



escape to recovery.

discovering architectural innovations for mindful meditation with landscapes.

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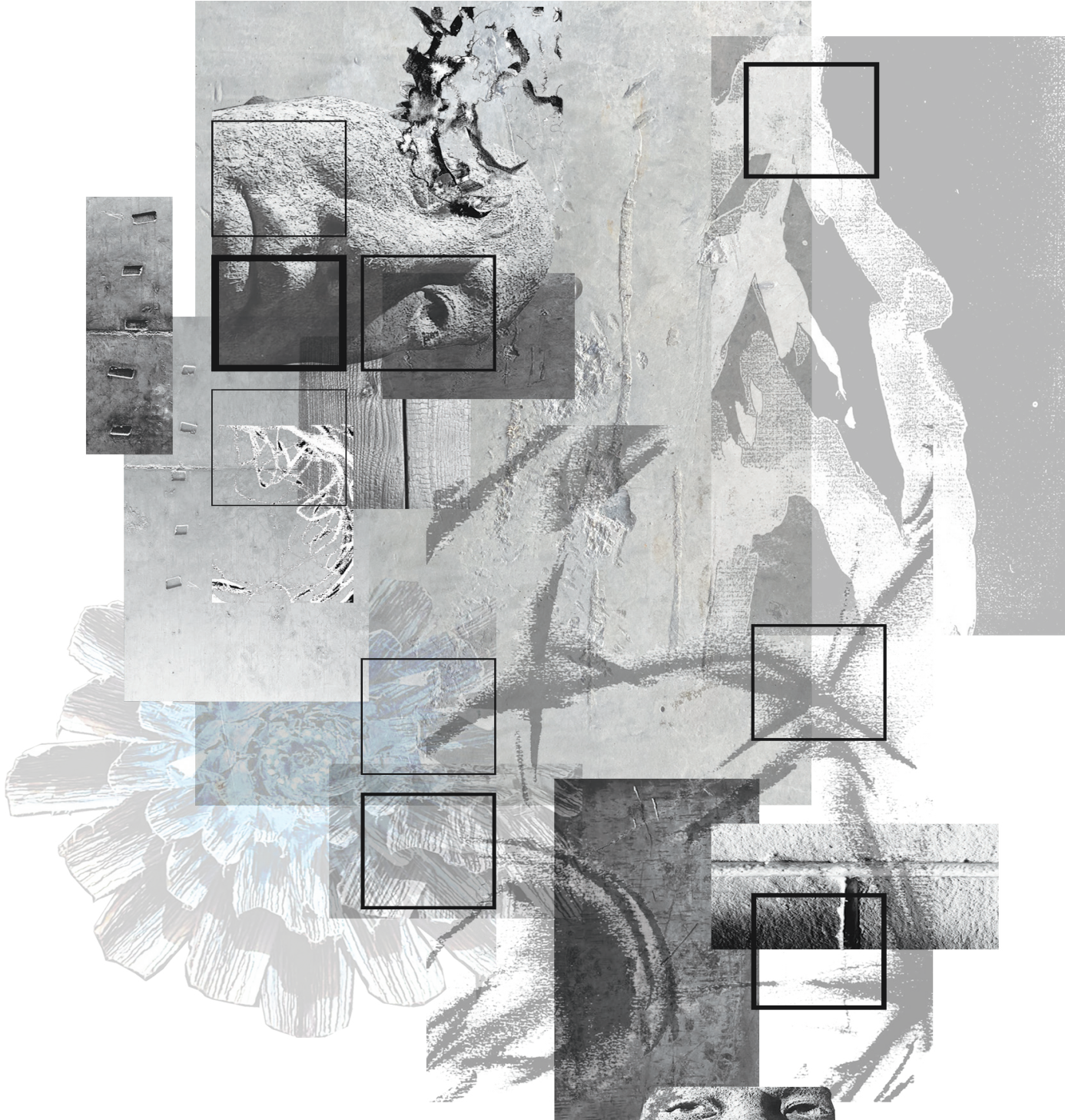


figure 1. initial conceptual collage of author's senses of material. (author, 2023).

abstract.

The expansion and exploration of the interplay between architecture and landscape seeks to heal the disconnect between these two disciplines. The dissertation focuses on how the two aspects' integration can provide tranquillity and solace amidst the modern urban environment. Existing as two separate identities, with all its natural beauty, Cape Town experiences this defined contrast.

Buildings and complex infrastructure have severed humanity from their landscape, urging people to blend the constructed and the natural. Through the four fundamental concepts of landscape discovery by Christophe Girot, the exploration of a site nestled between the high urbanity of Cape Town and the serene suburbs of Hout Bay and Llandudno. The site offers a different perspective of tranquillity, something indifferent to the city experiences.

The investigation proposes to develop and illustrate how nature can significantly impact human well-being. Spaces concentrating on rehabilitation incorporating the natural environment as a primary stimulant are introduced.

Designing is the primary element of the inquiry and how spaces can be created to generate certain pauses and moments for the people to connect this relation between architecture and landscape. The design of the exterior spaces and pedestrian routes in between are carefully considered to enhance the people's experiential value. The built form draws from the environment as it engages with the landscape.

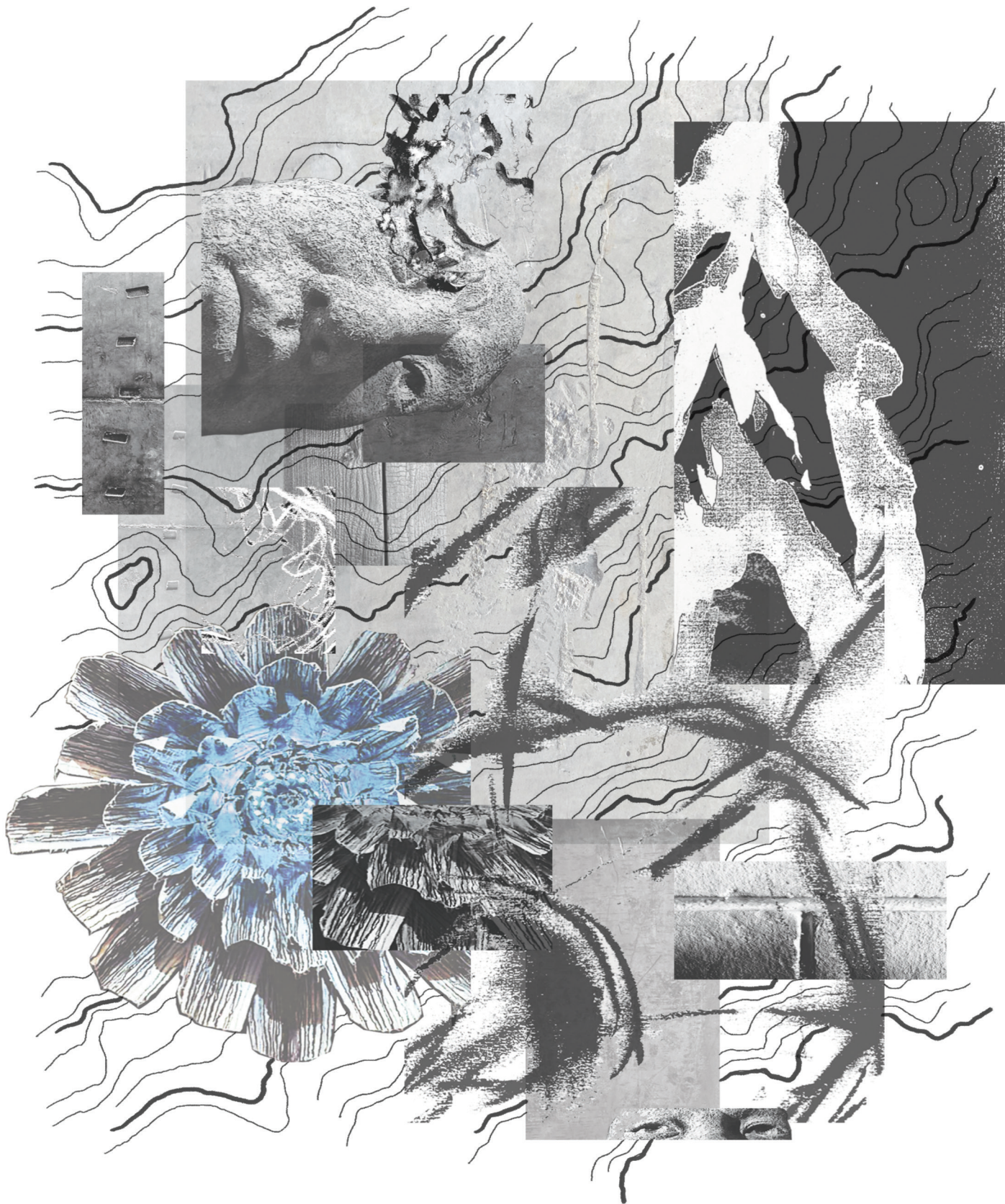


figure 2. initial conceptual collage of author's senses and material. (author, 2023).

Displacement can often be felt when someone, something or somewhere is foreign. This leads one to yearn for a place to be welcomed or belong. I grew up in Johannesburg, a busy city defined by its eager pursuit of success and its energetic pace, too distracted by the urban lifestyle.

Moving to Cape Town has made me realize how infectious the energy from the city of Johannesburg can be. Openly invited by Cape Town's natural beauty, it would be a waste not to explore its flamboyant nature. I only discovered the importance of nature and what difference it made when I stepped foot here.

The power of what landscape holds can bring together people, irrespective of their race, nationality, background and culture.

This universal language that eclipses the division of our society can be spoken amongst humanity, allowing us individuals from all paths of life to create a sense of community and togetherness and an invitation to unify nature of its beauty and tranquillity. This makes it clear that the landscape holds a unique power that can dissolve the barriers of our separated society.

In this preface, an exploration of the intersection of architecture, landscape and the human experience will be thought through. Delving deep into the realms of the built environment's innovations in which architecture can harmonize with its surroundings, whether it be the people or nature, to create spaces that heal, inspire and foster a sense of unity among individuals from diverse backgrounds.

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introduction.

“Landscape is never finished or completed, like a can of preserves; it is an accumulation of events and stories, a continuously unfolding inheritance.”

(Corner, 1999)

This design dissertation paper explores and expands the emergence of architecture and landscape. I root my connection and a deep desire to unfold creative thinking of integrating architecture and landscape and to seek possible tranquillity and solace hidden within this rapid urbanisation that dominates our modern world. The two common notions within the built environment and professional practice, landscape and architecture, blend and correspond.

However, since the late 19th century, the two have been segregated regardless of their common grounds. Characterised by isolated buildings that stand apart from their surroundings, it has caused an unhealthy built environment. The cityscape occupies landscapes, and people’s avaricious obsession has dominated and obstructed the appreciation for where they stand. The ground’s capacity to hold so much is impressive as it is a repository of culture, history, and nature’s collective memories. Thus, the protection and the creation of landscapes can become a means of interpreting, displaying, and understanding the beauty of life itself.

Studying the opposition and searching for this convergence becomes a robust response of individual expression and a tool for contributing to the appreciation of our earth, liberating ourselves from what is suffocating and alienating us. A holistic approach integrating architecture and landscape can heal and rectify this disciplinary divide and provide a sense of healing to our well-being. In this light, a critical question is asked: how can we bridge this division and possibly heal this disconnect between landscape and architecture through architectonic innovations for mindful meditation?

My research revolves around exploring this encounter and investigating how the landscape interacts with the architecture and, with this interaction, how it impacts us, the people. Landscapes are more than just topographical arts but an aid to providing our lives with dimension and expression. The form of landscape contributes to influencing individual behaviour and shaping forms of society. Consequently, this belief forms the basis of my focus.

This design dissertation paper is structured into four parts. I intend to explore the notion of the two, architecture and landscape, as well as study a collection of architectural phenomenological approaches and unveil conceptual concepts from architects and theorists to understand better the divergence of the two disciplines and the challenges of this erroneous dichotomy. My personal aim is to merge the two through my intuitive design language in search of healing the relationship between architecture, landscape and people.

01.

01.

- to suffocate?

..... its incipency.

“A site or a landscape does not exist – except as our eyes see it. The idea, therefore, is to make it visibly present, choosing the best of the whole or parts of it. This source of inestimable benefit must be grasped.”

(Cohen & Bergdoll, 2013, p.4)

During the 18th century, the French Philosopher Jean Jacques Rousseau and the British Romantic Poet William Wordsworth delved into their interest in how ethical and spiritual development celebrates the benefits of living life in an, in their terms, “unspoiled” nature, this unspoiled nature that is not contaminated by America’s urban industrial civilisation. According to the two, wilderness was defined as uninhabited or uncultivated; they considered it a core value as the valorisation of pristine nature that can preserve individualism and create an ambivalence to culture, technology, and the built environment.

However, by the end of the 19th century, the modern movement transpired with the development of technology, and wilderness began to decline, ultimately disappearing. As the leading discipline, architecture started exploring alternative strategies for environmental issues caused by rapid industrialisation and urban growth negatively impacting the cities.

One of the key figures of modern architecture is Le Corbusier. Although his approaches and innovations were about landscape, they seemed distanced from nature. This distance from nature explains that his approach was primarily visual.

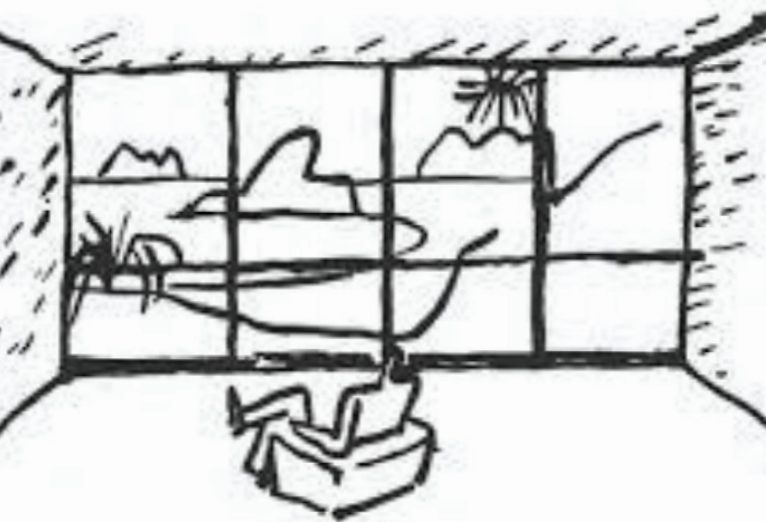


figure 3. illustration drawn by Le Corbusier of a view from the inside.
(Cohen & Bergdoll, 2013).

Corbusier's approach to landscape and architecture entails five points of architecture. Firstly is the use of *pilots*. *Pilots* was used to empty any obstruction on the ground by elevating the building using steel concrete columns as the structural system. Using the elevation of buildings promotes a sensible view for people to feel the spaces. Corbusier also incorporates the use of roof gardens. He does this to promote the natural exterior spaces rather than using the existing nature of the site. Another element is the use of ribbon windows. This element emphasizes his approach to visual aesthetics as the windows visualize as hung paintings where the landscape integrates with the building. - Villa Savoye designed by Le Corbusier (Kroll, 2010). Figure 2 shows his intention of using windows as a hung painting. Other approaches include free plans as well as free facades. Thus, this states that Corbusier's design approach was mainly visual. He built his design thinking and practices mostly on landscape-related decisions.

Another analogy that encapsulates the connection between landscape and architecture through aesthetic appreciation is the study done by Richard J Weller and Tatum L Hands. They explore the scrutiny of the Chinese people's living environment. It was done through a painting to encapsulate the aesthetic appreciation for the connection of landscape and architecture in earlier times. The Vast Land, drawn by Wang Ximeng, illustrates the vast rivers that are somewhat hidden by the fog and represents high mountains, hills, and even the winding paths and streams scattered all around the architecture of human settlement. In the view of the Chinese, the painting portrays a solid sensuous proportion between the two disciplines; it defines them as a beautiful landscape inhabited by them (Weller & Hands, 2021).



figure 4. view of natural features in villa le lac designed by Le Corbusier. (Plečnik, 2023).



figure 5. painting illustrated by Wang Ximeng of the emergence of landscape and architecture. (Weller & Hands, 2021).



figure 6. collage of landscape. (author, 2023).

On the contrary, Garrett Eckbo asserts the essential elements that landscape provides, such as views, sunlight, climate, and topography, in the design process. He criticizes those who disregard these features and approach the landscape as an empty canvas or a space where the built object sits. It is as if the rest of the landscape is deemed irrelevant to the architectural concerns (Eckbo, 1969, p.91). Although modernism offers potential, a more in-depth understanding of integrating architecture and landscape must be needed. However, with the development of new technologies and new materials, the enhancement of the integration of the duals increased. One of the designs used was to create the function and spatial continuation of spaces. Nevertheless, why does it need to be more?

Norberg Schulz states, “In general, the problem is to settle in such a way that a ‘friendly’ relationship with the site is established. Such a friendship implies that man respects and cares for the given place. Taking care does not mean leaving things as they are; they ought to be revealed and cultivated. Thus, the settlement interprets the site and transforms it into a place where human life may occur (Leatherbarrow, 2004, p.24).

“For architecture, the argument for context, for redefining the architectural object as a constituent of a wider milieu, has meant rethinking the building’s engagement with its material and spatial surroundings, whether built or unbuilt.”

(Leatherbarrow, 2004, p.12)

..... **its dominance.**

Throughout my architectural studies, a significant emphasis was placed on delineating the juncture between architecture and landscape, which was done so by a single thick line. (Balmori & Sanders, 2011, p.35) Clear, bold lines dominated drawings to ensure tangible evidence between the building and its surroundings. However, a new approach emerges by discarding and challenging the previously rigid notion of the defined line between landscape and architecture by encouraging it to be viewed as an integrated whole. This approach breaks away from the boundaries of the modern movement and now involves seeing the site and the building as interconnected elements, influencing each other in different degrees. (Balmori & Sanders, 2011, p.34)

The relationship between architecture and landscape has always been debatable, with many developing concepts and methods to enhance the spatial separation between the two. According to Aaron Betsky, the land is replaced with buildings. He claims that it is architecture's original sin. A building can make something new, but not in a void. The land, filled with sunlight and air, used to be open and now is occupied by buildings. It is what the human artifices replaced what nature has deposited at a particular place. Around that particular place, memories built individually or as a culture disappear. It becomes 'new' and aspires to be a perfect form, function, and appearance (Betsky, 2002).

