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LIFE STYLE AND THE BUILT ENVIRONMENT

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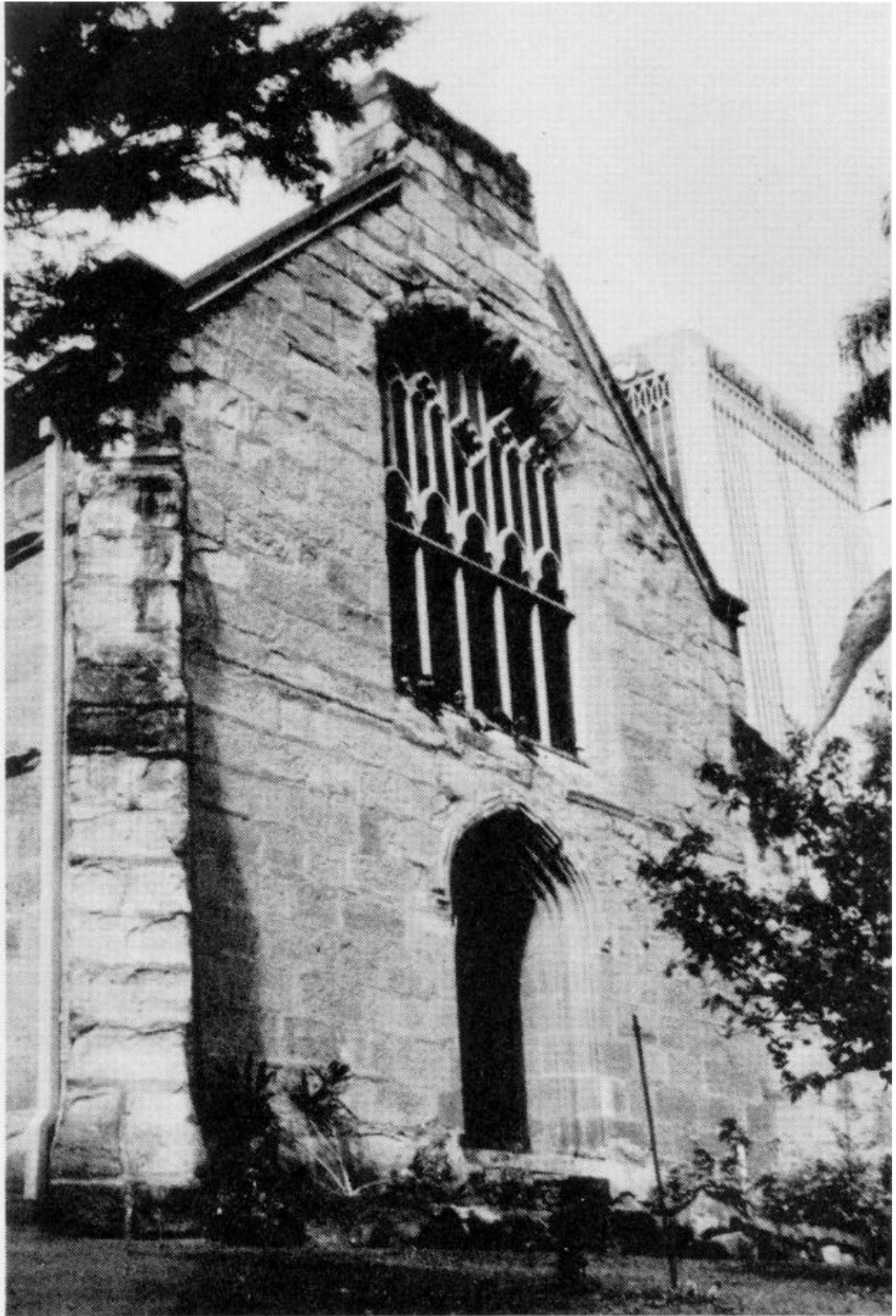


Mr. Robin Gibson, L.F.R.A.I.A., A.R.I.B.A.

Mr. Gibson was born in Brisbane in 1930. He was educated at Yeronga State School and Brisbane State High School and studied architecture at the University of Queensland. Upon completion of his studies he travelled overseas and during this time worked as a design team member on the first of the tall office buildings in London. He commenced private practice in Brisbane in 1957 and is now regarded as one of Queensland's outstanding architects. In 1974 he was awarded First Prize in the architectural competition for the Queensland Art Gallery held by the Queensland Government. He then travelled overseas again, doing extensive research into and study of art galleries in conjunction with the design of the Art Gallery and Museum on the South Bank of the Brisbane River.

