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5.1. INTRODUCTION
The problems facing the development of the design for this dissertation include integrating and applying the theory discussed in the previous chapters as well as solving the architectural form within a historical context, without becoming a sentimental parody of style. It is imperative that a local example of architecture be investigated in the light of the local vernacular as well as in its response to the local climate. The specific site chosen for the development requires integration with the landscape and is therefore also investigated in the examples at hand. The solution for this architectural problem calls for a parallel approach, combining intuitive design with the rational and pragmatic. As a result an ‘inspiration wall’ is put together to serve as stimulation for the initial design concept.

5.2. DESTINATION BRANDING IN PRACTICE

5.2.1 Louisiana: capitalizing on music and cuisine
Louisiana experienced a travel industry growth rate of 17.5%, after a re-branding campaign was launched in 1993 (Slater 2004:238). Louisiana’s
original brand was revised in 1993 with the tender being won by New Orleans advertising firm Peter A. Mayer Advertising and Partners. According to Peter Mayer, the main focus of the original brand was solely on the food industry. The brand has since incorporated a more holistic approach to the brand package including “Architecture, History, Culture and Music” (Slater 2004:231).

Branding expert David Aaker considers the Louisiana brand to be successful (Slater 2004:228) because it involves the following:

i. A strong brand identity exists where a competitive advantage has been developed: in this case the brand identity drives the association that Louisiana is a unique, historical, cultural, musical and culinary experience

ii. The brand has achieved awareness through consistent and strategic exposure to its core message

iii. The brand has perceived quality in the fact that visitors believe what they read, see or hear about the state, and these expectations are fulfilled once the visit has been made. In addition, the brand delivers on its promise in providing something which is unavailable elsewhere
ii. Brand loyalty exists between the visitors repeating visits and the state providing a reason for the return of the visitors, for instance by fests and celebrations.

These assets add value to the brand, which, in turn, provides brand equity, generating growth and profits. In planning for future growth, Louisiana included the following areas in a long-term action plan for its ongoing growth in the tourism sector: “technology, infrastructure, marketing, education, training and quality of life” (Slater 2004:239). The six key areas for growth identified by the Louisiana Tourism Collegiums 2010 can be adopted as a basic framework for Lydenburg with the focus on technology, infrastructure, marketing, education, training and quality of life. The quality of life of the Lydenburg community needs to be strengthened through an increased sense of pride in the town’s culture and heritage and the unique experience it has to offer.
.5.3. COMMUNITY DEVELOPMENT AND INVOLVEMENT

.5.3.1 Franschoek

Franschoek is, like most towns in South Africa, a model apartheid town after the French Huguenot refugees settled there in the 1680s. As the majority members of the coloured community were forcefully removed by the Group Areas Act during the apartheid era, restitution was demanded with the demise of apartheid in 1994.

The main focus of land reclamation was the South Commonage, the slopes spanning below the Franschoek pass. This area has been the town’s main aesthetical asset. The land was reclaimed, but it soon turned into a sewage farm and rubbish dump and was completely overgrown by invasive alien plants. With the land reform revolution, every previously disadvantaged party wanted his or her rightful share back. The claims lead to heated arguments and a forceful demand. The local authority and
community sat down together, and the Franschoek Social Accord was signed on 16 February 1998; it stated a “willingness to undertake dialogue and cooperation to achieve desired goals for all parties and choosing cooperation over confrontation” (Coetze and Strydom 2004: 11).

With the social accord’s being the first step to bring parties to the negotiation table, a business approach was adopted with the realisation that Franschoek’s most important asset was land. It was decided that the most fruitful approach in providing the disadvantaged community with shared access to the mainstream local economy would be to commercialise the Commonage.
The communication strategy implemented in Franschoek was adapted from Malan’s Communication and Facilitation Process (Malan and Grossberg 1998:170), which entails:

- Consultation
- Planning
- Knowledge sharing
- Participation
- Evaluation

In devising a strategy for Lydenburg in joining the divided communities, these key issues as identified by Malan will be implemented in the consulting phase right through to the evaluation stage. Community participation is of critical importance in this project.
.5.4 ARCHITECTURE PRECEDE NTS
5.4.1 Scottish Pavilion Edinburgh, Scotland (2004-2005), designed by Enric Miralles.

