

# **BUILDING WALLS | BREAKING BOUNDARIES**

A study of difference and inclusion at Deer Park, Cape Town

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This dissertation is presented as part fulfillment of the degree of Master of Architecture (Professional) in the School of Architecture, Planning and Geomatics, University of Cape Town

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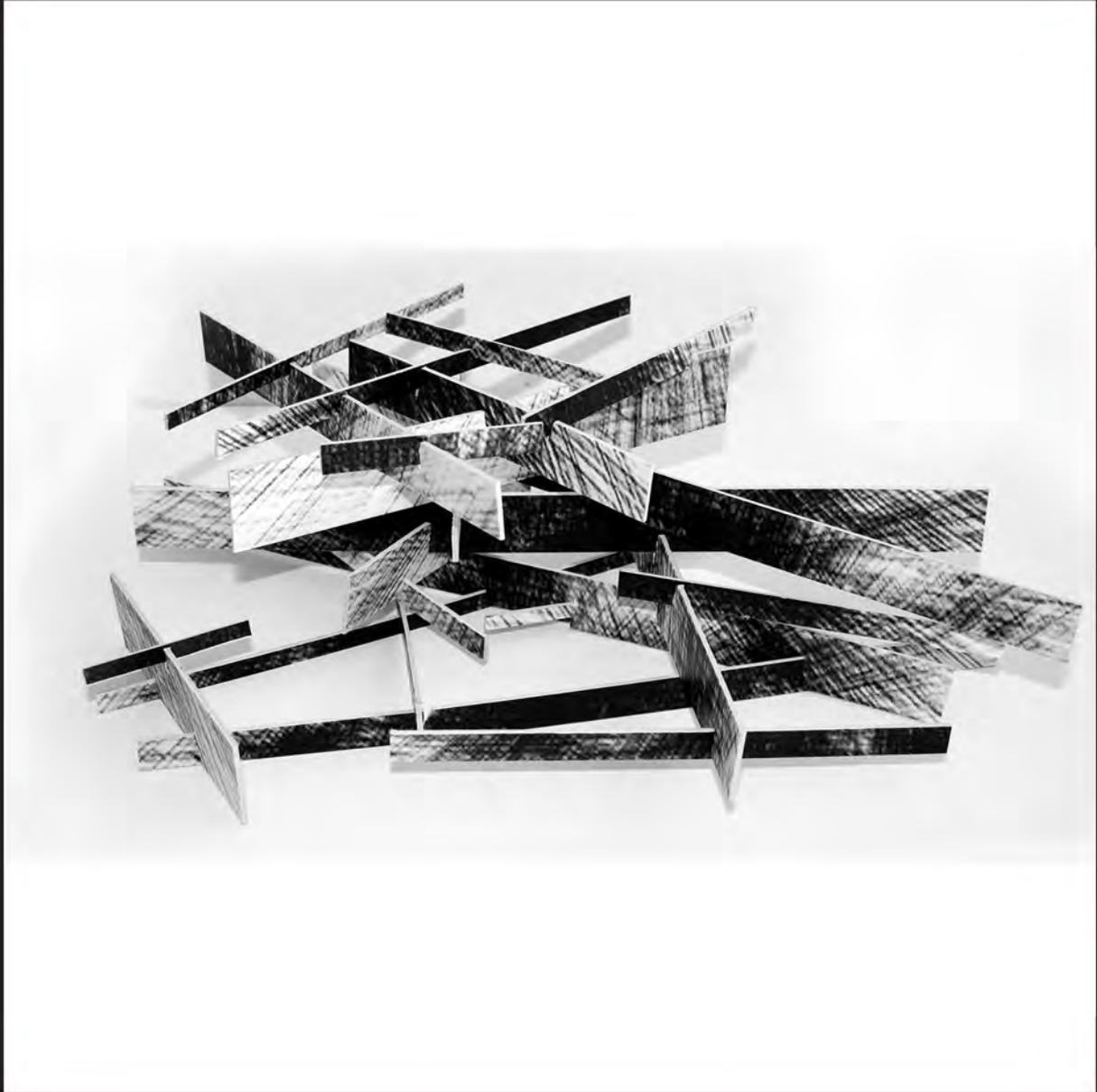


Figure 1: Lines of difference - re-representing an existing object in a new way

# Introduction

'Building Walls: Breaking Boundaries' is based on the manner in which difference and diversity meet in the city and how architecture and the built environment can be used as a tool to either facilitate interaction or hinder it.

Cape Town is a vibrant multicultural city, endowed with a monumental natural landscape that defines its edges. Despite this, the visual language of the city is one of spatial separation; a result of the enduring legacy of Cape Town's colonial past and modernist city planning, and further perpetuated by the segregationist programme of the Apartheid regime. Cape Town is a place where a variety of natural features and diverse landscapes and persons are concentrated, but each remains isolated and segregated, resulting in the potential of this diversity being lost.

My interest lies in the exclusion of both people and animals from the city. Through contradiction and confrontation, this dissertation investigates what happens when these previously excluded groups are reintroduced back into what society deems normal or acceptable. It explores what changes occur when our neatly compartmentalised lives are injected with the unfamiliar, where the boundaries we define are traversed, and where the walls we built to keep ourselves separate are broken down.

In this dissertation report, I will explain how people with mental illness and nature are included through an architectural intervention that reconciles the contrasting programs of a halfway house, a sanctuary for neglected city animals and a gateway building as a public interface for Table Mountain.

While I have chosen a specific site and designed a building particular to that site, several other comparable sites have been identified within the city where this concept is relevant and can be applied within site specific opportunities and constraints. However the focus of this dissertation is not an urban scaled intervention but an architectural solution to a site which allows the fullest exploration of the conceptual framework underlying this project.



# Man and Nature

My personal interest in the complex and evolving relationship between man and nature inspired this project's initial direction as an investigation into the place of nature in man's world. Is nature simply a resource to be used and abused at our own discretion, or perhaps a decorative background for human life, or does it hold more significance?

Nature, and by extension animals, have slowly but surely been eradicated from the central city, included now in the limited form of domestic pets and small isolated pockets of green alongside roads. The experience of nature through distant and passive observation does little to ameliorate the grim city. Spurred by the belief that the natural landscape is distinct from the urban landscape, that nature's place is outside the boundaries of the city, and most importantly, that nature is the 'other' of the city, we have become emotionally and physically divorced from the very resource that sustains our existence and made settlement in Cape Town possible. Despite society's failure to exist in balance with the natural systems of our environment, there is evidence of an innate emotional and spiritual connection that exists between man and nature.

The Biophilia Hypothesis, as introduced by Edward O. Wilson in *Biophilia*,<sup>1</sup> provides a possible explanation for the "connections that human beings subconsciously seek with other forms of life",<sup>2</sup> suggesting that there exists an instinctive bond between human beings and other living systems that stems from our evolutionary dependence on them for both survival and personal fulfillment.<sup>3</sup>

## The Biophilia Hypothesis

Throughout history, man has made significant efforts to maintain contact with nature.<sup>4</sup> Ancient civilisations valued gardens for secular purposes as well as their aesthetic appeal, marking their

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1. Edward O. Wilson, *Biophilia* (Massachusetts, Harvard University Press, 1984).

2. *Ibid*, 350.

3. Eleonora Gullone, "The Biophilia Hypothesis and Life in the 21<sup>st</sup> Century: Increasing Mental Health or Increasing Pathology," *Journal of Happiness Studies*, no. 1 (2000): 304.

4. Gullone, "The Biophilia Hypothesis and Life in the 21<sup>st</sup> Century," 294.



Figure 3: Tension - the point at which tension exists in an object causing things to shift and rupture

settlements with extensive and elaborate gardens which were believed to symbolise honour, wealth and prominence.<sup>5</sup> Today, the provision of parks and nature reserves is supported by the belief that exposure to nature promotes physical well-being, resulting in people travelling long distances to experience these natural landscapes.

Not only do people exhibit an affinity for nature, but numerous studies<sup>6</sup> have concluded that exposure to the natural world has profound restorative and therapeutic effects. The evaluation of existing wilderness programs oriented towards special client groups such as psychiatric patients, abused women and adolescents have determined that leisure activities in natural settings and exposure to natural features have important stress reduction effects, while also improving the social, emotional, and cognitive functioning of patients.<sup>7</sup>

### **The Human-Animal Relationship**

Man has fostered relationships with animals for centuries; from the breeding of livestock as a dependable source of food and materials, to the use of working animals as a form of transportation and labour, to the domestication of smaller animals for protection and companionship. The biophilia hypothesis suggests that this deep emotional connection that modern man shares with animals is based on our evolution as a social species whose extensive cooperation and affiliational ties had central value for survival.<sup>8</sup>

Early man largely depended on signals from animals in the environment indicating safety or threat, while mixed-species communities gained a competitive edge in hunting by combining man's ingenuity and use of weapons with an animal's speed and ferocity.<sup>9</sup> Today, evidence of the human-animal bond can be seen in the expressed enjoyment and enthusiasm that humans exhibit when viewing or handling animals. In the United States and Canada alone, more people visit zoos than

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5. Gullone, "The Biophilia Hypothesis and Life in the 21<sup>st</sup> Century," 294.

6. Rodger S. Ulrich, "On Biophilia, Biophobia, and Natural Landscapes." In *The Biophilia Hypothesis*, edited by Stephen R. Kellert and Edward O. Wilson (Washington: Island Press, 1993), 73.

7. Russ Parsons et al. "The View from the Road: Implications for Stress Recovery and Immunization." *Journal of Environmental Psychology*, no. 18 (1998): 113.

8. Stephen R. Kellert, "On the Biological Basis for Human Values of Nature." In *The Biophilia Hypothesis*, edited by Stephen R. Kellert and Edward O. Wilson (Washington: Island Press, 1993), 42.

9. Gullone, "The Biophilia Hypothesis and Life in the 21<sup>st</sup> Century," 306.

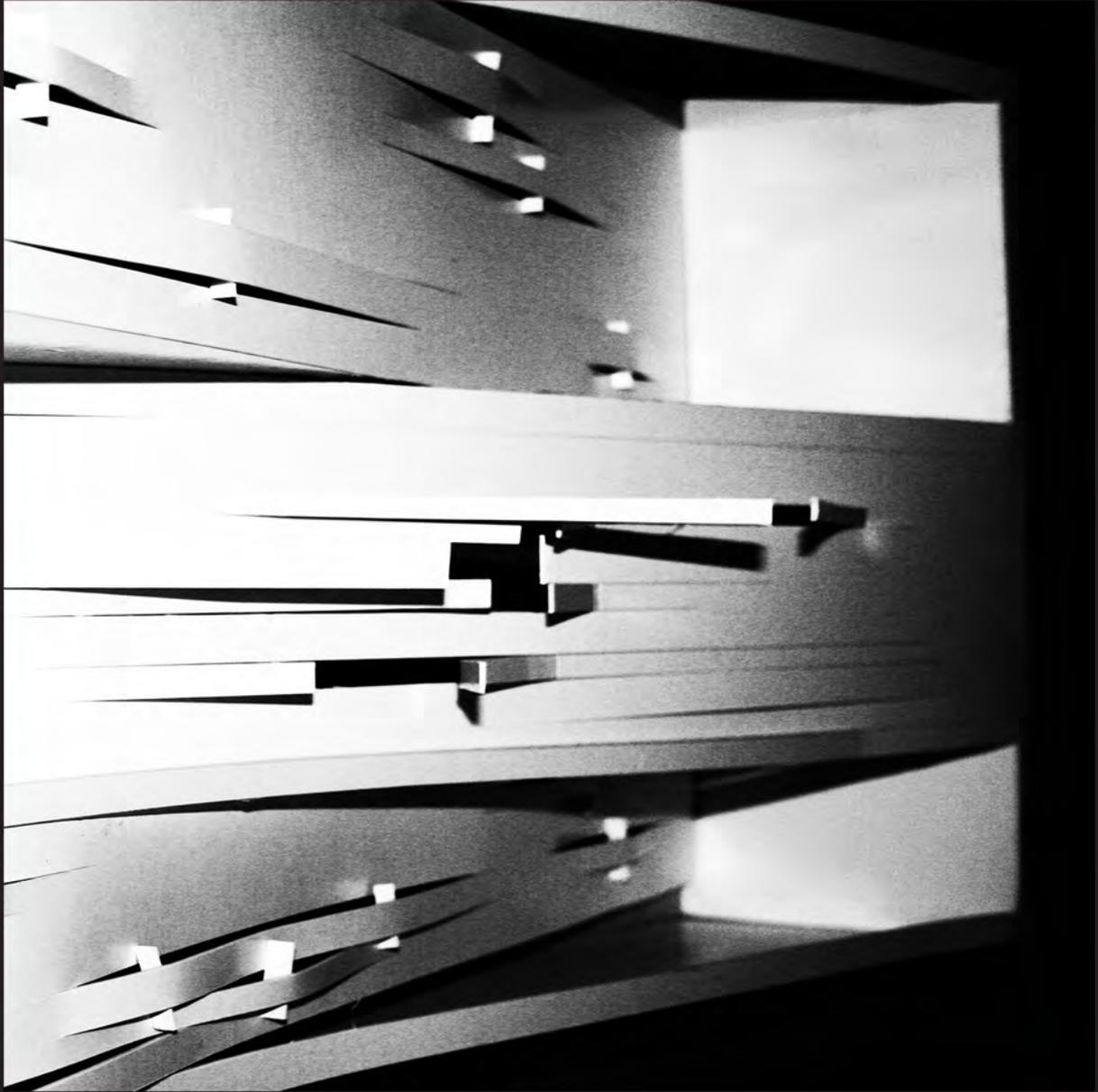


Figure 4: Pressure – a single surface reads as an autonomous whole and as a series of connected parts

attend major professional sporting events combined.<sup>10</sup> The biophilia hypothesis suggests that now, if we see animals at rest or in a peaceful state, this may signal to us safety, security and feelings of well-being which in turn may trigger a state where personal change and healing is possible.<sup>11</sup>

While it is clear that there exists a symbiotic relationship between man and nature, there are still only limited opportunities available to us to express our biophilic tendencies in everyday life,<sup>12</sup> due to the exclusion of nature from our urban environments. This subsequent section reveals some of the negative consequences that may be attributed to man's biophilic tendencies being suppressed and denied.

### **The significance of biophilia**

According to the biophilia hypothesis, it is believed that man's cognitive and emotional functioning has been shaped by our species' long history as subsistence hunters, gatherers, and farmers. Modern members of our species have, from this evolutionary process, inherited a brain that is attuned to extracting, processing, and evaluating information from the natural environment.<sup>13</sup> When man becomes removed from the natural environment, when cultural beliefs and practices are inconsistent with our evolutionary constitution and when our physical environments stray too far from that in which we evolved, our psychological well-being is compromised.<sup>14</sup> In short, the brain evolved in a biocentric world, not a machine regulated world; and with the unprecedented changes in our lifestyles and rapid advancements in our technology, the impact that this manufactured modern life has on the stability and health of the human psyche is immeasurable.<sup>15</sup>

By providing more opportunities for man to experience nature and interact with animals, and by advocating a lifestyle that is more aligned with our species evolutionary constitution, one can begin to address the imbalances that have manifested as a result of man's separation from nature.

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10. Edward O. Wilson, "On Biophilia and the Conversation Ethic." In *The Biophilia Hypothesis*, edited by Stephen R. Kellert and Edward O. Wilson (Washington: Island Press, 1993), 31.

11. Karen Schaefer. "Human-Animal Interactions as a Therapeutic Intervention Counselling and Human Development." *Counselling Human Development* 34, no. 5 (2002): 1.

12. Gullone, "The Biophilia Hypothesis and Life in the 21<sup>st</sup> Century," 311.

13. Wilson, "Biophilia and the Conversation Ethic," 32.

14. Ibid.

15. Ibid.

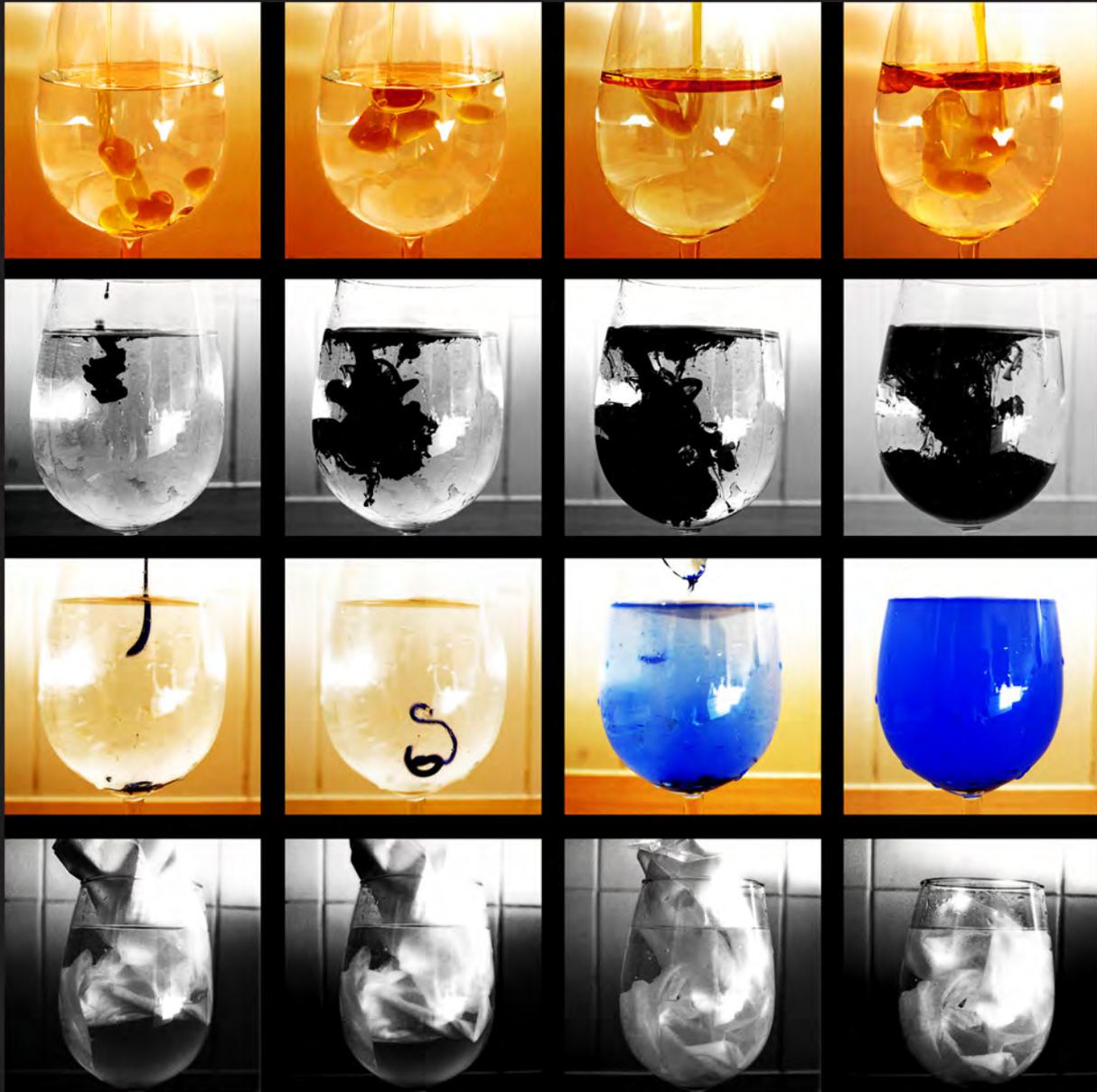


Figure 5: Meeting of difference – the analysis of the interaction between water and various substances produced a series of words that can be used to describe the condition that is created when opposites meet, namely exclusion, inclusion, interaction and separation. This experiment revealed an understanding of the way in which difference meets and interacts, but ultimately, the resulting condition of transformation and modification.

# The Meeting of Difference

Society is described as “a community of people sharing the same geographical or social territory, typically subject to the same political authority and dominant cultural expectations”.<sup>16</sup> The purpose for society is the belief that through collaboration, members can benefit in ways that would not otherwise be possible on an individual basis. However, in order for collaboration to be possible, individuals have to conform to a prescribed way of being and participating in the world as deemed appropriate by society. Difference in society is what is perceived as being at odds with the normal, the legitimate and the dominant and throughout history, has being subject to exclusion.

My interest lies in the marginalisation of people, in particular, those who suffer from varying forms and degrees of mental illness and the way in which they have been labelled as ‘other’, socially excluded and placed into institutions located on the outskirts of the city and suburbs where containment appears to override cure.

Thus, this dissertation rethinks the concept of an institution and investigates how architecture can promote inclusion and interaction within society in both man and animal environs and amplify the benefits to be derived from a diverse, interactive, complex milieu.

I began by mapping different historical sites where I believed a conflict or tension between society and those considered as ‘other’ was prevalent. I concluded that those in the majority did not distinguish between types of ‘otherness’. Slaves, prisoners, the physically ill, the mentally ill and lepers were all excluded from society and contained within the same institutions, which were carefully located on the outskirts of the city.

## History of mental health in the Cape

The Dutch East India Company made the first efforts to deal with mental illness among early settlers and passing sailors at the Cape.<sup>17</sup> The first formal accommodation for the ‘behaviourally disturbed’

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16. Peter Anderson, PSA. [http://www.psawa.com/The\\_social\\_construction\\_of\\_the\\_community.html](http://www.psawa.com/The_social_construction_of_the_community.html). (accessed April 28, 2014).

17. Lynn, Gillis. “The historical development of psychiatry in South Africa since 1652.” *The South African Journal of Psychiatry* 18, no. 3 (2012): accessed March 6, 2014, <http://www.sajp.org.za/index.php/sajp/article/view/355/335>.

