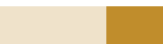# Exploring the possibilities

Theory

4.1　Introduction

The chapter establishes the theoretical investigations into the theories of social cohesion, place-making and adaptive reuse. The three theories have been chosen as appropriate theories based on their various links to the overall notion of place and the establishment of place.

It is believed that the common idea of identity and identity formation is apparent in all of the above three theories and thus an exploration into the linking of these three identities through the concept of identity will be offered. The premise for which design informants will be derived and a proposal(s) for the approach to be used in the design and technical investigations.

4.2   Social Cohesion

Social cohesion theory is investigated in order to provide answers for all three research questions. A definition of what social cohesion in a South African perspective looks like is offered and thereafter an exploration into the meaning of social cohesion within the rhetoric of asylum seeker, refugee and host community relations is undertaken.

4.2.1   Social cohesion and National Identity

The South African Department of Arts and Culture provides the following definition for the term social cohesion:

"The department defines social cohesion as the degree of social integration and inclusion in communities and society at large, and the extent to which mutual solidarity finds expression among individuals and communities." – The South African Department of Arts and Culture (2019)

From the above definition we see that social cohesion within the nation is understood to take place between communities. The department further expands the definition to note that cohesion exists when notions such as inequality, exclusion and disproportions between the communities are either lessened or completely removed. Social cohesion is often linked to the concept of nation-building and national identity within the context of South Africa.

Before the National Party came into power in 1948, South Africa's national identity was contentious due to the tensions existing between the Afrikaner and the English population. Post-1948 saw the rise of the National Party which brought about a change in national identity. The image of the strong, technologically advanced, independent Afrikaner 'nation' became the mandate of the day. This policy which promoted the upliftment of the Afrikaner 'nation' gave birth to Apartheid and the advent of laws such as the Group Areas Act of 1950 which called for the segregation of various racial groups. This also resulted in forced relocations of non-whites from their homes which were believed to be situated on valued land (Christopher, 1991:248), to areas far removed from cities. This act has had long lasting effects in the scope of the architectural, economic, spatial and social frameworks of the nation until this day.

National identity within the history of South Africa received its greatest significance in the post-Apartheid era. This was first evident in the 'Rainbow Nation' policy introduced by the post-1994 government. This policy aimed to represent the process of unification of the various cultures and ethnicities of the land. Amanda Gouws (2003:42) notes that the concept of nation building as critiqued by various theorists, is considered as the manipulation of national symbols in order to create a new sense of nationalism which is representative of the integration of the various communities within the land. Jonathan Noble states that 'post 1994… the democratic turn in South Africa polity understandably sparked a need to examine questions of identity, to re-discover a common African heritage and to re-construct our various senses of personal and collective belonging' (2014:112).

The current post-Apartheid South Africa is working towards finding a balance between meeting the needs of the ever-changing global economy and the needs of all citizens of the land. Therefore, 'the formation of a national persona, of national identity or identities, must play a part in contributing to the well-being of our existence together' (Noble, 2014:112). This process of exploration and defining of identity has in turn created a system of exclusion of those who are not of the communities and identities used to define the 'Rainbow Nation'. Foreign nationals and refugees can therefore be said to not be represented within the fabric of the 'Rainbow Nation' identity.

Figure 4.1 - South African notion of social cohesion and National Identity (Composite image)

4.2.2 Social cohesion and asylum seeker, refugee relations

Globally, migration is commonly seen as something that can be controlled and managed through policy and the tightening of borders, as is visible in recent changes in South African immigration policies. This control is however not always beneficial as migration forms part of human evolutionary history and is something that continues to take place globally. Nash et al. refer to Castles in noting that 'migration policies fail because policymakers refuse to see migration as a dynamic social process linked to broader patterns of social transformation' (2006:346).

Some explanations of the concept of social cohesion refer to it as a process whereby commonality in values and purpose within a group is found. This commonality is also inclusive of ensuring a sense of belonging and unity between people of diverse backgrounds (Cheong et al., 2007:28). Nathan et al. (2010:590) note that the term social cohesion is defined as "the ongoing process of developing a community of shared values, shared challenges and equal opportunity ... based on trust, hope and reciprocity". Through this definition of social cohesion it becomes evident that the idea of social inclusion is more often than not part of the process and ideas of social cohesion.
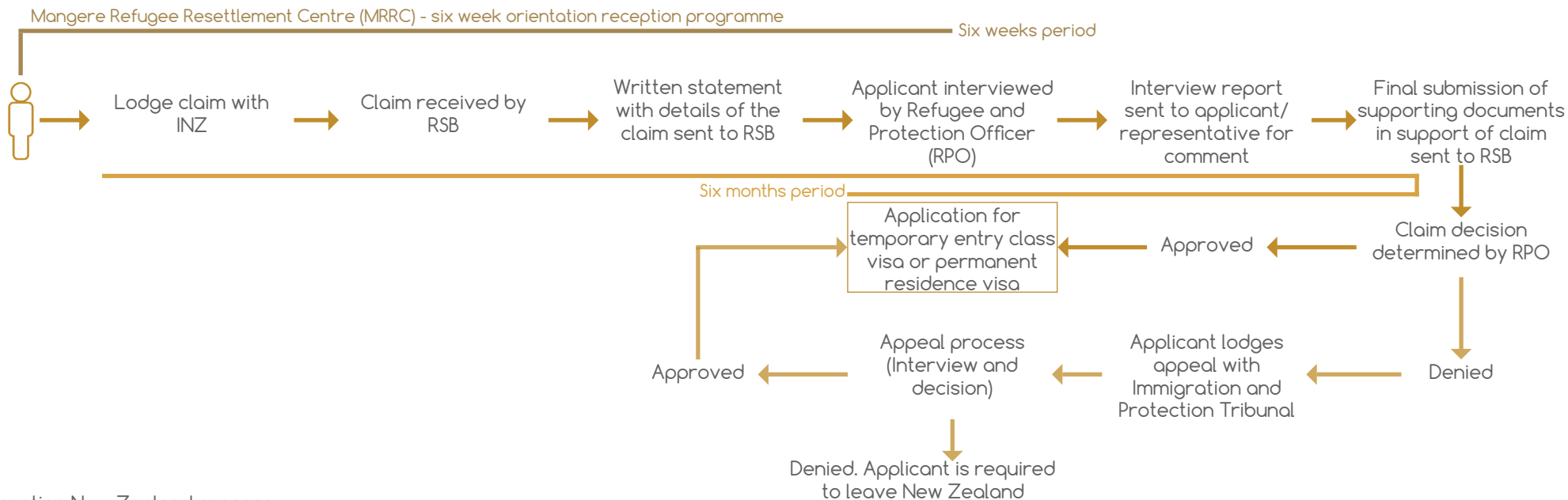
Social cohesion to asylum seekers and refugees is closely linked to notions of their safety and ability to integrate within host communities. Cheong et al. (2007:40) quote Temple and Moran in noting that research conducted in the UK amongst asylum seekers and refugees has shown that 'their own view of social cohesion and safety in a diverse society, at a basic level and as an aim, is to be able to live peacefully with other communities while each are holding on to their own values and beliefs'. Nash et al. (2006:349) quote Abbott et al. in noting that 'migration involves losses, disruption to families and life patterns and exposure to multiple stressors, new experiences and challenges'. The levels of difficulty experienced varies from individual to individual based on their own history as well as the cultural and demographic make-up of the host community. 'Racism and threat perceptions may mediate the bridging relationships that are deemed to be important for building a cohesive society. Communicative exchanges, norms and trust (all framed as components of social capital building) are facilitated or constrained by the context of the host country' (Cheong et al., 2007:36).

The success of social cohesion is therefore greatly dependent on the host community and its treatment and view of asylum seekers and refugees. It can therefore be deduced that the current xenophobic sentiments expressed in South Africa are a reference to the negative views that the general public has of asylum seekers/refugees/migrants who are considered as "the other or as strangers". Due to the visible perceived fears of safety and disconnect with the South African communities they are part of, it can therefore be said that social cohesion to asylum seekers and refugees is currently negatively impacted.

Figure 4.2 - Social cohesion and asylum seeker, refugee relations (Composite image)

Mangere Refugee Resettlement Centre (MRRC) - six week orientation reception programme

Six weeks period

Lodge claim with INZ → Claim received by RSB → Written statement with details of the claim sent to RSB → Applicant interviewed by Refugee and Protection Officer (RPO) → Interview report sent to applicant/ representative for comment → Final submission of supporting documents in support of claim sent to RSB

Six months period

Application for temporary entry class visa or permanent residence visa ← Approved ← Claim decision determined by RPO

Approved ← Appeal process (Interview and decision) ← Applicant lodges appeal with Immigration and Protection Tribunal ← Denied

Denied. Applicant is required to leave New Zealand

Immigration New Zealand process

South African asylum seeker & refugee process

Haven House - six month orientation programme

Six months period

Arrive at port of entry and claim asylum. Issued with section 23 permit → Arrive at refugee reception centre and place application → First interview conducted by a Refugee Reception Officer (RRO). Biometrics captured and applicant data entered into the refugee system. Section 22 permit issued by refugee reception centre → Second interview conducted by a Refugee Status Determination Officer (RSDO).

Six months period provisioned (however often not met)

Certification:
After 5 years of continuous residence in South Africa a formally recognised refugee can apply for certification. Approval of certification results in issue of section 27 permit which allows applicant to now apply for immigration permit or permanent residence

Issued with section 24 permit which permits refugee 2 years in South Africa. Permit is renewable via application process which is also reviewed by RSDO ← Approved ← Claim decision determined by RSDO

Approved

Approved ← Appeal process (Appeal hearing and decision) by RAB ← Applicant lodges appeal with Refugee Appeal Board (RAB) ← Denied

Denied. Applicant is required to leave South Africa

Diagram 4.1 - South African asylum seekers and refugees application process policy (Department of Home Affairs, 2019. Adapted by author) vs. New Zealand asylum seekers and refugees policy (New Zealand Government, 2015. Adapted by author)

4.2.3 Moving towards and fostering social cohesion

In order to offer a sense of cohesion between the host community and the asylum seeker and refugee, programmes and initiatives need to be present that will allow for integration, inclusion and interaction. New Zealand has enacted a policy approach which requires that asylum seekers and refugees undertake a mandatory six-week orientation programme. 'They are then expected to begin making their own way in society, with the support of community sponsors and assistance from specialist and generic health, education and social services' (Nash et al., 2006:347). Nash et al. (2006:348) note that 'the refugees may be from different parts of the world, but cultural issues, mental health, grief and trauma, family reunification, education and communication skills, as well as material needs relating to employment and housing are still high on the agenda' and are often common issues experienced globally when dealing with asylum seekers and refugees.

Such a policy does not exist in South Africa for asylum seekers and refugees. Individuals are required to announce their presence at ports of entry where they are given a temporary permit, a Section 23 permit, and thereafter required to announce their presence at one of the available refugee reception centres, managed by the Department of Home Affairs, within the country in the allowed 14 days. A new permit, a Section 22 permit, is thereafter issued and the asylum seeker refugee application process then commenced (see Diagram 4.1). Theoretically provisioned to last six months, research and history has shown that this process may last longer than six months and in some extreme cases has lasted well over 10 years before finalisation due to departmental issues and what is often described as the disappearance of applicants who do not return to seek the verdict of their application.

Furthermore, once in receipt of the Section 22 permits applicants are given the rights and opportunities offered to all citizens as afforded in the South African Constitution and can therefore legally proceed to making a new life for themselves by seeking employment, access to education for themselves and their children, access to healthcare and access to shelter through the renting of property. Unfortunately, many asylum seekers may not have the necessary communication skills to navigate discussions and interactions with members of the community; therefore, they often find themselves unable to access and benefit from the rights afforded to them. The introduction of a mandatory six month orientation programme will be beneficial in assisting asylum seekers and refugees and the host communities in improving social cohesion as the programme can be tailored to ensure that it gives asylum seekers and refugees the necessary skills and tools to navigate through the new environment.

The study proposes the establishment of Haven House within the Old Poynton's Building as a necessary link to the existing asylum seeker and refugee system within South Africa. However the overall aim is to provide a basis for the establishment of similar structures throughout the country; these structures are to be located in the cities with refugee reception centres and would need to be centrally located to the centre and public amenities.

Research shows that local government may be able to assist with the fostering of social cohesion by means of policies which are multicultural in nature, and by providing opportunities for interfaith communication and interaction, cultural activities, festivals and other creative programmes which can promote and celebrate the diversity within communities (Boese & Phillips, 2017:391). Nash et al. (2006:356-357) reference Ho et al. in stating that the process 'typically entails change in both themselves and the host society'. The hardships experienced during the period of adaptation for the asylum seeker and refugee will come with emotional, cultural, physical and other issues. In order to overcome these issues, the individual needs to seek assistance and support from the existing community of asylum seekers and refugees, members of the host community as well as self-care options. 'A commitment to integration (with inclusion and participation in all spheres of social activity), rather than assimilation, from new settlers and the host population is crucial to the successful outcome of the process' (Nash et al., 2006:357).

