CONTEXT AS AN ARCHITECTURAL DESIGN GENERATOR:

A Proposed Arts Centre in Durban, South Africa

By

Laila Tickley

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DECLARATION

Submitted in partial fulfilment of the requirements for the degree of Masters of
Architecture, in the Master Programme in

Architecture, University of KwaZulu-Natal, Durban, South Africa.

I declare that this dissertation is my own unaided work. All citations, references and borrowed
ideas have been duly acknowledged. I confirm that an external editor was / was not used and
that my Supervisor was informed of the identity and details of my editor. It is being submitted
for the degree of Masters of Architecture in the Faculty of Humanities, Development and Social
Science, University of KwaZulu-Natal, Durban, South Africa. None of the present work has
been submitted previously for any degree or examination in any other university.

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Laila Tickley
30th August 2011

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DEDICATION

This work is dedicated to my mother Zarina Patel

You have supported me in my determination to find and realise my potential. The courage you demonstrate in your life, in following your dreams, has been a true inspiration for me. You are an amazing role model. I love you mum.

"Mom, you're a wonderful mother, so gentle, yet so strong.

The many ways you show you care,
Always make me feel I belong.

You're patient when I'm foolish,
You give guidance when I ask,
Allah had you the master, of my every task.

You are my source of comfort,
My cushion when I fall.
My help in times of trouble,
My support whenever I fall.

Through the teachings of the Prophet,
You have my total respect.
If I had my choice of mothers,
You'd be the one I'd select"

Fatin Athirah

ABSTRACT

In modern times it has become common practice for architects to work freely around the globe, Japanese architects in Italy or Italians in China, as universal connections are made easier through modern means of transport. The aspects of identity and culture are important to designers which can be seen in many cities that have long and sustained pasts evident in their architectural traditions and commonly expressed within their historic centers. These are been lost as people are changing the way they perceive and envision their surroundings as globalisation is forcibly imposing global cultures upon local dogmas. As a result, architects often look at international precedent for influence when designing, importing ideas which often disregard local contextual factors in aspiring for global recognition. To understand if these new technological, iconic and trend driven buildings are socially, economically and environmentally appropriate, one must analyse how the respond to their surrounding contextual aspects within the region.

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CHAPTER 1: INTRODUCTION

1.1   Background

Architecture is a multi-layered discipline which has the potential to portray the trends of the time period in which it was conceived, including the surrounding urban fabric and socio-economic conditions of a city. It has the potential to collectively combine much that is important for society, such as shelter, social functions, technology, art, economics, politics and science.

One can observe change in the built environment over time, due to the variation in spatial organizations and technological progress. This in turn impacts on the formal expressions of stylistic traditions, ideologies, and aspirations. Architects from the early twentieth century have paid considerable attention to buildings that represent a particular analysis of society. This analysis encompasses the spiritual, psychological and cosmological aspects however, very often it is drawn by technology. The inverse of this process also applies allowing society to be a catalyst to architecture, with the built form being symbolic of the regions current social, political and economic status.

With regards to South Africa, the country has had a challenging past due to the apartheid era which was ended by the 1994 democratic elections. Due to this, the typical South African city has a prevalent segregated racial and economic planning conceived by planners of the time. Many of the cities are termed as third world due to the high percentage of low skilled uneducated population, high unemployment rate, uneven distribution of income and the escalation of crime brought about from the apartheid period. The supreme powers of the apartheid era imposed colonial style of architecture which was not adapted to the cities actual contextual setting, but rather forced upon to create dominance and segregation over the people.

This document provides a strategic framework of thinking particularly with regards to the importance of milieu in architecture; with a motivating factor being that South Africa has immense opportunities that can be drawn from the physical, social and spacial phenomena, which were often previously disregarded. These need to be understood and interpreted into built forms creating a strong sense of identity and unity which prevails in the democratic city.

1.2   Definition of the problem

The definition of context has changed as societies tend to grow towards a generic global community. Globalization appears to be altering local traditions and regional distinctions, creating in their place a homogenized world culture. Connections are fluid in the technologically integrated space of our world today; distance can no longer buffer ideas or people from each other. Socio-cultural identity worldwide is therefore in jeopardy of becoming the same.

The incorporation of influences beyond local conditions creates the opportunity for an enriched architectural approach. Whilst, to ignore the presence of local setting, would disrupt any sense of continuity and geographic identity. Designers and planners should be aware that local knowledge and context should not be overpowered by the emerging dominant imported trends, and in doing so, cause designers to lose sight of the fundamental architectural principles.

The battle between the ideals of global-universality and local-particularity may prove to have potentially positive and activating energy, in terms of revitalization of architectural developments. It is not necessary to choose one vision over another in architectural design; if strong identity of place is to survive in our time, we must strike a balance between local and global.

1.3   Aims and Objectives

- Identify the importance of contextual consideration within the realm of architectural and urban design
- Explore the appropriate methodology required to exploit the advantages offered to both developments and their settings through detailed and thorough contextual study.
- Identify the opportunities offered through the synthesis of local and global architectural trends.
- Create a methodology of interpretation of architectural contextual study within the built environment
- Establish detailed guidelines to contextually responsive architecture

1.4   Setting out the scope

1.4.1   Delimitation of Research Problem

The issue identified for this study in terms of contemporary architectural methodologies is twofold. The first of which is the prevailing and ever advancing phenomenon of globalization in every aspect of human life, mainly due to the spread of information and the development of electronic communication media. The other is a need for re-evaluation and reinstatement of the threatened existence of specific locality in relation to human activity and local culture. This study has attempted to derive architectural methodologies by which the design of a public building in South Africa can relate to local culture and identity, whilst providing a solid facade to the global community.

1.4.2   Definition of Terms

Globalisation: Globalisation is a process which integrates nations, cultures and local market economies through global communications and transport.

Star Architects: A group of international architects who have acquired strong recognition throughout the architectural field (Idols of the architectural world). They often create iconic buildings and have own signature style that they export around the world to moneyed clients.

Apartheid: a system of racial segregation which occurred in South Africa between 1948 and 1994. The policies implemented during this time affected the design of public spaces and architecture. In this document it is used to refer to the segregated and dominant authoritarian planning systems seen in the design of public buildings.

Public Architecture: buildings concerning people as a whole; members of the community in general to whom access is not subject to a specific criteria.

Third World city: the term was originally coined during the times of the Cold War to distinguish countries that were neither allied with the West or the East. Today, the term refers to countries which are developing such as Africa, Asia and Latin America.

Local context: within this document the term refers to the environmental, social and economic aspects in a specific locality.

CIB: abbreviation for a French name "Conseil International du Bâtiment" (International Council for Building). It was later changed to "International Council for Research and Innovation in Building and Construction" but retained its original acronym.

1.4.3   Stating the Assumptions

- Architecture needs to respond to its surroundings. Not only to the physical environment such as climate and urban landscape, but also to the social, environmental, political and historical context.

- New architectural trends can harmonise with existing context without sacrificing their unique character.

- Due to globalisation, we are losing control over our architectural sense of identity and developing ourselves to be masters of a postmodern global culture.

- Architecture is part of the social reality of a group of people who experience it. It should be responsive to cultural values and daily life experiences of its community and people in order to understand their relationship with architecture and the environment.

- Generalized and borrowed models of planning and design which are whimsically applied tend to lose the essence of place and meaning within its setting.

- Architecture should reflect meaningfully all aspects of the society's past, present and future. There is a need to introduce architecture that respects the environment, its people and the identity of its setting.

1.4.4   Key Questions

- What importance do the social, economic and environmental factors play within a region with regards to architecture?

- How can new architecture harmonize with the existing context, without simply replicating its surroundings?

1.4.5   Hypothesis

Context plays an important role in the creation of the built environment and certain design elements need to be considered in order for the building to be a positive indicator to its surroundings which will vary according to the nature of the community and its setting.

1.5   Research Methods And Materials

1.5.1   Introduction

This section outlines the methods used to carry out this research. It specifies the intended scope of study and indicates the techniques that are used for selecting and gathering appropriate data for the research topic.

1.5.2   The study area and setting

The study focuses on aspects regarding contextual factors within a region. It looks at local and international precedents in creating a broad scope of investigation. A focus on urban settings is primarily the study area in an approach towards analysing and understanding the research problem which forms a critical part of the study's background. For the purpose of case studies, buildings within South Africa are analysed providing a platform whereupon the methodologies and theories proposed in the dissertation are tested and discussed comprehensively.

1.5.3   Research Methods and Materials

The purpose of research is to create a systematic method for the collection and analysis of information in order to clarify and resolve the problem at hand. This methodical approach used for the research concentrates on the collection of data and site investigations which are used to produce a clear understanding of the researched problem and the issues inferred by the topic.

Approaches used for the process of collecting data will be through the following methods:

- **Empirical and Qualitative Data:** Observation studies, surveys, diagrams and sketches

- **Research Data:** Philosophical and historical background of precedents and case studies.

- **Questionnaires:** given to randomly selected people using and working in the buildings selected as case studies.

Data is collected by the use of both primary and secondary sources to access and gather research materials for the study which examines architectural designs relating to both global and local contextual factors.

Primary Research

This includes investigations focused on the design approaches, contextual setting, the historical background, association to social and economic factors, cultural connotations and the impact on the environment and its surroundings. The research will include diagrams, photos and sketches of existing facilities. A critical analysis of the case studies will aid in the resolution of future proposals.

Secondary Research

This section will draw information from books, journals and structured reports by the relevant bodies. The information will be pertinent to this dissertation to ensure that this study builds on existing data and adds value to the relevant fields of architectural study.

CHAPTER 2: CONCEPTS AND THEORIES

2.1   Introduction

There are countless manifestations of the interactions between old and new within the realm of architecture. Some of these have been extremely successful in dealing with many contemporary architectural issues, whilst others tend to ignore surrounding circumstances. This phenomenon lends itself to the argument that there is a need for a framework or a set of guidelines suggesting possible methodologies and architectural approaches to future projects. The following sub-chapter outlines the approach that will be taken within this study to establish a possible outline for the above mentioned framework.

2.2   Globalisation

In the early 20th century, many architects argued that the modern age demanded new architecture in response to the new industry, technologies, mobility, and social and political orders. Thus was born the "International Style," typified by German architects Mies van der Rohe, Walter Gropius and their contemporaries. Today, the series of social, political and economic changes affecting realms of everyday life can be termed under a joint title of „globalisation".

As summarised by Jurgen Habermas (2006): *"globalisation is the cumulative processes of a worldwide expansion of trade and production, commodity and financial markets, fashions, the media and computer programs, news and communications networks, transportation systems and flows of migration, the risks engendered by large-scale technology, environmental damage and epidemics, as well as organised crime and terrorism'. Globalisation may now have its own global band of protestors but it has also had impact on the intensification of „worldwide social relations in such a way that local happenings are shaped by events occurring many miles away and vice versa"* (Giddens. 2006).

2.3   Critical regionalism

The term critical regionalism was first used by architect Alexander Tzonis and historian Liane Lefaivre who felt that critical architecture needed to challenge the world as it exists, and underlying world views by designing buildings that are, "*self-reflective, self- referential, when it contains, in addition to explicit statement, implicit metastatements*"(Lefaivre. Tzonis, 2003:10). In later years „critical regionalism" was used by Kenneth Frampton who poses the question: "*how does one design a building in this modern age, yet still retain the core source of the area that gives it its identity?*" (Frampton, 1987:27).

In his essay Towards Critical Regionalism, Frampton (1985) states that: "*architecture can only be sustained today as a critical practice if it assumes an arrière-garde position, that is*

to say, one which distances itself equally from the Enlightenment myth of progress and from a reactionary, unrealistic impulse to return to the architectonic forms of pre-industrial past. A critical arrière-garde has to remove itself from both the optimization of advanced technology and the ever-present tendency to regress into nostalgic historicism or the glibly decorative." (Frampton, 1985:20)

The problems faced by the principles of modernism and post modernism are that they do not incorporate the spirit of history and man (Ibelings, 1998). This means that they overlook the surrounding aspects of the region; such as culture, economics and the environment. In contrast critical regionalism proposes the idea of designing by primarily taking these aspects into consideration, in turn giving a building the sense of belonging to its physical and social surroundings. It looks at architecture being a long-term „living" component in the landscape that will not succumb to universal „trends". Another strong asset of this approach is its method of relating to the needs of its setting and creating an environmentally sustainable design achievable by an integrated team of professional consultants (architects, landscape architects, urban planners, etc.). It also serves to fulfil an ecological role, protecting and preserving ecosystems, natural cycles, loops and chains and the symbiosis between organisms and their environment. *"Critical regionalism is an approach to architecture that strives to counter the placelessness and lack of meaning in Modern Architecture by using contextual forces to give a sense of place and meaning"* (http://en.wikipedia.org/wiki/Critical_regionalism. 01, 04, 2011*)*. From this it appears that, Critical regionalism focuses on integration rather than segregation, of engagement rather than resistance by looking at the macro and the micro scale and drawing on these ideas to create a building with a sense of „belonging". Critical regionalism argues that giving preference to either global architecture or local vernacular tends to create a non-holistic design approach. Society is always in a state of flux and thus, opportunities and changes taking place should also be reflected in the architecture. Hence, the term is critical instead of sentimental regionalism.

2.4 Genius Loci

The Norwegian architect and phenomenologist Christian Norberg-Schulz is a key theorist in explaining the concept of genius loci. In his earlier works 'Intentions in Architecture' (1963) and 'Existence, Space and Architecture' (1971) Norberg-Schulz had already thought and written about experiential and psychic notions such as 'existential foothold' and 'existential space', but it was not until 1979 that he began to make use of the notion genius loci. Based on the same psychological theory employed by Kevin Lynch, Norberg-Schulz (1980) explored the character of places on the ground and their meanings to people. Lynch (1960), on the other hand ignored meanings and focused on structure and identity. Norberg-Schulz uses a concept of townscape to denote skyline or image. He sees the skyline of the town and the horizontally expanded silhouette of the urban buildings as keys to the image of a place. He promotes the

traditional form of towns and buildings, which he sees as the basis for bringing about a deeper symbolic understanding of places (Norberg-Schulz, 1985: 33– 48). The culmination of his examination of the *genius loci* concept is found in „Genius Loci: Towards a Phenomenology of Architecture" (Norberg-Schulz, 1980). Here, *genius loci* is described as representing the sense people have of a place, understood as the sum of all physical as well as symbolic values in nature and the human environment. In Norberg-Schulz's description of *genius loci,* as well as in his own use of the concept, four thematic levels can be recognized:

1. the topography of the earth's surface;
2. the cosmological light conditions and the sky as natural conditions;
3. buildings;
4. Symbolic and existential meanings in the cultural landscape.

The natural conditions of a place are understood as being based on features in the topographical landscape, including a cosmological and temporal perspective that includes continual changes of light and vegetation in the annual cycle. These characteristic rhythmic fluctuations contrast with the stability of physical form. This is described by genius loci as a place in nature that should be interpreted when designing within the built environment (Norberg-Schulz, 1980: 25–32). Norberg-Schulz gives a special place in this conception of the genius loci to natural conditions, distinguishing three basic landscape characters: romantic, cosmic and classical (Norberg-Schulz, 1985: 48). These are also understandable as ideal types. Both buildings and the symbolic meaning of a settlement are important for the genius loci concept as expressions of society's cultural interpretation of place.

Norberg-Schulz looks at creating meaningful existential space by taking the concept of 'dwelling' from Heidegger's essay 'Building Dwelling Thinking' (1951) and relating it to the concept of *genius loci* as follows: *"Man dwells when he can orientate himself within and identify himself with an environment, or, in short, when he experiences the environment as meaningful. Dwelling therefore implies something more than 'shelter'. It implies that the spaces where life occurs are 'places', in the true sense of the word. A place is a space that has character. Since ancient times the genius loci, or 'spirit of place' has been recognized as the concrete reality man has to face and come to terms with in his daily life"* (Norberg-Schulz , 1980:5).

Jakle (1987) emphasizes the individual, subjective nature of place in his discussion of *genius loci*. In particular, he emphasizes the importance of the visual. Although we also perceive places with other senses, he feels that there is an innate conflict between verbal and visual thinking. To Jakle, the best person to experience and express the *genius loci* is not the resident but the tourist, for tourism *"involves the deliberate searching out of place experience"* (Jakle, 1987: 8). Walter (1988) implicitly uses the concept of *genius loci* in a study of the „expressive intelligibility" of places: a quality that can only be perceived holistically through the

senses, memory, intellect and imagination (Walter, 1988: unknown). Norberg-Schulzs theory strongly relies on the fact that people often experience places as comprehensive totalities where various elements interact with one another and create a 'Gestalt', an 'atmosphere', a 'sense' or a 'spirit' which cannot be reduced to any of its properties (Norberg-Schulz , 1980). This study will attempt to understand the concept of *genius loci* as it is complex and multi-layered. Philosophers such as Edmund Husserl and Martin Heidegger who had great impact on Norberg-Schulz as well as other authors will be conferred in order to create a better understanding of the term and its implications.

CHAPTER 3: LITERATURE REVIEW

3.1   Introduction

This chapter presents a literature review relevant to the study, the shift in architectural paradigms due to the associated impacts of globalisation, the components related with contextual realms in architecture and their related impacts on their setting. The document creates an understanding by generating arguments and studies from theorist and pioneers which have dialogued arguments in favour of the topic.

This chapter will address questions such as how, when and why is the need for architecture, that is shaped by contextual settings, vital in present-day, and discusses the role architecture plays within its community and its potentials in rejuvenating a city.

3.2   The Phenomenon of Globalisation and its Impact on the Built Environment

3.2.1   Introduction

Globalisation is a term which has entered popular discourse since the 1980"s and is frequently used to represent ideologies of „global interconnectedness", „global world", „global village". Globalisation has affected economic, political, cultural and social realms. It was believed that globalisation would relieve poverty, dissolve dictatorship, protect the environment, integrate cultures, and reverse the growing gap between rich and poor countries of the world (Ali, 2005: unknown). The realisation of this phenomenon has in fact been a parody. It breaks away from tradition, increases the division and control of poorer regions by the richer countries through global trade whilst escalation in environmental concerns and a danger to local and non-western cultures and economies has also become apparent (Ali, 2005: unknown).

This chapter argues that globalisation like modernisation is exploiting and exerting dominance over third world countries due to its capitalistic economic system and powerful communication media and information technologies. However, the process also shows countless advances to certain problems and prescribes remedies for these dominated countries.

Robertson (1994) argues that any focus on global issues must consider local conditions for the two are mutually constitutive. It is not as simple as the global being proactive and the local being reactive. He believes that by carefully merging local and global aspects the resultant environment will certainly be enriched (Robertson, 1994: 5). The following will analyse the aspects and influences of globalisation and comprehend whether or not the relationship Robertson discusses is attainable.

3.2.2   Globalisation as a Generator of Cultural and Economic Power

Globalisation is seen to have dominated the market forces and capital over the non-western countries of the world, acting as a tool of western domination and homogony. The

expansion of the capitalist world market has caused a decline in the power of the nation-state to control the movement of merchandises, societies, transfer of data and several other traditional customs. With the development of a new global market economy, global culture is emerging as a result of internet, transportation and communications technology. According to Ali (2005) *"global markets of goods and services, international forms of architecture and design, and a wide range of products and cultural forms are crossing local boundaries and becoming part of a new world culture"* (Ali, 2005:14). This suggests that global culture encourages homogenies ways of life, products and social identities. Transnational corporations set up publicity to infiltrate local markets tempting them to trade and deal with global products. This is further emphasized by Kellner (1995) *"expansion of private and satellite marketing systems have been aggressively promoting a commercial culture throughout the world"* (Kellner: 1995: 8).

According to Bilton (1996) the spread of capitalism and market products carry meaning and slogans intended to extend to as wide a market as possible. This can be comprehended by the global familiarity of Mickey Mouse, Levi jeans, Coca-Cola or Madonna"s latest hit single/video to realize how successful global marketing has become (Bilton and Others, 1996:15). Ali (2005) proposes that modern globalisation is experienced through trends and growth in sales of dominant name-brand products due to the advancement in electronic media (Ali, 2005:17). Baudrillard **(**1998) pointed out that *"consumption is not simply what individuals do to find „enjoyment, satisfaction and fulfillment",but is structurally linked to the overall economic system and is „external to and coercive over individuals",such that consumption"is above all else a coded system of signs" through which people communicate with each other"*(Ritzer, 1998:15).

Globalisation has also turned into the commercialisation of culture, Ali (2005) debates that *"the production and consumption of cultural goods and services have become commodities, along with the essentials of social life (marriage and family life, religion, work and leisure) that are the crucibles of cultural creation. Culture; whether it is music, food, clothes, art, sport, images of age or youth, masculinity or femininity; has become a product sold in the market place. The commercialisation of culture has a disturbing impact on people. What once was an element of their way of life becomes a product, rather than something unique they had made to suit their own specific needs and circumstances. At the same time, people are bombarded with new images, new music, new clothes and new values"* (Ashraf Ali, 2005:18). The implication of these ideas and ways appears to lose the value of local cultural roles which provided social values and identity whilst building social unity amongst a region often resulting in global integration at the expense of local disintegration (Kellner: 1995: unknown).

3.2.3 Globalisation from a Postmodern Perspective

Postmodernism involves a different way of thinking. It considers discourses of cultural practices and power relations with the intent of constructing new kinds of identities. Postmodernist thinkers stand against the West"s continuous attempts in marginalizing cultural identity and diversity which destroys local market and economies, consequently rendering them critical of hegemonic discourses (colonization, modernization, globalisation).They contest for the world to be discontinuous and fragmented- a world of many, local, individual voices (Eriksen. Nielsen, 2001:140).

The origination of postmodernism from 1949-1980 in the Oxford English Dictionary indicates that the process was first applied to the field of architecture, later related to history, sociology, writing and art. It is believed to be a period that formed as a reaction, contradicting the modernist movement (Peters, 1999: unknown). According to Peters (1999) modernism can be divided into two processes: "*one refers to movements in the arts from the end of the ninetieth century where the method and style involved a deliberate break from classical and traditional methods of expression based on assumption of realism and naturalism, the other is historical and philosophical, referring to „modernity" as the period following the medieval age. In relation to modernism, postmodernism can also be separated into two divisions: aesthetically, it refers to development in the arts subsequent to or in reaction to modernism; and historically and philosophically, which is a transformation or a radical shift in the system of values and practices of modernity*" (Peters, 1999; unknown).

Frampton (1987) argues that the protagonists of the postmodern movement can be divided into two groups, the Neo-Historicists and the Neo-Avant-Gardists. The first strongly believes that the entire process of modernism should be discredited and architecture should return to tradition, whilst the second rejects global utopias, consents to the escalation of modernisation as an inevitable process. They believe that though the process is predominantly technological it has creative and progressive forms for the future (Frampton, 1987:385). Frampton goes on to say that Regionalism creates a middle ground between these two views "*it does nonetheless offer a critical basis from which to evolve a contemporary architecture of resistance- that is, a culture of dissent free from fashionable stylistic conventions, an architecture of place rather than space, and a way of building sensitive to the vicissitudes of time and climate. Above all, it is a concept of environment where the body as a whole is seen as being essential to the manner in which it is experienced* (Frampton, 1987:385)."

