

Chapter Three

THEORY

This chapter focuses on the theory that motivated the normative and reflects on the conceptual approach towards architecture. The theory and response are presented in order to contextualise the theoretical approach and to define the aim of architecture.

*Figure 3.1
The ruins of Fort Commeline
(Author, 2018)*

3.1 The character of architecture

3.1.1 Introduction

The following understanding as well as theoretical thinking process of architectural analysis motivated the theory studied and explored during the author's journey as architect. The continuum of time, space and matter and its existence as understanding and theoretical approach towards architecture, that of which would hereby be considered as the objective notion motivated by the subjective thinking.

3.1.2 The Caryatid

The Caryatid (Karyatides), in classical architecture, is considered as a draped sculpted female figure serving as an architectural support. The first appearance of these marble architectural sculptures were in pairs found in three small treasuries (buildings) in Delphi (550–530 BC) (Congdon, 1981). It is also believed that these structural sculptures' origin is traced back to the depictions of nude figures initially carved from ivory in Phoenicia as well as draped figures casted from bronze in ancient Greece (Britannica, 2008).

According to Vitruvius, a first century roman architectural writer, the caryatids represented the women of Karyai (referred to Caryae in some sources), who were condemned to hard labour due to the town consorted with the enemy in 480 BC during the second invasion of Greece by the Persians.

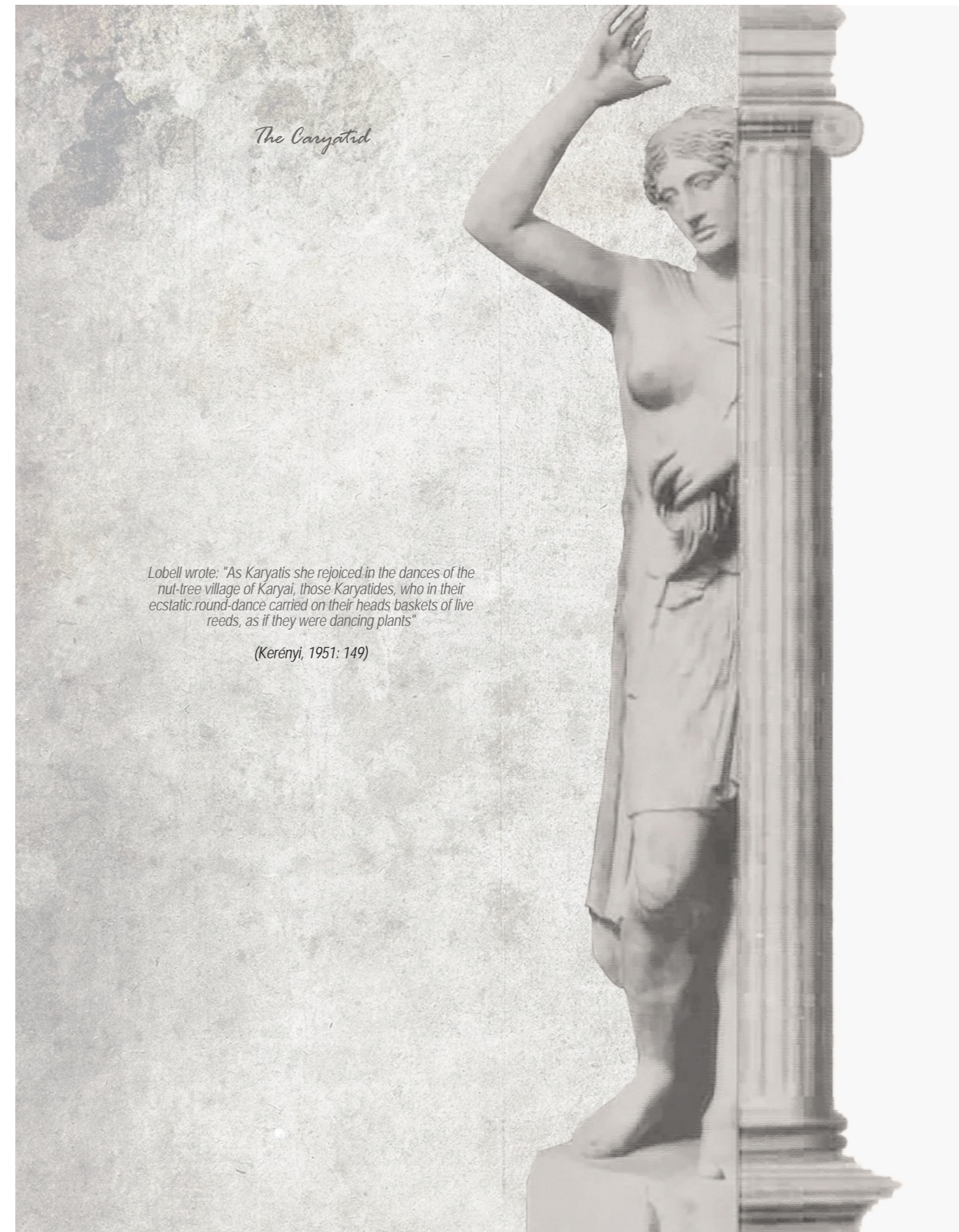
Reflecting back to Greek architecture, more specifically the ancient town of Peloponnese (southern Greece) where the maidens of Karyai, had a famous temple dedicated to the goddess Artemis in her aspect of Artemis Karyatis (Britannica, 2008). In this case, depicted as the servants ('beings') of the temple (Lobell, 2018).

