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Supervisor: Prof Lesley Lokko
Co-supervisors: Craig McClenaghan & Sumayya Vally
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DUANE WEBB

Minor Dissertation for the degree of M Tech (Prof) Architecture
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DESIGNING TOWARDS A CURRENT IDEAL WHERE CULTURE AND CIVILIZATION FUSE.

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CHAPTER ONE
INTRODUCTION

This dissertation is intended to interrogate and challenge the way in which the modern architect approaches the many decisions essential to a design. I intend investigating to what extent the current influences to which designers are subjected have changed the way in which we approach architecture. Informed reference and lessons from the past combined with a constant stream of modern information will aid one in establishing a narrative to which future architecture might be approached and implemented.

1.1. BACKGROUND

Before ease of living was gifted to humankind in the 21st century, man of previous eras were left to think and comprehend pressing issues for themselves. One of the most interesting inner grievances of the time was the difference between culture and civilization. Civilization has become a word which has in many ways been applied out of context in modern life, as it does not refer to place, but rather to self and others. The way we respond to emotional conundrums as a group within a specified context is what establishes civilization.

As an example, if ones wife were to pass away, the immediate family and close friends might share in the same heartache and mourning as what the closely affected would. This is humanity. The idea of being civil, and participating in a civilization, would be when someone (a stranger perhaps) would show sympathy toward the grievance, but not be truly sad as he or she did not know the deceased. American novelist Elie Wiesel was once quoted in saying: “Without memory, there is no culture. Without memory, there would be no civilization, no society, no future.” (BrainyQuote,2015)

Culture on the other hand relates directly to the way you are within yourself, and the person you perceive yourself to be within the confines of your mind. This, much like civilization, is affected by external influences, trends, hype, and capital gain. Simple examples when looking back is the idea of being a gentleman, a thief, or a murderer to name a few. It is this state of mind, and the way in which we are unguarded to the idea of manipulative practice which has affected so much of what we do. A mass culture has emerged where man is influenced by trends of the time instead of realities. “Lifestyle and trends are strongly influenced by social-cultural changes, such as modernization, technological innovation and also by artistic movements.” (Intothefashion.com, 2015)

The way that cars are designed, infrastructure is established, and in a way most relevant to this dissertation, the way in which an architect is to approach the design of a building at any scale, in any place, housing any function. The idea of culture has a very strong spatial aspect and much in the same way to how environment alters our psychology, culture as a body houses the group of individualism within it. It is at the point when culture and civilization fuse is where the designer gains the ability to get closer to the “ideal” of the time. Dissecting the culture of the environment in order to gain a greater understanding of the story behind it, and applying a civilization sensitive approach to the way forward will aid one in achieving a new beauty. This is an informed, non-faceted beauty.

This study intends to step back from architecture as culture dictates it to be today, and look at it from an unromanticised or un-manipulated point of view in order to gain a greater understanding of that which we do. It would be ignorant to assume that all architecture has been led astray, and does not remain true to fundamentals, however some such examples do exist and continue to be erected due to a potentially outdated approach. This study intends to reveal a revised and informed approach one can take to establishing what is ideal to the here and now. Once this has been established, it should be the role of the modern day architect to transform culture and civilization into space. Perhaps this form will become irrelevant in 20 years – but the mapping of the progression of man has the ability to become a museum on a global stage. Perhaps the mapping of previous ideals, and documentation thereof will aid the future in approaching modern modernity in a new way.

1.2. THE COMPLEXITIES OF INDIVIDUALITY

From time of conception to the moment you read this, humankind is being shifted, moved, manipulated into a new way of thinking based on the past. The human minds are in a constant state of unrest in an endless attempt to find an ideal for right now. As much as the brain is like a sponge, able to soak in new ways of thinking, it is this same brain which decides what is good,
bad, and unacceptable. The brain has the ability to remember both the good and bad in the past, and fabricate a future which is beneficial to oneself. An ideal.

Present day machines have the ability to calculate way faster than our limited speed and understanding, however it was the human mind which birthed and programmed this technology. It has the ability to produce genius. Cures to unfathomably destructive diseases, means of preservation and care for surroundings, and even has the ability to manage the complex machine which is our bodies. In the same breath, it is this brain which thought out the nuclear bomb, decides to go to war, and learns to hate that which it is surrounded by. The way individuals are able to tame this machine is what shapes us into the person which we think we have become, and the person whom we are to others. Dr. Edvard Moser, Director of the Kavli Institute for Systems Neuroscience and the Centre for the Biology of Memory in Norway has been quoted saying: “Location in space is fundamental to all kinds of memories of events and facts. Try to think about any event you have experienced, and you always associate it with a place. Space is really part of the memories that you store, and remembering a location reminds you of the events that took place there.” (Kavlifoundation.org, 2015)

Countless theories exist as to why individuals sport different personalities, and interpret things, people, spaces in different ways. The renowned Sigmund Freud was of the belief that personality is a constantly shifting machine in which foundations are established in the childhood phase up until 5 years of age (Psychosexual stages.) He was of the belief that the basic build-up of your psyche was determined in this state of pre-consciousness and was greatly influenced by environment (McLeod, 2015). Theories differ, but a strong common point of agreement is that personality is determined by both genetics and environment. Knowing that an architect is able to create an environment, one could consider that an architect has a new found responsibility when bearing in mind that the humanity can be manipulated and altered to adapt to surrounding circumstance. It is this individual differentiation which birthed the premise of interpretation and preference.

The above begins to touch on the question of how individual psychology and emotion links itself to an event, and subsequently a place. Armed with a revised approach perhaps it would be possible to reverse engineer this phenomenon and form a space which triggers that intended memory. As opposed to merely linking form to function, the ideal architect harnesses the ability to turn space into emotion, form into memory, and architecture into art.

1.3. STRIVING TOWARDS AN IDEAL

Norman Foster was famously quoted in saying: “As an architect you design for the present with an awareness of the past and future which is essentially unknow.” (Arenas and Ruby, 2014). With this in mind, it seems immoral to discard the past. As is the case with aging and maturing into adulthood, one learns what works, and what doesn’t. Lessons are learned through failure and success, the result of which moulds you into the person whom you have become today. Whilst considering the trial and error of architecture over decades, one realizes that the future should be designed with a strong reminiscence of the past in mind – not necessarily in a visual way, but in an intelligent way which does not forget about the humanity which it is to house. In order to gain insight into the future, one should embrace, respect, and enhance the past along with the people of it.

For the reason of evolution and individuality, the term “ideal” does not cover absolutely everything for the remainder of time. Human difference and interpretation makes the goal of striving towards perfection unattainable. As an architect one should bear the psychological repercussions of a design in mind when creating a space specifically catered to a function. One could therefore refer to an ideal as something that appeals to the majority within a certain time frame. An answer to the here and now, for the people who will experience it now and later. Embracing the power of interpretation through space, and accommodating the individuality within the onlooker we can strive towards a temporary correctness – a time based ideal.

