Evolution of Thematic Theory and Theorist the Regionalist Consortium

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ABSTRACT
Indeed in the process of history, several authors or theorist have attempted to find higher goals, during the middle ages most of the authors agreed that there is only one goals for all human activities, the religious salvation of man, all the arts and architecture were supposed to serve this purpose, eventually the theorist perhaps succeeds in presenting theories of architecture that have shifted from one paradigm to another. The aim of this study is to trace and review some theories of regionalism from medieval period of renaissance architecture to the period of modern architecture by highlighting the existence and goals of regionalism down to global level. The study also intends to use a review approach of research; it involves the review of past and related research on the theories of regionalism. However, the study reveals that Modern architecture and architects challenge traditional ideas, values and local materials, about the types of structures suitable for architectural design and environment while others used careful references to the past style to enhance the modernity of their design. Finally the study Suggest that Architects today should attempt to develop and adopt a mental theories that will cater for all the principal goals that will be sufficiently and successfully be applicable as design theories, for today; construct an individual principal goals from ancient period to the post modern period that can be fulfilled in the universal mental theories both at local, national or regional and global levels.

Keywords: Regionalism, Thematic Theory, Paradigm, Modern Architecture, Post-Moder Architecture

1.0 INTRODUCTION
Chronically, pages reveals that many architects and philosophers reflect on the order of the ancient and medieval period to the classical theory forms of the renaissance, as well as the structuralist theory of the late 17th & 18th centuries to the personal styles of architectural geniuses of both ecological and symbolic, architecture of the 18th & 19 centuries. It is noted that, the functionalist theory of building, the regionalist consortium proponents, and theorist of the 20th centuries, the international styles of modern Architecture and finally the post modernism and de-constructivism of 20th centuries to the present, day developed various theories or paradigms of architecture based on their perception, an personal styles, concepts standard, use of materials, and hypothesis what architecture and architects should be, this led to the evolution of the thematic theories of Architecture.

However, all the paradigms have similar desire to clarify the parallel goals of building and arrange them into a system, for the purpose of human activities on the basis of general laws, among them was ‘Immanuel Kant’, Hegel, Marx, and Alvarto in 1935, likewise Arne (1972) and Likka (1980) made an attempt to deduce and arrange the goal’s of Architecture and building from the basic values of modern or western culture into logical tree or a theory of architectural form and use of building material.

Despite the fact that, several architects also differed in the their understanding of historical traditions as well as in theories, philosophies, concept of their works, some also challenged traditional design about the type of structure’s suitable for architectural design, like churches, and public institutions had long been the mainstay of architectural practices.
The thematic theorists classified the works of Arts and architecture, looking them at a single dimension at a time. These major dimensions includes, taxonomic, normative, explanatory and aesthetic dimension, and can be used as example or guides in training of Architects to practice architecture.

It is observed that, the theories aimed at the fulfillment of one certain type of goal, which is different with other theory. They have, little in common, and they do not give much help, if the problem is to find a resolution, to several contrasting goals as far as possible, such divergence between goals is an obstacle to the work of an architect, and it is likely to complicate the design task.

It is generally agreed that, by definition the ‘paradigm’ simply means styles, approach beliefs standard, methods or concepts of theory developed by a theorist from ancient periods through 17th – 20th centuries and to the present day as enumerated in the ten styles or theories of architecture and the architect by marc polio, Vitruvius the most relevant to Africa is to be presented is the ‘regionalist theory by Hassan Fatty that propagate a regionalist consortium.

1.1 Regionalism
Towards, the end of 20th century, there was already an established Architecture for the British and America, the former was influenced by decorative Arts and Artistic perfection of Architectural entities exemplified in the works of W. Morris, J. Philips and N. Shaw (1876), while in America the rationalist influence was still greatly felt in established arts and craft as exemplified in the ‘red house’ and ‘prairie house’ by Frank Lloyd Wright.

In Germany, it was led by Henry Vendevel who emphasized on pure geometrical form, upon which arts and crafts schools was founded, Walter groupies and Peter Behren creates an architecture of a ration theory of combination of arts, crafts, painting, sculpture with Architecture fully demonstrated in the “BAUHAUS”.

Nevertheless, the fundamental question on which regionalism was established is what should be the relationship between such under seal requirement of form, function economy and local or regional situation.

The answer turned to be a matter of degree rather than definite, opinion. However, that work should answer a specific, historical or proverbial need.

1.2 Aim and Objectives
The primary aim of this study is to trace and review some theories of regionalism from medieval period of renaissance architecture to the period of modern architecture. While specific objectives is;

1. To highlighting the existence and goals of regionalism down to global level and
2. Attempt to construct, a universal philosophical theories for architecture that it applicable between respectively subjects matters of ideals and individual perceptions.

2.0 RESEARCH METHODS
An attempt has been made to create a theoretical link between these sub-theories and metal theories, none have been found successful, since these theories of architectural synthesis do not encourage creating a unique monument of architectural styles, nevertheless, they can help at producing practical theories that will easily be applicable and useful to buildings and general standard hence one alternative would be inadequate and more compelling to generality of goals which will includes all the normal goals of building and its occupants.

This study intends to use a review approach of research. It will involve the review of past and related research on the theories of regionalism.

3.0 DISCUSSIONS
The central principle in the language of regionalism was pointed out by Charles Jenks, that an Architect should evitably use traditional set of forms as he would pick a local language with rational inflexions and certain built up assumptions.