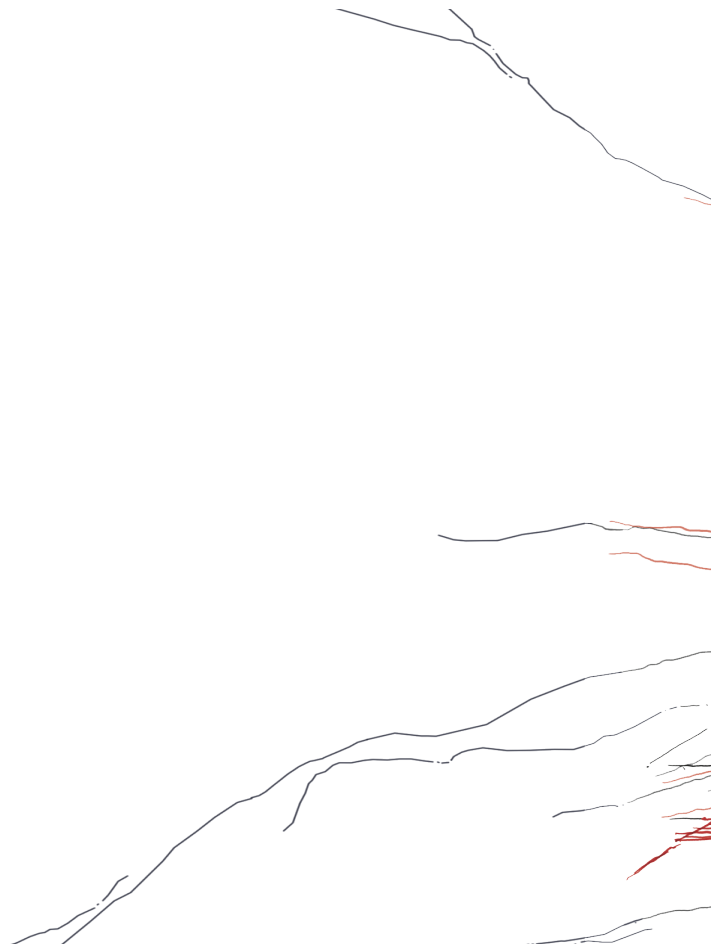
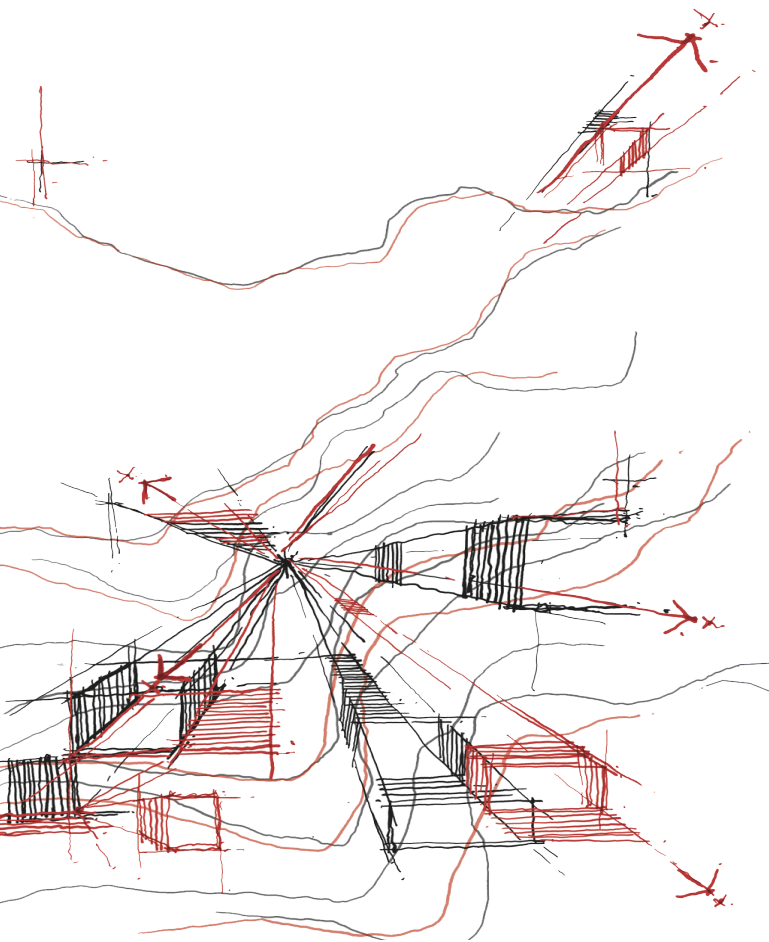


figure 6. author's conceptual drawing between line and landscape. (author, 2023).



figure 7. photo of central park located in New York City. (Cutieru, 2022).



“As structures decrease, open space and natural landscape increases and it is possible for us to get away from buildings more and more. Buildings have become associated with the ugliness and the evils of urbanism; therefore, the fewer the buildings, the better life we have.”

(Eckbo, 1969, p.83)

*natural . manmade
formal . informal
object . field
human . nature
built . unbuilt*

This never-ending development of civilization has caused this dialectic division between architecture and landscape, man and nature, and eventually to the point of a false dichotomy, physically and theoretically dividing us. Balmori proposes the term “false dichotomy” (Balmori & Sanders, 2011, p.8) as it questions the duality of the two. She then allocates the following terms, which cause this dichotomy.

For example, Garrett Eckbo evidences this statement with the American park movement, Central Park. Eckbo believes that Central Park, located in New York City, is why buildings have become associated with the “ugliness and the evils of urbanism.” He continues to imply that construction is unhealthy and ugly, and the only thing that could save this is the introduction of natural green pores. Gyorgy Kepes also states that Central Park is a means of escaping the busy city. To develop a capability to protect it from change or disturbance for the cell to grow into complex masses. Eckbo states that humans need to learn, experience, and adapt to their environment (Kepes, 1961).



If architecture could embody the landscape's features into the design, there would not be a separation between the two entities (Eckbo, 1969, p.83). Further on, by mid 20th century, he pursued to add a new vocabulary. As a landscape architect, he responded to the site's connection to architecture, where landscape architecture and architecture are in equilibrium (Eckbo, 1969, p.115). He considers landscape architecture as "site planning," emphasizing the integration between landscape and architecture. Unlike the traditional approach of modern architecture, Eckbo analyzed the site and building as inseparable entities, where there is a need to design landscapes specific to the site. His approach aimed to bridge the gap between architecture and landscape architecture, establishing functional, environmental, and spatial aspects for site practices (Meyer, 2020, p.117).

Betsky believes architecture has historically separated humans from landscapes and argues that buildings now serve as barriers between the two. Thus, he believes that landscapers must seek to create innovations that blend the built and natural environments. Betsky emphasizes one of the critical points of the book, which is the concept of integration. The integration will create a symbiotic relationship between the building and its surrounding landscape. Rather than imposing a foreign structure on the landscape, there is a need for a harmonious relationship between the two (Betsky, 2002).

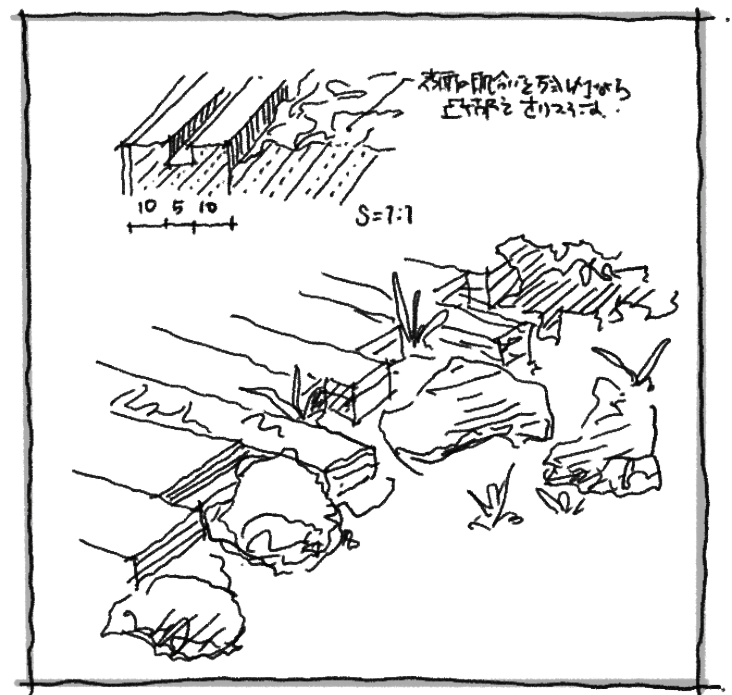


figure 8. illustration of Aaron Betsky's analysis of built and natural environment (author, 2023).

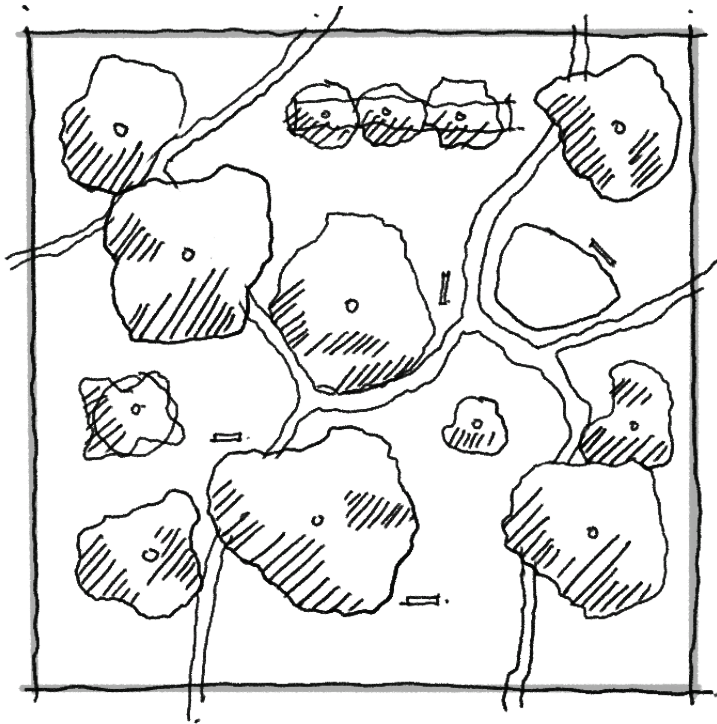


figure 9. illustration of Richard J Weller and Tatum L Hands how natural landscapes enhance cultural aspects. (author, 2023).

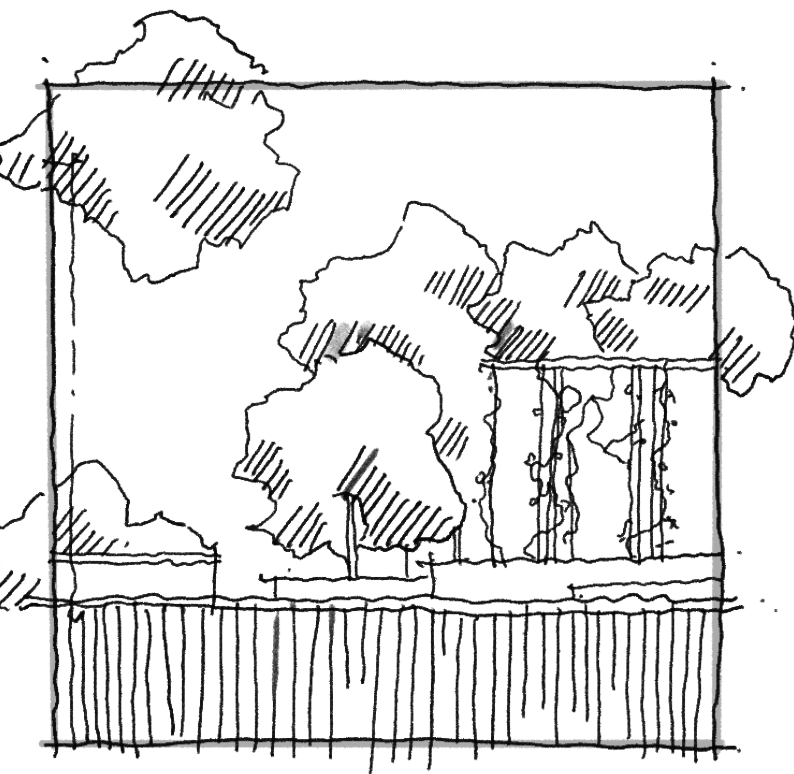


figure 10. illustration of emotional responses and how ground can impact architecture, and, individual behaviour and society. (author, 2023).

Previously, Balmori's definition of a "thick line" illustrates that the landscape serves as a blurring agent, eroding the physical boundaries of architecture. The line in itself symbolizes the essence of architecture, which is construction. Then, according to her theories, integrating with nature will complete cohesive unity, merging into a greater whole. The idea of emergence is crucial for the exploration of this paper. Although Balmori defines it in terms of only the physical aspects, however, this paper aims to express that the merge of the relation between architecture and landscape can be beyond just the physical aspects but also spiritual and abstract.

As Weller and Hands state, understanding the landscape is to be able to interpret and display the meaning of the beauty of life; to bring beautiful places to be able to experience beauty is to protect the creation of the landscape. This protection of creating this beauty of humans and nature poetically in the habitation of the Earth is ideal for all humankind.

..... **its reflection.**

According to the definition of James Corner, he understood landscape as an ongoing project which enhances the cultural world through the effort of creativity and imagination. In other words, going beyond a mere reflection of culture, landscape is an active instrument in shaping modern culture. The capability of its eidetic content to contain and express ideas, landscapes can reshape the world and engage the mind. Regarding Corner, the naturalistic and phenomenological experience that landscapes can give can also extend further by aligning diverse and competing forces into interactive alliances. Corner sensed that many need help understanding or imagining the landscape as an innovative medium.

“The focus is upon the agency of landscape (how it works and what it does) rather than its simple appearance. Thus, it is intended to emphasize design activities and the effects of constructed landscapes in time.”

(Corner, 1999, p.4)

Corner emphasizes that landscape can be viewed as an active agent that can shape and enhance culture. Thus, the landscape is not solely about appearances and aesthetics but rather about strategic instrumentality. Corner’s conceptual thinking of the landscape idea allowed us to expand landscape spaces’ distinct perspectives and actions. In this regard, it serves as an interactive platform for the evolution of diverse societies’ imaginative and practical pursuits. Therefore the concept of landscape acts as an interpretative lens through which different cultures can be perceived with a sense of social identity through the forests, mountains, waters, and fields.

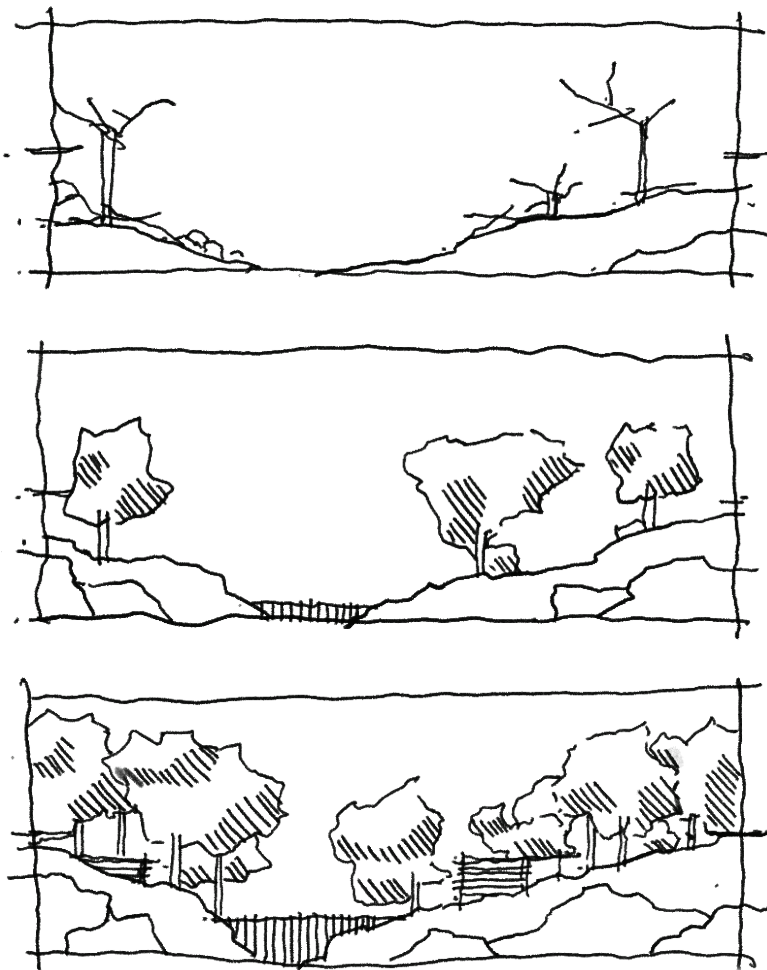


figure 11. the stages of landscape discovery. (author, 2023).

In order to recover landscapes, Corner believes there is a need to resist the homogenization of the environment and instead heighten the local attributes and collective sense of the place. The homogenization will allow for engendering new spaces for social use. Another aspect to consider is enlightening the ecology and environmental concerns.

“the antithesis of wilderness is landscape, the land shaped by men,”

(Corner, 1999, p.6)

“On the one side, the landscape provides the most visible expression and measure of environment atrophy – it is both victim and indicator – whereas, on the other side, it provides the ideal, Arcadian image of a profoundly green, harmonious world, a world both lost and desired again.”

(Corner, 1999, p.14)

The concept of wilderness is socially constructed, masquerading as an ultimately “natural” landscape as it is widely accessible and preconceived. Cultural notions are enriched and reshaped with the evolution of the perception of nature, wilderness, and landscapes. These instances highlight the inseparable connection between imagery and landscape. Corner emphasizes that instead of analyzing landscape as a mere scenic object, there must be consideration of social structures that are inherent to it.

This paper will explore how James Corner would recover landscapes and analyze his ways of measuring the site.

- Retrieving memory and cultural enrichment of place and time.
- Developing new uses and activities in terms of social programs and utility.
- Succeeding in ecological diversification.

Thus landscape can provide such concerns obvious and subsequently engageable. The immersed space-time landscape of media, networks, and boundless communication has promoted landscapes. It has become the point of attraction, a “place of entertainment, fantasy, escape and refuge,” (Corner, 1999, p.15) in Corner’s words. “Landscape can no longer be considered solely as decoration around the base of buildings; rather, it has come to assume deeper roles of contextualization, heightening experiences, and embedding time and nature in the built world” (Corner, 1999, p.16) The quotation by Treib is crucial as it provokes possible new forms of meaning, experience, and expression between architecture and landscape.

To summarize it all, James Corner studies concepts to recover landscape. He emphasizes the need for experience to explore sophisticated modes of notation, understand representation and underline cultural knowledge to revitalize landscapes. He focuses on what the landscape does instead of what it means, and through this concept, he can promote and merge landscape and architecture as life-enriching ends.

02.

02.

- to breathe?

..... **its recovery.**

The site is just between Hout Bay or Houtbaai, a suburb offering a bay, a beach and the valley. Llandudno, just over Suikerbossie Hill, are two suburbs of Cape Town, unlike any other suburbs. Hout Bay and Llandudno's unique features, such as the Klein Leeukoppie, Karbonkelberg and the Sentinel, rise from the sea to the west of Cape Town.

“The City is existentially, fundamentally dependent on Nature” (Dekay 2011, p.91). The context will be read through this lens.

To encapsulate the site to a further extent, an investigation of Christophe Giroit and his four concepts that serve as tools for the design and investigation of landscapes is analysed. Giroit defines the notion of landscape as a “physical entity that reveals certain characteristics of the place.” (Giroit, 2009, p.60) He then further explores defining it as a tangible entity and the possibility of being intangible yet profoundly meaningful. Giroit's phenomenological theories unravel four operating concepts: landing, grounding, finding, and funding for the investigation and understanding of landscape discovery.

century city.

v&a waterfront.

signal hill.

seapoint.

cbd.

lion's head.

camps bay.

table mountain.

rondebosch.

suikerbossie.

llandudno.

klein leeukoppie.

hout bay.

bokkemannskloof.

karbonkelberg.

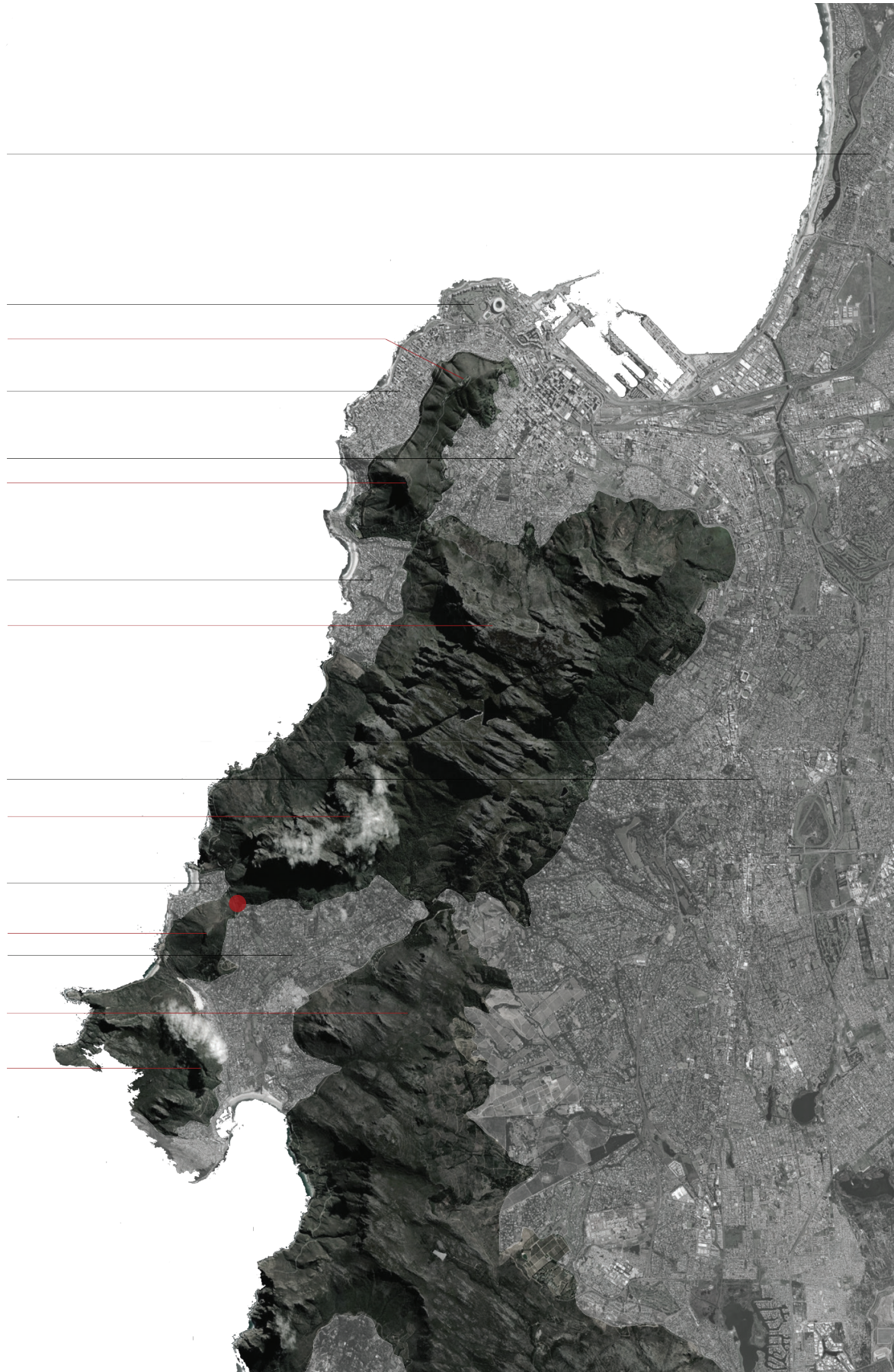


figure 12. author's mapping on open landscape vs built form. (author, 2023).