3.2.4 Effects of Globalisation on architecture

Eldemery (2009) mentions that there is an ongoing dialogue between architects and society where architects perceive globalisation as a distinctive trend of the present moment. Theorists on the other hand consider it a positive vehicle of advancements or a spineless force of

homogenization and destruction. Eldermery (2009) continues in outlining his view *"Pro-global design sponsors include governments using architecture for symbolism, companies employing architecture for corporate purposes and product identification, and zealous, sometimes self-righteous, architects preaching their own theories"* (Eldemery, 2009:345). This process of globalisation and urbanization which evolves constantly is leading to systemic changes in the industry and architecture as part of the evolving challenge of social and cultural interruption in which architecture and technology play a significant role.

Norberg-Hodge (1999) discusses that Globalisation has strong associations with the Western world order through the spread of products and corporations which is further described by the following: *"Western consumer conformity is descending on the less industrialised parts of the world like an avalanche. Development brings tourism, Western films and products and, more recently, satellite television to the remotest corners of the Earth. All provide overwhelming images of luxury and power. Adverts and action films give the impression that everyone in the West is rich, beautiful and brave, and leads a life filled with excitement and glamour ... Advertisers make it clear that Westernized fashion accessories equal sophistication and „cool".In diverse „developing"nations around the world, people are induced to meet their needs not through their community or local economy, but by trying to „buy in"to the global market."* (Norberg-Hodge, 1999:195). This leads to a world in which everything tends to get more and more alike due to the preferred structure being relentlessly homogenized.

From the early 20th century, architects and designers debated that the modern age required a new architectural response to new industry, technologies, mobility, and social and political orders, associated with globalisation. This brought about the "International Style," epitomized by German architects Mies van der Rohe, Walter Gropius and others (Eldemery, 2009: 345). Globalisation today can be seen to have emerged from two bases, these being the culture of commerce and the culture of design. Global culture

Figure 1: Mumbai, Moscow, Shanghai - „the Coca-Cola of Architecture."
Source: Adam, 1998: 2

of commerce is due to the varying consumer expectations, market opportunities, and business agendas which are presented in architecture through iconic buildings, sky-scraping towers,

chains of homogeneous trademarked hotels and the glass walled office referred to as the Coca-Cola of architecture (Adam, 1998: 2). Referring to (Figure 1) Adam (1998) claims that without reference to signage or vehicle registration plates, it is often impossible to identify the global location of parts of Mumbai, Osaka, Moscow, Brussels, Berlin and Shanghai (Adam, 1998: 2).

Global culture of design on the other hand is brought about by architects studying and implementing what other architects are crafting internationally, due to easy access to media and communication via internet, photographs in magazines and journals sanctioning trend-conscious designers to instinctively implement these concepts (Eldemery, 2009: 345).

Globalisation is seen to be a new world order and believed by some commentators to be a high modernity (Giddens, 1991: 64) due to its strong relations with the global capital expansion. Cities are competing with each other to attract global investments through architecture aimed at being extra-ordinary. This notates work which is almost in necessity, strongly conceptual and has minimal relations to the basic elements regarding cultural values and principles of the locality. Giddens (1991) has described the influence of modernity in three different ways:

- Separation of time and space, the condition for articulation of social relations across wide spans of time-space, ignoring local-global dualities.
- Disembodying mechanisms consist of symbolic tokens and expert systems.
- Institutional reflexivity, which includes a buildup of knowledge which is critically analysed thereby, ignoring the authority of any dogma or ideologies.

The presence of local vs. global has created a new identity in which modern society takes shape. In Giddens term "*It is in many ways a single world, having a unitary framework of experience (for instance in respect of basic changes of time and space), yet at the same time one which creates new forms of fragmentation and dispersal*" (Giddens, 1991:15).

Lo and Young (1998) reasons that the rapid urbanization and technological advances have resulted in more and more standardization of built environments, depriving human habitats of cultural and regional identity, in which the trend of standardization is becoming an international disorder as the same building methods, materials, and styles are applied (Lo and Young, 1998: 11).

Lewis (2002) states, the tension between anti-global and pro-global forces have been in existence for a long period of time and have two opposing forces affecting architectural globalisation. The first force is associated with the spread and preservation of traditional architectural practices, built forms, artwork and skills. Lewis (2002) advocates an architectural vocabulary of historical continuity, cultural diversity and preservation of identity. The opposing force encourages innovation, advancements and distribution of new forms through the use of new technologies and materials in response to altering practical requirements and emotional responses by placing higher prominence on systemization, flexibility, and interchangeability

(Lewis, 2002: 20). Hence, it can be understood that globalisation necessitates the Westernization of the world in generating increasing uniformity.

Gurgaon in India over the last twenty years has changed due to globalisation from a town of traditional mud dwellings into an urban metropolitan of international offices and multi storey residential blocks. This transpired when India opened its economy to the global market, and corporations took advantage of the new land development opportunities. The city attracted global corporations to the town and the overwhelming effect of this rapid boom in

Figure 2: the corporate office block ignoring India' summer heat
Source: Dhar, S. 2007. Architecture+Design. October: 46

construction and pressures of attracting global markets caused the city to gradually loose its local and national contextual factors (Dhar, 2007: 46). The glass-walled offices played no respect to north India‟s searing summer sun and appears to have far more in common with office blocks in Hong Kong, Houston or Toronto that with their counterparts in neighbouring cities such as Delhi, barely 30kms away (Figure 2). According to Athif (2010) *"the quality of architecture is lost in the adrenaline rush of such architects. Architecture has become a lifelong money-oriented buffet that relies on technology to display newer forms of abundance, and make them available to a growing market of Indian consumers. In the age of malls, cinemas and multiplexes there lies a hunger for novelty and delight. The fate of a building is now that of a commercial commodity"* (Athif, 2010).

Adam (2008) feels that this approach of design is the intention of the architect in creating an Iconic global product, ignoring local distinctiveness and character. This typical approach has influenced architects globally termed „super modern‟ by the Dutch critic Hans Ibelings (1998), *"For this architecture the surroundings constitute neither legitimation nor inspiration for these are derived from what goes on inside the building, from the programme. This autonomy is in many cases reinforced by the fact that the building has an inscrutable exterior that betrays nothing of what happens inside. In many instances these buildings look as if they might house just about anything: an office or a school, a bank or a research centre, a hotel or apartments, a shopping mall or an airport terminal"* (Ibelings, 1998:88).

There is clear indication to integrate local climatic conditions in design, as architecture is not merely a form of art to be admired, but a space to be relished by the public. In order to develop a better understanding of globalisation's influences on architecture and their impacts, this study will discuss the technological changes and their consequences on the modern movements of architecture that resulted in our contemporary built environment.

3.2.5   Globalisation and Technology

Dramatic change and innovation have been part of modernity for centuries, as has technological development and expansion. Since the first decades of the 20th century, the world has been experiencing a rapid rate of technological innovation and global restructuring. Rapid urbanization can be due to the impact of globalisation primarily led by technological change and the involvement of science. Kellner (1998) discusses that global culture is exerting pressures on local cultures due to technology and what he refers to as "*the „information super highway", the internet, e-commerce, cable TV, and modern transportation as the basis of breaking apart cultural boundaries and involves the spread of new technologies that have impact on community, society, culture, and every-day lives of the people-living in the developing countries*" (Kellner,1998 :8).

Auguste G. Perret (1992) defines architecture as a living art that faithfully expresses and visualizes its time through the manifestation of contemporary construction techniques (Schoon, 1992: 55). Intricate construction and advanced building design require a mastery of structures and construction technology as indicated by Michelle Addington (2006) *"Technology is often considered the handmaiden of design and, as such, is meant to be subordinate: design is the why and the what, whereas technology is the how-to"* (Addington, 2006:64).

As technology advances the process of globalisation is inevitably an inescapable process. It crosses over local boundaries consuming everyday life as it influences societies, regions and commodities. Gautam Bhatia practicing as an architect dialogues that architecture is now a commodity in the current state of the world as it has succumbed to the forces of globalisation (Athif, 2010). Athif (2010) states that "*architecture has lost its purpose of influencing people and society and of making habitable spaces as today it is merely about assembling masses in space. Bhatia expresses his view by saying that architecture is merely an accumulation of new technologies and products, in which function and simplicity have no say in the matter. No longer is making a beautiful building out of ordinary objects the architect's driving passion. Now it is about assembling new products in ways, which will sooner or later lose its value, which exactly Architecture is not about*" (Athif, 2010).

Buildings should not be static. They should be dynamic and vibrant enclosures of space. Tectonics: the art and poetry of construction is the key to a built form that displays critically what the context is all about. The availability of materials has always been a basic determinant

of form, encouraging or preventing solutions for the built environment that, in the absence of universally available materials, differ from place to place. Most old towns, therefore have a connection with the local environment, a sense of construction that is remarkable to a stranger"s eyes. Frampton's representative *"tactile significance of the joint"* seems to be the major revolution to the visual appeal of critical regionalism (Leach, 1997). The tactile-tectonic approach gives meaning to structural elements and specifically the notion of their connections. Regionally, the tactile-tectonic points towards the application of suitable building technologies and materials (Valverde, 2004), leading to a renewed interest in the aesthetic qualities of textures, materials, lights, and colours.

It is vital in current times that architects incorporate and understand appropriate technologies as this field of development is continuously progressing and advancing at a rapid rate. Vassigh (2004) comments, *"The practice of architecture is a delicate balance of art and science — a creative endeavor which also requires that the architect master a broad array of technical skills, including engineering"* (Vassigh, 2004:112).

3.2.6   Contrasting Globalisation and Regionalism

There is independent evidence of a new concern for localisation, individuality and identity of place as there is an increase in the principal demands of urban tourists and for high quality, cultural and „authentic" places. In 2004 Richard Florida followed up his ground-breaking book The Rise of the Creative Class (2005), which identified the key role of innovators in the information-age economy, with Cities and the Creative Class. With empirical research he demonstrated that the quality of place, has replaced access as the pivotal point of competitive advantage for a city or region. Quality-of-place aspects of a region have thus become central to strategies for developing high-tech industries (Florida, 2005: unknown).

International Modernism over time has portrayed a homogenising tendency which brought about the Post-Modernist movement (refer to 3.2.3) directed to respond to the issues of modernism; however, it was short lived. In 1982 Kenneth Frampton, principally as a Modernist rebuff to Post-Modernism, published a number of essays on Critical Regionalism to highlight what he saw as localising tendencies in current Modernism. According to Frampton (1983) *"Critical regionalism is an approach to architecture that strives to counter the placelessness and lack of meaning in Modern Architecture by using contextual forces to give a sense of place and meaning"* (Frampton, 1983: 45).

Frampton (1983) draws from phenomenology to supplement his arguments that *"critical regionalism should adopt modern architecture critically for its universal progressive qualities but at the same time should value responses particular to the context"* (Frampton, 1983: 53). He believed that critical regionalism meditates between universally accepted practice and particularities of a place or locality, recalling the phrase, „think globally; act locally". From

this it is assumed that importance should be on tangible regional aspects such as the environment, landscape, tectonic arrangement rather than metaphors and images.

The term later used by Alexander Tzonis and Liane Lefaivre (2003), states that critical regionalism does not need to directly draw from its context; *"rather elements can be stripped of their context and used in strange rather than familiar ways"* (Tzonis, 2003:6). It is presumed that the aim is to create an awareness of placeleness and loss of identity produced through emulation of designs from one region or country to the next, regardless of the climate, topography and language of the architecture of a particular place. Critical regionalism can be seen as an alternative to postmodernist architecture that tends to focus on local needs. It aims to achieve a long term environmental quality, predicting what we today call sustainable design (Tzonis, 2003:6). In his co-authored book Alexander Tzonis looks at Mumford, a young American architect who after many years of oppression of the theory, revived the idea with his belief that the regionalist movement was regional in heart but *"was hijacked by dogmatic international approach- the solipstic and chauvinistic expression of authenticity"* (Tzonis, 2003: 7). This suggested that oppressors of the regionalist theory believed in exercising their authoritative powers to lay rules which were never to be discussed at all. In their opinion they believed in themselves as sole realities and therefore were never open for discussion. Mumford believed that politics led to World War ll and the Cold War which obscured, confused and perverted the character of the regionalist movement (Tzonis, 2003:8).

Referring to the Saynatsalo Town Hall (Figure 3) designed by architect Alvar Alto situated around a plywood factory in a forest of Finland. At the time the area was facing a great deal of hardships after World war ll and the design was aimed at re-establishing a sense of belonging and community.

Figure 3: Saynatsalo Town Hall.
Source: Lefaivre, Tzonis. 2003:66)

These are the words of Alto written in 1950 refer closely to Saynatsalo town hall: *"Regardless of which social systems prevail in the world or its parts, a softening human touch is needed to mould societies, cities, and even the smallest machine-made objects into something positive to one human psyche, without bringing individual freedom and the common good into conflict"* (Lefaivre, Tzonis. 2003: 66).

The design composed of a grouping of buildings around a courtyard and closely planted trees, camouflaging it within the landscape resulting in an intimate layout responsive to the *genius loci*. Alto"s pre-war designs had been pristine white stucco, however in this design he used dark red brick, wood and copper, and abruptly varied roof tiles (Lefaivre, Tzonis. 2003:66). Opposed to one mass of built form housing all the various facilities, Alto broke down the components creating separate and more intimate low scaled buildings grouped together. This design has gone down in history for the „harmonized" post-war architecture.

3.2.7   Conclusion

Architects and designers are in need of creating a new spirit in the world, in which global influences in architecture are re-evaluated and the regional and historical elements are the defining factors of the built forms. The future of architecture is indeed a challenge, as there are no defining styles to imitate, but it is clear that designs should be responsive to the past, while at the same time anticipating society"s future needs.

This chapter has indicated the presence and influence that globalisation has, as western society constantly impose its own ideas, thinking and development models on other regions. Globalisation is inevitable and will continue increasing with advancements in technology, communication systems and transport. Thus, allowing it to affect distant and remote countries. The decision that architects and planners are left with is whether or not to accept and progress with the process of globalisation or choose to return to the contextually responsive ways and methods of designing.

What is important to understand is that traditional architecture has many lessons to learn from, but to abandon technology in the face of tradition stunts any form of progress. By ignoring the local aspects and focussing on the global aspirations, architects may lose sight of the little things, which are important to the disciplines of architecture. Hence, there needs to be a balance between the two methods, by identifying local aspects of building styles and methods, and incorporating them with global aspects in creating meaningful, progressive, and culturally associated architecture of the present.

The future of both architectural influences will be tested in the latest and most urgent global crisis, the survival of the ecology of the planet such that it will continue to support our global civilisation. This is the supreme challenge for globalisation: the cause, the effect and the resolution are and will be global and local. "*It will affect all aspects of social, political and economic life and it will, as day follows night, have a profound impact on architecture*" (Adam. 2008).

Renzo Piano (unknown), a creative and respected modern architect attempts to enlighten what architects need to do in this era of new global history, "*I believe that the architect must lead a double life. On the one hand is a taste for exploration, for being on the*

edge, an unwillingness to accept things for what they appear to be: rebellious and transgressed and disrespectful approach. On the other hand is a genuine, and not merely formal, gratitude to history and nature: the two contexts in which architecture has its roots. Perhaps this double life is the essence of the only humanistic approach possible today" (Lewis, 2002: 6).

The following chapters document various contextual aspects and design elements to be considered and understood when designing and their influences the built environment.

3.3   Micro Elements that Create a Macro Context

3.3.1   Introduction

Architecture informed by its Context is the fulcrum of this dissertation. Within the realm of this dissertation architectural context refers to the character and setting of a building, development or urban proposal. Encompassing environmental, social and economic aspects whilst taking into consideration the ecology, archaeology, location and routes that pass through it.

Parameters for developments within certain built environments are very specific, often with tangible issues such as building codes, site zoning and building regulations being specified whilst encompassing intangible aspects such as society"s historic, cultural, social and visual characteristics which are often challenging to define. Regardless of what is legal, moral or related to individual creative freedom or rights, designing within the built environment context is a crucial aspect of architecture. This is the reason „modern" architecture has caused debate in the eyes of the public and within the architectural profession with the abstract nature of the movement either ignoring or deliberately contrasting with the surrounding built environment.

3.3.2   Context within the Realm of Architecture

Lynch (1981) suggests that the significance of a place is difficult to specify and varies among people and culture. A good place is one which is considerate to the regions people and culture. Taking into account their *"community, their past, the web of life, and the universe of time and space in which those are contained"* (Lynch ,1981: 132).

The identity and context of the urban environment is constantly changing and developing new forms through the complex interaction of natural, social and built elements. During the modernist movement architects paid little attention to place or site context as their main focus was to create architecture as a form of expressive art. Presently, architects and planners have realized the importance in creating healthy, integrated and safe environments for the people of the city. The application of designing a contextually responsive building involves a complex and multi-layered process. There is often an approach that aims to oppose the mainstream, as certain buildings are designed by disregarding the exterior context which Rim (2006) believes may be an honest method of designing due to the rapid change in conditions and influences of international productions (Rim, 2006: 1).

According to Rim (2006), the relationship with the surrounding settings, so-called "Contextualism" has common points with 'Critical Regionalism' mentioned by Kenneth Frampton (1985). In his book 'Modern Architecture-a critical history' Frampton (1985) states that, *"Critical regionalism is an attitude of pursuing the universality of architecture, at the same time being aware of the regional context for time, history, culture and society"* (Rim, 2006:3).

Architecture should be dictated by typology, budget and social context. It is up to the architect to control the level of creativity and ingenuity when designing. The reasons are well explained in the following: *"The architect's responsibility is notably different from that of other artists. Paintings hang in museums; people can choose whether or not they want to see them. Architecture intrudes, without invitation, everyone's daily life. The simple, if admittedly naive solution to this conflict between respectful design and personal expression is to change the definition of a "creative architectural statement" to mean a building which, among other things, also fits gracefully into its context. De-emphasize the cruder variety of creativity-originality through novelty-and stress refinement within the aesthetic confines of the given visual context, whether it is modern or traditional (Brolin, 1980:139)".*

As written by Tzonis (2003), the task of critical regionalism is to rethink architecture through the concept of region. He goes on to say that whether it involves complex ties or the balance of the ecosystem, it strongly opposes designs which are narcissistic dogmas in the name of universality which he believes leads to environments that are economically costly and ecologically destructive. The critical regionalist approach in architectural identity recognizes the site specific social and cultural constraints of a particular region aimed at sustaining diversity whilst benefiting from universality (Tzonis, 2003).

Architecture in Context (1980), takes the relationship between new and old architecture to be like oil and water. Respecting the dignity of a neighborhood by designing a new building that fits so well that it is not easily identified as new is incompatible with the view that originality is the prime measure of the artist's ability (Brolin, 1980:138). Brolin (1980) argues that designers need to design as though they are rare creators by crafting forms which are unique and distinct, breaking away from a sense of visual continuity within its surrounding setting (Brolin, 1980:138).

Buildings have a distinctive human-environmental relationship between the character of the external form, internal functional and urban spatial development. Whilst interiors create functional spaces for healthy human needs, values and activities, the exterior form of the architecture expresses the symbolic quality of structure which is a unique cognitive aspect of culture, providing orientation and enjoyment to the public. Referring to Bartuska and Young"s (1994) integration concept in which products form interiors, interiors combine into buildings, and even building functions relate to landscapes, cities, regions and finally the earth, it is clear that designs need to relate to the social, environmental and economic aspects in creating a strong architectural dialect.

3.3.3   The Built Environment

Baruska (1994) argues that the built environment is defined by four interrelated characteristics. First, it is extensive; it is everywhere; it provides the context for all human

endeavors. More specifically, it is everything humanly created, modified, or constructed, humanly made, arranged, or maintained. Second, it is the creation of human minds and the result of human purposes; it is intended to serve human needs, wants, and values. Third, much of it is created to aid the people in dealing with, and protecting from the overall environment and to mediate or change thier environment for our comfort and well-being. Lastly, an obvious but often forgotten characteristic is that every component of the built environment is defined and shaped by context; each and all of the individual elements contribute either positively or negatively to the overall quality of environments both built and natural and to human-environment relationships. These impacts are almost always local, and more and more are experienced at every scale, including global and even planetary. The simple but inclusive diagram in (Figure 4) is intended to help visualize and define the built (Bartuska, Young. 1994:5).

Figure 4: Definition of the built environment and its four components
Source: Bartuska, Young. 1994:5

At the beginning of a given design, the architect is faced with many practical and theoretical reasons to design a structure harmoniously with or contrasting with its settings. Baruska and Young have identified the questions which the designer contemplates at the outset: *"do we, should we, place a building on its site or should we integrate a building with its site?"* (Bartuska, Young. 1994: 159). Ignoring site context seems to be an easy route for designers due to unconstrained boundaries, limits and background to setting, which many believe sanctions designers to freely express exterior forms. Baruska (1994) counteracts this argument, arguing that buildings should acknowledge its context as they allow for long-term benefits such as a sense of community and place-making (Bartuska, Young. 1994:159).

In some cities these aspects are taken into account by the law and established into design guidelines which new proposals need to meet in order to be passed by a „design review commission". According to Harrison (1977) these guidelines help in directing a design to „fit in" within the general urban and historic qualities of a city. He further suggests that this reinforces urban organization by placing emphasis on social spaces, street life and harmonious architectural relationships. Baruska (1994) argues that "*the goal of this guideline is not to insist*

on a rigid formula for design but to encourage a flexible way for the city to grow and change, allowing modification while still reinforcing existing contextual factors" (Baruska, Youmg. 1994: 161).

Taking natural and local climatic influences such as building materials and construction methods into consideration may prove to be more economically feasible for a proposed project. Through the integration of solar energy, natural lighting, ventilation and the incorporation of local builders not only reduce costs, but also increase human comfort and reduce energy consumption.

It is essential that a designer understands the necessity of creating a successful environment for the client, which should entail not only the owner of the project, but the future users, workers and general public. These elements if designed successfully add to the environmental context and allow the buildings to be accepted and appreciated. Baruska (1994) states: *"The internal aspects of a building also protect the user from unfavourable external influences. Like clothing, a building provides a protective envelope which creates a micro climate to help people effectively carry out their activities in a more comfortable, convenient and enjoyable environment"* (Bartuska, Young. 1994:158).

According to Nader (2004) *"we must look beyond the footprint of the built environment to better understand the context of the site itself. Every site has a voice that can be heard within the broader context of the landscape. An empty site tells a lot of stories that can show us where to place buildings, roads and utilities so that the natural character of the site is preserved or restored. Working with the natural contours of the site, the flow of the water, the sun angles and the shade benefits the therapeutic value of the landscape as a whole and embeds place-making in the cycle rhythms of nature. By taking our cues from the basic cycle of nature… we may find a sense of security knowing that some things are familiar and can be relied on, even in the ever changing world"* (Guenther, Vittori. 2008:92).

Kupfer in his book Autonomy and social interaction (1990) argues that buildings which ignore its locality and context tend to lend themselves to common, homogeneous and standardized architecture. In understanding his view, Kupfer uses the concept of shopping malls, stating that they are context-less as they are *"cut off from the built and natural environment, whose distinctive features situate us in a particular time and place"* (Kupfer, 1990:173). Shopping malls are intended to create a pedestrianised domain in which young and old may enjoy „secure" space. The internalised concept isolates it from its surrounding context which potentially yields a sense of meaning and history which Kupfer detests, as he believes that climate locates us in both season and region heightening our emotion of being in a particular place (Kupfer, 1990:175).