Considered as the most celebrated example of the caryatid is known as the porch of the Erechtheum which has six of these figures (420–415 BC) and could be found on the Acropolis of Athens. This distinctive architecture was later imitated in the alternation in combination with the classic columns. Later to be embraced by the roman architecture. The most popular example of this is considered the Roman emperor Hadrian's Villa at Tivoli (Britannica, 2008).

Caryatids were also referred to as korai ("maidens"). Comparable figures also bearing baskets on their heads, where referred to as canephores (from kanēphoroi, "basket carriers"): these depictions represented the maidens who carried sacred objects usually utilised at the feasts of the gods. It is also important to note that there was a depiction of the male counterpart of caryatids and where referred to as "atlantes".

Figure 3.2

Right opposite: An illustration of the character of architecture obtained on the front page of "The dancing Column" [Edited by the Author] (Rykwert, 1998)



The Caryatid

Lobell wrote: "As Karyatis she rejoiced in the dances of the nut-tree village of Karyai, those Karyatides, who in their ecstatic round-dance carried on their heads baskets of live reeds, as if they were dancing plants"

(Kerényi, 1951: 149)



Figure 3.3
Photograph of the Caryatids taken by
Dimitrios Constantin [Edited by the
Author] (Constantin, 1858-1860)

3.2 A theory on architecture

3.2.1 Introduction

The theory of architecture and its existence motivated the critical thinking process that was studied and explored during my journey as architect. The extent of the theory focuses on the respective prominent theoretical approaches to being, architecture and space. As the consideration for sustainable change and urban sprawl over this paradigm is essential, we as architects need to address the rising concerns of under-utilised structures, otherwise considered as abandoned buildings or in the case of this study, rather refer to the term 'ruins'.

It is with the thought that these forgotten sites serves as the foundations of the future, that drives in the theory of the new (Frampton, 1990: 20-32). Proposed are the four theoretical natures serving as foundation to craft the new.

The Vision

*"For I am man.
Shaped, formed and crafted by the hand of God.
An entity created by a power far greater than any being will ever perceive.*

*Knowing only moments.
Knowing only the days perceived in minutes.
Matter among the physical form with the inherit infinite strength.
And when my time comes, I will not perish.*

*My form will perceive a strength and space among the spiritual.
A soul will sing among the infinite life.
An invisible space..."*

(Author, April 2017)

3.2.2 Being as Character of Architecture

The Life-cycle of 'Architecture'

Reflecting back to Rykwert in his study of 'The Dancing Column', it is stated that "architecture is everything that has character" and that the human body or in this case, the simple 'being' is to be used as the one core metaphor in describing architecture (Sawday, 2013). Hereby reflecting back to the Caryatid, where architecture is deliberately depicted as the human being (Rykwert, 1998).

One of the most renowned definitions by (Le Corbusier, 1931) can be summarized into the last two phrases of his particular definition where he states; "This is beautiful. That is architecture" (Le Corbusier, 1931). According to Le Corbusier, the 'beautiful' is something that would touch the sentiment. Thus, beauty in this case, does not only distinguish art from form, however in essence it contributes to its character of the individual body.

The argument concerning architecture supposes the mediation between the being, material and the symbolic structure. It is hereby acknowledged that character is the main foundation of the body of architecture and as a result, defines the barrier between character, structure and undefined space (Cloninger, 2003: 159-181).

It is apparent that order is known as implemented style and design. It is then clear that the same order that created the "horrid" - created the man and exists within what is created. However, order does not denote beauty within its character. As (Conrads, 1970) states, beauty arises from selection, affinities, assimilation and love.

Consequently, this illustrative architecture is not considered as that of which is beautiful as they imitate an external entity, but rather accepts the bodily vitality of the physical human form. Therefore, considered as the aesthetics we depend on as 'characters' and hence would be regarded as the acknowledgement between perceived forms and the physical structure.

Thus, the physical being is not beautiful because of form, but rather that these perceived forms are beautiful as they are form of the being and thus considered as the bearer of human life (Ionescu, 2016: 2-7). It is hereby argued that we as 'beings' or in this case characters to architecture, who are in control of guiding this theory, and will only comprehend that of which is physical (Heidegger, 1996: 41-267)

We can only physically engage with that what the eye insists and wishes to see. It is then clear that the human would give life (character) to structure and as a result would form architecture and every paradigm and culture of architecture would purely reflect the character's creation of identity.

