THE VALUE OF PUBLIC ART IN LANDSCAPE ARCHITECTURE

MASTER OF LANDSCAPE ARCHITECTURE: DISSERTATION

GERRIT STRYDOM

University of Cape Town

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Acknowledgements

Firstly I would like to thank and acknowledge the
Lord Jesus Christ.

I would like to thank all our passionate and gifted
Landscape Architecture lecturers Clare Burgess, David Gibbs,
Tarna Klitzner, Bernie Oberholzer and especially
Adam van Nieuwenhuizen for being such a patient and
inspiring thesis mentor.

I would also like to thank Sonette Smit and Ancunel Steyn
from the Urban Design Department at the City of Cape Town,
Rory Phelan, Manager of the Company's Gardens and
Dr Dan Sleigh, famous historian and novelist, for their inputs
and sharing their knowledge on the subject matter.

Finally I would like to thank all my family and friends for their
constant support and inspiring words which really carried me
through this process.

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II. Introduction

To design spaces for public art has become an increasingly difficult exercise due to the constant shifts in the public's social behaviour and attitude towards art. This is exacerbated by the fact that the discipline of art is so unique and diverse it is almost impossible to find a commonly applicable definition. Although these challenges sound daunting, it provide opportunities for creative thinking and unique design solutions.

This dissertation is in response to a brief received from the City of Cape Town concerning public art and public space, this brief will be mentioned in detail later. Responding to this brief the dissertation deals with issues of art in public spaces and provides guidelines on how to design these spaces to compliment and celebrate artworks. The document will set up a framework for identifying and designing spaces for public art. The process is through an analysis in the form of a site selection criteria and a spatial selection matrix. Thereafter a set of design guidelines will be drafted and will provide the basis for the design. Finally a design proposal will be executed and complemented by an Environmental Art installation. The emphasis of the dissertation would be to illustrate how art in public space enrich and activate our built environment.

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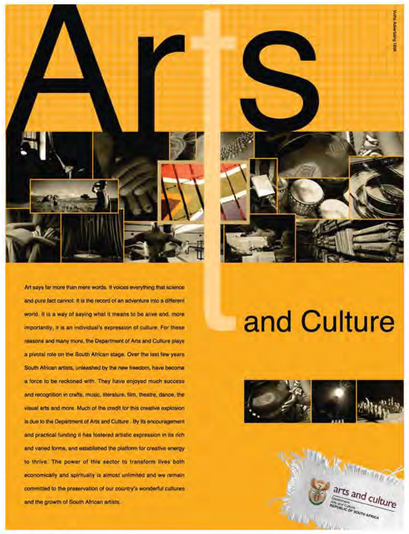

Fig. 10
Source: www.dac.gov.za

II. Brief

The City of Cape Town is launching a Mother city Art Revitalisation Campaign (MARC) which aim to promote art awareness and education through public art. Together with the Department of Arts and Culture the City will host a range of art exhibitions and workshops.

The exhibitions will take place in a designated space which will be used throughout the year to showcase the changing artworks. To ensure maximum exposure, Cape Town's Central Business District (CBD) has been identified as the area for the exhibition.

A suitable site within the CBD needs to be identified that could be turned into an inspiring public space. The site should be designed to provide for temporary and permanent installations and take into account its local context and art influences.

III. Interpretation

The brief received form the City of Cape Town has two main objectives, to find a suitable site, and to design this site to be used as a platform for exhibiting public art.

Suitable site:
- Within the CBD
- Public space
- Easily accessible
- Active
- Pedestrian friendly
- Creative context

A Suitable design:
- Should accommodate temporary and permanent art
- Provide easy access to site and art
- Accommodate various type of public art
- Provide a neutral, simple podium for exhibits

IV. Approach

In response to the brief the first step would be to identify a suitable site, this will be done through a site selection process analysing sites in Cape Town CBD. This site selection process will be strongly based on theory regarding public space and art. A criterion will be derived from this theory that identifies the vital elements of an effective public space for art. These elements will then be used to rate public spaces and eventually identify the suitable site.

The second step would be to do a thorough analysis of the site including its immediate surroundings. The analysis would start with the cultural and historical significance of the site and then lead to the natural and urban layers including existing art and art influences that may impact on the site.

The third step would be to create a spatial framework for the site including design guidelines stating actions and results that wants to be achieved. This would lead into the final step which is the design proposal that spatialize the design guidelines and illustrate the contribution of public art to public space.

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V. Methodology

THEORETICAL RESEARCH

↓

BRIEF

↓

SITE SELECTION PROCESS → ANALYSIS

- CBD
  ↓
- SITE CONTEXT
  ↓
- SITE

↓

DESIGN GUIDELINES

↓

DESIGN CONCEPT

↓

DESIGN INTERVENTION

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Fig. 1
Source: Gerrit Strydom

Fig. 2
Source: www.artandarchitecture.org

Fig. 3
Source: Gerrit Strydom

VI. Discussion on Public Art, Space and Landscape Architecture

The term public art refers to works of art in any media located outside the conventional art spaces like the galleries and the museums being planned and executed with the specific intention of being sited or stage in the public domain, usually outside and accessible to all [Malcolm 1997]. The purpose of these public artworks would therefore be to be viewed by the diverse public who has to a large extent no contact with art in galleries [Malcolm 1997].

The defining boundaries of public art has become difficult to define and resulted in the increase of works to be considered as public art. The most obvious examples of public art would include sculpture, community murals, land art, site-specific art, the design of paving and street furniture and graffiti. Perhaps the oldest and most obvious form of public art is monuments memorials and civic statuary [Moughtin et al 1999]. The first statue to be erected in South Africa is located in the Company Gardens, a statue of Sir George Grey [Fig. 1] (Governor of the Cape 1854-1861) that was unveiled in 1864.

The placing of public art often necessitates use of durable low maintenance materials that will weather the elements and survive vandalism. Although the extreme opposite is true for works that has an ephemeral nature like many works in the environmental art movement, like Andy Goldsworthy's Snowballs. [Fig. 2] In this project 18 large snowballs were made and exhibited in Glasgow, where they melted away slowly revealing hidden objects from rocks, feathers, twigs, leaves etc.

