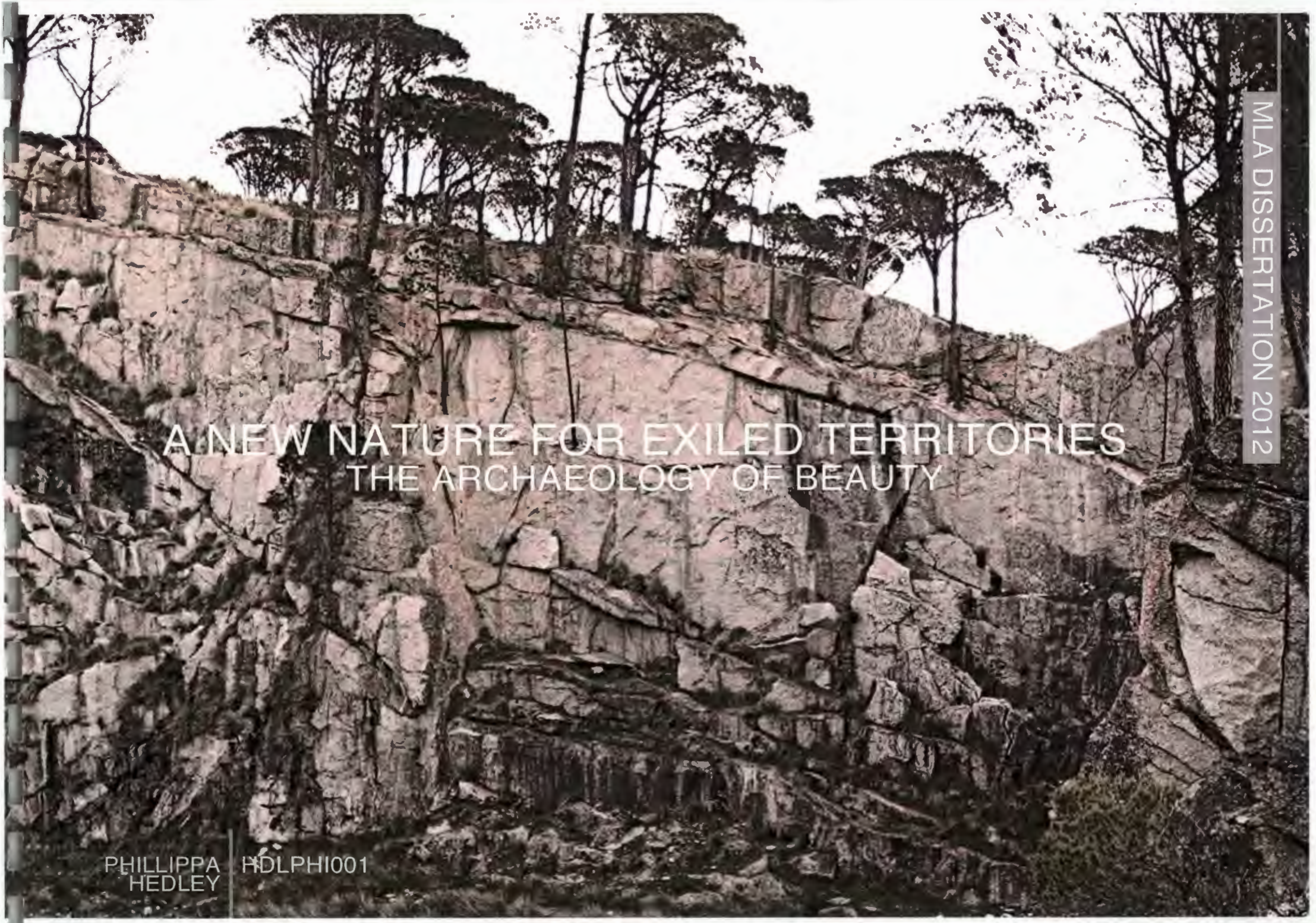

A NEW NATURE FOR EXILED TERRITORIES
THE ARCHAEOLOGY OF BEAUTY

MLA DISSERTATION 2012

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HDLPHI001

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CONTENTS

1.1 ABSTRACT

A thing of beauty is defined by the way one apprehends it, by the reaction of and the experience it evokes in the participant. Two modes of approaching beauty are explored: the first is that of beauty being fundamental to a particular form, holding on to past idealized images; or secondly, that beauty is associated with an emotional experience or response, bound up with the senses. Integral to the design exploration of this preconception of beauty, is Ingold's dwelling perspective, that landscape is seen as an enduring record of what has been and what is left behind (1993: 59), our experiences become linked to the temporality of place. Or, alternately, our "perceptions of landscapes, influenced by the metaphors associated therewith (Spirn 1998:24), greatly affect the way that they are experienced" (Prinsloo, 2012 a: 37), becoming the archaeology of experience.

In exploring the concept of the perception of beauty in derelict quarry landscapes; the damaged site and geology is eroded, succumbing to the temporal processes. This change, the inducing of experience, is felt not only in the dramatic difference of the quarry face to that of the tenacity of the vegetation, but also a richer peculiarity: the original industrial function of place is re-imagined as a medium for biodiversity. This re-imagining of site evolves into that of 'wunderkammer' or wonder room, in which the differences between the wonders of nature and the artefacts of man can be juxtaposed. The concept of 'wunderkammer' provides a platform where ideas can be tested, making the place more capable of appearing; thus, the perception of beauty unfolds in the landscape becoming something in which we explore. The way in which the quarry retains itself, between the decay and revitalization, as a unique place is that it is an alternative to the current reality elsewhere.

INTRODUCTION

"Conversion of derelict land into parks ... often leads to destruction of that mysterious atmosphere between decay and revitalization that had made the sites so attractive"
(Tate 2001: 119).

1.2 INTRODUCTION

The interest in disused landscapes has expanded the idea of what is perceived as beautiful. To many contemporary designers, mines, urban wastelands and other damaged sites have a unique beauty – one that is filled with potential and the ability to inspire designers to engage with nature as a process and the potential to highlight the experience of the scene.

These exiled territories or edge conditions have the potential for recovery, developing a second nature. This occurs through the retrieval of memory, reconnecting our contemporary culture to its working past. Through the retention of the original 'derelict' cartographic layout; the trace of the site remains the same, yet it begins to create a narrative or 'seam' condition between the urban edge and the Table Mountain slopes. The project attempts to respond to the patterns of ecological disruptions, rock formations and human interventions that create the experienced character of place; allowing these patterns to determine the form of the design – portraying a 'dent' in the landscape where something has happened; through the revealing of the expressions of beauty, uncovering relationships with which the participant-dweller can experience in the landscape.

1.3 BACKGROUND/RECENT DEBATE

The great 'Olmsteadian' 19th Century parks [figure 1], fulfilled the promise of an urban nature – of a sublime illusion of paradise – and were conceived of largely as an antidote to the ills created by the Industrial era cities. However, in every contemporary panorama industry is visible, yet designers, planners and architects have stubbornly continued to cherish the illusion of reproducing a nature that is 'authentic', instead of engaging with and responding to, the site.

One significant corollary of the continuation of designing a landscape with pictorial composition has been the priority historically given to visual experience as compared with all other possible kinds of human responses to the landscape. We trust our eyes, in other words, to form a judgement about the quality of a landscape that in its turn is deliberately manipulated to conform to certain visual criteria. "The first philosophical formulations of the nature of aesthetic experience consistently reaffirmed a separation between the beholder and that which is contemplated" (Howett 1987: 4).

Contemporary design is lacking in the creation of experience which allows for the participant to engage with the full expression of a site through the reshaping of ideals of contemplative distance which separates from the response to the aesthetic.

Figure 1: Olmstead's Central Park

> "A place owes its character to the experiences it affords to those who spend time there – to the sights, sounds and indeed smells that constitute its specific ambience. And these, in turn, depend on the kinds of activities in which its inhabitants engage. It is from this relational context of people's engagement with the world, in the business of dwelling, that each place draws its unique significance. Thus whereas with space, meanings are attached to the world, with the landscape they are gathered from it" (Ingold1993: 62).

Here, the discourse on the difference between landscape and nature should be addressed, emphasising that which is perceived. The defining element of landscape has been stressed as that of the human perception (Ermischer 2004: 371), that landscapes begin with the concepts and preconceived notions that the viewer has of a certain landscape. The key element is the human relationship or element in landscape, in contrast to nature. "In a world construed as nature, every object is a self-contained entity, interacting with others through some kind of external contact. But in a landscape, each component enfolds within its essence the totality of its relations with each and every other. In short, whereas the order of nature is explicate, the order of the landscape is implicate" (Ingold 1993: 61).

1.4 ENQUIRY

The exploration of the archaeology of beauty:- using design as a medium to interrogate the perception of damaged landscapes and to investigate techniques of creating the experience of place. This exploration involves both the engagement with nature as a process, as well as the experience of the scene; aiming to highlight the aspects of beauty that are seated in process, locating moments on site which, through intervention, allows for highlighting the perception of place.

The design strategy explores the ways in which the intervention on the site should focus on the transformation and experience of beauty of place, rather than the final programmed product, as this hails the decay of memory as the driving force for action. The perception of beauty unfolds through the landscape becoming something in which we explore.

Figure 2: Diagram representing the process of revealing the beauty of place.

1.5 AIMS

The objectives and aims of this thesis, in exploring the perception of beauty, is as follows:

- To develop and interrogate methods and design processes on a spatial level that allow damaged landscapes to add value to the city without losing the experience of the unique character of the site.

- To invite participants into these places in order to experience, rather than repress the enigmatic quality of the landscapes.

- To reveal, through design, the heightened perception of these landscapes; challenging and questioning what is deemed as 'beautiful'.

- To reveal a narrative using derelict/damaged landscapes, of what was, what is continuing and what it could become.

Figure 3: Diagram of Method

1.6 METHODOLOGY

The method employed in this developing thesis is that of research by design. The approach begins with exploring the questions of how do we perceive beauty in landscapes that are traditionally considered 'ugly'? Furthermore, in what ways could the experience of place, gradually unfold the perception of beauty in the landscape, becoming that which we explore?

After framing the above questions, research into the theory and commentary surrounding the perception of place and notion of experience in landscapes was done; culminating in an established set of principles that aim to address the above questions.

The next stage of the strategy was to document the use of the aforementioned principles with interventions which attempt to reveal experience on a chosen derelict site. This process began with the mapping of the existing site informants, using a layer-cake technique, highlighting the 'informants of beauty' which the designer responds to. Initially, these beauty moments, or perception experiences, could be argued that they are subjective to the viewer and what they culturally consider beautiful. However, upon inspection, these are moments of temporal processes, the regenerative qualities of the landscape, made visible; where the hand of the designer attempts to highlight and make such moments appear to the participant.

Using theory as a means to interrogate whether the informants and the applied interventions succeed or fail in highlighting experience; the site, therefore, becomes a 'laboratory' of the testing of the theory, disregarding and documenting approaches of the creation and uncovering of experience - the archaeology of beauty.

Through this process it became apparent that, in the approach to site; I am not designing form, I am designing experience. This method of design becomes a tool in which to aid the participant to experience the unique qualities that make 'place'; to guide the future user and to highlight why a place is beautiful.

Figure 4: Mind map of the method unpacking the site and response to its layers.

ARCHAEOLOGY OF BEAUTY

2. ARCHAEOLOGY OF BEAUTY: A THEORETICAL FRAMEWORK

Figure 5: Caspar David Friedrich, Wanderer above a sea of fog, 1818. The Picturesque: a style in which the techniques and subject matter of paintings informed designed landscapes.

The planning and development field often employ efforts to quantify relative degrees of scenic value in selected landscapes employ the methodology of "visual resource assessment" – these "generally depend upon criteria derived from pastoral tradition, especially in the importance attached to abstract, formal qualities of such visual features as topographic relief, vegetation, water bodies" (Howett 2009:21). This is not very different from the 19th century Romantics, with their penchant for seeing nature as a series of "views" [figure 5] worthy of being made into a picture.

Neil Evernden (2001:45) has warned that "to ask a viewer what scene is beautiful or admirable, is really to ask which scenes are of the type defined as 'beautiful' by cultural tradition". Therefore, landscapes are not neutral; they are not facades or backdrops to human activity. Dually, Ingold, argues that landscapes are not necessarily culturally significant either, having a "particular cognitive or symbolic ordering of space" (Ingold, 1993: 59). Instead, we should adopt the view of our 'perceptions' of place according to what he calls "a 'dwelling perspective', according to which the landscape is constituted as an enduring record of – and testimony to – the lives and works of past generations who have dwelt within it, and in so doing, have left there something of themselves" (ibid.). Our experience becomes linked to the temporality of the place, allowing all that we perceive to move beyond the mere visual and culturally accepted norm, and reconnect the participant-dweller with that which is intangible.

2.1 PERCEPTION OF BEAUTY

The misconception of beauty: Beauty is rarely discussed in the discourse of landscape design and, if it is, it is dismissed as a superficial concern. "Doesn't the discussion of beautiful trivialize landscape architecture as ornamentation, as the superficial practice of gardening?" (Meyer 2008: 6).

In response, we can look back to Olmstead and the performance of his parks as "open spaces of healthy sunlight, well-drained soils, and shady groves of trees reducing temperatures... [Landscape architectural works] were cultural products that responded to and altered the processes of modernisation and urbanisation" (ibid.). Olmstead believed that the experience of scene – the combination of physical characteristics and sensory qualities – altered one's mental and psychological state. In other words, a particular form of appearance, the character known as beauty, performed. The designed landscape is more than an appearance or visual issue; it begins to direct our experiences.

This experience is explored further by the phenomenologist and philosopher Edward Casey's differentiation between place and space, of which, he argues, focuses "on place as experienced by human beings, in contrast to space, whose abstractness discourages experiential explorations" (Casey 2001: 683). It is an important to distinguish between place and space, as this begins to shape and clarify our understanding of the creation of experience; that "'space' [is] to be the encompassing volumetric void in which things (including human beings) are positioned and 'place' to be the immediate environment of my lived body – an arena of action that is at once physical and historical, social and cultural" (ibid.). Thus, the body, and the body in place is central in the way in which we experience, and by which, our experiences are directed; as Lefebvre (1991: 194) asserted, "the body serves both as point of departure and as destination".

2.1.1 THE PICTURESQUE

An aesthetic appreciation of the designed landscape emerged in the eighteenth century with the explorations of somatic experiences moving through picturesque landscape gardens. Criticism of the landscape shifted from the focus on the creator to the audience, from theories of construction to theories of reception. This period heard considerable debates concerning the basis for aesthetic criticism, and whether beauty was intrinsic to a specific form, or associated with particular emotional response.

The ideal of the picturesque park landscape remains operative, either "as a complement to formal landscapes or as the preferred treatment for particular landscape situations – however much we want to perceive ourselves as contemporary designers who are inventors of original forms that express our own time and place and culture, we are, I would like to suggest, still haunted by Olmstead's vision of the idyllic pastoral park" (Howett 2008: 3). The proposed reasons for this is that the picturesque pastoralism allows the participant to experience nature in a particular way; that which provides an escape from the ills of the urban industrial into meaning found to be deficient in our current machine age. Another suggested reason as to why the picturesque park still remains operative, is that contemporary society expresses a determined nostalgia for the aesthetic values located in the design tradition of Olmstead; yet these values are unreflective and, according to Corner (1999: 2) there is a "prevalence of conservative

Figure 6: Drawing from Repton's Red Book, showing the scene 'before'.

Figure 7: Showing the 'After' rendering of the scene.

attitudes towards landscape, ... a concomitant loss of will or desire to forge new landscapes ... [is] a sign of a culture seeking escape from the difficulties of the present in the idealized images of the past".

This imaging of idealized images is a device in landscape design, which was made famous by Humphrey Repton, a landscape designer in the late eighteenth century. Repton would present his clients with his so-called Red Books (named for the red leather binding), in these designs were overlays of before – and – after representations, demonstrated the improvements made to the landscape. As seen in figure 6 and 7, the illustration proposes a dense tree screen to hide an unsightly development. The failing, however, of such an image is that it reduces the landscape design process to that of "picture-making"; without engaging with the processes of the site. According to Hunt, this is where there is a need for the resources of "human intelligence and technological skill were used to fabricate an environment where nature and art collaborated" (1992: 132). In this way, the technique of Repton and the pastoral, the physical world could be seen as aesthetically pleasing and visited more safely. It was thought of as a painting, as Prinsloo (2012 a: 32) describes, "nature was brought from its background status in the Renaissance to the foreground, as a façade".

2.1.2 TERRAIN VAGUE

According to Howett, we are "trapped not just in a tyranny of the visual imposed by an inherited picturesque aesthetic, but that even the range of possibilities for visual stimulation and pleasure has been needlessly narrowed. And we have deprived our other senses and, indeed, our own minds and souls, of a potentially richer and more profound delight. Baird Callicott has made the point that just as we can develop the capacity to enjoy dissonance in music or 'the clash of colour and distortion of eidetic form in painting', we can come to appreciate qualities in a landscape that initially confound our preconceptions of what is pleasing" (2006: 111).

This change in preconceptions of what is pleasing, is perhaps able to emerge through the lens of terrain vague, a term coined by Ignasi de Sola-Morales, referring to indeterminate and uncertain landscapes. These places of absence allow for a freedom from expectancy, where the evocative potential of the 'ruin' provides unexpected experiences. "The origin or the word 'ruin' is related to the verb 'to fall'. As with ruin, we usually associate falling with something negative, but therein lies a special paradox to be discovered: falling presupposes rising, organic decay presupposes plant growth, death presupposes life and ruin presupposes the sublime" (Prinsloo, 2012 a: 38). The beauty of these sublime ruins or 'monuments' act as a warning not to forget the devastation of time; they become appreciated precisely for their incompleteness, for the marks that unavoidable nature of time has left upon them.

This, the sublime ruin, uncovers the qualities of the landscape which begin to emerge, through the exploration of the experience, of phenomenology; that the "landscape is nothing if it does not insist on its own tangible existence" (Hunt 2004: 37). This notion of terrain vague, of the inherent beauty found in the leftovers or the ruined remains and the qualities it is trying to capture, is explored in the works of photographer Edward Burtynsky, and his 'manufactured landscapes'. His works bring into focus and insist upon, the landscape's "own tangible existence" as Hunt observed. Burtynsky's technique is intended to strip the photographs of subjectivity, striving for a view that is more of an observation, than engagement. The content of the image become detached from its visual and cultural connections. Furthermore, he includes a reference to objects within the pictures, which the viewer can recognise (such as the ladder, seen in the bottom left of figure 8), as an indicator of the scale of the manufactured landscape, that the context can be placed in relation to oneself. He uses the photographs of objects and these damaged landscapes to create beautiful compositions and artwork, thus bringing attention to the intricate details site. This began to change people's views on what was considered beautiful.

Figure 8: Photographer Edward Burtynsky's Manufactured landscapes, showing extensive quarrying in Italy.

2.2 THE EDGE: A TRANSITION BETWEEN EXILED LANDSCAPES AND THE URBAN

At first glance, edge seems to mean a divisionary line – however this grows as the possibilities of crossing it are explored. It proposes that an 'exiled' edge condition should expand the lines of the site qualities and its implied narrative by creating intrusions of each – the scene and the experience – thereby stitching a new nature.

The Western Cape Provincial Government has defined the urban edge "as a demarcated line, to manage, direct and control the outer limits of development around an urban area. The intention of an urban edge is to establish limits beyond which urban development should, as a rule, not occur and to promote urban and environmental efficiency, effectiveness and economy in the interest of all" (PGWC. 4, 2005).

As Balmori (2010: 146) explains, that this "section moves beyond concentrating on edges to new area between water and land, or the seam between architecture and landscape, or any line that separates territories. In the end, such lines become thick bands, and exploring them produces work that seems to be truly of the present, in a new area where ideas can be tried. The resulting Thick Edge is an area where a new relationship between humans and nature, between architecture and landscape, or between landscape and city can be worked on and made visible. It creates new territory but does not dictate meaning".

Figure 9: Diagram exploring the notion of 'edge' and how such boundaries can be crossed.

2.3 ARCHAEOLOGY OF EXPERIENCE

"Places remember events." – James Joyce

Rarely do aesthetics factor into landscape discourse, except in a negative asides conflating the visible with the aesthetic and rendering both redundant. "What is needed are designed landscapes that provoke those who experience them to become more aware of how their actions affect the environment, and care enough to make changes" (Meyer 2008:). This involves considering the role of aesthetic environmental experiences, such as beauty, in re-centring human consciousness to an holistic perspective.

The elevation of the scene, beyond that of mere natural effect, allows for the "perceptions of landscapes, influenced by the metaphors associated therewith (Spirn 1998: 24) greatly affect the way that they are experienced" (Prinsloo 2012 a: 37). The implications of this provides a platform in which the participant is able to engage with place, in ways previously unacknowledged, through these associations and expressions of meaning read in the created landscape.

In this archaeology of experience, the landscapes which are designed require an awareness of the subjectivity of meaning a participant attributes to the world, and by extension, beauty. "...[T]he primary way in which we should view landscapes is a social phenomena. We perceive, understand and create the landscape around us through the filter of our social and cultural background and milieu" (Schama 1995, in Cooney: 46). Therefore, in the creation of experience, the most appropriate lens in which the perception of beauty and place could be viewed, is through that of natural processes - the temporal. This never ceasing constant, is an experience which is felt upon all of humanity and we are never outside of it; thus, providing a forum for a relationship of participation with the landscape, creating a perception of a shared reality, and shared events.

2.4 RE-IMAGINING OF WALLED GARDENS

The reexamination of walled gardens [figure 10], as a means of evoking experience, was initially explored through Johan Prinsloo's paper on *Dramatic Transitions for Poetic Spaces.* In this essay, Prinsloo argues that to induce experience, a drastic transition is necessary; this can be linked with the 'edge condition' that was previously explored in section 2.2. This inducing of experience, this change, is felt through the dramatic difference upon entering a place – it is a spatial and sensory difference. This is brought on by the separation from immediate tangible context; allowing for the exploration of an 'unfamiliar' environment. "In these spaces [walled gardens], the experience of the landscape is less dependent on the visual (there are no views), and our perception through our other senses is heightened" (Baker 2011: 135). Therefore, this re-imaging of walled gardens provides a tool and a design principle in the new ways in which perception of beauty can be felt.

In such places, the walled garden, finds that its "expressive strength ... lies in a clear demarcation of the container" (Gillette, 2005: 88); this enclosed nature of the place is experienced as a 'framed' composition, allowing for the walled garden to be seen as a place not merely concerned with sensory pleasure but with meaning (Prinsloo 2012 a: 90). That the phenomenological implication of perception in enclosed places provides "smaller, tactile scales of engagement" (Corner 2010: 26).

Figure 10: Persian walled garden

2.5 ABANDONED OPPORTUNITIES

"When a designer looks at an environment, three principles must be foremost in his mind. First, things are meanings, not material objects. Second, these meanings are nodal points of expression that open out into a field of relationships. Third, the goal of environmental design is to knot together these concentrations of meaning so that the participant-dweller can experience the radical unity that binds up these different qualities".
– Joseph Grange (2001: 49).

The interpretation of the degraded site informs the experiential intervention decisions that begin to take place through the use of techniques that readapt place and begin to reveal the scale and the full character of the site. Therefore the vision for a new landscape should seek its validation within its existing forms of abandoned and devastated landscapes. In designing such places, one has to ask which spaces from among the dilapidated and redundant places we want to use and occupy and which of those should be changed by the mark of cultural intervention?

"The image a landscape has determines very much the way it is perceived, observed and treated" (Ermischer 2004: 378). Human ideas have influenced and shaped the landscape; and these traces of industry, now derelict and abandoned have generated innovative approaches in contemporary discourse.

One of the aforementioned approaches is that of restoration. However, the restorative process is an example of a method that invests heavily in the idealised notions of landscape (Claus, 2010: 7). The logic of the restorative approach is just as damaged as the landscape seeks to repair as it attempts to hide, sterilize and cover the past. Therefore, for the derelict qualities of the site to be maintained, there needs to be a shift in the perception of the potential that derelict places possess. As Peter Latz describes, "The tasks of dealing with run down industrial areas and open cast mines requires a new method – one that accepts their physical qualities but also their destroyed nature and topography. This new vision should not be one of "re-cultivation", for this approach negates the qualities that they currently possess and destroys them for a second time" (Krinke 2001:136).

Artist Robert Smithson's earthworks during the early 1970s was a forerunner in the shift of view of damaged landscapes. His environmental art installations call into question our relations to landscape, and art; offering a dramatically different engagement with our experience of nature. This type of land art never destroyed what was there, but attempts to make the participant see place, arguing that human intervention in the landscape is as much a part of natural processes. The works demonstrate the inherent complexity of site, a territory made by many parts that are dynamic and not entirely predictable in their interactions with one another. These landscapes are at their most compelling when exhibiting complexity, combining the wild with cultivated, the aesthetic and the ecological.

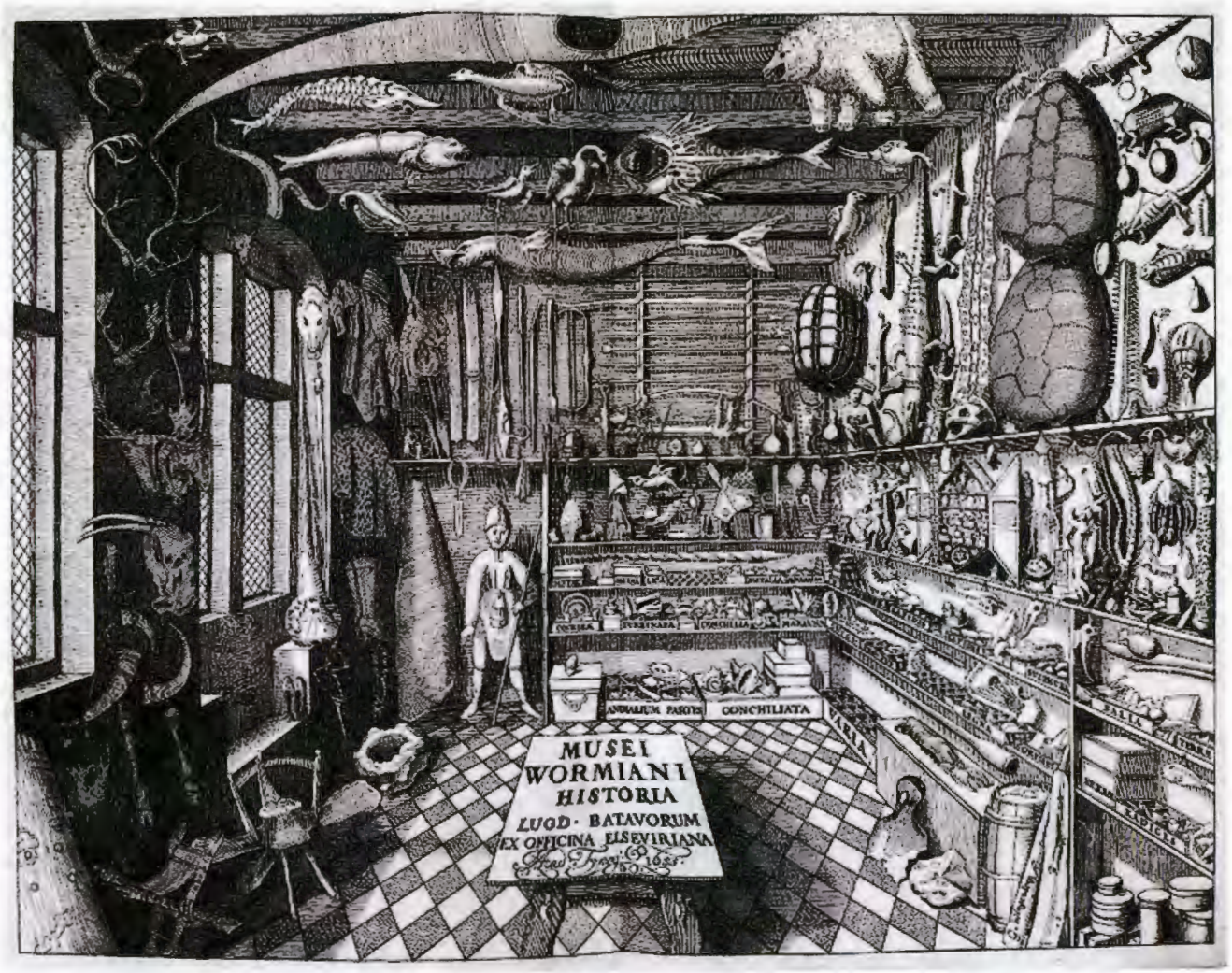


Figure 11: "Musei Wormiani Historia" -An etching from the Museum Wormianum depicting the physician Ole Wormius' cabinet of curiosities.

2.6 DISCOVERY OF THE 'WUNDERKAMMER'

"What is place in this new 'in-between' world?" – Nigel Thrift, Writing the Rural

'Wunderkammer' is German for wonder room, or similarly a cabinet of curiosities; an almost encyclopaedic collection (originating in Renaissance Europe), of types of objects whose qualities and categories were yet to be defined. This wonder room or 'wunderkammer' [figure 11], was seen to house, as a miniature, an experience of the world, as a type of 'memory theatre' of collected things.

The organizing principle employed was based on a classification system that differentiated between the wonders of nature, or the natural, on the one hand; and the works of man, or artefacts, on the other. This structuring allows for the experience of the elements in the wonder room to be juxtaposed against one another and explore that contrast that is revealed in the in-between.

"To induce such a change of perception... a drastic transition is necessary; the user must enter a world in which the experience of context is momentarily suspended" (Prinsloo 2012 a: 1). The experience of the elements of the 'wunderkammer' was achieved through the juxtaposition of the found/discovered artefacts, which were offset by their neutral framing or similar 'boxes' in which they were contained and displayed.

This can be translated into the engagement of place, whereby various experiences are offset against one another.

Using 'wunderkammer' as a perceptual tool, it provides an alternative approach to the view of considering "scenery as an object of detached contemplation" (Lowenthal, 2007: 635). By knotting together the various meanings and relationships of a place, it begins forming unique individual and collective experiences. As Ingold (1993: 60) explains, the representation of these experience elements:

> "is not like weaving a tapestry to cover up the world, it is rather a way of guiding the attention of listeners or readers into it. A person who can 'tell' is one who is perceptually attuned to picking up information in the environment that others, less skilled in the tasks of perception, might miss, and the teller, in rendering his knowledge explicit, conducts the attention of his audience along the same paths as his own".

2.7 ARCHAEOLOGY OF BEAUTY: METHODS FOR GUIDING EXPERIENCE

"Beauty is at the intersection of sensuousness and truth"
– Danto (1999: 195).

The principles of experience and perception that are explored below, are those that captivate the participant because they create the possibility for appreciating a landscape that is not conventionally pretty. They do this by "cultivating a sensibility towards the industrial landscape that engages people's imaginations, emotions, and memories" (Herrington 2006: 22). The proposed role of beauty is to begin to create a new awareness of the rhythms found in natural processes that generate life and pleasure; it is the apprehension of new and unexpected forms.

The principles developed and adapted in this design project have been influenced, to varying degrees, by the approaches from commentators on landscape architecture. Some of these (Corner 1996, 1999, and Spirn 1984) have supported the realignment of the discipline towards phenomenology, "to enable the discipline to reconnect technical action with the 'poetics' of dwelling" (Swaffield, 2006: 23). Meyer (2000, 2008), has advocated a historical, and grounded approach based on 'the particulars of time and place'. Howett (1987) identified three areas of importance in landscape architecture: environmental psychology, semiotics and systems ecology (Swaffield, 2006: 23). The aforementioned theory has helped to shape the approach in which one can begin to design experience within damaged landscapes.

1. Culture through landscapes
"It is nature and culture together, as interacting processes, that render a place particular" (Spirn 1989: 89). Design is a cultural act, a product of culture made with materials of nature, and embedded within and transformed by social formation. Landscapes should, thus, enable social routines to occur, translating societal values into a memorable landscape form.

2. Hybrids
Through hybridization, these and other paired terms have the potential to open up new conceptual design approaches between and across the categories that restrict our thinking; these overlaps of definitions allow for a new exploration of experience.

3. "Felt Change of Consciousness"
According to Barfield (1973: 48), the transition of entering a place stimulates an experience, one that is felt through sensory difference. This is employed through the use of thresholds, edges and intermediate or transitional spaces.

4. Performance

"Natural processes operating over time give rise to the initial form of the land and comprises the base rhythm to which the cultural processes respond, introducing new and changing themes, weaving an intricate pattern, punctuated here and there by high points of nature and art" (Spirn 1989: 89). Sustainable landscape design must do more than function or perform ecologically; it must perform socially and culturally. This intermingling of ecological and social temporal cycles provides experience; the weaving of natural process and human interaction.

5. Mimicry

Mimicry is a component of sustainable landscape design. In damaged landscapes, nature must be constructed in innovative ways, through an ecological knowledge; but they should not be mistaken for natural landscapes. As Meyer observes, "once experienced, natural-looking designed landscape quickly become invisible landscapes and neglected landscapes" (Meyer, 2008: 17).

Figure 12: Portland Auditorium Fountain, by Lawrence Halprin

Nature and its structure, process and order are a vital source of inspiration for landscape architect, Lawrence Halprin. In his definition of mimicry is that of mimesis being an abstraction between "copying natures pictures" and "using her tools of composition" (Halprin in Spirn 1989: 91). This is seen in the Portland Auditorium Fountain, [figure 12] which demonstrates a progressive abstraction of the mountain environment, to that of the urban plaza.

6.Hypernature

The recognition of art is fundamental to, and a precondition of, the experiences found in landscape design.

This 'hyper-nature' is an exaggerated version of created nature; it has the intention to make the place more capable of appearing. This is achieved in the design through the methods of exaggeration, amplification, distillation, condensation, juxtaposition, or displacement.

Figure 13: Michael van Valkenburgh's Teardrop Park, depicting the construction of the sublime mass.

An example of hypernature can be seen in the work of Michael van Valkenburgh [figure 13] and his project Teardrop Park. This project is an exaggerated and amplified sense of nature, with the mass more than 8 meters high, engaging the viewer with the constructed aesthetic, hinting towards the unseen geologies below the surface.

7. The performance of beauty

Reveal natural structures through the amplification of experience – when we experience beauty, it changes our relationship to that object or scene.

It is transforming: the aesthetic experience can result in the appreciation and the awareness of new forms of beauty that are discovered, in Howett's terms, because they reveal previously unrealized relationships between human, and natures life processes.

8. Constructing experience

Through the experience of different types of beauty we come to deliberate about our place in the world, these participatory experiences break down the barriers between subject and object.

9. Particular beauty

These damaged sites act as a magnifying glass, increasing our ability to see and appreciate the context, the found and the made, the regenerative and the resilient. Thus, the principle is that the design is site specific, emerging from the context but also different from it.

10. Beauty is dynamic

The intrinsic beauty of landscape resides in its change over time. These changes are multiple [figure 14], operating at numerous scale and tempos: the spontaneous, successional vegetation growth on quarry heaps. Beauty arrests time, our medium is material and tactile; it is spatial.

Figure 14: Duisburg Nord Landschaftspark by Latz & Partners

The re-imaging of the abandoned factory spaces into a place of wonder and beauty due to the adaption of its industrial uses, making way instead for the allowance of natural processes of decay and regeneration to take place, evolving over time.

11. Design for disturbance

"Conceptions of landscape beauty as generic, balanced, smooth, bounded, charming, pleasing and harmonious persist and must be re-examined through the lens of new paradigms of ecology" (Meyer, 2008: 19). Projects that are dynamic rather than static can be designed for disturbance: such as seasonal flooding is as an event. There is an anticipation of change, and designing an adaptable landscape where beauty responds to the varying needs of context, with an emphasis on the experience of the place.