Mr. Gibson has received many other prizes and awards and in 1979 was the first recipient of the Library Award of Australia for his design of the Griffith University Library. He has delivered papers on architectural design and has published such papers as "Towards an Australian Architecture", "Libraries in Society" and "University Library Buildings in South East Asia".

Mr. Gibson was a Councillor on the Queensland Chapter Council of the Royal Australian Institute of Architects in 1974. In 1980 he was the Institute's Convenor of the film "Mind Made". His community involvement includes membership of the Business Advisory Board of the Queensland Youth Orchestra and of the Queensland Council of The Australian Bicentennial Authority. He is also a Director of The Australian Opera.



*Brisbane's Built Environment —
Nineteenth and Twentieth Centuries*

Life style is something we are all very much part of and something to which we feel we all contribute with our thoughts, ideas and attitudes towards life. It is constantly changing and growing and responding to the surroundings and the activities of the individuals and of the community. It is influenced by the economic restraints and the social patterns of the particular period of time. It is the mirror of its time. Brisbane, even though it is only just over one hundred and fifty years old, has already demonstrated interesting and varied patterns of life styles and has created appropriate buildings to house those styles during that period.

Each era in Brisbane's history has produced a style of architecture which it felt best satisfied the needs of the people of that particular era and each work of each era was considered modern in its day. Today, long after they have been built, we can look upon the results and claim them as historic buildings and, if we can understand the reasons for their existence and design, that knowledge can be of benefit to us today. Time, the great leveller of so many things on this earth. allows us the opportunity to look back and evaluate and equate the built results of any of those particular times in history. It is by an awareness of this background that we can obtain a framework of reference from which we can move forward and develop a national culture and architecture. It is from these references that we can assess the richness of our heritage, because it should be remembered that man is the only form of life on this earth which leaves behind his habitat and his life style for posterity to evaluate.

The buildings which are left to us are the tangible evidence of our ancestors and are the culmination of ideals and aspirations of the people of those days. They present to us a unique contribution, but, unfortunately for us, we have destroyed and sacrificed over the years so much of it in Australia. To establish any culture there have to be some roots in tradition. If we remove all traces of those roots which are our past, those roots will wither and die. We will destroy that culture which has been handed down to us by our ancestors. In preserving our past, not only should our thinking be confined to single buildings, but to groups of buildings and streets which are important reminders of our past because they speak of the atmosphere and character of a particular period.

An area of Brisbane which has been sadly destroyed in our lifetime is the Bellevue precinct. Unfortunately, the character of the area was destroyed by the introduction of increased traffic movements in Alice Street and George Street leading to the Freeway. This dramatically changed what was once a quiet street precinct surrounded by gracious buildings into a high density traffic intersection. The original atmosphere of the area could have been maintained if, during the construction of the Freeway, the level of Alice Street carrying the major traffic flow had been lowered to the Freeway level. This would have created a pedestrian precinct over Alice Street, thereby linking the Queensland Club, the Bellevue and Parliament House with the Botanical Gardens.

If I may now turn to the word 'Environment' - a word which today is common to all of us. We are continually confronted in the Press with statements debasing and damaging our environment. We are reminded, and quite rightly so, of protecting,

saving and improving our environment. We are acutely conscious of its presence and the effect it may have on our lives and the lives of future generations. However, the same extent of public exposure and knowledge cannot be related to that of the built environment. The environment which is man-made, the environment in which we sleep, live, work and play, the environment to which we relate and with which we identify our lives, the environment which we control, receives scant recognition and even less explanation.