..... **landing.**

Typically implying displacement, landing also signifies making contact with the ground. It sets the motion of exploration, bridging the space between the unknown and the known, transitioning from the external world to the specific boundaries.

The juxtaposition of preconception and the initial experience broadens the tension in the initial design stages. Girot also emphasises how one enters the site, as it can provoke impressions and insight of the users personally.

The site encapsulates the approach as both the suburbs are known for divergent surroundings.

Hout Bay:

The name of the area was given by the first Dutch governor, Jan Van Riebeeck, in 1652. The name directly translates to “Wood Bay”, as the suburb is evident by the lush greenery and forests still dotted around today.

Despite the challenges that face Hout Bay, as it is divided into three segregated places that are deeply divided by race, the suburb proposes strengths, too. There are vital social ties that transcend these three communities, fostering personal relationships and a collective consciousness of interdependency (Anciano & Piper, 2018).

Llandudno:

Stretching along the Western slopes of Table Mountain, this suburb offers wilderness at the doorstep of the expansive city.

“Landing also refers to the moment when a designer reacts to the difference between his or her preconceived idea of a place and the reality that appears during the first steps of a visit.”

(Girot, 2009, p.61)

the vision.

As the project investigates how people can engage more productively with their surrounding landscapes, the architectural intervention will be designed upon recreational facilities and a healing programme. This is to create a destination, introduced to the citizens to use the site more regularly.

The objective is to rejuvenate interest in the purposed site, highlight its qualities and enhance its value. The primary intention of the project is to envision a space in which interaction between the landscape and the created architectural space stimulates sparks, inspiration, and contemplation. When considered as a complex yet unified system, the roles of nature and society are intricately connected. The dissertation envisions a space that will bring urban residents into contact with the natural surroundings to reinforce the idea of being an integral part of this unified entity. Thus, it should place and establish relationships between individuals and communities concerning the earth.

At a programmatic level, the project investigates how nature can contribute to the individual's well-being and bring out their ability to fully engage with the systems in which they are an essential part of their surroundings. The programme ties in with this objective by re-establishing the connections with individuals to restore relationships with architecture and open landscapes.

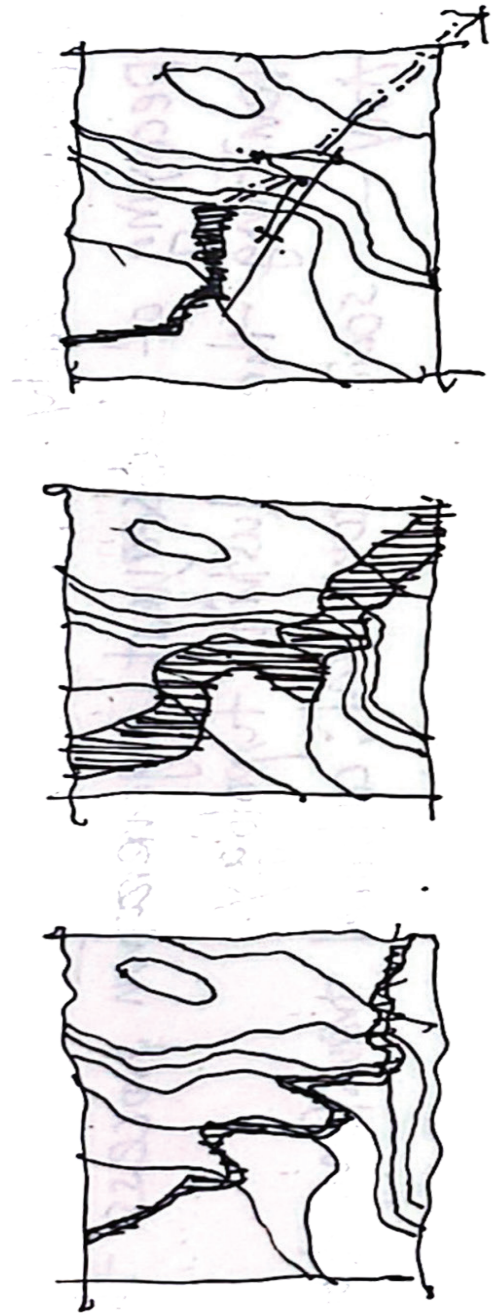


figure 13. author's conceptual drawing of initial thoughts from Giroto's approach. (author, 2023).

..... **grounding.**

In the second step, grounding corresponds with orientation and rootedness. Girot explains the difference between landing and grounding through the essence of time, where landing happens only once, and grounding can reoccur. Grounding needs to be analysed through repeated visits and research and has to do less with the individual's imagination. "It is not necessarily what remains visible that matters most, but those forces and events that undergird the evolution of the place." (Girot, 2009, p.63) In this step, it is a process of revealing layers.

The trace concepts provided by Christophe Girot allow the ability to analyze his architectural phenomenology to understand landscape discovery. There is an apparent similarity in how Girot and Corner emphasize the explorational study of the landscape.

solar orientation:

Geology: The site is surrounded by mountains of mostly pre-cape granite and then extends to the lower shale band of table mountain sandstone. This is exposed roughly at a 150-meter contour line around the site.

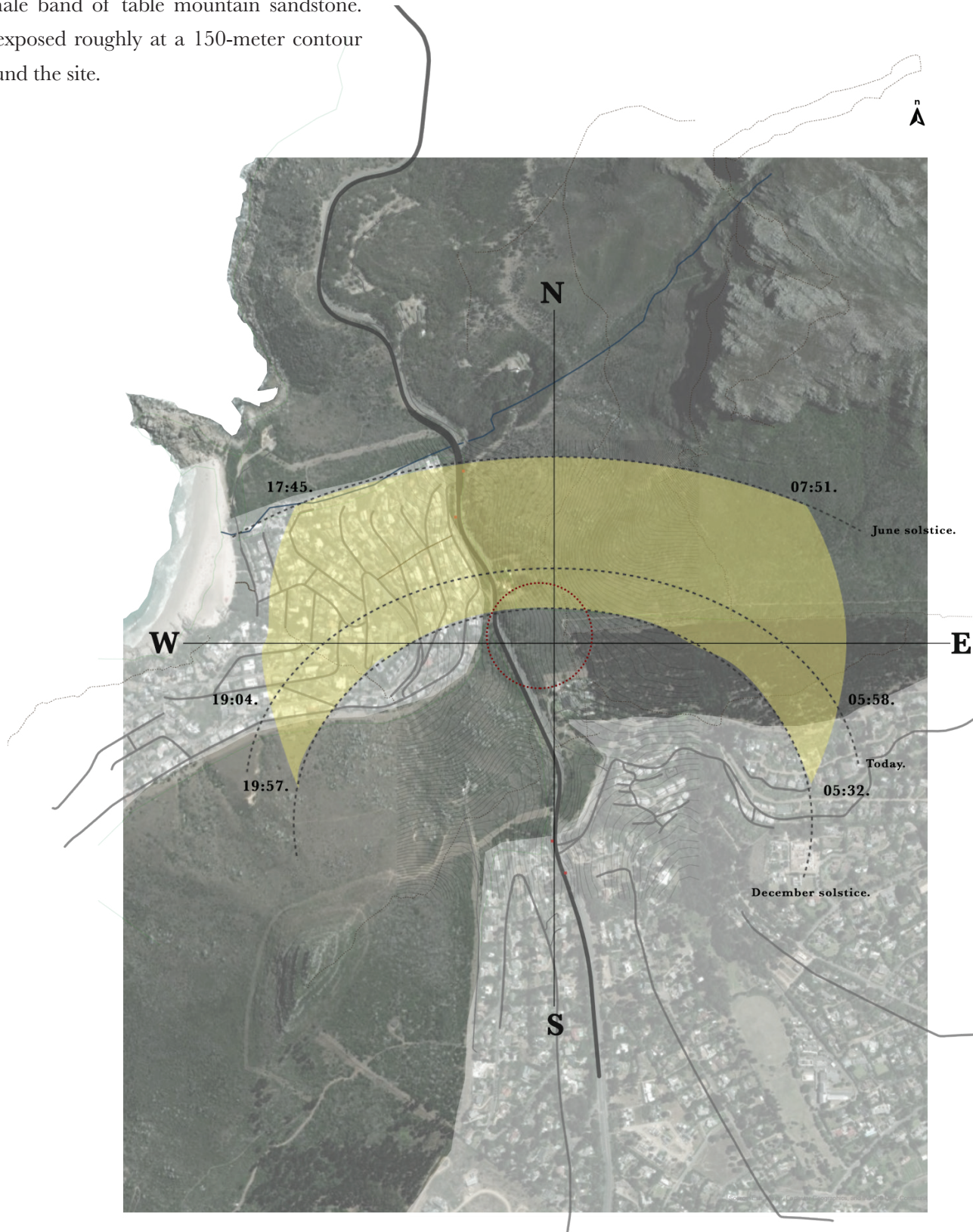


figure 14. author's site analysis - sun study. (author, 2023).

winds:

During the summer months, the prevailing wind blows in the direction of south to east. The south-easter tends to blow into Hout Bay, and towards Llandudno Nek, the wind blows westwards. Although the topography around the area provides a certain degree of shelter from the wind, it should be noted that the wind deflection can also be established by tree cover.



figure 15. author's site analysis - wind study. (author, 2023).

geology:

The site is surrounded by mountains of mostly pre-cape granite and then extends to the lower shale band of table mountain sandstone. This is exposed roughly at a 150-meter contour line around the site.



figure 16. author's site analysis - geology study. (author, 2023).

views:

The area's topographical layout is defined by mountains to the north and extends northeast and southwest directions, with the sea to the west. A diverse range of physical landscapes and microclimatic variances result across the area.

The mountain ranges and sea play a pivotal role in granting access to the site, mitigating the wind, and even increasing hours of sunlight in certain areas.

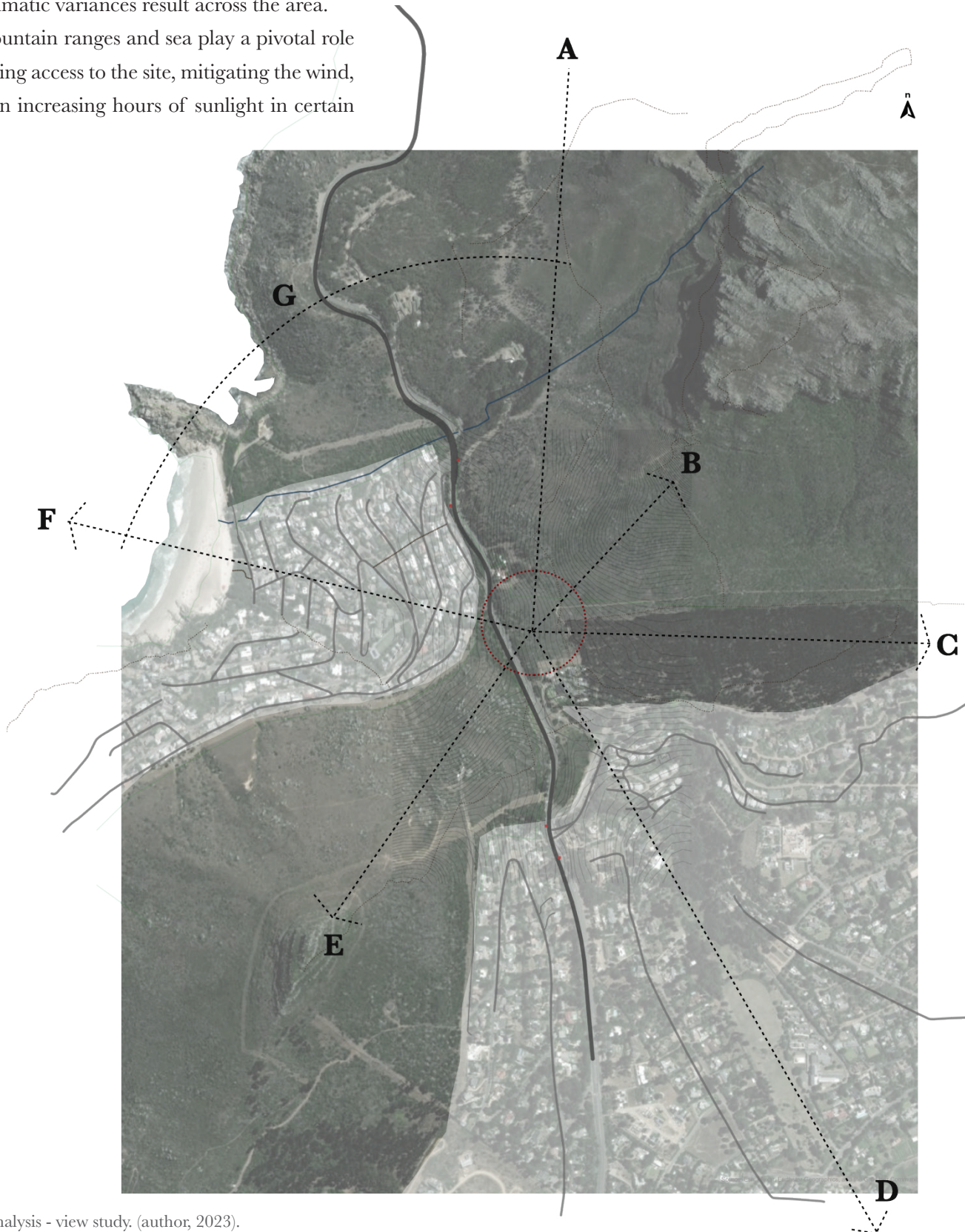


figure 17. author's site analysis - view study. (author, 2023).

A.



B.



C.



figure 18. author's photos of site. (author, 2023).

D.



E.



F.



figure 19. author's photos of site. (author, 2023).

existing plant species:



Existing plant species: Around Hout Bay, the most predominant trees are pine. Pine trees, bluegums, and poplars were planted mainly for windbreak and commercial purposes. Oak trees are planted around specific areas to give a rich contrast to the evergreens.

Most areas are covered with exotic port Jackson bush (*acacia stenophylla*), *hakea stinkboom*, fynbos and *pious pinaster*.

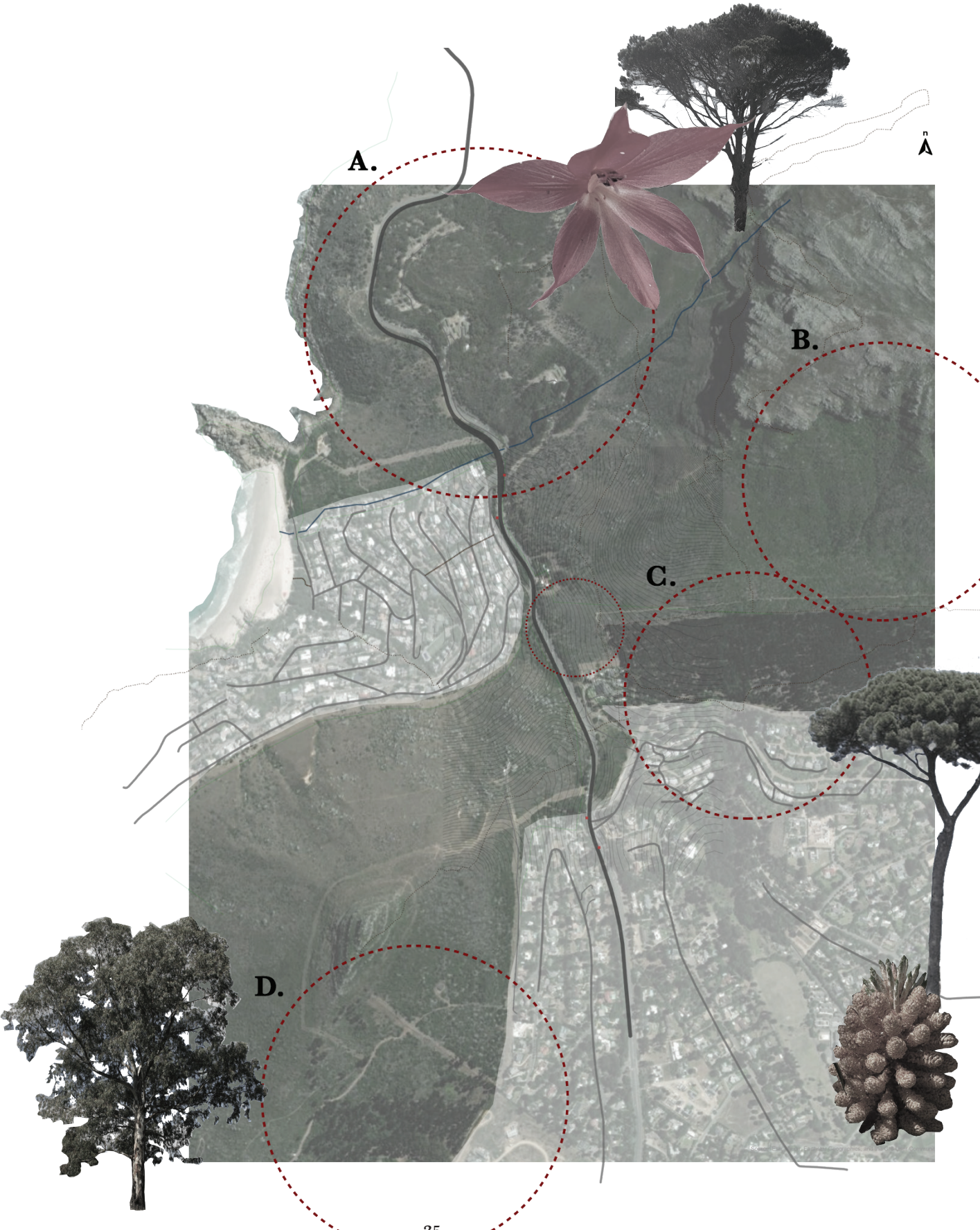
Hout Bay was known for its timber of yellowwood trees for shipbuilding, expanding the Dutch presence and used in the Castle of Good Hope building. (Town, -)

With the understanding of existing natural systems, it can be integrated for a more harmonious co-existence with the surroundings, preserve the natural landscape of the city, create an experience of connection with nature and entail relearning how to live in harmony with nature.



figure 20. author's photos of site. (author, 2023).

figure 21. author's site analysis - existing plant species study. (author, 2023).