CONCLUDING REMARKS:

"When we neglect natural processes in design, we risk a sense of connection to a larger whole beyond ourselves" (Spirn 1989: 85). In short, these methods for guiding experience have a commonality - that the natural and the temporal processes provide a key indicator into the creation of the archaeology of beauty. By the juxtaposition and exaggeration of structures that are found in the natural world, one can begin to design with these 'tools' in a way that amplifies the aesthetics of place, to make them appear.

3. LOCATION

Situated at the base of Table Mountain, Glencoe Quarry is on the 'seam' or the edge condition between that of the Cape Town urban edge and the Cape Peninsula Nature Reserve. This large quarry south of Higgovale, is situated on the steep slopes of the mountain, amongst a Stone Pine canopy. Glencoe Quarry was exploited for granite during 1890 - 1938, for building stone, kerbstones, road metal and aggregate.

The Glencoe Quarry was selected as a place in which the perceptions of beauty could be tested. Damaged landscapes; traditionally, are perceived as an eye-sore, and this damage "captures the effect as well as the character of these sites" (Meyer, 2007: 59). Therefore through the use of the established principles and their application to the site; the interventions 'activate' the intangible and the tangible qualities.

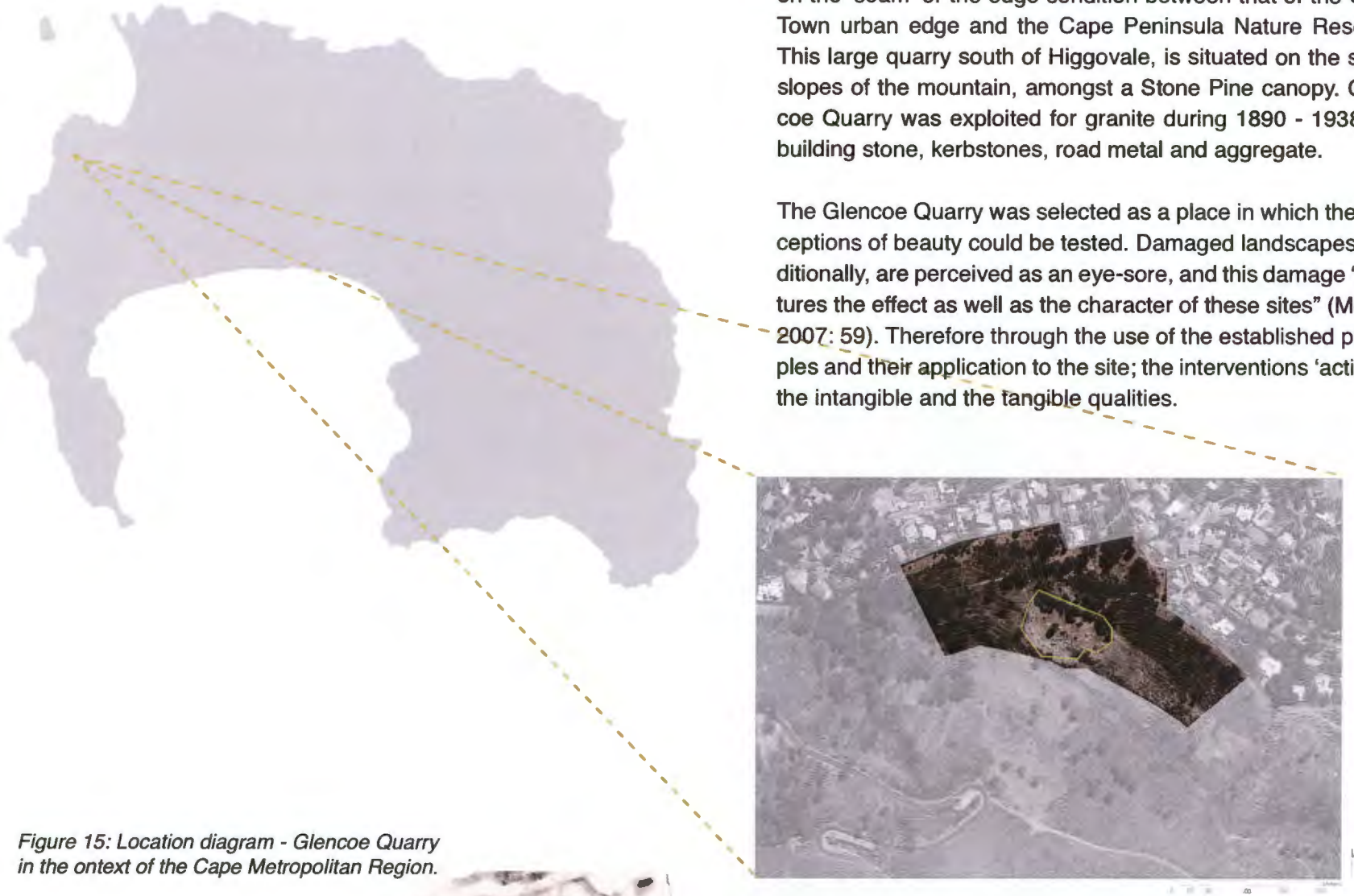


Figure 15: Location diagram - Glencoe Quarry in the ontext of the Cape Metropolitan Region.

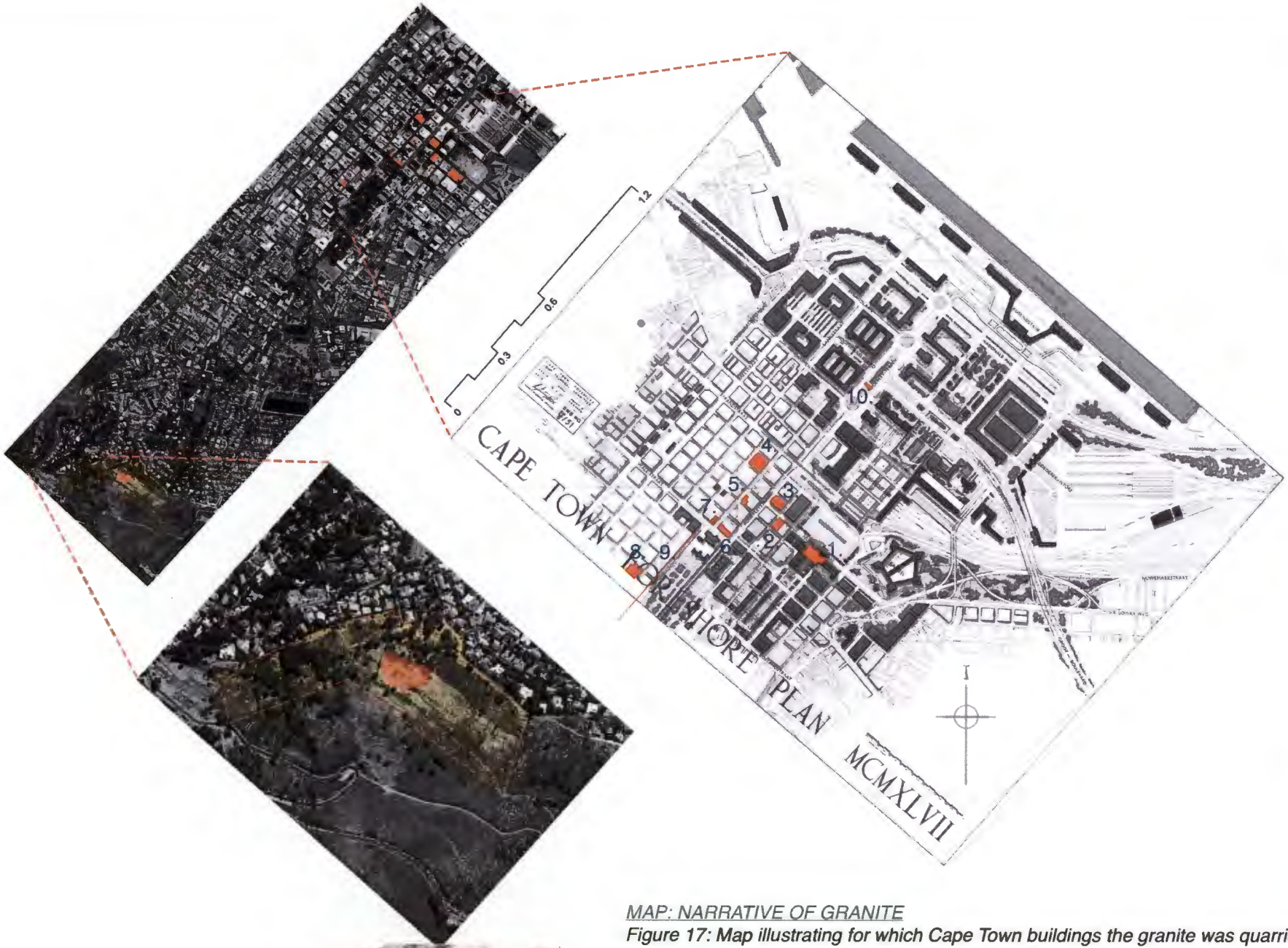
3.1 SITE HISTORY

In 1850, the Higgo family arrived in Cape Town, from Cornwall, England. It was shortly before 1860 that the first Higgo stonemasons took up residence in the large tracts of land below Kloof Nek. They soon recruited more Cornish stonemasons to work the quarry at the large granite boulders that form part of the base for Table Mountain's sandstone cap; and, by the turn of the century there were at least 120 men, mostly Cornish, working in the quarry (Hartwig, 1988: 14).

The most noteworthy building that the granite in the Glencoe Quarry was quarried for, was that of Rhodes Memorial, which was completed between 1906 and 1908 by the architect Herbert Baker (Cole 2002: 15). The memorial consists of a temple in a 'U-shaped' columned peristyle. The granite is light grey in colour, but has turned beige in places due to weathering and oxidation of iron-bearing minerals.

Today, however, the quarry site falls outside of the urban edge, and is part of the Cape Peninsula Nature Reserve; where it has been fenced off from public access.

Figure 16: Rhodes Memorial by the architect Herbert Baker.



MAP: NARRATIVE OF GRANITE

Figure 17: Map illustrating for which Cape Town buildings the granite was quarried.

BUILDING LOCATIONS:

1. Cape Town City Hall [figure 19]
The lower walling, basework pilasters and plinths, figure , are built of Cape Granite (light grey colour), a characteristic of Glencoe Quarry.

2. South African Mutual Life Assurance Society
Kerbstones of light grey, course-grained porphyritic Cape Granite were produced in the quarry.

3. Standard Bank of South Africa
Architecture is Classical Revival (CoCT City Council, 1987) where ground floor consist of the local Cape Granite; forming building blocks at the base of plinths, as well as paving stone on Adderly Street.

4. South African Reserve Bank
Kerbstones and gutter stones taken from Glencoe Quarry.

5. Rhodes Building [figure 18]
Cape Revival style, figure , granite predominates building - forming ashlar facade, colonnade, gables and entrance steps.

6. Temple Chambers
Basework composed of Cape Granite.

7. Protea Assurance Building
Ground floor basework and cladding of first floor.

8. Keerom Street Chambers
Used as building stone, Cape Granite present in the plinth.

9. Queen Victoria Street Kerb

10. Van Riebeeck Statues
Statue rest on light grey pedestal, and two-stepped podium is granite.

Figure 18: The Rhodes Building

Figure 19: Beige limestone and light grey granite, from the Glencoe Quarry - Cape Town City Hall

3.2 GLENCOE: EXCAVATIONS OF DISCOVERY

"What are the roots that clutch, what branches grow
Out of this stony rubbish? Son of man,
You cannot say, or guess, for you know only
A heap of broken images…
(Come in under the shadow of this red rock),
And I will show you something different from either
Your shadow at morning striding behind you
Or your shadow at evening rising to meet you;
I will show you fear in a handful of dust."
— T.S. Eliot, The Waste Land

The neglect of the Glencoe Quarry has unconsciously created an inherent beauty that is found in the leftovers of the crumbling remains of the quarrying work that once occurred on site. Once the idea of exploring the site as a place in which one could induce a change of perception [figure 20], through intervention, had taken root; two central questions arose. Firstly, at which point in an intervention do you lose the inherent qualities and character of the site; and secondly, why would one retain these qualities in the first place?

Through the exploration of the notion of the perception of beauty in design, this thesis attempts to solve these questions spatially. Through speculation, the initial answer that was ascertained regarded the generalized tendency for designers to reincorporate these marginalized and disused landscapes back into the functioning city by transforming them; however, the value of these places is found in their state of ruin and the lack of 'function'. The way in which a quarry would retain itself as a unique space is that it is "an alternative to the current reality elsewhere". The memory of the past and the temporal processes presides over the present.

Sketch of the view of the entrance into the quarry - the transition/threshold.

Figure 20: Photograph capturing the 'dent' of the quarried landscape and its edge condition at the base of Table Mountain. The faint lines of barbed wire fencing can be seen in the foreground - reinforcing the perception of quarries as 'unsightly', dangerous and an eyesore.

3.3 INFORMANTS AND NARRATIVE

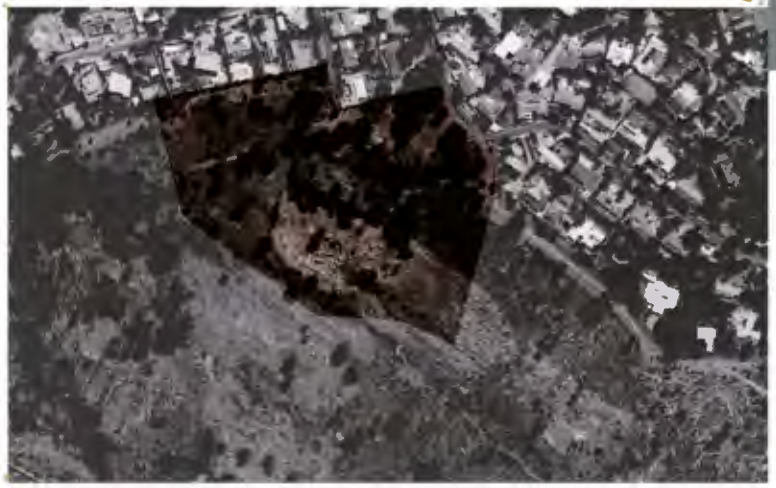
"We humans are explorers by nature.
The quest for discovery, both old and new, is part of what separates us from the rest of the animal kingdom. Since the world we live in has been largely mapped and plotted, we urban adventurers turn our sights towards relics of old and the ruins of the recent past".
– Tudinh (2010).

The informants that are used on site attempt to make the viewer conscious of experiences that highlight beauty; in doing so the design explores various techniques in which the participant becomes conscious of what gives the place its quality. As Howett explains, there should be a range found between perceptual input from sensory deprivation (monotony) to sensory saturation (chaos); and that this optimal perceptual rate (an 'ideal') would "enable one to explore, to unfold gradually, to see, to give meaning to the environment" (Howett, 1987: 9).

A strategy, therefore to be adopted, is that in the sequence of happenings or interventions on site, one should not be able to take the experience all in at one glance – there is a need to roam back and forth (physically or with the eye or the mind). "If there is no ambiguity, the eye is attracted only once and interest is lost. If all is designed and settled, there is no opportunity to bring one's own values to the forms" (Rapoport & Kantor, 1967: 210).

The interventions that activate the intangible experiences and character of the quarry are informed and guided by the site analysis and the historical 'forgotten' happenings on the site. The excavation of the site's history begins to reveal what once was – the exposing of elements. These excavations of discovery become about the retrieval of memory, and the exploration of the different character of the quarry walls; and about how one begins to frame, experience and display these remains through intervention. The layers that are explored in the Glencoe Quarry are as follows:

- Geology/varying faces and orientation of the quarry walls.
- Building plinths – exploring which historic buildings the granite stone was used for. This cultural layer provides rich interest in relation to the perception of beauty, as the stone was reconstituted into the beauty of the building composition of that era.
- Remnants of quarrying methods – such as the holes that were bored into the granite and then charged with gunpowder.
- Vegetative succession – the tenacious persistence of growth in unexpected places on this damaged site.
- Traces of old stone walls within the quarry.



MAP SHOWING GLENCOE QUARRY IN RELATION TO CAPE TOWN CITY BOWL

Figure 21: Context map (not to scale)

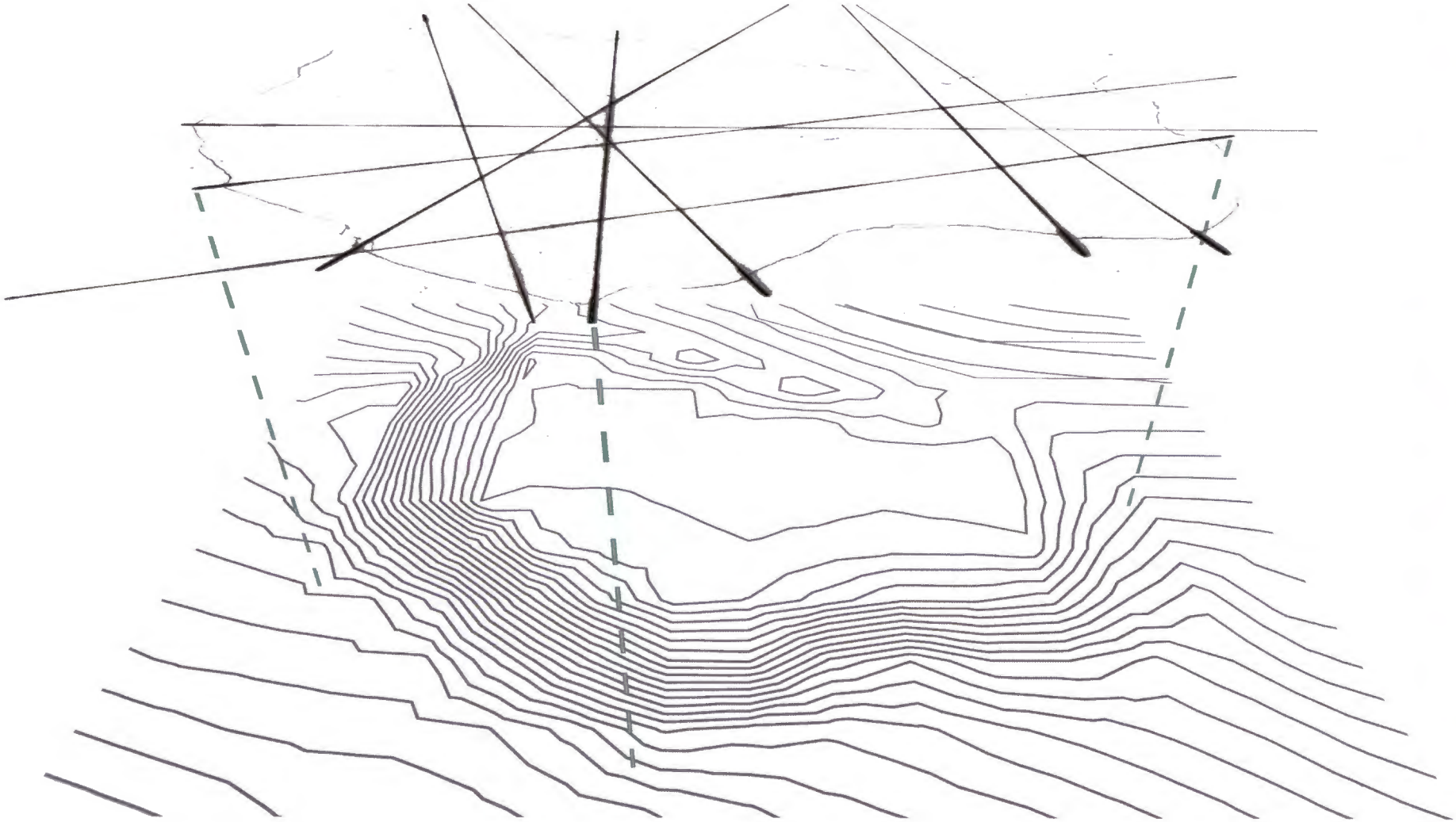


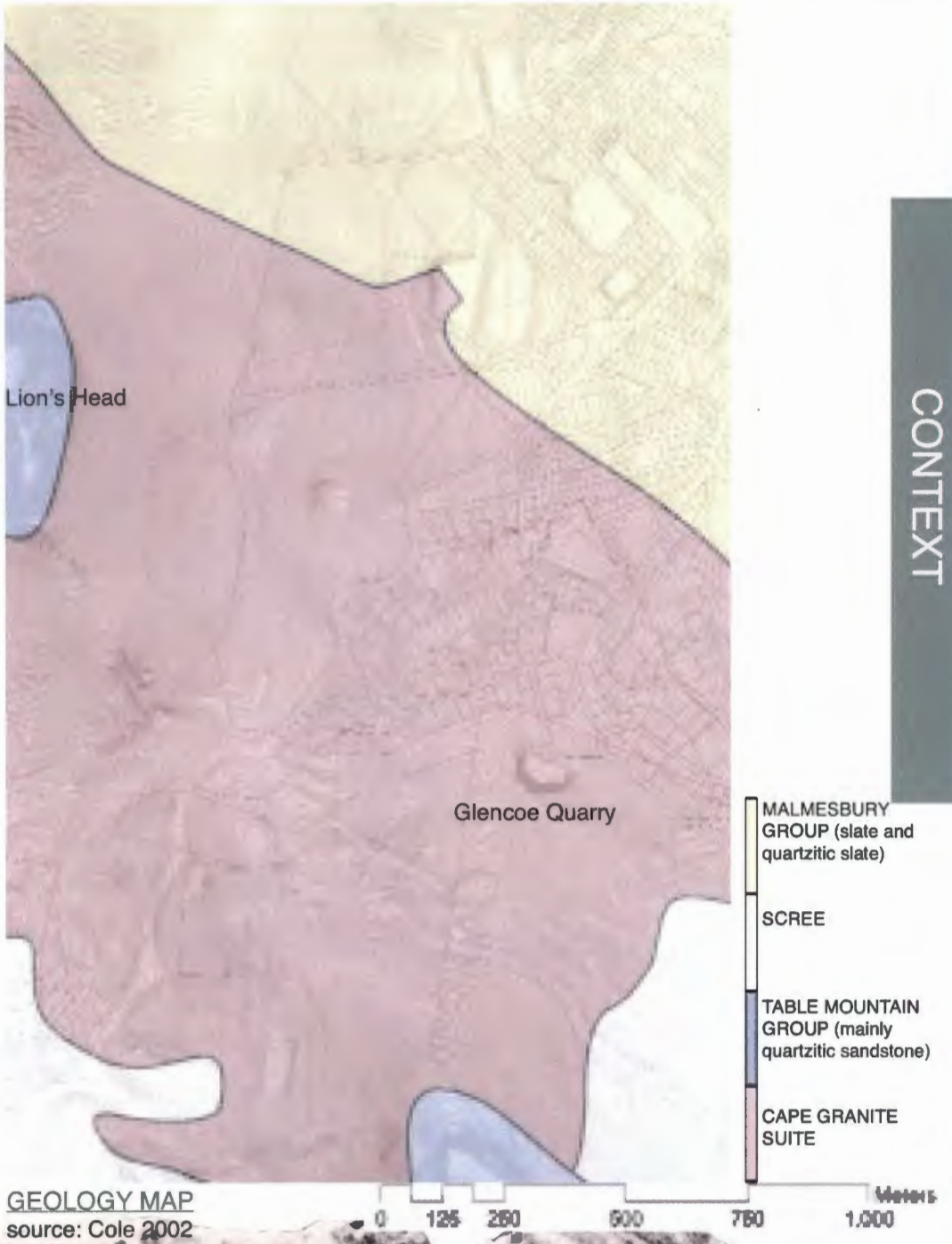
Figure 22: Site informant showing the changing orientation of the quarry walls.

INFORMANT: QUARRY WALL ORIENTATION

This exploration of the 'angled' quarry faces, provokes a direct and vivid experience of the natural granite formation that permits us to extend our "imagination beyond human memory into the reaches of geological... time" (Spirn 1989: 85). It recalls in us the deep sense of the temporal, that however permanent the granite may seem, it is ultimately worn smooth by water and eventually finally reduced to dust.

Geology: General –
The geology of the larger Cape Town city bowl comprises of diverse layers of strata, the oldest of which is the late Precambrian Malmesbury Group, which consists of alternating layers of dark-grey fine-grained greywacke and shale. The eastern portion of the lower slopes of Table Mountain is made up of igneous granite rock. Majority of the Mountain is comprised of nutrient poor sedimentary sandstone. These are rust and brown in colour and weather to poor-nutrient and sandy soils.

Higgovale Specific –
This quarry has been excavated into the granite of the Cape Granite Suite. The significance of the granite in the quarry is the sediment that has been deposited, through chemical weathering, into the fissures or cracks in the granite; where persistent pioneer vegetation growth has begun to take root. In places, such as the north-west facing wall of the quarry, sandstone scree has been washed into the quarry from the Table Mountain slopes above.



GEOLOGY MAP
source: Cole 2002

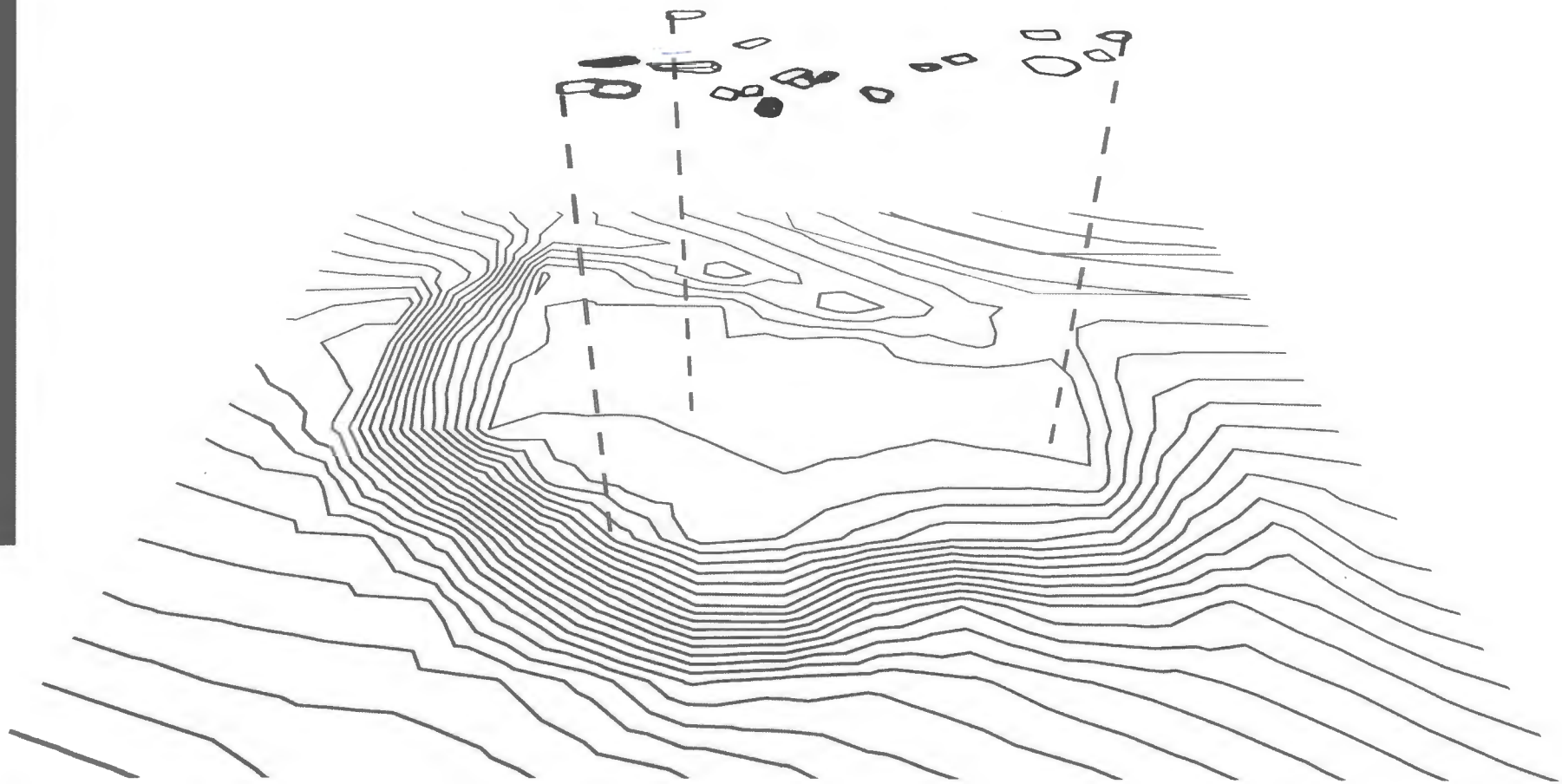


Figure 23: Mapping of large granite boulders that are found on site.

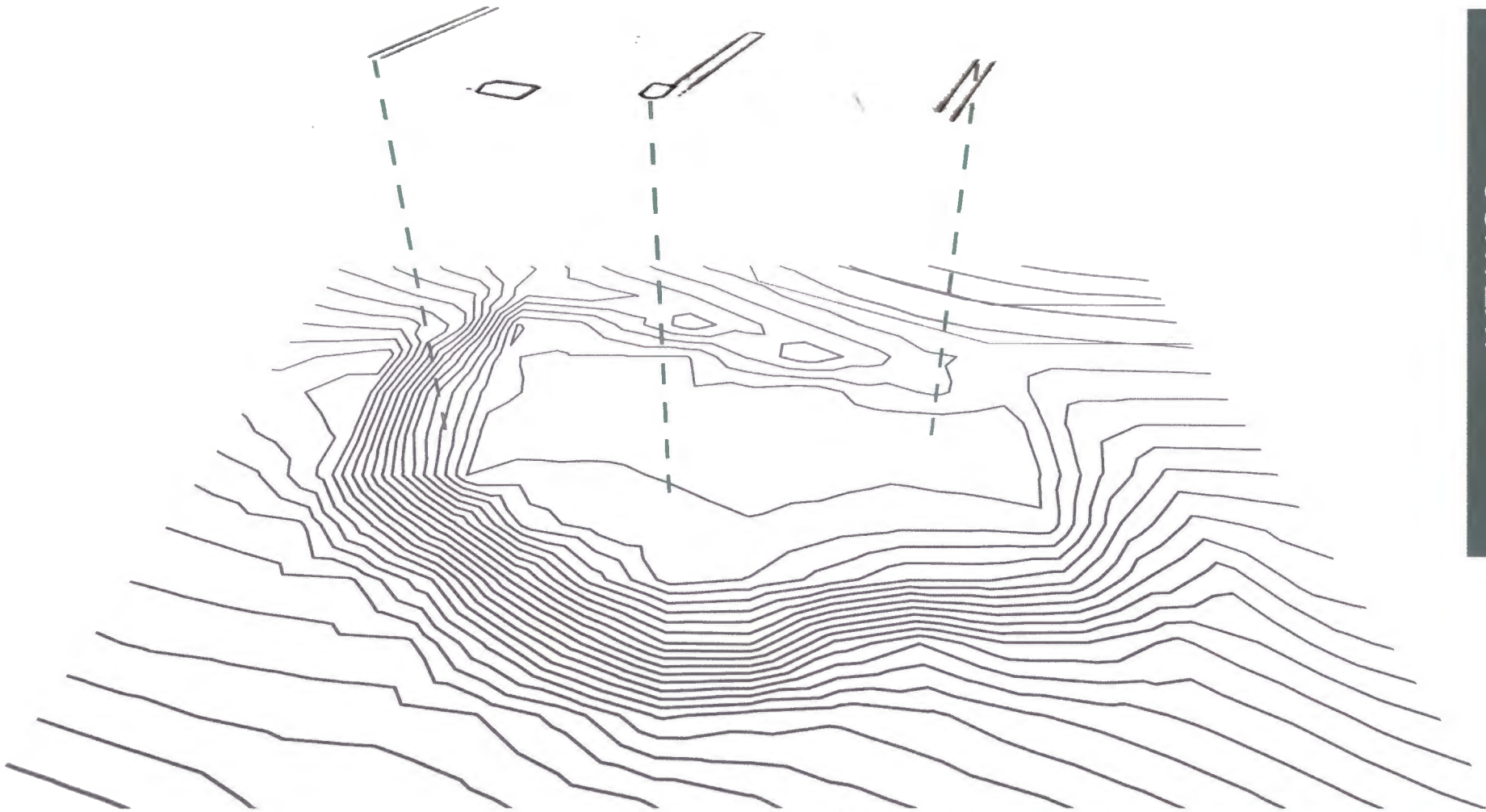


Figure 24: Tracing of historic wall elements and building foundations that are found within the quarry. These three, low granite walls provide a potential structuring element within the final quarry design - the contrasting between man and artefact, to that of the natural geological 'wall' formations.

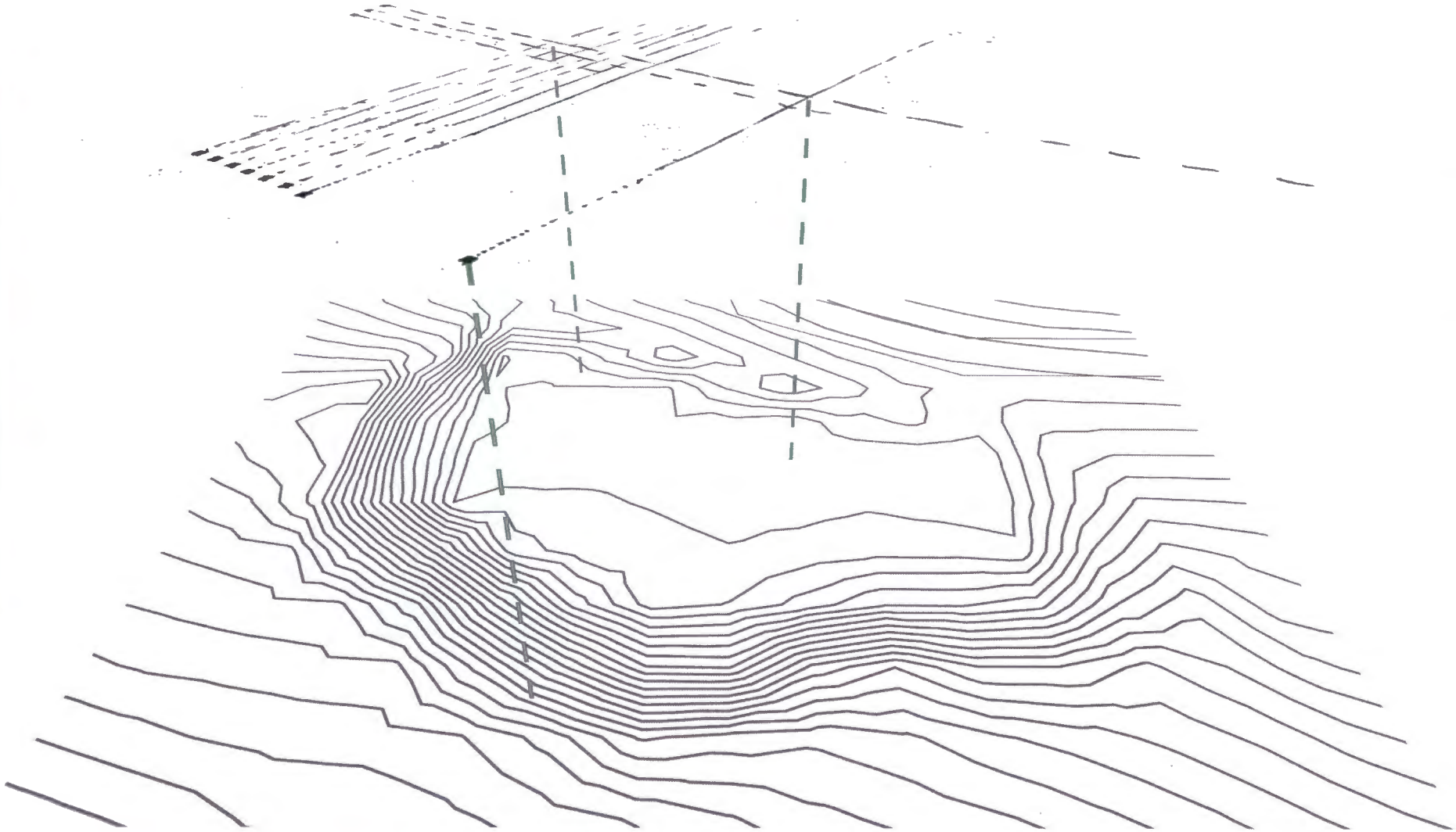


Figure 25: Remnant drill lines on the quarry faces, extruded along for the creation of an ordering system.