Leach (1997) states *"Architects as humanists must search for human habitability and thermal comfort. Allow people to experience natural ventilation rather than air conditioning;*

allow them to experience the rain rather than a decorative fountain; allow them to experience natural light rather than tungsten; allow them to experience the sky rather than the ceiling: allow them to experience the natural landscape rather than artificial nature; allow them to experience the basic indigenous materials rather than industrialization. These are the main goals of the approach" (Leach, 1997:103).

Analyzing the design by Bruno Stagno for Bank of San Jose (Figure 5), situated prominently between a peripheral highway and a significant commercial avenue. The design

Figure 5: Bank of San Jose by Bruno Stagno
Source: www.brunostagno.info/proyectos/E%20proyectos%20bancoSJ.htm

consists of a single story structure comprising of three-dimensional rigid metal frames, diagonally interlocked to ensure the building's stability. The roof is designed as floating leaves mounted on the rigid frames, letting natural light pass through the controlled apertures, thus creating a space that is dominated by well-articulated light and shade. The overall striking and attractive appearance of the design reduces energy demands through natural lighting and ventilation, relatively modest building costs and provides a stimulating working environment (www.brunostagno.info)

Designers in urban areas need to consider form and spaces in continuous interaction with natural elements: mountain chains, rivers, sky, vegetation, rain, wind, light, sanctioning people to feel connected to nature in an abstract form. This is not by merely avoiding HVAC systems as Frampton suggests, but aimed at connecting the user at a cognitive level with the nature whilst incorporating natural elements for people's enjoyment and comfort (Leach, 1997: 55).

3.3.4   Identity and Culture

Identity as a concept has social and physical connotations. It constitutes a collection of cues recognized by a group of people at a specific time and place. However, people and places are exposed to various influences and changes over time, subsequently transforming their identity. People often resist this transformation of identity as it permits a community to feel that

they maintain a certain level of continuity. Identity is said to be an idea or characteristic which allows for people to differentiate from others and creates a strong sense of belonging further emphasised by King (1997), *"A feeling of identity of a group or culture or of an individual as far as she or he is influenced by her or his sense of belonging to a group or culture "* (Herrle, Weggerhoff. 2008: 222). Identity and uniqueness play an important role in contemporary architecture, particularly in countries experiencing rapid economic change and strongly influenced by global value systems. According to Herrle and Schmitz (2009) the impact of globalisation, architects and planners have begun to re-examine their own traditions and roots of planning and are now incorporating them with contemporary architecture. This he believes is done in an attempt to satisfy both modernity and a call for local expression (Herrle, Schmitz. 2009: 7). King (1997) cites that identity is related to a specific geographic location which provides a sense of place. By place he refers to distinctive climates, geographic location, culture, linguistics, architecture, social aspects and other characteristics.

Rapoport (1981) attempts to delineate identity, *"in order to deal with the communication of identity of groups and individuals, one needs to examine the meaning of that concept. It seems generally agreed that „identity" is a difficult concept to define. Dictionaries give multiple meanings, the two most relevant referring to the unchanging nature of something under varying aspects or conditions; and the condition of being one thing and not another"* (Rapoport 1981). His view *"the unchanging nature of something under varying aspects or conditions"* can be disagreed upon due to influences of globalisation and the views of Tomlinson (2003), *"national identity has been the most spectacularly successful modern mode of orchestrating belonging"* (Tomlinson, 2003: 2). Globalisation is offering a global set of ideas to the world. However, identity acts as a form of cultural power, counteracting these homogenising forces of globalisation (Herrle, Weggerhoff. 2008:222). Tomlison (2003) mentions, when globalisation is linked to the ideals of modern cultural imagination it produces a new architectural identity. He believes that new architectural forms which overlook socio-geographic locations and cultural experiences, gives way for unfamiliar and foreign buildings to replace traditional forms, arguing that this manifestation constructs a newly established identity. However, Tomlinson continues to comment that this is only achievable if the new forms are introduced gradually over a long period of time (Herrle, Weggerhoff. 2008:222).

The human scientist, Berlin (1976) felt that instead of imposing an ideal concept of uniformity on the varied human cultures, a methodology ought to be devised in understanding their diversity. A universal standard of judgment, either scientific or moral is inappropriate to human studies as each culture must be understood relative to its own internal criteria, logic and purposes (Abel, 1997:29). Berlin (1976), maintains that the different forms of human culture and their products are each valid in their own right and can only be understood through

sympathetic insight. Since human-culture is so varied, one may not generalised one culture to the next but rather accept and comprehend the merits and meaning of each (Abel, 1997:29).

For Berlin, Herder‟s originality lies in giving form to three key ideas and movements which eventually came to shape modern culture:

Populism: "*the belief in the value of belonging to a group or a culture, which, for Herder at least, is not political, and is indeed, to some degree, anti-political, different from, and even opposed to, nationalism*" (Berlin, 1976:153).

Expressionism: "*the principle that human activity in general and art in particular, expresses the entire personality of the individual or the group, and is intelligible only to the degree that it does. Still more specifically, expressionism claims that all the works of men are above all voices speaking, are not objects detached from their makers, are part of a living process of communication between persons and not independently existing entities, beautiful or ugly, interesting or boring, upon which external observers may direct the cool and dispassionate gaze with which scientists-or anyone not given to pantheism or mysticism-look on objects of nature*" (Berlin, 1976:153).

Pluralism: "*the belief not merely in the multiplicity, but in the incommensurability, of the values of different cultures and societies, and, in addition, in the incompatibility of equally valid ideals, together with the implied revolutionary corollary that the classical notions of an ideal man and of an ideal society are intrinsically incoherent and meaningless*" (Berlin, 1976:153).

Culture is the most prominent aspect that people identify with; culture is often a response to the nature of its region (natural, environment, history, traditions, and art) (Valverde, 2004: 104). "*Culture is based upon the development of a symbol-system which can keep and spread experiences*" (Norberg-Schulz, 1965:58). The purpose of architecture is to understand the meanings in the given environment and apply the findings into a design, developing a strong sense of place within the specific region. Although the external character of a place is not fixed this does not mean the rapid change which may occur in a place will necessary lead to the genius loci changing or getting lost. Place is hence used as a point of departure for designing as architects can explore the unique characteristics of space, character, culture and identity of a place, in turn creating a structural form that is strongly contextual and strongly related to its setting.

Referring to „The Human Place‟, John Lobell (1979) points out that "*What Louis Kahn called Order, Lao Tzu called Tao and what Heidegger referred to as „Being‟. For Heidegger, Being is the ground through which all things are. The human calling is to watch over Being and act as a shepherd for being. Heidegger felt that we have neglected this calling and that we have become cut off from Being, a condition that dates back to ancient Greece*" (Lobell, 1979: 44).

Lobell continues with the words of Kahn, *"We are concerned with the measurable and have neglected Order"* (Lobell, 1979: 44). This neglect of humanity and culture is concisely illustrated by the following words of Lobell (1979): *"Heidegger saw two disastrous consequences in our adornment of our calling. One is that Being itself has become, in Nietzche"sphrase, "a haze". It has suffered from our neglect, and we no longer have a sense that it exist. The other is that we ourselves have become lost. We wonder through life overwhelmed by the myriad details of the material world, but we have no sense of what stands beyond that world and what our place might be in a larger scheme of things.*

The human place at the Treasury of the Shadow is tenuous. To maintain it, the scientist must act out of intouchness with nature, the physician must seek wholeness, the craftsman must be at one with the material, the poet must speak Being, and the architect must seek Order.

Architecture in stone began with Imhotep, the ancient Egyptian architect of the first pyramid, inventor of civilisation, high priest, and later, god of healing. It is interesting that the Egyptians saw their first architect also as healer. The bringing of wholeness to the culture and to the person were seen as one. The title of history has varied our history: in Egypt, a priest-healer; in Gothic France, a chief artisan; in Renaissance Italy, an artist-engineer. But the role remains the same; to watch over Being, to search for order, and to renew culture through the manifestation of spirit of form" (Lobell, 1979: 45).

3.3.5   Nature and Architecture

From the beginning of civilization, man has been directly connected to nature. Nature supplied man with all necessities yet as man"s reasoning and intellect began to advance, he progressively lost his spiritual connection with nature.

Vernacular architecture demonstrates ecological characteristics and effective form adaption to environmental factors such as climate, local materials and site specific conditions. Designing with consideration of natural elements can aid designers in understanding ecological processes and achieving at least three desirable characteristics defined by Baruska (1994):

- Regionalism: Learning to design effectively with climate, material and site conditions.
- Creative integration of form and function are united by environmental processes.
- Energy and resource conservation: understanding appropriate technologies which have minimal energy and resource requirements.

Mc Harg (1978) a landscape architect and planner suggests that a good understanding of a site and regional climate can be developed by observing indigenous plants and animals. He believes that *"natural analogies offer the capabilities to create a better understanding to adapt to desert or alpine conditions, to wet river basins or dry plateaus. Adaptive strategies for use of the sun, both summer and winter, the isolative warmth of clothing, the evaporative cooling of*

our skin, the effective wind forms of sand dunes, the structure of a spiders web, etc." (Mc Harg, 1978:unknown) all have inspirational lessons for designing.

It is believed by various designers that a myriad of problems faced by buildings can be solved by looking at nature and its subsequent elements for solutions. The study of biomimicry which has come about over the last century looks at elements of nature as inspiration to enhance the building quality through the emphasis of more integrated, efficient and healthy solutions to design projects. Brett Holverstott (2008) who wrote; *What Can Architecture Learn from Nature;* mentions, *"Life has had millions of years to finely-tune mechanisms and structures (such as photosynthesis, or spider"ssilk) that work better than current technologies, require less energy and produce no life-unfriendly waste. The emulation of this technology is the goal of biomimicry, the art of innovation inspired by nature"* (Holverstott. 2008: unknown).

Architects and planners look at biomimicry not only for design inspiration, but a new way of inspiration for aesthetic expression, whilst permitting a high level or efficiency, durability and less energy. Consider the Beijing National Stadium (Figure 6) designed by Swiss architect Herzog & de Meuron as an admirable example of biomimicry architecture. The stadium draws from the structural strength and beauty of natural objects, in this case, a bird"s nest which is inverted and constructed of steel as opposed to grass. It is intended to appear as though the stadium is growing out of the earth. The concept of biomimicry is not a new movement as structures have borrowed from nature throughout history. An example of this is huts made of branches, insulating the inside from external forces by using materials readily available.

Figure 6: Beijing National Stadium
Source: http://www.kokpinlab.com/general/beijing-keeps-details-of-olympics-opening-ceremony-secretive/

The advancements of technology have elevated the degree to which these natural clues can be re-interpreted and imitated. Apart from the structural strength of steel, the recyclable quality of the material ties in with the sustainable principle of biomimicry. To protect the spectators from natural element and providing acoustic insulations, the steel frame is in filled with translucent EFET panels, just as a birds nest in stuffed with material between the twigs that make up the structure (Lubow, 2006).

Today, building technology has advanced to give much more flexibility in its form and assurance in material strength. (Mainstone, 1983) The challenge of construction no longer lies

in overcoming the limits of materials, but rather in managing the economy, efficiency, sustainability and ecological footprint of the entire process of construction, deconstruction and usage. Hence there is a movement towards re-establishing a mutual relationship with nature and the built environment. Architects and planners need to consider this relationship if they aim at creating buildings which positively respond to its contextual urban landscapes

3.3.6   Tracing Time through Architecture

A strong connection prevails between nature, place, and time. The movement of the sun has steered civilization from the beginning of time and modern society has based many activities along this phenomenon such as agriculture, industry and other general activities. However, the cognizance of time can be observed in a different way from country to country, from region to region, and from culture to culture. Norberg-Schulz (1999) states: *"To some extent the character of a place is a function of time; it changes with the seasons, the course of the day, and the weather, factors which above all determine conditions of light"* (Norberg-Schulz, 1999:420).

Lynch (1981) looks at the orientation of time to include clock time which enables people to order and structure a day and co-ordinates our schedule with others. In a deeper sense it links the present moment to the near or distant past and future. To most people the orientation of time is more important than the orientation of space and hence designs should incorporate external clues (clocks, natural processors, activity rhythms, signs, lighting, historic preservation, celebrations, and the like.) to keep people temporarily well orientated (Lynch ,1981: 135).

According to Unwin (2009) *"If light is the first modifying element of the products of architecture then time is perhaps the last. Light provides instant stimulation; but time takes… time. Time plays a part in architecture in various ways. Although architecture produces lasting products, none of them is immune to the effects of time. The light in a space changes as the sun moves in the sky; materials change-develop a patina or deteriorate into ruin; original uses become more ingrained in a building or are displaced by others; people make places better or alter them for new uses; in a war, and by terrorism, people destroy the places belonging to those others who they consider to be their enemies"* (Unwin, 2009:55).

Time acts as a modifying element in architecture increasing the essence of experience. Just as a person takes time to do a painting or the process of designing and assembling a car, architecture is designed to be experienced and felt through a journey of time. A building has stages such as the exterior journey and approach to the entrance as well as the experience of the interior. Looking at ancient Athens as an example, a procession that led from the agora, up the acropolis and into the Parthenon, this journey took time. Modernity and the advancements in technology combined with the bustling life people lead, has morphed the concept of time to depict the present. For instance, the present economy, culture, and built environment of the

United States relies on efficiency and speed. The primary gauge of the "commodity of time" is its acceleration. The spaces that are developed are a reflection of that speed: strip malls, drive-thru windows, parking lots, and freeways. According to Michael McClure, these spaces have become the public spaces of North America (Valverde, 2004:107).

3.3.7   Conclusion

Architecture is an intricate and often complicated field. Design approaches should involve both deductive an inductive thinking. Deductively, the issue of what sort of context architecture is going to be created in the civilization of the future is relevant. Designers should be perceptive and fight against stereotype, superficiality, and cultural conformity. Inductively, how could architecture improve human civilization of the future, and create milieus which are conducive to genuine human needs and aspiration whilst been sensitive to the current environments. Historically, a mutual goal of a designer prevails in showing honour to mankind''s long course of existence. The greater aim may be to generate a quality of built environment that ensures peace, balance and harmony among the people, leading to enrichment of what Amos Rapoport (2005) describes as "the cultural landscape" which is a reflection of enlightenment of the human mindscape.

3.4   Architecture as a contributor to its setting

3.4.1   Introduction

Architectural design has the capability of maintaining and enhancing its setting. The previous chapter analysed the make-up of context which needs to be identified and incorporated into the design of buildings to create strong relations between the built form and its setting. In doing so, the design has the potential of enhancing the environmental, social and economic aspects within a region. This in turn follows the principles of sustainability in which the needs of current and future generations are taken into account. The three components of sustainability are:

- Environmental sustainability – attempts to preserve as much of the natural capital as possible. This means that the functions of the environment should not be degraded. Therefore, the extraction of renewable resources should not exceed the rate at which they are renewed, and the absorptive capacity to the environment to assimilate wastes should not be exceeded. Furthermore, the extraction of non-renewable resources should be minimised and should not exceed agreed minimum strategic levels.

- Social sustainability –requires that the cohesion of society and its ability to work towards common goals be maintained and improved. Individual needs, such as those for health and well-being, nutrition, shelter, education and cultural expression should be met.

- Economic sustainability –occurs when developments tend to move towards social and environmental sustainability affording a financially feasible project. It is aimed at providing sufficient income to a facility by implementing the correct facilities and opportunities for local communities.

 (Gilbert, Stevenson, Girardet, Stren, 1996)

The following will generate a better understanding of the above aspects within the architectural realm and how they have the capabilities to contribute positively to their settings.

3.4.2   Socio-economic sustainability in design

Sustainable development is seen to be an integrative and universal concept that strives for harmony and balance in the world. It encompasses ecological, economic, social and cultural framework for the activities of the public, enterprises and individuals. According to the CIB Agenda 21 (1999), the construction industry and the built environment are the two key areas to be considered in order to attain a sustainable development (CIB, 1999: 120). It is understood to be a process which eliminates negative impacts on the environment and occupants through the optimisation and use of resources.

Sustainability however, is regarded to be a diverse approach and has different methodologies and understanding in developed and developing countries. Developed countries

due to their economic status are able to provide added attention to sustainability through new developments and the use of new technologies. Developing countries on the other hand focus mainly on social equity and economic sustainability (http://cibworld.xs4all.nl/dl/ib/9903/pages/pro1.html#anchor413919). The concept of sustainability is changing over the years, focussing initially on issue of limited resources particularly with regards to energy and its impacts on the natural environment. It further encompassed technical issues in construction such as materials, building components, construction technologies and on energy related design concepts (http://cibworld.xs4all.nl/dl/ib/9903). Currently, there is great emphasis on sustainability which focuses on the economic and social aspects with prominence given to cultural issues and the cultural heritage implications of the built environment (Figure 9).
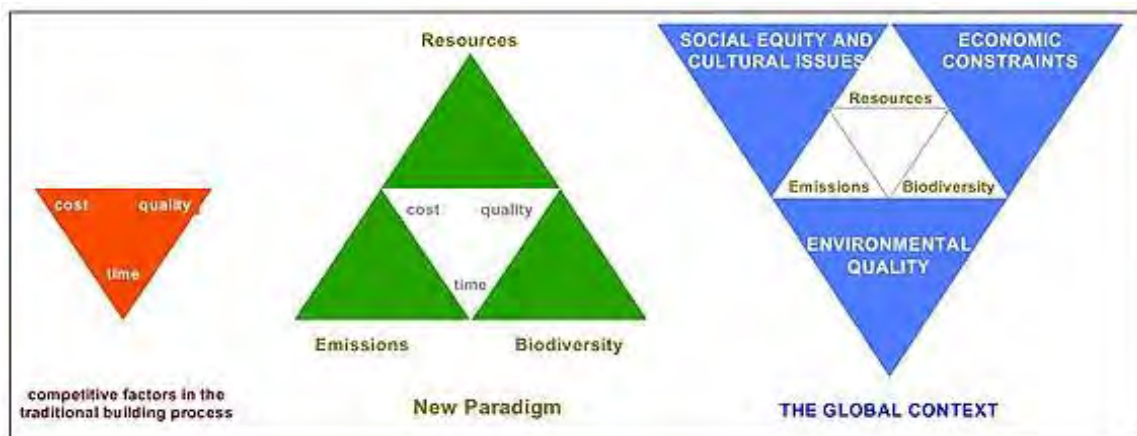

Figure 7: sustainability diagrams
Source: http://cibworld.xs4all.nl/dl/ib/9903/pages/pro1.html#anchor413919

According to ISO (2006) the following economic aspects are associated with a buildings sustainable life cycle:

- Investment: site, design, product manufacturing, construction
- Use: energy consumption, water consumption, waste management etc.
- Maintenance and repair
- Deconstruction and waste treatment: Ensuring least cost methods of construction and optimal allocation of resources and discouraging wastes.
- Development of the economic value of a building
- Revenue generated by the building and its services

Social characteristics of buildings are directed towards the buildings interactive capabilities related to sustainability at the community level. Community level issues refer to " *urban sprawl, mixed land use, access to basic, availability of green and open space, attractiveness of city centres, development of brownfields, availability of housing, social*

segregation, cultural quality and protection of cultural heritage, safety, noise and air quality"(ISO, 2006: 12). According to ISO (2006) social aspects addressing a building are:

- Quality of buildings as a place to live and work
- Provide employment through formal construction and material production.
- Building related effects on health and safety of users
- Barrier free use of buildings
- Access to services needed by users of a building
- User satisfaction
- Architectural quality of buildings
- Protection of cultural heritage
- Include community involvement in the design process

These aspects can be seen in the design for Epicenter (Figure 10) founded by Artists for Humanity. Artists for Humanity is a non-profit organization association founded in 1991 by Susan Rodgerson with a mission to bridge economic, racial, and social divisions and provide

Figure 8: Epicenter located in South Boston
Source: Kollmuss, Neely, Kambli. 2005: 1

underserved youth with the keys to self-sufficiency through paid employment in the arts(Home: Artists for Humanity, 2008). The three story building has 23,500 square feet and is located in South Boston, Massachusetts. The design comprises of studio spaces, large gallery area and offices. Located within an industrial zone in South Boston the site posed several challenges such as environmental remediation, negligible lot-line clearance, direct street frontage on two ends and a nine-foot grade change. These were incorporated into the planning of the building minimising construction costs.

To address the building priorities specified by Artists for Humanity a "whole building design" approach was applied to the design process. A feasibility study compiled for Artists for Humanity clarified nine activities that are a part of „whole building design" (Kollmuss, Neely, Kambli. 2005: 5)

- Inform and Include Decision-makers in Selection of Sustainability Criteria and Goals.
- Integrate Site Opportunities, Community Goals, Minimize Direct and Indirect Impact.
- Minimize Functional Requirements Including Energy, Transportation, Water, Waste.
- Integrate Health and Materials Considerations.
- Minimize Envelope Loads.
- Use Available Renewable Energy.
- Maximize Equipment Efficiency.
- Plan for Occupancy, Maintenance and Reuse.

During the design process workshops were held to discuss issues of sustainability in which the teen artists, board members, architects, and engineers were encouraged to share their ideas of what the most important issues were. Teen artists were included in much of the vision, mission and design process. Elements they were involved in included building of a model, studying day lighting options and designing various aspects of the building. Carlo Lewis, an AFH staff member worked in the Arrowstreet"s offices during the design process to facilitate communication and exchange of ideas between teen artists, staff and designers (Home: Artists for Humanity, 2008).

The project includes several notable green design aspects:

- A 49-kilowatt roof mounted, grid-connected photovoltaic array, currently the largest PV array in Boston, provides renewable energy for the building;
- A super-efficient envelope, including operable, low-emissivity, high-performance windows, reduces heating and cooling loads;
- Natural ventilation is used instead of air-conditioning;
- South-facing windows provide passive-solar heat gain and daylighting;
- Open, unobstructed interior spaces allow for effective daylighting;
- Energy-efficient lighting is coupled with daylight dimming and automated controls;
- The efficient mechanical system includes a heat-recovery system;
- Many building materials were salvaged and reused;
- Many building materials include high recycled content; and
- Rainwater is harvested and stored for landscape irrigation

The buildings location with Boston required a strategic location to transport as traffic, congestion within the city further depicted by a 2003 study based on U.S. Census data which ranked Boston as having the 10th-longest commuting time in the country

(www.bwc.gov/pdf/new_england/bos_biz_jrnal_3-12-04.pdf). Hence, the site chosen was strategically selected due to its proximity to public transport such as the MBTA Red Line[1] subway train approximately three blocks away and a bus line which runs close to the site (Kollmuss, Neely, Kambli. 2005).

The EpiCenter is a simple, functional building that achieves the highest levels of sustainability on a tight budget as it uses only 25% of the energy compared to a conventional building of similar size. The building uses energy and water efficiently, incorporates recycled materials, makes full use of natural daylight, and promotes the health of its occupants. The EpiCenter also offers an opportunity to build public awareness of sustainable, economic, and environmental principles among the immediate community and beyond. It portrays the cutting edge, socially conscious identity of the Artists for Humanity organization as the building relates and draws from its neighbourhood making the EpiCenter an architectural invitation to the surrounding community.