..... **finding.**

According to Girot, he describes finding is an activity and insight in the process of searching for the outcome. A methodical quest is discovered that belongs to the place and identity. Finding, experiencing, and relating ideas also plays a significant role and allows for disclosure of one's initial perception of the place.

access routes:

Hout Bay and Llandudno has only three access roads:

Victoria Drive from the city centre

Constantia Nek from the southern suburbs

Chapman's peak from the south

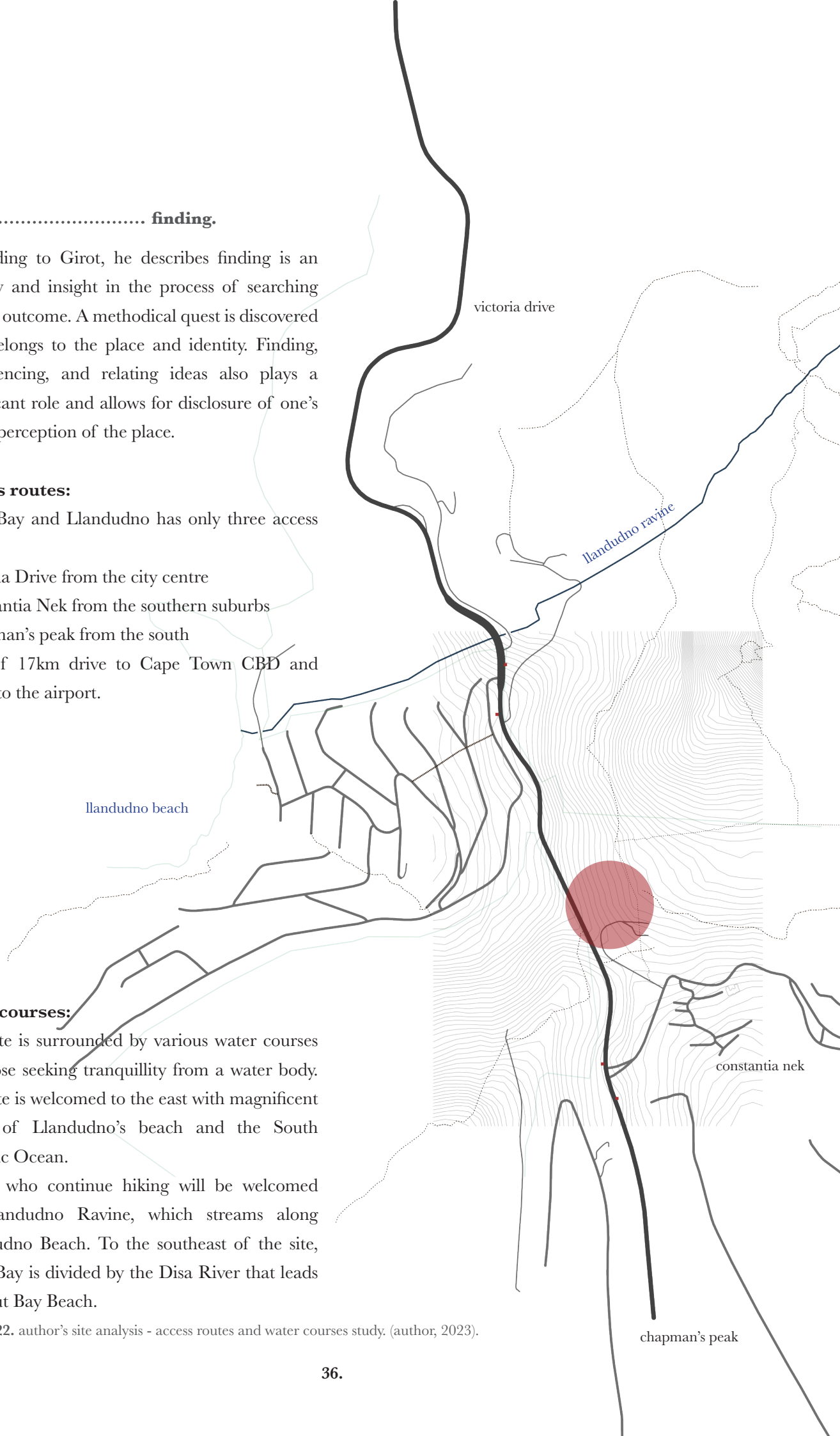
A brief 17km drive to Cape Town CBD and 34km to the airport.

watercourses:

The site is surrounded by various water courses for those seeking tranquillity from a water body. The site is welcomed to the east with magnificent views of Llandudno's beach and the South Atlantic Ocean.

Those who continue hiking will be welcomed by Llandudno Ravine, which streams along Llandudno Beach. To the southeast of the site, Hout Bay is divided by the Disa River that leads to Hout Bay Beach.

figure 22. author's site analysis - access routes and water courses study. (author, 2023).



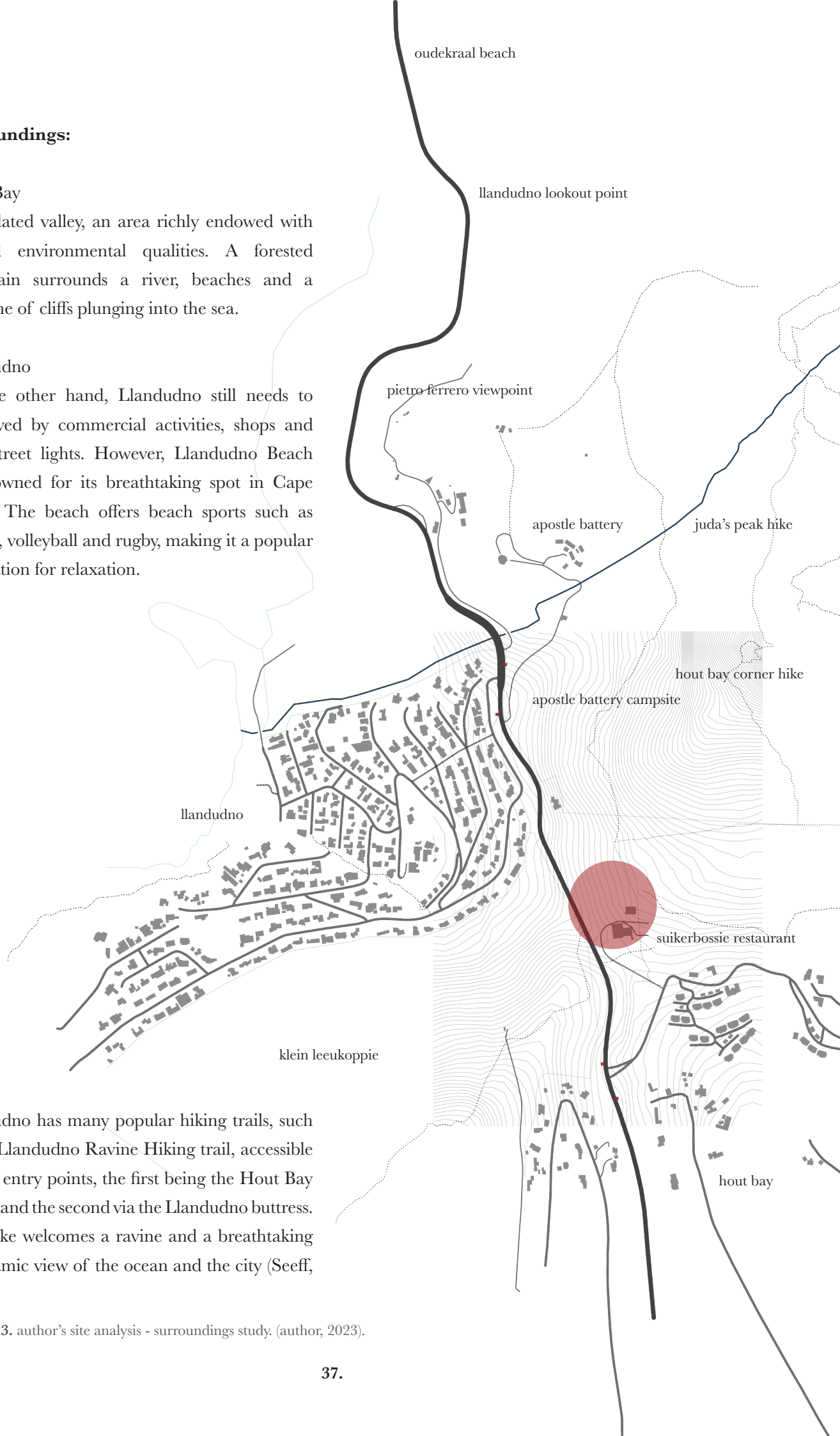
surroundings:

Hout Bay

An isolated valley, an area richly endowed with natural environmental qualities. A forested mountain surrounds a river, beaches and a coastline of cliffs plunging into the sea.

Llandudno

On the other hand, Llandudno still needs to be served by commercial activities, shops and even street lights. However, Llandudno Beach is renowned for its breathtaking spot in Cape Town. The beach offers beach sports such as surfing, volleyball and rugby, making it a popular destination for relaxation.



Llandudno has many popular hiking trails, such as the Llandudno Ravine Hiking trail, accessible by two entry points, the first being the Hout Bay corner and the second via the Llandudno buttress. The hike welcomes a ravine and a breathtaking panoramic view of the ocean and the city (Seeff, 2023).

figure 23. author's site analysis - surroundings study. (author, 2023).

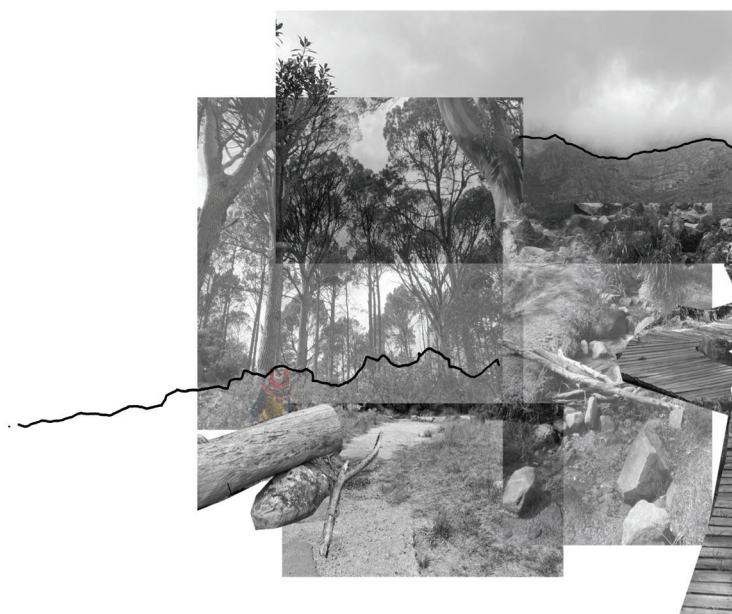
..... **founding.**

Lastly, Girot approaches the notion of founding in two ways. Firstly, as conservative, where it could refer to the past, and secondly, as innovative, where the possibility of importing something new. The resolution stage can give a straightforward approach to the place and extend a sense of legacy toward a productive future.

The trace concepts provided by Christophe Girot allow the ability to analyse his architectural phenomenology to understand landscape discovery. There is an apparent similarity in how Girot and Corner emphasise the explorational study of the landscape.

As a result, people look for a backdoor, some existence, to what is suffocating them—a space where they seek the opposition of the urban fabric. A sense of disconnection from the landscape is communicated through a solid, evident contrast between the architecture and landscape. Individuals must recharge and nurture inhabitants to create harmony, balance, and, most importantly, connection. With this connection, it becomes stable and can affect the quality of life.

The ground is a vital tapestry, where it becomes the stage for a dynamic interplay between the enduring forces of nature and culture. It becomes responsible for having a sacred role as a repository of collective memories and layers of culture and history.



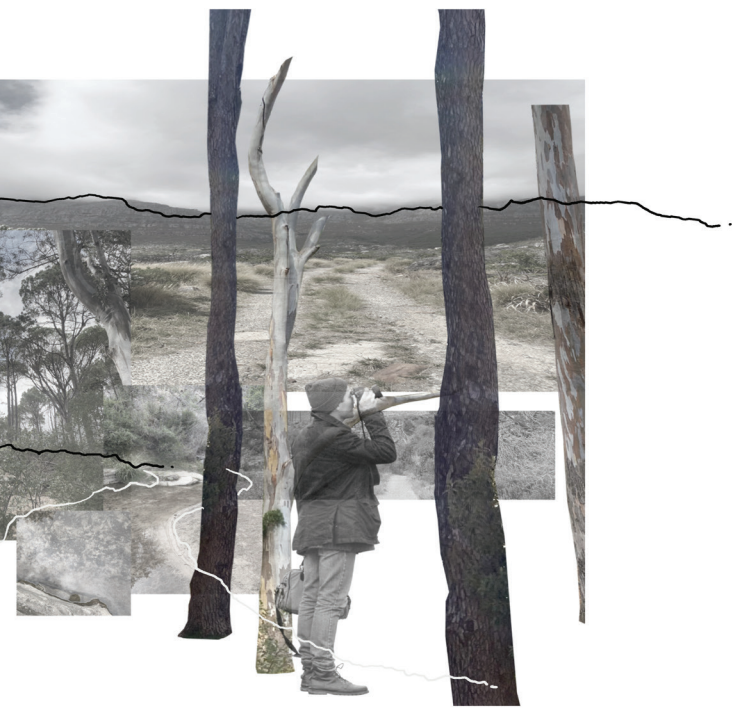


figure 24. author's conceptual collage in finding harmony. (author, 2023).



figure 25. author's conceptual collage in finding alleviation. (author, 2023).

its' reason:

The purpose of intervening on this site is to create focus and renew the relationship between man and nature. Thus, the architecture should encourage participation and activities by generating a multitude of spaces which can accommodate social activities and individual rituals. In this sense, the exterior spaces formed between buildings can hold importance and offer unique experiences and perspectives in which interior spaces can form, too.

The metropolitan area is reasonably dense in population, with various high-density shopping nodes and attraction points. Almost anywhere within the region, an individual can be consciously aware of being in the city. Although there is evidence of mountain views, one does not experience the feeling of contact with it. It feels just like another artefact.

Spaces are limited, imposing a sense of confinement and oppression from which one could seek relief. The urban landscape is significant as they are scarce. However, these features are no longer integrated and exist as separate entities. Even maintained parks within the city, though serving vital purposes, often exude an artificial, museum-like quality. (Bisset, 1976)

The site offers many opportunities as it is immersed within the natural environment, yet with a clear link to the city, it is accessible through existing service roads, and one can be conscious of the surrounding mountains and forests.

03.

03.

- to descry.

..... **from a different perspective.**

An exploration of a case study will be done to support the following theoretical investigation of this paper. The case study will expand to the technical investigation highlighting the aspects of merging the two disciplinary, architecture and landscape.

Tadao Ando transcends the predefined traits of modernism by incorporating regional, cultural, and contextual elements into his design philosophy and language. To maintain the relationship between architecture and landscape, he counters the consideration of the context in terms of site and surroundings. He serves this research as he believes architecture is imagination-based for expanding an autonomous set of ideas and space to evoke feeling, thinking and memory.

subject . object

mind . body

man . nature

Ando aims to create space to stimulate the human spirit to awaken communication and sensibility within the soul. Contrary to Corbusier's thinking, Ando claims the integration of architecture and landscape should be approached more than visually, only through physical and spiritual senses. With his past interaction with the physical and spiritual presence, he states that historical sites are mediating spaces of the past, the present, and the future with the presence of spiritual essence (Auping, 2003, p.55).

Cities became dense with no open spaces and started providing socially and physically unhealthy spaces detached from nature (Nussaume, 2009, p.49-51). A much-needed solution to improve living conditions in response to this economic growth was thought through by many Japanese architects and theorists during the early 1980s. As a result, many shifted from dense urban areas to rural regions.

“One of the important aspects of Ando’s architecture is that it is not simply an object to be viewed. Whatever constitutes the focus of his architectural organization, it is formed by its relationship to everything that surrounds it, everything which constitutes its context in both a very physical, environmental and significative way. This relationship creates a spiritual connection both with its place and with the people who enter that realm.”

(Nejdet Erzen, 2004, p.69)

Ando approaches his concept of restoring nature and building (Ando, 1992, p.10). With the aid of Japanese tradition in approaching nature, Ando could define points such as shoji screens, exposed concrete, and dimmed light on the concrete surfaces. He endeavours to create an architectural element that allows his occupants to sense the presence of nature.

“Architectural space is a phenomenon we take in not only visually but through all our senses, that is, our whole bodies.”

(Shirazi, 2012, p.23)

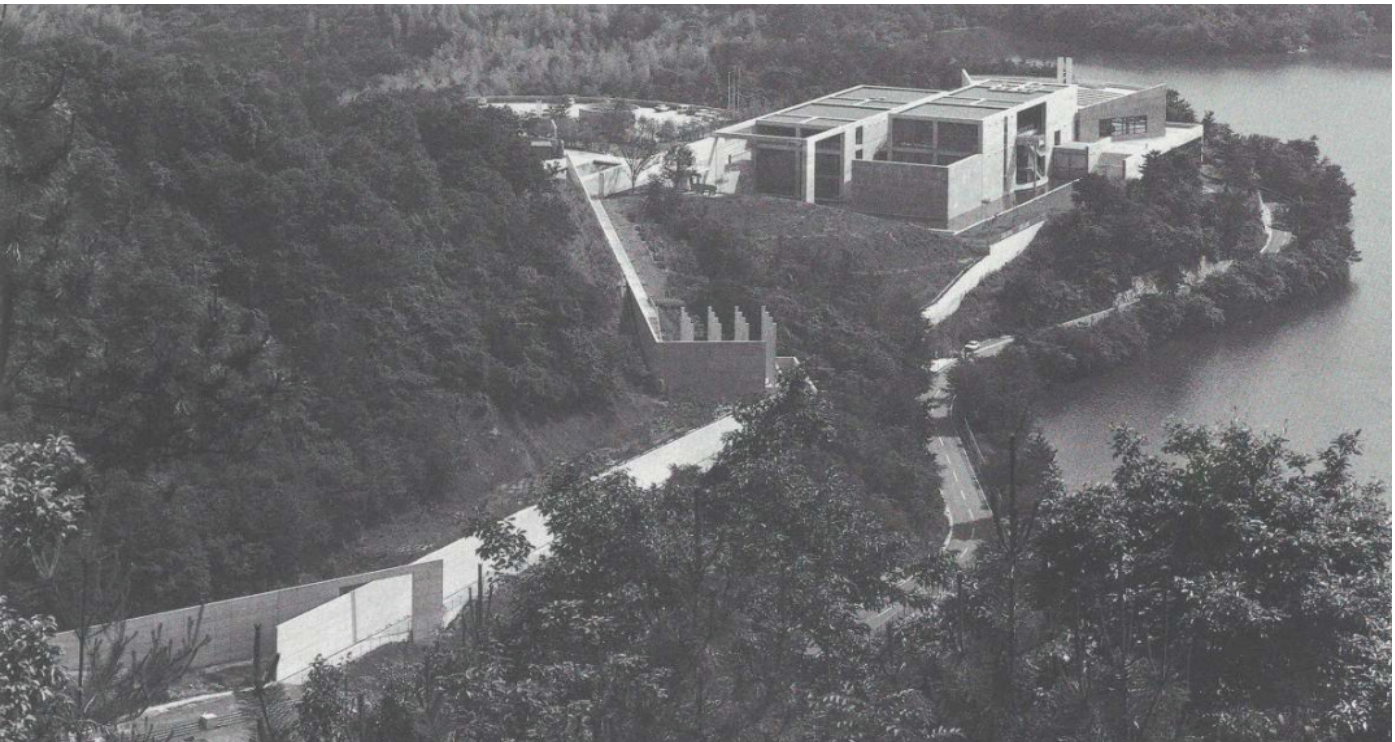


figure 26. Children Museum located in Himeji, Hyogo, Japan. (Kenneth, 2017).

Located in Himeji, Hyogo, Japan, the cultural facility of the Children's Museum overlooking a large lake reflects his intentions. The facility consists of the main museum, library, an indoor theatre, and a workshop with extensive walls and paths that link the whole building together. One of the crucial elements of Ando's architecture is circulation. It is the movement and circulation that predicts the form of the building. The passage linkage defines a clear initiatory route, dominating the user and building with the presence of nature.

The walls he employs create intermediate spaces where he can set boundaries to provide a sense of physical and spiritual connection with nature. The walls deliberately emphasise purifying the background views and blend the sky and ground, creating a horizon. The quality of the space creates awareness of one's physical being. The walls constantly make one aware of one's existence in one's surrounding space.

“I think walls can be used to control walls. Inexpressive in themselves, the two major bounding walls are protective devices for the interior. At the same time, they reflect the changes in the world of nature and help introduce this world into the inhabitants’ daily lives. The limiting operation of the walls directly reveals the boldness of the house itself.”

(Kenneth, 2017, p.11)

The entrance is accompanied by a dominating set of stairs that descends from the high ground, allowing users to look over the lengthy lake. Supported by the presence of the pool of water that is parallel to the staircase, it approaches a sense of monumental aura.

Upon entering, an open but covered, open-air court is accompanied by an amphitheatre that appears to echo the profile of the nearby mountains, providing a spatial and spiritual depth (Kenneth, 2017, p.18).

Ando intends to accentuate the presence and control of natural phenomena. He employs a prominent technique to emphasise nature as a phenomenon that avoids direct entrances. Ando designs intentional routes before entering the building to make the people feel nature’s domination and immerse them in a purified and accentuated phenomenon of nature. He can seamlessly merge architecture and landscape into inseparable parts by exposing them to the dominant and perceivable constructed nature (Nussaume, 2009, p.94-95). Ando design thinking reflects James Corner’s and Christophe Girot’s conceptual approaches to understanding landscape discovery.



figure 27. Side entrance of the children’s museum. (Kenneth, 2017).



figure 28. side facade with entrance staircase. (Kenneth, 2017).

