RE: βRAND!NG™ →

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Acknowledgments

I would like to thank Daniel K. Brown for the exceptional amount of time he has spent helping me figure this all out. Tēnā koe.

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Mihi

Tēnā koutou, tēnā koutou, tēnā koutou katoa
No te whanganui a tara ahau
ko koukou te maunga
Ko kaiwharawhara te awa
Ko moana-nui-a-kīwa te moana
Ko Ingarihi ko Ārapi ngā iwi
Ko melsom ko sabour ngā hapuu
I te taha a tōku matua
I moe a ted i a Christina ka puta ko Margret
Ko Fredrick tōku Koro. Ko Margret tōku kuia
Ko Ian Melsom tōku matua
I te taha a tōku whaea
I moe a ali i a huria ka puta ko nemat. Ko Nemat tōku Koro
I moe a kamal i a nurijan ka puta ko tahirih. Ko tahirih tōku kuia
Ko Huda Sabour tōku whaea
Ko hala raatou ko mina ko ruby ōku tuahine
Ko Hassan tāku teina
Ko Zane tāku ingoa
Nō reira, Kia urutapu, kia aroha, kia hahana tō ngākau,
kia riro i a koe te mana tawhito, kāore mō te turaki, kāore mō te ngaro
Tēnā koutou, tēnā koutou, tēnā koutou katoa
Abstract

This thesis investigates how to advance the theory of Anna Klingmann, an architectural brand theorist and the author of *Brandscape* (2007). In *Brandscape* Klingmann writes that people use brands to represent who they are and that brands simultaneously represent and shape people according to the values associated with them. Klingmann applies this concept of branding to architecture, proposing that all buildings have brands which represent and shape society. Klingmann argues these brands can be strategically used to shape society in the direction of enhanced wellbeing.

This thesis argues however that Klingmann’s notion of wellbeing emphasises the economic dimensions of the concept, and therefore only addresses how the brands of architecture can enhance economic wellbeing in society. This thesis proposes that Klingmann’s theory can be advanced by investigating non-economic elements of wellbeing and how these can be conveyed through the brands of architecture. This investigation focuses on the context of Wellington, New Zealand, and uses the framework provided by the New Zealand Ministry of Social Development in its *2010 Social Report* to define non-economic elements of wellbeing. The thesis uses the methods of literature review, case study analysis and design research to advance the theory of architectural branding. Overall, the thesis argues that advancing Klingmann’s theory beyond its economic focus can contribute to a better understanding of how the brands of buildings can be used to enhance the non-economic wellbeing of society.
“We cannot segregate the human heart from the environment outside us and say that once one of these is reformed everything will be improved. Man is organic with the world. His inner life moulds the environment and is itself also deeply affected by it. The one acts upon the other and every abiding change in the life of man is the result of these mutual reactions.” – Shoghi Effendi, 2008, p.1

“We cannot change the world around us without changing ourselves and we cannot change ourselves without changing the world around us.” – David Harvey, 2007, p.2
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1.0 Introduction

This thesis advances Anna Klingmann’s theory, outlined in Brandscapes (2007), that the brands of buildings can be used to enhance society’s wellbeing. Klingmann writes that a brand is something that simultaneously represents and shapes identity. In this sense when people become associated with brands their identity, or in other words who they are, is represented and shaped through the brands. Klingmann applies this concept of branding to buildings and asserts that all buildings contain brands that represent and shape society. As the brands of buildings are capable of shaping society, Klingmann argues that they can therefore be strategically used to shape society towards improved wellbeing. This thesis argues however that Klingmann’s concept of wellbeing heavily emphasises economic wellbeing and therefore the improvement of wellbeing that Klingmann writes about is in regards to economic wellbeing.

This thesis proposes that Klingmann’s theory can be advanced by giving emphasis to other non-economic elements of wellbeing using the framework for non-economic wellbeing outlined by the New Zealand Ministry of Development in its 2010 Social Report. The 2010 Social Report measures the wellbeing of New Zealanders across “the key dimensions of people’s lives” (Ministry of Social Development, 2010, p. 4). According to the 2010 Social Report there are ten elements of wellbeing in total, two which relate to economic wellbeing and eight which are non-economic. The latter are health, knowledge and skills, civil and political rights, cultural identity, leisure and recreation, safety, social connectedness, and life satisfaction. This thesis argues that the brands of buildings can be used to convey these non-economic elements of wellbeing which in turn can contribute to enhancing society’s non-economic wellbeing. This proposition is explored through a literature review, case study analysis and design research.
Literature Review

The literature review seeks to advance Klingmann’s theory by investigating Klingmann’s claims about architecture and branding, establishing Klingmann’s position within the context of other theories relevant to branding and architecture, and advancing Klingmann’s concept of the brands of architecture enhancing wellbeing. The literature review begins by examining Klingmann’s theory and illustrating that it has an emphasis on economic wellbeing. It is here that the thesis proposes that Klingmann’s theory can be advanced through the use of non-economic elements of wellbeing which can be drawn from the New Zealand Ministry of Development’s 2010 Social Report. It moves on to establish Klingmann’s position in relation to other brand theorists, architects, and urban sociologists whose work is relevant to branding and architecture, although they don’t necessarily use the same branding terminology as Klingmann. These theorists, architects, and sociologists illustrate that the brands of buildings represent society’s values and influence it in the direction of these values. Lastly the literature review draws upon the theories of the urban sociologists discussed to illustrate that the high-rise buildings of Wellington’s central business district are a suitable design research site for exploring how buildings can convey non-economic elements of wellbeing.
Case Studies

The case studies advance from the literature review, and while their intentions do not lie in conveying elements of non-economic wellbeing through their brands, they illustrate several methods for creating architecture that conveys the brands of non-economic wellbeing outlined in the 2010 Social Report. There are four case studies in total: the Royal Ontario Museum extension by Studio Daniel Libeskind, The Sarajevo Projects by Lebbeus Woods, The Highrise of Homes by James Wine, and Royal Re-Formation by Paul Nicholls. This section explores the applicability of the methods for branding used in the case studies to high-rise buildings in the Wellington central business district context. Within the central business district context the case studies also illustrate several different methods for engaging in rebranding, and demonstrate that non-economic elements of wellbeing can be re-branded onto existing high-rise buildings whilst allowing their existing brands that convey economic elements of wellbeing to remain visible.
Design Research

The design research section explores how architecture can convey brands of non-economic wellbeing in Wellington’s central business district thereby enhancing the non-economic wellbeing of Wellington’s society. The design research draws on methods illustrated by the case studies and utilises rebranding as a means of integrating non-economic brands onto existing high-rise buildings that convey economic brands. The design research is conducted through taking three high-rise buildings in the Wellington central business district and exploring how they can be architecturally rebranded with non-economic elements of wellbeing. These buildings are 1 Willis Street also known as the State Insurance building, 55 Featherston Street also known as the Aestron Centre, and 256-262 Lambton Quay also known as Capital on the Quay. Three programmes that aid in the generation of non-economic wellbeing are integrated into the buildings being rebranded, a primary school, a cemetery and a community garden. This section discusses how the three programmes are integrated into the high-rise buildings, contributing to their rebranding, and the implications of this rebranding for Wellington society.
2.0 Literature Review

“It is all useless, if the last landing place can only be the infernal city, and it is there that, in ever-narrowing circles, the current is drawing us.

And Polo said: ‘The inferno of the living is not something that will be; if there is one, it is what is already here, the inferno where we live every day, that we form by being together. There are two ways to escape suffering it. The first is easy for many: accept the inferno and become such a part of it that you can no longer see it. The second is risky and demands constant vigilance and apprehension: seek and learn to recognize who and what, in the midst of the inferno, are not inferno, then make them endure, give them space.’” Italo Calvino, 1974, p. 165
2.1 Introduction to literature review

Anna Klingmann is an architectural brand theorist and the author of the book *Brandscapes* (2007), a book that discusses at length the relationship between architecture and branding. In *Brandscapes* Klingmann argues that all buildings contain brands which influence society, and that these can be used to enhance society’s wellbeing. This literature review seeks to investigate Klingmann’s claims, establish Klingmann’s position within the context of other theorist’s literature that deal with branding and architecture, and advance Klingmann’s concept of the brands of architecture enhancing economic wellbeing.

The literature review is broken into five main sections. The first section investigates Klingmann’s concept of branding and architecture and the potential for the brand of architecture to enhance wellbeing. The second section establishes Klingmann’s position in relation to other brand experts. The third section establishes Klingmann’s position in relation to other architects and urban sociologists who discuss, in Klingmann’s terms, the brands of buildings. The fourth section expands Klingmann’s notion of buildings influencing society through the use of several urban sociologists’ theories in relation to the impact of the brands of buildings. The final section establishes a suitable design research site to advance Klingmann’s theory through design by drawing upon the theories of the urban sociologists discussed in previous sections.
2.2 Brandscapes

“Buildings are not just about where we work and live but who we imagine ourselves to be.” – Anna Klingmann, 2007, backcover

Introduction

Klingmann views the built landscape of a city as a ‘brandscape,’ arguing that all buildings contain brands. These buildings, which form the ‘brandscape’ within which society dwells, are not just “about where we work and live” but represent “who we imagine ourselves to be” (Klingmann, 2007, p. backcover). In other words buildings communicate brands that represent society. Klingmann writes that these brands that buildings represent have a role in influencing and shaping society and can be consciously used to shape it in desirable directions. Klingmann argues that one such desirable direction is towards improved wellbeing, stating that the brand of architecture can be used for enhancing a society’s wellbeing. This thesis argues however that Klingmann’s notion of wellbeing has an emphasis on economic wellbeing and gives little attention to the other elements of wellbeing, such as wellbeing in terms of health or safety. This thesis proposes that if Klingmann’s notion of wellbeing is advanced to give more emphasis to other non-economic elements of wellbeing then Klingmann’s theory that the brands of buildings enhance wellbeing can be used to enhance non-economic wellbeing. This thesis proposes that these non-economic elements of wellbeing can be defined by the New Zealand Ministry of Development’s 2010 Social Report.

Klingmann’s theory of branding

Klingmann (2007, p. 2) writes that in this day “brands define the way we live,” in that brands are used to represent the identity of the different members of society. According to Klingmann (2007, p. 2) a brand is an idea condensed into a visible form which acts as a “persuasive lifestyle package, powerfully focused on moulding our ideas about what our identity should be.” The visible form mentioned here does not necessarily constitute the brand itself but rather the brand is communicated through this form.
An illustrative example is the BMW logo. This is not simply a car logo consisting of a pair of blue and white triangles in a circle but rather it is a brand that represents an established car company that delivers high quality vehicles and by association high quality driving experiences (Klingmann, 2007, p. 27). According to Klingmann, when a person purchases a BMW they become associated with its brand and what its brand stands for. Part of their identity comes to be represented by what the brand stands for, which in the case of BMW is quality. Klingmann (2007, p. 27) explains how the BMW Company is constantly reiterating the standards of quality that are to be associated with its brand through strategies such as advertising.

Klingmann's notion of buildings being brands

Klingmann applies this idea of branding to architecture, writing that buildings contain brands. Klingmann writes that the importance of architecture from this perspective lies not in its shapes and forms but rather lies in the brand that is communicated by these shapes and forms. Klingmann (2007, p.64) gives the example of modernist architecture to illustrate this point. Klingmann writes that since modernist architecture, such as that of Le Corbusier's, attempted to reduce humans down to their functional requirements, its plain and functional spaces embodied brands of functionality. This brand of functionality was conveyed by the specific elements of the architecture such as the blank walls, the plain materiality and colour, and the elimination of ornament. According to Klingmann, as this brand represented its users as functional in nature, it also attempted to mould the identity of its users as being functional in nature.
Klingmann writes that all buildings convey brands of a sort that are comprised of the sum total of their different elements. Klingmann argues that the brands of these buildings collectively represent a society’s identity and attempt to mould it. While this is not necessarily the case for any city, if for example modernist buildings that represent their users as functional in nature, such as those of Le Corbusier, filled a city then the society of that city would be represented as functional in nature. The brand of architecture in such a city would thus attempt to mould society in this functional manner.