Haven House will be proposing a model, Diagram 4.2, for an orientation programme, support facility and development system in the programmes and services offered within the building. Haven House will offer itself as a tool to the Department of Home Affairs; Haven House will become a tool which can be used in conjunction with additional policies to be tabled for the processing and introduction of asylum seekers and refugees within the greater South African community.
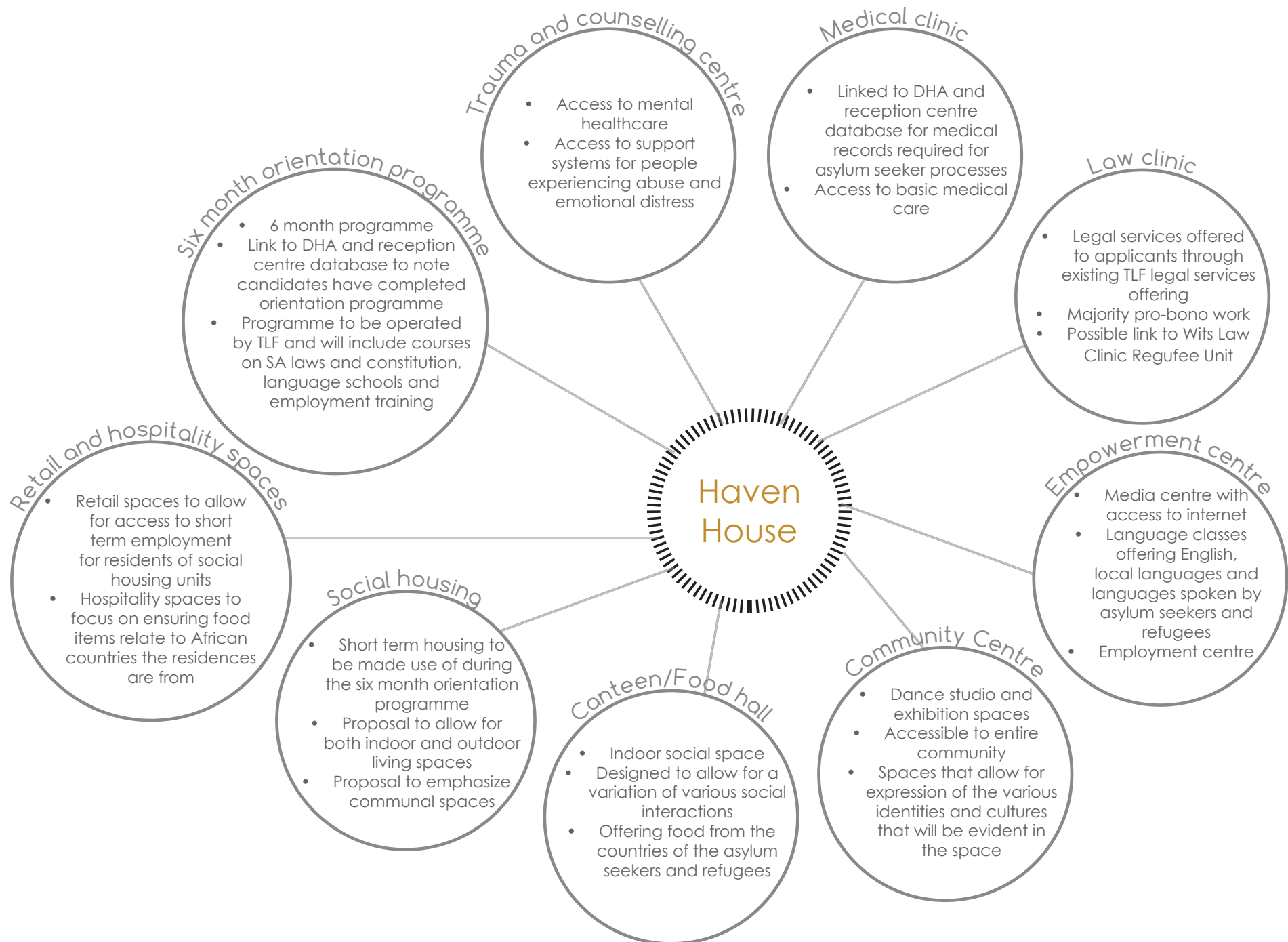
Trauma and counselling centre
- Access to mental healthcare
- Access to support systems for people experiencing abuse and emotional distress

Medical clinic
- Linked to DHA and reception centre database for medical records required for asylum seeker processes
- Access to basic medical care

Six month orientation programme
- 6 month programme
- Link to DHA and reception centre database to note candidates have completed orientation programme
- Programme to be operated by TLF and will include courses on SA laws and constitution, language schools and employment training

Law clinic
- Legal services offered to applicants through existing TLF legal services offering
- Majority pro-bono work
- Possible link to Wits Law Clinic Regufee Unit

Retail and hospitality spaces
- Retail spaces to allow for access to short term employment for residents of social housing units
- Hospitality spaces to focus on ensuring food items relate to African countries the residences are from

Haven House

Empowerment centre
- Media centre with access to internet
- Language classes offering English, local languages and languages spoken by asylum seekers and refugees
- Employment centre

Social housing
- Short term housing to be made use of during the six month orientation programme
- Proposal to allow for both indoor and outdoor living spaces
- Proposal to emphasize communal spaces

Canteen/Food hall
- Indoor social space
- Designed to allow for a variation of various social interactions
- Offering food from the countries of the asylum seekers and refugees

Community Centre
- Dance studio and exhibition spaces
- Accessible to entire community
- Spaces that allow for expression of the various identities and cultures that will be evident in the space

Diagram 4.2 - Haven House: Proposed model for support tool for Department of Home Affairs

4.2.4   The Haven House model

The Haven House model introduced in the previous section details the programmatic requirements needed in order to offer a support system to asylum seekers and refugees. Further to this, design requirements are required in order to guide the development of the final design to be proposed.

Through their research with NGOs that work with asylum seekers and refugees in New Zealand, Nash et al., (2006:350) were able to determine a list of services required to ensure the success of services offered to asylum seekers and refugees. The list (Nash et al., 2006:350) includes the following eight points:

- Accessibility
  - Ensuring they are accessible to those who need their services through a free phone number to call, having traditional work hours, offering free services, accessible and inviting to youth, access to translation services

- Locality and scope of services
  - Offering a one-stop-shop model with access to as many services as possible, services which can cater to all needs and services of new immigrants as well

- Specific scope
  - Services to be provided to be contextual in nature and ensuring it meets the needs of the community it is meant to service (e.g. services for females and kids should it be a space only for females and kids)

- Appropriate services
  - Services to be culturally and linguistically appropriate, provision for professional

social services and community-based services

- Educational services
  - Offering of communication course in the language most predominant

- Safety and security
  - Specifically for women and children, allow for safe access to information and support with regards to experiences of abuse within their homes

- Advocacy
  - Advocacy for the rights and needs of asylum seekers and refugees

- Realistic and practical
  - Assistance with material needs

The above list can therefore be regarded as a basic list to benchmark initiatives, programmes or policies which seek to offer services to asylum seekers and refugees. The list refers to both tangible and intangible items such as the creation of an actual space which provides these services and offers system measures, and a perception of feeling safe and welcomed into the space by the individuals. The list can therefore be used as a means to benchmark the design proposal to follow for the Haven House project. To ensure its success, the design would need to ensure that it embodies as many, if not all eight points of the list.

Social cohesion as an intangible concept cannot easily be linked with the field of Interior Design which deals mainly with more tangible concepts and items. In offering a clear link between social cohesion and Interior Design, the Haven House model will look to illustrate this link. This is presented in the way the ideals and requirements

for a socially cohesive community as expressed in the previous sections and points above can be achieved by means of the programming, zoning and detailing of the Haven House structure within the Old Poynton's Building.

Diagram 4.3 - Best practices for services dedicated to asylum seekers and refugees to ensure success and their applicability within the interior design proposal
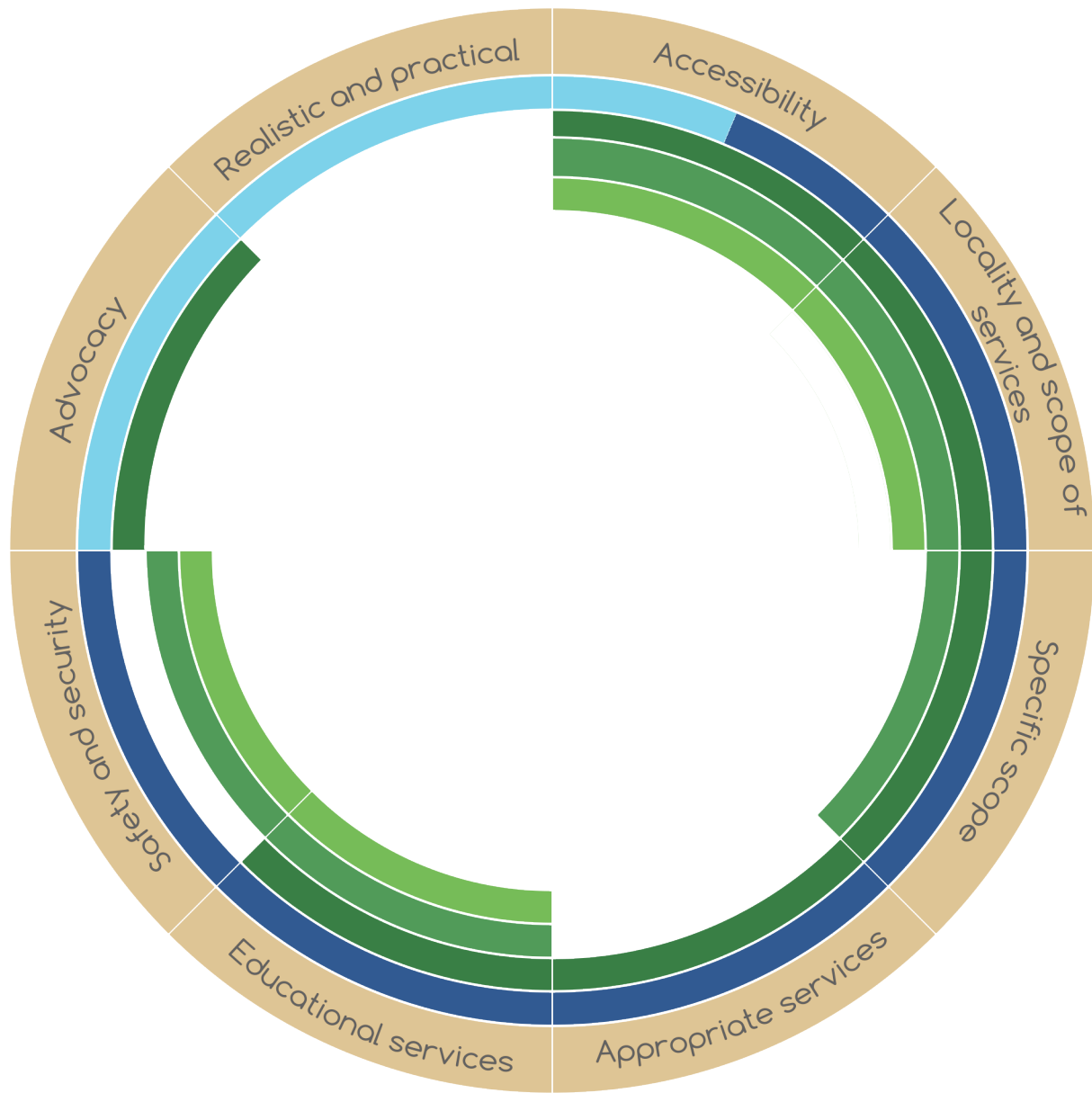
Legend

- Intangible design aspects
- Tangible design aspects
- Programme
- Zoning
- Detailing

Realistic and practical
Accessibility
Locality and scope of services
Specific scope
Appropriate services
Educational services
Safety and security
Advocacy

4.3   Place-making

Place-making has been selected in order to provide answers to all the research questions, with emphasis placed on answering the first research question, how can place making within the discipline of interior architecture be employed to design and create spaces for positive social cohesion between people of different cultural groups?

Place-making will be explored as a means of understanding how individuals and communities are able to create place from spaces and how this can be physically represented through design in a specific interior design proposal.

4.3.1   Identifying place and the impetus of place

Space and place are two separate concepts with the latter heavily reliant on the notions of meaning; the construct of meaning being that of a weaving of both tangible and intangible qualities. In her article titled New Occupancy Lorraine Farrelly (2017:140) refers to Norberg-Schulz's Genius Loci in defining place as a space which has both character and recognition as a space for events to take place. Jonathan Meades in Space? Place? Life? (2011:12) notes that there is a further distinction between place and the making of place; as there is often a disconnect between the concerns of the creators of place and the concerns of the users of places. Place in its permanence also carries within itself a state of impermanence, 'they will change whether those initial makers like it or not, whether they make allowance for change or not.' (Meades, 2011:12).

Through the advent and evolution of technology and time, the ability for one to connect with place has been moderated. What was previously far is now much closer and recognisable; the future of these places are thereafter a consequence of its users and how they chose to occupy the place. It is through the users' repeated use of a place that 'their common connection to the place forges a sense of community' (Chaplin, 2011:105). Place production should not be purely about the production of space but should encompass aspects which would positively impact the lives of the users. Place offers individuals the opportunity to share knowledge of the community and self, interaction and the experiencing of the ever changing world.

Place is where we find our connection to identity but place is also a tool in which we are able to learn to identify ourselves. It is within place that we learn to define our roles and identities in relation to our place in the world. 'The idea of 'home' is conventionally invoked as an effective metaphor for place as a site of belonging: immutable, primordial, and rooted' (Ho & Kissoon, 2012:298). Åshild Lappegard Hauge (2007:45) notes that the process of transforming a place into a home relates to the notion of 'to dwell' as detailed by Martin Heidegger in his work Being and Time. Home is used here not to describe a dwelling but as a descriptor for a place associated with the feeling of belonging and the presence of a sense of place. This notion is also linked to the idea of rootedness and belonging of an individual to their environment.

Haven House will need to ensure it is able to fulfil the various criteria of place making, see Diagram 4.4, in order to validate its position as a place. There will need to be opportunities for individuals and the community to perform and develop rituals and meaning through the provision of space(s) they can make use of to fulfil the rituals. The spaces and rituals could both be of a permanent or temporary nature. In providing for the above place will be produced as well as a sense of belonging amongst the users. This sense of belonging will thereafter be able to evolve into a feeling of 'home' which will then be a further reinforcement of place and the sense of place and belonging experienced by the asylum seekers and refugees primarily, and secondly for the greater community as well. The sense of belonging in reference primarily to the sense of belonging the individuals and community will come to have within the greater community and nation.

