

INCISIONS / INSERTIONS
re-inscribing narrative into a city landscape

University of 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

3 November 2016

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ABSTRACT

Dating back to the late 1700's from the skirt of Devil's Peak down to what used to be the shoreline of Cape Town, this once walled off city has undergone plentiful re-inscriptions of the landscape till today. Remnants of the old French line fortifications remain along the slope of Trafalgar Park, disregarded and lost in the city 'scapes.

The reading and re-tracing to pre-existing and existing layers of the precinct has been developed through *blackout art* methods of incisions and insertions to acknowledge the pre-existing and the existing in order to create a new narrative for this land without a landscape.

In establishing the character of the narrative and the architecture thereof, the imagination of the space transcribed from archetypes – people – from the surrounds and what could be their ultimate feeling for what should be placed forms the landscape and how their individual expectations meet with others.

The narrative is split twofold, the one is that the moments along the Bigger story is the park intervention – traces of the incision old fort wall - strung into the city block and the other is the pedestrian insertion armature which cuts through the site, providing for a short cut to the train station.

The path aims to take the pedestrian through a series of spatial experiences through the site. These experiences are shaped by the tectonic expression.

The architecture of the new is at constant dialogue with the existing, playing on a series of incisions and insertions. The cross pollination of the varying programme in the precinct facilitates this dynamic spatial experience through the link.

Trained architect, contesting his or her profession through other medium	Anarchitect
A common phrase used to describe Gordon Matta-Clark's body of work in the 1970's	Building cuts
Reference to site as a city block	City block
To analyse (a literary work) in order to reveal its meaning	Explicate
Convey (a meaning) indirectly through what one says, rather than stating it explicitly	Implicate
Where old and new built fabric meet, spatial and or tectonic	Intersection
A mark or cut into a surface. The action of deconstruction	Incision
The extraction of valuable traces =from the terrain/ landscape	Mining
Representing the site as a surface upon which has served a specific purpose and later reused and re-constructed for a change in purpose	Palimpsest
The basic scheme or concept of an architectural design	Parti
Creating a space accessible to pedestrians off a vehicular traffic area	Pedestrianise
A temporary or supplementary fortification, -square in this case- and without flanking defenses	Redoubt
The pedestrian path cutting diagonally through the site city block	Short cut
The idea of taking out or cutting away, a method of deconstruction	Subtraction
Place which used to be a barrier between two districts, a payable road	Tollgate
The process of changing from one state or condition to another	Transitional spaces

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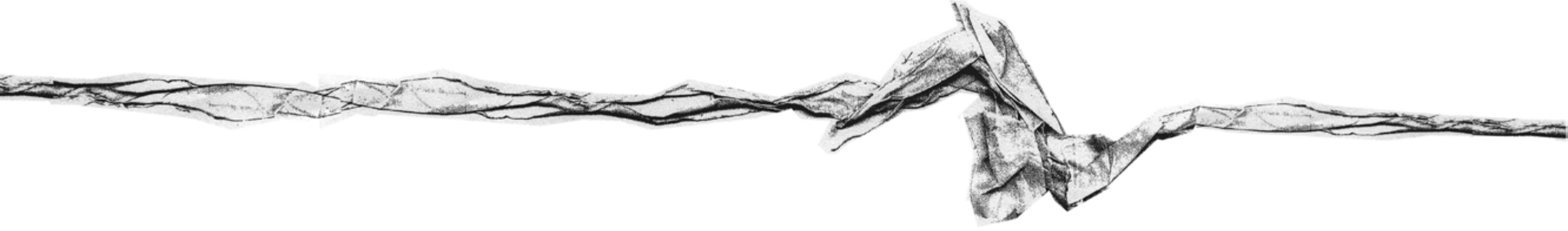
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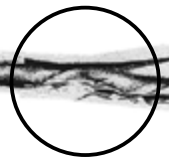
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The site for this dissertation is located in a rather complex spatial dynamic of Woodstock, bordered by Victoria Road, Newmarket, Selwyn and Barron Street. Interestingly, the precinct is located north of an existing park – Trafalgar Park - which used to house the 1700's French fortification and wall to the Cape Town's city edge (City of Cape Town 2015).

The site has undergone numerous transformations over the last 200 years – from a fortified precinct, a tramway house and today a bus depot (Unknown 2012. Golden Arrow History). The site currently encompasses the Golden Arrow bus depot (not a bus station), St. John's gate paramedics and offices. The intervention proposed for the site is an insertion of a pedestrian armature, which meanders through the site, while acknowledging the surrounds and extending the park landscape into the precinct. Attached to the primary route of the armature is an exhibition and gallery space as well as studios.

The design intention comprises of three main architectural strategies in reactivating the city block: incision, insertion and intersection, these strategies deal with spatial, technological and formal aspects of the design. Insertion refers to the pedestrian armature creating a short-cut through the site, linking Searle and Newmarket street. Incision through the site is a separate line, which attends to the conceptual aspect of tracing the historical event of the past. The cut is intended to create public awareness of the site, an architecture intervention thereof. Lastly, the space where these lines intersect is where they are celebrated both spatially and tectonically.

The design methodology will serve to create a new landscape for the precinct, revealing the site's essential elements, and reinforce them to make for an exemplary landscape.

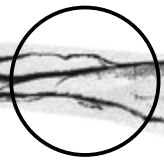
Figure 1 is an aerial view of Woodstock, Cape Town with Trafalgar Park at the center of the map and the Golden Arrow bus depot above.

THE CHARACTER OF WOODSTOCK 1

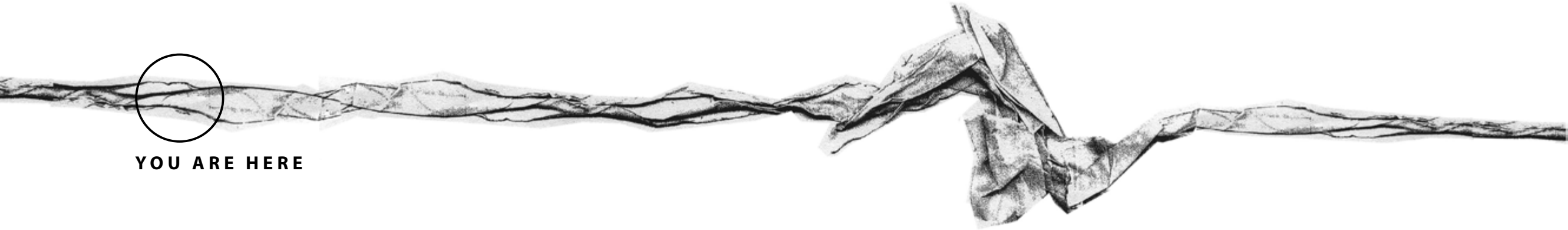
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How the issue came about?

When discussing the character of Woodstock in this dissertation report, it refers specifically to building occupations (mixed programme) and spatial conditions of the environment. A description of the character of Woodstock could be described as a place filled with complexities and interesting sets of juxtapositions in the landscape. The complexities and juxtapositions give Woodstock its unique identity.

In one block there is a doggy day care, single storey residences, car wash and a merchant’s warehouse. Along the perimeter of the park there is a large business district, school, malls, bicycle repairs, new studio work space, clinic, offices, mall and large residential buildings.

The variation of programmes to the environments surrounding the precinct brings about the complexity in the way in which the spaces have been re-inhabited and re-used by different occupations and programmes. For example, the doggy day care has moved into an old office space which was once used as a residential blocks.

There are a few things that bring about the complexity of Woodstock. Varying building typology with varying programmes bring varying users into the area.

What is the issue of the site?

The bus depot city block is concealed by the perimeter 3m high concrete wall with constricted pedestrian access. The challenge from here is to break the non-pedestrianised space and to open it up to the city, revealing its programme and spatial complexities. The reason for opening it up to the city is that it is concealing a history that cannot be forgotten and a need to respond to the existing natural landscape - what is left of a green space to the public realm.

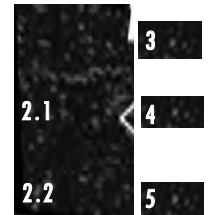


Figure 2.1, shows cut outs of the derelict buildings around the site that pose interesting spatial complexities

Figure 2.2 open derelict spaces around the site

Figures 3,4,5 current derelict spaces before and after a vision is inserted



Outside the city block, the perimeter wall

After having examined parts of Woodstock from a pedestrian's perspective, the most intriguing building concealment was the bus depot site which the dissertation investigates.

The site seemed worth the investigation as it stood out amongst the rest of Woodstock's building concealments and the desire to tap into the city block and reveal what lies beyond. Furthermore the site was selected as it posed a large scale of concealment in relation to the rest of the investigations.



Figure 6 - The exterior perimeter wall to the city block, corner of Newmarket street and Selwyn street.



Inside the perimeter of the site

Behind the concrete wall and past the security gates of the site stood yet another wall, however this wall marked the previously existing Holland's Redoubt during the late 1800's (City of Cape Town 2015). The wall is currently used as a mere separation between the St. Johns gate site and the bus depot, dividing the city block. To both sides of the wall are parking, for buses and cars respectively.

Here the proposition took a stand to expose and acknowledge the geometry of the fortification and the layering from the old to the current that exists in the wall's entirety.

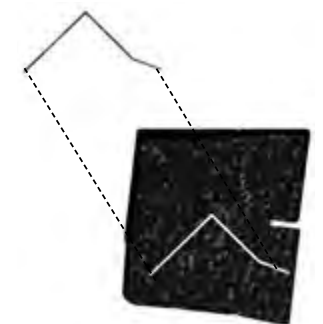
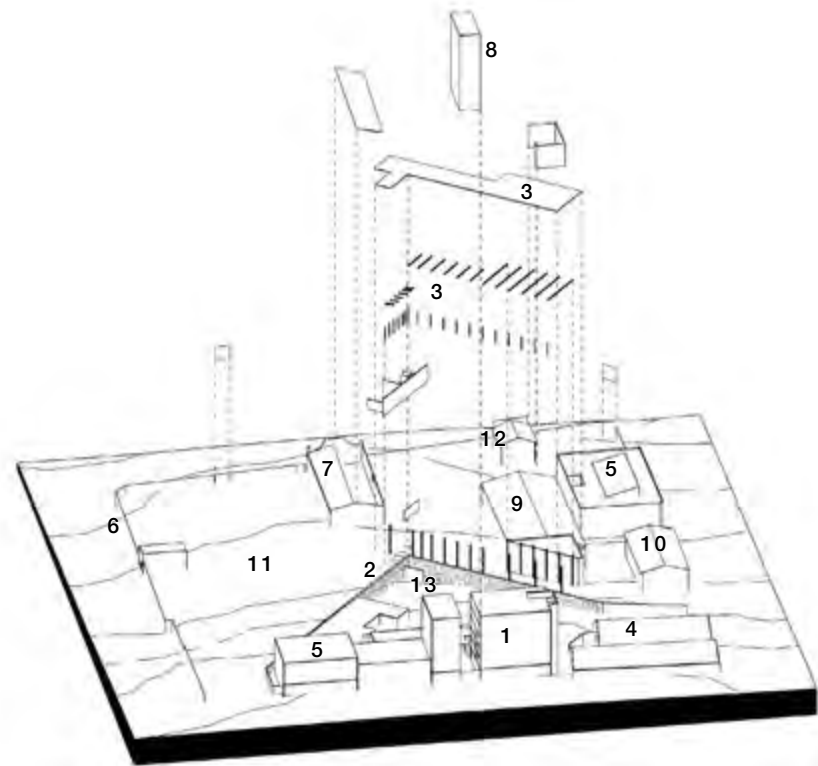


Figure 7 Transition of the wall inside the site



8.1	8.2	8.3	8.4	8.8
8.5	8.6	8.7		

- 8.1. Mechanical workshop
 - 8.2. Panel shop
 - 8.3. Canteen, change rooms
 - 8.4. Office space
 - 8.5. Decor. warehouse
 - 8.6. Offices
 - 8.7. St. John's Gate
 - 8.8. Aerial map
- Alexia Comminos



1. Modernist building (St. John)
2. Old wall
3. Existing canopy steel structure
4. Warehouse
5. Existing offices
6. Existing concrete wall
7. Panel shop
8. Building cut
9. Mechanical workshop
10. Bus depot change rooms and security
11. Existing bus parking
12. Existing Golden Arrow administration offices
13. Existing car park

Existing site

The bus depot and St. John's gate building function independently from one another. The bus depot is run by Golden Arrow an independent bus operator, and consists of a 1. petrol station, 2. wash area, 3. canteen, 4. locker room, 5. security check-in and check-out point, 6. a mechanical workshop, 7. panel beating, 8. administration, and 9. bus parking.

The St. John's gate building comprises of office spaces and the actual St. John's training center or room, which include First Aid, Community and Health Training as well as other community projects. The office spaces are rented out to other independent companies (unknown 2016. St John).

Intention

St. John occupies a building of heritage value, a Modernist building as it is older than 60 years. The beauty of this building is that it has no 'back side', hence the building aesthetic allows for the internal spaces in the site to feel a part of the building rather than disconnected from a 'back side' or service yard.

The challenge herein is to retain as much of the existing building fabric and to selectively demolish where necessary.

Figure 9 Opposite drawing demonstrates the existing buildings that will be retained and existing buildings that will be removed or partially demolished

In accordance to the City of Cape Town Heritage and Environmental Management



Figure 10 Urban model of the precinct and its surrounding context

Urban proposition

The urban proposition in response to the current situation of the precinct is to acknowledge that the perimeter wall around the bus depot site is posing a barrier between a highly active pedestrian boulevard and Newmarket Street. Thus a diagonal cut through the site is introduced to activate the public link from Searle Street to the Woodstock train station. The relationship between Trafalgar Park and the site is created by of extending the landscape of the park into the precinct. The park too undergoes small architectural insertions into the landscape.

Architectural proposition on the bus depot site

The architectural proposition is a pedestrian armature off which the diagonal cut through the site locates itself. The armature will function primarily as a thoroughfare with various other habitable spaces attached to it. The concern for these attached spaces is that their threshold spaces are seamless, creating an indoor-out-door feeling of being in a landscape – from park to train station. The intervention acknowledges the existing fabric on the site and the historical traces of the French Line Fortification.

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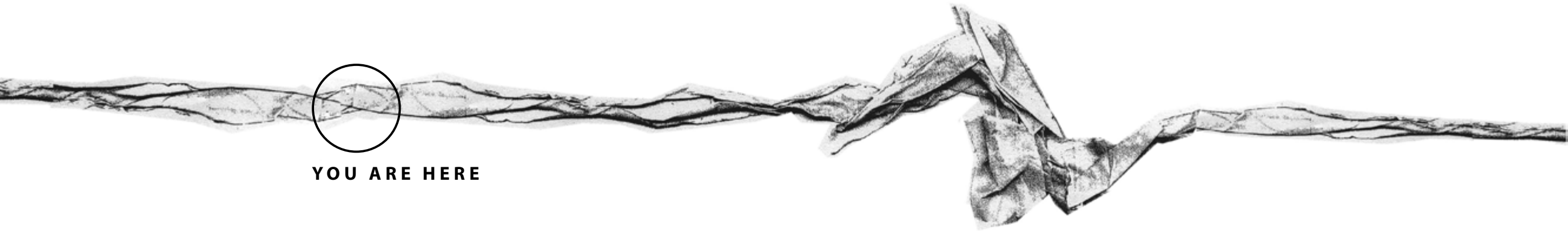




Figure 11 Concept image of the site experience

Experimental Work

1. Incision (the short cut)
2. Insertion (the armature)
3. Intersection (the knuckle) as a means to re-inscribe an existing landscape.

Critical Image

In understanding the spatial, experiential and technological aspects of site, a critical image was constructed during early stages of the design process. This image was set as an intuitive response to the existing fabric on the site and abstracted to create a new image for the precinct, and / or what it could be. The image representation may be described in four parts.

Part one is a contesting geometry of the old stone wall, cutting diagonally at a rough 45° to the rest of the site grid – this is represented in the stone texture on the image.