Klingmann proposes that architecture can enhance wellbeing.

Based on this theory that buildings represent and attempt to mould the identity of society, Klingmann writes that buildings thus have the ability to influence society. Klingmann argues that the brands of buildings can therefore be deliberately employed to enhance wellbeing in society. Klingmann dedicates an entire chapter of *Brandscapes* to the manner in which Frank Gehry’s Guggenheim Museum in Bilbao acts as a prime example of this theory. Klingmann writes that the Guggenheim was consciously branded as a monument and created a “ripple effect that changed the entire city from a declining industrial port into a flourishing tourist destination” (Klingmann, 2007, p. 238). In the first year alone the Guggenheim brought 1.36 million tourists to the city and $160 million U.S. in revenue, and thus according to Klingmann enhanced the wellbeing of the citizens of Bilbao.
Advancing Klingmann’s theory on architecture enhancing wellbeing

Klingmann’s use of the Guggenheim Museum as a prime example of how architecture can enhance wellbeing also illustrates Klingmann’s emphasis on the economic component of wellbeing. While the Guggenheim did lead to enhanced wellbeing in Bilbao if this is measured by economic indicators, there are several arguments that suggest that this enhancement was at the cost of other elements of Bilbao’s wellbeing, such as its cultural wellbeing (Zulaika, 2003; Giovanni, 2001).
Jorge Oteiza, one of Bilbao’s most recognized artists and ironically one of Frank Gehry’s favourite sculptors (Zulaika, 2003), argues that the Guggenheim museum recreated Bilbao as a tourist city which has diminished the local culture of Bilbao and replaced it with a hegemonic and ‘repressive’ tourist culture (Zulaika, 2003). Before the Guggenheim, Bilbao would receive on average 25,000 tourists a year, whereas in 2010, 13 years after the opening of the museum the number of tourists that visit Bilbao each year is approximately 650,000 (Barbo, 2010).

The second argument that suggests a loss of local culture can be seen in the amount of funding that went into the Guggenheim compared to the Museum of Fine Art in Bilbao. The Basque government spent US$250 million on the Guggenheim, a museum that houses the Guggenheim international art collection, compared to US$7.3 million spent on renovations for the Museum of Fine Art in Bilbao which houses mostly local and national artists (Faires, 2007). The fact that such a large sum of money went into funding what was designed as “a postcard image” (Giovannini, 2001) for tourists compared to a museum that showcases local artworks is an illustration of the Basque government’s priorities, demonstrating that the economic wellbeing of the city was to take precedence of its cultural wellbeing.

While the economic wellbeing the Guggenheim Museum created constitutes a valuable economic of wellbeing, it is not the only component of wellbeing, and therefore also not the only component that can be enhanced. It is plausible that the Guggenheim could have enhanced economic and non-economic wellbeing simultaneously through its brand had it considered this second cultural element of wellbeing more. This thesis proposes that in contexts such as that discussed here, Klingmann’s theory can be built upon in New Zealand through the use of the 2010 Social Report. This report can be used as a basis for advancing Klingmann’s notion of wellbeing to encompass its non-economic elements.
The New Zealand Ministry of Development’s 2010 Social Report

The 2010 Social Report was commissioned with the intention of providing “a picture of progress towards better social outcomes for New Zealanders. It uses a set of statistical indicators to monitor trends across key dimensions of people’s lives at national, regional and territorial authority levels” (Ministry of Social Development, 2010, p. 4). The 2010 Social Report had four key objectives: “to report on social indicators that complement existing economic and environmental indicators, to compare New Zealand with other countries on measures of wellbeing, to contribute to better-informed public debate, and to aid planning and decision making and to help identify key areas for action” (Ministry of Social Development, 2010, p. 4). The 2010 Social Report was the most recent social report of its kind at the time of the writing of this thesis.

The 2010 Social Report identifies economic related elements of wellbeing as only two of ten elements that constitute wellbeing, with the others being health, knowledge and skills, civil and political rights, cultural identity, leisure and recreation, safety, social connectedness, and life satisfaction. In advancing Klingmann’s theory to incorporate these non-economic elements of wellbeing this thesis proposes to explore methods for how these non-economic elements of wellbeing can be branded through architecture. The precedents section and the design section of this thesis identify and explore methods for doing so. The definitions of each of these elements of non-economic wellbeing are provided below. The only element not explored in the precedents section is life satisfaction, as this is “an umbrella term” (Ministry of Social Development, 2010, p. 124) whose definition relies on the sole indicator of whether people do or do not subjectively feel that they are satisfied with their lives. It would be an almost impossible task to translate this element of wellbeing into an architectural brand and thus this thesis does not make the attempt to do so.
The eight non-economic elements of wellbeing

Health

Wellbeing in health means the ability for people to “enjoy a long and healthy life... [Where] avoidable deaths, disease and injuries are prevented... [And] everybody has the ability to function, participate and live independently or appropriately supported in society” (Ministry of Social Development, 2010, p. 22).

Knowledge and Skills

Wellbeing in regards to knowledge and skills refers to people having “the knowledge and skills needed to participate fully in society... [and that] lifelong learning and education are valued and supported” (Ministry of Social Development, 2010, p. 36).

Civil and Political Rights

Wellbeing in regards to civil and political rights refers to people being able to exercise and enjoy their “civil and political rights... [and where] mechanisms to regulate and arbitrate people’s rights in respect of each other are trustworthy” (Ministry of Social Development, 2010, p. 72).

Cultural Identity

Wellbeing in regards to cultural identity is defined by New Zealander’s cultural diversities being valued so that each person has “a sense of belonging... [and where] everybody is able to pass their cultural traditions on to future generations.” Particular emphasis is placed on the protection and propagation of Māori culture (Ministry of Social Development, 2010, p. 84).
Leisure and Recreation

Wellbeing in regards to leisure and recreation implies that people are “satisfied with their participation in leisure and recreation activities... [and that] they have sufficient time to do what they want to do and can access an adequate range of opportunities for leisure and recreation” (Ministry of Social Development, 2010, p. 92).

Safety

Wellbeing in terms of safety is described as people being able to feel secure and enjoy physical safety, where they “are free from victimisation, abuse, violence and avoidable injury” (Ministry of Social Development, 2010, p. 100).

Social Connectedness

Wellbeing in regards to social connectedness refers to the ability for people to “enjoy constructive relationships with others in their families, whānau, communities, iwi and workplaces... [and that] families and communities support and nurture those in need of care” (Ministry of Social Development, 2010, p. 110).

Life Satisfaction

Wellbeing in regards to life satisfaction is a subjective measure of general overall life satisfaction. It refers to the “proportion of the population aged 15 years and over who reported that they were ‘very satisfied’ or ‘satisfied’ with their life overall, in the New Zealand General Social Survey” (Ministry of Social Development, 2010, p. 125).
Conclusion

Klingmann argues that all buildings have brands and that these can be used to enhance the wellbeing of society. One of the examples Klingmann uses as a precedent for this is the Guggenheim Museum in Bilbao. As her use of this example demonstrates, Klingmann’s notion of wellbeing places particular emphasis on economic wellbeing, and thus her concept of architecture enhancing wellbeing focuses on enhancing economic wellbeing. Using the different elements of the New Zealand Ministry of Development’s 2010 Social Report that have been outlined in this section, this thesis advances Klingmann’s notion of wellbeing to incorporate non-economic elements. The thesis proposes that the non-economic wellbeing of society can be enhanced through creating architecture that has a brand of non-economic wellbeing.
2.3 The Brand

“Brands define the way we live” – Anna Klingmann, 2007, p. 2

Introduction

Klingmann (2007, p. 2) writes that “brands are persuasive lifestyle packages, powerfully focused on moulding our ideas about what our identity should be.” Klingmann's interest in branding lies in how brands can impact people's lives and influence society as a whole by informing them as to what their identity ought to be. The purpose of this section is to better define Klingmann's concept of branding through illustrating commonalities between her work and other notable brand theorists, many of whom she draws her theory of branding from. The theorists presented here are Joseph B. Pine II and James H. Gilmore, Glenna Pendleton, Ashutosh Dixit, and William Lundstorm, Virginia Posteral, and Marc Gobe.

Historically a brand referred to a mark left on cattle that identified them with their owners; however from the early 19th century onwards the term brand changed to refer to a particular identity represented by a product that allowed it to be differentiated from other products (Pendleton, Dixit, & Lundstorm, 2012). The theorists presented in this section expand upon this later view, demonstrating that branding is able to be used beyond the identifying of one product from the next.

Joseph B. Pine II and James H. Gilmore

Pine II and Gilmore (1999) come from a business background and discuss the significance of the brand in terms of its business potential. In The Experience Economy, they write about the difference between a brand and a commodity, stating that a commodity is a functional object whereas a brand has particular experiences associated with it. Pine II and Gilmore (1999, p. 2) write that people are willing to pay up to five times more for these experiences, making experiences and by association brands very valuable. The notion of the experience economy thus supports Klingmann's own theory that brands have a significant role to play in the creation of economic wellbeing.
In their article “Social Meanings and Brands in Marketing”, Pendleton et al. (2012) discuss branding from a marketing point of view, and investigate how people associate themselves with particular brands due to the social meanings these brands have. Pendleton et al. write that a brand represents certain benefits that the customer will gain through the use of the branded product. In this way certain brands represent certain experiences. For instance if the brand X stands for good quality, the customer that buys a product with the brand X can be comforted in thinking that the product will be of good quality. When a person chooses to wear the brand X, they also choose to have the associations of that brand represent them. In regards to Klingmann’s (2007) concept of a brand, Pendleton et al. support the notion that brands are ‘lifestyle packages’ which people are able to use to create a particular identity for themselves.

Virginia Posteral

In her book *The Substance of Style*, Posteral (2003) defines a brand as an underlying layer of meaning that a product communicates to a user. Posteral (2003, p. 3) writes that brands are “not… set off from the rest of life” but rather encompass all aspects of it. Posteral does not look at brands from the marketing perspective but rather looks at the personal meanings brands have for people, and how people associate themselves with brands in order to represent their own identity. Posteral’s work reinforces Klingmann’s notion that people use brands to represent their identities and provides an example of how branding does not have to be viewed from a strictly marketing perspective.
Marc Gobe

Marc Gobe (2001) writes from a marketing perspective and in his book *Emotional Branding* he discusses brands in terms of the emotional relationship that is formed between people and products. Gobe (2001, p. XXviii) writes that when brands are “profoundly in touch with and showing respect for who … customers really are and giving them the emotional experience they really want”, an emotional relationship is created between the brand and the customer. Gobe writes that people purposefully use brands that connect emotionally with them to represent their identity. Gobe also writes that while brands connect with people's identities, they can also work to inform people what their identities can be. Gobe's views have parallels with Klingmann's understanding of the close relationship that occurs between people and brands, and also reflects Klingmann's (2007, p. 2) notion that “brands are persuasive lifestyle packages.”