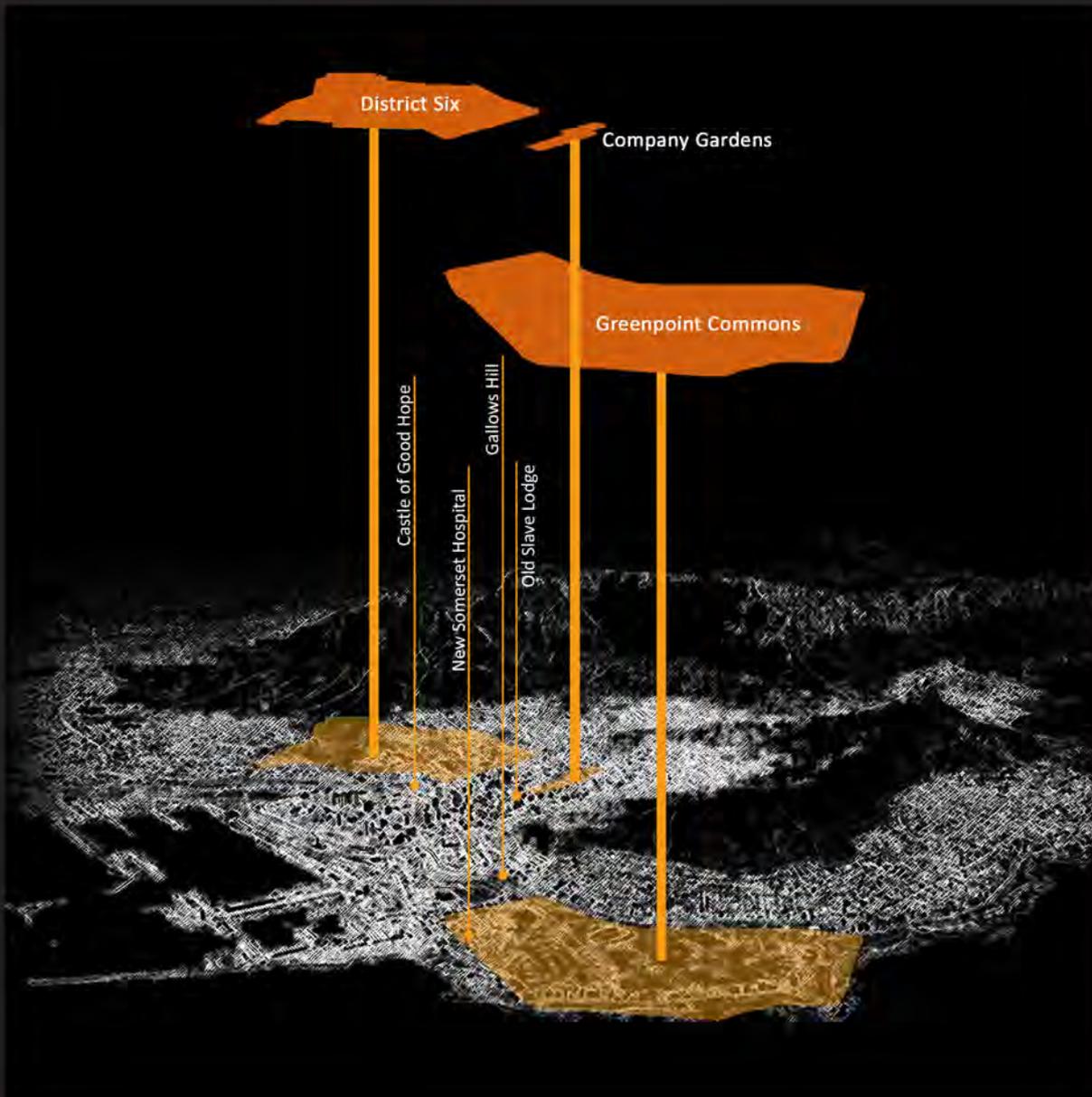


Figure 6: Points of madness in the city

was in a primitive structure adjacent the Castle of Good Hope, and within close proximity to the main gallows located on Buitenkant Street. These structures formed three dominant codes of power within Cape Town's colonial landscape and their prime location served as a warning to passing travellers and visitors to Table Bay what would be acceptable public behaviour.<sup>18</sup>

The building proved inadequate, resulting in a new hospital being built in 1699 adjacent to the Company Gardens, where physically ill patients were treated while the mentally ill were moved 'into a small enclosed apartment for locking up the mad'.<sup>19</sup> Here overcrowding prevailed and mentally ill patients were then transferred to the nearby Old Slave Lodge, located at the head of Adderley Street. This building was a symbol of isolation; its sole purpose was to imprison its inmates. Constructed in the manner of a fortress it had no windows to the outside world and housed 500 slaves and 1000 people banished from society.<sup>20</sup>

In 1818, for the first time, the new Somerset Hospital provided some beds for 'lunatics' who were cared for among the physically ill. At this time, psychiatric diagnosis did not exist, and the mentally ill, lacking an obvious physical cause, were simply called 'insane', 'mad' or 'lunatic'. It was only towards the end of the 18th century that the concept of mental illness as a disease came about. However no formal treatment existed and it was purely a matter of detaining a patient and controlling violent and disruptive behaviour.<sup>21</sup>

In 1836, due to overcrowding at Somerset Hospital, mental patients were transferred to Robben Island. The island, which served as convict station and place of banishment became a refuge for lepers, lunatics and the chronically sick and in 1846 the prison was converted into a hospital. This hospital continued to house the mentally ill in the Cape until the building of Valkenberg Hospital in 1892.<sup>22</sup>

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18. Russel Viljoen. "Cape of Execution: The Gallows at the Cape of Good Hope as Represented in the Colonial Art of Johannes Rach and Lady Anne Barnard." *Journal of Art History* 26, no. 1 (2011): 158.

19. Gillis, "The historical development of psychiatry in South Africa since 1652," 78.

20. Gabeba Abrahams-Willis, Iziko. [http://media1.mweb.co.za/iziko/sh/resources/slavery/slavelodge\\_excavations.html](http://media1.mweb.co.za/iziko/sh/resources/slavery/slavelodge_excavations.html). (accessed March 6, 2014).

21. Gillis, "The historical development of psychiatry in South Africa since 1652," 79.

22. Ibid.



Figure 7: Mapping of madness in the city (plan)

In understanding the manner in which mental illness was treated in the Cape Colony, one aspect is abundantly clear, mentally ill people were banished from society and isolated in locations apart from the city. This project creates a venue for these same people to be reconnected with society in a mutually beneficial way.

### **Mental Health and 21<sup>st</sup> Century Living**

Today, mental illness has become the leading cause of disability worldwide. As a result, the World Health Organization sponsored a series of studies<sup>23</sup> examining the prevalence and prognosis of Schizophrenia and Major Depression in nine different locations from developing to industrialised nations. While the core symptoms of both psychopathologies were present across all nine locations, patients from poorer and less developed countries were found to recover more rapidly and in higher proportions than in the industrialised nations.<sup>24</sup>

An explanation for this finding suggests that not only is mental illness poorly accommodated for in technologically based industrialised societies, but the artificiality of the modern lifestyle could also be contributing to the increase in mental illness.<sup>25</sup> With the most conspicuous increases in psychopathology, particularly in developed countries, having occurred post-World War II and coinciding with an increasingly rapid pace of technological development and corresponding cultural changes, our modern lifestyle is manifesting in an ever widening chasm between who we are and how we live.<sup>26</sup>

Despite the technological advances made in medicine and the ever evolving understanding of the causes and treatment of mental illness, the housing of mentally ill patients is still very much outdated. Facilities are still conceived of as means of separation and isolation for its patients. This project recognises the huge benefits gained through encouraging social interaction in an environment where nature becomes the medium through which shared experiences promote mental health and wellness.

23. World Health Organisation, Geneva, The International Pilot Study of Schizophrenia, 1973. World Health Organisation, John Wiley., Schizophrenia: An International Follow-up Study, 1979. World Health Organisation, Geneva, Making a Difference, 1999.

24. Gullone, "The Biophilia Hypothesis and Life in the 21<sup>st</sup> Century," 307.

25. Gullone, "The Biophilia Hypothesis and Life in the 21<sup>st</sup> Century," 307.

26. Ibid, 310.



Figure 8: Three bands - The coastal edge and urban edge boundaries have resulted in the city manifesting in three distinct bands, consisting of mountain, city and sea.

## Finding Site

My analysis of Cape Town commenced with a search for sites where different natural features and persons exist but do not interact, which would allow me to explore my concept of breaking boundaries and mediating lines of difference. I began with mapping both the natural and man-made boundaries that define the lives of people in the city.

The mountain and sea are the natural boundaries that define the edges of the City of Cape Town, giving it its unique identity. In a place with such a monumental natural landscape, it is expected that the manner and form in which the city develops would be greatly influenced by these factors. However, this is not the case.

The early development of the central city was based on a on a grid that promoted the natural flow of the streams from Table Mountain, maintaining both a visual and physical connection from mountain to sea. Thus, it was the streams from the mountain that provided the initial pedestrian structure to the central city. However, as the central city expanded and the band of residential fabric developed along its perimeter, the dominant sea to mountain orientation was disrupted and the direct arterial routes from the city to the mountain were replaced with a confusing network of local streets. This, along with the imposition of the urban edge and coastal edge boundaries, which define the extent of the built fabric, have functioned to exclude nature from the city and thus restricted our access to it.

Through the mapping process, I identified nine undeveloped pockets of green space trapped between the mountain and the urban edge boundary. These 'buffer' zones exist as a result of the natural streams that run down the slopes of Table Mountain and act as threshold spaces belonging neither to the mountain nor the city, presenting possible opportunities for intervention.

Of these nine buffer zones, Deer Park site is the most prominent green finger or protrusion along the urban edge boundary, penetrating into the built fabric of the surrounding neighbourhoods. This site was conceptualised as the head of a direct route, running from mountain to sea, which connects the most noticeable green spaces in the central city, including De Waal Park and the Company



Figure 9: Boundaries in the city - Within the city itself, the urban fabric is further divided into residential, commercial and industrial zones with the infrastructure of the city, specifically, the railway station and highway network, reinforcing these lines of difference.

Gardens. This route coincides with the City of Cape Town's critical public link and activity route as defined in the Table Bay District Plan Technical Report.<sup>27</sup> It also traverses the lines of difference that occur between the different bands of built fabric within the city. It is at these points of rupture, that I imagine a series of contextually responsive buildings occurring, programmed to mediate the prevailing lines of difference and create a more integrated and fluid urban environment.

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27. City of Cape Town, City Space, Table Bay District Plan: Spatial Development Plan & Environmental Management Framework, 2012.



Figure 10: Gates to the mountain - The dominant sea to mountain orientation of the central city is disrupted by the surrounding band of residential development, which replaces the direct arterial routes from the city with a confusing network of local streets.



Figure 11: Barriers - the harbour, highway network, station, major roads and residential ring isolate nature from the city fabric, reinforcing the separation between the various zones.

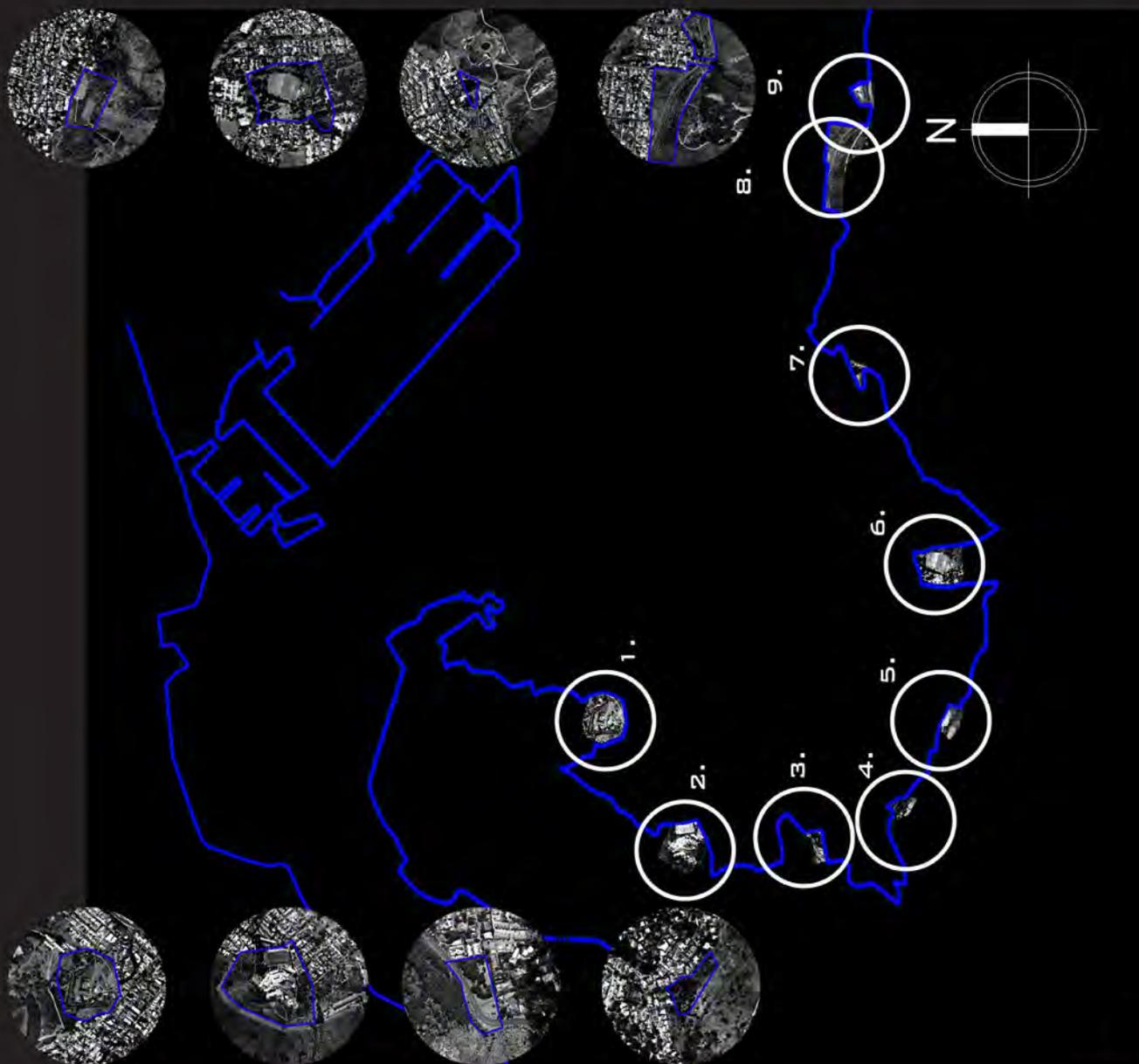


Figure 12: Buffer zones - liminal spaces belonging neither to mountain nor city

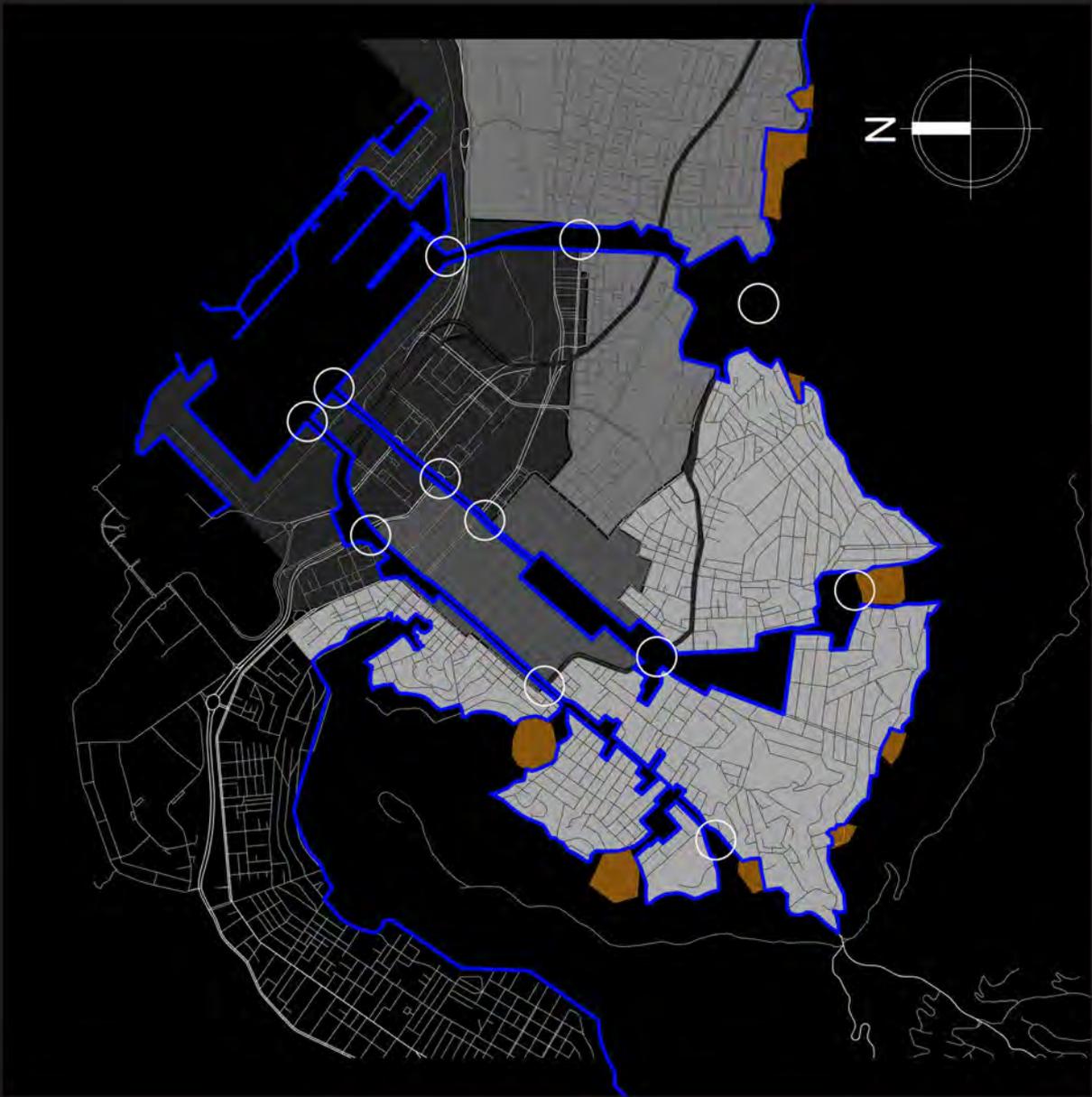


Figure 13: Three possible routes - mediating lines of difference and re-establishing connections

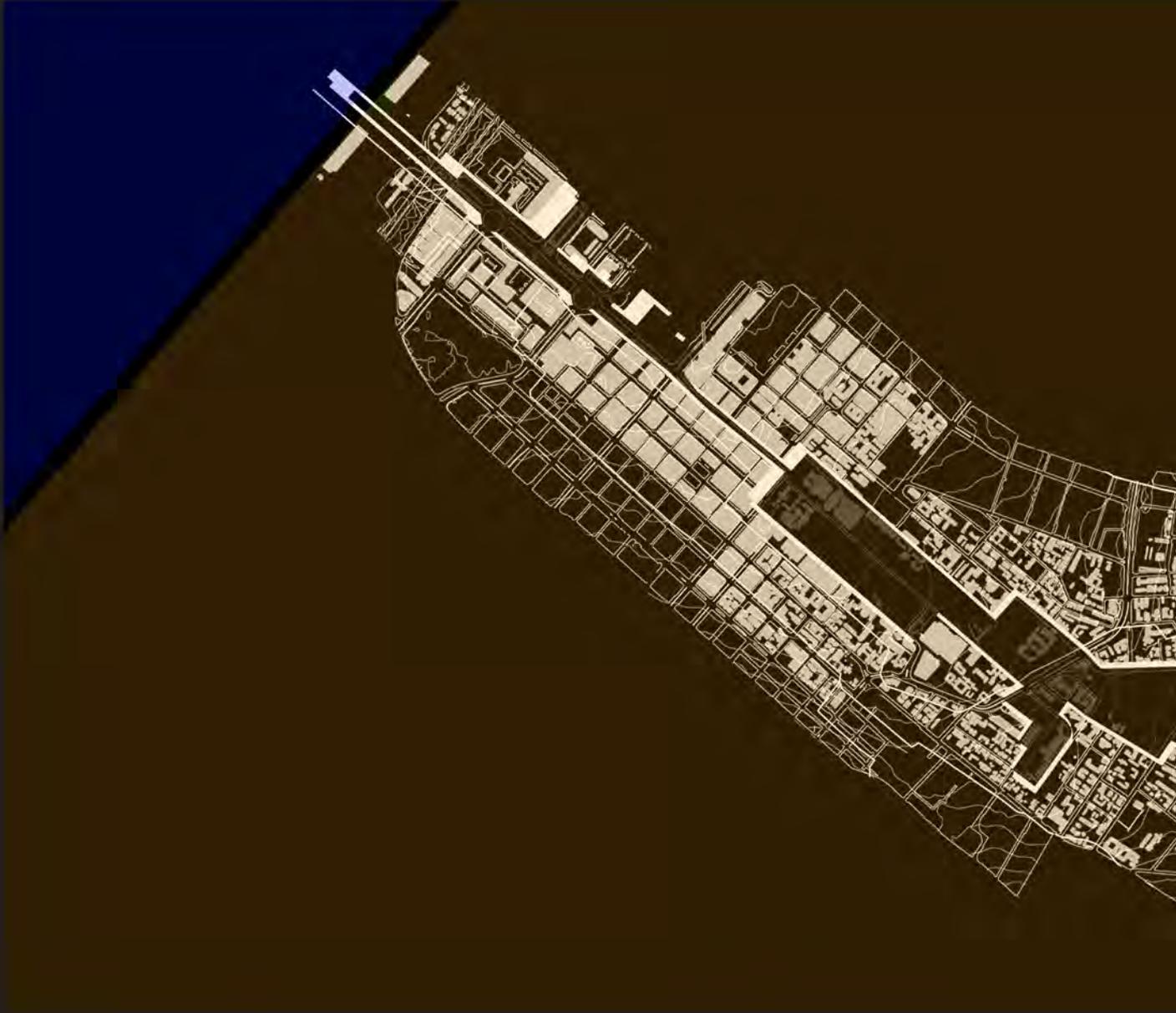


Figure 14: Urban route - links mountain to sea, connects green spaces in central city and ruptures boundaries