1.4. METHODOLOGY AND OUTCOME

This study is intended to revert back to the past, and reveal the link between self and space. By learning from and absorbing the inner struggles of past man, one can seek to find enlightenment which will shine on future man. Perhaps the fundamentals have begun to slip from the grasp of the current architect, with the lessons learned by previous generations being overpowered by the hustle and bustle of this modern age. Concept, spatial feeling, and a form relevant to function is often overlooked and deemed secondary to the endless supply of engineering and computer generated genius so readily available today.
CHAPTER TWO
UNPACKING THE PAST

In order to look forward, and pioneer the future way in which one should approach an ideal architectural design, it is essential that we look back. Back before the earliest building had been recognized, and personal stances were taken to that which was created. Looking back this far, sole emphasis was not placed on the resulting forms, but rather on the relationship between the people of the time and the resulting architecture. It is essential to strip architecture down, and learn from an era when aesthetics were secondary to usability in order to strive towards present day relevance.

2.1. REALIZATION OF POTENTIAL

Architecture, once unpacked to the bare essentials exists for one primal reason – to provide shelter and refuge to the inhabitant/s. Chinese philosopher Lao-tzu was famously quoted in saying “The true reality of a room is not its walls but the emptiness they contain.” (Google Books, 2015). This tactic, in many ways was a principle which had been diversely implemented before religion directed architectural into a more emotive practice. By this we realize that the idea of designing for the present can be drawn from the most undeveloped form of man, from cavemen manipulating their immediate context to cater for their primal needs, to the Koi san erecting huts from branches and leaves around them.

A lack of technology or ideal resource was in no way a hindrance to satisfying the need of the time. This simplicity listed above displays form in a functional matrimony to basic resource available at the time. An example of this, apart from African examples is the village of Kirkjubour, halfway between Norway and Iceland – where a culture of reinvention and necessity was evident. Some houses have been constructed from stone, and grass roofs from the surrounding fields. Others have been made from driftwood and other abundancies. Whether or not the architecture was beautiful or emotive remained irrelevant as it catered to a need. The earth gave, man took, and architecture was birthed.

Figure 1 designer (unknown), quovadis.org website.

It was only until later when a hierarchy was formed that architecture became something both functional and expressive. Christianity was being enforced throughout the then modern world, with tribes and villages being forced to adhere to a new belief system. In a successful attempt to achieve a sense of power as well as showcase the grandeur of God, careful attention was paid, and major effort given to the design of churches. Evidence of this can be seen in Romanesque churches of the time such as the Wilton Italianate church, which boasted with high volumes, massive arches and sculpture like design throughout. (ROSS, 2015)

Family dwellings of the time were designed with haphazard positioning and orientation, whereas the church of the area was something of divine precision and thought. The sheer scale of these goliaths were not only dominant, but in their credit they were the first forms which attempted to convey meaning, as well as prove that a structure had the potential to be so much more than previously thought. The walls and vaults of churches, as seen in the Wilton Italianate were meticulously engineered, whilst both the inner and outer were designed to be functional according to the needs of the church. The design and execution was not only that of a beautifully configured structure, but also introduced a feeling of authority.

Although many of the churches of the time were perceived to be an embodiment of ‘dominance’ this was not the intention of the architect, engineer and artist. Dominance is plagued with negative connotations demeaning the surroundings, and over-powering them with blatant
disregard. The intended approach was rather one of authority, a father figure if you like. One had the freedom to live, move, procreate and sin as you wish, but the vast scale and precision established by the form of the church showcased the idea that there might be something larger than oneself to live for.

As this was a time of confusion and anarchy as the church saw it, the streets were places which showcased the problems of the time. Filth, plague, thievery and faeces were not uncommon sights should one dare to perambulate the streets. Whereas the streets were seen as a space to avoid, the inside of the church was seen to be a place of refuge where unwanted pagan spirits were not welcome and could not enter, and the outside was intended to draw crowds nearer and persuade man to enter. Architecture had gained beauty, enticement, and intrigue. Man had come to the realization that a form could entice, and carefully designed space could become a release from the unwanted.

2.2. Implementation by man

By showing such preference to a church, being the sacredness housed in the precision of the inside, as well as the hierarchy established by scale of the outside – markets and home dwellings began to discover this new found functionality and comfort. Man began to contemplate whether or not their houses, at a much smaller scale to that of the church or street had the ability to feel as divine as a church. This pursuit of the same efficiency and meaning housed within the walls of the church, not in a spiritual sense, but in an emotive way was something that the everyday man craved an ultimately achieved. A home was no longer just a place for one to heal from illness, or dwell in the self-pity of inhuman surroundings. Early paintings especially in the Victorian era such as William Holman Hunt’s “The Awakening Conscience” revealed every-day civilians, as well as royalty not only dwelling in their houses, but thriving. As the title of this painting indicates, it was a time of realization and immgerence from an inferiority.

Explorations were being steadily made, and similarly to the trial and error of today some aspects of design were kept, and others discarded. Such simple ideas such as sub-division within a form became a practice common to most homes receiving a steady income. This era was very much a teething phase, and interestingly the idea of need and want were very much still alive. A home was still a shelter when analysed closely – it was just a more functional, and increasingly emotive one. Rooms for basic human needs were invented. Sleeping, love making, defecating, food making were accommodated in bedrooms, bathrooms and kitchens. Passages leading to these divisions were seen as the shared spaces evident in later examples of communal homes.

Expression was not only found in sub-division, but also in varying the heights of the ceilings as well as the width of the rooms. It was established that width of walkways had to accommodate the population relevant to the function, and varying the ceiling height had the ability to represent comfort or intimacy. The church began to take on the function of a place of refuge where babies would be abandoned, where lepers would come to be healed, and where communities would gather to resolve the anarchy emerging beyond the gardens of the church. “The difference thus grew greater between the spiritual outside, and the worldly inside” (Sennett 1990:19). There was no longer a pressing need to leave the house, but rather a want to stay in and explore the possibilities of this undiscovered potential.

A home was seen as a shield if you like. A personal church which did not house religion. It was unknown at the time what effect this new found spatial power might harness, what effects this might have on self, street and religion. We were still unaware of both the positive, and negative ways in which this beauty could be implemented.

2.3. EVOLUTION OF AN IDEAL

The effect of this new found confidence in a dwelling was one which pushed people further away from the church, and even further away from the mundane, ‘neutral’ houses which were yet to become homes. As purists would up and go, venturing into the wilderness in an attempt to connect on a deeper and more resolved level within themselves, cities began to fall under the same spell which has been cast on many modern day cities, and the respective architecture thereof. Practices of governance, and inferiority between authoritative figures (or royalty) and common man had established a barrier between the supreme, and the mundane. Common man would aspire towards a more powerful image, whilst the authority intended to separate themselves from the reality in which he was cast. The whimsical practise of this new found power within architecture had been altered by higher power and capitalism.
As an ideal is something which always finds itself in a state of movement and reinterpretation, it was inevitable that this seemingly perfect realization would undergo change. Guatama Buddha referred to the term desire as: "an over attachment to the material world and its pleasures which is at the root of all human suffering" (Psychology Today, 2015). Based on how humanity has historically acted upon itself, one can say that human greed and narcissism leads one to feel that dominance should be cast over those less superior to you, be this in the car that you drive or the schools which you send your children to.

An architect is not merely a person who designs a building, it is rather a person within a profession which intends to address problems and implement solutions in a constructive or thought provoking way. It seems as though common modern man has surpassed the historical way of thinking when approaching architecture, and relies on the help and guidance of a professional to convert ideas into reality. For this reason, the act of establishing an ideal for a client, within the parameters established should be the responsibility of the architect.