Conclusion

The theorists presented in this section illustrate that a brand can be used to represent identity and inform people of what their identity should be. This notion demonstrates how the field of branding has moved beyond the differentiating of products to the communication of lifestyle. As alluded to in this section, the majority of the theorists from whom Klingmann draws her understanding of branding come from marketing or business backgrounds. This factor provides insight into the strong emphasis of Klingmann's theory on how branding can improve economic wellbeing.
2.4 All buildings have brands

“On fine afternoons the living population pays a visit to the dead and they decipher their own name on their stone slabs: like the city of the living, this other city communicates a history of toil, anger, illusions, emotions; only here all has become necessary, divorced from chance, categorized, set in order.” - Italo Calvino, 1974, p. 140

Introduction

Klingmann (2007, p. backcover) writes that the built landscape is a ‘brandscape’ that conveys brands that represent “who we imagine ourselves to be.” While there are many architectural theorists that describe buildings as having brands, few discuss the relationship between buildings and their brands. This section reviews the literature of theorists that do discuss this relationship, the majority of whom are urban sociologists. Although these authors do not use the same terminology as Klingmann, their works are highly relevant to Klingmann’s theory of branding. They are explored in relation to Klingmann’s terms in order to establish her position within the context of these theorists.
Robert Venturi, Denise Scott Brown, and Steven Izenour

While Robert Venturi, Denise Scott Brown, and Steven Izenour are perhaps the most well-known within the architectural field who discuss the concept of branding using their own terminology (with their work being deemed the beginning of postmodernism). Venturi et al. (1972) were some of the first western architects to deal with the communication of ideas through symbolic architectural language after illustrating that the significance of architecture lay in its perception. In Klingmann’s terms Venturi et al. have been branding their buildings, often representing the building’s programme through architectural elements. One of the critiques that Klingmann makes of Venturi et al.’s work in regards to branding theory is that the symbolism they use to communicate specific meanings are practically illegible to anyone but the client. This is “because the architecture presented cannot be connected to a readily understood set of values” (Klingmann, 2007, p. 65). While Venturi et al.’s intention may not been to have design for anyone but the client, Klingmann nonetheless critiques their approach by arguing that if they had wanted to communicate specific messages to a wider audience their brands would need to draw more readily from an established group of meanings.
Henri Lefebvre

Henri Lefebvre was a sociologist and one of the most prominent French Marxist intellectuals of the twentieth century (Poster, 1975). In his book *The Production of Space*, Lefebvre (1991) discusses how society imbues into the city their values, writing that the buildings of the city represent the prevailing economic and social conditions of the period in which they were created. Although he does not use the word brand, Lefebvre is essentially arguing that all the buildings of the city have ‘brands’ and these brands reflect the social and economic values of the periods in which they were created.

Sharon Zukin

Sharon Zukin, an urban sociologist who is referenced by Klingmann, explores a similar theme to Lefebvre. In her essay “Whose Culture? Whose City?” published in *Readings in Urban Theory*, Zukin argues that we are able to trace our history through the built environment better than we are through literature because architecture provides one of the purest cultural maps of society’s values at the time as these values are built into the architecture. Zukin (1991, p. 42) goes on to state that the buildings of the city also represent the current economic and cultural values of the society that they are situated within, writing that society chooses “what buildings and districts look like… [and] how long buildings last before being torn down.” As the city evolves and society chooses to leave existing buildings alone, alter them, or create new ones in their place, the end product of the city according to Zukin represents the current values of its society. In this sense the buildings of the city do not only trace history but inform society of the current values it holds. In Klingmann’s terms, Zukin is arguing that the city is branded with the current values of society. Zukin also illustrates the first intimations of a subject not discussed by Klingmann in *Brandscapes*, which is that architectural branding does not require new buildings to be built but rather the brands of buildings can be altered to convey new brands.
David Harvey

David Harvey is an urban sociologist, the 18th most cited intellectual of all time in the humanities and social sciences, and the most cited geographer in the world (Reuters, 2009; Bodman, 1990). In his article “The Right to the City” published in the *International Journal of Urban Regional Research*, Harvey (2003) encompasses a wider range of considerations of how buildings represent society than Lefebvre and Zukin. In contrast to these two theorists who both write that the cultural and economic conditions are represented in buildings, Harvey writes that all buildings not only represent these, but also represent and convey to the public all sorts of conditions such as their political, social, and intellectual conditions. In Klingmann's terms Harvey is arguing that all buildings are branded with many different aspects of societies' values. While Harvey writes extensively on the relationship between the public and the built environment he never delves deep into the specifics of the architectural systems that are responsible for conveying society's values.

Joan Ockman

In her essay “What is Democratic Architecture?” published in the journal *Dissent*, Ockman (2011) does not use the term branding in relation to architecture but does discuss the relationship between the symbolism contained within architecture and the values it communicates to the citizens of cities. Ockman discusses the built environment as a symbolic landscape that represents the culture of the society in which it is situated. Similar to Harvey's notions of cities representing different aspects of the societies that created them, Ockman writes that the built environment owes its unique shape and form to the interweaving of the cultural symbols of the society in which it was created. Ockman goes on to state that while architecture can convey certain values such as wealth or poverty through its materiality, the specifics of a culture such as particular government policies may be difficult if not impossible to read within the symbolic landscape. In Klingmann's branding terms, Ockman is stating that the built environment is branded with the culture that it emerges from, and that while specific elements of the culture may be difficult to read they nonetheless exist.
Conclusion

When taken as a whole, the different theories of the authors discussed in this section illustrate that buildings not only represent “who we imagine ourselves to be” (Klingmann, 2007, p. 2) but also represent who we are as a society. In different ways, their arguments highlight how the buildings of the city as a whole are branded with the current economic, social, cultural, intellectual, and political values of society, although specific elements of these values may be difficult to read in the architecture. With the exception of Zukin, who begins to touch upon the theme, what is not discussed by these theorists or Klingmann is the manner in which architecture goes from representing one set of values to representing a different set. In other words, the process in which buildings are rebranded is not explicitly addressed, beyond stating that the brands of buildings evolve and change with society according to society’s values. This thesis proposes that through engaging in this grey area of rebranding opportunities arise to rebrand non-economic elements of wellbeing that represent society’s desires, such as social, cultural, intellectual and political, onto existing buildings rather than having to create new buildings that convey these non-economic brands.
2.5 The impact of the brand of buildings

“…it is pointless trying to decide whether Zenobia is to be classified among happy cities or among unhappy. It makes no sense to divide cities into these two species, but rather into another two: those that through the years and the changes continue to give their form to desires, and those in which desires either erase the city or are erased by it.” - Italo Calvino, 1974, p. 35

Introduction

This section reviews literature of theorists who discuss the influence of architecture's brands on society in relation to Klingmann's theory. These theorists, all of whom are urban sociologists, are Robert Park, Sharon Zukin, and David Harvey. The purpose of this section is to determine Klingmann’s position within the context of these theorists, and to investigate how the brands of architecture can be used to enhance non-economic wellbeing.

Robert Park

Park (1952, p. 73), one of the leading figures of the Chicago School of Sociology and heavily referenced by David Harvey, writes in Human Communities: The City and Human Ecology that the values with which society has created the city have in turn had a constant impact on the lives of the society and thus played a part in shaping it into whatever it is. Park (1952, p. 73) states that “if the city is the world which man created, it is the world in which he is henceforth condemned to live. Thus, indirectly … in making the city man has remade himself”. Park reinforces Klingmann’s notion that there is a relationship between architecture and society, wherein once the architecture has been created it also has a role to play in creating the society. In regards to architecture enhancing non-economic wellbeing and Klingmann’s theory on branding, Park’s theory can be extended to support the notion that architecture branded with non-economic elements of wellbeing would help shape society in a non-economic way.
David Harvey

Similar to Park's thinking half a decade ago Harvey (2007, p. 2) writes in his essay “Neoliberalism and the City” published in *Studies in Social Justice* that “we cannot change the world around us without changing ourselves and we cannot change ourselves without changing the world around us.” Harvey (2007, p. 2) extrapolates on this point, stating that the “kind of cities... we want to live in cannot be divorced from the question of what kind of people do we want to be.” Harvey argues that it is therefore imperative for society to be conscious of the society that it wants to become and to strive to move in this direction through all its endeavours including its architectural ones. In regards to Klingmann's theory of architecture being capable of shaping society, Harvey illustrates that if society changes its buildings to reflect what it wants to become it will be shaped in this way. Using Harvey's theory to advance Klingmann's theory on branding to encompass non-economic wellbeing it is possible to see how architecture that is branded to convey elements of non-economic wellbeing can influence society in the direction of these elements of wellbeing.

Sharon Zukin

In her article “Whose Culture? Whose City?” Zukin (2002, p. 328) writes that buildings shape society as society comes into contact with them, in that buildings reflect “what – and who – should be visible and what should not...” Zukin argues that even if the members of society do not play a part in the shaping of their built environment their built environment still influences them. In Klingmann's terms Zukin writes that architecture projects the values that are branded within it onto society, and that these in turn shape the identities of the members of society as to who and what they are and should be. In regards to enhancing non-economic wellbeing, Zukin's theory can be extended to support the notion that architecture that is branded with elements of non-economic wellbeing will in turn shape its identity in the direction of non-economic wellbeing.
Conclusion

Park, Harvey, and Zukin illustrate, similar to Klingmann's view, that architecture is in a dialogue with society where change in the one affects change in the other. Their theories provide grounds for advancing Klingmann's theory of architecture enhancing economic wellbeing, demonstrating that if architecture conveys non-economic elements of wellbeing through its brand these will have an influence in shaping society their direction. Thus the brand of architecture could be used to enhance non-economic wellbeing. In regards to rebranding, their theories implicate that the brands of buildings influence society as they convey the values embodied in them; if these buildings are rebranded then the values of this new brand will likewise influence society. In this respect if a building was only partially rebranded, conveying aspects of its old brand and aspects of its new brand, then theoretically these theorist's theories imply that both these brands would have influence on society.
2.6 The Wellington central business district

“...what kind of cities... we want to live in cannot be divorced from the question of what kind of people do we want to be.” – David Harvey, 2007. p.2

Introduction

This thesis seeks to strategically situate itself in a geographical area that has an abundance of architecture that conveys brands of economic wellbeing which could benefit from having more architecture that communicates brands of non-economic wellbeing. It is within such an area that this thesis seeks to explore, through design research, how architecture can be used to enhance non-economic wellbeing. The purpose of this section is to identify a suitable area.

High-rise buildings

The high-rise architectural typology presents itself as one typology that conveys the brand of economic wellbeing - a high-rise building being defined as a seven plus story building often constructed out of steel, glass, and concrete (Peterson, 1986). While there are exceptions, conceptions of high rise buildings by a whole range of authors, including Ada Louise Huxtable (1984), John Fiske (1991), Paul Jones (2009), Donald McNeill (2005), Carol Willis (1995), Leslie Sklair (2010), and Manfredo Tafuri (1976), converge on the idea that they are materialised expressions of wealth and “totems of financial vibrancy” (McNeill, 2005, p. 52).
Willis (1995, p. 7) writes that high-rise buildings, in Klingmann's terms, convey 'brands' of economic well-being because they are built by those with wealth and employ efficient standardized “economic and programmatic formulas” that are utilised to create more wealth. This thesis seeks to engage with these types of high-rise buildings that convey brands of economic well-being rather than those that are exceptions and do not.

Wellington's central business district

Central business districts often contain an abundance of high-rise buildings and therefore this thesis proposes to situate itself in this context, on the basis that having more architecture that embodies brands of non-economic wellbeing could be of benefit to those that dwell within them. While Wellington, New Zealand, evidently does not have the largest amount of high-rise buildings in the world, like many cities it does still have a central business district where there is an abundance of them. This thesis proposes that as this is the case, Wellington presents itself as a suitable location for exploring through design how the brand of architecture can be used to enhance non-economic well-being.
Conclusion

The theorists discussed in this section write that high-rise buildings in general convey brands of economic wellbeing. This thesis proposes that Wellington's central business district is an area containing an abundance of high-rise buildings that could benefit from architecture that conveys brands of non-economic wellbeing, and is thus a suitable context for investigating how this could occur. This thesis therefore seeks to explore, through design research, methods for creating brands of non-economic wellbeing in Wellington's central business district thereby enhancing the non-economic wellbeing of its society.
2.7 Conclusion of literature review

Klingmann writes that all buildings contain brands which influence society, and that these can be used to enhance society’s wellbeing. Klingmann, similar to Pine II & Gilmore, Posteral, Pendleton et al, and Gobe, illustrates that the purpose of a brand is both to represent and mould people’s identities. Klingmann’s (2007, p. 2) notion of buildings containing brands that represent “who we imagine ourselves to be” is expounded by the theories of Lefebvre, Ockman, Harvey, and Zukin, who illustrate that when this brand theory is applied to buildings they become more than spaces that are simply inhabited; they transform into creations that represent the economic, social, cultural, intellectual, and political identity of society. Similar to Klingmann noting that the brands of buildings can shape society through representing its identity, Park, Harvey, and Zukin illustrate that the brands of buildings do shape society, implicating that when architecture embodies values of wellbeing in its brand, society will be influenced in the direction of these values. Park, Harvey, and Zukin thus provide the theory to reinforce Klingmann’s notion that the brands of buildings can be used to enhance wellbeing.