Place-making

Rituals

Meaning

Place

Space

Temporary/
permanent

Belonging

Home

Sense of place established
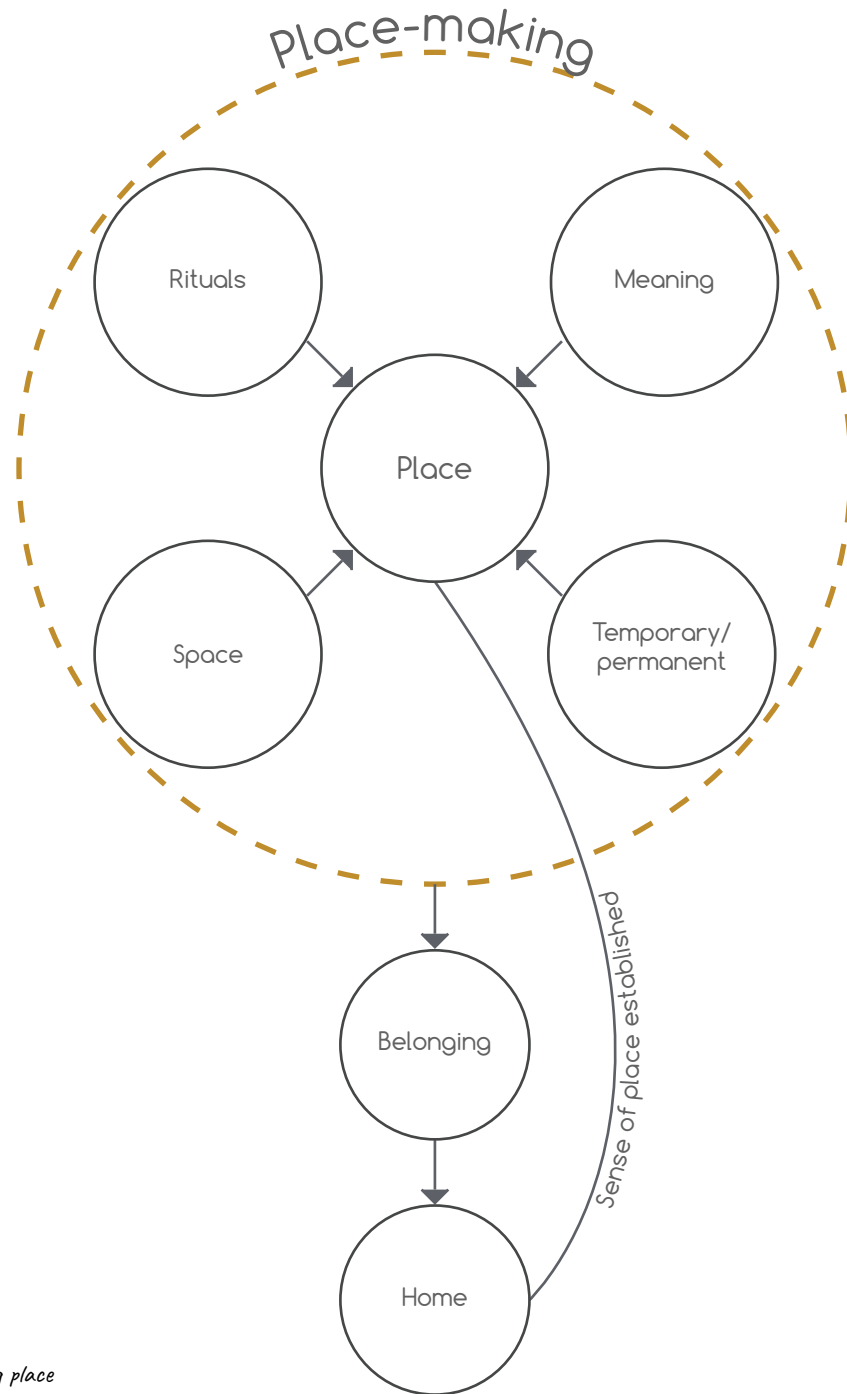
Diagram 4.4 - Identifying place

4.3.2 Architectural production of place

Place should be explicit and special and be able to foster a sense of belonging from its users. Places are defined by their ability to evoke comfort, trust and strength in its users. 'It is easy to define what makes a place uncomfortable: it is too hot, too cold, too bright, and so on. But it is far more difficult to ascertain the narrow belt of comfort' (Caan, 2011:68). The struggle of which is troublesome because it differs between users and the evolution of time.

George Verghese and Dianne Smith (2017:516) highlight that it is paramount for designers to have an understanding of how their various decisions have the ability to encourage a sense of identity and knowledge of what elements impact on their decisions. Designers 'must comprehend that meaning and atmosphere are the keys to promoting a sense of place' (Verghese & Smith, 2017:516), which Verghese and Smith note would be able to present users with a multitude of both positive and negative experiences. Verghese and Smith (2017:516) further note that the designer's use of colour and materials are two crucial areas within the process of making an interior where the creation of a sense of place can be impacted on.

They expand on this to detail three areas of consideration that designers will need to reflect on in the various decisions that they will need to undertake. Diagram 4.5 details the three concepts of impetus, appropriate language and desired meaning as per Verghese & Smith (2017:519-521) and further expands on how these three concepts have been and will be approached through the course of the design of Haven House.
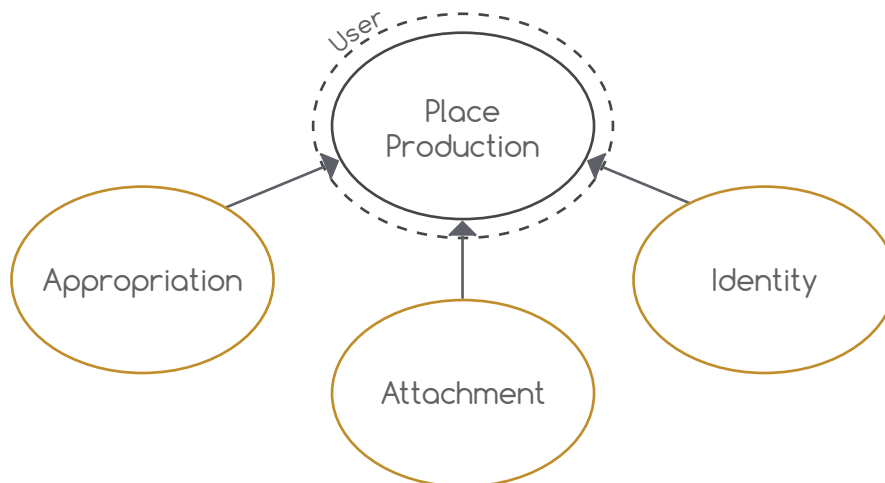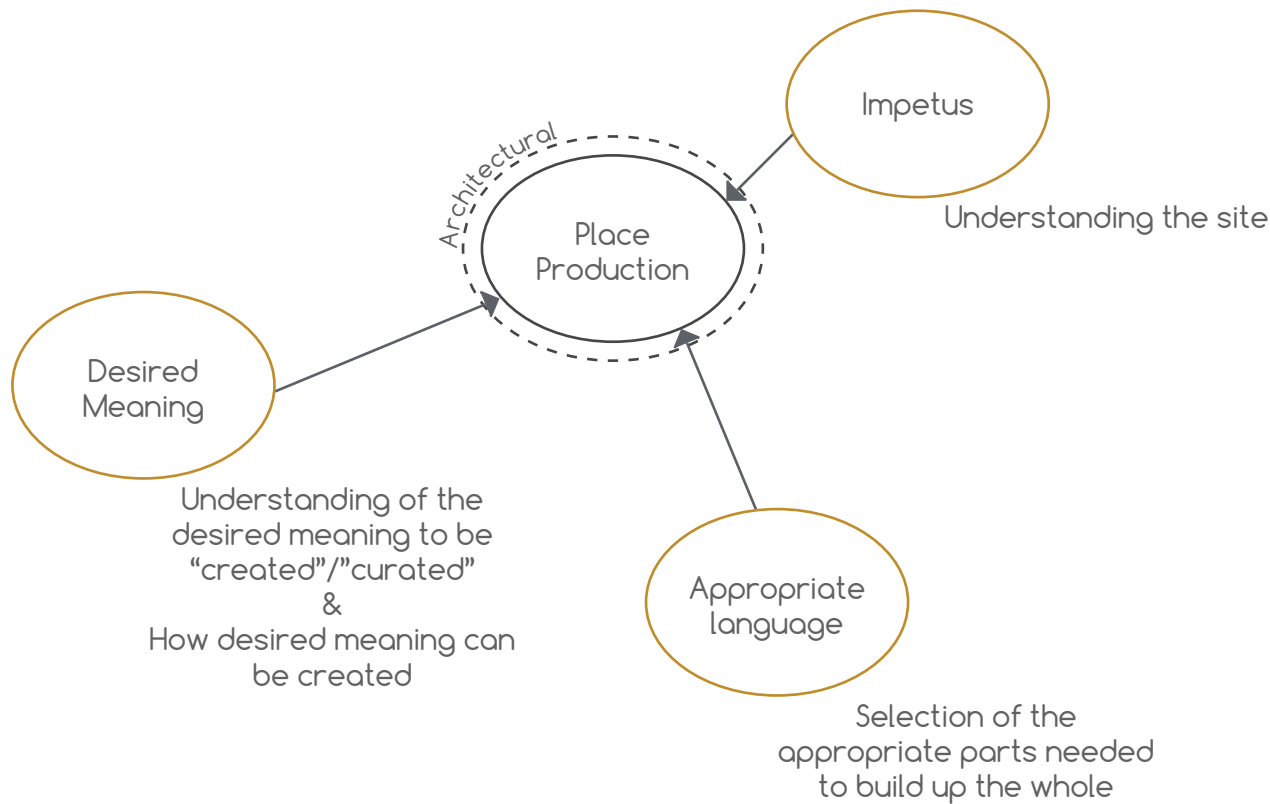
Diagram 4.5 - Architectural and user place production

4.3.3 User production of place

In their article which explores the mechanisms of home making within the field of low cost housing, Azhan Abdul Aziz and Abdullah Sani Ahmad (2009:272) make reference to the writings of Rowles and Watkins in prescribing three categories of behaviour process that individuals make use of in their process of defining a sense of place. The processes one uses in making a home are pertinent to this study as the creation of belonging and rootedness to their community is a crucial aspect of the life of asylum seekers and refugees. Aziz and Ahmad (2009:273) further expand on the above to specify three fields, which define the home making process as defined by Werner et al., as that of appropriation, attachment and identity.

4.3.3.1 Appropriation

Appropriation is defined as a process in which an individual is able to control their physical environment in order to achieve their desired level of use, sense of privacy and security. Appropriation is possible through the use of and repeated interaction with the space by an individual. It is through this process that the sense of place and belonging is experienced, and the individual is pushed into connecting with the wider community. The ability of individuals to also define their territory and enact control over its sense of appearance is also an attribute linked to the process of appropriation. The ability to define one's space assists in ensuring that there is no impairment to one's sense of privacy.

In addition, through the presence of permeability between boundaries of the various individual places and their environment, their visual connectivity and ability to see the other assists in the production of comfort and security. In the enactment of defining their territory, the individual is also able to develop a sense of ownership. Space is further appropriated for the means of social interaction, 'a sense of home place is also achieved when the occupants feel at ease to conduct everyday mundane activities, and engage in interactions with their neighbours' (Aziz & Ahmad, 2009:274). The various degrees of interaction result in a wide array of sense of belonging and community.

Individual appropriation of spaces

Individuals are able to define boundaries and lay individual claims to space

Collective appropriation of spaces

A group of individuals are able to define boundaries and lay a collective claim to space

Figure 4.3 - Appropriation in Place-making

4.3.3.2 Attachment

Attachment is defined as a process in which an individual is able to relate to both their physical environment and the community around them. It is the ability for individuals to care, maintain and provide a commitment to their space which is impacted by their perceptions and experiences of the space. Attachment is often manifested in the manner in which individuals are able to adorn their space and show their connection with the space, and through the social connections and relationships between the individuals and their community which has an impact on the ability to attach.

'Shared social events and activities within the neighbourhood are among the experiences that could bind people together' (Aziz & Ahmad, 2009:275). The social manifestation of attachment is made visible by the group efforts placed on the creation of the neighbourhood and community setting and the changes to the physical environment which sees the group modify and beautify the spaces. Social interaction between individuals has often been noted as a significant aspect of the process of attachment as it is in these experiences that individuals are able to communicate and exchange knowledge about the community and themselves.
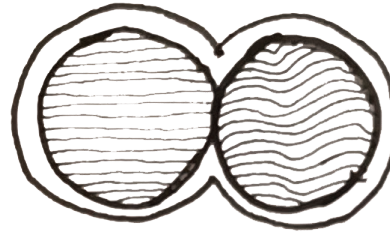
Individual attachment to spaces

Individuals begin to form personal connections with environment and community around them

Collective attachment to spaces

A collective group of individuals begins to form connections with environment , the individual members and the greater community at large

Figure 4.4 - Attachment in Place-making

4.3.3.3 Identity

Identity is defined as a process in which an individual is able to define their own individual identity as well as that of the group identity. Aziz and Ahmad (2009:276) make reference to Rowles and Watkins in noting that in the making of home, the ability to define both personal identity and social identity is very crucial. The places in which one has attachments can serve as a reference to the identity that they have or the identity that they wish to have.

