



**EXPLORING THE ARTISTIC AND CULTURAL EXPRESSION IN
ARCHITECTURE: towards an Art and Performance Center in Durban**

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DECLARATION

I hereby declare that this dissertation is my own unaided work except where otherwise acknowledged. I confirm that an external editor was not used. This dissertation is being submitted for the degree of Masters in Architecture in the faculty of Humanities, in the school of Built Environment & Development Studies, Kwa- Zulu Natal, Durban, South Africa. The work presented in this dissertation has not been submitted previously for examination at any other University or higher education institution.

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Date

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The **participants** who effortlessly preserve the enjoyment in Arts and culture

DEDICATION

To my grandfather, **James Singh**, who continuously emphasised his faith in me and had taught me that dedication and hard work is behind all accomplishments. I miss you dearly.

To my incredible parents, **Priscilla Naidoo and Rajendra Naidoo**. I am the person I am today because of your sacrifices, support and love. My accomplishments are due to you.

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ABSTRACT

Artistic and cultural expression roots itself in the existence of human beings. Expression and Memories, experiences and culture define the way space and architecture is perceived. In a complex society with historical disparagement, expression is crucial in Durban's search for an authentic city image. Inhabitants do not feel connected or apart of the city in which they belong. Art expression is evident throughout the city and is strongly connected to cultures and how meaning is derived. Unfortunately, cultural and artistic promotion within the city is lacking and the few spaces which facilitate expression are not celebrated and accommodated within the city. The urban fabric has been affected by past regimes. These have imposed architectural and spatial responses which has resulted in a depersonalised and unfamiliar city with an image which is being developed with a globalised criterion. Architecture is a crucial factor in the image of the city, arguably it is the main contribution to the image encapsulating culture and identity.

Additionally, architecture houses and provides shelter for inhabitants, thus architecture responds to the needs and desires of society which inevitably considers the complexity of culture. Symbolism and artistic and cultural expression are essential notions which contribute to the design of contextually relevant and inclusive architecture. These concepts are discussed further within the dissertation due to its significance in identity and connection through the association of signifiers.

This dissertation explores artistic and cultural expression through architecture in Durban which generates a contextual image. The study will explore research involving concepts and discourse around culture, symbolism and expressionism. Furthermore, preceded architectural responses will be identified to portray the conceptual and theoretical capabilities of form and space. Literature, precedent studies and case studies are analysed to identify criteria, approaches, principles and recommendations for the outcome of the study, which is a proposed Art and Performance Center in the city of Durban.

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CHAPTER 1: INTRODUCTION

1.1 INTRODUCTION

1.1.1 Background

Durban has a variety of diverse cultural and artistic talents. These are often connected to the strength and passion of cultures and memories, however there is a lack of facilities that encourage the Arts. The past destructive regimes of apartheid and colonisation which had marginalised ethnic groups has left people culturally divided with emotional wounds and hardships (Lochner, 2011: 717). Additionally, Noble (2011: 1) states that these regimes have left the South African identity represented through built form unclear. According to Lochner (2011: 3) the freedom of the Arts, in conjunction with architecture, can act as a function that could help alleviate these emotional barriers and societal issues. This could be done by providing expressive space which is no longer restricted and segregated (Lochner, 2011: 3).

This dissertation begins with a background introduction and motivation for the study. Thereafter, a summation of the issues associated with art and architectural relationships are presented. This is followed by a description of the objectives and aims of the study that were set out in an attempt to resolve key aspects of the research problem and questions.

Art is defined in the Oxford dictionary (2019) as “the expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power”. Architecture can be interpreted as stemming from art where it is not merely a means of providing shelter, but transcends further into the art and expressionism of both form and space (Jolaoso and Bello, 2014: 717). Human creativity and imagination become vital aspects in creating art, therefore architecture cannot neglect human imagination and contribution to space. Visual beauty, emotion and the experience of function are factors that should drive the aim of creating architectural space.

Art, culture and architecture have been utilised as a powerful tool of expression for centuries (Language, 2015: 1). Storytelling, perceptions, culture and activism come in the form of art as seen in the past and currently in society. Earliest art expression in the South African context is evident in rock paintings by the San and Khoikhoi tribes, where culture and storytelling were documented through art. Art as expression provides a platform for society’s multiple

identities, memories and perceptions. An Art and Performance Center will explore the merit of art as a form of expression, integration and contribution to ‘authored space’.

Shared experience is a powerful and effective tool used to collectively bring interest and connect people socially and culturally for emotional support and growth. Architecture is seen as one of the greatest forms of art and symbolism with expressive qualities. Including art in the process of design may influence space that creates intimate experiences between people and the built form. Art inevitably, is linked to contextual identity, meaning and cultures. Society’s norms and restrictions tend to constrain this innate human quality of expression.



Figure 1.1. 1: Expression as a tool for integration (Source: Author, 2019)

The ability of art to have individual and shared meaning is what relates people to each other and space. Art together with architectural design can provide a therapeutic space where people can express themselves and comfortably connect to their environment. This research will explore an expressive space that allows for new and old memories to form, using an integration of the existing isolated expression system, inclusivity and shared experience. This is executed through a response directed by art and culture through architecture.

1.1.2 Motivation

The city itself can benefit from an Art and Performance Center by bringing vibrance, tourism and youth to Durban. The integration of people through the Arts and cultural engagement could play an important role in a society that has increasing levels of pressing issues and few to no methods of expression, support and consolidation. This expression is crucial in a society where there is social, educational and economic prejudice. According to Stupples (2009: 134), “they (the buildings) change our inner state, which both can enhance (human beings) receptiveness to health-giving qualities in our surroundings and trigger transformative processes in our inmost being” . Designing using art in architecture provides meaning,

purpose and inspiration in communities. The proposed Center will allow for opportunities for inclusion and encouragement of the public and artists to interact in a space that promotes cultural celebration, presence and expression. Cultural expression and identity will also be given an opportunity to evolve and grow within Durban and its communities.

This topic for this research involves the role of architecture and design in its ability to affect people positively through the creation of a facilitating environment as has been accomplished locally by the BAT Center and African art Center in Durban. The Centers, currently use the Arts and crafts as a successful method of rehabilitation and growth amongst the less fortunate. There is a integration gap between the identity of art and culture, and architecture. Interpretation of space and art are continuously evolving and are multifaceted, thus the meaning of space becomes a vital part of designing for people and identity. The inclusion of human interpretation into design is integral in creating spaces that are comfortable, inclusive and provides a platform for expression.

1.2 DEFINITION OF THE PROBLEM AIMS AND OBJECTIVES

1.2.1 Definition of the problem

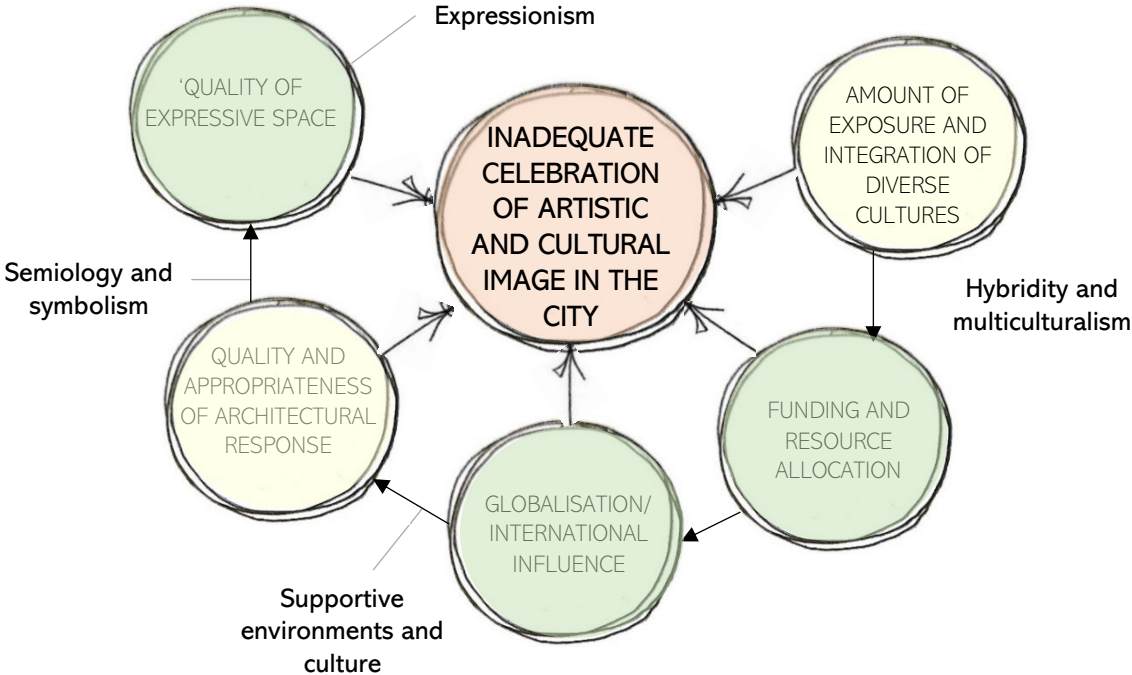


Figure 1.2. 1: Identification of problem mind map (Source: Author, 2019)

Durban has a lack of social integration, meaning of place and identity within its architectural space. The historical challenges implanted by regimes such as colonisation and apartheid have resulted in South Africa’s disintegrated connection and identity in its space and context (Lochner, 2011: 2). The inclusivity of contextual character as well as the identity of people contribute to a sense of place to the context. Art on architecture becomes the enabling factor in the transition between the creator and audience. The growth of these expressions and creations can be beneficial to the individual character of architecture and relation to others with similar interpretations. However, in order to express and interpret, the establishment of a bond is necessary to avoid “faceless” and “depersonalised” architecture as described by Cristopher Day (2004: 2).

Spaces of expression tend to be exclusive and selective. This does not portray the character and relationships of diverse identities in a context like Durban. Art and expressive architecture encompass environments promoting place, identity and interpretation or connection. Space that inspires imagination and participation is vital for integration and development in a society which has been restricted and segregated. Art forms and innovations have the potential to be a source of income within the context of Durban. Architecture is included within the realm of art, however, it often has limits to its artistic and cultural inclusion. In this study, the potential of art and expression to enhance architecture, where there is a lack of interaction of built form and place, will be investigated.

Theorist Nan Ellin (2006: 6) speaks of the “flow” of architecture and urbanism, where there is necessity for a connection between man and place. Ellin (2006: 6) states that “Its (flow) is characterised by immersion, awareness, and a sense of harmony, meaning, and purpose”. Space that lacks flow becomes lifeless and inhibits expression or the character of its inhabitants. Art on architecture can enhance ‘flow’ in architectural space, providing an environment which enables expression, as illustrated in figure 1.2.2.



Figure 1.2. 2: Illustration of 'flow' between people and place (Source: Author, 2019)

1.2.2 Aim

The aim of this study is to explore the artistic and cultural expression through architecture in Durban. This exploration will focus on artistic and cultural expression through architecture that generates local identity and creates an environment that involves and engages in its nature, and in so doing, enhance functionality.

1.2.3 Objectives

1. Conceptualise artistic and cultural expressionism and related theories.
2. Explore artistic and cultural expressionism that provide outcomes that portray a holistic city identity and image.
3. Investigate and analyse how art and culture influences built environments
4. Demonstrate how the researcher understands the impact of artistic and cultural expressionism on architecture through a proposed Art and Performance Center.

1.3 SETTING OUT THE SCOPE

1.3.1 Delimitation of the problem

The research will focus on visual and participatory art expression which conveys meaning, cultural identities and a sense of place. The investigation will introduce and analyse the possibilities of art, and the impact on architecture and space. The research does not intend to have a fixed outcome but ideas and concepts that will aid the problem statement in relation to the chosen topic. The expressive art categories that will be focused on are visual, sculptural and performance. Art provides the opportunity for people to experience and express themselves and identities with a platform provided by architectural response. Art is a crucial part of human expression, however there are very few spaces that accommodate this expression as a practice. The relationship between art, human emotion and identity are unavoidable.

The analysed literature will inform the design of the Art and Performance Center in Durban, with a modern approach on the existing expression and identity of the users. The user range will vary due to the nature of the topic and the possibility to attract a diverse audience. Literature surrounding the topic and issues, theories and concepts will be analysed to

understand the value of art and expressionism and the advantages it may have to enhancing the experience and quality of life within the contextual limits. The primary areas of research will include the method of art to promote economic and individual growth, present a platform for emotional expression and offer an exhibit of identity and culture. The intention of the research is to produce an architectural response which expresses the function and users in relation to the core issue and topic under review. The response will integrate art and cultural expression with architecture to create meaningful space.

1.3.2 Definition of Terms

Authored space – space that is created and interpreted by the creator and viewers.

Architectural space – space that is designed and is located within the confines of architectural form or design.

Expression – is the act of portraying ideas or emotions through visual, audio, performance or illustrative interpretations.

Identity – a close similarity or distinctiveness of a person, group or thing.

Culture – the behaviour, traditions/ practices and beliefs with which a group associates and identifies.

Perception - the way something is interpreted, viewed or understood, generally based on past experiences and values.

Expressive space – space that enhances or provides a platform for expression.

Self- healing – the ability of one to undergo a process of healing or therapy with the tools and environment provided.

Art – the product or process of expression and communication in the form of visual, audio or symbolic presentation which evokes emotion to the creator and audience.

Hybrid culture – the cultural inclusion and intermingling of multiple cultures which exist simultaneously, where each cultural group's morals and beliefs remain bound to the group yet shared.

1.3.3 Assumptions

The assumption is made that art and culture are universal unifying factors which have the ability to provide inclusive environments. Art includes tangible and intangible qualities of expression. Art and architecture are subjective to personal views, perceptions and ideals; thus, the inclusion of human expression, participation and derived meanings are crucial for a sense of place to exist. Art and cultural expressionism enhance spaces towards healing and wellbeing environments. A diverse society of Durban, has potential, and requires a platform that promotes artistic expression, culture and identity.

1.3.4 Key Questions

Primary Question

1. How can art and cultural expression influence architecture and urbanism?

Secondary Questions

1. What are the constituents and theories of artistic and cultural expressionism?
2. How does art and culture influence built environments?
3. What are the local forms of art and cultural expressions in and around the Durban context that could influence the design of a local Art and Performance Center?

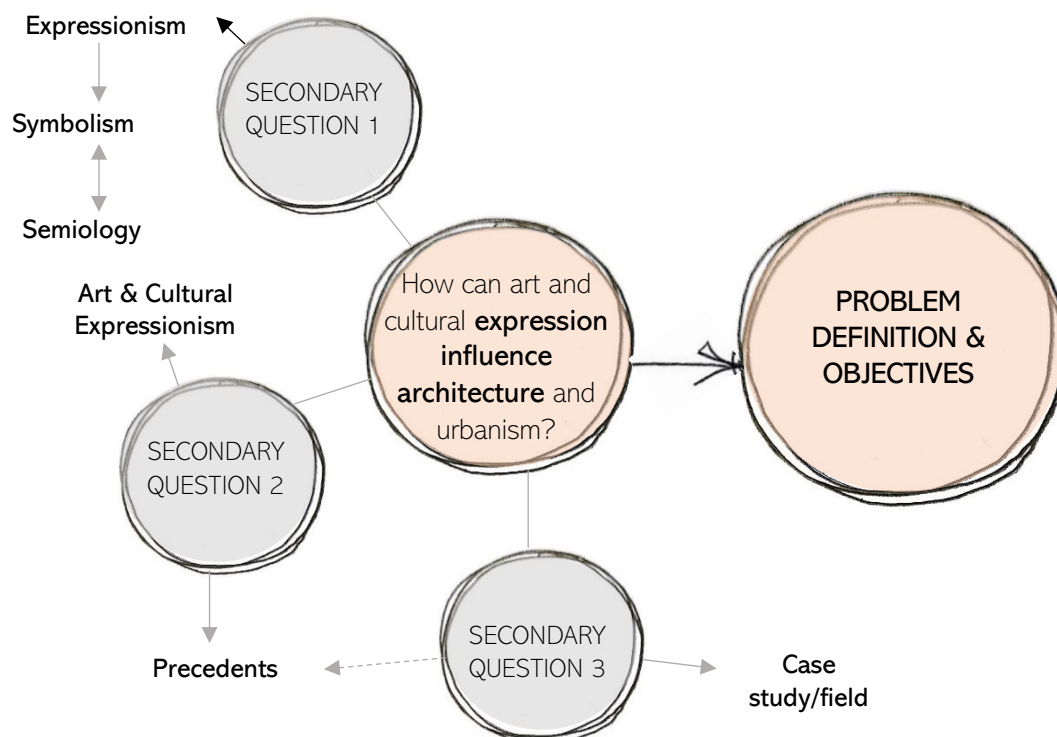


Figure 1.3. 1: Key questions mind map (Source: Author, 2019)

1.3.5 Hypothesis

Art and cultural expression does influence architecture and a sense of place.

1.4 CONCEPTS AND THEORIES

Theories and concepts are investigated in accordance with the theme of the study. These are important in understanding the nature of the topic and ideas related to it. The chosen theories provide an overview on developments of the effects art and culture have on architecture and place. Expressionism, symbolism and semiology are theories that highlight the importance in artistic identity and place within architectural design. These concepts and theories exemplify the relationship between the built form and human interaction.

1.4.1 Expression theory of Art

Expressionism relies on human factors of emotion and meaning, and are derived through emotion or meaning is derived from its interpretation and translation, from realistic to symbolic realms. Expression through the Arts creates platforms for individual and group expressions and interpretations. Interpretations have variations of meaning due to the diverse perceptions and experiences of humans. Art and the diversity of its connotations bring about its subjectivity and lack of structure. This has the ability to divide as well as combine meanings of its audience, dependant on the interpretations. Expressionism does not isolate itself to visual meaning and effects. In addition, it creates an experience that is both psychological and physical. Existentialism, theorised by Christian Norberg Schulz, focuses on how space is physically and psychologically utilised by humans (Farah and Sayyed, 2012: 45-48). Without the human element space and art become meaningless. Existential space draws from reality to provide sensory and experiential space. Similarly, expression theory of art responds to the dehumanising prior periods.

The expressionism theory emerged in the 20th century as a modernist movement (Ragon, 1968). The theory projects the world from a subjective view to distort reality and evoke emotion. The theory relies on representation and symbolic or stylistic expressions of experience and perspectives. Art has the effect of constructing reality in the form of symbolism or in an abstract manner. This evokes emotion through interpretation and engagement. Arts effect on

architecture plays a vital role in integrating people and the built form through symbolic representations to portray meaning.

1.4.2 Symbolism

The concept of symbolism is based on using an object or action to represent something else. The concept has a strong link to identity, culture and expression. Symbolism is a powerful concept that is driven by expression, and often this expression is a form of cultural identity or link to natural forms. Symbolism draws from metaphorical expression, similarities and memory in order to observe it as intended. Symbolism can be viewed as a form of communication where images are created by the audience, which enables them to derive meaning from memory. It is often developed as an abstraction of reality, whereby the invisible or hidden is emphasised so that it becomes visible. Associations are formed in society or cultures, thus the use and understanding of them can be used to create meaningful architectural space and form (Abraham, 2005: 24). This association can provide an understanding of how built form and the context are intertwined. The interpretation of symbols by the audience provides a platform for interaction to enable them to derive meaningful environments.

Susanne Langer's (1953) theory of symbols explores the notion that symbols invoke thought without the apparent presence of the subject of thought. Multiple meanings can be derived from symbols which are culturally and socially influences. A symbol is defined by Langer as any device that allows abstractions to be created (Reichling, 1993). Symbolic representation such as language is an "instrument of thought", and is thus communicative (Langer, 1953: 302). Human subjectivity and ontology are vital for symbolic creation and interpretation. Subjects of artistic and cultural ideologies thus fall under this symbolic notion and its interpretation through perception.

1.4.3 Semiology

The semiology theory deals with the interpretations, symbols and meanings of environments. The signs and symbols found in places allow meaning to be derived through its interpretation. Semiotics theory deals with the interpretation and relationship between signs, objects and meaning. Signs represent and associate to objects when interpreted. Signs can be both connotative and denotive. Jencks (1969: 43) suggests that the most essential concept in

semiology is that “any form in the environment, or sign in language, is motivated, or capable of being motivated”. Furthermore, signs are interpreted through guiding factors which are mentioned by Morris (1964) as: designative, where aspects draw the interpreter to specific signs; appraisive, the qualities of the sign are highlighted; and prescriptive, where aspects allow the interpreter to react in a specific way. Jencks (1969) mentions that forms and art have justifications or a purpose, thus meaning and reason can be perceived. This perception or meaning is “multivalent”, whereby various meanings are interpreted due to a variation in past experiences and memories (Jencks, 1969: 45). Signs and symbols allow humans to identify and derive meanings, thus providing an experience through its connotations.

The semiological triangle in figure 1.4.1, wherein Jencks (1969: 44) notes that “there is always a percept, a concept and a representation”, that is revealed based on the relations between thought, language/symbols and reality. These signs can be verbal or non-verbal (Jencks, 1969). These factors enable creations that are perceived to have meaning and create experiential space. Art’s influence on architecture and space relies on interpretation and meaning, relating to the human elements or influences which can be produced through signs.

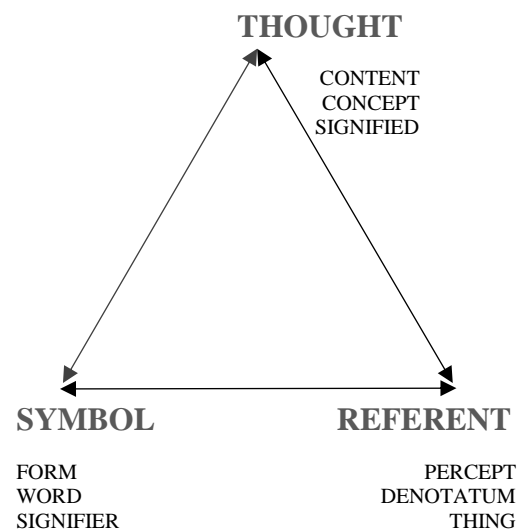


Figure 1.4. 1: Semiological Triangle taken from Jencks (1969: 44) (Source: Author, 2019)

1.5 RESEARCH METHODS AND MATERIALS

1.5.1 Introduction

This section of the dissertation discusses the methodology which includes primary and secondary data collection strategy in respect of the scope of the study which has artistic and cultural expression in architecture as its core focus. The research methodology provides a global and contextual insight on the research topic. The study approach is qualitative, essentially because it is based on human subjectivity, expression, emotion, perception and experience.

1.5.2 Research philosophy and strategy

Art and cultural environments that are derived from its application are explored through an architectural and contextual lens. The research data and materials are based on primary and secondary data collection. Purposive sampling was used to carry out the primary data collection. This sampling method was chosen to collect data specifically around art and cultural expression in Durban. The interpretivist approach was also be used to analyse and collect data due to the subjectivity and nature of the topic. The instruments used to collect primary and secondary data were completed through interview schedules, surveys, case study observations, literature and data sources. All interviews and formal discussion were conducted with the consent of the participants.

1.5.3 Secondary data collection

Literature review:

The secondary data collection provides an insight into existing relevant data and literature relating to the chosen topic and variables. The literature review, underpinned by relevant theoretical and conceptual notions, is intended to inform the response to the research questions and fulfil the outlined objectives. Prominent authors and their literature are discussed to provide a substantial standpoint and direction for the research thesis. The literature guides and informs the direction of the study with clear emphasis on contextual identity, culture, expression and architectural inclusion. In addition to literature from prominent authors, relevant reports and documents are included to support the aim and objectives of the study.

The literature topics of focus will encompass:

- Cultural perceptions in society;
- Expressionism and culture in social anecdotes and;
- Art expression in built form.

Precedent study:

It is envisaged that the analysis of precedent studies will provide a global perspective and response to the problem statement. Regardless of the precedents' outcomes, it is hoped that these studies will aid in the understanding of how art expressionism is experienced, applied and engaged with. The precedents provide an insight on concepts and design responses around

the topic of art and cultural expressionism as well as the typology. The precedents present a well-rounded architectural response to the problem statement and concepts relating to the topics discussed in this dissertation.

1.5.4 Primary data collection

The primary data collection enables an interpretation of first-hand experiences and perceptions which contribute to the research data and will allow for the testing of the hypothesis. These entail semi-structured and open-ended interviews, observations (being actively engaging and passive), and surveys. These methods are chosen to reflect the nature of the topic and its subjectivity around art, experience and perceptions.

Interviews:

Interviews of relevant persons (being artists, architects and general members of the public linked to the case studies) were conducted which related to the study context. It is believed that these interviews will provide first-hand experiences, perspectives and data about Durban, which would further aid the study purpose. The discussion questions and topics focuses on art and culture as a method of expressionism.

Surveys:

Surveys are used to obtain broad information based on the questions relating to the first-hand experiences of the participants. The questions encompass artistic and cultural topics to provide a better insight and understanding of the inhabitants of Durban. Surveys were distributed to those participants who were unavailable for the face-to-face interviews.

Case study:

Case studies were conducted through interaction with relevant people and recorded or sketched graphically to capture its essence in the selected context of Durban. The data emerging from the case studies are linked to the theoretical framework as well as the topic variables. Thus, the architecture and architectural space that is supported and impacted by art and expressionism are investigated through these chosen case studies within Durban. The observation method was also chosen due to expressionism and art forms have the characteristic of appealing to the senses or being portrayed and interpreted through visual means. Case studies are observed to

analyse the response of people towards visual presence. The case studies will include art murals, crafts and architectural expression or symbolism. The main focus of the case study observation and analysis was to understand and identify the relationship between art expressionism, people and architecture.

The following were identified as case studies for this study:

- The African Art Center, Durban – the inclusion of local Arts and cultural development
- The BAT Center, Durban – a prominent artistic and social facility
- General artistic and cultural points of interest

Approximately 10-15 respondents were interviewed and participated in surveys. This included, artists, professionals in the built environment, gatekeepers of art Centers and members of the public. The artists were selected as respondents on the basis of their experience in the art and cultural profession in Durban, professionals in the built environment were selected for their insight into the designing for Durban's art and cultural context, and the gatekeepers were chosen given their possible responses to promoting and including art and cultural expression. Case study respondents in Durban included approximately: 4 artists; 4 members of the public and 2 gatekeepers. These general respondents were expected to provide data that is contextually relevant to inform the scope of the study. It is anticipated that the responses may vary; thus, 10 respondents were interviewed and participated in surveys to provide data. The proposed design included approximately 4 respondents from Durban and the urban context: 2 artists and 2 professionals in the built environment field. The gathered data from the design respondents aids in the informed design of relevant special quality and form. The views from the respondents may differ thus various respondents were selected.

1.5.5 Research materials

The research materials used to obtain information from sources are relevant to the study and include the following:

- Secondary sources or materials such as published literature, reports, documents, conferences and theses.
- Photographs, illustrations, sketches and field notes of the case study to gather information.

- Semi- structured interviews to gather first-hand information from relevant participants; however, the questions are be left open-ended to allow for additional information to be provided.
- Surveys to obtain broader and summarised information compared to that of the interview questions encompassing cultural and artistic expressionism contextually.

1.5.6 Research Analysis

The analysis of the qualitative data collected through primary sources are filtered and analysed against the secondary data and concepts. Thematic, discourse, textual and descriptive analysis is used for the data collection and analysis. Images, text/ narrative, tables and illustrations are used to represent data, data analysis and concepts. The key questions are responded to through the literature review, precedents, case studies and primary data collection. The analysis process begins with the collection and organisation of data into emerging categories of themes, meaning and subject.

1.5.7 Summary

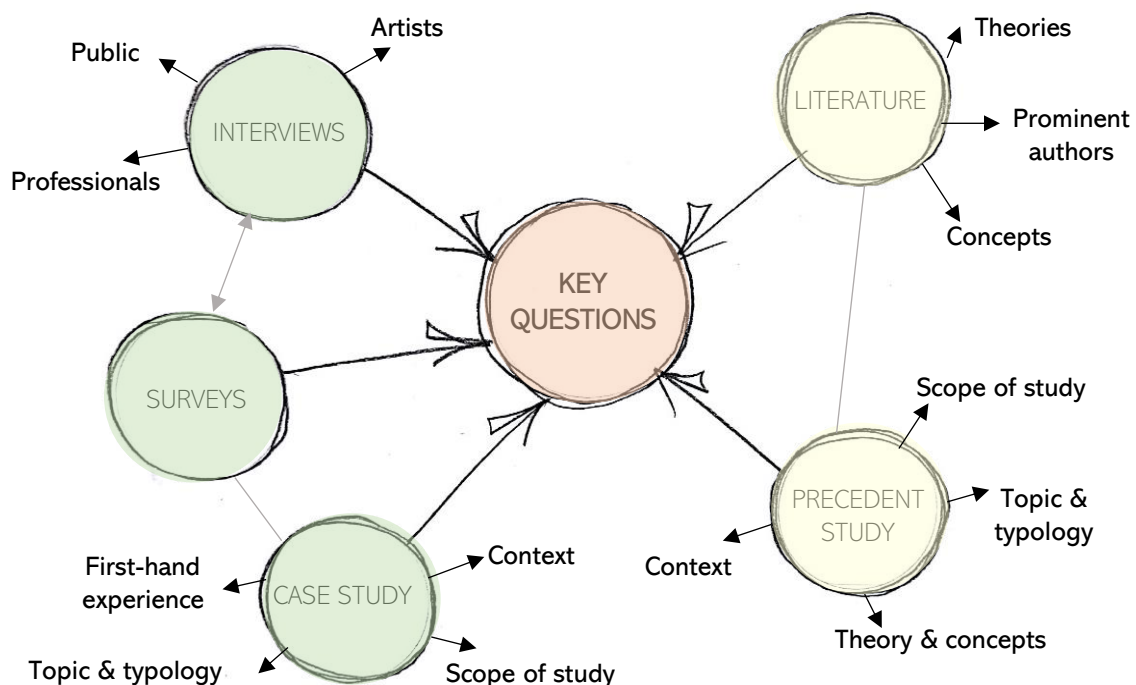


Figure 1.5. 1: Summary mind-map of methodology (Source: Author, 2019)

Objectives	Research Question	Data Collection Question	Data Sources & Sample Size	Data Collection Methods	Data Analysis Methods	Data Presentation Forms/ Style
To conceptualise artistic and cultural expressionism and related theories.	How can art and cultural expression influence architecture and urbanism?	What is crucial for artistic and cultural expression? How can art expression relate to architecture?	Published literature	Document/ data study from libraries and online resources	Thematic analysis Textual analysis	Text/ narrative and illustrations/ images
Explore artistic and cultural expressionism that provide outcomes that portray a holistic city identity and image.	What are the constituents and theories of artistic and cultural expressionism?	Are diverse cultural identities exposed and integrated in Durban? What are the identities? How should these identities be portrayed in Durban?	est, 10 key informants (General respondents), published literature	Interview key informants and collect secondary and primary data	Thematic analysis, textual analysis, discourse analysis	Themes, images, text/ narrative, illustrations
Investigate and analyse how art and culture influences built environments	How does art and culture influence built environments?	Does architecture portray the identity of Durban? Does the art and cultural portrayal provide a platform for integration and inclusion in architecture?	Literature, est.10 key informants (General respondents), case study/ observation and precedent study	Interviews, collection of data, precedent and case study investigations	Thematic analysis, discourse analysis, observation of case study/ descriptive	Images, text/ narrative, illustrations
Demonstrate how the researcher understands the impact of artistic and cultural expressionism on architecture through a proposed Art and Performance Center.	What are the local forms of art and cultural expressions in and around the Durban context to influence the design of a local Art and Performance Center?	What is the role of a Art and Performance Center? Are places that hold art and cultural expression successful in including and expressing the public? Explain?	Published documents, journals, magazines, case study, est. 4 key Design informants	Document analysis, collection of data from relevant sources, interviews	Document analysis, observation of case study/ descriptive and discourse analysis	Text/narrative, images, drawings, illustrations, maps

1.6 CONCLUSION

The data collected, which is in response to the topic and scope of this dissertation, were integrated and analysed within Part 1 and 2 of this dissertation. All data will be collected legally and consented to by the participants of the study. The methodology and research materials were used to better investigate, analyse and collect data to answer the research questions and achieve the outlined objectives. The researcher recognises that the subject under investigation is highly subjective and diversely interpretive. The outcome of the research will result in the design of an Art and Performance Center in Durban which will be influenced by and drawn from the research data accumulated and analysed as set out in this chapter. The discourse is located in social and cultural perspectives which involve identity, cultural and artistic expressionism within space and context, and the emerging needs within such realms. The figure 1.6.1 presents the chapters to follow.

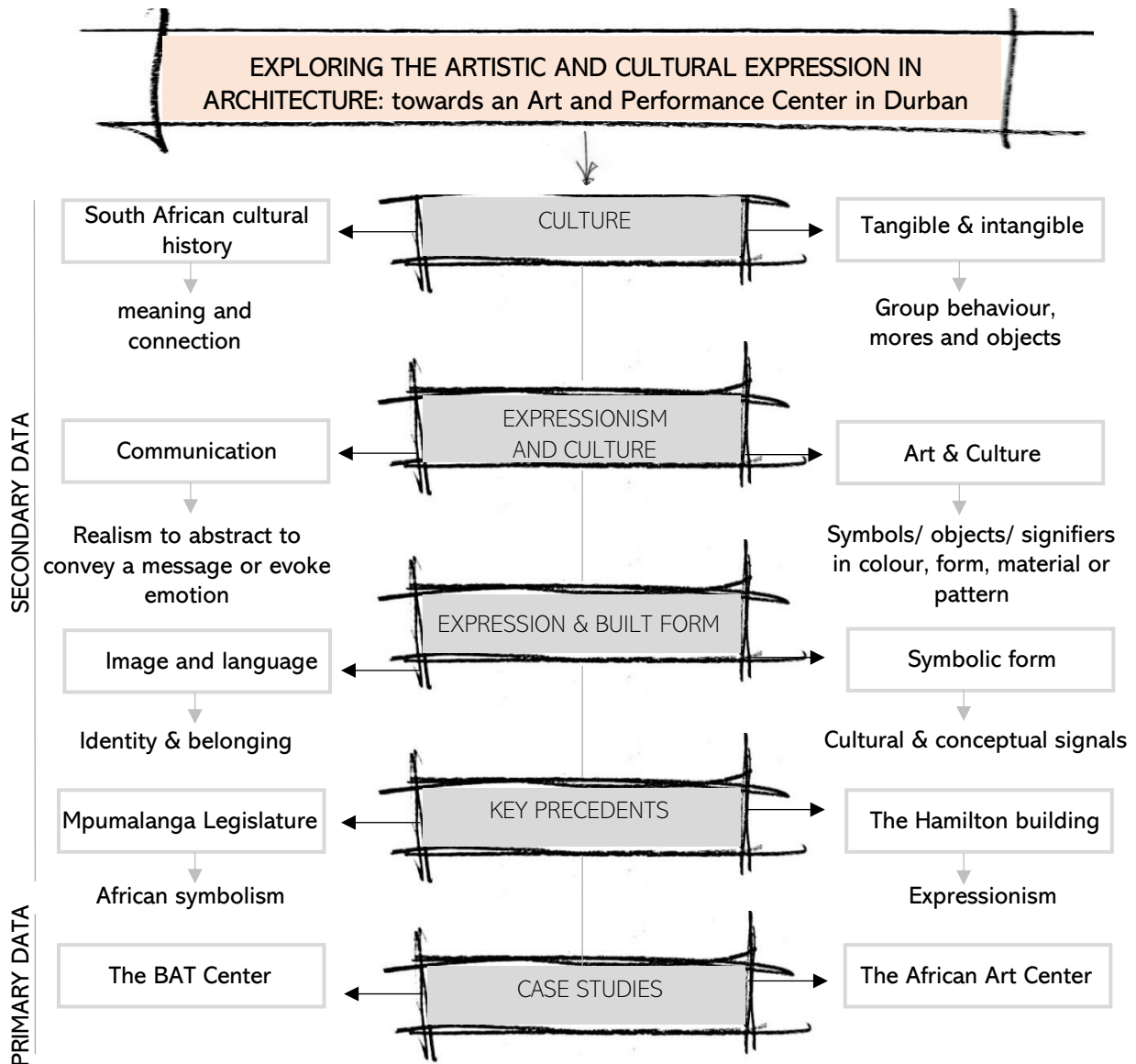


Figure 1.6. 1: Resume diagram of dissertation chapters (Source: Author, 2019)

CHAPTER 2: CULTURAL PERCEPTIONS IN SOCIETY

**‘A nation's culture resides in the hearts and
in the soul of its people’.**

Quote by Mahatma Gandhi

2.1 INTRODUCTION

The Oxford dictionary defines culture as; “the ideas, customs, and social behaviour of a particular people or society”, however, culture is a complex concept with contradictory definitions amongst writers. This definition is contrasted by Kroeber and Kluckhohn (1952: 155) where it is mentioned that culture is “an abstraction of concrete human behaviour, but it is not itself behaviour”. This provides an understanding that culture is intangible and unrealistic. This concept of culture is contrasted by prominent anthropologist, E.B Taylor (1871: 1), where he states that “culture...is a complex whole which includes knowledge belief, art, morals, law, customs, and any other capabilities and habits acquired by man as a member of society”. This definition may imply that culture is a possession of man, tangible and intangible. This chapter will critically analyse research from prominent authors with the aim to adequately recognise the cultural components of culture so that it is identifiable.

2.2 CONCEPT OF CULTURE

Leslie A. White (1959: 230) elaborates on these capabilities and habits as being acts dependant on “symboling”. If these acts are somatic (linked to the body and relationship to human organisms), they are categorised as human behaviour, and if they are interpreted within an extrasomatic (relationship to one another and not human relationships) context they are recognised as acts and capabilities of culture. This is represented in figure 2.2.1 where ‘0’ represents objects or acts referred to as ‘symbolates’. In figure 2.2.2, White (1959: 231) filters language into somatic and extrasomatic categories to explain culture and its constituents. The examples provide a further explanation of extrasomatic factors, being traits of culture, having no direct relationship with human organisms and somatic factors having a direct relationship with human behavioural traits (White, 1959).

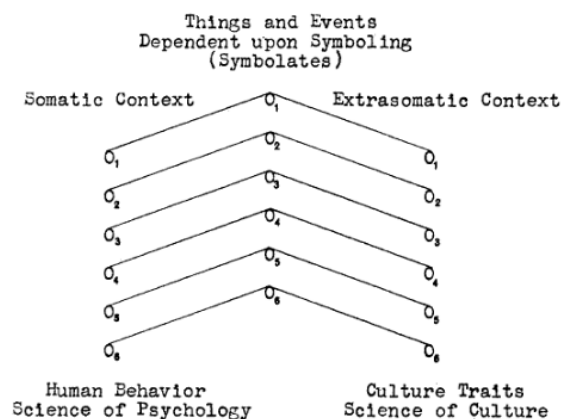


Figure 2.2. 2: Somatic and Extrasomatic categories
(Source: White, 1959: 231)

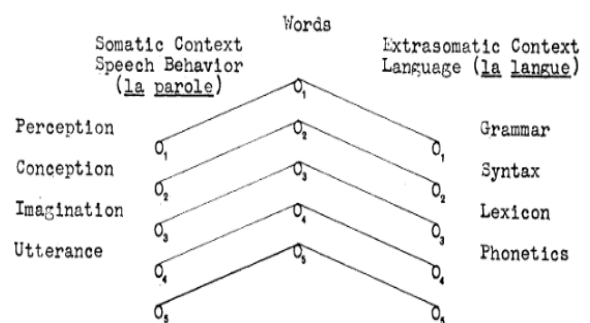


Figure 2.2. 1: Somatic and Extrasomatic example of language
(Source: White, 1959: 234)

The locus of culture, when defining culture as identifiable or observable in the real world, exists in space and time, within human organisms (beliefs, emotions, attitudes), within social interaction, and within material objects (White, 1959). ‘Culture’ consists of things and events considered within the extrasomatic context (White, 1959: 234). Thus, culture is characterised as a relationship between subjective and physical aspects, see figure 2.2.3, where its aspects can be observed in the real world. Thus, meaning is derived through the inclusion of subjective and physical traits in culture. The relationship between the human organisms and objects or symbols are crucial for cultural identification and establishing meaning.

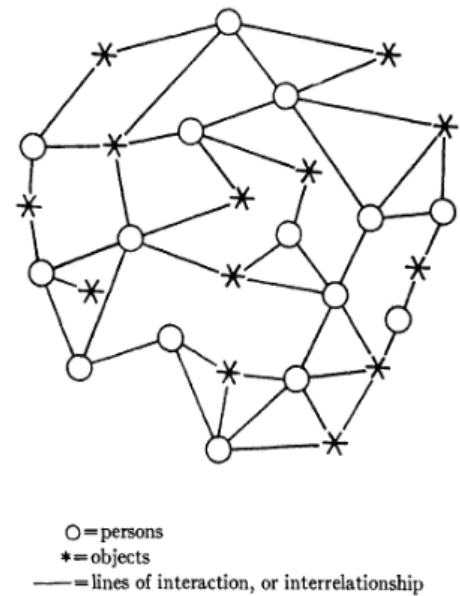


Figure 2.2. 3: Locus of culture (Source: White, 1959: 236)

A general understanding of culture is recognisable through patterns of activity, shared beliefs, values, customs and perceptions which generates identifiable or inherited social behaviour within a group or community. Meanings are consequent of cultural practices and beliefs. These include religious, poetic, political and philosophical references. Culture becomes a way of life or identity, whereby the group synthesises symbolic meaning in order to cope with their environment or surroundings. The perceptions of groups are similar due to shared memories from experiences connected in cultural activities and beliefs.

Culture is defined by several anthropologists as a social design which is learned by its constituents, whereby an identity is developed by a group. Geert Hofstede, Gert Jan Hofstede and Michael Minkov (2010), describe culture as the distinctive programming of a group, where shared meaning is rooted into social norms (Pepitone and Triandis, 1987). This programming is sub-categorised into innate human nature, culture and individual personality, seen in figure 2.2.4.

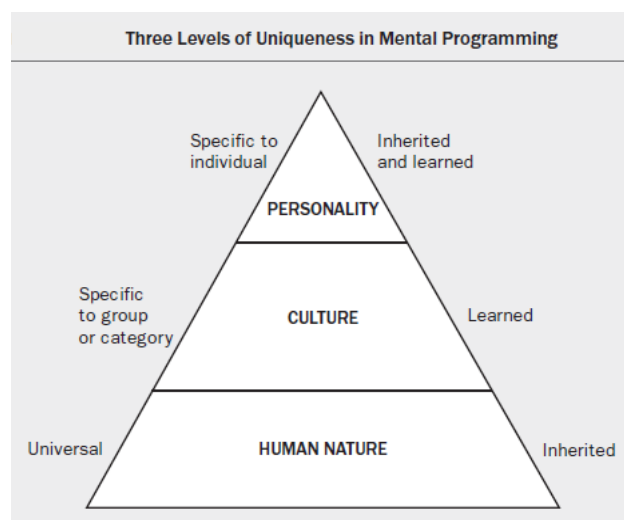


Figure 2.2. 4: Programming categories (Source: Hofstede et al., 2010: 6).

The cultural programming, represented in figure 2.2.5, can be categorised into two groups: mind programming (intangible culture) and physical programming (tangible culture), similar to Leslie White’s (1959) characterisation of culture being mores of people and material (Hofstede et al., 2010). Patterns of thinking, feeling and reacting is learned behaviour, and similar to programming it must be unlearned before learning new aspects (Hofstede et al., 2010). These ‘programs’ are situated within the social realm where life experiences are accumulated.

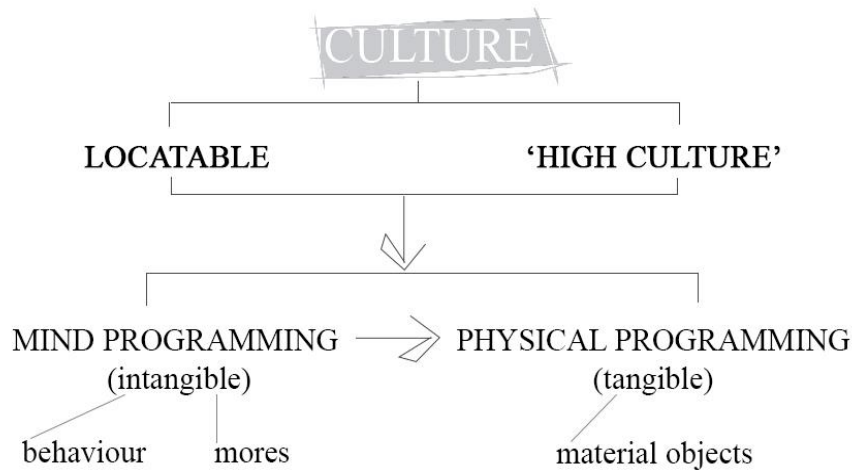


Figure 2.2. 5: Diagram of cultural categories and programming concept (Source: Author,2019)

Mike Crang (1998), in *Cultural Geography*, systematically defines culture within its evident relationships to context, symbols and behavioural patterns. Crang (1998) suggests that culture is apparent in two main categories, refer to figure 2.2.5: locatable culture (spatial) and art related culture (what he defines as “high culture”). “Cultures are sets of beliefs or values that give meaning to ways of life and produce material and symbolic forms” (Crang, 1998: 2). The “ways of life” enables people to define and mould culture. At first glance, culture may seem arbitrary, however post-engagement culture is interpreted and a deeper connection to the context and place is experienced. Culture is not independent and encompasses various humanistic contributions, therefore it can exist socially (Crang, 1998). These contributions also imply that culture does not always form organically; culture can be “invented, promoted or imposed” (Crang, 1998: 22). Mike Crang (1998: 22) argues that culture can be compared to a “palimpsest”, where previous ideas and contributions to culture is composed or written over. However, it is crucial that these contributions are relevant to the context and people if it is transforming over time to avoid a detachment to its context, a concept which Crang (1998: 114) refers to as “McDonaldisation”.

Although culture has been argued include mutual behaviour, it can also promote exclusion where one is chosen as being more significant than another. Crang (1998: 60) terms this notion as the “othering” and as a “defining membership”, refer to figure 2.2.6. The “membership”, however does not typically create a barrier of seclusion but rather provides the opportunity for people to connect and be integrated into a space of mutual behaviour and patterns. On the contrary to “othering”, culture can also be a powerful tool to anchor people through shared

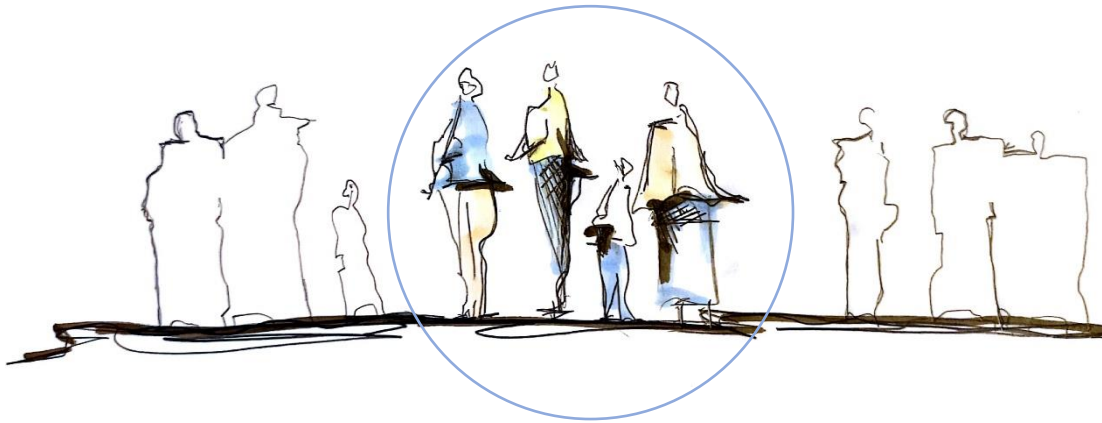


Figure 2.2. 6: Image of the 'defining membership' concept. (Source: Author, 2019)

experiences. These experiences are affected by time and space. This “lived connection” binds people together, contributing to cultural identity (Crang, 1998: 103). In the defence of the importance of cultural identity Crang (1998: 112) states that a “deterritorialised landscape promotes an existential outsidersness”. This statement highlights diasporas and globalised cultural intensions of shallow rooted spaces and relationships which do not relate to the people or the context. The identity of spaces is sustained through shared relationships to them; thus, culture cannot successfully exist if relevant relationships and connections are not evident in the particular context.

Although culture can be said to form “memberships”, integrated cultures are possible. Culture integrates people through common language, behaviour and thought. Various cultures may exist and intermingle in the same space. Crang (1998: 161) defines this amalgamation as “hybrid cultures”. These cultures are not “territorially exclusive” or homogenous but rather inclusive with differentiation in identity (Crang, 1998). The diversity of races, age groups, cultural diffusion resulting in diasporas and other groups of people in a space cannot be ignored or homogeneously forced into a singular culture. Culture should not be characterised as an holistic image with no constituent cultures as this would lead to placeless and unidentifiable

space, neglecting its inhabitants and “cultural capital” (Crang, 1998: 159). Hybridity, refer to figure 2.2.7, is a crucial concept in an inconsistent and developing cultural space.

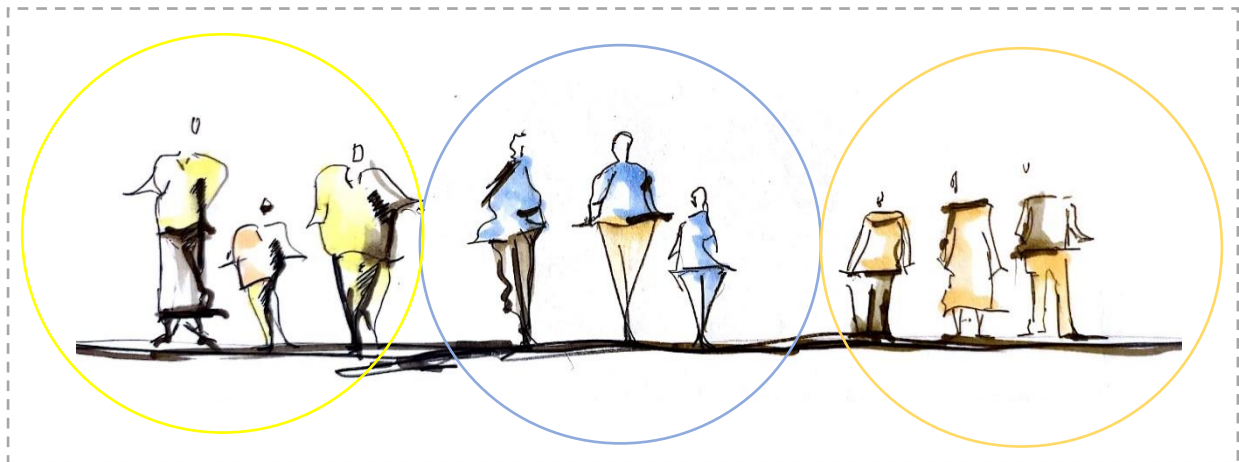


Figure 2.2. 7: Sketch representing Crang's, 1998 concept of 'hybrid cultures'. (Source: Author, 2019)

Nationality can be noted as a cultural identification where characterised location has formed an identity for a group. “Blood and soil” develop social, political, related behavioural patterns and characteristics where people are bounded by location and space (Crang, 1998: 162). With this understanding Crang (1998) elaborates on how culture is not formed independently but is reliant on location. The space and nationality initiate and define behavioural patterns and practices particular to its location and history. The threat of this cultural characterisation is the “projective identification” and oppressed culture where traits are passed on from external factors and authority figures (Crang, 1998: 167). Ethnic nationalism is an example of this type of cultural identity where a connection and imagined community is formed or expected due to the similarities of nationality.

Groups of diasporas need a sense of belonging, which comprises of their cultural identity being included in foreign spaces, thus the acknowledgement of hybrid cultures become relevant in society today. Hybrid culture can be defined as a holistic community with multiple contributing communities. Society is ever changing, consequently cultural identities and landscapes evolve continuously, therefore the cultural development of values, beliefs and behavioural patterns become dependent on location and time. Idang (2015: 100) refers to Anita (2005: 17) who states that “culture is not fixed and permanent. It is always changed and modified by man through contacts with and absorption of other peoples' cultures, a process known as assimilation”. Although, culture is shared through common beliefs it becomes crucial to avoid the assimilation of cultures which link directly to external influences like globalisation.

Cultural interaction and hybrid cultural dialogue is vital for the acceptance in co-existing cultural communities, nevertheless the absorption of other cultures or “assimilation” begins to question the uniqueness of cultural landscapes or geography, as discussed by Crang (1998). This idea dilutes the definition to what originated as “local culture”.

2.2.1 Intangible and tangible culture

The core of culture is common practice and traditional ideology and mores. The sociological and contextual character of culture is embedded in human behaviour and practice. Although culture is subjective and formed through common beliefs and perceptions of people, it can also be seen as exclusive as mentioned earlier. This exclusivity is expected as it reiterates the uniqueness of contextual and social identities or images. The cultural make up of groups comprises of tangible (material objects) and intangible (non-material) aspects, which are generated for the identification, survival and the organised way of life of the groups.

In the book, *Software of the mind*, the authors identify manifestations of culture as: symbols, heroes, rituals, and values (Hofstede et al., 2010). Figure 2.2.8 represents these manifestations like the layers of an onion, where ‘symbols’ represent the most artificial or and ‘values’ represent the core manifestations of culture (Hofstede et al., 2010). Symbols are words, gestures, pictures, or objects which have a specific meaning that is perceived as such by members of the cultural group it pertains to. Heroes are people who hold characteristics that are valued in a culture; thus they act as models for behaviour. Rituals are collective activities which are considered socially essential within a culture.

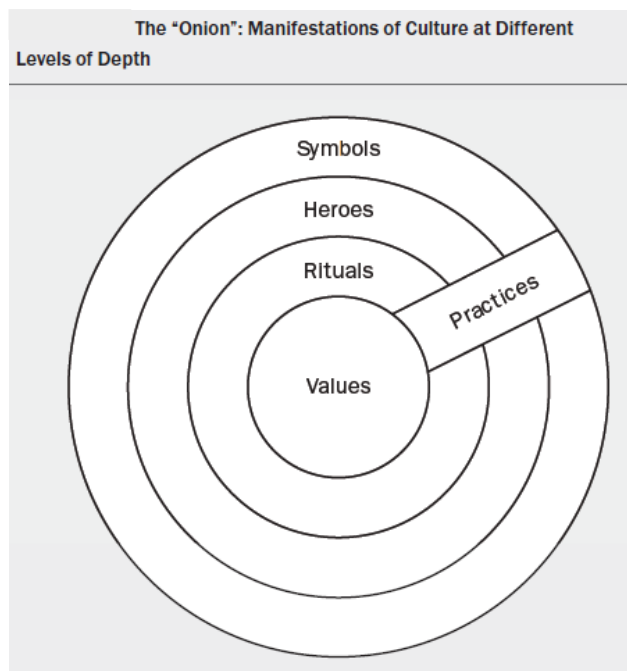


Figure 2.2. 8: The 'onion' layers of culture (Source: Hofstede et al., 2010: 8).

The way of life of cultural groups are often associated with symbols or material objects. Symbols and design reflect the identity related to the context and culture of people. Art, pattern, colour and design are tangible symbols of culture identified within groups. Objects are considered a part of cultural concepts through the connotations, meaning and ideas behind its physical existence. Language forms a part of symbolism, as it is a method of common communication and identification between members of cultural groups.

In figure 2.2.8, practices encompass symbols, heroes, and rituals. Practices are visible to an outsider or observer; however, the underlying meaning is invisible to outsiders and can only be fully understood and interpreted by the cultural group members. The fundamental factor of culture, referring to figure 2.2.8, is formed by values which gives purpose to practice and tangible cultural elements (Hofstede et al., 2010). Past memories and experiences determine cultural values of individuals and these values are unlearned or relearned through cultural groups in society to form a mutually harmonious and connected cultural group. In agreement, Idang (2015: 100) denotes intangible aspects of culture as the 'mores' of people, which are vital to the relatable behaviour and perspectives of cultural affiliates.

The material or tangible objects linked to culture cannot exist without the intangible concepts and ideas of culture itself. The correlation of meaning to objects are inevitable in the cultural existence or creation of them. The visual identity and link of a culture to an outsider generally allows the interpretation and association of the tangible objects and symbols to a definite cultural group. This interpretation and association encourages a deeper rooted conversation around cultural meanings and beliefs, often driven by curiosity. Crang (1998) terms tangible cultural associations as "material culture", which becomes the method with which cultures make sense of space and from physical or visual associations to their identities. These processes and connections are developed to exhibit cultural presence and to give meaning to space and people.

Cultural presence can be viewed in territorial culture where geographies are bound to people who inhabit it. The association to the context does not only generate associations, in both tangible and intangible aspects, connected to cultural groups but also becomes the way of life in that particular context. Sauer (1962) strengthens this notion by implying that artefacts and objects help shape the behaviour and patterns of people and are not merely just products contributed by people. Likewise, the landscape shapes or influences cultural groups. Behavioural culture

and material culture produces an invisible boundary in which culture is evident in and pertinent symbolic associations toward the formation of these cultural landscapes, cultures are transmitted through symbols (Crang, 1998). As mentioned previously, nationalism or regional personality begin to form these cultural interrelations. “A landscape is the shaping of earth over time”, unavoidably reflecting and influencing society and connected cultures (Crang, 1998: 15).

Crang (1998: 21) makes reference to Carl Sauer’s writings, a prominent theorist on the cultural landscape concept, where Sauer argues that landscapes are not independent of people and culture (landscape being a unit of geography). Sauer defines landscapes and geography as “an area made up of a distinct association of forms, both physical and cultural” (Sauer, 1962: 321). This definition is inspired by the German term for landscape, ‘land shape’. Sauer (1962) states that this equivalent defining term to ‘landscape’ cannot neglect cultural influences since ‘shaping’ is not by any means purely physical.

Culture and individual behaviour interrelate, thus Segall et al. (1966) suggests that anthropology and psychology should link in the study of cultures. Traditional anthropologists study the structure and patterns of groups of people, however these cultural groups are generally formed due to similarities in characteristics and behaviour of individuals. Phenomenal absolutism is the concept which refers to “one ubiquitous and misleading attribute of naive conscious experience, namely, that the world is as it appears” (Segall et al., 1966: 4). Anthropologists have observed this absolutism and “ethnocentrism” as the tendency if people to perceive and judge other cultures according to a standard based on their own cultural membership. However, it is instilled in human behaviour to accommodate behaviour of others, which could lead to “enculturation” (the adoption and adaptation of a culture and norms by a group or individual) (Segall et al., 1966: 10). Segall et al. (1966) claims that every human being undergoes enculturation whereby perceptions and knowledge become second-hand sources since culture moulds thinking and interpretations. Culture becomes an influential filter embedded into a member. Culture is not solely based on physical objects but on the relationships apparent to them.

In response to ethnocentrism, cultural relativism is presented by Segall et al. (1966). This notion encourages the idea of judging other cultures without the bias of one’s own cultural influence but rather with a view or interpretation separate from influences. Cultural relativism

may influence perceptions, however it does not prohibit the eventual findings of similar human behaviour and patterns (Segall et al., 1966), thus a connection and rooted understanding may be evident. Cultural relativism “presumes a basic biological homogeneity of culture-learning man” (Segall et al., 1966: 17). The enculturative conditioning is subconsciously embedded in us as human beings, “it is hidden in the phenomenal absolutism, the apparent directness, of our perceptions and cognitions” (Segall et al., 1966: 17). Human perception is tainted by cultural influences, herewith it is crucial that the hybrid cultural integration and cultural visual becomes interactive and open to interpretation and delineation after unbiased dialogue has been established.

2.3 SOUTH AFRICA’S CULTURAL LANDSCAPE

Similarly to Crang (1998), Bello (1991: 189) describes African culture as “the totality of the way of life evolved by a people in their attempts to meet the challenge of living in their environment, which gives order and meaning to their social, political, economic, aesthetic and religious norms thus distinguishing a people from their neighbours”. Culture aims to portray a unique identity, formed with an influence from the landscape and historic contributions of which it is located in, distinguishing one group or subculture from another. It can be inherited or adopted. Gabriel Idang (2015) elaborates on African culture as probable inherited patterns of behaviour, values and beliefs from the society in which the inhabitant grew up in. Culture and society are dependent on each other, without a cultural belief system and “way of life” a society by description cannot exist and vice versa (Idang, 2015: 99).

South Africa, having a diverse yet condensed cultural landscape as a result of its historical disruptions, continuously persists on its own cultural expression and a reconstructed identity in post-apartheid. “Cultural reinvention” is the description Karin Barber (2001: 177) gives to the self-represented identity conversion that South Africans desire. Geographically and traditionally rooted cultural development aims to establish an identity which has not been forcibly imposed by colonisation, the “uneven process of political liberalisation”, and globalisation (Barber, 2001: 177). Barber (2001: 177) suggests that these conversions are essential for development, herewith “it is through expressive forms that the political revolution can most immediately be lived out: in the reconciliation, in refashioning of personal and collective identities, and in the rediscovery of a common humanity” in a society which has experienced segregation and bias.

It is difficult for communities to recover from cultural detachment, enforcement and isolation. Apartheid had discouraged cultural engagement for the reason that it was presumed a form of rebellion against apartheid enforcers, and on the other hand as “instruments of hegemonic control” or tyranny on others (Barber, 2001: 178). A nationalist “white identity” was enforced and romanticised in a South African landscape (Lange and van Eeden, 2016: 64). Evidence of artificial identity using propaganda is visible in the media strips in plate 2.3.1 (Lange and van Eeden, 2016: 63). In this process, culture and identity had been blurred, resulting in the current necessity to claim back a cultural identity. South Africa has cultural capital in its diversity; however, segregation has denied it cultural connection.



Plate 2.3. 1: SARP advertisements in *The Illustrated London News* promoting a false image of South Africa with reference to colonial scenes, Cape Dutch architecture and, transport. (Image courtesy of Transnet Heritage Library) (Source: Lange and van Eeden, 2016: 63)

Post 1994, global relationships has become a focus of the country for investments and development. There has been little attention toward local cultural growth and there was a “pressure to sell south Africa in the marketplace of the web” (Barber, 2001: 178). This has consequences of globalised mass cultural influences on a nation trying to find their own cultural footing. Foreign investment increased due to south Africa being “rediscovered” as a locally exotic landscape (Barber, 2001). In event of these investments ‘local’ cultural development had been accelerated, however globalisation had already influenced the cultural and artistic realm to an extent where culture has become a commodity and is often produced unauthentically. Barber (2001: 178) observes the cultural identity urgency as becoming “more absorbing and more blurred”.

The race for the completion of development regarding the iconic 2010 Soccer World Cup had provided an opportunity to showcase the identity of South Africa, Durban. This ‘showcase’

had diluted the local cultural landscape, since the rush had escalated and compressed an intensely complex cultural regeneration and development process into a short span of time with an internationally standardised goal in mind to promote a ‘rainbow nation’ perception of a united nation. This ideal, however, is mostly illusive since South Africa consists of heterogeneous cultures which are affected by disparity and sensitive sites of reference to unsavoury historic regimes. There are stark socio-economic inequalities in South Africa, which create invisible boundaries in-between and within local and common culture.

Idang (2015) discusses methods of change and development, noting three prominent concepts: invention, discovery and diffusion. Invention is the restructuring of the existing cultural aspects to create new things related to culture, refer to figure 2.3.1.