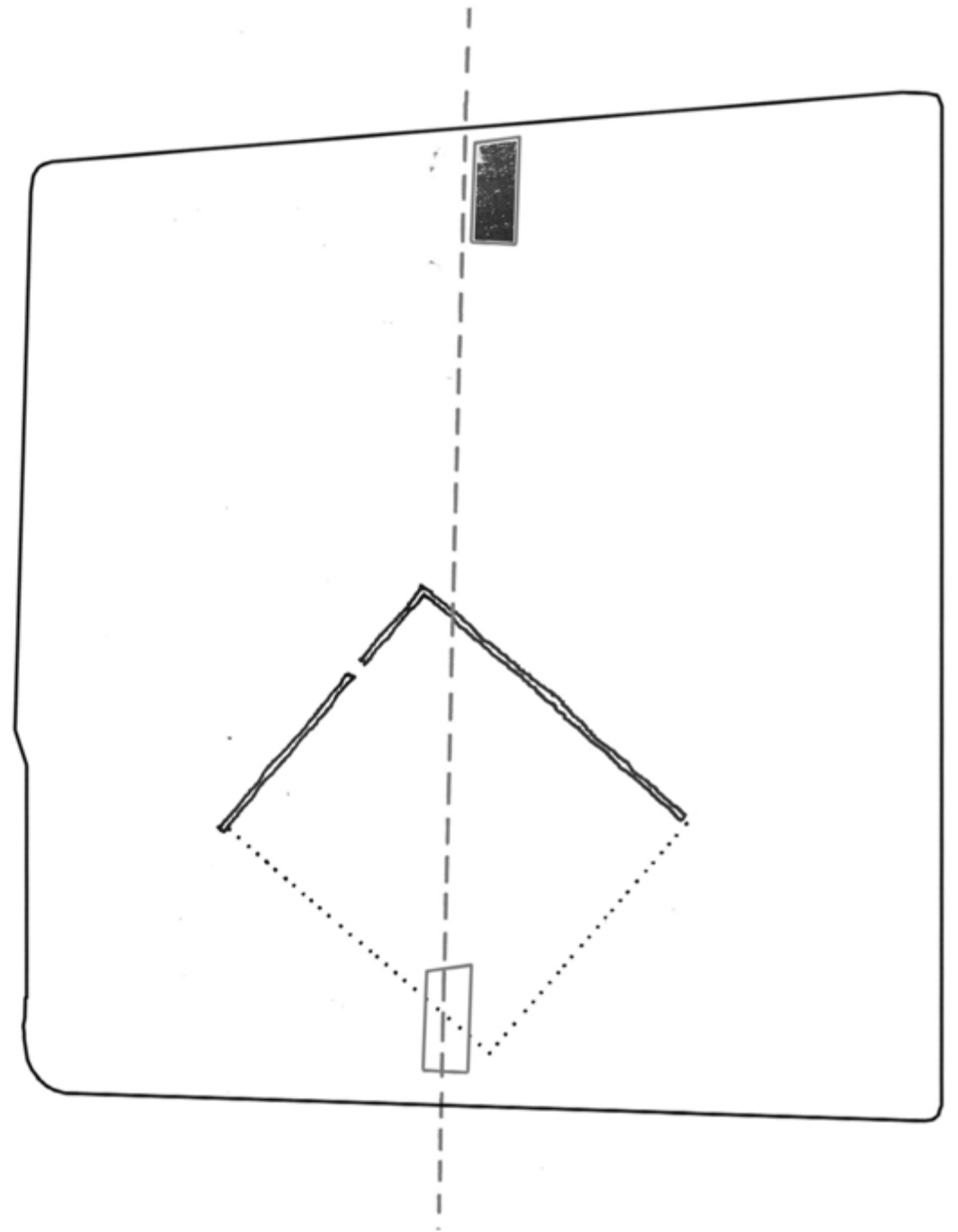
Part two is a strong contrast between the existing buildings and the Modernist building represented in the white and black textured square.

Part three is the scattered stone presents the landscape of the park and that it should run through the existing site, creating a seamless transition from park to the newly proposed intervention.

Part four is the thin lines running from top to bottom represent the movement across the site and that it should or could be experienced over or through all these various spatial complexities. The complexities are a response to the current juxtaposition to the existing character of Woodstock.

Summary to strategies parts

The following three parts to this section (1. line of trace, 2. the short cut and 3. the intersection) will discuss three strategies in response to the issue of the hidden agendas and lack of pedestrian accessibility to the city block - both private and public. Each of these strategies is guided by a theoretical point of reference and research by design.



2. THE LINE OF TRACE_INCISION AND DISPLACEMENT

Hollands Redoubt

Tramway depot

Bus depot

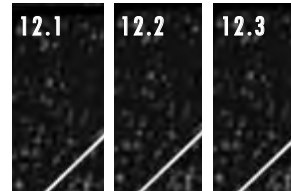


Figure 12.1 The French Line Fortification late 1600's

Figure 12.2 Current site as a Tramway depot, retaining the geometry of the Hollands Redoubt early 1900's

Figure 12.3 late 1900's to now, St. John gate, Golden Arrow bus depot.

The intention is to introduce an armature which benefits both the park and the bus depot precinct

The geometry of the current wall

The line of trace originated from the interesting orientation of the old wall, which contests the rectilinear geometrics of the site. The wall's history dates back to the early Cape colony. The orientation of the remaining section of the old wall position of the Hollands Redoubt, a battery to the French line fortification of the Cape (French Line Fortification of the Cape,2016)..

The geometry of the old wall, French Line Fortification

The French line fortification of the Cape was built in 1781 by the French Pondicherry Regiment to assist the Dutch in defending the Cape colony against attack. The fortifications were built as the existing VOC defenses were not adequate. The French line provided as a link to join Fort Knokke at Woodstock Beach to the slopes of Devil's Peak. The wall protected the colony primarily to the East. Three triangular redoubts – as per image to the far left - along the line were points for defense from attack with cannons: the Holland's redoubt (site), Centre Redoubt and the Burgher Redoubt along the park area. The Centre Redoubt is the only visible remains of the French line. The foundations to the Hollands Redoubt lie hidden beneath the tramway house and Albert road (French Line Fortification of the Cape,2016).

Each redoubt consisted of an earth rampart and a dry ditch. Masonry walls and shallow trenches joined the Redoubts forming 'the wall' or line of defense - the breastworks. During 1827 the French lines no longer served any use and orders were given to demolish it. The Central Redoubt was the last remaining structure and received heritage status in 1968. For over a century the French Line marked the edge of the city (French Line Fortification of the Cape,2016)..

With remains of the fort wall in Trafalgar Park and the geometry of what used to be the Hollands Redoubt on the bus depot precinct, this set up for a narrative which could not be ignored. The trace of history is evident in the design exploration and aims to work on the in-scriptures to the site. What used to be, what is, and what could be, is explored through cutting away or inserting to reveal scriptures of the site.

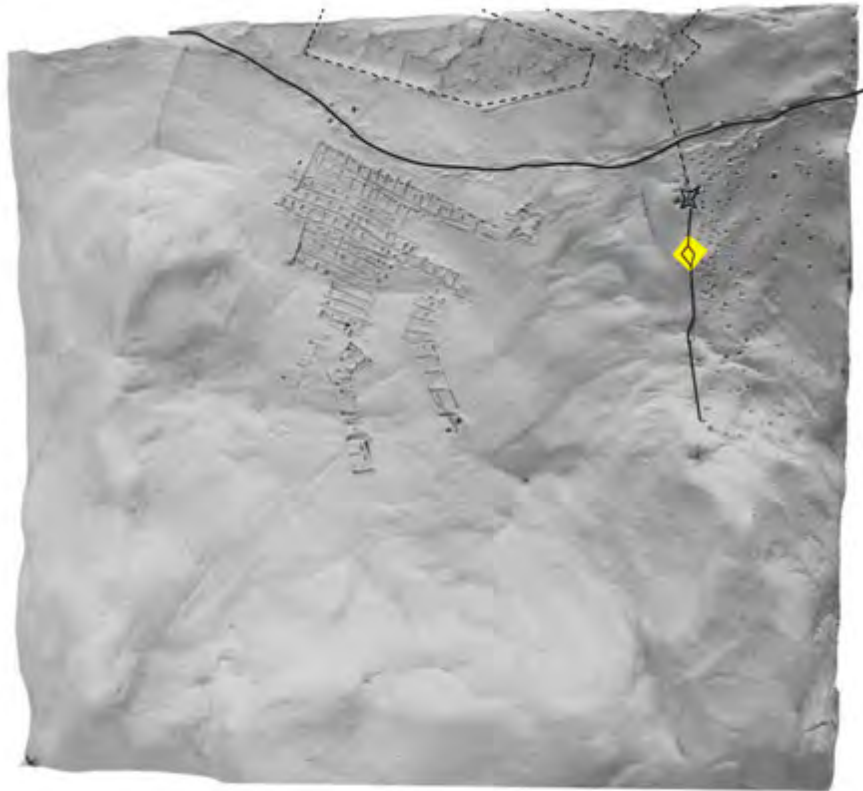


Figure 13 To the left hand side, The City during 1827. A clay model showing the original shoreline to Woodstock, the French Line Fortification along Devil's Peak Valley and the city planning during the early 1900s

Figure 13.1 Trafalgar Park and Site during the late 1600s. The French Line Fortification dividing the city to the left and the wilderness to the right hand side

Figure 13.2 Transformation of the 'wall', Trafalgar park and the Golden Arrow site now enclosed by a wall that wraps around the perimeter

Figure 13.3 Proposal of breaking the current wall and reinstating the old wall through a positive intervention which strives to bring people together, an activated 'route' from the park through the Golden Arrow site

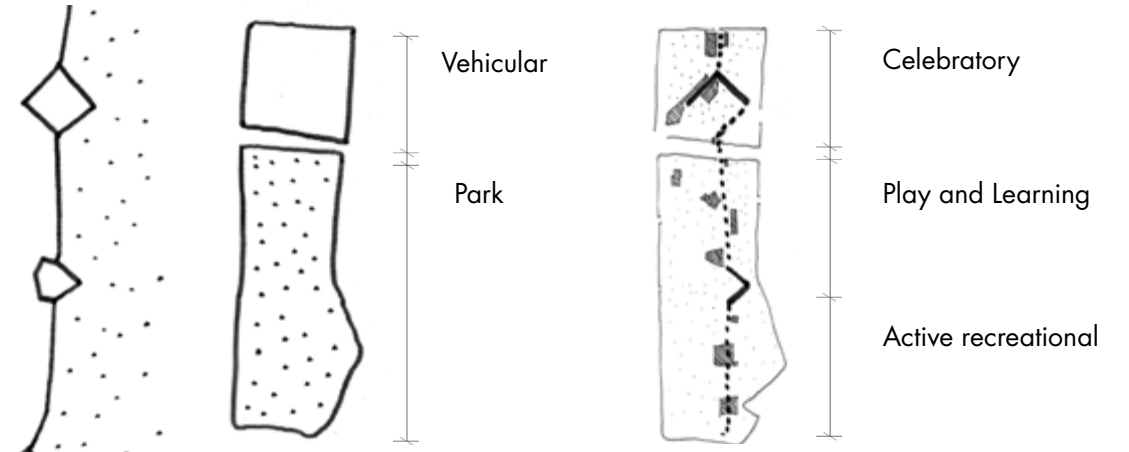




Figure 14 Modernist building cut
(Bideau, 2016)

The project *Conical Intersect* by Gordon Matta-Clark² – artist and Anarchitect of the 1970s – is an art intervention which responds to the historical events of Les Halles, Paris. This project has been explored as a theoretical precedent for the dissertation as the dissertation site has similar historical references and intentions as *Conical Intersect* which are: 1. the intention to build an argument based on historical traces and 2. to attract the public eye through a radical intervention.

Conical Intersect - historical traces of Les Halles, Paris

The most significant historical events of the precinct go by transformations dating back to the 1800's where the city of Paris had undergone devastating reconfigurations, guided by, urban planner, Georges-Eugene Haussmann. This was in response to the medieval conditions of spatial chaos and health epidemics. Years later the site of Les Halles market space was demolished as it posed the spread of disease and left a hole in the city, soon after the precinct that once had so much life and activity turned into a parking lot. It was during this period when Matta-Clark decided to conceptually address the temporality of the built environment itself, marking the destruction of the buildings that effectively constitute such places (Lee, 1988).

Conical Intersect tapped into one of the old historical buildings on the precinct where the Centre Georges Pompidou building site was planned. He specifically chose this site as a response to the new construction. Lee³ describes *Conical Intersect* as "a paradox for site-specific art recalling the history of that place. It thematises the limited communicability of all sites within the space of the city" (Lee, 1988).

² Gordon Matta-Clark is an American artist of the 70's, and architect by profession, best known for his site specific artwork.

³ Pamela M. Lee wrote an article, *On the Holes of History: Gordon Matta-Clark's work in Paris*

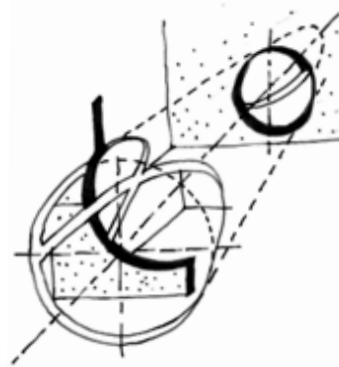
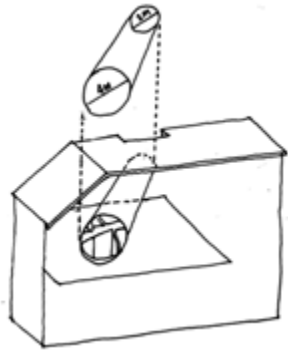
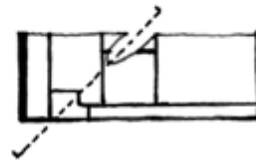
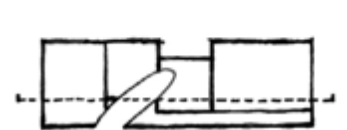
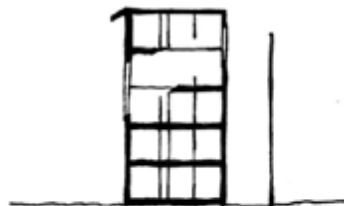
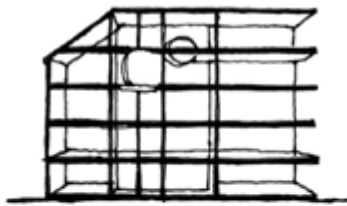


Figure 15.1 The incision to the existing building

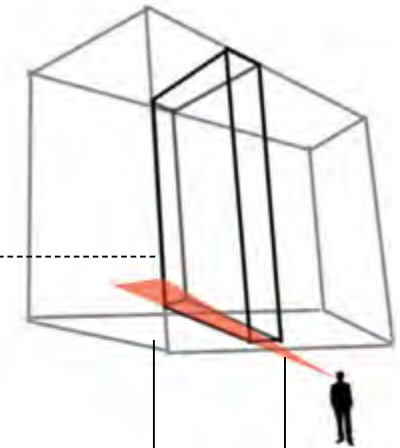
Figure 15.2 The actual cut outs of the incision to create the cone-like incision

Figure 15.3 and 15.4 Cut outs drawn in plan and section

Figure 16 (Curiator, 2016) Conical Intersect looking onto the 'current' spatial condition of the city of Paris.



Building displacement



Application of theory to building incision for public interest



Public attraction

The act of making the conical incision into the historical building was shocking to the public and many stop to witness the event. The incision into the building was constructed with Matta-Clark's careful techniques in cutting and radical imposition to the streets. The site inherited a viewership linked to a long history of urban destruction. A generalisation of the notion art and architecture's relationship to the public sphere is that the work of art is to satisfy and express social consensus rather than loss or lived differences (Lee, 1988). The significance of Matta-Clark's art work was that he practices the theory of a literal deconstruction. He tests what the impact is of taking out rather than plugging into the city, using and working with the urban fabric that exists (Lee, 1988).

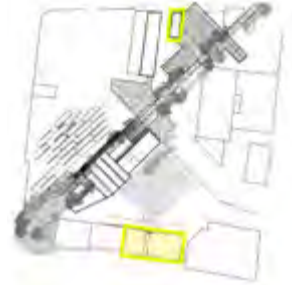


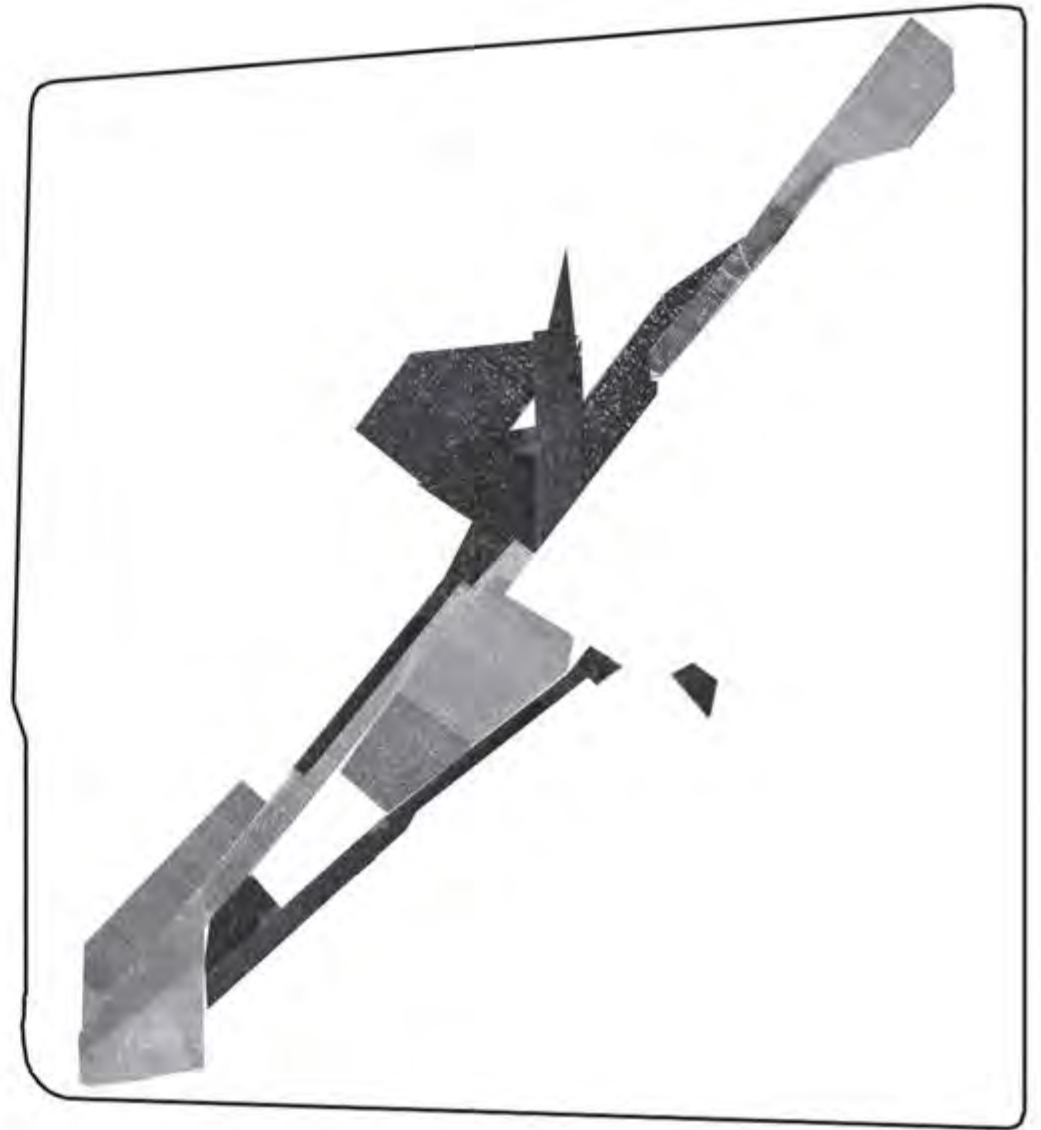
Figure 17, Conceptual cut (above), the displacement of the cut (below)