The identity formation process could also relate to the individual's need to assimilate and foster community connection. Identity is also possible through the process of acceptance and association with specific groups of people (Aziz & Ahmad, 2009:277). This process facilitates the ability for the sharing and understanding of the various shared meanings and social orders present in a community only learned through the repetition of the individual's daily routine. The ability to create place is therefore influenced by the individual's ability to form and express their own identity within their physical environment and community.
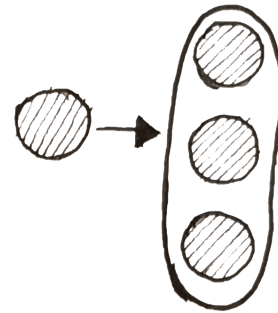
Individual transfer of identity (from individual to collective)

Individuals transfer aspects of their identity to the collective group thereby changing the collective into a group of individuals they share commonalities with. Change is only experienced by the collective
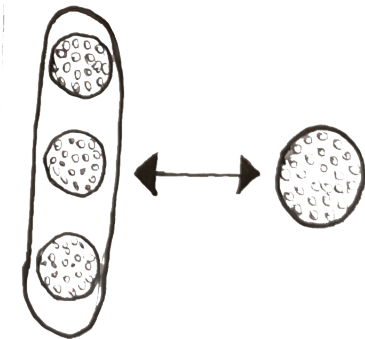
Mutual transfer of identity

There is a mutual transference between the individual and the collective. Shared commonalities are found in larger quantities and the change is experienced by both the individual and the collective
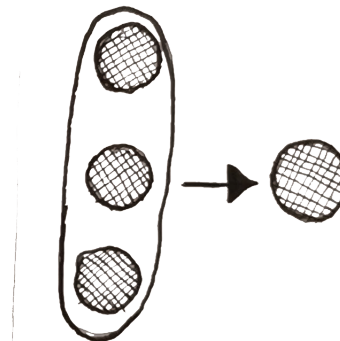
Collective transfer of identity (from collective to individual)

The collective transfer aspects of its common identity to the individual thereby changing the individuals's identity and resulting in a shared commonality. Change is only experienced by the individual

Figure 4.5 - Identity in Place-making

4.3.3.4 Place-making and participatory design

Nabeel Hamdi is a prominent figure in the realm of place-making theory and practice. As a proponent for participatory planning processes, Hamdi with his book The Place Maker's Guide to Building Community offers practitioners in the built environment with a set of tools and guidelines with which they can employ in the process of place-making.

The book reasons for a planning process which deals both with the standard top-down approach and the bottom-up approach simultaneously. The top-down approach refers to the process whereby policy is derived and thereafter enacted into design and a plan at the end; the bottom-up approach is however a reversal of this but commences not at plan level but at user level with the process of observation and context analysis.

Hamdi (2010: 32) notes that 'belonging is not just about location but about meaning and association'. He further expresses that through these meanings and associations the community is able to find an abundance of opportunities within the realms of social, exchange, informal encounters in transit and collective ownership. The tools and guidelines offered by Hamdi are more appropriate for application of large scale urban planning and settlements design.

The theoretical investigation will not be making use of the participatory planning processes as per Hamdi. This exclusion is due to the lack of participatory planning interactions to be undertaken with the local and asylum seekers and refugees communities. The principles offered by Hamdi with regards to community based design, though relevant, cannot fully be exercised and tested; the study therefore offers a top-down approach.

There is however opportunity for the use of the participatory planning process within the proposed programme for the site as highlighted in Chapter 3. The proposed short-term social housing scheme if designed through a participatory planning process with all stake holders could result in a well designed solution; the result of which would be a representation of both good practice and good principles. The stake holders being the asylum seekers and refugees and the client/owner who will be running the programme and maintaining the units.

Hamdi (2010:32) notes that 'place attachment can both enhance our sense of belonging and can also act as a constraint, limiting people's ambitions to network social relations city-wide, access markets and break down place associated stereotypes'. The latter to be consider the most likely outcome should a design proposal be provided for the community which has not been able to have the community dialogue and/or participation inform the design.

4.3.3.5 Physical manifestations of the processes

Figure 4.6 illustrates how the three place-making processes of appropriation, attachment and identity can be physically manifested in and within space. A selection of these manifestations can therefore be used and applied to the interior design proposal for Haven House as tools and suggestions, both in tangible and intangible forms, for the users to make use of in their individual processes of place-making and defining of sense of belonging and sense of place.

Appropriation will be physically manifested through the ease in which individuals and communities are able to demarcate and claim space for themselves, with the ability to define their sense of privacy and security linked to the claiming of a specific space. Through these processes a sense of ownership will also be fostered. Lastly, appropriation is also created through the means of social interaction which is carried out through activities and interactions with their neighbours and communities as afforded by the selected programme and zoning for the building.

Attachment will be best facilitated through design by providing individuals the opportunity to decorate, furnish or enhance the spaces that they are able to experience with personal items or other cultural identifiers which could help the individual(s) create and display their connection with the space to their identity.

Identity will be physically manifested through design by means of providing space or opportunities for an individual to express and form their personal identities. The identity process will be best manifested through the building programme, zoning and envisioned orientation programme for the asylum seekers and refugees. The selection of materials and finishes for the interior of Haven House will also govern the manifestation of the identity process as these will affect how individuals are able to find connections with their new and old homes.

Place-making as commonly expressed through the theories is experienced on two basic levels, that of the individual and that of the community. The individual, referred to as the self in later chapters, forms part of the initial process of place-making. It is a crucial aspect of place-making in that the individual firstly, responds to a combination of aspects of their culture, heritage, history and identity; and secondly, that it responds to their environment. Once the self begins to form place through their experiences, they then begin to find individuals with whom a shared sense of commonality is found and thus the notion of place is further enforced through the development of a community which is referred to as the collective in later chapters. Through the evolution of the collective, the place is further formed as a space of significance for the collective and for the self. The creation of places and communities offers an opportunity for the concept of social cohesion to find form and reinforcement.

The design will need to ensure that it allows for these physical opportunities to be present within the programming of physical space as well as programming of possible events and activities which could take place in the building on a temporary and/or permanent basis to allow for the routine/repetition described earlier as being part of the processes of appropriation, attachment and identity. In order to provide an identity for the building, there will be a certain level of detailing and finishing allowed within the design process which will ensure a specific identity is expressed by the building. However, in order to facilitate place-making, there will be opportunities for the individuals and community to decorate, enhance and furnish the interior with items and cultural identifiers that will alter the identity. This will be done in such a way that they are able to positively impact and change the identity so that it can speak to both the identity of the building as detailed by the decisions made by the designer, as well as the identity of the various individuals and communities.

Appropriation

Place-making = self vs. collective OR self + collective

Attachment

Identity

SELF
SELF
SELF
SELF
COLLECTIVE

RED RED BLUE YELLOW ORANGE
5m
ROOM 1 5m JOHN
ROOM 2 5m MIKE
ROOM 3 5m PATRICK

PROGRAMME (SPATIAL)
IDENTITY
ORIENTATION PROGRAMME
ZONING

MATERIALS & FINISHES
-MONOCHROME
-PATTERS (GEOMETRIC)
-WOOD
-GLASS
IDENTITY PACK 1

MATERIALS & FINISHES
-PASTEL
-WAVES
-STEEL
-CONCRETE
IDENTITY PACK 2

MATERIALS & FINISHES
-BRIGHT LINES
-WOOD
-FABRIC
IDENTITY PACK 3

COMMUNAL SPACE [EXTERNAL]
RED WHITE BLUE GREY
EXTERNAL SCHEME

INDIVIDUAL UNIT [INTERNAL (JOHN)]
RED GREY WHITE

INDIVIDUAL UNIT [INTERNAL (MIKE)]
RED WHITE BLUE

INDIVIDUAL UNIT [INTERNAL (PATRICK)]
BLUE GREY WHITE

INTERNAL SCHEME

INTERNAL SCHEME INFLUENCES EXTERNAL SCHEME.
EXTERNAL SCHEME IS REPRESENTATIVE OF ALL 3 INDIVIDUAL IDENTITIES.

Figure 4.6 - Examples of physical manifestations of the processes

4.4   Adaptive reuse

Adaptive reuse has been selected in order to provide answers to research questions two and three, with more emphasis placed on the latter. Adaptive reuse is explored in order to derive an appropriate response to the refurbishment of the existing site from its current use as a commercial office building with retail spaces on the ground floor, to a 'new' typology for a community centre building which provides various programmes and services aimed at supporting and enabling asylum seekers and refugees.

4.4.1   Adaptive reuse strategies

Brooker and Stone offer practitioners three strategies which a designer can choose to employ in the design and adaptation of a site. The strategy should be the basis for the form that the eventual design will take. Booker and Stone (2018:70) state that 'it is the set of rules that the architect or designer develops to ensure that they are controlling the design process'. The strategy should be well founded on the understanding of the current state of the site and the requirements of its future function and users. The connection between old and new is of the utmost importance.

The three categories, namely intervention, insertion and installation (Figure 4.7), range in complexity and degree to which the new is intertwined with the old. The three categories are defined below as per the descriptions offered by Brooker and Stone (2018:70):

- Intervention
  - The new and the old are completely intertwined and the existing is reversibly altered in order to accommodate the new

  - The distinction between old and new can be highly negated and diminished that it is hard to read where old and new meet

  - The changes can include the removal and addition of fabric

  - The strategy is most appropriate for sites that have been dilapidated and require major works to return to functional state or when the site will need to be greatly altered in order to house the new

- Insertion
  - The new and old are intertwined but separable

  - The distinction between what was before and what is there now is clear and easily readable

  - The new is often designed to fit the existing and is a result of the parameters defined by the existing

  - The insertion does not need to fit within but can sit next to, sit over or completely surround the existing

  - The new does not impact much on the existing and can be removed, often with difficulty as it was designed to fit exactly with the existing

- Installation
  - The new and old are not intertwined and are completely separate from each other

  - The distinction between old and new is overtly visible and identifiable

  - The new is added but does not alter the state of the existing

  - The new can be easily removed and the existing reverted back to almost its original state

  - The strategy is often employed when working with historic buildings and the conservation of the existing is the main goal

Through the process of stripping back, the designer ensures that they are able to formulate a decision on the appropriate strategy to make use of for the site. It should be noted that the strategies do not need to be exclusively used on their own and that it may be required of the designer to employ two or all three strategies within a site due to the various states of ruination. There should, however, be a decision made on the main strategy to be employed which will be the overarching link throughout the project and an allowance should be made for the deployment of the other strategies as and when needed.

Installation
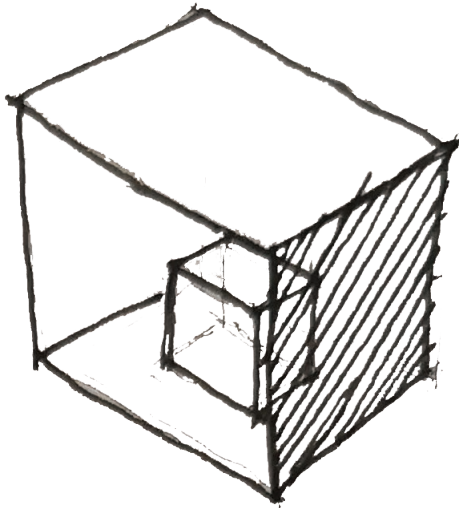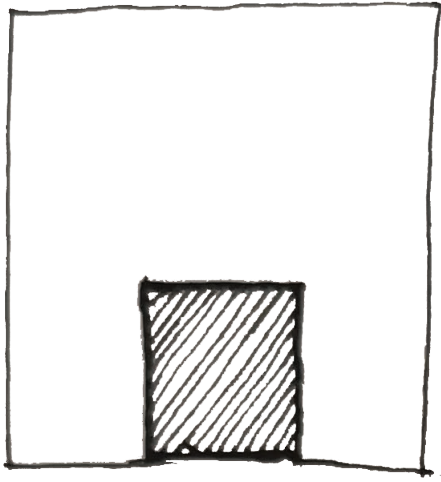
Insertion
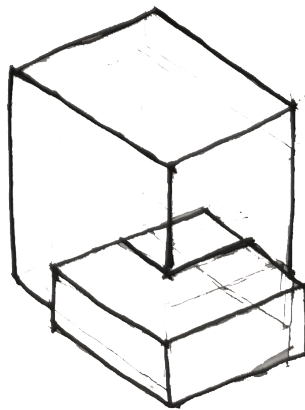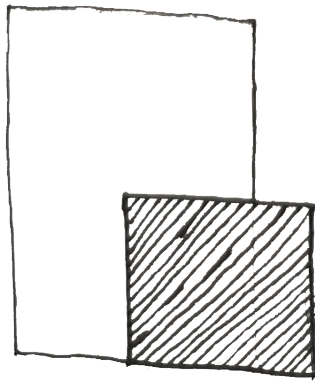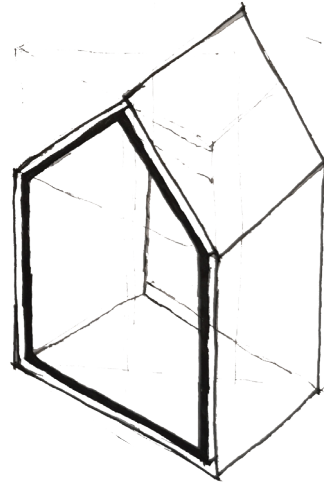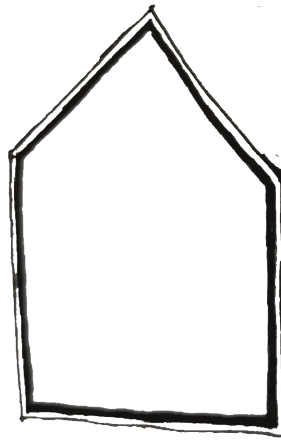
Intervention
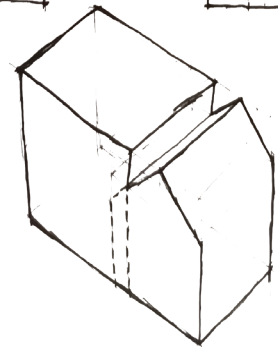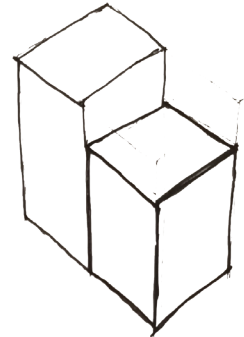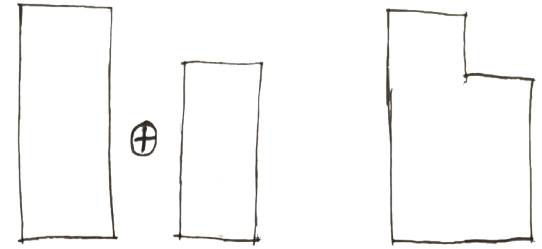
Figure 4.7 - Adaptive reuse strategies

4.4.2 Tactics on hand

Along with the above strategies, there are also what Brooker and Stone (2018:112) refer to as tactics with which a designer can make decisions within and in the design and adaptation of a site. Brooker and Stone (2018:112) note that the term tactics is used in order 'to describe a more substantial way of creating particular identities utilising a number of spatial devices'.