INFORMANT: REMNANT DRILL LINES

When Glencoe Quarry was operational during the early 1900's, the method that was most commonly practiced in various Cape quarry sites was the process of Blasting.

The early process of Blasting Rocks in Cape Town was documented by John Hemming, in his 1858 book titled *Blasting Rocks at the Quarries in the Neighbourhood of Cape Town*. His account of this method consists of the selection of a suitable position for the boring of a hole with a hammer and a drill; the latter, according to Hemming (1858 :4) is "a straight bar of iron an inch or more in thickness, with a steel point, widened out to the size of the required hole; it is formed like a very blunt chisel". How it was then used was, a man or boy would sit down while holding the drill upright between his legs, gently turning it while it is being struck by two men with hammers. The hole occasionally needed to be cleaned out, whilst boring, with an iron 'spoon'. "When the hole is of sufficient depth, it is charged with the necessary quantity of gunpowder to produce the required effect, primed with a safety fuze, tamped and fired" (Hemming 1858: 4).

The line of least resistance, is the line by which the drill lines were determined; and today the traces of these still remain as seen in figure 26. This mapped 'grid' provides a potential ordering element when structuring the site.

Figure 26: Drill lines in the east facing wall of the quarry, roughly 1.5 - 2 meters apart.

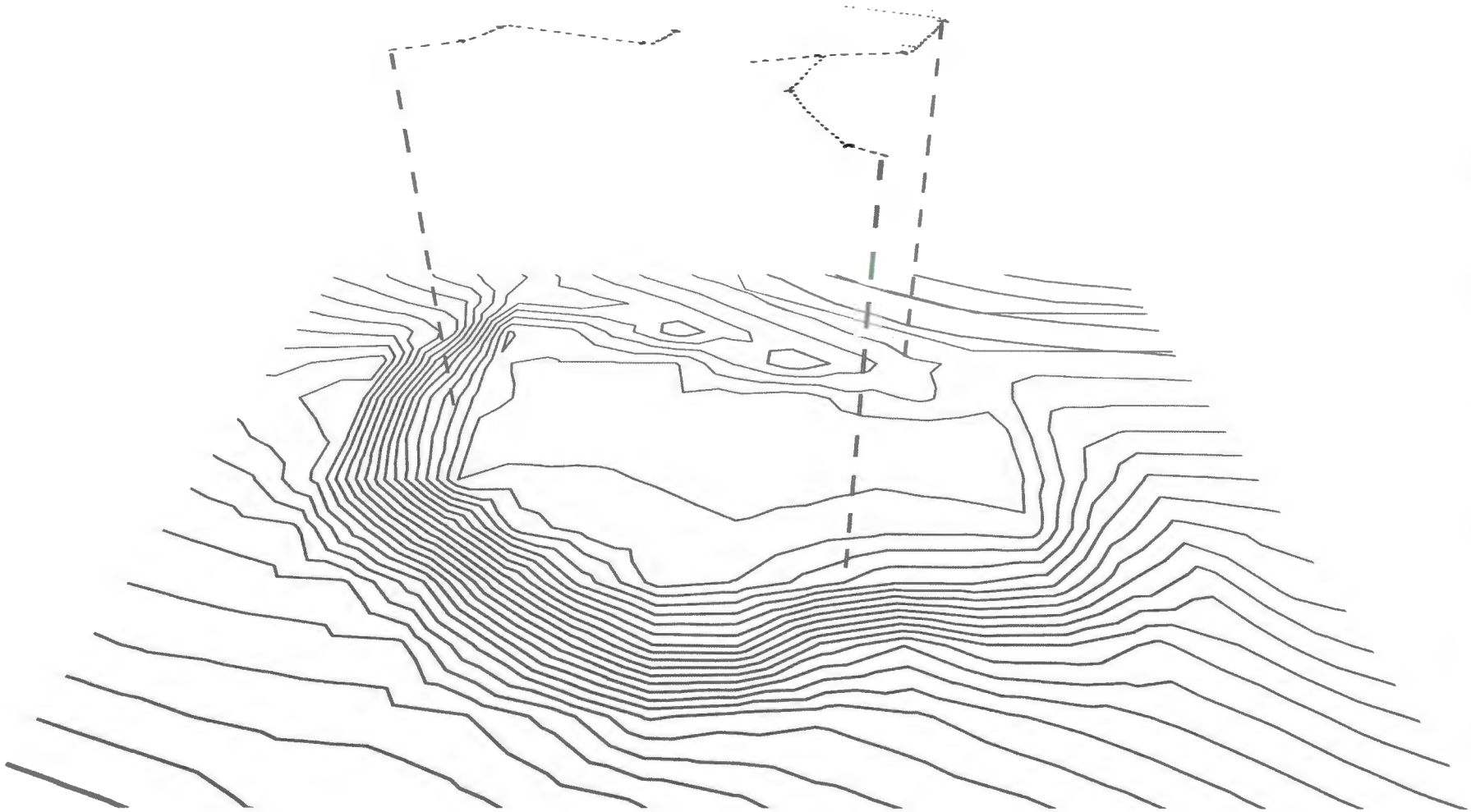


Figure 27: Showing the seasonal water movement through the site. The pattern of lines etched by the water in the ground of the quarry, echoes the pattern engraved on the earth by rivers over time.

INFORMANT: HYDROLOGY

The precipitation on Table Mountain is collected in one of two ways: firstly as surface run off and secondly as water captured through absorption into the porous surface layers of the landscape. The surface water is channelled, due to the steep topography and undulating slope, into watercourses that feed the larger streams, which, historically, used to drain into Table Bay. Today, however, the majority of these Table Mountain streams have now been channelled into the City of Cape Town's storm water network, where it disappears into an underground piped network that ends in the ocean.

Water, which is absorbed by the porous sandy soils of Table Mountain, is captured in the cracks of the underlying sandstone geology where it is retained in an underground aquifer system. As the water travels down the slope, due to gravity, it is forced out at historic locations, where the geology prescribes, in the form of springs. The result of the retention is the slow release of water all year long. It is this source of water that has played a pivotal role in the development of the Cape and its associated built and cultural heritage (Turton, 2011).

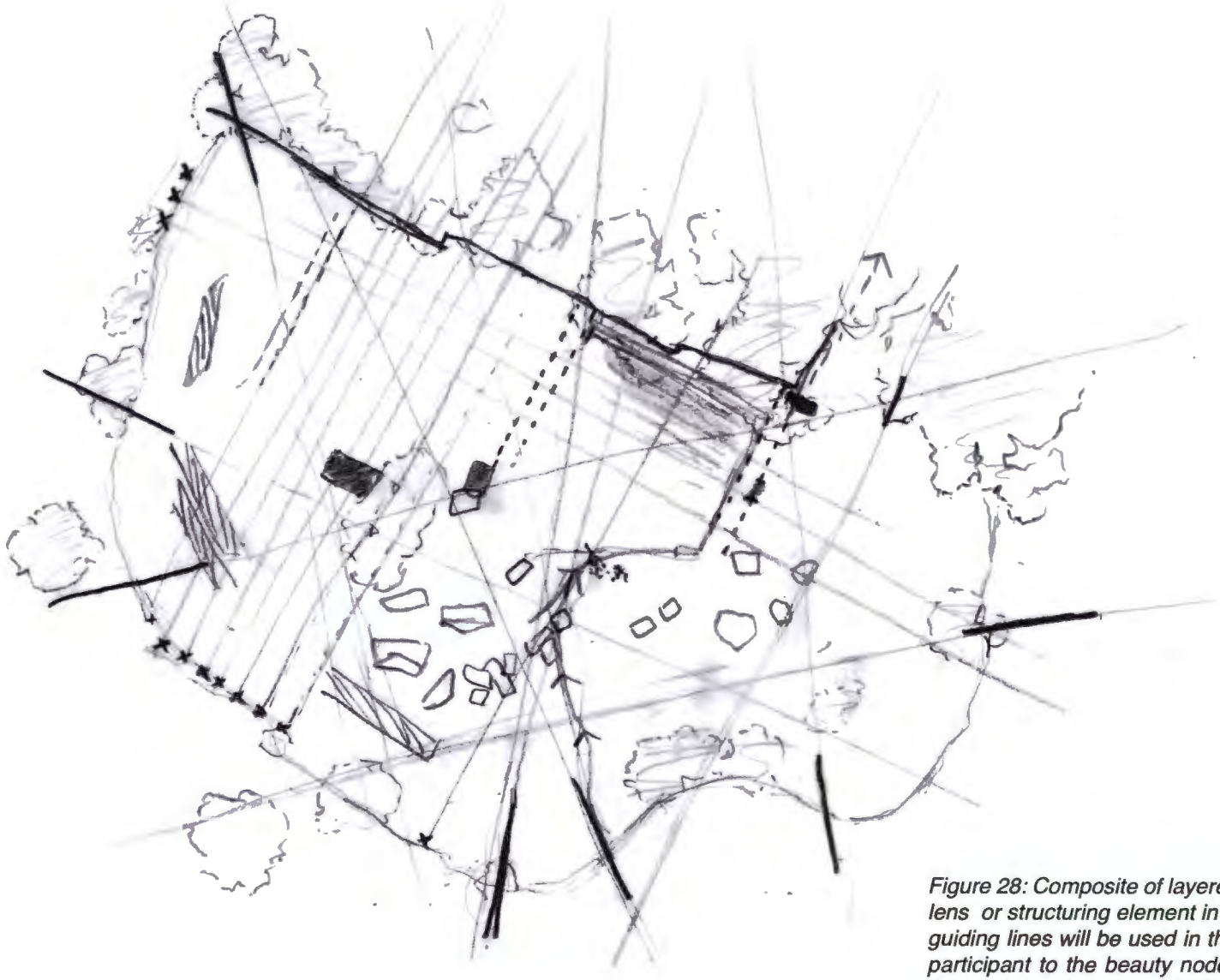
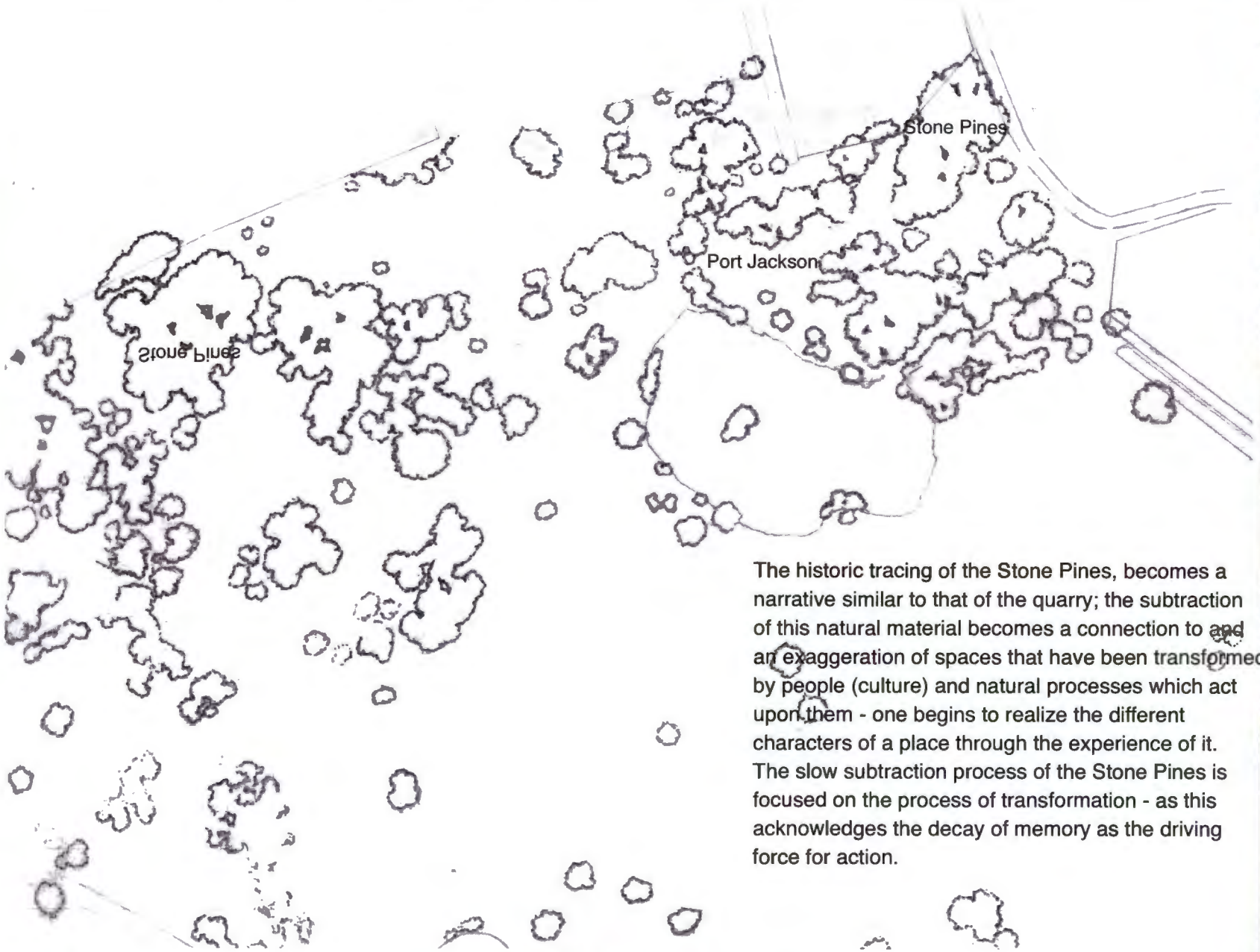


Figure 28: Composite of layered site informants; providing a lens or structuring element in which to read the site. These guiding lines will be used in the final plan to help direct the participant to the beauty nodes, aiding and directing what the participant sees, and what is revealed to them. However, the design development comes in deciding which are the most vital elements to respond to.

INFORMANT SYNTHESIS

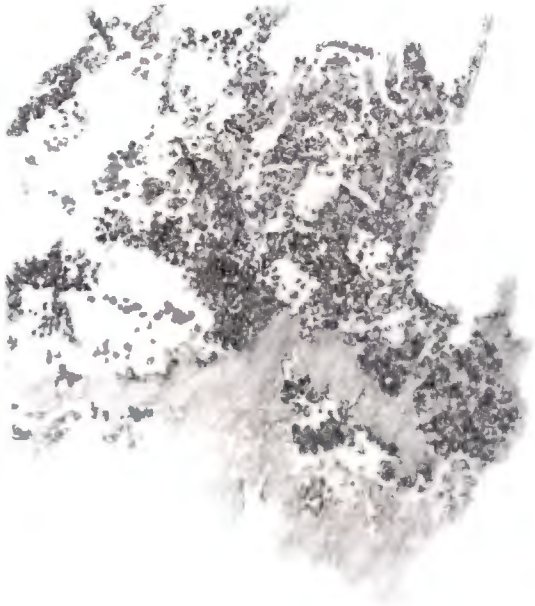
The subsequent observation of the narrative and space defining elements, which the overlaying of the site informants begins to reveal, explores the relation of things. This unpacking of the site's histories provides an archaeology of site in which these layers become an indicator of the response. "A pattern of activities 'collapsed' into an array of features, an external form created by a pattern of human activities which remains visible to archaeologist after its creators have disappeared" (Ingold 1993: 162).

Figure 29: Showing spatial explorations with the informants.



The historic tracing of the Stone Pines, becomes a narrative similar to that of the quarry; the subtraction of this natural material becomes a connection to and an exaggeration of spaces that have been transformed by people (culture) and natural processes which act upon them - one begins to realize the different characters of a place through the experience of it. The slow subtraction process of the Stone Pines is focused on the process of transformation - as this acknowledges the decay of memory as the driving force for action.

TREE CANOPY
Space defining informant



1945

2001

2010

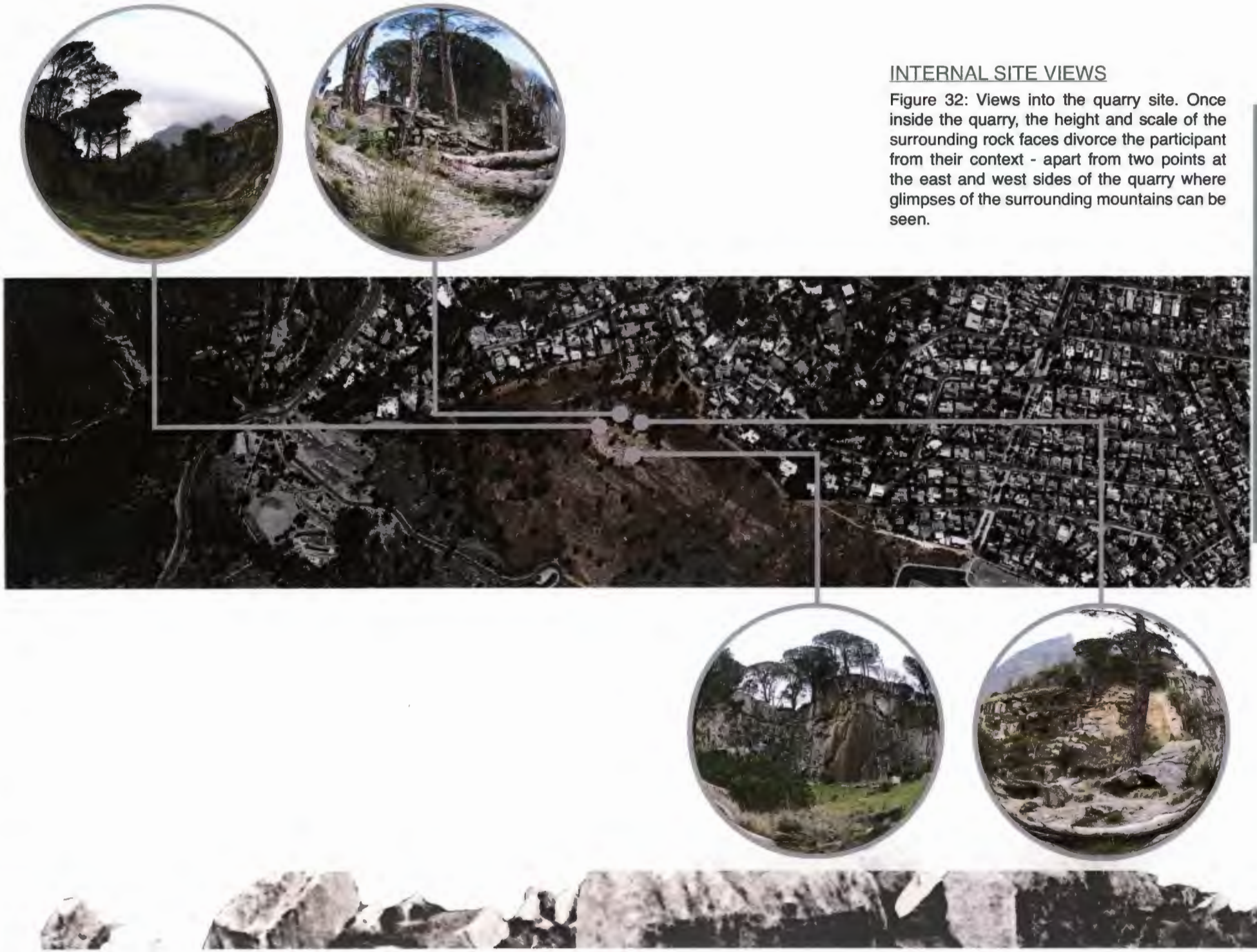
COMPARISON BETWEEN
1945 AND 2010

HISTORIC TRACING OF TREE CANOPY

Figure 30: Mapping the loss of Stone Pine and vegetative cover from 1945 until present.
(source: GIS 2012)

EXTERNAL SITE VIEWS

Figure 31: Showing views from the site towards the surrounding landscape and context. The site lies right in the cusp with Table Mountain as its back; whilst flanked by Lion's Head and Devil's Peak on either side.

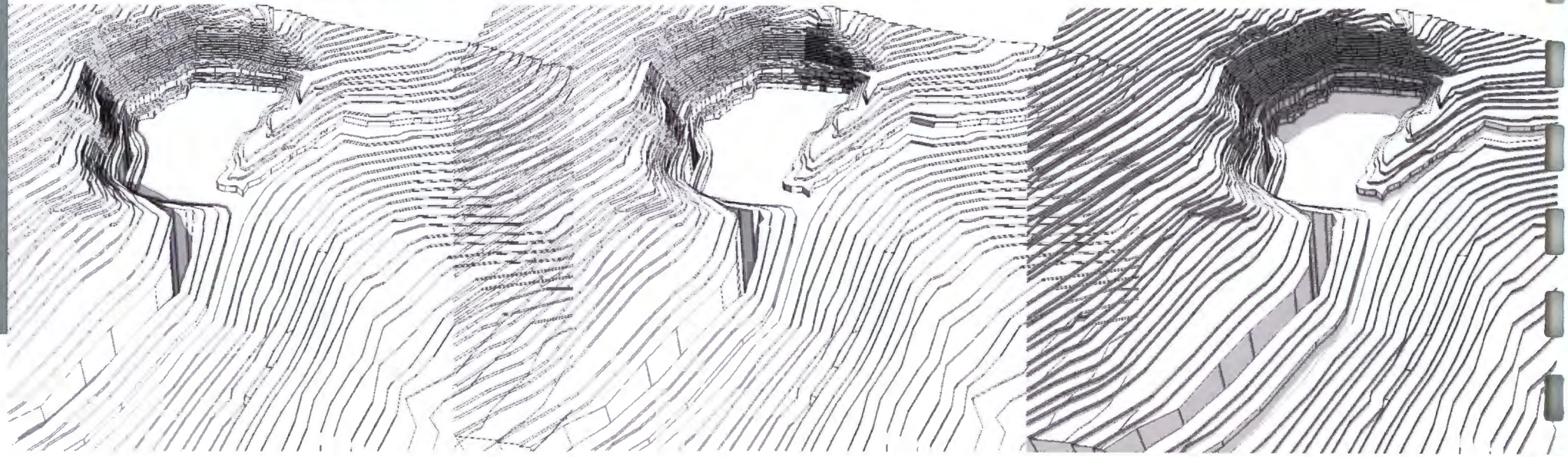


INTERNAL SITE VIEWS

Figure 32: Views into the quarry site. Once inside the quarry, the height and scale of the surrounding rock faces divorce the participant from their context - apart from two points at the east and west sides of the quarry where glimpses of the surrounding mountains can be seen.

SUN SHADOWS: SUMMER

During the summer months the quarry space retains light until late, allowing for numerous activities to occur in the evenings; such as concerts or events. If the design principles, which have been established in the previous section, are adhered to; in designing an adaptable and flexible space - such as an amphitheatre - it can be designed for disturbance.



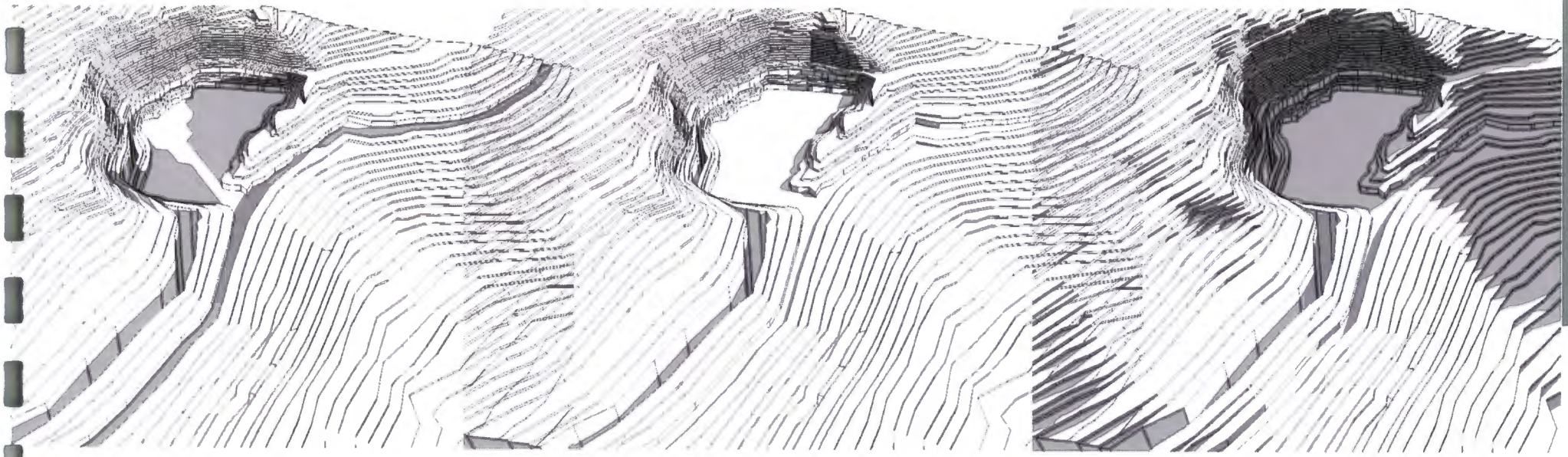
7:00 am

12:00 pm

5:00 pm

SUN SHADOWS: WINTER

Designing for disturbance, allows that during the winter months when the quarry becomes flooded due to leaching and run off, the designed amphitheatre can become a wetland/marsh; showcasing the waterblommetjies during these months. The site will also be used less due to it remaining dark for far longer, therefore allowing for less time to be used.



7:00 am

12:00 pm

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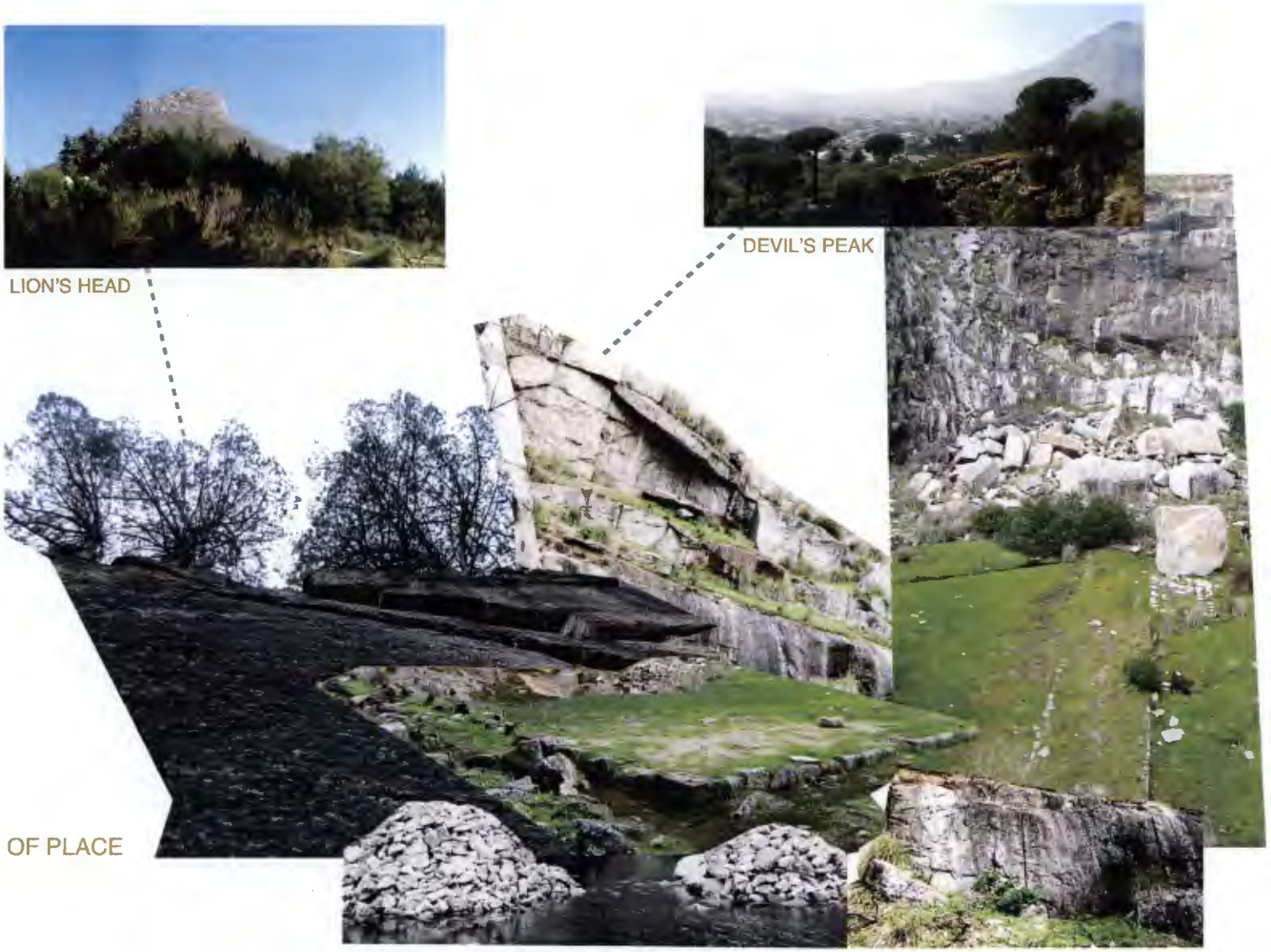


Figure 33: Collage uncovering the various 'histories' of the derelict quarry site, using these as a means to recall innate moments of place, creating a tracing of the new nature or perception of beauty.

3.4 CHARACTER IDENTIFICATION

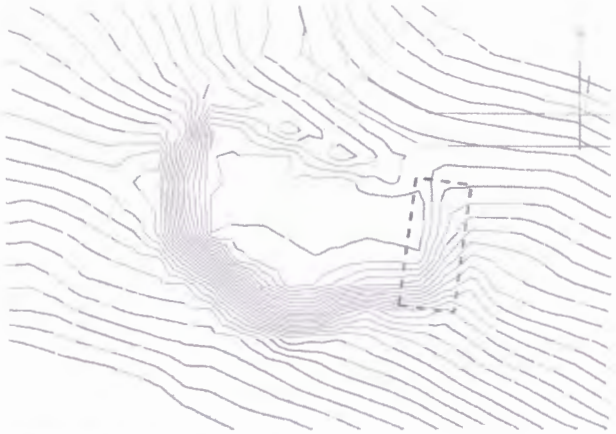
"One needs to know the past and present in order to be able to change the future"
- J B Jackson

The aim of identifying the character of the various faces of the quarry wall (in this following section), as well as the 'beauty informants' is in an attempt to heighten the scene beyond that of mere natural effect; creating experiences which highlight the 'discovered' beauty of the quarry.

The identification of the different beauty informants attempts to enhance the visible and the invisible experience of landscape through juxtaposition between the two. The first, the visible, "draws much from site analysis; from the more quantitative aspects of landscape. The second draws from the qualitative realm: the designer's background, history of the site, the genus loci etc, from whence the virtual landscape starts taking form" (Prinsloo, 2012 a: 39). Therefore, this mediation between the two experiences, allows for an unpacking of the site and the 'archaeology' of its layers; and therein, through the distilling of these overlays provides areas in which response becomes necessary, in order to make the decayed landscape of beauty appear.

The question arises: what determines the beauty of these particular facets of the quarry site, without limiting the perception of what is beautiful to the subjective? In response, Lowenthal observes that "potentially inherent tastes pale in the light of time - and culture-bound predispositions. What might seem innate to all is swamped by what is learned and recalled at specific times and places" (2007: 636). Time and the temporal processes acting on the site, creates ever-changing and new engagement with the place; becoming more than a perceived 'taste', the beauty informants are thus filtered through natural 'objective' processes. As Darvel concludes, "cultural or cognitive factors map features and relationships in the landscape and attribute values to these, creating an image of a shared reality through social processes" (Darvel in Ucko & Layton 1999: 105).

In the determining of the beauty informants, the five quarry walls were interrogated and different facets were then investigated in relation to the theoretical framework established in the previous chapter. "A beautiful thing is defined by the way we apprehend it, by analysing the reaction of the person who pronounces a judgement of taste... The idea that Beauty is something that appears as such to the perceiver, that it is bound up with the senses, the recognition of a pleasure" (Echo, 2004: 275).



Location of the quarry wall

Figure 34: West facing quarry wall, depicting the abstraction of geology formation.

WEST FACING WALL

Upon entering the quarry, the participant is met with granite intrusions from the side of the west facing wall. These intrusions are part of the larger structure of Table Mountain, which lie exposed on the surrounding slopes outside the quarry, by these being exposed it is connecting it and hinting to the site being a part of the greater landscape. It is a physical embodiment of dynamic processes. The beauty of this quarry face consists of a peculiar combination of order and disorder; being arranged and contrasted with two distinct strata formations of the rock, and the fact that the forms are in equilibrium with the processes that produced them. These processes have been exposed and excavated by man through the act of quarrying, thus hinting at the design intervention in response to this west facing wall, one that alludes to the subtraction and excavation of the site, creating interventions of discovery that highlight why this place is considered beautiful.

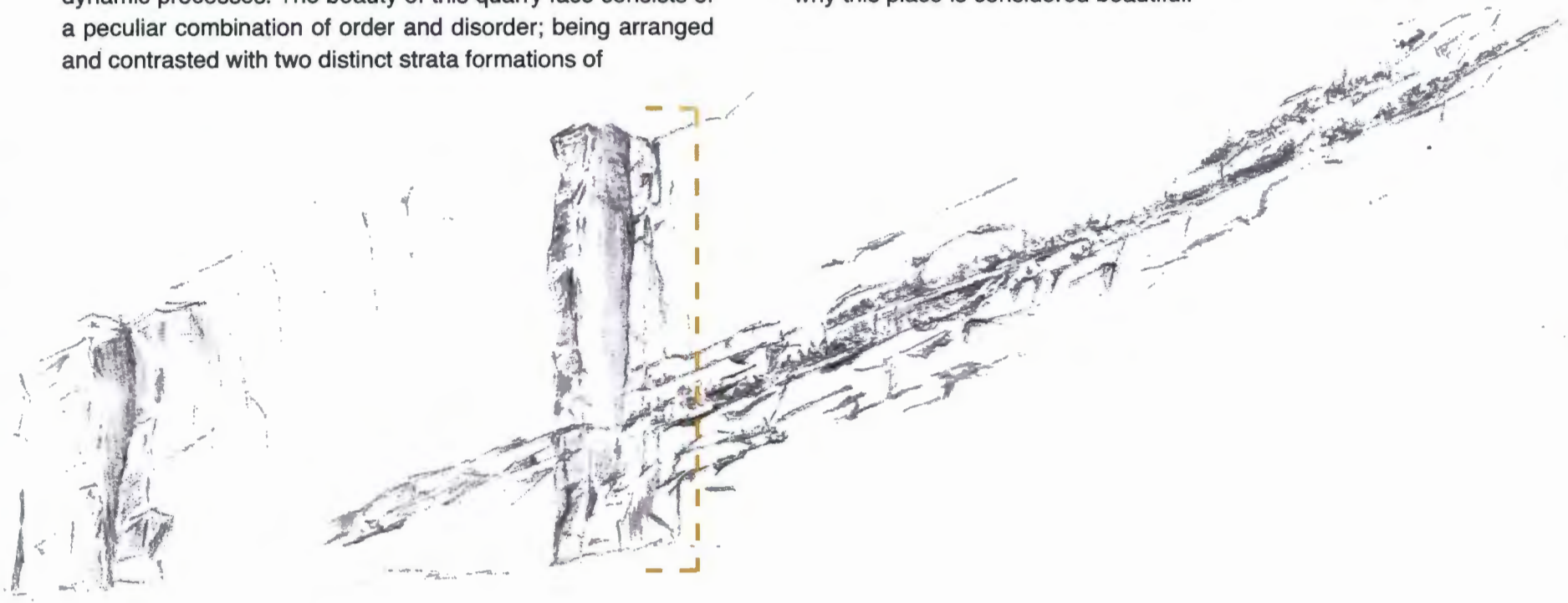
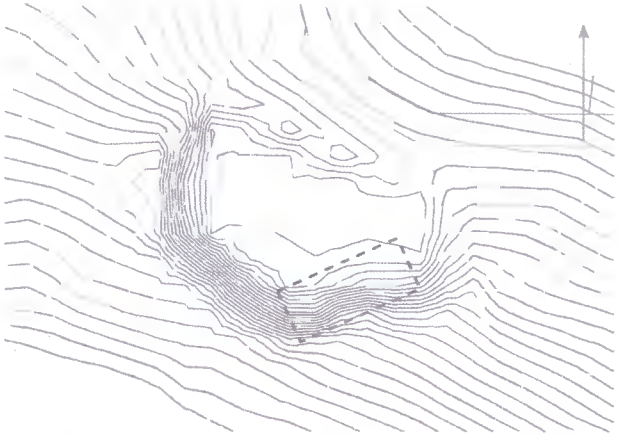


Figure 35: West facing beauty informant, revealing the Cape Granite intrusion into the quarry and the vegetative growth along the strata fissure.



