

PATTERN PLACE

THOZAMA MPUTA

MPTTHO001

'Submitted in partial ——— of the Master of Landscape Architecture Degree' '120 Credits'

'December 2017'

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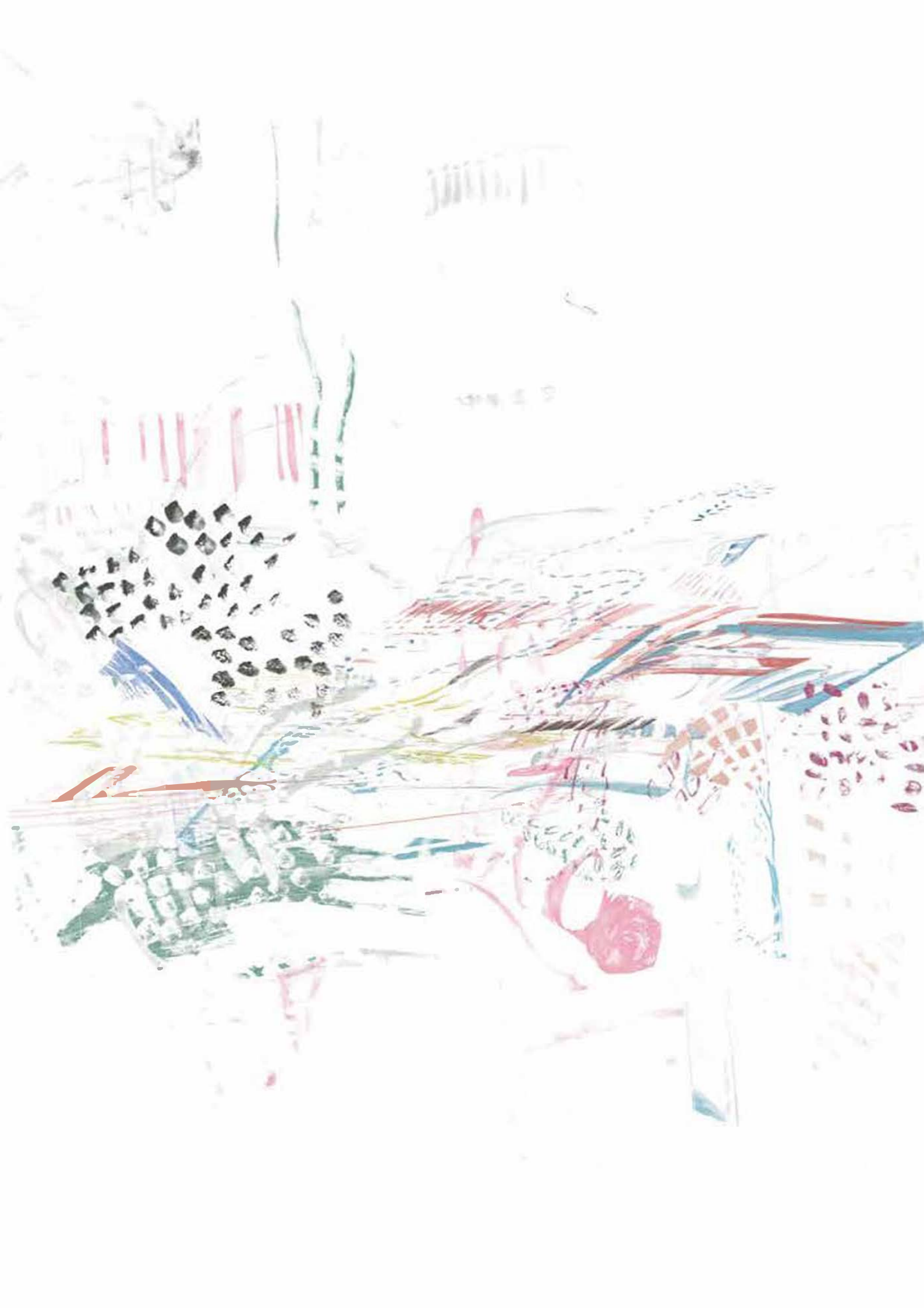


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Executive Summary

My little cousin once described me as a painter and a gardener, it was then I knew that I must stop isolating my two passions art and landscape architecture.

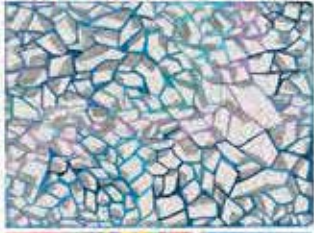
The title of the study and dissertation is Pattern Place with the Xhosa saying Iguzu liphuma ekhaseni encompassing my approach. The saying directly translated is: The Cape Berry is enclosed in a capsule, emphasising the importance of the capsule as an indicator of process and provider of the final product. Transformation, reveal and multiple exposures are the main themes of both the study and dissertation.

The study, a visual essay interrogates the process of creating place from pattern derived from art, exposing layers of line, hatch, analysis, scale, the digital and analogue, using different technical skills to create through multiple exposure of each design stage without discarding any stage.

The dissertation creates place on a site: The Athlone Powers Station, exposing and revealing what was learnt in the study, exploring pattern as analysis, program and aesthetic and not separating the creative process from analysis.



MABALA



WAVES



JELLY



SIMS

ABSTRACTED LANDSCAPES



TABLE MOUNTAIN
NATURE RESERVE



BLIKKESDORP

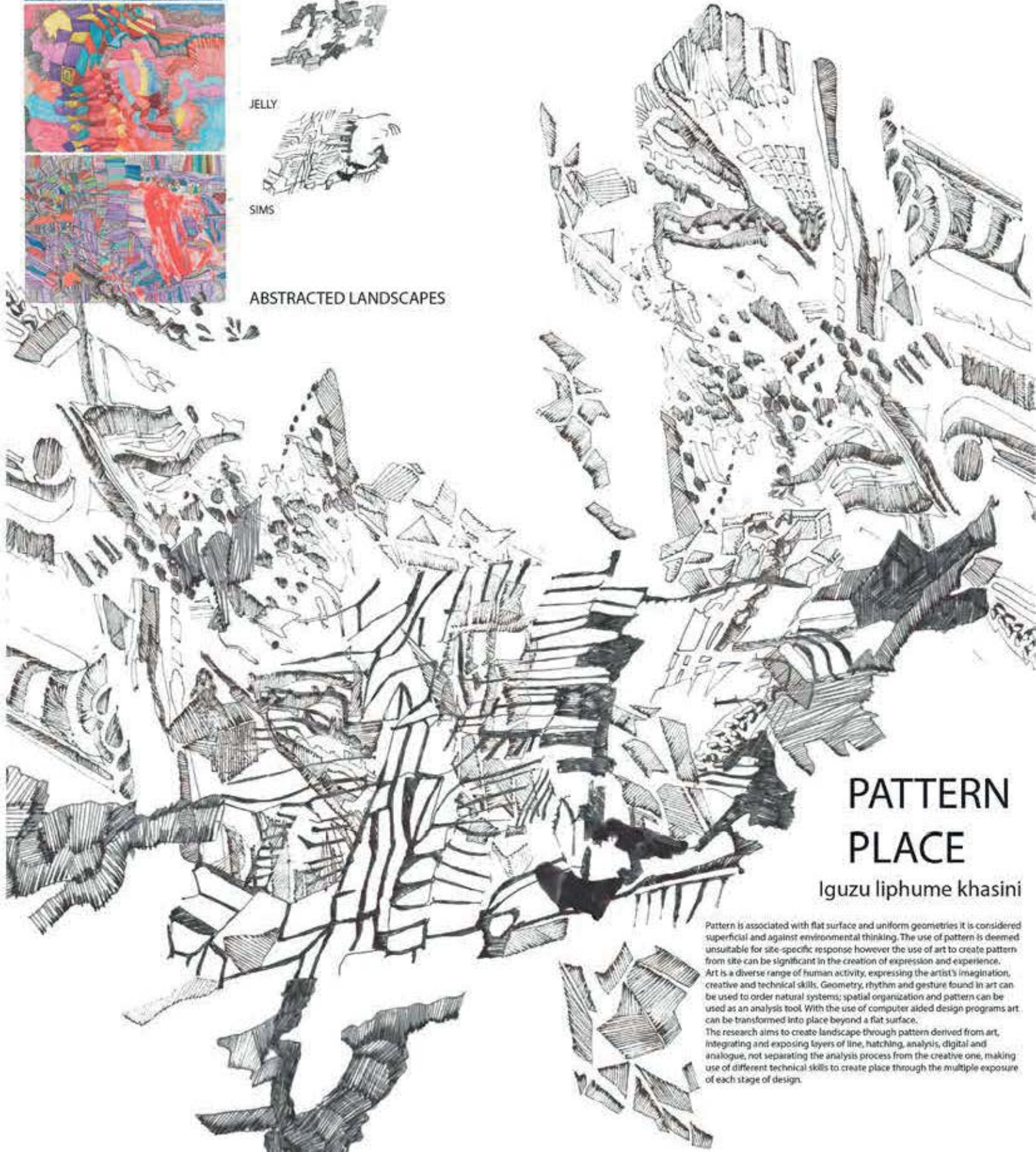


PHILIPPI HORTICULTURAL



SIMONSBERG NATURE
RESERVE

Western Cape Portraits



PATTERN PLACE

Iguzu liphume khasini

Pattern is associated with flat surface and uniform geometries it is considered superficial and against environmental thinking. The use of pattern is deemed unsuitable for site-specific response however the use of art to create pattern from site can be significant in the creation of expression and experience. Art is a diverse range of human activity, expressing the artist's imagination, creative and technical skills. Geometry, rhythm and gesture found in art can be used to order natural systems; spatial organization and pattern can be used as an analysis tool. With the use of computer aided design programs art can be transformed into place beyond a flat surface. The research aims to create landscape through pattern derived from art, integrating and exposing layers of line, hatching, analysis, digital and analogue, not separating the analysis process from the creative one, making use of different technical skills to create place through the multiple exposure of each stage of design.