3.4.3   Environmental Sustainability Inspired by Nature

Life on Earth has evolved throughout its 3.8 billion years of existence; humans have only been present for 200,000 years of this period, a relative blink of an eye (Benyus, 1997). Excluding humans, earth‟s inhabitants have endured billions of years of life without consuming their ecological resources. These species have learned how to survive, evolve, and adapt to their surroundings throughout time. Having the built environment function more like the natural world would be one way of addressing human caused problems such as the depletion of natural resources, global warming, pollution, overpopulation, starvation, etc. (Benyus, 1997) .

Biomimicry is a relatively new way of interpreting nature. It repositions the mind-set of designers from *"what can we extract from the natural world,"* to *"what can we learn from it?"* examining nature‟s materials and processes, humans can formulate new ideas and methods with the potential to affect the way crops are harvested, materials are made, energy is harnessed, medications are produced, information is stored, business is conducted, building are constructed, and much more (Benyus, 1997). Biomimicry teaches engineers that, *"there is more to discover than to invent… nature, imaginative by necessity, has already solved the problems we are struggling to solve. Our challenge is to take these time-tested ideas and echo them in our own lives" (*Benyus, 1997).

The Eastgate Centre in Harare, Zimbabwe, illustrates a design that is sustainable and ecologically adapted to be sensitive to its setting through the implementation of biomimicry principles. The building is designed by architect Mick Pearce in conjunction with engineers at Arup Associates and houses the country‟s largest office and shopping complex. According to

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[1] The Red Line is a rapid transit line operated by the MBTA running roughly north-south through Boston, Massachusetts into neighboring communities.

Benyus (1997) and his understanding of how nature functions, it appears that nearly all of mankind‟s inventions are present in nature; however, they exist in more elegant forms that are less harmful to the planet (Benyus, 1997). For example, in order to heat and cool a building, humans have created the central heating and air-conditioning system. Termites solve this same problem by creating mounds which maintain a consistent temperature of 87 degrees Fahrenheit despite a dynamic non-equilibrium environment outside the termite mound (Doan, 2007).

Using nature as inspiration the design is modelled after the termite concept (Figure 11) implementing their methods of regulating temperature in the design of the buildings ventilation system. The design comprises of two buildings that are linked by a glass roofed atrium open to the natural breeze. In turn, the complex uses less than ten percent of the energy consumption commonly used in
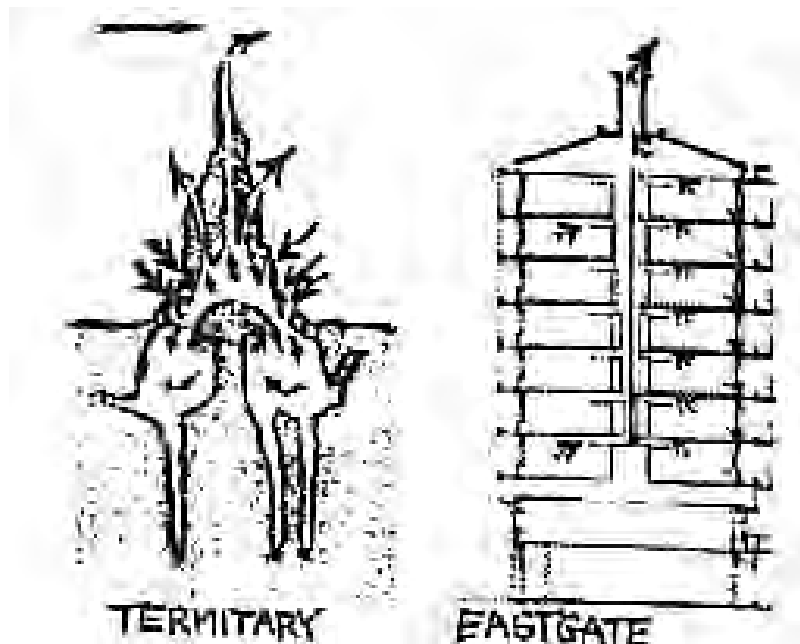
Figure 9: concept of the termite mounds adapted into built-form
Source: http://archnet.org/library/images/one-image-large.jsp?location_id=3167&image_id=36902

other buildings of similar size. Fans suck fresh air in from the atrium; blowing it upwards through hollow spaces under the floors dispersing into each office through baseboard vents. As the air warms it rises out through ceiling vents connected to 48 round brick chimneys which discharge the air to the outside. During summer big fans flush air through the building seven times an hour to chill the hollow floors at night whilst in winter small heaters are positioned in the vents, heating the air entering into the building. (Doan.2007) To keep the harsh Highveld sun from heating the interior, no more than 25 percent of the exterior is glazed, and all the windows are screened by an unusual form of sunshade: racks of cement arches that jut out more than a meter.

The overall cost of the design saved 3.5 million U.S by eliminating the need for a central air-conditioning system. The savings exclude annual energy savings. Due to the substantial savings and because the building cost less to construct, the tenant rent is twenty percent lower than those in the surrounding buildings (Doan, 2007). The design clearly indicates an innovative way of designing, in which climate control systems are addressed and a more

contextually sustainable approach was undertaken creating a building which is more cost-effective compared to the typically expensive glass office blocks.

3.4.4 Community Involvement as an Upliftment tool

To understand the term of „community participation", it would be easier to look at the meanings separately. Wates (2000) defines the word community as people sharing common interests and living within a geographically defined area. Hamdi (1997) points out that the term community has both "social and spatial dimensions" and that generally the people within a community come together to achieve a common objective, even if they have certain differences (Hamdi, 1997: 67). The concept of community relies on unity and strength, as it depends on a grouping of people rather than individuals.

The word participation can be defined as the *"act of being involved in something"* (Wates2000:194). According to Habraken (1976.), participation has two definitions with contradictory meanings. It can either refer to the sharing of decision making and assigning of roles to the user by the professional, whilst the other meaning refers to the professional merely using the user"s ideas and decisions without giving him responsibilities (Habraken, 1976:139).

Hence community participation can be understood as the involvement of people within the region in the making of decisions and for the purpose of contributing to the design of public buildings or facilities. Hamdi defines (1997) community participation as a powerful idea which "refers to the process by which professionals, families, community groups, government officials and others get together to work something out, preferably in a formal or informal partnership" (Hamdi, 1997:75). He explains that community participation was initially an outcome of the public pressure demanding „*environmental justice"* (Hamdi, 1997: 76).

Community participation has the capability of allowing lasting benefits to people and in doing so creating a sense of ownership and belonging. This is exemplified by Arnstein (1969) as he links citizen participation with citizen power and control as "*the redistribution of power that enables the have-not citizens, presently excluded from the political and economic processes, to be deliberately included in the future"* (Arnstein, 1969:216). Alexander (1975) explains that participation is essentially beneficial as it unites people in the decision making process of their surrounding environment (Alexander, 1975: 40). Since people are actively involved in the process, Alexander argues that participation helps promote a sense of ownership and control among the people (Alexander, 1975:41).

Arnstein (1969) produced "A Ladder of Citizen Participation" which she felt was necessary in understanding the manipulation of people within community participation projects by professionals and policyholders. The ladder consist of eight rungs each corresponding to a different level of participation (Figure 10). The following will explain the ladder: "The bottom rungs of the ladder are (1) Manipulation and (2) Therapy. These two rungs describe levels of

non-participation that have been contrived by some to substitute for genuine participation. Their real objective is not to enable people to participate in planning or conducting programs, but to enable power-holders to educate or cure the participants. Rungs 3 and 4 progress to levels of "tokenism" that allow the have-nots to hear and to have a voice: (3) Informing and (4) Consultation. When they are offered total extent of participation by power-holders, citizens may indeed hear and be heard. But under these conditions they lack the power to insure that their views will be heeded by the powerful. When participation is restricted to these levels, there is no follow-through, no muscle, hence no assurance of changing the status quo. Rung (5) Placation is simply a higher level tokenism because the ground rules allow have-nots to advise, but retain for the power-holders the continued right to decide. Further up the ladder are
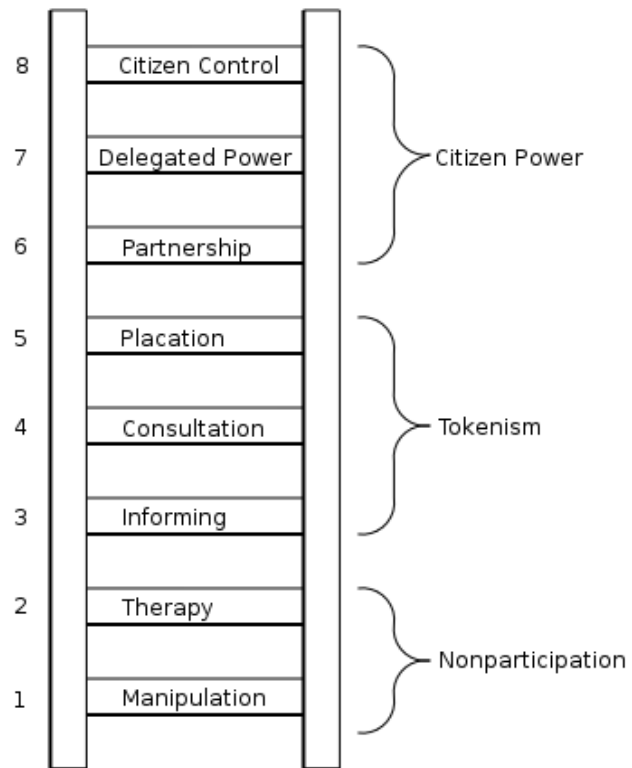

Figure 10: Eight Rungs on the Ladder of Citizen Participation
Source: Arnstein, 1969: 217.

levels of citizen power with increasing degrees of decision-making authority. Citizens can enter into a (6) Partnership that enables them to negotiate and engage in trade-offs with traditional power holders. At the topmost rungs, (7) Delegated Power and (8) Citizen Control, have-not citizens obtain the majority of decision-making seats, or full managerial power" (Arnstein, 1969: 216-219).

The ladder is able to give a simple illustration of the gradations of citizen participation, allowing an understanding of, the demands of community involvement from the general public and the various power holders.

Turner (1972) mentions that the qualified professional tends to believe that he knows more than the „uneducated" by virtue of his qualification. He tends to overlook the views of the community by ignoring second- and third-hand information and intellectual discourse which differs from his own social and economic experiences and beliefs. This turner believes leads to strong lack of community and upliftment as the professional uses his power to impose his ideas and solutions on those who are not strong enough to resist (Turner, 1972:147). The image

(Figure 11) by Christopher Alexander (1975) indicates the actions caused when the users prerequisites and concepts are ignored.
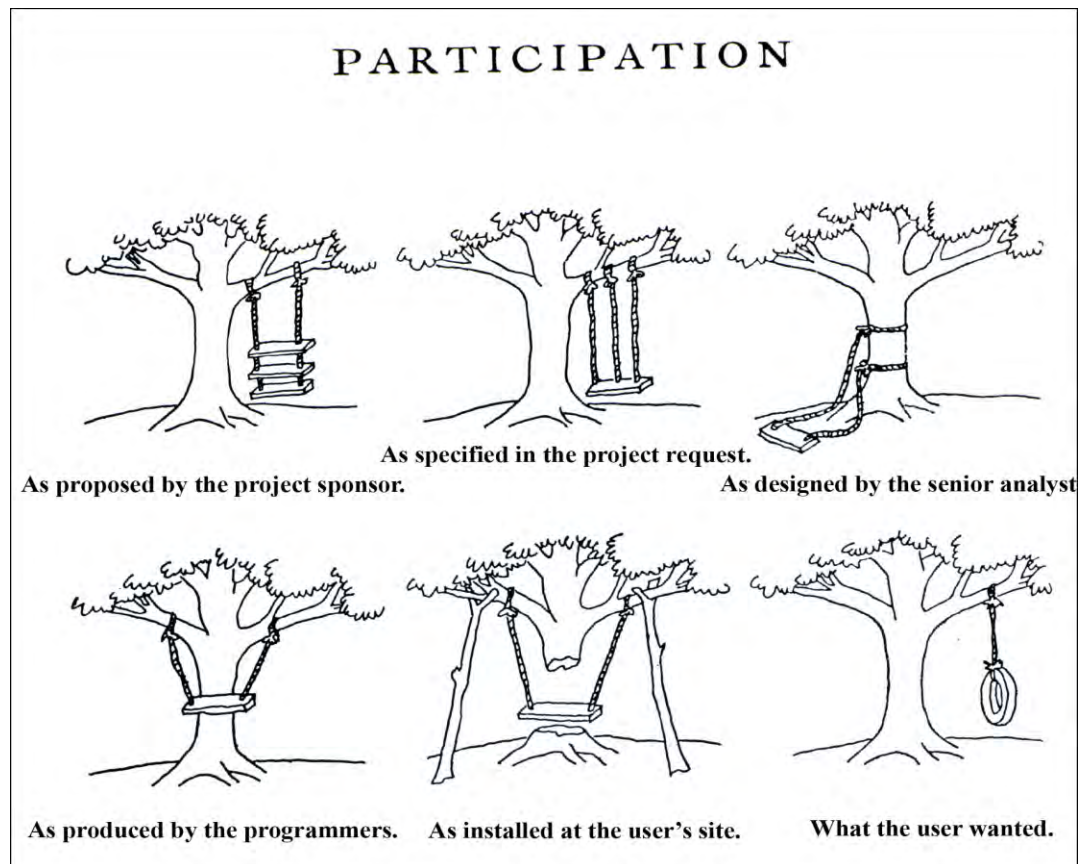

Figure 11: Participation from Christopher Alexander
Source: Alexander, 1975: 44

3.4.4 Conclusion

The literature review indicated that social and environmental consideration when designing has enormous benefits to the economics of a project during the design phase and throughout the developed cycle. The understanding of nature and biomimicry allows for inventive and innovative ways to design environmentally sustainable projects which are now affordable and attainable due to advancements in technology. By analysing natural phenomena, designers may provide more eco-friendly approaches which will produce less harm to the current global environmental crisis.

Incorporating local community in the creation of public buildings has the advantages of job benefits and strong relationships between developers, planners and the local public. This allows for an advantageous bond which over time may enhance the community and the upkeep of a project. These sustainable design approaches discussed apprehend that a clear understanding of local contextual aspects when designing has the capabilities of providing progressivity, renewal and rejuvenation to a building form, function and its setting. This is further analysed in the following chapter thought the exploration of imagery, form and landmark buildings within a city.

3.5   Socio-Economic Reaction to Imagery and Form

3.5.1   Introduction

Architecture has the ability to solve issues beyond the boundaries of built forms as careful architectural planning may afford progressive solutions, avoiding social uncertainty and political deadlock whilst encouraging responsiveness, practicality, rationality and order. McArthrur (1994) motivates this type of approach, stating *"to envision a bright future for society, acknowledgement that chaos is manageable, sensitivity to our true nature can be regained, that prosperity of the civilization relies on the effectual contribution and extension of each person"srole as a human and as a professional practitioner with expertise to share and integrate in new and meaningful ways"* (McArthur, 1994: 77). Louis Kahn suggests, *"We are born with a sense of what to do, but a sense of how to do it we are not born with. Experience primes the: what and the how"* (Heyer, 1966: 33).

These words suggest that good designers are capable of creating meaningful architecture that exudes positivity into its region. Planning these built forms requires understanding, knowledge and a grounded contextual background. Globalisation has created a grander appeal for universal recognition of buildings overlooking the regional characteristics and setting. Architects are encouraged by clients to create ostentatious forms intended for recognition, prosperity and iconic purposes. The following chapter focuses on the importance of imagery within the realm of architecture and its positive and negative influences on the surrounding urban fabric in an attempt to generate contextually specific innovative and distinguishing approaches for iconic architecture.

3.5.2   Architectural Metaphors

The competitive drive of global society and the determination architects have for their designs to be exposed to the mass media has caused and increase in the production of buildings aimed at creating iconic recognition. Jenks (2005) holds that *"self-important buildings characterize our time"* (Jenks, 2005: 30). Visual metaphors created by the form of a building establish a reaction from viewers which subsequently generate an iconic rank. However, it is essential that the metaphors are coherent and well thought off if the building is to retain its iconic prominence (Jenks, 2005: 30). Mc Guirk (2006) writes about the metaphors of buildings contradicting Jencks, *"the more things it can look like, the better it is"(*Mc Guirk, 2006: 2). Certain Iconic buildings tend to influence economic factors which disregard whether or not the building relates to its surrounding context, its users and the functions it houses such as the new Scottish Parliament building at Holyrood in central Edinburg (Figure 12). Designed by Enric Miralles the building was complete in 2004 in contradiction to its scheduled opening in 2001. The project was highly criticised by politicians, media and the Scottish public as the final building costs estimated at £414 million conflicting to the initial estimates of £40m

(http://scottish-parliament-building.co.tv/#cite_note-jencks_11)". Despite the disapprovals and assortment of environmental, construction and budgetary inadequacies, the building was welcomed by architectural academics and critics as the design aimed at a poetic union between the Scottish landscape, its people, culture and the city of Edinburgh. This won the parliament building numerous awards and it has been described as "*a tour de force of arts and crafts and quality without parallel in the last 100 years of British architecture*" (http://scottish-parliament-building.co.tv/#cite_note-jencks_11).

Figure 12: New Scottish Parliament building
Source:http://makdreams.tumblr.com/post/1385337486/urchinmovement-scottish-parliament-building

Building metaphors are also used as an element of power, such as the Durban City Hall (Figure 13) which was built in 1910 by Stanley G Hudson, which is a replica of the Belfast City Hall built in 1906, in North Ireland by H&J Martin and WH Stephens (KZNIA, 2006:2). The British disregarded the differences in climate and topography and were fixated on celebrating and emphasising their power and culture in the region. The design is dominates its surroundings due to its scale and detailing.
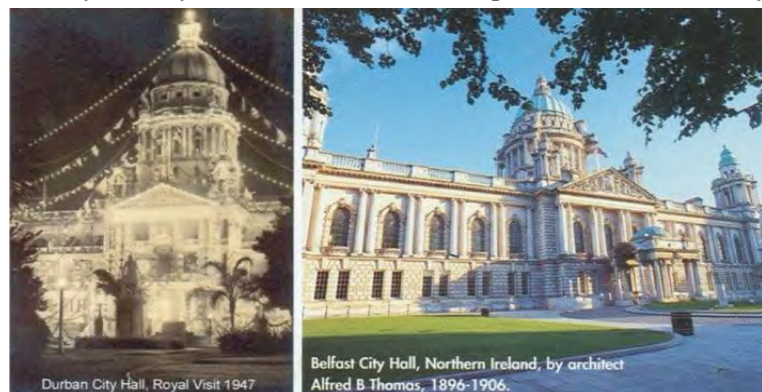

Figure 13: Durban City Hall (left), Belfast City Hall (right)
Source: KZNIA, 2006:2

The global culture of design is supported by architects who study what other architects are creating, no matter where. With photographs in magazines and professional journals, trend-conscious designers can scan and span the globe, sharing high-style concepts rendered in stylish materials. Glass, aluminum, stainless steel, copper, titanium, and natural stone are readily available. If they cannot be acquired locally, they can be imported. An American architect Ralph T. Walker spoke about the idea of an international style which is untailored to local traditions and further explained by his following words: "*I have been around South America*

recently and I have just come back from Europe, and I find everywhere that modern architecture means a slab on pillars. It means the same thing in the United States because you pick up the architectural magazines and practically every issue has as its leading number a slab on pillars…Functionalism of materials have blazed our thinking around the world because you will find that the building in Rio for the Education Ministry looks exactly like the building that was designed for a giraffe in the London Zoo, and it looks exactly like the building that has been designed for the United Nations. In other words, you have a cover of unthinking, uncritical acceptance of things" (Tzonis, 2003: 27).

Doha has recently been chosen by the government to become the cultural pole of the Gulf region. The Doho office building also referred to as Doha 9 (Figure 14), designed by Ateliers Jean Nouvel was aimed to become an iconic structure in the city. Located between the new city centre and the Corniche on the north side of the bay, each floor offers panoramic views towards the Gulf on the east, the port on the south, the city on the west, the coast and the desert on the north. This 231m high, steel cladded structure, will certainly change the skyline of Doha, but in has no substantial elements in assimilating the funtions it houses with its imagery (www.designbuild-network.com/projects/doha9highrisseoffice).

Figure 14: Doha 9
Source:http://redchalksketch.wordpress.com/2010/08/03/in-progress-doha-office-tower-qatar-ateliers-jean-nouvel-nelson-garrido/

Buildings are designed for the sole purpose of showcasing their attire, it is the imagery and excitement that the media wants, and the architects are aware of this. Harshad Bhatia in Architecture+Design (2005): "*whether it is a museum in Bilboa, Spain by Frank Gehry or another museum in Berlin, Germany by Daniel Libeskind, the building design conforms to a new felt necessity of being an artefact. „Architecture as an artifact"is the maxim of the new generation designer. What it contains is just engulfed within its superior expression as the designer on the new age. Function follows form. And form follows freedom. Freedom follows delight. And delight is fun for the designer and visitor"* (Bhatia, 2005: unknown). Jenck (2005) mentions that the hierarchy of building typologies of the past is been challenged as shopping malls and office buildings are labelled as iconic and subsequently elevated. He suggests that the solution may lie in returning to the „hierarchy of decorum" which limits the building typology that is allowed to be iconic.

3.5.3   Iconic architecture and Tourism

According to Robert Ivy in the Architectural Review, before the insertion of Frank Gehry"s Guggenheim Museum (Figure 15) completed in 1997 the city of Bilbao had shown signs of economic deterioration and little global presence. The new insertion acted as a catalyst to other projects by Foster, Calatrava and Legorreta, "*putting the once-obscure city in Northern Spain on the international must visit map*" (Pearson, 2011:53). This regeneration is summed up neatly by Joan Ockman: "*Bilbao…is remote from the main pilgrimage routes of contemporary tourism and requires an effort to get to (at least one connection from major international airports)… By the mid-1970s [Bilbao] …had fallen victim to post-industrial economics and had little of tourist cachet to offer. The opening of the Guggenheim reversed this. Within the first year of operation, the museum attracted some 1,360,000 visitors, exceeding all expectations and infusing $160 million into the local economy. It continued to draw an average of 100,000 tourists a month to the city through the summer of 2001*" (McLaren. Lasansky, 2004: 228-229).

Figure 17: Guggenheim Museum, Bilbao
Source: http://edgeoftheplank.blogspot.com

Figure 16: Libeskind's Imperial War Museum
Source: http://travelogged.com/2010/09/06/imperial-war-museum-north/

Figure 15: Koolhaus's Television Tower
Source: http://crgp.stanford.edu

This started an initiative among government officials and mayors around the world who looked at the success of Bilbao and sought to replicate its success by commissioning high profile international 'signature' architects (known as starchitects by the press) to design them (Pearson, 2011:53). Many examples prevail such as the Imperial War Museum by Daniel Libeskind situated in North Manchester (Figure 16) and the Central Chinese Television Tower by Rem

Koolhaus in Beijing (Figure 17). It is seen to have a positive impact if the city has a unique selling point, such as Bilbao"s Guggenheim museum and negative implications if a city merely implements an assortment of schemes mimicking other cities achievements (Cambie, 2009). According to Cambie (2009), research has shown that the failures of these iconic buildings are due to the expensive and highly marketable designs aimed at unique visual appearances in urban landscapes instead of a consideration to their local heritage, communities or social context. With many cities *"using architecture as a brand…their blueprint for [economic] growth is often limited to constructing a visual theme, an icon, or a signature that seems to have no specific social or material context"* (Klingmann, 2006: 3). Cambie (2009) mentions that not all towns and cities have the capital to create these iconic forms, hence an understanding needs to be taken on ways to create inexpensive good architecture which can benefit tourism. In addition there are many talented architects who can create good work, as opposed to the views of many clients and the general public that these are only achievable by 'starchitects'.

