ICONISM AS A TOOL FOR SOCIAL IDENTITY: A Proposed City Hall for Durban

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i)   DECLARATION

A Dissertation submitted in partial fulfilment of the requirements for the degree of Master of Architecture.

I hereby declare that this dissertation is my own unaided work. It is being submitted to the School of Architecture, University of KwaZulu-Natal, Durban, for the degree of Master of Architecture, and has not been submitted before for any degree or examination at any other University.

Signed by me on this 15th day of June 2012.

ii)   ACKNOWLEDGEMENTS

iii) DEDICATION

To my Dad and Mom for all the years of support and love and to my amazing husband who kept me going throughout this adventure.

iv) ABSTRACT

The concept of iconic architecture has been around for thousands of years. It has taken the form of great structures that have portrayed powerful messages, to impress and to intimidate society, from the pyramids and tombs of Egypt to the great Gothic cathedrals in Italy. It is by these structures that individuals have been exonerated and great nations have been identified. This concept is still very much prevalent today. Great structures and monuments fill the landscape, providing local and national identity and power to many communities and cities across the world. Today, icons bear the responsibility to represent more than just individuals and corporate structures but rather to provide an identity for every part of society. This document aims to understand this new role that icons have to play in society and how iconic architecture can facilitate the representation of a group of people through capturing their identity. This is an important opportunity for communities and nations to uplift and develop themselves as units of strength, on a local and international scale.

To understand the purpose of icons, it is necessary to also understand the various characteristics of iconic architecture and how icons are made. These range from the physical identity to more representational characteristics. Both of these aspects begin to breakdown the essential ingredients that make up the powerful image of an icon. It is this image that provides identity for society. The theories of Semiology and Place Theory, as well as the concepts of Identity, Critical Regionalism, and Psychological Perception, are also used to discuss and highlight the various issues surrounding iconism and aids in the defining of icons as entities that establish and represent social identity.

Throughout this document, the discussions into the various purposes of icons, portrayed through precedent studies and case studies, defines iconism for the present day. In so doing, the ways in which iconism can bring identity to a group of people, to a community and to society, is ultimately understood, and strives for a more empowered society, such as that of Durban.

The outcome of the document proves the hypothesis to be true. Iconsim is a tool for social identity through its ability to portray the representation of communities as a unified whole. The redefined role of iconism to take on this responsibility is achieved through the theories of Semiotics, Place Theory and Psychological Perception. The physical presence of an icon is

proved to be an important characteristic of iconism as it celebrates unique forms and the use of technology. The selected case studies are used to interpret icons in Durban, the location of the study, as well as discover the ways in which they benefit or fail the community with regards to their new defined role within society.

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CHAPTER 1: **INTRODUCTION**

1.1 INTRODUCTION

1.1.1   Background

Throughout history iconism has been viewed in many different ways and used for many different purposes for the benefit of individuals or nations. The creation of grand structures for places of worship, such as cathedrals like the Florence Cathedral and temples or mausoleums, such as the pyramids in Egypt, saw superiority and importance for the person or deity that they represented. Through these structures, icons were created, and were viewed with awe and were celebrations of enlightenment. Over the centuries, acts of power such as Hilter's "Germania", Mao Zedong's "Tiananmen Square" and various other buildings such as victorious triumphal arches and monuments, icons have become associated with intimidation and power, and therefore have been portrayed in a negative light (Sudjic, 2005). Throughout Post-modernism, the role of icons has once again begun to change. Today, icons represent economic growth, development and power, while providing a new identity for many nations, cities and ideas such as expressing their technological prowess.

The iconic status of a structure relies on physical elements and representational elements. These physical elements, such as design principals of space, scale, proportion etc, building materials and technology, and urban design principals, help to create the physical presence of an iconic structure. The representational elements, such as the use of symbolic elements, and the purpose or function within the structure, help to give a representative meaning or identity to the iconic structure. Both of these elements only become meaningful when perceived by people. Essentially, icons are images with which people associate. These images are used to have a psychological effect on society. They have the power to manipulate, intimidate, inspire and to unite people and therefore provide identity to many different sphere's of life, social, political and economic (Sudjic, 2005).

This research aims to discuss and highlight a better understanding of iconism, by investigating what an icon is on an international level, the history of icons and their purpose in society today. By understanding these qualities of iconism, it will be clearer as to how

South Africa, and in turn Durban, can benefit from having more icons, and what these icons need to represent to portray a revitalised identity of South Africa and its people. This investigation hopes to use these qualities and elements to realise iconism as a tool for social identity.

1.1.2 Justification of the study

This research into iconism as a tool for social identity is necessary to enhance the present knowledge into the ways in which icons take on the responsibility for being more than just edifices that improve the urban skyline, but rather the power that they hold to represent people, communities, cities and nations. In this way icons can be used to lessen social divides and unite society under one identity.

By investigating the issues surrounding iconism and social identity, a better understanding into the ways in which South Africa, and in turn Durban, can benefit from these attributions by revitalising the existing identity, will lead the research into a local response for social identity in the form of an icon.

The research will attempt to investigate icons for both their physical and their representational qualities, and thereby understand exactly what makes an icon such a powerful tool and image.

1.2 DEFINITION OF THE PROBLEM, AIMS AND OBJECTIVES

1.2.1 Definition of the Problem

The topic brings various issues to light with regards to the research. Iconism is a powerful tool in that it provides an image to which people associate. This image can be manipulated to influence the way in which people view certain ideas in both negative and positive ways. "Architecture is used to seduce, to impress and to intimidate" (Sudjic, 2005: 3). Throughout history, icons have been associated with great power and in many instances, therefore, have been viewed in a negative light. Today the role of icons are changing and carry much less social power but focus rather on portraying economic power. This investigation will attempt to redefine the role of icons into one that is responsible for the representation of people, while maintaining their economic status.

Images can portray an identity for many brands and corporate businesses but also for communities, cities and nations. By investigating social identity, the focus of the research will be upon the creation of identity for individuals that make up society in communities, cities and nations. To accomplish this it will be important to understand how these people can be represented by a specific icon. The research will therefore need to understand what makes an icon such a powerful image to society.

South Africa has lost potential when it comes to icons as well as a complex history of misrepresentation and exclusion. This investigation will aim to revitalise the existing identity of South Africa, specifically Durban, through icons, to create unity and development amongst all facets of society.

1.2.2 Aims

The aim of this research is to understand the importance of icons and to redefine the role that they play in society as images portraying the identity of communities, cities and nations while also being pillars of economic strength that will provide unity and development for society.

1.2.3 Objectives

The objectives will involve an investigation into how icons are created and what it is about them that allow them to be so important, how communities can benefit from them, and how social identity can be portrayed through the creation of such an image.

Various methods of research such as case studies and interviews are used to understand the key theories surrounding iconism. This will aid in the definition of iconism and in the ways it can be used to provide social identity.

To achieve the aim of this study, the investigation will need to understand the identity that is representative of South Africa as well as that of Durban. This will enable the investigation to identify ways that iconism can be used in identity.

1.3 SETTING OUT THE SCOPE

1.3.1 Delimitation of the Research Problem

The research will introduce aspects of cultural identity, national identity and economic identity purely as a basis to understand social identity. The focus of the study is on how iconism can be used to create a social identity.

To form a conclusion about the ways in which iconism can be used to create social identity, it is important to define iconism, what elements make it into an icon, and why it is so important to society. At the same time it is also important to define social identity and to understand what it entails. Once these have been established, the investigation can continue into how iconism can be used as a tool for social identity.

Various theories and concepts will be used in order to develop the knowledge surrounding the topic. The main theory that will be addressed is that of Place Theory. Critical Regionalism, Semiotics and Symbology will be discussed as concepts under Place Theory. The remaining concepts will be discussed separately to this but will link together to form a critical understanding of the topic.

The research will briefly attempt to understand the social and economic status of Durban so as to provide a starting point for the development of a new identity for society.

1.3.2 Key Questions

The key questions that need to be addressed throughout this dissertation will aid in a conclusion for the topic. These are stated below.

What is an Icon and how is it created?

- What physical elements create an icon?
- How does an icon influence people?

What is the purpose of an icon in society and why is it so important?

- How have views of icons changed over time?
- What is the purpose of icons today?

What is the Identity of Durban?

- What is the identity of Durban?
- What are the icons in Durban?
- How could Durban benefit from a new icon?

1.3.3 Assumptions

With regards to this research it is assumed that iconism does act as a tool for social identity, and that there is a common social identity within various communities and within the area of Durban.

1.3.4 Hypothesis

Through the representation and unification of people by their common understanding of an icon, iconism becomes a tool for social identity.

1.3.5 Definition of Terms

Community- a body of people living in the same area

Environment- the built and natural surroundings

Global Culture- a universal way of living/ one identity.

Haptic- the sense of touch and feeling with the hands and the rest of the body

Homogenous- one element consisting of many other elements that make them the same

Icon- recognisable image/identity. This could be a person, a building, a brand or a place.

Landmark- a recognisable element in the landscape, used for orientating purposes. This can be an icon but is not always.

Social Identity- The identity of the people from an individual to an entire community. This predominantly looks at the culture of people which is made up of many elements that provide an image or reflection of an individual or community. These elements are such as religion, race, nationality, gender and age. The criteria for a building that portrays social identity are the following:

1. The building must represent the community. This is achieved through the use of signs and symbols in planning and facade treatment or aesthetics, the function of the building within the community, the materials specified, the methods of

construction and the technology used, as well as the design elements that allow for the building to communicate.

2. The building must be for the benefit of a community. It should be accessible to the public and allow for regeneration of the area.

3. The building must portray an image. This must be recognisable to the community while capturing the identity of the place and its people.

1.4   CONCEPTS AND THEORIES

The concepts and theories that are used to research this topic are:

Place Theory: This will touch on Critical Regionalism as a concept as well as Semiotics and Symbolism. This discusses the meaning of place and the importance of experience in a place. "Most essential in this discussion is the experience of place, the feeling of place, and its origins, since place is the most unique experience of space, and is man's deepest experience of the environment" (Menin, 2003: 1). This helps to give meaning to the environment.

Semiotics, although based on the construct of linguistics, will be used in this document against architecture as a "sign-system" (Broadbent, 1980: 129), to develop an understanding about the way in which buildings portray meaning. Theoreticians, Ferdinand Saussure and Charles Sanders Peirce found the need to develop a system to understand how something can "stand for, or remind us of" (Broadbent, 1980: 126) something else. Peirce called this 'Semiotics', while Saussure named it 'Semiology'. These deal with a 'signifier' which "consists of some material representation", and the 'signified', which "consists of the concept to which that word refers" (Broadbent, 1980: 133). Semiotics is split into three levels, 'Pragmatic', 'Semantic' and 'Syntactic'. "Pragmatic deals with the origins, uses and the effects of signs within the behaviour in which they occur. Semantic deals with the significance of all signs in all modes of signifying that is with the ways in which they actually carry meaning. Syntactic deals with the combination of signs without regard to their specific significations or their relations to the behaviour in which they occur thus ignoring the effects of those meanings have on those who interpret them" (Morris, 1938: 126). This document will look only at the 'pragmatics' and 'semantics' of Semiotics to establish meaning related to iconic architecture that will act as a tool for social identity.

Identity: This is important as it deals with the different types of identity, such as national identity, cultural and social identity. Individualism, glorfication and power also fall under identity. These look at the reasons for people using architecture to elevate their power and prestige so as to dominate and intimidate others.

Psychological Perception: This is an important concept as it aims to understand how people perceive things, such as buildings and how their backgrounds, cultural differences, experiences and memories affect their senses and in turn how they experience buildings. This is important for icons as they portray strong messages in their symbolism and therefore will be perceived in certain ways by society.

1.5 RESEARCH METHODS AND MATERIALS

To conduct this research, both primary data methods and secondary data methods will be used.

The primary data methods of questionnaire surveys are conducted with approximately twenty members of the general public to establish local views on icons. The interviews will take the form of short questionnaires. These people will be those that use the City of Durban for work and for residence, professionals, students, as well as those visiting Durban. The location of the study, Durban, was chosen for many reasons. Being one of the major cities within South Africa it is also very unique. Durban has a strong identity in terms of its physical features as well as its people and various cultures that make up the community. There are few icons that capture this identity and therefore make Durban a suitable candidate for this study. It is important to investigate the views of these people as they are the target market for this project and they will be the people that will be represented within the final product. The questionnaire will be on the identity of Durban while focussing on the case studies of the Moses Mabhida Stadium and the Millennium Tower, gaining valuable insight as to the perception of the local people of the value of an icon in the city.

Interviews conducted with professionals engaged with appropriate case-studies take the form of open-ended questions. These professionals are from the field of Architecture and Engineering. Interviews will also be conducted with design teams for the Moses Mabhida Stadium, and the Millennium Tower. These will form part of the case study as well. These interviews are important as they provide information from professionals that are in the field that will come across icons. They may provide information about their personal views of

icons in general, what they perceive as iconic in Durban, what identity Durban has, and how to create an icon. The case studies will reveal a connection between the theories and concepts, discussed previously, and the physical buildings, to ensure that the case-studies are relevant to the topic. Interviews with the people that use these buildings will also take place.

The secondary data methods used take the form of research into precedent studies. These require research conducted in books and journals as well as on the internet in published papers and articles. Precedent studies are important as they allow research to look into examples that have been built or conducted elsewhere and the methods, issues and outcome that surround these projects. The investigation of various concepts and theories that surround iconism are also found in similar sources. This is important as it enables the research to look at previous writings and understandings surrounding the topic. This allows for an accumulation of knowledge in the area of iconism that will permit further discussion in this project

1.6 LIMITATIONS OF THE STUDY

There are a few limitations that will affect this project. Firstly, the time in which this document will be written is shorter than the standard given time for a short dissertation. This means that the delineation of the document is very specific and provides precise information about what will be discussed and what will not be looked at with regards to this topic.

1.7 CHAPTER OUTLINE

Chapter one of the document deals with the introduction, definition of the problem and aims and objectives. This deals with the general background into iconism and the reasons for undertaking this topic for research. This ranges from historical icons and the different views society has had on iconism throughout the past until today. It motivates how unity can be provided through the identity that is created by iconism, socially, economically and nationally. The aims and objectives discuss why it is important to understand iconism better and how the research enables society to benefit from icons in their landscapes. This includes the unifying qualities iconism has through providing identity for various people or nations, as well as the power that such an image can display for economic strength. This chapter sets out the scope for the research. This includes delimitation which determines the study within the

area of Durban, and specifically in the central business district. Various terminologies will be explained so as to relay a clear understanding throughout the document. Importantly the key questions break down the topic into a number of questions that assist in finding an answer for the main problem question, such as what is an icon, how are they used, what is the identity of Durban and South Africa, and how could an icon revitalise the image or Durban. Once these have been stated, the hypothesis rounds off with the predicted outcome of the study, that being that through social, political and economic systems, providing identity and power to all levels of society, iconism becomes an architectural design primer.

The various concepts and theories are discussed with regards to the topic, such as Place Theory, Semiology – which investigate symbolism as well, Identity – which looks at social identity, cultural identity, national identity, individualism and power, Technology – which investigates materiality, and Psychological Perception. This chapter also explains the various primary and secondary methods of research that are undertaken in this investigation. Primary methods such as case-studies and interviews are conducted with local professionals, regarding the topic as well as local iconic buildings in Durban. Secondary methods such as precedent studies and literary research are conducted through books, journals and the internet, for insight into the concepts and theories related to the topic.

Chapter two deals with the literature review discussing issues such as what makes an icon such a powerful image. This discusses the physical elements of how an icon is created and the representational aspects of creating an icon, such as the symbolic elements, the function and purpose of the icon and the perception on individuals and society towards an icon. Investigating the purpose of icons in society looks at how icons have been used in society and why they are important in the modern landscape. A discussion into Identity leads the investigation to look at the history of icons across the world. Once the use of an icon is established, the focus moves into South Africa and Durban. This looks at what the identity for Durban is, within South Africa, and how Durban benefits from an icon, discussing the various ways in which Durban needs representation on a local and an international level.

Chapter three deals with key precedent studies that investigate examples of iconic architecture across the world. This includes background and historical studies, the design

brief and intent, the site specifics and location, as well as the reaction of the public to the structure. This is analysed and a conclusion is drawn from each study.

Chapter four includes the case study part of the research. This is important as is an investigation of local examples of iconic buildings that involve physical interaction with the site and the structure. This includes a study into the location and site, the historical background as well as interviews with the professionals involved. This information is analysed and a conclusion is drawn for each study.

Chapter five entails an analysis and discussion surrounding the investigation.
Chapter six includes a conclusion of the study, summarising the findings of the investigation. This relooks at the research question while providing a response to the hypothesis. Recommendations are made as to the future direction of the study, in the form of a design.

CHAPTER 2   LITERATURE REVIEW

2.1 INTRODUCTION

The aim of this literature review is to discover how and why icons are used and why they are an important feature in the landscape of many modern cities today. This is discussed through the purpose of icons in society and their responsibility in providing or representing individuals, communities and nations with identity, and through the ways in which icons are created and how they become meaningful entities in society. It is the key quality of representation that icons hold the power to the portray identity of a people. By understanding these aspects of iconism, the application of their development can be suited for any individual or community in any country: in this case Durban.

2.2 THE PURPOSE OF ICONS IN SOCIETY

Icons play a large role in society, both today and throughout history. This chapter attempts to understand how icons have the potential to provide identity for societies through the ways in which people place themselves within a community and culture. Icons also provide identity on a larger scale such as to nations, entire civilisations and communities through the understanding of how people use architecture to influence others. This is important to understand as it identifies the ways in which icons hold a place in the future by taking on the responsibility of providing representation to those who wish to use it.

2.2.1   Understanding Identity in Society

"A nation is a symbolic community and it is this which accounts for its power to generate a sense of identity and allegiance" (Schwarz, 1986: 106). When thinking about identity it is not unusual for a person to refer to it by the country in which they live. For example if you live in Russia then you identify with Russia and all that is Russian, or if you live in South Africa then you identify with South Africa and all that is South African. The reason for this, according to Scruton, is that every individual has the need to identify himself with something greater. This could be a family, a community or a nation to which the individual could belong so as to establish a home or a place of centring within a structure (Scruton, 1986).

In the book "Modernity and its Futures", the authors have discussed three 'conceptions of identity'. These are the 'Enlightenment subject', the 'Sociological subject' and the 'Post-modern subject'. The Enlightenment subject refers to a person who, in his wholeness, has his own identity from the minute he is born. This identity remains the same and grows throughout the individual's life. The Sociological subject refers to the individual who has his identity formed through "significant others as to the values, meanings and symbols of the culture" (Hall, Held, McGrew, 1992: 275). The Post-modern subject refers to an identity that is becoming fragmented and unresolved as the social landscape breaks up "as a result of structural and institutional change" (Hall, Held, McGrew, 1992: 277). Today, individuals mainly fall into the 'Post-modern subject'.

The reason for this is partly due to the spread of technology and communication across the entire world. Although technology has done wonders for the advancement of every field, including architecture, it has led to a globalised culture that changes with fashion, and no longer adheres to the ways of tradition. As described in "Modernity and its Futures", identity is no longer affirmed through culture but has become 'free-floating' (Hall, Held, McGrew, 1992). It is for this reason that individuals refer to themselves as per their national identity (Russian or South African). Even though this identity does form part of their initial make-up, it does not define it completely. For example in South Africa there are many different ethnic groups that make up the nation. These range from the Zulu's, the Afrikaners, the Indians (who are also made up of many different cultures), the Xhosa's etc. Even with all these cultures making up a nation, the 'Post-modern' or globalised culture is becoming more prevalent, whereby people no longer subscribe to their traditions or their generalised role within a racial or cultural group.

The Statue of Liberty is a good example of a structure that represents the identity of a nation and has the power to bring people together. Designed and built in Paris, the erecting of the statue was complete in New York in 1886. Positioned on the existing fort at the entrance to the harbour in New York, the entire structure stands 93m above the ground and is constructed of an iron and steel diagonally-braced system, with copper panels that form the outer skin. The statue was commissioned as a gift from the French to the United States in celebration of their 100 years of national independence (Parkyn, 2002). The statue itself is a lady holding a torch and the declaration of independence with the chains of slavery broken at her feet. The entire image is one of liberty and has become the popular representation of liberty around the

world. The dedication of the statue in 1886, saw a large parade and many celebrations for the independence and uniting of the country. "The monument has become a powerful national symbol" (Parkyn, 2002: 284) and is therefore an icon for a nations pride.
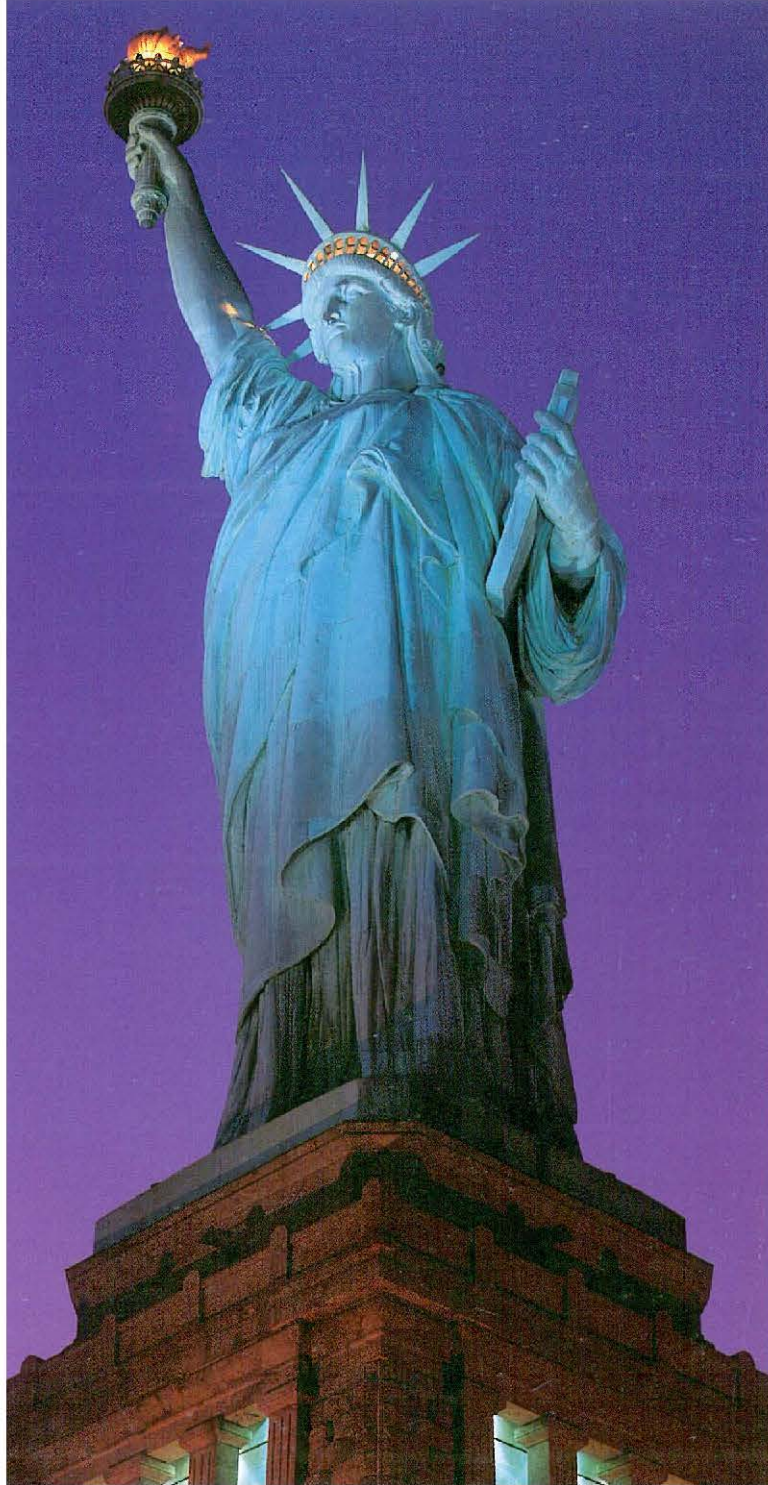
Figure 7: The Statue of Liberty towering above the harbour of Manhattan

(Source: Parkyn, 2002: 281)

Although it is important for a nation to have an identity, culture plays a far greater role in the immediate identity of people, from large scale communities to individuals. Cultural identity is closely linked with national identity as discussed above. Often national identity is replaced with cultural identity. The same is true for race and cultural identity. Although race does form part of cultural identity, it is not a substitute for it. Within this race identity there are many different people from across the world that can fall into a category. The 'black' race for example, is made up of most of the people within Africa, many in Europe and in America etc, all from very different countries and many different cultures within those countries (Hall, Held, McGrew, 1992). Therefore to refer to a racial identity as a cultural identity is incorrect.

What then is cultural identity? It seems to be a mixture of a lot of things. It can refer to the religious inclinations of a person, the ethnic group to which they belong, their race, gender, age and sexuality. All of these aspects define a person and are therefore part of their cultural identity. This identity is important as it "provides us with guidelines and rules which help us to accomplish everyday activities and relate socially to other people" (Taylor, 1997: 3). According to sociologist Paul Taylor, the word 'culture' originally referred to 'growing' or 'cultivation'. He describes culture as though it were a plant: "Thus a gardener or farmer cultivates plants in a controlled way, and unwanted wild plants are eliminated as weeds" (Taylor, 1997: 3). What he means is that culture is a system within which we are established. We live in a certain way, follow a certain set of rules and morals and perform a set of daily rituals that adhere to a specific culture. If we diverge from these guidelines our cultural identity is somewhat changed. This is so for the 'post-modern subject' in a world that has been exploded by globalization and many cultures have become homogenous. Poet John Donne's famous statement "no man is an island", is true for the identity of individuals. "Our identity or image of ourselves is formed through our interaction with other people" (Taylor, 1997: 20). It is only through the interaction and communication with other people within our culture (or nation) that we are able to belong to a structure and therefore define our identity.

The theory of semiotics also plays a role in identity. "Semiotics examines the social meaning attached to signs. Words, pictures, stories, clothing and food all have cultural meanings" (Taylor, 1997: 165). If each of these aspects are defined differently per culture then it is also true that they have cultural meaning and give meaning to culture. It is by these signs that cultures are distinguishable and recognisable. "Different signs carry different connotations-they provide a different set of associations" (Taylor, 1997: 167). This aids in the defining of

an individual's identity as the culture to which they subscribe will become evident to someone not from the same culture.

In response to the ever globalising world and the submission of all cultures into one western culture, it provides a platform for icons. Icons harness the power of representation and can therefore portray identity in an image. Although often used and viewed as constructs of globalisation, icons have the potential to be used to reverse these effects by becoming symbols or signs of specific cultures or identities. In this way they aid in the regeneration of identity that has been failing many cultures, nations and communities since the beginning of modernism.

2.2.2   Power

For thousands of years architecture has been used to symbolise the power of many individuals for the intimidation of nations, deities for worship and devotion, as well as for the status of nations on a world scale. These are the ways in which icons have been used and abused into elements that today have unfulfilled potential. This section will focus on individualism and glorification, which discus examples of buildings that have used power to intimidate society, as well as the economic status which icons can bring to nations on an international scale.

2.2.2.1 Individualism and Glorification

Throughout history there have been many buildings built for one reason, to give power, to show off power and to intimidate. These buildings were often enormous structures that held power in the mass of their stone walls and in the heaviness of the design. These buildings were used by people such as Adolf Hilter and Stalin during their reigns as political leader of Germany and Russia consecutively (Sudjic, 2005). It was the ideology that they stood for that was relentlessly portrayed through the building of these icons. This is what gave iconic buildings a negative outlook for many years, especially during times of great political and social unrest.