Building incision to st Johns gate

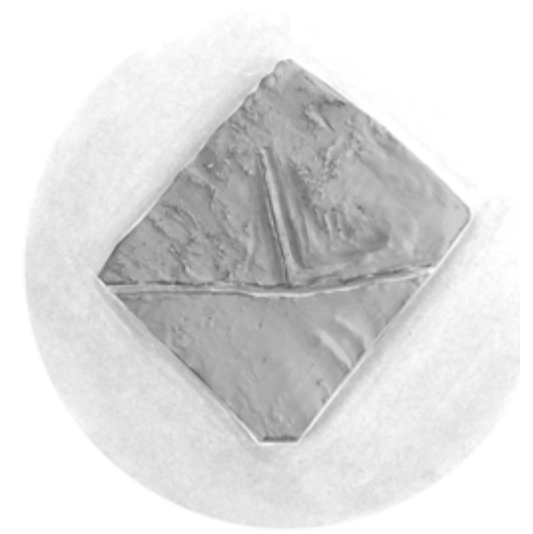
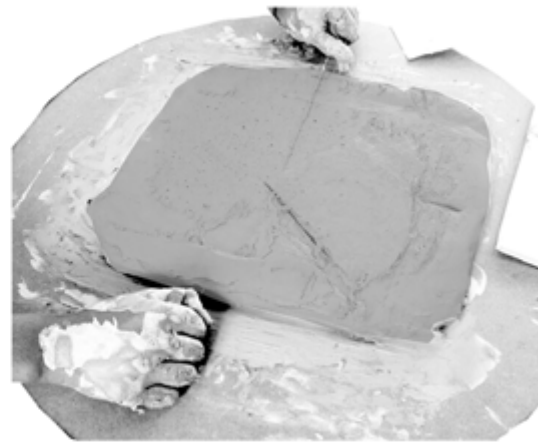
The incision to the St. John's Gate building like Matta-Clark's *Conical Incision* conceptually connects the viewer to the previously existing French line. The intention of the reinstatement to the French Line is the creation of an atrium that allows for natural light to infiltrate the existing building and simultaneously attract the public eye. With the cut through the St. John's gate Modernist building, the incision also brings natural light to the street scape. This radical transformation boldly acknowledges that architecture will eventually be destroyed or in better terms transformed to accommodate for changing social and environmental conditions.

Building displacement

This method of deconstruction is explored in the building cut in the image above, and to the bottom of that is the building displacement to the end of the line of trace on site. The displacement building should formally represent deconstruction in its tectonic expression. Deconstruction may be best described as a reversed technique of construction, a process of revealing (Nesbit, 1996). It is able to conceive for itself the idea of construction, as with Matta-Clark's *Conical Intersect*. Peter Eisenman's concept of trace was borrowed from Derrida's deconstruction theory. Derrida writes that "the intention of trace is that it proposes the notion of the site as a palimpsest, rhetorical figures may be used to reveal a repressed text or in architecture sense a physical element, of site-specific meanings". (Nesbit, 1996).



2. THE SHORT CUT_INSERTION



Cutting the city block

The strategy for the short cut developed during the investigation to reveal the hidden agendas of the city block (site). The intention from beginning of the design process was to cut away and/or create a link to expose the old wall. Furthermore the idea of overlapping and changing programmes through the city block took precedent from the character and narrative of the existing conditions of Woodstock – the juxtapositions. In an attempt to address the bulk of the city block as discussed on page 11, the research led to Haussmann's transformations of Paris as precedent.

Figure 18, Artifact

Above is an artifact which has explores the idea of a literal short cut through the site's topography.

A theoretical position to the cut

From a theoretical stance this dissertation follows aspects of deconstruction in working with both the existing fabric, similar to Haussmann's principles.

Georges-Eugene Haussmann's, urban planner, renovated the city of Paris during the 1800's to improve the medieval conditions of spatial chaos and health epidemics. His planning involved a radical transformations which will be discussed further on pages 45-46.



Historical background

During the Second French Empire, Napoleon III set out to begin construction on the plan to bring Paris into the modern era (Kirkman, 2007). Haussmann was employed by Napoleon III to set about bringing order and structure to the chaotic and cramped city. To put it best the city was undergoing an identity crisis. The cause of the crisis was due to overpopulation, stimulated by industrial and cultural advances, with the resulting over-crowding in the ancient district leading to the spread of diseases (Kirkman, 2007). Haussmann led the project with the basic intention of creating new roads, public parks and public monuments. In response to the health epidemic, Haussmann proposed that there be new sewers installed, undertaking the largest urban transformation since the burning of London in 1666 (Kirkman, 2007). Of course, the renovation of Haussmann is known to be a radical and revolutionary transformation, but there was method in this transformation to making a better place. He proposed the installation of a new sewer system, collectively this constituted the largest urban transformation since the Middle Ages.

The principles of Haussmann's urban and architectural decisions improved the city of Paris. The improvement in summary included better connectivity, accommodation for a denser city and the sacrifice of demolishing ancient fabric to make room for the new. Furthermore, the planning of the city involved the cutting of new arteries/road systems, public parks and monuments in response to the health epidemic

Figure 19, Haussmann's planning of creating new arteries linked to monuments in the city and providing trees as a navigational device to intensify the main boulevards

1 Cutting new arteries into the city, the streets

- Development of a North-South axis (Giedion, 2002)
- Circulation for commuters improved by linking them straight to the center of commerce and leisure
- New wider streets allow for better movement and improved traffic flow
- Streets accommodated for the rising number of people moving into the city.

2 Navigation

- Enabled through lining boulevards with trees
- Widening of streets brought in better light and circulation to the city

3 Greening

- Introduced over 600,000 trees and 2,000 hectares of parks and green spaces to the city of Paris

4 Demolition and Preservation

- Special attention given to the details of public buildings and infrastructure
- Treatment of buildings not as isolated objects in the landscape but rather as part of a unified urban realm



Figure 20

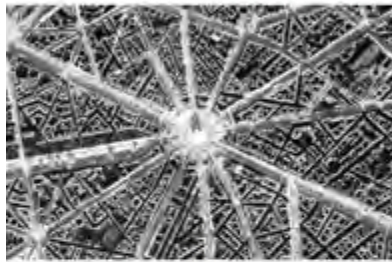


Figure 21



Figure 22



Figure 23

1 Cutting a new arteries into the city block

- North-East to South-West axis cuts through the city block, as seen in the figure ground
- Pedestrian circulation is improved for commuters as an active link to the train station from the main road

2 Navigation

- Use of trees as a navigational device
- The trees facilitate the idea of the site as an extension of the park
- The grid of the building's structure facilitates the navigation to and from spaces along the link

3 Greening

- Soft landscaping is introduced to the site at three main points along or off the route
- The greening is located at the two gateways to the city block and the third is the knuckle where the route intersects with the line of trace

4 Demolition and Preservation

- The demolition of the existing building fabric has been a selective process
- The removal of existing structures will be replaced with new structures following the same grid or place, reinstating its existence



Figure 24

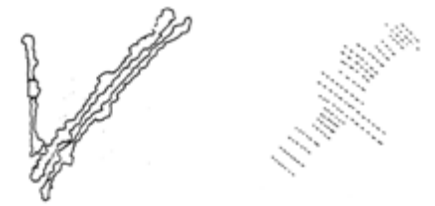


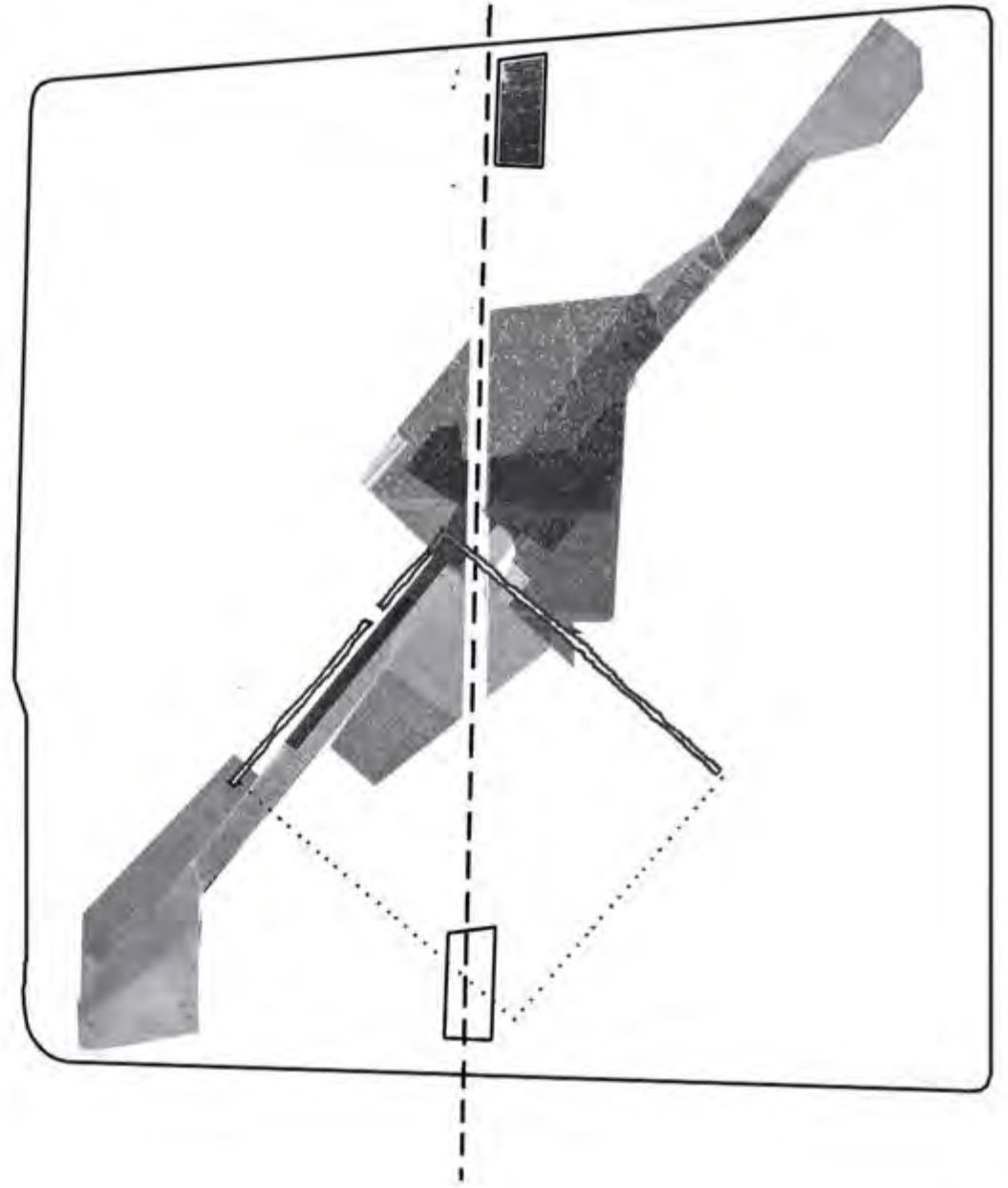
Figure 25



Figure 26



Figure 27



2. JUNCTIONS_INTERSECTION

Intention for aspects of Intersection to design and technology

The concept of Intersection is a strategy, which deals with the meeting of 1. the new and old built fabric and 2. where the line of trace (incision) crosses paths with the short cut (insertion). Furthermore the text below discusses these points of intersection as it applies to the spatial, tectonic, and experiential aspect of the dissertation design.

Precedent for principles of intersection and junctions

Carlo Scarpa's conceptual and tectonic approach in dealing with old and new intersections has been used as precedent for this design process and interpretations thereof.

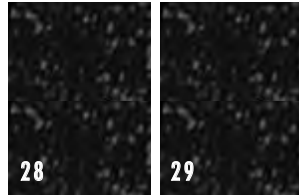
The relevance of this research was to construct a technological grounding to formulate a response to ancient fabric and to develop a theory of conditions for a process of removing existing built fabric.

The Castelvecchio Museum, located along a line of fortification is one of Scarpa's master-pieces, which demonstrated tectonic and spatial connection between new and old built form.

During the inception stage of the project Scarpa played with the idea of tracing the historical layering. His method to revealing the ancient fabric was through peeling away building materials. Where new and old fabric met, the junctions or joints were treated as the building's celebratory moments; the point of intersection.

Throughout Scarpa's works the joint is treated as a strengthening element to the building's entirety. Its intersection embodies the whole in the part irrespective of whether the connection is an articulated element, small detail or even an altogether larger linking structure.

The principles that will be discussed with regards to methods of intersections are 1. Cutting and Demolition 2. Separation and 3. Contrast.



28. Original ancient condition of the space leading to the Cangrande

29. Cutting portion of the arch to allow for connectivity

Principles of cutting at intersections

- In order to reveal, something else needs to be removed
- Demolish overlaying constructions that hide the original parts, cutting to be dealt with sensitively and purposefully

Cutting to reveal trace of historical remnants

The design parti is an interpretation of cutting into existing old existing fabric, and where the new is intersected into the cut, or incision. Without the cutting of the old arch and the insertion of the new walkway the ancient fabric would have been left unused and hidden.



Figure 30, Parti 1:
The cutting of the old fabric to make way for the new



Separation: user experience and concept

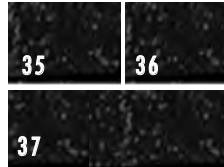
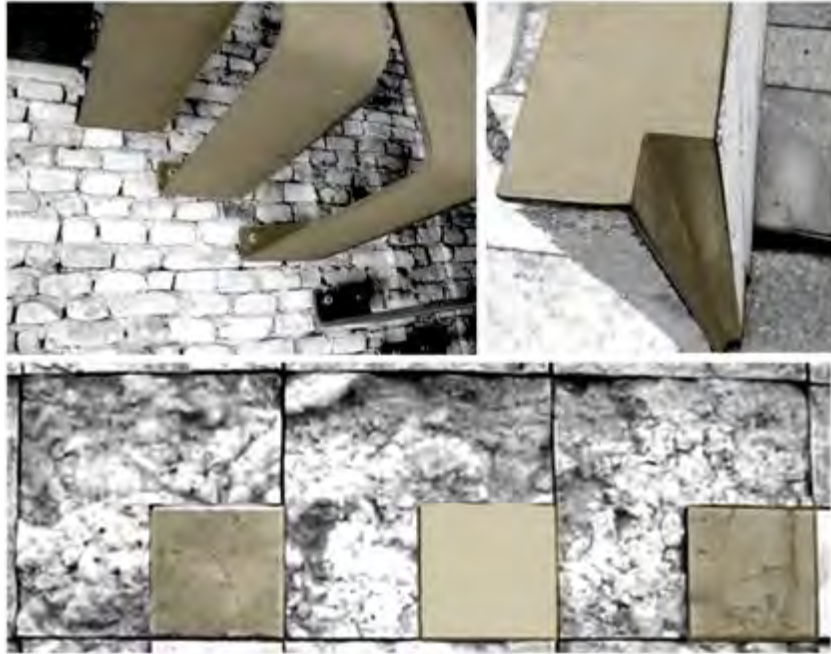
- Pulling away of the existing materials
- Allowing for light infiltration where old and new meet (light is the moment of separation)
- Artworks to be expressed as a complete separation from the rest of the space

A spatial and technological principle to Intersection

The parti on the right hand side is a representation of a separation between two elements.



Figure 34, Parti 2:
Separation occurs where the intersection deals with both new and old building fabric and where the new does not touch the old, as a sign of respect.



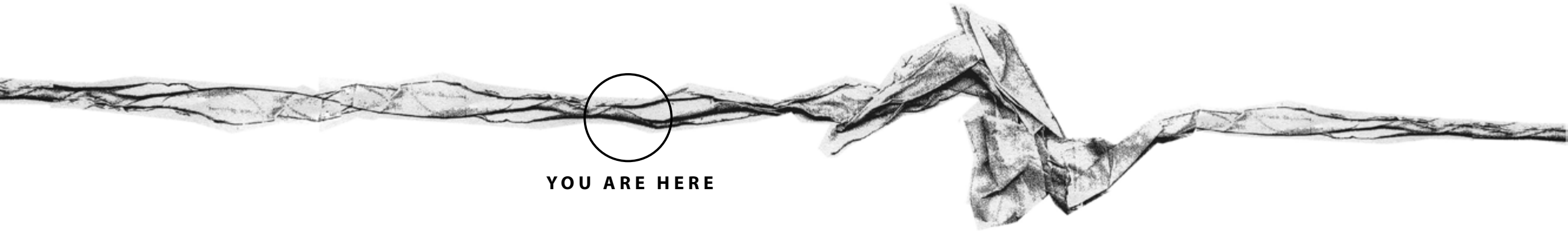
Contrast: materials

- Scarpa made use of heterogeneous materials to differentiate the new fabric from the old
- Steel is used for new junctions with smooth concrete or plastered walls to contrast the rough textures of the old stone and brick walls.