Location of the quarry face.

Figure 36: North-west facing wall, showing the eroding geology of the quarry face.

NORTH-WEST FACING WALL

The most noticeable beauty informant of this wall of the Glencoe quarry, is the water filtration through the granite face. The presence of the water on this face, coupled with the exposure to sunlight, has caused a new, miniature ecosystem to flourish in this abandoned landscape.

The crumbling and eroded quarry wall provides crevices and cracks in which pioneering vegetation has taken root. Towards the bottom of the granite slope, there is a presence of sandstone scree, having been washed into the quarry with the run-off from the above Table Mountain slopes. The base of the north-west wall are large granite boulders, which remain after the quarry was closed in 1938.

The experiential implications of such an informant of the perception of beauty is the engagement with water, which sustains life. The successional growth of restios along the course of water have contributed to the establishing of a place that is able to be regenerative

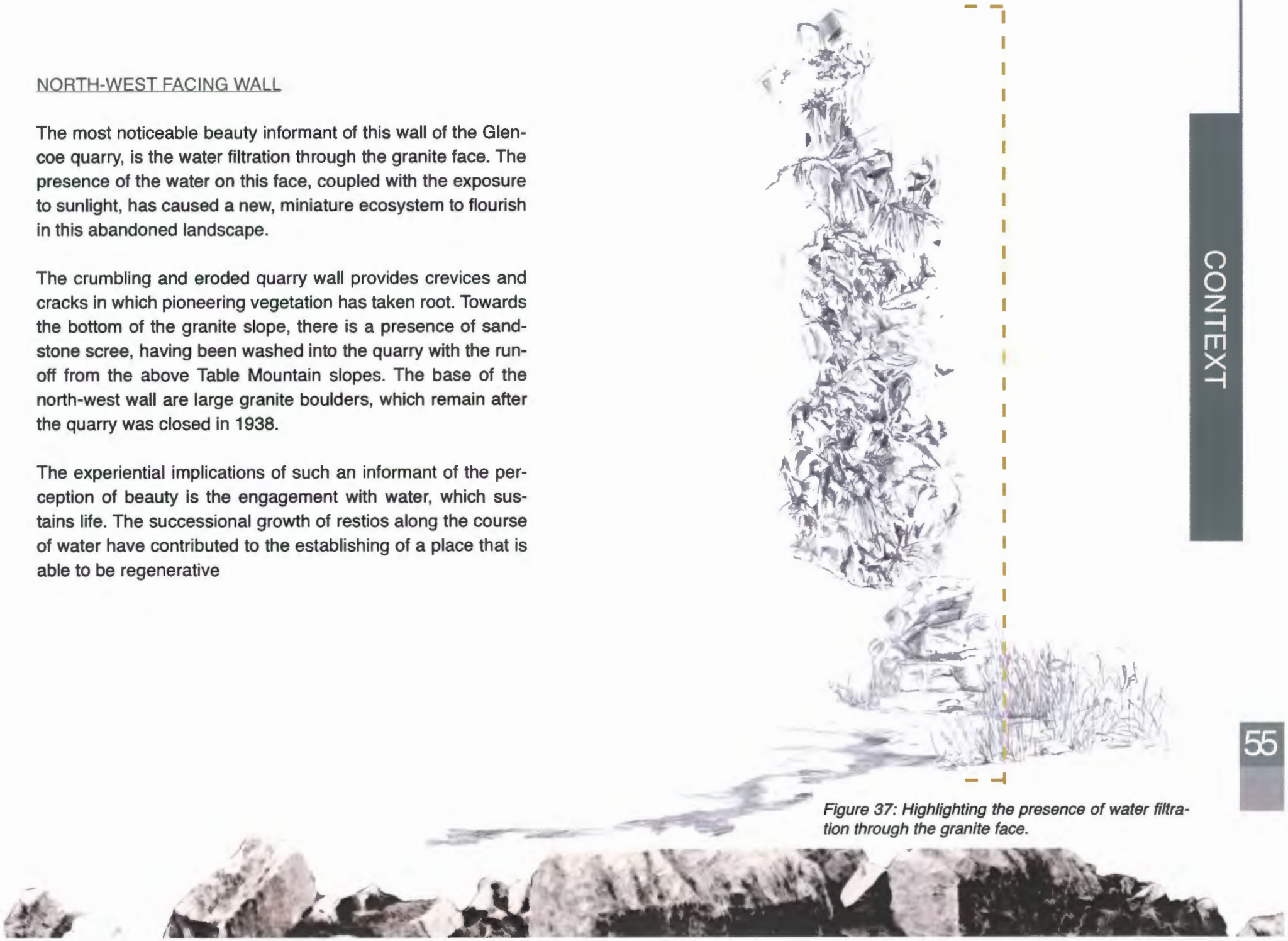


Figure 37: Highlighting the presence of water filtration through the granite face.

Location of the quarry face.

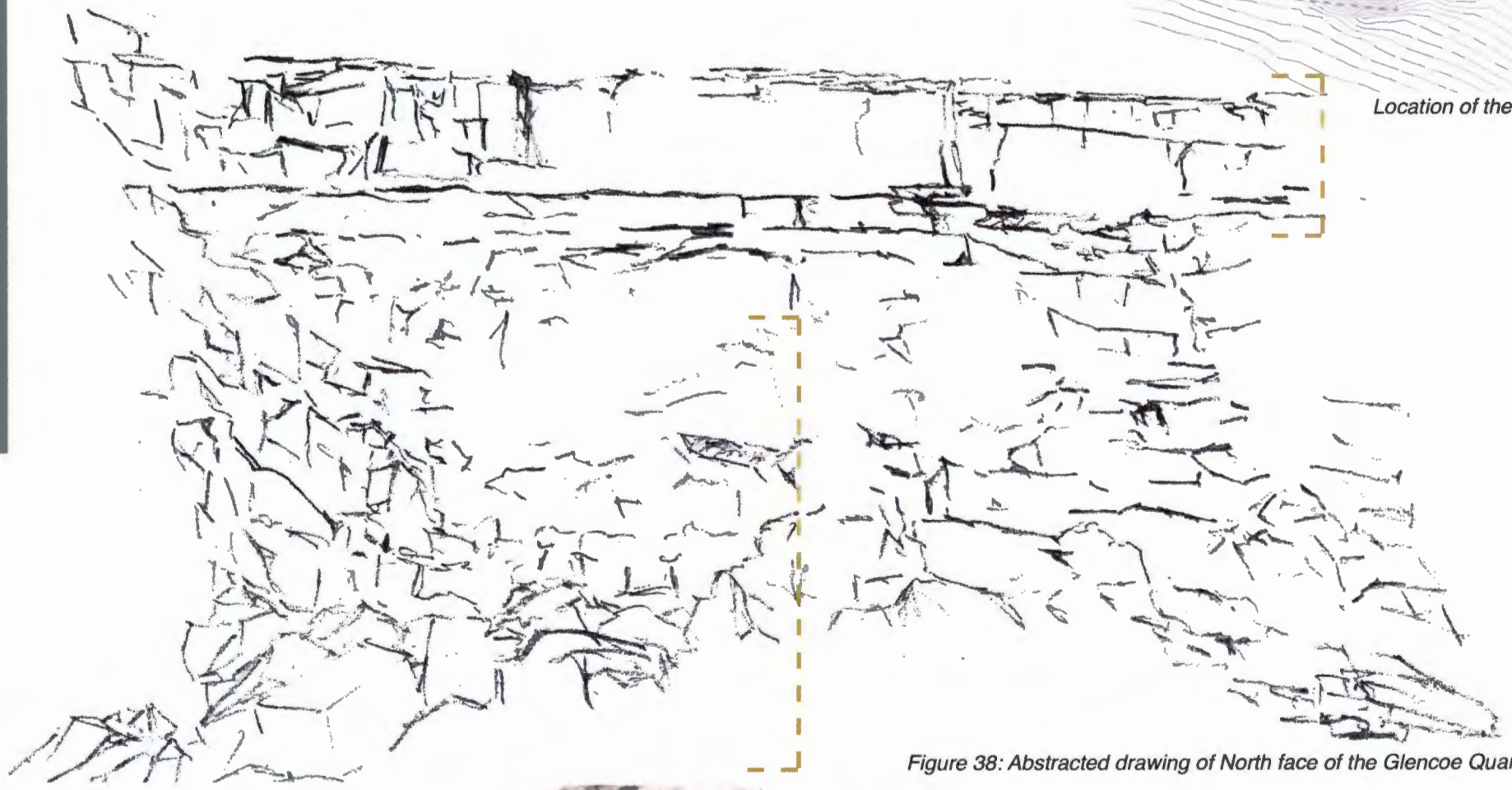


Figure 38: Abstracted drawing of North face of the Glencoe Quarry

NORTH FACING WALL

The north facing wall is striking for two reasons, firstly, it is the tallest face in the quarry at an impressive 30 meters (Cole 2002: 12); and secondly, it has Table Mountain as the back-ground to its view. The most noticeable beauty informant of this wall is the remnant drill lines present in the top right corner [figure 39].

Enormous slabs of granite are present at the foot of the wall, with a note-worthy ledge in the centre being created from the blasting. These granite boulders obstruct the view of the base of the wall, creating interest points of discovery and engage with potential participation from users.

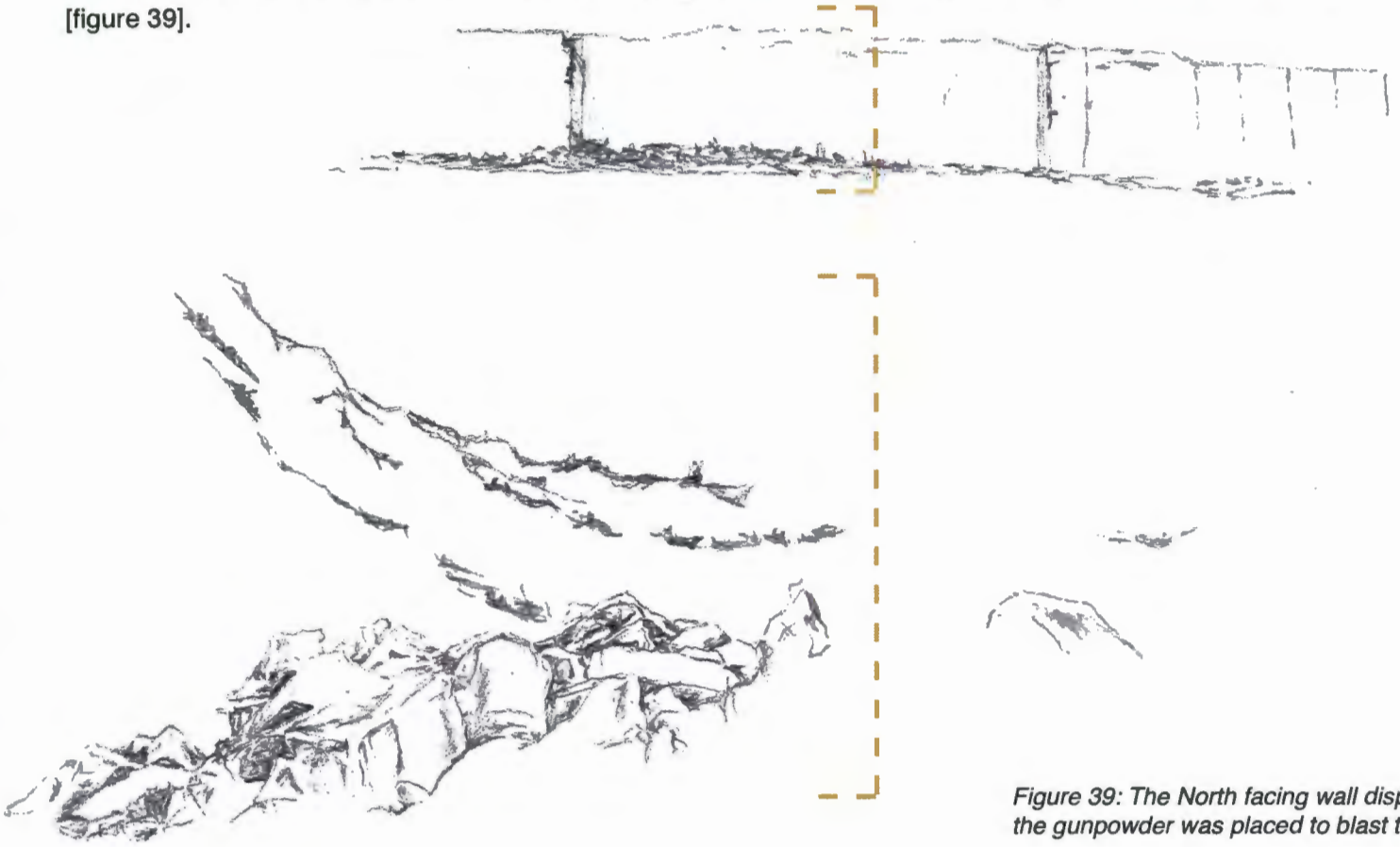
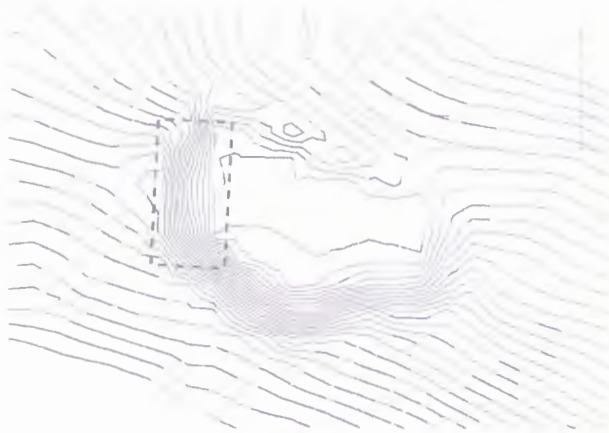


Figure 39: The North facing wall displays remnant drill holes where the gunpowder was placed to blast the granite.



Location of the quarry face.

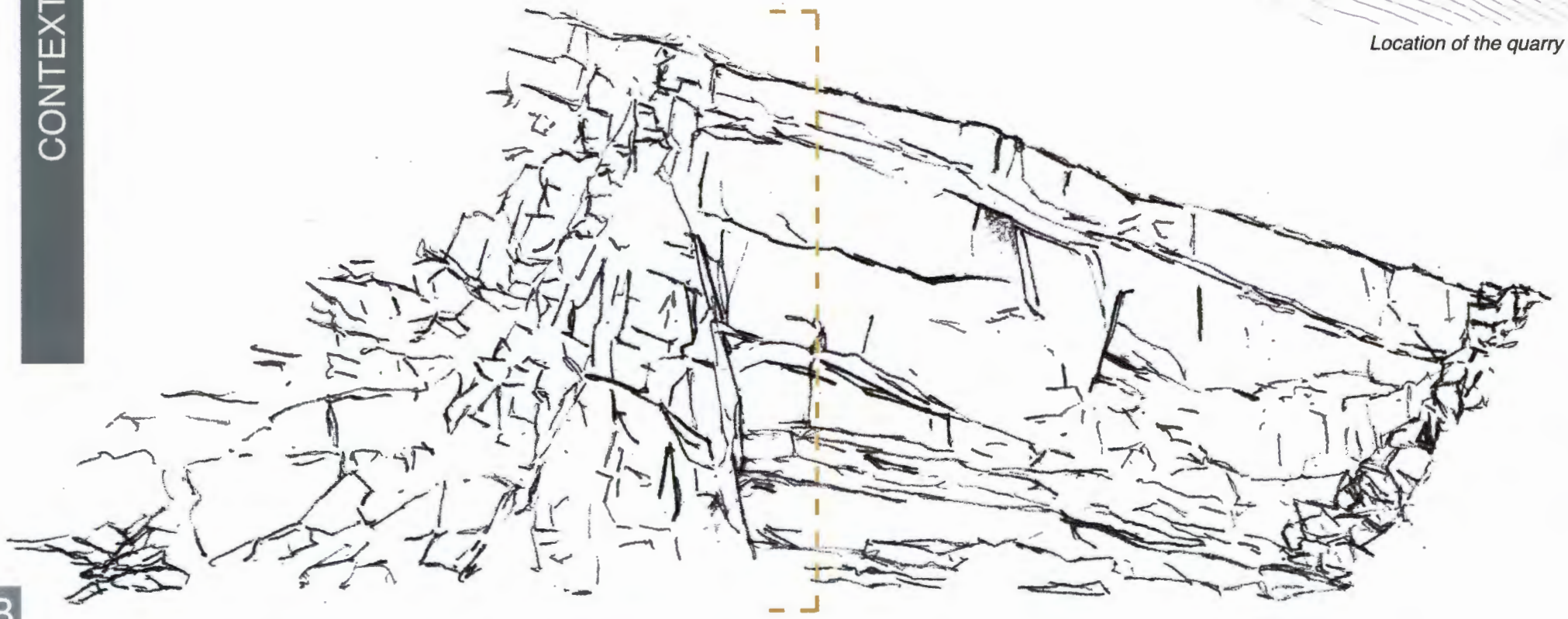


Figure 40: East facing quarry wall, depicting the abstraction of geology

EAST FACING WALL

The beauty informant of the east facing wall is the juxtaposition of two distinctive angles of the granite, the gentle crumbling sweep of the wall on the left [figure 41]; contrasting with the low angled, protruding ledges on the right. These ledges are covered with low growing grasses and pioneering vegetation, forming a natural terrace at the base of the quarry face. Remnant drill lines are present; and out of the cracks which have remained, Stone Pines have taken root, providing a strong vertical line against the horizon - continuing the quarry out of the 'dent' in the landscape, into the space above. Potential design implication for generating interest in the site.

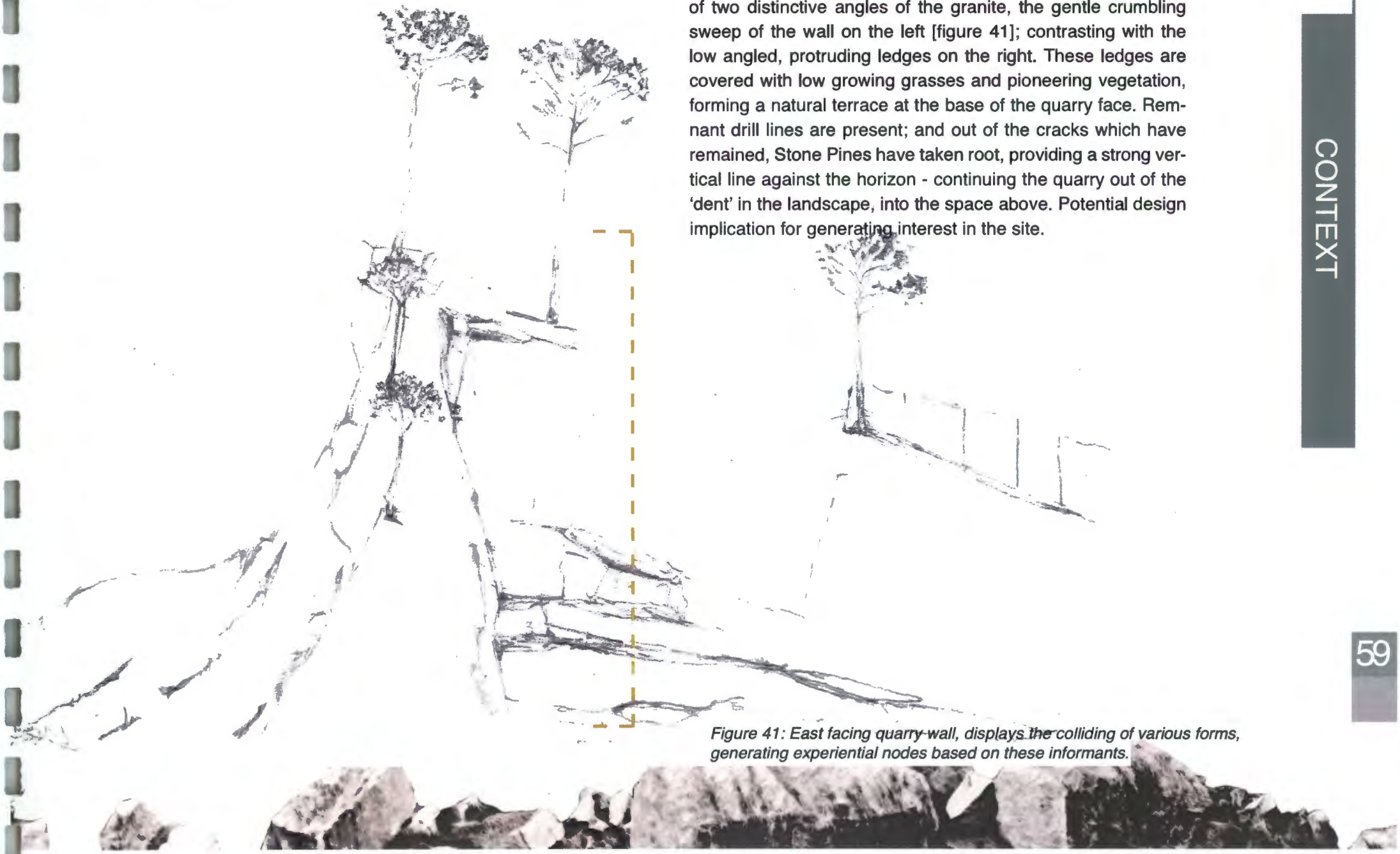
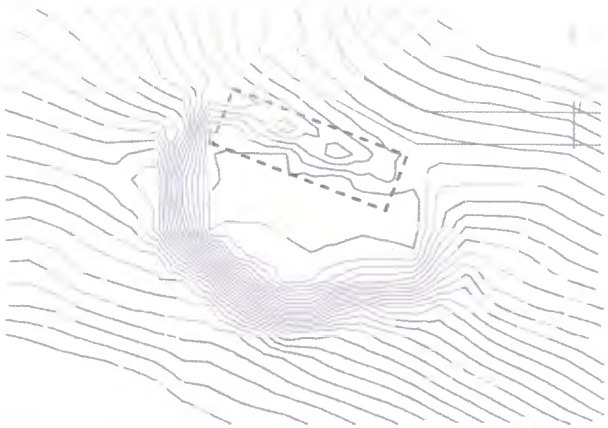


Figure 41: East facing quarry wall, displays the colliding of various forms, generating experiential nodes based on these informants.



Location of the quarry face.

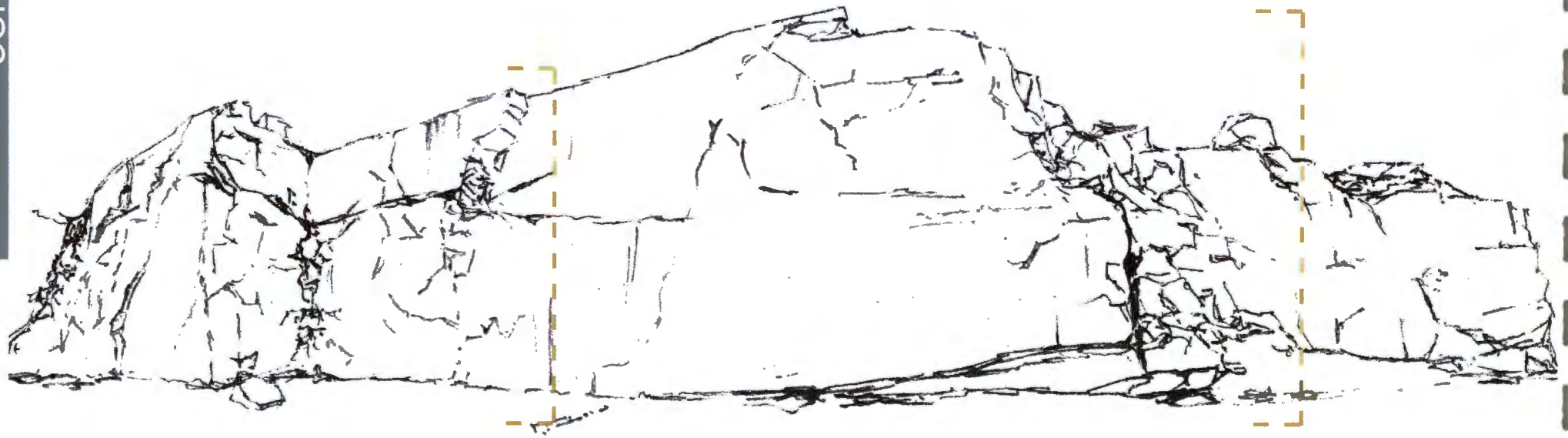


Figure 42: South facing wall, showing granite intrusion

SOUTH FACING WALL

The final beauty informants are provided by the south facing wall, which is the most similar, in appearance, to that of an actual wall with its near vertical presence. The granite face, steps back in three places in its length; and, at step, the edge of the granite 'sheet' begins to crack and break in on itself, providing places for plants amongst its crumbling ruins. The experiential qualities of place are heightened with the presence of water (during winter months), pooling at the base of the wall between the containment of this natural granite wall; and the remnant low stone walls, the artefacts left of man.

Figure 43: East facing quarry wall, displays the colliding of various forms, generating experiential nodes based on these informants.

Figure 44: Sketch of the north-west face of the quarry, showing the growth of vegetation within the crevices of the granite - contrasting between the damage caused by man (the act of quarrying) and the regenerative healing of nature.

3.5 RE-IMAGING: A MEDIUM FOR BIODIVERSITY

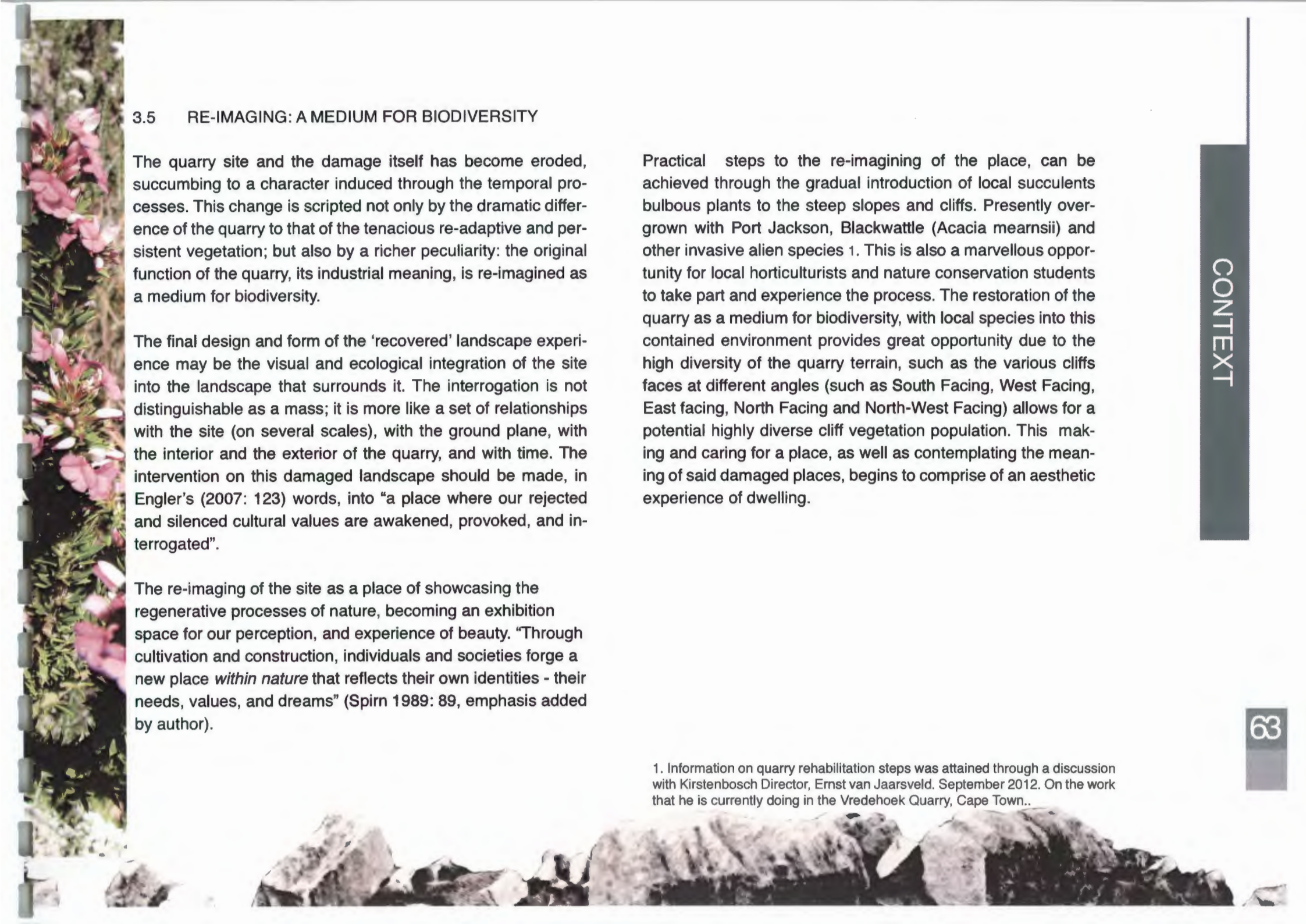
The quarry site and the damage itself has become eroded, succumbing to a character induced through the temporal processes. This change is scripted not only by the dramatic difference of the quarry to that of the tenacious re-adaptive and persistent vegetation; but also by a richer peculiarity: the original function of the quarry, its industrial meaning, is re-imagined as a medium for biodiversity.

The final design and form of the 'recovered' landscape experience may be the visual and ecological integration of the site into the landscape that surrounds it. The interrogation is not distinguishable as a mass; it is more like a set of relationships with the site (on several scales), with the ground plane, with the interior and the exterior of the quarry, and with time. The intervention on this damaged landscape should be made, in Engler's (2007: 123) words, into "a place where our rejected and silenced cultural values are awakened, provoked, and interrogated".

The re-imaging of the site as a place of showcasing the regenerative processes of nature, becoming an exhibition space for our perception, and experience of beauty. "Through cultivation and construction, individuals and societies forge a new place *within nature* that reflects their own identities - their needs, values, and dreams" (Spirn 1989: 89, emphasis added by author).

Practical steps to the re-imagining of the place, can be achieved through the gradual introduction of local succulents bulbous plants to the steep slopes and cliffs. Presently overgrown with Port Jackson, Blackwattle (Acacia mearnsii) and other invasive alien species 1. This is also a marvellous opportunity for local horticulturists and nature conservation students to take part and experience the process. The restoration of the quarry as a medium for biodiversity, with local species into this contained environment provides great opportunity due to the high diversity of the quarry terrain, such as the various cliffs faces at different angles (such as South Facing, West Facing, East facing, North Facing and North-West Facing) allows for a potential highly diverse cliff vegetation population. This making and caring for a place, as well as contemplating the meaning of said damaged places, begins to comprise of an aesthetic experience of dwelling.

1. Information on quarry rehabilitation steps was attained through a discussion with Kirstenbosch Director, Ernst van Jaarsveld. September 2012. On the work that he is currently doing in the Vredehoek Quarry, Cape Town..



3.6 USERS

The site of the Glencoe Quarry and its external surrounds, has a transitional nature being located on the 'seam' between the Table Mountain slopes and the urban edge of Cape Town. Currently, the users of the quarry itself are the climbers, whose perception of the site is more aware of the beauty of place, due to their engagement of place. The other passive recreational users are transitional in the way they utilize the exterior of the quarry site, passing through it, as a space not place, along a route.

Figure 45: Diagram showing movement of climbers into site and engagement with quarry face.

Profile: Climbers

The current users of the Glencoe Quarry are the climbers, who make use of the quarry faces to climb. Their engagement with the site has participatory needs and implications of the continued use of those quarry walls. Therefore design interventions need to consider how climbers occupy the space.

Needs:

Climbers need place to dwell and sit at the base of the climb. On average, there are 3 to 6 climbers together, at one time. Out of these, only 2 will be actively climbing; while the rest are waiting. Therefore need to consider HOW the climbers at the base experience moments of contemplation and seating.

Space of no more than 3.5 meters is needed at the base of the climb to belay. Another consideration is the climbing gear and allocating moments where the climbers can sit in contemplation and eat and dwell in this place, maintaining character.

1.

Figure 46: THE POLLING BOOTH - South face (source: www.climbsa.co.za)

2.

Figure 47: THE PEANUT GALLERY - South face (source: www.climbsa.co.za)

3.

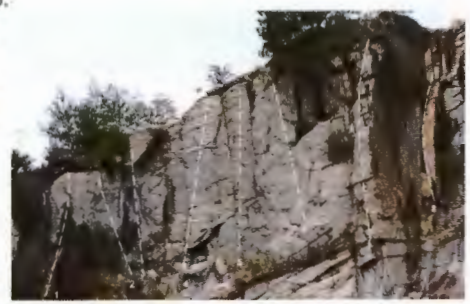


Figure 48: SHORT AND SWEET - West face (source: www.climbsa.co.za)

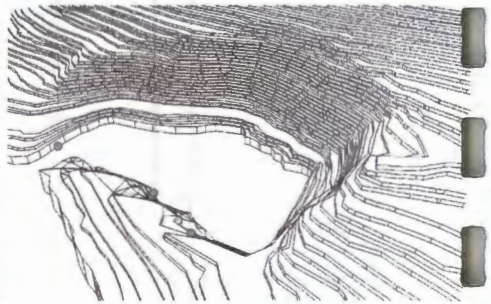


Figure 49: Location of climbs on quarry face

Profile: Mountain Bikers

Mountain bikers experience this site whilst travelling through it, with no cause to stop or pause. The site is not used as a start or end point for a trail; it is merely part of a route - an opportunity arises to capture their fleeting attention.

Needs:

The site needs to accommodate for the perception of place at speed or in motion. Therefore, organise trails that uncover or hide views through the site.

Provide for rest or surveillance spots along the route, which joins to the trails on Table Mountain. Potential bike racks and water stations.

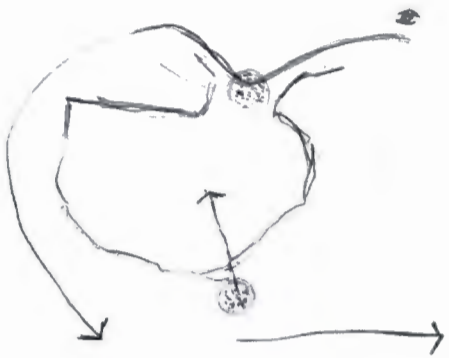


Figure 50: Diagram showing biker's perception of site - route is external with moments of pause and viewing.

Profile: Hikers

The current hikers use the site as a transition space, a point of departure; therefore there is a need for a threshold or entry where the site becomes a point of entry into the mountain.

