examination requires the discarding of any preconceived notions and conceptual commitments, "without thinking of it as a surreptitious representation of something else other than an image in a painting." (Leepa, 1970: 707)

Sociologically, the artist is a product of his/her culture: they are born into a society that possesses a specific culture and are socialised by that society which ultimately reflects their

personality. The artist works in a particular medium and draws on the corpus of art techniques, traditions, values and materials provided by that society. These elements are socially prescribed and the artist must use them or devise new ways in which to express his/her artistic values, insights and emotions (Barnett, 1970).

The public's reception of art is governed by various 'laws' and Clark (1970: 670) states that: "No great social arts can be based on material values or physical sensation alone." The public needs to be engaged on a deeper level in order for art works to gain significance. It can be said that these art works are only valuable when their spiritual life is strong enough to insist on some sort of expression through symbols (ibid.).

By considering these three players we can see that the responsibility of art extends beyond a visual representation exclusively. It is the expression of the artist through the object as received by the viewer. Gideon (1954), Clark (1970) and Dewey (1970) agree that the emotions which man is confronted by are formless until the artist binds them to objects that are their sign and satisfaction. The fundamental responsibility of art is that of narration and its primary goal is to provide a dialogue between the refined and intensified forms of emotion and the everyday events, doings and sufferings that constitute the experiences of all individuals. In this way, art ensures that it remains contextually linked and relevant to both society at large and to each individual that comes into contact with the work, whether they are aware of it or not.

2.2.4 Conclusion

The examination of the relevance of art in contemporary society has involved a historical dissection of art since the Renaissance. It becomes apparent that art has, and will continue, to evolve to meet the requirements of its social context. Cubism saw the beginning of the departure of art from naturalistic representations to a more appropriate means of communication through simultaneity in art and the expression of the haptic and memorable experience which forms the basis of most art to this day.

The responsibilities of art are seen in the work of art, the artist and the public. This can be simplified into the responsibility of art to narrate (albeit abstract), to make sense of the emotions faced by individuals.

Clark (1970: 644) asks the question: "Do the majority still feel that material things must be made more precious? Do they still feel that certain images are so important that they must be preserved?" The answer is unequivocally, yes. Within the parameters of this document, the nature of resistance art requires elaboration in order to establish a point at which the manner in which man relates to art can be explored so as to extract tools that will enable the answering of the research question.

2.3 THE EXPRESSION OF RESISTANCE IN ART

2.3.1 Introduction

This document requires the exploration of the expression of resistance in art as it has the ability to challenge power and ideologies through man's emotions made tangible in the physical artefact. The power contained in each art work has the potential to unlock an experience within an individual. The expression of resistance in art is built upon two notions: the *inspiration* and the *execution*. Inspiration is an internal experience and relates to the psychological state of an artist. It drives the artist to produce the work he/she does. The execution of an art work is related to method: those tools or language employed by an artist to produce the physical form of emotions. In expanding upon these, the relationship between art and built-form, in the context of this document, can be explored and further explain how art can generate built form.

Freeland (2001) states that in times of political upheaval and compromised discovery of personal identity, even artists within a nation, people or culture would be challenged in finding meaning and value in art. The key point that she stresses is that most individuals under these conditions still see art as a means of providing clarity in the day to day situations that they face in a constantly evolving world.

Art that is based on the predominant ideas, feelings, and events of a cultural period "…emerge, live, fight for survival." (Leepa, 1970: 702). Their success in communicating the unseen currents in society can broaden the humanistic basis of society by challenging the presupposed, as seen in the Renaissance. They can also revolutionise the act of representation by experimenting with new means of communication, as seen in Cubism or attack the very culture that harbours them, as seen in resistance art (ibid.).

Resistance art uses visual devices to express opposition to power-holders and to provide a commentary on prevailing ideologies and methods employed by these power-holders (Rosen, 1993 & Tutu, 1989).

Figure 2.13: Francisco Goya's *The Third of May* (1814) depicting the atrocities faced by the public attempting to claim freedom under the dogma of French Napoleonic rule. (source: Prado Museum at http://en.wikipedia.org/wiki/File:El_Tres_de_Mayo,_by_Francisco_de_Goya,_from_Prado_thin_black_margin.jpg, accessed: 22-05-2012)

Figure 2.14: Pablo Picasso's *Guernica* (1937) expressing the horrors of the Spanish Civil War as instigated by King Franco of Spain in response to the public attempting to claim liberty. (source: State of Spain at http://en.wikipedia.org/wiki/File:PicassoGuernica.jpg, accessed: 22-05-2012)

Figure 2.15: Jane Alexander's *Butcher Boys* (1985-6) expressing the disturbing violence in and perversion of an apartheid South Africa. (source: Evans, B. at http://www.contemporary-african-art.com/resistance-art.html, accessed: 22-05-2012)

Figure 2.16: Cyprian Shilakoe's *Silence* (1969) providing a visual record of the utter despair felt by those suffering under the cloud of apartheid in South Africa. (source: Corrigall, M. at http://kaganof.com/kagablog/2007/11/12/demystifying-the-mystic-artist-a-retrospective-of-cyprian-shilakoes-art-sheds-new-light-on-the-artists-life-and-work-writes-mary-corrigall/, accessed: 22-05-2012)

Different examples of resistance art from different contexts and different times expressing man's
inhumanity to man through different means, primarily relating to cultural relativism and symbols.

Referring to resistance art, Elliot (1990) describes the relationship between art and politics, morality and culture and context and production as being complicated. However, this condition can also produce work which is moving, experimental and full of joy. Elliot (ibid.) continues by saying that in conditions which stimulate resistance, resistance art is very seldom directly *resistant* but is rather based on the aesthetics and politics of an individual

response. In other words, art that is associated with revolution, of whatever kind, will only be as good as the artist's interpretation and his/her ability to communicate this with their public.

In a compromised, unbalanced society in which justice and morality are forsaken, this is the role the artist assumes. "…in an unjust society some have the privilege of being born ironical while others have irony thrust upon them." (Elliot, 1990: 6)

2.3.2 The Psychology of Resistance in Art

Traditionally, the paradigm within which art and its artist is commonly encountered is bound within the Romantic. Romanticism insists on the liberation of self and the mass political liberty of all with freedom being the inherent right of each individual. The progression is seen in the social protest of the masses.

On an individual scale, the artist creates works of art in order to express his/her vision of the world around them and through the work the viewer is exposed to the artist's world view. Acts of rebellion or resistance in art to external conditions are logically acts of rebellion against *self*, as pointed out by Leepa (1970). The *self* is thus seen to be in rebellion: the artist searches for the hidden within, struggles to bring forth the intangible in order to express the unattainable in experience.

The ferocious search for the deepest within the artist, although manifested in the public's eyes as a work of art, is a behavioural activity: an experience within the individual. The emotions, dreams and places in the mind's eye of the artist are imaginary. Leepa (1970) takes this further to state that the rebellion against society, tyranny and arbitrary standards for human behaviour are not the same types of activities as those that deal with problems of art. However, if we are to consider the local conditions in which resistance art has manifested, the Leninist approach of *art as a weapon of the struggle* (Elliot, 1990) would indicate to the contrary. The separation of art from the conditions in which it is produced, being natural, historical or social, would incorrectly minimise the importance of art and its relationship with society and would result in the remittance of art "…to a separate realm where it is cut off from that association with the materials and aims of every other form of human effort, undergoing and achievement." (Dewey, 1970: 651).

The expression of resistance in art is based on the individual response of the artist. The resistance expressed in an art work is a product of the resistance an artist feels and knows

exists within his/her context. Through the act of creation the artist enables a physical artefact to develop. The process of creation and the role of the resistance artist are thus not all that different from the role of any other artist. This means that all artists are in a sense resistance artists. What sets resistance artists apart from other artists is that their work uses a language to communicate opposition and rebellion and consequently, it manifests differently.

2.3.3 The Language of Resistance Art and Local Conditions

Although each country is unique, certain motifs run through cultural history that allow us to perceive a pattern or order (Elliot, 1990). Similarly, art illustrates trends and patterns that allow one to gain an insight into the messages of art thus becoming a window through which to make sense of the image.

Marxism as an ideal is seen to deal with issues of revolution, oppression and mass liberation. Many of the world's foremost resistance art pieces were born of Marxist societies and locally, socialism was seen to be the driver behind art as a weapon of resistance with many local forms of expression adopting the Russian *proletcult* model of revolutionary art (ibid.).

The proletcult, or proletarian culture, promotes the idea of *People's Culture* as distinct from the oppressive culture, locally manifested as apartheid. Is regarded as being distinct from fine art however, this distinction is not due to the art works' style or competency but rather applied as a label to indicate its anti-institutional virtues. In South Africa, after 1917, members of the proletcult attempted to establish a new world through the destruction of the past, surprising given the historicist writings of Marx himself, Engels, Labriola, Fischer and many other Marxist philosophers. This led to the dissolution of the *proletcults* in South Africa by 1920 but the basic notion of *People's Culture* as a tool to serve the political reappeared globally during the Soviet Cultural Revolution (1928-1932), in China and Eastern Europe during the late 1940's and early 1950's and subsequently throughout the whole communist world. "Institutionalised by Stalin, *People's Culture* became an instrument of oppression rather than liberation." (Elliot, 1990: 7)

By the late 1980s the notion that art was a weapon of the struggle was firmly entrenched and in 1990, after decades of war through art Judge Albie Sachs called for the autonomy of culture; "put simply, art should not have to be either a weapon or an illustration of the struggle." (1990: 7). Sachs felt that although culture is born of social context, it can take many forms. The literal expression of resistance in art does little to enhance culture, if

anything it detracts from it because in its preoccupation with stylised content it ignores the development of a relevant and justified *means* of expression, focussing exclusively on enervated imagery (Sachs, 1990).

Although most Marxist theories revolve around resistance to the West and capitalism, they provide insight into the method employed by resistance artists locally.

Mao Tse-Tung (1942) expressed art as *artistic* or *political* with both criteria subject to his weighing of their value as "good" or "bad" depending on the nature of the work's motive and effect. It seems reasonable to assume that Tse-Tung's weighing of value would be toward the development of his political future – he later stated that work which is too emotive poisons the mind of the people and must be eradicated. Seemingly extremist in execution, Tse-Tung's critical evaluation of motive (subjective intention) and effect (social practice) is a valuable tool in understanding the generation of resistance art.

Every piece of art is born of necessity, a need which must be passionate enough to bring it forth (Malraux, 1935). As previously expanded upon by Gideon (1954), art is the physical form of man's emotions meaning that the greater the need and emotion, the more powerful the piece of art is likely to be. The concentration of human emotion and experience in an art work can lead to the nihilism of rational form and can be so intense that instead, a physical symbol suggests itself subconsciously (Clark, 1970).

In this context, sign and symbol are critical. The intensity of emotion cannot be "…discharged through animal outcries or grimaces." (Gideon, 1954: 427). What is required is to discover a dialectic between the inner self and the outer world as no level of development can be maintained in the absence of connection with our emotions. In other words symbol and metaphor in resistance art allows the work to transcend its medium, to express both the artists' subjective intent and to expose the viewer to multiple readings of a work.

Figure 2.17: Contemporary South African artist Penny Siopis' *I'm Sorry (Series of Ten)* (2004) manipulating symbolic elements and colours to voice opposition to woman and child abuse. (source: Krut, D. at http://www.davidkrutpublishing.com/artbase/abf-artwork.php?artist=36&artwork=114, accessed: 22-05-2012)

Symbols employed by an artist are only successful if they can convey the message he/she is intending to communicate. However, Clark (1970) feels that nearly all intensely felt symbols have a universal quality which makes them comprehensible. This seems plausible in the light of a global culture but it is more likely that although some symbols are universal, still any others are contextually bound to a society or culture.

Figure 2.18: Contemporary South African artist Nicholas Hlobo's *Unthubi* (2006) relying on a viewer's similar cultural background in order to express meaning in an art work of personal struggle and internal resistance. (source: Artthrob at http://www.artthrob.co.za/Artists/Nicholas-Hlobo.aspx, accessed: 22-05-2012)

Malraux (1935) states that every work of art becomes a symbol, although not always of the same thing. He feels that every individual in their own capacity must engage with art and strive to understand it, and in so doing turn hopes into will and revolts into revolution and through the age-old sorrows of man ignite a new consciousness.

From this it becomes apparent that resistance art is unsurprisingly largely the product of socialist ideals. The social temper in South Africa prior to 1994 meant that social injustice was rife and the movement of artists toward political ideals which supported equality was logical. The mode though which resistance art communicates draws from symbols as well as culture in order to accurately express the intent of the artist. It is reasonable to assume that resistance artists in South Africa under the discriminatory, ever-vigilant cloud of apartheid had to use symbols and cultural references to ensure the longevity of their works. Had they not, their works would most certainly have been destroyed, as seen with many works destined for global export from Rorke's Drift.

2.3.5 Conclusion

Art has the ability to challenge power and ideologies through man's emotions made tangible in the physical artefact. Art can provide an image or instant whereby the viewer is transported to a point of comprehension by sheer virtue of being present. For this document, this power is critical to art's ability to generate built form.

The psychology of resistance expression in the arts hinges on the subjective interpretations of an artist in an environment of confliction. The *self* is called upon to express the deepest emotions of the artist for his/her public. The intensity of emotion to the social conditions and their universal applicability in the context sets resistance art apart from other art.

Resistance art is further differentiated from other art through the language of resistance, arrived at through its local manifestation. Symbols and cultural relativity are the primary voices of resistance art. Through these, resistance art provides, not exclusively, literal depictions of resistance but also the emotional response of an individual, culture and society to them. Often the complexity of emotions will obscure the image but in this event the image itself becomes the symbol. The relevance of this is expressed by Malraux (1935 *in* Solomon, 1979: 565): "Art, thought, poems, all the old dreams of mankind – if we have need of them in order to go on living, they have need of us that they may live again. Need of our passions, need of our longing – *need of our will*. They are not mere sticks of furniture, standing about

for an inventory after the owner's death; rather, they are like those shades in the infernos of old, eagerly awaiting the approach of the living."(Malraux, 1935 *In* Solomon, 1979: 565)

2.4 RELATING TO AND UNDERSTANDING ART

2.4.1 Introduction

The comprehension of art is a notion that extends beyond the appreciation of a specific work of art and refers rather to the psychological relationship that man has with art. The knowledge gained and stored in art must be interpreted in order to be of any use and this occurs through art's active engagement of memory.

Bensman & Gerver (1970) and Leepa (1970) agree that art is an essentially exploratory process with each product being an extension of the past, adding to man's collective visual knowledge. The term knowledge in this instance must not be limited to intellectual understanding, that is, understanding arrived at through rational and verbal means, as this neglects emotional understanding, which although related to intellectual responses, does not primarily rely on them. "A work of art communicates itself through both idea and feeling, not idea alone." (Leepa, 1970: 703)

Cognition is often related to the ability of an individual to use written and spoken language but there are forms of communication that are not primarily verbal, such as art. Leepa (1970) uses the example that an art work cannot be translated into words, although Western man's reliance on the rational will often prompt him to ask that the work be explained to him. He continues by stating that, in art the only instrument of knowing is the experience of the work itself for which only the work itself can be the means of communication, without the intervention of words.

According to Dewey (1970), in order to understand the aesthetic in its ultimate form, one must begin with the raw. One must understand what holds the attentive eye and ear of man and what rouses his interest and affords him joy as he looks and listens.

2.4.2 Memory as the Key to Cognition

Kenneth Clark (1970) believes that all visual art, even that of popular origin, is largely imperfect memories of existing images. The images Clark refers to are not limited to the visual understanding of the term exclusively but could also be cultural, symbolic, or any other implied images.

The notion of art communicating and gaining meaning through memory, indirectly echoes the sentiments of Freeland (2001) in which she relates the understanding of art to *cognition*, as held by Dewey, Tolstoy and Goodman, and *expression*, as held by Freud and Foucault. Cognitive theory suggests that art can be read, like a sign or a symbol, whilst expression theory refers to an emotional reading of a work, generating a feeling in a viewer through a shared fantasy. Although seemingly unrelated, as cited earlier, Leepa states that "A work of art communicates itself through both idea and feeling, not idea alone" (1970: 703). Nor does it communicate itself through *feeling* alone. The states of cognition and feeling are not mutually exclusive in this instance but both require the accessing of memory in order to communicate clearly. In the absence of memory, either collective or personal, an art work would have no meaning at all and any hope of communication would be lost.

Both *collective* and *personal* memory are a recurring theme in the discourse on the comprehension of the visual arts in various guises.

Anderson (1990 *In* Freeland, 2001: 63) defines art as relative to collective memory: "culturally significant meaning, skilfully encoded in an affecting, sensuous medium." Collective memory relies on the shared knowledge of a society. Externally, this knowledge can shape identity, as alluded to by Dewey (1934 *In* Freeland, 2001) when he states that art is the best window into another culture, and internally, forms the collective lens through which said society perceives the world.

Personal memory is built on an individual's own knowledge, acquired through experience. Clark (1970) states that art achieves spiritual grace through personal memory in the form of symbols and physical analogies which require the engagement of the individual's personal interpretation. Although this may be influenced by the society in which the individual exists, the personal interpretation it still performed independently of the collective.

In the case of collective and personal memory, Clark (1970) insists that recognisable iconography must be established, lest the network of beliefs and customs that hold a society together never take shape as art. Logically, if an artist is not speaking a language that his public recognises his art will be meaningless. If the language he speaks through his art contains sufficiently powerful symbols, however, it is possible that it can positively alter a philosophic system (Clark, 1970: 639). The opposite would also hold true: if the symbols used in a language are not powerful enough, they run the risk of disappearing altogether.

2.4.4 Conclusion

In relating to- and understanding art, memory rises to the fore. The visual knowledge accumulated through art forms part of the greater pool of knowledge which man has at his disposal to provide "…a continuous examination of our perceptual awareness and a continuous expansion of our awareness of the world around us." (Freeland, 2001: 207) Theories of cognition and expression deal specifically within predetermined scopes but neglect the reality that art is not exclusively either and that both are subject to memory. Collective memory has discourse with culture and places art works in context broadly, externally. Personal memory enables the interpretation of artworks internally, primarily through symbols. Together, but through alternative vehicles, these form the basis for man to relate to art and enable him to understand art.

2.5 CONCLUSION

From the examination of the relevance of art in contemporary society it becomes clear that Freeland's (2001) observation that art still is a very worthwhile pursuit of human endeavour is valid. Art will continue to evolve to meet the requirements of its public and through this human emotion can find satisfaction. The role of art is thus narrative.

Resistance art is in many emulates formal art insofar as its relationship with its public and its assimilation into the mind of man. The key difference that is seen is born of the depth of emotional response that the artist has in the conception and production of the art and the consequent response that it evokes in the viewer. The dually subjective responses define each other in the given context.

Furthermore resistance art makes use of a language through which the viewer can understand the work. Symbols and cultural relativity are the languages of resistance art. Through these, resistance art provides comprehensible emotional cues to an individual, culture and society.

More broadly, man's understanding and assimilation of art is related to memory. Through reference to both collective and personal memory the visual knowledge accumulated by art remains relevant and comprehensible in the context of its production. Both expression and idea in art come together in the actual work of art. Collective memory places art works in context broadly, externally, whilst drawing from culture. Personal memory enables the interpretation of artworks internally by means of symbols.

Thus it appears that both resistance art and art in general communicate through two avenues, the one relating to cultural relativity and the other being related to symbols and personal relativity. The overarching research question of this document rises to the surface in light of the above. How can art generate built-form? By engaging with memory, which in turn can be seen to be composed of a collective, external memory, dealing with issues of culture, and personal, internal memory, which considers semiotics, this can be partly achieved.

According to Leepa (1970) art must create in order to be alive and contribute to the meaningful knowledge that man has available to him/her. By expanding his/her mind, understandings and experiences, he/she gains new insights reviving life and reconnecting him/her to the world better than any other means of knowing. "The fact that the knowledge offered by art is experienced at the same moment that it reveals its meaning gives it the distinction of being at one and the same time a living counterpoint of life and also an activator of it." (Leepa, 1970: 711)

In order to move towards a point of clarity in the ability of art to generate built-form memory must be considered in more detail, as well as the relationship that it holds with collective and cultural and personal and semiological issues.

CHAPTER 3 : MEMORY AS THE BRIDGE BETWEEN ART AND BUILT- FORM

3.1 INTRODUCTION

Art provides a visual memory of past events at a personal, local and global scale. The intangible nature of memory and the notion of memory being accumulated or built is an important component in understanding the relationship that exists between art and architecture. In building on the knowledge acquired in the previous chapter, this chapter will broadly explore the ability of art to generate built form through the framework of memory as being distinctly collective and personal in nature. In order to ensure the relevance of findings, conclusions reached previously suggest that this is best achieved through cultural identity and semiology, respectively. This will enable the extraction of theoretical tools that can inform the relationship between art and built form.

The experience of being in a place, immersed, or similarly being immersed in an art work occurs in time. The experience that one is subject to is more than visual and "is generally as complex as the image of it that stays in our memory" (Bloomer & Moore, 1977: 72). According to Zumthor, the act of remembering can be influenced by various elements: images, moods, forms, words, signs or comparisons. The arrangements of the elements occur radially and through these, works can be appreciated as a focal point from alternate vantages: "historically, aesthetically, functionally, personally, passionately" (2010: 18) that appeal to either internal or external recollections.

The impact that an image has on an individual, the ability for recall and its longevity, is partly dependent on the uniqueness of the experience and partly dependant on the way that this experience has affected the individual. In short, the ability of an individual to commit an image to memory is dependent on either the distance the image strays from the familiar or the similarities it holds with the familiar. In extending this, Zumthor feels that in studying objects that are at peace within themselves, the viewer's sense of perception is put at ease and consequently, the image is easily comprehended and assimilated. "The objects we perceive have no messages for us; they are simply there. […] They reach beyond signs and symbols; they are open, empty." (2010: 17). Through the resultant void of perception, memory is evoked. In other words, through the absence of plastic stimulation, the senses are permitted to wander and through this deeper memories rise to the surface.

In contrast with Zumthor's hypothesis, Bahloul (1996) discovers that memory depends on two processes, namely, the symbolic and the social. However, as the accumulation of knowledge in Chapter 2 has shown, this discovery is hardly unique to its context and can be expanded to include the realm of art, and more specifically resistance art. Bahloul's postulation seems to describe the process of perception and assimilation of experience more accurately. Rather than memory rising to the fore in the absence of stimulation, it is precisely *that* stimulation that activates memory. Bahloul goes on to say that the act of remembrance, similarly to art, can be analysed in terms of its narrative structure and is more than purely embellishing the past as suggested by Valensi and Wachtel (1991). Through complex devices the past is made malleable by meanings associated with it leading to what Bahloul (1996: 126) describes as the "…elaboration of a specific social genre."

In order to enable further investigation into the manner in which art can generate built-form, these devices, or mechanisms, will be elaborated on.

3.2 THE MECHANISMS OF MEMORY

Memory, as a tool in the cognition of art, or indeed anything, psychologically depends upon the survival of past images. These images, the utilitarian survivors of *time*, must constantly interact with our present perceptions, enriching them with perceptions already acquired, and in some cases may even take their place. Bergson (1919) states that in terms of perception, the *real* instant is actually rather insignificant in comparison to all that memory adds to the experience and this applies to both collective and personal memory. The recollection of earlier 'instants', bound up in a whole series of previous events, may be more capable of throwing light onto the current situation than the circumstances faced now, and under these conditions may replace the *real* instant, which is consequently only required to ignite this memory cascade.

These instants are referred to by Bergson (1919) as memory-images. The formation of memory-images is the responsibility of the conscious mind which records the images of the situations successfully negotiated and places them in relation to each other: "Our consciousness sum up for us whole periods of the inner history of things" (Bergson, 1919: 276).
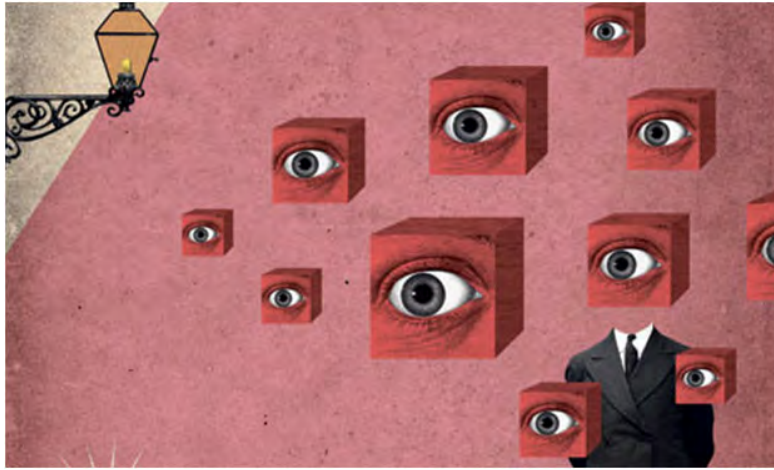
Figure 3.1: A graphic from an article in the British newspaper The Guardian, suggesting that, that which is seen is re-seen in the mind's eye when prompted by the perceived. (source: Mora, R. at http://www.guardian.co.uk/lifeandstyle/2012/jan/15/pay-attention-people-faces, accessed: 22-05-2012)

The propensity exists for these acquired memory-images to distort current perception, but at the same time the consciousness separates images. In any perception, memory-images that can be coordinated with the current conditions are extracted whilst those that cannot are cast aside (Bergson, 1919).

Thus, it becomes clear that the perception of the real is more than a mere contact of the mind with an object present. Perception of an object is filled with memory-images that complete the object in our mind's eye as they interpret it. Memory-images partake in 'pure memory', or as Bergson (1919: 170) describes it "nascent perception", which begins to materialise through the coloured and living image which reveals it. This is achieved through the metaphorical reinterpretation of the image present by the consciousness. In effect, the image perceived is the causal element in perception.

Bahloul (1996) expresses her sentiments from a sociological point of view. She feels that in order to remember, one must 'build' or 'rebuild': the power of images lies in their ability to construct and evoke memory through the representation of places, and their connection to people. It must be noted that in both the observations of Bergson and Bahloul, the notion of *image* does not exclusively refer to graphic representations but also images gained through human experiences. Bahloul continues by saying that these images gained by the conscious are strung together sequentially, generating a narrative. Through narration everyday objects become more than their practical use, transcending their purpose and becoming symbolic of the signified. "Thus memory affects the shift from the practical to the symbolic" (Bahloul, 1996: 129) – a sentiment shared by Bergson (1919).

39

Figure 3.2: Illustrating the notion of memory-images being strung together to generate a narrative. (source: Lanzbom, L. at http://www.lanzbom.org/swceng114sum08.htm, accessed: 22-05-2012)

Given the narrative generated by memory, a question of the fidelity of the narrative, the quality of story, comes to light. Bahloul (1996) feels that in memory the semantic and discursive nature of the narrative lies in the status and identity of its producers and consumers as well as the social conditions of its production. In other words, the social, external conditions play a large role in generating integrity and authenticity in the formation of the narrative of memory.

Although it has been stated that art can generate built form through engaging with memory, it becomes apparent that, in order to reach a point at which this postulation becomes tangible, deeper investigation into the nature of memory is required. At this juncture it is prudent to distinguish further the collective memory born of external and personal memory born of internal conditions and interpretations. The extraction of the concepts of culture and symbolism in Chapter 2, the "Language of Resistance Art" can provide a departure point for the examination of the ability of art to generate built form through engagement with memory. This ensures relevant, quantifiable methods or elements that will enable elaboration of the primary research question. The following sections will thus deal with *external,* collective memory as manifested through culture and *internal,* personal memory as manifested through semiology, respectively.

3.3 COLLECTIVE MEMORY

3.3.1 Introduction

As art is a method of expression, its creation is a deeply personal experience. Through it one glimpses a window into the artist's personal identity and by extension the artist's cultural identity, as alluded to by Dewey (1970). In this section, the nature of collective memory is examined through cultural identity and key elements are extracted in order to provide theoretical tools that will enable a measurable response to the question of how it is that art can generate built-form.

Collective memory manifests itself in many forms, all of which make direct or indirect reference to culture. Bahloul explains the role of the ancient tradition of story-telling, for example, as a source of family identity: "Young and old, parents and children, men and women all contributed to the process, stimulating each other's recollections" (Bahloul, 1996: 127). The past is invested with meaning through manipulation of the narrative.

Figure 3.3: Community storytelling as a means of imbuing the past with meaning. (source: Hlongwane, N. at http://wiki.ulwazi.org/index.php5?title=Imizekelo, accessed: 22-05-2012)

Bahloul (1996) feels that the study of collective memory requires two levels of analysis which corresponds with the two structural levels of memorial narrative. The first, ethno-history, includes a body of data on a period in the group's history bound in collective remembrance. The second, semiotic anthropology, aims to unpack the group's social history

through mental processes which relate to collective memory. It is true that many semiological elements are inspired by an individual's culture, but within the context, this component will be reviewed in the next section, as the interpretation of these symbols is an internal experience.

External experiences as deposited in collective memory are narrative in nature and structure and Bahloul (1996) concludes that these memories do not only speak but are most importantly performed. The act of performance of collective memory is thus the performance of a corpus of collected customs, traditions and acts that a specific society possesses. It seems then, that Bahloul's sentiments can be extrapolated: for *culture* to exist it must be performed. Through the acting, identity is sculpted and consequently the notion of cultural identity comes to the fore. This will be used to further the understanding of art as a generator of built form as possible through collective memory.

3.3.2 The Expression of Cultural Identity

Although the performance of collective memory is likened with culture, globally, it can best be defined as created and transferred patterns of meaningful systems that shape human behaviour, including the artefacts produced through such behaviour (Michael, 1989). Within this, it is fair to state that culture deals with the inheritance of patterns and shared experiences, in its broadest sense, that are passed down from generation to generation within a specific context. Through accessing the collective pool of memory or culture, man is able to rise above the organismal plight of survival and enable liberation of the individual, and by extension the community, as illustrated by the idiom of not having to "re-invent the wheel". By building on the pool of knowledge and experience of predecessors, man can rise above his conditions.

It is clear then that the mode and method of communities within a specific area are variable across different environments. The *acting-out* of culture is similarly variable and would logically result in changeable cultural identities as products of this ebb-and-flow of cultural expression.

Figure 3.4: A typical Philippine dwelling, circa 1900. (source: Okinawa, S. at http://www.flickr.com/photos/24443965@N08/296905394 8/, accessed: 22-05-2012)

Figure 3.5: A typical South East Asian dwelling, Ceylon circa 1900. (source: Lankpura at http://lankapura.com/2009/03/natives-and-their-hut-lamka-ceylan/, accessed: 22-05-2012)

Figure 3.6: The native American *Wichita* hut. (source: Finney, D. at http://www.greatdreams.com/native/nativehsg.htm, accessed: 22-05-2012)

Figure 3.7: Traditional Dogon dwellings, Mali. (source: The BBC at http://news.bbc.co.uk/2/hi/africa/1280076.stm, accessed: 22-05-2012)

Traditional dwellings from different world regions built from shared knowledge, expressed differently and implying different lifestyles but all affording the inhabitants the equal opportunity to rise above basic survival.

As a result, the concept of identity is seen to be fluid (Geertz, 1973). The use of a fluid model means that the identity of an individual or group can shift in accordance with environmental, biological and social conditions. Taylor (1997) builds on this notion and considers individuals as fragmented, with different facets of *self* being called to the fore through various social cues enabling the involvement of a wide range of cultural resources. Currently this is exacerbated by globalisation in which events in one society are increasingly connected with events in another society elsewhere in the world, encouraging an even greater fluidity of identity (Mthethwa, 2001). The impact of this is twofold: a wider range of resources are available from which identity can be constructed; and, perhaps as a consequence, greater

confliction of identity occurs between tradition and modernity (ibid.).