A recent trend in public art is called interactive art, this is the result of the deliberate move from traditional sculpture on a podium to a more hands-on approach. The forecourt of the National Art Gallery in the Company Gardens has an interactive sculpture [Fig. 3] (turn the wheel to see a man run) and there is also the 'instrument' in Bloem Street in Cape Town that plays the opening notes of the song 'Mannenberg' when you strike the pipes. [Fig. 4]

Many public art installations are government funded and necessitates a collaboration with the government and the company or department that administers the space. The majority of European countries and many states in the USA have percentage for art programs, where a percentage of the total cost of public buildings is spend on art. This can produce works which adds to the buildings and public spaces making them more impressive, user-friendly and decorative.

Fig. 4
Source: Gerrit Strydom

Fig. 5
Source: Gerrit Strydom

Fig. 7
Source: www.travel.webshots.com

Fig. 8
Source: Gerrit Strydom

However in South Africa we do not have legislation which actively encourages the creation of public art and works are often connected to government funded historical and heritage memorials as well as public space upgrades. However the lack of art has been addressed by various institutions which aim to enrich our City's with works which can heighten our awareness and transform our landscape.

In Cape Town the Sunday Times Heritage Project contributed by installing (the first of ten Cape Town Heritage Memorials) the 'Mannenberg' [Fig. 4] interactive instrument previously mentioned. The Association of Visual Arts (AVA) encourages public art by organizing public sculpture competitions and then provides funding for the winners, previous AVA realised art is the traditional african sculpture with Bart Simpson heads [Fig. 5] by Brett Murray, and the Legend Archive [Fig. 6], both in St Georges Mall.

The diversity and varying scope of public art combined with the undefined boundaries results in public art performing social, cultural and historical functions. Many people underestimate the value of public art and the contributions it has to offer. People often underestimates the energizing value of a well placed sculpture in a public space like the equestrian statue of Marcus Aurelius in the Campidoglio [Fig. 7], which is powerful enough to charge the space around with a tension that keeps the whole composition together [Moughtin et al 1999]. Public art is often used to heighten a viewer's awareness and to question assumptions, like the slave monument on Church Square in Cape Town [Fig. 8], which aims to acknowledge and raise awareness to the historical past of slaves in Cape Town. Public art often take the form of activist art to express community values while also encouraging community involvement which is frequently seen in community wall paintings which in the service of black power or woman's rights were conceived to make visible the voices of minority groups. [Malcolm 1997]

These functions of public art can all be expressed in public spaces that contain artworks. Public art greatly contributes towards effective vibrant and interactive public space, like the ever moving Four Great Whites on Jetty Square [Fig. 9], that draws the attention of oblivious hurried pedestrians. Public art has the ability to energize our public spaces enhance the beauty of our landscapes, encourage interaction, calm a hurried life and eventually transform a city's image.

Fig. 6
Source: Gerrit Strydom

Fig. 9
Source: Gerrit Strydom

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VII. Conclusion

Through the process of selecting and designing a site for public art I have come to the realisation that separating these two concepts are a great injustice to the built environment. Public art cannot be sustained without the vibrant energy of an interacting public space, and a public space without art would be a great injustice to the public. It has become evident that the creation of a successful public art space depends on art and public space to become intertwined and complement each other.

The Landscape Architect has the duty to identify appropriate sites and to create a platform for art to serve as a vital component of social edification within the urban landscape. With the knowledge and understanding of urban systems in the public realm the Landscape Architect is in the ideal position to fuse art into the civic landscape. If executed in an appropriate manner the public domain could be turned into an engaging, vibrant space that is rich in cultural and historical significance.

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Interviews:

• Rory Phelan, Manager: Company's Gardens City Parks

• Sonette Smit, Landscape Architect, City of Cape Town: Urban Design branch.

• Dr Dan Sleigh: well known historian of the Cape and author of various historical books

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PART I

1. SITE SELECTION PROCESS

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Fig. 10
Source: Gerrit Strydom

PART I
1. SITE SELECTION PROCESS

The criterion for the site selection process is based on the brief and aim to identify the most suitable site within the CBD [Fig. 10]. for an art intervention. Elements which are considered fundamental in the creation of such a space will be explored and mapped accordingly. The essential characteristics will be illustrated through the following maps:

1.1 Figure ground, which identifies all open space providing the foundation for identifying the accessible public space.
1.2 Accessible public space, which identifies designated public space that is accessible to all.
1.3 Pedestrian routes, which identifies the main pedestrian streets and paths
1.4 Public Art, which identifies all existing public art which might impact on a proposed public art intervention.

1.1 Figure ground

The figure ground map is also known as the Nolli map because of the significant Nolli map of Rome [Fig. 11]. The Figure ground map [Map 1.1] shows buildings in contrast to left over space and in doing this provides a clear understanding of the city's urban form through the simple yet effective graphic method of rendering solid as black and void as white [Tice 2005]. All space that hasn't been occupied by build form potentially has the opportunity to be turned into public space. The map helps to view all open space as a whole without the barriers that divide and segregate space into private, semi-private and public.

The significance of this map is that it clearly illustrates the grain of the city, identifying dense areas that are dominated by city blocks with little public space in contrast to vast open spaces between built fabric. Comparing the figure ground map with the following map of accessible public space the amount of inaccessible open space is clearly visible.

Fig. 11
Source: www.lib.berkeley.edu

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BUILDINGS

OPEN SPACE

20 80 160 METER

1.1

SITE SELECTION: FIGURE GROUND MAP

SOURCE: GIS DATA FROM CITY OF CAPE TOWN 2006

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1.2 Accessible public space

These spaces are designated public spaces and are required to perform a variety of functions. The Accessible public space map [Map 1.2] identifies public squares, pedestrianized streets, public parks, landscaped traffic islands, roadway reserve and parking areas. Areas which might be included in the general realm of public space but which is not fully accessible as a public space like vehicular roads and the parliament gardens have not been mapped.