Architecture to many is a long word which means the design and construction of the buildings and spaces in which we live and carry on community relationships. The built environment is the result of these buildings and spaces and the visual appearance of the architecture of buildings which we erect today. Our knowledge and appreciation of the art of architecture is invariably neglected, but we spend 85% of our lives involved in buildings which are the results of some form or other of architectural design and decision making. Architecture, the mother of all arts, is by far the hardest of the arts to avoid or to ignore. It surrounds us in our everyday lives, but, like the adage, "Familiarity breeds contempt", we can make it almost retreat from our consciousness. Invariably it becomes apparent to us only when we visit places away from our immediate environment. Then we find that, like appreciating the view from someone else's house, architecture has an impact on our visual senses. How often do you find friends, on returning from trips away from home, describing at great length the architecture of faraway places. Perhaps we are not trained enough to appreciate the quality, or lack of it, in the homes and buildings in which we live and work or, alternatively, it may be more comfortable to ignore the problem and in typical fashion hope that it will disappear.

If we can place the architecture of Brisbane in its related social and historical context it may be possible to encourage us to respond more frequently to the architectural matrix which has been, and will be, important to the city today and in the future. Brisbane was settled originally at Redcliffe in 1824, after which it was moved in its entirety up the Brisbane River in May 1825. It was to be a settlement for those who had offended a second time, a double penalty home. This move was unfortunate for Brisbane in that, while we started life as a penal settlement, the move, like its inhabitants, had inflicted upon it a double penalty. By its removal from the coastline and Moreton Bay we lost the considerable advantage of being in an area which benefited from prevailing north-east breezes from the bay and we inherited a site which was relatively 5° to 10° hotter in summer than the original site. This move, however, did not discourage *The London Gazette* in 1824 from describing the weather in the penal settlement of Brisbane as being amongst the finest in the world. There were, of course, other reasons for the move, such as the hostility of the blacks in the area and no safe or adequate anchorage for the ships visiting the infant settlement.

The settlement, on its removal to Brisbane, began with slab huts and tents on the northern side of the river in the area known as the Government Precinct between George Street and William Street. The first house of note was the Commandant's House, which was a prefabricated timber house built in Sydney with Sydney timber. It was erected first at Redcliffe and then dismantled and re-erected in Brisbane in May 1825. It is recorded that by 1826 Brisbane had graduated to buildings which were of plaster construction with brick chimneys and

roofed with shingles. By 1829 there were a number of stone buildings built from stone quarried at Kangaroo Point. The original portion of the Commissariat Store in William Street, still in existence, was one of those buildings. Unfortunately, the majority of the buildings erected at this time were wooden buildings on stone foundations. Consequently the buildings were always of a temporary nature and this is perhaps one of the reasons why only two buildings of our early times have remained – the Windmill on Wickham Terrace and the original section of the Commissariat Store in William Street. In this period there were several simple, yet delightful, buildings built. There was a gardener's house containing three rooms, in the form of an octagon and crowned with a peaked roof, built in 1826 and designed, no doubt, in nostalgic recognition of a garden house in faraway England. The Military Hospital and a separate Surgeon's Quarters were erected in 1832 with bricks which were made in Brisbane, proving the self-sufficiency of our early ancestors.

The settlement lacked artisans and skilled people and there is constant correspondence of the period between Sydney Town and Brisbane which demonstrated, even in those times, a "Head Office Syndrome" for a lack of awareness of the problems in the early Colony. This was overcome partly in 1837 with the arrival from Sydney of Mr. Andrew Petrie as Foreman of Works. It would appear that he was an amazing man who was intent on creating Brisbane buildings with a degree of permanency. He stayed in the position of Foreman of Works for six years until the Proclamation of Free Settlement in 1842 and later continued to work privately as an engineer, builder and explorer in the Colony until 1848, when he lost his sight after an operation upon contracting sandy blight.

After Proclamation of Free Settlement in 1842 Brisbane was opened for free settlement and land was surveyed for streets and sale. It was at this time that the infant city was subjected to some questionable decisions which have been inherited to its detriment. Because there was no plan to follow, the original buildings of the settlement were laid out sensibly and logically along the ridge following the existing contours and naturally the buildings were oriented towards the north. The survey which was later adopted, however, and which is in existence today, was altered so that the main streets of the inner city were oriented to east of north. This heritage of the early surveyors has created, and always will create, problems with orientation of the buildings in Brisbane when designed with relation to the sun and the pattern of the existing streets.