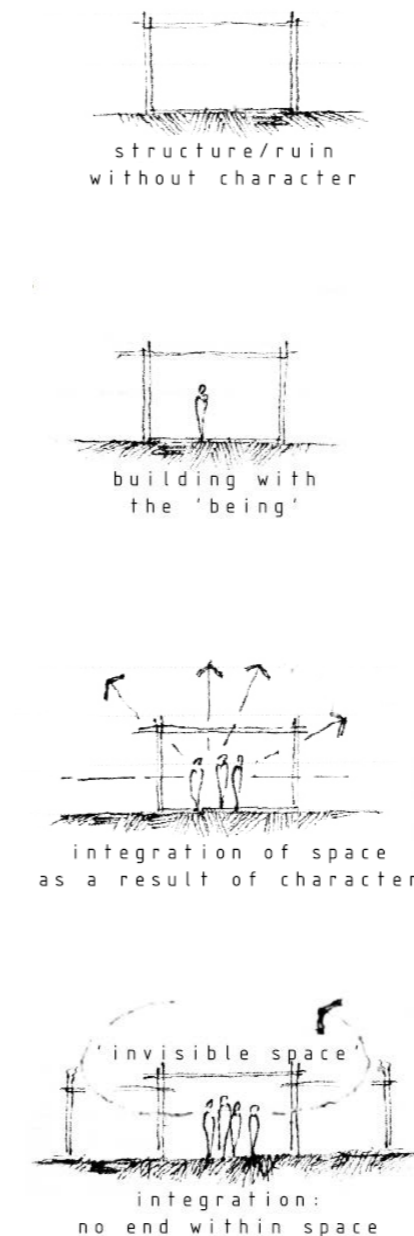
Man, in this case does not only distinguish an architectural work from the normal building. In essence, it contributes to its character (Rykwert, 1998). Finally, it is then clear that we are the characters that revives the structure, an empty shell, to a building that would become architecture. And when there is a harmony amidst this space, this what we call "building" would accomplished a generator of organic architecture.

The theory is only a guideline to the identity that inherently possesses the beauty. Consciously, man is considered as the architect of its own evolution where beauty will evolve by the hand of its creator. Where man determines its own face of existence. Beauty becomes form, and form will become that of which we consider architecture. Consequently, man is the beauty that evolves as character and becomes architecture.

Figure 3.4 Drawings illustrating the defining of 'The Life-cycle of Architecture' (Author, 2018)



Defining 'invisible space'



3.2.3 A theory on Invisible space

The architect and theorist (Leach, 2002: 126-133) argues that in order to craft a desired image of place is to comprehend how the being identifies with their environment. A philosophy and theory around what space truly desires to be, led to a simple question that arose: What would Invisible space really entail?

Especially, thinking in a more radical and complex way: how would this spiritual dimension be perceived, understood and illustrated as a space that's not realistically comprehensible to the normal being. This is without it being experienced physically?

It is apparent that space could be physically defined - two physical defined points are joined using a line. Lines are used to demark a specific zone, and so we define space. However, what if there is no line and there is no point to reference from? Does invisible space then truly exist? (Heidegger, 1996: 41-267)

This way of thinking was already foreseen by Hans Sedlmayr nearly half a century ago:

"The shift of man's spiritual centre of gravity towards the inorganic, his feeling of his way into the inorganic world, may indeed legitimately be called a microcosmic disturbance in the microcosm of man, who now begins to show a one-sided development of his faculties. At the other extreme, there is a disturbance of microcosmic relationships, a result of the especial favour and protection which the inorganic now enjoys - almost always at the expense, not to say ruin, of the organic. The raping and destruction of the earth, the nourisher of man, is an obvious example and one which in its turn reflects the distortion of the human microcosm from the spiritual."
(Sedlmayr, 1948: 164)

It is hereby implemented as a poetic understanding of identifying space. Ideally utilising matter as the objective architectural catalyst and acknowledging its origin from the earth. It also reflects on the human being that preserves the character of architecture through being placed among it, resulting in the disturbance of its surroundings.

Figure 3.5 Drawings illustrating the 'Defining of 'Defining Architecture' (Author, 2018)

3.2.4 Disruptive Architecture as Catalyst

Meaning: An intentional disturbance or interruption of space, an event, activity, or process.
 Synonym: disturbance, disordering, disarrangement, interfere, upset, confusion

Subsequently the destruction of the earth directly assimilates with the spirit of the human being. It is known that the past is inevitable, and the uncertain future only determined by those who lived among it. The vision is hereby introduced as "disruptive architecture" as implication for disruption caused by architecture, but also a need for enormous change amongst its complex humanity. It is where adaptive re-use as a product is understood and used as a method in referring to the altering of the old in order to introduce the new.

The ideal interference or disturbance among these nodes, are where these spaces are infinitely perceived (as described previously in a theory on Invisible space). Where the simple drawing of lines, intersects in a considerable atypical way. Respecting the old and permanently fixing the urban culture rooting from this political paradox we live in. It should then be apparent that the complete termination of the existing is not ideal but utilized as far as possible.

