Conserving the Architects' Jewel in the 21st Century

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Abstract Although different classes of thought exert influence in the field of architecture, the design of architects reflects this signatures in the built environment. Presently, the designs of architects in the 21st century rapidly echoes influences from neoliberal, new age and information technology policies resulting in the development of a unified design identity which is conventional by comparison and passively disrupting the diversified status of our urban structure. This also renders the practice of synthesizing historic architecture with contemporary architecture in the urbanscapes apparently literal and a mirage. With this backdrop, this paper is focus on the development of a model - Architects Jewel to be conserved as design identity of architects. The writer intends to explain this through: Literature review of scholarly works related to the theme with emphasis on the work of Pierre Bourdieu and Garry Stevens on social structure, and incorporates the 'Architect's Jewel Web' (which had received the contributions of other graduate students in a presentation class on Stylistic Approaches in Design) to buttress the argument. This paper concludes that architects should practice to be consistent in the selection and combination of styles which produces a jewel for them and plays a role on the maintenance of urban tectonics diversity and ameliorates the monotony syndrome which is turning into a global identity in our built environment today.

Keywords Architectural structure, Architectural styles, Design values, Design identity, Heritage Conservation

1. Introduction

When we consider the existential role of architecture in relation to human interaction with the landscape, it points out that the indicators which influence architectural design decisions are more than just scientific and mathematical analyzes. Although certain urban artefact had resulted in trying to service the fourfold in creation: earth, sky, man and spirit [1]. It becomes illogical that we cannot quantify the above phenomena but can only describe these folds from our perception of feeling and the character they portray in a particular place.

Having this ideology, opens us to the discourse on conserving the Architects' Jewel. The process of integrating styles with design principles and other environmental components create design identity as demonstrated with the Architect's Jewel Web shown in "Figure 1". This model is designed to constitute the yardstick for this essay. Furthermore, design values and intentions of architects proffer significance to the evolution of architectural designs. The architectonic created attracts or repulses human attention through different lines of propagation, thereby projecting the architect's image obviously tagged design identity (Architects' Jewel). This interdependency which exists among the architects, the people and the environment

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initiates the platform to create design identity, subjected to use and conserving it as part of the architects' design ware.

2. Architectural Structure

The outside approach to the field of architecture is employ to provide a background for the relationship between the architect and the occupation of architecture. To set the pace in motion, knowledge from social consideration is a tool for change in contemporary society [2]. Boudieu's (sociologist) model of society assumes that "all societies are distinguished by competition between groups to further their own interests". According to him, the contest happens at various levels, some are fundamentally dominant while others are subordinate. From his model on social structure, architects in the field of architecture serve social functions whose organization is similar to three social divisions: higher strata, middle strata and lower strata [3].

Another sociologist "Richard Jenkin" in a similar context explained that the fight which exists in the field of architecture among architects result in the projection of their Capital through the formation of social distinction of higher class and lower class. He cited that "architectural master pieces became cultural identity for the Architects who evolved it". This means that the differences between the two classes are in the quantity and coverage of the Capitals (social forms) they produce and their consumption lifestyle. The sociological and economic forces that collide with the components of the profession instigate two environmental structures in the form of Mass and Restricted:

- Mass component refers to the set of architects who builds houses for economic value.
- Restricted component is concern with architected buildings with esthetic value.

The Higher class mounts the restricted component while the lower class handles the mass component. The overall impact on the built form is the creation of identity. The identity created is socially reference to the totality of the place (cultural identity), the field or habitus (architectural identity). Less attention is usually accorded to the designer identity as the creator of the artefacts, apart from mentioning the name of the architect or designer when making evaluation of the artefact. This minority attributes to the works of individual architects is drastically fostering a global monotony of urban identity which is hampering the sense of place in different milieu.

Bourdieu likewise, conceptualizes that the field of architecture comprises of: Architects, architectural academics, builders, critics, clients, regulatory bodies and the others institutions/bodies within the construction industry. This means that architects are players of a social game with space in which they are structured in positional levels and functions in the dictates of their habitus [4].