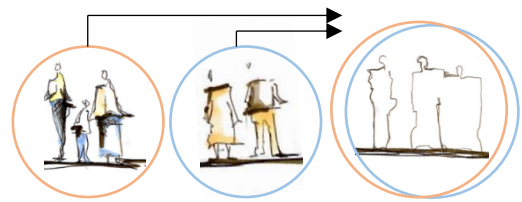


Figure 2.3. 1: Cultural invention using another cultures base (Source: Author, 2019)

Idang (2015) refers to Ogbum (1922: 200) on this view, where he elaborates that “the rate of invention within a society is a function of the size of the existing culture base”. The culture base or the cultural intangible and tangible elements in South African society were limited historically. Thus, few inventions which could profoundly alter and develop culture could take place. Secondly, discovery is the sharing of information of an existing but not yet identified element or aspect, refer to figure 2.3.2. The challenges found during discovery could transform aspects in discovery into inventions which could ensure the survival of cultures or society (Idang, 2015). Lastly, the process of cultural diffusion is the spread of cultural traits from one society to another through cultural interaction, similar to “cultural projection” mentioned earlier. Cultural diffusion could also describe the imposition of a particular culture on another by a society which is stronger and has the intention of manipulating a weaker society, illustrated in figure 2.3.3 (Idang, 2015). This was

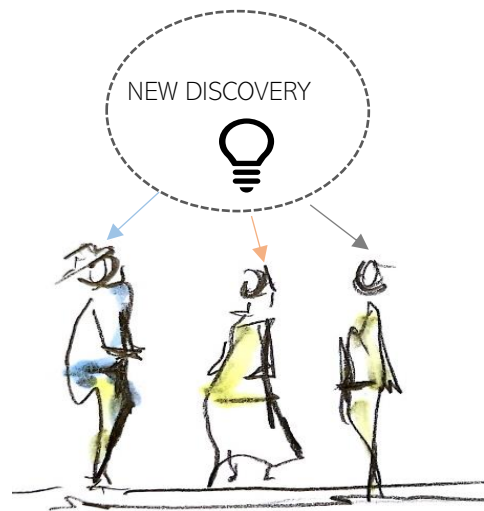


Figure 2.3. 2: New cultural discovery illustration (Source: Author, 2019)



Figure 2.3. 3: Cultural diffusion (Source: Author, 2019)

evident during colonisation and the prohibited development of culture during apartheid in South Africa. In addition, tourism and globalisation starts to feed off the local culture. Thus, the ‘local’ experience has become a commodity. Herein, culture can profoundly be altered by above mentioned “cultural diffusion”.

Post 1994 had brought about democracy as well as liberation in artistic and cultural expression. Shared perspectives are provided on media and globalised platforms, consequently it becomes difficult for the excluded ‘other’ to visibly portray their own perspectives and identities (Barber, 2001). In note of this, there has been an emergence of pro-Africanism and local culture. The example portrayed in plate 2.3.2 is evident of this. Garth Walker, founder and publisher of the inspiring experimental magazine i-jusi, said that: “A new way of seeing was born – a new visual order to reflect a new social order.



Plate 2.3. 2: A combination of i- jusi magazine covers. (Image courtesy of i-jusi and Garth Walker)
 (Source: Lange and van Eeden, 2016: 71)

People were waking to the possibilities of a visual language rooted in the African experience” (Lange and van Eeden, 2016: 71). The i-jusi display represented a hybrid culture through collective cultural images in plate 2.3.2 taken from South Africa (Lange and van Eeden, 2016).

Cultural investment is portrayed as unsustainable in a developing society suffering from socio-economic implications. Nevertheless, culture is embedded in the identity of human beings and is beneficial to society in creating relatable space and portraying identity. South African culture in a neoliberalist model is a contributor to the unsustainable market for local art. The standards are measured, consumed and critiqued by the privileged and private markets. There is difficulty for locals to thrive artistically or through expressionism when they are not catered for. Critical theory deals with such issues of inequality in society, where underprivileged are disadvantaged and are restricted in a neoliberal society. It aims to achieve a classless society, without the monopoly of the private sector, through the careful critique and analysis of vulnerability and circumstances (Strickland, 2007).

“It is true that culture is universal and that each local or regional manifestation of it is unique. This element of uniqueness in every culture is often described as cultural variation” (Idang, 2015: 4). The concept of cultural variation is strengthened by Crang (1998), earlier in the chapter, where he links the emergence of ‘unique’ cultural identity to landscape. Idang (2015) and Crang (1998) both highlight cultural variation as the unique identity which is vital for society’s cultural development in a particular landscape. African society has a strong rooted connection to historic experiences of generational inheritance, thus a strong sense of community is and kinship is evident (Idang, 2015).

Public culture is a powerful tool in South Africa which enables the symbolic and real cultural and political expressions of people to be exchanged and articulated (Barber, 2001). Elite culture and ‘high culture’ still exist and this often creates a purposeful exclusion towards the ‘other’. There is, however, an increasing emergence of local and public artistic cultural portrayal within society as a response to historic discouragement and the recent emphasis on globalisation as an influence in cultural dilution. The cultural scene in South Africa has the ability to create dialogue and evoke thought around sensitive topics of the past and current political and social events, which are evident in public expression forms. A common notion, mentioned by several authors throughout this chapter, is that “culture is an adaptive system together with values that play a central role in giving the society its uniqueness” (Idang, 2015: 110). The empowerment of expression to create a platform which encourages the development of local cultural identity or context-relevant cultures is evidently vital in South Africa’s once hindered yet evolving society.

2.4 DISMANTLING CULTURE AND ENVIRONMENTS

The identity, ideals and character of cultural groups are crucial aspects in the establishment of a cultural response in form or architecture. The explanation to the variation in architectural form is constituted of several contributions. Thus, theorist Amos Rapoport (1969: 46) broadly “dismantles” culture and its influence on the built environment by referring to physical, economic, ritual and socio-cultural variables to the built environment. The researcher, however, will focus on the cultural influences on the built form discussed by Rapoport who utilises environment behaviour studies (EBS). Culture as a construct is mentioned to be too abstract and general to be useful, thus Rapoport (2005: 92-100) further “dismantles” it into its constituents which are useful in terms of design and environments which are inclusive of cultural groups and supportive of their “way of life”. The purpose of culture is to provide “a design for life” and to provide a framework which provides meaning to groups (Rapoport, 2005: 78).

The categorisation of a house as shelter and as a basic need entangles the concept of culture in its necessity (Rapoport, 1969: 61). Rapoport (1969: 61) suggests that the idea of a house as shelter is established early in its development, wherein the form is developed on the group’s interpretation of what best suits their “shelter”, “dwelling” and “need”. The cosmological belief of a group is another crucial factor in the characterisation of culture’s impact on form. Orientation, functions/ spatial layouts and symbols are generally determined by the cosmic considerations and values of a group (Rapoport, 1969: 50). “Form and organization are greatly influenced by the cultural milieu to which it belongs” (Rapoport, 1969: 46). Cultural groups respond to environments according to cultural mores and ideals which have been traditionally imprinted into their socio-cultural membership.

The physical requirements of location may also play a crucial role in moulding the cultural influence on the built form. The choices effecting the environment are significantly limited by the “cultural matrix”, which may become the most identifiable attribute of the environment and dwelling (Rapoport, 1969: 47). Rapoport (2005: 37-39) discusses the role of culture and EBS by questioning the characteristics of people relating to culture, the effects of the environment on people and considering the cultural mechanisms which link people to the environment. These provide insights to what becomes the basis of culturally responsive environments.

”Buildings and settlements are the visible expression of the relative importance attached to different aspects of life and the varying ways of perceiving reality” (Rapoport, 1969: 47). Rapoport herein suggests that architecture should be characterised as a form of symbolic expression determined by the aspects of cultural groups, which is integral for existing in variable environments. The built environment is used as a method to relate the way of life of human beings or cultural groups to the environment in which they exist. Rapoport (2005: 47) refers to Max Sorre’s term “genre de vie”, which comprises of the cultural, spiritual, material, and social factors which influence form. “Houses and settlements are the physical expression of the genre de vie, and this constitutes their symbolic nature” (Rapoport, 1969: 47). The built form is used as a device to facilitate and preserve the “genre de vie”, thus is not merely a physical aspect but also a “silent language” denoting social and physical control as represented in plate 2.4.1 (Rapoport, 1969: 49).

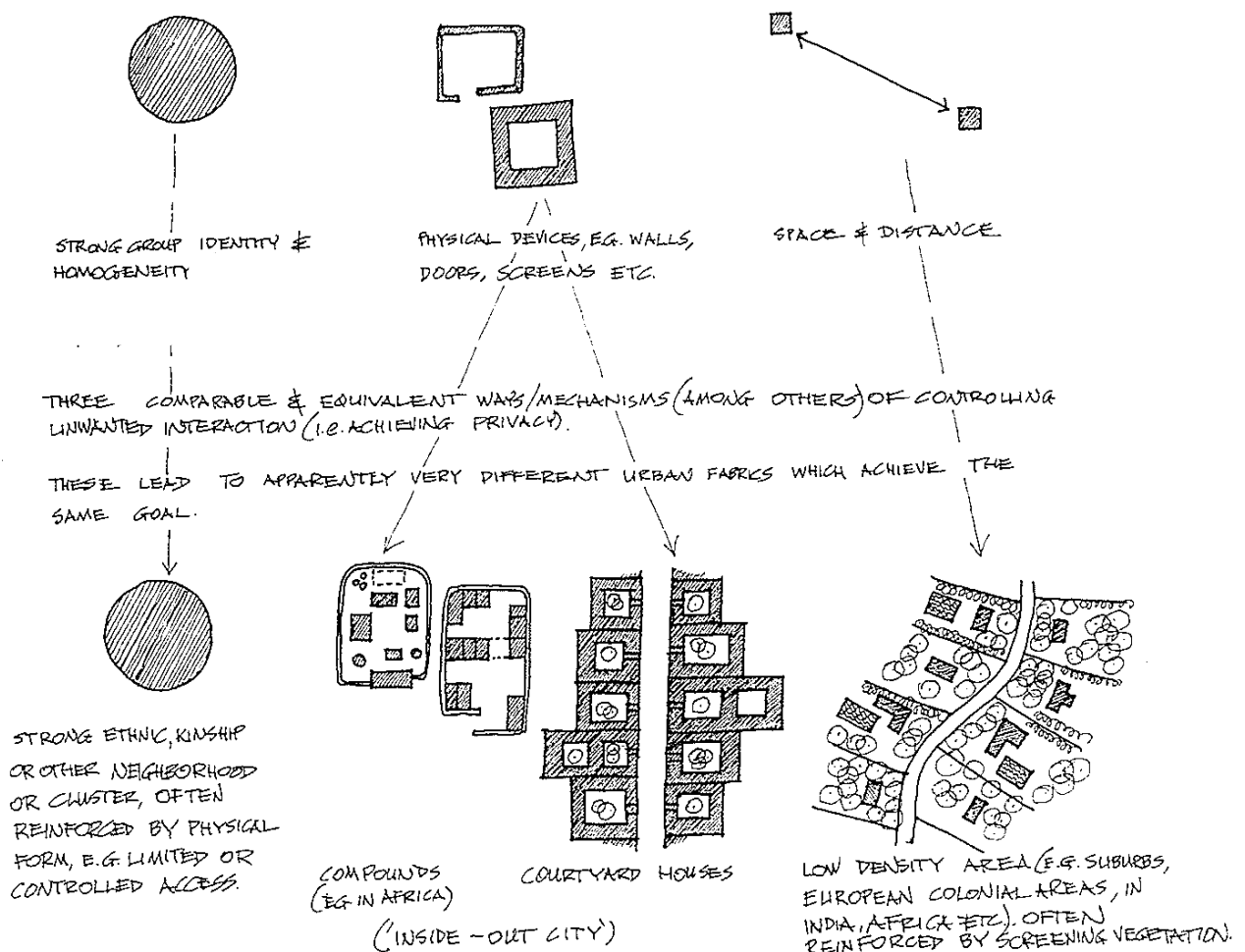


Figure 2.4. 1: Cultural expressions of control in the built environment (Source: Rapoport, 2005: 89)

The symbolic significance of built form is important for “supportiveness”. A culturally supportive environment should encompass and facilitate the various cultures of its inhabitants (Mthethwa, 2001: 31). The abandonment of tradition and its replacement with the modern is problematic in its lack of “supportiveness”. The inhabitants, without supportive environments, are disconnected from the environment and inserted into an environment promoting a foreign way of life (Rapoport, 2005: 52). The reference to landscapes and its expressed characteristics or style provides a brief understanding of the preferences and ideals shared by groups. “One size does not fit everyone as the modern movement thought”, thus imposed design is flawed (Rapoport, 2005: 52).

Rapoport (2005: 92-100) discusses two responses of “dismantling” culture: the excessive abstraction of culture, and the excessive breadth and generality. The dismantling response for excessive abstraction dismantles the social expressions of culture which are observable and can potentially relate to environments, whereas culture as a concept cannot (Rapoport, 2005: 94). These constituents of social expressions are aspects such as: kinship, family structure, roles, social networks, status, identity and so forth.

The dismantling response for excessive breadth and generality is based on the notion that parts of the environment are supportive of the components of culture (Rapoport, 2005: 94). The dismantled components of culture identified in response to generality by Rapoport (2005: 96) are:

- World views - the way members of a culture see the world, including aspects such as values.
- Values – often expressed through meanings, ideals, images and so forth. These can result in rules, expectations or standards.
- Lifestyles – the varied environment- behaviour interaction or relationship. A lifestyle is the chosen or preferred way to live. Lifestyle is the outcome of choices made by groups or people and is described by Rapoport (2005: 99) as a “profile”.
- Activity- resulting from lifestyle, activities are specific to environments and explain the reason for variation. The most latent aspect of an activity is meaning, thus activity is the most important result of function or the manifest (Rapoport, 2005: 48).

Rapoport (2005: 98) summates the two responses of “dismantling” culture in relation to the built environment in figure 2.4.3. The wider arrows represent ease in relating the aspects to each other. These aspects contribute to a supportive environment which is congruent to the culture it facilitates.

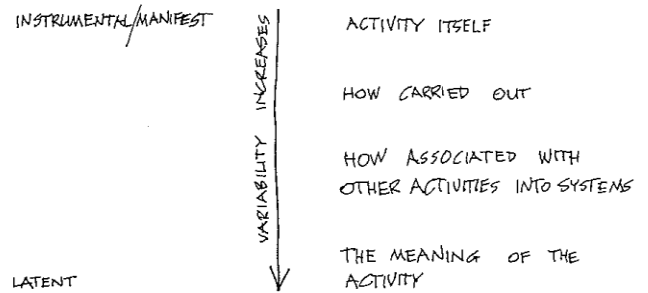


Figure 2.4. 2: Dismantling activities (Source: Rapoport, 2005: 41)

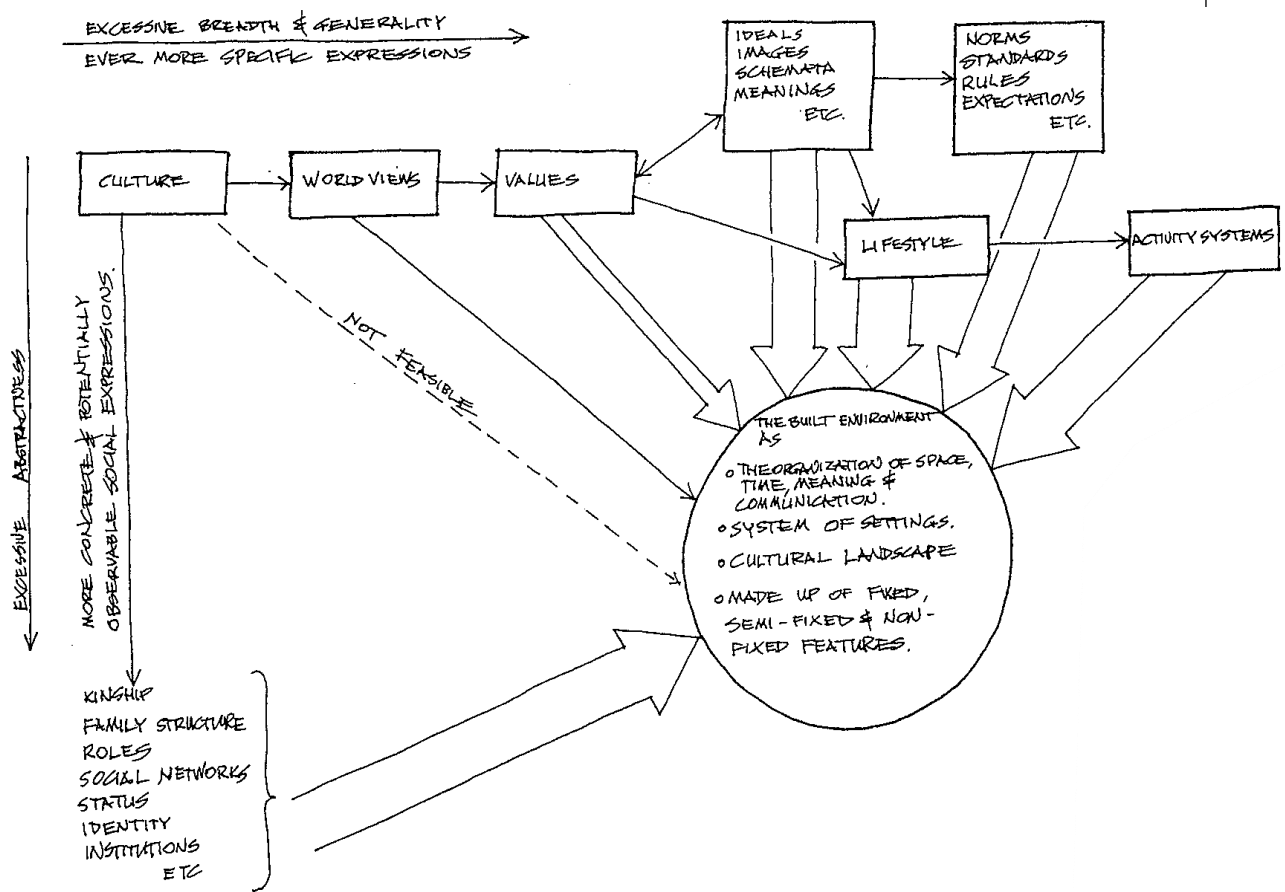


Figure 2.4. 3: The two 'dismantlings' of culture: relating its expressions to the built environment (Source: Rapoport, 2005: 98)

Form is developed over time, nevertheless cultural ideals and characterisations are still evident in the same location due to its value contributing to the “way of life” as a base for cultural groups. Rapoport’s notion of designing supportive environments, where cultural groups are trained to identify its cues or signifiers, is a crucial consideration in the built environment, however, representing specific cultures or groups within the context of South Africa may promote isolation due to its diversity and sensitive history of segregation amongst ethnic cultural groups (Mthethwa, 2001: 47). Ethnicity has become a “cultural and political

construction”, however South Africans should not forget that it is a form of identification, where commonality can emerge between races as human beings with relatable experiences, contextual reference and knowledge (Noble, 2011: 10).

2.5 CONCLUSION

The intention of this chapter was to critically investigate and understand the concept of culture in its various categories so that it is recognisable. Culture has a vital role in identity and as a means to connect and derive meaning from complex environments. Intangible and tangible culture provides humankind with a form of rootedness. The South African society is vulnerable to globalised cultural influences due to the lack of stability and identification of its own culture. The rush for development in the country has neglected the intensive investigation and inclusion of cultures in its holistic image. The concept of culture has been discussed with a consensus that it is a grounding for society and its way of life. Without such grounding a society becomes disconnected from its surroundings, especially one as diverse as South Africa. Author Jonathan Noble (2011: 7) states that apartheid and colonialism in South Africa had “stereotyped”, “marginalised” and “liquidated indigenous architectures and forms of urban life”. The expression and intermingling of culture can break such a division and marginalisation with carefully considered supportive environments and the evaluation of its possible outcomes.

The following chapter will entail discourse on the expressionism theory, early expressionism’s origin and its relation to culture. Expressionism will be introduced as a theory of art during the modernism movement, thereafter, discussed as a metaphorical visual which links to both art and cultural symbols. The ability of expression to provoke emotion through meaning will be distinguished as an underlying factor throughout the chapters to come.

CHAPTER 3: EXPRESSIONISM AND CULTURE IN SOCIAL ANECDOTES



3.1 INTRODUCTION

Expression is a powerful notion applied when projecting artistic and cultural identities and meaning. The human existence has a complex structure where humanity is deeply rooted in emotion, social connections and in the essence of being. The articulation of such complexity can be challenging; therefore, methods of the creative have been established to provide a platform for such articulation. These platforms have a greater impact on humanity due to the relatability and intense dialogue created with the connection founded in interaction with methods of expression. Chapter Three will include research on the introductory description of expressionism, the historical cultural context which is identified with artistic expression, and lastly the relationship of art and cultural expressionism. The aim of this chapter is to gain insight into the theory of expressionism and the discourse revolving around art and cultural expression.

3.2 INTRODUCTION TO THEORY

‘Expression’, generally defined, is the way in which an individual articulates his/her thoughts and feelings. Thus, ‘Expressionism’ is the movement where one articulates the internal emotional world of thoughts and feelings rather than that of external reality. Similarly Arnheim (1954: 425) describes expressionism fundamentally by referring “to feature of a person’s external appearance and behaviour that permit us to find out what the person is feeling, thinking, striving for”. This articulation is subjective, where a filter of the external environment through an emotional and experiential lens is used. Expression presents characterisations through indirect artistic methods of communication, aiming to evoke emotion and provide meaning and identity.

Expressionism solidified as a modernist art movement in the 20th century. This movement was a subordination of realism to symbolic. Michel (Ragon, 1968: 7) describes expressionism as, “squeezing out and conveys applying a forceful and unrestrained pressure to people and things, making their true essence emerge and appear visibly”. Expressionism draws from the distortion of experiences and reality which evoke intensified emotion when perceived by the audience. The association of various elements and practices as art provides a space for reflection, expression and interpretation through engagement. The term expressionism is commonly understood by the movements, signs, vocalisations presented by a person and received by another where emotional experience enhances the connection and interpretation.

Rudolf Arnheim (1954) presents expression as content which should transcend further than that of mere presentation as presented during modernism, rather it should portray as a form of meaningful communication, represented in figure 3.2.1. Though, art expression is associated with more specific details such as the communication of information to produce an experience. Thus, expressionism considers physical and intellectual references. Arnheim (1954: 472) claims that expressionism is instinctive, however, has been gradually acquired and refined through experience. Social scientists conceptualise expressionism as being interpreted based on “unfounded conventions” and stereotypes. These stereotypes are adopted from social groups which are often linked to cultural memberships. These adoptions are not based on first-hand experiences, thus members are easily manipulated (Arnheim, 1954).

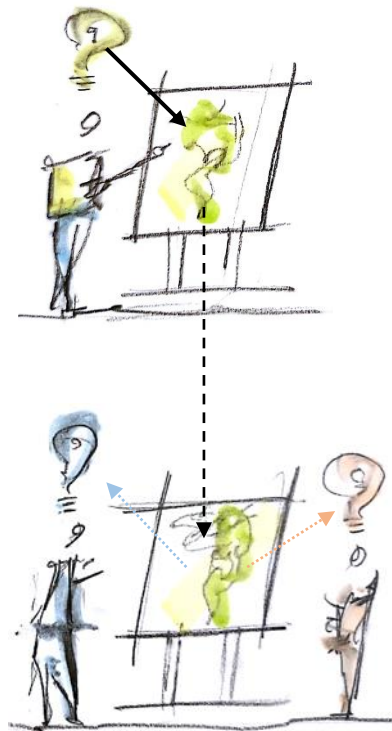


Figure 3.2. 2: *Expression as a form of indirect communication between author and audience (Source: Author, 2019)*

In contrast to the socialist theory, Arnheim (1954) refers to theorist Lippman and his theory of “empathy”. Empathy theorises the reasons for human expressionism found in inanimate objects. Humanities desire for connection and relatability enables expressionism to attach human presence and emotion to these objects. Arnheim (1954: 427) suggests that “the stores of memory by the sight (of the object) tend to provoke responses also in other areas of the mind”. These responses include personal attributes, accumulated knowledge and emotional attachments, opposing the socialist ideology of second-hand experiences.

Traditional theories of expressionism are fixed on the notion that expression is not based on the physical or visual features alone. These features “provide clues for whatever knowledge and feelings we may mobilise from memory and project upon the object” (Arnheim, 1954: 427). The objects transmit content which is interpreted through descriptive features. An example of expression can be seen in language where ‘pain’ in English means ‘suffering’ and in French it translates to ‘bread’, “they transmit a message only because of what (people) have learned about them” (Arnheim, 1954: 428). Visual percept, including the “measurable

characteristics” of colour, shape, motions, forces and size, transmit content due to our experience and accumulation of knowledge (Arnheim, 1954: 430). References and mental descriptions are made to dissect and analyse the content of the objects or visuals.

Artists express through experiences with the agenda of communication to one’s self and other interpreters. Expressionism has been assumed to be rooted, interpreted and observed through human experience and emotion, however, Arnheim (1954) claims that expressionism is not limited to human features and emotion. Nature and nonhuman objects are included in expressionism, where it is assumed that the objects have consciousness and physiognomic properties due to the relatable characteristics, as an organism or an object experiencing forces, to humans. These expressions are metaphorical wherein human traits, emotions and characteristics are used as a reference to interpret and create such expressionism. “The comparison of an object’s expression with a human state of mind is a secondary process” (Arnheim, 1954: 433). Expressionism is an internal relationship using aspects of the mind to project one’s self externally onto something else. Therefore, the core of expressionism relies on the knowledge and experience of individual or cultural/ social members.

Arnheim (1954: 434) states that expressionism is founded by “a configuration of forces”. These forces include data such as “expansion and contraction, conflict and concordance, rising and falling, approach and withdrawal” and other factors of location, proportion, shape and other descriptive attributes enable a relatable image to form which may evoke emotion (Arnheim, 1954: 443).

Humans have been expressive since primitive ages. Various forms of expression are evident in painting, performance and language. Language is deeply rooted in perception. The use of description and metaphors are examples of such expression. Arnheim (1954: 435) suggests that expressionism is not purely a capability and intention of artists, “but derives from and relies on the universal and spontaneous way of approaching the world of experience”. Art can be understood as a form of language where it helps people to understand the complexities of the world and one’s self through the common qualities represented. Art does not promote uniformity, however it bases its structure on comparability (Arnheim, 1954).

Expressionism, in its various forms, has been crucial in precedented cultures. Recently, however, culture is becoming displaced due to globalisation and is no longer grounded in its

sacral or historic space of belief, custom and heritage. Culture is detached from its innate ideology and has become, as described by Stupples (2009: 134), “attached to fragments of attention”. “The cultural self is increasingly grounded nowhere and everywhere, less often nurtured in a local and public arena, but within intercultural, and often privately experienced, virtual space” (Stupples, 2009: 134).

3.3 EARLY EXPRESSIONISM

Early expressionism is presented in various forms such as pattern, colours, dance and sculpture. The indigenous Khoisan was one of the earliest communities which used art and symbols as a method of record, storytelling and sacral culture. In society today, as a postmodern response, identity, meaning, heritage and culture is eminent. This is an indication of human’s need for “rootedness” and a sense of belonging (Lipman, 2004: 46). Art was originally associated with sacral spaces and other psychic experiences, which were embedded into cultures. The ‘art’ objects produced were also imitated by non-spiritual authorities to portray an image of dominance. During the latter part of the 20th century, both art and the spaces that housed it, were influenced by popular culture, post-colonialism, feminism and globalisation. These pressured cultures have become globalised and disconnected from its local roots (Stupples, 2009).

The origin of the expressionist movement is said to be solidified by German artists; however, the term ‘Expressionism’ was established by the French artist Gustave Moreau, between 1891 and 1898 (Gordon, 1966). The term referred to the category of self- expression, emphasising the individual’s freedom of thought, identity and emotion. Henri Matisse, who was a student under Moreau, claimed the notion that expressionism was closely linked to nature in 1908. Arnheim (1954), as mentioned previously, is in agreeance with this notion stating that nature and objects have physiognomic properties relatable to humans.

Prior to the establishment of the Expressionism movement, the Classical era in the 4th and 5th Century had focused on power and spiritual symbolising, with little emphasis on the artistic expression which would bring about a new style and meaning to the medieval period in the 5th Century. The significance of nature and a new characterisation of beauty in art was established in the middle ages. Physical concepts of divinity and religion were no longer emphasised and the concept of art and the poetic emerged (Eco, 1986). The Classical era focused on nature,

reality and power, though the medieval era drew from the classical age, it focused on the cultural and metaphysical phenomenology rather than that of the realistic. Moral and psychological realities were factors which artistic expression would draw from to produce an aesthetic and connection to objects.

Ancient aesthetic focused on proportion not on elements. “Once the medieval had developed fully the metaphysics of beauty, it followed that proportion, since it was an aspect of beauty, was considered to participate in its transcendental nature” (Eco, 1986: 41). Proportion provided a depth to the artistic realm and was linked directly to symbolism and meaning. According to Eco (1986), the use of light produced a character of immediacy and simplicity, decisive colours where used in its most blatant and purist form. Light was also used for metaphysical and metaphorical representation. Images are “products of the artists genius” and have “their own sphere of autonomy” (Eco, 1986: 99). The medieval period slowly presented the value of poetic creativity as products of their ‘genius’ in its artistic expression.



Plate 3.3. 1: San Rock Paintings, Ukhahlamba Drakensberg Park (Image by: Roger de la Harpe) (Source: <http://southafrica.co.za/san-rock-art-south-africa.html> [Accessed 04/06/2019].)

Reverting to the local context, the earliest South African hunter and gatherers, known as the San or ‘bushmen’, had exhibited artistic and cultural identity through forms of artistic representation, storytelling, and expression found today on rock paintings. Mediums used to paint were natural ochre and an albuminous binding medium, refer to plate 3.3.1 (SAHO, 2011). The paintings comprised of human and animal figures, and abstract geometric figures (SAHO, 2011). It is argued by Lewis-Williams (1981) that the art of the aboriginals were not merely representations of ethnocentrism, but rather that of a spiritual representation and communication.

The Eland is the central symbol in artistic representation due to it being a hunting source and it being used as a symbol for healthy woman in the Khoisan culture (SAHO, 2011). Emphasised figures and geometric figures, most significantly the zigzag figures, are symbols for the trance performed by Shamans or are of spiritual significance in Khoisan rock art, refer to plate 3.3.2 (Lewis-Williams, 1981). The Khoikhoi and San are aboriginals to South Africa, however the KhoiKhoi had migrated out and then later back into South Africa, bringing with them new cultural and traditional practices such as sheep herding represent by Rock paintings (SASI, N/A). Cultural evidence of original artistic practices are still visible in South Africa, these are the production of ostrich eggshell beads, ornaments, bow and arrows, and rock paintings (SASI, N/A).



*Plate 3.3. 2: Spiritual representation of Shamanism in Khoisan rock art at Giant's Castle (Image by: Marinda Louw)
(Source: <http://southafrica.co.za/rock-art-signs-of-the-past.html> [Accessed 04/06/2019].)*

Artistic expression is valuable for its communication and richness in historical data. Herbert Read (1937) notes that art is a form of expression which makes use of 'utilitarian things' to convey meaning and knowledge since prehistoric times. Cave paintings represented nature and animals, however as a classification of art it rarely suggested expressionism but rather a representation for ritualistic purposes. There is a presence of artistic qualities and styles, herewith Read (1937) suggests that primitive human beings would have found enjoyment in the aesthetic activity of art and not only participated in the activity for utilitarian purposes. The first cave paintings of the Palaeolithic period were found in 1880, Spain (Read, 1937). Opposing this view some anthropologists claim that the people during the Stone Age did not have the mental capacity to produce such ritual associated representation. Rather, the artistic

drawings were merely methods of leisure for hunters (Read, 1937). The enjoyment in artistic activity described by Read (1937) is added by an example of a child holding a pencil for the first time. Once the child has initiated drawing, which generally include figures from memory, an urge to repeat what was done by chance is repeated deliberately. Likewise, Read (1937) proposes that prehistoric beings had undergone the same development of artistic activity using mental impressions.

Artistic representation should not be described as by-products of enforced activity by tribes or groups, “production was the existence of rare individuals of exceptional sensibility and creative skill” (Read, 1937: 16). The representation of hunting scenes and animal illustrations by bushmen is evidence of individual expression and representation, however the artistic representation may lean towards a form of communication and a part of Animism. Nevertheless, the creative skill is evident. Peter Stupples (2009: 127) mentions that space and time direct cultures and bind followers to a specific view of the world. The demeanour of existential space and what it represents determines effects of the character of the group and their well-being. This demeanour of space and objects associated with it, became a cultural non-verbal signifier. These signifiers impact behavioural practices, relationships between and in cultures, and are constantly recentralising the participant in relation to the core culture. Cultural identity and expression are crucial in an evolving environment which is externally influenced. Read (1937: 190) suggests that art is rooted in the “consciousness of the individual”.

3.4 ART EXPRESSIONISM AND CULTURE

Expressionism has always been central to the metaphorical visual. Art is expressive as a form of language which communicates thought and emotion. Art represents and expresses this emotion and thought through the use of objects, visuals and performance. Theorist, Harold Osborne (1970: 93), briefly describes the contrasting theories of the “emotive symbol” and “cognitive symbol” by author Eugene Véron. Unlike Osborne (1970), Arnheim (1954) seems to combine both these symbols in aid of his theory that, as mentioned earlier, knowledge or the

“cognitive symbol” accumulated is necessary for the creation and reflection of expression. One’s belief and knowledge are contrasted by the expression of emotions and feelings. The “cognitive symbol” may suggest a more rational and factual response of expressionism, however, the “emotive symbol” stems from some bases of understanding and knowledge, thus these symbols should not exist separately in expressionism as represented in figure 3.4.1.

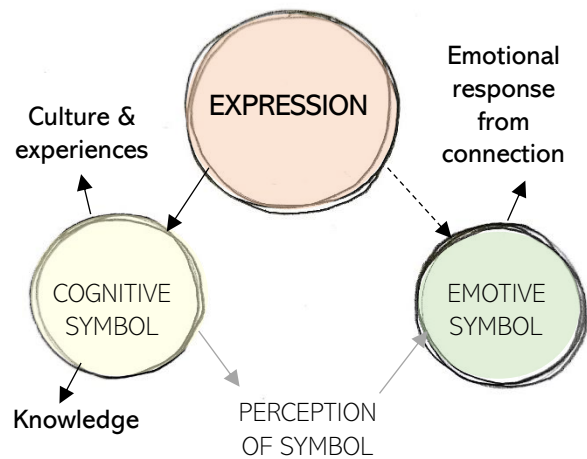


Figure 3.4. 1: Diagram representing symbols theorised by Arnheim (1954) (Source: Author, 2019)

Symbols embody thoughts and emotions “to act as the vehicle for their communication” (Osborne, 1970: 93). According to Osborne (1970: 93), art can be defined as “the activity of creating these symbols for emotional expression” which the creator communicates to the audience.

The act of “emotional expressionism” may act as a method of relaxation and therapy whereby emotional excitement and tension are lightened through its portrayal as communication. Osborne (1970: 95) describes humans as “social animal(s)”, thus public expression is a vital form of communication to portray the emotions, motives and calibre of beings they are. Expression and communication, however, do not rely on each other’s presence to provide an effective experience to the author or audience (Osborne, 1970). Emotion is expressed through representation, resemblance in experience and in physical and metaphysical attributes. John Dewey (1934) mentions that “art is rooted in common experience”, thus the connection of people through expression provides a platform which encourages integration and promotes an environment for well-being. Cultural associations and discourse encouraged through art can be seen in diasporas, where people find attachments to places of comfort and connection. (Mullen and Childs, 2014).

The Bantu Education Act of 1953 enforced that “white” children should be taught non-utilitarian ‘art’, while ‘black’ children should learn ‘traditional craftwork’ or practical art such as: beadwork, carving functional items, basketry and sculpting clay pots (Pierson, 1979). This discriminatory act had restricted the learning of art amongst the youth and has contributed to the artistic and cultural segregation experienced in current society, where visual art and paintings are hung in galleries (with a presence of high culture), and art forms such as crafts

and beadwork are seen as cultural items of production with little value. The segregation of art had deteriorated and restricted the meaning of expression. Nevertheless, there is a strong identity and exposure amongst cultural crafts and an increase in the intermingling between the types of art adopted by different communities.

“The image of the individual” in visual art has been crucial for the “reflection and the shaping of human identities” (Mullen and Childs, 2014: 65). Mullen and Childs (2014: 65) discuss the concept of “personhood” as something that “draws upon the human capacity to contemplate past actions and events and to perceive connections among lived experiences as part of ongoing and changing processes of identity formation”. These experiences are not always equal or beneficial, however contribute to the character and “dialogue” shared between individuals. “Expressionism can further be called the cry of solitary men”, where people share their experience, aspirations and constraints (Ragon, 1968: 11). African artists have shaped the artistic practice by using domestic objects as focus to derive a personalised sense of meaning in their art (Mullen and Childs, 2014: 155). These contributions have deep meaning rooted in experiences and their historically effected lifestyles.

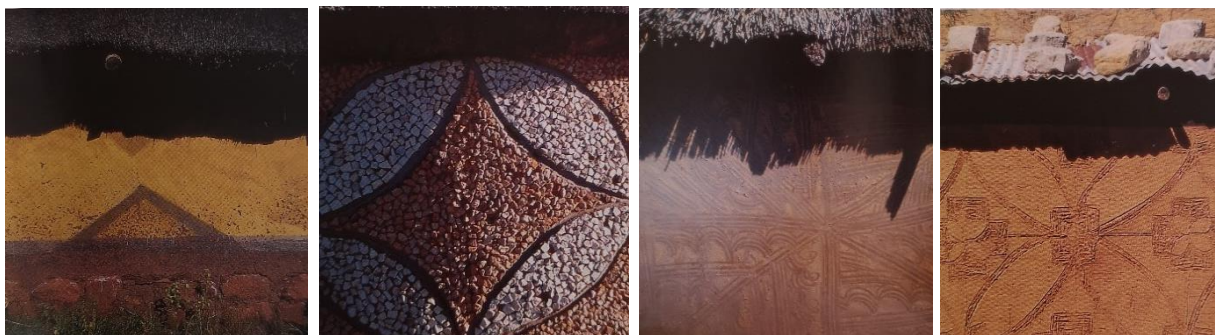


Plate 3.4. 1: Textures, patterns and natural colour of Sotho and Ndebele homes (Source: Lenclos and Lenclos, 2004: 155,156)

According to Lenclos and Lenclos (2004: 35), traditional society’s architectural approach draws from the climate, availability of local materials and resources, technical ability, social and religious factors, and aesthetic style. In South Africa, the Sotho and Ndebele tribes particularly exhibit geometric shapes and a variation of colours in their architecture, refer to plate 3.4.1 (Lenclos and Lenclos, 2004: 147). The Sotho tribes are homogenous people who portray their ancestral devotion in the design of their homes. Thatch roofing and clay masonry is generally used, left in its raw state or decorated. The Sotho and Ndebele tribes considers

material and surface to exhibit detail and emotion, reflected in plates 3.4.1 and 3.4.2 (Lenclos and Lenclos, 2004: 156).



Plate 3.4. 2: Illustrations of Sotho (top two rows are Sotho examples) and Ndebele homes (bottom two rows are Ndebele examples) (Source: Lenclos and Lenclos, 2004: 157)

The prominent cultural groups of South Africa are the Zulu, Xhosa, Sotho, Ndebele, Shangaan and Venda cultures originating from the “Bantu” immigrants (Theobald, N/A). Additional cultural groups within South Africa are Hindu, Pedi, Tswana and Muslim. Artistic cultural elements evident in most of the cultural groups express colour and pattern through beadwork and crafts. The Zulu culture is known for its



Plate 3.4. 3: Zulu cultural elements (Source: <https://showme.co.za/facts-about-south-africa/south-african-culture/south-african-culture/> [Accessed 15/06/2019])

warrior shields, its beadwork, basketry and the beehive grass huts, refer to plate 3.4.3 (Theobald, N/A). Zulu cultural beliefs are based on ancestral spirits and magic. The Xhosa culture on the other hand place focus on the complexity of clothing projecting colour, pattern and a unique style exhibited in plate 3.4.4. Social statuses and titles are symbolised by the type of headdress and dress. The Xhosa people practice ancestral worship rituals and ancestral story telling play vital roles in tradition. The Ndebele culture is widely known for the women decorating homes, beading, making blankets and dressing in geometric designs and vibrant colours, refer to plate 3.4.5. The Sotho traditional art include beadwork, sewing, pottery, house decoration and weaving, refer to plate 3.4.6 (Theobald, N/A). The Venda culture and belief revolves around magic, where water is of scared significance resembling the Gods. This spiritual belief system influences the artistic representation and elements such as woodcarvings, drums (linked to legends and symbols) pottery and the decoration of their buildings, refer to plate 3.4.7 (Theobald, N/A).



Plate 3.4. 4: Xhosa cultural elements (Source: <https://showme.co.za/facts-about-south-africa/south-african-culture/south-african-culture/> [Accessed 15/06/2019])



Plate 3.4. 5: The vibrancy and exquisite technique in Ndebele cultural elements (Source: <https://showme.co.za/facts-about-south-africa/south-african-culture/south-african-culture/> [Accessed 15/06/2019])



Plate 3.4. 7: Sotho cultural elements of weaving and sewing (Source: <https://showme.co.za/facts-about-south-africa/south-african-culture/south-african-culture/> [Accessed 15/06/2019])



Plate 3.4. 6: Venda cultural elements of pottery (Source: <https://showme.co.za/facts-about-south-africa/south-african-culture/south-african-culture/> [Accessed 15/06/2019])

The use of traditional conventions, as mentioned above, is currently being challenged as it is not sustainable in an economy like Durban. Art and culture have limited support, thus, placing importance on art and culture may increase the interest of it within a city where cultural identity and meaning is crucial. The connections through artistic conversations are powerful tools in evoking social settings and providing insight into cultural identities and experiences. Culture and heritage have become sources of temporary attraction, objectified and a method of generating income (Stupples, 2009). The cultural portrayal has become a diluted concept, reinforced by artist Malcolm McClaren's (2002) concept of "shopping is art". Tietze (2017: 98) mentions that visual art's influence and complexity are determined by its transparency, and its refusal of obvious meaning or message, therefore, the dilution produces art which is weak in influence. Art is created from the "dialogue between thought and feeling" (Auret, 2010: 98). This dialogue should be intertwined with everyday life and identity.

3.5 CONCLUSION

The purpose of this chapter was to introduce expressionism, through discourse, thereafter, to understand the relevance of art and cultural expressionism. Art and culture are inseparable in the way we perceive and create expressionism. Cultural perceptions play important, sometimes subconscious, roles in artistic expression. Art styles and interpretations can be directly linked to the cultural background of the individual. The perception of art, as mentioned in chapter 2, is translated and interpreted through a filter of one's own experiences and culture. Thus, a connection is established, and a relationship can be formed. Artistic cultural similarities integrate communities and creates place which has a sense of belonging to its inhabitants. Expressionism encompasses these artistic and cultural attributes in its purpose to communicate and connect society, which results in a society which is able to project themselves and express meaning freely.

The following chapter will provide discourse and examples on expressionism in architecture, symbolic form and language, and the notion of the image within the city fabric and architecture. The historic precedents and notions of symbolism and expression will be discussed briefly to provide an overview of the development within architecture. Symbolic architectural examples, which portray metaphorical and cultural signification, will be highlighted as an example of the use of the theory within the built form.

A photograph of a building facade in Paris, heavily covered in graffiti and a large mural. The mural depicts a large, stylized face with a prominent eye. The graffiti includes various tags and phrases, such as 'ALL', 'ALONE 1505', 'A ROLT', 'REARZ TS -OCUP-', 'STRIP', and 'GOSTI'. The building is situated on a street with a paved sidewalk and a few people walking. The overall scene is a vibrant display of urban art.

CHAPTER 4: ART EXPRESSION IN BUILT FORM

Photography at Melrose Gallery
of a building in Paris.

Work by Clint Strydom

4.1 INTRODUCTION

In South Africa places evident of art currently are varied in experience; walking down the streets of a town may present a unique scene of graffiti to the viewer, murals provide a message or image of the space it is encountered in, crafts and sculpture and performances provided as a means of artistic entertainment. These art forms in a South African context are seen as a cultural aspect, a means of portraying identity and more so a means of artistic capability used to earn a living in a dismantled society. The purpose of art is based on the emotional experience and the effect produced, therefore participation is vital for its existence (Dewey, 1934). The space provided as expression or enhancing it, is characterised by its experience but also by the behaviour of the audience or inhabitants (Stupples, 2009).

Architecture has the ability to express concepts and ideologies through its own symbolic or form portrayal, as well as having the capability to provide references or spatial quality which encourages or provides for expression as its function. The conception of architecture as a component of art stems from its creative potential, thus its ability to invoke emotion and meaning through the interpretation and perception of the form, artistic essence and symbols. The expression of architecture is projected through its design; form, internal quality and visual references. This chapter will underline the forms of architectural expression in referring to symbolism, artistic and cultural expression, and the contextual image of architecture and form, relating to the knowledge established in previous chapters.

4.2 EXPRESSIONISM IN ARCHITECTURE

Art theorist, Harold Osborne (1970), suggests that there are several forms of artistic expression, one of which is architecture. Architecture, however, poses a challenge in the depiction of emotional expression since “the patterns of emotional expression are ‘Gestalten’ or emergent and therefore cannot be analysed into elements” (Osborne, 1970: 100). Architecture is symbolic and representational of a concept, although architecture itself is not emotionally expressive, the concept may aim to portray such aspects which evoke emotional responses from

the audience. Figure 4.2.1 includes the theory of expression to architectural expression, where both incorporate the cognitive and emotive symboling which is necessary for its interpretation. Although it is difficult to depict emotional expression through architecture, which incorporates intense investigation into theories and concepts during its design process, it symbolically connects and portrays expression in its composition of forms, artwork, details and spatial quality. Architectural expression is closely associated with art, sculpture and the essence of space which entails properties that arouse emotion and portrays aesthetic beauty.

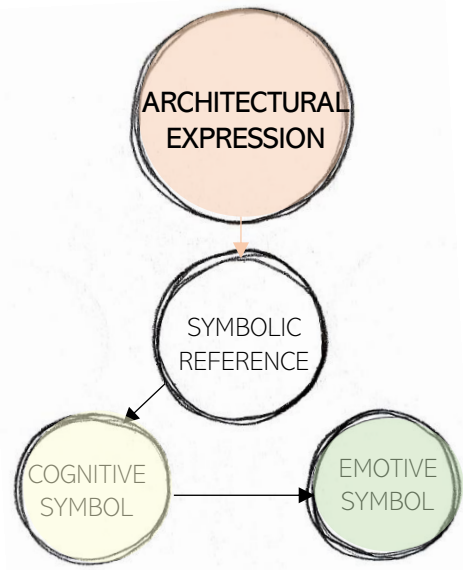


Figure 4.2. 1: Diagram of architecture using symbols in its interpretation (Source: Author, 2019)

Architectural elements and its composition are informed by preceded and historic notions of its practice. Historically preceded, knowledge is passed down from generation to generation. Similarly, the art of building and the development of architectural concepts have been adopted (Ching and Eckler, 2013: 14). These elements of recovery often activate memories and mores of such representation, signals or expressive aspects from cultural practices. Dagmar Weston (2012) represents the notion that the significance and success of architecture is reliant on the physical and cultural context. The historical context of architectural expression relied on shared culture and elements which symbolised values and beliefs of power and divinity. This expression is preceded in the classical period. Represented in figures 4.2.2–4.2.4, bold columns, sculpture, large spaces, proportions and the presence of light had vital roles in that of representing divinity and expressive power of architecture within the classical period. Prior to the 17th century, the ‘language’

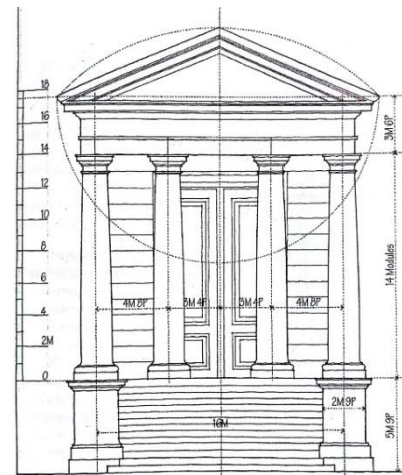


Figure 4.2. 3: Proportions in the design of a Temple front (Source: Ching, 2007: 313)

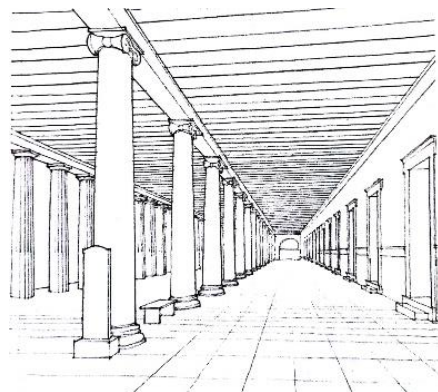


Figure 4.2. 2: Greek columns at Stoa of Attalus as architectural elements (Source: Ching, 2007: 15)

of architecture was simply initiated by the notion of ‘decorum’, the use of ornament, refer to figure 4.2.4 (Pelletier, 2012). Architectural expression in the current era searches for deeper rooted meaning in signifiers due to a more liberal and multicultural society. Architectural response, however, can provide this sense of cultural orientation and common ground (Pelletier, 2012).

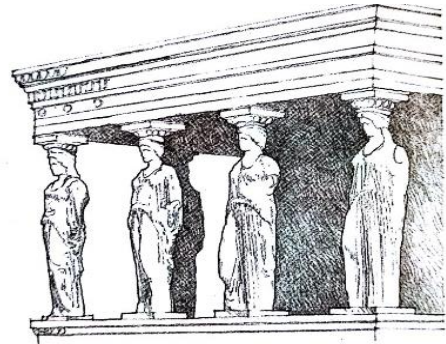


Figure 4.2. 4: Ornament in columns at the Caryatid Porch, Athens (Source: Ching, 2007: 11)

The concept of a public square and theatre “supplied existential orientation” (Weston, 2012: 5). The shared ethos and cultural experience produced by expression enabled people to dwell in a relatable environment. The theatre in Greek society was of a sacred nature and used for worship ceremonies, performance and athletic games/ contests in honour of the Gods. The theatre, like other public spaces initialised by the Greeks emphasised a setting for social and cultural activity, where the whole community would participate (Weston, 2012). The theatre is an example of a historically formalised expressive place provided by architecture, figure 4.2.5 and plate 4.2.1 (Unwin, 2009: 99).

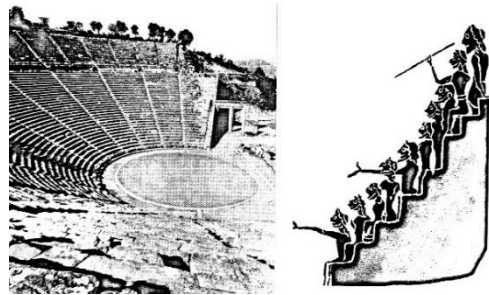


Figure 4.2. 5: Theatre of Epidaurus, Greece (Source: Weston, 2012: 6)



Plate 4.2. 1: Image of Durban Amphitheatre (Image by: Peter de Groot) (Source: <https://www.flickr.com/photos/pacdegroot/8086139279/in/photostream/> [Accessed 15/06/2019])

This notion is symbolically attached as signifiers to such elements in current society. Weston (2012: 15) states that “the cyclical cathartic experience of shared, pleasurable emotional release helped to strengthen the bonds between individual and community”. Herewith, Weston (2012: 16) claims that such cultural unity is lacking in today’s society due to the focus on “novelty and individual expression than with any collective ethos”. Pelletier (2012: 58) suggests that it is due to the “loss of a common language, a common ground of interpretation”.

“The ‘poetry of architecture’ or ‘architectural meaning’ presents the expressive power of architecture to touch human emotions” (Pelletier, 2012: 58). Unwin (2009: 31) states that “the essence of architecture is penetrated by the people whose activities it accommodates”, thus it

is imminent that the architectural response should connect the people to space and form. Architecture's purpose is to create place through the embodiment of concepts and signification (Unwin, 2009: 28). Pelletier (2012: 58), nevertheless, indicates that there is a reoccurring theme where architecture has become intentionally "hermetic" to interpretation and is viewed as "aesthetic objects" due to the rise of functionalism and modernism in multicultural societies. It is difficult for the creator to include culture and meaning into architecture, leaving the architectural scene diluted with little emotional attachment to the audience. Architectural symbolism should be easily recognised and deeply ingrained in the human psyche, or else space and architecture becomes unfamiliar and meaningless (Unwin, 2009: 65)

Hendrix (2012: 209) notes that "spirit cannot be contained in the material forms of architecture, and the idea and form remain distinct, and can only be related abstractly". These abstractions hold the expressive qualities associated with the organic representation or cultural references. The desire for identity and the need for representation or communication as social species are evident in artistic expression within the built form. These secondary acts are in the forms of art, often separate to the architectural concept and symbolism, such as: graffiti and murals. Architecture takes on the role as a canvas to the public who deliberately insert their identity and culture on what they feel is lacking thereof. The notion behind graffiti links directly to the theory of expressionism and its need to evoke an emotion and communicate. Mural and graffiti art are a form of expression widely seen in the context of Durban, however, is constrained due to it generally being categorised as vandalism and illegal (Miller, 2014: 43). This graphic expression forms part of the built environment plays a crucial role in artistic expression and identity of space.

Artistic expression has the power to arouse emotion through the reference it portrays resulting in the behaviour and identity being amended or directed. This artistic notion is evident in the Maboneng Precinct in Johannesburg, where revitalisation using the Arts has provided an engaging space where people can dwell in. In plate 4.2.2 murals in spaces which posed as threats previously, now represent colours and symbols which evoke 'childhood' memories. The murals in plate 4.2.3, painted by Faith 47 at Warick Junction, incorporates some

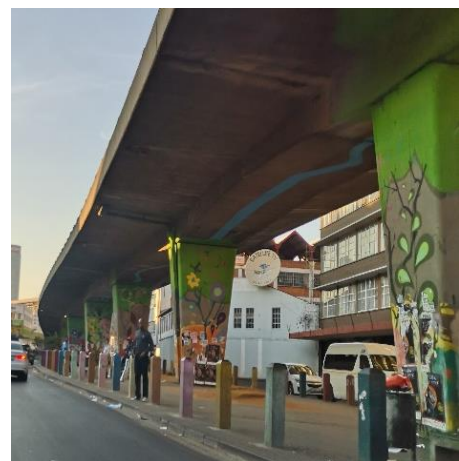


Plate 4.2. 2: Mural under a bridge, Maboneng
(Source: Author, 2019)

of the traders and stowaway art to represent a cultural space. These murals give space a visual link to identity and present a sense of belonging to those who are culturally connected to it.



Plate 4.2. 3: Mural at Warwick (Artist: Faith 47) (Source: <https://arrestedmotion.com/2014/07/streets-faith47-south-africa/> [Accessed 20/06/2019])

Expressive or representational space; created by architecture, is often exhibited by elements, materials and art. These arouse an emotional response to its cultural identity and metaphysical representation. Cultural representation can be seen as a form of cultural aesthetic transfer, which links to themes or foreign culture. The spatial quality induced by such elements is expressive and representational of a particular culture. This cultural expression is presented in plates 4.2.4-4.2.5 below which represents cultural themes utilising art.



Plate 4.2. 5: Art and identity-Greek cultural signifier in space, Durban (Source: Author, 2019).

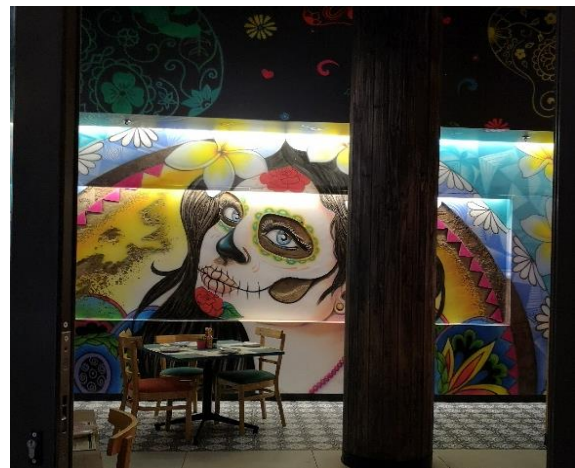


Plate 4.2. 5: Art and identity - Mexican cultural space, Durban (Source: Author, 2019)

The Northern Cape Legislature in Kimberly employs an architectural response which aims to redirect architecture designed in apartheid to an appropriate style which represents its post-apartheid South African context and people (Noble, 2011: 63). The design incorporates public space and expressive elements which relate to traditions and its context, unlike that of precedented Legislature buildings.

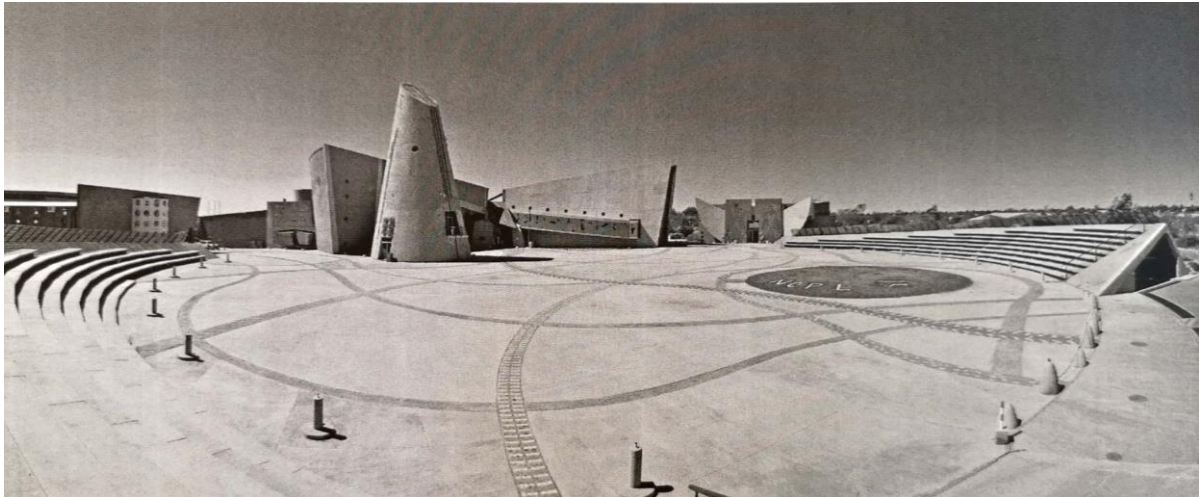


Plate 4.2. 6: *The Northern Cape Legislature* (Source: Noble, 2011: 82) (Image by: Jonathan Alfred Noble)

The site is located between the city and the Galeshewe township, which had been segregated during apartheid. The building expresses artistic elements and forms, which is clearly expressed in its cone-like form. The conceptual design initially used methods of random placement and form symbolic of the ‘Sangoma’ practice, thereafter the concept was rationalised (Noble, 2011: 94). The Legislature provides a symbolic break from this historic divide (Noble, 2011: 64). The fragmented building and unique forms emphasise the People’s Square in its foreground in figure 4.2.6.

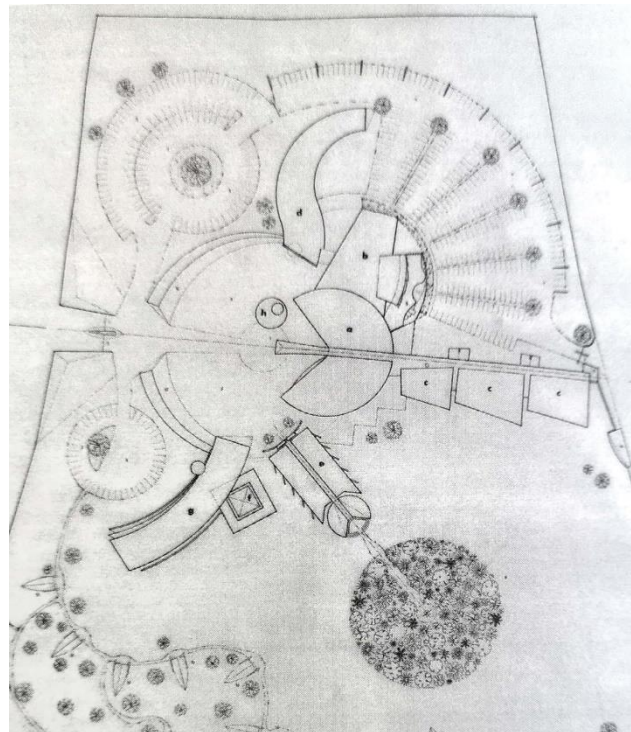


Plate 4.2. 7: *Plan* (Source: Noble, 2011: 82) (Image by: Henia Czekanowska and Jonathan Alfred Noble)

Traditional African references such as the African court around trees and traditional African tectonics are used within the design. The legislature assembly ‘cone’ form is winged by ‘flower petals’ and contributes to the “free geometry and playful surface” language (Noble, 2011: 84).

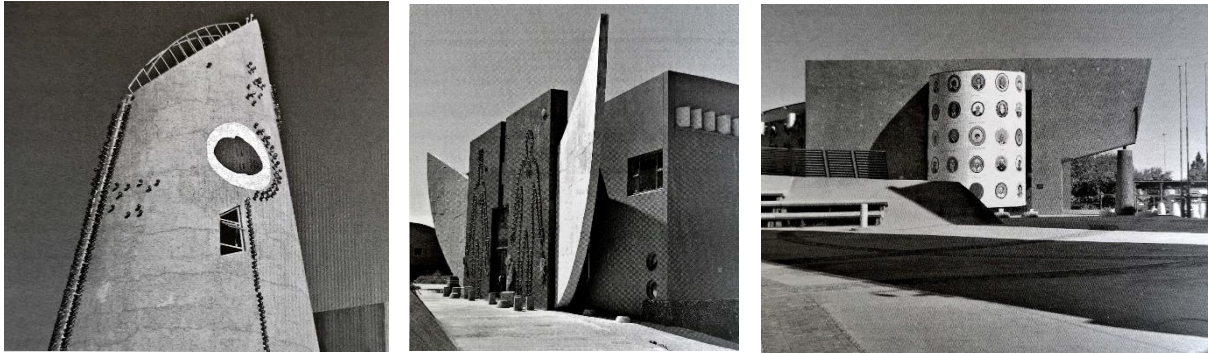


Plate 4.2. 8: Expressive forms and elements (Source: Noble, 2011: 99-102) (Image by: Jonathan Alfred Noble)

This challenges the bureaucratic image. In plates 4.2.8 and 4.2.9 the finishes refer to indigenous craft and decorative elements. The modern architectural design is hybridised with traditional practices (Noble, 2011: 94). The Northern Cape Legislature makes reference to traditional symbolic elements and forms which suggests a post-apartheid architectural narrative that is representative of African identity (Noble, 2011: 100).



Plate 4.2. 9: Sculptural interventions and interior treatments (Noble, 2011: 89, 91)

Expression influences architecture in its creative forms, colours, patterns and elements which provoke emotion and incite engagement. The Biomuseo museum by Gehry Partners in Panama is an example of playful architecture which expresses through its form, elements and finishes. The museum houses natural resources and ecosystem exhibitions in its dramatically designed forms and covered canopies (plate 4.2.11 and 4.2.12). The use of bright hues of colour is influenced by the guacamaya macaw bird and expressive of the Latin American culture (Broome, 2014).



Plate 4.2. 11: View of Biomuseo in its setting (Source: <https://www.architecturalrecord.com/articles/7524-biomuseo?> [Accessed 15/09/2019]) (Image by: Iwan Baan)



Plate 4.2. 10: Aerial view (Source: <https://www.archdaily.com/562296/biomuseo-gehry-partners> [Accessed 15/09/2019]) (Image by Fernando Alda)

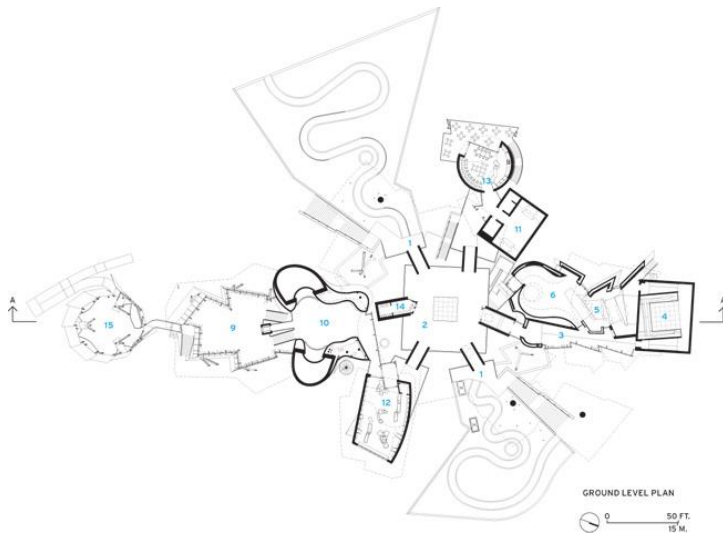


Figure 4.2. 6: Ground floor plan (Source: <https://www.architecturalrecord.com/articles/7524-biomuseo?> [Accessed 15/09/2019]) (Courtesy of: Gehry Partners)



Plate 4.2. 12: Atrium roof (Source: <https://www.architecturalrecord.com/articles/7524-biomuseo?> [Accessed 15/09/2019]) (Image by: Iwan Baan)

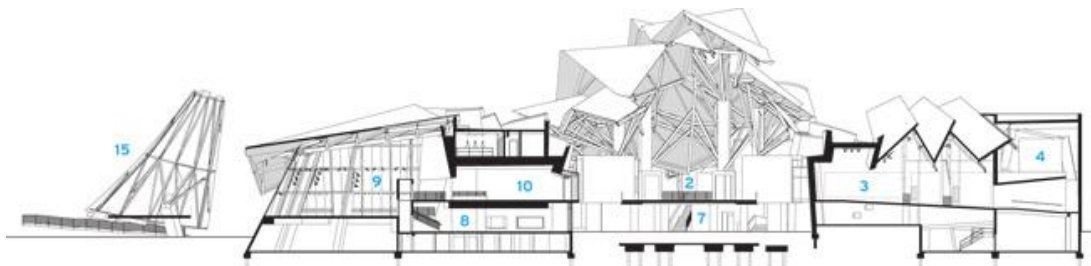


Figure 4.2. 7: Section (Source: <https://www.architecturalrecord.com/articles/7524-biomuseo?> [Accessed 15/09/2019]) (Courtesy of: Gehry Partners)

The uniquely expressive forms and colours are integral for the Biomuseo’s iconic image in its impressive natural habitat. Gehry’s buildings “resemble juxtaposed spaces and materials, appearing unfinished or crude” (Meyer, 2013). The design portrays a level of artistic freedom in figure 4.2.7, including in plan in figure 4.2.6. This freedom and openness in form and plan enhances its public function.