Tourism is highly beneficial to the economy of a region, the urban image and acts as a promoter for urban regeneration. Due to economic costs as stated above, a shift should be taken on creating buildings based on social, community and cultural issues. Culture suggests that the design includes the cities heritage, local arts and artists, creative industries and the integration of public"s lifestyles such as leisure, shopping, eating, drinking, etc (Cambie, 2009). In 'Tourism, Culture and Regeneration' Melanie Smith (2005) has brought together a multidisciplinary investigation of ways in which these strategies may be implemented, such as:

- the use of innovative tactics in deviating from homogenisation
- incorporation of mixed-use developments which offer a diverse variety of activities
- a reduced amount of systematic approaches
- unique experiences through organic progression in design
- incorporation of leadership, control and active fundraising

These are means of creating tourist attractions that move away from the forces of globalisation, homogenization and the economic expanses and turn to a new direction which exploits local culture and focused on aspects of architecture such as quality and involvement allowing visitors to experience the local heritage and identity of its setting. Architecture perceived as extraordinary, prominent and iconic is undoubtedly a promoter for tourist destinations. This according to Cambie (2009) dates back to the origins of Herodotus in the 5th century BC and his idea of the seven „wonders of the world‟ in describing man-made marvels which caught man"s attention and imagination for centuries. With the same notion, and the modern marketing context this can be identified by asking: does anyone think of Sidney without picturing the Opera House, London without Big Ben or Dubai without Burj Al Arab? This clearly indicates that the iconic building with a lasting and well recognized image still exists in

the current period. The following image (Figure 18) indicates the above with the aid of a saying by Wright (2000); *"If you can draw a building with a few sweeps of the pen and everyone recognizes not only the structure but also associates it with a place on earth, you have gone a long way towards creating something iconic"* (Wright, 2000).

Figure 18: sketch imageries of iconic buildings
Source: http://www.tomwrightdesign.com/

It is important that iconic buildings within tourist precincts have strong relationships to the city or community to provide longevity to the scheme and provide distinctive and distinguishing characters to a region. According to Cambie (2000) a shortage or failure of cultural relations or context to the community and its setting permits *"boredom thresholds being reached through global standardisation or a lack of any authentic experience"* (Cambie, 2000: unknown). Hence, it may be assumed that architecture enriched by its context will provide opportunities to a region which is much more than an attractive image.

3.5.4   Character of Place

Herder (1976) had a great sense of place and an intense appreciation for the natural genius of people and their culture which is further emphasized by the following: *"One must enter the time, the place, the entire history (of a people); one must feel oneself into everything."* (Abel, 1997:28)

Norberg-Shulz (1980), states the relationship of man to place goes beyond the fact of orientating oneself to their surroundings. As lynch (1960) explains, it has to do with a much deeper process of identification, implying that both place and environment need to work in correlation to one another in creating a defined character, distinguishing one place from another lending to a place its genius loci (Lynch, 1960: 64). Kuhn (1977) mentions: *"the basic act of architecture is therefore to understand the „vocation" of a place. In this way we protect the earth and become ourselves part of a comprehensive totality. What is advocated here is not some kind of environmental determinism. We only recognize that man is an integral part of the environment, and that it can only lead to human alienation and environmental disruption if he forgets that. To belong to a place means to have existential foothold, in a concrete everyday sense"* (Abel, 1997:143).

Lynch (1960) analysed what made a city vibrant and attractive to its users. This consists of five unique elements which he discovered through a process of mental mapping created by individuals of their cities. These elements consisted of a network of paths, edges, districts, landmarks and nodes. The cities which incorporated these elements were found to have strong

imageability (Lynch, 1960:2-13). The elements (Figure 19) are further defined by Lynch as follows (Lynch 1960:46-48):

Figure 19: five elements by Lynch
Source: *Lynch, 1960:47-48*

- Paths are described as channels by which people move along in their journey and are the most common points from which a city is experienced, e.g., roads, trails and sidewalks.

- Edges are all other lines not included in the path group, e.g., boundaries, walls and seashores.

- Districts are identified as sections of the city which have strong identifying character about them.

- Nodes are points or strategic spots where there is extra focus or added concentration of city features.

- Landmarks are external physical objects that act as reference points and aid in orientating one self.

Lynch established that none of the five elements exist in isolation; they intertwine and regularly overlap one another, *"Districts are structured with nodes, defined by edges, penetrated by paths, and sprinkled with landmarks"* (Lynch 1960: 48-49). These elements he concludes, if placed strategically, increase human ability to see and remember patterns, and it is these patterns that make it easier for inhabitants to perceive their city (Lynch, 1960: 117).

In terms of phenomenology, Norberg-Schulz describes place as *"a qualitative, 'total' phenomenon, which we cannot reduce to any of its properties without losing its concrete nature"* (Norberg-Schulz, 1991: 414). The two main characteristics of place are space and character, as the first symbolizes the tri-dimensional grouping of elements which form places, whilst the second symbolizes the most important aspect of any place, the general atmosphere. It is therefore agreed that phenomenology in architecture focuses on the qualitative place rather than the quantitative space aimed at developing environments with expression through meaningful places (Valverde, 2004: 104).

From the above, a region may be considered as an environmental totality as it comprises space and character attributes. A regions limit is defined by the sky, the ground, and the horizon, which can be universal. In addition to the physical limitations of space, perception of place by the public is a critical element to consider. Hence, the character of the place is defined

through the relationship between man and place, which needs to be identified by the architect, and expressed within the built environment.

According to Greed (1998)" *Character is that quality which emanates from the fusion of topography and built form, geology and traditional building material, street patterns, and the grain and boundaries which reflect past ownerships"* (Greed, 1998: 72). Referring to the diagram (Figure 20), character is defined by the uses and activities of an area. This would include the past users of a place, names, building types, and the original identity of certain districts and their transparency and contribution to the public realm. It also involves the sensory experience incorporating sounds,
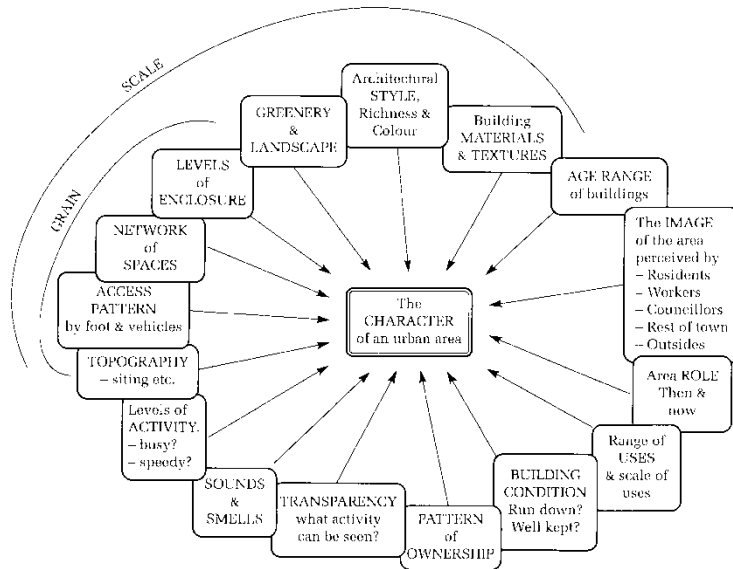
Figure 20: Character diagram
Source: Greed, 1998: 72

smells, sight and feel. Perhaps a place may only define its character with the passage of time, as people would have adapted and altered it, when it has had its coating of age and when people have developed their own distinctive images and memories of the place in their minds (Greed, 1998: 72).

3.5.5 The Modernist Technique of Defamiliarization and Critical Regionalism

According to Lefaivre and Tzonis, *"Defamiliarization, a concept closely related to Brecht"sVerfremdung but also to Aristotle"sXenikon was coined by the Russian critic Victor Shklovsky"* (Tzonis, Lefaivre, 2001: 8). Originally applied to literature, this concept proved to be easily applied to architecture. According to Shklovsky*, "the driving force of art is to generate awareness; primarily for perception, for holding and attracting attention "* (Lemon, Reis, 1965: unknown). Shklovksy maintains that defamiliarization is the key method in drawing the perception and awareness of an object by changing the image of familiar forms (Lemon, Reis. 1965). Tzonis and Lefaivre (1996) proposed defamiliarization from a different perspective which uses the principles of critical regionalism, linking them to import ideas and approaches of globalisation in forming a cohesive approach.

Tzonis and Lefaivre (2001) maintain, "*Critical regionalism should be seen as complementary rather than contradictory to trends toward higher technology and a more global*

Figure 21 : Cultural Centre in New Caledonia
Source: Lefaivre. Tzonis. 2003:86

economy and culture. It opposes only their undesirable, contingent by-products due to private interests and public mindlessness" (Tzonis, Lefaivre. 2001: 8-9). An understanding of this indicates a modernist technique of defamiliarization rather than providing a set of design guidelines. Critical regionalism opposes the destruction of local potential due to the misuse of technological advances in a globalisation process and aims towards a balance of the ecosystems. Frampton (1983) also inspired by critical regionalism through issues such as climate, topography of the given site and tectonics, arguing that Critical Regionalism depends upon maintaining a high level of critical self-consciousness. It may find its governing inspiration in such things as the range and quality of the local light, or in a tectonic derived from a peculiar structural mode, or in the topography of a given site (Frampton, 1983: 21).

Critical Regionalism views the perception of Identity to be critically open to the importing of worldwide views which defamiliarization aspires to achieve (Tzonis. Lefaivre. 1996). This may be seen in a project by Renzo Piano of a Cultural Centre in New Caledonia (Figure 21), devoted to a political leader Jean-Marie Tjibaou, who was assassinated in 1989. The projects aim was to design a building which expressing the Pacifics traditional forms, culture and regions sensitivities and interpreting it into a modern architectural language (Lefaivre. Tzonis. 2003:82). In order to generate a design which was faithful to the culture, the architect began by understanding Kanak culture, learning its history, environment and beliefs. From the study he concluded that the design must incorporate traditional building materials and methods as well as respecting certain natural elements, such as wind, light and vegetation. The layout of the centre has direct correlations to the social functioning of the Kanak people in their tribes and

villages (Figure 22): everything has a hierarchy attached to it, distinguishing the different

functions and roles of the people Most importantly an organizational layout is used to link the tribe off a central alley along which the ten „huts" varying in size and heights are arranged. The 10 Great Houses (Huts) have a consistent form of vertically positioned shell-like structures which resemble the traditional huts of a Caledonian Village. They were given a deliberate unfinished appearance as a symbol that the Kanak culture is still in the process of „becoming" (Lefaivre. Tzonis. 2003: 83).
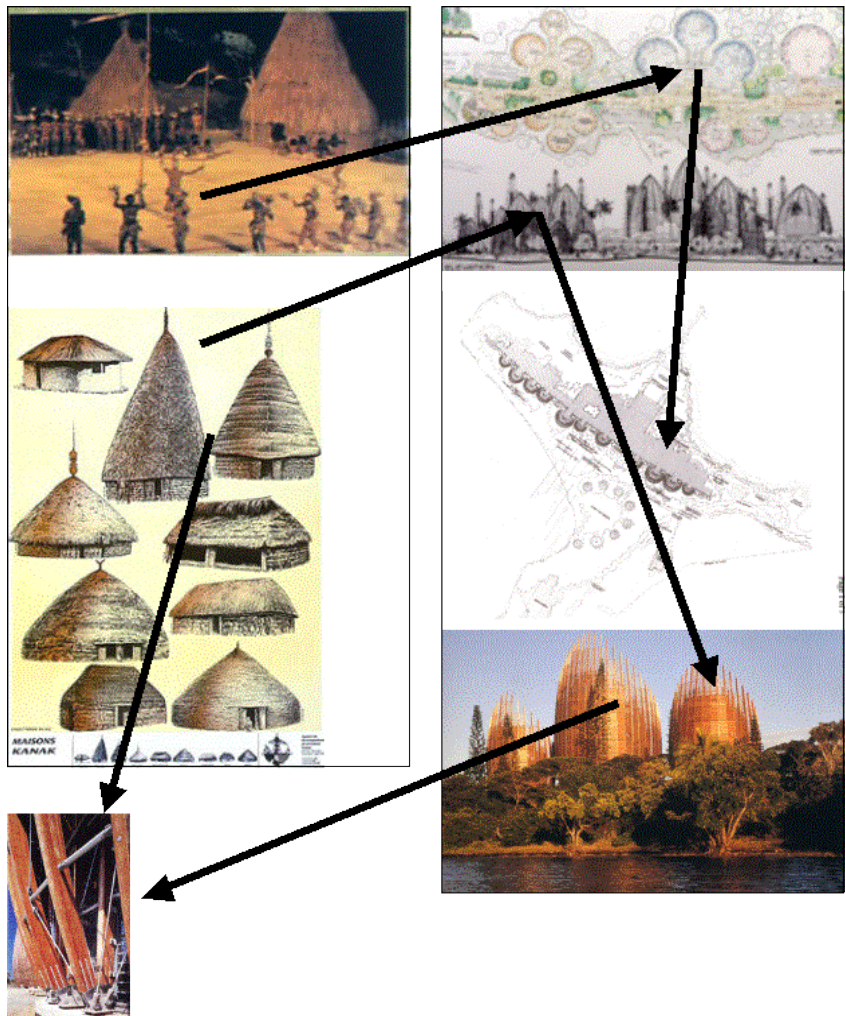
Figure 22 : Reinterpretation of the Kanak Culture and Identity
Source: http://www.generativeart.com/on/cic/papers2005/17.

Lefaivre, Tzonis (2001) argues, "*Defamiliarization is at the heart of what distinguishes critical regionalism from other forms of regionalism and its capability to create a renewed versus an atavistic, sense of place in our time…The critical approach of contemporary regionalist architecture reacts against this explosion of regionalist counterfeit setting [as used in Romantic regionalism] by employing defamiliarization. Critical regionalism is interested in specific elements from the region, those that have acted as agents of contact and community, the place-defining elements, and incorporates them „strangely", rather than familiarly, it makes them appear strange, distant, difficult even disturbing. It disrupts the sentimental „embracing" between buildings and their consumers and instead makes an attempt at „pricking the conscience". To put it in more traditional terms the critical approach reintroduces „meaning" in addition to „feeling" in people"s view of the world*" (Tzonis, Lefaivre. 2001:8-9).

As in critical regionalism, the local contextual elements of the Kanak culture were incorporated in a symbolic and not picturesque approach: "*the idea was that, instead of creating*

a historical reconstitution or a simple replica village, it was preferable to strive to reflect the indigenous culture and its symbols which, though age-old, were still very much alive" (Lefaivre. Tzonis. 2003: 83). Conversely the idea of defamiliarization is clear in the design approach such as the advanced methods of technology used to construct the huts, "*at the service of the expectations and traditions of the Kanak*" (Lefaivre. Tzonis, 2003: 83). The design does not imitate traditional or universal cultures and forms; it extracts their significant aspects to form a strong iconic building unique to its setting.

3.5.6   Conclusion

Architects have a social and cultural obligation when inserting new built forms into a city or space to understand and integrate these factors. According to the general public architects are seen as design masterminds to some whilst others see them as merely drafters and creators of pretty pictures of buildings. It is the challenge and obligation of the designer to mend and correct these narrow minded views and present a true idea of the occupation into a new, valued public vision aimed at positively impacting the future of society. Gyorgy Doczi (1981) encapsulates this with his view "*Our knowledge has lead us to take apart, analyse and differentiate, wisdom will synthesize, integrate, envision relationship, bring about wholeness and unity*" (Doczi 1981:150).

The above chapter has aided in understanding that imagery has a strong hold in the architectural field. Icons cannot be ignored or removed; they are forms which need to facilitate a unique and distinct recognition to their setting. There is a need for regional aspects to take the grandstand as seen in the design of Renzo Piano's Cultural Centre in New Caledonia. The impact of globalisation over time is causing a loss of identity to many areas around the globe. If projects are thought about carefully by the designer overlooking the images portrayed, iconic architecture is capable of providing progression to a city such as urban rejuvenation, regional identity, tourism and social pride to the people of the region.

3.6   Conclusion to Literature Review

The study generated from this chapter forms an acceptance to the phenomenon of globalisation through an understanding and reasoning behind its occurrence. It subsequently explored the contextually specific urban principles dialogued from various theorists in analysing its significance in planning and design. The chapter has outlined the various components that need to be considered when designing new built-forms in order to sustain a regions identity, culture, sense of community, economic and environmental factors. It suggests that architecture which follows these guidelines has the potential to generate positive outcomes to a city's image, encourages urban rejuvenation and increases the density of developments in city centres whilst creating distinctiveness in an otherwise generic global world.

CHAPTER 4: CASE STUDIES

4.1 Introduction and Selection Criteria

This chapter consists of the empirical study of two facilities and areas within South Africa. In order to expand on the context to the study, case studies were carried out in Kwa-Zulu Natal and Gauteng. An investigation was taken into the understanding and background of each region and the contextual settings of the building in an attempt to analyse their strengths and weaknesses.

The areas of concern for the study include site selection, environment and economic sustainability, social impacts, public participation, built-form and planning. For clearer understanding plans, diagrams and pictures are incorporated.

4.2 Constitutional Court

4.2.1 Introduction

"Freedom, democracy, equal opportunity, diversity, reconciliation and respect: these ideas form the foundation of the new South African constitution and are the values that the new building of the constitutional Court sets out to convey. The Court has been constructed on a site chosen for its intensive symbolism: the Old Fort prison in central Johannesburg, a place of captivity and suffering in the apartheid years. The building embodies the victory of idealism and human rights over cruelty and despair, and reflects the openness and transparency called for in the constitution." (Deckler, Graupner, Rasmuss. 2006: 19)

During the apartheid regime participation in development by the general public was unheard of as the government for the duration of the apartheid era constituted of primarily white political, economic and social domination who were designated to be the sole planners and designers of projects. This phenomenon has taken a contradictory role, calling for public involvement by all citizens since South Africa‟s democratic elections in 1994. There is enormous emphasis on „community‟ when designing a building aimed at incorporating activities and design elements focused on public participation. Sequentially, this approach is believed to play a major role within the architectural and planning fields in generating a truly South African identity through built forms.

In 1996, South Africa passed a major milestone of democratization as a new Constitutional Law was passed. It contained a Bill of Rights to ensure that political powers are exercised and constrained within the framework established in which eleven judges were elected to protect the Constitutional Bill (Lipman, 2004: 8). The department of public works in 1997 launched a design competition which in keeping with the democratic nature of the project, was open to any individual who wished to submit but directed primarily at the architectural

profession. The task was to propose an appropriate architectural expression to reflect a new style of public architecture portraying a democratic institution. OMM Design Workshop situated in Durban won the competition, judged by a panel of nine adjudicators of which two assessors were Indian architect Charles Corea and Sri Lankan designer Geoffrey Bawa (Lipman, 2004: 8). From the literature review it is evident that form, character and setting are strongly related to the social, economic and political nature of the society and time period in which the building was erected.

In recent years there is strong evidence to show that position, form, character and built forms are profoundly related to social, economic and political nature of the society which erected them. With this in mind, a change in the societal identities of a region would require a new or re-interpreted representation of building forms and planning to demonstrate the new values and visions revealed. The Constitutional Court can be seen to have recognized and implemented these ideals which are further discussed and analysed in the following chapter.

4.2.2   Setting of the case study

The site is situated between the northern face of Braamfontein Ridge and the high density urban residential „Ghetto‟ of Hillbrow (Figure 23) inside the city of Johannesburg. During the apartheid era the region encouraged large commercial development which began to degrade after the abolition of white rule which led the area destitute for urban renewal (http://en.wikipedia.org/wiki/Braamfontein).

Figure 23: Location map of Constitutional Court precinct
Source: http://www.sa-venues.com/maps/gauteng/braamfontein.php

The Constitutional Court found within Constitutional Hill (Figure 24) can be seen as one of the regeneration initiatives in Braamfontein. Previously known as the notorious Old Fort Prison Complex or Number Four the site has rich historical significance and meaning; to protect the South African Republic from British invasion Paul Kruger designed an Old Fort around the

Figure 24: Constitutional Hill locality plan
Source: Lipman, 2004: 9

prison. After the Anglo-Boer War the British imprisoned the Boer military leaders in the fort which was later extended to include „native" cells called Section 4 and Section 5 and in 1907 expanded with the new insertion of a women"s jail and later an awaiting-trial block in the 1920s (http://en.wikipedia.org/wiki/Constitution_Hill,_Johannesburg). Many South Africans, common criminals and political activists were detained within the prison precinct including Mahatma Gandhi, Albert Luthuli, Robert Sobukwe and former president Nelson Mandela (Wohler, 2010). The history and background of the chosen site for the insertion of a Constitutional Court portrays a good understanding and background to the context of the region to transform harsh and oppressive memories of the past into a sense of freedom, democracy and unity for which the new South African nation is pursuing to achieve.

4.2.3 Building Analysis

A strong symbolic image of a court in South Africa or any other country colonized by European powers is of Neo-Classical style. The typology has a supreme, presiding appearance over a public architecture, echoing with God like authority. The Constitutional Court (Figure 25) by OMM Design opposes this authoritative image when designing, by generating a building which relates to the people and its setting. Public participation and freedom of movement is carried throughout the design. The buildings precinct is designed to be open and freely accessible to the public as there are no fences or barriers throughout. Several walkways are

designed to lead visitors towards the public square permitting a sense of choice whilst also able to attend court hearings or view the art gallery at liberty.

Figure 25: main entrance into the building.
Source: http://www.a-g-i.org/?lid=2238&tmpl=images

A tour around the site sheds enlightenment to the city"s history and injustice. The constitutional hill precinct is said to be the Robben Island of Johannesburg, as it is a tribute to the country"s democracy. It comprises of museums, exhibition spaces, coffee shop, offices and the Constitutional Court. It is a mixed-use heritage precinct offering a cultural, historical, educational and recreational experience. Visitors are able to experience the story of South Africa"s transition through guided tours such as:

Mandela Cell: a documentary is played of Mandela"s period at the prison and his fight to inspire change for society.

Women"s Jail: this building has been transformed into an exhibition space which pays tribute to the struggle women faced for freedom.

We the People wall: this wall runs the length of Constitution Square which invites ex-prisoners, warders and the general public to participate in the design and leave their stories.

We the People: a photographic exhibition of South Africa"s nine provinces in 2003 from urban areas to isolated rural communities.

Objects from the Past: a wide collection of objects and emblems used during the prisons history and their system of punishment during apartheid.