Buildings such as the Kremlin in Moscow have been infamous for their political and authoritative power that they have reined over Russia and the world. Built in 1475 the Kremlin was the original citadel and the seat of power within the city of Moscow. After many

years the new seat of power was moved elsewhere and only during Soviet Russia in 1918 was the Kremlin reinstated as the seat of political power in all Russia. "There is nothing above Moscow except the Kremlin, and there is nothing above the Kremlin except Heaven" (Russian Proverb- Parkyn, 2002: 93). It is not only the architecture of the buildings within the Kremlin and its imposing exterior walls with fortified towers that make it a symbol of power and intimidation, but also the way in which the Soviet Communist government ruled from it. "For decades the very term 'Kremlin' symbolized the mysterious, menacing forces of Soviet Communism" (Parkyn, 2002: 93). For these reasons the Kremlin became a symbol of intimidation and an icon of power that plagued the mind of all Russian people.
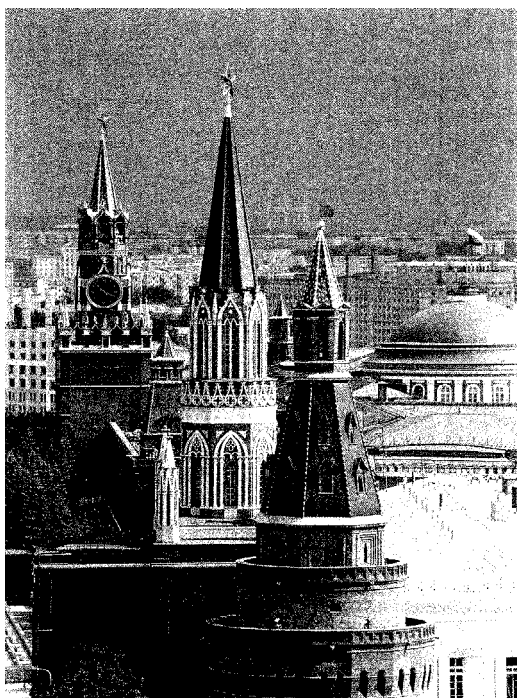
Figure 8 and 3: The Kremlin towering above the city of Moscow
(Source: Parkyn, 2002: 93, 96)
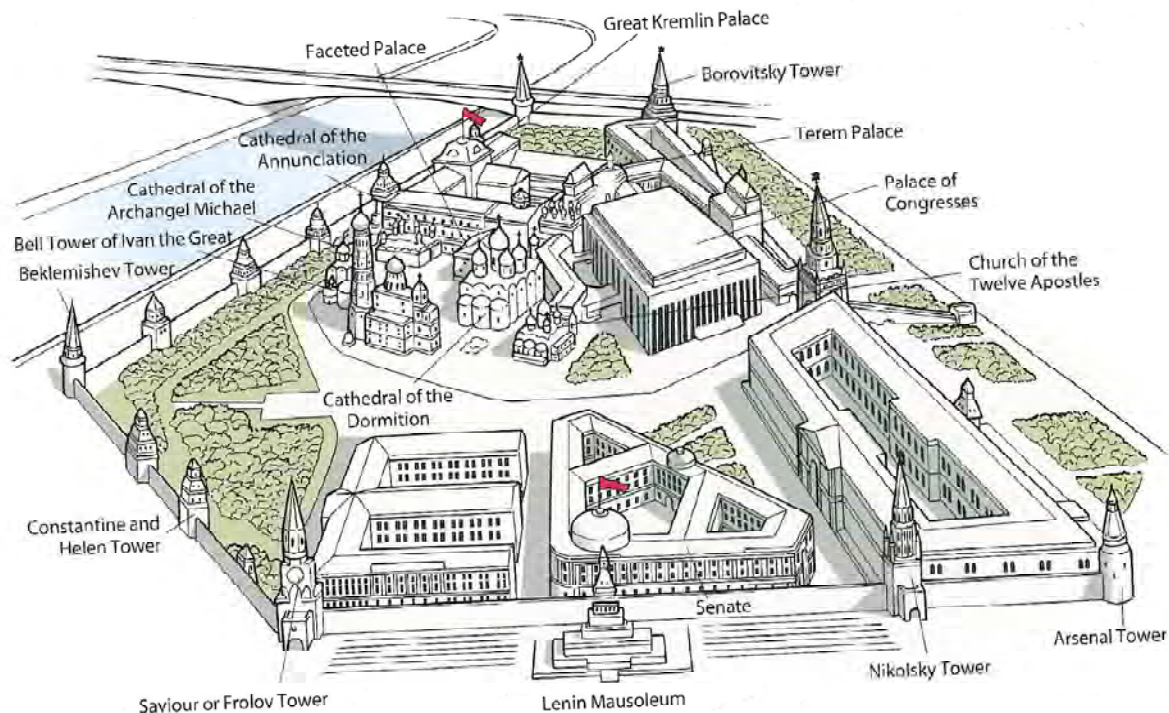
Figure 4: The fortified complex of the Kremlin. (Source: Parkyn, 2002: 95)

Architecture has also become a symbol of power through the glorification of royalty or various deities. Civilisations over thousands of years have strived for peace and good fortune through the elevation of these people or gods in their everyday life. From the ancient Egyptians and their grand palaces, the Greeks with their classical temples, to the Christians during the early part of the 13th century (Roth, 2007). All of these people saw their gods or kings as the centre of their lives and each day was dedicated to serving them and pleasing them. To accomplish this glorification, architecture became the most popular way in which to celebrate such a person or god and only the most extravagant building would suffice. Therefore many generations left behind icons of power that portrayed this glorification.

Many churches and cathedrals built during the gothic and baroque periods used the various elements of these styles, such as ornate decoration and impressive structures such as domes for the glorification of God and the Church. A good example of this is St. Peter's Basilica in Rome. Commissioned by Pope Julius II in 1505, "the basilica was to be one of the wonders of the world on a scale never attempted before" (Parkyn, 2002: 48). The basilica plan was designed in the shape of a Greek cross with an enormous dome that would represent heaven that reached high into the sky. The interior was lavish with many intricate frescoes and surface patterns that represented people and stories from the bible. With no less than five

architects successively working on the building, the final product was one which was grand and elegant, symbolising the strength of the Church as well as providing a stage for people to worship God while being the centre of the Catholic community. "The temple is an image of the infinite, there is no feeling to the feelings it inspires" (Madame De Stael, 1807: 48). It is this feeling of enlightenment and of glory to God that led to the decorative styles of the baroque and gothic periods. From these periods rose many structures that inspired awe and commanded devotion that would provide unquestionable power for the Church.

Figure 5: St. Peter's Basilica with Bernini's plaza laid out in front.
(Source: Parkyn, 2002: 51)
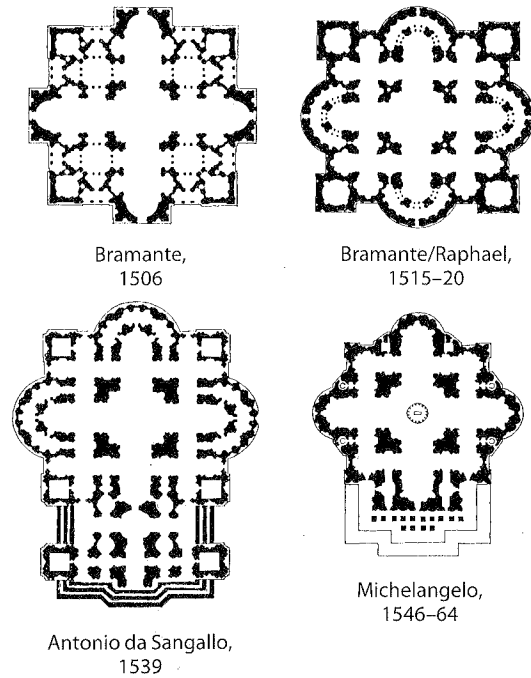
Figure 6 and 7: Inside the great basilica, the tomb of St. Peter with ornate decoration, and the various plans for the building. (Source: Parkyn, 2002: 50, 52)

2.2.2.2 Economic Status

The most popular way for nations or corporations to display their monetary value to the world is through architecture. Today many of the world's latest icons are due to the economic status that various business empires bring to their countries. The wealthy within the nation use steel, concrete and glass to ensure their position in the economy of a country (Sudjic, 2005). The world looks out at places such as England and the United States of America as the some of the wealthiest countries in the world due to their state-of-the-art technology and their position in the world economy. Visiting a place such as London or New York, this is made evident through the impressive structures that fill the landscape. Dubai is a great example of a city that has been transformed due to its understanding of the portrayal of its economic wealth through building. Twenty years ago not many people had heard of Dubai or of its hidden wealth. Today, Dubai is one of the most popular places in the world for this display of power and many of its buildings have become icons to this cause, vying for global identity.

The Burj Khalifa, situated in Dubai, is the world's tallest building standing at just over 828m tall and has become a "global icon" and a "symbolic beacon of progress" (http://www.burjkhalifa.ae/language/en-us/home.aspx). The design is based on the Hymenocallis desert flower and is 160 storeys of pure inspiration for art and engineering. It is described by Mohamed Alabbar as being "an emblem of the new, dynamic and prosperous Middle East" (http://www.burjkhalifa.ae/language/en-us/home.aspx). In this way it is a great icon for economic power throughout the world.

Figure 8 and 9: The Burj Khalifa towering above the city of Dubai.
(Source: www.burjkhalifa.ae/language/en-us/home.aspx)

By understanding how people have sought to use architecture for greater purposes, a pathway of light is shed for the revitalising of icons into tools that are able to take on a greater responsibility for the communities that they should serve. In this way icons can represent identity for society and become beacons of cultural and national identity that are being lost to the homogenous world.

2.3 CREATING AN ICON

There are certain elements that combine to make a building an icon. Icons are more than just ordinary buildings as they use both the physical elements of design, form, technology and urban design in such a way so as to create a building that physically is unique or has a presence about it, as well as through its representational elements that enable people to perceive them as something special. By understanding these elements this chapter will breakdown and highlight the essence of what makes an icon exceptional above the rest.

2.3.1   Physical Elements

Before the meaning of a building is interpreted, the building itself has to portray a message. This is especially true of icons as they relay a strong message that is perceived by the public in order to create an image. The physical elements of an icon create an image that sends out a message. It is through this image that the icon is able to be used as a toll for social identity. Icons do this by visual and haptic elements that provide it with an important physical presence with which humans are able to interact.

2.3.1.1 Design Principles

When designing a building such as an icon, the principles of design go a long way in creating the physical presence or image of such a building, and will ensure its on-going success in the minds of its users. "By communicating diversity in form, materials and scale, we seek to develop in people using the architecture, a sense of recognition and peace" (Atelier, 1991: 154). The design principals of scale, proportion, balance and surface will be investigated so as to highlight their qualities for creating images to which people can relate.

Scale, or size, are elements that play a large role in the creation of icons. Throughout history, some, not all, icons have been built to be enormous structures that lend to intimidation and awe. Even today in places such as Dubai, the buildings are so tall and so big that for this reason alone they have become icons identified with economic status. Humans compare everything to their own size. "The yardstick against which we measure the size of a building is our own human size" (Roth, 2007: 75). Large elements such as the sea, make us feel vulnerable as they are huge compared to the size of ourselves. It is similar with buildings. "We are accustomed to buildings being bigger than we are but this is a relative judgement. When buildings are very big we are impressed by their size alone" (Smithies, 1981: 34).

Rem Koolhuas speaks about 'bigness', architecture that no longer fits into the realm of what an ordinary architect can achieve. "The art of architecture is useless in Bigness' (Koolhaus, 2002: 500). Although Koolhaus does not see any benefit in 'bigness', Jencks sheds some light as to the opportunity it has in the world of icons. "An iconography of the contemporary world is not an optional extra or a stylistic add-on but an inevitable by-product of building, so we might as well make part of it on an international choice and enjoy the fate rather than suffer it badly" (Jencks, 2004: 366). Although the buildings have become icons, it is not due to their enormous scale if they are to be used as tools for social identity.

"The sense of scale and changes within height and space can play an important part in the provision of visual contrast, giving vitality to cities" (Smithies, 1981: 34). The size of buildings is only really effective in creating icons that are tools for social identity if there is a range of heights and scales of buildings. People relate better to buildings which can be measured against themselves (Roth, 2007). If all buildings were the same height, their presence would be somewhat diminished. In this way, architecture can use the element of scale to create an icon that is comfortable to relate to and therefore able to be a tool of social identity.

Proportion links in closely with scale as it is also measured from the human body. Proportion is described by K.W Smithies as "the geometrical relationship of the sides of a rectangle and volumes, also the ratio or comparison of different parts of the composition" (Smithies, 1981: 7). Classical and Gothic architecture are based on the principles of proportion. The size of each column and opening or arch is in relation to the next so that the end result is a facade or a space that is perfect to the eye and comforting to the body. Proportion is important in the

creation of social identity as it allows for a humanistic relationship between the individual and the building. Balance is a product of proportion. This is the way in which elements are evenly distributed to create stability. The most common of ways to create balance is using the principle of symmetry. Symmetry is the structuring of parts into an equal shape and size. Not only is this a harmonious way in which to create a balanced facade but it is also easily read and understood as a building plan. This is explained by Leland Roth:

"The ancients believed that the human form was based on that of the gods, universal and divine geometric and proportional relationships could be observed in the proportions of the human body. Vitruvius describes how, by taking the navel as the centre, the extremities of the human body lie on the edges of both a square and a circle, the most elemental and ideal geometric figures" (Roth, 2007: 71, 72).
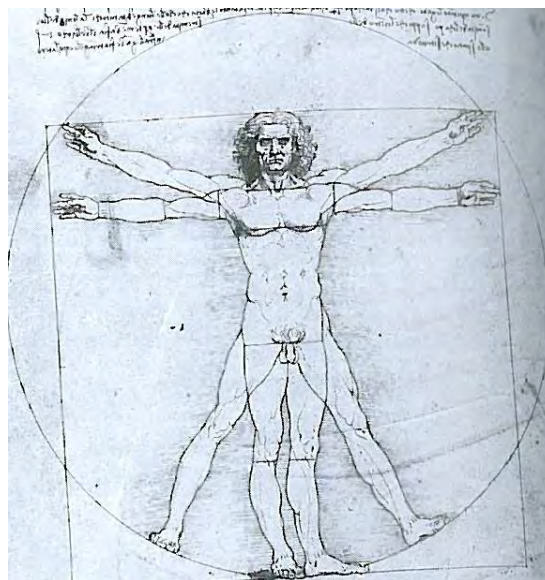
Figure 10: By Leonardo da Vinci - The Vitruvian Man (Source: Roth, 2007: 360)

Therefore proportion and balance relay messages of harmony and perfection that allow for some buildings to be more pleasing than others and therefore encouraging more social interaction. This can be used in the creation of an icon that is a tool for social identity, as it ensures a comfortable configuration that allows for people to interact with it over and above other buildings. Therefore, size, proportion and balance can be harnessed to create iconic buildings, that portray the image that they are comfortable to use and that they are easy to identify with.

The treatment of the facade of a building is fundamental in any design as it is the initial introduction to a building. The principle of surface treatment introduces elements such as pattern, colour and texture that allow the surfaces of structures to come to life. "Pattern can be used to accentuate height, width or depth, colour can be used to modify the quality of light, to make areas recede or be projected, to emphasise a cool or warm environment, or to create a delicate or complicated balance that will give life to an architectural design" (Muschenheim, 1981: 85).

Pattern can be produced by the use of architectural elements, such as columns or windows that follow a specific rhythm. This creates a sense of perspective that allows for the accentuation or diminishment, extending or receding of space. According to the laws of Gestalt, in "Man's Perception of the Man-made Environment", people respond to pattern by its sense of order. This happens by the grouping of similar shapes or elements together and by the arrangement of detail close together (Hesselgren, 1975). In this way pattern becomes focal for the acknowledgement of order and solidarity for the facades of buildings. At the same time, pattern is not always uniform. A random arrangement of architectural elements also forms part of pattern. This type of pattern does not necessarily invite order but tends to suggest a less structured facade or internal plan (even if this is not the case). In its own way this random patterning as surface treatment can also lead to a more whimsical and exciting facade.

Figure 11 and 12: pictures of building facades portraying pattern and texture consecutively. (Source: http://julian.asia/ and www.shutterstock.com)

Texture is another important design element as this can be both visual and haptic. Visual texture refers to the pattern at a 'large scale', it is the texture that is noticeable from a distance such as pattern. Haptic texture refers to texture that is tactile and can be experience through touch from any part of the body (Roth, 2007). As texture is made up of these two elements it plays a large role in the perception of a building as it is experienced through sight and touch. Colour is part of the day-to-day visual image that people receive. Colour on the surfaces of buildings can be from the use of certain materials which have their own inherent colour, or from the use of applied, artificial colours. Colour is able to manipulate the atmosphere within an area by adjusting the quality of light. This could use bright colours to illuminate a space or use cool colours to present a more sombre mood. This characteristic of colour enables it to produce emotion within the user of such a space.

Figure 13: Picture showing the use of colour on a building facade.
(Source: http://seenonflickr.wordpress.com)

The use of elements that affect the facade of a building, such as pattern, texture and colour, go a long way in creating a relationship with people. This is so as icons create surfaces that are interesting and unique and that invite people to interact with them over and above neighbouring buildings. These elements can be harnessed to create a building that produces an image that is clear, memorable and that portrays identity.

The various design elements that are used from day-to-day in the creation of architecture can be manipulated to create an icon that is a tool for social identity and is therefore important in the process of its creation.

2.3.1.2 Form and Sculpture

"There are visual qualities in some landscape features which make them the inevitable subjects of attention" (Lynch, 1960: 134). According to Paul Rudolph, there are six determinates of architectural form. These aspects of form determine how a piece of architecture uses form to create a unique relationship between the building and the user or the environment that is vital to an iconic building that has to portray social identity.

The first determinate refers to "the environment of the building, its relationship to other buildings and the site" (Rudolph, 2006: 213). All buildings have form, some more exciting and unique than others. The second determinate of form focuses on the "functional aspect" (Rudolph, 2006: 213) of form in architecture. The third determinant refers to the "particular region, climate, landscape and natural lighting conditions with which one is confronted" (Rudolph, 2006: 213), these aspects ensure a heightened sense of presence of a form. The fourth determinate of form focuses on the materiality of form. The qualities of various materials are used to enhance form. The fifth determinate of form refers to the "peculiar psychological demands of the space" (Rudolph, 2006: 214). The sixth determinate focuses on the "spirit of the times" (Rudolph, 2006: 214).

All of these elements ensure that form is something special when used in architecture. Frank Gehry and Antoni Gaudi are both architects who are familiar with creating great buildings using unique forms. Form becomes an expression in itself. This becomes evident in buildings such as Frank Gehry's Guggenheim Museum in Bilbao in Spain. Completed in 1997, the Guggenheim used the latest computer technology to create a structure that was based entirely on the movement and dynamism of curved forms. "In contrast with the rational form-giving which has dominated western architecture for centuries, the Guggenheim Museum in Bilbao is the product of intuitive form-finding" (Parkyn, 2002: 164).
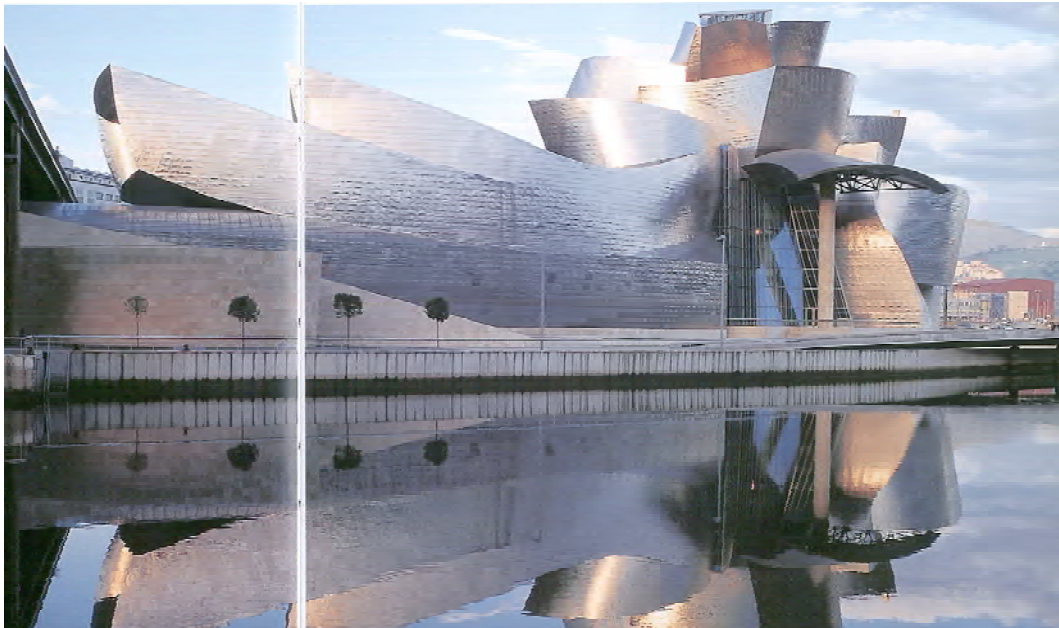
Figure 14: The Guggenheim Bilbao, an icon of architectural form and sculpture.
(Source: Parkyn, 2002: 165)

The sculptural qualities of the building are created through a system of substructures that allowed for simplicity of the primary structure while enabling the covering panels to be curved in many directions. The titanium cladding gave way for a galvanised layer on the underside while the top side was 'pillow-like' in order to create a softer appearance for the building (Parkyn, 2002). This building is a great example of an icon that has been produced due to its innovative form-making. Not only did this building become an architectural icon but it also was a key component in the upgrading of the city of Bilbao.

Figure 15: The primary structure that allows for the dynamic form of the museum.
(Source: Parkyn, 2002: 166)

Buildings that use form to their advantage or for the creation of something special are almost always popular buildings of interest and landmarks in the cityscape. With advancing technology it is possible for buildings to produce a variety of forms and shapes using materials that enhance every angle and facade and experience of the building. Icons take advantage of this benefit and often use form as the initial attraction to such an interaction.

2.3.1.3 Building Technology and Materials

Through the development of technology over thousands of years, architecture has become more and more refined with the knowledge of materials and their properties. From the beginning of time, man has always relied on shelter to survive, from natural caves, to grass and mud huts and the skyscrapers that fill the landscape today. It is through the development of technology that past and present buildings have been labelled as icons, as unique edifices on the fore front of technology (Richards, 1940).

It was the ancient Greeks who established the use of the column and beam, or post and lintel system in construction. This allowed for small openings in solid walls that would support the weight of the structure above. This system was developed and refined into the great classical temples that the Greeks built and are famous for today, such as the Parthenon in Athens. The ancient Romans developed further this system by inventing the arch, and from that, the vault. This allowed for smaller elements to make up the spanning arch, allowing it to span much greater distances than the simple post and lintel system. These two systems were developed as the building material used was stone, often granite or limestone, and could be manipulated through these two systems (Roth, 2007).

Stone was used as the dominant building material for thousands of years, being perfected and adapted through the various systems invented by the Greeks and the Romans. During the Baroque and Gothic period when enormous structures were being developed, such as grand cathedrals and churches, stone was still the material of choice. To create such enormous buildings out of stone, with massive vaulted roofs, the buttress, and later flying buttress, was established to take the weight and the forces of the roof onto the walls so as to prevent the walls from buckling (Roth, 2007). This development happened out of the necessity to build larger and more elaborate architecture.

The arch eventually developed into a dome. "An arch rotated around its vertical axis generates a dome" (Roth, 2007: 34). Symbolically the dome represented the heavens and was therefore used in many cathedrals and churches over the altar. The most impressive dome is that of the Pantheon in Rome where the dome spans 43.4 meters over the entire space (Roth, 2007).

Figure 16: Pantheon Dome (Source: Roth, 2007: 37)

After the creation of bricks, wood and brick became the popular materials for building. These were used for houses as well as warehouses. Wood would act as the structure, beams and columns, while the rest would be filled in with brick. However, the life span of these buildings was not as long as those cast in stone. Fire would often break out in cities or towns and burn these structures to the ground. It was only in the eighteenth century with the production of iron, that the industrial revolution bolstered the world of construction and architecture. "The industrial revolution, the increase in production brought about during the eighteenth century by the introduction of the factory system and the machine, changed the whole appearance of the world" (Giedion, 1973: 165).
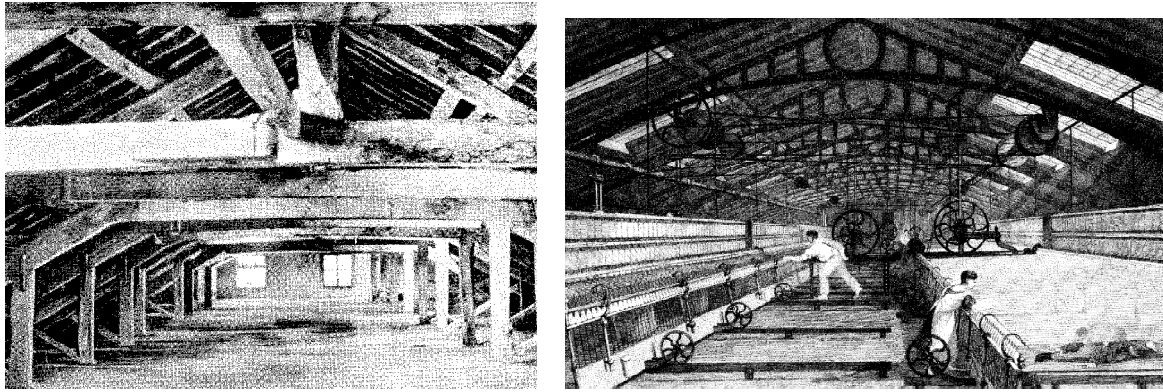
Figure 17 and 18: Example of the use of timber beams developing to iron beams.
(Source: Giedion, 1973: 185)

Iron has been used since prehistoric times but it was only during the industrial revolution, when discoveries in science and chemistry were also taking place that the full capabilities of iron were realised. By 1750, the Darby family in Great Britain had created an iron bar. This was to revolutionise the mechanical and architectural world. From this stage on iron became the favourite material for almost anything, from mechanics to construction. Iron was a good replacement for wood as it was not only more fire-proof, but it was stronger, could span further, could be shaped easily and was cheap (Giedion, 1973). Apart from the building material itself, the tool and transportation also involved the use of iron. The first iron rail tracks were developed by 1967 which led to a boom in iron architecture.

The first building attempting the use of iron was the Royal Pavillion in 1818 by John Nash. Here he used iron as a frame structure for the roof which meant that the walls supporting the roof could be thinner. Later glass was introduced with cast iron to create the enormous exhibition halls, the famous Crystal Palace and the Palais Royal Galerie d'Orleans in France (Giedion, 1973). It was the development of cast iron into the slender column and the I-beam that allowed for structures to become taller and larger, hence the first skyscrapers in Chicago. "Wrought iron I-section girders joined with iron tie bars here supported by cast-iron pillars. Instead of the brick arch floor, thin wrought iron plates were used, running from column to column, they were bent in the segmental form of an arch and then filled to floor level with concrete" (Giedion, 1973: 194). As this allowed for a freer floor plan and wall space, enormous glass panels were developed by architects such as Henri Labrouste to cover floor to ceiling heights on the exteriors of buildings. These elements could also be prefabricated and brought to site for assembly.