El-Bizri (2012: 199) states that “architecture seems to be intimately connected with the existential dimensions that ground the inner-worldly nature of our human condition”. Thus, insinuating that “being in the world” is essentially connected to “being in architecture”. Architecture should capture the essence of living and “dwelling” (El-Bizri, 2012). El-Bizri (2012: 200) refers to Heidegger mentioning that without the encouragement of dwelling in architectural space the “existential embodied lived experiences” and attachments cannot be aroused. Primarily, architectural expression is founded by a concept which is presented in the symbolism of form. In order for this expression to be communicated and experienced, architecture should encourage dwelling through connection and language.

4.3 SYMBOLISM AND LANGUAGE

Symbolism can be defined as the indirect representation of ideas or qualities of expression. Society revolves around communication and what Lawrence Frank calls; the “characteristic identifying signals” (Kepes, 1949). This communication is crucial for survival as species. Symbols are characterised as part of human meaning and signals are part of the physical world of being (Kepes, 1949). Symbols are a form of language of conveying messages on which society communicates, similarly to artistic expression. Majemite (1996) construed that Art is self-expression which brings what was non-existent into existence through design and portrayal resulting in an effect which is aesthetically pleasing, cultural and a universal form of ‘language’. Langer (1953: 3) defines symbolism on the bases that a symbol can be achieved by any device that enables an abstraction to be formed. ‘Art’ is the encasing environment and its associated objects which are spiritually and culturally functional (Stupples, 2009). Symbolic aesthetics focuses on the interpretation rooted in meaning of its composition.

Symbolism and metaphorical perceptions change over time and are heuristic. Symbolism cannot be measured or defined by its variables, due to it being defined by perceptions which vary in society. These perceptions create meaning and reply upon social interaction. The portrayal of something through symbolism acts as a form of communication to its audience, thus it can be seen as a language or have character portraying its identity. Hendrix (2012: 209) strengthens this notion by suggesting that since “forms of architecture are inorganic, and can only imitate the organic”, it is the portrayal of cultural identity or method of communication through representation. The symbolic expression or representation of architecture can be divided into categories of the bases on which the symbolism is conceptualised, either on the justification of functional representation, cultural expression or the design concept. In addition

to the architectural meaning in its representation, the use of colours are valuable symbolic references in culture since colours often signify concepts within culture and relate directly to nature (Abraham, 2005).

The creation of architecture is somewhat sculptural, where form development exhibits artistic qualities and its symbolism communicates to its inhabitants or audience, as a result it conjures emotion. The symbolism represented by architecture may also be a signifier to its function. The function directs the assembly of its symbolism or symbolism may be a result of the architectural concept. Furthermore, architecture can be metaphysically and culturally expressive in its symbolism or literal in its symbolic representation, which is commonly known as duck architecture. Nevertheless, architectural symbolism generally relies on the symbolic representation of its form and space to present qualities with meaningful connotations which are interpreted by its audience in aim to attain a connection.

The communication through architecture does not exclusively rely on its physical presence, rather on the signifiers from the schematic representation of the symbolic, making it a language. “All language is allegorical in signification” (Hendrix, 2012: 213). In relation to the idea of signifiers, Hertzberger (2010: 14) identifies space as undefinable yet descriptive. Space, in figure 4.3.1, relies on its experience through elements of its spatial envelope such as architectural interventions. The individual’s perception, which is the result of prior knowledge

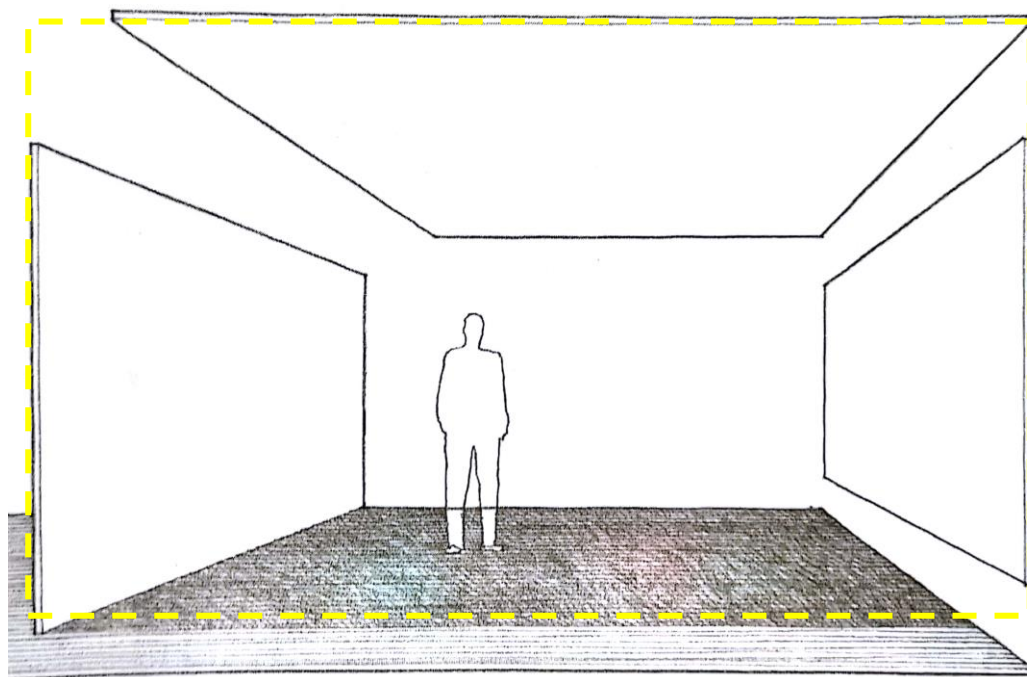


Figure 4.3. 1: Architectural envelope of space (Source: Ching, 2007: 19)

and experience, plays a crucial role in determining the meaning of space, without these the individual’s experience of space is limited. Hertzberger (2010: 14) notes this by mentioning that “whatever we are blind or deaf to, we experience as emptiness”. “Systems of signification” are only recognised by the “practiced observer” (Hertzberger, 2010: 39). Space is shaped and identified by its envelope or surroundings; thus architecture should provide descriptive and experiential features to provoke curiosity, evoke emotion and express its intentions. Architecture has the ability to express using spatial means and signifiers, wherein spatial discoveries can form as a new concept or change of scene using disruptive signifiers in space (Hertzberger, 2010: 50). “Space is a mental construct, a projection of the outside world as we experience it according to the equipment at our disposal: an idea” (Hertzberger, 2010: 17).

Architecture represents that of the universal, based on a concept in its form and spatial quality, unlike other forms of art which represent objectivity and subjectivity in itself/ its material. “Language itself is a symbolic mediation between perception and concept” (Hendrix, 2012: 211). Human existence is not isolated, thus the “conditioning” of the human mind through everyday experience is what allows the “universal” to be interpreted (Frank, 1966: 2). Patterns or configurations of signifiers are perceived and deciphered in the creation and interpretation of symbolism. Frank (1966) denotes symbols as a “designator” and the signals encompassed by symbols as “operators”, which are both vital in architectural communication, refer to figure 4.3.2. Frank (1966: 14) states that “we live as humans by and for symbols” and these symbols “transfer nature and human nature into a meaningful cultural world”. Without this symbolic transference through signals there would be a cultural crisis, thus a lack of identity and meaning.

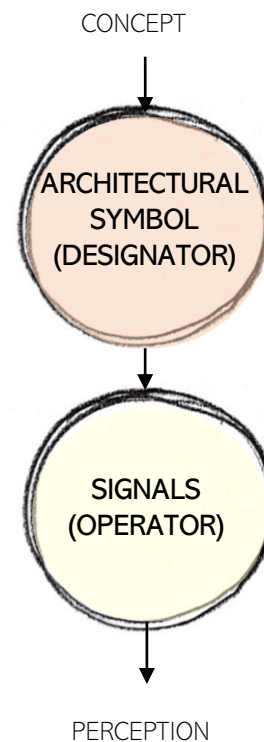


Figure 4.3. 2: Architecture as a form of language (Source: Author, 2019)

“Art and architecture are inseparable skills and veritable communication tools for symbolic expression and demonstration of ideas, preservation of historical and socio-cultural values and corporate image/identity” (Jolaoso and Bello, 2014: 721). Similarly Abraham (2005: 42) declares that architecture “remains more than a social art and responds sympathetically to the

societal structures; a form of non-verbal communication which symbolically evokes meaningfulness in its users” (Abraham, 2005: 42). Noble (2011) discusses architectural responses in search of post-apartheid development, identity and the representative architectural aesthetic. The incorporation of culturally inspired designs and elements which act as signifiers and symbols of South Africa’s identity has recently influenced great works of architecture (Noble, 2011: 1).

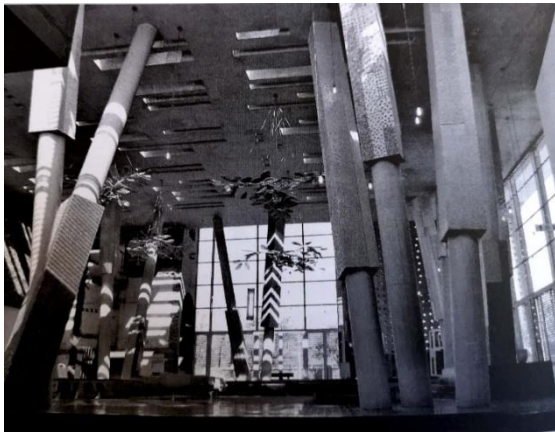


Plate 4.3. 1: Columns in the foyer of the Constitutional Court of South Africa, Johannesburg (Source: Noble, 2011: 146)

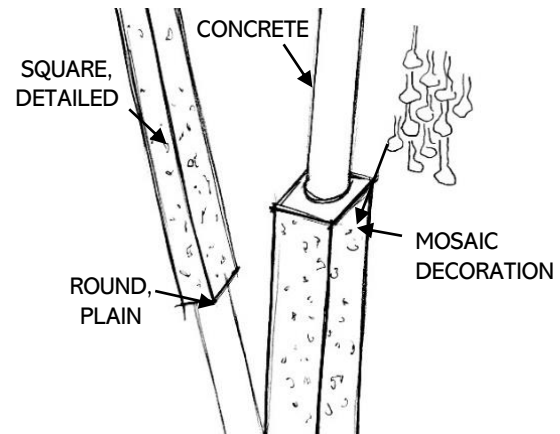


Figure 4.3. 3: Conceptual column sketch at the Constitutional Court of South Africa, Johannesburg (Source: Author, 2019)

The constitutional Court of South Africa in portrays such developments in its design, where the incorporation of patterns, colour and cultural elements such as weaving evoke emotion, cultural connection and celebration of identity. The columns have integrated cultural symbolism in a manner which links identity directly in the design and not as a mask (Noble, 2011: 145). The light fittings are designed using the concept of a traditional basket weave as represented in figures 4.3.3-4.3.4. The columns in plate 4.3.1 symbolise trees, which are culturally significant, where elders manage justice in traditional communities under trees. The columns are additionally decorated with patterns representing hanging seed pods.

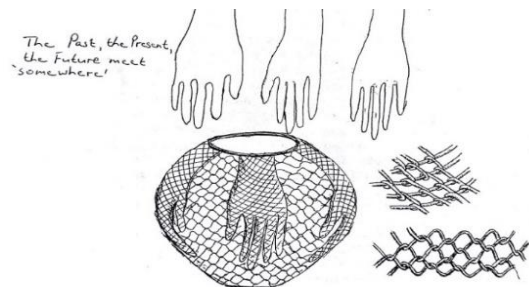


Figure 4.3. 5: Weave light concept at the Constitutional Court of South Africa, Johannesburg (Source: Noble, 2011: 150) (Courtesy of: Lindelani Ngwenya)



Figure 4.3. 4: Weave light at the Constitutional Court of South Africa, Johannesburg (Source: Noble, 2011: 151)

The human ‘communicating nature’ as social beings decipher meaning from everyday experiences and association through symbols (Abraham, 2005: 155-156). This conception suggests that living and meaning are inseparable, thus, recognizing architecture, noting that architecture’s purpose is to encompass and provide space for ‘living’, as unescapable from the communication of meaning and expression. Additionally, Unwin (2009: 64) discusses the notion that architectural communication can take place through the use of allusion, metaphor and association, linking directly to the concept of symbolism. To identify architectural symbolic concepts the researcher has subdivided symbolism into prominent categories that are most frequently evident in architecture: functionally and culturally induced symbolism.

4.3.1 Functional symbolic architecture

Forms representing something other than itself, physically or metaphysically is defined as symbolism. Functional symbolism can be identified by forms symbolically presenting its function by implementing additional independent ornament (‘decorative shed’ in figure 4.3.6) or by being literal physical form (Unwin, 2009: 65). The latter, commonly known as ‘duck architecture’, represented in figures 4.3.7, has no or little significance in deeper meaning and often is used as a form of sculpture which arouses playful reactions. These symbolic representations are literal symbols composing of the submerged function, structure and space (Unwin, 2009: 65).



Figure 4.3. 7: Decorated shed sketch
(Source: Unwin, 2009: 65)

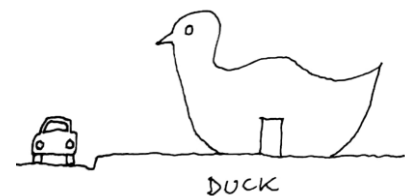


Figure 4.3. 6: Duck architecture sketch
(Source: Unwin, 2009: 65)

Plate 4.3.2 is an image of ‘duck architecture’. This architectural symbolism is representational of Longaberger’s best-selling novelty item at the time (Gotthardt, 2019). One could describe this literal symbolism as a form of advertisement or celebration. The building has become a tourist attraction due to its absurd form and symbolism.



Plate 4.3. 2: Longaberger Building Headquarters, USA
(Image by: Barry haynes) (Source: <https://www.archdaily.com/875022/9-weird-and-wonderful-architectural-ducks> [Accessed 20/06 2019])

The ‘LEGO House’ in plate 4.3.4 literal in its concept. The symbolic form represents residents as a lego house which hosts exhibitions. ‘The LEGO House’s is comprised of 21 LEGO-shaped volumes, with round skylights on the top level resembling the iconic two-by-four LEGO block’ (Menking et al., 2017). This playful symbolic representation of LEGOS is reminiscent to that of one’s childhood. The playful expression of the building is evident in the use of colour, offset forms and in the external seating. The Lego House is situated in a site which was once the Billund’s Town Hall, thus public inclusion is crucial in the current typology (CLADmag, 2017: 107) The LEGO House has a central ground floor ‘square’ which is publicly accessed and provides an urban character within the facility. The above levels in figure 4.3.8 contains overlapping galleries.



Plate 4.3. 3: Aerial view of the Lego House in its urban setting (Source: CLADmag, 2017: 108) (Image by: Iwaan Baan)



Plate 4.3. 4: The Lego building in Denmark (Source: CLADmag, 2017: 107) (Image by: Kim Christensen)

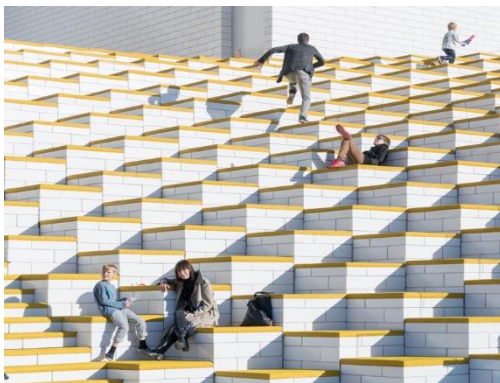


Plate 4.3. 5: External seating (Source: <https://www.archdaily.com/880900/lego-house-big> [Accessed 25/08/2019])



Plate 4.3. 6: Central square (Source: <https://www.archdaily.com/880900/lego-house-big> [Accessed 25/08/2019])

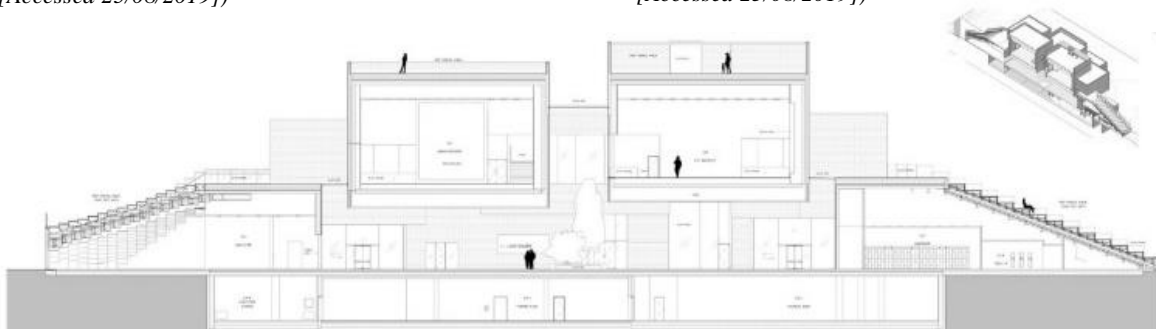


Figure 4.3. 8: Section (Source: <https://www.archdaily.com/880900/lego-house-big> [Accessed 25/08/2019])

Each level consists of colour coded play zones according child learning factors: red for creative, blue for cognitive, green for social, and yellow for emotional, refer to figure 4.3.9. The accessible rooftops host playful exhibitions.



Plate 4.3. 71: LEGO 'Masterpiece' exhibition (Source: CLADmag, 2017: 107) (Image by: Kim Christensen)

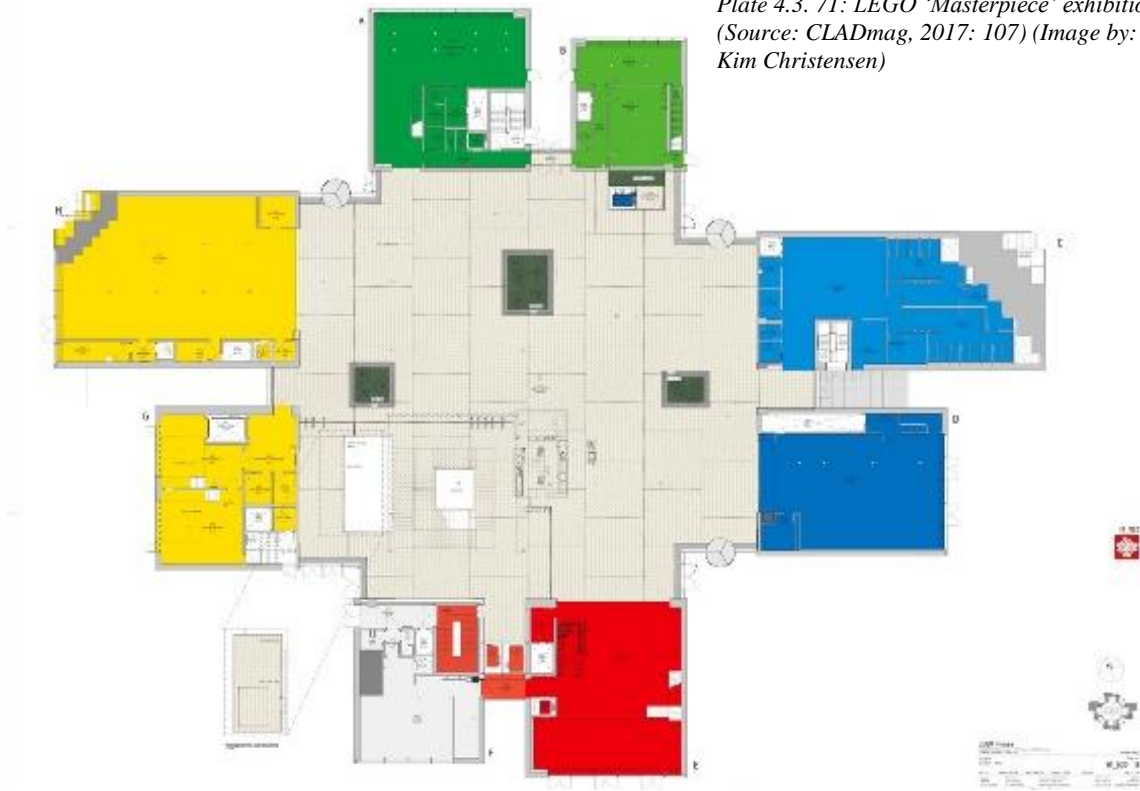


Figure 4.3. 9: Ground plan (Source: <https://www.archdaily.com/880900/lego-house-big> [Accessed 25/08/2019])



Plate 4.3. 8: Green zone (Source: <https://www.archdaily.com/880900/lego-house-big> [Accessed 25/08/2019])



Plate 4.3. 9: Yellow zone (Source: <https://www.archdaily.com/880900/lego-house-big> [Accessed 25/08/2019])

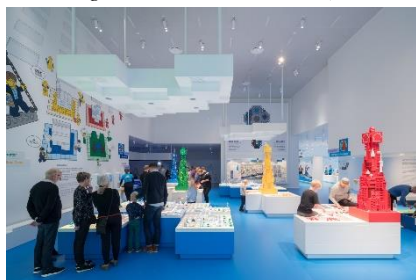


Plate 4.3. 10: Blue zone (Source: <https://www.archdaily.com/880900/lego-house-big> [Accessed 25/08/2019])



Plate 4.3. 11: Red zone (Source: <https://www.archdaily.com/880900/lego-house-big> [Accessed 25/08/2019])

Another symbolic concept is evident in buildings of parliament which typically suggest dominance through its use of grandeur in its elements (these elements exhibit the historic representation of power). This symbolism represents the expression of a government as having control, order and authority. Buildings associated with such authority often display a similar image, refer to the comparison of figures 4.3.10 and 4.3.11 of the Temple and the Durban City Hall.



Figure 4.3. 11: Durban City Hall (Source: <https://www.iol.co.za/mercury/news/iconic-durban-buildings-falling-apart-18296651> [Accessed 20/06/2019])

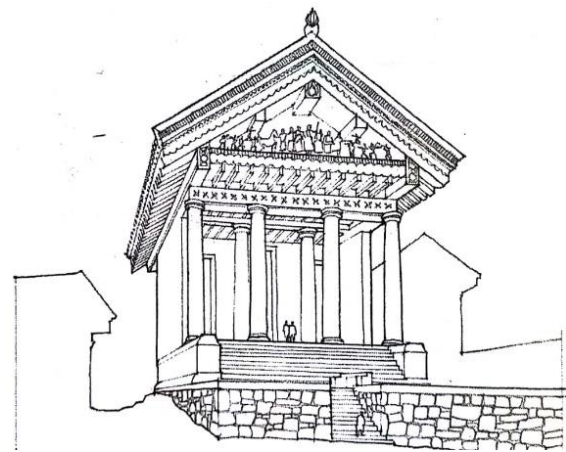


Figure 4.3. 11: The temple of Jupiter Capitolinus in Rome using elements to represent divinity and power (Source: Ching and Eckler, 2013: 92)

4.3.2 Cultural symbolic architecture

Symbolic architecture expressing cultural and social attributes have deeply rooted meaning associated with the projected symbolic representation. The symbolism is expressive of tangible and intangible culture which are representational of the inhabitants and context, these are interpreted through the knowledge and experience accumulated over time. Identity is crucial in the representation of symbolism. The emergent principals, composition of forms and aesthetics, such as colour and pattern, are used to create symbolism in physically and in spatial quality. In plate 4.3.12, the Johannesburg Stadium symbolises the ‘Calabash’ by expressing

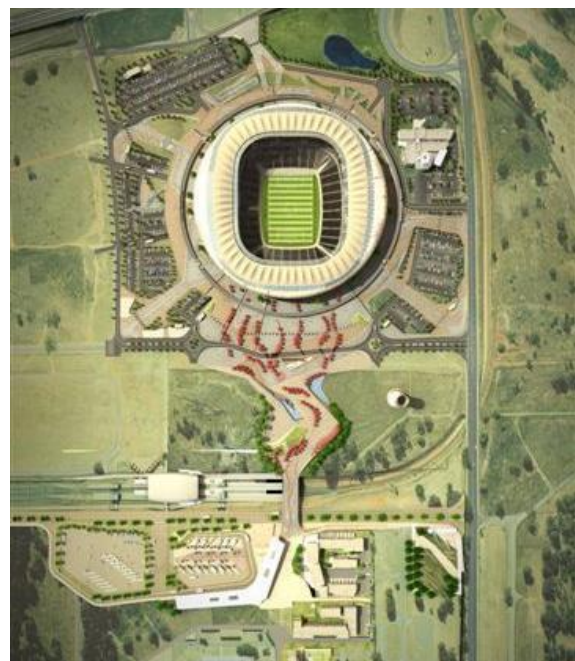


Plate 4.3. 12: Contextual plan (Source: <https://www.archdaily.com/32004/south-africa-world-cup-2010-soccer-city-stadium> [Accessed 25/08/2019])

its colour and shape and the connotations that are associated with it in the African culture. The conceptual meaning is symbolised as multicultural people uniting and sharing the ‘calabash’, like what would happen in the African culture (Tekel et al., 2016).



Figure 4.3. 12: Johannesburg Soccer Stadium symbolic of a ‘Calabash’ (Sketch by: Author, 2019) (Source: <https://www.baminternational.com/en/projects/soccer-city-stadium-johannesburg-south-africa> [Accessed 20/06 2019])

Iconic structures or landmarks generally exhibit symbolic forms which celebrate the identity of its context, fostering a national identity (Adebayo, 2012: 20). The Moses Mabhida Stadium, designed for the 2010 Soccer World Cup, celebrates the South African flag which symbolises the rainbow nation in its form. The stadium, backdropped with oceanic views, is a landmark within its urban locale which seeks to be representative of its context and overcome its apartheid legacy by introducing an urban public icon, refer to plate 4.3.13, which contains culturally symbolic cues (Adebayo, 2012: 23).



Plate 4.3. 13: The Moses Mabhida stadium in an urban setting (Source: <https://www.archdaily.com/44595/south-africa-world-cup-2010-moses-mabhida-stadium-gmp-architekten> [Accessed 15/09/2019]) (Image by: Marcus Bredt)

The stadium is set on a raised platform and is entered through the south side. The 104m iconic arch curves over stadium representing an emblem recognisable from afar. The main entrance is accessed through a 2.5 km linear park, in plate 4.3.14 and 4.3.15, which links with the split of the arch. This is designed as an emphasised gateway to the city (Jordana, 2010). Additionally, Adebayo (2012: 24) notes that the traditional Zulu culture emphasises the entrance of homes using an arch which is “an expression of a passageway” similarly to that of the stadium arch. Geometric and organic forms are prominent in the architectural language of Africa; thus the stadium design is contextually relevant (Adebayo, 2012: 24).

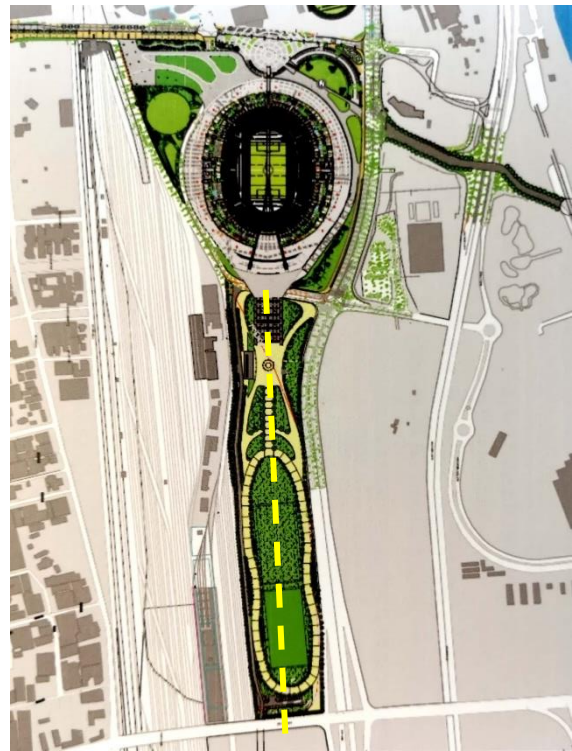


Plate 4.3. 14: Contextual site plan and approach (Source: Adebayo, 2012: 23)



Plate 4.3. 16: Kings Park Sports Precinct (Source: Adebayo, 2012: 23)



Plate 4.3. 15: Stadium surroundings and icons (Source: Adebayo, 2012: 24)

The integration of the park and public periphery is in line with the objective of the design to be iconic and to transition from the urban apartheid legacy to post-apartheid identity which associates ownership and belonging with all South Africans (Adebayo, 2012: 27).



Plate 4.3. 17: Mixed-use public edge (Source: Adebayo, 2012: 28)

The stadium's use of colour is inspired by Durban's coastal context. The "maritime" colour scheme for the seating and interior is comprised of blue and green and ivory shades (Warmann, 2010). The arch is designed to be symbolic of the flag. The form additionally resembles a basket, which links to the traditional woven baskets found in African crafts. The arch is the most recognisable element and has become 'an evocative icon on Durban's urban skyline' (Warmann, 2010).

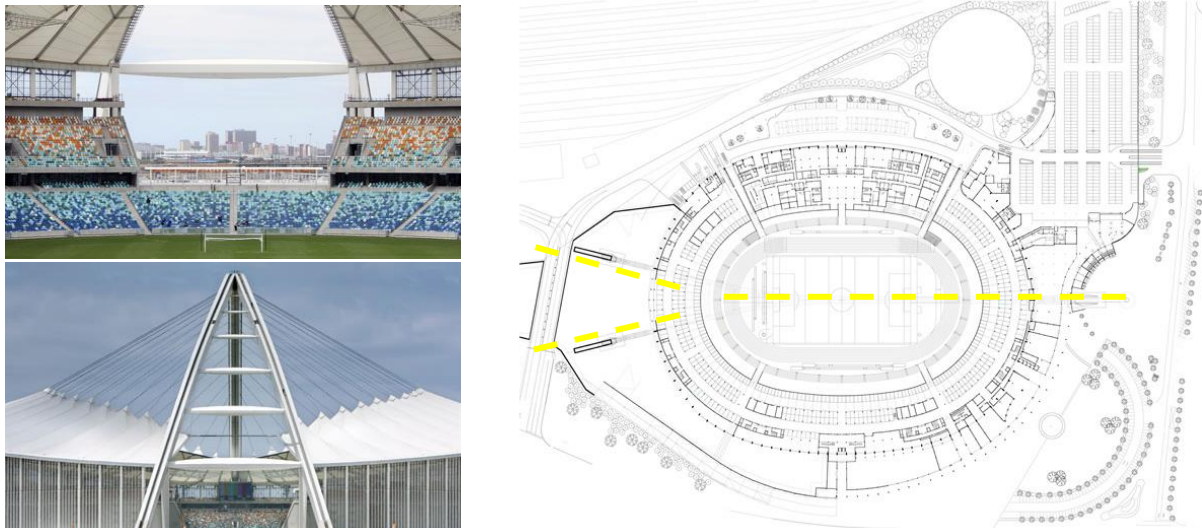


Figure 4.3. 13: Iconic views and celebration of Durban. Left image: Views framed by arch. Right image: Ground floor plan (Source: <https://www.dezeen.com/2010/06/04/moses-mabhida-stadium-by-gmp-architekten/> [Accessed 15/09/2019])

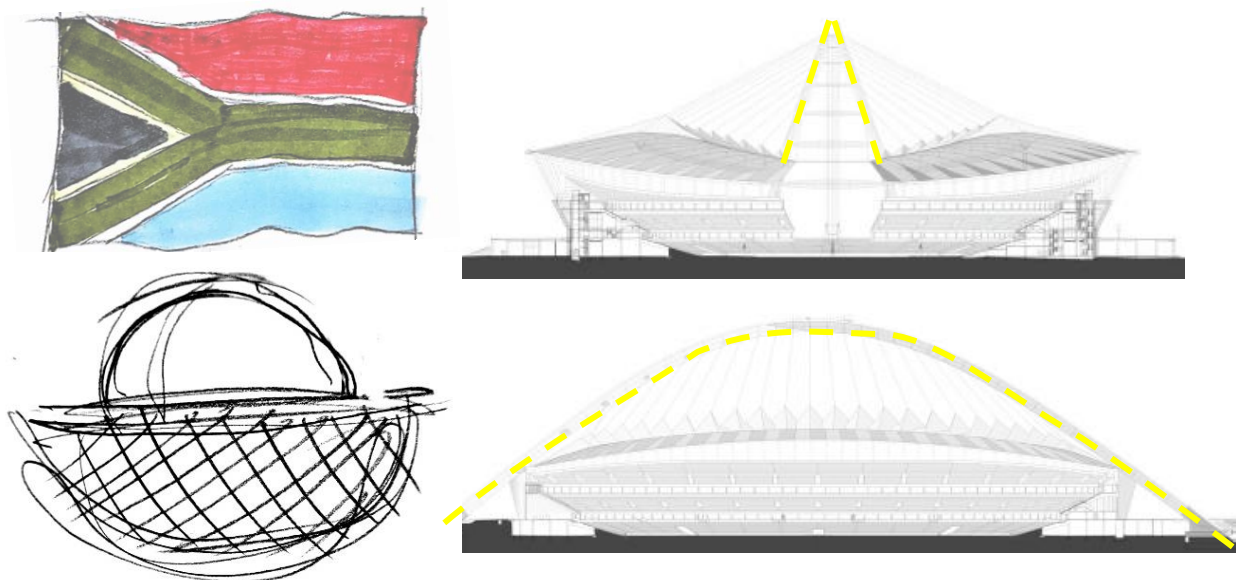


Figure 4.3. 14: Symbolic references of the national flag and basket in elevations (Source: <https://www.archdaily.com/44595/south-africa-world-cup-2010-moses-mabhida-stadium-gmp-architekten> [Accessed 15/09/2019])

The iconic arch of the stadium is designed to frame views of the city and entrance. The arch is not purely a feature but also functions as a skywalk at its apex and hosts a cable car. Symbolic and cultural representation is crucial in the design of iconic architecture which is representative

of its context and inhabitants in a contemporary scene, thus the stadium utilised “elements of culture and society” resulting in its formidable imageability (Adebayo, 2012: 23).



Plate 4.3. 18: The stadium as an iconic statement (Source: Adebayo, 2012: 23)



Plate 4.3. 19: The arch activity (Source: Adebayo, 2012: 29)

Figure 4.3.15 similarly symbolises a cultural element identified with its location within its form. The lotus flower is used in various forms of art, having religious roles, in India due to its cultural significance and relationship to water. The form of the temple clearly symbolises the lotus flower with its petal segments which curve toward its apex. ‘It is designed to reflect the simplicity, clarity and freshness of the Baha’i Faith and to act as a symbol of the unity of

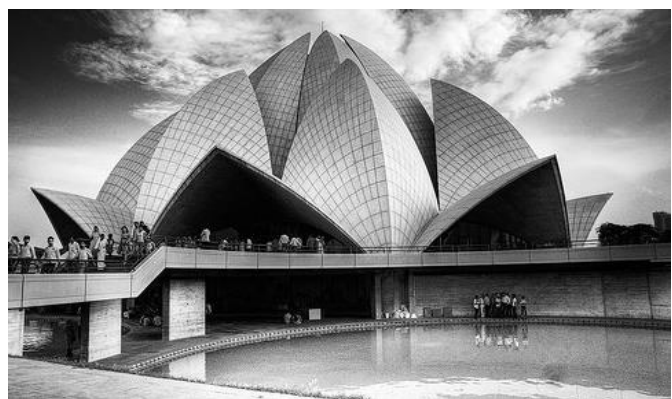
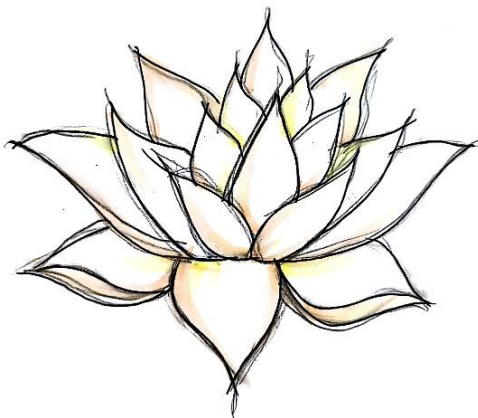


Figure 4.3. 15: Lotus Temple, India (Image by: Clindstedt) (Sketch by: Author, 2019) (Source: <https://www.archdaily.com/158522/ad-classics-lotus-temple-fariborz-sahba> [Accessed 20/06/2019])

mankind and religions’ (Bahga, 2017). The iconic Lotus temple, in India, resembles a floating half open lotus flower (Rizor, 2011). There are nine surrounding pools contribute toward the symbolic experience of the Lotus temple. Light has been integrated into the design to enhance the concept of a lotus flower afloat on water.

Skylights have been utilised as prominent design features within the structure of the temple. The glazing is evident at the apex and throughout the petal forms. The concept of the lotus is incorporated using light the same way it experienced passing through a lotus flower in nature (Bahga, 2017). The approach in plate 4.3.22, one of grandeur, terminates at the raised temple which sits on a podium overlooking its landscaped surroundings.

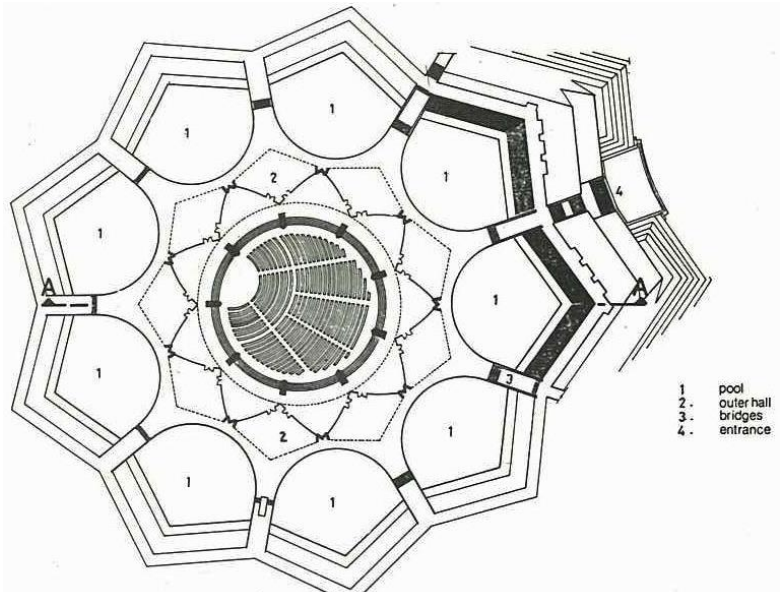


Figure 4.3. 16: Plan (Source: https://worldarchitecture.org/articles/cvcmg/lotus_temple_a_symbol_of_excellence_in_modern_indian_architecture.html [Accessed 20/07/2019])



Plate 4.3. 22: 'Leaf' opening toward pool (Source: https://worldarchitecture.org/articles/cvcmg/lotus_temple_a_symbol_of_excellence_in_modern_indian_architecture.html [Accessed 20/07/2019]) (Image by: Sanyam Bahga)

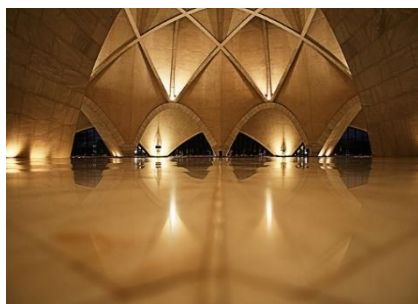


Plate 4.3. 21: Internal hall and skylights (Source: <https://www.archdaily.com/158522/ad-classics-lotus-temple-fariborz-sahba> [Accessed 20/07/2019]) (Image by: Adib Roy)

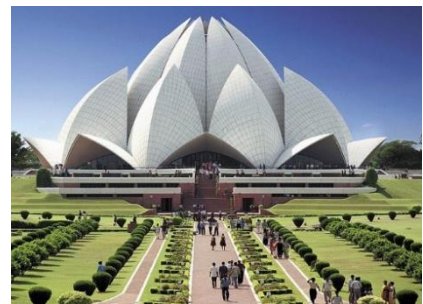


Plate 4.3. 20: Approach to entrance (Source: <https://www.archdaily.com/158522/ad-classics-lotus-temple-fariborz-sahba> [Accessed 20/07/2019]) (Image by: Futo-Tussauds)

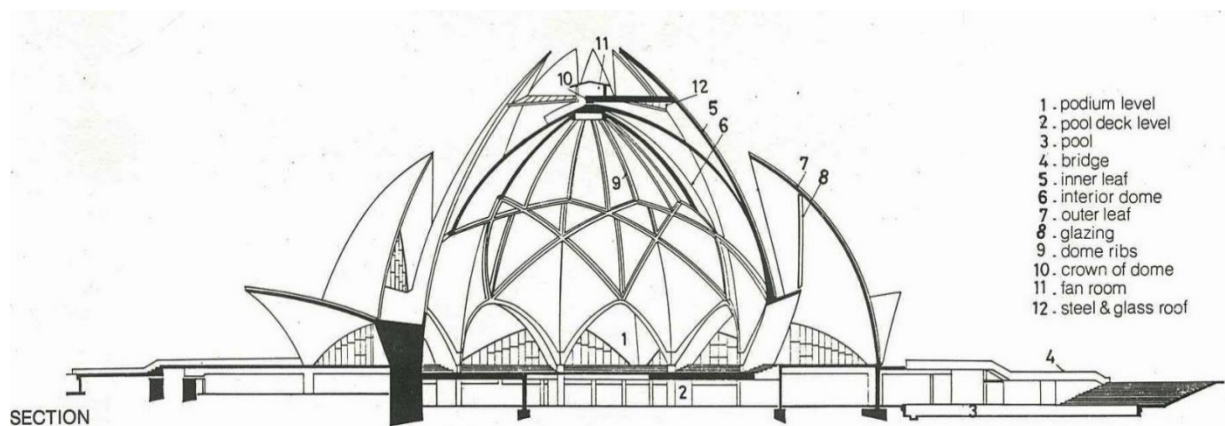


Figure 4.3. 17: Section (Source: https://worldarchitecture.org/articles/cvcmg/lotus_temple_a_symbol_of_excellence_in_modern_indian_architecture.html [Accessed 20/07/2019])

Plates 4.3.23 and 4.3.24 represent the cultural expression found at Ushaka Marine World, Durban. This artistic expressionism is reminiscent and symbolic of the African culture, particularly that of the Zulu tradition. Geometric patterns, colours and elements are used to symbolise culture.



Plate 4.3. 23: Ushaka cultural symbolism of a traditional hut (Source: <http://blog.sa-venues.com/provinces/kwazulu-natal/ushaka-marine-world-a-review/> [Accessed 25/06/2019])



Plate 4.3. 24: Ushaka's cultural expression elements (Source: Author, 2019)

Competition winners, Groosman Architects, produced a conceptual design for an African Art and Crafts Center in Kigali, Rwanda. The cultural centre is designed so that it does not hinder in the public space and the design is inspired by African art, crafts and culture. This concept is evident in the geometric symbols on the facade, form and in the patterns of the raised public square of the Center, plate 4.2.25 (Mairs, 2015).



Plate 4.3. 25: Proposed Arts and Culture Centre in Kigali by Groosman Architects. (Source: <https://www.dezeen.com/2015/10/07/groosman-kigali-art-culture-centre-rwanda-cantilevered-wings/> [Accessed 25/06/2019])

Thread, designed by Japanese architect Toshiko Mori, is a strong concept which draws elements from its context resulting in its symbolic form. The design incorporates various functions such as: art and crafts, performance, learning, health care and social space. The Center serves isolated points of



Plate 4.3. 26: Thread Cultural Center (Source: Berlanda, 2016: 1)

cultural and artistic expression of surrounding, figure 4.3.18, villages within the Tambacounda region as a cultural hub. Similarly, to the context of Durban, Senegal has diversity in its cultural groups, however there is a lack of facilities which encourage and connect artistic and cultural methods of expression. Although its setting is in a rural context, Thread provides insight to

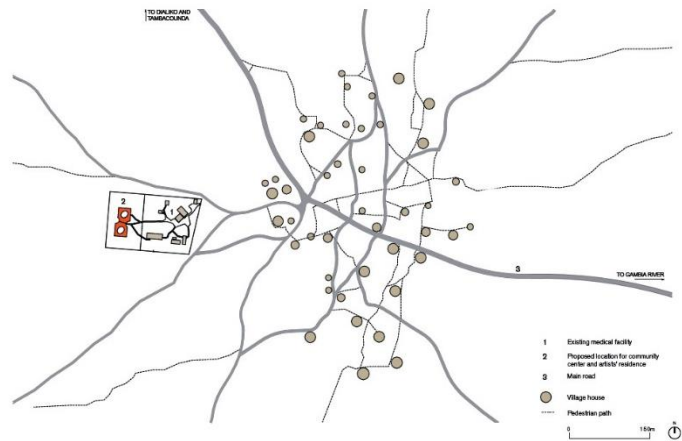
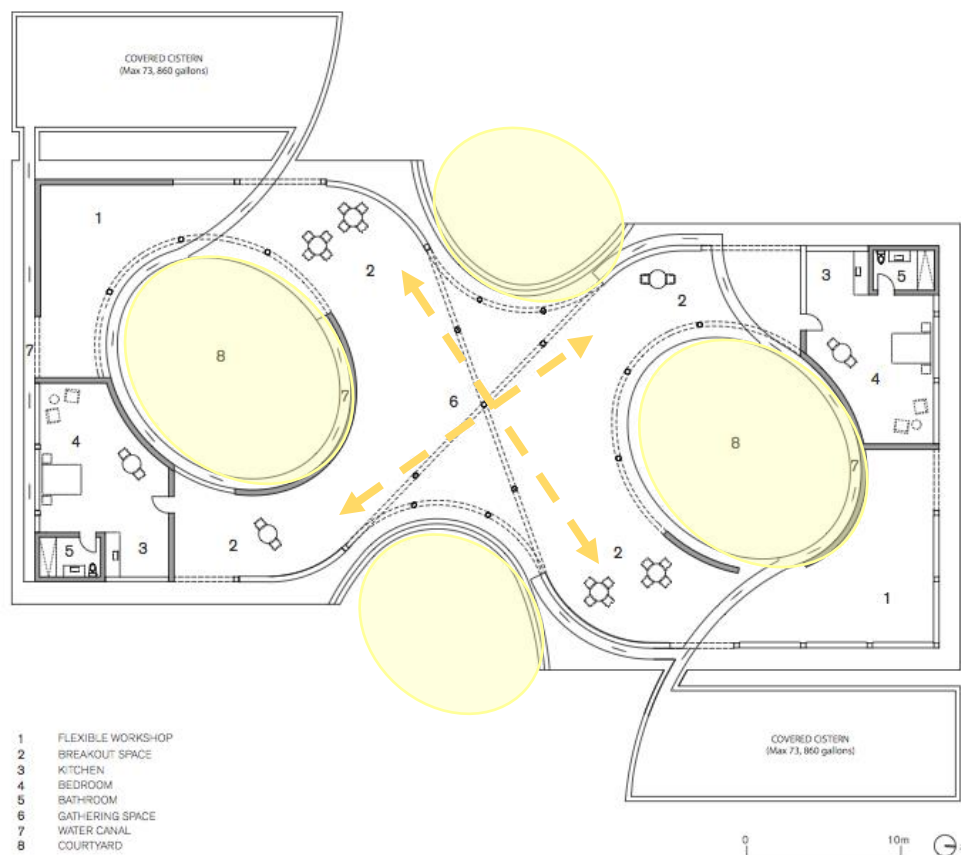


Figure 4.3. 18: Context plan and routes (Source: Berlanda,2016: 13)

the importance and success of results by using cultural and artistic elements to connect society. “Thousands of people have been able to just walk in, discover the facility as a space for exchange, and develop their own sense of ownership of it” (Berlanda, 2016: 3).



FLOOR PLAN

Figure 4.3. 19: Main building floor plan inclusive of collaborative space (Source: <https://www.archdaily.com/608096/new-artist-residency-in-senegal-toshiko-mori/54ffa56de58ecee4f100001a-floor-plan> [Accessed 05/06/2019])

The architectural spatial quality of Thread promotes a collaborative environment which local artists and public can thrive in. The design concept employs cultural signifiers and symbols to create emotional connections between the design and its inhabitants. Colours, materials and patterns are inspired by the local context and culture. These representations provide the community with a sense of attachment and pride.



Plate 4.3. 28: Communal square (Source: <http://www.afritecture.org/architecture/thread-artist-residency-and-cultural-center>[Accessed 05/06/2019])



Plate 4.3. 27: Thatch roof construction (Source: Mostafavi, 2016: 225)

The thatched roof, conceptually resembling a thread, becomes the main feature of the design due to its innovative use in tying the enclosed spaces together as well as creating space in its absence of shelter. Traditional cultural signifiers are included in the design such as the thatch roofing which innovatively represents that of the traditional impluvium houses, represented in plates 4.3.27 and 4.3.30, in the southwest of Senegal. The open-air space, including the elliptic courtyards, are flexible spaces used by the community for markets, village meetings, performances, and as a study and workspace. According to Mostafavi (2016: 218) Thread meaningfully encompasses “culture, not as a luxury for a few, but as a universal right for all”. The overall design is harmonious in its setting, cultural and artistic.



Plate 4.3. 30: Roofing representative of the impluvium house (Source: Mostafavi, 2016:220)



Plate 4.3. 29: Impluvium house example (Source: https://www.planete-senegal.com/senegal/habitat_basse_casamance.php[Accessed 05/06/2019])

Cultural aesthetics and symbolic representations in architecture are generally derived from precedented traditions and cultures. The Jean Marie Tjibaou Cultural Center in Noumea, by Renzo Piano, is an example of such a design. The Center celebrates the Kanak indigenous culture through its symbolic form, the exhibitions and functions hosted within. The design of the Center has a ‘naturally and highly evocative response to the programme and place’ (Buchanan, 1995: 190). In figures 4.3.20 and plate 4.3.31 the Center has a harmonious relationship with both culture and nature (Buchanan, 1995: 190).

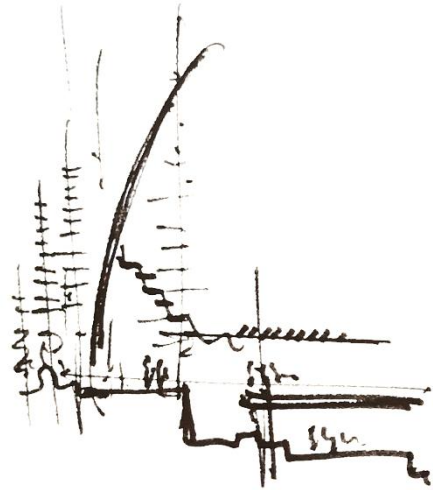


Figure 4.3. 21: Sketch of the form concept (Source: Buchanan, 1995: 190)



Plate 4.3. 31: View of the J M Tjibaou Center in its setting (Source: <https://www.arch2o.com/jean-marie-tjibaou-cultural-center-renzo-piano-building-workshop/> [Accessed 25/08/2019]) (Courtesy of: Renzo Piano Building Workshop)



Figure 4.3. 20: An illustration of the Kanak traditional huts (Source: Buchanan, 1995: 196)

The form of the J M Tjibaou Center is inspired by the traditional Kanak huts in figure 4.3.21. The use of laminated timber and timber slats, braced by steel rods, is symbolic of its context and natural environment (Buchanan, 1995: 192). The Iroko mahogany slats act as signifiers toward the traditional woven construction in plates 4.3.32 and 4.3.33 (Buchanan, 1995: 197).



Plate 4.3. 33: Natural woven materials (Source: Buchanan, 1995: 198)



Plate 4.3. 33: Construction inspired from traditional woven forms and nature (Source: Buchanan, 1995: 191)

The layout of the clusters in the building plan draws inspiration from the traditional Kanak villages where indoor and outdoor movement is crucial. The functions within contain art and cultural facilities, a library, residence and workspaces. The Center is regionally appropriate in its symbolism and contextual references.

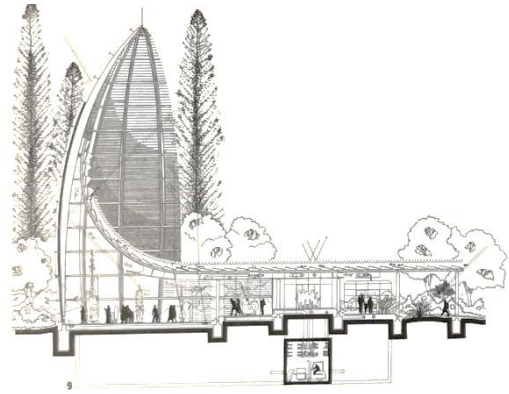


Figure 4.3. 22: Conceptual section of form (Source: Buchanan, 1995: 199)

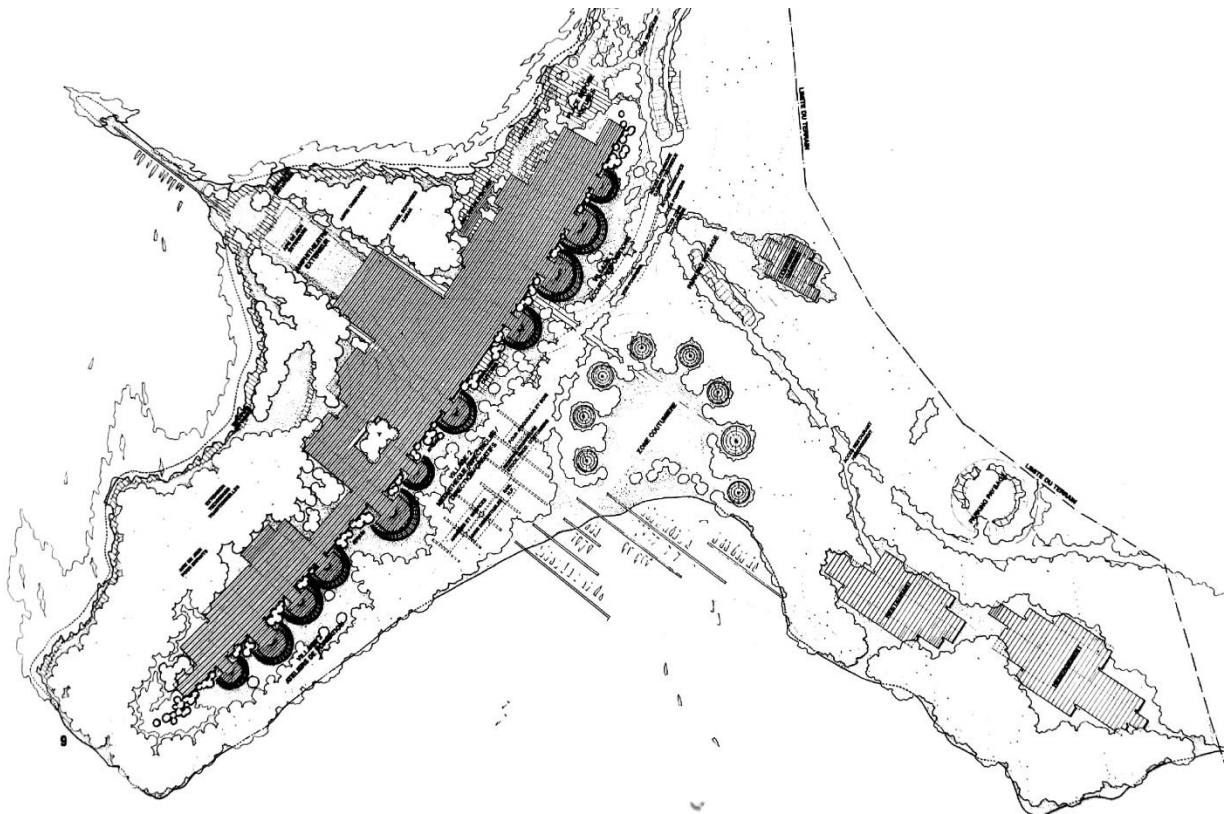


Figure 4.3. 23: Roof plan (Source: Buchanan, 1995: 205)

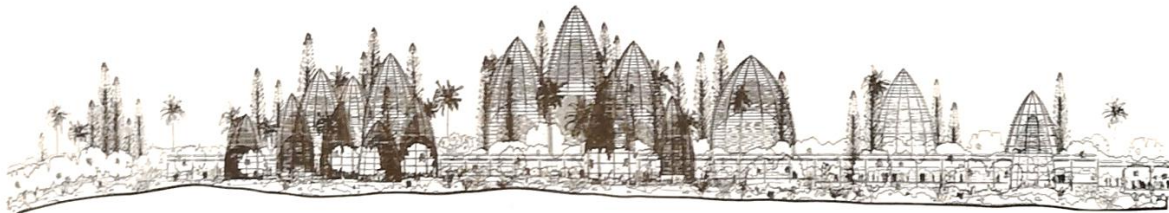


Figure 4.3. 24: Elevation (Source: Buchanan, 1995: 198)

The vertical elements, emphasised externally, reach upward similarly to the traditional Kanak huts, however, do not completely represent their construction. The Center's form curves upward, nevertheless, does not reach a central apex like that of the hut. Furthermore, the vertical elements are stepped upward unlike that of the hut which has a single height (Buchanan, 1995: 198).

Symbolism has a crucial role in expressive architecture as portrayed in the examples above. The symbolic representation of form and spatial signifiers are contributors to the architectural image and artistic capability. The responsibility of architecture to represent space and context closely links it to society and expression. Thus, the impact made by architecture is meaningful and experientially awing in its expression. The expression of a culture symbolically is necessary in the formation of an 'image', as will be discussed below.

4.4 IMAGE OF ARCHITECTURE

Burchard (1966: 236) defines image as “an imitation, a representation, or the similitude of anything or any person, made perceptible to the senses”. Similarly Jolaoso and Bello (2014) describe an image as a picture or reflection of some thing or someone and when encountered it is perceptive and an impression can be made of it (Jolaoso and Bello, 2014). Therefore, the image is based on the presentation of signals, similarly to symbolism. According to Burchard (1966: 236), “image also exists in a mental representation” which is acceptable since references to images are conjured mentally during the perception of its signals. The image is explicit in its presence, unlike symbolism which encompasses meaning and deeply rooted signifiers to what it truly represents.

Built form provides an introductory image to the space, function and wholistic context in which it is housed through symbolism and its consequent experience. Unwin (2009: 31) defines architectural image in mentioning that architecture is controlled by its “limits of a frame”, thus, in the image of its context, architecture has the capability of creating physical forms which represent history, people and values in this image. “It (architecture) expresses, illustrates or demonstrates and symbolises” (Jolaoso and Bello, 2014: 717) . The image reception varies on people’s experiences, memory and perceptions; thus, theorist Lynch (1960) denotes that legibility of identity in the form of signifiers is a crucial consideration. The physical architectural components of the city, such as landmarks, paths and designating of districts, organises the city image to provide sensory cues and signs which communicate and direct the inhabitants (Lynch, 1960).

Lynch (1960) discusses the concept of ‘image’ as requiring a reciprocal process between the observer and the environment in which the observer is present. The environmental image consists of identity, structure and meaning (Lynch, 1960: 8). Unwin (2009: 65) states that

“architecture depends in its perception and creation on past experience and emotional association”, these are construed through symbols and elements. The environment should provide the observer with variation and likeness, consequential to this the observer naturally organises and stimulates focused meaning engrained from his experience and culture. “The image so developed now limits and emphasises what is seen, while the image itself is being tested against the filtered perceptual input in a constant interacting process” (Lynch, 1960: 6). Rogers (1966: 242) claims that “a city does not exist merely in its emblematic manifestations”; though, these present an impression of what the city encompasses. The city is comprised of various components or elements which define its character as a whole. The neglect of such an appearance or identity assumes the lack in perception of a city (Rogers, 1966).

Figure 4.4.1 represents the notion that architecture is essentially the “product of collaboration”, incorporating the human psyche of culture and functional requirements in its historic and present communication and expression (Hendrix, 2012: 208). Hendrix (2012) justifies this notion by affirming that architectural expression was the primary means of communication of meaning and the portrayal of ideas, values and beliefs of culture before the introduction of the printing press.

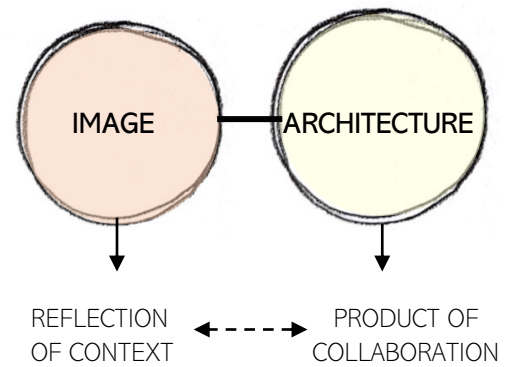


Figure 4.4. 1: Architecture's direct relationship to 'Image' (Source: Author, 2019)

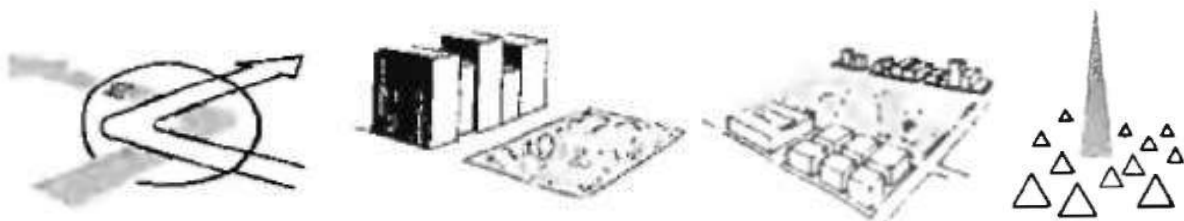


Figure 4.4. 2: Physical features in the city 'image': path and nodes, edges, districts, and landmarks in order of images (Source: Lynch, 1960: 74)

The concept of ‘image’ in architecture is based on its character, which generally connects to the people and context of its location as a collective. Physical features, represented in figure 4.4.2, contributing to the city image include paths, nodes/ points of interest, edges, districts with defining characteristics, and landmarks (Lynch, 1960: 47). Designing ignorantly and separate of the cultural, social and physical environment results in the alienation of architecture

from its context and collective image. Lynch (1960: 2) is in agreement of this notion by stating that the “moving elements in a city, and in particular the people and their activities, are as important as the stationary physical parts”. This alienation will contribute to a dismantled ‘city’ which embodies that of chaos and disorder, ultimately failing as a ‘city’.

Symbolically expressive landmarks become strongly associated with images of its location. The Sydney Opera House is an example of a landmark, which is one of Lynch’s (1960) key elements in the establishment of an image (Mthethwa, 2019: 68). The symbolic concept or representation in its form is closely linked to the surroundings of its location.