This thesis argues that Klingmann’s concept of wellbeing has an emphasis on economic wellbeing and gives little attention to the other elements of wellbeing. This thesis proposes that if Klingmann’s theory is advanced to give more emphasis to the other elements of wellbeing such as health, knowledge and skills, civil and political rights, cultural identity, leisure and recreation, safety, social connectedness, and life satisfaction, then the brands of buildings could be used to enhance non-economic wellbeing.

As this thesis seeks to advance Klingmann’s theory through design research explorations, it proposes that the Wellington central business district is an appropriate location. It is an appropriate location because of the current abundance of high-rise buildings that convey brands of economic wellbeing, and thus could benefit from having more architecture that conveys non-economic brands.
3.0 Case Studies

3.1 Introduction

This section explores four case studies that exemplify methods for creating architecture that conveys brands of non-economic wellbeing. In particular the case studies endeavour to illustrate methods for branding seven of the eight non-economic elements of wellbeing as outlined in the New Zealand Ministry of Development's 2010 Social Report. These are health, knowledge and skills, civil and political rights, cultural identity, leisure and recreation, safety, and social connectedness. These case studies demonstrate these methods for creating brands of non-economic wellbeing in the context of high-rise buildings. Within this context they demonstrate several different methods for engaging in rebranding, illustrating that non-economic elements of wellbeing can be re-branded onto existing high-rise buildings.

These case studies are explored through discussing the methods that have been employed to brand non-economic wellbeing and what can be taken from these methods and applied to the Wellington central business district context. The four cases studies are The Royal Ontario Museum by Studio Daniel Libeskind, The Sarajevo Projects by Lebbeus Woods, The Highrise of Homes by James Wine, and Royal Re-Formation by Paul Nicholls.

Figure 3.1.1 Extension of the Rotal Ontario Museum, The Sarajevo Projects, The Highrise of Homes, Royal Re-Formation
3.2 Case Study 1: Daniel Libeskind, The Royal Ontario Museum extension

Introduction

This case study illustrates a method for rebranding an existing building with elements of non-economic wellbeing whilst allowing the existing building’s brand, that of local cultural identity, to remain visible. The case study highlights both the strengths and limitation of rebranding wellbeing in regards to cultural identity. Although the rebranding of non-economic wellbeing was not intended as the primary purpose of the building in this case study, viewing it from this perspective highlights methods that are transferable to the Wellington context.

The Royal Ontario Museum extension by Studio Daniel Libeskind, now called the Michael Lee-Chin Crystal, is designed to be reminiscent of five crystals coming together. Each of the crystals houses a different aspect of the building’s programme and overall they provide for an extra 100,000 square feet of museum space (Libeskind S. D., 2011). The reason why the extension’s form takes the shape of crystals and envelops the existing building is not given by Studio Daniel Libeskind (Libeskind S. D., 2011). However, it can be deduced from a talk by Daniel Libeskind (2009, p. 3:00) where he describes himself as “a believer in the expressive,” stating that architecture should be about expression. This statement suggests that if Libeskind (and Studio Daniel Libeskind by extension) was following his own design practices then the museum extension is the product of self-expression.
This self-expression or expression of identity that Libeskind demonstrates here is can be viewed as both an example of rebranding non-economic and economic elements of wellbeing onto the existing building. Firstly it demonstrates an engagement with non-economic wellbeing in regards to cultural identity, a component of wellbeing identified in the 2010 Social Report. However, because this expression of identity is Libeskind's identity it can be argued that it does not engage with the local cultural identity, much like the Guggenheim Museum in Bilbao. As such, the brand conveys a foreign identity to the host society. This lack of engagement with local cultural identity is further evident when comparing the Museum extension to other Studio Daniel Libeskind buildings, as the similarities are readily apparent regardless of each building's geographic context.
Economic wellbeing

The brand of economic wellbeing is conveyed through this implementation of Libeskind’s foreign identity combined with the use of an expensive material pallet. The self-expression that is demonstrated in this building is a Studio Daniel Libeskind signature and thus an indicator that the building is designed by Daniel Libeskind, a famous architect whose services come at a steep price. Secondly the brand of economic wellbeing is rebranded onto the existing building through the expensive materiality of the cladding which is the same as the Guggenheim Museum’s in Bilbao and is only manufactured by one company in the world (Libeskind S. D., 2011).

Rebranding

What is unique about this case study is the manner in which it conveys these brands of wellbeing. The Royal Ontario Museum illustrates how a new brand can be integrated and exist simultaneously with an existing brand. According to Zukin (1991) the original brand of the Royal Ontario Museum represents local cultural identity, because the surrounding society has chosen not to knock it down therefore demonstrating that they value it. However, with the addition of Libeskind’s extension a brand of economic wellbeing has been added, suggesting that through this method both economic and non-economic brands of wellbeing can be conveyed through architecture.
Conclusion

As stated, the Royal Ontario Museum extension or the Michael Lee-Chin Crystal's illustrate a method for rebranding an element of wellbeing in regards to cultural identity and elements of economic wellbeing onto an existing building. Through the critique of this case study it has been suggested that there needs to be an explicit focus on representing local culture in the process of rebranding if architecture is to enhance local cultural identity through its brands. This case study also illustrated a method for rebranding an existing building in a way that allows both the original and new brands to simultaneously exist. While this thesis' focus is not on developing methods for branding economic wellbeing onto buildings, this example demonstrates a transferable method for rebranding buildings with non-economic wellbeing.
3.3 Case Study 2: Lebbeus Woods, The Sarajevo Projects

Introduction

The primary intention of *The Sarajevo Projects* by Lebbeus Woods was to remedy the war torn city in Sarajevo, Bosnia. As a case study, it illustrates a method for branding non-economic elements of wellbeing in regards to social connectedness, cultural identity, and civil and political rights. Although *The Sarajevo Projects* illustrate methods for the branding of non-economic elements of wellbeing in the context of the central business district, not all of these methods are transferrable or applicable to the Wellington central business district (given the intention of the former).

*The Sarajevo Projects* by Lebbeus Woods examine the relationship between architecture and the effects of the war in Sarajevo, Bosnia. This project does not focus on one single piece of architecture but is rather tests a general theory on how architecture can be employed in areas shaken by war. The theory that Woods (2011, p. para 8) proposes is that the “the post-war city must create the new from the damaged old,” meaning that the damaged buildings affected by the war should be reconstructed and recreated from any items salvageable from the war zone in which they are in. Woods (2011, p. para 8) justifies this theory, stating that the “finances of individuals and remaining institutions [would] have been depleted by the war… and because the new ways of living will not be the same as the old, the reconstruction of old buildings must enable new ways and ideas of living.” The projects within this case study that are most relevant to this thesis are the high-rise buildings that are reconstructed. These have effectively been rebranded without this being the intention of Wood’s projects (Woods (2009) in fact rejects the notion that this work is about its aesthetical value at all).
Rebranding

These projects illustrate a unique method for rebranding high-rise buildings that is quite different to the case study by Studio Daniel Libeskind and certainly different to any of the work Klingmann writes about. It demonstrates a method of rebranding where the salvaged items from the war zone are turned into architecture through being pieced together and merged into the existing buildings. The salvaged items are pieced and joined together in an erratic manner and connect to the existing building’s structure to support them. They fill the damaged areas of the building, infiltrating it, and causing unexpected juxtapositions in materiality and even programme to occur. The salvaged items also cantilever off the damaged buildings creating new spaces. This particular method of rebranding illustrates how the existing economic brand of the buildings can be read whilst new non-economic brands are integrated onto it.

Figure 3.3.2 The Sarajevo Projects, Detail
Cultural Identity

The second method that this case study illustrates is how wellbeing in terms of cultural identity can be rebranded onto high-rise buildings. The rebranding of elements of cultural identity, this time onto high-rise buildings, has parallels with Studio Daniel Libeskind’s Royal Ontario Museum extension, in that the reconstruction has an element of self-expression to it. Self-expression is evident in how the buildings are designed and created by a self-directed local community of workers. It is here that The Sarajevo Projects move beyond Studio Daniel Libeskind’s work as they engage cultural identity in relation to the local cultural identity. As the self-directed local community design, create, and reconstruct the damaged buildings they create a brand that embodies local cultural identity and therefore wellbeing in terms of cultural identity.

Social Connectedness

The case study demonstrates two methods for how wellbeing in terms of social connectedness can be rebranded onto high-rise buildings. Firstly the reconstruction efforts visually and physically connect the floors of the high-rise building together in ways that they were not connected before, allowing the inhabitants to interact with the various floor levels with greater ease and fluidity, and in some cases interacting with two or more floor levels simultaneously. Secondly the reconstruction efforts create new spaces which can be occupied with new programmes. As the new spaces are integrated into the existing building and its programmes the potential for hybrid programmes emerges where different groups of people are connected together who were previously not connected.

Civil and Political Rights

This case study demonstrates a method for rebranding wellbeing in terms of civil and political rights onto the existing high-rise buildings. This brand is achieved through the use of salvaged architectural elements
in the restoring of existing high-rise buildings. These salvaged elements represent an attempt to restore the architecture and make it habitable and in doing so they also represent an attempt to restore civility. As being civil is a component of wellbeing in terms of civil and political rights this case study can be said to be demonstrating a brand of civil and political rights.

Safety

A drawback of this case study is that in rebranding the high-rise buildings, a brand of violence is conveyed which diminishes wellbeing in regards to safety. This is because The Sarajevo Projects rebrand the high-rise buildings in a manner that visually highlights the effects of the war on the city. Wellbeing in terms of safety refers to people being safe from violence and injury however the reconstruction of the high-rise buildings clearly illustrate the violence that has affected the city.

Conclusion

While The Sarajevo Projects are a response to a war, when examined from a branding perspective the projects illustrate transferable methods for creating brands of non-economic wellbeing that are applicable to the Wellington central business district. These brands relate to wellbeing in terms of cultural identity, social connectedness, and political and civil rights. The Sarajevo Projects also demonstrate a method for these elements of wellbeing to be rebranded onto existing buildings whilst allowing the existing brand to remain readable. As discussed, some of the methods employed in this case study of rebranding are highly relevant to the Wellington central business district: The Sarajevo Projects demonstrate how using a local community of workers to design and create architecture can contribute to a brand of wellbeing that conveys local identity, and how creating physical and visual connections between floors in high-rise buildings rebrands them with values of social connectedness. However, the methods for branding wellbeing in terms of political and civil rights and the brand of violence conveyed would not only be difficult to replicate in Wellington but would not be appropriate, given that these aspects of the architecture are a response to war.

Figure 3.3.3 The Sarajevo Projects
3.4 Case Study 3: James Wine, The Highrise of Homes

Introduction

This case study illustrates several different methods for branding non-economic elements of wellbeing whilst at the same time demonstrating how to rebrand these onto an existing high-rise building. These methods demonstrate how to rebrand the non-economic elements of wellbeing of cultural identity, health, leisure, and social connectedness, all in ways that are applicable to the Wellington central business district context.

