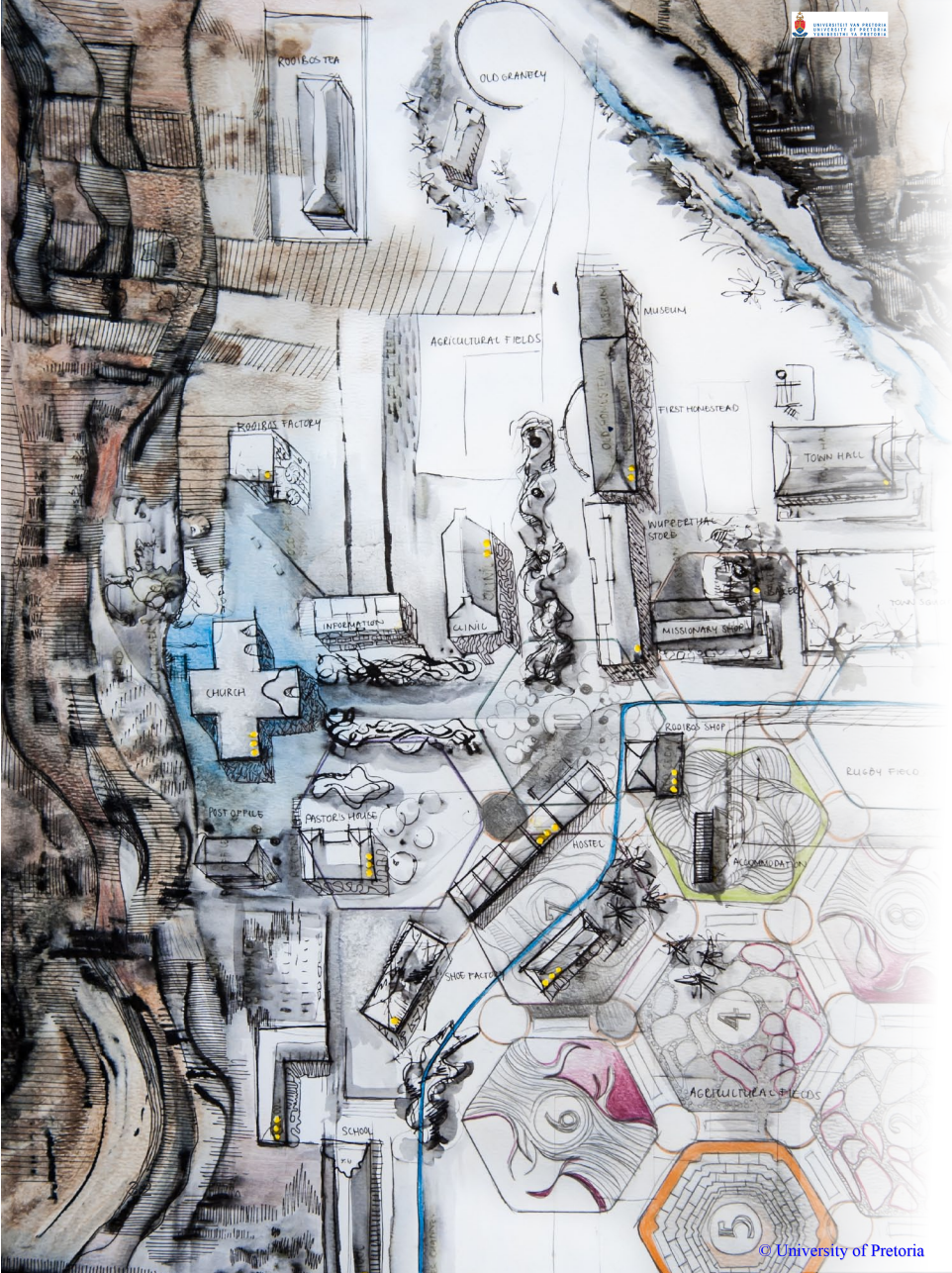




CHAPTER 4

Theoretical Investigation

Fig. 4.1 Heuningvlei, the unintentional aesthetic (Franklin 2015)