The greatest example of this technology was in Joseph Paxton's Crystal Palace in London. Completed in 1851, the building was constructed in only a year for the celebration of inventions at the World Fair that year. This building, with a footprint of 7.7 hectares, was the first of its kind. It made popular the method of prefabrication as well as introduced the use of thin, lightweight glass panels that could be supported by even smaller iron and timber frames (Parkyn, 2002). Not only were the materials and their abilities, new to construction, but the invention of new construction methods and equipment led to a boom in the building industry. This period became popular with hordes of people flocking into Hyde Park in order to see this spectacle of construction. "Because of its transparency and the clarity of its systems, the construction of the Crystal Palace became a celebration of the power of industry far more sophisticated than the Great Exhibition itself" (Parkyn, 2002: 137).
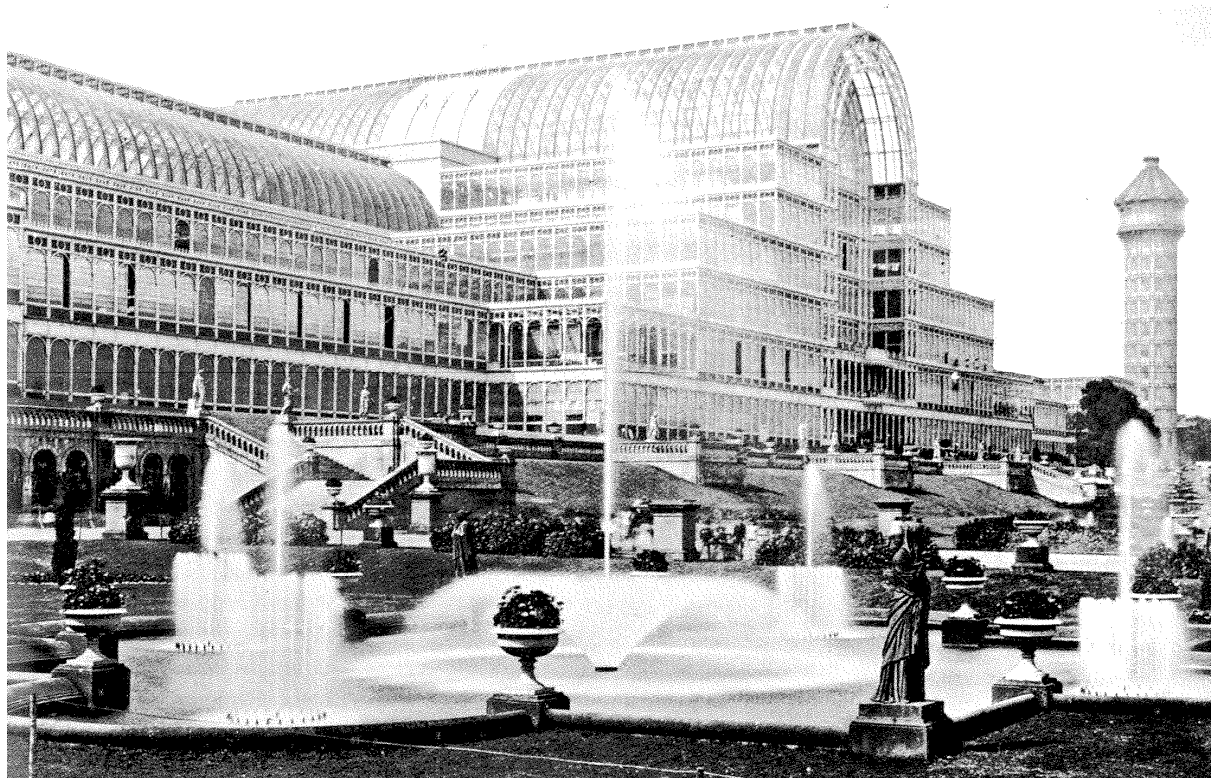
Figure 19: The Crystal Palace, a great feat in iron and glass.
(Source: Hoffmann and Meuser, 2008: 7)

Elevators had to be developed in order for people to move from one level to another. Elisha Graves Otis developed the first safe, usable elevator in 1853, this allowed for buildings to get taller and taller, such as the Eiffel Tower in Paris (Giedion, 1973).
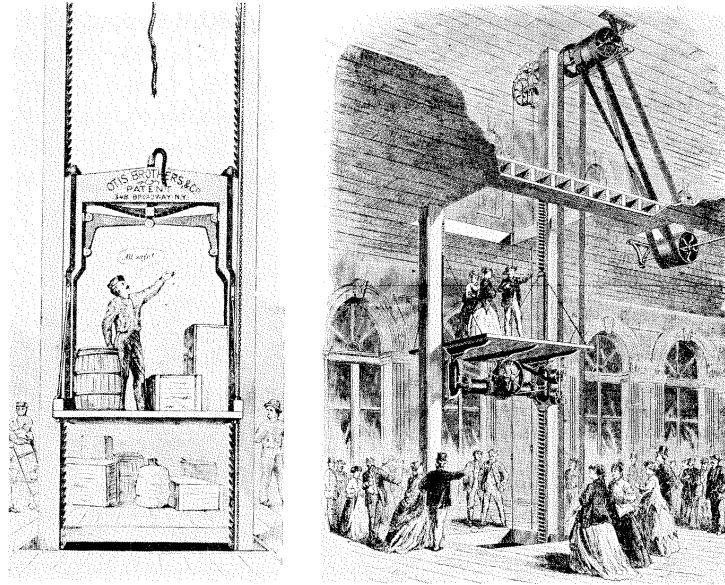
Figure 20: The first Otis lift. (Source: Giedion, 1973: 209)

"The most important of the new materials are structural steel and reinforced concrete" (Richards, 1940: 45). Cast iron was later substituted for steel as this could withstand different stresses that cast iron could not. Cast iron was strong under direct compression only. Concrete came into its full capacity with the development of steel as this was used to reinforce the concrete. It was developed by French engineers Hennebique and Coignet in the late 1800's (Richards, 1940).

It is due to these great advancements in technology and materials as well as the desire of people to build bigger and more impressive buildings that has allowed architecture to develop the landscape in which we sit in today. The first buildings of a new material, style or technology were always symbols of magnificence and the start of a new era in construction and architecture. It can be said therefore, that these buildings were icons of technological advancement and were revolutions of their time. This still holds true for today as the tallest and largest buildings nearly always take on the status of icon, a symbol of the future. These buildings develop through the exploration and experimentation of new materials, their limits, and new ways in which technology can boost architecture and construction into the future. The way in which many people identify with these is through national pride.

2.3.1.4 Urban Design Principles

The location, the journey to the location, and the interaction of the building with the site and the rest of the city, are just as important as the building itself. An icon can be expressed in many ways as part of the urban grid of a city. Many features such as squares or parks border iconic buildings so as to represent a change, or something special in that specific area, similar to that of St Peter's in Rome. The approach to the building may be lined by an avenue of trees or even fountains so as to mark the procession to the entrance of the building, such as the Eiffel Tower in Paris. The way in which a building sits in its landscape and is woven into the fabric of the city plays a large role in the creation of its status as an icon. "Nothing is experienced by itself, but always in relation to its surroundings, the sequences of events leading up to it, the memory of past experiences" (Lynch, 1960: 1). These characteristics can be broken down into the principles of urban design.

According to Lynch (1960) in his book, "The Image of the City", he defines these principals to be "Paths, Edges, Districts, Nodes and Landmarks". As he explains, these principles help to create 'legibility, Image, structure and identity', within the city so as to create the best environment possible for people to dwell in.

"Paths are the channels along which the observer customarily, occasionally, or potentially moves" (Lynch, 1960: 47). Paths refer to roads, walkways, canals and pavements, any route that people might use on their journey. Jane Jacobs focuses particularly on the importance of the sidewalk as a path for pedestrian movement (Jacobs, 1961). Paths are vital in the city as they act as the life-blood to the built environment. Paths not only form routes that transport people, but they purposefully direct people. A specific path will be selected for its journey and its destination. If that destination is an icon, the path will alert the user to the element ahead. It can do this in many ways. The way in which it is dressed, with trees or canals or fountains, the overall direction and size of the path, dead straight or curved or windy, the view from that path, the activity along the path, all of these things indicate a difference in the landscape and so act as a procession to a building of importance. In this way paths play a large role in the presentation, the presence and the power of an icon within the city, and are how people interact with it from a distance.
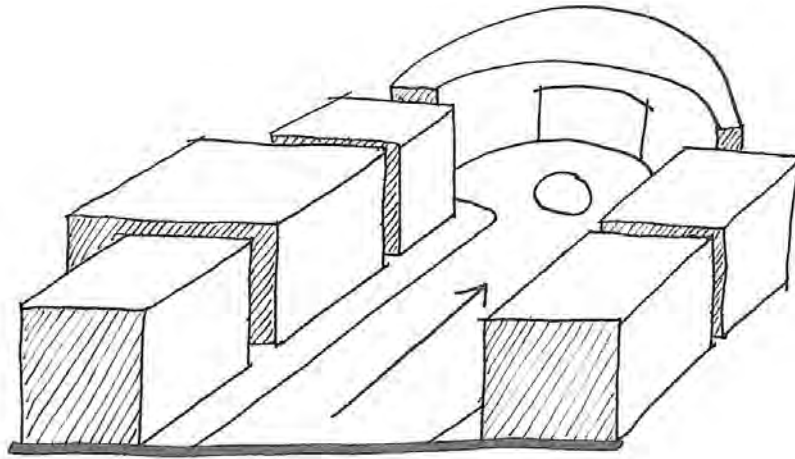
Figure 21: Sketch of Path. (Source: Sketch by Author, 2012)

"Edges may be barriers, more or less penetrable, which close one region off from another, or they may be seams, lines along which two regions are related and joined together" (Lynch, 1960: 47). Edges can refer to walls or boundaries to buildings, properties, neighbourhoods and so on. These are linked carefully with paths as many boundaries are defined, or define, paths. Edges are important to icons as they are used to hint at the occasion and uniqueness of such a building. This is so due to the way in which iconic buildings need to interact with their surrounds and with the people who use the area.
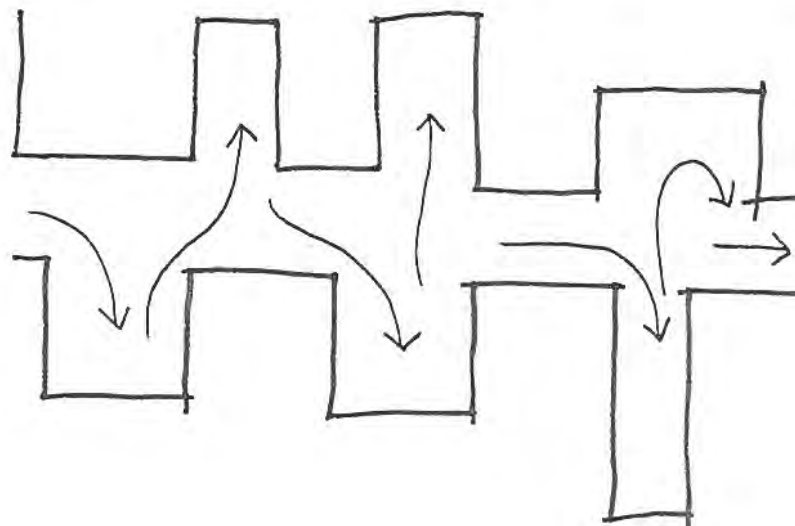
Figure 22: Sketch of Edges. (Source: Sketch by Author, 2012)

Districts are "medium to large sections of the city, conceived as having two-dimensional extent and which are recognisable as having some common identifying character" (Lynch, 1960: 47). Jacobs refers to 'neighbourhoods' rather than districts. She explains that there are three types of neighbourhoods, the city as a whole, street neighbourhoods and districts of large sub-city size (Jacobs, 1961). The idea is that neighbourhoods divide the city into manageable areas where they can be self-governed by a close community. This is important as it aids in the structure of the city both mentally and physically. It is Lynch's districts working together with the other elements that enable the icon to be a powerful body within the city. It is the location of a building within a specific district that enables it to be experienced as it should, and that brings the full potential of an icon to light.

Nodes are "intensive foci to and from which an observer is travelling" (Lynch, 1960: 47). These are more than often public spaces such as squares, corners or crossings where a hive of activity and number of people can gather together. Nodes are also useful in the creation of icons. The area surrounding an icon can be designed so as to elevate the building. This uses all of Lynch's elements to create a node at which the centre is an icon. An icon placed within a node or at the central point of a node is able to draw on the activity, the energy and the life within that node, as well as give it back. Immediately, a node establishes a greater sense of diversity and presence within a city. To place an icon within a node, or vice versa, enables it to share in this importance, while enabling it to be a tool of social identity.
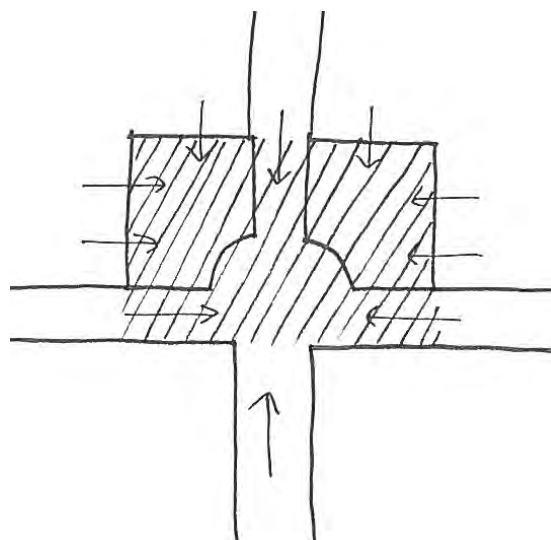
Figure 23: Sketch of a Node. (Source: Sketch by Author, 2012)

Landmarks are an "external point of reference" and are "frequently used clues of identity and even structure" (Lynch, 1960: 48). Many icons are also landmarks in the urban environment. Their height, size and general strength of presence, make them the perfect structures to use as landmarks for navigation and orientation in the landscape. The reason for many icons being landmarks is due to their characteristics of being memorable elements within the landscape and their physical presence over and above neighbouring buildings. On the other hand, not all landmarks are icons. A landmark is purely an orientating element within an area, used to identify ones position within a landscape. This could be a colourful wall, a tall building, a tower, a park etc. These elements do not always portray identity which is one reason why they are different to icons. Examples of landmarks in Durban are buildings such as Sun Coast Casino, the Pavillion Shopping Centre and Durban Harbour. However, landmarks that are icons relate to people through this characteristic.

These elements of urban design highlight the importance of integrating buildings into the urban fabric. Icons benefit hugely from urban design as they help the city to inform its user of potential of the building and to recognise that it is special over and above its surrounding buildings. Through the manipulation of these elements discussed above, architecture can be transformed into something more exciting and unique that presents people with a profound physical statement that is an icon. It is just as important to understand how this physical statement, through a series of messages, is interpreted and given meaning by the people who use it.

2.3.2   Representational Elements

As with everything in life, buildings portray messages as a series of signs that are received and interpreted by people. In this way meaning is given to buildings that inhabit our landscape. This sub-chapter will attempt to understand how these symbols are transmitted and understood through the Theory of Semiotics, as well as discussing how and why this understanding is crucial in the making of a place through Place Theory. Importantly, looking into the perception of the mind highlights the ways in which people respond to these messages as well as how and why people perceive things the way that they do. Identity can be grasped if the way in which a building or image is understood is as something greater than just its physical being. This way a building has meaning. By recognising this meaning an attachment is made to that place and therefore the building is meaningful and able to portray

identity for a person or society. It is through the way in which people experience their environment that this is possible and that some buildings can be highlighted as special or as icons that are tools for social identity.

2.3.2.1 Meaning in Architecture

According to Broadbent (1980), all architecture has meaning. Although, in the principles of semiotics this is true, it has not always been the preferred outlook. Meaning in architecture only really came to light as a result of Modernism. A move away from functionalism that was key to the workings of Modernism, brought about a new, more humane, way of viewing and understanding buildings that had been lacking in the past. "The functionalist ethic has been with us for so long that most people still have a sneaking feeling that it was morally right" (Broadbent, 1980: 125). If not obvious in the architecture of day-to-day, then it is certainly prominent that iconic architecture has meaning, meaning which allows people to relate to it.

The study of semiotics reveals a system that deals with the 'pragmatic' and the 'semantic' side of meaning in architecture. The 'pragmatic' is constantly "looking at all the ways in which architecture, as a sign system, actually affects those who use the buildings" (Broadbent, 1980: 127). This is important as it reveals that buildings are created to have a specific, but sometimes unintentional, affect on the people that use them. This effect can be on those living or working in such a building, or even those simply walking past. Buildings do this in certain ways. In the use of association, of form, location or space, or in the creation of the design to stimulate the senses, buildings carry messages that are perceived by people. This is revealed in the 'semantics' of semiotics. 'Semantics' determines a 'signifier' and the 'signified'. This looks at how buildings carry meaning, between the stimulus or object and the meaning attached to it. "The minute a new form is invented it will acquire, inevitably, a meaning" (Jencks, 1969: 43).

It is by attaching meaning to things, objects, food, music, words and architecture, that they define value (Agrest, 1973). Everything becomes a symbol that represents a greater meaning and such can be a tool for social identity. The theory of semiotics explains this by the use of linguistics. Each language has a series of letters that makes a word that is attached to a specific object. The word is often different for each language although describing the same thing. Hence, the word becomes a symbol of the object and provides a meaning for that

object. This idea of a symbol is reiterated within architecture. Buildings have many facets that become symbols, or the building in its entirety becomes a symbol, so as to send out a message. When people perceive buildings they are essentially using their senses to interpret what the message may be and then form some type of meaning with which they will relate to the building. "Any building is constantly sending out messages, visual, acoustic, thermal and so on, which can be received by one of the senses and decoded according to the observers personal experience" (Broadbent, 1980: 127). It is for this reason that iconic buildings can be used as tools for social identity.

According to Peirce, an icon, with regards to semantics, is "an object which exists in its own right but which has certain elements in common with some other object, and can therefore be used to represent that object" (Broadbent, 1980: 136). This seems to belay any deeper or fundamental meaning behind icons and puts them into the same class as an ordinary building. In the eyes of Charles Jencks, this is not the case. Jencks argues that an icon holds a much greater meaning as it becomes a metaphor for something much greater than just itself (Jencks, 1969). Herein lies the representational function of an icon and the reason for it being such a powerful tool.

To understand the ways in which symbols are given meaning in architecture, it is important to look deeper into how and why people construct buildings as places in their minds and the meaning that they give them through doing so.

2.3.2.2 The Importance of Place

The idea of 'place' is one which has never fully been understood. One thing that is predominately accepted is that place is "simultaneously a material construct and a construct of the mind" (Menin, 2003: 1). This means that place has characteristics that are physical but that are also part of human perception. "The experience of place, the feeling of place, and its origins, since place is the most unique experience of space, it is man's deepest experience of the environment" (Stenros, 2003: 1). Aristotle, who was the first person to formulate any ideas pertaining to place, saw differently. He understood place to be "a receptacle of the body's container" (Van Den Ven, 1978: 17), rather than a construct of something material. He explains place to have five characteristics. These are:

1- "A place surrounds that whose place it is."
2- "A place is not a part of what it surrounds."
3- "A things primary place is neither smaller nor greater than it."
4- "A place can be left behind by a thing and be disassociated from it."
5- " Every place is either up or down, since each of the simple bodies moves up or down to come to rest in its resident place."

 These characteristics understand place to be something that is gauged from the human body or an object but never outside of that. Although it does not leave room for the physical aspects of place, neither does it inquire that place is purely in the mind, but rather like a force field that follows such a person or object around. Altman explains a similar aspect of place, that being 'territoriality'. This refers to various layers of place that are seen as territories, either physical or created within the mind. The primary layer refers to a centre and an immediate boundary, such as a bedroom. The secondary layer refers to "territories shared", either by a community or a small group of known individuals. The public layer refers to "a park bench" (Altman, 1975: 17). All of these take reference from the body or oneself.

Sarah Menin suggests that places "are constructs of the mind first and then they become physical" (Menin, 2003: 8). She continues to explain this by acknowledging that a shack is a place because the intention of the person building it is to create a home and that it is not just a 'collection of reclaimed materials'. This suggests that not only are places physical and of the mind, but that they are created by people through the need to develop identity and position themselves within a structure. This is understood as a 'sense of place' (Menin, 2003: 11). It is through this understanding of 'place' that links people to physical things, in this case icons, and how people can be represented by them.

" The intangible event of a change of mood that occurs as we move into a different environment, around which we momentarily construct a sense of place, or it may be the experience of consciously seeking to make physical the settling of elements that may compromise a space and give it meaning" (Menin, 2003: 11). This idea is determined by the perception of people. A place will be perceived and understood, or even created, with regards to the background, culture, experiences and needs of an individual therefore portraying their identity. Places can be positive or negative depending on the messages that are given off by the physical environment and by the experiences of the individual. For this reason people

arrange themselves within a structure of places where they are comfortable and from where they can view the rest of the environment. "We have to know, differentiate, and respond to the various places where we work, relax and sleep" (Relph, 1976: 1).

The connection of people to an icon through social identity can be explained by the concept of place, in relation to people and is analysed in six points by Lukermann.
Firstly is the idea of location. "Location can be described in terms of internal characteristics, such as site, and external connectivity to other places, such as situations; thus places have spatial expression and an inside and outside" (Lukermann, 1964: 3). The second point refers to the "integration of elements of nature and culture; each place is a unique entity" (Lukermann, 1964: 3). Thirdly is the "framework of circulation", whereby "place is interconnected by a system of spatial interactions and transfers" (Lukermann, 1964: 3). The fourth point acknowledges that "places are localised" and that they "are parts of larger areas and are focuses in a system of localisation" (Lukermann, 1964: 3). Places are also "emerging and becoming" (Lukermann, 1964: 3), they add new elements and get rid of old ones. Lastly, "places have meaning and are characterised by the beliefs of man" (Lukermann, 1964: 3). Therefore Lukermann points out that place is not just a single entity, both physically or within the mind, but is a combination of various attributes such as other people, objects and locations. In Kim Dovey's book, "Becoming Places", De Landa refers to this integration of elements that make up place as 'assemblage' (2006). "Assemblage is a whole whose properties emerge from the interactions between parts" (De Landa, 2006: 5). Dovey explains by describing the way in which a sidewalk, the buildings, the people, the road and so on, connect to create the street as a place. "All places are assemblages" (Dovey, 2011: 16). This is vital to take into consideration when designing a social place as it made up of numerous elements that connect in order to create an atmosphere of interaction and social identity.

Importantly, place is related to identity. Every place is given identity either by the beholder or by the characteristics or elements that make it up. "Identity is a basic feature of our experiences of places which both influence and are influenced by those experiences" (Relph, 1976: 45). This identity varies according to individuals, groups and communities. Identity within place can also be related to the character of a place. The character of a neighbourhood or town is closely guarded by its people as it provides them with a sense of identity. Without this ability to create places through identity, a sense of 'placelessness' leaves people lost and without familiarity (Relph, 1976). People would no longer be able to construct place as

something with which they can relate to or defend themselves with. "Places are identified with what does not change; their sense of place, character, or identity is seen as relatively stable" (Dovey, 2011: 3).

This idea of place therefore brings us to a hybrid between providing places with meaning or phenomenology, and critical theory, thus being Critical Regionalism (Nesbitt, 1996: 468). Critical refers to architecture that is "self-examining, self-questioning, self-evaluating, that not only is frontational with regard to the world but to itself" (Tzonis and Lefaivre, 1981: 488). Regionalism is the use of design elements "as a means of contrasting a universalist order of architecture that is seen as dominant and oppressive" (Tzonis and Lefaivre, 1981: 488). Critical regionalism involves the "use of local materials and craftsmanship, and responsiveness to light and climate. These promote architecture that is spatial and experiential" (Nesbitt, 1996: 468). This does not include the use of vernacular elements but rather focuses on locally applied skills and knowledge to create a character that becomes identified with that specific area.

Kenneth Frampton explains that critical regionalism is a "synthesis between nature and technology, and universal civilization and culture" (Frampton, 1983: 469). Therefore this outlook understands technology, and the development of technology, as beneficial to architecture while aiming to counteract the aspects of modernism such as the excessive use of glass in hot climates, unnecessary mechanical ventilation, any building designed for anywhere, and bulldozed topography. This creates 'placelessness' (Tzonis and Lefaivre, 1981: 486). This global culture breaks down and destroys any sense of tradition, identity and ethical framework that are vital for the survival of mankind as an individual and as part of a community. By creating place that is sensitive to the nature and understanding of the area or space through the elements of critical regionalism, these essentials for survival are preserved. "Among the pre-conditions for the emergence of critical regional expression is not only sufficient prosperity but also a strong desire for realising an identity" (Frampton, 1983: 471).

2.3.2.3 Perception through Experience

The ability to perceive is one of the most important characteristics of humans. It is through perception that people give meaning and value to their surroundings and how an icon can become a tool for social identity (Agrest, 1973). The environment gives off a series of

messages that are received and translated by people. The most important way in which people become receptors of their environment, is through their senses.

According to J. Gibson, in "Body, Memory and Architecture", there are certain 'perceptual systems' within the body that enable people to receive information about their surrounding environment. These sensory systems are the "visual system, the auditory system, the taste-smell system, the basic orientating system and the haptic system" (Gibson, 1977: 34). The visual system enables people to receive information in the form of images through the eye. The auditory system enables people to receive information in the form of sound through the ear. The taste-smell system enables people to receive information through the openings of the mouth and nose. The mouth and nose are part of a linked sensory system as what the mouth is processing can also be picked up in the nose (Bloomer, 1977).

The basic orientating system "refers to our postural sense of up and down which, because of its dependence on gravity, establishes our knowledge of the ground plane" (Bloomer, 1977:34). This is an important sensory system as it provides a centre from which people can establish themselves within their environment. Gibson explains this by giving an example of when a person hears a noise behind their back, they instantly turn their head towards the direction of the noise. This means that all the sensory organs will therefore face in that direction so that the noise itself, as well as the object producing the noise, can be experienced completely (Gibson, 1977).

According to T.C. Stewart, in "The City as an Image of Man", people rely greatly on this sensory system to organise the environment into a series of structures within which they can place themselves, both physically and mentally. "Under emotional or psychological stress the individual tends towards a conscious or unconscious structuring, either with regard to personalities or geometry, so forming a psychic structure upon which the individual can found himself" (Stewart, 1970: 1). Part of this structuring refers to a centre around which the rest of the environment is established. Stewart refers to this place as being 'sacred' (Stewart, 1970: 4). This then seems to fit the role of an icon, with the characteristic of being a landmark or a capitol from which the rest of the environment is laid out. Therefore, icons play a large role in the orientating, mentally and physically, of individuals within the environment.

The haptic system refers to the sense of touch. This is not only through the tips of the fingers and the hands but with any part of the body. For example, Gibson explains the haptic system is in function when a person climbs a mountain. In this way the mountain is experienced differently, through "pressure, pain, heat, cold and kinesthetics" (Gibson, 1977: 34), than just using the visual system to experience it. This is a suitable way in which to experience architecture, with various changes in level, stairs, textures and paths through a building.

These sensory systems are essential for receiving information about the surrounding environment. As discussed under the heading "Meaning in Architecture", buildings, as everything in the environment, are symbols that relay messages that people perceive. It is through these sensory systems that the messages are received so that they can be interpreted. Even though these messages are being received via the senses, it does not necessarily mean that they are constantly bringing the attention of people to each and every building or structure. "Most people do not actively seek out architectural form. We experience satisfaction in architecture by observing it and dwelling in it, not by seeking it" (Bloomer, 1977: 36). This is crucial when designing iconic buildings, as very often they are used as landmarks. This quality ensures that iconic structures will not need to be looked for but should stand out so that the senses immediately understand that such a building is different to the rest.

"The mind seeks to place all information fed into it into a meaningful patter" (Roth, 2007: 67). Therefore when we see or experience an object our minds organise it into a certain 'built-in preferences'. Roth explains this for visual perception through "proximity, repetition, the simplest and largest figure, and the figure-to-ground relationship" (Roth, 2007: 69). Proximity refers to "objects are seen to represent a pattern, and points in space are interpreted as lying on a single plane, even though if one is distant and another is close" (Roth, 2007: 69). This allows for the mind to perceive in patterns.

Repetition refers to the "equalities of spacing or distance that are seen even where none exist" (Roth, 2007: 69). This means that within a pattern or the repetition of an element, the brain automatically picks up the pattern as though it is equal in every way even if that is not the case.
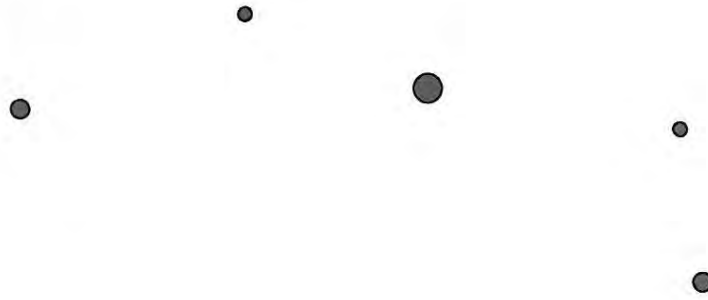
Figure 24: Sketch of visual repetition. (Source: Roth, 2007: 68)

 The simplest and largest figure refers to the point where the mind is "presented with elements that suggest an image it can recognise, the mind fills in any missing pieces to form the simplest and largest meaningful figure" (Roth, 2007: 69). This happens because the brain stores information that it has received before and therefore will try to fit everything into its existing memory bank. The illustration below explains this:
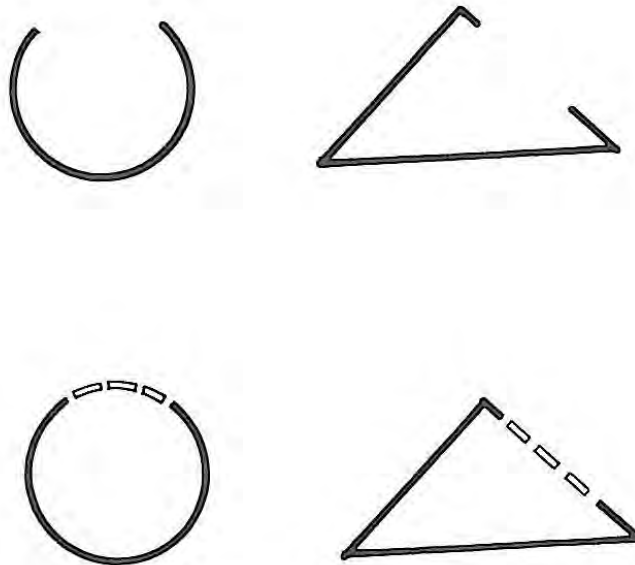
Figure 25: Sketch of the simplest and largest figures. (Source: Roth, 2007: 68)

The figure-to-ground relationship is explained by "a shape seen in the context of an enclosing shape will be interpreted as a form against a background, with the mind choosing which is which "Roth, 2007:69). This relies on the form of an object and the way in which it is placed among other forms.
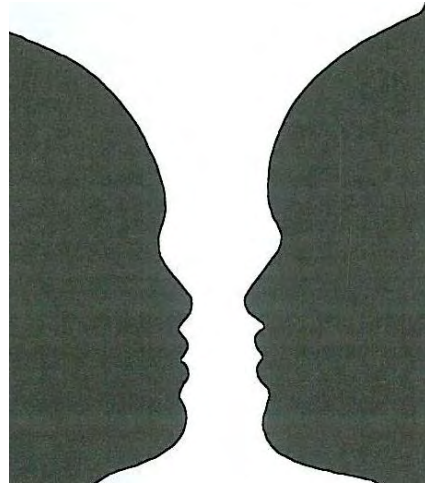
Figure 26: Sketch of figure-to-ground. (Source: Roth, 2007: 69)

The organisation of visual information into these preferences is helpful in architecture as it begins to describe how and why people perceive the design elements of form, pattern, scale etc, discussed previously. By understanding how people experience these elements it informs the way in which they are used and manipulated to influence the experience.