The Governor of New South Wales at the time was Governor Gipps, who favoured himself as a town planner. He had some radical ideas on planning which, however, have not proved too functional in terms of the development of the city. He entered the act upon seeing the surveyors' pegs in the ground and asked what they represented. "The main street of the town, Sir", was the reply. "Oh!", he exclaimed, "the idea of wasting such a lot of land for a street in a place that will be nothing else but a paltry village". He ordered that the distance they had been set apart by the surveyor be reduced from the two chains for the 'main street to a distance of one chain. Luckily, after Gipps returned to Sydney, the surveyor took the professional line and later increased the street width of Queen Street to its present dimension of one and a half chains, or thirty metres. Gipps expounded the logic for his request as being that, if the streets were kept narrow and the houses

closer together, the sun would be kept out of the streets. However, with this decision he also restricted the flow of the prevailing north-east breezes and inflicted on the city narrow, inadequate streets. The result of these decisions did not escape the attention of the retired Foreman of Works, Andrew Petrie, who in 1866 had read out to the Corporation of Brisbane the following speech which he had dictated.

"Unfortunately the plan of its survey is not what it ought to have been. Whether we look at the width of our streets, the plan in which they are laid out, or their alignment, all are alike unsuitable, untasteful, and bad, both as regards health, traffic, and architectural effect."

Life at this time in Brisbane was anything but boring and the squatters soon established a racecourse with jumps over the paddock fences. The start was where the Telegraph Building now stands. The course proceeded in the direction of Albert Street to the Gardens and then back past the Female Factory to the finish at the Telegraph, no doubt in time to make the final "Race Edition". This frivolity and relaxation happened in the days before any hotel had been built, the squatters having to be accommodated in the officers' houses or under the skillion verandah roof of the remarkable Mr. Petrie's house which by now had been built at The Bight. Racecourses must have been very much part of the scene in Brisbane's early history because it was not long before another was built across the river at Kurilpa, where a Mr. Greenyeard had established quickly what the needs of the people were because he incorporated a public house with the racecourse.

It is interesting to note that, while the south side of the river was the side where the steamers and boats, after arriving from Sydney, were moored to a large tree, the area never went ahead as quickly as it should have, mainly because of the cantankerous nature of the gentlemen who owned the land and the tree. He decided one day that the tree could no longer be used and let loose a steamer into the stream. A new berthing place had to be found and this was done further downstream.

Some four years after the Proclamation of Free Settlement the town of Brisbane had thrown off the yoke of the restrictive life style imposed by military and government controls and the city blossomed with magnificent examples of colonial architecture. Patrick Leslie, a squatter from the Darling Downs, built Newstead House in 1846 on one of the prime sites of Brisbane overlooking the river reaches, positioning the house so as to capture the prevailing north-east breezes and the extensive river views. The McConnells of Cressbrook built Bulimba House on the northern end of a ridge overlooking the river and later Henry Stuart Russell built Shafston House, a Gothic Revival house with wide verandahs sited on the banks of the river at Kangaroo Point. That glorious example of colonial architecture, Ormiston House, with its broad verandahs and its cedar columns and linked so sensitively to the surrounding gardens, was built in 1855 by Captain Hope, who owned Kilcoy Station. It is recorded that he rode each weekend from Kilcoy to Cleveland during its construction.

All these and many other fine examples of architecture which were created had one thing in common – they were all built on sites overlooking the views and were positioned to take advantage of the sun and the prevailing breezes. They answered well the needs of the people and their life styles. Our ancestors, with their imaginative skills, gave us an architecture of sunlight and shadows, of trees and gardens, of shingle and slate roofs, an architecture of imagination. Those were the halcyon days of colonial architecture, buildings which speak so wonderfully of the past, a past which we should remember.

It is interesting to note that the Georgian architecture of the eighteenth century in England continued well into the nineteenth century in Australia, no doubt contributed to by the remoteness of the continent. However, it was adapted both here and in the southern states of America by the addition of verandahs as a concession to the climate of the area. This feature of a verandah became an integral element in the plan of the colonial house and contributed considerably to the character of its architecture. Even the humblest of houses, while still retaining the high pitched roof forms of more temperate climates, demanded a verandah or a roof extension to suit the life style for a cool retreat from the heat of day and living space in the evenings. Often these verandahs were enclosed with wooden lattice work between the verandah posts for privacy and as a means of reducing the intense sunlight. An interesting development in the planning of the early homes was the relationship of the kitchen to the house proper. Originally the kitchen was segregated from the house proper in a separate wing because of the fear of fire and to avoid the hot conditions of meal preparations and, in the larger homes, as a method of restricting servants' access from the main house. The plan

of our houses has changed throughout history, influenced firstly by the advent of improved fuel stoves and later by the disappearance of domestic help, with the result that soon the kitchen and bathroom were integrated into the main body of the house.