WESTERN CAPE PORTRAITS



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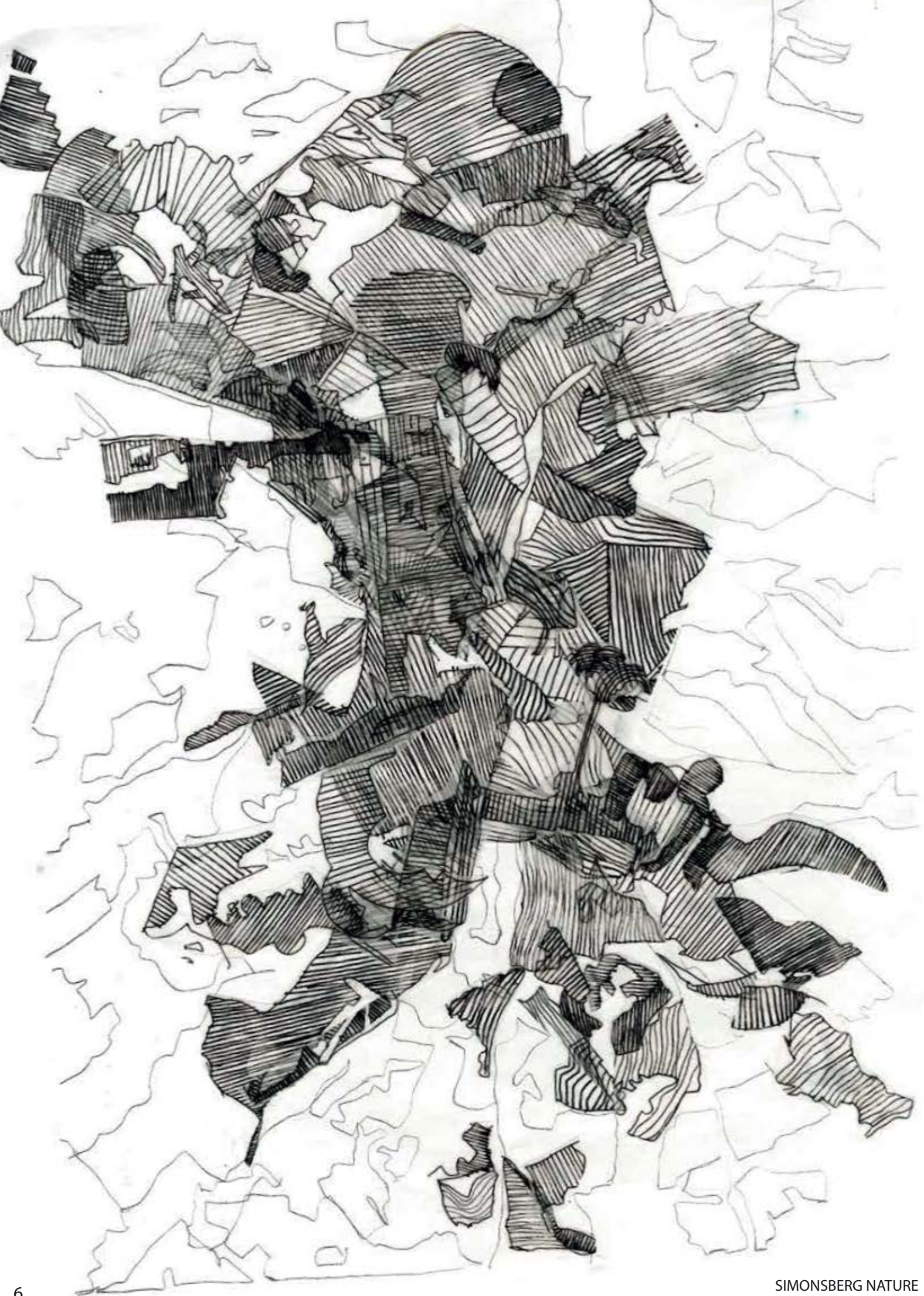
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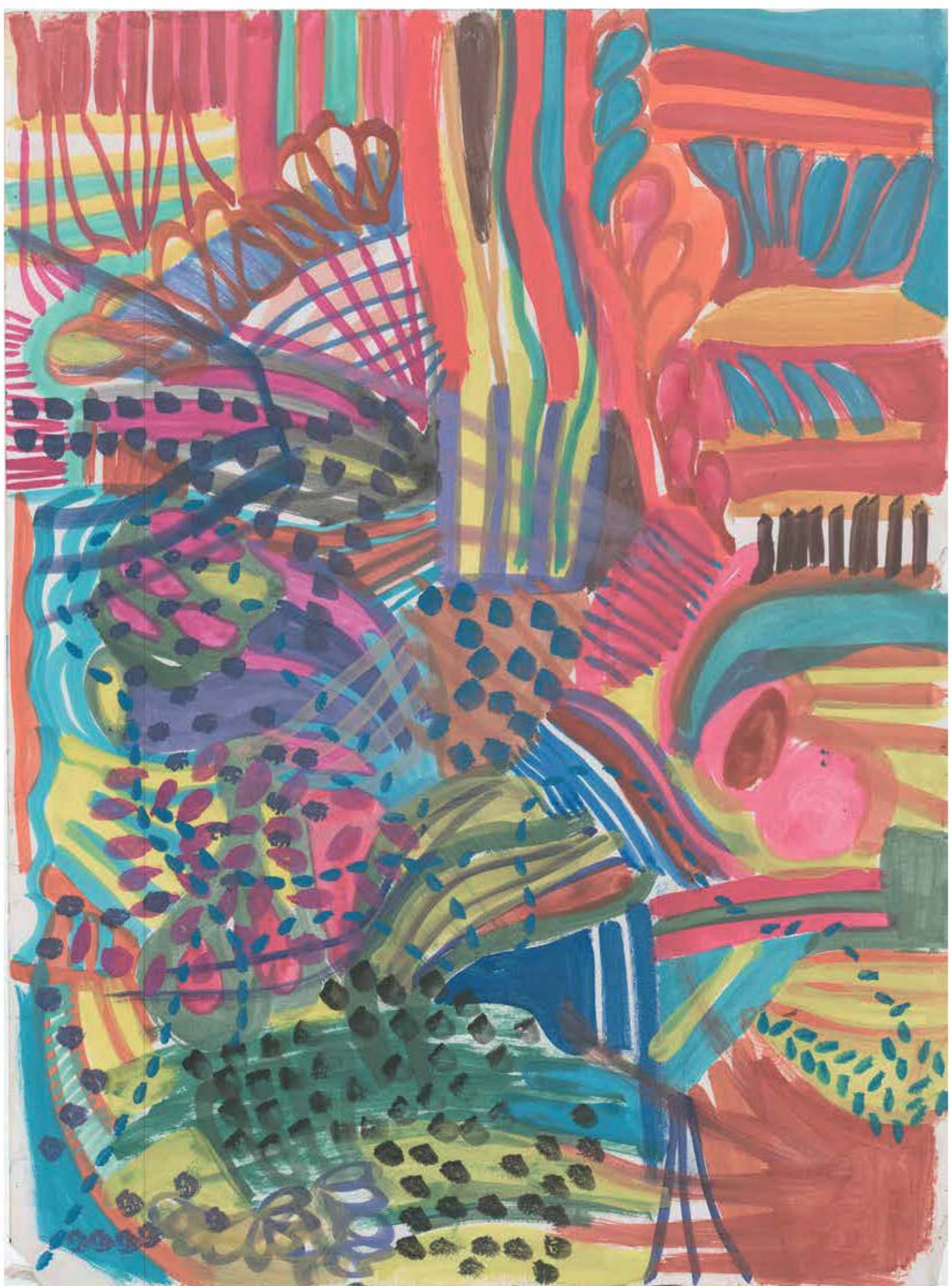




ABSTRACTED LANDSCAPES









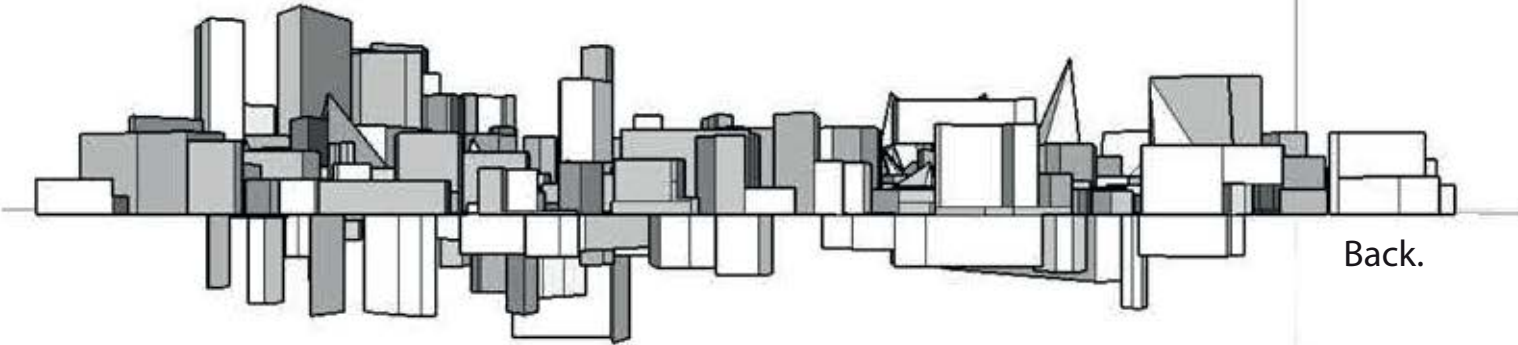


SIMS

Transformation: 2D - 3D
Computer programme: SketchUP

SketchUP Model

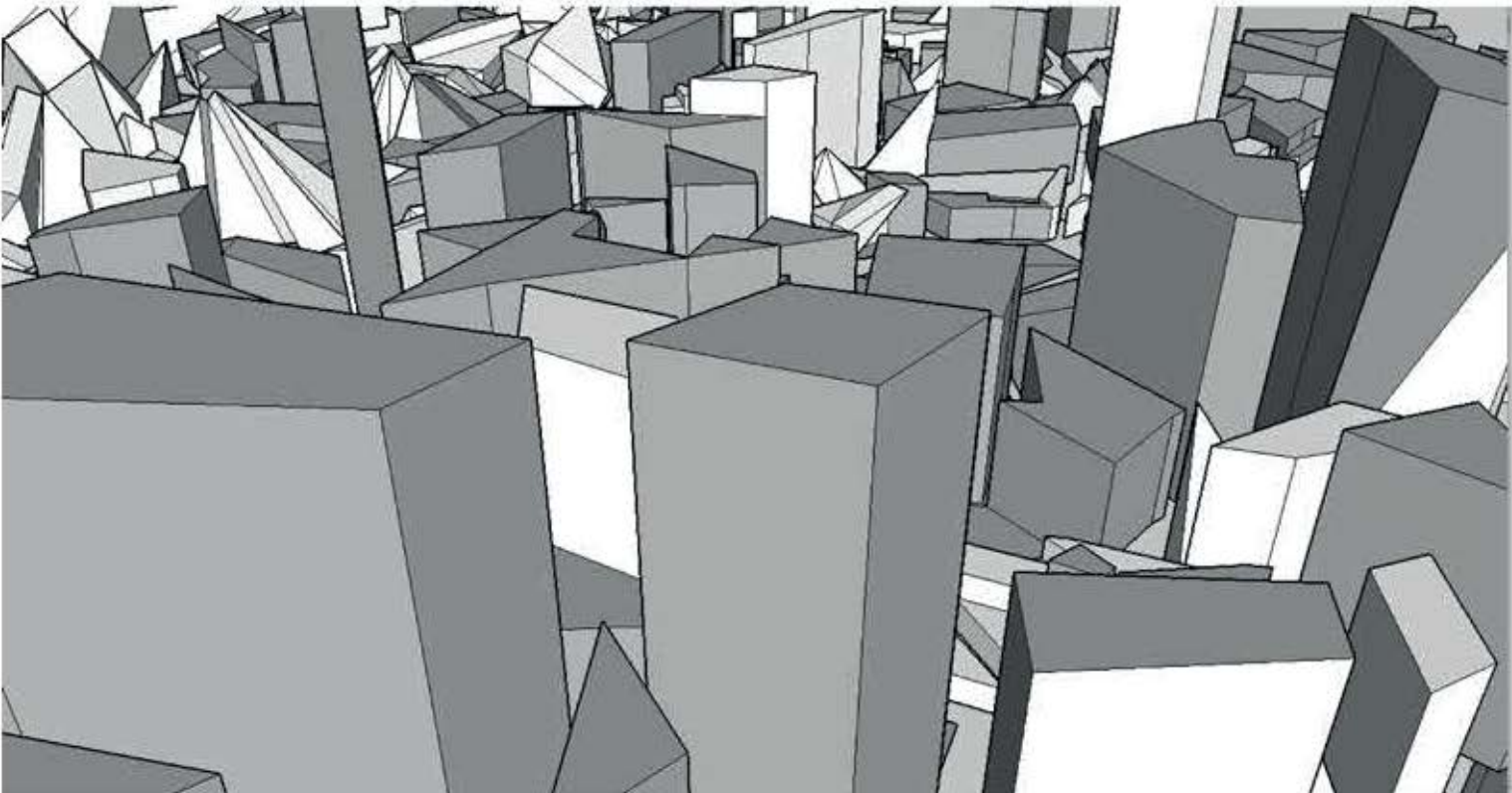
A simulation, modelling the artwork SIMS in Sketchup to explore space with out scale and with out direction. Forms were extruded below and above the horizon and edges were set back.

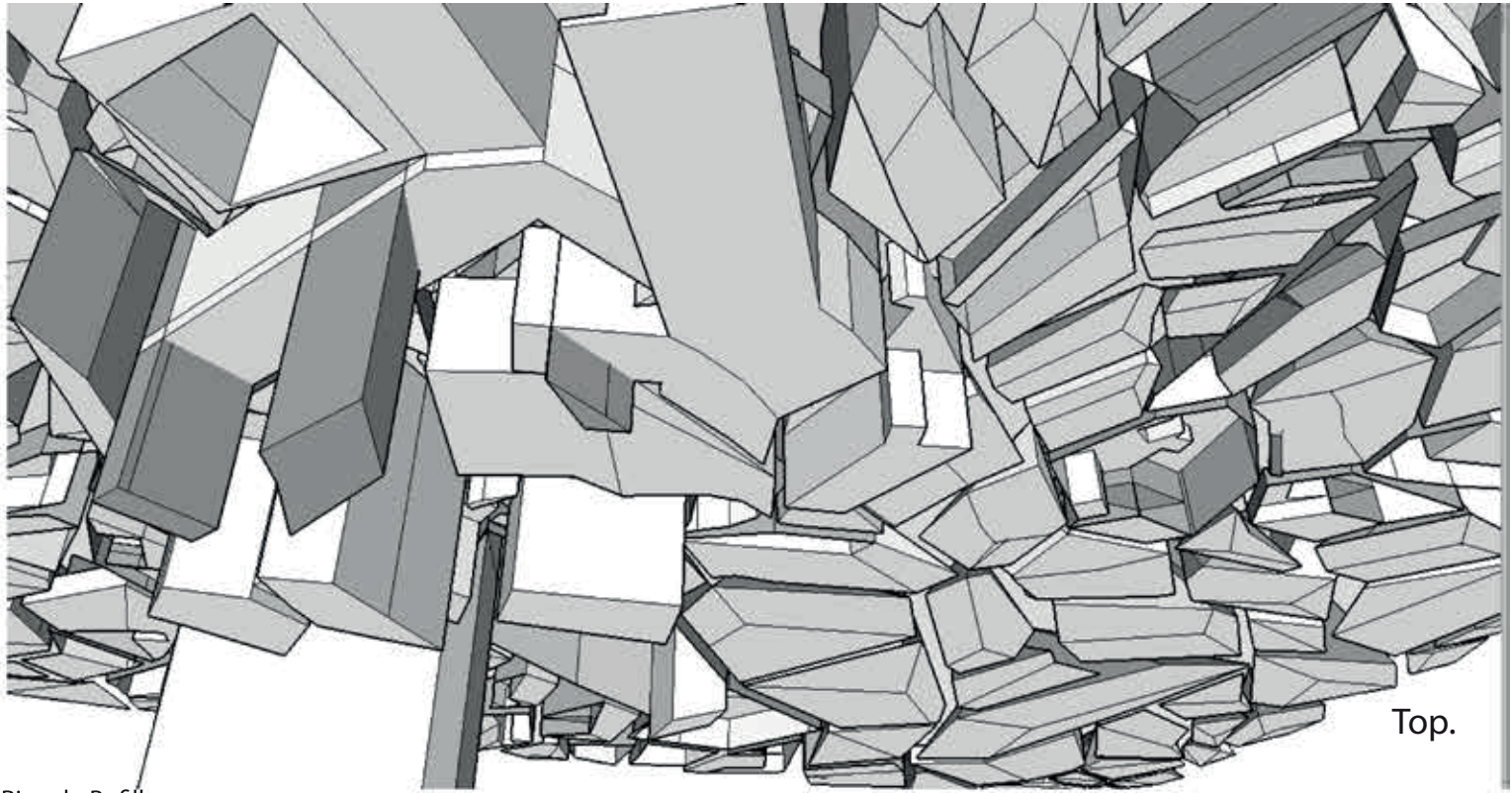


Back.

