

# DRAWING THE VOID \_

FABRICATING THE RUINED GARDEN

Jana van Dalen

2018

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# DRAWING THE VOID —

FABRICATING THE RUINED GARDEN

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Dissertation title: Drawing the Void – Fabricating the ruined garden  
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This dissertation is presented as the part fulfillment of the degree of Master of Architecture (Professional) in the School of Architecture, Planning and Geomatics, University of Cape Town.  
01 November 2018

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For Christian Scriba who made this degree possible and taught me to question, always and everything.

Many thanks to my parents for their encouragement and support, to my supervisors; Prof. Nicholas Coetzer, for the advice, inspiration and motivation and to Kevin Fellingham for dissolving my ontological framework. Thank you also to Jonathan Jacobson, your passion and confidence was a great catalyst throughout this year. Lastly to Liesle van Wyk at the UCT planning department, Dianne Steele, and Isaac Niabankulu for all the time, effort and assistance.

... out of my answers there grew new questions: inquiries, conjectures, probabilities ...  
. until at length I had a country of my own, a soil of my own, an entire discrete, thriving,  
flourishing world, like a secret garden the existence of which no one suspected. ...

—Friedrich Nietzsche. (1969) p17

## ABSTRACT

This dissertation questions the process through which subjectivity is transferred into spatial constructs and how singular and collective subjectivities are mediated and constructed through the processes involved in architectural production. It is proposed that architecture is the transfer of subjectivity into the landscape, through re-envisioning the ideological narrative found in "the Garden", it considers how architecture can be made resiliently within the current state of socio-cultural entropy.

Architecture is considered primarily an en-deavour through abstraction, the project draws on the garden as an analogous narrative, constructing within its bounds the translations of cultural subjectivity into the landscape, a container of that which is valued and a measure of ideological shifts over time, in itself a stratified ruin, a marked *tabula rasa*, much like the city. The spatial questions and issues are constructed in parallax, a spatial dialogue between two gardens within the bounds of Cape Town, 'the Company Gardens' and the "Void Garden" found in Salt River. The void garden is founded through the processes of parallax as the result of the establishment of the 'Company Garden'. An attempt is made to subvert the subjective fabric which held authority and reposition it in terms of its ideological 'other'. The parallax narrative speculates the coming together of various parts in stereoscopic moments of tension, posing a space of question and interference relevant to the current mode of entropy.

This entropic parallax space finds its programmatic counterpart in Achille Mbembes notion of the 'Pluriversity', a space of epistemological and ontological questioning, discovery of alternative methods of knowledge/cultural subjectivity production, which is manifested through the projection of diverse epistemic traditions.

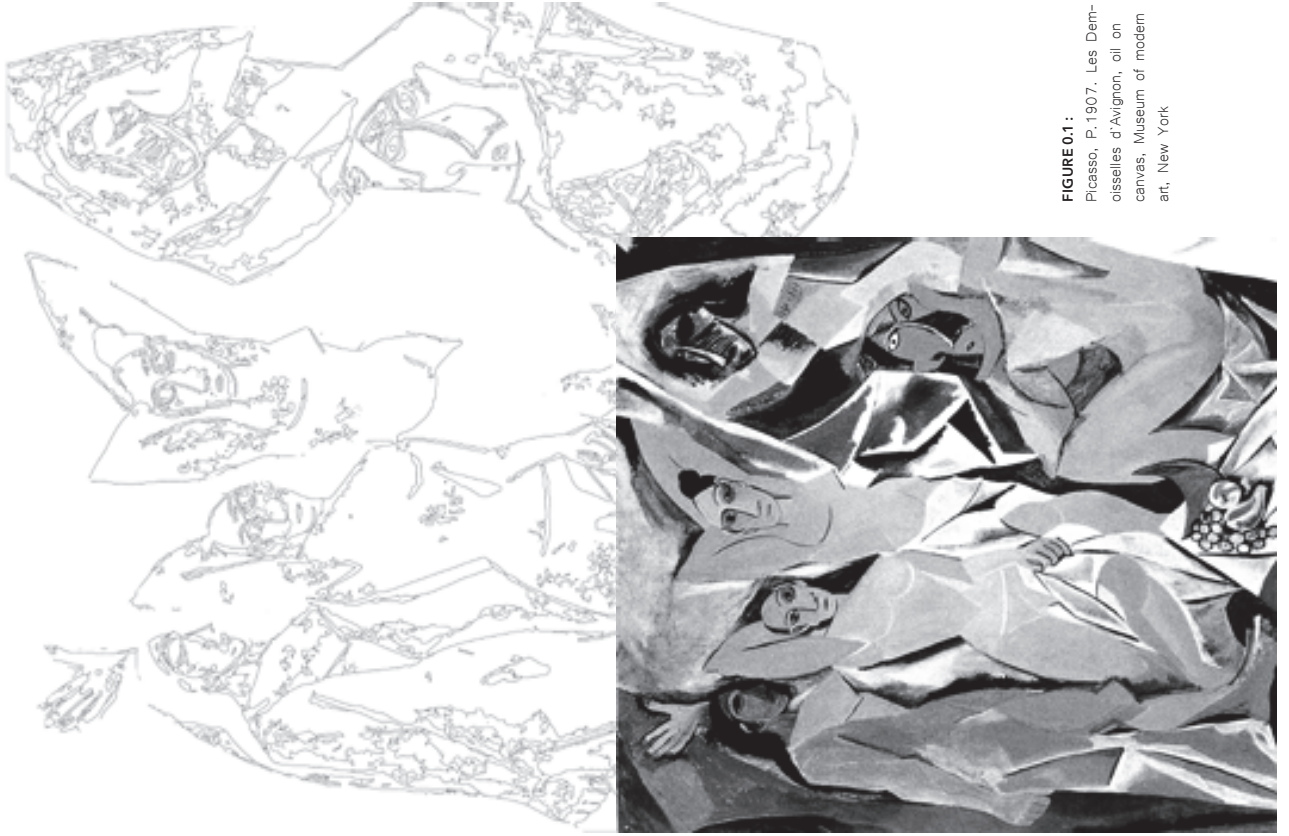
Following the configuration of parallax superimposition a reconstructed master plan emerged as one stereoscopic moment, providing a multiplied ideological framework of dissonance, to be filled and ruined, as knowledge is reassigned and re-imagined. The architecture embodies a new ideological understanding, a complex network of deepened and multiplied interactions. Envisioned as an armature within which a series of disaggregated programmatic fragments are arranged as a methodology for future architectural speculation to developed.

Finally the project manifests as a garden of imminent ruin, as water impedes and the landscape disintegrates, the site is epistemologically disseminated, extending it beyond its bounds.

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## PREFACE



<sup>2</sup> Evans,R (2000)

**FIGURE 0.1 :**  
Picasso, P. 1907. Les Femmes d'Alger, oil on canvas, Museum of modern art, New York

The narrative behind this dissertation emerged from the "Picasso and Africa" art exhibition attended in Johannesburg in February 2006. Exposure to cubist art and its ability to infer heterogeneous truth through methods of simultaneity and fragmentation showed promising correspondence with the architectural processes of production and would greatly influence the way in which agency is structured architecturally within analogous representation.

The paradox of fractured totality is represented by analogy in the technical drawing, but in cubism the analogy is doubly relocated suggesting discontinuity of space, rather than object and discontinuity of consciousness, rather than picture.<sup>2</sup>

Fabricating an architectural methodology, from a place of analogy and abstraction, is the primary imperative to this dissertation. It is through this conception of architecture that the engagements that follow are initiated and the fabrication of multiple realities of influence are assimilated. My desire is to come to an understanding of architecture through a process of embodiment and dissonance in order to surpass mimetic configurations and search for an engaged process that produces and aesthetic outcome that cannot help but reconfigure itself ontologically.

## INTRODUCTION

This dissertation understands architecture as the fabrication of ideological narratives within the landscape. Through processes of abstraction and analogy, culture is assimilated and embodied as artifact. In this light architecture is not neutral, it manifests dominant cultural beliefs and so becomes inherently political, inherently abstract as it engages the very fabric of our socio-cultural environment as the material and territorial embodiment of that which culture values. It is understood that this environment is not hegemonic but entropic and architecture must find a way of navigating complexity and function within these parameters.

It is from this premise that this thesis continues its investigation into modes and methods of analogous transference between various abstract spheres, creating a language of translation and representation that engages the questions posed by the landscape as a manifestation of the multiple narratives of cultural subjectivity. The architectural methodology brought to light, follows a narrative of accretion, by the gradual accumulation of additional layers of matter the architectural thought processes and embodiments interact through a palimpsest of displaced arrangements. These displacements where examined as part of the design process and is documented in this dissertation paper as four parts.

The result is a design project located in the fringe condition found at the edge of the historic city of Cape Town, on a railway siding at the bank of the Salt River. The Pluriversity becomes the architectural analogue to its process, a place built from a new ideological understanding, a complex network of deepened and multiplied interacting. Envisioned as an armature, a series of stereoscopic moments are embedded into the site as a methodology for future architectural speculation is refined.

The first part of this dissertation report interrogates architecture as an embodiment of ideological fictions. It defines issues arising from the complexities of this association and interrogates methods and approaches through which resilient engagement can be attained. It goes on to present architecture and its processes as an analogous endeavor that manifests abstract ideological problems spatially. The methods described in this part form the design parameters for the project as it is read in the landscape and structured within the analogous 'Garden'.

In Part Two, the physical manifestation of the project site is defined as the dialogue between analogous representations. It does so by locating the theoretical argument within the irreducibility of two gardens of varying subjectivity, the Company Garden and the Salt River Garden. It considers the dissonance between traces in the gardens and their strategies as material for development through Parallax. The parallax narrative speculates the coming together of various parts in stereoscopic moments of tension, posing a space of question and interference relevant to the current mode of entropy. Depth in the physical layered model, Stereoscopic Garden, stages the intersection between the abstract and represented landscape produced by the layering of ideologies and their historic formalization, paradoxically as a marked *Tabula Rasa*.

The Third part expands on the entropic parallax space by drawing the garden, simultaneously tracing its programmatic compliment, the Pluriversity, a space of epistemological and ontological questioning and discovery, through projection of diverse epistemic traditions.

Part Four presents that which originates from collective analogous space of architectural production. Abstract narratives converge in physical articulations and the parallax language articulates moments of intentionality and architectural resolution within a revised ideological framework of dissonance. The architecture embodies a sensitive ideological understanding, a complex network of deepened and multiplied interactions made manifest in the embodied armature.

The garden of imminent ruin, is proposed in this armature, as series of stereoscopic moments arranged as a methodology for architectural speculation, while water infiltrates and the landscape disintegrates, the site is epistemologically disseminated, extending the garden beyond its current bounds.

PART I

ARCHITECTURE AS ABSTRACT EMBODIMENT

*Metaphysical processes of translation from society to landscape*



## THE ART OF THE PROBLEM

Most of today's construction seems to have forgotten the role of representation and abstract methodologies in the production of architecture, the way in which it may broaden that which architecture might contribute to our cultural imagination. Abstraction is not a stylistic movement but a historical condition<sup>1</sup>, as theorized by Pier Vittorio Aureli. Abstraction lies at the very essence of the modern project of architecture and in this light, this dissertation aims to move forward.

Karl Marx provides quite a subtle definition for abstraction in his introduction to the Grundrisse, whilst moving in uncertainty, he states that – 'The method of rising from the abstract to the concrete is the only way in which thoughts appropriate the concrete, reproduces it as the concrete in the mind'<sup>2</sup>. This defines abstraction not only as an essence, but as a concrete reality in itself. Abstraction is an inescapable condition, abstraction is the starting point, we can only start once we realize that everything we do is inherently abstract/positioned within an abstract cultural, political and socio-economical reality.

Within this theory one must go from abstract to concrete, but how we define abstraction helps us define the concrete or our perception/experience of the concrete. In the production of reality, one cannot separate the concrete and the abstract, as it is two faces of the same coin, sometimes becoming the same face. Abstraction is not the original, it is an act of creating social conditions through historical social categories. The only way to make sense of a situation is to make abstract categories and determine the effects such categories have on the experience of concrete reality. In architecture today, it seems the sensitivity toward abstract entities such as cultural constructs and ideologies have become lost. Our strive for aesthetic embodiments of ego and capital seem to override our responsibility towards the embodiment and critique of our current cultural condition. This dissertation seeks to bring light to the things unseen and to processes that go unchallenged. It aspires to reposition the architectural method towards abstract embodiments within the cultural landscape.

<sup>1</sup> Aureli, P.V. (2013)

<sup>2</sup> Marx, K. (1996)

**FIGURE 1.1A:**  
Description on next page

## CULTURED LANDSCAPES

A surface reading of the term 'ideology' suggests a certain kind of hegemony, an abstract system of beliefs that hold together societal and cultural structures. On deeper investigation, the Marxist definition of ideology, as discourses that promote false ideas or "false consciousness" in subjects about the socio-political landscape they live in, has come under much critique. This definition suggests some deeper truth to be concealed. It has however been widely disputed in the humanities that there could ever be any One such theoretically accessible Truth.<sup>3</sup> As currently speculated by Daniel Bell and other theorists in politics, the Post-ideological interpretation of the current condition, being void of ideology because of public doubt, is seen as underdeveloped and over simplified. Slavoj Žižek's view, I would argue, is more relevant, stating that ideology has simply multiplied and deepened and as such has become more elusive in its expression and embodiment of the 'falsities' that make up our current cultural situation'. Architecture as an embodiment of cultural 'fictions', today, must follow a much more rigorous investigation to acquire the conscious understanding from whence to work resiliently.

In lieu of this search, Hillon Pinon considers the definition of architecture as the 'representation of construction'<sup>4</sup>, a definition that is as ambiguous as it is concise and one that this dissertation speculates further through interpretation of the process of design that happens between representations of abstract constructions. Representation and the drawing is the language of engagement, the page is the mediator between two realities, that of the cultural consciousness and that of the tangible embodiment, where the location of the unknown takes place in drawing.

In this part the abstract nature of architecture is examined as it is formed from the ideological landscape, as a metaphysical act wherein the order applied to it, aims to reflect the order of society in nature. The landscape is not the environment, Augustin Berque holds that :

The environment is the factual aspect of the milieu: that is, of the relationship that links society with space and with nature. Landscape is the sensible aspect of that relationship. It thus relies on a collective subjectivity.... To suppose that every society possesses an awareness of landscape is simply to ascribe to other cultures our own sensibility.<sup>6</sup>

A study into the classical humanist tradition, of analogy and representation between nature and culture is established, where traditions of rationality and its irrational counterparts are traced.

<sup>3</sup> Sharpe, Mathew. (n.d)

<sup>4</sup> Žižek, S

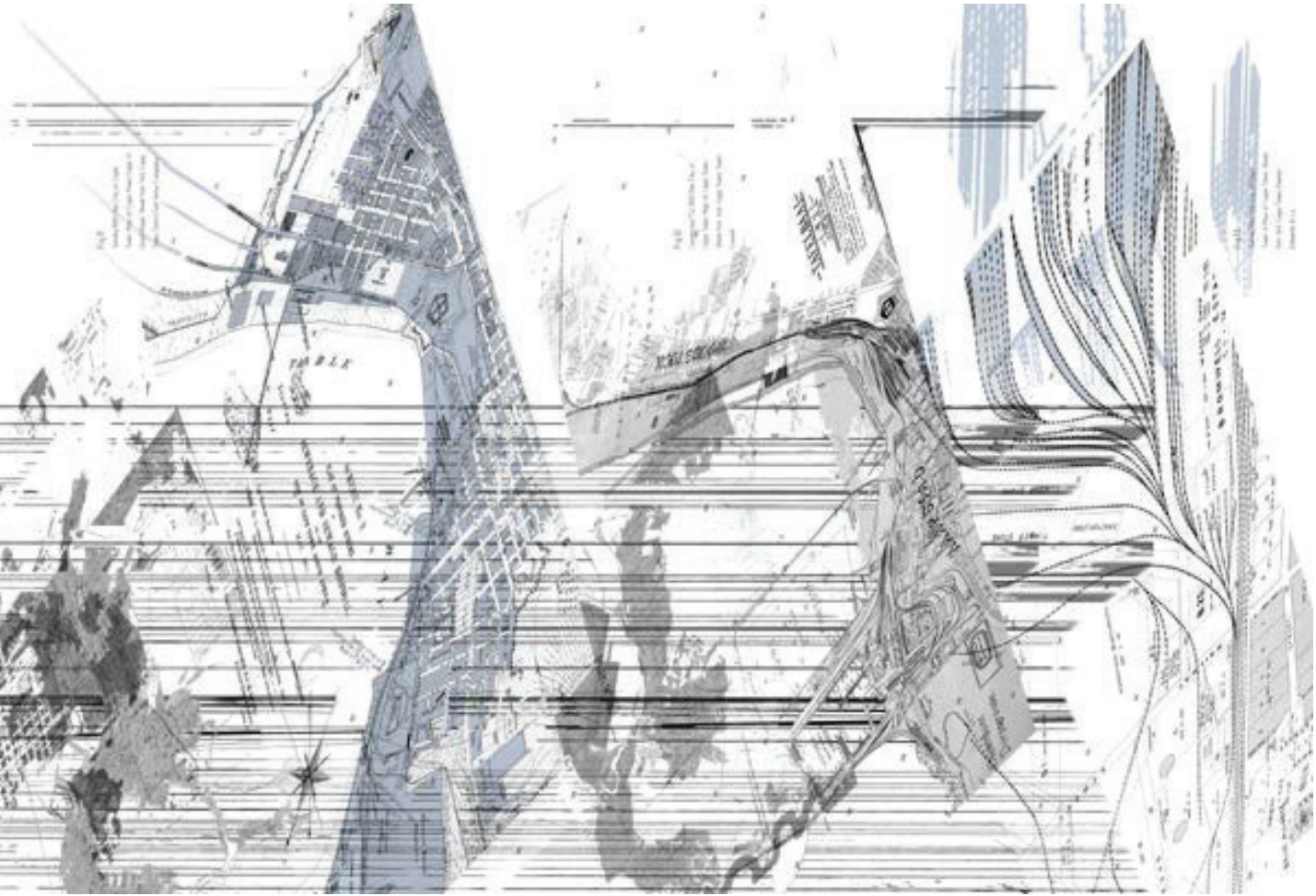
<sup>5</sup> Pinon, H

<sup>6</sup> Berque, A (1993) p33

### FIGURE 1.1B :

(Starting on the previous page) Cape Town city development plans overlaid showing relational development over time (1654-1946)

This image constructs, the relationship between fragments of ideological manifestation in the city of Cape Town, unearthing the logic of a place through the relational reconstruction of its histories in the form of its representations, the layering of its maps.



The conceptual notion of nature is a largely debated topic, as understood through the discussions of Neil Smith, based on the work of Marx, the categorization of nature into 'First', 'Second' and 'Third', perhaps provide one instance through which it could be viewed.<sup>7</sup>

In alignment with these theories, 'First Nature' is considered parallel to ideas of wilderness, asserting it as the antithesis of landscape<sup>8</sup>, an instance of nature unspoiled by human interference. Karl Marx believed that first nature gave birth to man, which saw the creation of second nature; a nature 'part of the natural evolution of society'<sup>9</sup>, that which has been reordered in the name of production, the agricultural.

The 'Second Nature' cultivates the first societal projection of landscape in the applied restructuring of nature, to work in favor of human survival. The cultivated landscape is inscribed with a utilitarian ideology, read in its rational manipulation of natural material in Western culture.

To culture . To cultivate . To garden

The 'Third nature', the construction of the Garden, as embodiment of Utopian ideals can be traced through Pagan, Christian and Oriental mythologies. In the narrative of humanist tradition, there is in man an inherent urge to demarcate his relation to the cosmos or abstract 'Other'. The origin of this insistence to rationalize oneself in a place can be ascribed to the mythical 'fall.' The myth of expulsion from the metaphorical "paradisaical garden" initiated the urge to reassert that which was fallen from, the search for some cosmological order that we have been deprived of. The urge to mediate this mythical detachment has led to the construction of abstract ordering principals that reflect the various cultural positions between man and nature. These positions can be traced through the evolution of society and its constructed realities in the garden.

The 'Third Nature', signifies this position and has an architectural overlay, culturally embedded with analogy and meaning asserted in the form of the garden, a contained moment of embedded subjectivity over nature. According to John Dixon Hunt, 'Gardens are privileged, then, because they are concentrated or perfected forms of place-making'.<sup>10</sup> Etymologically, the word Garden ascribes to a space of enclosure from the Latin, hortus conclusus.<sup>11</sup> In architectural terms, it denotes to the most condensed expression of historical, cultural and spatial complexities manifest in the landscape, as containers of that which society values most. Every planted and cultivated garden describes the limits of a definite territory, a reserved and enclosed area in which, and through which, the mind has attempted to understand the laws of the universe. Here we come to a form of ontological ambiguity: the garden exists only by its limit, but necessarily transcends it.

<sup>7</sup> Smith, N (2008) p21

<sup>8</sup> Silgoe, J (1982) p12

<sup>9</sup> Bookchin, M (1987) p50

<sup>10</sup> Hunt, J.D. (2000) p11

<sup>11</sup>Hortus Conclusus

FIGURE 1.1C

Hidden in the history of the current formal spatial layout of the Company Gardens, can be read the trails and transgressions of the cultural influence that fabricated it. A space of cultural embodiment, the narrative of ideology in the garden, is initiated through a reading of 'Eden' a poetic representation by Ina Rousseau.

The poem is obscure and subtly constructs, through traditional form and imagery, an analogous correspondence between the state of the garden and that of the ideological imagination that fabricated it. Written in 1954, in the time of Nationalists, promising a future of prosperity and security to their followers, "Eden" manifests as a surprising and critical text to emerge, from the hand of a young Afrikaans poet not known for politically divergent views.

## EDEN AND IDEOLOGICAL RUIN

The first European settlers were "planted at the southern tip of Africa through the garden they laid out, the Company Garden, still standing in the heart of modern Cape Town"<sup>13</sup>. J.M Coetzee notes that this Garden is linked by Rousseau with the "paradisaal garden of Judeo-Christian myth" and hence with the promise of a new start, a return to an un-fallen state, that operated so powerfully in the European colonization strategies. Rousseau's deeply pessimistic view of the 'mislukte tuin', the failed garden, the failed colony, seen in backward view from some unspecified future date, when it not only lies abandoned but has almost receded into the mists of the past, contradicts absolutely the vision of the ideological structure, enduring far into the future, that was being trumpeted around her.<sup>14</sup>

It can be argued that the poem follows the narrative of ideology as a hegemonic singularity, a totalizing force, projected and cultivated in a singular garden. This direct relationship initiated in the poem, implies that if the ideology should fade, so too shall the garden. In this observation the image of the ruined garden parallels the ruin of its ideological condition, the garden assumes the status of a 'fallen monument, a static embodiment of its former state, "doomed to slow decay". Ina's reading of the term, 'Ruïn', assumes a certain finality but in the poems construction as a set of rhetorical questions, there are hints to the possibility of potential perhaps still contained within the ruin. I would argue that the idea of the ruin as an object of ideological inscription holds the potential to be re-inscribed, resilience is read in its capacity for transformation or as Zizek holds; "The sublime object of ideology is the spectral object which has no positive ontological consistency, but merely fills in the gap of a certain constitutive impossibility".<sup>15</sup>

Here I would like to speculate that in the current condition of cultural entropy, the idea of ideology serves a far more multiplicit function, that cannot simply 'fall'/fade from consciousness. Ideology is understood as a more resilient entity, and has taken a more entropic character reflecting fluidity. In the current state it could be argued that the 'fall' of a singular ideology does not ruin the garden, it merely reflects within the state of the garden a resilience to change, as new ideology re-appropriates the ruined object, re-inhabits the void left by "fallen" ideologies. The redefinition of the ruined garden as a space of potential, of passage and interference, where ideology in its multiplicity resides and residual potential in the ruined garden can be re-appropriated.

## EDEN EDEN

by Ina Rousseau,  
1954

by Ina Rousseau,  
translated by J.M. Coetzee

Staan daar nog in Eden erens,  
verlate soos 'n stad in puin,  
met poorte grusaam toegespyker,  
deur eeue die mislukte tuin?

Somewhere in Eden, after all this time,  
does there still stand, abandoned, like  
a ruined city, gates sealed with grisly nails,  
the luckless garden?

word daar nog die swoele dae,  
deur swoele skemerig en nag vervang  
waar donker geel en purper vrugte  
verrottend aan die takke hang?

Is sultry day still followed there  
by sultry dusk, sultry night,  
where on the branches sallow and purple  
the fruit hangs rotting?

sprei daar ondergronds 'n netwerk  
'soos sierkant deur die rotse heen:  
die sware, onontgonne riwwe  
van goud en onkisteent?

Is there still, underground,  
spreading like lace among the rocks  
a network of unexploited lodés,  
onyx and gold?

vloei daar die natgroen skruie  
nog met kabbeling wat ver weerklank  
die viertal glasblink waterstrome  
waarvan geen sterfling drink?

Through the lush greenery  
their wash echoing afar  
do there still flow the four glassy streams  
of which no mortal drinks?

Staan daar nog in Eden erens,  
verwaarloos soos 'n stad in puin  
gedoem tot langsame verrotting  
deur eeue die mislukte tuin?

Somewhere in Eden, after all this time,  
does there still stand, like a city in ruins,  
forsaken, doomed to slow decay,  
the failed garden?

<sup>13</sup> Coetzee, J.M (2007)

<sup>14</sup> Ibid (2007)

<sup>15</sup> Zizek, S. (2009) p.76

## CONSTRUCTED LANDSCAPES



The still Eden restructured:

The first study concerns the culturing of landscape, as a practice between the rational and irrational. (The term 'rational' here refers to a subjectivity situated in a hegemonic cultural perspective where 'irrationality' considers the non-hegemonic, antithesis, a perspective not aligned with the dominant ideology). In the Company's Garden, it aimed to enact , process and produce the irrational landscape. The map is subverted as linear transference of culture onto landscape is questioned, and a culturing in tension , is proposed. A play on rational processes manifesting in irrational results.This study questions, in spatial terms the process of culturing a landscape. The imposition of cultural perspective onto nature and the fabrication of a revised nature in the form of the garden is investigated. Where cultural subjectivity meets objectivity, the Companies Garden in the center of Cape Town, produces an amalgamated landscape, obscured in its bounds, the realization of various cultural overlays.

In this experimental representation, a machine was constructed to subvert the act of culturing (rationalizing formally and spatially). Techniques and methods applied to the landscape mirror the idea of ideological transference onto the site. Working through analogy, the act of labor and preparation was embodied in the loading and working the landscape augmentation machine which is regulated only be the speed and direction of rotation. The new landscape constructs itself in the bounds of the framework of the gardens, masked by its boundaries and walls. The sand box then acts as a collection point for new irrational landscapes to emerge, changed and manipulated from their original state, constructed in new variations of space.

The machine, situated in reference to the projected Company Garden, obscured and masked the axial datum line (Government Avenue) with its shadow projection. When active and working, the shadow scape reflects the activity of construction of the third landscape, juxtaposing through projection the continuous formation and layering of the new garden against the observed stasis of the current garden.

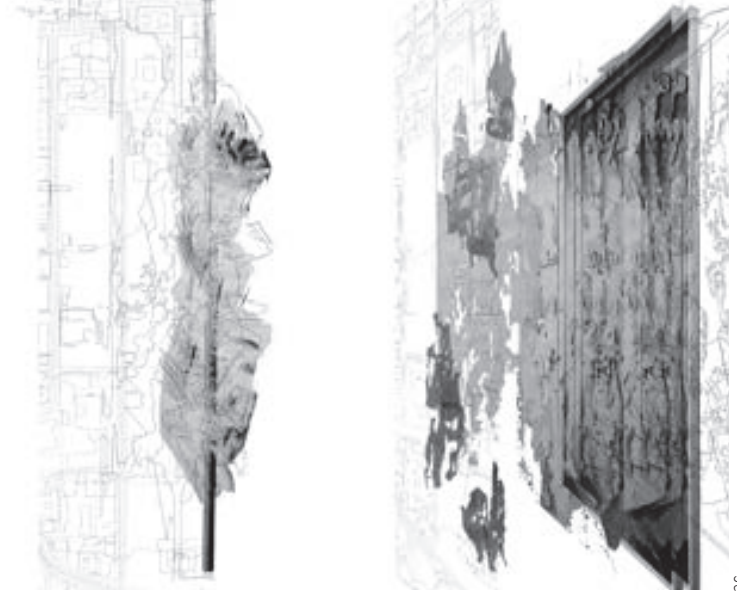


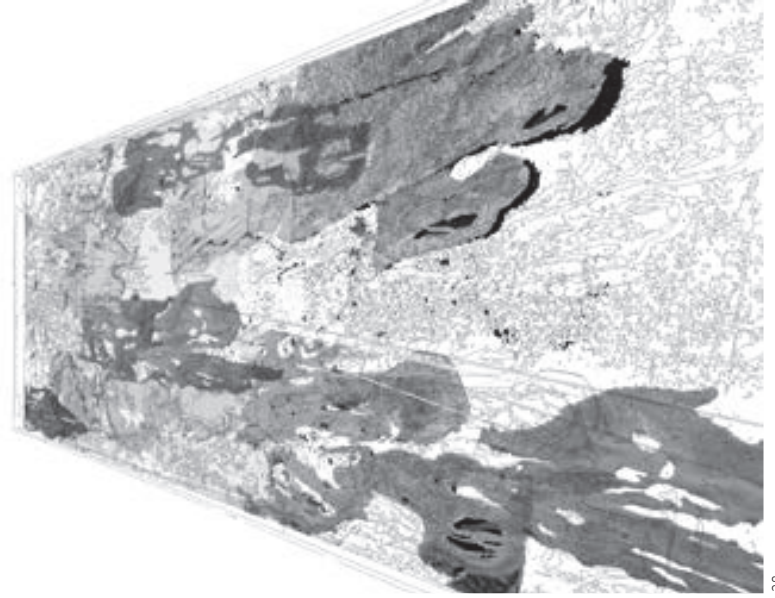
FIGURE 1.2 :

An illustration of the heterotopic translation of the Company Gardens, through the use of the augmentation machine.



**FIGURE 1.3 :**

Side view of the landscape augmentation machine and the conceptually layered landscape. (left)



**FIGURE 1.4 :**

An augmented plan of the resultant reconditioned garden. Tension and dissonance is observed between the various layers of the landscape. (right)

This representational model worked at subverting the original formal structure of the Company Garden to express more fluidity from its irrational tendencies. While not denying the universal appeal of Utopian models, the philosophical view of Michel Foucault and his Heterotopias, positioned by Monique Mosser<sup>16</sup> can aid in the critical debate surrounding the 'value' that is contained within the Garden. The heterotopian idea tends to a non-hegemonic conditions, a pluralist approach which gives emphasis to the 'Otherness' contained within a demarcated landscape.

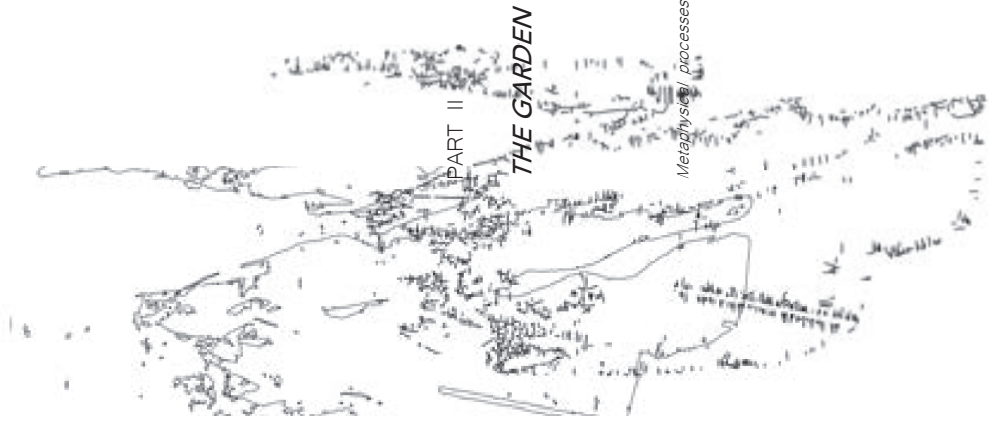
As a point of interest, entropy becomes a prevalent idea, revealed by the lack of order and predictability of the experiment. In the current condition of multicultural societies, so too is there a lack of order or predictability, a gradual decline into disorder.

Staged therefore in this investigation is the possibility of the garden to conduct itself as a container of multiple and variable ideological utopias, various cultural inscriptions and overlays, written over time and through disorder and tension. Representation enables the control of complexity and disorder.

In bringing this notion back to the idea of the 'ruined' garden, traced in the aforementioned poem, it can be understood that the notion of 'ultimate ruin' in the garden is redundant, as the ruin of one ideological perspective in the garden only adds to its construction over time, another layer of representation and inscription, another material stratum in the heterotopian dialogue is added and contained within it.

<sup>16</sup> Mosser, M.

This architectural issue identified, acknowledges the under representation of the abstract nature of architecture in its praxis and production. The part that speculates the potential agency in the allure of the drawing and its projective potential. The theoretical framework within which this project situates itself extends to architectural debates around representation and the nature of architectural projections. It is positioned in the realm of speculation, tied to variations of reality and abstract conceptions of the concrete.



PART II

**THE GARDEN**

*Metaphysical processes of translation from society to landscape*

## MAPPING INSCRIBED IDEOLOGY

### IDEOLOGY IN THE GARDEN

The narrative of the ideological Garden constructs a means of understanding and utilizing resonance and dissonance within landscape, as a tool for creating architecture with affect. In staging the ascent of ideology into entropy in the representation of the garden, rational and irrational references are established for further investigation. The context within which the found ideas and representations act, border the interstitial reality within which architectural decisions are made, mediating between the physical and the abstract reality, engaging representation as its mediating language.

The translation of ideology into landscape considers the metaphysical projection of cultural perspectives over nature in time. By definition the term, landscape, implies the casting of culturally subjective perspectives into nature, augmenting the idea of environment as it proceeds to embed meaning through various methods of projective application. The accepted multiplicit conception of ideology adds further complexity to this notion, as the overlaid projection of multiple renditions of subjectivity in a landscape constructs a complex matrix of interactions and meaning. The idea of the landscape, developed from the projective cast of ideology, cannot be severed from its physical space and as such the landscape can be conceptualized as an ongoing negotiation of the cultural image and its spatial milieu.

James Corner holds that over time, landscapes accrue layers with every new representation and that these layers thicken and enrich the range of interpretations and possibilities<sup>1</sup>. It is within this narrative of projection and accrue ment of layers that the main argument of this project intends to conduct itself. This definition of landscape and its layered construction is embodied in the representational study conducted (Figure 1.1a -1.1b) as an attempt was made to understand the logic of the of the city of Cape Town. Developed over time as an accumulation of ideological perspectives cast into the landscape, an imprint of the resilience and cultural status.

<sup>1</sup> Corner, J (1999)

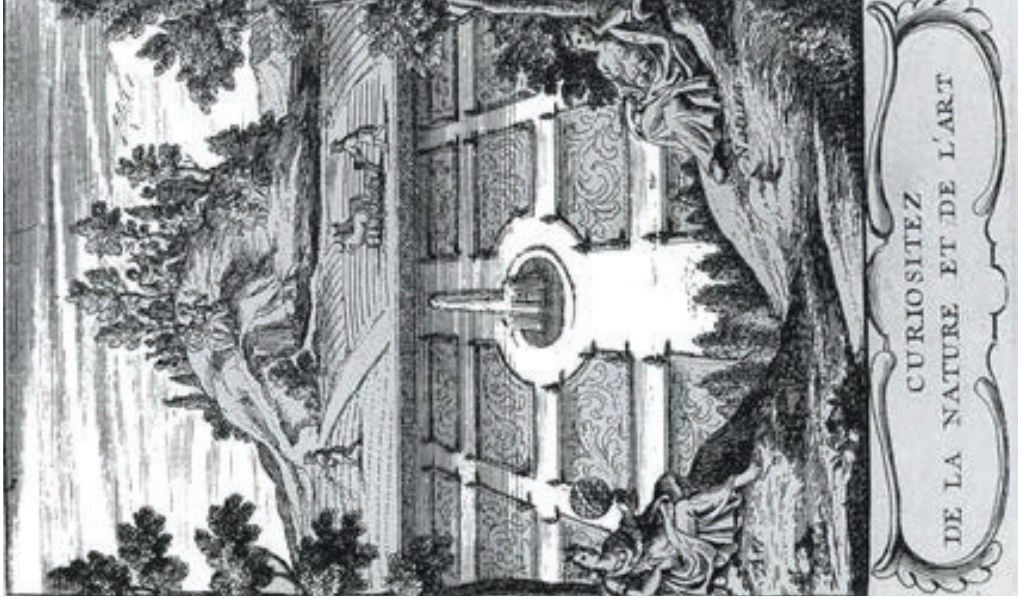


FIGURE 2.1 :

The illustration here shows a distant mountain (first nature) giving way to cultivated agricultural land (second nature) and then a formal garden (third nature). The transition is reversed in the foreground - garden, regularly planted trees, waste ground.

Drawing the \_

Patrick Geddes' composition of the Valley section of civilization, constructs his belief in Enlightenment theory regarding the progressive social evolution of man and his position in nature. Ideas around various modes of engagement between the spatial configuration of human settlement and physical features of the natural habitat are expressed in the diagrammatic form of the section.<sup>5</sup>

The position of the Gardener at the base of the section, in the core of its civil structure, placed between the developed and undeveloped, makes concrete the notion of progression from the natural to the urban society. The implication is that the urban garden is a place between the inscription of the landscape and that of the city and its culture. It constitutes the founding of a city as an abstract embodiment of cultural ideas and ways of being, condensing it into physical structure to be written and rewritten through time. Cultural inscriptions are dually recorded, as historic artifacts in the landscape and in the subjective documentation through the drawing of maps and plans, constructing ideological narratives within spatial and geometric terms. It is the hierarchical orders found within the drawing and its relation to the physical conditions in the context that becomes the material of the next engagement.

It is observed in the palimpsest of layered historic maps, as recordings of ideological manifestation, that Cape Town follows this narrative, firstly through the demarcation of the Garden and secondly through the extrapolation of the logic of the garden through the rest of the landscape. This dominant rational logic simultaneously defines within its assertion and actualization its irrational counterpart, the void, found as a derelict remnant garden on the periphery of the city in Salt River.

The Company Gardens foretold the making of the Salt River Garden, when it was drawn and constructed, so to was its ideological other fabricated simultaneously, in contrary and with a different logic not consciously developed by the dominant ideology but equally relevant when regarding the city. The drawing of the Company Gardens is inadvertently related to the drawn Salt River garden and it is through the relation of drawings that this argument is taken forward. The dissertation aims to bring together these two gardens and propose an open future on a similar move, locating an unknown future as it takes place in the drawing, an architectural tool of engagement and ultimately where the project is positioned.

In order to subvert and reposition the embedded hierarchies found in the abstract garden. It is necessary to understand the ideologies found in the two gardens in question in order to consciously work through the tensions and modes of influence established between the various layers. What follows is a short summary of this investigation, location multiplied ideology with the garden.

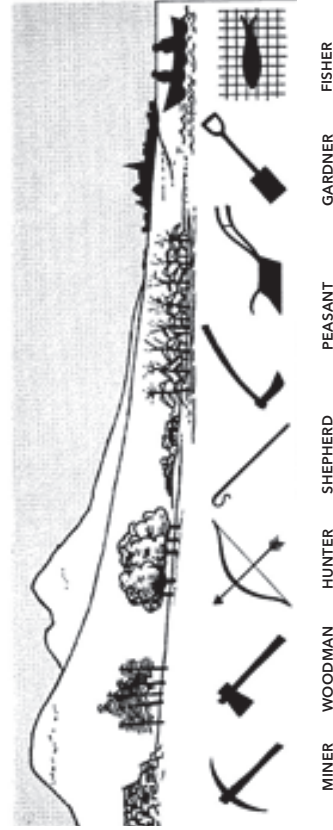


FIGURE 2.2 :

The illustration here constructs the valley section in accordance to the theory of Patrick Geddes.

<sup>5</sup> Geddes, P (1925) p288  
See Appendix 02 - Ideology in the Garden\_ for a historic audit of the two gardens in terms of their various layouts and relating ideological conditions.

FIGURE 2.3 :

Illustration of the two gardens and their spatial relation in terms of the urban development of Cape Town to the East. (center next page)

## THE GARDEN \_ THE COMPANY GARDEN

The various orders and hierarchies defining the existence of the Company Gardens and in turn that of the found Salt River Garden are considered as representations.

The iterative nature of the garden is presented as variations in ideological principal and perspective over time as it grew over 350 years, the consequence of various circumstances and intention. A space filled with symbolic meaning, a monumental space of which meaning has changed in response to influences, needs and agendas of the various governing bodies. This study is mostly based on the writings of Noeleen Murray in her thesis on the Imperial landscape of Cape Town's Gardens<sup>3</sup>.

The Dutch planted their garden, the 'Kompanjies tuin', in 1652, it was fabricated in accordance to traditional Dutch space making principals and deployed a rigid geometric configuration to structure its agricultural program: the provision of fresh produce to passing ships, on their journey to India.