Plate 4.4. 1: Sydney Opera House as a landmark (Source: Ziegler, 1973: 64)

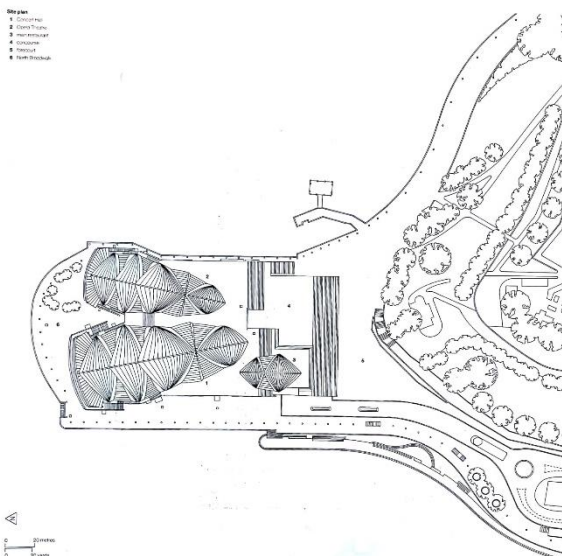


Figure 4.4. 4: Site plan Public entrance (Source: Ziesler, 1973)



Plate 4.4. 4: Entrance to concourse (Source: Ziegler, 1973: 65)

The Sydney Opera House is known for its shell-like symbolic form, in plates 4.4.1 and 4.4.2, which encompasses the image of the sea, a prominent symbol of Sydney (Ziegler, 1973: 4). Since its opening in 1973, the Sydney Opera House has received various forms of recognition and appraisal, including the Pritzker Prize in 2003. It hosts various exhibitions, performances, conferences, rehearsal and reception functions (Ziegler, 1973: 65). The harbour front provides

public functions which the Opera House engages with, such as the boardwalk. The grand main entrance is accessible from the city side and provides interactive opportunities between the public and form (Murray, 2004: 7). The iconic shell structures which highlight the theatres have become monumental in the image of the Sydney Opera House and the connection to its locale. “The building is massive, strong, dignified, and quietly beautiful” (Ziegler, 1973: 76).

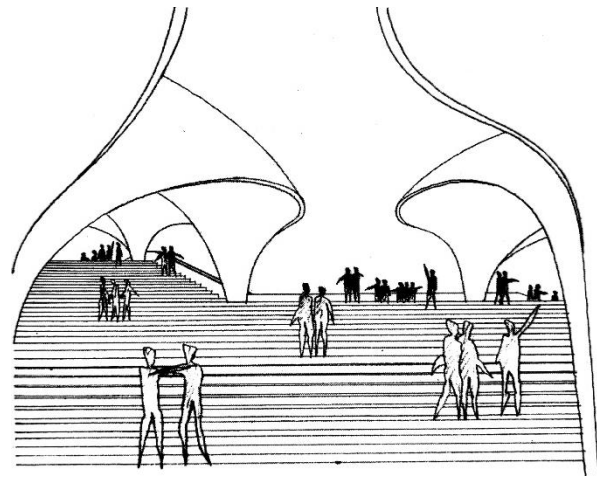


Figure 4.4. 7: Perspective of main entrance (Source: Murray, 2004: 7)

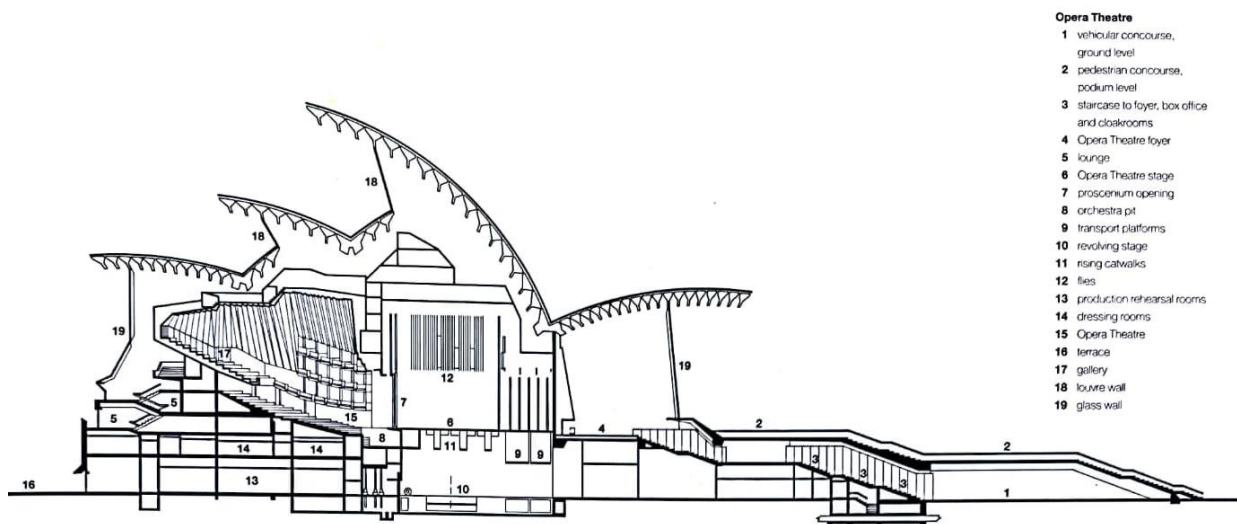


Figure 4.4. 10: Opera theatre section (Source: Ziegler, 1973)

The outset of the image should not dictate a multicultural city, but rather it should represent and be adaptable in its context. Noble (2011: 7) discusses the concept of “skin and mask”, where South Africa has been constrained historically and have been forced to wear masks as a form of deception of their “skin”, which is the identity given by nature. Architecture has undergone a similar deception and restriction where its identity is not rooted in its cultural context. Lynch (1960: 9) introduces the idea of “image ability”, which relates to the physical qualities of an object which induces a robust image, through mental images utilising colour, shape and arrangement, portraying the environment to the observer. The observer adapts and evokes meaning in what is visible. Architecture is obligated to its inhabitants, context and function. Architecture endures public presence; therefore, it is imminent that it should respond to the cultural and contextual identity to serve as its intended purpose.

Visual form and artistic design connect architecture to sculpture and art (Prak, 1968: 4). This relationship gives way to the symbolic and conceptual formation which contributes the cultural image of architecture. “The visual environment becomes an integral piece of its inhabitants lives” (Lynch, 1960: 93). Contextual relevance and identity play important roles in architectural success and meaning to its audience.



Plate 4.4. 7: 'Ivy' by Vinchen, Columbus, 2009 (Source: Klanten and Hubner, 2010:260)

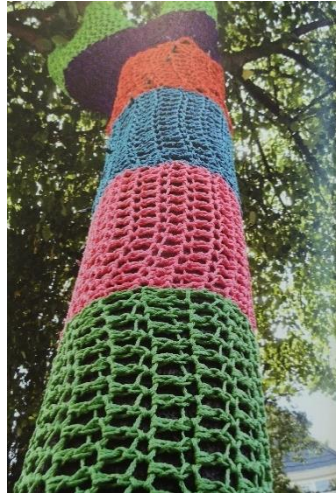


Plate 4.4. 13: 'Knitscape Larchmere, Cleveland, 2009 (Source: Klanten and Hubner, 2010: 149) (Image by: Carol Hummel)



Plate 4.4. 10: 'Yellow street' by Florentijn Hofman, Schiedam , 2003 (Source: Klanten and Hubner, 2010: 28) (Image by: Rick Messemaker)

The urban fabric is a complex space which encompasses various identities and components; thus, identification and connection are necessary. Urban interventions are useful tools which utilise signifiers and forms of expression to provide signals, provoke emotional responses and communicate to audiences. These interventions contribute toward the city image and experience. Artists and public are often the pioneers of these interventions in aim to challenge and adapt to their environment (Feireiss, 2010: 2). These sculptures and art interventions “speak for those who are excluded” in a city which belongs to all (Bieber, 2010: 4). The inventions encourage interpersonal engagement as well as cultural creation and intermingling (Bieber, 2010: 5). The intervention examples in plates 4.4.3-4.4.7 use art and elements as tools for interaction through curiosity. (Klanten and Hubner, 2010).



Plate 4.4. 19: Bicycle station intervention, New York (Source: Klanten and Hubner, 2010: 76)



Plate 4.4. 16: 'Yellow street' by Florentijn Hofman, Schiedam , 2003 (Source: Klanten and Hubner, 2010: 28) (Image by: Rick Messemaker)

“Since image development is a two-way process between observer and observed, it is possible to strengthen the image either by symbolic devices, by the retraining of the perceiver, or by reshaping one’s surroundings”, as exhibited by the power of symbolism in earlier topics to change environmental scenes (Lynch, 1960: 11). Noble (2011: 264) composes his discussion of African identity in architecture with the use of “hybrid” characterisation. The use of both: “skin” and “mask” is valid in a complex modern society with backgrounds which should not be neglected. This notion, however, should consider “appropriation and inclusion” in the layering of form. “The play of mask and skin is a ‘both-and’ and an ‘in-between’, not an ‘either-or’” (Noble, 2011: 265). The language of the form of expression provides an image for its audience to relate to, interpret and experience. Architecture can be described as a visual and experiential canvas, imprinted on and representative of the image of the contextual identity in which it is contained.

4.5 CONCLUSION

The aim of this chapter was to underline the forms of architectural expression. Art and cultural expression in the form of symbolic representation is what results in the image of a space. This image is the visual and experiential identity stemming from contextual inputs. Architecture has a vital role in its visual and spatial attributes which contribute to the image. The form and design should encompass the social and cultural references intertwined with the context. This expressional quality is crucial in the success of its function as a space to ‘live’ and should be dedicated to the inhabitants. Lynch (1960: 13) refers to Suzanne Langer’s (1953) definition of architecture in *Feeling and Form: A Theory of Art*: “It is the total environment made visible”. Architecture is therefore considered an image which displays a collective identity. The image is what unites a society through the representation of its cultural identities.

The following chapter will provide architectural precedents as examples which include the concepts and theories discussed in previous chapters. The elements, concepts and contextual response of the precedents will be analysed to better understand the use of concepts within the built environment, additionally, to inform part 2 of this dissertation.

**CHAPTER 5: TOWARDS AN ARTISTIC AND CULTURALLY
EXPRESSIVE ARCHITECTURE: KEY PRECEDENT STUDIES**

5.1 INTRODUCTION

Chapter 5 will review key precedents which exhibit characteristics of expressionism in its form and spatial quality. The precedents will be discussed in relation to the content of the previous chapters in pursuit of understanding the challenges, opportunities and considerations in its formation and existence. The conclusion of the analysis of the precedents will inform the direction, conceptually and functionally, of the proposed Art and Performance Center in Durban. The precedent studies in this chapter have been chosen due to the presence of artistic and cultural expressionism as a response to multicultural societies, expression in form and space and design which emphasises contextual linkage and image. The following precedents will be critically analysed based on previously discussed literature, concepts and theories.

5.2 MULTICULTURALLY EXPRESSIVE SPACE: SUPERKILEN

Location: Nørrebro in Copenhagen, Denmark

Architect: BIG Architects and Superflex

Landscape Architect: Topotek 1

Year of project: 2012

Built Form Typology: Urban public park/strip

Total area: 30,000m² (750 meters in length)

Inhabitants: Public

Superkilen is an urban park which is located in one of Denmark's most culturally and socially diverse districts. The park was designed as a competition entry for the urban renewal of the Nørrebro district, with the purpose to revitalise the urban fabric resulting in it being identified as an inclusive multicultural space. Superkilen was the result of the collaboration between Topotek 1, BIG Architects and Superflex. Public participation was also encouraged in the design process for cultural authenticity.

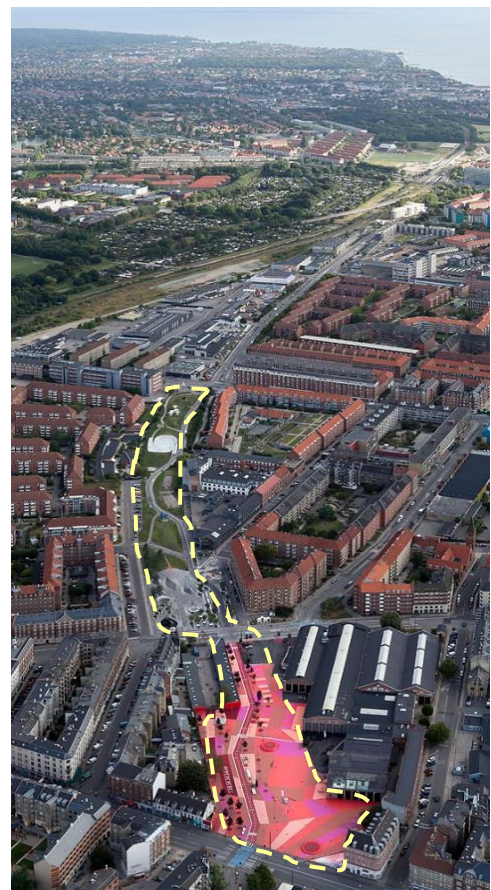


Plate 5.2. 1: Superkilen urban strip (Source: <https://www.archdaily.com/286223/superkilen-topotek-1-big-architects-superflex> [Accessed 25/06/2019])

Although Superkilen does not include architectural form, it incorporates expressionism in its design of a public spaces/ exhibition which has a purpose strongly linked to the context. The concept of the park represents cultural diversity through 3 major zones characterised by its colour as: The Red Square, The Black Market and The Green Park. Artistic elements, both functional and sculptural, exhibited at the park initiate memory, resulting in a connection and a sense of belonging being formed.

5.2.1 Justification of precedent study

The Nørrebro district is similar to Durban's urban context, wherein it is home to diverse inhabitants which have experienced historical challenges. Resistance and protests have been associated with the context of Nørrebro as a result of cultural insolence and isolation. Durban's cultural diversity experiences a similar lack of identification and inclusion. The cultural response to this urban fabric will provide principles and considerations which are applicable to Durban's context. The concept of Superkilen applies the theories of expressionism and semiology in its design evident in the colour concepts, exhibition elements expressing signs of culture and in the interactive encouragement of public.

Signifiers and symbols are used in the concept of Superkilen in its response to multiculturalism. Cultural and artistic expressionism in the form of symbolism, as discussed in previous chapters, is a powerful tool in creating responsive architecture and space. Elements exhibiting colour, patterns and cultural connotations evoke memories to create a sense of belonging and share cultural experiences amongst inhabitants. The interaction with these expressive elements allows people to be exposed to the diversity of cultures that exist in the community and unite in the neighbourhood as well as to the surrounding urban districts.

5.2.2 Locality

The park is located in Nørrebro, located to the north west of the city center, which is Copenhagen's densest district and is inhabited by the most residents originating externally of Denmark. Copenhagen, the capital of Denmark, is known for its recent sustainable city establishments in sustainable transportation and urban renewal. Superkilen is a part of a larger development scheme which encompasses Superkilen, Nørrebrohallen and Mimersparken, expected to undergo similar development and growth (Aksamija, 2016). The Superkilen urban

strip is surrounded by 5-6 story residential buildings, small business and sporting functions. The sides of the Superkilen strip are bordered by two key roads: Nørrebrogade in the south and Mimersgade in the north. The Grand Mosque of Copenhagen is visible from the north end of the green park.

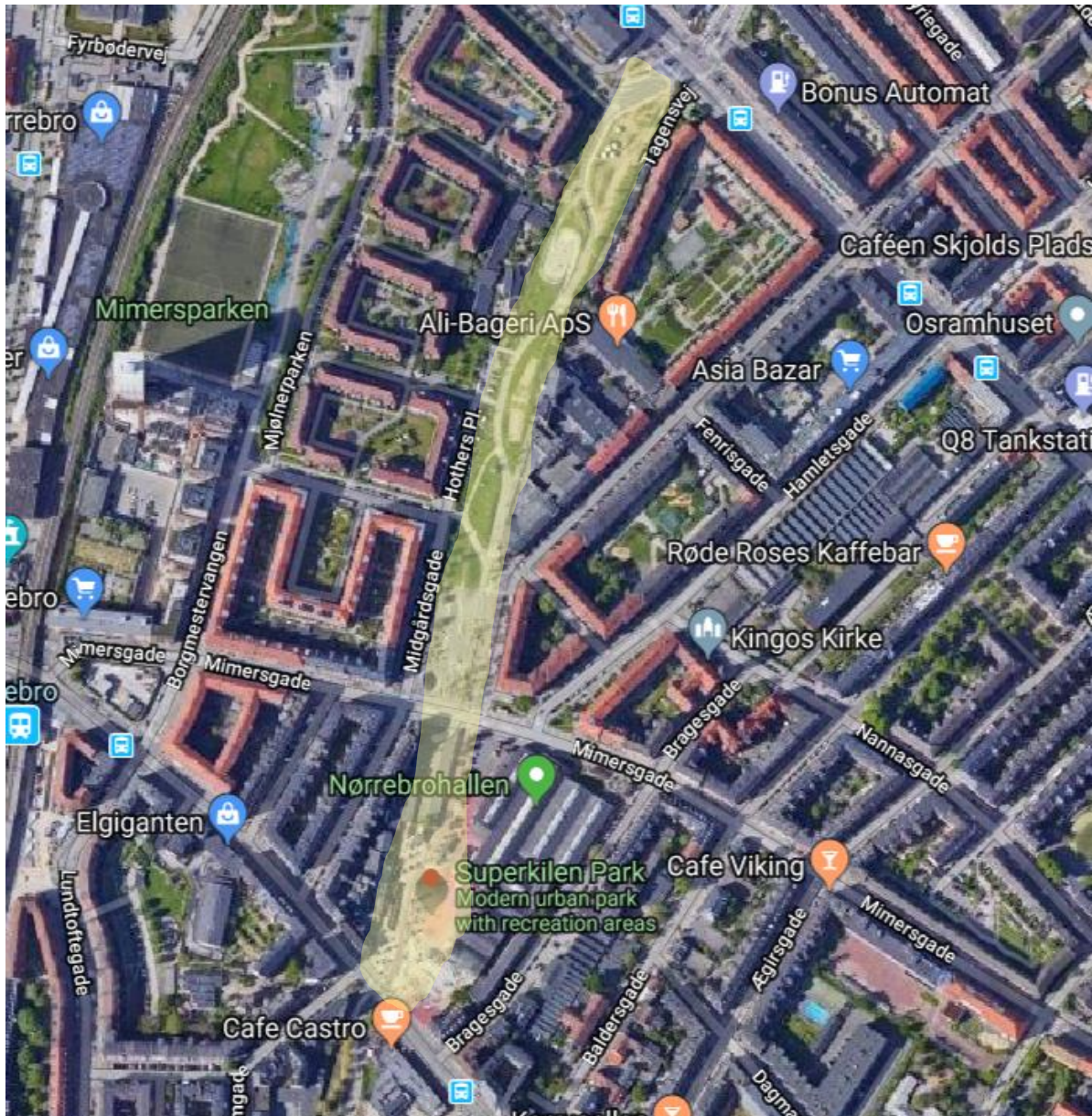


Plate 5.2. 2: Superkilen strip locality map, Denmark (Source: Google Maps[Accessed 25/06/2019])

Cycling paths and new connections are integrated into the design, which emphasises the new link between the surrounding neighbourhoods such as Mimersgade, where a new bus passage has been established for the inhabitants. The integration of the neighbourhood is also pursued at a larger transport network scale, where cycling and transportation routes connect the

neighbourhood to the rest of the urban fabric, refer to plates 5.2.3 and 5.2.4. Superkilen can be identified as a transition strip catering for the cultural and connection needs of the locals.

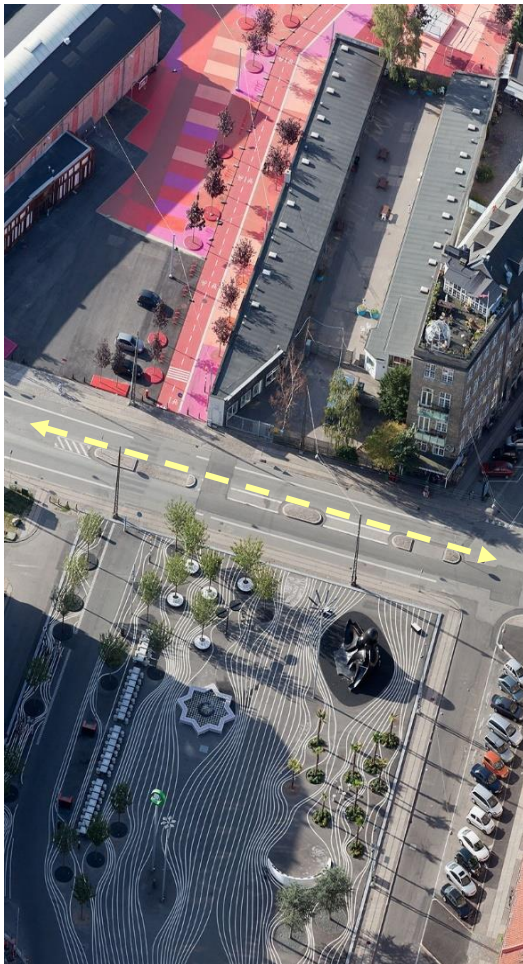


Plate 5.2. 3: Central bus route connecting the neighbourhoods (Source: <https://www.archdaily.com/286223/superkilen-topotek-1-big-architects-superflex> [Accessed 25/06/2019])



Plate 5.2. 4: Bicycle route through the Red Square (Source: <https://www.archdaily.com/286223/superkilen-topotek-1-big-architects-superflex> [Accessed 25/06/2019])

5.2.2.1 Historical and social context of precedent study

The Nørrebro neighbourhood was formally established in 1852. According to Aksamija (2016) a study conducted between 1880 and 1911 within 6 streets of Norrebro shows that 60% of the residence were not initially from Copenhagen. Immigrants from more than 15 different nationalities, majority being Muslim, inhabited the neighbourhood contributing to its cultural diversity. Xenophobia had emerged in this newly established and misunderstood diverse neighbourhood. Aksamija (2016) declares that throughout history the neighbourhood of Nørrebro had often experienced protests and resistance.

Muslim significance is highlighted in the design of Superkilen is due to the cartoon controversy involving the Danish newspaper, Jyllands-Posten, who published misrepresentations of the Prophet Muhammad. The inclusion of Muslim signifiers in the design of Superkilen was a crucial aspect in the concept which promoted the integration and understanding between cultural borders. Recent events such as riots experienced in 2008, where youth protested in resistance to unfair treatment of local immigrant inhabitants by the police, had placed the Nørrebro in the spotlight as a district that is misunderstood and isolated from the city. The neighbourhood is frequently associated with cultural diversity and revolt (Aksamija, 2016). The negative image created by the reoccurring riots and protests in the district of Nørrebro has promoted instances of violence, social problems, the lack of cultural integration to the urban fabric (Aksamija, 2016). Multicultural integration was therefore a vital requirement in the brief.

5.2.3 Programme and planning

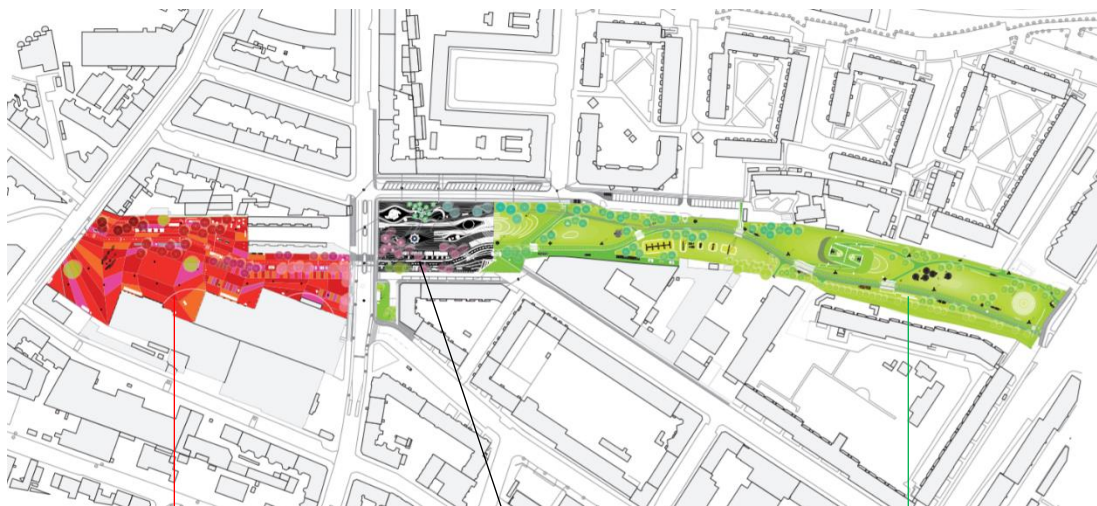


Figure 5.2. 1: Colour zone map of Superkilen strip (Source: Mostafavi, 2016: 187)



Plate 5.2. 5: The Red Square zone
(Source:
<https://www.archdaily.com/286223/superkilen-topotek-1-big-architects-superflex>[Accessed 25/06/2019])



Plate 5.2. 6: The Black Market zone
(Source:
<https://www.archdaily.com/286223/superkilen-topotek-1-big-architects-superflex>[Accessed 25/06/2019])



Plate 5.2. 7: The Green Park zone
(Source:
<https://www.archdaily.com/286223/superkilen-topotek-1-big-architects-superflex>[Accessed 25/06/2019])

The main objective of the brief was to convert the area from a “mono-functional transit route” into a “multi-functional public space” that would integrate the inhabitants through outdoor activities and public space (Aksamija, 2016). The Superkilen strip is divided into 3 zones: The Red Square in plate 5.2.5 (including a market, culture and sport), The Black Market in plate 5.2.6 (as an “urban living room”) and The Green Park in plate 5.2.7 (including sport and recreation). Each zone exhibits an informed selection of iconic urban furniture from various parts of the world in aim of capturing the multicultural essence of the neighbourhood. Superkilen was conceptually designed to become a creative and diverse public space that reflects and benefits the neighbourhood’s multicultural society.

The Red square zone, highlighted on the conceptual plan above, was designed as an extension of the sport and cultural activities of the Nørrebrohallen/ sports complex. The activities included a diverse range, an example being the Fitness Appliances from Alanya, Turkey. The red zone also includes furniture and play equipment from various countries such as the Swing Bench from Baghdad, the Playground Rack from Delhi, the Thai boxing ring (plate 5.2.9) and the Slide from Pripyat. These are exhibited along the strip as an exhibition with functional qualities. This red square in plate 5.2.8, articulating the largest open surface in the district, is often used externally of its design for various public cultural activities such as open-air concerts and cultural events with spaces including elements which encourage the public to dwell as represented in plate 5.2.10.



Plate 5.2. 8: Artistic representation of colour (Source: <https://www.archdaily.com/286223/superkilen-topotek-1-big-architects-superflex>[Accessed 25/06/2019])



Plate 5.2. 9: Thai boxing (Source: Mostafavi, 2016: 173)



Plate 5.2. 10: Playful seating (Source: <https://www.archdaily.com/286223/superkilen-topotek-1-big-architects-superflex>[Accessed 25/06/2019])

Black Market/ Urban living room is easily identified by its contrasting colour and is located at the middle section of the Superkilen strip. The contrast of the white lines from the black background in plate 5.2.13 is visually stimulating and represents the movement of people as they transition through the exhibitions. The concept of an ‘urban living room’ is exhibited in a

communal public space using urban furniture and playful elements, such as the Octopus gym in plate 5.2.12, relating to various cultures. The Black market has a special dedication to the Muslim community by emphasising elements such as the Star-shaped Fountain from Morocco shown in plate 5.2.11.



Plate 5.2. 13: Moroccan fountain (Source: Mostafavi, 2016: 177)



Plate 5.2. 12: Octopus play gym from Tokyo (Source: <https://www.archdaily.com/286223/superkilen-topotek-1-big-architects-superflex>[Accessed 25/06/2019])



Plate 5.2. 11: Lines as transition guides (Source: <https://www.archdaily.com/286223/superkilen-topotek-1-big-architects-superflex>[Accessed 25/06/2019])

The Green Park on the north end is the narrowest and longest zone of the strip and is covered by grass and trees to enhance its park function which was a request from the inhabitants. The programme of the Green zone concentrates on sports as a tool known to connect diverse people through interaction and includes a skate park as its largest feature, refer to plate 5.2.14. The sporting infrastructure includes Gym Racks from Santa Monica and the Basketball Hoop from Somalia. The Green zone is also inclusive of furniture which enhances it as a park for the public to dwell, signifiers represented in plate 5.2.16, in as well as paths, represented in plate 5.2.15, to transition through.



Plate 5.2. 16: Skate park in the Green zone (Source: Aksamija, 2016: 27)



Plate 5.2. 15: Cycling route in the Green Park zone (Source: Mostafavi, 2016: 182)



Plate 5.2. 14: An example of signifiers in Superkilen (Source: Mostafavi, 2016: 182)

The initially conceived programmatic division of the strip into 3 distinct zones had later in its practical use merged into a harmonious strip (Aksamija, 2016). The zones offer facilities for

sport, recreation and cultural programmes, while functioning as a transit route with cycle routes and direct access to public transportation.

5.2.4 Design rationale

The name ‘Superkilen’ refers to the constraints and characteristics of the site and means ‘wedge’. The Superkilen strip takes the place of the existing wedge stretching between prominent routes in the Nørrebro neighbourhood: the Tagnesvej in the north and the Nørrebrogade in the south. The design of Superkilen connects the routes by allowing for enhanced pedestrian and cycling movement. The strip also connects the east and west side of the neighbourhood which were previously disconnected.

The conceptual design phase of the Superkilen strip encouraged public participation to reflect the culturally diverse landscape in a rooted design of the three zones. Superkilen contains 108 objects from the 62 home countries of the local and culturally diverse inhabitants in Nørrebro. Superkilen can be described as a giant collection of cultural objects that come from 60 different nationalities of the people inhabiting the neighbourhood (ArchDaily, 2012). The use of colour categorises the different zones and symbolises various cultural concepts. The Red Square is conceived as a carpet with urban furniture above it. It is also symbolic of the Danish flag below objects from various counties, similarly, representing immigrants who are locals to Denmark. The symbolic representation aims to unify diverse people who live in the same place.

The Black Market and its contrasting black and white stripe aesthetic curates the movement of users along the exhibitions and functions. This zone is representational of the Danish avant-garde film drama *Dogville* (2003) by Lars von Trier, which employs a stage set using white lines on a black background to define scenes. The film was used as a reference in the concept of the Black Market to symbolise a stage on which inhabitants are integrated and exhibit their cultures/ identities in public (Aksamija, 2016). The Black Market contains signifiers of the Islamic identity in the area. The most evident signifier is the central eight-star-shaped Moroccan Fountain representing the traditional tile fountains and geometry from the Islamic culture. The Green zone, located on the north end of the strip, functions as a public park incorporating recreation and sporting facilities. The narrow strip reflects as a transit route.

The urban concept can be defined as a “surrealist collection of global urban diversity that in fact reflects the true nature of the local neighbourhood – rather than perpetuating a petrified image of homogenous Denmark” (ArchDaily, 2012). The elements exhibited are used to characterise spaces which encourage engagement between locals and visitors, and in addition, to promote a sense of ownership of the neighbourhood through emotional connection in its renewal.

5.2.5 Conclusion

The Superkilen strip is an urban approach which exhibits artistic and cultural expressionism in pursuit of an image which is inclusive, encourages public engagement and renews a disconnected neighbourhood. Its initial purpose as an exhibition of the neighbourhood’s cultural diversity has been exceeded, its implementation had discovered the formation of a more rooted community through public engagement and attachments to the exhibitions. The exhibition displays the theory of semiology, where exhibition elements act as signifiers and signs toward cultural groups to provoke emotional connection and engagement within the space. Symbolism and expressionism are also evident in the use of colour for symbolic purposes. The urban strip implemented such theories to soften the ‘wedge’ between the east and west neighbourhoods and integrated the once isolated neighbourhood of Nørrebro back into the urban fabric. Diversity was not introduced as the issue in the outset of the design process but rather a tool for opportunity to renew the strip as “both a powerful marker of identity and a subtle cultural mediator for the residents of this historically challenged neighbourhood” (Mostafavi, 2016: 176). The inclusion of cultural and artistic expression has developed an innovative mediator of engagement in a diversely shared public space.

5.3 AFRICAN CULTURAL AND ARTISTIC SYMBOLISM: THE MPUMALANGA LEGISLATURE

Location: Nelspruit, South Africa

Architect: Meyer Pienaar Tayob, Schnepel Architects

Year of project: 1998-2001

Built Form Typology: Government complex

Total area: 90 000m²

Inhabitants: Government, public

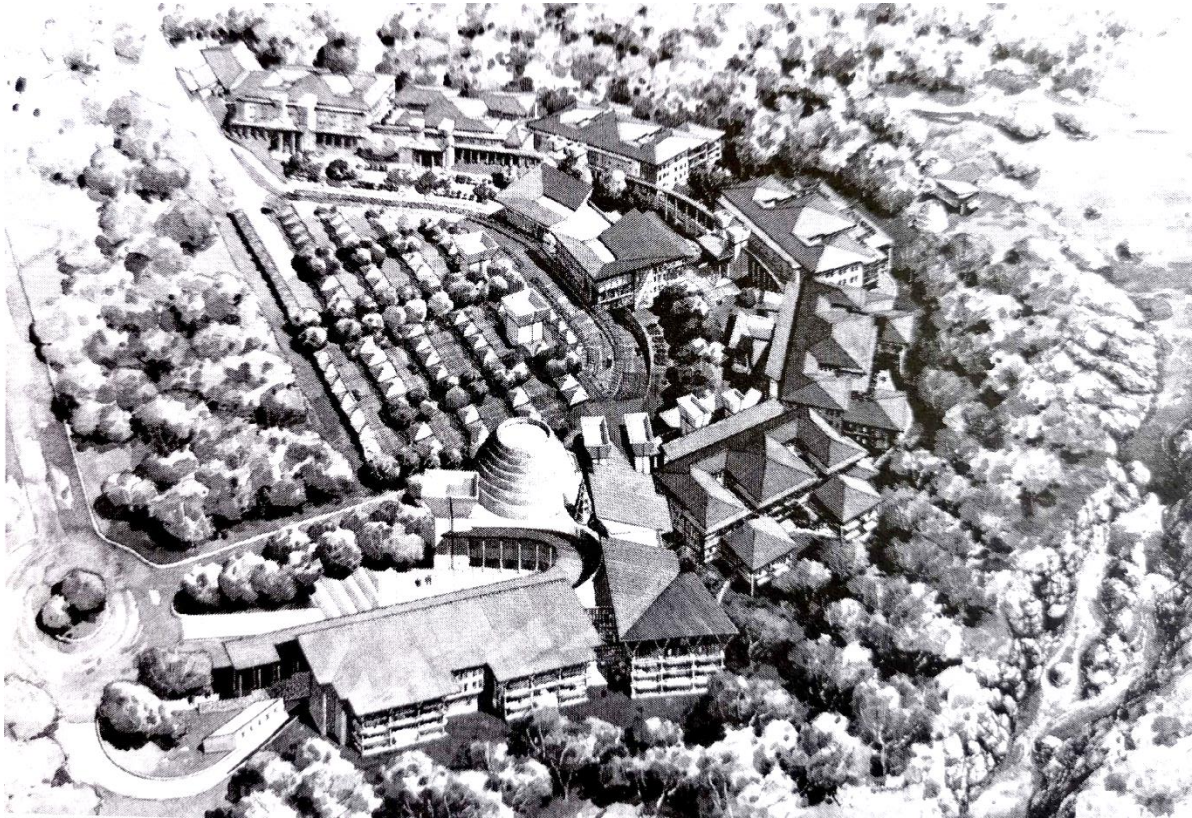


Figure 5.3. 1: Rendered perspective of Mpumalanga Legislature (Source: Noble, 2011: 37) (Courtesy of: MPTS)

5.3.1 Justification of precedent study

The Mpumalanga Legislature building design has been informed by a similar social context and closely linked history to that of Kwa-Zulu Natal, Durban. The Legislature building utilises symbolic references to its African context and surrounding cultures. Noble (2011: 21) mentions that the legacy of Apartheid and governmental control post-democracy is problematic; however, the Mpumalanga legislature building has successfully connected the public and context through carefully designed “Afrocentric” architecture. The restrictive connotations and functions of the building provides a model which deals with African identity at the peak of its necessity, thus meaningful methods are employed in its design and can act as a model for other attempts at ‘African’ architecture. The architecture of the Mpumalanga Legislature provides insight to democracy and the South African identity in the built environment post-apartheid.

5.3.2 Locality

The site is located in Mpumalanga, Nelspruit. Mpumalanga is translated to “the east where the sun rises” in Nguni (Mthethwa, 2019: 222). This reference to nature is represented in the tropical and scenic landscape of Mpumalanga. Cultural groups are closely linked to their surroundings; thus, nature is an integral consideration in design. The site was donated by H.L Hall & Sons, and located in close proximity to the Riverside Shopping Mall development, the Hall’s farm and casino (Noble, 2011: 21-22).

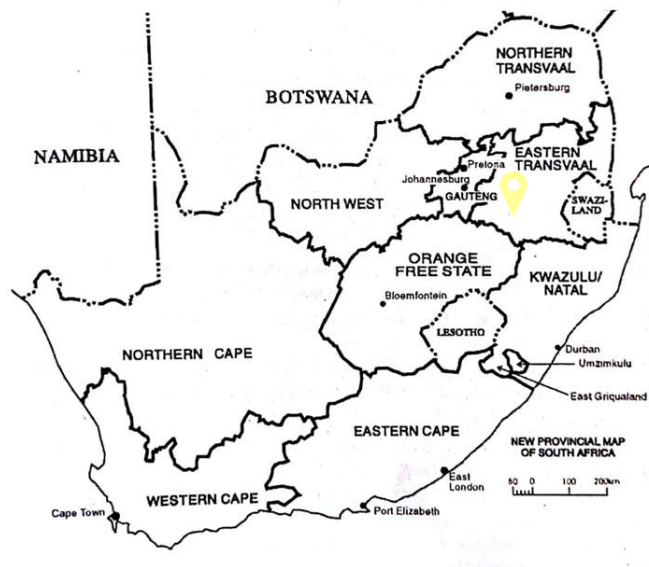


Figure 5.3. 2: The new map of South Africa post-apartheid (Source: Noble, 2011: 17)



Plate 5.3. 1: Aerial view of the Mpumalanga Legislature in its context (Source: Google Earth, 2018)



Plate 5.3. 2: The Mpumalanga Legislature building in its natural setting (Source: Noble, 2011: 24)

The location of the site situated away from the urban centre was a socio-political decision made due it being restrictive and its association with being a “white capital” (Noble, 2011: 24). The site, previously a citrus plantation, overlooks the Botanical Gardens and is located where the Nels and Crocodile rivers meet (Miller, 2011: 88). The Legislature building is visually hidden within its landscape with its various culturally symbolic elements peeking out at points, refer to plate 5.3.2. The locality provides an authentic character to which the building relates and includes. A prominent feature in Mpumalanga’s landscape are granite rocks in plate 5.3.4. These are symbolically represented by the roof of the legislative chamber in plate 5.3.3, serving as an image of its setting (Miller, 2011: 90).



Plate 5.3. 4: The dome symbolically represents the Granite rocks (Malan and McInerney, 2001: 10)



Plate 5.3. 3: Granite kopjes in the veld around Nelspruit (Malan and McInerney, 2001: 10)

5.4.2.1 Historical and social context of precedent study

In 1994, the former provinces were remapped into nine, Mpumalanga being one of the newly established provinces. The centralised Legislature complex has significance as it was a result of a competition for one of the first legislature complexes post-apartheid. Apartheid, prior 1994 elections, had imposed and restricted socio-cultural aspects by enforcing segregation laws, thus the development of an authentic architectural identity post-apartheid is crucial. The site location of the newly established legislature, which somewhat would represent the freedom

of democracy, distanced its location from the urban scape due to its historic colonial and apartheid legacy (Noble, 2011: 21).

5.3.3 Programme and planning

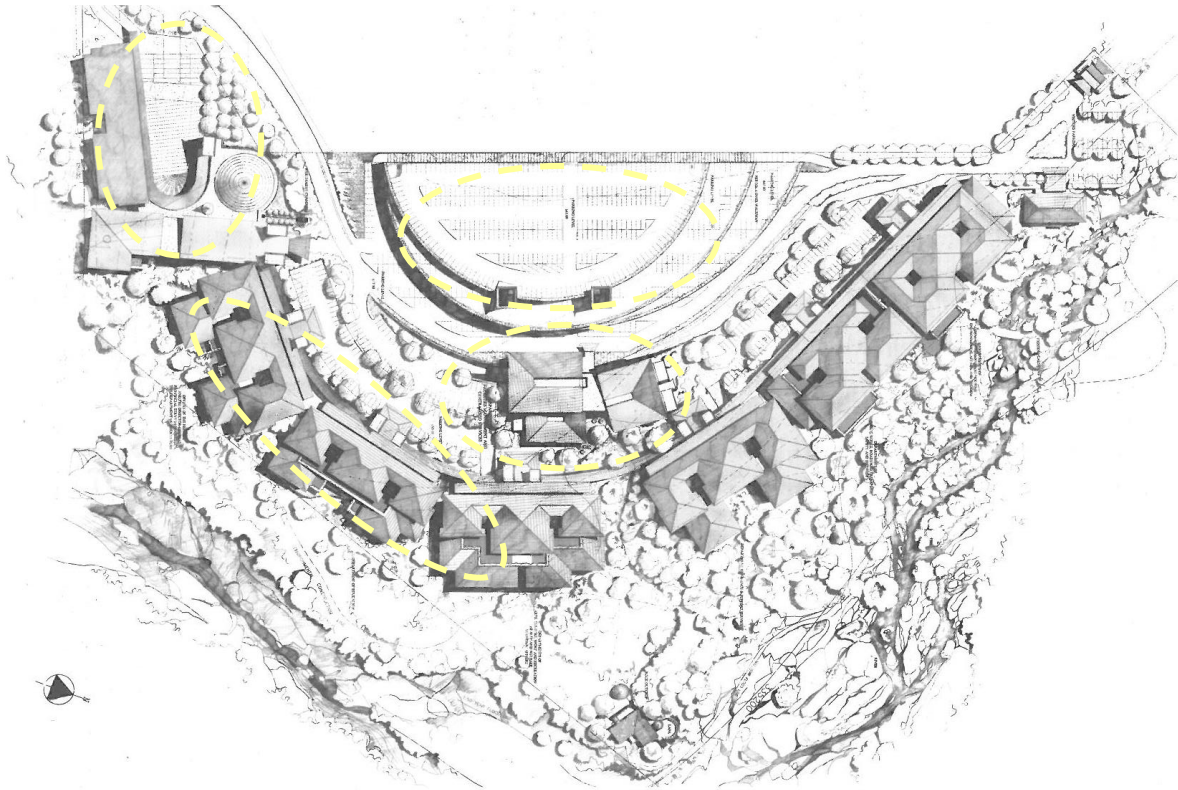


Figure 5.3. 3: Site layout of the building aligned to the contours and planning components (Malan and McInerney, 2001: 26)

The Mpumalanga Legislature complex has four main planning components, refer to figure 102: the legislature building dome with its public plaza; the administration and department buildings with segmental blocks linked by its visible colonnaded walkway; the space between the department buildings at the centre of the complex (inclusive of restaurants, banks and services) which widens and allows for views of the Botanical gardens; and lastly the parking space. The entrances to each department block are highlighted by the extending symbolic brick towers which provide the signage to the various departments. (Miller, 2011: 91).

The design and spatial planning follow the contours of the site and integrates the natural slope in the stepping of the complex. This allows for connection, views and engagement with the natural landscape and context. The colonnaded walkways, which symbolise a veranda, and

public plaza, which provides the main link to the surrounding context, emphasises public movement and inclusion throughout the complex (Malan and McInerney, 2001: 22-33).

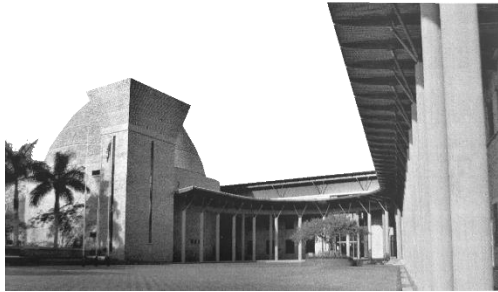


Plate 5.3. 6: Public square in front of the Assembly (Source: Noble, 2011: 39)



Plate 5.3. 7: Western facade and elements denoting the entrance (Source: Noble, 2011: 47)



Plate 5.3. 5: Inner covered walkway (Source: Noble, 2011: 45)

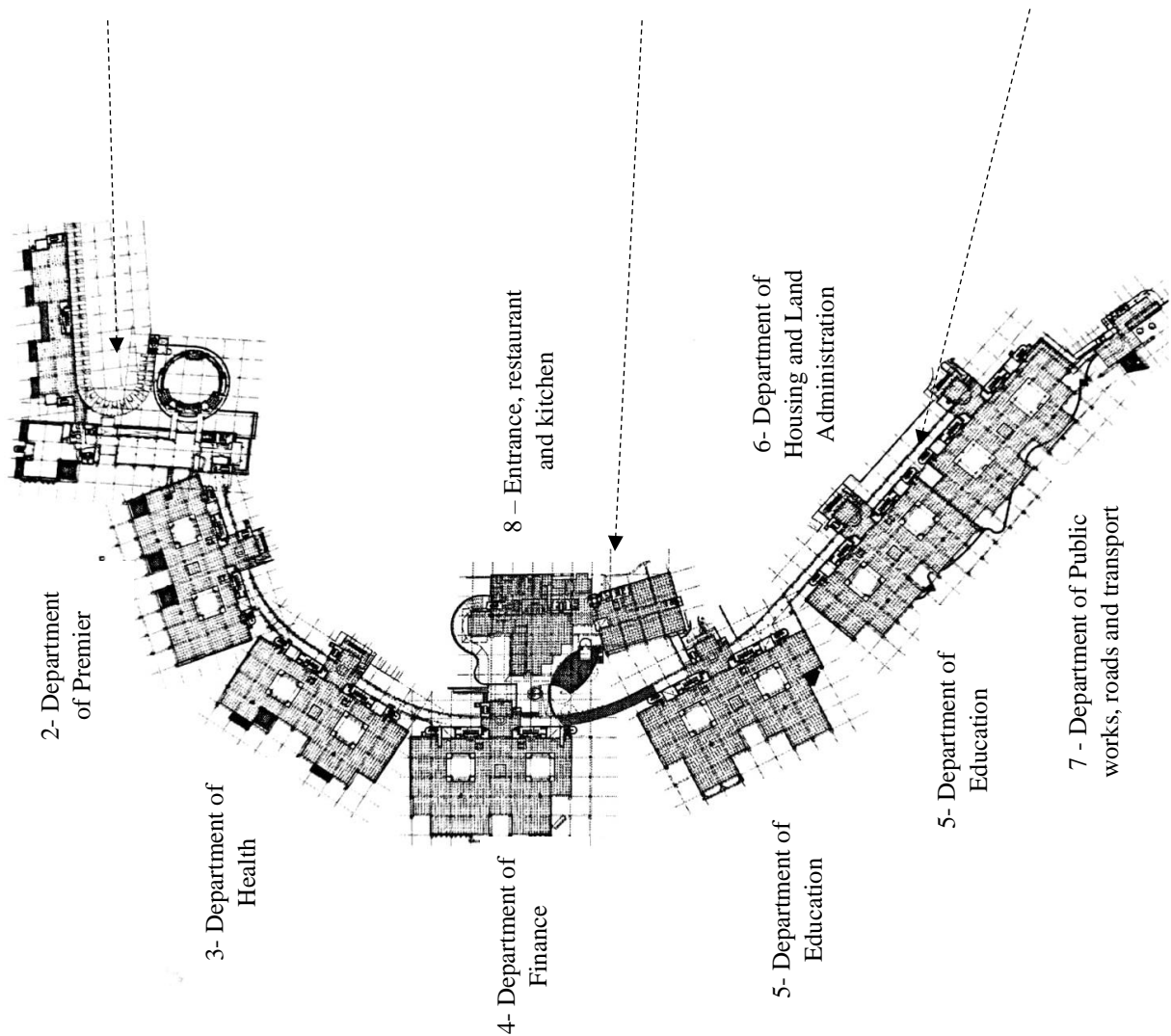


Figure 5.3. 4: Upper ground floor plan (Source: Noble, 2011: 28) (Courtesy of: MPTS)

5.3.4 Design rationale

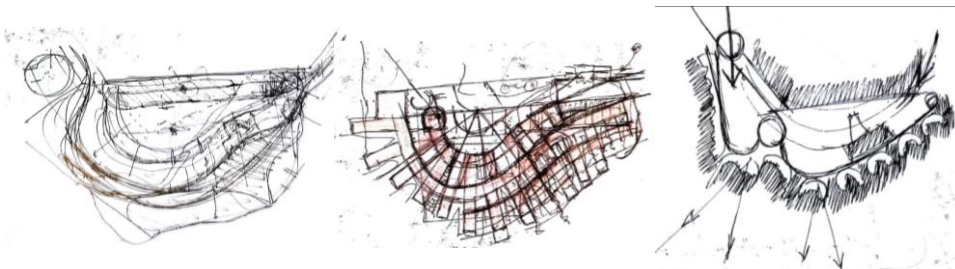


Figure 5.3. 6: Sketch of evolution of planning (Source: Malan and McInerney, 2001: 24)



Figure 5.3. 6: Conceptual sketch of planning (Source: Noble, 2011: 39) (Courtesy of: MPTS)

African symbols are often originated from nature and cosmology (Mthethwa, 2019: 221). These values are reflected in the design of the Mpumalanga legislature in its expression of African identity. The relation and celebration of nature and context is visible in the planning in figure 5.3.5, where the dynamic conceptual planning is influenced by the contours and surroundings of the site and express the freedom as a symbol of democracy. African and contextual references in the form of pattern, colour plate 5.3.9 and symbol are evident throughout the complex (Malan and McInerney, 2001: 18-20). The Mpumalanga Legislature complex holds several artworks from local contributors which are displayed throughout the complex, refer to plate 5.3.8. The collection is placed deliberately in public spaces to initiate dialogue and add “another dimension” to the architecture and space (Malan and McInerney, 2001: 111)

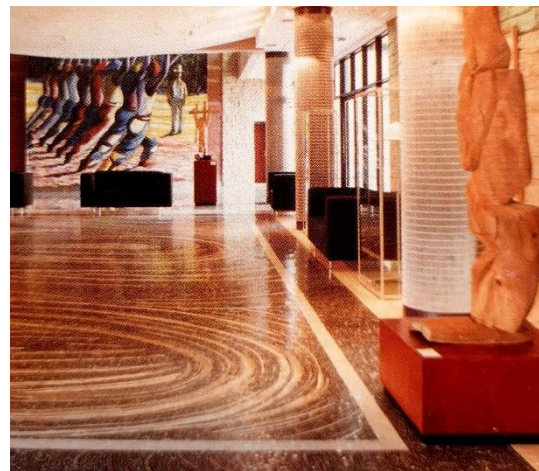


Plate 5.3. 9: Interior display of artwork by Gerard Sekoto in the foyer (Source: Malan & McInerney, 2001: 107)



Plate 5.3. 8: Interior of debating chamber and its use of pattern and colour (Source: Malan & McInerney, 2001: 39)

During construction on a neighboring site in 1997, a cattle kraal, storage pits inclusive of Iron Age Pottery and a burial ground were exposed (Malan and McInerney, 2001: 12). This provided a traditional african reference for the design. The

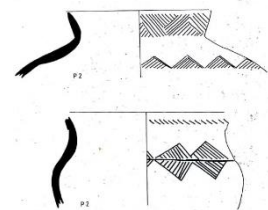


Figure 5.3. 7: Early Iron Age Pottery (Source: Malan and McInerney, 2001: 13)

engagement with the site, regional context and traditional African identity provided the architects with strong signifiers in the design such as the dome in figure 5.3.8 and details in pate 5.3.10, which resembles the traditional “beehive hut and is a symbol of the Mpumalanga granite rocks as mentioned earlier (Malan and McInerney, 2001: 75).



Plate 5.3. 10: Decoration derived from Early Iron Age Pottery (Source: Noble, 2011: 48)

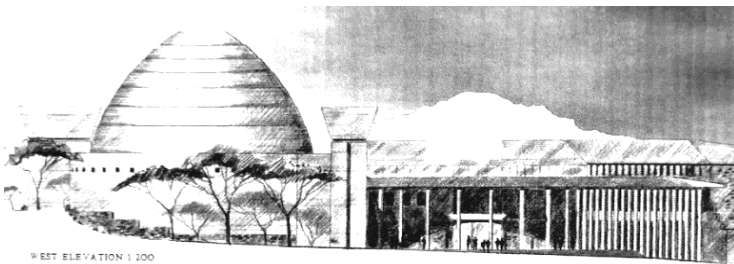


Figure 5.3. 9: Western elevation of the Assembly and dome structure (Noble, 2011: 29)

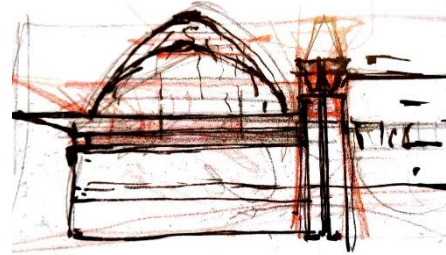


Figure 5.3. 8: Conceptual dome sketch (Source: Malan and McInerney, 2001:24)

The public square in, inclusive of trees, is symbolic of the traditional african justaice system, where elders would gather and administer justice (Noble, 2011: 38-39). The symbolic reference to trees and tradition provides a universal signifier as a space for public inclusion and interaction, refer to figure 5.3.10 and plates 5.3.11-5.3.12. Another symbol to nature is evident at the entrances which are identified by the use of symbolic towers in plate 5.3.12, which seem to resemble trees similar to the colonnaded walkways.

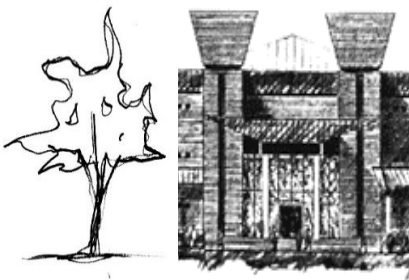


Figure 5.3. 10: Symbolic entrance elements (Noble, 2011: 29) (Sketch by: Author, 2019)



Plate 5.3. 12: Water feature on public square referencing several cultures (Source: Malan and McInerney, 2001: 65)



Plate 5.3. 11: Public square and colonnaded walkway (Source: Malan and McInerney, 2001:128)

Internal reference to African identity is made by the striking use of colour, pattern and texture in its design, refer to plate 5.3.13. Colours and textures were referenced from the natural context. Earth (mud, clay), grass, reed (woven fabrics), natural colours and textures where some of the cues used by the architects in details of the interior, refer to plates 5.3.13-5.3.14 (Noble, 2011: 40). Art and traditional motifs, authentic to the region, are used in details to provide a holistic reference to African culture and identity (Miller, 2011: 93)



Plate 5.3. 13: Traditional patterns, colours and textures (Source: Malan and McInerney, 2001: 45)

The finishes include cultural symbols and expression, a process which is used to integrate cultures and the regional identity. “Through such synthesis of its many facets, the building, while functioning in a globalising world, is rooted in the place and time of its origin” (Malan and McInerney, 2001: 47).

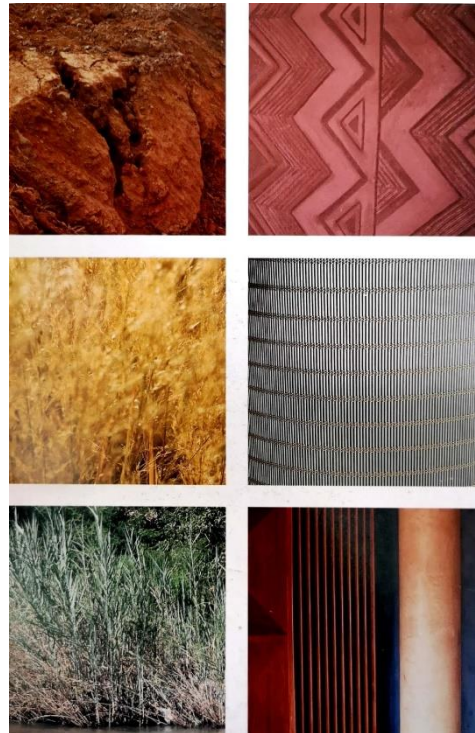


Plate 5.3. 14: Finishes and details symbolic of 'Earth' (first row), 'Grass' (second row) and 'Reeds' (third row) (Source: Malan and McInerney, 2001: 47)

The design reference to nature is contained to three main categories represented in plate 5.3.14: Earth, Grass and Reeds. The weave has a strong design influence within the building, inspired from its cultural use, geometry and link to nature (Malan and McInerney, 2001: 85). The use of geometric patterns from the weave is visible in the dome ceiling design in plate 5.3.16 and the pattern in plate 5.3.17.



Plate 5.3. 17: Itala palm woven basket (Source: Malan and McInerney, 2001: 85)



Plate 5.3. 17: Interior of dome roof during construction to symbolise the woven basket (Source: Malan and McInerney, 2001: 84)



Plate 5.3. 17: Woven Stainless-steel mesh as a ceiling feature (Source: Malan and McInerney, 2001: 87)

5.3.5 Conclusion

The Mpumalanga Legislature building is successful in its search and response to an African identity in its informed use of symbolic forms and cultural motifs. The inclusion of public space and connection to the surrounding context is creditable, however, Noble (2011: 266) suggests that the design used “African décor” to disguise its “prototypical plan”. The use of traditional elements in contemporary design provide a new form of hybrid aesthetic. This precedent is an example of how cultural and traditional methods are integrated into architecture to provide a meaning and contextually inclusive design whilst relating to the modern era.

5.4 EXPRESSION IN ARCHITECTURAL FORM: THE DENVER ART MUSEUM HAMILTON BUILDING

Location: Denver city, United States

Architect: Studio Libeskind

Year of project: 2006

Built Form Typology: Art museum

Total built area: 44500.8 m²

Inhabitants: Public and artists

The Frederic C. Hamilton Building, completed in 2006, is a separate addition to the Denver Art Museum which was constructed in 1971 by Gio Ponti. The Hamilton addition, in plate 5.4.1, was designed by Studio Libeskind and was the result of the limited capacity in the original museum. The Hamilton Building was intended to help rejuvenate the neighbourhood as an icon within the city (Lindsay, 2013: 46).



Plate 5.4. 1: The Frederic C. Hamilton Building (Source: <https://www.archdaily.com/80309/denver-art-museum-daniel-libeskind>) (Image by: Bitter Bredt)

5.4.1 Justification of precedent study

The Hamilton Building has varied opinions and controversy around its abstract overwhelming form as an Art museum, however, the design identifies an architectural style which is expressive in its form and iconic within its setting. The Hamilton addition to the Denver Art Museum has become a landmark and aims to work toward a revitalised city image with its exaggerated forms. The location of the museum within the city fabric was embraced by Libeskind and the design was seen as an opportunity to enhance the city and provide a landmark, in plate 5.4.2. The Hamilton Building is an example of the architectural capabilities which fall within the artistic realm. The juxtaposition of forms and playful architecture embodies a unique experience and roots itself in its context as an image. The Hamilton Building has proven to revitalise its surroundings by providing a space for culture and community in the urban scape.

5.4.2 Locality

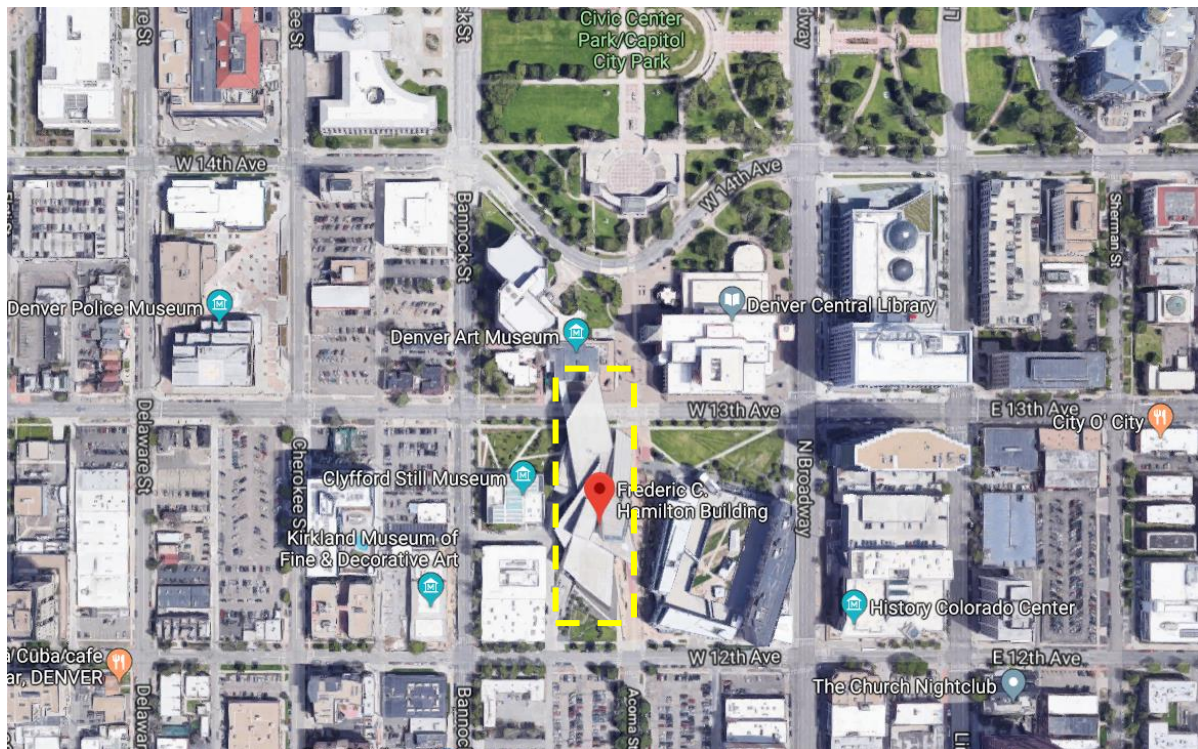


Plate 5.4. 2: Contextual map of The Hamilton Building (Source: Google maps, 2019)

The Denver Art Museum and the Frederic C. Hamilton Building are located in the heart of the city of Denver. Neighbouring is the downtown area, Civic Center Park and the Golden Triangle neighbourhood, which is known for its excessive parking lots and liquor stores (Lindsay, 2013: 5). The surrounding buildings include the Denver public library, the Denver Art Museum, hotels and Clyfford Still Museum. These functions identify it as the cultural hub of the city, refer to figure 5.4.1.



Plate 5.4. 3: The Hamilton Building in its setting (Source: <https://www.archdaily.com/80309/denver-art-museum-daniel-libeskind> [Accessed 25/09/2019]) (Image by: Bitter Bredt)

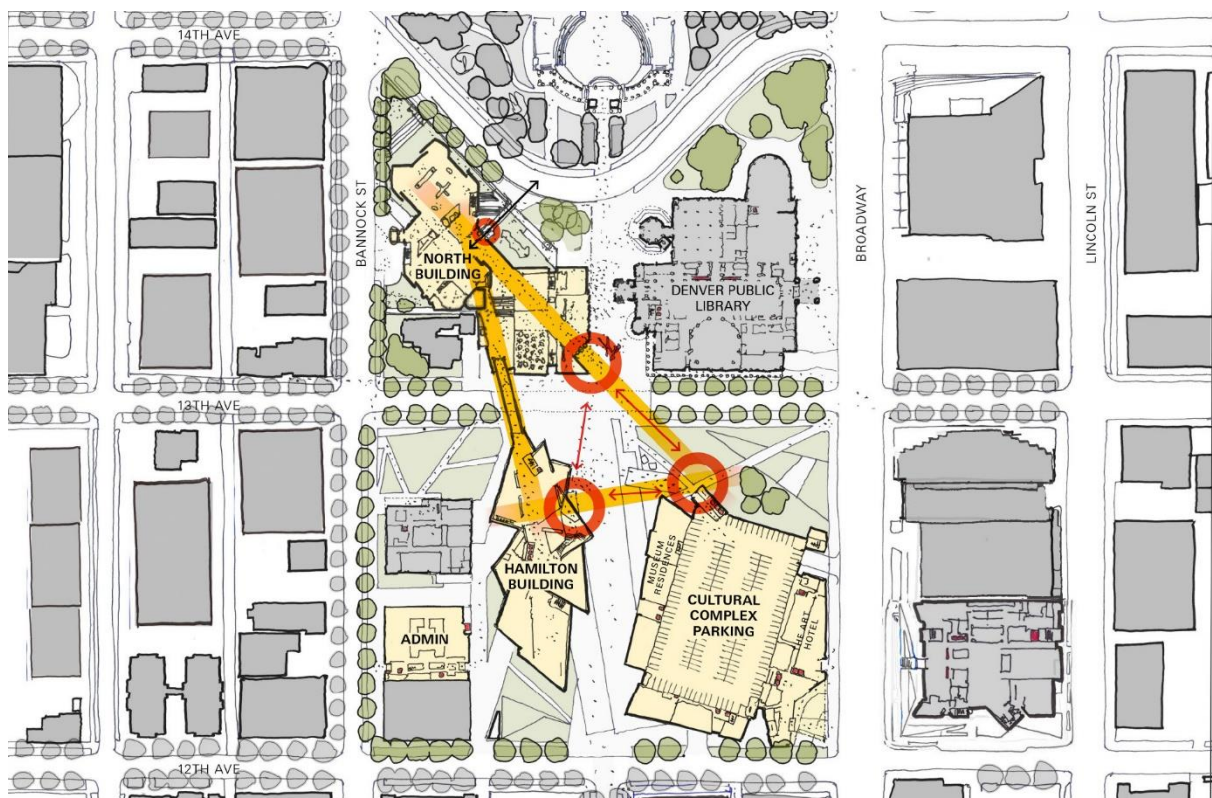


Figure 5.4. 1: Site plan identifying connection within the cultural area (Source: <https://www.trybaarchitects.com/portfolio/dam-master-plan> [Accessed 25/09/2019])

5.4.2.1 Historical and social context of precedent study

The Hamilton Building set out to solve the issue of disconnection between the Civic Center and the pedestrian-scaled Golden Triangle Arts district. The building symbolically represents the a gateway between the neighbourhoods (Lindsay, 2013: 60, 61).The architect, Daniel Libeskind, initially had proposed the concept of “Nexus” due to the Hamilton Building being a connecting landmark and economic stimulant for the city (Lindsay, 2013). As a post-industrial city, culture is promoted as a tool of investment and revitalisation within the city.