In "Man's Perception of the Man-made Environment", Sven Hesselgren also explains three types of meaning that can be interpreted by an individual. These are "conventional meaning, associative meaning and spontaneous meaning" (Hesselgren, 1975: 75). Conventional meaning refers to the understanding of an overall population or that in general. Hesselgren gives the example of a stimulus that is a flag. This is a symbol by which, on average, people perceive in a similar way, that being pride and strength, national identity or cultural unity. Associative meanings, he describes as an example, are trousers. In many cultures trousers are associated with men or masculinity. This is therefore a symbol by which people make a mental connection to its representation. Spontaneous meaning refers to the "most obvious expression of the idea" (Hesselgren, 1975: 75). This then, would be coloured by the background, culture and instinct of the individual and therefore obtain slightly different meaning from person to person.

Hesselgren's views into perceptive meaning, enables a better understanding into how people interpret the messages relayed through their environment. In terms of architecture, this enables the architect to choose the type of response that a specific building produces. A conventional meaning could induce a building that is expressive of its function, it represents

what it is. An associative meaning could induce a very symbolic, semiotic structure, whereby its elements and form are highly representational. A spontaneous meaning could produce a building that is modern and non-representational so as to invite an array of interpretations from various individuals. For iconic buildings, it would be best to produce a more associative response.

Buildings relay messages that people receive. These messages are picked up by the sensory organs which interpret the messages into a series of meanings. In order for people to experience their environment in a complete manner, it is vital that architecture ascribes to these aspects. Icons therefore, have the opportunity to stimulate specific senses and to represent more than ordinary buildings in this way, by designing for the desired meaning or response. "We design buildings to inspire an emotional response from the inhabitants. Upon entering our structures people should experience some slight shock or stimulation of their five senses in order to alert them to the character of the space and its connection with the outside world" (Atelier, 1991: 155).

These representational elements of architecture allow buildings to produce messages, for people to interpret them and to give them meaning and hence become tools for social identity. This is vital in the characteristic of an icon being able to portray identity of people as the messages from such buildings are always strong and the interpretation needs to be positive in that there is recognition of the building being unique. This allows for people to attach meaning to buildings and therefore have an opinion, feeling or relation towards that building.

The creating of an icon is important in understanding how these buildings affect us. From the physical appearance to the meaning of the building, it is evident that icons have a huge role to play in the portraying of social identity. These aspects can be used and manipulated in the creating of icons around the world. Each country is unique and each city within that country is unique and so is each community. Therefore these guidelines for iconic buildings can be facilitated anywhere in the world, adapting to the various cultures and landscapes and identities of each area and people such as Durban.

2.4 DURBAN'S IDENTITY

It has been a long-standing debate as to what exactly is Durban's identity. The reason for this, most likely, is that there are so many factors that make up identity and even more so that make up Durban and its people. This chapter will attempt to unravel some of the significant elements that make up Durban as a city and as a society. The focus of the make-up of Durban's identity will be on its people including culture, race and religion, its natural and physical elements, its existing icons and the role it plays in South Africa and the world.

2.4.1 What is Durban's Identity?

As discussed previously, identity is made up of a number of elements. The main element is culture. Culture in itself refers to many other aspects which also make up identity. The social, national, political and economic status of a city also helps to form part of its identity. The identity of Durban therefore, can be broken down into these elements which make it unique.

Durban is made up of many different people and many different cultures. Durban boasts the largest population of Indians in South Africa. Part of this mix of races is 'black' people, 'white' people, 'coloured' people as well as international inhabitants such as Chinese, Japanese, French and Portuguese. The local 'black' population is predominantly Zulu while the 'white' population are a mix of European and Afrikaners. Part of these races is also religion. There are Tamils, Hindu's, Muslims, Christians and Jews to name a few.

The mixture of race and religion make up a large part of culture. Within these cultures certain traditions and rituals make up part of everyday life. Every Friday, the mosques can be heard calling people to pray and on Sunday's church bells entice Christian's for worship in church. On the weekends the Zionists can be seen on the beach using the sea to baptise its new-comers. Food also plays a large role in the distinguishing of these many cultures. Durban is well known for its Indian cuisine of curry's and bunny-chows. All of these elements help to make up the various sub-cultures and cultures of people that live in Durban.

Figure 27: Durban is famous for Indian Bunny-chows.
(Source: www.travel-south-africa.org.za)

There are also natural elements that together are unique to Durban and lend to its identity and character. When you ask most people about what comes to mind when they think of Durban, many will say its beach, harbour or its humid climate. The coastline along Durban is possibly the biggest orientating factor about Durban. Not only does the sea provide great views but the entire area has developed along its shores, making Durban a very unique city in its layout. The city has made the most of this advantage by providing public frontage to the beach and allowing for a hive of activity to take place there. Thousands of people flock to these beaches every summer to make the most of what Durban has to offer in the sun, surf and sand.

Figure 28: Durban Beachfront, its famous physical icon.
(Source: www. drnyashamboti.wordpress.com)

Another physical feature that defines Durban is its harbour. This natural bay was the reason for which Durban was established (Kearney, 2010). Throughout history it has provided an inlet for ships to refresh, reload and refuel. The layout of the central business district is due to the position of the harbour, giving Durban a unique character. Today the harbour is one of the biggest centres for trade in Africa and is a large influence in the economy of Durban.

Figure 29: Durban's harbour, the busiest in South Africa, a famous physical icon.
(Source: afro-ip.blogspot.com)

Durban, along with the rest of KwaZulu-Natal, is one of the largest areas for the plantation of sugar cane. During the winter months it is common to smell the sweet aroma of the burning sugar cane as the fields are prepared. Sugar is one of Durban's main exports and also played a role in the development of the city to what it is today (Kearney, 2010). This plant lends itself uniquely to Durban, making it an important part of the identity of Durban.

Figure 9: Sugar Cane, Durban's famous crop.
(Source: www.lonelyplanet.com)

As Durban is located on the water's edge and is only thirty-three degrees south of the equator, it is a typical tropical environment. This gives way to hot humid days with sporadic rainfall all throughout summer. Durban is known across South Africa for this humid climate. At the same time the animals which are conducive to this climate, such as Vervet Monkeys, Indian Myna's, Hardeda's and Cockroaches, are also referred to when acknowledging Durban, however are not unique to Durban.

Figure 31 and 32: Vervet monkeys and Indian Myna birds are identified with Durban. (Source:yoursafariexpert.com and www.biodiversityexplorer.org)
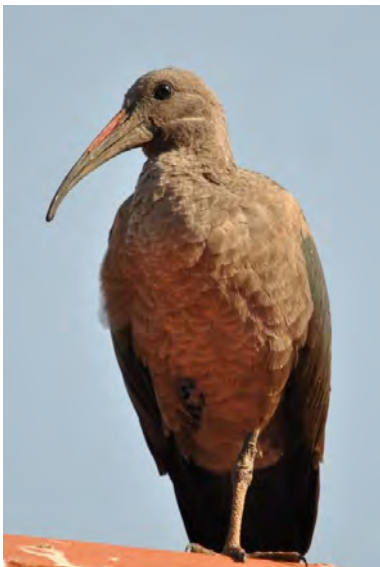
Figure 10 and 34: Hadeda birds and cockroaches are also identified with Durban. (Source: ibc.lynxeds.com and www.wickedmike.com)

The stereotypical social identity of Durban, from the view of non-locals, is that its people are laid back and live a relaxed lifestyle of beaches, palm trees and banana's. This may be so due to Durban's identity in comparison to the other major cities within South Africa. For example Cape Town is seen as the art and cultural capital of South Africa, while Johannesburg is the economic and money central, both playing major roles for South Africa on an international scale. Durban, in comparison, is not seen to have the same status (acknowledged through the questionnaire surveys).

All of these elements put together make up Durban's identity. They are essentially elements of identity that represent Durban. Its people, its natural and physical elements and the role that it plays within South Africa all create a unique character that is recognisable to all people and make Durban into a specific place rather than just a space that exists. They are symbols that become Durban.

2.4.2. Built Icons in Durban

In 1835 when Durban first became a settlement, the first buildings that were built were a school and a church, followed by "wide streets, a splendid promenade, two market places, and sites for imposing civic buildings" (Morrison, 1987: 9). Hence in 1885 the first city hall of Durban was built and at the time, was the largest building in South Africa (Bennett, 1987). For this reason it is most likely that the city hall was the first built icon in South Africa due to its size and its function. Since then Durban has seen few icons built that meet the same status as its first city hall.

Figure 11: Durban City Hall on site where Durban was established.
(Source: blogs.dickinson.edu)

In the 1930's there was an influx of Art Deco style buildings in Durban (Kearney, 2010). Due to their unique style, colour, sculpture and height, they might have become identified with Durban. More recently buildings such as the Memorial Tower Building, part of the University of KwaZulu-Natal, and 88 Field Street in the city, have been the extent of the buildings identified with Durban. In the last few decades this status has shifted to buildings such as Gateway Shopping Centre, the Millennium Tower on the Bluff, the King Shaka International Airport and most recently the Moses Mabhida Stadium in the heart of Durban's sporting precinct, which (according to the questionnaire survey conducted) holds the position of a true icon today.

Figure 36 and 37: Art Deco buildings were once popular in Durban.
The Memorial Tower Building could have been seen as an icon due to its form and size.
(Source: africanphotos.gm and www.travelblog.org)

Figure 12 and 39: 88 Field Street and Gateway Theatre of Shopping are both well known buildings in Durban.
(Source: www.emporis.com and www.sa-venues.com)

Figure 40 and 41: The Millennium Tower and Moses Mabhida Stadium, landmark and icon in Durban. (Source: Author, 2012)

Figure 42: The King Shaka International Airport is an icon in Durban.
(Source: www.skyscrapercity.com)

Although these buildings are popular for various reasons, the Moses Mabhida Stadium seen as a true icon (acknowledged in the questionnaire survey) because it represents more than just steel and concrete. It represents the move of Durban into the future, where it plays a larger role in South Africa and on an international scale. It symbolises the unity of people and the celebration of a world-class event, the 2010 Soccer World Cup, as a nation together. It is the catalyst of development within Durban and holds the pride of the city.

2.4.3 Why Durban Needs another Icon

Durban could benefit from another major icon for many reasons. Firstly it is evident that buildings that have this status immediately bring the attention of a nation, and sometimes the world, onto the host city. This boosts the local economy through tourism and allows for new businesses and jobs to be created around its development and existence. The limelight lasts longer than its immediate effect as it boosts the entire status of the city to become an international competitor in the eyes of its opponents and partners. A huge benefit from the creation of an icon is the ability for it to stimulate urban regeneration. As seen with the Moses Mabhida Stadium, new implementation into urban design enables the icon to reach out further than just its immediate surrounds. At the same time a new building generates growth in an area as often they initiate future plans for the development of cities and communities. Projects and businesses are often ignited in the area to support the functions of these buildings, such as restaurants, shops and new residential buildings to support the influx of people to this area through work or tourism.

Depending on the function of the building, an icon has the ability to draw people to it for many reasons. This could be for work purposes, living purposes and social purposes. Evidently an icon can breed a new social character by the people it functions for. This can be at any level, politicians and high-rollers, the day-to-day middle class, the working class and even the unemployed or a mixed community of people. The symbolic and representational elements of an icon hold the power to bring people together, create communities and provide a 'place' for people to engage with and celebrate. The Moses Mabhida stadium begins to provide this but as an icon is not relevant to everyone. Therefore Durban needs another icon that will win the hearts and minds of the people who make up its society. A true icon that signifies a united and progressive Durban needs to be identified and created.

2.5 CONCLUSION

The aim of this literature review has been to establish the importance of icons as well as to redefine the role that they play in society as an entity that portrays identity, unity and development. In so understanding, the discussion of the literature review was as to the purpose of icons in society through the highlighting of identity in its many levels, as well as looking into reasons of power, for individuals, establishments and nations. The aspects that

make up an icon both physically and symbolically also begin to define what it is that makes an icon so attractive to people and why we give it such an important status. Once understanding these fundamental elements of iconism it is important to introduce them to a place that is in need of its power and representation, Durban. The literature review begins to highlight the various key elements of Durban and the identity it portrays. This is discussed in the light of the analysis of general questionnaires about Durban and its people (attached in the Appendices section). To conclude this chapter it is important to review the discussion that has led this document this far.

In discussing the purpose of icons in society the most important and relevant purposes were identity and power. Identity has always been a tough subject of debate as there are no clear guidelines as to what it actually encompasses. Therefore in Understanding Identity, a discussion about the elements that make it up was crucial. Elements such as nationality, race and religion are all part of an individual's identity but playing the biggest role is culture. Culture defines the way in which people live their lives. It is the daily rituals that people perform, the food that they eat and the driving force behind their existence. The effects of globalism has homogenised many cultures into a single global culture, devoid of all real identity. Icons have the power to take a stand against this loss of identity by providing beacons of representation for each community that will instil pride in the recognition of an individual's culture and the identity of a society.

The various levels of Power that have manipulated architecture, such as Individualism, Glorification and Economic Status, have rendered icons in a mixture of emotions. Throughout history people, especially governments and dictator's, have abused icons for their power in terms of intimidation. Civilisations have built icons in worship of their gods and to show their devotion to royalty. Christians built magnificent structures to glorify God and to impress the everyday working class. Today the more prominent use for icons is for portraying the economic status of nations. Architecture has become the most popular way in which to show-off to the world the power and wealth of a country. Icons have great power to represent these things but have never had the responsibility of representing something greater than themselves.

What is it about icons that they have the ability to portray identity and be powerful images to people? The physical elements of design, urban design, form and sculpture, as well as

technology, make up the visual and experiential aspects of a building and can be manipulated to create something with great physical presence and awareness, enabling a building to stand out from the rest. The design principles such as scale or size, proportion and balance, texture, pattern and rhythm and colour, all play a huge role in the visual awareness of a building. Form and the use of sculptural elements enable the building to be eye-catching and exciting to experience as well as making it differ from its neighbours. This involves the use of ever-advancing technology. From the age of the post and lintel to the arch and dome, as well as a development in materials from stone and brick to iron to steel, glass and concrete. All of these developments over history have allowed for an increasingly advancing society today, especially in the realm of architecture and construction. Urban design also plays a role in the presence of a building. Very often elements such as paths or the journey leading up to the building, edges, the way in which the building immediately connects with its surroundings, districts or communities, nodes or centres of activity, and landmarks or recognisable structures, enable an icon to stand out above the rest and bleed its effect into the fabric of the area. It is through their physical elements that people interact with a building and therefore can be manipulated to form an attachment through the representation of individuals, communities and society.

These elements have no effect unless they are given meaning. The representational elements that make an icon, such as meaning, place and perception, all enable people to receive messages from the environment, interpret them and give meaning to them and in so doing identify with it. Semiotics was introduced as a move away from functionalist modernism and recognises the environment as a series of signs that give it meaning. Through this meaning, people create place, both physical and as a construct of the mind. Critical Regionalism is also a response to Modernism in the preservation of place. Through the meaning that people associate with place, they are able to identify with it and give it identity. All of this depends on the way in which people receive these messages. It is the senses that enable people to experience a place visually, auditorilly, through taste and smell, orientation, and the haptic systems. Through these senses people perceive their environment and in turn give it meaning. This is important in establishing identity in an environment such as the one that is produced by an icon.

Since the importance of an icon and the ways in which they are created have been discussed it is also relevant to understand more about the identity of the area in which the study is going

to be conducted. This is an important part of the literature review as it understands the identity of Durban so that the relevant information pertaining to iconism can be used in the creation of an icon in Durban while using this identity of its people to show how an icon can be a tool for social identity.

As discussed previously, identity is made up of many different aspects with culture playing a huge role. The identity of Durban therefore has been broken up into its people and the physical things that are identified with Durban. General questionnaires were used to come to conclusions about this chapter. This means that the information about Durban's identity is from the mouths of the people who actually live there. In this way, Durban has been established to be a multi-cultural place with the beach and warm weather being some of the aspects that make it a unique city. Durban has the opportunity for a new icon that will encourage a boost in local economy, stimulate job creation and business opportunity, aid in urban regeneration and community development, draw the attention of the world giving it an international status, as well as portraying the local identity for the people of Durban to be proud of.

In concluding the literature review, all of these elements discussed above enable icons to be symbols of something greater than themselves. Although they are viewed as modernist constructs, this review has set out to redefine this perception so that the use for them is one that is beneficial to a society that is, more and more, devoid of all identity. In this way iconism looks to take on the responsibility of portraying and exposing the identity of people, communities and nations and in this way become a tool for social identity.

The following precedent studies explore examples of iconic buildings that have been beacons of identity and pride for many communities. It is important to analyse these buildings by using some of the elements discussed in the literature review in order to understand why and what it is that makes these icons become tools for social identity.

CHAPTER 3   PRECEDENT STUDIES

These precedent studies are examples of buildings that are icons that include many of the aspects of iconism discussed above.

3.1 THE SYDNEY OPERA HOUSE

The Sydney Opera House is "one of the truly great buildings of the world....., a symbol not only of Sydney but of Australia" (Drew, 1999: 1). This building has become the pride and joy of all Australians. This was evident as the logo for the prestigious Olympic Games in 2000 was the Sydney Opera House. One of the reasons for its great success is that it came at a time when Australia was trying to define its identity as independent from British rule. "It represented something important to many people, opening their minds and hopes denied them by a world war and the depression, and the wish for a greater opportunity to enjoy life" (Drew, 1999: 1). It is due to this period and the history of Australia that the Sydney Opera House represents the nations identity is an icon of that nation for the world to marvel at.

Figure 43: The Sydney Opera House located in the Bay on Bennelong Point.
(Source: Hoffmann and Meuser, 2008: 75)

3.1.1 The Idea

The inspiration for a new opera house was due to the British violinist, Sir Eugene Goossens. Goossens, at that time, was the conductor of the Sydney Orchestra and became the driving force behind the initial idea of the Sydney Opera House. Goossens was aiming to establish a performing arts centre which would focus the cultural spotlight on Australia. After much deliberation it was decided by the government of New South Wales that a competition for the design of the opera house would be most appropriate. It established a team of architects to judge the entries and to choose the most suitable one. This panel consisted of "Ingham Ashwork, a professor of Architecture at the University of Sydney; Cobden Parker, a government architect; Dr. Leslie Martin the designer of the Royal Festival Hall in London; and Eero Saarinen, one of the leading names in contemporary architecture in the United States" (Drew, 1999: 4). In 1956 Danish architect Jorn Utzon won first prize with a highly controversial design.

3.1.2 The Brief

The brief for the opera house was extensive as it had to be able to provide performance spaces that could allow for a variety of different performing arts from opera to ballets and chamber music (Drew, 1999). This was a great challenge in terms of the acoustics as each performing art needs it own system of acoustics and would have to adapt to suit another. The brief stated that there had to be a large major symphony hall to seat approximately 3000-3500 people, and a smaller minor hall to seat approximately 1200 people (Parkyn, 2002). On top of these two auditoria an additional experimental theatre, an orchestra rehearsal room, a chamber music room, a restaurant to seat 250 people, meeting rooms, and foyers were also part of the schedule of accommodation (Drew, 1999).

The site was decided on as Bennelong Point, which protrudes out into Sydney harbour. Not only is this site in full view from most areas around the bay and frames the entrance to the bay, but it is also positioned at the edge of the city. "Running down Bennelong ridge to the point roughly at right angles, the civic and political axis of government, Macquarie Street, finishes in front" of the site (Drew, 1999: 5). This places the site for the opera house in a strategic position, one which will show the opera house off to the rest of Sydney and the world.

Drawings

Location plan
1 Bennelong Point
2 Sydney Cove
3 Circular Quay
4 The Sydney Opera House
5 Opera House forecourt
6 1,100-space underground car park (1993)
7 covered walkway and promenade
8 Cahill Expressway (Circular Quay Railway Station)
9 Royal Botanic Gardens
10 Government House
11 Macquarie Street (NSW State Parliament)

N

0   200 metres
0   200 yards

Figure 44: Aerial view of Bennelong Point and the CBD. (Source: Atkin, 1999: 48)

3.1.3 The Design

The building itself was designed in such a way that divided it horizontally. A large solid base was to hold the services and auxiliary functions of the opera house, while floating roofs were to accommodate the primary and public functions of the building. The roofs have been referred to as clouds by Utzon, but also shells and sails by the public (Drew, 1999). To create the floating affect, the spaces between the solid base and the roof have been enclosed by glass so as to allow for transparency both in and out of the building.

Figure 45: Interior terrace with glass curtain wall to view through.
(Source: Browell, 1999: 38)

The structural system of the roofs proved to be a challenge to engineer Ove Arup. It is said to have been solved by the simple peeling of an orange, whereby vaults of differing sizes and positions can be created from the dimensions of the one sphere (Drew, 1999). This enabled the vaults to be ribbed and joined in the centre by a linking rib that would allow for a large span over the auditoria. These rib sections were prefabricated and linked together before stressed to support each other. The roofs are made of a thin concrete shell and are covered with white and cream matt and glossy tiles that reflect light and allow for movement and change with the various changes in daylight (Parkyn, 2002). This allows the building to take on various moods as well as come to life through the scale-like patterning. Over one million tiles were used in the creation of the roof (Parkyn, 2002).
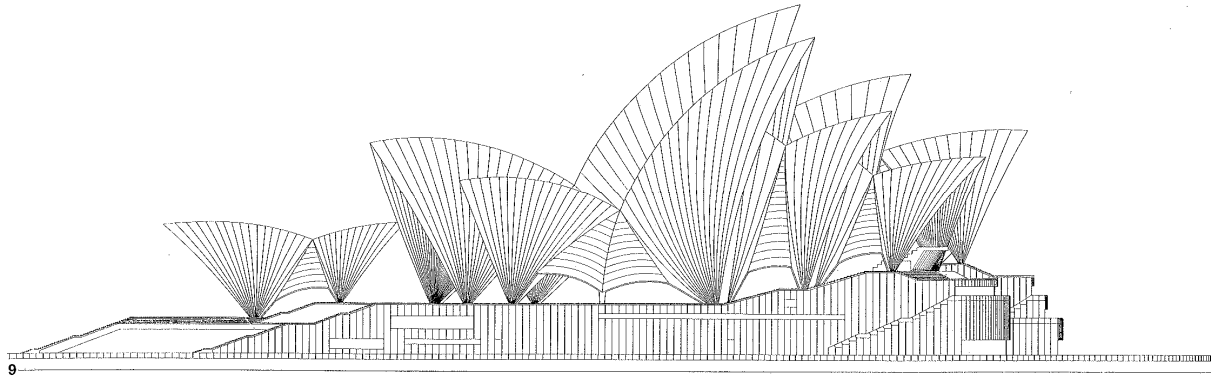
Figure 46, 47 and 48: East, South and North elevations respectively. (Source: Atkin, 1999: 8)

Opera Theatre

1 vehicular concourse, ground level
2 pedestrian concourse, podium level
3 staircase to foyer, box office and cloakrooms
4 Opera Theatre foyer
5 lounge
6 Opera Theatre stage
7 proscenium opening
8 orchestra pit
9 transfer platform
10 revolving stage
11 rising catwalks
12 flies
13 production rehearsal rooms
14 dressing rooms
15 Opera Theatre
16 terrace
17 gallery
18 louvre wall
19 glass wall

Figure 49: Section through performance hall. (Source: Atkin, 1999: 56)
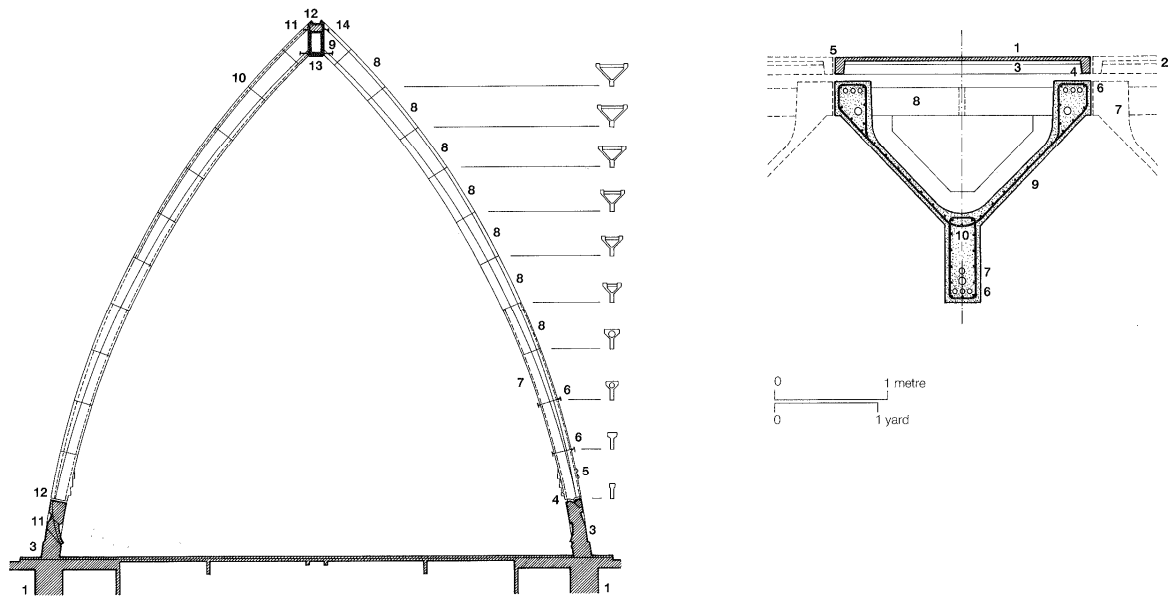
Figure 50: Cross section through main shell rib and tile lid. (Source: Atkin, 1999: 50)

