

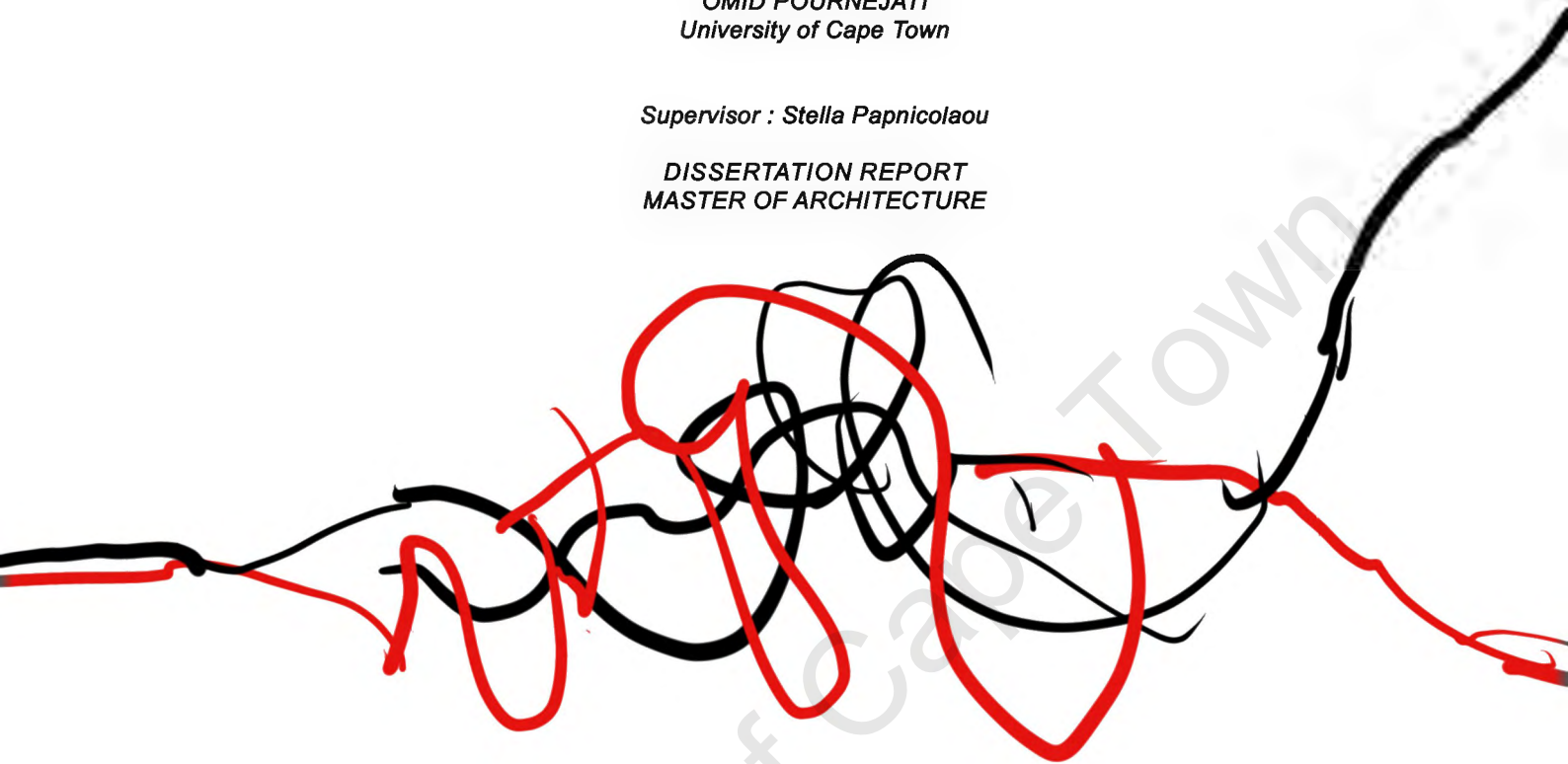
**BUILDING RESILIENCE :
A PANCULTURAL PRACTICE**

*EXPLORING CULTURES, MEMORY & MODERNISM THROUGH
HYBRIDITY AND LIMINAL CONDITION*

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**DISSERTATION REPORT
MASTER OF ARCHITECTURE**



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I also would like to thank my mother, aunt, and my partner for granting me time to research and write, for their assistance, inspiration, and their understanding during the many difficult times of the development of this dissertation.

I DEDICATE THIS DISSERTATION TO MY MOTHER.

“THIRD SPACE PROVIDES A POSSIBILITY TO INSCRIBE, AND TO VALIDATE ARCHITECTURALLY, THE ACTIONS OF THE PEOPLE AS PRODUCERS OF THEIR OWN INHABITABLE SPACE, AS TRUE AGENTS IN THE CONTINUED RESHAPING OF CITIES AROUND THE WORLD.”

- HERNANDEZ (2010)

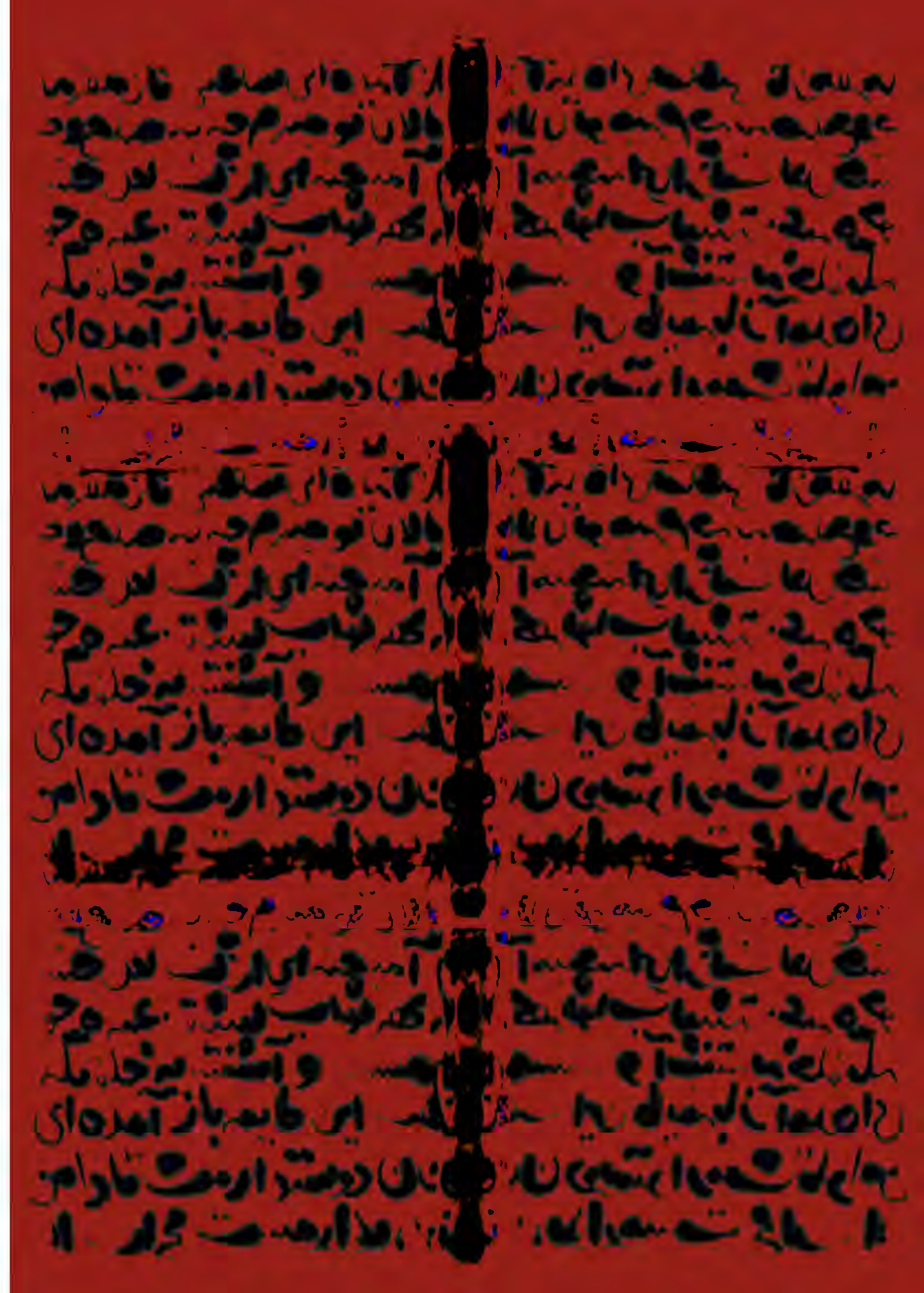


figure 01



figure 02

ABSTRACT

This dissertation draws on the experience of the third culture kid to set up a design approach for adaptive reuse. The third culture kid is someone who has lived outside of their culture/ country of origin for the majority of the developing years and as a result experiences the sense of belonging or not belonging to multiple cultures to form personal identity.

The Old Castle Brewery complex in Woodstock, Cape Town offers a viable site for this exploration which involves theories of isolation and integration, hybridity, and the rhizome. A connection is made between the author's Iranian Islamic culture of origin and the site through qualities of brickwork, light and courtyards.

PREFACE

The foundation for this research originally began from my own personal experience and upbringing in Iran, which was triggered by a recent trip to Tehran that sparked some of my past and almost forgotten memories. My childhood occurred in a traditional household with firm cultural values, but in recent years, these standards seem to be slowly fading away and becoming a thing of the past.

I have lived as an immigrant in South Africa for almost a decade, which has raised doubts and concerns regarding my identity. I can no longer claim that I purely carry my conventional upbringing as it has been blended with a South African lifestyle. Here, I can never be classified as a local nor can I call it a place where I belong, likewise I no longer fit within the Iranian scene as I have changed and cannot consider it my home.

This situation has developed various uncertainties and provoked questions about "who I am".

I am seeking to retain my originality as it is a valuable part of my life while embracing principles that I have learned outside of my 'home' country, which collectively have morphed me into the character I have become. Drawing from my liminality as a person who exists between these two places, I aim to discover how one could form something in a foreign environment, blended with cultural values and past memories, as a way to preserve them, while synthesizing with the current technologies and environmental needs. This research paper began as a process for me to explore my identity.

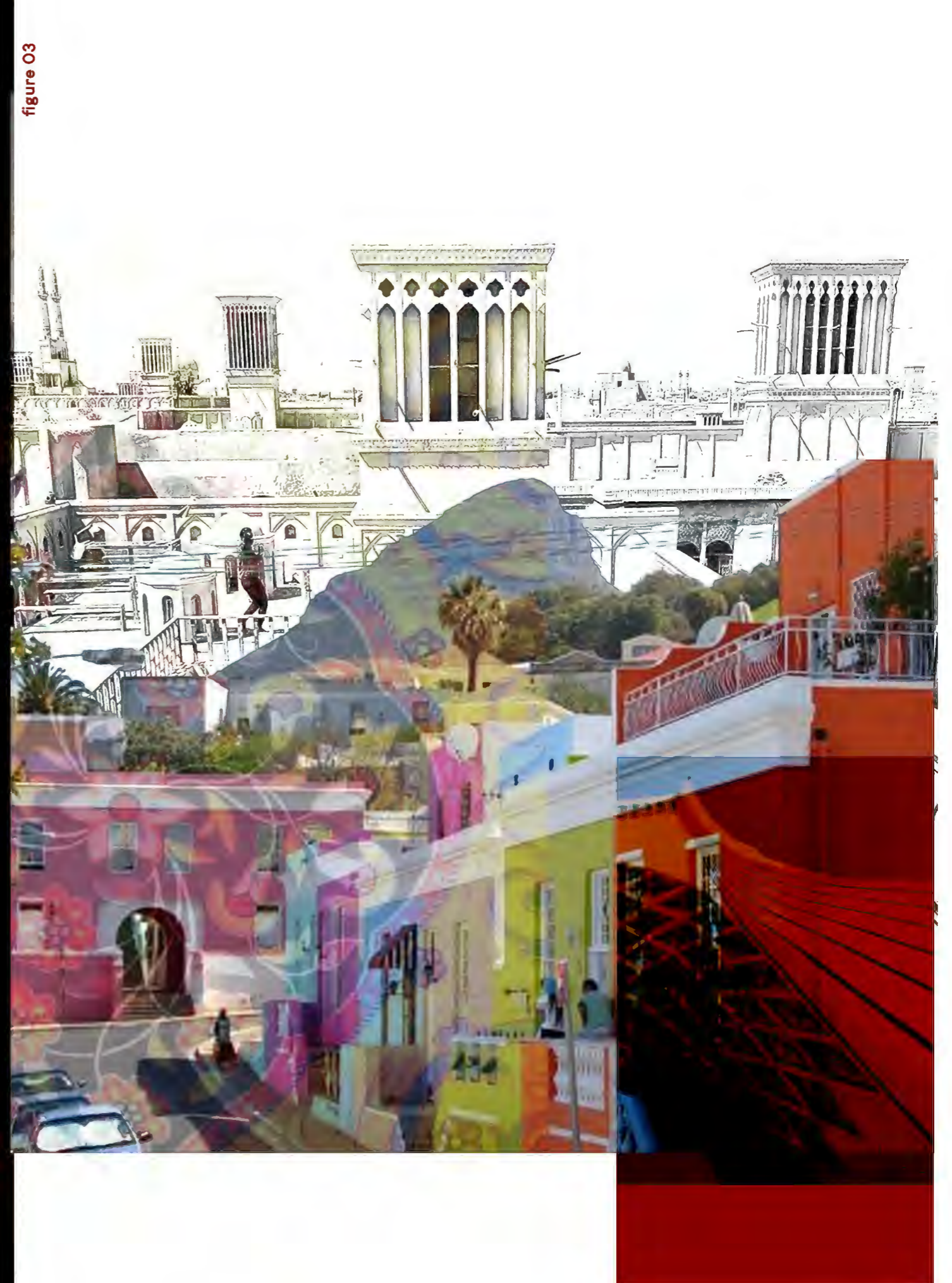


figure 03

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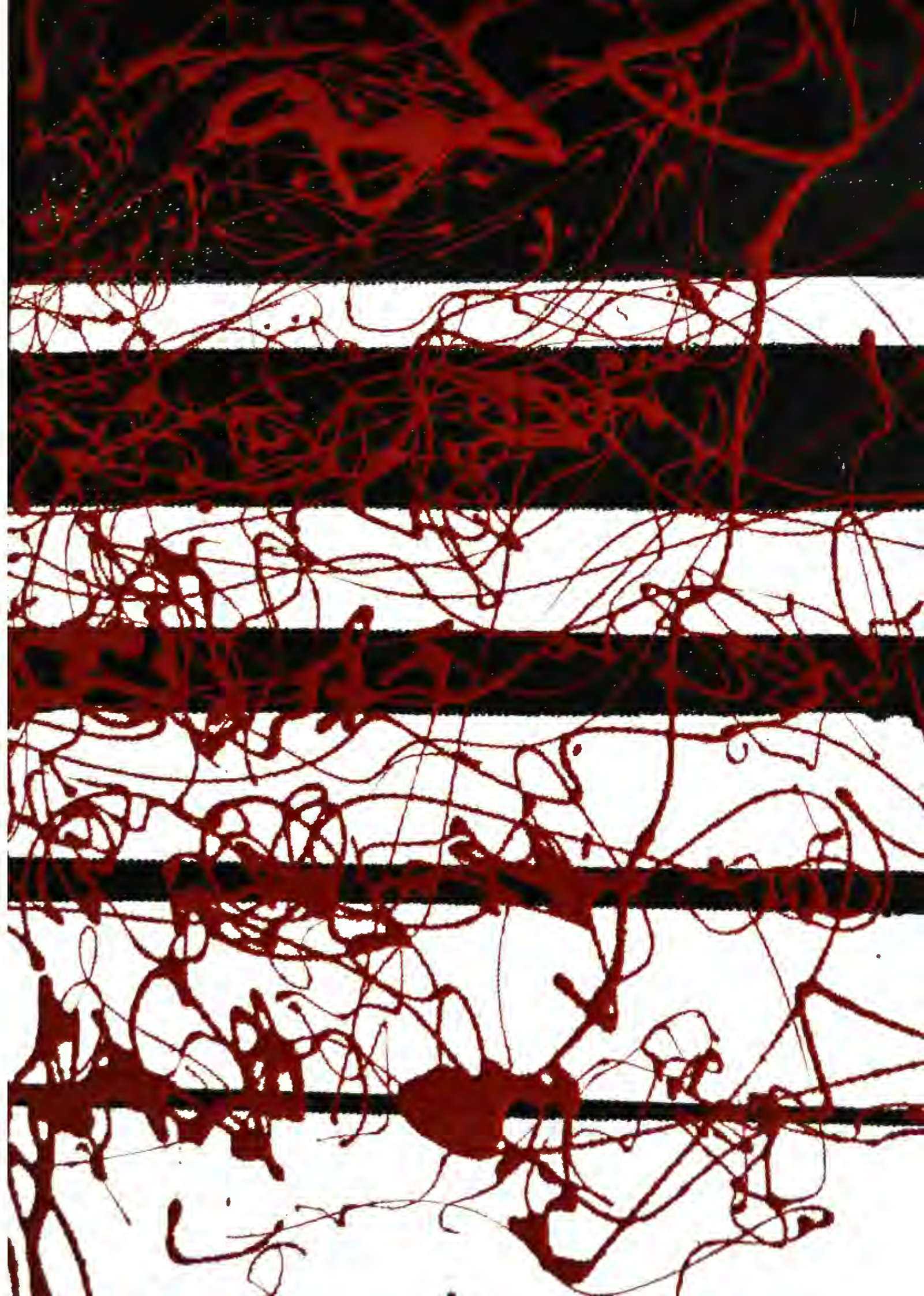


figure 04

BACKGROUND

IDENTITY CRISIS

Living in the 21st century, the advancement of telecommunication and jet travel has turned our world into a global village. Consequently, now we are facing a new crucial modern-day challenge 'mesh and collision of cultures' and as a result, cultural fusion. Following the growth in ease of transportation and escalation in immigration in order to seek change and better future, individuals go through a process to adapt into their new, unfamiliar, and changed cultural environment (Croucher and Kramer 2016).

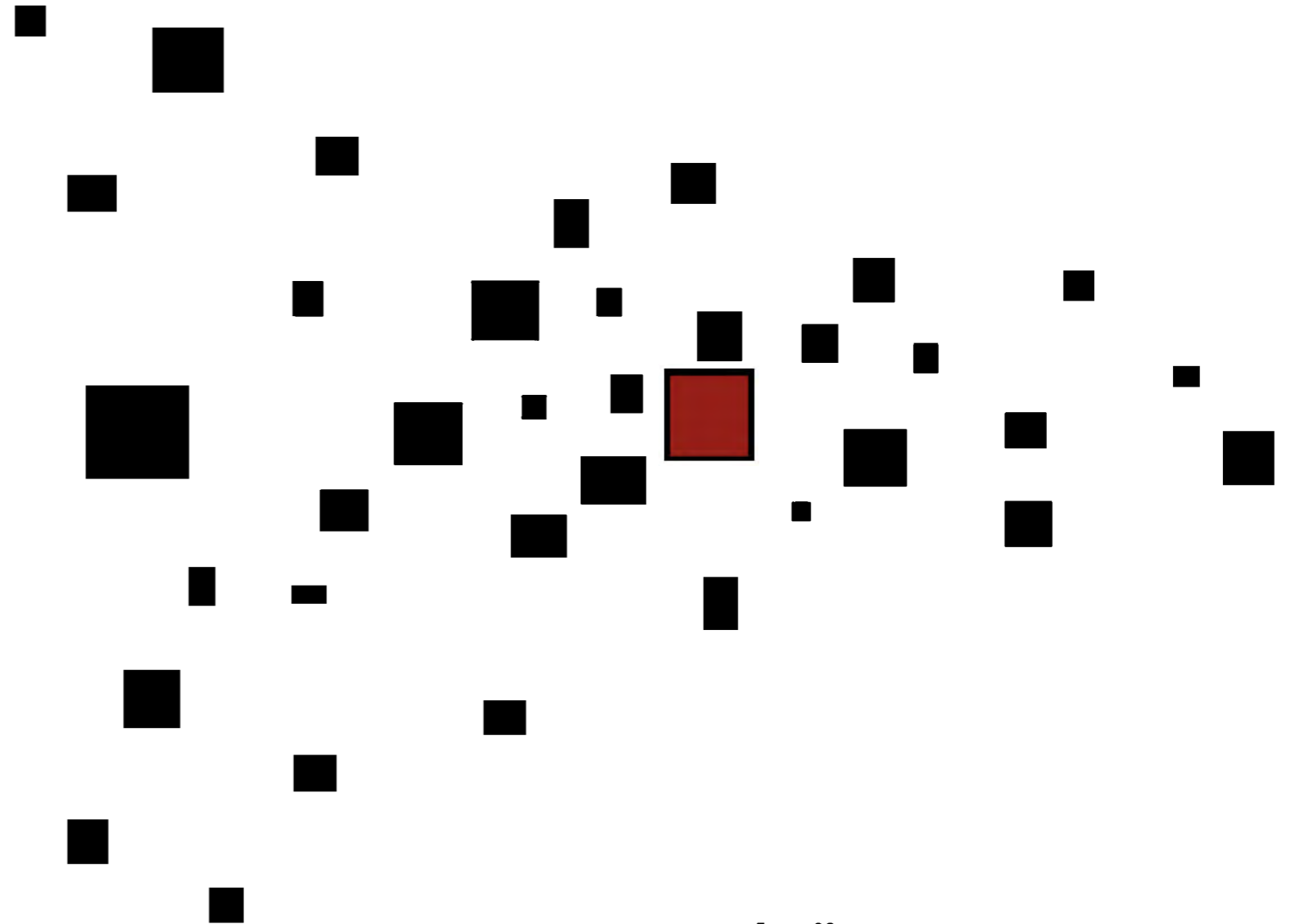
The inclusion of two completely unique cultures, in addition to several positive up bringing, including contribution to richness and diversity of cultures, ethnicities and races (Sastra 2009), can also negatively influence these people and as a result trap them in a dispute between these cultures (Sastra 2009). This can also cause isolation from the surrounding environment and leave them uncomfortable with doubts and ultimately presses them into a crisis about their identities. This confusion about identity and self-questioning results in creating numerous stresses that can impact the mental wellbeing (BHUGRA and BECKER 2005) which sooner or later can lead to severe anxiety or depression.

Although at the beginning of this paper I felt somewhat exceptional from my associates, during my various research and studies, I discovered a new term 'TCK' that stands for 'third culture kid' and refers to a person who spent a significant part of their developing years, away from their country of origin (Carroll 2019) which is equivalent to my experience and circumstances. As a result of these cultural fusions, shifting situations and constant change to adjust to the changing environment, we may start questioning our values, beliefs and be left confused about who we really are.

Since we do not entirely fit within our country of origin, nor at the host country, we may transform into 'cultural chameleons' (figure06) as a system to blend in with our surrounding environment. These constant changes can leave us with a sense of confusion which can lead us to an identity crisis (Rustine 2018). It becomes our responsibility to break up these cultures and their complexities in order to find our new identity (Sastra 2009) or else, remain in doubt and fail to establish our roles in the society.

The world is getting more globalized and the number of third culture kids is rising; it is becoming more crucial and necessary to pay more attention to this community and allow the benefits of being a TCK outweigh the negatives by allowing us to explore our new identities and unique capabilities.

"BREAK STEREOTYPES, BE YOUR UNIQUE SELF." (TED 2015)



*figure 06.
Third culture kids in order to fit within their new community transform themselves into cultural chameleons. However this can leave them uncomfortable and confused about their identity*

The term Identity crisis refers to the confusion about one's social role where they start to question their sense of self or place in the world (Cherry 2021). Everyone questions their sense of self at some periods of their lives but a significant change or a traumatic experience can affect these questions to impact daily life (Cherry 2021), hence making it a very important transitioning stage of life.

As Cherry explains (2021) there are methods which can be practical as a coping mechanism for working through identity crisis, such as exploring your beliefs and interests or reconsidering your goals to establish your own identity and ask the right questions to find the righteous path, yet the most important way is to find the support and an appropriate community that shares mutual sentiments. A good social group can provide a sense of comfort and influence how well you cope with anxiety (Cherry 2021).

Equally to my circumstances, many other TCKs, feel extraordinary about their experiences, and believe they are not well understood (Rustine 2018), hence creating a relationship with other TCKs with a familiar experiences, has proven that can have a major influence on TCK's sense of security and belonging (Rustine 2018) and ultimately in determining their new identity. Sense of belonging is an important factor to one's sense of identity (Rustine 2018) but TCKs sense of belonging since they are in constant change, frequently shifts from "a place" to the "people" surrounding them (Rustine 2018). Forming a place which can trigger the sense of belonging and anchor TCKs, can be a step into developing a sense of home and improvement in establishing one's identity.

"THE ONLY WAY FOR MODERN MAN TO TRANSFORM HIMSELF... IS BY RADICALLY TRANSFORMING THE WHOLE PHYSICAL AND SOCIAL AND MORAL WORLD HE LIVES IN." (YOUSEFADEH 2011)

Despite significant challenges that come along with growing up as a TCK, contrarily there are advantages that may turn into possibilities to develop exceptional abilities and skills that others might not be entitled to. Considering the distinct upbringing, our conception in life may vary, which can urge us to acquire particular skills. Abilities such as being highly adaptive to our surrounding, easily connecting and finding commonality with people with different backgrounds, being open-minded and having a better understanding of cultural differences (Byttner 2012) are only a few examples of the positive attributes which takes shapes as a result of growing up as a TCK, which can have crucial impact on our future careers and contribute to a successful life; Nevertheless it is vital to move past all the difficulties by means of finding the righteous community to advance an inner sense of stability in order to overcome the uncertainties in our identities and find habits that can allow for these abilities to blossom (Durward 2019).

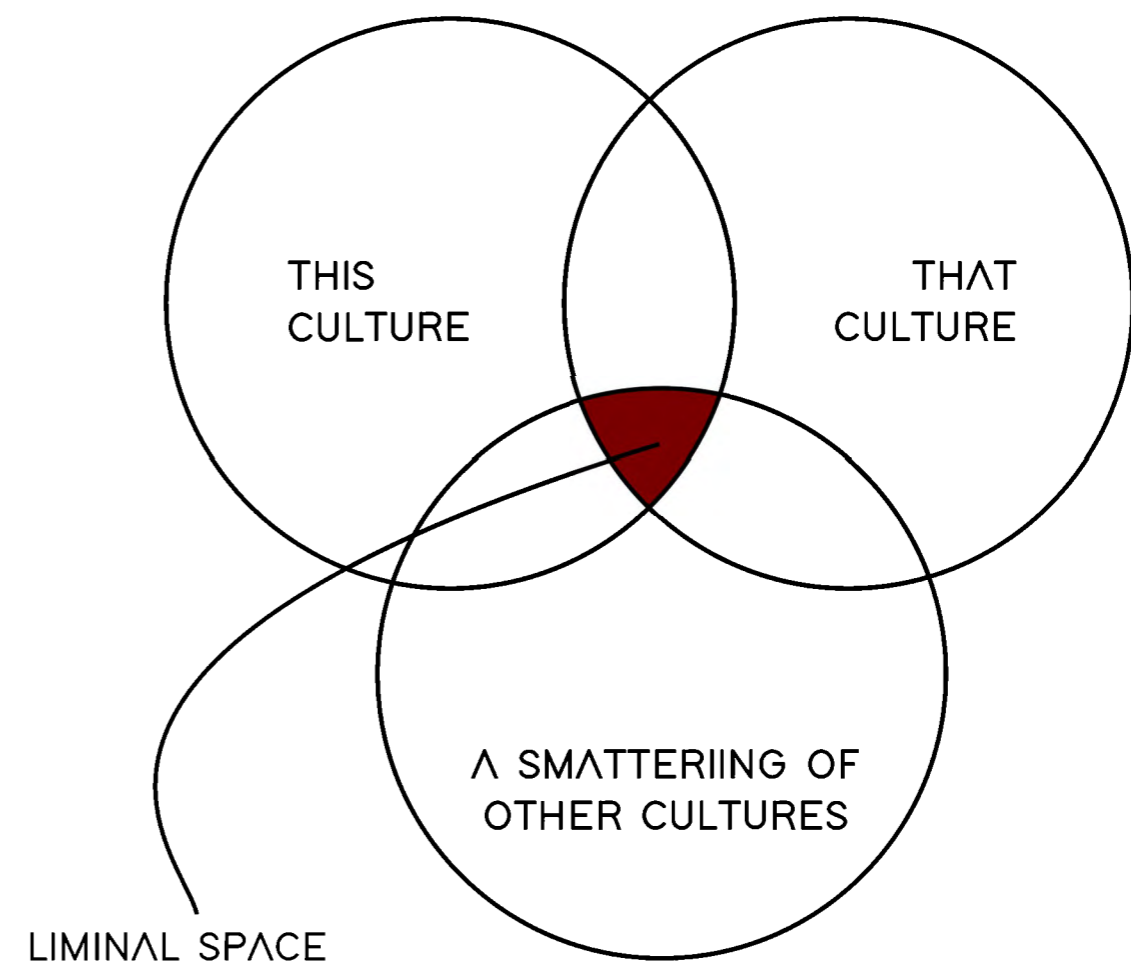


figure 07.



TRADITIONAL IRANIAN ARCHITECTURE EXPLORING ROOTS & FOUNDATION

To establish a clear comparison between the past and the present and identify some of the almost forgotten values and morals as an impact of westernization and globalization, it is vital to understand the essence of Iranian traditional architecture. This study is also essential to examine the tension between the historic fabric and the contemporary needs of the society.

The complexity of the traditional architecture goes beyond just visuals, and it has a precise emphasis on the human experience. Recognizing the significant role of light, colours, forms, materials, and spaces which each have their own unique functions and symbolic meanings to stimulate our senses rather than just creating an object in a place, can clarify many design decisions that has been executed to suit Iranian lifestyle and cultural values (Arjmandi, PSYCHOLOGICAL AND SPIRITUAL EFFECTS OF LIGHT AND COLOR FROM IRANIAN TRADITIONAL HOUSES ON DWELLERS 2011).

Traditional Iranian architecture is based on five key principles: introversion, autonomy, human conformity, structure and modulation and purposefulness which has been the guideline for creation of the historic buildings (Shahamat 2014).

The traditional Persian house is a clear illustration of the culture, lifestyle, and religious views of the Iranian people for the duration of the golden age of the Persian civilization. Unfortunately, impersonation of the western architecture brought in many beautiful spaces but mindless in Iranian context. In this study I tend to focus on some of the neglected features in traditional Persian architecture.

NATURAL LIGHT & COLOURS

Lights and colours are two elements that have been playing an important role in traditional Persian architecture, these elements interlock with one another, and cannot be separated. While the function of light in contemporary architecture mainly becomes a source of brightness or a decorative element, its purpose in Persian architecture is much more significant (MahdiNejad, Zarghami and Sadeghi HabibAbad 2016). Nowadays, in the majority of new buildings, facades are filled with glasses which provide no climatic benefits, but usage of light in traditional Iranian architecture provides qualities which can be inspirational to contemporary buildings (Ahani 2011). Functions of light in traditional architecture of Iran, can be classified into four different groupings (Ahani 2011):

figure 08.
Reflection of the light through decorative windows of traditional Iranian house, which creates geometric patterns in the interior of the house.

CLIMATIC

This category, despite being relevant and well thought in contemporary architecture, in traditional Iranian architecture, has a key influence on the arrangement of the house, specifically around the courtyard (Ahani 2011). Due to the climatic reasons and religious beliefs, external walls do not have any openings, however, external façades facing the courtyard are filled with openings; this makes Iranian houses an inward seeking architecture (Ahani 2011).

Central courtyard is one of the primary aspects of Persian houses as it creates a centralist order and plays a vital role in unifying architectural elements (Mahdavejad, et al. 2013). Courtyards have an essential influence in rearrangements of an Iranian house. "Central courtyard is in the meaning of paradise and with its quadrangle form and centre (Pool and Water) is a symbol of perfection." (Mahdavejad, et al. 2013) and ultimately a central courtyard with four sides becomes a symbol of the static universe. Courtyards were respected as the main core of light therefore, various spaces based on their need for direct sunlight were arranged around it (Ahani 2011). Adjacent to the courtyard is the allocation for bedrooms, living room and guest rooms, and as you move to the sides it transitions to spaces of minor importance and lastly to the third space which is dedicated to servant spaces such as kitchens or water storage (Ahani 2011).

"IRANIAN TRADITIONAL ARCHITECTURE GOES BEYOND THE OBJECTIVE OF JUST MINIMIZING THE DISRUPTION OF THE LANDSCAPE OR HIDING OR BLENDING THE NEW STRUCTURE, BUT ENGAGING THE NEW STRUCTURE IN A CRITICAL 'DIALOGUE' WITH THE SITE, FOREGROUNDING ITS PARTICULARITY. PERSIAN VERNACULAR ARCHITECTURE IS SORELY IN HARMONY WITH ITS ENVIRONMENT, INVOLVING COLOUR, SCALE AND MOOD, WHEREBY EACH BUILDING IS PART OF A PROCESS, NOT A WORLD IN ITSELF." (FARDPOUR 2013)

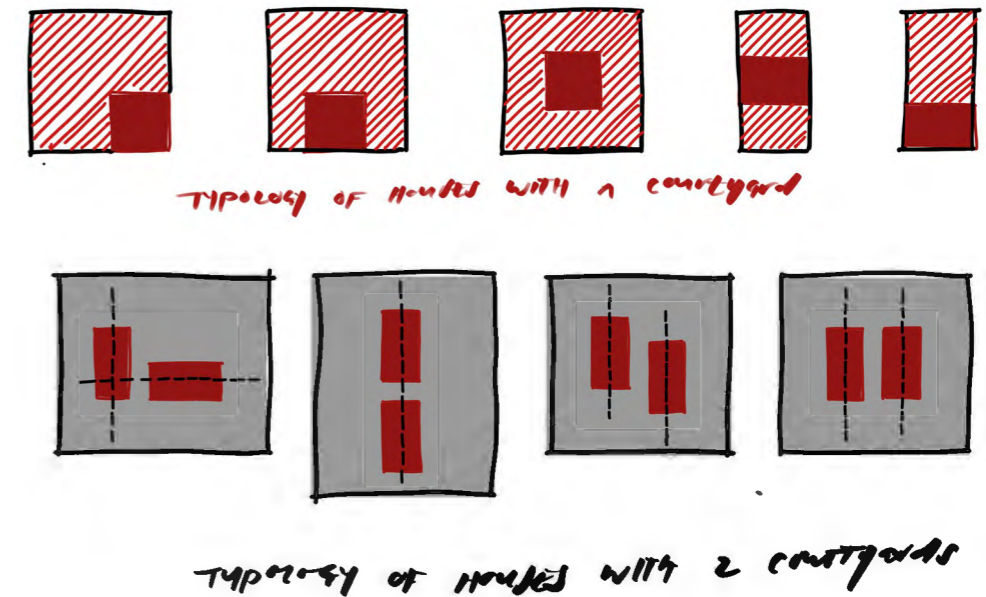


figure 09.
Central courtyard as an inseparable element has had a fundamental and structural role in macro, middle and micro scales in cities, sectors and buildings

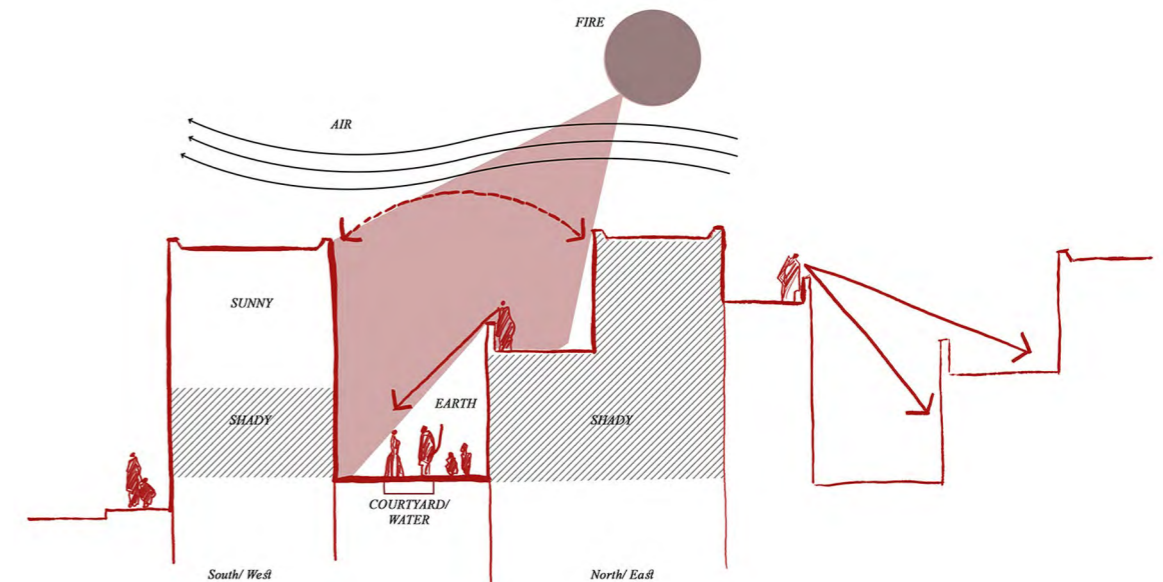


figure 10.
Iranian traditional courtyard house is not just a physical shelter. In effect, it gets its meaning from social and cultural values. These values reform spatial hierarchy according to the residents' requirements and foster enhancement of privacy hierarchy and finally improve the quality of life.



figure 11.

*Vakil Bazaar in Iran
The interior space of bazaar's were darker than outside which reminds the observer of one of the most dominant principles of Iranian culture and architecture, which is the distinction between inside and outside characteristics*

PSYCHOLOGICAL

Without light, the spatial hierarchy would become meaningless. In Iranian architecture, every space has its own unique lighting characteristic to differentiate these spaces from each other (Ahani 2011). There is a consistent relation among lighting quality and its position in the complex. This allows for a variety of spaces to be distinct from one another which results in giving a sense of security to observers. Distinction between interior and exterior space is one of the fundamental principles of Iranian architecture; making light a key element in differentiating characteristics of these spaces.

This technique was notably utilized in inward public spaces with lack of openings to the outside making the central core the main core of brightness, this then creates the effect of lighting contrast to the observer as the living condition becomes dependent to the restricted amount of light, this condition allows observers to distinguish between these spaces (Ahani 2011).

Light has a critical impact in providing qualities such as balance, symmetry and centrality which are noticeable elements in Iranian architecture.

VISUAL

Light and color are two of the distinguishable aesthetic features of Islamic architecture as they signify wisdom and spirituality (Ahani 2011). There are several techniques which were implemented in visual use of light. Light as a transformer by means of reflection through mirrors or other reflective materials and light as an independent entity through penetration from "orsoi" windows where they create unique patterns and lead to break off its static order into a dynamic one and lastly light as an ornament are common aesthetic use of light in Iranian architecture (Ahani 2011).

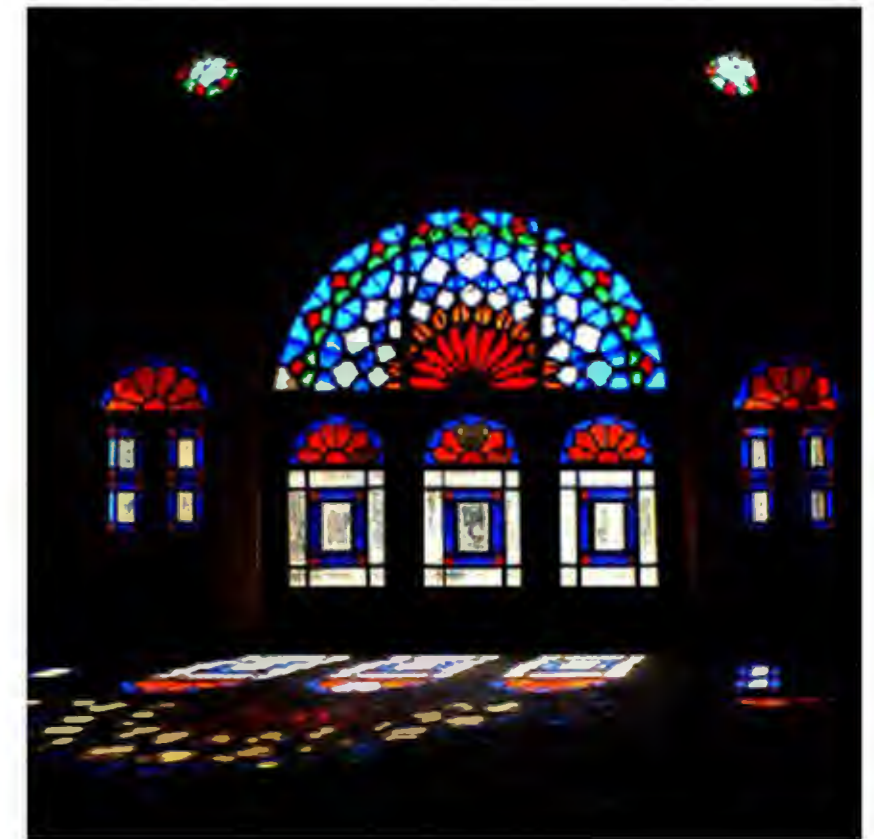


figure 12.
Traditional orsoi window

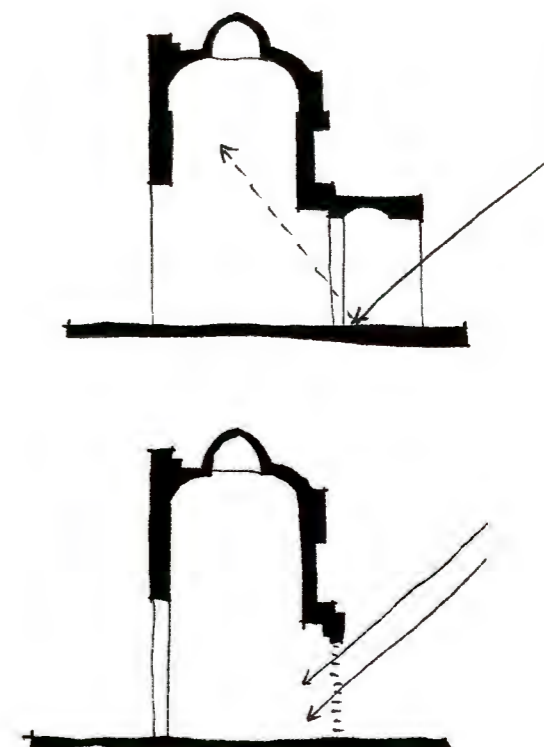


figure 13.
Different light qualities, in traditional Iranian architecture



SPIRITUAL & SYMBOLIC

light and fire in Iranian history have always been respectful and sacred elements (Ahani 2011). Even after the flourishing of Islam, light remains a holy and powerful symbol as it is a powerful sign of God's essence. "In Iranian architecture, the light metaphor engenders metaphysical connotations, where the Divine is always omnipresent. Light is always a virtue of the sky, of heaven, of truth, of realization, even if brightness is sometimes hidden by shVade or darkness" (Ahani 2011). Light has a significant role as it can imitate different sense movements, stillness, peace and calmness, spirituality, beauty, focus, attention, liveliness and excitement, clarity, ambiguity, sequence, guiding, and reflection.

The other influence of light is religious beliefs on its application is that it can enhance a sense of privacy and security. The intensive sunlight in courtyards is an example of this concept, in order to disturb a person's eyesight and give time for a female to cover herself with her veil (Ahani 2011).

figure 14.
Sun symbol in ornaments called Shamseh

COLOURS

There have been plenty of studies on the effect of colours in an observer's mood and feeling. Colours can influence feeling, concentration or even health and create a sense of calmness and reduce stress and anxiety (Arjmandi, Mohd Tahir, et al. 2011). Impressions of light and human response to different colours is a universal phenomenon and deeply embedded into our cultures. Unconsciously, different colours can generate a variety of senses. As mentioned, Iranian traditional houses focus on human comfort and fulfilling different aspects of human needs, including psychological aspects (Arjmandi 2011) therefore colours applied in Iranian dwellings were particularly chosen to produce a sense of home.