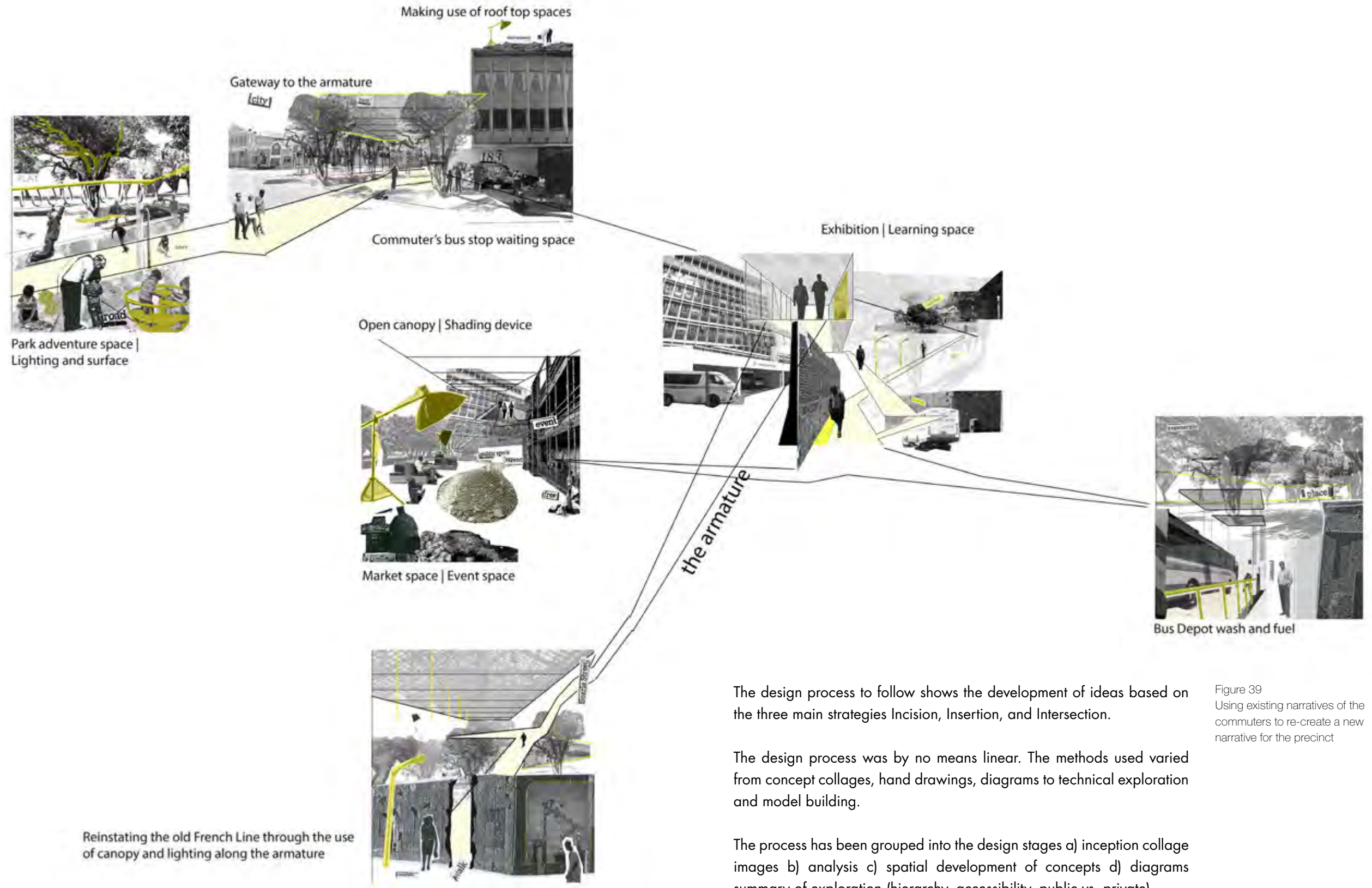


Figure 38, Parti 3:
A contrasting material of the new is used to differentiate between the old existing fabric. Thus where the new and old intersect, it is clearly distinguishable

RE-INSCRIBING THE LANDSCAPE **W**
Design
processes
pg. 60-77



YOU ARE HERE



The design process to follow shows the development of ideas based on the three main strategies Incision, Insertion, and Intersection.

The design process was by no means linear. The methods used varied from concept collages, hand drawings, diagrams to technical exploration and model building.

The process has been grouped into the design stages a) inception collage images b) analysis c) spatial development of concepts d) diagrams summary of exploration (hierarchy, accessibility, public vs. private)

Figure 39
Using existing narratives of the commuters to re-create a new narrative for the precinct

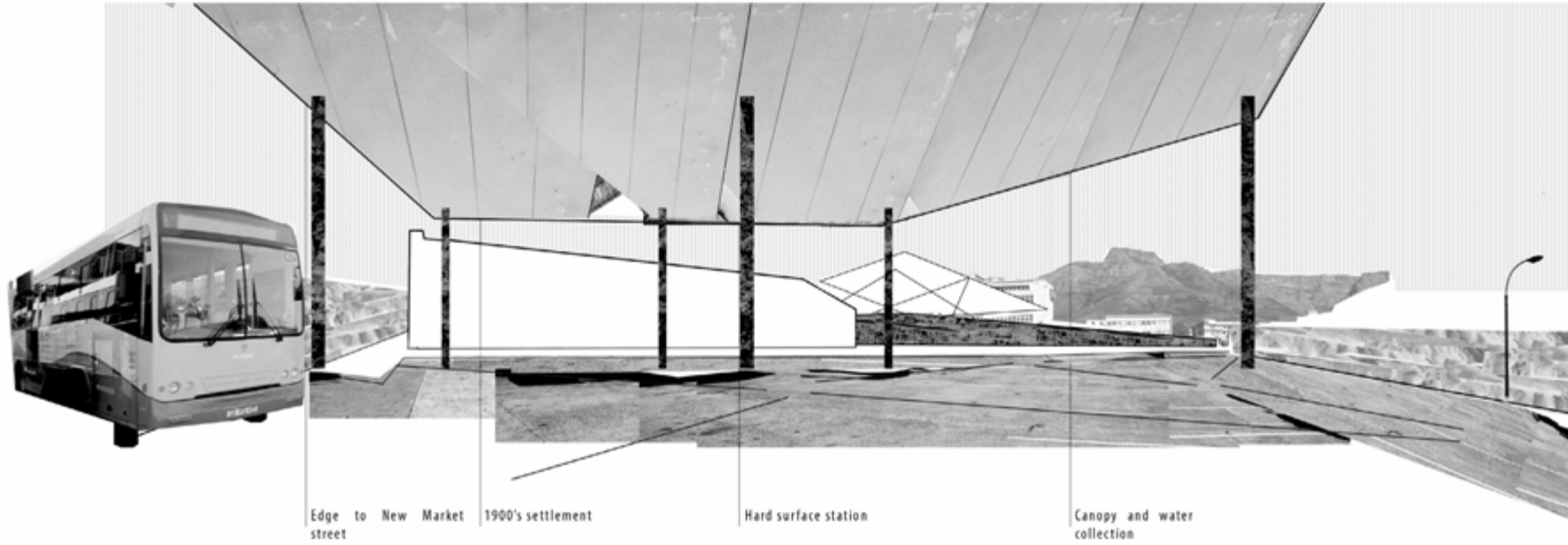
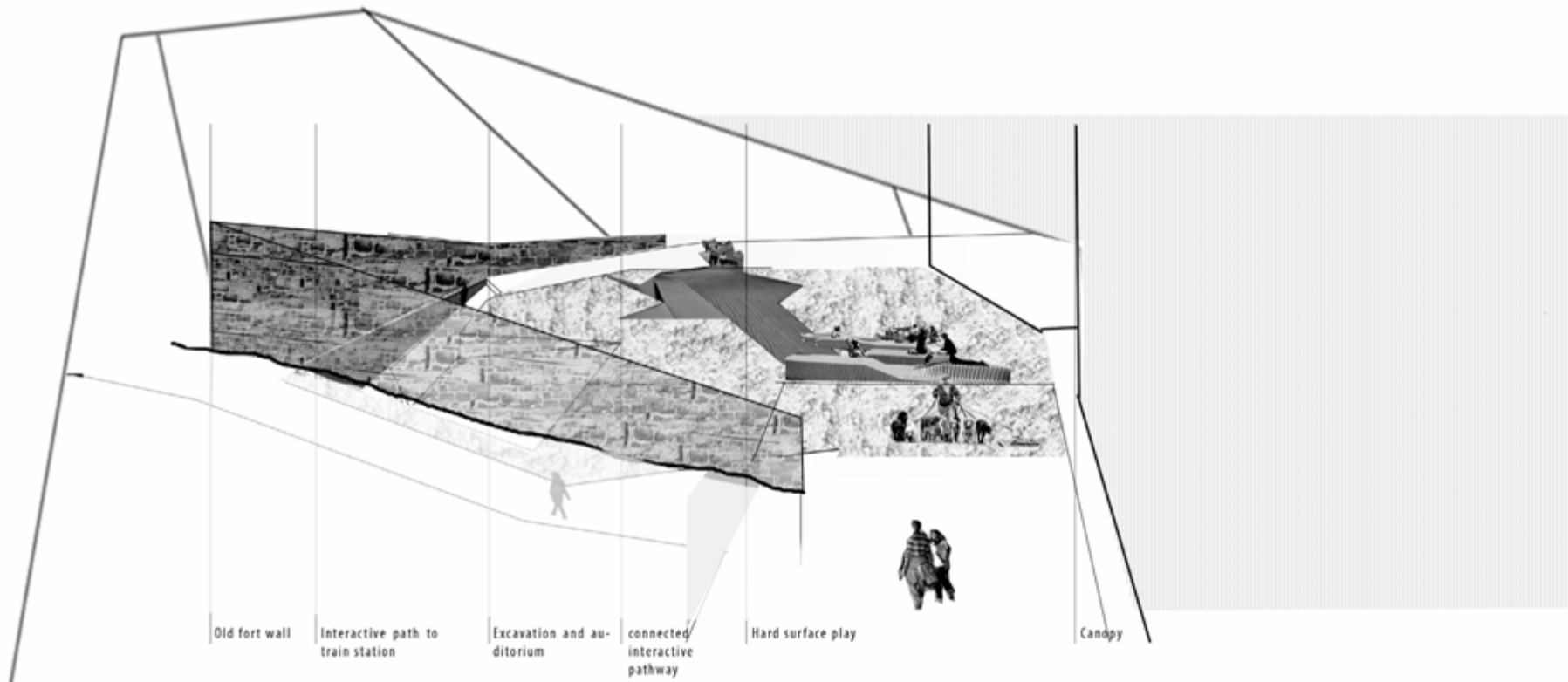
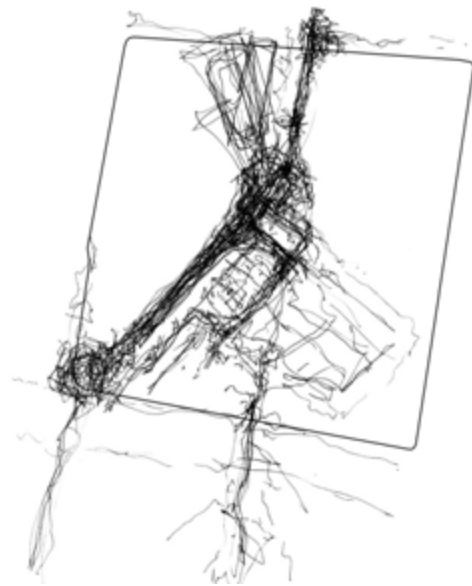
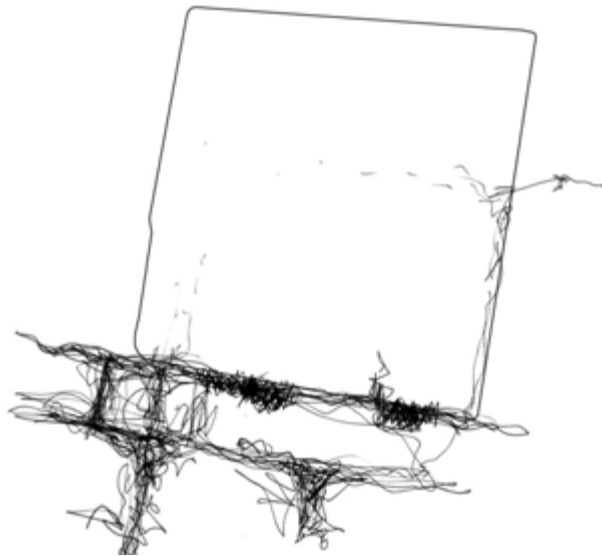


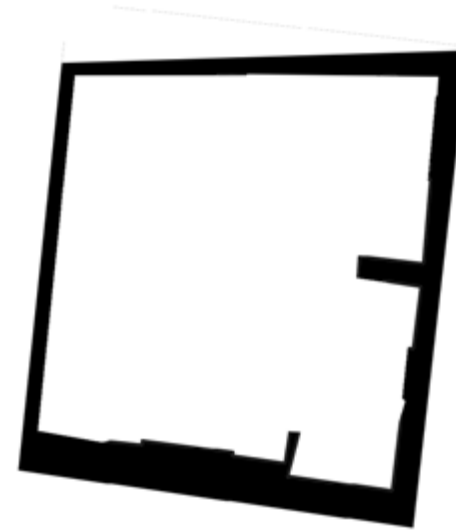
Figure 40 and Figure 41

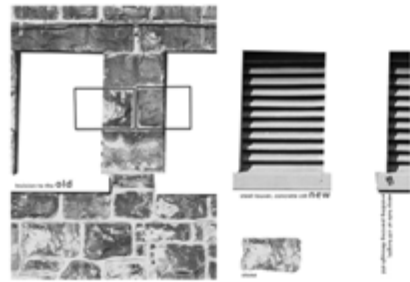


Figures 42.1



Figures 42.2

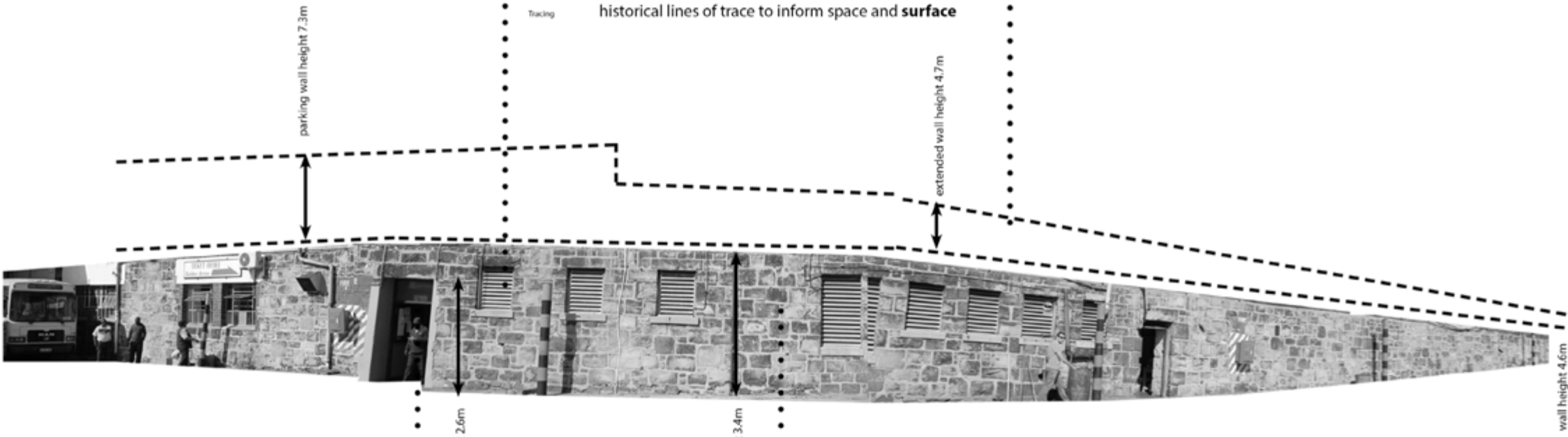




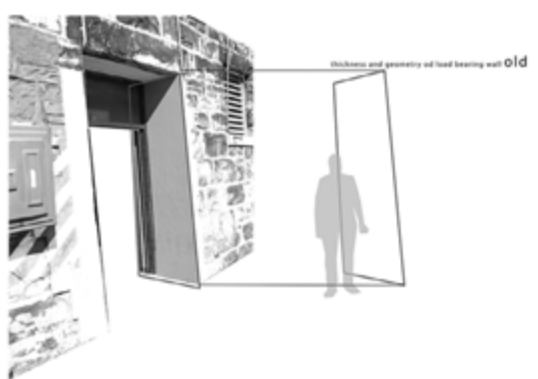
concept **city vs. wilderness**
 structure and fabric **bus depot** structure and fabric = concrete, canopy
plazza and built form = open, textured, intricate
 Tracing historical lines of trace to inform space and **surface**