The Scottish Pavilion is a relevant work of architecture for this dissertation in the sense that it addresses the problem of being a flagship, landmark building, signifying progress, but being rooted within a distinctly historical setting. The answer is found in using materials which are readily associated with the location, in this case: Wood, Stone, Granite and Grassland Vegetation.

Subtle Scottish references were employed in the interior such as barrel vaulted ceilings with the Scottish Cross molded into the concrete, as well as the cross-theme also implemented in door frames and windows. Another feature is the way in which a central idea is continuously applied right up to detail level. A grass theme is noted with grass beds fanning from out of the building landscape and repeated with the screens on the windows and the overhead canopy. A repetitive pattern of laminated wooden laths are fixed in such a manner to appear as if it was randomly placed. This is also repeated in a sandblasted pattern etched onto the concrete walls adjacent to the screens fitted to the windows.
.5.4.2 Local Vernacular: House Sydney Press, Coromandel, Lydenburg, South Africa
(early 1970’s), designed by Marco Zonusso

House Sydney Press is situated 20 km south from Lydenburg and was commissioned
by Mr Sydney Press, owner of the Coromandel Estate, as his family home. Ahead of
its time, this house is a regionalist example with modernist and Japanese minimalist
influences.

The plan has an H shape, with a pond placed between the different wings of the
house. A promenade of stone arches lines the building along its length, framing the
view on the north side. The house boasts a cultivated concrete slab roof because, it
is said, the owner requested that the house be visible from an aeroplane flying over
the area. Windows and openings are set deeply in wide stone walls.
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Thermal mass helps in the climatic regulation of the building. Local stone was used for the walls. An interesting feature is the way in which the environment has assimilated the building. Plants on the roof started spilling over the walls, giving the impression that the building grew from the site. Originally, the owner specified that gardening was only to be allowed within three meters of the boundary wall.

According to legend, Mr Press had a measuring stick with which he walked once a week to measure the length of the veld grass, which had to be a specific length, on the boundary of the “garden”. Natural landscaping in the form of veld grass grows into the building precinct to give the impression that the landscape is reclaiming the land, while the building appears to be slowly encroaching or making an advance towards the river.

The materials used in House Sidney Press, as well as climate control systems such...
.5. PRECEDENT STUDIES
as the water pond that runs through the centre of the house, have been assimilated for the Lydenburg Incubation Node. Due to systems such as the evaporation pond through the house, the cultivated roof, the veranda looking north, the orientation and layout as well as the solid mass structure of the house, House Sydney Press is considered a prime example of regional architecture with respect to climate, environment and available local materials.
.5. PRECEDENT STUDIES
5.4.3 Dunar Park, Matalascanas, Huelva, Spain

“We did not want to introduce anything external, so we looked at the place to find the inspiration that would enable us to start the project. The territory, full of thicket and scrub, made us think about moving by jumping. So these were the first lines that we drew: two arcs. Like animals we will move, crawling over the ground. It will be the place that determines the geometry, not the geometry that transforms the place. Layer upon layer, shade over shade. That is how we hope to achieve the right temperature”

(Carme Pinos, quoted in Cerver 1998:9)
The appeal in Carme Pinos’ work lies in the intuitive design approach and the apparent internal assimilation of the site before the design process is commenced. The concept of layering in order to acquire the ‘right temperature’ evokes a magical sense of lightness in the structure. Dunar Park is one of many of Carme Pinos’ work which serves as inspiration for the design concept of the Incubation Node. The image of an aboriginal lean-to shelter comes to mind in the filigree constructed roofs.
.5.4.4 Inspiration wall

F.5.4.4.5

F.5.4.4.6

F.5.4.4.11 (a)

F.5.4.4.2(b)

F.5.4.4.12

F.5.4.4.3

F.5.4.4.1 (a)

F.5.4.4.4

F.5.4.4.7

F.5.4.4.9 (a)

F.5.4.4.10 (a)

F.5.4.4.2 (a)

F.5.4.4.11 (b)

F.5.4.4.1 (a)
.5.4.4 Inspiration wall

.5.4.4.1 Botanical Garden, Córdoba, Argentina (1999), designed by Monica Bertollino and Carlos Barrado

.5.4.4.2 Water Park (Park del Agua) (2003), designed by Lorenzo Castro Jaramillo and Juan Camilo Santamaría Delgado