Needs:

For the use of the hikers, the site needs to be a place to explore and experience nature at an intimate level, before progressing on to the 'whole' of the Table Mountain trails. The quarry should be a place of pause, or a 'dent' in the landscape, conveying the memory of histories. Therefore, the performance of the place should offer view spots or 'pausing' spots, becoming a gateway to the mountain.

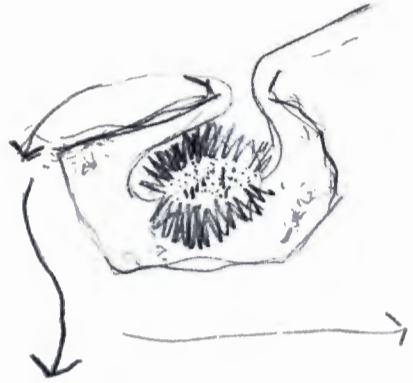


Figure 51: Diagram representing the experience of site for hiker's, as they are transitionary users; pausing internally and then contiuing along the Table Mountain trail routes.

Profile: Family/Dog walkers

Currently families, joggers and dog walkers utilise the exterior of the quarry and the paths; not venturing into it. Access and a procession of hiding and revealing the discovery of the site can begin to change this.

Needs:

Families in the surrounding residential urban edge need a site to explore, in which they feel safe and free to allow their children to play. Thus, the exterior of the site should provide picnic areas where families can come to experience the 'seam' between the urban and the natural; with the option of venturing into the 'discoveries' of the interior quarry site.

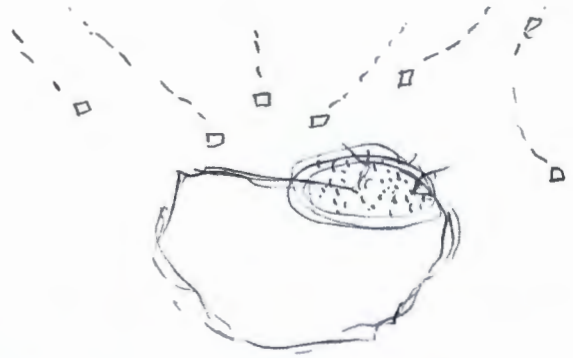


Figure 52: Diagram representing the use of the exterior of the quarry site - families rarely use quarry interior due to preconceived ideas of industrial sites.

Profile: Educational

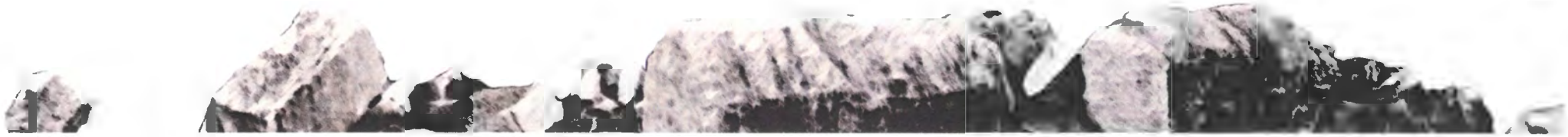
The quarry has the ability to generate interest in the idea of the site as a 'medium' for biodiversity, with the users ranging from school groups to that of researchers, it provides an opportunity for the site to become a microcosm of the Cape Peninsula vegetation, housed in one space.

Needs:

In using the site as an educational showcase or exhibition of the rehabilitation and regeneration of pioneering vegetation species, there will potential be an increase in the usage of the site, therefore additional parking is needed. Currently there is informal parking along the two cul de sacs, but increase in cars needs to accommodated for more formally.

Figure 53: Diagram showing the potential usage of the site as an educational tool for showcasing the vegetative rehabilitation of damaged landscapes.

RESEARCH BY DESIGN



4.1 METHODS

When designing derelict landscapes by employing the strategy of *Research by Design,* the intention is to explore the most appropriate options for highlighting the experience of place. In the following section, I [1] attempt to critically examine various potential aesthetic techniques which have been generated; with the intention of revealing the underlying character, contributing to a new felt knowledge of the place that is the quarry.

In designing an approach to intervening in a manner that was most appropriate to the quality of place, the identified 'beauty informants' needed to be organised and applied in relation to the body of theory. The investigation, through the use of plan (of the relationships between elements on site), required observation in comparison with the perspective explorations of the various quarry faces; to be able to unpack the layers or strata of the 'archaeology of place' fully; and therefore informing the most appropriate experiential response.

The method and process of testing theory in a design allows for a thorough documentation of the limitations of certain tools in the approach to a particular intervention. By using the site as a laboratory, the theory informs the designer of ways in which to respond through intervention, to create a place in which the perception of beauty and the experience of site are retained in the balance between the decay and the revitalization.

Figure 54, was the first conceptual vision drawing generated in response to the initial site visit. It was an emotive rendering of what the space could become. It enclosed nature and form of the quarry took on a sanctuary type appeal, giving on the sense of being removed from the everyday.
The notable character of the place was its immense scale in comparison to the human body and the exploration of how one could experience these various heights within the quarry, being able to engage with its walls through level changes, ramps and bridges.

The final noticeable characteristic of the site which informed this conceptual exploration, was the successional vegetation that had begun to 'claim back' this derelict landscape. The tenacious growth of the plants, wedging between the granite cracks and fissures began to hint at programme; that the site had the potential of a greenhouse or an exhibition room in which the 'hanging gardens of Babylon' could be explored and participation in this abandoned landscape could become regenerative. Upon critical reflection, however, a large showcasing structure is inappropriate in the site; the reason for this being that it disconnects the quarry from its larger context - creating an island - whereas one of the most important characteristics in this place is the temporal cycles which act upon it.

1 Under the following section, *Research by Design,* the dissertation will contain reference to the author/first person, as the interpretation of the site was filtered through the personal.

Figure 54: Initial conceptual vision, exploring potential ways of experience in the quarry.

Figure 55: Conceptual collage exploring the seasonal presence of water and ways in which it is experienced.

In researching for the most appropriate intervention, through the process of design; the exploration of how a designer engages the perception of beauty to create experience. This is achieved, as Lowenthal describes, where the "awareness of landscape involves active participation, however motionless the beholder" (2007: 636).

Figure 55, begins to engage with the design solution of circulation through place, allowing the participants to experience the beauty informants along a route. In designing in the quarry, there is a need to become acutely aware of place, if the character of this derelict landscape is to be retained. Thus, in relation to the seasonal flooding of the bottom of the quarry, the resultant form should celebrate the natural processes and the structure which they create. This provides a frame within which the perception of place can unfold, one that also reveals and "intensifies the natural and cultural rhythms and patterns of place" (Spirn 1989: 91).

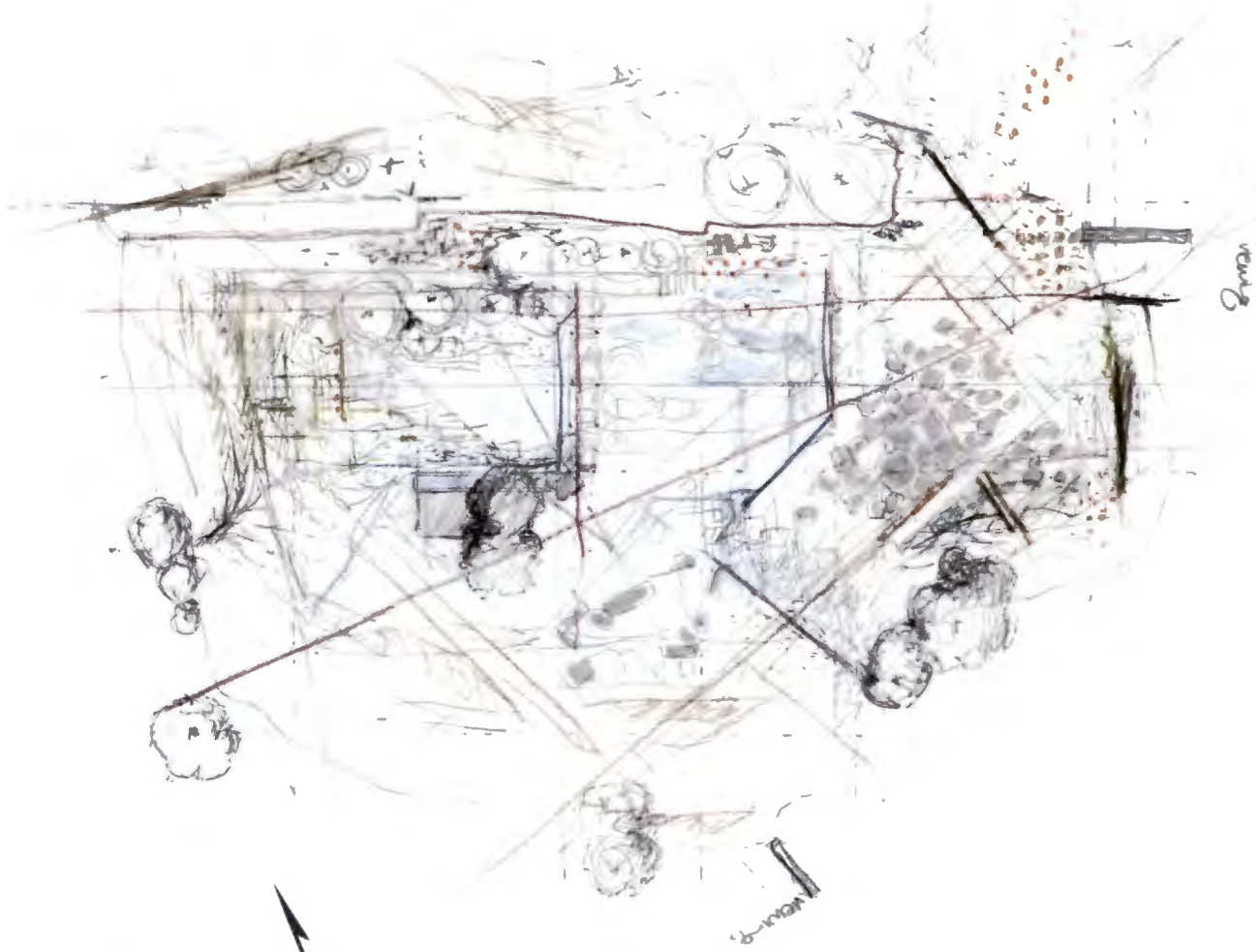
However, in critically interrogating the conceptual exploration [figure 55], one observes that the use of a walkway that circles the site, serves as a means of only experiencing the place visually, preventing engagement of the other senses in the exploration of the perception of what makes the quarry beautiful. Likewise, the initial response to the seasonal presence of water (while in principle is intervening in the desired way - designing for disturbance), is executed in the design poorly as it does not respond to the peculiarities of place; instead becoming a generic amphitheatre space.

The conceptual design interventions attempts to realize the different characters of the place through evocation of responses. Figure 56 seeks to reconnect the participant with the larger context, through the directing of views along the axis of the south facing wall, looking towards Lion's Head in one direction, and Devil's Peak in the other. This was achieved through the use of a planted wall, exhibiting the cliff-dwelling species that occur on the Table Mountain slopes, the reason for not planting along the southern face is that it is largely used by climbers, and the author felt a need to retain that experiential activity. However, the insertion of post-industrial walkways started to fill the site with unnecessary form; as there is no need to elevate the participant along this axis, when the same experience can be felt whilst moving along the top of the quarry wall.

Creating moments where the participant can intimately experience the intricacies of site's beauty informants [figure 57], while facilitating moments which occur on a small scale, are created through juxtaposition with the heights and containment of the quarry itself. This directing of routes, becomes too prescribed, however, and the participant begins to lose sight and engagement with the 'decayed' nature through the use of elements in the space that are intended to highlight the very things that they hide. Through this investigation, the circulation of the quarry should not be determined by set movement routes, rather, the experiences and points of beauty should expand and contract; engaging the participants interest - allowing for the participant to explore them tangibly and visibly.

Figure 56: Conceptual development of spatial organisation and directing of views.

Figure 57: Perspective exploring the enclosing of spaces through the use of permeable elements and corridors, creating what Corner envisions the "smaller, tactile scales of engagement" (2010: 26).



This initial sketch of site was exploring the responses to the various beauty informants and elements found on the quarry site. However, this design began to connect certain elements that don't necessarily need to be linked in order for the design process to evolve - thus, through interrogation, the design needs to be critical in determining which elements are significant to the design proposal. It needs to be strategic to avoid over design.

Figure 58: Initial response concept plan, (not to scale)

SUBTRACTION AND RELOCATION

This plan conceptually echoed what traces had occurred on site - the excavation or subtraction of the granite from the area. The dotted marks on the plan represent the 'filled' site, and then began to carve out lines which were determined from the site informants. These lines or routes across the site were developed with the intention to create an ordering of the spaces or beauty informants, to be juxtaposed against.

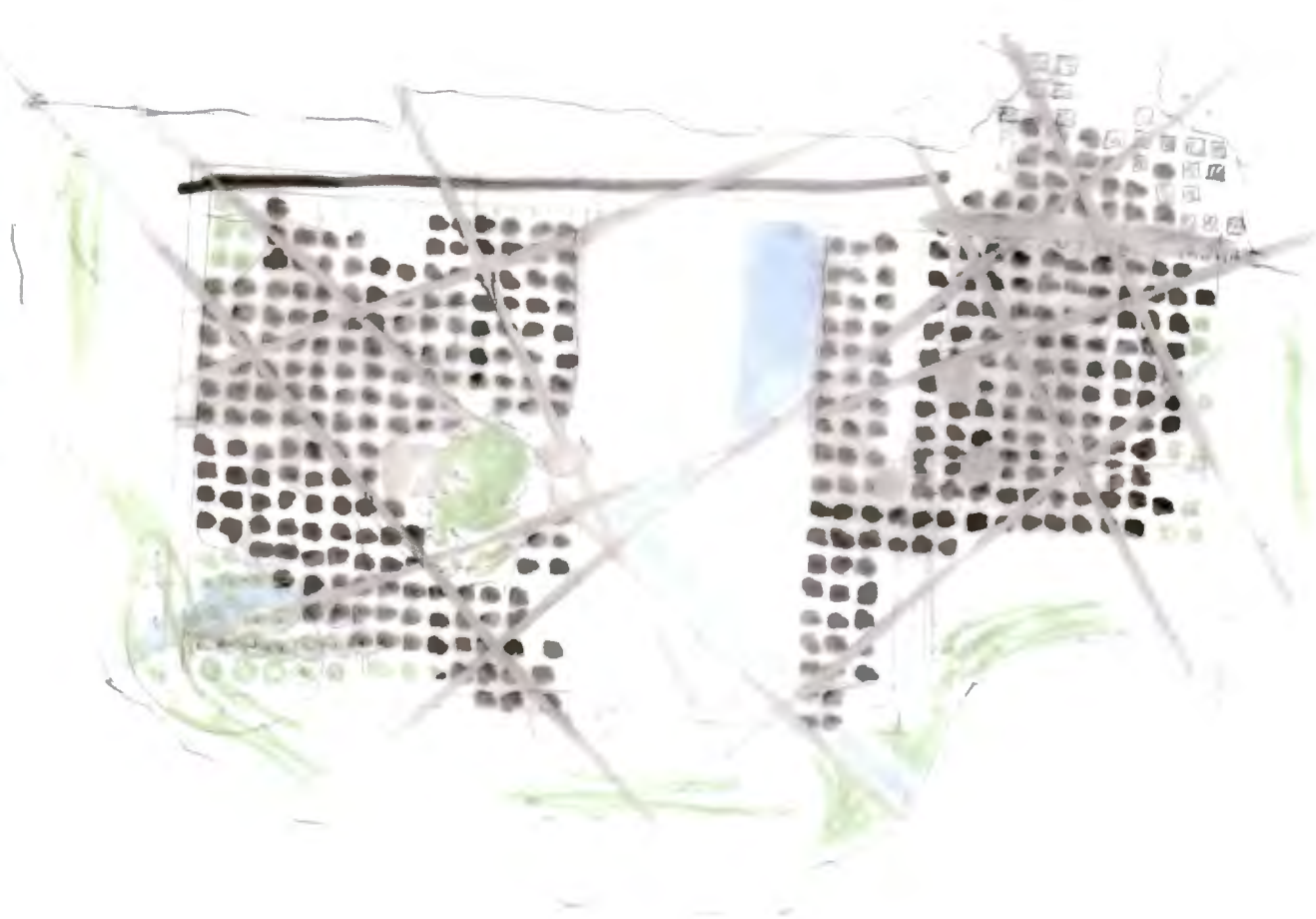


Figure 59: Conceptual plan, exploring the notion of 'filling' the site again; and carving out the circulation with use of the informants.

Figure 60: Concept perspective showing the threshold into the quarry space, being that which guides the participant into the experience of place.

Figure 61: The notion of particular beauty determined this form, as there is old piping running through part of the exterior of the quarry.

Through the interventions and responses to the informants found within the quarry, the questions that need to be considered are: why is it beautiful? And, How is it made beautiful? In answering these through the testing in Research by Design, this will help to make the experience of the place come to the fore. It is not about 'filling' the site with activity [figure 63].

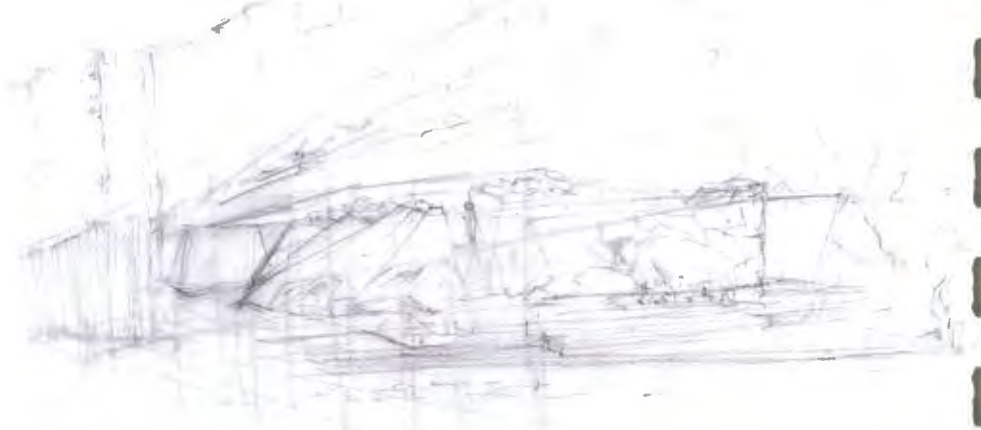


Figure 62: Concept sketch showing the arrival into the centre of the quarry, once the participant emerges from the transitional threshold.

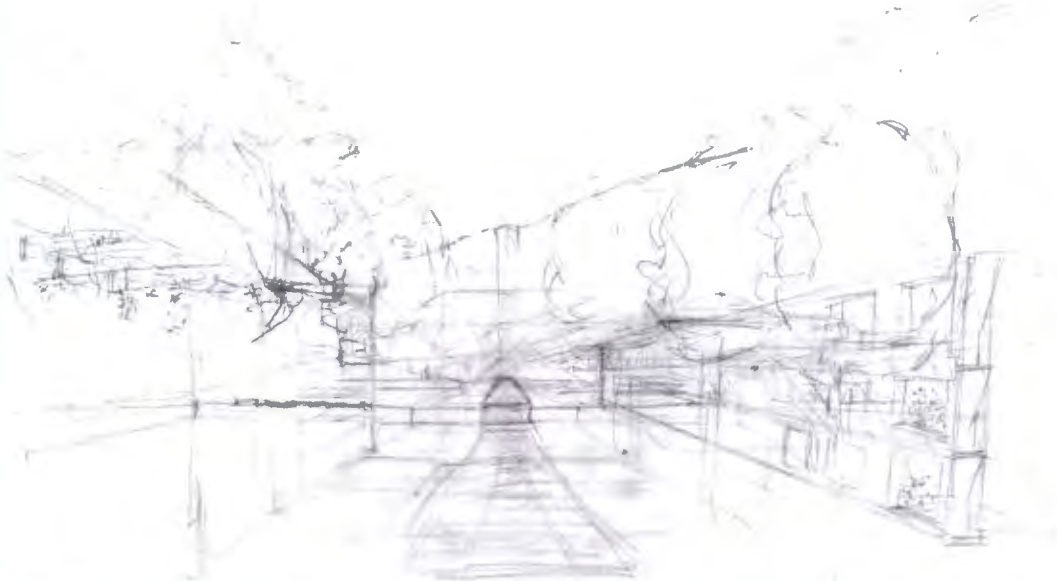


Figure 63: Perspective tests ways in which the highlighting of the beauty informant - such as the granite intrusion on the west quarry wall - can be revealed or made to appear through the use of framing elements, or the use of the ground floor to direct attention to the intrusion.

PERSPECTIVE CRITIQUE

The intention of designing a place that counters the "conversion of derelict lands into parks... often leads to destruction of that mysterious atmosphere between decay and revitalization that has made the sites so attractive" (Tate 2001: 119). Through the above testing of responses in the quarry, the design appeared to become a shell within a shell, becoming its own created world and losing the qualities of the beauty informants that it is attempting to draw out.

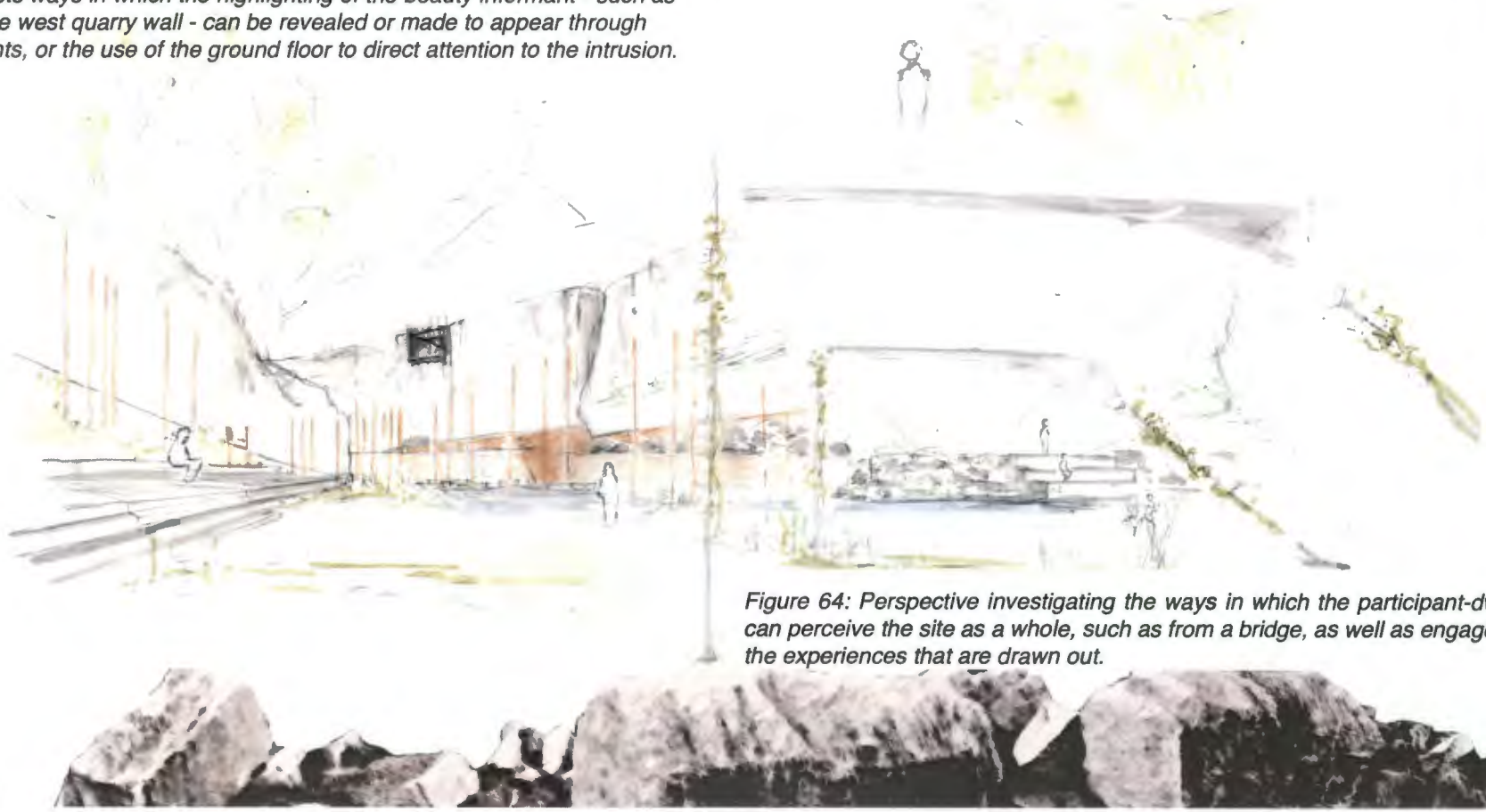


Figure 64: Perspective investigating the ways in which the participant-dweller can perceive the site as a whole, such as from a bridge, as well as engage with the experiences that are drawn out.

'TOUCH THE EARTH LIGHTLY'

In response to the notion that the evocative qualities of site may be lost if it is 'filled' with activity; an approach inspired by McHarg was to be the next form of investigation to determine how design can reveal a heightened perception of damaged landscapes. "McHarg's method insinuated that if the process were correct, the form would be good, almost as if an aesthetic automatically resulted from the objective study" (Treib in Swaffield 2002: 91).

Figure 65: Exploration of the West wall and the 'touching the earth lightly' approach, which provides an area in which flooding can occur.

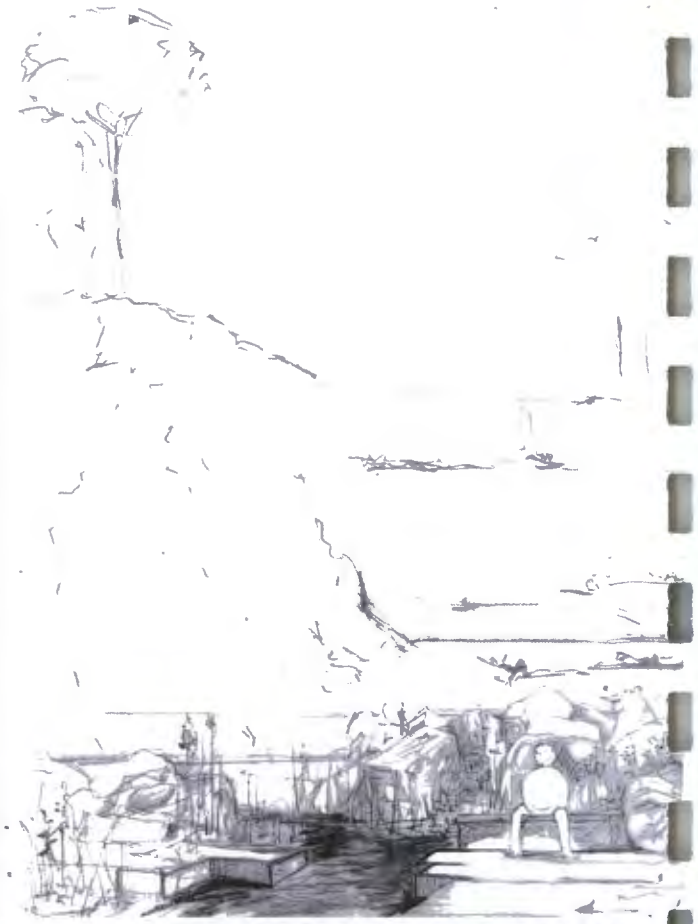
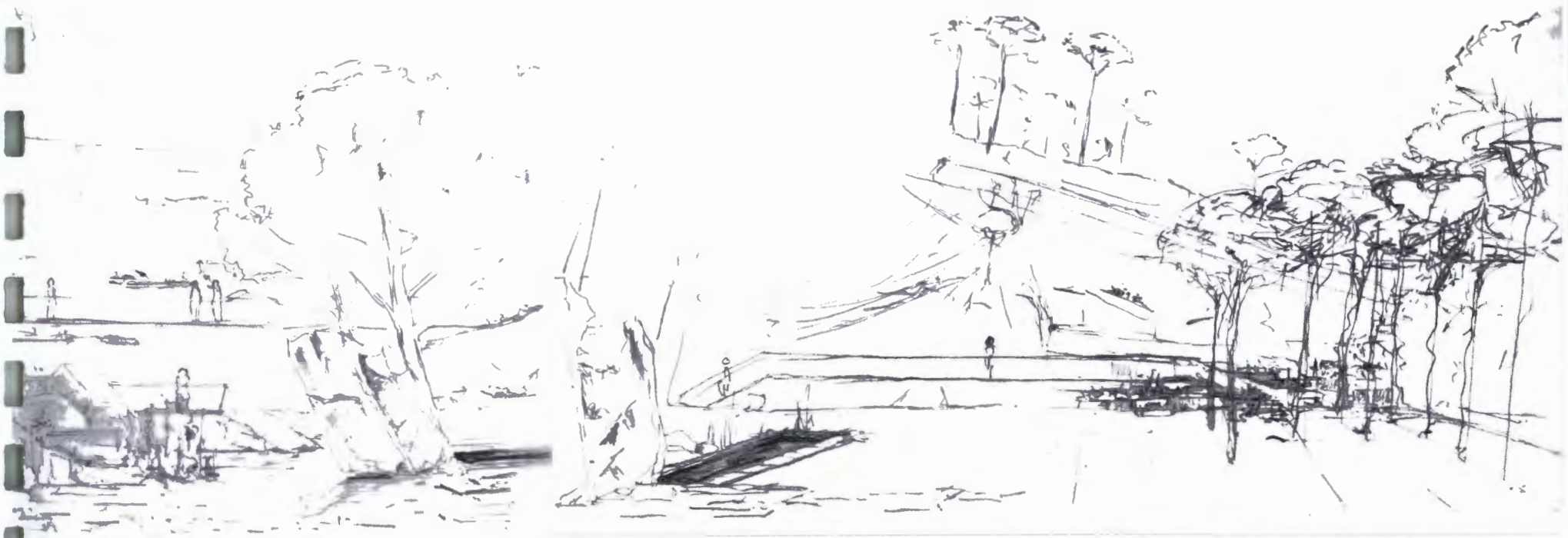


Figure 66: Cynical exploration of the North is reduced to a bench amongst existing rock

The ecological approach, developed an understanding that the landscape is more than a series of views, rather it is layered systems. This approach seemed, however, to lose that which was meant to be highlighted. The intervention, not being distinguishable from the existing landscape; without the tools of amplification, distilling and exaggeration, dilutes the character of site, loses its captivating nature with the mere imitations of the landscape's natural and cultural processes. The concern with just the function of the landscape, loses the experience of the imagination in design.



ll and whether design in damaged landscape forms, so as to not disturb the qualities.

Figure 67: Design of the East wall, looking at the rehabilitation of vegetation, to firstly hide scale of the sheer south facing quarry wall, as well as hint to the natural vegetation that was lost through man's intervention.

APPLICATION OF PRINCIPLES OF DESIGNING EXPERIENCE TO SITE:

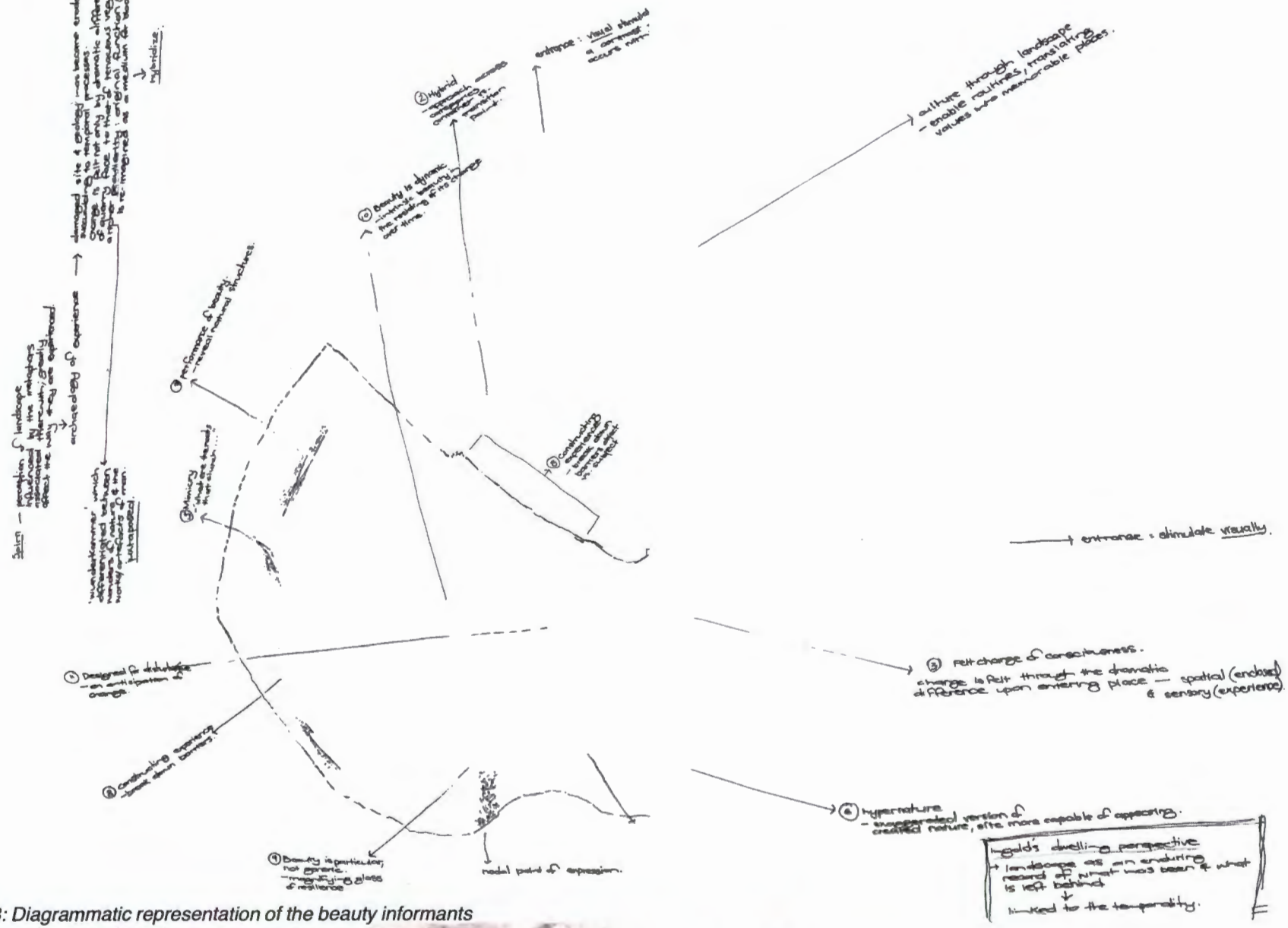


Figure 68: Diagrammatic representation of the beauty informants and which of the established principles apply to the spaces.

INTERIM INTERROGATION:

In the initial testing of how to uncover the perceptions of beauty in this quarry landscape; it became apparent (through design critiques, investigations and presentations) that I am NOT designing form in this place, I am designing experience; revealing to the participant how they should view these derelict spaces - providing a magnifying glass to the beauty informants and evoking a response. The perception of this beauty reveals and represents the overlapping natural and cultural processes, "the congruence of the processes, adds layers of meaning, both functional and symbolic, thereby amplifying the aesthetic experience that each might engender alone" (Spirn 1989: 91).