Architects are urban manipulators. They have acquired the formal know-how to configure the environment with buildings or structures which accommodates organic and inorganic activities. The architect also rethinks and organizes lifestyles and tastes through space compartmentalization [5]. The delicate aspect of the architect's creation is in the potentiality of controlling human attitude and sharpening the urban form [6]. The architect's involvement in designing and constructing buildings which connects man to the environment requires the knowledge of architecture and other disciplines like: sociology, anthropology, psychology and philosophy. Nevertheless, the focus given to these complementary areas is undermined as seen with science/technology.

Today's sharpening of the word architects implies an embodiment of three knowledge based classes: Professional architects, educators and architects in the making (students). This structure of architects exert social dichotomy which defines limits of engagements and operation. Therefore, the orientation of an individual in the structure as mention above determines his status in this field of interaction within the environment.
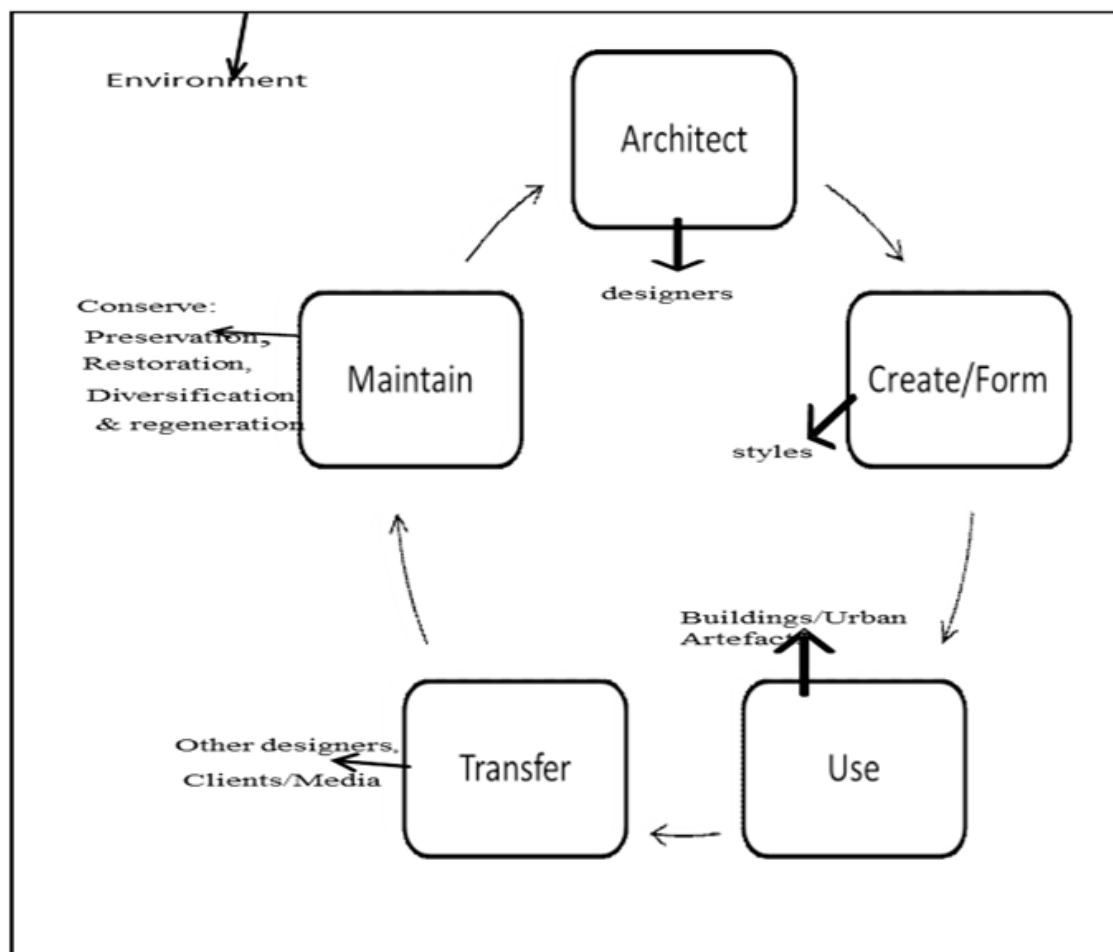
Figure 1. The Architect's Jewel Web developed by the author with inputs from class mates

3. Architectural Styles

A style refers to any of the movements, ideas, influences and theories of the past which currently are built [7]. Architectural style depicts a manner of categorizing architecture with focus on features of design, use of (materials, form, and techniques), time period, regional locations and other stylistic influences [8].