CHAPTER THREE

ARCHITECTURE LED ASTRAY

It is a fact that land equals capital, and this has undoubtedly had an effect on that which has been created not only in cities, but in homes as well. It bears true that the more efficiently municipal authority is able to divide available land, the more capital can be created. A similar tactic has been employed in (mostly) corporate design where architectural ideologies seem to have fallen secondary to budget and feasibility studies. It would be untrue to say that without money anything can be achieved, but is it not at this point that ingenuity and innovation should be applied? With millions of products available to specify, as well as a professional team which can reach the dozens at what point does a professional say "it cannot be done." Perhaps active innovation could be a cure to this, but are we able to implement a current ideal within the framework already established over decades?

3.1 THE OLD CITY

It seems as though buildings in most CBD's become taller as opposed to wider. Wandering to the outskirts of a place is a territory yet to be explored. One could debate the many possible reasons for such a phenomenon. Perhaps prime location will make a business appear more powerful than the "lesser" on the borders of the city; perhaps the cost of nearby plots have become too excessive. The population of commuters in a central area one creates by doing this results in an infrastructure which cannot sustain or accommodate the flow of people needed. As traffic gets worse, efficiency drops. Would the increased productivity created by expansion not benefit businesses over an extended period, and even prove more profitable in the long run?

Although status is established by prime location, perhaps this is more of an illusion that what mass psychology dictates it to be. Sandton, a suburb in Johannesburg boasts with, as well as mass advertises the fact of being the wealthiest square mile in Africa (Sandtoncity.com, 2015). What is not advertised is the excessive commuting times established by such a hierarchy, as well as the underlying competition between neighbouring glass and steel giants. The appearance of wealth resonates toward the onlooker, but at the same time expels an air of facetiousness. Sandton for these reasons does not boast an ideal of the time, as 20km out of the city Johannesburg boasts thousands of acres of undeveloped veld.
It has been established that correctness is subject to change, and a historical correctness in a time of urban disorder was undoubtedly the grid iron patterns which older cities implemented to great extent. This approach was introduced on a global scale after it was discovered how efficiently Roman army camps functioned when forced to adhere to this rectangularity (Grigsby, 2010). This approach seeped into the urban design of most modern cities, being implemented to the extent that landscape, orientation and place fell secondary. Being symmetrical, repetitive and uniform resulted in an ultimate limitation of future development and infrastructure. The right angles created also limited the implementation of trade routes and efficient transport systems as trains and large vehicles could not be accommodated. One could argue that places of importance lose value, as the site parameters are the same for all buildings – regardless of function and scale.

The present day repercussions of this is inefficiency, as well as dangerous conditions for pedestrians and onlookers is a reality in which the modern architect often finds him/herself whilst designing in an already established context. The urban planner was an untimely addition to building practice, and could have avoided these issues given the opportunity. In the corporate environment, an urban planner is often seen as an unnecessary cost to a development, and is seldom used. Without proper professional intervention it seems inevitable that future developments and inter-city expansion might follow the same trends, hereby repeating the inefficiency of the past.

3.2. IMAGE

Corporate life is required to house many people, and often is intended to attract potential clients. In such larger examples, the function has determined the scale of the building, and the intended image of the company within it has dictated the appearance. On a residential scale, height has (in many cases) also become a symbol of wealth. An ill designed double or triple storey house is seen to be much more expensive and dominant house to that of a well designed, spatially planned home. The same manipulation of perception can be seen by entirely glass facades, flamboyant entrances, and attempts at replicating Le Corbusier’s “perfect modernism.” It would be unfair to criticise such materiality and approach as an entirety, however the application thereof is often ill-considered within an urban or suburban context. Perfection could be seen as a flawed term, as it suggests that a permanent ideal exists. Needs and wants are constantly evolving, as well as the way in which humankind views them.

As an example, one could consider the sport of boxing and the various weight divisions that exist within it. If two heavy weight fighters were to oppose one another in the ring, it would be human nature to choose a favourite. The true thrill however comes in seeing an equally opposed and entertaining fight. One could relate this to two buildings standing next to each other within a context enriching the surroundings.

Should one remove one of the heavy weight fighters, and replace him with a light-weight fighter, the scene would tell a completely different story. The light-weight may be a better fighter; nimble, faster, with better technique; but the sheer size and strength of the goliath next to him will over shadow David’s brilliance. When relating this to architecture, perhaps it is best to separate different scales of buildings from one another in order to celebrate and enhance the street as a whole. There is a time and a place for everything, therefore functions should not be tricked into a particular space or scale, but rather seek to create a uniformity, and celebration between man and building. Impressionability and subliminal messaging leads an onlooker to think differently when considering this ideal.
Along with this seemingly apt approach to a current cultural and civilization based reality came a massive oversight in terms of tectonics. Even the legendary Mies van der Rohe fell victim to this oversight whilst designing skyscrapers and mega-structures with entirely glass facades. Although clear glass checked all the boxes to fulfil the visual needs of an effective space – all of the other senses were excluded from this new found freedom. Richard Sennet gives the example of an employee looking out from the inside of a building viewing the beauty of a tree moving in the wind, but not being able to feel the wind on his face, or smell the flowers surrounding the trees, a problem which is solved in modern times by the introduction of an air conditioner. A mechanical mask to the beauty of surrounding context.

![Image](image.png)

**Figure 3** Ludwig Mies van der Rohe, 1921 (designer), moma website.

A misuse of materiality is evident in emerging trends, where often choices are based on perception instead of usability and functionality. It appears as though such buildings employing such disregard have forgotten the ideal of considered design, as well as the trial and error which previous generations subjected themselves to. Architecture should embody a perfect marriage between form and site, materiality and application. One should not over power the other, but rather form a harmony.

![Image](image.png)

**Figure 4** Craig Howes (photographer), capetown.travel website.

Architecture is as an immensely powerful tool. The modern architect does not only house the ability to fabricate an architectural or structural expression, but has the ability to touch on other facets of modern life, politics, socialism, religion etc. The form of a mosque is a clue which preludes enough towards its function in the same way in which the pumps outside a fuel station tells you that the adjacent building is related to them. Parliamentary buildings for example are designed to be large, grand, and supremely engineered in relation to its immediate surroundings. This bears a similar relation to the first churches, which used scale and precision as to tool to assert authority. Parliamentary as well as legal buildings tend to release a feeling of dominance. They are here for you, but impenetrable to the everyday man.

Corporations employ a similar tactic whether intentional or not. When investing, or taking out an insurance policy, the human eye is drawn to that in which it feels most secure and trusting. It can safely be assumed that one would rather go to a large well designed hospital for treatment because the illusion is created that one might receive better care there. The doctors or facilities might not be as advanced as that of hospital of a smaller scale, but the trickery of architectural design has drawn me towards what I perceive to be ideal and safest. This poses the question as to whether or not there is a way in which assurance can be communicated without relying on subliminal trickery.
CHAPTER FOUR

AN APPROACH FOR CHANGE

Many issues come to play when the idea of informed customization is implemented. Questions such as how many occupants, intended impression, preferred materiality, flamboyance, creativity have to be answered in order to establish whether a face brick home with a double pitched thatch roof will suffice, or rather a modern rectangular home housing cantilevers and engineered edges will be more appropriate. An architect is likely to elect to approach the latter option, as it is more desirable to design. However, this is ultimately not the choice of the architect. A better product for the client, and a time based ideal for the point at which they are in their lives is what should be strived towards instead of a fashionable design.