WUPPERTHAL JEUG LIED
Tussen berge deurspoel deur die
Tratra-rivier
Lê ou Wuppertal boomryk
versier
Daar heers arbeid en vlyt daar
waar Wuppertal pryk
Tussen berge met goutrand
omsoom
En ou Sneekop die troon in sy
glorie daarbo
En sy kruin met wit sneeu
bedek
Trek ons gees omhoog maar tot
reinheid van blik,
Skep die gees wat ons hier heel
deurtrek
Ons sal roem in die eer van ou
Wuppertal
Ons sal juig oor sy berge trou,
Ons sal werk vir sy eer in die
naam van ons Heer.
Ons is trots op sy stoere naam.
Leef dan voort Wuppertal , jou
roem ver versprei
Dis 'n skaar wat wil en kan.
Ons is trots en getrou soos ou
sneekop daarbo
Ons sal handhaaf en bou, want
ons wil - en - kan.
- Mej. A. Bruwer

Fig. 4.2 Explorative sketch, remembrance of Wuppertal (Franklin 2015)

This chapter consists of four main discussions relating to cultural landscapes. The understanding of cultural landscapes is followed by a discussion on the challenges in conservation and development. The discussion continues to include the perceptions and the relationship of people and place over time, and ends with the methodology followed.

4.1 CULTURAL LANDSCAPES, the value it brings

Cultural landscapes are defined by UNESCO as the combined works of nature and humankind, and they express a long and intimate relationship between people and their natural environment. These intimate relationships formed over time and found its way around the physical constraints presented by nature to become places of people, livelihoods, identities and belief systems all over the world. UNESCO further describes cultural landscapes as being the foundation of food production systems and living gene banks in food crops for the future. Cultural landscapes illustrate the development of human society and therefore a common responsibility exists for the protection of these sites and the value they add to future generations (UNESCO 2014).

Wupperthal, in its intimate relationship with nature, represents such a complex landscape that was formed over the course of two hundred years. The history of Wupperthal tells a story of nature as a ruthless host in the series of droughts, and epidemics such as measles, that have swept through the region (Heyns 1980: 50). Above all odds Wupperthal evolved into a unit that not only sustained its own community but also contributed occasional profits to the larger Moravian Mission Society (Heyns 1980: 60). The agricultural practices found in Wupperthal support a valuable seed base (free from genetic modification) that still sustains the community today. The guideline as set out by UNESCO for the classification of cultural landscapes helped to better understand the value of Wupperthal as cultural landscape. Wupperthal has been located by the author to fall into the following category described in paragraph 39 of the World Heritage Cultural Landscapes guideline document (UNESCO 2014):

ii) Organically evolved landscape – *This results from an initial social, economic, administrative, and/ or religious imperative and has developed its present form by association with and in response to its natural environment. Such landscapes reflect process of evolution in their form and component features and fall into the subcategory of a;*

a) Continuing landscape – *Which contains an active social role in contemporary society closely associated with the traditional way of life, and in which the evolutionary process is still in progress. At the same time it exhibits significant material evidence of its change over time.*

UNESCO
 (United Nations educational scientific and cultural organisation)

ICOMOS
 (International council on monuments and sites)
 ICOMOS is a non-profit organisation that is made up of individuals around the world that is concerned with conservation, research projects and cultural exchange. They act as principle advisors to UNESCO on matters of world heritage (ICOMOS 2013).

BURRA CHARTER
 The Australia ICOMOS Charter for places of Cultural Significance 1999. The Burra Charter provides a basis for the conservation and management of places of high importance (ICOMOS 2013).