The iron grid became more geometric and formal as the need for agricultural production was handed over to surrounding farmlands and by 1785, the tuinhuis, once a maintenance shed, became a political actor. The garden morphed from its agricultural roots to a more ornamental character with ordered planting layouts, hedged and trimmed beddings and the 'gracht' providing water to the many featured

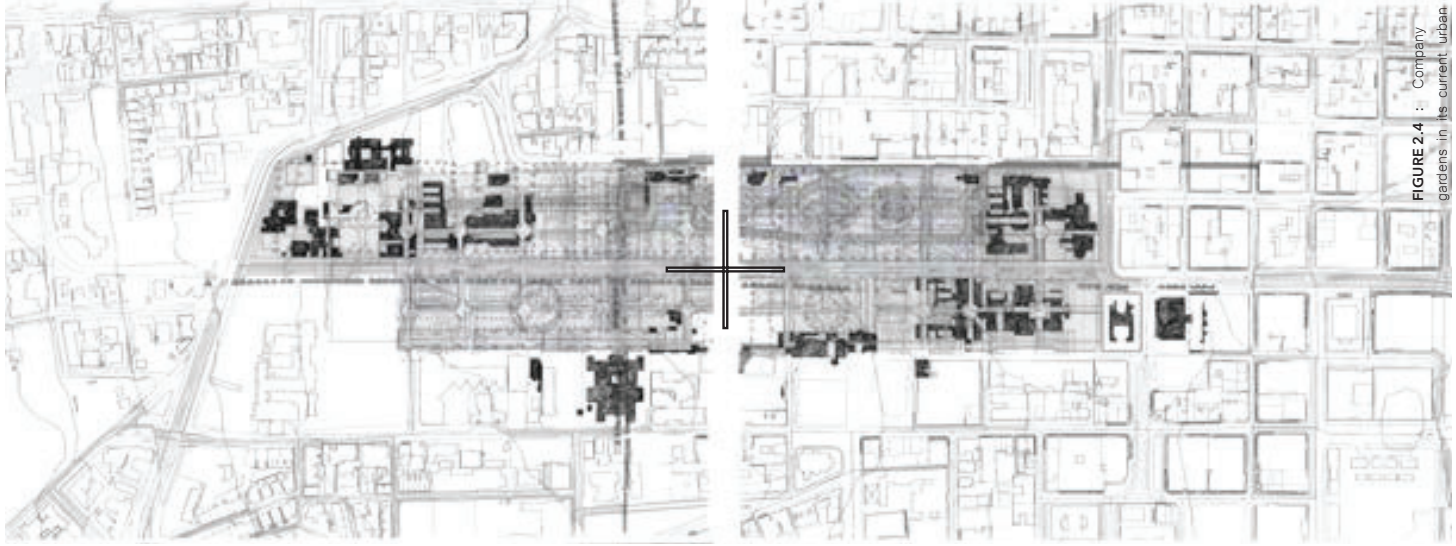


FIGURE 2.4 : Company gardens in its current context

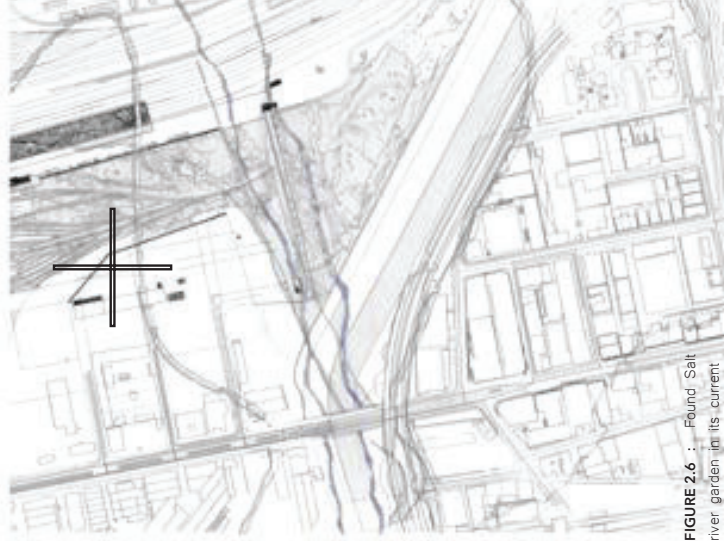
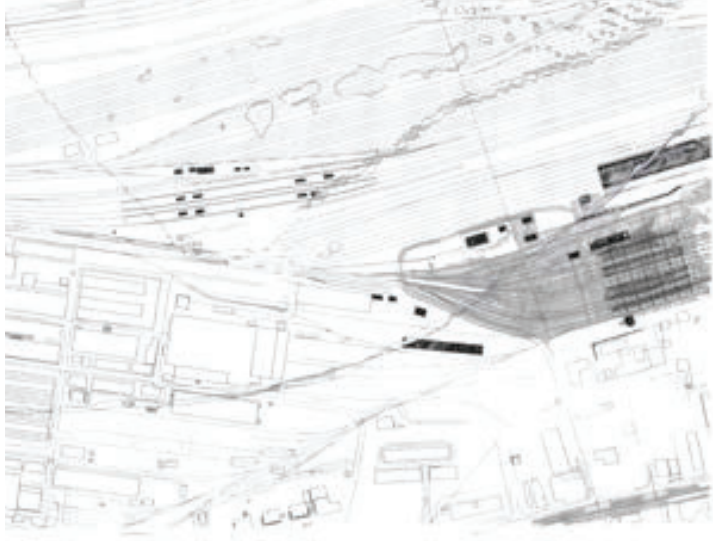


FIGURE 2.6 : Found Salt river garden in its current context

## THE GARDEN \_ SALT RIVER GARDEN

In light of the Garden and its ideological extrapolation over the landscape of the Cape through time, it is now important to note the identification of a second garden, one that is identified after the construction of the Company Gardens but predates its existence in cultural memory. Found on the fringe of the historical town, the ideological nature of the second garden is expanded, tracing the ideological manifestations that lead to its current state of abandonment.

The found Garden, a place of ideological assertion, marks the site of one of the first serious conflicts between to Khoikhoi and foreign sailors, the forgotten battle of Goringhaiqua, in 1510.<sup>6</sup>

Francis de Almeida the first viceroy of Portuguese Indies, was defeated after trade negotiations with a Khoikhoi settlement in Salt River unraveled, leaving 67 Portuguese sailors including de Almeida dead.<sup>5</sup> Conflicts with the Khoikhoi prompted the Portuguese to avoid the Table Bay area, opening a way for the Dutch and British to stake their proverbial claim.

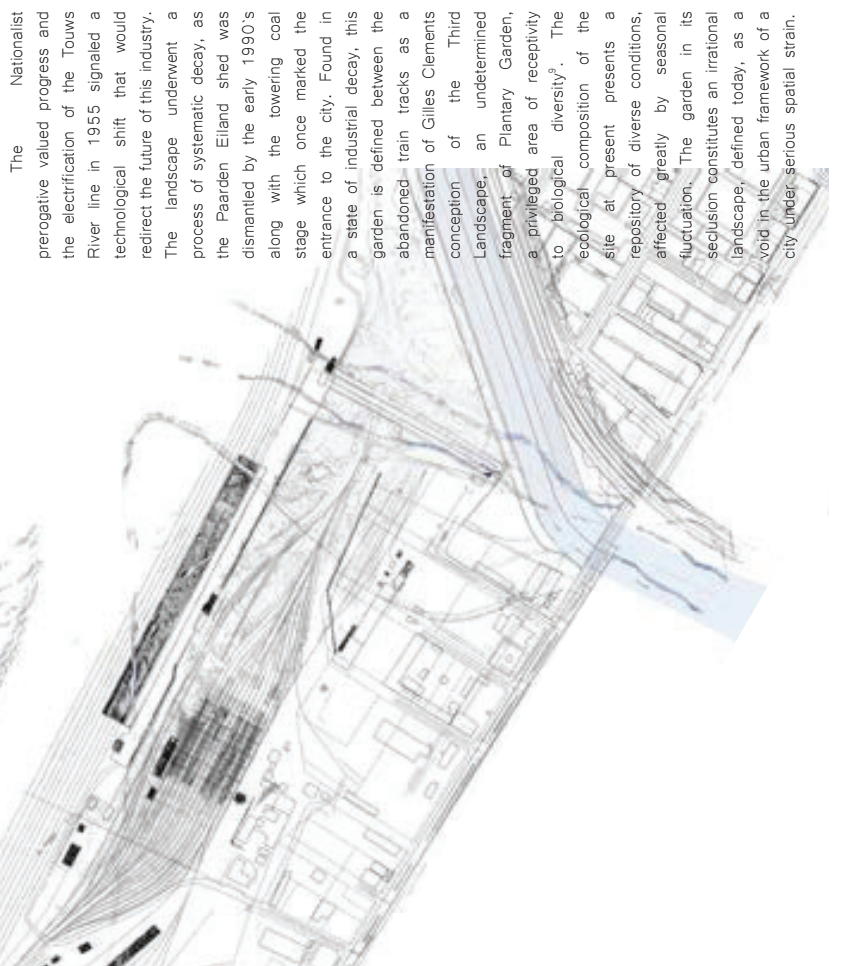
Found, forgotten and found again, the narrative of this garden is overridden as the Dutch purposefully chose to abandon it, only to be re-engaged by the British with no sensitivity to its value. Following the Napoleonic wars, the first major expansion of Colonial power was signaled by the arrival of British settlers in 1820, in this time the imperial project extended far beyond the reach of the Garden, its spatial armature can be traced, very directly, in the industrial expansions embedded in the spatial language of the landscape.

The arrival of Louis Michel Thibault in 1783, saw the cultivation of an ornamental aesthetic reflecting the French Rococo Louise Seize style, appropriated to the available materials from the layout of the garden to the intricate plaster motifs.<sup>4</sup> The final assertion of Dutch influence was set in the extension of the central Avenue (1804), bisecting the Menagerie and the definition of edges and borders by entrance gates as it reaffirmed the garden's urban identity and changed its public nature as a space of passage.

In the period of colonial instability, between 1790 and 1806, the change of political power in Cape Town from Dutch to British was reaffirmed in the state of the garden, the wealth of the VOC was in decline, and with it, the garden.

The British restructured the garden taking on, the fashionable English landscape tradition of the Picturesque and its new functions and aesthetic.<sup>5</sup> The English identity was slowly incorporated into the garden and by 1865 the garden had progressed from a space of leisure to a new Botanic Garden and later a parkland of institutional power and high culture.

The next shift in power, from the space of Empire to that of Nation became prevalent in the redefinition of the Garden as 'site of memory and 'heritage'. The intention to memorialize the space is understood as the final manifestation of Imperial influence in the garden.



The growing trade with the inland districts brought agitation for better means of communication and by 1847 the Salt River was bridged. Interest in railway development was shown very early in the Cape Colony and in 1853 a group of British financiers formed the Cape Town Railway and Dock Company.<sup>7</sup> In March 1859 construction of the first railway in South Africa started, reclaiming the estuarine garden and its cultural heritage, as space was allocated to the Salt River Railway works<sup>8</sup>, rationalizing it in the name of production and progress. The atmospheric qualities of the space also altered its public perception as smoke, steam and dust settled on the once ecologically diverse landscape.

The Nationalist prerogative valued progress and the electrification of the Tows River line in 1955 signaled a technological shift that would redirect the future of this industry. The landscape underwent a process of systematic decay, as the Paarden Eiland shed was dismantled by the early 1990's along with the towering coal stage which once marked the entrance to the city. Found in a state of industrial decay, this garden is defined between the abandoned train tracks as a manifestation of Gilles Clements' conception of the Third Landscape, an undetermined fragment of Plantary Garden, a privileged area of receptivity to biological diversity<sup>9</sup>. The ecological composition of the site at present presents a repository of diverse conditions, affected greatly by seasonal fluctuation. The garden in its seclusion constitutes an irrational landscape, defined today, as a void in the urban framework of a city under serious spatial strain.

The shift of power from the Gardens in Cape Town to Meintjies Kop in Pretoria made way for the Nationalist government to sponsor several 'restoration' projects, aiming to reinstate the Dutch character to the historic precinct.

1925

The project of restoration remains contentious as it can be read as a reassertion of Nationalist ownership over the landscape, raising obvious moral questions.

1884

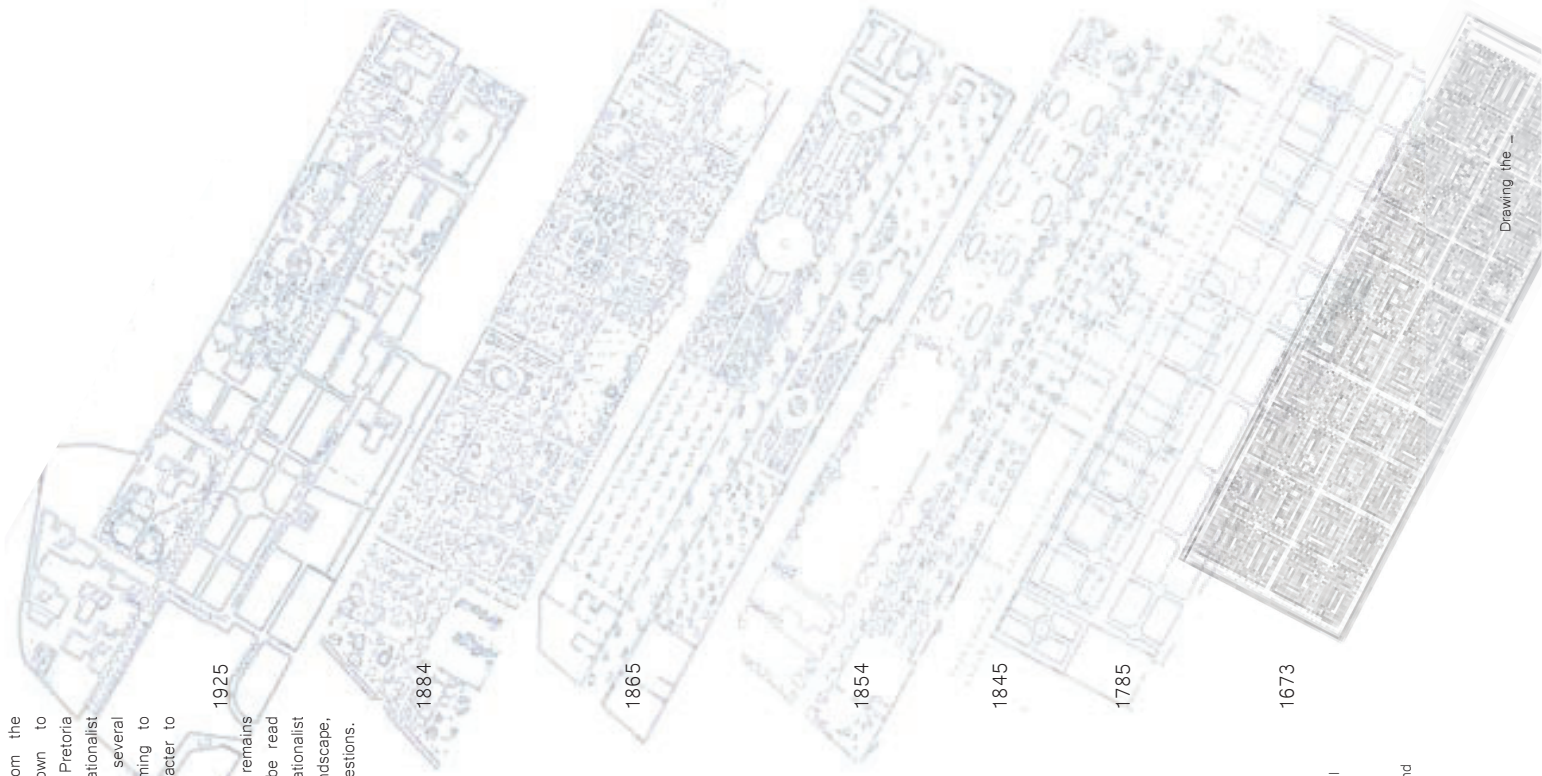
1865

1854

1845

1785

1673



**FIGURE 2.5 :** Illustration of the Company Garden as an overlay of all its previous formal layouts, extracted in blue is the amalgamated layout as found in its current iteration.

The heritage value of the industrial processes are marked by its products, and as such the monumental moments in steam train development are captured only in the strategic placement of plinths locomotives at various locations of prominence.

The monumentalisation of the landscapes that orchestrated production however is few and far between. Once a space of industrial progress, today Salt River and specifically this site constitutes a loss of consciousness in its social and cultural manifestation in the landscape. Jackie Bowing contributes to the debate on landscapes in the absence of things and the absence of meaning. She argues that landscapes of memory and memorial should be re-framed in the light of its melancholic nature. These spaces must resist the lean towards closure in favor of the intensification of the contemplative and existential planes of memory. These spaces of absence and their residue are containers of emotional cargo, embodied in modes of departure and abandonment, they constitute a passage space, which physically support liminal transference.<sup>10</sup> The identification of the Salt River Garden in this light holds much ideological reference to be examined when the potential for its future is considered in the current cultural milieu.

1996

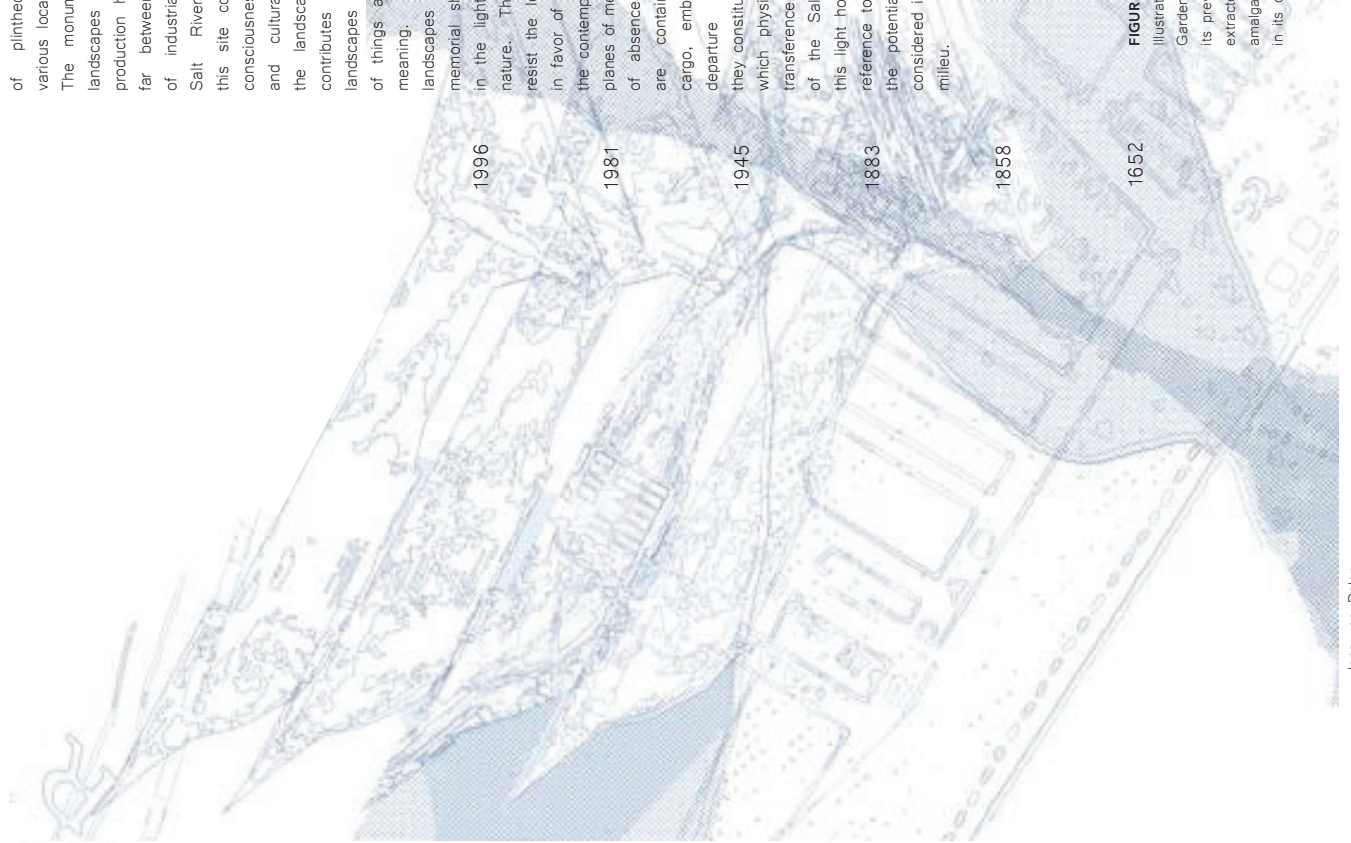
1981

1945

1883

1858

1652



**FIGURE 2.7 :** Illustration of the Company Garden as an overlay of all its previous formal layouts, extracted in blue is the amalgamated layout as found in its current iteration.



## THE VOID

No representation exists within the void space, it is constructed as Immanual Kant would have through a process of displacement:

If we remove from our empirical concept of the body, one by one, every feature in it which is merely empirical, the color, the hardness or softness, the weight, even the impenetrability, there still remains the space which the body (now entirely vanished) occupied, and this cannot be removed.<sup>17</sup>

This makes the architectural strategy followed to define the void, as a space of ideological tension, marked by indeterminacy and embodied as an agonistic spaces, a receptacle within which new things are formed in relation to the 'ideological bodies' erased and displaced.

With the coming of the term Terrain Vague, Ignasi de Solà-Morales is interested in the form of absence in the contemporary metropolis. This interest focuses on abandoned areas, on obsolete and unproductive spaces and buildings, often undefined and without specific limits, places to which he applies the French term terrain vague. Regarding the generalized tendency to "reincorporate" these places to the productive logic of the city, Solà-Morales insists on the value of their state of ruin. Only in this way can these strange urban spaces manifest themselves as spaces of freedom that are an alternative to the lucrative reality prevailing in the late capitalist city. They represent an anonymous reality.<sup>18</sup>

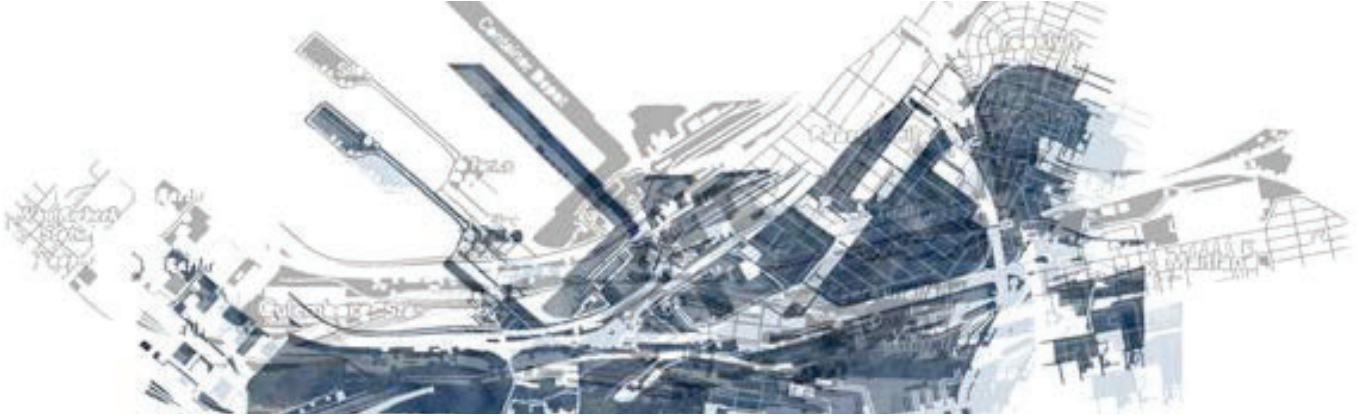
The void condition, speculated by Morales, is contained by the urban fabric, the void is in the city. It can be argued that the post apartheid city is a 'Terrain vague'<sup>19</sup> constructed through the marking of the landscape, containing the urban fabric, the city is demarcated within the void. The void is not a contained space, it is the armature that contains defined spaces, previously defined by separatist ideologies, the void is the space of mediation of ideologies in tension.

The void in the case of Cape Town, is marked by infrastructural armatures abandoned by the death of the ideology that initiated them. The void embodies the ruined garden as its paralleled other, it is characterized by its contingency to the garden that aimed to give it meaning. It is the passage space, a recording device, a container of heterotopic tendencies it is from within the ruined armature of the void new cities are initiated. There is no representation for the found Garden and in this dissertation it is used as a strategy for design exploration.

See Appendix 01 - Video  
01 - Locating the Void

**FIGURE 2.8:**  
Illustration mapping the prevalence of void conditions in Cape Town over time.

<sup>17</sup> Kant, I.(1927),75.  
<sup>18</sup> Solà-Morales, I (2014)  
<sup>19</sup> Coetzer, N (2018)



## ERASURE AND MEANING

This speculative study, constructed the void in a representational analogy. A space between melancholy and erasure, present, in absence of meaning and embodiment. It aims to demonstrate the agency of the void as a space of passage surrounding debates around erasure, memory and meaning. It aimed to stage the extrapolation of a city and the processes through which the void is made conscious.

Found as a vessel of loss, it seeks to speculate the interstitial nature of void spatiality, in the displacement of memory in the absence of monumentality. The city is extrapolated to construct the void in its non-presence.

In the light of the previous study between the ideological constructions of the two Gardens, it is natural, in the contemporary condition, to want to erase memories and spatialities of trauma, applying the violence of urban renewal against the chaos of the old city, proposing to erase the most conceptually corrupt parts in order to build a new, more humane variation. According to Lebbeus Woods, this logical positivism however rarely results in anything more than the culture it tries to erase, embodying yet another totalizing system, in the name of common cause.<sup>20</sup> As a critique on the notion of erasure, the existentially ruined gardens, suggest new forms of comprehension, new conceptions of space that confirm the potential for integration, they do not celebrate destruction nor do they commemorate it, they accept with pride what has been lost and show what has been gained. The garden must be constructed within the ruined condition in order for it to form new categories inherent to the present moment, within which existence feels its strength, acknowledges its vulnerabilities and the need to invent itself. There is an ethical and moral commitment in such an existence and therefore a basis for community. Within the current entropic cultural condition, things tend towards disorder where anything real is defined as change and movement, a critical impermanence within which architecture must function. Within this condition nothing is lost, only irreversibly progressed and deepened in an anabolic and constructive capacity, inevitable entropy defines the potential of the structured ruin.

En lieu with this narrative, the iterative process of ideological production parallels that of the development of the garden. Within ideology, the idea, as coherent repeated pattern of subjective choices, becomes the contingent claim to truth. The notion that this abstract conception manifested in a system of representation, explicitly and implicitly claims autochony, relates to arguments surrounding ownership and proposes that a heterotopic cultural subjectivity should be cast into the landscape in order for a truly resilient outcome to emerge.

<sup>20</sup> Woods, L (2011)

**FIGURE 2.9 :**  
Abstract representation of the void in the salt river context.

**FIGURE 2.10 :**  
Extrapolation of the city and landscape material erasure.

## PARALLAX

### DIALOGUE BETWEEN ANALOGOUS REPRESENTATIONS

From a point of ideological projection, the void, as a space of irrationality and question, makes allowance to be filled in a different way to the logical garden. As a resultant of the ideological and spatial narratives constructed between the two identified gardens, the void is contingent too but not directly influenced by their relationship. It is a space of subversion and tension constructed inherently and made tangible through a process of 'drawing'. The void draws together the multiple perspectives that influence its peripheral condition and defines the dissonances through a process of displacements and superimposition between established logics.

The drawing as a methodology is a powerful tool in the architectural process and one that is challenged in the following part of this dissertation, in search of a revised logic for the void and the terms on which it is to be addressed and filled. The void site is established as a dialogue between analogous representation. Representations engage the way in which things are observed, internalized and externalized, as a means knowledge production through embodiment. It is through this narrative that the parallax methodology finds its place in the design process as a proposed way of seeing in the void and navigating its philosophical condition.

### THE PARALLAX VIEW

The term Parallax originates in the, late 16th century (also in the general sense the 'fact of seeing wrongly'): from French *parallaxe*, from Greek *parallaxis* 'a change'; from *parallasssein* 'to alternate', based on *allasssein* 'to exchange' (from *allos* 'other').<sup>21</sup>

Largely based in the philosophical writings of Slavoj Žizek and accompanying theorists, this part considers represented landscapes and their multiplicit strategies as material for development through the Parallax view.

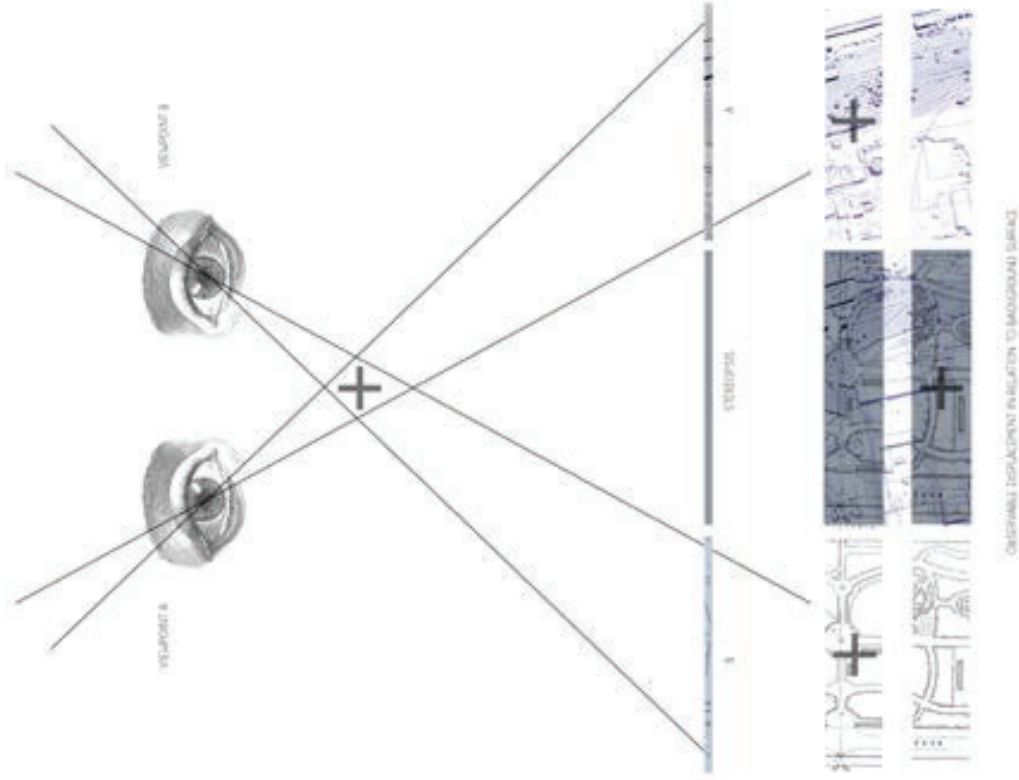
The interstitial space between the real and the imagined is considered, bringing various perspectives into proximity and reflecting on the mediation of cultural subjectivity through act of representation and more specifically drawing. The Parallax, taken in its visual capacity suggests the apparent displacement of an object viewed along two lines of sight as illustrated in the figure 3.1, the philosophical 'twist' added by Žizek is to say that the observable shift is not simply purely subjective, due to the fact that the object observed exists 'out there' and is observed from two different points of view, and has to be mediated in some way.<sup>22</sup>

<sup>21</sup> 'Parallax' (2018)

<sup>22</sup> Žizek, S.(2009)

**FIGURE 2.11 :**  
Author's representation of  
the passage space between  
the traditional and the  
modern city.





**FIGURE 2.12 :**  
Illustration representing the concept of Parallax.

This idea of displacement and dissonance has relevance in architecture as it implies that an epistemological shift in point of view corresponds to an ontological shift in the object itself, that the ontological shifts in objects are recordable moments in their mode of being. These moments, I theorize, construct the object through methods of transference and reference in the passage between the real and the imagined, reflecting within their formal instance the various epistemological and subjective iterations they embody. As Žizek confers :

... to put it in "Lacanesque" - the subject's gaze is always - already inscribed into the perceived object itself, in the guise of its blind spot,' that which is 'in the object more than object itself', the point from which the object itself returns the gaze. Sure the picture is in my eye, but I am also in the picture.<sup>23</sup>

Kojin Karatani starts with the question: what is the appropriate response when we are confronted with an antinomy? His answer is that we should renounce all attempts to reduce one aspect of it to the other (or, even more, to enact a kind of 'dialectical synthesis' of the opposites.<sup>24</sup> One should, on the contrary, assert antinomy as irreducible, and conceive the point of radical critique not as a determinate position as opposed to another position, but as the irreducible gap between the positions, the purely structural interstice between them. Kant's stance is thus to see things 'neither from his own viewpoint, nor from the viewpoint of others, but to face the reality that is exposed through difference (parallax). Karatani reads the Kantian notion of the Ding an sich (the Thing-in-itself, beyond phenomena) not so much as a transcendental entity beyond our grasp, but as what is discernible only via the irreducibly antinomic character of our experience of reality.<sup>25</sup>

The engagement that follows constructs this narrative, of dissonance between various perspectives, in the form of the parallax drawing machine. The intention which is, to bring views into proximity through representation, is staged on the drawing table.

<sup>23</sup> Žizek, S. (2009)

<sup>24</sup> Karatani, K (2011)

<sup>25</sup> Karatani, K (2011)

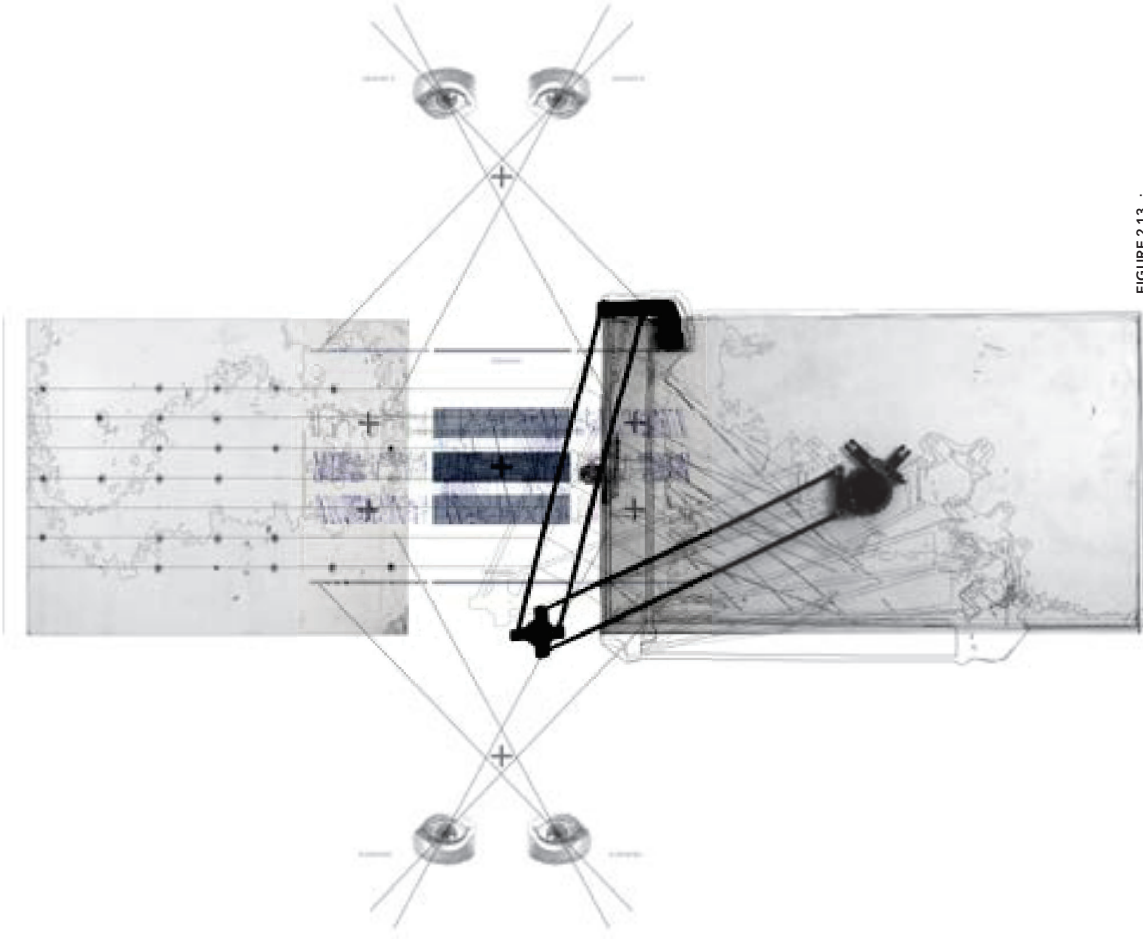
## THE DRAWING MACHINE

The parallax drawing machine was constructed to engage drawings as manifestation of ideology, producing its own set of knowledges relating to the void and the garden. Constructed as a system of unpredictable interactions, working against the rigid and rational logic of what is defined as a machine, it establishes a method to transcribe various garden logics into each other. Working in three modes, the first traces the subjectivity of the individual using the machine, which indirectly translates to the reactive capacity of the subjectivity on the vertical picture plane (the second mode), and the third works on a level of interference, recording irrationality in movement. The drawing machine establishes an iterative language where knowledge is drawn and redrawn and subjectivities brought into proximity, staging the void between the rational and irrational through the dissonance linking modes of inscription.

The epistemological shift, mediated by the action of the hand on the drawing plane, stages the ontological shift observed by the eye as it traces movement and displacements of objects through time. As construction of one representation is initiated, another, unregulated translation occurs, one that can only be observed and interpreted indirectly through the hand and eye coordination. This system of inscription aids in obscuring subjective translations, bringing about an irrational matrix of interactions which aims to question the agency between multiple instances of perspectival imposition.

The tension between the rational and irrational is transferred into a delineated form of representation in the drawing. The first drawing produced in this methodology reconfigured elements of order in the city in relation to the irrational garden (Salt River), the second aimed to displace the produced irrational landscape onto the Company Gardens as a counter argument to its static nature and unresponsive framework. (See figure on the following page)

The degrees of exchange between conception and being is investigated through this exercise and aims to construct this dialogue within the parameters of the garden. The parallax view constructs the fluid formulations between conception and being, as conceptions reveal being, and a change in conception constitutes a change in being. The Tabula Rasa (Blank Slate) is marked, as recordings of epistemological and ontological shifts are registered and constructed through the parallax drawing machine. Staging the parallax view of two gardens, the hand acts, as the eye records, in the allure of the drawing, the stereoscopic projection, between the historic and modern city is constructed.



**FIGURE 2.13 :**  
Armature of the parallax drawing machine.

Can architecture be the answer to the deadlock of social antagonism? The work of Slavoj Žižek sheds light on ideas of ideological perception and manifestation in social form and architectural space. He argues that an architectural motif, the 'leftover spaces' taken metaphorically and literally, is an answer to the phenomenon of class struggle.<sup>26</sup> The significance of the shift in position against a backdrop, caused by a change in observational position, might provide new lines of sight and may aid in re-framing old questions regarding ideological identity in a new light. The parallax aims to bring opposing spatiality's into proximity through representation and construct the idea of a garden/idea of a town through the parallax perspective in the landscape. It works at subverting the subjective capacity of the author of the drawing, giving alternative references to his/her own cultural perspective/ideological intention, opening voids that allow heterotopic engagement

**FIGURE 2.16 :**

Drawing constructed at the intersection of 2 rational landscapes, the city fabric of Cape Town central and that of Salt River.

**FIGURE 2.14, 2.15:**

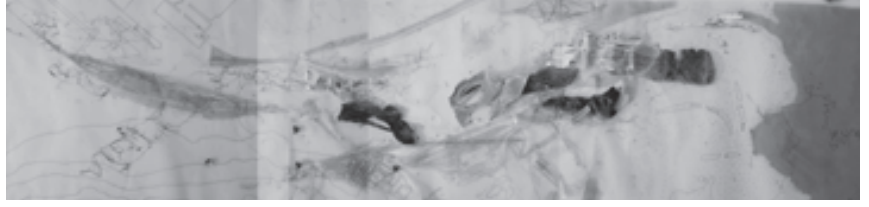
Setting up the parallax drawing, depicting the vertical picture plane loaded with elements to be displaced.



**FIGURE 2.17 :**

Drawing constructed at the intersection of 2 irrational landscapes, the Salt River garden and remnants of the Company Gardens.