In regards to rebranding, *The Highrise of Homes* provides an alternative method for rebranding high-rise buildings than either *The Sarajevo Projects* case study or the *Royal Re-Formation* case study.

*The Highrise of Homes* by James Wine is comprised of the reuse of an approximately twenty story high-rise office building which has been stripped of its interior and façade, leaving only floors and columns. These floors act as a series of platforms that accommodate compact communities including their residential, commercial, and leisurely needs. The motivation for this project according to Wine (2006, p. 1) was to challenge the “homogenized and faceless multi-story buildings, which eliminate the possibility for urban dwellers to demonstrate any evidence of their presence in the cityscape.” Wine continues by writing that the project is about the representation of the diversity of cultures and about allowing for “an individual statement of identity” (2006, p. 1).
Cultural Identity

The Highrise of Homes illustrates a method for rebranding wellbeing in terms of cultural identity onto high-rise buildings in a similar manner to The Sarajevo Projects, in that The Highrise of Homes embodies the expression of local identity. The Highrise of Homes achieves this through the individual houses representing the identities of the local residents, as the house designs are either due to the residents designing and building them or due to designs which they have chosen for themselves.
Social Connectedness

The Highrise of Homes demonstrates a method for rebranding wellbeing in terms of social connectedness onto high-rise buildings. Like The Sarajevo Projects, The Highrise of Homes demonstrates how connecting elements of architecture visually and physically contributes to a brand of social connectedness. In The Highrise of Homes, however, this brand is achieved through a compact arrangement of houses. According to Wine (2006, p. 1) the houses are “clustered into distinct village-like communities” which encourage the residents to connect with one another, thereby giving rise to opportunities for residents to build the relationships and connections identified in the 2010 Social Report as fundamental to social connectedness (Ministry of Social Development, 2010, p. 110).

Health

The Highrise of Homes demonstrates a method for rebranding wellbeing in regards to health onto high-rise buildings through the use of greenery. Trees and bushes cover a significant portion of each level, turning the high-rise into somewhat of a vertical garden or forest. According to the 2010 Social Report (Ministry of Social Development, 2010, p. 22) the physical environment is a contributing factor to creating wellbeing in terms of health. Increasingly, it is becoming common knowledge that exposure to greenery creates a therapeutic effect on the human psyche (Nilsson, 2006). This notion provides further support for the assertion that the use of greenery in The Highrise of Homes rebrands the high-rise building with values of health.

Leisure and Recreation

The Highrise of Homes illustrates a method for rebranding wellbeing in regards to leisure and recreation onto high-rise buildings through the use of parks. Parks are places for leisurely and recreational activities, and thus having them filtered throughout The Highrise of Homes contributes to a brand of reaction. As recreation is an element of leisure and recreation according to the 2010 Social Report (Ministry of Social Development, 2010, p. 92), the implication here is that The Highrise of Homes conveys a brand of leisure.
Conclusion

While *The Highrise of Homes* is not explicitly about branding it demonstrates several different methods for dealing with branding non-economic elements of wellbeing. It demonstrates the rebranding of four non-economic elements of wellbeing onto the high-rise building typology: cultural identity that reflects local identity, social connectedness though the arrangement of houses into village-like communities that physically connect people, health through the reuse of the existing building and greenery, and leisure and recreation through parks and recreational space. *The Highrise of Homes* demonstrates a drastic rebranding of the existing architecture, making it significantly more dramatic than the previous two case studies discussed.
3.5 Case Study 4: Paul Nicholls, Royal Re-Formation

Introduction

This case study, when examined from a perspective of branding non-economic wellbeing, demonstrates methods for branding three non-economic elements of wellbeing whilst simultaneously rebranding an existing high-rise building. It illustrates that both an existing economic brand and a new non-economic brand are able to exist together. Royal Re-Formation by Paul Nicholls rebrands the “baron ‘facadescape’ of a financially fragile Canary Wharf” in London with architecture that ‘aggressively’ represents the British Royal Mail labour force (Nicholls, 2011, p. 1). This is the only case study that deliberately uses architecture to ‘rebrand’ the existing building, with the Royal Mail programme inhabiting “the form of the ornamentally re-branded building” (Nicholls, 2011, p. 1).
Rebranding

The architecture that is used to rebrand takes the form of small pockets of space used for mail related tasks. These pockets are constructed through the re-use of Royal Mail related materials which penetrate inside the building and hang off the exterior. According to Nicholls, there was a twofold motivation behind the project: to create an expression of the labour force that dwells within the city and in particular to draw attention to the Royal Mail labour force which is slowly deteriorating.

Cultural identity

This case study demonstrates a method for rebranding wellbeing in terms of cultural identity onto high-rise buildings in a similar manner to The Highrise of Homes case study and The Sarajevo Projects case study. It draws “on highly skilled local craftsmen and artists to produce the fantastical” (Nicholls, 2011, p. 1), or in other words it intends to have local artists and builders employ creative licence to design and build the architecture. This allows the locals to express themselves and their local identity through the project, thus contributing to local cultural identity. At the same time, the Royal Re-Formation project also demonstrates a method for branding cultural identity through the integration of the Royal Mail programme into the architecture. The re-appropriation of Royal Mail related materials such as mail trolleys, mail delivery bags, and mail signage work to represent the identity of the people that work within the architecture as Royal Mail employees.
Social connectedness

*Royal Re-Formation* demonstrates a method for rebranding wellbeing in regards to social connectedness onto high-rise buildings in a similar manner to *The Sarajevo Projects*. It does so by visually and physically creating greater connections between the different floor levels, and by creating a new programme on the outside of the building and intertwining it with the existing programme inside the building. This provides the potential to connect different groups of people previously not connected, thus embodying a brand of social connectedness. The *Royal Re-Formation* project however does not penetrate the existing building as aggressively as *The Sarajevo Projects* and could therefore be argued to not convey as strong a brand of wellbeing in terms of social connectedness as *The Sarajevo Projects*. 

Figure 3.5.3 Royal Re-Formation
Health

Royal Re-Formation demonstrates a method for rebranding wellbeing in terms of health onto high-rise buildings, in a similar manner to The Highrise of Homes, through its use of greenery, in particular through the use of trees and bushes and the psychological effect of these. Given that there is significantly less greenery in the Royal Re-Formation, it could be argued that the brand of health is not as visible and therefore less effective than The Highrise of Homes.

Conclusion

Royal Re-Formation deliberately employs architecture to rebrand an existing high-rise building, making it a unique example amongst the case studies that have been discussed. Although the primary intention of the project was not about branding non-economic elements of wellbeing, when analysed from this perspective it demonstrates several methods for doing this. Like the other two case studies, Royal Re-Formation illustrates how rebranding an existing high-rise building can allow both the new and existing brands exist simultaneously. A unique insight from this case study is that it illustrates how the use of re-appropriated materials can contribute to creating a brand of cultural identity. In terms of creating brands of wellbeing in regards to health and social connectedness, the Royal Re-Formation project does so in a similar manner to the Highrise of Homes and Sarajevo Projects case studies. This case study also demonstrates a method for effectively rebranding high-rise buildings in a manner that is not as disruptive to the existing building as the Sarajevo Projects or the Highrise of Homes.
3.6 Conclusion

While these four case studies were not designed with the intention of branding non-economic wellbeing into central business districts and onto high-rise buildings they demonstrate several transferable methods for doing so. These four case studies demonstrate how to rebrand non-economic elements of wellbeing onto existing buildings, with three of them demonstrating how to do this on the high-rise building typology, and with all of them illustrating, to differing degrees, methods for rebranding where both the existing buildings brand and the new brands co-exist simultaneously. The methods for rebranding illustrated by the case studies relate to five of the eight elements of non-economic wellbeing that are outlined by the 2010 Social Report, with wellbeing in terms of life satisfaction, knowledge and skills, and safety being the only elements that were not demonstrated (although the antithesis of safety was).

The case studies demonstrate a variety of ways to rebrand non-economic elements of wellbeing, including reusing and re-appropriating buildings and materials in both bold and subtle manners and using both locals and outsiders to design and construct the architecture. The case studies provide several methods applicable to Wellington’s central business district for rebranding elements of wellbeing in terms of cultural identity, social connectedness, health, and leisure and recreation. However the case studies’ demonstration of branding wellbeing in terms of civil and political rights will not be applicable to Wellington as this brand represented an experience of war unique to Sarajevo.
In regards to the brand of wellbeing in terms of cultural identity the case studies demonstrated that this can be created when the process of designing and building allows for the expression of identity. In this regard, it was illustrated that when the local community has a greater input in the designing and building process then the resulting architecture embodies a greater sense of local cultural identity in its brand. In regards to a brand of wellbeing in terms of social connectedness the case studies demonstrate that this can be created by physically and visually connecting people through architecture, which can also lead to the formation of hybrid programmes which encourage greater social connectedness. Methods for rebranding wellbeing in terms of health were demonstrated by the use of greenery in the case studies, and a method for rebranding leisure and recreation was illustrated through the creation of parks on high-rise buildings.

The majority of the methods for branding non-economic wellbeing illustrated by these case studies are applicable to the Wellington central business district and the high-rise buildings contained with it. Through the extension of these methods from their original contexts to the buildings of the Wellington central business district, it is argued that they will be able to enhance the non-economic wellbeing of society in Wellington.
4.0 Design Research

Figure 4.0.1 an iteration of the primary school
4.1 Introduction

This section seeks to advance Klingmann’s theory on how the brands of architecture can be used to enhance wellbeing by using design to explore how architecture can be used to integrate brands of non-economic wellbeing into the Wellington central business district, thus enhancing the non-economic wellbeing of Wellington’s society. In advancing the theory, the design explorations draw from methods illustrated in the case studies section, which while having different intentions, demonstrate means by which cultural identity, social connectedness, health, and leisure and recreation can be branded into the Wellington central business district. This thesis also proposes that it is possible to rebrand an existing building whilst allowing the existing brand to remain visible, a notion demonstrated by the case studies and supported by Harvey (2007), Zukin (2002), and Park’s (1952). The design explorations examine rebranding as means of integrating non-economic brands onto existing high-rise buildings that convey economic brands.
The design explorations take three different high-rise buildings in the Wellington central business district and architecturally rebrand them with non-economic elements of wellbeing. These buildings are located at 1 Willis Street, also known as the State Insurance building, 55 Featherston Street, also known as the Aestron Centre, and 256-262 Lambton Quay, also known as Capital on the Quay. As illustrated by the case studies, it is possible to bring new programmes into existing buildings while physically altering the buildings. This thesis therefore proposes that during the rebranding process the design explorations integrate three new programmes into the three existing high-rise buildings that have the capacity to contribute to the creation of non-economic wellbeing. These programmes are a primary school, community gardens, and a cemetery. These three programme experiments stand as emblematic of other programmes that can also contribute to the creation of non-economic wellbeing. The reason for three buildings and three programmes being chosen is that this allows for a diversity of design experiments about rebranding non-economic wellbeing to take place which can then be critiqued in relation to one other.

This section begins by analysing the three high-rise buildings selected to be rebranded. It moves on to explore through design how these three high-rise buildings can be rebranded in regards to their programmes and non-economic elements of wellbeing. Lastly this section discusses the outcomes of these design explorations.
4.2 Programmes

The three programmes were selected to contribute to the creation of non-economic wellbeing in the central business district in different ways. The first programme, the primary school, presents itself as a fairly familiar means of generating non-economic wellbeing. This programme essentially seeks to create a new approach to a stimulating environment for primary school students to learn and for primary school teachers to teach. Beyond this basic requirement this programme takes into account that facilities for eating, excreting, and recreation and leisure are also necessary.