While our inventive ancestors were busy creating a Queensland vernacular, sometimes over a European mould, the Europe of the time had moved towards other attitudes. In faraway Europe it was the age of the revivals, first Greek, then Roman and Gothic – the Madeleine in Paris in the style of a Roman temple, the Opera House in Paris and the Crystal Palace, an exciting and magnificent exhibition hall built by Sir Joseph Paxton and prefabricated in glass and steel. Sir Charles Barry built the Houses of Parliament in London in the Gothic Revival style. Helping Sir Charles Barry in the detailing of the fittings, metalwork and stained glass was an architect called Augustus Welby Pugin. Pugin later became a founder of the Gothic Revival in Church buildings in England and he erected over sixty-five Churches in the United Kingdom and many in the colonies. He obtained his knowledge of architecture through helping with his father's books and writings. He published a treatise contrasting the degraded architecture of the day with what he called "the Christian style" and sought to restore the fervour of faith and self-denying spirit which were the foundation of the artistic creations of the Middle Ages. He died in 1852 at the age of forty. The original St Stephen's Cathedral, a delightfully simple form of Gothic Church, has been attributed to a design by Pugin. Hopefully, we will realise the importance of this building to our early history and restore it faithfully to its original beauty. In time, I would hope to see the

Cathedral grounds as an important element of a Post Office Square linked with a plaza over Elizabeth Street to the Post Office building in Queen Street.

As the strength of the Colony grew the people demanded more than just chapels for their places of worship and we acquired from our ancestors, who had a great sense of pride in their places of worship, many fine churches in Brisbane – All Saints' in Ann Street in 1862, St Patrick's in the Valley in 1870 and St Mary's at Kangaroo Point. This latter architectural gem, set above the exposed rock faces of the old quarry, relates with its deeply sculptured west end in texture, shadow and colour tones to the surrounding landscape. Unfortunately, since that time, we have managed almost to obliterate this sensitive piece of architecture with surrounding buildings completely insensitive to the visual aesthetics of the area. These church buildings were all a form of simple Gothic architecture, heavily influenced by the English traditions. They were invariably lacking in ventilation and light and completely unsuited to the summer conditions. It took until the turn of the century before we saw any attempt made to design church architecture different from that mimicked from English conditions, to develop an architecture which would be suitable for the climate. It did arrive, however, at the turn of the century, with the churches for Robin Dods, which correlated climate and temperature. He left us such fine examples as St Bridgid's at Red Hill and Tamrookum Chapel at Beaudesert, with its shaded verandahs positioned so as to catch the prevailing breezes.

Gradually, the pioneers evolved forms of architecture which exhibited a forthrightness and which answered the climatic conditions and the needs of the

people. By the time of Separation they had embarked with great confidence on building Brisbane for future generations. Their life style was demanding answers to their cultural needs. They erected the Theatre Royal in 1863, a home for the performing artists of the day, and later, in 1885, Her Majesty's Theatre, originally the Opera House. This building was designed by an Italian architect called Stombuco, not by a builder called O'Keefe. Builders and architects actually do different tasks even though history and the media may be inclined to forget or, alternatively, not understand. After Separation the Colony wanted to express not only the aesthetic ideals of the people, but also their confidence in the future, and great buildings were erected which demonstrated both the skills and imagination of the people and architects of the era.

Charles Tiffin, who had come to Brisbane prior to Separation as the Clerk of Works, became the first Colonial Government Architect in 1860 and he left us with Parliament House, built in 1868 and set overlooking a park – a wonderful example of French Renaissance based on the Palais du Louvre in Paris. What a wonderful setting it must have been in those days! Hopefully, one day, we will remove that section of George Street which separates the building from the Botanical Gardens and pave the area with stone, thereby linking the Parliament with the Gardens and the people. F.D.G. Stanley was Government Architect from 1872 and from his imagination flowed such buildings as the Post Office, the Queensland Club and the National Bank building, fine examples of Renaissance building adapted for the Queensland climate by use of deeply recessed and detailed windows and verandahs providing shade to the occupants while, at the same time, richly embellishing the buildings' facades with light and shadow. By the turn of the

century, except for two examples, all traces of the buildings of the penal settlement had been destroyed-our ancestors hoping, no doubt, to placate an agitated conscience of the past history of the beginning of the Colony.