Figure 3.8: A women dressed in a traditional *geisha* attire ascends the stairs of a Kyoto subway in Japan. Contrasting images such as this are largely the product of globalisation in which local culture is displaced by the global. (source: McCurry, S. at http://uk.phaidon.com/agenda/photography/picture-galleries/2011/september/02/around-the-world-in-18-photographs/?idx=9, accessed: 22-05-2012)

In light of this, Frampton states that it is only through the *arrière-garde* that one "…has the capacity to cultivate a resistant, identity-giving culture while at the same time having discreet recourse to universal technique" (1983: 97). Thus, it is only through acknowledgement (not reproduction) of the past that one can move toward a culture that resists dissolution, retaining its identity, whilst incorporating the global culture and promoting progress.

In this pro-/retrospection, a contradiction in action occurs. Embracing both the past and the future compromises a complete stance on either. As traditions crumble, so too do cultural identities. "Everything merges into everything else, and mass communication creates an artificial world of signs. Arbitrariness prevails" (Zumthor, 2010: 16).

This factor becomes even more significant when one considers that it applies not only to the production of art (or built form) from the artist's point of view, but also to its reception, the viewer's point of view. The relationship between the 'producer' and 'consumer' of art and built-form is thus doubly compounded.

It becomes increasingly apparent that identity is *lived* and can be considered broadly as a rationalisation, or post-rationalisation, of culture. If this is true, the reverse must be likewise true: through the lived aspect of identity, in this case as evidenced through cultural artefacts, a culture can be defined and thus responded to. This enables a physical response of built-form to culture and consequently a direct response of built-form to art.

The most significant relation of built-form to culture is exhibited in vernacular architecture in which cultural values and lifestyles find expression. The close relationship between architecture and culture in the vernacular, addresses what Anderson (2005: 161) notes as the schism in contemporary architecture between "memory *through* architecture" and "memory *in* architecture"; what he describes as *social* memory and *disciplinary* memory, respectively. In the vernacular, the art of building itself is pulled toward the very culture that produced it. The skill and craft of construction passing from one generation to the next and adapting over time to ensure its relevance and applicability in the given context. Thus, in order to thoroughly explore the potential of collective memory, as an extension of art, to generate built-form, the *vernacular* requires discussion.

Figure 3.9: The vernacular *Toda* hut of the Indian Highlands draws from the local in terms of local materials, forms and expressive potential. (source: Pratheep at http://en.wikipedia.org/wiki/File:Toda_Hut.JPG, accessed: 22-05-2012)

Figure 3.10: Norwegian vernacular architecture illustrates a learned contextual response in terms of techniques, climatic response and a reflection of lifestyle. (source: Jaklitsch, S. at http://creativearchitecture.wordpress.com/2011/12/06/58/, accessed: 22-05-2012)

In the face of the vastness of globalisation, the conceptualisation of the vernacular idiom takes into account the nature of place based characteristics: the cumulative forms of context, materials available, local techniques, forms and styles which allows for a conceptualisation that permits historical, political and geographic permutations in meaning and valuation (Czaplicka, 2005).

It is worth noting that the vernacular mode of expression is dynamic not static. Being born of culture this is perhaps not surprising but, Czaplicka (ibid.) warns that this fluidity can lend itself to a political propagation of an imagined, or even fictitious, ethnic or national identity, quite unrelated to the real conditions faced by individuals.

Figure 3.11: Political propagation of a fictitious vernacular at Sibaya Casino, Durban, based on the Zulu *Iqhugwana*, echoing the vernacular in certain forms and name only. (source: APM at http://absolutepm.co.za/projects.php, accessed: 22-05-2012)

In responding to evolving demographics, social and economic conditions and the availability of local materials and techniques, the vernacular finds its mode of expression in the forms of place, morphologies of building type and even in urban design (ibid.).

Figure 3.12: The Old Town Square at Easter in Prague, Czech Republic, in which the vernacular is seen to define public space and inspire the urban design. (source: Tunli, S. at http://www.tunliweb.no/SM/alb_praha.htm, accessed: 22-05-2012)

It is important to stress that attention and acknowledgement of the vernacular should not be a "…matter of nostalgia or of regressive social construction" (Anderson, 2005: 160) but rather an exemplar of societal conditions of wholeness which can be used to serve as a source for contemporary production. The reincorporation of traditional building forms or techniques are meaningless if they do not face reinterpretation under the current needs of the society which they serve.

46

"The vernacular is local and distinctive, and in its distinctiveness, it is congruent with place" (Czaplicka, 2005: 176). In this way, the vernacular allows the local population to identify with place and the history of place through the transmission of the collective memory of human interaction with that specific environment. In doing so, the vernacular becomes both a product and determinant of place, with this reciprocal relationship "articulating the local" (Czaplicka, 2005: 181) by embodying the intrinsic knowledge of place and the shared knowledge of local inhabitants. As such, the identity of place and the identity of local inhabitants become bound together in the vernacular.

Figure 3.13: The Mosque in Timbuktu, Mali illustrates the potential of the vernacular to bind the identity of the inhabitants to the identity of place, in this case through the religious aspect of culture. (source: Elisofon, E. at http://sirismm.si.edu/siris/top_images/eepa.top.05_2007.htm, accessed: 22-05-2012)

Adding to this, the vernacular illustrates an interactive relationship with a particular place and particular population. This is made possible through the mediatory role that vernacular possesses with regards to climate, topography and technologies and is achieved through the tactile and visual characteristics of materiality (wood, stone, brick), distinctive building techniques (packed stone, specific brick-laying methods, rammed earth), expressive structural elements (openings, arches, balconies) and scale and proportion (ibid.). Through these means, vernacular architecture becomes "…an expression of cultural cohesion in place, whether place is defined as a region, a city or a city district" (Czaplicka, 2005: 182) and further defines what Moravansky (2000 *In* Umbach & Hüppauf, 2005) describes as the material landscape.

Figure 3.14: Definition of the material landscape defined by the vernacular at Trulli of Araberobello, Italy, through the local response to climate, topography and technology with materials, technique, expressive structural resolution and scale and proportion. (source: Xinhua, W.Q. at http://www.cncworld.tv/photos/show/1580.shtml, accessed: 22-05-2012)

One might argue that globalisation ensures that all types of materials are available everywhere, better insulation, air conditioning and transferable techniques of construction liberate architecture from climatic and contextual responsiveness and this would be strictly speaking true. However, the absence of response to local conditions for local populations would result in a faceless environment as seen in the products of Modernist architecture. If the elements common to place are reviewed and understood as an integrative constellation one can begin to move toward a locally meaningful and responsive architecture that has the potential to move beyond the functional on one hand and surpass the decorative on the other. The 'tools' provided by interrogation of the vernacular, answers the question as to how art can generate built form: through knowledge, implementation and articulation of the local in all its guises (materially, technically, socially, historically and culturally). The manner in which these 'tools' are to be implemented requires further analysis. Furthermore, as stated previously, the pure replication of traditional building forms or techniques is meaningless. In order to establish an expressive depth and resonance in an architecture of resistance (Frampton, 1983), the theory of Critical Regionalism must be expanded upon.

3.3.3 Conclusion

Collective memory is seen to be narrative in nature and involves a corpus of shared experiences of a society that in expression relates directly or indirectly to culture. Most importantly, for collective memory to be remain relevant and significant, it must be lived. Similarly, for a culture to exist its rituals must be performed. In the performance of culture, identity is sculpted, both of the group and the individual.

The shared experiences, traditions and artefacts, implicit in culture, handed-down from one generation to the next, generate patterns of systems that shape human behaviour. These are variable and geographically specific across different environments and as a result, the cultural identity borne of this is likewise variable and place-bound. The fluidity of identity consequently shifts in response to external pressures which are exacerbated by globalisation. In order to address local identity, Frampton (1983) logically feels that it is essential that one acknowledges the past without reproducing it, and generates a discreet recourse with universal culture. In this way, local culture and identity will remain connected to the global but retain that which distinguishes it.

The closest relation of culture and identity to built-form is expressed through the vernacular in which the art of building itself is pulled toward the very culture that produced it. In the face of the vastness of globalisation, the conceptualisation of the vernacular idiom takes into account the nature of place-based characteristics: the cumulative forms of context, materials available, local techniques, forms and styles which allows for a conceptualisation that permits historical, political and geographic permutations in meaning and valuation (Czaplicka, 2005).

Rather than being a nostalgic, meaningless reproduction of past constructions, the vernacular can be used to serve as a source of contemporary production that allows a local population to identify with place and the history of place through the transmission of the collective memory of human interaction with that specific environment. Through this, the vernacular can become both a product and determinant of place – articulating the local. The vernacular has the potential to respond to the material landscape and generate cultural cohesion through response to climate, topography and technologies, achieved through materiality, distinctive building techniques, expressive structural elements and scale and proportion.

These 'tools' answer the question as to how art can generate built-form, through knowledge, implementation and articulation of the local in all its guises whether materially, technically,

socially, historically or culturally. In order to establish an expressive depth and resonance in an architecture of resistance (Frampton, 1983), it is necessary to explore the impact of Critical Regionalism on the relationship between art and built form so as to glean insight into the manner in which this knowledge can be applied appropriately.

3.4 PERSONAL MEMORY

3.4.1 Introduction

Personal memory, as distinct from collective memory, includes the personal experiences of each individual but more broadly contains elements born of each individual's developmental process. For the purposes of this research, the general nature of personal memory will be considered as a product of the Mechanisms of Memory described previously in this chapter. The elaboration of personal memory through semiology links memory back to art but also enables the extraction of key elements that inform the relationship between art and built form.

Although an individual cannot physically see the interior of his/her body, there exists memories of an interior world composed of layers of experiences taken from interactions with the environment. These internal memories are bound to continual feelings as individuals experience the world through their own eyes. They will in turn express a sense of personal identity (Bloomer & Moore, 1975). If this is true, through association, the body will accumulate memories as feelings which represent the individual's response to the exterior world and over time, the layers of memories and feelings will form a more complex web through which the environment is perceived. 'Environment' here is used in its broadest sense and refers not only to the natural or built environment but also to a social or historical environment.

It seems clear then that, if the body were to be supressed through the removal of access to memory, it would not be able to respond effectively to external stimuli and the individual's personal world would be meaningless. Bloomer and Moore echo this notion in stating that "[t]o diminish the importance of the body's internal values is to diminish our opportunity to make responses that remind us of our personal identity…" (Bloomer & Moore, 1975: 49).
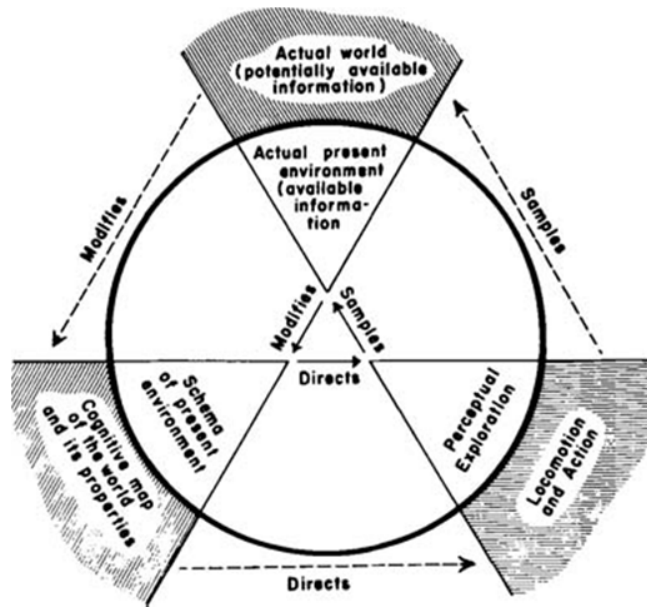
Figure 3.15: A diagram expressing the link between environment and perception and the way in which these interact with motor response within this environment, reviewed in more detail later. (source: Neisser, U. at http://www.comprehensivephysiology.com/WileyCDA/CompPhysArticle/refId-cp010233.html, accessed: 23-05-2012)

At the most basic level, the act of walking, for example, is an acquired ability. The movements associated with the act are co-ordinated and learnt as individuals explore their bodies within their environments and consequently, the results of failure are similarly learnt, in this case the reality of gravity is appreciated. As an individual develops, more and more acquired skills are added to the range of conditions and appropriate responses within the environment. Feelings associated with these enrich the act and response.

In addition to making sense of the environment through continual addition to memory, another layer of association is generated through personal memory. The geometric and linear properties implicit in the basic and frontal orientating systems of the body permit the interpretation of psycho-physical co-ordinates which express the feelings of up and down, front and back and left and right, as well as the centre (ibid.). Thus, personal memory not only negotiates the body in motion but also the body in space and in relation to objects.

The psycho-physical co-ordinates, their relation to the body and response in that environment are not neutral, Cartesian relations but "…acquire *meanings* from early body experiences" (Bloomer & Moore, 1975: 40). These are seen in the typical conventions of the aspiration of *up*, the realism of *down*, the strength of *right* and the weakness of *left*, to name but a few. These common associations develop further still and become embellished with additional

51

associations of heaven, hell, valour and evil, respectively. From this it becomes apparent that by combining the values and feeling of internal memories with moral qualities that are associated with the psycho-physical co-ordinates, deep and sensitive body meanings are generated (ibid.).

In these body meanings, experiences are read, whether the symbolic meaning of up and down or reading the facial expression of another. As we develop, our senses move beyond our body boundaries and we gather information of external symbols that generate internal meaning – the association of a car hitting you resulting in pain for example. As the mind develops still further, the associations and abstraction of symbols generate deeper meanings through which an individual makes sense of the world and against which his/her identity is tested.

Thus in the developed mind, symbols and their meaning play an increasingly important role in deciphering objects, the environment and society. This extends, of course, to the understanding of art, not only as an object but in the deciphering of the coded content and can consequently be used as a device through which the ability of art to generate built-form can be made tangible.

3.4.2 The Reflection of Semiology

Semiology is a field of study based in linguistics which analyses signs and symbols as a means of communication. Umberto Eco uses the example of a spoon. In satisfying the basic function of eating a spoon comes to represent the act itself and is even seen to promote this function, testifying that the object serves a communicative function – "it communicates the function to be fulfilled" (1976: 183). He goes on to say that, in the eyes of a cultural community, the use of the spoon communicates conformity to a specific way of eating and consequently signifies it, just as a cave might signify the possibility of shelter. This does not mean that all symbols can be characterised on the basis of the behaviour they promote but rather on the basis of the meaning within the specific context. In other words, to evaluate the meaning of a sign one must view it as part of its context, rather than on the basis of the behaviour it induces.

Figure 3.16: Similarly to Eco's example, the international symbols for a restaurant is a knife and fork, not a meal or even a real knife and fork, but rather a visual representation that comes to stand for something related but not explicitly indicated. (source: Tioman, P. at http://imprezzme.blogspot.com/2011/08/cool-restaurant-around-world.html, accessed: 23-05-2012)

According to Jencks semiology involves "…the idea that any form in the environment, or sign in language, is motivated, or capable of being motivated" (1969: 43). The moment a new form is generated, it will inevitably gain meaning. The definition of meaning in this context however, could also potentially have a number of interpretations. It is multivalent in that no single definition or understanding of the term will have universal application.

The separation of the sign from its potential meaning allows for the communication of both a denotative meaning as well as a connotative meaning, bound in further codes (Eco, 1976, Lefebvre, 1991 and Pillay, 2010). Jencks (1969) describes these as communication through either context or metaphor.

Contextual meaning in art and architecture is rendered by the item in relation to its surroundings; the physical state of being in relation to its environment. For example, on a computer screen: each pixel is justified in relation to its neighbour, either being in the state of on or off. Through the state and presence of its surrounds, the pixel gains meaning.

Figure 3.17: The example of the pixels of a computer screen in which each pixel gains meaning in relation to every other one and together, stand for more than the individual parts. (source: Kernick, S. at http://24flinching.com/word/headline/a-pickle-of-pixels-pushing-the-boundaries-of-the-tiny-square/, accessed: 23-05-2012)

Metaphorical meaning in art and architecture is more oblique and relies on associations generated in the previous experiences of the viewer. Thus, it is the memory banks and accumulated experience of the subject that justifies and provides meaning to the object. Jencks (ibid.) uses an example: one may associate a saxophone, being a popular instrument used in blues music, with the colour blue. Alternatively, one may have first listened to a saxophone in a blue room or seen a blue saxophone in a performance or all of these. In any of these cases, the association generated between the saxophone and the colour blue has very little to do with the instrument in its current state but rather relies on the subject's association built from memory.
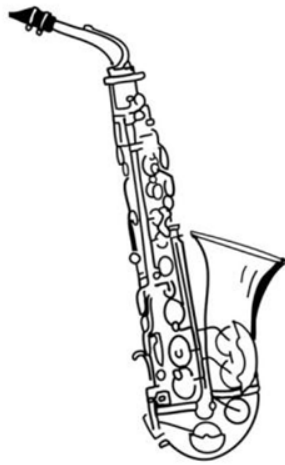
Figure 3.18: Metaphorical meaning of a saxophone… (source: Hello Kids at http://www.hellokids.com/c_19328/coloring, accessed: 23-05-2012)

Figure 3.19: …transmitted through the place, use or associations associated with the instrument. (source: Jones, F. at http://www.innercirclecorona.com/get-ready-for-blues-kids/, accessed: 23-05-2012)

In dealing with material signs, denoted or contextual implications extend beyond the object finding justification through its physical location but also its nature. Architecturally, a stair or ramp, for example, denotes the possibility of moving upward and in confronting a form like this the interpretation requires not only the decoding of the formal-functional expression of the object but also the decoding of how the function is to be fulfilled within the form (Eco, 1976). In short, in order to be understood from a semiological view-point, the form should not only enable its function, but it should denote that function explicitly and in a manner that is desirable (ibid.).

Figure 3.20: The semiological meaning of architectural elements relies on their ability to not only enable a specific, desirable function but to denote it explicitly. The jarring image here illustrates the opposite but indirectly asserts the validity of the above statement. (source: Theone at http://www.failepicfail.com/66, accessed: 23-05-2012)

Jencks (1969) would argue that some forms exist harmoniously together whilst others fall apart on the basis of the ability of those forms to be motivated without an indication of how this would be achieved. More simply, Eco (1976) states that there are no mysterious expressive values derived from forms themselves but that expressiveness is the product of a dialectic between significant forms and codes of interpretation. Echoing this, Lefebvre considers the experience of people in a cathedral: "…they will contemplate and decipher the symbols around them; and they will thus on the basis of their own bodies, experience a total being in a total place" (1991: 139).

The understanding of connoted or metaphoric meaning in material signs is built on the comprehension of the denoted. Although a form may imply a function, under certain conditions additional meanings may be associated with it. An example of this is a throne. Essentially a chair, denoting 'sit', a throne comes to represent more than the form would imply. Eco (1976) notes, that often this symbolic association may culturally become part of the function of the form, as seen with a throne.

With regard to architectural artefacts, the implications of semiology are manifold but may be distinguished into three components. Broadly, codes governing built form revolve around technical codes, as embodied in beams, flooring systems, columns, plates, reinforced concrete elements, insulation, wiring, etc.; syntactic codes, seen in typological codes concerning spatial articulation and form; and semantic codes, containing the denotative and connotative meanings as primary and secondary functions, ideologies and broader sociological functions

(ibid.). Eco, however, goes on to state, that in built-form, one should allow for variable primary functions and open secondary functions (ibid.).

Figure 3.21: As an example, the Arch of Titus (81 AD), Rome, is constructed as a series of technical codes: the stone blocks forming the individual built elements. Together, these constitute the syntactic code of an arch which in totality is interpreted through the semantic code denoting a gateway and connoting victory and triumph. (source: Scala Group at http://www.artchive.com/artchive/R/roman/roman_titus.jpg.html, accessed: 23-05-2012)

This list moves the semiological toward what Zumthor (2010) describes as a world full of signs and information that no-one fully understands because they, too, are mere signs for other things. He feels that in this the real thing remains hidden, obscured by the inessential. The real exists in the everyday items, earth and water, the light of the sun, landscapes and vegetation and even objects made by man such as machines, tools or musical instruments, "…which are what they are, which are not mere vehicles for an artistic message, and whose presence is self-evident. They reach beyond signs and symbols; they are open, empty." (2010: 11) The appreciation of the honesty and simplicity of certain elements leaves room to appreciate the undefined however, in this they gain definition.

The definition of the complexity of a spatial work is concerned with texture: a space composed of networks or webs with focal points and anchors (Lefebvre, 1991). The actions of people within this web are expressible but not explicable – they are acted. Through this action, an architectural form will express what Lefebvre describes as a *horizon of meaning*: "a specific or indefinite multiplicity of meanings" (Lefebvre, 1991: 140). As alluded to

earlier by Jencks (1969), this would result in the traversing of singular meanings and interpretations and would shift toward a 'super-coding' that tends toward totality, including the mortal component.

Thus, embedded in the semiotic code is the 'human code' and the individual's experience of place. "The user's space is *lived*" (Lefebvre, 1991: 143), and without this consideration, semiology, by its own definition, means very little as its form would not indicate its nature. The incorporation of the human element in this relationship requires the evocation of the sensory-sensual – of speech, the voice, smell, hearing and the intimacy of the sexual (ibid.). Built-form could be seen then as "a sensitive container for the rhythm of footsteps on the floor, for the concentration of work, for the silence of sleep" (Zumthor, 2010: 12).

Figure 3.22: The true meaning of space can only be appreciated when considered in relation to the *human code*. (source: de Polo-Saibanti, G. at http://www.playce.org/index.php?page=italy-2, accessed: 23-05-2012)

3.4.3 Conclusion

The accumulation of personal memories enables the comprehension and negotiation of an individual's environment that expands as he/she develops and ultimately enables the understanding of the external. The associations held with the external manifest as symbolic elements that require personal interpretation which induces socially reinforced responses.

Semiology provides an explanation as to how individuals derive the meaning of objects and their environments through symbols. Often, this meaning is seen to be interpreted in different ways, with no single definition being universally applied. The object is separated from its

meaning and may communicate its meaning through denotation or connotation, implicitly context and metaphor.

Contextual meaning presents itself in relation to other objects but can be extended to include information about a form's nature where the form speaks of function and the manner in which the function occurs within it. Metaphorical meaning is derived of associations that a form evokes within an individual. In some case, the associated meaning can form part of the object's function. In order for form to accurately express itself, the form must be congruent with its codes of interpretation.

Architecturally, these codes can be distinguished into technical codes or the physical components, syntactic codes or the manner in which these components are arranged and semantic codes or embedded meanings in the components utilised.

Together, these tools of personal memory enable a response of built-form to art, but their complexity suggests that it would be more appropriate to employ Lefebvre's 'super-code' which sees these elements as part of a whole. By considering the influence of semiology in this way, a constellation of elements can communicate the meaning of the form in conjunction with the individuals physically interacting with it. The introduction of this 'human code' requires the response to the non-visual. Lefebvre (1991) feels that this is critical as the tendency to reduce architectural response to the purely visual, "is a tendency that degrades space" (Lefebvre, 1991: 142).

In order to appropriately apply the theoretical tools acquired in this section an examination of the experience of place – the theory of phenomenology – is required. Only through the combination of Semiology and phenomenology, can the relationship between art and built-form become fully tangible.

3.5 REMEMBRANCE AND RECOLLECTION

This section has been differentiated from the "Mechanisms of Memory" because, although related, this section will be looking more specifically at the mechanisms of recall: prompts that allow for the accessing of memory.

Remembrance does not aim to exclusively reflect the past but also sublimates it (Bahloul, 1996). It is the representation of a symbolic resolution of conflicts that arise within the self or society.

For Bachelard (1969), remembrance manufactures a negative of an object, the antithesis of the object. The past appears as a negative of the present, a "…quasi-'photographic' process that consists of recovering a positive image from the 'negative' of the past." (Bahloul, 1996: 133) and results in narratives that contain a wealth of memories, deeply enriched with sensory experiences. As stated previously, this is due to the subjective nature of perception and the constant intermingling of present and past in the form of memory-images which are triggered by the object itself (Bergson, 1919).

Through this process, memory allows for the recreation of the present or, in Bergson's words, "…it doubles this perception by reflecting upon it either its own image or some other memory-image of the same kind" (1919: 123). If recent memory-images are unable to assist, deeper memory-images are called forth until the newly perceived has "…generated enough associations to hold it in our personal worlds" (Bloomer & Moore, 1975: 72). According to Bergson, this process can continue indefinitely with memories strengthening and enriching perception and in so doing generates complimentary recollections associated with the present. "Thus an *attentive* perception is a reflection, on the present object, of chosen images from the past." (1919: 124)

Psychological *attention*, in effect, magnifies the intellectual state of an individual and allows for a greater intensity of perception. When perception is *attentive* and memory-images are encountered often, the relationship between the two becomes reversible with memory defining perception and perception determining what is committed to memory. Bergson (1919) notes that the cause of this state may be born of greater external stimuli, or alternatively from something internal. He concludes that it does indicate an attitude adopted by the intellect.

Typically, *attention* as an advantage improves perception, but as a disadvantage retards movement. An example is the well-known scene of a man walking into a light-post while distracted. This occurrence is noted by Bergson (1919) on which he elaborates that the nearer to the plane of action a memory is, the more general its associations will be; conversely, the closer it is to the plane of dream, the more personal associations will be.

Figure 3.23: The act of *attention* retarding *action*. (source: Topolsky, J. at http://www.engadget.com/2008/03/06/padded-lampposts-for-distracted-texters-being-tested-in-london/, accessed: 23-05-2012)

Though this may be true psychologically, more broadly, Bahloul (1996) notes that individuals best generate *associations* through concrete acts, with the key dimensions of action, concreteness and immediacy – "People remember doing things" (136). Bergson (1919) acknowledges this and goes on to say that it is through the sensori-motor actions that "…a memory borrows the warmth which gives it life." (Bergson, 1919: 197)

Figure 3.24: Illustrating the well-known phenomenon of the observation of concrete acts enabling better comprehension and retention of the content at hand. (source: Eustice, K.A. at http://careers.guardian.co.uk/live-web-tv-debate-could-practical-learning-help-improve-career-choices, accessed: 23-05-2012)

From this it becomes apparent that although the ability of art to generate built form depends on memory, in the context of this document memory also plays a role in determining the appropriate mechanisms that the built-form should possess to effectively weave art produced locally to a broader narrative whilst retaining a discourse with global issues in relation to art and built-form. The role of built-form in this relationship is to reflect the essence of the works and evoke memory in the viewer in relation to the art works. Although the art works

themselves are artefacts of memory, the physical space that they inhabit requires built-form to provide conditions that enable the works to communicate freely with the viewer.

Halbach (1980) writes that without objects there can be no memory. Bahloul (1996) completes this notion: "Images are the most powerful of objects, both stimulating and channelling remembrance" (Halbach, 1980: 135). In order to permit the communication of the memories that art works hold and in order to effectively convey the story of context (natural, social, historical, etc.) built-form must allow for *action* and *attention*. Consequently, what is required is the opportunity for movement and stasis in both a perceptual and physical sense. Another viewpoint is that of process and pause in which process is the action of production of the art works, and pause, enables their appreciation.

3.6 CONCLUSION

From research involved in this chapter, it becomes apparent that art engages with memory on two levels. Firstly, meaning in art is achieved through accessing memory and secondly, it provides visual record which individuals interact with and respond to. Primarily, meaning in art is a product of collective memory and personal memory which can be further explored through cultural identity and semiology respectively, and can be used to inform the relationship between art and built-form.

The mechanism of memory in this context relies on the survival of past images, acquired through interaction with society or the interaction of self with one's environment, which constantly interacts and intermingles with the present. The involvement of memory in perception of the present enriches the present perception and promotes the layering of experience through access to previous experiences. Thus comprehension of the real is more than the mere contact of the mind with the object present. Memory-images generated through this process evoke the recollection of people, events and places and in cognition these elements are strung together sequentially, generating a narrative.

Collective memory is thus seen to be narrative in nature and involves a corpus of shared experiences of a society that in expression relates directly or indirectly to culture which in turn generates patterns of systems that shape human behaviour and in so doing forms identity. Fluid identity shifts in response to various stimuli and is exacerbated by globalisation and therefore, a response to local identity involves acknowledgement of the local past and

discourse with universal culture. In this way, local culture and identity will remain connected to the global but retain that which distinguishes it.

The closest relation of culture, and by extension art, and identity to built-form is expressed through the vernacular which involves a dynamic response to evolving demographic, social and economic conditions. Furthermore, the vernacular takes into account the nature of place-based characteristics: the cumulative forms of context, materials available, local techniques, forms and styles (Czaplicka, 2005).

Therefore, the vernacular allows for a local population to identify with place and its history through the collective memory of human interaction within that specific environment and is thus both a product and determinant of place. By responding to climate, topography and technologies, achieved through materiality, distinctive building techniques, expressive structural elements and scale and proportion, the vernacular as a theoretical extension of art can generate cultural cohesion and contribute meaningfully to the material landscape.

Personal memory enables the comprehension and negotiation of an individual's environment that expands as he/she develops and ultimately enables the understanding of the external through the symbolic. As such, semiology explains how individuals derive meaning of objects and their environments. Although no singular definition is applied universally, objects are typically separated from their meaning and may communicate through denotation or connotation (context and metaphor).

In order for form to accurately express itself, the form must be congruent with its codes of interpretation which are expressed architecturally as technical codes (the physical components), syntactic codes (the manner in which these components are arranged) and semantic codes or those embedded meanings in the components utilised.

The consideration of a 'super-code' takes into account all these elements, together with the 'human-code'. In this, the constellations of architectural and human elements as notional extensions of art communicate through and with one another and can thus be used to generate built-form.

The theoretical tools acquired in the exploration of collective and personal memory through the modes of culture and semiology has provided a means with which to answer the primary research question of this document. The answer at this stage, however, is partial in the sense

that although the *means* with which art can generate built-form have been elucidated, the *method* in which these are to be employed, remains unclear. What is required is a further investigation into the manner in which these tools can be employed in order for art to generate built-form that is both externally and internally relevant and meaningful within the context. Under these conditions, Critical Regionalism and phenomenology are key theories that will finalise the answer to the question: how can art generate built-form?

Although memory has been seen to be the key component in understanding how art can generate built-form, it also provides clues as to the mechanisms that built-form should possess in order to appropriately and effectively weave conditions of the local into the global discourse relating to art and built-form. The interface between viewer and object of art also requires the involvement of memory for the sake of comprehension but the role of built-form in this relationship is to permit the works to communicate freely with the viewer. This can be achieved by *action* and *attention*, or perhaps *process* and *pause* in the case of this document: *process*, the action of production of the art works, and *pause*, to enable their appreciation.

CHAPTER 4 : ART, BUILT-FORM AND THE ESSENCE OF PLACE

4.1 INTRODUCTION

By examining memory, various tools have been extracted that assist in answering the primary research question of this paper. What remains to be examined is how these tools are to be employed in creating a relevant built environment. As concluded in Chapter 3, this is achieved through Critical Regionalism and phenomenology.

The former looks to the characteristics of region in order to define the method to be employed in defining how art can generate built-form. At its heart, Critical Regionalism relies on context in order to provide valid and meaningful insights into form generation. As such, the nature of locale is paramount.

The latter relies on man's conscious mind in order to provide relevant and meaningful indications of how form can be generated by art. Phenomenology appreciates the feelings formed in man in relation to built-form. Thus, the nature of man is central in this theory.

The manner in which art can generate built-form ultimately derives from these two theories which are ironically based on the nature of the elements beyond the direct control of architecture. What this engenders then, is a *response* and it will be seen that these theories are, in essence, two sides of the same coin.