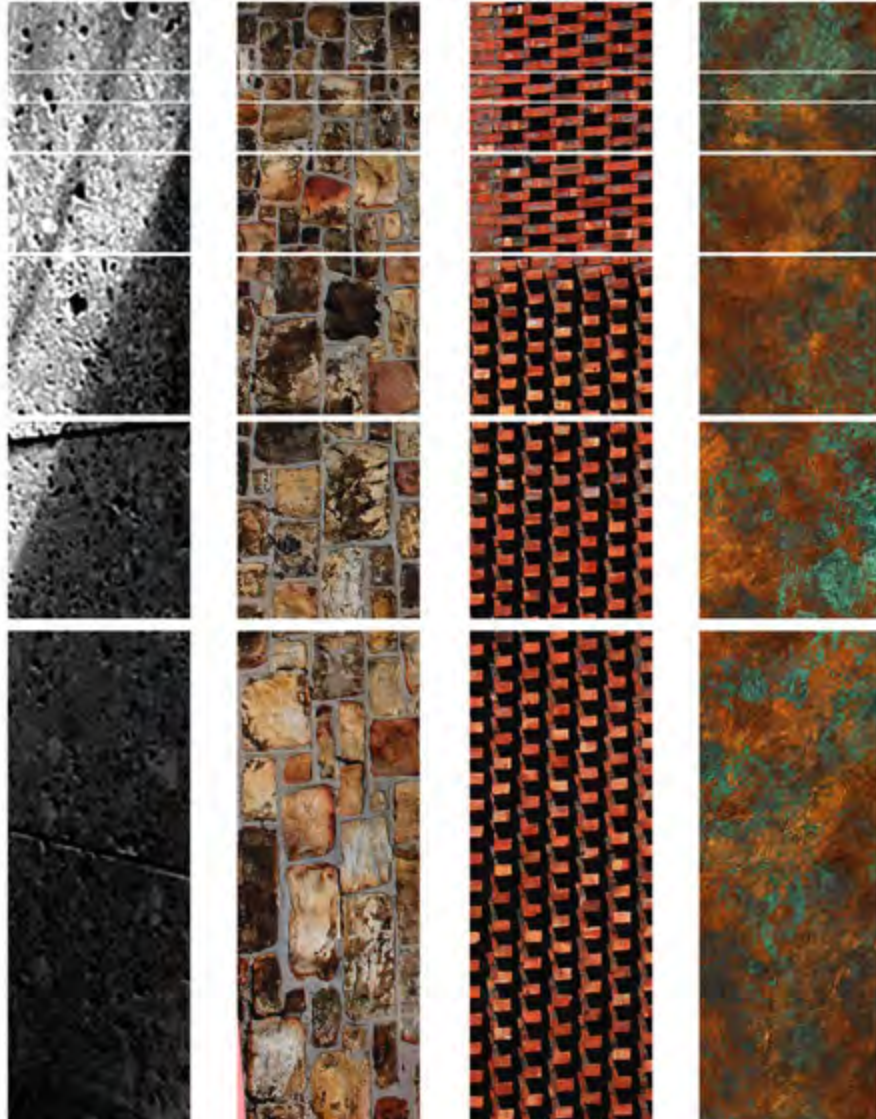
Figures 43



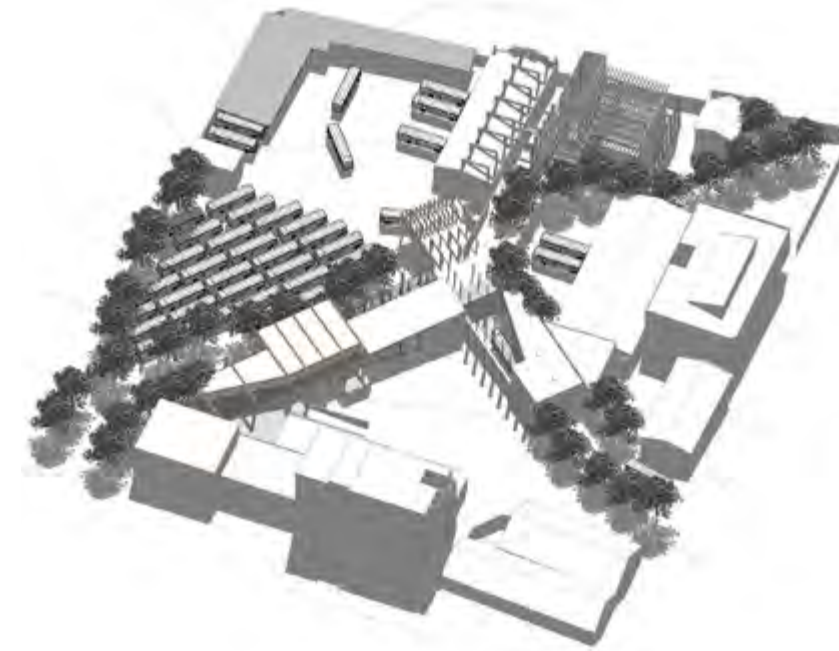
Geometry and size of the Holland Redoubt wall



concept **a Palimpsest**
 design intention To reveal hidden qualities and or historical layers
 principals separate, expose, trace



Figures 44

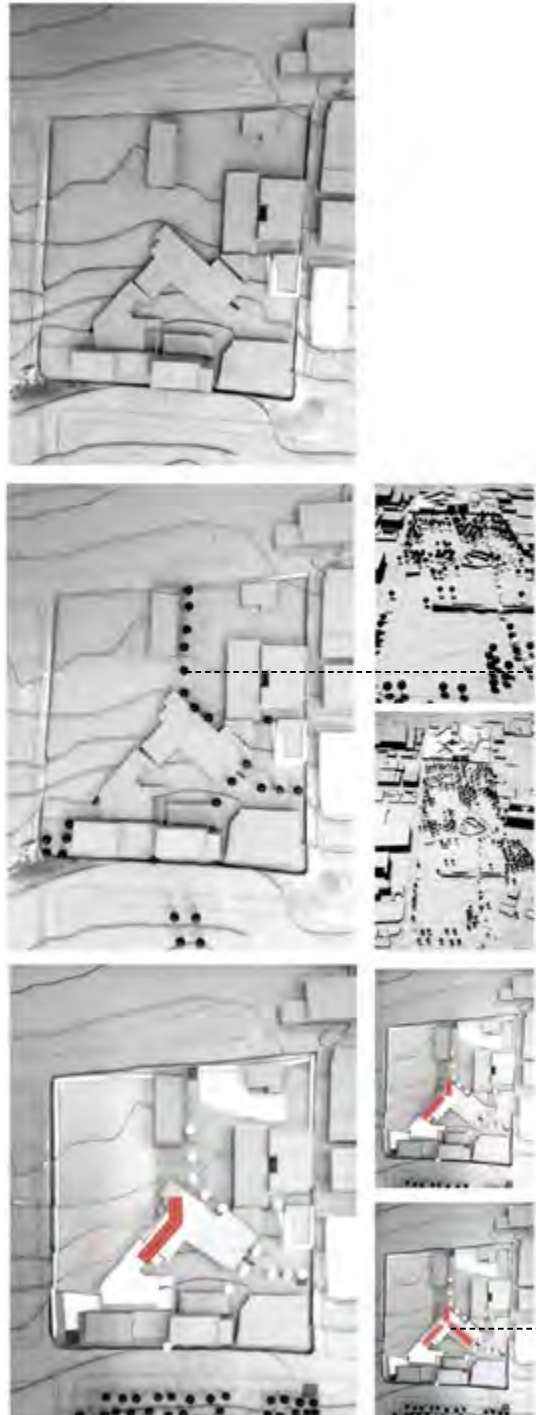


Figures 45

Materials versus sensory experience: application and interpretation to design strategy

The Castelvechio like many of Scarpa's works is a rich sensory experience. He achieves this through the unfolding of spaces and vistas, the sounds of water, the movement of light on texture, the delight in the discovery of his details, the touch of materials, reiterating the human experience and ethical responsibility to buildings. In Scarpa's earliest drawings he shows a fixation on materials which influence his ability to construct the effects of light, textures and fixings from the start (Murphy, 1990).

Model 1_ 1:1000

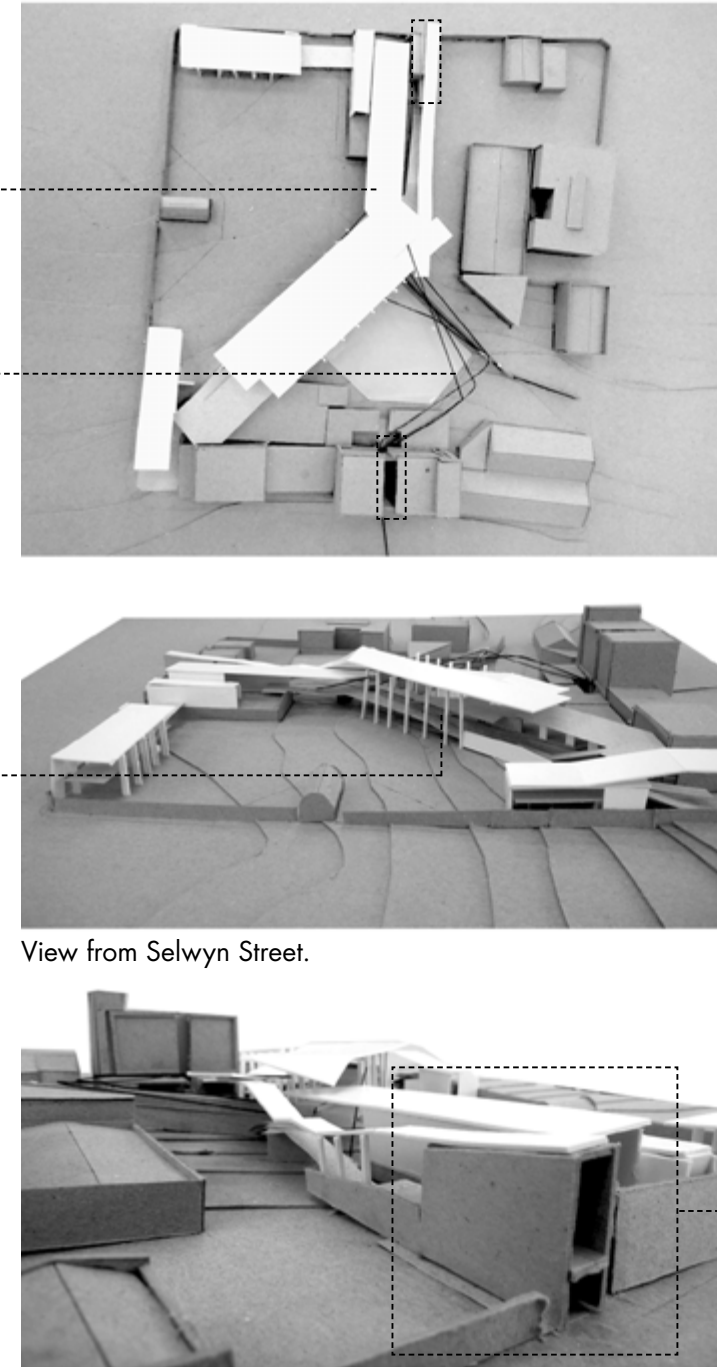


Beginning stages of the armature/link development. In this stage the armature attempts to cater for both the line of trace and the cut through the site as one 'element', however the diagonal short cut through the city block is not yet achieved.

Re-instating the conceptual line with lighting or tree canopy intervention

Activation of the armature by introducing programme

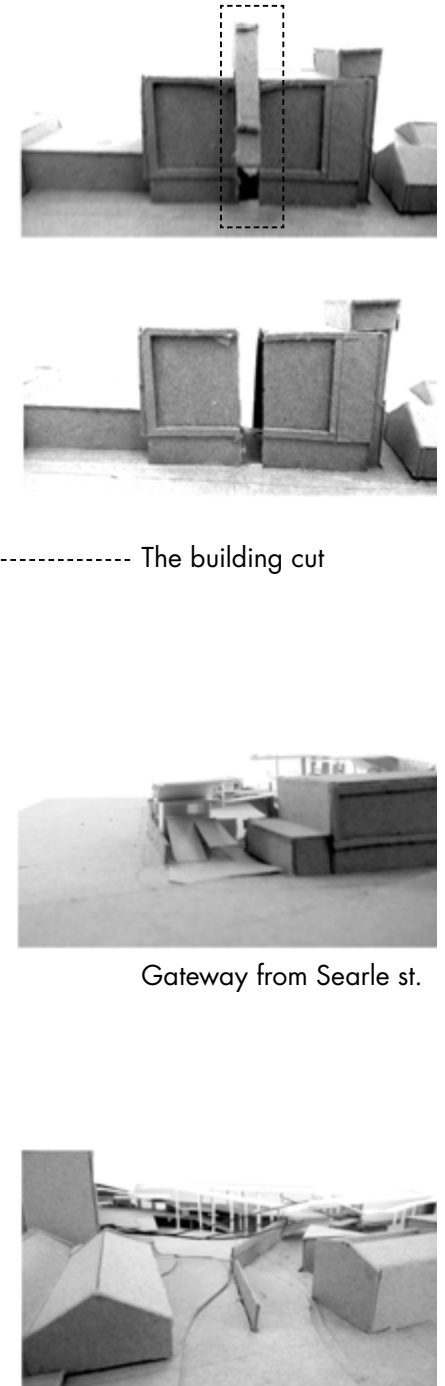
Model 2_ 1:500



View from Selwyn Street.

Gallery tower to Newmarket st. - Building Displacement

All figures by author

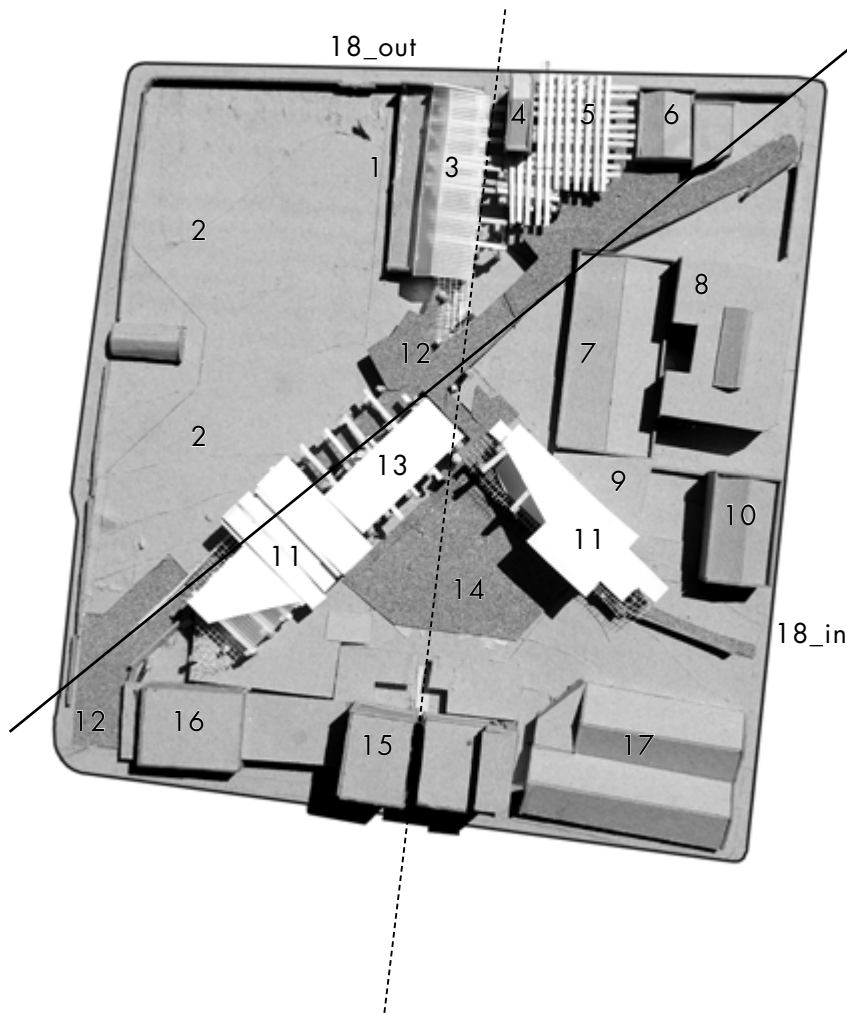


The building cut

Gateway from Searle st.

Access from Barron st.