Similarly, an Italian Architect “Antonio Elia” resoundly rejected traditional Architecture in his futurist, manifesto of 1914 futurism he argued that, for each generation should build its own houses in new and
celebrated glass, steel, and concrete. Preferred as explicitly to the past theories of ideal architectural proportions and unornamented form expressed in a thoroughly modern aesthetics
Moreover, in Japan ‘Kenzo Tange’ critics narrated that, regionalism is always nothing more than the decorative use of traditional elements which is always looking backwards however. He asserted that in my own thinking, tradition can be developed through challenging its own short comings and pursuing the meaning in it. The post celebrated Japanese architect is popularly remembered for his ‘five’ point of modern Architecture, and as a regionalist proponent, in which most of his work or building were planned as a deliberate attempt to express traditional Japanese Architectural element in modern Architecture and technology as modern regionalism.
In United State ‘Frank Lloyd Wright also rejected the 19th century, European architecture, and logically attributed his, new architectural concept of ‘organic nature’, which he displayed in ‘Prairie house’. The falling water house incorporating, natural elements into the design and construction, consequently, he advocated for a regionalism, (use of natural or regional materials and concepts) as opposed to international styles of modern architecture which negates regional identity in design and construction form. Another regionalist proponent is ‘Laslo master’ in USA, he cited that;
   i. Traditional builder should not be copied but new buildings should incorporate traditional aim and concept.
   ii. Designers or Architects should use modernity and materials but traditional decoration and materials at public buildings, must have unmistakable entrances smaller window, voluminous room heights with suspended ceiling to replant traditional cooling system.

Noteworthy, in Africa, ‘Hassan Fatty’ of Egypt, is one of the frontier proponent of African regionalism and critic of western styles and materials, to understand him, we examine his citations on regionalist ideology.
Every society has favour the form peculiar or particular to its people as its language, he oppose a situation where alien social theories imported materials and technology, were being utilized mostly in housing design, as conceived in Europe he emphasized that;
   i. Tradition is not necessary old fashioned and is not synonymous with stagnation
   ii. Tradition is social analogy of personal habit, and in art has same effect of releasing the artist from abstracting, and is essential in decisions so that, the architect can give his whole attention to vital ideals and values.

Hassan Fatty is popularly remembered for his architecture for the poor, perhaps the leading critic of industrial revolution in Africa thus in favour of traditional African wisdom, rather than ’modernity’ ‘Fatty’ proceeded to perform his famous experiment such as the “Gorna housing project in Egypt” (attempted to solve the problem of urban poverty and overcrowding slums) and Feeling of hopelessness indices which generally become common with African societies.
Furthermore the Architecture of ‘Gorna Villager’ was completely a regionalist model in a vernacular vocabulary. Exploiting local materials, using tools and manpower geared towards local craftsman and traditional method, adopting an intricate falsive myth and betting the genius of African vernacular form.
Other examples of his regionalist based design includes the medical center Mali, the Urban Village, Hahubada in Guinea, 1970, the Dharam Airport Saudi Arabia etc, expressing structural qualities and traditional elements in regionalist sensitivity.
Hassan Fatty described vociferous Architecture as “broken Architecture” which is movable. In which (people have to improve their Architecture as they improve their language and clothing through time, Fatty reinstated that African Architects must struggle to have identification in African high rise building as achieved in China and Japan). And concluded that; the most contentious issue in the global architecture is that, the traditional material and concepts visa-vise modern materials and concepts on the other side should offer a practical solution to design and construction to the generality of society and environment.
According to Hamlin (1953), building forms are sensitive to changes in forms and purpose, as well as building materials; they are equally sensitive to changes in religious or social ideals. It is in the course of
these long developments of ten millennia and more, that mankind has developed several important building types and several contrasting methods of design, and construction. Adeyemi (1988) reported that, consciously or unconsciously, architects identified with regional traits, crystallized out of necessities in the early 60’s the changing traditional culture in Architecture is transitional between cultural intention and the object of perception. Qurix (2004) identified two different schools of thoughts, which emerged towards findings a regional identity. These are the “trado-regionalist” and the “modern regionalist” as might be expected the trado-regionalist believe that regional identity should be based on traditional architecture, whilst, the modern-regionalists think that regional identity in Africa should be based entirely on modern forms, given these two different approaches, it suggest that a truly regional identity in Africa needs both approaches. Today, for architecture to be really functional and efficient we may have to find some way of combining the traditional and modern contemporary concepts. Ralph (1990) Quoted prossin (1974) that, regional architecture has existed prior to the arrival of the colonialists, and that the traditional settlement of a region is the means of shelter identifiable with an area, and may house a large number of the inhabitants it is noted that, traditional towns in Nigeria, like elsewhere, have evolved a strong socio-cultural and spiritual influences. For Ralph (1990) when describing Yoruba town it is observed that they mostly circular in shape and, resembles a wheel of a bicycle the Oba’s palace being the hub, the town wall, the rim, and the spokes are series of roads radiating out form the palace and linking the town to other centres, this concept shares similarly with traditional Hausa town planning, settlements such as the Emir’s palace as it is today in the city of Kano. Additionally Modern architecture and architects challenge traditional ideas, values and local materials, about the types of structures suitable for architectural design and environment while others used careful references to the past style to enhance the modernity of their design.

4.0 CONCLUSION
The evolution of thematic theories, of architecture and theorist has over the years been moving from one paradigm to another, as it is evident from the shift. From Europe, united states, down to black Africa, observing the way the theorist understand and comprehend architecture is contingent on what each was able to grasp at the point in time, yet, its holistic architectural form has not changed over the periods, the challenge to Architects today is that is to attempt to develop a mental theories that will cater for all the principal goals that will be sufficiently and successfully be applicable as design theories, for today and also construct a universal theory that will put together all the theories of architecture in order that all the individual principal goals from ancient period to the post modern period can be fulfilled in the universal mental theories both at local, national or regional and global levels.

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