4.2 CRITICAL REGIONALISM

4.2.1 Introduction

Art can generate built-form through addressing issues of the local as manifested in aspects of the vernacular. In order to apply these tools however, a broader theoretical understanding is required. This section discusses the manner in which the tools of the vernacular can be employed and thus assists in answering the primary research question.

Most often, 'Regionalism' as a broad theory is used to explore the potential of the vernacular as a means of production of contemporary built-form. The historical use of Regionalism as a theoretical principle was largely based on static systems of traditional perceptions of regions. As seen in Chapter 3, however, the nature of traditional systems is dynamic and responds to the ebb and flow of culture and the consequent identity that it encourages.

Based on this, Critical Regionalism is seen to respond to universal culture, economy and technology as well as the effects of globalisation. It must be noted, however, that it is not merely "the simplistic evocation of a sentimental or ironic vernacular" (Frampton, 1996: 471) and as a trend, Critical Regionalism is not only a response to the loss of definition of *regions* but also a direct response to the mutation of Romantic Regionalism which saw the racist promulgation of the superiority neo-tribes and of "totalitarian *Heimatsarchitektur*" of the 1930's (Tzonis & Lefaivre, 1996: 485).

Through physically addressing issues of the local and responding to open interpretations of various contextual concerns, Critical Regionalism moves toward the dialectical. Locally cultivated values and images deconstruct the sway of universal influence while at the same time "adulterating these autochthonous elements with paradigms drawn from alien sources" (Frampton, 1996: 472). The genuine confrontation and response to both the local and the universal generates a reaction that is neither historicist nor consumerist but thoroughly committed to *placeness*. As such, if art can generate built-form through confronting issues of the vernacular, a place-bound craft, Critical Regionalism can provide insight into the manner in which *place* can be addressed.

4.2.2 Critical Regionalism and the Nature of Locale

According to Frampton (1983), the primary agenda of Critical Regionalism is to mediate and filter the impact of global universal civilisation with elements derived indirectly from the characteristics and idiosyncrasies of a particular place. "Every building is built for a specific use, in a specific place and for a specific society" (Zumthor, 2010: 27).

Frampton (1983) and Tzonis & Lefaivre (1996) agree that the implementation of Critical Regionalism would thus involve the partial celebration and partial rejection of the regional. Through this the potential exists for architecture to provide a sense of local identity whilst at the same time expressing the idea of common humanity, "explicitly free of racial or tribal or ethnic dimensions" (Tzonis & Lefaivre, 1996: 486).

By definition, Critical Regionalist works are self-reflective and self-referential, containing what Tzonis & Lefaivre (ibid.) describe as explicit statements and implicit *metastatements* that highlight the artificiality and commonality of a viewer's observation of the world by challenging the established but moreover, by challenging the legitimacy of possible world views as interpreted by the mind (ibid.). This indicates that a critical regionalist work is

critical in two senses. Firstly, it contrasts the anomic, atopic and misanthropic common in built-form and secondly, it questions the validity of the very regionalist tradition to which it belongs (ibid.), leading back to the notion of partial acceptance and partial rejection of regional elements upon which Critical Regionalism is built.

The selection of which elements to retain and which to discard may be as complicated or as simple as finding inspiration in the range and quality of local light, in a tectonic derived from a structural system or from the topography of a given site (Frampton, 1983). However, this list is not definite and depends on the given context (social, cultural and historical). As every architectural intervention intrudes on the environment it is critical that it embraces qualities that can enter into a meaningful dialogue with that specific context. However, in order for an intervention to find its place, it must make one see the existing in a new light (Zumthor, 2010). Thus, this selection of elements depends on their potential to encourage personal and collective engagement of individuals with the built. Elements that enable this constitute "place defining elements" (Tzonis & Lefaivre, 1996: 489) and are often seen to be incorporated in an unfamiliar way.

Figure 4.1: A cultural landmark inspired by the quality of local light and the spiritual content it engenders was the conceptual crux of Tadao Ando's Church of light. The result is a form that is profoundly linked to place without being sentimental but rather progressive in the sense that critical local conditions are dove-tailed with equally relevant global ones. (source: Jeonado at http://pixel-samurai.blogspot.com/2009/11/cg-reconstruction-tadao-ando-church-of.html, accessed: 23-05-2012)

66

Figure 4.2: Although the masonry dome is not a common form in the South African vernacular, at the Mapungubwe Visitors Centre, Peter Rich was able to design an intensely place-bound architectural tectonic through the evaluation of the local vernacular Sotho dry stone-packing techniques. This technique was simply extended upward and over in the construction of the domes that are further bound to place through various symbolic meanings. (source: Baan, I. at http://www.archdaily.com/57106/mapungubwe-interpretation-centre-peter-rich-architects/, accessed: 23-05-2012)

Figure 4.3: Through considering climate and topography, architect Nina Maritz designed a building that is not only a product of the landscape but serves to augment it at Visitors' Centre for Twyfelfontein World Heritage Rock Art Site. (source: SBD at http://sbd2050.org/project/visitors-centre-for-twyfelfontein-world-heritage-rock-art-site-44/, accessed: 22-05-2012)

By displacing the familiar, the sense of sentimentality is exchanged for a de-automatising of perception in which the built-form is enabled to enter into an imagined dialogue with a viewer (ibid.). Thus, through appropriately chosen elemental devices, Critical Regionalism resists over-familiarisation and leads the viewer to a *metacognitive* state in which a perceived expressive depth enables the conjuring up of "a forum of possible worlds" (ibid.).

Although concerned with the establishment of an expressive depth and resonance in an architecture of resistance, equally important in the agenda of Critical Regionalism is the provision of a place-form (Frampton, 1983). Through this, perceptions of the built environment can be challenged through the tactile. "In doing so, it endeavours to balance the priority accorded to the image and to counter the Western tendency to interpret the environment in exclusively perspectival terms…" (Frampton, 1983: 100)

Through the development of this place-form, Critical Regionalism attempts to address the forces of technocracy and bureaucracy that perpetuate anomie and *atopy* (Tzonis & Lefaivre, 1996). In other words Critical Regionalism counteracts the global trend of faceless, placeless architecture by forming an identity of the local inspired by the global but resistant to its excess. Through this, Critical Regionalism can be seen as a material explanation of culture in which the artistic potential of the region is condensed while external influences are reinterpreted (Frampton, 1996).

Figure 4.4: Constitutional Hill, Johannesburg, by OMM Design Workshop crafts an identity of a healing South African culture through the celebration of local factors in relation to global, retaining those which identify the local and promoting a forward looking view bound to the global. (source: Buckland, A. at http://www.constructionweekonline.com/article-4116-a_beacon_of_light/, accessed: 23-05-2012)

The celebration of the region opens local craft to interpretation and implementation in both form and space (ibid.). Emphasis of local methods of construction draws to light issues of local materiality. Zumthor (2010) feels that materiality and construction methods should be born of place, contextually bound, however, within the realm of Critical Regionalism, these need to be considered and evaluated before being implemented. If co-ordinated correctly, these can enrich a work beyond its inherent geometric order and in so doing the visual and graphic is supressed in favour of the patently tactile which opposes the scenographic and shifts the emphasis away from the visual, towards the experiential (ibid.).

Furthermore, the "inescapable materiality of building" (Frampton, 1996: 474) generates a tectonic feeling of built-form with the capacity to transform the surface of the earth: "it is there that the history of our involvement with the earth is stored" (Zumthor, 2010: 95). The oneiric essence of site together with the built has the potential to produce a sensual and earthbound architecture sensitive to the specificity of place by referring indirectly to the local (Frampton, 1996). Set against the topography of earth and the openness of sky, built-form can construct the site by asserting itself as a primary form with due cognisance to the grain of local context and topographical configurations.

Within the realm of Critical Regionalism, however, Frampton (2005) argues that critically resistant architecture could similarly be construed to be totally opposed to the rendition of a free-standing architectural object which is at risk of entertaining the scenographic. He feels that this can only be offset by prioritising landscape as both a literal and metaphorical element in which the structure of the building becomes "integrated into the landscape and *vice versa*" (Frampton, 2005: 195).

Of all these elements, there exists only one central principle of Critical Regionalism: the commitment to *place* rather than *space* (Frampton, 1996).

4.2.3 Conclusion

From this discussion it becomes apparent that although the agenda of Critical Regionalism is clear and simple, its implementation requires a thorough understanding of the local and the global conditions under which built-form exists. The drive toward specificity of response to specificity of context through the careful selection and discard of regional elements would logically engender a sense of embodied cultural identity in place and would consequently affirm local collective memory in relation to the space.

In experiencing a critically regionalist work as purported by Tzonis & Lefaivre (1996), an individual is encouraged to engage in the conditions in which he/she exists, both the local and the universal, and thus has the potential to review the elements that bear meaning to him/her. Architecturally, these elements are defined by the context and may become place defining elements. By removing the sense of familiarity associated with these, a viewer is enticed to become more deeply involved with built-form in an attempt to render meaning to his/her environment. The provision of place-form enables this.

In order to combat anonymous and placeless space the provision of a place-form necessitates the accentuation of the tactile and a resistance to an overwhelming universal influence. The effect of this is a dialogue between the local and global and as such Critical Regionalism becomes a material expression of culture.

Culture in turn embodied in local craft, materials, construction techniques and response to topography – the tools of the vernacular. The manner in which these tools can be employed in the relationship between art and built-form is contained within the context. The potentialities that Critical Regionalism generates are not a finite list and are largely based on specific local conditions and circumstances.

Broadly speaking, these can be seen to be based on issues of landscape, technique, materiality and craftsmanship, not as tools of the vernacular but rather seen as products of the local. This distinction implies that these elements are not to be included or considered in their current state but must face a critical evaluation as to their legitimacy of being the physical embodiment of the local – "These points promote architecture that is spatial and experiential, rather than image orientated" (Nesbitt, 1996: 468-9).

Factors implied through a critical analysis of the local also include response to climate, light, ecology and the aesthetically differentiated. As drivers of the vernacular, these similarly need to face re-evaluation in their potential to generate built-form as inspired by art. Only through critical awareness can a construction become meaningful and relevant in its context. The parallels seen between the generation of built-form in this way and the production of art suggest that art as a process and a product can similarly be used to inform the generation of built-form. This becomes self-evident when one considers that art too is a cultural artefact.

Generally, what these achieve is a resistance to the homogenisation of built-form as seen world over in which thoughtless mass-production and apathy are common place in the production of space. Critical Regionalism calls for neither the replication of vernacular stylistic elements nor the whole-sale disregard of contemporary construction techniques – these too are a part of contemporary culture. Art's ability to generate built-form through the consideration of culture and the vernacular thus primarily hinges on the commitment to *place* and the consideration of the specificities of context. At the same time, Frampton (2005) notes that above all architecture, the process of building, is still properly regarded as a craft in itself and as such involves the successful mediation between man and the environment. "In this respect, it is always as much an ontological presence as an embodiment of societal value in spatial terms, as it is an abstract or symbolic representation" (Frampton, 2005: 197).

4.3 PHENOMENOLOGY

4.3.1 Introduction

The experiential, materiality and place play a large role in how art is perceived and comprehended within an environment as it establishes a personal context. The influence that the environment has on an individual and likewise, the potential impact of the individual on his environment, is critical in understanding the relationship between art and built form. Furthermore as considered in Chapter 3, the ability of art to generate built-form through semiology is dependent on the 'super code' as alluded to by Lefebvre (1991) in which the 'human code' is of paramount importance. In order to apply semiology effectively in this relationship, the human factor in relation to built-form must be explored. This is best achieved through the theory of phenomenology.

Pallasmaa (1996) agrees with this conclusion. He feels that the language of art is indeed the language of symbols that resonate with our existence and if these symbols do not appeal to sensuous memories that link the senses to perception, art would be meaningless. This is because all art originates from the body and the experience of art returns it to the body through memory. In this, there exists a parallel between art and built-form. In order for architectural form to have meaning the effect of the building should find resonance in the internal world of the viewer.

However, "architecture is bound to situation. Unlike music, painting, sculpture, film and literature, a construction (non-mobile) is intertwined with the experience of place" (Holl,

1989: 109). The actual site of a building is more than incidental in its conception as it forms the building's physical and metaphysical foundation. By fusing with a place, a building can transcend its physical and programmatic requirements, gathering meaning in the situation. In doing so, Holl (1989: 109) feels that architecture would not intrude on a landscape but would rather serve to explain it.

Figure 4.5: Landscape augmented through architectural form at the Paul Klee Museum in Bern, Switzerland, by Renzo Piano. (source: Fossa, F. at http://fainedevours.blogspot.com/2009/07/bern-switzerland-paul-klee.html, accessed: 23-05-2012)

In this way, the inhabited, known landscape can be brought close to the viewer through built-form, revealing a truth as the "landscape is a space where human life takes place" (Norberg-Schultz, 1996: 436). This *lived* space, between earth and sky, is not a mathematical, isomorphic space but is rather defined by Norberg-Schultz (ibid.) by the 'fourfold' and in which a building may define a space and disclose something about that space. In other words, the landscape provides a setting in which man "saves the earth, receives the sky, awaits the divinities and initiates the mortals" (Norberg-Schultz, 1996: 436), and it is possible that this too may be found in built form. Built-form gathers a world and permits dwelling (ibid.). Thus the inhabited landscape, as defined by the built, emphasises the 'between' of earth and sky and it is in this 'between' that place may be arrived at through architecture.

4.3.2 Phenomenology and the Nature of Man

Pallasmaa (1996) defines phenomenology as the strife to depict phenomena in direct relation to the consciousness perceiving it in dimensions of this consciousness. This is the common strife of the artist but if one is to consider the phenomenology of architecture it would involve the review of built-form from within the consciousness, the subjective feeling of the space as opposed to the objective composition of elements and proportions. As such, the consideration of the 'human code' involved in built-form requires an expansion on the experience of space and involves the inner language of building. This is confirmed by Pallasmaa (1996: 450) in

which he states that "A work of art is a reality only when it is experienced, and experiencing a work of art means recreating its dimension of feeling."

If this is true, then the role of the architect is not to design objects that are superimposed on the landscape, but rather to design through images and the feelings of people who will come into contact with the elements of built-form created. As such, it is safe to assume that the creation of built-form is itself built on common feelings and images associated with architectural elements. Nesbitt (1996: 447), on Pallasmaa, takes this idea further to state that forms themselves are meaningless unless they can communicate their meaning via these common feelings and images through which a viewer finds association. Nesbitt (ibid.) feels further that through association, orientation in space and identification of place is possible. In this, it would seem that there exists a link between the mental and physical space in both the designer, the producer of the built, and the viewer, the consumer of the built.

A similar relationship was encountered in Chapter 2 between the artist and his/her public and it becomes clear that there exists a strong parallel between the production of art works and the production of built works. In this vein, Holl (1989) comments that an architectural work, much like an artwork, is an organic link between concept and form. The phenomenon of experience, within both, is built around this invisible thread which serves to organise the whole, connecting elements with exact intention.

The binding of idea and phenomenon occurs when the work is realised (ibid.). The metaphysical skeleton, the intangible, time, light, space and matter are unordered before beginning and as such the modes of composition are free: "line, plan, volume and proportion await activation" (Holl, 1989: 110) and consequently, through the ordering of site, culture and programme, an idea may be formed and this idea can be made tangible through the built.

Both art and architectural thought involve the implementation of the experience of phenomena initiated by idea. Only through the act of making can an idea be realised as a seed of phenomena opening a world of sensations of the experiential distinct from the act. "Whether reflecting on the unity of concept and sensation or the intertwining of idea and phenomena, the hope is to unite intellect and feeling, precision with soul." (Holl, 1989: 110) For Zumthor (2010: 31), this multiplicity can only be developed from the assigned task, from the elements that constitute it. Meaning is rendered by the specific sense of specific materials and can only be perceived in a specific way in one specific building.

Norberg-Schultz (1996) echoes Holl's sentiments in expressing that a "given place possesses a hidden meaning which is revealed by the [building]" (431-2). He continues by saying that through gathering meaning in a specific place, viewers are made *present*, in an active sense. This is achieved simultaneously with the function of the building and consequently the fate of the viewer is bound to place, defined by the built which makes things emerge as they are (Heidegger *in* Norberg-Schultz, 1996). In extrapolating, the physical *standing* of the building enables a visualisation of the earth: it rests on the ground, towers in the air, makes its presence felt (ibid.). This is made possible through association as man is also seen to stand, rest, act. The *between* referred to in the introduction of this section is indeed where place occurs but it is similarly where man and the built interact – or more correctly, it is because this is where man and the built interact. A work of architecture is thus not an abstract construction but defines the scope of human action within that specific environment and therefore brings the inhabited landscape close to man, allowing him to dwell poetically (ibid.).

The importance of this capacity of architecture can be illustrated by considering its absence. If a building does not meet any phenomenological conditions which allow it to resonate with man at an existential level, it will be unable to influence "the emotional feelings linked in our souls with the images a building creates" (Pallasmaa, 1996: 451).

Figure 4.6: The result of architecture that does not have any phenomenological significance is a sea of meaningless forms, seen here at Levittown, Pennsylvania. (source: Hales, H. at http://cbradle1.blogs.com/photos/levittown_new_affordable_/levittown_page51_2.html, accessed: 23-05-2012)

As these primary feelings and memory images form the basis of architectural meaning, they establish a basic vocabulary through which built-form can transcend its materiality as has been seen with art from its very conception. In this state, architecture bears testimony to human presence and existence as a direct expression based on a language of the body (ibid.).

The way in which a space affects an individual is born of bodily experience and the feeling it generates. According to Norberg-Schultz (1996) and Pallasmaa (1996), these include but are not limited to the experience of a building in a landscape, enabling the perception of *man*, culture and landmark and the experience of approach to the building, allowing recognition of habitation and institution. More closely, the experience of entrance into a building permits expression of influence, territory and nearness, the experience of being under-roof generates feelings of shelter and shade and stepping into the house engenders the experience of threshold and boundary between exterior and interior. Still closer, the experience of coming home permits comprehension strangeness and familiarity and the experience of a room evokes feelings of security or togetherness or isolation. Most closely, the experience of light within a space encourages the encountering of its varying intensity and engagement with the space of light and the experience of looking out a window connects an individual with the landscape.

As stated, this list has not been exhausted but indicates the importance of numerous factors and moreover, the importance of the manner in which the built-form is encountered. By describing the various experiences in the manner in which he does, Pallasmaa leads the reader's mind through the process of engagement with built-form. However, "[t]he most comprehensive and perhaps most important architectural experience is the sense of being in a unique place" (Pallasmaa, 1996: 452).

Figure 4.7: The uniqueness of place capturing the imagination of the public at the *Bean* in Chicago's Millennium Park – note how most visitors are gathered beneath the *Bean*. (source: Scott, C.J.S. at http://cjscottblog.wordpress.com/2008/07/16/chicago-millenium-park/, accessed: 23-05-2012)

From this, it would appear that metaphysically architecture exists in a separate realm from our everyday lives. It has the capacity to seduce the mind and cause the consciousness to wander. Norberg-Schultz (1996) and Pallasmaa (1996) agree that the quality of architecture is not defined by the reality it occupies but rather by its analogue: its capacity to awaken our imaginations.

Thus, phenomenologically, architectural experience as a product of art should affect an individual on both a physical and a mental level. Through these, symbols and associations generated in the inner language of built-form can be interpreted from multiple vantages, expressing their multi-valency and allowing for a layering of meaning and a multitude of readings.

Norberg-Schultz (1996) concludes that in order to give the environment, local or global, an immediate, meaningful presence, one has to breathe truth into works. In doing so, built-form cannot, and should not, weave the history of the world into being but rather it can serve to explain pieces of a world that consists of what is locally gathered through the built.

4.3.3 Conclusion

Built-form generated by art, as seen through the guise of personal memory and semiology is thus a collection of feelings and images not exclusively bricks and mortar. Within the realm of consciousness, a work of art or architecture exists only when it is experienced. Thus the role of the artist and architect and their relationship with their public is similar.

The organic link between concept and form is realised through the *making* and meaning is rendered by the specific sense of specific materials and can only be perceived in a specific way in one specific building. This meaning is gathered from the setting and in so doing binds a viewer to place.

The visualisation of the earth in relation to built-form resonates with man's relation to the earth and defines the scope of actions within the landscape. As such, by sheer virtue of presence, built-form generates feelings that appeal to a viewer's inner world and through this built-form acquires meaning that is both comprehended and felt – the built thus transcends its materiality.

The tools presented by personal memory and semiology regarding art's ability to generate built form must thus be deployed in pursuit of *feeling*. Extracting how this is to be achieved can be done by considering the *manner* in which an individual engages with the built. The experience from without, approach to and entrance into a form are associated with external feelings and meanings that can communicate the nature of the space in its landscape. Similarly, the internal experiences of shelter, movement, light and internal connections with landscape define an interior world through which man relates to the global.

The most comprehensive and important experience is the sense of being in a unique place. It awakens the imagination and links the physical world to the inner world of the viewer. As such, by affecting an individual on both a physical and mental level, layers of meaning are bestowed upon an architectural object and a multitude of readings are enabled.

The relationship between art and built-form as seen through Semiology and phenomenology should thus relate both inward and outward. In order to truthfully converse with an individual, built-form should gather the environment and communicate it to a viewer through feeling, mediating the relationship between an individual and his/her world.

4.4 CONCLUSION

The investigation into both Critical Regionalism and phenomenology in relation to the ability of art to generate built form through memory appears to be the investigation of two sides of the same coin.

Critical Regionalism stresses the importance of locale as a driver behind the generation of built-form and its constituent elements. The appraisal and evaluation of regional elements allows for the critical dissection of said elements in which their significance and relevance can be fairly assessed in terms of the built and more broadly as signifiers of culture. As such, the nature of place, region or locale is acknowledged, reviewed and celebrated where appropriate.

Phenomenology holds at its centre the consciousness of man and asserts that it is through feeling that forms gain meaning. The potential of certain forms to induce feeling and thus meaning, suggests that architectural elements can be choreographed so as to express both the internal and external nature of built-form. Perhaps not surprisingly, but certainly significantly, it becomes clear that the nature of man determines the nature of place,

The application of the tools acquired in Chapter 3, requires an evaluation of *nature* on two levels: firstly, the nature of region and secondly, the nature of man. Through the critical assessment of the nature of place or locale, tangible and intangible elements can be extracted that can inform the manner in which art can generate built-form. The evaluation of the nature of man revolves around the reality that man's consciousness is driven by feeling from which cues can be taken to render greater meaning to built-form as a product of art.

Together, Critical Regionalism and phenomenology stress the importance of place creation, rather than space creation. Both theories consider the primary form of building central to this. Forms in a landscape can gather meaning by bringing the inhabited landscape close to man. Forms can build the site and through their presence resonate with the inner world of man. Thus, to extend the metaphor, if Critical Regionalism and phenomenology are indeed two sides of the same coin, it seems that *place* becomes the coin. Appropriately enough, Bloomer & Moore (1997) feel that place "…can be seen as a potential toy, capable of being pocketed in the memory and carried away, or taken out to fill for a while the whole of one's conscious attention" (Bloomer & Moore, 1997: 74).

With this 'toy' in mind, what remains to be seen is how this theoretical knowledge has been applied by other researchers and architects in relation to similar conditions. Through conducting studies on existing architectural forms, real implications of the conclusions reached can be observed. As such to gain a complete appreciation of the theoretical issues raised, a precedent study will follow.

CHAPTER 5 : ART AND PLACE

5.1 INTRODUCTION

The mediatory potential of built-form as a product of art exists between landscape and man. The following studies into existing architectural works that use art and other cultural artefacts (themselves being mediators between environment and man) to generate built-form provide an insight into the approach and method employed by architects facing similar design challenges as presented in this document.

The criteria for this evaluation will build on the theoretical knowledge acquired in the preceding chapters and as such will include factors relating to the artworks or similar cultural artefacts and the manner in which built-form engages with the memory that these evoke. In addition, the response to collective memory and its cultural implications or to personal memory and its semiological ramifications are considered in conjunction with the manner in which these responses are modified and tempered by the principles of Critical Regionalism and phenomenology, respectively.

Although both studies selected illustrate the role of built-form as place maker and shaper as mediator between man and his/her environment, the first example selected will primarily be discussed in terms of built-form as a product of the nature of place and the second as built-form as a product of the nature of man.

5.2 ART, PLACE AND LOCALE

5.2.1 Introduction

The vernacular as a concept is prone to being interpreted as a mode of nostalgia. In reality, the vernacular responds to the existing context of climate, topography and technologies through materiality, technique, structure and appropriate scale and proportion. In employing these notions in the relationship of art as a generator of built-form, what is called for is a condensation of artistic potential of the region and a re-interpretation of external influences. This can be achieved in numerous ways but is most often seen to evaluate the 'local' through consideration of: local climate and light by assessing the legitimacy of local materials, tectonic and technique or craft as viable bearers of culture in relation to their global context; and topography through the provision of a place-form which allows for a meaningful dialogue between the built as a product of art and the context in its manifold manifestations

(natural, social, cultural, and historical). In doing so, one can enable a de-automatisation of perception and fortify the experience of place as a product of and forum for art.

As an example, architect Tadao Ando illustrates a reinterpretation of the traditional Japanese ideals of serenity and harmony with nature through the built for a contemporary Japanese society. In 1991, Ando was commissioned to design a museum and hotel on an island in Japan's Inland Sea. What follows is an examination of this architectural work in which the issues raised above can be observed.

Figure 5.1: Locational Map of Japan indicating Naoshima Island situated between Tokyo and Fukuoka, in the Inland Sea. The Contemporary Art Museum is located on the Island's southern shore. (source: Modified by Author from Google Maps, accessed: 14-06-2012)

5.2.2 Contemporary Art Museum, Naoshima, Japan – Tadao Ando

Naoshima is a small island in Japan's Inland Sea that has inspired Japanese artists and poets for centuries. As such, it was informally selected to be developed as an arts precinct. The Contemporary Art Museum and adjoining hotel in Naoshima is located on the island's southern shore between a rugged, rocky promontory and a high, forested hill with built elements linking the museum and the sea.

Figure 5.2: The Contemporary Art Museum, Naoshima, Japan from the Inland Sea indicating the building of notional memory through siting and links with the topography and landscape. (source: Arcspace at http://www.arcspace.com/architects/ando/Naoshima_Image_Library.html, accessed: 11-05-2012)

Arrival is by boat and visitors ascend a path of small, stepped, wildflower-filled plateaus and terraces from which to appreciate the context and discreet elements of the museum, on to a road that connects the museum to the local town. The approach to the building is intentionally ponderous and the terraces provide space for outdoor performances and contemplation.

Figure 5.3: Entrance to the museum uses the topography as part of the building's program, maximising a visitor's exposure to the context which has inspired Japanese art for centuries. (source: Galinsky at http://www.galinsky.com/buildings/naoshima/index.htm, accessed: 11-05-2012)

In passing through the entrance, visitors descend into a large subterranean double volume gallery brilliantly lit by a conical skylight above.

Figure 5.4: The main central double volume gallery indicating choice of materials and the effect of diffusing the natural lighting for which the island is renowned. (source: Arcspace at http://www.arcspace.com/architects/ando/Naoshima_Image_Library.html, accessed: 11-05-2012)

Figure 5.5: The conical skylight of the main gallery, permitting the dramatic entrance of natural light. (source: Arcspace at http://www.arcspace.com/architects/ando/Naoshima_Image_ Library.html, accessed: 11-05-2012)

Figure 5.6: Additional diffuse natural side lighting also used in the galleries as an effecting contextual response. (source: Arcspace at http://www.arcspace.com/architects/ando/Naoshima_Image_ Library.html, accessed: 11-05-2012)

Galleries are dispersed around the cylindrical space: on one side, the space opens to an exterior exhibition space that frames a view of the purple and green vegetation of the surrounding hills and the calm sea beyond; on the other side, deeply cleft into the hill side, the space opens to another exterior exhibition room, oval and completely secluded from the world by concrete walls but framing the sky above.

Figure 5.7: A view of one of the side galleries off the main gallery space, permitting the gallery connection with the landscape contained in figure 5.7. (source: Arcspace at http://www.arcspace.com/architects/ando/Naoshima_Image_Library.html, accessed: 11-05-2012)

Figure 5.8: Exterior exhibition space, connecting the internal with the external and allowing for the appreciation of the historical context. (source: Arcspace at http://www.arcspace.com/architects/ando/Naoshima_Image_Library.html, accessed: 11-05-2012)

Figure 5.9: The second exterior exhibition space embedded in the earth and deeply physically connected to context. (source: Kobrovski, C at http://www.flickriver.com/photos/caspar_borkowsky/sets/72157608669926522/, accessed: 11-05-2012)

This second component was a later addition by Ando and contains ten guest rooms and a cafeteria. A visitor can pass through this second gallery and access the water plaza with its wall of cascading water or ascend to the green roof above, the highest point on the site, to reconnect with the landscape of Naoshima Island and views of the Inland Sea.

Figure 5.10: The water plaza connecting the culturally important elemental aspect of the environment with the experience of art. (source: Arcspace at http://www.arcspace.com/architects/ando/Naoshima_Image_Library.html, accessed: 11-05-2012)

The overall composition of the main building plan consists of three overlapping cubes and a circle with a rectangular guest wing attached at an angle thereto. The simple geometric volumes are derived from the art contained in the gallery and are built into the hillside so as not to disturb the landscape but become part of it with exposed elements defining it.
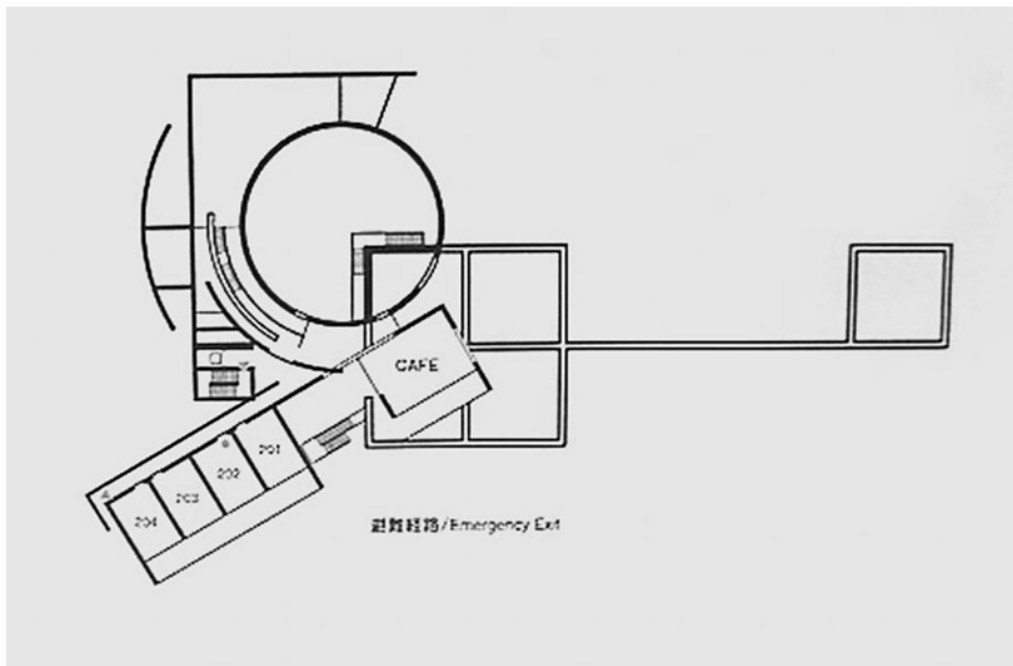
Figure 5.11: The basic floor plan of the museum consisting of three cubes and a circle, inspirationally drawn from the art contained in the collection. (source: Kobrovski, C at
http://www.flickriver.com/photos/caspar_borkowsky/sets/72157608669926522/, accessed: 11-05-2012)

The oval shaped hotel annex is situated higher up the hill and is accessed via cable car or via paths from the museum below. Housing several guest rooms, the elliptical hotel annex is accessed via a glazed corridor which traverses a stream with views of the sea on one side and the water plaza on the other. The annex itself surrounds an oval courtyard and a central pool that reflects the court and the sky above.