Public spaces are essential for social interaction, recreation, rest, and provide the necessary escape from the stresses of urban life [Behrens and Watson 1996]. Many public spaces are extremely active zones of pedestrian movement and activities, people use these spaces to relax and actually take time to observe their surroundings. By identifying all the accessible public spaces in the CBD, they can be included in the site selection matrix with the aim of finding the ideal site for public art.

Accessible public space

a. Artscape Park
b. Artscape Square
c. Buitengracht 1
d. Buitengracht 2
e. Buitengracht 3
f. Buitengracht traffic island
g. Canterbury 1
h. Canterbury 2
i. Canterbury 3
j. Canterbury 4
k. Church Square
l. Civic Centre forecourt
m. Coen Steytler park
n. Company Gardens
o. Convention Square
p. Exchange Place
q. Forecourt
r. Grand Parade
s. Green Market Square
t. Heerengracht traffic island
u. Heerengracht traffic circle 1
v. Heerengracht traffic circle 2
w. Heerengracht parking
x. Hertzog traffic island
y. Jetty Square
z. North Wharf
aa. Piers Place
bb. Paddock
cc. Roggebaai Square
dd. St. Andrews Square
ee. St. Georges Mall
ff. Thibault Square
gg. Thulbagh Square
hh. Van Riebeeck Square

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1.2

SITE SELECTION: ACCESSIBLE PUBLIC SPACE

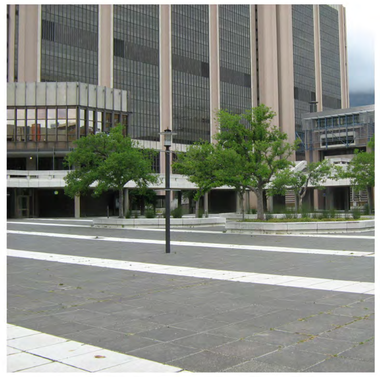
SOURCE: GIS DATA FROM CITY OF CAPE TOWN 2006

Accessible public space

a. Artscape Park
b. Artscape Square
c. Buitengracht 1
d. Buitengracht 2
e. Buitengracht 3
f. Buitengracht traffic island
g. Canterbury 1
h. Canterbury 2
i. Canterbury 3
j. Canterbury 4
k. Church Square
l. Civic Centre forecourt
m. Coen Steytler park
n. Company Gardens
o. Convention Square
p. Exchange Place
q. Forecourt

All sources: Gerrit Strydom

	b	f	j	n
	c	g	k	o
	d	h	l	p
a	e	i	m	q



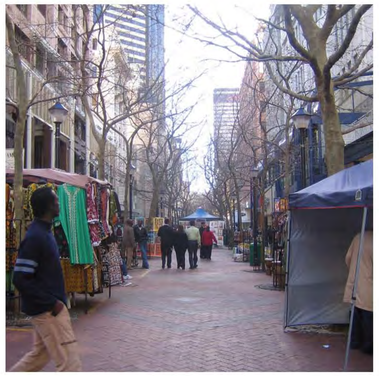
1. SITE SELECTION PROCESS

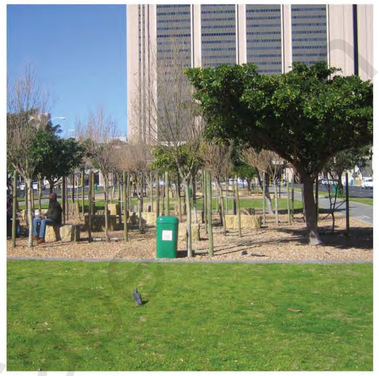
Accessible public space

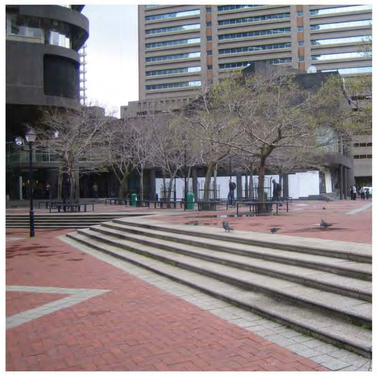
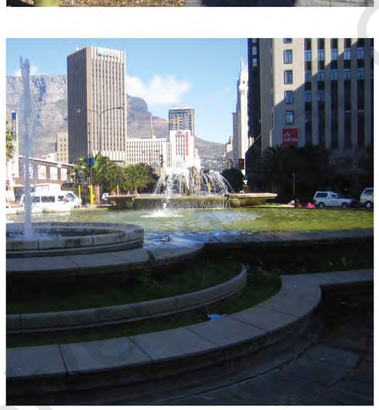
r. Grand Parade
s. Green Market Square
t. Heerengracht traffic island
u. Heerengracht traffic circle 1
v. Heerengracht traffic circle 2
w. Heerengracht parking
x. Hertzog traffic island
y. Jetty Square
z. North Wharf
aa. Piers Place
bb. Paddock
cc. Roggebaai Square
dd. St. Andrews Square
ee. St. Georges Mall
ff. Thibault Square
gg. Thulbagh Square
hh. Van Riebeeck Square

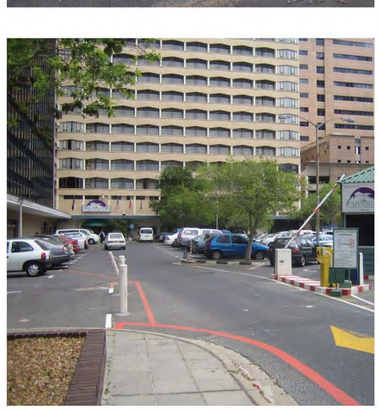
All sources: Gerrit Strydom

	s	w	aa	ee
	t	x	bb	ff
	u	y	cc	gg
r	v	z	dd	hh







Universidade Católica Portuguesa

1. SITE SELECTION PROCESS

1.2.1 Surface treatment of public space

All public spaces illustrated are located in Cape Town CBD

a	e
b	f
c	g
d	h

a. North Warf
cobble stones and exposed aggregate pavers, a common combination in public spaces

b. St Andrews Square
combining natural stone 'blouklip' with red brick pavers, exposed aggregate pavers and crushed stone creates a unique touch

c. St Andrews Square
incorporating the old tramway tracks into the paving layout, adds a layer of historical significe in the paving

d. Heerengracht
a combination of cobblestones, exposed aggregate pavers and gravel for planting beds is often used.