The following interrogation shall begin to overlap the existing experiential and beauty informants with the investigated site traces and informants from section 3.3. In doing so, the relationships between these overlays provide points or nodes which should be uncovered; and therefore can be organised in relation to the theory [figure 68] and established principles outlined in *The Archaeology of Beauty.*

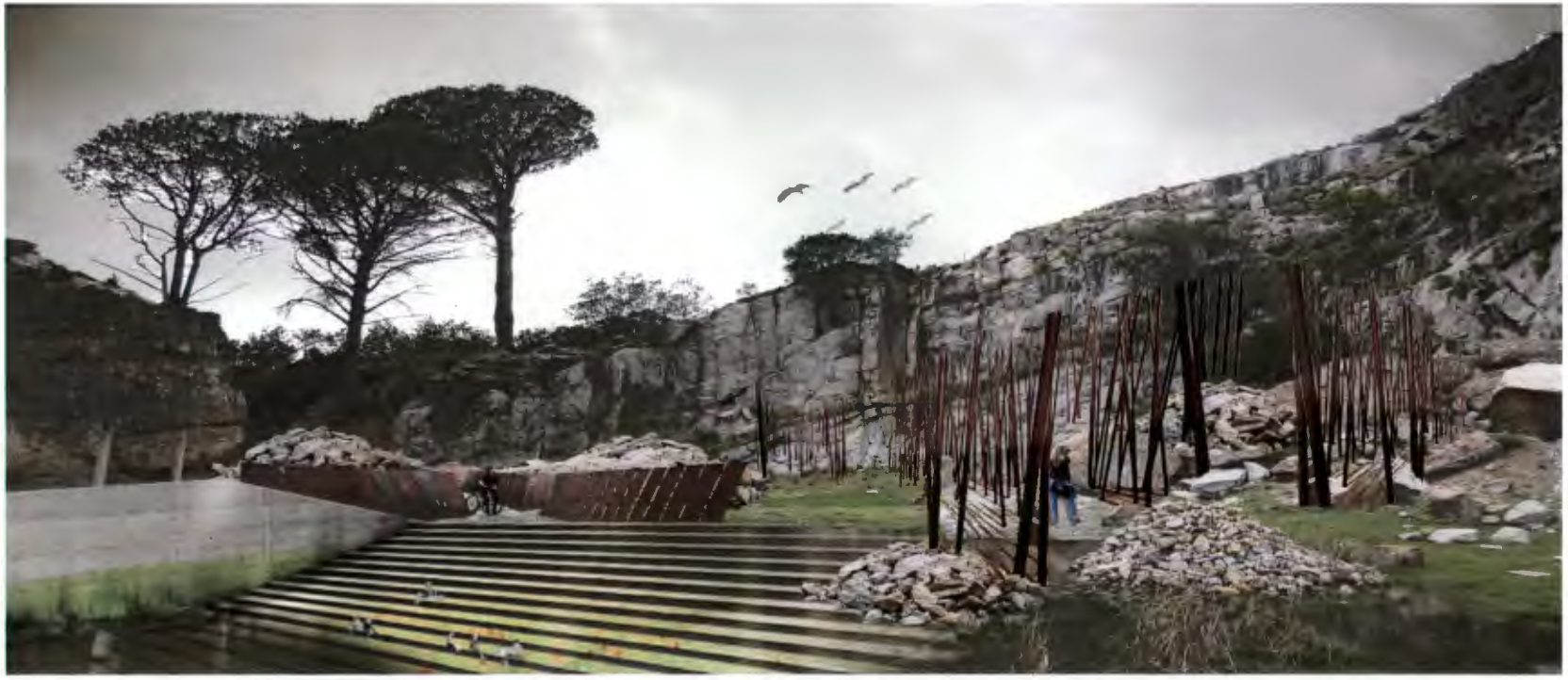


Figure 69: Final conceptual collage exploration, beginning to engage with the beauty informants on the site and the transition/threshold space at the entry to the quarry. Investigating elements to highlight the granite intrusion; planting wall along the south face to direct views to Devil's Peak, and terracing/amphitheatre - designing for disturbance, responding to the seasonal presence of water during the winter months.

WEST FACING QUARRY WALL

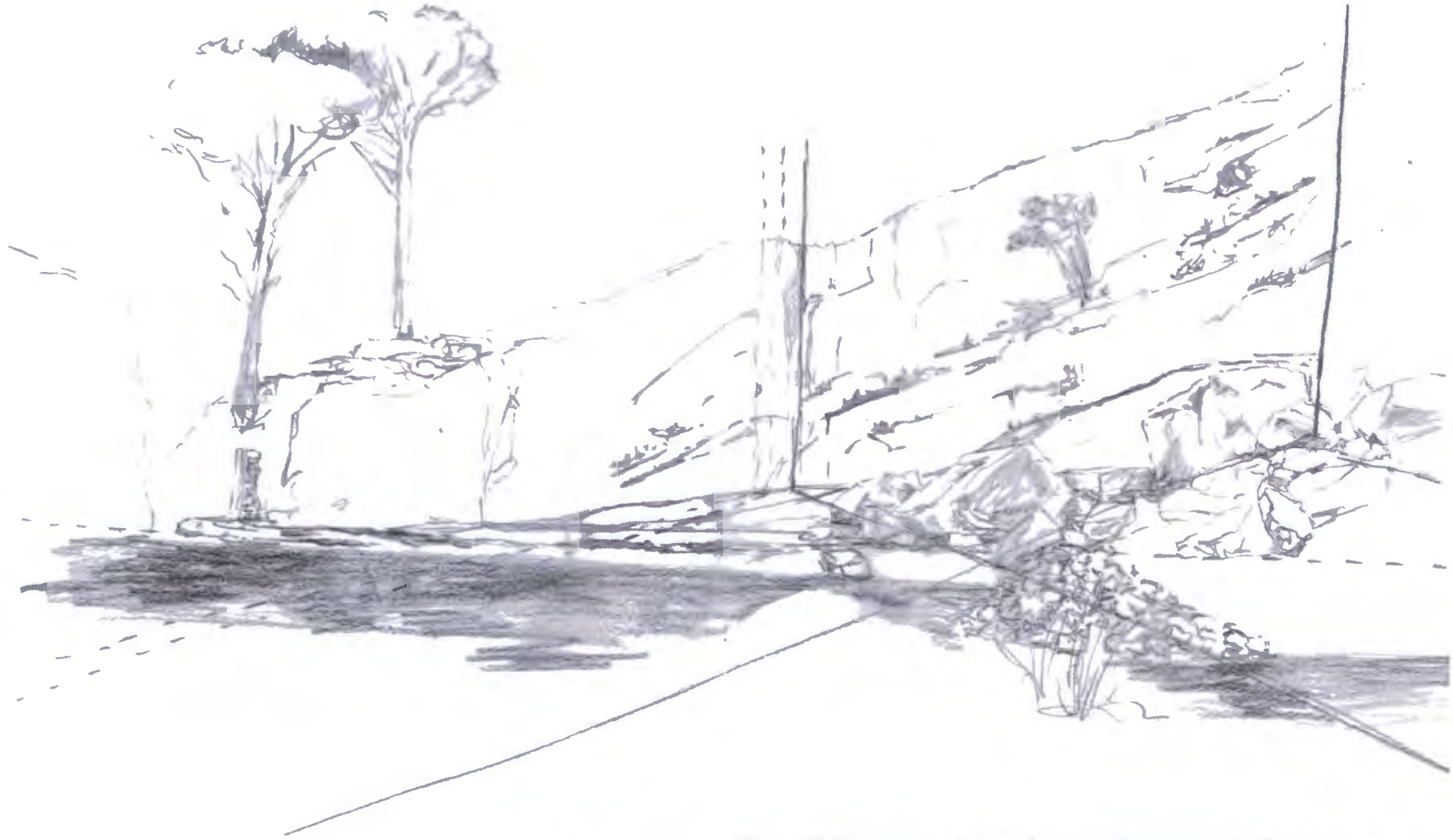


Figure 70: Perspective of west facing wall, combined with the investigated informants - the granite intrusion, face orientation and the presence of water.

Figure 71: Exploration 1. of the shifting of planes (determined by informants) to uncover the nodes of beauty in various ways.

Design that resonates with the site's natural processes and rhythms should echo, clarify, amplify and extend them; contributing to the sense of rootedness in time, revealing the aesthetics of natural structuring [figure 73]. In the investigation of the west wall, it became apparent that planting trees within the quarry space would hide the very element that is being sought to be revealed [figure 71]. Therefore an exploration of using other vertical means to distil the beauty informants was tested, using cables or rods as markers or indicators of the subtracted heights of the quarry [figure 72]. The west wall is part of the entry point into the site, this threshold space is vital to the principle established of 'felt change in consciousness'. Currently, this transition into the quarry is weak, therefore explore the potential for overhead planes to be extended to create a place that induces the heightening of the senses.

Figure 72: Exploration 2. Depicting the rhythms of exaggeration.

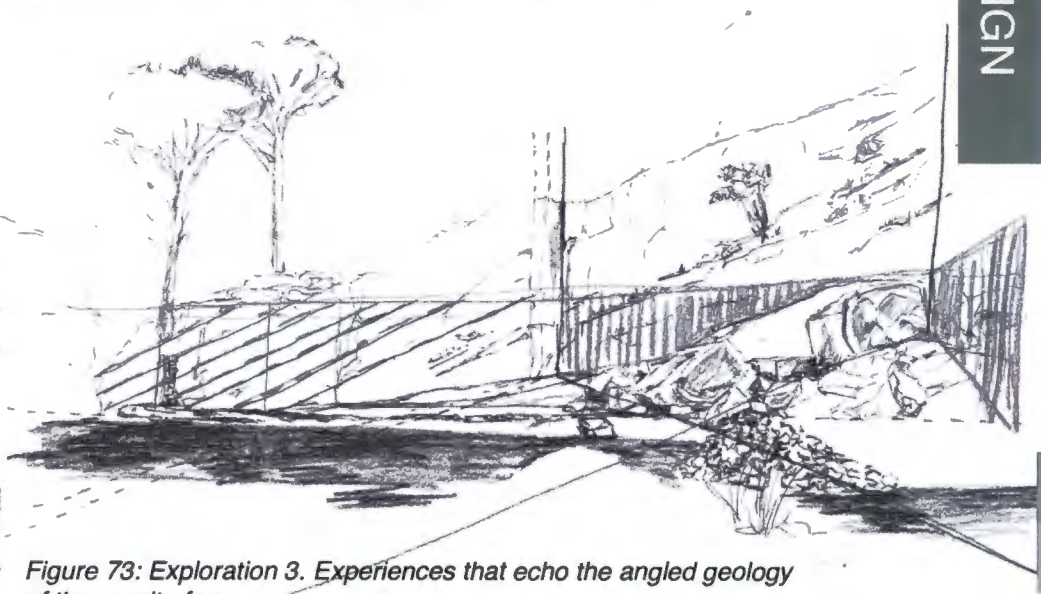


Figure 73: Exploration 3. Experiences that echo the angled geology of the granite face.

NORTH WEST FACING QUARRY WALL

Figure 74: North-west facing wall, combined with the informants plan/map.

Figure 75: Exploration 1. investigating beauty informants, as well as taking into account the presence of scree on the west side of the wall.

The most important feature of this quarry face is the presence of water leaching through the rock face, therefore the testing of how that water is experienced is vital. Should participants be able to engage with it tangibly [figure 75], by intervening boldly and shifting some of the granite boulders to make a place in which to touch the face? Or should the experience be along a walkway where the participant is elevated to a new perspective of the vegetative growth on the quarry wall, but is just beyond reach of being able to touch its surface.

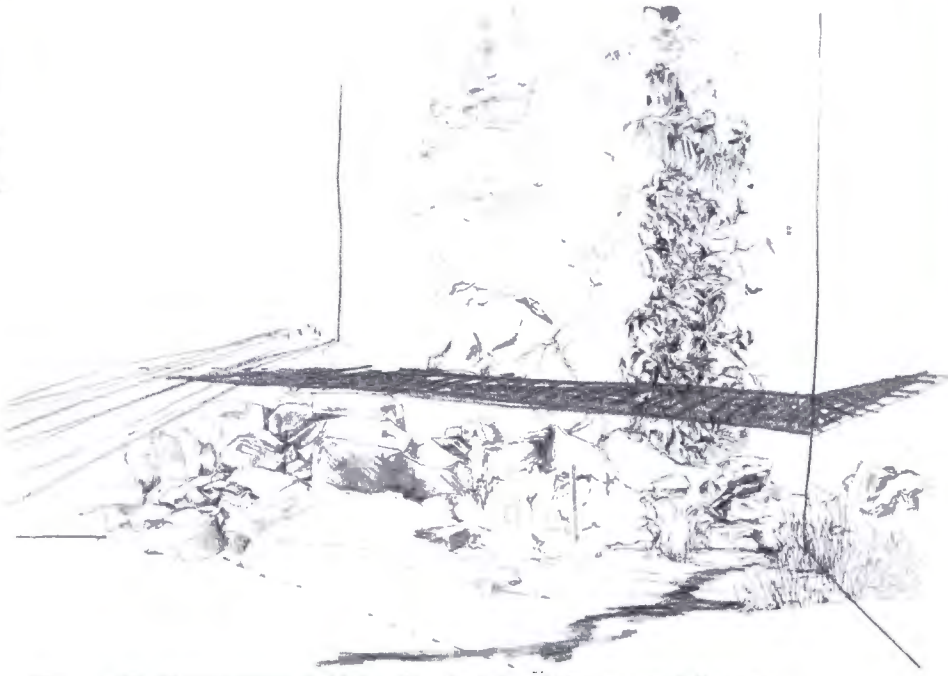


Figure 76: Exploration 2. Using the height of the scree fall as another plane in which to design with.

NORTH FACING QUARRY WALL

Figure 77: North facing quarry wall, combined with the drill holes, the orientation of the different quarry walls and the presence of water.

To design with the north facing wall, one needs to be aware of the two sources of water (during the winter months), that are present on each side. The quarry face, receives the most sunlight, therefore is a perfect area within the site for lingering opportunities of experience within the site. These opportunities can be ordered through the presence of a structuring system, informed by the drill lines [figure 78]. Large granite boulders have fallen at the base of the north wall, providing moments of discovery and experience if they begin to be arranged in a way that the participants can navigate in and around them [figure 79].

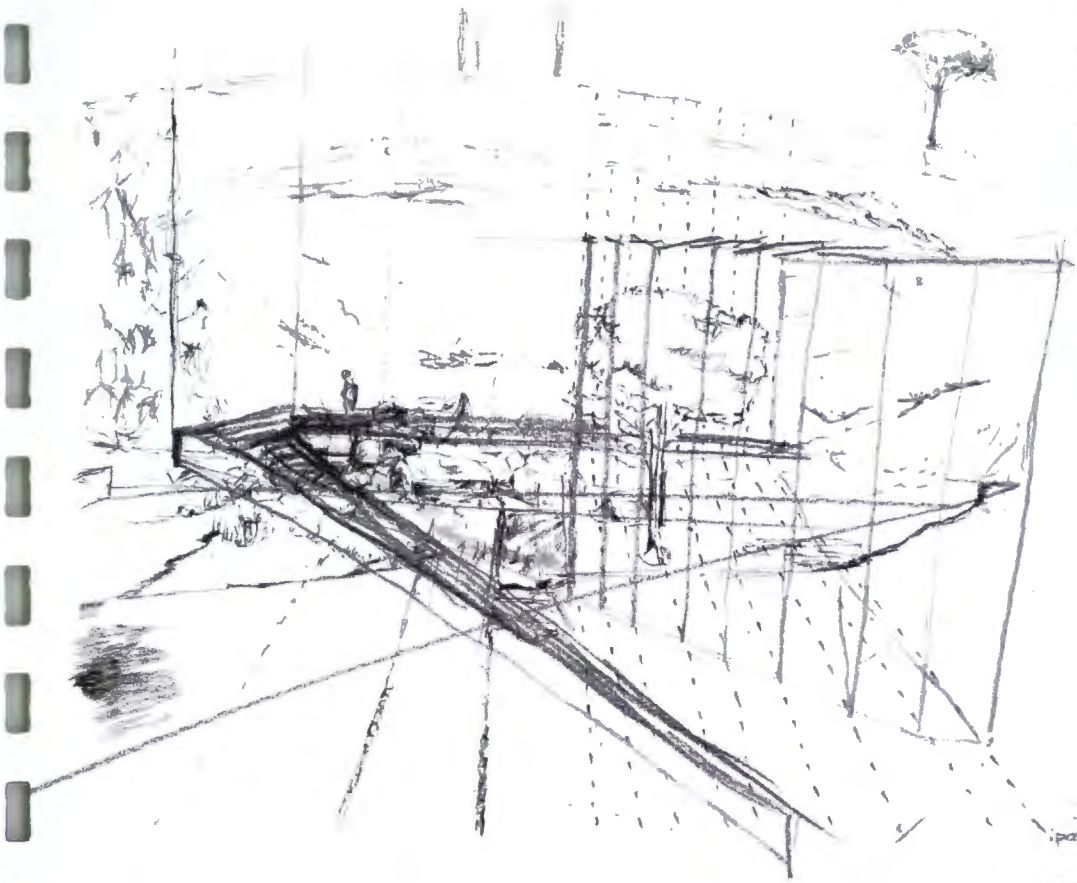


Figure 78: Exploration 1. exploring the participation of the user, highlighting beauty informants through guiding user to those moments with the use of raised platforms following the lines set up with site informants.

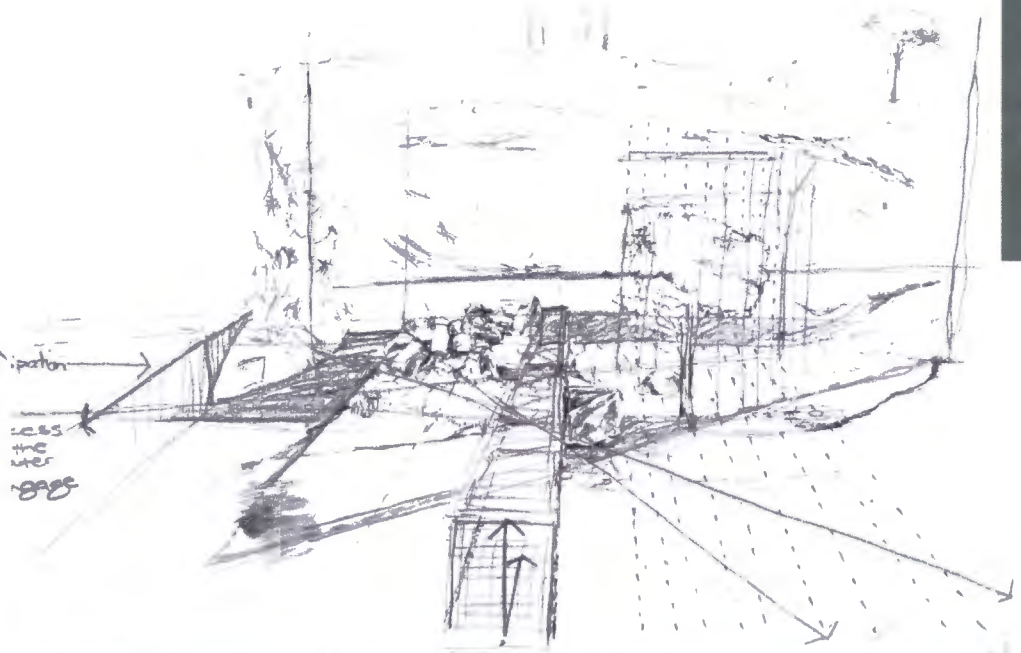


Figure 79: Exploration 2. investigates the use of a walkway that runs over the existing stone wall, however, this cuts the site in half and has a awkward termination point.

EAST FACING QUARRY WALL

Figure 80: Perspective of east wall, overlaid with the informants on site, such as drill lines (dotted line on the right), orientation of quarry face and the remnant wall structures.

The experiences created in response to the beauty informants of the east face; is guided by abstracted, principle of mimicry - using nature's tools of composition. This granite face is comprised of ledges, thus, through design interventions of 'extruding' these into the quarry, begins to make these qualities appear. Another experiential quality of these level changes is the relation they have to the buildings for which the granite was quarried - the granite always formed part of the base or ground work in the buildings - therefore this can be echoed in the place creation within the quarry through the manipulation of the ground plane [figure 82], creating 'plinths' to memorialize the excavated granite stone.

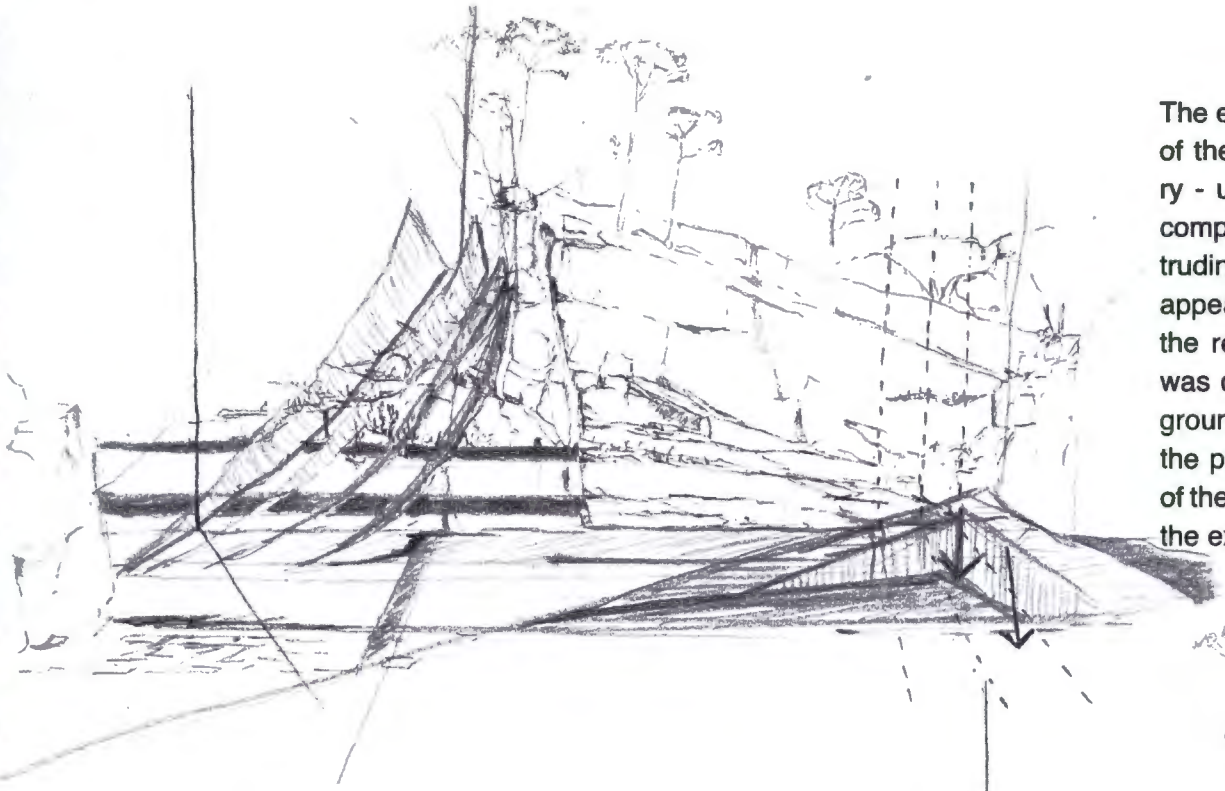


Figure 81: Exploration 1. showing the exaggeration of the rock structure, echoing the curves of the granite.

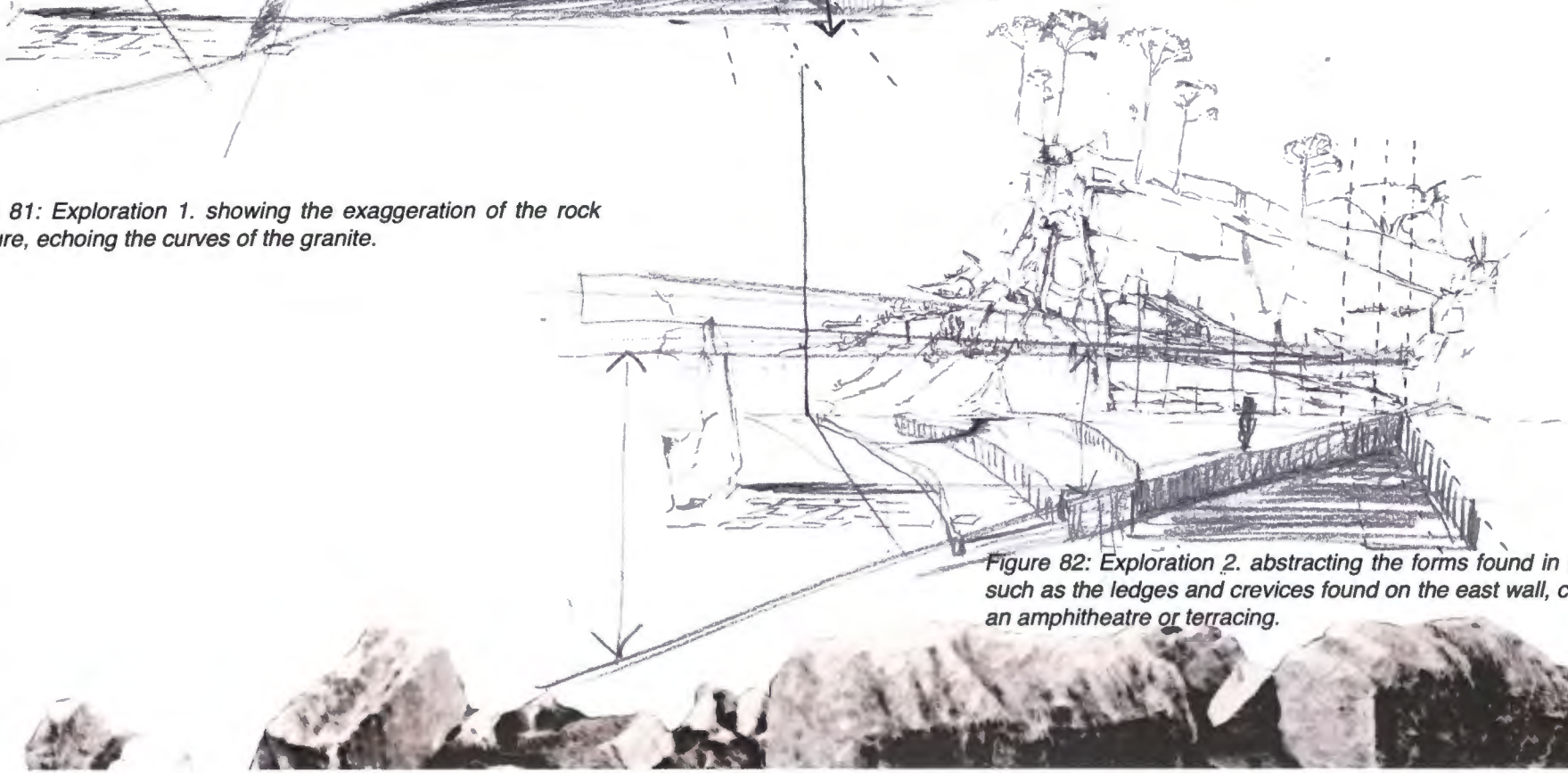


Figure 82: Exploration 2. abstracting the forms found in nature, such as the ledges and crevices found on the east wall, creating an amphitheatre or terracing.

SOUTH FACING QUARRY WALL

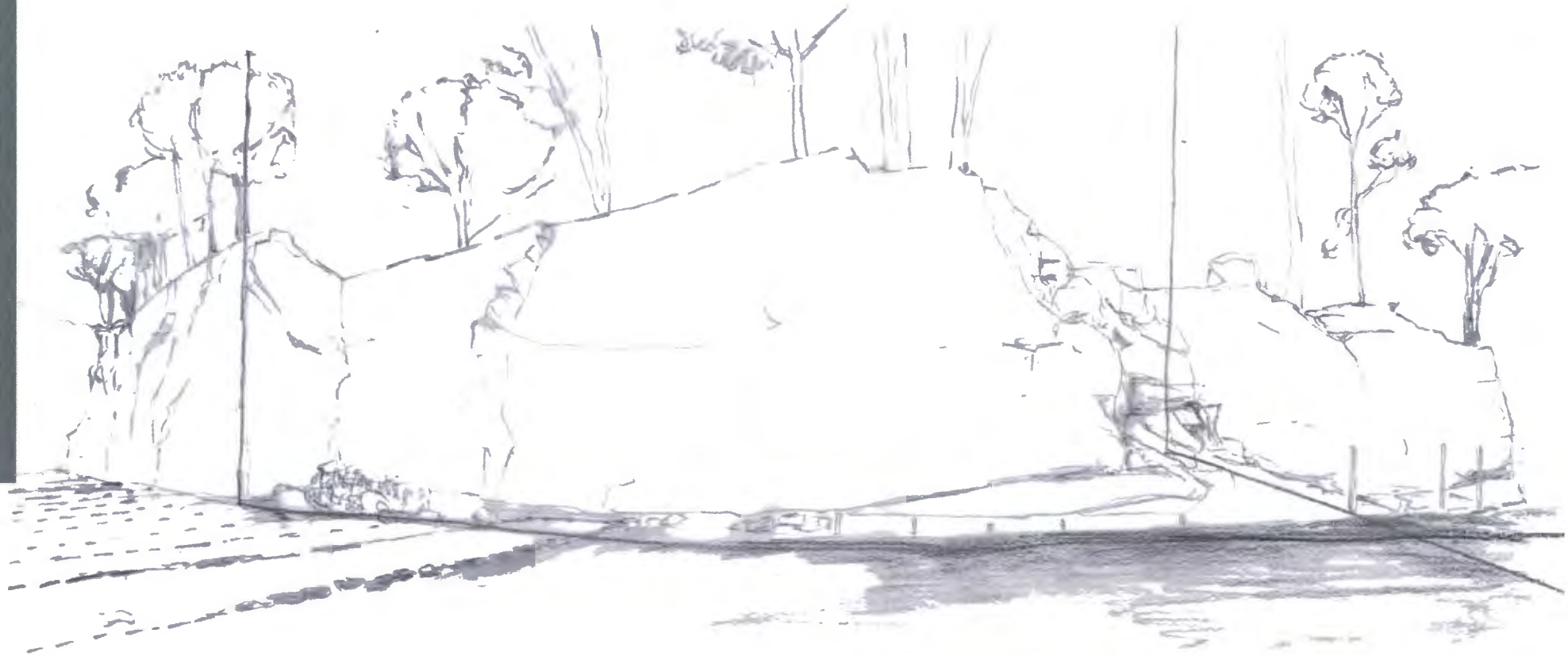


Figure 83: South facing wall, perspective, with the informants overlaid.

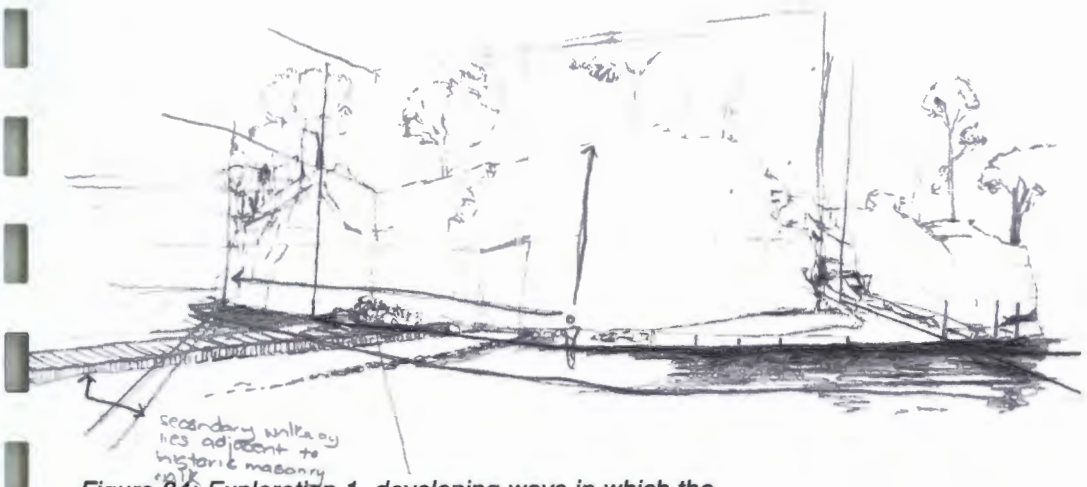


Figure 84: Exploration 1. developing ways in which the height and the perception of the wall can be magnified.

The south facing quarry wall gets its experiential strength from its sheer height and its length. In creating a perception of beauty in this dramatic walled edge can be achieved through pulling the participant right up against its length - this is further strengthened by the strong link to the surrounding context through the views to Devil's Peak and to Lion's Head, which follow the west to east axis, respectively. This created route is juxtaposed against the three man made low-lying walls that are found in the quarry, which perpendicularly intersect this axis.

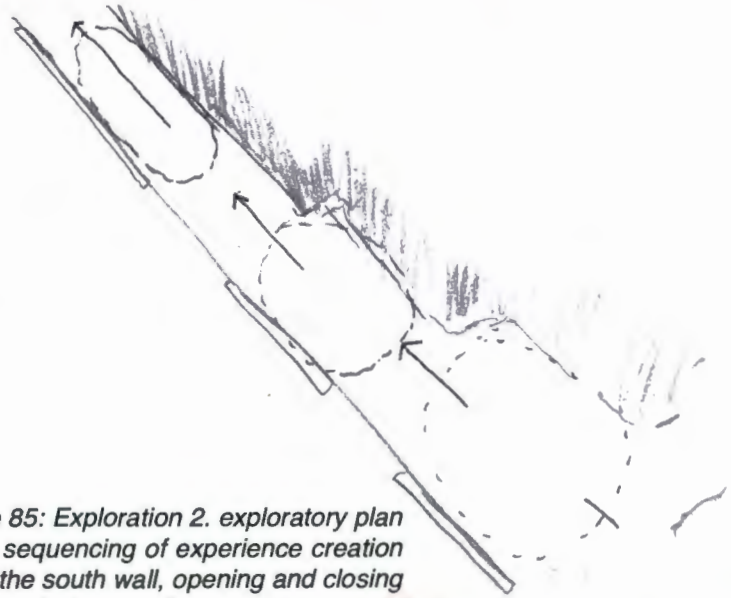


Figure 85: Exploration 2. exploratory plan of the sequencing of experience creation along the south wall, opening and closing into 'wunderkammer' rooms.

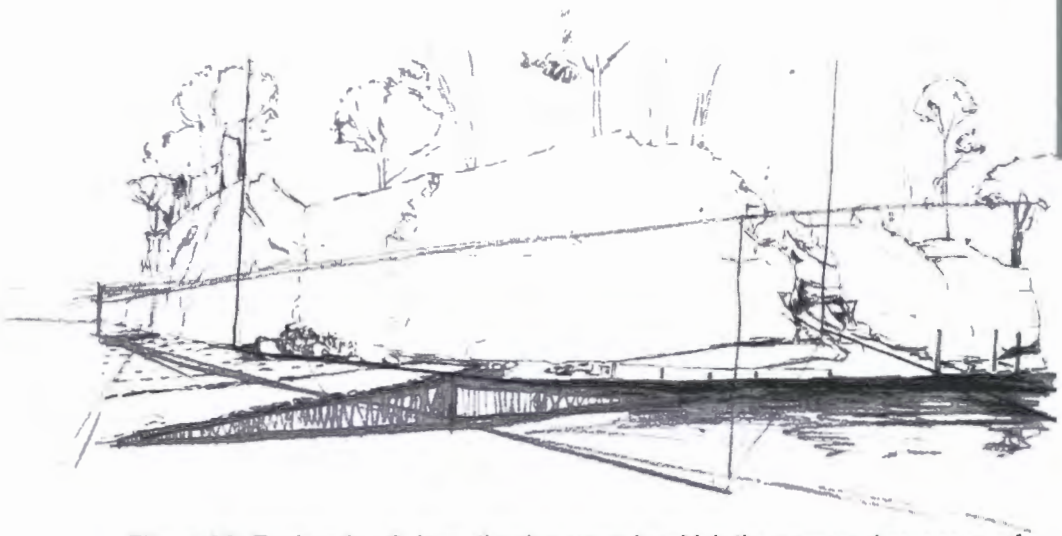


Figure 86: Exploration 3. investigating ways in which the seasonal presence of water can be designed for disturbance.

4.2 PRECEDENT OVERVIEW

The principles used to analyse the precedent studies and to inform the conceptual framework.