Density.

Perspective





Top.

Ricardo Bofill

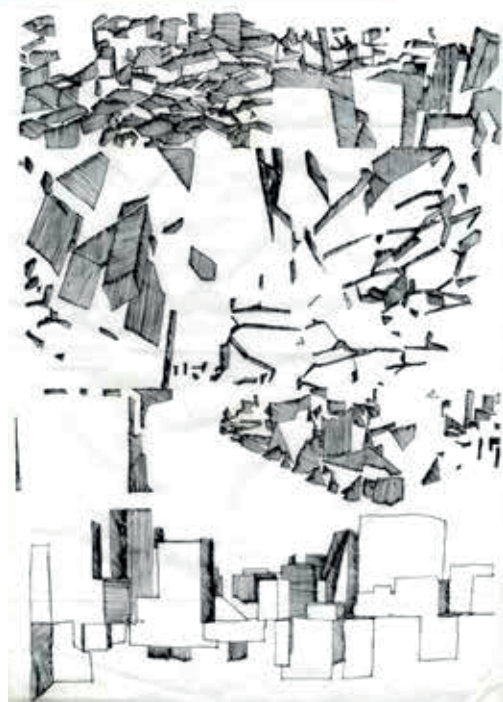
Memorial to the Murdered Jews of Europe, Peter Eisenmen, Berlin Germany.

Lawrence Halprin.

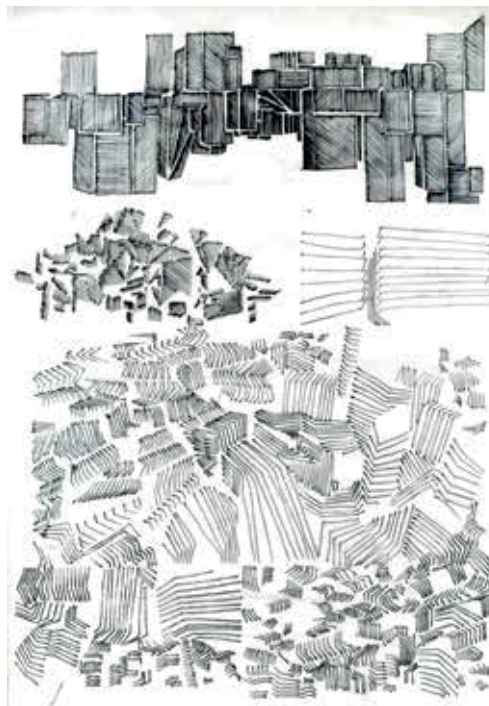


Transformation:

3D - Hand rendered layered creating scapes.



Scape 1.



Scape 2.



BORROWED LANDSCAPE

MABALA

Isolation of colour to explore patterns within.
Computer programme: Adobe Photoshop

Mabala was deconstructed into simple patterns that were repeated. The patterns were distilled by selecting a single colour in the artwork. Layering, mirroring and rotating took place.



Pattern 1.



Pattern 2.



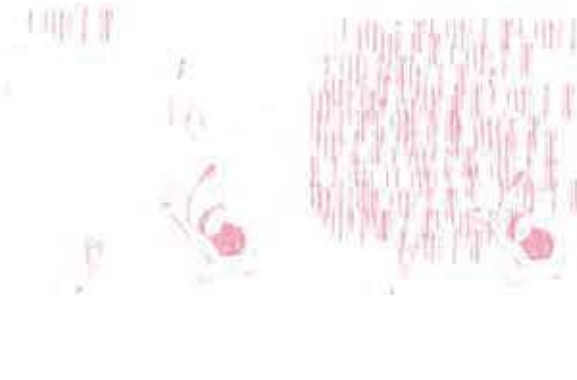
Pattern 3.



Pattern 4.



Pattern 5.



Pattern 6.



Pattern 7.



Pattern 8.



Pattern 9.



JULIE MEHRETU

Born: 1970

Addis Ababa,
Ethiopia

Julie Mehretu creates large-scale gestural paintings that are built through layers of acrylic paint on canvas, overlaid with marks using pencil, pen, ink and paint. Mehretu layers time, space and place creating a new narrative using abstracted images of cities, histories, wars and geographies this signifies social agency as well as unraveling a personal biography.

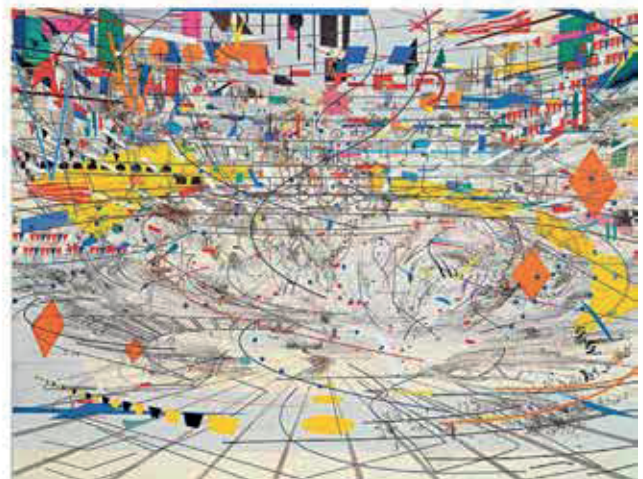
Julie Mehretu's point of departure is architecture and the densely populated city. The canvases are an overlay of architectural elements; columns, facades, building plans, city maps and architectural renderings seen from multiple perspectives at once this represents the speed of the modern city using art.



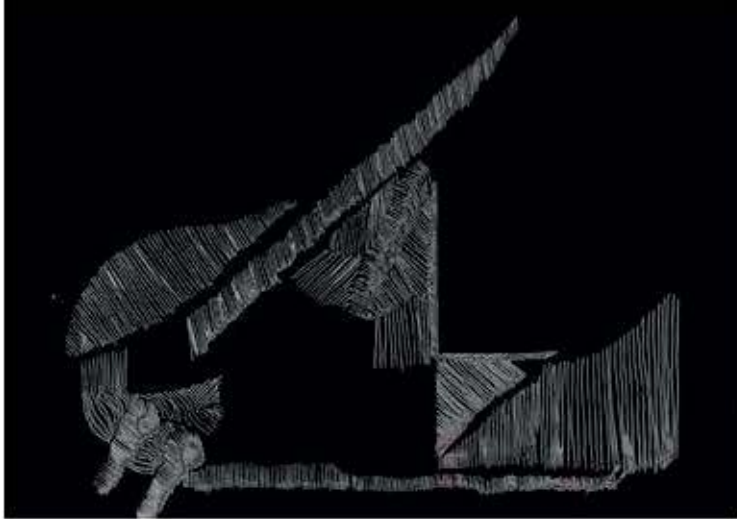
Stadia II 2004.
Julie Mehertu.



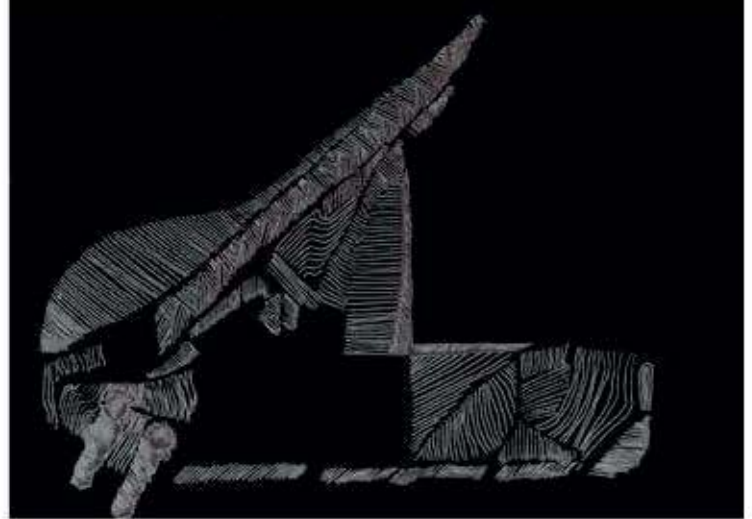
Mogamma
Julie Mehertu.