At their core, the tactics represent the components which make up the interior or the room according to Brooker and Stone (2018:112). The tactics, namely plane, object, light, surface, openings, and movement; are defined below as per the descriptions offered by Brooker and Stone (2018:113-117, 143-144, 156-157, 167-168, 180-182, 192-193).

For the purpose of this study, an additional two categories of tactics has been determined as necessary in order to facilitate the desired design outcome. The two categories are: void and detail (Figure 4.8).

- Plane
  - Plane refers to a horizontal or vertical surface and can represent the façade, wall, floor, soffit/ceiling of a space

  - Plane is one of the most recognisable and experienced elements of the built environment by users

  - The combination of these planes create the room

- Object
  - Objects may be a furniture item, clothing or shoes displayed in a shop or the elements of an exhibition in a museum

  - Objects may be fixed or movable and play a major role in defining the possible views expressed within a space

  - The placement of an object can also define the manner in which users make use of a particular space

- Light
  - The use of both natural and artificial light in order to render desired atmospheres within the interior space

  - Lighting can be both functional and poetic, specific lighting level requirements may be required for the various uses

  - Lighting may be employed to highlight the dialogue between the old and new

- Surface
  - The materials and finishes with which the various planes will be covered and used to render the required new identity for the space

  - Surface includes the found and existing surfaces which offers reference to the history and past uses of the site

  - The dialogue between old and new surface may result in creating an identity which references the past, present and future

- Openings
  - Openings can be both found and new, and can create and offer views to and within a space

  - The use of openings and their placement can be used to articulate and curate the movement of the user

  - Openings relate to and work in conjunction with movement

- Movement
  - Movement occurs both within and around the site, it is both vertical and horizontal

  - Movement is often employed with the other tactics and will rarely be used in isolation from the other tactics

- Void
  - Empty volumetric space within a mass

  - Void will traverse two or more floors

- Detail
  - Notable characteristics of the design or building

  - Detail can be articulated via means of finishes, materials and technology

The designer will most certainly be required to work with all of the above tactics; however, it can be decided that significance be placed on specific tactics in order to produce the desired interior space and identity.
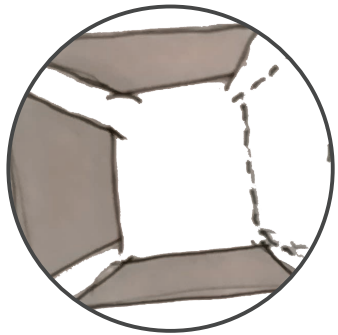
Plane
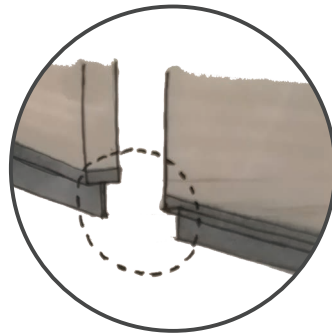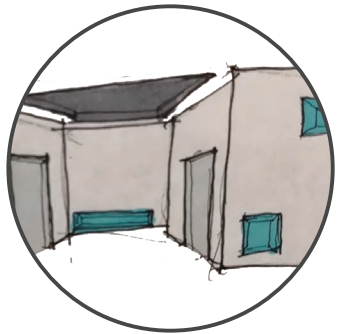

Detail
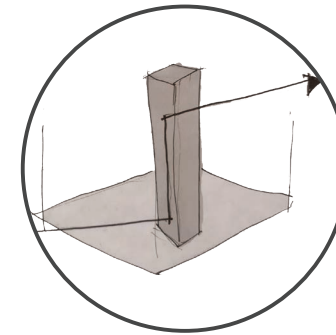
Movement
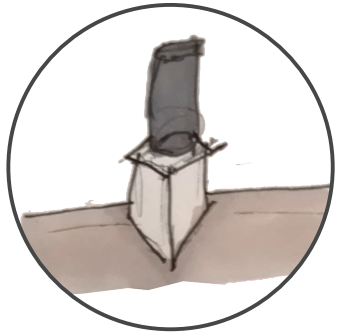
Object
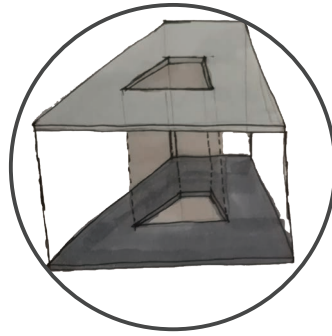
Void
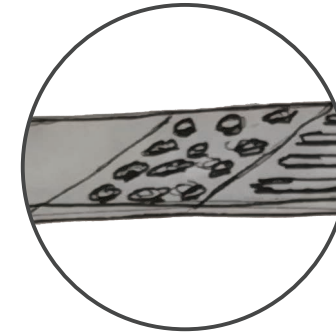
Surface

Opening

Light

Design tactics that can be employed in the formation of space (room)

Numerous tactics can be used in conjunction with each other

Derived from Brooker and Stone (2018)

Figure 4.8 - Tactics

4.4.3 Tactics selected

It is through the analysis carried out in the stripping back of the building, Chapter 2, as well as the selection of the chosen strategy of intervention which would see the change in the use of the building, the programming of the spaces and the identity of the building through changes. This will see the linking of old and new to create something which can speak to the past, present and potential future of the building. The selection of light, plane, surface, movement, void and detail of the available tactics at a designer's disposal should be able to provide a sound basis for design and detailing of the final design proposal.

Intervention

Tactics

Light

Void

Detail

Plane

Movement

Surface
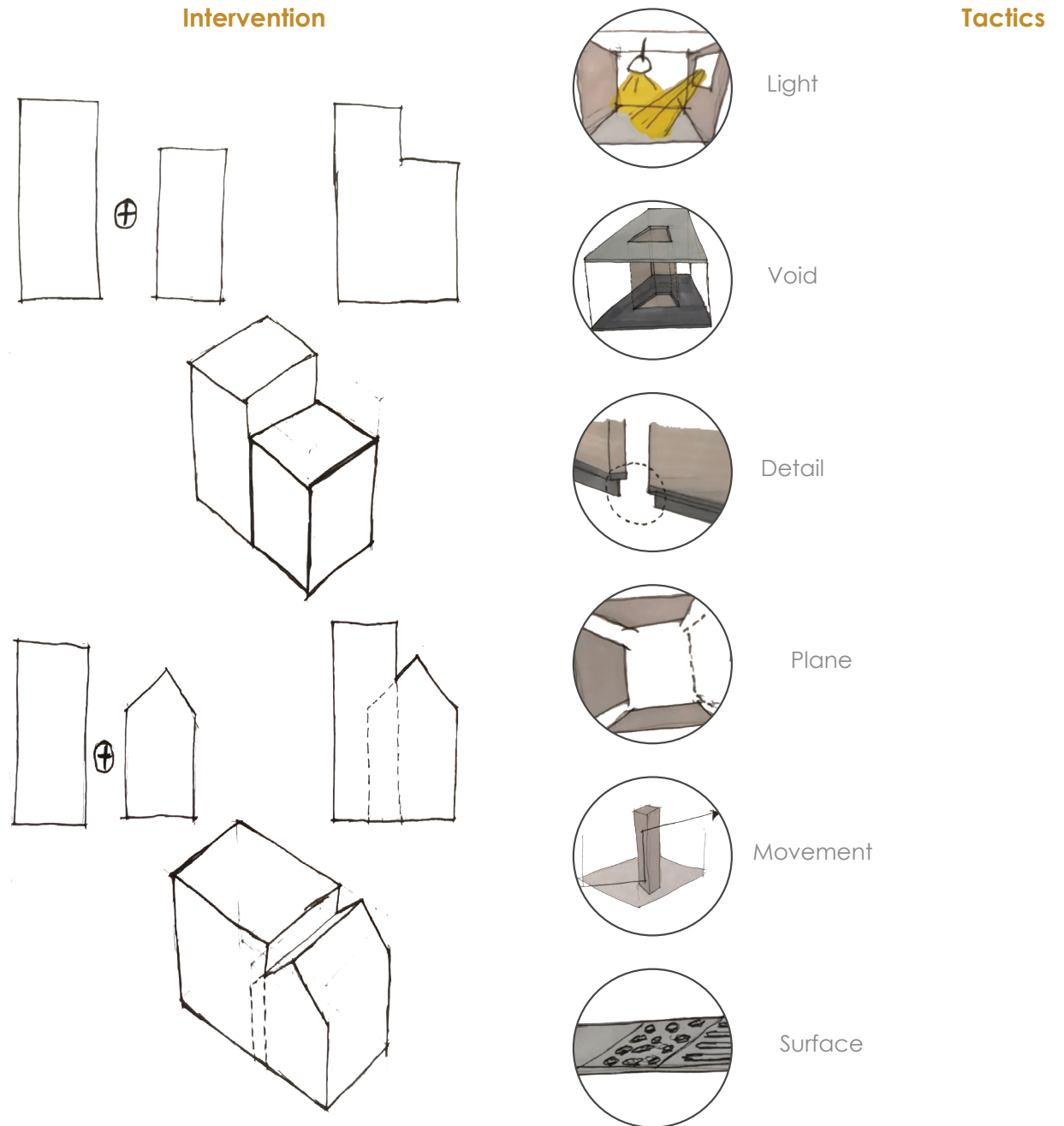
Figure 4.9 - Figure 4.9 - Selected strategy and tactics

4.5 Synthesis of theoretical framework

Social cohesion in post-apartheid South Africa is currently focused on the creation of a 'Rainbow Nation' identity. This policy is meant to represent the process of unification of the various cultures and ethnicities of the land. It is my belief that through this policy negatively impacts the negation and deterioration of social cohesion between the local community and foreign nationals entering the country as asylum seekers and refugees, as well as those entering as legal immigrants. This project seeks to offer a solution-based proposal which is a possible tool that the government can use to create policies which promote inclusion and cohesion and which works towards improving the lives of not only asylum seekers and refugees, but also that of the community as a whole.

This is to be carried out through the means of offering services and support that is specifically aimed for the asylum seeker and refugee but can be made use of by the local community as well. In allowing this interaction of individuals, knowledge sharing, and community connections are fostered and therefore opposing the exclusionary effects of the 'Rainbow Nation' identity. The research undertaken by Nash et al. , (2006:350) through their work with NGOs that work with asylum seekers and refugees in New Zealand has derived a list of services required in order to ensure the success of their services offered to asylum seekers and refugees. The list see Diagram 4.4 on page 76, which deals both the tangible and intangible will therefore be used as a means to benchmark the design proposal to follow for the Haven House project.

The realm of place-making identity is seen as part of the process of making place as well

as a result of the process of making place. Through the appropriation and attachment of space, an individual and their community are able to evoke certain memories, rituals and perceptions. Through the amalgamation of these various attributes, the appropriated space is transformed into place and an identity with regards to its constructs of physical environment and community is formed. The design for Haven House will ensure that all three fields of place-making are evident within the programming, zoning and detailing of the building, events programmed and interior design elements.

The synthesis and review of the various theories has noted the commonality of identity formation and three identity groups are offered; these being the identity of the self, identity of the collective and the identity of the building (Figure 4.10). Diagram 4.6 details the levels of engagement for the three theories reviewed firstly, on the levels of how they impact the self and collective; secondly on how they will impact the user, object and space relationships.

At its basis, the process of adaptive reuse relies on the alteration of the physical environment in order to meet the change in use or even just an improvement in the use. The process begins in the designer's exploration in the understanding of the place (site), in the Striping Back process. The identity discovered and the ensuing selection of the intervention adaptive reuse strategy and tactics chosen, see Figure 4.9 on page 89, will be used in the detailing of the design. Table 4.1 provides possible design ideas and expressions based on the selected tactics and intervention adaptive reuse strategy chosen for the design proposal.
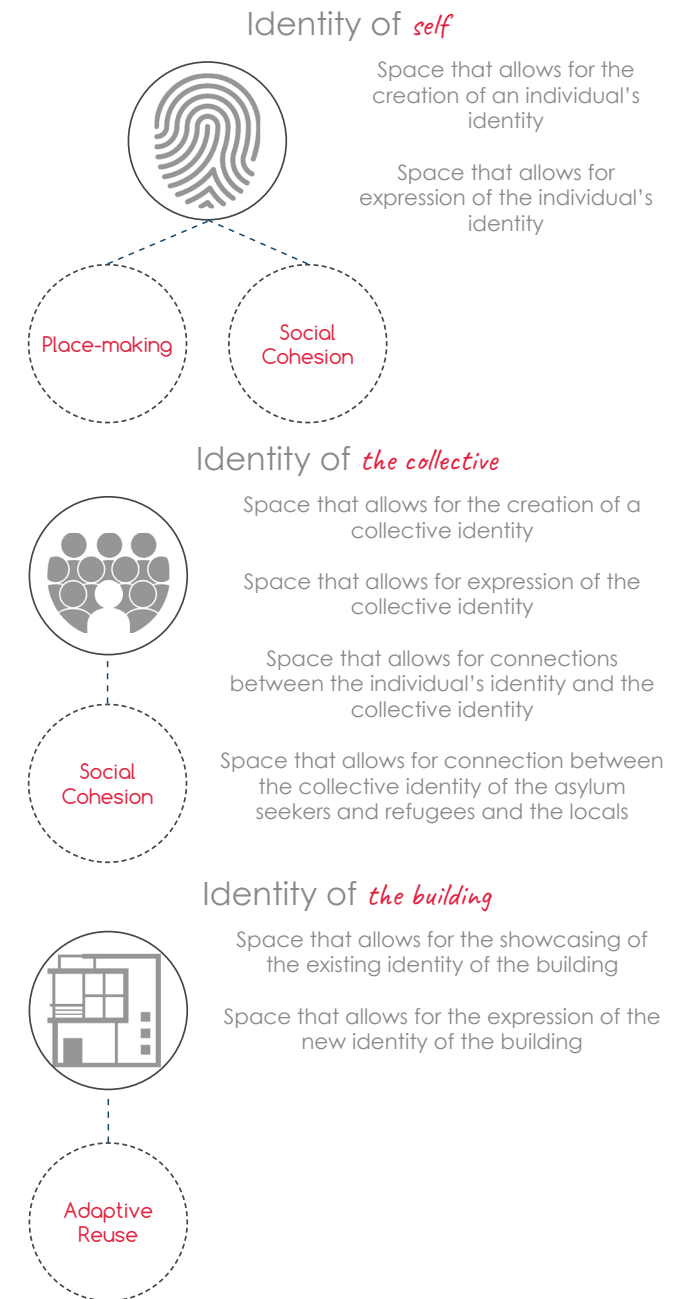