SAHRA
 (South African Heritage Association)

The older I grow and the longer I look at landscapes and seek to understand them, the more convinced I am that their beauty is not simply an aspect but their very essence and that beauty derives from the human presence.
 - John Brinckerhoff Jackson

Cultural landscapes often reflect characteristics of mountains as religious claims, the manifestation of water management within the landscape and the formation of an unintentional aesthetic through the practices in the land (UNESCO 2014). All of these are evident at Wuppertal and can be seen in the introductory Figures 4.1-4.2 of this chapter.

4.2 CULTURAL LANDSCAPES, challenges in conservation and development

Landscapes are complicated entities to work with and the difficulty to include them into legal frameworks needs to be recognised (UNESCO 2014). Although the definition for cultural landscapes exists in the framework of the UNESCO document, most countries' laws do not have an official definition for cultural landscapes included in their legal structure. The various definitions that exist for the word "landscape" further amplifies the difficulty to find a single universal expression (see different definitions for landscapes in the column to the right).

Landscapes are dynamic and changing entities that do not only represent the present but also a collection of past memories. These memories happen over time and each layer adds to the story the landscape has to tell. Cultural landscapes can be compared to a tapestry, consisting of layers of information that overlap and intersect (Müller and Gibbs 2011: 6). These are layers of built structures, hydrology, topography and land uses over a number of years. These layers cannot be contained and belong to all who value them. It is therefore important to follow a thorough process to understand the value each layer adds, and the value different users assign to elements within the landscape. Accessing these kind of attributes are difficult, as they often only exist in the intangible memories of a place.

Other difficulties in the conservation of cultural landscape include (UNESCO 2014):

Change of perception of the landscape values

Understanding of the relationship of people and place over time

Understanding of nature and culture over time as embedded in different cultures and contexts

Ability to address the needs of society

Pressure from tourism

Variety of disciplines involved in the integration of management systems

4.3 LANDSCAPE, perceptions

Edmund Bacon describes perceptions of cities as being their 'very life force' and argues that it will only be

Different meanings for the word 'landscape' is listed below (UNESCO 2014):

Landscape is the vehicle of our relation with Nature. It will always represent the harmony of continuous transformation, the dynamics that have configured our planet. A landscape born from titanic confrontations, violent encounters, the eternal fight between sea and earth, while time passes by. It is like an enormous growing process of signs, tracks or stigmas that mark the history of man, who at the same time cultivated, modified and transformed the landscape. It is the oldest and most complete archive of mankind; the most accurate testimony of its past. It contains the 'holy function of an unconscious telluric memory.

- Carmen Añón Feliu

Landscape as a 'temple of memories' built upon the totality of its history.

- M du Pison

Landscape belongs to the vital and imaginary experiences of the subject and is an individual construction, but when a community with a determined culture shares these values, the obvious identity of landscape becomes a social construction.

- Carmen Añón Feliu

'landscapes have created the best of my soul.'

- Ortega y Gasset

This world is a system of invisible things that are clearly seen

- Romans 1:19/20

possible to successfully intervene once the language of a particular city is understood (Bacon 1967: 20). This notion of perception is an important aspect to the understanding of the cultural landscape of Wuppertal. Not only to understand the way in which the people of Wuppertal view their own town, but also to challenge one's own perception as it is formed during the course of the investigation. Wuppertal was turned upside down, inside out, viewed from a distance, circled and rotated repeatedly in order to understand this manifestation of an intimate relationship between man and nature. Each perspective either verified or broke down the perceptions that inevitably formed. Each method of investigating cultural landscapes focused the attention on a different set of values further discussed throughout this chapter. The complete set of values are further mapped in Chapter 6 as part of the analysis.

Perceptions are built up from one's own experience and influence the way the world is viewed. This notion is part of the reason why each person experiences a place in a different way. Some of the exercises carried out during the investigation included the documentation and understanding of the different users of the site. Planners often see the people of a site as the 'other' or a mere set of statistics. Bacon (1967) however argues that only once we perceive the people of the city as an extension of ourselves, will we have the capacity to intervene. Although a designer will never get to a point of absolute knowledge of a certain site, Wuppertal demanded a more inclusive process at the understanding of the cultural landscape because of its inherent properties that include both the tangible and intangible. Without the continuous challenge of perception, subtle essentials that form part of the life-giving variations that build up the cultural landscape may have been missed (Bacon 1967: 36). Some of the general perceptions of Wuppertal are listed in the column to the right. These are a few initial perceptions that were formed and reformed by the author throughout the investigation.