e. Convention Square
exposed aggregate pavers used to break expanse of clay brick paving

f. Convention Square
exposed aggregate pavers with open joints to cover a drainage channel

g. Castle
original hand-cut cobbles also seen in Greenmarket Square, often mark locations with historical significance

h. Jewish Museum
wood decking is often used in public space where water is present

All sources: Gerrit Strydom

The wide scope of public space enables it to have a variety of different characters which each inform the typical function of that space. Whether a road-reserve or a public park, each has particular qualities that create a sense of place. Identifying the surface quality of a public space helps to specify the character of that space. The Surface treatment of public space map [map 2a] separates public space into hard landscape and soft landscapes. Hard landscapes consist of paving, tar or gravel, while soft landscapes have planting and lawns. The map clearly illustrates that in this urban context there are much more hard landscaped public spaces than soft landscaped areas.

Hard landscapes

a. Artscape Square
b. Buitengracht 1
c. Buitengracht 2
d. Buitengracht 3
e. Canterbury 1
f. Canterbury 2
g. Canterbury 3
h. Canterbury 4
i. Church Square
j. Civic Centre forecourt
k. Convention Square
l. Exchange Place
m. Grand Parade
n. Green Market Square
o. Heerengracht traffic island
p. Heerengracht traffic circle 1
q. Heerengracht traffic circle 2
r. Heerengracht parking
s. Hertzog traffic island
t. Jetty Square
u. North Wharf
v. Piers Place
w. Roggebaai Square
x. St. Andrews Square
y. St. Georges Mall
z. Thibault Square
aa. Thulbagh Square
bb. Van Riebeeck Square
cc. Delville Wood Memorial

Soft landscapes

a. Artscape Park
b. Buitengracht traffic island
c. Coen Steytler park
d. Forecourt
e. Company Gardens
f. The Paddock

HARD LANDSCAPE
SOFT LANDSCAPE
BUILDINGS
STREETS

20 80 160 METER

1.2a

SITE SELECTION: SURFACE TREATMENT OF PUBLIC SPACE

SOURCE: GIS DATA FROM CITY OF CAPE TOWN 2006

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1.3 Pedestrian routes

All pedestrian routes illustrated are located in Cape Town CBD

a	e
b	f
c	g
d	h

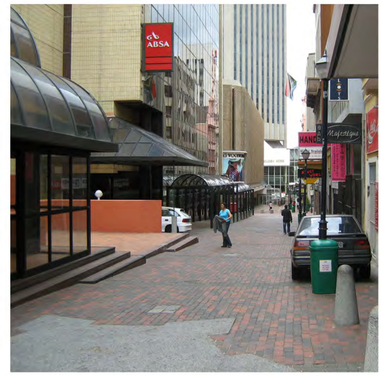
a. Adderley Street
b. Buitenkant Street
c. Castle Street
d. Church Street
e. Darling Street
f. Government Avenue
g. Longmarket Street
h. Long Street

All sources: Gerrit Strydom

Roads and paths are the main elements that structure circulation but also have a variety of other functions from social to environmental. Roads are the meeting place of crammed neighbours that live in multi-storey apartments, a place for social interaction between children and adults alike. Pedestrian routes attempt to structure pedestrian movement although this cannot be used as a finite indicator of pedestrian activity it is definitely an indication of public and pedestrian access. Pedestrian routes are designed with pedestrian comfort and safety in mind while still maintaining its primary function as a movement route. In contrast to pedestrian routes vehicular roads are more focused on speed and efficiency often resulting in an uncomfortable scale and proportion for the pedestrian as well as safety and noise issues. For this reason it has not been considered as part of the criteria for the site selection process.

The Pedestrian routes map [Map 1.3] identifies a pedestrian route network that provides access to public space and can be an indication of pedestrian activity or movement. In order to have an successful public art intervention you need an public square which is easily accessible by the public and ideally already on a movement route that is used by many pedestrians.

Pedestrian routes
a. Adderley Street
b. Buitenkant Street
c. Castle Street
d. Church Street
e. Darling Street
f. Government Avenue
g. Longmarket Street
h. Long Street
i. Shortmarket Street
j. Strand Street
k. Wale Street
l. Waterkant Street



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1.3

SITE SELECTION: PEDESTRIAN ROUTES

SOURCE: GIS DATA FROM CITY OF CAPE TOWN 2006

1.3.1 Types of pedestrian route

There are different types of pedestrian routes: a pedestrianized street is exclusively pedestrian with the occasional emergency or service vehicle, whereas pedestrian orientated streets accommodates pedestrians and vehicles but largely focus on the pedestrian through elements like wider sidewalks, dedicated pedestrian and bicycle paths and tree planting
[Behrens and Watson 1996].

The Type of pedestrian route map [map 3a] illustrates the two major pedestrian movement routes namely the pedestrianized street and pedestrian orientated street. The specific use of a road greatly influences the character of it and will either provide the user with a sense of comfort and safety or vulnerability and danger. People will much rather use the route that encourages a feeling of security and shelter, these feelings are often connected to active routes, with high visibility and well maintained landscapes.