The second programme, the community gardens, presents itself as a less familiar means of generating non-economic wellbeing in a high-rise building. The community gardens essentially seeks to create an environment where the community can garden together; in this case the community is comprised of the inhabitants of buildings in the Wellington central business district. Beyond this it seeks to create spaces for relaxing and eating the vegetables harvested from the gardens.
Finally, the last programme of the cemetery was selected as an example of an unconventional programme for generating non-economic wellbeing. This programme brings to light the relationship that everyone in society has with death. The cemetery essentially seeks to create a place where the deceased can be buried, people can mourn, and past lives can be remembered and celebrated. Beyond this the programme takes into account the need for spaces where funeral ceremonies can take place, and the need for visitors to be able to visit the deceased. The design explores how all three new programmes can contribute to rebranding high-rise buildings as a means of contributing to non-economic wellbeing in the Wellington central business district.

The thesis proposes integrating the three programmes of a primary school, community gardens, and a cemetery into existing high-rise buildings so that elements of these programmes can be branded onto the existing buildings. The case studies of Lebbeus Woods, James Wine, and Paul Nicholls illustrate several different methods for bringing new programmes into existing high-rise buildings. Nicholls’ *Royal Re-Formation* in particular demonstrates that through the use and re-use of programme related items it is possible for elements of the programme to inhabit and change the appearance and branding of the architecture.
4.3 The buildings

In the case studies of Lebbeus Woods, James Wine, and Paul Nicholls, it is illustrated that there are different types of high-rise buildings that can be altered to convey an array of different non-economic brands. These high-rise buildings when viewed from a branding perspective convey brands of economic wellbeing due to the “economic and programmatic formulas” that they employ (Willis, 1995, p. 7). This thesis proposes that as it is possible for different types of high-rise buildings to convey economic brands, it is appropriate to select three high-rise buildings in the Wellington central business district that have different characteristics, yet embody the essential ‘formulas,’ as sites for rebranding non-economic wellbeing.
Figure 4.3.1 The three high-rise buildings being used in the design research.
1 Willis Street, the State Insurance building – the primary school

The first set of design experiments focus on the 1 Willis Street building and integrate the programme of the primary school into it. It is the largest of the three high-rise buildings explored in the thesis and one of the tallest in Wellington. Its economic brand is conveyed through its formulaic and repetitive use of the reinforced black concrete grid which is composed of regular windows throughout. This grid is the same on all four sides, with each side containing nine squares across and roughly 26 squares high. The grid is only interrupted by bracing and by a windbreak. The structure of the building is primarily reinforced concrete with some steel elements. From a pedestrian’s perspective it can be viewed from three different angles within the central business district.

Figure 4.3.2 The different angles the building at 1 Willis Street can be viewed from a pedestrian’s perspective
Figure 4.3.3 Analysis of elements that make up the economic brand of the building at 1 Willis Street
256-262 Lambton Quay, Capital on the Quay – the community gardens

The second set of design experiments focus on the building at 256-262 Lambton Quay and integrate the programme of the community gardens into it. It is the smallest of the three high-rise buildings reaching only eight storeys in height, making it on the shorter end of Peterson’s (1986) high-rise building spectrum. Its economic brand is conveyed through the formulaic and repetitive use of concrete panels and glass windows that run like alternating stripes down the building stretching from one side of the building to the other. The structure of the building is primarily reinforced concrete with some steel elements. From a pedestrian’s perspective the building can only be viewed from one angle within the central business district.

Figure 4.3.4 The different angles the building at 256-262 Lambton Quay can be viewed from a pedestrian’s perspective
Figure 4.3.5 Analysis of elements that make up the economic brand of the building at 256-262 Lambton Quay
The third set of design experiments focus on the 55 Featherston Street building and integrate the programme of the cemetery into it. It is larger than the 256-262 Lambton Quay building yet smaller than the 1 Willis Street building. Its economic brand is conveyed through its formulaic and repetitive use of steel and glass curtain walls. The building employs three different types of curtain wall, two of which are very similar. These two consist of glass with narrow steel struts running down them vertically, and they cover the northern and eastern walls almost turning each of these into one large window. The other type of curtain wall is one-third opaque and two-thirds translucent, and covers the western wall slightly wrapping around the northern end of the building. This wall runs from the top to the bottom of the building alternating between translucent and opaque glass. The internal structure of the building is primarily reinforced concrete and steel, which is not expressed on the outside facades. From a pedestrian’s perspective it can be viewed from three different angles within the central business district.
Figure 4.3.7 Analysis of elements that make up the economic brand of the building at 55 Featherston Street.
4.4 The primary school, 1 Willis Street

Introduction

The design research presented in the following section seeks to explore methods for rebranding non-economic elements of wellbeing onto the high-rise building at 1 Willis Street through integrating the programme of the primary school. These design explorations draw on methods employed by the case studies and apply them to the context of the building at 1 Willis Street to achieve this rebranding. All the design research in this chapter is discussed more generally through the main body of text, with finer details provided in the captions of the images presented.
Cultural identity

Drawing on methods illustrated in the case studies of Lebbeus Woods, and Paul Nicholls, elements of wellbeing in regards to cultural identity are rebranded onto the existing high-rise building through having the different elements of architecture that constitute the primary school created by the inhabitants and users of the primary school. The different materials they use to create the architecture are sourced, where possible, from the existing high-rise building and re-appropriated. This may mean that items such as interior walls, carpets, doors, and existing windows are reused to create a portion of the cladding. As there is no single design solution for creating the architecture of the primary school, as every individual involved will cause the design to change, several hypothetical designs are presented as possible options. This thesis also proposes that the architecture of the primary school may begin as one classroom and potentially evolve to encompass a large portion of the existing building.

Figure 4.4.2 illustrates architecture in the form of a classroom for the primary school children. It is made out of interior walls, doors, and piping taken from inside the building, painted by the primary school children and re-appropriated as cladding. This is then braced with steel elements that have been taken from the existing building (as this steel is removed additional structure is added to reinforce the building). This classroom expands out of the existing building and where the glass had to be removed from the existing building it is reused between the re-appropriated elements as windows.
Figure 4.4.3 is the same as Figure 4.4.2 but at a distance.

Figure 4.4.4 illustrates windows being reused as the cladding for a classroom of the primary school. The cladding has work from the primary school students projected onto it. In this manner the students’ work is transformed into the primary school’s cladding. This classroom distorts the existing grid of the building, protruding from it and providing juxtaposition. It is supported by the steel elements from the existing building and employs steel tension cables to assist.

Figure 4.4.5 illustrates the architecture of a classroom for the primary school. It is made out of all kinds of different materials that are re-appropriated from the existing high-rise building, such as doors, windows, interior walls, carpets, and so on. The architecture of this classroom seeks to constantly evolve and be extended like a patchwork.
Figure 4.4.9 (left) illustrates the architecture of a classroom that contains the programme of the primary school. This classroom is primarily constructed from the re-appropriation of existing columns and windows (these columns are substituted for extra structural elements). This classroom appears to morph out of the existing building and as it does the materiality of the existing building morphs with it. This figure also demonstrates extra elevators hanging out of the building which seek to offer alternative means up into the high-rise building.

Figure 4.4.6 (top right) illustrates a combination of the different types of classrooms existing together. The different styles of classroom could resemble the pupils of different teachers and their expressions of identity. This figure also illustrates staircases which are made from re-appropriated internal staircases and timber beginning to link the classrooms together.

Figure 4.4.7 (right middle) illustrates the primary school evolving to become more complex, creating greater links through the staircases and linking the different floors together. Gardens are also beginning to grow on the grid of the high-rise building.

Figure 4.4.8 (bottom right) demonstrates a radical evolution of the rebranding of the existing high-rise building. In this study the different methodologies displayed in the last five images are creating the architecture which almost envelops the existing building. This makes the existing brand more difficult to read, meaning that the brand being conveyed is more non-economic than economic.

Figure 4.4.9 (left) illustrates the architecture of a classroom that contains the programme of the primary school. This classroom is primarily constructed from the re-appropriation of existing columns and windows (these columns are substituted for extra structural elements). This classroom appears to morph out of the existing building and as it does the materiality of the existing building morphs with it. This figure also demonstrates extra elevators hanging out of the building which seek to offer alternative means up into the high-rise building.
This thesis proposes that in all the design explorations the elements of cultural identity cannot only be rebranded at the level of the exterior of the high-rise buildings but must also be embodied as brands at the structural, interior, and detail levels. This is because while the inhabitants of the primary school rebrand the existing high-rise building they not only have to work at the scale of the overall shape of the building but also have to decide by which manner the different materials connect, or the manner in which the primary school works with the existing structure of the building. The method used by Woods’ to bring together materials in *The Sarajevo Projects* provides some precedent for this process.

Figure 4.4.10 illustrates an iteration of a classroom of the primary school being made out re-appropriated materials from the existing building, specifically focusing on the interior space. It demonstrates how columns and floor slab are extended, re-appropriated, and re-used to support the classroom (where these are removed reinforcing is provided). It demonstrates the manner in which the tables are braced with steel tension cables. It also begins to illustrate the manner in which the classrooms penetrate into the building.

Figure 4.4.11 illustrates an iteration of a classroom that is a mix of many materials, demonstrating how the interior is a patchwork of individual expression. It also demonstrates some of the structural systems that it employs to engage with the existing building.
Figure 4.4.12 illustrates the structure of the building being engaged with and rebranded where columns and beams are replaced with lattices of steel. The columns and beams, with the assistance of steel tension cables, are then used to support the classrooms and staircases.

Figure 4.4.13 illustrates rebranding at the detail level, demonstrating the manner in which a tension cable passes through a window. The detail for keeping water out of the building is created through the re-use of the existing window being re-appropriated.
Social connectedness

Drawing on methods demonstrated by the case studies of Lebbeus Woods and Paul Nicholls, elements of wellbeing in regards to social connectedness are rebranded onto the existing high-rise building at 1 Willis Street in two main ways. The first is through having the architecture of the primary school infiltrating and intertwining itself with the existing building. This allows for the programme of the primary school to become integrated with the existing programmes. In turn this leads to the creation of hybrid programmes and facilitates new social interactions within the high-rise building. Secondly these values of social connectedness are rebranded through the architecture of the primary school, as it physically creates greater connections between the different levels of the existing high-rise building. This encourages the people on the different levels of the high-rise to interact with one another. This physical connection also contributes to the brand of social connectedness by visually conveying the manner in which people can more easily interact with one another.
Health

Drawing on methods illustrated by the case studies of James Wine and Paul Nicholls, elements of wellbeing in regards to health are rebranded onto the existing building through the application of gardens and parks interspersed throughout the high-rise building.

Figure 4.4.16 illustrates a park branded onto the roof of the existing high-rise building. The park runs along the rooftop and some of its gardens drape down the side of the high-rise building. It conveys a brand of wellbeing not only in terms of health, through greenery, but also in terms of leisure and recreation as students of the primary school are able to run around in it.
Leisure and Recreation

Drawing on methods used by James Wine and methods invented in the process of these design explorations, elements of wellbeing in regards to leisure and recreation are rebranded onto the existing high-rise building through the use of playgrounds. The playgrounds are filtered through the high-rise building as a part of the primary school and as playgrounds are recreational places, like parks, they embody the brand of leisure.

Figure 4.4.17 illustrates gardens that cling to the side of the high-rise building; they provide places where students of the primary school and others that occupy the building can relax and even grow their own vegetables or flowers.
Figure 4.4.18 illustrates an elevator that has a playground integrated into it and which provides access to the classrooms of the primary school. The elevator has walls made out of re-appropriated glass that are able to be interacted with through projectors projecting images and games onto them.
Knowledge and Skills

Knowledge and skills are elements of wellbeing that were not illustrated by any of the case studies. The architecture of the primary school attempts to rebrand these elements of wellbeing onto the existing high-rise building through having different elements of the architecture of the primary school display the student’s work. This architectural gesture represents that the students’ work and by association their knowledge and skills are being valued. This feature of the design demonstrates a method for how knowledge and skills can be rebranded onto high-rise buildings.