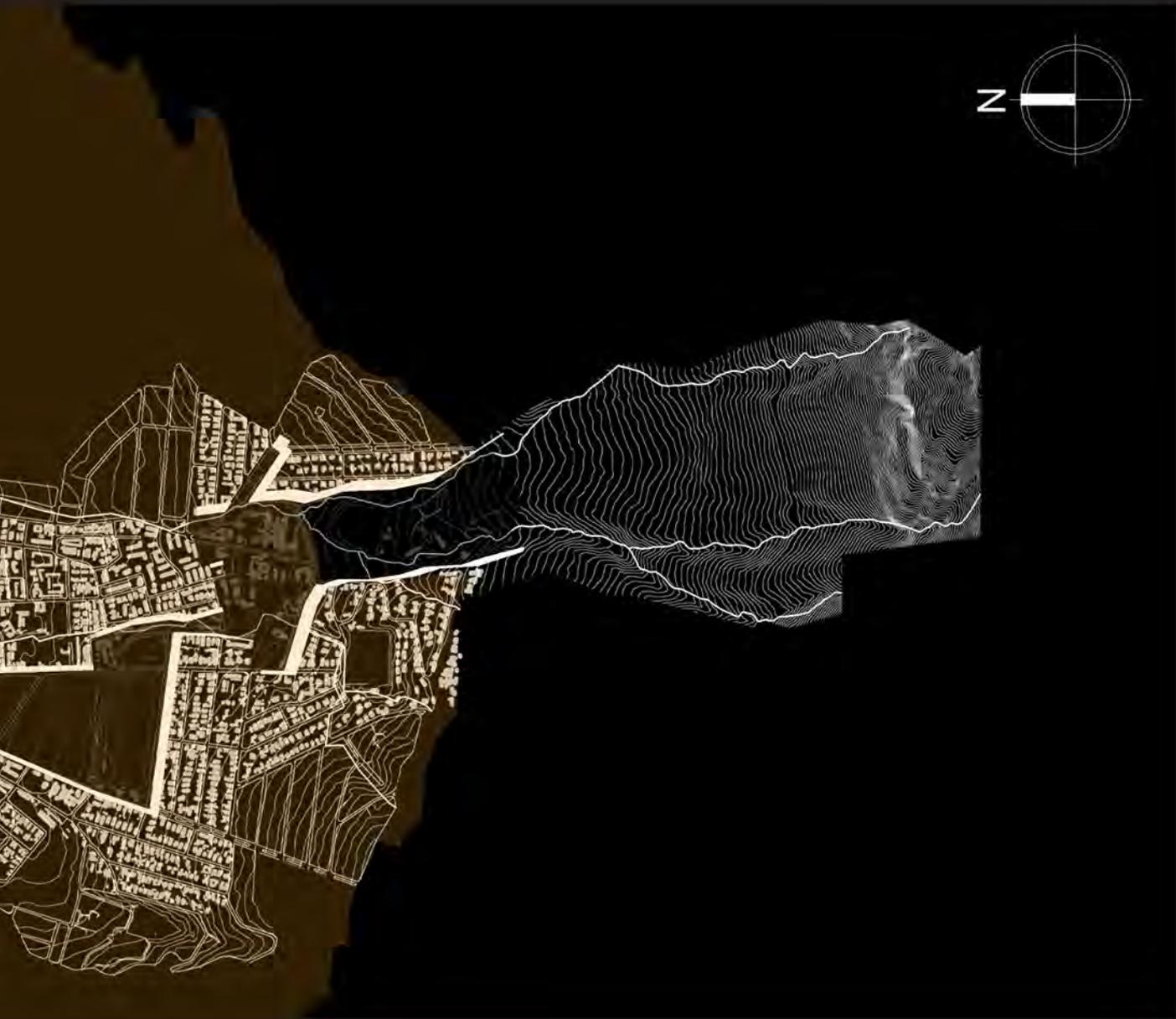




Figure 15: Deer Park - dense clusters of old pine and blue gum trees

# Deer Park

Deer Park is situated within the borders of the Cape Peninsula National Park, on the interface with the City's residential suburbs of Oranjezicht and Vredehoek. It is a physically diverse and varied landscape, with several natural and man-made elements converging at the boundary between the mountain and the city. The surrounding suburban fabric consists of high end residences as well as several institutional facilities, including old-age homes and schools. Occupying the central portion of the site is an elevated sports field with a 15m high embankment on the north end, dividing the site into an east and west section. Scattered across the contoured terrain of the east and west sections are dense clusters of old pine and blue gum trees.

The Deer Park site presented several development opportunities:

1. Being a threshold space between the mountain and the city, it can potentially accommodate those activities that would not be located in the city.
2. The surrounding residential areas of Oranjezicht and Vredehoek together with the number of institutions in the area make it suitable for a halfway house development.
3. Historically, it has significance as a place of refuge for marginalised groups of people as well as having facilities housing animals.
4. The site is underutilised with potential for a unique development. This is recognised by the City of Cape Town in their Site Development Plan for the Wash House Precinct of Deer Park proposal.<sup>28</sup>
5. The site forms the head of a processional route through the lower slopes of Table Mountain that follows the Platteklip stream, connecting a series of historically and culturally significant nodes that are deeply rooted to the history of this water source.

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28. Cape Peninsula National Park, Orion Planning, A Site Development Plan for the Wash House Precinct of Deer Park, 2004.



Figure 16: Historic nodes - nodes that occur along processional route up mountain

### **Historical significance of Platteklip Stream**

The Platteklip stream, which flows down Table Mountain from Platteklip Gorge and along the western edge of Deer park, is the main river of the city bowl, draining the northern parts of Table Mountain. At the north end of the site, it disappears into a culvert and becomes a sub-surface storm water channel that finally spills out into the Atlantic Ocean.<sup>29</sup>

A refuge for runaway slaves in the mid to late 19th century, Deer Park was deeply embedded in the cultural and spiritual practices of the people of Cape Town due to its significance as a special landscape of water. One such practice was the daily procession of slaves walking up Gorge Road at the base of Deer Park, taking the population's laundry to the Platteklip stream to be washed. As a result of the pollution caused to the stream by the washing of the linen, two large wash houses (now referred to as the Upper and Lower Wash Houses) were erected on the southern end of Deer Park, fitted with 70 cement wash tubs and proper ironing facilities.<sup>30</sup> In 1954, the municipal authorities closed down the Lower Wash House and converted the Upper Wash House into stables which housed horses for the City's law enforcement.

Further south of the Wash House precinct is the old Platteklip Mill, erected in 1793 along the natural course of the Platteklip Stream, which used the hydraulic power of the stream to grind wheat, barley and also curry spices.<sup>31</sup>

Deer Park also holds significant spiritual meaning for the people of Cape Town. It is one of the sites along the base of the mountain at which several Kramats or burial places of Cape Town's local Islamic saints can be found, with the most important being the Kramat of Seyed Abdul Haq Al Quaderi.<sup>32</sup> Today the lower Platteklip waterfall is the destination for many Rastafarians who partake in a daily pilgrimage through Deer Park and up the mountain to cleanse their bodies of sin in the pure and untainted water of the Platteklip stream.

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29. SA Tourism, Mark Skinner., Cape Town: Water for a Thirsty City (Part 1), Urban Water Supply. Report. 2010.

30. Caron von Zeil, Reclaim Camissa. <http://www.reclaimcamissa.org/>. (accessed May 16, 2014)..

31. Ibid.

32. Caron von Zeil, Reclaim Camissa. <http://www.reclaimcamissa.org/>. (accessed May 16, 2014).



Figure 17: Views - views of Deer Park from Homeleigh, Sidmouth and Gorge Roads

Historic nodes along route into mountain include the following:

- Upper Wash House
- Lower Wash House
- Platteklip Mill
- Slow Sand Filter
- Kramat of Seyed Abdul Haq Al Quaderi
- Platteklip Dam
- Platteklip and Devil's Peak Stream Joint
- Lower Platteklip waterfall

In conclusion, the Deer Park site fulfilled the need for a location which is liminal in nature, satisfying the requirements for a venue where difference and diversity converge. The historical and cultural significance embedded in its reality enhance the nature of this project and provide a contextual foundation for the project.

#### **Access**

Vehicular access to the western part of Deer Park occurs via two main routes: along Sidmouth Avenue via Upper Orange Street and along Gorge Road via Upper Buitenkant Street. The use of Deer Park by the wider metropolitan community had been previously restricted due to the lack of a public transport service. However, the MyCiti Bus has recently extended two routes from Cape Town's Civic Centre, through gardens to both Oranjezicht and Vredehoek. With new bus stops located along Upper Orange Street and Upper Buitenkant Street, both within short walking distance of Deer Park, Both vehicular and pedestrian access to the site is greatly enhanced.

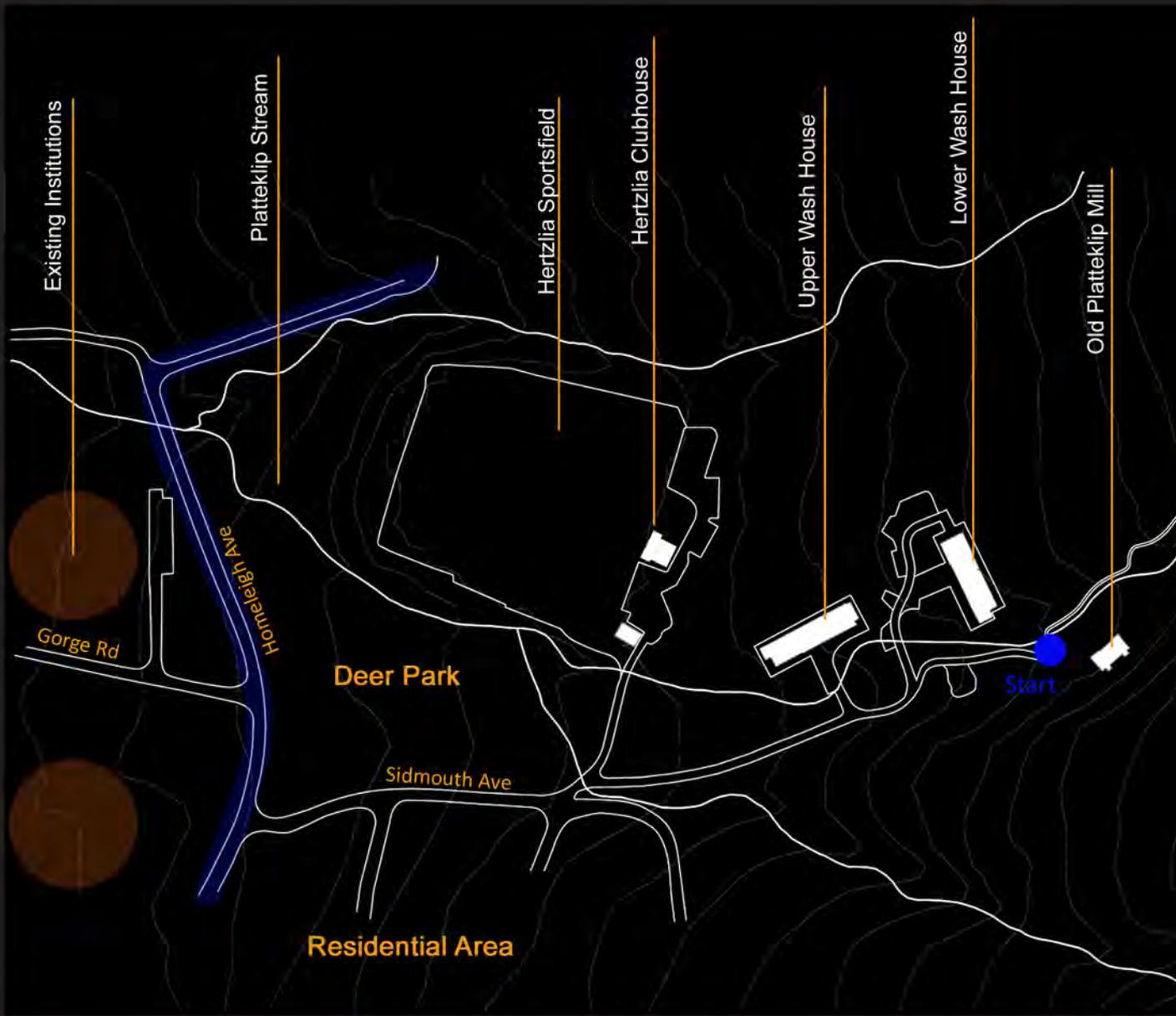


Figure 18: Context plan



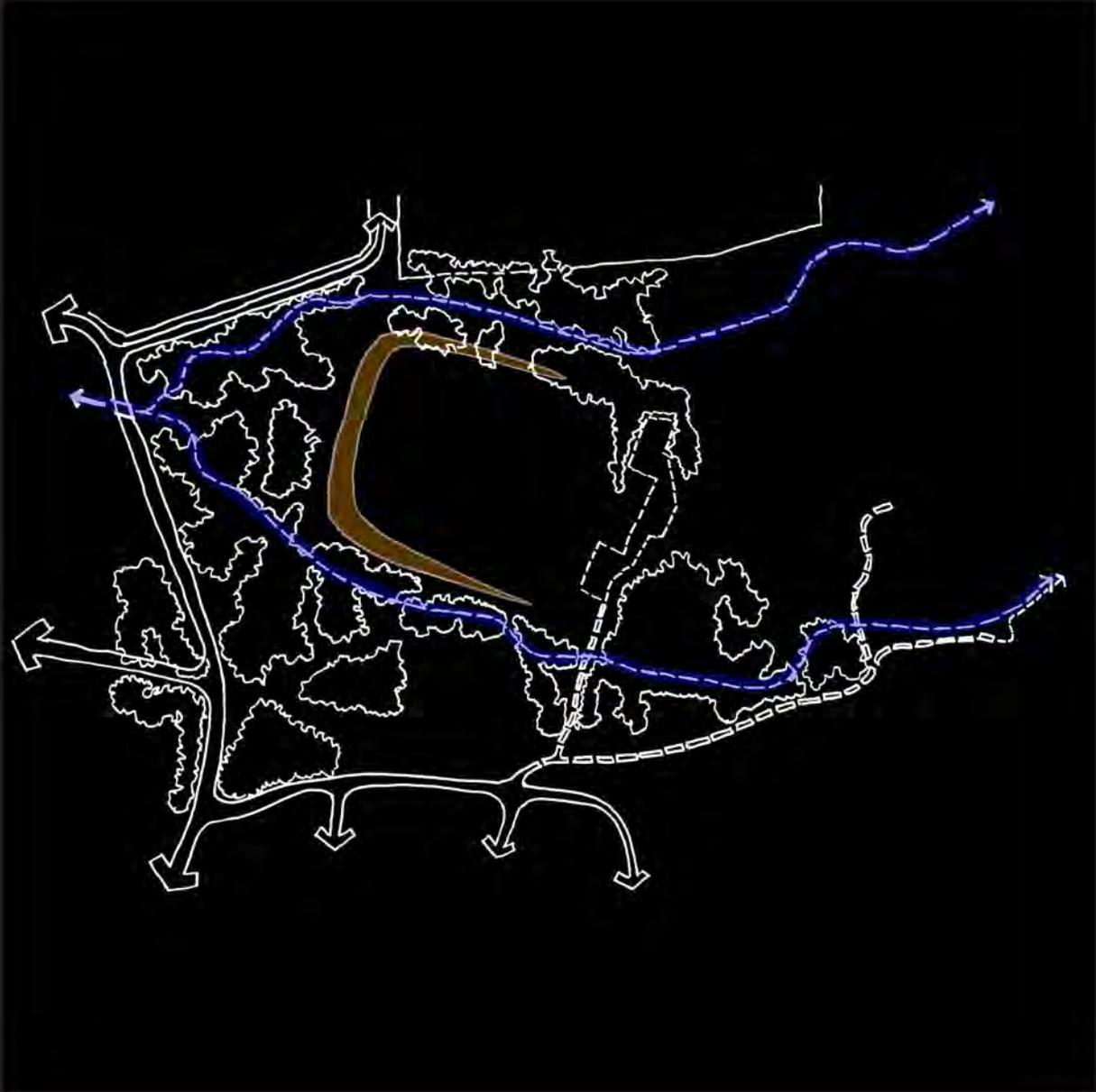


Figure 19: Site Diagram - diagram showing two main physical design informants; Platteklip Stream and field

# Program

This intervention attempts to redefine the city and suburban living by breaking the boundaries between the natural landscape and built form, between animal spaces and human places, between social norms and “otherness”; but mostly it attempts to re-establish a connection between all living things and their environment.

The intention of this design is to reinsert difference back into society through contradiction and confrontation. The wall as an element of exclusion is reinterpreted as a unifying element, a connector that promotes interaction and mediates boundaries rather than reinforcing them. This intervention relies on the incorporation of contrasting programs that challenge society’s prejudices, compelling people to confront and accept difference. Thus, the contrasting programs of a halfway house for people with mental illness, a sanctuary for neglected city animals and a gateway building as a public interface for Table Mountain are reconciled in this intervention.

## Halfway House

A halfway house or out-patient facility is a place that offers individuals that have been discharged from a psychiatric institution the necessary monitoring and support while beginning the process of reintegration with society.<sup>33</sup> Typically, a halfway house provides an active treatment program run throughout the day, where residents may receive individual and group counselling while they establish a support network, secure new employment and find stable accommodation. This type of living arrangement is often believed to reduce the risk of recidivism or relapse when compared to a straight release directly into society. In some cases, residents are required to pay rent on a ‘sliding scale’ depending on whether employment can be secured while in residence and in some cases, these complexes are run by charities and community groups.<sup>34</sup>

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33. John C. Kilburn and Stephen Constanza. *Salvation City: Halfway House Stories*. (Amherst: Teneo Press, 2011).

34. John C. Kilburn and Stephen Constanza. *Salvation City: Halfway House Stories*. (Amherst: Teneo Press, 2011).



However, my intention is to provide a facility that encourages the establishment of a self-sustaining and supportive community for people recovering from mental illness, where one's stay is secured through active participation in the various programmes on the site, including the rehabilitation and care of the animals in the petting zoo, guided public tours up the mountain on foot and on horseback, management of the restaurant and kiosk, planting and maintenance of the vegetable garden and selling of goods in the market. While these programmes provide a recreational service to the public, and thus a source of income to subsidise the costs of maintaining and running the complex, they also allow for interaction between the public and residents.

### **Wilderness-Urban Amenity**

Deer Park has been identified by the South African National Parks (SANParks) as having significant potential to serve as a formal secondary 'gateway' to Table Mountain, and to be developed as a unique wilderness-urban amenity for neighbouring and local visitors as well as for domestic and foreign tourists. With its historic role in the development of Cape Town as a special 'landscape of water', the city is looking to fulfil this site's potential as a place that could commemorate this history.

Plans to upgrade and rehabilitate this site include:

- improving access to the site and establishing a formalised point of entry
- restoring and reusing a number of culturally-significant buildings, specifically those of the Wash House precinct
- providing public facilities and amenities, which the site is currently lacking
- improving the neglected park landscape by providing safe and efficient access to the various footpaths and management tracks on the lower slopes and beyond
- landscape rehabilitation and upgrading to include the designation of open areas such as gardens, lawns and terraces incorporating areas of soft and hard landscaping including the provision of walls, paved areas and water reticulation structures
- improving traffic circulation and parking on the site, separating public parking from trail hikers and youth hostel parking.

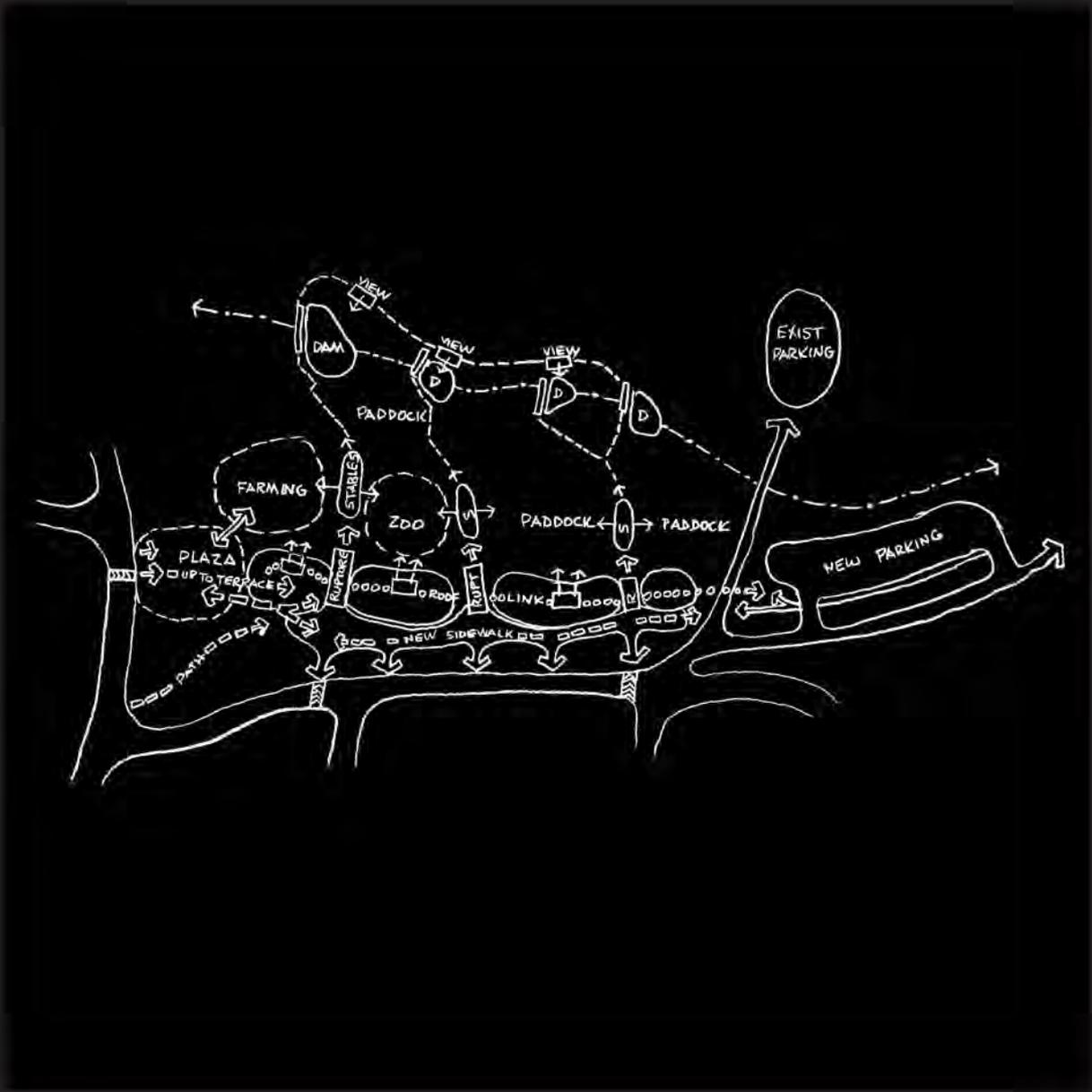


Figure 21: Diagram of programmatic relationships

As part of my intervention on the northwestern edge of Deer Park, I have incorporated various public facilities and amenities in the program that respond to SANParks draft site development plan<sup>35</sup> proposals for the site. The notion of a public gateway building to the mountain forms the basis of a broader concept which with appropriate programs is applicable to other identified luminal areas within the city.