Pedestrianized Streets

a. Castle Street
b. Church Street
c. Government Avenue
d. Longmarket Street
e. Prestwich
f. Shortmarket Street
g. St Georges Mall
h. Waterkant Street

Pedestrian orientated Streets

a. Adderley Street
b. Buitenkant Street
c. Darling Street
d. Long Street
e. Strand Street
f. Wale Street

All pedestrian routes illustrated are located in Cape Town CBD

a	c
b	d

a. Wale Street
b. Strand Street
c. Shortmarket Street
d. Waterkant Street

All sources: Gerrit Strydom

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University of

1.3a

SITE SELECTION: DIFFERENT TYPES OF PEDESTRIAN ROUTES

SOURCE: GIS DATA FROM CITY OF CAPE TOWN 2006

1.4 Public Art

The CBD hosts a wide range of art in its public spaces, ranging from formally commissioned artworks like monuments, memorials, landscape features, mosaics and sculpture, to informal often illegal works like graffiti and street art. These artworks all contribute to the space they occupy whether in a good or bad way. In the discussion on public art the value and contribution of public artworks were stated, and each of these works add specific value to their locations. However if different or disagreeing artworks share a space it can create an uncomfortable and negative space with an undefined character.

The Public art map [map 4] locates all existing public art in the Cape Town CBD, whether statue, plaque, sculpture, mosaic or decorative fountain. Through identifying artworks the spaces they occupy and influence can also be identified, this is essential to prevent different influences and qualities of artworks to clash. The public spaces without existing artwork will be identified and used in the site selection matrix with the aim of finding the ideal site for public art.

Landscape Features

a. Flags in Heerengracht
b. Fountains in Company Gardens
c. Fountains in Heerengracht
d. Fountain in St. Georges Mall
e. Japans lantern in Company Gardens
f. Labyrinth in Hertzog
g. Legend Archive in St. Georges Mall
h. Rutherfoord fountain in Company Gardens
i. Sundial in Company Gardens
j. Slave Bell in Company Gardens
k. Thorne fountain in Company Gardens
l. Fountain in North Warf Square
m. Clocktower in Jetty Street

Sculpture + Mosaics

a. Mythological landscape in Thibault square
b. Four Great Whites in Jetty square
c. Sculptures in Piers place
d. Numinous beast in front of SA National Gallery
e. Interactive sculpture 'mannenberg' in Bloem Street
f. Interactive sculpture in front of SA National Gallery
g. African/Bart Simpson sculpture in St. Georges Mall
h. The knot in front of Administrative Civic Centre
i. Sculpture on bridge over Hertzog Boulevard
j. Mosaics on station wall in Heerengracht

Monuments & Memorials

a. Atlas behind SA National Gallery
b. Andrew Murray in front of Groote Kerk
c. Bartolomeu Diaz in Heerengracht
d. Bartolomeu Diaz plaque in Heerengracht
e. Castor and Pollux in Company Gardens
f. Cecil John Rhodes in Company Gardens
g. Edward VII on Grand Parade
h. Jan Christiaan Smuts in Company Gardens
i. Johan van Riebeeck in Heerengracht
j. J. C. Smuts in Heerengracht
k. Juan Hendrik Hofmeyr in Church Square
l. Korean War Memorial in Heerengracht
m. Louis Botha on Stalplein
n. Major General Sir Henry Timson Lukin in Company Gardens
o. Maria de la Queillerie in Heerengracht
p. Queen Victoria in Company Gardens
q. Robert Gray in St. Georges Mall
r. Second World War Memorial in Hertzog Boulevard
s. Sir George Grey in Company Garden
t. WWII Memorial on Grand Parade

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1.4

SITE SELECTION: PUBLIC ART

SOURCE: GIS DATA FROM CITY OF CAPE TOWN 2006

Monuments & Memorials

a. Atlas
b. Andrew Murray
c. Bartolomeu Diaz
d. Bartolomeu Diaz plaque
e. Castor and Pollux
f. Cecil John Rhodes
g. Edward VII
h. Jan Christiaan Smuts
i. Johan van Riebeeck
j. J. C. Smuts
k. Juan Hendrik Hofmeyr
l. Korean War Memorial
m. Louis Botha
n. Sir Henry Timson Lukin
o. Maria de la Queillerie
p. Queen Victoria
q. Robert Gray
r. World War II Memorial
s. Sir George Grey
t. World War II Memorial

All sources: Gerrit Strydom

a e i m q

b f j n r

c g k o s

d h l p t

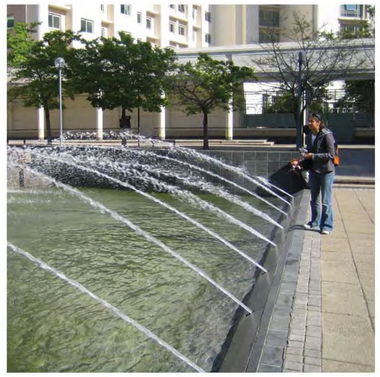
1. SITE SELECTION PROCESS

Landscape Features

a. Flags in Heerengracht
b. Fountains in Company Gardens
c. Fountains in Heerengracht
d. Fountain in St. Georges Mall
e. Japans lantern in Company Gardens
f. Labyrinth in Hertzog
g. Legend Archive in St. Georges Mall
h. Rutherfoord fountain in Company Gardens
i. Sundial in Company Gardens
j. Slave Bell in Company Gardens
k. Thorne fountain in Company Gardens
l. Fountain in North Warf Square
m. Clocktower in Jetty Street

All sources: Gerrit Strydom

a	e	i	m
b	f	j	
c	g	k	
d	h	l	



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1. SITE SELECTION PROCESS

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Sculpture + Mosaics

a. Mythological landscape in Thibault square
b. Four Great Whites in Jetty square
c. Sculptures in Piers place
d. Numinous beast in front of SA National Gallery
e. Interactive sculpture 'mannenberg' in Bloem Street
f. Interactive sculpture in front of SA National Gallery
g. African/Bart Simpson sculpture in St. Georges Mall
h. The knot in front of Administrative Civic Centre
i. Sculpture on bridge over Hertzog Boulevard
j. Mosaics on station wall in Heerengracht
k. Sculpture in front of SA National Gallery

All sources: Gerrit Strydom

a	e	i
b	f	j
c	g	k
d	h	

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1. SITE SELECTION PROCESS

1.4.1 Art associated buildings

The CBD is filled with creative industries ranging from art galleries to art studios and café's. All these buildings contribute to the creative character of an area, a combination of these buildings can create a node of high creative activity. Such a node can consist of educational facilities, workshops and places for recreation.