As the fortunes of early Brisbane fluctuated so, too, did the extent and quality of the built environment and the results can be read like a barometer of the financial growth of the city's commerce and industry. From 1880 J. J. Clarke, the then Colonial Architect, produced the ornate Treasury Building built in the Italian Renaissance Revival style with colonnaded facades, a wonderful essay in details and solids and voids. As financial down-turn and disasters occurred and confidence returned into the economic life of the city, so, too, did the building activity and the quality and design of the buildings erected. Whether the buildings were utilitarian, with a forthright architectural character, or ornate examples of architecture, all were answers to the needs and desires of the society of the day. They have become the mirrors of the life style of the early Queenslanders.

How do we show up in that mirror, with the particular society in which we live? Architecture is a reflection of the society which creates it. We should remember that, as with our forefathers, the quality of the present and future built environment is dependent on the decisions which are made about the buildings of today. Those decisions as to the style and quality of buildings are the investments of society in tomorrow. Do we consider them worthy to be handed down as a national heritage for future generations? The successful architecture of the past has been, and always will be, about people and the answering of and the solution to the problems of those people and their life styles. Today what is needed is a

respect by designers for those premises and a desire on the part of the people and of the architect for the creation of a poetry of architecture. Our architecture should not be subjected to that mediocrity of thought and expediency and sufficiency for the day, a situation with which we so readily and comfortingly satisfy ourselves on so many occasions. Architecture is about people in their everyday pursuits and their everyday activities. It is related to the spaces which people use, work in and live in during their lifetimes. As Lethaby said so well: "Work done by human beings for human beings". It is an art which demands research and judgment, but, above all else and like the designs of the great buildings of the past, it demands imagination. A building must have at its heart an image which becomes the generating idea throughout that building, which expresses itself through every part and detail and which produces in the end an answer which is a positive asset to the environment and one which increases the happiness of those who see it and use it, both now and in the future. Too often in today's world we hear the architectural profession being charged with visually polluting the environment, but so often the blame should be laid at the feet of the developers, subdividers, project developers, unimaginative local authorities and a public which is apathetic to the lifting of visual standards. Unfortunately, the goal of success is so often measured by the amount and expediency of the dollars gained.

An example of my concern is demonstrated by the profusion and quality of home unit developments which, under the old Brisbane Town Plan, occurred in the city. They were all carried out, under the misconceived idea of improved development, on sites previously occupied by single unit dwellings where the nearest neighbours, by ordinance, were located one hundred and twenty feet apart

in one direction and forty feet in the other. Developments can occur where there are as many as forty units within the same distance which previously separated two family units. The buildings sometimes appear to be nothing more than permits to stack bricks on what were magnificent sites, producing canyons for noise between them, a breakdown of the privacy between inhabitants of adjoining units, a diminishing of the life style of the surrounding homes and a conflict of traffic in the surrounding street patterns, the result being a contribution to the visual pollution of the landscape and the environment. The architect's role in many instances is relegated to that of a cosmetician brought in to produce a thin veneer of slick acceptability over an often decadent and outmoded framework of decisions of building and planning matters. Admittedly, there is room for disliking many of the modern buildings being erected. They are often the result of developers and pressures on the designers and are buildings which are crude, dull and often objectionable in their setting, displaying little or no sensitivity to their surroundings. They are buildings which not only fail to answer many of the functional needs of our life style, such as protection from sun and rain, but also fail to interpret the spaces and forms which make up a building and an environment in the imaginative sense.

Our history has shown us that the successful architect of yesterday was involved in creating, within governing restraints, an architectural idiom which exploited his imagination and resulted in the creation of buildings of quality. Many of these great buildings of the past still contribute to our life style and still remain functional. Newstead House, Ormiston House, Parliament House, the National

Bank and the Queensland Club still remain acceptable to our life style because they contain beauty as a result of the imaginative input of the architects of the day.