<sup>26</sup> Žižek, S. (2009)



## THE PARALLAX VIEW OF THE GARDEN

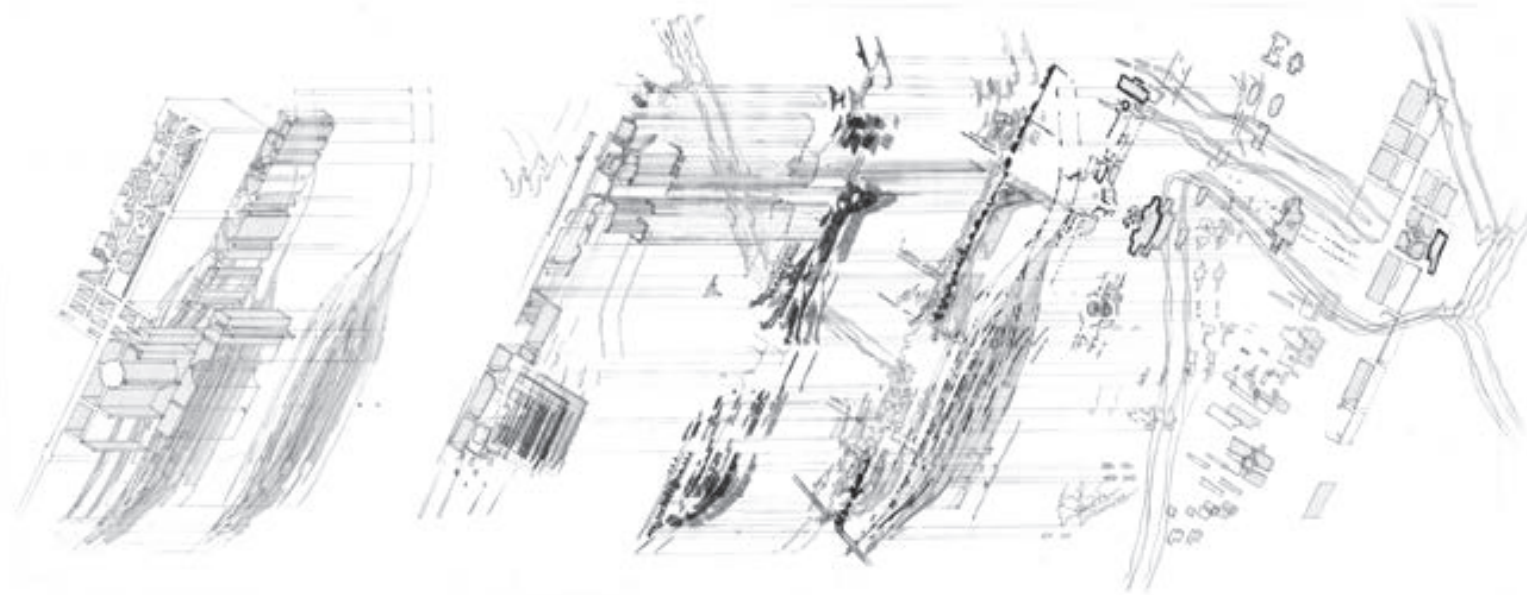
The parallax brings spaces into proximity through representation, in this part a dialogue is staged between the two gardens. The intention; to trace ideological abstractions in the architected landscape through the drawing of 2 gardens, the 'rational' historical Company Gardens and 'irrational' post industrial Salt River Garden, specifically focused on the various shifts in ideological lens and its implications on the landscape and its formal configurations and meaning. The various orders and hierarchies defining the existence of the Company Gardens and in turn that of the found Salt River Garden are considered as representations and will be studied as such.

The de-constructed view of both the gardens over time provided the material to displace one garden into the other. The allure of the drawing, the representational medium through which the parallax view is constructed, plays a pivotal role in the readings made of the landscapes and their variations. The map, a drawing constructed as an attempt to form an objective representation of a pre-existing space, is in itself loaded with ideological subjectivity as its symbolic depictions of elements become a means of recording that construct the ideological relations through which it is read.

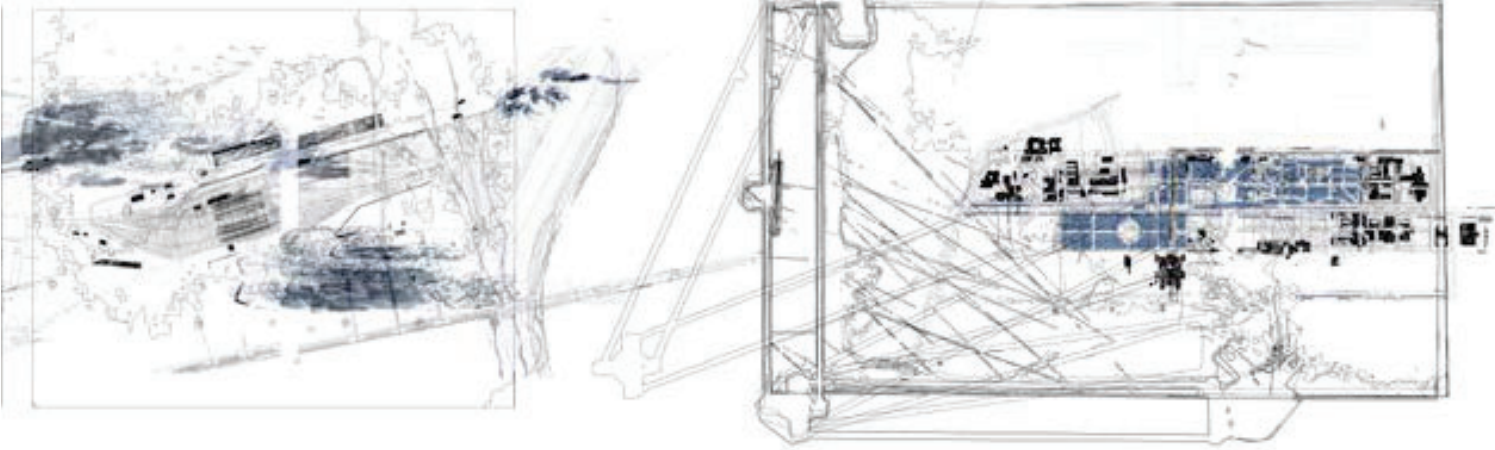
The cultural subjectivity contained in the representational abilities of the map, make them quite loaded subjects to work with, and so through the analogous use of the map the various ideological and concrete spatiality's of two gardens are staged.

The re-inscription of maps through the parallax machine initiates the dialogue, a performance of negotiations between various representations of the gardens. In this study the representative nature of the drawing is brought into question, speculating its implications as a technical source for future projection. By means of overlay, multiplication and imposition the character of the gardens, in the form of their maps, are re-scripted as tension and dissonance between various inscriptions are observed.

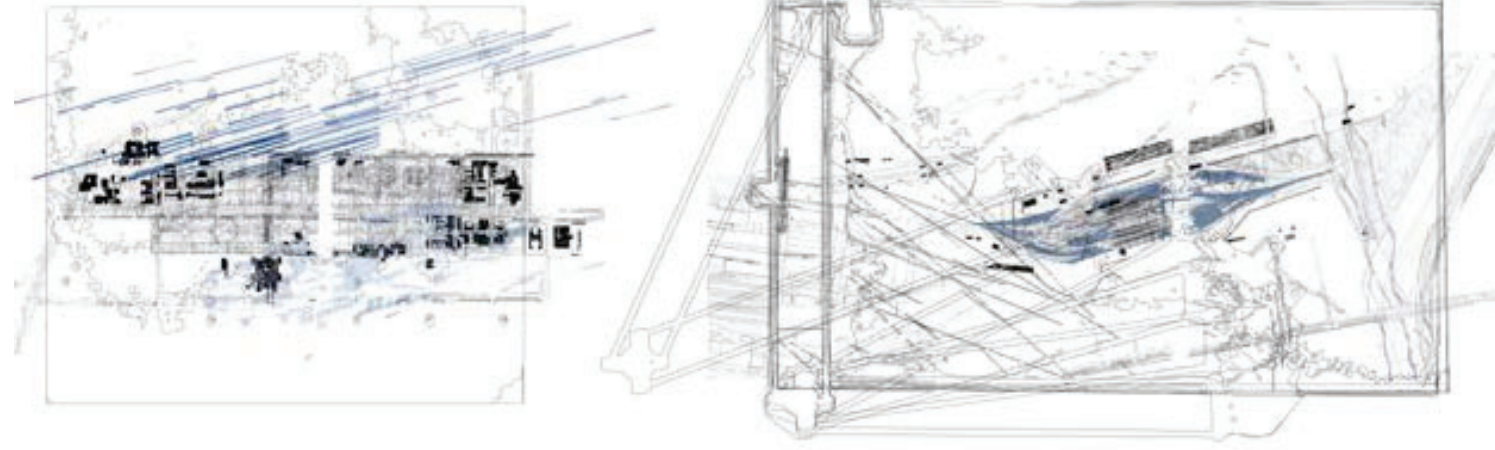
The derivative of this experiment re-imagined the map as a plan, moving from a mode of recording to one of projection, the plan as drawing instills agency and projective capacity as it constructs the parallax spatiality. The technical implications of the plan as a notational device negotiates between the reality of the drawing and that of its implied realization, the translation of which constructs another ambiguous territory with interpretive capacity. Robin Evans holds that drawing in architecture, 'is not so much produced by reflection of reality outside the drawing, as of a reality that will end up outside the drawing.'<sup>127</sup>



**FIGURE 2.18 :**  
Author's representation of the stereoscopic space between the armatures of the 2 gardens.



**FIGURE 2.19:** Illustration of the Company Garden and the Salt River Garden in dialogue on the parallax drawing machine. The Company gardens is inscribed through the interpretive reading of elements in the Salt River Garden on the moving picture plane-formal geometries



**FIGURE 2.20:** Illustration of the reverse relation where the Salt River Garden is being rescripted in terms of its relation to the Company Garden situated on the moving picture plane. The dialogue between 2 gardens playing out on the parallax machine, the one inscribing and rescripting the other.

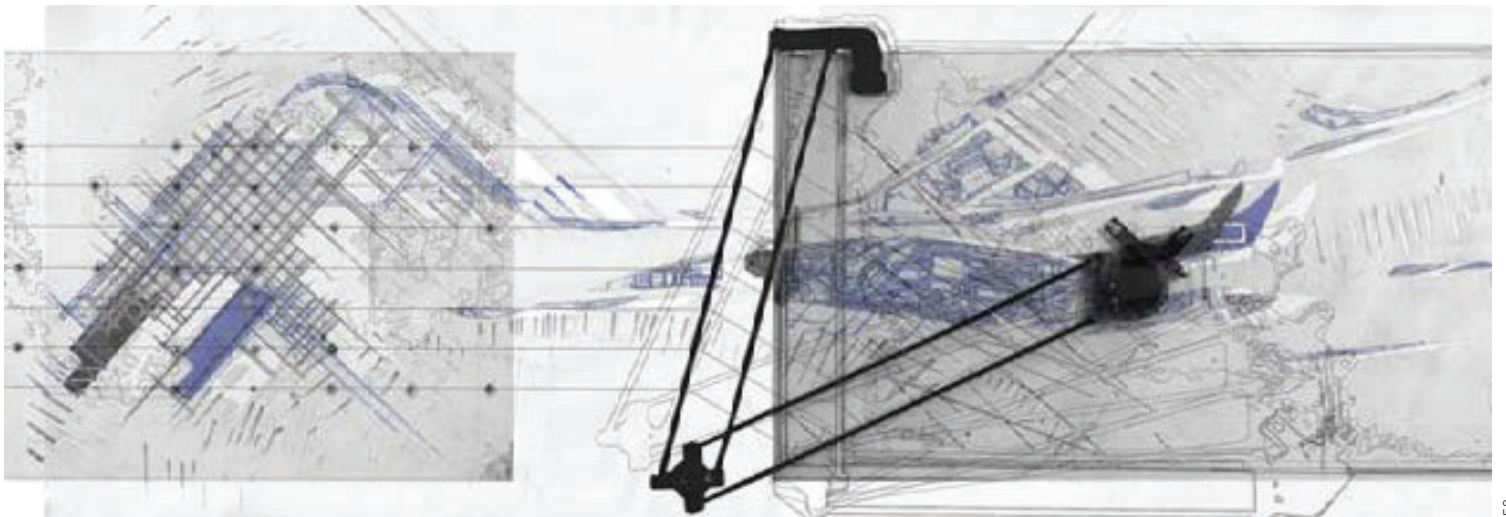
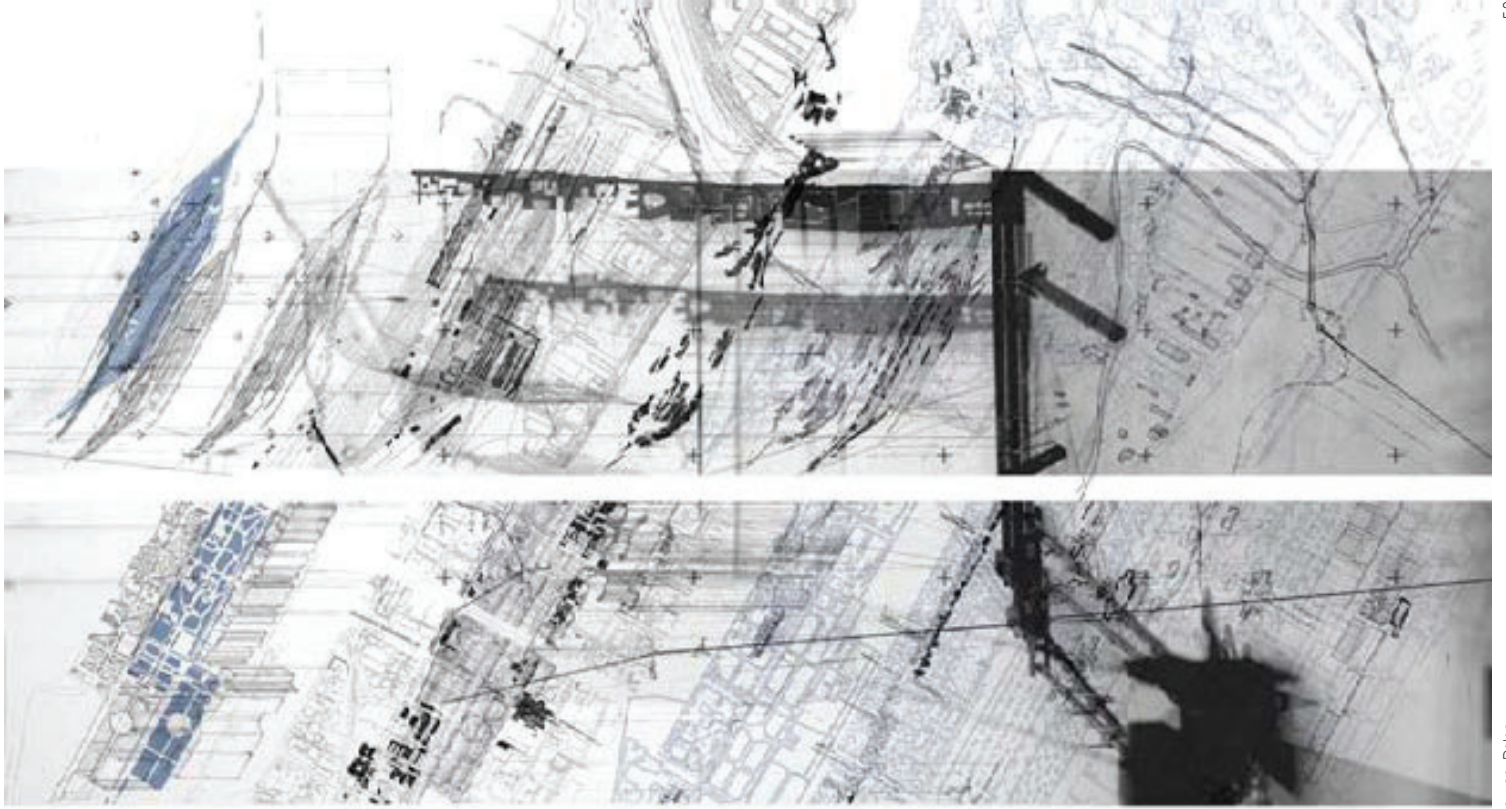
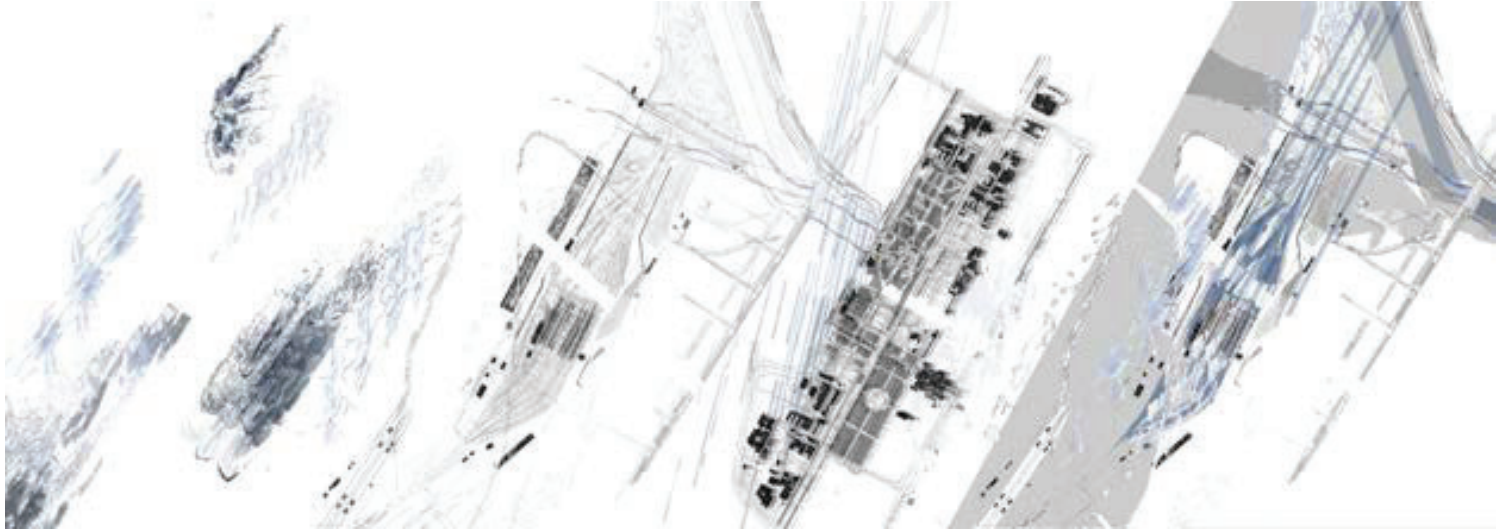


FIGURE 2.21, 2.22  
 Relationship between the  
 vertical picture plane and  
 horizontal drawing plane



## MOMENTARY STEREOPSIS

The momentary stereopsis embodies a construction of the parallax space, a passage space. In the coming together of the staged parallax views, This section speculates the real/unreal nature of representations, as the physical place of intervention. Depth is implied in the physical layered model, the Stereoscopic Garden, and stages the intersection between the abstract and represented landscape produced by the layering of ideologies and their historic formalization, paradoxically as a marked Tabula Rasa. To expand on the poetics and inhabitation of the interstitial I turn to the various strata of the analogous model, produced through the parallax method.

Stereopsis (noun)

the perception of depth produced by the reception in the brain of visual stimuli from both eyes in combination; binocular vision.<sup>28</sup>

The Stereoscopic view (double view) of the garden from the perspectives of both the 'rational' and 'irrational' constitutes the transference of one into the other in an attempt to construct the dissonance speculated through parallax. The dissonance constructed in this garden embodies the tension between issues of transference and reference when considering the start of a new town and the logic that the establishment of the new garden extrapolates through the landscape.

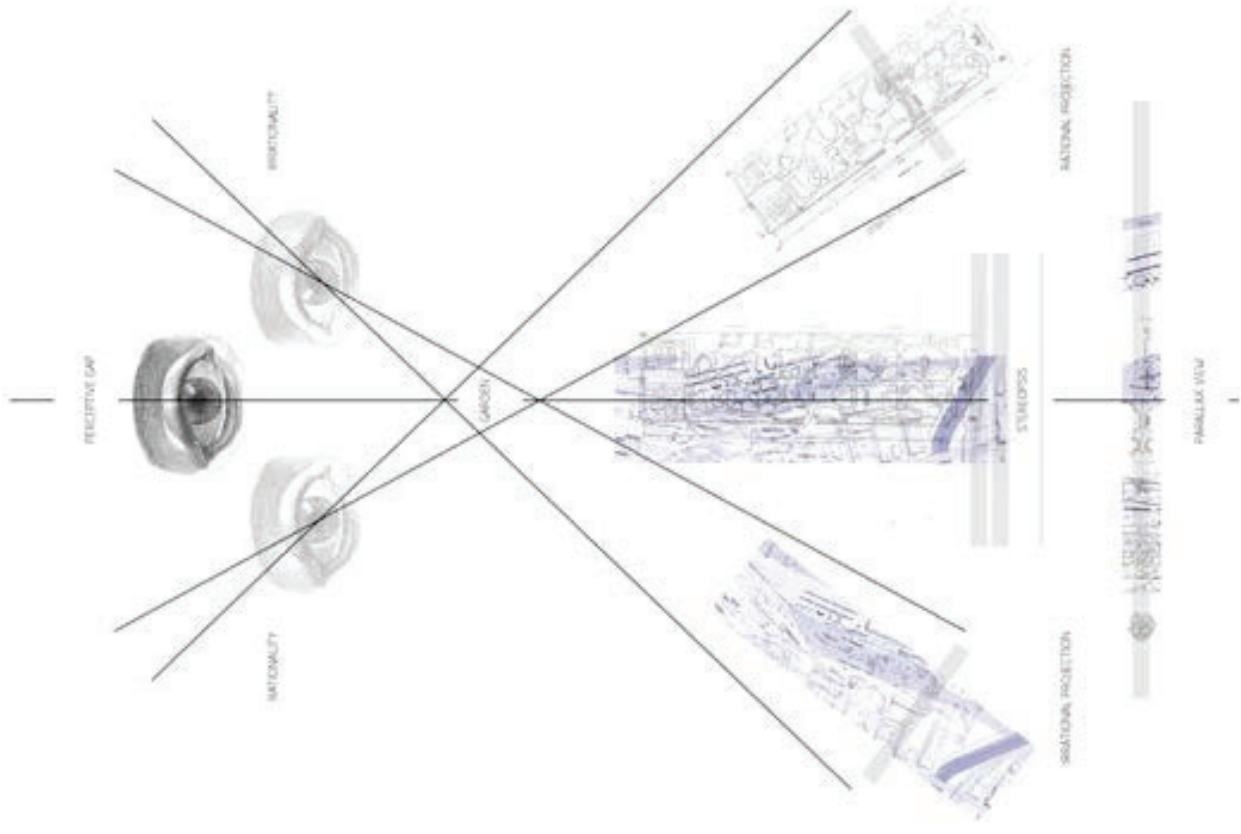
The momentary nature of the stereoscopic view is important to note, as this view provides an iteration of the possible interpretations this site could pose. In its representational capacity the drawings spatiality is extrapolated into the model space of architectural conception, to be worked and explored as an artifact of the complex processes that produced it. The model fabrication of the momentary stereoscopic space is conceived as an Ir-realism.<sup>29</sup> The term is taken from Nelson Goodman and I would like to expand on it in terms of its architectural implications.

The conceptual reasoning behind the term 'irreal' or 'irrealism' was initially motivated by the debate between phenomenal-ism and physic-ism. Viewing either prior to the other, Nelson's theory considers the possibility of multiple constructions of reality, considering them as alternative "world-versions", both useful in some circumstances, but neither capable of capturing the other in an entirely satisfactory way, an epistemic pluralism, where he describes worlds as 'made by making such versions'.<sup>30</sup> Goodman's examples come from claims as to the relativity of the perception of colour, shape and movement. His expression of a version of the world is that of a picture.<sup>3</sup> In this line of reasoning I would like to speculate the ir-real nature of the architectural drawing, as the implication of the drawing has projective agency in the realization of ir-real constructions.

**FIGURE 2.23 :**  
(left) Author's representation of the passage space between the Company Gardens and the Salt River Garden as seen through the conceptual Parallax.

**FIGURE 2.24 :**  
Author's representation of the dialogue between 2 gardens constructed as a depiction of 3 dimensional space in 2 dimensional medium.

## STEREOSCOPIC SPATIAL EMBODIMENT



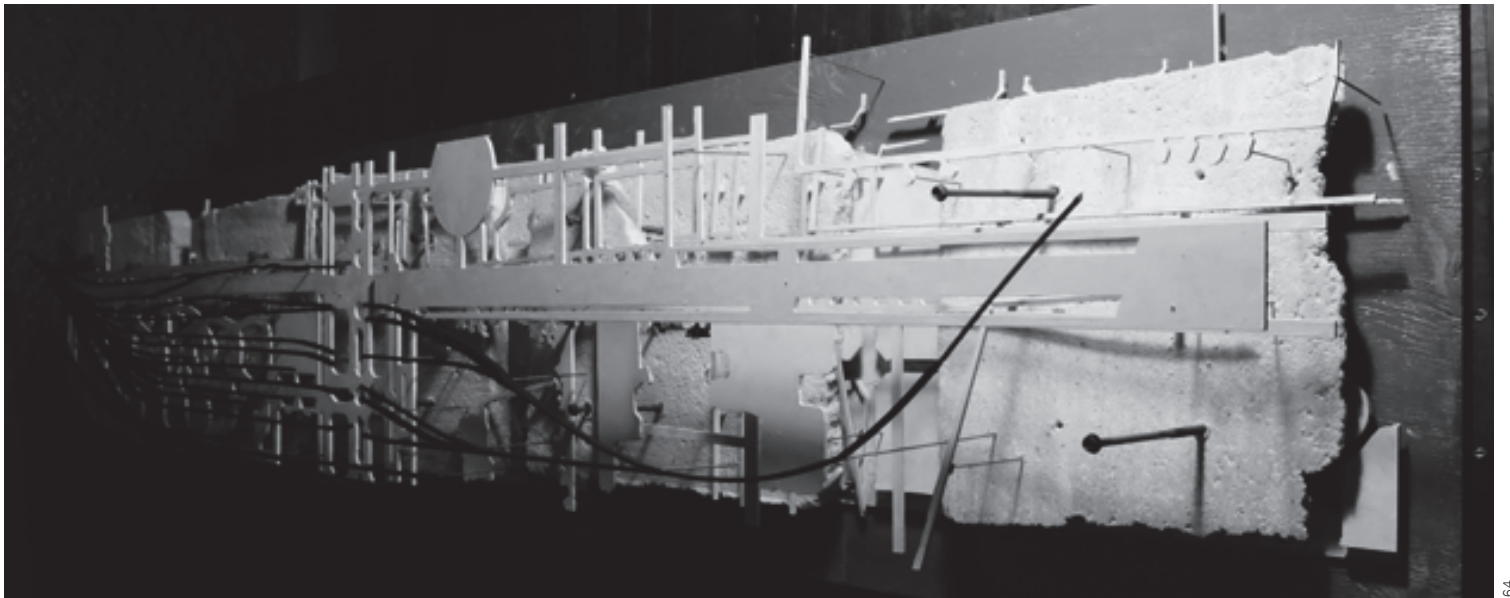
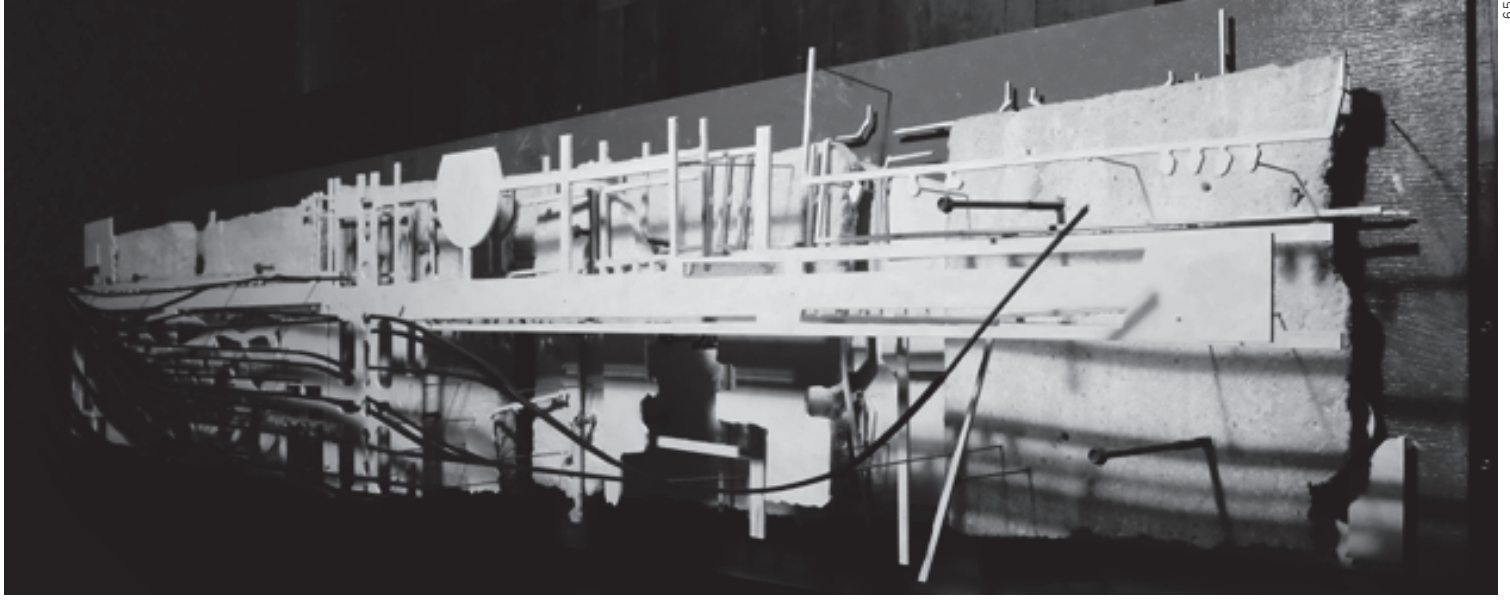
**FIGURE 2.24 - 2.34 :**  
Photographic documentation of the stereoscopic model. The artifact's spatial depth and dissonance embodied by the movement of light through its many layers.

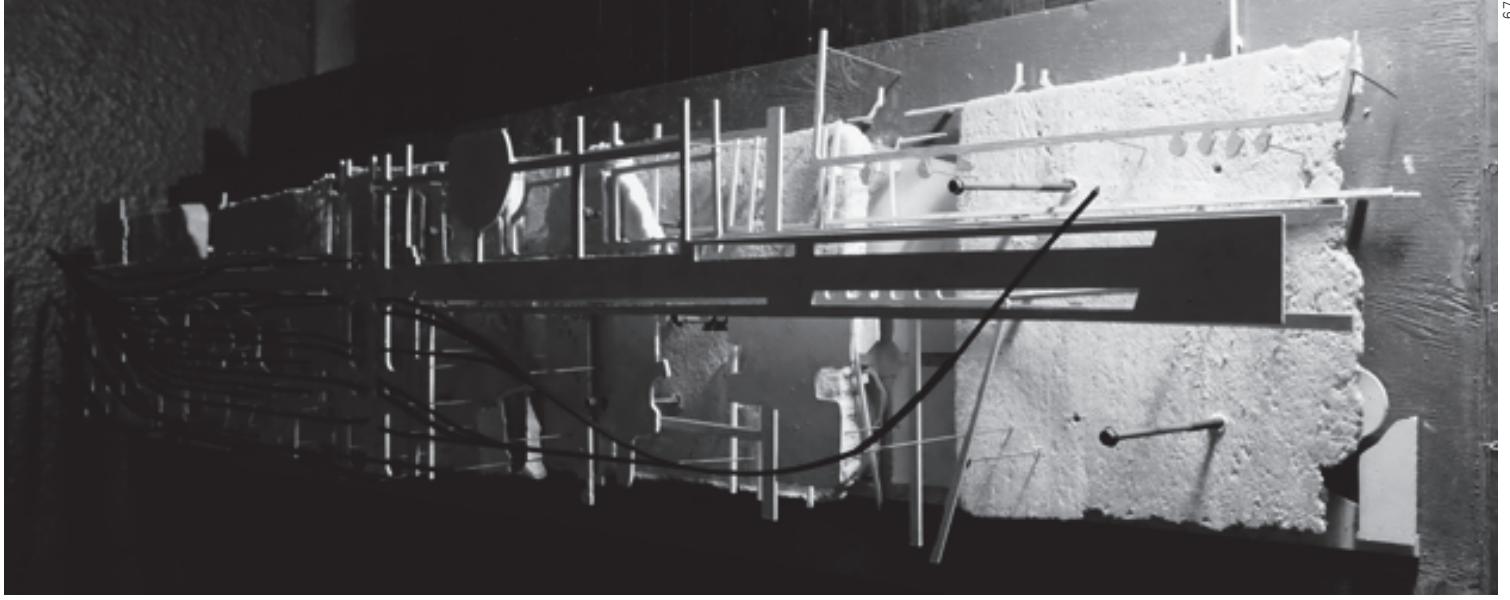
<sup>31</sup> Goodman, N (1975)

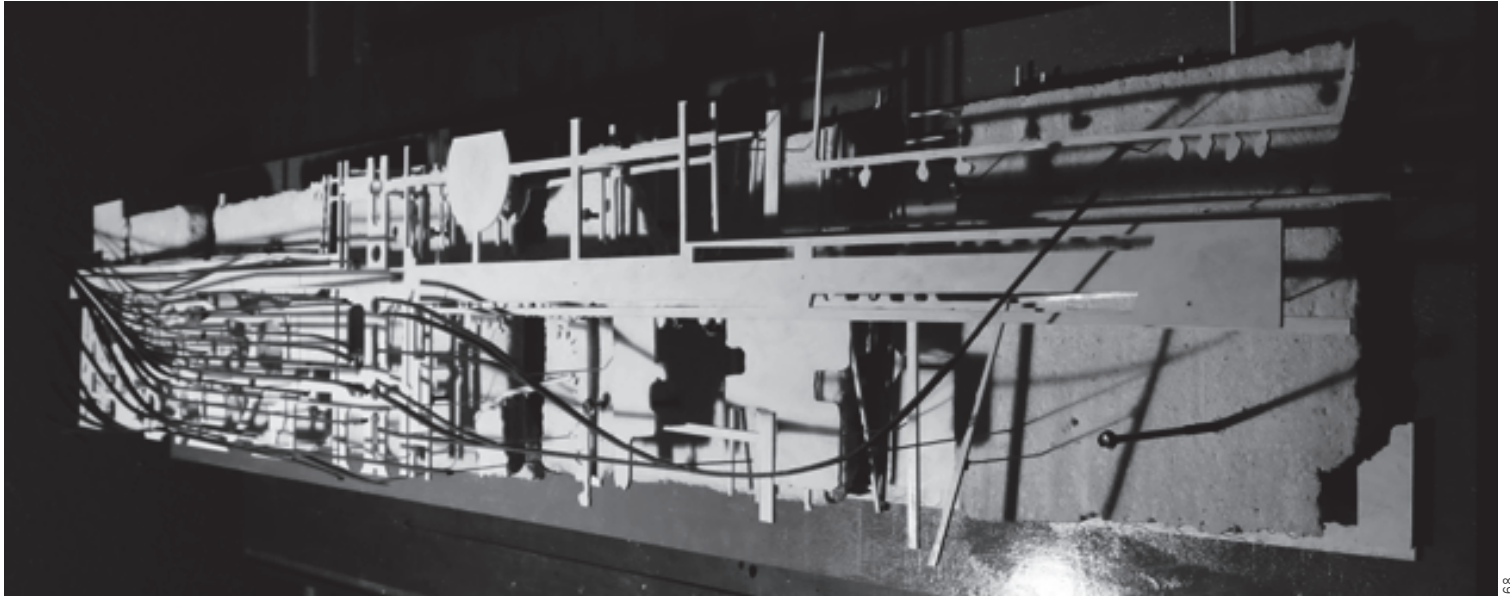
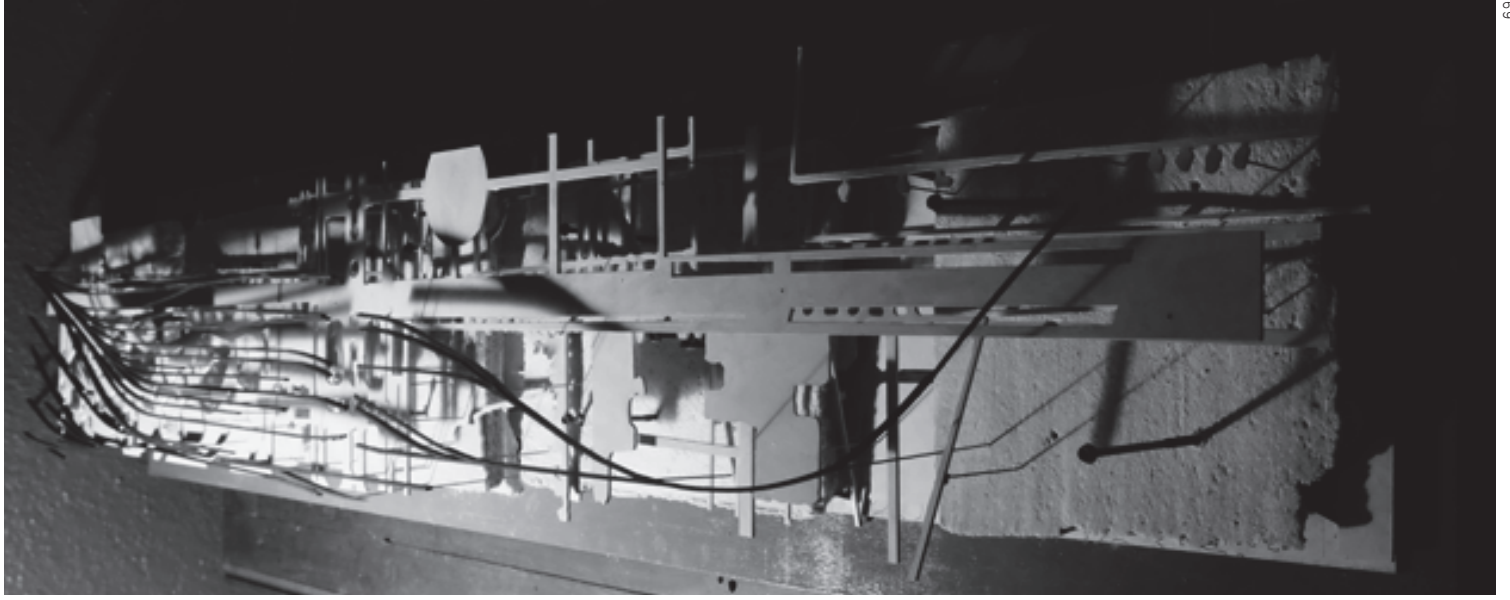
In the model space, the relation of many world versions is brought together in tensioned proximity. The stereoscopic model space as a 'version' of a world is constructed through the re-inscription of various world versions onto each other.

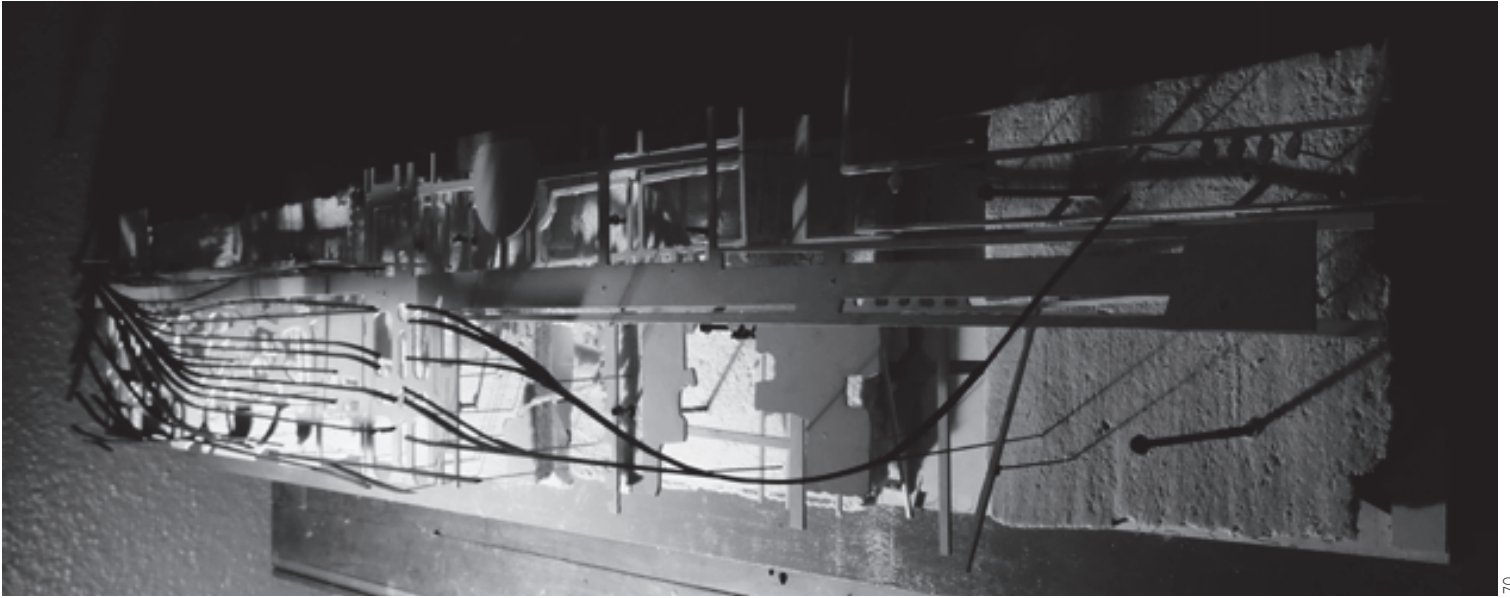
In his foreword to 'Ways of World making' Goodman states that his ir-realist position is a radical relativism under rigorous constraint.<sup>31</sup> He does not ascribe to the idea that there is one true world version, compatible with all other versions, and so accepts the resulting contradictions brought about by the 'construction' of multiple worlds. In a similar way the model comfortably accepts its dissonant position and its relational spatial implications.