The Art associated buildings map [map 4a] locates all buildings which are used by the creative industries for exhibiting and creating art and which are open to the public. The map illustrates the creative industries and can be used to identify possible nodes of high creative activity. These nodes would provide a suitable context for a public art intervention.

Art associated buildings

a. 34 Long, 34 Long Street
b. Imagenius, 117 Long Street
c. Focus Contemporary, 2 Long Street
d. The African portrait art gallery, 63 Long Street
e. Pan Africa Market, 76 Long Street
f. Africa Womans trading Market, 112 Long Street
g. Boabab Mall, 210 Long Street
h. Association for Visual Arts, 35 Church Street
i. The Cape Gallery, 60 Church Street
j. Worldart, 54 Church Street,
k. The Collector, 52 Church
l. João Ferreira Fine Art, 70 Loop Street
m. Iart Gallery, 71 Loop Street
n. The Photographers Gallery, 63 Shortmarket Street
o. G2 Art, 86 Shortmarket Street
p. Johans Borman Fine Art Gallery, Upper Buitengracht Street
q. Michaelis Collection, Old Town House, Greenmarket Square
r. Michaelis Galleries, Hidding Campus, 31-37 Orange Street
s. South Africa National Gallery, Company Gardens
t. William Fehr Collection, Castle of Good Hope
u. Atlantic Art Gallery, 25 Wale Street
v. Galleria Gibello, 67 Rose Street
w. The South African Jewish Museum, 88 Hatfield Street
x. Edge glass gallery and cape glass studio, 29 Vredenburg Lane
y. Cape Originals, 7 Bree Street
z. The gallery Café, Corner of Pepper & Long Street

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■ ART ASSOCIATED BUILDINGS

BUILDINGS

STREETS

20 80 160 METER

1.4 c5

SITE SELECTION: ART ASSOCIATED BUILDINGS

SOURCE: GIS DATA FROM CITY OF CAPE TOWN 2006

1.5.1 Public space located on a pedestrian route

Pedestrian routes through or connected to public spaces is greatly beneficial for public space. Pedestrian routes ensure easy and pedestrian friendly access to public spaces, which could lead to an increase in use because of its accessible nature. Pedestrian routes are also specifically designed with pedestrian circulation in mind, so in theory it will have more pedestrian movement than vehicular roads. Another benefit of pedestrian routes is that it does not have the noise and safety implications vehicular roads often have. Vehicular roads have the ability to segregate space and make pedestrian movement very difficult because of the vehicular orientated scale and proportions.

The Public space located on a pedestrian route map [map 5a] identifies public space which is located on a pedestrian route and would therefore benefit from the exposure to pedestrians on that route. According to Moughtin, pedestrians are an essential element for an effective and vibrant square, they enforce its vitality and therefore also increases its visual attraction [Moughtin 2004]. Pedestrian activity and movement would therefore be a key consideration in the site selection process.

Public space located on a pedestrian route map 5a

a. The Paddocks
b. Delville Wood Memorial
c. Lower Garden
d. Green Market Square
e. St Georges Mall
f. Grand Parade
g. Thibault Square
h. Jetty Square
i. Piers Place

1.5.2 Public space without existing public art

The abilities of art to energize a public space and to lend a certain character to that space have been previously mentioned in the discussion on public art. These added layers of value produced by the artwork must however be dealt with very carefully seeing that opposing artworks can easily clash. Defining the elements or characteristics of this conflict depends on the formal qualities of each individual artwork (size, shape, form, material etc) as well as their location. However for the design of a public space intended for constantly changing art exhibitions it would be more ideal to have a space without any existing art which might cause conflict.

The Public space without existing public art map [map 5b] identify all the public spaces without existing artwork, that would ensure a harmonious public art space. Identifying the public spaces that is free of existing art is very important, seeing that existing art could clash with the design concept or proposed art consequently doing damage to the purpose of the design.

Public space without existing public art map 5b

a. The Paddocks
b. Green Market Square
c. Van Riebeeck Square
d. Forecourt
e. Canterbury 1
f. Canterbury 2
g. Canterbury 3
h. Canterbury 4
i. Buitengracht 1
j. Buitengracht 2
k. Buitengracht 3
l. Buitengracht traffic island
m. St Andrews Square
n. Coen Steytler Park
o. Roggebaai Square
p. Thulbagh Square
q. Artscape park
r. Artscape forecourt
s. Convention Square
t. Heerengracht Parking

1.5B

SITE SELECTION: PUBLIC SPACE WITHOUT EXISTING PUBLIC ART

SOURCE: GIS DATA FROM CITY OF CAPE TOWN 2006

1.5 Site selection matrix

All the accessible public spaces previously mapped will participate in a site selection matrix where they will be graded according to the abovementioned criteria. Full compliance to a criteria will score a 'O', semi compliance an 'Ø' and non compliance nothing. The site with the highest score will be used for the public art intervention.

The ideal site would be an:
- Easily accessible public open space
- Located on a pedestrian route
- Without existing public art.

MAP NR.	NAME	ACCESSIBLE PUBLIC SPACE	ON A PEDESTRIAN ROUTE	WITHOUT PUBLIC ART	SCORE
a.	Artscape Park	Ø		O	1.5
b.	Artscape Square	O		O	2
c.	Buitengracht 1	Ø		O	1.5
d.	Buitengracht 2	Ø		O	1.5
e.	Buitengracht 3	Ø		O	1.5
f.	Buitengracht traffic island	Ø		O	1.5
g.	Canterbury 1	Ø		O	1.5
h.	Canterbury 2	Ø		O	1.5
i.	Canterbury 3	Ø		O	1.5
j.	Canterbury 4	Ø		O	1.5
k.	Church Square	O			1
l.	Civic Centre forecourt	Ø			1
m.	Coen Steytler park	O		O	2
n.	Company Gardens	O	O		2
o.	Convention Square	Ø			.5
p.	Exchange Place	O	O		2
q.	Forecourt			O	.5
r.	Grand Parade	O	O		2
s.	Green Market Square	O	O	O	3
t.	Heerengracht traffic island	Ø	Ø		1
u.	Heerengracht traffic circle 1	Ø	Ø		1
v.	Heerengracht traffic circle 2	Ø	Ø		1
w.	Heerengracht parking	Ø			.5
x.	Hertzog traffic island	Ø	Ø		1
y.	Jetty Square	O	O		2
z.	North Wharf	O	Ø		1.5
aa.	Piers Place	O	O		2
bb.	Paddock	O	O	O	3
cc.	Roggebaai Square	Ø			.5
dd.	St. Andrews Square	Ø		O	1.5
ee.	St. Georges Mall	O	O		2
ff.	Thibault Square	O	O		2
gg.	Thulbagh Square	Ø			.5
hh.	Van Riebeeck Square	Ø		O	1.5