4.1. GRASPING SURROUNDINGS

In order to establish the point where civilization and culture become one in the same, one needs to take a step back from architecture. Logic dictates that one can only understand a culture if one has lived in a place for a substantial amount of time, or has a deep understanding based on experience. In South Africa, many of the larger firms are producing and designing office parks, sky scrapers, malls and housing blocks in Kenya as well as other emerging economies such as Tanzania and Nigeria. Design concepts, technical drawings, and all of the revisions involved in this process are done from the comfort of an air conditioned office 5000km away. Contractors on most of the jobs are Chinese, and are employed before the locals. The question raised here is how, with this approach can an ideal be reached when the minds conceiving the design are unaware of the culture, as well as the civilization of a place. Could a local designer not produce an architecture for his/her context in a much more informed way than that of someone with a completely different culture?

From understanding the complexities of varying cultures within a complex civilization comes informed implementation. From budget constraints comes ingenuity. In South Africa, narrow alleyways in certain parts of Johannesburg are likely to lead to crime, whereas folly and eccentricity within the city should attract youth and social participation. An architect from Perth would be armed with the same informed knowledge of his/her context.

The idea of understanding and working with an informed understanding of culture is however not bound to the place in which you were birthed, but is in some cases the idea of understanding someone else’s culture. As an example, African-Americans have been exposed to racial prejudice and injustice in the same way that Native Africans have been exposed to racial segregation and apartheid in a South African context. The struggle, and underlying personal implications can therefore be recognized, and designed towards accordingly. An empathetic ideal in this regard can be attained through a commonality and commiseration.

Coming to terms with the understanding of civilization is an equally daunting task, but can be grasped in many more, and much simpler ways. The simple act of sharing a meal with someone local to a place, or engaging in a conversation with someone could provide clues as to how a nation might react to something foreign imposed on it. As an example of this, I refer to my own recent travels to the spice island of Zanzibar. As an unfamiliar tourist to the island, I approached it with the intention of removing myself from what I did, and living in the same way a local would. Removing myself in order to understand a Zanzibari self. I decided to live for a day as a local would, and go fishing with a subsistence fisherman. By fishing with the man I was able to see the country in a way normally reserved for locals. Catching fish for myself and my family, and selling off the excess so that I could gain enough money to go fishing the next day. A sense of time is non-existent as this way of life is not a career as much as it is a livelihood. I gained an understanding of the reliance on the ocean, the harbour, and the bartering involved in everyday existence. I chose to engage with locals at the fish market, as well as travel to the under-belly of the town’s nightlife in pursuit of understanding. Tourist destinations, sight-seeing and restaurants became a façade placed willfully on top of what was really happening.
The idea of understanding civilization is in many ways simpler than that of understanding a culture. It does however involve removing yourself from a comfort zone which you have been familiar with. A fundamental idea which has often been forgotten is that as an architect you are not designing for yourself. Architects have been gifted the great responsibility, and pledge to design for something greater than yourself - others. Much in the same way that architects of previous eras designed in a way applicable to the church – showcasing divine precision and thought towards every last detail, the same level of care can be applied to all that we do in order to establish the desired message and feeling. Once understanding the idea of eliminating the seemingly obvious solution, and giving something ideal to someone else, we begin to enrich the gift of place, space, and the platform for emotional interpretation which it homes.

4.2. INTERROGATION OF CLIENT AND AUDIENCE

The success, or lack thereof in terms of implementation relates directly back to how the harmony between client and architect has been approached and achieved. In ways afore mentioned, it is much simpler to connect with an individual, and fully grasp the needs of the person than it is to connect with a corporation. The design and construction of a personal residence will employ a much more intimate approach, as the relationship between the two parties will have to be one of collaboration and confidence. Intended population is also at play here, as it is much less a cumbersome task to understand and appeal to few than it is to a large group. In a household, all inhabitants are likely to share the same background. It is apt to assume that the relevant implementation of an architectural ideal will appeal to people of the same nature.

The implementation of this tactic will prove to be much more cumbersome when presenting to a panel of corporate minds with conflicting ideas and interests. Whilst the civility of the inhabitants might be the same due to the shared context, a large scale building is more than likely to house a variety of cultures within it. This may vary from the driven young professional to the complaisant family man making a living, or from the trust fund child to the self-made success story. In many ways, corporate architecture can learn from the way in which residential process is tackled. Albeit a more tiresome process which will inevitably lead to compromise, the results may be something in which a vast majority will feel confident and productive.
One also needs to bear in mind when tackling a building of larger scale and complexity is that the realities involved with the client is much more intricate than that of a family. A reality in which all businesses find themselves is the constant struggle to stay afloat and maintain capital. Whether business is good or bad, salaries and running costs have to be paid. Architecture at this scale almost always falls victim to budget and site constraints, resulting in a cautious attempt towards building or expanding. Feasibility reports and lettable area schedules often govern the height, width, location and intended population of that which the architect is to resolve. Such realities become the challenge of the architect.

How should the modern architect approach this responsibility? Ultimately, the goal is to attract people to that which has been created. In modern practices architects are indeed often limited by budget and site constraints, but how can one make the most of that which we have been given to work with? When tackling this dilemma, it is at this point that the idea of civilization should be addressed and grappled with before a work is put to hand. A process of establishing how people might react to a space, or be drawn to an entrance relies on a magnitude of questions or investigations which could be established prior to the design process.

A building which appeals to a target market requires an in-depth understanding of the client or corporation which one is designing for. On a residential scale, it may be important to establish where that particular family spends most of their time for example. In their culture, do they entertain a lot? Does nature form a large part of their lives, and of course, what does each individual in the household see to be most important. Removing oneself from ones profession, and immersing yourself in the lifestyle of the recipient is the first step in finding an ideal catered to a client.

It would be safe to assume that a flamboyant artist would require a house with interesting spaces and bold expressions through form and the visual. Perhaps a young professional would enjoy a smaller, yet modern house situated in a central area to work and friends. The responsibility of the architect is to avoid the time where the church was a meaningful expression and homes were mundane, and transform the idea of a house for the everyday man into a home for a specific person. A miniature non-religious church if you like.

On a larger scale, whilst designing corporate office parks, malls, hotels, skyscrapers etc. the same approach can be employed. What are the companies belief systems? What are their goals, and what do they strive towards within the time frame they have established for themselves? Do they pride themselves in quality of service, and encourage their clientele to come in for meetings with them? Should it be a small company which one is designing for with aspirations to expand – how should one approach the scale of a building for them now, whilst being able to accommodate them should the business succeed?

The list is almost endless as to how the ideal architect can interrogate the client, and what questions could be asked. From informed approach and understanding comes accurate and relevant application. An industry known fact is that “Drager”, a multi-national company which supplies medical equipment globally elects to fly any project architect which has been chosen to design a new building for them to their head offices in Germany. Here, the architect is fed and housed, as well as given many opportunities throughout the week to meet with department heads, as well as being given free reign to explore the facilities and ask any questions which may arise. All of this is done at great expense to ensure that the architect knows which ideals to design towards, and has a firm grasp on the more mundane details such as power requirements, square meters required etc. are catered for.

By allowing close collaboration between the client and the architect, Drager aims to ensure that the product will suffice to their needs, as well as create the visual impact which they intend. What architecture would emerge if this tactic was employed by all corporations on a global scale? Perhaps the street as a whole would become so appealing that business deals will become inevitable.

