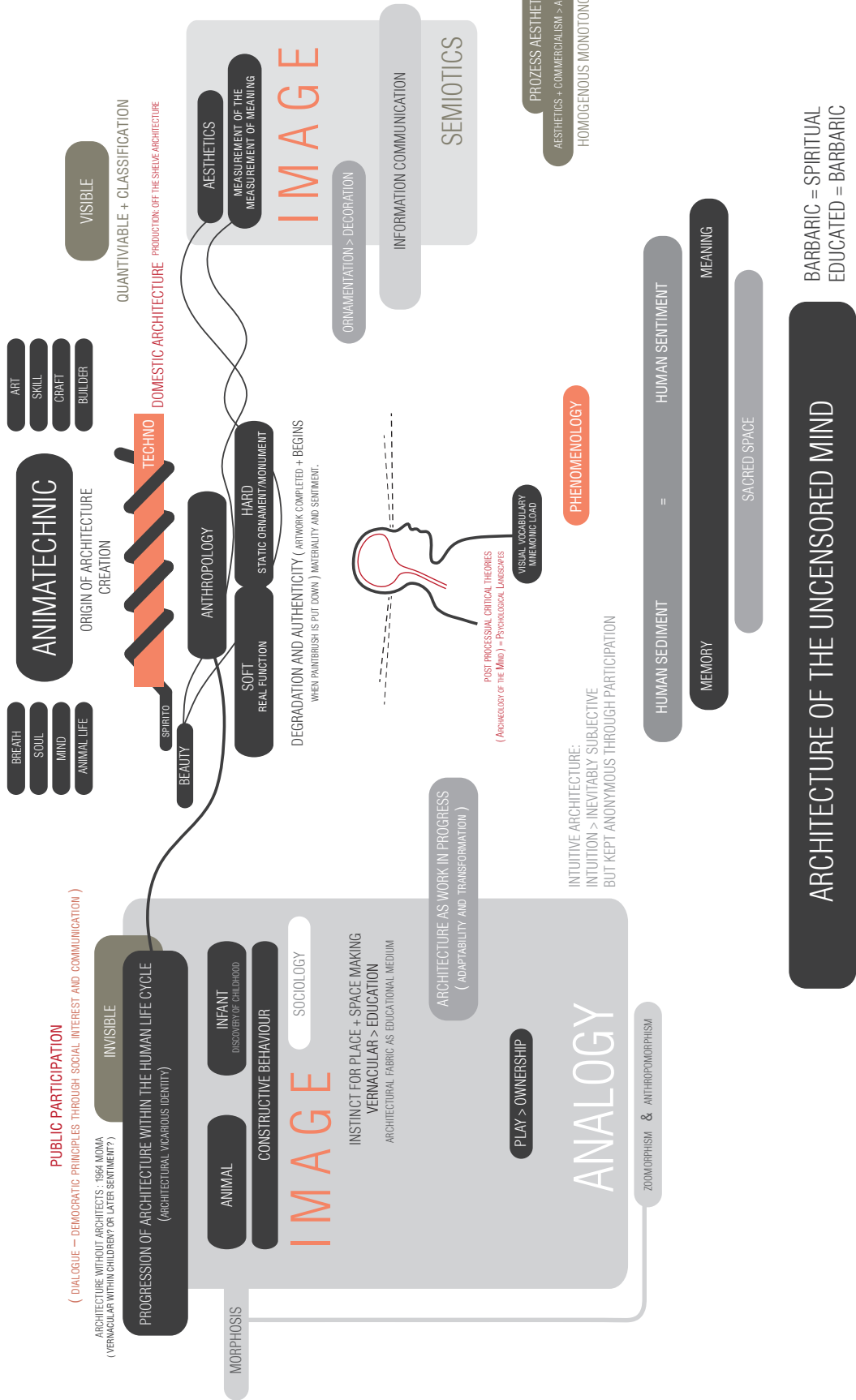


# ANIMAT

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# TECHNIC

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# 1. MACRO THEORY

*The deeper we move into history, the more situations have in common, until we reach the level of myth, which is their ultimate comprehensible foundation. Myth is the dimension of culture that opens the way to the unity of our experience and to the unity of our world. In its essence, myth is an interpretation of primary symbols that form spontaneously and that preserve the memory of our first encounters with the cosmic condition of our existence. (Vesely, 2004: 368)*

The architectural field is reduced to the conventional history of art if restricted to micro theories (Egenter, 1992: 43). The macro theories within this dissertation will form an analogy around the architectural discipline as synthesis of the social and the formal (IMG 018); the synthesis of Animatechnic as illustrated in IMG 006; and will further attempt to comprehend the seemingly rational advances of architecture and the building industry; in relation to various concepts of time - including time as human generations, archaic cycles, and the notion of linear Western time. Within this aforementioned time, the discourse will include the historicisation of architectural knowledge and investigate the effect that vicarious knowledge has on it (IMG 012).