Figure 5.12: The oval annex continues the experience of art into the guest wing of the hotel, connecting the culturally significant earth and sky, water and air, darkness and light into the building program. (source: Ogawa, S. at http://www.clarkart.edu/about/projects-detail.cfm?ID=3, accessed: 11-05-2012)

To bind this museum to the broader island context, the Contemporary Art Museum is designed as part of a broader development. Art House Project in the residential district of Honmura is part of the museum complex and involves the restoration and transformation of existing structures into art installations by designers and artists by reinterpreting the previous life of the space, the tectonics of the place and Japanese traditions and aesthetics.

Minami-dera is one of the art houses designed by Ando to house the work of artist James Turrell and continues the memory of the raised temple that existed on the same site. Materially, the temple is constructed of dark cedar wood planks, typical of traditional Japanese houses of the area. Spatially, the interior is completely dark and causes the viewer to be engulfed by silence and darkness. As the viewer's eyes adjust to the lack of light, they encounter Turrell's *Darkside of the Moon* (Silloway, 2004) and in this way, Ando cunningly responds directly to the artistic content of the space.

Figure 5.13: Minami-dera built over the site of a raised temple, echoes the memory of place through the dark cedar panelling which resonates with the surrounding residential buildings. (source: Ogawa, S. at http://www.clarkart.edu/about/projects-detail.cfm?ID=3, accessed: 11-05-2012)

In these architectural works, Ando illustrates an obsessive attention to detail and, in the former example, a skilful manipulation of concrete which forms a neutral backdrop to the art works. Solemn, even ascetic in some cases, the experience of the galleries is a product of contemporary Japanese culture in which the detail justifies the scheme.
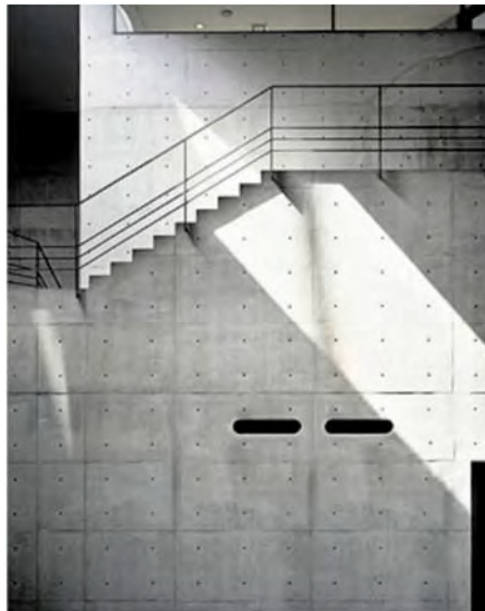
Figure 5.14: Interior image of the main gallery capturing all the elements that Ando uses to convincingly bind the Contemporary Art Museum in Naoshima to its context through the application of cultural understanding, regional celebration and the vernacular, not in materiality but in every other sense of the word. (source: View Picture Ltd. at http://www.superstock.com/stock-photos-images/1801-33828, accessed: 11-05-2012)

The concrete in itself is not anything more than standard specification concrete but through placing emphasis on direct supervision and technical capabilities of the craftsmen the work assumes an exceptionally high quality. This is not without blemishes: changes in tone due to successive pours, the patina of the tiniest aeration in places, and so-on. Like a Japanese *raku* potter requires the unpredictability of the kiln to produce the capricious textures and designs typical of their craft, Ando revels in the unexpected and human flaws of the pour, preserving the memory of the hand of man.

5.2.3 Conclusion

Broadly speaking, Naoshima's Contemporary Art Museum uses the context in order to provide a richly layered architectural experience that condenses local characteristics whilst remaining linked to the universal. Phoebe Chow (2005) likens Ando's work to the work of the Japanese landscape artist Hokusai whose misty bridges disappear into the unknown. She feels that in the same way, Ando's work entices the viewer into a mysterious and rewarding inner journey. Rigorous and logical, Ando's work draws heavily on his cultural context and makes clear that which is complex. Through the mastery of light and the tactile, Ando brings man into a sensuous harmony with nature and art (Cruikshank, 2000).

5.3 ART, PLACE AND MAN

5.3.1 Introduction

Semiological meaning is perceived through context and metaphor. Elements in the inhabited landscape are assigned meaning either through the immediate environment in which they are found or through additional layers of meaning associated with their nature. Architecturally, these layers of meaning rely on the physical components of a space, the manner in which these components are arranged, the embedded meaning in these combinations and the manner in which these relate to man through the dimension of feeling. These feelings are the product of landscape (natural, social, cultural and historical) and are gathered in built-form through which man's senses allow him/her to experience place.

As an example, Finnish architect Sverre Fehn was faced in the late 1960's with a design challenge in the form of an old barn and a few medieval ruins. Up until this point, Fehn considered that in architectonic terms, man was an eternal 'passer-by', who left no impressions of his presence (Fehn, 1992). When faced with over a thousand years' worth of history, however, he was forced to reconsider. "...after a man dies his flesh disappears, his

bones follow suit and his teeth also eventually perish, leaving only tools, keys and some nails as evidence of his life on earth" (Fehn *In* Safran, 2006). The following study examines this architectural work in terms of the issues raised above.

Figure 5.15: Locational Map of northern Europe indicating Norway and Hamar situated North of Oslo. The Hedmark Museum is situated in the historic reserve, just north of the town. (source: Modified by Author from Google Maps, accessed: 14-06-2012)

5.3.2 Hedmark Museum, Hamar, Norway – Sverre Fehn

Constructed in 1973 and sited over traces of a medieval fortress and the remains of a U-shaped 19th century farm building, the Hedmark Museum re-occupies a site rich with archaeological remains. Further significance of the site lies in its placing on the Kaupang trail established by the Bishop of Hamar in his pilgrimage to Rome in 1302.

Figure 5.16: The Hedmark Museum in Hamar, Norway, by Sverre Fehn set amongst ruins and using the experiential as a bridge to memory. (source: Rebs, M. at http://rebs.smugmug.com/Architecture/2010-OSLO-IMAGES/12077953_7z4Lm/1/858020229_6eznp#!i=857982322&k=nyQUT, accessed: 11-05-2012)

The brief for the project was to design a museum in which the excavation of the historical sites could continue as a living exhibit and as a response Fehn ensured that the existing ground was interfered with as little as possible.
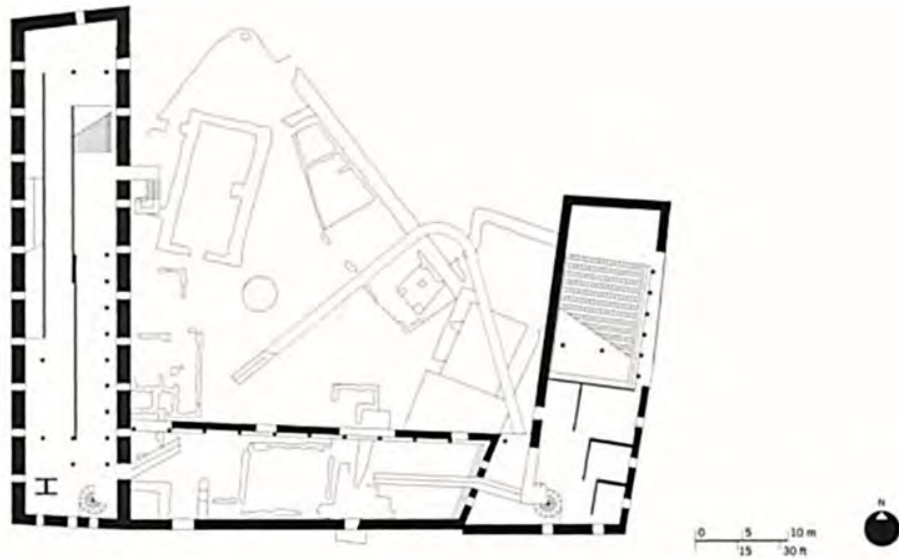
Figure 5.17: Ground Floor Plan of the museum atop the ancient ruins, opening the building program to improved accessibility of the archaeological sites. (source: Weston, R. in *Plans, sections and elevations: Key buildings of the Twentieth Century*. London: Laurence King Publishing Ltd.)
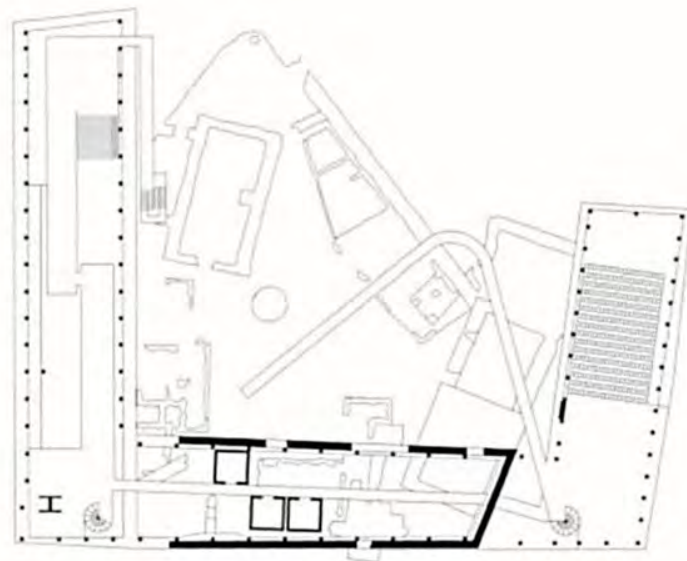
Figure 5.18: Upper Floor Plan of the Museum, indicating the building's massing in relation to the site. (source: Weston, R. in *Plans, sections and elevations: Key buildings of the Twentieth Century*. London: Laurence King Publishing Ltd.)

A long and narrow L-shaped ramp leads the visitor above ground, sailing across the site, touching the earth lightly and linking the exterior to the interior by way of a foyer.

Figure 5.19: The sinuous ramp, carefully negotiating the memories of the place so as not to disturb the archaeological sites and simultaneously providing a visitor with a global understanding of the archaeological find. (source: Rebs, M.. at http://rebs.smugmug.com/Architecture/2010-OSLO-IMAGES/12077953_7z4Lm/1/858020229_6eznp#!i=857982322&k=nyQUT, accessed: 11-05-2012)

This serves to orientate the visitor in relation to the archaeological site and draws him/her into the interior reconstituted with vertical concrete supports and a roof supported by laminated timber beams, reminiscent of Norway's ship-building history.

Figure 5.20: The interior of the museum using warm materials, standing as a metaphor for Norway's ship-building heritage, filtering the local light to generate a transcendental atmosphere that echoes the transcendent act of viewing the relics of ages past. (source: Rebs, M.. at http://rebs.smugmug.com/Architecture/2010-OSLO-IMAGES/12077953_7z4Lm/1/858020229_6eznp#!i=857982322&k=nyQUT, accessed: 11-05-2012)

The structural rhythm is varied but clearly evident with numerous details, striking in their simplicity, being used to unite the scheme.

Internally, where excavations continue, elevated concrete walkways dissect the space interrupted by square concrete 'treasuries' on singular circular columns for special exhibits. In this way, significant artefacts are appreciated within the context that birthed them and in the mind of the viewer, a cognitive connection is made.

Figure 5.21: Connecting the building program to the actual process of unearthing the archaeological finds and marking this path with opportunities for action and attention. (source: Rebs, M.. at http://rebs.smugmug.com/Architecture/2010-OSLO-IMAGES/12077953_7z4Lm/1/858020229_6eznp#!i=857982322&k=nyQUT, accessed: 11-05-2012)

In the side wings of the museum more solid elements are introduced, in the one a concrete staircase forms a raked auditorium and in the other a partial concrete floor from where the excavations can be observed.

Unification of the old stone walls and the roof overhead is achieved through red-stained timber boarding and light is permitted entry through glass tiles or sheets which interrupt this envelope crafting a mysterious air akin to the feeling experienced by archaeologists at a new excavation site.

Figure 5.22: The meeting of the old stone walls and the new roof materials celebrated materially in a way which clearly defines both elements and generates a new rhythm, like the ticking of a watch. (source: Rebs, M.. at http://rebs.smugmug.com/Architecture/2010-OSLO-IMAGES/12077953_7z4Lm/1/858020229_6eznp#!i=857982322&k=nyQUT, accessed: 11-05-2012)

The use of rudimentary steel supports for the displays adds drama and presence to the historical exhibits but moreover, integrates them into the broader narrative woven by the paths through the museum. This dialogue between the archaic artefact and the new built-form informs every aspect of Fehn's design.

Figure 5.23: Displays are clearly at odds with the ancient context but in this establish the tone for the museum, the blending of old and new, generating hybrid memories through which a visitor can glimpse the past. (source: Rebs, M.. at http://rebs.smugmug.com/Architecture/2010-OSLO-IMAGES/12077953_7z4Lm/1/858020229_6eznp#!i=857982322&k=nyQUT, accessed: 11-05-2012)

In 2005, Fehn was invited to complete two additional wings to the existing museum in order to make new archaeological finds accessible to the public. The two new additions are primarily composed of timber and glass and serve to protect the more recently unearthed, adjacent 12th century ruins. The first rests upon a rectangular stone foundation at one end of the site whilst the other is a deep, semi-cylindrical volume, clad in copper and timber.
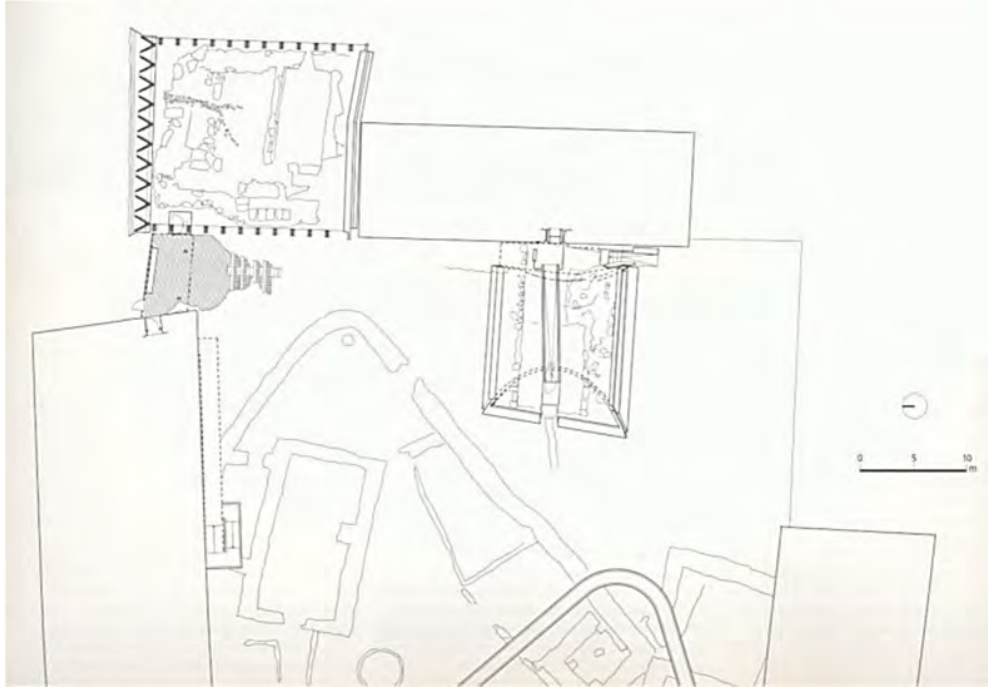
Figure 5.24: Plan of the two new wings to the museum indicating the notional dialogue between the new built elements and the older. (source: Studio *In* Norwegian archaeological horizons. *Domus*, (no. 865): p. 104-9, September 2006.)

Figure 5.25: Elevational-Section of the extensions to the museum alluding to the ages of the new archaeological finds and the forms that may have existed on the site before. (source: Studio *In* Norwegian archaeological horizons. *Domus*, (no. 865): p. 104-9, September 2006.)

Figure 5.26: Part of the new extension, completed in different materials to distinguish this new find and formalise its memory in relation to the historic context. (source: Studio *In* Norwegian archaeological horizons. *Domus*, (no. 865): p. 104-9, September 2006.)

Figure 5.27: The courtyard-side extension to the museum, formally echoing the original structure and encouraging an element of palimpsest in which the current built-forms recreate a dialogue of the ancient built-forms, compressing time. (source: Studio *In* Norwegian archaeological horizons. *Domus*, (no. 865): p. 104-9, September 2006.)

In both instances, the new structures provide a subtle allusion to what the original structures may have looked like.

Figure 5.28: A formal and notional mimicry of the ancient... (source: Studio *In* Norwegian archaeological horizons. *Domus*, (no. 865): p. 104-9, September 2006.)

Figure 5.29: … stimulating the feelings of man through considering mortality and exhibiting the tactile. (source: Studio *In* Norwegian archaeological horizons. *Domus*, (no. 865): p. 104-9, September 2006.)

These structures in conjunction with the existing museum suggest strata of horizons in time and implicate a dialogue between different cultural artefacts as built-form across different eras. The order given permits visitors to perceive clearly what has been found, what has been excavated, what has been reconstituted and what has survived wars, nature and time.

Figure 5.30: The joining of the new, the old and the ancient, illustrating strata's of memory in which man's interpretation of the here-and-now is starkly contrasted with the horizon of time represented through built elements. (source: Studio *In* Norwegian archaeological horizons. *Domus*, (no. 865): p. 104-9, September 2006.)

5.3.3 Conclusion

Yehuda Safran (2006) feels that the latest additions of concrete, steel, timber and glass are no more than the latest guests at this "feast of the gods". Fehn's interventions at Hamar invite all the elements, natural and man-made, to accommodate the built without intrusion. Through drawing on the human feeling induced by these cultural artefacts Fehn has produced an architectural work that transcends time, linking the visitor to another era and arousing a deep understanding of place, as both physical and present.

5.2 CONCLUSION

From these examples, it seems that the conclusions drawn up to this point have been fair. The nature of locale as an extension of memory implicit in art can indeed be used to generate built-form that defines place. However, in order to bind built-form generated in this manner more closely to art, it is critical that the nature of context include the consideration of the art in question. As much as natural, social, cultural and historical context is critical in the formation of meaningful form, factors relating to the artistic context should likewise be used to enhance this relationship. These can similarly be described through material, technique and craft of production.

Likewise, the nature of man as an extension of memory through which art is comprehended can be used to generate built-form that gathers place. In responding to feeling, both emotional and sensory, built-form as a product of art can engender meaning. Within this relationship, it is important that the feeling associated with the art in question also be considered. Feelings present in art, gained through perceived content or through the other senses can be a valuable tool in defining built-form that not only is generated by art but embodies its tactile and emotional qualities.

What remains then is to gain a physical appreciation of the theoretical principles acquired in this document. Through personally engaging with an existing development that illustrates potential solutions to design challenges akin to the research problems of this document, an opportunity exists for the understanding of the real spatial implications of conclusions reached and the evaluation of the legitimacy of this document's hypothesis. As such, a case study will follow.

CHAPTER 6 : A CASE STUDY OF THE MUSEUM OF THE PEOPLE'S STRUGGLE, RED LOCATION, PORT ELIZABETH – NOERO WOLFF ARCHITECTS

6.1 INTRODUCTION

Up to this point, information presented in this document has been based on secondary data. The review of literature has enabled the exploration of the research topic and the extraction of theoretical tools and principles which enable the answering of the primary research question of this document, but what remains to be seen is how these tools and principles react with one another in the built as perceived first hand. These observations enable not only the evaluation of the hypothesis of this document but also the extraction of relevant information regarding the building type implied in the subtopic.

6.2 JUSTIFICATION OF CASE STUDY

The Museum of the People's Struggle in Red Location, Port Elizabeth was designed by Noero Wolff Architects and forms part of a regenerative project sent to competition by the Port Elizabeth Municipality in 1998. The competition called for the design of a new town centre for the township of Red Location with the promotion of regeneration and development as a primary concern.

This case study was selected on the basis of four conditions that it satisfied. Firstly, the design of the museum is based on significant social and cultural graphic artefacts and their potential to generate built-form and allude to the specificities of building program, both of which respond inwardly in terms of the built space and outward in terms of contextual response.

Secondly, the issue of memory associated with the artefacts is addressed by the architects through both built-form and function suggesting that the opportunity to test the theoretical tools and principles acquired earlier in this document are greater and can thus lead to a particularly relevant case study in which more than simply the hypothesis of this research can be tested.

Thirdly, the content and social 'place' that the building seeks to cater for are similar to the conditions that will be encountered in conceptualisation and resolution of a building defined

in the second part of this document and consequently, additional theoretical approaches may be extracted to inform this process.

Finally, this project is of a similar typology alluded to in the subtopic of this document but presented as a thoroughly local response to the classical, Eurocentric model of a museum and as such can provide insight into the formulation of an appropriate built response to the collecting of memory implicit in social and cultural artefacts under local conditions.

6.4 HISTORICAL AND SOCIAL CONTEXT OF CASE STUDY

Catherine Slessor (2006) notes that, the intense social and cultural conditions of post-apartheid South Africa call for the critical re-evaluation of the manner in which museums address and commemorate history within their social contexts. This is because under the cloud of apartheid, large parts of the population were prohibited from visiting museums, amongst other public amenities, and as such museums have never formed part of the cultural life of the previously discriminated majority.

Under the current conditions as a means of social change, attempts are being made to encourage an active, museum-going public through which a previously culturally marginalised population can share in the formal and public documentation of the past (ibid.).

The first of these attempts was presented at the Gold Reef City Apartheid Museum in Johannesburg by Mashabane Rose Architects, but the suburban setting and the connection to the Gold Reef City theme park and casino inevitably robbed the museum of its impact and sincerity. As a general trend, it seems that smaller developments are more successful in exploring and connecting with local history, as seen at Cape Town's District Six Museum, commemorating the area of District Six, and Soweto's Hector Peterson Museum, commemorating Hector Peterson as one of the 200 students killed in the 1976 Soweto Uprising (ibid.).

Figure 6.1: The Apartheid Museum at Golf Reef City, Johannesburg is robbed of sincerity in its placing. (source: Carlos, M. at http://metamorphoblog.wordpress.com/page/2/, accessed: 11-05-2012)

Figure 6.2: The District Six Museum, Cape Town, illustrates a more sincere approach to dealing with issues of memory in a South African context. (source: Freberg, K. at http://karenfreberg.com/blog/?cat=7&paged=2, accessed: 11-05-2012)

Figure 6.3: The Hector Peterson Museum, Soweto, similarly illustrates a more successful interpretation of the museum typology in the South African context. (source: Great Archaeology at http://www.greatarchaeology.com/museum_details.php?museum=Hector_Pieterson_Museum, accessed: 11-05-2012)

The Museum of the People's Struggle, in Red Location, Port Elizabeth, is another such attempt and challenges the conventional views of museum design through location, form and content (Slessor, 2006).

Figure 6.4: Locational Map of southern Africa indicating South Africa and Port Elizabeth on the southern coast, between Durban and Cape Town. The Museum of the People's Struggle is in Red Location, situated just north of the city. (source: Modified by Author from Google Maps, accessed: 14-06-2012)

6.3 LOCATION

Figure 6.5: Map of Red Location just outside the City of Port Elizabeth. (source: Modified by Author from Google Maps, accessed: 11-05-2012)

Situated on the edge of the city of Port Elizabeth, Red Location derived its name from its buildings, which are constructed of corrugated sheeting. Over time these began to rust, rendering the buildings a distinctive deep red colour. These buildings originally served as a concentration camp in the late 19th century for the nearby town of Uitenhage in which Boer families were interned during both the Anglo-Boer and the Anglo-African Wars. At the turn of the century, circa 1902, the barrack buildings were relocated to Port Elizabeth in order to house British troops and once they vacated, black families were encouraged to move in. As such, Slessor (2006) feels that the site selected for the museum is symbolic of a broader narrative of South African racial segregation and colonisation.

Red Location together with the nearby township of New Brighton formed a bastion of resistance to apartheid powers and many influential political and cultural leaders were born and lived there, including Govan Mbeki, father of Thabo Mbeki (ibid.)

Figure 6.6: Map of Red Location and the adjacent township of New Brighton. (source: Modified by Author from Google Maps, accessed: 11-05-2012)

The years had not been kind to the township of Red Location and although it had never been the picture of a community thriving, it had decayed substantially. As such, a national design competition was held in 1998, calling for a new town centre precinct that could act as a catalyst for economic and developmental revitalisation. A museum formed the core for the brief and also called for new civic buildings, housing and the preservation of the Red Location barracks.

Figure 6.7: The surrounding context of Red Location that inspired the competition for the establishment of a new town centre. (source: Author)

The idea behind the redevelopment of Red Location was to establish the site as a major tourist destination that would "focus attention on life in the township" (Herholdt, 1999). This was staged over five years and divided into three phases, the first being the establishment of the museum and the restoration of the original barrack buildings.

The Museum of the People's Struggle is located alongside a large industrial area (see Fig. 6.5) and the site was selected for this reason. Historically, Trade Unions played a large role in shaping the internal struggle for freedom in South Africa. The work place became a place of civic liberty and as a counter-point public buildings were viewed with distrust as they represented the oppression of the apartheid regime (Noero, 1999).

Figure 6.8: Map of Red Location Precinct with the Museum of the People's Struggle at its heart. (source: Modified by Author from Google Maps, accessed: 11-05-2012)

102

According to the Jo Noero (1999) of Noero-Wolff architects, the siting of the development in the midst of the people who were victims of apartheid symbolically highlights the disturbing memories that they were once subject to. The memories and artefacts of this time and the built form that they inspire become a part of their daily lives and as an outsider these are viewed in relation to the contextual realities of the place. As such, the performance aspect of memory is captured through place and the pause or appreciation thereof is bound in the built. With the largely informal grain, the newly built components stand as elements of universal order, differentiating the contextual symbolic capacity of the built from the surrounds.

A Museum of Struggle
B cinema screen
C park/square
D Red Location houses
E entrance square
F bridge and railway station
G taxi and bus rank
H theatre
J library
K creative arts centre
L art gallery
M performance space
N station square
O new high-density houses
P taxi rank and shops
Q basketball court
R future family houses
S market place

Figure 6.9: Urban Design Scheme of the Red Location Precinct indicating the order established within the largely informal grain of the township. (source: Noero, J. *In* Memory and Struggle. *Architectural Review*, vol. 219 (no. 1311): p. 40-7, May 2006.)

The architects hope that the utilitarian and industrial language of the building will communicate the proud heritage of a *union* memory and stands as a symbol of the labour of those who dedicated their lives to the struggle (ibid.).

Figure 6.10: The east wall of the museum indicating the industrial 'language' of the building which the architects hope will communicate South Africa's proud heritage of workers' union and the freedom it came to represent. (source: Author)

What remains to be seen, however, is how the architects approached the conceptualisation and resolution of built-form in response to the cultural and social artefacts contained in the exhibition collection. To see this, a more detailed evaluation follows.

6.5 EMPIRICAL DATA

The examination conducted below is separated into three sections however, as will be seen, a neat theoretical separation of building elements is not possible in reality as the different layers of theoretical approach postulated in this document intersect and interweave with one another and as such, individual components come to stand for more than may first be thought.

6.5.1 The Vernacular Mediated by Critical Regionalism

From the broader evaluation of context and overall form generation described above, it is clear that the architects draw from the building's context and use design elements that stand as a greater symbol to bind memory associated with the artefacts within, with the place in which they are contained. The implication of the site selection in this instance is critical and together the context, site and built clearly echo each other's 'language', enhancing one another and through material means, critically reveal the truth of the context.

Figure 6.11: The language of the locale reflected through the materiality of the museum, revealing the true nature of the context. (source: Author)

Although the scale of the building within such a specifically low-scale context may seem monumental, it is important to remember that the intention of the architects in accordance with the brief was to establish the building as part of the regenerative vision of the precinct and as such needs to address issues of urban sensibility and legibility as well as issues of residents' aspirational capacities.
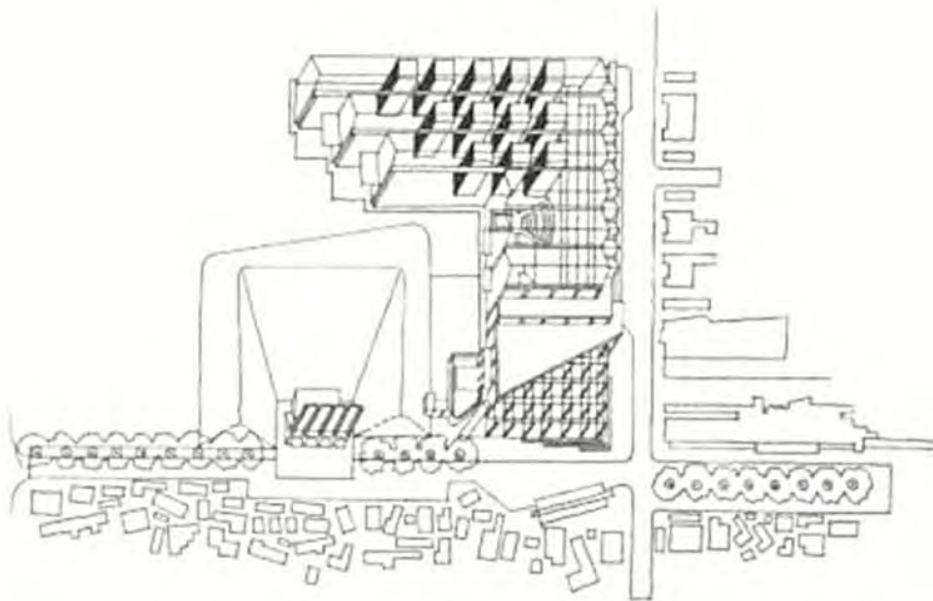
Figure 6.12: Isometric of the Museum of the People's Struggle indicating the scale of built elements in relation to the surrounding conditions and their potential to establish the new town centre as a landmark. (source: Noero, J. *In* Memory and Struggle. *Architectural Review*, vol. 219 (no. 1311): p. 40-7, May 2006.)

Figure 6.13: Panoramic photo from the south public plaza of the museum indicating the scale of the built-form in relation to the context and man. (source: Author)

In lieu of this and as a response to the difficult social context, the development saw the use of local labour and provided an opportunity to residents for 'up-skilling', in this way the built moves beyond the tangible boosting local civic pride.

In a social climate where museums are associated with exclusion and the factory or work place with social opportunity, the choice of functional concrete blocks arranged in a simple, pragmatic form and enclosed by an industrially inspired saw-tooth roof seems an appropriate choice of tectonic resolution.

Figure 6.14: East wall of the museum indicating the choice of materials and their application, effectively communicating a tectonic resolution alluding to industry and the work place, appealing on a different level in order to open the museum typology to a broader user-group. (source: Author)

The materials chosen resonate with the vernacular of the township but are employed with rigour and dignity. The concrete blocks, a basic, cheap material of many-a-township, are treated with the same precision as face-bricks and steel windows are employed in surprising and innovative ways.
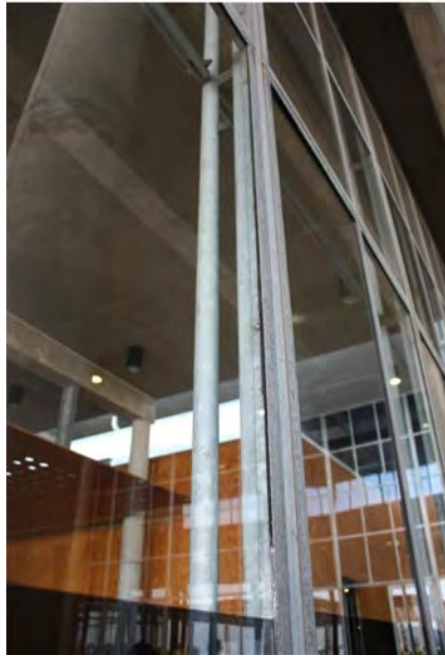
Figure 6.15: Steel frame windows of the entrance to the museum, innovatively joined and fixed, alluding to the vernacular technology of the township. (source: Author)

The public entrance to the south is marked by a public gathering space sheltered by a timber pergola, asserting its status. The east wall although deprived of museum related functions includes seating, a children's play area and a mini-bus taxi parking area. To the west, the building's mass cradles a grassed outdoor cinema.