5.4.3 Programme and planning



Figure 5.4. 2: Site plan (Source: <https://www.archdaily.com/80309/denver-art-museum-daniel-libeskind> [Accessed 25/09/2019])

In figure 5.4.2, the entrance to the Hamilton Building is on the east side with a connecting bridge to the initial Denver Art Museum on the north end, over the 13th Avenue street. The Hamilton Building contains four levels and an additional basement level which hosts art storage, preservation facilities and a lecture hall. The entrance to the building accommodates the reception, the Museum store and an atrium with a staircase leading up to the above levels.

The second-floor hosts traveling exhibitions, contemporary art and contains the connecting bridge to the Ponti building museum. The third and fourth floors exhibit permanent modern and contemporary artworks and smaller temporary exhibitions (Lindsay, 2013: 13). The third floor also contains a 280-seat auditorium.

The Hamilton Building addition extended its public function by including an outdoor plaza, situated between the parking garage and the new addition. The plan was shifted to follow a north/south orientation which created a strong axis toward the Civic Center. The ‘Martin’ plaza replaced the Acoma Street to include public art, and preserve the connecting views (Lindsay, 2013: 67).

Key:	
Exhibition	Blue
Auditorium	Red
Reception	Yellow
Retail	Green
Café	Teal
Ablutions	Grey
Atrium	Orange
Office	Light Green
Storage	Dark Grey

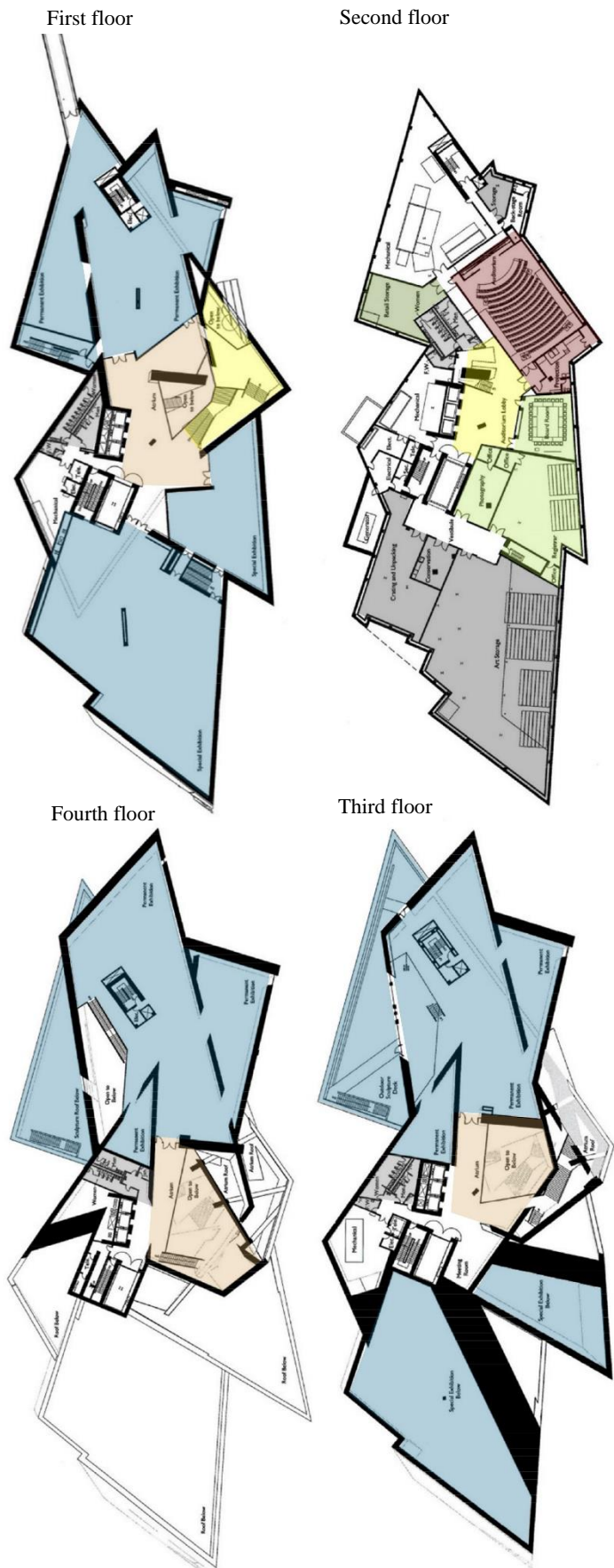


Figure 5.4. 3: first floor, second floor, third floor and fourth floor plans (in order from top left to right and bottom right to left) (Source: <https://www.archdaily.com/80309/denver-art-museum-daniel-libeskind> [Accessed 25/09/2019])

5.4.4 Design rationale

The typology and style of museums have been fundamentally altered. These buildings which primarily host art are additionally obliged to become iconic landmarks for the city (Lindsay, 2013: 2). The Hamilton Building is an example of architecture which follows this notion with its form and materiality. The concept of bold forms is inspired by the growth of Denver and its natural mountainous landscape, forging its own form.

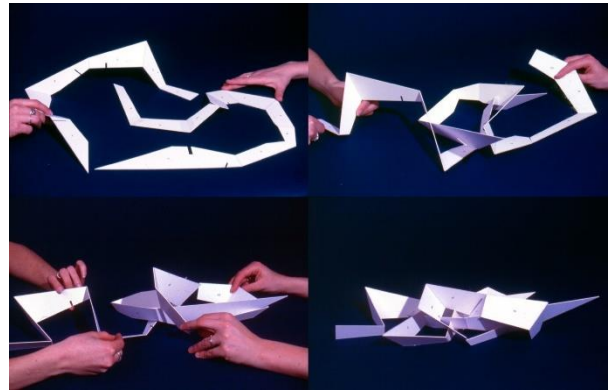


Figure 5.4. 4: Conceptual development (Source: <https://www.archdaily.com/80309/denver-art-museum-daniel-libeskind> [Accessed 25/09/2019])

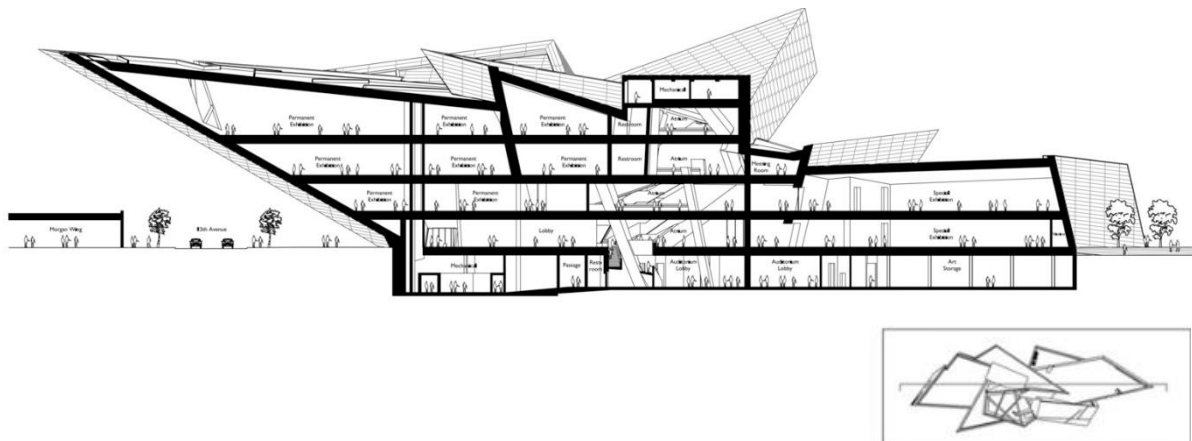


Figure 5.4. 5: Longitudinal section (Source: <https://www.archdaily.com/80309/denver-art-museum-daniel-libeskind> [Accessed 25/09/2019])

The interior white walls and external titanium panels complement the design's modern approach (Lindsay, 2013: 61). The internal atrium enhances the connectivity concept by providing light and connection to the other levels. The forms are juxtaposed to create dynamic spaces and points which reach out to its surroundings, including to the Ponti Museum, refer to figure 5.4.6. The modern iconic design hosts the city image and is

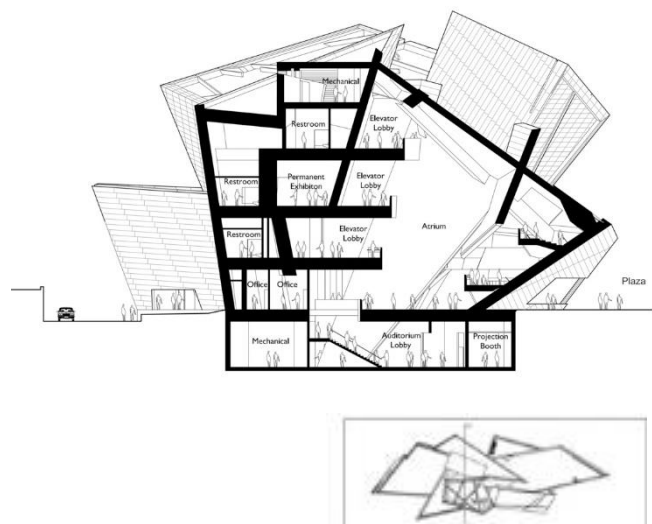


Figure 5.4. 6: Transverse section (Source: <https://www.archdaily.com/80309/denver-art-museum-daniel-libeskind> [Accessed 25/09/2019])

said to be inspired by the ‘Bilbao effect’ (Lindsay, 2013: 4). The design of the Hamilton building portrays itself as a form of ‘art’, resembling the Bilbao museum.



Plate 5.4. 4: Entrance (Source: <https://www.archdaily.com/80309/denver-art-museum-daniel-libeskind> [Accessed 25/09/2019]) (Image by: Bitter Bredt)



Plate 5.4. 5: View from garden (Source: <https://www.archdaily.com/80309/denver-art-museum-daniel-libeskind> [Accessed 25/09/2019]) (Image by: Bitter Bredt)

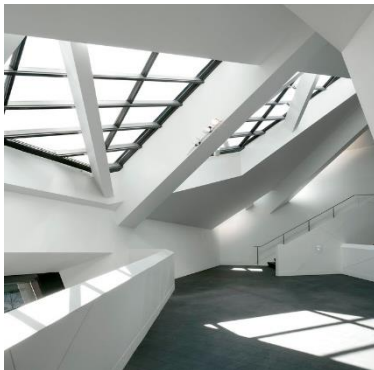


Plate 5.4. 8: Skylight (Source: <https://www.archdaily.com/80309/denver-art-museum-daniel-libeskind> [Accessed 25/09/2019]) (Image by: Bitter Bredt)



Plate 5.4. 8: Staircase and atrium (Source: <https://www.archdaily.com/80309/denver-art-museum-daniel-libeskind> [Accessed 25/09/2019]) (Image by: Bitter Bredt)

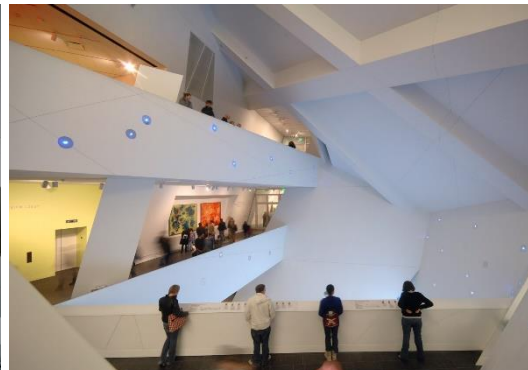


Plate 5.4. 8: Double volume walkway and exhibition (Source: <https://www.archdaily.com/80309/denver-art-museum-daniel-libeskind> [Accessed 25/09/2019]) (Image by: Bitter Bredt)

The angled form, in plates 5.4.4-5.4.5, and internal space, in plates 5.4.6-5.4.8 provide reference to connection. The auditorium in plate 5.4.9 provides opportunities for additional functions within the iconic building. The internal exhibition and circulation space follow the irregular external style, creating dynamic spaces.



Plate 5.4. 9: Auditorium (Source: <https://www.archdaily.com/80309/denver-art-museum-daniel-libeskind> [Accessed 25/09/2019]) (Image by: Bitter Bredt)

The Hamilton Building consists of a series of angled walls, the only vertical walls are those that are structural around the core. The artworks are therefore displayed on or against angled surfaces, suspended from the ceiling or use non-structural walls which artworks hang off, refer to plates 5.4.10-5.4.12 (Lindsay, 2013: 14). The design of the building has reinvented the way artwork is perceived and showcased (Lindsay, 2013: 86). This poses challenges, yet it also provides opportunity for creative exhibitions and interactions with the building.



Plate 5.4. 12: Suspended exhibition (Source: <https://www.archdaily.com/80309/denver-art-museum-daniel-libeskind> [Accessed 25/09/2019]) (Image by: Bitter Bredt)



Plate 5.4. 11: Slanted exhibition (Source: <https://www.archdaily.com/80309/denver-art-museum-daniel-libeskind> [Accessed 25/09/2019]) (Image by: Bitter Bredt)

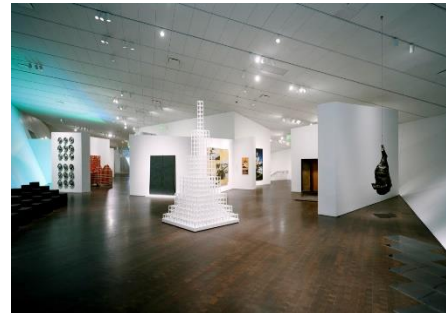


Plate 5.4. 10: Panel exhibition (Source: <https://www.archdaily.com/80309/denver-art-museum-daniel-libeskind> [Accessed 25/09/2019]) (Image by: Bitter Bredt)

5.4.5 Conclusion

“The Bilbao model of museums is an extreme expression of the sculptural paradigm: visitors have choice in their path through the building, the spaces are incredibly varied, and they inspire artists to create installations and responses to the space” (Lindsay, 2013: 92). The Frederic C. Hamilton Building has challenged the role of architecture and its endeavour as a form of art. The symbolic and expressive qualities of its form and space create dialogue and evoke strong perceptions from its audience. The dramatic architectural style has been criticised, however the building is commendable for its considerations of connection and its iconic image as a facility for art. The Frederic C. Hamilton Building provides an example of cultural functions and the significant impacts it has on the city image, public space and investment for revitalisation.

**CHAPTER 6: LOCAL EXPRESSION IN ARCHITECTURE: CASE
STUDIES**

6.1 INTRODUCTION

The case studies will be carried out in the context of Durban as primary data. The case studies are chosen for its relation to the topic, and the function and contribution toward the context of Durban. The investigation and analysis will take place by observing and creating discourse around the case study and from responses and observations of the case study. The chosen case studies are: the African Art Centre and Bat Center, both located in Durban to investigate the relevance and necessities within the city.

6.2 IN PURSUIT OF SUSTAINABILITY IN CULTURAL AND ARTISTIC EXPRESSIONISM: THE AFRICAN ART CENTER

6.2.1 Introduction

The Durban African Art Centre Association is located on Esther Roberts Road in Glenwood and shares a facility with the Phansi Museum. The Center as an NGO provides unemployed artists and crafters with opportunities of self-employment and economic upliftment through the practice of art. Workshops on Arts and crafts are given to people, facilities for artistic development are provided and the opportunity for the sale and exhibition of created art pieces is available. The target groups are the disadvantaged and developing artists. Art becomes a platform and powerful tool for expression of those who are not given the opportunity to express hardships and experiences.



Plate 6.2. 1: The African Art Center and Phansi Museum facility (Source: Author, 2019)

6.2.2 Justification of case study

The African Art Center has played a significant role in the promotion and celebration of the African identity and culture in Durban. The Center provides the artists with networking and exposure opportunities. It focuses on local indigenous art and crafts as well as the knowledge

and skill related to it. The emphasis which is placed on African culture and expression in a post-apartheid city by the Center is a crucial for Durban's image. The African Art Center is an example of a facility which attempts to promote arts and culture, however, is restricted by funding and resources. The modification of the Center's purpose over its past relocations will be discussed with its positive and negative impacts.

6.2.3 Location

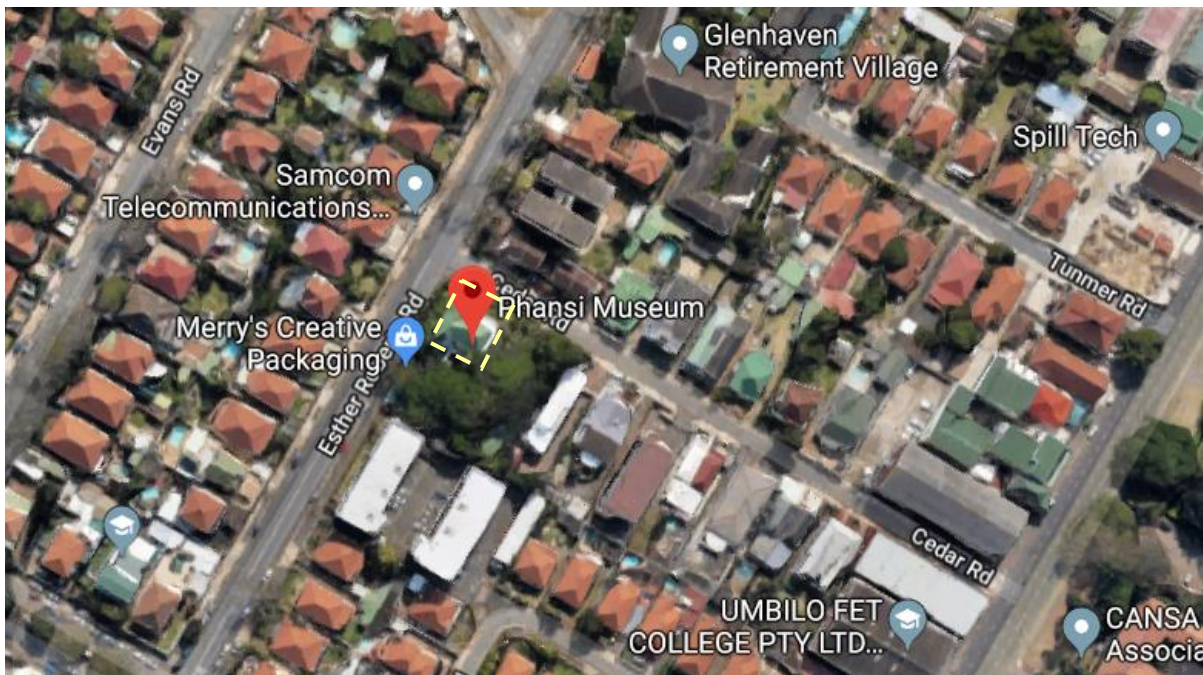


Plate 6.2. 2: Current site aerial view, Glenwood (Source: Google maps, 2019 [Accessed: 20/08/2019])



Plate 6.2. 3: Initial site aerial view, Florida road (Source: Google maps, 2019 [Accessed: 20/08/2019])

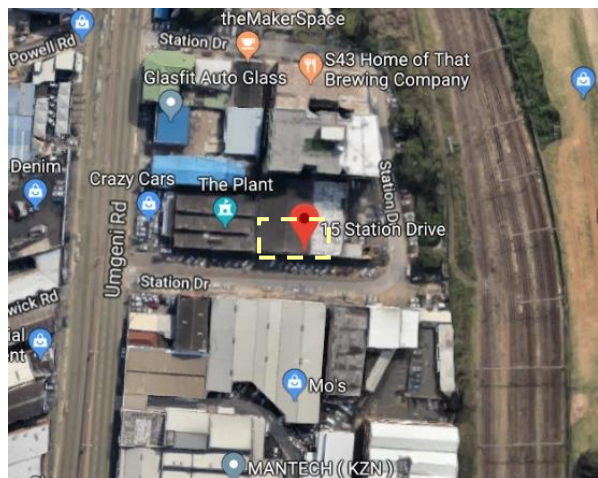


Plate 6.2. 4: Previous site aerial view, Station drive (Source: Google maps, 2019 [Accessed: 20/08/2019])

The site is located in Glenwood, Durban. It is situated in a residential zone, within the Phansi Museum building. The facility is shared, however act as separate entities. The entrance to the facility upon approach, refer to plates 6.2.5-6.2.8, is not easily identified, thus the African Art Center’s location, as a public space, is not conducive. The Center, in operation for 59 years, has relocated over 3 times, its most recent relocation has been to Glenwood from Station drive, prior to which it was located in the lively area of Florida Road. This relocation, a sign of instability, has occurred due to funding reasons and this has limited its scale of outreach and income of the Center.



Plate 6.2. 5: Artistic identity of the entrance (Author, 2019)



Plate 6.2. 6: Street edge along the main entrance (Source: Author, 2019)



Plate 6.2. 7: Residential zone facing the secondary entrance (Source: Author, 2019)



Plate 6.2. 8: Residential zone facing the main entrance (Source: Author, 2019)

6.2.4 Historical and social context of case study

The African Art Centre was established by Jo Thorpe in 1959 as an initiative of the South African Institute of Race Relations. Since 1984, the Center has operated as a non-profit organisation. The Center has since been able to provide opportunities and encourage the positive growth of artists and crafters in the city and outer rural areas. The African Art Center seeks to address unemployment, historical socio-economic and cultural consequences, opportunities for skill and income development, and to encourage support systems.

The African Art Center is currently operational from what used to be the house of Esther Robert’s, the first female social anthropologist, thus has historical significance. The house is a British colonial style villa, surrounded by a sanctuary of indigenous trees and vegetation. This

colonialist style is contrasted by the functions it houses and provides the user with a view of the post-apartheid South Africa and the emergence of cultural identity.

6.2.5 Empirical data

Upon arrival the building front is emphasised by the African Art Center’s characterising painted murals on the walls of the building. The facility, however, being a built as a house does not immediately recognise itself as a facility which is accessible by the public. The African Art Center has maximised its efforts in its African and artistic image by implementing painted patterns on the surrounding trees and culturally rooted murals on the building face in plate 6.2.9. These have created a distinguishable identity for the Center even though the location may be unfamiliar. The Center is currently not visited by the public unless there is a reason to purchase art and crafts, thus its location has proven to hinder its ability of exposure and integration of the Arts.



Plate 6.2. 9: Mural at entrance (Source: Author, 2019)



Plate 6.2. 11: The Phansi Museum (Source: Author, 2019)



Plate 6.2. 10: Boundaries which inhibit public inclusion (Source: Author, 2019)

The shared facility restricts the access to various parts of the building, this gives the facility a sense of being unwelcome in plates 6.2.10-6.2.11, regardless of the approachable staff and stimulating displays. The African Art Center is restricted in its location and its functions have been minimised due to space constraints. The Phansi museum displays similar cultural artworks

and compliments the African Art Center, however it acts as its own unit. The African Art Center, however, has been reduced to a store which sells and exhibits the artwork and crafts created by local artists. The Center used to facilitate craft and art skill workshops for the disadvantaged at DUT, though do not currently do so due to funding challenges.



Plate 6.2. 12: Displays and restricted access to the Phansi Museum exhibition (left image: the upper level exhibition; middle image: the entrance to the outdoor garden; right image: the initial art displays)(Source: Author, 2019)

The building is composed of 2 levels in plate 6.2.12 (the first level accommodates the Phansi museum exhibition which has limited access), outdoor spaces, the Phansi museum and African Art Center on the ground level and rented offices. The store, in plate 6.2.13, and exhibition are not designed for accommodating artworks, as there is high levels of sunlight which penetrate through the large openings, however the clay work is located in a less exposed area of the exhibition space, which is favourable for its storage. The facility does not accommodate inhouse studios or workspaces for the artists, though is mentioned by interviewees as a desirable space.

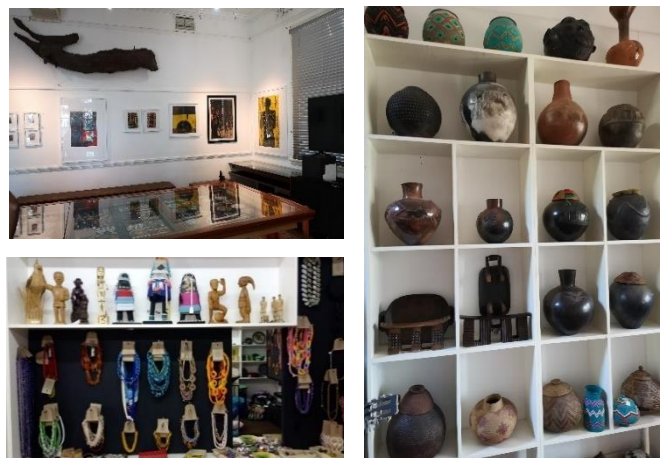


Plate 6.2. 14: African Art Center displays (Source: Author, 2019)



Plate 6.2. 13: The African Art Center store (Source: Author, 2019)

6.2.6 Conclusion

The artistic process is a platform for expression of the artists and enables emotional and economic development. The African Art Center has contributed to the artistic and cultural development within the city of Durban and surrounding areas for several years, however recently the purpose of the African Art Center has been reduced to a point of sale of the Arts and crafts. The artists do not generally interact in the facility, since they work from elsewhere, but rather use it as a place for exhibition. The implementation of studio space linking to the exhibition would provide inspiration for the artists and students, as well as a platform for connection between artists and public members. The Center is limited by its location, funding and resources. Its shortfalls are consequential of these factors. The site is not ideal since it is located on along a quiet residential street. There is merit in the vision and mission of the Center and the opportunities that are provided for the local artists is commendable.

6.3 A CULTURAL AND ARTISTIC HUB: THE BAT CENTER

6.3.1 Introduction

The Bartel Arts Trust Center, in plate 6.3.1, is an NGO promoting arts and cultural performance development located along the Durban harbour, the property regulated by Transnet. The BAT Center has become an interactive social space which promotes community, and cultural and artistic expression. Artists showcase their art, developing a space which enables expression and meaning to be derived. The artistic expression and performances are mainly based on cultural attributes and experiences of South Africa. The Center builds upon the cultural image and identity of Durban.



Plate 6.3. 1: The BAT Center's primary facade in 1996 (Source: Claude, 1996)

6.3.2 Justification of case study

The BAT Center, in figure 6.3.1, was constructed out of necessity for a space which facilitates the Arts within the city of Durban in 1996, by Architects Collaborative as part of a private initiative (Peters, 1996). The Center has since become a significant creative hub within the city which aids in the promotion of the arts and liberation of expression in post-apartheid. A variety of cross-cultural and artistic expression facilities are hosted within the Center which provide basic functions for the artists and public involvement. Artists from the outskirts of the city have chosen the BAT Center as a space for expression, since it is one of the few facilities which provide space that is conducive and celebratory of local artists. The Center provides insights into the basic requirements and desires of artists which have developed over time in a city which possesses historically embedded challenges.

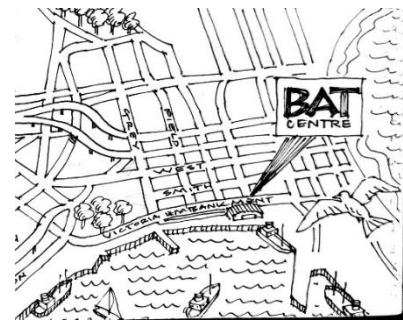


Figure 6.3. 1: The BAT Centers location within the city (Source: Peters, 1996)

6.3.3 Location



Plate 6.3. 2: Site aerial view of the BAT Center, Durban (Source: Google maps, 2019 [Accessed: 20/08/2019])

The BAT Center is located in the former SAS Inkonkoni navy building along the harbour front, which was remodelled to accommodate the BAT Center in 1994-1996 (Claude, 1996). The weathering of the BAT Center due to its location and is evident in its physical appearance, however its vibrancy is maintained through the dynamic artworks and sculpture which dress the building in plate 6.3.3, some which have been in place since its establishment. The Center's location is restricted by the harbour regulations and the Transnet railway, which has disconnected the city and harbour. The railway, in plate 6.3.4, currently disrupts the atmosphere required by the artists. The setting of the BAT Center seems to accept or celebrate the disconnect by facing away from the city and towards the harbour (Claude, 1996).

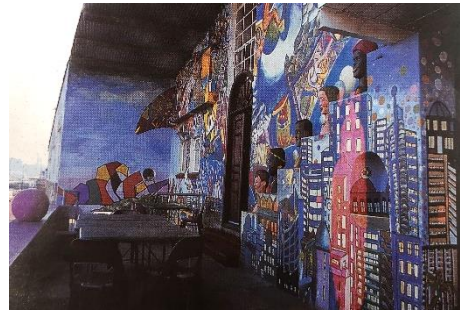


Plate 6.3. 4: The Center's Primary facade (Source: Marschall and Kearney, 2000: 55) (Courtesy of: Architects Collaborative, 1995)



Plate 6.3. 3: The BAT Center's location next to the rail (Source: Claude, 1996)



Plate 6.3. 5: The entrance through the parking space (Source: Author, 2019)



Plate 6.3. 6: The approach with murals identifying the building as a creative Center (Source: Author, 2019)



Plate 6.3. 7: The primary facade (Author, 2019)

The BAT Center is accessed through the parking in plate 6.3.7, which the approach thereafter receives the back face of the building in plate 6.3.6. The ground level retail, and primary facade opens up towards the harbour, whose authorities have recently imposed an uncomfortable boundary fence which has left approximately 2 meters between its placement and the facility, refer to plate 6.3.5. The facility can be accessed from ground level, which leads into the central courtyard, or through the first floor into the reception foyer.

6.3.4 Historical and social context of case study

The BAT Center’s location within the harbour context was seen as an opportunity to provide an assisting function during its development. The BAT Center is isolated due to the restrictions placed on it by the harbour and rail. The relationship and access from the city fabric are constrained. This limits the creative Center and its socio-cultural exposure. The Center’s functions, however, still place importance on the promotion of the arts by hosting community projects and social events which is experienced upon entrance in plate 6.3.8.



Plate 6.3. 8: The first-floor entrance of the primary facade which contains social space (Source: Author, 2019)



Plate 6.3. 10: Exposed platform which is used as a flexible artistic space or studio (Source: Author, 2019)



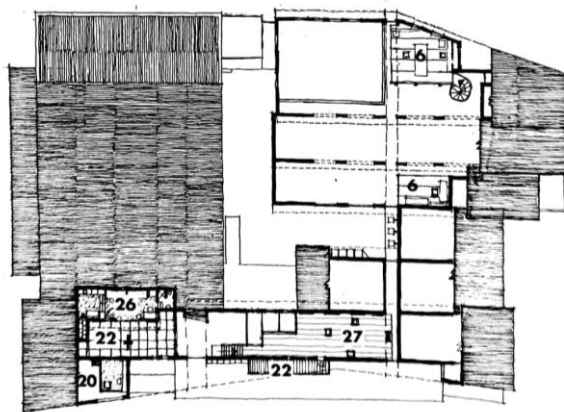
Plate 6.3. 9: The central courtyard (Source: Author, 2019)

The Center alleviates boundaries between the public and artists, the environment is free-flowing and flexible, refer to plates 6.3.9-6.3.10. The original SAS Inkonkoni building is evident within the detailing, library and hall of the BAT Center. Details in plate 6.3.11, such as the portholes, hold representation of the context and history of the building (Marschall and Kearney, 2000: 55).

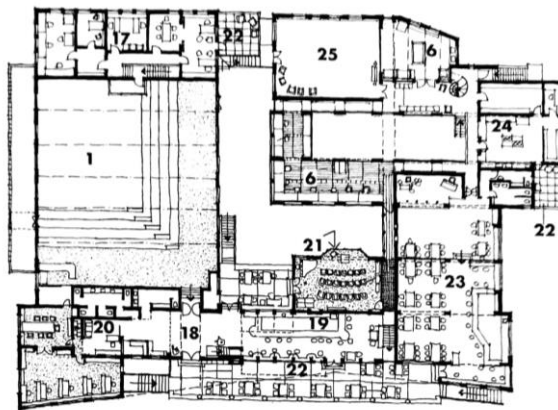


Plate 6.3. 11: Details representing the harbour context and history (on the left) and the original building details of the current library (image on the right) (Source: Author, 2019)

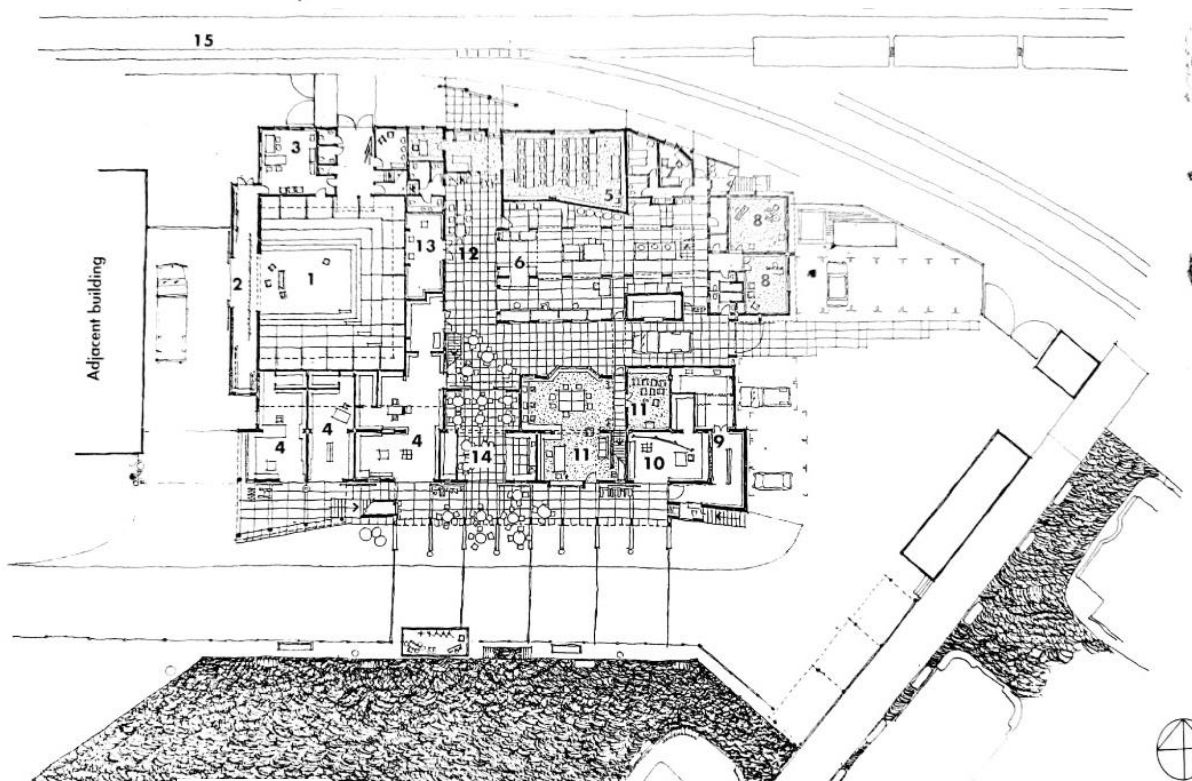
6.3.5 Empirical data



Attic floor plan



First floor plan



Ground floor plan

1. BAT hall
2. Back stage
3. Green rooms
4. Retail shops
5. Conference centre
6. Workshops
7. Caretaker
8. Music practice
9. Photo gallery
10. Computer shop
11. Resources centre
12. Court
13. Backstage and gallery
14. Coffee shop
15. Railway tracks
16. Harbour/Tug basin
17. Offices/BAT hall
18. Foyer
19. BAT bar
20. Administration
21. Functions room
22. Terrace
23. Funky's restaurant
24. Kitchen
25. Dance studio
26. Visitor's flat
27. Menzi Mchunu Gallery

Figure 6.3. 2: BAT Center plans (Source: Claude, 1996)

The BAT Center, in plates 6.3.12-6.3.19, contains creative functions for visual art, sculpture, music, dance, performance, and fashion design. Additionally, the Center includes workshops, cafes, a multimedia and resource facility, a 500-seat auditorium/hall in plate 6.3.14, two 30-60 seat conference rooms, a rehearsal room, and galleries/ exhibition spaces in plate 6.3.15. The facility furthermore rents out studio and retail space, which are currently occupied by developing artists. The BAT Center is being upgraded and renovated to host a recording studio as there is a demand for creative space within the city.



Plate 6.3. 15: Mural at the music studio (Source: Author, 2019)



Plate 6.3. 14: The dance/ performance studio (Source: Author, 2019)



Plate 6.3. 12: The auditorium/ hall (Source: Author, 2019)



Plate 6.3. 13: The Gallery and café at the reception foyer (Source: Author, 2019)



Plate 6.3. 18: Mezzanine level (Source: Author, 2019)



Plate 6.3. 18: Private studio (Source: Author, 2019)

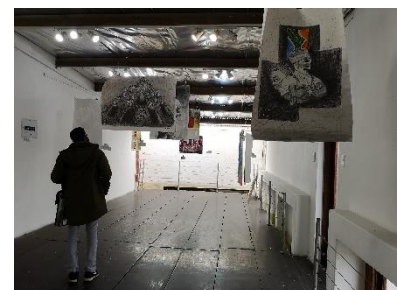


Plate 6.3. 18: Mezzanine gallery at the reception (Source: Author, 2019)

The BAT Center provides flexible and collaborative spaces which can be adapted and moulded to suit the requirements of the inhabitants, additionally the flexibility and openness encourages integration between artists and the public. The art studio, in plate 6.3.19, provides various levels of interaction and privacy. It is comprised of a mezzanine level as a semi-private workspace, whereas the bottom level is a central collaborative space with private studios along its edges.

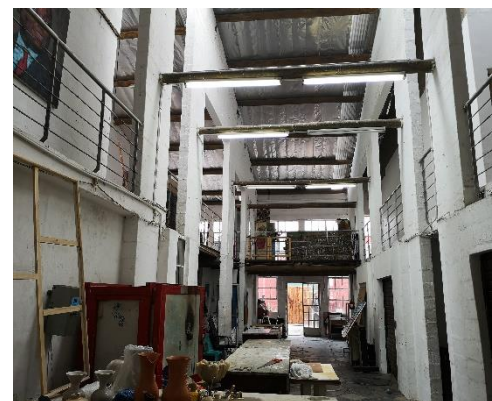


Plate 6.3. 19: Visual art and Sculpture studio (Source: Author, 2019)

The detailing within the BAT Center is impressive. The ground level court has embedded gears and mosaic in its flooring which spill into the bordering spaces, refer to plates 6.3.20-6.3.21. This emphasises the artistic connection within the tectonic of the building. The materiality and use of elements relating to the harbour celebrate its locality and history. Elements representing the playfulness of expressionism add character to the building as a creative hub. This is evident in the detail of the staircase leading toward the staff kitchen in plate 6.3.23 and mural in plate 6.3.22.



Plate 6.3. 20: Mosaic detail in the courtyard (Source: Author, 2019)

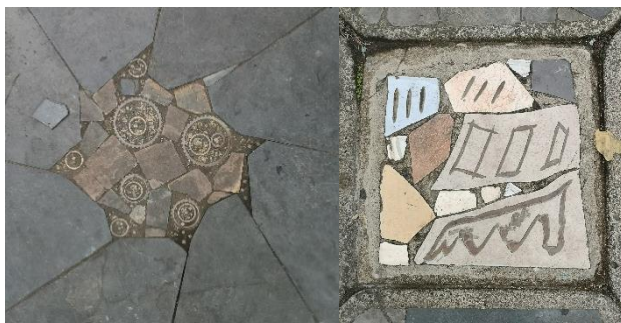


Plate 6.3. 23: Floor detail (Source: Author, 2019)



Plate 6.3. 23: Artistic detail (Source: Author, 2019)



Plate 6.3. 23: Staircase (Source: Author, 2019)

African art is celebrated through murals and details within the BAT Center. The murals and sculpture in plates 6.3.24-6.3.25 express and celebrate the artistic and cultural image of South Africans.



Plate 6.3. 25: Mosaic detail in the ablutions (Source: Author, 2019)



Plate 6.3. 24: African pot sculpture (Source: Author, 2019)

6.3.6 Conclusion

The Center facilitates local events, both artistic and cultural, which contributes toward the sturdy relationships held by the BAT Center, artists and the community. The Center is recognised internationally for the talent and creative work produced, thus creating networking opportunities for local artists. Its location and limited funding have presented challenges to the Center’s development and capacity, nevertheless, the BAT Center has committed itself to its vision of the promotion of the arts and its celebration within the city. Its success stems from its determination and involvements in the creative scene of Durban.

CHAPTER 7: ANALYSIS AND DISCUSSION

7.1 INTRODUCTION

The purpose of this chapter is to reflect and synthesise the theoretical and conceptual discourse presented in previous chapters, including the empirical data collected through the primary data collection methods: interviews, surveys and local case studies. The conducted case studies include the African Art Center and The Bartel Arts Trust Center. The study consists of fifteen respondents who participated in interviews and surveys. The respondents included: local artists, professionals in the built environment, gatekeepers of art Centers and members of the public.

The findings from the primary data collection has resulted in similar responses from the different participant groups relating to art and cultural expression. Additionally, it is evident from the fieldwork findings that art and cultural expression facilities are limited within the city fabric with insufficient support. The case studies are prominent facilities within Durban which promote and enable the local artistic and cultural expression. The case studies are posed with various challenges, however, provide insightful strategies and quality spatial design for artists and performers. The limited resources are optimised by the facilities, however, the architectural response for creative space in line with theoretical and conceptual notions presented in previous chapters, are not fully integrated. The lack thereof is relieved by art and creativity. The findings from the field work will be discussed further and analysed in this chapter.

7.2 CULTURE AND IDENTITY WITHIN THE CITY

The empirical research, interview and survey results reveal that there is a lack of visual evidence of cultural identity expressed within the city. This reflection is a concern since a multicultural society exists within the city fabric; additionally, the lack of cultural portrayal can be analysed as a result of it being undervalued. The literature review presented notions of cultural signification aiding the image of the city, which enhances a sense of belonging and a connection to be drawn between inhabitants and the city. This is a crucial consideration within a city such as Durban, which has experienced segregation, “cultural projection”, and unjust restrictions. The transformation of the city requires attachments through cultural integration, especially due to its diversity and historic undermining. Majority of the participants (Appendix I and II) mention the ‘cultural divide’ which is still experienced within the city, noting that

places conducive and celebratory of cultural expression is considered necessary to integrate and expose cultural identity.

Art and culture in the city have become commodities and are not celebrated as an integral part of the city. The consideration of culture having a deeper-rooted relationship in design and space is scarce and cultural identification is often encountered in temporary forms which are implemented by inhabitants. Despite literature placing importance on culture as a tool for familiarity and connection in foreign spaces, the city which is highly populated, lacks visual and physical cultural inclusion.

The observations and results from the African Art Center and BAT Center studies have similar contributions toward cultural promotion and integration. The architectural response to culture is experienced at a surface level, where details in paint, mosaic and texture are used to portray identity and culture. The BAT Center utilises the connected spaces within the facility to their advantage to integrate and collaborate between artists and public. The sense of freedom within the facility provides an ease of engagement between cultural groups and elements which are exhibited on the building surface. Tangible objects act as cultural and social signifiers at the Centers, which integrate the multicultural society existent in the city. The detail of cultural and artistic portrayal on the building's surface convey the appreciation of the space as well as the possibility of cultural integration in design to appeal to emotions and memories.

7.3 EXPRESSIONISM AND PLACES OF EXPRESSION

The purpose of expression is to communicate and portray emotion, often described as a common language. Places of expression are beneficial to a society which has faced hardships and undergone destructive regimes; however, these places are evidently limited within the city.

Art and cultural expression are tools which can integrate society through collaboration and engagement. According to the participant's illustrations of desired artistic space (refer to Appendix V: b,c,e,f), artistic expression often draws inspiration from nature, memory and influence from collaboration, refer to figure 7.3.1. Hendrix (2012: 209), similarly to Arnheim (1954),

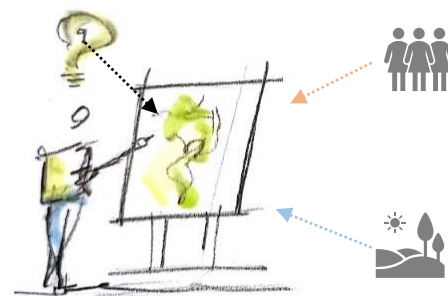


Figure 7.3. 3: Influences of artistic expression as a form communication (Source: Author, 2019)

strengthen this notion by suggesting that architecture, a form of artistic expression, is a method of communication through representation of organic elements. Additionally, the quality of space needs to promote the ease of expression as a form of communication or language. These places cannot be isolated since in order to communicate an audience is necessary to convey the authors intentions. This notion is apparent in the case studies. The BAT Center is active and successful in promoting the arts and networking with other artists as well as members of the public. The African Art Center unlike the BATC enter, however, is isolated in a residential area and fails as a public function.

Both the case studies have employed expression using art, refer to plates 7.3.1-7.3.3. The facades, floors and even trees are adorned, and art expresses its function of creative public space unlike that of the building form and location. These surface-based additions provide the viewer with a sense of awe and contribute toward the vibrancy of the context. It is evident that art expression can make up for the creativity that architecture is lacking, however the surface expression is not completely satisfactory since it is temporary and often representative of a meaning portrayed by a single artist.



Plate 7.3. 2: BAT Center mural (Source: Author, 2019)



Plate 7.3. 1: BAT Center mural (Source: Author, 2019)



Plate 7.3. 3: African Art Center tree mural (Source: Author, 2019)

The environment for artistic expression is neglected or limited at both case studies, more so at the African Art Center. The BAT Center's location on the harbour front is restricted by regulations and physical barriers such as a fence surrounding the premises and the railway line which is used by Transnet. The African Art Center, on the other hand, has relocated several times, this has been due to funding and has constrained the function of the facility. The African Art Center is currently located in a residential area, in a residential unit. It does not provide much opportunities for art and cultural functions within the building and has been reduced to an art and craft store. The building does not portray itself as a public and creative space. Similarly, to the BAT Center, art is employed on the surface. These restrictions limit, some illustrated in plates 7.3.4-7.3.6, the facilities and the public network they aim to host and hinders the possibilities of expression.



Plate 7.3. 6: Barrier between city and BAT Center approach (Source: Author, 2019)

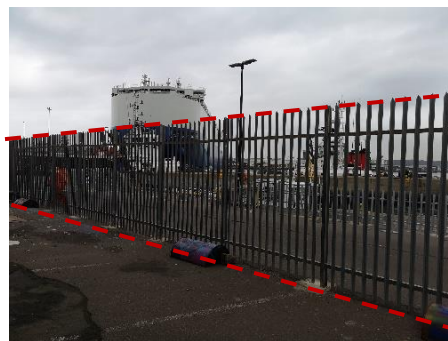


Plate 7.3. 6: Barrier between the harbour and BAT Center (Source: Author, 2019)



Plate 7.3. 6: Barrier between African Art Center and the approach (Source: Author, 2019)

Most of the Artist participants came to the city from periphery areas to expose and develop themselves regarding art expression, thus it is crucial that the city provides connection and inspiration with consideration of its multicultural society. Self-made artists find it challenging to earn a stable income due to the economy and paucity of art and cultural promotion.

Respondents mention that expressionism is a common language in Durban, where barriers are alleviated, and people's 'own truth' and background is communicated (Refer to Appendix II questions). Forms of expression have to keep in cognizance time and space to be relevant. Majority of the artist participants challenge traditions, create their own unique identity through art and communicate issues which are sensitive and pose a challenge when communicated otherwise.

7.4 EXPRESSIONISM AND CULTURE IN ARCHITECTURE IN THE CITY

The architecture presented in the city is not representative of a South African identity. Landmarks such as the City Hall, in plate 7.4.1, is an example noted by a respondent. Although historic architecture in Durban are examples of “projective identification”, architecture cannot neglect its past since memory and time are crucial in cultural developments (Crang, 1998: 167). Authentic identity, however, should be exhibited in such future landmarks.



Plate 7.4. 1: The City Hall's foreign aesthetic, Durban (Source: <https://www.kznia.org.za/durban-city-guide/victorian-and-edwardian-buildings-architecture> [Accessed 15/10/2019])

The architecture in Durban is described by respondents as ‘block’ architecture, refer to plate 7.4.2, associated with a ‘depersonalised’ colonised identity (Appendix II). Additionally, participants describe art expression and identity in architecture as portraying spatial quality, tectonics and form which are not developed according to the cultural and artistic identity of inhabitants in Durban. This image associates itself with historically discriminatory restrictions which inhibit space for expression and an authentic cultural image.



Plate 7.4. 2: Aerial view of Durban CBD (Source: <https://propertyfox.co.za/neighbourhoods/kwazulu-natal/durban/cbd/> [Accessed 15/10/2019])

The development of the city seems to be guided by globalised standards and private investments, refer to plate 7.4.3. This is problematic when the city image has not correctly portrayed an authentic image post-apartheid and colonisation. Symbolic representation and cultural expression are absent within the city image, thus interview respondents have noted that the architectural responses have neglected development toward a unique contextual identity.

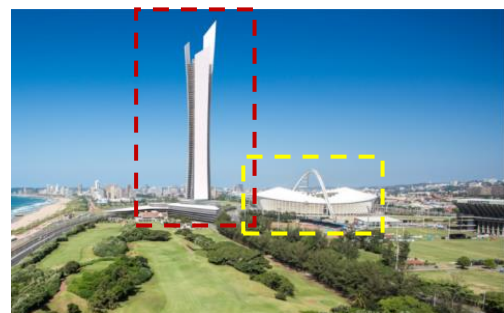


Plate 7.4. 3: Proposed landmark in Durban city undermining cultural symbol, Moses Mabhida Stadium (Source: <https://businesstech.co.za/news/general/116170/a-look-at-the-r6-billion-skyscraper-proposed-for-durban/> [Accessed 15/10/2019])

Additional references, by respondents to Appendix I and II, are made to other countries which exhibit identity in their architecture such as the Asian pagoda design, refer to comparison in plate 7.4.4 and figure 7.4.1. Durban lacks the depiction of such characteristics within the city. Some expression of culture, however, can be experienced at Warwick Junction, the beach front and temporary art within the city. Similar homage to traditional concepts and practices may contribute to an authentic identity in South Africa, Durban. The form, materiality and patterns represent memories and identity of inhabitants, refer to plates 7.4.5-7.4.7. These factors may be used as signifiers in design to provide relevant contextual and cultural responses.

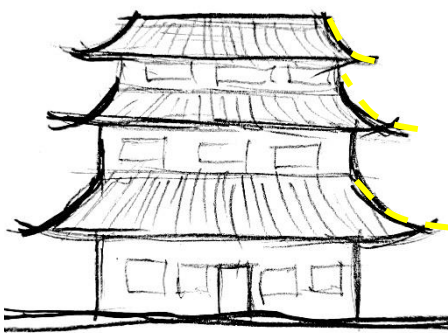


Figure 7.4. 1: Asian Pagoda (Source: Author, 2019)



Plate 7.4. 4: Yiwu Grand Theater inspired by angled slopes of Japanese 'junks' and Asian traditional sloped roofs (Source: <https://www.dezeen.com/2019/07/01/yiwu-grand-theater-mad-dongyang-river/> [Accessed 15/10/2019])



Plate 7.4. 5: Traditional straw hut (Source: <https://isbyearsixsouthafrica.weebly.com/housing.html> [Accessed 15/10/2019])



Plate 7.4. 6: Traditional Zulu house (Source: <https://theculturetrip.com/africa/south-africa/articles/why-the-genius-of-traditional-south-african-architecture-isnt-appreciated/> [Accessed 15/10/2019]) (Image by: John Atherton: 1979)



Plate 7.4. 7: Traditional Ndebele home with colours and patterns (Source: Lenclos and Lenclos, 2004: 171)

Places of expression are maximised when there is opportunity for collaboration, engagement, levels of privacy, points of inspiration and an accessible location or freedom of transition, refer to Appendix V illustrations. The BAT Center successfully integrates these principles within the facility and its positive impacts are experienced by both, members of the public and artists (refer to plate 7.4.8 below). The African Art Center, however, has neglected these principles

due to its current location. The facility is not easily accessed, the experience and atmosphere as a creative space does not exhibit freedom of collaboration and engagement, and its residential surrounding does not provide various opportunities for inspiration.



Plate 7.4. 8: Design for adaptability, collaboration and engagement at the BAT Center (Source: Author, 2019)

Art and architecture are related in the fact that both are forms of expression. Architecture expresses through form, decoration and spatial experience and art through visual and sculptural form. Most of the participants stated that an Art and Performance Center should facilitate expression through freedom of censorship, connection to nature and surroundings, adaptability and public integration. Creative space is often moulded by its users and context. Architecture is a form of artistic expression and has the ability to act as a catalyst for expression through a stimulating environment (refer to Appendix V) which encourages participation, engagement and collaboration. It is spatial and visual communication.

Places that hold cultural exhibitions are not successful in exhibiting and integration since the perception of such places accommodates high end art and attracts collectors who do not engage and integrate with members of the public. An Art and Performance Center is described by participants as a 'cultural showcase' and place of preservation. Architecture facilitates expression and should create a platform where viewers and artists can express their messages, emotions, memories and identity with ease.

7.5 CONCLUSION

Places which facilitate expression should include an environment which exhibits and positively influences its functions on various levels. These levels include spatial, form, surface and elemental contributions. Furthermore, collaboration, freedom of movement and adaptability

are vital considerations when designing creative space and form. The acknowledgement of requirements by inhabitants or user orientated design results in better functioning facilities. The needs of inhabitants vary in contextual and functional requests. Inhabitants should be consulted with since they hold valuable information regarding functional requirements, spatial connections and contextual influences.

The concepts mentioned in the literature review should be integrated within the design process to provide optimal spatial quality and meaning in architecture. Culture, expressionism and symbolism are integral in creating architecture which encompasses vibrancy, identity, meaning and transforms architectural responses to comprise of more than just shelter. Architecture needs to address a contextual image and not contribute toward the westernised consumeristic responses experienced currently within the city fabric. These representative responses should encourage fewer boundaries, deeper rooted meaning and signifiers which encourage engagement and interaction, contributing toward purposeful architecture.

CHAPTER 8: CONCLUSION

8.1 INTRODUCTION

The aim of this study set out to explore the artistic and cultural expression through architecture in Durban. The delineation of relevant theories and analysis commenced in order to answer the key questions and fulfil the objectives outlined at the outset of this dissertation. Furthermore, the hypothesis of this dissertation: Art and cultural expression does influence architecture and a sense of place, will be verified upon conclusion. The previous chapters have provided research and analysis, through the literature review, precedents, case studies and field work, which will guide the conclusion of the study to be held in this chapter.

Architecture has provided inhabitants and cities with qualities and opportunities which transcend further than rudimentary concepts of shelter and enclosure. It is an intellectual response to its context and inhabitants which reflects identity, culture and has an integral role in how space is defined and used. The artistic or creative capability of architecture provides its context with vibrancy and an elevated level of engagement on a social and cultural degree. Culture, symbolism and expressionism, as prominent concepts and theories, provide a necessary basis for architectural creativity, contextual and cultural response, and the depiction of 'image'.

8.2 DISCUSSIONS AND RECOMMENDATIONS

The city of Durban portrays an inadequate cultural and artistic image. The quality of exposure, integration and resources are contributions to this issue. Additionally, globalised influences, exhibited in the Point Waterfront development in plate 8.2.1, and historical regimes challenge the appropriateness of architectural responses within its diverse context. The inclusion and considerations of the



Plate 8.2. 1: The Point Waterfront proposed development in Durban (Source: <https://www.durbanpoint.co.za/> [Accessed 15/10/2019])

identity of people and context provide an authentic character of space. Authors, Rapoport (2005) and Abraham (2005), note that architecture has an imperative role in creating meaningful environments for people, thus are accountable for encompassing their cultures, identity and lifestyle. The city has little evidence of authentic character, however the potential for cultural identity is emphasised by the Moses Mabhida Stadium in plate 8.2.2.



Plate 8.2. 2: Moses Mabhida Stadium and city context (Source: <https://www.durbanpoint.co.za/about/durban-point-development-company/> [Accessed 15/10/2019])

It is problematic when architecture, especially in a city which has been historically imposed on by unjust parties, to continue to embrace architecture which does not progress toward the authentic character of its context and inhabitants. Moreover, the artistic and cultural expression within the city is an essential contribution to the image it presents. The conceptual city of ‘Wakanda’, refer to plate 8.2.3, depicts an idealistic ‘African’ image, a frame in which the celebration of cultures and identity have been integrated.



Plate 8.2. 3: Conceptual futuristic African city, Wakanda (Source: <http://africanism.net/the-architecture-of-black-panther/> [Accessed 15/10/2019])

Places of expression within the city are not integrated and connected, this has been discussed in previous chapters as a disadvantage and restricts the celebration of expression and its opportunity to provide a positive impact within the city.

The theories and concepts of culture, expressionism and symbolism have been discussed regarding its relationship and contribution to the hypothesis, key questions and objectives. Emphasised notions or subtopics apparent have been reviewed and incorporated within the literature review to provide an extensive basis for the study. The key headings and fundamental notions have been condensed in figure 8.2.1 to reiterate the foregoing research and proceed toward the concluding observations and comments.

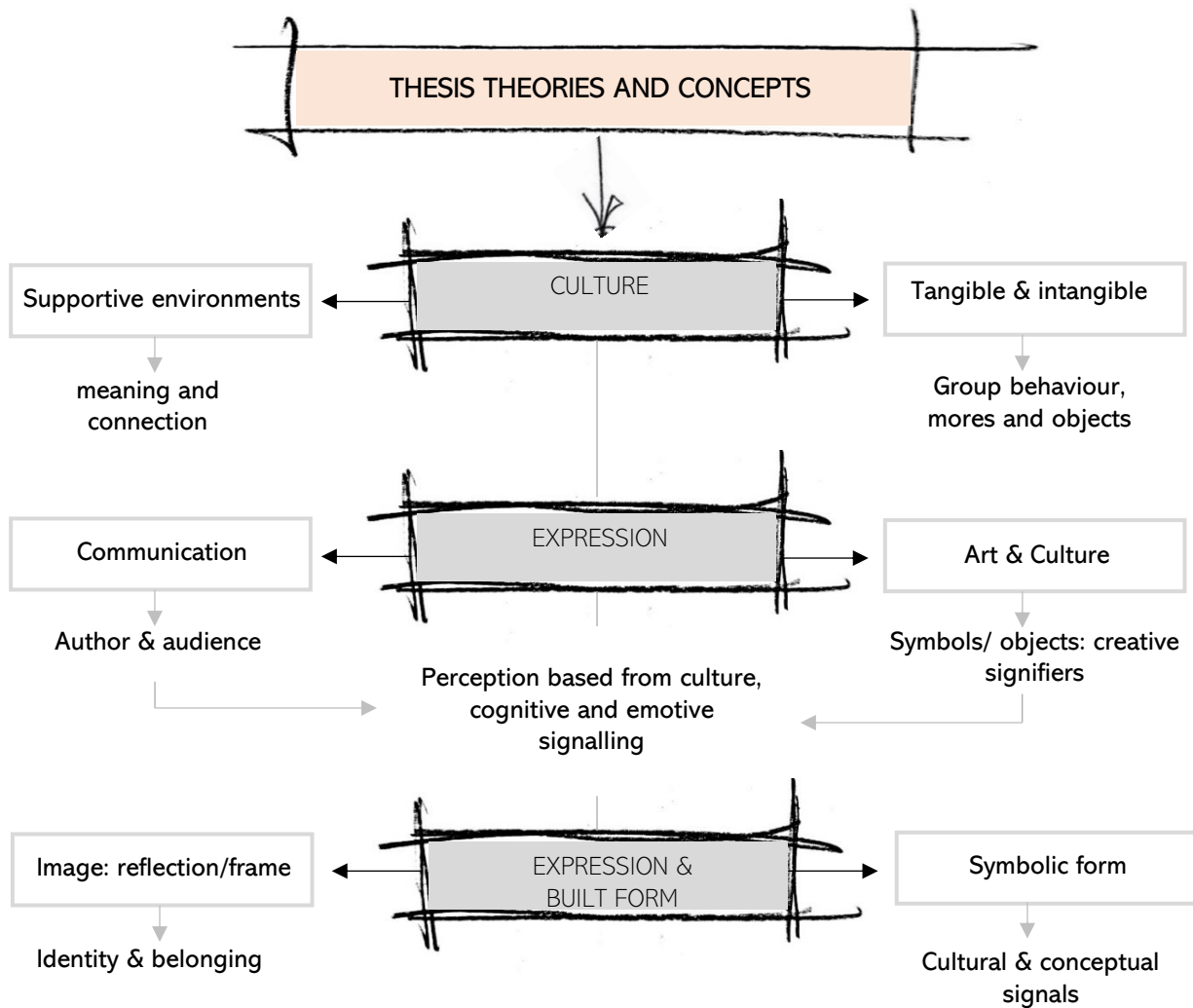


Figure 8.2. 1: Summation of prominent theories and concepts (Source: Author, 2019)

Culture has been conceptualised considerably by various authors, majority of whom argue that culture is crucial in how space is identified, meaning is derived and is an influence of behaviour. Meanings and ‘the way of life’, discussed by several authors in chapter two, are consequential of culture. Additionally, culture is broken down into tangible and intangible factors which are crucial in cultural identification and interpretation. The complexity of society is ordered

through these cultural attachments and values. Culture, however, is not fixed since its locale exists in space and time. This influences the development of tangible and intangible aspects in culture over time.

Cultural programming, conceptualised by Hofstede et al. (2010), discuss the notion that culture is learned through life experiences. Furthermore, culture is divided by (Crang, 1998: 22) as ‘locatable culture’ and ‘high culture’. Cultural memberships are formed through locatable culture and can be altered through invention, promotion or by imposing. South Africa has been culturally imposed on, thus it is crucial that development should reconnect images to the South African authentic identity and be inclusive of its cultures. As regards to the diverse context in Durban and its rush for development, architecture should provide cultural responses which are inclusive, contextually relevant and hybridised to encompass the present multicultural society. This approach is toward an inclusive image, reframing from “projective identification” (Crang, 1998: 167).

Crang (1998: 112) states that a “deterritorialised landscape promotes an existential outsidersness”. Supportive environments, conceptualised by Rapoport (2005), comprise of culturally symbolic responses which provide inhabitants with meaningful space that accommodates their way of life, resulting in a sense of belonging. This is a valuable notion which employs cultural ‘dismantling’ to transform the concept of culture so that it applicable in the built environment. Symbolic expression or signification, represented in plate 8.2.4-8.2.5, is utilised to culturally connect people to the environment. Plate 8.2.4 symbolises the significance of the tree in African culture. Plate 8.2.5 symbolises African American craftsmanship in the bronze lattice and the corona form symbolises the tiered crown used in Yoruban art in West Africa.



Plate 8.2. 4: African tree concept in Serpentine Pavilion (Source: <https://www.dezeen.com/2018/04/06/afrofuturism-different-narrative-architecture-design-fashion-africa/> [Accessed 15/10/2019]) (Image by: Ste Murray)



Plate 8.2. 5: Crown symbolism in Smithsonian National Museum of African American History and Culture (Source: <https://www.archdaily.com/794203/smithsonian-national-museum-of-african-american-history-and-culture-adjaye-associates> [Accessed 15/10/2019])

Built form preserves culture and language (Rapoport, 2005: 49). Moreover, it expresses and communicates through its symbolism. Expressionism as a Modernism movement, however, lacks contextually responsive environments. Integration of cultural notions in expression proves valuable in retaining meaningful references in representations. Forms of expression and symbolism are interpreted with the knowledge accumulated; thus metaphorical symbolism and expression is “structured on comparability” to portray a narrative (Arnheim, 1954). Human beings are social creatures, consequently language and communication are imperative to stimulate a connection in the built environment and inhabitants.