### **Human-Animal Precinct**

Included in the intervention is a sanctuary for neglected city animals. The intention here is to redefine the urban park by introducing a new kind of social landscape, where man and animal can interact in a heterogeneous space. The animals also play an important role in the recovery of the patients; they function as a healing element in providing a form of therapeutic treatment for the residents, while also acting as a mediating element between the residents and visitors to the buildings, promoting interaction. Appropriate housing for the various animals, feed and equipment stores, clinic and laboratory, open paddocks, sheltered areas, and watering holes are provided in the eastern segment of the site nestled between the building and embankment to the east and incorporating the Platteklip stream.

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35. Cape Peninsula National Park, Orion Planning, A Site Development Plan for the Wash House Precinct of Deer Park, 2004.



Figure 22: The Berlin Wall - the power of the wall in influencing people's lives  
(Koolhaas, R. (1993). Berlin Wall as Architecture. In: S, M, L, XL. New York. Monacelli Press)

# The wall

My search for an architectural language that represents man's attitudes towards difference led me to the wall, as the most recognizable physical and symbolic device of separation. I began to question the accepted definition of a wall as a barrier or limit, and through an analysis of Rem Koolhaas' 'Field Study' of the Berlin Wall, began exploring the potential of walls to exceed their functional utility of division and separation.

## Rem Koolhaas – Five Reverse Epiphanies

Rem Koolhaas, in his 1971 analysis of the Berlin wall as architecture,<sup>36</sup> presents a series of alternative definitions of what a wall is and reveals the possibilities of what a wall can be, questioning its accepted function and form. For him, a wall has the potential to exclude and include, to separate and connect, to adapt to the urban conditions of the space it divides as well as impose change on these same spaces by its mere presence. A wall can be a physical manifestation of separation, and imagined line of difference or a void carved out of a solid block of activity. For him, the wall is in a constant state of evolution, expanding and contracting, from a single element to a zone of influence.

### 1. The power of the wall

Koolhaas' first point in his analysis focuses on the nature of creating architectural boundaries in society and the extents of their influence in shaping the lives of people. For Koolhaas, the wall was a graphic demonstration of the potential of architecture to effectively realise an intention and that was the "division, enclosure, imprisonment and exclusion"<sup>37</sup> of people.

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36. Rem Koolhaas. "On Berlin Wall as Architecture." In S, M, L, XL, edited by Rem Koolhaas and Bruce Mau, 226. (New York: Monacelli Press, 1995), 226.

37. Lara Schijver, OMA as Tribute to OMA: Exploring Resonances in the Work of Koolhaas and Ungers." *The Journal of Architecture* 13, no. 3 (2008): 236.



Figure 23: Border fence - no causal relationship between form and meaning  
(Earl Nottingham. [www.tpwmagazine.com](http://www.tpwmagazine.com))

The binary relation of architecture and exclusion must be analysed within the context in which they occur. In this way, one can take any architectural element and impart new meaning through a new contextual application, giving it the potential to realise a different intention. I explored the potential of the wall to exceed its functional utility of division and separation and become a unifying element that mediates lines of difference, rather than reinforcing them.

## 2. The wall's beauty is directly proportional to its horror

In his second point, Koolhaas ascribes the beauty of the wall to its “transformation from an invisible line on a map”<sup>38</sup> to its realised potential as a built object, suggesting that the beauty of the wall is directly proportional to its impact. As a line on a map, a boundary, whether real or implied, reinforces the concept of separation and difference, but it can be ignored, disputed or erased. However, the wall, as a physical manifestation of that same idea, unequivocally demonstrates the impact of difference and exclusion with a permanence through which its influence and effect is indisputable. In this way, architecture is ‘intention’ manifested in ‘reality’.

The idea that beauty is related to impact embodies the notion of emotional response provoked by physical presence. The nature of that response and the questioning of generally accepted beliefs give rise to a new understanding of the conventional. I have attempted to use the wall as a means to compel people to confront the boundaries that define the way they interact with both each other and their environment on an everyday basis as they are rarely aware of the extent to which they are affected. By building a wall where a boundary already exists, this challenges people's perceptions and compels them to confront these symbolic dividers.

## 3. There is no causal relationship between form and meaning

In Koolhaas' third point, he identifies an inherent tension between the appearance of the wall and the message it was communicating, explaining why he “would never again believe in form as the primary vessel of meaning”.<sup>39</sup> I argue that meaning is derived from an interpretation of the appearance of

38. Koolhaas, “On Berlin Wall as Architecture,” 226.

39. Koolhaas, “On Berlin Wall as Architecture,” 227.

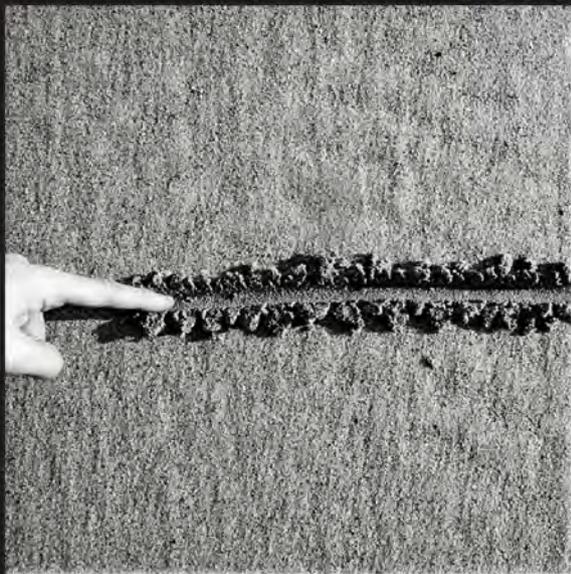


Figure 24: Walls, lines and boundaries - challenging the conventional notion of a wall  
(Erika Hastings. [www.redbubble.com](http://www.redbubble.com))

an architectural object. For me, the form of the wall - thick, solid and vertical - imparted the correct meaning and functions to augment the intention of the wall.

However, I attempt to break this link between form and meaning by contrasting the accepted appearance of the wall with a new meaning; a wall as a mediator. This point also suggests that the significance of the wall exceeded its appearance as a wall, with its impact being applied at different levels or scales of influence. Locally, the wall disrupted the functioning of a city neighbourhood, then the city, then the country, and finally manifested the disparity between two international political ideologies. At a local level the wall was a wall, but at a global level the wall was a symbolic event.

In my design, the wall functions at different scales of influence. At the scale of the city, the wall acts as a bridge connecting the mountain with the city and mediating the urban edge boundary. At the scale of the site, the wall acts as a divider, separating the residential area to the west from the park to the east and thus separating man from nature.

#### 4. The wall as a void – not an object but an erasure.

In Koolhaas' fourth point, he redefines the wall as a void, stating that "the wall also forever severed the connection between importance and mass."<sup>40</sup> My understanding of this statement is that the capacity of the mind to imagine far surpasses the reality of the object experienced. For Koolhaas, the wall was a demonstration of the capacity of the void to "function with more efficiency, subtlety, and flexibility than any object you could imagine in its place."<sup>41</sup>

If the city is seen as a solid block of life, activity, movement, and infrastructure; then the wall as a zone is the absence of all these things, a void carved out of the city solid. As the Berlin wall tore through the city, not as a single concrete structure or object, but as a defensive strip or zone, it consumed and erased everything in its path. This uninhabitable zone replaced a strip in the city that was once filled with life, with nothingness.

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40. Koolhaas, "On Berlin Wall as Architecture," 228.

41. Ibid.

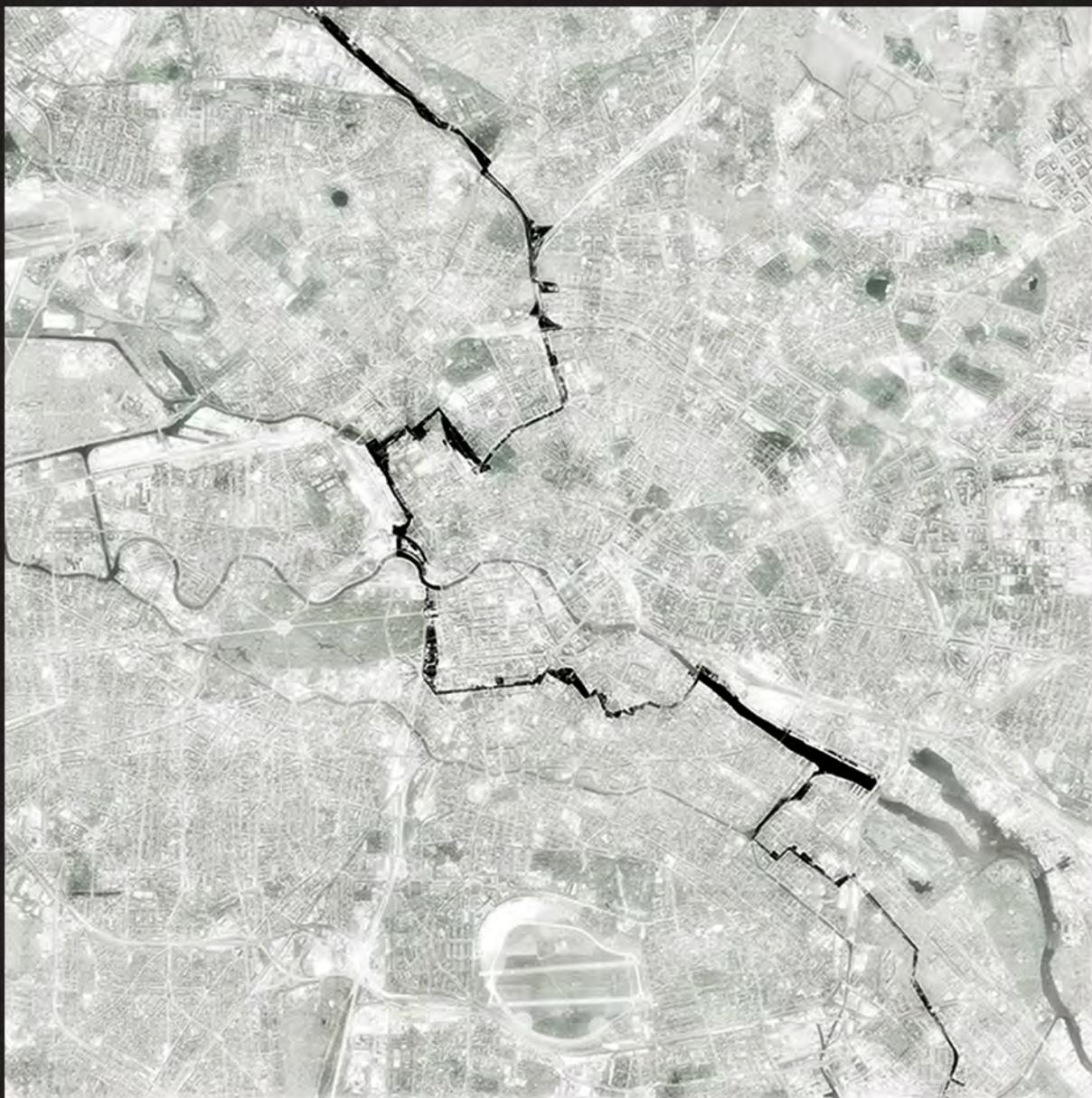


Figure 25: Wall as a void – the city as a solid block of life and the wall as an erasure of this activity

Conventionally, the wall is conceived of as a single line of division. However, this point reveals the potential for a wall to expand from a single barrier to a zone of separation. In my urban proposal, the route that traverses the city from mountain to sea acts not as a single path, but rather as an interactive zone that ruptures boundaries and generates its own order through the convergence of difference on both sides.

#### 5. The wall as a situation.

The divide that the wall creates is consistent; however the character of the wall changes along its length. The wall is not imposed on the city as a consistent formula. Along its length, it confronts all possible conditions that make up the territory or city it divides, changing and adapting in response to these conditions. As Koolhaas describes, “the wall is not stable; and it is not a single entity. It is more a situation, a permanent, slow-motion evolution, some of it abrupt and clearly planned, some of it improvised.”<sup>42</sup>

Although the wall is conceived of as a singular element, in my design it changes along its length, in some places it remains a wall and elsewhere that boundary is dissolved allowing interaction between both sides. It’s at these points where the wall ceases to be a barrier and allows movement across it that the notion of ‘wall’ is reinforced. This point of interaction between the inside and the outside forms a focal point in my design. Conventionally, a wall separates but allows points of controlled interaction. In my project the wall is designed to highlight that interaction, transforming the ‘gate’ from mere utility to a process designed to heighten the experience traversing it.

In facilitating this event, the focus shifts from the wall as a divider to the gate as a point of encounter and interaction. The character of the wall is adaptive, an urban mutation in a continual state of becoming, challenging the conventional understandings of the wall as a fixed entity. Thus in certain places, the wall becomes an imposition on the landscape while in others, it conforms to the prevailing site conditions and constraints.

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42. Koolhaas, “On Berlin Wall as Architecture,” 228.

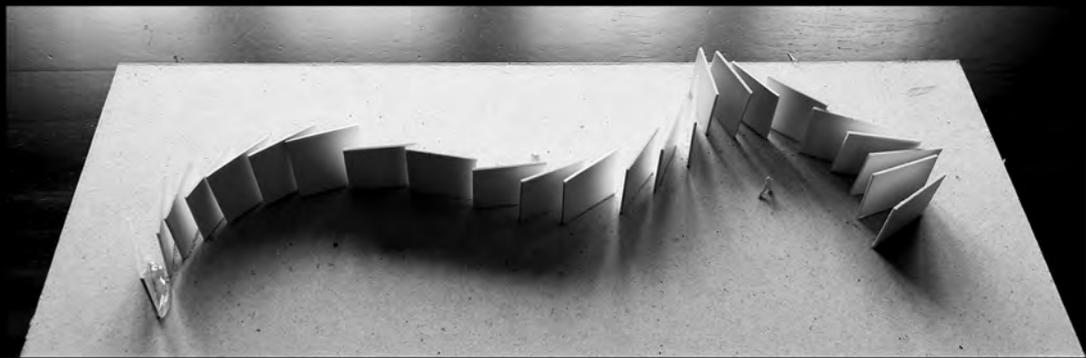
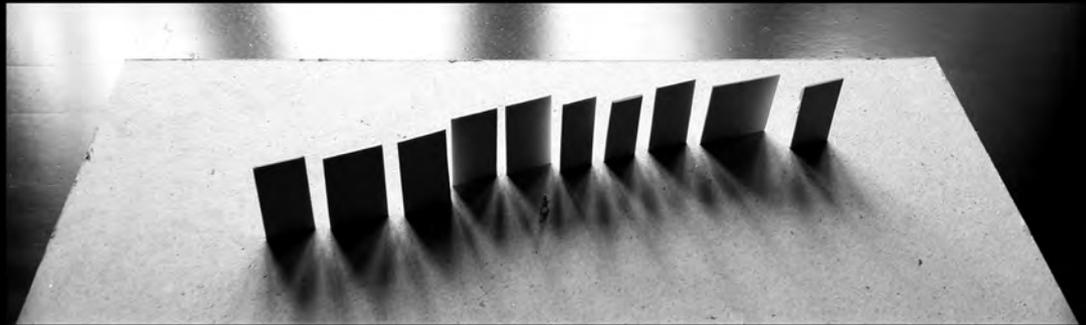
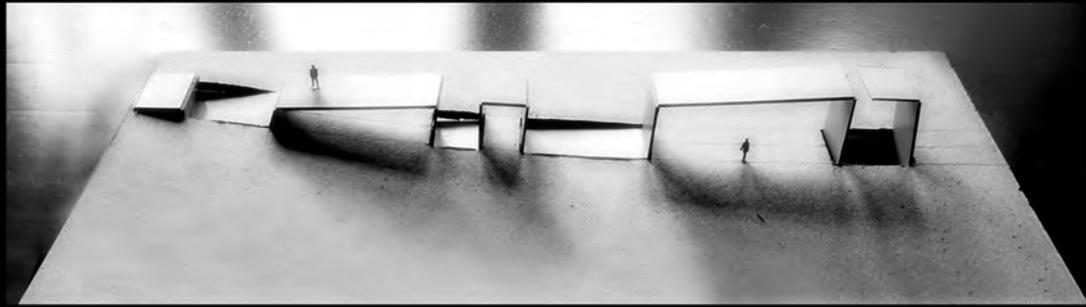


Figure 26: Wall in service of both sides - series of models exploring the potential of the wall to dissolve the boundary between inside and outside.

### The Wall as a Liminal Space

The term 'liminal' is derived from the Latin word *līmen*, meaning "threshold" which describes the state of ambiguity and ambivalence experienced during the transitioning from phases of separation to reincorporation. This term is commonly used to describe the middle stage of ritual ceremonies where participants "stand at the threshold"<sup>43</sup> between their former identity and status in the social hierarchy and a new way of being and participating in the world.

However, this term can also be used to describe political and cultural revolutions where normally accepted differences and social hierarchies are temporarily dissolved. The dissolution of order during liminality in which "the very structure of society is temporarily suspended"<sup>44</sup> creates a fluid, malleable situation that enables a new set of conditions to be established. In this sense, liminal periods are "destructive" as well as "constructive".<sup>45</sup>

The concept of an in-between space where boundaries of difference are dissolved to allow for new possibilities to emerge is significant in re-establishing the wall as a mediator of difference. For me the wall is a liminal space, a transitional zone from one side to another.

The wall is both a divider and a connector; a grey zone in a constant state of 'becoming', not fixed but temporal, responding to the fluctuating conditions of the spaces it connects and allowing for active exchange between one side and the other. This idea concerns itself with the occupation of the wall itself, where the wall becomes a destination, a labyrinth of experiences rather than a barrier into or out of a city.

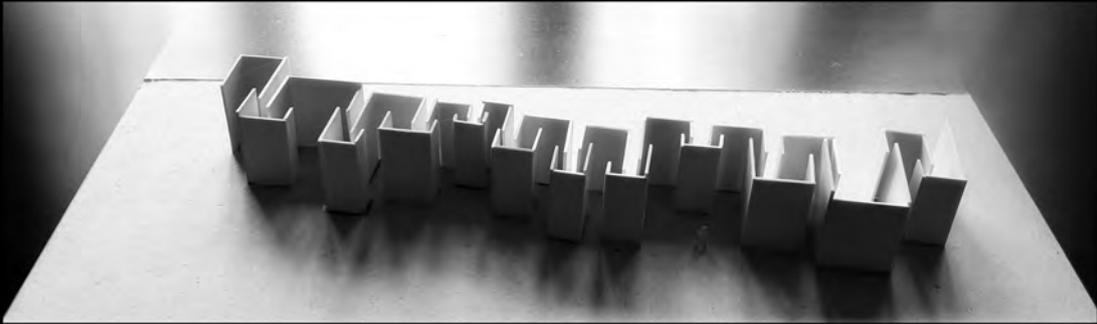
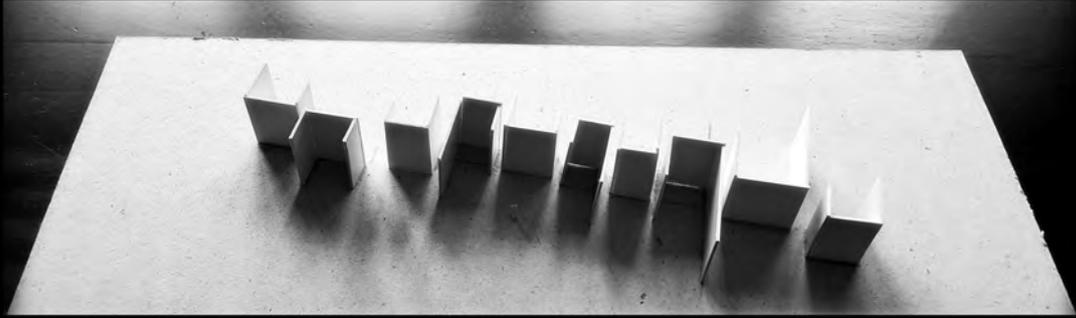
With the understanding of Rem Koolhaas' Five Reverse Epiphanies, the wall as a built architectural object can fulfill a different reality, one which ultimately implies the inclusion and interaction of people. The dissolution of boundaries of difference to promote interaction and exchange give rise to new considerations of 'edge' as the glue connecting different laminates of urban fabric.

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43. Arpad Szakolczai, "Liminality and Experience: Structuring Transitory Situations and Transformative Events." *International Political Anthropology* 2, no.1 (2009): 141.