The Constitutional Court building consists of four major components incorporating subtle hierarchies of spaces and facilities such as (Figure 26):

- Court and judges chamber
- Library
- Administration areas
- Exhibition space

Figure 26: Design composition
Source: Lipman, 2004: p11

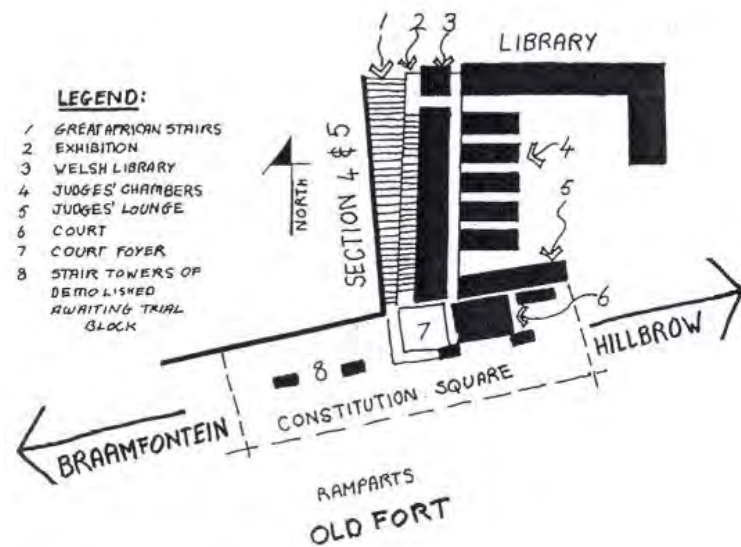The court foyer and chambers; due to importance and authority; is sited at the top of the site creating a focal point within the constitutional square. Second in ranking is the library which is placed at the bottom of the sloping site. These two major public components are joined by the administration staff and judge''s chambers comprising of three levels merely to allow easy and equal access for the court staff to both facilities. The overall massing of the design is symbolic of a courtyard concept, allowing the spaces to move from; public along the exterior, semi-public within the building and the private within the courtyard.

Approaching the building from the north, along the great African stairs, public engagement is enforced through the use of an interactive screen along the façade designed by local artists (Figure 27). The screens consist of various imageries which the public may interpret and analyse in a way they see fit, catering for a changing and free deduction of what the artist depicted. The stairs are constructed of bricks from the awaiting trial block building conceptualized to form „a pathway between what was and what is hoped for" (Lipman, 2004: 10). This meets with the architect''s objective of interweaving past with future. Unfortunately this

Figure 27: African staircase and interactive screened facade on the left
Source: Picture taken by Author

experience cannot be experienced by everyone, as it is not disable friendly, which should have been well thought out during the design process if this was to be a space for „All". At the top of

the staircase lies constitutional square acting as an open public forecourt to the entrance of the building and the surrounding buildings within the precinct. „Constitutional Court" inscribed on the entrance facade in the 11 South African official languages jogs the public"s memory of the democratic stance of the building (Figure 29). This is again emphasised in the foyer space with the words „freedom, dignity and equality" cast along the concrete representative of the buildings function. A strong concept implemented into the design is the denotation of a tree (Figure 28). In the African culture it is believed that for order and justice to prevail court sessions should transpire under a tree. This notion has been integrated into the planning of the building as

Figure 28: The Logo depicting people sheltering under a canopy of branches
Source: www.constitutionalcourt.org.za

several elements replicate the serene, tranquil and perceptive properties which relate to a tree such as:

- The double volume foyer creates a light and buoyant feel to the space.
- Angled mosaic columns add a play of hues which symbolize the bark and branches of a tree.
- Slits in the roof and windows along the top of the wall allow astonishing light to penetrate the space in a similar manner in which light filters through a tree.
- Court chamber suggesting the gathering of people under a tree.
- The logo depicts people sheltering under a canopy of branches which represents the Constitution's protective role and a reference to a theme that runs through the Court, that of justice under a tree.

From the foyer space circulation is clear towards the court chambers, administration block and the exhibition arcade. Moving along the terraced arcade a multiplicity of fixed artwork is displayed creating a fascinating front. However, due to the terraces the walkway is once again not disabled friendly.

Lighting plays a strong element within the experience of the spaces. It adds life to the exterior and interior through shadows, reflections and enhancement of the building colours whilst adding a feeling of intrigue, warmth, scale and volume to the interior spaces (Figure 29). The choice and use of materials has been deliberate in that the architectural concept aimed at

expressing the structure and its materials. The built forms have been constructed from a limited and basic pallet of materials, such as exposed and untreated concrete, galvanized steel and timber, plastered brickwork and curtain glazing. In addition to these, a variety of in-situ artwork, mosaic, paintings and craft were all prescribed from competitions held by the architects, for local artists to place their mark on the building, acomplishing a powerful presence of culture and identity. The court building was constructed using bricks from the demolished awaiting trial blocks (Figure 30) of the
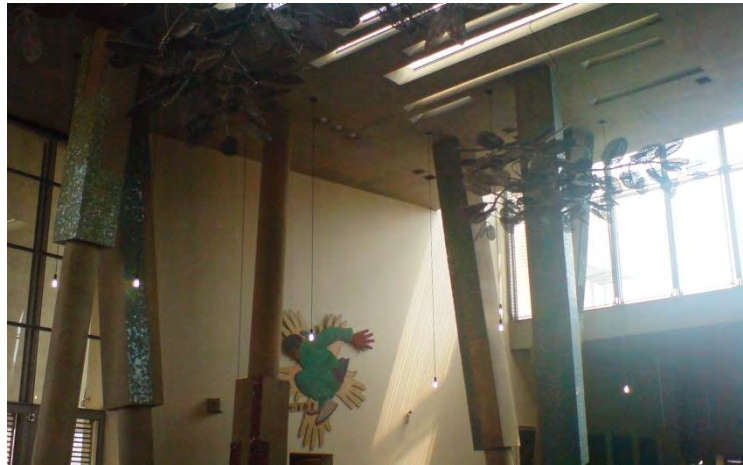
Figure 29: Foyer space
Source: Picture taken by Author

former prison, housing a new purpose of justice opposed to its previous function of oppression. The choice of materials and incorporation of over 200 local artworks express the relevence and dedication to local ideals creating a sense of an origional South African style.

The rejuvenation of the prison precinct acted as a catalyst to other projects around the Braamfontein area such as the Nelson Mandela Bridge opened in July 2003. The bridge became a new landmark in the city acting as a gateway into Johannesburg‟s city center, physically linking Braamfontein with Constitution Hill and the Newtown precinct forming the "Cultural Arc" that includes Newtown, University of the Witwatersrand, Constitution Hill and the Civic Centre. The area is now well-known as a tourist destination and has been given a *"new lease on life with the district's*
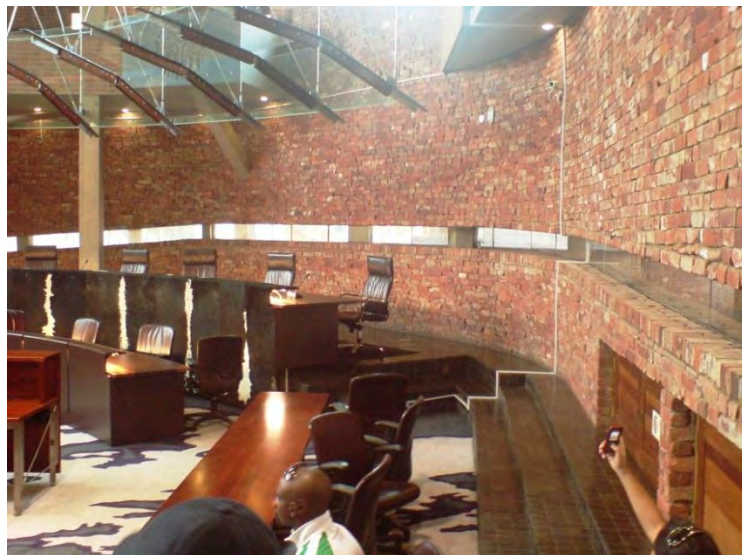

Figure 30: Court Chambers constructed from the demolished awaiting trial bricks
Source: Author

regeneration initiative headed by the Johannesburg Development Agency and property owners. Through the establishment of the Braamfontein Management District and the launch of the Braamfontein brand, this precinct has been transformed into an appealing and safe corporate district, educational center, and entertainment and arts hub"

(http://en.wikipedia.org/wiki/Braamfontein). Other changes are the conversion of commercial buildings into student accommodation and the two new transport initiatives currently under construction, the Gautrain Station area and Bus Rapid Transport (BRT). These contextually related developments which draw from each other‟s strengths will continue to affect the Braamfontein area and initiate positive change for the city (http://www.newtown.co.za/heritage/surrounds).

4.2.4   Conclusion

The structure is able to take a relatively complex brief and mould a modest form which echoes its function. It speaks of numerous local languages and cultures inspired by the diversity in the South african context.. The overall design of the Constitutional Court is site specific and relates to the social needs, economics and cultural times of a new Democratic Society. It literally deconstructs a jail into a public place connecting outwards into the city. Its empowering architectural forms deeply express the identity of the region through a contemporary and integrated composition of the built form, local art and public participation in contrast to the inaccessible and offensive public buildings of the previously autocratic and oppressive state. The building should be experienced and felt first hand as it is well articulated to be people-friendly, culturally respectful and responsive to its functions. This contemporary form is both physically and socially rooted within its context with a beacon on the hill forming an urban landmark reminding the city of its new independent future by embracing transformation.

Analysing the building from the micro to the macro there is clear indication that the architects strived to achieve a balance between the local and global. Clear aims have been made in creating a landmark and iconic building whilst displaying strong commitment to the location and culture it precedes. The design is inspired by the diversity of the country, its unique democratic society and its site specific location, associating the composition to be a true critical regionalist approach to planning truly South African architecture.

4.3   KZNSA-KwaZulu Natal Society of Arts

4.3.1   Introduction

Africa has a rich craft heritage. Regionally Southern Africa has a particularly interesting variety of crafts and art to offer though there is a lack of educational institutions, performance places and exhibitions spaces. Art and architecture form an integral part of culture and lifestyle. Hence the interpretation of any art and architecture deals with both its cultural and social significance. Art and culture in the new South Africa are undergoing rapid change as we live in a plural culture and post-apartheid society.

Durban KZNSA gallery (Figure 31) is one of very few formal art centers within the city's region. It was a competition winning scheme, won in March 1995, by London based architects Walter and Cohen. The brief was to create a community art gallery that would encourage and promote young artists within a vibrant and stimulating environment in which to exhibit work. It is currently the province's leading gallery for

Figure 31: KZNSA gallery
Source: Author

contemporary visual culture. The document will analyse the design approach taken to help create clear guidelines and understanding of local context and identity whilst analysing the significance and importance of Art and Exhibition spaces within our diverse city.

4.3.2   Setting of the case study

Durban draws much prosperity from its grand harbour, industries, variety of cultures and relaxed beaches. It is best known to South Africans as a holiday playground and „conference capital" hosting international businesses and public affairs delegates (http://www.info.gov.za/aboutsa/tourism.htm). After South Africa's democracy in 1994 and its strong history of apartheid, as discussed in the previous chapter (3.2.1), the public in Durban have been motivated and longed for a united, integrated and interweaved society. The KZNSA gallery is an important civic node
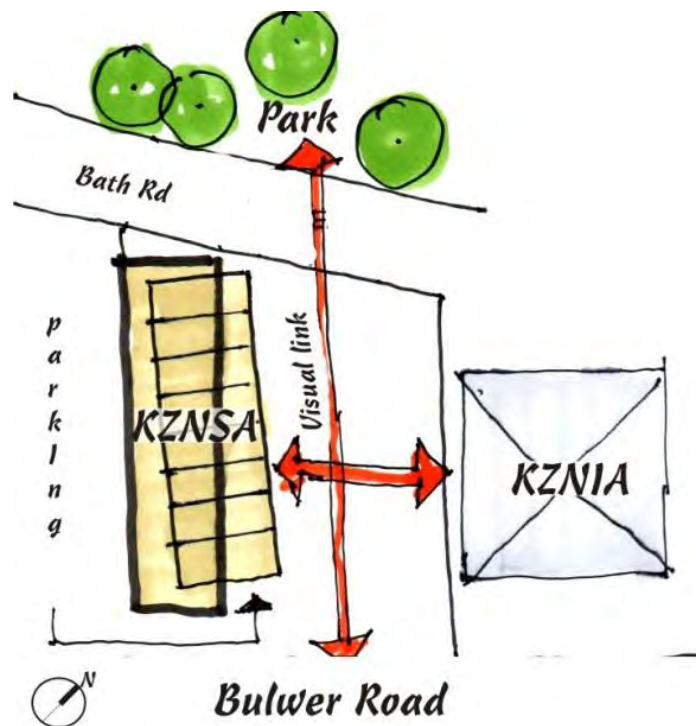
Figure 32: Site plan
Diagram by Author

forming a platform within its context encouraging this very notion of a democratic community.

It is situated within the Durban suburb of Glenwood (Figure 32), neighbouring an indigenous green belt running along the city on the edge of Bulwer Road and adjacent to the modest Victorian building housing the regional architect's institute, Kwa-Zulu Natal Institute of Architects (KZNIA). The buildings composition comprises of simple rectangular interlocking forms to enclose the three principle spaces it houses; gallery, curio shop and workshop.

4.3.3   Building Analysis

The design of the KZNSA made no attempt in creating an African style or theme to the architecture. It is a design that is responsive to the climate, light, colour, vegetation and scale of its setting. The building sits harmoniously within its suburban context responding and respecting the 2-4 storey blocks of flats in the surrounding areas. The gallery portrays a sophisticated and mature appearance with strong rectangular forms comprising of solid and transparent elements (Figure 33). The overall contemporary image communicates a public building opposed to the converted Victorian residential buildings into retail stores along Bulwer Road.

Figure 33: interplay of solid and transparent elements
Source: http://www.artthrob.co.za/07aug/images/kznsa01a.jpg

The main entrance is situated off Bulwer Rd with parking space on the south west side of the building. The curtain glazed entrance has a strong visual appeal whilst the setback allows space for the public to gather and socialise during art exhibitions. The setback allows the building to sit comfortably on the site avoiding an overpowering appearance along the pavement edge and productively accentuating the point of entry. Circulation within the design is clearly and direct to the three components: café, curio shop, gallery space and the stepped terrace

leading to Bulwer Park (Figure 34). The terraced staircase is due to the sites sloping topography in which the architect took a critical regionalist approach during the design process by planning

a double volume gallery space with a mezzanine level and the use of the terraced staircase which leads to the upper level. The building incorporation of contextually specific site conditions creates an environmentally and economically feasible approach.

The stairs are designed in perspective to create a strong spatial effect reminiscent of Bernini Scala Regia, Vatican Palace (Figure 35). Scala Regia (Royal Staircase) is a flight of steps in the Vatican City, part of a formal entrance connecting the Vatican Palace to St. Peter's Basilica. The space for the stairs was narrow which led the architects to construct the space in a similar fashion aimed at creating an illusion that the stairs are longer from the bottom and shorter from the top (http://en.wikipedia.org/wiki/Scala_Regi a_(Vatican)). This space works as a public-private space similar in concept to a veranda house by providing functions such as shelter and circulation. However, the 2m wide stairs are not intended for circulation alone, but designed as a multi-functional space for people to meet, infer and discuss art (Polwarth, 1997: 22). All this has not been successful over time, as security measures were taken, and the Bath Rd entrance was closed. The space now
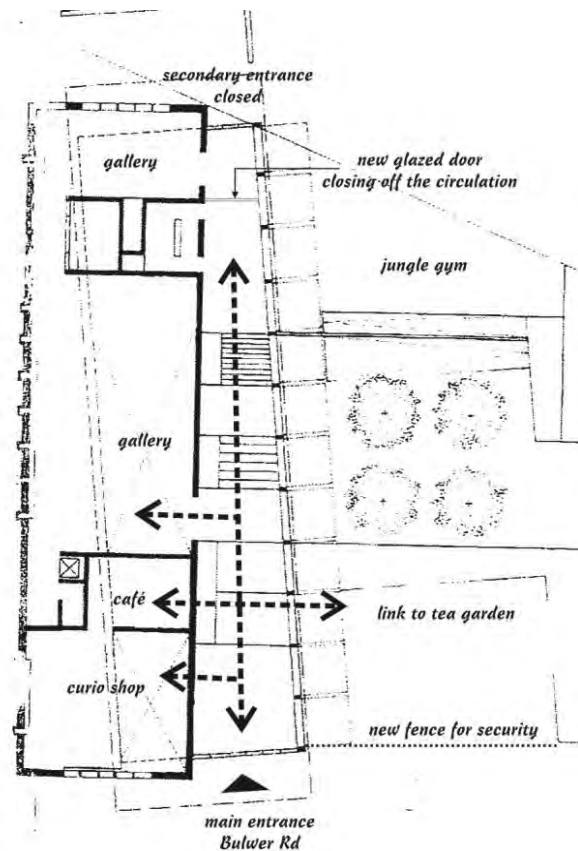

Figure 35: plan indicating circulation and spaces
Source: Polwarth, 1997: 22- edited by author

Figure 34: Bernini Scala Regia, Vatican Palace, Rome
Source:
http://en.wikipedia.org/wiki/Scala_Regia_(Vatican)

leads to a dead-end, creating a secluded staircase, with no primary function. However the café has aided in revitalizing the space, by incorporating seating along the stairs.

The curio shop initially had a shop front window facing onto Bulwer Rd which was later bricked up due to the impact of the sun"s rays on artwork and crafts displayed. This worked to an advantage for the gallery, as the wall is now used for advertising upcoming events attracting the general public passing along Bulwer Road. It caters for an interactive and participatory element which may evolve and morph the image throughout the year.

A high volume opening next to the café leads into the gallery space. Due to the topography of the site, the gallery is within a double volume space, split by a mezzanine level. The gallery comprises of five exhibition spaces which regularly display the work of established artists of provincial, national and international reputation:

- Main and Mezzanine Galleries showcase contemporary art.
- Nivea Gallery, supported by Beiersdorf, focuses on the works of emerging artists.
- Electric Gallery is a multimedia
- Audio-visual space for exhibitions of installations and new media, and is also home to the prestigious Young Artist Project.

The internal space (Figure 36) has neutral colours and detailing to cater for a flexible and unrestricted gallery space. This permits various types of exhibitions and collections to be displayed increasing and sustaining the buildings economic. No matter how many visits one makes to the gallery, the feel and atmosphere of the space is continuously changing due to the continuing variants of exhibits. Artworks on display create life, texture, feel, colour and excitement to the space, portraying a sense of identity and local culture that is diverse and unique to each exhibit.

Figure 37: Internal space of the gallery
Source: Picture taken by Author

Figure 36: Curio Shop
Source: photo taken by Author

The KZNSA is a non-profit organization aimed at supporting local artist and craftsman through workshops held at the center providing the local community with education and facilities to advance their talents. Though the main objective for the curio shop is financial support for the gallery"s organization, it
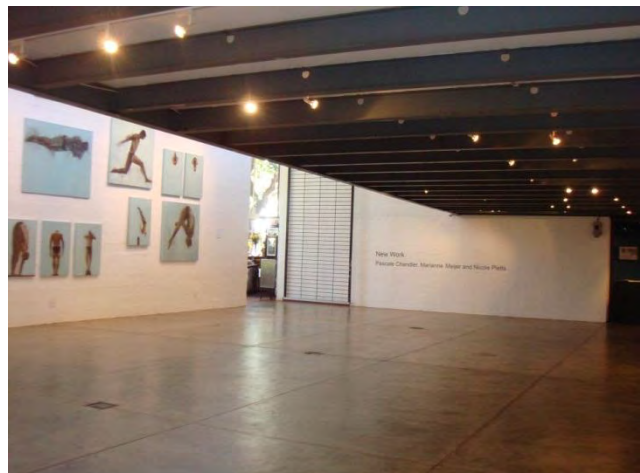
additionally provides a podium for Durban-based South African artists and craftsmen to sell their (Figure 37) such as authentic crafts, books, various items of jewellery and home-ware. This diverse collection of local and imported goods by 70-100 local craftsmen create a strong link to the public which helps to aid and uplift the community (http://www.nsagallery.co.za/artscafe.htm), whilst creating a distinct South African ambiance to the shop and the gallery through originality and creativity of local abilities. The curio shop allows the public to purchase affordable art in a non-gallery environment as opposed to the adjacent formal gallery space inviting a variety of economic based visitors. This method seems to work well as it affords constant movement within the building.

Durban is a city which lives out-doors due to its mild subtropical climate. Whether it is winter or summer, outdoor spaces are utilized. This is an important aspect for architects and planners to incorporate into their schemes. The architects for the KZNIA gallery understood this factor by placing the building close to the south-west boundary creating a green space between the gallery and the KZNIA. The vegetative space allows for a cool and passive atmosphere which may be used by the public for relaxation during summer or warming up in winter rays. The timber louvers along the façade are
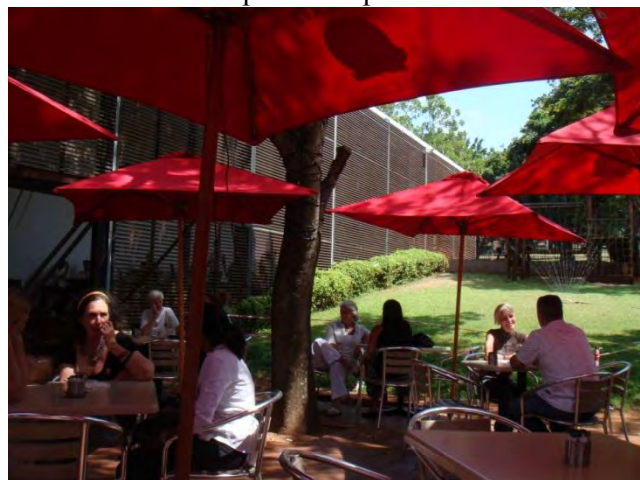

Figure 38: Cafe spilling out onto the out-door space
Source: photo taken by Author

deigned to open out onto the space, creating a permeable and interactive frontage onto the garden space. The café spills out onto the space with seating where the public enjoy the serene atmosphere of the space whilst enjoying light   meals and refreshments from the café (Figure 38).