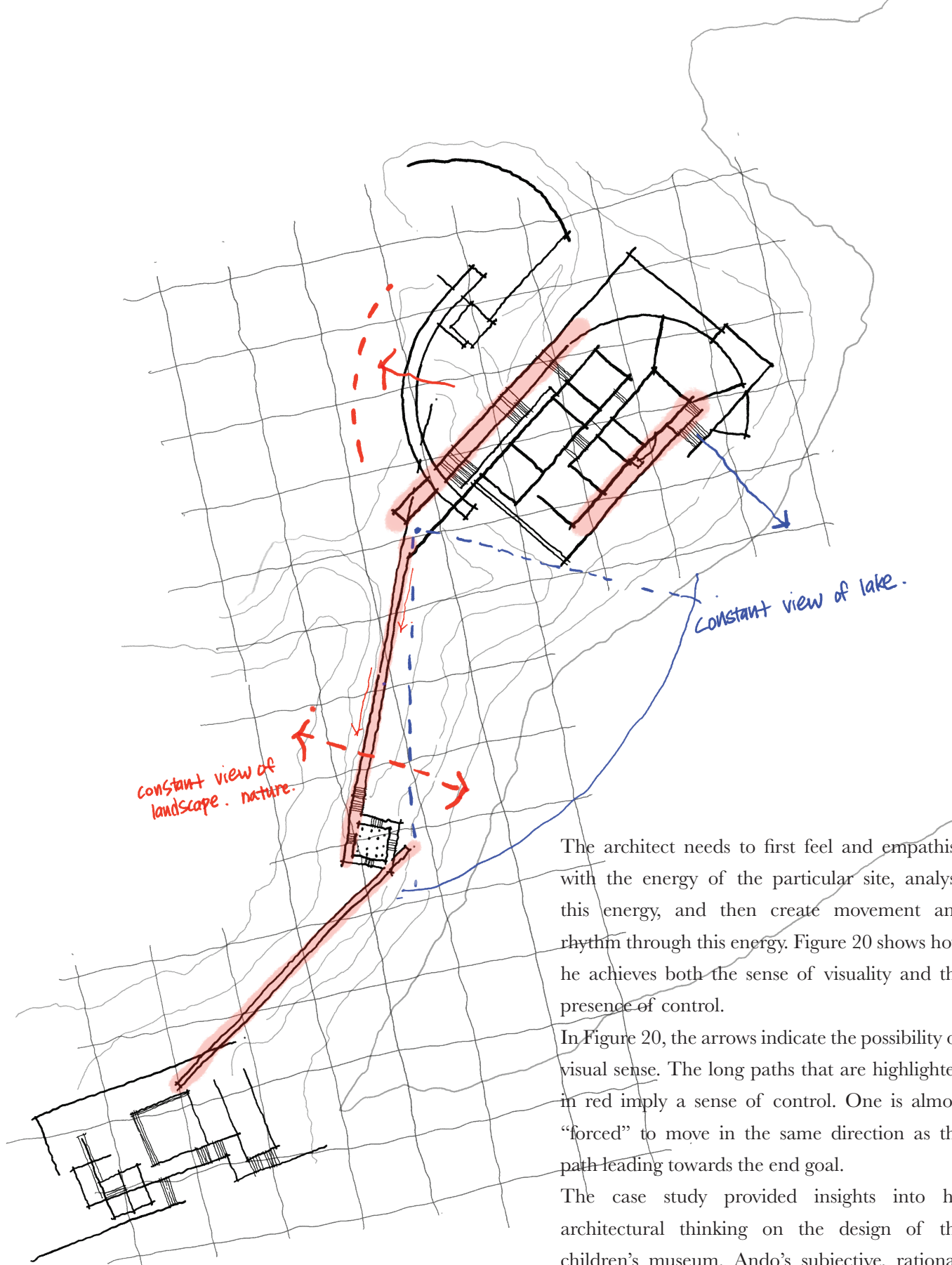


figure 29. drawing of plan with indication of visual sense and control.
 (Authors, 2023).

The architect needs to first feel and empathise with the energy of the particular site, analyse this energy, and then create movement and rhythm through this energy. Figure 20 shows how he achieves both the sense of visibility and the presence of control.

In Figure 20, the arrows indicate the possibility of visual sense. The long paths that are highlighted in red imply a sense of control. One is almost “forced” to move in the same direction as the path leading towards the end goal.

The case study provided insights into his architectural thinking on the design of the children’s museum. Ando’s subjective, rational, and humanistic visions are clear from this case study. The mysterious continuity of the relationship between architecture and nature, architecture and landscape, and the presence of control make space change.

..... **from the concept of nature.**

To stimulate the human spirit, Ando believes that architectural nature or abstract nature can generate genuine emotions (Hien, 1998). He effectively accentuates the topography's naturalistic features in his projects. His designs reveal nature in two ways; first, there needs to be a beautiful landscape that circles the building. He believes that the architecture will shield the exterior and allow nature to penetrate through the open spots on the surface of the abstract plane. When nature is felt in the structural elements, it can dominate the emptiness. Emptiness is defined as the interior and exterior unbuilt areas by Ando. By strategically utilising the topography, he can also play with the user's perspective, where they can perceive the beauty of the surrounding nature and sky—followed by the other element, the sky. The sky is one of Ando's professional vocabulary's most dominant natural factors. Ando does this to ensure that users feel the presence of their surroundings throughout every aspect of the development.

Natural environments enhance human well-being as they reduce stress and anxiety, improve psychological health, increase attention and concentration, and promote physical activity. Thus, proximity to nature also aids in cognitive restoration.



figure 30. site photo of victoria drive on hout bay mountain. (Author, 2023).

..... from the concept of geometry.



material:

The motivation for Ando's choice of materials derives from his traditional Japanese architectural studies, where the reflection of nature was visible and supported by light on the surface of the exposed concrete. A universal material composed of cement, sand, and stone, Ando believes he can blend nature and architecture by subjecting pure geometrical objects to the interplay of light and shadow in any setting (Schielke, 2023).

His use of exposed concrete brings about ontological meanings and tries to use concrete in a way that it can be invisible and intangible in some way. He believes that the monotonous concrete can give a sense of purity and serenity with the support of light. As the sun hits the surface of the concrete every hour, it creates different shadows. Ando believes this enhances the spiritual relationship between nature and the building by making the building abstract and transforming nature into a quiet background.

“The concrete I employ does not have plastic rigidity or weight. Instead, it must be homogenous and light and must create surfaces. When they agree with my aesthetic image, walls become abstract, negated, and approach the ultimate limit of space. Their actuality is lost, and only the space they enclose gives a sense of reality existing.”

(Ando, 1992, p.122)

figure 31. concrete monuments in the children's museum. (Kenneth, 2017).

Ando also introduces glass block walls that allow for enclosure, privacy, and light. This design was followed by the need for introverted space away from the chaotic urban context of cities. He could obtain a private space but also allowed the surrounding nature to be blurred. Light also plays a significant role when reflected onto the glass walls. The light diffused with the shoji walls accumulates imagination of the spatial sequences of light and dark, allowing the user to feel the calm and tranquillity of the space.

Ando also uses another traditional Japanese phenomenon called engawa. Engawa offers users a sense of circulation in nature due to the permeable glass surfaces between the inside and the outside. This approach allowed buildings to constitute interior and exterior space, which in Ando's terms of integrating the two. Ando also uses another traditional Japanese phenomenon called engawa. Engawa offers users a sense of circulation in nature due to the permeable glass surfaces between the inside and the outside. This approach allowed buildings to constitute interior and exterior space, which in Ando's terms of integrating the two.

“Light is a mediator between space and form. Light changes expressions with time. I believe that architectural materials do not end with wood or concrete that have tangible forms but go beyond to include light and wind, which appeal to our senses. Furthermore, light, wind, rain, snow, and fog will be directly experienced as one traverse.”

(Kenneth, 2017, p.11)



figure 32. glass block house, ishihara residence, Ikuno, Osaka, view across

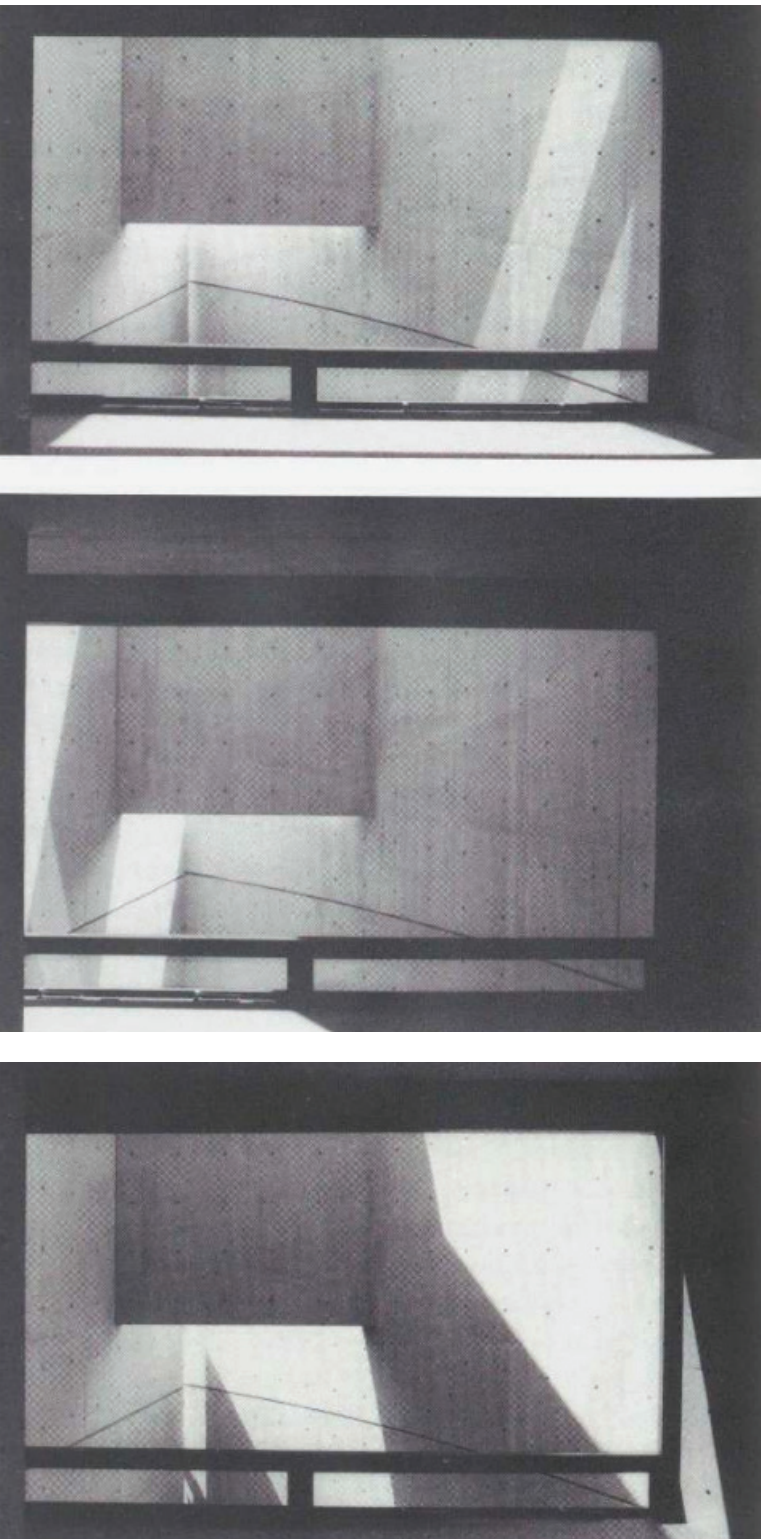


figure 33. the atelier in Oyodo, Osaka. view of light at 10am, 12pm and 1pm. (Kenneth, 2017).

The second medium is light. Light is the most important natural element in Ando's architectural designs. He uses light as it introduces liveability and soul to the buildings. Initially, he would use light as vertical light wells and place them in the middle of the buildings in his designs, and later on, he started to incorporate courtyards. He would also use shadows, zenithal light, and moving lights that hit the surface of the concrete walls. He believes light is an essential part of life and an arbitrator between nature and man. Ando's views on architecture as light enable perceptibility, thus utilising to the maximum where light, nature, and humanity can mediate with concrete and connect the landscape with architecture (Ando, 1995, p.470).

Darkness is needed for light to be perceived; thus, darkness and light are crucial entities to sense the world (Ando, 1995, p.471). In order to be perceived explicitly, Ando emphasises the dualistic relationship between the two, and by doing so, he aims to evoke both a spiritual and secular consciousness of the users. Light can evoke a sense of placement and belonging.

“The quality and the characteristics of concrete surfaces help light to define surreal and spiritual interior space while the cross-shaped opening symbolizes infinity by extensive light perceived from the interior.”

(Nejdet Erzen, 2004, p.78)

texture:

Furthermore, Ando uses water in his designs as he believes he can reflect the building and the sky on the water, reducing the city's visibility. The use of water will create a perception of isolation with nature alone. Water temple – cuts any visual connection of the city with a concrete wall. The elliptical pond, which reflects the sky, mountains, and surrounding trees, serves as the entrance walkway where users can connect to their surroundings. He deliberately does this to ensure users are away from their daily physical life and escort them to a 'spiritual world.' (Kenneth, 2017, p.19) He also uses water in his work to create sound. The sound of water can manipulate and alter the perception of nature. Ando favours using steep cascade water to cancel out any crowded noise and allow people to only hear the sound of water as the central natural element. On the other hand, he would use softer cascade water to wed people with silence and tranquillity.

space:

Space is essential to exhilarate the human spirit. According to Ando, simple form and limited space must be used to achieve rich spatial expression. Architecture needs to betray to be unpredictable. Ando achieves tension between order and disorder by using free, angular, and unexpected positioning. By considering landscape and building as a single entity, "there is no clear demarcation between outside and inside, rather a mutual permeation." (Ando 1996: 460) To summarise, Tadao Ando's architectural phenomenology and vocabulary aim to harmonize the integration of architecture and landscape. He manipulates the user's visual sense through his designs to make nature perceivable through abstraction or disregarding undesired visibility. He was able to successfully perceive the concept of nature and geometry in order to reveal the existence and dominance of nature.



figure 34. children on water at children's museum.
(Kenneth, 2017).

04.

04.

- to endeavor.

..... from an individual.

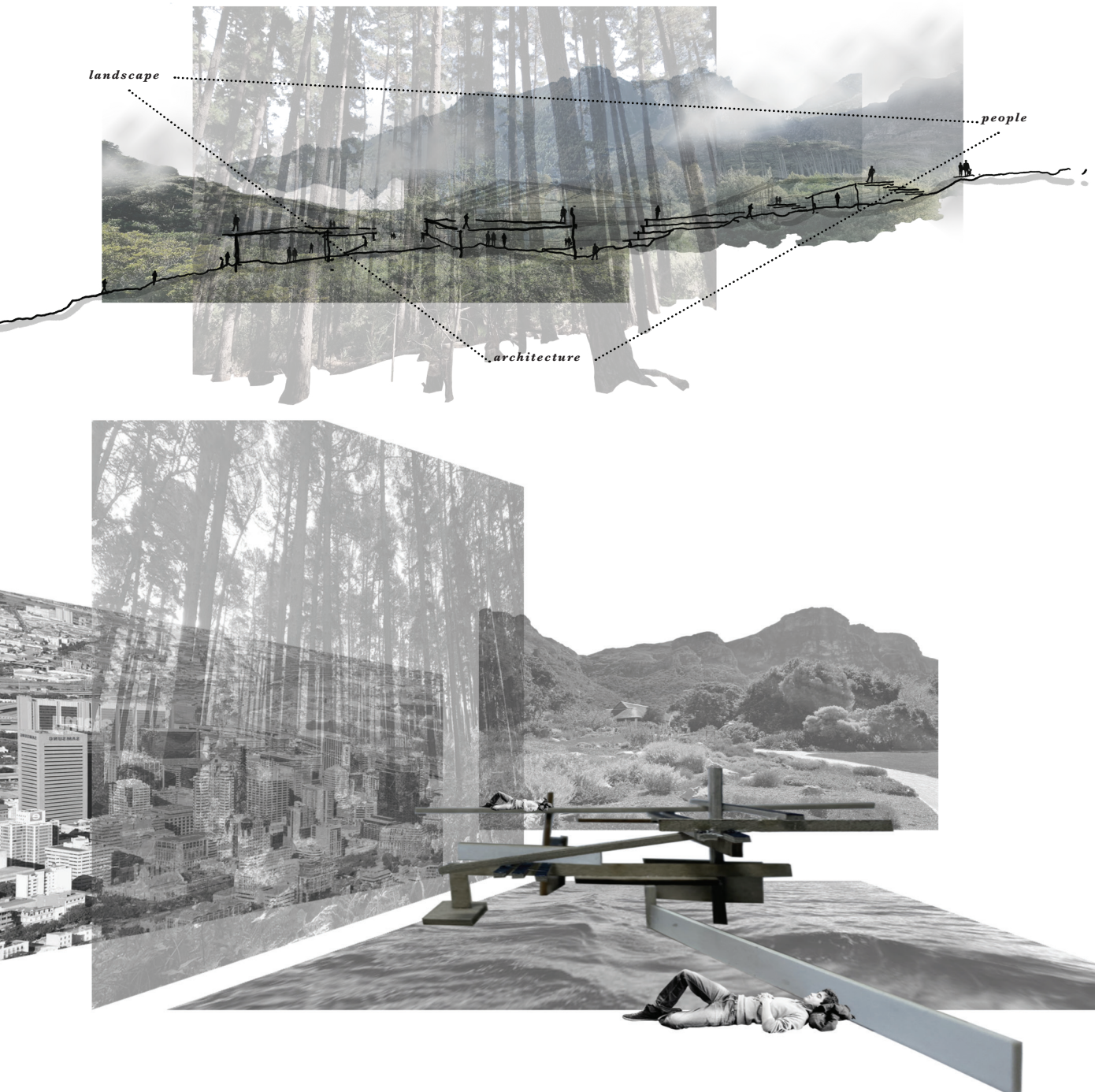


figure 35. conceptual drawing of merging landscape, architecture, and people. (author, 2023).

After the analysis of the site and understanding possible approaches in enhancing the experience for people between architecture and landscape, I test through these concepts to regenerate the symbiotic relationship between built and natural.

conceptual approach:

With the information of Ando's theories and approach, a conceptual model was made. The model portrays the significance emergence of the structure on the ground. There is a sense of relation between the architecture and landscape.

Space is important to exhilarate human spirit. According to Ando, to achieve rich spatial expression, there needs to be a use of simple form and limited space. Architecture needs to betray to be unpredictable. Ando achieves tension between order and disorder by using free, angular, and unexpected positioning.

“unexpected drama which moves people.”

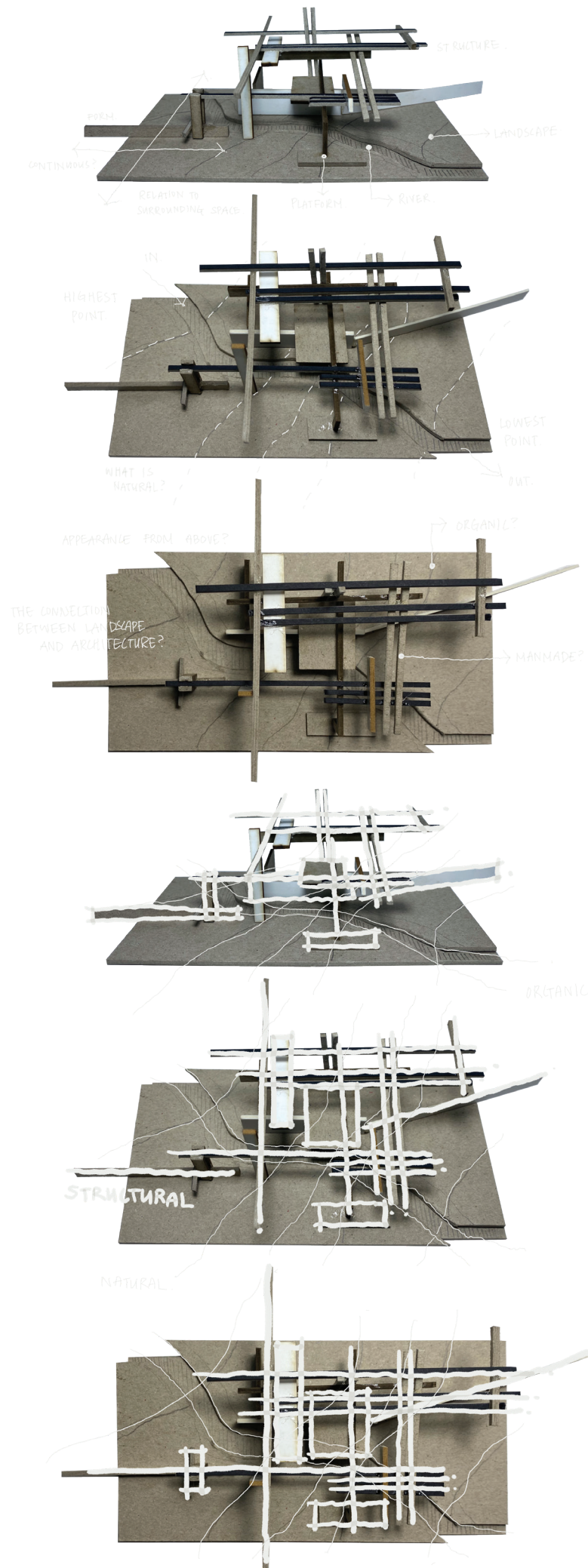
(Hien, 1998, p.8)

Nature is always experienced with structural elements and space. Ando states the key aspect is the communication and experience between nature, geometry, and the body. Ando's designs express powerfully and echos the combination of architecture and landscape.