A run-down from history to the end of the 20th century, we see a variety of styles ranging from ancient to contemporary architectural styles. An attempt to classified styles can be considered using the following parameters but not limited to these points [9, 10]:

• Historical cultural trends
• Geographical or regional area
• Picturesque and artistic features of the building
• Ideology representation of the style
• Movements
• Individual tendencies
• Materially developed
• Construction techniques or methods
• Innovation in technology
• Requite and combination of existing styles.

Each of the variables listed above is containment of series of stylistic linkage. The stage provided, initiates the background for thought and reasoning on how to tolerate change and continuity of the styles that foster sense of community [11]. Styles are configured using three visual phenomena: proportion, ornament and shapes [12]. It is obvious that our environment (natural and man-made) is represented in three dimensions: semiotic, symbolically and nonverbal communication [13]. The potential of a style or group of styles is evaluated via: The architectural description of expression, shows characteristics that are identifiable, possesses authenticity, provide value satisfaction and compatibility in its situated context [14]. This implies that buildings placed in urban settlements metaphorically communicate with human agents.

The analysis of an urban artifact from observational and qualitative methodology conveys a sequence of styles relating to any of the classes listed above, ranging from dominant one to complimentary ones that stands recessive in meaning and application. This evaluation of the structures shows past, present and future architectural tendencies but the chain of flow also indicates an interdependency and cross-pollination among the styles. The designer chose of styles to create urban shapes as shown in "Figure 1" brings to this discourse the relevance of architectural styles as a facet for generating design identity.

4. Design Values

The concept of value determines why architects evolve design which directly gives birth to design identity. The state of values and intentions vary in various movements and schools of thought in architecture and among

architects/designers, including the relationship between the client and the architect [15]. "Table 1" shows the summary of design values and intentions that had shaped the works of architects over the years.

Table 1. The author used information from Lera's Thesis to make this table of design values/ intentions

	Design Values	Intentions
1	Aesthetic value	Artistic aspects and self-expression, the spirit of the time, the structural, functional and material honesty, the simplicity and minimalism, the nature and organic, classical, traditional and vernacular, the regionalism.
2	Social value	The social change, the consultation and participation, the crime prevention, the third world.
3	Environmental value	Green and sustainability, re-use and modification, health.
4	Traditional value	The tradition, restoration and preservation, the vernacular.
5	Gender-based value	Gender differences as it relates architectural practice and history, equity to training, jobs in architecture, built environment gender theories.
6	Economic value	Voluntarism, breaks out of clients control over the design activity, making deliberate design from the office.
7	Novel value	Big ideas, themes, zero starting.
8	Mathematical/scientific value	Synthesis of form and space.

From the background book of this essay written by "Gary Steven", the writer shows the distinction of the structural classes in architecture as it relates values and intentions see "Table 2".

Table 2. Comparison structures in architecture in relation to values/intentions

Mass Component	Restricted Component
Large scale production with market intentions.	Unique objects.
Criteria based on functional and economic intentions.	The criteria are for esthetic and symbolic intentions.
Design to satisfy the demands of clients outside the social field.	Design to satisfy the demands of social field members.
Possesses social channelization.	Totally focus on social monumentality.

The design values enumerated in the tables above points to a deficiency on the part of architects, large part of their life is spent satisfying people, objects and the Habitus, with less consistency in defining their individual design identity. For instance, some Research Assistants who are part of the debate sections in Stylistic Approaches in Design graduate course (made up of 15 students) in my Affiliation University

remarked that it was disheartening to see large number of undergraduate students' works in design studios tilting towards the current wave in a higher percentage than those who want to be themselves but incorporating all design principles. This observation is relative to all schools of architecture today. The influences are moving like wild fire. This is posing a challenge on architects to rethink alternative paths of creating individual design identity of which the Architects' Jewel is an option.