44. *Ibid.*

45. Bjorn Thomassen, "The Uses and Meaning of Liminality." *International Political Anthropology* 2, no.1 (2009): 322.



The concept of wall as 'building' creates opportunities to positively impact the environment in which it resides. Its response to prevailing conditions and pressures give it relevance and contextual appropriateness and the ability to inject new life into the urban fabric. The idea of the wall as a varied program of different yet appropriate responses to a site, or more aptly a 'corridor', encompasses the notions of building, gateway, void, boundary, line, wall, fence, outcrop, tree, river, embankment, berm, and so on. By uncovering the elusive relationships between built form, function, intention and meaning as the devices the wall employs to fulfill its intention, I propose a new type of wall whose intentions are in service of the city's need for a built environment that facilitates integration and acceptance of difference.

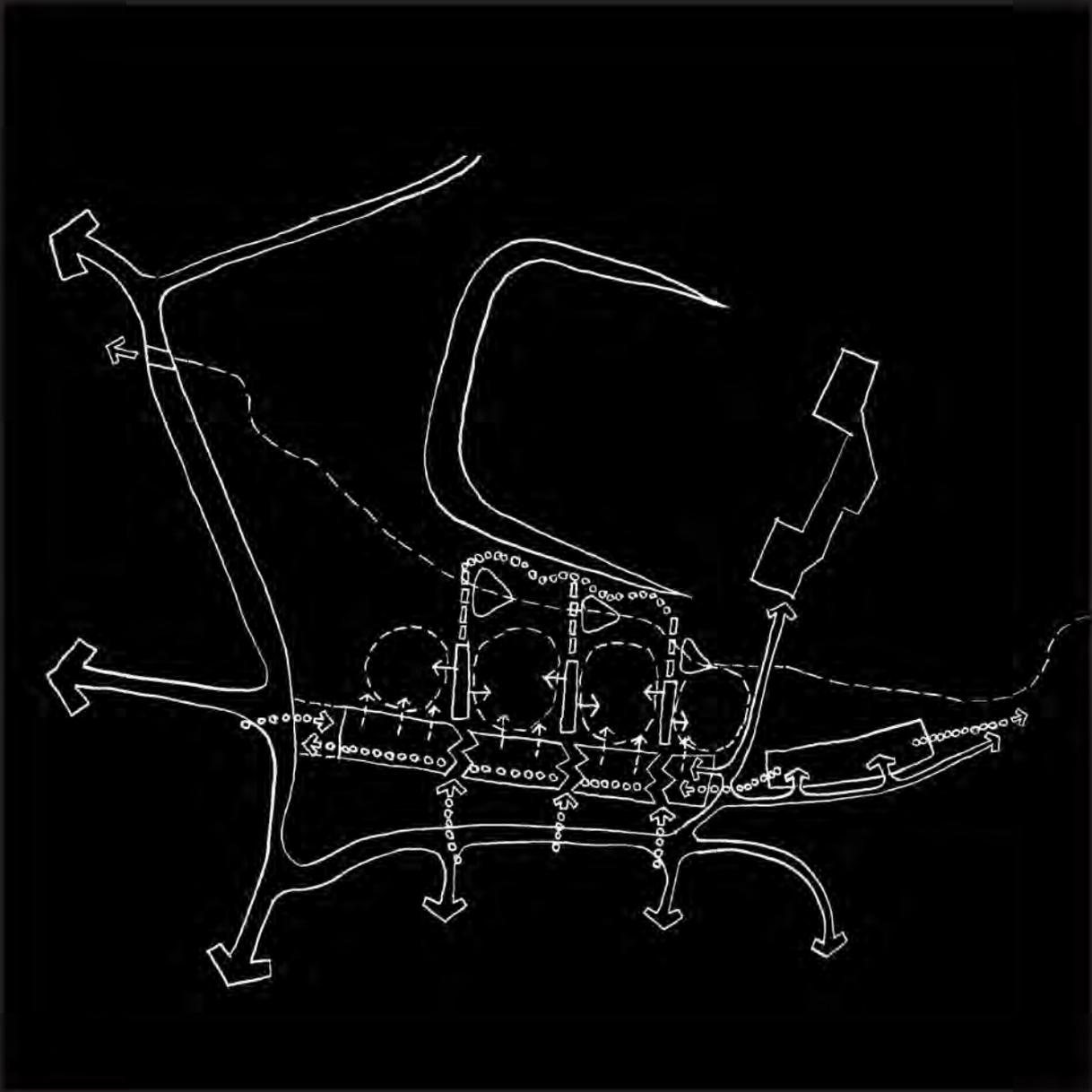


Figure 27: Diagram illustrating conceptual layout of intervention

# Design Development

The intention of this design is to reinsert difference back into society through contradiction and confrontation. The wall, as an element of exclusion, is reinterpreted as a unifying element; a connector that promotes interaction and mediates boundaries rather than reinforcing them.

## Site location

While several different locations within Deer Park were investigated as possible positions for the building, the final placement was decided on for the following reasons:

- Defines the urban edge of the site and sets up a dialectical relationship with the residential area to the west.
- Enables the concept of an allure or building as a route.
- Building acts as a rupture to the urban edge boundary and acts as a connector between city and mountain.
- Acts as a wall from west to east, separating the residential area to the west from the park to the east thus separating man from nature
- Grows out of the contours of the site as an extension of the landscape, thus it can be rooted to the earth on one end and a light floating mass on the other.

The final option located the wall adjacent the residential area creating a barrier between it and the park area to the east. Once the basic programmatic section of the wall had been defined, I began exploring issues regarding massing and movement on a conceptual level. Through a series of models, I explored and documented various theoretical approaches to the wall which developed sequentially from the conventionally accepted notion of the wall as solid linear mass to deconstructing the form of the wall and generating a series of alternative conceptual approaches.

- **Model A:** In this model I explored the conventionally accepted form of a wall as a solid linear mass, growing out of the contoured site on the south end to form a sculptural cantilevering bulkhead on the north. The building/wall is located adjacent to and parallel with Sidmouth Avenue, defining

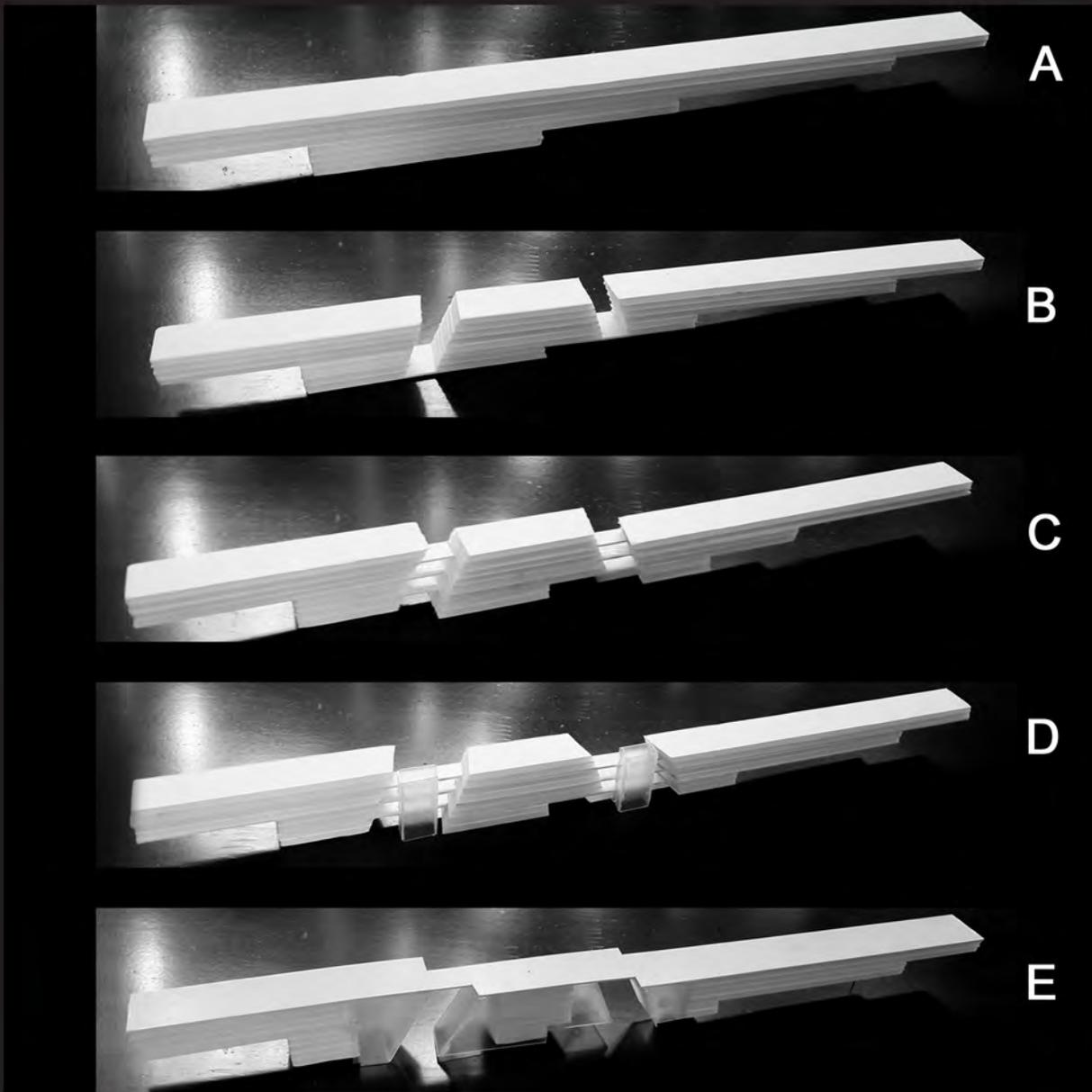


Figure 28: Wall models

a north/south route traversing the site and linking city to mountain. The existing residential neighbourhood to the west represents the 'outside' with the natural park area to the east being 'inside'. The building as wall acts as a physical barrier between the two.

- **Model B:** In exploring ways of breaking the wall in order to facilitate exchange and interaction across the wall between the inside and outside, the wall was sliced into segments and pulled apart at these points to create voids or ruptures through which one could penetrate through the building from west to east.
- **Model C:** Connecting bridges across the ruptures on the upper floors facilitated movement from one building segment to the next. The points of rupture facilitate the shifting of the building off a north/south axis and the changing of orientation of the different segments.
- **Model D:** The ruptures accommodate vertical circulation cores which are independently expressed.
- **Model E:** The ruptures are pulled further apart creating transition zones on either side which accommodate common areas and provide a sequential progression through the wall from public entry to private function.
- **Model F:** Explored the concept of an internalised street/route through the wall where functions are juxtaposed with open stepped terraces. The notion of rupture as 'split gorge' or fracture of the wall is lost, but the notion of extended terraces to the west and east is initiated. The duality created by the internalised street was rejected as it compromised the strength of the 'wall' as monolithic structure.
- **Model G:** The ruptures form the gateways for the west/east pedestrian routes. Starting at Sidmouth Road the routes traverse the ruptures and continue eastwards connecting 'outside' with 'inside'. A network of pedestrian pathways circumnavigates through the park area, defining the animal enclosures, bridging the stream, forging a stepped pathway through the landscaped embankment and returning to the ruptures, the original points of departure.
- **Model H:** The west/east links are formalised with the inclusion of animal stables and support facilities as the extension of the ruptures eastwards into the natural landscape. These buildings incorporate pedestrian routes at different levels creating a variety of ambulatory experiences.

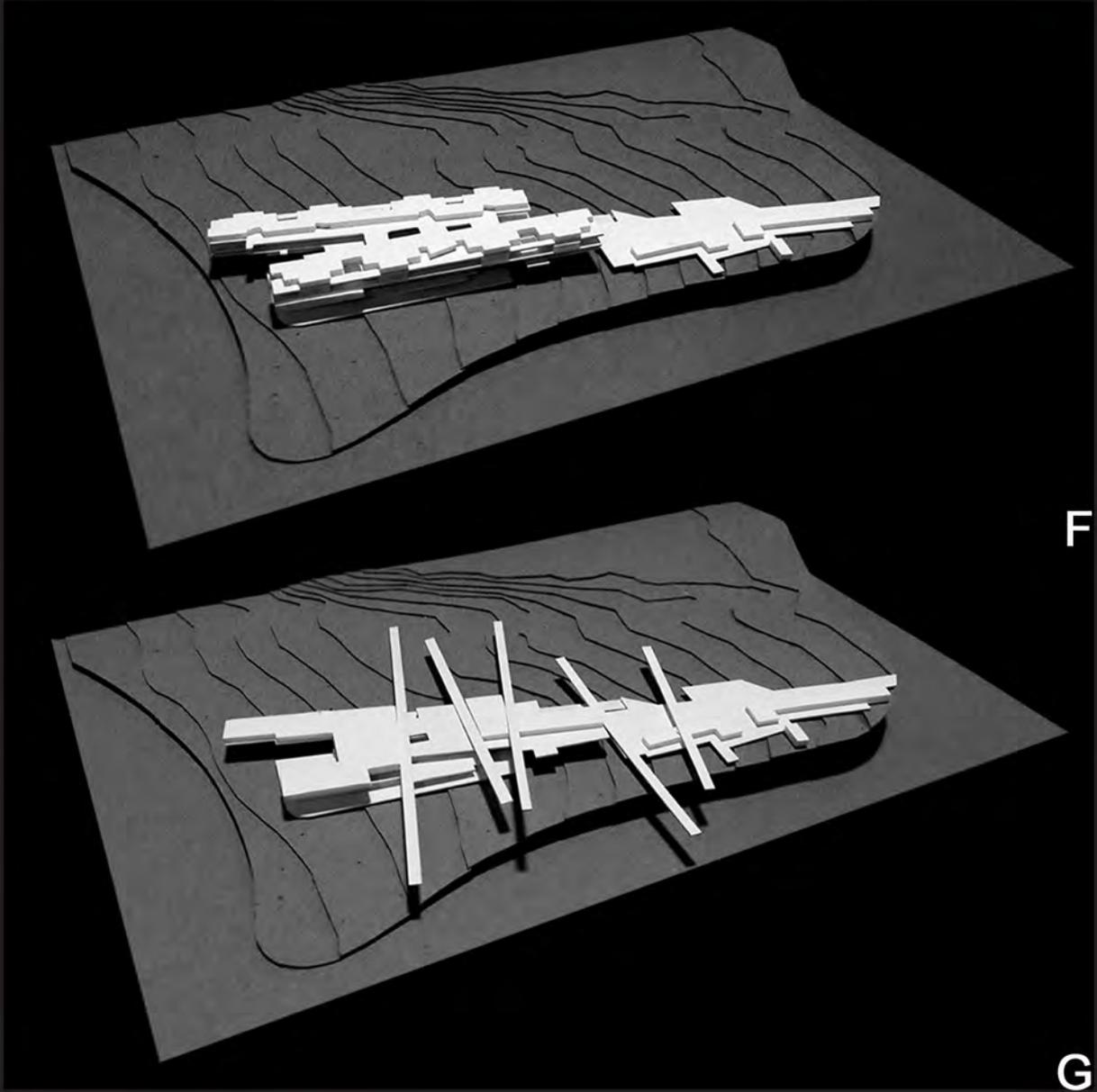
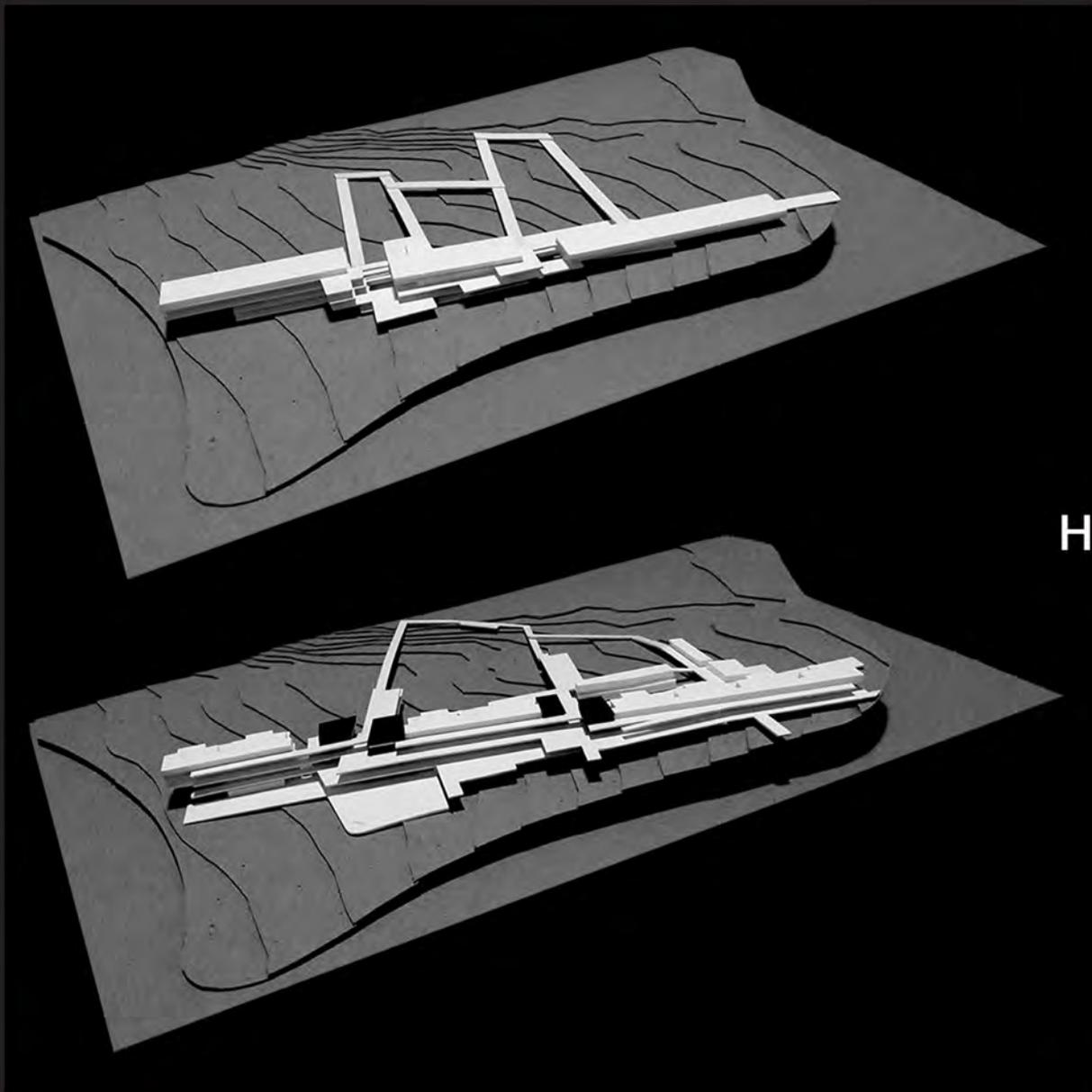


Figure 29: Process models



H



Figure 29: Site plan

## Schedule of accommodation

Like the mountain, the building is stratified, with each layer defining a function:

- **Ground Floor:** This is comprised of the administrative functions for the halfway house, including a reception lobby and waiting area, individual and group counselling rooms, a doctor's office and attached examination room, various store areas and archive filing rooms. An attached basement parking garage is provided for staff. Located at the north end of the building, it provides a direct interface with the public realm.
- **First Floor:** This contains public functions including multi-functional deck and restaurant complex. A large concealed service yard caters for the restaurant and adjoining animal facilities. It is accessed from all sides via pedestrian ramps, stairs and walkways and is designed as an open interactive zone. The multi-functional deck to the north accessed via a grand social staircase provides outdoor seating for the restaurant, functions as a covered outdoor meeting room, exhibition area and viewing deck over the park and petting zoo to the east and city centre to the north.
- **Second Floor:** This houses functions such as meeting rooms, auditorium, public toilets, kiosk/shop and animal administration office. These functions serve both the needs of the inmates as well as provide a commercially viable public conference centre. The public toilets/lockers and kiosk are located at the south end of the building and cater to the hiking and horse trail operations into the mountains operated by the inmates. On the north end and detached from these functions is the first of two levels of group housing for the inmates.
- **Third Floor:** This is dedicated to group housing. All housing is designed as self-contained 'houses' where inmates live and fulfil conventional household functions. The clusters provide for a range of two bedroom to five bedroom units all having common living and ablution facilities. Access corridors are designed as public streets with entrances provided with 'stoeps' to facilitate social interaction.
- **Roof:** This is a landscaped plateau with an allure walkway linking all vertical circulation cores. It provides for private viewing /contemplation areas detached from the rest of the building. Accessed directly from the general parking area to the south, it grows out of and forms an extension to the landscape. The allure walkway meanders along the roofscape as a continuation of the mountain walkway.