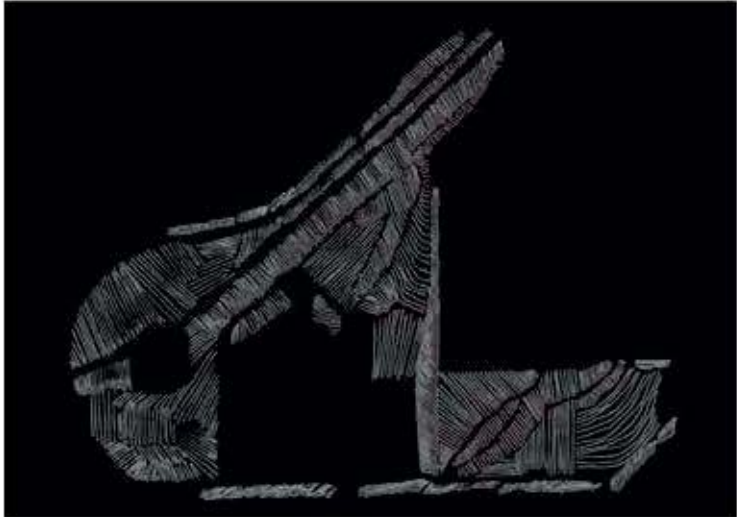
PATTERN OVER TIME



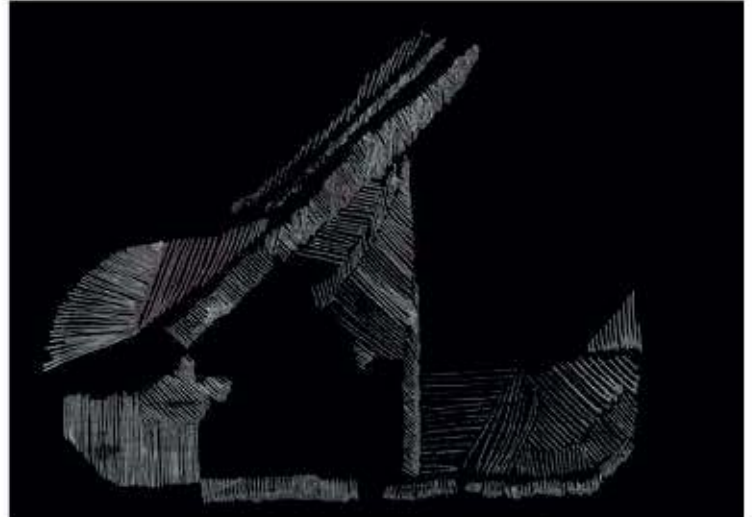
2005



2007



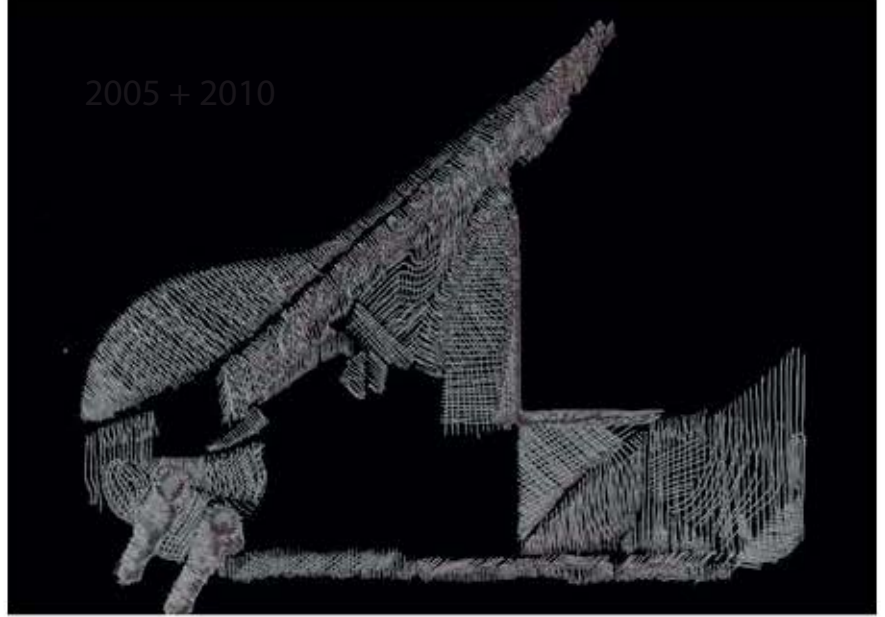
2010



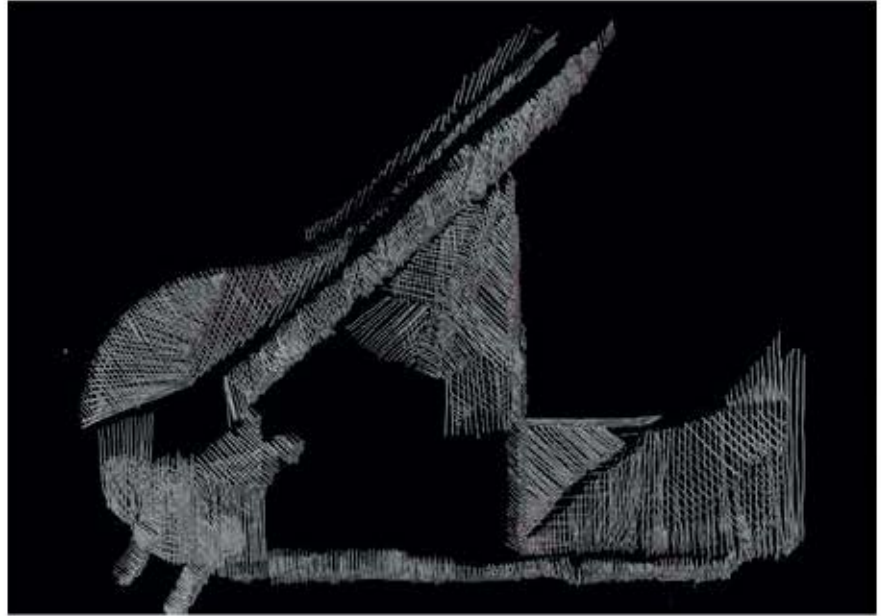
2017

ATHLONE POWER STATION PLAN DRAWING OF SITE

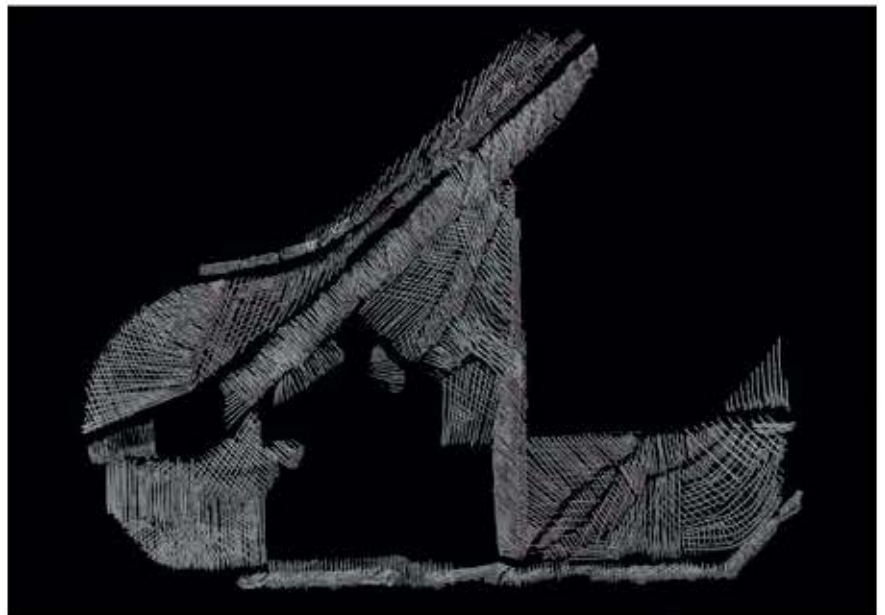
2005 + 2010



2005 + 2001



2010 - 2017



2005 + 2010

TRANSPOSITION

Perspective Drawing of Site.

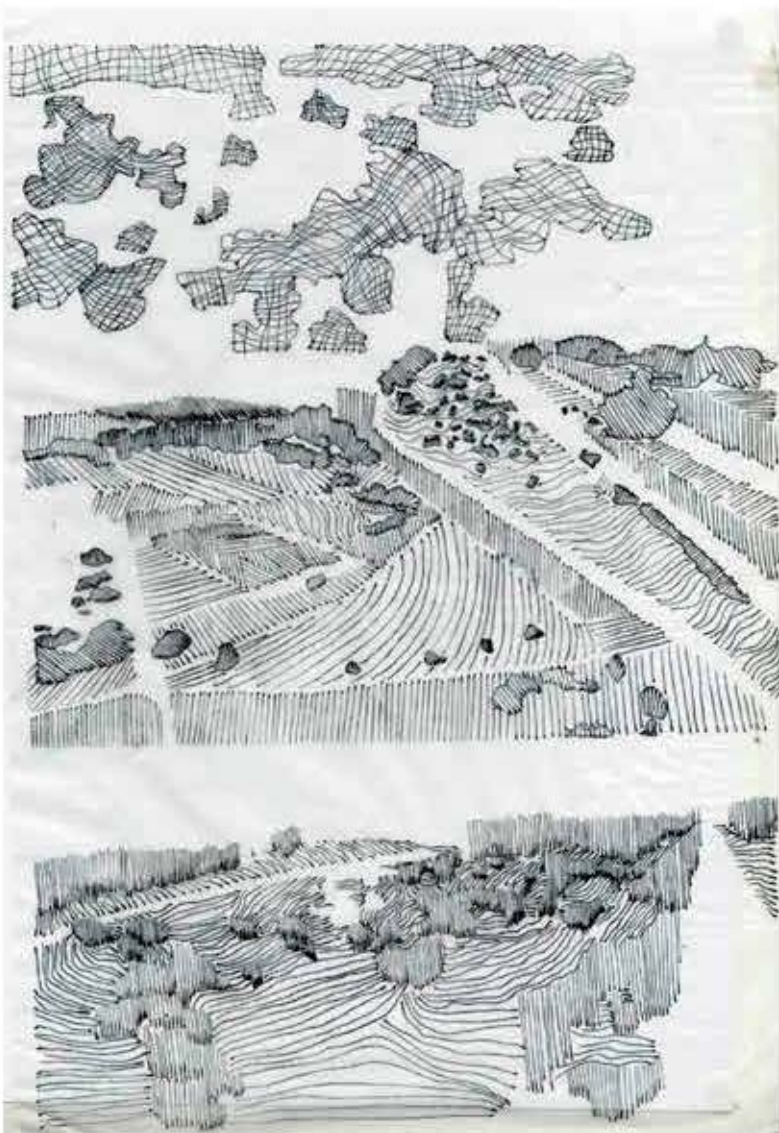
Initial site sketches; hatching of movement capturing rhythm and illustrating the order and pattern of site. Exploring foreground, middle-ground and background through layering and documenting the sites continuous character not fragmented.