4.4 LANDSCAPES OVER TIME, people and place

According to Müller and Gibbs (2011) the definition of a cultural landscape consists of three interrelated components: the permanent (static), temporary (dynamic), and eternal (invisible). For any of the intangible components to continue to exist, it needs to find a tangible materialisation within the landscape (Müller and Gibbs 2011). The designer needs to understand the emotional association with place. These associations exist in the form of memory and can often only be accessed by individuals when certain memories are triggered by physical features within the landscape. Various tools exist for determining the value of historic sites. Assessment criteria for cultural landscapes still need to be developed and tested (UNESCO 2014), a combination of methods were therefore used to investigate the value of Wuppertal as a complex cultural landscape.

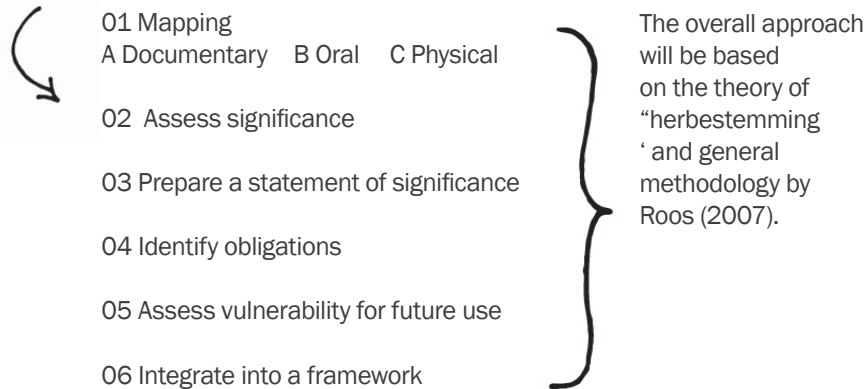
AUTHORS PERCEPTIONS

- 01 The town of Wuppertal is desolate yet every building is in use even if it is only used for a few hours in a day. (mapping chapter 6)
- 02 Public space is limited and not in use, yet each part of the town had a value assigned to it by someone. (mapping chapter 6)
- 03 The historic core (the institutional landscape; old buildings) holds the most significance yet the intimate relationship displayed in the residential units to their agricultural fields claimed to be a more sustainable and robust unit within the landscape that contains the most value. (statement of significance Intro)
- 04 The historic buildings are the most significant element to protect. yet it is in fact the agricultural land that is an important structuring element and part of a sustainable relationship between man and nature. (statement of significance chapter 6)
- 05 The entire town seemed to stop developing yet in fact some of the buildings in the nuclei were only constructed in the last 30 years. (mapping chapter 6)

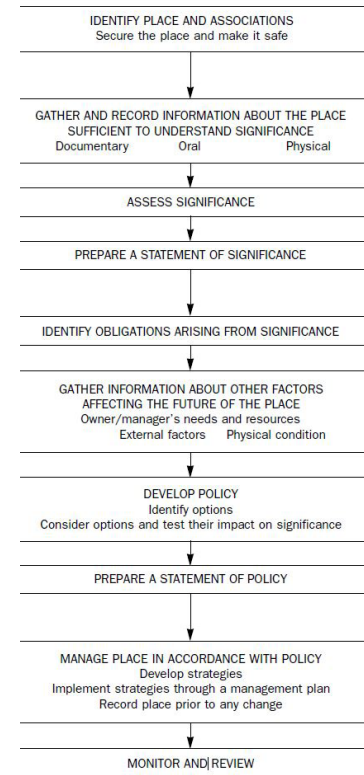
4.5 CULTURAL LANDSCAPES, methods of assessment

The outline of the Burra Charter was followed as overall methodology but filled in with additional methods for the assessment of value in cultural landscapes. The Burra Charter was chosen for its specific focus on the managing of places with cultural significance and well-defined methodology. Another method investigated was the Historic Urban Landscape approach (HUL) with its reference to a city as a continuous dynamic system rather than a static historic entity. Elements of HUL was combined into the outline of the Burra Charter, filling in the areas in the assessment of cultural significance.