The model, constructed much like the drawing, through a process of layering acquires a material thickness over time. The formal and structural inscriptions of both gardens are layered into the 'ir-real' landscape, composing a revised definition of spatial order, constructed in time. (See figures to follow)



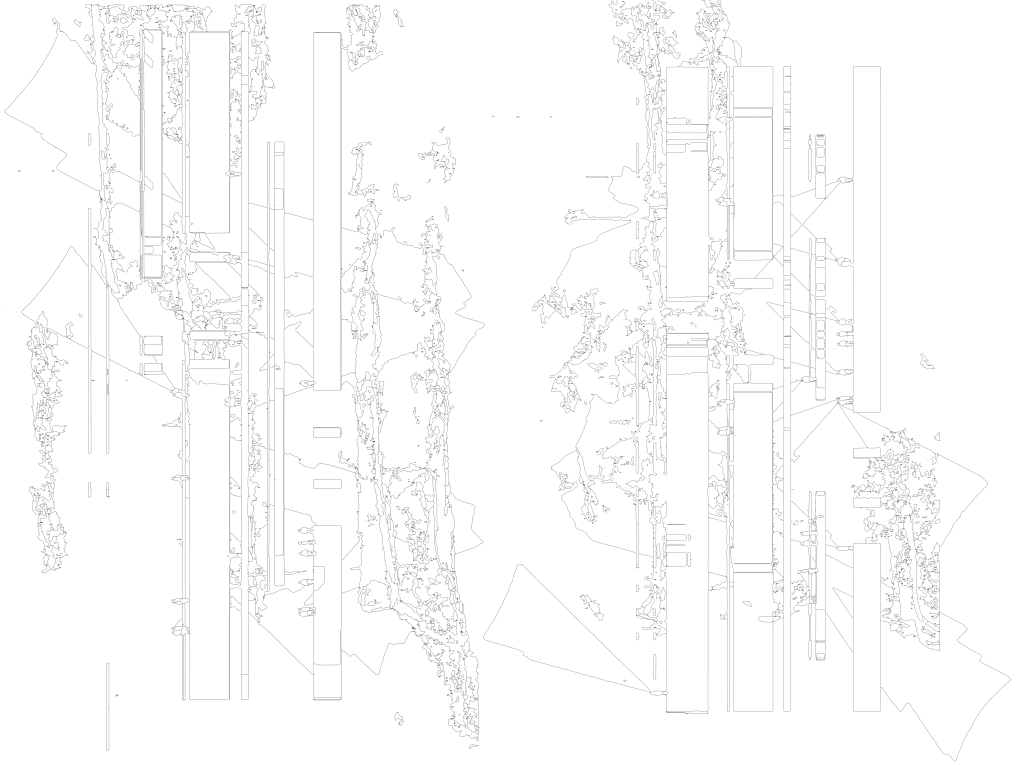






The simultaneous embodiment of interior and exterior spatiality parallels that of a ruin, a subtle reference. The dissonance between various layers in the garden is constructed through the juxtaposition of thresholds. The tension between thresholds demarcates the interspatial space, the in-between, the undulation of space where humans dwell. The perception of distance and boundaries in the garden are multiplied through the irreducibility of spatial containment. The notion of parallax is retained in the stereoscopic tectonic of the garden, seen in the depth of field allowed by the layering of various level planes and their spatial relation to each other in the section view. (Figure 6.5) The progression and differentiation in sectional expression further affirms instances of parallax in an otherwise static stereoscopic model.

The fabrication of the ruined garden allows a dialectic spatiality where closure and conclusion is eliminated from its vocabulary. An agonistic space where the tectonic architectural implications of the model and its complex experiential spatiality is read in antinomy.



**FIGURE 6.5 :**  
Sectional diagrams of the model illustrating the spatial tension as an embodiment

## SPECULATIVE SITE

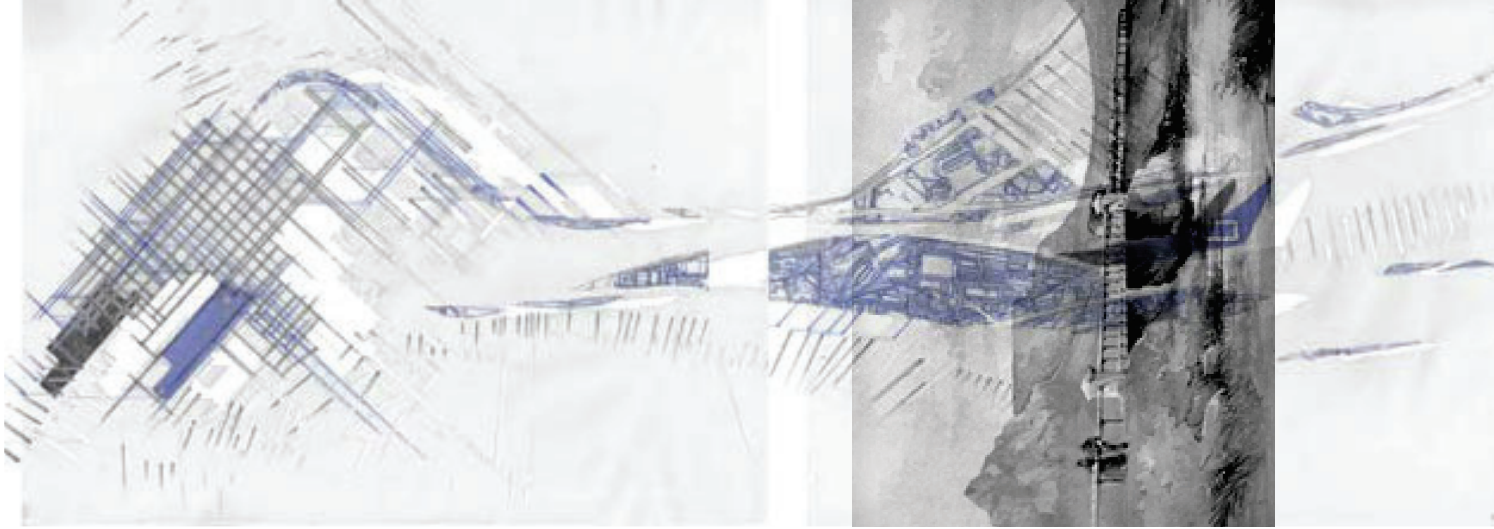


FIGURE 2.35 :

Salt River Estuary and the Montague Bridge crossing, constructed in 1844.

## LOCATING THE GARDEN

As an extension of the parallax spatiality into the landscape, the following section considers the physical site in Salt River, as the passage space between two peripheral conditions, where the historic city of Cape Town and its modern expansion meets. This part sets up the natural, socio-cultural and economic ideologies, adding another layer of understanding to project site as the restructured garden manifest in a physical place.

Situated along the confluence of the Liesbeek and Black river as they flow to meet the Atlantic ocean, the forgotten estuary marks the start of the sites relation to its ecological and social environment.

A leisurely place as seen in the painting of Thomas Bowler<sup>1</sup>, the estuarine history of the site, the mediation of salt and fresh water, sustained a diverse and vibrant ecology. This landscape reciprocated its natural conditions, as shifting sands and tidal marshes defined the outer edge of the city and its surrounding farmlands. (see figures 2.35). Though industrial and economical processes it is found today as a marked embodiment of destructive ideological patterns, an embodiment of detritus, a cultural void.

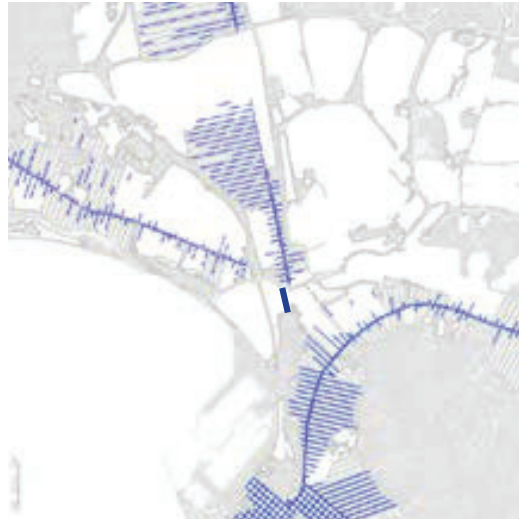
FIGURE 7.1:

Geological study



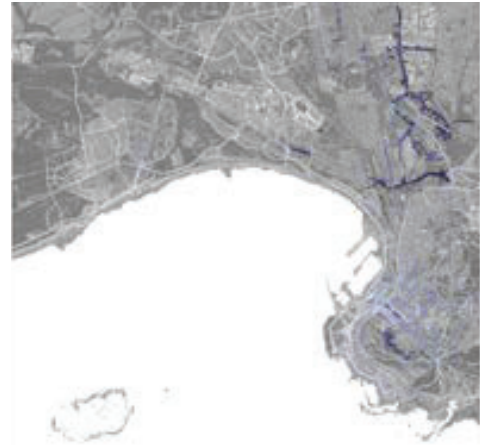
**FIGURE 2.35**

Site position at the confluence of the historic and modern city, a space of cultural passage framed by the socially ambiguous railway lines, simultaneously segregating and amalgamating.



**FIGURE 2.35**

Site situated at the confluence of many urban corridors, the most predominant one, in need of cultural anchorage. The Voortrekker road Corridor can be seen grazing the southern edge of the site.



**FIGURE 2.37**

A map of various transportation infrastructures allow mobility and movement throughout the urban landscape

Speculating the void site through the parallax perspective lends it to the potential of ideological re-imagination, as the void is capable of being perceived in a multiplicit perspective and allows for its redefinition. Much like the landscape, through the casting of a series of culturally subjective perspectives, the void is brought to consciousness, and defined as a tangible fragment of cultural embodiment. The constructed parallax embodiment of the garden, as a heterotopic cultural fragment, is projected and restructured in the landscape, the potential blueprint of a 'ruined' garden as synthesis of various visions. Tension is the acceptable mode of practice and the reposition of the model site as project site constructs the relational capacity within the void.

**ANALYTIC CONDITIONS**

The socio-political condition found in Salt River presently is driven through the narrative of re-appropriation and capital, as a post industrial landscape many of the once prosperous industrial sites lay derelict and as such potential space for redevelopment is allocated. There is however a need for this gentrification to be mediated and as such the position of the site, at the start of the Voortrekker road development corridor is deemed critical in the process of imagining the future. The position of the site, sits in critical relation to the harbour and international access, as a point of potential local and global exchange, flanked by various modes of transportation infrastructures ( highways, trains, footpaths and bicycle lanes and the occasional kayak the ventures to far up the Black river channel) that allow the notion of passage space to manifest quite directly as the cultural connections between the historic and modern city is mediated.

The Salt River community is quite diverse, with the Census of 2011<sup>1</sup> counting 6577 citizens. The Salt River community is diverse, with many religious and ethnic groups and a predominantly female demographic and a multilingual culture with representatives of each our twelve national languages. Community is propagated through various urban conditions and as such the open spatial conditions found in Salt River become spaces for the propagation of those conditions. The physical conditions in the found garden will now be elaborated on in terms of the position established by the parallax model as it works at establishing new spatial hierarchies and acts as an infrastructural armature within and around which a new city grows organically.

<sup>1</sup> Census, 2011

See Appendix 01 – Video 01 – Locating the void

FIGURE 2.38 :

superimposed site map of historic estuarial and landscape flow patterns and that of the urban fabric and the sought of structure and reclaim it along with its temporal nature

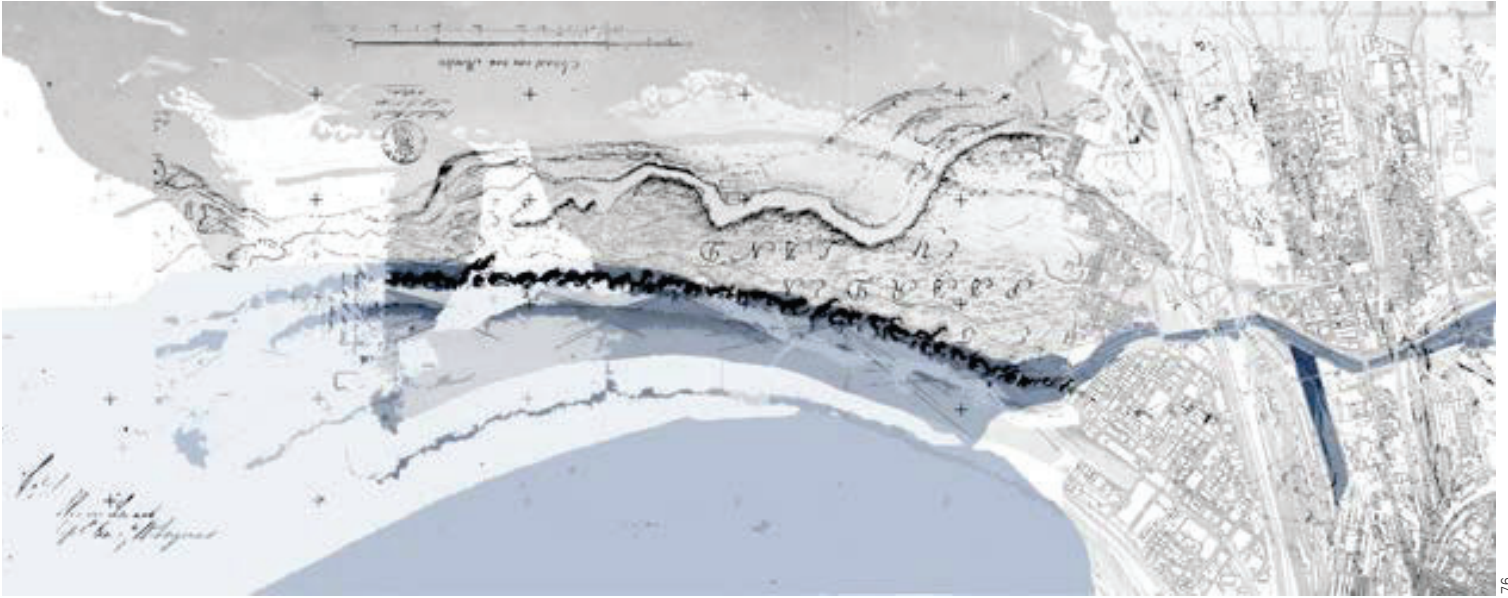
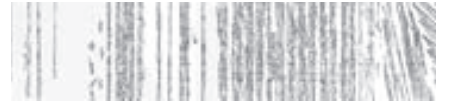


FIGURE 2.39 :

Soil composition diagram.

- 1 TOP LAYER:  
EOLIAN AND MARINE SAND
- 2 CHARCOAL AND PLANT  
MATTER
- 3 BUILDING DEBRIS AND  
INDUSTRIAL WASTE
- 4 DREDGED SAND
- 5 LOWER RUBBLE:  
ROCKS AND DUNE SAND
- 6 ESTUARY FLOOR:  
SAND AND BIOMASS
- 7 BEDROCK:  
MALMSBURY SHALE

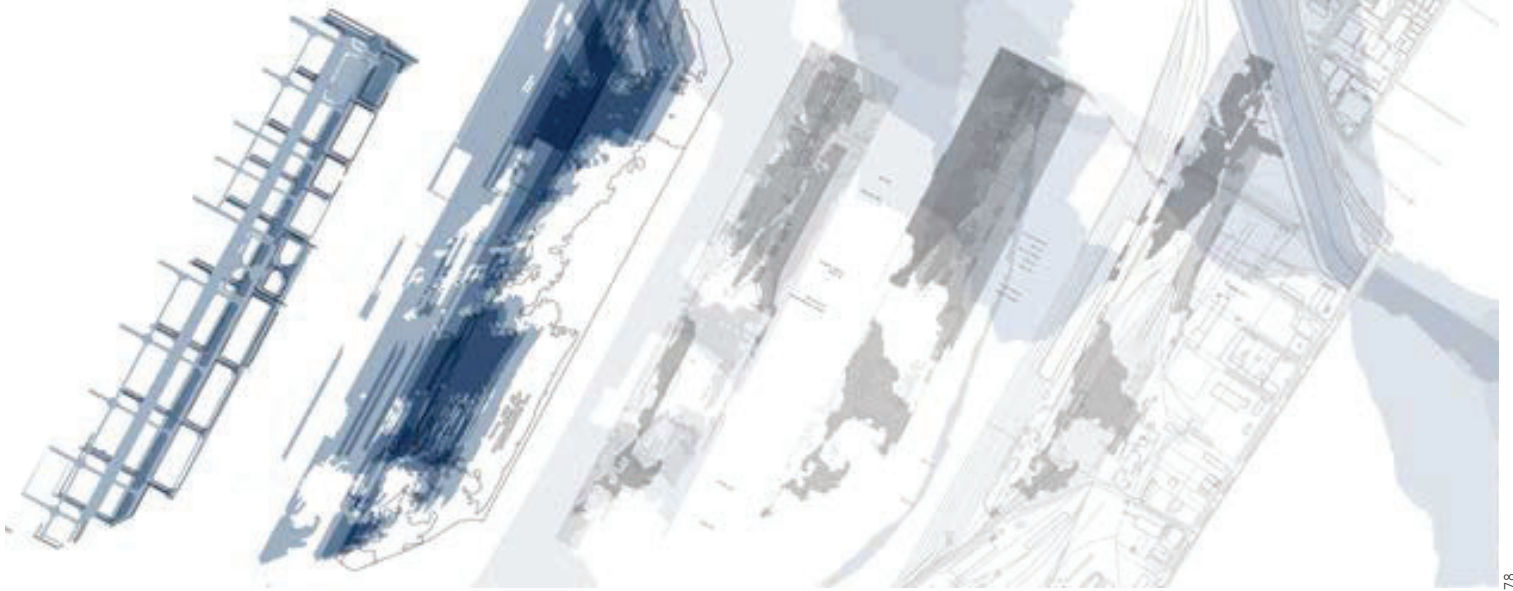


## ECOLOGICAL MANIFESTATIONS

The ecological study conducted in the Salt River site, looked at the identification of various ecological conditions and how they would be affected by the various hydrological conditions found at present and those speculated in future.

The current condition (figure 7.14) indicates a seasonal wetland at the bottom right part of the site where some species of *Sacocornia* were found, indicating some salinity may still be present in the soil. To the right is indicated an emergent reed bed of *Phragmites* and *Aragmitus* Australis reeds, often found at the upper edge of estuaries. The rest of the site is covered in *Thamnochortus insignis* and other subspecies of grass with clusters of *Acacia Cyclops*, *Acacia Mearnsii* (wattle) and *Monotoca Elliptica*. There is also remnants of a municipal nursery, as indicated by the grove of *Phoenix Roebelenii* palm trees. The Salt River canal constitutes an ecology in its own capacity with a large Hyacinth population feeding off the high level of heavy metal deposits present in the water, due to sewage pump facilities higher up stream. (Ammonia and Ammonium pollution at 5,7mg/l in the Black river) The current conditions shows signs of complex relations between indigenous and alien flora, changing quite organically as we move from the warmer to the wetter seasons. The speculations made in terms of future ecological conditions in case of persistent flooding is based on ecological studies done in the Two Rivers Urban Park<sup>3</sup>, about 500m upstream from the site and considered a critical biodiversity area. The floodplain makes way for more permanent wetland scenarios with an expansion of seasonal salt marsh habitats forming around the lower part of the site. *Raspatrian* wetland scenarios would develop and the extension of the emergent reed bed can be seen migrating along the left side of the site.

These new conditions contribute greatly to the diversification of the landscape as an ecological repository. The encroachment of saltwater sees yet another shift in ecological definition with the return of an estuarine landscape of transition, moving between salt marshes, seasonal Palustrine wetlands and tidal wetlands. The ephemeral quality of the landscape clearly defines itself on many levels, as the floral ecologies and their intricate and ever changing habitats reflect.



SARCOCORNIA



PHRAGMITES



THAMNOCHORTUS INSIGNIS



MONOTOECA ELLIPTICA

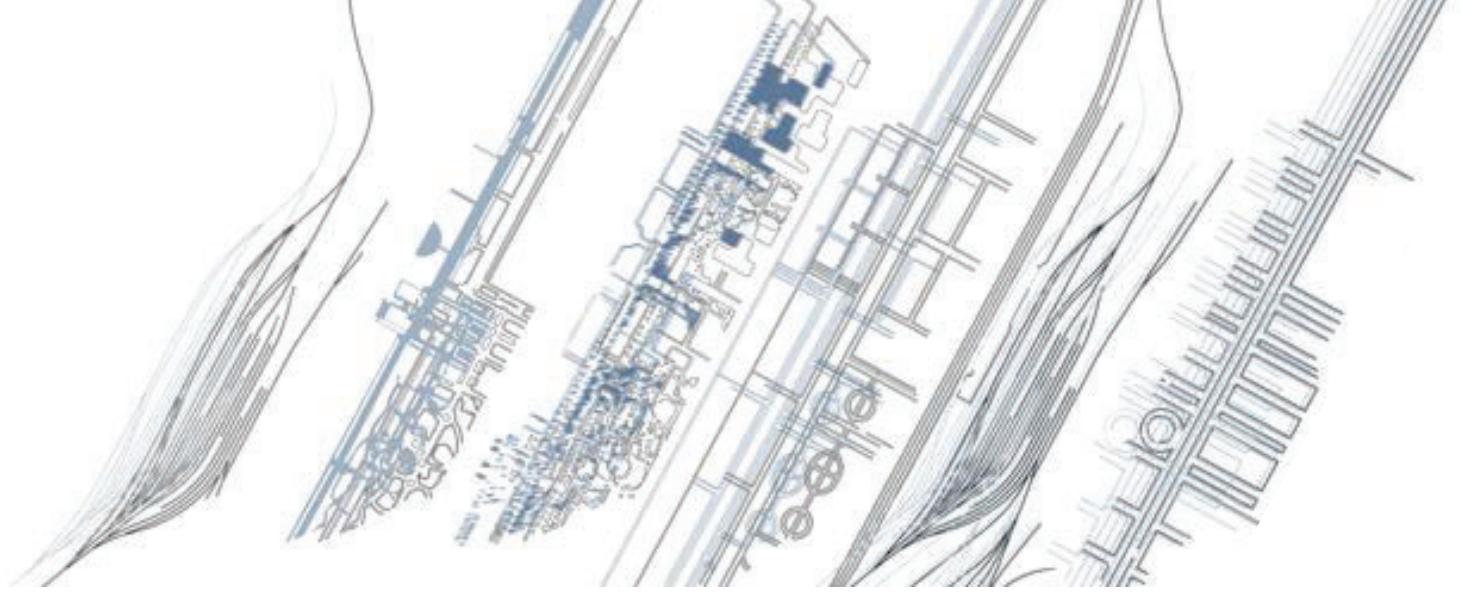


ACACIA CYCLOPS



ACACIA MEARNsii

As an extrapolation of the existing garden into the newly established armature, the landscape is restructured as a vertical wetland, constructing and array of micro-climatic conditions conducive to the softening of the space for public use. The reclaimed soil that has been filled onto the historic estuarine landscape is recovered, and used as a material supplement to the construction of the new garden layers, the newly exposed estuarine ground level is systematically restructured through its re-exposure to the tidal and ravine flows. The structure of the proposed wetland is illustrated in Figure 3.40, along with the existing flora Figure 3.41 to be multiplied and diversified according to newly constructed landscape



## EPHEMERAL CONDITIONS

The temporal nature of the site was lost through the systematic industrial rationalization of the landscape by the turn of the 19th century.

Most of the estuary had been reclaimed by 1945, with parts of the Paarden Eiland Industria situated in its place. Illustrated in figure 1-3 the narrative of the dissipated estuary can be read, moving from a fluid and integrated ecological system, to a static and neutralized concrete channel, ecology severed from its most values resource, water.

In the time of climatic shifts, the Salt River Hydrological Study<sup>2</sup> by Colin Whittemore, Bryan Nicholson and Nadia Nitsche, done for the City's Catchment, Storm water and River Management Branch has indicated, through a 1:50 and 1:100 year model analysis, the flood line predictions along the Salt river channel. These predictions, that have been diagrammatically indicated in figure (7.7, 7.8 and 7.9), adds to the ecological narrative of the site and nature's potential reclamation of the rationalized landscape. It is predicted that the potential flood areas relate back to the original estuarine landscape and so historic estuarine layouts may aid in establishing the natural course of flood water flow in future.

Another study that looks further into the future, constructs a speculative representation of water from another side of the spectrum, the ocean. Climate Central, an international climate change research and advocacy group has produced a map visualization of the effects of temperature increases on the sea level rises in various areas around the world. Their studies project the rise in ocean levels in relation to global temperature rise and carbon dioxide pollution predictions. The effects of a 2°C rise in temperature initiates a 4.7m rise in sea level<sup>3</sup>, the effects of which, pertaining to the site, has been indicated in figure (7.10, 7.11 and 7.12). According to current predictions the Salt River site is bound to be one of the first sites in Cape Town to be affected by the flooding of sea water, as water is predicted to push up into the Salt river channel, flooding its banks onto low laying areas.

The relation between various hydrological conditions and the model site start to construct a premonition of possible future hydrological scenarios within the garden, embedded in its inherent estuarine nature. This analysis may aid in establishing a matrix by which the siting of architectural interventions can be speculated, and also the speculative conditions on site which the architecture would have to mediate and prepare for.

With the rise of ocean levels and the increase in rain induced flooding a new estuarine condition can be envisioned.

FIGURE 2.42

Annual monthly rainfall diagram suggests predominant rainfall happens during the inter season, with the summer month navigating to a more mediterranean condition.

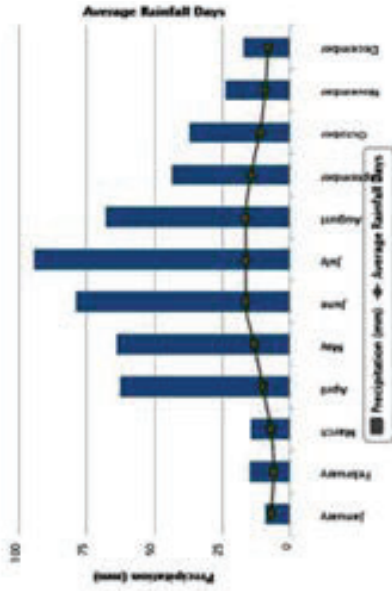
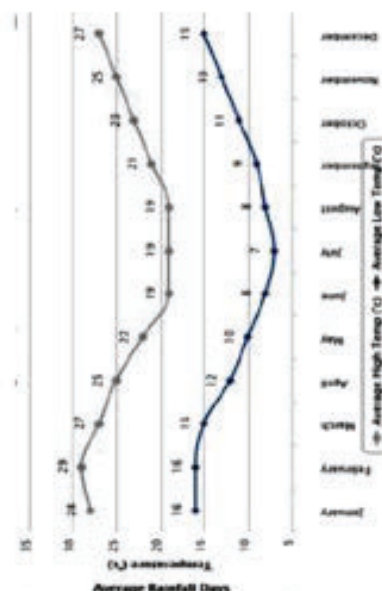
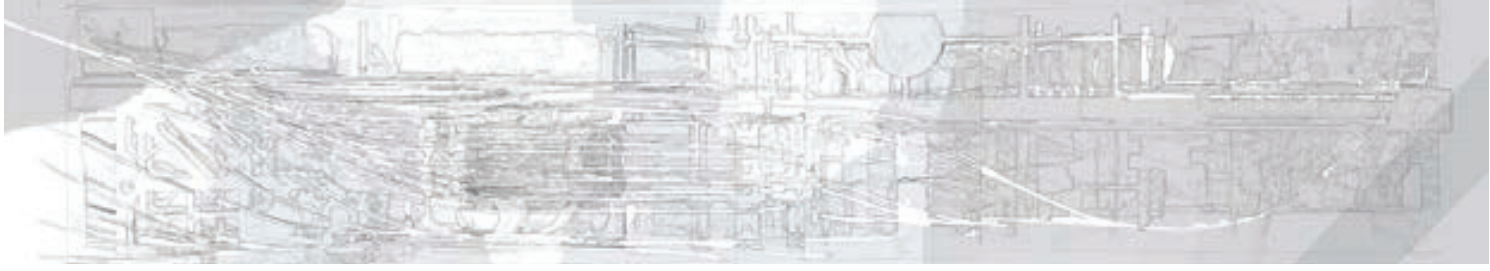


FIGURE 2.43

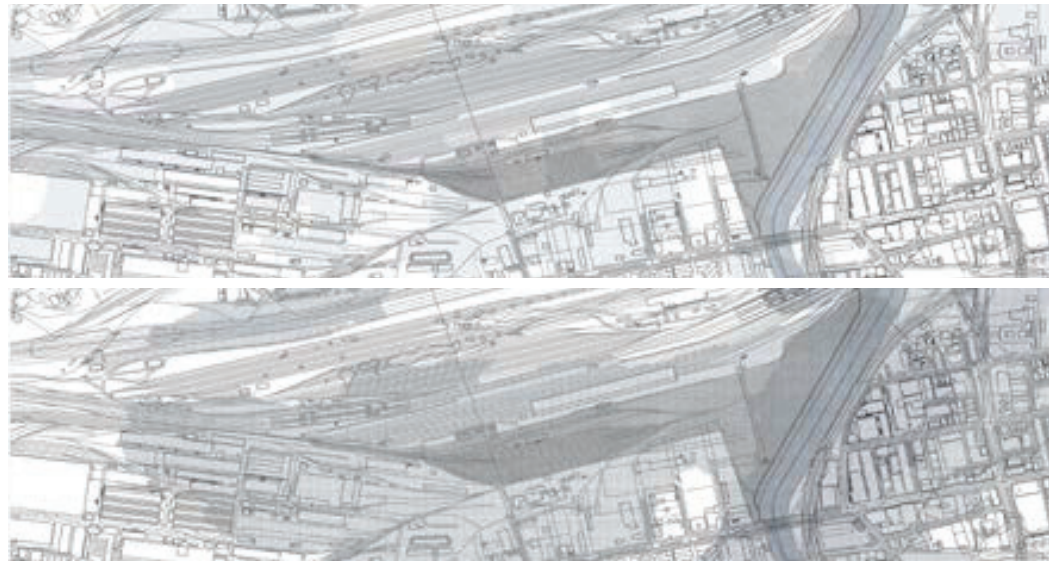
Moderate climatic conditions are illustrated in this diagram, indicating February as summers zenith and July as the coldest temperature.





**FIGURE 4.49 :**

(right) Hydrology studies overlaid and integrated into the siteplan of the constructed model.

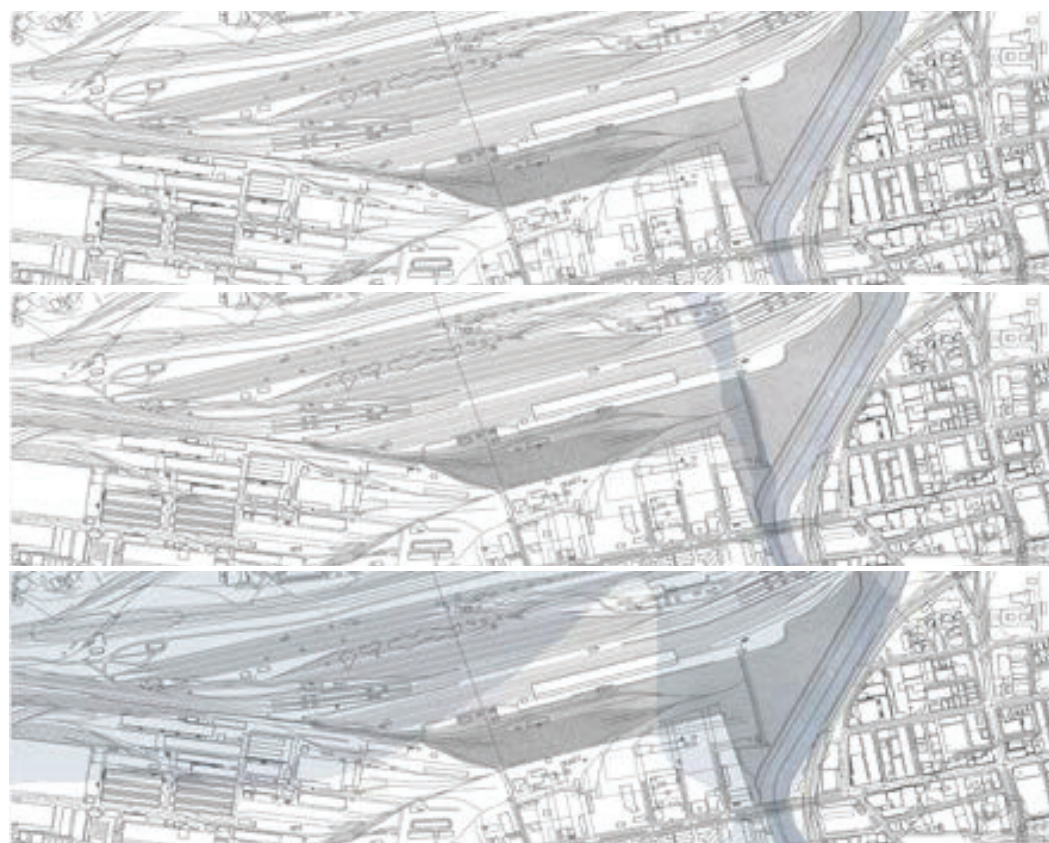


**FIGURE 2.48 :**

Predicted water distribution at a 4.7m rise in sea level initiated by a 2 degree rise in temperatures.

**FIGURE 4.47 :**

Predicted 1:50 and 1:100 year floodline danger zones



**FIGURE 4.44 :**

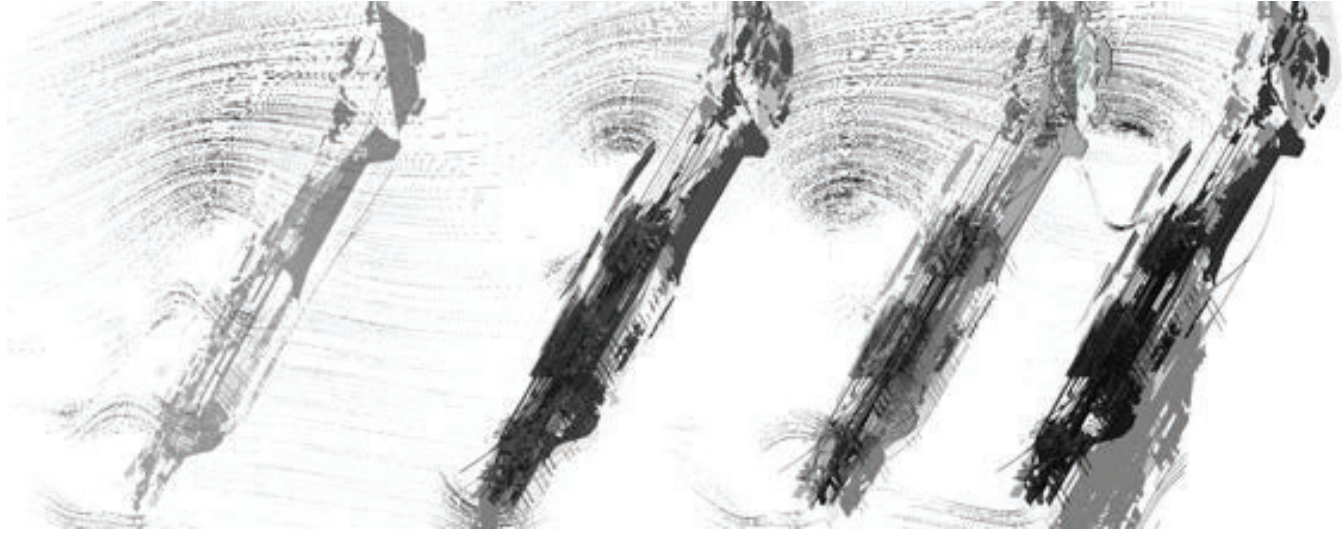
original estuarial flow (1858)

**FIGURE 4.45 :**

estuarial flow (1882)

**FIGURE 4.46 :**

Current day Salt River Channel



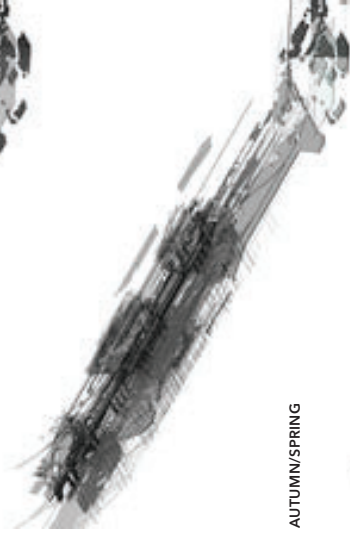
WIND

FIGURE 4.50 :

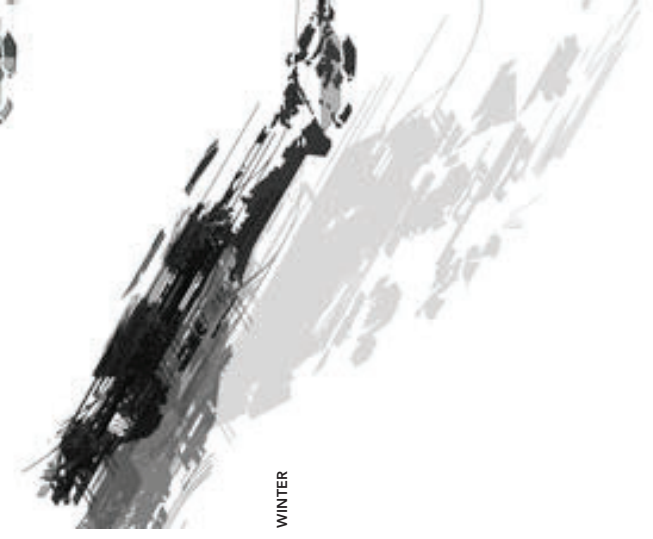
A wind study diagram of the garden infrastructure indicating three seasonal renditions each measured at, 8:am , midday and 4:pm



SUMMER



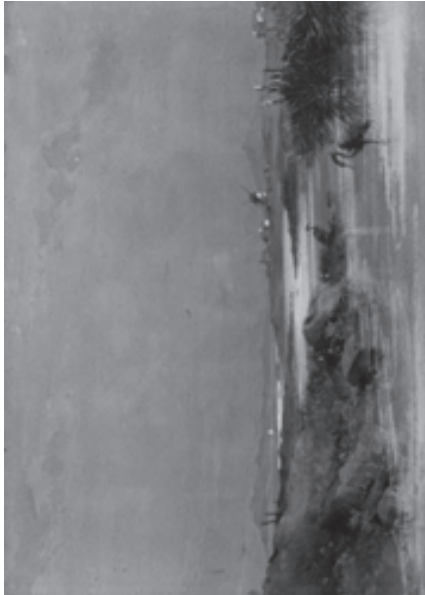
AUTUMN/SPRING



WINTER

FIGURE 4.51 :

A solar study diagram of the garden infrastructure indicating three seasonal renditions each measured at, 8:am , midday and 4:pm

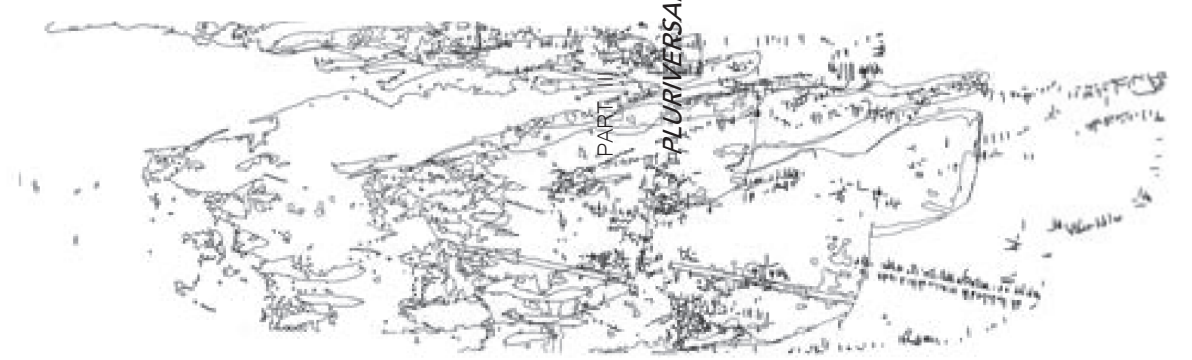


**FIGURE 4.51:**

The original Salt River estuary in one of its many diverse patterns of flow model.

Infrastructure is not neutral, it is inherently political as it reflects dominant cultural beliefs. One can read the relation of power and inequality in its implicit biases and unintended consequences. As an infrastructural assertion, the garden, through its narrative and embodiment, aims to engage new approach that is socially, economically and environmentally just and reflects what is valued. Found in existing relations that can be used analogously to engage problems and move beyond accepted wisdom and imagine radically different configurations of people and recourses, bringing together many streams of knowledge as tools of critical inquiry.

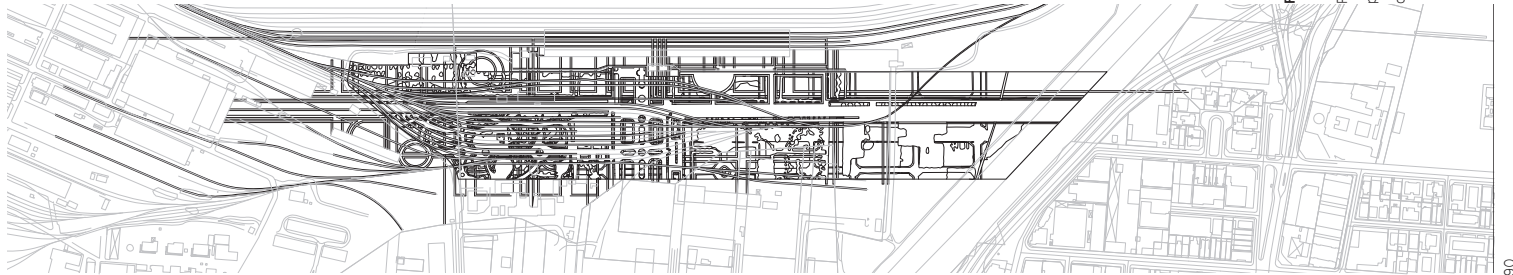
The infrastructure of the garden is formed inherently from non-hegemonic cultural values and questions, what would have to change socially to support it as an alternative landscape and experimental infrastructure capable of forging new relations. As an embodiment of a masterplan that does not problematise diversity and speaks to the relations of power being naturalised within this new assemblage. Engagement within this masterplan requires sensitivity towards its parameters.