Initiation Grounds

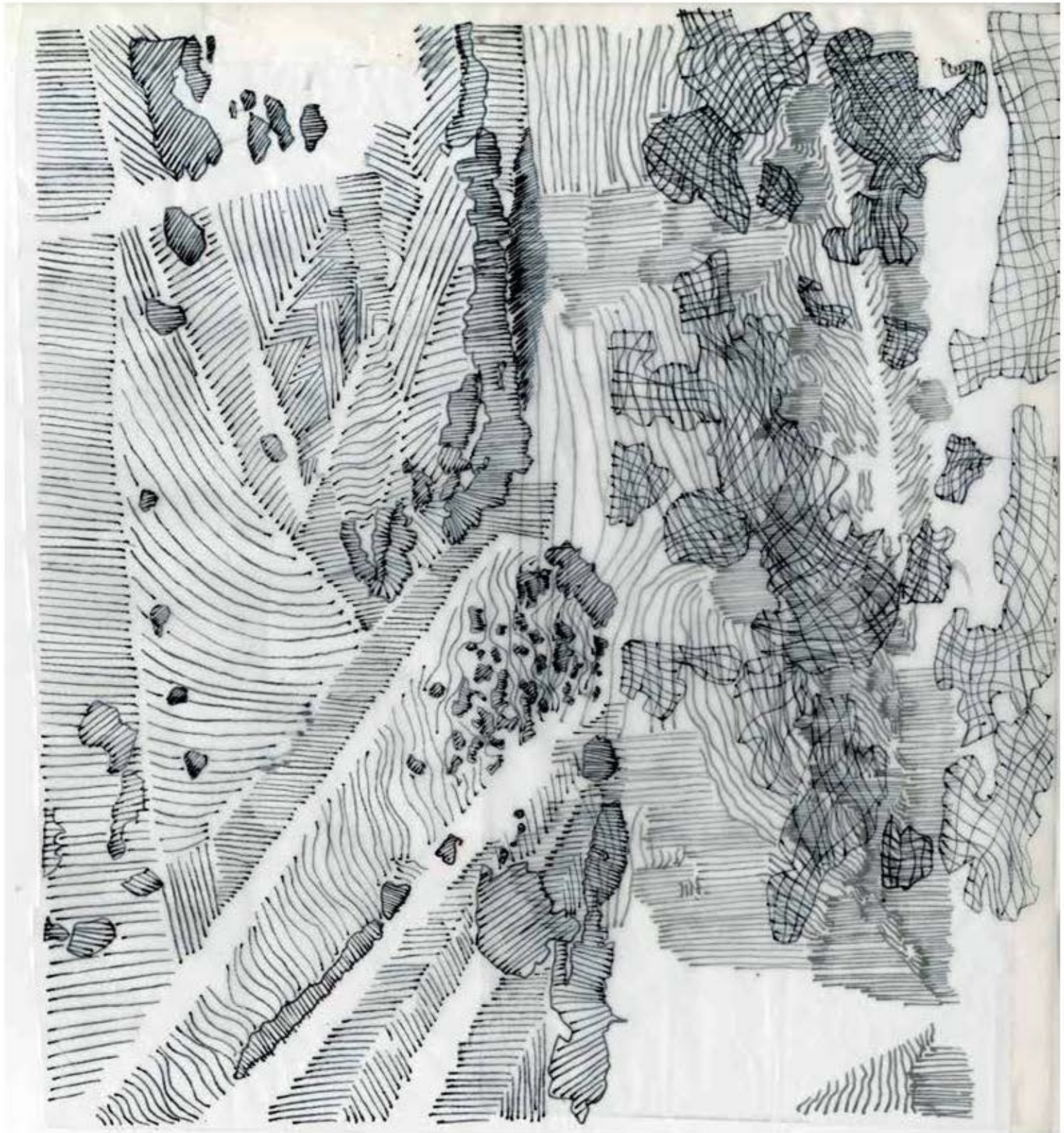


Athlone Powers Station

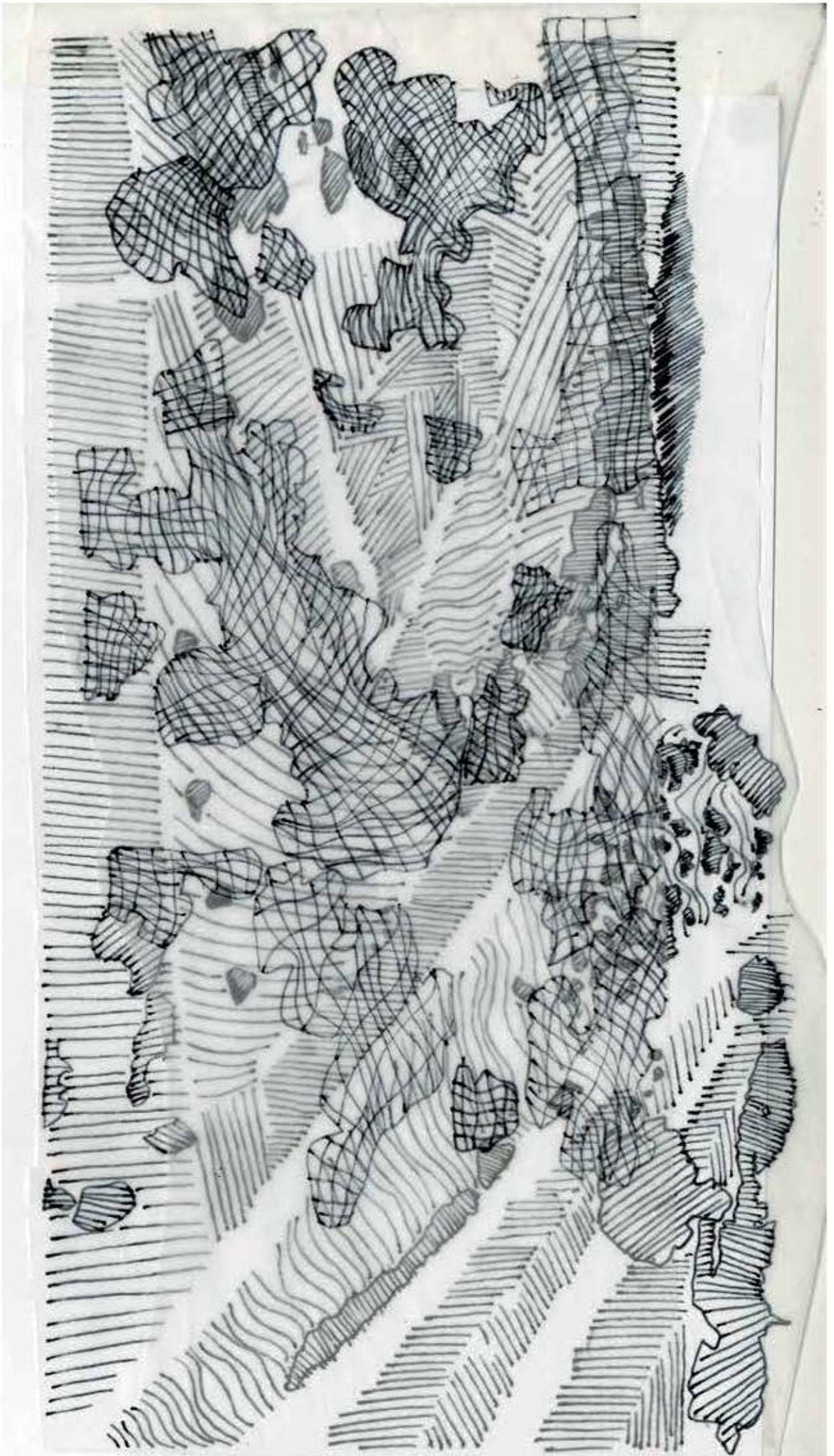


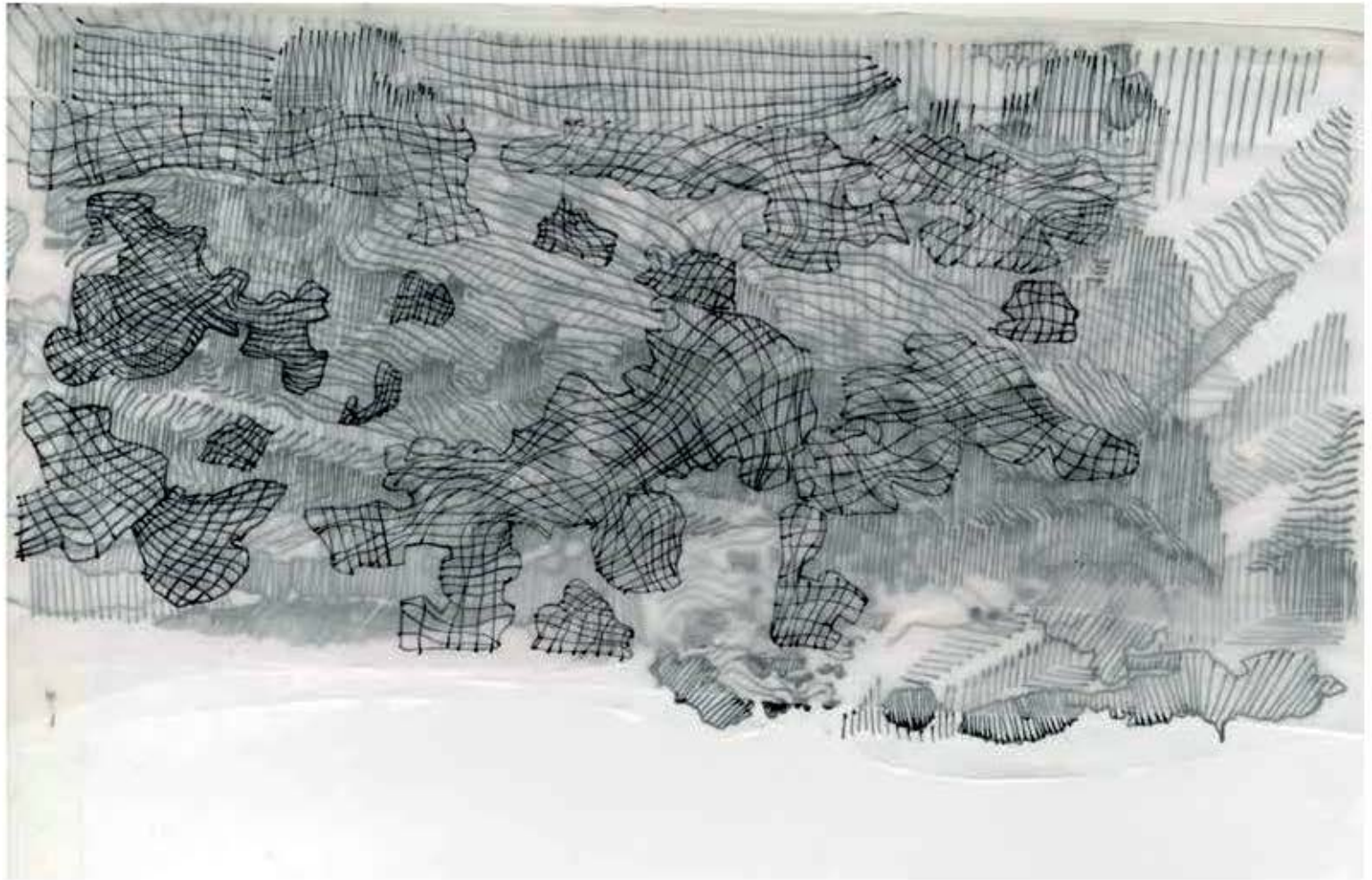
Initiation Grounds

Athlone Powers Station



Drawing presents something that is not seen, seeing a new landscape, a dynamic layered landscape.





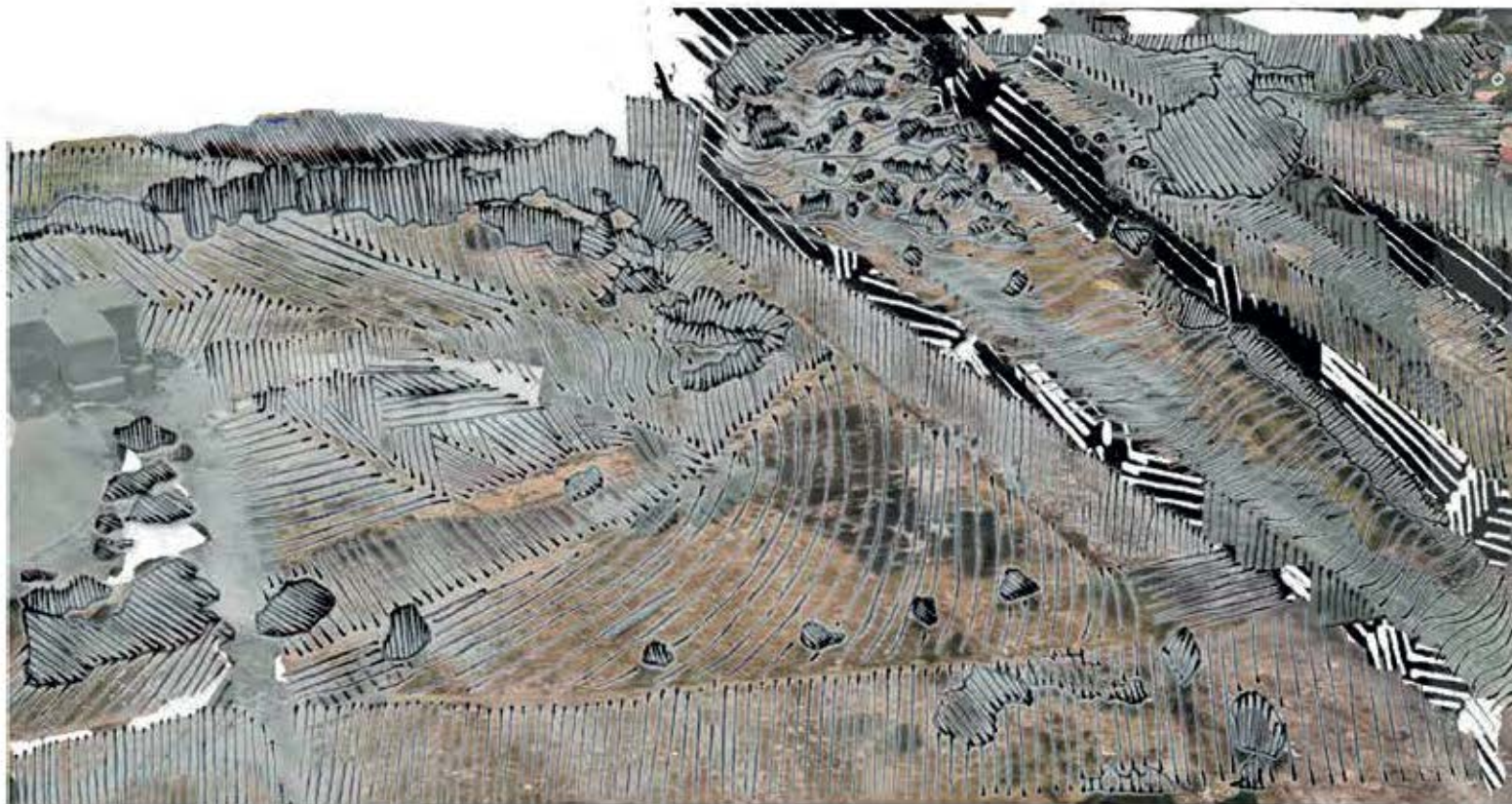
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4

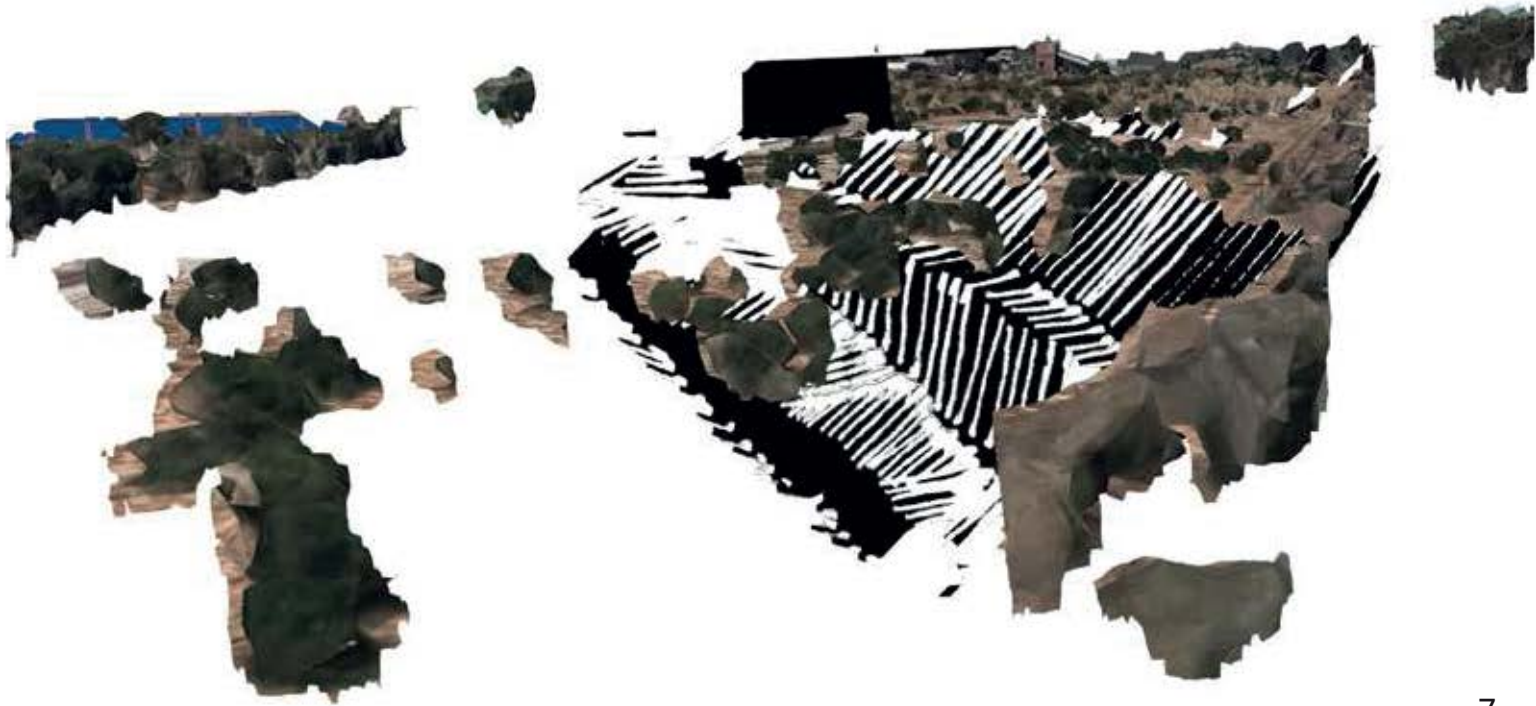


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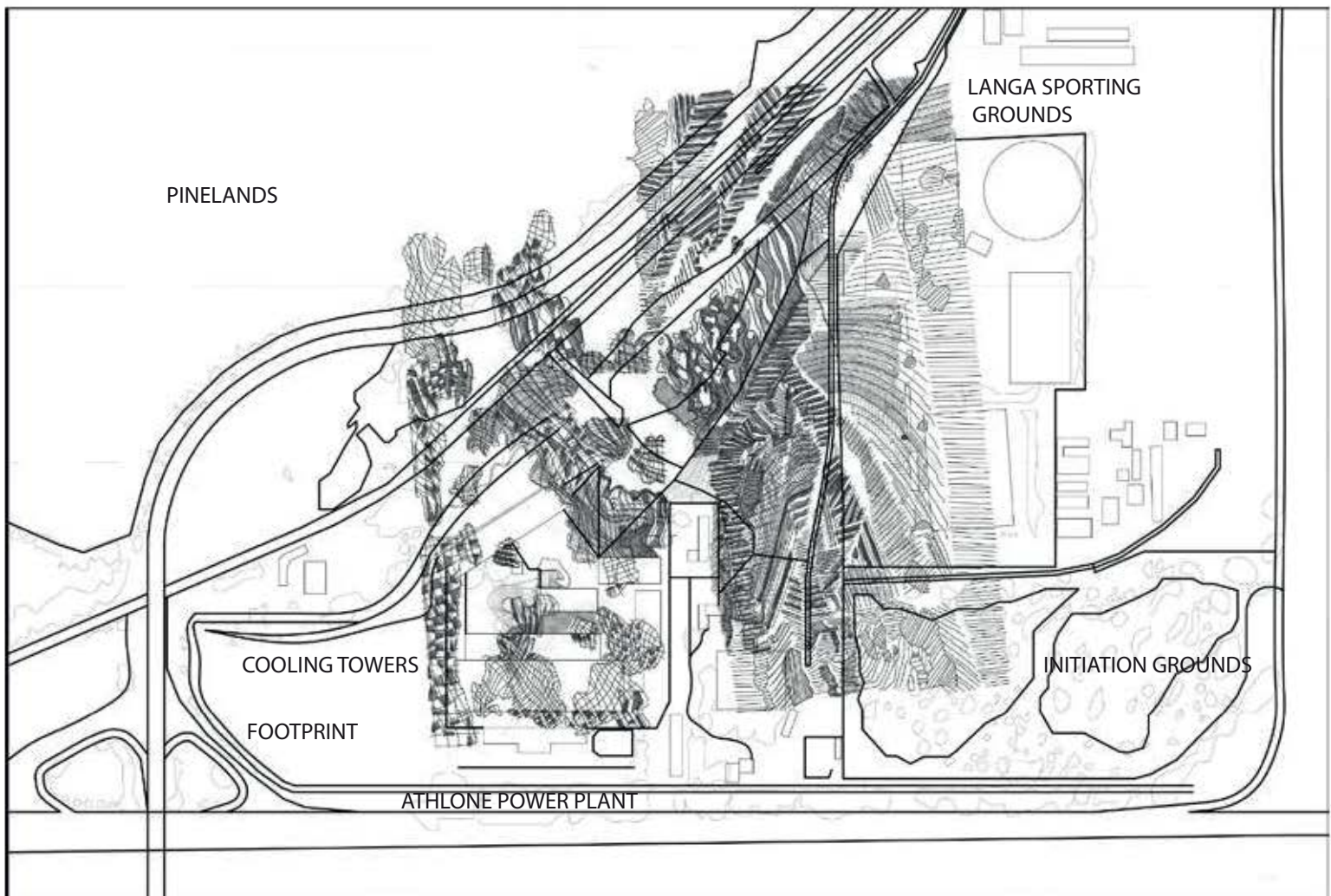