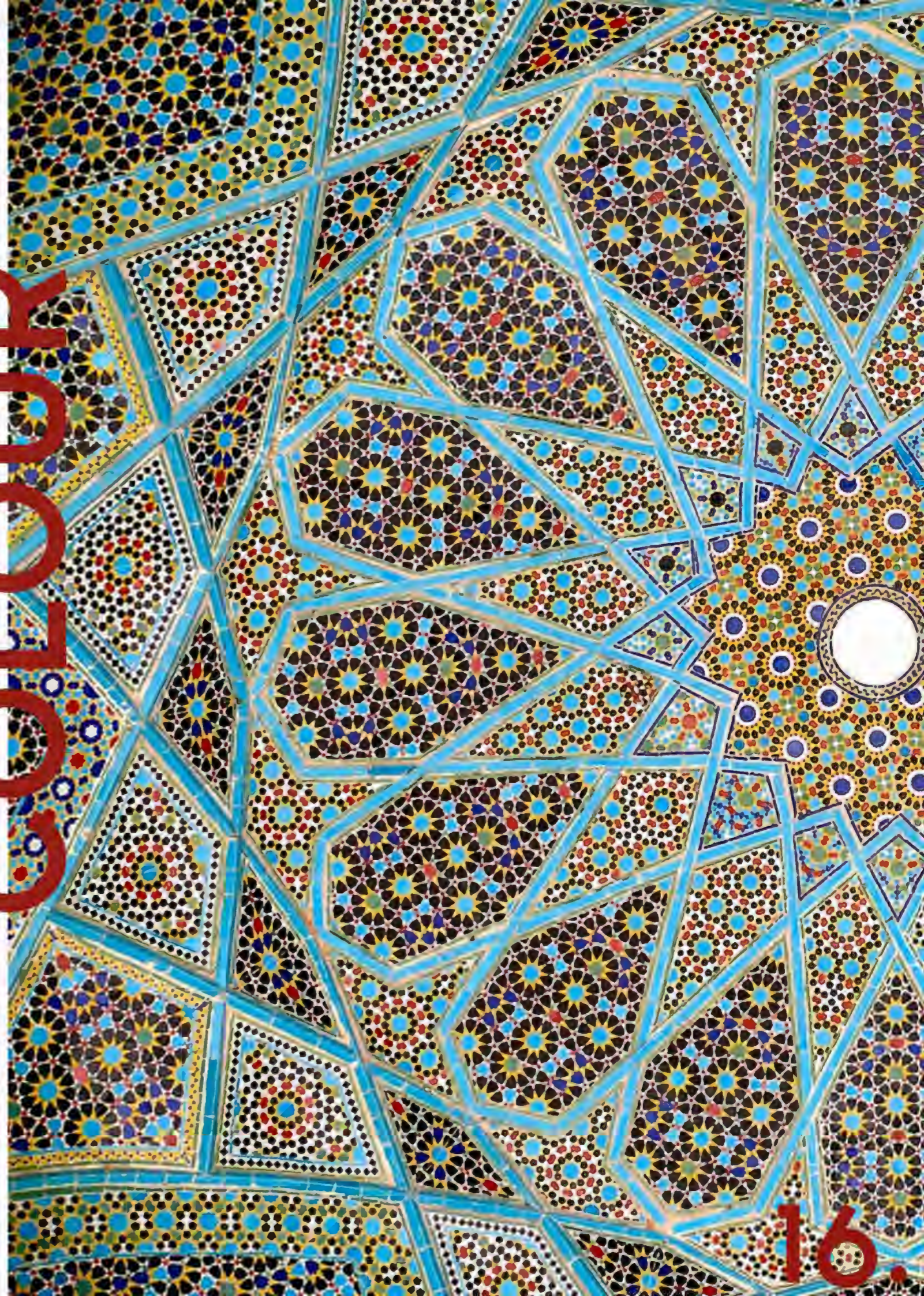
From these various functions of light and colours, there are qualities that can be implicated in future houses, for instance, how quality and quantity of light can be maximized for the best use with careful consideration of size, colour, location and form of the openings. The influence of natural light in emphasizing the spatial structure, making use of symbolic aspects of light in creation of spiritual space and most obvious, reducing energy consumption by use of natural light are few examples that contemporary architecture can increase the quality of living spaces and the presence of meanings in space.

	Color	characteristics
Main colors	Blue	It represents perfect peace; it is a sign of truth and trust, surrender, loyalty, eternity and symbol of lasting traditions and values.
	Green	It represents will at work, effort, stable thought, faith, and self-awareness. This comforting and calming color is associated with nature and is often used to help relive mental dilemmas.
	Red	It represents the life force and all forms of desire and passion. This color refers to achievement of desired results and success.
	Yellow	It represents a fleeting happiness, expansion, and easy mind. This color could have abnormal effects on mind in the long run and cause mental confusion and disorder unless it is combined with its complementary color i.e. purple.
Secondary colors	Purple	It combines the dominative nature of red and peaceful surrender of blue, and represents assimilation and indecision. This color increases meditation and inner reflection and works well along with its complementary colors (yellow spectrum colors).
	Brown	It indicates social security and the need to physical comfort and pleasure. Covering a wide area of environment with this color creates a heavy atmosphere and even may cause depression.
	Black	It represents emptiness, withdrawal of interests, hasty conduct, and unwise behavior. The best color to belittle the environment. This color has a thick and heavy energy and represents the environment static and negative.

figure 15.
Colors and their characteristics, in Iranian and Islamic architecture

COLORS

figure 16.
Colors of Islamic
tiles used in
construction of
Iranian Mosques



16.

Studying traditional architecture of Iran highlights the necessity of a balanced development. The focal point of Iranian traditional architecture was to provide a suitable atmosphere for human comfort; integration of technology was complementary for cultural and spiritual growth. However, this does not indicate traditional patterns must be replicated, but it must grasp the spirit of these spaces to deliver culturally accepted structures.

These traditional ideas, in order to respond to the current cultural needs, require adapting and comprising with modern concepts and technology. A hybridization of ideas as Kurokawa states: "where the elements from different cultures exist in symbiosis, the architecture that lives in symbiosis with its environment through the symbiosis with tradition and state-of-the-art technology." (Jevremović 2017)

"ARCHITECTS WORKING TODAY CAN TAKE ADVANTAGE OF OPPORTUNITIES THAT NEW MATERIALS AND MASS PRODUCTION TECHNIQUES OFFER. THEY HAVE AN OPPORTUNITY TO EXPLORE AND TRANSFORM THE POSSIBILITIES OF THE MACHINE AGE FOR THE ENRICHMENT OF ARCHITECTURE IN THE SAME WAY THAT CRAFTSMEN EXPLORED THE NATURE OF GEOMETRICAL AND ARABESQUE PATTERNS. . ."
- G. MARTIN (AHANI 2011)

HYBRIDITY

During my research on multiculturalism, I discovered the term 'hybridity' which originates from the field of botany and genetics but through history the meaning has been expanded and advanced by means of a variety of research and theories. The term refers to the crossbreeding of two kinds by grafting or cross-pollination to form a third, 'hybrid' kind, however in postcolonial theories it becomes the reason for cultural progress and consequently influence behind various other fields such as linguistics, anthropology, sociology, and philosophy (Jevremović 2017) or perhaps architecture.

Hybrid and hybridity play an important part in trans-cultural discourse as a "process that creates new possibilities through interference" (Jevremović 2017), hence instantly surfaced as one of the focal notions of my research, which guided me across various other studies. Initially I discovered the term by means of Homi Bhabha's theory on hybridity, however, to achieve more profound understanding of the concept and breakdown its complexities, additional discourses such as theory of rhizome and juxtaposition with connotation connected with hybridity have been studied and included as part of my research.

THEORY OF HYBRIDITY

Homi Bhabha portrays hybrid as a liminal condition, not a conclusive result or the end; an 'in-between' space as a result of interference which helps us understand trans-cultural reality and opens new artistic opportunities that use combination of styles, languages and genres (Jevremović 2017).

Felipe Hernandez describes hybridity as a necessary process for survival of cultures and their perpetuation (Hernandez 2010). Hybridity is a constant process through which cultures and cultural elements are rearticulated and gained renewed meanings therefore it is continuously in a state of transformation as opposed to finiteness of any kind (Jevremović 2017). Hybridity is not conclusive to race, gender, or class orders, but above all, the fusion of imaginary meanings is constantly subjected to transformation to find new values (figure 17). Speaking about hybridity, it is vital to think beyond boundaries, as it eliminates the idea of monocultures, and promotes the existence of inter-cultural integrations and deletion of the boundaries of territorialised or nationalised culture so far.

LIMINAL CONDITIONAL



figure 17.

But the liminal condition could also refer to a period of uncertainty and "precarious threshold" (Smith 2001) but a necessity for the modern environment to adapt to the current social needs. "Liminality is always associated with ephemerality and transitional passage between alternative states" (Smith 2001) which makes it a condition opposite of finality that focuses on the process not about the final product (Jevremović 2017).

There are a lot of commonalities between the life of TCKs and liminality, as they move into a foreign environment and culture which is bursting with uncertainties. They are trapped in a liminal space between country of birth and host that can make them feel vulnerable, overwhelmed, detached, and disoriented (Wilson n.d.) but it offers the opportunities for transformation and new possibilities which "purebred" may not be able to obtain.

I am pursuing to protect my past culture while accepting the culture of my host country, searching for this 'in-between' space where these two can morph into one and shape a new identity. The hybridization is not exclusive to only these cultures but a conversation between the past memories with current needs, traditional values with modern technology and altogether graft to create something unique.

HYBRID IS RECOGNISED AS THE PRINCIPLE OR CONDITION THAT SHOULD DIGNIFY MODERN CONSCIOUSNESS THROUGH THE RECONSIDERATION OF HISTORIC MODELS AND PATTERNS OF BEHAVIOUR, AND THE ACCEPTANCE OF THE POLYVALENT CULTURAL ORDER.

- JEVREMOVIC (2017)

Architectural hybridity does not lead only to the formation of 'new' synthetic architectures. Instead, hybrid architectures are a testimony of the deep and complicated procedures through which they emerge (social, political, historical, economic). (Hernandez 2010)

Although examining a transition requires questioning what the transition experience entails: what aspects of life are called into question, what changes, what stays the same, what adaptations need to be made, and what defines the experience. Examining a transition requires paying close attention to the experiences throughout the entire occurrence and how those experiences are modified at different points. Examining a transition requires focusing on the process, the changes experienced throughout as well as the idea of becoming, liminality and uncertainty that is held in tension throughout (Wilson n.d.) as a result of this old meaning will become fragmented but through fusion, they will acquire new meanings.

JUXTAPOSITION OR OPPOSITION

Juxtaposition refers to when you place an entity against another with which they do not necessarily fit in together (Coyne 2011). Coyne in his book 'Derrida for Architects' uses placing an umbrella on an operating table as an example. "When the 'ready-made reality' of an umbrella is placed with that of a sewing machine on an operating table, the occasion provides the possibility for "a new absolute that is true and poetic" (Coyne 2011). As he explains, it is not about placing random objects together and portraying it as an innovation, context is incredibly critical (Coyne 2011). It is important to understand what fits in the moment, spatially, culturally, and intellectually (Coyne 2011).

Merging my memories with Iranian culture and traditions in South African context with modern technology, appropriate or inappropriate, true, or false, might become an opportunity to create something exciting and challenging.

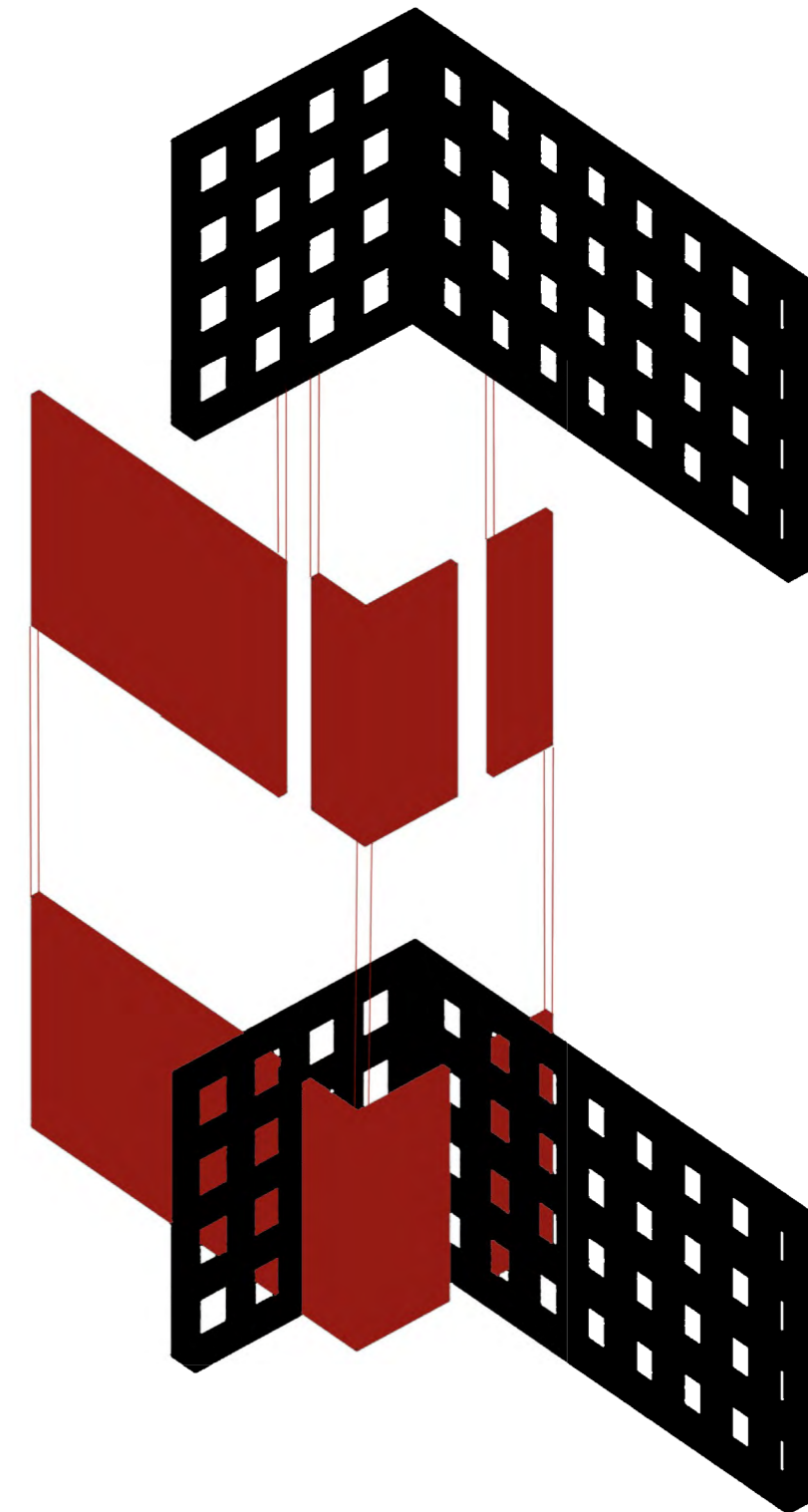


figure 18.
collision of two different entity

RHIZOME

Rhizome is a philosophical term introduced by Deleuze and Guattari as an approach to explain relation and connectivity of things (maureenestrella 2013). This concept was intended as a counter to the traditional idea of a tree which from the beginning to the end has a predictable pathway; however, the rhizome grows underground with no direction, start or end. The rhizomatic theory suggests that everything is connected in a way and simultaneously interacts with one another to form a horizontal partnership, this differs to the vertical plane of organization where if one part is missing the system fails entirely (maureenestrella 2013).

Deleuze and Guattari established a number of principles to explain and clarify the concept. First principle is about connectivity; All parts relate to one another in some possible way. Second principle underlines the connectivity of things with different nature. The third principle focuses on multiplicity of the rhizome, that all parts are connected to others and others to a greater number of others, with no specific beginning or end. Fourth states that a rhizome system cannot be broken. Interruption in one part will only result in continuation to a different route or change in function.

Like Bhabha's description of the hybrid and its liminal condition, rhizome speaks of endless possibilities to transform into something different; an inter-state which constantly attempts to exceed and outgrow with no certain beginning or an end. Hybridity and Rhizome theory both make an attempt to reveal the importance of connectivity and adaptation to change as a way to grow and develop into something different

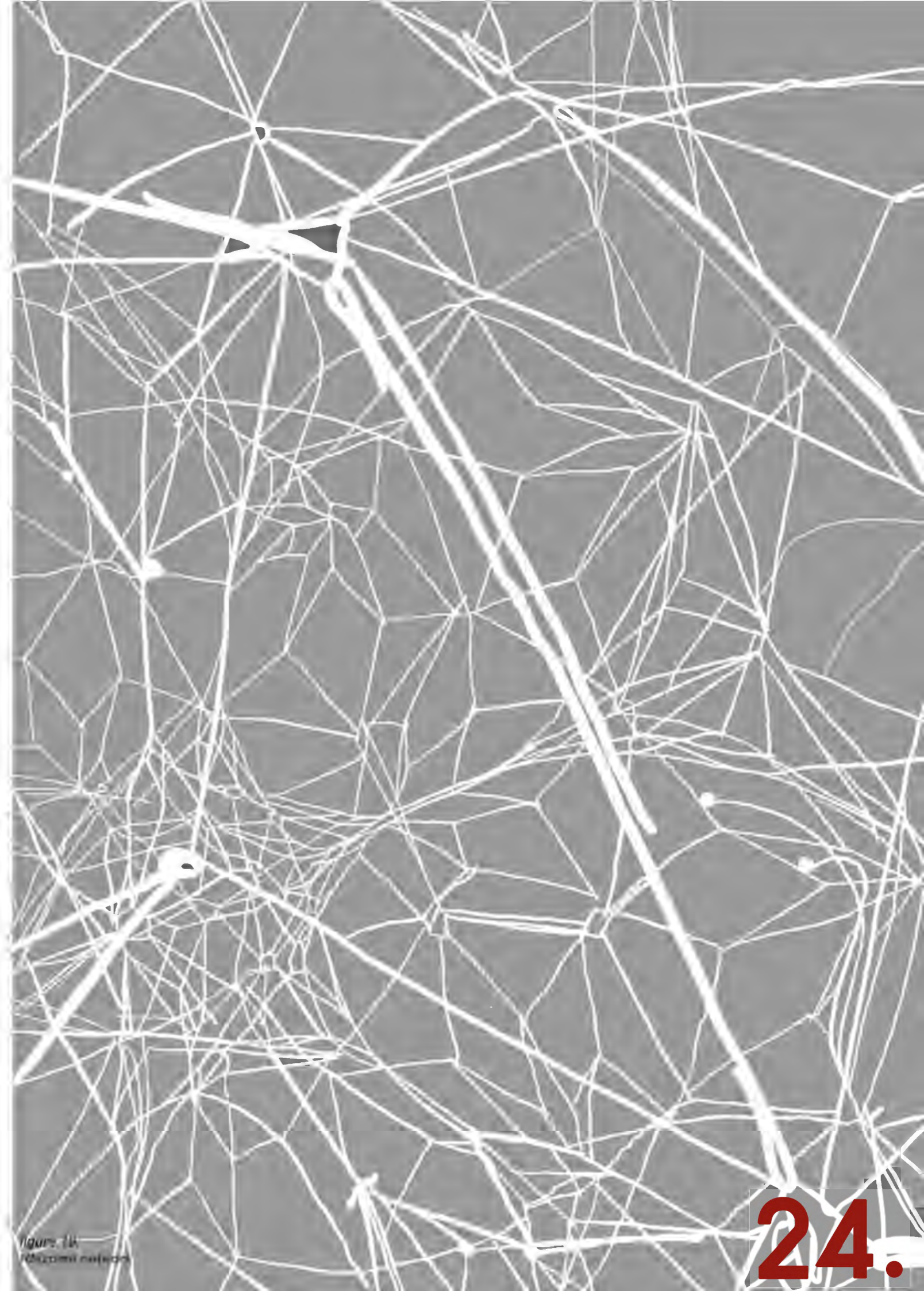
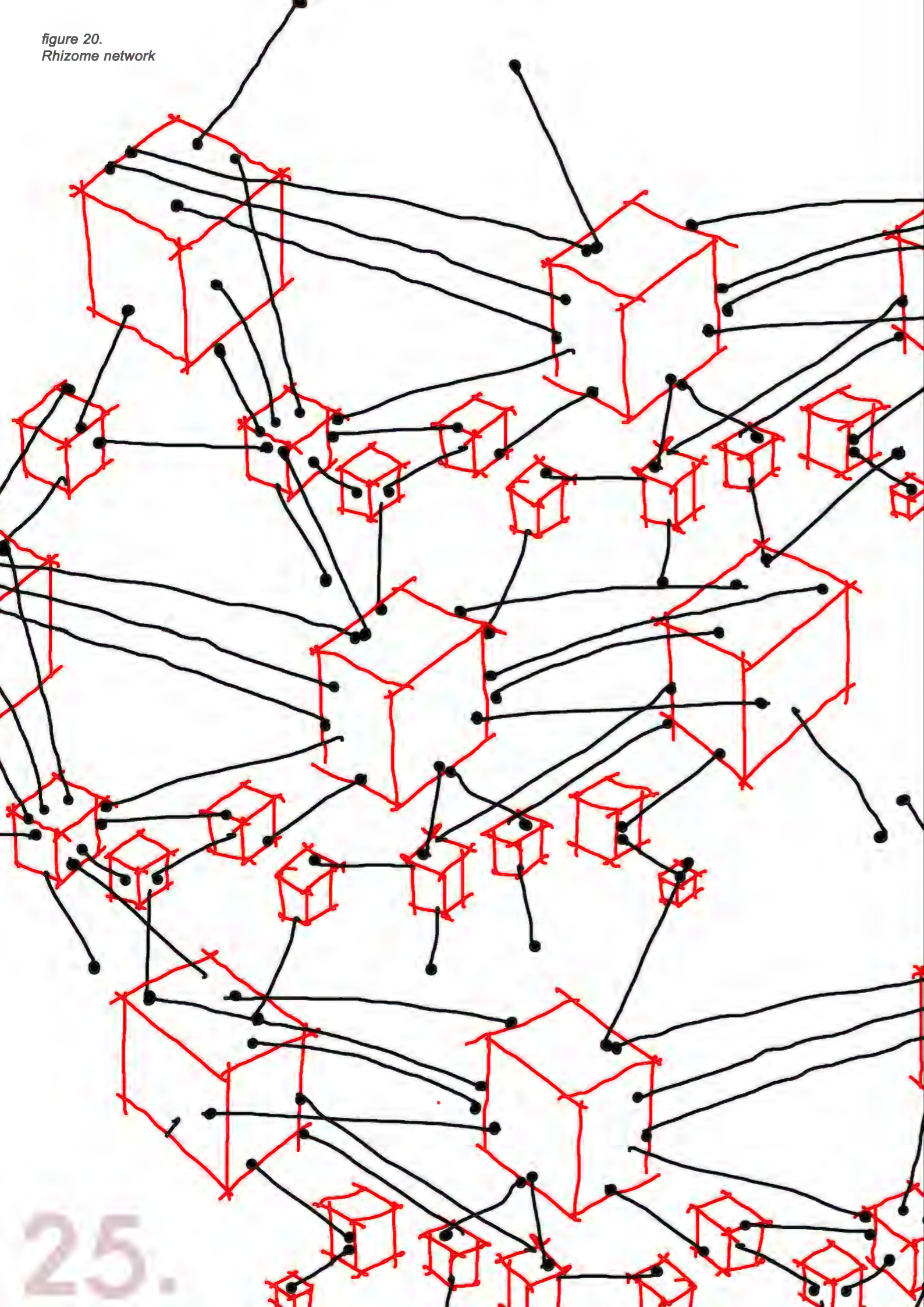


Figure 14
Rhizomatic network

figure 20.
Rhizome network



"HYBRID IN ARCHITECTURE IS A SYNTHESIS OF THE CONCEPT, AND IN THAT CONTEXT, IT IS A RHIZOME - A CONSTANTLY PULSATING "OBJECT" WHICH TENDS TO CONSTANT NONFINITENESS THROUGH ITS MULTIPLICITY. ITS RHIZOME CHARACTER CAN BE IDENTIFIED WITH LIMINALITY. IT MEANS THAT THERE IS NO HIERARCHY, BUT ALL THE HYBRID ELEMENTS EXIST IN SYMBIOSIS WITH NON DEFINED CORE OR PERIPHERY. ALL HYBRID CONCEPTS ARE MULTIPLE AND POLYVALENT. THEY CAUSE THE RELATIONS BETWEEN PARTS IN REFORMATION OR RECONFIGURATION, OR AT LEAST TEND TO DO SO. WE ARE UNDER THE IMPRESSION THAT VARIOUS PARTS ARE EQUAL IN SYMBIOSIS AND RHIZOME IN WHICH THEY EXIST, AND THERE IS AN IMPRESSION OF COMPLEXITY AND CONTRADICTION THAT ROBERT VENTURI DISCUSSES."

BUILDING PROGRAM

Third culture kids, because of their unusual upbringings, can have extraordinary potentials and strength among them, but it comes with special challenges as they strive for a sense of belonging and feel detached to their surroundings (Yang-Handy 2019). According to Ruth E. Van Reken (Paganini 2020), third culture kids experience five stages of transition upon arrival in their host country: involvement, leaving, transition, entering, and involvement (figure 21). It is extremely necessary to identify positive and negative impacts while undergoing each stage and provide sufficient support for their development. Accordingly, in general, schools should offer an environment to advance their needed social skills and assist them to build a social community (Paganini 2020).

The cultural in-betweenness which is experienced by TCKs is not exclusive to only teenage years, and similarly adults at any age can experience the sense of grief and confusion. Therefore, it is vital to create an educational space accommodating for any age group which can provide the necessary support. A space that can ease the transitional phases and prepare TCKs to feel part of their new community. This space becomes a transitional space where they can attend upon arrival and provides them with activities (figure 23) that can address various needs of TCKs in order to prepare them for their next challenge at their host country (figure 22).

5 STAGES OF THE TRANSITION FOR THIRD CULTURE KIDS:



figure 21.

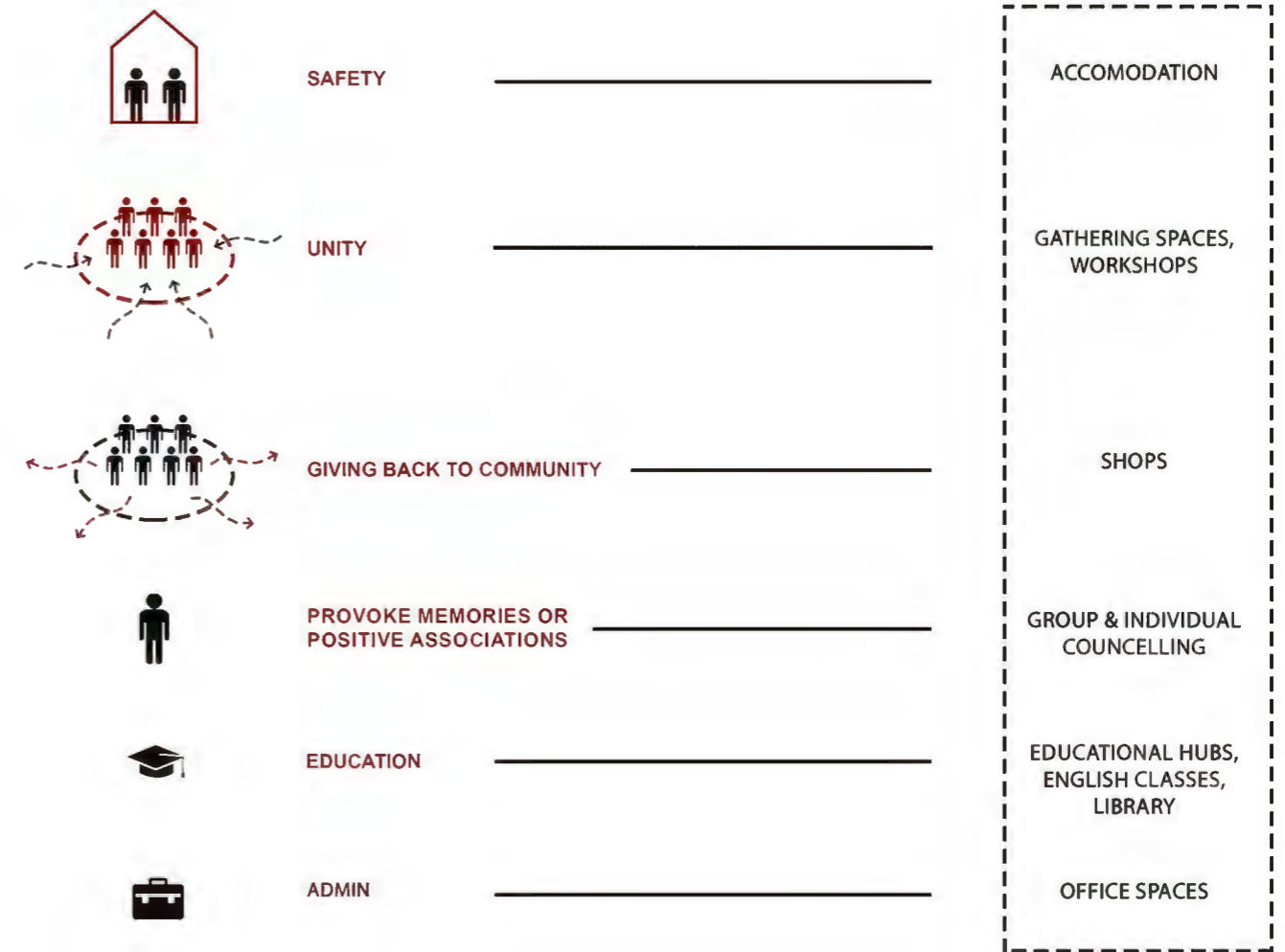


figure 23.

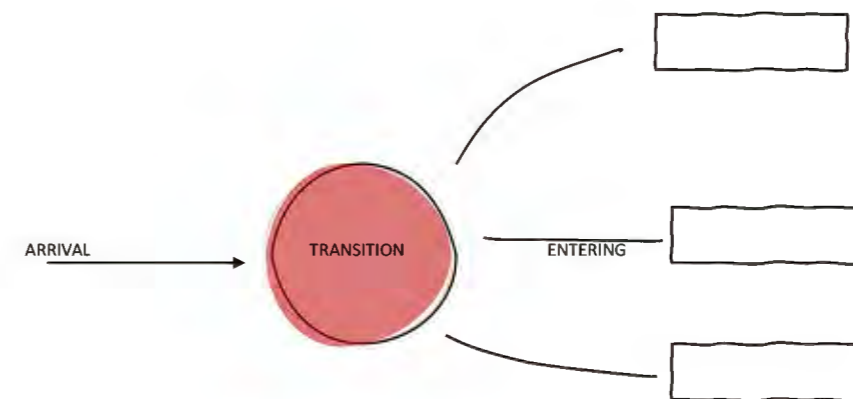
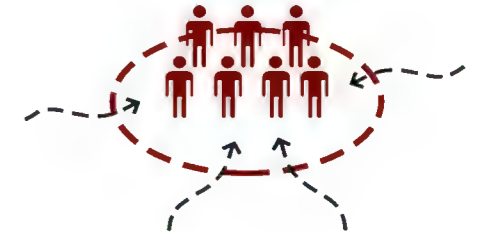


figure 22.



BUILDING PROGRAM

Programs in order to deal with various demands of TCKs are:

SAFETY

Accommodations to provide a safe living space while they can learn about their host country, as well as allowing them to find friends with similar interests and experiences to build a supportive community. Various type of accommodation will be provided in accordance with age group and needs. These accommodation types can be either shared, or individual spaces.



figure 24.

SHARING & SOCIAL CONNECTION

Workshops to share experiences, get to know other TCKs and create a support system for their peers through various activities such as art, furniture making or ceramics that can also provoke different memories. These workshops can also provide opportunities to learn about the host's culture and enhance personal growth.

es

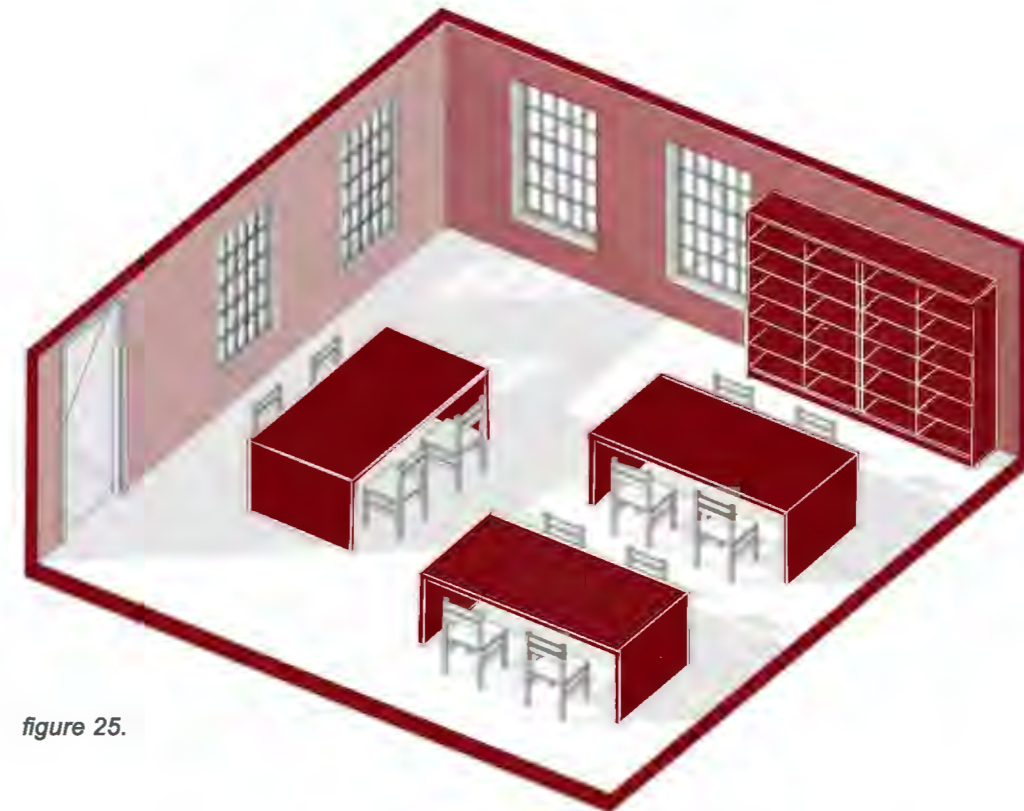


figure 25.



COUNCELING

To provide assistance to deal with any unresolved grief, issues with attachment, relationships and identity crisis as a result of loss and separation from the home country to build trust and sense of belonging. These counseling sessions can either be private one on one sessions or group gatherings where various peers share their feelings and concerns while they get the opportunity to create a bond within themselves.

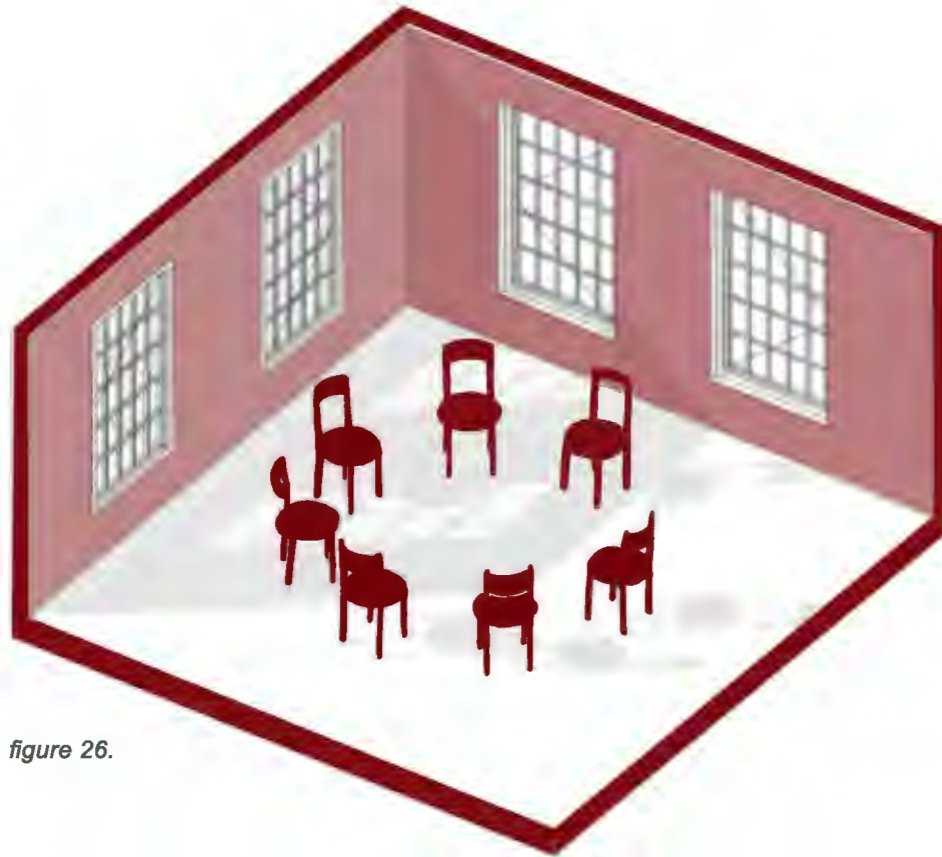


figure 26.



ENGLISH LANGUAGE SKILLS

Most TCKs may not speak English as their first language and may experience difficulties in communication with other peers as well as the basics to express themselves in their daily activities as simple as introduction, purchasing goods or over the counter necessities. It is essential to offer English lessons at various levels according to their future needs and their knowledge of the language.

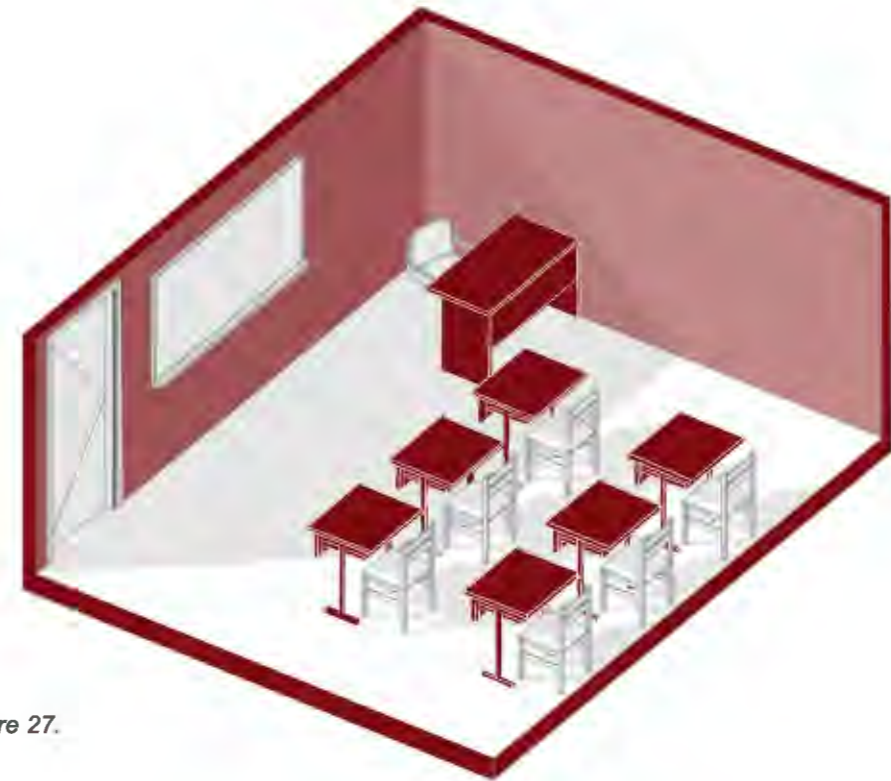
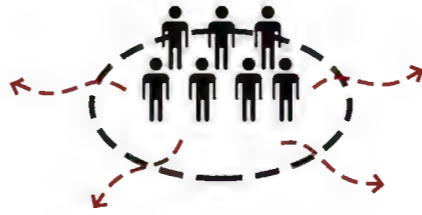


figure 27.



ENGAGING WITH THE COMMUNITY

As a result of relocation, TCKs experience lack of belonging. Offering small retail stores, where they can become involved and interact with people and cultural offerings of their new homes. This then establishes a positive contact and a chance to feel part of the new community; Giving back can provide a pleasant feeling of connectedness and fulfillment.

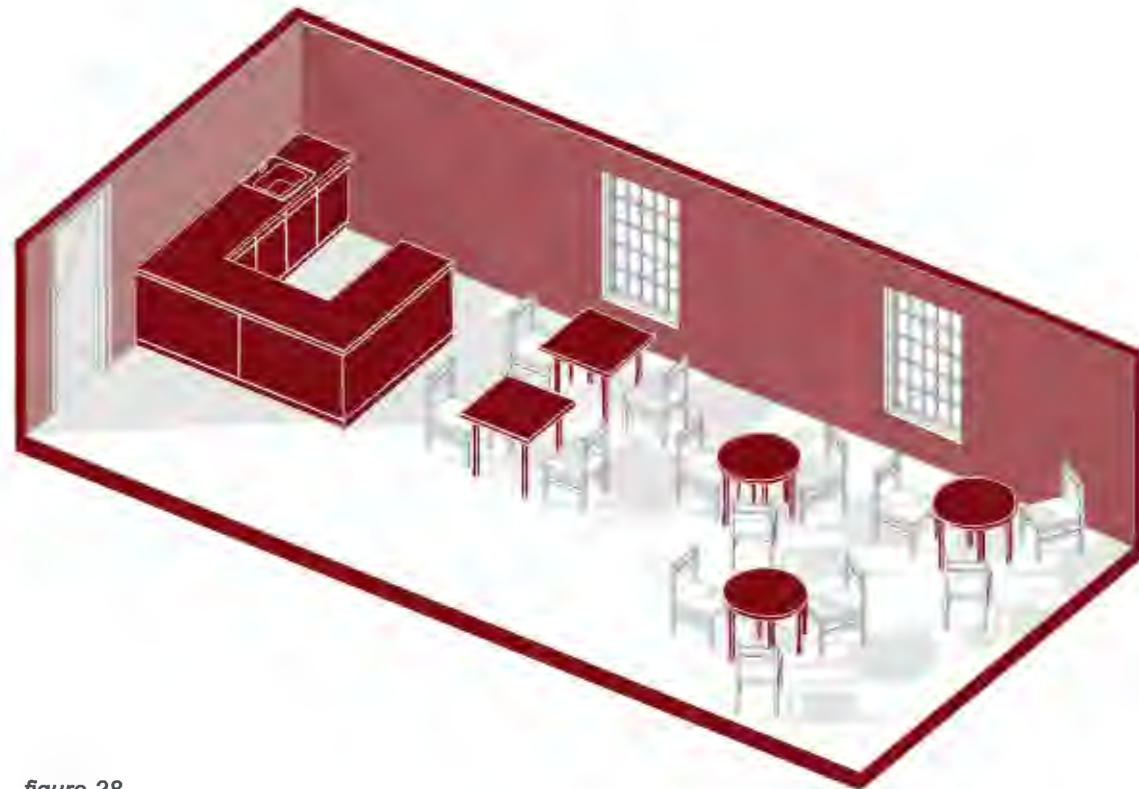


figure 28.

ADMIN

Office spaces for required admin work, this could also include meeting rooms, reception spaces, staff rooms and storage space. These spaces will be used as reserved private spaces for employees, tenants and staff throughout the building.



figure 29.



SEARCHING FOR A NEIGHBOURHOOD

Exploring various neighbourhoods of Cape Town to find a suitable location to place this project with an understanding of the concept of hybridity and rhizome as the driving force of this research, three neighbourhoods with distinct qualities grasped my curiosity (figure 31). Each of these neighbourhoods demonstrated unique characteristics which should be investigated in order to explore their capabilities.

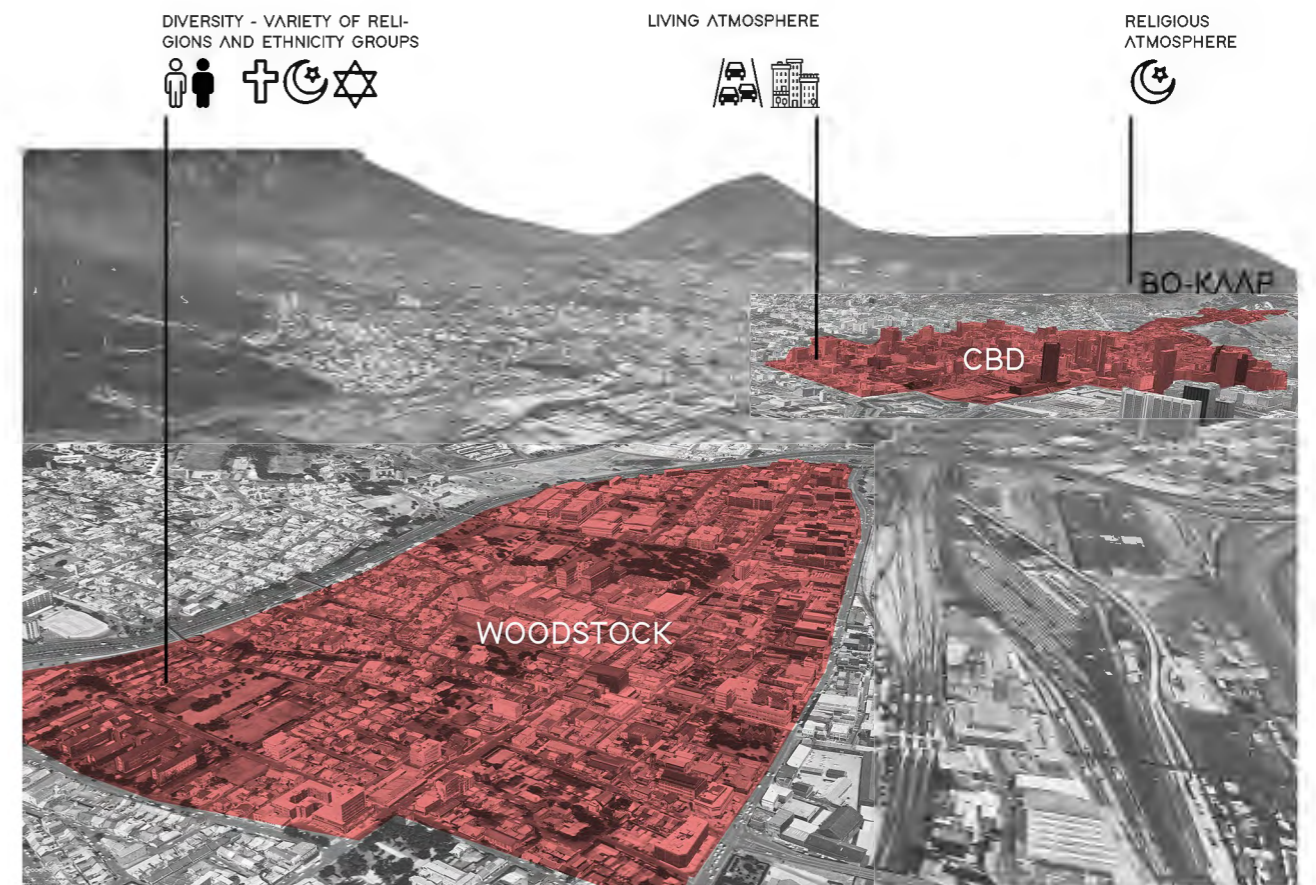


figure 31.

figure 30.



figure 32.



figure 33.