Figure 6.16: Collated image of south public plaza and entrance marked by a timber pergola. (source: Author)

Figure 6.17: Collated image of east wall of the museum, devoid of museum functions but humanised through the introduction of habitable elements such as seating, a children's play area and taxi parking space. (source: Author)

6.5.2 Semiological Meaning Filtered by Phenomenology

Programmatically, the Museum of the Peoples Struggle provides public facilities that relate to the public square, namely a restaurant and beer garden, a shop and the main reception. In passing through the entrance and reception, one is confronted by the memorial columns to one's right and the public auditorium to one's left. In passing between these, one enters the main exhibition space.
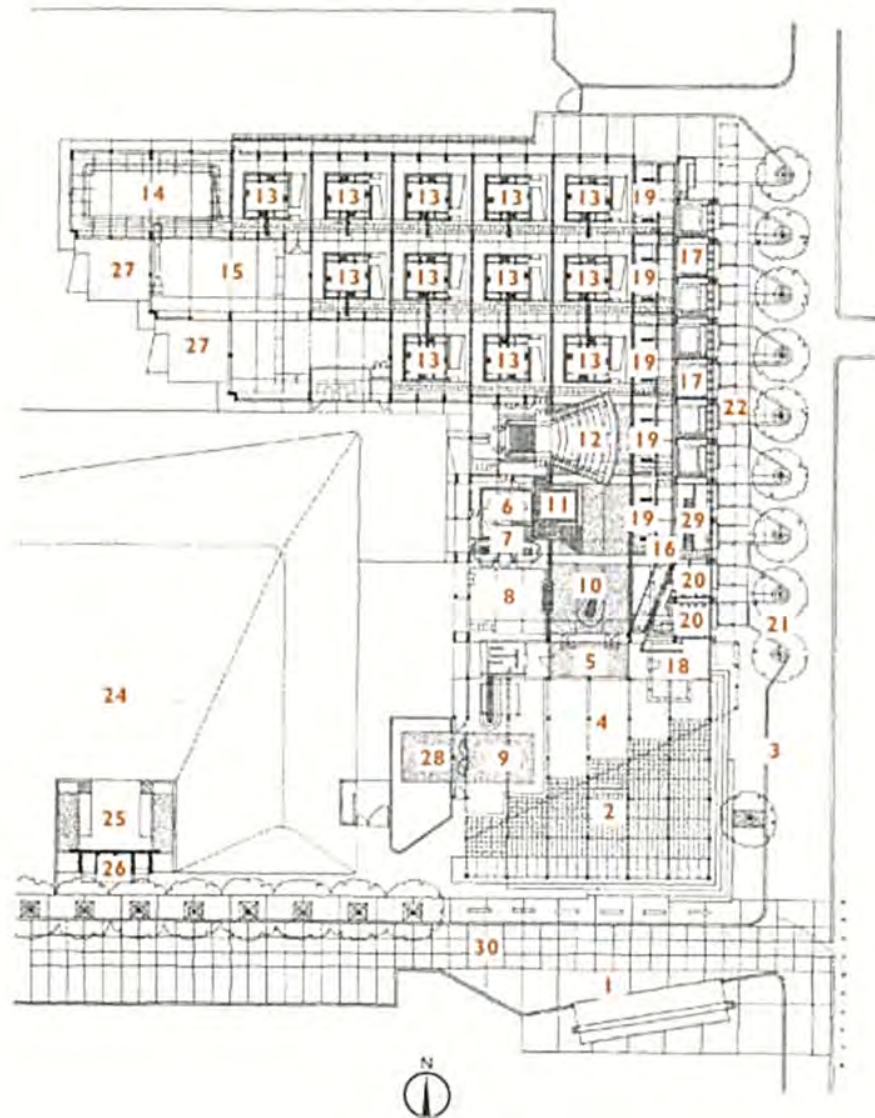
Figure 6.18: Plan of the Museum of the People's Struggle indicating spaces required for the storing and conveying of memory. (source: Noero, J. *In* Memory and Struggle. *Architectural Review*, vol. 219 (no. 1311): p. 40-7, May 2006.)

1	taxi rank	16	timeline walk
2	public square	17	temporary exhibitions
3	bus rank	18	museum shop
4	entrance porch	19	memorial columns
5	entrance	20	WC
6	memorial space	21	taxi parking
7	tombs	22	covered walkway
8	kitchen	23	public parking
9	restaurant	24	grass amphitheatre
10	reception	25	cinema screen/stage
11	deck	26	shops
12	auditorium	27	loading bay
13	Memory Box	28	beer garden
14	art gallery	29	stairs to boardroom and library
15	storage/archives	30	Olof Palme Road
16	timeline walk		
17	temporary exhibitions		
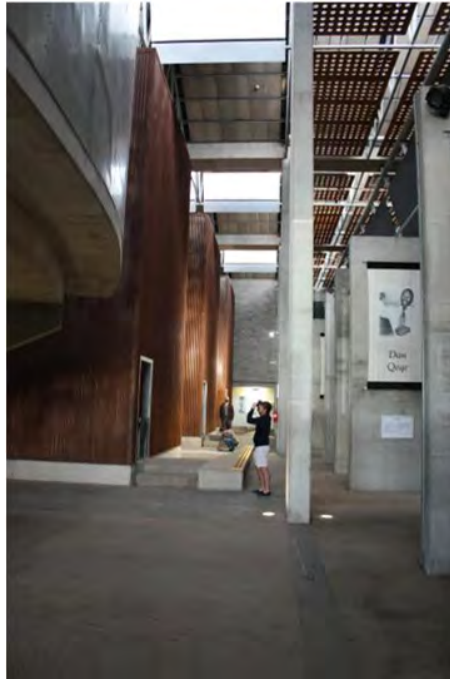
Figure 6.19: Entrance to the main exhibition space between the auditorium and the Memorial Columns. (source: Author)

Twelve monolithic boxes clad in the same rusted red corrugated sheeting that gave Red Location its name are arranged in three unequal rows in the cavernous, top-lit main exhibition space.

Figure 6.20: The Memory Boxes of the main exhibition space, clad in the red steel sheeting of Red Location. (source: Author)

The effect of the lighting from the vertical skylights of the saw-tooth roof in combination with the mute four storey boxes is unsettling but through the use of tactile materials remains sensuous. The technical resolution of the boxes reminds one of the building's context and the repeated geometry of the trusses overhead, with segments getting smaller and smaller, reminds one of the fading of memory.

Figure 6.21: The sensual, rhythmic quality of the enormous Memory Box is contrasted by the dynamic geometry of the trusses overhead with each segment getting smaller and smaller like the fading of a memory. (source: Author)

The interior of the Memory Boxes is clad in timber, inviting one to touch and as such is warm and starkly contrasted with the sombre main exhibition space.

Figure 6.22: The warm interior of the Memory Boxes are a stark comparison to the sombre main exhibition space, alluding to the life given to the memories contained within the boxes when a visitor engages with them. (source: Author)

At its heart, the museum is notionally and physically centred on these boxes, reminiscent of the 'memory boxes' of migrant workers of yesteryear which stored their most prized possessions. These not only provided a reminder of home in harsh social and economic times, but also engendered a sense of identity for workers that were removed from their families for almost all of the year. Each 6sqm Memory Box retains its secrets until one enters, where one is confronted by snippets of South African life revealed through mostly graphic artefacts. These artefacts are not fixed but can be changed to reflect the ebb and flow of South African culture. Together, the boxes present a collage or mosaic of human experience in which no route is defined, each visitor chooses his/her own path through the space and symbolically his/her own destiny with the freedom to reach one's own conclusions.
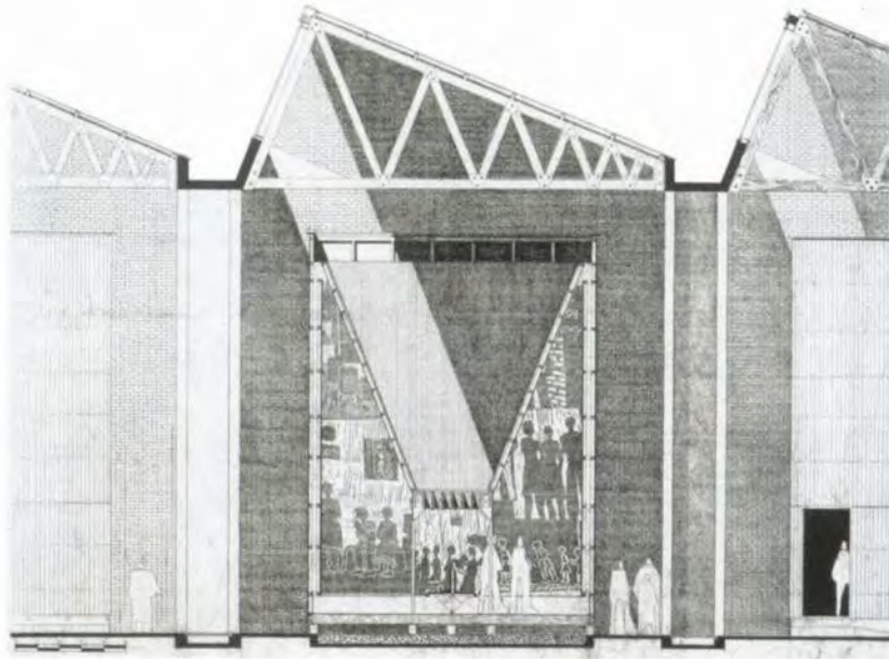
Figure 6.23: Detailed section through the main exhibition space and a Memory Box, indicating the consideration of symbolic elements such as the memory boxes and their resolution through the evaluation of significant regional qualities such as light and materiality. (source: Noero, J. *In* Memory and Struggle. *Architectural Review*, vol. 219 (no. 1311): p. 40-7, May 2006.)

Through questioning the form of the museum typology, Noero and Wolff have actually opened the museum program to a broader user group. The conservational intention of the architects was progressive, rather than pathological (Noero, 1999) and buildings inserted into the existing grain form edges and frame the comings and goings of local residents encouraging a sense of place. In this way, the built as generated by social artefacts and the memories they entail, becomes very much a part of the current life of those that come into

contact with the built and although the museum itself is intensely self-reflective and inward looking in its demeanour, it remains connected to its context through its form and additional habitable elements. The architects' understanding of the social context has enabled built-form that is both internally and externally responsive and meaningful, appealing to both the sensibilities and emotions of man without being patronising or nostalgic.

6.5 CONCLUSION

From this exploration it becomes clear that the Museum of the People's Struggle primarily draws on memory as expressed through the vernacular and semiology in terms of its conceptualisation and resolution. In both these instances, these are mediated and filtered through the principles of Critical Regionalism and phenomenology, respectively, and the product is consequently a built-form that exudes *place*, justified on numerous levels and drawn from not only the consideration of environment but also from the consideration of man.

The vernacular in this case is not derived of an historical vernacular but rather of a vernacular of now, of the immediate context. Building technologies, materials, techniques and issues of proportion and scale are evaluated through the lens of Critical Regionalism and a response is generated. The physical components of the building are as much a product of context as they are a product of world culture with the identity-giving elements preserved.

The components selected are arranged into technical, syntactic and semantic symbols with the primary intention of reaching man. This is illustrated broadly in the selection of site, more narrowly as the selection of form and concept and most narrowly in the selection of specific details and their resolution.

Although separated here, in reality all these physical and notional components form part of one entity. The symbolic potential of the tectonic resolution for instance is equally derived from factors of the social, cultural, natural and historic landscape as alluded above. Similarly, the materials used as defined by the vernacular of the township stand as elements that evoke deep feelings and come to symbolise the context, as seen in the naming of the township.

In spite of the bleeding of one layer of meaning into another and the multivalency of readings, it seems that the conclusion reached at the end of Chapter 4 holds true: the nature of context and the nature of man are two sides of the same coin and that coin is *place*. In

addition to this, the role of memory in the relationship between art or other cultural artefacts and built-form involves consideration of how the memories are represented through the built and how they are to be assimilated by man, highlighting the notion of 'process and pause' as explored in Chapter 3.

In closing, it has been seen that significant cultural artefacts engender a sense of memory and that built-form produced in response to this should take into account the nature of locale in all its forms and the nature of man in order for said built-form to be intrinsically and explicitly meaningful, thus constituting *place*. If this is true, as testified by this case study and deducted from the above literature review, then the hypothesis of this document is valid. A discussion on this follows.

CHAPTER 7 : ANALYSIS AND DISCUSSION

As stated in the Research Methodology section of Chapter 1 of this document, the research process followed has involved the analysis of secondary and primary data. Through following the Theoretical Framework as outlined in the same chapter, information has been obtained that informs the research problem and has enabled the formulation of conclusions that together serve to answer the primary question: How can art generate built-form?

Answers to this lie in man's relation to art, examined in Chapter 2 through evaluating the relevance of art in contemporary society which is seen to be narrative, providing a forum in which human emotion can find satisfaction. As resistance art is seen to embody an intense emotional response in conception and execution to the political environment at large, its social importance cannot be over-emphasised. The 'language' of resistance art communicates the message of a work to a viewer and is primarily seen to be achieved through the identity giving components of culture and symbols and metaphors. Through these, resistance art provides comprehensible emotional cues to an individual, culture and society.

More broadly speaking, the understanding of art is achieved through memory which seen to be composed of collective and personal components. The visual knowledge accumulated in art binds idea to expression and gains meaning through collective and personal memory which broadly place art in context and enable the interpretation thereof, respectively. These components of memory can be seen as external and internal extensions of art and are defined through the modes suggested by the evaluation of resistance art, namely, the identity giving components of culture and the meaning of symbols.

An answer to the question of how art can generate built-form can already be gleaned from this. By engaging with memory, composed of collective, external memory as manifested in issues of cultural identity, and personal, internal memory bound in the world of semiology, a response begins to take shape. What is required is a set of theoretical tools that will permit the conceptualisation and resolution of built-form as generated by art and as such memory is considered in more detail.

It quickly becomes apparent in Chapter 3 that art engages with memory on two levels. Firstly, art is comprehended and defined by memory and secondly, it is a product of memory. The former is seen to relate directly to the duality of collective and personal memory as explored

through cultural identity and semiology, respectively, and informs the relationship between art and built-form. The latter addresses issues of the sub-topic and alludes to the manner in which built-form can cater for art.

In both cases, the mechanisms of memory involve the survival of memory-images acquired through interaction of society or self with the environment with constantly intermingle with present perceptions and enrich and layer the overall experience implying that perception involves more than merely the object present but a host of images that are strung together as a narrative inspired by the real.

In the case of collective memory, this narrative involves a corpus of shared experiences that ultimately define a culture which in turn is seen to shape human behaviour and thus forms that group's identity which shifts under varying stimuli. Under the conditions of globalisation, responding to the fluidity of identity involves the acknowledgement of the local in discourse with the global. In this way, the impending loss of local culture and identity can be mitigated through selective connection to the global and as such retain that which distinguishes it. In the context of this document, the closest relation of cultural identity, and hence art, to built-form is expressed through the vernacular as seen in the dynamic response to evolving demographic, social, climatic and economic conditions through the place based characteristics of forms of context, materials available, local techniques, expressive structural elements and scale and proportion. In this way a local population can identify with a place and its history through the collective memory of human interaction within that specific environment and thus is both a product and determinant of place and hence the vernacular as a theoretical extension of art can generate cultural cohesion and contribute meaningfully to the material landscape.

In contrast, personal memory builds on the memories acquired by an individual which enable comprehension and negotiation of the perceived through the symbolic, explored through semiology. Meanings of the perceived are acquired primarily through denotation and connotation but within the realm of the built-environment, these can be further defined as technical, syntactic, semantic and human codes. Critically, the inclusion of the human code formalises a 'super-code' in which the constellations of architectural and human codes as notional extensions of art communicate through and with one another enriching the built-environment from the user's point of view and lending cognitive significance to the to the

forms employed.

The theoretical tools contained in these further assist in the answering the primary research question by suggesting the *means* in which art can generate built-form. In order to generate a comprehensive response, however, the *method* in which these tools are to be employed remains to be elucidated and as thus Critical Regionalism and phenomenology are explored.

As a final note on memory itself, the principles of *action* and *attention* in the comprehension of art, suggest that built-form designed to house art should allow art works to communicate freely with the viewer. In the context of this document, these principles can perhaps be restated as *process* and *pause,* with *process* implying the appreciation of the act of production of art works, and *pause*, suggesting contemplatory opportunity. Through appreciating these, a built-form has the potential to appropriately and effectively weave conditions of the local into the global discourses relating to art and built-environment.

The manner in which the theoretical tools acquired may be employed lies in their capacity to create *place*, as discovered in Chapter 4, and literature reviewed indicates that *place* defined by built-form as a product of art is effectively controlled by two factors explained through the theories of Critical Regionalism and phenomenology. The former stresses the importance of locale and its relation to the world at large in which the nature of place, region or locale is acknowledged, reviewed and celebrated, whilst the latter holds at its centre the consciousness of man and the primacy of feeling through which built-forms gain meaning and thus it is seen that the nature of man determines the nature of *place*.

From this, it can be deduced that meaning in built-form as generated by art and the subsequent *place* that develops is equally dependent on the nature of locale as it is on the nature of man, effectively two sides of the same coin, and through the critical assessment of the tangible and intangible, elements can be extracted that inform the manner in which art can generate built-form. Together, Critical Regionalism and phenomenology stress the importance of *place* creation through built-form that gathers meaning by bringing the inhabited landscape close to man. In this way, forms can build the site and through their presence resonate with the inner world of man and as such if Critical Regionalism and phenomenology are indeed two sides of the same coin, *place* becomes the coin.

This conclusion, together with those above are illustrated by two precedent studies, namely the Contemporary Art Museum in Naoshima, Japan by Tadao Ando and the Hedmark Museum in Hamar, Norway by Sverre Fehn, which through their respective emphases confirm that *place* is indeed a product of both the nature of locale and the nature of man. As seen in these precedent studies, the ability of art to generate built-form relies on both the nature of man and environment but equally important in the context of this document it also relies on the nature of the art in question and must consider the micro-context of the art itself, described through material, technique and the craft of its production.

In order to finally test this proposition, primary data acquired in the form of a first-hand case study of The Museum of the People's Struggle in Red Location, Port Elizabeth by Noero Wolff Architects. The study finds that the built-form generated by cultural artefacts in this context draws heavily on issues of memory expressed through the vernacular and semiology as mediated through Critical Regionalism and phenomenology, respectively, and as such the built-product exudes *place*, acquiring meaning on numerous levels through significant links with memory. The vernacular employed in this case is not nostalgic and sentimental but a clear response to the current conditions as filtered through the principles of Critical Regionalism. Similarly, the symbolic links and metaphors employed in the built-form are selected to augment the 'super-code' drawing the building into the realm of consciousness through feeling. Although convenient to separate these theoretical approaches in this document, in reality they exist together and are often seen to part of the same individual elements, acting as a mediator between man and his/her environment and are thus bestowed with meaning from within and without, crafting *place* through their sum. Moreover, it is found that in the relationship between art or artefact and built-form special attention is given to the treatment of how memory in itself is to be treated in built-form that is to gather memory-artefacts highlighting the notion of *process* and *pause* as discussed above.

As such, the hypothesis of this document is supported and extended on, however in the relationship between art and built-form it is perhaps an oversimplification to state that the subjective and objective qualities that inspire art in a specific environment can be used to produce built-form that resonates therewith. More correctly, the generation of built-form in response to art is effectively centred on memory made tangible through the provision of *place*: meaningful space defined by built-elements derived from both the nature of environment in all its manifestations and the nature of that man, arrived at through the

vernacular as a product of contemporary culture and the implementation of contextually significant semiological architectural elements, as filtered by the principles of Critical Regionalism and phenomenology, respectively. In conjunction with this, the consideration of the nature and micro-context of the art in question, with a key emphasis on the appreciation of the nature of memory in relation thereto will ensure a contextually linked, meaningful built-environment in which art and the memory it embodies can find its place.

What follows is a discussion on how this acquired knowledge can be used to inform and execute the second part of this document which deals more specifically with the conceptualisation and resolution of the subtopic, concluding debate of the topic in this document.

CHAPTER 8 : CONCLUSION (AND RECOMMENDATIONS)

In conclusion, it has been seen that art is indeed the physical manifestation of man's creativity and emotion that provides a visual memory of past events, responding to the first primary research question. Resistance art is no different save the strength of its embedded meaning bound to context through signs and cultural references achieved in different ways under different environmental conditions. Locally, in a pre-liberation South Africa, resistance art formed one of the critical voices of opposition to the apartheid regime and from the Rorke's Drift Art and Craft Centre in Zululand this voice resounded. As stated in Chapter 1 however, this memory together with the memory of the Rorke's Drift artists has become dissociated with the actual place resulting in a gap in the history of South African art as well as the history of KwaZulu-Natal and South Africa.

It has been shown that memory is a key driver behind the meaning of art and built-form and it is suggested that through the provision of *place* meaning can be returned to the Rorke's Drift of today, responding to the second primary research question. This relationship is governed by factors of cultural identity, symbols and meaning, context and the experiential, confirming the research assumption and hypothesis proposed in Chapter 1. By addressing the fundamental issues of memory at Rorke's Drift the continuity of the narrative of South African art can be restored and the opportunity to contribute to it in the future will be secured.

The theoretical approach described in Chapter 7 is a means of addressing this and responds to the third primary research question. The application of this knowledge presents the global opportunity for art to provide meaning to the built environment and locally, the potential exists to directly address issues associated with meaning and memory at Rorke's Drift, thereby enabling both a broad, theoretical and a specific, contextual response, further confirming the research assumption. The implementation of this theoretical approach will require additional investigation into both secondary and primary data conducted in relation to the specific place in which the intervention is proposed.

Further evaluation of secondary and primary data specific to the context should include a review of historical, natural and artistic factors relating to issues of context. From the Literature Review, the Precedent Studies and Case Study, a set of criteria can be extracted which will assist in the appropriate siting of the intervention proposed. The implementation of the site selection criteria will involve an abstract perceptual analysis of primary data and

should consider the potential for built-form to actively engage with the memory of the place, significant built environment and surrounding landmarks, as alluded to in the Literature Review. As implied by the typology, the site should be easily accessible and visible, as gleaned from the Precedent Studies and Case Study. These elements together with the social, cultural and artistic factors relating to man, stress concepts of the vernacular and semiology and should include the additional factors suggested in Chapter 1 of: the contribution to a National Heritage Site governed by South African Heritage Resources Agency (SAHRA) and Amafa Guidelines and social factors manifested in the rural, economic and educational realities of place.

More closely, the contribution to the existing built-grain should stress the accentuation of *place*, encouraging the analysis and implementation of a 'place-based' approach as suggested by Kevin Lynch in *The Image of the City* (de Langa, 2009) involving paths, edges, districts, nodes and landmarks. The accentuation of *place* will ensure the relevance of the proposed broader intervention however the implementation of any built elements within this should refer directly to the theoretical framework as outlined in Chapter 7, stressing vernacular and semiological considerations as modified and tempered by Critical Regionalism and phenomenology.

At its closest, the choreography of the narrative of memory lies at the heart of the built-form to be generated. The importance of *action* and *attention* in memory and cognition suggests that spaces are provided to reflect, enhance and encapsulate this dialogue. As suggested in Chapter 3, this relationship can be seen as a series of *process* and *pause* in which the built-form facilitates the expression of not only the art product and production but also the broader narrative. Therefore, the potential exists for the built-form to not only be a product of memories but also a builder of memories in the future. With this established, the conceptualisation and resolution of a Working-Museum at Rorke's Drift would similarly be subject to the theoretical framework described in Chapter 7 and as such would equally be a product of the nature of the place and the nature man.

The consideration of these factors will enable a fair evaluation of the nature of locale and man. By considering the principles of Critical Regionalism and phenomenology any architectural response generated will be mediated appropriately through the incorporation of

significant local and global elements borne of locale and inclusion of critical components that meaningfully affect man.

Most broadly, the layers of memories at Rorke's Drift and the manner in which they are assimilated by man should be used to bind the scheme together, as it is memory that globally forms the theoretical basis for the discussion of art as a generator of built-form and locally responds directly to the issues of meaning and remembrance, thereby answering the over-arching research question as to how art can generate built-form and achieving the objectives of this of this research effort.

APPENDICES

I. INTERVIEW WITH PROFESSOR IAN CALDER

Date: 03 February 2012   **Time:** 09h00

Place: The Centre for Visual Arts, University of KwaZulu-Natal, Pietermaritzburg, South Africa

Professor Ian Calder is an Arts Professor at the Centre for Visual Arts on the Pietermaritzburg campus of the University of KwaZulu-Natal, specialising in ceramics. He has had a number of articles published about the Rorke's Drift Arts and Crafts Centre and is an authority on the subject. The author interviewed Professor Calder early in the dissertation process in order to orientate himself within the field of study and to gain a deeper insight into the intricacies of Rorke's Drift.

What are the primary discourses associated with art in the context of Rorke's Drift?

Traditionally split between art and craft. Often the craft centre was seen to support the arts component of the school – financially speaking. The European notion of dividing the two was the main causal element of conflict within the school, similarly, the notions of studios or workshop may have very little to do with an African reference frame. Importantly there are parallel discourses of indigeneity, authenticity and the lived experiences of art defined at Rorke's Drift by 'blackness' or culture.

What were the historical social issues of Rorke's Drift Art and Craft Centre?

Craft vs. Art split was further seen as a problem because craft workers were forced to work there by necessity while art students were subsidised are free to come and go. Few shifted from the one to the other - Mbatha and Sibisi did mainly to learn printing. Gender issues were associated with this spilt – men and women did some crafts and not others – and made the money. Artists were taught freely in both.

How was the Centre operated?

Mission was Swedish controlled Lutheran Mission operation. Walter Batiss and Marieke van der Merwe were South African's who controlled the voiced of Rorke's Drift against the oppression of the government and the church – both obsessed with control and the regulation of thought in different ways.

What became of the Evangelical Lutheran Church?

Evangelical Lutheran Church became the African Lutheran Church – Germanic based – western. Patriarchal system – resonated with Zulu communal framework.

Why was the memory of Rorke's Drift lost?

The change of control came with a loss of funding – international funding disappeared. Difficult to pay the 50 permanent employees – not market related – R600pm – top artists getting paid a pittance. All work from Rorke's Drift was resistance work.

What was the main voice of works produced at Rorke's Drift?

Liberation theology – Christian ideology – African interpretation – e.g. Black Christ. Imagery is involved with a contemporary (1960) view of comprehendible themes – indigenous – Shaka as a leader was a major focal point of imagery.

How did this come about?

The converts (amakholwa – sp?) at the mission station had to leave all traditions behind – the cost of staying was the loss of identity – clothing, habits, ways, food, etc. The notional constructs of space in and around the loss of identity results in a spatial differentiation – south of the Mzinyathi River is hallowed Christian ground, to the north Zululand – the homeland.

What was the result of this violent social turn around?

E.g. Azaria Mbatha – fragmented personality, as a product of fragmented identity? Would he have produced what he did if it wasn't for the Eurocentric influence? This leads to the notion of the works being put in a natural history museum – not a gallery.

What implications could this have for built-form generated by art at Rorke's Drift?

How must art be displayed? What materials are used? What combinations? If the socialist view of art is correct i.e. all art is a political weapon – what challenges must be displayed or overcome in order to effectively pull these elements together and reveal and underlying truth? Is there an opportunity to attain freedom? At whose bidding? Whose cost?

What other comments do you have?

"Traditions die – that makes them collectible and rare."

Consider the notion of ephemerality – value is not invested in an item's durability but in the process – African notion.

Form, colour, surface, texture, the experience – the criteria of 'real' art extends beyond the traditional classifications of art.

II. INTERVIEW WITH MR JAMES VAN VUUREN

Date: 12 June 2012   **Time:** 10h00

Place: Battlefield Orientation Centre, Rorke's Drift, South Africa

Mr James van Vuuren is a professional architect with much heritage experience and is the Amafa Manager for the Rorke's Drift site, acting on behalf of the South African Heritage Resources Agency (SAHRA). The author interviewed Mr van Vuuren to gain insight into the future plans, nature and structure of Rorke's Drift and the management factors related to sites of this nature.

What is the role of Amafa and SAHRA at Rorke's Drift?

To maintain the battlefield site and retain its authenticity. The Arts and Crafts Centre does not fall within their jurisdiction. Often a 'best-fit' solution.

What is the policy on additions or subtractions to the fabric?

No buildings within the heritage site may be demolished, although some are a restitution of the original structures.

How do the Battlefields impact on the Arts and Crafts Centre and *vice versa*?

They are run as independent elements.

What are the future plans for the site from Amafa's point of view?

Recently an agreement has been signed between the two, "for mutual benefit". The agreement involves the sharing of facilities and the Orientation Centre (a 'temporary' structure from the 1960's) of the battlefields is being converted into the retail outlet for the Arts and Crafts Centre. Amafa feels that, "the best way to support Rorke's Drift is to support what comes out of Rorke's Drift." Functions associated with the new centre will include an Amafa office – ticket sales, etc., craft shop and community run restaurant. A new entrance is required, possibly closer to the ELC Collection space.

Is the site well visited? Would it be viable to develop the site?

Yes. On average 14 000-24 000 visitors per annum. Worst year was the World Cup year (2010). The site is heavily visited and very significant on the tourist route through the area.

How is the site serviced?

Services wise, the site is very poorly catered for, e.g. 4 WCs for the 24 000 visitors, access to potable water is an on-going battle – suggesting additional environmental concerns. It is well worth to develop the site but one must consider both the aesthetic and market, i.e. it must look good and be able to sustain itself financially.

What are the heritage boundaries?

Exclusively the old mission station and battle related elements, excluding the church and the Fallen Zulu Warrior Memorial – this will be remedied.

What are the existing issues at the site?

Poor legibility, difficult to maintain and access to local population (which Amafa sees as a positive).

What are the environmental issues?

Primarily related to services – most municipal services are non-existent. Water is a massive concern. Electricity is provided to the local Primary School by means of a wind turbine. Further – planting must be frost resistant, very cold winters and purely summer rainfall.

III. INTERVIEW WITH DR DEBORAH WHELAN

Date: 01 February 2012   **Time:** 12h00

Place: Pietermaritzburg, South Africa

Dr Deborah Whelan is a professional architect with a PhD in Anthropology. She has worked extensively in KwaZulu-Natal with both heritage and other projects often directly under the auspices of Amafa. The author interviewed Dr Whelan to gain insight into the broader considerations of working within a heritage site and into the contemporary and historical context of Zululand.

Who governs and controls the site of Rorke's Drift?

Amafa acts on behalf of the South African Heritage Resources Agency (SAHRA) in KwaZulu-Natal. All legislated acts are controlled by them – passed by SAHRA but enforced by Amafa.

What broader issues could be addressed through the development of Rorke's drift?

The impact of development of the site could have financial, social, educational and development spin-offs. Determined by the exact conditions and what will be proposed.

What establishes Rorke's Drift as a significant site, beyond the art?