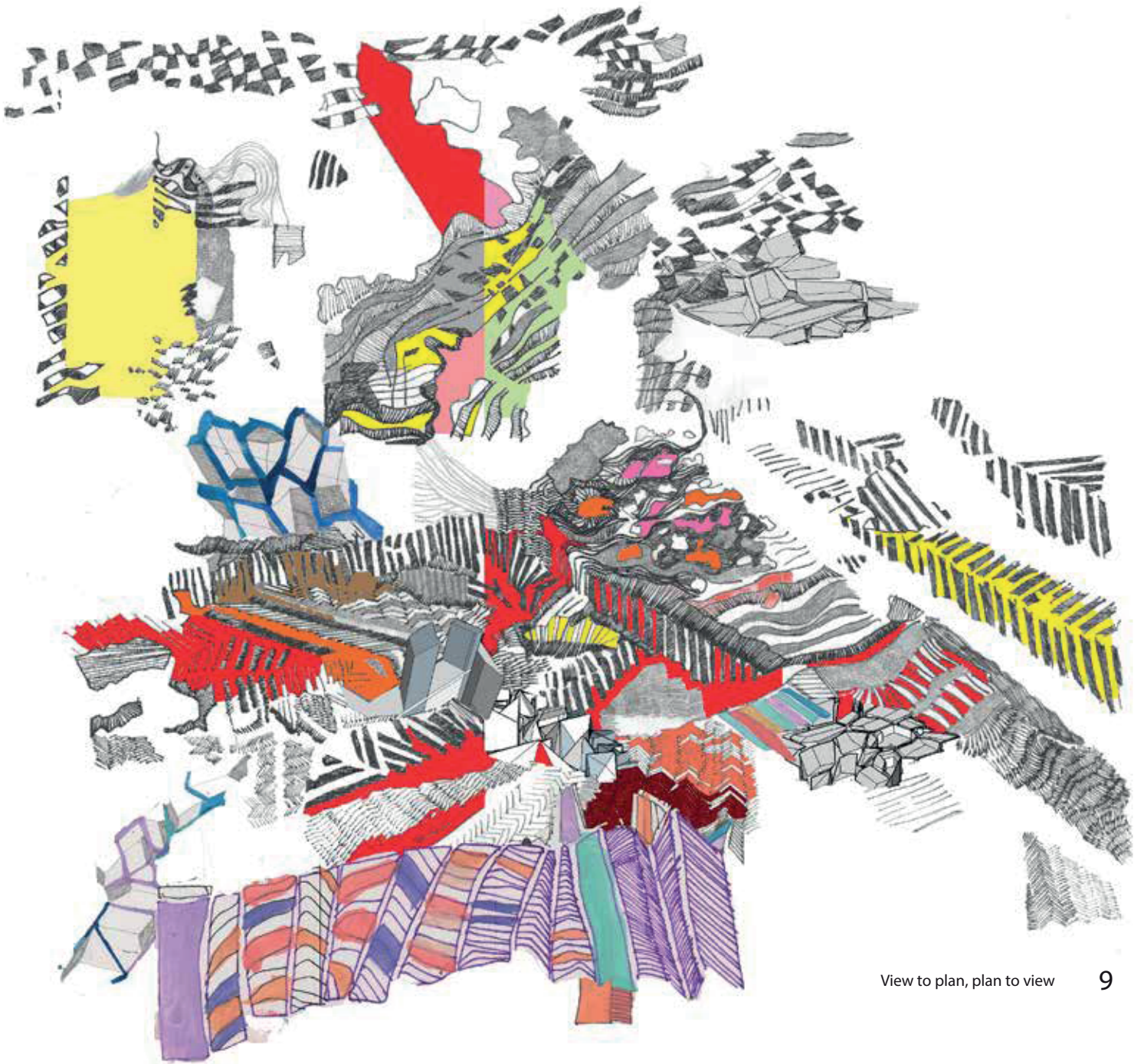
6

Transpose: Hand drawing and view of site.



Transpose: Hand drawing and view of site.





View to plan, plan to view

Place can be created from the process of using art to create pattern. The analysis process has revealed exciting abstract design opportunities on site. It is a fun interactive process that many can get involved in beyond the profession. Layering and multiple exposures has kept the process site specific and the process has assisted in retaining the artistic and fun part of creating.

DISSERTATION

Abstract

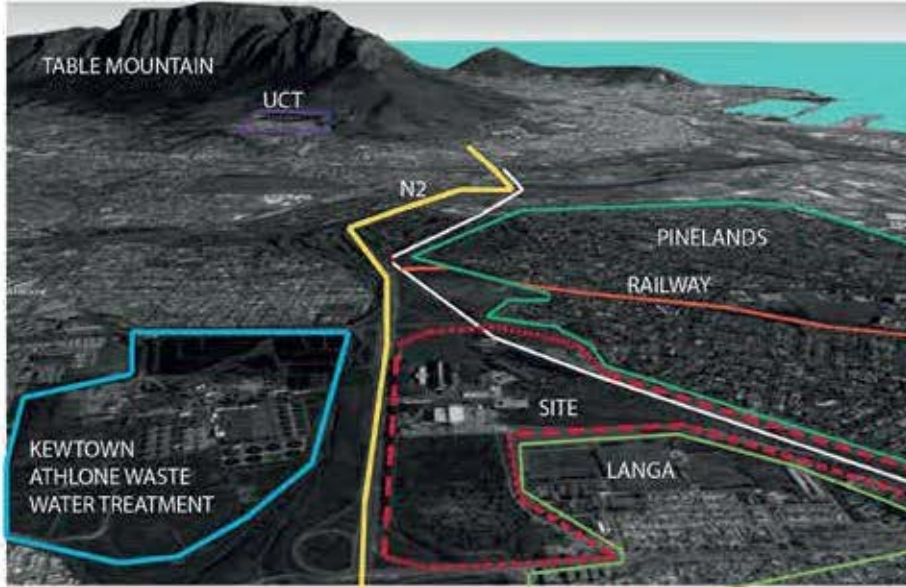
Cape Town's solitary fired power station was commissioned in 1961 and opened in 1962 and demolished on the 22 February 2010. A landmark to the city that was not protected under the Heritage Act as it was 48 years old.

The power station is the last coal fired power station still standing in Cape Town. The site is well located between movement routes and local communities, large buildings and structures are present on site. The site offers an exciting redevelopment opportunity that can result in a variety of land uses for local and visitors, residential, commercial, retail and community facilities.

Although site is well located within movement routes these are boundaries, which are barriers between three distinct yet historical neighborhoods Athlone, Pinelands and Langa. The design will use pattern from site to breakdown the barriers, promote connectivity through access and movement routes and create place for economic activity, recreational activity and housing.

ATHLONE POWER STATION PLANT

Cape Town's solitary fired power station was commissioned in 1961 and opened in 1962, demolished on the 22 February 2010. A landmark to the city that was not protected under the Heritage Act as it was 48 years old. The power station is the last coal fired power station still standing in Cape Town. The site is well located between movement routes and local communities, large buildings and structures are present on site. The site offers an exciting redevelopment opportunity that can result in a variety of land uses for both local and visitors; residential, commercial, retail and



COMICS



Athlone Power Station by SMCT (Flickr)



DEMOLISHING OF COOLING TOWERS



LANGA

Site is surrounded by dense informal communities with very little infrastructure (water, sewer, social infrastructure, shared public facilities)



Isolated below 100 years floodline. Locations deeper than 2m should be avoided unless deepening measures will be required. Other can do post office has systems. The Vignettes are: 1. Promoted for urban agriculture. 2. Like advantage of brown site. 3. Site located by rail line.

A bulk water main 200 mm diameter that should need attention and should be managed before the edges of the site. Landmark: Public park and walkway of site. Future development can use this water for irrigation.

RAIL LINK
Serves the ARTS for daily removal of the compacted waste to the Visserhoek waste disposal site along the West Coast. Previously the rail link served the power station for the delivery of coal and removal of ash.

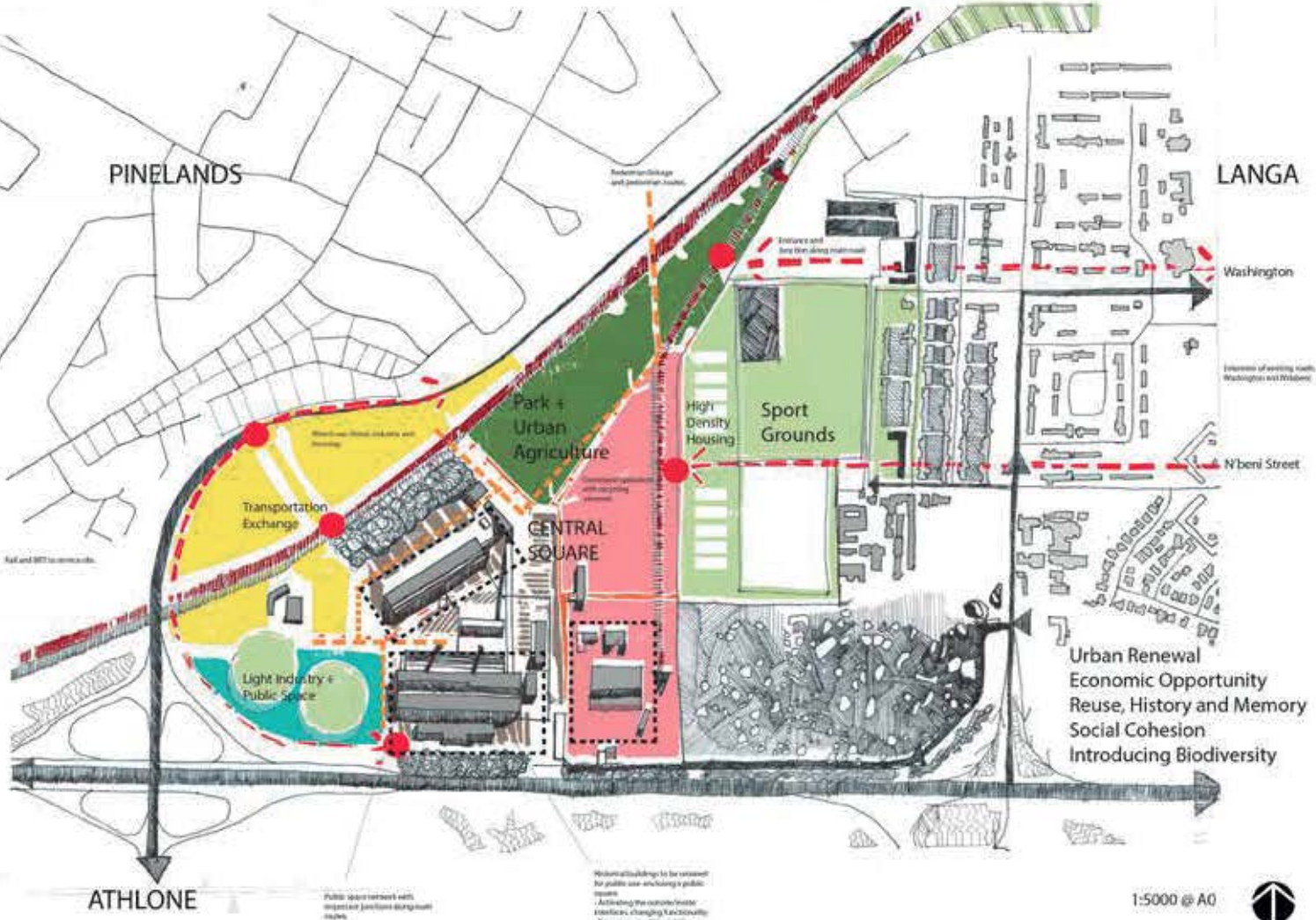
Site is well located and surrounded by major routes. Development can contribute to sustainable development of activities in the city. Great mobility.