A series of obligations arise from the value of the land. These obligations inform the design process as physical links and requirements are established. It is important that the land reveals the possibilities and not suffer under forced intentions. The following diagram shows the process followed by the researcher (mapping and significance assessment included in overall document):



THE BURRA CHARTER PROCESS Sequence of investigation (ICOMOS 2013)



A breakdown and explanation of the research methodology follows on the subsequent pages.

4.6 METHODOLOGY, the process of discovery

01 MAPPING

A DOCUMENTARY

- *Wupperthal 150 jaar 1830-1965*, Heyns 1980
- *Mission settlement in South Africa 1800-1925*, SAHistory
- *The old buildings of the Cape*, Fransen 2004
- *Old towns and villages of the Cape*, Fransen 1980
- *The formation of a community*, Bilbe 2011

B ORAL

- Informal discussions with residents on various site visits
- Filmed material: *Rooibos and Rocks* (Documentary by Omang)

C PHYSICAL

- Jack Brinckerhoff Jackson (1987)
- Boundaries
 - Form follows function
 - Roads
 - Spaces, sacred and profane
 - Visibility
 - The other landscape
 - Natural spaces
 - Mobility and immobility
 - Habitat and habit

Cultural landscapes theory and a toolkit developed for the reading of the land (Müller and Gibbs 2011)

Chapter 1+4

Chapter 6

02 ASSES SIGNIFICANCE

Job Roos (2007) (values) + SAHRA (2013) (value grading)

- o Historical
- o Social
- o Emotional
- o Aesthetic
- o Economic
- o Ecological

03 STATEMENT OF SIGNIFICANCE

04 OBLIGATIONS

05 VULNERABILITY

06 INTEGRATE INTO FRAMEWORK

Chapter 4-8
Burra Charter + HUL

Chapter 2-5

- 01 Greater Wupperthal Area Framework
- 02 Wupperthal Mission Framework
- 03 Mission Masterplan
- 04 Sketchplan

Chapter 7-8
Author

4.7 METHODS, tools to work with

These methods listed below were informed by a toolkit developed for the reading and representation of cultural landscapes by Müller and Gibbs (2011):

1. Literature review (Desktop and archival research)

The review of documents with reference to the history of Wuppertal, the understanding of the study theme and the various elements within the landscape were documented. It is important that the designer has a historically informed perception (Müller and Gibbs 2011: 12).

2. Fieldwork

Fieldwork forms part of the most important analysis of space as it has a three-dimensional comprehension thereof. The value of the fieldwork is proportional to the input and includes some of the following methods (Müller and Gibbs 2011, 12):

- Systematic observation (the recording of social space)
Four intensive site visits were scheduled at different times of the day, days of the week and months of the year in order to understand the various modes of exploration (day visitor vs over-night vs the life of a Wuppertal resident). Site sketches, emotive paintings and photographic documentation helped to understand the cultural landscape of Wuppertal (included throughout this document)
- Participant observation (engagement and observation of activities)
The recording of social space formed part of the documentation of perceptions in Wuppertal by different users (community members and visitors); 12 individuals of different age and gender were asked to select a photograph in order to test their perceptions of the cultural landscape. This photographic activity formed a base for informal discussions and revealed different opinions of the historic mission station (see brief discussion in Chapter 2 for more detail).
- Interviews (structured, unstructured and informal discussions)
Aspects of value in the land and the discovery of intangible elements came to light during formal and informal discussions on site. Without these discussions it would not have been possible to get any understanding into the workings of Wuppertal within its context.