*What had previously been an unconscious experience now became consciously exploited by rulers and officials anxious to use all instruments to maintain or modify the social order. Yet it was the unconscious and instinctive nature of people's response to architectural forms which continued to guarantee their power... At one level unconscious reactions were formally recognized and brought to the level of consciousness. (Onians, 1993)*

Fagan (2001) mentioned that the diffusion of ideas and objects from one people to another was recognized early as an explanation for prehistoric cultural change; however, the copying of style, conservative traditions and vicarious identity may constrain cultural change and creative innovation.

The theoretical discourse within this dissertation is assembled by means of deductive or axiomatic methods, from interdisciplinary texts to attest a rich context and ensure that the work will be devoid of a homogenous (linear) course of thought.



## 1.1 ROUND TIMES

Before Man came to recognise the world scientifically, he recognised it mythically. Aesthetic cognition is considered primary in regard to the development of science and is believed to be the more ancient cognition (Egenter, 1992: 59). The anonymous cosmic movement becomes a communicative movement through the natural world which penetrates and determines all areas of culture. We can recognise its presence in the dialectical play of sameness and difference in the structure of metaphor, imagination, and reasoning (Vesely, 2004: 377). Man found pleasure in the formal - the consciousness of rhythm -, structuring and patterning his universe accordingly (Rykwert, 1972: 33). The arts emerged from the amorphous matrix of feeling, and the mysteries of this world, from the continuum of temporary natural powers and the power of the unknown or invisible. Reality has always been the synthesis of the virtual and the material.

Through repetitions of the cosmogonic act, concrete time is projected into mythical time, transforming profane space into a transcendent space (the centre), synthesizing reality (Eliade, 1974: 20-21). This cycle is the round times. Man felt the need to become contemporary with the mythical moment of the beginning of the world, in order to regenerate himself, free himself from the recollection of sin and of a succession of personal events that collectively constitute history (Eliade, 1974: 75-77).

Through involvement in another's unique experience of space, space becomes visible and interactive. This leads to an understanding that human behaviour and social practices are inherently spatial, and that the organisation of space is a social product to which the body inseparably belongs. The human body has become the ancient centre of the world. Through social play the body becomes the sacred temple of mankind.

Heaven was imagined as a solid covering, stretched over mankind like a tent; for that man the roof he built or the tent he made of skins, or the vault of clay or straw, became a symbol of this higher dome of heaven (Egenter, 1992: 113). Archaic man's rejection of linear historical time, could be the symptom of a precocious weariness, a fear of progression in which history becomes accepted or his re-identification with the round modes of nature. The imaginative notion described by Egenter exposes similarities to a childlike being. It's regrettably easy to imagine the loss of the admired man who required no comforts, whose comfort came from the spiritual relationship he had with the natural world (Dudek, 2005: 155-176).

Human beings not only looked up to the sky, but such looking up has long provided natural metaphors for the way human beings are never imprisoned in the here and now but are always 'beyond' themselves, ahead of themselves in expectation, behind themselves in memory, beyond time altogether when contemplating eternity. Such power of self-transcendence is part of the meaning of 'spirit' (Harries, 1998: 160).

## 1.2 THE LINEAR TIMES

There is a close and rather unfortunate relationship between the narrow, formalized notion of style and the shape of the modern history of art and architecture (Vesely, 2004: 361). In order to know the past we rely on some form of document; in the case of architecture we have to rely heavily, though not solely, on visual evidence. The fatal reliance of the humanities on written history has covered up the genetic relation between a material and spiritual criteria (Egenter, 1992: 83). With the advent of the paradigm of Reason, ornament went from ubiquity to dubiety, from being the norm for the complete detailing of a Gothic edifice to being the critical classification of abnormal architectural elements (Frascati, 1991: 36).

Historically, Christian existence (equated with human existence) was entirely bound up by the Old Testament's idealistic linear frame of creation (Egenter, 1992: 29-33). In the fifteenth and sixteenth centuries inventing a new order

was no problem. But in the seventeenth century, a new order meant almost tampering with revelation (Rykwert, 1972: 77).

The use of historically derived rational design methodologies handed architecture a standard or benchmark to which the profession could be calculated (IMG 023). Structuralism's dominance could be due to its capacity to be employed on a purely efficient formal level, removed from the intellectual and political critique of consumer society inherent in socially based theories (Da Costa & Van Rensburg, 2008).

The continuum of the rational has forced us into a homogeneous environment. It has brought us semantically empty geometry, continuous monotonous facades (Egenter, 1992). Our expectations of what a house should look like become dually shaped by houses we have seen and by illustrations of houses (Harries, 1998: 206). Fagan (2001) argues that the environment can restrain human behaviour. *An excessive interest in the correct and a desire to simply copy may hinder imagination and invention* (Brawne, 2003: 110). A piece of architecture that merely copies what already exists has little chance of becoming classic, however impeccable its technique (Frascati, 1991: 84).