Rorke's Drift was the site of the Battle of Rorke's Drift – Shiyane is culturally significant to the Zulu people and contains ancient rock art – the Mzinyathi River defines the edge of Zululand as a kingdom, the colonised world during British occupation, the edge of the 'homeland' under apartheid rule and was traversed by the drift of Rorke's Drift.

What art forms were primarily practiced at Rorke's Drift?

Prints – fabric – builds on the play between positive and negative, an excavative process that started with lino-cut prints, weaving – warp and weft – spinners, carders, weavers, ceramics – coil method – performed by women (*usamo* – beer pots), potter's wheel – men, other vessels.

What is the most important element of the work produced at Rorke's Drift?

Process is critical – a complete means of expression extending well beyond the final product.

Collected vs. collective elements as cultural artefacts.

REFERENCES

I. PRIMARY SOURCES

Albrecht, M.C., Barnett, J.H. & Griff, M., (eds.). 1970. *The sociology of art and literature: A reader.* New York: Praeger Publishers Inc.

Anderson, S. 2005. The vernacular, memory and architecture. (*In* Umbach, M. & Hüppauf, B. (eds.). *Vernacular modernism: Heimat, globalisation, and the built environment.* Stanford: Stanford University Press. p. 157-71)

Bachelard, G. 1969. *The poetics of space.* Boston: Beacon Press.

Bahloul, J. 1996. *The architecture of memory: A Jewish-Muslim household in colonial Algeria.* New York: Cambridge University Press.

Barnett, J.H.1970. The sociology of art. (*In* Albrecht, M.C., Barnett, J.H. & Griff, M. (eds.). *The sociology of art and literature: A reader.* New York: Praeger Publishers, Inc. p. 621-34)

Bensman, J. & Gerver, I. 1970. Art and the mass society. (*In* Albrecht, M.C., Barnett, J.H. & Griff, M (eds.). *The sociology of art and literature: A reader.* New York: Praeger Publishers Inc. p. 621-34)

Bergson, H. 1919. *Matter and memory.* London: George Allen and Unwin Ltd.

Bloomer, K.C. & Moore, C.W. 1975. *Body, memory and architecture.* New Haven: Yale University Press.

Bloomer, K.C. & Moore, C.W. 1977. Body, memory and architecture. (*In* Jencks, C. & Kropf, K. (eds.). *Theories and manifestoes of contemporary architecture.* West Sussex: Academy Editions. p. 71-4)

Clark, K. 1970. Art and society. (*In* Albrecht, M.C., Barnett, J.H. & Griff, M (eds.). *The sociology of art and literature: A reader.* New York: Praeger Publishers Inc. p. 621-34)

Cruikshank, D. (ed.). 2000. *Architecture: The critic's choice.* Lewes, Britain: The Ivy Press Ltd.

Czaplicka, J. 2005. The vernacular in place and time: Re-locating history in post-Soviet cities. (*In* Umbach, M. & Hüppauf, B. (eds.). *Vernacular modernism: Heimat, globalisation, and the built environment*. Stanford: Stanford University Press. p. 172-92)

Dewey, J. 1970. The live creature. (*In* Albrecht, M.C., Barnett, J.H. & Griff, M (eds.). *The sociology of art and literature: A reader*. New York: Praeger Publishers Inc. p. 621-34)

Eco, U. 1997. Function and sign: The semiotics of architecture. (*In* Leach, N. (ed.). *Rethinking architecture: A reader in cultural theory*. London: Routledge. p. 182-201)

Elliot, D. 1990. Babel in South Africa. (*In* Elliot, D. (ed.). *.Art from South Africa*. Oxford: Museum of Modern Art. p. 6-9)

Fleming, R.L. 2007. *The art of placemaking: interpreting community through public art and urban design*. London: Merrell Publishers Ltd.

Frampton, K. 1983. Towards a Critical Regionalism: Six points for an architecture of resistance. (*In* Jencks, C. & Kropf, K. (eds.). *Theories and manifestoes of contemporary architecture*. West Sussex: Academy Editions. p. 97-100)

Frampton, K. 1996. Prospects for a Critical Regionalism. (*In* Nesbitt, K. (ed.). *Theorising a new agenda for architecture: An anthology of architectural theory 1965-1995*. New York: Princeton Architectural Press. p. 468-82)

Frampton, K. 2005. Critical Regionalism revisited: Reflections on the mediatory potential of built form. (*In* Umbach, M. & Hüppauf, B. (eds.). *Vernacular modernism: Heimat, globalisation, and the built environment*. Stanford: Stanford University Press. p. 193-97)

Freeland, C. 2001. *But is it art?*. Oxford: Oxford University Press.

Geertz, C. 1973. *The interpretation of cultures: Selected essays*. New York: Basic Books Inc.

Gideon, S. 1954. *Space, time and architecture: The growth of a new tradition*. London: Oxford University Press.

Halbwach, M. 1996. The collective memory. (*In* Bahloul, J. *The architecture of memory: A Jewish-Muslim household in colonial Algeria*. New York: Cambridge University Press. p.129)

Herzfeld, M. 1996. Anthropology through the looking glass: Critical ethnography in the margins of Europe. (*In* Bahloul, J. *The architecture of memory: A Jewish-Muslim household in colonial Algeria*. New York: Cambridge University Press. p.126)

Hobbs, P. & Rankin, E. 2003. *Rorke's Drift: Empowering prints*. Cape Town: Double Storey Books.

Holl, S. 1989. Anchoring. (*In* Jencks, C. & Kropf, K. (eds.). *Theories and manifestoes of contemporary architecture*. West Sussex: Academy Editions. p. 109-10)

Jencks, C. 1969. Semiology and architecture. (*In* Jencks, C. & Kropf, K. (eds.). *Theories and manifestoes of contemporary architecture*. West Sussex: Academy Editions. p. 43-6)

Le Roux, P. 1998. Rorke's Drift Pottery. (*In* Bell, B. (ed.). *Ubumba: aspects of indigenous ceramics in KwaZulu-Natal*. Pietermaritzburg: Tatham Art Gallery. p. 85-91, 138-47.)

Leepa, A. 1976. Anti-art and criticism. (*In* Albrecht, M.C., Barnett, J.H. & Griff, M. (eds.). *The sociology of art and literature: A reader*. New York: Praeger Publishers, Inc. p. 702-12)

Lefebvre, H. 1997. The production of space. (*In* Leach, N. (ed.). *Rethinking architecture: A reader in cultural theory*. London: Routledge. p. 138-46)

Malraux, A. 1935. The work of art. (In Solomon, M. (ed.). *Marxism and art: Essays Classic and contemporary*. Sussex: Harvester Press Ltd. p. 250-3)

Michael, S. M. 1989. *Culture and urbanization*. New Delhi: Inter-India Publications.

Mumford, L. 1961. *The city in history: its origins, its transformations and its prospects*. London: Secker & Warburg.

Nesbitt, K. (ed.). 1996. *Theorising a new agenda for architecture: An anthology of architectural theory 1965-1995*. New York: Princeton Architectural Press.

Norberg-Schultz, C. 1996. Heidegger's thinking on architecture. (*In* Nesbitt, K. (ed.). *Theorising a new agenda for architecture: An anthology of architectural theory 1965-1995*. New York: Princeton Architectural Press. p. 429-40)

Oliver, P. (ed.). 1997. *Encyclopaedia of vernacular architecture of the world.* Vol. 1. Cambridge: Cambridge University Press.

Pallasmaa, J. 1996. The geometry of feeling: A look at the Phenomenology of architecture. (*In* Nesbitt, K. (ed.). *Theorising a new agenda for architecture: An anthology of architectural theory 1965-1995.* New York: Princeton Architectural Press. p. 447-53)

Pallasmaa, J. 2005. *The eyes of the skin: Architecture and the senses.* Chichester: John Wiley & Sons Ltd.

Sachs, A. 1989. Preparing ourselves for freedom. (*In* Elliot, D. (ed.). .*Art from South Africa.* Oxford: Museum of Modern Art. p. 10-5)

Solomon, M. (ed.). 1979. *Marxism and art: Essays Classic and contemporary.* Sussex: Harvester Press Ltd

Taylor, P. 1997. *Investigating culture and identity.* London: Harper Collins Publishers Ltd.

Tse-Tung, M. 1942. Literature and revolution. (*In* Solomon, M. (ed.). *Marxism and art: Essays Classic and contemporary.* Sussex: Harvester Press Ltd. p. 250-3)

Tzonis, A. & Lefaivre, L. 1996. Why Critical Regionalism today?. (*In* Nesbitt, K. (ed.). *Theorising a new agenda for architecture: An anthology of architectural theory 1965-1995.* New York: Princeton Architectural Press. p. 483-91)

Tutu, D. 1989. Forward. (*In* Williamson, S. *Resistance art in South Africa.* London: Catholic Institute for International Relations. p. 7)

Umbach, M. & Hüppauf, B. (eds.). 2005. *Vernacular modernism: Heimat, globalisation, and the built environment.* Stanford: Stanford University Press.

Valensi, L. & Wachtel, N. 1991. *Jewish memories.* Berkley: University of California Press.

Weston, R. 2004. *Plans, sections and elevations: Key buildings of the Twentieth Century.* London: Laurence King Publishing Ltd.

Zumthor, P., 2010. *Thinking architecture.* Basel: Birkhäuser GmbH.

II. UNPUBLISHED RESEARCH

Calder, I. 2012. Interview with Professor Ian Calder on 03 February 2012. Pietermaritzburg. [Digital recording in possession of author].

Mthethwa, M. N. 2001. *A study of the relationship between built form and culture: The Bulawayo executive mayor's residence and its environment.* Cape Town: University of Cape Town (M. Arch - thesis)

Pilay, S. 2010. *Exploring the architecture of cultural memory: Design for the documentation and conveyance of history in Verulem.* Durban: University of KwaZulu-Natal. (M. Arch - thesis)

Whelan, D. 2012. Interview with Dr Deborah Whelan on 01 February 2012. Pietermaritzburg. [Personal communication].

III. PUBLISHED RESEARCH

Battiss, W. 1977. ELC art and craft centre at Rorke's Drift. *African Arts*, 11 (1): 38-42.

Chow, P. 2005. Art bunker. *Architectural Review*, vol. 218 (no. 1302): p. 68-71, August 2005.

de Lange, M. 2009. K*evin Lynch: The image of the city.* [Online]. Available: http://www.themobilecity.nl/2009/05/08/review-kevin-lynch-the-image-of-the-city/. [14/16/2012].

Fehn, S. 1992. Hedmarksmuseet på domkirkeodden, Hamar. *The Norwegian Review of Architecture.* p. 139. February 1992 (*In*: Matthews, K. 1994. *Hamar Bispegaard museum*, [Online]. Available: http://www.greatbuildings.com/buildings/Hamar_Bispegaard_Museum. html [10/05/2012].)

Herholdt, A. 1999. Red Location: A cultural experience. *South African Architect*: p. 19-20, June 1999.

Noero, J. 1999. Red Location: A cultural experience. *South African Architect*: p. 19-20, June 1999.

Rosen, R. 1993. Art history and myth-making in South Africa: The example of Azaria Mbatha. *Third Text*, 23: 9-22, Summer.

Safran, Y. 2006. Norwegian archaeological horizons. *Domus*, (no. 865): p. 104-9, September 2006.

Silloway, K. 2004. *Art site, Naoshima, Kagawa, Japan: Tadao Ando 1992*. [Online]. Available: http://www.galinsky.com/buildings/naoshima/index.htm. [10/05/2012].

Slessor, C. 2006. Memory and Struggle. *Architectural Review*, vol. 219 (no. 1311): p. 40-7, May 2006.

PART TWO

DESIGN REPORT

CHAPTER 1 : INTRODUCTION

1.1 INTRODUCTION

The proposal of a working museum at Rorke's Drift is centred on addressing a loss of memory. The dislocation of the memory of the artists of Rorke's Drift from the actual place has resulted in a gap of the narrative of South African art and national identity. As suggested in part one of the research document, this can be addressed by built form through considering issues of identity, meaning, materiality, experience and place. With these key conceptual elements guiding the generation of the proposal, the concept of 'politics, process and product' can guide the generation of built-form as a product of art and is seen to choreograph the physical manipulation of space and materials in order to communicate the story of the struggle of the Rorke's drift artists and enhance the lives of current residents.

1.2 PROJECT DESCRIPTION

In order to retain clarity and meet the objectives established at the outset of this research endeavour, social issues raised in relation to the research problem must be borne in mind. These social issues relate to the potential of social development implied theoretically, in the form of connectivity with the social landscape, and contextually, in the potential social upliftment of individuals in the Rorke's Drift area through rural, economic and educational development.

Rural development can be achieved through the proposal of a building development creating education and jobs through the formalisation of existing structures and associated infrastructure at Rorke's Drift.

Economic development is related to improved access to existing tourism infrastructure, potential international funding through the development of the site and national and provincial funding through education and capacity building. More locally, economic development can be stimulated through local job creation at Rorke's Drift and would need to be further considered at an appropriate point.

Educational development potential exists in part in the existing primary and secondary schools at Rorke's Drift which can be expanded upon, working in conjunction with an adult educational component incorporating skills training integrated with a working museum.

There is also an added potential for international educators being involved with the proposed facility.

From these broader issues, it can be seen that although a museum will typologically meet the requirements of addressing the loss of memory at Rorke's Drift, a *working* museum model would be more appropriate as it would encourage the involvement of all levels of landscape, as required if art is truly to be a generator of built-form.

As such, the proposal of a working museum for Rorke's Drift involves the consideration of the global and local environments together with the global and local individuals. Most broadly, the proposal is focused on the continuation of theoretical drivers into the physical at a precinct level, creating a destination. This permeates through to the building level in the form of a journey, binding the experience of the arts to the experience of the landscape. Coupled to this are spaces for expression of the arts, shifting the proposal from the antiquated notion of a museum toward a public amenity serving both local and non-local visitors.

1.3 THE NOTIONAL CLIENT

The client for a project of this nature at Rorke's Drift would be the Evangelical Lutheran Church Art and Craft Centre (ELC Art and Craft Centre). This client is most appropriate as it was the ELC that started the original fine art school at Rorke's Drift in the 1960's. During its 20 years of existence many of the school's students won national and international acclaim. These artists include John Muafangejo, Azaria Mbatha, Bongi Dlomo, Pat Mautla amongst others. Today, weavers such as Philda Majozi, Emma Dammann and ceramicists such as Gordon Mbatha, Joel Sibisi, and Elizabeth Mbatha are still involved with the centre. In conjunction with this, the land in and around Rorke's Drift is still in the ELC's possession meaning that the client would have the physical resources to enable the realisation of a proposal such as this.

1.3.1 The Client's Organisation

The ELC Art and Craft Centre works under the umbrella of the Lutheran Church of South Africa (ELCSA) and is registered as a PBO (Public Benefit Organisation, PBO 930025276) and NPO (Non-Profit Organisation 076-446NPO). The Centre strives to perpetuate the historic activities of the school and promote empowerment of local individuals through art.

Similarly they curate the historically significant collection of works created by previous artists.

Additional stakeholders would be required to ensure sufficient funding for the proposal. From research, capital funding would be obtainable from four sources. Internationally, the World Evangelical Alliance as part of the Lutheran Church of South Africa would be willing to assist on the basis of local capacity building. Nationally, the Department of Arts and Culture via the UNESCO sanctioned Liberation Heritage Route Programme would be able to assist on the basis of development of a significant node of the pre-1994 struggle. Also nationally, the National Arts and Culture Lotteries Initiative (NACLI), managed by the National Lotteries Distribution Trust Fund (NLDTF) would have capacity to assist. Provincially, Amafa through the National Heritage Council has already expressed interest in the project. And locally, from the Msinga District Municipality, who have ear-marked Rorke's Drift for Capital Expenditure in terms of Education and Infrastructure.

The associated stakeholders in a project of this nature would support the efforts of the ELC Arts and Craft Centre but would extend them, in line with their own mission statements, to include:

- The main-streaming of the role of Art and Culture in social development.
- Improving economic and other development opportunities for South African Arts and Culture locally and globally, through sustainable partnerships.
- The identification, conservation and promotion of Cultural Heritage.
- Guiding, sustaining and developing archival, heraldic and information resources.
- Improving accessibility to art and facilities associated therewith to encourage enjoyment thereof.
- Providing art facilities outside established centres.
- Preserve and promote awareness of cultural, historical, natural and architectural heritage.
- Nurture a holistic celebration of our country's history.

1.3.2 The Client's Requirements

The client requires an intervention that would facilitate the expression of the importance of Rorke's Drift, both locally and nationally, whilst providing appropriate facilities for the preservation of its material and natural history. Further, the provision of appropriate elements

that would enable education and subsequent empowerment of local individuals would permit the client to continue and expand on the social potential impact that any intervention could have within the local conditions. A specific focus on the improvement of existing adjacent facilities and infrastructure, at an urban level, together with the inclusion of appropriate new urban components has been suggested by the client.

From the points raised above, it is clear that the client requirements imply a complete solution to the challenge presented, with a key emphasis on heritage, its promotion and protection and sustainable community development through art.

Bound within these resides the potential to actively engage with the significant narrative of Rorke's Drift, improving public awareness and enabling local individuals to actively participate in- and benefit from local activity generated.

1.3.3 Client Brief

The brief for this project calls for the provision of three basic components:

- A place for memory
- A place for empowering
- A place for retreat

A Place for Memory

The client requires an appropriately designed Museum element for the documentation, preservation and display of historically significant artistic works, information about the artists and the broader conditions under which the works were produced. This facility should provide adequate public facilities in the form of a public square, foyer, commercial facilities, a temporary exhibition space/multi-purpose hall and a main exhibition space. Service components should include a public reception, security component, cloakroom, ablutions and a supporting administrative element. Operational facilities should include storage areas, workshops and technical facilities for the curation of a space of this nature.

Place for Empowerment

The client further requires an appropriately designed Studio and Education element for the training of artists, the production of artworks and the continuation of the story of Rorke's Drift. These facilities should provide adequate spaces for training and production in the form

139

of appropriate studios for the arts of weaving, ceramics and print-making. Associated with these, the provision of additional studios and storage facilities for the various phases of the production process must be considered. Supporting these spaces, the provision of offices for studio masters must be included and washrooms should be easily accessed and universally accessible. Key focus must be directed toward the *process* of production, not production itself.

Place for Rest

The client finally requires appropriately designed Accommodation for part of both staff and students, as most will be from surrounding areas. These facilities must provide adequate space for private accommodation for the staff and shared accommodation for the students. All quarters must have clear and easy access to services, laundries, kitchens, common area and ablutions.

Broader urban considerations should build on the theoretical components of the intervention and should serve to enhance solutions. The area of urban intervention should include the adjacent Mission Station and local main movement node. As this intervention is supplementary to the architectural component, it should illustrate the same design ethos.

For a more detailed Schedule of Accommodation see Appendix 1.

1.4 CONCLUSION

The proposal of a working museum at Rorke's Drift must draw theoretical and practical issues together so as to provide a facility that is not only notionally successful but addresses real considerations of the actual place. In order to move toward this point, the client's mission and requirements are made to intersect with the academic background of art as a generator of built-form. This chapter has concerned itself with just that and what follows is a review of potential sites appropriate for an intervention of this nature and the analysis of one of these.

CHAPTER 2 : SITE SELECTION, SURVEY AND ANALYSIS

2.1 INTRODUCTION

The selection of an appropriate site is critical to the success of a proposal of this nature. The site must be practically feasible and buildable but similarly must resonate with the symbolic potential of the area in order to bear the significance of this typology. This chapter deals with issues of site and an abstract perceptual analysis of the site finally selected.

2.2 LOCATION

Rorke's Drift is situated approximately 400km north of Durban, in the heart of KwaZulu-Natal, South Africa.

Figure 2.1: National map of South Africa, indicating location of Rorke's Drift within the country. (source: Modified by Author from Google Maps, accessed: 11-10-2012)

Rorke's Drift is surrounded transport routes and the closest towns to Rorke's Drift are Ladysmith, Vryheid and, the closest, Dundee.

Figure 2.2: Provincial map of KwaZulu-Natal, indicating national routes around Rorke's Drift and nearby towns. (source: Modified by Author from Google Maps, accessed: 11-10-2012)

More closely, Rorke's Drift is situated on southern the border of Zululand and along the frequently visited Battlefields tour routes through the region. Although rural in nature, Rorke's Drift is a little over half an hour on a well-travelled tourist route from Dundee.

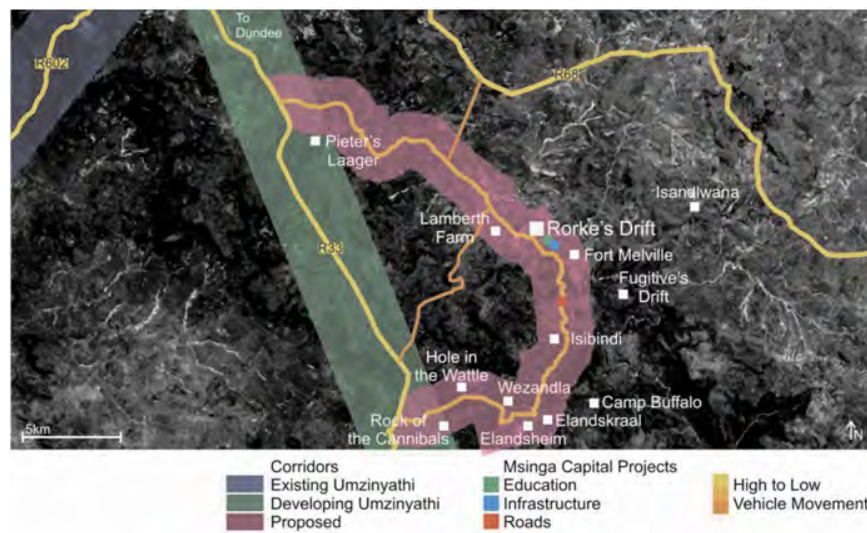**Figure 2.3:** Local map of the Rorke's Drift area, indicating Rorke's Drift's position within the area as well as local significant elements and municipal corridors in the area. (source: Modified by Author from Google Maps, accessed: 11-10-2012)

2.2 SITE SELECTION AND DISCUSSION

The addressing of the loss of significance of Rorke's Drift and the narrative that it provides at a local, national and global scale necessitates the exploration of art as a generator of built-form. As seen in part one of the research document, this relationship is primarily governed by issues of memory.

The Site Selection Criteria extracted from this document's Literature Review, Precedent Studies and Case Study is as follows:

1. The site selected should actively engage with the memory of the place.
2. The site should be clearly visible.
3. The site should be easily accessible.
4. The site must have a good proximity to significant built context.
5. And, the site should communicate with surrounding landmarks.

Although discussed broadly above, Rorke's Drift itself is set against a locally significant natural landmark of Shiyane, south of the Mzinyathi River, the border of Zululand. It is composed of an historical missionary core and is surrounded by dispersed dwellings and agricultural tracts. Three sites potentially suitable for development, indicated as 1, 2 and 3 in the figure below (fig 2.4).

Figure 2.4: Map of Rorke's Drift, indicating the three sites potentially suitable for development as a working museum.
(source: Modified by Author from Google Maps, accessed: 11-10-2012)

Site 1 is situated between the missionary settlement and the hill of Shiyane with maximum exposure to the actual place where the art of Rorke's Drift was conceived and created.

Figure 2.5: Map of Site 1, indicating factors that support or detract from the potential use of the site for the development of the proposal. (source: Modified by Author from Google Maps, accessed: 11-10-2012)

Site 2 is situated to the south of Shiyane, 1km east of the mission with good access but poor visibility due to the lay of the land. The lack of significant built landmarks within reasonable proximity inhibits meaningful dialogue.
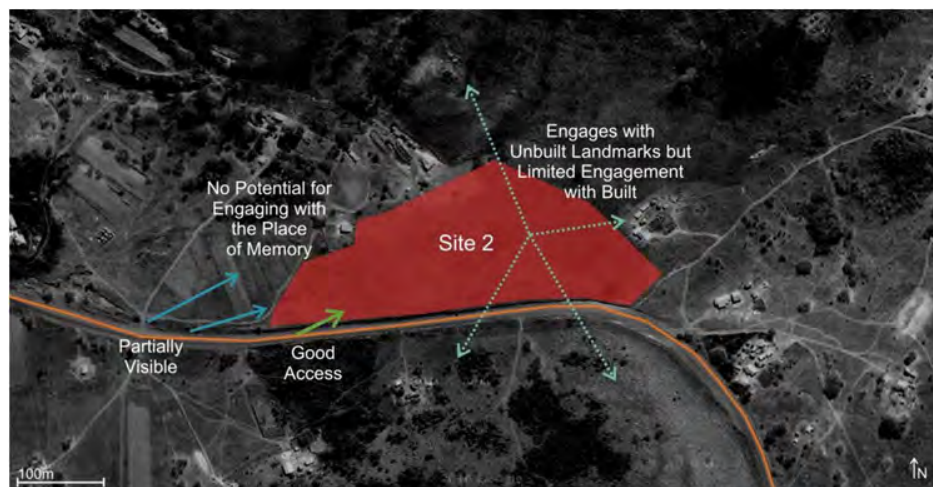
Figure 2.6: Map of Site 2, indicating factors that support or detract from the potential use of the site for the development of the proposal. (source: Modified by Author from Google Maps, accessed: 11-10-2012)

Site 3 is situated 500m north-west of the mission. It has good access and excellent visibility but suffers from poor links to the actual place of memory and significant built landmarks.
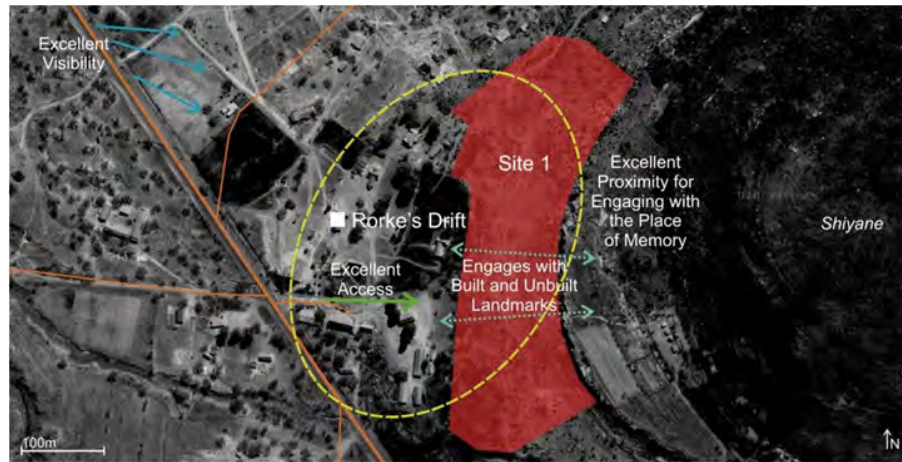
144

Figure 2.7: Map of Site 3, indicating factors that support or detract from the potential use of the site for the development of the proposal. (source: Modified by Author from Google Maps, accessed: 11-10-2012)

From the discussion of factors illustrated above, quantitative data can be extrapolated by interrogating the Site Selection Criteria presented at the beginning of this section:

Quality	Site 1	Site 2	Site 3
Engaging with the memory of the place	✔	✘	½
Site visibility	✔	½	✔
Site accessibility	✔	✔	✔
Proximity of surrounding built-context	✔	✘	½
Connectivity with surrounding landmarks	✔	½	½
TOTAL	5	2	3½

From this, it becomes clear that the most appropriate site for the proposal would be Site 1 as it actively engages with the place of memory at Rorke's Drift: it is visible, accessible and shares good proximity with the significant built context and local landmarks.

145

2.3 HISTORICAL BACKGROUND OF SELECTED SITE

Rorke's Drift came into being in 1849 when Irishman James Rorke established a post office on the track used by elephant hunters who were making their way from Durban to the Zambezi. Soon after, Rorke established a trading post for passing travellers and local Zulu people from across the Mzinyathi River. Rorke's Drift was the only frontier post office at this time and consequently became a significant point for the exchange of news from the colony to the south and Zululand to the north. After Rorke's death in 1878, Otto Witt developed the post as a Swedish Lutheran Mission and became known to the Swedes as Oscarberg. A year later Rorke's Drift was the site of the historic clash of the British and the Zulus in 1879, which immediately succeeded a crushing defeat of the British by the Zulus in the adjacent Battle of Isandlwana.

The ELC Art and Craft Centre was started in 1962 by Peder and Ulla Gowenius as a product of a committee formed in 1961 in Stockholm, Sweden, for the advancement of African art and craft. Consequently, Peder and Ulla Gowenius were sent to South Africa to work at the Ceza Mission Hospital, Zululand where they met Azaria Mbatha and Allina Khumalo both of whom were later sent to Sweden for further studies, Khumalo in 1964 and Mbatha in 1966. During 1962 the ELC Art School Committee was formed in Natal and the ELC Art and Craft Centre was opened at Umpumulo in the same year.

The purpose of its programme at this early stage was to prepare women students as art and craft advisors to work with patients in hospitals. Financially this was made possible through capital raised by an exhibition of traditional art and craft; the profit from this exhibition was used to give the centre its first home at Umpumulo.

In 1963 the Art and Craft Centre moved to Rorke's Drift and occupied some existing disused buildings. In the late 1950s Rorke's Drift farm was proclaimed White Land making all the people staying on the farm Squatters. Soon after, the Lutheran Theological Seminary was moved to Umpumulo, leaving all its buildings empty for the Circuit Centre, the Emseni Old Aged Home and the ELC Art and Craft Centre.

When the Art and Craft Centre moved to the empty buildings at Rorke's Drift in 1963 a loan was received from the Church of Sweden Mission. An exhibition in Stockholm in late 1963 enabled further funds to be generated for extensions to the existing buildings.

2.4 DESCRIPTION OF EXISTING SITE CONDITIONS

Rorke's Drift itself is set against a significant natural landmark in Shiyane, south of the Mzinyathi River, the border of Zululand. It is composed of an historical missionary core and is surrounded by dispersed dwellings and agricultural tracts. There is little cohesion between the existing elements which contributes to the loss of significance of place.

Existing buildings are constructed of a combination of load bearing stone walls, corrugated roof sheeting and timber infill panels. Most of the existing buildings are used as part of the mission station and service the battle-field site.

Broadly, the site is accessed of the main Dundee-Elandskraal road and activity is focused on the local trading stall. Tourists and local people are segregated however certain paths do intersect.

Servicing of the site is via main connections for electricity, water is similarly supplied via a local purification centre and telecommunication is available although very slow.

2.5 SITE ANALYSIS

The analysis conducted on Rorke's Drift and the site selected is primarily an abstract perceptual analysis. This aims to explore the manner in which the site selection criteria can be best exploited to provide fundamental links with the theoretical issues raised in the research document. These address the loss of significance of Rorke's Drift and its narrative at a local, national and global scale.

The built context surrounding the site is focused at the Mission Station and disperses toward the Mission edges. As a result, the built buffers the site from the main vehicular circulation through the area. The historically significant built context is composed of buildings related to the Mission and the selected site is ideally located to engage with the memory of the place.

Figure 2.8: Figure ground of the site surrounds, indicating a built core of historically significant buildings and outlying clusters of buildings. (source: Modified by Author from Google Maps, accessed: 11-10-2012)

More closely, Rorke's Drift and the site selected are on the well-travelled Rorke's Drift-Elandskraal road. Tertiary routes connect local areas to this main route but the old Drift route, located 2km west, is less travelled than in historic times. Closer still, pedestrian movement across and around the site are focussed on road side activities. The most activity is seen to be within the historical environment and is clearly linked to the vehicular at the junction indicated.