The roof design provides for a fifth elevation as described by Utzon, as the building can be and must be view from all directions like a sculpture. It has no back. For this reason, the back-of-house functions that would normally be hidden on a less discreet facade have to take place within the podium. This means that all scenery and props are raised onto the stage via a system of lifts (Drew, 1999).
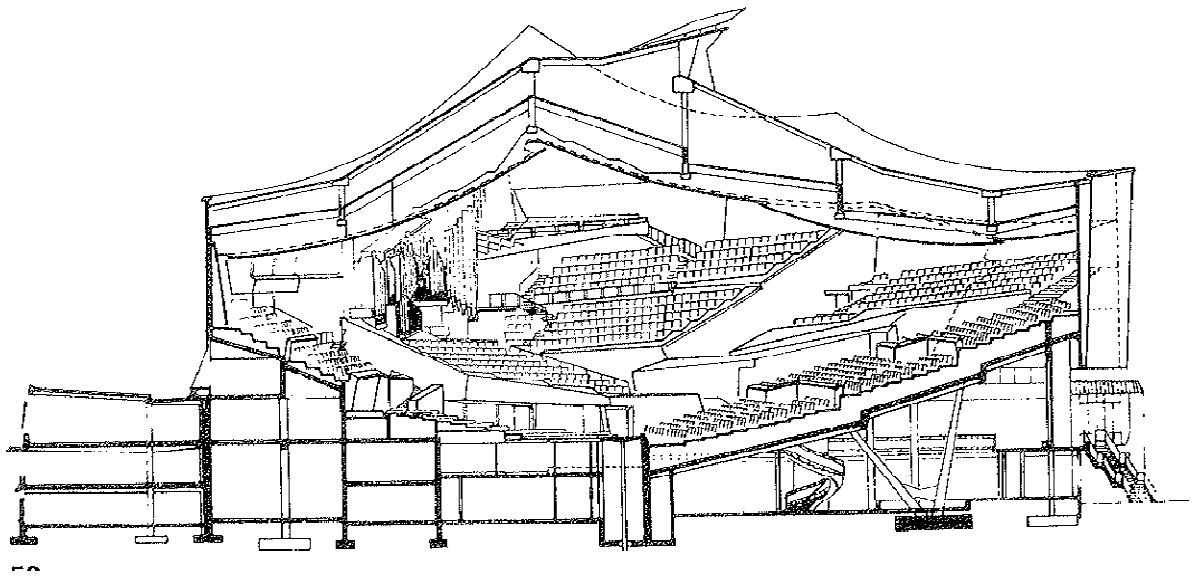
Figure 51: Cross section through concert hall showing the stage. (Atkin, 1999: 19)
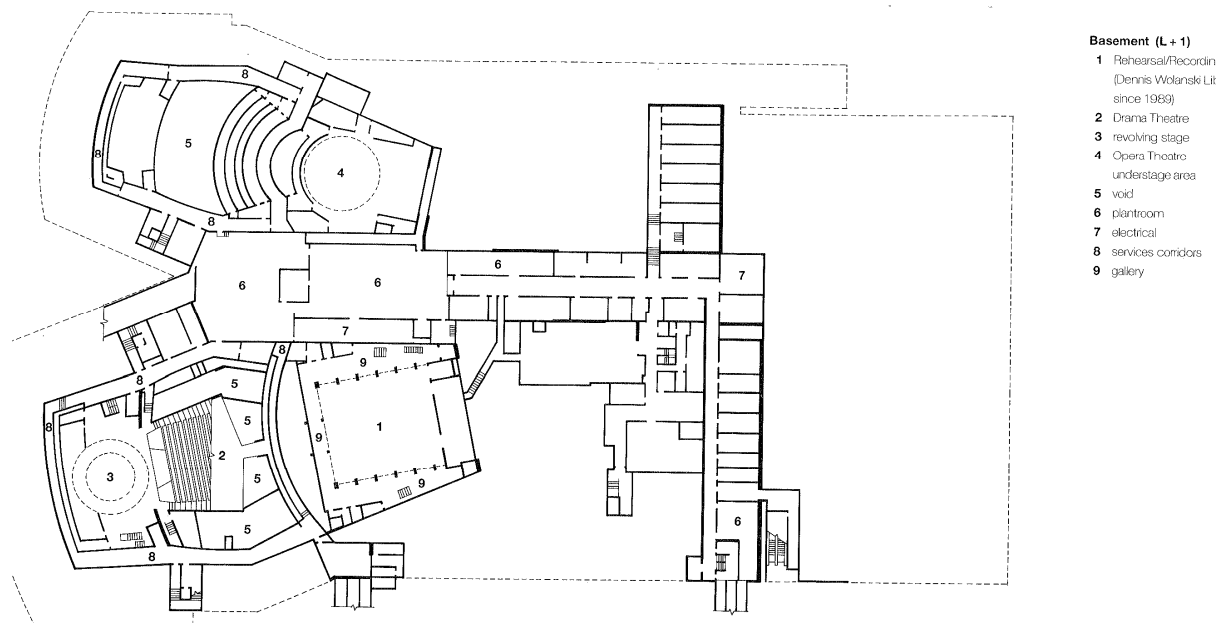
Figure 52: Basement level. (Source: Atkin, 1999: 48)
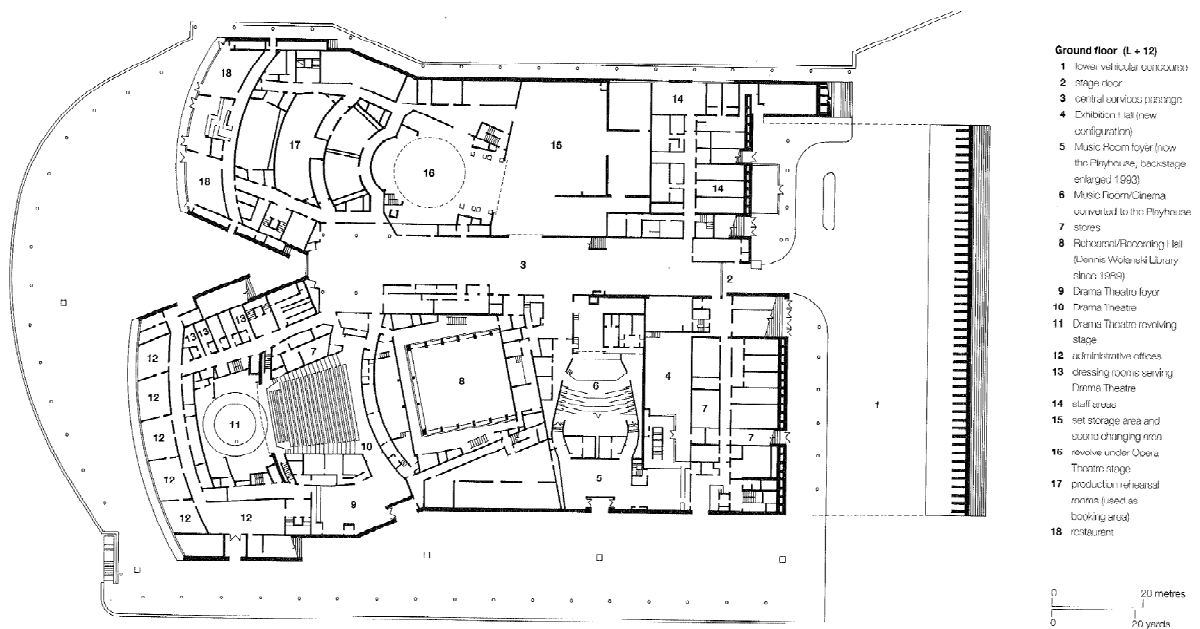
Figure 53: Ground Floor Plan. (Source: Atkin, 1999: 48)
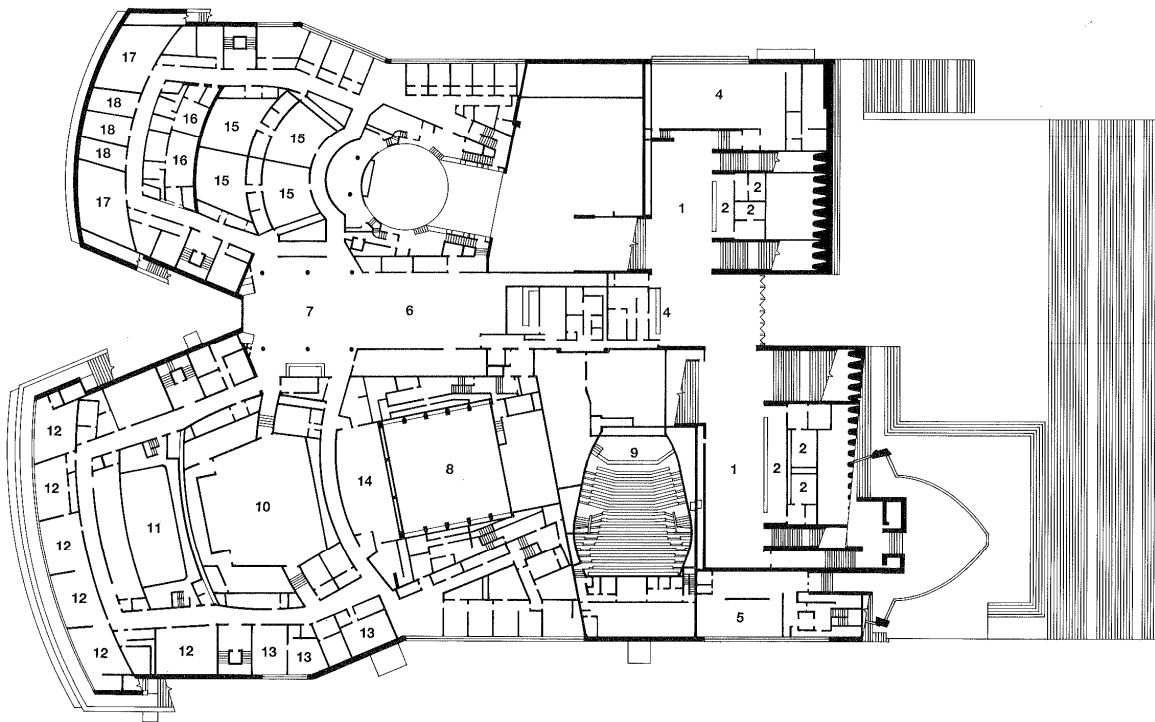
Figure 54: First Floor Plan. (Source: Atkin, 1999: 49)
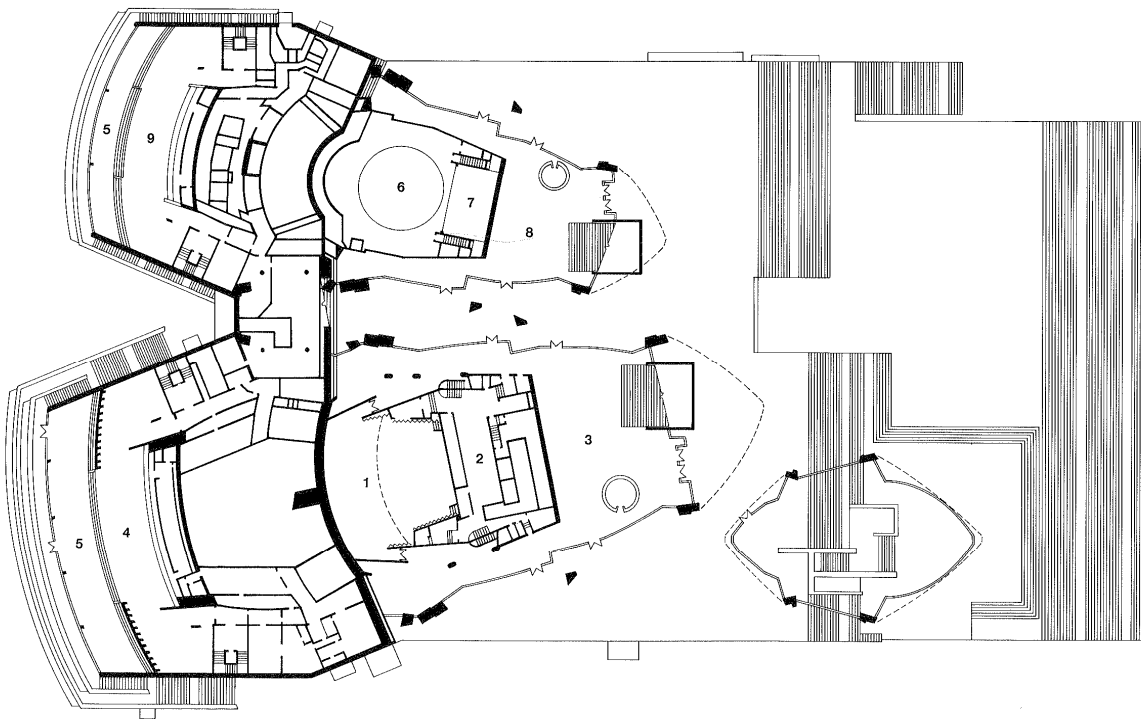
Figure 55: Second Floor Plan. (Source: Atkin, 1999: 49)
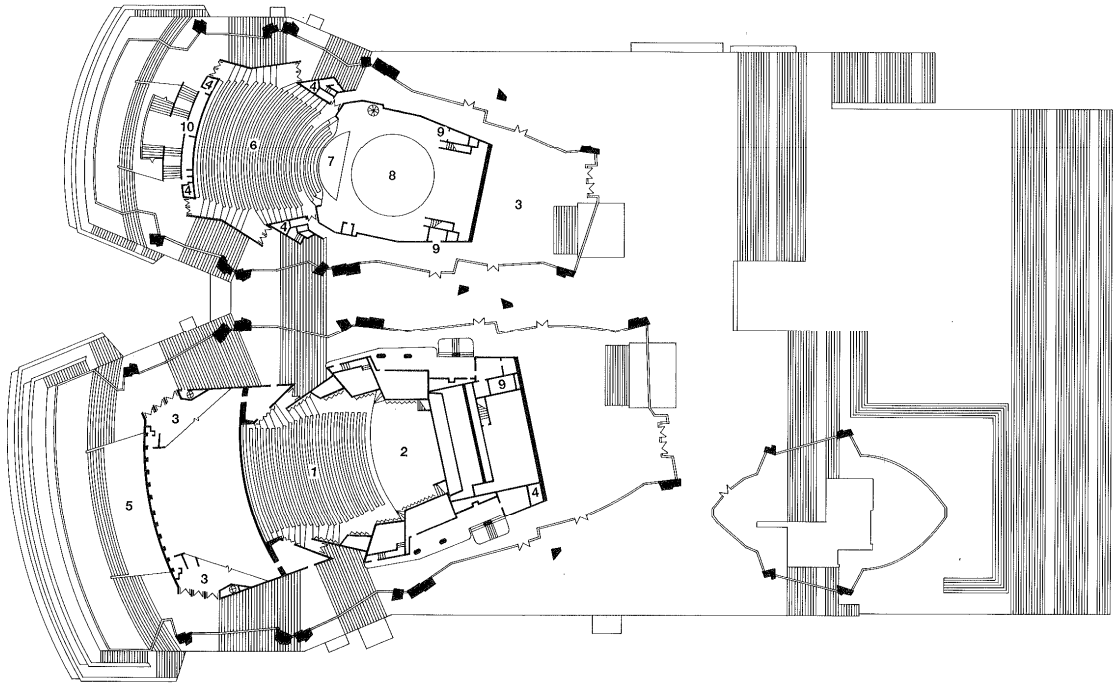
Figure 56: Podium level. (Source: Atkin, 1999: 50)
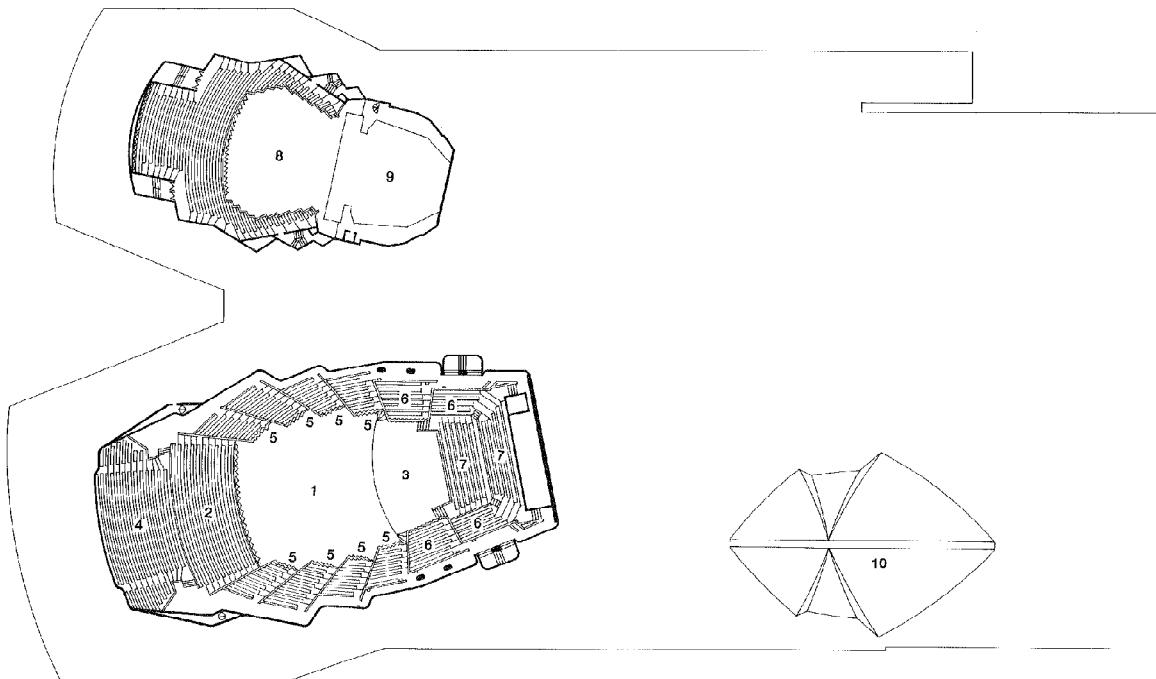
Figure 57: Auditorium level. (Source: Atkin, 1999: 50)

The foyers and more public areas of the opera house open up and look onto the harbour. This is created by the terracing of the podium so that the views remain unobstructed. At the same time these terraces help to divide vehicular traffic and pedestrian traffic (Drew, 1999). Finished in exposed granite, the podium represents the earth or Bennelong Point in opposition to the roofs that represent the sky and forms that reach up off the earth.

Figure 58: The Sydney Opera House on Bennelong Point in relation to the city.
(Source: Browell, 1999: 2)

The interiors relied on plywood shapes and forms to provide suitable acoustics as well as continuing with the general experience of the building. The interiors, which were completed by another architect after Utzon was forced to leave the project, are said to be disappointing in relation to the rest of the structure (Drew, 1999).

3.1.4 How this Relates to Iconism

The Sydney Opera House is in line with this discussion about iconism as it adheres to the many aspects that make an icon as well has portraying the representative qualities that are so important in creating identity.

The Sydney Opera House uses both form and sculpture to create interest in a unique shape and experience of space and place. It makes use of the technology of its time to create such a structure that supports the daring forms of the design, while maintaining the efficient functioning of the building. Through its physical presence, the Sydney Opera House becomes a unique experience that fascinates people to the point of recognising that this building is more special than other buildings, and that it is an icon to be celebrated.

Not only does the unique form and design of the building attract people to it, but it is also responsive to the landscape and drawn from local elements that make it a comfortable part of its site and of the city of Sydney. This is a type of representation that captures the landscape, people and their activities and therefore begins to provide identity through its physical elements.

The Sydney Opera House is also iconic through its meaning and the way in which people view it. As its creation came at a time where Australia was trying to define its identity as independent from British rule, the Sydney Opera House has great meaning and pride for all Australians. This building has become a symbol of their nation and of the unity of the people in establishing themselves on the world stage. Together with this pride and symbolism, the Sydney Opera House has become an icon that portrays the new identity of a nation, from an individual level to the many communities of the performing arts and architecture, to the whole of Australia as one entity.

3.2 THE LIBRARY IN ALEXANDRA, EGYPT

Designed by Snohetta Hamza Consortium of architects, The Bibliotheca Alexandrina in Egypt is one of the greatest examples of an icon that promotes "culture and science, learning and knowledge" (Serageldin, 2007: 11). The building is the first to reject the on-going debate of Modernism verses Tradition in the present architecture of Egypt. Using both elements to create a building that is designed appropriately for today and the future, the Bibliotheca Alexandrina is a critical response to the culture and economy of a developing nation. This chapter will attempt to understand the building in its fullness and focus on the ways in which the Bibliotheca Alexandrina is an icon today. This is what Suzanne Mubarak, Chair Person on the Board of Trustees to the Library, had to say about its iconic function:

"The Bibliotheca Alexandrina is a revival of a treasured part of cultural and scientific heritage of humanity. Political ideologies can separate countries and economic interests can drive wedges between people, but cultures can bring them together" (Mubarak, 2007: 7).

Figure 59: The Bibliotheca Alexandrina in Egypt.
(Source: www.bibalex.org)

3.2.1 The Brief

In the initial stages of the project a clear set of guidelines was produced that would ensure that the building would be a success in the eyes of the government and of the public. The most important, and on-going, discussion was what approach would be taken to the design of the Library. Egypt being such a haven for architectural, art and cultural history, meant that the building had to fit into this already broad base of traditional style. At the same time the strong Muslim influence also had to have an influence in the design of the building, as this is what id prevalent for all other public buildings throughout the country. On the other hand it was viewed as just as important to develop something that would open a window for the world to discover Egypt as a modern or up-to-date country and not just buried in the sands of time (Serageldin, 2007). After much debate it was discovered that neither intention had to be eliminated and that a marriage between the two styles could produce a pleasing result. In this way a brief was established for the Library and its complex to respond to its surroundings, culture and history but also to interpret this in a modern and advanced way.

The brief for the complex called for several main functions. These were the Main Library, a Conference Centre, which already existed, a Planetarium, Public Plaza's, and a pedestrian connection from the University to the Library. The Main Library building was to include a large reading hall, ancillary reading spaces, a separate children's reading area, a separate young-adults reading area, a computer-based LAN, reference areas, archive room, a rare book section, permanent exhibition galleries and seminar rooms. This Library building had to connect underground to the rest of the complex (Serageldin, 2007).

Historic Eastern Harbor

Corniche

Port Said Street

1- Main Library Building
2- Conference Center
3- Planetarium
4- Plaza
5- Plaza with olive trees
6- Pedestrian Bridge

Figure 60: Site Plan of the complex including the Library. (Source: Serageldin, 2007: 10)

Some of the issues that had to be dealt with in terms of the design were how to create this quiet space of learning in an area that was rather noisy due to traffic and near-by building construction, how to divide public visitors from those who actually needed to use the Library facilities, and how to deal with the scale of a building that potentially would be very big in an environment that called for something of human scale (Serageldin, 2007). These issues as well as the complexity of the brief led to an exciting and iconic response.

3.2.2 The Design

The inspiration for the design of the Library building was the symbol of the rising sun, an integral part of Ancient Egyptian culture. For this reason the overall form of the building is a slanted disk with a roof structure that is "reminiscent of the contemporary computer" (Serageldin, 2007: 15).

Figure 61: The sun-disk shape of the library.
(Source: www.bibalex.org)
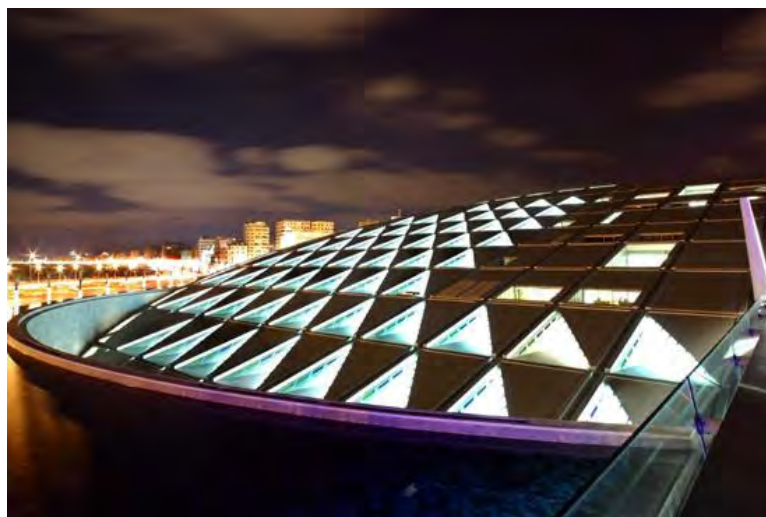
Figure 62: The contemporary computer-like roof.
(Source: www.bibalex.org)

Inside the building the entire space takes up eleven storeys with a room circumference of 160 meters. This cavernous space is dealt with by the creating of many floors within the building. The library functions are split over these seven floors so that a cascading effect lessens the enormity of the room while still allowing enough height to present a visitor with awe. Each level houses different functions particular to that floor. As visitors enter this main reading hall, a large glass balcony protrudes into the space to allow for tourists to view the overall functioning of the room, without interfering too much with the people using its facilities (Serageldin, 2007).
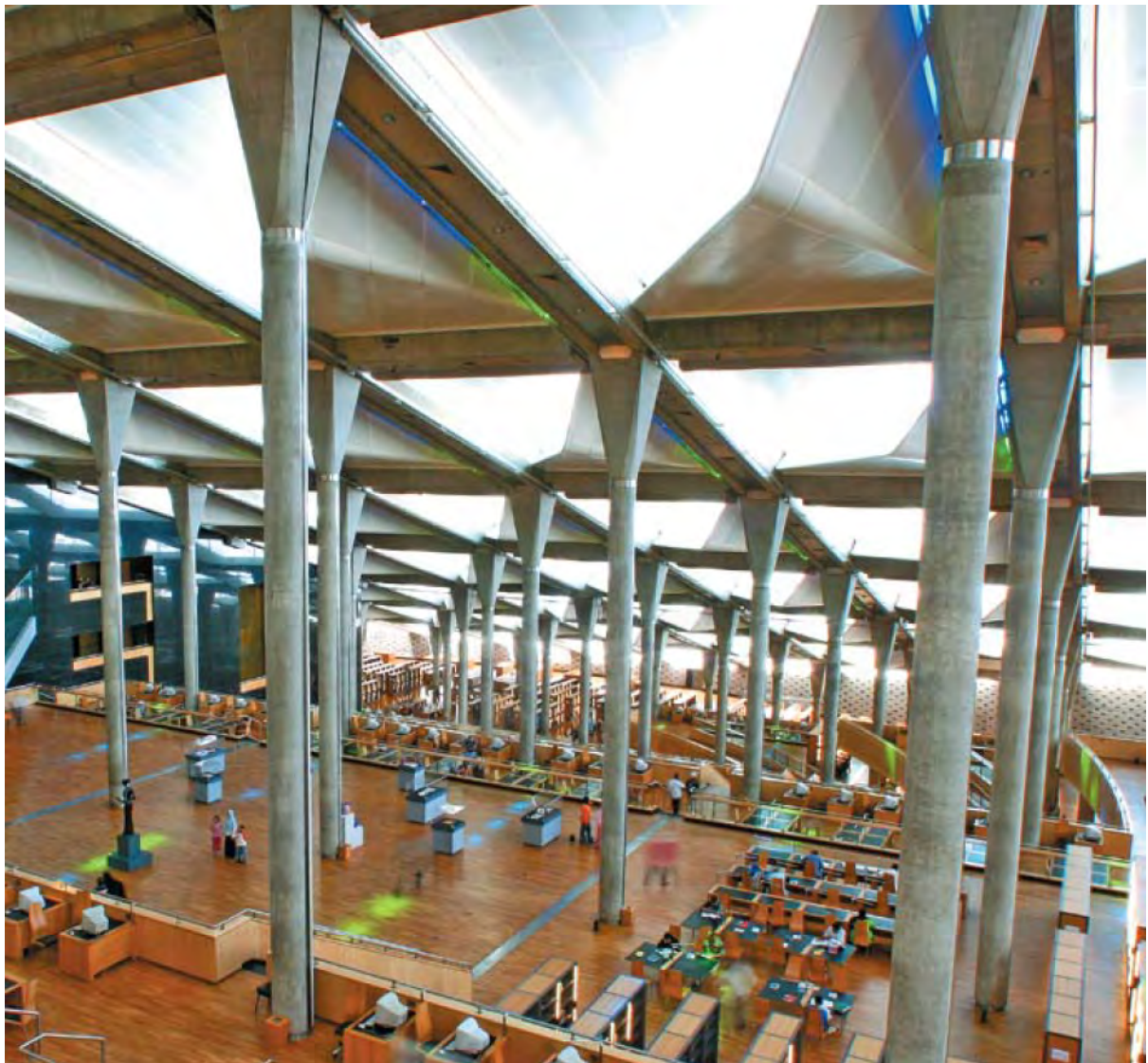
Figure 63: The cascading levels in the main reading hall. (Source: Serageldin, 2007: 26)