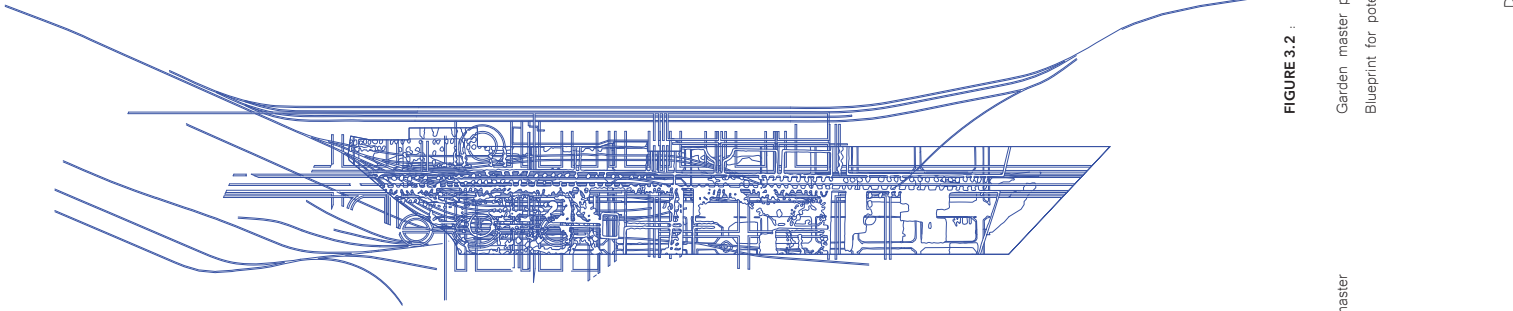
PART II

PLURIVERSAL PROJECTIONS

## DRAWING THE GARDEN, TRACING THE PLURIVERSE



**FIGURE 3.1 :**  
Projection of Garden master  
plan relating to grater  
context



**FIGURE 3.2 :**  
Garden master plan -  
Blueprint for potential growth

The parallax narrative speculates the coming together of various parts in stereoscopic moments of tension, posing a space of question and interference relevant to the current mode of entropy. A proposition that subverts hegemonic cultural authority through displacement of its abstract and physical manifestations has emerged as a counter argument to the accepted logic perpetuated through the rational production of knowledge. It constructed a space of epistemological and ontological questioning, discovering, in the process of engagement, alternative ways and methods of knowledge and cultural subjectivity production.

The Garden is established as an armature through which new knowledge and ideology may be disseminated. As a spatial embodiment of the philosophies and principals produced by the parallax drawing machine, it initiates a series of iterative processes working toward the definition of new ways and understanding of being.

The drawing of the garden through the parallax methodology, redefined it as a pluriversal entity. This garden is a resultant of its process, an infrastructure embedded with and aligned to the inherent knowledges, philosophies and approaches relevant to its cultural condition. Originally an enclosure, containing perceived uni-versal cultural 'truth', it is now defined as a boundless armature, heterotopic in nature and pluri-versal by definition. Through iterative tracing the garden becomes a knowledge repository, an analogous infrastructural condensation of the future city it initiates.

## KNOWLEDGE STRUCTURES IN THE GARDEN

This entropic parallax space finds its programmatic counterpart through its spatial delineations. As a space of epistemological and ontological questioning, and discovery of alternative ways and methods of knowledge and cultural subjectivity production, manifested through the projection of diverse epistemic traditions, it aligns itself with Achille Mbembe's notion of the Pluriversity<sup>1</sup>,

A pluriversity is not merely the extension throughout the world of a Eurocentric model presumed to be universal and now being reproduced almost everywhere thanks to commercial internationalism. By pluriversity, many understand a process of knowledge production that is open to epistemic diversity. It is a process that does not necessarily abandon the notion of universal knowledge for humanity, but which embraces it via a horizontal strategy of openness to dialogue among different epistemic traditions. To decolonize the university is therefore to reform it with the aim of creating a less provincial and more open critical cosmopolitan pluralism – a task that involves the radical re-founding of our ways of thinking and a transcendence of our disciplinary divisions.<sup>2</sup>

Through the narrative of architectural embodiment the task of this dissertation is to disaggregate the formal structural language of pluriversity as a basis through which ampliative metaphysical knowledge is constructed in spatial terms.

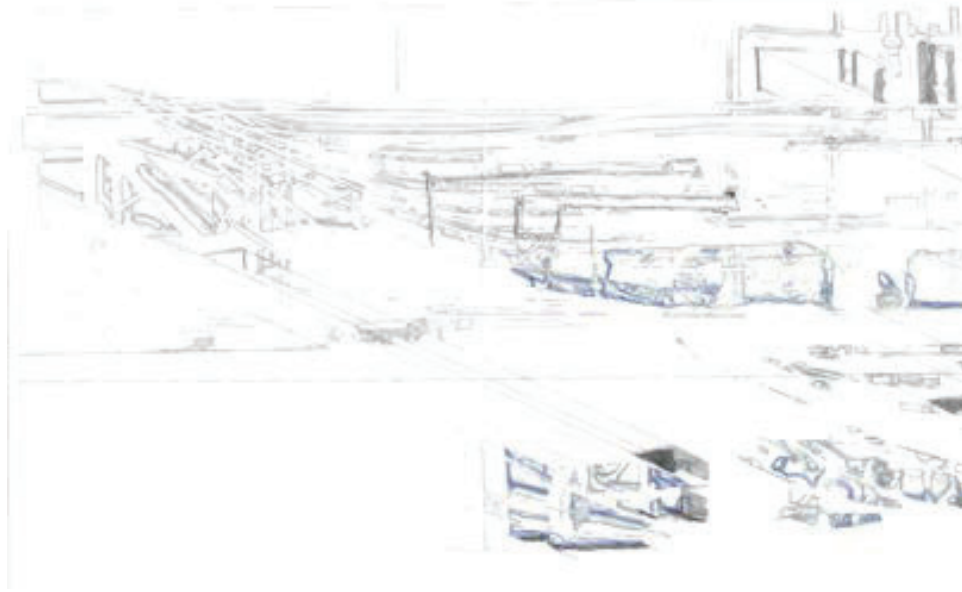
The identification of knowledge structures present in the garden is critical as these structures have the ability to initiate relational transference learning on a metaphysical level through the constructed landscape and its experiential relation to the body in space. It is important to clarify the methods and structures, initiating new knowledge, that this armature seeks to cultivate. The task at hand is to construct the basic metaphysical knowledge structures and through this structure initiate spatial definition.

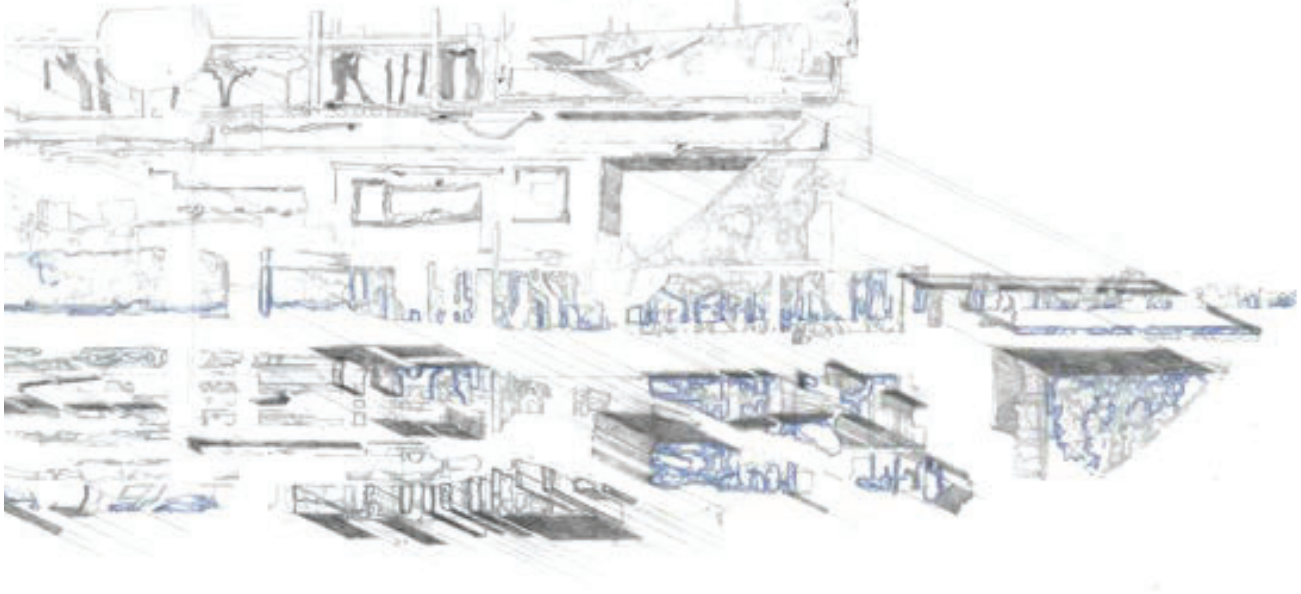
In his seminal work, 'The critique of pure reason', Kant defines the construction of metaphysical and philosophical knowledge in his conception of the Synthetic A Priori Knowledge structure.<sup>3</sup>

<sup>1</sup>Mbembe, A.(2016)

<sup>2</sup>Ibid.(2016)

<sup>3</sup>Kant, I. Pluhar, S.(1999)





**FIGURE 3.3 :**

Knowledge in the garden

**FIGURE 3.4 :**

Metaphysical Knowledge production diagramme relating to Kants' notion of Synthetic A-Priori Knowledge.

Whilst trying to understand the construction of knowledge on a fundamental level, he goes about arranging knowledge into two categories, A priori Knowledge and Empirical Knowledge.<sup>4</sup>

A priori Knowledge is defined as a mode of knowledge that is true by definition, truth justified without appealing to the senses. It is a fundamental truth, necessary, not contingent, not accidental, a universal truth regardless of place and time.

Empirical Knowledge is constructed as justified by the appeal to the senses. This knowledge is constructed via observable and scientific methods justified by our senses, it relies on experimentation and is not necessarily universal.

The constructs of A Priori and Synthetic knowledge are complemented by another dialectic, that of Analytic and Synthetic Judgment where;

Analytic Judgment regard analytic truths as truths by definition where the consent of the predicate is contained in the consent of the judgments subject, and;

Synthetic Judgment takes the concept of the subject and connects an new concept. Synthetic Judgments are not true by definition but ampliative as it adds another concept not contained within the judgments subject<sup>5</sup>, refer to diagram in Figure 3.4, for clarification.

In conclusion, all Analytic Judgments are A Priori because if they are analytic they are true by definition and so it is given that all Synthetic Judgment is Empirical for it depends on experience and the senses, and provides more than just the definition of the consents they involve.

Thinking only in this dialectic manner constructs missed opportunity for the production of new modes of knowledge. Kant concludes that a Synthetic A-Priori Knowledge defines metaphysical knowledge in its most dynamic form, as it is constructed as a means to, not only discover truths that are necessary and universal but extend our knowledge beyond definitional truth.<sup>6</sup> This theory constructs knowledge as ampliative, relating to the intention of the projected notion of parallax in the garden. It constructs a guide and relational logic to be investigated spatially as thresholds of knowledge, initiating epistemological shifts in the theory of knowledge and ontological shifts in its nature of being within a context and cultural landscape. On a metaphysical level the parallax argument extends to the knowledge of a thing, being the 'thing' itself and in extension, when a change in the knowledge of the 'thing' is initiated, the 'thing' in itself is inherently altered.

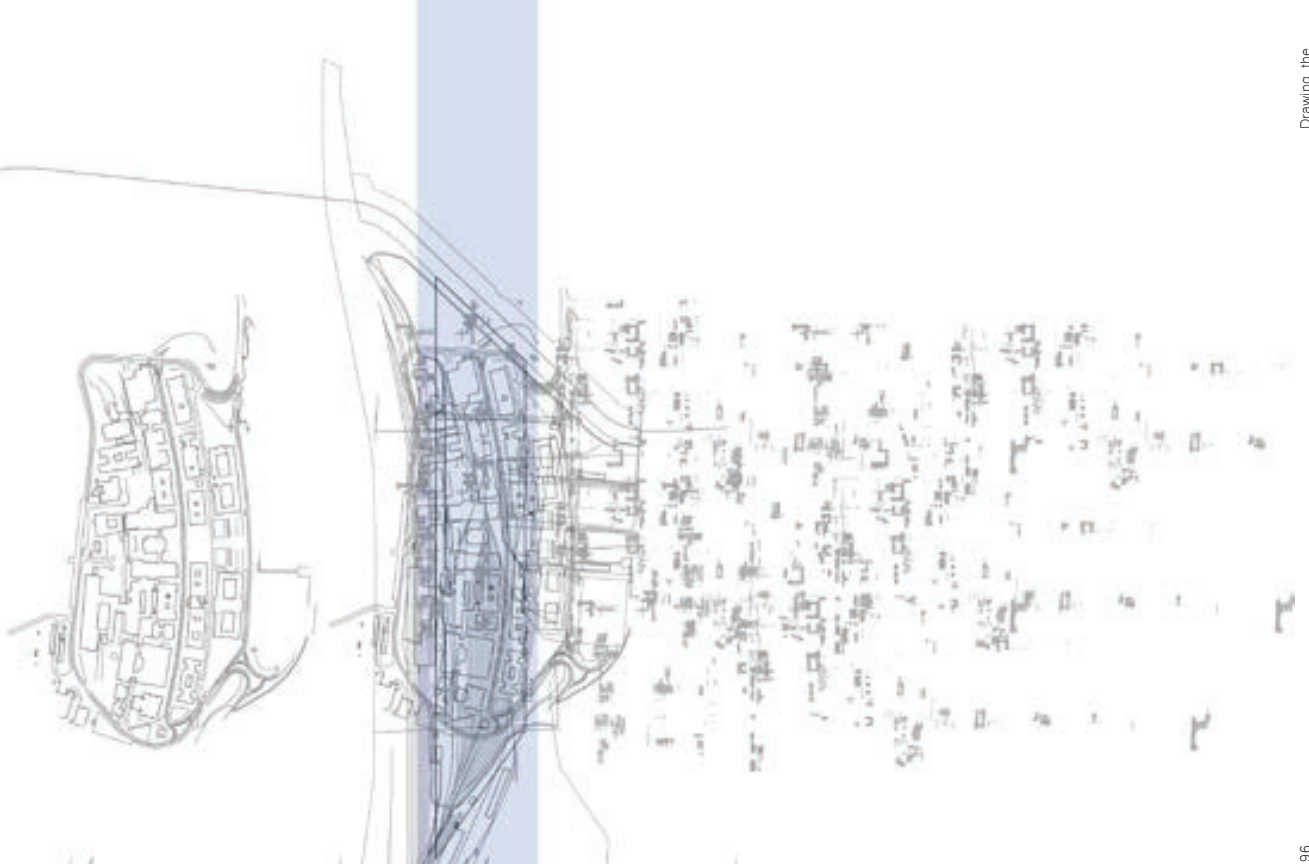
While the structures of Universal knowledge was conceptualized, so to in a simultaneous process was its antithesis brought to life. Much like the narrative of the garden, so too the narrative of knowledge has diversified and multiplied and has been brought to consciousness as it exists in the abstract space of cultural thought, in need of embodiment.

<sup>4</sup>Kant, I. Pluhar, S.(1999)

<sup>5</sup>Ibid.(1999)

<sup>6</sup>Ibid.(1999)

## DISSEMINATING THE PLURIVERSITY



This dissertation argues that the construction of the Universal knowledge, in its metaphysical shadow, initiated the conceptualization of Pluriversal Knowledge, its counter argument.

Through parallax the Garden has repositioned itself ideologically in a pluriversal configuration, reflected in the conditions of its enclosure and the measure of cultural 'containment' it facilitates. It is proposed that the method used to arrive at an embodiment of Pluriversal knowledge, should work through the Garden and its varying organizations.

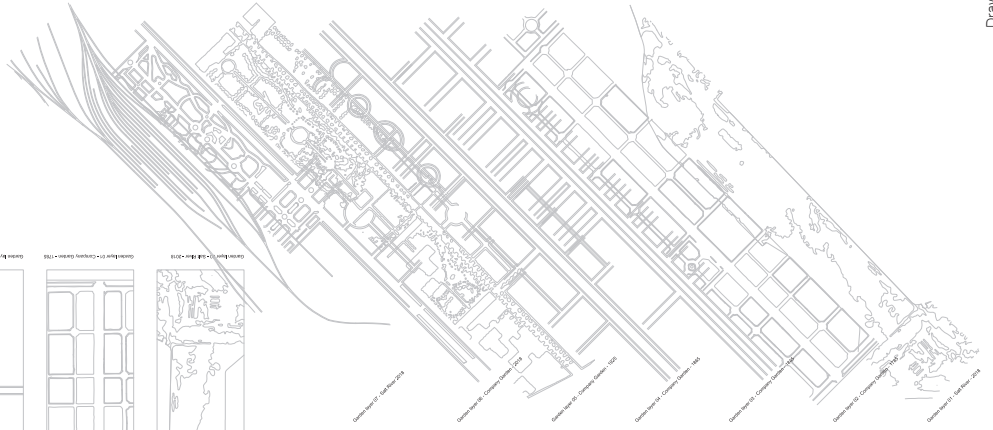
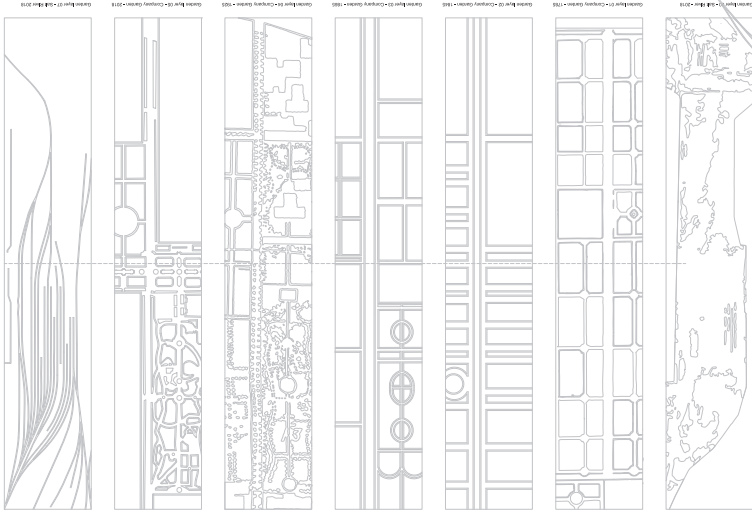
The architectural project navigates to the discovery and embodiment of a pluriversal institution through the dissemination of universal knowledge in the garden. The University of Cape Town provides a suitable institutional model of embodiment, and as such, becomes the representational model through which the Pluriversity of a similar parametric scale is constructed within the armature provided by the conceptualized garden.

A spatial Audit of the University of Cape Town<sup>7</sup> was conducted as means of research into the translation of Universal institutional orders and how they are transcribed in the hierarchies of structural and spatial embodiments. The following section continues the search for pluriversal embodiment through the process of disseminating the University of Cape Town, through the garden structure, in order to disaggregate its A Priori knowledge structures into usable fragments, acting as initiators in the design for potential spatial Synthetic A Priori knowledge growth of the Pluriversity.

**FIGURE 3.4 :**

University to pluriversity through the garden.

<sup>7</sup>Van Wyk,L (2018)



## THE GARDEN ARMATURE

In architectural terms the initiation of a change in knowledge is approached through a method of synthetic juxtaposition, where spatial embodiments and engagement through synthetic knowledge avenues are prioritized and become the material from which structure is approached as a living archive of pluriversal knowledge.

In the Garden knowledge is staged in three structural hierarchies that come together in spatial and architectural terms;

- 1\_ Epistemological shifts are staged in the disaggregation of A-Priory Knowledge in the horizontal plane as disciplinary fragments.
  - 2\_ Ontological shifts occur in a vertical arrangement as inter-disciplinary connections.
  - 3\_ Metaphysical shifts in knowledge occupy the diagonal arrangement of space, as ampliative trans-disciplinary engagements.
- The garden acts as an ideological ghost, mitigating and augmenting the model of the University, a physical embodiment of universal knowledge, as it is translated and transcribed into pluriversal categories.

The garden constructs the initial spatial tension and dissonance in the landscape, providing a space of questionable entropy, critical to the development of new ways of being and thinking. It provides a potential armature or blueprint within which the pluriversity grows organically. Layered in time, from past to present, it references the ideological narratives engaged as infrastructural embodiment.

The potential growth of the pluriversity is speculated to parallel that of the University of Cape Town. With a total of 34 965 participant across multiple thresholds of learning, the garden armature aims to mitigate and absorb the annual water consumption of 480 000kl, through its ecological narrative as a constructed wetland. In terms of energy consumption, 69 197 087kwh of energy is needed to sustain an institution of this scale and the garden must utilize its exposure to solar and wind energy as a method through which the required energy is produced.

As an armature with multiple implications in terms of ordering the primary infrastructural requirements for the pluriversal institution, the garden in the knowledge narrative exists as a space of tensioned contemplation.

See Appendix 03 - Pluriversity spatial narrative - JUCT spatial Audit - for the fully documented spatial audit and its transition through the gardens into fragments of the pluriversity

**FIGURE 3.5 :**

7 garden armatures layered into site.

**FIGURE 3.6 :**

Graphic breakdown to areas required on site to sustain a Pluriversal Institution of similar scale as the University of Cape Town.

## ANAMORPHIC ASSEMBLAGE AREA STUDY

In terms of area requirements the University of Cape Town covers 378 614.65m<sup>2</sup> with a built footprint of 227168.79m<sup>2</sup> (60%) leaving 151 445.86 m<sup>2</sup> (40%) of the institution to recreation and open space. The University of Cape town is a total of 13% under the area specification required by government for an institution of its scale. The governmental area specifications require 430 599.79m<sup>2</sup> and this is considered the potential area of development for the Pluriversal institution.<sup>8</sup>

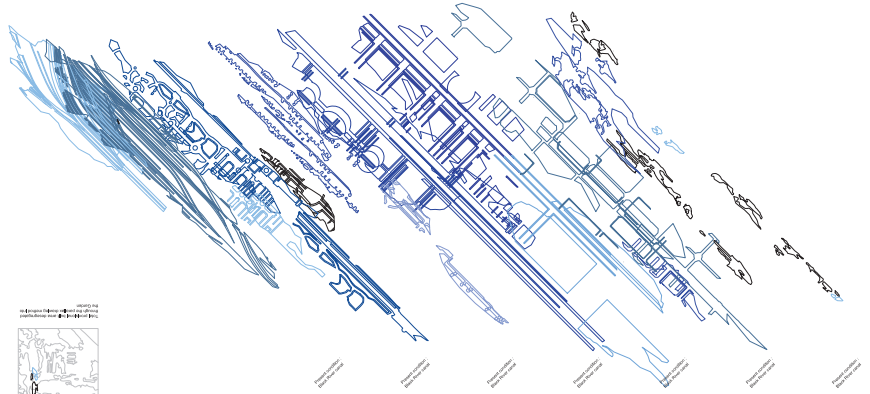
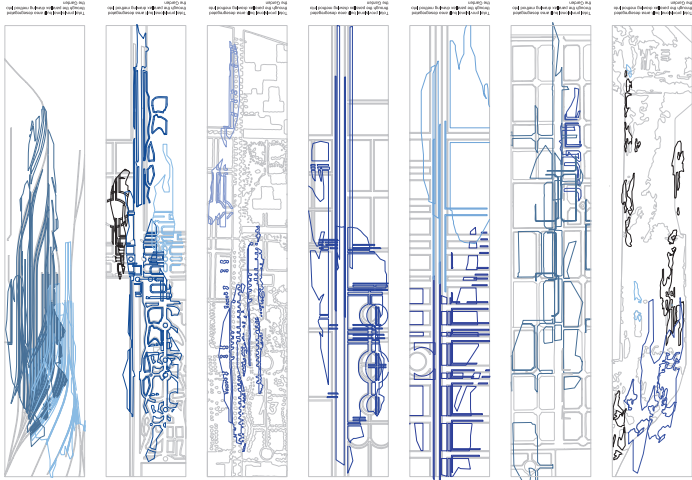
<sup>8</sup>Van Wyk,L (2018)

The 60/40% ratio as a spatial design parameter means that the pluriversity, with an erf size of 103474.68m<sup>2</sup> had to be multiplied. The 172239.91m<sup>2</sup> open space parameter was easily assimilated into the garden scapes, as the 7 garden layers together constitute a total of 173891.62m<sup>2</sup>, meeting the total recreational space required by government.

In terms of the requirements for potential built form, a total of 258 359.87m<sup>2</sup> is to be provided. A faculty area audit was done of the University of Cape Town , in an attempt to subvert the hierarchical delineations between spatial allocations, faculties are represented as formless entities, tracings of the abstract landscapes constructed in Part 1. Numeric values assigned by the University in terms of their perceived value to the production of universal knowledge where represented and the parallax drawing process was initiated as a methodological approach to the disaggregation of university faculty areas into the garden site. With the intention of further dismantling the universal structures embodied in their knowledge categories, 'faculty' areas where arranged vertically in relation to the various garden layers.

Administrative disciplines relate to the first garden layer, at the base of the site, constructed under the water table, to, in future be poetically flooded, as tide and river disintegrates administrative power. The second garden layer, relating to the Company Gardens layout of 1785, disintegrates the Faculty of Science, to be revised and recategorized as an embodiment of true Synthetic Knowledge subverting its culturally Westernized ideological position as A-Priority truth. Layer three relates to The Company Garden layout of 18++ and disseminates the Faculty of Commerce and Law as it is positioned on the urban plane and mediates between local and international trade. Layer four considers the Faculty of Health Sciences and its interaction with the Company Garden layout of 18 , situated centrally within the vertically construed landscape. The residential component forms quite an expansive layer, accommodating 1/3 of the pluriversity's attendants living requirements across the Garden layer relating to the Company gardens in 1920. Connected to layer six, the Company Gardens of 1820, as an abstraction of the institutional parkland which works at dissecting knowledge contained in the libraries and other knowledge repositories connected to the University. The final layer of interference gives reference to the found Salt River Garden and is geometrically ordered according to the disused railway tracks, found within is the area based fractures of the Faculty of Humanities and the Faculty of Engineering and the Built Environment.

The representational layout of the deconstructed area schedule demarcates the horizontal disintegration of faculties into fields of disciplinary potential. This initiates the systematic re-purposing of existing Synthetic A-priority knowledges and through abstract representational disintegration opens up potential areas for pluriversal expansion as the vertical overlapping of expanded disciplinary fields create new resonance through spatial dissonance.



**FIGURE 3.7 :**  
Graphic breakdown to areas required on site to sustain a pluriversal institution of similar scale as the University of Cape Town.

**FIGURE 3.8 :**  
Graphic breakdown to areas required on site to sustain a pluriversal institution of similar scale as the University of Cape Town.

**FIGURE 3.9 :**  
Graphic breakdown to areas required on site to sustain a pluriversal institution of similar scale as the University of Cape Town.



FIGURE 3.10 :

Graphic breakdown of potential areas of growth between various knowledge fields in accordance with the UCT spatial audit.

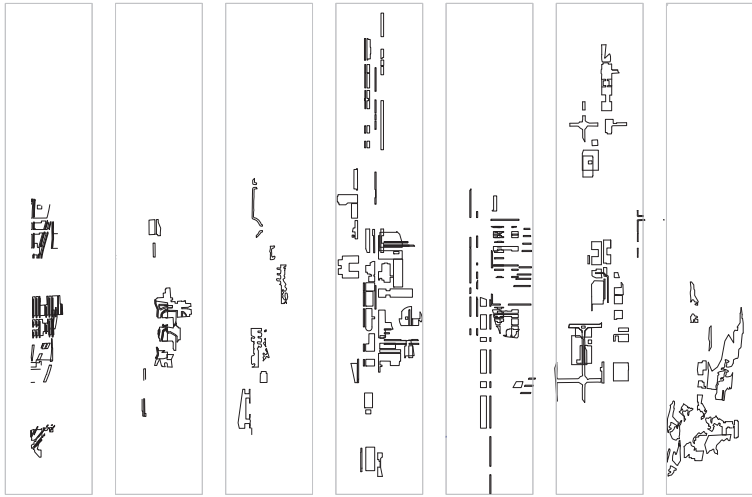


FIGURE 3.11 :

Garden armature with layered potential areas of growth.



See Appendix 01 - Video 06 - Programmatic bricolagee



## PROGRAMMATIC BRICOLAGE

The anamorphic assemblage<sup>9</sup> worked at collecting Universal categories, by splitting and fitting them into revised groupings and newly represented orders of built space of pluriversal potential. The programmatic bricolage<sup>10</sup> works within another mode of parallax knowledge, one of construction or creation from a diverse range of available things.

As a more direct embodiment, in structural and spatial terms, of the mode in which Universal knowledge is produced, an audit relating to faculty and departmental built form was conducted and similarly disintegrated into the Pluriversal Garden. Embodied in the representational constructions of built form one finds the rules of ideological engagement, much like the narratives that where read in the garden maps by the parallax drawing machine. These organizational hierarchies contained within the drawings of buildings become the reactionary material, the programmatic fragments that initiate growth of the pluriversity.

The building plans are primarily disaggregated through the restructured area schedule, an indirect reaction to the various garden geometries is initiated.

Epistemologically dispersed spatial embodiments form the initial inhabitants of the pluriversal garden, as disseminated programmatic armatures. The established ruins of Universal hegemony engage the spatial tensions in the garden, initiating, from a point of disseminated A-Priority knowledge, the amplifications of its pluriversal capacity. The vertical arrangements of programmatic fragments exposed to the pluriversal landscape become a means of assimilation and points of condensation. Hierarchy dissolves into a variation

of knowledge fragments and universal ruins become A-Priori catalysts to be inhabited organically. Spatial questions regarding the ruin and its inhabitation becomes critical as thresholds disintegrate and modes of enclosure and usable space are defined as stereoscopic moments.

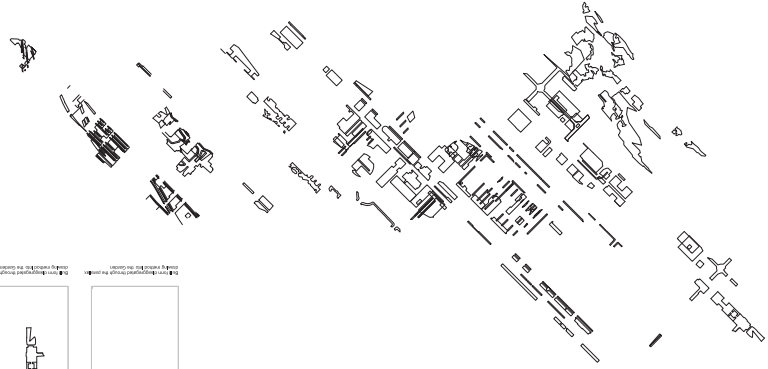
<sup>9</sup> Assemblage: (2018)  
<sup>10</sup> bricolage(2018)

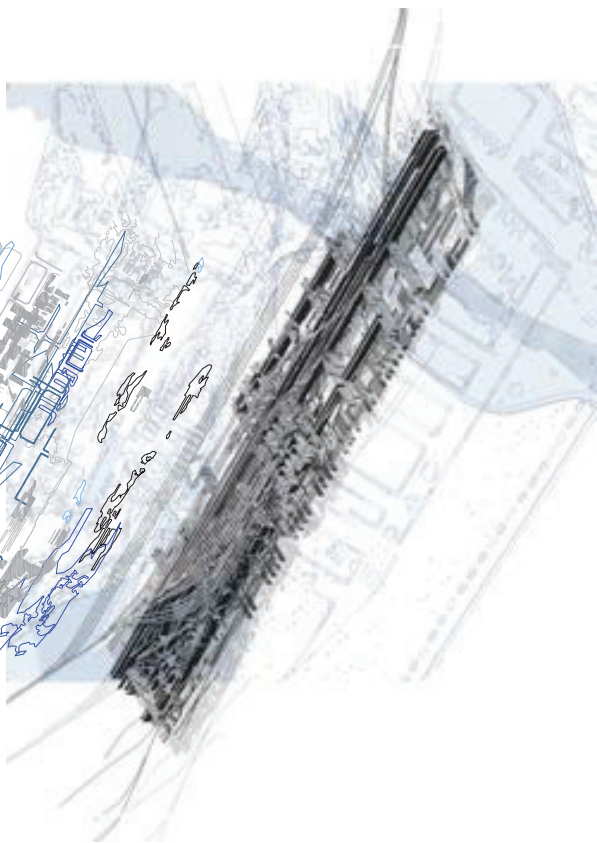
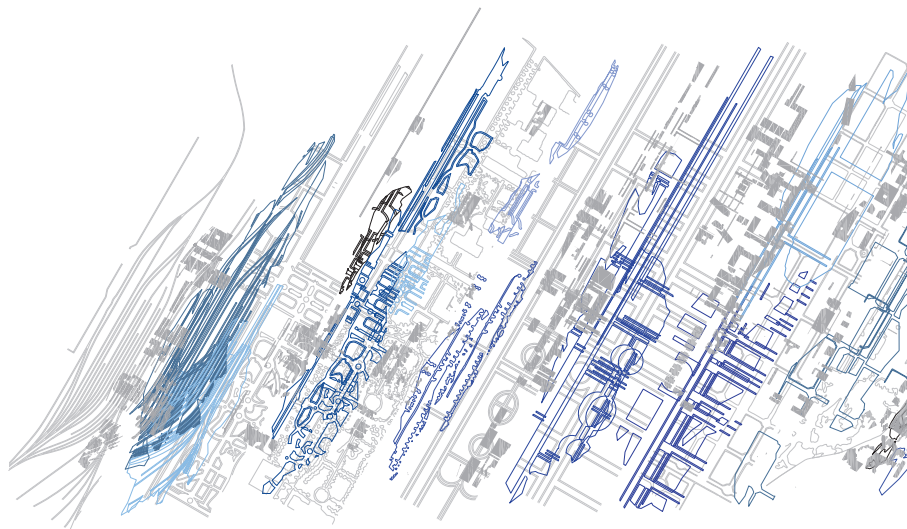
**FIGURE 3.12 :**

Catalytic fragments of universal knowledge disaggregated as fragments of built form into the garden relating to its various layers and areas of potential growth

**FIGURE 3.13 :**

Building fragments in vertical relation.





## FABRICATING PHANTOGRAMS

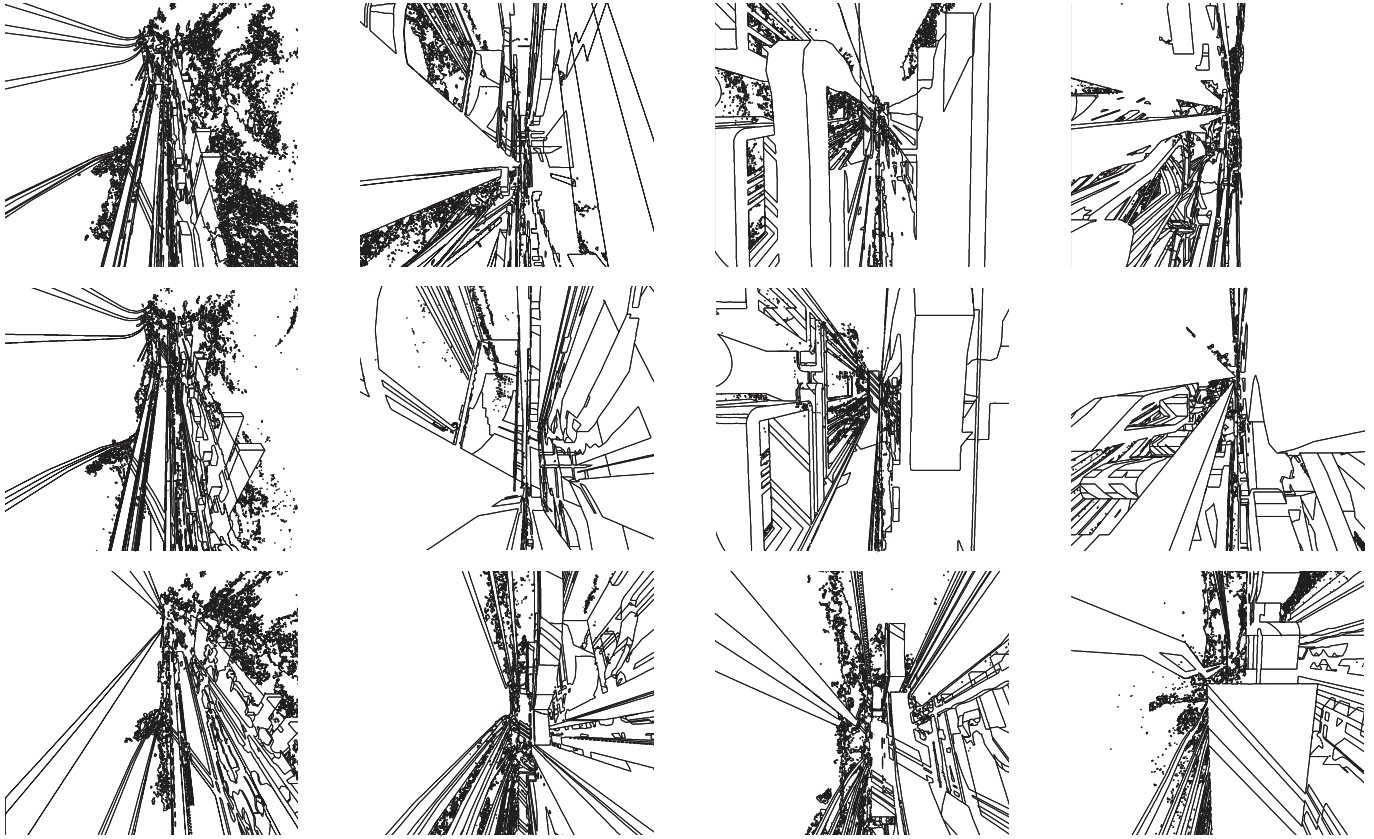
This section considers the internal spatial orders found in the pluriversal parallax garden, constructed of potentials and fragments of reality. The phantogram works at constructing perceived 3-dimensional space from 2-dimensional distortions, an appropriate method to view the garden, built via the methodological accretion of abstract embodiments in the form of two dimensional drawings. The phantogram constructs the spatial narrative of movement through the drawing site and aims to define the parallax spatiality as one of multiplication. Steven Holl holds that:

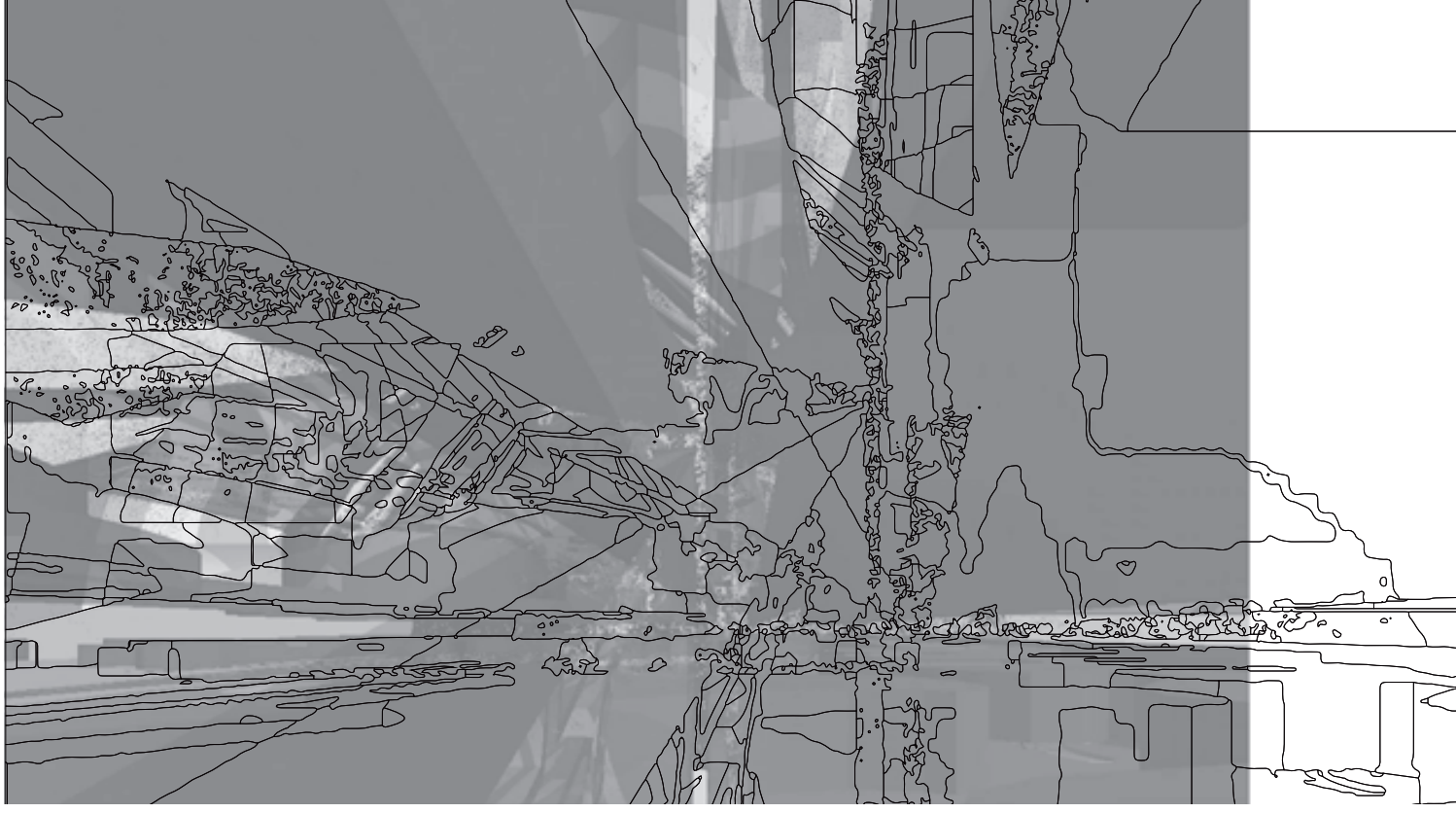
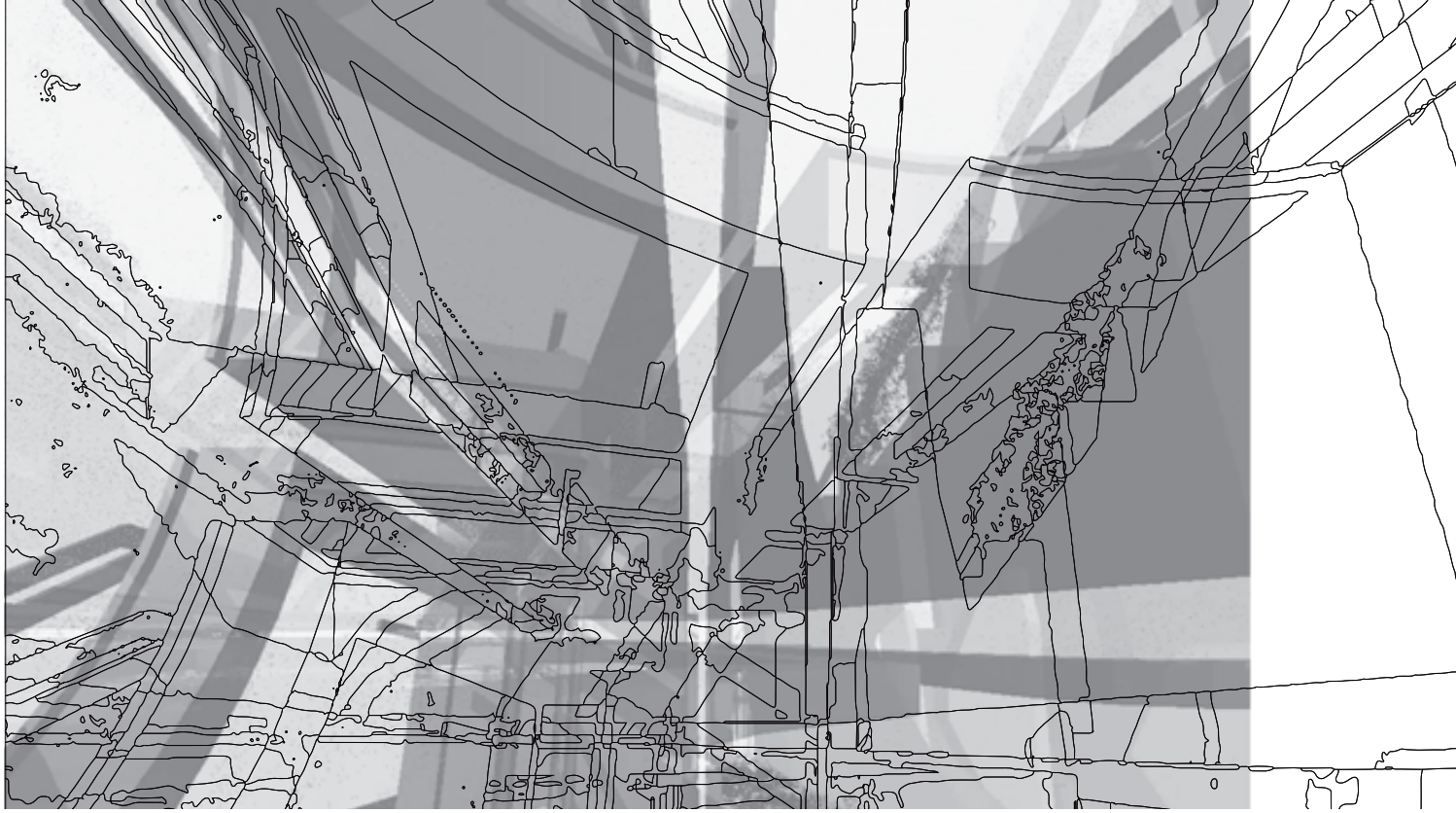
We are not calling for a new disordered architecture to match the disorder of culture: this would only affirm the chaotic. Rather we propose experiments in search of new orders, projections of new relationships. We do not wish to transpose our study into a system or method. The energy inherent in opening up relationships presents us with a continuity of ordering that compels reflection.