TRANSECT WALK

A transect walk is a systematic walk along a defined path (transect) across the community/project in order to define elements along the way. The transect walk is normally conducted during the initial phase of the fieldwork. (Müller and Gibbs 2011)

3. Transect walks

Special emphasis was placed on the way the historic town is experienced by visitors. The author mapped the way visitors explore Wuppertal. A photographic analysis of the typical route taken and mapped is presented in Chapte 6 .

4. Documentation of existing conditions

It is important that all aspects of the landscape is documented, not only the elements of historic significance, but a comprehensive representation of the site in its current condition. This inventory needs to be completed for all the landscape defining elements. IFLA suggest the following points of departure for the tangible and intangible mapping of cultural landscapes (IFLA 2015). These points are included and discussed in Chapter 6 in the mapping of the physical features within Wuppertal.

Tangible:

- Land Uses, Patterns, Clusters
- Natural Systems
- Spatial Organization
- Visual Relationships
- Topography, Surface Drainage
- Vegetation
- Circulation Systems
- Water Features, Natural and Constructed
- Non-Habitable Landscape Structures and Buildings
- Spatial Character of Habitable Structures
- Vocabulary of Site Furnishings

Intangible:

- Location for festivals
- Setting for traditional music, dance, performance
- Route of pilgrimage
- Setting for worship
- Place of memory of past events
- Place of traditional practices
- Places where native plants grow
- Place where craft materials can be found
- Traditional place for experience at a special time of year

4.8 CULTURAL LANDSCAPES, the representation thereof

The link between reading and understanding the cultural landscape is formed through a thorough mapping process, where the mapped layers inform the design. The aim is to document the tangible and intangible forces shaping the cultural landscape and represent them in a series of alternative maps (see Chapter 6 for a series of these maps documented in Wuppertal). Layered maps help to understand the layering of the land. Ian McHarg (1969) found ways to document social and environmental features while Kevin Lynch (1960) looked at the city as a series of paths, edges, districts, nodes and landmarks

ALTERNATIVE MAP

Not a traditional map, but a more explorative map.

LAYERED MAPS

The mapping of different components within the landscape that make up a composite map.

DATASCAPES

A map that contains a form of infographic within it. For example population growth in the form on the base of a map.

MAP-LANDSCAPES

A method for the mapping of landscapes. It has an emotive component to the map.

(as cited in Müller and Gibbs 2011). Another dimension to documentation are datascares. Datascares make room for analysis in the mapping process. James Corner (2011) coined the word map-landscape to facilitate the design process. According to Corner (2011), map-landscapes has a dual function to it, in that they are able to contain qualitative and quantitative attributes within the landscape. By drawing and mapping, the formation of the landscape is understood (Müller and Gibbs 2011).

4.9 MAPPING

The theory of cultural landscapes formed the backbone to the study. Cultural landscapes opened my eyes to a different and enlightened view of the world; a view to the intimate relationship between man and nature and in Wuppertal a very dualistic relationship. In the following section the mapping process of the author is described.

A Documentary

Wuppertal, in contrast to the other mission stations, is poorly mapped and planned in terms of physical structures and the availability of plans. The Rhenish Mission Society was seen as the ‘cowboys’ in terms of planning while the Moravian Mission Society was meticulous in its planning and documentation of mission stations (Le Grange 1993). One of the maps obtained was a conservation map drawn up by Lucien le Grange and another diagrammatic hand drawn plan (date unknown) as part of a mission journal that verified the ‘werf’-like feel to Wuppertal. Most of the historic buildings on site were interpreted by the description in the *Feesalbum* (Heyns 1980) and verified by Hans Fransen’s (1987) description of the buildings and filled in with the information by Bilbe (2011) in his research of the formation of a community. The latter proved to be a well-researched thesis providing interesting insight into dynamics of the community of Wuppertal, through an abstract of the missionary journals (written in German). The findings from all these documents will be discussed in Chapter 5 with the aim of representing Wuppertal as cultural landscape. Some of these findings had a direct influence on the design decisions made later in the process.