4.3. TAKING THE "I" OUT OF ARCHITECTURE

In the title, a beauty of individuality is introduced. A city has a voice, a personality, compassion if one was to look closely. How would an architecture look which embraced this as opposed to trying to rectify this. Humans have the strange ability to react to difference with indifference, and vice versa. If one person was to walk past a beggar on the street, he may walk on with a false unawareness of the man. Another person may give the man bread, and another person may evoke a conversation with the beggar. This difference in personality links directly with the idea of civilization, and each individuals reaction towards it. As much as a bunch of bricks
stacked together in an ideal way for something strong, so too does a group of different perspectives form a whole civilization.

Individuality is introduced here, along with the many interpretations housed within. If one was to try mould the idea of civilization into an architectural form, one might get closer to the ideal of emotional comfort and intrigue. A bank as an example is seen as many different things based on the individual. A man with debt may see a bank as a place of terror or dominance, whereas a young professional may see it as a place of opportunity, perhaps the starting point of buying a new home. By revising tactic and grasping civilization perhaps architects can cater for both ends of the scale. Would it be possible to design a bank in which a bankrupt man feels wealthy?

It is when the architect has found a way in which to capture the moment when culture and civilization merge into one ideal for the here and now, with a deep understanding of the context in which one is to erect this marriage. What one aspires to achieve at this point is reaction. By means of informed approach one is able to designate function to a cultural condition applicable to the inhabitant or visitor, and apply oneself in terms of physical design to achieve the intended feeling and message which the audience will react to.

An effective example of this which I refer to is a building which I recently visited which shook me from the inside. This is the Apartheid museum in Soweto. Being a South African, I am familiar with the civilization, but as a white male who was not largely affected by the times of struggle the culture of those affected was something unbeknownst to me. By forcing a path of movement on me by means of designated circulation I was forced to experience a sequence of events in a strategic way designed by the architect. The play on cold and impenetrable materiality such as concrete and steel I was overcome with feelings of claustrophobia, being trapped in an impenetrable maze which was only heightened by the play on void and ceiling height. Emerging from this journey I felt as if I had lived years in the shoes of the oppressed, and gained the understanding of culture that the designer intended for me to feel.

![Figure 8 Mashabane Rose (designers) joburg.org.za website, 2003.](image)

![Figure 9 Mashabane Rose (designers) activitar website, 2003.](image)

This moment of reaction and realization is not limited to scale or function, but is only limited by the imaginations and psychology of the people it was designed for. Architecture houses the ability to alter stance, and affect mind set.
CHAPTER FIVE
IMPLEMENTATION

In architecture school one is bombarded with a dictionary full of terms designed to aid one in designing something great, as well as following principles which have been established years ago. Words such as tectonics, void, context and scale spring to mind immediately. However beautiful the matrimony between all of these detailed words might be, the effect that the implementation of these might have remains somewhat unknown. As professionals one is armed with an artillery full of tools and choices at ones disposal, and regardless of what is being designed it is essential that all are considered in equal effect and implementation with equal consideration to the next. There is no one solution to all challenges, but rather a vast, endless variety of informed choices and placements at the architect’s disposal. How one chooses to apply such aspects has the ability to enrich what one creates, and add value by means of the aesthetic and spatial design.

5.1. CONTEXT

In many metropolises the street can be seen as many subdivisions of a road – fragments of an ideal with very little relation to one another. If one was to employ an approach of feeding off neighbouring buildings by manipulating views or shadows from the surroundings, perhaps a result will emerge which strategically reveals or highlights design elements on the subject. Daniel Libeskind employed such a tactic of manipulating the sun, and the seasonal patterns which it follows in a way that would architecturally benefit his design. This can be seen in the new World Trade Centre, where on September 11 every year the sun aligns between the towers and illuminates the entire monument in remembrance of those which passed on that tragic day. (Vinnitskaya, 2012)

This proves that emphasis and hierarchy can be achieved by manipulating light, shadow and form in an ideal way, as well as using the site and surroundings to enhance the final product. When the decision is made to build a new house, the plot of land is bought first, and the building built second. Should they therefore not be treated with the same level of care and respect? Context does not solely refer to the site on which the building is placed, but rather to a much larger narrative of the surroundings – be it a road, a building, or scenic beauty. The only thing which limits an inhabitant from receiving this gift from a neighbour is the wall which we consciously choose to erect.

Such practice links in a subtle way to biomimicry - an approach to innovation that seeks sustainable solutions to human challenges by emulating nature’s time-tested patterns and strategies (Biomimicry Institute, 2015). Perhaps a neighbour’s building should be seen as a part of the landscape, and approached in the same way a 200 year oak tree on a site would be. Respectful and intelligent regard for immediate surrounding context and nature has the ability to create an unflawed, un-superficial beauty within a carefully considered form. By employing such an approach, one is also able to establish a continuity between the buildings and the typologies elected. By allowing a new building to join in some way to the existing, one can seek to achieve a sense of journey on the street, and break down the metaphorical walls established by competition and disregard.

5.2. SITUATION

One is also to keep an open mind to the reality of the exterior, as the visual is almost never what reality dictates (take the experience of Zanzibar for instance). I refer not to the visual aspect of this statement, being the buildings, forms and interventions around a point of reference. The negativity referred to is the situation surrounding a place at a broader scale. These are ideas of social and political past, impending wars, xenophobia, latent hatred toward common man or the unknown. Culture in short.

Whilst lesser problems of a personal nature can be solved on a personal level by an overdue phone call or a social cup of coffee, can conflicts be addressed and potentially resolved by architectural intervention? Perhaps it is possible for larger pressing issues to be addressed by this too. Culture, and the things which a culture have been exposed to is not always a beautiful thing.

In medieval times, issues of impending war was dealt with by compensating for anything that might come, the good times or the bad. In a time where war was resolved with arrow and sword, walls were built high; higher than the possible range of even the most skilled marksman.
The defender at the top of the wall would have the ideal vantage point, and the help of gravity to attack his counterpart.

In South Africa, the context in which I am most familiar, we are fortunate enough not to have the impending threat of war. As a nation, we do however face a magnitude of social (xenophobia, racial segregation, broad levels of income) dilemmas and political issues such as corruption, communal distrust, and a lack of confidence in government. Broad belief is that these issues which can only be resolved in meetings with people of appropriate power. Is this the only way to approach this though? Maybe the modern architect is able to metaphorically build walls high enough to control this hatred and distrust. One have to accept that the idea of man living amongst men is a fundamentally flawed concept, as the idea of a perfect solution is shielded by individual stance and personality. Humanity will never be able to fix itself, the best ideal we can strive towards is a harmony, and an embracing of one another.

Should attempts be made to harness this within a building, which approach would be taken to provoke emotions of togetherness and acceptance? Instead of aiming to avoid difference, spaces relevant to this function should aim to accommodate and embrace such difference. A space which accommodates a strike or encourages debate perhaps. The ideal architect should be willing to fight human nature in order to find humanity.

Should one decide to pursue a new ideal, how will one choose to marry the inner, the outer, and the context? If I was to take myself out of architecture, what would the context tell me to design? What would the people tell me to design? Situation, and the solutions to it will always be a topic which opens itself up to debate and scrutiny, it is however at this point that it becomes the responsibility of the architect to design something which is neutral to all parties involved. Somewhere which does not aim to provide a solution, but rather provides the platform on which difference as well as indifference can be accommodated.