The purpose however, comprises of interference among an existing envelope, by bending the rules of the ideal archetypes and political supremacy among it, we as architects so often traditionally tend to adhere to. Among these are the commonly known Doric rules which developed this isolation from organic form. However it is reflected on the order that built this empire and adheres to the rules of the Southern African supremacy (Frampton, 1990).

The re-organization and integration of an existing structure into the current environment would be the product of a transformed, viable, contemporary and appropriate archetype of its time. In principle, the current focus on the order of the existing being confronted by the order of the new.

3.2.5 Rehabilitative Vernacular as Catalyst

Meaning: The act of restoring something that has been harmed in its former condition.
 Synonym: healing, mending, rally, recovery, recuperation, rehab, convalescence.

With the current theory and consistent way of living within the complex perplexity of the development of technology, constantly compromising human's well-being, the thought of an ethnic revolution nearing its existence is perceptible.

Tension among the history, urban cultural ecology, even more drastically among man, object and architecture in the Pretoria city, is evident as the human's cultural integrity and dignity seizes to thrive, due to the failure of acknowledgment of lack in unity.

The supremacy of current architectural form or aesthetic desires are inferior. It is hereby acknowledged that the comprehensive perspective and complexity within our current way of design is considered as rather obscure. Explored is the archetype accommodating the vernacular way of design. A functional approach to a simplistic solution to organic architecture.

Vernacular architecture is considered as an architectural style that is designed organically charged on local needs, local resource availability and the reflection of local traditions in construction. At least originally, vernacular architecture did not use formally-schooled architects, but relied on the craftsmanship, design skills and traditions of local communal builders, of which the Fort Commeline ruins are example.

It is also considered as a systematic method of making architecture that can guide us towards more sustainable practices. This is where we define the work of 'regeneration' as a process of making. To design, and to give form from something organic or readily available, to what has not been given form at all. Vernacularity is defined by Stewart Brand as the indigenous creation of an organic place. Vernacular more broadly means common designs by common people. What makes this cultural common-ness so special is, its capability to involve, as well as evolve steadily over time.

These common features survive the passage of time where they are commonly understood as good architecture or in this case of the study, considered to be healthy designs. Over years, the vernacular-way incorporates more and more healthy associations while eradicating dangerous designs.

Rehabilitative vernacularity is hereby introduced as the collaboration of organic design within the rural context, where matter would be re-purposed. Available resources from the site are particularly important for this execution. The theory lies within the assessment of informants, the processing of matter to fulfil the need for construction resources and will continue to restore and rehabilitate the site programmatically until nothing else but a shell of architecture (structure) is attained. The result is an organic architecture amidst its narrated paradigm.

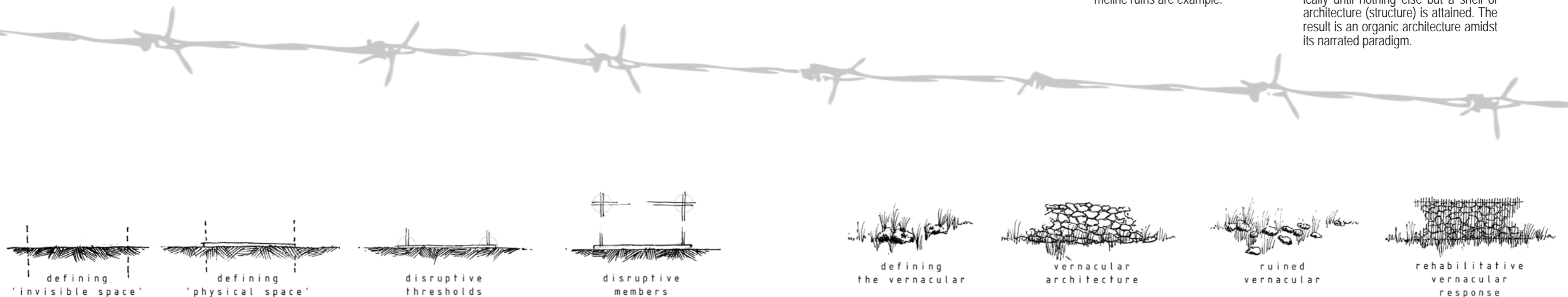


Figure 3.6 Drawings illustrating the defining of 'disruptive design' (Author, 2018)

Figure 3.7 Drawings illustrating the defining of 'rehabilitative vernacular' (Author, 2018)

3.3 Grounding the theory

Respectively, invisible space would be that of which could be defined as spiritually or objectively by that of which is unrestricted physically but would be identified as "undefined space" in the physical. Iteration such as this could be characterised as the defined physical extended intersections of built fabric, seen as the space never ending or light sources, defining only the node perceived as a sense of atmosphere.

To recognize the existence in full, it should be acknowledged that history predominantly carries the core of what something ought to have been, whether it is a physical object or abstract immateriality.