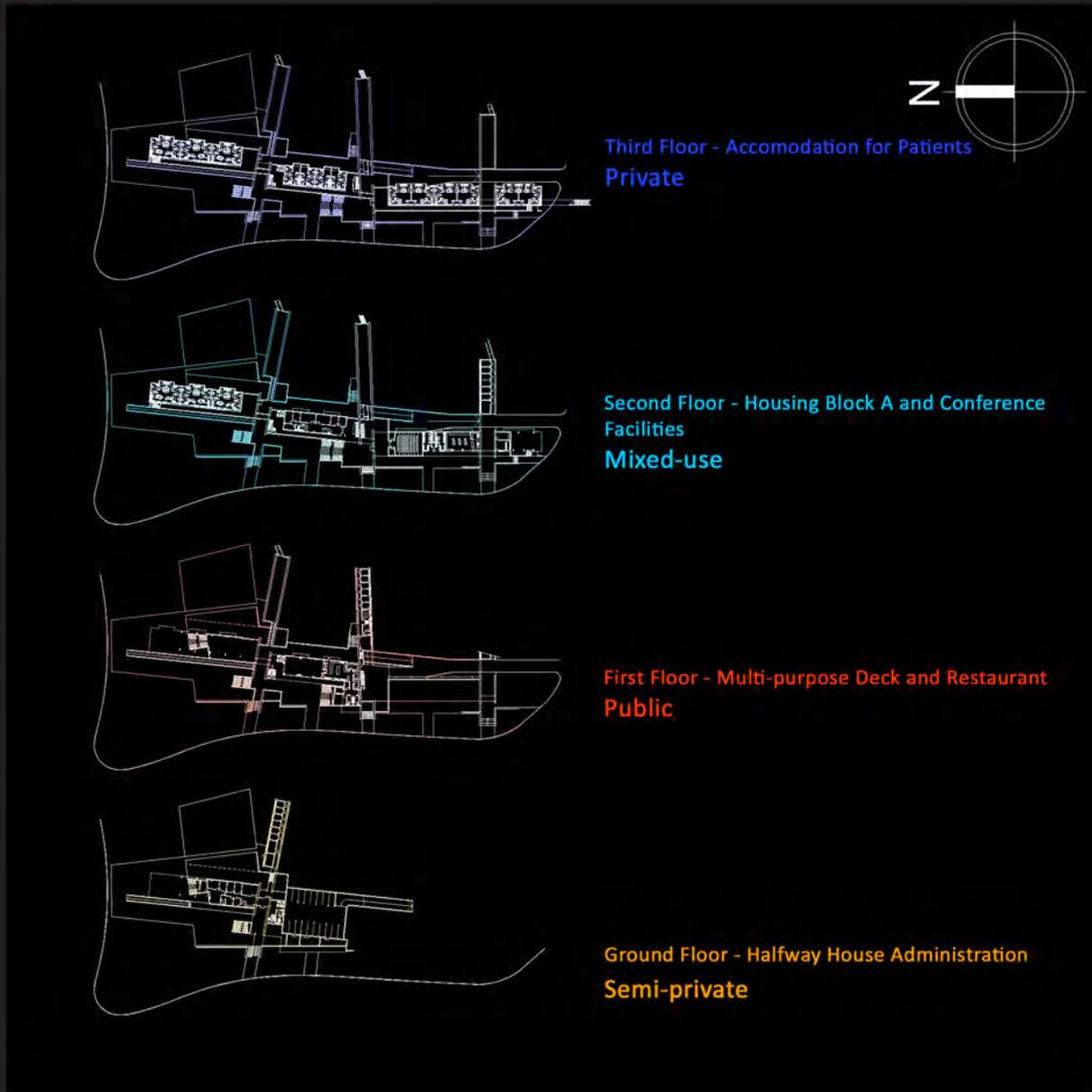


Figure 30: Diagrammatic plans showing Public/Private accommodation

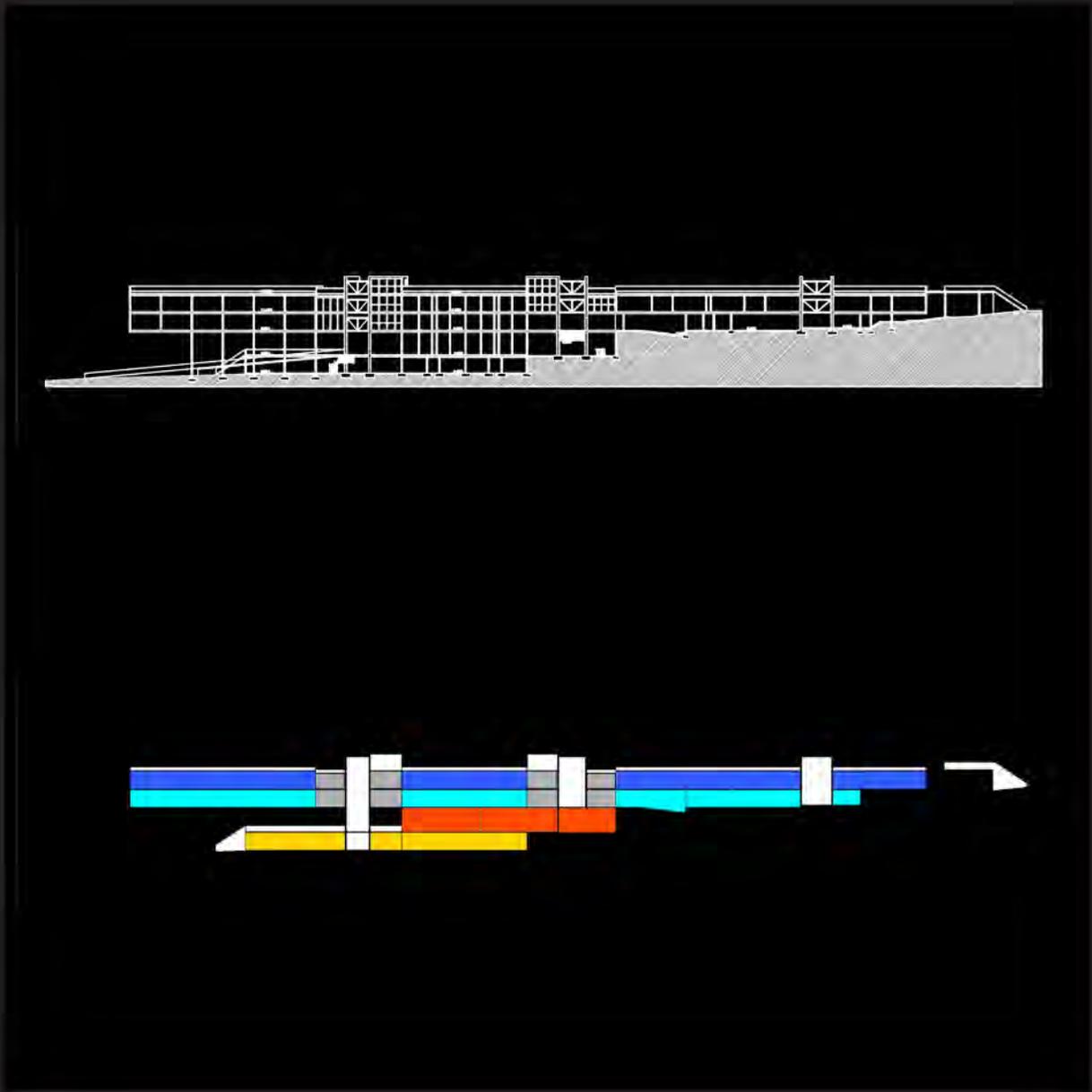


Figure 31: Diagrammatic section showing stratification of program

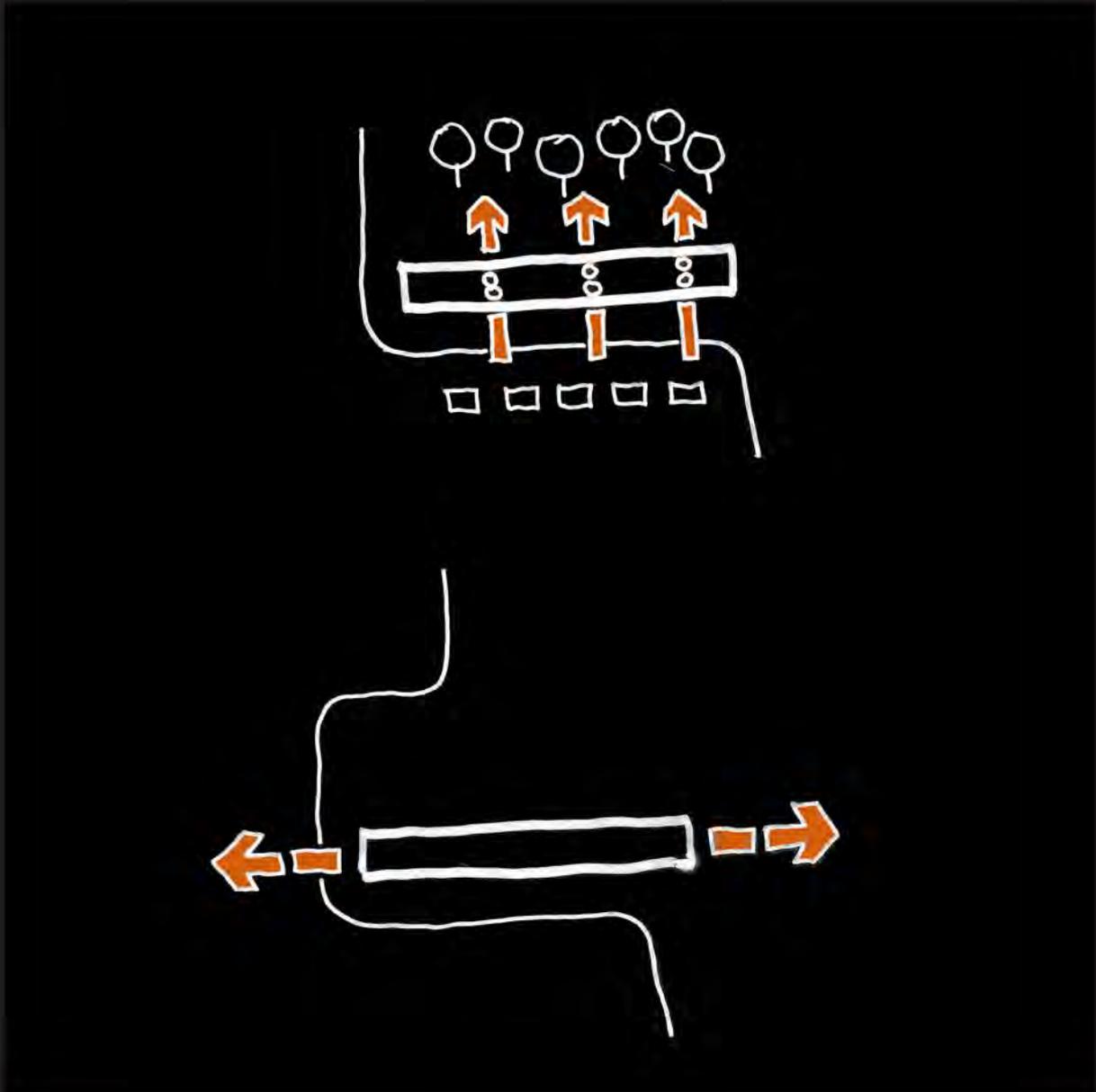


Figure 32: Diagram highlighting two main conceptual approaches of intervention - at the scale of site, the building acts as a wall to the west, while at the scale of the city the building acts as a rupture to the urban edge boundary and connects the mountain to the city

### **Building concept**

The 'wall' separates nature and the world of animals from the public realm. In order to experience and explore this world beyond, one must breach the 'wall' through the ruptures. This concept attempts to use architecture to mediate between society and those who inhabit the wall with whom society would normally not come into contact with, using nature and animals as the driving force of this relationship. The caring for the animals, including the provision of a petting zoo underlies the positive benefits to be derived from healthy man/nature interface. The animals, which include domesticated farm animals such as horses, sheep, goats, pigs, chickens, rabbits, are housed in the green fingers which extend eastwards from the building ruptures into the landscape.

The building is designed as a wall orientated north /south and located on the west edge of the site, flanking Sidmouth Avenue, an existing residential street. It traverses almost the full length of the site, intentionally separating the residential area to the west from Deer Park to its east, and growing out of the heavily contoured site from its southern end to form a dominant bulkhead at the north end. The 'wall' has two distinct faces. On the west, it is designed as a continuous, linear and orthogonal facade which separates man from nature. On the east, the facade erodes and deconstructs as it responds to the natural setting of the park and petting zoo beyond.

While the building acts as a wall from west to east, separating man from nature, in the larger urban strategy, it acts as a bridge connecting the mountain with the city and mediating the urban edge boundary which runs along Homeleigh Avenue to the north of the site. The building accommodates the steepness of the site with a series of stepped public platforms on the west side which are extensions of the different floor levels of the building, and connect directly to the ruptures which break through the 'wall' at various points. The platforms linked with a north/south pedestrian route, providing an alternative to the traditional road sidewalk and maintaining a visual connection with the mountain at all times. This is supplemented with internalized north/south circulation as well as a dedicated pedestrian route which extends the existing mountain pathway system over the Hertzlia side road, on to the landscaped roof of the building, traversing its length through a series of rooftop pavilions and descending back to ground through the ruptures. The ruptures or breaches in the wall, form

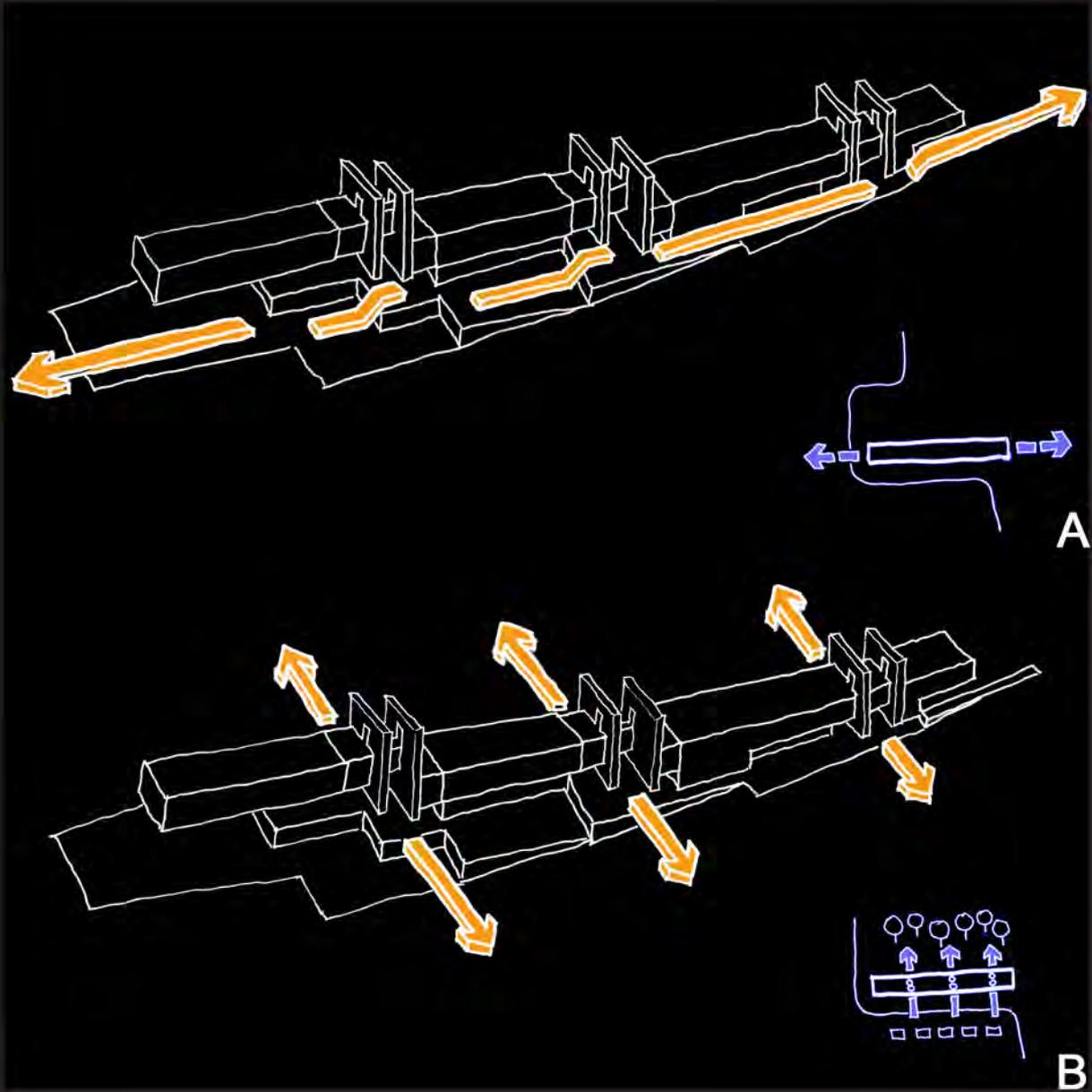


Figure 33: Diagram A: indicates the north-south public circulation route alongside building as a response to the concept of 'wall as a connector'. Diagram B: indicates the west-east links from Sidmouth Avenue to the building as a response to the concept of 'breaching the wall'.

the gateways to the west/east links through the building, providing access to the different functions housed within the building at the various levels changes, and serve as markers where the building mass fragments and changes direction.

The ruptures also mark the start of the west/east links through the building extending into the natural landscape in the form of narrow spines of building defining the petting zoo, farm area and riding centre and housing the various functions that serve these activities. The ruptures also house vertical circulation as well as communal areas serving the private functions housed in the adjacent blocks.

The 'wall' is carefully zoned to provide a transition from public to private areas both vertically through the building and across the site, weaving together man and nature in a fluid whole. The concept of transition is extended to the different elements of the building, creating a hierarchy of spaces, massing of built form, use of materials, etc.

The east portion of the site is physically linked to the existing topography between the wall and the west embankment of the sports field, including the natural course of the Platteklip stream. This is celebrated with the creation of a series of retention ponds which aid stormwater control and erosion prevention, provide water points for the animals, and produce a series of cascading water features highlighting significance of the water and its historical and cultural value.

The building incorporates the idea of transition zones at both physical and conceptual levels throughout: between public and private, between rupture and function, between solid and void, between the man-made and natural, between ground plane and structure above, between circulation and function, between street/corridor and housing cluster and within each cluster. This is expressed in the form of change in level, change in building form, change in materiality and change in function. The building as a wall is articulated through its treatment of the various facades. The west elevation which houses all circulation routes and fronts onto the adjoining residential neighbourhood is expressed as a vast impenetrable surface or backdrop to the green edge and exiting trees. On the contrary, the east facade which faces the park and animal enclosures is deconstructed with the building elevated above the ground floor plane, the inclusion of patterned window openings, the protrusion

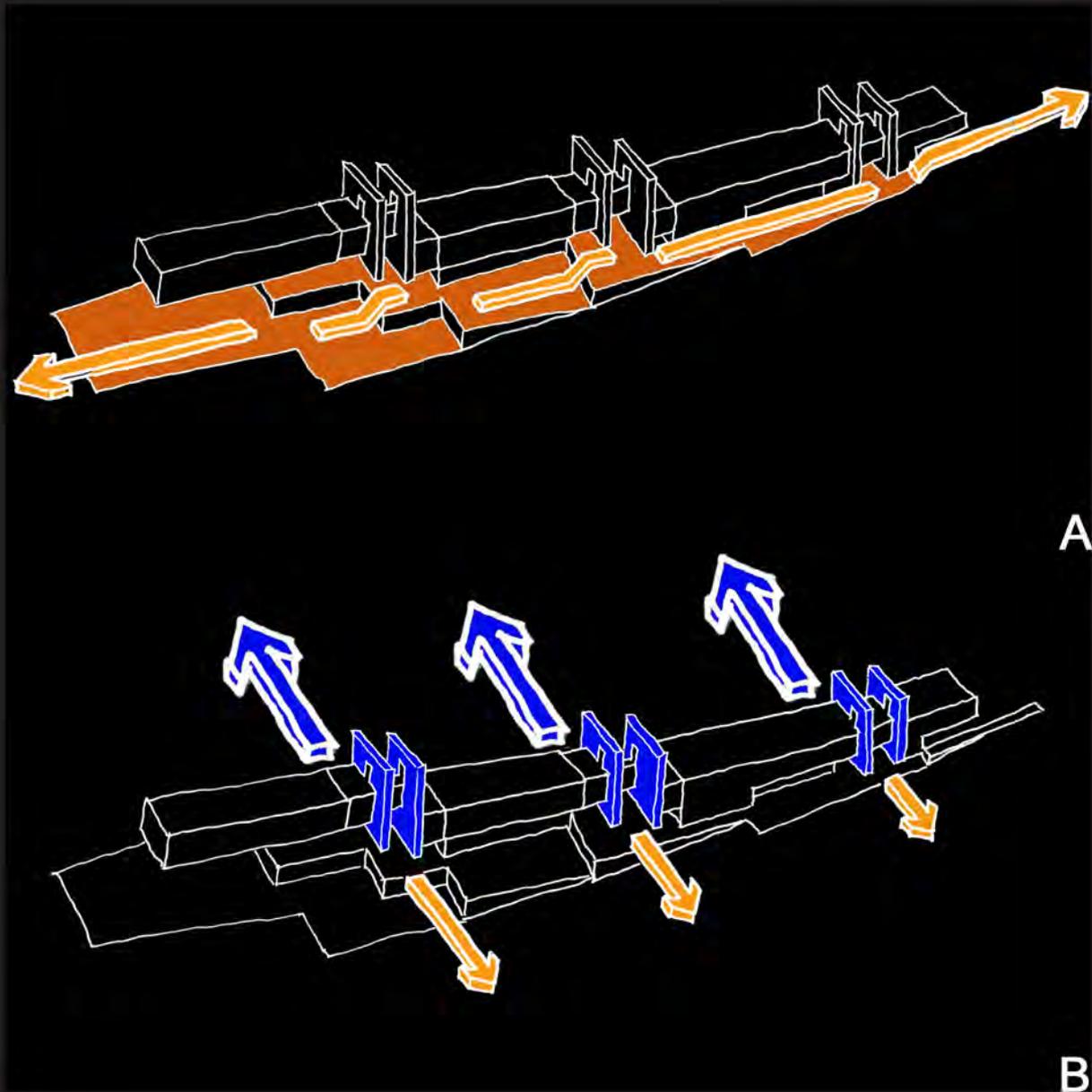


Figure 34: Diagram A - Public platforms. Diagram B – Ruptures - stepped public platforms on west side act as extensions of the floor levels of the building. Connect directly to the ruptures, which break through the 'wall'. The platforms are linked with a north/south pedestrian route, providing an alternative to the traditional road sidewalk and maintaining a visual connection with the mountain at all times.

through the facade of two storey high housing bays, and the extension of the green fingers housing the animal shelters eastwards into the landscape. Yet the building as a whole still maintains the monolithic character of a 'wall'.

A major challenge that the concept of the wall poses is scale. While the nature of the program and the concept for the building are confrontational, the presence of the building should not be imposing and insensitive to the residential neighbourhoods on the west and north ends of the site. Thus a 'green' edge is maintained between the stepped public platforms on the west side of the building and the street. In addition, the cantilevered north block of the building whilst elevated among the tree canopy is only two storeys in height, reducing its visual impact on its surroundings.

The layout of the overall intervention is based on two strong axis running perpendicular to one another. The wall, orientated north/south, austerely linear in character with orthogonal geometry is representative of man, whilst the west/east axes are less formal meandering routes, in stark contrast to the wall, which follow the natural geometry of the contours and represent nature.