Bo-Kaap

Islam, as the official religion of Iran, directly influences the personal, political, and economic lives of its residents. Likewise, Bo-Kaap, is one of the oldest neighbourhoods in South Africa which has known to be the home for Islam in Cape Town. The resemblance in religious nature which directly affects the people's lifestyles was the most noticeable aspect which made Bo-Kaap so appealing. However, Bo-Kaap, is one of the most iconic communities in Cape Town and has an immense history, that is filled with families, which have contributed significantly to its cultural heritage; A heritage which is essential to be protected in benefit of its own community rather than offering a home to foreign internationals, hence, Bo-Kaap could not be a viable location for this project.



figure 34.

figure 35.



Tehran, Iran

figure 36.



Cape Town, South Africa

CBD

Tehran, the capital of Iran is an overpopulated city with streets that are overflowing with cars and pedestrians. The city is slowly shaping itself into a burgeoning urban hub with tall mid-century modernist buildings, the effect of this causes cultural memory to subside within the city (figure 35). The structure of the city, the sound of traffic, and the pressure which displayed similarities to Cape Town CBD (figure 36). However, despite these similarities, it lacks cultural connectivity and needed diversity which could accommodate the two concepts of hybridity and rhizome to become the area where this project could place itself.

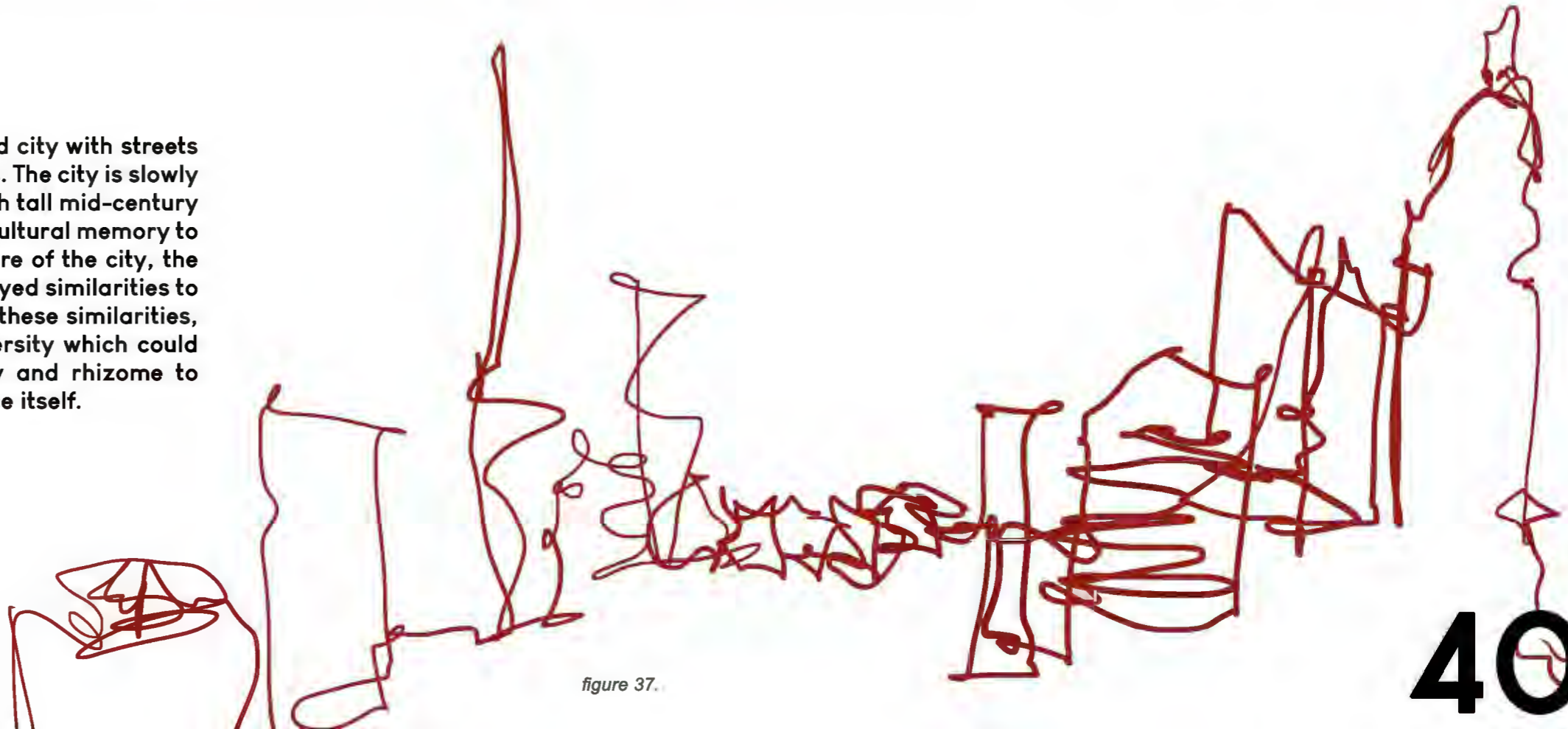


figure 37.



figure 38.

WOODSTOCK

Woodstock has always been known as a vibrant and multicultural neighbourhood and although it does not necessarily display obvious similarities to the structure of Iran, it relates profoundly to the concept of hybridity. In fact, it was the diversity in various characteristics of Woodstock, which made it incredibly complementary to the concept of hybridity. Apartheid has immensely influenced the social structure of the South African neighbourhoods and as a result majority of these urban spaces, have been dominated with one specific race, which are either white, coloured, or black.

Nevertheless, Woodstock as well as Salt River, regardless of being mostly consisted of coloured households, survived the "group area act" and established themselves as multicultural communities which makes clear indications to the concept of hybridity (figure 39). Parallel gestures can be observed in a variety of places of worship such as mosques, churches and synagogues located all around Woodstock which signifies the hybridity of the practiced religions across this neighbourhood (figure 40). Hybridity allows for differences and diversity, and consequently allows for growth and development.

To a certain extent, Woodstock eliminates the boundaries that have been generated by means of race, religion, and ethnicity through hybridity as a tool to create a positive influence in this community.

Accordingly, Woodstock, as one of the most hybrid neighbourhoods in Cape Town, became the prime area of interest for further investigations and studies in order to find a suitable site as a case for this project

WHITE (26%)



COLORED (67%)



INDIAN (7%)

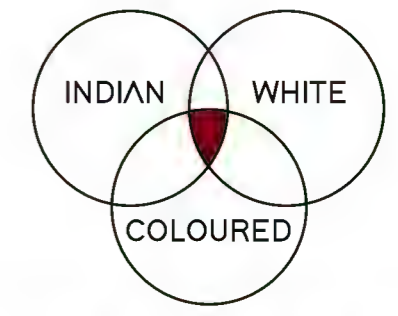


figure 39.



MAPPING POSITIONS OF RELIGIOUS BUILDINGS

ISLAM

CHRISTIANITY

The map indicates positions of mosques and churches built in Woodstock. The Diagram is useful as it indicates the positions of institutes and also the amount of each religious category.

The map could signify the unbalanced quantity between the two discoveries, but also signalling possible routes, clusters and gatherings within the area



figure 40.

LOCATING THE PROJECT

Hybridity is about transition and reconsideration of existing (pure-bred) as opposed to the end product, to explore new meanings. Therefore, it is essential to find an existing building rather than an empty site where adaptation can occur. Hybridity encourages thinking beyond boundaries to connect the building to the surrounding urban context and embrace change and adaptation to modern needs; old meanings will be fragmented, but it expands the likelihood for new opportunities through fusion. By virtue of hybridity new types of activity can occur in this liminal space of modern and past. A hybrid building allows for diversity and continual change to aid the urban precinct while buildings adapt themselves in order to stay valuable for its own longevity. Subsequently, two various locations (figure 41), were investigated as potential to become the site for this project:

55 Victoria Road
Old Castle Brewery

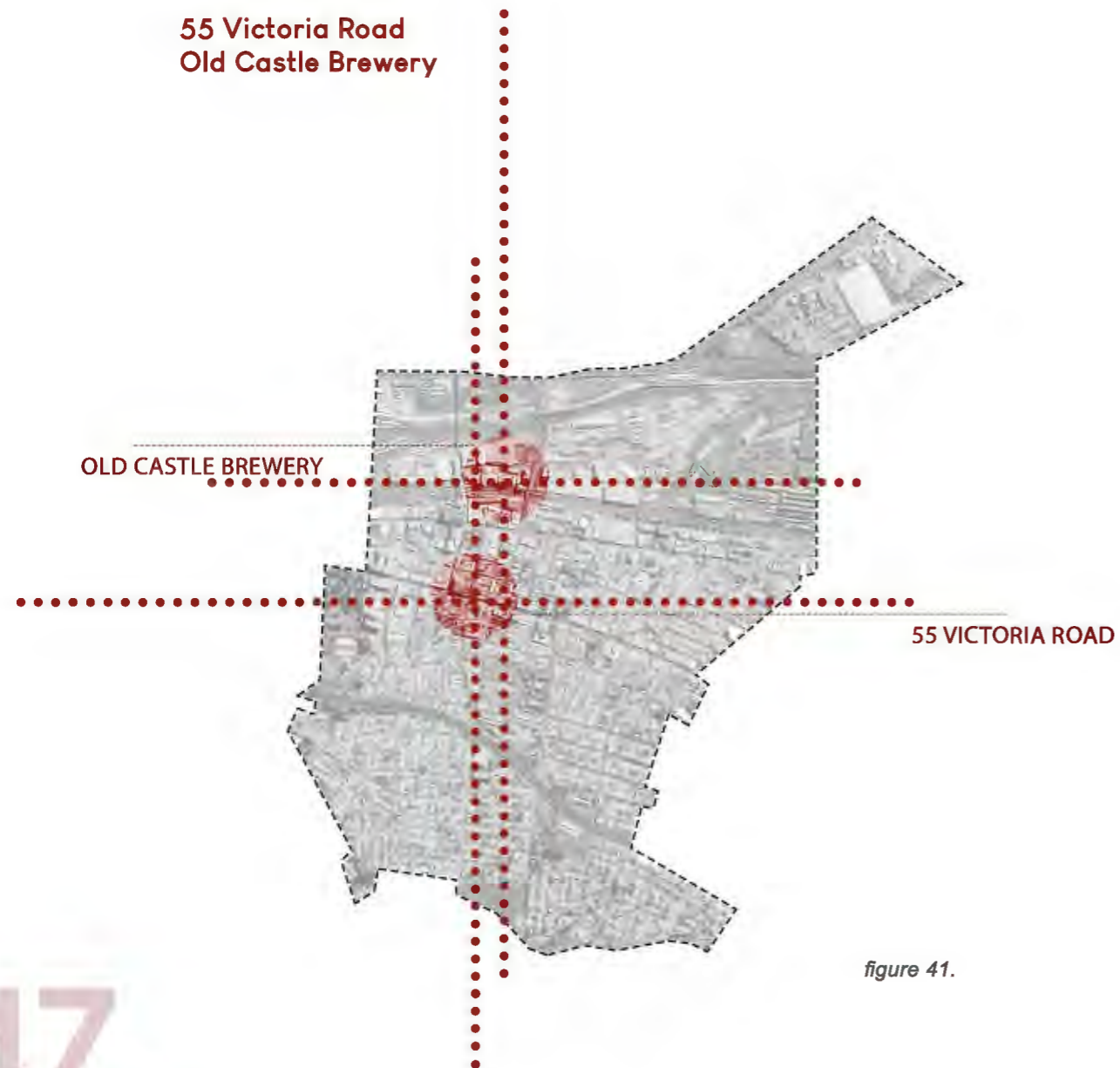


figure 41.

55 Victoria Road

Woodstock as well as many other neighbourhoods, has been subjected to the blind imitation of Western architecture which has influenced the characteristic of the neighbourhood.

Victoria road in Woodstock is filled with colonnaded Victorian and Edwardian type buildings which share similar characteristics between them which are fairly easy to identify throughout the precinct (figure 43&44). Colonnades, shop fronts, parapet walls and concrete fins are some of the critical components of the streetscape which can be distinguished in various houses. Later, commercial buildings from the art deco and modernist period offered an interesting counterpoint to the existing style of the neighbourhood.



figure 42.

CELEBRATING CORNERS
STREET CORNERS WITH
ENTRANCE DOORS & FEATURE
WINDOWS ARE NOTICABLE.



CORNER SHOPS



figure 43.



GABLES

GABLES FOLLOWING PITCHED ROOFS
YOU CAN FIND THESE GABLES IN DIFFERENT
COLORS AND SIZES AROUND THE AREA.



CANOPIES

COLORS AND GRAPHITIES



PARAPETS AND HORIZONTAL
DECORATED PARAPETS WALLS FOLLOWED
BY STRONG HORIZONTAL AXIS. CANOPIES,
MOLDINGS AND OPENINGS, TO BREAK THE
FORM.

TYPICAL SECTION THROUGH WOODSTOCK MAIN ROAD

figure 44.

55 Victoria Road (figure 42) is a fine example of modernism, which used to be an old factory with retail on ground floor and administration functions on the top floor but through the years the building had lost its appeal. This building, despite being a modernist building, mimics some of the characteristics of the houses on Victoria Road to fit within its surrounding context (figure 45). In certain perspective, this building embodies similar characteristics to the TCKS as they become social chameleons in order to be accepted in different environments which made this old commercial building so appealing as a possible site for this project. Additionally, the building due to its position, provides exceptional opportunities to explore a variety of connectivity to the adjacent buildings.



CANOPY

INTACT EXAMPLE OF "MODERNIST" ARCHITECTURE, WITH
FEATURES SUCH AS THE CONCRETE CANOPY AND
CONCRETE FINIS.



CORNER SHOP

CELEBRATING CORNERS

INTACT EXAMPLE OF "MODERNIST" ARCHITECTURE, WITH
FEATURES SUCH AS THE CONCRETE CANOPY AND
CONCRETE FINIS.



figure 45.



55 Victoria Road

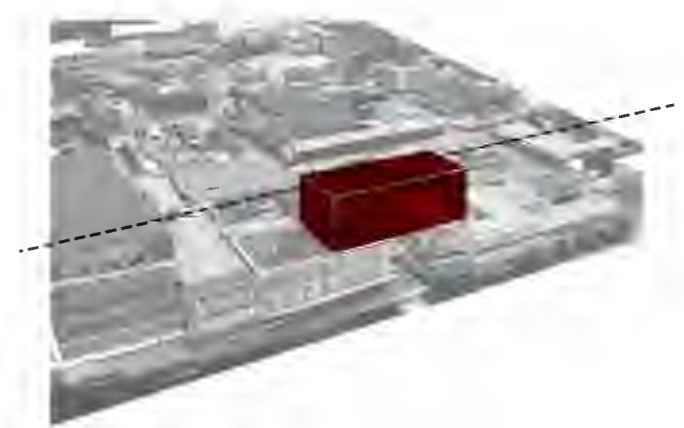
The building due to its position, provides exceptional opportunities to explore variety of connections to the adjacent buildings (figure 47).



The site : An indicative diagram showing possible routes, cuts and connections



The site : Exploring the possibility and growth and direction.



The site : Insertion and connection concept. Investigating adding an element on to the existing.

figure 47.

THE OLD CASTLE BREWERY

The Old Castle Brewery complex, situated on six Beach Road in Woodstock alongside the railways (figure 49), was designed by an American architect in 1901. The building, despite carrying an immense history, as well as being positioned in one of the most vibrant neighbourhoods of Cape Town, has become almost completely disconnected from its surrounding context and has been forgotten that it was part of the history of Woodstock. This condition is comparable to TCKs, as they may feel disconnected and isolated from their surroundings and struggle to establish their own identity. Old Castle Brewery is undergoing a similar transition where it has become detached from the rest of the precinct, lost its old identity, and struggles to establish itself again around its community. The old castle brewery represents 'purebred' as it demands to transform and adapt itself to live up to the modern-day expectations of the precinct, but also reconnect itself back to Woodstock.

Moreover, some of the characteristics of the building itself reflect similarities to the concept of hybridity. The Old Castle Brewery complex consists of several components as a result of many restorations of the building, although, there is a dysconnectivity between these different sections. Each one of these components display progress through the years by means of materiality and design. The building is filled with liminal spaces which should be explored as a possibility for new addition and renovation.

Due to the resemblance of The Old Castle Brewery complex to the condition of TCKs, and its relations to the concept of hybridity and rhizome, it became the selected site for this project.

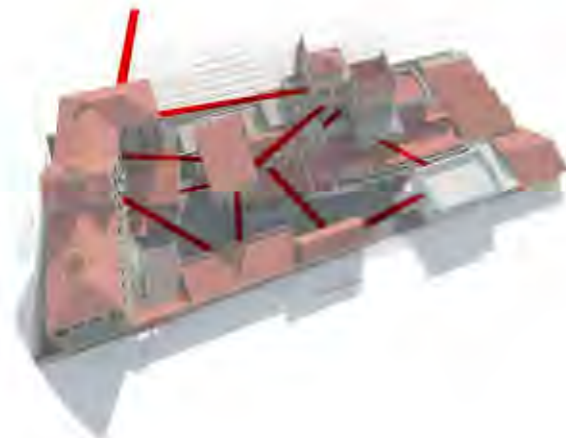
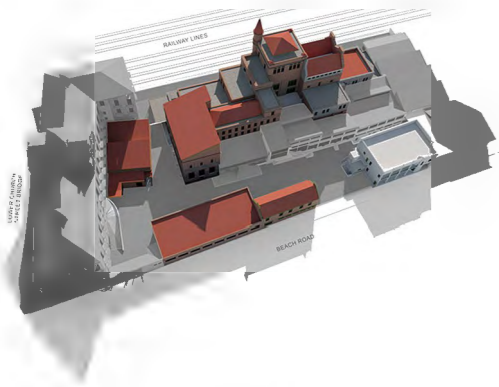


figure 48.

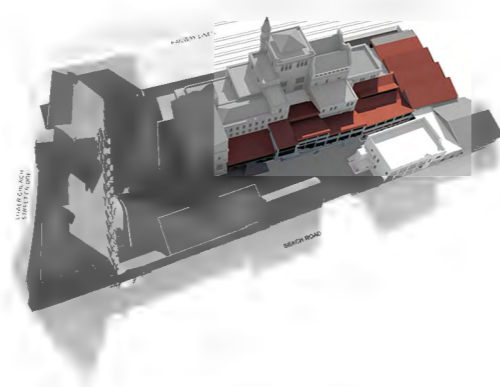


figure 49.

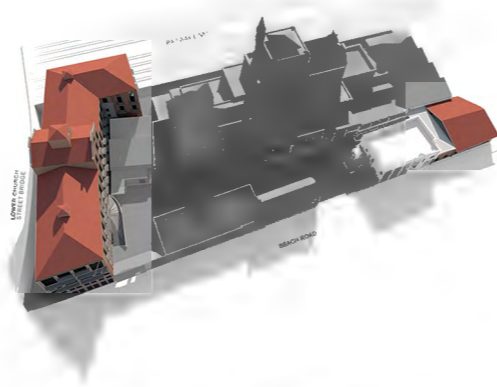
These diagrams, reflect the transformation of the Old Castle Brewery in past decades. the building is filled with variety of spaces and liminal conditions which provides opportunity for future development.



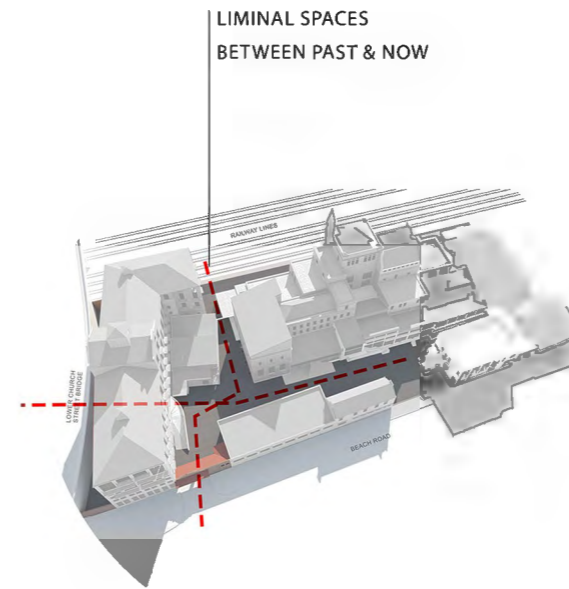
ORIGINAL



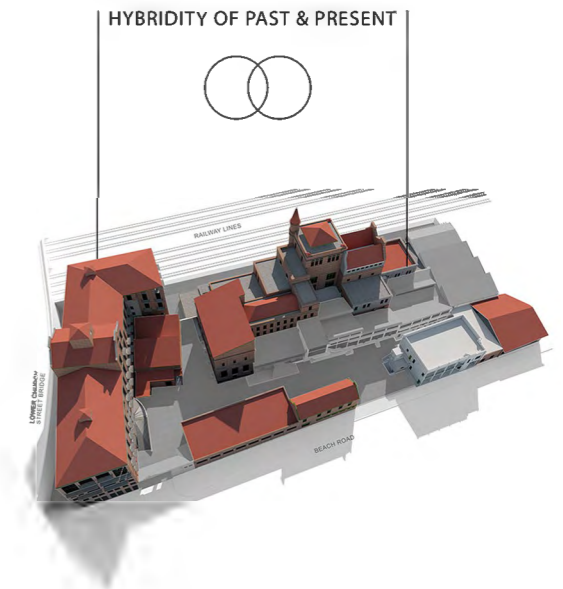
FORMER ADDITION



MODERN ADDITION



LIMINAL SPACES
BETWEEN PAST & NOW



HYBRIDITY OF PAST & PRESENT

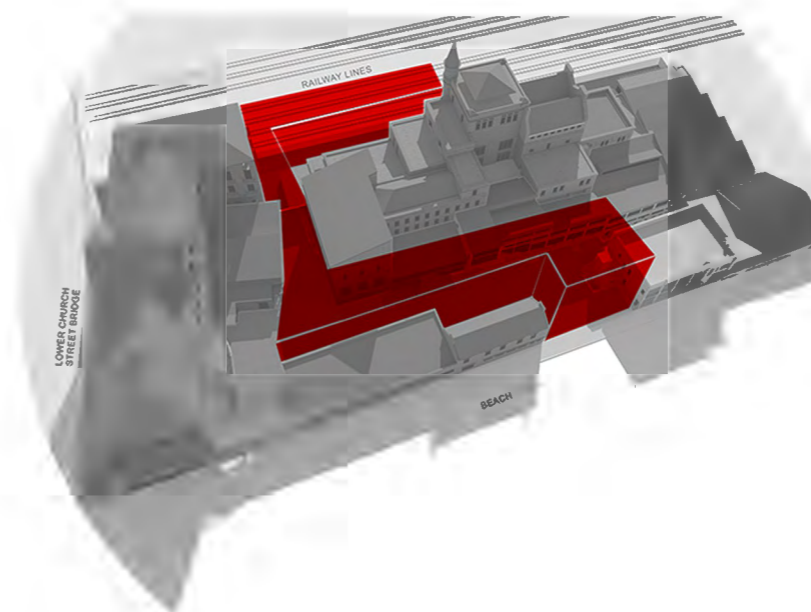
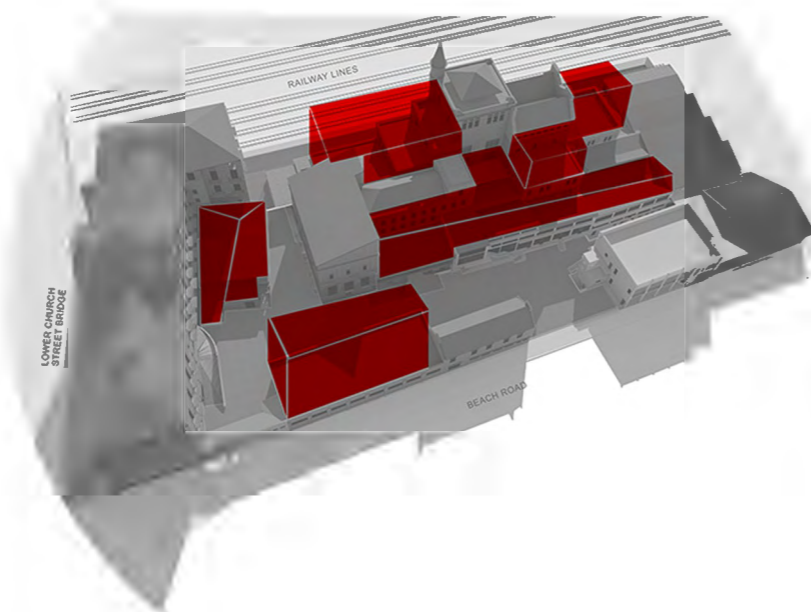
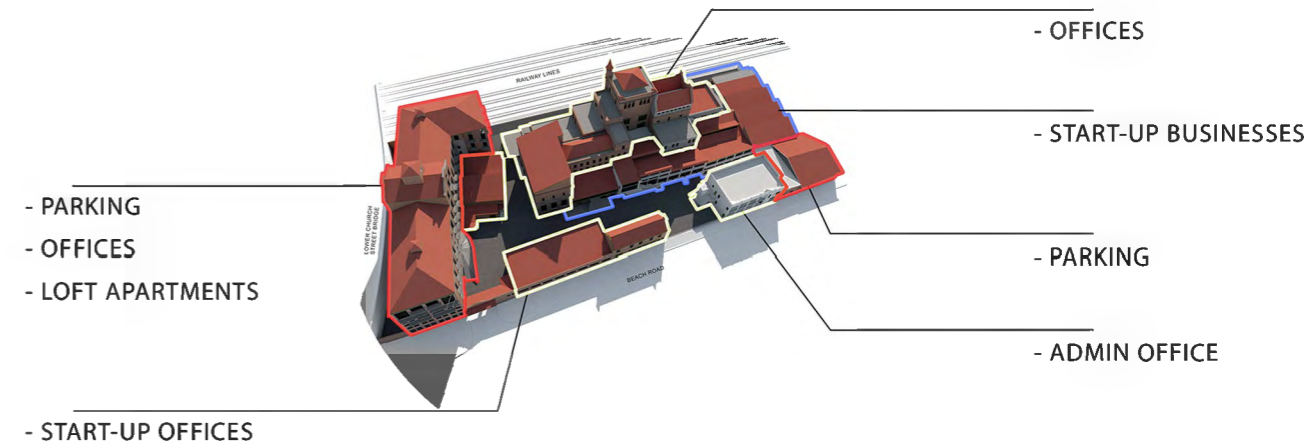
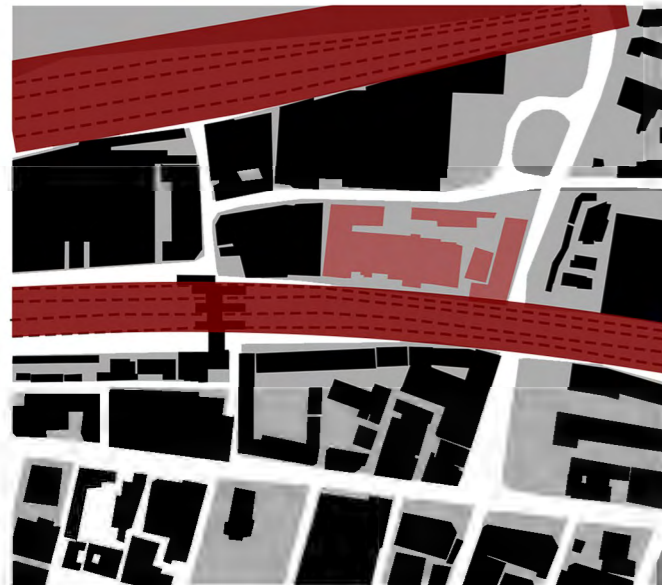


figure 50.

EXPLORING THE FOUND - PRECINCT

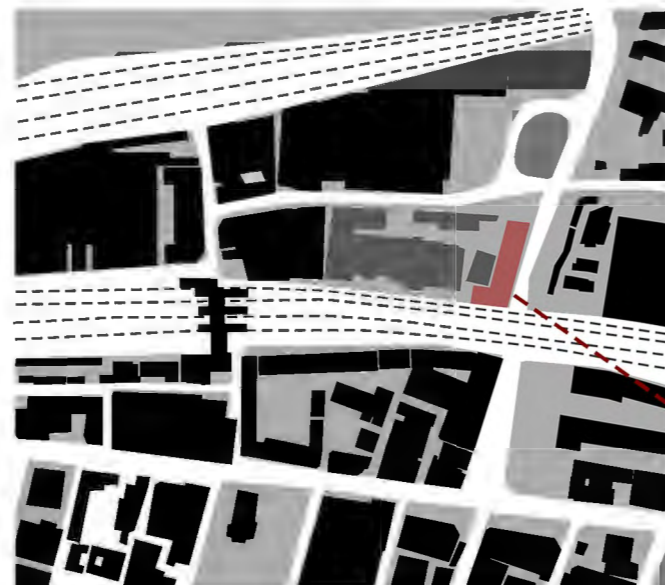
To identify and unfold various factors that have influenced The Old Castle Brewery to become so isolated and detached from its own urban context, it is essential to investigate and understand the immediate context and adjacent buildings surrounding the building.

The Old Castle Brewery is located alongside the railway line, which previously was the primary entrance into the building. However today, it no longer provides access to the building, instead it functions as a dividing wall that separates the building from the rest of the neighbourhood (figure 51).



BLOCKED PEDESTRIAN ACCESS DUE TO TRAIN RAILS

figure 51.



BLOCKED VIEW DUE TO POSITION & HEIGHT OF THE MODERN ADDITION

figure 52.

The only entry point into the buildings is shared between vehicles and pedestrians. This entrance is located on Beach Road which is not easily and safely accessible by pedestrians and in the evenings, due to the lack of activities and traffic, it turns into a safety hazard. There is only one bridge allocated for pedestrians to walk past the train rail line to access Beach Road, however the bridge, in addition to being overwhelmingly uncomfortable and dangerous, is positioned fairly far from the building. As mentioned previously, there is only one vehicular entrance into the building on Beach Road, which reinforces the detachments of the building from its surroundings (figure 53 & 54).

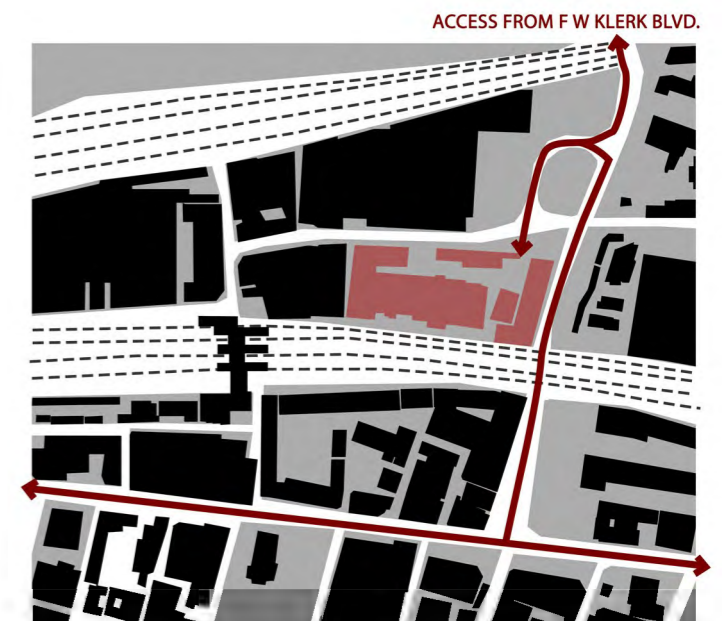
The ramp on Lower Church Street, offers the easiest pedestrian access to the Beach Road, however it requires to be reconsidered to deliver an inviting space for the public.



figure 53.

Adjacent buildings and complexes on Beach Road vastly provide industrial or manufacturing purposes and do not offer any programs or activities that can attract the public into the area; because of the absence of actions and movement around the building, Beach Road has grown to be an isolated road and unsafe for pedestrians.

Latest addition to the Old Castle Brewery complex, positioned on the West side of the site, alongside the Lower Church Street ramp, regardless of being noticeable from various locations on Woodstock, displays an uninteresting visualisation of the building which does not catch the eyes of the nearby public or draws their attention to the building (figure 52).



ACCESS FROM LOWER CHURH ST RAMP TO BEACH ROAD

figure 54.



figure 55.

ANALYSIS OF OLD CASTLE BREWERY & SURROUNDING CONTEXT



figure 56.

The latest addition of the complex, has been located alongside the Lower Church Street ramp, which also provides the quickest access to the building.



figure 57.

Regardless of being noticeable from various locations on Woodstock, displays an uninteresting visualisation of the building which does not catch the eyes of the nearby public or draws their attention to the building



figure 58.

Due to the lack of traffic on Beach Road, in the evenings, it transforms in to a safety hazard.



figure 59.

Adjacent buildings, do not offer activities which can attract pedestrians into the Beach Road



ANALYSIS OF OLD CASTLE BREWERY & SURROUNDING CONTEXT

figure 60.



The ramp provides a sufficient access into the building, however, it requires to be renovated

figure 61.



Regardless of being noticeable from various locations on Woodstock, displays an uninteresting visualisation of the building which does not catch the eyes of the nearby public or draws their attention to the building

figure 62.

figure 60.

61.

62.

figure 63.



Train rail line functions as a dividing wall that separates the building from the rest of the neighbourhood

figure 64.



The Old Castle Brewery complex contains buildings which are much higher than most of their surrounding context.

figure 65.

The only bridge that gives access past train rail line, is overwhelmingly uncomfortable, dangerous and positioned fairly far from the building.



63.

64.

EXPLORING THE FOUND - BUILDING

The Old Castle Brewery complex consists of various components, where each was developed in different time periods as a result of a variety of internal and external renovations. Face brick has been the dominant building material in making of the facades of each section, however, due to the time gap between construction of each section, aging and availability of the brick, there is a clear distinction and dysconnectivity in between them (figure 66). The dysconnectivity between different compartments of the complex is not exclusive to only the materials but also the circulation between these spaces displays disengagement with one another.

As mentioned in previous sections, the building provides only one access point to the building which is not pedestrian friendly and does not provide an easy access for the public. Further openings into the site have been closed off via fence for security purposes.

The oldest part of the building employs a cast iron I-beam system with a support column to hold the structure all together. Concrete at the time of the construction was not adequate to solely provide enough support for the building and integration of cast iron was a necessity for a project at this scale.

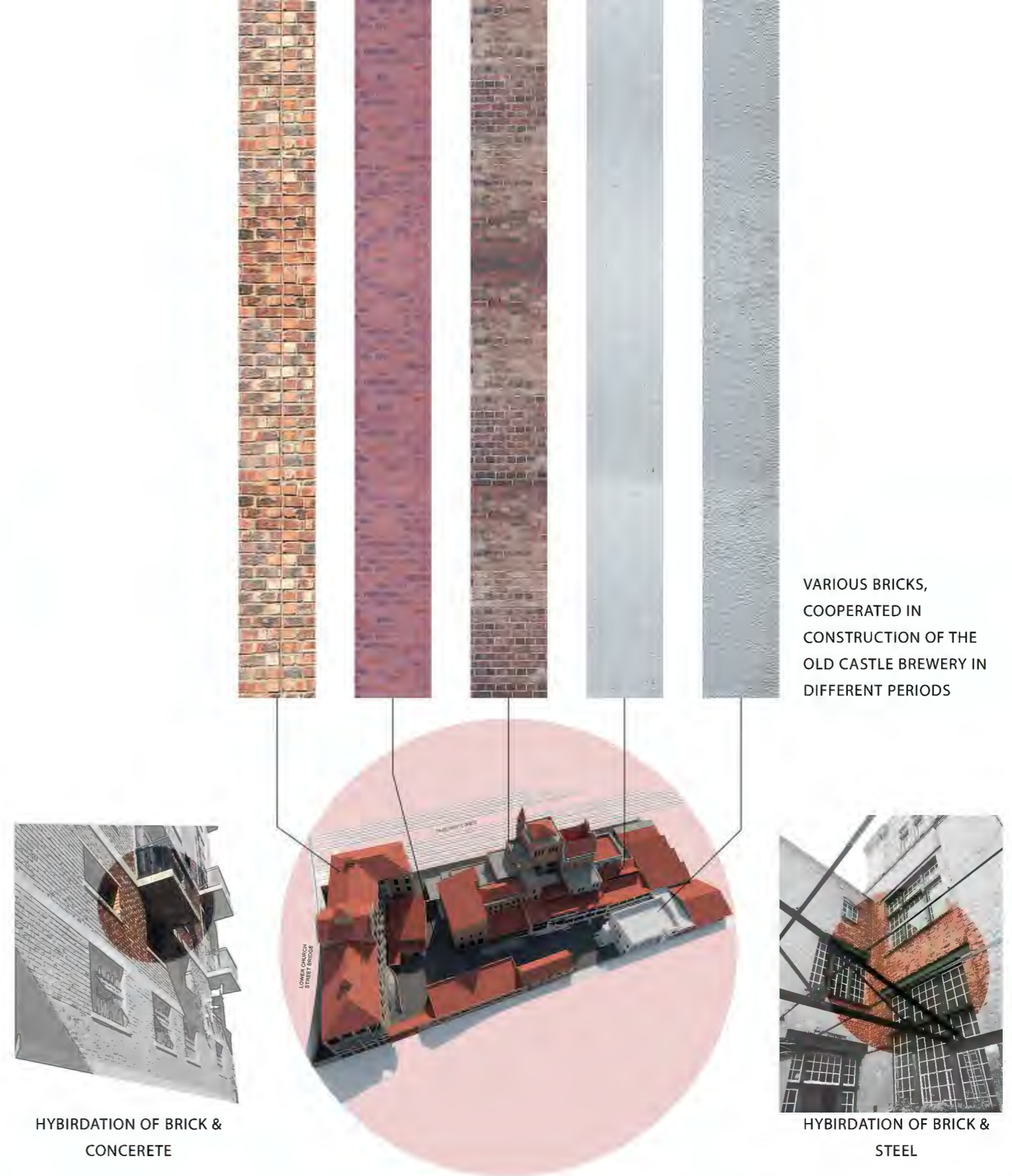


figure 66.

The latest addition of the complex is the building alongside the Lower Beach Road Ramp (West), which was completed around 1982. This is the building that contains the most reliable structure support. The building is based on typical concrete column and beam type construction. The primary purpose for this addition was to provide additional parking but on third and fourth floors, office space and studios with generous floor to floor heights has been provided (figure 71). Consequently, because of the large floor to floor heights, and the strong structural support, this building can allow for adaptation quite easily.

The Old Castle Brewery complex contains buildings which are much higher than most of their surrounding context. Substantial size of these buildings, particularly the latest addition, delivers the building with panoramic views of harbor looking into North, Table Mountain looking into South and views of Woodstock from the West windows of the building (figure 67).

However, due to the lack of outside areas which are accessible by the public, the building feels limited from taking advantage of these natural views. Exploiting the large size of the building and absence of nearby buildings to cast shadows and obstructions, there are several opportunities in terms of utilizing sun to provide sufficient natural light throughout the entire building (figure 68).

Considering the modern addition of the complex offers the best structural support, opportunities by means of accessibility and connectivity to the ramp and beach Road, as well as offering many possibilities because of the volume of the building, it develops into the focal interest for further investigations.

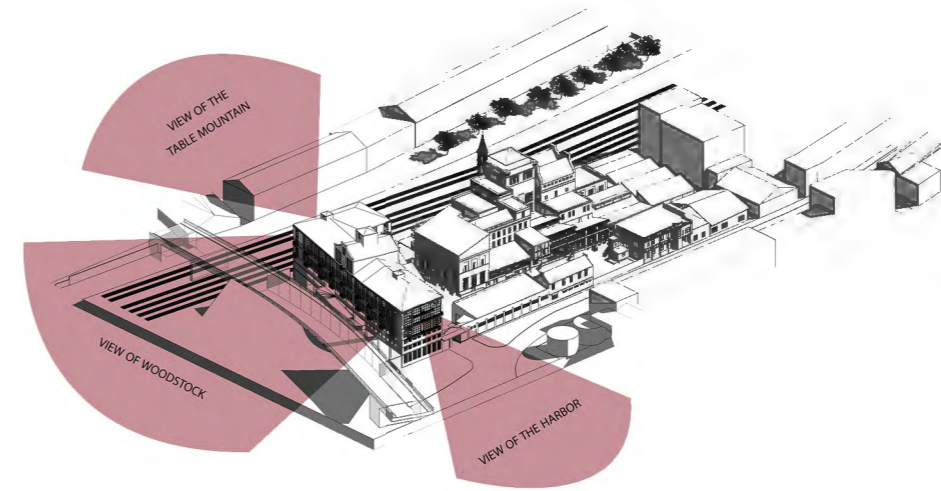


figure 67.

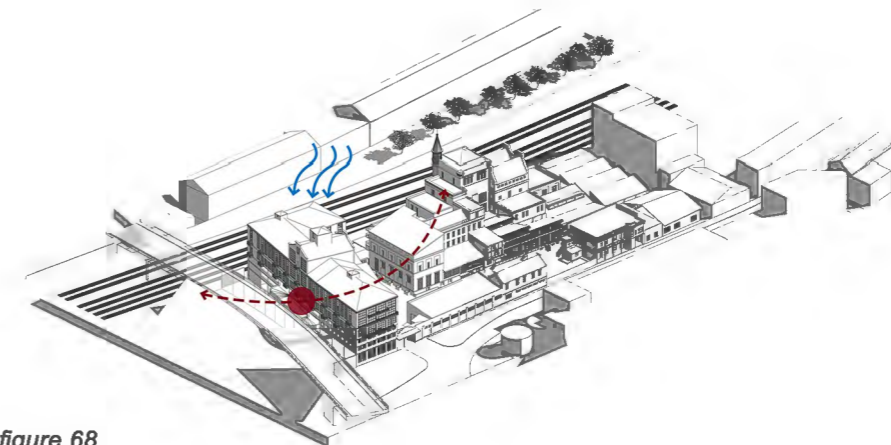


figure 68.

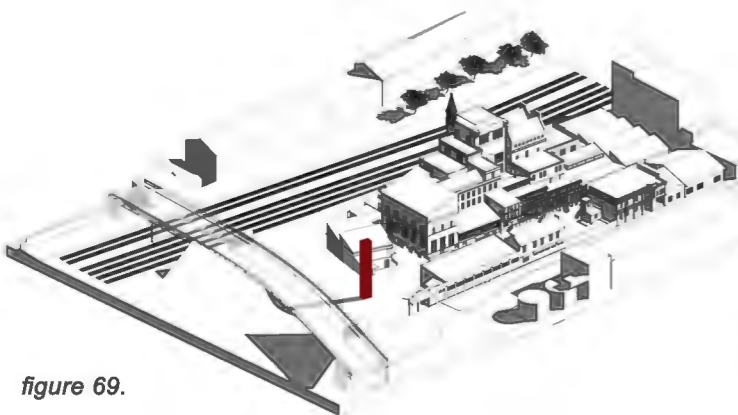


figure 69.

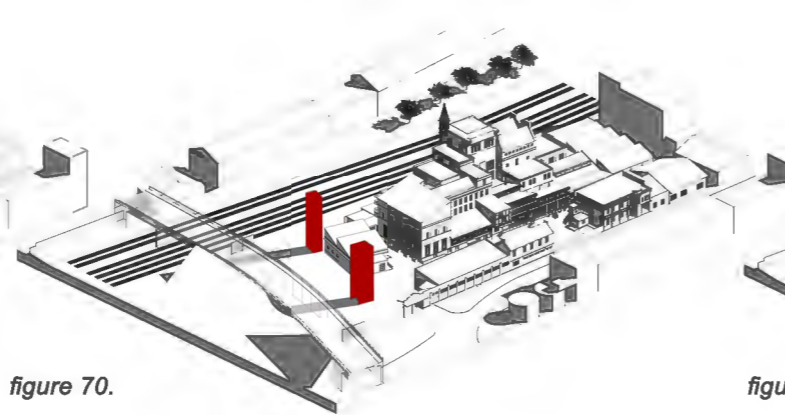


figure 70.

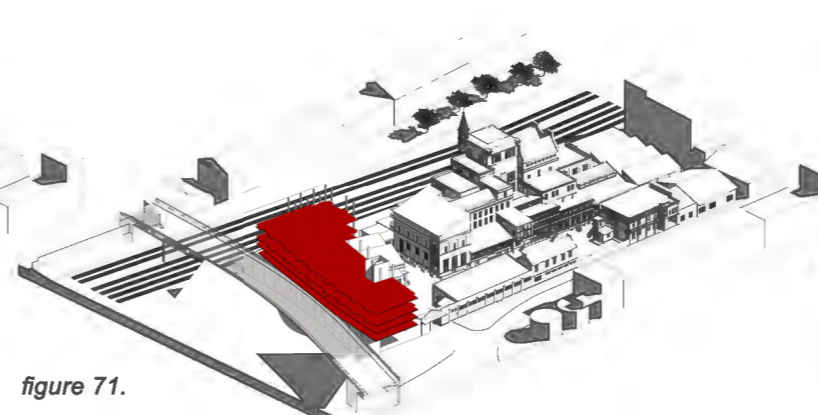


figure 71.