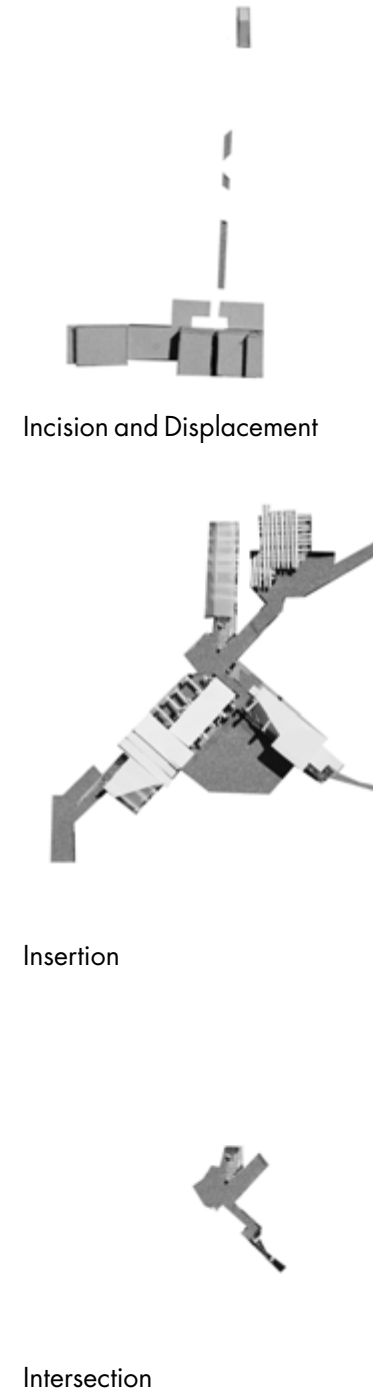
Model 3_ 1:500



Programme

- 1 Panel shop below
- 2 Bus parking
- 3 Exhibition space above
- 4 Gallery tower
- 5 Gallery with parking below
- 6 Existing administration for Bus depot. converted to gallery administration
- 7 Mechanical workshop for bus depot
- 8 Existing offices
- 9 Existing bus depot offices with existing administration relocated
- 10 Existing bus depot security check-in, change and locker room, store room
- 11 New office studios
- 12 The pedestrian link
- 13 Informal amphitheater
- 14 Existing parking to St. John's gate converted to public space over weekend
- 15 St. John's gate offices
- 16 Existing offices
- 17 Existing warehouse
- 18 Bus access points

The 3 conceptual strategies



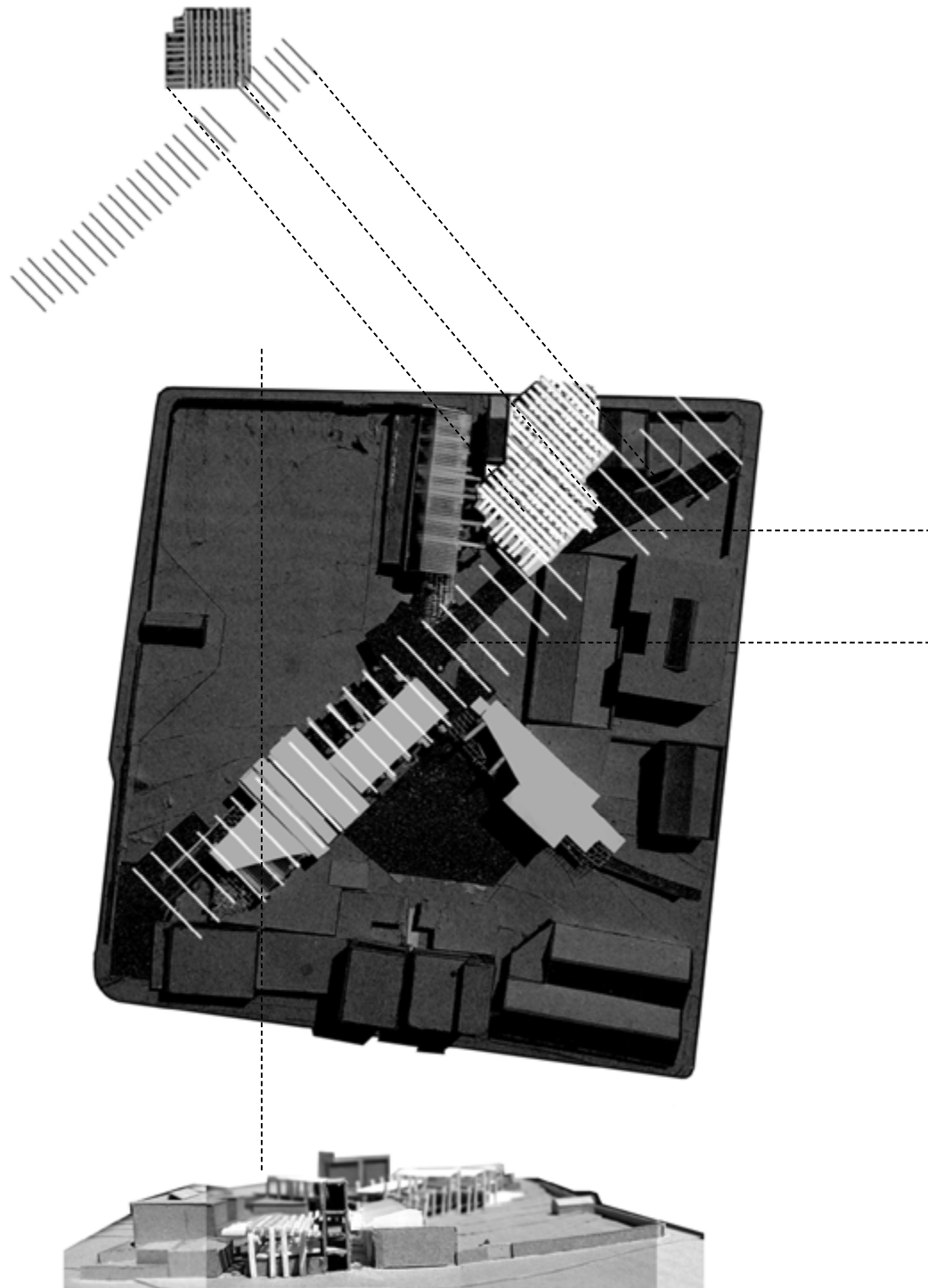
Analysis

Cuts anywhere along the line of trace including surface which could also be both literal and perceptual

Description of spatial experience and the concrete as a homogeneous material, recognition

Where two lines intersection park at high level - unexpected - going back to the character of Woodstock

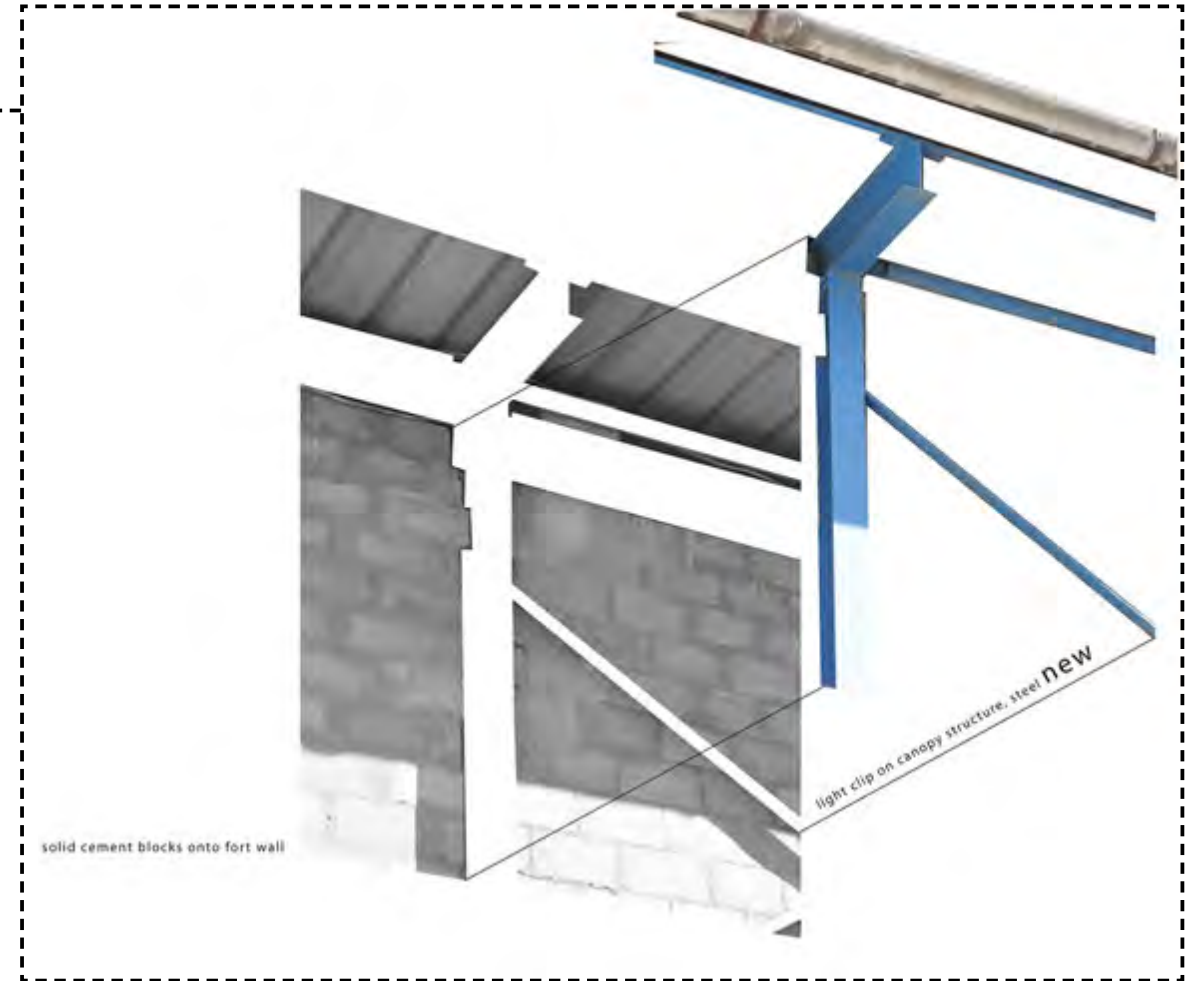
All figures by author



Grid change and seamlessness of inside to outside threshold spaces



All figures by author



All figures by author

RE-INScribing THE LANDSCAPE 3

Holistic vision
of Line of Trace,
the city block
Short Cut and
the Intersection
pg. 80-81

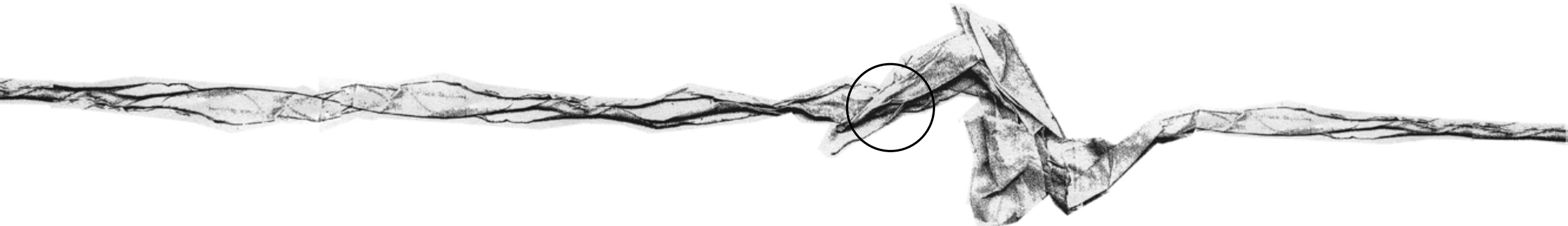


YOU ARE HERE



3.1

THE INCISION _ LINE OF TRACE
building cut _
st. john's
pg. 84-89



YOU ARE HERE

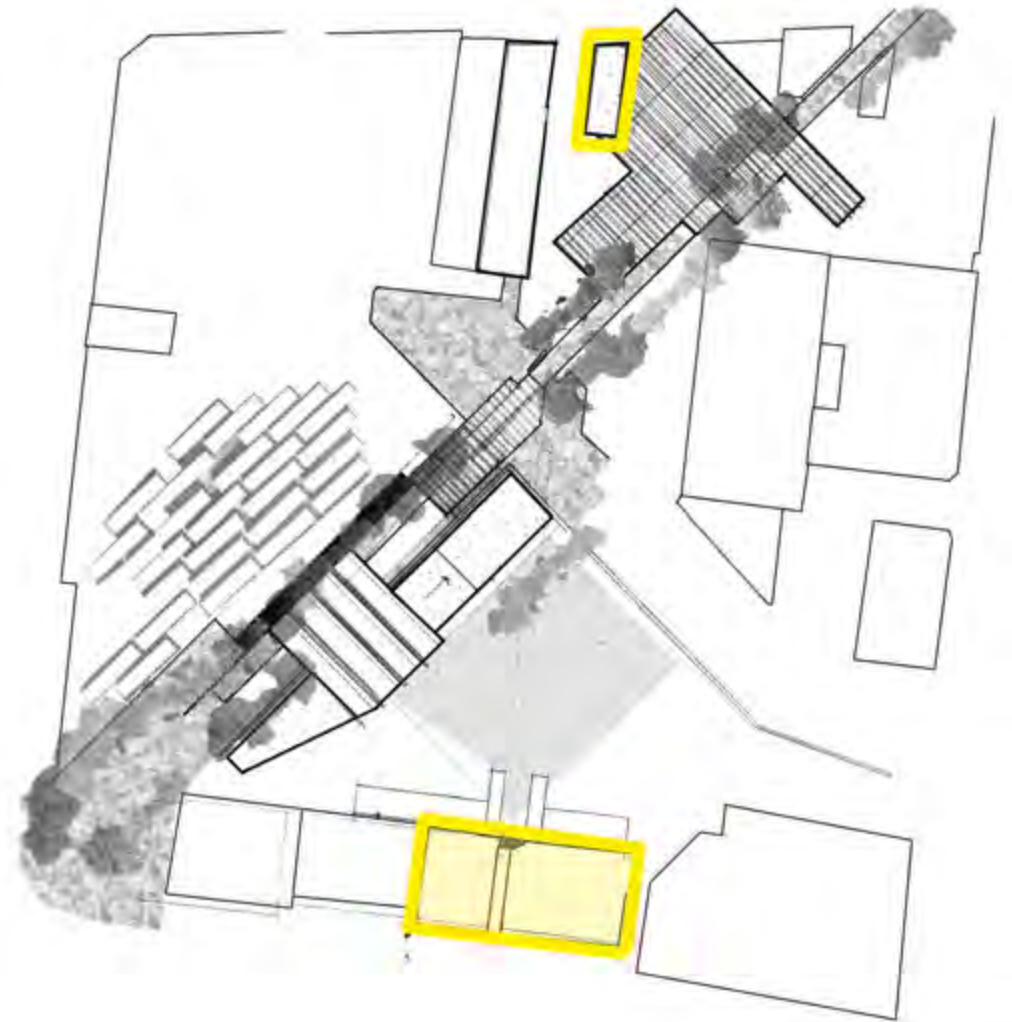
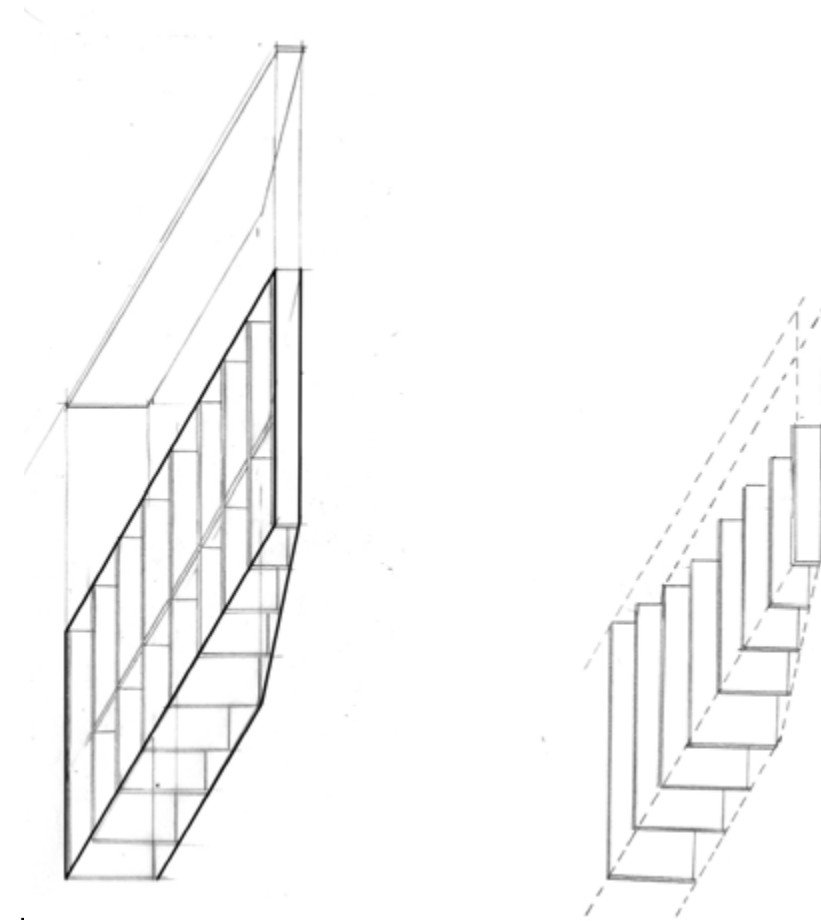
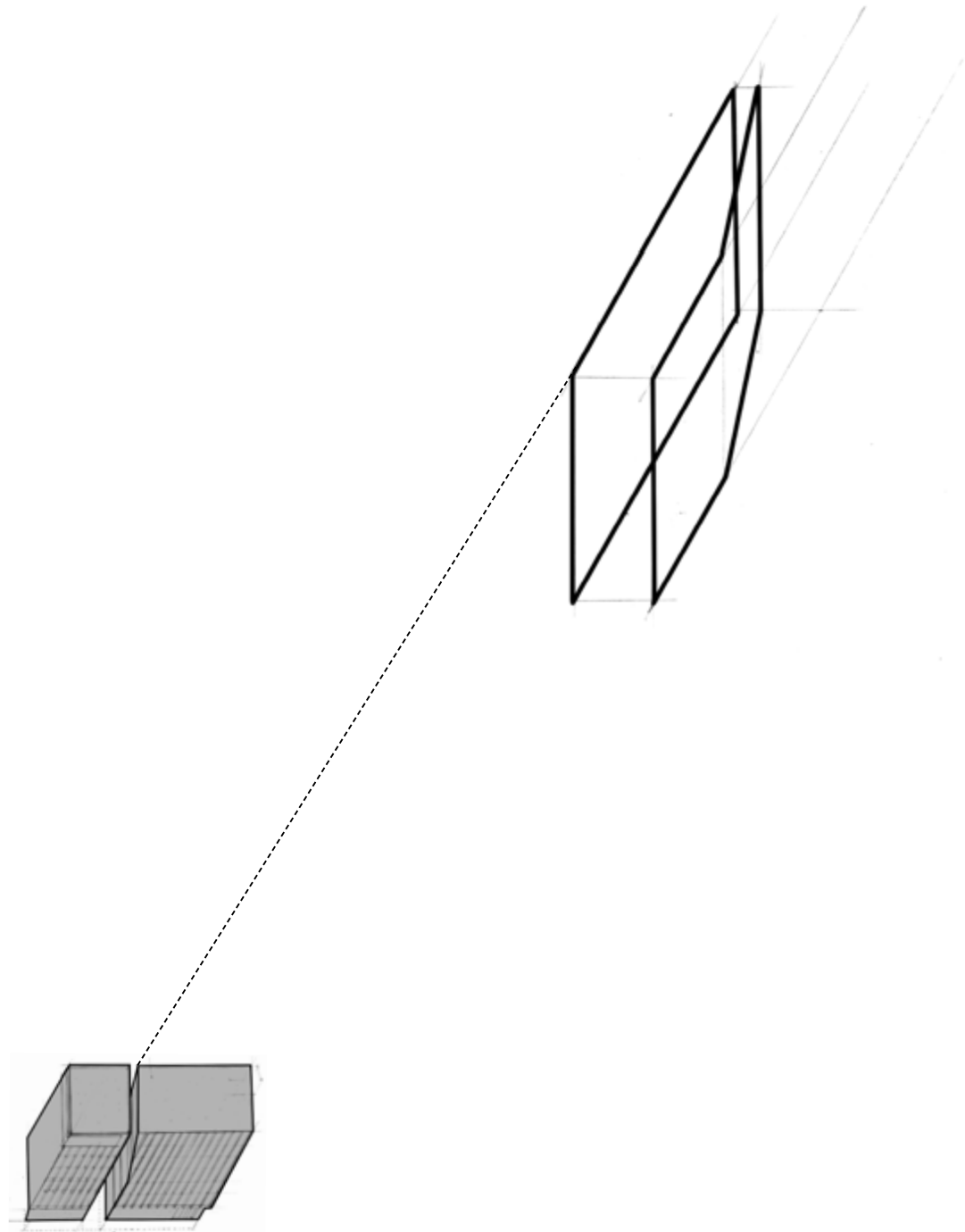


Figure by author



Grid change and seamlessness
of inside to outside threshold
spaces

The cut through the Modernist building is an exaggeration of the old earth wall's form that used to link the redoubts. The intention of the tracing the line of the edge of the city was previously a signification of an exclusionary environment, here however the trace of the history marks a space which contests the line of exclusion to a line or cut out of inclusion, thus the space of the cut out has developed into a space of interaction, breaking the linearity and layering of the Modernist building.