However, the critical element among 'what' should be amidst the existing is 'where' the irony in the 'being' arises. Henceforth, it is considered in this thesis, that history conveys the information, whereas the human as 'character' of architecture (structures) determines what these spaces will become over time (ruins).

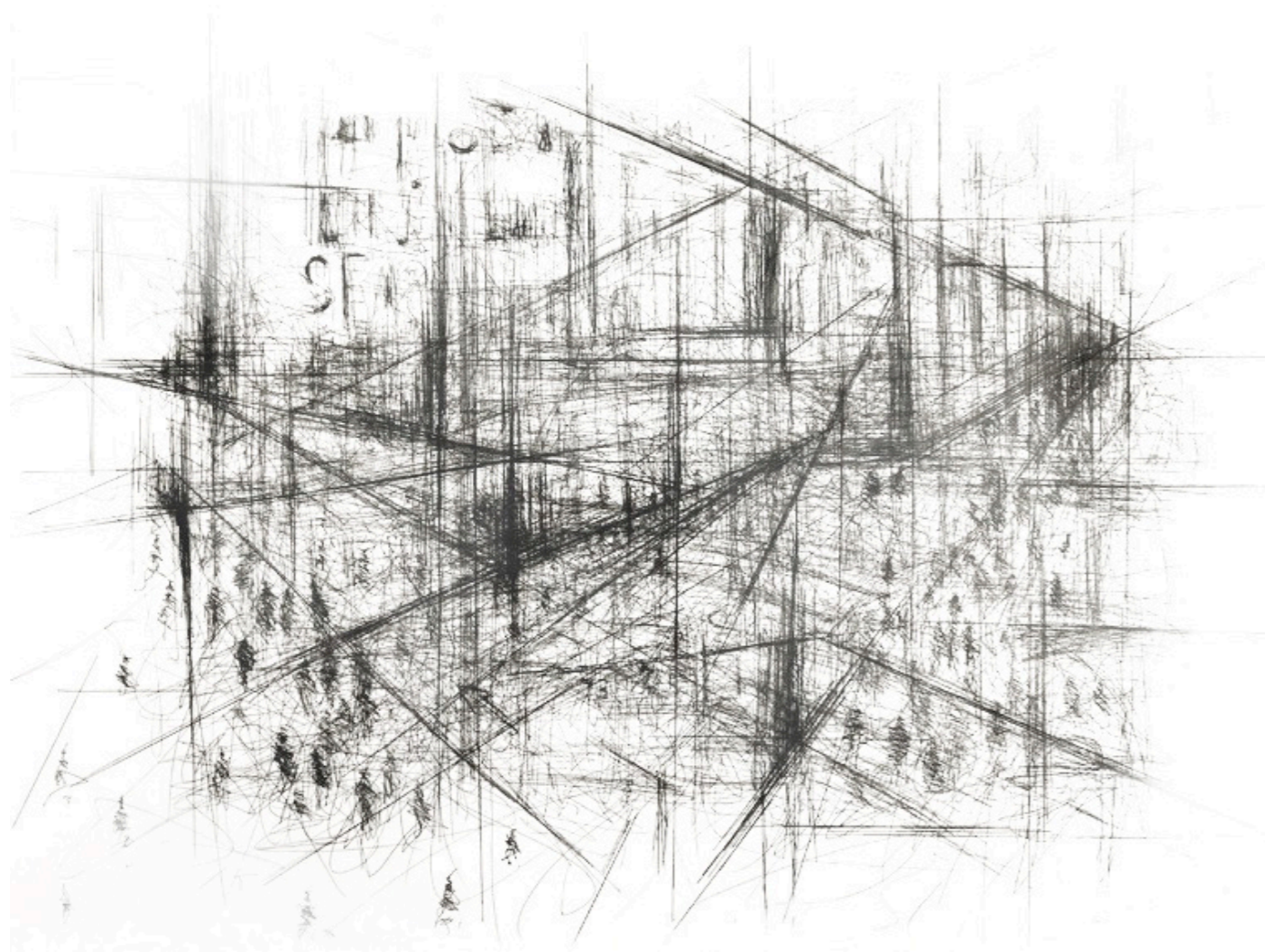


Figure 3.8
 A drawing illustrating the exploration of lines knitting spaces (Rogers, 2018)

3.4 Conclusion

3.4.1 Contribution

This theory is introduced as a type of hedonistic sustainability, where it serves as an expression for creating character among an archly architectural archetype. It is here where the ruined matter, serves as the resource among the landscape and becomes the fertiliser for rehabilitating space, and the "being" becomes the process for creating architecture.

It is herewith acknowledged that the relentless evolution of culture in relation to the evolution of life is true. This is where the design process as disruptive design and rehabilitative vernacularity, alters the way we as architects respond and craft among the existing built envelope and contributes to the well-being, nourishment, regeneration and rehabilitation of a world, to produce rich cultural societies.

3.4.2 Application

Primarily, the mere disruption of space would serve as a tool of layering, and in doing so, would give life to contextual, uninhabited and under-utilised spaces (building, structure, ruins and context within).