Trees predominate on the site in dense clusters and the siting of the buildings carefully avoid conflicts with them. In the design of the petting zoo routes, both natural topography and trees define locational criteria for buildings and pathways. Offsets and changes in direction of pedestrian routes are celebrated with trees located on axis, terminating vistas at the point of change.

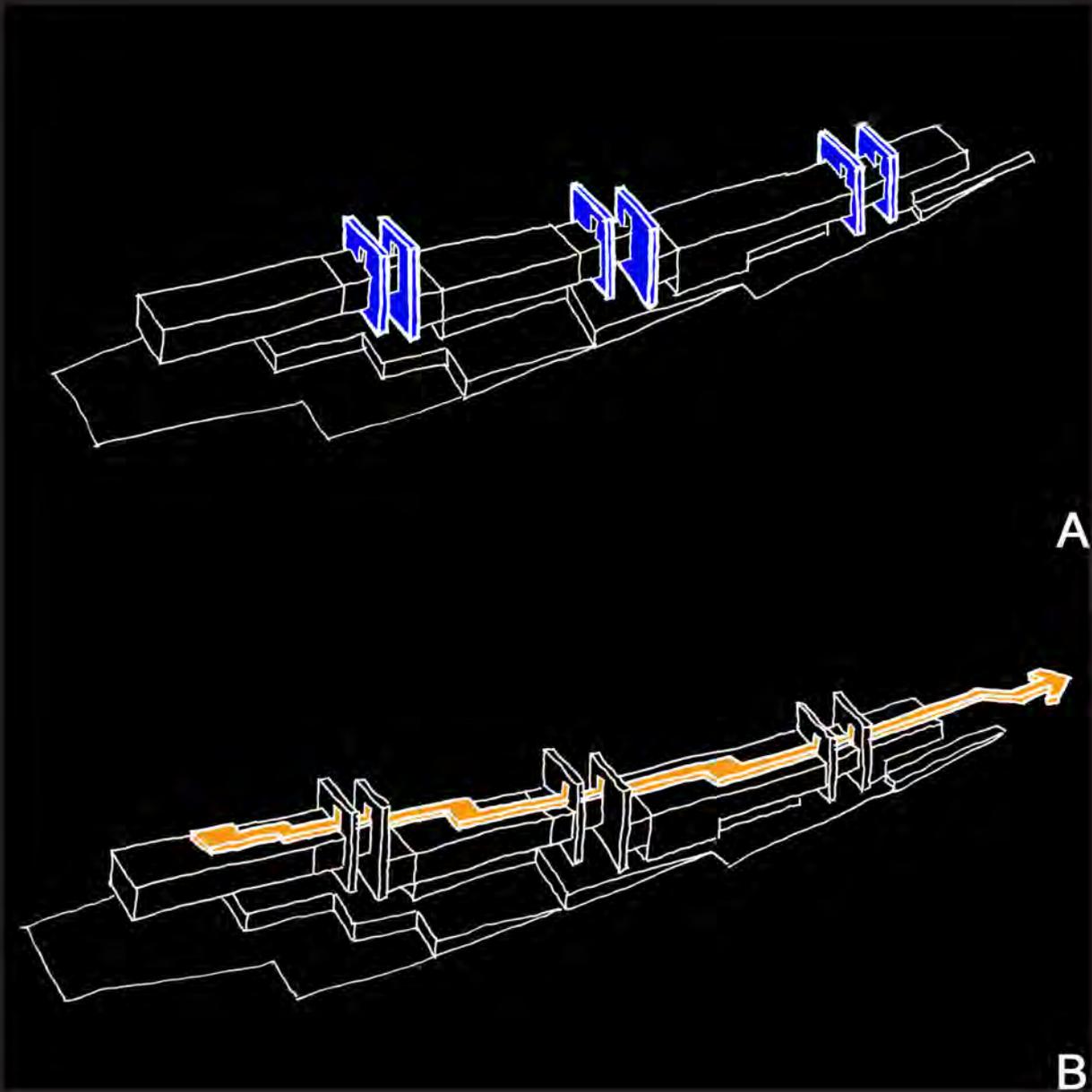


Figure 35: Diagram A - shear walls define rupture, with glass bridges providing access across void from one building block to the other. Diagram B - north-south route on roof which bridges over road to Hertzlia clubhouses and continues as processional route up mountain

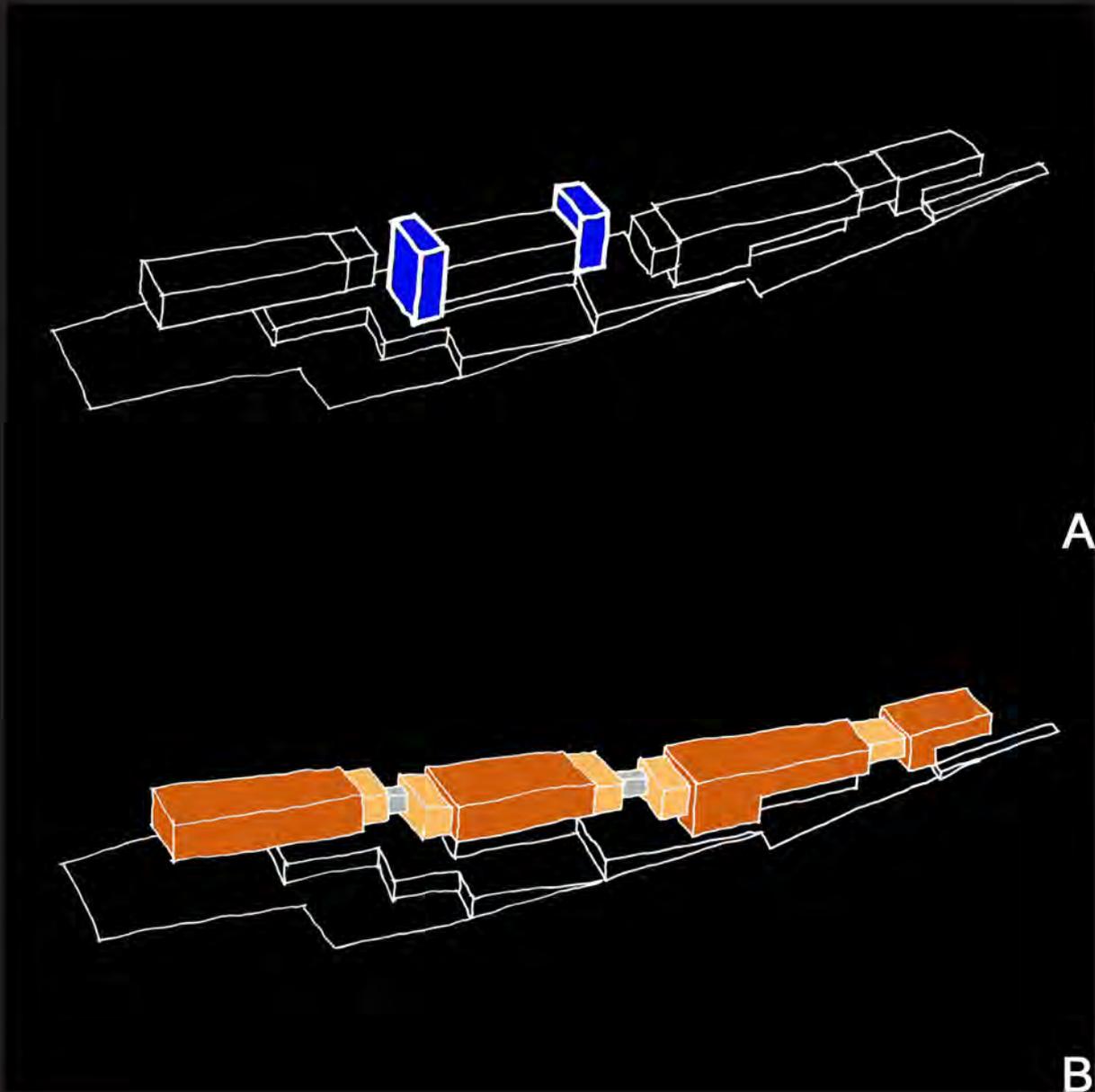


Figure 36: Diagram A – vertical circulation cores flank rupture. Diagram B - transition through building from wall, to common area, to void. Common areas serve as softer living spaces for the private functions housed in the adjacent blocks.



10



## SITE PLAN

1. Vegetable garden
2. Open viewing deck
3. Elevated boardwalk
4. Ramp
5. Retention pond
6. Dam wall with bridge over weir
7. Circuitous pedestrian walkway
8. Viewing platform
9. River
10. Hertzlia sports field
11. Hertzlia clubhouse
12. Embankment
13. New public parking (50 bays)
14. Pedestrian route up mountain

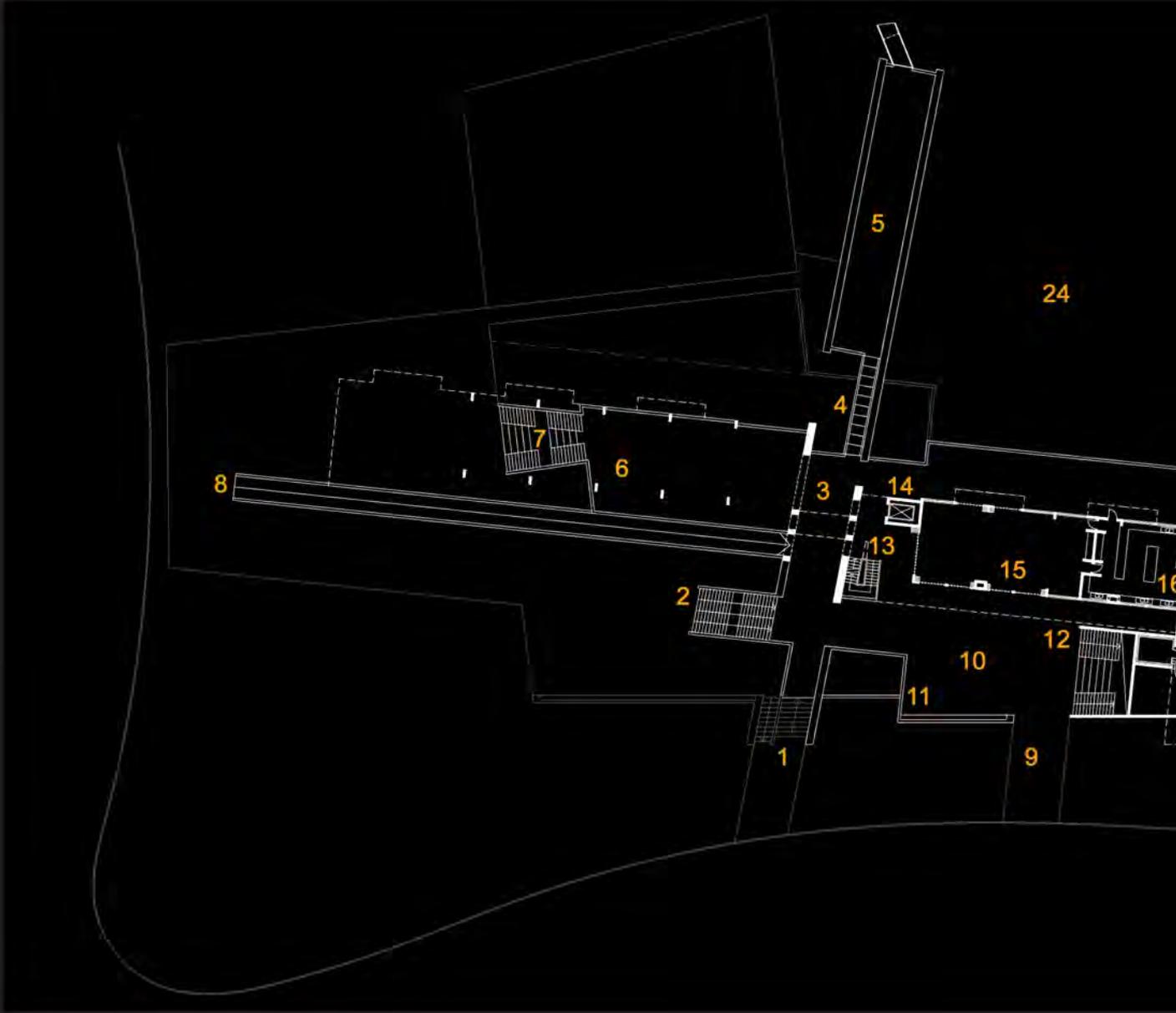




## GROUND FLOOR

1. Link stair 1
2. Patio
3. Seating
4. Processional stair 1
5. Processional ramp 1
6. Grand public stair 1
7. Reception entrance
8. Waiting area
9. Reception
10. Doctor's office
11. Offices
12. Record's room
13. Meeting rooms
14. Group counselling room
15. Lift
16. Core stair 1
17. Toilet
18. Parking garage
19. Plant room
20. Bulk store
21. Ramp up from garage
22. Garden store
23. Feed store
24. Stables
25. Vegetable garden

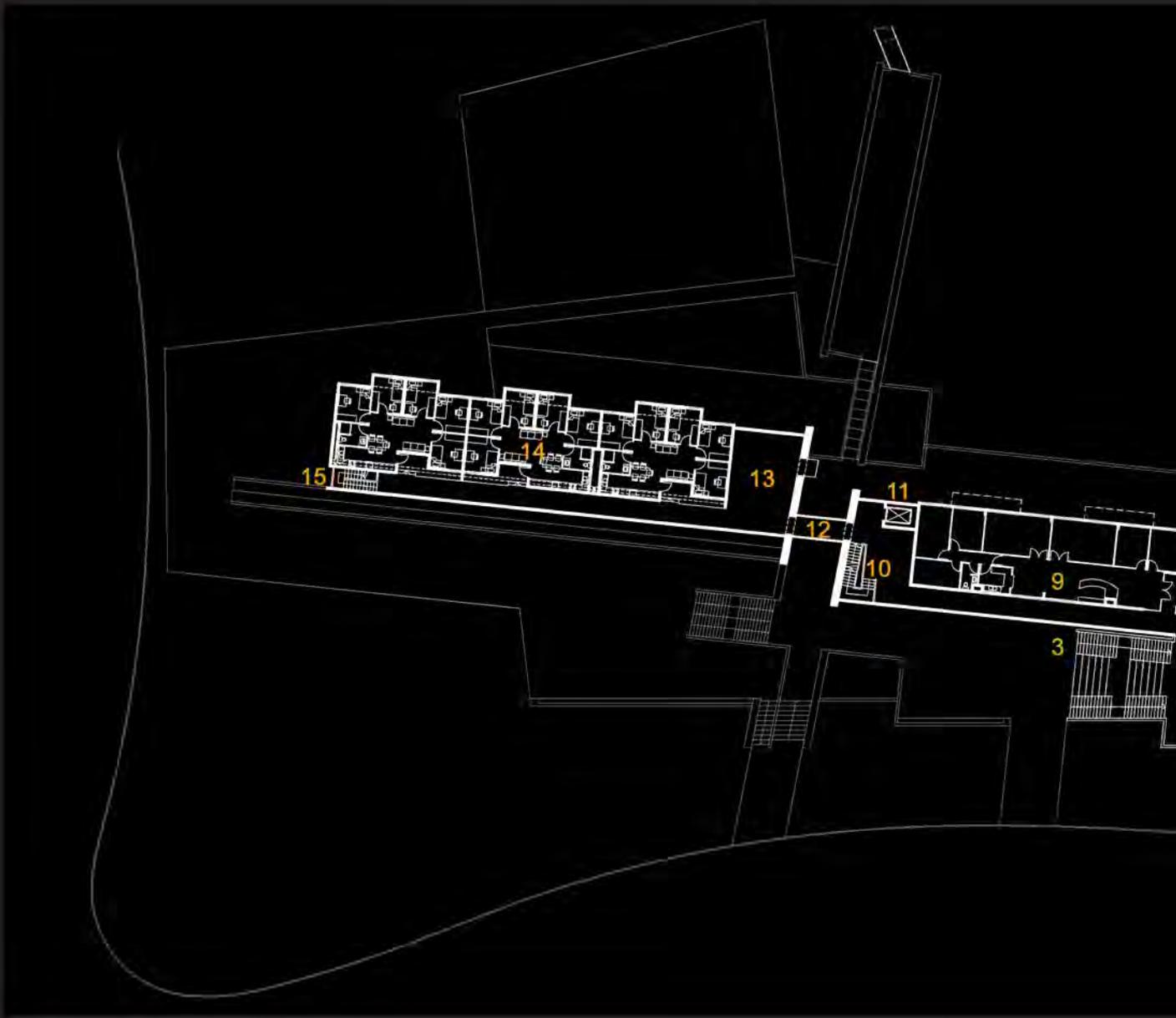
21





## FIRST FLOOR

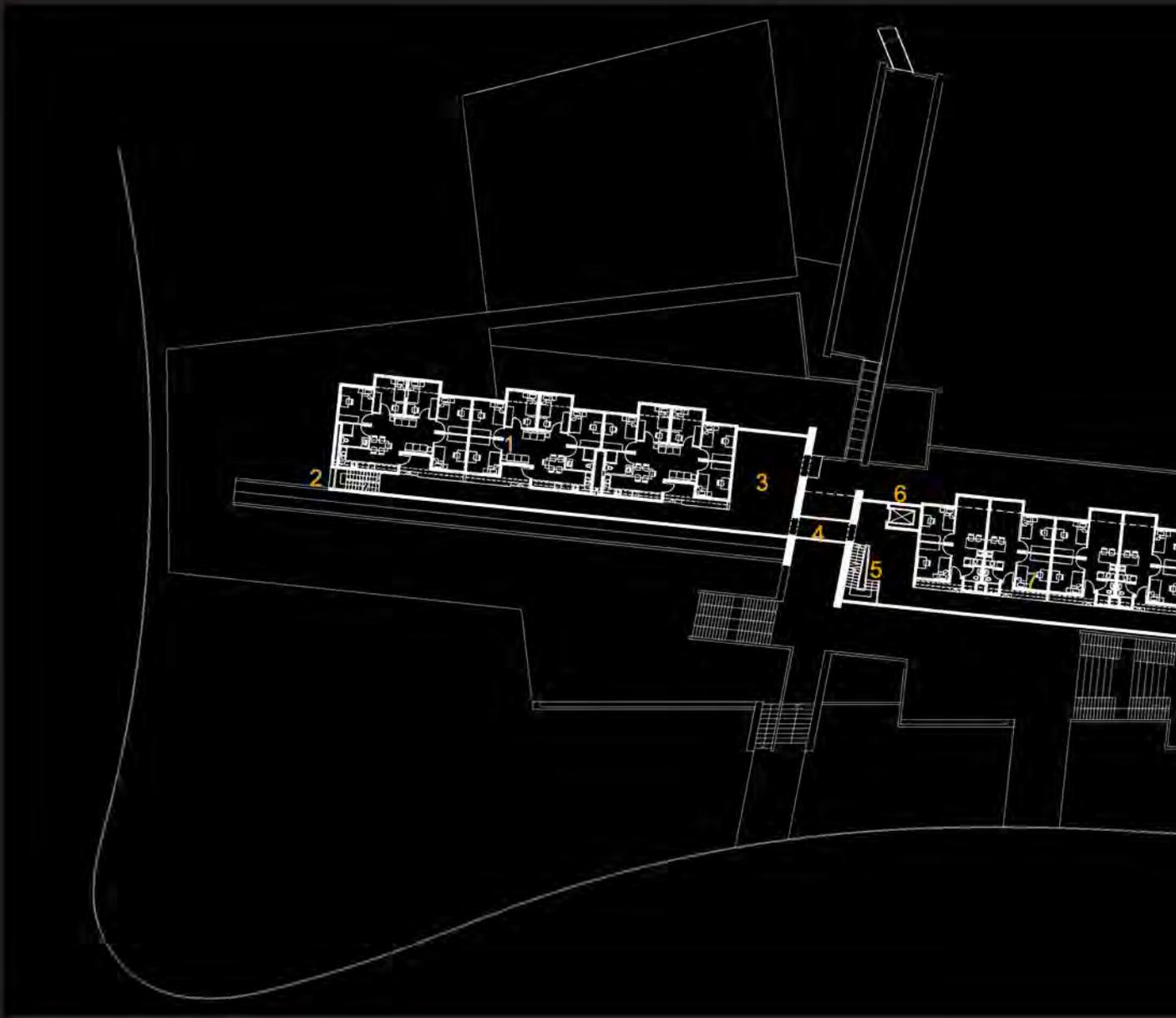
1. Link stair 1
2. Processional stair 1
3. First rupture
4. Elevated link 1
5. Open viewing deck 1
6. Public restaurant deck
7. Grand public stair 1
8. Processional ramp 1
9. Paved link 1
10. First floor platform
11. Seating
12. Processional stair 2
13. Core stair 1
14. Lift
15. Restaurant
16. Kitchen
17. Stores
18. Service yard and refuse
19. Service stair 1
20. Service stair 2
21. Feed store
22. Examination + treatment
23. Pens for animals
24. Petting zoo
25. Service driveway