The circular room is split by a large spine that separates public usage and admin facilities. This element, along with the many slender columns that support the roof, lend themselves to a more intimate space rather than giving into the actual size of the room. To maintain this humane scale, the building is dug into the ground, leaving four levels underground (Serageldin, 2007). This means that on approach of the building it is not intimidating or out of place in its surroundings. To heighten this experience, the entrance to the building through the main facade is somewhat understated, much like the entrances to typical Islamic buildings (Serageldin, 2007). When one enters through the doors into the main reading room, there is a sense of awe as the size and the shape of the room were not previously hinted to on arrival. This only adds to the experience of using the space.
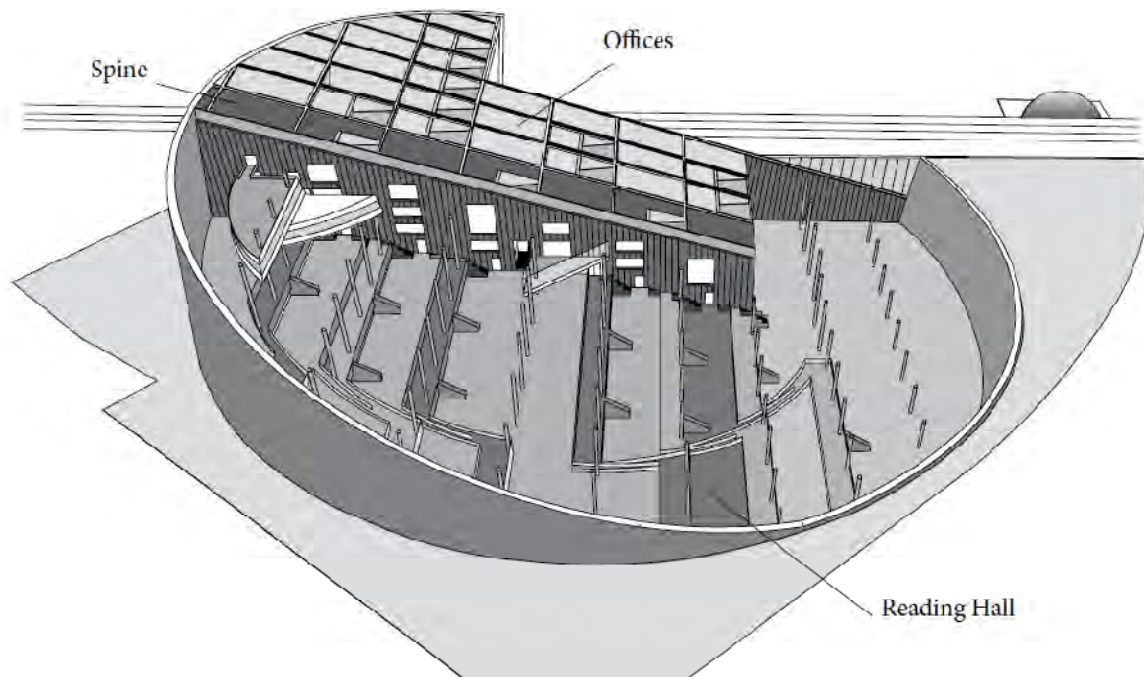
Figure 64: A cut away perspective of the library. (Source: Serageldin, 2007: 48)

1- Reading Area
2- Storage Area
3- Digital Lab
4- Offices
5- Spine
6- Escape Stairs
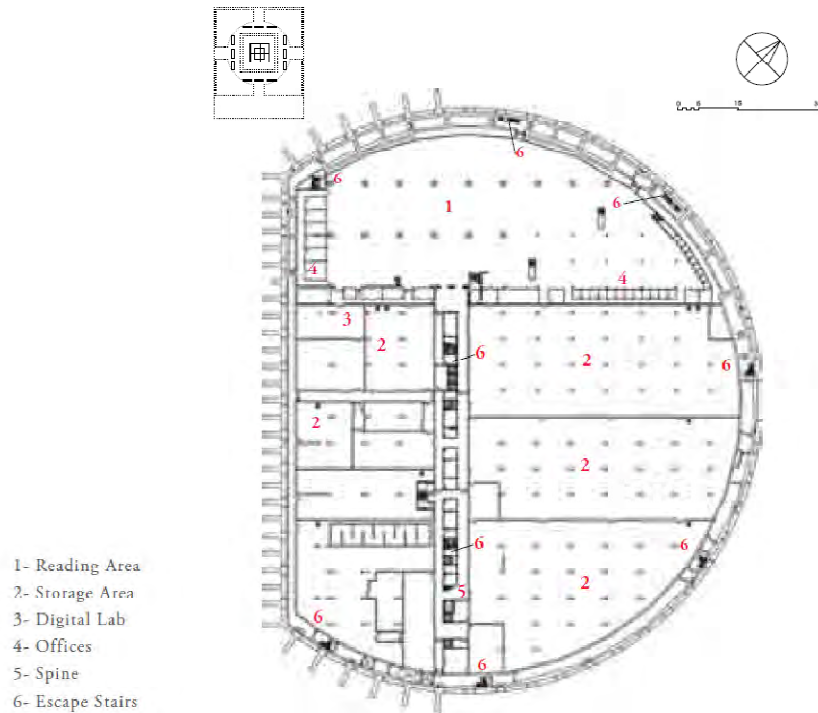
Figure 65: Basement Level -4. (Source: Serageldin, 2007: 49)

1- Reading Area
2- The World of Shadi Abdel Salam
3- Impressions of Alexandria Exhibition
   (The Awad Collection)
4- Manuscripts Museum
5- Offices
6- VISTA
7- Antiquities Museum
8- Permanent Exhibition Area:
   Arabic Calligraphy, The History
   of Printing, The Artist's Book
9- CULTURAMA
10- Press Room
11- Meeting Rooms
12- Parking
13- Planetarium
14- ALEXploratorium
15- Spine
16- Escape Stairs
17- Escape Way

Figure 66: Ground Floor Level. (Source: Serageldin, 2007: 53)

1 - Reading Area
2 - Taha Hussein Library for
   the Blind and Visually Impaired
3 - Internet Archive
4 - Storage Area
5 - VIP Entrance
6 - Staff Entrance
7 - Main Entrance
8 - Callimachus Triangle
9 - Auditorium
10 - Escape Stairs

Figure 67: Second Floor Plan. (Source: Serageldin, 2007: 55)

1 - Reading Area
2 - Children's Library
3 - Young People's Library
4 - Cafeteria
5 - Bridge
6 - Spine
7 - Escape Stairs
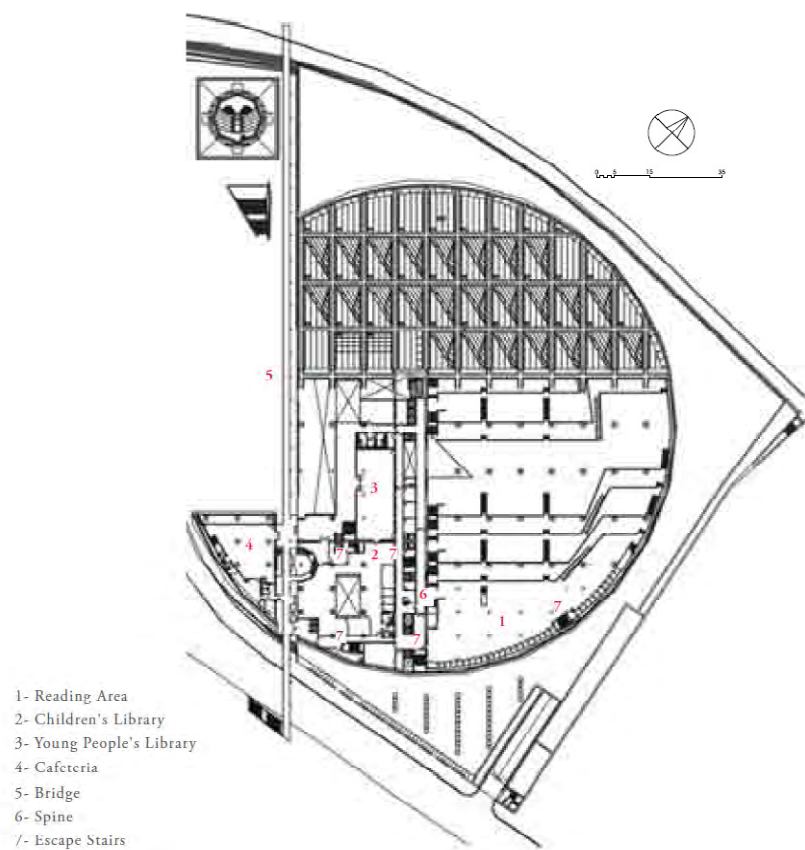
Figure 68: Third Floor Plan. (Source: Serageldin, 2007: 57)

The natural and mechanical lighting from the roof lend to the creation of a very special ambience within the main reading room. Ismail Serageldin describes the feeling in this space as the same as when walking into a cathedral. The materials that were used helped to link the building back to its surroundings and the culture of the area. Granite was used on the main facade and is inscribed with letters of over 120 different languages. "The materials are modest and robust, the effect pleasing and understated" (Serageldin, 2007: 23). Not only is the architecture of the building something to be impressed by, but the technical achievements are just as amazing. The roof has been design to withstand great winds while it is supported by slender columns that are unobtrusive but lend themselves to the interior space. The Library hold the record for the world's largest diaphragm wall as the building is eighteen meters below sea level and is situated only meters from the water's edge (Serageldin, 2007).

Apart from the impressive building itself, the landscaping also provides the form with energy. Located in the historical Eastern Harbour on the water's edge it is appropriate for the use of water as an element to enhance the design and connect it to its surrounding. Large pools surround the entire circular building to aid in the reflection of its function, for its reflective qualities, and for the cleaning of the dust out of the air (Serageldin, 2007). Planted vegetation has allowed for buffering of the noise made from nearby traffic. The public plaza's that connect the Library to the rest of the complex are filled with ancient artefacts on display as well as many sculptures and works of art. Olive trees, symbolising peace and openness, also fill the main plaza (Serageldin, 2007).

Figure 69: The ancient Eastern Harbour. (Source: Serageldin, 2007: 24)

The pedestrian connection between the neighbouring University and the Library plays a large feature in the design of the building. A long, relatively narrow, walkway extends from the South, through the Library, over the main Plaza, alongside the Planetarium and to the promenade along the harbour (Serageldin, 2007). This element adds an excitement to the way in which the complex is experienced as well as being functional.
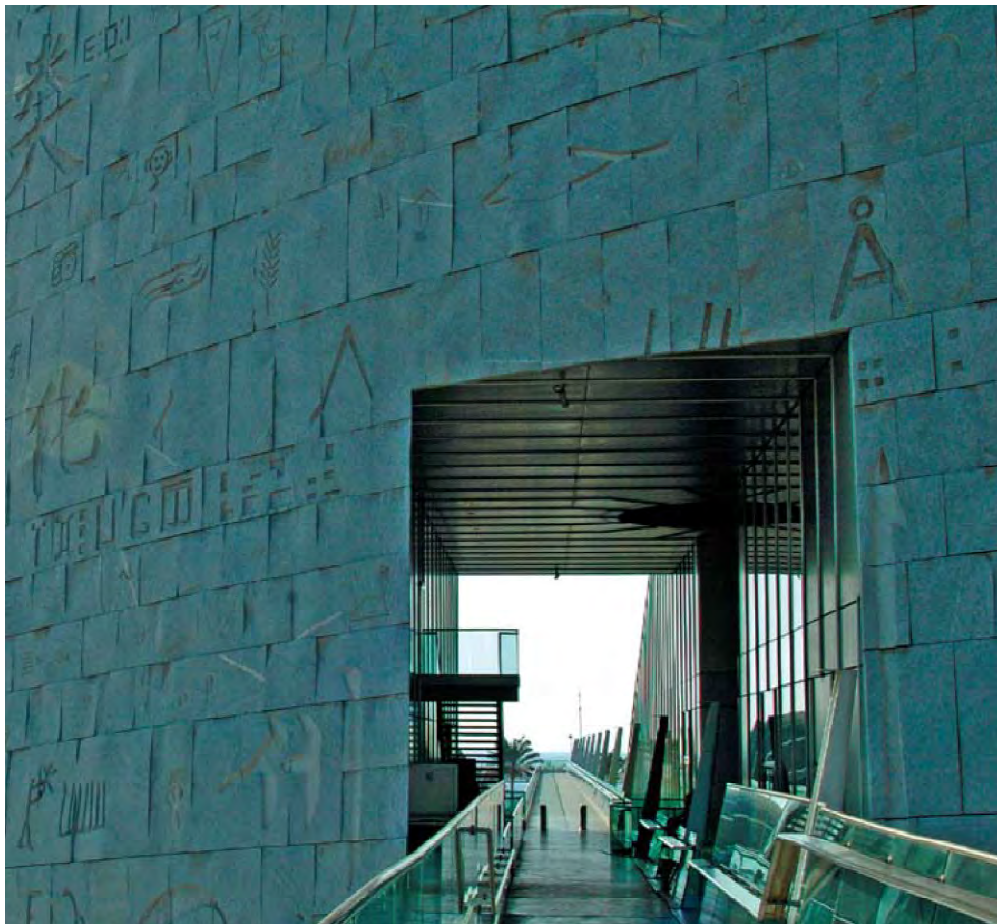
Figure 70: The granite wall with the letters of over 120 languages.
(Source: Serageldin, 2007: 22)

The design of the building and its complex lend themselves to a new and exciting experience of space as well as becoming a landmark within the area. The careful balance between Tradition and Modernism has been successfully integrated. The building is highly celebrated for this initiative and is the fore-runner for future building in Egypt.

3.2.3 How this Relates to Iconism

Throughout the study and analysis of the Bibliotheca Alexandrina, many elements of iconism have showed their heads in the design and execution of the building.

The building responds to the design principals discussed previously, such as scale, proportion, texture, and form and sculpture. The scale and proportion of the building is influenced through the sinking of the building four storeys below the ground, the breaking up of space through a dividing spine and splitting of levels, as well as through the differing heights of the internal spaces from the entrance to the main reading room. This meant a more humane proportion could be achieved. Texture was created through the use of robust and natural materials such as the granite on the main facade. This inscribed with letters also contributed to the texture of the building. The contrast of the smooth water and this rough granite meant that texture would be one of the initial experiences of the building. The form and sculpture of the Library were achieved on the overall shape of a slanted disk (Serageldin, 2007). This immediately meant that the building would stand out from above the rest in the area.

It was also through the response to the immediate urban design principles that the building achieves iconic status. The use of connecting elements such as the walkway meant that the path leading to the building was interesting and showed off one of the best views of the Library facade. The surrounding plaza's and the water that made up the edges of the Library enhanced the structure itself while contributing to its connection to its environment. The location of the Library and complex falls on the water's edge of a prominent harbour in Alexandria. Although the area is seriously under-developed, the Library has attracted more than three million people in four years, making it a constant hub and node in the city (Serageldin, 2007). Other new public buildings and hotels and restaurants have begun to open in the area as well, making it into a new district that will impact on the role in which Alexandria plays in Egypt.

The technology that was used in the building of the Library is also noteworthy as discussed previously. This along with the other physical elements that make an icon, help to establish this building as an icon simply in the way it is.

It is also in the way that the building represents Egypt that it is iconic. The use of signs and symbols throughout the design of the Library, such as the rising sun for the form, mean that the local people can find comfort in it that it truly belongs to them and stands for a part of their culture. By establishing this, a sense of place can be made through each person's experience of the building. It is not only the symbolism or meaning of the building but also the function of it in the society of modern-day Egypt. The fact that the building is a library and an exhibition space means that it is already an icon in the development of future minds and for people to investigate this development of Egypt from outside.

In these ways the building not only represents the cultural identity of the people of Egypt, but it also provides them with an icon that the world is able to identify with as Egypt. Part of the history and culture and future is in the design and function of the building to be show-cased as the identity of a nation. For these reasons the building is an icon that has been used as a tool for social identity.

The case studies explored in the following chapter are vital when understanding and representing the identity of Durban. As discussed in the precedent studies, elements explored in the literature review will confirm the status of the selected case studies. As the precedent studies become appropriate examples for icons that are tools for social identity, so the following case studies are local examples that are able to be scrutinized from within the location, taking into account the context as well as the social outlook of the Durban community.

CHAPTER 4   CASE STUDIES

4.1 THE MOSES MABHIDA STADIUM IN DURBAN

4.1.1 Introduction

"With its iconic "arch of triumph", the stadium is an engineering feat that provides Durban with a defining landmark to match the Eiffel Tower, Sydney's Opera House or The London Eye" (www.mmstadium.com). The Moses Mabhida Stadium has been the highlight of Durban's pride since the 2010 Soccer World Cup. This case study will attempt to bring to light the factors that make it so popular while discussing why to some people it is a white elephant.

After a competition in which many architects and engineers participated in, it was decided that the Ibola Lethu Consortium, with BKS leading the team, would be the team to design and execute the new stadium (www.mmstadium.com).

Figure 71: Moses Mabhida Stadium by night. (Source: www.archdaily.com)

4.1.2 Location

The Moses Mabhida Stadium is situated in the heart of Durban's sporting precinct. Running parallel to the sea, and almost at sea level, the rest of Durban is able to gaze over its symbolic and pride-giving form. The stadium forms part of many neighbouring sports facilities such as an older ABSA rugby stadium, Kings Park swimming pool, many warm up and practise fields as well as a cycling facility. Therefore its position is welcome as an addition to Durban's outdoor and sports facilities. The site of the stadium use to belong to an older soccer stadium that was demolished to make way for Moses Mabhida Stadium which was complete in 2009 (www.mmstadium.com).

It has been observed that many edges have been taken into consideration so that the Stadium connects well to the rest of Durban and its surroundings. To the North of the stadium is a public gathering area and park that is used on a daily basis. Bars and restaurants front onto this area from within the stadium and ensure that there are a constant supply of people and activities taking place. To the East, the urban design has allowed for the circumscribing walkway to continue over the road and into an underpass that leads to the beach promenade. This ensures that pedestrians spending the day at the beach can cross over to the stadium and vice versa. The beach and the promenade is one of Durban's huge tourist attractions as well as a huge part of Durban's identity and therefore it was vital for the stadium to link into that system. To the South are a series of training fields and a running track. This forms part of another park, The People's Park, that encourages fitness and activity, as well as an events area. To the West are the railway lines and the train station that integrate people from around Durban into and out of the stadium vicinity with ease and speed. The landscaping around the stadium is as effective as it is functional, allowing for vast numbers of people through, as well as being attractive.

Figure 72: The North side of the stadium. (Source: Author, 2012)

Figure 73: To the East of the stadium. (Source: Author, 2012)
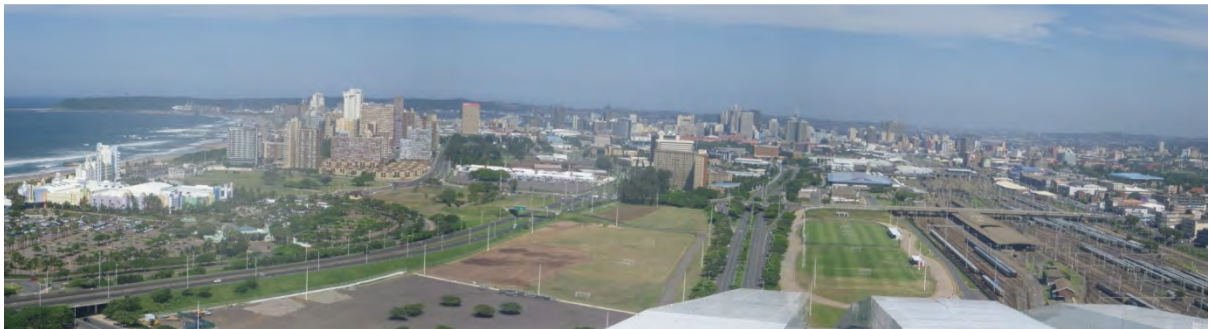
Figure 74: To the South of the stadium, (Source: Author, 2012)

Figure 75: The South side of the stadium. (Source: Author, 2012)

The stadium's location ensures that people drive or walk past it every day. It is in a central part of Durban which has become a node with a landmark to define the city.

4.1.3 The Brief

The brief for the stadium was very clear in that it had to be an iconic structure that would be a beacon for Durban. The building had to be world-class while incorporating a multitude of sports and facilities that would enable it to sustain itself after the world cup (www.mmstadium.com).

The type of events and activities that the stadium had to host were soccer, major cricket events, cycling, running, political rallies, cultural festivals, corporate functions and conferences, weddings, product launches, a stadium tour, retail, and food or eating facilities to name a few. These activities and events were to ensure that the stadium was used on a daily basis and that it could sustain itself (www.mmstadium.com).

4.1.4 The Design

Through observation it has been realised that the design of the stadium itself can be broken down into four key components, the bowl, the facade, the roof and the arch.

The bowl-like shape of the stadium enables all people, from any position within the stadium to be able to see the field below. Placed on a podium above the ground, the structure is elevated to be even grander. This allows for the separation of activities when the stadium is closed, so that people are still able to use the public facilities below. The seating is made up of pre-cast members that fit together easily. The stadium can seat up to 56 000 people on fixed seats and can be added to with extra seating enabling it to seat up to 85 000 people (www.archdaily.com).

The facade of the building is made up of a series of intricate elements and fittings that were placed into the hands of facade engineers to design. With over 100 columns of concrete and steel, with the tallest being 46m high, the facade was one of the most complex elements to resolve, due to its warping shape. This meant that no two members of the one side of the stadium could be the same. Structural fins were designed to be placed between the main columns to secure the cladding. The cladding panels were sheets of corrugated and perforated aluminium that were painted white on the outside and black on the inside. This enabled the cladding to seem translucent from the inside but act as a screen from the outside. As each panel was different in shape and size to accommodate the overall warping shape of the stadium, each fitting had to be invented so that it would allow for movement in any direction while being strong enough to support the cladding. The design of these elements had to take into consideration the wind loading, the change in temperature, the weight of the structure itself, the cost of each element, durability over a 50 year life-span, maintenance-free for a minimum of twenty years, the resistance of various metals to each other, as well as a

corrosive environment. The design team were able to overcome all of these issues (Interview with Linda Ness Engineers, 2012).
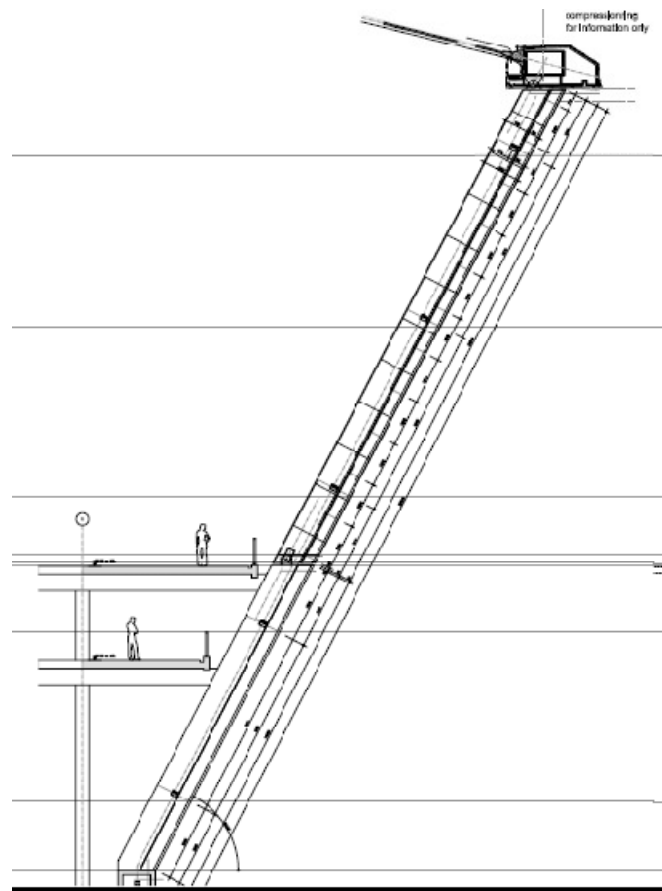
Figure 76: A Section showing the cladding of the stadium and its structure.
(Source: Linda Ness, 2012)
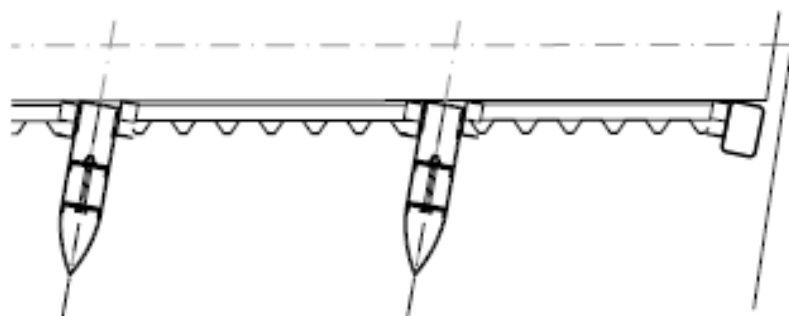
Figure 77: Section showing the facade fins and the perforated aluminium sheeting.
(Source: Linda Ness, 2012)

The roof covers 88% of the stadium seating and is made from a tensile membrane that gives the stadium a translucent glow when the stadium is lit. The roof protects against glare as well

as the weather. Steel cables attach the roof to the arch enabling the roof to span lightly over the seats below (www.news24.com).