LOCATION:

The location of the experiential landscape and the context it is found in, begin to inform the engagement of the participant, looking at the transition and threshold, from space to place. The location of these perceptive landscapes determine, to a large extent, how the design should be approached.

EXPERIENTIAL:

The experience of pleasure entices our senses, it is in this landscape where people and places intersect that "meanig condenses... and not alone in the form the designer's idea takes" (Treib 1995: 100).

METHODS OF EXPLORATION:

When a participant is confronted with beauty, there is a new awareness of reality, a highlighting of place. This can be used in design to engage and construct ways in which people can be made to perceive a place and become conscious of what gives it its particular experiential qualities.

PEDRA TOSCA PARK

DESIGNERS:
RCR Landscape Architects

LOCATION:
The park is located on the volcanic area of La Garrotxa, Spain; which is a natural space formed by an expanse of thousand year old volcanic rock.

EXPERIENTIAL:
The participant travels along narrow paths between irregular mounds of the volcanic rock. These mounds are kept in place by a continuous Corten steel wall. The movement through the site provides' pause' moments in which the participant is completely enclosed in the experience of the site, due to strategically placed circulation which is angled so as to prevent views outside of the created space.

METHODS OF EXPLORATION:
The principles that the Pedra Tosca project utilizes is the culture through the landscape, whereby the design takes its form through drawing on the history and context of the site, where the ephemeral volcanic history begins to emerge in the reframing of its display.
Another principle which has been employed is the performance of beauty, where the site attempts to reconnect the participant-dweller to the layered history that has informed the shaping of the area.

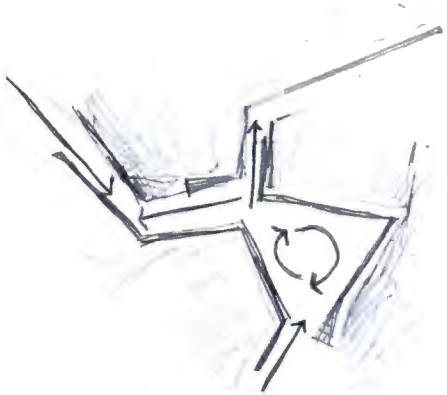


Figure 87: Diagram showing strategy of directing of views - hidden and revealed.

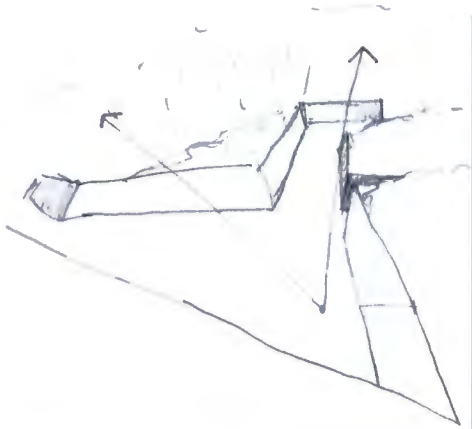


Figure 88: Provision of a pause moment or 'beauty spot' - engaging with the larger context

Figure 89: Diagram sections through the varying heights of the cemetery, creating varied experiences.

Figure 90: Bottom tier of the cemetery enclosed by burial tombs.

IGUALADA CEMETERY

DESIGNERS:
Enric Miralles

LOCATION:
The cemetery is embedded in the Catalonian Hils; blending into the landscape through extensive earthworks, mimicking the natural aspect of the land. The site lies adjacent to a de-commissioned quarry and industrial area on the outskirts of Barcelona.

EXPERIENTIAL:
The experiential qualities of the site has been described by Peter Buchanan as, "swirly stream that eroded the smooth curves of the banks of burial niches".

METHODS OF EXPLORATION:
The principles that the Igualada cemetery uses are what Owen Barfield (1973: 48) describes as the "felt change of consciousness". This is achieved through the tiered landscape that is intended to unfold as a continuous progression. The descent into the main cemetery burial area is surrounded by gabion walls, which obstruct the view of the participant from their context, secluding them, where the open sky is only visible.

Figure 91: Diagram showing the directed movement through the space on a grid system.

Figure 92: The columns in the Berlin Holocaust Memorial isolate the participant from their context, focusing all attention on the inducing of experience.

BERLIN HOLOCAUST MEMORIAL

DESIGNERS:
Peter Eisenman

LOCATION:
The Holocaust Memorial is a commemoration in Berlin, for the Jewish victims of the Holocaust. The sloping site is covered with 2711 concrete slabs, arranged on a grid.

EXPERIENTIAL:
Upon entering the site, the participant is confronted with the 'forest' of concrete slabs, ranging in height, which were designed to create an uneasy feeling and a confusing atmosphere - representing the senselessness of the ordered system that lost reason.

METHODS OF EXPLORATION:
A labyrinth of passages wind between stone slabs [figure 92], using the principle of constructed experience; that through different experiences we come to deliberate about our place in the world, and this participatory experience breaks down the barriers between subject and object.

Figure 93: Diagram showing disconnect between the users of the place and their engagement with the experience of context.

Figure 94: Showing the the forecourt of the amphitheatre in the Quarry.

ROMAN QUARRY REDESIGN

DESIGNERS:
AllesWirdGut Architektur

LOCATION:
Redesign of a Roman Quarry near Rust, Austria

EXPERIENTIAL:
Restoration of this post-industrial landscape is achieved through the clear and simple language of shapes. The quarry is far removed from the urban context, so the experience of the opera and outdoor performance is an event removed from the everyday.

METHODS OF EXPLORATION:
The idea of the design was to extend the ambiance of the rock-face scenery to all parts of the theatrical arena so as to make it a more visually enveloping atmosphere. However, the project has failed to engage the participant with more than just the visual, as the quarry walls are no more than a container for the theatre and events, with the participant unable to explore the peculiarities of the place.

FRAMEWORK

5.1 DRAWING FROM INFORMANTS ON SITE

In the creation of experience, or the perception of beauty, this design intervention derives not from merely a scenic appreciation of the beauty informants and neither from the ecological processes occurring on the site (both of which have been vital tools in establishing the way in which the damaged landscape are perceived); but through an imaginative interplay. Thus, the importance of the concept of 'wunderkammer', in which these experiences can be explored.

This idea that the derelict landscape can be re-imagined as something beautiful, through the exposing of its inherent qualities through the revealing of these informants; and as Martha Schwartz argues "people inherently react to something beautiful" and "respond to the quality of space, the proportion of space, colour, light, rhythm and texture" (Schwartz, 1997: 107).

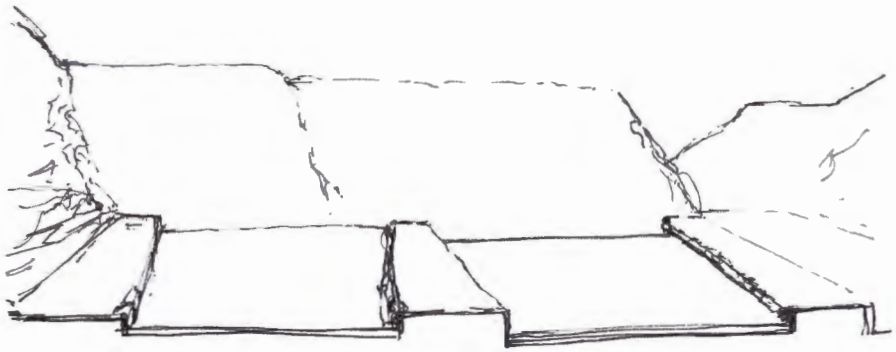


Figure 95: The existing traces of the low granite walls provide ordering elements, man's intervention in contrast to that of the 'walls' formed by geological process.

Figure 96: Conceptually exploring movement between perception of beauty experiences, along the remaining walkways - however the routes need to be intersected with the informants to create a richer juxtaposition between artefact and nature.

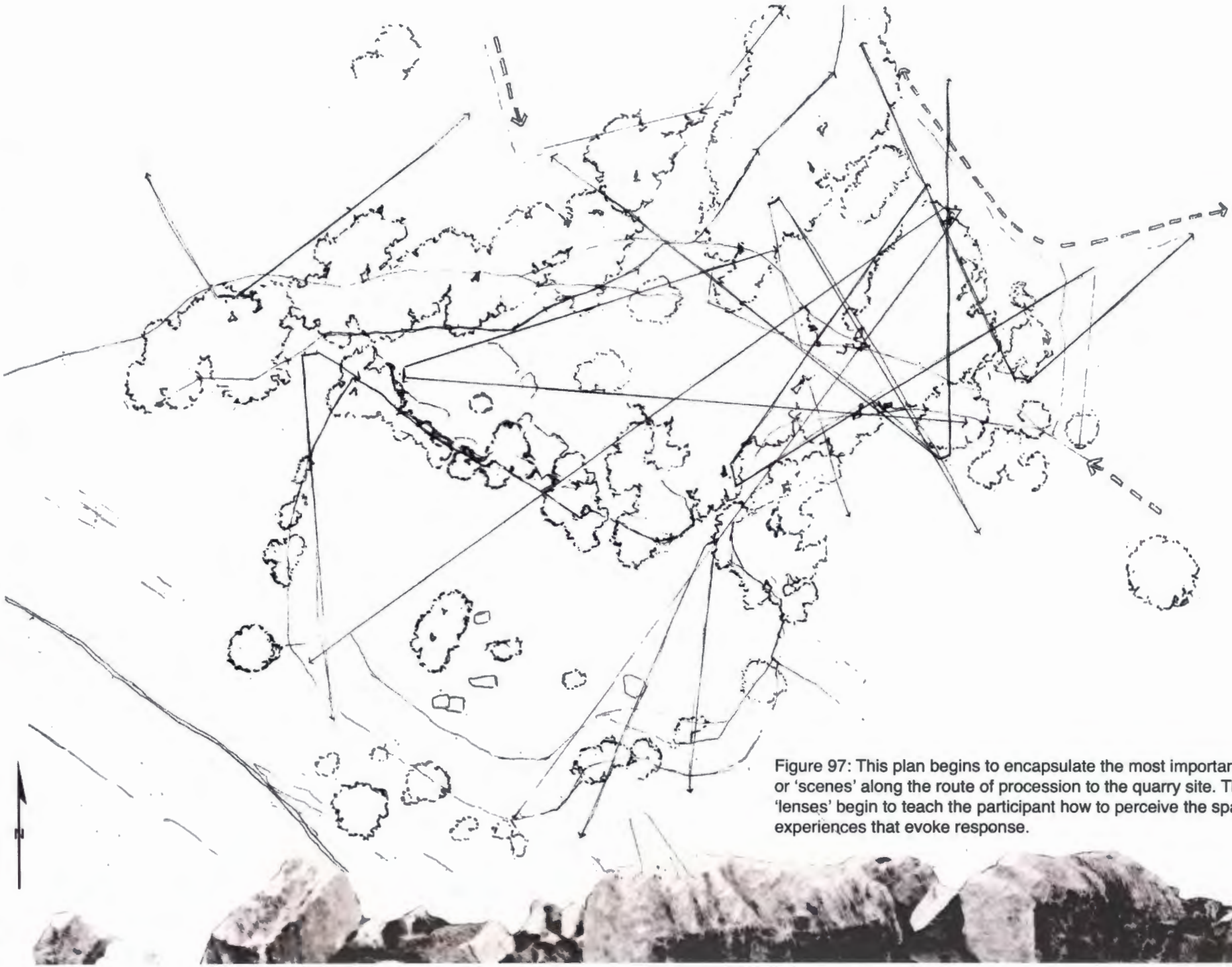


Figure 97: This plan begins to encapsulate the most important views or 'scenes' along the route of procession to the quarry site. These 'lenses' begin to teach the participant how to perceive the space - the experiences that evoke response.

5.2 CONCEPTUAL FRAMEWORK

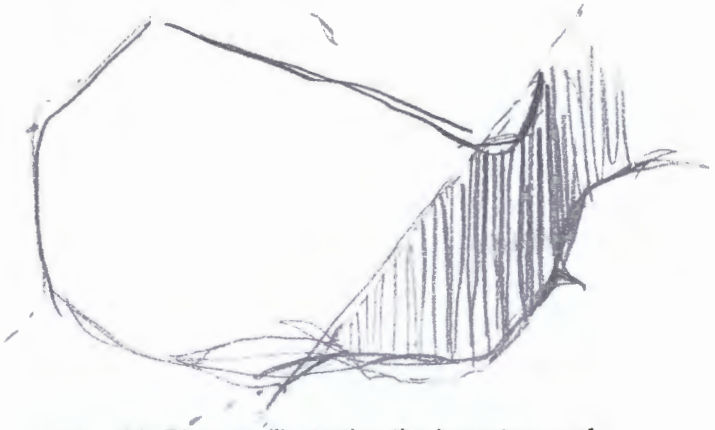


Figure 98: Diagram illustrating the importance of transition into the quarry.

Thresholds or transitions are defined by Catherine Dee as "spatial components of the landscape which provide for integrated, subtle and complex transitions through the landscape. Thresholds are relatively small spaces which 'sit' between larger spaces or between buildings and landscape. Like edges, thresholds 'knit' the fabric of the landscape together, but unlike edges they are 'centred' rather than linear spaces" (Dee, 2001: 169). The creation of this space induces experience upon entering this outdoor 'walled' room, becoming a physical perception response, encouraging that of an emotional response.

Figure 99: The experience of the 'wunderkammer' can be seen in the developing of the plan; that upon entry into the site the participant explores and discovers an excavation of experience (close and intense) this is setting stage for archaeology of beauty, training the viewer to 'see' the intricate details. As they move from the transition space into the quarry, these 'experience' rooms become larger, requiring the participant to test and investigate their own perception.

Figure 100: Conceptual section exploring the use of plinths and landforms, echoing the built structures the quarried stone was used for; also highlights experience of the south facing wall.

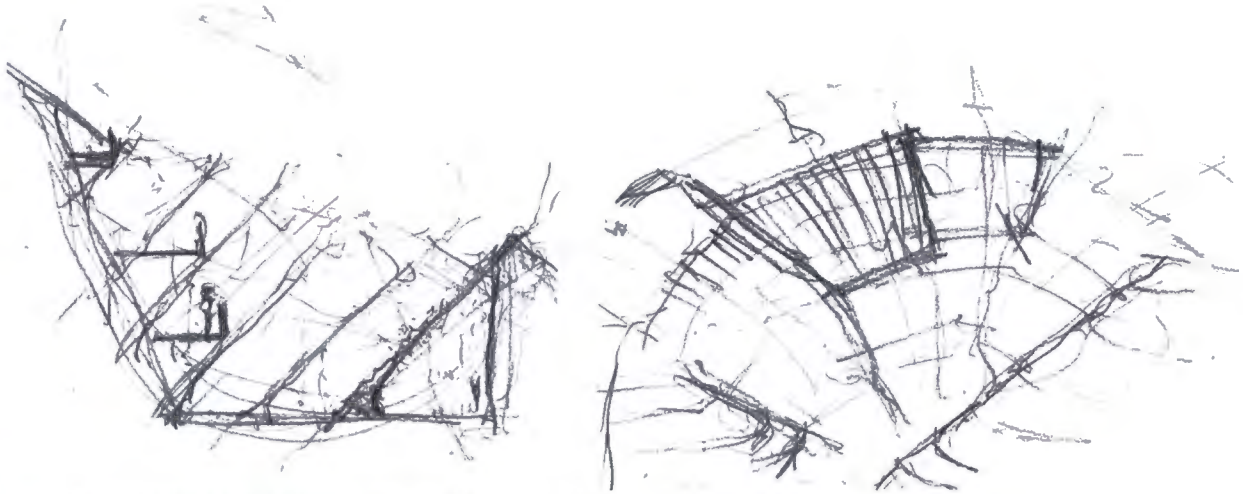


Figure 101: Conceptually exploring movement through site, informed by the geological formations.

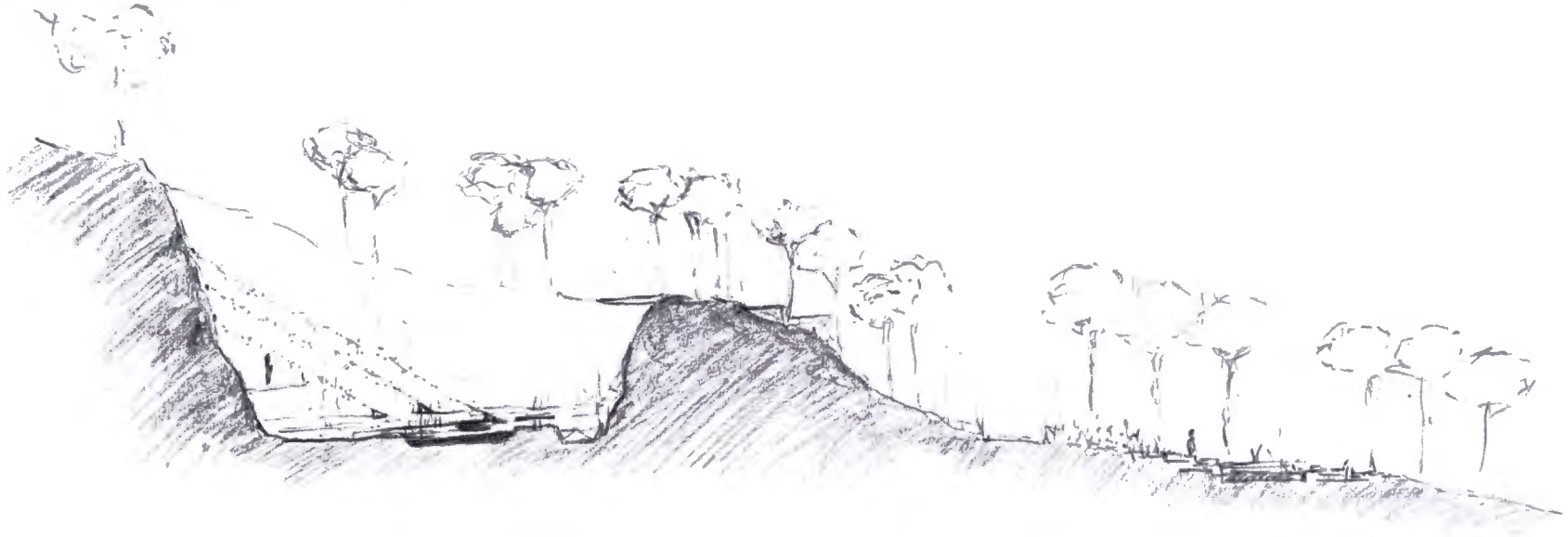


Figure 102: Concept section, exploring the language and experience of the site internally as well as externally.

The Conceptual development of the framework plan begins to highlight the proposed progression to the entrance of the quarry, where the transition from exterior into the interior 'wunderkammer' occurs. Explored the use of a bridge along the south facing wall, so as to experience the scale of the quarry space; however don't agree with location as it hides the quarry face and makes circulation redundant.

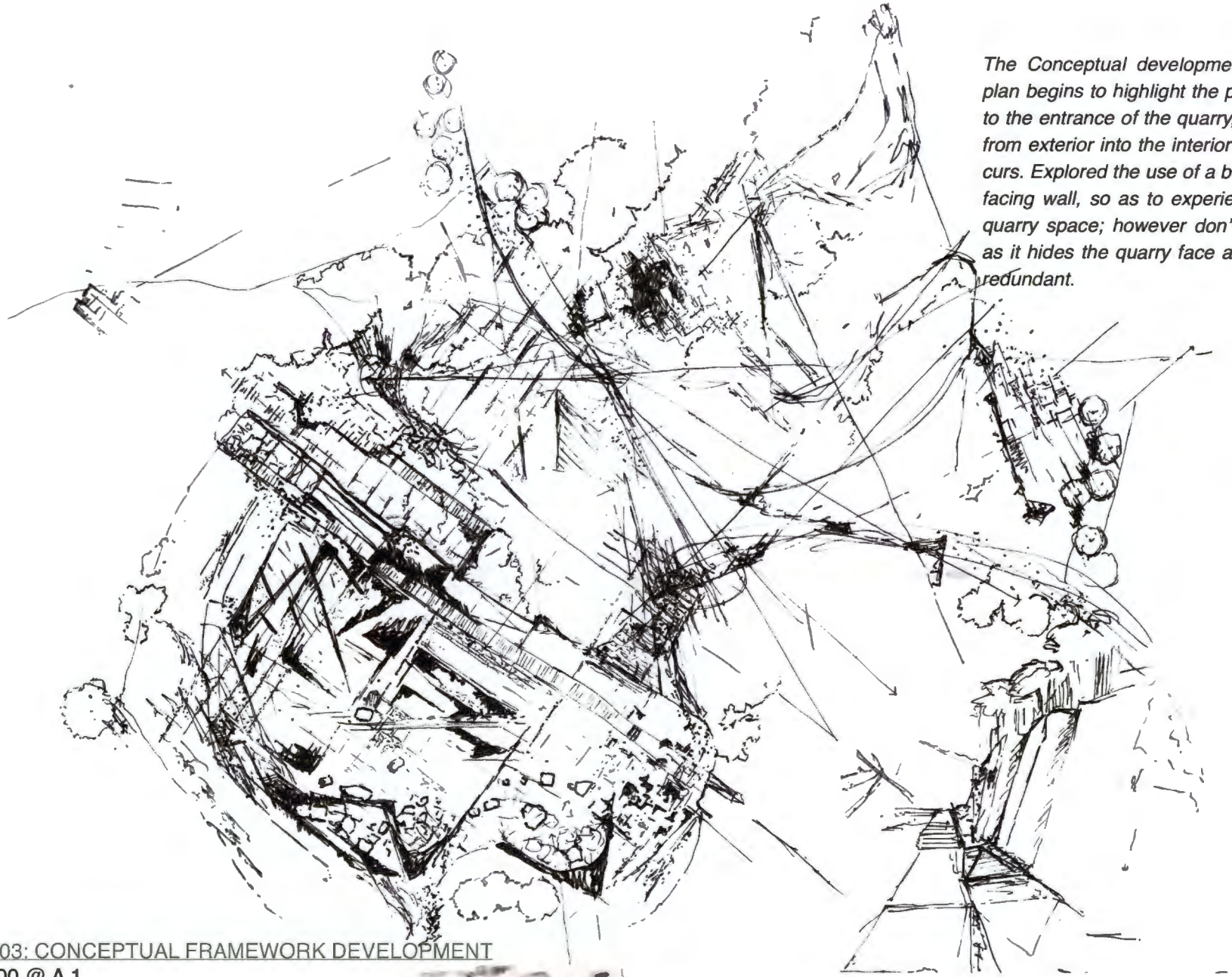
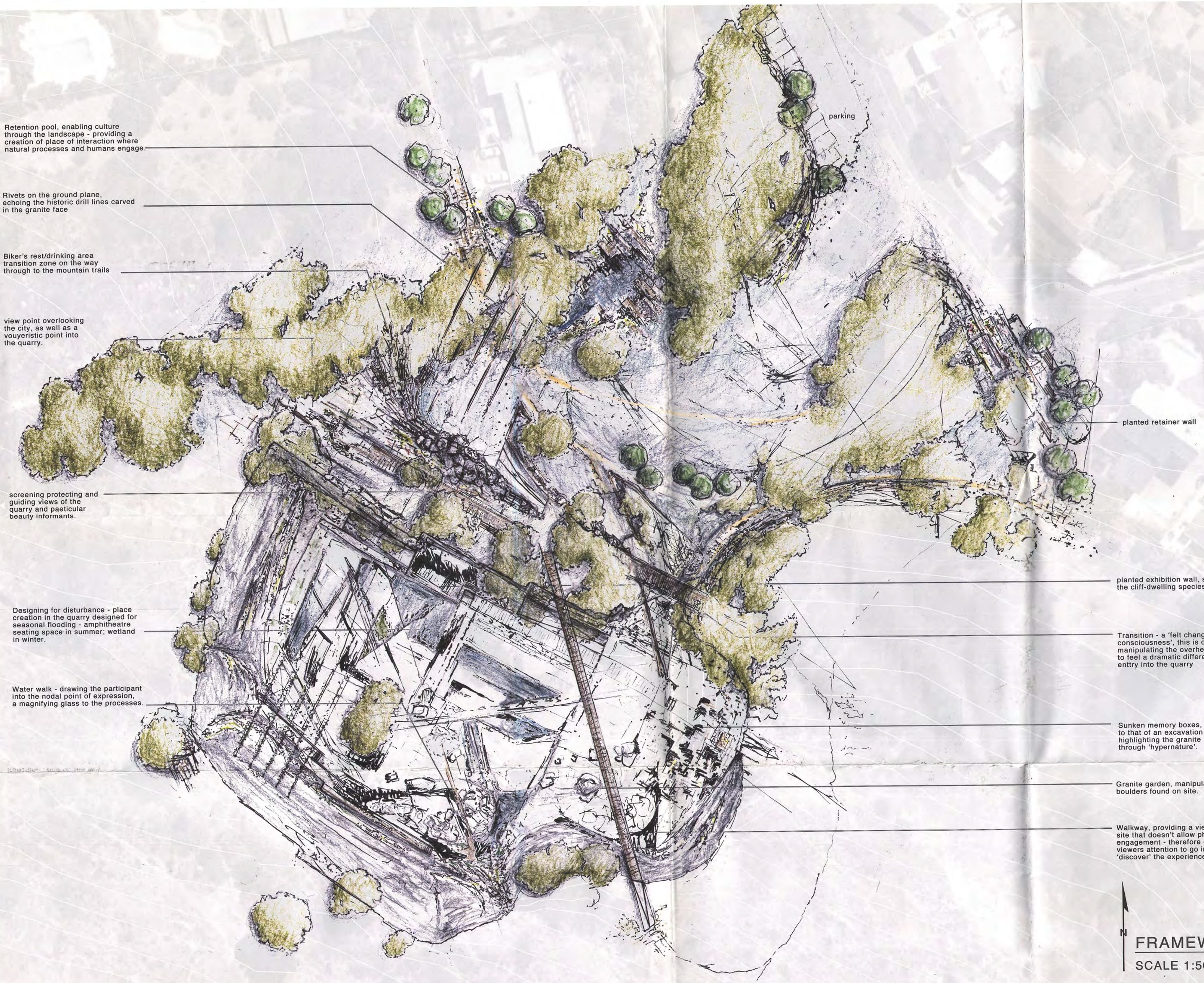


FIGURE 103: CONCEPTUAL FRAMEWORK DEVELOPMENT
Scale 1: 500 @ A 1



FRAMEWORK PLAN

SCALE 1:500

FINAL CONCEPTUAL DRAWINGS:

The progression from the source of the beauty informants, to their creation from the natural and temporal processes, to the response; it is telescoped into the small enclosed space of the quarry walls - becoming the 'wunderkammer'.

Through the abstraction and echo of the subtracted granite in the vertical dimension, in what is clearly lines inscribed by humans on the landscape, the experience of this 'subtracted' landscape is intensified through indicators or markers of heights that once were.

Figure 105: Concept plan of north facing wall, engage with the process of weathering.

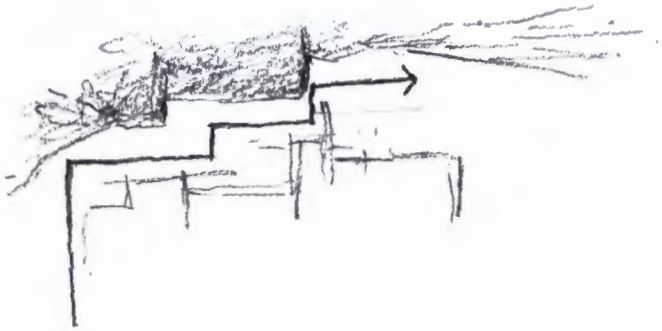


Figure 104: Plan of west facing wall experiential 'moment', pushing and pulling the participant into the engagement with the granite intrusion.

Figure 106: Plan of south facing wall, inducing experience of scale of the granite face, as well as directing views towards the mountain.

Figure 107: Perspective view of the existing site, showing the quarry in relation to Table Mountain - before intervention

Figure 108: Proposed intervention in the Glencoe Quarry. Creating a walkway over the entrance of the quarry, evoking a change in the experience moving from the outside of the quarry into its interior

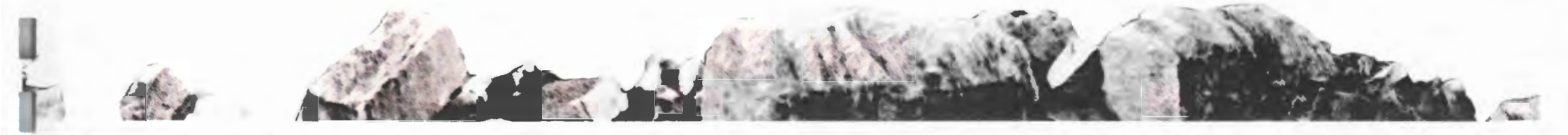


Figure 109: Existing internal quarry view of west facing wall with Devil's Peak in the background.

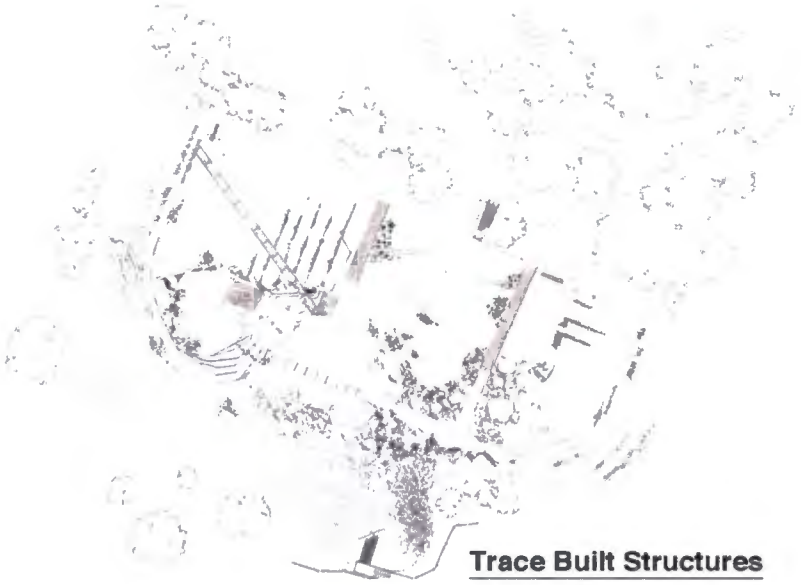
Figure 110: Existing internal quarry view of south facing wall, with view to Lion's Head in the background

SKETCH PLAN

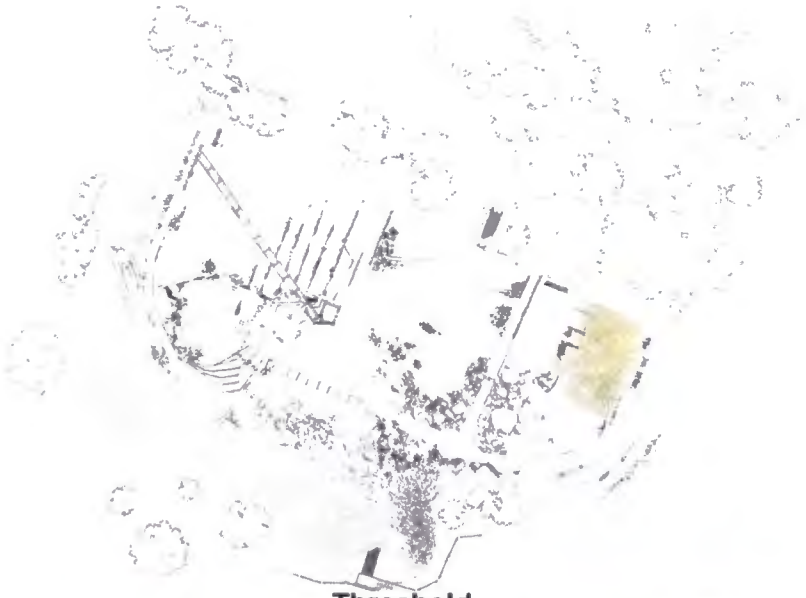
SKETCH PLAN STRUCTURING DIAGRAMS:

The structure or ordering of the sketch plan was followed and developed from the framework; exploring ways in which the beauty informants would be made to 'appear'. The main spatial determinants were that of the trace walls, dividing the site into three parts, as well as the location of the beauty informants; the seasonal inundation of water in the quarry; the threshold into the site and the movement through the quarry.

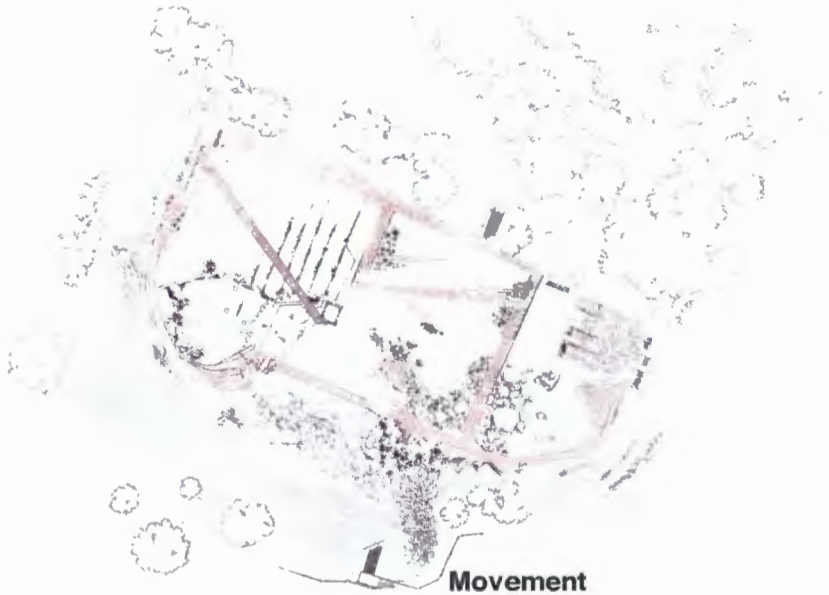
The strategy for the movement through the site was to create two movement 'routes' for the beholder/participant. The first being an educational experience in which the beholder is 'shown' how to see the various beauty informants by being moved through/past/over them. The second movement route is that of discovery, in which the beholder wanders through this landscape, exploring and perceiving beauty through their own experience.



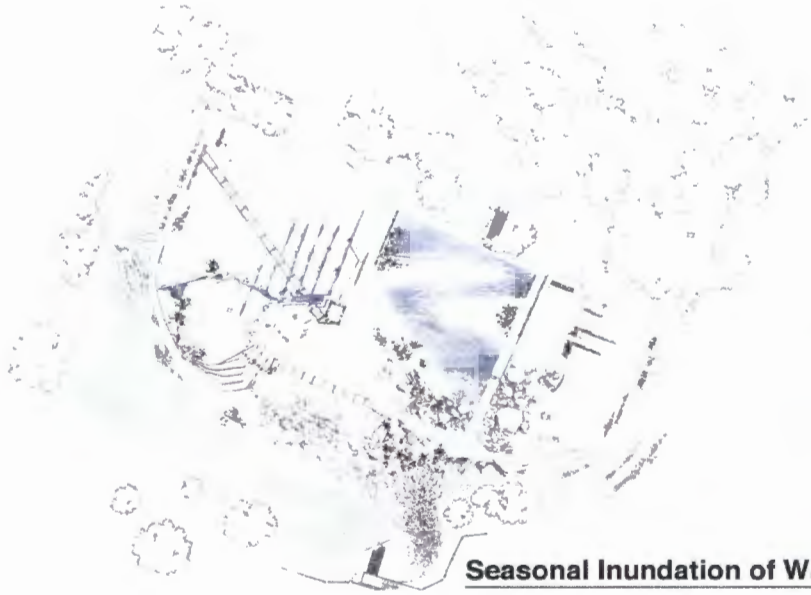
Trace Built Structures



Threshold



Movement



Seasonal Inundation of Water

Design for Disturbance

The site is seen as surrounded with water, therefore providing an opportunity for flexible spaces. In summer the area is used for seating and an amphitheater, whilst in winter, it becomes a biodiversity showcase of the dune and bulbous species.