5.3. EXPERIENCE

When thinking about movement, and considering what it is that drives people into a certain direction, is it safety? intrigue? Purpose? Upon entering a compelling space, an inhabitant can be seen as a pole of a magnet, with the most desirable vantage point as the polar opposite. By manipulating the intended line of sight the viewer has when entering a space, the architect has gained the ability to control and promote movement. By designing the pathway between point A and B, one can control the pace at which the traveller moves, and even tempt the inhabitant into the next evocative space.

Perhaps once one has grasped the idea of culture, one might have the ability to look into the future and plan what the viewer might want to see next. By implementing such a tactic, sequence has been established and subliminally enforced. Not only has the architect led the visitor to the intended space, he has now made them experience the emotions along the journey which he wanted them to feel.

Artists such as John McCracken, Larry Bell and Robert Irwin display examples of how light, shadow, and curves have the ability to manipulate movement and enrich space (Artsy.net, 2015). At the same time, the gift of light has the ability to highlight key design elements, much in the way that Photoshop would. Colour does not only relate to light, but the human eye has discovered ways in which to react to light. "Monday blues" or mood rings may be unscientific examples of this, but in a much similar way, red is seen to represent anger, green equals envy etc. When looking at colour in this way, perhaps it is possible to ally a colour with a function. Perhaps a red gym would produce better athletes; maybe a different shade of red could promote intimacy. Colour should be used in a subtle, even subliminal way (perhaps in the form of recessed foot lights, or LED’s washing up a surface) without the exclusion of well-considered natural light. By the careful implementation of this tool, an ideal architect may be able to cater for all emotions, and subliminally draw the inhabitant to the place in which he or she most wants to be. Intended discomfort or the opposite thereof can be powerful mechanisms in conveying a message.
5.4. The outside, in

The enlightenment era, also referred to earlier was one of the most exciting for architecture as man had in part realized the ideal of merging the interior to the exterior. This was not done with the intention of belittling one’s neighbour, but rather with the intention of enriching the interior by improving the outside. The garden became an extension of the house. A humane and natural feature intended to evoke emotional, as well as physical senses. It was at this point that the idea of a promenade was birthed, and natural vegetation could be used as a physical boundary, replacing the stone wall or wooden fence.

If one was to employ the idea of “exterior enriching interior” it may prove effective in enhancing the undertaking as a whole by treating vegetation in the same way as brick and mortar - the idea of building a garden as opposed to planting one. There is no reason why spatial expression and richness needs to be limited to the exterior, and regardless of scale it should be considered as a strong weapon in the architect’s afore mentioned artillery.

One also begins to establish an exterior platform upon which continuity on a street can be created. Decision can be made to apply the same style or vegetation choice throughout, or extend the natural past the site boundary and to the adjacent promenade. At this point it appears as if one is able to create the same level of enticement and intrigue as what an appealing form can make with something penetrable.

5.5. Impressionability and impenetrability

Another phenomenon that began to occur during the era of enlightenment was the realization of the potential of age old materials. Things taken for granted, or even seen as obsolete in the past were rebirthed at a time when the idea of expression and functionality within form was receiving new life. The most significant of all being the use of glass. This material had been used in churches and residential windows only until this time – with the church still being an embodiment of architectural potential at the time. Architects sought to use this material in a way which would de-neutralise the city, and establish an intimate link between the inside of a building, as well as the extension thereof, the outside.

Clear glass was used in abundance not only as a link between the inside and the outside, but in linking the inside to the inside in methods never yet explored. The idea of inter-visibility was birthed. It was suddenly possible to view separate sub-divisions within a form at the same time. This played with the idea of segregation of functionality, and evoked emotions of interest, wonder and intrigue which enlightened modernists so desperately hoped to achieve.

Earlier it was spoken of how an over-use of glass could be to the detriment of the façade, as well as to that of the inhabitants. As with all aspects of design, as well as the multitude of questions an architect is to answer, the designer should ultimately house the ability to apply moderation as a design principle. Inter-visibility, as well as the idea of establishing a form with aesthetic and physical relations to the outdoor is a powerful tool when used for a reason as opposed to a trend.

Eleciting to use materials which enrich the concept and intent of the building will only result in a harmonious product. Another consideration is the relationship between materials applied. The matrimony between two things has the ability to form a third thing. An external, as well as interior language can be established by such considered decision making and beautiful implementation. Possibilities at the architect’s disposal are not only endless, but have the power to shift thought processes which society might find itself in.
CHAPTER 6
CONCLUSION

At this point, I realize that many questions have been raised. Some may be rhetorical; some may have an answer, and most are simply there to evoke a thought. The beauty of the architectural profession is that everything can be interpreted much in the same way an artwork can be. Much in the same way as the world around us is constantly warping and adjusting, it is up to us to predict what will be the most applicable to the time and space in which we find ourselves.

What I wish to achieve through this study is not to create a new typology or point out that this is good, or that is bad. This study simply aims to reveal the power which the architect has at his or her disposal. What the profession encompasses, as well as the professionals tasked to apply it are capable of stretches far beyond what is visual or appealing. As trained professionals one has the ability to change people. We are able to evoke happiness, nostalgia, comfort and meaning. One has the ability to plant the seed which is a thought, or embed an idea into your design with any intention one might fabricate.

With this in mind my hope is that one paragraph, perhaps even a sentence has changed the way an ideal architect will approach his/her next design. Let us refrain from designing for fame, fortune or publications. Let us design for people by fusing background with reaction, want to need, civilization to culture.
North Walls
Nort-East and North-West Walls
East and West Walls
South Walls
Appendix C

Professional Practise
**Part A**

**Question 1**

The main difference between a mission and vision statement is the time frame involved.

Short term goals and objectives will be present in the mission statement, and will communicate the aims of that organization for the near future.

In the vision statement, focus will be placed on the future, and establish goals and outcomes which will be strived towards over an extended period. This statement is often used as motivation or inspiration, as it establishes an ideal outcome for the company.

**KA Architects Mission statement**

As a firm, we wish to be able to pay back all start-up capital within the first year of establishment. We aim at establishing good and healthy relationships with all clients as well as professional teams we are involved with. Establishing a strong work force in the form of employees will accelerate this process, and for this reason we aim to hire only the best candidates which will help us attain our long term goals.

**KA Architects Vision statement**

We strive towards designing a relevant architecture which entices not only the client, but enriches the public as a whole. We would like to become a globally recognized name which sources most of our work from international, influential clients. Expansion is key in establishing an empire, and we wish to open many branches of KA Architects globally. We aim at satisfying the needs of users and clients, whilst making spatial explorations and discoveries which intends on enriching modernism as a whole.

**Question 2**

A goal is an outcome towards which someone strives, whereas an objective is a specific action or approach which is used to achieve an outcome. Put simply, an outcome is an action which one takes in order to achieve a goal.

**KA Architects Objectives:**

- To establish a strong work ethic and not shy away from hard or time consuming work.
- Go the extra mile for the client by performing requested tasks without question.
- Take time to become competent and skilled in various design programs.
- Maintain a public image by being present at conferences and attending events relating to my practice.
- Employ powerful and drastic marketing strategies.