Ideally finding the relationship between existing heritage fabric and a new civic entity. Secondly, the intention of the proposed study also illustrates the functional use of the term rehabilitative vernacularity, where the rehabilitation of lost space due to ruined structure is questioned. It poses to address the current circumstances of lack in unity among beings. Where the constant development of technology is inevitable, and beings are oblivious to the current reality and paradox that is among us.

The product, a new contrast among structures that would serve as a new productive product design language that would disrupt and improve the parallels among space for the future, finding its own aesthetic balance of organic design (Foster, 1985).

3.5 Precedent Studies

The following projects serves as an example of the intended response to Fort Commeline. The main attention was placed and particularly focused on the approach as well as the aim of the projects.

Freedom Park

Informant: Conceptual

Location: Pretoria, South African

Architect: GAPP architects and urban designers; Mashabane Rose associates; MMA architects

The design of Freedom Park integrates both architecture and the adaptable landscape as a collective construct, which in celebrates South Africa's historical events and icons that contributed to the freedom of the nation (ibid). It is believed that this memorial imitates a poetic architectural approach where museums are created to provide the user with a comprehensive understanding of the historical and cultural knowledge of the heritage site.

The route through the apex of the landscape known as 'Salvokop', neighbouring Fort Tullichewan, connects the memorials that exist in the form of stone precincts ('Isivivane'), names engraved on walls ('S'khumbuto'), pathways ('Mvedzo'), viewpoints and platforms, as well galleries ('S'khumbuto') and exhibition spaces in the '//hapo' Museum.

Though, like any monumental heritage site, the act of commemoration occurs throughout anticipation and accent through the landscape that narrates the history. Creating poetic thresholds of narration in the natural landscapes and memorializing the tribulation of a nation's past. As Daniel Herwitz states, the appropriate form of acknowledgment is rather to resist mono-mialisation, hereby questioning the existence of memorials (Jacobs, 2016: 89-100).

However, within this contested world view the exhibition of artefact within an enclosed space, separated from the progressive disorder of the political, cultural and religious context, the museum's authority would be contested. Its existence as architectural imitation could also be questioned, as stated by Baudrillard. (Jacobs, 2016: 89-100).

Today, Freedom Park exists as a remote architectural heritage symbol within the context of Pretoria. It is hereby concluded that due to its isolated character, the process of commemoration and the experience thereof, would be considered as underutilized and inaccessible. It is for this reason that the commemoration of heritage is encapsulated in the stagnant monuments that loses its significance to the current society.

It is hereby argued that the experience of heritage should not be reserved solitarily for the purpose of visiting, but ought to narrate the knowledge of the present, hereby permitting acclimation within the transition of time. The commemoration of Fort Commeline is hereby intended as an understanding of memorial through the experience of performance of art that is inspired by the narration of heritage, not only aimed at the retrogression of the past, but the progression of the present and future.

Figure 3.9
The pathways narrating history of Freedom Park, with Fort Commeline at the peak of the hill (Jacobs, 2016: 89-100)