The dilemma at the heart of the modern notion of style is ultimately a problem of representation, a certain residue of an imitative symbolism (Vesely, 2004: 363); a symbolism without creation. Without participation in the sacred life, life is passed in profane time, which is without meaning: in the state of 'becoming' (Eliade, 1974: 35).

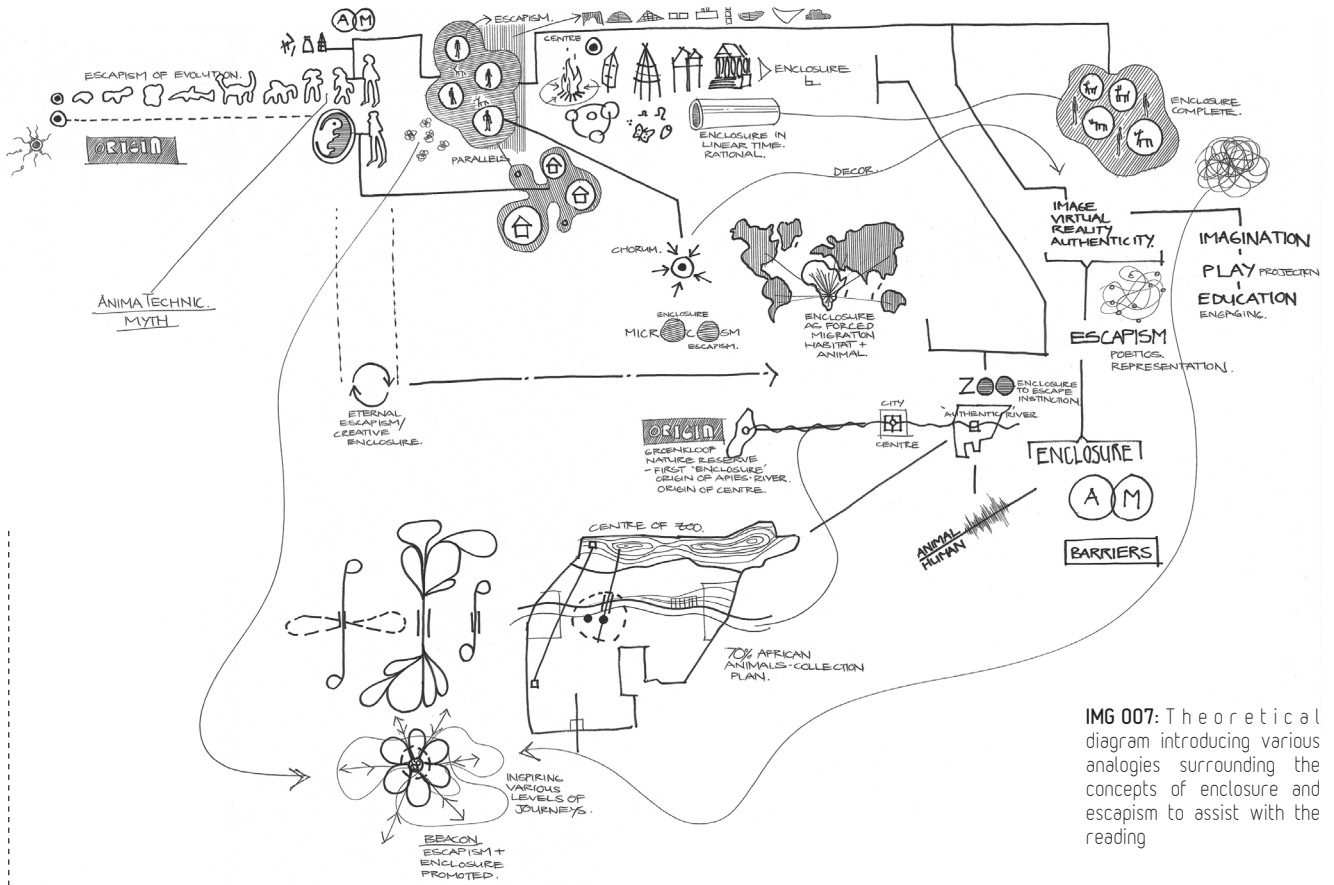
## 1.3 CONCLUSION

Modern man - who claims to accept history - condemns archaic man, imprisoned within the repetitive mythical archetypes, with creative impotence and his inability to accept the risks entailed by creative acts. Yet, modern man can be creative only insofar as he is historical; all creation is forbidden him (Eliade, 1974: 155-156). Contemporary design decisions are generally guided by formal principles, geometries of space, purity of style, economy of production and by personal experience, all as contained within history. At least archaic man, although enclosed in a round time, retained the freedom to annul his faults, to wipe out the memory of his 'fall into history,' and to make another attempt to escape definitively from time. Archaic man repeats the act of creation; modern man the product through measurement of that which was already derived from nature, which announces the death of meaning beyond political or economical 'meaning'. To Eliade (1974: 158) archaic man who annually takes part in the creative act *par excellence*, the repetition of the cosmogony has the right to consider himself more creative than modern man.