Identity of *self*

Space that allows for the creation of an individual's identity

Space that allows for expression of the individual's identity

Place-making

Social Cohesion

Identity of *the collective*

Space that allows for the creation of a collective identity

Space that allows for expression of the collective identity

Space that allows for connections between the individual's identity and the collective identity

Space that allows for connection between the collective identity of the asylum seekers and refugees and the locals

Social Cohesion

Identity of *the building*

Space that allows for the showcasing of the existing identity of the building

Space that allows for the expression of the new identity of the building

Adaptive Reuse

Figure 4.10 - Three Identity groups derived (Composite image)

	User	Object	Space
Social cohesion	○ ▮▮▮	● ▮▮▮	○ ▮▮▮
Place-making		● ▮▮	● ▮▮
Adaptive reuse	● ▮	● ▮▮	● ▮▮▮

Legend

▮ Programme

▮ Zoning

▮ Detailing

Adaptive reuse strategy

Intervention

Insertion

Installation

Tactics

Brooker and Stone (2018:112) note that the term tactics is used in order 'to describe a more substantial way of creating particular identities utilising a number of spatial devices'. The tactics at their core represent the components which make up the interior, or the room as per Brooker and Stone (2018:112).

Detail
- Wall junctions to be highlighted
- Old and new to be expressed
- Details visible to user
- Repetition in detailing
- Adaptability/modularity of elements
- Framing of detailing to reveal limited views
- Detailing to be showcased through use of lighting

Plane
- User hierarchy through level changes
- Permeability through vertical planes
- Human scale defined through ceiling plane
- Zonal hierarchy through level changes
- Sizeable communal areas
- Allowance for double volumes
- Articulation of changes through northern facade

Movement
- Dynamic movement
- Multiple journeys
- Adaptable elements
- Linkages between journeys
- Accessible movement on both vertical and horizontal planes
- Limited movement
- Transitional movement between roles as observer/user

Light
- Visual link to natural light
- Enhancement of existing light filtration
- Highlighting of users
- Variation between intimate and public social spaces
- Spilling of light between various interaction spaces
- Internal lighting to spill out and attract community
- Highlighting of significant objects

Surface
- Expressed texture variations
- Reflectance potential of surfaces
- Three dimensional character
- Surface as support for interaction
- Surface as permanent skin for expression
- Threshold expression
- Surface as temporary skin for expression

Void
- Auditor links through voids
- Visual links through voids
- Variances to scale
- Permeable barriers
- Void as interaction point
- Visible articulation of void
- Visual and auditor hierarchy through void

Self | Collective

Active | Observant

95

4.6   Conclusion

The project aims to create a space which can be associated as a place of belonging and connection for asylum seekers and refugees. For this purpose a study of the theories of Social Cohesion, Place-making and Adaptive reuse was undertaken. The theories have offered various principles which can be applied to the design of the proposal as indicated in Diagram 4.7 and Figure 4.10.

The principles offered provide avenues for both tangible and intangible explorations. In its review of the three theoretical fields, the study has noted a linkage to the notion of identity and the processes in which identity is constructed. It is through this commonality of identity formation that three identity groups are offered; these being the identity of the self, identity of the collective and the identity of the building. Three facets of identity have been offered as the final synthesis of the theories and will serve as part of the informants to be used in the detail of the concept and design.

Seeking the principles

Precedent studies and case study

5.1　Introduction

This chapter expands on additional design informants through the review and analysis of three precedents and one case study. The projects selected have been categorised into four categories, namely; adaptive reuse, heritage, identity (theory) and programme.

The case study has been selected due to its location as well as the project's programme and link to its context and the community it serves. The analysis of the various projects is concluded with a summary of the strategies and tactics employed by the architects as per the tactics noted in Chapter 4.

5.2   Precedents

5.2.1 Castelvecchio Museum

Location: Verona, Italy
Designer / Design Team: Carlo Scarpa
Area: 68500m²
Completion Date: 1973 (works by Scarpa), on going works by others
Category: Heritage
Reason for choice: Architectural issue and approach to detailing

Project Details

Originally built in the 14th Century by Cangrande II Della Scala and as a military castle, the castle was damaged at various points of its history and restored twice. The focus of this analysis is on the 1959 to 1973 restoration works carried out by Carlo Scarpa which saw the castle being turned into a museum.

Giulio Ghirardi (2013) notes the following statement by Scarpa, "Castelvecchio was all deception, I decided to introduce some vertical elements to break up the symmetry as the Gothic demanded. Gothic, especially in his Venetian form, is not very symmetrical." Through the design approach we are able to see and understand Scarpa's approach to the use of modern materials and finishes and his choice to expose the layering of a site's history instead of disregarding and discarding what he did not personally find value in.

'Through a simple variation in levels and falls, Scarpa has created a deeply felt separation of the elements, within an area in which many parts converge. This is because (in psychological terms) level paving and steps feel completely different, and even though the steps are extremely shallow,

they still register to our brain in a similar way to conventional steps' (Ghirardi, 2013). Through the use of local materials, choice in the finishing of these materials and patterns, it is evident that Scarpa placed value on the understanding and expression of the visual image that the various elements will come to create.

Great care and detailing was placed on the various junctions and joints one would encounter within the site. 'Scarpa's sensitive consideration of materials and details helped his work to achieve a sense of continuity with the several historical layers. As an example of the way in which tradition can form an integral part of modern design, Castelvecchio is a masterpiece' (Ghirardi, 2013). Scarpa created a curated path for users which was coupled with his use of level changes both horizontally and vertically. The viewers are continuously guided towards looking at specific views and are thus forced to experience and interact with the site.

Figure 5.1 - (Right, left on next page) Collage of images of Castelvecchio Museum (Composite image)
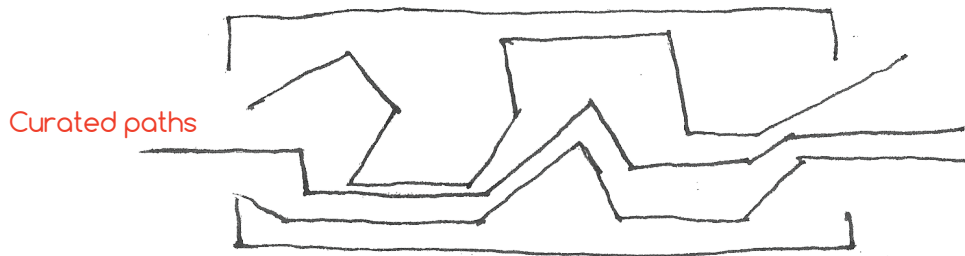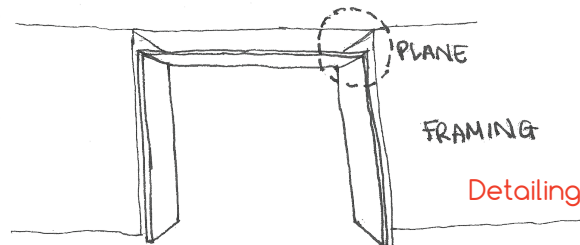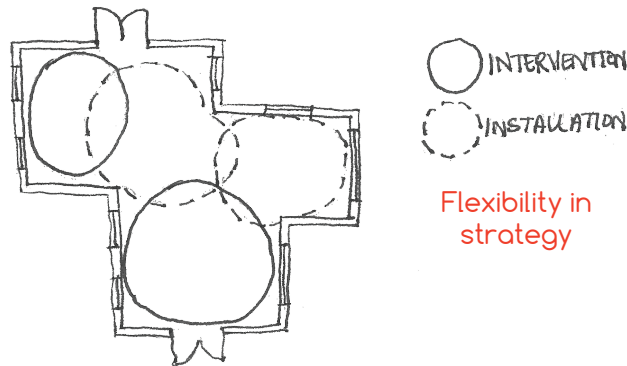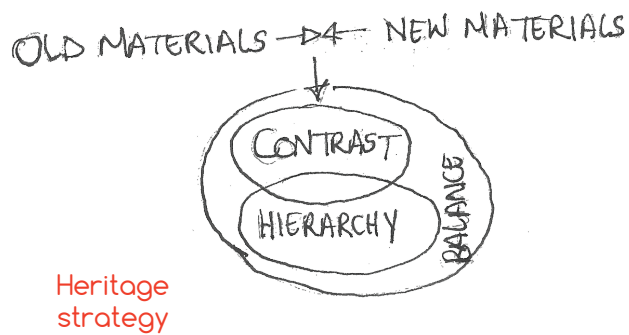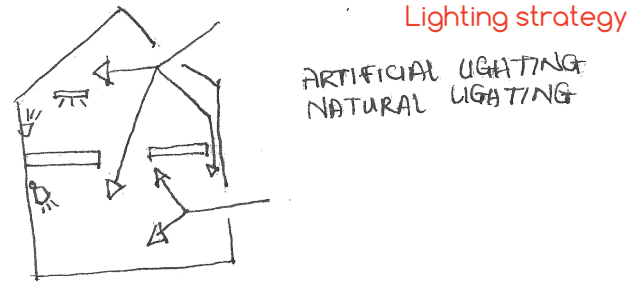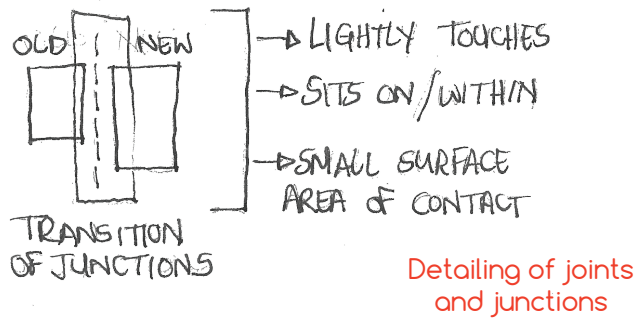
Observations

An analysis of the resultant finished product by Scarpa reveals an approach that highlights that he accepted the current history of the site, acknowledged the past and found a language in which to showcases the two. The process also included the stripping back of inappropriate layers to expose more parts of the historic fortifications. The design continually aimed at creating a private experience between the viewer and the object, and the internal layout of displays force interaction between user and site.

Scarpa's approach was not fixed and allowed for flexibility in that he modified his designs to accommodate the most interesting archaeological findings as they were unearthed on site. Visible within the design is the strong expression of the joint and junctions. The various junctions between elements/surfaces/materials have been treated with a variation of responses such as a thickening/thinning/solidifying of the junction, a texture change or smoothing, elements sitting on or within another, light touches between elements, small surface areas of contact where contact is necessary and the highlighting and understanding of which element is in the ascendancy. The use of lighting (artificial and natural) in various forms has also been adopted in order to render spaces, create shadows and evoke emotions from users.

Castelvecchio is successful in that Scarpa manages to beautifully marry the old and new fabric, thereby creating a unified whole. Through the design, Scarpa deals with the concept of contrast and hierarchy in a manner that provides balance between the two. In order to enhance the design and ensure that it is successfully rendered, Scarpa removes that which degrades the value. There is a narrative offered to viewers through the curated path designed, and users are constantly reminded that an intervention has been made in a manner which shows respect and sensitivity to the existing. Where possible, the interventions (new fabric) only lightly touch the old fabric, this also highlights a sense of hierarchy, expression and exposure of the existing fabric.
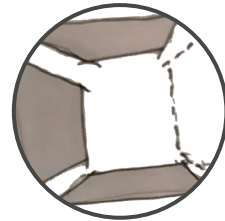
OLD | NEW
→ LIGHTLY TOUCHES
→ SITS ON/WITHIN
→ SMALL SURFACE AREA OF CONTACT

TRANSITION OF JUNCTIONS

Detailing of joints and junctions

Lighting strategy

ARTIFICIAL LIGHTING
NATURAL LIGHTING

OLD MATERIALS →← NEW MATERIALS

CONTRAST
HIERARCHY
BALANCE

Heritage strategy

INTERVENTION
INSTALLATION

Flexibility in strategy

PLANE
FRAMING

Detailing

Curated paths

Figure 5.2 - Analysis of Castelvecchio Museum

Principles

- Project highlights an approach that places significance on the understanding of the site within its current state and history.

- Understanding determined is used to derive the architectural language to be used.

- Approach not scared to remove that which devalues the site and does not fit within the narrative of the understanding formed through the analysis of the site.

- Process highlights the need for flexibility in the strategies and tactics used so as to accommodate various changes to the site or discoveries about the site while works are being carried out.

- The tactics of plane, surface and opening are used in defining the concept and its application through design.

- The expression of joints and junctions and the sensitivity and respect given in the choice of materials are also significant.

- Light, movement and hierarchy are also tactics which were employed.

- Overall project uses a mix of the intervention, insertion and installation strategies in various degrees throughout the site as is required.

- Project highlights a strong link to the understanding of history, function, context and environment.

- Users are guided through a curated path.