1:5000 @ A0



PINELANDS

LANGA



ATHLONE

Public transit network with important junctions along main routes

Historical buildings to be retained for public use including in public spaces

- Activating the outdoor/in-door activities, changing functionality
- Encouraging trade in existing buildings

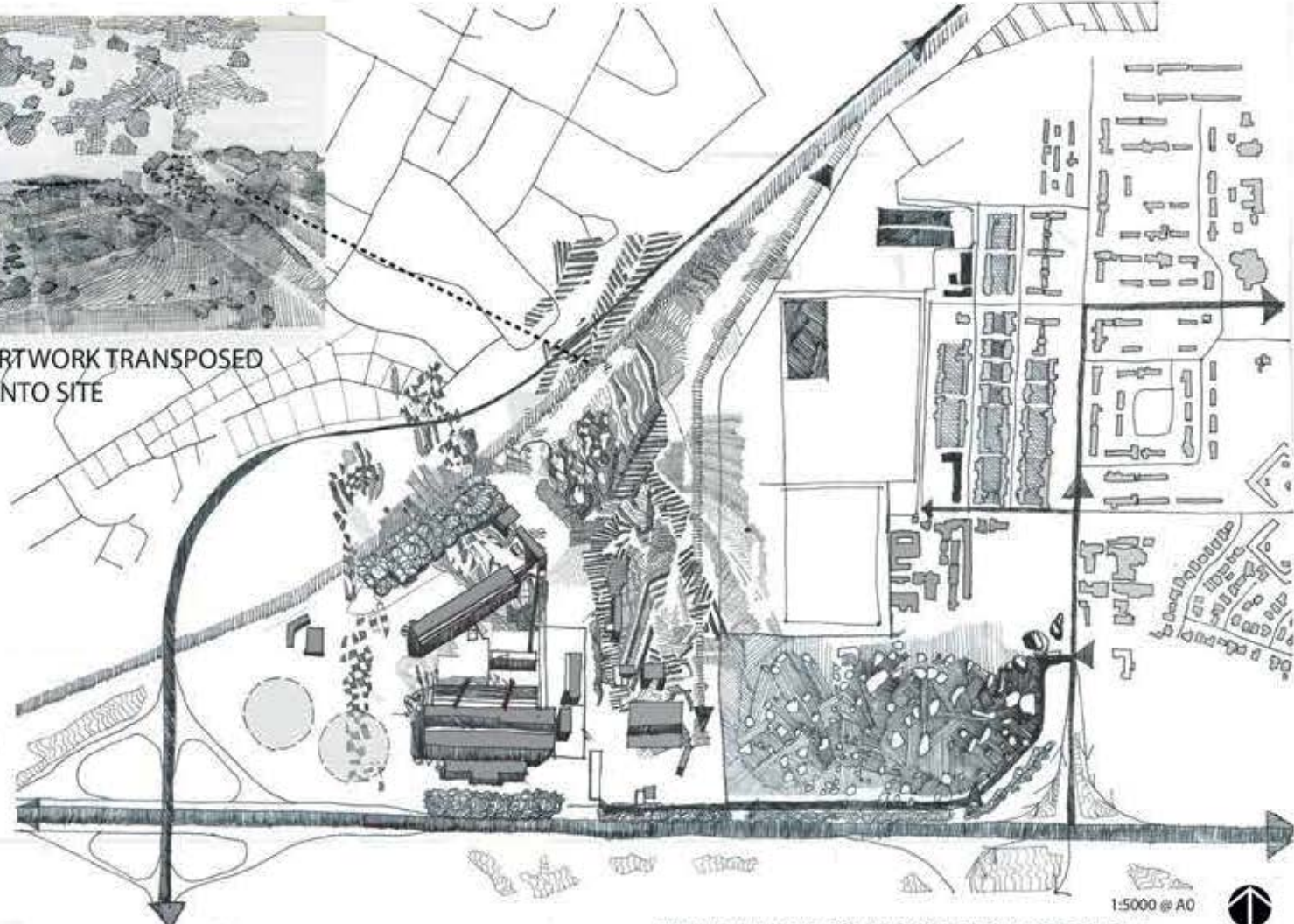
1:5000 @ A0



Urban Renewal
 Economic Opportunity
 Reuse, History and Memory
 Social Cohesion
 Introducing Biodiversity