5. Design Identity

Literally, "Dictionary.com" defines identity as the mask or appearance, character or difference one presents to the world – by which one is known. Tom Pettigrew a social psychologist defined identity as "those aspects of the self-concept that derive from an individual's knowledge and feelings about the memberships the person shares with others'' [16]. The motivation from the above definitions becomes useful to deduce that since architecture is part of the design field, then it is possible to exert a sense of identity in that umbrella and the players in the team also project their control to create the overall structure [17]. The author visualizes design identity as the characteristics depicted by the creative works of architects both in concrete or virtual forms in the environment which directly or indirectly gives credit to them and creates perceptional meanings in the minds of the consumers of their creation.

The process of creating anything is challenging because it involves lot of thought, planning, evaluation, management and reappraisal, sometimes it emanates from unknown to known and vice versa. This theme is common in media/graphic art which presently are not strange fields in the activity of design and architecture in general. The intention is to introduce a line of discourse with the Architects' Jewel which will inject some ideas for consideration when evaluating the works of architects, not just the syndicated ones in the structure.

Although the artefact design by architects may be: numerical or qualitative depending on the surrounding variables and indicators. In this paper, this is interpreted as design identity and the writer refers to this as The Architects' Jewel. This relationship of visualizing this concept brings into this work a poetic expression and a diagram in "Figure 1" created by the author to support the premise that when we consider the value of a thing, we intuitively allot care to it. This implies that, design identity as a jewel needs to be maintained as products of heritage. At the same time as components of human memory/identity in the course of existence. The Poem:

How precious and thoughtful is the signs we create on the dunes of times! Memories with tentacles of the: past, present and piercing into the unknown. Don't let the value of my medal perish, shine it and let it grow.

The identity created from the design process of architects can be in two general descriptive folds: Integrated design identity and Anonymous design identity. Integrated design identity is a synthesis of different type of designs to form an overall urban structure. It is a combination of different influences and apart from considering it as 'whole space' it does not celebrate a particular architectural style and identity. It gives organic meaning to diversity and maintains the sense of place. The restrictions which exist in this level allows for constructive tolerance and participation of all classes in the structure of architecture. All designers showcase their unique Capital to create the beautification patterns of the urban space.

Anonymous design identity is the celebration of a singular design identity as dominance over a given built environment. Many proponents of regionalism have strongly opposed this type of identity following the difference in cultural, locational, climatic, tastes and material determinants in our surroundings. The consequence of modernity in the field of architecture evolved a side effect of monotony which holds allegiance to anonymous design identity. An aerial perspective of the 20th century movement showcases a wide spread of design fantasies in present urban layouts, with the aid of technology and most times the key players in this set celebrated as "International Architects". Using the attainment of Capital/habitus (higher social class signature) to foster the ideas of Post-Fordism to creating unified global identity [18].

6. Heritage Conservation

When we combine the meaning of heritage conservation stated by (UNESCO 2000; ICCOM 1993), it becomes pertinent to deduce that heritage conservation is the network of care that is given to 'artefact' in a particular environment for the aim of preventing it from extinction. In this regards, the architects' works of design produces urban artefacts which defines their identity. This essay argues that this design identity created needs to be conserved for the benefits of the designer, the user and the built environment. Another support for this targeted premise anchored on the facts laid down in Conservation principles on the state of the significance of artefacts as monuments which can be tangible or intangible. This invariably connote that if the design identity of architects can evolve emotive power of humans in the course of history then this value consideration is worthy of note if not for other reasons but educational, scientific, esthetic and cultural reasons.

Scholarly works had established the fact that intervention to heritage assets can come through the following:

- Preservation refers to the care rendered to the monument in order to delay deterioration.
- Restoration follows the returning of the fabric heritage asset which suffers obsolescence to its original form.
- Reconstruction process allows for the introduction of new materials to the fabric.

Facts from conservation approaches (revitalization, reuse,

urban renewal, and etcetera) at various levels had been circle on: design and esthetics intentions via different periods, cultural and environmental implications of materials and technological association which bridges documentation and management approaches. The scope of application demarcates heritage conservation from urban conservation. The integrity and authenticity of a place are part of the guidelines of conservation rooted on respect and maintenance of significance of place [19].