Floating Rainbow

The movement guides the beholder to the edge of the second sunken area on site, providing view-points to the east facing beauty-ornament, while the sweeping staircase mimics the fall of the granite face. The floating walkways join the Celtic granite boulders.

Beauty is Dynamic

Responding to the drillings that occur on the granite face, this was created on the second seasonal inundation point to respond to the successional vegetation growth in the features on site. These (shell lines) saw the seeds of pioneering species and gradually grow over time - the ultimate beauty is felt by temporal change.

Glencar Quarry Study

Scale 1:200

0 5 10 20

Discovery

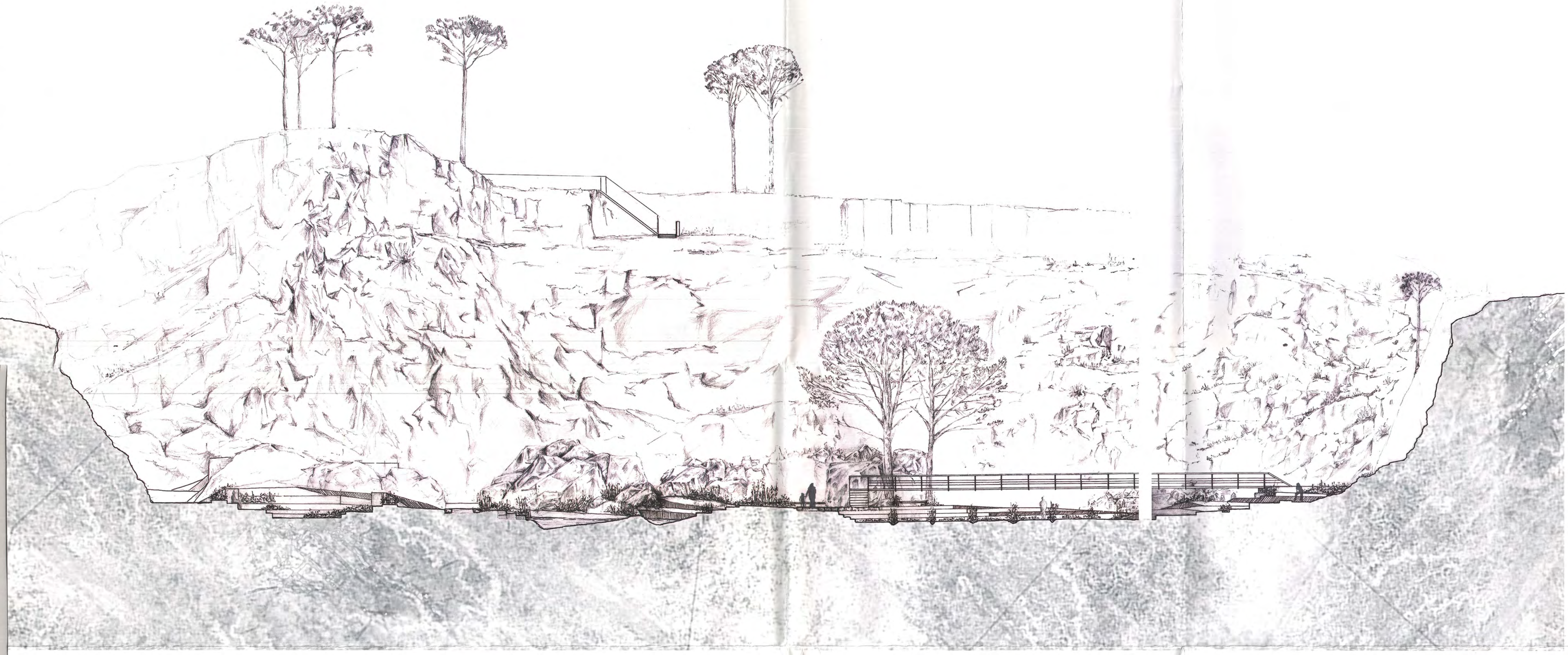
Beauty is beautiful by applying this principle to the beauty ornamental on the path west facing park provides a meandering glass to the necessities of nature making the site more capable of accessing. The seasonal water is easily crossed as the beholder moves over it and it is taken fast.

Entrance Walk

This walk leads towards the Sandstone screen that acquires against the granite face. By separating the two, it begins to highlight the natural processes occurring upon the site, allowing the beholder to experience them.

Sunken Garden

The sunken garden makes the most of the existing rock outcrops and the west facing wall, responding fully to the granite erosion by inviting the beholder to fully become immersed within the site. Secondly, the garden applies the principle of Hypernature - exaggerating the form. Secondly, the garden applies the beholder to look down at the ground when they look in.



The beholder is guided up to the granite intrusions on the west face, using techniques of hypernature to exaggerate the forms in order to make them 'appear'.

Sunken Garden, becoming the threshold of transition from the exterior of the quarry to the interior. The initial movement into the space is a descent to highlight the heights of the quarry walls upon gazing upwards.

Existing granite wall

Designing for disturbance: allowing seasonal inundation of water into thie created channels - adaptive use from summer as terrace seating, to winter - becoming that of a biodiversity showcase

Existing granite wall

Terrace seating, stepped into sunken wetland area.

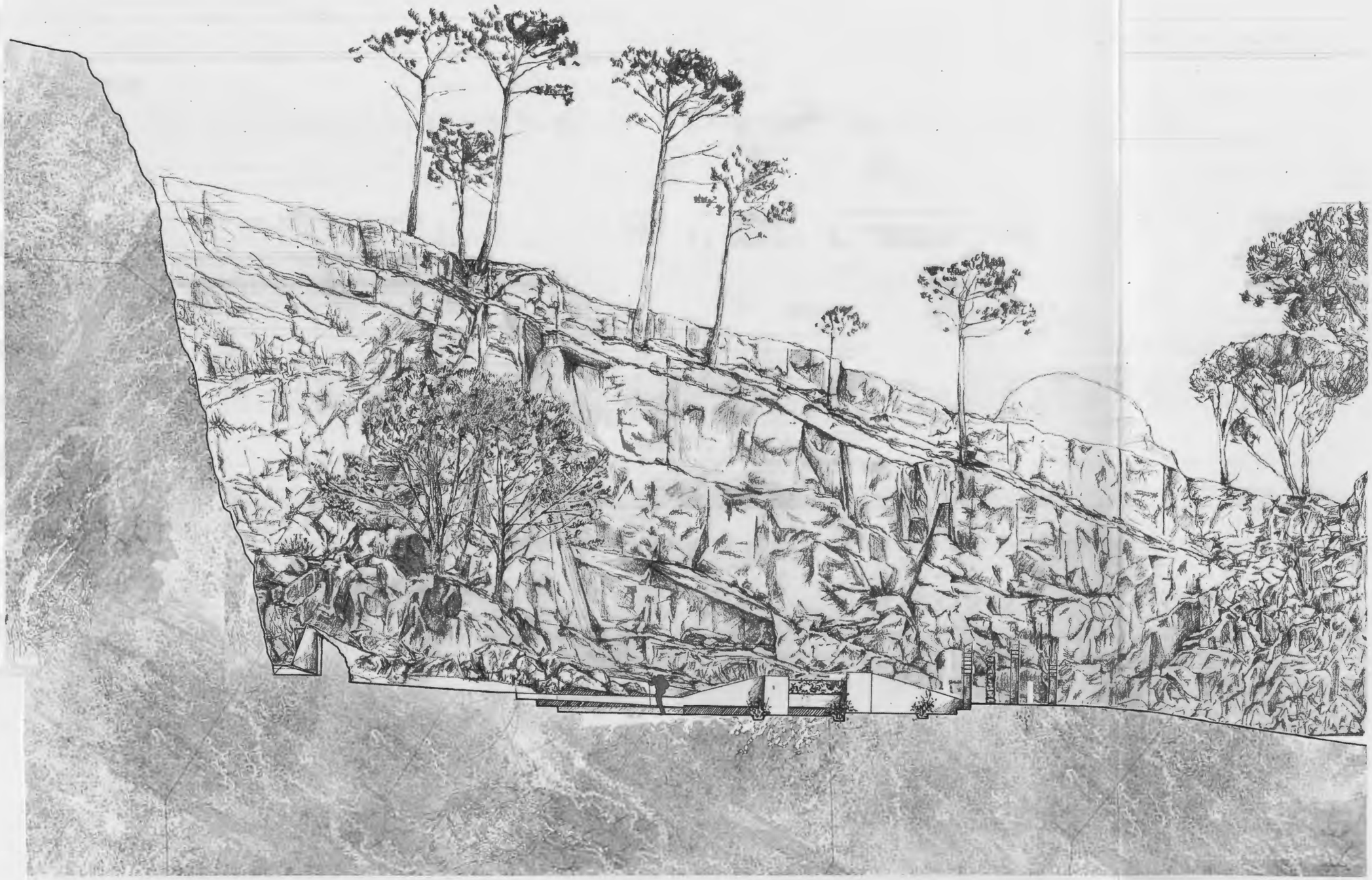
Drill lines of pioneering successional species, harnessing the temporal processes and designing for a dynamic landscape of beauty.

Suspended walkway over seasonal wetland, movement route hidden behind the large granite boulder - the beholder discovers the walkway.

Pause moment on eat face, abstracted form of nature becoming seating ledges,

Section A - A

scale 1: 100



Section B - B

scale 1: 100

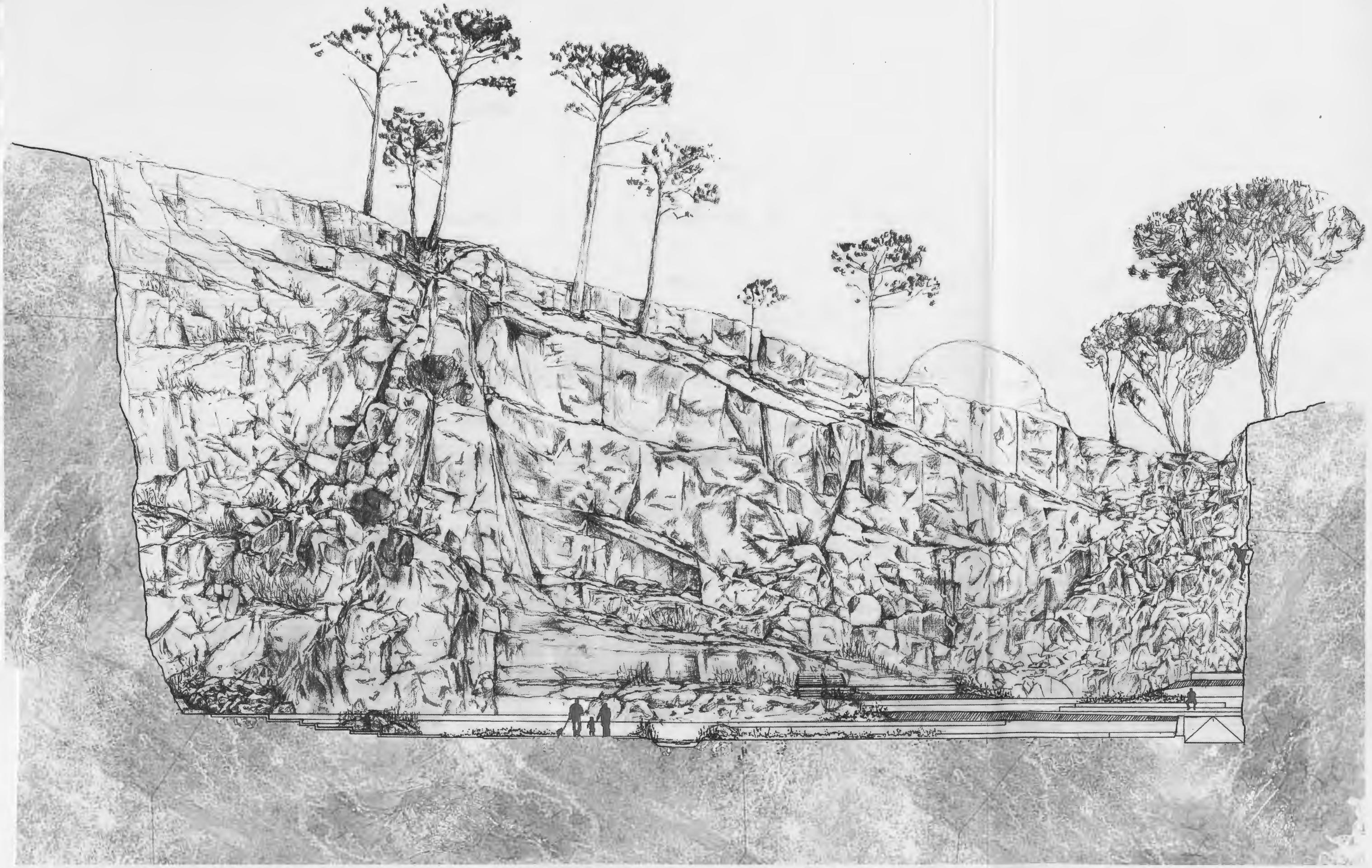
Intervention between thesanstone and the granite, highlighting the experience of temporal process.

Granite garden

Sunken Garden, creating a threshold of transition for the beholder

Low seating walls within garden to provide moments of experience and contemplation.

Exaggeration of old concrete footing and rebar are used to indicte heights of the granite that once was.

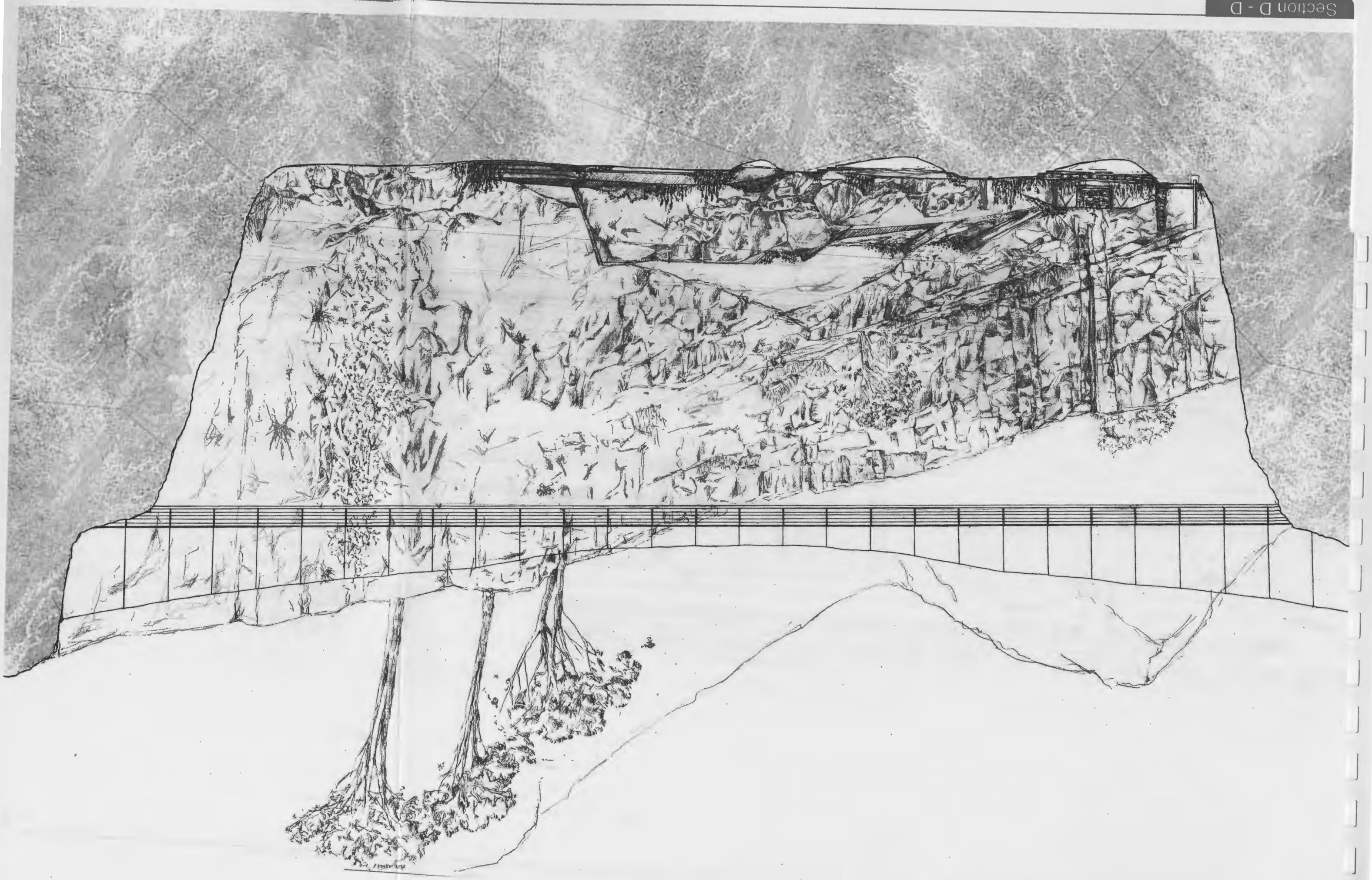


Section C - C

Scale 1: 100

Section D - D

Scale 1: 100



SUMMER

WINTER

Before Intervention:

Perspective of East facing wall. with crumbling ledges.

After Intervention:

Abstraction of natural structures - echoing nature with seating levels.

Before Intervetion:

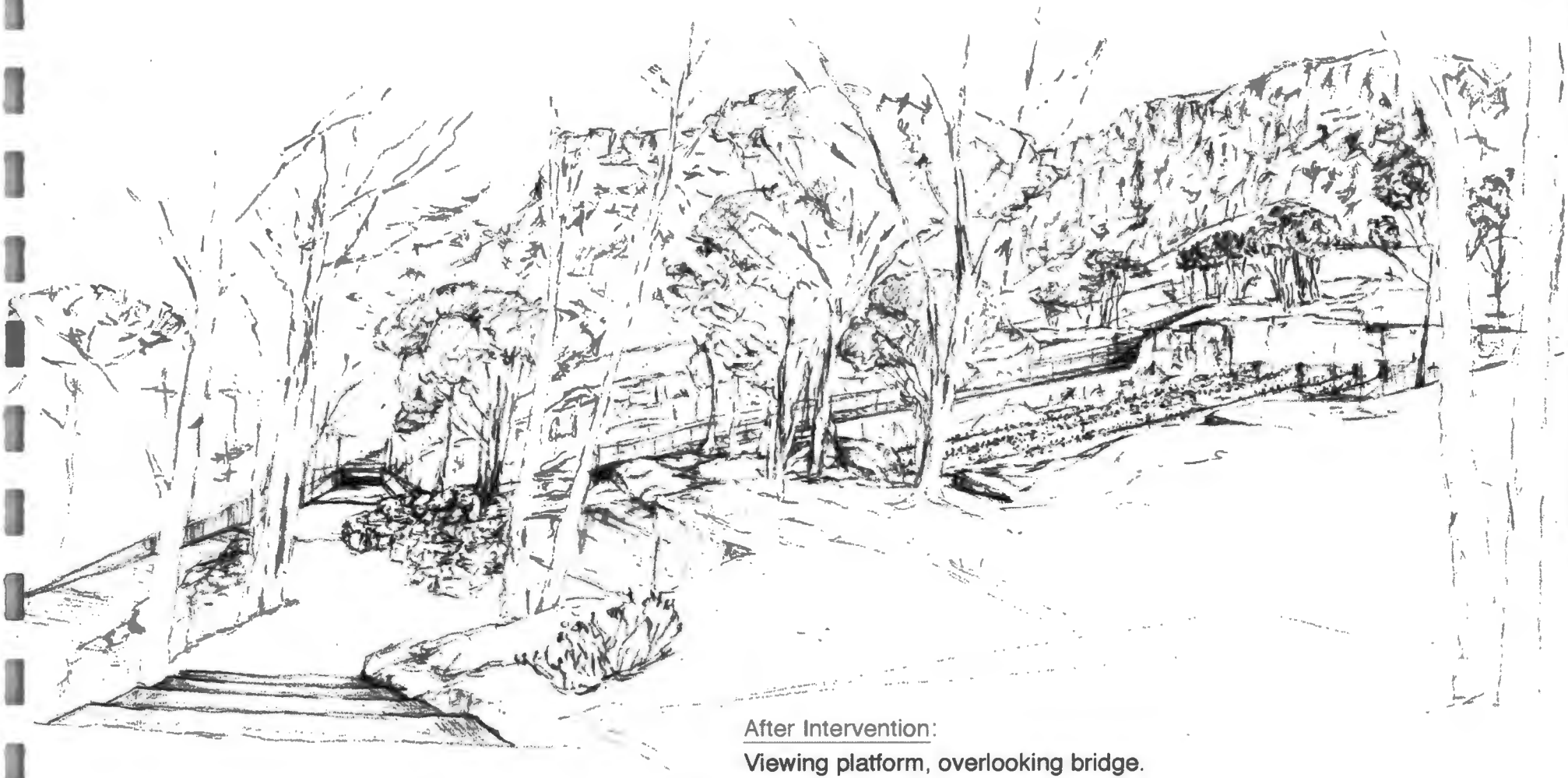
View toward quarry entrance

After Intervention:

Floating stair over trace granite wall,
amplification of memory of what once was.

Before Intervention:

External view of quarry and link to Table Mountain



After Intervention:

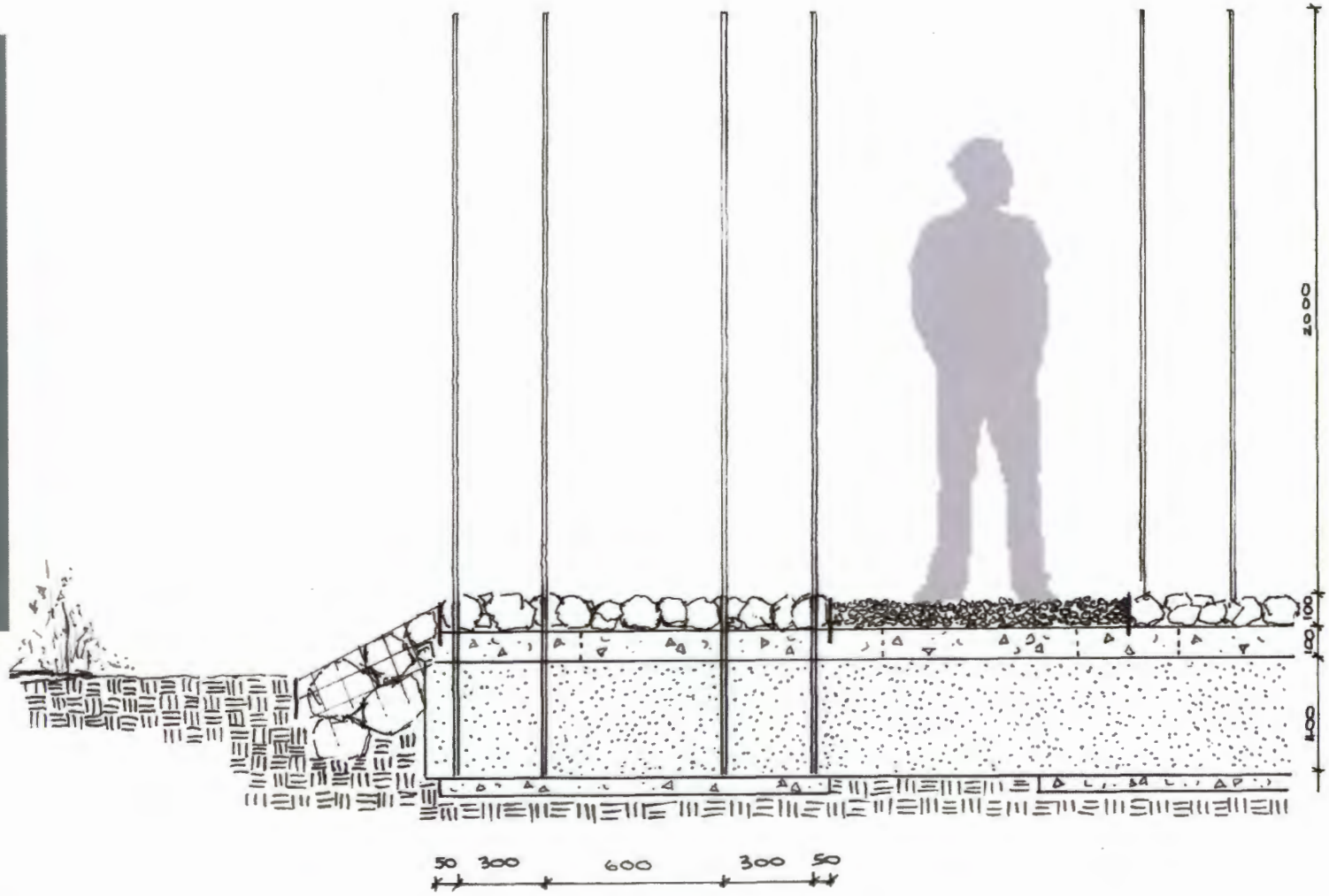
Viewing platform, overlooking bridge.

Before Intervention:

View along South wall, looking towards Lion's Head.

After Intervention:

Designing for disturbance with seasonal inundation areas of adaptable space. Looking towards the abstracted seating and levels of pause for the climbers.



Site sourced granite stone 100 - 120 mm diameter

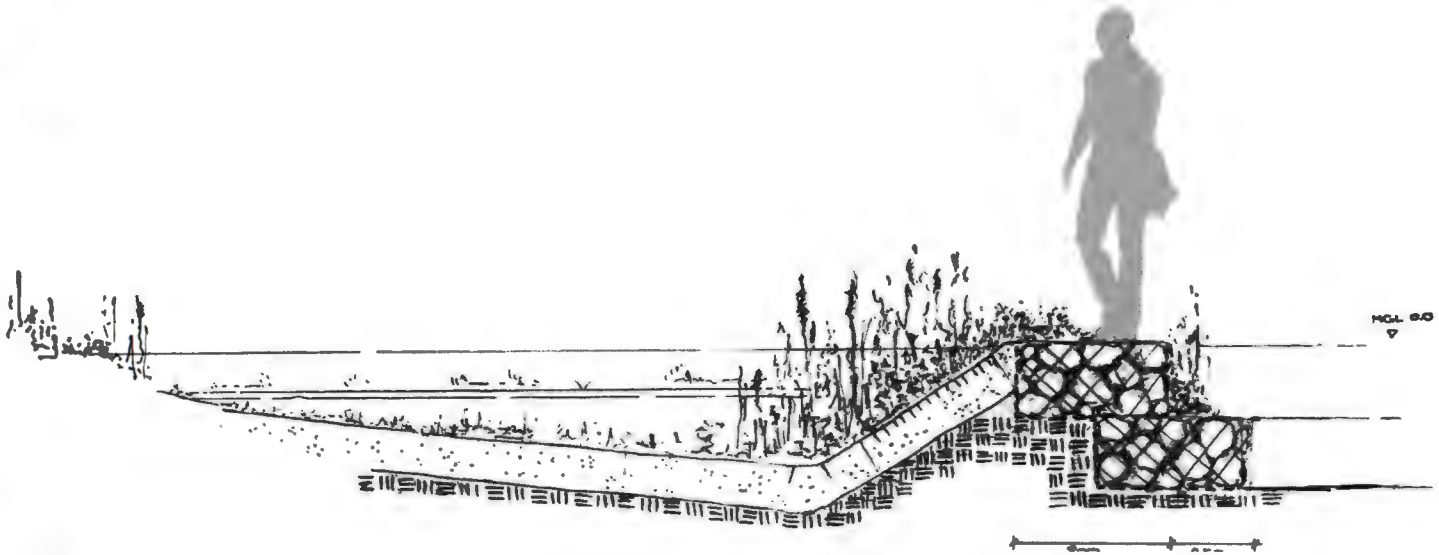
Crushed stone 30 mm diameter
Concrete (wire mesh)
Crushed stone dust

Granite (site sourced) gabion, wire mesh 3 mm diameter.

Weep hole

SUS pole 2000 mm x 9 mm diameter

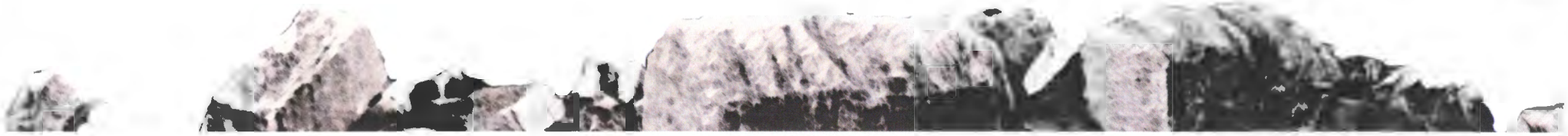
SKETCH PLAN

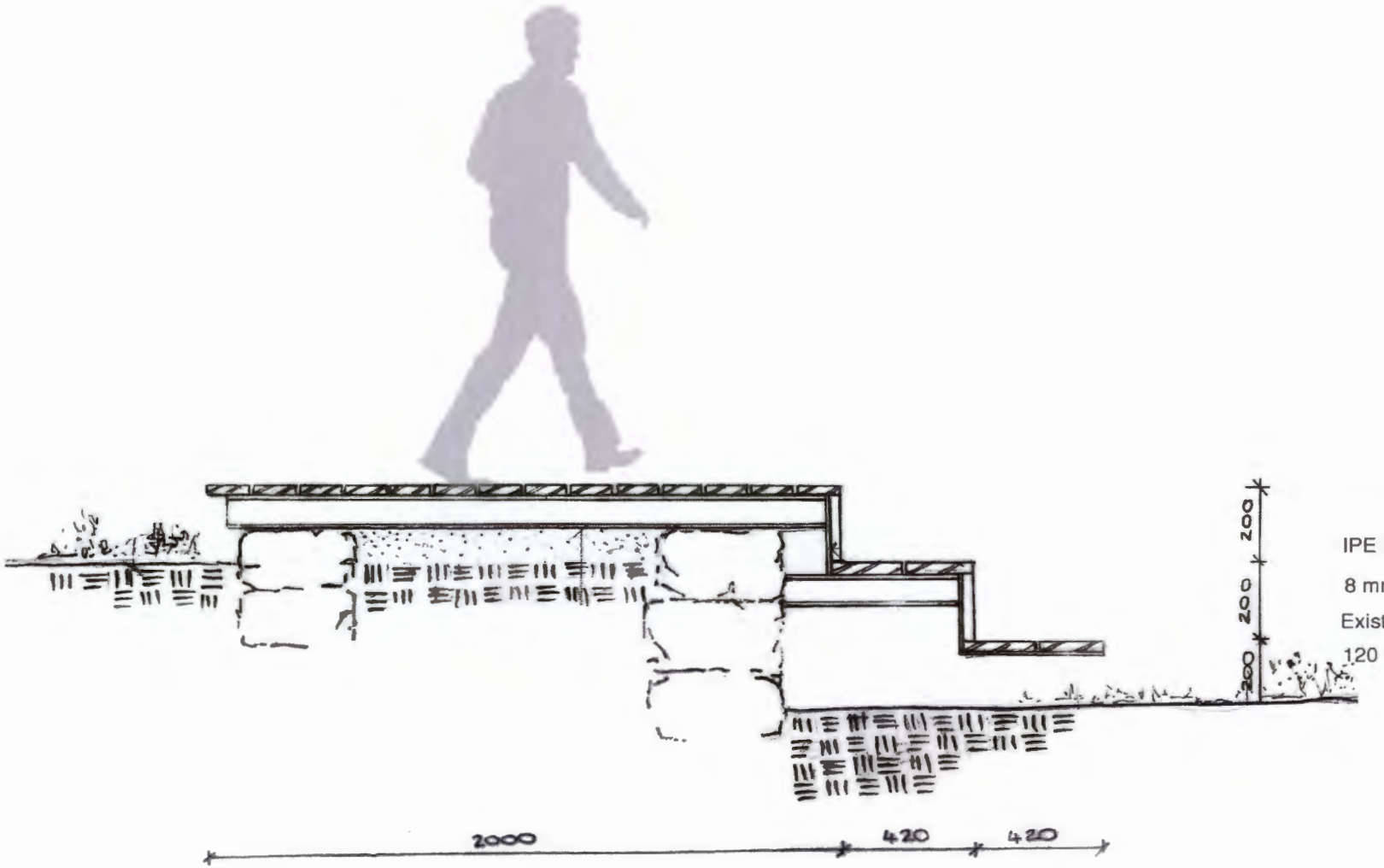


Gabion surround to be vegetated with senecio serpens cuttings placed between gabions

2000 x 750 x 500 mm wire mesh gabions with site sourced small to medium granite infill.
Bidim Separation geotextile membrane to be used at soil-gabion interface

Slope stabilizer 'soilsave' biodegradable open mesh as supplied by Kaytech





IPE I-beam 100 mm

8 mm corten board

Existing granite wall

120 mm timber steps

SKETCH PLAN

7. REFLECTION

"Creating beauty - out of strange, particular character found on ... [damaged] sites - is the first step in the process of environmental recentering. The challenge for designers of disturbed sites is Scarry's claim that the beauty that recenters, destabilizes, and moves us to care about "the other" - the beauty that has agency - is not generic or familiar. It is always particular" (Meyer, 2007: 82).

From the establishing of the design informants, these structuring and highlighting elements become experiences which (although they can be savoured and engaged with at any given moment), evolve continually in time, in both predictable and unpredictable ways - the dwellers in these landscapes become the participants.

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APPENDIX

WEST FACING WALL

NORTH WEST FACING WALL

NORTH FACING WALL

EAST FACING WALL

SOUTH FACING WALL

Trachyandra ciliate

Skiatophytum tripolium

Drosanthemum floribundum

Lampranthus multiradiatus

Scopelogena veruculata

Ruschia macowanii

Ruschia promontorii

Crassula tetragona

Crassula coccinea

Crassula rupestris

Crassula nudicaulis

Cotyledon orbiculata

Pelargonium triste

Euphorbia mauritanica

Euphorbia caput-medusae

Ceropegia Africana

Orbea variegate

Othonna dentate

Othonna arborescens

Senecio serpens

JANUARY FEBRUARY MARCH APRIL MAY JUNE JULY AUGUST SEPTEMBER OCTOBER NOVEMBER DECEMBER

PENINSULA SUCCULENT PLANTS

Leucadendron argenteum

Protea repens

Chrysanthemoides monilifera

Cussonia thyrsiflora

Coleonema album

JANUARY FEBRUARY MARCH APRIL MAY JUNE JULY AUGUST SEPTEMBER OCTOBER NOVEMBER DECEMBER

TREES & TALL SHRUBS

Pelargonium cucculantum

Felicia aethiopicum

JANUARY FEBRUARY MARCH APRIL MAY JUNE JULY AUGUST SEPTEMBER OCTOBER NOVEMBER DECEMBER

LOCAL HERBACEOUS PLANTS

Gunnera perpensa

Wachendorfia thyrsiflora

JANUARY FEBRUARY MARCH APRIL MAY JUNE JULY AUGUST SEPTEMBER OCTOBER NOVEMBER DECEMBER

MARGINAL AQUATICS

GAponogeton distachyos

Nymphaea nouchali

JANUARY FEBRUARY MARCH APRIL MAY JUNE JULY AUGUST SEPTEMBER OCTOBER NOVEMBER DECEMBER

AQUATICS WITH FLOATING LEAVES

Amaryllis belladonna

Haemanthus coccineus

Nerine sarniensis

Ammocharis longifolia

Chasmanthe aethiopica

Watsonia humilis

Aristea major

Albuca cooperi

Lachenalia aloides

JANUARY FEBRUARY MARCH APRIL MAY JUNE JULY AUGUST SEPTEMBER OCTOBER NOVEMBER DECEMBER

LOCAL BULBOUS SPECIES

TABLE OF FIGURES

i. TABLE OF FIGURES:

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4.2 Precedent Overview

****Note:** All figures from 95 - 110 are the Author's own, 2012.