The arch, in the shape of the Y on the South African flag, is a unique feature to the stadium. It is 350m long and the highest point is 106m. The structure is simply a hollow steel box that splits at one end. The split in the arch is symbolic of a country that was once divided but is now united, and frames a view of Durban city. The arch also hosts activities such as a sky car, a viewing platform, an adventure walk of 550 steps to the top, and a big swing (www.news24.com).
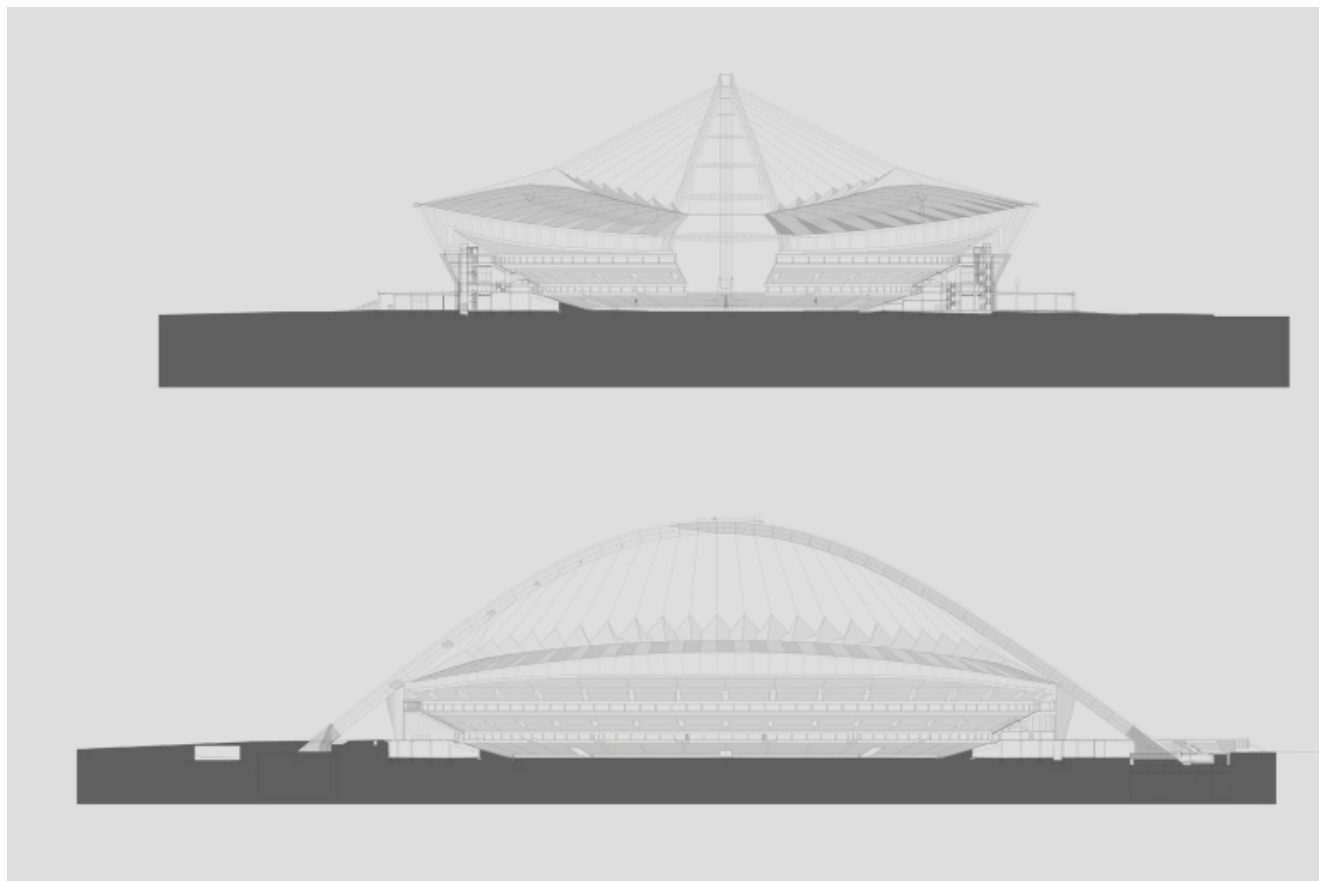
Figure 78: Stadium elevations. (Source: www.archdaily.com)
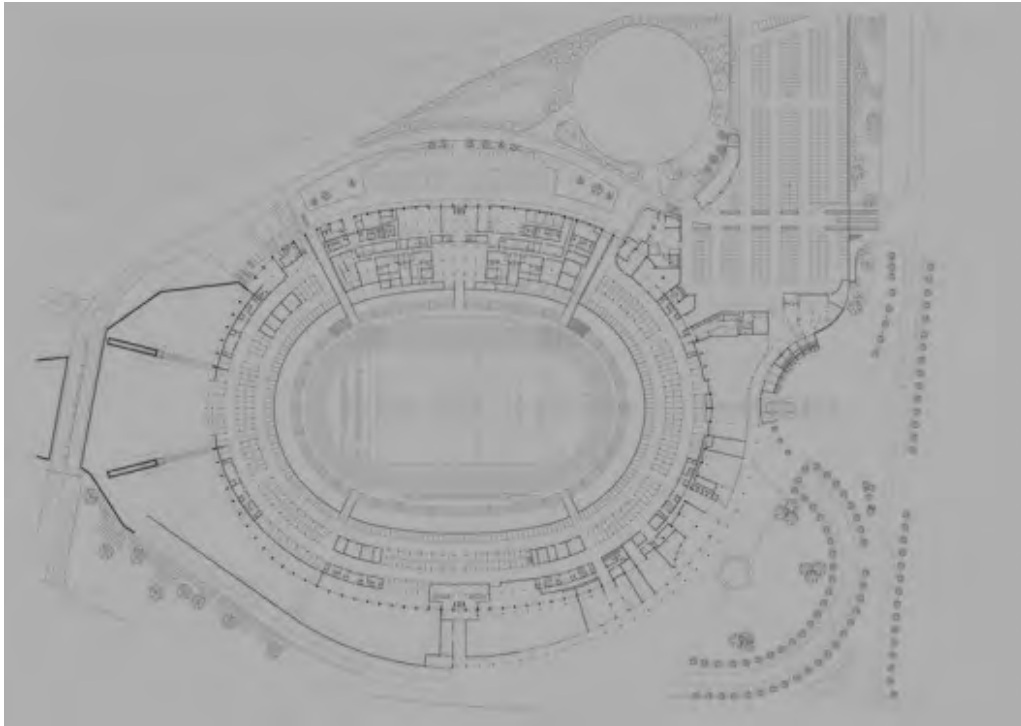
Figure 79: Ground Floor Plan of the stadium. (Source: www.archdaily.com)
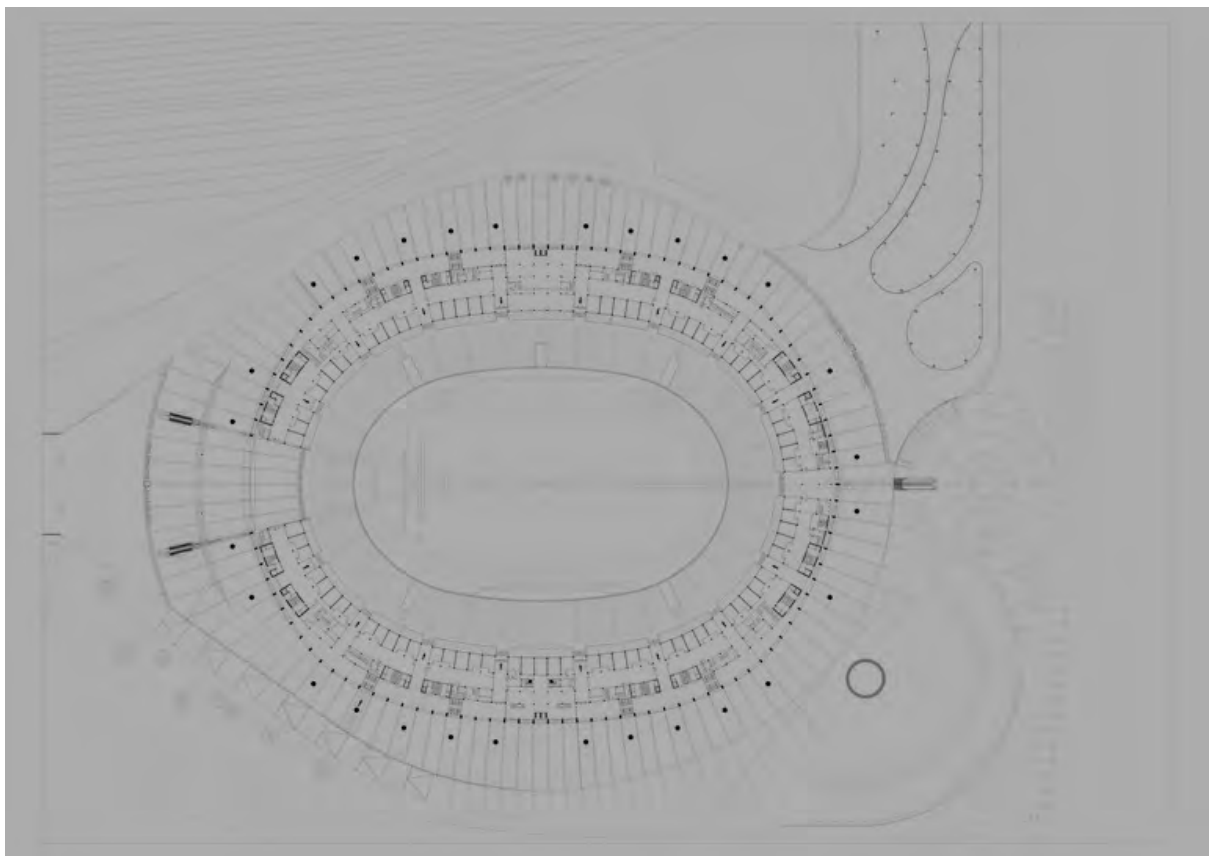
Figure 80: First Floor Plan of the stadium. (Source: www.archdaily.com)
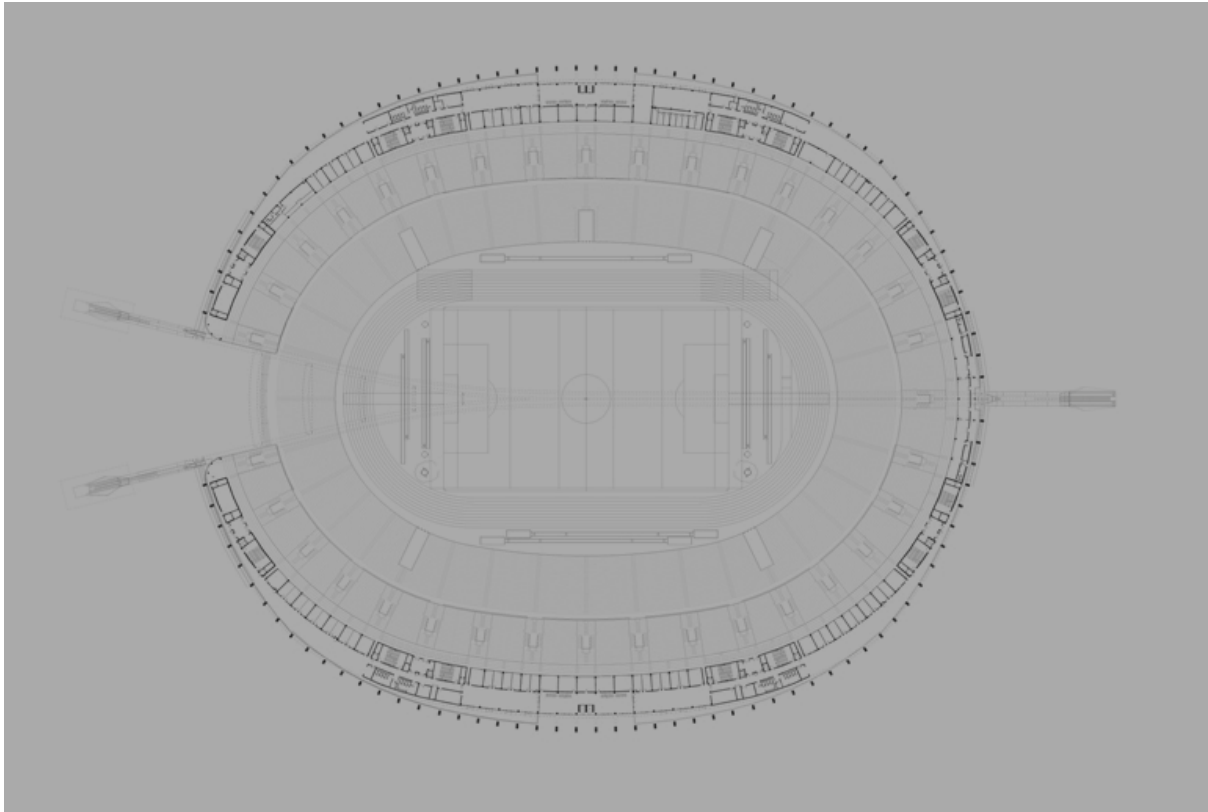
Figure 81: Third Floor Plan of the stadium. (Source: www.archdaily.com)
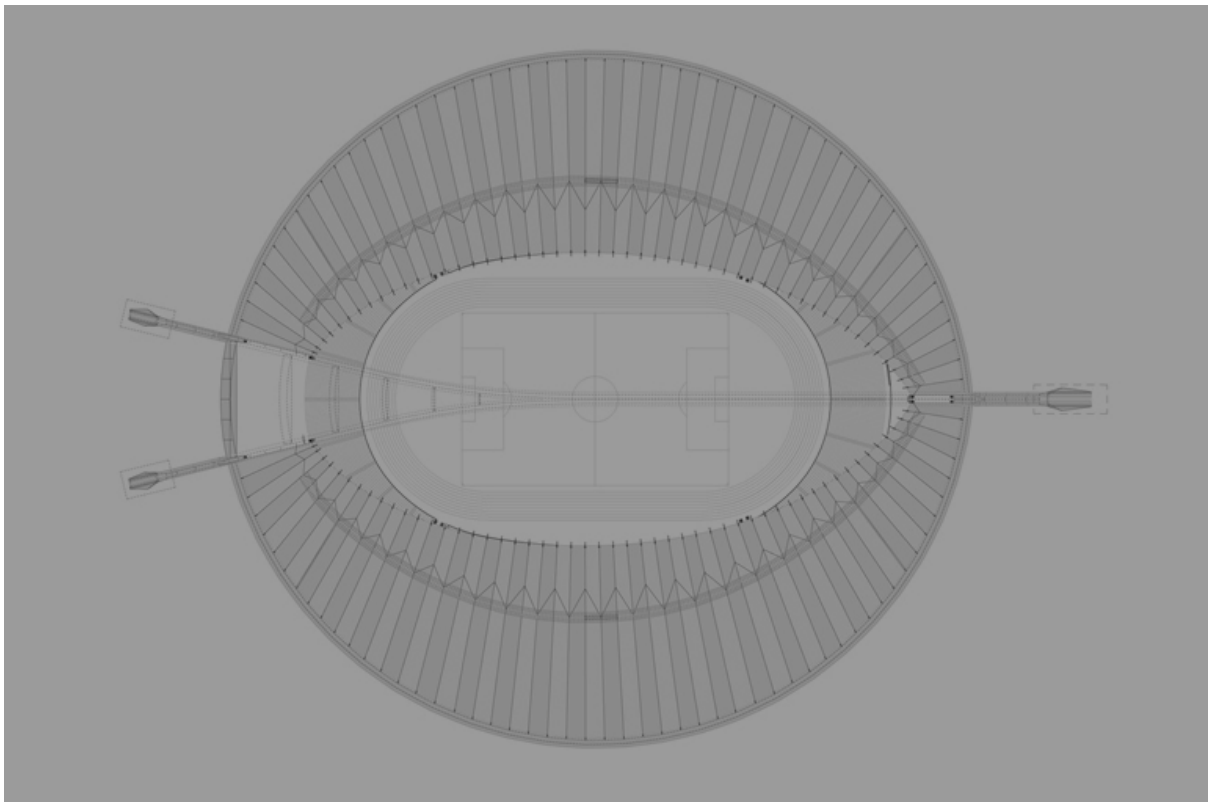
Figure 82: Roof plan of the stadium. (Source: www.archdaily.com)
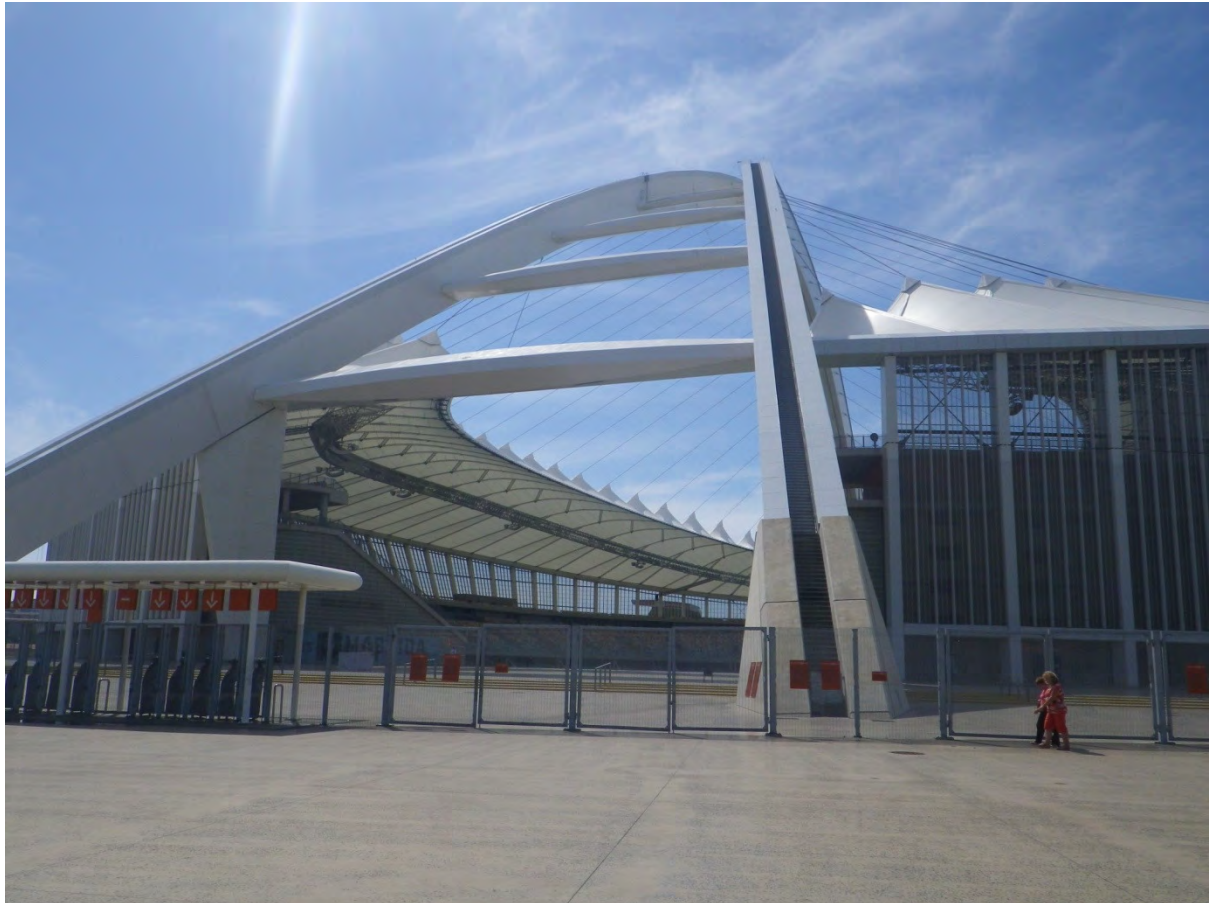
Figure 83: View from the South side. (Source: Author, 2012)

4.1.5 What's in a Name

The Moses Mabhida Stadium is named after a very prominent man called Moses Mabhida. Mabhida was a politician who helped to start the development of Trade Unions in South Africa, especially in KwaZulu-Natal. He served on the ANC's National Executive Committee in 1956 and became its acting chair-person in 1959. After the uprisings in 1960 he was sent overseas to represent the South African Congress of Trade Unions, and on his return in 1963, was made Chief Political Instructor of the new recruits for Umkhonto we Sizwe, the ANC's military division. Later, due to his popularity amongst the members of the ANC, he became a leader in its Communist Party (www.gov.za).

It is due to Mabhida's dedication to the struggle against Apartheid and for freedom, that he is honoured today by the new stadium brandishing his name. He was an iconic man throughout the struggle and to the people of the ANC and therefore to freedom itself. It is for these reasons that it is appropriate to name an iconic building after such an iconic man.

4.1.6 How This Relates to Iconism

The Moses Mabhida Stadium is an icon for many reasons (acknowledged through the questionnaire survey). The entire design and construction process for the building was a feat in itself for Durban and therefore something to be congratulated. The technology involved in the construction played a huge part in the stability and the beauty of the stadium. Numerous designs for details and fixings of the facade and the arch had to be tried, tested and invented in order to achieve perfection. The strengths of both steel and concrete were celebrated in the design.

The design principles such as scale were addressed by the way in which the stadium was placed upon a podium. This raised the structure above the ground making it seem that much more important and impressive to the sheer size of the structure. Proportion was considered by the use of different materials making up the facade as well as through the plinth enabling a more human scale. The facade used texture and pattern in the aluminium panels that allowed for people to view out of the stadium as if it were transparent but obscuring the view into it. These panels and their vertical mullions and columns meant that a rhythm was established through the structural elements that gave the stadium its bowl-like shape. Colour was used in the outer walls of the stadium allowing for artificial lights to illuminate it at night making the 'basket' glow with warmth. Inside the stadium the seating was multi-coloured to as to create pattern, texture and interest, especially from the arch above.

The form of the building was one of the most iconic aspects about it. The warping bowl-like stadium with the split arch lent to a unique stadium design unlike any other. The symbolic meaning behind the form also meant that it portrayed part of the culture of Durban. The stadium was given meaning in this way by the use of architectural signs that made the stadium an important part of Durban.

Apart from these physical and representational elements, the stadium was also given iconic status due to the meaning given to it through its role in hosting the 2010 Soccer World Cup. This is a proud event in the history of South Africa, and Durban has an elegant reminder of that time when a multitude of different people came together to unite for one cause to celebrate as a nation. For this reason the Moses Mabhida Stadium is an icon that represents many people in Durban (acknowledged through the questionnaire survey).

It is due to the physical presence and the meaning and representational elements behind the design of the stadium that makes this icon different to the many others. After this study of the Moses Mabhida Stadium one is able to say that it is an icon that has been used as a tool for social identity.

4.2   THE MILLENNIUM TOWER IN DURBAN

4.2.1   Introduction

In 2002 it was decided by the National Ports Authority of South Africa that the existing port control building in the harbour was no longer efficient enough to keep up with the amount of port traffic that was coming through Durban harbour. It was decided that a new port control building would be established in place of the existing signal tower on the top of the Bluff. To settle on a design, a competition was published exclusively for architects within KwaZulu-Natal (Joubert, 2009). The winners of the competition were Don Albert and Partners and Alex Pienaar.

4.2.2   Location

The Millennium Tower is located on the top of the Bluff in Durban on a military site. The Bluff forms part of a series of sand dunes that use to form along the shore line of Durban. Today, the area is full of lush vegetation that gives way to a military base that once fully functioned as part of the Navy base but is used for training facilities by the army at the moment. The Bluff, hence its name, is a large protrusion of land that encloses the harbour and makes for the perfect lookout point across the bay of Durban and the harbour. It is from this location that the Millennium Tower is able to function. One advantage of the tower being on such a prominent point is that, other than the ships, people can see it from almost anywhere in Durban.

As the land is under military supervision there has been no provision made for the public to visit the tower. Public interaction with the tower is minimal and therefore there has been no consideration of urban design for the tower. As one approaches it from one end of the Bluff, it is a straight and narrow road that leads up to its front gate. It stands isolated from the rest of Durban and once on the Bluff it feels out of place in its surroundings. The idea, it seems, is

that the tower was not meant to be viewed from close up or from the base up, but rather from a distance. With the city in the fore-ground as well as the ships, the tower fits right in.

Figure 84: View leading up to the Tower. (Source: Author, 2012)

Figure 85: View of the harbour. (Source: Author, 2012)

4.2.3   The Brief

The brief for the project established the need for operation rooms, a search and rescue coordination room, a communication tower as well as a weather communication facility. These functions needed to fit neatly and functionally into one tower while maintaining a grand presence. Apart from picking up and linking in with the various signals from other satellite weather and signal stations, the tower had to portray the authority of running the harbour and act as the gatekeeper to Durban from the sea.

4.2.4   The Design

The brief was met with the design of a tower that is seventy-five meters high and that supports a control area of thirteen meters. On the roof of the tower is a weather station, or 'basket', that receives weather communication as well as communication from around the harbour (Interview with Duty Port Captain, 19 April 2012). This includes a "kinetic barometer that reacts to the fluctuations of the wind, tide and sun, supplemented by computer

generated data" (Joubert, 2009: 398). A giant weather vane revolves around the tower pointing into the direction of the wind, while the tides are measured according to a mechanical spire. Accompanying these elements is a giant sundial that casts a shadow that shows the time throughout the day.
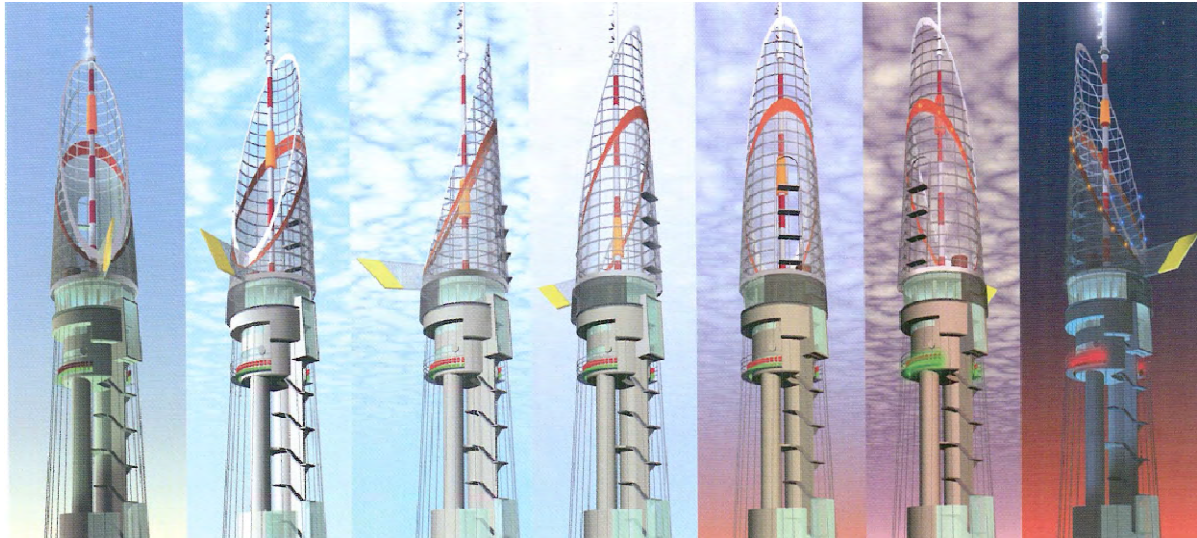
Figure 86: Different angles of the Millennium Tower. (Source: Joubert, 2009: 399)

Figure 87 and 88: Control Pod and weather basket. (Source: Author, 2012)

The inspiration for the aesthetics of the design came from a sugarcane shoot while encompassing nautical elements that place the building at the water's edge (Joubert, 2009). The building has a reception room on the ground floor with an external staircase and a lift shaft that form part of the supporting structure of the tower. Three massive columns then shoot upwards for twenty-seven meters before reaching the glass pod that houses an office area, toilets and the control room. These are freed up from obstruction as the supporting columns are positioned in the centre of the room (Interview with Duty Port Captain, 19 April 2012). The view is a 360 degree panoramic so as to allow for the easy coordination of the harbour and the bay. This is surrounded by internal and external walkways that allow for the free flow of people around the tower. The weather station sits on top of the pod and is the highlight feature of the building. Although the weather station is not working at this moment, its design is vital to the visual effect of the tower.

Figure 89 and 90: Reception and view up to the top. (Source: Author, 2012)

Floor 1: Reception Level

Floor 2: Toilets

Floor 3: Search and Rescue Facility
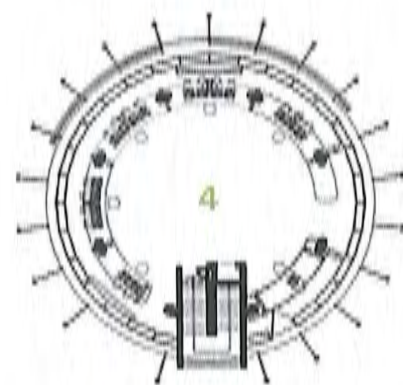
Floor 4: Control Room

Figure 91: Ground Floor to Fourth floor of the reception and control tower.
(Source: Joubert, 2009: 399)
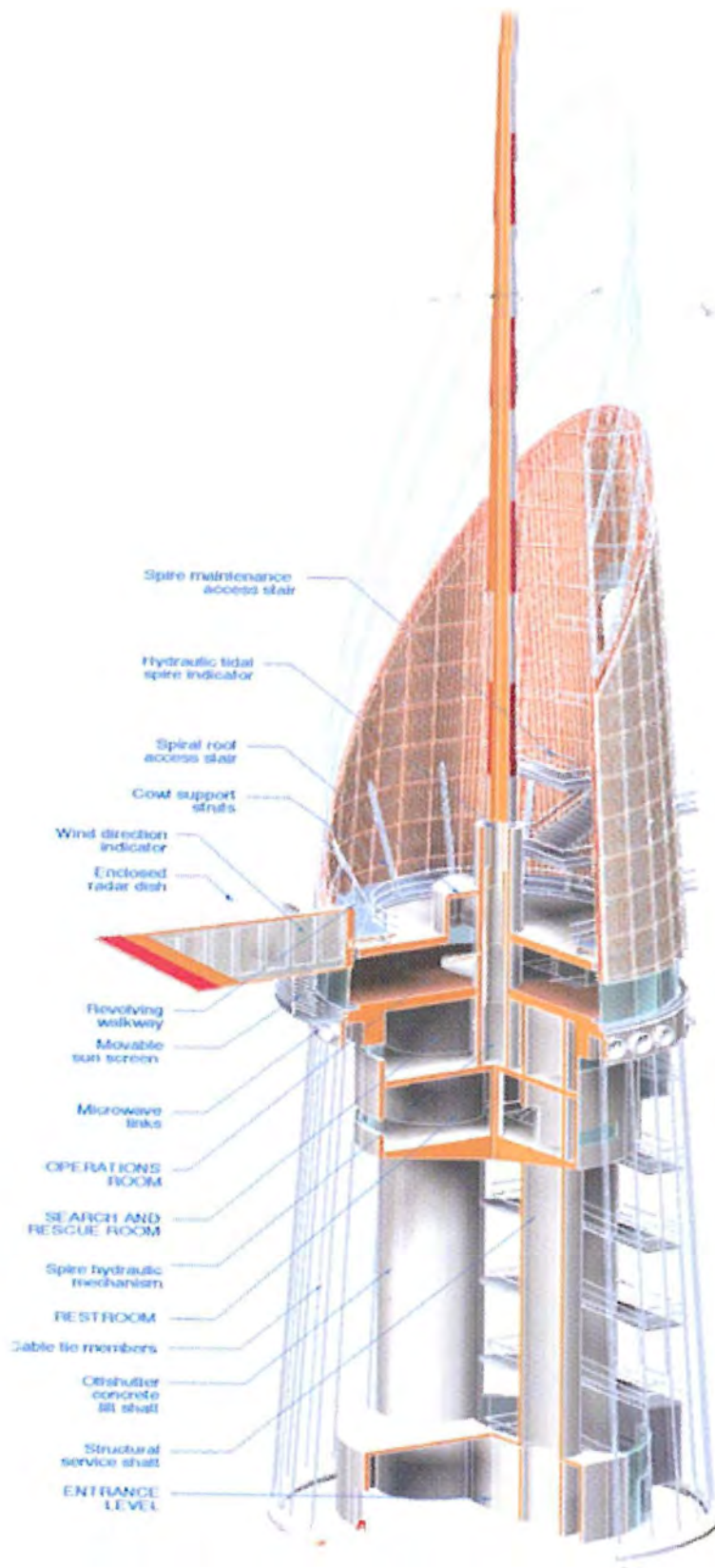
Figure 92: Cut-away axonometric of the tower. (Source: Joubert, 2009: 399)

4.2.5 How does this relate to Iconism

"The Millennium Tower is conceptually ingenious. It is also an exceptionally elegant structure providing Durban with an ever-changing and striking landmark" (Joubert, 2009: 398).