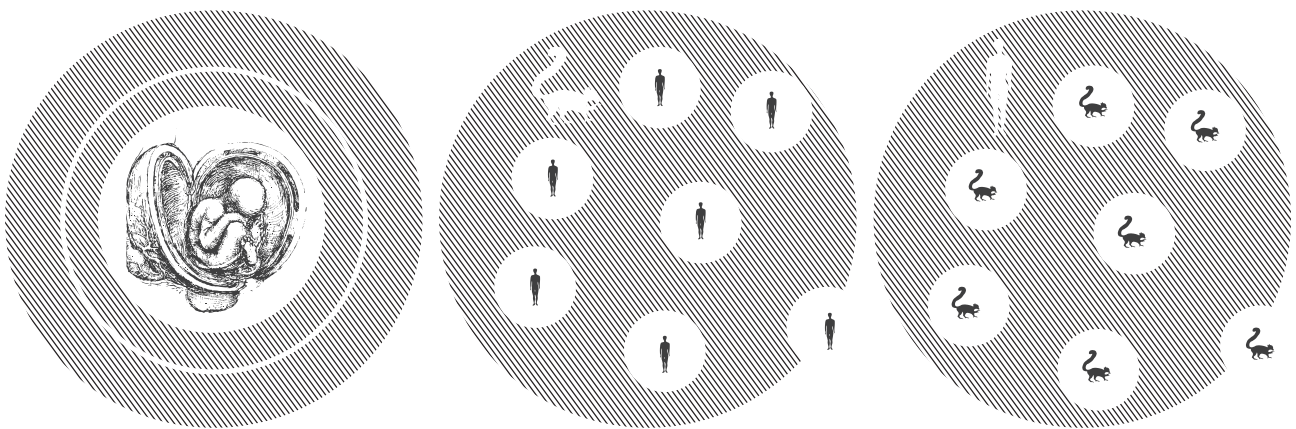
The representation of sacred architecture belonging to another age appears to have the modest function of bathing a building in an aura of significance, to declare that a building is a work of architecture. Traditional architecture is plundered by the architect to dress up functional buildings in borrowed finery (Harries, 1998: 102). The linear within architecture, consisting of the rational and geometrical may not be deprecated completely. Vesely (2004: 379) reminds that formal principles and geometry originated in the deep structures of reality and that their objectivity is therefore not a result of our choice.

Works of architecture do not just denote the kind of building they are: they do so by representing buildings (Harries, 1998: 96). Architecture is an art of representation, but what is represented becomes the issue (IMG 009). Frascari (1991: 33) states that the role of the architect is to demonstrate through tangible signs the intangible that operates in the tangible.

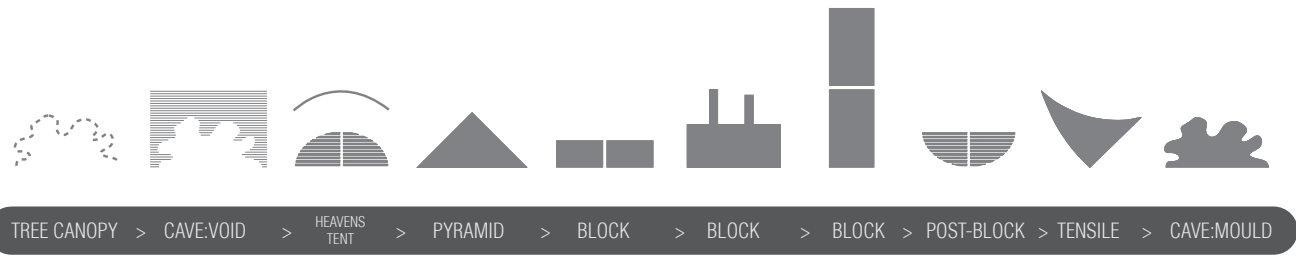
The absolute spiritual which derived its spatial structure from the spatial structure of universally found semantic and symbolic architecture has been lost. Architectural form has become programmed with great rhetoric as a semantic quotation from the repertoire of architectural history. Man did build himself but in the process of rational production he built the *anima* spirit, and breath out of himself.



IMG 007: Theoretical diagram introducing various analogies surrounding the concepts of enclosure and escapism to assist with the reading



IMG 008: The spatial experience from the womb. to a time when animal surrounded man and the modern times where man surrounds animal



IMG 009: A linear progression of form