I would not have the temerity to suggest that the present-day architect is not more curtailed by authorities, more restricted in an economic sense and more involved in providing a comprehensive service than his historical counterpart or, for that matter, any other professional in today's world. Nevertheless, while being cognisant of these restraints, what concerns me most is that there is a distinct lack of awareness of visual beauty in the majority of our architectural creations. Today it is far more *avant garde* to equate the built form to such terms as social awareness and social discourse. I think, however, if we were to design buildings which placed more emphasis on beauty, we would alleviate the necessity for our sociologists to be expending their energies finding out why people are not happier in their surroundings. This emphasis on the suitability of surroundings for people will become of increasing importance in the buildings of today. Consideration should be given today to how we might integrate the built elements which we have inherited into the immediate environment.

Brisbane has been blessed by the Creator with the beautiful surroundings of the mountain ranges and the Brisbane River. However, it is remarkable how throughout time we have tried to destroy these natural attributes of the city. Certainly the river has played an important part in the growth of the city and it is problematical whether there would have been a Brisbane without the river. It is the major cohesive visual experience in the city. Unfortunately, we have abused it by building roads along its edges and disregarding its natural landscaped borders.

We have divorced it from the people, both as a means of moving people and as an area of enjoyment. It is long overdue for us to assess its potential and recreate the quality and continuity of the visual experience which it so fittingly deserves. We would serve ourselves and the future generations well if we considered how we might correct some of the mistakes in a positive way.

An opportunity exists for amalgamating a major public building with the river on the South Bank where we are to house the social and cultural activities of the people in a home to be known as the Queensland Cultural Centre. Hopefully, we will achieve with the creation of this centre a positive contribution towards answering that need, as well as awakening people to the importance of the natural attributes of the city. In the design it was considered desirable to screen a hostile urban fabric of roofs and railway lines, which occurs at the rear of the site, and to create a building which when viewed from the city, will be a series of heavily landscaped terraces which step up from the river edge and culminate in the environmental garden of the museum six stories above Grey Street. The buildings will be kept low so that, in terms of townscape, the complex, when viewed from the city, will maintain the profile of the mountain ranges and not interfere with the glorious silhouettes produced by the natural environment and the afternoon sunsets. These important conceptual ideas in townscape will, when completed, link the centre with the river and will give an ease of access to the river banks for the people both physically and visually. The centre will answer the actual needs of the people by providing a home for the visual arts in the Art Gallery, a home for the Museum, a home for the State Library and a home for the performing arts. All these activities at present are housed inadequately in buildings with facilities

which are not conducive to storage, research or display. There is an urgent need for them to be housed properly and efficiently. Fortunately for the city the Government has responded to the answering of those needs by providing this centre and I cannot speak too highly of those in Government involved in this project.

Besides answering the functional needs the centre will become a vital and vigorous adjunct to the cultural life of the city. The people will be able to move about the centre to the various elements, physically separated from vehicular traffic. As people move from area to area they will enjoy the opportunity of relating visually to the activities and displays of the other elements of the centre and so enjoy a continuity of exciting and stimulating visual experiences. Internally, the spatial relationships between the various areas will create a series of dynamic experiences. There will be a water mall traversing the site longitudinally. This will act as the orientation space as people move about the galleries and as the link area between the functional areas of the Gallery, such as the Administration, Library and Education sections, and the Gallery spaces themselves. This water mall will link external and internal sections of the centre and will be landscaped and contain fountains and sculpture. It will be lit from above by a series of skylights baffled from direct sunlight so as to introduce a captured daylight factor into the body of the Gallery. Warmly bathing this water mall zone will be the same beautiful daylight which so many of our artists and sculptors have captured and used to advantage in their expressions of artistic endeavours – the same quality of daylight which revealed itself through the tents of the early inhabitants in 1825 – the same revealing daylight which penetrated the verandahs and articulated the

facades of the architectural beauties of the past – a quality of light which cannot be destroyed – a light which demands reverence – a light of joy. We have captured this quality as an integral part of the complex and it is one which we wish to see remain as a constant in the composition of the building throughout the years ahead.

Hopefully, with the creation of this complex, we have not lost sight of the reverence and respect of the past, but, conscious of the reality, we have created a dream for the people of today and those in the future.