Light

Plane

Movement

Opening

Surface

Figure 5.3 - Summary of tactics employed
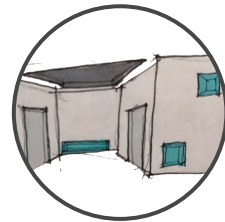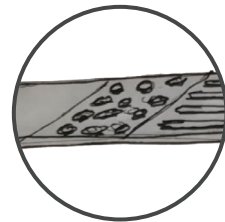
Castelvecchio Museum was selected as a precedent due to its approach to adaptive reuse of heritage architecture.

The principles learnt will serve to assist in the resolution of the architectural issue and the appropriate approach to detailing that is to be employed.

Possible applications to design

- Alterations or changes previously carried out to the building which do not add value or cannot be retained in the new design are to be removed.

- Overall design should be flexible in the strategies and tactics employed.

- Clear selection of tactics which would be able to physically illustrate concept through design.

- Joints and junctions between old and new are to be clearly expressed and detailed.

- Materials selection is to be sensitive to existing palette and the design.

5.2.2 B Nordic 26

Location: Vilnius, Lithuania
Designer / Design Team: DO ARCHITECTS
Area: 6500m²
Completion Date: 2017
Category: Adaptive Reuse
Reason for choice: Architectural issue and approach to detailing

Project Details

B Nordic 26 sees the adaptive reuse of three separate buildings into the creation of one complex to house a new co-working space throughout the 6 storey complex. The main goal was to ensure that the Danish concept of Hygge was incorporated into the identity of the various shared social spaces within the complex. 'The word Hygge originates from a Norwegian word meaning "well-being"' (Wiking, 2017:ix).

The main architectural issue was to ensure the connection of all three structures with the existing courtyard; and ensure that emphasis is placed on the connection of the structure facing the street. The street facing structure was then altered in order to facilitate this connection= 'the central shared space was designed inside the courtyard and accessed through the gates from the street for pedestrian and car access' (Archdaily, 2018a). The use of materiality and lighting has been used in order to physically construct the link between the courtyard and interiors. This ensures that the office spaces are also connected to the courtyard. Sustainability was a concern of the project; therefore, wherever possible, the removed materials were reused with an emphasis on ensuring respect and care is given to the connection between old and new.

'Inside we maintained a substantial part of the former building like the glass structure inside the courtyard, which was transformed into the main lobby with a cafe where each co-working user meets for breakfast or lunch' (Archdaily, 2018a). A stage for musical performances and artistic exhibitions was also provided in this main lobby area. During the design process details dating back to the 90's were noticed and a decision was taken to not remove these details but rather to showcase them instead.

The main materials employed are concrete and wood and these have been used to define the shared social spaces within the interior. Within the individual office spaces, the structural make-up of the building and its services have been opened up and exposed while introducing a new space defining element in the dark framed glass partitions. Shared services and social spaces, such as printing areas and kitchenettes, have been provided on each floor. All these spaces are specifically designed in a manner to represent Hygge-like spaces. The ground floor is the most public floor and provides for meeting spaces accessible by all users. 'The workspaces are designed with a great attention to Scandinavian designed furniture and ergonomics' (Archdaily, 2018a).

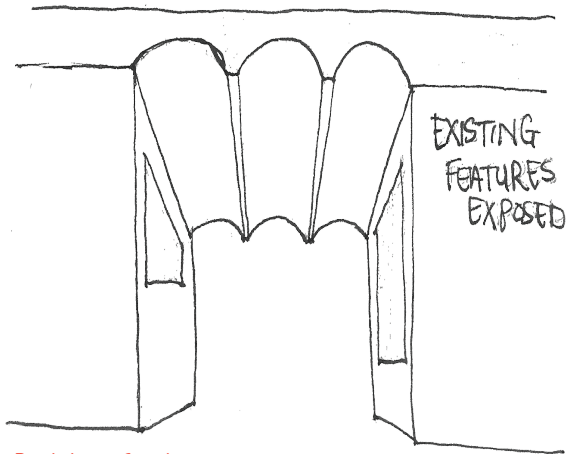*Figure 5.4 - Collage of images of B Nordic 26 (Tukaj, 2018)*

Observations

The street facing facade of the building was only minimally altered in order to facilitate the necessary connections to the street and internal courtyard. In order to enhance the facade, new exterior lighting was strategically placed along the length of the facade to highlight certain entrances. The ground floor serves as the main social space and connection point for all users throughout the building.

The co-working spaces are thereafter displaced on the first to the sixth floors with communal social and support spaces provided on each floor. This serves the purpose of forcing interaction between the different users making use of each floor with their immediate neighbour. The use of the communal ground floor spaces allows for interaction between the various users of the building. Terraces that act as exterior social spaces have been provided for on the second and fifth floors as well.

A basic material palette has been used which saw the introduction of wood and concrete floors, and aluminium glass framed partitions. In order to provide users with the Hygge-like atmosphere intended, the interior has been detailed to be a bit more neutral in colour through the use of white paint to the ceilings and walls. Consistent with the detailing of Hygge interiors, the lighting design makes use of various light fittings and colour temperatures to create a variation in moods and atmosphere.

The contrast between the old materials/finishes/elements and the new ones is made quite visible through the use of the white paint and black paint for light fittings and new structural elements. Through the use of glass partitions, divisions and zones are created. However, because the walls are glass, this separation is less harsh and is made more transparent.
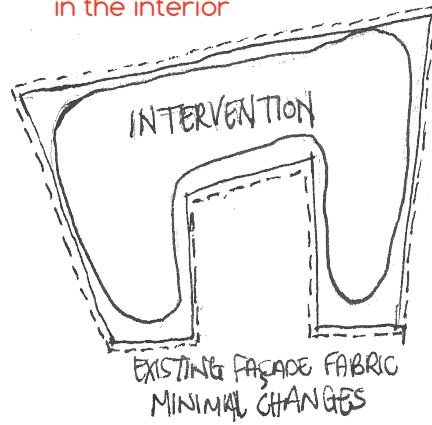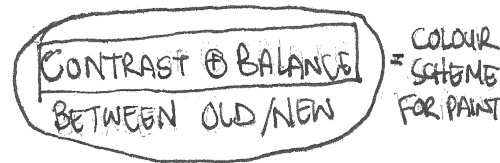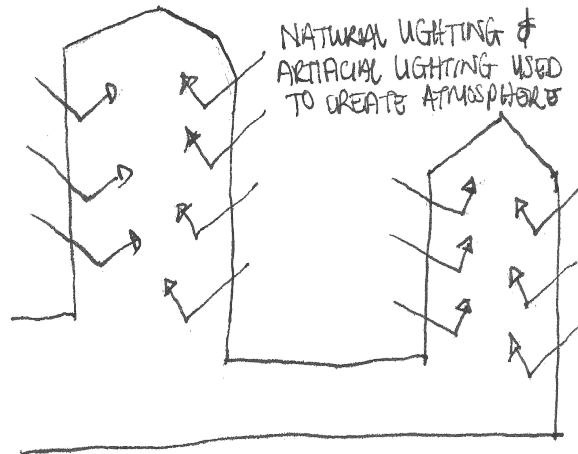
EXISTING FEATURES EXPOSED

Building features exposed

EXISTING HISTORIC FAÇADE LEFT MOSTLY UNCHANGED BUT NEW LIGHTING TO FAÇADE PROPOSED TO HIGHLIGHT DETAIL & SIGNIFICANCE
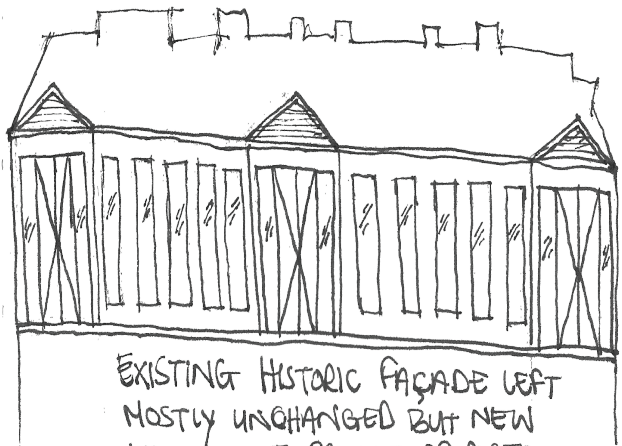
Sensitivity to facade and highlighting of historic facade

Design and alterations contained in the interior

INTERVENTION

EXISTING FAÇADE FABRIC MINIMAL CHANGES

Natural lighting used to create comfortable interiors

NATURAL LIGHTING & ARTIFICIAL LIGHTING USED TO CREATE ATMOSPHERE

CONTRAST & BALANCE BETWEEN OLD/NEW = COLOUR SCHEME FOR PAINT

Highlighting of existing and new via colour palette used

Figure 5.5 - Analysis of B Nordic 26

Principles

- The approach used highlighted the interior and private facades of the building as being adaptable and open to change.

- The street facade was only minimally touched in order to not affect the structural connection to its architectural context.

- As new characteristics of the site were discovered, these were incorporated into the design and showcased.

- Tactics of plane and light were significant and used to create the Hygge-like atmosphere desired by the concept.

- Surface and movement were also employed in order to create the Hygge atmosphere and required dispersed social spaces throughout the building.

- In the expression of the existing, most of the structural elements were kept exposed.

- Balance and efficient contrast between the old and the new was achieved through the paint scheme used.

- Intervention approach was used to alter site structure in order to accommodate the new programme.

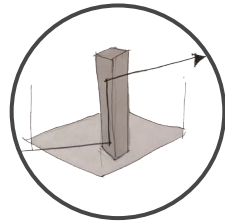- Project highlights a strong link to the understanding of context, environment and proposed function.

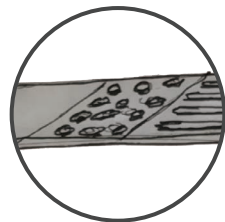B Nordic 26 was selected as a precedent due to its approach to adaptive reuse in order to accommodate a new programme.

The principles learnt will serve to assist in the resolution of the architectural issue and the appropriate approach to detailing to be employed.

Possible applications to design

- Facades and internal layout of the building is to be adapted in order to facilitate the expression of the design and programme.

- Flexibility in the design execution is to be allowed in the overall design.

- Zones and expression of specific spaces are to be articulated through movement and surface.

- Existing to remain exposed and celebrated.

- Old and new to be clearly defined but complimentary to each other.

- Intervention to change as much as is needed to accommodate the design but as little damage/removal of what makes up the significance/character of the existing.

Light

Plane

Movement

Surface

Figure 5.6 - Summary of tactics employed

5.2.3 Singkawang Cultural Center

Location: West Borneo, Indonesia
Designer / Design Team: PHL Architects / Patrick Lim & Hendy Lim
Area: 1972m²
Completion Date: 2017
Category: Identity (Theory)
Reason for choice: Theoretical issue and adaptive reuse

Project Details

Singkawang is a small city located in West Borneo, Indonesia. The city is made-up of three main ethnic groups, namely the Tionghoa, who are of Indonesian - Chinese ancestry, the Dayak, and the Melayu. 'The diversity makes Singkawang blessed with abundant art & culture potentials that have yet to be explored before' (Archdaily, 2018b). Even though the community of Singkawang is rich in culture and diversity, it is unfortunately classified as a low income community.

The community mostly consists of a more mature population with many of the area's youth population choosing to seek work and home outside of the community. The Singkawang Cultural Center Foundation realised this potential and sought to assist in improving the existing social problems within the community and requested for an adaptive reuse of a project of the existing under-utilised cinema in Singkawang.

'The Singkawang Cultural Center is a pioneer project and serves as a cultural house, a community center that became the center for fostering and promoting culture and art in Singkawang' (Archdaily, 2018b). The building was designed as a means to help strengthen the community bonds and help showcase history and heritage of the site 'through the architectural design of the building,

local cuisine, artistic performances, and visual art displayed inside the building' (Archdaily, 2018b).

The existing form of the cinema complex was kept unchanged and the new functions inserted into the existing site. In order to provide a new character to the exterior, a new local red brick cladding skin from Singkawang was introduced to the site. The existing metal cladding to the exterior was extended onto the facades which did not originally have any cladding and painted black from the existing green colour as per the new look and feel of the site. Additional climatic responses were carried out in order to enhance the structures. 'The design process focused on repairing the old cinema, creating a new ambiance in the city, emphasizing locally available materials (red brick of Singkawang), and responding to climate conditions' (Archdaily, 2018b).

Figure 5.7 - (Right, left on next page) Collage of images of Singkawang Cultural Center (PHL Architects, 2018)

Observations

The project sought to provide a space which was somewhat culture neutral but also expressive of the three main cultural groups. The design aimed to offer the community a space in which various activities and cultural festivities could take place. The various functions where zoned into the three structures and were done in such a manner that functions which could be connected are placed in close proximity to each other.
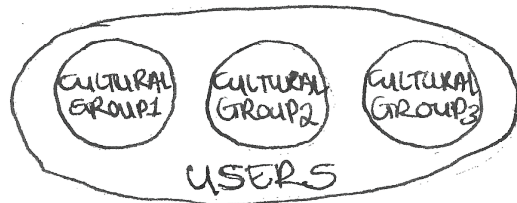
The programme has also been detailed to note the daily use functions and programmes as well as the special occasions, functions and programmes. The programme also provides users with external social spaces which sees the introduction of actual zoning and functions to the exterior spaces. The spaces become important community anchors and offer spaces where annual community festivals can take place.