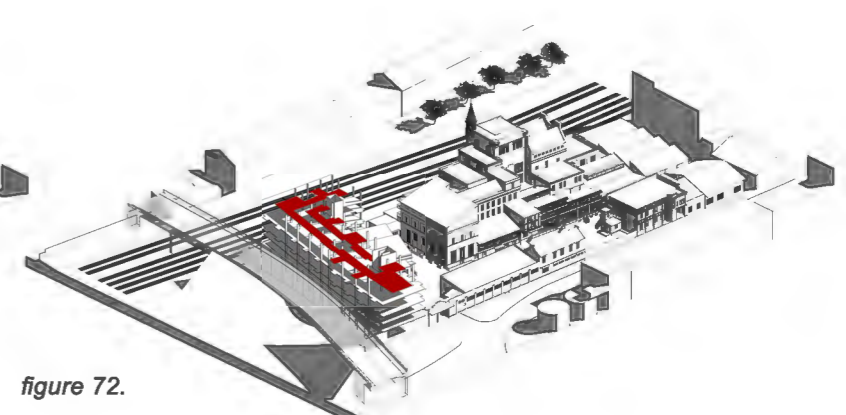


figure 72.

figure 73.



EXPLORING THE FOUND - BUILDING

EXISTING FLOOR PLANS

These floor plans have been drawn from the existing plans which have been provided to me with the permission of "Otten & Partners" office as well as several site visits to the buildings.

Looking at the existing floor plans, the position of the structural layout of the building becomes clear. There are no changes in size of structural columns in different levels, however due to the unique shape of the buildings it has an unusual grid system (figure 74).

On the ground floor (figure 73), the vehicular and only access point into the building can be seen in relation to the modern building. Core and fire escape stairs can easily be identified. The primary vertical circulation of the building happens in only one core that is situated in the North of the building (figure 69). On top and bottom of the building, fire escape stairs have been allocated which both form as part of the structure of the building by means of shear walls (figure 70).

figure 74.

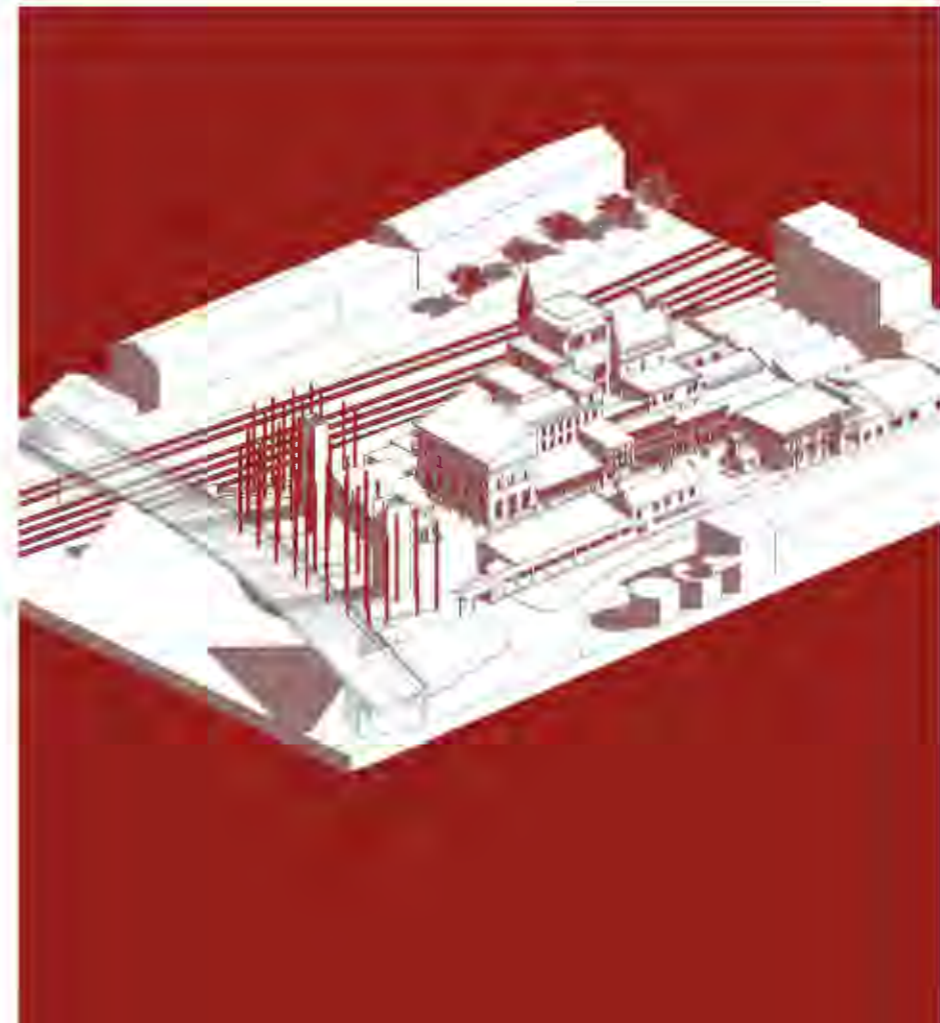
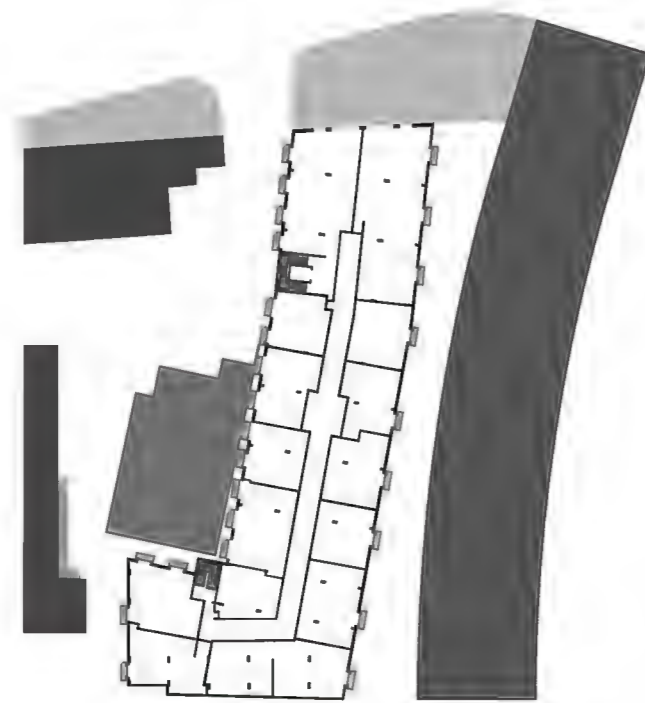
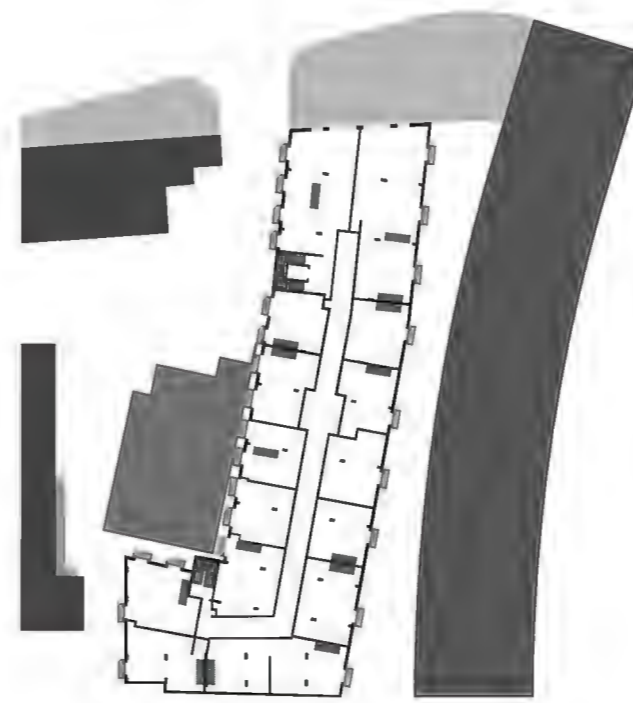


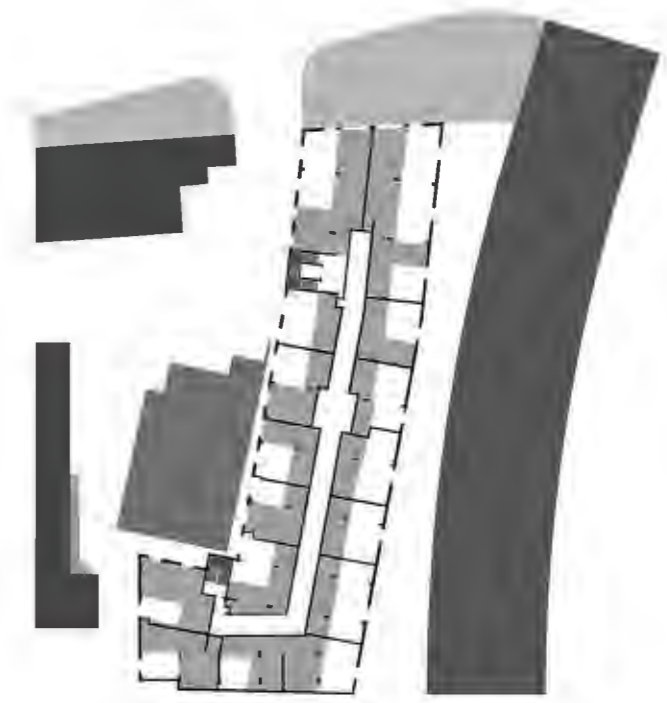
figure 75.



Third Floor



Fourth Floor



Mezzanine Floor

EXPLORING THE FOUND - BUILDING

Ground, first and second floors have been allocated as parking spaces and remaining floors provide office and studio space. Third and fourth floors have almost identical floor plans, however the fifth floor contains a mezzanine floor which indicates the immense floor to floor height of these rooms. Each studio and office space are supplied with a small balcony. Nevertheless, there is no obvious change in size of floor slabs between different levels.

Main circulation (figure 76) occurs in the center of the building. These circulation spaces have been supplied with three open volumes with skylights in order to accommodate sufficient natural light, however, as a result of various renovations they do not operate efficiently, thus it is essential to rethink the existing roof of the building.



figure 76.



figure 77.

Section A-A
N.T.S

EXISTING SECTIONS

Investigating existing sections of the building, uncovers elements and various spaces of the building which could not be identified by means of only plans. These sections display the large floor to floor height of various spaces in the building which can provide sufficient space for future adaptations.

An existing ramp allocated on each side of the building allows vehicles to access first and second floors.

Section A-A points to the relation between the building and Lower Church Street ramp which offers opportunity for new connections into the building through the ramp. Floor slabs have been extended on the third and fourth floors of the building to create small balconies to make use of the panoramic views of the building.



figure 78.

Section B-B
N.T.S

SECTION B-B

Observing section B-B, there is a height difference between the roof of the center of the building in comparison to the edges, in order for the modern addition to match the style of the original building. Large volume with skylight can be observed which attempts to bring more natural light in circulation spaces of the building, however they do not perform as well as expected

MODEL MAKING

In order to gain a better understanding of the Old Castle Brewery and the relation between various components it was beneficial to build a physical model. Through examination of the model, it can be seen how the modern building casts a shadow over remaining components of the complex. As a result of various renovations, circulation around the building is baffling but by removal of some of the existing components, a better communication between remaining parts can be made.

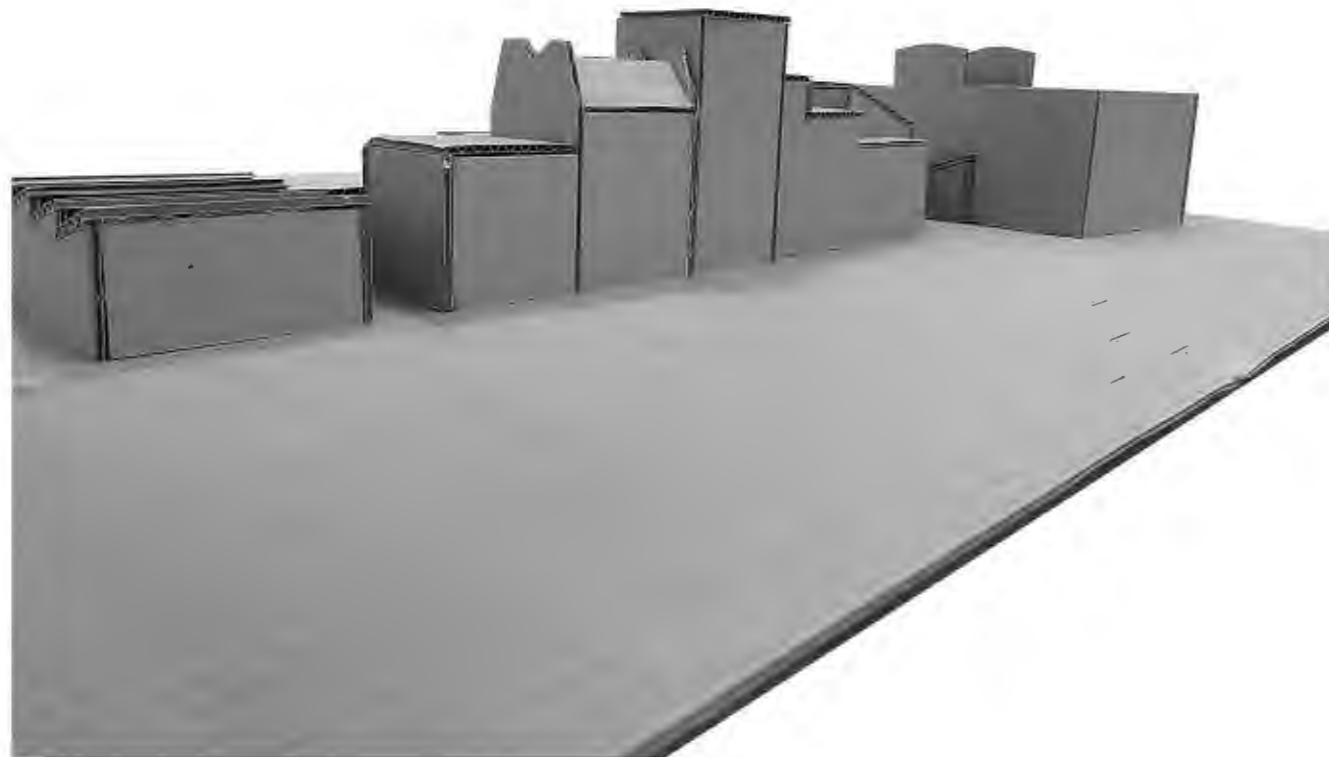


figure 79.

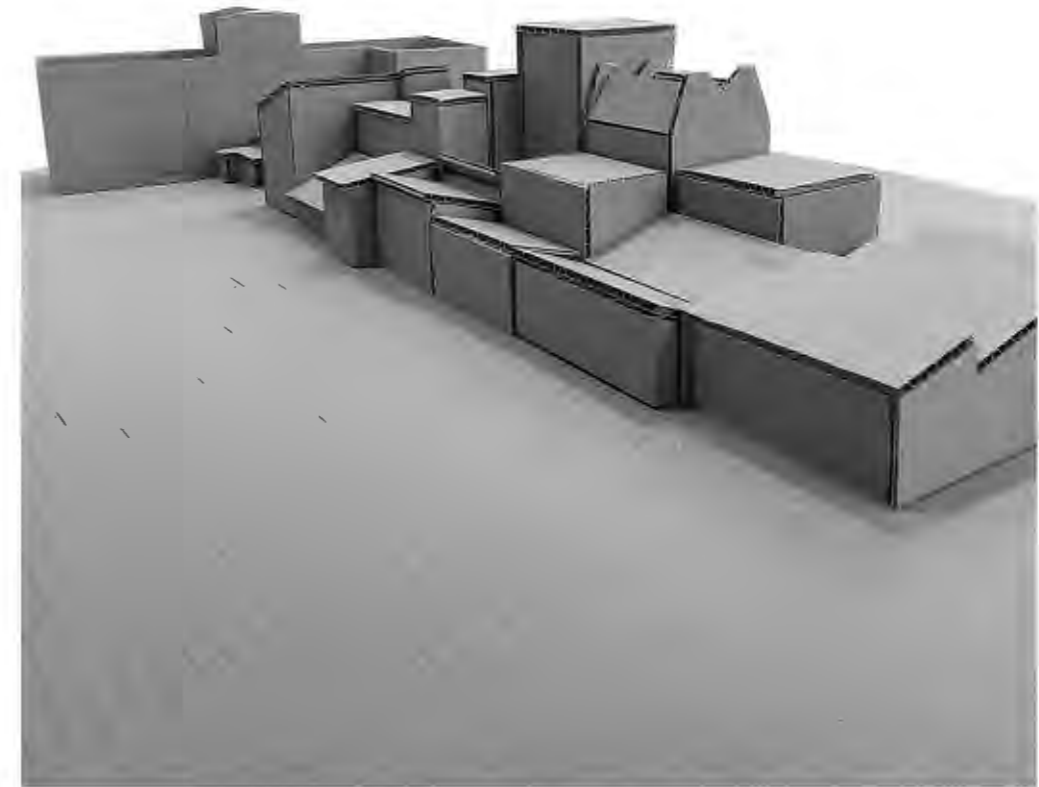


figure 80.

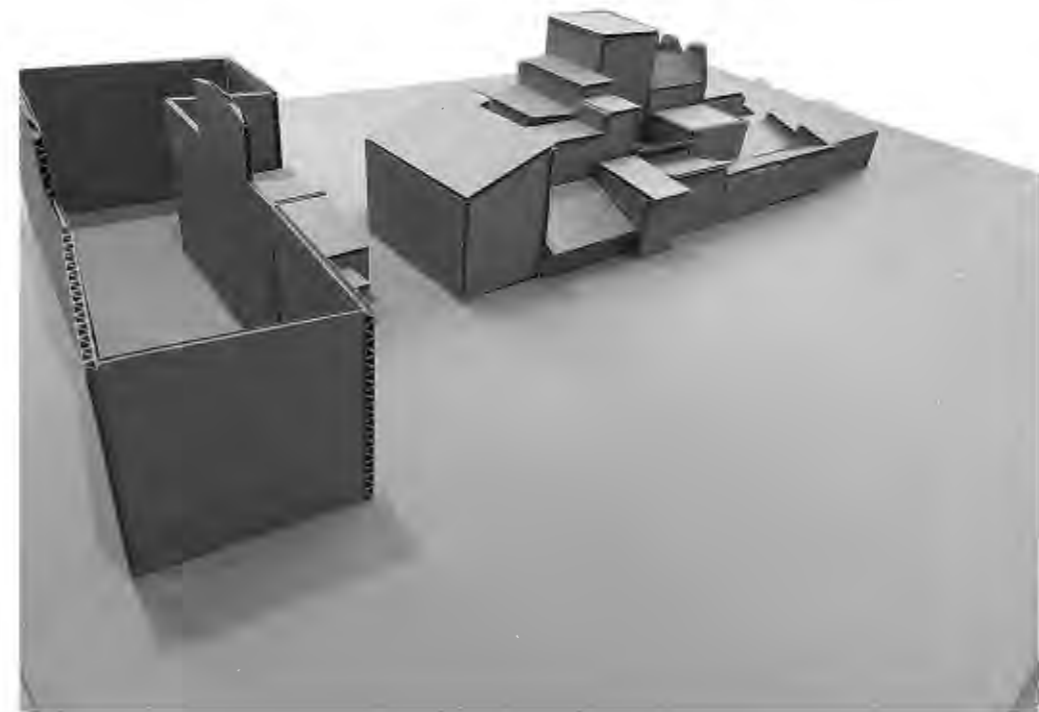


figure 81.

DESIGN INTENT

Whilst pursuing to create a safe space for the development of the TCKs and foreign internationals, The Old Castle Brewery complex has disguised itself within its own boundaries and has become distanced and disconnected from its own surrounding neighborhood. The building requires to be reconsidered to become more engaged with its surrounding community once again. Some of these reevaluations are design oriented and requires physical change to the existing state of the building, such as new access points, new possible ways to bring public in or reconsideration various spaces within the building; However the programs that building currently offers, do no provide much to its current circumstances.

Enabling various programs which enforce private activities to be more engaged with the neighborhood is a practical approach to link the complex to the urban context and breathe new life into the building. Utilizing programs that can maximize the potentials of the space while allow for flexibility and possibility to transform into something else but also encourage variety of uses over different times, can promote a vibrant atmosphere within building and transform the complex into a hybrid building.

"A HYBRID BUILDING IS MORE THAN JUST MIXED-USE. THE FUNDAMENTAL DIFFERENCE BETWEEN A HYBRID BUILDING AND A MIXED-USE BUILDING IS THAT IN A HYBRID THE SEPARATE PROGRAMMES RELATE TO ONE ANOTHER, SHARE SPACES AND CREATE SYMBIOTIC RELATIONSHIPS. AS THE BOUNDARIES BETWEEN THE COEXISTING PROGRAMMES BLUR AND CHANGE, HYBRID ACTIVITIES BEGIN TO OCCUR WITHIN THESE IN-BETWEEN SPACES." - SHAAN STEYN (2010)

For this reason, it is essential to provide various other programs which could engage public activities while it compliments already stated educational activities for TCKs. Providing exhibition and auditorium space can allow for engagement of the public while these spaces can be used for variety of other activities in accordance with needs. Additionally, exhibition and auditorium space, could be beneficial atmosphere for TCKs to showcase their talent and part of their own culture in order to engage themselves with their new community.



figure 82.

UNKNOWN ARCHIECTURE

Loss of identity is not limited to our psychosocial development, various parts of our surrounding lives including architecture have been subject to this crisis. We are living in a generation where rapid urbanisation is a dominant factor in shaping our cities. Globalization has transformed the economic, political, social aspects of modern cities and changed our lifestyles. Ultimately, this has an effect on the characteristics of these places (Sokienah 2021). Architecture, and the way we design, have been subjective to these forced cultural shifts and these cities have been compelled to mirror western architecture to maintain with the fast pace, hence qualitative features of the traditional architecture have been replaced with quantitative aspects (Sokienah 2021).T

The issue with imitation of western architecture, is not restricted to its visual impacts, but to the psychological effects. The traditional architecture is linked with the historical and cultural values nevertheless mimicking western architecture almost completely ignores these qualities.

Architecture applied in a place should be based on acknowledgment of the culture to satisfy the mental and physical necessities, or else it will not be able to communicate with the space and can harm the sense of belonging. As Thabet explains: "You've got to consider how people enter the house. You have got to understand the relationship between public and private space and segregation of the sexes. To design effectively, you really have to understand the beliefs of the people." (Al-Sabouni n.d.)

In Europe, architectural transformation took place slowly, reflecting a gradual adjustment in social relations (Irani, Armstrong and Rastegar 2017) hence replicating these ideas will be unthoughtful and out of context. Elâ Kaçel explains, post war, visions of modernity, was encouraged in most third world countries as the "good life" and consequently the image of "architecture for good life" imposed to 'improve' living standards of these countries (KAÇEL 2010); but modernism is "not a clean knife" and each country requires its own distinctive process and negotiations (Graan 2011). The imitation of western architecture ignores the significant role of negotiation and adaption and its evolutionary process as it is a crucial characteristic of the modernism.

The impact of globalization is more evident in middle eastern countries, including Iran. Iranian contemporary architecture and urbanism have faced a blind reproduction of foreign cultures; the majority of the contemporary buildings do not reflect the national identity of Iranian people (Irani, Armstrong and Rastegar 2017) and therefore harming the future of its long enduring past. New buildings focus on showing off the power and wealth, or in cases purely designated to the designer's aesthetic taste. "Iran has a rich architectural heritage but unfortunately the contemporary architecture of Iran is chaos," said Dehghani (Bryant 2016) as it fails to find direction while the core motivation is to demonstrate itself internationally.



figure 83.
The Telecommunication centre, located in Tehran, is an example of the influence of western architecture. From concept to selection of materiality, this building fails to embody any of the Iranian traditional ideologies or the cultural needs.



figure 84.

Contrarily there are architects who continuously search for appropriate architecture with respect to context, tradition, and history. Hassan Fathy is a well-known example, who noticed the lack of characteristic and identity in modern architecture of Egypt and established a new way to portray modernity that is considerate to vernacular architecture of Egypt (Bertini 2020). Fathy's aim was to relink people's faith to their culture, therefore incorporating traditional forms, construction methods and use of conventional materials into his design (Bertini 2020).

Fathy's work and his inspiration from the vernacular architecture represent a cultural hybridity, and fusion in architectural form. Hybridity between traditional architecture and modernism to contribute to people's sense of identity and create new possibilities which previously was ignored. Fathy's contribution emphasises that traditional architecture is still a rich source of inspiration to protect cultural identity in architecture and coming generations should be encouraged to search for inner content rather than outer ones (El-Shorbagy 2010).

"WHEN THE FULL POWER OF HUMAN IMAGINATION IS BACKED BY THE WEIGHT OF A LIVING TRADITION, THE RESULTING WORK IS FAR GREATER THAN ANY THAT AN ARTIST CAN ACHIEVE WHEN HE HAS NO TRADITION TO WORK IN OR WHEN HE WILL FULLY ABANDON ITS TRADITION"
(FATHY 1986))



figure 85.
Hassan Fathy use the architectural language of his country to rekindle the people's faith in their culture.



figure 86.
He drew from traditional construction techniques, reused traditional forms of simple rural dwellings and used local materials such as mud. he builds modest and basic constructions for traditional Arab communities.



figure 87.

Sancaklar Mosque by Emre Arolat is another illustration of contemporary and traditional architecture coming together. Reconnecting to tradition is not about reproduction of the historic ornaments, but an in-depth understanding of the essence of the past; it is for this sole reason Sancaklar Mosque is regarded as an iconic Mosque. Arolat concentrates on principles of a religious space rather than conventional forms or styles to deliver a distinctive atmosphere (Mairs 2015). Through centuries, Mosques are built with a specific aesthetic fluidity but Arolat, by blending modernity with essence of the Islamic space intended to avoid cultural burdens, forms, and clichés to create a dramatic and inspirational space for the attendants (How Mosque Architecture Evolved Through The Centuries 2019).



figure 88.
The interior of the mosque, a simple cave like space, becomes a dramatic and awe inspiring place to pray and be alone with God. The slits and fractures along the Qiblah wall enhances the directionality of the prayer space and allows daylight to filter into the prayer hall.

These case studies are evidence that tradition and modern perceptions and needs can operate in harmony with each other. Culture is rooted in local architecture and should not be separated from the modern ideas as it is embedded in our lifestyles; however, tradition must be broken and explored through our current needs which may result in loss of old meanings but obtaining new ones (Jevremović 2017).

"Sancaklar Mosque aims to address the fundamental issues of designing a mosque by distancing itself from the current architectural discussions based on form and focusing solely on the essence of religious space," (ArchDaily 2014)



figure 89
figure 90
Architects aims to address the fundamental issues of designing a mosque by distancing itself from the current architectural discussions based on form and focusing solely on the essence of religious space.



MATERIAL

Brick has been the base unit of architecture and one of the primary building materials for thousands of years, thanks to its immense potential and versatility, which is the sole reason it has been able to remain relevant in contemporary architecture. However, brick is not just a substance with certain properties, it has meaning and values; it is rooted in our cultural consciousness as one of the essential icons of architecture (Oswald 2013) and whilst contemporary architecture favors flashy glass and steel, we forget the potentials and characteristic this earthy material has to offer.

Brick has numerous advantages, which makes it a maintenance friendly and energy efficient building material. Benefits such as durability, adaptability, flexibility, and versatility are few examples which contribute to richness of this material (Being made from clay and shale brick is the most abundant and natural material on earth. n.d.). Though it was the profound relationship of brick to tradition as well as the liminal state of the brick that certainly grasped my interest. Hybrid is a condition that can be observed through the concept of liminality, where it is never a final product and always in a constant state of transformation (Jevremović 2017). Brick has the ability to emphasize weathering and allow the structure to age without maintenance as it highlights the constant conversion of the structure through time hence making this material an obvious choice as it holds the essence of tradition as well as transformation in a liminal state.

“It is not enough to use brick because we like its texture and the fact that it is a material full of historical references. It is not that this is bad in and of itself, but we can take much better advantage of its possibilities.”
-Eladio Dieste (Oswald 2013)

figure 91.
Facade of the “Woof Shadow”

In Iranian traditional architecture, mudbrick is the predominant building material; brick was used in all parts of the building, including walls, roof, and foundation. Many of the historic monuments in Iran were a result of employing brick and exploring its potentials and capabilities. The simplicity of brick which is rooted in Islamic living has the potential to be decorative and innovative. One of the noticeable elements of Iranian traditional architecture is the use of domes (Khodadadifar, Goudarzi and Valibeig 2016). With basic construction knowledge previous to high-technology, builders were able to maneuver this material in its most simplistic form to create a meaningful geometric configuration. This puts emphasis on the immense capabilities of this singular material.

Moreover, brick work decoration is one the most characteristic features of the Islamic architecture which was simply produced with arranging the bricks vertically and horizontally but through the years transformed into more complex patterns.

figure 92.
With basic construction knowledge previous to high-technology, builders were able to maneuver this material in its most simplistic form to create a meaningful geometric configuration. This puts emphasis on the immense capabilities of this singular material

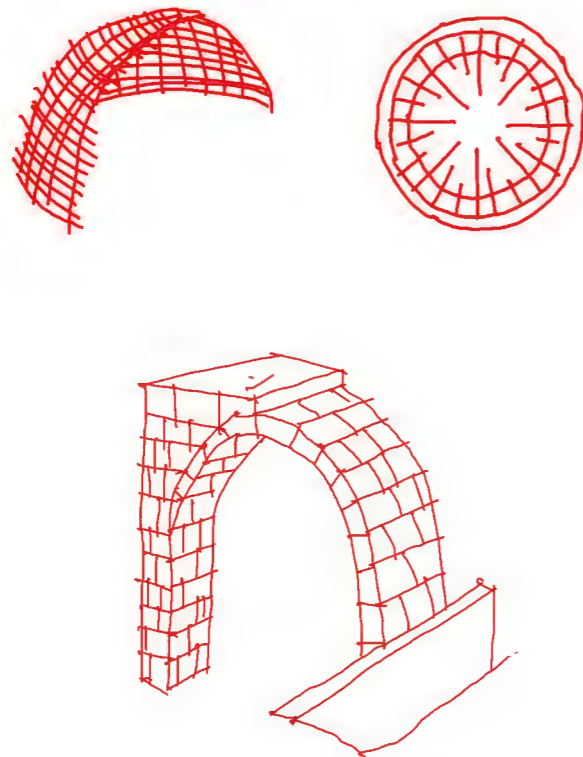


figure 93.
Wall of Blue Mosque, in
Tabriz

APT NO.7

Despite all the capabilities of the brick, it needs to adapt to the modern construction methods and technologies, which can embrace new opportunities and allow for explorations of new structural quality as well as aesthetic potential. This raises the question, what can contemporary architecture learn from brick and what can brick learn from contemporary construction? We are living in an era where digital tools produce new possibilities, complex geometry, combined with new fabrication technologies which opens new domains and its interaction with hybridity, that then opens a wider range of opportunities.

APT NO.7, the four-story building located in Iran, is an image of hybridization of modern technology with traditional ones. The aim for this project was to explore new ways to rethink Iran's local architecture and materiality through new construction methods (Contents 2018). This project demonstrates how brick, a simple material, can produce such complex facades in modern buildings as a transformative element. Incorporation of steel, concrete, and brick as well as modern-day knowledge of fabrication resulted in creation of exciting façades which in the past was impractical. From observation of the section of the front façade, it involves three different key materials. First material is the inner layer, which has been built via concrete and acts as the spine of the façade and holds everything together. Second material is a variety of steel metal bars and plates which link the inner layer to the outer layer of the building. Lastly it is patterned brick wall which has more of an ornamental purpose but has become possible using 3D modeling.



figure 94.
Facade of APT NO.7

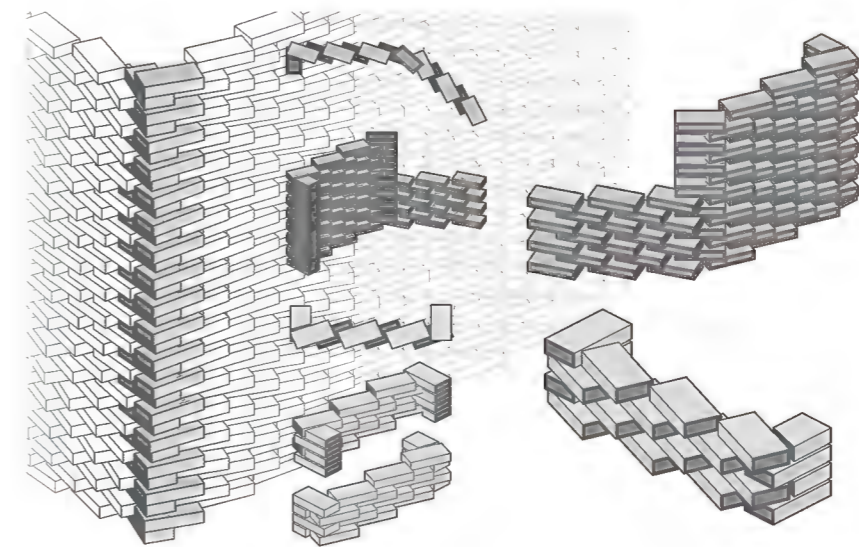


figure 95.
Unique Brick layering of
the APT NO.7

HOUSE OF 40 KNOTS

House of 40 Knots by Habib Madjadabadi is also another instance where modern technology fuses with tradition. Similarly APT NO.7 the architect was able to reach new patterns and create exciting façades through combination of brick with modern technology but while in APT NO.7 the unique brick pattern acts purely as an ornamental element, in this structure, brick brings a greater responsibility. Madjadabadi through studying traditional architecture of Iran strives to comprehend the essence of a space in traditional architecture and attempts to translate them using brick with incorporation of steel. Different from APT NO.7 which concrete was the primary support and steel was just a link between concrete and brick, in House of 40 Knots steel is the core support for the brickwork. Looking at existing images and sections of the building, you will notice the bricks are not ordinary but uniquely made to be built with steel bars rather than traditional mortar. The designated hole through these bricks opens the opportunity to slip right through steel bars. Using steel bars allows for the creation of three different brick patterns: raised brick, filler brick and hollow brick. The steel bars are fixed to the concrete inner layer as an additional support which holds everything together. The integration of three different brick patterns creates the opportunity to make various privacy levels, as privacy and light are two of the fundamentals of Iranian traditional architecture hence translating them via new brick work patterns.

figure 96.
Steel bars allow for creation of three unique brick patterns. By means of brick patterns, different level of privacy has been incorporated in the building.

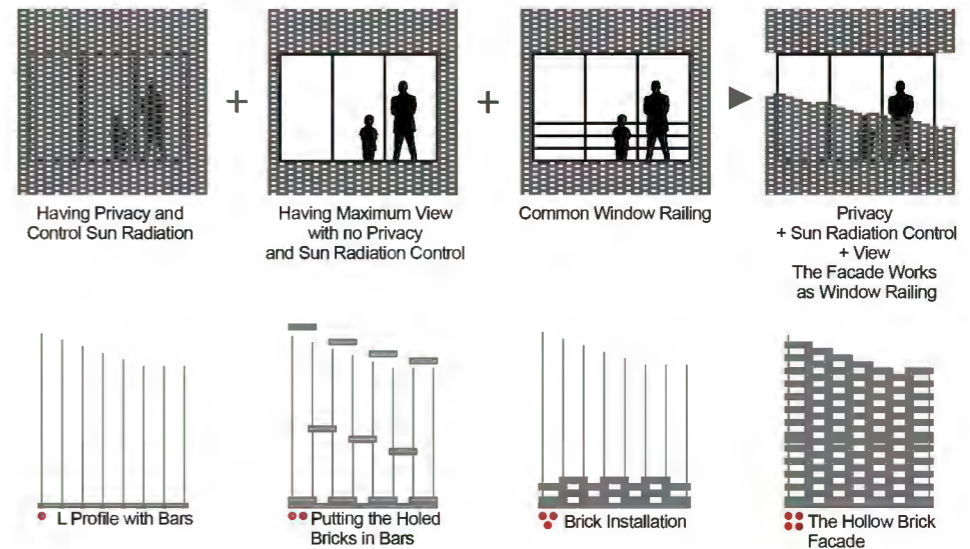


figure 97.
Steel bars are welded to L Profiles which have been fixed the inward concrete walls. special made bricks with holes inside will fit right into steel bars and allow for creating of various patterns.





figure 98.
Facade of Woof Shadow

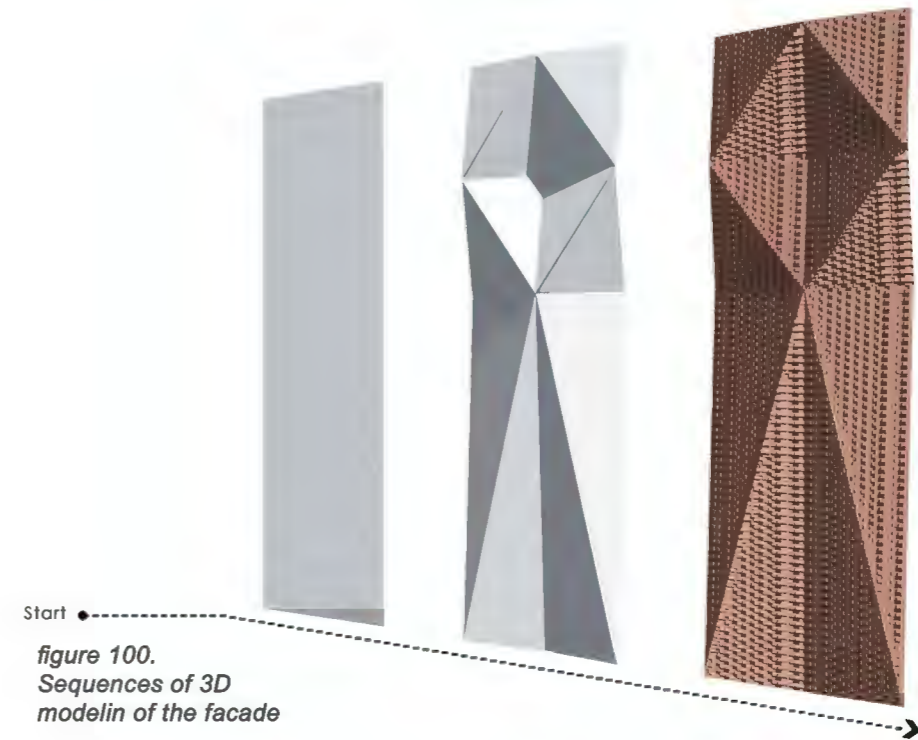


figure 100.
Sequences of 3D
modelin of the facade

WOOF SHADOW

House of 40 Knots by Habib Madjdabadi is also another instance where modern technology fuses with tradition. Similarly APT NO.7 the architect was able to reach new patterns and create exciting façades through combination of brick with modern technology but while in APT NO.7 the unique brick pattern acts purely as an ornamental element, in this structure, brick brings a greater responsibility. Madjdabadi through studying traditional architecture of Iran strives to comprehend the essence of a space in traditional architecture and attempts to translate them using brick with incorporation of steel. Different from APT NO.7 which concrete was the primary support and steel was just a link between concrete and brick, in House of 40 Knots steel is the core support for the brickwork. Looking at existing images and sections of the building, you will notice the bricks are not ordinary but uniquely made to be built with steel bars rather than traditional mortar. The designated hole through these bricks opens the opportunity to slip right through steel bars. Using steel bars allows for the creation of three different brick patterns: raised brick, filler brick and hollow brick. The steel bars are fixed to the concrete inner layer as an additional support which holds everything together. The integration of three different brick patterns creates the opportunity to make various privacy levels, as privacy and light are two of the fundamentals of Iranian traditional architecture hence translating them via new brick work patterns.

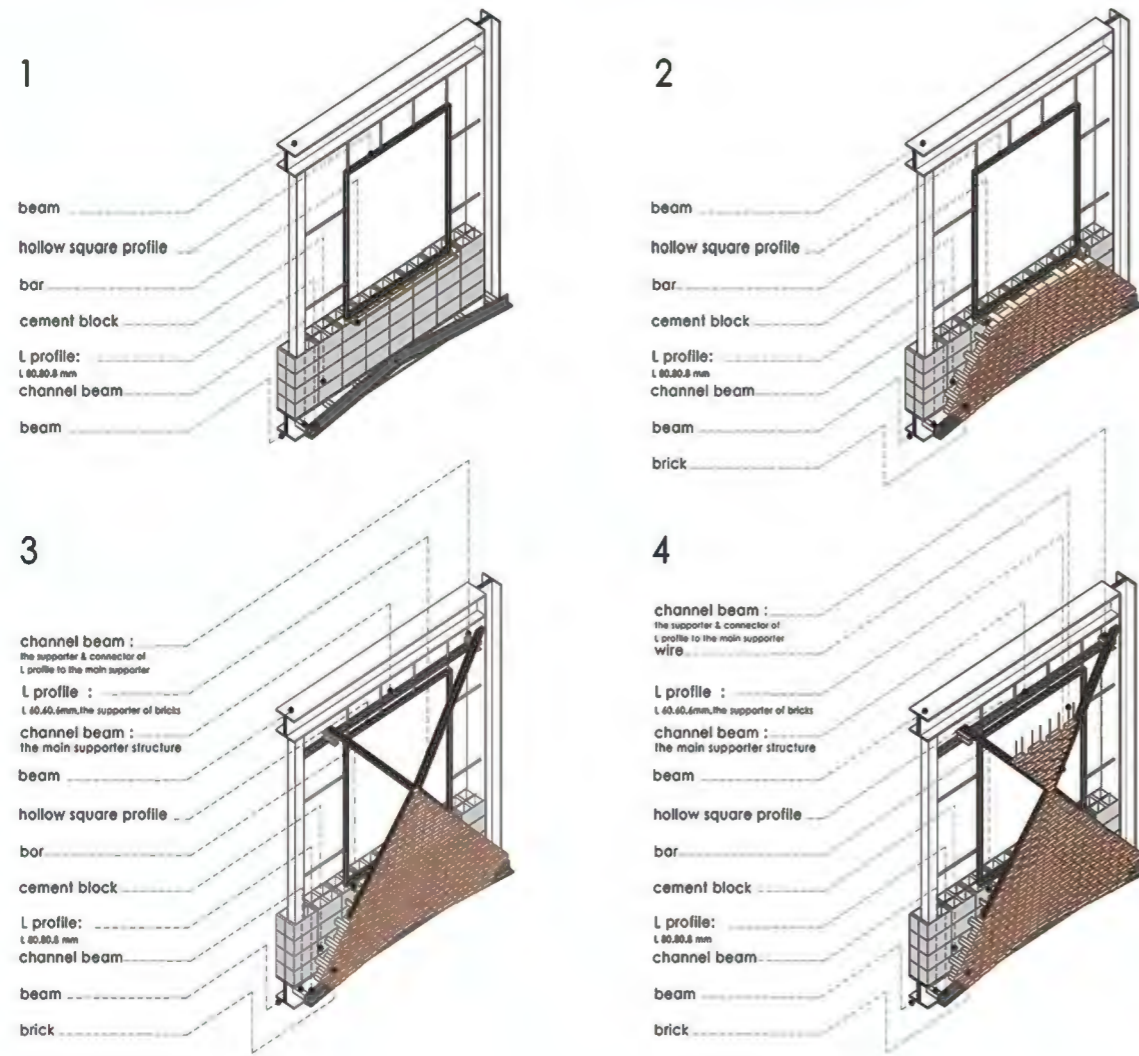


figure 99.
Installation of steel support for bricklating and its connection to the steel beam support

TRAMWAYS

One of the great examples of adaptation of brickwork in South Africa can be seen in Tramways, a mixed used development located in Woodstock. The building originally was an industrial building, which was left neglected in a poor condition. The development of the buildings was done in various phases (Tramway on Trafalgar n.d.). The building includes the original brick façade which joins the newer concrete frame section. Overall, the building consists of a variety of building bonds including hollow and raised. The existing windows of the original brick façade have been filled with a new masonry wall and new windows have been cut-out and installed using steel. This building is not only speaking about hybridity of materials, but also it speaks of past and present. Architect by keeping the original brickwork from the original building, allows observers to distinguish old and new and its transformative state.

All these case studies are an indication of achieving a scheme which in the past was unfeasible, through computer technology, prefabrication, and fusion of a variety of different materials. As mentioned earlier, "purebred" is weak and cannot adapt to current needs of the society, but integration of traditional brick with new materials provided the possibility to translate the essence of the past in contemporary buildings while maintaining the contemporary image, new buildings seek to establish themselves globally.