Figure 4.4.19 illustrates a part of a classroom whose glass wall has an illustration of one of the students projected onto it. The glass wall is made from re-appropriated windows and steel.
Conclusion

These design explorations illustrate how elements of wellbeing in regards to cultural identity, social connectedness, health, leisure and recreation, and knowledge and skills can be rebranded onto the high-rise building at 1 Willis Street through integrating the programme of the primary school. The design explorations demonstrate different methods for rebranding these non-economic elements of wellbeing, illustrating that the existing brand of the building can remain visible whilst the process is occurring. However, if too much rebranding takes place the existing economic brand begins to become indistinguishable and the building loses the ability to convey brands of both economic and non-economic wellbeing.
Values of cultural identity are rebranded through the locals (in this case the inhabitants of the primary school) creating the architecture and re-appropriating architectural elements of the existing building. These elements are apparent at every level of the design as the inhabitants engage at every level. Values of social connectedness are rebranded through the architecture of the primary school creating a hybrid programme and through creating greater physical and visual connections between the different floors of the high-rise. Elements of health are rebranded through parks and gardens covering both the sides of the building and the roof. Values of leisure and recreation are rebranded through playgrounds, with playgrounds being integrated into various functional elements of the architecture of the primary school. Values of knowledge and skills are rebranded through the different elements of the primary school's architecture reflecting the work of the primary school's students.
Figure 4.4.20 illustrates an iteration of the primary school.
4.5 The community gardens, 256-262 Lambton Quay

Introduction

These design explorations explore methods for rebranding non-economic elements of wellbeing, as outlined in the 2010 Social Report, onto the high-rise building occupying 256-262 Lambton Quay through integrating the programme of community gardens. Similar to the previous section, these design explorations draw on methods employed by the case studies and apply them to the context of the building at 256-262 Lambton Quay to achieve this rebranding.
Figure 4.5.2 illustrates architecture in the form of a pergola that houses part of the programme of the community gardens. It is created from the re-use and re-appropriation of interior timber walls in the building. It clings to the outside of the building and is supported by re-appropriated beams that extend out from the façade (the re-appropriated beams are replaced by additional structure).
Cultural identity

Drawing on methods illustrated by the case studies of Lebbeus Woods and Paul Nichols, elements of wellbeing in regards to cultural identity are rebranded onto the existing high-rise building by the users of the community gardens. These users are also the users of the high-rise building occupying 256-262 Lambton Quay, who participate in the rebranding process by designing and building the gardens through the re-use (where possible) of the existing high-rise building’s materials. Similar to the rebranding of the high-rise building at 1 Willis Street, there is not one design solution; several hypothetical solutions are presented here. Also similar to the explorations on the other two high-rise building, cultural identity is a central element at all levels of the design.

Figure 4.5.3 illustrates how the architecture of community gardens is rebranded on the interior of the building and its relationship with the exterior. It demonstrates the manner in which it integrates into the existing building and how the building supports it.
Figure 4.5.4 illustrates the manner in which the architecture of the community gardens engages the structure in a rebranding process. The architecture of the community gardens re-appropriates and extends beams in order to help support the pergolas and the irrigation tank (where re-appropriation takes places there is extra reinforcing of the existing structure).

Figure 4.5.5 illustrates rebranding at the detail level, demonstrating the manner in which the irrigation tank requires the structural beams of the building to be extended. The balcony is then altered to remain usable while this new feature is added to the building.
Social connectedness

Drawing on methods once again demonstrated by the case studies of Lebbeus Woods and Paul Nicholls, elements of wellbeing in regards to social connectedness are rebranded onto the existing high-rise building through the architecture of the community gardens. Greater physical and visual connections are created between the different floors of the high-rise building, thus enhancing the connections between the workers on the different levels of the high-rise.
Figure 4.5.8 illustrates the irrigation tower which visually and physically connects floor levels together. The inhabitants of the existing building are also able to use the ladders and stairs inside the irrigation tower to move between levels.
Health

Drawing on methods illustrated by the case studies of James Wine and Paul Nicholls, elements of wellbeing in regards to health are rebranded onto the existing building in two manners. The first is through the method of using greenery, which is this case envelops much of the architectural elements of the community garden. The second is in relation to the first, which is that the greenery is primarily vegetables, and as vegetables contribute to healthy living, they therefore embody brands of health. Therefore if the greenery is recognized as vegetables it is able to convey a brand of health.

Figure 4.5.9 illustrates how the pergolas extend inside the existing building creating a hybrid programme where the existing programme meets the programme of the community gardens.
Leisure and Recreation

Drawing on methods illustrated by the case study of James Wine and methods created through these explorations, elements of wellbeing in regards to leisure and recreation are rebranded onto the existing high-rise building through the use of gardens and pergolas. The gardens and vegetable gardens are like parks in miniature and intend to be used for less intense recreational activities; however they are recreational activities nonetheless and therefore embody and convey brands of leisure. Pergolas are branded onto the existing building at different points around the gardens and are used for eating and relaxing in. As pergolas are associated with gardens and are typically used for light recreational activity, they also embody and convey a brand of leisure.

Figure 4.5.10 illustrates one of the many vegetable gardens that envelop much of the other architectural element that house the community gardens. These vegetable gardens hang down the building and allow people from different floors to access the vegetables from their floor levels. This hanging also creates greater visual connections between the floors, with the gardens tying the levels together. Beyond this the gardens also function as a sculptural feature to emphasise their importance in the scheme of the programme.
Figure 4.5.11 illustrates a pergola that is surrounded by gardens. The gardens envelop this pergola, creating a serene environment within which relaxing can take place. The pergolas act as protection against bad weather but also act as a lunchroom for the inhabitants of different levels to eat together.

Conclusion

These design explorations illustrate how elements of wellbeing in regards to cultural identity, social connectedness, health, and leisure and recreation can be rebranded onto the high-rise building at 256-262 Lambton Quay through integrating the programme of community gardens. They illustrate that the economic brand of the existing building can be retained while small pockets of urban garden related elements can be rebranded on top of it, simultaneously conveying brands of non-economic and economic wellbeing.

Values of cultural identity are rebranded through the buildings’ inhabitants designing and building the gardens through the re-use of the high-rise building’s architectural elements. Values of social connectedness are rebranded through creating greater physical and visual connections between the different floors of the high-rise building through the use of stairs, irrigation, and gardens. Values of health are rebranded through the use of greenery and the vegetables amongst it. Values of leisure are rebranded through the use of gardens and pergolas.
4.6 The cemetery, 55 Featherston Street

Introduction

These design explorations explore methods for rebranding non-economic elements of wellbeing as outlined in the 2010 Social Report onto the high-rise building at 55 Featherston Street through integrating the programme of the cemetery. Similar to the previous explorations, these explorations in this section draw on methods employed by the case studies and apply them to the context of the building at 55 Featherston Street to achieve this rebranding.
Cultural identity

Drawing on two methods illustrated by the case studies of Lebbeus Woods and Paul Nicholls, elements of wellbeing in regards to cultural identity are rebranded onto the existing high-rise building. The first method is similar to those of the case studies of Paul Nicholls and Lebbeus Woods, which is that the users of the space design and build the architecture. In the case of the cemetery, however, the primary users are deceased and therefore clearly unable to help build or design the cemetery. As this is the case, it is proposed that the cemetery is designed and built by the inhabitants of the existing building at 55 Featherston Street in conjunction with a local designer. Once again this method of designing and building implicates that there is no one design solution.

In order to generate a greater local cultural identity, it is proposed that the rebranding of the high-rise building is done through re-using and re-appropriating materials from the existing building. This method of branding of cultural identity, similar to that conducted on the high-rise building at 1 Willis Street, also demonstrates that the brand of cultural identity is naturally embodied at the different scales of design such as structural, interior, and detail.

Figure 4.6.2 illustrates the curtain wall of the existing high-rise building being reused and re-appropriated to create an entrance to the cemetery. The rigid geometry is distorted and turned into an inward pocket of space. This figure also illustrates the staircases which have been re-appropriated from the existing building. These are flipped upside down and turned into ramps for the users of the cemetery to access the burial grounds.
The second method of rebranding cultural identity onto the existing high-rise building is through the use of native flora that has significance to Māori populations such as the Kauri tree employed at the top of the building. As the propagation of Māori culture is considered to enhance cultural wellbeing in New Zealand, the use of native flora in the appropriate manner that has cultural significance thus enhances cultural wellbeing.

Figure 4.6.3 illustrates the Kauri tree at the top of the cemetery. Its roots spread down the sides of the building visually referencing its presence at the top of the building. It is a native New Zealand species and the tallest native tree in New Zealand. It stands under Tane Mahuta’s name in Māori tradition, and thus as Tane is a God stands as an appropriate tree to be located where people are returned to the earth.
frame elevation—grid L

Note-General:
• All dimensions shall be verified on site prior to any
  shop drawings or the commencement of any work.
• This drawing shall be read in conjunction with the
  architectural drawings.
• The copyright of this drawing remains the property
  of Rinaudo Consulting Group Limited.
Figure 4.6.4 illustrates the manner in which the architecture of the cemetery engages the structure in a rebranding process. The architecture of the cemetery re-appropriates beams and columns of the existing building to strengthen the alterations that have taken place (the beams and columns needed for the alterations come from areas of the building where voids have been created and thus the beams and columns not needed).

Figure 4.6.5 illustrates rebranding at the detail level, demonstrating the manner in which the staircases are supported by re-appropriated beams (these beams also come from the void areas). The beams protrude out of the building from the level below and the side of the building and create a truss supporting the staircases through tension and compression.
Social connectedness

Drawing on two similar methods to those demonstrated by the case studies of Lebbeus Woods and Paul Nicholls, elements of wellbeing in regards to social connectedness are rebranded onto the existing high-rise building. The first method is almost a reverse of a method illustrated by Lebbeus Woods and Paul Nicholls, which is that rather than having the architecture of the cemetery creating pockets of space on the outside of the existing high-rise building, the majority of the architecture of the cemetery creates voids on the inside of the existing building that house its programme. However, the manner in which the brand of social connectedness is created remains the same as the methods illustrated by Lebbeus Woods and Paul Nicholls; this is that a new programme and architectural space is introduced into the building which creates social connectedness between people previously not connected and this in turn embodies and conveys a brand of social connectedness.

Figure 4.6.6 illustrates the manner in which the architecture of the cemetery creates visual and physical connections between the different floor levels. It also illustrates the new routes that can be taken in order to access the building which both the users of the cemetery and the users of the existing building can take. In this manner the circulation in itself leads to a hybrid programme as the different user groups of the building cross paths.

Figure 4.6.7 illustrates one of the voids of space created by the architecture of the cemetery. This void allows the programme of the cemetery to infiltrate the existing programmes of the building thus allowing for the programmes to mix.
The second manner that social connectedness is rebranded into and onto the existing high-rise building is through the staircases which visually and physically create greater connections between its different floors allowing the people on the different floors to interact with greater ease.

Figure 4.6.8 illustrates the staircases that provide for greater physical and visual connections between floor levels. These stairs are made from re-appropriating some of the stairs of the existing high-rise building and flipping them upside down (the re-appropriated stairs are replaced with other stairs which are constructed out of the materials salvaged from the void spaces). The stairs wrap around the outside of the building creating much of the brand of social connectedness.