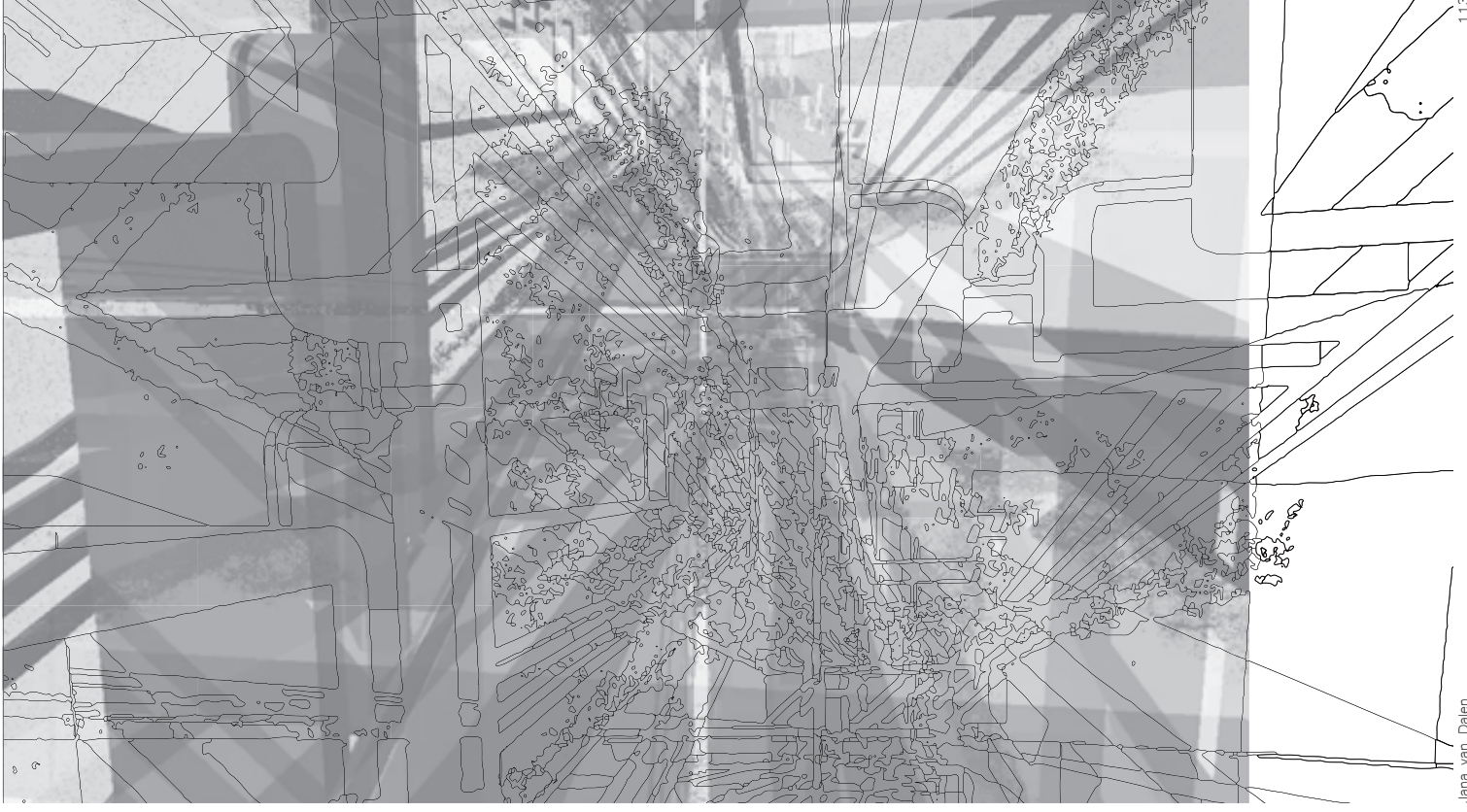
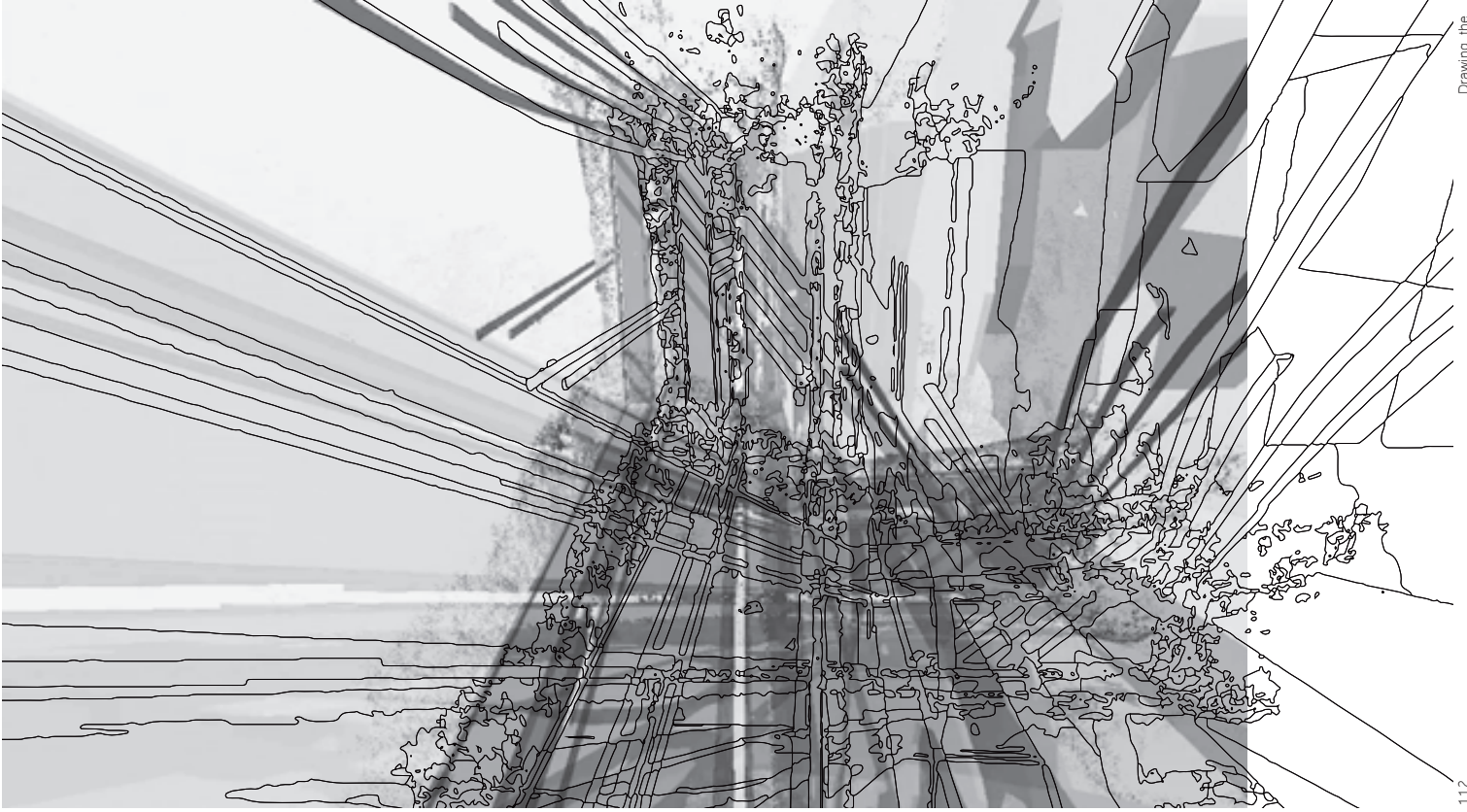
New spatial orders become prevalent in the parallax garden as knowledge thresholds pose questions around the quasi-technical/spatial ideas that can be derived through stereoscopic engagements and reflections. As ideas manifest in model form the spatial implications of stereoscopic dissonance is constructed as a perpetuated relational narrative through multiple scales.

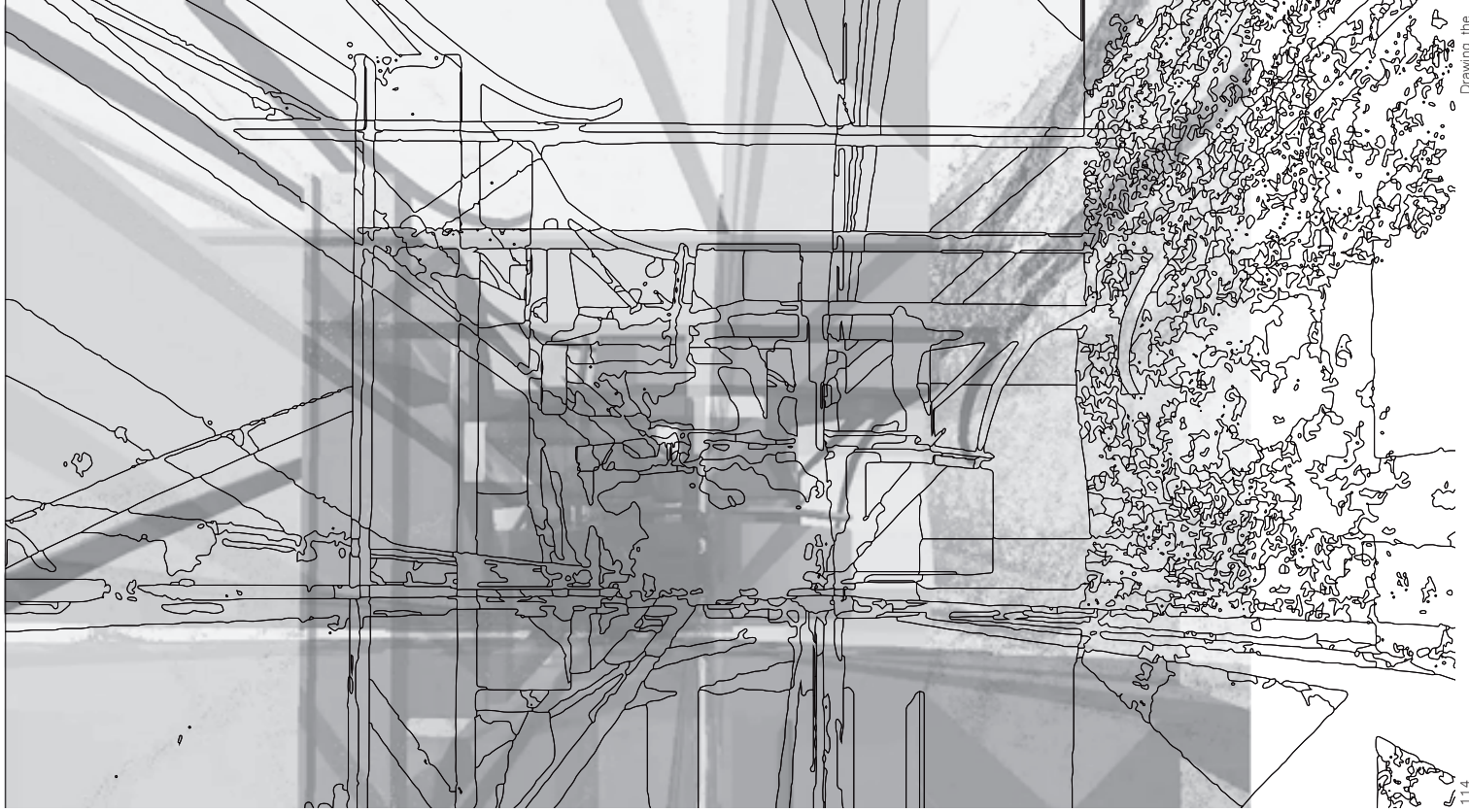
As an interpretation of the conception of parallax in spatial terms, Steven Holl holds that parallax is experienced in a mode of movement; the body moving through space and its interactions with the unfolding of time. It is constructed as one crosses through the overlapping of perspectival space and is constructed as the spatial connection between the body and architecture. It is the sequential experience of crossing through space that constructs our faculty of judgment. Our bodily engagement mediating between long and short perspective, light and dark, deep and shallow, open and closed rhythms of geometry the constructs the notation of architectural space.<sup>2</sup>

**FIGURE 3.15 :**  
Video stills of varying spatial manifestation of the same point in time across multiple garden planes. Showing vertical, horizontal and diagonalspatial interrelations.  
See Appendix 01 – Video 04 – Stereopsis site walk through









**FIGURE 3.16 :**  
 (previous pages)  
 Video stills of varying spatial manifestation where the model space had been related and superimposed at a 90 degree angle, in order to perpetuate parallax space through multiple planes and define the parameters of enclosure and movement for consideration in design

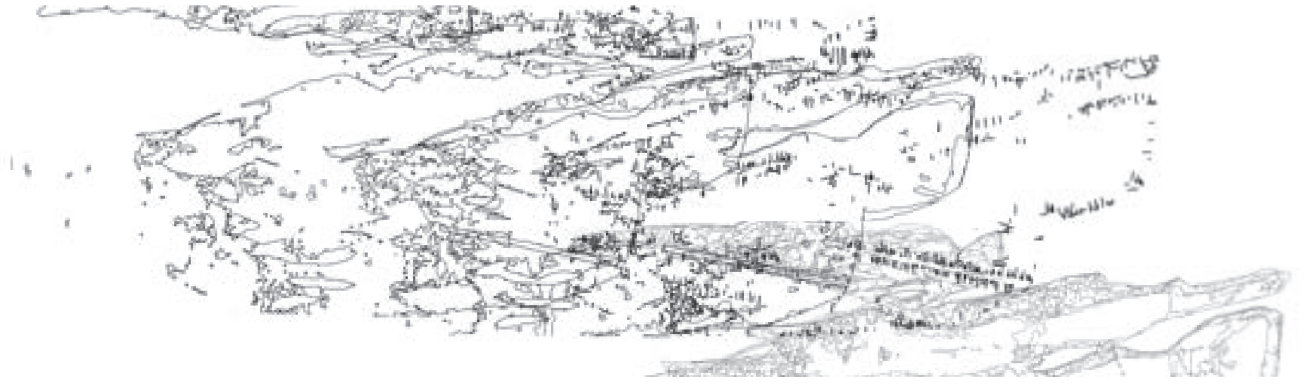
See Appendix 01 - Video 05 - Parallax spatiality

The parallax processing of the landscape distorts and re-frames the subjective experience. Movement of the body is essential to the reading and the construction of parallax space as an anamorphic projection of multiple perspectives and interstitials. As observed in the armature distortions studies conducted (figure 6.1 and 6.2), parallax is constructed in the tectonic fragmentation of structure through horizontal, vertical and oblique movement following the narrative of knowledge extrapolation. The study of spatial phantoms brings into context the various stereoscopic knowledge conditions as thresholds of transference, where categorized division between activities are dissolved into sea of reactions, which cannot be designed directly, but must be approached indirectly via the sensitive construction of the armature within which they are activated.

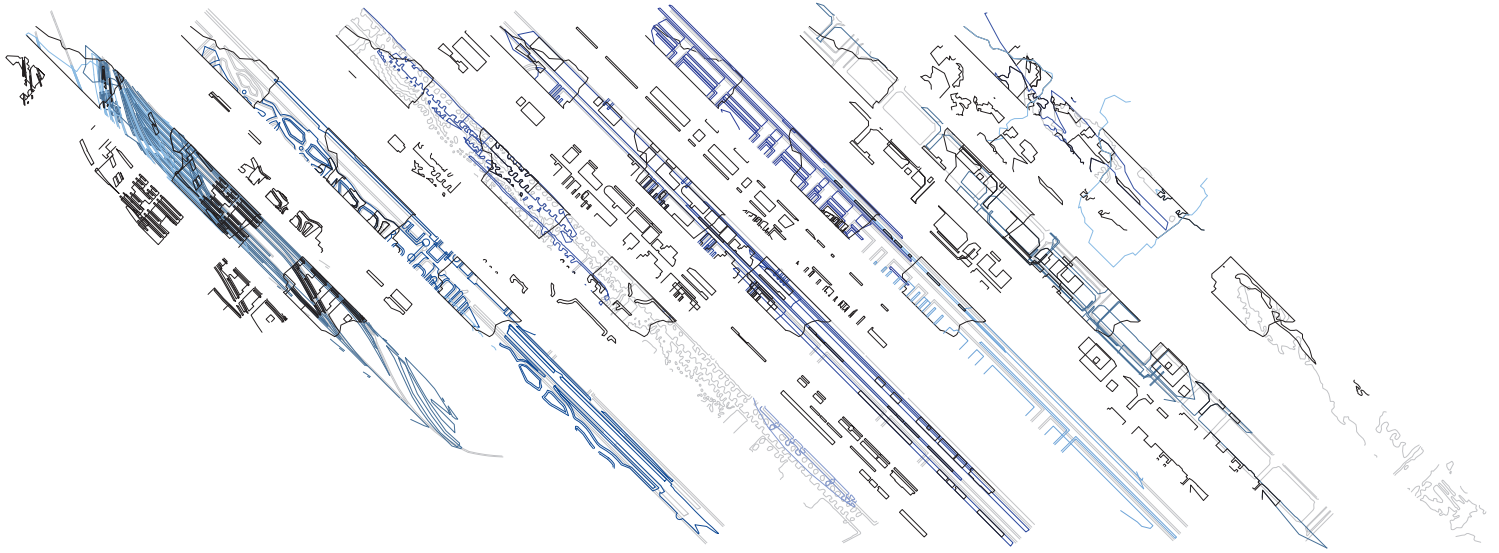
With the degree of complexity contained within the master plan strategy is considered, any architectural response must aim to solve the contradictions and dissonances on a local level. The fluidity of the notion of enclosure and territorial demarcation within the field condition is condensed in terms of spatial, structural and material architectural expression.

PART IV

*FABRICATING THE RUINED GARDEN*



## STEREOSCOPIC MOMENTS



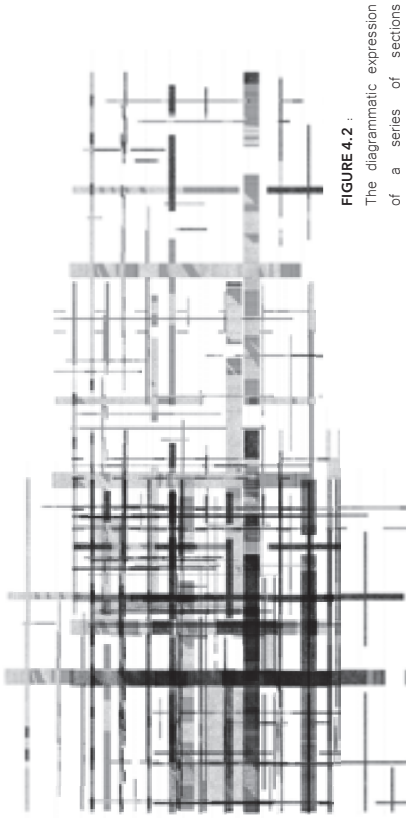
**FIGURE 4.1 :**  
The primary section of interest, taken through the revised and abstracted government avenue axis. Quadrant sampling, based on future flooding conditions are established along the section line, culminating in 3 areas of interest

In the narrative of the proposed pluriversal garden, and as an embedded proposition for an architectural project, an exploration of spatial configuration through means of the Valley section<sup>1</sup> is engaged. The section, following the abstract remnants of government avenue through time, reveals a reconstructed order, counter to the expected section that Geddes proposes as appropriate.

Along the section line, multiplied variations of spatial inhabitations are crossed, the lack of spatial constraint begged a randomized methodology in discerning which spaces should be engaged in architectural focus. Initiates on the section line as point of departure, the ecologists' quadrant methodology was conceived as an appropriate means of identification and three sites where deduced according to their stability in relation to future ocean rise and flooding prediction. The logic of the buildings found and expanded within the garden follow a similar logic to the garden and its re-appropriation and redefinition of the void space as a space of potential embodiment through the redefinition of the elements that formed it and the markings and fragments contained within it.

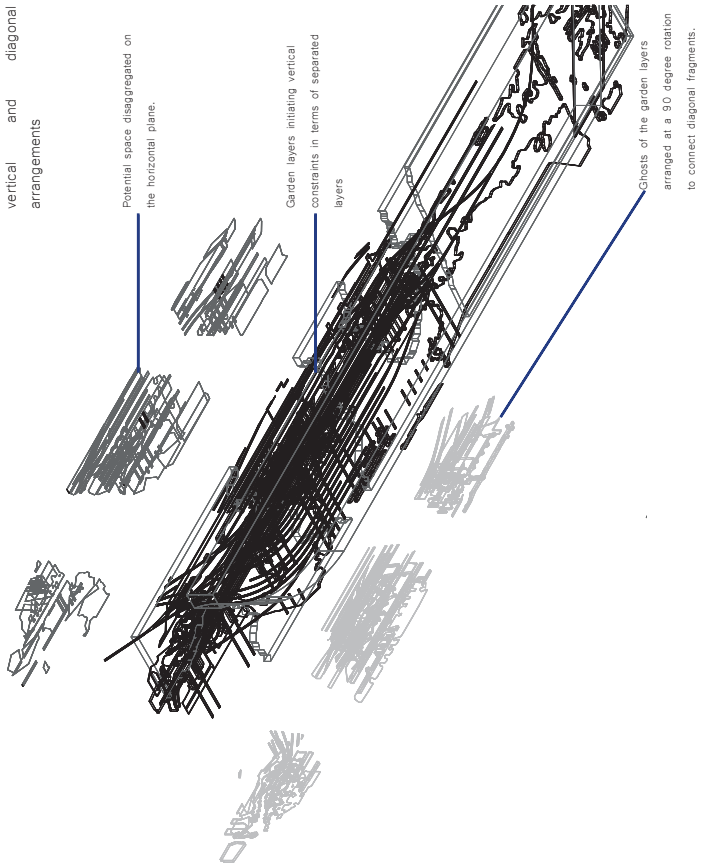
This language of interaction is constructed programmatically through the fragments disseminated throughout the garden landscape, initiating redefinition of the void and interstitial space.

<sup>1</sup> Geddes, P (1925) p288



**FIGURE 4.2 :**  
The diagrammatic expression of a series of sections taken through the areas of interest and superimposed to establish the mode of spatial demarcation in the horizontal and vertical arrangements of pluriversal space.

**FIGURE 4.3 :**  
A spatiality diagram of the elemental thresholds established in horizontal, vertical and diagonal arrangements

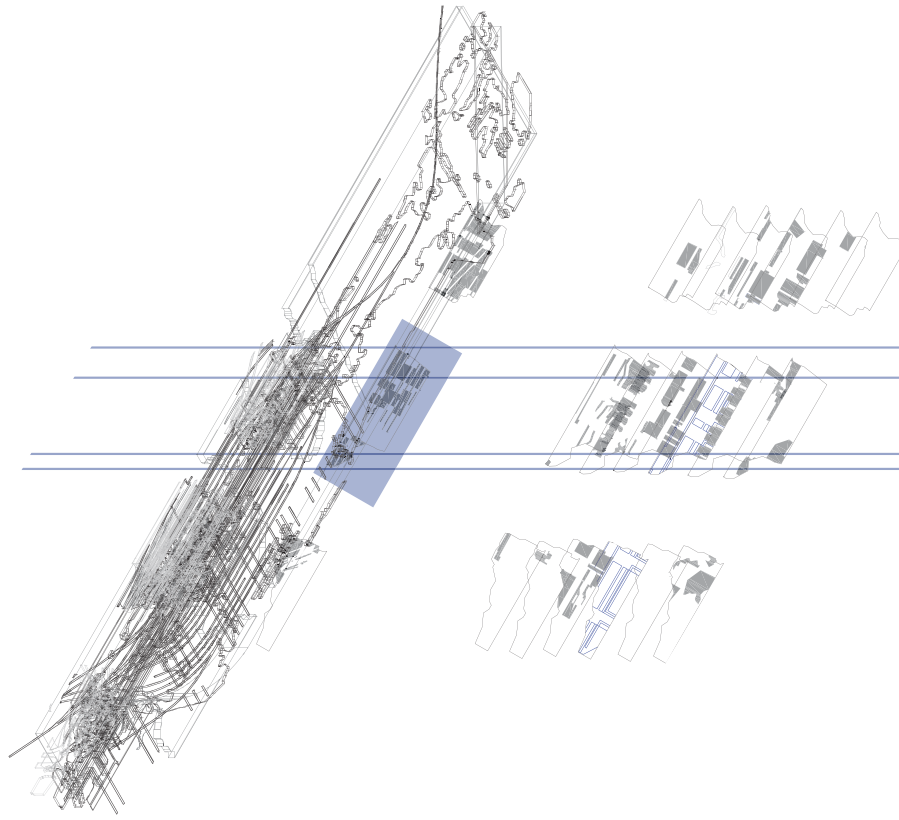
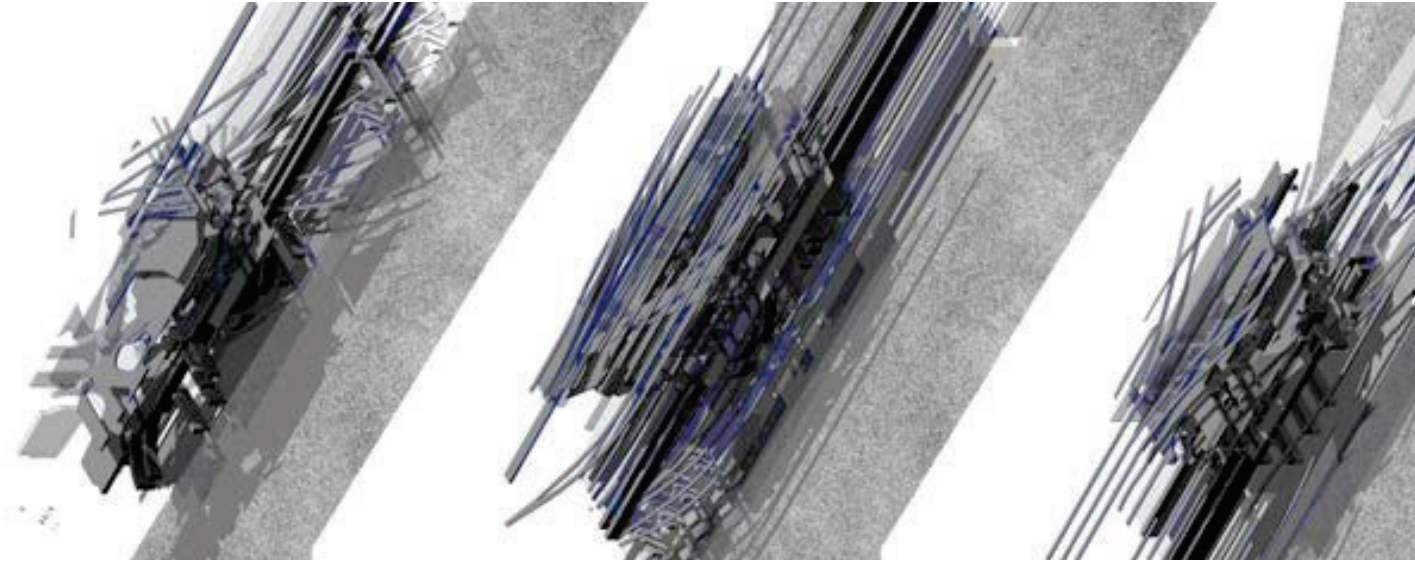


See Appendix 04  
-Programmatic Promulgations.  
A clarification of buildings and their disaggregated forms, relating to the section of investigation. (Note the original building plans of all the buildings listed have been acquired and are being processed according to the diagrammatic spatial breakdown supplied)

The structural geometry found within the sections of interest, fragment and distorts between various erarchical orders in tention,the predominant structural hierarchy being that of the garden layers,concretised and read as an element of stereotomic quality,ambiguously suspended in tention. The mode of interaction between various layers in the garden consider a mechanism of multiplication and transference, where geometric structures and scales relevant to programmatic and fragmental hierarchies are transposed into an entropic play on compressive and tensile elements.

The spatial expressions of enclosure through architectural elemental thresholds of between floors and walls are constructed through parallax in relation to various modes of knowledge transference and accessibility.

The spatialised diagonal is integrated into the horizontal and verticle structure through the reorientation and extrapolation of the garden, structure as a means of connection and translation of spatial principals, the vertical disassembled enclosure is treated in the same way as the layered horizontal structure.



**FIGURE 4.4** :  
three quadrants of interest on  
the section line, isolated for  
further development.

**FIGURE 4.5** :  
Diagram indicating the locality  
of the built fragments from  
which the Psychogram collage,  
to follow, is constructed. This  
diagram also positions the  
space of interest, in a space  
of tension, between other  
quadrants.

## ASSEMBLING STEREOSCOPIC SPACE

### THE EMBODIED PSYCHOGRAM

In one sense the term psychogram embodies a composite psychological measurement which attempts to integrate various elements of a person's thought processes<sup>2</sup> often a diagram, denoting, "not the sum of elements but their interrelationship" as a way to reduce "complex happenings to a simple design which enables the individual to make his decision."<sup>3</sup>

The Psychogram of a built fragment within the selected space, initiating design exploration on a scale tangible to the body and inhabited by the mind.

### THE EMBODIED MATERIALITY

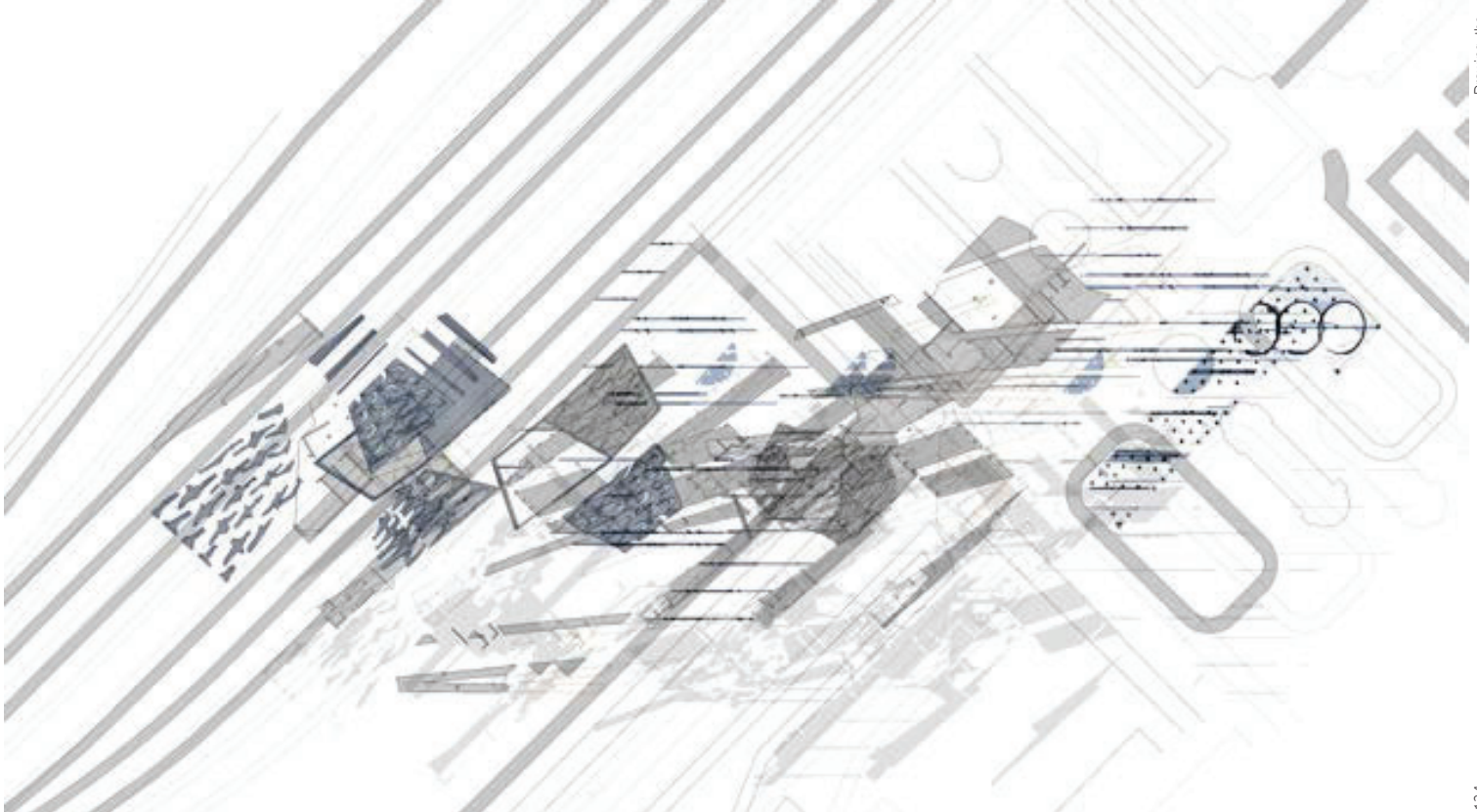
Theoretical, philosophical and ideologically abstract notions find their embodiment in material translation as a means of concretisation in the physical and tangible architectural translation.

A series of material studies and theorizations have become apparent through the embodiment of the parallax and garden ideology narrative throughout this document. Working from the garden, the reclaimed soil that fills the original estuarine garden is extracted systematically as the construction of the garden layers commences as extrapolation of the landscape through a composite concrete material, of various soil aggregates found as the original garden is uncovered. The stereotomic embodiment of the garden layers manifest the hierarchical order founded as the armature for a new city. Complimented and integrated into this stereotomic structure, lays a tensioned tectonic, manifest in the unresolved notions of enclosure and spatial demarcations for organic growth, indeterminacy and temporality. The suitable material armature follows a similar narrative of indeterminacy, as reworked metallic constructions give new hierarchy to the space between the seemingly suspended garden layers spatializing the ambiguities and indeterminacies of the entropic space.

<sup>2</sup>Psychogram (2018)

<sup>3</sup>Wolf, W (1950)

**FIGURE 4.6 :**  
Psychogram 01-Garden layer  
07.Fragments of the Kaplan  
an Centilvres building.



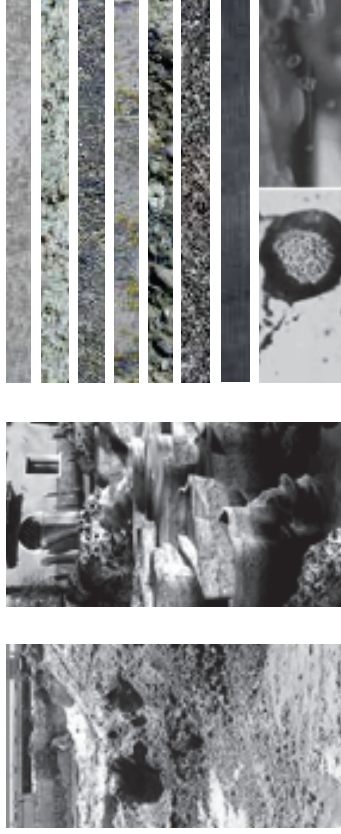
**FIGURE 4.7 :**

The prevalence of salt as an ephemeral condition at the coast initiated a study into its structural value. When removed from sea water through solar desalination, salt collected is used in the reconstruction of the estuarial landscape as a reactive substance in protocell materiality development



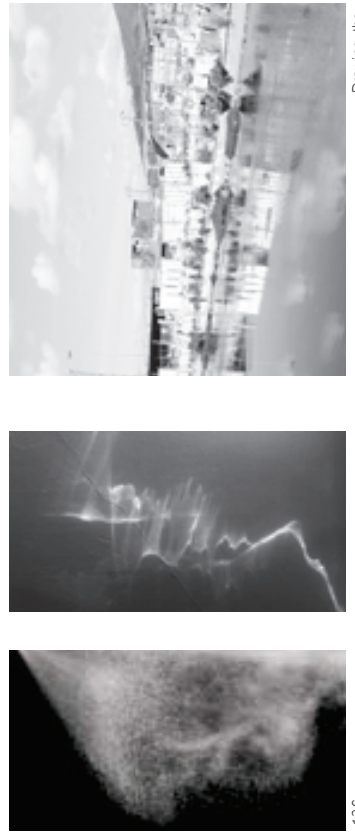
**FIGURE 4.8 :**

Excavation of CTICC extension site-example of layers of reclaimed land to be used in composite concrete, Protocell technology, a cultivated and calcified concrete base, proposing a new water garden, as sea levels rise.