Public space

a. Artscape Park
- Located on the edge of the CBD
- Far from a pedestrian route
- Without any public art
- Soft landscape with many trees

b. Artscape Square
- Located away from a pedestrian route
- without any public art
- paved hard landscape

c. Buitengracht 1
- Located on the edge of the CBD
- Far from a pedestrian route,
- Not easily accessible due to busy vehicular road
- No public art
- Tarred hard landscape used for parking

d. Buitengracht 2
- Located on the edge of the CBD
- Far from a pedestrian route
- Not easily accessible due to busy vehicular road
- No public art
- Tarred hard landscape used for parking

e. Buitengracht 3
- Located on the edge of the CBD
- Far from a pedestrian route,
- Not easily accessible due to busy vehicular road
- No public art
- Tarred hard landscape used for parking

f. Buitengracht traffic island
- Located on the edge of the CBD
- Surrounded by busy vehicular road that makes access difficult
- Soft landscape with many trees, function as road reserve

g. Canterbury 1
- Located on the edge of the CBD
- Not on a pedestrian route
- With no public art
- Dirt surface used for parking

h. Canterbury 2
- Located on the edge of the CBD
- Not on a pedestrian route
- With no public art
- Dirt surface used for parking

i. Canterbury 3
- Located on the edge of the CBD
- Not on a pedestrian route
- With no public art
- Dirt surface used for parking

j. Canterbury 4
- Located on the edge of the CBD
- Not on a pedestrian route
- With no public art
- Tarred surface used for parking

k. Church Square
- Located in the centre of the CBD
- Easily accessible although not on a pedestrian route
- Contains public art
- Paved landscape with the street furniture

l. Civic Centre forecourt
- Located away from a pedestrian route
- Not easily visible from the street
- With public art
- Hard paved surface

m. Coen Steytler park
- Located next to a public square
- Easily accessible but not on a pedestrian route
- No public art
- Soft landscape with many trees

n. Company Gardens
- Located on a pedestrian route
- Contains public art
- a Combination of soft and hard landscape with many trees.

o. Convention Square
- On the edge of the CBD
- Not on a pedestrian route
- Contains no public art
- Paved hard landscape.

p. Exchange Place
- Located on a pedestrian route
- Easily accessible
- Contains public art
- Paved hard landscape

q. Forecourt
- Located in the centre of the CBD,
- Not accessible due to management
- Not on a pedestrian route
- Soft landscape with lawn and trees.

r. Grand Parade
- Located on a pedestrian route
- Easily accessible
- Contains public art
- Paved hard landscape with the street furniture proposed by City of Cape Town

s. Green Market Square
- In the centre of the CBD
- Located on a pedestrian route
- No public art
- Paved hard landscape with street furniture proposed by City of Cape Town

t. Heerengracht traffic island
- Not on a pedestrian route but can be used as one,
- Not easily accessible due to surrounding vehicular traffic
- No public art, paved hard landscape with street furniture

u. Heerengracht traffic circle 1
- Not on a pedestrian route
- Not easily accessible due to surrounding vehicular traffic
- Contains public art.

v. Heerengracht traffic circle 2
- Not on a pedestrian route
- Not easily accessible due to surrounding vehicular traffic
- Contains public art.

w. Heerengracht parking
- Located on the edge of the CBD
- Not easily accessible
- Not on a pedestrian route,
- No public art
- Tarred hard landscape used for parking.

x. Hertzog traffic island
- Not on a pedestrian route but can be used as one
- Not easily accessible due to surrounding vehicular traffic
- Contain public art
- Combination of soft and hard landscape with street furniture

y. Jetty Square
- Located on a pedestrian route
- Easily accessible
- Contains public art
- Paved hard landscape with street furniture

z. North Wharf
- Located on a pedestrian route
- Easily accessible
- Contains public art
- Hard landscape, trees, street furniture

aa. Piers Place
- Located on a pedestrian route
- Easily accessible
- Contains public art
- Hard landscape, trees, street furniture

bb. Paddock
- Located on a pedestrian route
- Easily accessible
- Contains no public art
- Dirt surface with many trees.

cc. Roggebaai Square
- Located in the centre of the CBD
- Contains no public art
- Tarred hard landscape with a few trees
- Used for parking

dd. St. Andrews Square
- Located on the edge of the CBD
- Not on a pedestrian route
- Contains no public art
- Hard landscape, trees, street furniture

ee. St. Georges Mall
- Located in the centre of the CBD
- Used as an pedestrian route
- Contains public art
- Hard landscape, trees, street furnituree

ff. Thibault Square
- Located on a pedestrian route
- Easily accessible
- Contains public art
- Hard landscape, trees, street furniture

gg. Thulbagh Square
- Located in the centre of the CBD
- Contains no public art
- Tarred hard landscape with a few trees
- Used for parking

hh. Van Riebeeck Square
- Located next to a busy vehicular road
- Not on a pedestrian route
- Not easily accessible
- Contains no public art
- Tarred hard landscape with a few trees
- Used for parking

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1.5.3 Shortlist of appropriate sites