The project significance lay on the emphasis of the existing cultures and heritage and providing both a physical link between the various groups and a metaphoric link through the design of a space which can encompass and express the three ethnic groups in a balanced manner.
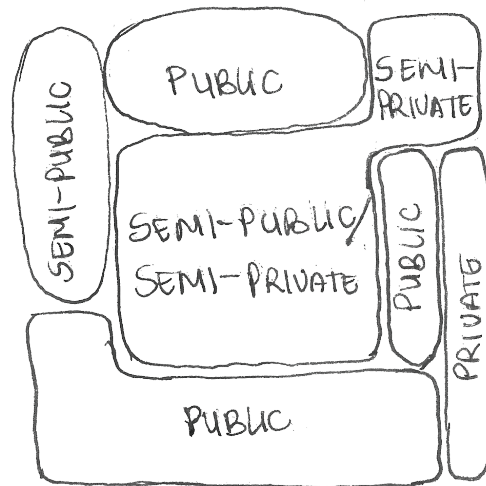
Space intended to equally accommodate
all three cultural groups

Zoning creates pockets of
communal spaces

Structure intended to become landmark
within the community. Landmark linking
the three cultural groups

New skin treated as a cladding
which can be removed

Figure 5.8 - Analysis of Singkawang Cultural Center

Principles

- The community centre was designed so that it could become a landmark and significant part of the community.

- Analysis and understanding of the site's context and the user community was crucial in determining how this could be physically and visually expressed.

- Tactics of plane, light and surface are employed within the design.

- Plane more significant
    - Due to the introduction of a new skin to act as a protective layer.

- Application of the red brick skin being the most significant
    - Becomes the new visual element which defines the character of the building.
    - Both a plane and surface tactic.

- Programme finds significance as it provides for the link between the three ethnic groups that the centre is to service.

- The groups are all afforded a space in which to express their culture.

- Intervention and installation approach used
    - The removal of the new skin would see the site revert back to its old cinema facade, whilst changes to surface carry a far more permanent effect.

- Project highlights a strong link to the understanding of history, function, context, environment and inclusion of sustainability.
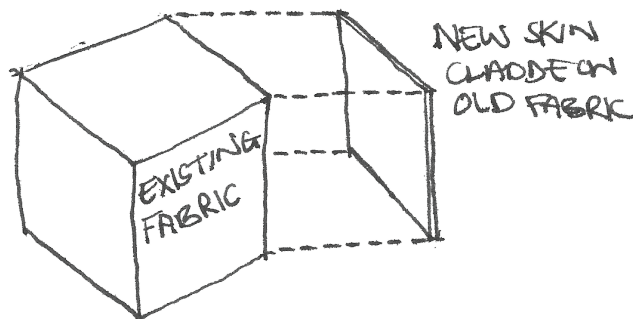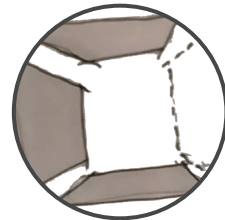
The Singkawang Cultural Center was selected as a precedent due to its approach to adaptive reuse of an existing structure to accommodate a diverse group of people. This links to the theoretical issue which looks to investigate the design of a place which can accommodate and allow for expression and interaction by a diverse mix of individuals.

The principles learnt will assist in the resolution of the theoretical issue and the appropriate approach to designing a flexible space which can allow for various forms of identity expression.

Possible applications to design

Light

Plane

Surface

- Design to ensure that the building is seen as a landmark and a significant part of the community.

- One new element/finish/material can be used throughout the design to represent the design and concept.

- Programme to ensure that it meets all the requirements of the main user group.

- The space will need to be accessible and afford all users the opportunity to express their culture and identity.

- Intervention strategy is to be applied but the installation strategy may need to be used for certain elements.

Figure 5.9 - Summary of tactics employed

5.3   Case Study

5.3.1   The Outreach Foundation Community Centre

Location: Hillbrow, Johannesburg, South Africa
Designer / Design Team: Local Studio
Area: -
Completion Date: 2015
Category: Programme
Reason for choice: Architectural and urban issue, and programme

Project Details

The Outreach Foundation Community Centre was built in 2015 on the staggered roof of the previously uncompleted community hall which had been part of the complex of the German Consulate situated on the site in the 1970's. 'The project is situated within the broader Hillbrow Lutheran Church/ Friedenskirche precinct, a site given to the Lutheran church by Paul Kruger at the turn of the century' (Archdaily, 2015). The building programme is made up of three main functions; a computer centre, dance studio and offices all situated on a separate floor starting on the ground floor, moving onto the first floor and lastly the second floor respectively. 'These functions are collected within an angular volume draped over the two levels of the site' (Archdaily, 2015).

Primarily designed to house the dance studio, the architects made a design decision to have users and those passing by the site have visual access to the dance studio through a 12 metre high window positioned to face Twist Street. 'The building is in and of itself a small piece of urban design, and houses a vertical street (in the form of an open staircase) which leads users from a central courtyard up to the public roof garden'

(Archdaily, 2015). The roof garden was included and was partly funded through donations from various social housing companies within the Hillbrow area. It acts as an additional space and stands to serve as an elevated plane where users are able to interact with each other, the building and the streetscape below.

The concept of 'Form follows Function' was applied in the design of the structure as the form of the building was highly impacted by the existing site and the functions to be housed within the building. 'However, the choice of white Chromadek corrugated steel and clear corrugated polycarbonate as cladding materials abstract the building's image and clearly establishes the building as a new addition to this part of the city' (Archdaily, 2015). Separate from the project, a new steel bench which was designed to be attached to a wall on the opposite side of Twist Street was installed as a means of allowing the various travellers a resting point where they could have their gazes directed to the dance studio and the various dancers practising inside.
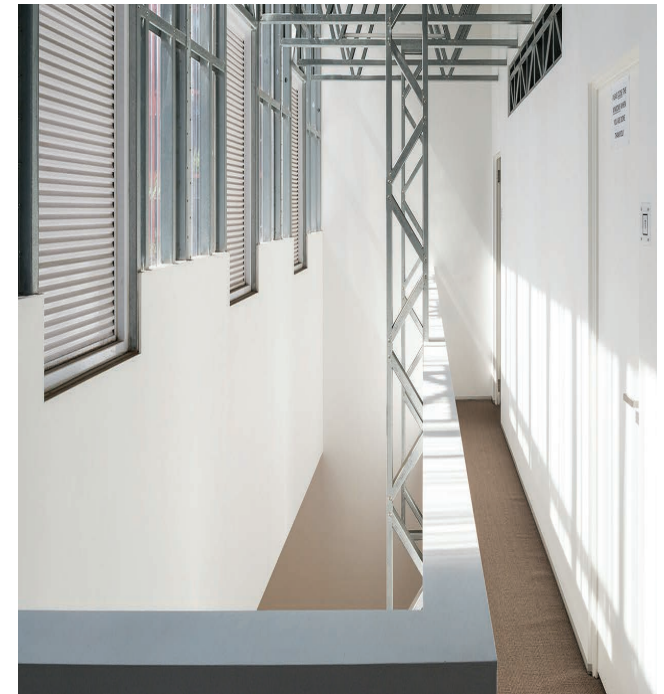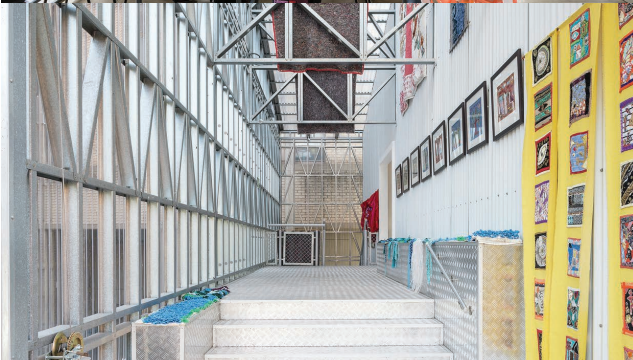

Figure 5.10 - (Right, left on next page) Collage of images of The Outreach Foundation Community Centre (Southwood, 2015)
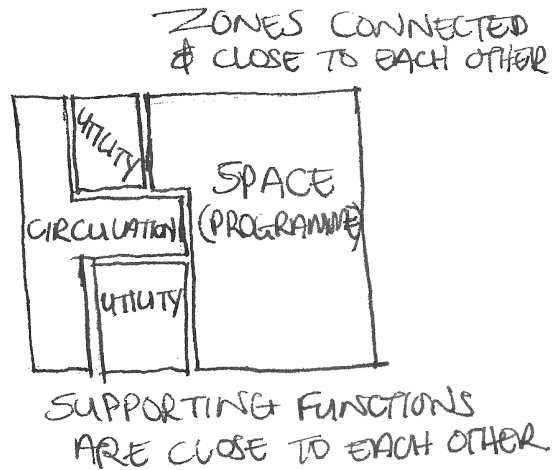
Observations

The community centre is located within the Hillbrow area which is generally known for its low income users from mixed cultures and ethnicities. The building was designed to specifically meet the needs of the community that it is servicing. The building physically sits on the roof of the existing building and aids in placing the community centre above the street level and creating a sense of significance for the centre.
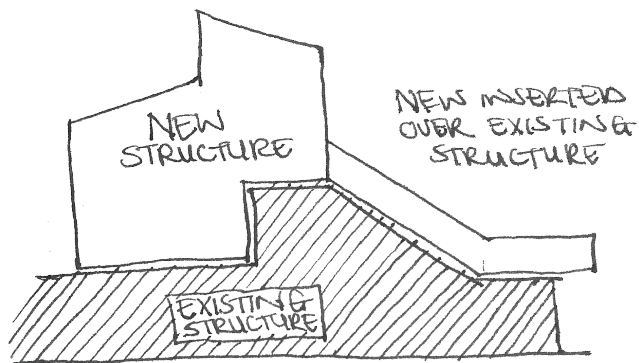
The multi-level structure is internally zoned in a manner that expresses a hierarchy in significance between the functions. This hierarchy seems to also govern the size of space required for the different functions. The circulation zone has been positioned in a manner that connects the various floors. The placement of the supporting functions in close proximity to the circulation zones aides in creating a buffer/transitional zone between the public and private spaces.

The structure has a narrow footprint and its design draws users from the street level up and into the building. This action culminates in the roof garden which is a community social space. Through its interiors the building also exposes aspects of its structural systems in some areas, thereby connecting the users with the building. Natural lighting is designed to filter into the building which would assist in ensuring the efficiency of the structure.
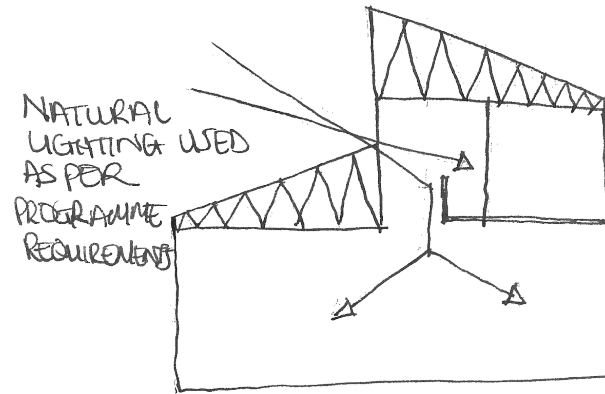
ZONES CONNECTED
& CLOSE TO EACH OTHER

UTILITY
CIRCULATION
UTILITY
SPACE
(PROGRAMME)

SUPPORTING FUNCTIONS
ARE CLOSE TO EACH OTHER

Zoning creates distinct divide
between public and private spaces

NATURAL
LIGHTING USED
AS PER
PROGRAMME
REQUIREMENTS

Natural lighting required for programme
(dance studio). Building structure
articulates importance of lighting and is
left exposed and readable to both users
within and users outside of the interior

NEW
STRUCTURE

NEW INSERTED
OVER EXISTING
STRUCTURE

EXISTING
STRUCTURE

Intervention designed to sit on top
of the roof of existing structure.
New structure is inserted into the
site and into context

Figure 5.11 - Analysis of The Outreach Foundation Community Centre

Principles

- New build structure.

- Insertion strategy employed
  - Structural elements were inserted and attached to the existing site.

- Highlights a strong link to the understanding of context, environment and proposed function.

- Designed so as to not mimic the existing structures around it.

- Provides its own identity and style
  - Stands apart from the existing modernist structures.

- Movement to, within and around the site is the major tactic employed
  - Detailed in a manner that would ensure that users are drawn up and into the site.

- Tactics of plane and light are used in order to define the various functional zones and atmospheric qualities required.
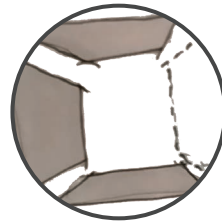
The Outreach Foundation Community Centre was selected as a precedent due to its approach to the programming of a community centre catering to a specific community.
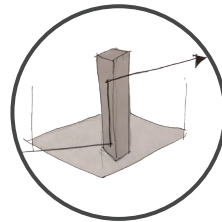
The principles learnt will assist in the resolution of the appropriate programming of the site as well as the detailing of the design intentions.

Possible applications to design

- Movement and the movement paths to be expressed through the design will be focused on bringing users towards and into the building.

- Lighting (whether artificial or natural) is to be employed to ensure that the necessary atmosphere is achieved.

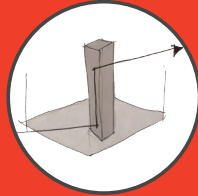- Final intervention to express the desired identity and character required.

Light

Plane

Movement

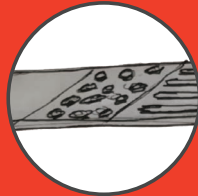*Figure 5.12 - Summary of tactics employed*

Light

Plane

Movement

Surface

Void

Detail

5.4   Conclusion

The analysis of the precedents and case study with regards to the categories of adaptive reuse, heritage, identity (theory) and programme resulted in the identification of a list of possible strategies and tactics which could be used in the design technical resolutions of the concept and its various reiterative explorations.

Through the analysis of the precedents and case study offered, there is an understanding that each project will need to have its own list of appropriate strategies and tactics to be employed as per the needs determined through the stripping back processes and design exploration.

The Haven House project will make use of an intervention strategy focusing on the change in use and programming of the site. The tactics which will be employed in the design and detailing of the Haven House intervention are that of light, plane, surface, movement, void and detail, as derived from Chapters 2, 3 and 4.

The chosen tactics will form part of the various informants from which the concept and design development will be articulated through and serve as the benchmark in the testing of the resultant design.