“He believes that, by pursuing the reestablishment of architecture on the basis of its fundamental and primary elements, architecture can preserve the age. He sees architecture in its goals, not in its use.”

(Hien, 1998, p.8)

figure 36. author's conceptual model in finding the relationship between structures and ground.
(author, 2023).



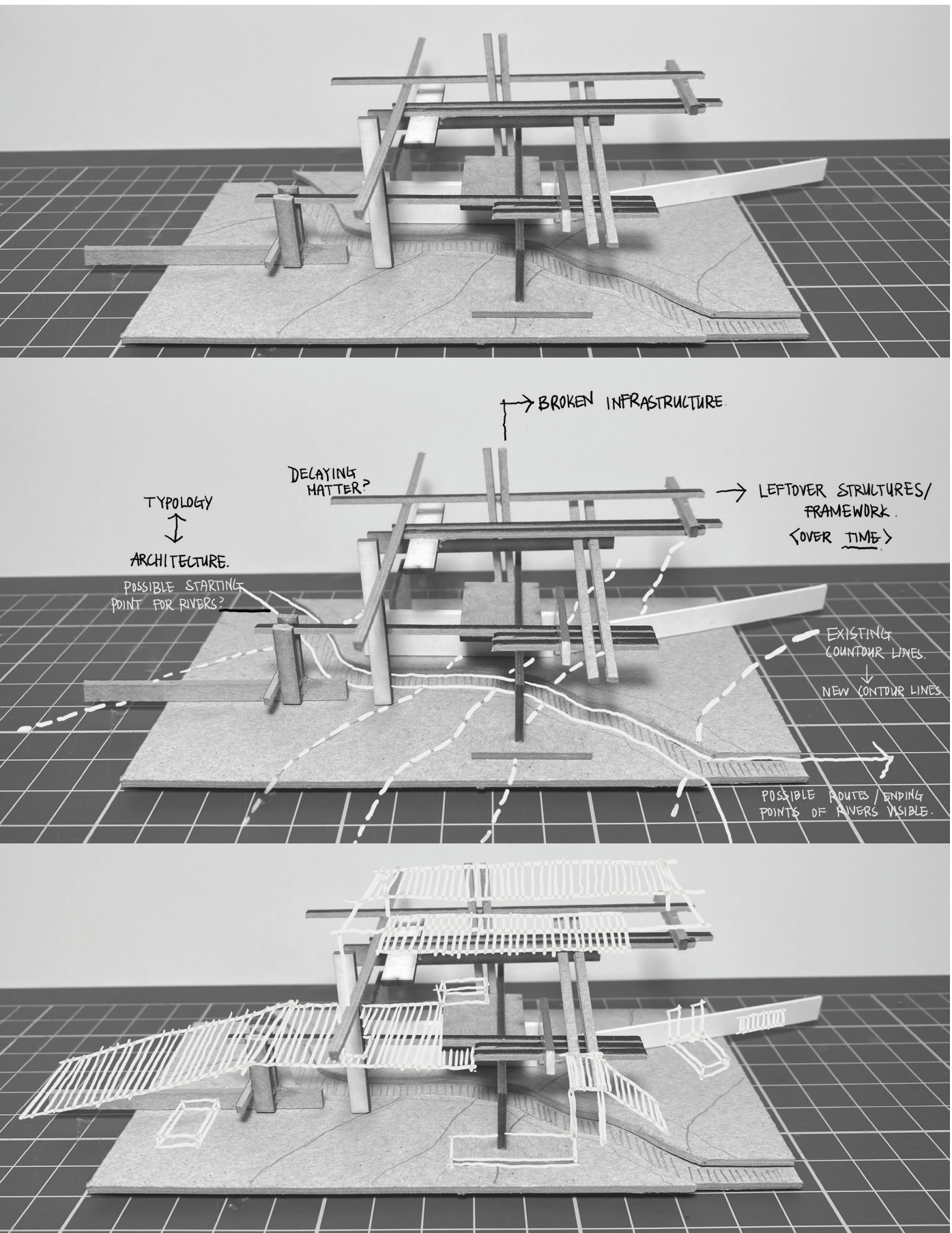
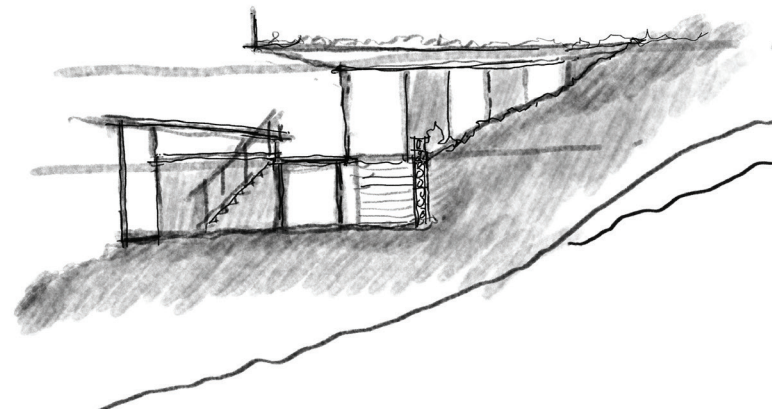


figure 37. exploration of model using Tadao Ando's theory. (author, 2023).



conceptual plan:

The conceptual approach dives into three sections. The start of the journey is welcomed, where the space is more commercial. the built form is introduced with a reception that draws people downstairs to the small cafeteria / restaurant.

The pedestrian pathway are built in such, where people are drawn to move along it, leading to the middle section. This section of the building is semi-private, where people can pause along the route and take in their surrounding of the nature and the built form. The use of natural sunlight is important in drawing in people.

Deeper into the route, private programmes, such as small consultation rooms are held, as well as a continuous route that leads people into the deeper nature of the mountain.

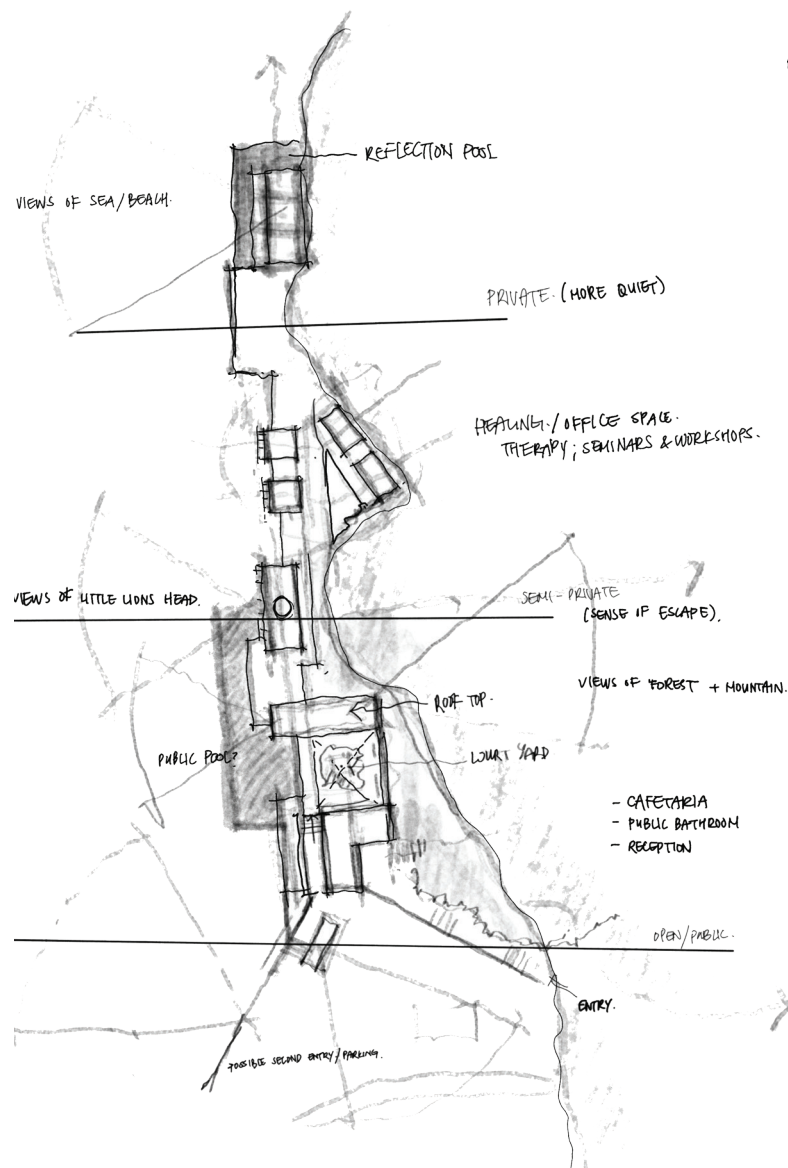


figure 38. conceptual plan. (author, 2023).

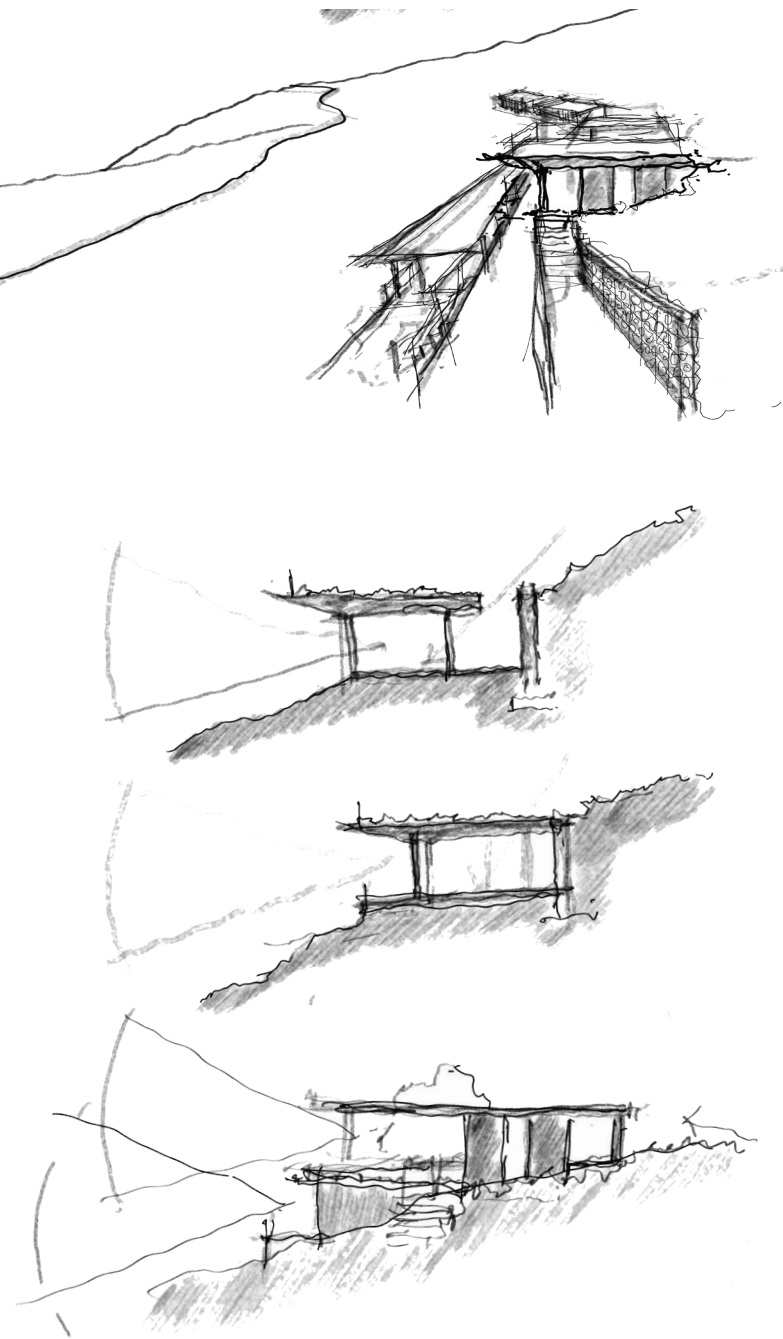


figure 39. conceptual section and perspective. (author, 2023).

design intentions:

The foundation of the building is a solid structure that harmoniously blends with the stone faces of the mountain, yet it incorporates tectonic features, creating a visible contrast. In order to foster a sense of connection with its surrounding landscape, the design will prioritise horizontal elements over vertical ones.

Smaller structures will be strategically positioned instead of a single enclosed building. The hierarchy and intricate configuration of the exterior spaces will form pathways throughout the site, which serves as a layered interface that respects the varying privacy needed for some programs. These intersecting pedestrian pathways weaver their way up, down, and around the terrain or even transect through the building, unifying the site as a coherent whole. The route is envisioned as an experiential journey and gradually immerses visitors in their natural surroundings. Through architecture, the perception of the landscape is understood by engaging the senses by revealing it at different scales and distances, allowing it to encourage physical activity and connect them in the segments of the landscape.

Thus, these spaces for pause and engagement are provided throughout. A series of hiding and revealing different views will be able to change the perception of the natural features throughout. The various spatial opportunities will give each space a different value, dependent on the individual. The “discontinuities become the experiences” of place (Gregotti, 1985).

ground floor plan:









- green courtyard. 
- open space. 
- pedestrian route. 



figure 40. ground floor plan. (author, 2023).

first floor plan:



- green courtyard. 
- open space. 
- pedestrian route. 

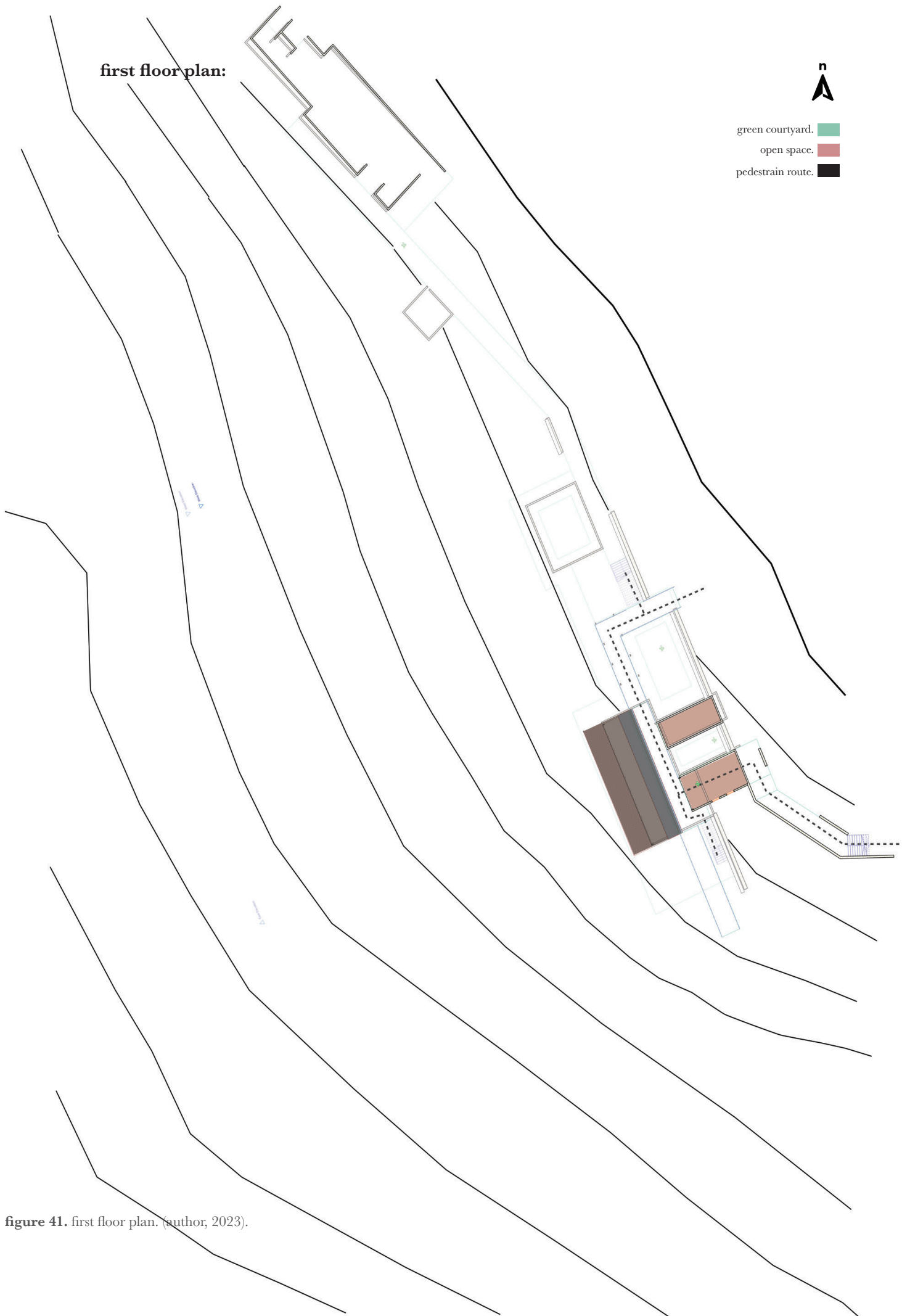


figure 41. first floor plan. (author, 2023).

perspectives:

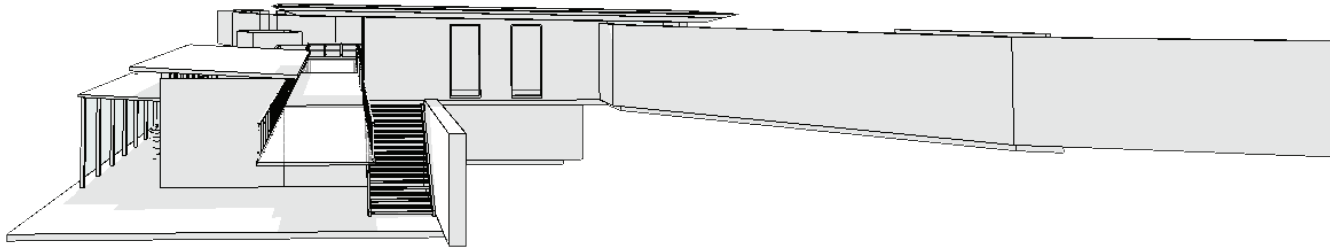


figure 42. perspective a. (author, 2023).

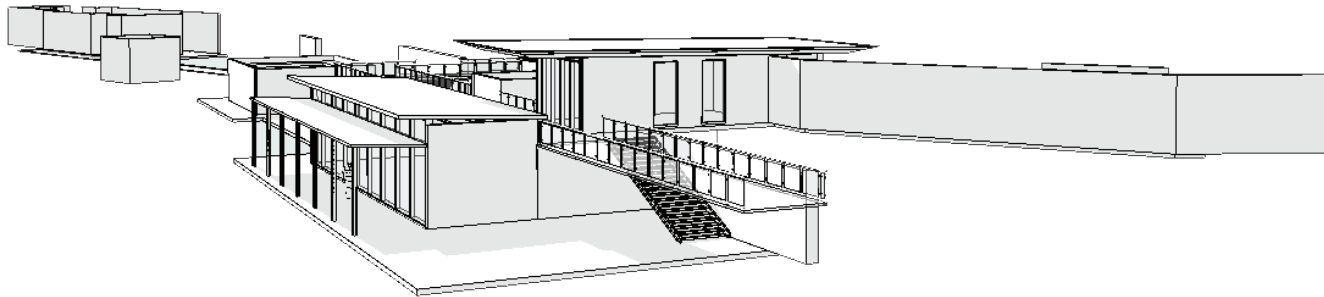


figure 43. perspective b. (author, 2023).