The building was designed in accordance with Durban''s climate at the same time integrating labour-intensive building methods and inexpensive local materials creating a strong sense of place. The design is principally made of a basic portal steel structure in-filled with brickwork, glass and timber louvers. The timber screens along the northeast façade cater for the building to spill onto the outside (Figure 39). The internal walls constructed from block work are detailed to terminate before the ceiling, promoting free air flow and light within the spaces, aiding in cross ventilation. Clerestory light above the main gallery space affords well-lit interior space without directly striking the artwork. The use of materials such as rough textured walls play off the late evening light, whilst the timber screens serve as a filter to the early morning sun, with soft shadows and hues. The neutral colours create a sense of tranquillity to the space

producing a sanctuary from the harsh out-door climate and buzzing atmosphere within the Berea area.
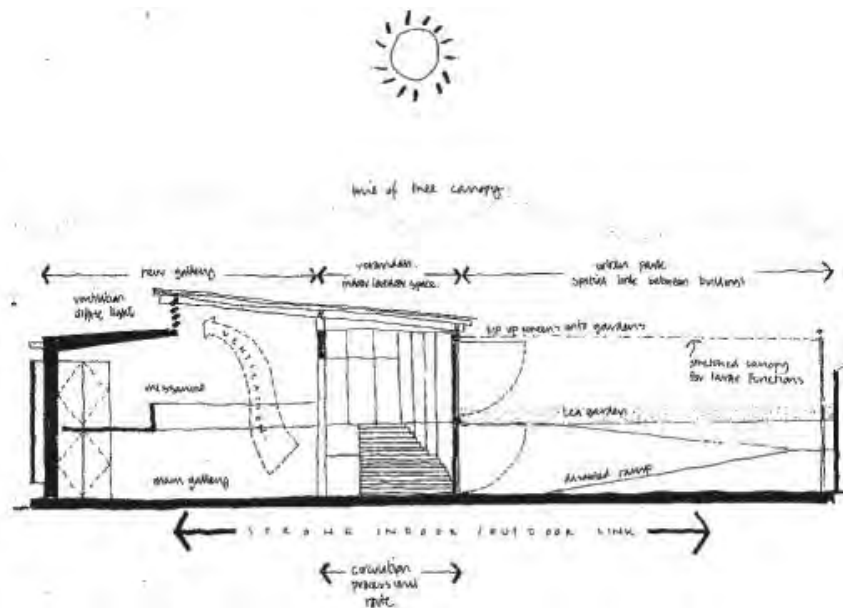

Figure 39: section through the building
Ref: Polwarth, 1997: 19

4.3.4 Conclusion

A great disadvantage of the design is that neither a ramp system nor lift is provided; access for disabled people to the upper level becomes problematic. The other issue when analysing the spaces, is the three main components which are linked in plan, do not however, flow easily into each other. There is generally more time spent in the coffee shop than the gallery space. If the gallery could expand into the café area and terraced staircase or perhaps, if wall separating the staircase and the main gallery was more penetrable, there may be a greater relationship within the spaces. This may permit the artwork to be more integrated within the building whilst subtly exposing and intriguing the general public who comes in for mere refreshments. There is universality to the designs composition in creating well-ordered spaces. Walter and Cohen have taken a strong stance in creating a critical regionalist architecture emerging from local climatic conditions, site particularities and internal and external spaces. It avoids historical connotations. The success of the building is that it avoids trite attempts at regional vernacular styles that refer to specific cultural attitudes in an aim to create a timeless architectural identity.

4.4   Conclusion to Case Studies

Public realms play a major role in the creation of an identity of a city as it has the ability to draw energy from its surroundings or radiate energy back into them. The design of both studies has shown indications relating to the issues of the current South African dilemma of

creating a building which portrays a democratic society. Buildings and people go „hand in glove" as the success of a building is determined by its positive contribution to the public realm. This is seen in the design of both facilities as the Constitutional Court attracts a wide variety of tourists and public participation in understanding the country"s history, whilst KZNIA aims at uplifting local communities by assisting them with exposure and educational skills.

In the same fashion as a musical composition, designing buildings need to allow spatial features to converge into a sonata for occupants to experience. Bringing a space to life delineates that architectural function and form is not just primarily for the visual sense. It focuses on engaging all of the senses forms and functions to cater for a more meaningful and deeper meaning in which the public may appreciate their surroundings. Both designs have created this composition by being sensitive to their contextually specific aspects in generating the overall design as to be economically, environmentally and socially sustainable. KZNIA aimed at a contemporary exterior form which left the interior artwork to express Durban"s local culture and identity, which does not work as well as the Constitutional Court. The Court was able to create a harmonious balance between the artistic fabricated form and the artwork displayed in generating a modern, living museum dedicated to human rights. It aimed at global ideals of the public imagination of the Union Buildings and Parliament yet strongly incorporated contextually specific design approaches and elements which are responsive and valuable to society. It was successful in not imitating and replicating the forms of tradition in developing a truly South African architecture.

CHAPTER 5: INTERPRETATION OF RESEARCH FINDINGS

From the studies literature review and case studies there is clear indication that architecture should not be mimicked by passing trends and global aspirations of iconic recognition, rather, architecture should aim at creating a harmonic relationship between the built-form, its contextual environment and global ideals of the western world. This chapter will indicate an analysis of the literature and provide recommendations which designers and planners need to consider in creating an architecture that is generated through contextually specific aspects of a region.

It is suggested that architecture bound by contextual elements generates respectable designs that impact positively on individual end-users, in turn contributing to improved qualities of life and surrounding environments. The impact of western ideals and cultures through the process of globalization is causing domination over developing or Third World countries. Global communications, economics, trends and other commercialization of culture are being implemented without consideration to the genius loci and critical regional aspects of a place. It tends to have repetitiveness with regards to the power of international corporations or the power of iconic architecture which overvalues uniqueness and individuality. An increased fascination today with perfection has created a desire for everything to fit an image, to be an icon. The respect and affection of places that cultivated hopes and dreams which are to be reminisced upon in the future are being lost. This is causing a loss of identity, culture and value systems of cities. However, as Robertson (1994) discussed, the consideration of local particularities by global forces is a firm viewpoint to which this study is aimed. Giddens (1991) had argued that we live in a 'single world', implying that all forces, global and local, should be considered as their elements are pieces from one puzzle. Each one is to be measured and filtered, incorporating only the appropriate aspects into the planning of a building.

The literature review of various theorists has helped understand and propagate community involvement in architecture from a mere concept to a practical reality. It has indicated how participatory architecture can better serve the end-user. User involvement and participation in design developments concerning architectural built environments is not an elaborate idealized theory. They are formed due to the shortcomings of orthodox architectural approaches. The incorporation of a variety of facilities within a design, such as the KZNSA (chapter 4.3) comprising of an art gallery, curio shop and coffee shop supports this argument. The design productivity is enhanced by attracting a diverse group of people into the building, improving its performance and economics. Social sustainability feeds on local input of design ideas, building techniques and incorporation of local builders in enhancing the sense of community participation, ownership and belonging. Constitutional Court in Braamfontein

(chapter 4.2) provided an example of this, as the public were incorporated from the start of the project through an 'open design competition' allowing the general public to enter freely. This was taken further as local materials and artwork were incorporated into the built form and displays, forming a strong sense of connection between the building and the regions unique character. For both, buildings and places, consulting and involving users and stakeholders in the design process fosters a sense of pride, local identity and ownership between the built-form and the public, contributing to community cohesion and reduction in crime.

There ought to be an exploration for a conservational interpretation of design which recognizes the realisms of the present scene. It should draw its inspiration from the environmental and traditional lessons of the vernacular, emphasising the necessity for a sustainable outlook for the future. This is based on the beliefs that, within the context of contemporary life, the sense of genius loci is irreplaceable in the modelling of the human environment. As discussed in *chapter 3.4.3* regarding natural sustainability, there is clear indication that nature has immense knowledge from which architects and designers may learn, further emphasised by the theoretical developments of biommimicry. Incorporating design structures which facilitate natural ventilation, inventive forms of shading, evaluate the buildings orientation, incorporate natural light and integrate local building materials will enhance the sustainability of a project. Providing energy saving techniques, reduction in costs for both, the construction process and the buildings operation period, which were examined and analysed with the Eastgate Shopping Complex.

Public buildings such as community centers need to foster social integration and provide creative and flexible spaces allowing for a diverse group of users. This is seen in the design of the EpiCenter where the client and architect understood the needs of the public and created a building that is flexible, allowing for different activities in accordance with the user's needs. Designs with this in mind facilitate an effective, comfortable and satisfactory result within all sectors of the community.

There are several forces which shape vernacular forms; elements of nature, the culture and history unique to each region and period as well as the regions power of authority whose regulations impose a directorial structure on the landscape. These were created with no intention or vision of utopia, they evolved from necessity, to form and solve practical human needs such as shelter, civic buildings and creating a livelihood from the land. Regional identity therefore can be recognised by the social and institutional linkages which bind people to a place and dictate a lifestyle to follow. To retain this identity, there needs to be stability and sense of investment within the community in the region.

Architecture which understands the character of a region has homogeneity in creating a coherent environment, strong identity and link to cultural aspects within the area such as its traditions, history, city forms and landscapes in developing what Norberg-Schulz describes as

genius loci (genius loci is described as representing the deep connection humans have with a place, encompassing the physical as well as symbolic values within the natural and the human environments). This in turn aids in rejuvenating the site and its surrounding context thereby increasing property value, global recognition, new existence and meaning to the place. This however, should be done with strong background knowledge of the region as misinterpretation may lead to negative implications such as displacement of local communities and loss of identity.

Spaces are used by different people at different time and ways during the course of a day. Hence, the public domain should provide complimentary activities such that it can be enjoyed by a diverse set of users of different cultures and age groups. This prevents any sense of segregation or monocultures, creating an integrated and democratic public space. Proximity of civic buildings to public open spaces such as parks, squares and water features has great potential in the performance of a building. If this is taken into consideration during the design process, both the building and the public space may feed upon each other's facilities adding, vitality, new life and movements within the spaces. The development of mixed use public buildings responds to these factors as it affords an evening economy through diversification users and activities throughout the day and night. The Constitutional Court lacks this quality as the space does not facilitate nightly activities. Incorporation of Auditoriums, movies, cafés, galleries and retail shops have contributing factors in ensuring that an area does not become remote and secluded.

Public spaces and buildings are not vacuums within a city; they have the potential in shaping a city's character. A public space network, helps in community building as it creates spaces for social interaction, improving surveillance and security. The incorporation of local communities and skills contribute to the cities unique identity such as art and sculptures. They provide historical references and allow locals to have a direct stake in the quality of the public environment, resulting in a space which generates social benefits, such as, local identity and civic pride.

The identity of a city should not be imposed on architecture; rather it should be a natural invention of realisation and a deliberate exploration. It is a development of self-actualization and self-understanding, relating the past to the future through a changing present. This leaves a question, relating to what we aim to be, rather than, what we are currently. Therefore, it is not just the use of appropriate resources, local construction techniques, or the reconsideration of traditional methods for sustainable designs which need to be conserved, it is the character of the people which has to be regenerated in order to overcome the exploitation, manipulation and the cultural neo-colonialism which plays such a great role in contemporary Third World economics.

Architecture like all art is never static but is undergoing a continual process of change. This change is due not only to the developments of new needs, new materials, and new methods of construction but also to the desire, inherent in generations of man, to produce something better and different from that accomplished by preceding generations, something which will outlast the short span of a lifetime and will remain as monuments for generations to come. This desire for change, however, is offset and balanced to a great extent by an equal human desire to preserve tradition. Changes in the character and style of architectural design should occur slowly and constitute an evolution rather than a revolution.

CHAPTER 6: CONCLUSIONS AND RECOMMENDATIONS

This study verified the importance of context in contemporary cities for new architecture by defining the impacts of globalization and the notions of critical regionalism in design. From the literature review, an understanding can be made that globalization can closely refer to 'New Modernism' in architecture. The globalization of architecture could result in a product which is unfamiliar with the surrounding conditions in physical aspect yet it could result from the work of recreation or reinvention of current flow. The designs are aimed at creating excitement within the city, becoming a new landmark for a new society. Large contemporary cities are expanding at rapid rates, and this new insertion of art can be seen as stimulus within an urban setting. However, though this method of designing disregards its context, it attains its value in the process of inventing a new 'sense of place'. It may be seen as revitalization of dead cities like that achieved by the Guggenheim Museum in Bilbao.

The principles of Critical Regionalism should be incorporated decisively on the issues conferred within the document as they are based on thoughtful, sensitive and respectful design approaches. Globalisation will continue as the world progresses towards a technological front. If this continuation progresses without restrictions it will destroy local cultures and traditions as societies will fail to recall their heritage. The issue is the human desire for the latest and finest forms, which technology may offer, expecting to achieve a better quality of life. However, this form of influence litigates individuality, sustainability and a more contextual approach to design. Is our generation to be blamed for allowing local cultures, traditions, and history to be destroyed completely in the spread of mediocre western culture?

Architecture should be about people, opposing modernist boxes, by celebrating the personality and vibrancy of a region. Designs should not be predetermined by any passing trends, but should rather be influenced by their appropriate contextual response. It is clear that architecture demands harmony in the built form and at the same time requires modern, functional requirements. What creates a distortion within this process is that iconic and landmark buildings, designed for commercial and economic status are sometimes the desired solutions within a city.

Nonetheless, this form of architecture needs to be created with delicate concern of its given site and identity. A city cannot be bombarded by these globalised interventions as it needs to be clearly defined with its own originality and possibility before having little transformation inside.

The overall conclusion of this dissertation could be summed up by three aspects:

1. The first aspect is realizing the significance of urban context in making new insertions of built-forms. Our cities have a long history and cultural basis for many years. The way a city has developed is a significant factor for a new addition.

2. The second aspect is to strengthen our local ability in designing major buildings in our cities as public participation incorporates a sense of ownership, pride and community upliftment.

3. The third aspect is that people desire excitement in a city which is distinctive, innovative that which creative architectural forms can provide. Some architecture aspiring only to be conspicuous could become unpleasant in the city. There should be delicate, deep concerns on urban context before opposing it. Public architecture which relates to the identity of a region forms icons which attract tourists through distinct character and sense of place.

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APPENDICES

I. Analysis guidelines

- Does the building promote human contact and social activities?
- Is it safe, welcoming, and accommodating for all users?
- Does it incorporate design and architectural features that are visually interesting?
- How does it promote community involvement?
- Does it reflect the local culture or history of the region?
- How well does it relate to bordering user?
- Is the space well maintained?
- Does the space have a unique or special character that defines it?
- When was the space created?
- How does it capitalize on building design, scale, architecture, and proportionality to create interesting visual experiences, vistas, or other qualities?
- Does it accommodate multiple uses?
- What purpose does it serve for the surrounding community?
- It is accessible via walking, biking, or public transit?
- Is the space welcoming to those with physical disabilities or others with special needs?
- Where is the building located, and what is its setting?
- How does the space utilize existing topography, vistas, or geography? Does it provide interesting visual experiences, vistas, or other qualities?
- What interesting features are present? How do they contribute to the unique or special nature on the built form?
- How are murals or other public art incorporated into the space?
- What activities make the space attractive to people and encourage social interaction? (Commerce, entertainment or performances, recreational or sporting, cultural, markets or vending, exhibits, fairs, festivals, special events, etc.)
- Is there commitment to maintain the space and to keep it a usable space over time? Does the public have a sense of ownership about the space?
- Is there a sense of importance about the space? What characteristics or qualities contribute to this?
- What is the history of the space, and how is it remembered or passed on from one generation to the next?

II.   Constitutional Court: Site Photographs

Figure 1: The Old Fort
Source: http://www.joburg.org.za/index.php?option=com_content&task=view&id=287&Itemid=51

Figure 2: surrounding context of the site
Source: Author

Figure 3: materials and textures incorporated in the exterior of the building
Source: Author
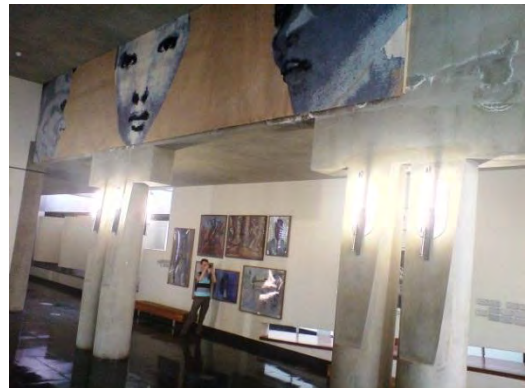
Figure 4: materials, colours and textures incorporated in the interior of the building
Source: Author

Figure 5: artwork incorporated into the design (left to right) louvered screens, timber entrance door, and mosaic columns in the foyer space.
Source: Author
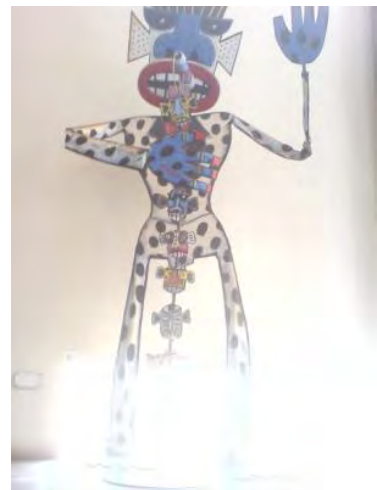
Figure 6: terraced walkway with various artworks by local artists incorporated along the route.
Source: Author

Figure 7: artefacts and prison cells retained from the old prison and incorporated into the precinct as a memory of the past.
Source: Author

Figure 8: along the terraced walkway, information about South Africa's history is documented creating an interaction between the public and the space.
Source: Author

Part A: Name of Building

Site Name: **Constitutional Court**

Part D: About you

1. Which of the following categories best describes your age? (Please tick one only)

16 or under	17-19	20-29	30-39	40-49	50-59	60-74	75 or over
☐	☐	☑	☐	☐	☐	☐	☐

2. Are you female or male? (Please tick one only)

Female ☐   Male ☑

3. Do you consider yourself to have a disability that affects your use of the space? (Please tick one only)

Yes ☐   No ☑   Rather Not Answer ☐

Part B: About your visit

1a What is the purpose of you visiting the building? (Please tick one only)

- visitor ☑
- tourist ☐
- work ☐
- activities ☐
- coffee shop ☐

1b How often do you visit the square?

- Daily ☐
- 2 or 3 times a week ☐
- Once a month ☐
- Once a year ☐
- Other ☑

2. Do you feel the design of the building relates to its surrounding context? (Please tick one only)

- yes ☑
- no ☐
- not sure ☐

3. How would you rate the design and appearance of the building? (Please tick one only)

Very good	Good	Fair	Poor	Very poor	No opinion	Don't know
☐	☑	☐	☐	☐	☐	☐

4. How would you rate the standard of safety, cleanliness and maintenance of the building and the spaces around? (Please tick one only)

Very good	Good	Fair	Poor	Very poor	No opinion	Don't know
☐	☑	☐	☐	☐	☐	☐

5. What do you think about the range of facilities that are available? (Please tick one only)

Very good	Good	Fair	Poor	Very poor	No opinion	Don't know	Not Applicable
☐	☑	☐	☐	☐	☐	☐	☐

6. Is the site easily accessible by vehicles and pedestrians? (Please tick one only)

- yes ☑
- no ☐
- not sure ☐

7. Do you feel the building encourages social interaction? (Please tick one only)

Yes ☑   No ☐   Don't know ☐

7a. If you would like to include a comment, please do so in the space provided below.

8. Does the building attract tourists and general public to the space? (Please tick one only)

- yes ☑
- no ☐
- not sure ☐

8a. If you would like to include a comment, please do so in the space provided below.
Each space leads to the next - experiential journey.

9. Does the external form of the building portray its function? (Please tick one only)

- yes ☐
- no ☑
- not sure ☑

9a. If you would like to include a comment, please do so in the space provided below.

10. Does the building portray a South African identity? (Please tick one only)

- yes ☑
- no ☐
- not sure ☐

10a. If you would like to include a comment, please do so in the space provided below.
It is a response to Post-Apartheid.

11. Do you feel art plays an important aspect in the identity of South Africa? (Please tick one only)

- yes ☑
- no ☐
- not sure ☐

11a. If you would like to include a comment, please do so in the space provided below.

12. Has the building aided in rejuvenating and uplifting the area of its setting? (Please tick one only)

- yes ☑
- no ☐
- not sure ☐

12a. If you would like to include a comment, please do so in the space provided below.

13. Are there any more comments you would like to make about the building? (Please tick one only)
(planning, architectural form, facilities that are available, or the activities that take place)

Yes ☑   No ☐

13a. If you answered 'Yes', please provide your additional comments in the space below.
The spaces are well designed, comfortable - human scale. Building materials respond to climate + environmental context + historical context.

Part A: Name of Building

Site Name: CONSTITUTIONAL COURT.

Part D: About you

1 Which of the following categories best describes your age?　　(Please tick one only)

16 or under	17-19	20-29	30-39	40-49	50-59	60-74	75 or over
☐	☐	☒	☐	☐	☐	☐	☐

2 Are you female or male?　　(Please tick one only)

Female ☐　　　Male ☒

3 Do you consider yourself to have a disability that affects your use of the space?　　(Please tick one only)

Yes ☐　　　No ☒　　　Rather Not Answer ☐

Part B: About your visit

1a What is the purpose of you visiting the building?
(Please tick one only)

visitor	☐
tourist	☒
work	☐
activities	☐
coffee shop	☐

1b How often do you visit the square?

Daily	☐
2 or 3 times a week	☐
Once a month	☐
Once a year	☒
Other	☐

2 Do you feel the design of the building relates to its surrounding context?　　(Please tick one only)

yes	☒
no	☐
not sure	☐

3 How would you rate the design and appearance of the building? (Please tick one only)

Very good	Good	Fair	Poor	Very poor	No opinion	Don't know
☐	☒	☐	☐	☐	☐	☐

4 How would you rate the standard of safety, cleanliness and maintenance of the building and the spaces around?
(Please tick one only)

Very good	Good	Fair	Poor	Very poor	No opinion	Don't know
☐	☒	☐	☐	☐	☐	☐

5 What do you think about the range of facilities that are available?　　(Please tick one only)

Very good	Good	Fair	Poor	Very poor	No opinion	Don't know	Not Applicable
☐	☐	☒	☐	☐	☐	☐	☐

6 Is the site easily accessible by vehicles and pedestrians?　　(Please tick one only)

yes	☒
no	☐
not sure	☐

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7 Do you feel the building encourages social interaction?　　(Please tick one only)
(Please tick one only)

Yes ☐　　　No ☒　　　Don't know ☐

7a If you would like to include a comment, please do so in the space provided below.

8 Does the building attract tourists and general public to the space?　　(Please tick one only)

yes	☒
no	☐
not sure	☐

8a If you would like to include a comment, please do so in the space provided below.

9 Does the external form of the building portray its function?　　(Please tick one only)

yes	☐
no	☒
not sure	☐

9a If you would like to include a comment, please do so in the space provided below.

10 Does the building portray a South African identity?　　(Please tick one only)

yes	☒
no	☐
not sure	☐

10a If you would like to include a comment, please do so in the space provided below.

11 Do you feel art plays an important aspect in the identity of South Africa?　　(Please tick one only)

yes	☒
no	☐
not sure	☐

11a If you would like to include a comment, please do so in the space provided below.

12 Has the building aided in rejuvenating and uplifting the area of its setting?　　(Please tick one only)

yes	☒
no	☐
not sure	☐

12a If you would like to include a comment, please do so in the space provided below.

13 Are there any more comments you would like to make about the building?　　(Please tick one only)
(planning, architectural form, facilities that are available, or the activities that take place)

Yes ☐　　　No ☒

13a If you answered 'Yes', please provide your additional comments in the space below.

Part A: Name of Building

Site Name: CONSTITUTIONAL COURT.

Part D: About you

Which of the following categories best describes your age? (Please tick one only)

16 or under	17-19	20-29	30-39	40-49	50-59	60-74	75 or over
☐	☐	☒	☐	☐	☐	☐	☐

Are you female or male? (Please tick one only)

Female ☐   Male ☒

Do you consider yourself to have a disability that affects your use of the space? (Please tick one only)

Yes ☐   No ☒   Rather Not Answer ☐

Part B: About your visit

1a What is the purpose of you visiting the building?
(Please tick one only)

visitor	☐
tourist	☒
work	☐
activities	☐
coffee shop	☐

1b How often do you visit the square?