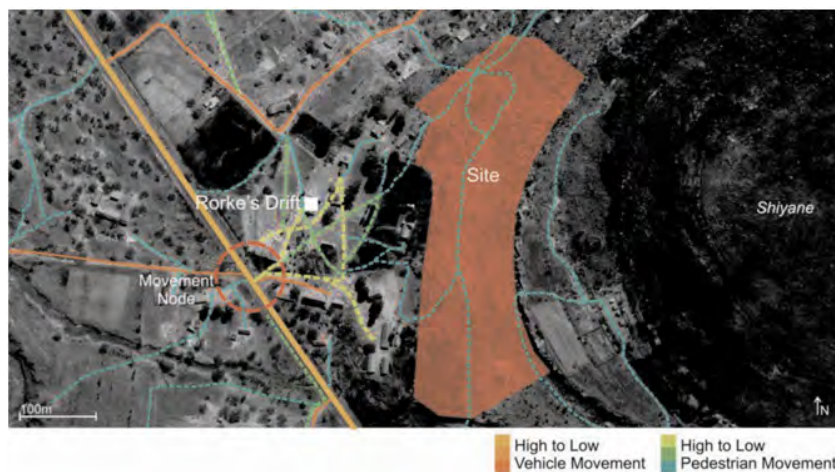**Figure 2.9:** Mapping movement paths, highlighting the main movement route past the site and converging local pedestrian movement paths. (source: Modified by Author from Google Maps, accessed: 11-10-2012)

Within the natural and historically significant built context there exist landmarks that define and augment nodes that in turn define the place of Rorke's Drift. Visibility forms part of the

148

site selection criteria and is excellent from the main vehicular route past Rorke's Drift, especially from the movement node. Similarly, views from the site outward connect the site to built- and natural context. The proximity of the built memory of the place and its relation to the site defines edges and boundaries that suggest reactivity of the new to the old and vice versa. With all these factors considered, a pattern of suggested consideration beyond the site can be generated.
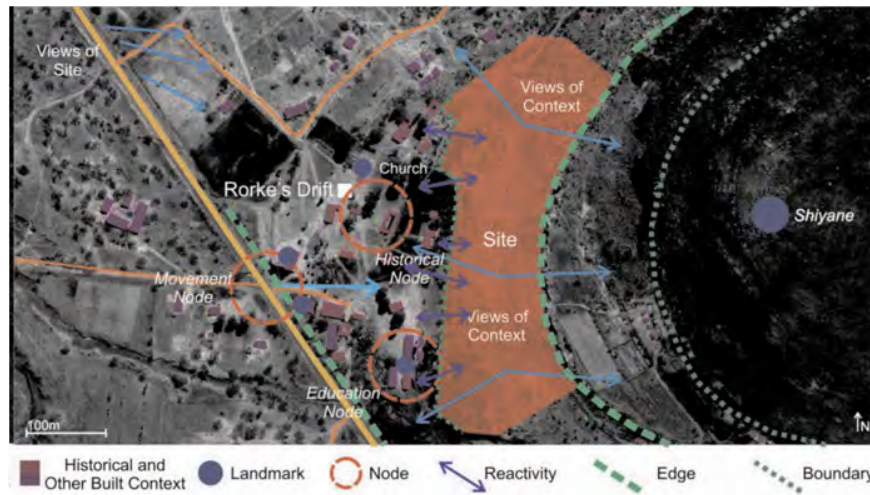
Figure 2.10: Consolidated analysis image, highlighting key man-made and natural features that inform the proposal design. (source: Modified by Author from Google Maps, accessed: 11-10-2012)

The environmental conditions at Rorke's Drift indicate the prevailing breezes are from the north-west and south-east with rain (650mm p.a.) from the north-east. The proximity of Shiyane suggests that the site may be over-shadowed at early morning. The lay of the land permits development and places the site above the surrounding context, suggesting prominence. Temperatures range from 0-18°C in winter to 15-27°C in summer.

Figure 2.11: Solar movement and climatic factors, indicating key environmental factors. (source: Modified by Author from Google Maps, accessed: 11-10-2012)

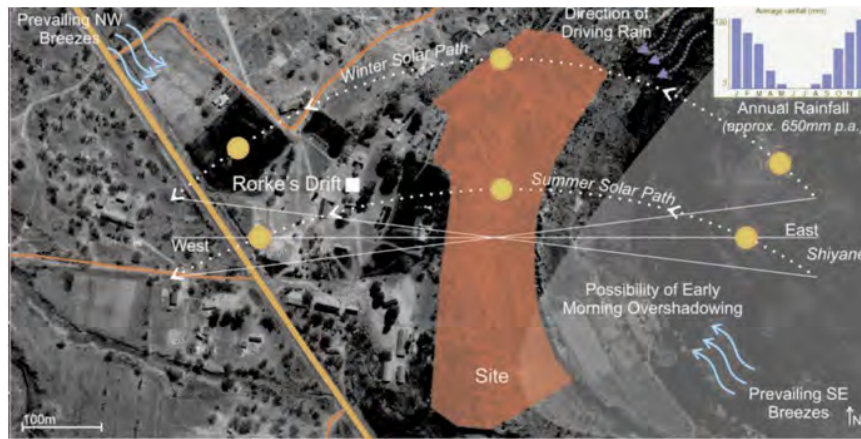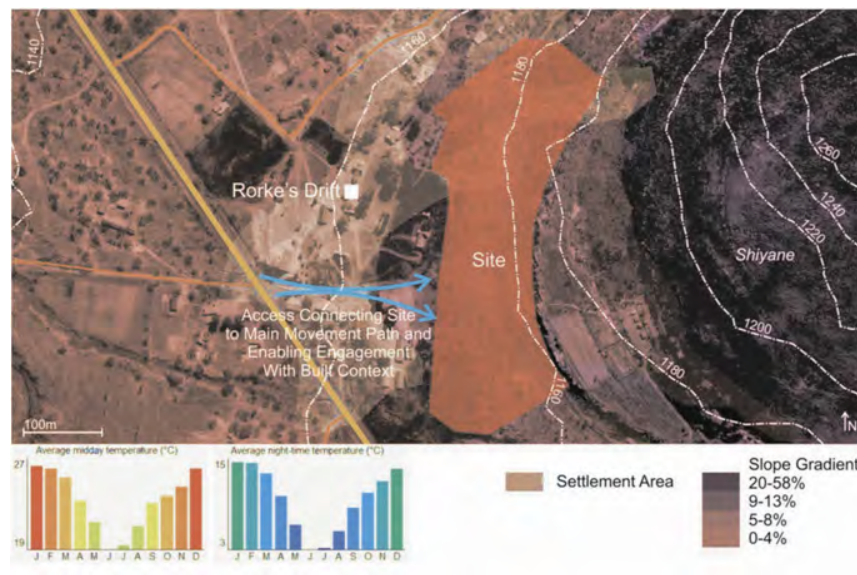**Figure 2.12:** Topographic and climatic factors, indicating key environmental factors. (source: Modified by Author from Google Maps, accessed: 11-10-2012)

2.6 CONCLUSION

From the site considerations indicated in this chapter, it is clear that the convergence of natural and man-made features needs to be considered closely so as to ensure a valid and meaningful intervention being generated. The theoretical loss of significance of Rorke's Drift is echoed, and perhaps contributed to, by the loss of significance and legibility of the actual place. There is poor cohesion between active elements and this could be enhanced by the proposal. The connection of existing built-form to the landscape is poor but is enhanced

150

through materiality and assists in generating the beginnings of a sense of place. This reinforces the key conceptual drivers which stress materiality, identity, meaning, experience and place and suggest the formation of a Rorke's Drift Precinct.

The generation of a closer image of the proposal builds on this and uses local materiality to affect the experience of the proposal. The journey becomes all important and binds the landscape, in all its guises, to the theoretical ability of art to generate built-form. This is discussed in more detail in the following chapter.

CHAPTER 3 : DESIGN DEVELOPMENT AND RESOLUTION

3.1 CONCEPTUAL AND THEORETICAL ISSUES

3.1.1 Introduction

The proposal of a working museum for Rorke's Drift builds on the theoretical conclusions reached in the first part of the research document and refines these through the realities of the actual place, discussed in the chapters before.

The key conceptual drivers motivate the proposal and guide the physical manipulation of space and materials. These are materiality, identity, meaning, experience and place. It is suggested in the first part of the research document that it is the intersection of these elements that allow art to generate built-form and in doing so create a significant contribution to the landscape. This is taken further in the case of this proposal through the evaluation of what these elements should resonate with in the resolution of a working museum at Rorke's Drift. The most significant concepts that rise to the fore in light of the theory and context are the political narrative associated with Rorke's Drift and the nation in which these works were produced, the process associated with the production of these works that celebrate the craftsman and the art pieces themselves, artefacts of memory. As such, the communication concept of the proposal pivots on the balance between politics, process and product.

The conceptual development of the proposal is discussed in this chapter and is considered at two levels: more broadly at an urban design level and more closely at an architectural level.

3.1.2 Urban Design Concept Development

The theoretical loss of significance of Rorke's Drift is echoed, and perhaps contributed to, by the loss of significance and legibility of the actual place. There is poor cohesion between active elements and this could be enhanced by the proposal. The connection of existing built-form to the landscape is poor but is enhanced through materiality and assists in generating the beginnings of a sense of place. This reinforces the key conceptual drivers which stress materiality, identity, meaning, experience and place and suggest the formation of a Rorke's Drift Precinct.

In order to achieve this, a place specific response is generated through the evolution of the key conceptual drivers: unravelling the political narrative in which the art works were produced, exploring the process associated with the production of these works and

celebrating the art pieces themselves as artefacts of memory. As such, the communication concept of the proposal is politics, process and product.

Using this conceptual tool to generate a sense of place and draw together the fibres of existing, active, but poorly co-ordinated elements requires Rorke's Drift to be viewed as a precinct and moreover, a destination. Through two key axes, the functionality of the precinct can be greatly improved.

The first binds the man-made to the natural landscapes, linking the transport node to the west, a local landmark, to the mountain of Shiyane to the east, a natural landmark. Symbolically, this connection speaks of the politics associated with the resistance art of Rorke's Drift, moving from low to high, from oppressed to liberated. Along this axis, one encounters various textural bands, marking the gradient of memory as one ascends the slope, moving from the setting sun, to the rising sun, from the past to the future. The architectural proposal sits between these, occupying the place of the present. The path is augmented by framing devices and beacons, built-form and avenues. The movement node is developed containing some commercial facilities and smaller offices for local business development. This further enhances the axis in allowing visitors and local people to move from the busy and noisy to calm and peace atop the mountain.

The second axis links two existing nodes, the historical mission core to the north and the educational node to the south. These nodes are rendered in materials that resonate with the art products of Rorke's Drift, concrete for the historical and timber for the educational. The journey between these binds the secondary to the primary and gathers local activity.

At the junction of the two axes one encounters a plaza at the entrance to the museum. The plaza forms the heart of the proposal and binds these nodes together. Through building on local materiality, suggested by the art products, including art works in the plaza and celebrating the continuum established between the movement node and the mountain, a meaningful experience is generated, making room for man and his/her interactions, alluding to process and encouraging a sense of place.

3.1.3 Architectural Design Concept Development

As stated earlier in this document, the urban design proposal augments the architectural and in discussing the conceptual development of both, there will be many cross references and links between the two.

The typology of museums is hugely varied, with different types of museums illustrating different attributes, however, all museums concern themselves with communication. This can, and should, be expressed through form, programme, materiality and technical resolution, with special consideration of the quality of light admitted into the spaces. As such, the design concept of process, politics and product guides the architectural proposal and is supplemented by the key conceptual drivers of materiality, identity, meaning, experience and place.

Broadly, the architectural proposal exists in the place of the present generated by the urban design. As such it forms a significant part of the journey from the past to the future, from the oppressed to the liberated. Politics, process and product are used to choreograph this journey. Broad zoning sees the combination of three building elements, the museum for memory, the studios for learning and the accommodation for rest. Site placement of these elements is determined by the nature of the components with the public museum being most accessible, semi-public studios being more secluded and the private accommodation being most secluded, but still connected to public life. The museum is composed of a public component, containing a foyer, orientative space, the print, ceramics and weaving galleries, a temporary exhibition space and a café, a service component, including a storage area and workshops for the maintenance, cataloguing and preservation of materials and offices for the administration of the facilities and operational elements serving the public and service areas. The studios weave together spaces for the creation of print making, ceramics and weaving and are punctuated by various service components. The accommodation provides private sleeping quarters and shared servant facilities.

The choreography of the narrative through the museum by process, politics and product imbue the spaces with deeper meaning. Moving from the museum forecourt, one enters the beacon of the towering foyer, a point of isolation, setting the tone for the museum, with a single skylight above representing hope in the face of oppression. From here one moves through to the orientative space with selective natural lighting. This space provides the background to the museum and introduces the process wall, a continuous concrete ribbon that

binds the scheme together. In this space, various service elements can be accessed. With light used as a way finding device, one moves past a translucent printed screen into a break in the built fabric determined by the built grain of the existing historical core, allowing for visual links to the past, west, and the future, east. These are celebrated with a flotsam of packed rock and aloes.

From this point one passes into the print gallery. Temporary displays cut through the space like the cuts in a linocut and are enhanced by the directional fins of the light diffusers. Additional light is permitted by cuts in the western façade drawing cool south light into the space. The process wall to the right explains how prints are produced and chronicles the lives of the Rorke's Drift print masters, the products to the left are displayed on sliding screens, engaging a viewer in the act of printing whilst the floor rises and falls like the turbulence of political strife.

One moves along the light path to a circulation core, drawing visitors into the depths of the earth to the ceramics gallery, symbolically making reference to the source of the materials of the ancient art but also dropping the visitor into the despair of the politic. The ceramics gallery makes use of timber light-scoops providing diffuse south light. The process wall to the right displays the process of making ceramics and divulges the lives of the Rorke's Drift ceramicists whilst the products to the left are housed in moulded wall display shelves. The floor plane rises and falls symbolising the politic. Movement through the space is interrupted by raised concrete pedestals moulding the visitor's path like a potter's hands moulding clay. Following the light path, one is directed out of the building into break, linking to the past and the future.

A series of ramps thread the user upward and into the weaving gallery, drawing a visitor toward the prospect of liberation. This gallery admits light through the fabric of the roof and small punched windows in the western wall, protected by timber screens. The process wall to the right unravels the process of weaving and captures the lives of the Rorke's Drift weavers. The products on the left are displayed on sliding screens making reference to the use of a loom, actively involving the visitor in the process. Light guides the visitor out of the final gallery into the landscape to continue their journey upward to the summit of the mountain, upward to liberation.

The material selection for the proposed components, builds on the existing materials of Rorke's Drift, of stone – reinterpreted as concrete, timber and steel, linking the scheme to the material landscape. These primary materials are seen to resonate with the art of Rorke's Drift – print being related to timber, ceramics to concrete and weaving to steel – and as such are used in the respective galleries to allow the container to reflect the contained. Combinations of these are used throughout the studio spaces, suggesting a cross-pollination of craft.

3.2 FINAL DESIGN PROPOSAL

3.2.1 Urban Design Drawings

Urban Design 1:1000
Art as a Generator of Built-Form: Towards a Working Museum at Rorke's Drift

M Brunner
Dissertation Design Proposal 2012

3.2.3 Architectural Design Drawings

Theoretical Background

Key Conceptual Drivers

Process
Meaning
Identity
Materiality
Experience
Place

Communication Strategy

Communication Concept

Broader Considerations

Theoretical Framework Isolating Key Conceptual Drivers

Art as a Generator of Built-Form

Symbols — Resistance Art — Cultural Relativity

Memory

Meaning — Semiology — Cultural Identity & the Vernacular — Identity

Phenomenology — Process — Critical Regionalism

Experience — Place — Materiality

Theoretical Background
Art as a Generator of Built-Form: Towards a Working Museum at Rorke's Drift

M Brunner
Dissertation Design Product 2012

Client Background

The ELC Art and Craft Centre works under the umbrella of the Lutheran Church of South Africa (ELCSA) and is registered as a PBO (Public Benefit Organisation, PBO 930025276) and NPO (Non Profit Organisation 076-446NPO).

A Fine Art School was included in the activities and during its 20 years of existence many of its students from all over of Southern Africa have won national and international acclaim.

These artists include John Muafangejo, Azaria Mbatha, Bongi Dlomo, Pat Mautla amongst others. Today, weavers such as Philda Majozi, Emma Dammann and ceramicists such as Gordon Mbatha, Joel Sibisi, Elizabeth Mbatha are involved with the centre.

Evangelical Lutheran Church Art and Craft Centre

History of the Client Organisation

The ELC Art and Craft Centre was started in 1962 by Peder and Ulla Gowenius as a product of a committee formed in 1961 in Stockholm, Sweden, for the advancement of African art and craft. Consequently, Peder and Ulla Gowenius were sent to South Africa to work at the Ceza Mission Hospital, Zululand where they met Azaria Mbatha and Allina Khumalo both of whom were later sent to Sweden for further studies. Allina in 1964 and Azaria in 1966. During 1962 the ELC Art School Committee was formed in Natal and the ELC Art and Craft Centre was opened at Umpumulo in the same year.

The purpose of its programme at this early stage was to prepare women students as art and craft advisors to work with patients in hospitals. Financially this was made possible through capital raised by an exhibition of traditional art and craft. The profit from this exhibition was used to give the centre its first home at Umpumulo.

In 1963 the Art and Craft Centre moved to Rorke's Drift and occupied some existing disused buildings. In the late 1950s Rorke's Drift farm was proclaimed White Land making all the people staying on the farm Squatters. Soon after the Lutheran Theological Seminary was moved to Umpumulo leaving all its buildings empty for the Circuit Centre, the Emseni Old Aged Home and the ELC Art and Craft Centre.

When the Art and Craft Centre moved to the empty buildings at Rorke's Drift in 1963 a loan was received from the Church of Sweden Mission. An exhibition in Stockholm in late 1963 enabled further funds to be generated for extensions to the existing buildings.

Client's Mission

The ELC Art and Craft Centre strives to perpetuate the historic activities of the centre and promote empowerment of local individuals, through art. Similarly they curate the historically significant collection of works created by previous artists. The associated stakeholders in a project of this nature would likewise support these efforts but would extend them. In line with their own mission statements, to include:

- The main-streaming of the role of Art and Culture in social development.
- Improving economic and other development opportunities for South African Arts and Culture locally and globally, through sustainable partnerships.
- The identification, conservation and promotion of Culture Heritage.
- Guiding, sustaining and developing archives, holistic and information resources.
- Improving accessibility to art and facilities associated therewith to encourage enjoyment thereof.
- Providing art facilities outside established centres.
- Preserve and promote awareness of cultural, historical, natural and architectural heritage.
- Nurture a holistic celebration of our country's history.

Project Funding

Capital funding is obtainable from four sources:

- Internationally from the World Evangelical Alliance as part of this Lutheran Church of South Africa.

WEA

- Nationally from the Department of Arts and Culture via the UNESCO sanctioned Liberation Heritage Route Programme and from the National Arts and Culture Lotteries Initiative (NACLI), managed by the National Lotteries Distribution Trust Fund (NLDTF).

- Provincially from Amafa through the National Heritage Council

- And, Locally, from the Msinga District Municipality, who have ear-marked Rorke's Drift for Capital Expenditure in terms of Education and Infrastructure.

Client's Requirements

From the points raised above, it is clear that the client requirements imply a complete solution to the challenge presented, with a key emphasis on heritage, its promotion and protection, and sustainable community development through art.

Bound within these resides the potential to actively engage with the significant narrative of Rorke's Drift, improving public awareness and enabling local individuals to actively participate in and benefit from local activity generated.

The client requires an intervention that would facilitate the expression of the importance of Rorke's Drift, both locally and nationally, whilst providing appropriate facilities for the preservation of its material and natural history. Further, the provision of appropriate elements that would enable education and subsequent empowerment of local individuals, would permit the client to continue and expand on the social potential impact that any intervention could have within the local conditions. A specific focus on the improvement of existing adjacent facilities and infrastructure, at an urban level, together with the inclusion of appropriate new urban components has been suggested by the client.

The brief for this project calls for the provision of three basic components:

- A place for memory
- A place for empowering
- A place for retreat

A Place for Memory

The client requires an appropriately designed Museum element for the documentation, preservation and display of historically significant artistic works. Information about the artists and the broader conditions under which the works were produced. This facility should provide adequate public facilities in the form of a public square, foyer, commercial facilities, a temporary exhibition space/multi-purpose hall and a main exhibition space. Service components should include a public reception, security component, cloakroom, ablutions and a supporting administrative element. Operational facilities should include storage areas, workshops and technical facilities for the curation of a space of this nature.

Place for Empowerment

The client further requires an appropriately designed Studio and Education element for the training of artists, the production of artworks and the continuation of the story of Rorke's Drift. These facilities should provide adequate spaces for training and production in the form of appropriate studios for the arts of weaving, ceramics and print-making. Associated with these, the provision of additional studios and storage facilities for the various phases of the production process must be considered. Supporting these spaces, the provision of offices for studio masters must be included and washrooms should be easily accessed and universally accessible. Key focus must be directed toward the process of production.

Place for Retreat

The client finally requires appropriately designed Accommodation for both staff and half the students, as most will be from surrounding areas. These facilities must provide adequate space for private accommodation for the staff and shared accommodation for the students. All quarters must have clear and easy access to services, laundries, kitchens, common area and ablutions.

Broader urban considerations should build on the theoretical components of the intervention and should serve to enhance solutions. The area of urban intervention should include the adjacent Mission Station and local main node. As this intervention is supplementary to the architectural component, it should illustrate the same design ethos.

Schedule of Accommodation

MUSEUM COMPONENT	2779

ACCOMMODATION COMPONENT	715

EDUCATIONAL COMPONENT	1135

GRAND TOTAL	4620

Spatial Relations

Client and Brief

Art as a Generator of Built-Form: Towards a Working Museum at Rorke's Drift

M Brunner

Dissertation Design Proposal 2012

Precedent and Case Studies
Art as a Generator of Built Form: Towards a Working Museum at Parke's Drift

M Brunner
Dissertation Design Proposal 2012

National Context

Location
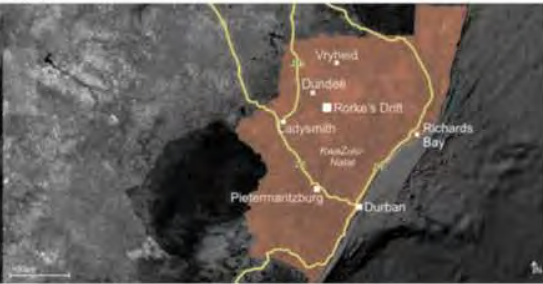
Broader Connectivity

Corridors
Existing Umzinyathi
Developing Umzinyathi
Proposed

Msinga Capital Projects
Education
Infrastructure
Roads

High to Low
Vehicle Movement

Context

Historic Core   Surrounding Built Context
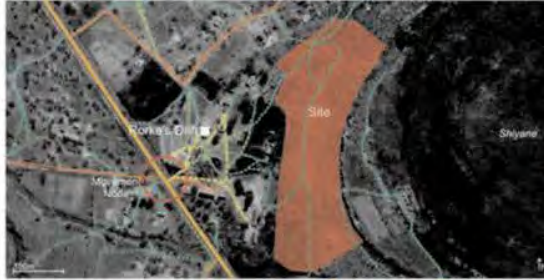
Paths

Nodes, Landmarks and Reactivity

High to Low
Vehicle Movement

High to Low
Pedestrian Movement

Historical and
Other Built Context

Landmark   Node   Reactivity   Edge   Boundary
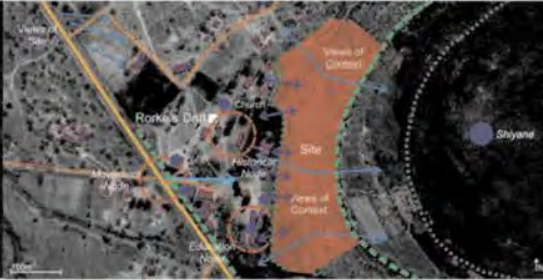
Topography and Climate

Solar Paths and Rain

Settlement Area

Slope Gradient
20-58%
9-13%
5-8%
0-4%
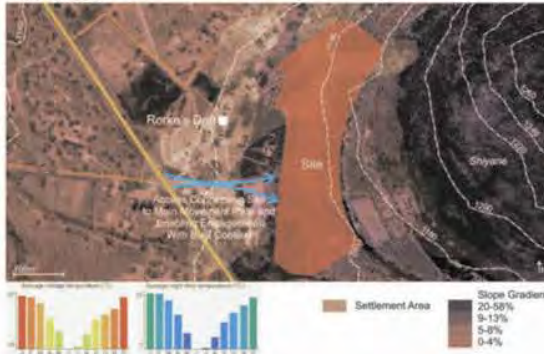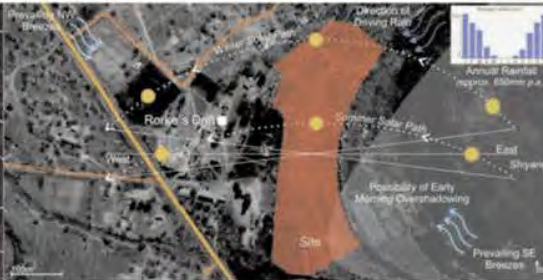
Site and Urban Analysis
Art as a Generator of Built-Form: Towards a Working Museum at Rorke's Drift

M Brunner
Dissertation Design Proposal 2012

161
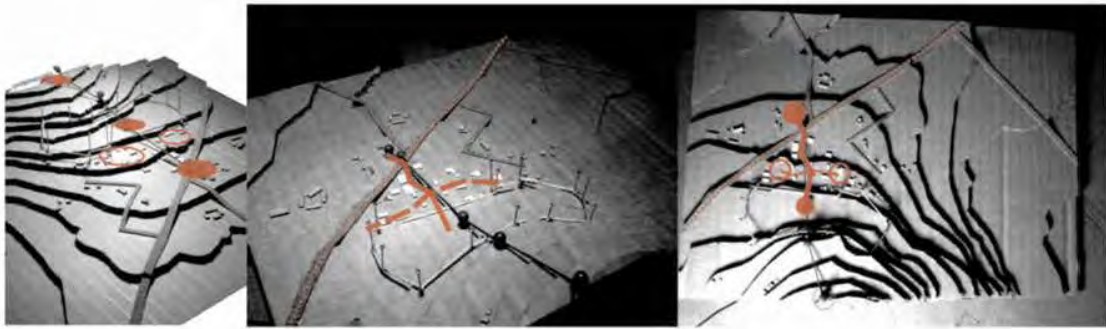
Urban Approach
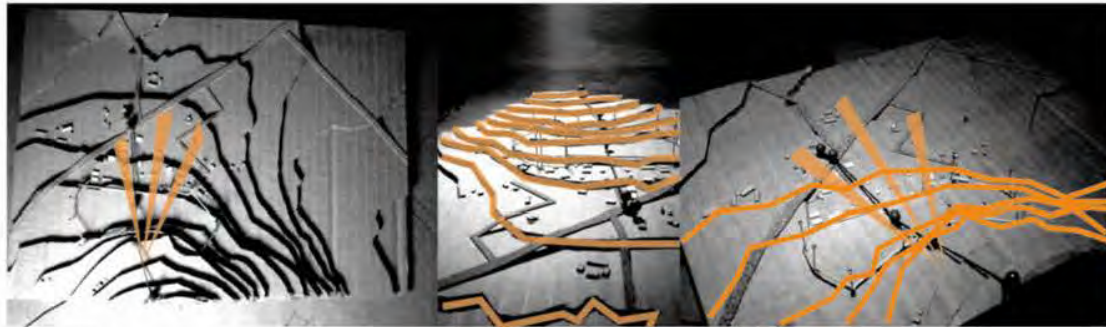
Form Generators
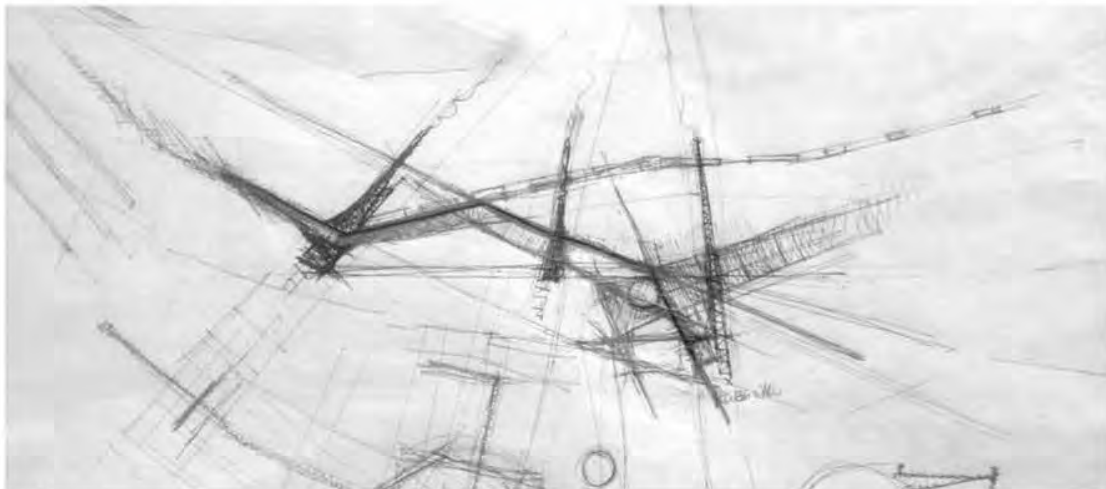
Formal Response

Conceptual Development
Art as a Generator of Built-Form: Towards a Working Museum at Rorke's Drift

M Brunner
Dissertation Design Proposal 2012

Concept Communication
Art as a Generator of Built-Form: Towards a Working Museum at Rorke's Drift

M Brunner
Dissertation Design Proposal 2012

Sub Basement Floor Plan 1:200

Long Section 1:200

Ground Floor Plan. 1:200

First Floor Plan_1:200

Print Gallery Section

Ceramics Gallery Section

Weaving Gallery Section
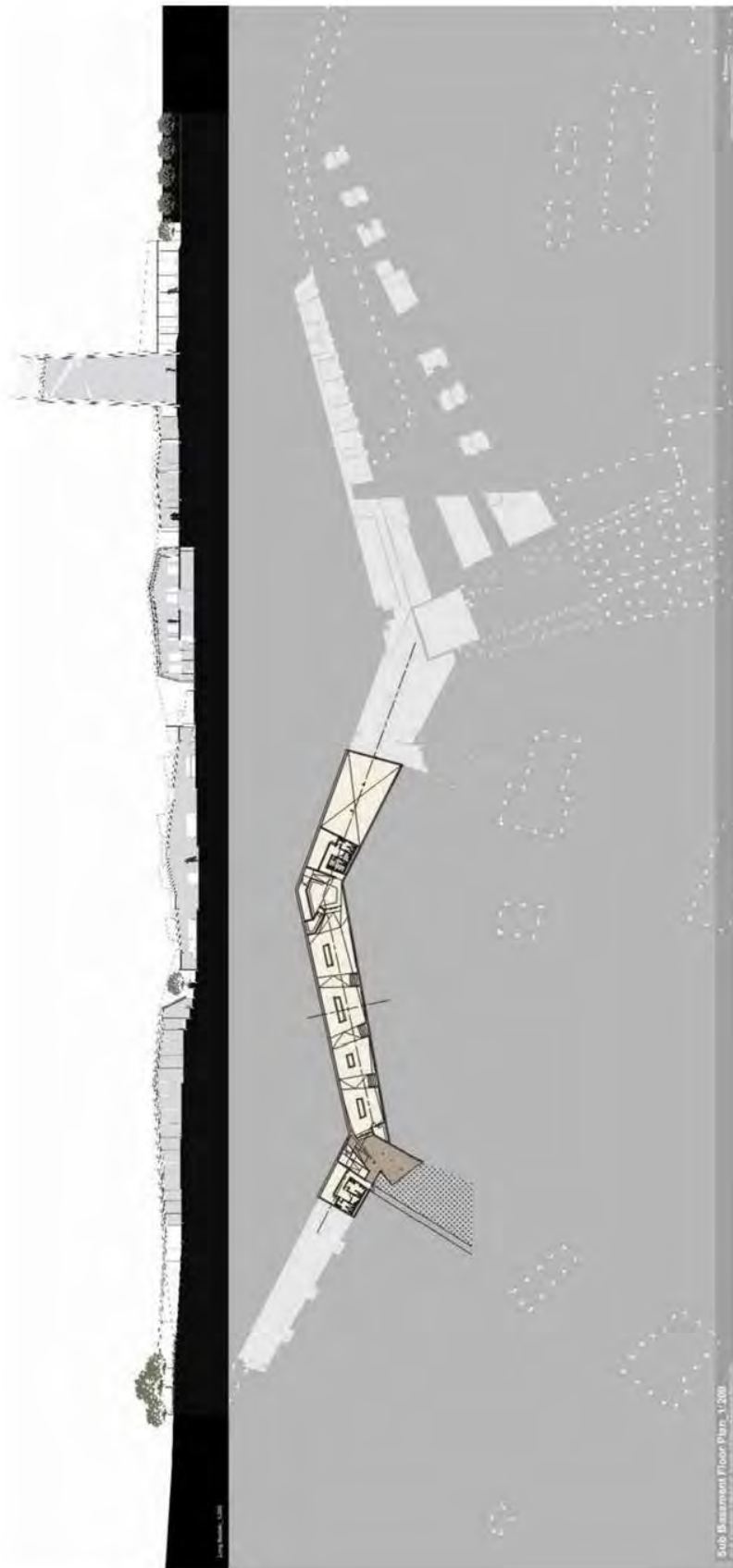
Sections
Art as a Generator of Built-Form: Towards a Working Museum at Rorke's Drift

M Brunner
Dissertation Design Proposal 2012

Print Gallery
Scale 1:50

Ceramics Gallery
Scale 1:50

Weaving Gallery
Scale 1:50

Technical Resolution 1:50
Art as a Generator of Built-Form: Towards a Working Museum at Rorke's Drift

M Brunner
Dissertation Design Proposal 2012

3.2.4 Physical and Computer Models

Visualisation
Art as a Generator of Built-Form: Towards a Working Museum at Rorke's Drift

M Brunner
Dissertation Design Proposal 2012

169

Print Gallery Space

Birds eye view

Visualisation
Art as a Generator of Built-Form: Towards a Working Museum at Rorke's Drift

M Brunner
Dissertation Design Proposal 2012

Public Forecourt

Gathering of Place Through the Redefining of Cumulative Forms of Context

Site from North

Landscape Interactions and Reactions

Initiation to the Narrative

Process Influencing Form

Textured Memory Path

Bird's Eye View

Physical Model 1:200
Art as a Generator of Built-Form: Towards a Working Museum at Rorke's Drift

M Brunner
Dissertation Design Proposal 2012

171

3.3 TECHNICAL DETAILS

The creation of a facility that enables the reawakening of the latent memory of Rorke's Drift is built on the theoretical framework described in part 1 of the research document and, technically speaking, involves the development of a material palette drawn from a combination of elements extracted from the physical landscape and the landscape of the arts themselves. In this it is seen that the primary materials evident at Rorke's Drift are stone, timber and steel sheeting which resonate with the materials suggested by the art of printing, weaving and ceramics.