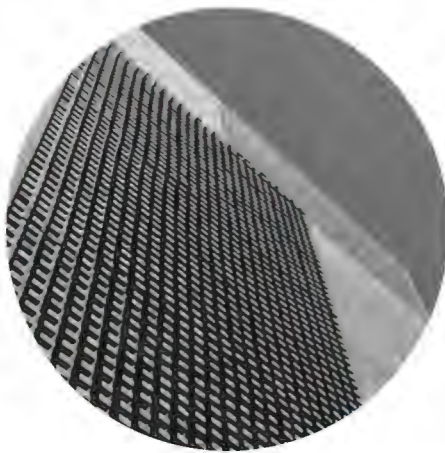


figure 101.
Various brick patterns of Tramways

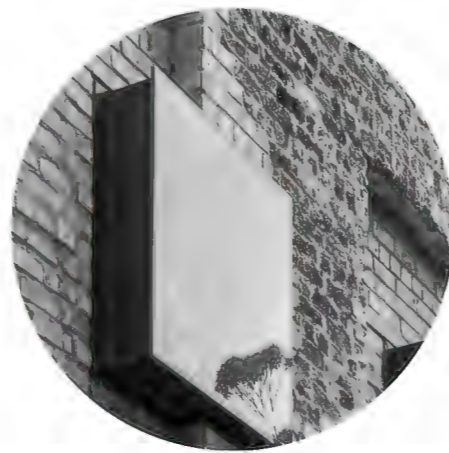


figure 102.
Installation of the new steel window in original brick work

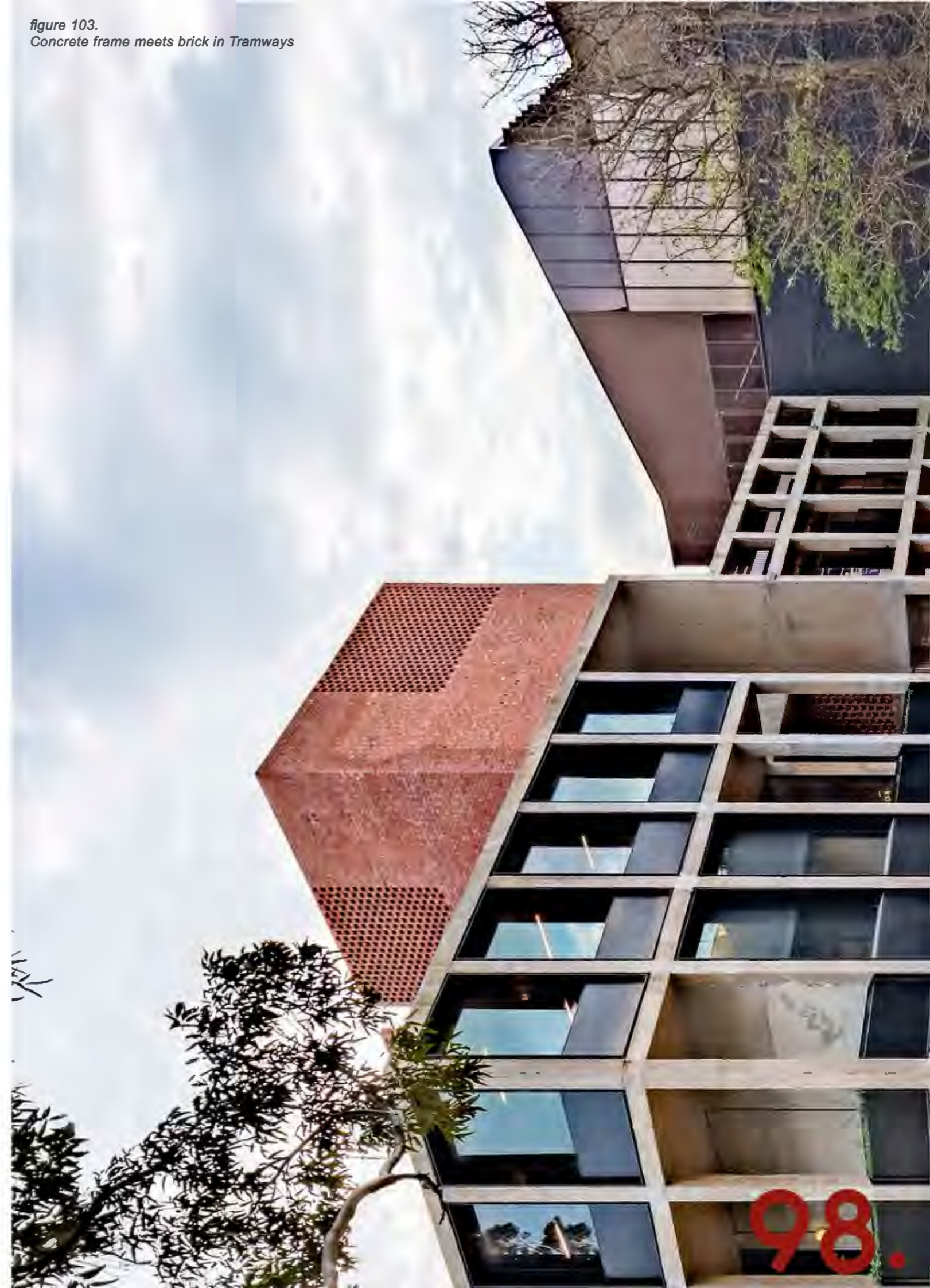


figure 103.
Concrete frame meets brick in Tramways

DESIGN METHOD

Working with existing buildings, especially one with historic significance, it is important to identify key values that a building has to offer and establish the challenges which come with the building. Old Castle Brewery is a forgotten building but with potential for adaptation to gain back its old values.

There are many challenges regarding this building; challenges such as making the building more accessible and attractive to the public eyes or establishing better circulation; however, these challenges can become opportunities for transformation and improvement of the building and become key ideas to unlock the existing building.

in an effort to navigate the design process, following steps was establish as guidelines:

Renovation – identifying components of the building which through adaptation could develop into more efficient and functional elements in order to improve the overall state of the building.

Preservation – Parts of the building which should remain untouched for a variety of reasons such as historic significance or function.

Demolition – identifying elements of the building which are no longer beneficial to the overall state of the building, thus through demolition they could enhance circulation, connectivity, etc.... and improve the condition of the building.

Insertion – lastly, exploring the possibilities of new interventions.

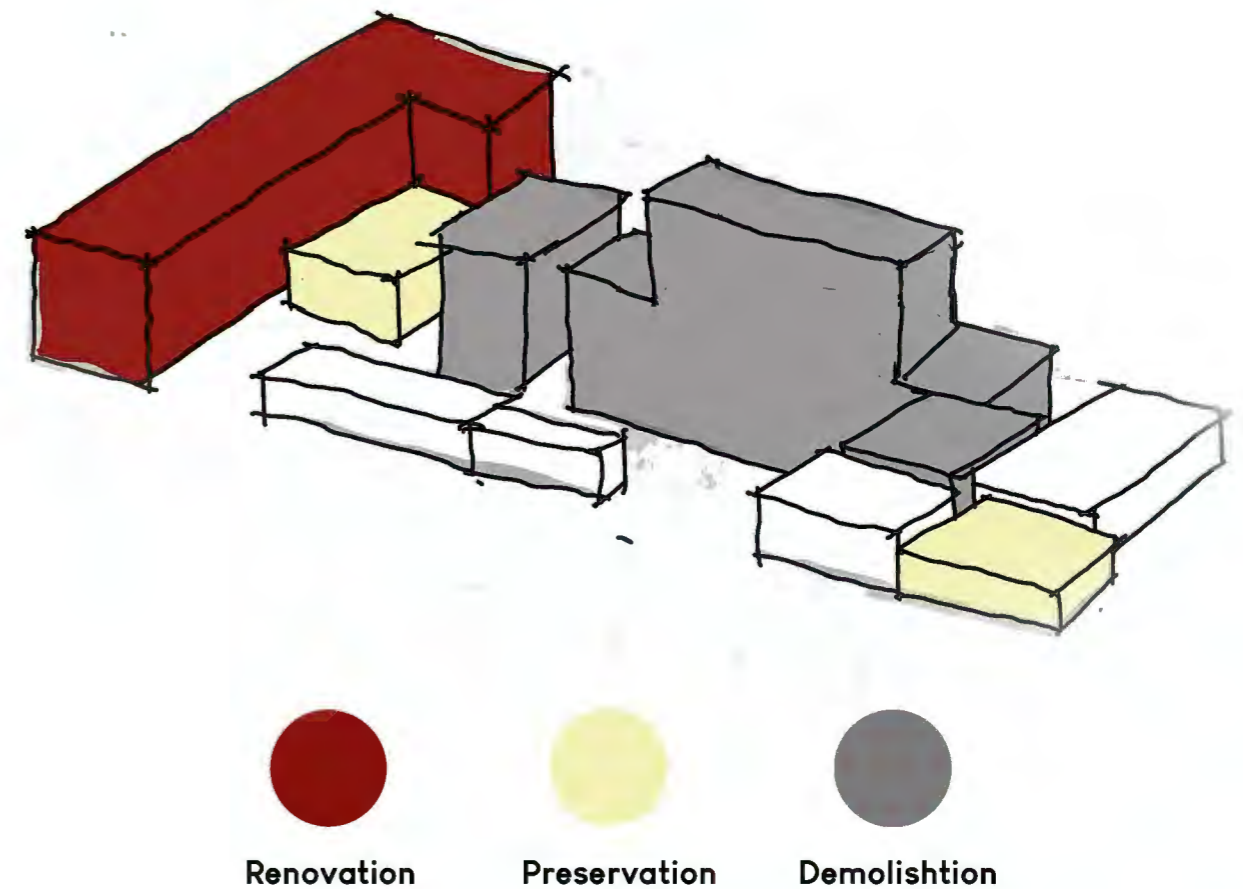
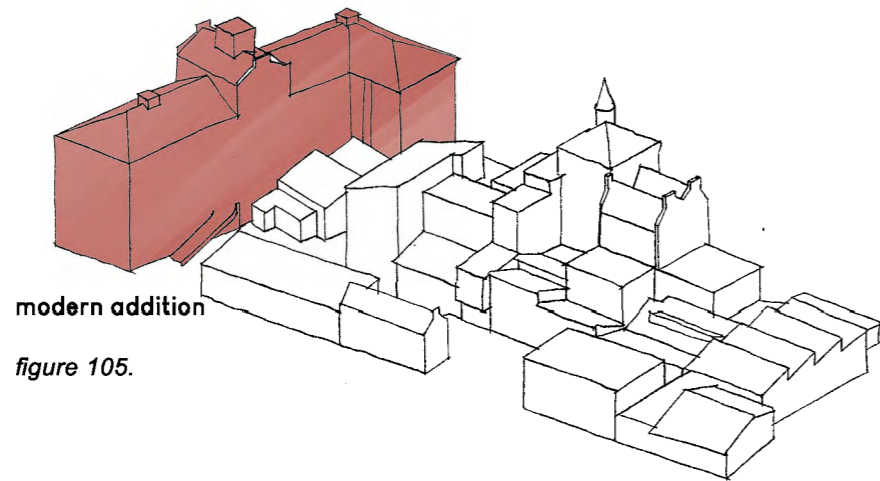


figure 104.

DESIGN DEVELOPMENT

This section of dissertation is about exploration of design intentions. As it was indicated previously, four steps were established as guidelines to direct design actions. After several studies, the latest addition to the complex, because of its reliable structure, large floor to floor height, position alongside the ramp and lack of historic significance in comparison to remaining parts of the complex, offered potentials as the key focus for adaptation purposes and to transform into an educational space for TCKs.



modern addition
figure 105.

However, since the complex has become so detached from the remaining of the precinct, the greatest challenge was to discover other means to provide accessibility into the building. The modern addition due to its position alongside the Lower Church Street ramp offers opportunities to form a new entry point into the building

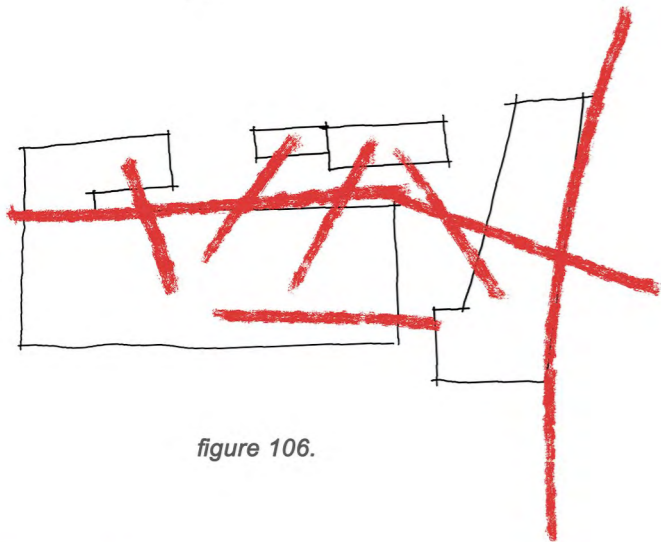


figure 106.

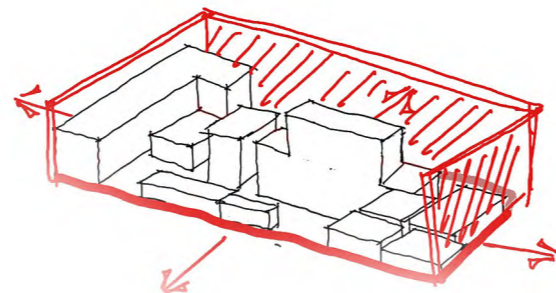


figure 107.

Through this action the third floor of the building will transform into a public space where main access can occur. Nevertheless, the existing ramp requires to be renovated and extended to be more accommodating for public access.

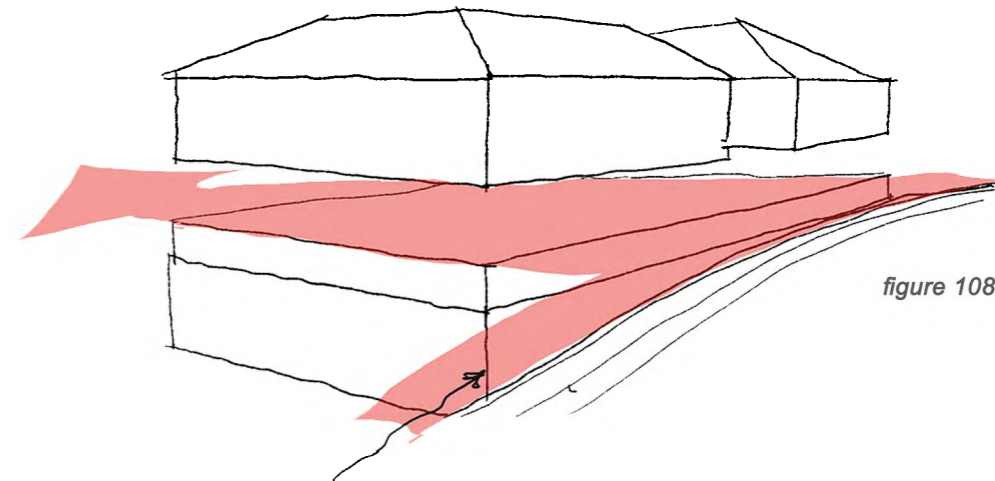


figure 108.

By cutting through the floor and transforming it into a public ground floor, the concerns regarding the uninteresting façade of this buildings could be addressed as it offers opportunity to explore new materials that can be integrated into the façade of the building. Through hybridity of materials and juxtaposition of old and new, exciting possibilities which can attract the public into the building.

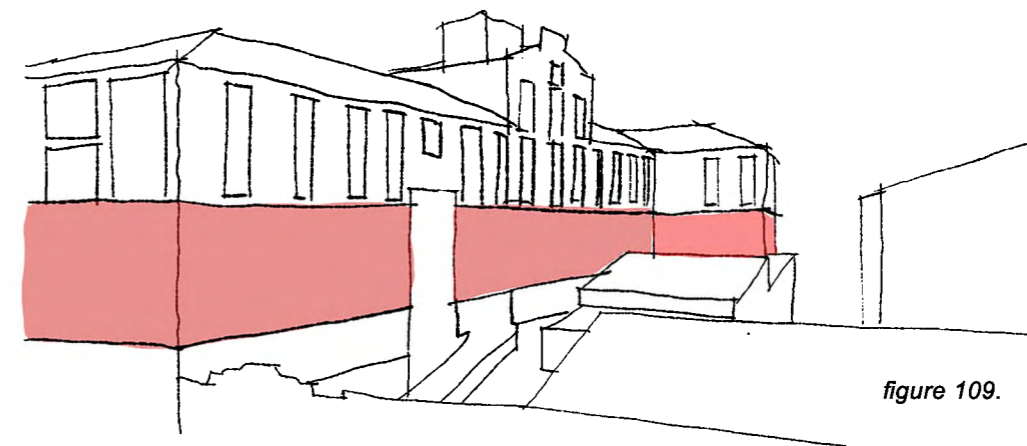


figure 109.

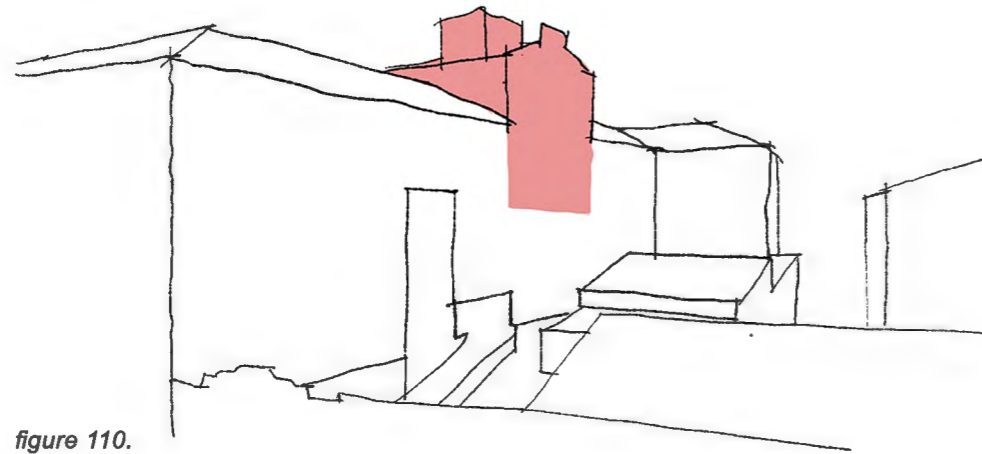


figure 110.

There is a height difference in centre of the building in comparison to the edges. The large floor to floor height of this section can accommodate for an incredible space with panoramic views for exhibition purposes and allows for different light quality to enter the building. This space could convert into the grand part of the façade where main entry takes place.

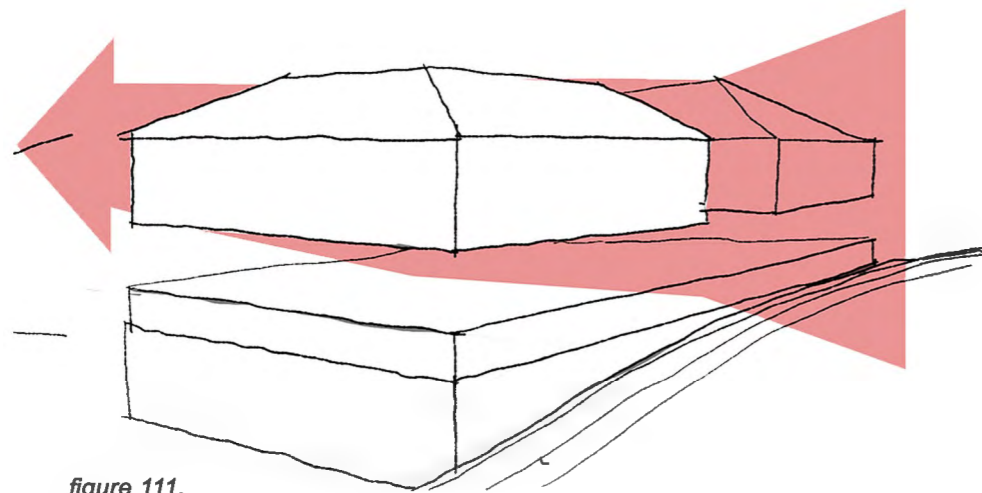


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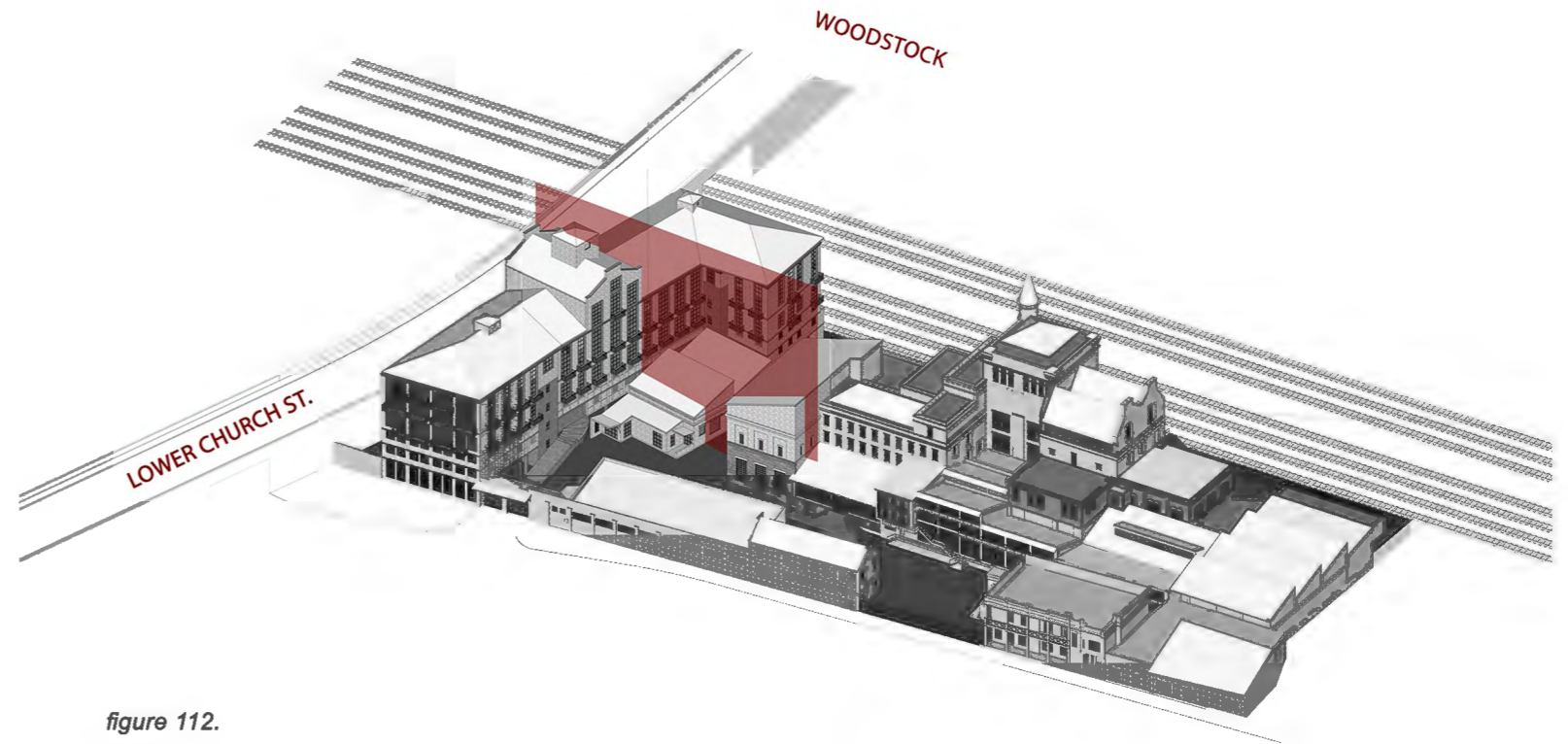


figure 112.



figure 113.



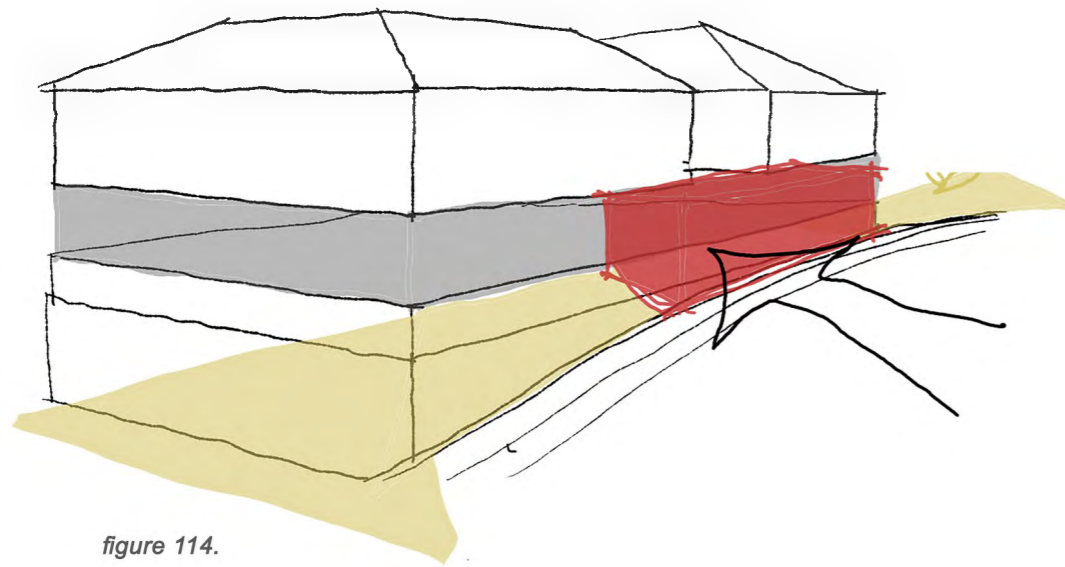


figure 114.

The impact of height could be followed through in the new entry point into the building. A new insertion can be extruded and added to create an inviting space for the public where it draws their attention. However, this invention shouldn't block coming light into ground floor of the building.

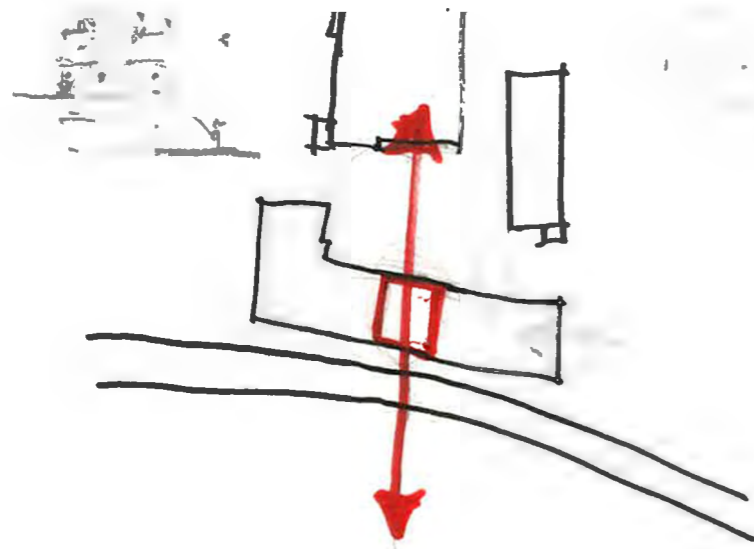


figure 115.

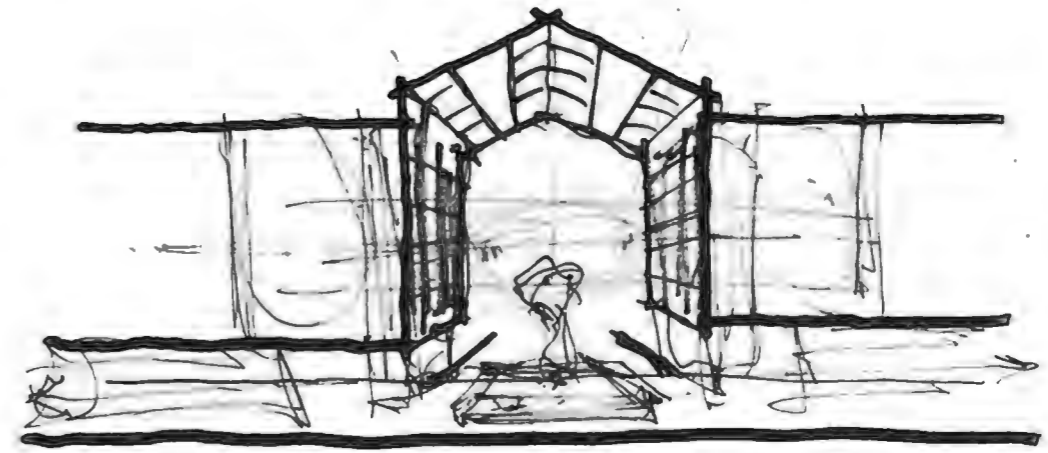


figure 116.

Exploring the central point of the building by means of sections to take full advantage of the incredible space and what the vast volume of these spaces offer. Through these volumes different types of light situations can be embodied and explored by previous investigations within the traditional Iranian architecture chapter of this dissertation. The explored methods could be expressed using the building's central point while capturing particular approaches to expressing light in vast spaces.

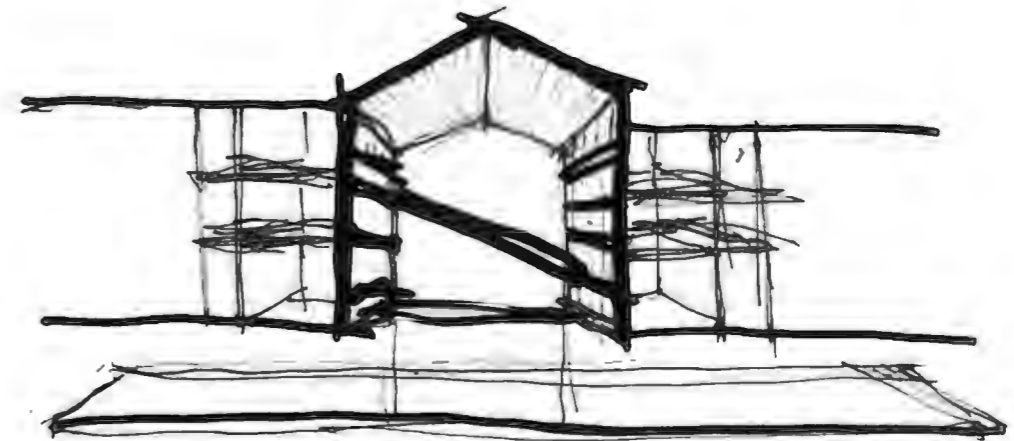


figure 117.

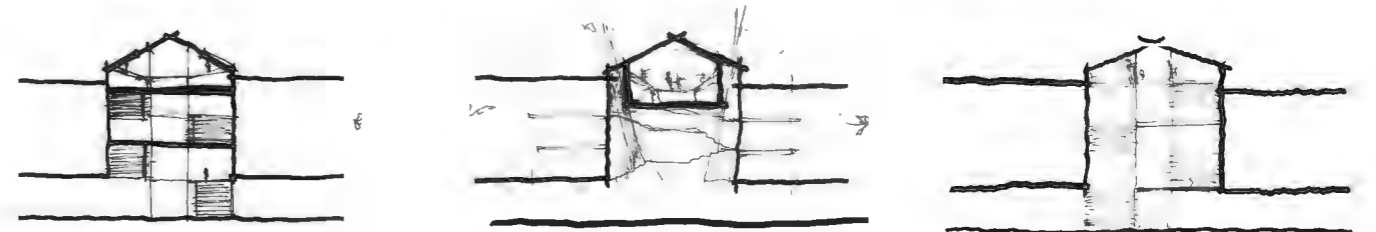


figure 118. possible conditions within the central core that can be considered and explored

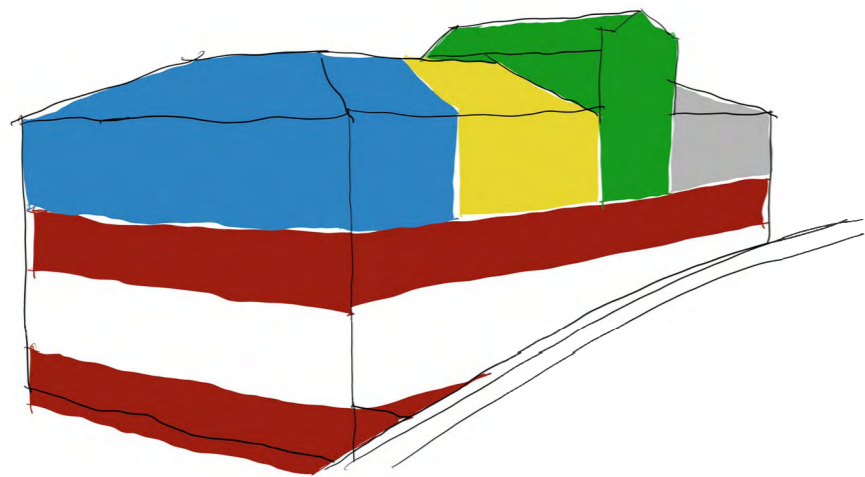


figure 119.

By categorising the centre of the building as the primary entrance into the building and exhibition space, other programs can be divided around the edges which each offer distinct views, however, by cutting through the building, the above floors would need to be revised in order to start communicating with each other better.

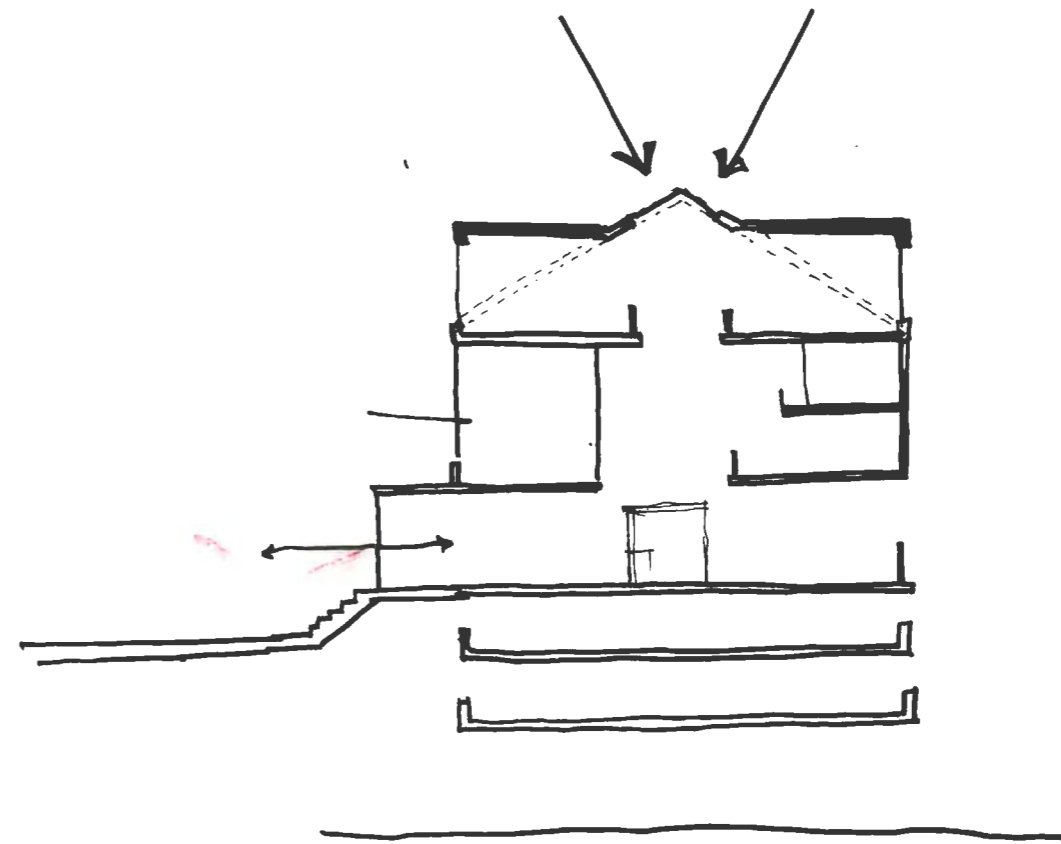


figure 120.

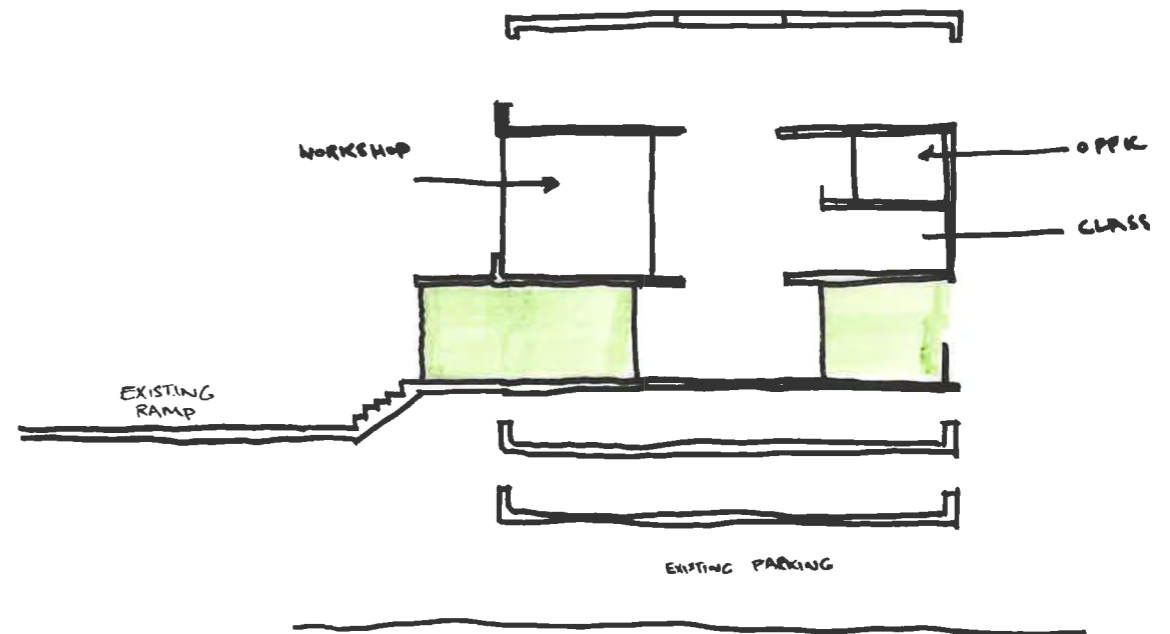


figure 121.

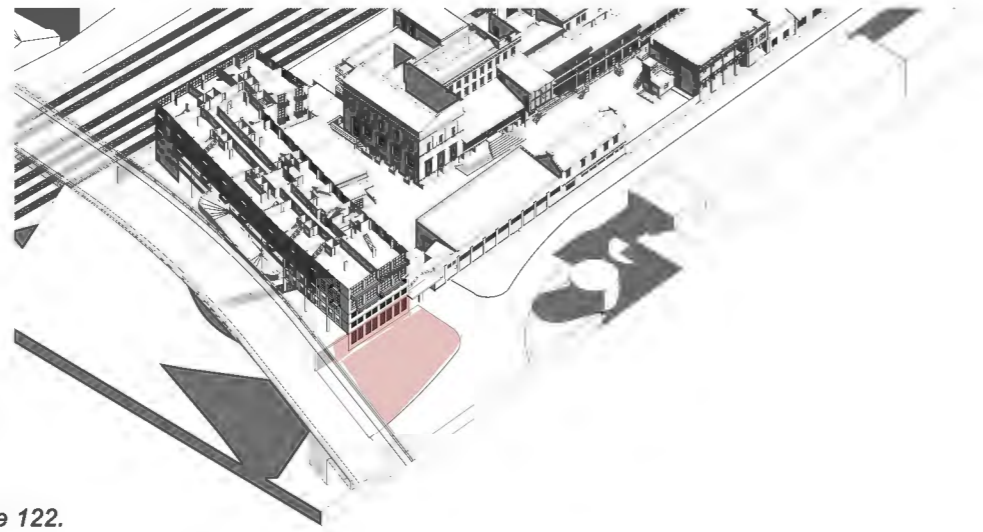


figure 122.

As mentioned earlier, the existing entrance into the building is shared with vehicular access, however this space could be reconsidered and modified into a more welcoming space by demolishing the existing walls. The facade along with its inviting plot, can be relooked at to empty a better relationship between the building and vehicular route (figure 122).

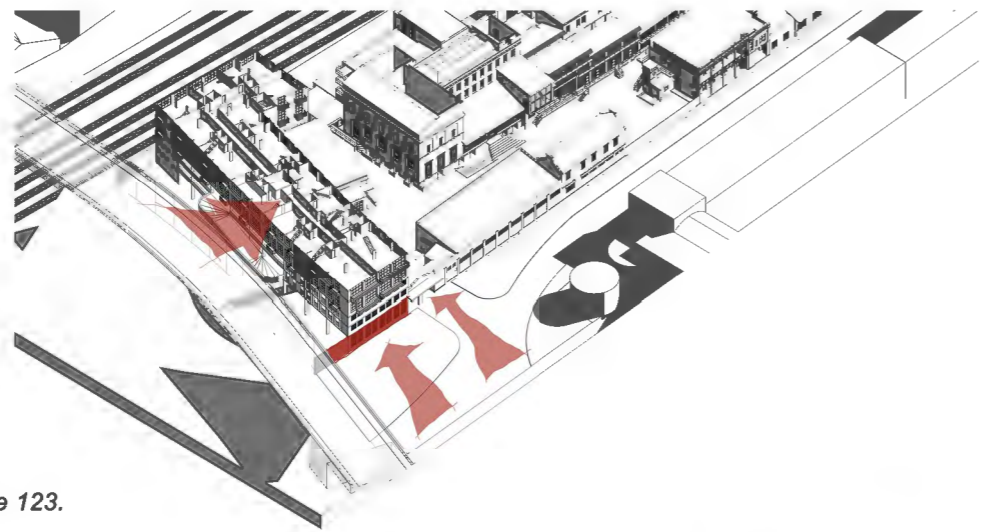


figure 123.

This creates an exciting space into the building, and offers new opportunity for new intervention that provides new activities which can attract pedestrians into the building and create traffic in the area. Access points are identified in figure to highlight the buildings entry points and its surroundings (figure 123).

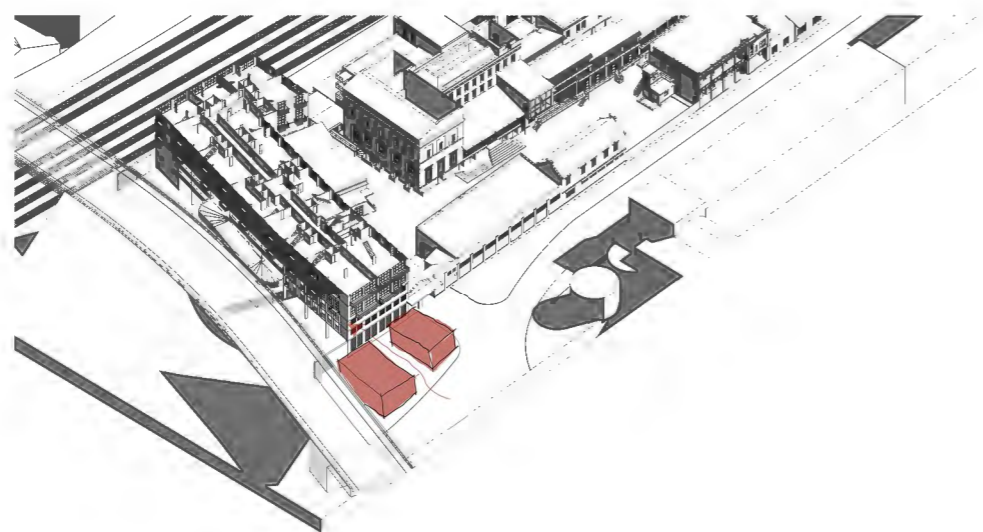


figure 124.

Lastly, evaluating the entrance calls for opportunity to make an insertion. the Insertion could be an element that invites and expresses way into the building (figure 124).



figure 125.

DESIGN DEVELOPMENT

The next phase will conclude the investigation and creative exploration of this design dissertation. The project will use the basis of the gathered information and use it as tools and layers to inform the next phase of the project.

The strategies, findings, research and design proposals will be morphed, stretched and balanced to create a habitable and activated proposal for the site.