The current move on placing artefacts as the property of the past, present and future owners/global ownership in the global entity have projected artefact as vulnerable components of the built environment. This operational modification also exploits the structure of architecture. The few Capitals that are maintained are not enough to service regional diversification. The author strongly argues that if the Architects' Jewel is not encouraged, documented and archived, invaders in the form of decay which can be from human agents or natural disasters will render this identity to dissolution. The impact on the field of architecture and society will be the rising of a generational bunch of architects that will lack informational samples or cases to support their curiosity in design.

Having spotted 'salvage for monuments' as the common factor of focus of all the Charters involved in World Heritage Cities Programme from 1968- 2005 and the discrepancies that bothers on inclusion. This article challenges the hypothesis which in practice focuses on the conservation of listed monuments and site and reputing no or less value to the intangible assets of designers who create the urban artefact.

Taking up the reasons for conserving cultural heritage as written by International Charters and [20, 21]:

- The bedrock for safeguarding the lifespan of heritage assets and places is provided.
- Construct composite memories of culture, religion, archaeological and political trajectory of a given historic setting.
- To protect monuments useful for analytical and empirical research in different fields of studies.
- Efficient management of artefact/ historic environments enhances the lifestyle of the inhabitants and provides profits for investors as analyzed in comprehensive Conservation.

The third reasons supports why attention should be given to the design identity of architects in the 21st century. In addition, this echoes why Architects' Jewel should be conserved especially with the potentiality of providing concrete evidence for conservation management decision making. The probability of this asset to disappear in this century is positive if no specifications and methodology are developed to curb it [22].

7. Discussions Summary

The model in "Figure 1" is the Architect's Jewel Web developed to describe how the framework of design identity in the environment is created. The Web consists of five stages:

- Stage 1- Architect (designer)
- Stage 2- Create/Form
- Stage 3- Use
- Stage 4- Transfer
- Stage 5- Maintain

The movement of flow from one stage to the other is in a clockwise direction. In stage 1; the architect at the apex of the process is the master designer, possessing all the qualities and abilities that had been mentioned in the literature part, the key player and manipulator. At stage 2; the architect creates or forms the design (using all the available variables) and styles (from ancient to contemporary types). This is the 'technical' representation of his mindset after design values/intentions and evaluation but topophilia analysis should not be inclusive. The created abstract identity is moved to Stage 3. In stage 3; the creation manifolds in the environment in the form of buildings/urban artefact, having picturesque visualization, orientation and concretization communicates to human elements in the landscape as the paramount users. This stage is the testing point where the artefact can stand the test of time or fail. Due to the interaction that had happen in this phase, information and details about the asset is recorded in the memory of human-beings.

The flow continues to Stage 4; through different lines of transfer and communication (Allied architects, clients, media, membership in social groups and stakeholders) the design identity gains influences and likewise transported to other geographical locations, this supports the message in the poem: 'shine it and let it grow'. Stage 5; handles the challenges of time, change and impacts by users and the environment. The call for maintenance consolidates the validity of the architects' design identity. This is achieved through the process of conservation approaches, which helps the artefact to regains stability and fall back to the design kits of architects. The environment provides the ground for the entire process and program. This entire evolving process is what the writer refers to as the Architects' Jewel.

8. Conclusions

This essay finalizes with the acceptance that the process of gaining grounds as an architect as discussed earlier in the literature part in the structured field of architecture entails the exercise of power, knowledge and association to enforce patronage of design identity. This also agrees with literature that the field of architecture is a 'battlefield' where social forces that forms component of the profession struggle for survival of their Capital although certain formal intimidation happens in this 'social field'.

The Architects' Jewel developed in this article is a model for architects design ware that will guide designers to

concentrate on the formation of design identity. This will definitely create diversity of design within the field of architecture and support the sharpening of the urban sphere in an ecological manner. In this Way, the spontaneous identity of monotony that is eradicating sense of place in the 21st century built environment will be averted for the good of the three cores of sustainable development concerns (man, resources and environment).

ACKNOWLEDGEMENTS

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