Freedom Park

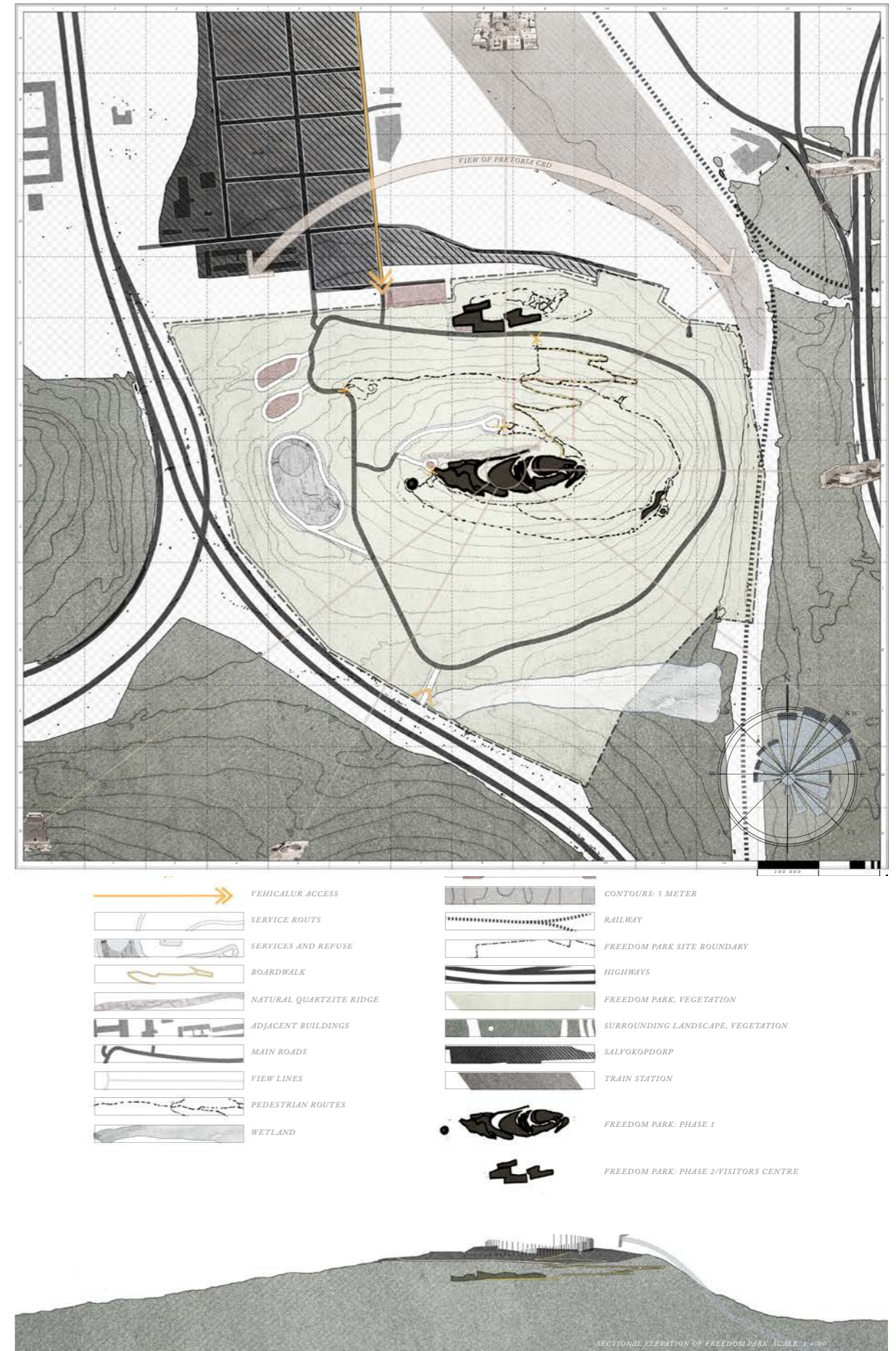


Figure 3.10
An analysis of Freedom Park neighboring Magazine Hill by Barend Spies, 2018

Ningbo Museum

Informant: Theoretical/Conceptual
 Location: Ningbo, China
 Architect: Wang Shu

Reflecting on the ruins of Fort Commeline, the Ningbo Museum represents an example of conceptual and theoretical approach towards architecture. According to the architect, Wang Shu, the site's rural vitality was a concern, since it had simply ceased to exist. There was no evidence of the past and the only remnants of the villages were acres of broken tiles and bricks (Shu, 2006: 1-22). As Wang acknowledged with the erection of the museum, crafting architecture can be problematic with regards to lack of clarity and perspective of context.

Wang Shu, realized that due to the state the site was in, he would never be able to replace the old built fabric to its original condition.

As a result, Wang utilized what he described as a 'free design'. Proposed as an incongruous ensemble of the new architecture, ideally crafting 'a single vital substance', aimed at responding to the heritage, natural environment and customs (Shu, 2006: 1-22).



Figure 3.11
 The Ningbo Museum
 (Shu, 2006: 1-22)



Figure 3.12
 The Ningbo Museum's 'free design' wall
 (Shu, 2006: 1-22)

17 Glen

Informant: Conceptual
 Location: Cape Town, South Africa
 Architect: StudioMAS

This project serves as an example of residential architecture, utilizing simplistic materials and systems. The design of these dwellings, has been practically introduced and applied as a mediator between structure and earth. Representing the connection and relationship between the context of Table Mountain and architecture. According to StudioMAS, the representation of permeable design as a prominent curved wall serving as relation between the sculptural in the form of a Lion's head and the spatial attribute serving as the curved boundary road (StudioMAS, 2018).

The building and spaces neighboring the structure are densely vegetated transforming the structure over time as veiled matter transposing from the existing landscape, offering an escape from the urban city scape of Cape Town. This project serves as the ideology of architecture seen as a sanctuary, being regarded as a spatial and sculptural extension placed among the landscape (StudioMAS, 2018).



Figure 3.13
 17 Glen serving as mediator between structure and earth (StudioMAS, 2018)



Figure 3.14
 17 Glen's facade reflecting the surrounding nature (StudioMAS, 2018)

Nelson Mandela Museum

Informant: Technification

Location: Umtata, South Africa

Architect: Cohen and Garson Architects

This project serves as representation of an unconventional museum strategy. The Nelson Mandela Museum houses the reminder of the legacy of Nelson Mandela and favors the story of his struggle and life, while engaging the local community and encouraging local development in the area.

It is described by Cohen and Garson as the development of three inter-related sites - Umtata, Qunu and Mvezo - that serves collectively as the museum journey (Cohen and Garson, 2018). It is regarded as a changing concept of museum, storage space for dormant objects of the museum and cultural working spaces for communities. Facilities are used to activate the memories, histories and traditions of the community through their contemporary everyday practices.