B Oral

Various informal discussions with the residents added to a better understanding of the cultural landscape. It was important to get a better general understanding of the site before any formal participatory process with residents were recorded. Therefore any information verified through informal discussion is referenced as such. Chapter 4 describes the history and the formation of a community from 1830 until

KEY

- 01 Mapping
- A Documentary B Oral C Physical
- 02 Assess significance
- 03 Prepare a statement of significance
- 04 Identify obligations
- 05 Assess vulnerability for future use
- 06 Integrate into a framework

2015, where some of the findings in the literature review were verified through these discussions.

C Physical

The physical documentation of Wuppertal was influenced by different theoretical approaches in the understanding of the cultural or vernacular landscape. UNESCO's reference to the importance of water, the mountain as religious objects, and the unintentional aesthetic, directed some of the focus of the mapping of the landscape (see Figure 4.1- 4.2). It was however John Birkenhoff Jackson's (1987) book *Discovering Vernacular Landscapes* that highlighted most of the physical aspects to look out for in the vernacular landscape. These aspects will be discussed in the following section. Jackson finds beauty not only in the landscape, but in the relationship displayed between human and nature. Wuppertal is a product of such an intimate relationship.

The different components that Jackson identified to consider in the vernacular landscape shed a different light on cultural landscapes. Jackson discusses the difficulty of working with landscapes in the definition of the word landscape and the ambiguity connected to this word. He locates the ambiguity of the landscape in those elements that we are quite unable to explain, mysteries that fit into no known pattern (Jackson 1987: 11). In every landscape however there are elements that are familiar and could be clearly understood. It is these elements that we start with in the analysing of the landscape: fields, houses, fences. Each of the discussed features within the landscape formed part of the significance discovered in Wuppertal. This section only serves as an introduction to the theory while the mapped features are discussed in Chapter 6.

4.10 SIGNIFICANCE, assessment of value

The theory of "Herbestemming" was used in the cultural landscape of Wuppertal as overall method to facilitate the design process. This theory developed by Job Roos uses the spiral to represent the strategy for the project as well as the design process as methodology. The spiral is represented as a three-dimensional model that provides more room for considerations than a two-dimensional model. Working on projects of Herbestemming requires more attention from the architect than a new building does (Roos 2007: 14).

The design line shaping the spiral shows the design process. Starting wide, it narrows as choices need to be made in the discovery of the assignment, the exploration of the design, the interpretation or iteration of the design process, as well as the technical investigation. These series of processes that the designer moves

KEY

- 01 Mapping
- A Documentary B Oral C Physical
- 02 Assess significance
- 03 Prepare a statement of significance
- 04 Identify obligations
- 05 Assess vulnerability for future use
- 06 Integrate into a framework

through starts with a new spiral for each phase (Roos 2007).

Historical continuity forms the core of the model while the value lines are formed by the upward curving lines. There are six value lines that an architect must investigate within a project. Depending on the complexity of the project the architect may wish to add value lines (Roos 2007). These six core value lines are listed below:

- o Historical value
- o Social value
- o Emotional value
- o Aesthetic value
- o Economic value
- o Ecological value

The click-on lines each represent a choice the architect must make in the design process. These lines are the links between the historical continuity and the value lines (Roos 2007). The value lines will each be explored in the chapters to follow and each choice made throughout this process will be referenced back to the methodology.

Value is a difficult concept to explain or to determine, for every value it is has worth to someone and for a specific reason. Value can be further explained by character and remains one of the only values found in the existing or the present. Value in Wuppertal was found in the vulnerable, the unexpected, and coincidental (Roos 2007: 34). His six value lines will form part of the mapping chapters (5 and 6), where the mapped features are summarised according to the six value lines. These lines of value has a direct influence on the framework development and decisions made within the design process. The summary also functions as a shortened version of the document.