**KA Architects Goals**

- To always meet and surpass the client’s requests.
- To produce a relevant and beautiful architecture.
- Be on the forefront of architectural innovation.
- Establish a skilled and team orientated group of employees.
- Expand both nationally and internationally.
- Establish a brand which is desirable to our target market.
Part B
Question A – Executive Summary

KA Architects is an architectural firm which caters for any type of architecture, regardless of scale or function. Residential architecture is catered for in the residential department of the firm, which is able to design anything from new houses, to refurbishments, to additions and alterations. Commercial architecture is dealt with by the more senior and experienced staff. Anything from warehouses to shopping malls and airports can be designed. Apart from conventional architecture, KA Architects also specializes in landscape architecture as well as graphic design. This is done by qualified and experienced in-house interior architects and graphic designers. The graphics department ensures that renders are readily available to any client, regardless of job. By employing many staff of different expertise, KA Architects aims to provide a “one stop shop,” hereby allowing close collaboration within the firm, as well as the timeous and efficient execution of a project.

Commercial and large scale architecture is the main focus of the firm, and customer satisfaction is a key pillar on which the firm is placed. Large scale architecture results in more money, and is most likely to expand the business by the most, in the shortest amount of time. By catering to every need of the client, KA Architects seeks to establish ongoing relationships and business deals with large property development firms. An additional outcome of commercial scale architecture is that the scale of such designs allows the public image to grow. Public image and admiration for the architecture produced is likely to entice potential clients, as well as allow the designs to be published globally. This firm intends on expanding globally, and establishing itself as a formidable brand.

KA Architects was established in Johannesburg in 2015 by four graduates from the University of Johannesburg. Each partner has had at least two years working experience in a variety of firms, specialising in a vast variety of fields. Partners include: Duane Webb, Justin Kuyks, Lee Keybhum and Stewie Griffin. All are registered with SACAP as professional architects.

Decision has been made to not split financial dividends for the first 5 years of practice, but rather to put the funds back into the business with the intention of rapid expansion. Projections indicate that in the first year, profit is likely to exceed R500 000. This is expected to rise exponentially as business relationships are established.

The largest challenges facing the firm at the moment is establishing a reliable and consistent stream of work. This is tackled by going over and above the call of duty for the client, and establishing trust. Each partner has contributed in equal amounts to the start-up capital, and repayments of these funds are dependent on a lot of incoming work, with minimal expense. Calculations show that start-up capital should be paid off by February 2017.

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1. Description of business

KA Architects is an architectural firm based in Johannesburg which specializes in all scales of architecture, as well as enhancements thereof. Client satisfaction is a key feature of the business, and the firm seeks to establish ongoing partnerships with both public and private clientele. “Non-typical architecture” is a phrase which can be used to describe the design philosophy of this firm, as it intends to introduce a newly considered approach to design, as well as a powerful spatial impact still unknown to the market.

2. Style of practice

KA Architects is run as a partnership, for the following reasons:

- Capital input from all partners is not only financial, which suits the businesses start-up position ideally. Whilst 3 of the partners contributed financially, it was agreed that the fourth partner would contribute less financially, on condition that his house would be made available to the business until expansion into a larger area is necessary.
- Should the business fail, each partner is liable proportionately to capital contribution.
- Share in profit, loss, assets and management is shared.
- Relatively lenient, as conditions of the partnership can be discussed and agreed upon prior to everything becoming contractually binding.
- There is no limitation on the maximum amount of partners, which allows space for expansion.
- Giving employees a chance to join as partner creates incentive within the company, and will inevitably lead to more driven employees.

3. Business model

On next page

4. Keys to success

- Be more productive, efficient, and professional than competitors.
- Lead the field in technological usage and application.
- Employ only the best, and never settle for lesser.

5. Marketing

Although it is the common norm in the industry to rely on word-of-mouth from past clients as a marketing strategy, KA Architects aims to employ much more drastic attempts at enticing potential clients.

- In keeping true to the architectural nature of the firm, a hybrid is to be sought out between guerrilla architecture and guerrilla marketing. Architectural interventions within the city context are to be installed on a monthly basis. Each location is to be carefully selected, and catered towards the intended message of the firm.
- KA Architects will host a student competition once a year in which the winning graduate will be offered employment. By doing this, the business will gain a skilled employee, and be seen in the public eye.
- KA Architects will aim to compete in many architectural competitions in an attempt to win awards such as the Loerie awards etc. Entrance and victory will provide great publicity.
- The firm will aim at publishing all completed works to magazines and television shows.
- Intellectual academics within the firm will also be nominated to present speeches, or sit on debate panels at architectural events and gatherings such as the AZA conference and Design Indaba.

6. Competition

KA architects aims to compete with the biggest and best firms in the country. By aspiring to the highest level from commencement, one establishes a fixed goal, and is able to derive objectives from it. Firms which we wish to compete with locally include Boogertman and Partners architects, Paragon architects as well as Stefan Antoni architects.

Once this goal has been achieved, and KA Architects are seen to be on the same level as these firms, the focus will shift towards competing with globally recognized firms such as WOHA, Herzog De Meuron Architects, as well as Zaha Hadid Architects.
In-house competitions will also be held within the office when a new design is in play. This promotes a healthy atmosphere, as well as allows each architect to share ideas and expertise.

7. Operating procedures

- Each architect and partner is to be registered with SACAP, and must have at least two years of experience in order to be employed by KA Architects.
- Business hours are from 8am until 5pm, Monday to Friday regardless of rank in the company. Should the workload be excessive, employees are expected to work overtime in order to achieve a deadline.
- Employees should dress appropriately to that of a corporate environment, and always conduct themselves professionally and courteously.
- Employees are expected to go above and beyond the call of duty in order to establish good and healthy relationships with clients and contractors. This includes readily being available for on, as well as off-site meetings.
- Each employee is entitled to 17 days leave a year, as well as sick leave. If sick leave is taken, a doctor’s note will be required.
- Business commences on the second Monday in January, and is to close on the commencement of the builders break.
- Regular competence tests will be conducted in architectural programs such as Revit and 3ds Max in order to assess growth or decline.
- Each partner in the firm will be assigned a team with which to work. Distribution of projects will be dealt with and agreed upon in board meetings.
- Quarterly social functions will be held (on condition of funding) in order to raise morale and encourage team building.
- Employees are not permitted to partake in any private job, or take business away from the firm.
- Should an employee resign, two months notice will be required. A debriefing meeting will also be held in order to assess reasons for leaving.
- Any disagreements or contented issues between staff will be dealt with in the form of a disciplinary hearing, with the adjudicator being a neutral party.
- Employees are not permitted to use office equipment for anything other than work related activities. Equipment is also to stay in the office at all times, and not be removed from the premises.
- Failure to comply with any operating procedure will lead to a disciplinary hearing, where decisions will be made regarding the repercussions of an intolerable action.

8. Accommodation Requirements

From commencement, the firm will operate from Stewie Griffin’s personal residence (12 Brutton road, Bryanston), as it is large enough to accommodate eight working people. The use of his residence has been considered as a partial capital contribution. The intention is to expand the firm, so this is in many ways a temporary solution. Once the firm feels the need to appoint more than eight people, accommodation will be dealt with in an office which is able to accommodate 20 people. Expansion should be catered for, as moving is expensive and may damage the equipment.

Offices are to be located in business hubs such as Sandton or Bryanston. Location is essential in establishing a strong corporate image, and should be considered above convenience.