LIST OF FIGURES

04. Nathanssu,(2012), defining 'hybrid'[Online].Availableat:<https://nathanssu.wordpress.com/2012/02/17/defining-hybrid-precedent-studies/#comments>
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EXISTING CONDITION OF THE OLD CASTLE BREWERY

DESIGN ACTION

PRESERVATION



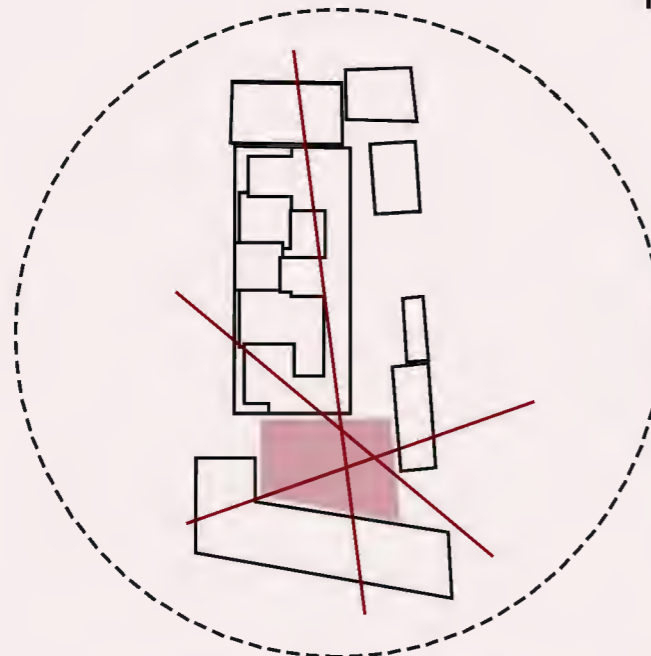
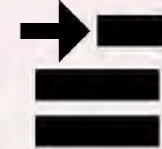
DEMOLITION



RENOVATION



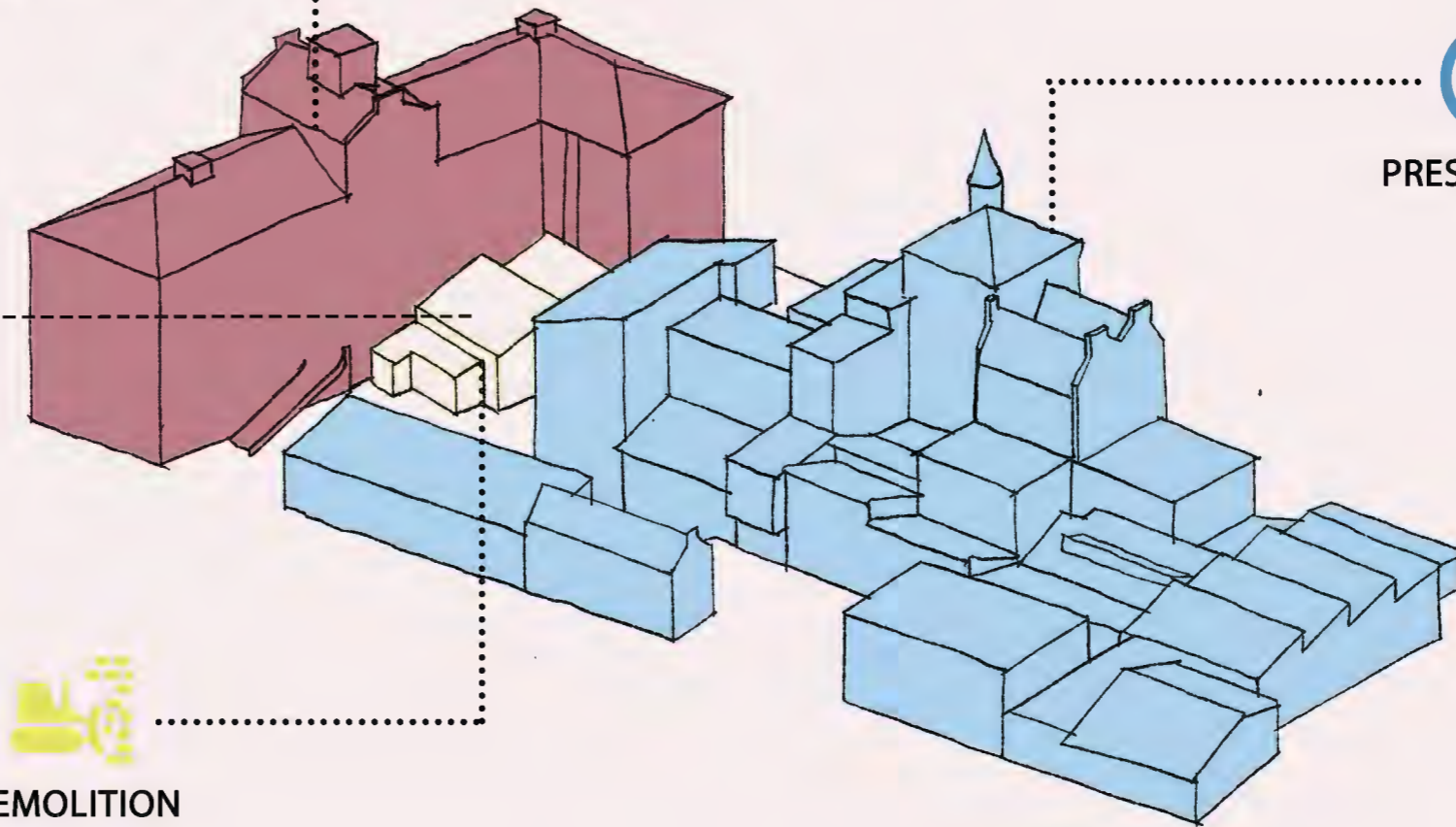
INSERTION



CREATING A COURTYARD & PROVIDING BETTER CIRCULATION



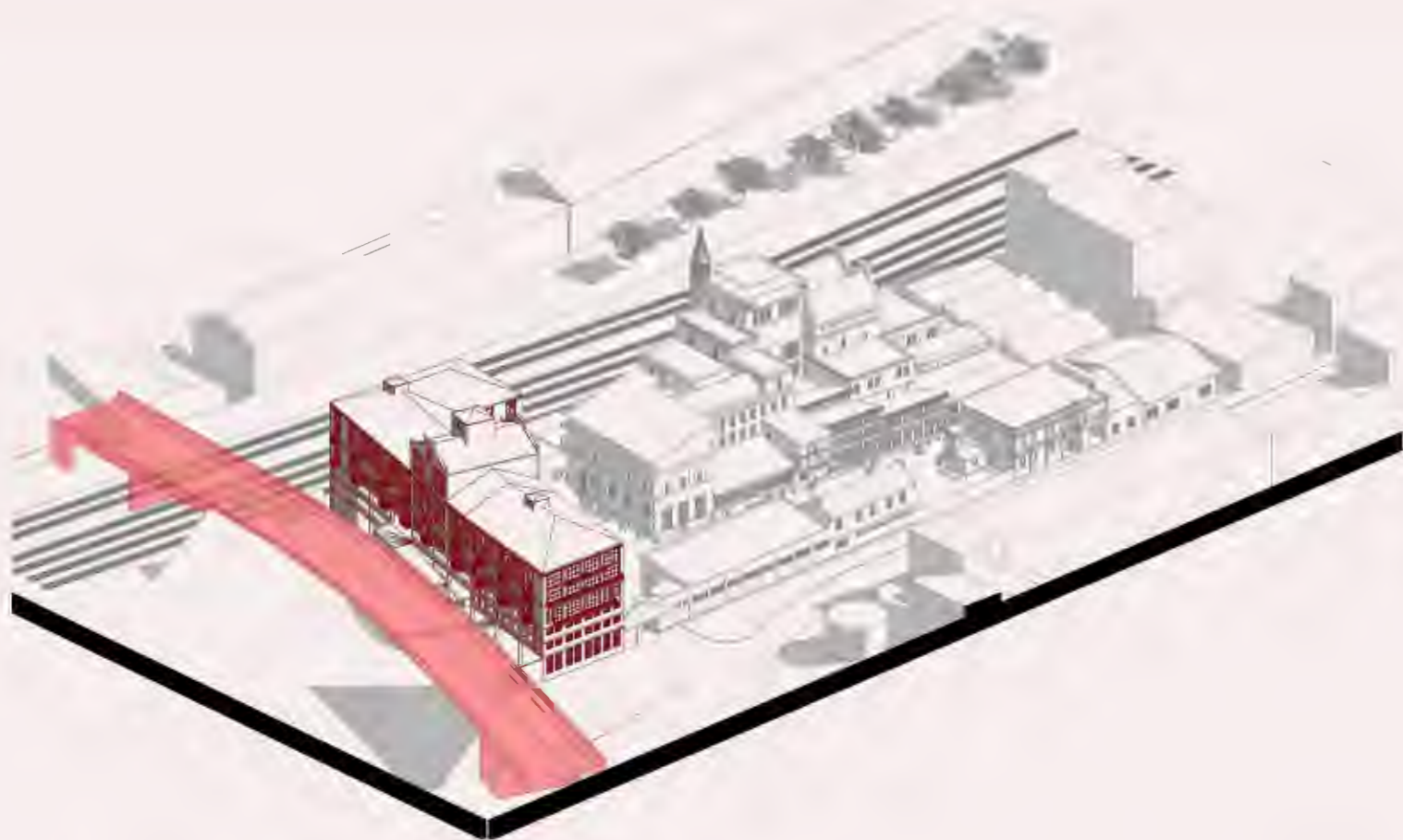
RENOVATION



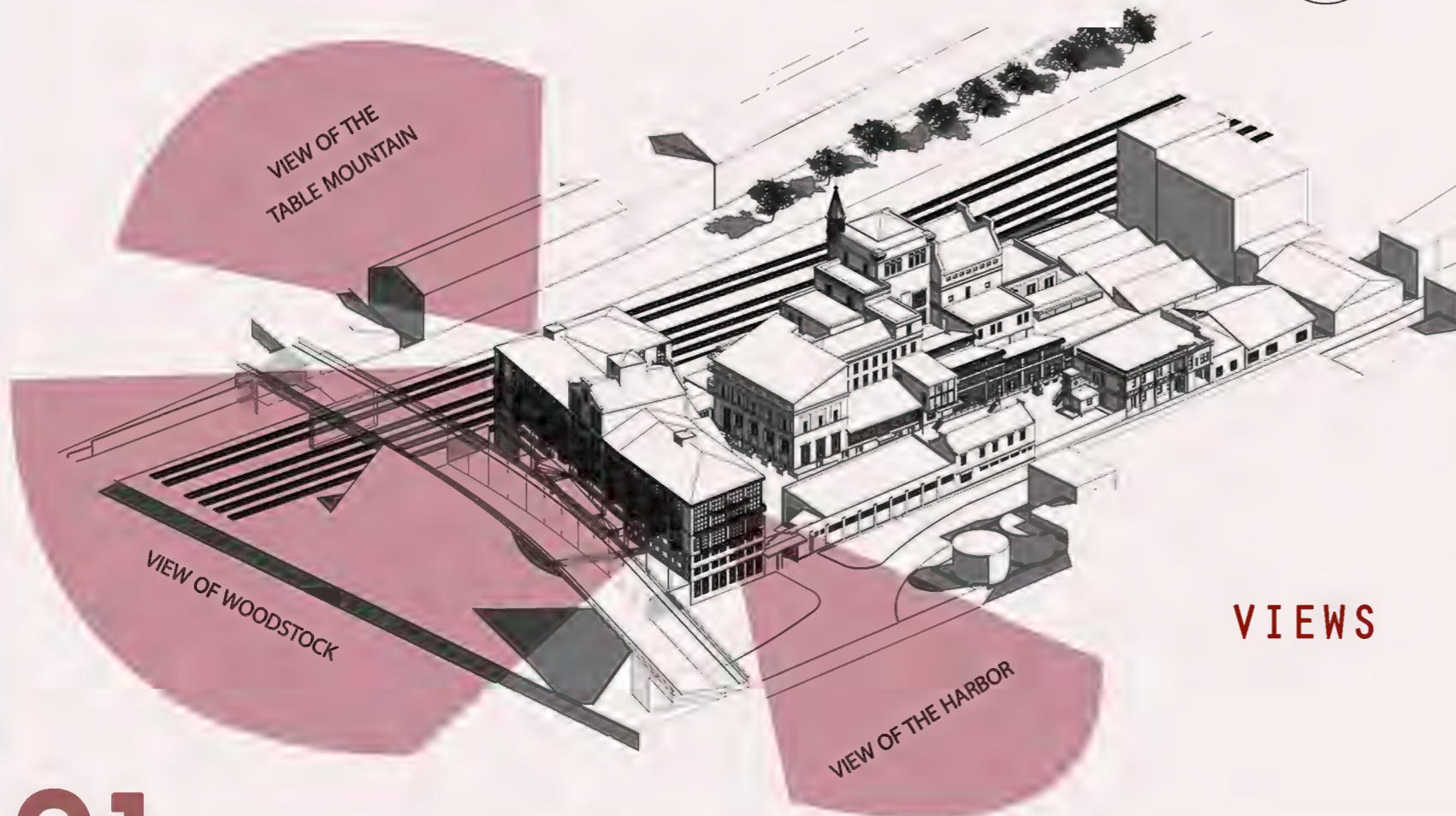
PRESERVATION



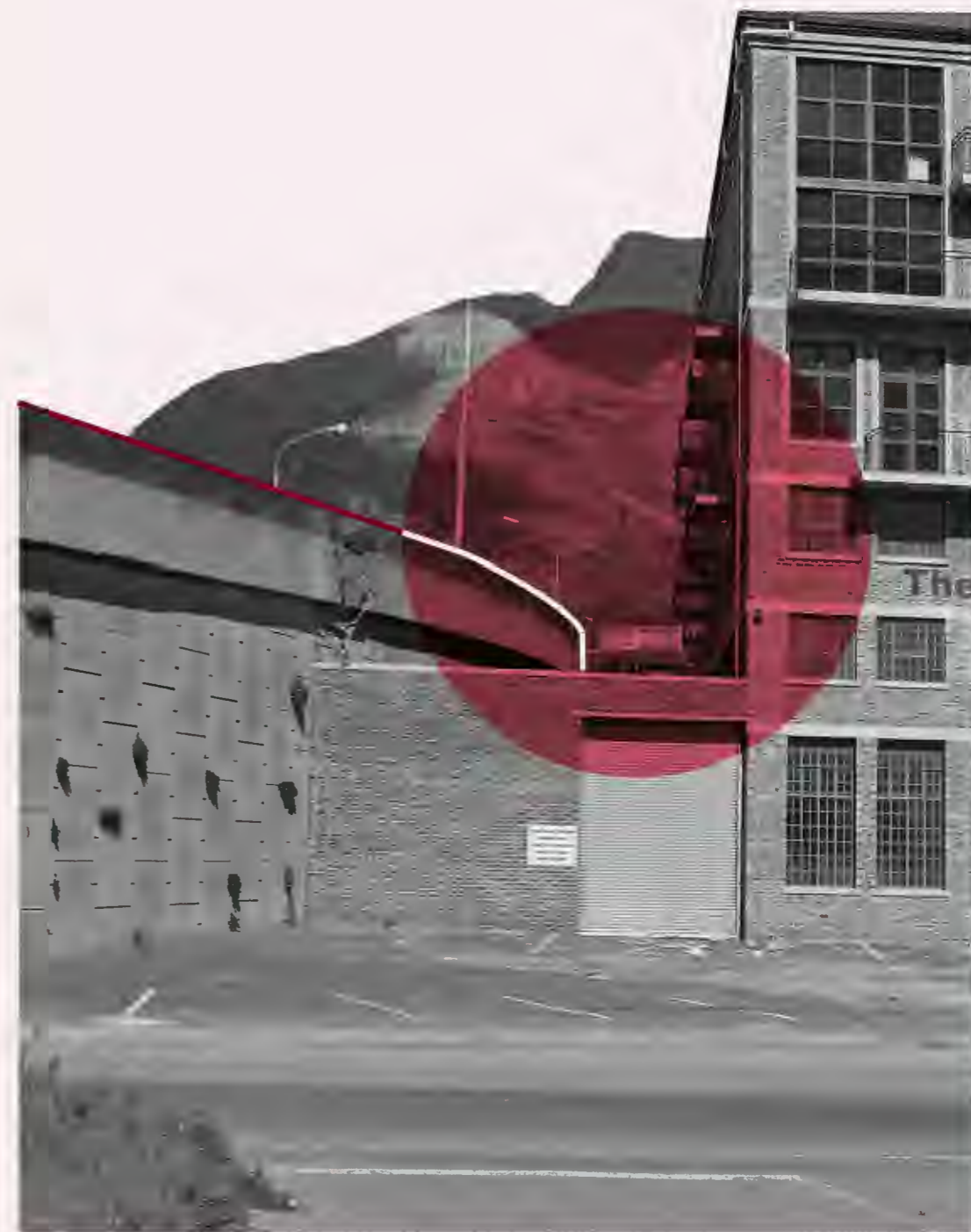
DEMOLITION



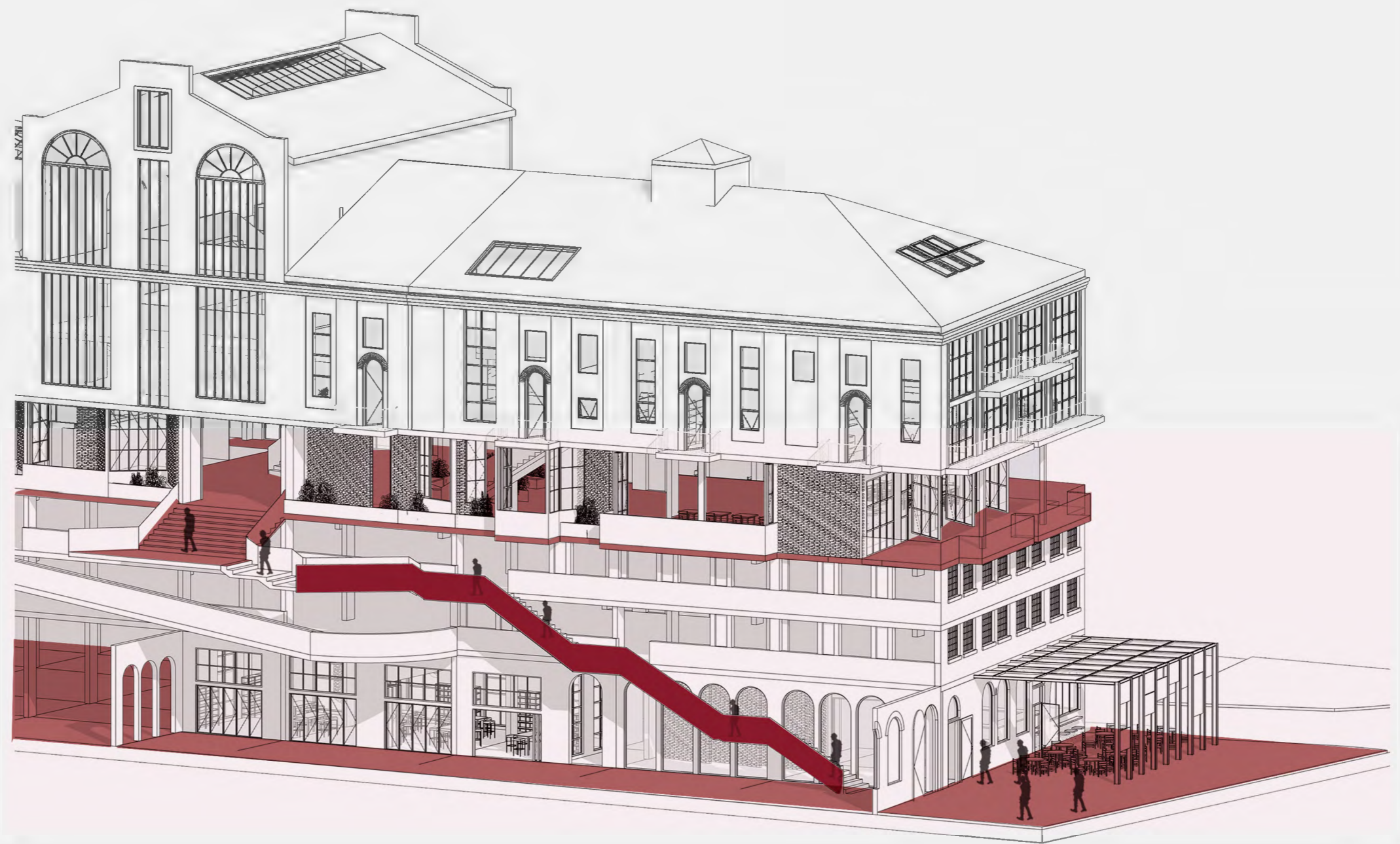
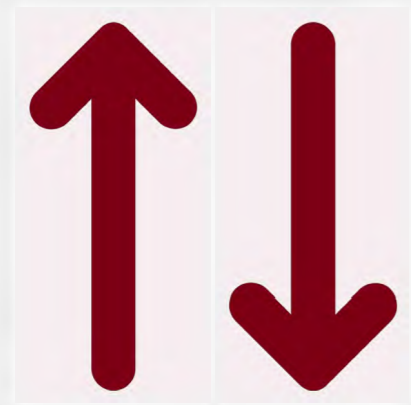
LINK BETWEEN BRIDGE & OCB



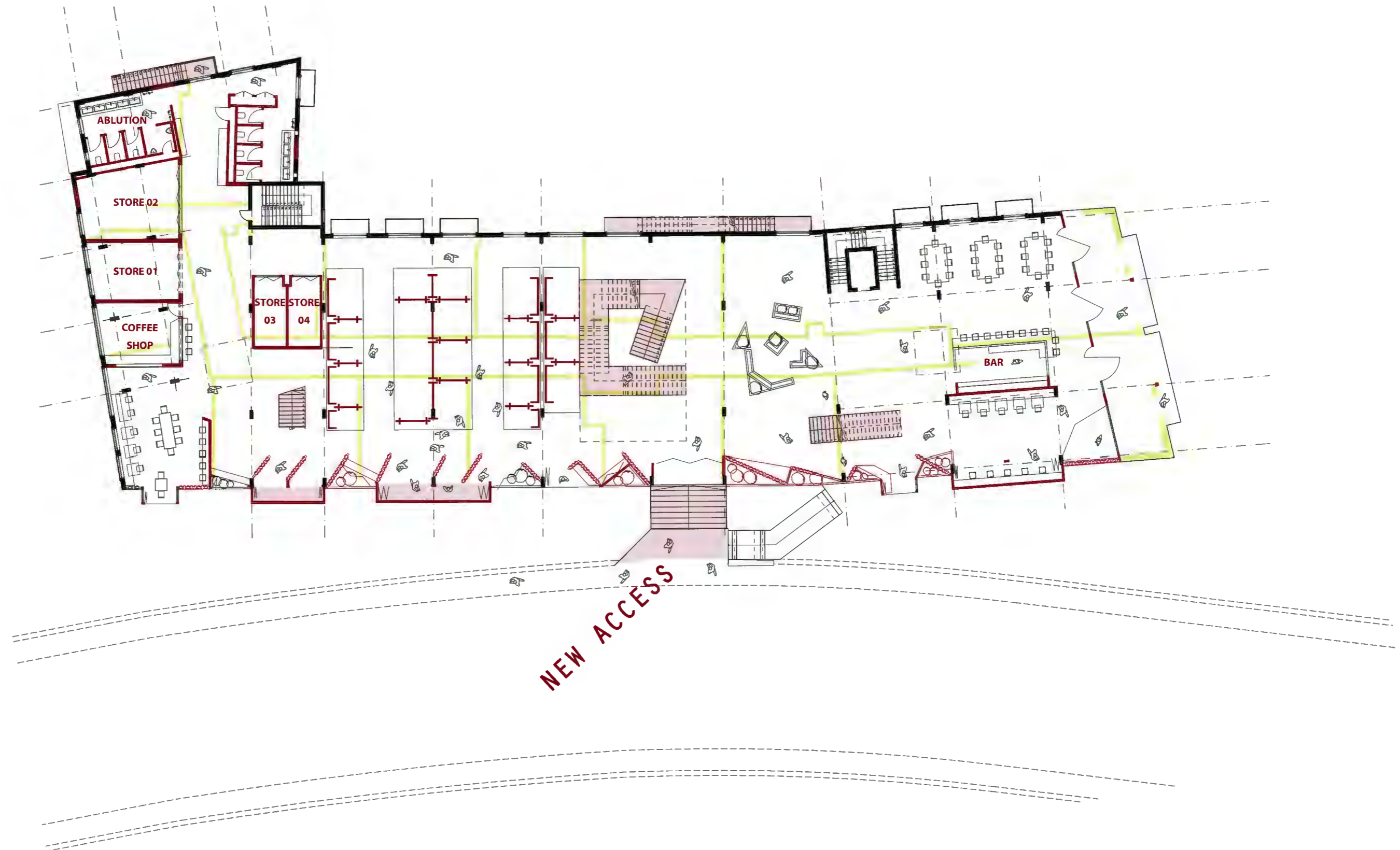
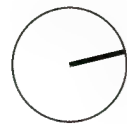
VIEWS



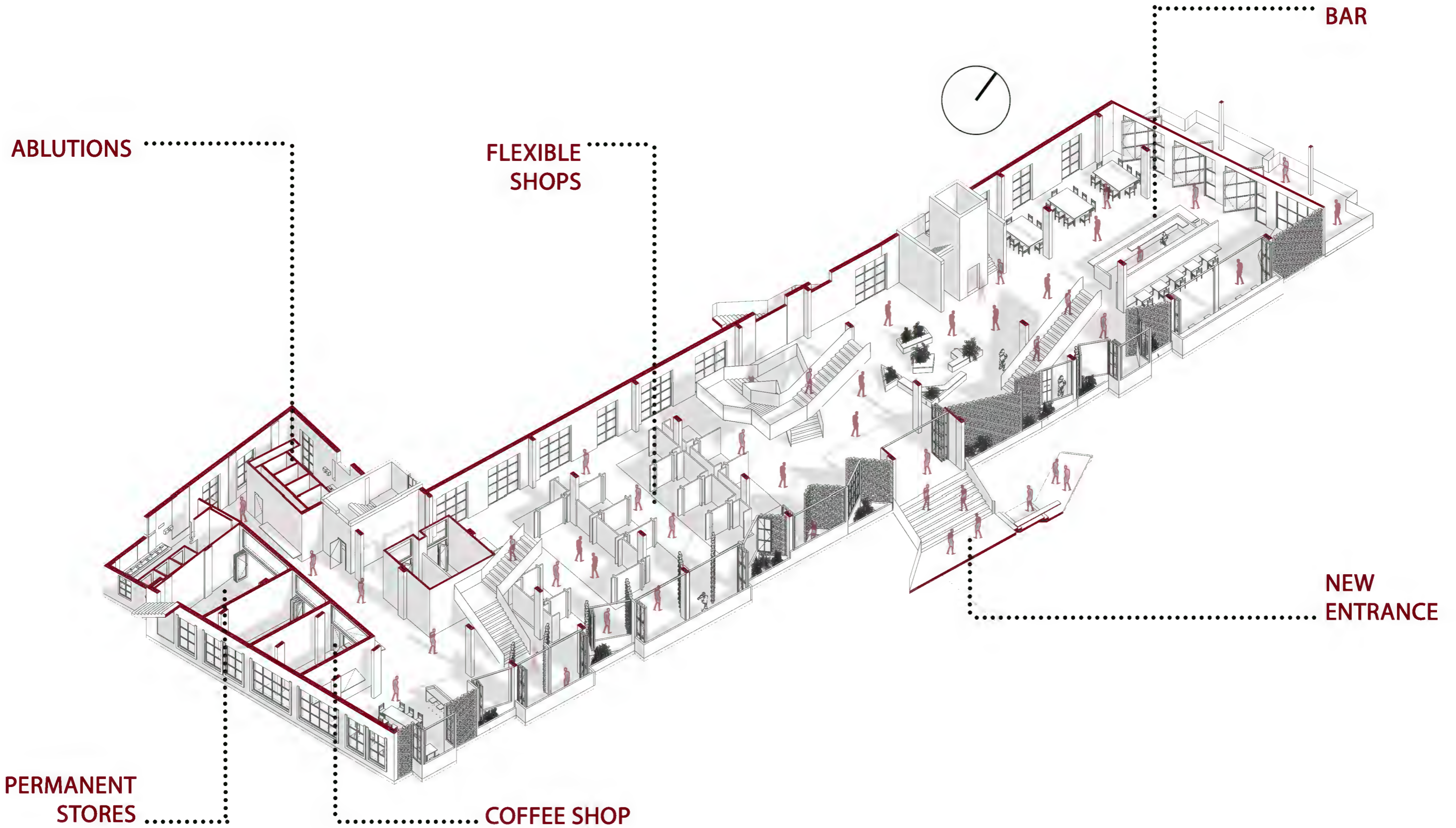
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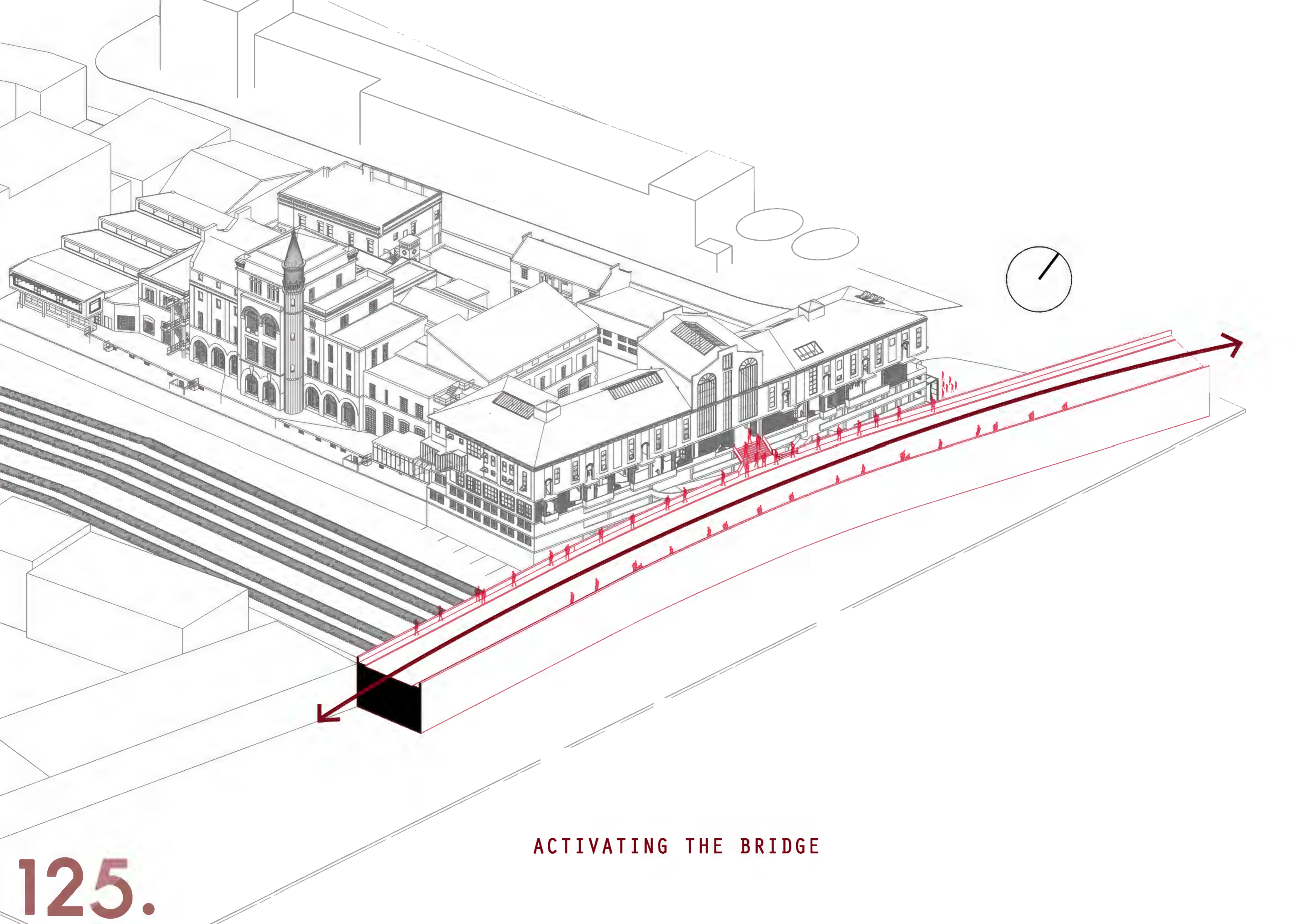
TRANSFORMATION OF THRID FLOOR TO NEW 'GROUND FLOOR'



REINVENTION OF THIRD FLOOR (NEW GROUND FLOOR)



NEW PROGRAMS | REINVENTING THIRD FLOOR



125.

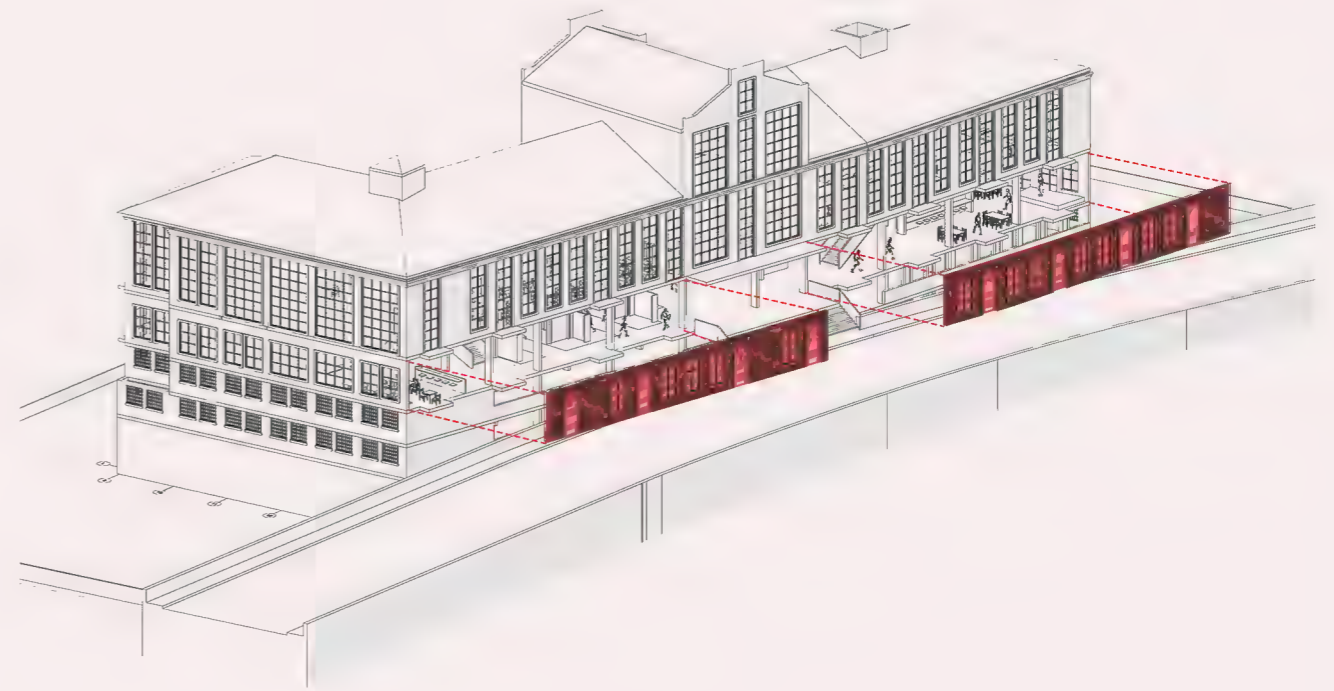
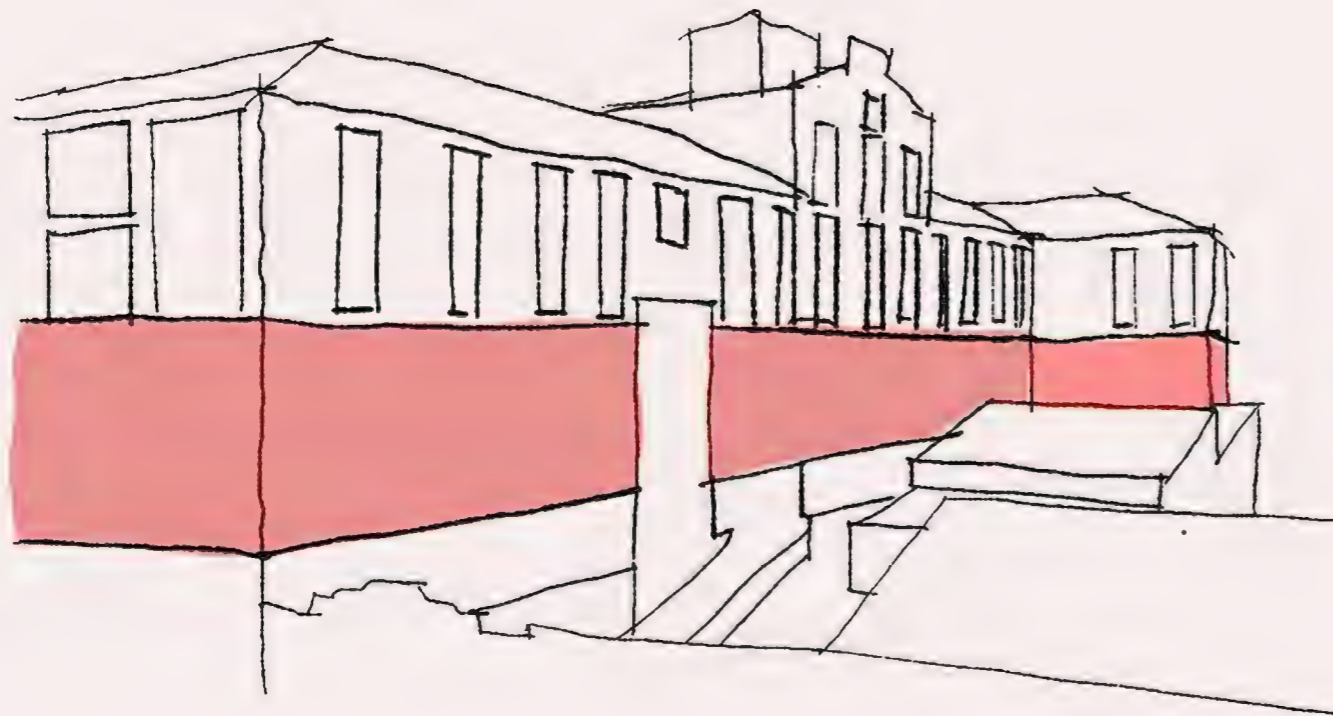
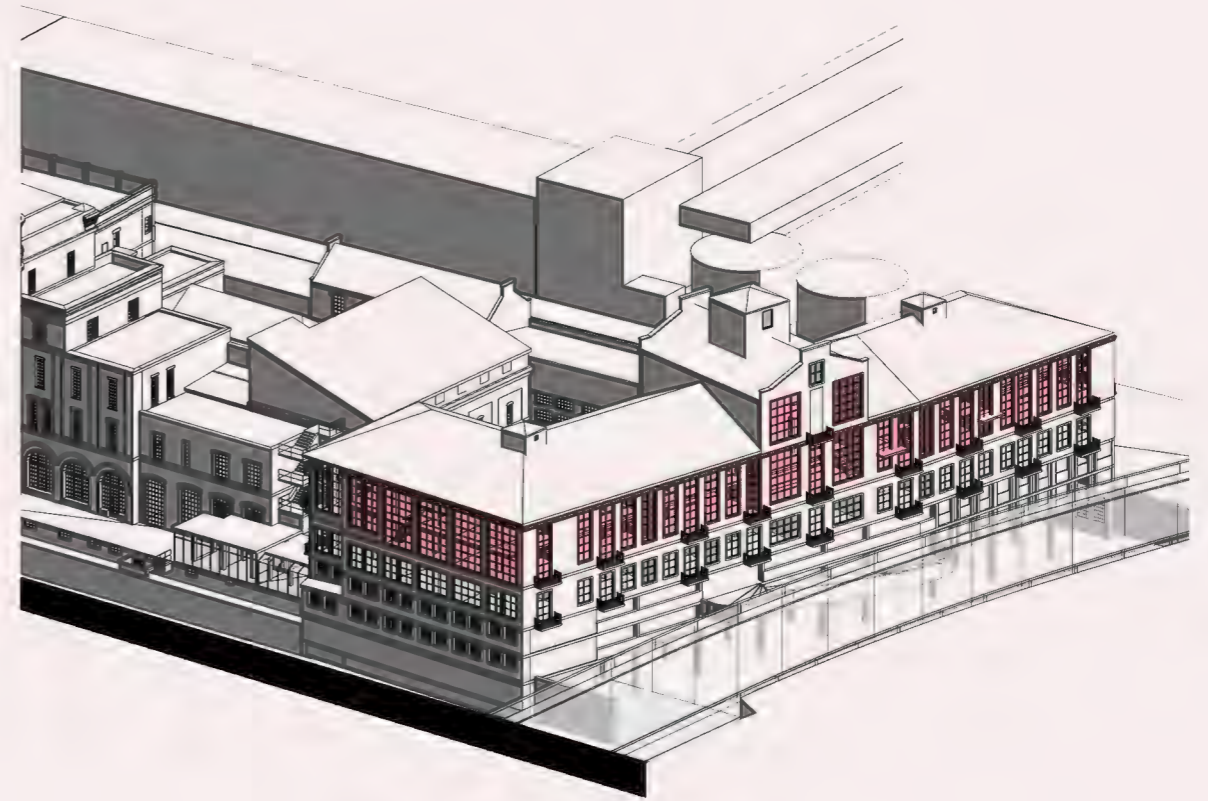
ACTIVATING THE BRIDGE