Health, Leisure and Recreation

Drawing on methods similar to those illustrated by James Wine and Paul Nicholls, and those demonstrated in the rebranding of the high-rise building occupying 256-262 Lambton Quay, elements of wellbeing in regards to health, and leisure and recreation are rebranded onto the existing high-rise building through the use of gardens which are like parks in miniature. These intend to be used for less intense recreational activities, however recreational activities nonetheless and therefore they embody brands of leisure and recreation. They also embody health due to the physiological effect of the greenery. However in noting this, they may not be associated with health due to the context of the programme being a cemetery.
Conclusion

These design explorations illustrate how elements of wellbeing in regards to culture and cultural identity, social connectedness, health, and leisure and recreation can be rebranded onto the high-rise building at 55 Featherston Street through integrating the programme of the cemetery. The explorations demonstrate that both the existing brand of the building and the brand of the architecture of the cemetery can exist simultaneously, with the architecture of the cemetery being created out of the high-rise building.

Values of cultural identity are rebranded through the building’s inhabitants designing and building the cemetery in conjunction with local designers, and the use of native flora. Values of local cultural identity are also rebranded through the re-use of the building’s local architectural elements. Values of social connectedness are rebranded through the architecture of the cemetery creating a hybrid programme and through creating greater physical and visual connections between the different floors of the high-rise building through staircases. Values of health, and leisure and recreation are rebranded through the use of garden, although elements of wellbeing in regards to health are more difficult to convey whilst employing the programme of the cemetery.
Figure 4.6.10 illustrates an iteration of the programme of the cemetery
4.7 Discussion

Rebranding

The rebranding processes explored in the design section illustrates that it is possible to rebrand a high-rise building with non-economic elements of wellbeing whilst allowing the high-rise building to retain its brand of economic wellbeing. In this manner the high-rise building is altered to convey to society brands of both economic and non-economic wellbeing thus enhancing both its economic and non-economic wellbeing.

Programme

The design explorations demonstrate how the three programmes of a primary school, community gardens, and cemetery can be integrated into and onto high-rise buildings. These three programmes, from the conventional to the unusual, are branded through the architectural elements that are employed to rebrand non-economic wellbeing onto the high-rise building. This thesis proposes that these programmes to a degree dictate the elements of non-economic wellbeing that can be rebranded on the high-rise buildings, such as the programme of the primary school allowing for the element of knowledge and skills to be rebranded, and the cemetery that struggled to rebrand the element of health. While the branding of non-economic wellbeing in regards to civil and political rights and safety were not touched upon in the design research, this thesis proposes that this use of programme offers a transferable method for conveying brands of non-economic wellbeing in regards to both these elements.
Cultural Identity

The design explorations illustrate how wellbeing in regards to cultural identity could be rebranded onto high-rise buildings in Wellington. They demonstrate that brands of cultural identity can be conveyed through having locals designing and building the architecture that is used to house the specific programmes. They illustrated that during this process if the architecture of the existing high-rise building or elements inside the architecture of the high-rise building are re-appropriated and reused then a greater sense of local identity can be formed. They also illustrate that a greater cultural identity can be formed through the use of elements that represent the local culture of Aotearoa/New Zealand, such as Kauri trees.

Social Connectedness

The design explorations demonstrate ways in which elements of wellbeing in regards to social connectedness can be rebranded onto high-rise buildings in Wellington, illustrating that these can be conveyed through architectural elements creating greater visual and physical connections between the different floors of the high-rise buildings. In particular they illustrate two methods. The first is that architectural elements on the outside of buildings provide greater physical connections between levels and simultaneously create visual connections that reinforce the brand. The second is that through creating architecture that intertwines physically and visually with the exiting building, hybrid programmes are created which generate brands of social connectedness and greater social connectedness between the different user groups of the buildings.
Health

The design explorations demonstrate how elements of wellbeing in regards to health can be rebranded onto the high-rise buildings, illustrating that these can be conveyed through the use of greenery, gardens and vegetable gardens. They demonstrate that the greenery and gardens can drape over the edge, hang, or climb up the walls of the buildings, so long as they are visible. The underlying idea that greenery has a positive effect on the human psyche is applicable to all high-rise buildings with few exceptions.

Leisure and Recreation

The design explorations illustrate how elements of wellbeing in regards to leisure and recreation can be rebranded onto existing high-rise buildings, and that these can be conveyed through gardens, parks, playgrounds, and pergolas. They illustrate that in order for these brands to be conveyed the different items of leisure and recreation need to be functional as opposed to only visual elements.

Knowledge and Skills

The design explorations demonstrate how elements of wellbeing in regards to knowledge and skills can be rebranded onto existing high-rise buildings. They illustrate that this can be conveyed through visually acknowledging work done, such as through the projection of work onto glass walls as with some of the primary school’s classrooms.
4.8 Conclusion

The design section of the thesis illustrates how Klingmann’s theory of the brands of architecture enhancing wellbeing can be advanced. The design explorations rebrand elements of non-economic wellbeing onto three high-rise buildings in the Wellington central business district. Through the rebranding process these design explorations demonstrate that it is possible to integrate programmes that contribute to the generation of non-economic wellbeing. To a degree, these programmes dictate what elements of wellbeing can be conveyed because not all elements of wellbeing are relevant to programmes. The design explorations illustrate that it is possible to rebrand non-economic elements of wellbeing onto high-rise buildings whilst allowing their existing brands to remain visible. This thesis proposes that the methods for rebranding non-economic wellbeing onto the three existing high-rise buildings in Wellington would, in line with the theories discussed in this thesis, enhance the non-economic wellbeing of Wellington’s society.
5.0 Conclusion

This thesis advances Klingmann's theory, outlined in Brandscapes (2007), that the brands of buildings can be used to enhance society’s wellbeing. It builds upon Klingmann's concept of wellbeing, which has an emphasis on economic wellbeing, to give emphasis to other non-economic elements of wellbeing as are defined by the 2010 Social Report. These non-economic elements of wellbeing number eight in total and are health, knowledge and skills, civil and political rights, cultural identity, leisure and recreation, safety, social connectedness, and life satisfaction. This thesis advanced Klingmann's theory by exploring through a literature review, case studies, and design research how the brands of buildings can convey these non-economic elements of wellbeing and thereby enhance non-economic wellbeing.
Literature Review

The literature review investigated Klingmann's claims, established Klingmann's position in relation to other theorist's literature that deal with branding and architecture, and advanced Klingmann's concept of the brands of buildings enhancing wellbeing. It also introduced and justified the selection of Wellington's central business district as an appropriate site for advancing Klingmann's theory of branding. The literature review established that the purpose of a brand is both to represent and mould people's identities (Pine II & Gilmore, 1999; Posteral, 2003; Pendleton et al., 2012; Gobe, 2007). While Klingmann (2007, p. 2) proposes the concept that buildings represent “who we imagine ourselves to be,” the literature review drew on theorists to illustrate how this notion can be advanced so that buildings not only represent who people ‘imagine' themselves to be, but they also represent society as a collective and its economic, social, cultural, intellectual and political identities (Lefebvre, 1991; Zukin, 1991; Harvey, 2003; Ockman, 2011). Following on from this basis, it was proposed that buildings influence society through the different values they convey (Park, 1952; Harvey, 2007; Zukin, 2002). Thus, the theories explored in the literature review provide support for Klingmann's theory that the brands of buildings can be used to shape society and contribute to economic wellbeing, but go beyond this to establish that if buildings instead convey elements of non-economic wellbeing then these will influence society in the direction of non-economic wellbeing. This assertion provided the framework in which the case studies and design research explored how non-economic elements of wellbeing can be rebranded onto existing buildings.
Case Studies

The case study section analysed four different examples of architectural rebranding, the Royal Ontario Museum extension, The High-rise of Homes, The Sarajevo Projects and Royal Re-Formation, that conveyed elements of non-economic wellbeing in their brands. Although the contexts of each case study were different, they all rebranded elements of wellbeing in relation to cultural identity, social connectedness, health, and leisure and recreation. The case studies illustrated a number of methods for the rebranding of existing architecture with non-economic brands, the majority of which are transferrable to high-rise buildings in Wellington and were used to inform the design research that followed. The different approaches taken in the case studies also highlighted the impact of using either external or local designers in the rebranding process. This point is particularly salient for this thesis, given that its architecture seeks to convey a brand of local cultural identity, which the 2010 Social Report identifies as an important element of wellbeing, and influence the wellbeing of society in this way. Altogether the methods illustrated in the case studies show how Klingmann’s theory can be advanced to encompass more than economic wellbeing in architectural brands without wholly eliminating it, given that it is still recognised as an important element of wellbeing in the 2010 Social Report.

Design Research

Drawing on the methods illustrated in the case studies together with original methods designed to suit the specific context of the Wellington central business district, the design research demonstrated how a range of methods can be used to create architecture that conveys brands of non-economic wellbeing in central business districts that largely convey brands of economic wellbeing. These methods included reusing and re-appropriating architectural elements from buildings being rebranded,
having locals designing and building, creating of hybrid programmes, creating greater physical and visual connections, incorporating greenery, integrating identifiable spaces for leisure activities, and visually acknowledging the work of locals. The core method of rebranding used in the design research was the integration of social programmes into existing high-rise buildings. The programmes selected in this thesis were the primary school, the community garden, and the cemetery. These social programmes and their associated architectural elements encompassed brands of cultural identity, social connectedness, health, leisure and recreation, and knowledge and skills, all elements of wellbeing identified in the 2010 Social Report. In different ways, all three programmes communicated these elements of wellbeing that were previously absent from the existing building sites. While the programmes cannot claim to be representative of all social programmes, and not all non-economic elements of wellbeing outlined in the 2010 Social Report were explored in the design research, it was asserted that the methods themselves can be transferred to different programmes and in order to convey different brands.

Finally, it was demonstrated in the design research that while the rebranding process altered the architecture of the buildings, they did not completely take over the existing economic brand. Instead, both non-economic and economic elements of wellbeing came to be represented in the brands. In this way, the design research encompasses the original economic emphasis of branding as established by Klingmann in Brandscapes when she argues that brands can be strategically used to enhance the economic wellbeing of society. It then advances this notion within the context of the Wellington central business district, based on the framework established in the literature review that non-economic elements of wellbeing can be rebrand onto existing buildings, in order to demonstrate how the brands of buildings can be used to influence and enhance the non-economic wellbeing of society.
6.0 Bibliography


Peterson, I. (1986, April 5). *The first skyscraper - new theory that Home Insurance Building was not the first.* Retrieved June 8, 2012, from CBS INTERACTIVE BUSINESS NETWORK RESOURCE LIBRARY: http://findarticles.com/p/articles/mi_m1200/is_v129/ai_4501450/?tag=content;coll1


6.1 Figures Cited

Figure 2.2.1 A Contemporary City of Three Million by Le Corbusier

Figure 2.2.2. The Guggenheim Museum by Frank Gehry

Figure 2.4.1 Vanna Venturi House by Robert Venturi

Figure 3.2.1 Extension of the Rotal Ontario Museum

Figure 3.2.2 The International Council of Shopping Centers by Studio Daniel Libeskind

Figure 3.2..3 Extension of the Rotal Ontario Museum

Figure 3.3.1 The Sarajevo Projects

Figure 3.3.2 The Sarajevo Projects, Detail

Figure 3.3.3 The Sarajevo Projects
Figure 3.4.1 The Highrise of Homes

Figure 3.4.2 The Highrise of Homes

Figure 3.5.1 Royal Re-Formation

Figure 3.5.2 Royal Re-Formation

Figure 3.5.3 Royal Re-Formation

All other Figures, Authors (2012)
Poem

I wake up every morning and catch a train to town, no one talks to me

As I pass through the city I am surrounded by buildings that dwarf me

I see my uncle’s work, my dad’s office, and my future

I pass through like nothingness, I’m not sure I was even there

And as I get closer to my destination I see buildings that I once knew being torn down

In their place rise walls the size of 100 living rooms tall

Blank and lifeless

I was told the most important thing is people, the people, the people, he tangata, he tangata, he tangata, but where are the people

They are hiding all the people or the people are wearing masks of reflective glass

I feel like I am a human yet I live in this condition that does not represent my dignity

Author (2011)