Space for boardrooms is also a requirement, as clients are to be encouraged to visit the offices for meetings.

9. Personnel

As all four partners are qualified professional architects, only draughtsmen and junior technologists will be employed in order to keep running costs and salaries to a minimum. Should the business grow too large for four architects to manage, additional architects will be intermittently introduced.

One interior architect will be employed at commencement.

One graphic designer will be employed at commencement.

All employees are to participate in interviews with all four partners, and present a portfolio of all previous work completed. Above this, a comprehensive CV will be required from all candidates, as well as a competence test in the computer program they are to use.

Decisions on employment have to be unanimous between all four partners.
10. Salaries

Salaries and any other monies paid to employees are to be based on the industry standard.

As a guideline, opening salaries for employees are as follows:

Interior Architect – R20 000 per month
Graphic Designer – R11 000 per month
Candidate Architectural Technologist – R8 000 per month
Architectural Technologist – R17 000 per month
Senior Architectural Technologist – R26 000 per month

Student Architect – R7 000 per month
Candidate Architect – R16 500 per month
Architect – R32 000 per month

Partners – Salaries to be agreed upon, as well as dividends sharing.

All salaries listed above are opening salaries, should the company employ new staff. These figures are subject to increase or decrease based on performance.

Bonuses and 13th cheques are not compulsory, but may be implemented should the partners feel it apt to reward outstanding work.

Fuel used for business reasons is to be reimbursed according to the most current AA rate.

As a general rule, KA Architects should earn 50% more money each month than salaries paid out. Additional funds can be used as cash float, or risk work funding.

11. Sales forecast

Income is expected to be low in the opening stages of operation, whilst a name and reputation is being established. Projections indicate that this initial stage should continue for 5 years, until agreements and contracts can be established between reliable clients.

Once this has been done, plans to expand, and ultimately open additional branches of KA Architects.

12. Business insurance

It is essential that each architect and partner has professional indemnity insurance, and maintains such an insurance for a specified number of years after a project has been completed.

All equipment and assets in the office/house where the business is operational is to be insured (short term insurance) by the full book value amount.

Security is to be installed in whichever area the firm is operational from. This should take the form of motion sensors as well as an armed response. This is done with the intention of reducing the risk of insurance claims and premiums.

13. Capital equipment required

Computers
Partners – 4 x Lenovo Z50 laptops with upgraded RAM (R14 500 each)
Interior architect – 1 x Lenovo Z10 Laptop (R9 500 each)
Graphic designer – 1 x Lenovo Z50 Laptop with upgraded RAM and GC (R16 000 each)
= R 83 500

Black and white plotter
= R 150 000

Office furniture
(6 people @ R5 000 each)
Board room – R5 000 table, R6 000 chairs
= R 41 000

Branding and decorating
= R 35 000

Computer program registration
Partners – Revit, AutoCad, Windows (R10 000 p.a. each)
Interior designer – Revit, Windows (R8 000 p.a. each)
Graphic designer – Revit, Windows, 3ds Max, Adobe suite (R16 000 p.a. each)
= R 64 000

Appliances
Coffee machine – R2 000
Fridge – R1 500
### 14. Bibliography


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Duane Webb
201509327

Architectural Manifesto

Whereas a manifesto is a black and white statement – un-editable and kept on record; mine differs. I believe an architect can never be pinned down or classified as one thing or another. An individual even less so. Design should interrogate conformity, not adhere to it. My approach towards architecture is something that is always in flux.

Time and relevance change what my manifesto is daily. Architecture is a profession which brings beauty to a place. With a pre-conceived idea of an outcome, how would one become relevant? My only answer would be to take myself out of my profession, and hear what the people want, what the street wants, and what future onlookers will continue admire once I am no more.

Modernism is the clan which I belong to, but what comes afterward is what really fascinates me. Every generation needs an advancement, and designers are inherently on the forefront of this role. Never stay still, never settle, never become normal. A rolling stone gathers no moss, and a reactive architect will never become irrelevant.

Without someone to enjoy that which we create, architecture will never be celebrated in the way which we intend. End users should be completely understood before pen is put to paper, before we impose on a potential ideal. Architects house a vast apparatus which (when used correctly) has the power to impose an idea, a change, a revolution. Blatantly or subliminally. Our skillset can range from a comfortable intervention to a thought provoking political statement should we so wish. Hint towards morality, or blatantly impose. Individualism and era will dictate what I do.

Just as my manifesto changes, so too will architecture. I wish to be at the forefront of that change.

https://www.youtube.com/watch?v=TviV0GK2BvM
The Obsolete Harbour

From the outset, this project has never been a conventional building or design intervention, but rather the design of a speculation: my project investigates what might happen to Zanzibar’s harbour over a 100 year period, given what we already know about climate change, war, shifting patterns of trade, and what I bring to the scenario in terms of my interest in obsolescence and re-use.

The harbour as it stands is a focal point for trade at a number of different scales, be it foot trade, bicycles, cars, taxis, as well as vessels of various types transporting a wide range of products. In addition to this, a culture of re-use, re-purpose and recycling of seemingly obsolete or fit-to-throw-away materials is a common practice amongst the local Zanzibaris. Nothing is discarded; nothing goes to waste and in the endless re-use of materials, new forms, purposes, combinations are born which, in other, more ‘developed’ societies, would simply become waste.

This project speculates on the question of what shape or adjustments an architecture might take on which celebrated these ideas, accommodating the idea of obsolescence and re-using things, as opposed to discarding them. The harbour became something of a living organism, constantly ingesting, digesting, processing and regurgitating goods, Zanzibar’s life-blood and the metaphor of the ‘harbour as heart, island as body’ continued as a theme throughout the investigation.

Working at the intersection between phenomena and experimentation, and the idea of compare/contrast, working in binaries, often binaries of opposition became the foundation on which this speculation sits. A database of information in as clinical and objective a way as possible was steadily collected: investigations into a number of phenomena were established: ageing, climate change, population growth, political unrest and so on, which led to a number of different ‘scenarios’, each one explained and explored further in a visual format. Points at which time and statistical inevitability meet were extracted from this data, and future scenarios created which show how the harbour will change over time. Some design decisions were malleable, easily adapting to change; others were more brittle, resulting in collapse.

The result is a floating, shifting harbour that is able to adapt to new and often different circumstances with relative ease. The physical coordinates of the harbour become obsolete. What remains? What stays put? What drifts off and away?

Through a series of floating plinths and tug boats, the harbour physically relocates itself, chasing its own bait. The Obsolete Harbour defies its own definition by ensuring it is never obsolete. Each new siting reveals a new set of arteries, networks, safe havens and productive resting points . . . until a new set of conditions of a regional, continental and perhaps global scale provoke another shift, another move.

The Obsolete Harbour: constantly on the move.
Do not stick chopsticks directly on the table. Use a chopstick rest or place them under the top of your bowl.

In Korea, use a spoon to eat rice instead of chopsticks as it is thought that only people of lower status do so.

Do not stick chopsticks vertically into rice as it resembles the ritual of burying rice for the dead.

Do not stick chopsticks in a bowl of soup or broth as it is considered disrespectful.

Do not prowl around food with chopsticks.

Do not eat hydrangeas: It is bad luck to eat hydrangeas as they represent death in Korea.

Improvisation: Do not eat hydrangeas; it is bad luck to eat hydrangeas as they represent death in Korea.
A massive “thank you” to:

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