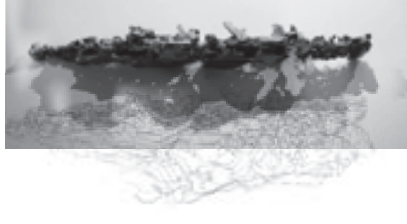
**FIGURE 4.9 :**

Water, as a fluid spatial element, manifests in many modes throughout the parallax garden embodying sensual aspects in its reflective, refractive and audible manifestations.



**FIGURE 4.10 :**

Abandoned industrial structures and an abundance of metal recycling yards contribute to the flexibility and malleability from its structural form to its constructed form and add to of the structural and material narrative narrated in the Pluriversity.



**FIGURE 4.11 :**

Material pluriversity and juxtaposition is found in BI-metallic technology, where alloys of varying conductive capacity are laminated and produce kinetic effects on exposure to heat. This material transition constructs the idea of enclosure in its most fluid form. Theorizing skin in a building with an ambiguous definition of enclosure must incorporate new ways of structuring the relationship between inside



## THE DROWNED GARDEN AND EPISTEMOLOGICAL DISSEMINATION

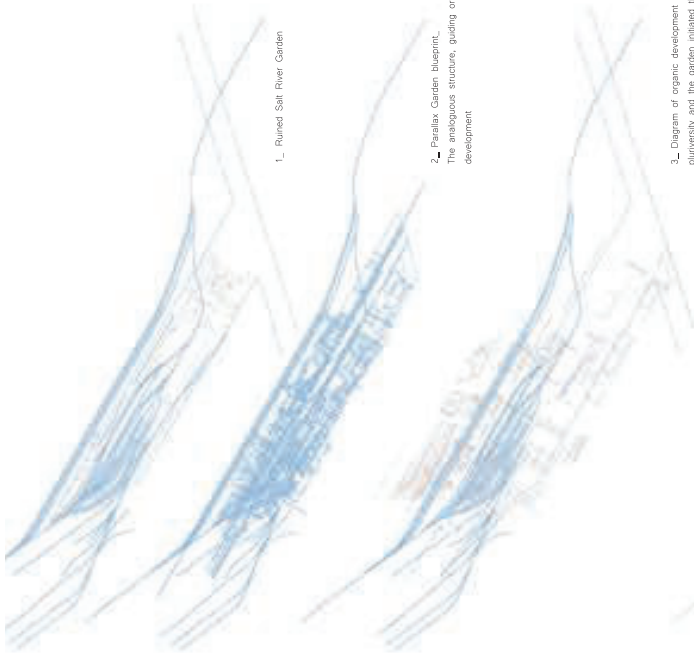
When considering the ephemeral conditions found in the Salt River site, elusive ephemera looks at the temporal and profane qualities of materials, some, perhaps lost to time, others, present but not assimilated. The material studies conducted aim to concretise, in material form, the conceptual notion of ambiguity and transition.

Working within variations and effects of material properties observed in the site, speculations around these effects as material for consideration in the production of architectural manifestation are considered. Water as an illusive material constructs and deconstructs the narrative of the garden over time. In memorial of its past tensions and future embodiments, the parallel garden narrative is epistemologically and ontologically extended as an incubator of metaphysical knowledge and heterotopic ideological embodiment. Its natural and urban narrative is also found in a state of tension where the search for knowledge produce the structural and metaphysical logic of the proposed new town.

The life span of the garden as pluriversal infrastructure is post-cally tied to its natural and cultural existence, designed and constructed with full awareness of its predicted fate. The material pallet discussed in spatial terms in the previous section, provide the time line by which the garden and Pluriversity's physical structure is initiated, integrated and disseminated. Asserted diagrammatically in the attached drawing and materially in the study on infrastructural lifespans (see figure 4.12), the construction and metaphysical dissemination of the garden works within a time span reaching beyond the life of its infrastructural form and far into its disseminated future.

Somehow in Eden, after all this time,  
Does there still stand, like a city in ruins  
forsaken, doomed to slow decay,  
the failed garden?'

**FIGURE 4.12 :**  
Material and infrastructural  
time line.



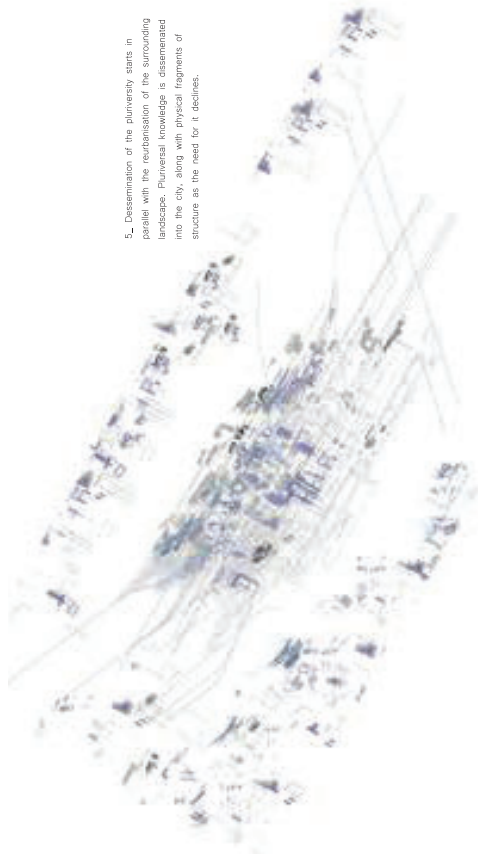
1\_ Ruined Salt River Garden

2\_ Parallax Garden blueprint,  
The analogous structure, guiding organic  
development



3\_ Diagram of organic development of the  
pluriversity and the garden initiated through the  
search for heterotopic knowledge. Construction  
Steel armatures as a temporal material with an  
evanescent lifespan as it can be reconfigured  
elementally and recycled materially, acting as the  
organic support for the various stereotomic garden  
layers.

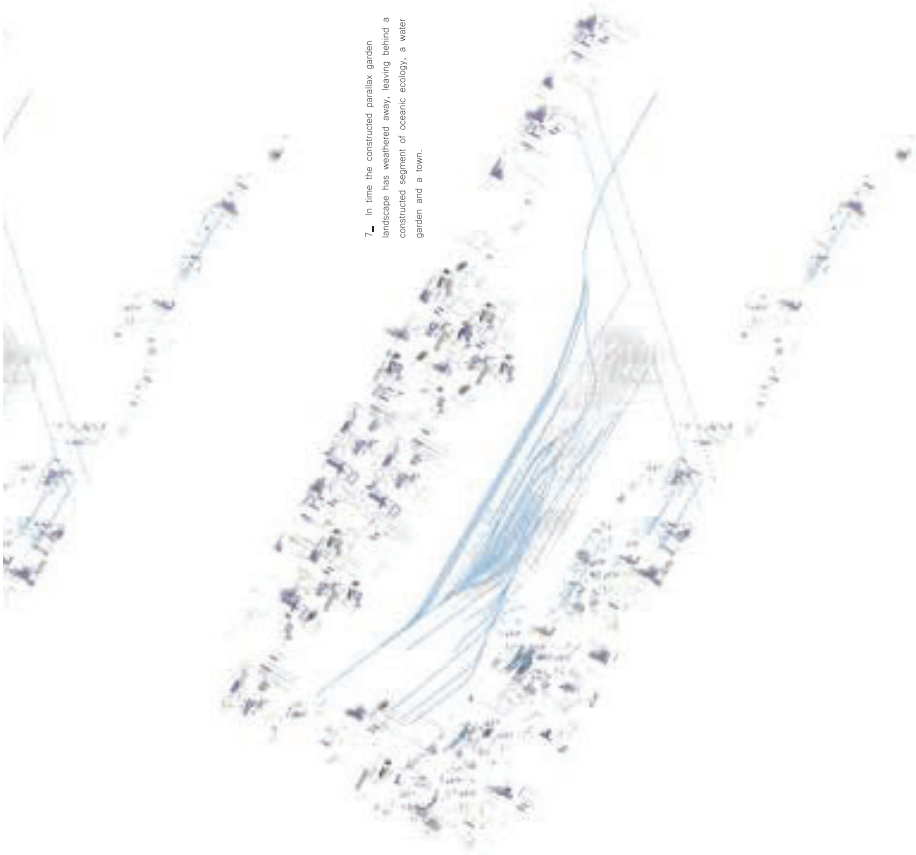
4\_ The Pluriversity Garden. Pluriversal knowledge  
is included and structured within the garden  
framework layers. Stereotomically cast in a  
composite concrete which slowly weathers and  
disintegrates through exposure to the elements.



5\_ Dissemination of the pluriversity starts in  
parallel with the reclamation of the surrounding  
landscape. Pluriversal knowledge is disseminated  
into the city, along with physical fragments of  
structure as the need for it declines.



6\_ With the dissemination of the Pluriversity, the  
Garden's mature is revealed once more as a  
space of public culture and ecological diversity for  
the newly founded city. The fragments and gradual  
weathering of the aggregate concrete elements  
feed a process of situational evolution, as protocols  
technology, recombination with salt water and  
material impurities (weathered concrete and soil  
particles) start the process of gradual calcification  
of the estuarine floor. A necessary provision in the  
life cycle of the estuary as salt water impedes  
and in future is reestablished by a marine based  
ecology.



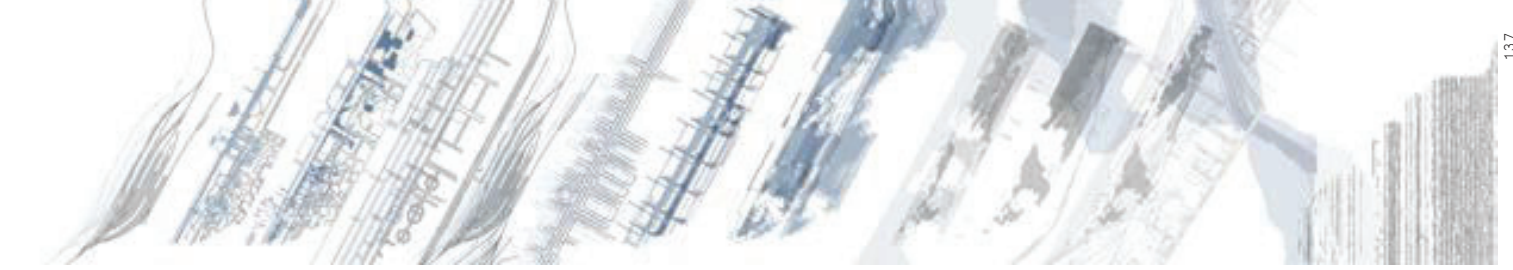
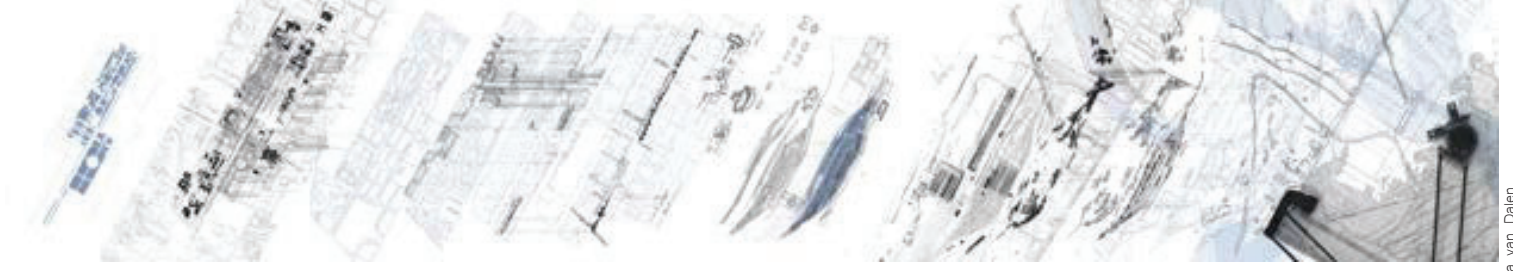
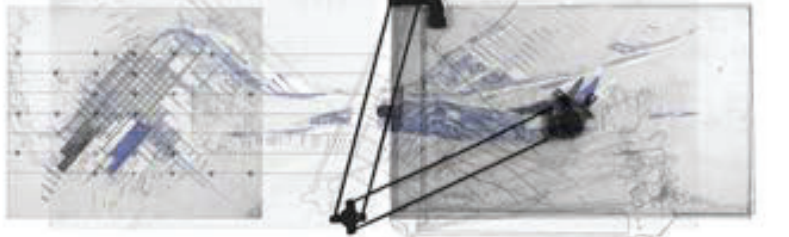
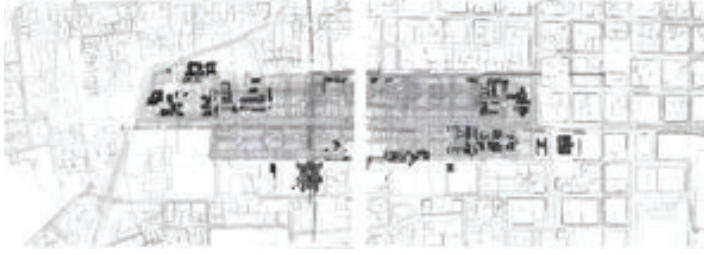
7. In time the constructed parallax garden landscape has weathered away, leaving behind a constructed segment of oceanic ecology, a water garden and a town.

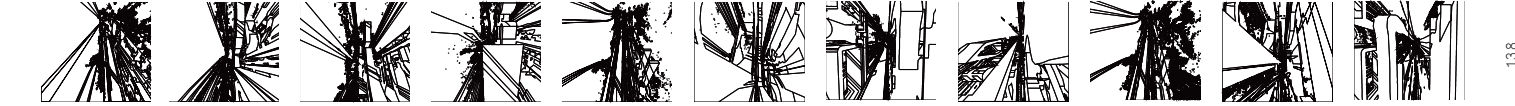
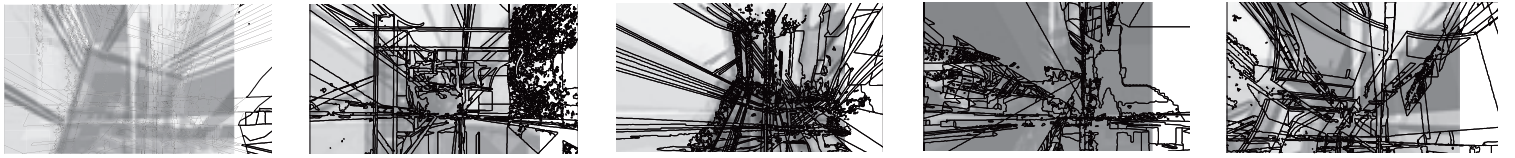
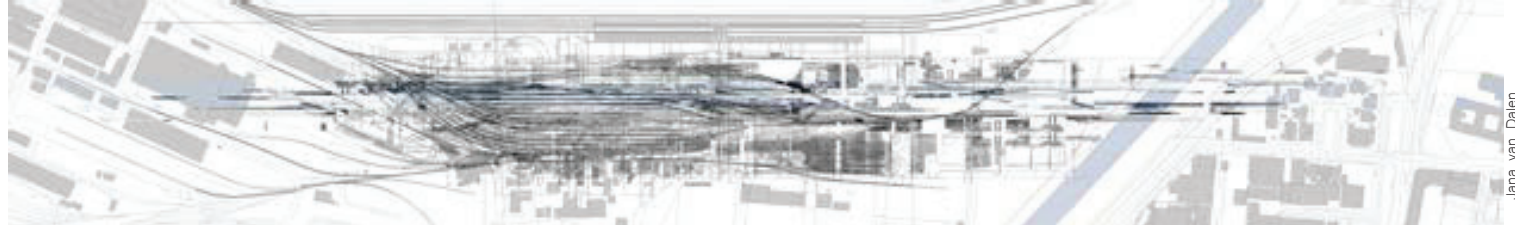
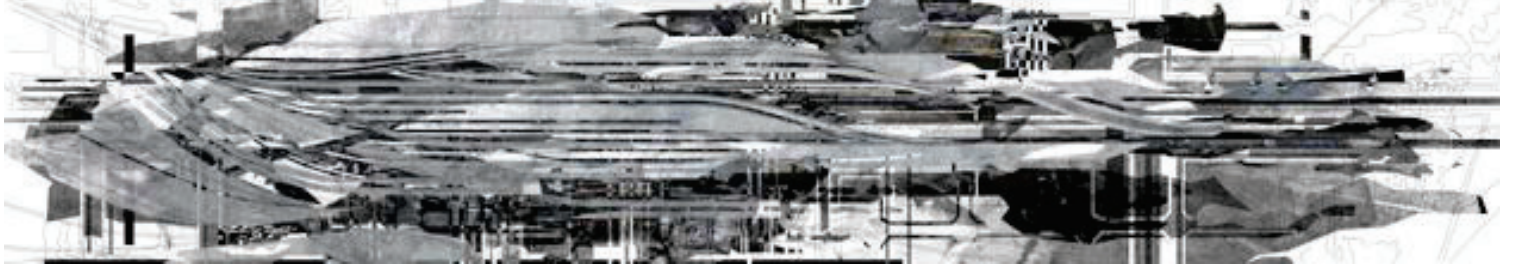
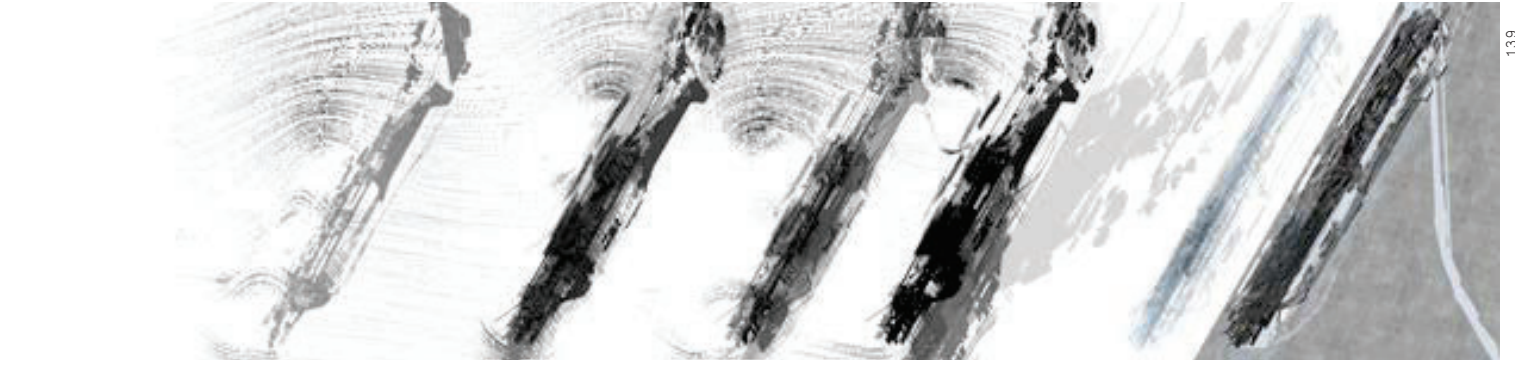
PART V

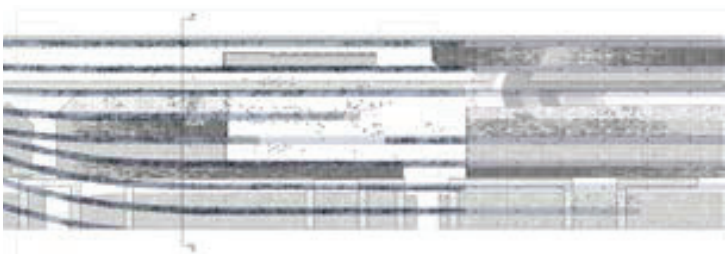
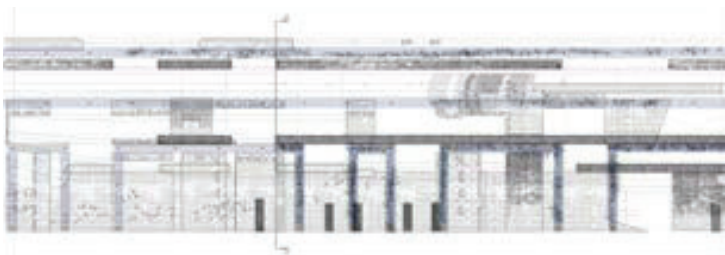
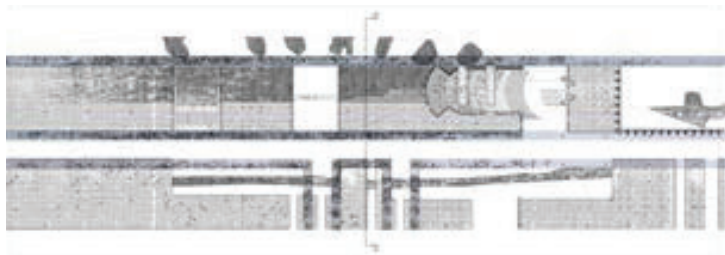
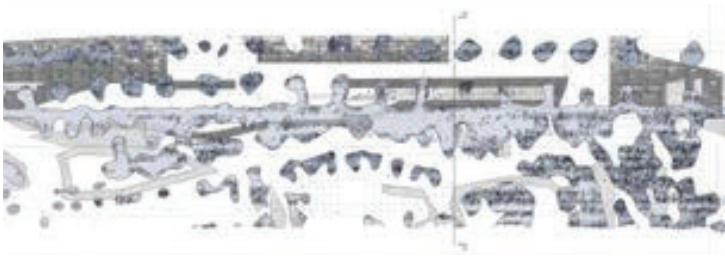
**PROJECTIVE EMBODIMENT**

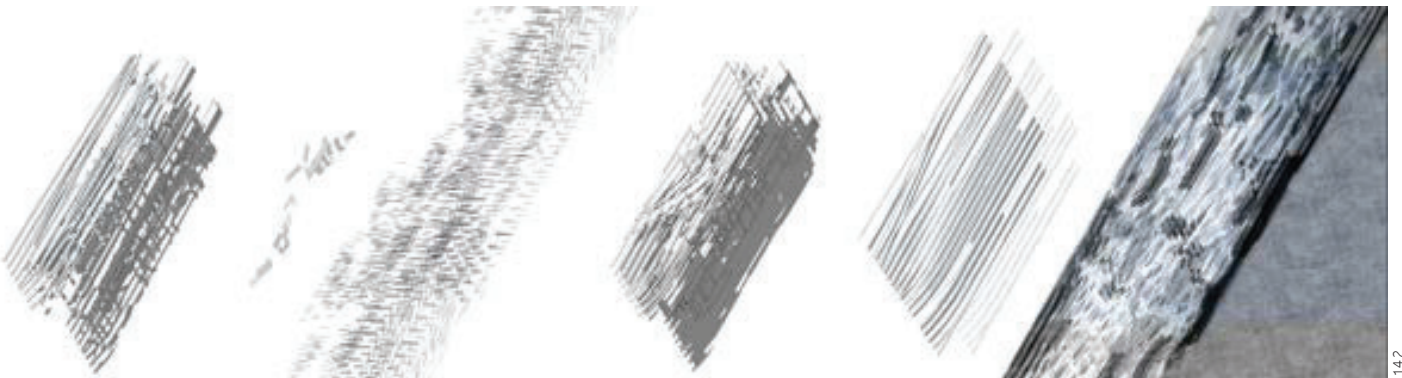
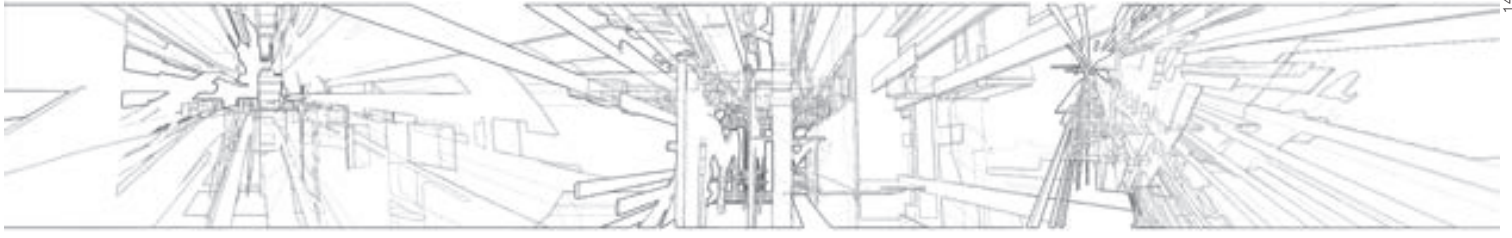
*Final review drawings and models*

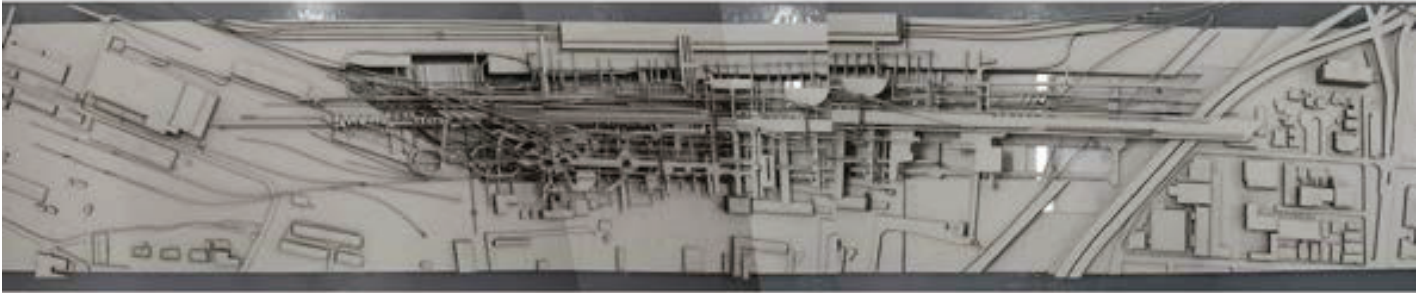


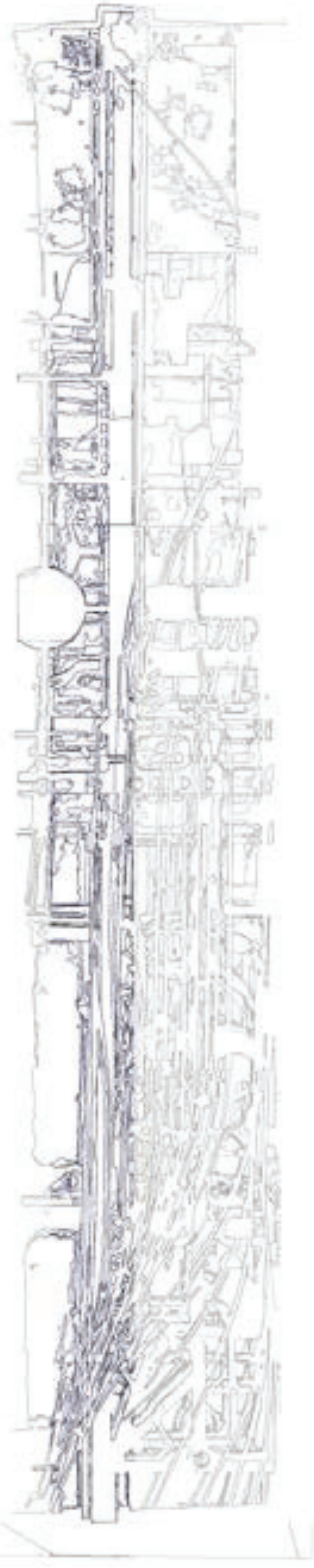
















## CONCLUSION

This dissertation began with an interest into how the relationship between architecture and ideology is mediated through abstract analogous processes embodied within the act of drawing the landscape.

The research started by observing the City of Cape Town in relation to its projected hierarchies and cultural constructs embodied within the bounds of the Garden. It engaged the question of subjectivity and the act of culturing a landscape, as a classical humanist tradition, between representation and analogy, nature and culture, where the tradition of rationality and its irrational counterparts are traced architecturally.

The notion that architecture is a conscious engagement of abstract ideological depth, found within the cultural landscape and its constructed representation, was proposed as a resilient methodology.

The project site was drawn into existence through a staged dialogue between two gardens, a derelict garden found in Salt River and the Company Gardens as its point of origin in the center of Cape Town. Through the parallax methodology, the drawing machine worked at bringing to light ideological dissonance, forming the armature within which a revised heterotopic cultural subjectivity could be embodied, fabricating the parameters which the architectural project was set to engage and the theoretical base from which to design. The parallax narrative speculates the coming together of various parts in stereoscopic moments of tension, posing a site of question and interference relevant to the current mode of socio-cultural production. This entropic space finds its programmatic counterpart in the Pluriversity, a space of epistemological and ontological questioning and discovery of alternative ways and methods of knowledge and cultural subjectivity production.

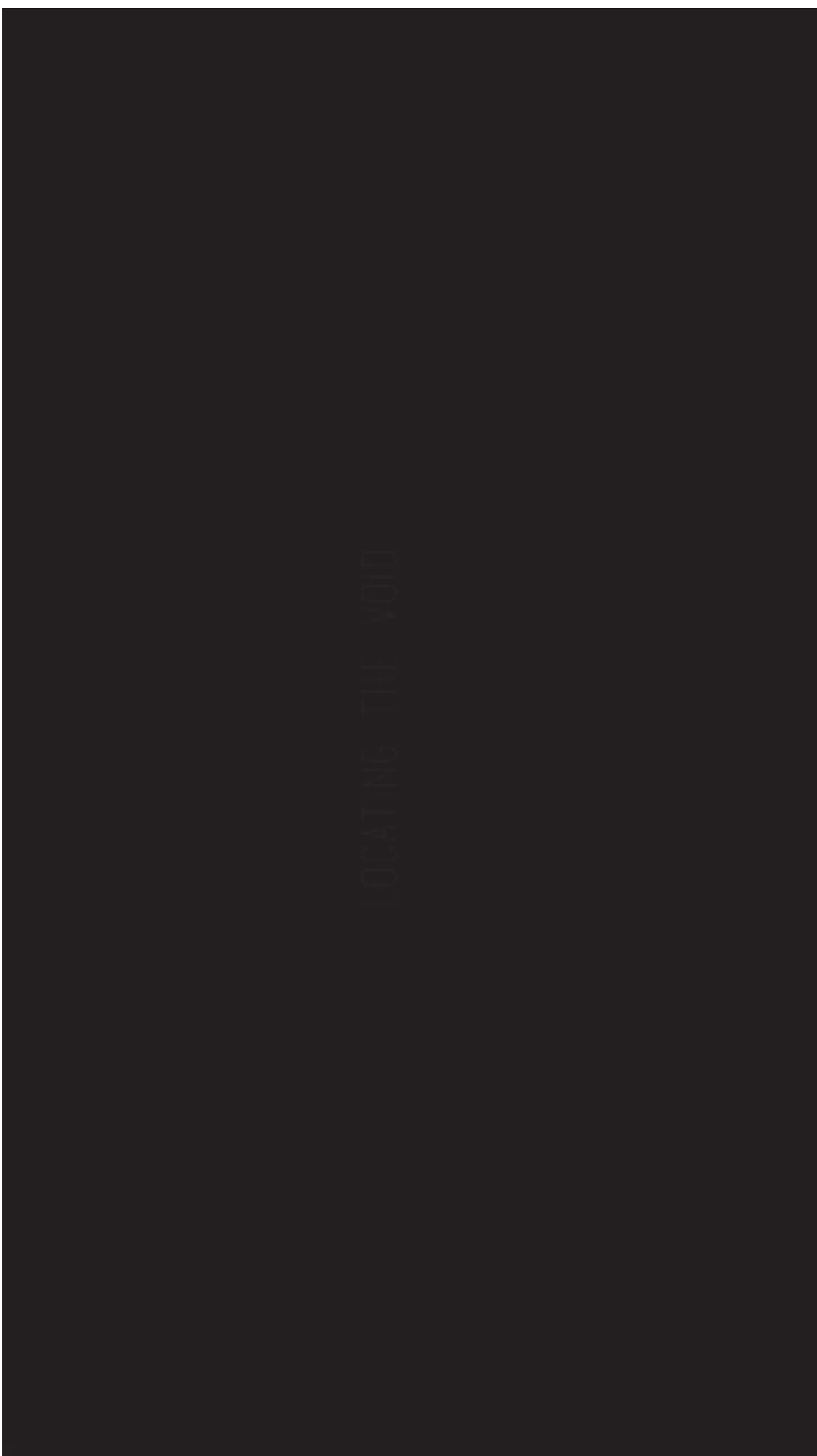
Fabricated through the desegregation of the University model, projections of diverse epistemic traditions are assimilated and repositioned through the order of the garden, providing a multiplied ideological framework of dissonance, to be filled and ruined, as knowledge is reassigned and reimagined in a complex network of deepened and multiplied interactions.

The intention of this dissertation is to explore and demystify the abstract actors and overt ideological factors that affect our ability to address critical issues constructively and through this process discover the discourse of resilience and inscription that order and reorder the landscapes we project.

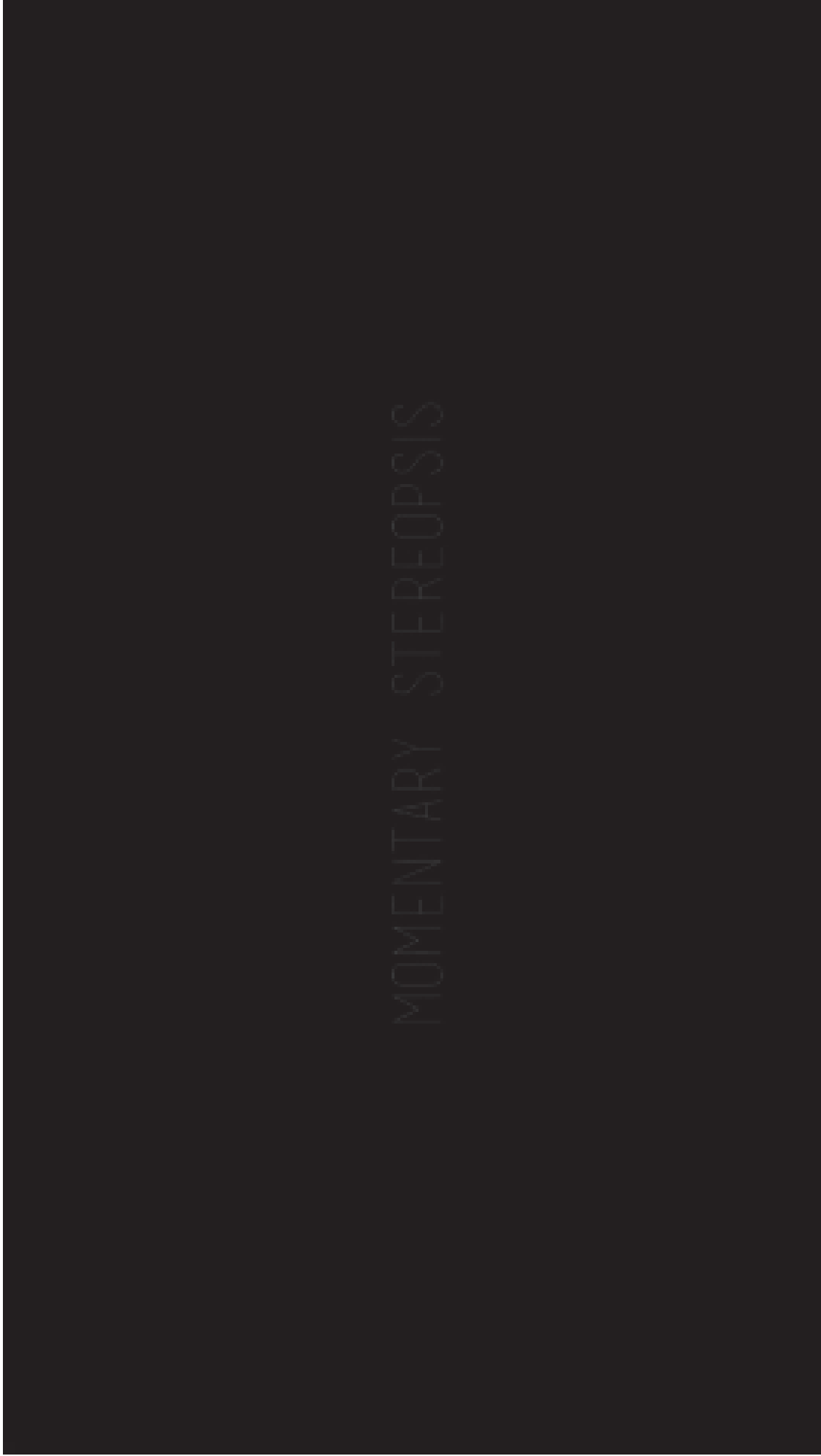
Finally the project manifests as a garden of imminent ruin, as water impedes and the landscape disintegrates, the site is epistemologically disseminated, extending the garden beyond its bounds.

## APPENDIX

- 01 Animated drawings \_ Video disk
  - 01 \_ Locating the Void
  - 02 \_ Parallax drawing machine
  - 03 \_ Momentary Stereopsis \_ site model
  - 04 \_ Stereopsis site walk through
  - 05 \_ Parallax spatiality
  - 06 \_ Programmatic bricolage
  
- 02 Ideology in the Garden \_  
The ideological narrative of two gardens constructed in geometric embodiment \_ The Company Garden and Salt River Garden.
  
- 03 Pluriversity spatial narrative\_  
University of Cape Town Spatial Audit and dissemination into the Pluriversity through the Garden
  - 00 \_ Pluriversity  
An irrational armature to be filled and inhabited, built from the subversion of universal logic.
  - 01 \_ Garden Level 01 – Salt River 2018.  
Administration and Student affairs
  - 02 \_ Garden Level 02– Company Garden 1785.  
Science, Properties and services
  - 03 \_ Garden Level 03– Company Garden 1845.  
The Student residences and rentable space
  - 04 \_ Garden Level 04– Company Gardens 1865.  
Health Sciences
  - 05 \_ Garden Level 05– Company Gardens 1925.  
Law and Commerce
  - 06 \_ Garden Level 06– Company Gardens 2018.  
Higher Education, Library space and Information communications technology
  - 07 \_ Garden Level 07 – Salt River 2018.  
Humanities, Engineering and the Built Environment
  
- 04 Programmatic Promulgations\_  
Fragments of universal knowledge embodiments as ruins to be inhabited











PARALLAX SPATIALLY





## IDEOLOGY IN THE GARDEN

This appendix aims to give an extended account of the ideological narratives found in the two gardens, accompanied by an extended catalog of historic illustration of the various garden layouts, collected and illustrated as the mode of research.

Cultural inscriptions are dually recorded, as historic artifacts in the landscape and in the subjective documentation through the drawing of maps and plans, constructing ideological narratives within spatial and geometric terms.

It is the hierarchical orders found within the drawing and its relation to the physical conditions in the context that becomes the material to be engaged.

## THE COMPANY GARDENS



1673

In this part an attempt is made to write the histories of two gardens. The endeavor to search for their represented natures, through a process of mapping the physical and reading its ideological narrative, transcribed in the time space within which the rational and irrational gardens function. The various orders and hierarchies defining the existence of the Company Gardens and in turn that of the found Salt River Garden are considered as representations.

The iterative nature of the garden is presented as variations in ideological principal and perspective over time, it grew over 350 years and is the consequence of various circumstances and intention. A space filled with symbolic meaning, a monumental space of which meaning has changed in response to influences, needs and agendas of the various governing bodies. This part looks at the historic narrative of the Company Garden and its construction and reconstruction through various ideological lenses. The Company Gardens, follows an iterative narrative starting at the first assertion of perceived legitimate ownership by the Dutch onto the landscape. This study is mostly based on the writings of Noeleen Murray in her thesis on the Imperial landscape of Cape Town's Gardens.<sup>1</sup>



1785



1845

The Dutch planted their garden, the 'Kompanjiesuin', in 1652, it was fabricated in accordance to traditional Dutch space making principals and deployed a rigid geometric configuration to structure its agricultural program: the provision of fresh produce to passing ships, on their journey to India. This garden was hinged to the Castle of Good Hope and later expanded to the position it currently still occupies. The Dutch Garden layout held an Iron Grid<sup>2</sup> configuration redirecting the natural landscape, formalizing it into a collection of orchards, avenues, wind hedges and the Gracht van Stroomenden water. This Iron Grid configuration had strong planning implications and can still be read in the current layout of the city.

The iron grid became more geometric and formal as the need for agricultural production was handed over to surrounding farmlands. The garden morphed from its agricultural roots to a more ornamental character with ordered planting layouts, hedged and trimmed beddings and the 'gracht' providing water to the many featured. By 1670 the prime focus of the garden shifted from food production to that of Botanical repository for European plant collectors, furthering the Colonial project.

The 'Tuijnhuis' was established alongside the garden from where maintenance and development was coordinated, along with the first Menagerie established on the southern most end. The significance of the Tuijnhuis as a the first architectural imposition in the Garden is noted. As seen in the drawings of the garden at this time (1785), the only spaces where the grid had disintegrated was in front of the 'Tuijnhuis' and in some sections of the Menagerie, taking on a more decorative elaboration with paths radiating off central circles. The arrival of Louis Michel Thibault in 1783, saw the cultivation of an ornamental aesthetic reflecting the French Rococo Louise Seize style<sup>3</sup> appropriated to the available materials in the form of plaster motifs.