RECONNECTING THE OLD CASTLE BREWERY TO WOODSTOCK

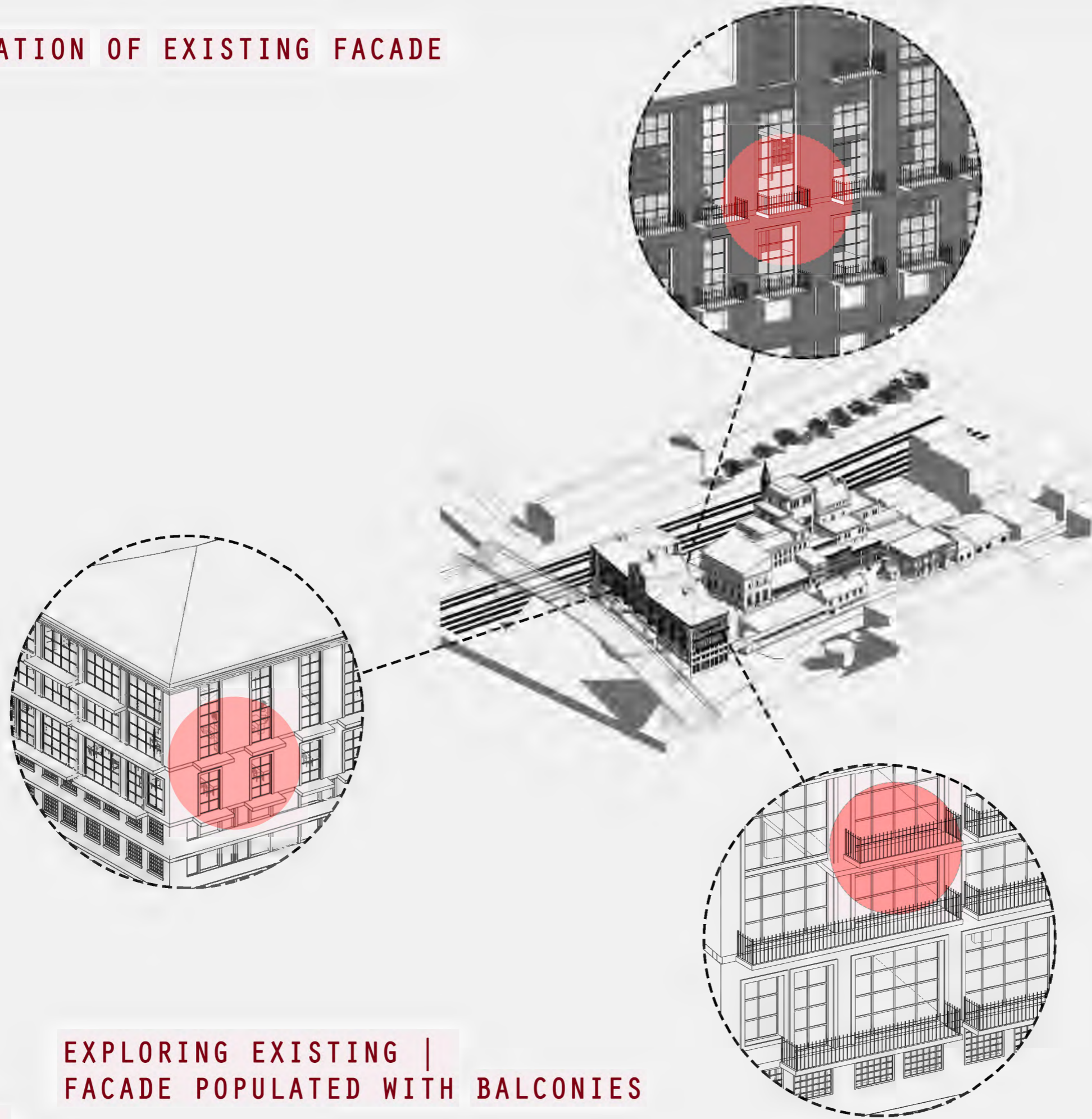


NEW ACCESS POINT INTO OCB

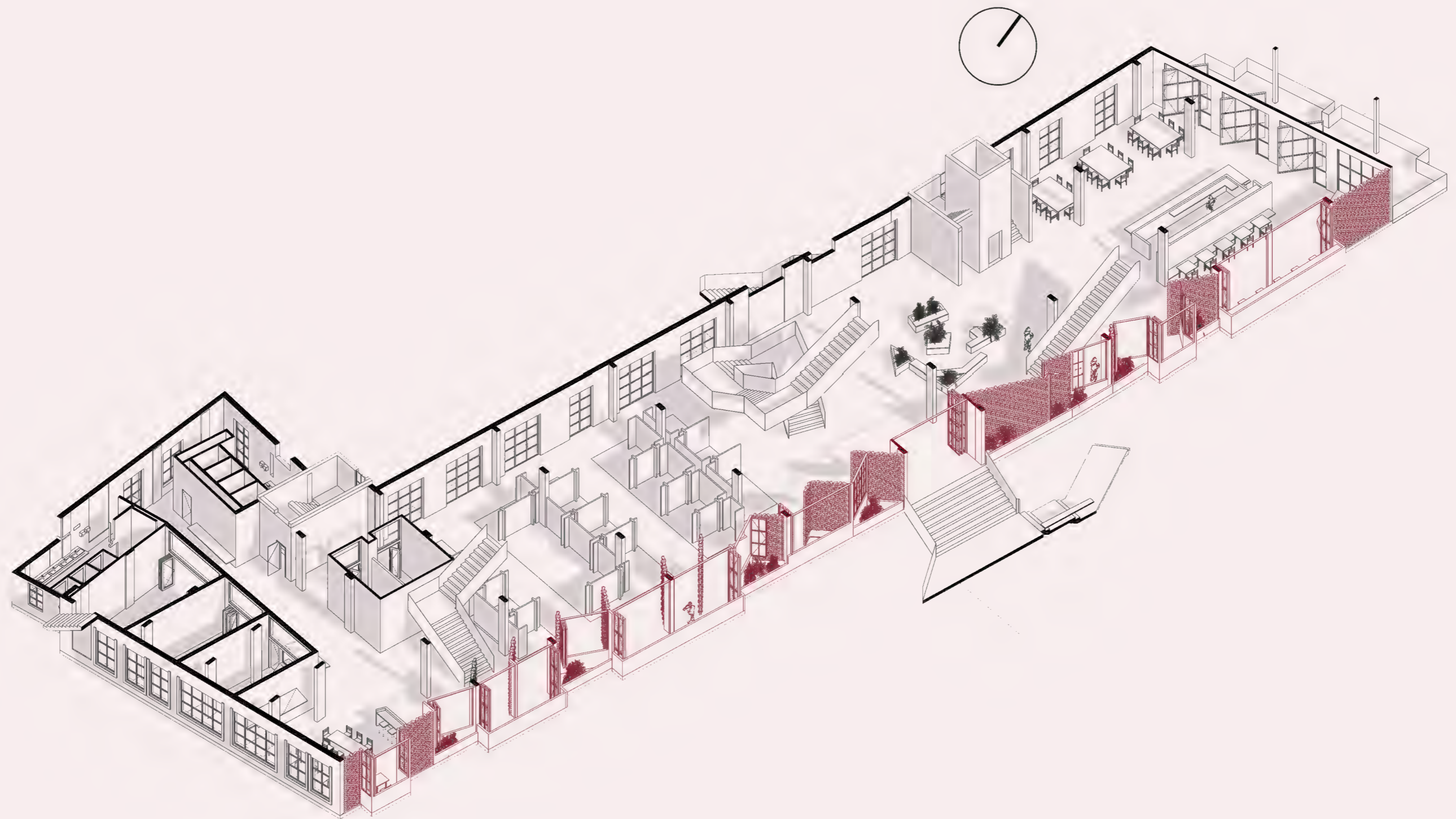


EXPLORATION OF EXISTING FACADE

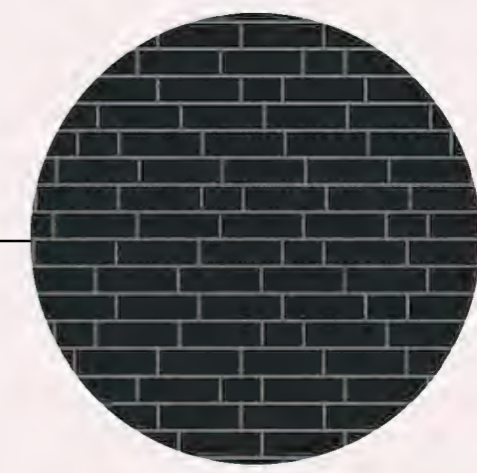
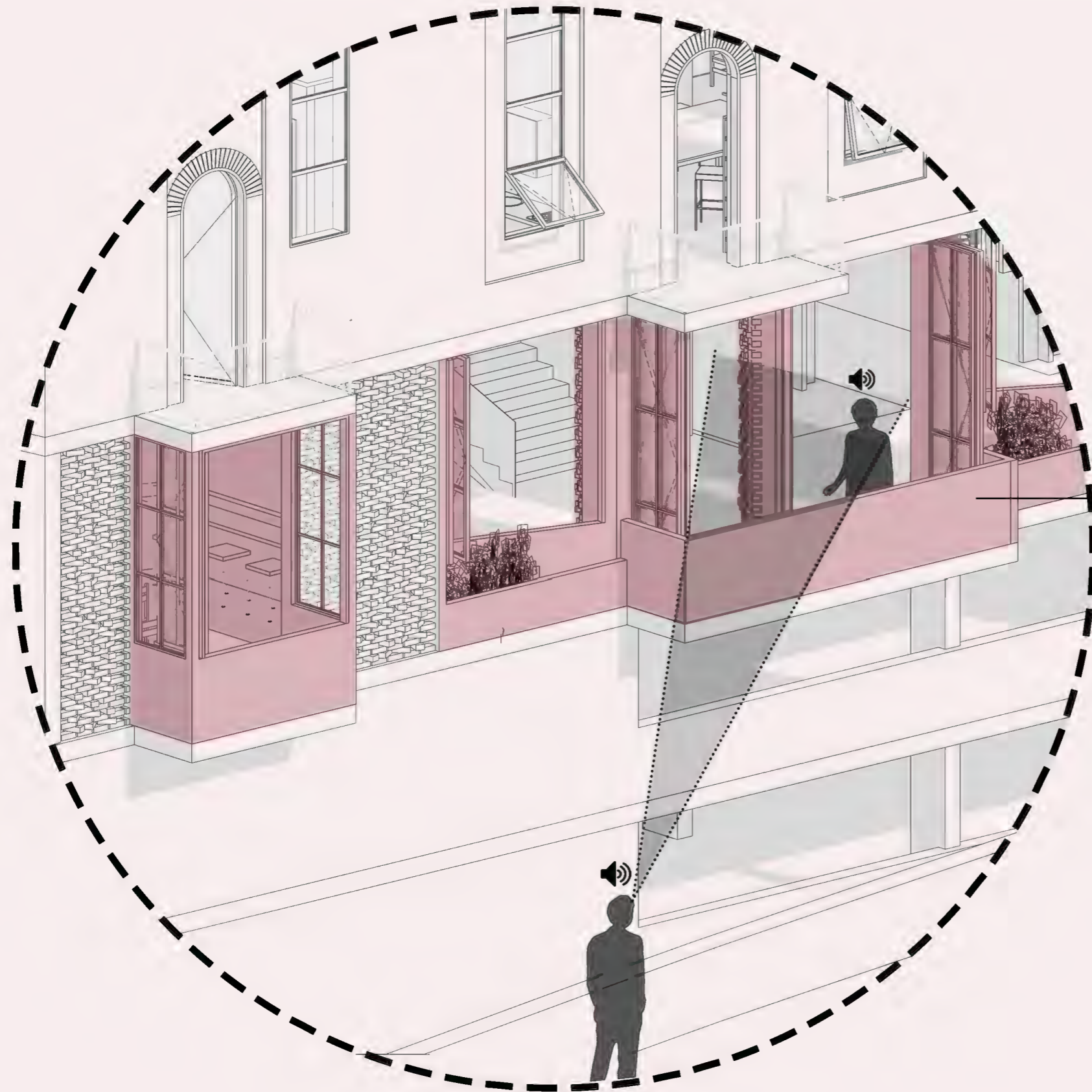
EXPLORATION OF EXISTING FACADE



EXPLORING EXISTING |
FACADE POPULATED WITH BALCONIES

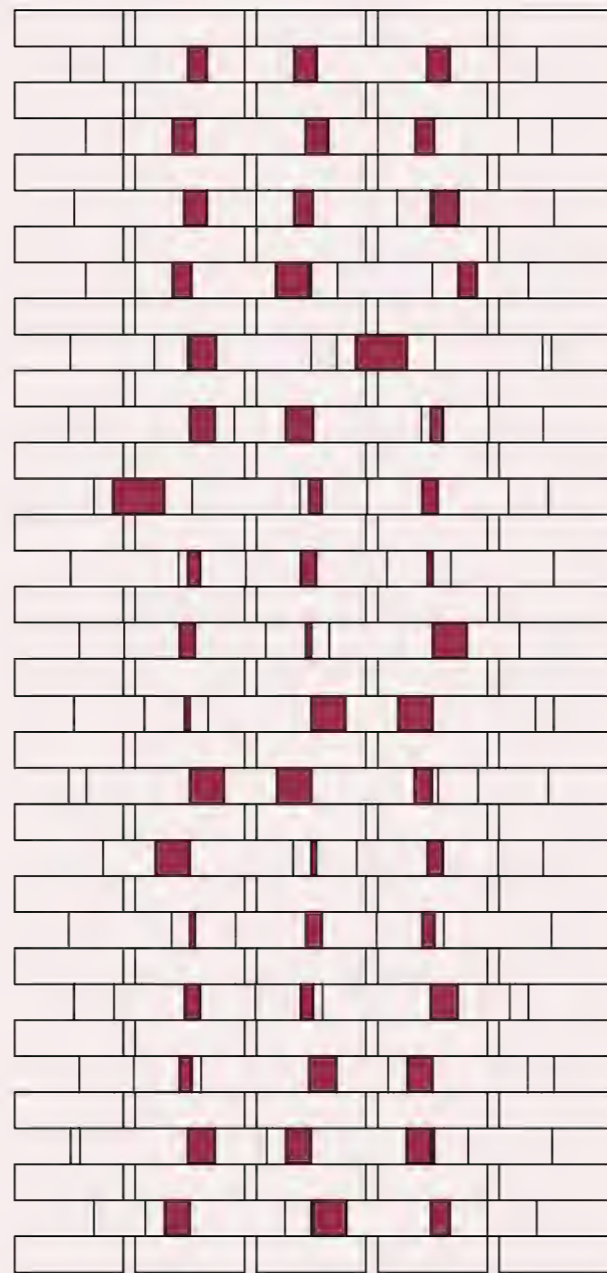
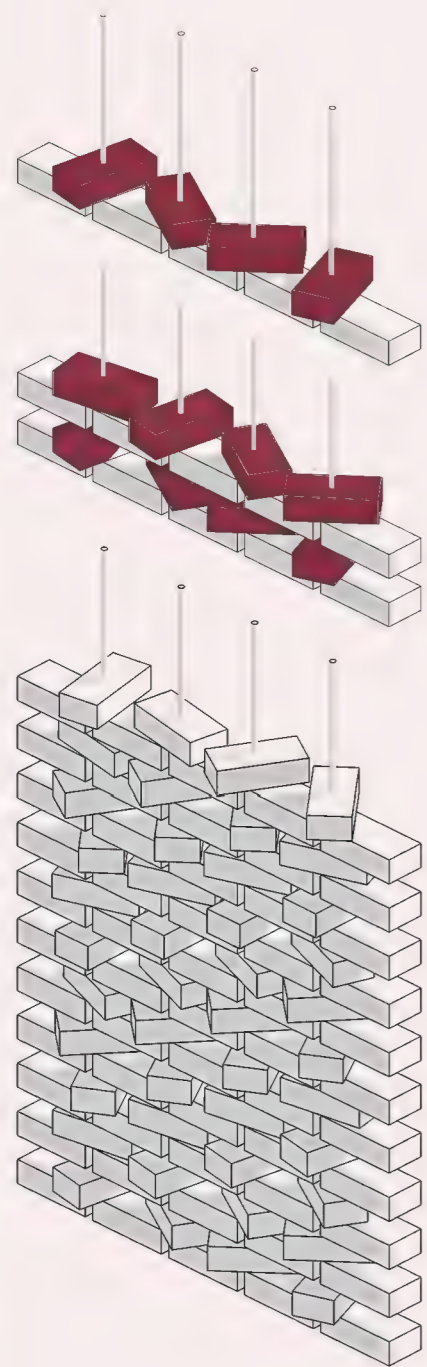


FACADE TREATMENT | REINVENTION OF THE EXISTING FACADE

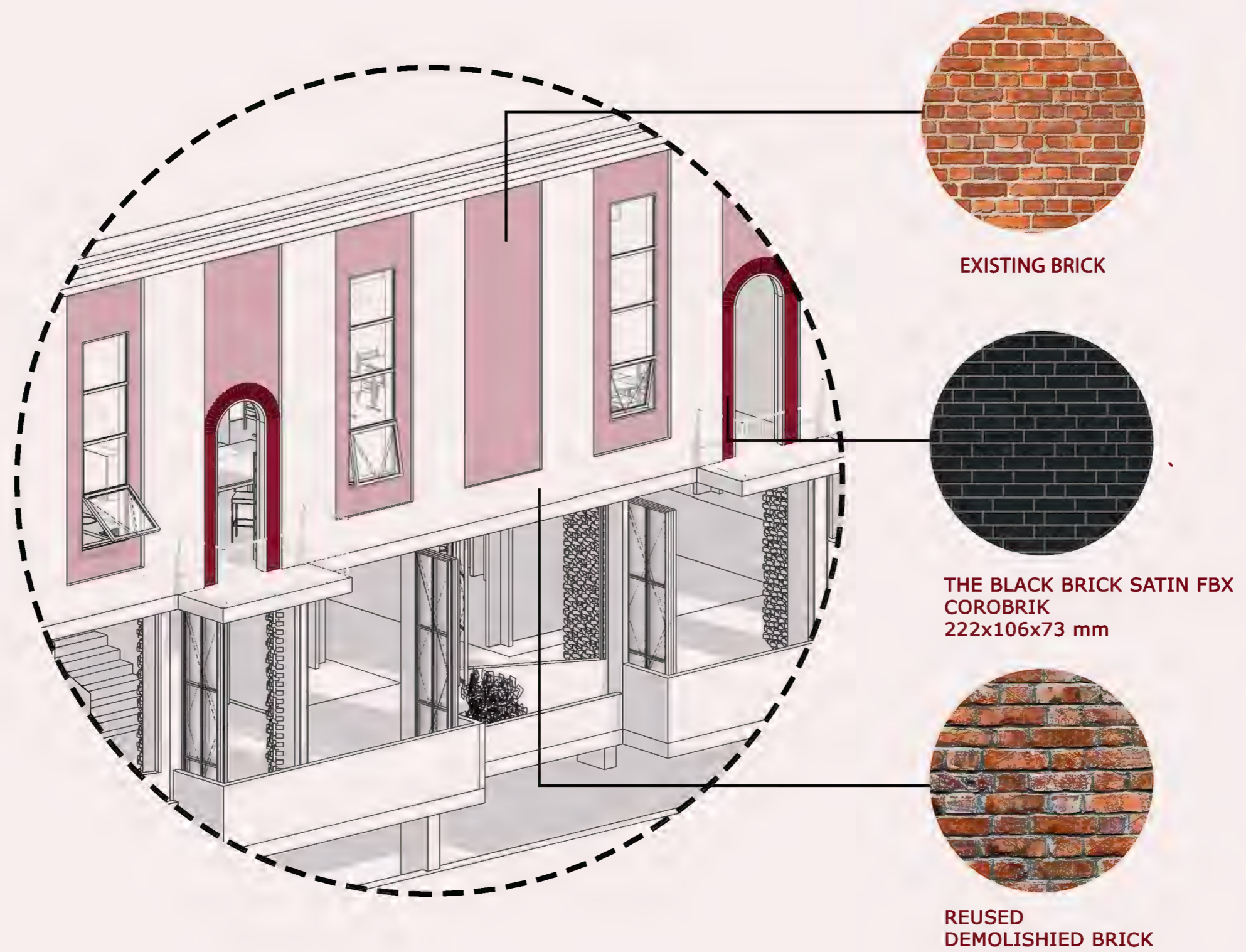


**THE BLACK BRICK
SATIN FBX**
COROBRİK
222x106x73 mm

FACADE TREATMENT | INTRODUCING BLACK BRICK AS THE NEW ADDITION TO OCB



FACADE TREATMENT | INTRODUCING NEW PATTERNED BRICK WALL

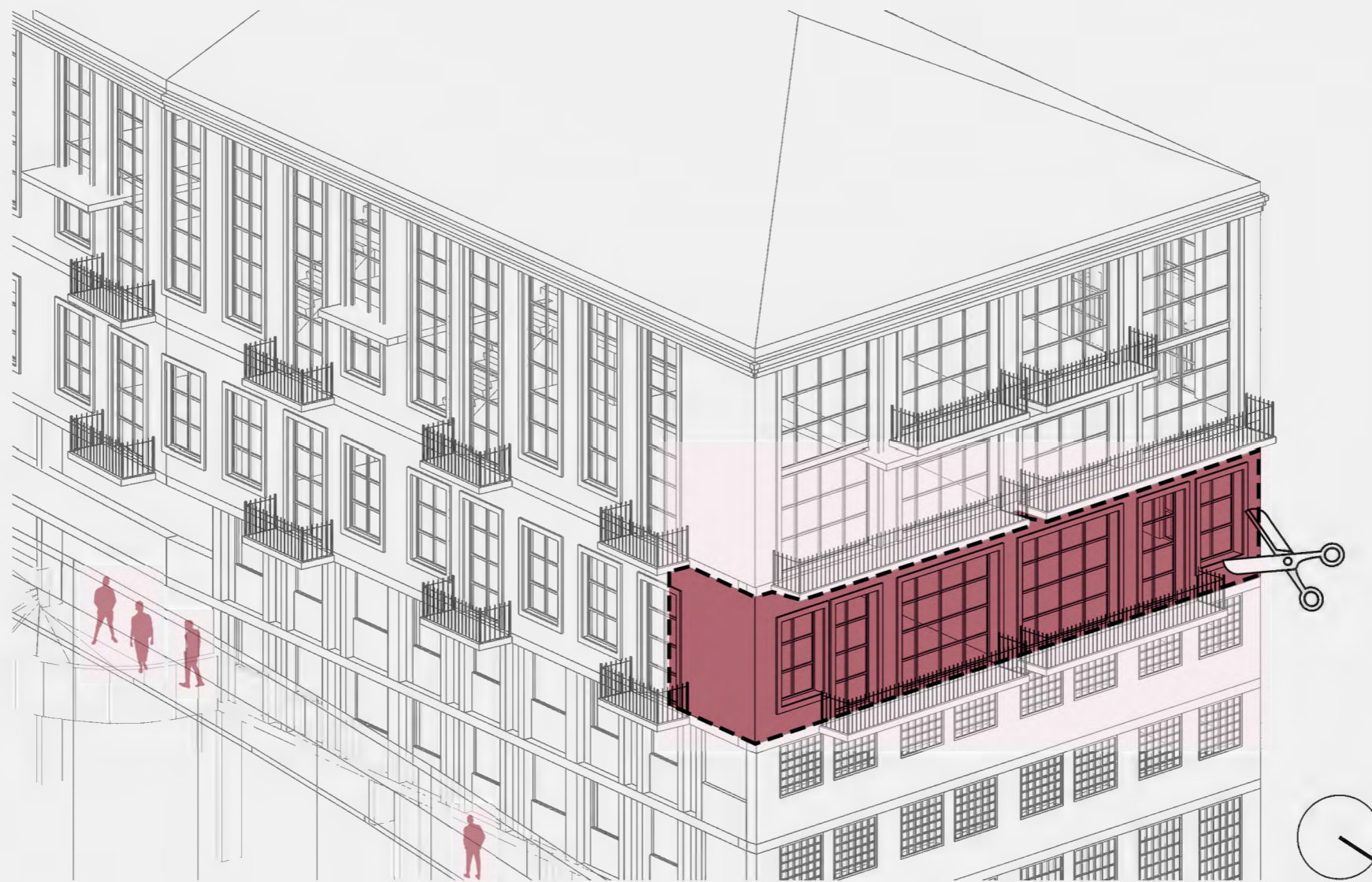


FACADE TREATMENT | RETHINKING EXISTING OPENINGS



NEW FACADE

134.



FACADE TREATMENT | GENERATING BALCONY SPACE



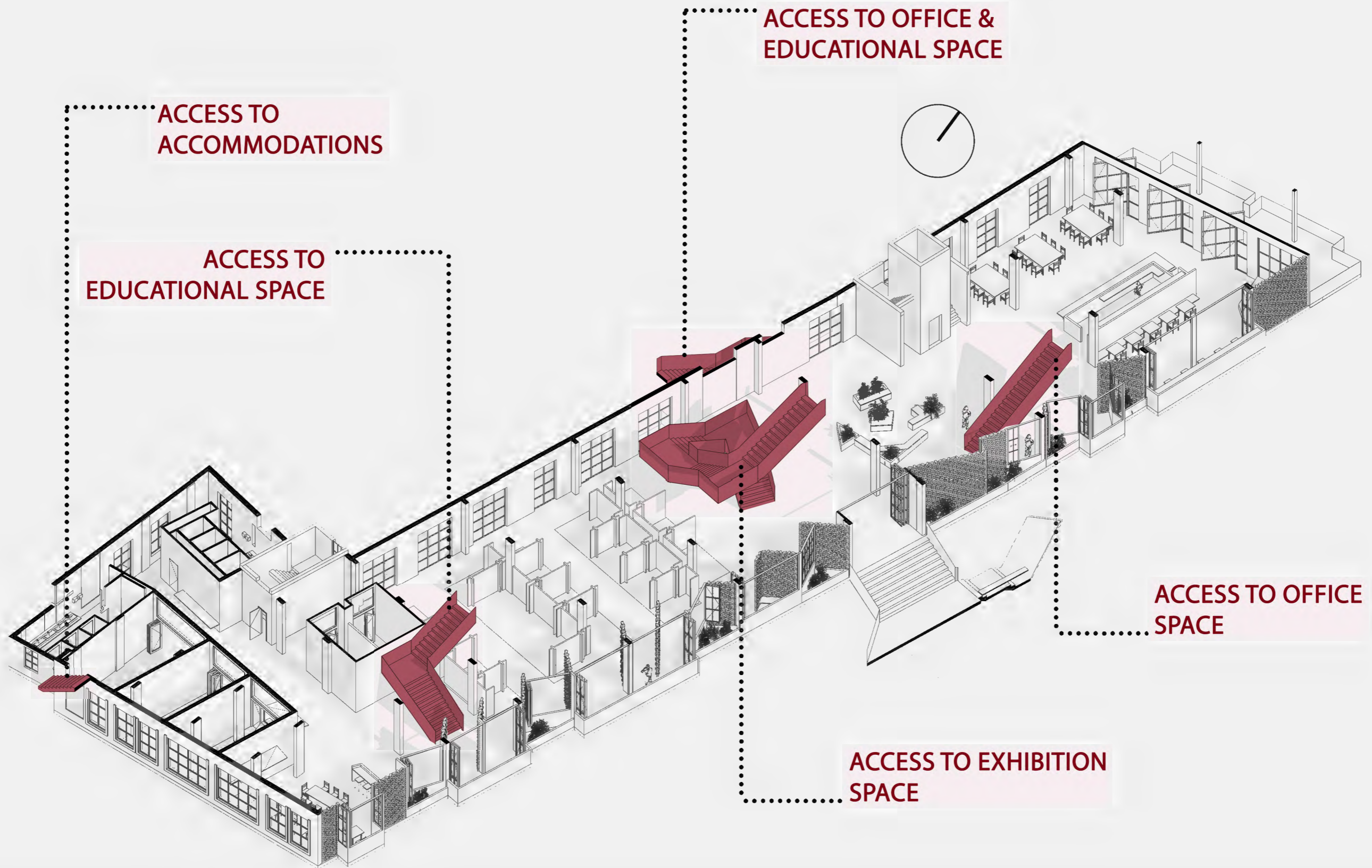
FACADE TREATMENT | NEGOTIATION BETWEEN INSIDE AND OUTSIDE

136.



FACADE TREATMENT | REINVENTION OF EXISTING FACADE

137.



NEW MEANS OF CONNECTIVITY BETWEEN DIFFERENT FLOORS & PROGRAMS



NEW CENTRAL STAIRCASE | CONNECTING THIRD FLOOR TO NEW EXHIBITION SPACE



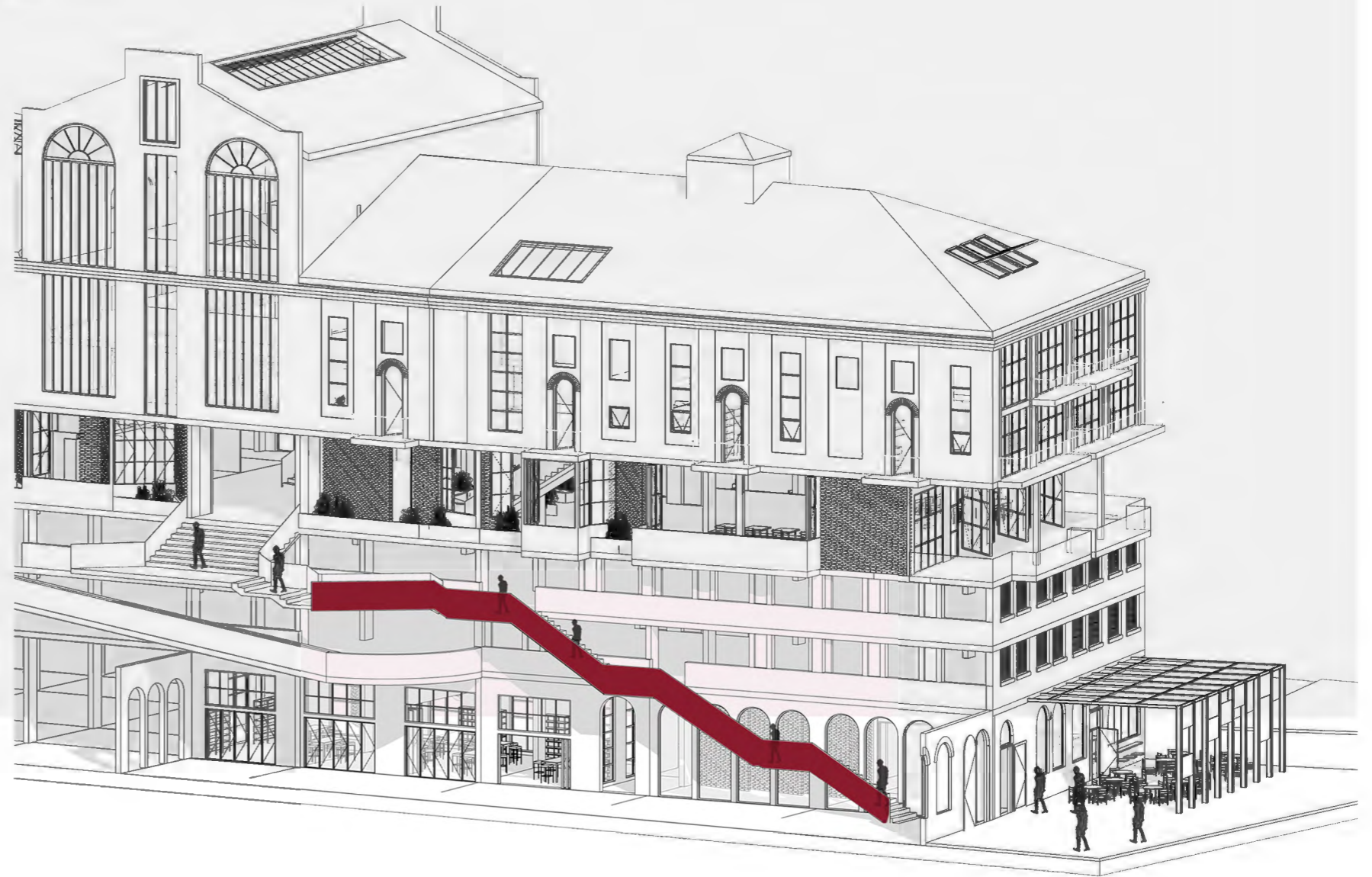
CENTRAL STAIRCASE

140.

NEW EXTERNAL STAIRCASE |
LINKING GROUND FLOOR TO 3RD & 4TH FLOOR

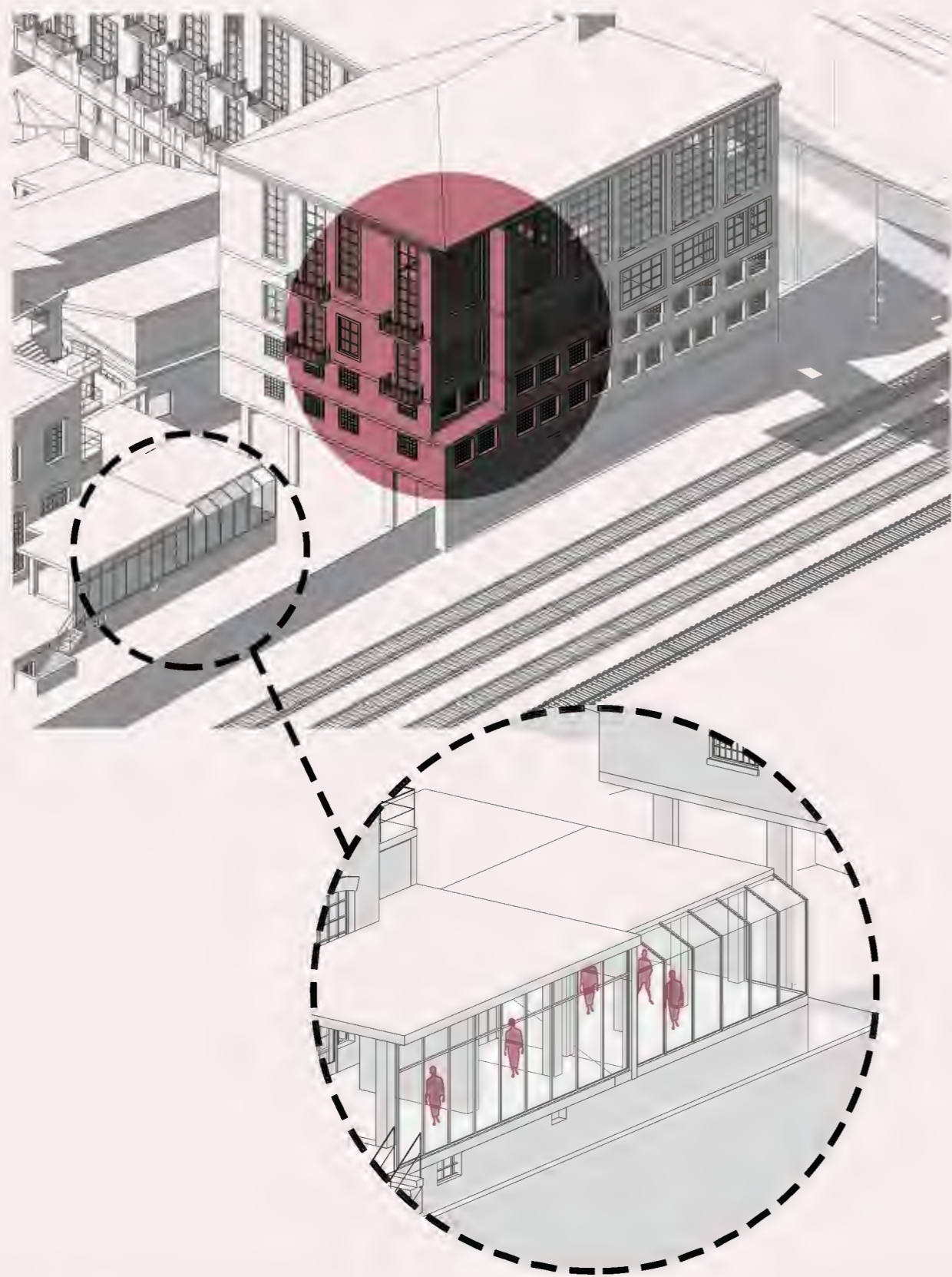


NEW EXTERNAL STAIRCASE |
LINKING GROUND FLOOR TO THIRD FLOOR

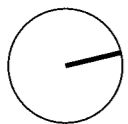
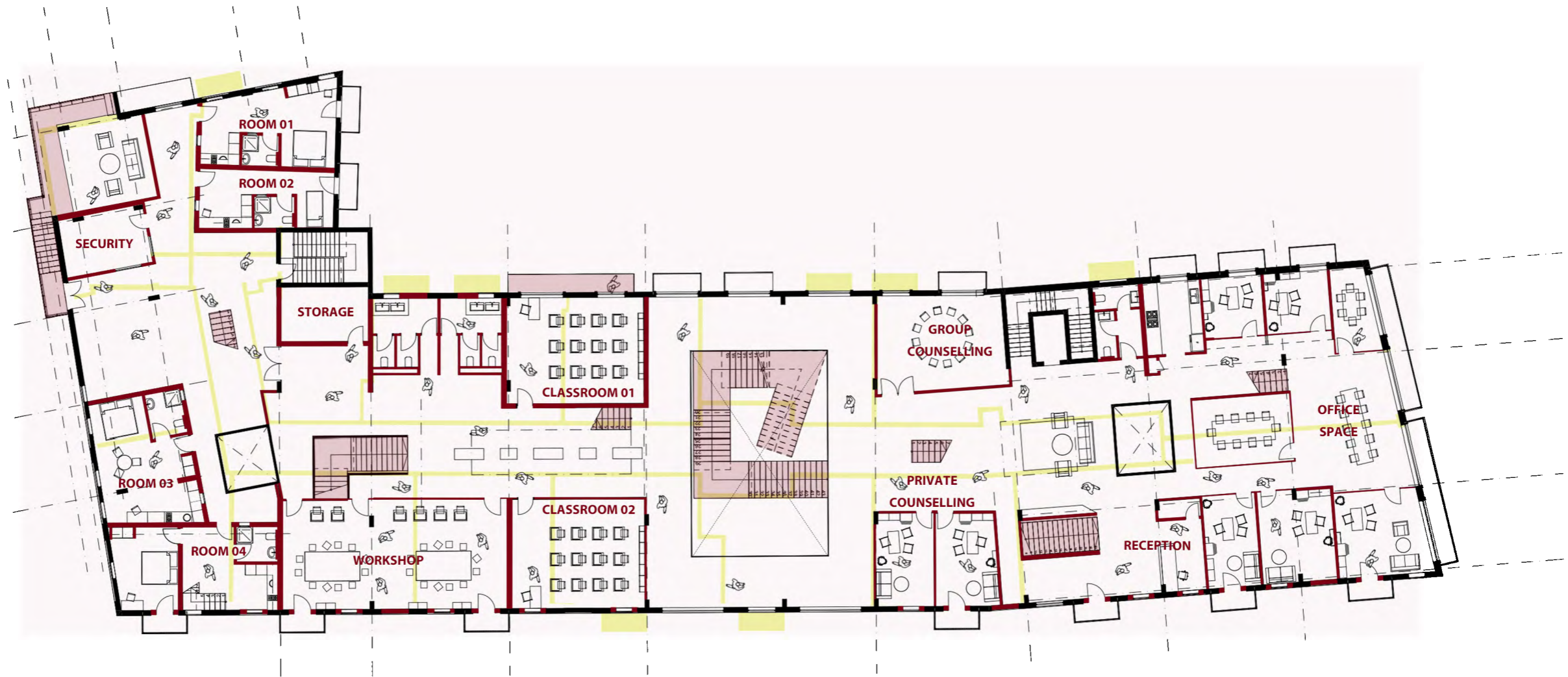




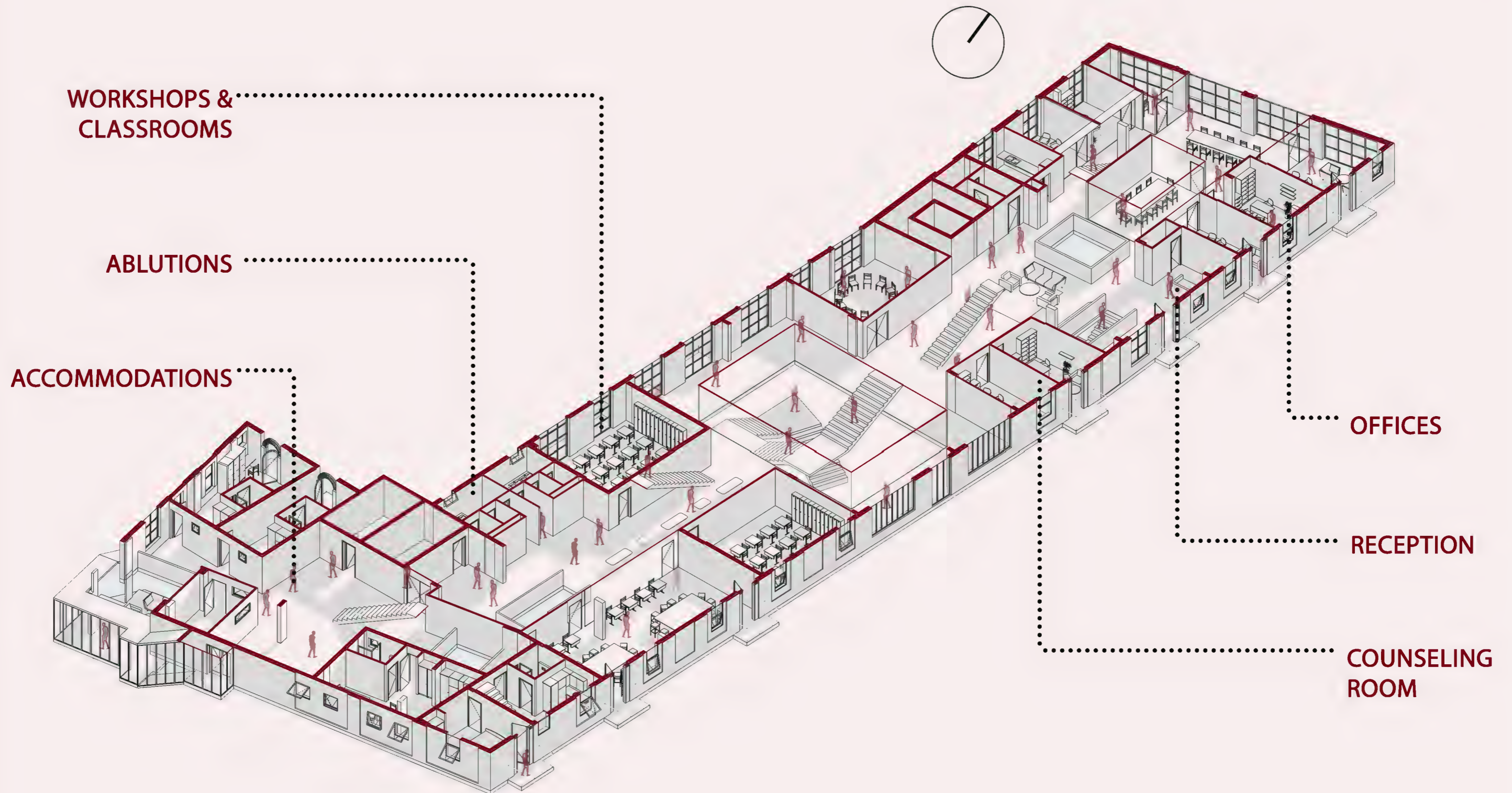
142.



RECENT RENOVATION OF THE ORIGINAL BUILDING | CREATING NEW EXTRUDED STAIRCASE



REINVENTION OF FOURTH FLOOR (LIVE, LEARN & WORK SPACE)

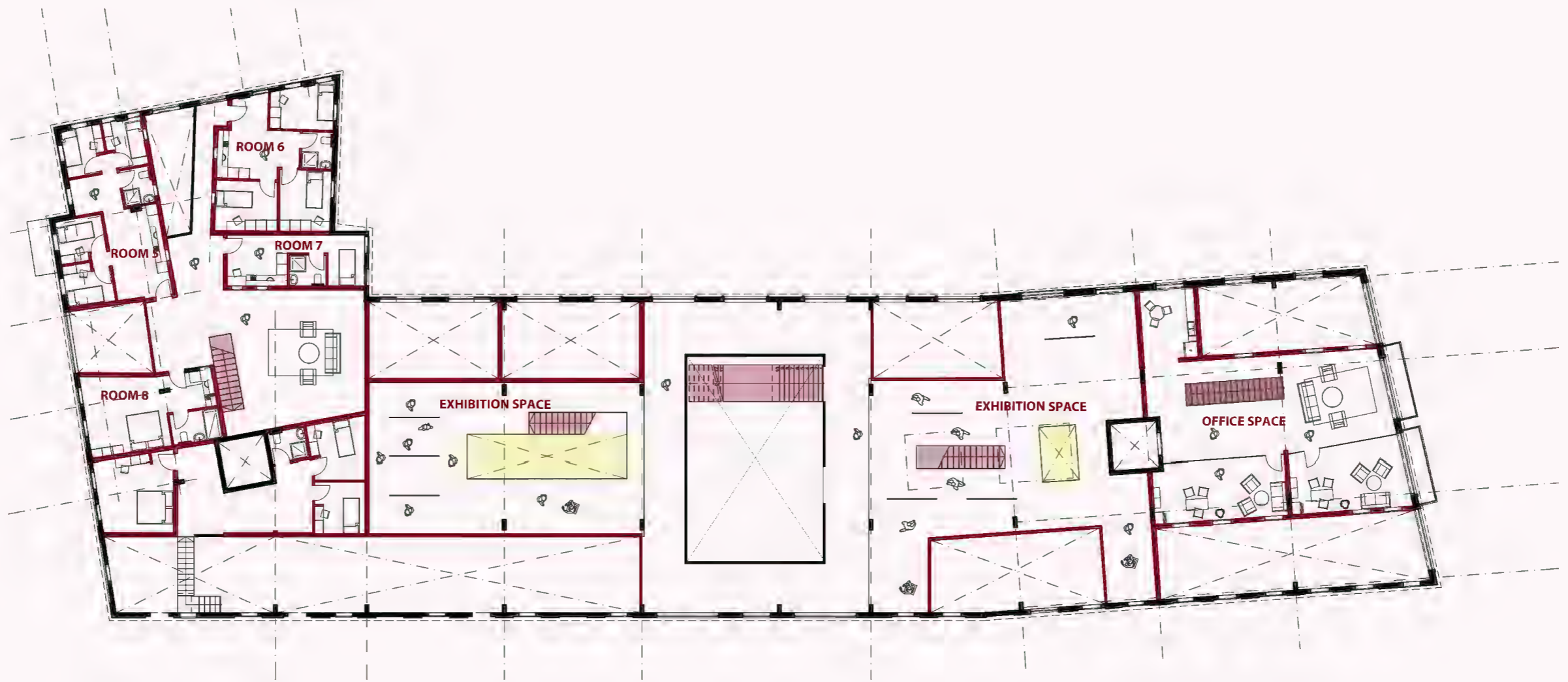


NEW PROGRAMS | REINVENTING FOURTH FLOOR

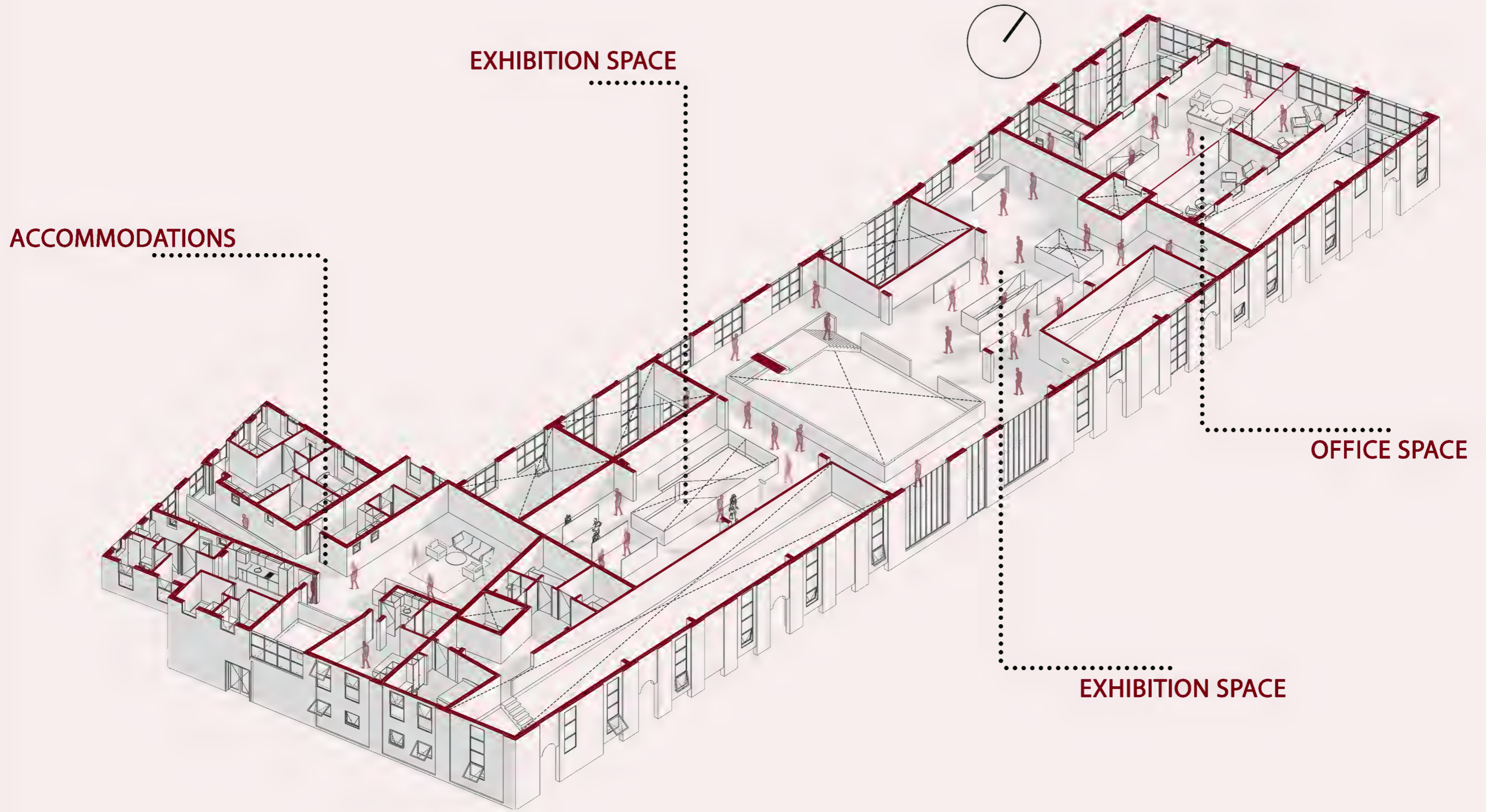


REINVENTED FOURTH FLOOR

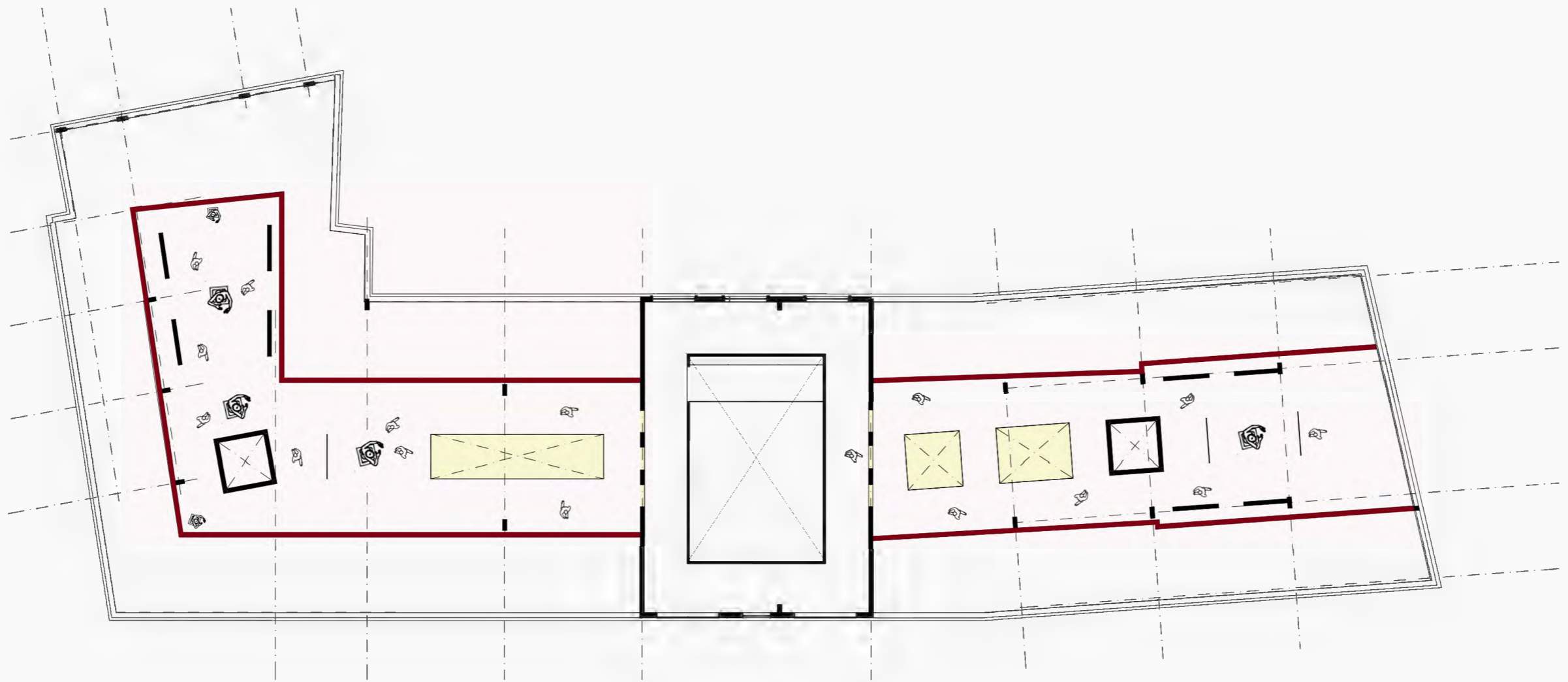
146.