4.11 SAHRA, value grading

Heritage Western Cape developed a *Short Guide to and Policy Statement on Grading* according to satisfy section 7 of the National Heritage Resources Act, 1999 (Act 25 of 1999) and regulation 43 published in the Government Gazette No 6820. This guide provides a list for the establishment of value in the cultural landscape, typically for the nomination of a site for the declaration of a historic monument. SAHRA

KEY

- 01 Mapping
- A Documentary B Oral C Physical
- 02 Assess significance
- 03 Prepare a statement of significance
- 04 Identify obligations
- 05 Assess vulnerability for future use
- 06 Integrate into a framework

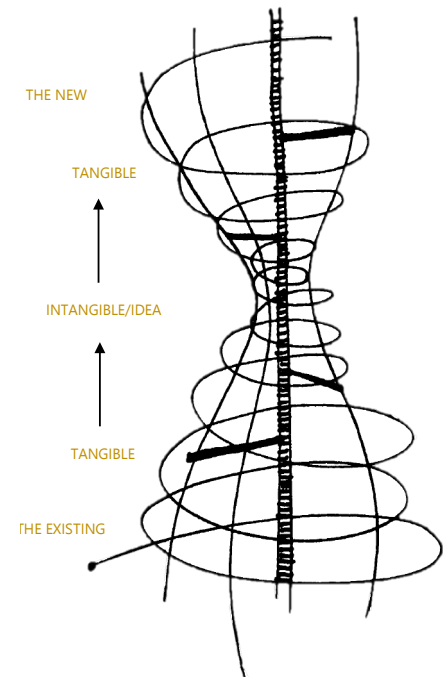


Fig. 4.3 Illustration of the spiral developed by Roos (2007)

expands on some of the values listed by Roos (2007) for an appropriate application within the South African landscape. These values include; historical, scientific, aesthetic and social value within the landscape and a special reference to slavery within South Africa (SAHRA 2014). Wupperthal forms part of this history of slavery and therefore carries significance. This list will form part of the value grading under the headings of Roos (2007) in Chapter 5 and 6.

4.12 ETHICS, as set out by the University of Pretoria

All interactions were documented and general assumptions derived from the site visits were used to inform the design process. An Ethics process set out by the University of Pretoria was followed by which all interaction with individuals was conducted in an ethical manner and the identity of the people were kept anonymous.

KEY

- 01 Mapping
- A Documentary B Oral C Physical
- 02 Assess significance
- 03 Prepare a statement of significance
- 04 Identify obligations
- 05 Assess vulnerability for future use
- 06 Integrate into a framework

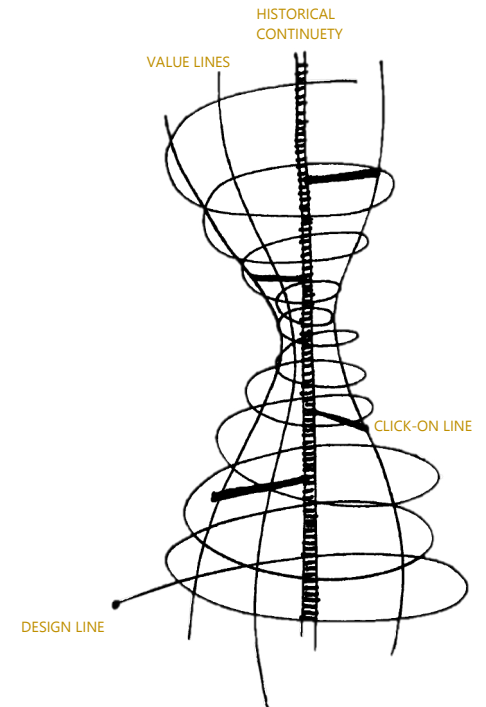


Fig. 4.4 Value lines (Roos 2007).