Expressive architecture encompasses creativity and artistic freedom in its form and detailing. The details in form and surface contain signifiers and cultural identification, refer to plate 8.2.6-8.2.7, which invokes meaning and provide connections to memories when perceived. Emotive and cognitive symboling are employed to arouse emotional and intellectual responses. Expression references organic elements and abstractions. Furthermore, expression of art and culture is vital in depicting freedom in post-apartheid. African symbolic reference is developed as iconic architecture in the precedent Northern Cape Legislature, the Mpumalanga Legislature, the FNB Stadium and the Moses Mabhida Stadium. These South African precedents have conceptualised a hybrid response toward its social, cultural and political context. Colour, pattern, texture and symbolic expression are evident in the detailing of these responses.



Plate 8.2. 7: Cultural craft basket using modern materials (Source: Author, 2019)



Plate 8.2. 6: Clay pot cultural signifier (Source: Author, 2019)

Expressive architecture, exhibited in the Hamilton Building, highlights architecture with sculptural and creative possibility. The playful forms engage with its context and evokes emotional responses through its disruptive image. In the urban setting, public or monumental architecture contribute toward the image of its context and is often portrayed as a landmark or

icon through symbolic expression. Additionally, approaches of urban revival encourage symbolic and architecture which expresses identity. Symbolic references to cultural elements and practices, refer to plates 8.2.8-8.2.10 and figure 8.2.2, often initiate memories, thereafter a connection is established.



Plate 8.2. 8: Craft basket
(Source: Author, 2019)



Plate 8.2. 9: Clay pots
(Source: Author, 2019)

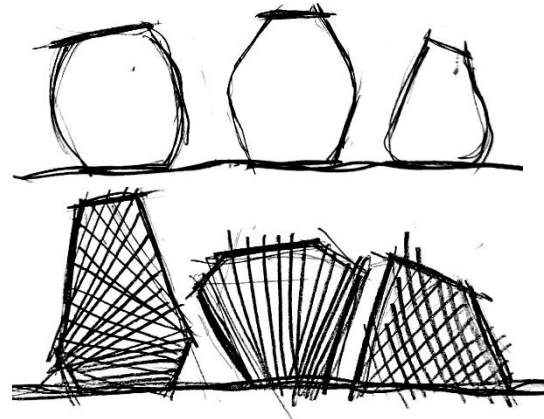


Figure 8.2. 2: Conceptual form symbolic of crafts
(Source: Author, 2019)

Urban interventions, another form of expression, are creative artistic and cultural approaches which contribute to the city image on a reduced and temporary scale. Signifiers applied connect inhabitants to space, expressed by the precedented Superkilen Strip. Creative space cannot function in isolation since it is a form of communication, thus requires an audience or external influences, refer to principles in figures 8.2.3-8.2.5. Contextual alienation in architecture neglects the society, its cultures and context, thus neglecting the role of architecture. Architecture is the physical representation of identity and history (Unwin, 2009: 31). The city is a canvas on which context is expressed and where inhabitants display their identity and cultures.

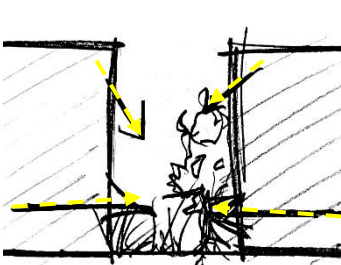


Figure 8.2. 5: Courtyard space for integration and collaboration
(Source: Author, 2019)

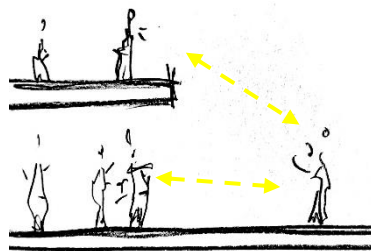


Figure 8.2. 3: Mezzanine levels
(Source: Author, 2019)

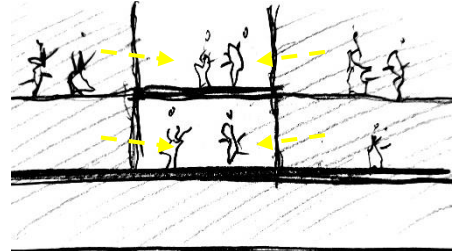


Figure 8.2. 4: Collaborative shared space
(Source: Author, 2019)

Expression in architecture can be experiences in its form, space, tectonics and embellishment. Art and cultural expression in built form is evident in traditional societies, where expression of

pattern, colour, cosmology and sculpture have displayed a character which is unique to such members. The Sotho and Ndebele tribe in South Africa extensively display these expressions. Architecture, a stem of art, considers spatial and aesthetic qualities in response to the concept, context and inhabitants. Cultural and artistic expression are inevitable inclusions when designing responsive architecture for the 'way of life' of people.

Art and cultural expression in the design of an Art and Performance Center or creative hub is beneficial in exhibiting and accommodating its function. Architecture provides an envelope which contains symbolism and expressionism as a form of language. Furthermore, the resulting spatial considerations enhance the creative function that architecture encompasses. The narrative which is exhibited through expression is not only beneficial to creative functions, but also to other functions which involve society, who are defined as 'social beings' by Arnheim (1954: 155-156).

Expression is a common factor used in majority of the multicultural society in Durban. The case studies are the main contributors in analysing what is required by creative space within the context of Durban. Durban has experienced expressive and social tyranny, thus emphasising the celebration of an authentic image through signification, which encourages belonging, inclusion and participation is crucial in its progressive state. The recommendations below have been guided by the research developed in previous chapters toward the purpose of the study. These recommendations provide a basis for designing a creative hub such as an Art and Performance Center in Durban:

- Freedom of expression in the design of space and form is crucial.
- Layouts should be adaptable or employ flexible space due to the uniqueness and subjectivity of creative practices.
- Collaboration across creative disciplines are beneficial to creative development.
- Engagement with creative members and the public provides a platform for narrative and exposure. Expression cannot exist in isolation.
- Cultural backgrounds influence the use of space, thus should be integrated into design. Artists generally come into the city from communities outside of the city, therefore a sense of familiarity and connection needs to be established. Artistic and cultural vibrance in details of space and form provide signifiers which connect inhabitants to architecture.

- Influential space which enhances expression must be considered. Nature largely contributes to and inspires creative space.
- Levels of privacy is required by artists. Collaborative space as well as private tranquil space is needed for different stages of expression.
- Symbolism and expressionism should consider hybridity in order to represent a multicultural society.
- The location needs essential characteristics for creative space and expression to exist. Public integration, access, cultural exhibition, activity, connection to assisting functions and exposure. Public integration allows exposure, networking and inspiration to form. Art and performance require exposure to be sustainable. Furthermore, exposure contributes to the image of the city.
- The functions are often placed in adaptable space with visual and physical connections. Mezzanine levels and communal spaces such as courtyards are successful in hosting creative functions. Skills development and exchange which sustain and contribute to expression are encouraged.
- The image of the city has contributions from its activity, architecture and spatial quality, context and inhabitants, and urban interventions. Urban revitalisation is crucial in a city like Durban. Signifiers and forms of expression are exhibited to provide attachments and meaning in the urban fabric.

8.3 CONCLUSION

The conclusion consequential of this study has provided a basis on which proves the stated hypothesis by the researcher to be valid. Art and cultural expression does influence architecture and a sense of place. The findings of this dissertation provide a framework of design cues and considerations which enable informed responses by applying art and culture. These findings can be utilised in various typologies due to its social response and adaptable nature. The apparent relationships between art, culture, image and architecture is valuable in designing an Art and Performance Center in Durban as a creative hub. The criteria challenges architecture within the city fabric to respond to an authentic image of Durban.

APPENDICES

APPENDIX I

Survey: Gatekeeper perception of artistic and cultural expression

The following surveys is to help better understand artistic and cultural expression in architecture

What influenced you to create/join this organisation?

.....
.....

How long has it been operating for?

.....
.....

How many facilities do you have, and how big are they?

.....
.....

What courses or activities do you provide?

.....
.....

Who does the facility accommodate?

.....
.....

What is the role of an Art and Performance Center?

.....
.....

Are places that hold art and cultural exhibitions successful in including and expressing toward the public?

Why/ why not?

.....
.....
.....

How is the organisation funded?

.....
.....

What is the role of the Center or organization in the context of Durban?

.....
.....

What activities or programs (artistic/ cultural) are encouraged to enable expression?

.....
.....

In your opinion, what is crucial for artistic and cultural expression and its interpretation?

.....
.....

In your opinion, what are the contextual cultural interests and identities in Durban?

.....
.....

What challenges emerge in the context of Durban regarding cultural and artistic expression?

.....
.....

Is there a need for more art expression support in Durban?

.....
.....

What is your opinion on the use of art expression as a tool for integration within Durban?

.....
.....

How can culture and artistic expression be incorporated into the built environment of Durban?

.....
.....

Is there any further information you could provide that will help benefit this research study?

.....
.....

Survey: Member/ Artist perception of artistic and cultural expression

The following surveys is to help better understand artistic and cultural expression in architecture

When did you join this organization/ institution?

.....
.....

Do you feel the activities that you partake in are beneficial to you, explain?

.....
.....

In your opinion, what is crucial for artistic and cultural expression and its interpretation?

.....
.....

In your opinion, what are the contextual cultural interests and identities in Durban?

.....
.....

How can art expressionism relate to architecture?

.....
.....

How does this expressionism-architecture relationship provide a platform for integration?

.....
.....

Is there any further information you could provide that will help benefit this research paper?

.....
.....

Survey: Architect perception of artistic and cultural expression

The following surveys is to help better understand artistic and cultural expression in architecture

Where do you practice?

.....
.....

In your opinion, what is crucial for artistic and cultural expression and its interpretation?

.....
.....

In your opinion, what are the contextual cultural interests and identities in Durban?

.....
.....

How can art expressionism relate to architecture?

.....
.....

How does this expressionism-architecture relationship provide a platform for integration?

.....
.....

What is the role of an Art and Performance Center?

.....
.....

Are places that hold art and cultural exhibitions successful in including and expressing toward the public?

Why/ why not?

.....
.....

Is there any further information you could provide that will help benefit this research study?

.....

Survey: Public perception of artistic and cultural expression

The following surveys is to help better understand artistic and cultural expression in architecture

In your opinion, what is crucial for artistic and cultural expression and its interpretation?

.....
.....

In your opinion, what are the contextual cultural interests and identities in Durban?

.....
.....

How can art expression relate to architecture?

.....
.....

How does this expressionism-architecture relationship provide a platform for integration?

.....
.....

Does art expression in architecture portray the identity of its context, being Durban?

.....
.....

How should this identity be portrayed, culturally, artistically and symbolically?

.....
.....

What is the role of an Art and Performance Center?

.....
.....

Are places that hold art and cultural exhibitions successful in including and expressing toward the public? Why/ why not?

.....
.....

Is there any further information you could provide that will help benefit this research paper?

.....
.....

APPENDIX II

Interview questions

Public

- In your opinion, what is crucial for artistic and cultural expression and its interpretation to be successful?
- Are the diverse cultural identities exposed and integrated in Durban? Explain.
- In your opinion, what are the contextual cultural interests and identities in Durban?
- What is your opinion on the artistic expression in Durban?
- How can art expression relate to architecture?
- How does/can this expression-architecture relationship provide a platform for integration?
- Does art expression in architecture portray the identity of its context, being Durban?
- How should this identity be portrayed: culturally, artistically and symbolically?
- What is the role of an art and performance center?
- Are places that hold art and cultural exhibitions successful in including and expressing toward the public? Why/ why not?
- Is there any further information you could provide that will help benefit this research paper?

Artists

- What is the reason for you joining this organization/ institution and when did you join it?
- Do you feel the activities that you partake in are beneficial to you, explain?
- In your opinion, what is crucial for artistic and cultural expression and its interpretation?
- In your opinion, what are the contextual cultural interests and identities in Durban?
- How can art expressionism relate to architecture?
- How does/can this expressionism-architecture relationship provide a platform for integration?

- What spaces would you envision an Art and performance Center to have? Including spaces which would allow for successful expression.
- Is there any further information you could provide that will help benefit this research paper?

Architects

- Where do you practice and does your practice displayed cultural and artistic considerations in practice?
- In your opinion, what is crucial for artistic and cultural expression and its interpretation?
- In your opinion, what are the contextual cultural interests and identities in Durban?
- How can art expression relate to architecture?
- How does/can this expressionism-architecture relationship provide a platform for integration?
- What is the role of an art and performance center?
- Are places that hold art and cultural exhibitions successful in including and expressing toward the public? Why/ why not?
- Is there any further information you could provide that will help benefit this research paper?

Organization or gatekeeper questions

- What influenced you to create/join this organisation?
- How long has it been operating for?
- How many facilities do you have, and how big are they?
- What courses or activities regarding cultural and artistic expression do you provide?
- Who are accommodated for in the facility?
- In your opinion, what is the role of an art and performance center?
- Are places that hold art and cultural exhibitions successful in including and expressing toward the public? Why/ why not?
- How is the organisation funded?
- What is the role of the Center or organization in the diverse context of Durban?

- What activities or programs (artistic/ cultural) are encouraged to enable expression?
- In your opinion, what is crucial for artistic and cultural expression and its interpretation?
- In your opinion, what are the contextual cultural interests and identities in Durban?
- What challenges emerge in the context of Durban regarding cultural and artistic expression?
- Is there a need for more art expression support in Durban?
- What is your opinion on the use of art expression as a tool for integration and identity exposure within Durban?
- How can culture and artistic expression be incorporated into the built environment of Durban?
- Is there any further information you could provide that will help benefit this research paper?

APPENDIX III

CONSENT FORM

(To be signed by the participant before each interview/survey)



EXPLORING THE ARTISTIC AND CULTURAL EXPRESSION IN ARCHITECTURE: towards an Art and Performance Center in Durban

Researcher: Nicole Naidoo

Purpose of the Study: The aim is to explore the artistic and cultural expressionism through architecture in Durban. This exploration will focus on artistic and cultural expressionism through architecture that generates local identity and presents an ability to create environments of an engaging nature.

Procedure: I am asking you to participate in an interview session or survey. The interview session will be up to 15 – 45mins minutes (maximum) in length. You will be discussing specific questions regarding the topic.

Confidentiality: Any information derived from your participation in the study will be kept confidential by the researcher. There will be no identifying information given during the interview. The audio taped sessions will be stored anonymously and confidentially. Only anonymous quotes will be presented on my report.

Ethics Approval: This project was approved by the School Research Ethics Board of the University of KwaZulu-Natal. If you have any questions or concerns about your rights or treatment as a research participant, you may contact the Chair of the Research Ethics Board: Mr Premlall Mohun, 031 2604557. Mohunp@ukzn.ac.za

1. I have read the information presented in the information letter about a project being conducted by Nicole Naidoo of The Department of Humanities and Built Environment Studies at Howard College, UKZN, under the supervision of Dr. M.N Mthethwa.
2. I have had the opportunity to ask any questions related to this study, to receive satisfactory answers to my questions, and additional details I wanted.
3. I am aware that I have the option of allowing my interview to be recorded to ensure accurate recordings of my responses.

4. I am aware that my quotations will be anonymous.
5. I was informed that I may withdraw my consent at any time without penalty by advising the researcher.
6. I was informed that if I have any comments or concerns resulting from my participation in this project, that I may contact the researcher.

With full knowledge of all foregoing, I agree, of my own free will, to participate in this study.

Yes No

I agree to the use of anonymous quotations in the final research project report that comes of this research.

Yes No

I agree to allow audio-recording during the interview.

Yes No

I agree to participate in the additional brief assignment attached in the information letter.

Yes No

I agree to the full use of any information provided by myself for the purpose of this study.

Yes No

Participant name :.....(please print)

Participant signature.....

Researcher name:.....(please print)

Researcher signature.....

Date.....

INFORMATION LETTER



To whom it may concern

My name is Nicole Naidoo (Student No. 214502543). I am currently working toward a Master's degree in Architecture in the School of Built Environment and Development Studies. The proposed research document is exploring the artistic and cultural expression in architecture: towards an Art and Performance Center in Durban. This information letter provides an introduction to the research being conducted and information regarding the consent form which formally requests to permission to collect and use data from participants in through methods of interviews or surveys. Additional information given to the researcher by participants may be used in the dissertation research. Artists, members of the public and professionals are selected to participate in the study.

The aim is to explore the artistic and cultural expressionism through architecture in Durban. This exploration will focus on artistic and cultural expressionism through architecture that generates local identity and present an ability to create environments of an involving and engaging nature. Durban has a variety of diverse cultural and artistic talents. These are often connected to the strength and passion of cultures and memories, however there is a lack of facilities that encourage the Arts and culture. The past destructive regimes such as apartheid and colonisation has left people with emotional wounds and hardships. The arts in conjunction with architecture can act as a function that helps alleviate these emotional barriers by providing expressive space. This exploration will focus on how to connect people through mutual experience, local identity, and architecture that presents an ability to create environments that enhance the function it envelopes. The integration of people through the Arts and cultural engagement could play an important role in a society that has increasing levels of pressing issues and few to no methods of expression, support and consolidation. The Center will allow inclusion and encouragement of the public and artists to interact in a space that promotes entertainment, presence and expression.

The research data will be confidential and used solely for research purposes with the consent of participants. The data will be safely handled and stored for a minimum period of 5 years with no third-party interference or viewing. Thereafter, the data will be destroyed and disposed.

The additional brief

Participants are to:

1. Graphically represent their view or vision of art and culture within Durban or;
 2. Graphically represent conducive or desired spaces for forms of expression.
- Any visual/ graphic medium can be used (paint, pencil, images)
 - Minimum size of an A4 page and maximum A1 page

Participation in the brief is **optional** and must be consented to in the attached consent form. The representations will be used in the study by the researcher.

Student Details

Nicole Naidoo

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University of KwaZulu-Natal, Howard Campus, Durban, 4041
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Cell: 0742968299

Supervisor details

Dr M. N Mthethwa

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Cell: 0608756655

APPENDIX IV

GATEKEEPERS FORM



03 May 2019

To whom it may concern

My name is Nicole Naidoo (Student No. 214502543). I am currently working toward a Master's degree in Architecture in the School of Built Environment and Development Studies. The proposed research document is exploring the artistic and cultural expression in architecture: towards an Art and Performance Center in Durban. This consent form formally requests permission to interview staff in your institution/department and use the data collected as well as the data produced by your institution. The dissertation will acknowledge the participant and the research will be shared if requested.

Thank you and Kind regards

Nicole Naidoo

Permission to use requested data above Granted by:

Name: _____

Signature: _____

Date: _____

E-mail : _____

Contact number: _____

Student Details**Nicole Naidoo**

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APPENDIX V

PARTICIPANT CONTRIBUTIONS: culture and environments for expression

a. Artwork by Silvi Judd

Space which exhibits freedom and playfulness encourages interaction and engagement.

"it is essential that the city connects us to our individual and collective identity. Good connections enhance choice, support social cohesion, make places vibrant and safe, and facilitate human interaction" Houthaeye et al. (2018).



b. Concept by Vinothan Govender

An architectural competition submission regarding inclusive space for Durban's multicultural society using symbolic references to culture and nature.

South Africa to many of the neighbouring countries is seen as an opportunity for a better life. However, there are a large number of South Africans that are effected by poverty themselves, due to our own difficult past.

This has lead to conflict in recent times notably in the form of Xenophobia.

The conversation around this is not an easy one but needs to be had.

HOW CAN THIS SPACE FACILITATE THE CONVERSATION AROUND INTEGRATION, UNDERSTANDING & RECONCILIATION

RATIONALE

South Africans have experience in addressing contentious past, namely the Truth and reconciliation commission.

The issues surrounding Xenophobia needs a clear and direct conversation/interaction for us to fully address the issues.

The space needs to allow for this interaction

INTEGRATION . ASSIMILATION . AGONISTIC SPACE

African across the continent have instinctively gathered under trees to have conversations

The BAOBAB tree can be found in 32 African countries, it has a characteristic thick trunk that portrays strength and stability

INTEGRATION . ASSIMILATION

Circular shaped buildings are common in traditional African rural architecture, the shape has to structural integrity.

c. Artwork by Ruby Judd

“Break a vase, and the love that reassembles the fragments is stronger than the love which took its symmetry for granted when it was whole. The glue that fits the pieces is the sealing of the original shape. It is such love that reassembles our African and Asiatic fragments, the cracked heirlooms whose restoration shows its white scar” - Derek Walcott.

The growth of Durban is impressive. “Architects and Artists demonstrate values of acceptance and beauty through their work” – Ruby Judd.



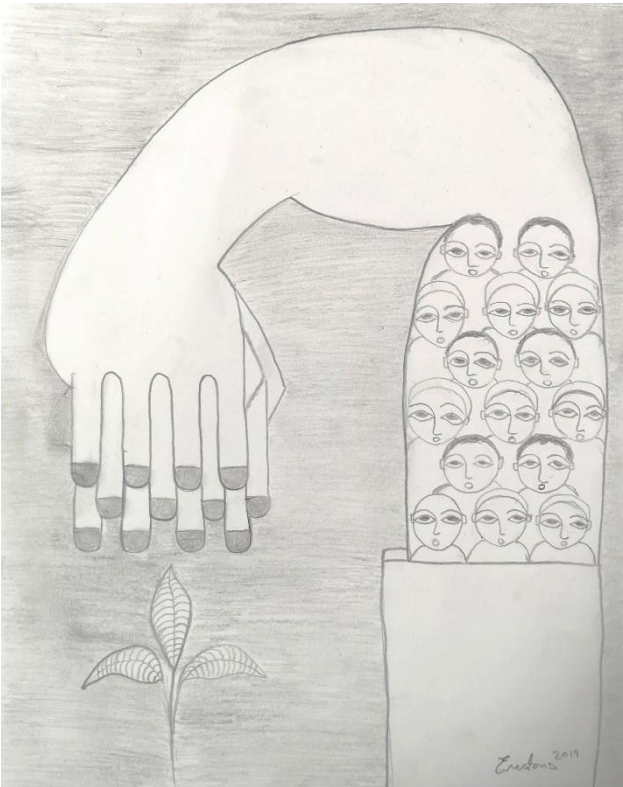
d. Earing contribution by Sam Gumbi and crafts by local artists



e. Artwork by Everaldo Matonse

left image- “Jazz master”

right image- A united African community where nature is a commonly valued



f. Artwork by Ande Magoso

Nature provides inspiration in spaces of expression





Expression cannot exist with restrictions, regimes of the past had limited opportunities for expression.



Tranquil space for thought and reflection



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**EXPLORING THE ARTISTIC AND CULTURAL EXPRESSION IN
ARCHITECTURE: towards an Art and Performance Center in Durban**

**PART ONE
BACKGROUND RESEARCH ON ISSUES**

Nicole Naidoo

214502543

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CHAPTER ONE: INTRODUCTION

1.1 INTRODUCTION

Durban has a variety of diverse cultural and artistic talents. These are often connected to the strength and passion of cultures and memories, however there is a lack of facilities that encourage the arts. The past destructive regimes such as apartheid and colonisation which had marginalised ethnic groups has left people culturally divided with emotional wounds and hardships (Lochner, 2011: 17). The freedom of the arts, in conjunction with architecture, can act as a function that helps alleviate these emotional barriers and societal issues by providing expressive space which is no longer restricted and segregated (Lochner, 2011: 3).

Art is defined in the oxford dictionary (2019) as ‘the expression or application of ‘human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power’ (Jolaoso and Adefolahan, 2014: 717). Architecture can be interpreted as a stem from art where it is not merely a means of providing shelter but transcends further into the art and expressionism of both form and space. Human creativity and imagination become vital aspects in creating art, therefore architecture cannot neglect human imagination and contribution to space.



Figure 1.1. 2: Expression as a tool for integration (Source: Author, 2019)

Art, culture and architecture have been utilised as powerful tools of expression for centuries (Language, 2015: 1). Art as expressionism provides a platform for society’s multiple identities, memories and perceptions. An Art and Performance Center will explore the merit

of art as a form of expression, integration and contribution to ‘authored space’. Shared experience is a powerful and effective tool used to collectively bring interest and connect people socially and culturally for emotional support and growth. This proposal will explore expressive space that allows for new and old memories to form, where the research will encompass possible methods to integrate the existing isolated expression system with an approach of inclusivity and shared experience through a response directed by art and culture through architecture.

1.1.2 Problem statement

Durban has a lack of social integration, meaning and identity within architectural space and places of expression.

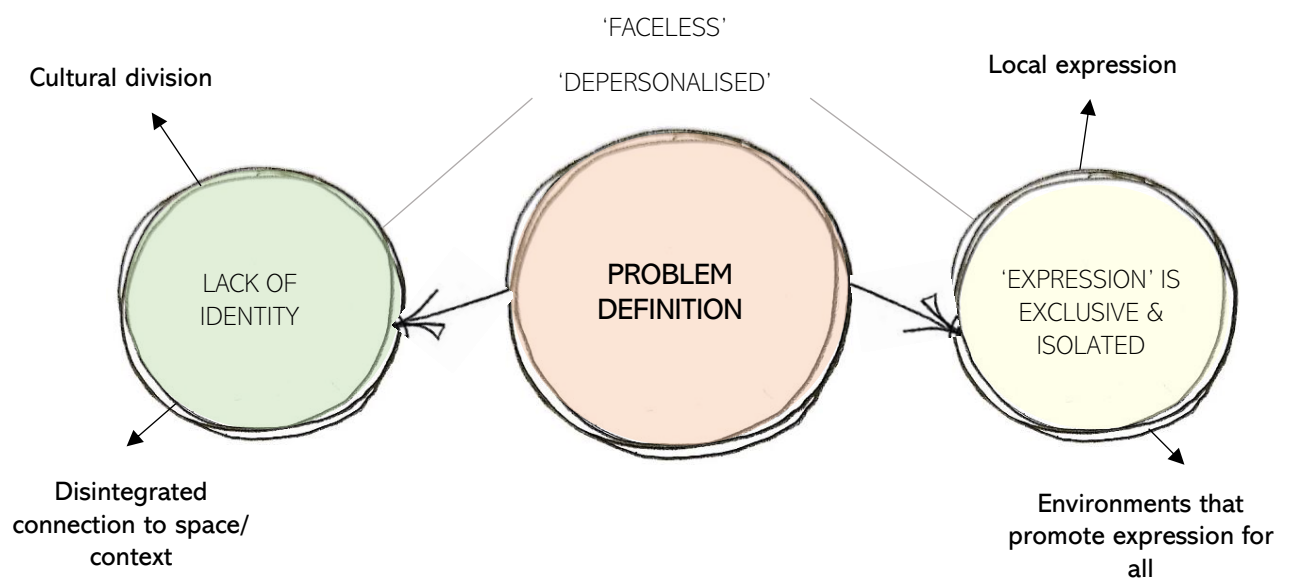


Figure 1.1. 3: Identification of problem mind map (Source: Author, 2019)

1.2 PROJECT DESCRIPTION

The design proposal initiated by the client is due to the 2040 development and renewal strategy being implemented for the Durban CBD by eThekwin. The current facilities for art and performance in Durban seem isolated and are either functionally unsatisfactory or are used for larger events like the Playhouse (Haiden, 2009). The proposal will contribute to the identity/image of the art and cultural scene in Durban. Public inclusion is vital for expression, its promotion and integration. The project typology is an Art and Performance Center which will contribute to the city image and inclusion of artistic and cultural expression within the city fabric. The proposal aims to explore the artistic and cultural expression through architecture in Durban. This exploration will focus on artistic and cultural expression through architecture that generates local identity and will present an ability to create environments of an involving and engaging nature. The theoretical background explored has provided a basis of considerations which should contribute to the design proposal.

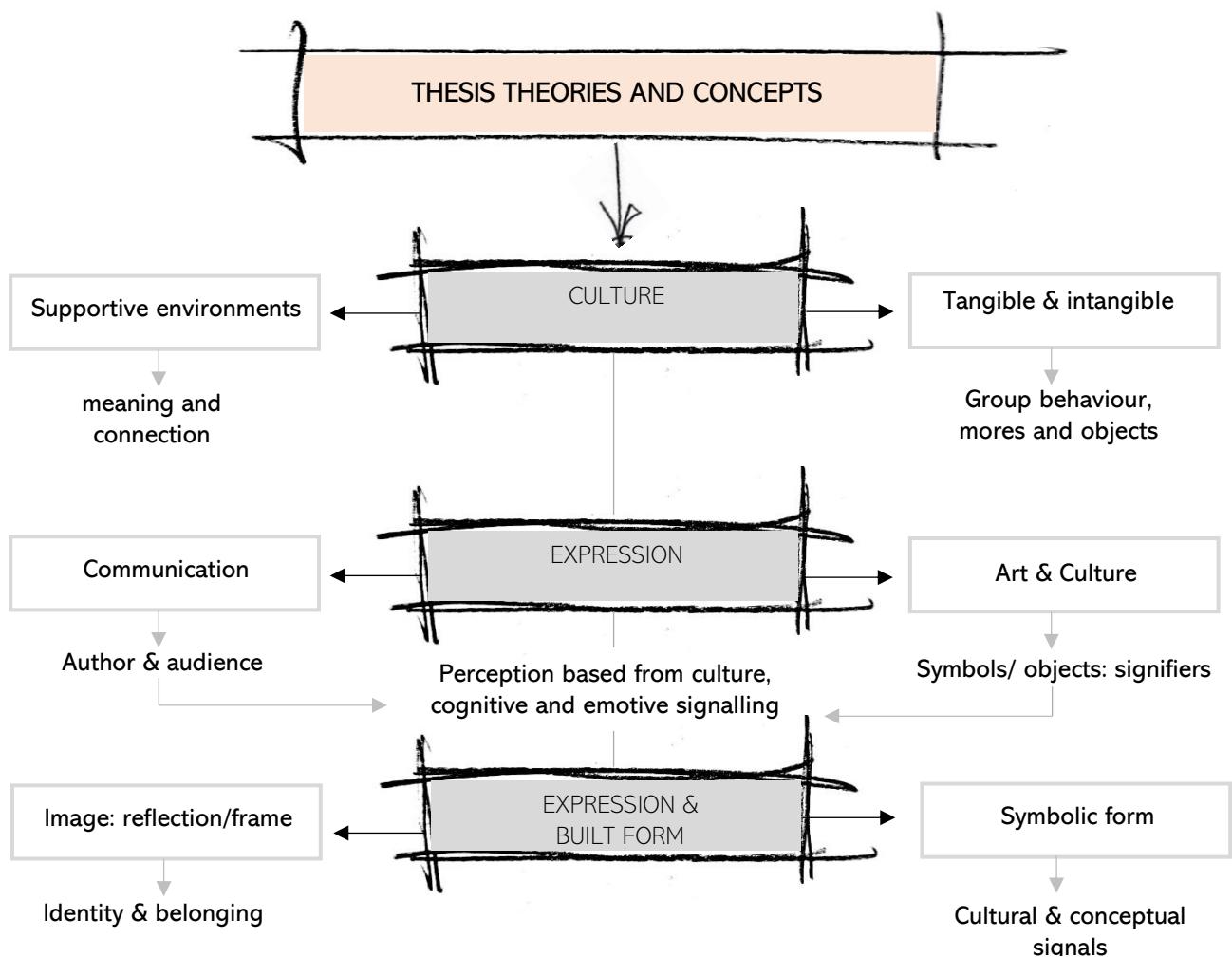


Figure 1.2. 3: Theories and concepts (Source: Author, 2019)

Urban requirements:

- The proposed design should be a landmark in the city fabric to contribute to the image.
- The proposal should connect to the art and cultural image existing in the urban fabric.
- The Center should be easily accessible to all
- The area should have multicultural capital evident – diverse cultural groups and activities

Architectural requirements:

- Should be symbolic as a representation of the concept and context – signifiers and references should be made to connect people
- Expressive environments which promote engagement and collaboration
- Inclusive/ integrate artists and diverse groups.
- Should respect and connect identities of groups
- The design should encourage the ‘flow’ between spaces of the design as well as to its surroundings.

1.3 THE NOTIONAL CLIENT

1.3.1 The Client’s Requirements

The client requires an Art and Performance Center that facilitates, promotes and encourages collaboration between the public and artists. The Center should celebrate the image of Durban and should foster the integration and the appreciation of the diversity in local arts and culture. The connection to the site and surrounding functions are crucial. The Center should provide necessary functions for artists, performers and the public. Facilities that promote art and culture and integration should also be included in the design. These facilities will include public and local artist integration where artistic skills are exchanged and enhanced. The Art and Performance Center should introduce spaces where art is no longer exclusive and isolated.

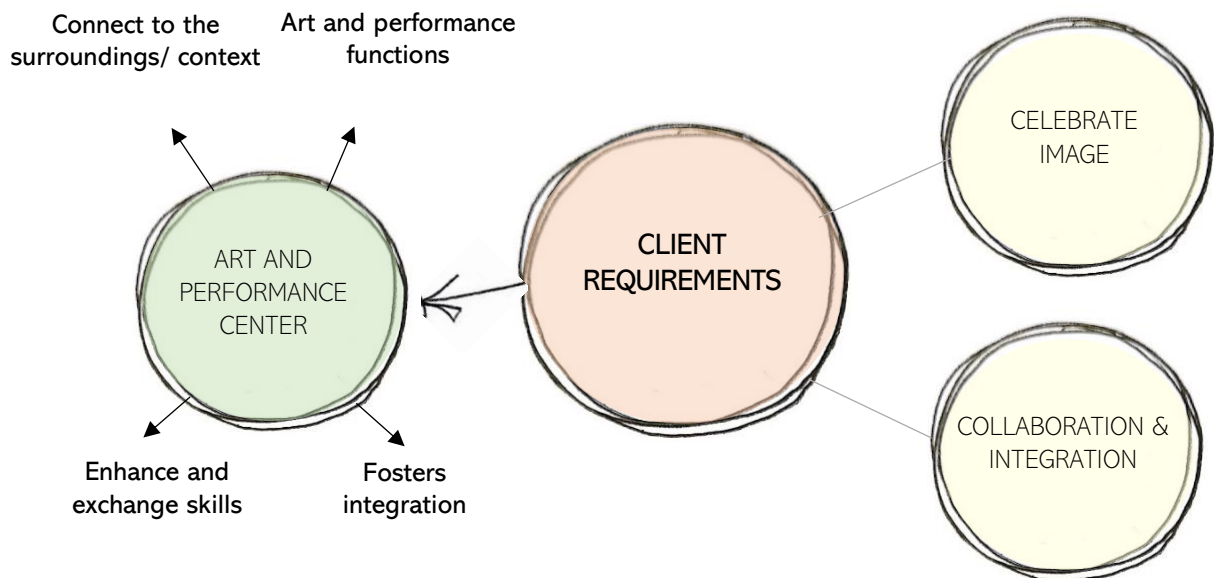


Figure 1.3.1. 1: Client requirements mind map (Source: Author, 2019)

Basic artist spaces required:

- Art and performance studios and local skills development
- Art exhibition space and a performance auditorium/ theatre
- Offices for institutes
- Artist residence – local and international

1.3.2 The Client's Organisation

The Art and Performance Center is a project initiated by the Department of Arts and Culture and eThekweni Municipality, with contributions from the African Art Center and the Bartel Arts Trust (BAT Center). The government structures provide the intention of a publicly inclusive, local art and cultural image for the proposal. The sub clients have knowledge and experience in the art and cultural scene in Durban, thus artists are able to contribute meaningfully and occupy the proposed Center.

The Department of Arts and Culture and the eThekweni municipality contribute to the development of Durban and its urban fabric where contextual inclusion is crucial. The governmental vision is 'a creative and inclusive nation'. Their mission is to develop, preserve, protect and promote arts, culture and heritage. The 2040 Inner City Development Plan aims to provide a city that is inclusive, connected and has enhanced spaces for activities present.

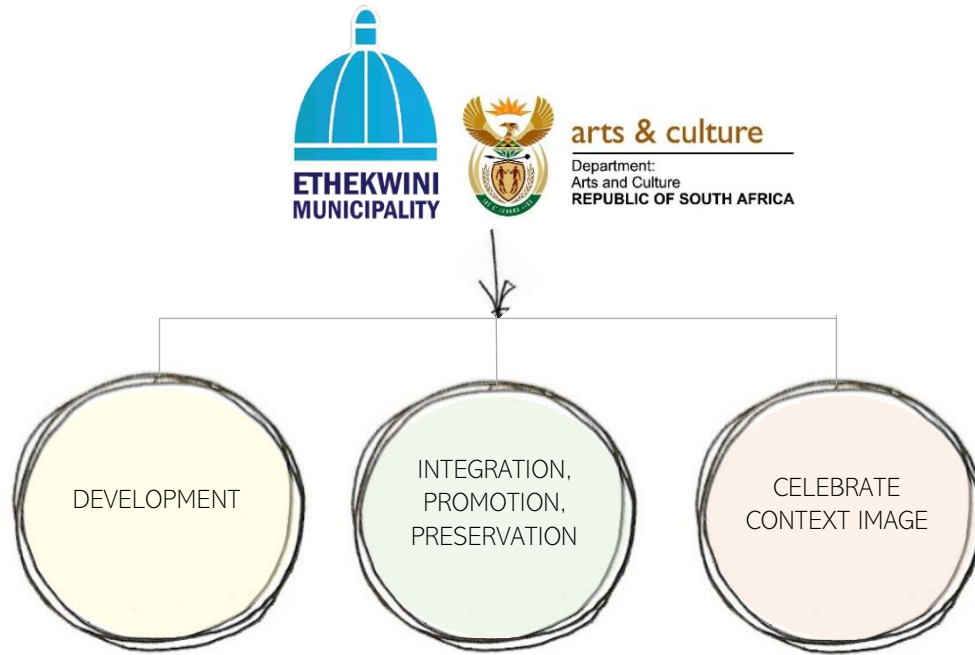


Figure 1.3.2. 1: eThekweni client requirements (Source: Author, 2019)

BAT Centre (Bartel Arts Trust) is Durban's vibrant multi-purpose centre/ non-profit private organization for all performing arts and culture. The BAT Center's vision is to be dedicated to promotion of the music, visual arts, dance, craft and literature of KwaZulu-Natal.

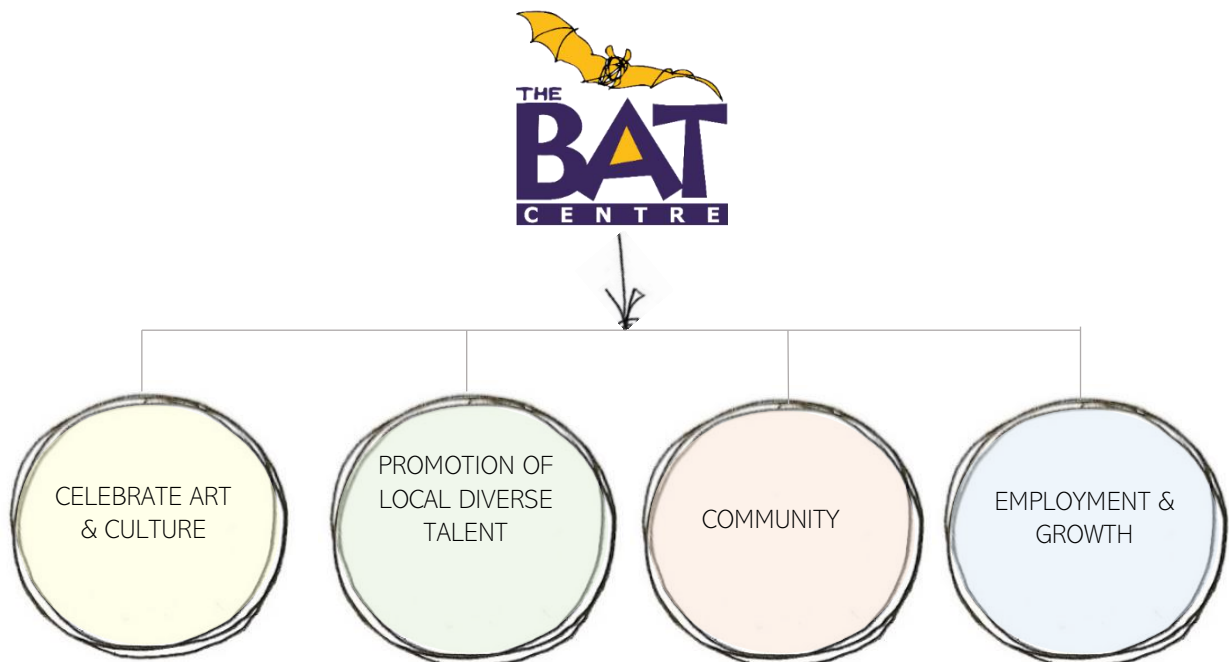


Figure 1.3.2. 2: BAT Center client requirements (Source: Author, 2019)

African Arts Center (supported by UNESCO) focuses on art development in Durban, providing unemployed artists and craftspeople with opportunities of self-employment and economic upliftment and the ability to earn a sustainable living using the arts. To acknowledge, respect, appreciate, promote and preserve the creative efforts of black artists and crafters.

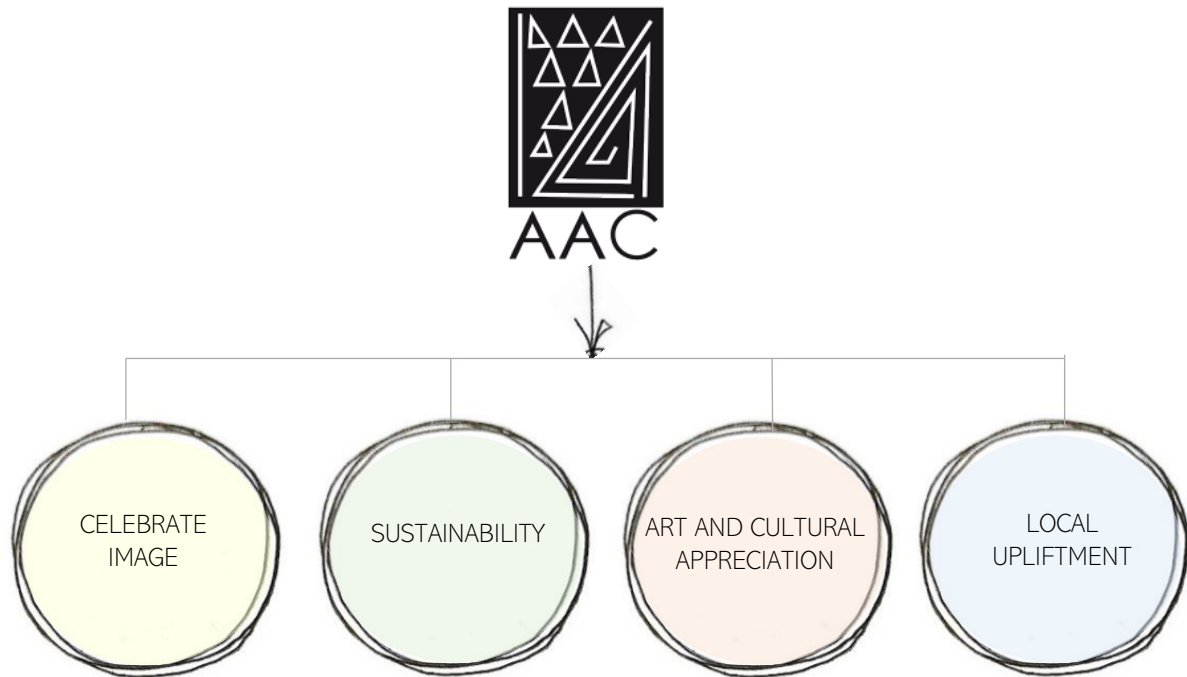


Figure 1.3.2. 3: AAC client requirements (Source: Author, 2019)

1.3.3 Detailed Client Brief

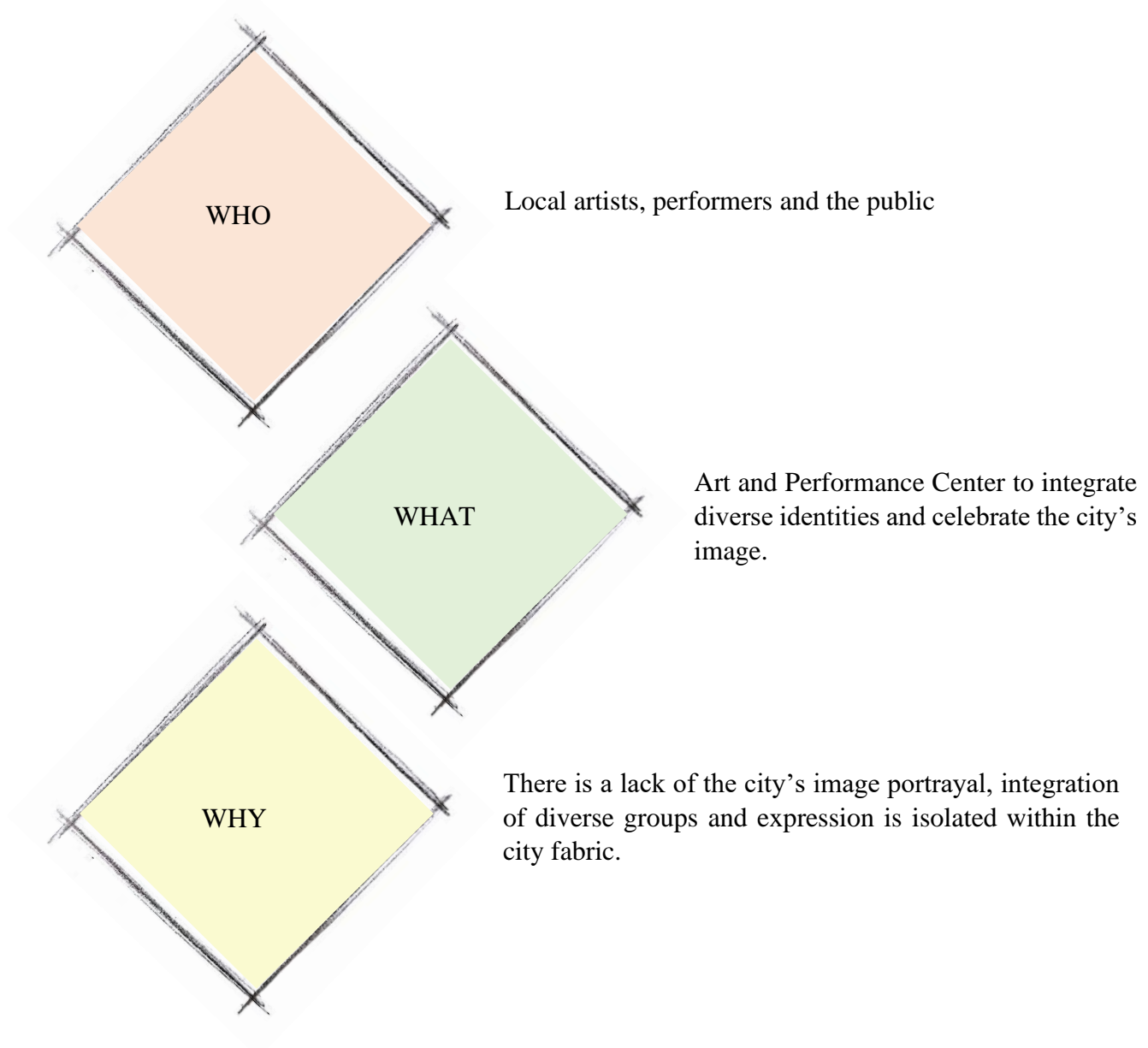
The Art and Performance Center provides functions for local artists and performers (including engagement with international artists). The Center is the hub which integrates and celebrates local arts and culture and is inclusive of the public in its functions. The integration of artistic space and public space provide a possibility for engagement and inspiration. The studio facilities are designed to be flexible, accommodating the self-defined spaces of artists/ individuals. Facilities listed below include approximate areas as a background and are not limited to such if justified.

SPACE	No.	AREA (sqm)	TOTAL AREA	DESCRIPTION
ADMINISTRATION				
RECEPTION	1	50	50	Receptionist, general related functional spaces and foyer. (theatre and gallery spaces may need additional sub-receptions)
FOYER	1	100	100	Entrance transition space
STOREROOM	1	15	15	General filing equipment and printer/ photocopier
STAFF RM	1	20-50	20-50	Reception staff facilities such as a kitchenette and rest room
MAINTENANCE	1	90	90	Cleaning and maintenance equipment store rm
OFFICES	3 1	50 100	150 100 250	Organisations (BAT Center & African Art Center), public relations and lettable offices to institutions
COMMON RM	2	50	100	Shared rm for organisations and institutions
STAFF ABLUTIONS	2	15	30	Shared staff ablutions
PRINT & STORE RM	4	12	48	Housing general office equipment and storage facility
RETAIL				
ART STORES	4 1	20 80	80 80 160	Lettable art store for the sale of equipment
CURIO STORES	2	50	100	Lettable store for the sale of arts and crafts
CAFETERIA	2(1x jazz)	70	140	Café with music and local food – activates space in the evenings and during the day
PUBLIC ABLU.	2	40	40	General public ablutions
ART				
STUDIOS	2 2 1 (sculpt)	80 150 200	430	Visual art, sculpture and craft studios
MACHINERY WORKSHOP	1	140	140	Housing machinery and equipment used by the artists to create sculptures, props and artwork

STORE RM	2	50	100	Storerooms for equipment and art by artists
SHARED KITCHEN	1	50	50	
ABLUTIONS	1			Artist communal ablutions
GALLERY/ EXHIBITION	1	150	150	A space housing local artists work for sale and viewing by public
SCULPTURE GARDEN	1	200	200	A space exhibiting sculptures and artform created by artists for public viewing, engagement and purchase
WORKSHOP SPACE	1	50	50	A space which promotes art and enables locals and artists to share skills and knowledge around art. The workshops are held by art institutions and organisations
ABLUTIONS	2	40	80	General ablutions
PERFORMANCE				
STUDIOS	3	120 (40 per rm)	360	Dance, drama, passive performance (poetry)
AUDITORIUM	2 (flexible)	120	240	A smaller performance space used by artists for rehearsals and shows (lettable)
THEATRE	1	600	600	The main performance space for local performances and shows
DRESS RM	6	15	90	Performers rehearse and dress for shows
CHANGE RM	2	30	60	Performers change area
PUBLIC ABLU.	1	30	30	General ablutions
BOX OFFICE/ RECEPTION	1	30	30	Tickets distribution and information
PROP RM/ STORAGE	1	120	120	Storage of performance props and equipment
BACK OF HOUSE	1	200	200	Equipment and functions to run the theatre performances
KITCHEN	1	20	20	Prep kitchen for theatre events
CAFÉ/ TEA AREA	1	50	50	Café for events
RESIDENCE				
ARTISTS SHARED ACCOMMODATION	2 (4 sharing)	120	240	Temporary artist residence with communal facilities
APARTMENTS	4 (single) (double)	45 60	90 120	Lettable apartments for artists and associated guests
CARETAKER	1	45	45	
GENERAL				

PARKING	150 (on site)		4500	Parking above ground. Additional parking facilitated in basement below
SECURITY	1	20	20	
REFUSE/ SERVICE	1	20	20	
EXISTING MARKET				
EXISTING AMPHITHEATRE				

1.4 CONCLUSION



The Art and Performance Center, in addition to requirements of the client brief, will focus on collaboration and integration of expression within the design proposal. The literature, and theoretical and conceptual framework explored in the dissertation will support the design in its spatial quality and form. The integration of art and cultural expression surrounding the selected site will be a crucial factor in the design proposal's image portrayal/ contextual identity. The connection to the unique forms of art and cultural activities is also an important factor for a design which promotes integration and 'flow' in space.

CHAPTER TWO: SITE SELECTION, SURVEY AND ANALYSIS

2.1 INTRODUCTION

The Durban CBD has a variety of cultural and artistic expression in the forms of performance, art and crafts which has the potential to contribute to the image of the city. These forms of expression and symbolism provides a sense of belonging and integration of identity within a multicultural city. The city, however, displays a lack of promotion and collaboration between such expression. Promotion, collaboration and integration in architecture will provide spaces of meaning and connection where diverse groups can interact and connect as a collective.

2.2 SITE SELECTION AND DISCUSSIONS

2.2.1 Criteria for selection

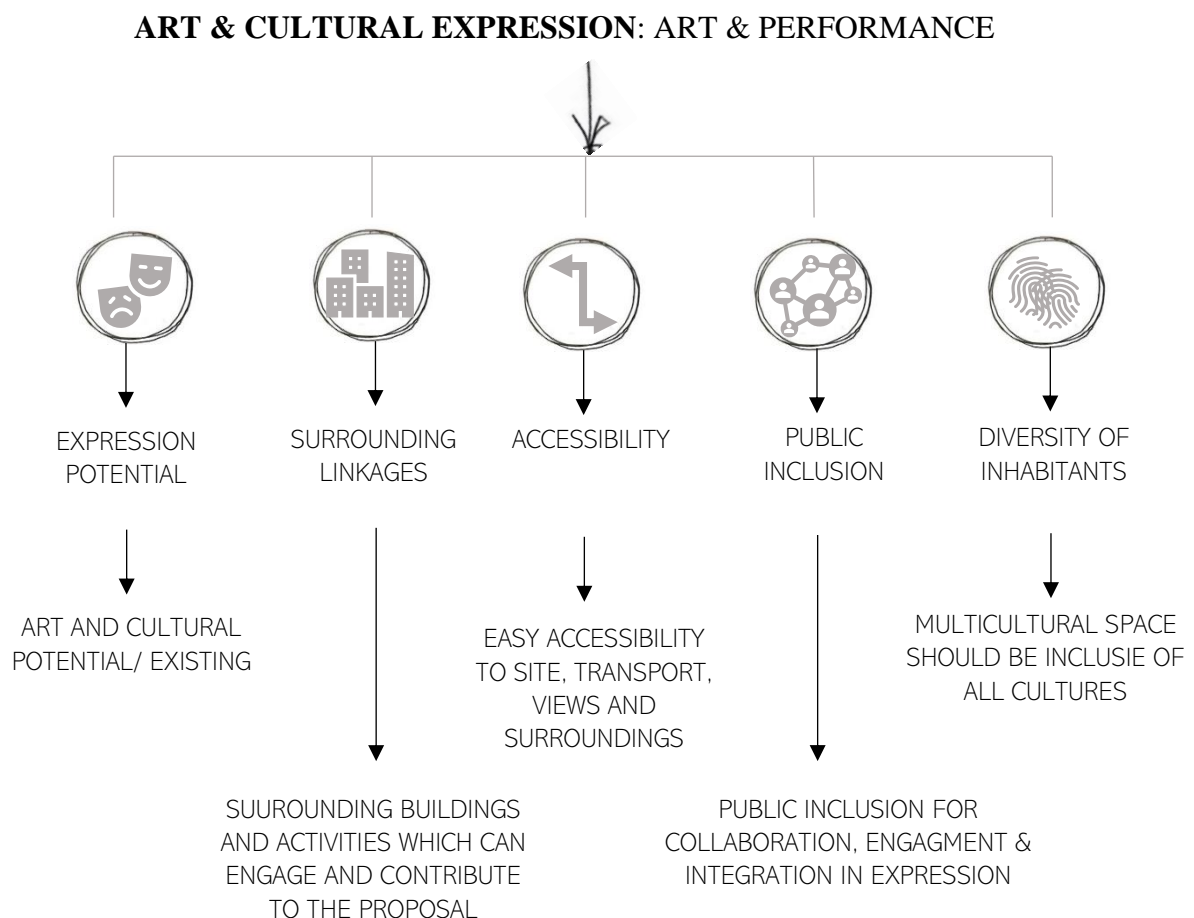
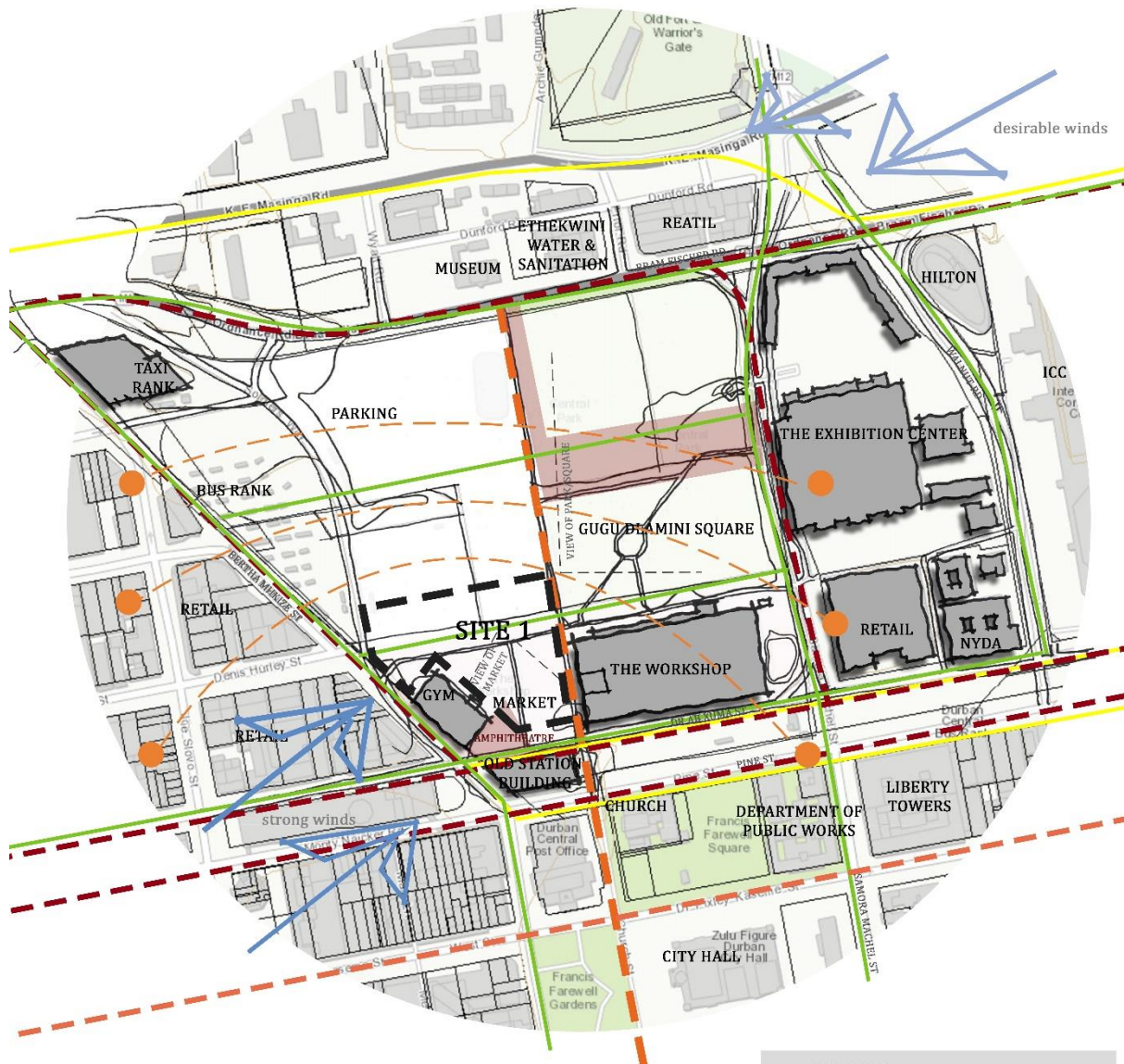


Figure 2.2.1. 1: Site selection criteria (Source: Author, 2019)

2.2.2 Site A: Centrum



LEGEND

- SERVITUDES
- SEWER LINE
- STORMWATER LINE
- - - PRIMARY ROAD/ROUTE
- - - PEDESTRIAN MOVEMENT



PROS

Existing cultural hub.
Close proximity to transport routes and stops- easily accessible from city. Supporting facilities like the park and the Exhibition center. Pedestrian routes incorporated on site. Adequate orientation - site length faces North.

CONS

Hidden by surrounding buildings.
Noisy surroundings.
Restricted views.
Heavy vehicular & pedestrian movement.

OPPORTUNITY

Design can connect to and be influenced by public realm.
Transport nodes provide ease of access to site- populated site.
Park can be integrated into design.
Existing parking (basement & on site).
ICC & exhibition centers are useful secondary buildings for typology.

2.2.3 Site B: The Point



PROS

Good views. Pedestrian friendly - direct access to promenade and Ushaka. Canal route runs along site. Located on edge of City - identity/ image is visible. Developing - good infrastructure and access. Good orientation - N.E facing.











CONS

High-end development can be exclusive. No public transport hubs in close proximity. Site is raised 2+ meters above road level - difficult access.

OPPORTUNITY

The canal can be used for thermal control and integrated into design as a feature. The proposed center can provide a culturally inclusive space in Point (which lacks local inclusion). Ushaka can link to site. The raised topography provides opportunity for unique design and levels of interaction.

2.2.4 Conclusion and Selection

SITE 1	1	2	3	4	5
				✓	
			✓		
			✓		
				✓	
			✓		
SITE 2	1	2	3	4	5
			✓		
		✓			
	✓				
		✓			
	✓				

Site 1 displays a better score according to the site criteria; thus, it is the better option for the Art and Performance Center and expression within the city. Public accessibility, diversity is in inhabitants and emerging expression around and within the site are crucial factors for the proposed architecture to be inclusive and successful in its location. The building should not only contribute positively to the site but also be enhanced by the site and activities.

2.3 HISTORICAL BACKGROUND OF THE SELECTED SITE

The chosen site sits in the central of Durban city, as a cultural hub. The site is surrounded by prominent functions and buildings which are rich in historical value. As one of the busiest hubs in Durban, the site is surrounded by The Workshop, Gugu Dlamini Square, the Old Train Station building, the market and various transportation hubs. Additionally, the site is in close proximity to the ICC, Exhibition Center, the Kwamuhle Museum and the Playhouse.

The Gugu Dlamini Square was initiated as a memorial park on World Aids Day in 2000 as a tribute to Gugu Dlamini who had spoken out about Aids in South Africa. It is currently used by members of the public. The Workshop is another prominent surrounding building which was historically used as a train/ tram construction facility. The Workshop development had kept some of the old structure which is exposed in the roof and architectural aesthetic. The site has a vibrant cultural, historic and artistic experience.

2.4 SITE SURVEY

2.4.1 Surroundings

The surroundings of the site are rich in history and culture. Most of the surrounding buildings have been renovated with a modern aesthetic. The surrounding functions are mostly public in nature and feed off the predominantly public site and informal activities.



Plate 2.4.1. 3: The Old Station Building on the south side of the site (Source: Author, 2019)



Plate 2.4.1. 2: The Gym on the West side of the site (Source: Author, 2019)



Plate 2.4.1. 1: The Workshop shopping mall on the East side of the site (Source: Author, 2019)

2.4.2 Public space and movement

The site is well connected to surrounding activities, buildings and the city. Public movement is generally toward the market, the Workshop and park. Additionally, transport is easily accessed around site.