.5.4.4.3 Secret Garden, Malmö, Sweden (2001), designed by West 8

.5.4.4.4 Dear Valley Rock Art Centre, Arizona (1996), designed by William Bruder

.5.4.4.5 Dunescape- designed by ShoP

.5.4.4.6 Jean- Marie Tjibaou Cultural Centre, New Columbia (1992-1998), designed by Renzo Piano
.5.4.4.7. Olympic Archery Range (1989-1990), Barcelona, designed by Carme Pinos and Enric Miralles

.5.4.4.8. Igualada Cemetery (1985-1986) Barcelona, Spain, designed by Carme Pinos and Enric Miralles

.5.4.4.9. Garau Augusti House (1988) Barcelona, Spain, designed by Carme Pinos and Enric Miralles

.5.4.4.10. Civic Centre (1986) Hostalets de Balenya, Spain, designed by Carme Pinos and Enric Miralles

.5.4.4.11. Plaza Mayor Sunscreens (1985), Parets del Valles, Spain, designed by Carme Pinos and Enric Miralles
.5.4.4.1. Botanical Garden, Córdoba, Argentina (1999), designed by Monica Bertollino and Carlos Barrado

Materials with opposing qualities such as concrete, glass, wood and water have been applied to compliment each other. The use of varying walkway levels creates points of interest and demonstrate innovative ways to frame the landscape and views. The courtyard, which opens up into a fan of concrete fins, acts as a filter when viewed from one side, but seems to be a wall when viewed perpendicularly. The play of solidness, mass and lightweight structures is appealing, as well as the application of different textures such as the smoothness of water and the

5.4.4.2. Park del Agua (2003), designed by Lorenzo Castro Jaramillo and Juan Camilo Santamaría Delgado (Paris, 2004:68-77).

The entrance of the park that acts as a narrowing funnel draws the visitors intuitively into the heart of the building. The same principle is applied in the Incubation Node as one enters the plain from underneath the lightweight canopy, as it twists towards the South-East of the Exhibition Hall. Another element that addresses problems encountered within the context is the raised walkways of the Water Park. Through these elements, access to the Garden is granted, without damage to the ecosystem. Lightweight walkways are applied in the same manner to the landscape of the Incubation Node, so as to not disturb the natural environment that is rehabilitated.
5.5. CONCLUSION

5.5.1 Analysis: site and contours
When exploring the work of especially Carme Pinos and Enric Miralles, an analysis of the buildings in relation to their site contours reveals a pattern of perpendicular lines running along the natural lines of the terrain. This approach is a subtle way in which to integrate a building within its landscape, without losing a sense of order and structure. This is especially applicable in the development of the Incubation Node, where the complex is to fragment and dissipate into the landscape.

5.5.2 Roofs
   5.5.2.1 Cultivated Roofs
The cultivated roofs used in the Scottish Parliament as well as house Sidney Press serve as a climate control device (retaining heat in winter due to its mass) and also extends the building into the landscape, integrating it with its surrounds. Cultivated roofs are to be implemented for this same
F.5.5.1
reason in the Incubation Node.

5.5.2.2. Filigree construction roofs

The intuitive, multi-layering of light-weight structures such as wood, allows for light penetration and ventilation of the interior spaces. The textured roof as shown in Dunar Park (Cerver 1998:8-10) is a point of departure for the Incubation Core for Lydenburg. Although there will be primarily be made use of solid massed objects for the main construction, it is the roof that will create an interplay between light and shadow, heat and cool and protection and vulnerability. The apparent arbitrariness of the structures adds to the overall excitement of the design. Excitement is an integral part of the design concept for the Incubation Node in order to generate initial interest of visitors.
.5. PRECEDENT STUDIES
and residents alike

.5.5.3 Screens
The screens devised for the Scottish Pavilion serve as inspiration for climatic control measure in the Incubation Node.
The repetitive pattern of apparently randomly placed wooden slats serves as inspiration in applying the theme of grass in an abstract way in the design of the

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proposed building.

5.5.4 Landscape articulation
Landscape articulation is to be derived from the natural contours of the site, as per Enric Miralles and Carme Pinos. The introduction of grass into the building, on
roofs and into the site as a whole will also serve this purpose.

.5.5.5 Details

Attention was paid to the detailing of architectural elements, such as screens and canopies in carrying through the central concept. This same concept is relevant to
.5. PRECEDENT STUDIES