ARTWORK TRANSPOSED ONTO SITE



1:5000 @ A0



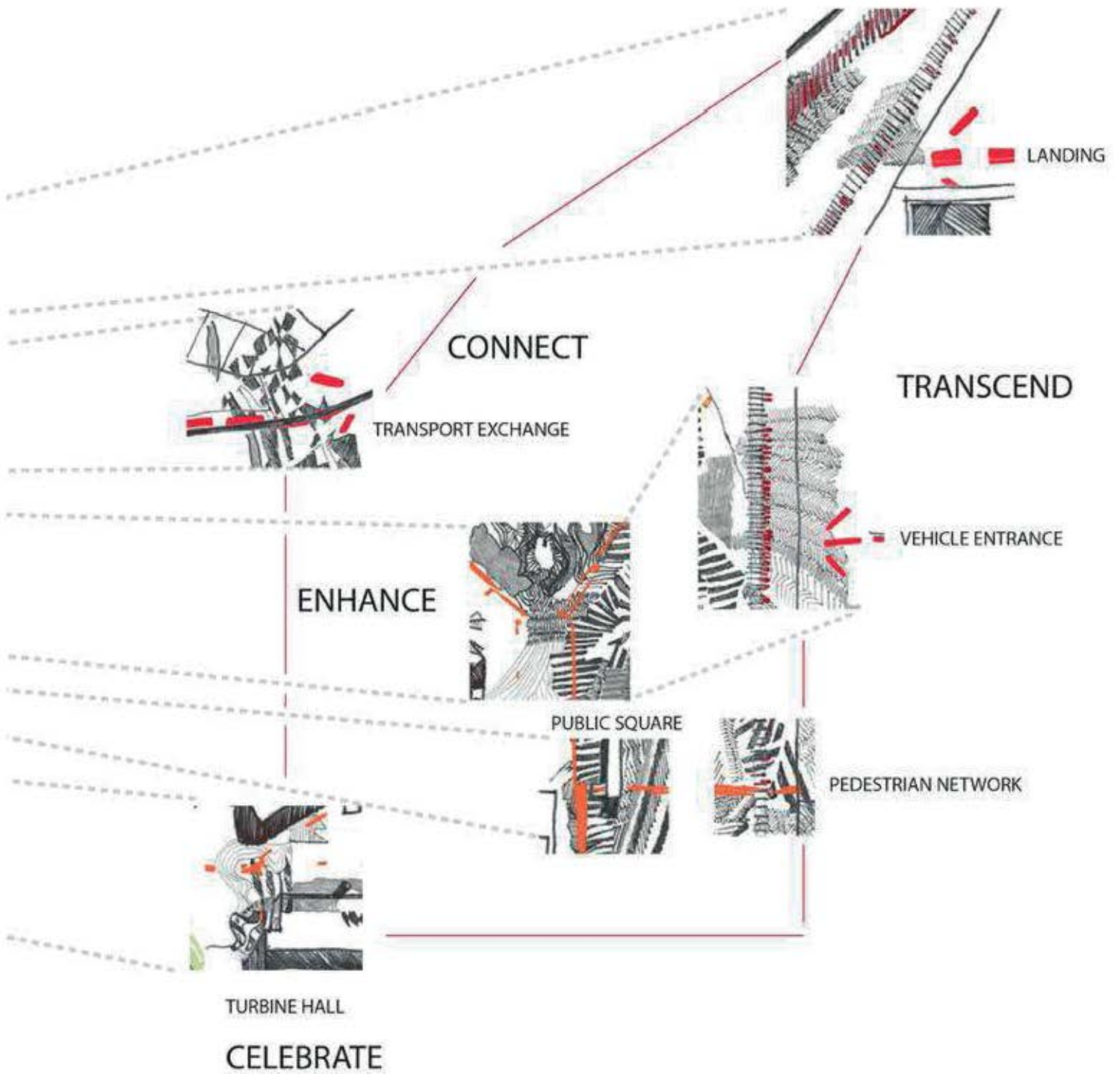
THE ATHLONE POWER STATION PRECINCT

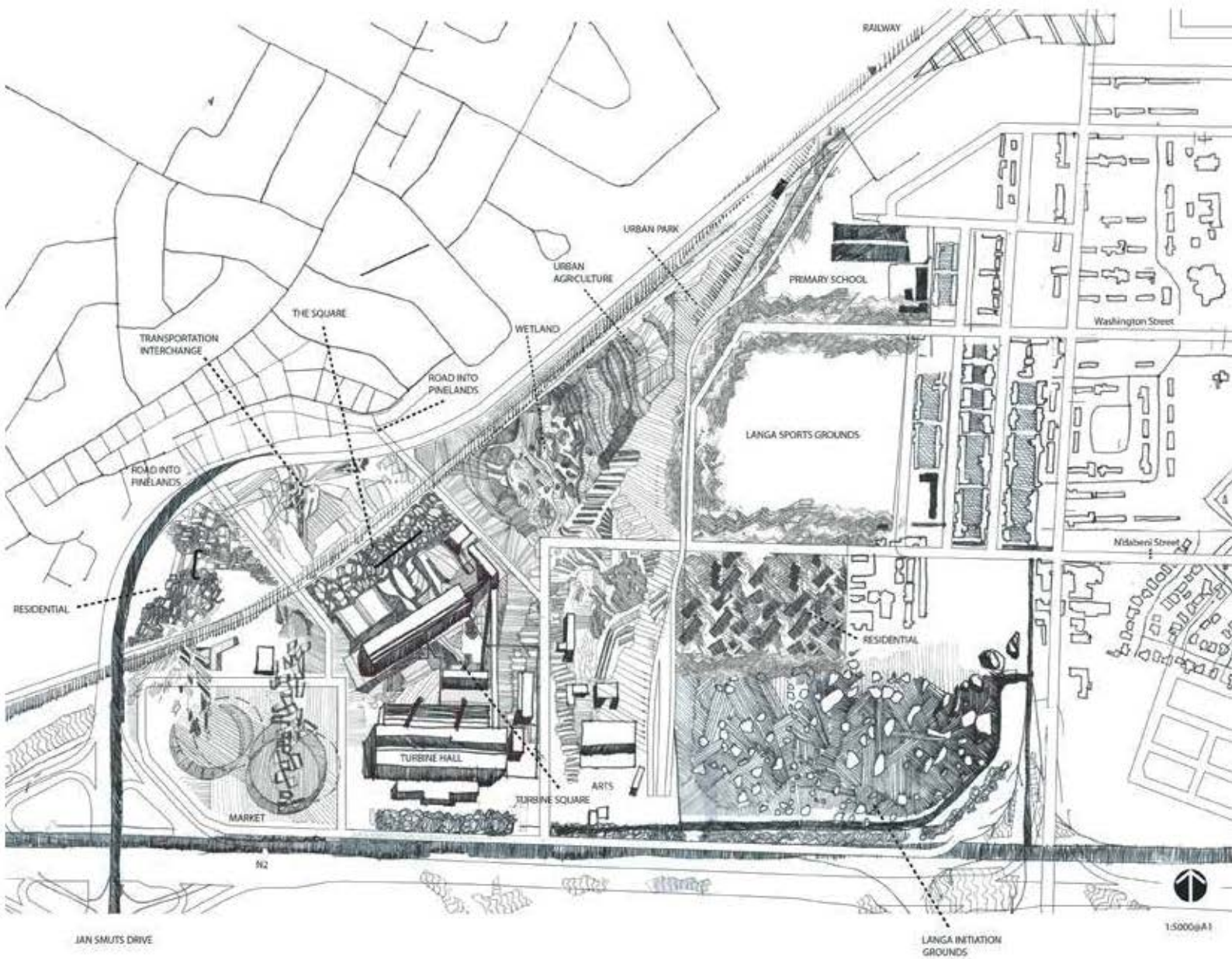


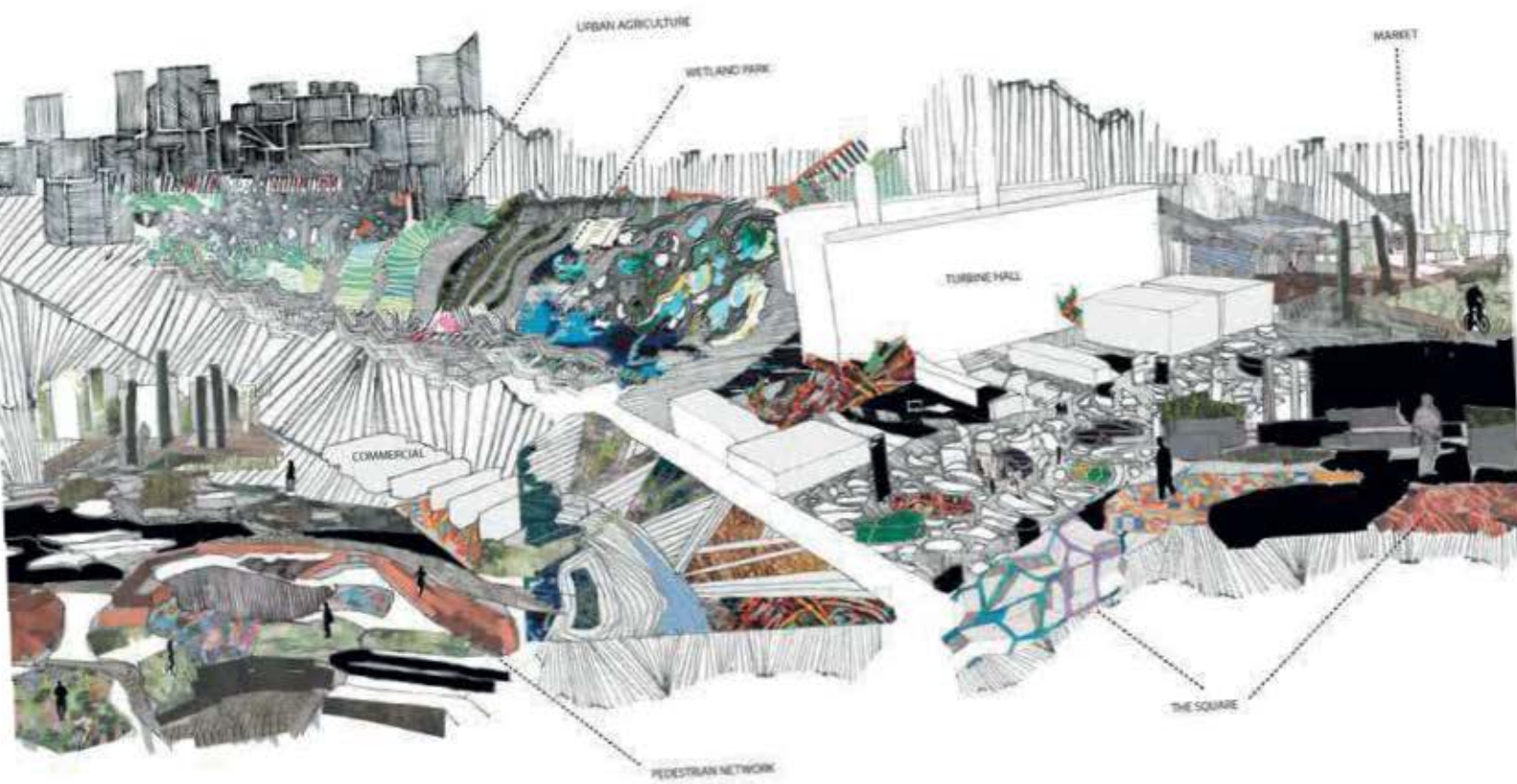
CENTRAL SQUARE

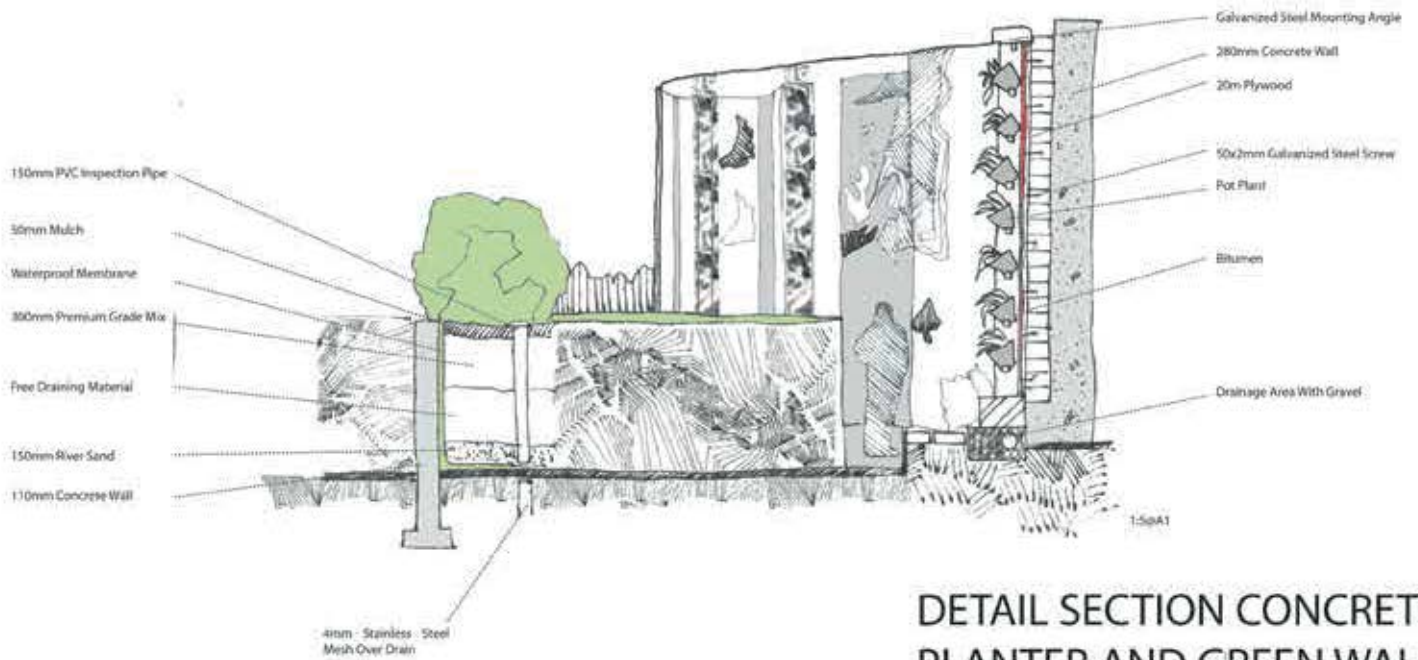


RESIDENTIAL and COMMERCIAL

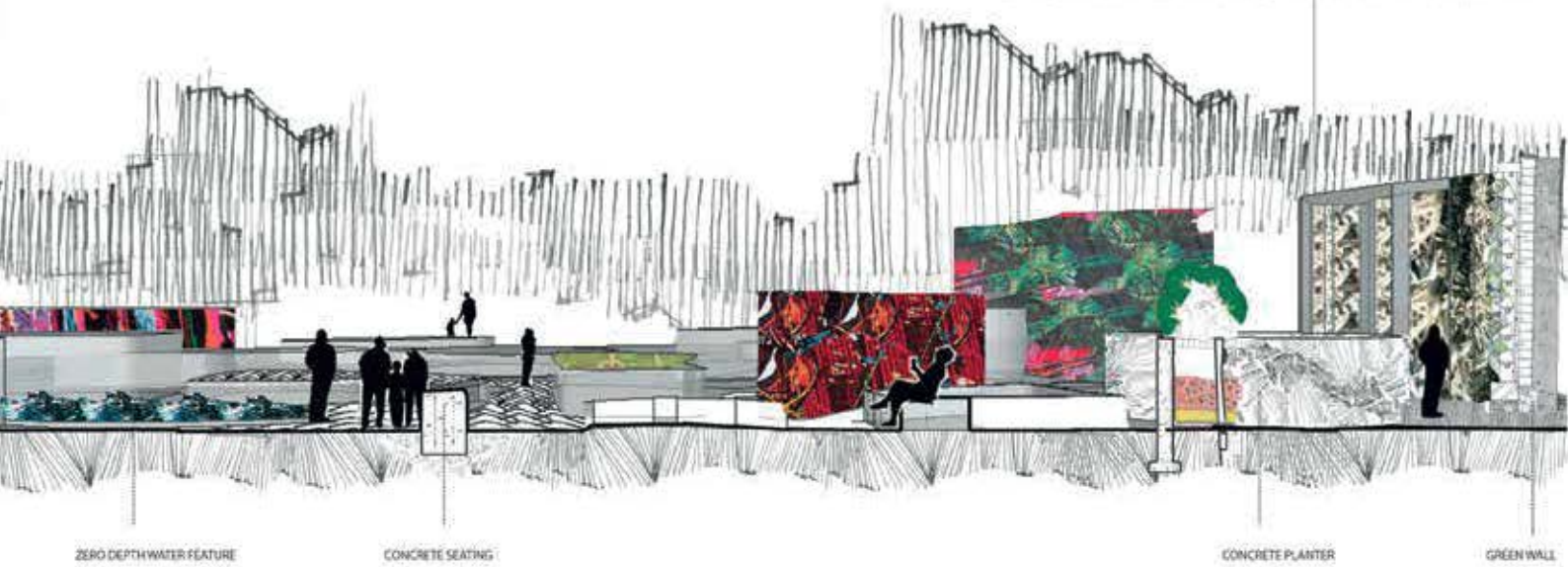




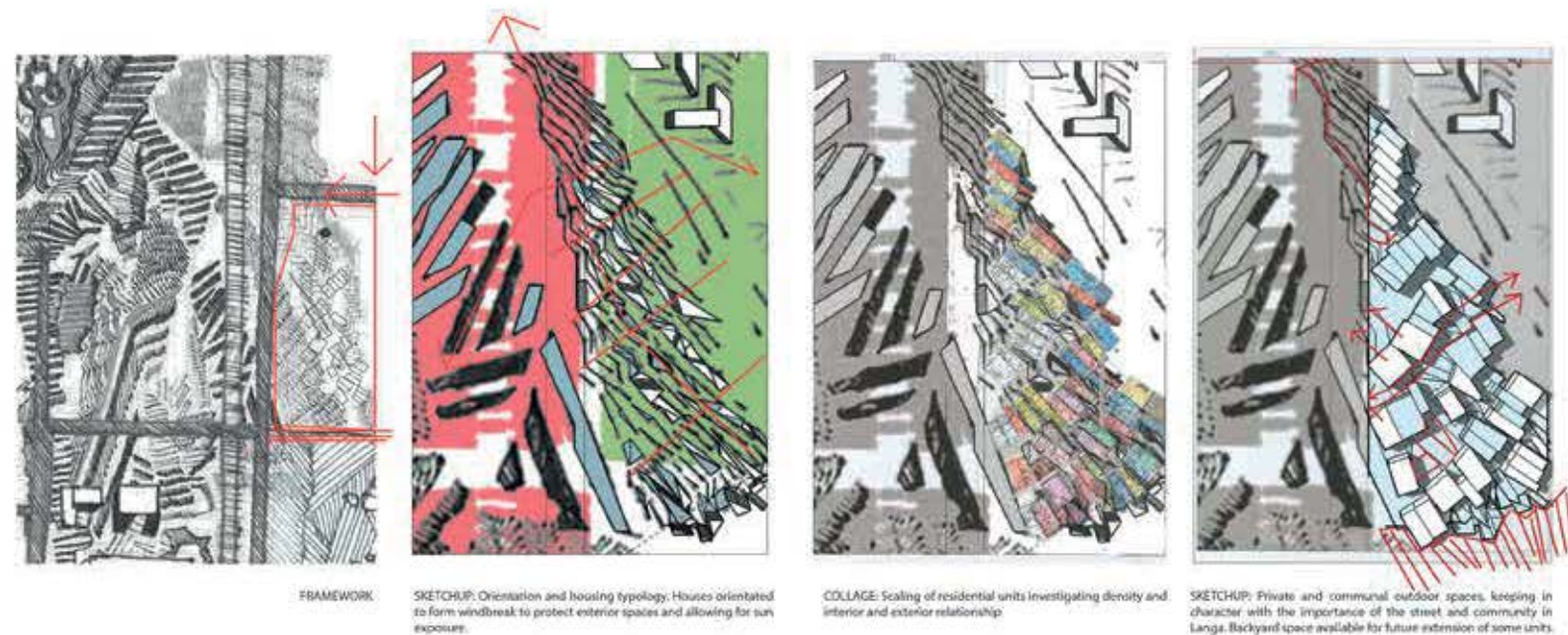




DETAIL SECTION CONCRETE PLANTER AND GREEN WALL



SECTION AA THE SQUARE



FRAMEWORK

SKETCHUP: Orientation and housing typology: Houses oriented to form windbreak to protect exterior spaces and allowing for sun exposure.

COLLAGE: Scaling of residential units investigating density and interior and exterior relationship

SKETCHUP: Private and communal outdoor spaces, keeping in character with the importance of the street and community in Langa. Backyard space available for future extension of some units.

HOUSING DEVELOPMENT



RESIDENTIAL GARDENS



SECTION BB THE SQUARE

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Wollheim, R. 1998. On Pictorial Representation. *The Journal of Aesthetics and Art Criticism*. 56(3):217-266. Available: <http://www.jstor.org/stable/432361>.

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2. I have used Harvard convention for citation and referencing. Each contribution to and quotation in, this dissertation from the works(s) of other people has been attributed, and has been cited and referenced.
3. This dissertation is my own work.
4. I have not allowed, and will not allow, anyone to copy my work with the intention of passing it off as his or own work.

signature removed
Signature

22 January 2018
Date

APPLICATION FORM

Please Note:

Any person planning to undertake research in the Faculty of Engineering and the Built Environment (EBE) at the University of Cape Town is required to complete this form **before** collecting or analysing data. The objective of submitting this application *prior* to embarking on research is to ensure that the highest ethical standards in research, conducted under the auspices of the EBE Faculty, are met. Please ensure that you have read, and understood the **EBE Ethics in Research Handbook** (available from the UCT EBE, Research Ethics website) prior to completing this application form: <http://www.ebe.uct.ac.za/ebe/research/ethics1>

APPLICANT'S DETAILS	
Name of principal researcher, student or external applicant	Click here to enter text. THOZAMA NOBANJU MPUTA
Department	Click here to enter text. LANDSCAPE ARCHITECTURE
Preferred email address of applicant:	Click here to enter text. Mthozama@gmail.com
If Student	Your Degree: e.g., MSc, PhD, etc. Click here to enter text. MUA Landscape Architecture
	Credit Value of Research: e.g., 60/120/180/360 etc. Click here to enter text. 120
	Name of Supervisor (if supervised): Click here to enter text. JULIAN KAYWORTHY
If this is a research contract, indicate the source of funding/sponsorship	Click here to enter text. N/A
Project Title	Click here to enter text. ART TO CREATE PLACE

I hereby undertake to carry out my research in such a way that:

- there is no apparent legal objection to the nature or the method of research; and
- the research will not compromise staff or students or the other responsibilities of the University;
- the stated objective will be achieved, and the findings will have a high degree of validity;
- limitations and alternative interpretations will be considered;
- the findings could be subject to peer review and publicly available; and
- I will comply with the conventions of copyright and avoid any practice that would constitute plagiarism.

SIGNED BY	Full name	Signature	Date
Principal Researcher/ Student/External applicant	Click here to enter text. THOZAMA NOBANJU MPUTA	Signed	Click here to enter a date. 12/09/17

APPLICATION APPROVED BY	Full name	Signature	Date
Supervisor (where applicable)	Click here to enter text. JULIAN KAYWORTHY	Signed	13/09/17 Click here to enter a date.
HOD (or delegated nominee) Final authority for all applicants who have answered NO to all questions in Section 1; and for all Undergraduate research (Including Honours).	Click here to enter text. TOMA BERLANDA	Signed	19/09/2017 Click here to enter a date.
Chair : Faculty EIR Committee For applicants other than undergraduate students who have answered YES to any of the above questions.	Click here to enter text.		Click here to enter a date.