Figures by author

The programme of the existing office spaces are renovated to give better value to the building with regard to both the spatial quality and building maintenance.

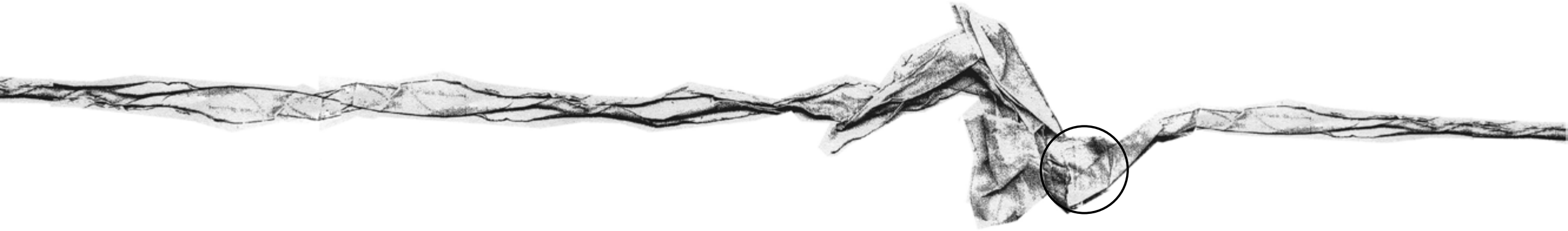
A dialogue is created by the now - two split blocks as in the image at the bottom far left - with the use of a glass box as the insertion. The glass box between allows for the programme in the building to still act as one whole building as posed to two separate ones.

Alexia Comminos

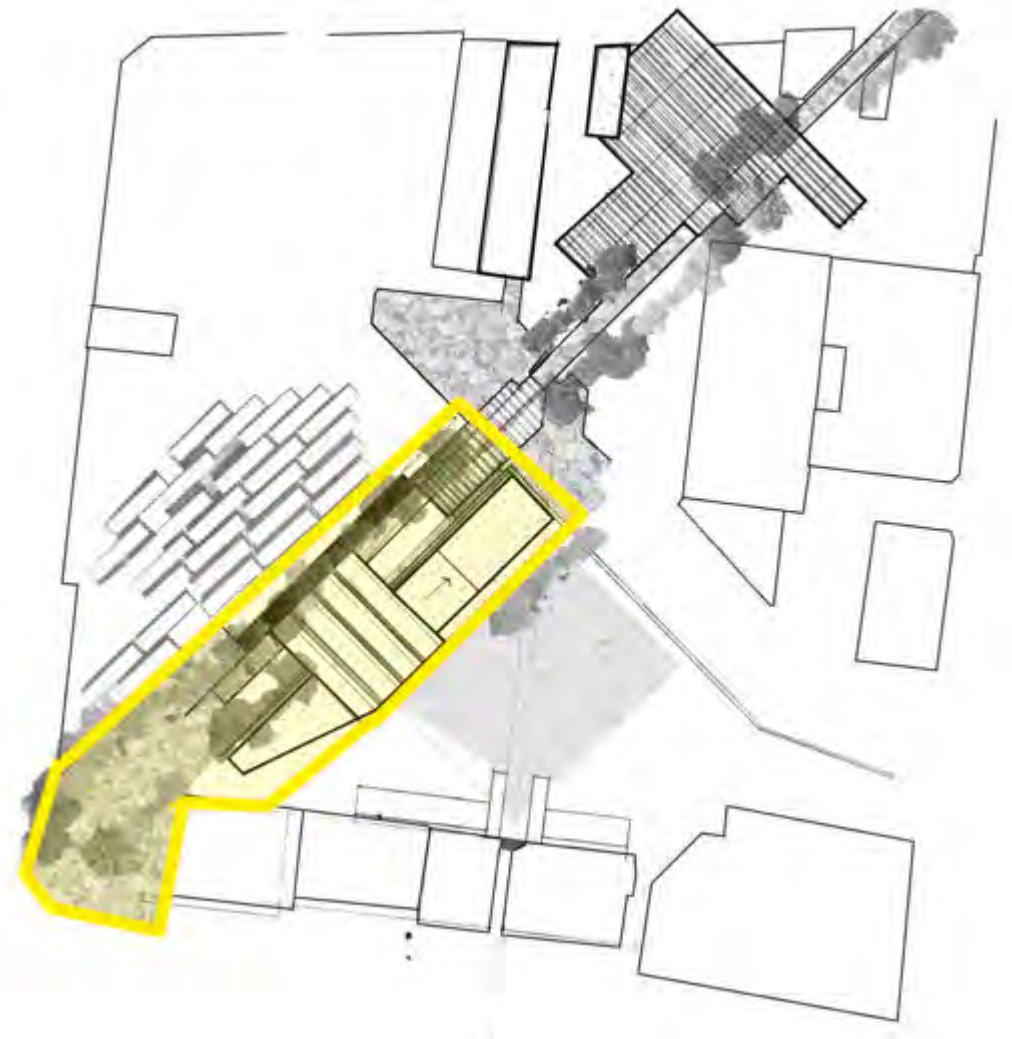


3.2

THE INSERTION _ CITY BLOCK SHORT CUT
pedestrian
armature
pg. 92-103

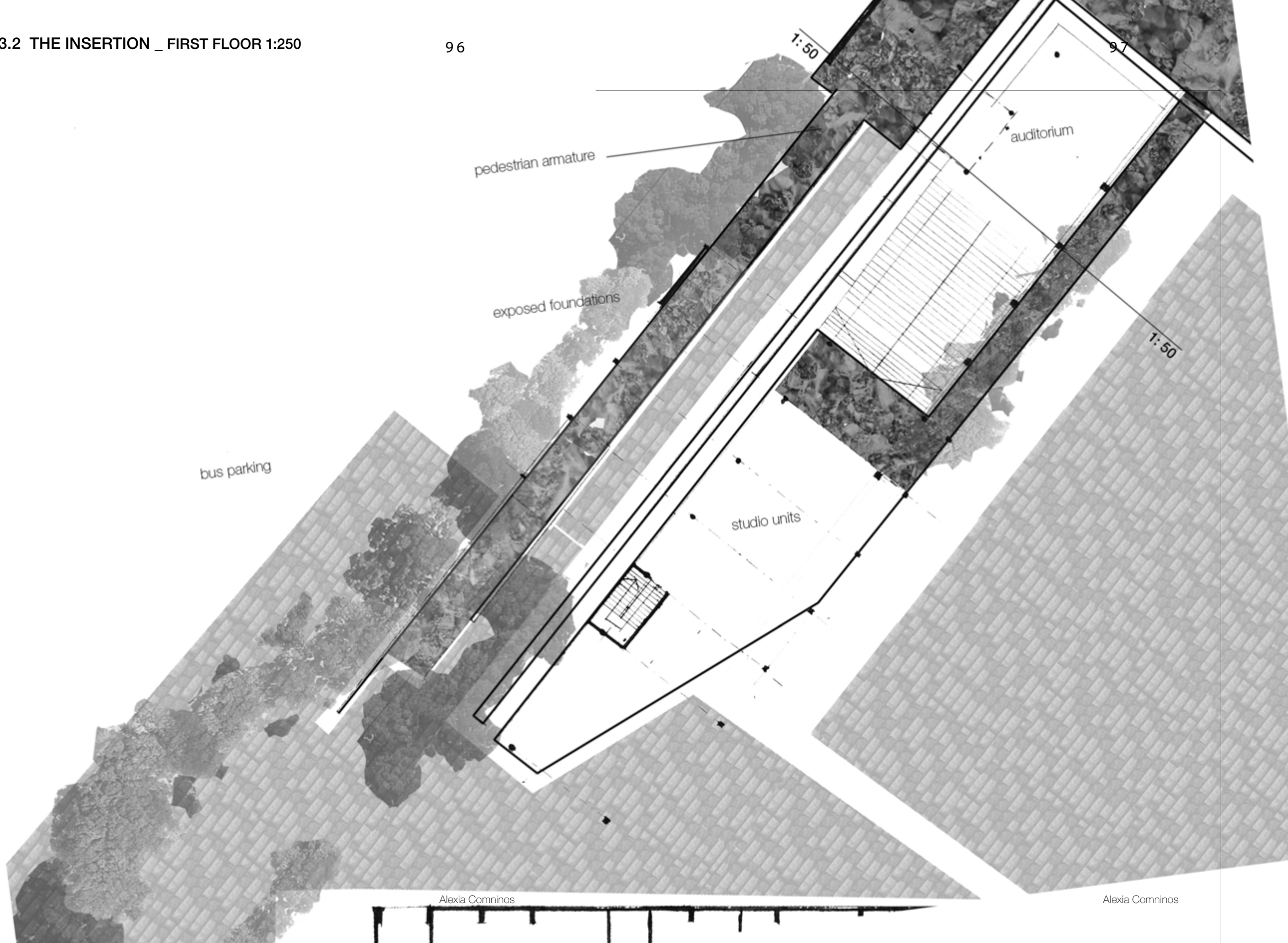


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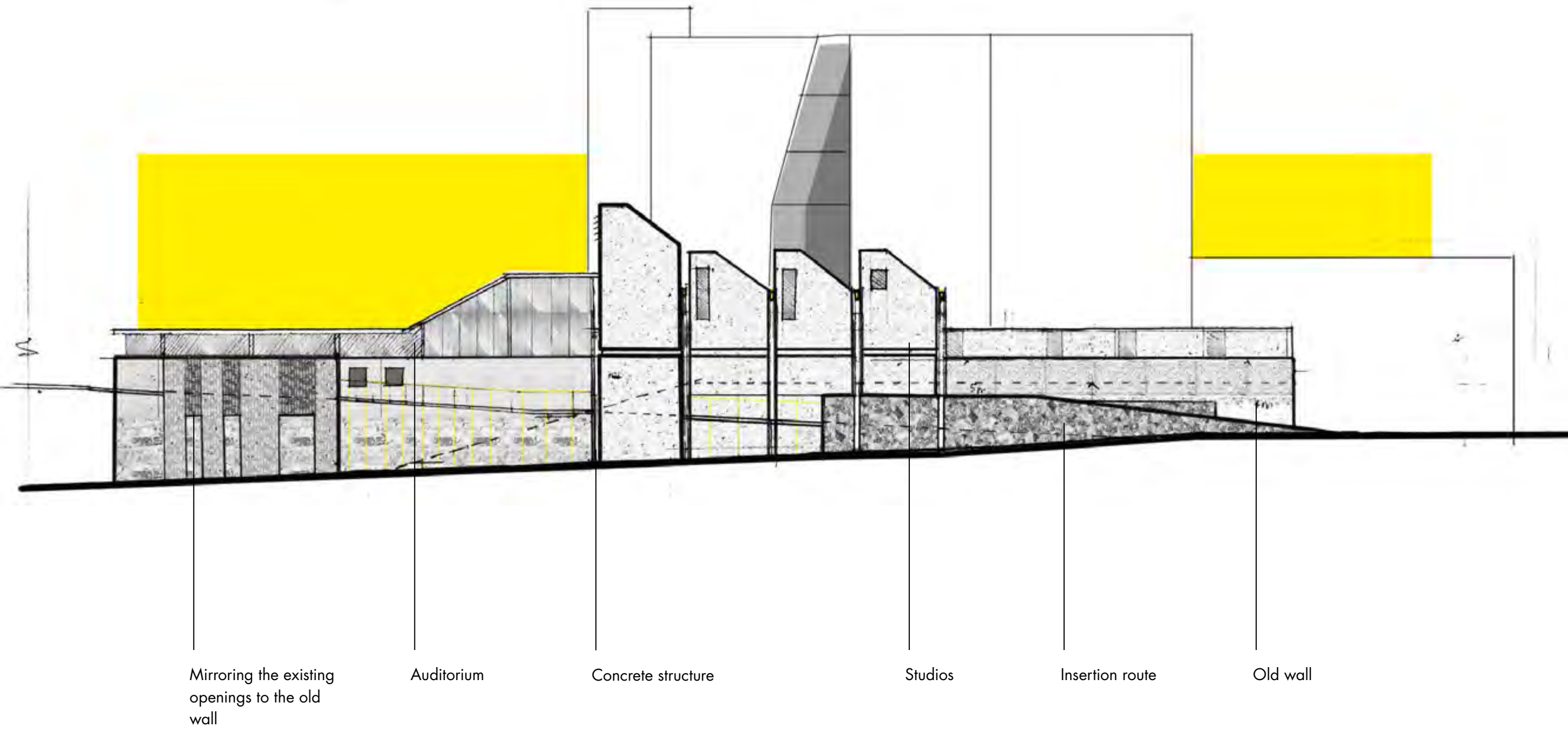