These motifs are found on many of the buildings he designed and worked its way into the garden in the form of architectural interventions and sculptural aspects such as the Lion and Lioness gates at the Menagerie.



1854



1865



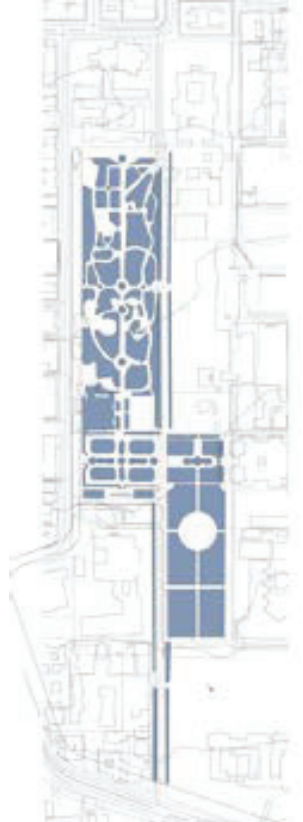
1884



1925



1945



2018

The final assertion of Dutch influence was set in the extension of the central Avenue (1804), bisecting the Menagerie and the definition of edges and borders by entrance gates as it reaffirmed the garden's urban identity and changed its public nature as a space of passage. At this point the Gardens where private property, in the possession of then Governor van der Graaff, with only the avenue open for the public to promenade, this privatization would persist until 1825 when, under British rule, the gardens where reopened to the public.<sup>5</sup>

In the period of colonial instability, between 1790 and 1806, the change of political power in Cape Town from Dutch to English was reaffirmed in the state of the garden, the wealth of the VOC was in decline, and with it, the garden. The garden the English inherited was in a state of ruin, with only the remnants of its Dutch heritage keeping it in state. The British restructured the garden in Imperial government nationality, taking on, then fashionable English landscape tradition of the Picturesque and its new functions and aesthetic. The English identity was slowly incorporated into the garden as it progressed from a space of leisure and entertainment to a new Botanic Garden and later a cultural center of institutional power<sup>6</sup>

A dialectic began to emerge between the 2 different colonial influences and can be interpreted through the spatial contestations read in the illustrations. Settlements around the garden formed the urban nucleus of Cape Town and from here the British set out their developmental strategies. The monumental conceptualization of the transformation of the space of the Garden from a Dutch garden to the institutional parkland of the day can be read through Lefebvre's notion of 'Social visage', a power relation inscribed in the landscape, as society transforms and adopts the English identity'. The Gardens became more educational, a place of public high culture, unified through the introduction of the Baroque inspired cross-axis of the Memorial Gardens (see figure - 1865). The composition of the parkland is held in bounds by the many cultural institutions that inhabit it, first the South African Library (1822), St Georges Cathedral(1830), The South African College (1838), the Botanic Garden (1844) and the Houses of Parliament (1884).

The next shift in power, from the space of Empire to that of Nation became prevalent in the redefinition of the Garden as site a of memory and 'heritage'. The intention to memorialize the space is understood as the final manifestation of Imperial influence in the garden, culminating in the erection of the new archway at the Heerengracht street entrance, a collaborative work by men of Empire, Rhodes and Baker.<sup>8</sup> There is a shift in the way that the Garden is used, in the way in which imperial space making attitudes and their relating architectural expressions are adopted by new power in the making of National space.

The shift of power from the Gardens in Cape Town to Meintjies Kop in Pretoria can be seen in the treatment of the Gardens in the time that follows. The Nationalist Government sponsored several 'restoration' projects throughout their occupation, aiming to reinstate the Dutch character to the historic precinct. The 'restoration' of the Tuilhuis constituted one of their major projects. Through the removal of all layers of change made during British rule, the Nationalist Government tried to reconstruct the building and its surroundings in accordance with Dutch stylistic and spatial sensibilities. This act can be read as a reassertion of Nationalist ownership over the landscape, raising obvious moral questions, the project of restoration remains contentious.<sup>9</sup>

# SALT RIVER GARDEN

In light of the Garden and its ideological extrapolation over the landscape of the Cape through time, it is now important to note the identification of a second garden, one that came about as a result of the construction of the first. Found on the fringe of the traditional town, the ideological nature of the second garden will now be expanded on constructing the ideological manifestations that lead to its current state of abandonment.

The found Garden in Salt River predates Company Garden in terms of cultural memory as a place of ideological assertion. Marking the site of one of the first serious conflicts between Khoikhoi and foreign sailors, in 1510, Francis de Almeida the first viceroy of Portuguese Indies sailed into the Table Bay with a fleet in search of fresh water. Some of his crew went to a nearby Khoikhoi settlement in the area around Salt River to trade for cattle and sheep. When the sailors attempted to kidnap two Khoi children and cattle, an armed conflict ensued. The sailors were driven back to their ships, ending in victory for the Khoikhoi.<sup>10</sup>

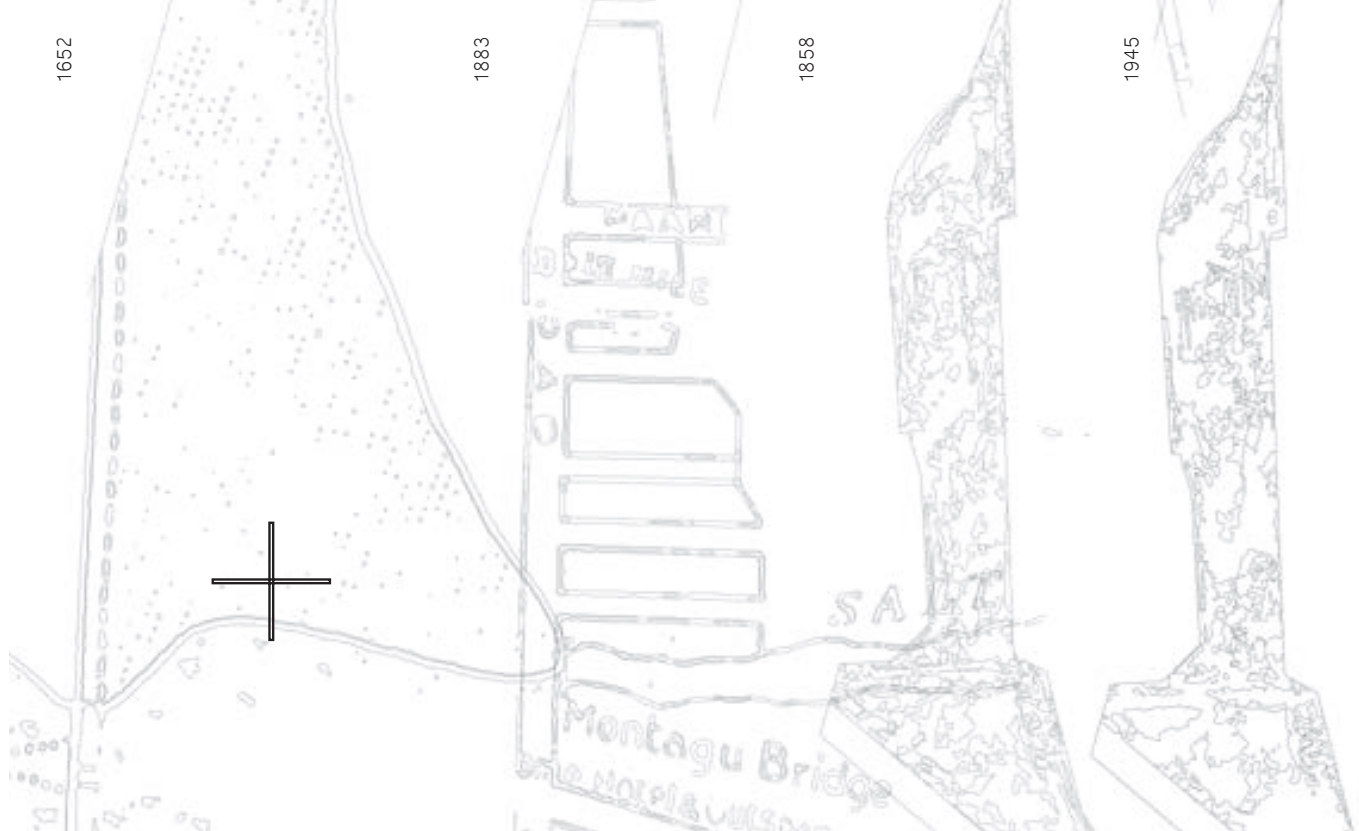
De Almeida sent a punitive expedition of one hundred and fifty men to deal with the Khoikhoi. The Portuguese force was overwhelmed and defeated, leaving 67 Portuguese sailors including de Almeida dead. Conflicts with the Khoikhoi prompted the Portuguese to avoid the Table Bay area, opening a way for the Dutch and British to stake their proverbial claim.

Following the Napoleonic wars, the first major expansion of Colonial power was signaled by the arrival of British settlers in 1820, in this time the imperial project extended far beyond the reach of the Garden, its spatial armature can be traced, very directly, in the industrial expansions embedded in the spatial language of the landscape.

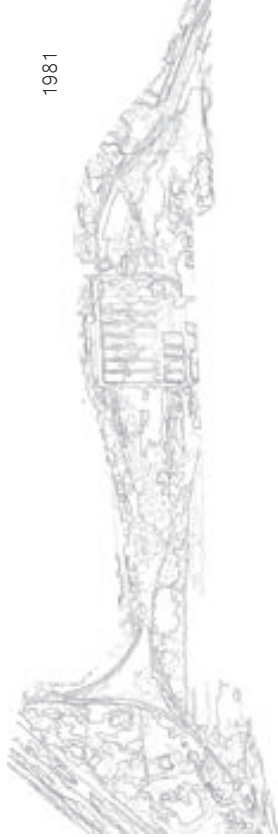
The growing trade with the inland districts brought agitation for better means of communication and by 1847 the Salt River was bridged. Interest in railway development was shown very early in the Cape Colony. In 1853 a group of British financiers formed the Cape Town Railway and Dock Company, and in March 1859 construction of the first railway in South Africa started, reaching Wellington in November 1863.<sup>11</sup> The railway lines at this point bordered the Salt River Estuary, the expansion of which later cut off half the towns' access to the ocean, reclaiming the estuary, as space was allocated to the Salt River Railway works.

The industrial project expanded its reach, when diamonds were discovered in Kimberley (1871) and gold in the ridges of Johannesburg, Witwatersrand (1886). Cape Town's industrial geography was able to expand beyond the city limits with the first industrial site, established in 1859 in Salt River, along the railway lines.<sup>12</sup>

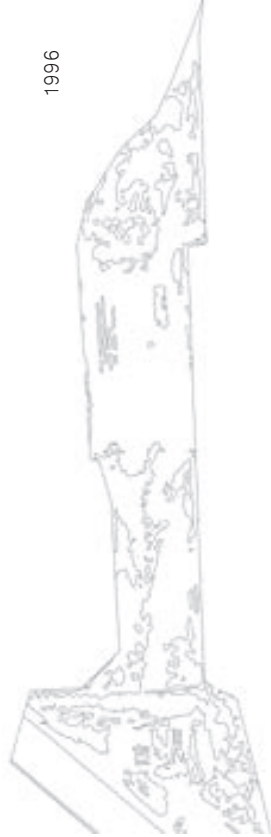
The Salt River railway works formed part of the large industrial segment of the city expanding east and systematically reclaiming the natural landscape, rationalizing it in the name of production and progress. The laying of railroad tracks strategically constructed various cultural and social divides. It is within these divisions that the various industrial processes, needed to service and sustain the railway infrastructure, came to be situated. This infrastructure included many foundries, timber yards and cart repair workshops surrounding the key infrastructural element, the Steam shed, in Salt River. The Paarden Eiland Steam shed, constructed during the mid 1850's, stationed around 200 locomotives and was part of the mega scale infrastructural framework of the imperial force.<sup>13</sup> The technology behind the Steam engine required much maintenance and processes at the running shed proceeded to clean, inspect and service the engines after almost every trip. The shed included a large engine shed with extensive repair facilities and boilermaker workshops.



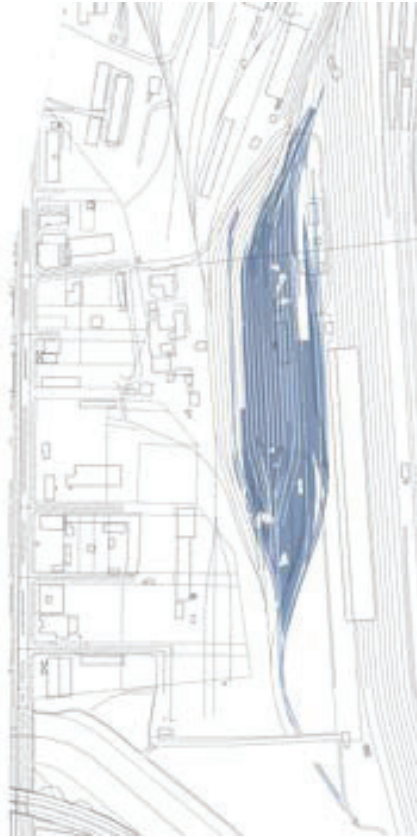
1981



1996



2018



The landscape surrounding the shed was transformed by the inspection pits, coal stage and washout facilities, the marshy soil transformed to ash and clinker deposits with mounds of charcoal reconfiguring the landscape in the image of its industry. The atmospheric qualities of the space also altered its public perception as smoke, steam and dust settled on the once ecologically diverse landscape. The Nationalist prerogative valued progress and the electrification of the Touws River line in 1955 signaled a technological shift that would redirect the future of this industry as steam powered trains would be redirected to secondary line duty.<sup>14</sup> Later in the century the transport deregulation would lead to a sharp decline in the railway industry, as uncontrolled competition allowed road freight to take over rail's main freight transport activities. This led to the closure of many branch lines and the cancellation of uneconomic passenger and freight services, and rail infrastructure and operating equipment was left to deteriorate to a point that more than 30% of the rail system became inoperative.<sup>15</sup> The decline in steam engine operations saw the steam sheds and most of their processes closing down by 1983. The landscape underwent a process of systematic decay, as the Paarden Eiland shed was dismantled by the early 1990's along with the towering coal stage which once marked the entrance to the city.

The heritage value of the industrial processes are marked by its products, and as such the monumental moments in steam train development are captured only in the strategic placement of plinthe locomotives at various locations of prominence. The monumentalisation of the landscapes that orchestrated production however is few and far between. Once a space of industrial progress, today Salt River and specifically this site constitutes a loss of consciousness in its social and cultural manifestation in the landscape.

Jackie Bowing contributes to the debate on landscapes in the absence of things and the absence of meaning.<sup>16</sup> She argues that landscapes of memory and memorial should be re-framed in the light of its melancholic nature, resisting the lean towards closure in favor of the intensification of the contemplative and existential planes of memory. These spaces of absence and their residue are containers of emotional cargo, embodied in modes of departure and abandonment, they constitute a passage space, which physically support liminal transference.<sup>17</sup> The identification of the Salt River Garden in this light holds much potential for its future.

The narrative of the landscape, as structured in figure 2.8, considers that the Salt River Garden emerged by default from the abandonment of modernity and reason. Found in a state of industrial decay, this garden is defined between the abandoned train tracks as a manifestation of Gilles Clements conception of the Third Landscape, an undetermined fragment of Plantary Garden, a privileged area of receptivity to biological diversity.<sup>19</sup> The ecological composition of the site at present presents a repository of diverse conditions, affected greatly by seasonal fluctuation. In the light of its estuarine history seasonal marshlands have returned to the site composing complex relations between palm trees (*Phoenix Roebelenii*), possibly used as some form of city nursery at some point, and grassland (*Themnochortus insignis*) the return of indigenous species to the damaged terrain. The garden in its seclusion constitutes an irrational landscape, defined today, as a void in the urban framework of a city under serious spatial strain

To conclude this part considered the founding of 2 gardens through their ideological narratives and speculates that their capacity as ideological artifacts can be further disaggregated. The rational logic found in the Company Garden and its relation to the city will be expanded on in a following study, however it can be noted that the rationalization of the landscape in the scope of the city, as found in the scope of the garden, makes way for the identification of the irrational garden, situated within the void.

03

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SEE DOCUMENT ATTACHED



## PROGRAMMATIC PROMULGATIONS

This Appendix contains a breakdown of all the University building embodiments to be disintegrated into the site. As programmatic remnants and fragments are reenvisioned through the paralax drawing method, the dissonance between universal and pluriversal architectural space and order is staged.

These fragments were drawn as the University was drawn and are seen as containers of a universal embodiment and knowledge. As the pluriversity inherently works towards an epistemically diverse tradition in knowledge production, this project incorporates fragments of universal knowledge embodiments as ruins to be inhabited.

**SUMMARY UCT CAMPUS BUILDINGS RELATING TO THE LAYERS ESTABLISHED WITHIN THE SITE ARMATURE:**

**PLEASE NOTE:** the graphic breakdown to follow indicates the areas of interest to this study marked in black. These are the only areas to be represented in any way within the design strategy for this dissertation. Please also note that these buildings relate to the valley section of the model and does not include all the building that could potentially be designated.

**UPPER CAMPUS:**

- Centiviss Building
- Fule Hall
- Jagger Library
- John Day Building
- Katelin Centre for Jewish Studies
- Lynne Social Sciences Building
- Memorial Hall
- Mercator Building
- New Engineering Building
- Snake Building Upper Campus
- Sports Centre

**MIDDLE CAMPUS:**

- Kramer Law School (Wilfred and Jules Kramer Law Building)
- Masingere building

**LOWER:**

- Boxer Hall
- Kopano residence

**HEALTH SCIENCES:**

- Bernard Fuller Building
- Chris Barnard Building
- Institute of Infectious Disease and Molecular Medicine (Holliston Pavilion)
- J-S Marks Monastery
- Medical Residence
- Werner Beit Building North
- Werner Beit Building South

**HIDDINGH CAMPUS:**

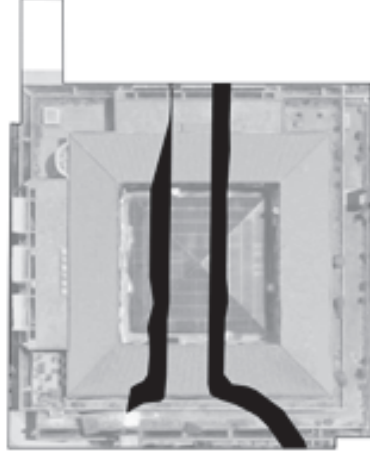
- Arena Theatre
- Commerce Building
- Graphic Design Building
- Little Theatre
- Little Theatre Workshop
- Old Medical School Building
- Roselore Building
- Richie Building

**MIDDLE CAMPUS:**

- 1-Masingere building

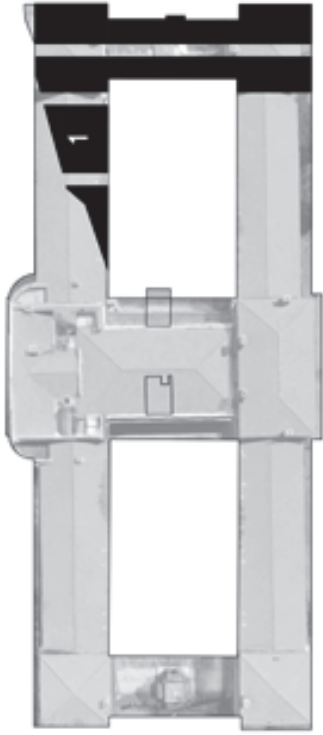


2-Kramer Law School (Wilfred and Jules Kramer Law Building)

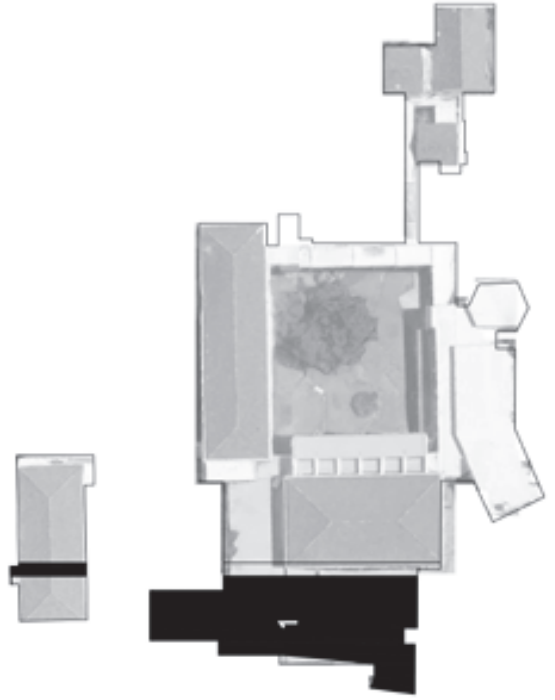


LOWER CAMPUS

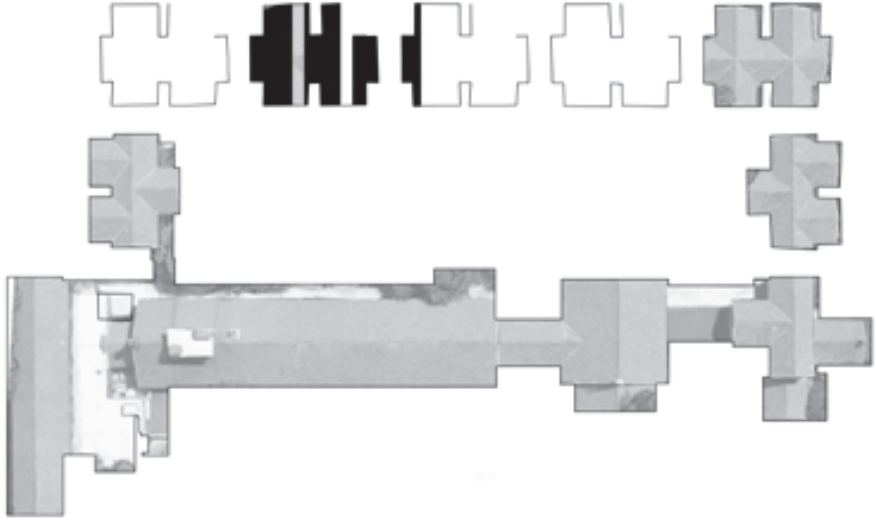
1- Fuller Hall



1- Koppans residence



1- Bauder Hall



Upper Campus

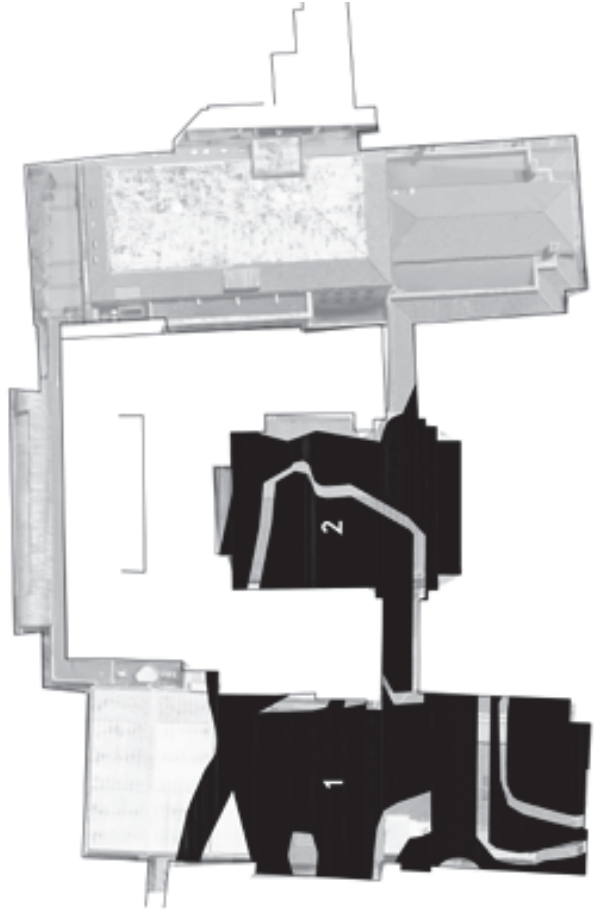
1--Leslie Social Sciences Building



1--John Day Building



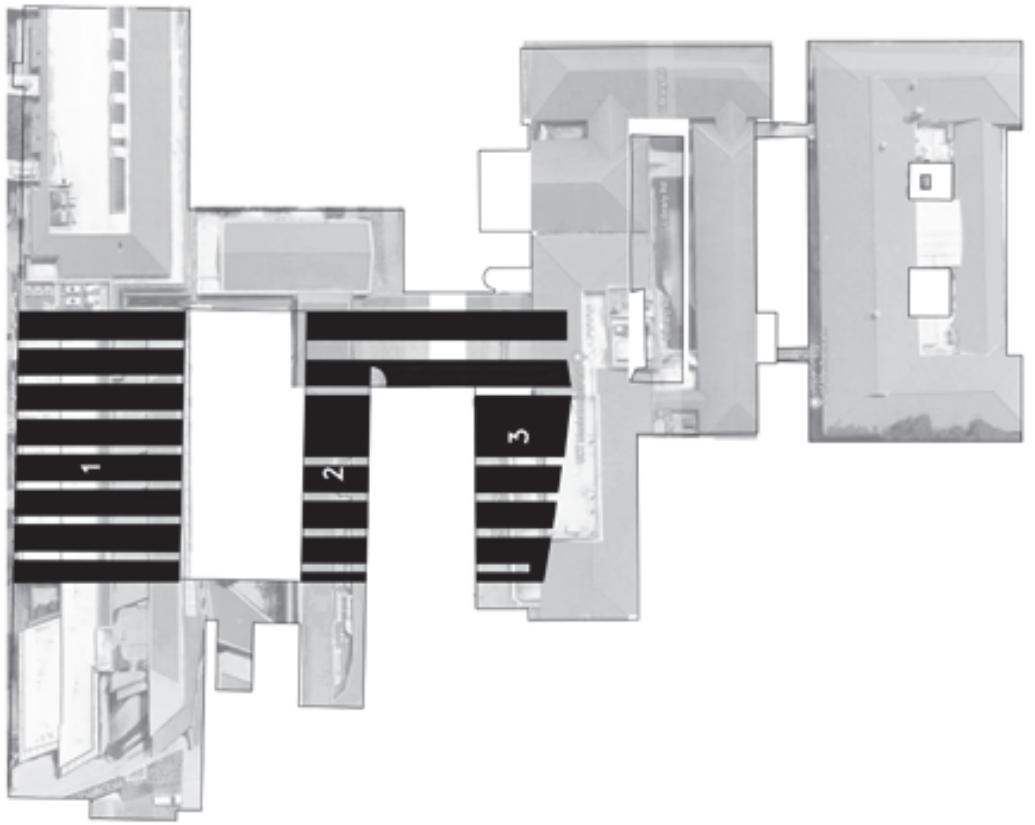
1--Jagger Library  
2--Memorial Hall



1--Kaplan Centre for Jewish Studies



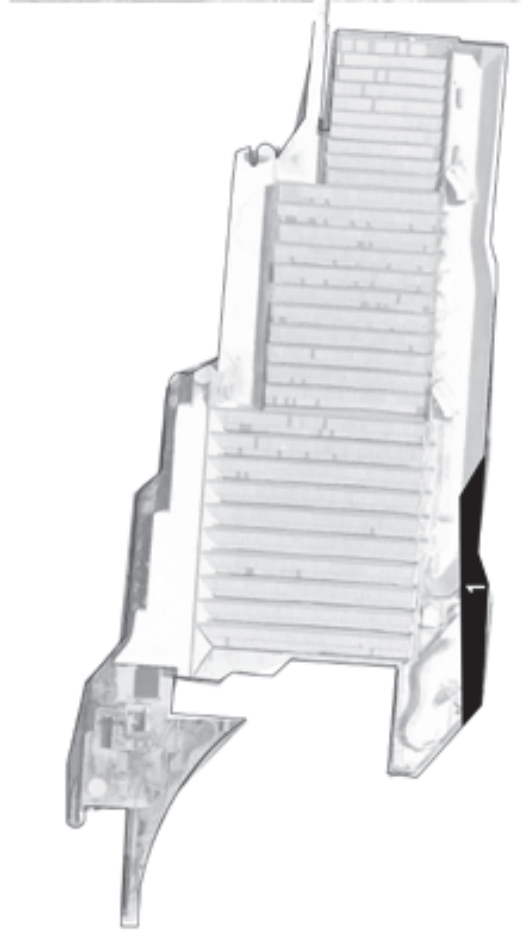
- 1-New engineering building
- 2-Snape Building Upper Campus
- 3-Menzies Building



1-Centlivres Building



1-Sports Centre



HIDDINGH CAMPUS:

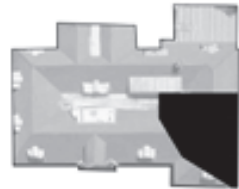
- 1-Little Theatre Workshop
- 2-Little theatre



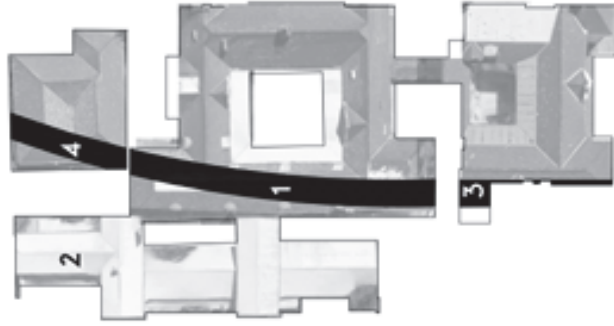
1-Old Medical School Building



1-Commerce Building

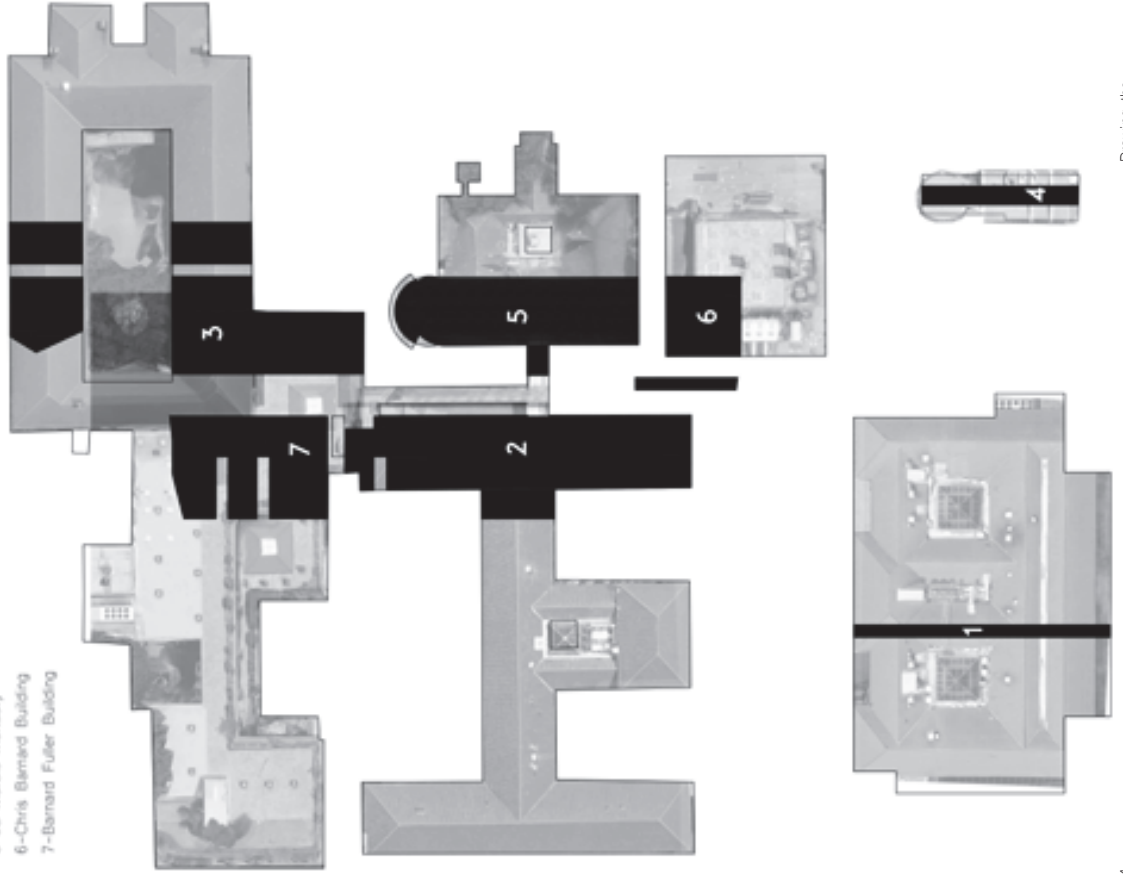


- 1-Arena Theatre
- 2-Rische Building
- 3-Roskilde Building
- 4-Graphic Design building



HEALTH SCIENCES:

- 1-Wemher Beit Building South
- 2-Wemher Beit Building North
- 3-Medical Residence
- 4-Institute of Infectious Disease and Molecular Medicine (Wolfsen Pavilion)
- 5-JS Marais mortuary
- 6-Chris Barnard Building
- 7-Barnard Fuller Building



## PART II THE GARDEN

### IDEOLOGY IN THE GARDEN

#### MAPPING INSCRIBED IDEOLOGY

- <sup>1</sup> Corner, J (1999)  
<sup>2</sup> Geddes, P (1925) p288

#### THE GARDEN \_ THE COMPANY GARDEN

- <sup>3</sup> Murray, N. ( 2001)  
<sup>4</sup> Ibid ( 2001)  
<sup>5</sup> Ibid ( 2001)

#### THE GARDEN \_ THE SALT RIVER GARDEN

- <sup>6</sup> Vergunst, N(2011)  
<sup>7</sup> CastingsSA(2013)  
<sup>8</sup> Conradie, P (2009)  
<sup>9</sup> Worden, N (2004)  
<sup>10</sup> Clement, G. (2015)  
<sup>11</sup> Bowing, J (2018)p58

#### THE VOID AND ERASURE OF MEANING

- <sup>17</sup> Kant, I.(1927),75.  
<sup>18</sup> Solà-Morales, I (2014)  
<sup>18</sup> Nic  
<sup>20</sup> Woods, L.,

#### THE PARALLAX

#### DIALOGUE BETWEEN ANALOGUES REPRESENTATIONS

##### THE PARALLAX VIEW

- <sup>21</sup> 'Parallax' (2018)  
<sup>22</sup> Žizek, S.(2009)  
<sup>23</sup> Ibid(2009)  
<sup>24</sup> Karitani, K  
<sup>25</sup> Karitani, K

##### THE DRAWING MACHINE

- <sup>26</sup> Žizek, S.(2009)

#### THE PARALLAX VIEW OF THE GARDEN

- <sup>27</sup> Evans, R (2000)

##### MOMENTARY STEREOPSIS

- <sup>28</sup> 'Stereopsis' (2018)  
<sup>29</sup> Goodman (1975)  
<sup>30</sup> Ibid (1975)  
<sup>31</sup> Ibid (1975)

##### SPECULATIVE SITE

##### ANALYTIC CONDITIONS

- <sup>1</sup> Censur, 2011

##### EPHEMERAL CONDITIONS

- <sup>2</sup> Whittemore, C (2004)  
<sup>3</sup> Surging seas. (2018)

## END NOTES

### EPIGRAPH

- <sup>1</sup> Nietzsche,F. (1969) p.17

### PREFACE

- <sup>2</sup> Evans,R (2000) p.63

### INTRODUCTION

## PART I ARCHITECTURE AS ABSTRACT EMBODIMENT

### ABSTRACTION AND THE ART OF THE PROBLEM

- <sup>1</sup> Aureli, P.V. (2013)  
<sup>2</sup> Marx,K.(1996)  
<sup>3</sup> Sharpe, Matthew. (n.d)

### CULTURED LANDSCAPES

- <sup>4</sup> Žizek,S  
<sup>5</sup> Pinon , H  
<sup>6</sup> Berque, A (1993) p33  
<sup>7</sup> Smith, N (2008) p21  
<sup>8</sup> Stigoe, J (1982) p12  
<sup>9</sup> Bookchin, M (1987) p50  
<sup>10</sup> Hunt, J.D. (2000) p11  
<sup>11</sup> 'Hortus Conclusus' (2018)

### POEM: EDEN

- <sup>12</sup> Rousseau,J (1984) p.06

### EDEN AND IDEOLOGICAL FAILURE

- <sup>13</sup> Coetzee, J.M (2007)  
<sup>14</sup> Ibid (2007)  
<sup>15</sup> Žizek, S. (2009) p.76

### CONSTRUCTED LANDSCAPES

- <sup>16</sup> Mosser, M.

### **PART III PLURIVERSAL PROJECTIONS**

DRAWING THE GARDEN TRACING THE PLURIVERSE

KNOWLEDGE STRUCTURES IN THE GARDEN

<sup>1</sup>Mbembe, A. (2016)

<sup>2</sup>Ibid. (2016)

<sup>3</sup>Kant, I. Pluhar, S. (1999)

<sup>4</sup>Kant, I. Pluhar, S. (1999)

<sup>5</sup>Ibid. (1999)

<sup>6</sup>Ibid. (1999)

DISSEMINATING THE PLURIVERSITY

<sup>7</sup>Van Wyk, L. (2018)

THE GARDEN ARMATURE

ANAMORPHIC ASSEMBLAGE

<sup>8</sup>Van Wyk, L. (2018)

PROGRAMMATIC BRICOLAGE

<sup>9</sup>'Assemblage' (2018)

<sup>10</sup>'bricolage' (2018)

FABRICATING PHANTGRAMS

<sup>11</sup>Holl, S. (2001) p216

<sup>12</sup>Holl, S. (2001) p26

FABRICATING PHANTGRAMS

### **PART IV FABRICATING THE RUINED GARDEN**

STEREOSCOPIC MOMENTS

<sup>1</sup>Geddes, P. (1925) p288

EMBODIES PSYCHOGRAMMES

<sup>2</sup> Psychogram (2018)

<sup>3</sup> Wolff, W. (1950)

THE DROWNED GARDEN AND EPISTEMOLOGICAL DISSEMINATION

### **PART IV PROJECTIVE EMBODIMENT**

ANALYTICAL DRAWINGS

CONCLUSION

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## LIST OF FIGURES

### PREFACE

FIGURE 0.1

Picasso, P. 1907. Les Demoiselles d'Avignon, oil on canvas, Museum of modern art, New York  
<https://www.moma.org/collection/works/79766>  
[Accessed 14 August 2018]

### INTRODUCTION

### PART I : ARCHITECTURE AS ABSTRACT EMBODIMENT

FIGURE 1.1A - 1.3

Authors own

### PART II : THE GARDEN

FIGURE 2.1

Vallemont, abbé de (Pierre Le Lorrain), 1705. Vallemont, Abbé de, 1705. Curiositez de la nature et de l'art sur la végétation. Frontispiece. A Paris : Chez Claude Cellier.  
<http://libdigital.linaball.org/cdm/ref/collection/zemblematic/id/264>  
[Accessed 20 May 2018]

FIGURE 2.2

Geddes .P.

FIGURE 2.3 - 2.10

Author's own

FIGURE 2.13 - 2.34

Author's own

FIGURE 2.35

Bowler, T.W. 1861. Salt River, Montague Brige. Watercolor. Artnet database. Artnet Worldwide Corporation  
<http://www.artnet.com/artists/thomas-william-bowler/salt-river-blou-berg-in-the-distance-ujhblu7qEjzHCip3ULtySA2>  
[Accessed 20 May 2018]

FIGURE 2.36-2.41

Author's own

FIGURE 2.42,2.43

Worldweatheronline, 2018

FIGURE 2.44, 2.51

Author's own

FIGURE 2.52

Bowler, T.W. 1861. Salt River, Blou berg in the distance. Watercolor heightened with white. Artnet database. Artnet Worldwide Corporation  
<http://www.artnet.com/artists/thomas-william-bowler/salt-river-blou-berg-in-the-distance-ujhblu7qEjzHCip3ULtySA2>

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### PART III :

FIGURE 3.1 - 3.16

Author's own

### PART IV :

FIGURE 4.1-4.6

Author's own

FIGURE 4.7

Author's own

FIGURE 4.8

Excavations at the CTICC extension 2  
Protocol technology\_ Rachel armstrong

FIGURE 4.9

Author's own

FIGURE 4.10

Bloom

FIGURE 4.11

Programmed kinetic skin

FIGURE 4.12 4.13

Author's own

FIGURE 4.14-4.15

Author's own

### PART IV :

FIGURE 5.1-5.26

Author's own

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Drawing the \_

Jana van Dalen

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## PLAGIARISM DECLARATION

Dissertation title: Sculpting Landscapes  
Student's name: Katherine Grace Hall  
Supervisors: Prof. Nic Coetzer and Kevin Fellingham  
This dissertation is presented as the part fulfilment of the degree of Master of Architecture (Professional) in the School of Architecture, Planning and Geomatics, University of Cape Town.

16 October 2018

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CLEARANCE**

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APPLICANT'S DETAILS	
Name of principal researcher, student or external applicant	Jana van Dalen
Department	EBE
Preferred email address of applicant	Jana.vandalen@gmail.com
Your Degree e.g., MSc, PhD, etc.	M.Aus (PhD)
Credit Value of Research, e.g., BU120/100050 etc.	120
Name of Supervisor (if supervised)	Nicolas Coetzee
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