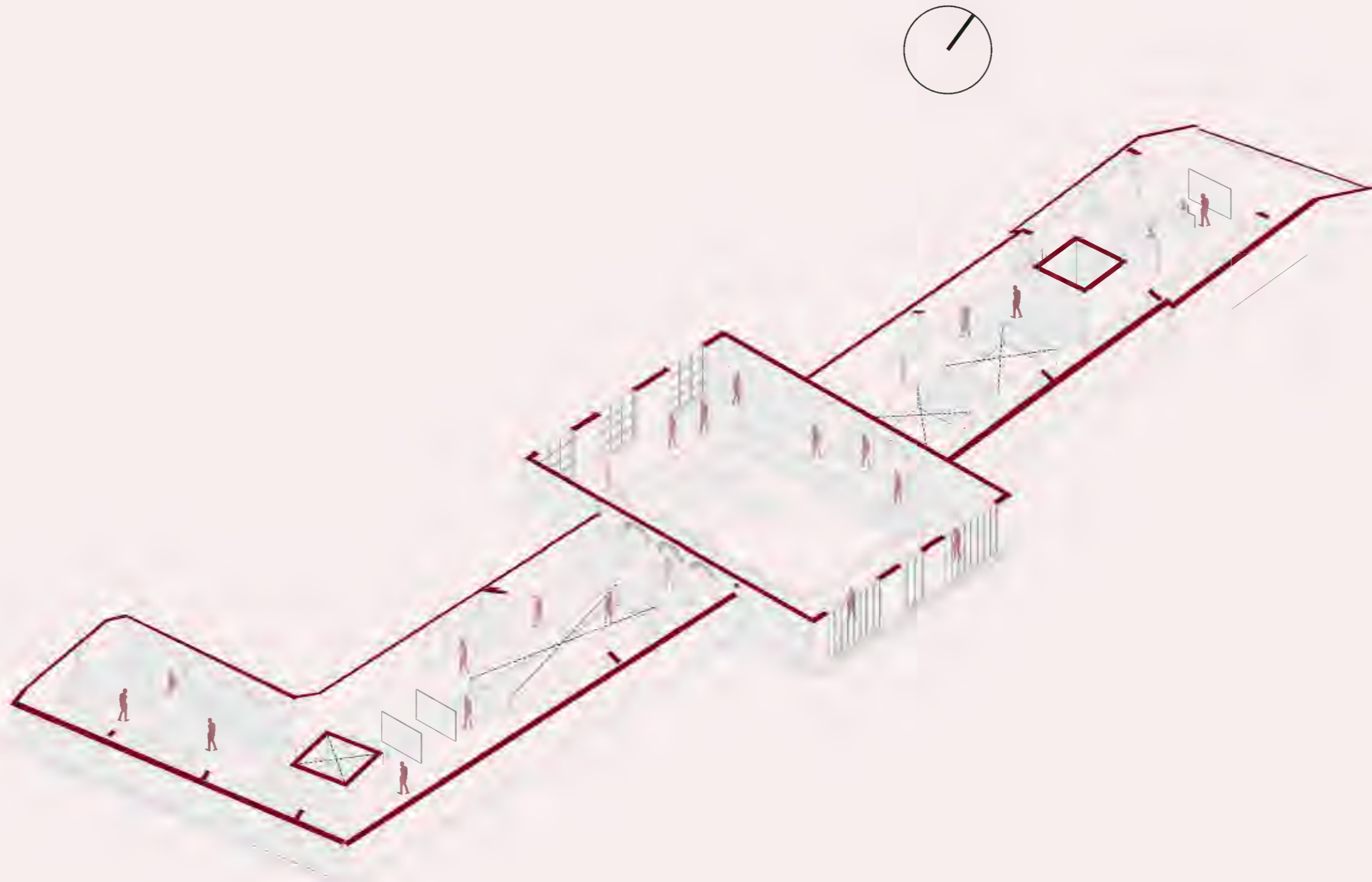
REINVENTION OF 1ST MEZZANINE FLOOR (LIVE, WORK & EXHIBITION SPACE)



NEW PROGRAMS | REINVENTING 1ST MEZZANINE INTO EXHIBITION SPACE

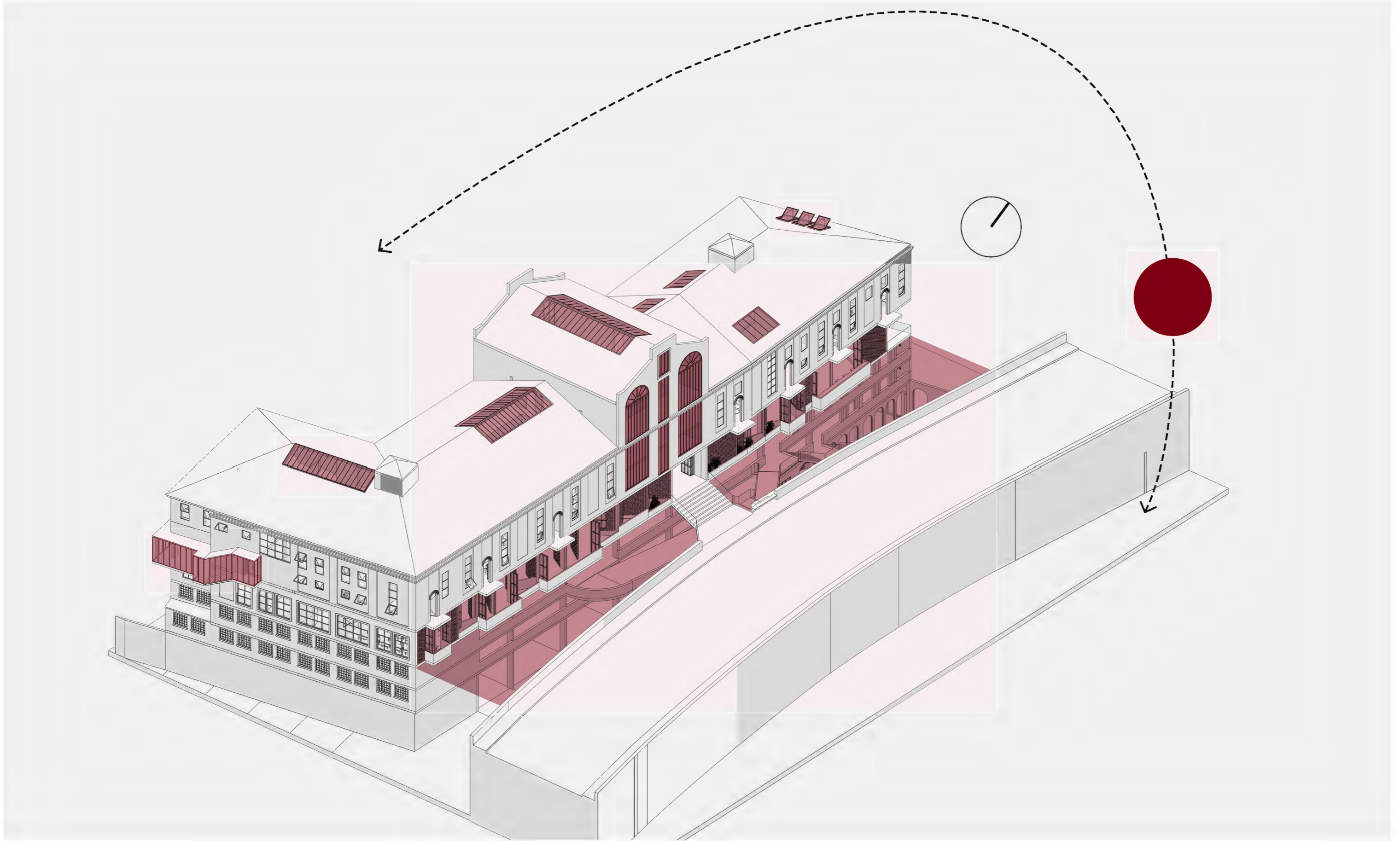


REINVENTION OF 2ND MEZZANINE FLOOR (EXHIBITION SPACE)



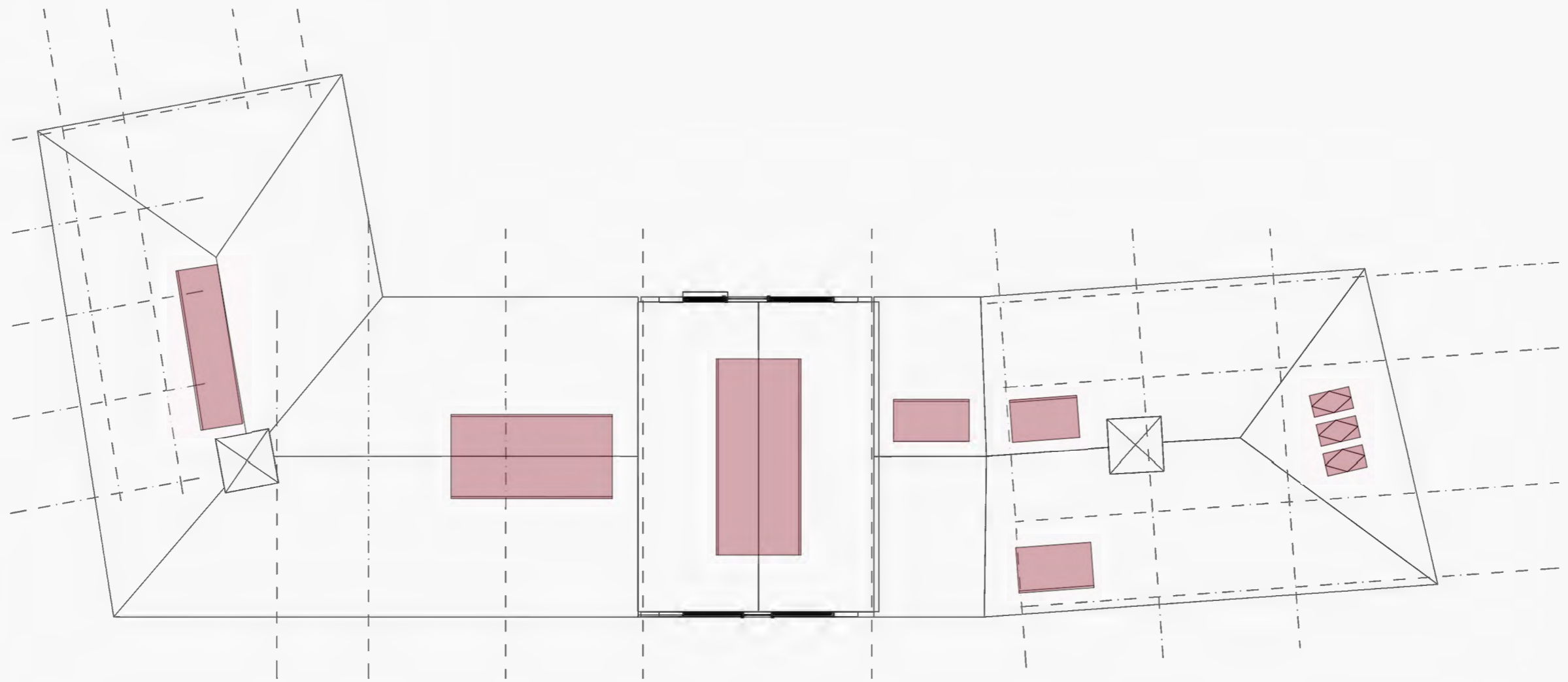
NEW PROGRAM | REINVENTING 2ND MEZZANINE INTO EXHIBITION SPACE

150.



LIGHT | VARIOUS NEW MEANS LIGHT PENETRATES THE BUILDING

151.

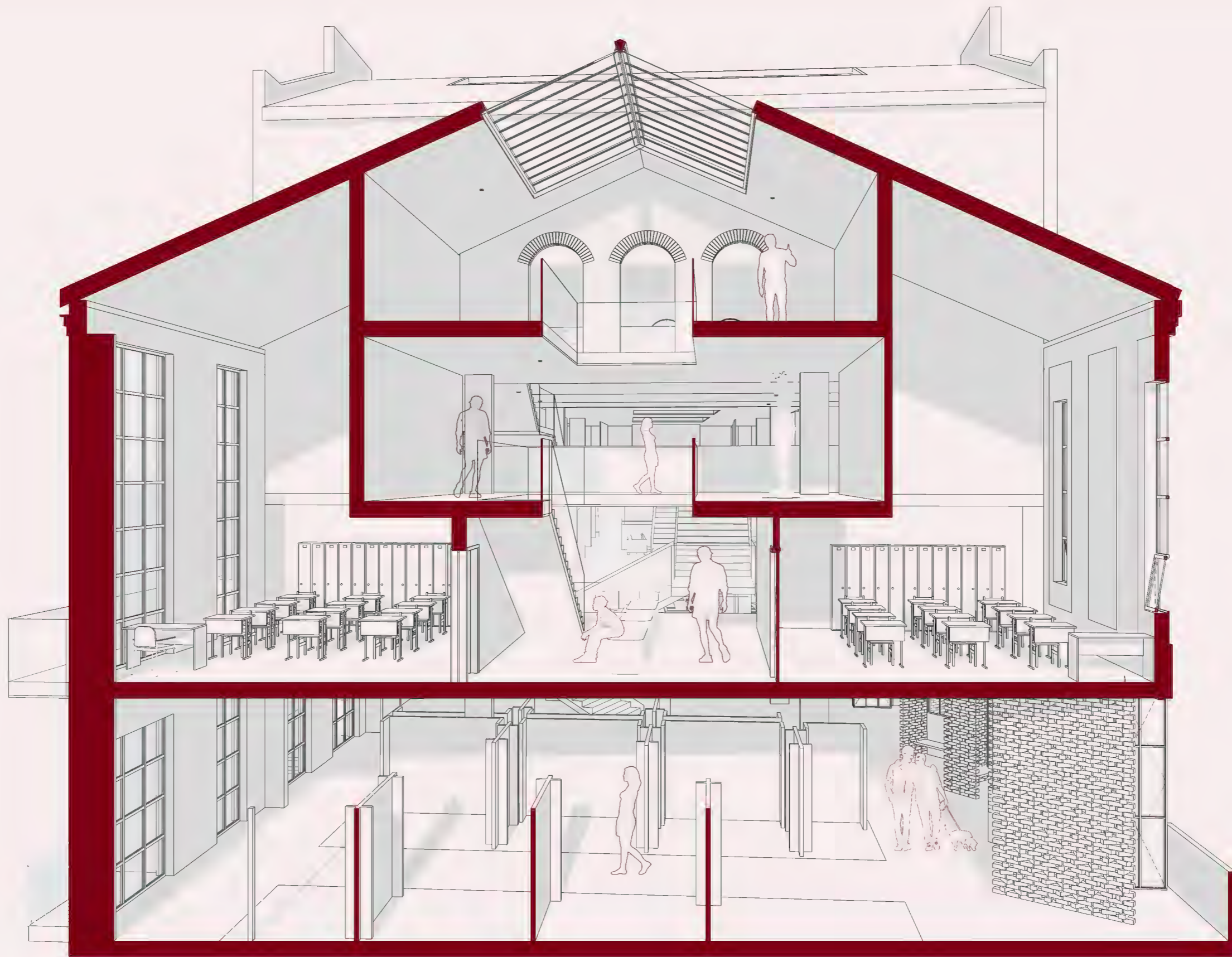


ROOF PLAN | ADDITION OF NEW SKYLIGHTS

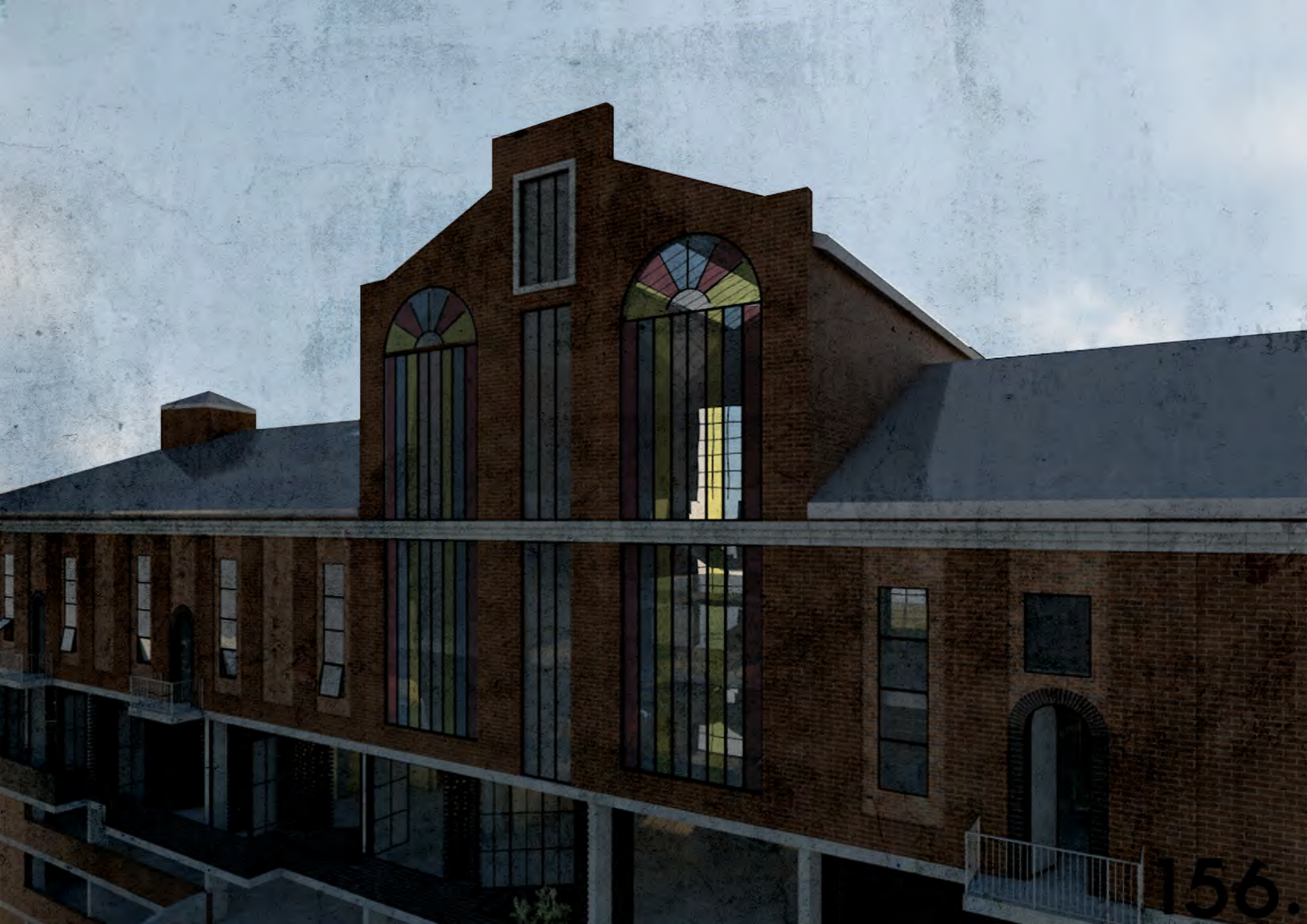


LIGHT CONDITIONS

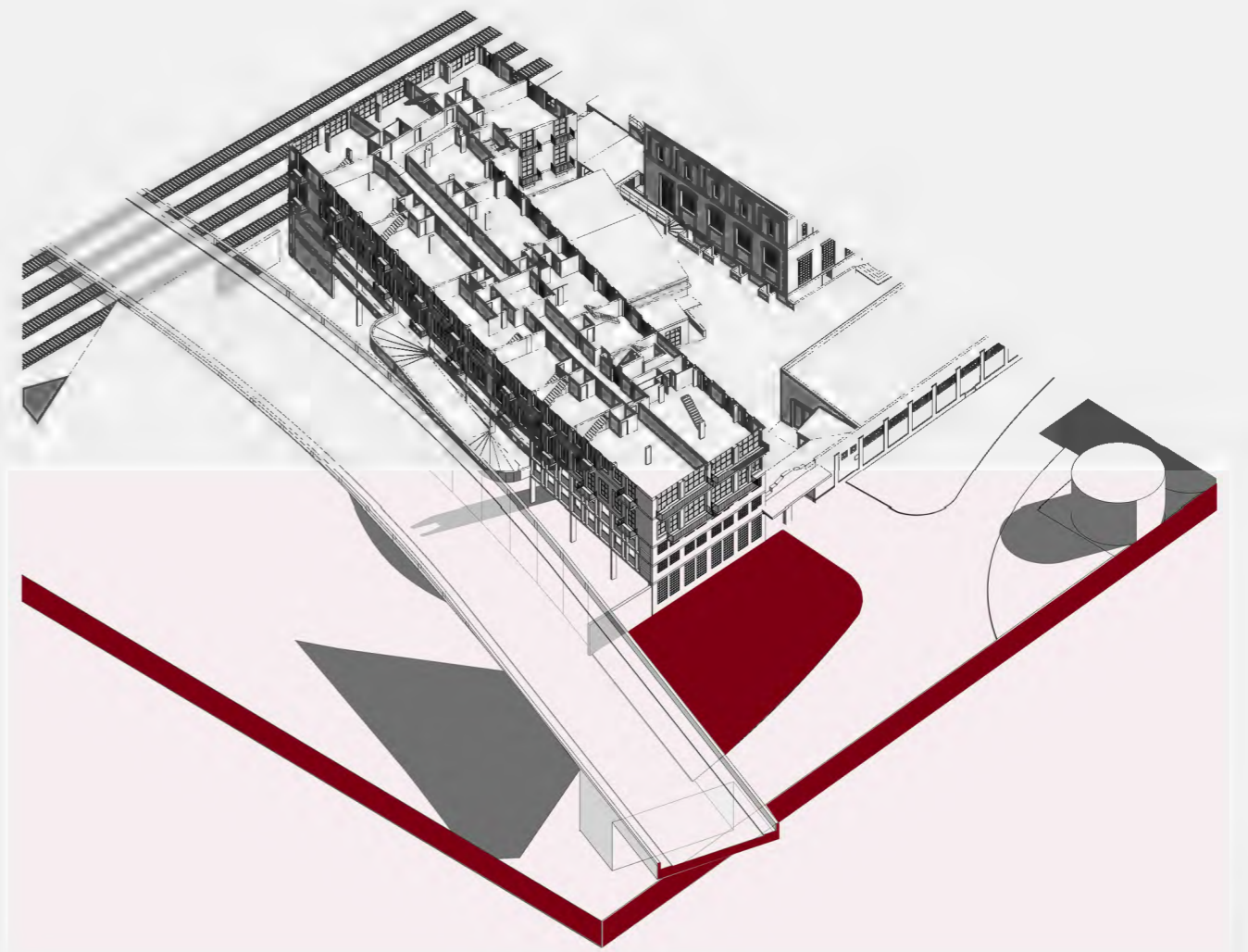
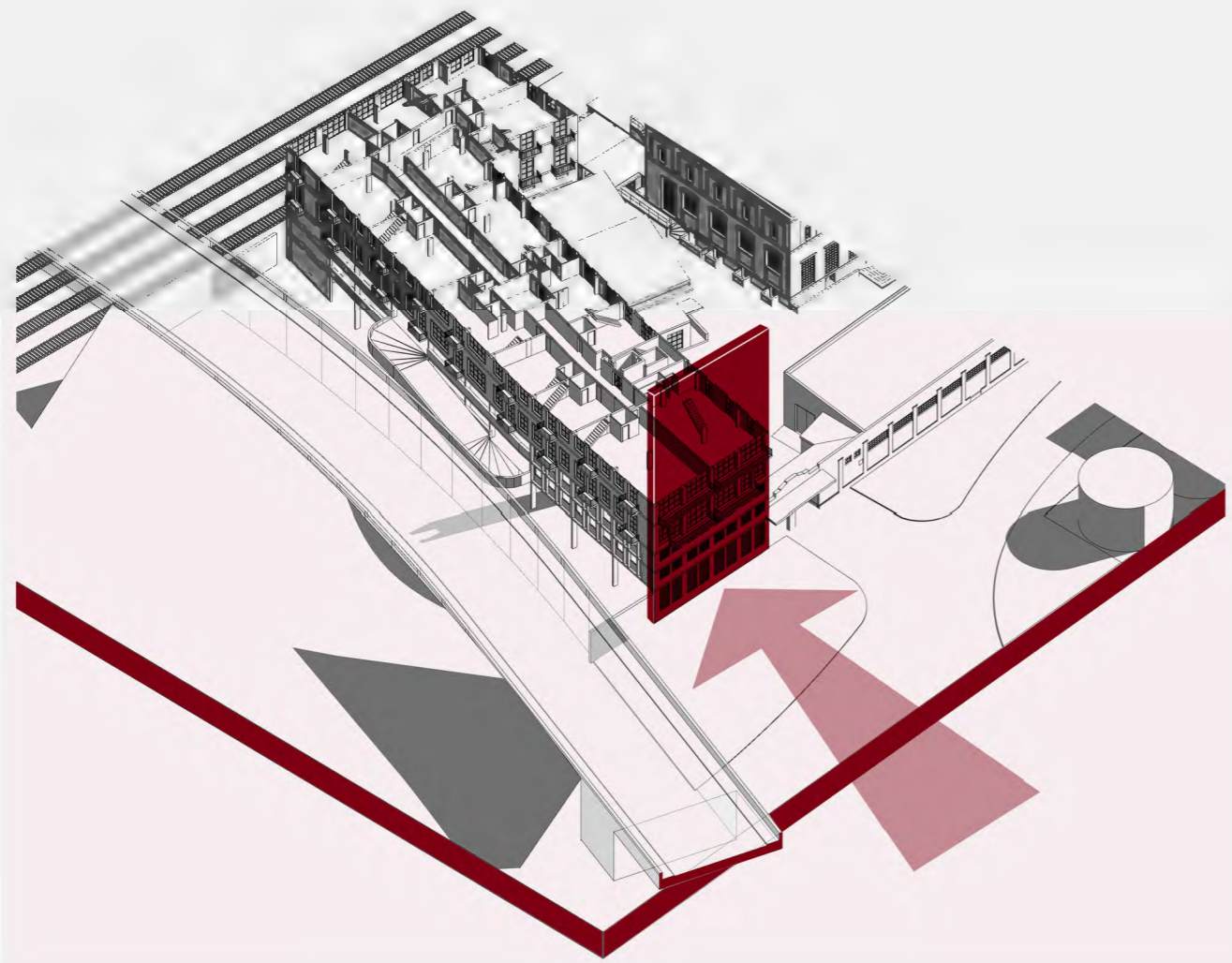




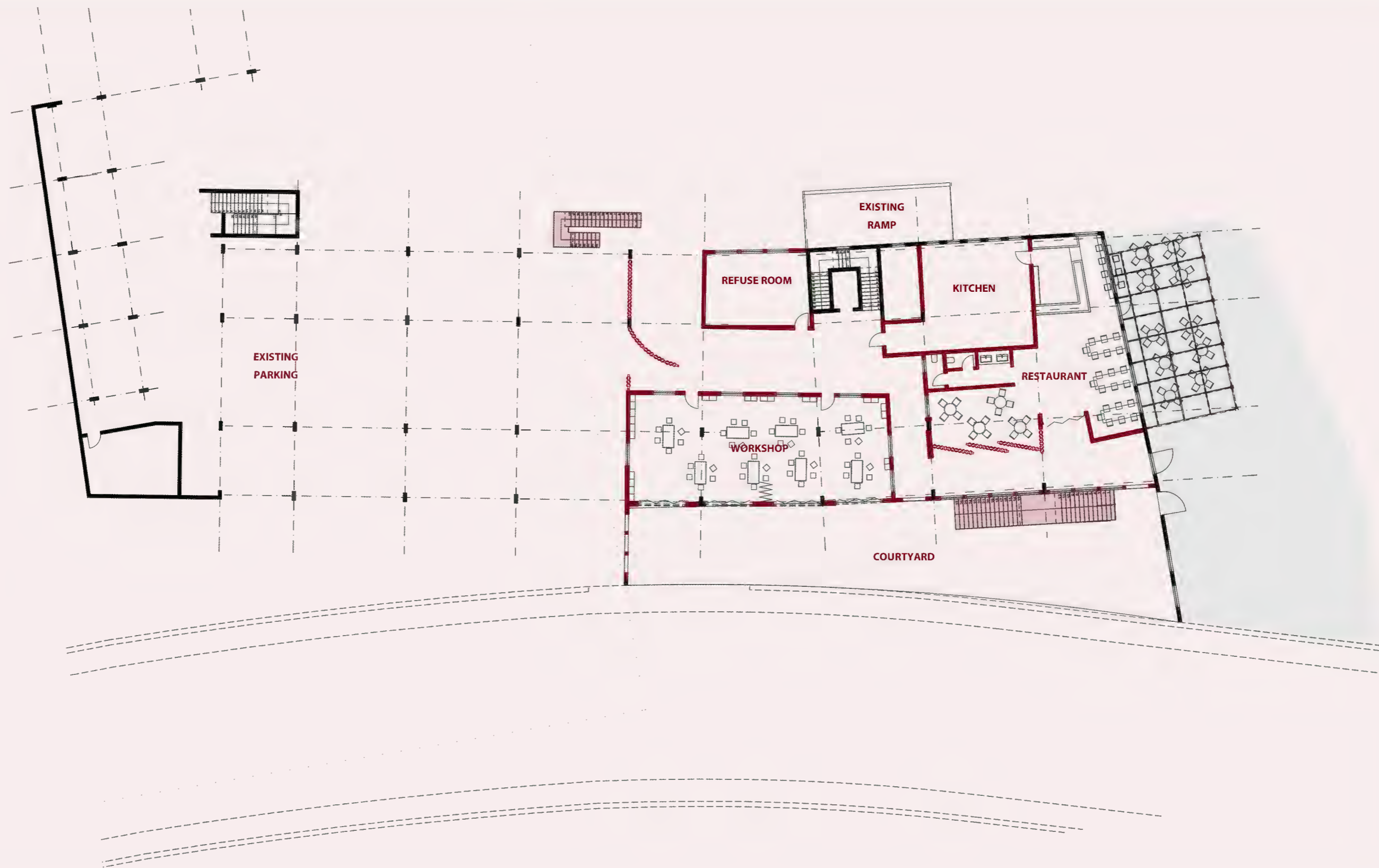
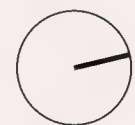
LIGHT | TRIMMING EXISTING FLOOR SLABS TO IMPROVE LIGHT CONDITION



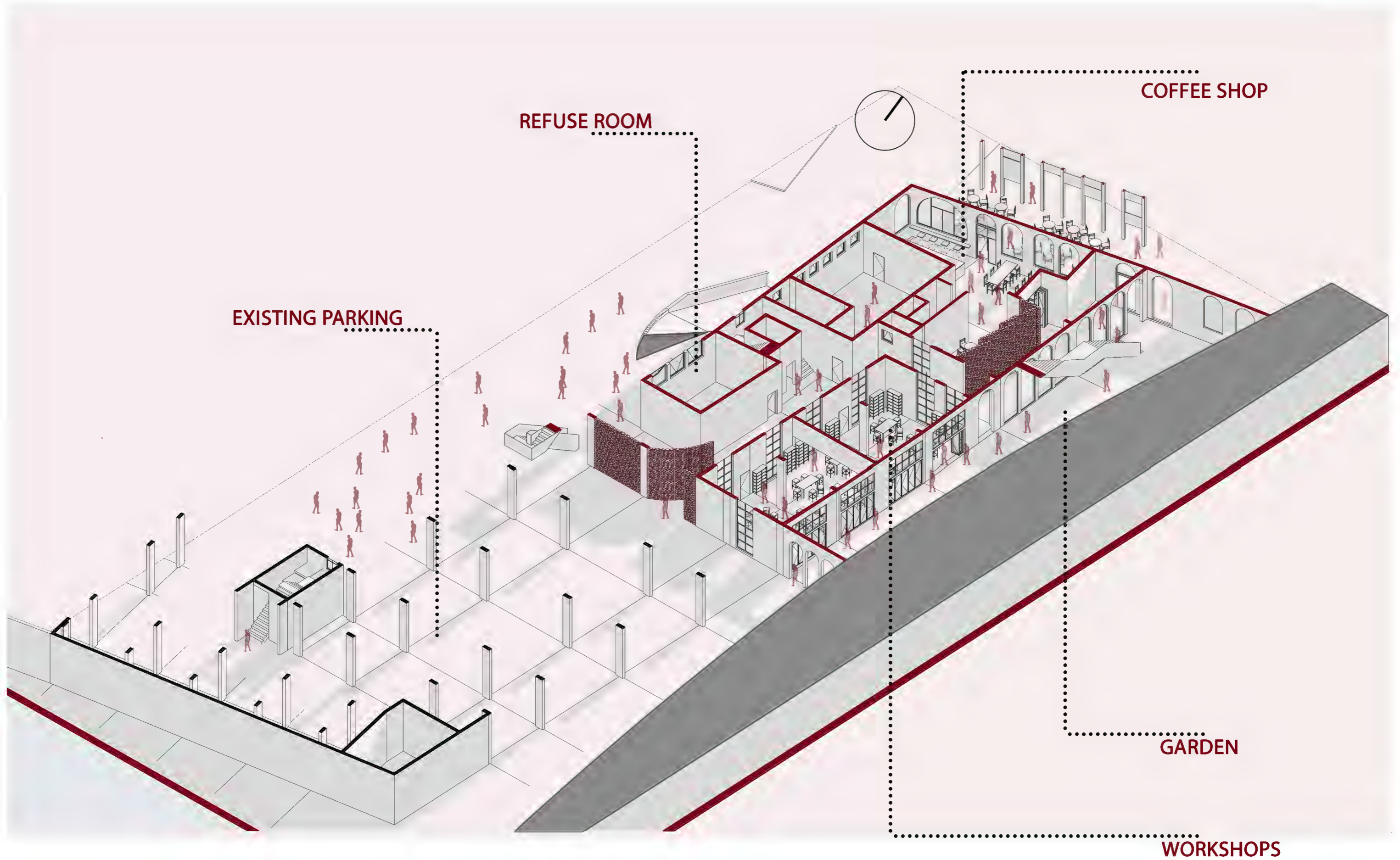
156.



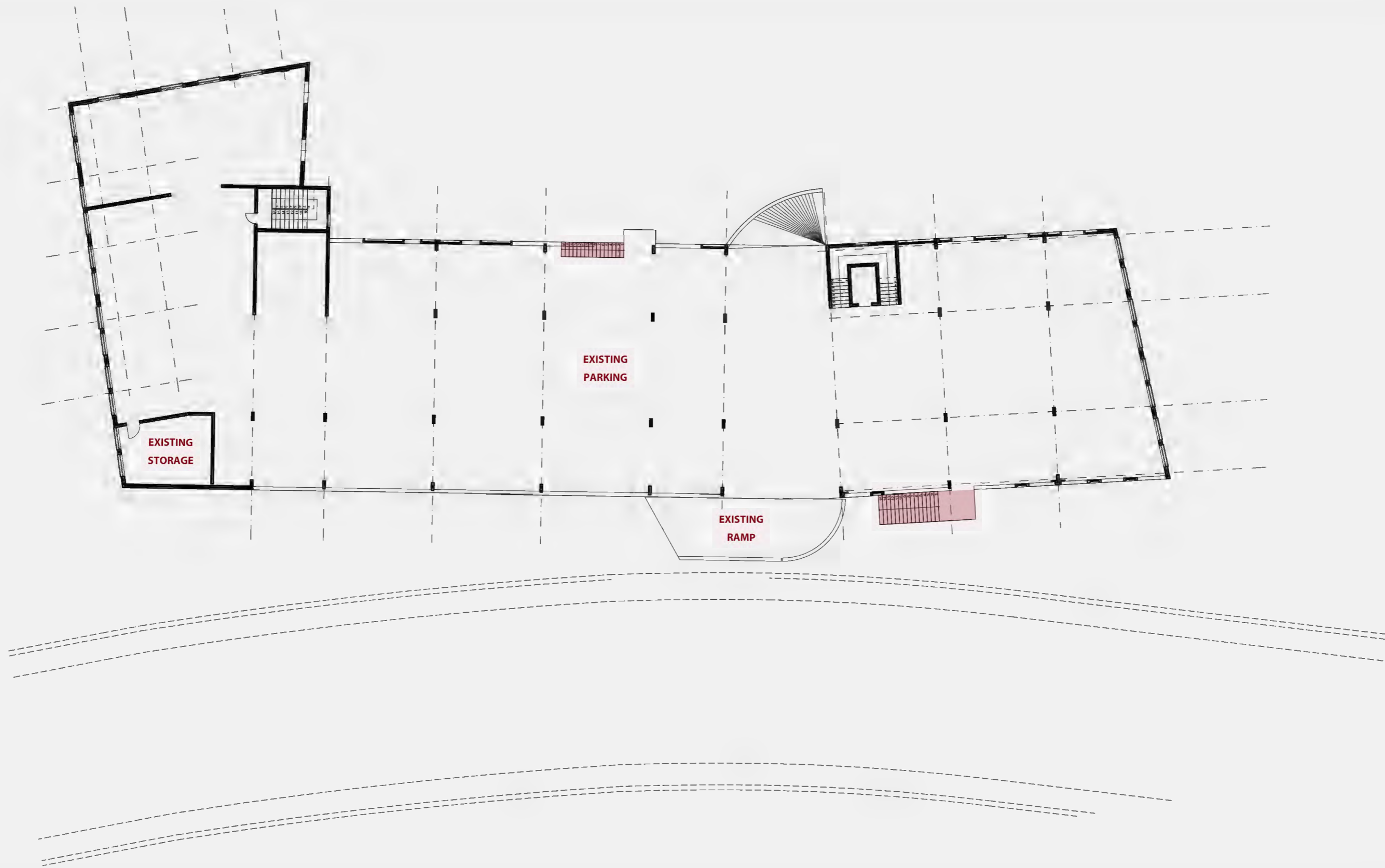
EXPLORING EXISTING | CONDITION OF THE GROUND FLOOR



REINVENTION OF GROUND FLOOR

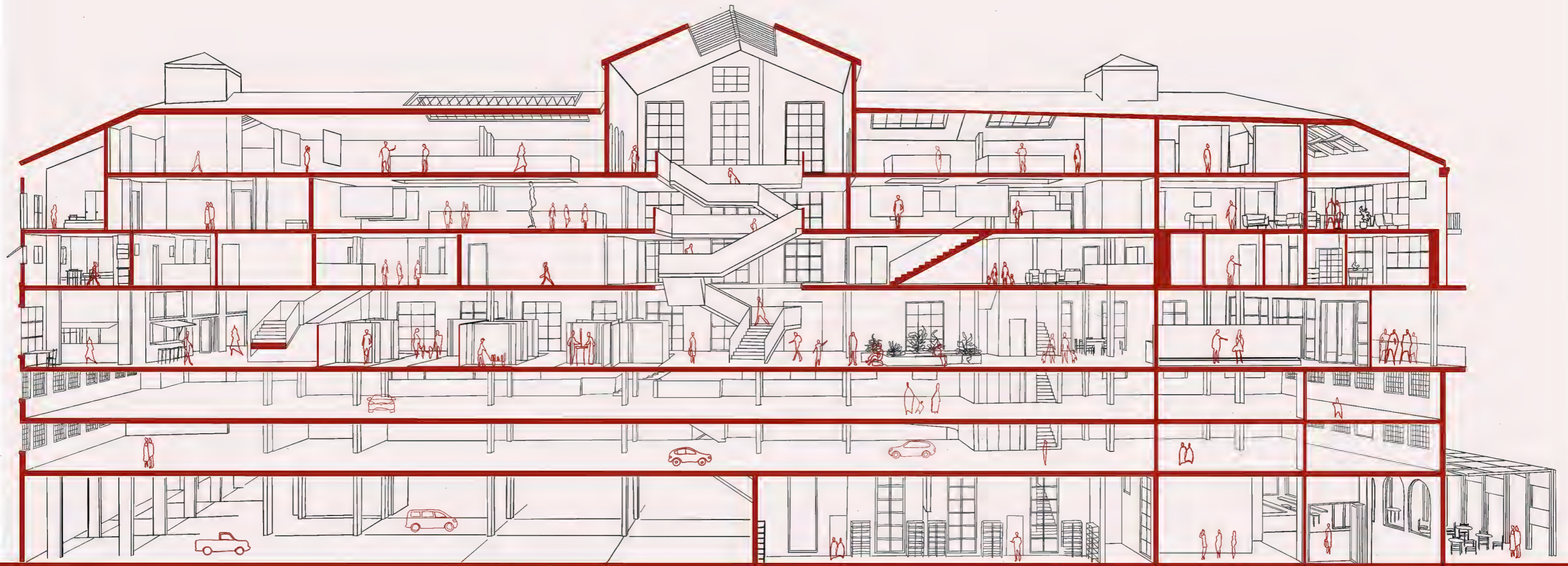


NEW PROGRAMS | REINVENTING GROUND FLOOR



EXPLORING EXISTING | FIRST & SECOND FLOORS REMAIN UNTOUCHED

160.



PROPOSED PERSPECTIVE SECTION OF THE OLD CASTLE BREWERY



OLD VS NEW

THANK YOU FOR TAKING THE TIME TO READ MY DESIGN DISSERTATION.

OMID POURNEJATI

DISSERTATION TITLE:
**BUILDING RESILIENCE : A PANCULTURAL PRACTICE -
EXPLORING CULTURES, MEMORY AND MODERNISM THROUGH
HYBRIDITY AND LIMINAL CONDITION**

STUDENT NAME:
OMID POURNEJATI

SUPERVISOR NAME:
STELLA PAPANICOLAOU

This dissertation is presented as part fulfilment of the degree of Master of Architecture (Professional) in the School of Architecture, Planning and Geomatics, University of Cape Town
Date: **21 DECEMBER 2021**

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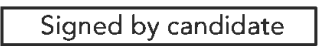
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Name of principal researcher, student or external applicant	Omid Pournajati	
Department	Architecture, Planning and Geomatics	
Preferred email address of applicant:	omidpournajati@gmail.com	
If Student	Your Degree: e.g., MSc, PhD, etc.	M.Arch(Prof)
	Credit Value of Research: e.g., 60/120/180/360 etc.	120
	Name of Supervisor (if supervised):	Stella Papanicolaou
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