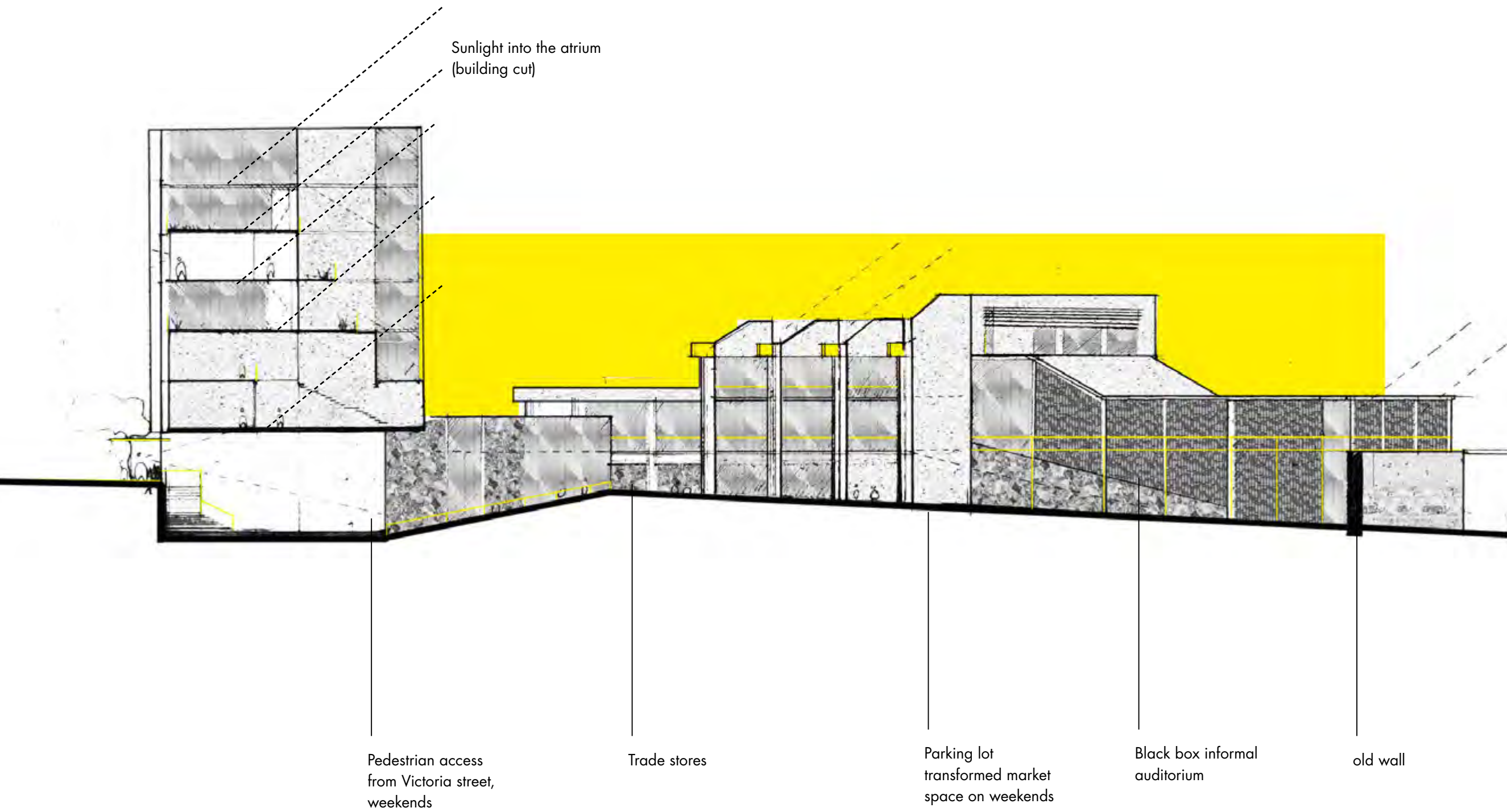
Drawing not to scale





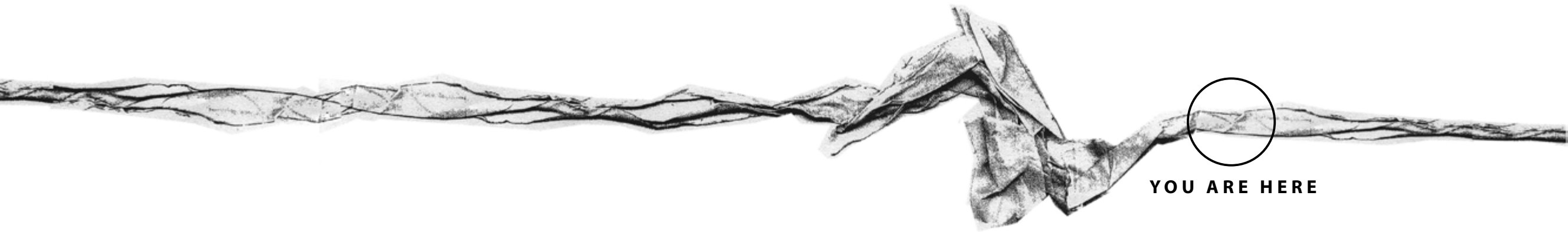




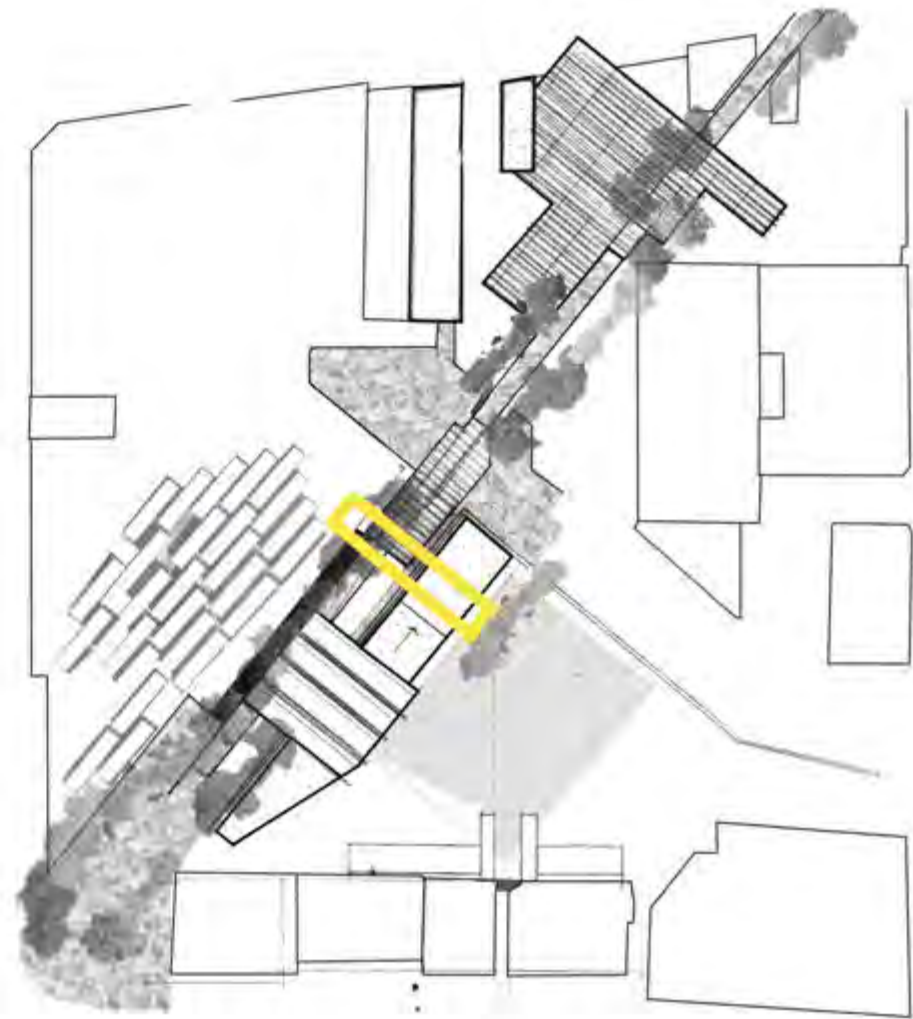


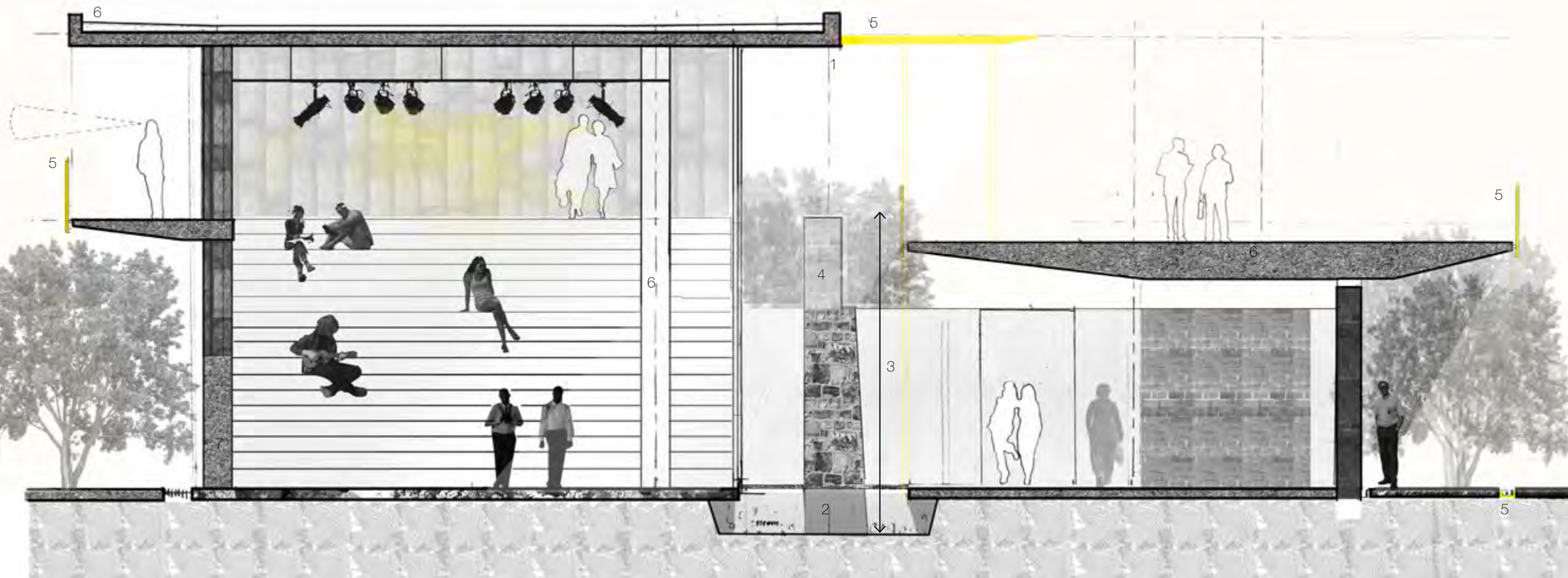
3.3
MEETING OF SPACES_INTERSECTION

studio
pg. 106-109



YOU ARE HERE





About the Insertion and Intersection

- 1 Insertion structure overlaps the old, does not touch
- 2 The foundations are made visible and the separation to the wall so that the viewer may acknowledge the old wall
- 3 By cutting away into the ground and separating the insertion of the new floor surface, it allows for the full length of the wall to be seen
- 4 The layering of the stone wall to the block on top remains, to show that the current is just as valuable as the 60+ years old wall and the foundations to that of the old fort wall remains.

The section above responds to Scarpa's principles as mentioned in chapter 2.

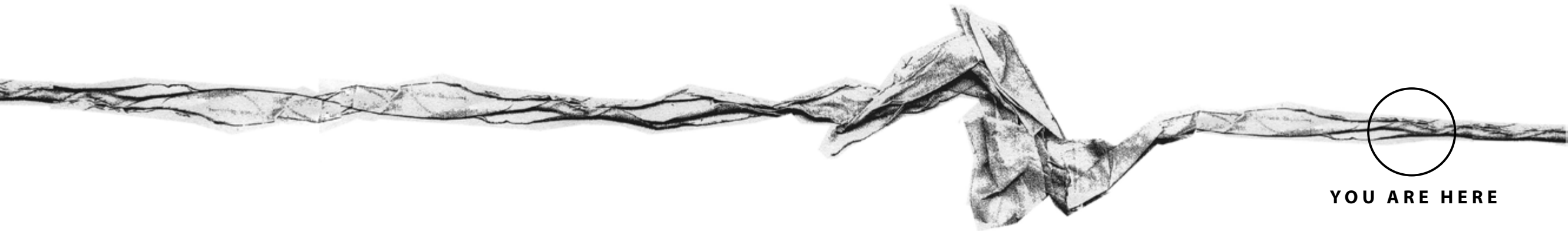
Cutting to reveal:
The principle of cutting to reveal is present in the section marked (2) by cutting away at the floor surface which meets with the old wall

Separation:
The pulling away and overlapping of the concrete auditorium roof and shading device at (1) and (5)

- 5 The yellow is the 'thread' which starts from the park landscape and manifests itself into different forms and functions, providing a navigational element to the site.
- 6 The concrete has been used as a primary material for structure and infill, emphasizing the use of one material to be manipulated to challenge the design from a stereo-tonic to a tectonic form depending on the functions of each space.
- 7 The informal auditorium is a black box typology which allows for lighting and sound control to the space. The wall elements and roofing explores the use of composite material for sound absorption

Contrasting materials

The Insertion's concrete structure allows for the contrasting elements such as (5) to be a unique element which helps the users navigate through the space. The yellow navigational devices are yellow baked enamel, contrasting to the rest of the 'earthy' materials in the precinct.



YOU ARE HERE

Reflection 1: overall design development

Having explored the dissertation in three part has enabled a focused and thorough exploration in dealing with the two design strategies, however, it has made for an 'over designed' scheme and requires some further editing and refining, specifically the armature and its 'clip-ons' - less is more. Concentrate on the spatial quality of the route rather than adding programme to it.

More attention needs to be paid to the displacement building and the character of the armature route itself in order to strengthen the design argument with the initial intentions of the scheme.

Reflection 2: methods of design

Collage: The method for the collage images have re-used images taken from site which have developed a graphic which speaks to the character of Woodstock. This has been useful in keep the project grounded in Woodstock's character.

Artifact and conceptual image: These were useful throughout the process during times of doubt and/or confusion as it has been a constant reminder of what the intentions are for the dissertation and kept the design decisions focused.

Reflection 3: technical resolution development

The last chapter dealt with a development design

The design development in the last chapter aims to bring in the re-use of texture and graphics with the drawings to communicate and reveal the essential elements of the existing and new built fabric. This may be taken one step further in a bigger scale technical resolution.

**Tried and tested**

At the beginning stages of the process a lot of attention was paid to the development of the entire site as a full city block, inserting massing to the perimeter of the site and providing offices to the bus depot above. Another strategy that was considered and not followed through for a number of reasons was the proposal to create a basement level for the Golden Arrow buses and working stations. The reason for not having followed through with these two strategies is that it strays from the focus of the conceptual design intention. The design has taken future development as a consideration but has not shaped or formed the basis of the design.

What about the rest of the buildings on the site?

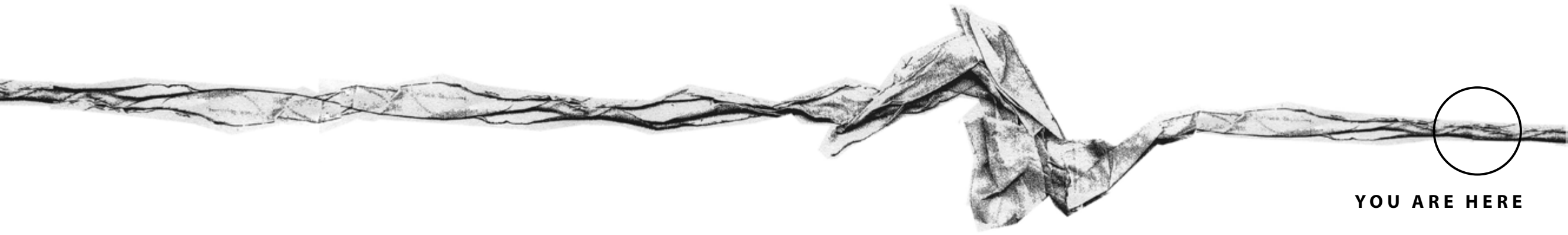
It was decided that the site is to be left as is and not to be tampered with unless it crosses paths with the armature or the displacement of the new building and or landscape, hence the idea of selective demolition.

Conclusion

The design process and methods have allowed for a very site specific and contextual based scheme, diving into traces of what used to exist and reviving them through architectural means.

This dissertation makes for a highly conceptual based approach, and dealing with the architecture in a 'minimal means'.

The character of Woodstock has shaped the conceptual, graphic and drawing techniques for this design which has enveloped a unique and interesting character in itself, interjecting a contrasting programme to the existing precinct.



YOU ARE HERE

Chief Directorate of Surveys and Mapping 1926 aerial photography, Woodstock. Mowbray, South Africa: .

City of Cape Town 2015. Trafalgar Park Integrated Management Framework.

Maditla, N. 2011. Upliftment is a walk in the park for artists. Cape Argus. : 4.

Rose, M. 2015. CITI IO: Georges-Eugene Haussmann, Arrondissements and Boulevards. Available: <http://www.citi.io/2015/03/27/georges-eugene-haussmann-arrondissements-boulevards/> [28 09 2016].

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Figure 1, 2.1,2.2, 12.2

Chief Directorate of Surveys and Mapping 1926 aerial photography, Woodstock. Mowbray, South Africa: .

Figures 3,4,5,6,7,8.1,8.2,8.3,8.4,8.5,8.6,8.7,8.8,9,10,11,13,15.1,15.2,15.3,15.4,17,18, 24, 25, 26, 27,30,34, 39,40,41, 42.1,42.2,43, 44,45

Figures made by author

Figure 11.

Maditla, N. 2011. Upliftment is a walk in the park for artists. Cape Argus. : 4.

Figure 12.1

City of Cape Town 2015. Trafalgar Park Integrated Management Framework.

Figure12.3

UCT GIS Laboratory Access

Figure 14

(Bideau, 2016)

Figures 16

Curiator BETA . 2016. Conical Intersect1975 by Gordon Matta-Clark [Conical Intersect]. Available: <http://curiator.com/art/gordon-matta-clark/conical-intersect> [31 10 2016].

Figure 19

Mercy . 2015. Wordpress.com:

The House I Loved – What I’ve Learnt [Haussmann’s renovation to Paris]. Available: <https://mercy2908.wordpress.com/2015/07/02/the-house-i-loved-what-ive-learnt/> [31 10 2016].

Figure 20

unknown . 2012. tokyo’s haussmanisation and the influence of the paris expositions [Urbanism and architecture, Haussmann]. Available: <https://architokyo.wordpress.com/exposition/> [31 10 2016].

Figure 21

Willsher, K. 2016. The story of cities

Story of cities #12: Haussmann rips up Paris – and divides France to this day The Guardian: The story of cities:31 10 2016.

Figure 22

Alvarado, E. 2016. Museum of the city: Baron Haussmann and the modernization of Paris. Available: <http://www.museumofthecity.org/project/haussmann-and-revival-of-paris/> [31 10 2016].

Figure 23

Unknown 2010. Medieval Paris: Boulevard Henri IV, IVe Arr. Available: <http://www.skyscrapercity.com/showthread.php?t=1044081&page=8> [31 10 2016].

Figure 28

Quackenbush, C. 03 12 16. Observer Culture. Available: <http://observer.com/2016/03/13-suspects-arrested-following-16-5m-art-heist-in-verona/> [11 05 2016].

Figure 29

CANTACUZINO, S. 2016. :

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Figure 31

Unknown . 2016. Carlo Scarpa [carlo scarpa]. Available: <https://za.pinterest.com/awei0311/carlo-scarpa/> [16 April 2016].

Figure 32

Unknown . 2016. Carlo Scarpa [Cangrande floor detail]. Available: <https://za.pinterest.com/pin/453034043747520374/> [31 10 2016].

Figure 33

unknown . 2016. Architect’s Eye Announces Winners of Architectural Photography Contest [cangrande, castelvecchio museum]. Available: <https://za.pinterest.com/pin/352969689526377945/> [31 10 2016].

Figures 35

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Carlo Scarpa’s masterpiece. Available: <http://www.archilovers.com/projects/60533/museo-di-castelvecchio.html> [10 10 2016].

Figure 36, 37

Unknown . 2016. Discovering Verona [verona]. Available: <https://whatyouwritingfor.wordpress.com/tag/verona/> [31 10 2016].