The museum facilitates for the widely dispersed village and serves as provider of the shared water supply and shaded washing facilities in the public communal areas (Cohen and Garson, 2018). The road leading up the hill serves as linear thread knitting the spatial open-structures and the way in which it would relate to existing rural patterns.

The structures are suited to the skills of local people, benefiting local trade skill enhancement within the communities: local skills like lattice weaving and traditional fencing were utilized, and existing stone building skills were improved (Cohen and Garson, 2018).

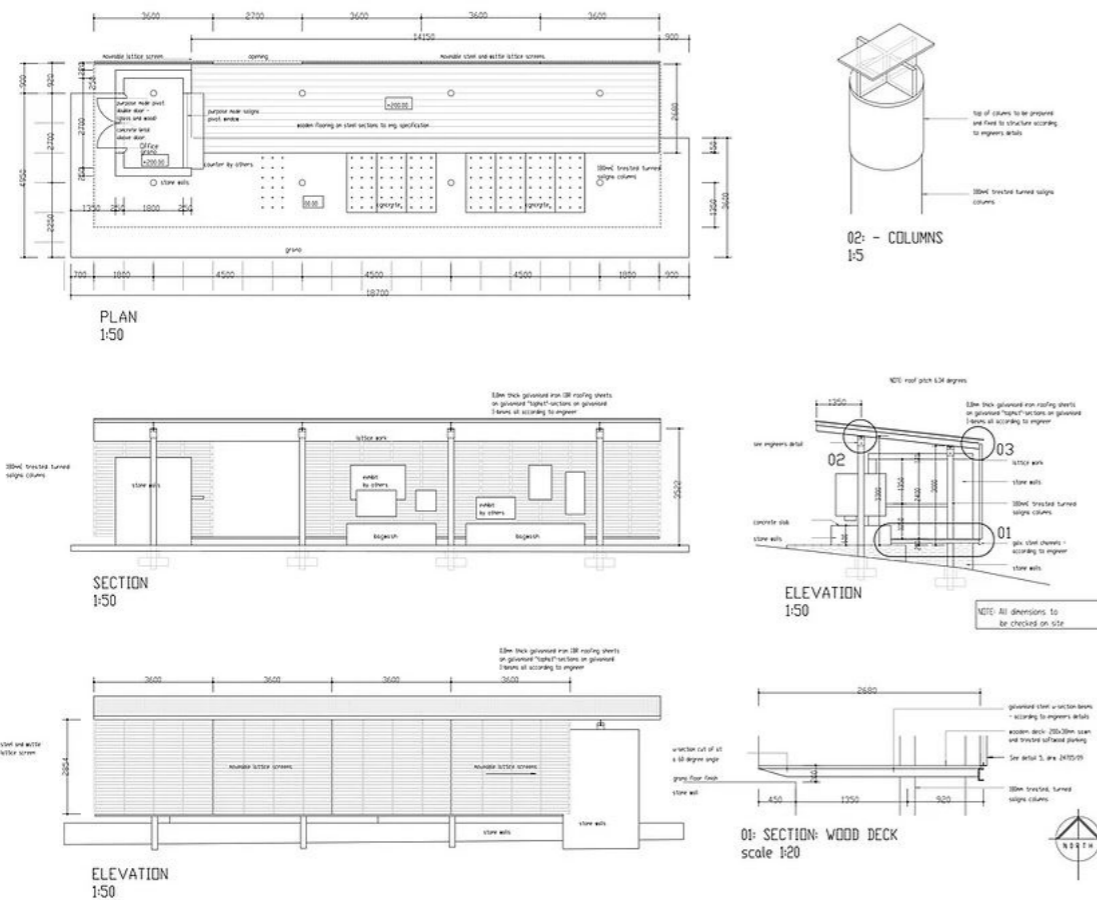


Figure 3.15
The Nelson Mandela Museum details
(Cohen and Garson, 2018)



Figure 3.16
The Nelson Mandela Museum structure
(Cohen and Garson, 2018)



Figure 3.17
The Nelson Mandela Museum structure
(Cohen and Garson, 2018)



Figure 3.18
The Nelson Mandela Museum display
(Cohen and Garson, 2018)

3.6 Conclusion

The passing of time becomes a poetry that could only be described as the repetition of time with the constant space and matter.

The main normative and theory thereof distinguishes the built environment as a physical apparatus in re-sculpting a world defined by its past, present and future evolution and investigates the re-processing of the rehabilitative space, as well as sustainability of structure among space, matter among space and the being among matter (Tung, 2001: 73-95).

Finally it addresses the heritage as catalyst for regeneration by means of 'rehabilitative vernacular' and 'disruptive design'. A theory that finds its existence among the spirit of life amidst architecture, that in essence reflects the present stress among the latter, rather than the prerequisite of special enclosure stems, and attempts to evaluate the twentieth-century contemporary architecture and built environment in terms of continuity of cradle-to-cradle design rather, than in terms of inflection of originality as an end in itself. (Frampton, 1990: 20-32).