The concept of process, politic and product is extended into the technical resolution of the proposal. The print gallery rendered in timber, is a layered structure, the ceramics gallery a heavy earthy element and the weaving gallery a clad lightweight steel structure.

Print making makes use of print blocks and screens and paper – resonating with timber and as such, is a layered structure; ceramics makes use of clay and glazes – resonating with stone, reinterpreted as concrete, and as such is seen to be a heavy earthen component; and weaving makes use of looms, wires and threads – resonating with steel, consequently resulting in a clad lightweight steel structure. From this intersection of theories, a material palette is derived that speaks of past, the present and the future: Concrete, reinterpreted from stone, Timber and light-weight Steel elements. These simple components are combined and choreographed in order to express the politics of the artists, the process of the art and the art products themselves.

The environmental response is seen to encourage the use of natural light and ventilation where possible. With the site being westerly orientated, all glazing is protected by timber shutters. In the gallery spaces, this is less feasible and as a response fenestration is rotated southward. In addition, to control the internal environment of the galleries, hot air generated by the electric ceramics kilns are used to heat the building in winter, while a subterranean rock store is used to cool the air in summer. Materials too are considered for their durability, and where this is not possible, for their stimulation of social sustainability. Exterior timber is harvested from a nearby black wattle – *acacia mearensi* – thicket zoned for removal by the Msinga Municipality. Landscape planting makes use of endemic species and promotes local

biodiversity. Energy is obtained from an extension to the local primary school's wind power generator array and water conservation is addressed through the harvesting of rainwater beneath the public forecourt and the installation of water wise fittings in the ablutions and kitchens.

What follows is a description of the technical elements employed in the proposal.

3.3.1 Structure

Structural resolution of the proposal involves the use of both load bearing masonry and frame-and-fill components. The choreography of these is based on the nature of the spaces and the design concept. Most broadly, the museum component is framed, the accommodation component is load bearing and the studio spaces are a combination of the two.

More closely, the museum component is separated into a public area, most concerned with communication of the concept, and a service area, most concerned with the functioning of the facility. Within the museum, all floor slabs are 75mm reinforced concrete (RC) slabs, where surface beds, and 150mm RC slabs, where suspended, due to the hard-wearing nature of these areas.

Above this, the three gallery spaces are rendered in the medium that best communicates the design concept namely, timber for the print gallery, concrete for ceramics gallery and steel for the weaving gallery, speaking symbolically of the materials traditionally associated with the art forms. The remaining museum service spaces are rendered in concrete and masonry, being more conventionally service orientated.

With this in mind, the print gallery makes use of 500x150mm glue-laminated saligna columns and beams at 2400cc bearing on 230mm engineering block sub-structure on a 700x300mm RC strip foundation. These are topped by 114x38mm saligna purlins which are fixed at 1200cc by specialist galvanised mild steel (GMS) brackets and support the 25mm marine-ply wall and roofing boards which are fixed to the purlins at 1200cc by 5mm GMS roofing screws with rubber grommets. The choice of saligna is based on local availability and the fact that saligna is sustainably cultivated.

The ceramics gallery is composed of a 300mm RC wall and 225mm roof slab with 2000x300mm RC lateral-bracing walls and 500mm RC beams, to resist the subterranean loads. These bear on 900x300mm RC strip foundations. The choice of concrete is directly

related to the design concept and concrete's superb ability to resist compressive forces as experienced underground.

The weaving gallery makes use of 150x150mm RHS GMS columns at 2800cc and 150x50x3mm CRS lipped channel studs at 700cc, clad on both faces with 30mm Isoboard fixed by specialist clips. These bear on bearing on 230mm engineering block sub-structure on a 700x300mm RC strip foundation. 250x150x10mm HRS I-beams at 2800cc support the roof and these are topped by 50x100x3mm CRS lipped channel purlins fixed at 1200cc by 5mm GMS rivets. The roof is constructed of 0.47mm thick IBR roof sheeting and is fixed to purlins at 1200cc by GMS roofing screws with rubber grommets. The choice of galvanised mild steel is due to the design concept but also to the availability of steel locally and its cost in comparison to other steel types.

All three galleries are bound together on their eastern edges by a continuous 500mm thick RC wall bearing on 1500x500mm RC strip foundation. This serves to visually bind the spaces together, structurally provide roof support for the spaces and create a retaining wall against the rising land. For technical reasons, this wall is flanked on its outer edge by a 100mm diameter agricultural drain to assist in drainage.

The service areas of the museum are structurally rendered in 300x400mm RC columns at 5000-6000cc with 600x300mm RC beams proving roof support. The orientative space is constructed on its outer edge of 230mm loadbearing masonry bearing on 700x300mm RC strip foundations and has a 225mm thick RC roof slab, as it is planted. The other suspended slabs are 150mm thick to support both live and dead loads. All concrete work is performed in situ in order to promote local skills development and boost the local economy. The roof structure is composed of 300x150x10mm HRS I-beams at 2800cc. These are topped by 50x100x3mm CRS lipped channel purlins fixed at 1200cc by 5mm GMS rivets. The roof is constructed of 0.47mm thick IBR roof sheeting and is fixed to purlins at 1200cc by GMS roofing screws with rubber grommets.

The accommodation component of the proposal is composed of 230mm thick load bearing masonry on 700x300mm RC strip foundations with the roof structure composed of 250x150x10mm HRS I-beams at 2800cc. These are topped by 50x100x3mm CRS lipped channel purlins fixed at 1200cc by 5mm GMS rivets. The roof is constructed of 0.47mm thick IBR roof sheeting and is fixed to purlins at 1200cc by GMS roofing screws with rubber

grommets. The choice of load bearing masonry is linked to promoting local capacity building and the residential scale of brick-work and the choice of IBR roof sheeting links the building to the context and binds the accommodation component to the scheme overall.

The studio component of the proposal illustrates a combination of load bearing masonry and framed elements. Service and storage areas in the studios are composed of 230mm thick load bearing masonry on 700x300mm RC strip foundations whilst the studio spaces are rendered of 150x150mm RHS GMS columns at 5000cc and 150x50x3mm CRS lipped channel studs at 500cc, clad on both faces with 30mm Isoboard fixed by specialist clips. The roof is supported by 250x150x10mm HRS I-beams at 2800cc. These are topped by 50x100x3mm CRS lipped channel purlins fixed at 1200cc by 5mm GMS rivets. The combination of load bearing masonry and framed elements links to the communication of the concept and suggests a cross pollination between the various art forms through a cross pollination of materiality as established in the museum as a whole.

3.3.2 Finishes

Finishes used in the proposal as a whole have been selected in order to speak of the design concept with a stress to keep the materials as natural as possible illustrating a material honesty. Furthermore, finishes selected are intended to provide a subdued backdrop in order to not compete with the art displayed.

Exterior

The exterior of the building is composed of a number of different materials and as such the finishes selected are varied. This said, the material palette is consistent throughout the scheme and as such has been used to bind the development together.

In the museum component of the proposal, the public areas are externally rendered in timber, concrete and steel, as seen above, and in the print gallery the exterior finish of 25mm marine ply wall and roofing boards are sealed with Derbigum CG3, fastened with GMS clout nails and 38mm diameter roofing washers at 300cc and topped with 40x40mm UPVC perforated battens which support 76x38mm hardwood (HDWD) *Acacia mearnsii* slats. The slats are harvested from a nearby thicket of this highly invasive species which the Department of Environmental Affairs is planning to clear aiding in rehabilitating the natural environment of the area. The *Acacia mearnsii* wall and roof slats are finished with 3 coats of *Dulux*

'Timbavarnish'. This choice is environmentally friendly, being low in volatile organic compounds (VOCs) and seals the timber grain, thereby protecting it from insect attack and dry rot. The timber will have to be treated once a year which in turn stimulates social sustainability. The slats protect the bituminous waterproofing layer underneath from UV damage, prolonging its life.

The ceramics gallery is subterranean and thus has no visible exterior finish but beneath the planting, the exterior of the gallery is sealed with 250 micron polythene sheeting loose laid with 100mm laps sealed with pressure sensitive tape and protected with Delta MS8 dimple drainage/protection sheet. This meets the roof waterproofing membrane of One layer Derbigum CG4H (horticultural) on one layer Derbigum CG3 waterproofing membrane, laid staggered with side laps of 100mm and end laps of 150mm, sealed to bitumen primed surfaces by "torch-fusion" to receive Delta MS20P (perforated) high density polyethylene dimpled drainage layer and followed by one layer of Geofabric and min 300mm lightweight planting medium. Although these layers are not visible, they will protect the ceramics gallery from water ingress which is the root of most material failures in the built environment. The timber clad light scoops are constructed in a similar fashion to the print gallery and thus are finished in the same way, binding the different gallery spaces together.

The weaving gallery is finished externally with 30mm Isoboard which is plaster skimmed and painted with 2 coats white *Dulux* 'Weatherguard Ultrasmooth' which is lead free and contains no VOCs making it environmentally friendly. The paint carries a 5 year guarantee but will have to be repainted in time stimulating sustained investment in the local 'up-skilled' population. The IBR roof sheeting is finished in *Colorbond* 'Shadow Grey' to retain natural look. The timber clad contemplative spaces are constructed in a similar fashion to the print gallery and thus are finished in the same way, binding the different gallery spaces together. Additional timber slats are included to prevent heat build-up in the gallery and assist in communication of the design concept; these are finished in a manner continuous with the treatment described above.

The continuous RC wall to the east of the galleries is finished as off-shutter and sealed with 1 coat of *Sikagard* 905 W, to protect against the elements and prevent water ingress.

The service spaces of the museum are externally composed of 25mm plastered brick-work which is also finished with 1 coat of Midas Ultra-fine Aggregate primer 2 coats of *Earthcote*

Granite 'Maluti Grey' which is VOC free and uses recycled paint aggregate as a base improving environmental sustainability. The IBR roof of the service component of the museum is finished in *Colorbond* 'Shadow Grey' which binds the extremities of the proposal together.

The accommodation component of the proposal is similarly finished externally with 25mm plaster on 230mm brick work with1 coat of Midas Ultra-fine Aggregate primer 2 coats of *Earthcote Granite* 'Maluti Grey'. The IBR roof sheeting is finished in *Colorbond* 'Shadow Grey'.

The studio component similarly illustrates a combination of the finishes described above for continuity through the proposal and the reasons specific to each finish. The masonry, service components are finished with a 25mm plaster and painted with1 coat of Midas Ultra-fine Aggregate primer 2 coats of *Earthcote Granite* 'Maluti Grey'. The studio components are finished externally with 30mm Isoboard which is plaster skimmed and painted with 2 coats white *Dulux* 'Weatherguard Ultrasmooth' and The IBR roof sheeting is finished in *Colorbond* 'Shadow Grey'.

Interior

Internally, the museum components illustrate continuity through the spaces in order to better communicate the design concept.

The print gallery, constructed mostly of timber, is painted with 3 coats of *Dulux* 'Timbavarnish'. This finish includes beams, columns and the 25mm marine ply ceiling board fixed at 1200cc with GMS clout nails to 114x38mm saligna purlins which are fixed at 1200cc by specialist galvanised mild steel (GMS) brackets to the beams and columns. This choice is based on the environmental sustainability described above and the hard-wearing nature of such a public space. The floors are finished with a 25mm steel float screed, acid etched to remove surface *laitance*, painted with 2 coats of *Earthcote Screed & Concrete Stain* 'Dassie Grey' and sealed with 3 coats *Earthcote Water-based Twin Pack Acrithane* 'Matt'. This selection highlights the design concept, has the potential to involve local craftsman into the construction process and is hard-wearing enough to withstand a public area of this nature.

The ceramics gallery is finished internally as off-shutter concrete with the floors finished with a 25mm steel float screed, acid etched to remove surface *laitance*, painted with 2 coats

of *Earthcote Screed & Concrete Stain* 'Dassie Grey' and sealed with 3 coats *Earthcote Water-based Twin Pack Acrithane* 'Matt' for the same reasons above.

The weaving studio is finished internally, walls and ceiling, with 30mm Isoboard which is plaster skimmed and painted with 2 coats white *Dulux* 'Rich Matt' which is lead free and contains no VOCs making it environmentally friendly. Exposed steel work in this gallery is finished in *Paragon* 'Blast Primer' and coated with 2 clear coats of *Pyrosafe* 'SB' flame retardant. The choice of finishes links to the concept communication and the generation of a safe, public space suitable for displaying art. Floors are finished with a 25mm steel float screed, acid etched to remove surface *laitance*, painted with 2 coats of *Earthcote Screed & Concrete Stain* 'Dassie Grey' and sealed with 3 coats *Earthcote Water-based Twin Pack Acrithane* 'Matt' for reasons described above.

The service component of the museum similarly illustrates 25mm plastered walls and the painting of masonry components with 2 coats of *Earthcote Granite* 'Maluti Grey'. Exposed slab soffits are plaster skimmed with pencil-cove cornice details and first floor ceilings are composed of 30mm Isoboard, both of which are plaster skimmed and painted with 2 coats white *Dulux* 'Rich Matt'. The floors of these spaces are finished in 25mm steel float screed and sealed with 3 coats *Earthcote Water-based Twin Pack Acrithane* 'Matt', without the stain, in order to establish the different character of these spaces.

The accommodation is finished internally with 2 coats of *Earthcote Granite* 'Maluti Grey', exposed slab soffits are plaster skimmed with pencil-cove cornice details and first floor ceilings are composed of 30mm Isoboard, both of which are plaster skimmed and painted with 2 coats white *Dulux* 'Rich Matt'. The floors of the accommodation units are finished with a 25mm steel float screed, acid etched to remove surface *laitance*, painted with 2 coats of *Earthcote Screed & Concrete Stain* 'Dassie Grey' and sealed with 3 coats *Earthcote Water-based Twin Pack Acrithane* 'Matt' in order to generated a richer 'home' environment in which students and staff can feel at home.

The studio spaces are rendered in a more functional fashion but build on the character generated through the rest of the scheme. Masonry service space and clad studio spaces are plastered internally and painted with 2 coats white *Dulux* 'Rich Matt'. Ceilings are similarly plaster skimmed and painted. Floors are finished with 3 coats *Earthcote Water-based Twin*

Pack Acrithane 'Matt' in order to generate sheen without interfering with the creative space of the artists.

3.3.3 Doors and Windows

Doors and windows throughout the scheme are of timber construction with timber frames. This selection is determined by conceptual continuity and environmental sustainability. An exception is found in the entrance foyer and the print gallery skylights which are GMS specialist skylights with 6mm safety glass (SG) insets and finished in *Paragon* 'Blast Primer'.

Doors in the public component of the museum are primarily sliding doors, constructed of 114x38mm saligna with 6mm SG insets, running on specialist tracks and controlled by specialist motion sensors. Other standard doors throughout the museum are 2100x840x40mm hollow core doors, finished with saligna veneers and set in 114x38mm saligna frames. Entrance doors are 5000x80x3000mm saligna framed, solid sliding doors running on specialist tracks. Doors to the accommodation units are 2100x1200x80mm saligna solid-core sliding doors running on specialist tracks. Doors to the studio vary in length but are all 2500x80mm saligna solid core sliding doors running on specialist tracks. Additional studio doors are 1200x80x2500mm saligna framed, solid pivot doors, fixed in 228x38mm saligna frames. Interior doors in the studios are 2100x840x40mm hollow core doors, finished with saligna veneers and set in 114x38mm saligna frames. All timber doors, exterior and interior are finished with 3 coats of *Dulux* 'Timbavarnish'.

Windows throughout the public part of the museum are non-opening casements due to environmental control issues. Frames vary in size but are constructed of 228x38mm saligna box frames, with 4mm float glazing, except where it occurs below 600mm above floor level where 6mm SG is specified. Windows in the service component of the museum are of two types, in varying sizes, namely sliding and folding. Both are constructed of 114x38mm saligna frames with sliding and folding casements constructed of 76x38mm saligna with 4mm float glass. The accommodation units make use of 114x38mm saligna frames with 76x38mm saligna side hung casements with 4 mm float glass and studios making use of 114x38mm saligna frames with folding casements constructed of 76x38mm saligna with 4mm float glass. All timber casements and frames are finished with 3 coats of *Dulux* 'Timbavarnish'.

3.3.4 Fittings and Fixtures

Fittings and finishes are selected to match the nature of a public building of this significance and to reflect the conceptual, formal and material contribution to the landscape. This component focuses on the fittings and fixtures of the ablutions of this proposal. Also critical in this selection has been the use of environmentally sustainable components that are locally sourced and use water sparingly.

Ablutions

In Appendix III is a table of fixtures and fittings used the various areas of the museum, as discussed above, namely, the museum, accommodation and studios.

APPENDICES
I. ACCOMMODATION SCHEDULE

SCHEDULE OF ACCOMMODATION								
Museum Component		3485	**Educational Component**		1135	**Accommodation Component**		549
Public Facilities		2375	**Ceramics Studio**		485	**Sleeping**		334
Parking		300	Drawing Studio		60	Staff - Single Occupancy	9x8	72
Public Forecourt		100	Throwing Studio		100	Students - Double Occupancy	12x16	192
Foyer and Orientation		150	Glazing Studio		100	Circulation		70
Reception		20	Firing Room		50			
Store Room		15	Wet Store		20	**Residential Services**		215
Security		20	Dry Store		20			
Cloakroom		20	Works Store		20	Ablutions		70
Public Ablutions		40				Laundry		25
Shop and Café		100	Washroom & Lockers		40	Kitchen		30
	Service Area	20	Studio Master's Office		25	Common Room		30
Internet Café		50	Teaching Material Store		10	Circulation		60
Exhibition Space		1000	Circulation		40			
Circulation		300						
Temporary Exhibition Space/Seminar Hall		150	**Printing Studio**		315			
	Associated Ablutions	60						
	Kitchenette	10	Drawing Studio		60			
	Store Room	20	Transfer Studio	Exposure	25			
				Etching	25			
Operational Facilities		590	Printing Studio		40			
			Drying Space		10			
Administrative	Secretary	15	Chemical Store		20			
	Waiting Area	15	Works Store		20			
	Director's Office	25						
	Admin Office	20	Washroom & Lockers		40			
	Financial Office	20	Studio Master's Office		25			
	Curatorial Office	20	Teaching Material Store		10			
	Technical Office	20	Circulation		40			
	Educational Office	20						
	Int. Student Office	50	**Weaving Studio**		335			
Boardroom		30						
Staff Room		85	Drawing Studio		60			
Kitchenette		10	Spinning Studio		20			
Research Commons/Library		100	Weaving Studio		80			
Infirmary		20	Raw Material Store		20			
Store Room		15	Yarn Store		20			
Staff Security Office		20	Works Store		20			
Circulation		80						
Ablutions		25	Washroom & Lockers		40			
			Studio Master's Office		25			
Building Services		520	Teaching Material Store		10			
			Circulation		40			
Building Maintenance	Caretaker's Office	25						
	Maintenance Workshop	30						
	Washroom & Lockers	30						
	Maintenance Store Room	20						
Plant and Control Rooms	Air Treatment							
	Water							
	Lighting							
	Electrical Power							
Refuse Area		20						
Collection Maintenance	Closed Collection Storage	160						
	Workshop	30						
	General Store Room	15						
	Conservation, Data							
	Collection and Cataloguing	30						
	Specialist Store Room	10						
	Inspection and							
	Sorting Station	30						
	Transit Store Room	10						
	Loading/Unloading Area	40				**GRAND TOTAL**		5169
Circulation		70						
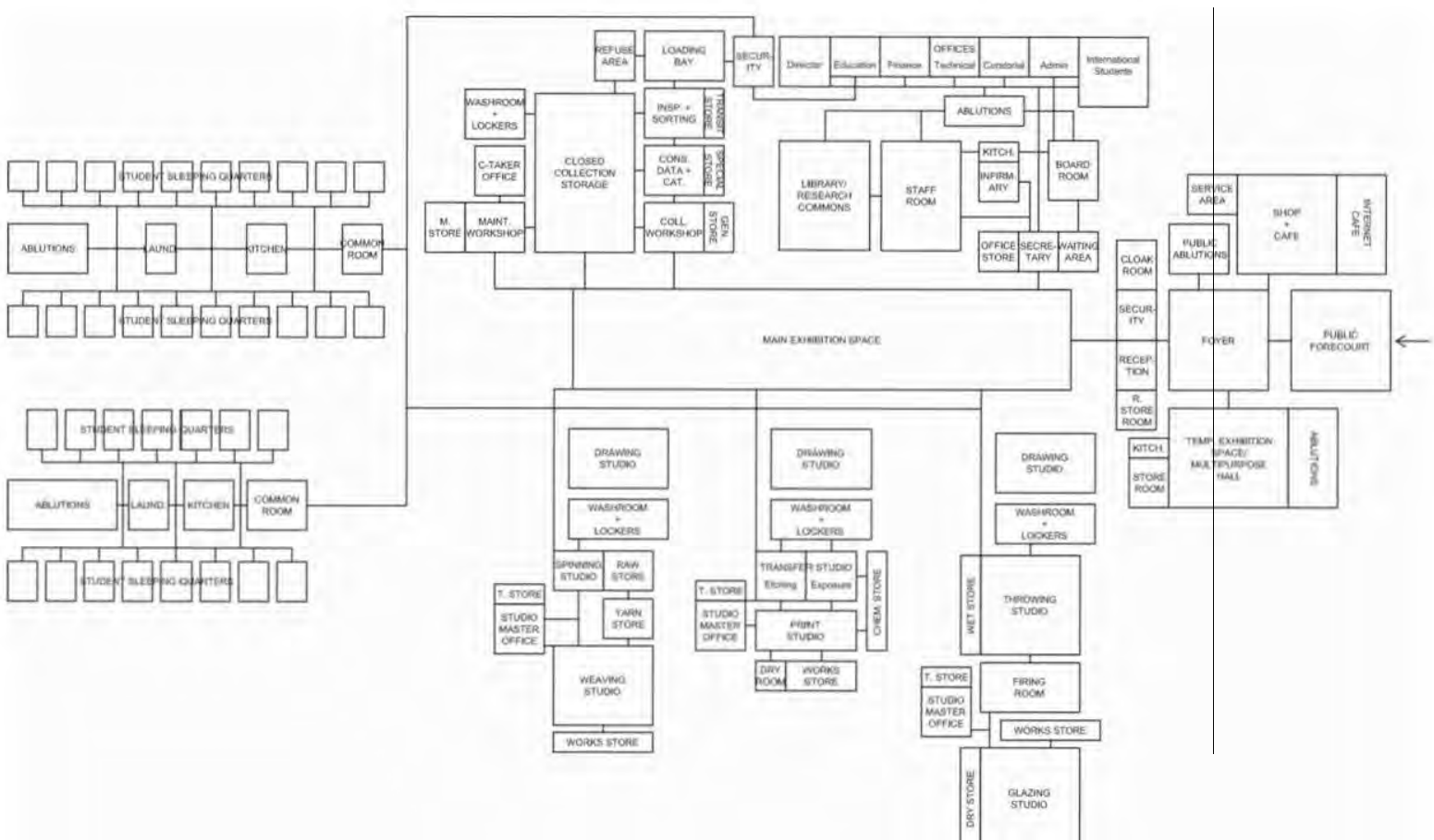
III. FITTINGS AND FIXTURES USED IN THE PROPOSAL

Area	Fixture or Fitting	Specification
Museum	Wash Hand Basin	*Vaal* 'President' under-slung vanity basin - white (code 7039)
	Wash Hand Basin Taps	*Cobra* 'Damara' pillar tap (code 115)
	Soap Dispenser	*Steiner* 360 stainless steel hand washing foam soap dispenser
	Paper Hand Towel Dispenser	*Steiner* 'Cormatic Sateen' Paper Towel Cabinet
	Bathroom Paper Towel Receptacle	*Steiner* 'Cormatic Sateen' wall bin
	Air Hand Dryer	*Steiner* 360 stainless steel hot air hand dryer
	Toilet Roll Dispenser	*Steiner* 'Sateen' toilet roll holder
	Water Closet	*Vaal* 'Orchid' wall-hung pan with top inlet (code: 439 100) – white with *Cobra* 'Slimline Junior Flushmaster' flush valve (code: FJS2.210)
Accommodation	Wash Hand Basin	*Vaal* 'President' under-slung vanity basin - white (code 7039)
	Wash Hand Basin Taps	*Cobra* 'Damara' pillar tap (code 115)
	Soap Dispenser	*Steiner* 360 stainless steel hand washing foam soap dispenser
	Paper Hand Towel Dispenser	*Steiner* 'Cormatic Sateen' Paper Towel Cabinet
	Bathroom Bin	*Steiner* 'Cormatic Sateen' wall bin
	Air Hand Dryer	*Steiner* 360 stainless steel hot air hand dryer
	Toilet Roll Dispenser	*Steiner* 'Sateen' toilet roll holder
	Water Closet	*Vaal* 'Orchid' wall-hung pan with top inlet (code: 439 100) – white with *Cobra* 'Slimline Junior Flushmaster' flush valve (code: FJS2.210)
	Shower	*Cobra* 'Damara' shower taps (code DA 138-15) and *Cobra* P0680 'Eco' shower head.
Studios	Wash Hand Basin	*Vaal* 'President' under-slung vanity basin - white (code 7039)
	Wash Hand Basin Taps	*Cobra* 'Damara' pillar tap (code 115)
	Soap Dispenser	*Steiner* 360 stainless steel hand washing foam soap dispenser

	Paper Hand Towel Dispenser	*Steiner* 'Cormatic Sateen' Paper Towel Cabinet
	Bathroom Bin	*Steiner* 'Cormatic Sateen' wall bin
	Air Hand Dryer	*Steiner* 360 stainless steel hot air hand dryer
	Toilet Roll Dispenser	*Steiner* 'Sateen' toilet roll holder
	Water Closet	*Vaal* 'Orchid' wall-hung pan with top inlet (code: 439 100) – white with *Cobra* 'Slimline Junior Flushmaster' flush valve (code: FJS2.210)
Accessible Ablutions	Wash Hand Basin	*Vaal* '**Bantam' cloakroom wash hand basin** – white (**code: 7030**)
	Wash Hand Basin Taps	*Cobra* 'Medical Elbow Action' (code: 503-21R)
	Soap Dispenser	*Steiner* 360 stainless steel hand washing foam soap dispenser
	Paper Hand Towel Dispenser	*Steiner* 'Cormatic Sateen' Paper Towel Cabinet
	Bathroom Bin	*Steiner* 'Cormatic Sateen' wall bin
	Air Hand Dryer	*Steiner* 360 stainless steel hot air hand dryer
	Toilet Roll Dispenser	*Steiner* 'Sateen' toilet roll holder
	Water Closet	*Vaal* 'Orchid' wall-hung pan with top inlet (code: 439 100) – white with *Cobra* 'Slimline Junior Flushmaster' flush valve (code: FJS2.210)

BIBLIOGRAPHY

aMontaner, J.M. 1990. *New museums.* Great Britain: Architecture and Design Press.

Battiss, W. 1977. ELC art and craft centre at Rorke's Drift. *African Arts*, 11 (1): 38-42.

Calder, I. 2012. Interview with Professor Ian Calder on 03 February 2012. Pietermaritzburg. [Digital recording in possession of author].

Cerver, F.A. 1997. *The architecture of museums*. New York: Hearst Books International.

Fuller, W. (ed.). 2010. *Natural houses.* New York: Princeton Architectural Press.

Hobbs, P. & Rankin, E. 2003. *Rorke's Drift: Empowering prints*. Cape Town: Double Storey Books.

Matthews, G. 1991. Design and development guides: Museums and art galleries. Oxford: Butterworth Architecture.

Mostaedi, A. unknown. *Museums and art facilities*. Barcelona: Carles Broto I Comerma.

Papadakis, A.C. 1991. *New museums*. London: Academy Group Ltd.

Rosen, R. 1993. Art history and myth-making in South Africa: The example of Azaria Mbatha. *Third Text*, 23: 9-22, Summer.

Thaureau, V. (ed.). 2005. *Ultimate lighting design*. New York: teNeues Publishing Group.

van Vuuren, J. 2012. Interview with Mr James van Vuuren on 12 June 2012.

Rorke's Drift. [Personal communication].

Whelan, D. 2012. Interview with Dr Deborah Whelan on 01 February 2012. Pietermaritzburg. [Personal communication].