Plate 2.4.2. 3: Public seating around the Gugu Dlamini monument (Source: Author, 2019)



Plate 2.4.2. 2: The bridge connecting the Centrum site to the Exhibition Center (Source: Author, 2019)



Plate 2.4.2. 1: The old train access developed as a market and access path (Source: Author, 2019)



Plate 2.4.2. 6: A amphitheatre which is used for public events and shows (Source: Author, 2019)



Plate 2.4.2. 5: There are several paved pathways connecting the site and surroundings (Source: Author, 2019)



Plate 2.4.2. 4: Subtle features used as seating and evident throughout the site (Source: Author, 2019)

2.4.3 Existing features (cultural)



Plate 2.4.3. 2: The amphitheatre enables cultural and artistic performances (Source: Author, 2019)

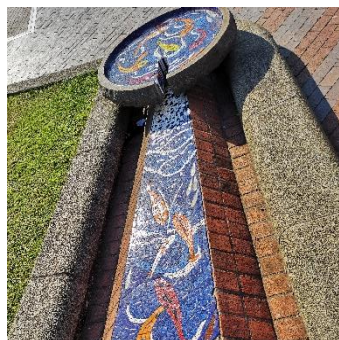


Plate 2.4.3. 1: Artistic pattern and mosaic highlight cultural background and meaning (Source: Author, 2019)





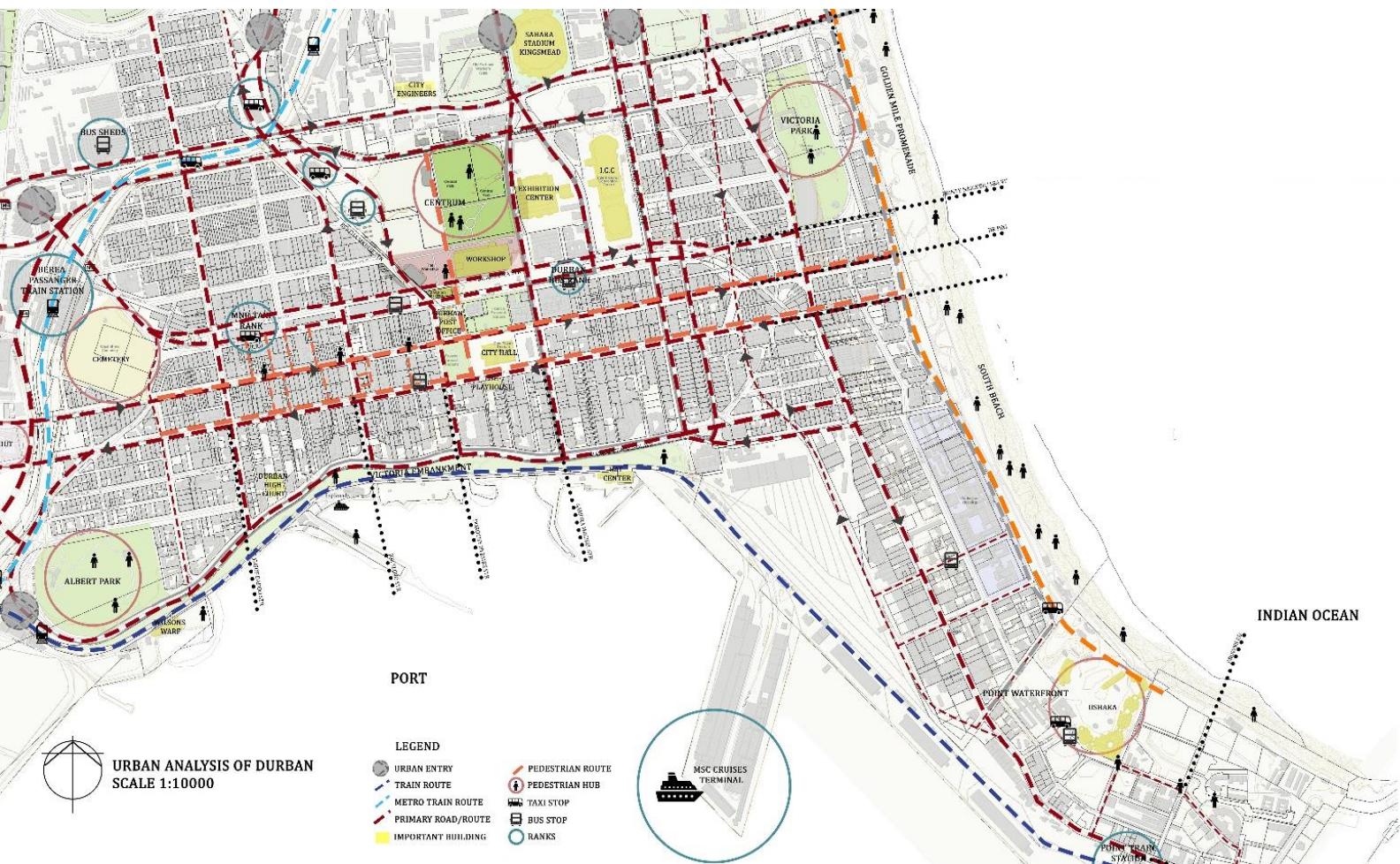
Plate 2.4.3. 3: The design of the tree planters emphasises its significant cultural connotations (Source: Author, 2019)



Plate 2.4.3. 4: Sculptural and historic features and evident around site (Source: Author, 2019)

The site currently exhibits cultural and artistic cues, thus provides opportunity for further development as a cultural and artistic precinct. The amphitheatre, park and general artistic aesthetic present prospects which can be utilised or enhanced by the design of the proposed Art and Cultural Center.

2.5 SITE ANALYSIS

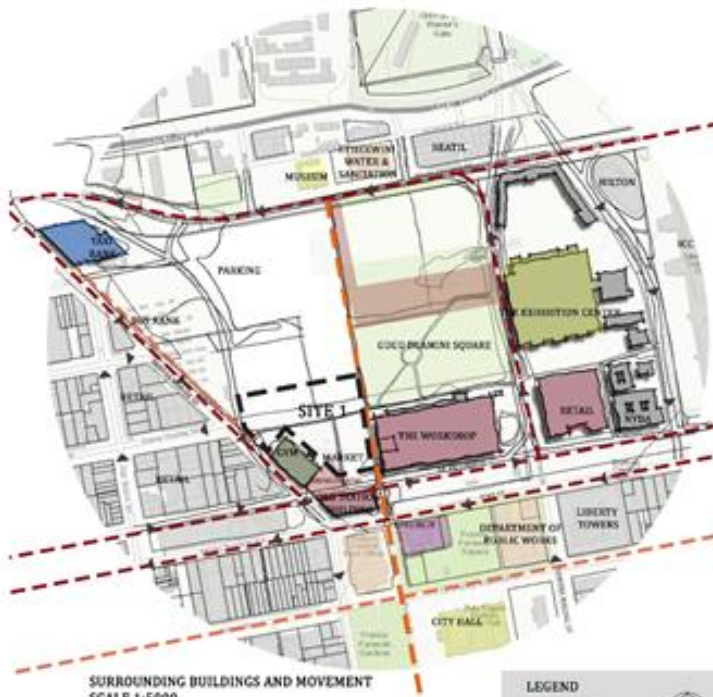




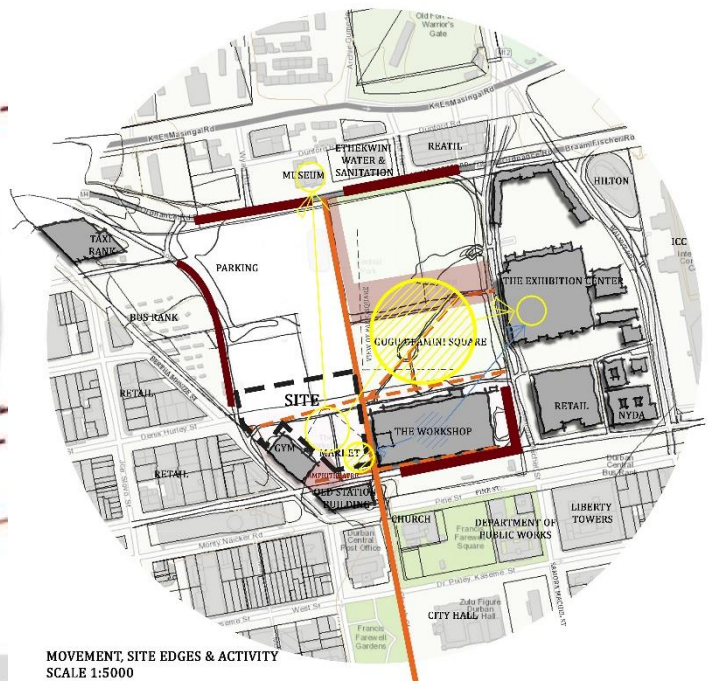
CLIMATE
SCALE 1:5000



ZONING AND INFRASTRUCTURE
SCALE 1:5000



SURROUNDING BUILDINGS AND MOVEMENT
SCALE 1:5000



MOVEMENT, SITE EDGES & ACTIVITY
SCALE 1:5000



2.6 CONCLUSION

The site and surroundings provide several functions/ activities and elements which have cultural and artistic connection. The site as a public space highlights the importance and success of the city's historic development to a more people and cultural orientated city. The ease of access and connection enables opportunity for integration and engagement in a multicultural city. The current site functions and activities provide a base on which the proposed design and functions can relate to and develop with, refer to figure 2.6.1. The evident potential of the site as a cultural landmark is advantageous in the success of the proposed Art and Cultural Center.

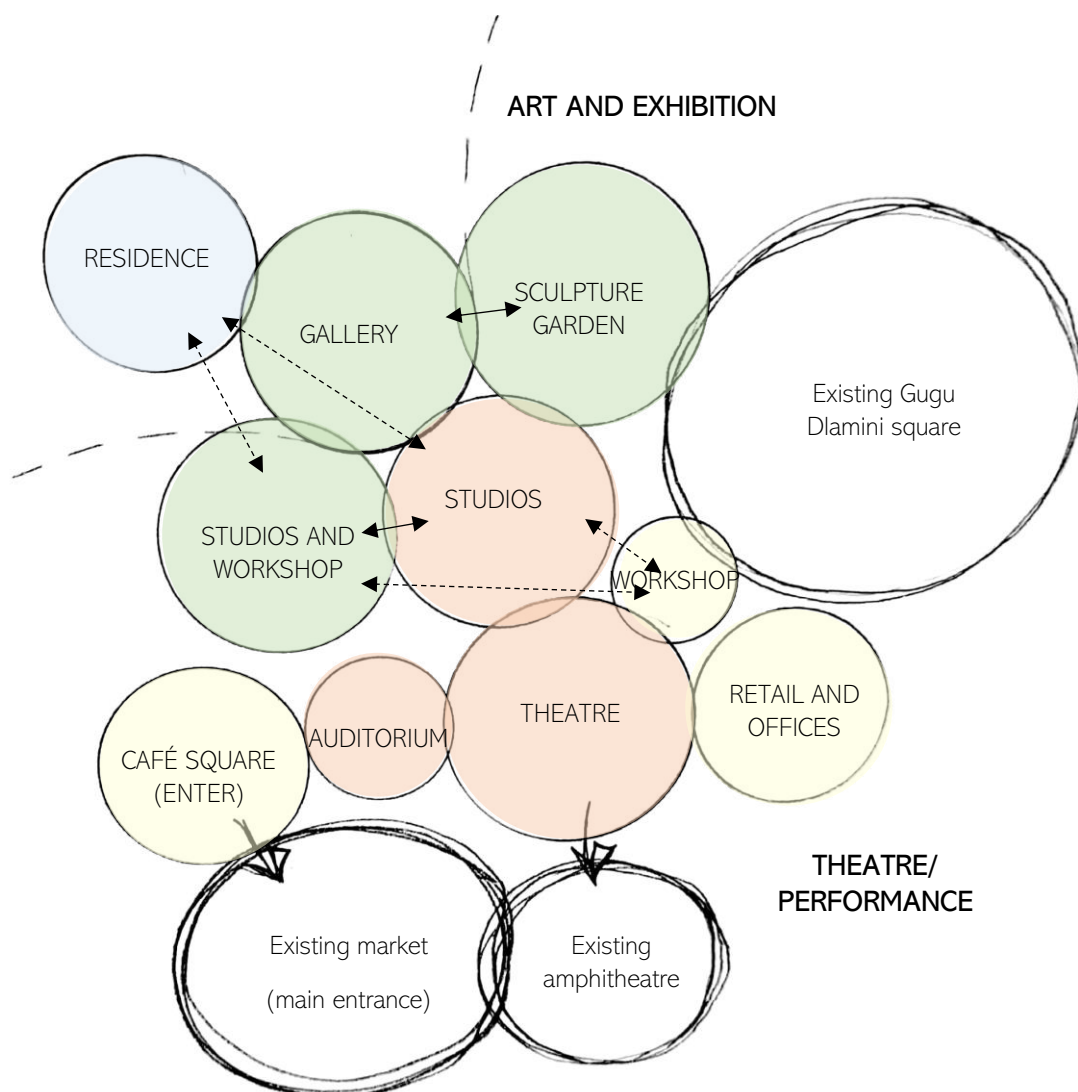


Figure 2.6. 1: Diagram of the relationship of site and proposed functions (Source: Author, 2019)

CHAPTER THREE: DESIGN DEVELOPMENT AND RESOLUTION

3.1 CONCEPTUAL AND THEORETICAL ISSUES

3.1.1 Introduction and urban concept

The urban approach encourages a more connected, celebratory and relevant city fabric. There is an issue of isolated/ restricted expression within the city and a city image which is not celebrated. The aim is to connect the multi-cultures in a diverse city and celebrate its image as such. The proposed concept interlinks and supports the art and cultural spaces within the city, composing and building upon positive aspects existent within the current art and cultural scene. The proposed design will be a cultural and artistic landmark within the city which portrays the image of the city and its people.

The aim of the proposal within the city is:

- To become a hub which integrates and celebrates expression
- To be inclusive of the multicultural society present through identification and connection
- To celebrate a local image of Durban

3.1.2 Urban design and concept

The proposal, as a cultural and artistic hub, will enable the sustainability and support of local artists. The concept of ‘threading’, refer to figure 3.1.2.1, the connection and relationship to Centers such as the BAT Center and African Art Center will provide a possibility for development and growth for local expression, since current spaces are lacking funds, facilities and exposure. The image of the city will be exposed through the development and contributions of art and cultural expression within its fabric. The site connections to the immediate surrounding points of expression strengthen the site and proposed functions. Additionally, the design is developed to enhance and work with the successes of the existing site (refer to figure 3.1.2.2), such as the market.

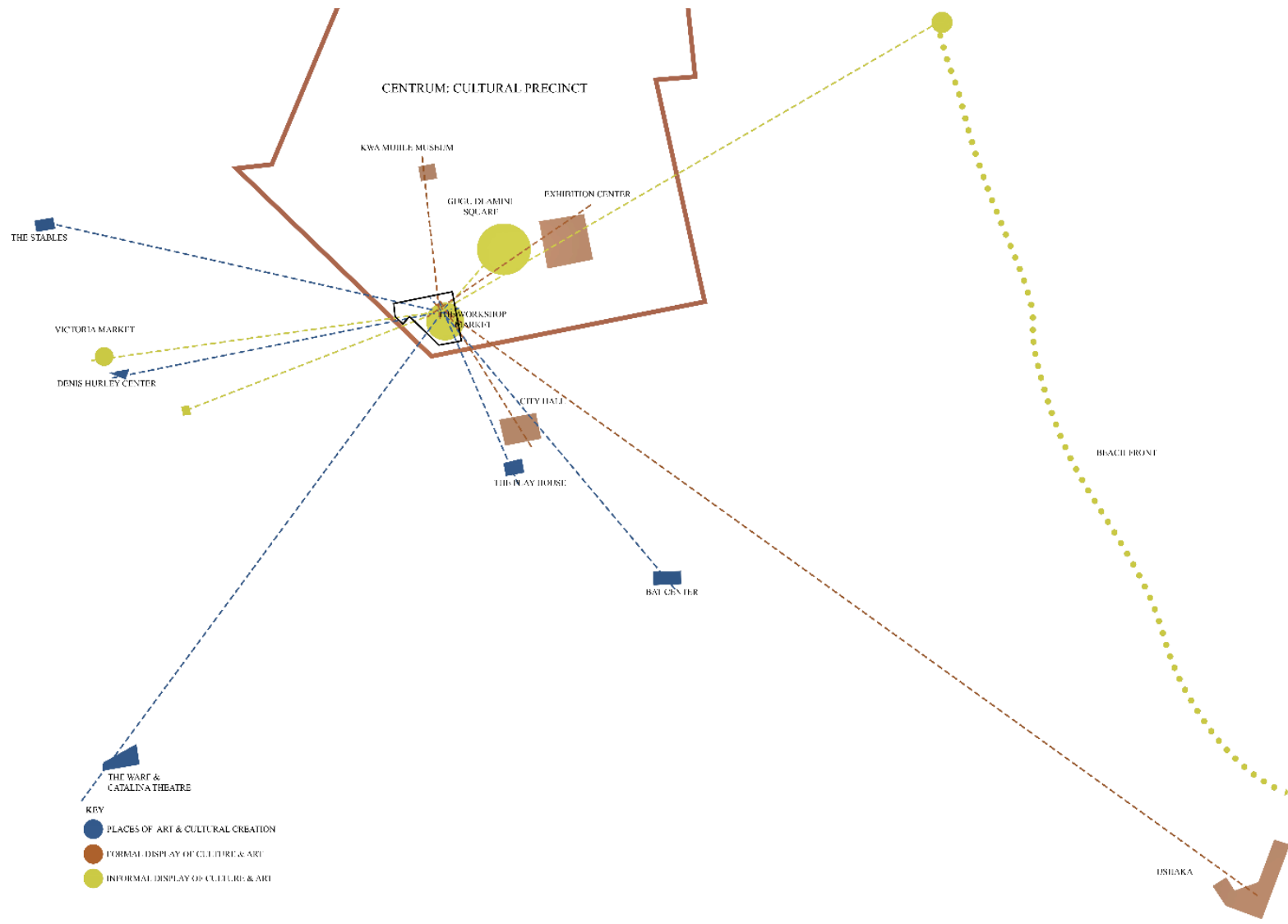


Figure 3.1.2. 1: Physical connection of points of expression in the city to chosen site (Source: Author, 2019)

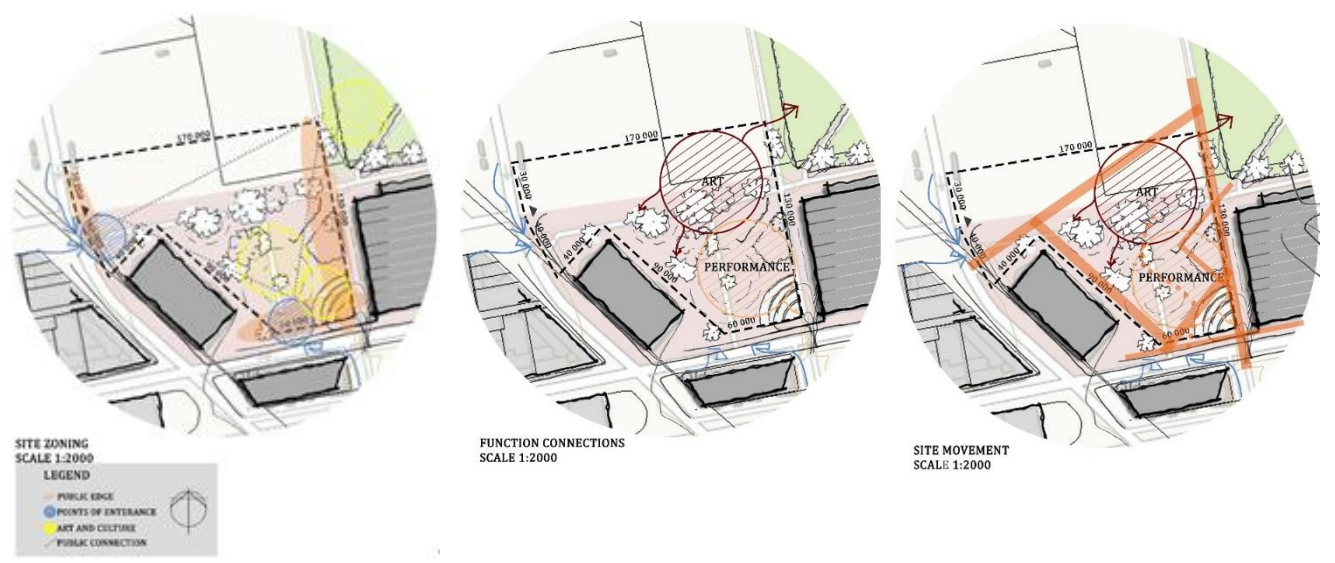


Figure 3.1.2. 2: Connection and relationship of site to surroundings and existing activities (Source: Author, 2019)

3.1.2.1 Theories

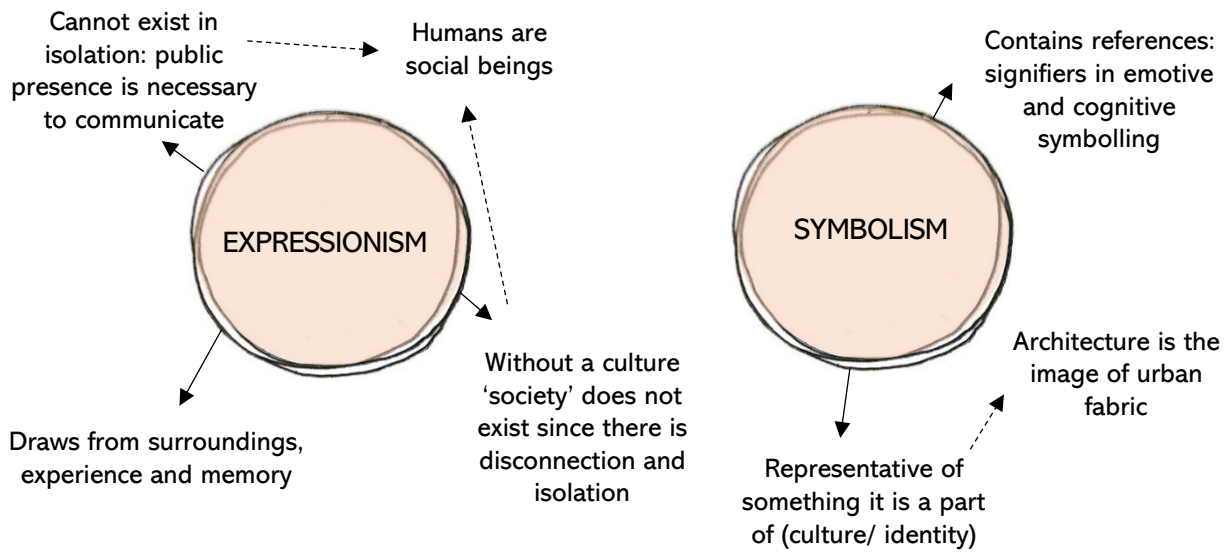


Figure 3.1.2.1. 1: Diagram of theories (Source: Author, 2019)

3.1.2.3 Design and concept

The design concept is ‘the weaving thread’, which makes reference to the urban connection of expression within the city and to the symbolic reference of the African weaving practice. The form and aesthetic are inspired by local arts and culture which display geometries, colours and elements from nature. The relationship of the design to the site is evident by the existing paths incorporated, the nodes established, and activities considered and incorporated into the design. The main movement through the existing site is prominent, thus main paths are incorporated into the design with established nodes (refer to figure 3.1.2.3.1) to emphasise and encourage points of engagement and interaction. The nodes are designed using nature and its sturdy relationship to most cultures.

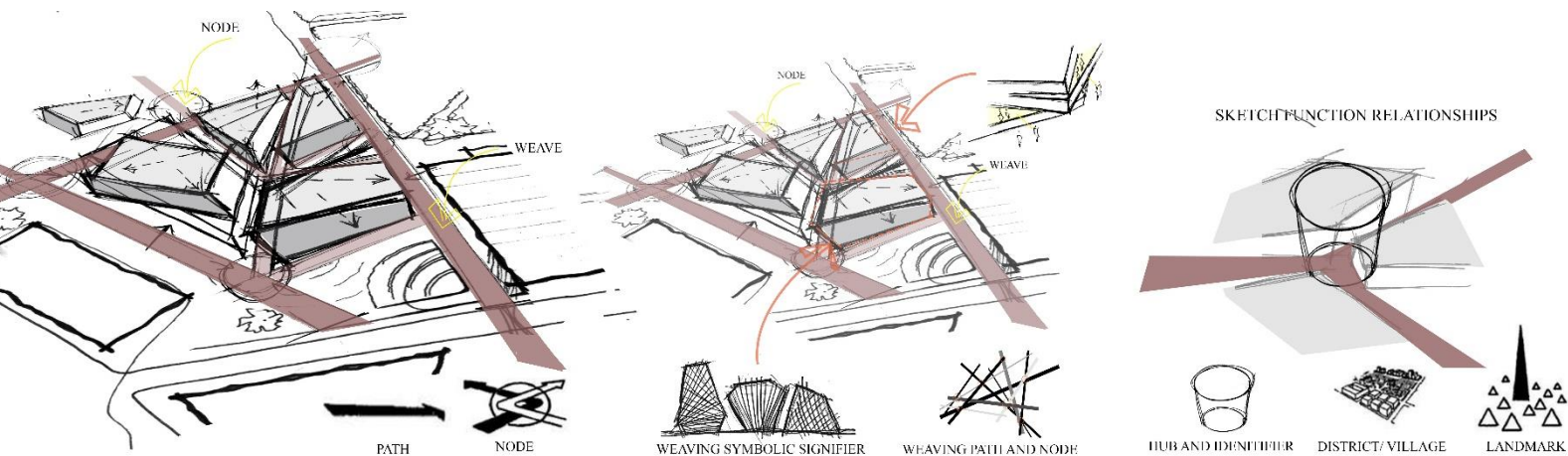


Figure 3.1.2.3. 1: The conceptualisation of the ‘weaving thread’ using nodes and paths (Source: Author, 2019)

The design intentions are to:

- integrate expressionism
- celebrate image and identity through symbolism and interaction
- encourage engagement through the incorporation of design elements such as nodes and squares

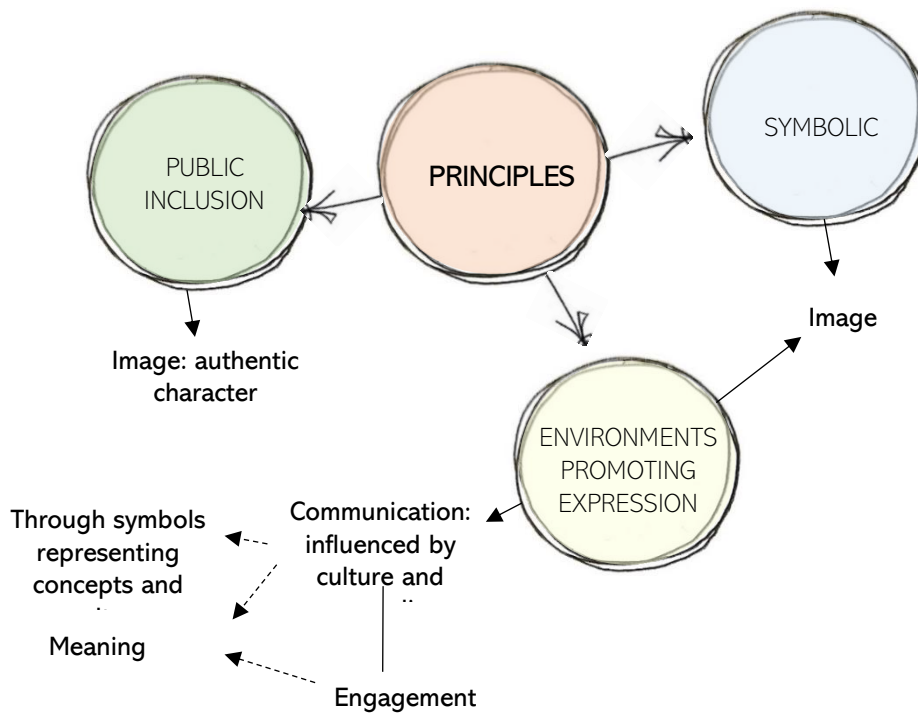
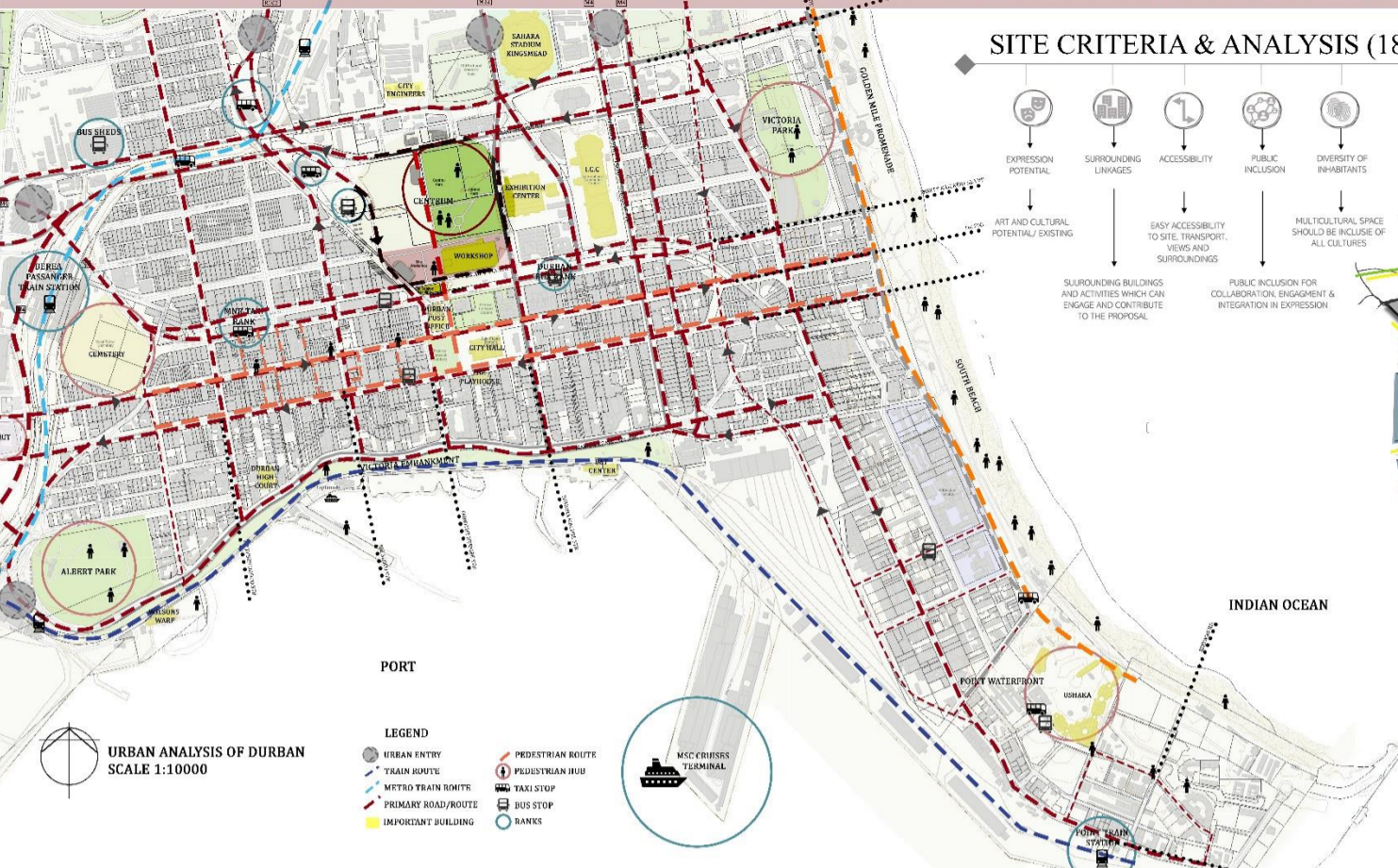


Figure 3.1.2.3. 2: Diagram of design principles (Source: Author, 2019)

The design principles aid in achieving the design aims. The ‘thread’ concept is symbolised in the design of movement paths and nodes, the thread-like form using levels and in the aesthetic. The incorporation of public space/ squares throughout the design plays an important role in the engagement and integration of artists and the public. The layered use of ‘node and thread’ throughout conceptualising the design resulted in a designed site which is activated and connected, regardless of the multifaceted functions and socio-cultural factors.

3.2 FINAL DESIGN PROPOSAL AND TECHNICAL DRAWINGS

EXPLORING ART AND CULTURAL EXPRESSION IN ARCHITECTURE: towards an art and performance center in Durban

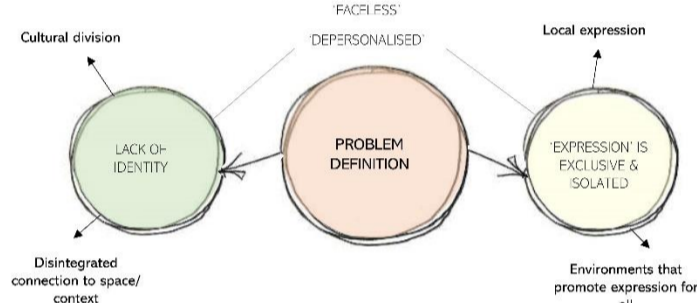


SITE CRITERIA & ANALYSIS (18 000 sqm)

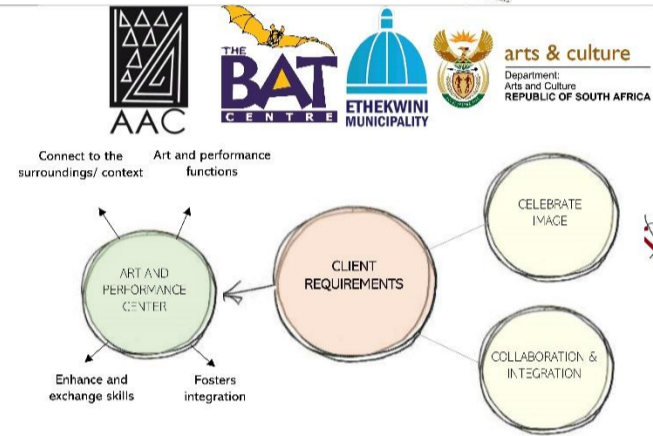


PROBLEM STATEMENT

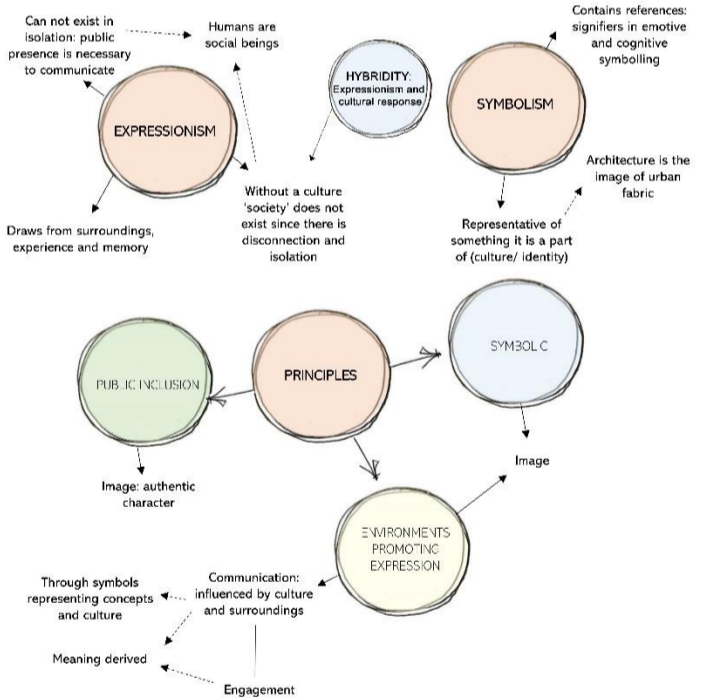
Durban has a lack of social integration, meaning and identity within architectural space and places of expression



CLIENT

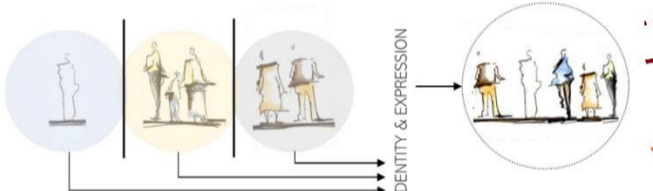


THEORIES & CONCEPTS



VISION

To explore **expression** as a generator of a contextual image which **integrates and promotes** cultural and artistic identity



WHO

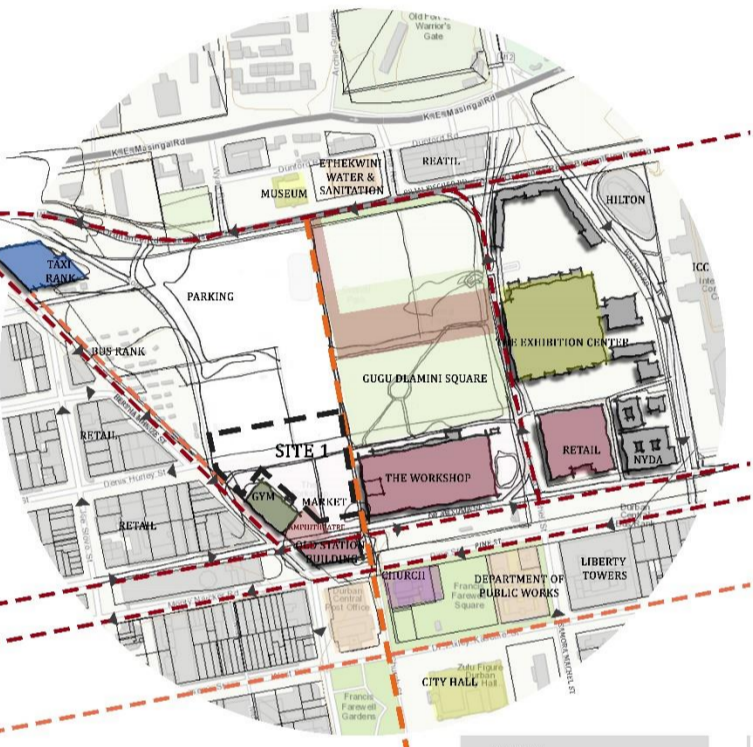


WHAT



WHY

There is a lack of the city's cultural and artistic image, celebration of diversity, and expression is isolated within the urban fabric.



EXPRESSIONISM

- Evoke emotional response
- Playful and creative
- Dynamic
- Landmark/iconic

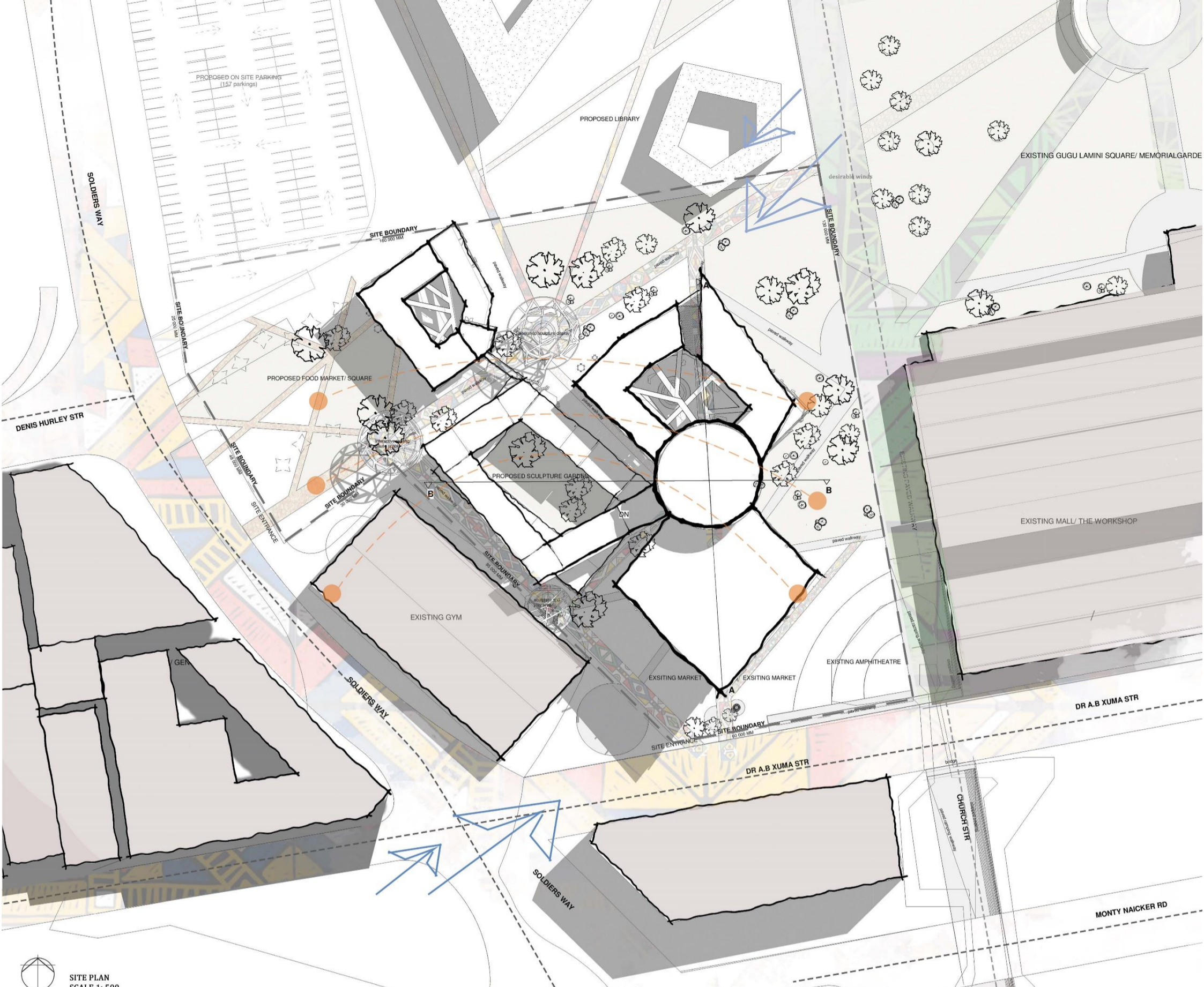
CULTURE

- Multiculturally inclusive
- Culture integrated into image
- Site and contextual cultures
- Cultural hub

SYMBOLISM

- Representation of culture and context
- Supportive environments
- Connections and flow

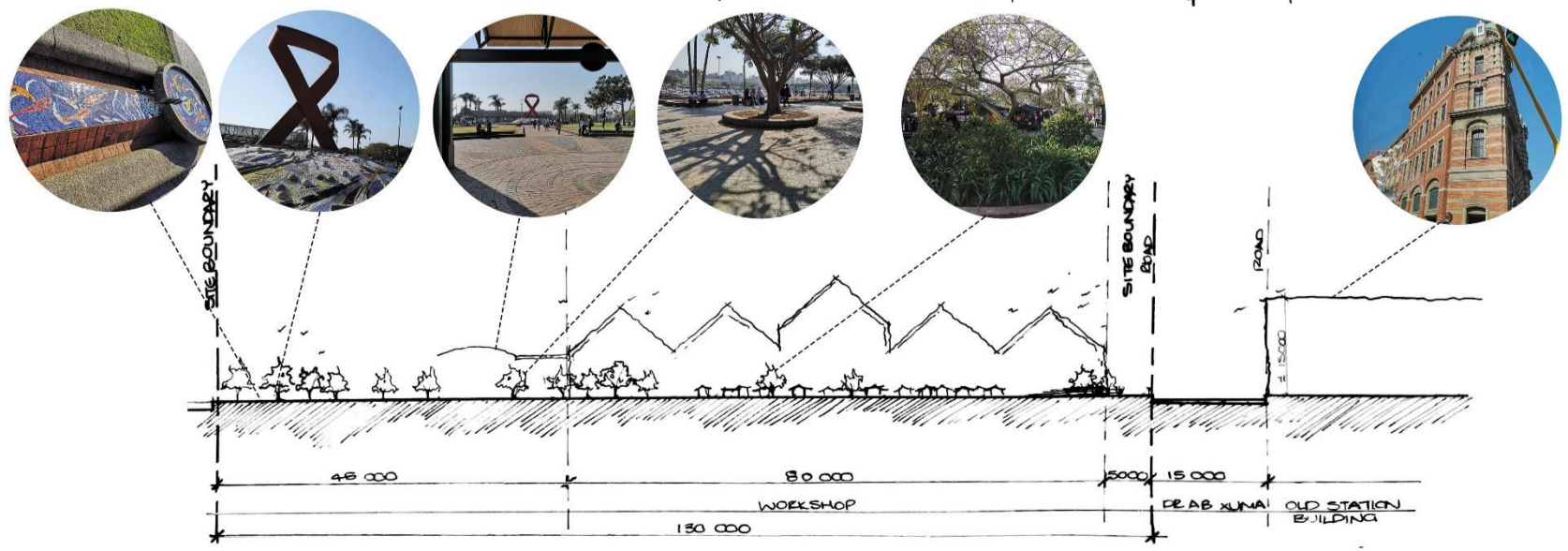




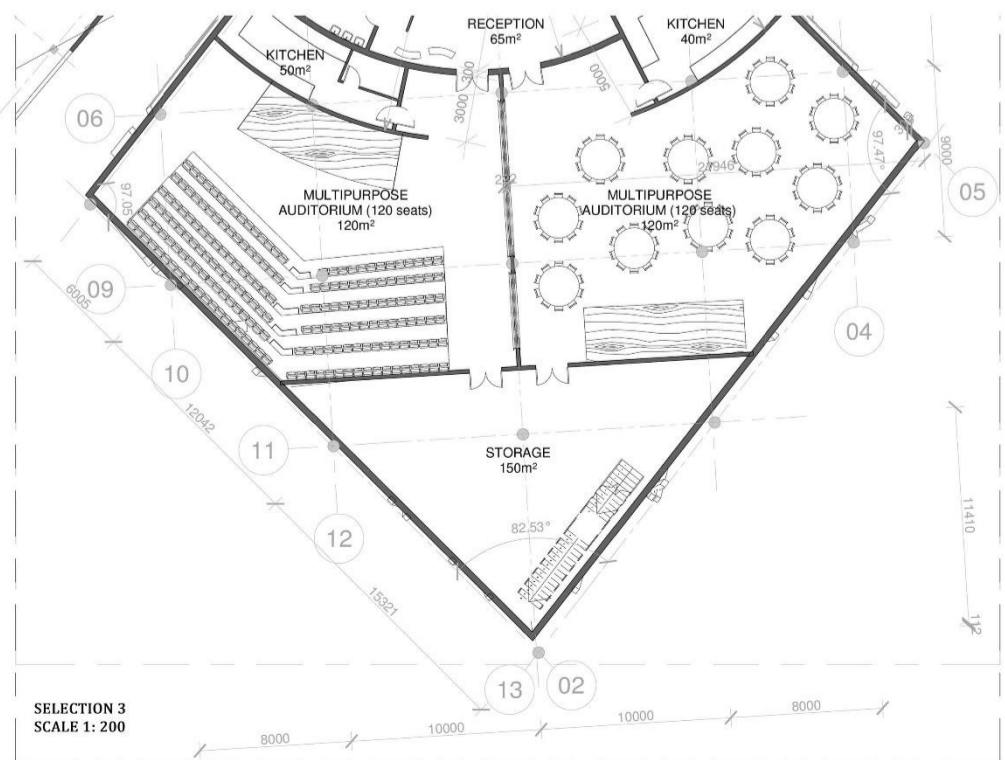
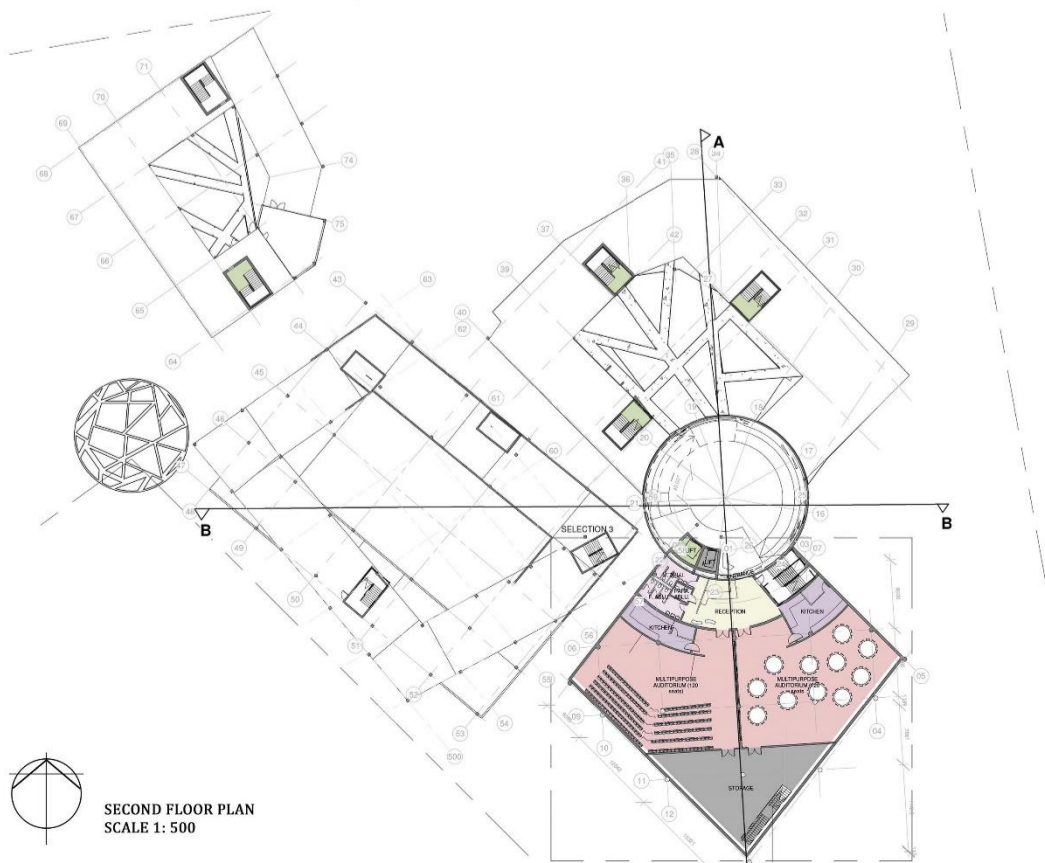
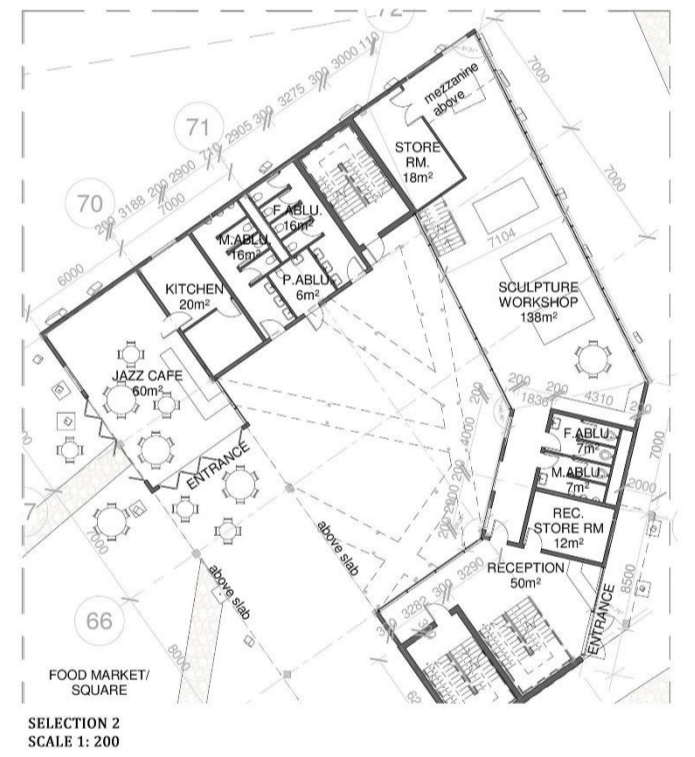
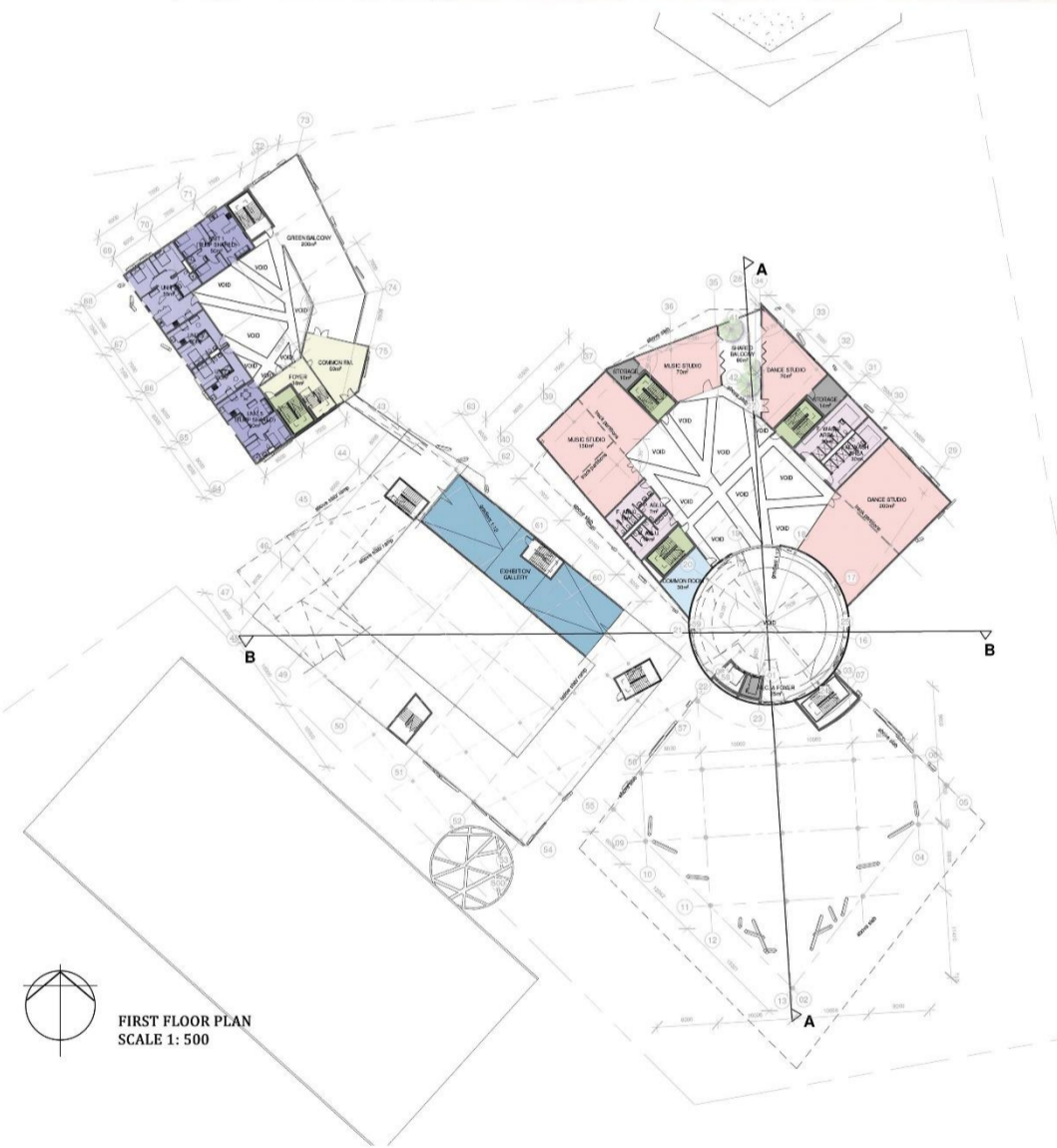
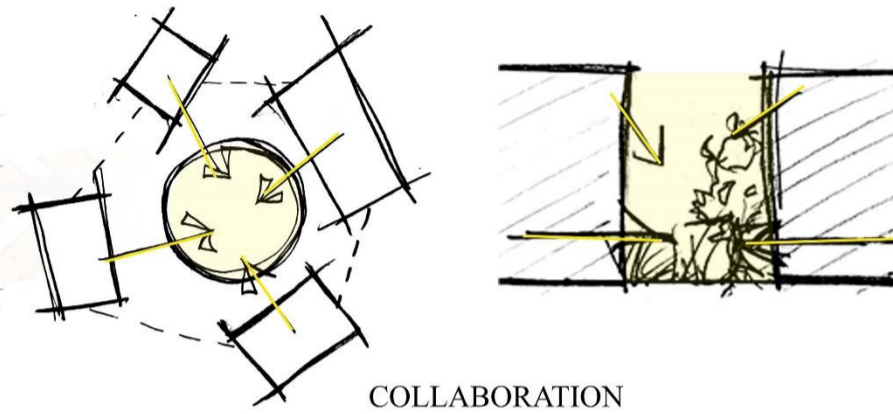
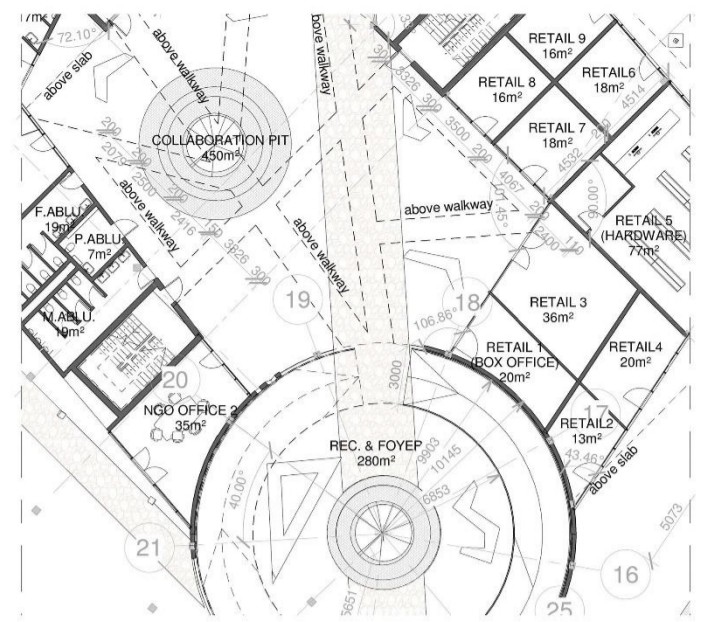
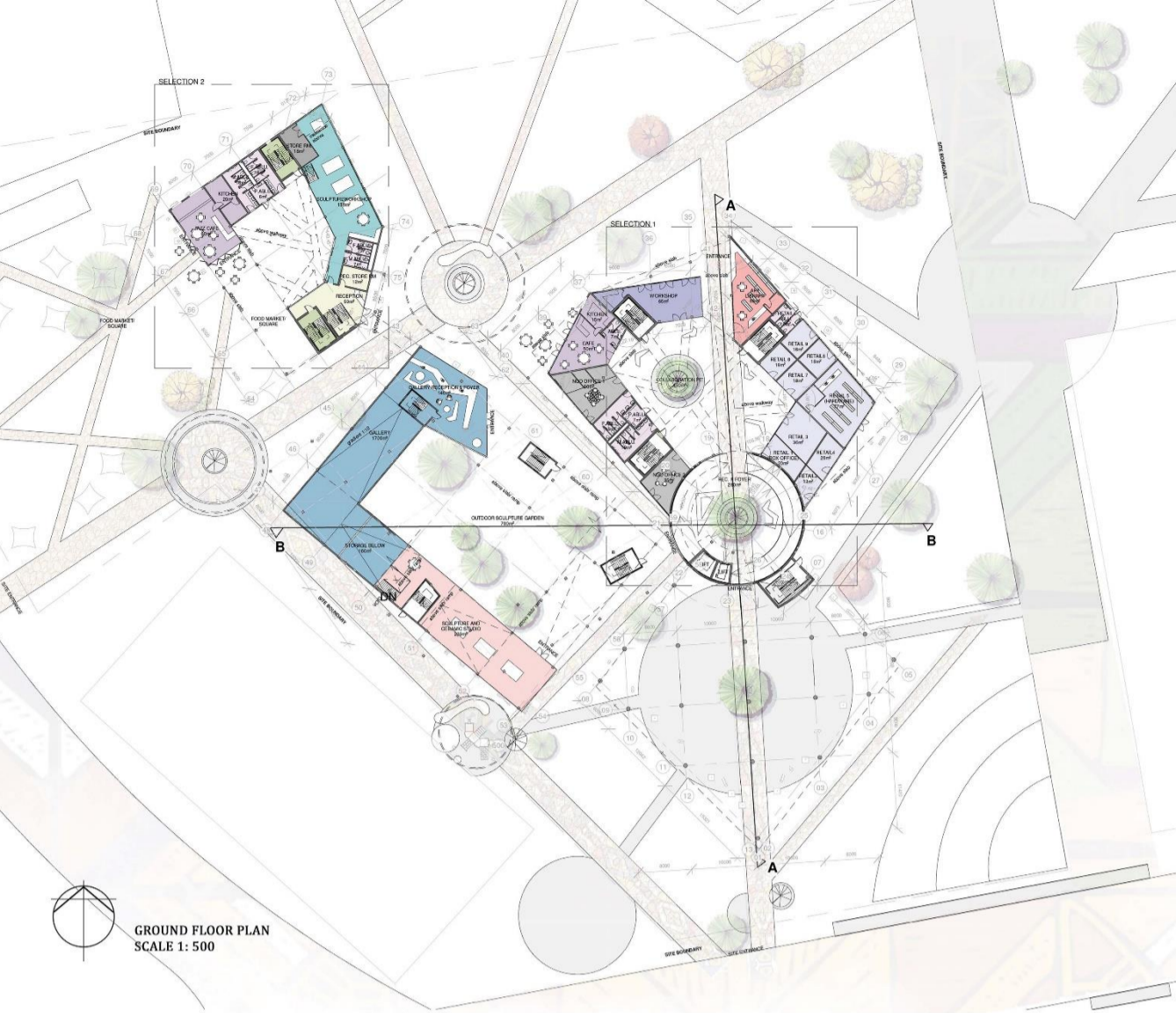
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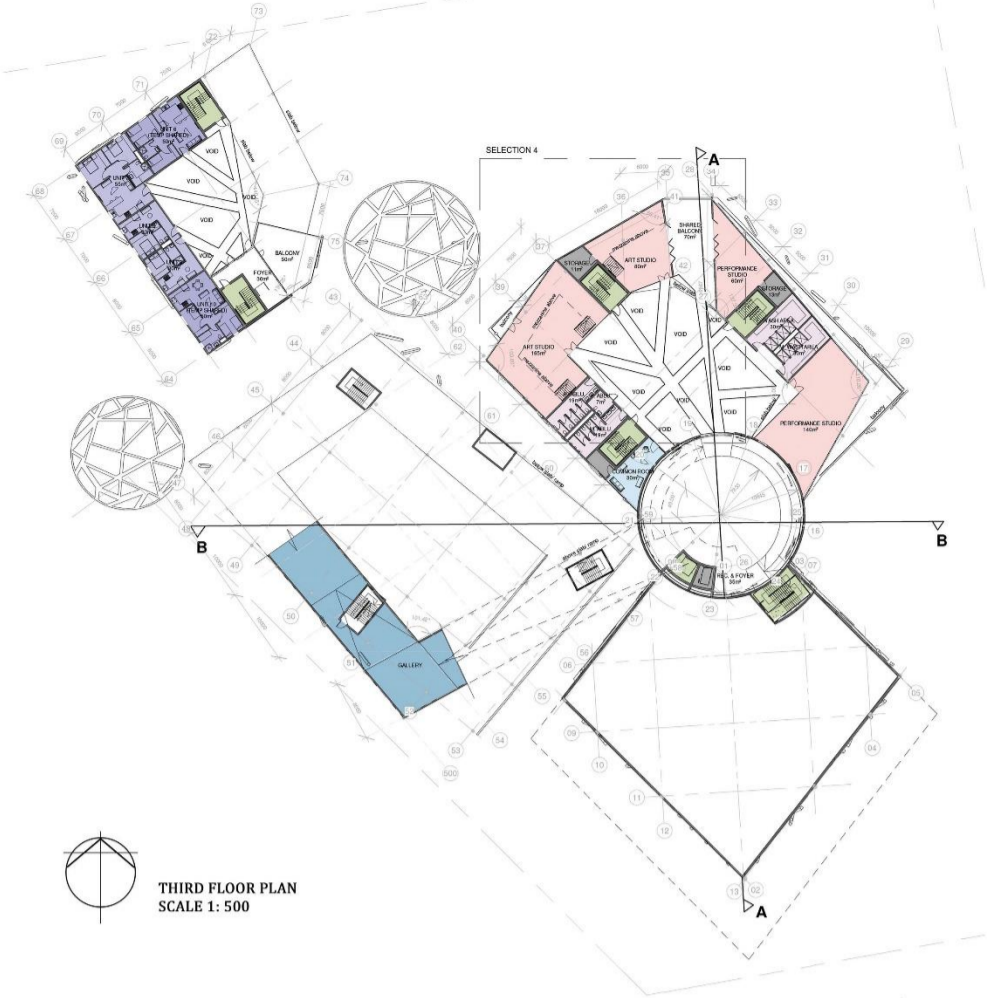