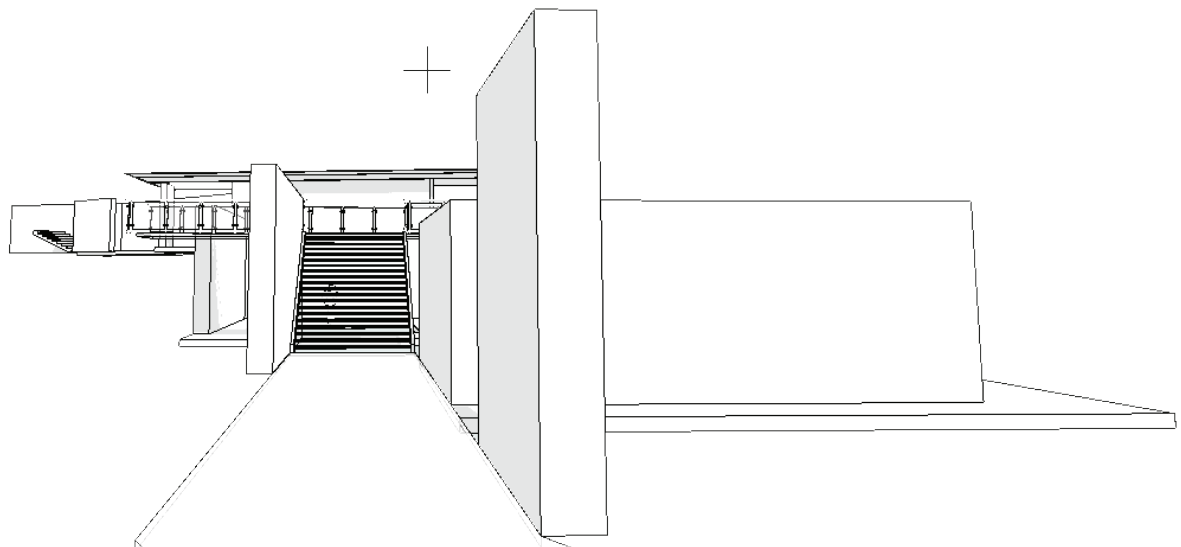


figure 44. perspective c. (author, 2023).

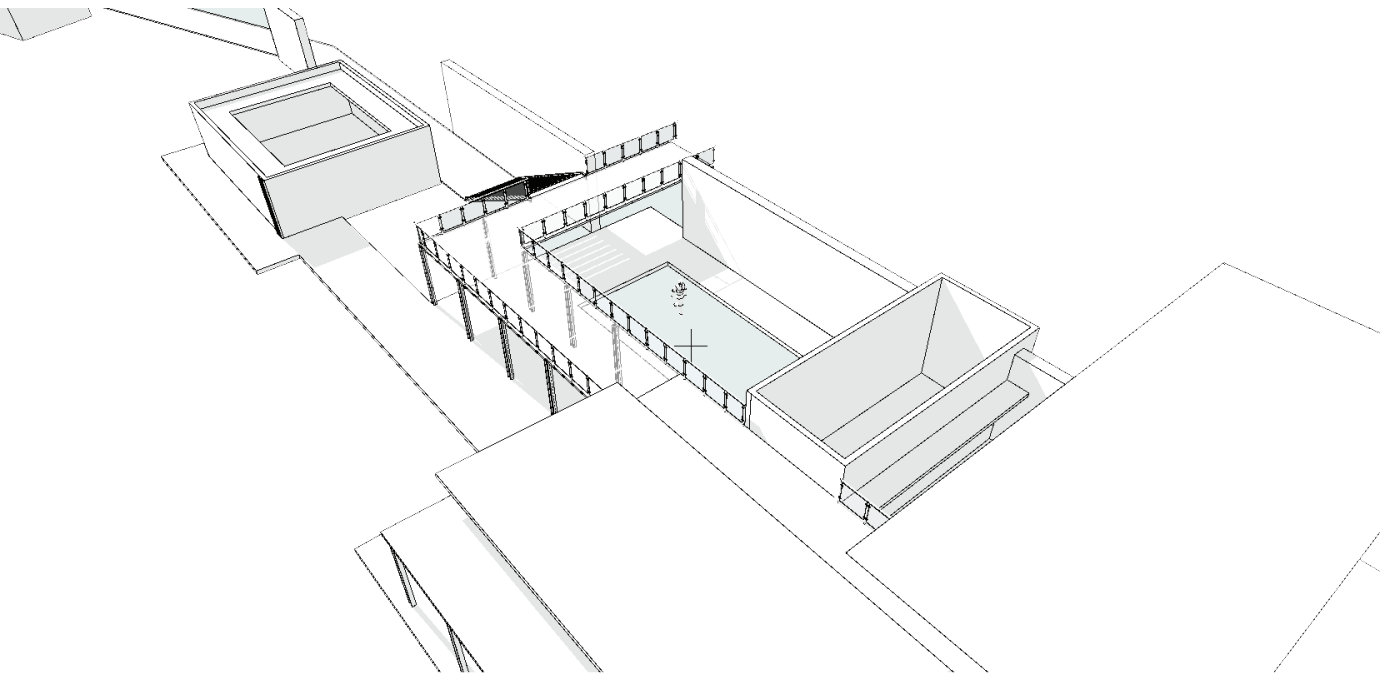


figure 45. perspective d. (author, 2023).

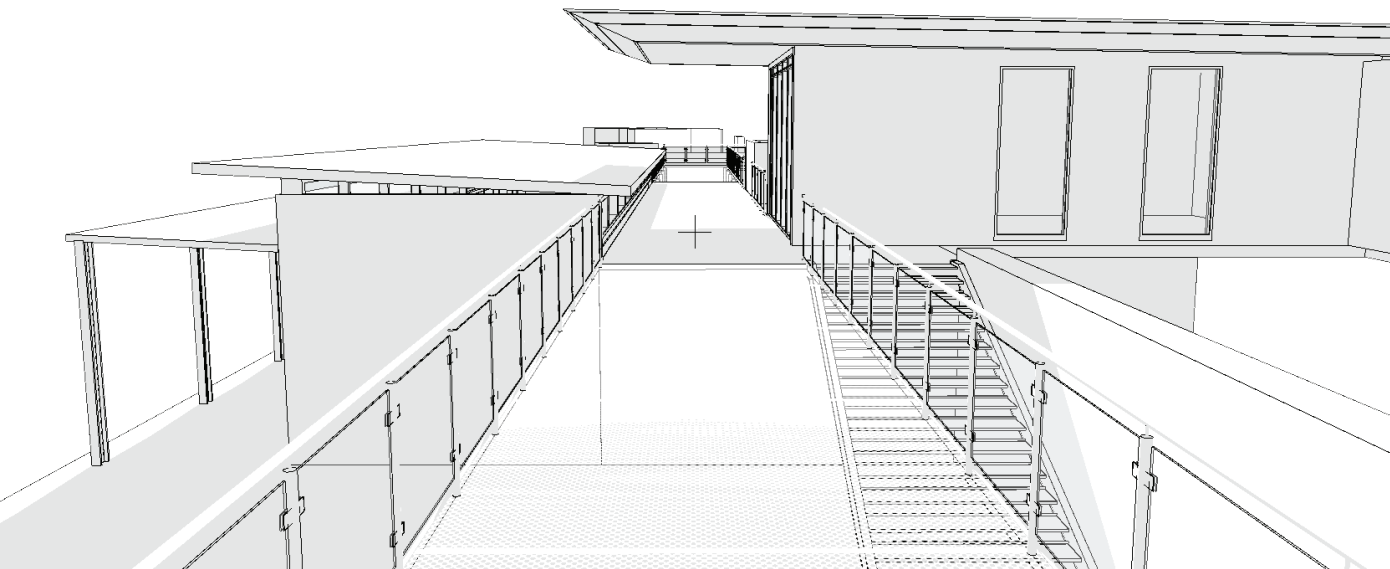


figure 46. perspective e. (author, 2023).



figure 47. perspective f. (author, 2023).

..... **bird's eye view.**



..... **final plans.**

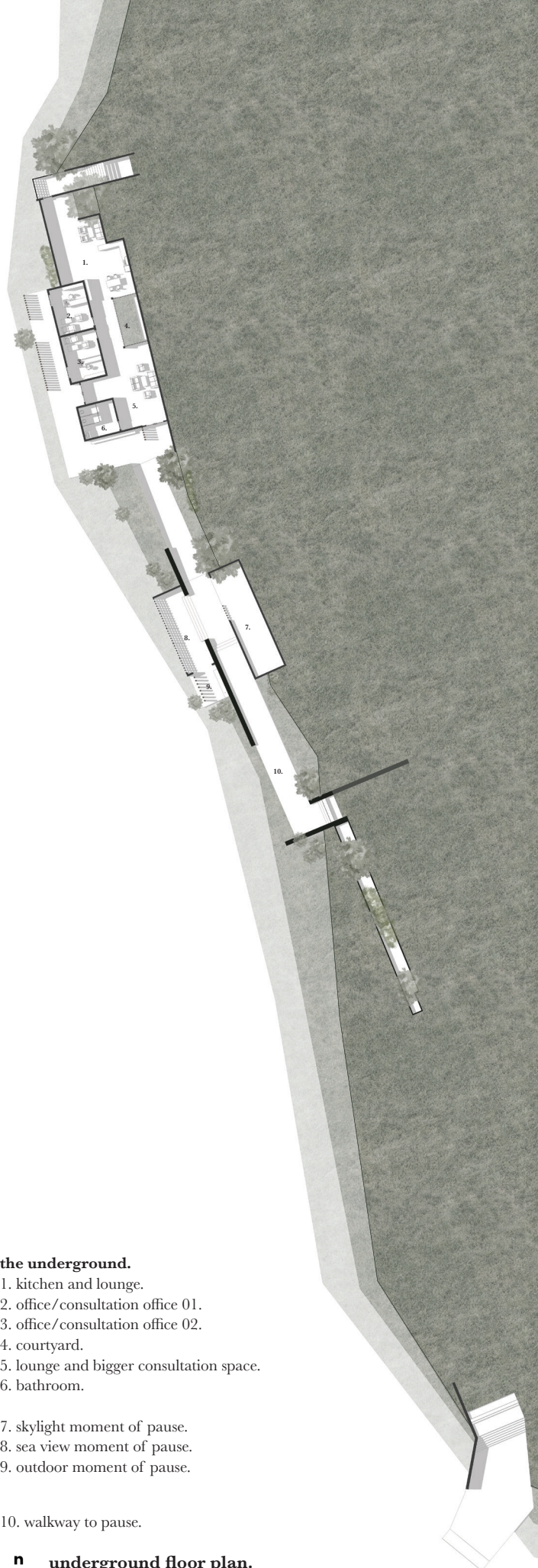
I believe that architectural nature, when skillfully abstracted, can evoke genuine emotions. By incorporate natural elements, it provides occupants with a conduit to tranquility. The topography's features become a canvas where strategically placed full length windows, exposed concrete, and dimmed light, all orchestrated to heighten the occupants' sensory connection with nature.

The building is welcomed with light exposed on concrete which, according to Ando, can symbolize a quiet dialogue between nature and building.

The choice of materials used, such as concrete, wood, and stone, contributes to a tactile experience, infusing the environment with soothing warmth. it offers permeability between interior and exterior, further blurring the lines and fostering an intimate connection with nature.

Light, a prominent element of this project, becomes the mediator between space and form. The use of light and heavy walls, courtyards, and shadows creates a dynamic interplay that heightens perceptibility.

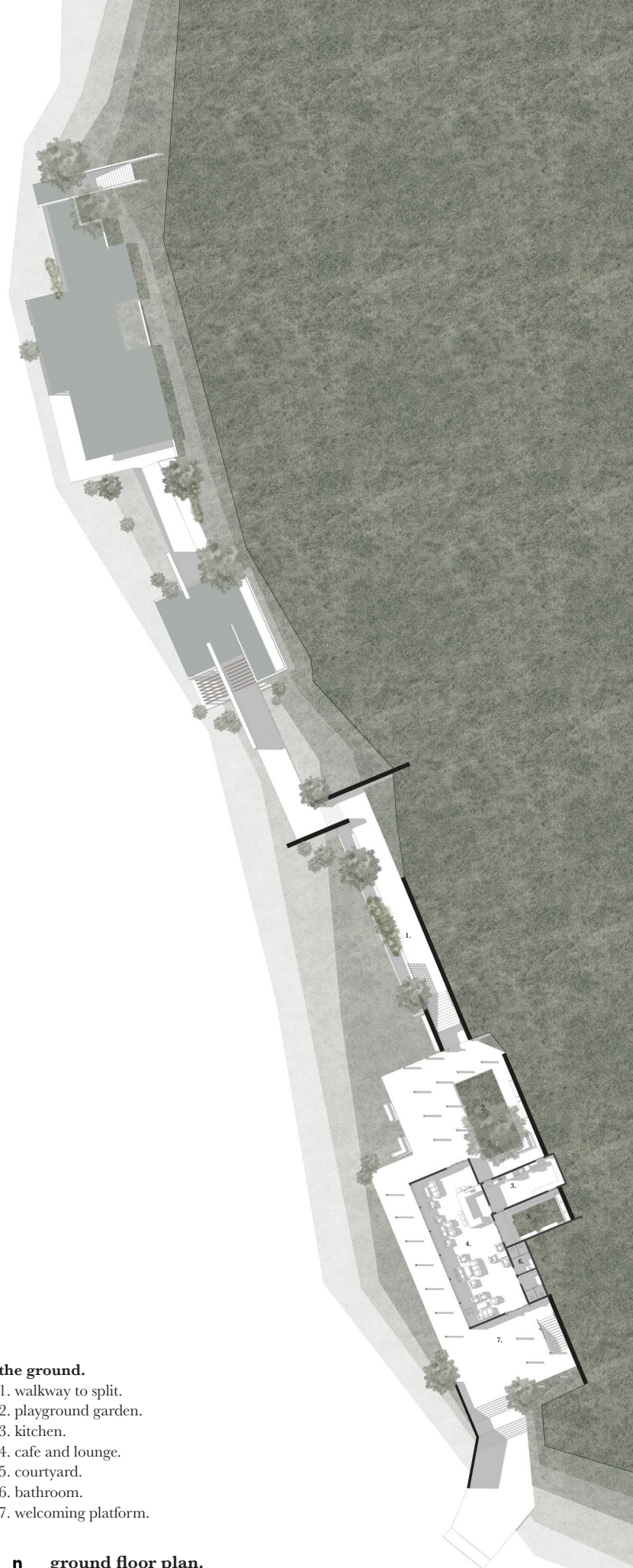
In addition, darkness, interwoven with light, becomes a crucial entity as well, inviting occupants to perceive the world with both spiritual and secular consciousness.



the underground.

1. kitchen and lounge.
2. office/consultation office 01.
3. office/consultation office 02.
4. courtyard.
5. lounge and bigger consultation space.
6. bathroom.
7. skylight moment of pause.
8. sea view moment of pause.
9. outdoor moment of pause.
10. walkway to pause.

n underground floor plan.
A scale 1:250 on a1.



the ground.

1. walkway to split.
2. playground garden.
3. kitchen.
4. cafe and lounge.
5. courtyard.
6. bathroom.
7. welcoming platform.

n ground floor plan.
A scale 1:250 on a1.

The evidence of clean lines, uncluttered spaces, and a focus on essentials becomes a core factor as this simplicity ensures that the landscape remains the star, with the architecture providing a harmonious backdrop that supports, rather than competes for attention.

Prioritizing horizontal elements, ensures a harmonious rapport with the natural topography in which smaller structures will be strategically positioned instead of a single enclosed building.

the upperground.

1. reception.
2. lounge.
3. "sky" walk.
4. entry way from hiking trail.

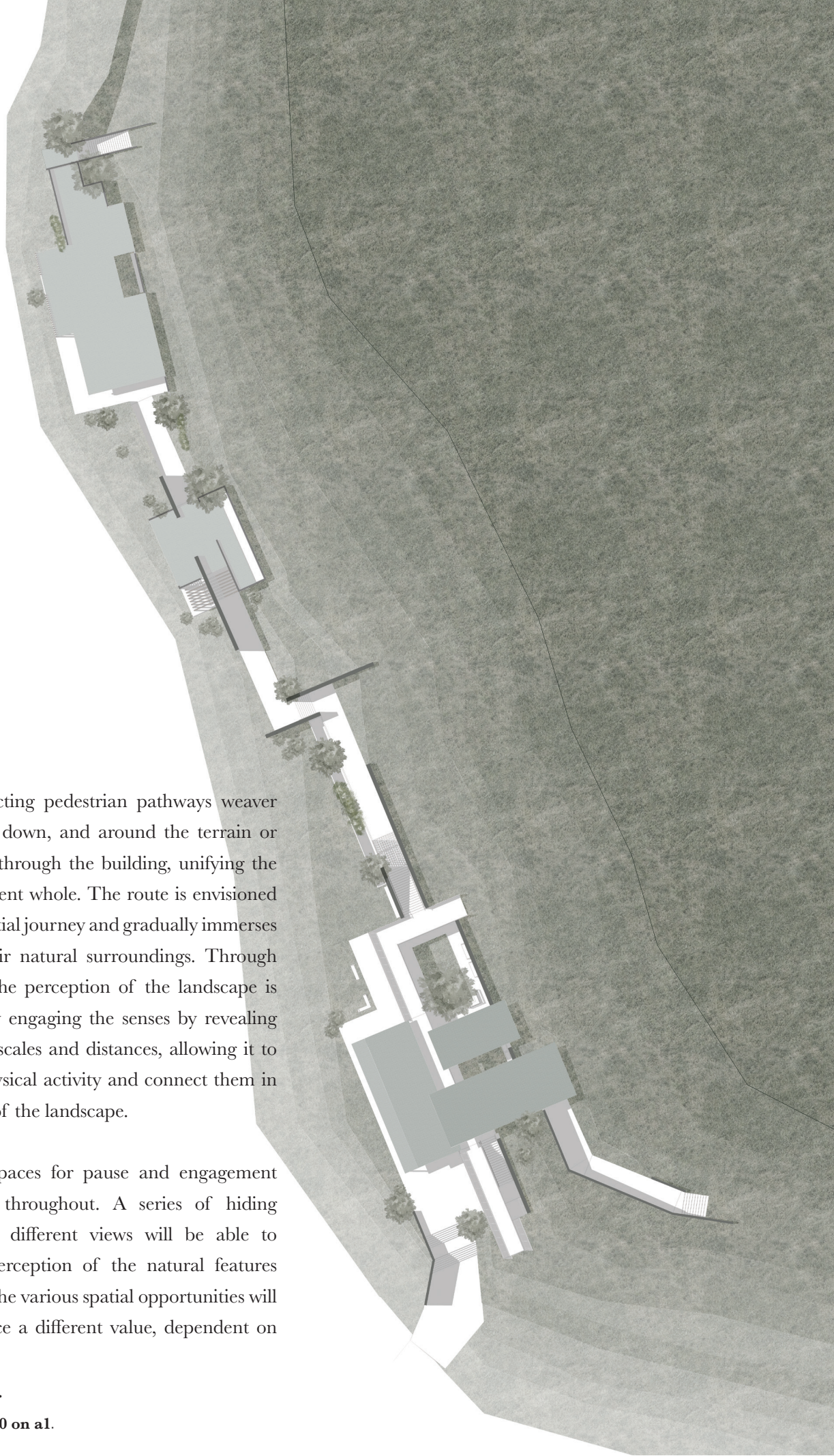


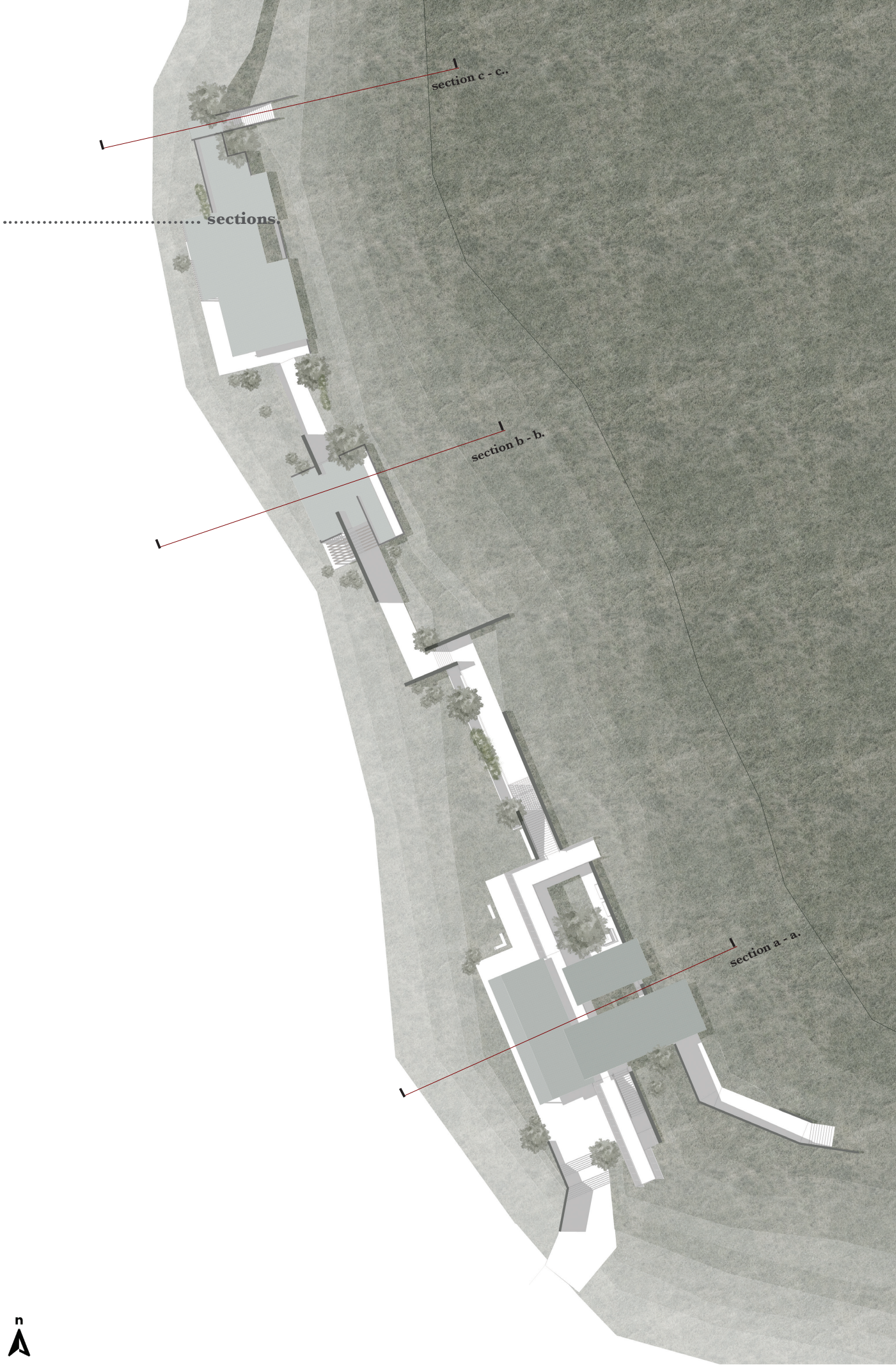
upper floor plan. n
scale 1:250 on a1. 