In terms of the guidelines that have been discussed in the literature review, the tower does not have all the features that could make it an icon, nor does it reflect any evidence of being a tool for social identity, and for this reason it differs to the status of the stadium. The tower uses the latest technology and design combined in order create its highly advanced function and image. The wind-basket on the top of the tower as well as all the weather measuring devices that have been built into the design are innovative and new. It uses the design principles of scale, as the building is over seventy meters tall, as well as texture in the various elements on each section, and colour for the weather instruments so that the building stands out from the rest of Durban. The principle of proportion has been dealt with by the use of breaking the structure up into three obvious sections, but actually four sections. At the very bottom of the tower is the reception pod, not able to be seen from the city side of the harbour. The stem, which shoots up in three columns, the function pod with the control tower, and then the mesh 'basket' on the top make up the rest of the sections. These sections help the building to seem less enormous and rather more humane. One of the most defining features of the tower is its form. A tower prescribes a certain type of design but the Millennium Tower uses form to sculpt the structure into something beautiful that is light, weightless and reaching towards the sky.

On the other hand the tower does not seem to hold as much meaning for the people of Durban as the stadium does but it certainly is recognised as a landmark for the harbour and therefore an important structure for Durban. Symbology was used in the form of the design, such as nautical elements as well as sugar cane, elements that are truly Durban but that failed to really capture the identity of its people.

From investigating the Millennium Tower through general questionnaires and personal research, there is certainly a lost potential in the meaning of the tower. Most likely due to the fact that the tower is out of Durban and the public is unable to visit it, it has become something that people know is there but do not notice or think twice about it. This is

unfortunate as it has the makings of an icon for Durban. Its meaning is possibly somewhat under-estimated as the role it plays in Durban is invaluable. The harbour, the busiest in Southern Africa, makes up a huge part of the economy for Durban and South Africa. Durban harbour is the way in which many people visit Durban and therefore the tower is at the pinnacle of this. Many people have suggested that if the turning weather station on the top of the tower actually worked it would be a lot more impressive. It is on good authority that this element is being fixed at this very moment and therefore should not be the reason for condemnation against it. The tower is in some way an important building to Durban but while not fulfilling all the elements that could have made it into an icon that is used as a tool for social identity, the Millennium Tower remains a landmark for which people use to navigate their position and orientate themselves within Durban and therefore is not an icon that has been used as a tool for social identity.

These case studies highlight the current situation in Durban as well as the way forward in terms of providing a beacon that will portray and represent the identity of this community. Analysed against many of the elements set out in the literature review, these case studies show the gaps in the way in which people interact with the built environment while offering the opportunity to really give Durban an icon that will mean something to its people as well as representing them.

CHAPTER 5   ANALYSIS AND DISCUSSION

In order to analyse the discussion that has taken place it is important to look back to the problem statement and the hypothesis in order to reflect on the conclusion of this document.

The Problem Statement: Iconism as a Tool for Social Identity.

The key questions that have been answered in this document are:
1- What is an icon and how is it created?
The chapters on the purpose of icons in society as well as the physical and representation elements of icons help to answer this. The way in which icons have been used in society and throughout history to give power and status has been due to the physical and representational elements discussed in the literature review.
2- What is the purpose of an icon and why is it so important?
Again the chapter on the purpose of icons in society helps to answer this through understanding that it is influenced by identity and that it influences people in both positive and negative ways.

To understand whether these statements have been answered or are seen to be true it is necessary to analyse each case study through the discussion of iconism and identity that took place throughout the literature review.

The Moses Mabhida Stadium in Durban

1.   The Purpose of Icons in Society

 1.1 Identity

The Moses Mabhida stadium has become a huge part of Durban's identity today. It accomplishes this through the symbolism which it uses to unite people and to develop the community from a disconnected past to a bright future whereby all people are united as South Africans. Apart from the actual building being able to provide identity, the stadium itself is a reminder of the 2010 Soccer World Cup which was a time of unity and development for all people in South Africa. For this reason people look at the stadium with a sense of pride and fond memories of a world-class event taking place which enabled Durban to rise to the

occasion. As it is the newest and most up-to-date building in Durban people have attached themselves to it by viewing it as a symbol of growth in Durban. For these reasons the stadium is successful in representing the people of Durban and therefore becoming part of their identity.

1.2 Power

Apart from its sheer size and its impressiveness, the stadium is a powerful tool on a local and national level. Unlike the various types of power discussed previously, the stadium has power because it is stands for something greater than itself and it is open to all people to use at any time. It does not intimidate as people are encouraged to use it for recreational purposes. It does not glorify anything or anyone except for the city of Durban and its entire people. It does not reflect or belong to any one person but is part of all Durbanites. It stimulates pride in people and therefore it is successful at representing power.

2. Creating an Icon

2.1.1 Design Principles

The Moses Mabhida Stadium has used the element of scale and size to make it into an icon. It does this through the use of a podium to elevate it as well as the sheer size of the structure so as to accommodate thousands of people during events. The stadium can be seen from nearly all of Durban and through its size has added grandness to Durban's skyline. In this way it has used scale and size to its advantage.

Proportion has been used in the design of the stadium through the use of the podium that extends out to allow for a more human scale. A main horizontal beam runs around the entire stadium facade helping to lessen the height of the building which enables it to be less intimidating on approach. At the main entrances to the seating on either side next to the arch footing, the facades of the structure swoop down to lower the elevations to welcome in visitors. This helps the proportion of the stadium to seem less intimidating and more relative to human size. In this way the stadium has used the principles of proportion to its advantage.

The element of pattern has been used through the various vertical elements such as the columns and the fins to create a rhythm around the entire facade. This along with the perforated cladding panels adds an element of texture to the facade. Against this is the smooth concrete structure and screed floor that give balance to the stadium. In this way the

stadium has used the elements of pattern and texture to create an interesting and unique experience.

Colour has been used minimally throughout the design. Internally the seats have been painted different colours and in a random arrangement so as to make the stadium feel occupied rather than a vast, gaping, empty space. The walls on the outside of the stadium, behind the facade, have been painted in warm oranges and reds. This helps to give the stadium atmosphere at night as the colours glow warmly when the lights are switched on. In this way the stadium uses the element of colour to add something special to its visual impact.

These design principles have been put into place within the stadium design so as to aid in the creation of a unique structure. It is through these elements that the stadium owes its success as an icon.

2.1.2 Form and Sculpture

The use of form in the stadium has played a huge role in its creation as an icon. The building is divided into three different forms that complement each other and are unique to Durban. The bowl-shape of the seating structure is slick and containing. It sculpts out and in over different planes and has a moulded effect. The same slickness is also present in the sweeping arch that is moulded from one end of the stadium to the other like a basket handle tying the entire building together. The tensile roof of the stadium is pulled in concertina shape that reaches for the stadium arch. Each form is special and unique in Durban and therefore alone is impressive. The element of form and sculpture is mainly responsible for the success of the stadium design.

2.1.3 Building Technology and Materials

The Moses Mabhida Stadium has utilised the latest building methods, technology and materials in the construction and the design of the structure. Due to many technical difficulties and issues that had to be faced during the design process in order to create the form as the architect envisaged, many fixing elements and other elements had to be invented as no other system was sufficient to create the particular effect. This was especially true in the facade design and the way that each panel had to be designed differently to accommodate the curves of the stadium. Other aspects that were taken into consideration that were measured and tested were wind loads, temperature change, durability, weight of the structure, the reaction of various materials against each other, the strength of materials, corrosion tests

and a whole lot more. It was through the use of technology that the stadium was transformed from a design on paper to a physical structure that is an icon in Durban.

2.1.4 Urban Design Principles

The principles of urban design were used clearly in the design of the stadium. The element of Path was used through the various roads and pedestrian walkways that lead to the stadium form all four sides. The accessibility through many different entrances allowed for the easy access and exit of large volumes of people. The paths that lead up to the stadium are all designed and considered using landscaping and changes of texture and materials so as to announce an arrival at the stadium.

The edges of the stadium have been carefully considered through the use of landscaping and walkways for pedestrians to interact with the entire podium level. The podium is filled with retail facilities as well as restaurants that ensure the daily interaction of people with the stadium. These areas spill out into the surrounding walkways and therefore connect the building to the rest of the area.

The stadium has been located in a precinct and has been highlighted as a node. It is constantly busy with people using the facilities on the weekend and the social side of it has invited a hive of activity to spill out into the designed public space. This has made the stadium into a node. The location of the stadium on a corner that takes up an entire city block, means that it sits at the heart of the sporting precinct in Durban and is a popular destination. For these reasons the stadium has also initiated the area into a sporting precinct. Previously the area was zoned as a sporting area but the stadium has tied all of the sporting functions of the area together into a district or precinct.

Due to its size and its height above the rest of the buildings in the area the stadium has become a landmark. It is able to be seen from all over Durban and is an orientating element in the landscape. Its unique form and design as well as the fact that it is an icon has aided in the use of the stadium as a landmark. Apart from being a landmark or a meeting place, it is also a destination.

The elements of urban design are important in connecting a building with the rest of a city and its people. In this case, Moses Mabhida Stadium uses the elements of urban design to accomplish this.

2.2 Representational Elements

2.2.1 Meaning in Architecture

As discussed previously, Semiotics enables the environment to be interpreted as a series of signs. The environment is decoded through its ability to give off messages and therefore allow people to understand them and give meaning to the environment around them. In the case of Moses Mabhida Stadium, the use of signs is very important in its ability to portray identity and meaning. The form of the stadium is highly symbolic. As an entire structure it represents a basket that unites its entire people in one place. The arch symbolises the moving from a divided South Africa to a united society today. The split in the arch acts as a gateway view to Durban city. These symbols may not be apparent immediately but they are the intended messages that the stadium portrays. In this way, the stadium is given meaning through the use of signs.

2.2.2 The Importance of Place

The idea of place, under Place Theory, is an important element in giving meaning to the environment. Certain physical places given meaning through the perception of people so that they represent something more than what they physically are. The stadium has proved to be one of those places. Although the other physical elements that create an icon are important and add to the creation of the place, the stadium is important to people through its function and representation. The fact that the stadium is a symbol for the 2010 Soccer World Cup means that people are proud of it because it has become a 'place' that is meaningful. In this way, the stadium incorporates the use of place theory to give it meaning in society.

2.2.3 Perception through Experience

As the stadium has been successful in both the ways of Semiotics and Place Theory, then it is also successful in Psychological Perception. The stadium uses all the physical elements to create an experience that can be interpreted by the senses that people have. The visual sense is accommodated through the form-making and design principles. The haptic sense has been accommodated through the use of textures of the actual structure as well as through the way in which the building can be experienced, such as walking up the arch, catching the sky-car, using the stadium for event, and walking all the way around and inside it. The other senses of taste, smell and hearing are accomplished through the activities that take place at the stadium which have been facilitated for in from the design stage. In these ways the stadium is

experienced and the messages that it portrays are being received and interpreted by people. This also helps to give the Moses Mabhida Stadium meaning in its environment.

3. Durban's Identity

What makes this building truly Durban is through the way it uses symbolism to capture Durban's identity. The symbol of unity as well as various cultural representations enable this building to be unique to Durban. The meaning that people have attached to the stadium through its various functions as well as its initial function of hosting a world-class event, mean that the Moses Mabhida Stadium has become a large part of the pride and identity of the people of Durban and of the city's image.

While engaging in a general questionnaire, the majority of people named the Moses Mabhida Stadium as Durban's icon and therefore the image that is related with Durban. There are a lot of mixed opinions surrounding the stadium but the initial feeling towards it is that it is a magnificent structure and that it brings back fond memories of the 2010 Soccer World Cup. At the same time, the senior generation generally viewed the stadium as a white elephant that is a waste of money and that could have been put to better use around Durban. The younger generation generally viewed the stadium as a good step forward for Durban and joy was expressed at the impact it will have on a national and international level in terms of the economy and turning Durban into a world-class city. Durban was often compared to Johannesburg and Cape Town as being behind or on a lesser level. In the opinion of many young generation Durbanites, the stadium has taken a giant leap forward in increasing Durban's status.

4. Conclusion to Moses Mabhida Stadium

 In analysing the Moses Mabhida Stadium it is evident that it fills the role of an icon. Through the use of its physical and representational elements, to the function that it has and the image it stands for, the stadium has ticked all of the aspects of iconism that were highlighted in the literature review. For this reason it is a successful icon in Durban that represents the identity of its people and the place.

In the analysis of the questionnaires, the stadium as an icon has been recognised but its intentions have facilitated a mixed response from the people of Durban. This may not be so bad. The fact that people have an opinion about the building immediately highlights that it means something to them and that it is cause enough for discussion. This reaffirms the

stadium's status as an icon. Although the majority of people, both senior and young, agreed of this status, it is obvious that there are still some holes missing in the function that the stadium plays from a day-to-day basis.

The Millennium Tower in Durban

1. The Purpose of Icons in Society
1.1. Identity

The Millennium Tower situated on the Bluff in Durban has captured the identity of Durban through the function it plays as well as its many nautical and other symbolic forms that make it unique to Durban. Although its function as a control for the entire harbour, the busiest in South Africa, is vital for Durban and the nation, the tower has not portrayed the identity of the people of Durban and for this reason, and others, it remains a landmark. This will be explained throughout this analysis.

1.2. Power

As discussed previously, power plays a large role in the purpose of icons. The Millennium Tower portrays that power through its function as a control for the harbour of Durban. Without the tower, the harbour operations would be utter chaos. Therefore its immediate role is very important and makes it a powerful element. Although the building itself does not call for economic power, the function that it does facilitates the trade and industry within South Africa and therefore in a round-about way contributes to the economic wealth of Durban and the nation. The general community is unaware of this important characteristic of the tower and therefore it is a missed opportunity that the tower itself is not a symbol for the whole of Durban, other than the harbour. If the tower were more accessible and was integrated into a wider scheme that enticed people to use it or visit it, it might fill this role of identity and power.

2. Creating an Icon

2.1.1 Design Principles

Many of the design principles discussed previously were used in the design of the Millennium Tower. Scale and size were factors contributing to the grandness of the structure.

Located on top of the Bluff, the tower was already elevated above the entire city. Tall columns raise the control pod for the tower up into the air so as to function efficiently. The sheer height of the tower means that it can be seen from all over Durban. This played a large role in the success of the tower.

Proportion was used hand-in-hand with scale by dividing the tower into four parts. The base reception is to human scale as it welcomes people into the building. The tall legs or columns elevate the control pod over seventy meters into the air, while the weather basket is positioned on the very top. The division of these elements makes the height of the tower seem humane, especially from a distance which is how it is normally viewed.

Pattern and texture have been incorporated into the facadal treatment, especially the weather basket on the top. This element is made up of horizontal and vertical steel members that give the tower a unique texture and pattern.

Colour has also been used minimally through elements on the weather basket. These elements use colour to highlight the weather monitoring instruments so that people in Durban is able to view them for themselves like a giant weather vane.

These design principles help in the creation of the physical presence of the tower and contribute to its status over other buildings.

2.1.2 Form and Sculpture

The overall structure is tall and slender as a tower is expected to be. The division of the tower into four main form elements, the base, columns, pod and basket, are unique to Durban but create a pleasing overall ensemble. The base is a solid pod, raised above the ground on a plinth to ensure that the structure is visually stable. The legs give a slender appearance to the tower and carry the pod on top. The control pod is chamfered so that the basket becomes a crown on the top. The entire form is curved and rounded in every possible way, including on plan. This gives it a very nautical appearance. The design intention was also to represent a sugar cane shoot and hence the basket is finished diagonally. The form and sculpture of the tower plays a major role in the success of the building aesthetically.

2.1.3 Building Technology and Materials

The tower itself is a tower of technology. Every function that it has is based on technology and uses the latest technologies. Therefore to portray this in the design is also very important.

The tower certainly has a high-tech appeal to it as the weather basket, complete with weather station, lights and signal receivers, uses modern architecture to portray this. The basket incorporates technology by its ability to rotate with the wind, showing wind direction. Apart from that the tower is an information centre that has been designed to send and receive weather information as well as other signals around the harbour. Alongside various other equipment and signal poles, the tower fits the part of a functioning technological tower in its design.

2.1.4 Urban Design Principles

A huge downfall in the design of the Millennium Tower is that it is not connected to the rest of the city. It is for this reason that the principles of urban design have been neglected. The path leading up to the tower is straight and focuses the tower as the destination point at the end. This is a positive way to utilise a path to a building, but as the path gets close to the tower, it passes straight by with no attempt at addressing the impressive structure.

The edges of the tower have been neglected, as the tower makes no attempt to interact with its immediate surroundings. The millennium Tower has every opportunity to become a node but is unfortunately situated on private land and therefore does not function as a public entity, with bush for miles around it on either side. This means that it does not create a district or precinct through its presence or its function within the area. No public interaction is encouraged at all and it is for this reason that it fails in this respect.

A landmark, however, is what the Millennium Tower is. It is part of its function to stick out above the rest so that it can be a beacon for ships and a control for the harbour. For this reason the tower has become a landmark. The tower is visible from almost all of Durban as it sits on top of the Bluff, directing the orientation of people from far and wide.

2.2 Representational Elements

2.2.1 Meaning in Architecture

As discussed previously, Semiotics enables the environment to be interpreted as a series of signs. The environment is decoded through its ability to give off messages and therefore allow people to understand them and give meaning to the environment around them. In the case of the Millennium Tower there is a significant attempt at providing the building with meaning through the use of symbols. The use of nautical elements as well as the overall form

of a sugar cane shoot, link the image to Durban. This gives meaning to the tower to a certain degree but the image that it is portraying is somewhat less meaningful. Although the imagery can be linked to aspects of Durban it does not represent anything greater than that. There is no attempt to portray a message through this imagery, other than the building belongs in Durban. For these reasons, the Millennium tower is not successful in portraying the identity of the people through the messages it portrays.

2.2.2 The Importance of Place

The idea of place, under Place Theory, is an important element in giving meaning to the environment. Certain physical places are given meaning through the perception of people so that they represent something more than what they physically are. The Millennium Tower fails to have this meaning through a sense of place. This is due to the fact that it is disconnected from the daily life of people and that there is no public interaction permitted. This means that people are unable to make a mental attachment to it and deny the tower any form of meaning to the average Durban individual. For those who rely on the tower form day-to-day and use it on a regular basis, it is just the opposite. A mental connection is formed with the tower and it is given meaning. This happens because these people are interacting with it and are therefore able to receive the messages that it portrays. It is through these messages that the tower becomes important to these people and an important sense of place is established to it.

2.2.3 Perception through Experience

As mentioned above, most of Durban attaches no meaning to the Millennium Tower because they have no interaction with it. Their senses are unable to experience it as it is inaccessible to them and therefore its messages are not perceived and hence no meaning is given to the tower. On the other hand, those people, the minority, who do interact with the tower on a regular basis experience the tower with all of their senses, especially the visual and the haptic. The various physical elements that were discussed in the literature review that are made use of in the tower, portray messages that are received by these senses and therefore perceived by people. These messages are interpreted giving the building meaning. In this way the tower is perceived and given meaning by only some individuals.

3. Durban's Identity

Durban's identity as a place is portrayed through symbolic forms in the design of the Millennium Tower. The opportunity to symbolise the people of Durban or its cultures has not been used but in many cases is overwhelmed by its important function. As the centre of control for the entire harbour, one of Durban's biggest identifying factors, the tower is symbolic of that authority and represents the important role that the harbour has in the economy of Durban and South Africa. The tower is successful in achieving this status but is not fully appreciated by the majority of the people of Durban.

In a general questionnaire, the feedback on the Millennium Tower was generally negative. Some initial responses were, "What is the Millennium Tower?" This does not help in the case of understanding the tower as an icon. Generally people didn't acknowledge the tower to be an icon. The fact that it does not feature in the daily lives of people and it is unconnected condemns the Millennium Tower in the view of the general public.

4. Conclusion to the Millennium Tower

The conclusion of this analysis of the Millennium Tower is not easy. By analysing it through the various elements outlined in the literature review, it is evident that the tower does not completely fill the role of an icon. Although many of the physical principles are there, the urban design elements are practically non-existent due to the fact that it is not intended to interact with the public. This is a big factor, overall, in the weakening of the iconic status of the tower. The intention to have this beacon standing alone and disconnected from the city means that the majority of people will never interact with it and will never fully understand its importance and its function. Although it is positioned perfectly to fulfil its function, the tower sits as an island that is too far away to care about for most people in Durban. In essence the Millennium Tower has every right to be an icon in Durban but falls short due to the separation of Durban's people and the important tower itself.

Discussion

It is evident that throughout this document the questions surrounding the problem statement have been answered. The first question relating to what the purpose of an icon is has been explained through the key component of identity. Identity has been explained and understood as something of great value to people but that is quickly diminishing in the modern society of a homogenous culture. This identity has been shown to bring certain representations of power to people and nations in various ways. It is has been highlighted that this role is greatly changing and this document aims to support this new status.

The question of what makes an icon such a powerful statement is answered through the physical elements of buildings so as to enhance the architectural presence and stimulate a unique but comfortable experience, as well as through the representational elements that allow for the environment to portray messages through signs and symbols, such as that of an icon, and for people to receive and interpret these messages into a meaningful image. This has been shown to enable the development of 'place' as something meaningful and identifiable for people, where a sense of place is constructed through the sensual experience of the environment, or in this case, an icon. In this way icons are shown to be clear and bold symbols of this experience.

The question pertaining to Durban's identity has been answered through the use of questionnaires filled out by people who live in Durban so as to gain an understanding of everything that makes Durban what it is.

A summary of the answers obtained through the questionnaires to the general public, indicated that the case studies of the Moses Mabhida Stadium and the Millennium Tower stand in contrast as the analysis portrayed. The general outlook is that the stadium is successful as an icon but in order for it to be a tool for social identity it needs to be utilised often and must be sustainable to the city. The Millennium Tower is seen to be unsuccessful as an icon altogether but if its location were to be different it might be more suitable as a tool for social identity.

The key component of this discussion is in no doubt identity and how that can be associated with iconism. The problem statement set out to analyse this relationship and has proved successful. Therefore the hypothesis has shown to be true: iconism is a tool for social identity as it is able to represent, and therefore unite, people through its image.

CHAPTER 6   CONCLUSION AND RECOMMENDATIONS

Iconism as a tool for social identity has been broken down and discussed throughout this document. The aims of the study to redefine the role that icons have in society so that they can be used as elements that provide and represent the identity of people within society, and to understand why they are important pillars of economic strength and societal development, have been accomplished by meeting the objectives.

As a result of this research it is safe to say that icons can have the power to represent people and communities, they are tools that can be used for economic status and that aid in the development of communities, cities and nations, they have both a physical presence and give meaning to the environment, and they are beacons of identity. Therefore the hypothesis 'through the representation and unification of people by their common understanding of an icon, iconism becomes a tool for social identity' is proven to be true.

As realised and discussed throughout the document, icons are images and stand for something that is powerful enough to portray the identity of people. From these deductions it possible for icons to be used for the greater good of society. They can do this through urban regeneration, community development, job creation and stimulation of business opportunity, through boosting the economy as well as attaining an international status. Together the characteristics of an icon will enable Durban, the location of the study, to define its image and for its people to rely on it to represent them and all that Durban is. For these reasons it is recommended that Durban is presented with another icon in its landscape.

It is recommended that both the physical and representational elements of icons, discussed previously, are used in the design of an icon for Durban and that they are manipulated, as seen in the precedent and case studies or lack there of, to create a strong representational image that portrays the people of Durban. The physical elements that allow for an icon to take shape, such as the design principles of scale, proportion, balance and rhythm should be used to create buildings that communicate over and above the surrounding buildings. Form and sculpture should be celebrated to facilitate interesting shapes and dynamic relationships within the context. The use of sophisticated technology and interesting materials creates buildings that are able to compete for status throughout the world. Urban design principles should be used in order to manipulate the contextual environment offering the chance to

engage with the building from a distance. The representational elements such as giving meaning to a building in order to create 'place' is essential in order for the building to communicate to an individual as well as a community. Through signs and symbols a building begins to have meaning and associates with the people it serves, representing their identity. It is through this that identity can be represented and therefore it is recommended that these guidelines be used when creating an icon for the benefit of a community.

In terms of the type of building and appropriate functions, it is recommended that the building be of mixed uses with both public and private spaces. This will serve for the integration of the icon into its surroundings, ensuring that it is used by the public on a day-to-day basis, and is a draw card for international visitors. The building should have functions that are important to the city and that also provide an economic function in some way. Through these elements the function of the building will begin to represent the people in Durban as well as the city itself.

The icon that is proposed for Durban should also fill in the missing parts that the Moses Mabhida Stadium and the Millennium Tower have neglected. From the stadium, the proposed icon should be fully functional and self-sustaining so that it is not seen as a waste of money. From the tower, the proposed icon should invite public interaction and play an important role in the lives of the everyday people. If it follows the guidelines discussed throughout the literature review as well as paying special attention to these aspect, the proposed icon should be a success in Durban and will be seen as an icon of social identity.

For the location of the building it is recommended that an urban environment would suit the building type best as this enables it to regenerate the city while fitting into its fabric through scale, size and proportion. The building will in some way establish a node and therefore should be established in the city centre as this is the most dynamic area in terms of people and activity in Durban.

It is recommended that the design and execution of the building follow the guidelines set out in the document to ensure that the creation of a successful icon is produced and that it will portray the identity of the people of Durban.

APPENDICES

Questionnaire for a short dissertation: "Iconism as a tool for Social Identity"

Name: Sarah Hoffmann

Student number: 206500243

Degree: Masters in Architecture

Interview information:

Name:

Age: **Gender:**   **Occupation:**

Location of Interview:

Date of Interview:

Disclaimer: This information will be used in conjunction with the research on the study topic and will be published with all written details. If you wish not to answer any of the questions above or below, there is no obligation to do so, and your private information will be kept anonymous.

Questionnaire

Question 1:

What, in your opinion, is an icon?

1.1

Can you point out any icons from where you are standing?

1.2

If your answer was no to the above question, can you name an icon in Durban?

1.3

What is your feeling/opinion towards that icon?

1.4

Can you name any other icons in South Africa? If so which one?

1.5

What is your feeling/opinion towards that icon?

1.6

Can you name any icons outside South Africa?

1.7

What is your feeling/opinion towards that icon?

1.8

In your opinion is the light house on the bluff an icon? Why do you say this?

1.9

In your opinion is Moses Mabhida Stadium an icon? Why do you say this?

Section 2:

Are you from Durban? If not, where are you from and how long have you been in Durban?

2.1

What is the first thing that comes to mind when you hear the word "Durban"?

2.2

What do you enjoy about Durban?

2.3

Durban is made up of many cultures, what culture do you fall under?

2.4

In your opinion, what are some of the issues Durban has?

2.5

How could we make Durban a better place?

2.6

In your opinion, could Durban benefit from another icon?

2.7

Why do you agree or disagree with the statement above?

2.8

Do you feel proud about any of the buildings in Durban? If so, which one and why?

Interview for Case studies:

Subject of Interview:

Person being interviewed: Captain Hoffmann (retired)

Date of Interview:

Building: Millennium Tower

Location: Durban Harbour on the Bluff

Architects: Don Albert and Associates and Alex Pienaar

Year of Completion: 2002

1:   What is the function of the existing site & context of the Millennium Tower?

2:   Has the site had any previous function that is different to what it is today?

3:   In your opinion is this site the best site for the building?

4:   Could the site & its context be put to better use other than that which it currently serves?

5:   What is your opinion of the Millennium Tower regarding to its functions, aesthetics & social response?

6:   In your opinion is this building an icon? Why?

Interview for Case studies:

Subject of Interview:

Person being interviewed: Duty Port Captain

Date of Interview:

Building: Millennium Tower

Location: Durban Harbour on the Bluff

Architects: Don Albert and Associates and Alex Pienaar

Year of Completion: 2002

1. **What is the function of the Millennium Tower?**

2. **In your opinion does the building perform this function efficiently? Why?**

3. **In what way is the design of the building specific so as to assist you in your job?**

4. **Why did the Ports Authority require a new control facility?**

5. **In your opinion does the Millennium Tower have a significant role to play in Durban as a whole? Why?**

6. **Do you enjoy working in this building? Why?**

7. **In your opinion is the Millennium Tower an icon in Durban? Why?**

Interview for Case studies:

Subject of Interview: Project Information and Design Approach

Person being Interviewed: Linda Ness – Structural Engineer

Date of Interview:

Building: Moses Mabhida Stadium

Location: Durban

Architects: Ibhola Consortium

Year of Completion: 2009

1. **Who was the client for the project?**

2. **What was the brief for the project presented by the client to you?**

3. **What concept or approach was taken with regards to the design of the building?**

4. **What was your involvement with the project?**

5. **What were the major challenges that had to be overcome with regards to the design?**

6. **During the design process was there an awareness that this building would be an icon in Durban? If so what were the implications of this?**

7. **In your opinion what way does this building engage with the rest of Durban city?**

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