Daily	☐
2 or 3 times a week	☐
Once a month	☐
Once a year	☒
Other	☐

Do you feel the design of the building relates to its surrounding context? (Please tick one only)

yes	☒
no	☐
not sure	☐

How would you rate the design and appearance of the building? (Please tick one only)

Very good	Good	Fair	Poor	Very poor	No opinion	Don't know
☐	☒	☐	☐	☐	☐	☐

How would you rate the standard of safety, cleanliness and maintenance of the building and the spaces around?
(Please tick one only)

Very good	Good	Fair	Poor	Very poor	No opinion	Don't know
☐	☒	☐	☐	☐	☐	☐

What do you think about the range of facilities that are available? (Please tick one only)

Very good	Good	Fair	Poor	Very poor	No opinion	Don't know	Not Applicable
☐	☐	☒	☐	☐	☐	☐	☐

Is the site easily accessible by vehicles and pedestrians? (Please tick one only)

yes	☒
no	☐
not sure	☐

Do you feel the building encourages social interaction? (Please tick one only)
(Please tick one only)

Yes ☐   No ☒   Don't know ☐

7a. If you would like to include a comment, please do so in the space provided below.

Does the building attract tourists and general public to the space? (Please tick one only)

yes	☒
no	☐
not sure	☐

8a. If you would like to include a comment, please do so in the space provided below.

Does the external form of the building portray its function? (Please tick one only)

yes	☐
no	☒
not sure	☐

9a. If you would like to include a comment, please do so in the space provided below.

Does the building portray a South African identity? (Please tick one only)

yes	☒
no	☐
not sure	☐

10a. If you would like to include a comment, please do so in the space provided below.

Do you feel art plays an important aspect in the identity of South Africa? (Please tick one only)

yes	☒
no	☐
not sure	☐

11a. If you would like to include a comment, please do so in the space provided below.

Has the building aided in rejuvenating and uplifting the area of its setting? (Please tick one only)

yes	☒
no	☐
not sure	☐

12a. If you would like to include a comment, please do so in the space provided below.

Are there any more comments you would like to make about the building? (Please tick one only)
(planning, architectural form, facilities that are available, or the activities that take place)

Yes ☐   No ☒

13a. If you answered 'Yes', please provide your additional comments in the space below.

Part A: Name of Building

Site Name: Constitution Court

Part D: About you

Which of the following categories best describes your age? (Please tick one only)

16 or under	17-19	20-29	30-39	40-49	50-59	60-74	75 or over
☐	☐	☑	☐	☐	☐	☐	☐

Are you female or male? (Please tick one only)

Female ☑   Male ☐

Do you consider yourself to have a disability that affects your use of the space? (Please tick one only)

Yes ☐   No ☑   Rather Not Answer ☐

Part B: About your visit

1a What is the purpose of you visiting the building? (Please tick one only)

- visitor ☐
- tourist ☐
- work ☐
- activities ☐
- coffee shop ☐

1b How often do you visit the square?

- Daily ☐
- 2 or 3 times a week ☐
- Once a month ☐
- Once a year ☐
- Other ☑

2. Do you feel the design of the building relates to its surrounding context? (Please tick one only)

- yes ☑
- no ☐
- not sure ☐

3. How would you rate the design and appearance of the building? (Please tick one only)

Very good	Good	Fair	Poor	Very poor	No opinion	Don't know
☑	☐	☐	☐	☐	☐	☐

4. How would you rate the standard of safety, cleanliness and maintenance of the building and the spaces around? (Please tick one only)

Very good	Good	Fair	Poor	Very poor	No opinion	Don't know
☑	☐	☐	☐	☐	☐	☐

5. What do you think about the range of facilities that are available? (Please tick one only)

Very good	Good	Fair	Poor	Very poor	No opinion	Don't know	Not Applicable
☐	☑	☐	☐	☐	☐	☐	☐

6. Is the site easily accessible by vehicles and pedestrians? (Please tick one only)

- yes ☐
- no ☐
- not sure ☑

7. Do you feel the building encourages social interaction? (Please tick one only)   (Please tick one only)

Yes ☐   No ☑   Don't know ☐

7a. If you would like to include a comment, please do so in the space provided below.

When I went there wasn't many people around to evaluate social interaction.

8. Does the building attract tourists and general public to the space? (Please tick one only)

- yes ☑
- no ☐
- not sure ☐

8a. If you would like to include a comment, please do so in the space provided below.

It's a building that represents the evolution of South African history

9. Does the external form of the building portray its function? (Please tick one only)

- yes ☐
- no ☑
- not sure ☐

9a. If you would like to include a comment, please do so in the space provided below.

It portrays what the building represents, such as freedom, equality etc.

10. Does the building portray a South African identity? (Please tick one only)

- yes ☐
- no ☐
- not sure ☑

10a. If you would like to include a comment, please do so in the space provided below.

What is a South African identity?

11. Do you feel art plays an important aspect in the identity of South Africa? (Please tick one only)

- yes ☑
- no ☐
- not sure ☐

11a. If you would like to include a comment, please do so in the space provided below.

Art itself is an expression of identity

12. Has the building aided in rejuvenating and uplifting the area of its setting? (Please tick one only)

- yes ☑
- no ☐
- not sure ☐

12a. If you would like to include a comment, please do so in the space provided below.

13. Are there any more comments you would like to make about the building? (Please tick one only)
(planning, architectural form, facilities that are available, or the activities that take place)

Yes ☑   No ☐

13a. If you answered 'Yes', please provide your additional comments in the space below.

The building captures the spirit of place.

IV.   KZNSA: Site Photographs

Figure 10: surrounding context of the gallery; residential flats (top left) and Victorian houses converted into retail such as the antiques shop (top right), furniture shops (bottom left) and coffee shops (bottom right)
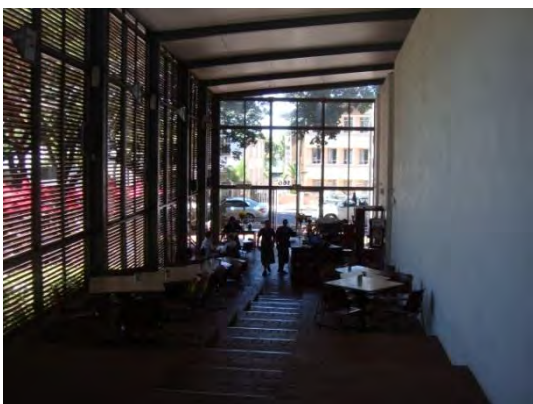Source: Author

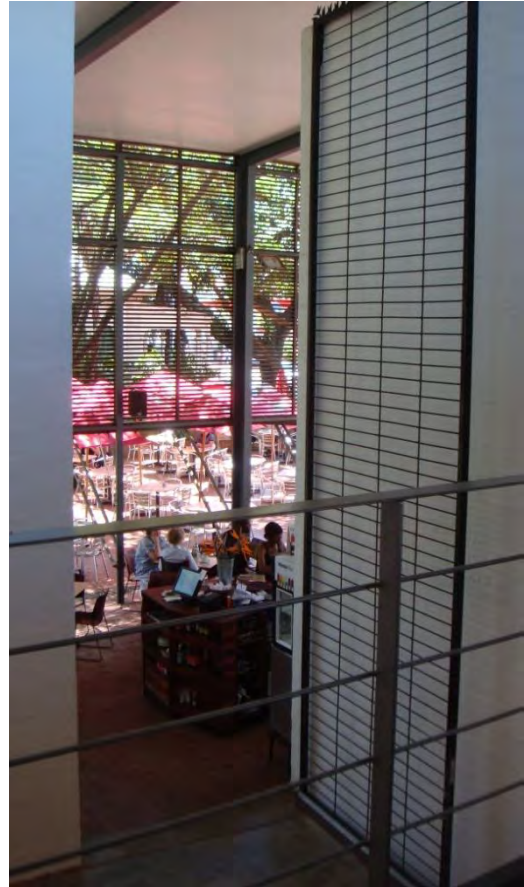Figure 9: terraced walkway with timber façade
Source: Author

Figure 11: internal textures, material and colours which are neutral, allowing the artwork to add vibrancy to the space
Source: Author

Part A: Name of Building

Site Name: **K ZN SA**

Part D: About you

Which of the following categories best describes your age? (Please tick one only)

16 or under	17-19	20-29	30-39	40-49	50-59	60-74	75 or over
☐	☐	☑	☐	☐	☐	☐	☐

Are you female or male? (Please tick one only)

Female ☑   Male ☐

Do you consider yourself to have a disability that affects your use of the space?   (Please tick one only)

Yes ☐   No ☑   Rather Not Answer ☐

Part B: About your visit

1a What is the purpose of you visiting the building?
(Please tick one only)
- visitor ☐
- tourist ☐
- work ☐
- activities ☐
- coffee shop ☑

1b How often do you visit the square?
- Daily ☐
- 2 or 3 times a week ☐
- Once a month ☑
- Once a year ☐
- Other ☐

Do you feel the design of the building relates to its surrounding context?   (Please tick one only)
- yes ☑
- no ☐
- not sure ☐

How would you rate the design and appearance of the building? (Please tick one only)

Very good	Good	Fair	Poor	Very poor	No opinion	Don't know
☑	☐	☐	☐	☐	☐	☐

How would you rate the standard of safety, cleanliness and maintenance of the building and the spaces around?
(Please tick one only)

Very good	Good	Fair	Poor	Very poor	No opinion	Don't know
☐	☑	☐	☐	☐	☐	☐

What do you think about the range of facilities that are available?   (Please tick one only)

Very good	Good	Fair	Poor	Very poor	No opinion	Don't know	Not Applicable
☐	☑	☐	☐	☐	☐	☐	☐

Is the site easily accessible by vehicles and pedestrians?   (Please tick one only)
- yes ☑
- no ☐
- not sure ☐

Do you feel the building encourages social interaction?   (Please tick one only)
(Please tick one only)

Yes ☑   No ☐   Don't know ☐

7a. If you would like to include a comment, please do so in the space provided below.

Does the building attract tourists and general public to the space?   (Please tick one only)
- yes ☑
- no ☐
- not sure ☐

8a. If you would like to include a comment, please do so in the space provided below.

Does the external form of the building portray its function?   (Please tick one only)
- yes ☑
- no ☐
- not sure ☐

9a. If you would like to include a comment, please do so in the space provided below.

Does the building portray a South African identity?   (Please tick one only)
- yes ☐
- no ☐
- not sure ☑

10a. If you would like to include a comment, please do so in the space provided below.

Do you feel art plays an important aspect in the identity of South Africa?   (Please tick one only)
- yes ☑
- no ☐
- not sure ☐

11a. If you would like to include a comment, please do so in the space provided below.
Definately very impertent !

Has the building aided in rejuvenating and uplifting the area of its setting?   (Please tick one only)
- yes ☑
- no ☐
- not sure ☐

12a. If you would like to include a comment, please do so in the space provided below.
We need more buildings of its natue in Durban generally

Are there any more comments you would like to make about the building?   (Please tick one only)
(planning, architectural form, facilities that are available, or the activities that take place)

Yes ☐   No ☑

13a. If you answered 'Yes', please provide your additional comments in the space below.

Part A: Name of Building

Site Name: KENSA

Part D: About you

1. Which of the following categories best describes your age? (Please tick one only)

16 or under	17-19	20-29	30-39	40-49	50-59	60-74	75 or over
☐	☐	☑	☐	☐	☐	☐	☐

2. Are you female or male? (Please tick one only)

Female ☐   Male ☑

3. Do you consider yourself to have a disability that affects your use of the space? (Please tick one only)

Yes ☐   No ☑   Rather Not Answer ☐

Part B: About your visit

1a What is the purpose of you visiting the building? (Please tick one only)

- visitor ☐
- tourist ☐
- work ☐
- activities ☐
- coffee shop ☑

1b How often do you visit the square?

- Daily ☐
- 2 or 3 times a week ☐
- Once a month ☑
- Once a year ☐
- Other ☐

2. Do you feel the design of the building relates to its surrounding context? (Please tick one only)

- yes ☑
- no ☐
- not sure ☐

3. How would you rate the design and appearance of the building? (Please tick one only)

Very good	Good	Fair	Poor	Very poor	No opinion	Don't know
☐	☑	☐	☐	☐	☐	☐

4. How would you rate the standard of safety, cleanliness and maintenance of the building and the spaces around? (Please tick one only)

Very good	Good	Fair	Poor	Very poor	No opinion	Don't know
☑	☐	☐	☐	☐	☐	☐

5. What do you think about the range of facilities that are available? (Please tick one only)

Very good	Good	Fair	Poor	Very poor	No opinion	Don't know	Not Applicable
☐	☑	☐	☐	☐	☐	☐	☐

6. Is the site easily accessible by vehicles and pedestrians? (Please tick one only)

- yes ☑
- no ☐
- not sure ☐

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7. Do you feel the building encourages social interaction? (Please tick one only)

Yes ☑   No ☐   Don't know ☐

7a. If you would like to include a comment, please do so in the space provided below.

It provides an area where you can interact pre/post viewing art. Coffee shop.

8. Does the building attract tourists and general public to the space? (Please tick one only)

- yes ☑
- no ☐
- not sure ☐

8a. If you would like to include a comment, please do so in the space provided below.

Nice place to come and relax

9. Does the external form of the building portray its function? (Please tick one only)

- yes ☑
- no ☐
- not sure ☐

9a. If you would like to include a comment, please do so in the space provided below.

10. Does the building portray a South African identity? (Please tick one only)

- yes ☐
- no ☑
- not sure ☐

10a. If you would like to include a comment, please do so in the space provided below.

11. Do you feel art plays an important aspect in the identity of South Africa? (Please tick one only)

- yes ☑
- no ☐
- not sure ☐

11a. If you would like to include a comment, please do so in the space provided below.

I feel that South Africans are very artistic people and like to socialise / discuss their views in a place like such.

12. Has the building aided in rejuvenating and uplifting the area of its setting? (Please tick one only)

- yes ☑
- no ☐
- not sure ☐

12a. If you would like to include a comment, please do so in the space provided below.

Brings a breath of fresh air and excitement.

13. Are there any more comments you would like to make about the building? (planning, architectural form, facilities that are available, or the activities that take place) (Please tick one only)

Yes ☐   No ☑

13a. If you answered 'Yes', please provide your additional comments in the space below.

Part A: Name of Building

Site Name: KZNSA

Part D: About you

1. Which of the following categories best describes your age? (Please tick one only)

16 or under	17-19	20-29	30-39	40-49	50-59	60-74	75 or over
☐	☐	☐	☑	☐	☐	☐	☐

2. Are you female or male? (Please tick one only)

Female ☐   Male ☑

3. Do you consider yourself to have a disability that affects your use of the space? (Please tick one only)

Yes ☐   No ☑   Rather Not Answer ☐

Part B: About your visit

1a What is the purpose of you visiting the building? (Please tick one only)

visitor	☐
tourist	☑
work	
activities	☐
coffee shop	☐

1b How often do you visit the square?

Daily	☑
2 or 3 times a week	☐
Once a month	☐
Once a year	☐
Other	☐

2. Do you feel the design of the building relates to its surrounding context? (Please tick one only)

yes	☑
no	☐
not sure	☐

3. How would you rate the design and appearance of the building? (Please tick one only)

Very good	Good	Fair	Poor	Very poor	No opinion	Don't know
☑	☐	☐	☐	☐	☐	☐

4. How would you rate the standard of safety, cleanliness and maintenance of the building and the spaces around? (Please tick one only)

Very good	Good	Fair	Poor	Very poor	No opinion	Don't know
☐	☐	☑	☐	☐	☐	☐

5. What do you think about the range of facilities that are available? (Please tick one only)

Very good	Good	Fair	Poor	Very poor	No opinion	Don't know	Not Applicable
☑	☐	☐	☐	☐	☐	☐	☐

6. Is the site easily accessible by vehicles and pedestrians? (Please tick one only)

yes	☑
no	☐
not sure	☐

7. Do you feel the building encourages social interaction? (Please tick one only) (Please tick one only)

Yes ☑   No ☐   Don't know ☐

7a. If you would like to include a comment, please do so in the space provided below.

8. Does the building attract tourists and general public to the space? (Please tick one only)

yes	☑
no	☐
not sure	☐

8a. If you would like to include a comment, please do so in the space provided below.

9. Does the external form of the building portray its function? (Please tick one only)

yes	☑
no	☐
not sure	☐

9a. If you would like to include a comment, please do so in the space provided below.

10. Does the building portray a South African identity? (Please tick one only)

yes	☑
no	☐
not sure	☐

10a. If you would like to include a comment, please do so in the space provided below.

11. Do you feel art plays an important aspect in the identity of South Africa? (Please tick one only)

yes	☐
no	☑
not sure	☐

11a. If you would like to include a comment, please do so in the space provided below.

12. Has the building aided in rejuvenating and uplifting the area of its setting? (Please tick one only)

yes	☑
no	☐
not sure	☐

12a. If you would like to include a comment, please do so in the space provided below.

13. Are there any more comments you would like to make about the building? (Please tick one only) (planning, architectural form, facilities that are available, or the activities that take place)

Yes ☐   No ☑

13a. If you answered 'Yes', please provide your additional comments in the space below.

Part A: Name of Building

Site Name: **KZNSA**

Part D: About you

Which of the following categories best describes your age? (Please tick one only)

16 or under	17-19	20-29	30-39	40-49	50-59	60-74	75 or over
☐	☐	☐	☒	☐	☐	☐	☐

Are you female or male? (Please tick one only)

Female ☒   Male ☐

Do you consider yourself to have a disability that affects your use of the space? (Please tick one only)

Yes ☐   No ☒   Rather Not Answer ☐

Part B: About your visit

1a What is the purpose of you visiting the building? (Please tick one only)

- visitor ☐
- tourist ☐
- work ☒
- activities ☐
- coffee shop ☐

1b How often do you visit the square?

- Daily ☒
- 2 or 3 times a week ☐
- Once a month ☐
- Once a year ☐
- Other ☐

Do you feel the design of the building relates to its surrounding context? (Please tick one only)

- yes ☒
- no ☐
- not sure ☐

How would you rate the design and appearance of the building? (Please tick one only)

Very good	Good	Fair	Poor	Very poor	No opinion	Don't know
☒	☐	☐	☐	☐	☐	☐

How would you rate the standard of safety, cleanliness and maintenance of the building and the spaces around? (Please tick one only)

Very good	Good	Fair	Poor	Very poor	No opinion	Don't know
☐	☐	☒	☐	☐	☐	☐

What do you think about the range of facilities that are available? (Please tick one only)

Very good	Good	Fair	Poor	Very poor	No opinion	Don't know	Not Applicable
☐	☒	☐	☐	☐	☐	☐	☐

Is the site easily accessible by vehicles and pedestrians? (Please tick one only)

- yes ☒
- no ☐
- not sure ☐

Do you feel the building encourages social interaction? (Please tick one only)

Yes ☒   No ☐   Don't know ☐

7a. If you would like to include a comment, please do so in the space provided below.

Does the building attract tourists and general public to the space? (Please tick one only)

- yes ☒
- no ☐
- not sure ☐

8a. If you would like to include a comment, please do so in the space provided below.
Inclusion of cafe/shop/gallery makes site a good 'destination'.

Does the external form of the building portray its function? (Please tick one only)

- yes ☒
- no ☐
- not sure ☐

9a. If you would like to include a comment, please do so in the space provided below.
Looks like a public space — not private, offices etc

Does the building portray a South African identity? (Please tick one only)

- yes ☒
- no ☐
- not sure ☐

10a. If you would like to include a comment, please do so in the space provided below.
A bit. Mostly climate-friendly as in S.A's our weathers outdoor lifestyle

Do you feel art plays an important aspect in the identity of South Africa? (Please tick one only)

- yes ☒
- no ☐
- not sure ☐

11a. If you would like to include a comment, please do so in the space provided below.

Has the building aided in rejuvenating and uplifting the area of its setting? (Please tick one only)

- yes ☐
- no ☐
- not sure ☒

12a. If you would like to include a comment, please do so in the space provided below.

Are there any more comments you would like to make about the building? (Please tick one only)
(planning, architectural form, facilities that are available, or the activities that take place)

Yes ☒   No ☐

13a. If you answered 'Yes', please provide your additional comments in the space below.
Not so good for wheel chair access. Also a bit too open to the elements for careful preservation of valuable art works.

Part A: Name of Building

Site Name: **KZNSA**

Part D: About you

Which of the following categories best describes your age?   (Please tick one only)

16 or under	17-19	20-29	30-39	40-49	50-59	60-74	75 or over
☐	☐	☐	☐	☐	☑	☐	☐

Are you female or male?   (Please tick one only)

Female ☐   Male ☑

Do you consider yourself to have a disability that affects your use of the space?   (Please tick one only)

Yes ☐   No ☑   Rather Not Answer ☐

Part B: About your visit

1a What is the purpose of you visiting the building?
(Please tick one only)

visitor ☐
tourist ☑
work ☐
activities ☐
coffee shop ☐

1b How often do you visit the square?

Daily ☐
2 or 3 times a week ☐
Once a month ☐
Once a year ☐
Other ☐

Do you feel the design of the building relates to its surrounding context?   (Please tick one only)

yes ☐
no ☐
not sure ☑

How would you rate the design and appearance of the building? (Please tick one only)

Very good	Good	Fair	Poor	Very poor	No opinion	Don't know
☐	☑	☐	☐	☐	☐	☐

How would you rate the standard of safety, cleanliness and maintenance of the building and the spaces around?
(Please tick one only)

Very good	Good	Fair	Poor	Very poor	No opinion	Don't know
☐	☑	☐	☐	☐	☐	☐

What do you think about the range of facilities that are available?   (Please tick one only)

Very good	Good	Fair	Poor	Very poor	No opinion	Don't know	Not Applicable
☐	☐	☐	☐	☐	☐	☑	☐

Is the site easily accessible by vehicles and pedestrians?   (Please tick one only)

yes ☑
no ☐
not sure ☐

Do you feel the building encourages social interaction?   (Please tick one only)
(Please tick one only)

Yes ☐   No ☐   Don't know ☑

7a. If you would like to include a comment, please do so in the space provided below.

Does the building attract tourists and general public to the space?   (Please tick one only)

yes ☐
no ☐
not sure ☑

8a. If you would like to include a comment, please do so in the space provided below.

Does the external form of the building portray its function?   (Please tick one only)

yes ☐
no ☑
not sure ☐

9a. If you would like to include a comment, please do so in the space provided below.

Does the building portray a South African identity?   (Please tick one only)

yes ☐
no ☐
not sure ☑

10a. If you would like to include a comment, please do so in the space provided below.

Do you feel art plays an important aspect in the identity of South Africa?   (Please tick one only)

yes ☐
no ☐
not sure ☑

11a. If you would like to include a comment, please do so in the space provided below.

Has the building aided in rejuvenating and uplifting the area of its setting?   (Please tick one only)

yes ☐
no ☐
not sure ☑

12a. If you would like to include a comment, please do so in the space provided below.

Are there any more comments you would like to make about the building?   (Please tick one only)
(planning, architectural form, facilities that are available, or the activities that take place)

Yes ☐   No ☑

13a. If you answered 'Yes', please provide your additional comments in the space below.