These intersecting pedestrian pathways weaver their way up, down, and around the terrain or even transect through the building, unifying the site as a coherent whole. The route is envisioned as an experiential journey and gradually immerses visitors in their natural surroundings. Through architecture, the perception of the landscape is understood by engaging the senses by revealing it at different scales and distances, allowing it to encourage physical activity and connect them in the segments of the landscape.

Thus, these spaces for pause and engagement are provided throughout. A series of hiding and revealing different views will be able to change the perception of the natural features throughout. The various spatial opportunities will give each space a different value, dependent on the individual.

n roof plan.
A scale 1:250 on a1.



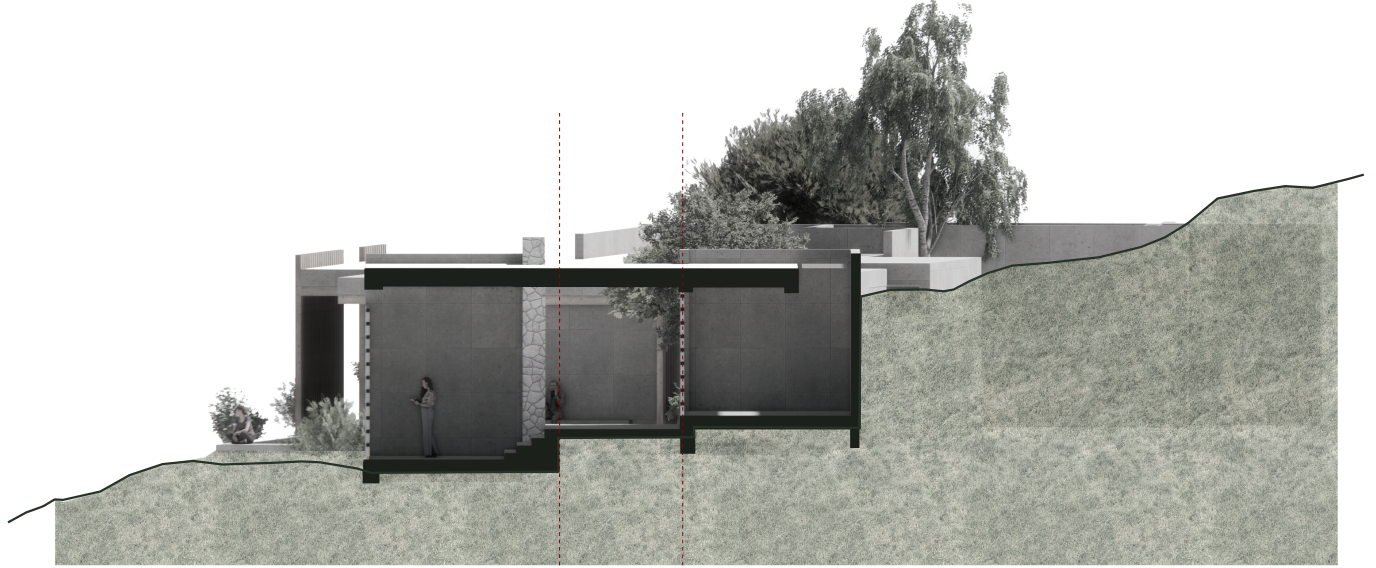




section a - a.
scale 1:100.

walkway

pause.

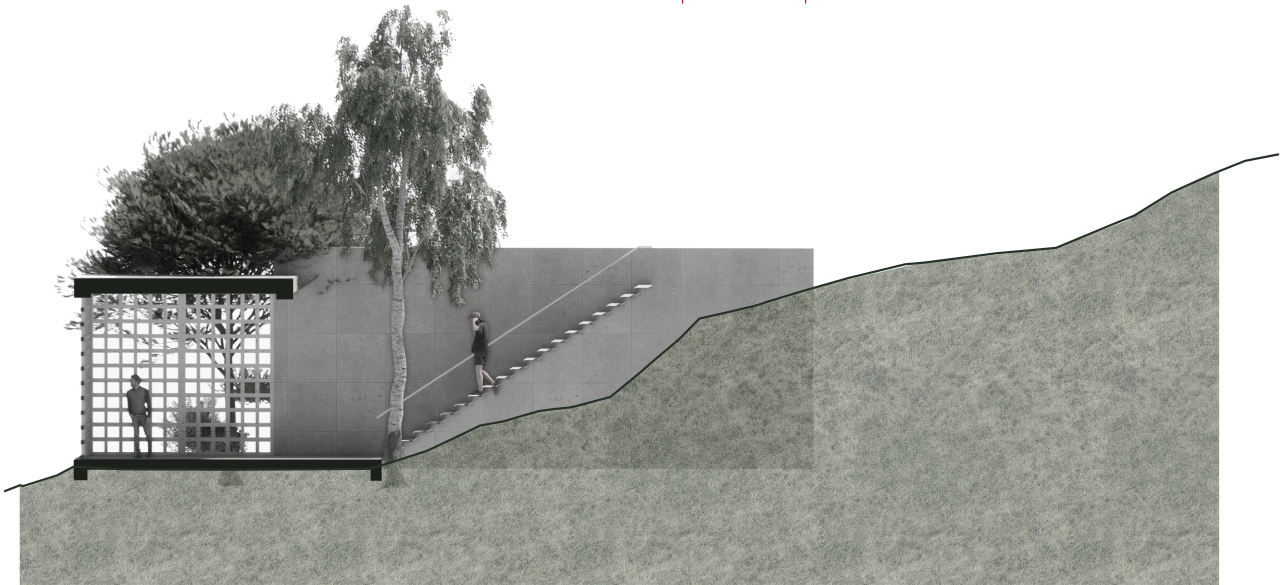


section b - b.
scale 1:100.

pause.

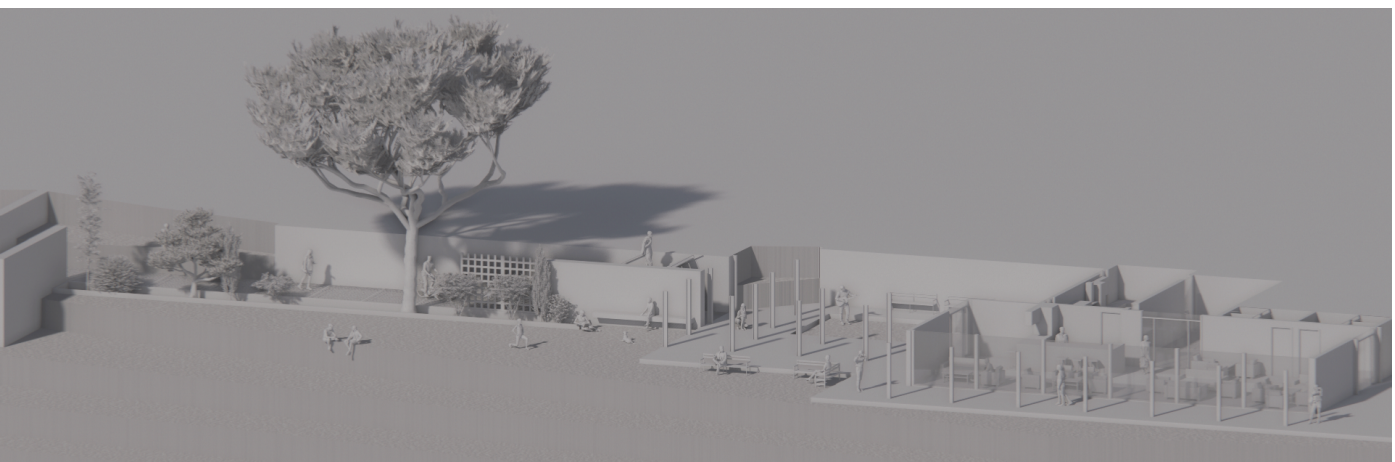
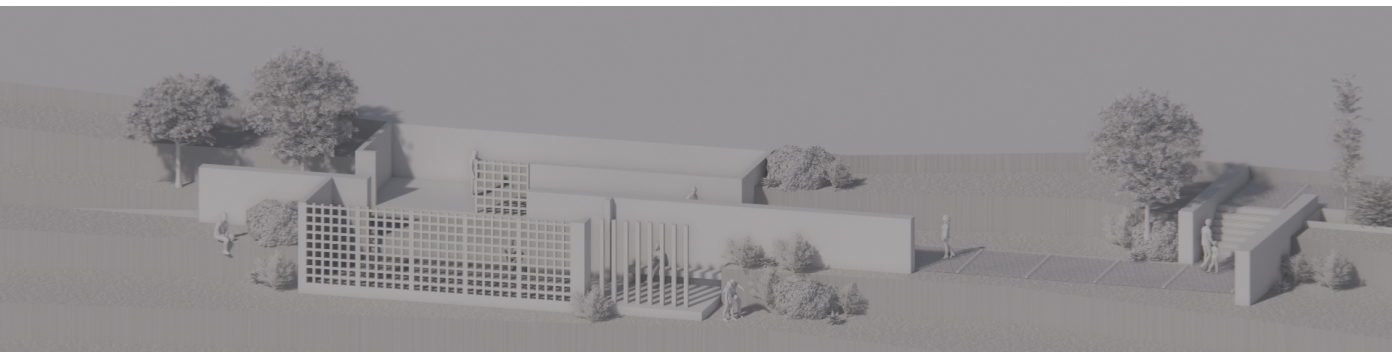
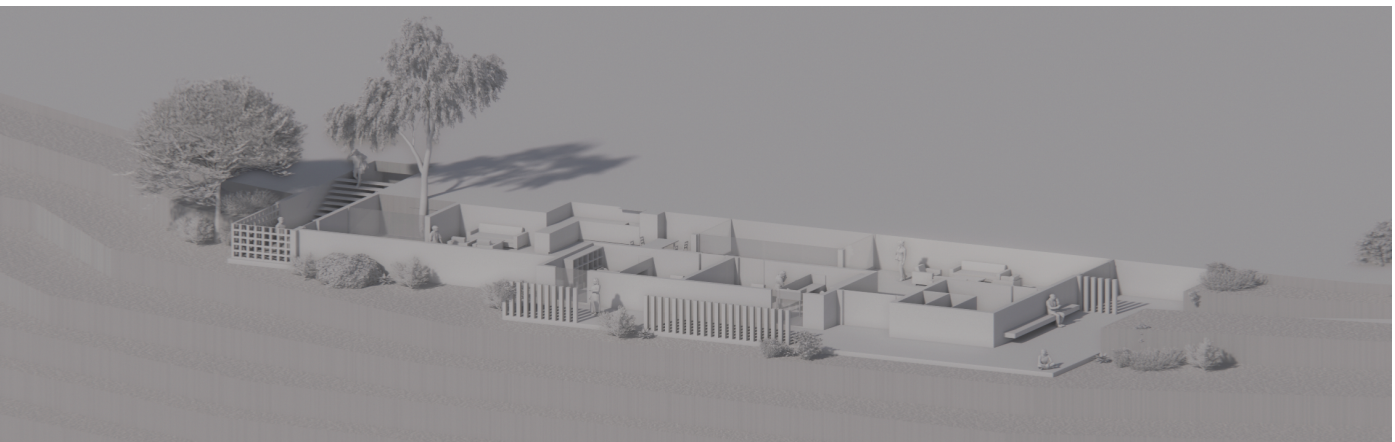
walkway

pause.



section c - c.
scale 1:100.

..... **3d.**









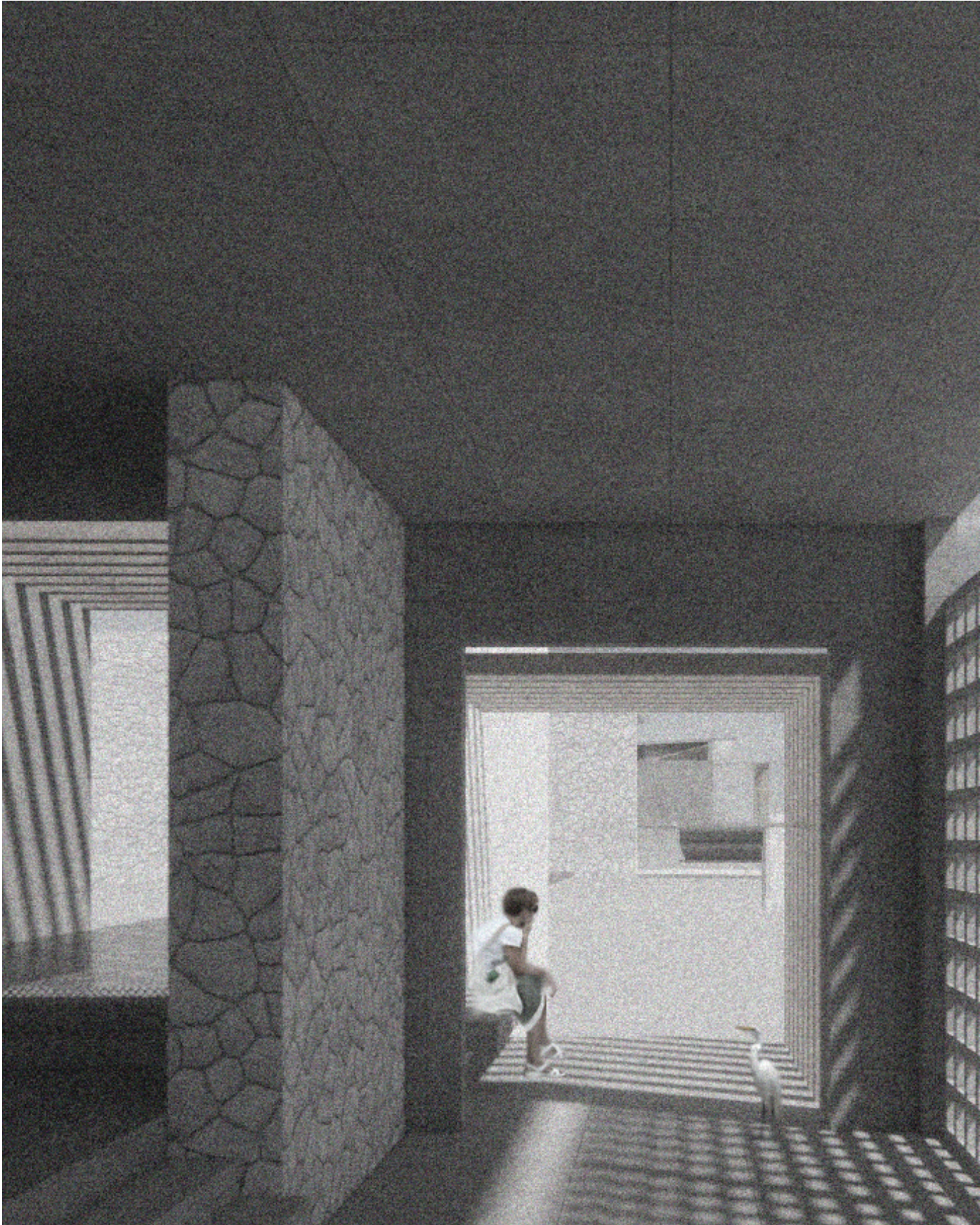


..... **perspectives.**











conclusion .

The intricate relationship between architecture, landscape, and human experience is explored, unveiling a deep-seated division that has persisted. The increasing industrialisation and urbanisation of our world burn out this divide, resulting in a disconnection between individuals and the natural environment and a longing for something lost. As this architectural dissertation has shown, the healing of this divide requires a multifaceted approach that can bridge this physical gap between architecture and landscape and seek spiritual and emotional relationships. Thus, through architecture, it undertakes, with the specifics of a context, a programme and theory, the meaning or purpose of design.

Through the first journey, tracing the historical origins of this division of celebrating the unspoiled nature from the encroaching industrialised world, architects and theorists created a rift between the built and natural environment. Architecture then became a barrier between humans and nature, two separate entities, exuding a museum-like quality and a disconnect from the vitality of the natural world. However, with a glimmer of hope, architects and architecture have the potential to redefine the relationship between architecture and landscape, not just the physical but also the spiritual and emotional. Designs that integrate nature beyond mere visuals, employing elements to create spaces that stimulate the human spirit. Architecture can engage all human senses, transcending the visual to touch the soul.

The design approach to healing the division between architecture and landscape considers holistic approaches that prioritise the horizontal over vertical, smaller structures over grand edifices, and pedestrian routes and pathways between the natural terrain and the built form. The aim is

to create spaces that encouraging individuals to engage with the landscape at various scales and distances. Fostering a deep and lasting connection between architecture, landscape, and people is vital.

The discovered ground is not merely a surface to build upon but a repository of the essence of life itself. In order to understand the landscape, the divide can be healed. The landscape is not an empty backdrop but an active, dynamic force that shapes our well-being for those seeking tranquillity and healing.

The end of this division is a collective endeavour and not just an architectural pursuit. It requires a shift in perception, a recognition for the people that landscape is not separate from architecture but an integral part of it. It necessitates changing our design approach, which centres the landscape on peoples' considerations. It is about creating spaces that allow individuals to pause, reflect, and even engage with their surroundings, spaces that transcend the physical to touch the spiritual.

In the end, it is a declaration that people can coexist with nature and landscape through architecture. It is an invitation to rediscover the beauty of life and enhance the power of healing, which the emergence of landscape and architecture can do. It is a call to protect this beauty for the well-being of all humankind. This dissertation starts a journey to bridge the gap between architecture and landscape, find tranquillity, and heal from what nature can offer us. With a clear path forward, the final destination, where the built environment is a part of, not apart from, nature is inseparable and needed. The ground beneath our feet is not just a surface but a tapestry of life and experience. It is an experience where architecture can make us breathe, heal, and reconnect with the beauty of life itself.

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