SITE SECTION A-A
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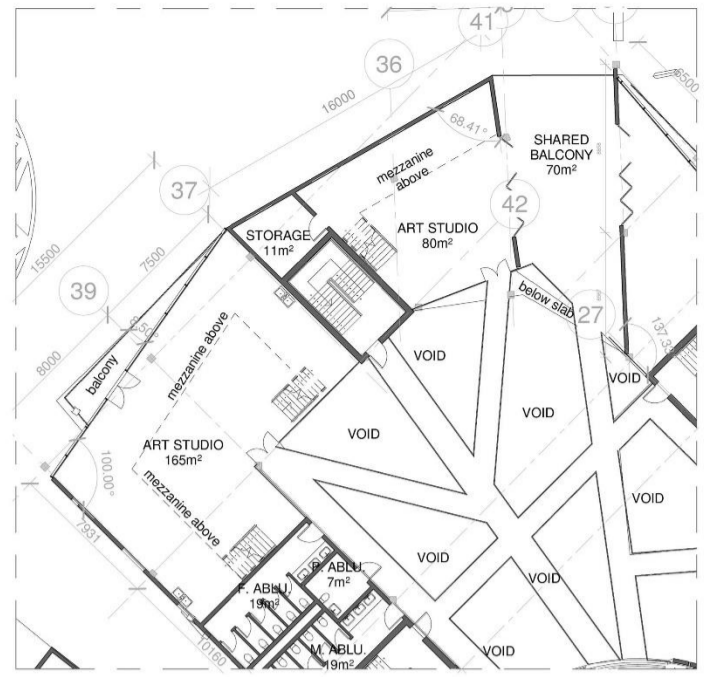


SITE SECTION B-B
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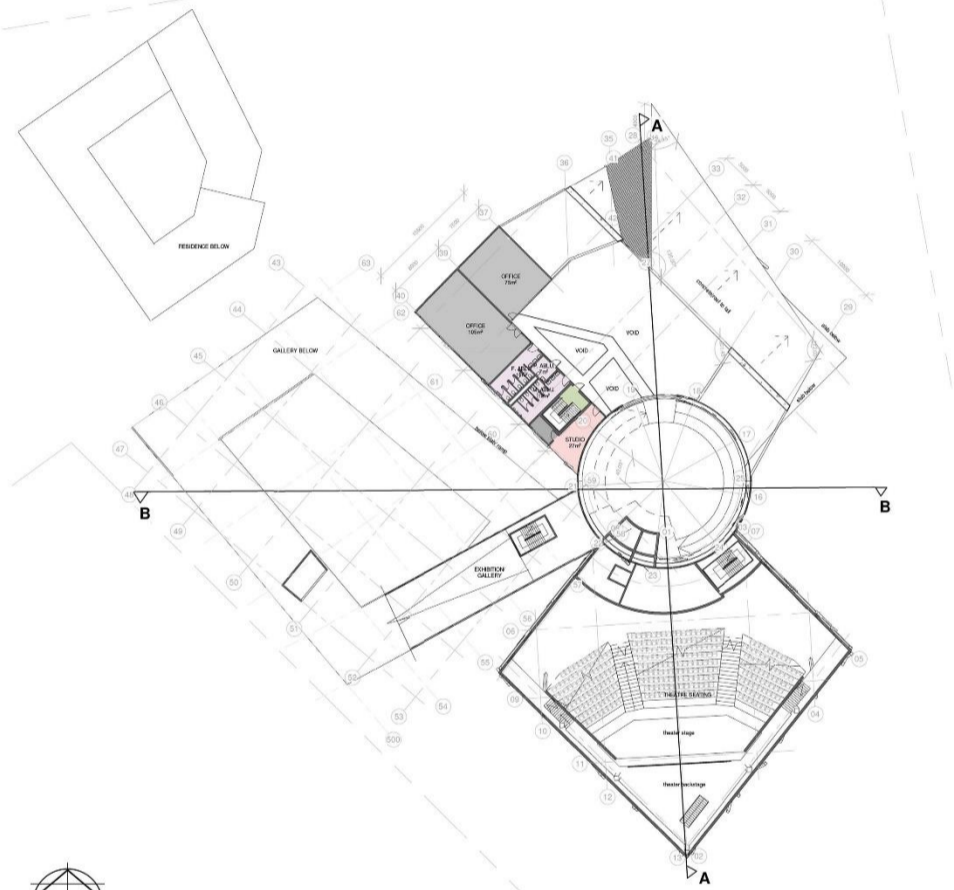




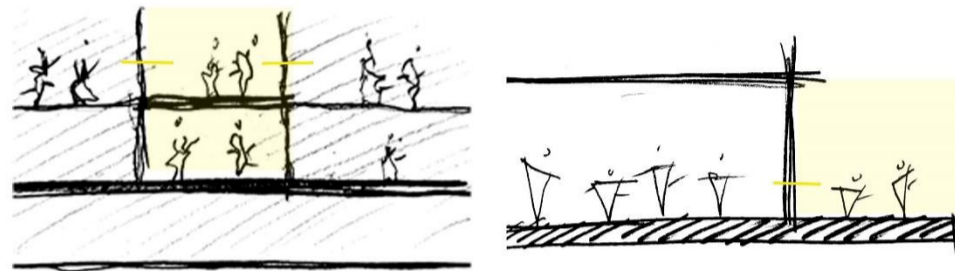
THIRD FLOOR PLAN
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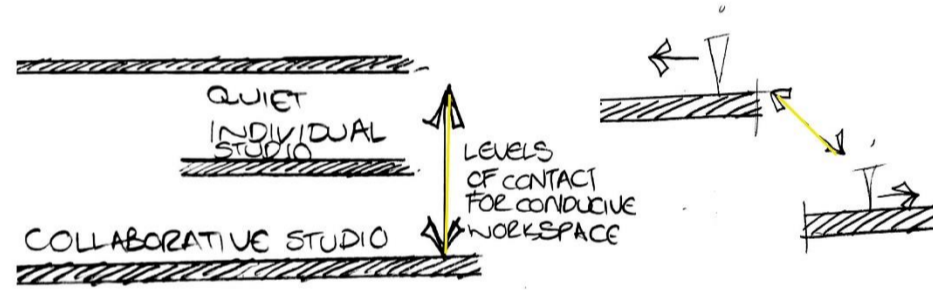
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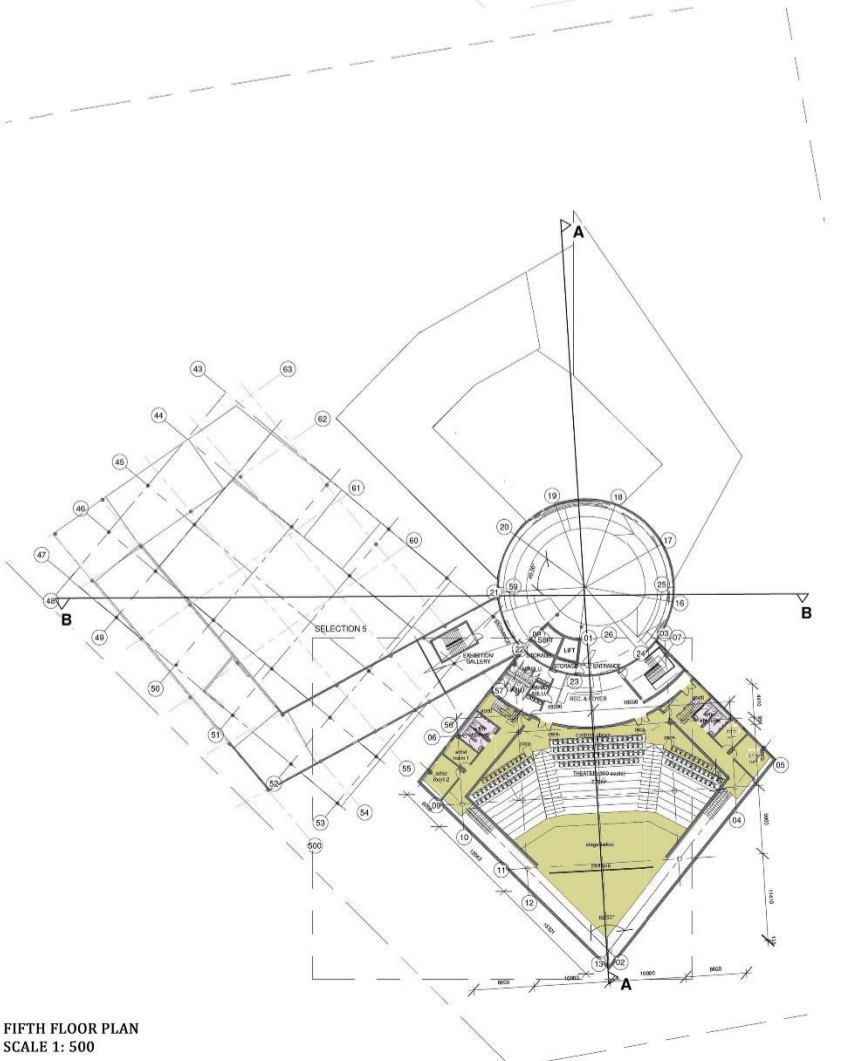
FOURTH FLOOR PLAN
SCALE 1: 500



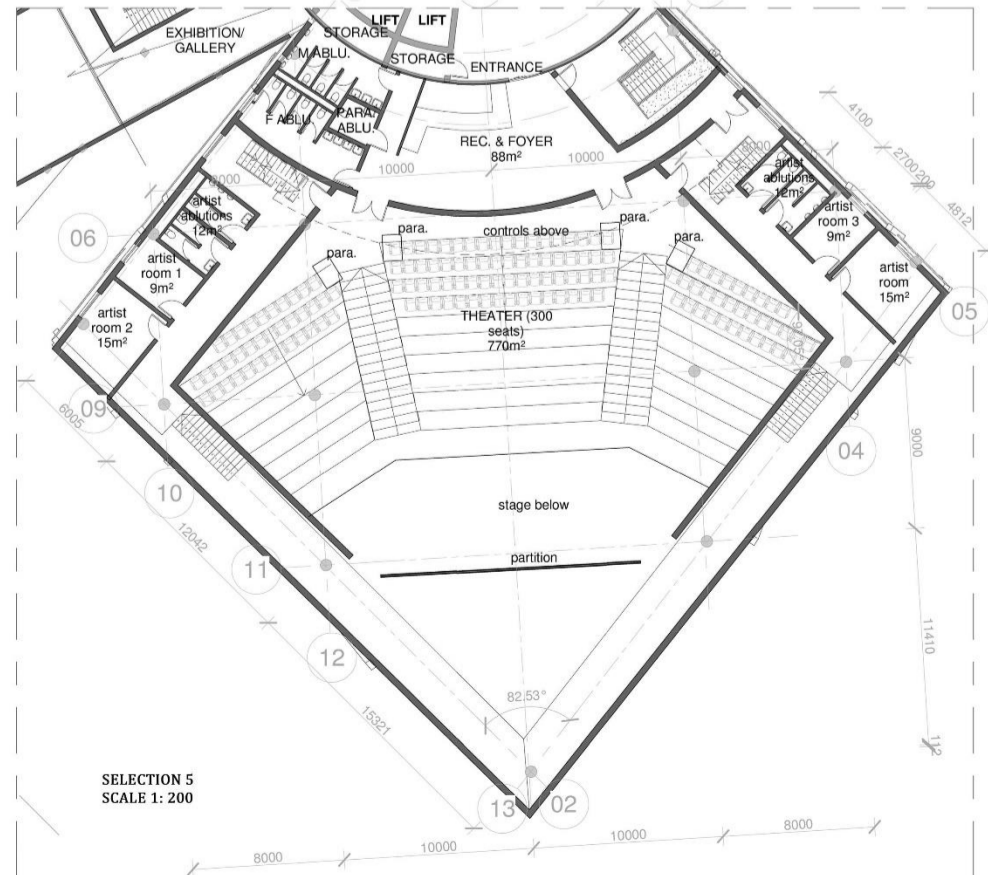
INDOOR/ OUTDOOR INTEGRATION



LEVELS FOR EXPRESSION AND CONNECTION



FIFTH FLOOR PLAN
SCALE 1: 500



SELECTION 5
SCALE 1: 200

SITE BOUNDARY



EAST EVELATION
SCALE 1: 200

SITE BOUNDARY



NORTH EVELATION
SCALE 1: 200

SITE BOUNDARY

SITE BOUNDARY



SOUTH EVELATION
SCALE 1: 200

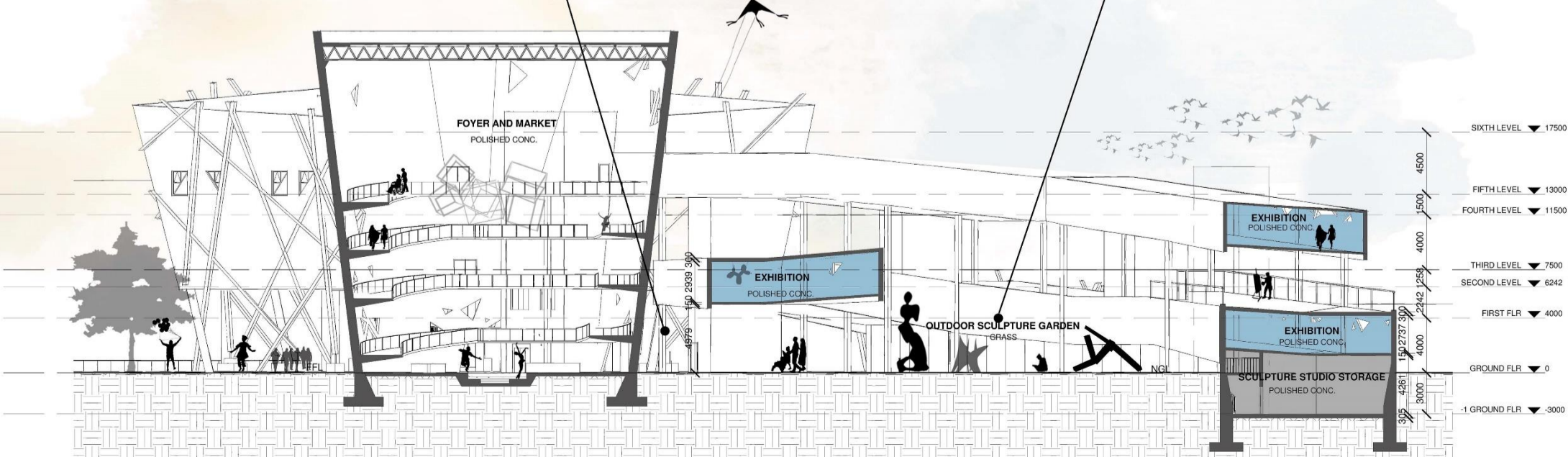
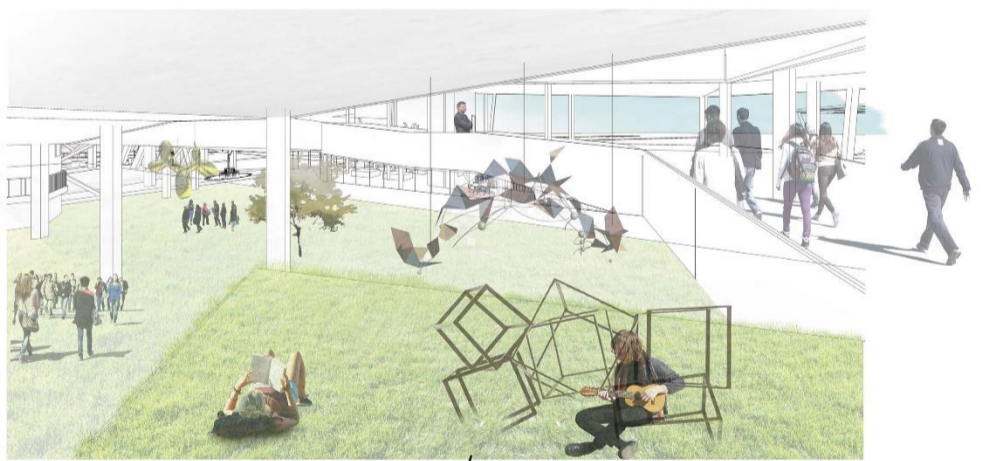
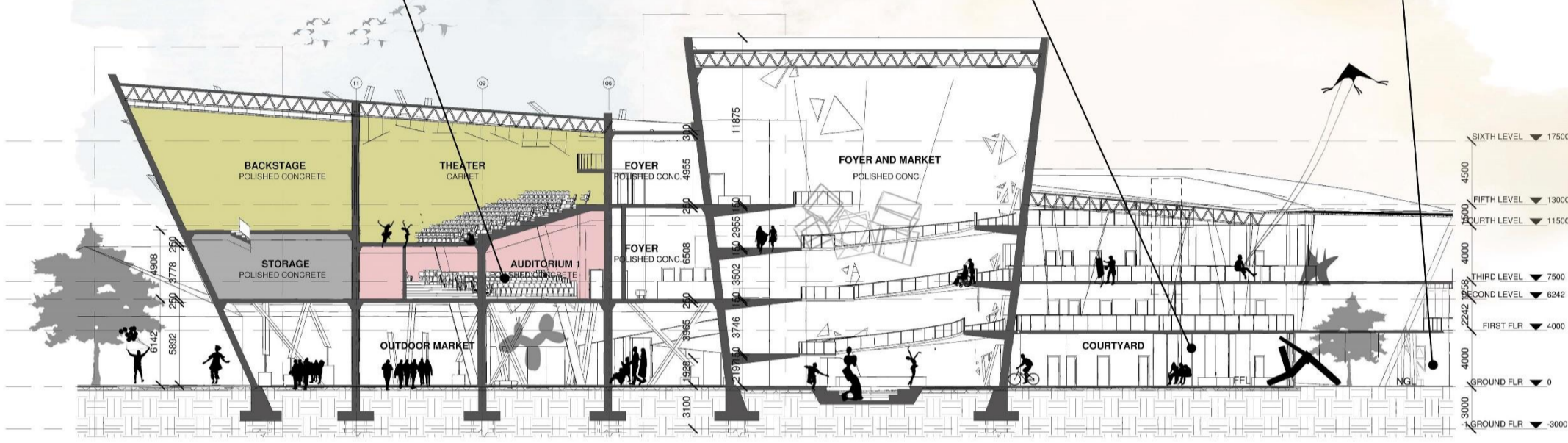
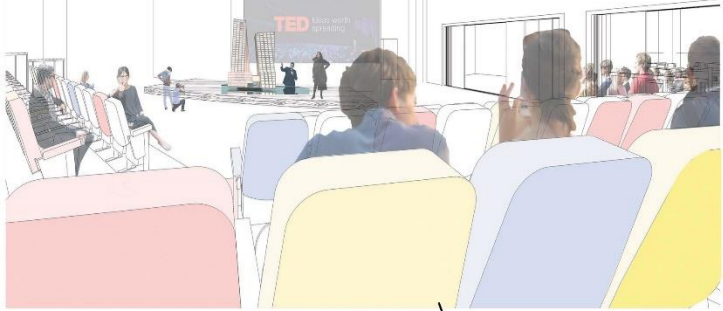
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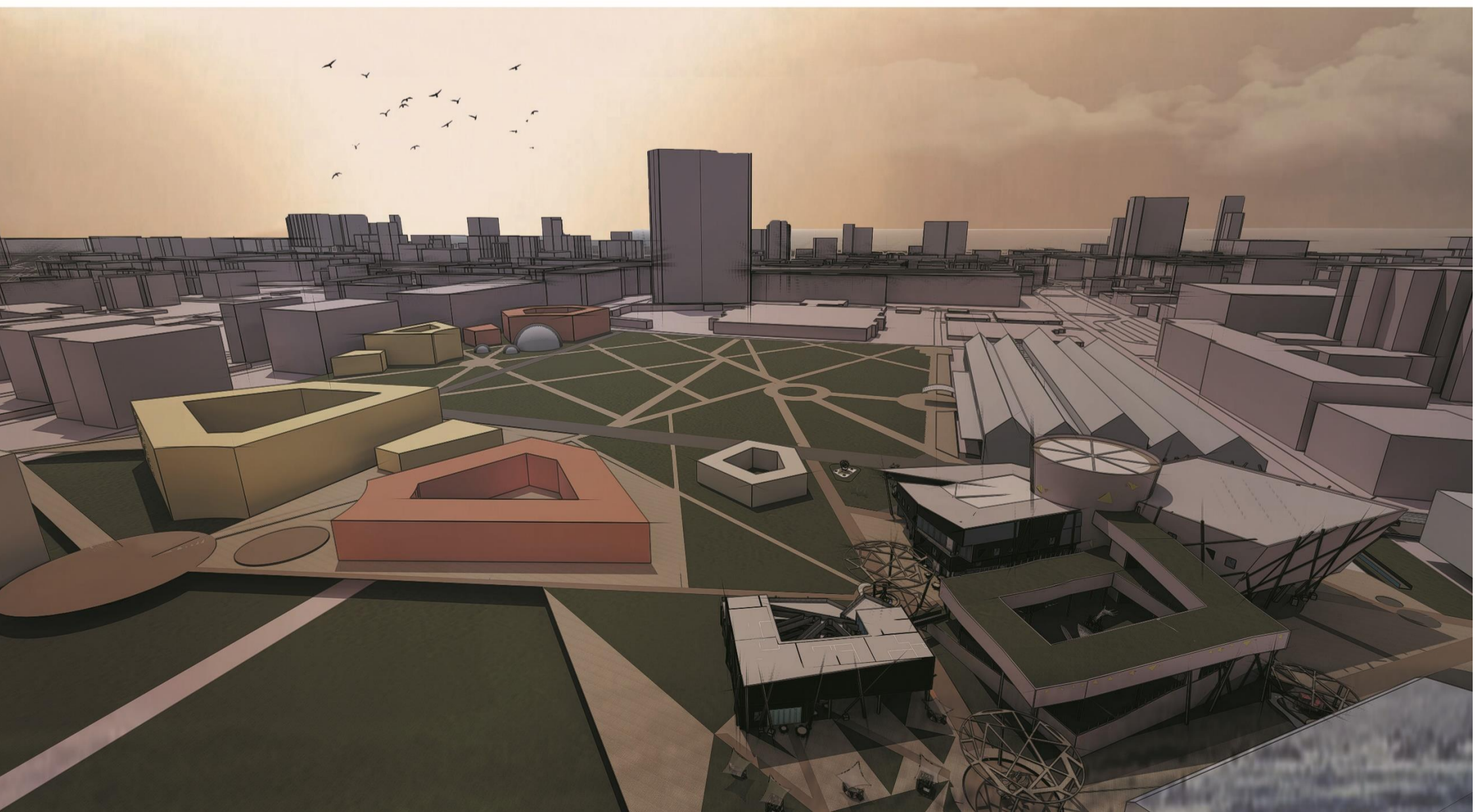
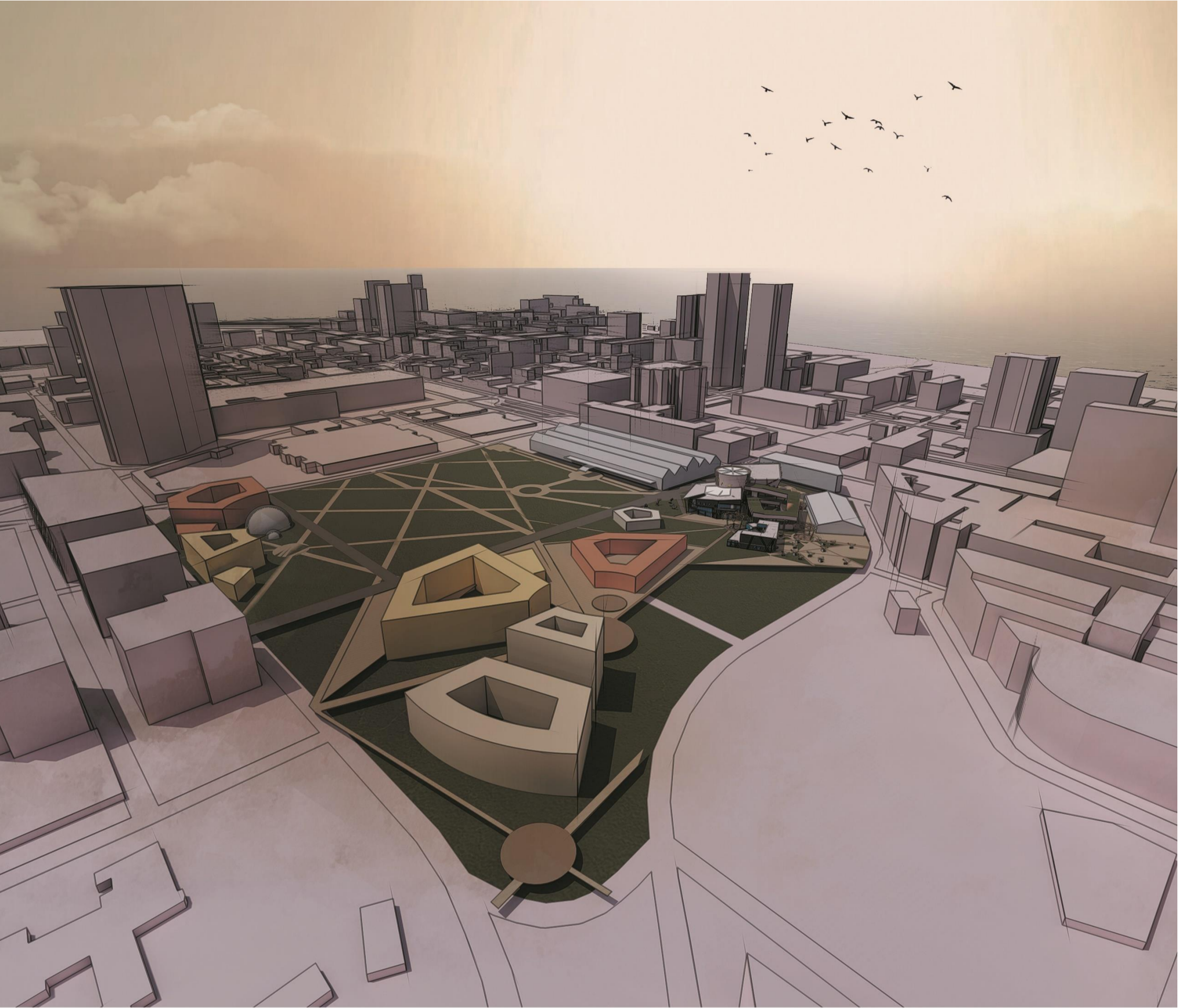
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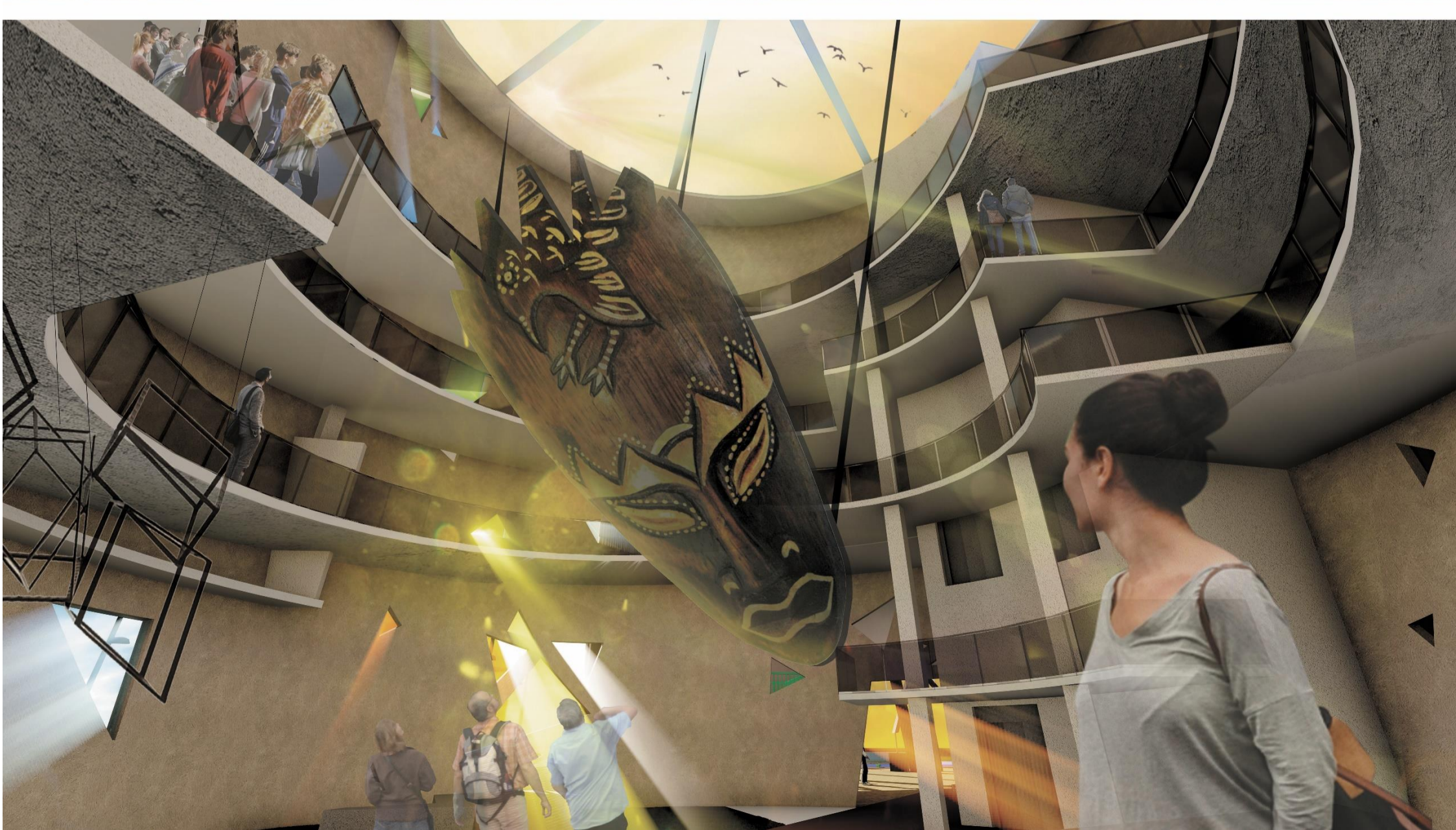
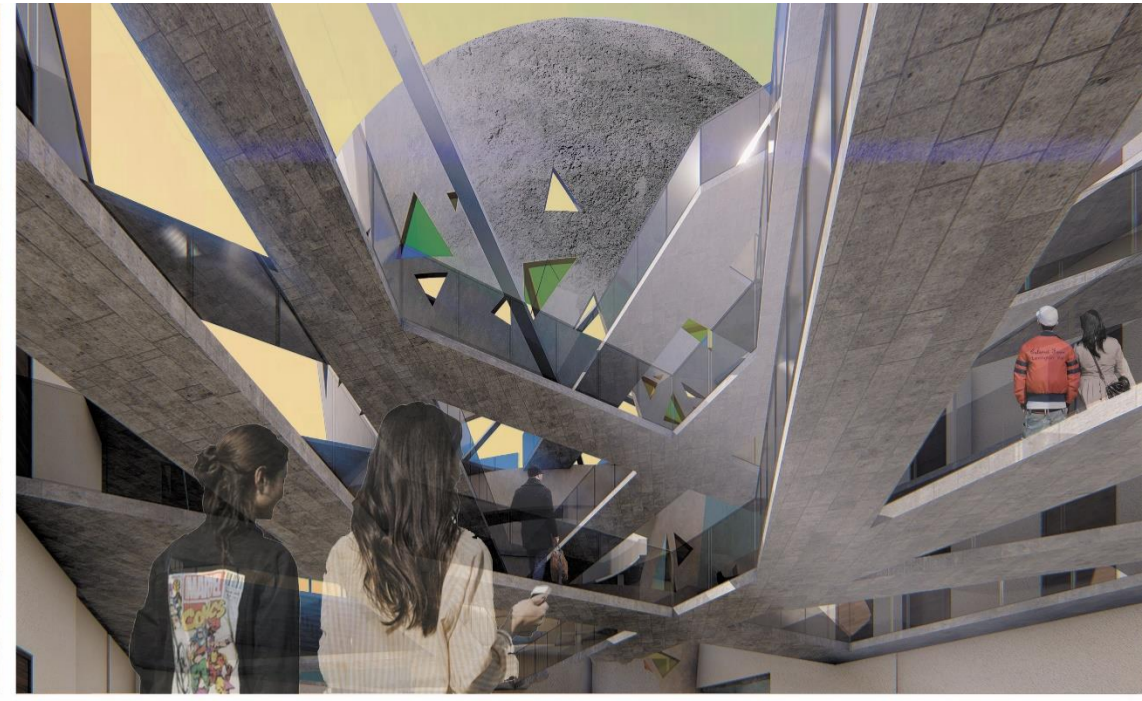


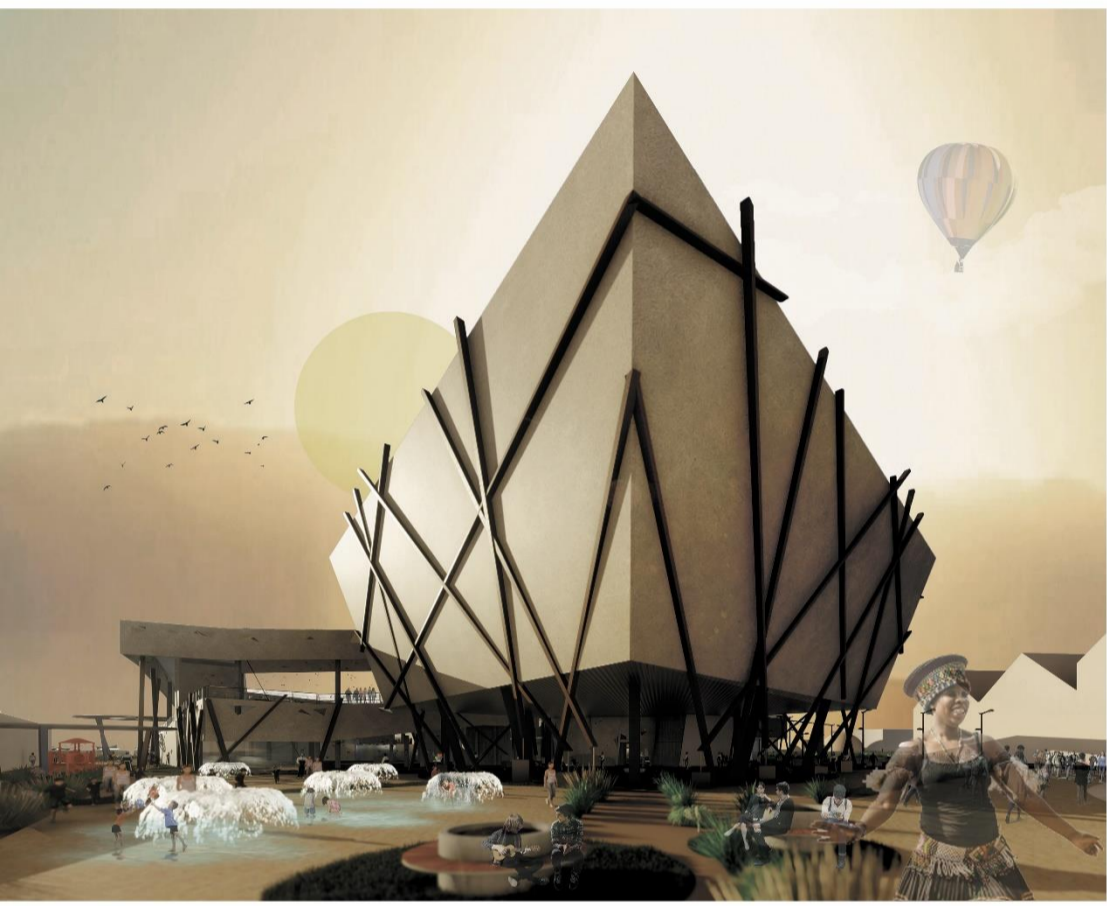
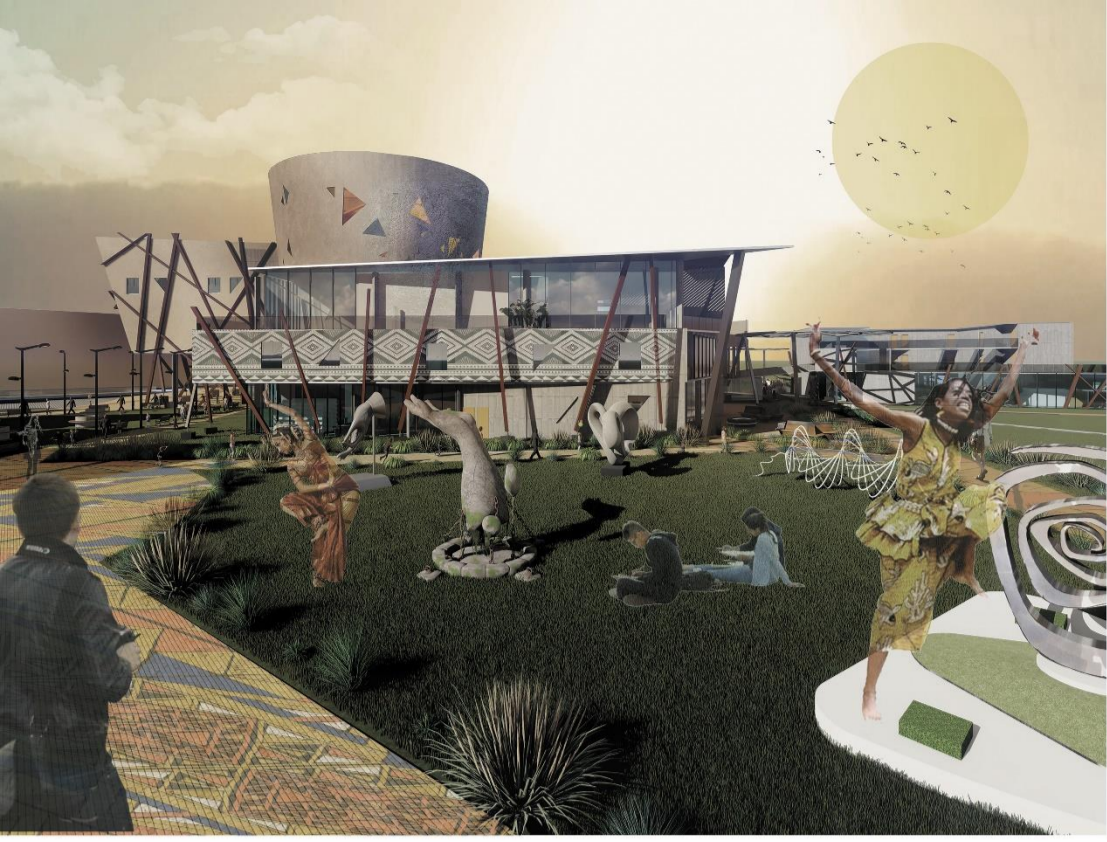
WEST EVELATION
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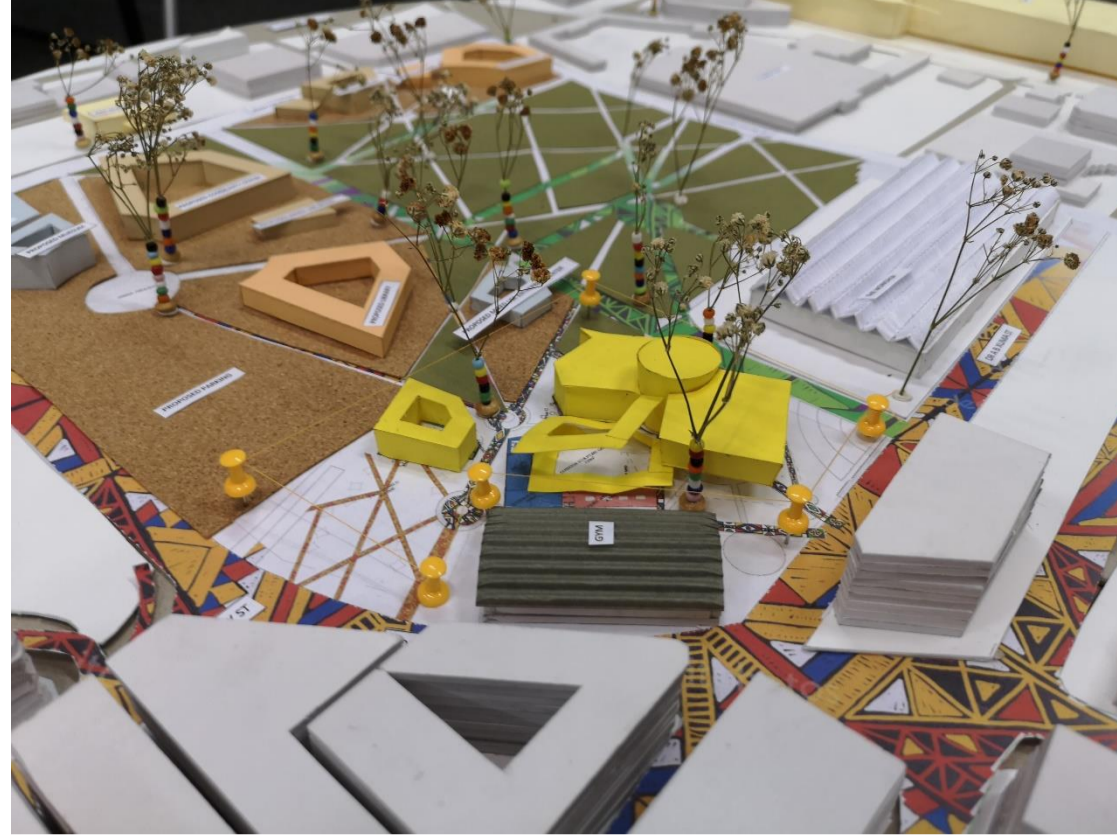
SITE BOUNDARY



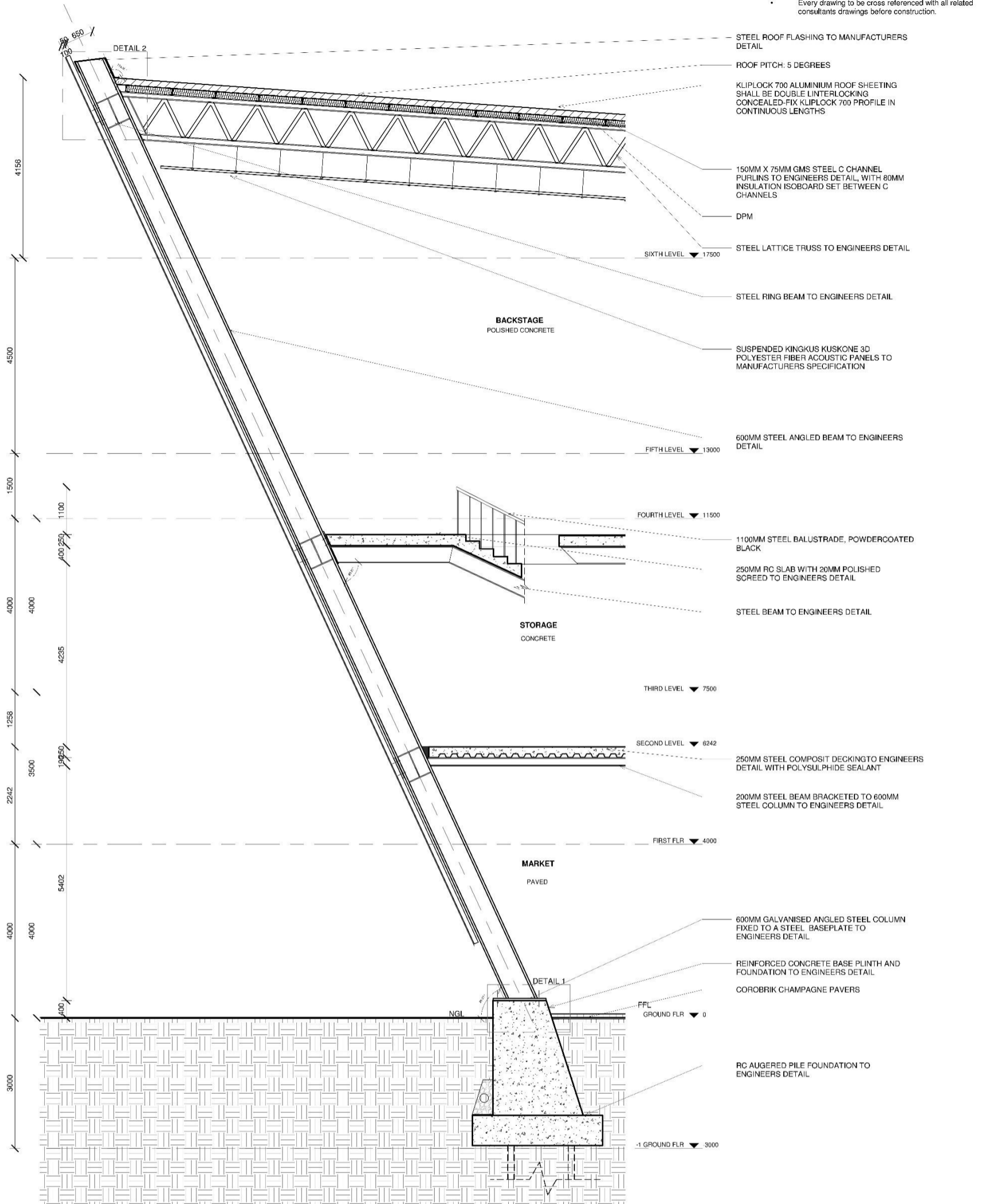




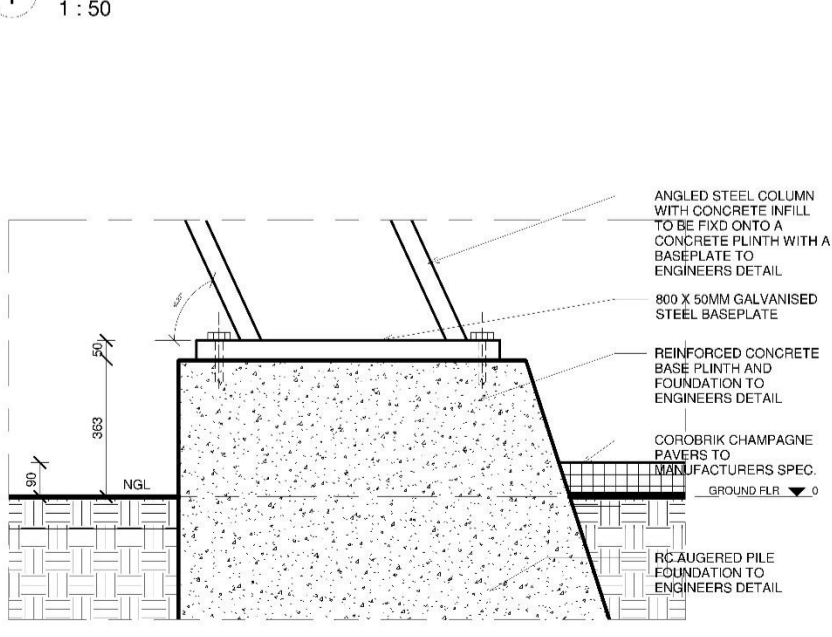




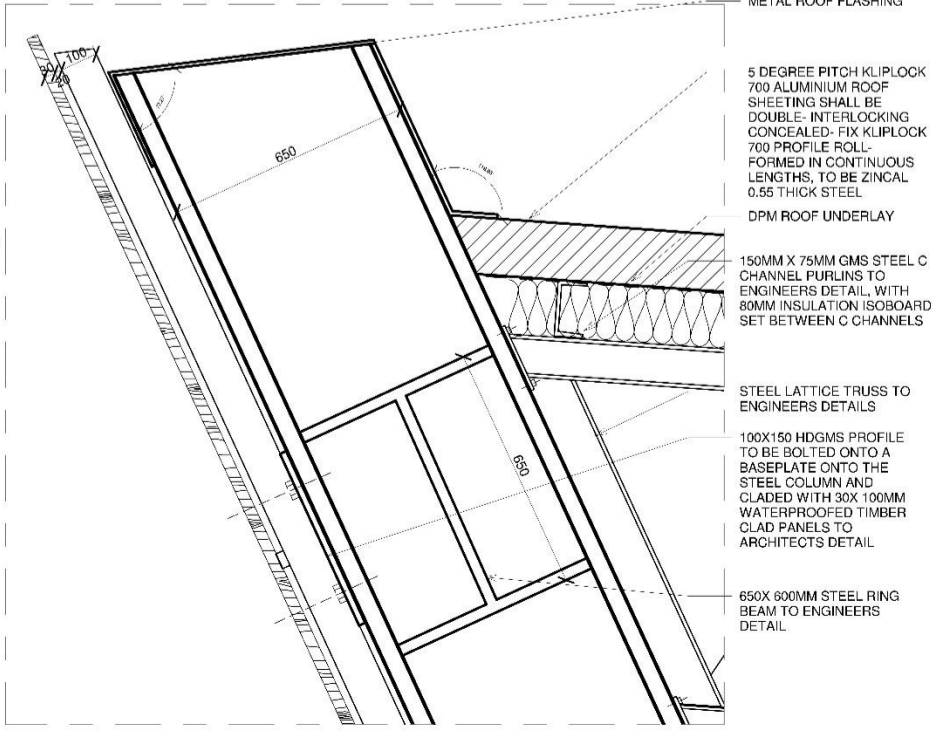
- GENERAL NOTES:**
- All work is to be in accordance with the SANS 10400.
 - All dimensions and levels are to be checked on site before work commences. Architect to be notified immediately of any discrepancies.
 - Only figured dimensions are to be taken, drawings are not to be scaled.
 - All reinforced concrete work to be in accordance with structural engineer's details and specs.
 - Every drawing to be cross referenced with all related consultants drawings before construction.



1 STRIP SECTION A
1 : 50



2 DETAIL 1
1 : 10



3 DETAIL 2
1 : 10

Architect's Signature _____ Date _____

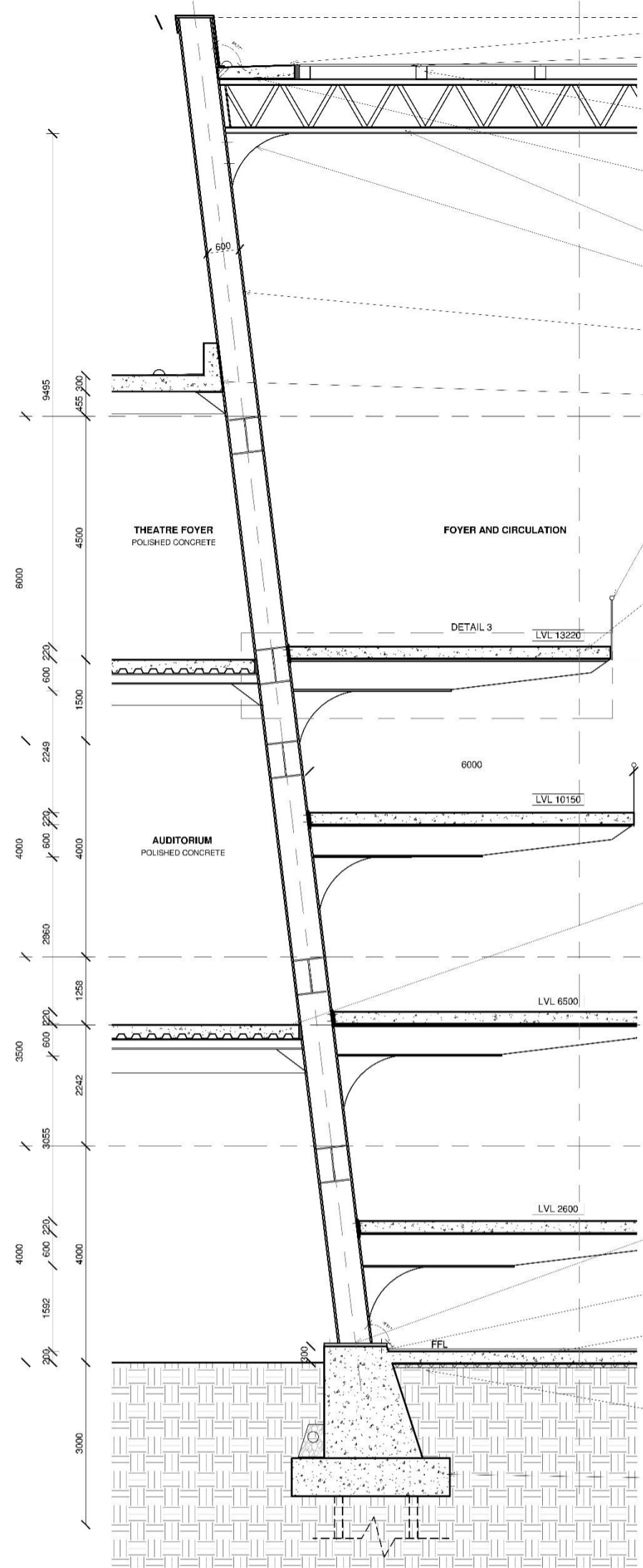
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Revision No.	Description	Date

ART AND PERFORMANCE CENTER

NICOLE NAIDOO 214502543

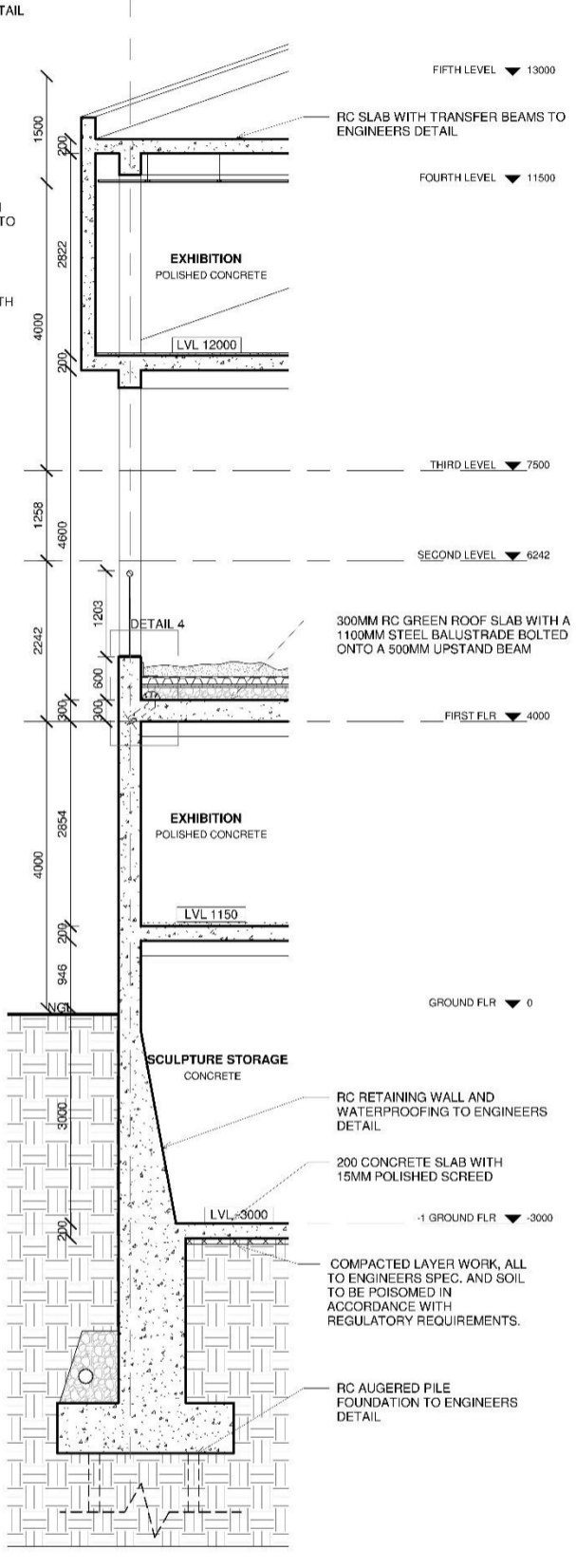
Task	TECH
Scale	As indicated
Drawn by	NICOLE NAIDOO 214502543
Checked by	Checker
Date	11/09/19

Project Number	Drawing Number	Rev
01	1	



- 1 DEGREE PITCH RC SLAB WITH 10 MM SCREED TO FALL
- CUT 1620x1220 MAKROLON UV SOLID SHEET (CLEAR COLOUR) TO SPECIALISTS SPECIFICATIONS FIXED TO PAINTED GMS FRAMEWORK BY SPECIALIST
- 100 x 50MM PAINTED GMS BOX SECTION BETWEEN TRUSSES TO FORM BOX FRAME TO ENGINEERS DETAILS
- 250MM RC ROOF SLAB TO BE WATERPROOFED BY SPECIALISTS, TO FALL TO A FULL BORE OUTLET ENCASED IN THE COLUMN
- STEEL LATTICE TRUSS TO ENGINEERS DETAIL
- STEEL WEB SUPPORT FIXED TO STEEL COLUMN TO ENGINEERS DETAIL
- STEEL ANGLED COLUMN TO ENGINEERS DETAIL
- RC ROOF SLAB TO ENGINEERS DETAIL
- SIXTH LEVEL ▼ 17500
- 1100MM GLASS BALUSTRADE WITH BLACK POWDERCOATED FRAMES TO BE FIXED TO SIDE OF RC SLAB TO MANUFACTURERS DETAIL
- 220 MM RC SLAB LANDING SUPPORTED BY A STEEL BEAM WITH BOTTOM FLANGE OUTAWAY TO ENGINEERS DETAIL
- FIFTH LEVEL ▼ 13000
- FOURTH LEVEL ▼ 11500
- 250MM STEEL COMPOSIT DECKING TO ENGINEERS DETAIL WITH POLYSULPHIDE SEALANT
- THIRD LEVEL ▼ 7500
- SECOND LEVEL ▼ 6242
- FIRST FLR ▼ 4000
- 600MM GALVANISED ANGLED STEEL COLUMN FIXED TO A STEEL BASEPLATE TO ENGINEERS DETAIL
- REINFORCED CONCRETE BASE PLINTH AND FOUNDATION TO ENGINEERS DETAIL
- 200 CONCRETE SLAB WITH 15MM POLISHED SCREED
- GROUND FLR ▼ 0
- COMPACTED LAYER WORK, ALL TO ENGINEERS SPEC. AND SOIL TO BE POISOMED IN ACCORDANCE WITH REGULATORY REQUIREMENTS.
- RC AUGERED PILE FOUNDATION TO ENGINEERS DETAIL
- 1 GROUND FLR ▼ -3000

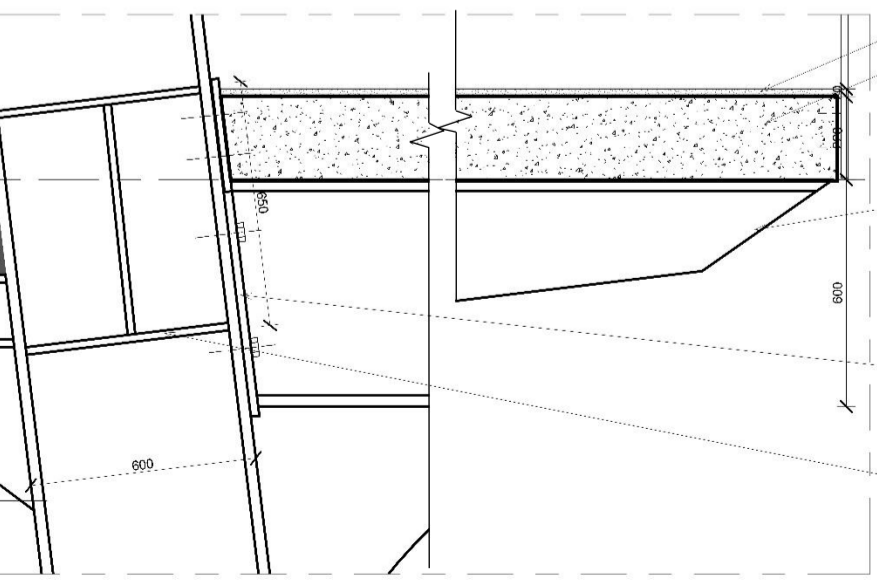
- GENERAL NOTES:**
- All work is to be in accordance with the SANS 10400.
 - All dimensions and levels are to be checked on site before work commences. Architect to be notified immediately of any discrepancies.
 - Only figured dimensions are to be taken, drawings are not to be scaled.
 - All reinforced concrete work to be in accordance with structural engineer's details and specs.
 - Every drawing to be cross referenced with all related consultants drawings before construction.



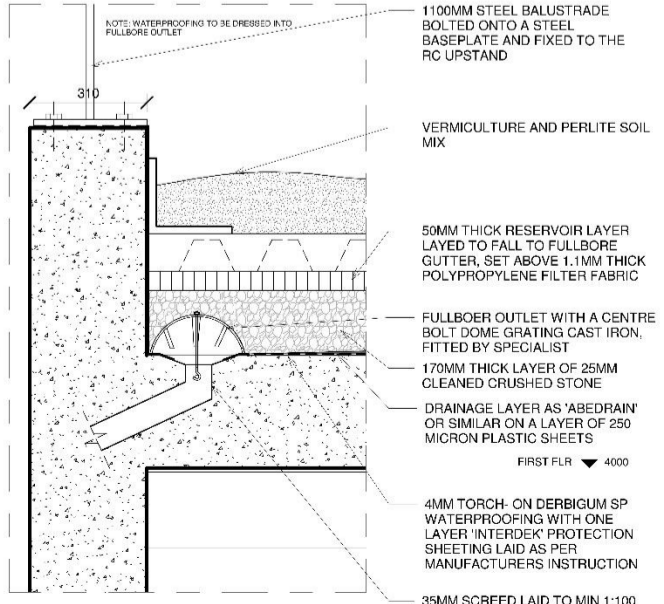
- FIFTH LEVEL ▼ 13000
- FOURTH LEVEL ▼ 11500
- EXHIBITION POLISHED CONCRETE
- LVL 12000
- THIRD LEVEL ▼ 7500
- SECOND LEVEL ▼ 6242
- 300MM RC GREEN ROOF SLAB WITH A 1100MM STEEL BALUSTRADE BOLTED ONTO A 500MM UPSTAND BEAM
- FIRST FLR ▼ 4000
- EXHIBITION POLISHED CONCRETE
- LVL 1150
- GROUND FLR ▼ 0
- SCULPTURE STORAGE CONCRETE
- RC RETAINING WALL AND WATERPROOFING TO ENGINEERS DETAIL
- 200 CONCRETE SLAB WITH 15MM POLISHED SCREED
- LVL -3000
- 1 GROUND FLR ▼ -3000
- COMPACTED LAYER WORK, ALL TO ENGINEERS SPEC. AND SOIL TO BE POISOMED IN ACCORDANCE WITH REGULATORY REQUIREMENTS.
- RC AUGERED PILE FOUNDATION TO ENGINEERS DETAIL

4 STRIP SECTION B
1:50

6 STRIP SECTION C
1:50



- 15MM POLISHED SCREED
- 220MM RC FLOOR SLAB
- FIFTH LEVEL ▼ 13000
- 600MM GALVANISED STEEL BEAM WITH CUT AWAY BOTTOM FLANGE OF 254 X 148MM TO FORM TEE TO ENGINEERS DETAIL
- STEEL BEAM TO BE BOLTED ONTO A BASEPLATE SET ONTO THE STEEL COLUMN
- 600 X 650 MM STEEL RING BEAM TO ENGINEERS DETAIL



- NOTE: WATERPROOFING TO BE DRESSED INTO FULLBORE OUTLET
- 1100MM STEEL BALUSTRADE BOLTED ONTO A STEEL BASEPLATE AND FIXED TO THE RC UPSTAND
- VERMICULITE AND PERLITE SOIL MIX
- 50MM THICK RESERVOIR LAYER LAYED TO FALL TO FULLBORE GUTTER, SET ABOVE 1.1MM THICK POLYPROPYLENE FILTER FABRIC
- FULLBORE OUTLET WITH A CENTRE BOLT DOME GRATING CAST IRON, FITTED BY SPECIALIST
- 170MM THICK LAYER OF 25MM CLEANED CRUSHED STONE
- DRAINAGE LAYER AS 'ABEDRAIN' OR SIMILAR ON A LAYER OF 250 MICRON PLASTIC SHEETS
- FIRST FLR ▼ 4000
- 4MM TORCH-ON DERBIGUM SP WATERPROOFING WITH ONE LAYER 'INTERDEK' PROTECTION SHEETING LAID AS PER MANUFACTURERS INSTRUCTION
- 35MM SCREED LAID TO MIN 1:100 FALL

5 DETAIL 3
1:10

7 DETAIL 4
1:10

Architect's Signature _____ Date _____

Revision Schedule		
Revision No.	Description	Date

ART AND PERFORMANCE CENTER

NICOL NAIKOO 214502543

Task: TECH
Scale: As indicated
Drawn by: NICOL NAIKOO 214502543
Checked by: _____
Date: 20/11/2019

Project Number	Drawing Number	Rev
01	2	

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5 REFERENCES

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