## SECOND FLOOR

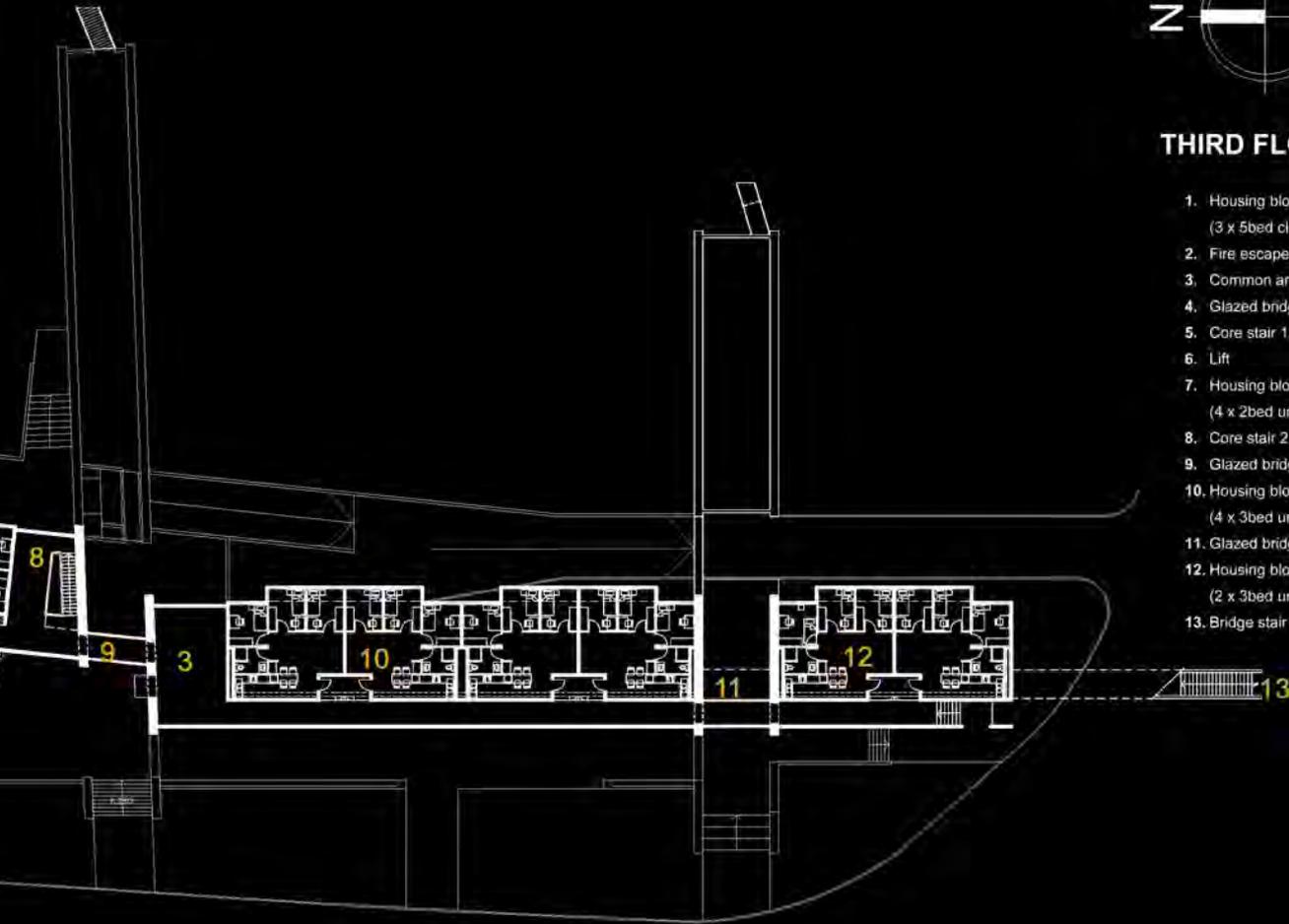
1. Link stair 2
2. Second floor platform
3. Processional stair 2
4. Second rupture
5. Elevated link 2
6. Open viewing deck 2
7. Lobby
8. Core stair 2
9. Conference facility
10. Core stair 1
11. Lift
12. Glazed bridge 1
13. Common area
14. Housing block A  
(3 x 5bed clusters)
15. Fire escape stair
16. Paved link 2
17. Multi-purpose lecture room
18. Toilets
19. Kiosk
20. Link stair 3
21. Third rupture
22. Horse-riding stables
23. Paddock
24. Animal administration offices
25. Driveway





## THIRD FLOOR

1. Housing block B  
(3 x 5bed clusters)
2. Fire escape stair
3. Common area
4. Glazed bridge 2
5. Core stair 1
6. Lift
7. Housing block C  
(4 x 2bed units)
8. Core stair 2
9. Glazed bridge 3
10. Housing block D  
(4 x 3bed unit)
11. Glazed bridge 4
12. Housing block E  
(2 x 3bed unit)
13. Bridge stair

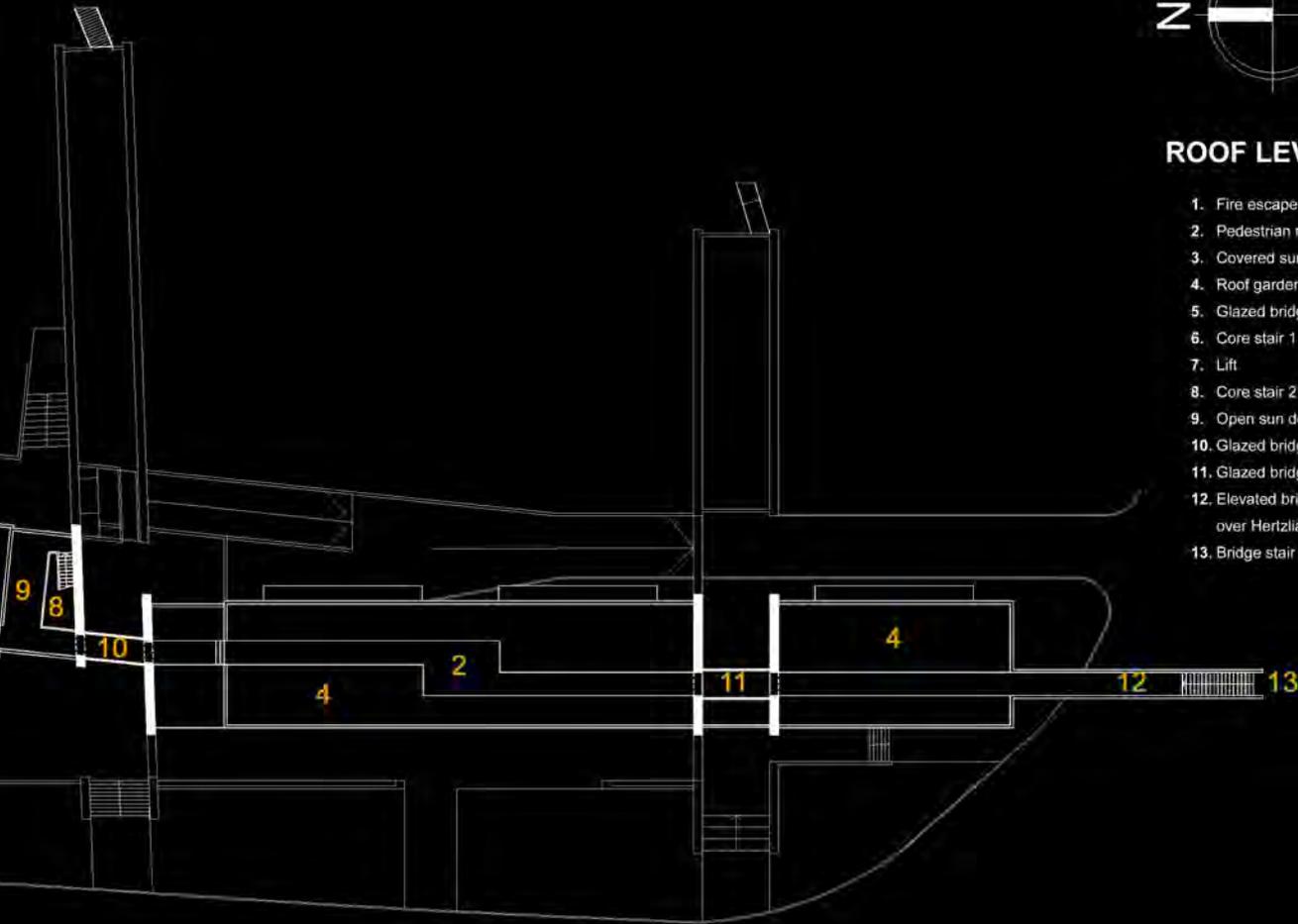


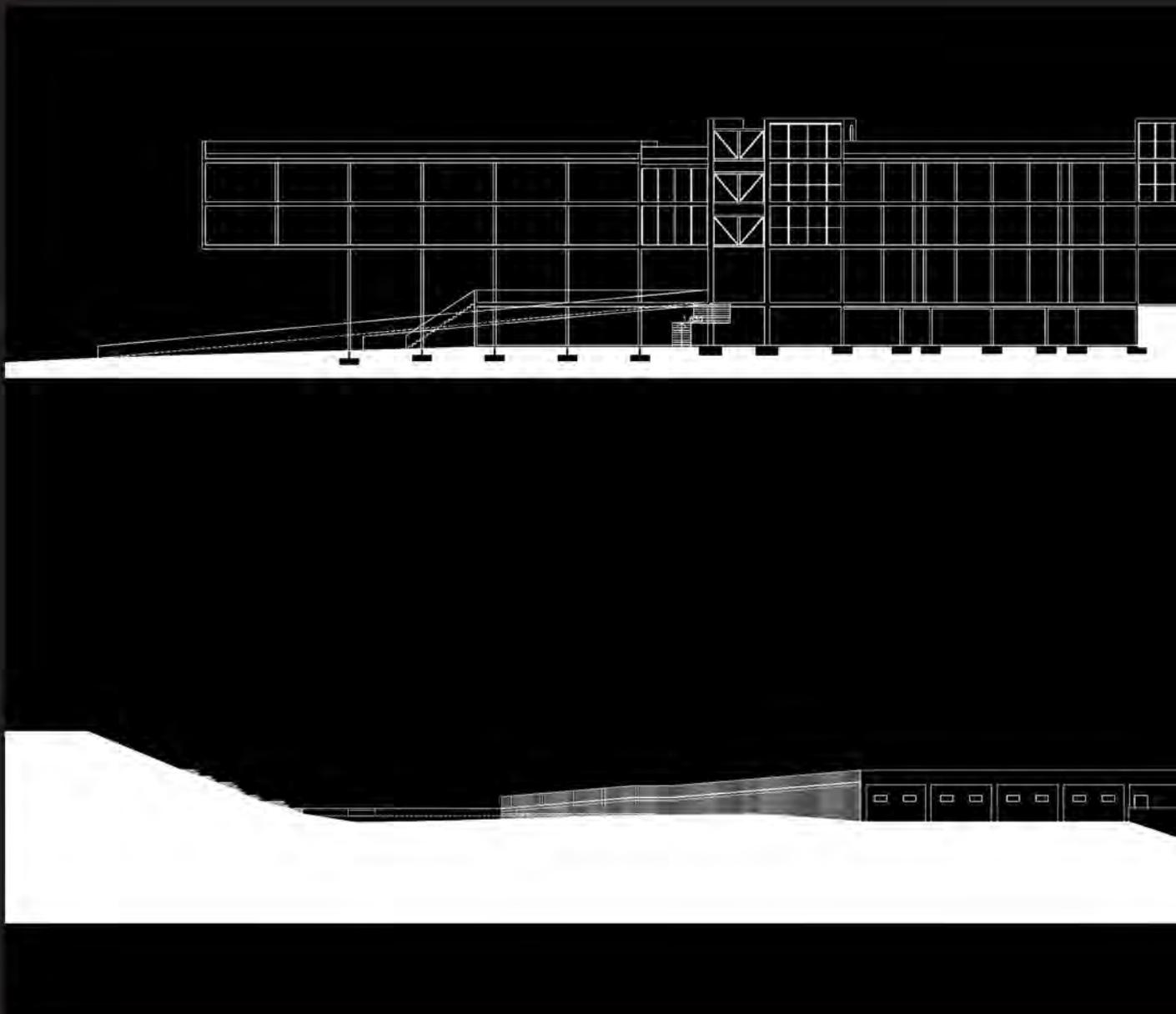


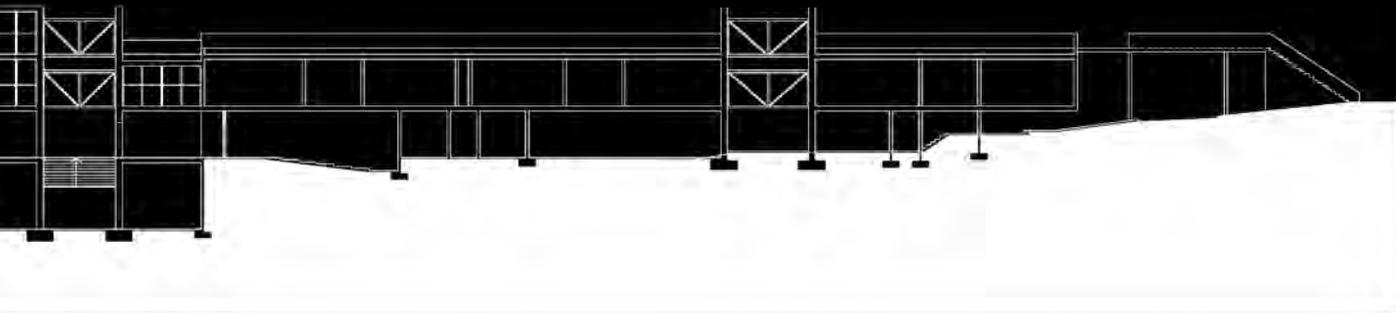


## ROOF LEVEL

1. Fire escape stair
2. Pedestrian route
3. Covered sun deck
4. Roof garden
5. Glazed bridge 5
6. Core stair 1
7. Lift
8. Core stair 2
9. Open sun deck
10. Glazed bridge 6
11. Glazed bridge 7
12. Elevated bridge over Hertzlia road
13. Bridge stair



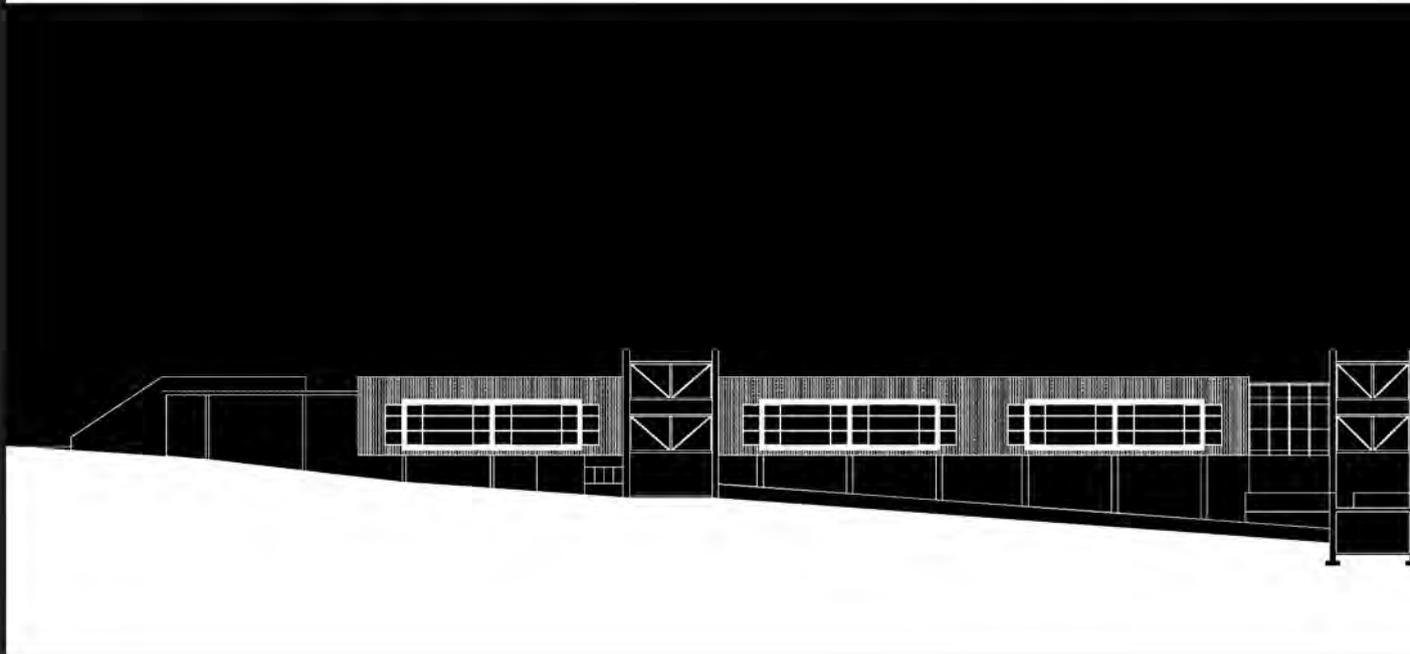
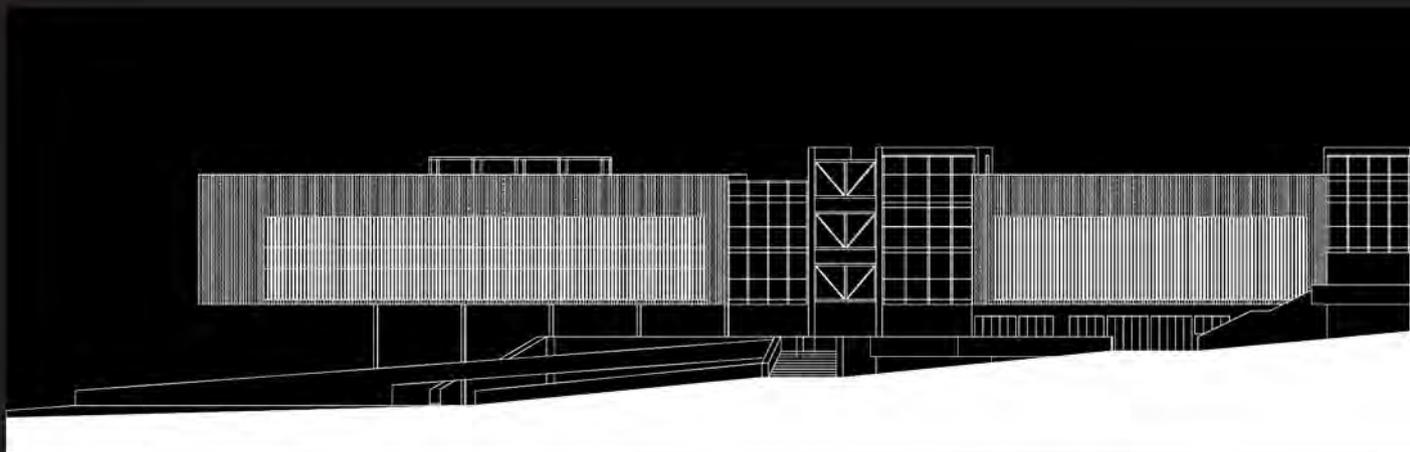


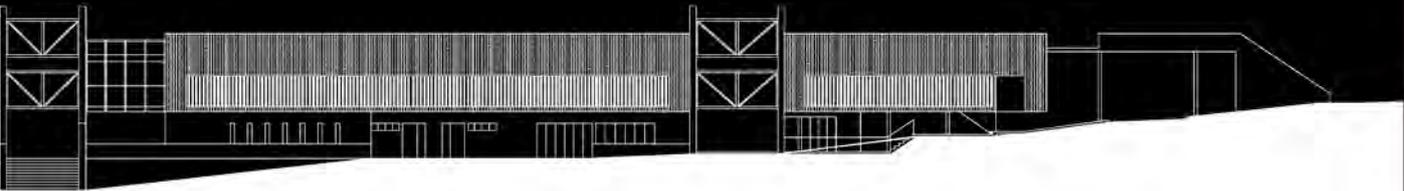


**Longitudinal Section**  
1:500



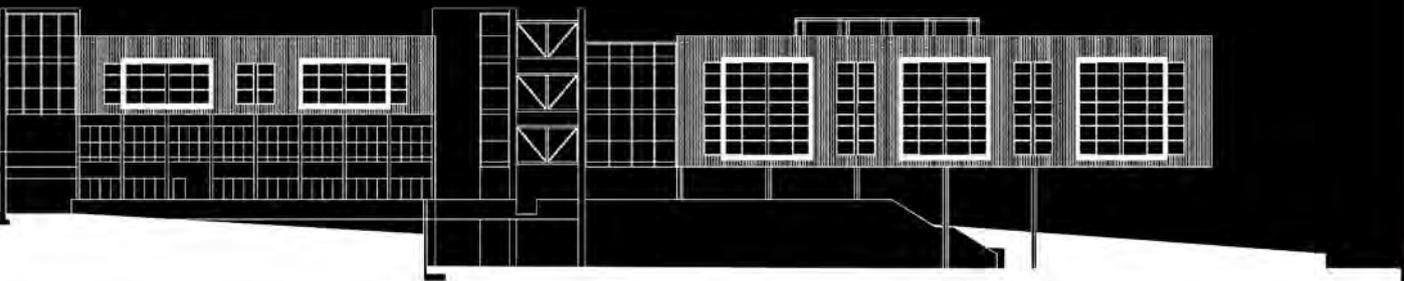
**Cross Section**  
1:500





**West Elevation**

1:500



**East Elevation**

1:500



# Conclusion

The relationship between man and nature and in particular the environment within which man chooses to live are germane to this dissertation. The ability of the human race to directly influence the course of nature is both alarming and at times disastrous, but it can also be utilized to create empathetic and beneficial interventions which respect and enhance nature. Underlying this is a conceptual framework which defines the key issues and stimulates the creation of new prototypical solutions which address both theoretical and physical milieus.

The Deer Park project is such an intervention. Based on a challenging and insightful conceptual framework, it explores the potential for reinterpretation and reinvention. Respecting both the man-made built environment and powerful influence nature can impart, it seeks a solution which is mutually beneficial to both while attempting to resolve long standing discriminatory preconceptions about mental illness and providing positive alternatives for healthy recover and re-integration into society.

The building, as conceptualized as an inclusive and accommodating 'wall', provides a platform for social interaction at various levels of intimacy. It recognises the value of implicit transition zones to succeed in creating the appropriate venues for such interaction. It also promotes the fullest experience of a built environment which includes both indoor and outdoor venues to be perceived whilst stationary or moving. The strength of the concept remains subservient to the dominance of the natural landscape surrounding the site, and this respect is translated into the many physical and visual connections made with it. The building blends into the natural landscape in places and strives to break out of its embrace in other places. The physical treatment of the mass of building is respectful to its surroundings, with honest reinterpretation of natural textures and colours.

In conclusion, the concept of wall is reinterpreted and provides the stimulus for an architectural language which combines familiarity with the unknown, creates excitement as well as enabling contemplation, blurs boundaries while establishing direct connections, and encourages vibrant social interaction as well as solitary communion with nature.

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