Green Market Square and The Paddock in Company Gardens scored the highest in the site selection matrix, they are both without public art, are easily accessible and on a public route. To identify the most suited site, the current use and functioning of the square will be looked at to identify the space which would be most suited for a public art intervention.

a. Green Market Square

Green Market Square is a public square within the busy city streets; it is a very active informal trading space and a well known tourist attraction. Although this square comply with the criteria; located on a pedestrian route and doesn't contain public art, it is already an active and efficient city square, which has an existing informal market that occupy most of the space. Introducing public art will definitely take space away from traders and might clash with the dense fabric of the stalls. To create a space that can support temporary and permanent artworks while still functioning as an informal trading space will be very difficult, especially because of the already crowded quality of the square. Therefore this is not the ideal site.

b. The Paddock in Company Gardens

As part of the Company Gardens it is located on Government Avenue at the top end of the Gardens and is often referred to as the left over open space. The Paddocks provide less variation, excitement and features than the rest of the Company gardens consequently this open space is less used and receives less attention. The space is surrounded by sculptures from historic monuments in Delville Wood Memorial to contemporary sculpture on Art Museum forecourt, but boasts none of its own. It is on one of the most well known pedestrian routes in Cape Town namely Government Avenue and is freely accessible to the public. The open lawn areas and ample tree cover of the Paddock is often enjoyed by visiting school groups, tourists and vagrants. The Paddocks is the ideal site for a Public Art intervention and would greatly benefit from an artistic landscape design.

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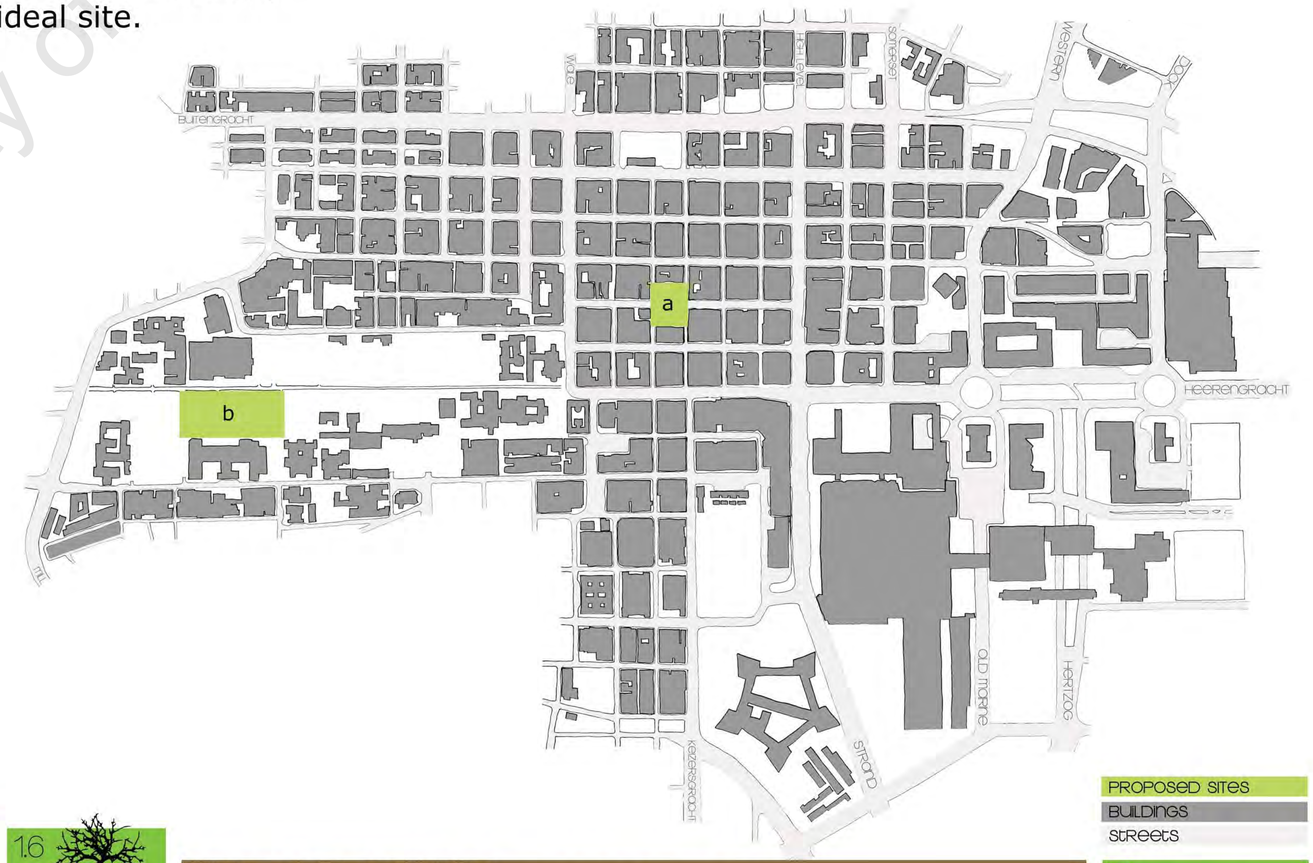

1.6

SITE SELECTION: PROPOSED SITES

SOURCE: GIS DATA FROM CITY OF CAPE TOWN 2006

PART II

2. SITE ANALYSIS

PART II
2. SITE ANALYSIS

In the site selection section, the spatial matrix identified the Paddock as the ideal public space for a Public Art intervention. Before a detailed analysis of the Paddocks can be done it is important to understand its spatial context and location within its immediate location and the CBD. A brief look at the cultural and historical significance of the Company Gardens would provide a better insight in the following analysis of the Paddocks.

2.1 Company Gardens

The Company Gardens is an urban park in the Centre of Cape Town, [Map 2.1] at the North end is Table Bay and at the South a fan of mountains forms the bowl which embraces the city. The Garden is located at the top of Adderley Street between Queen Victoria and Hatfield/Plein Street. Through the centuries the company gardens has undergone various changes in size and function, but through it all it remained in essence a garden [OvP 2002].

Penny Pistorius made the following assertion regarding the Gardens cultural significance: "A factor of great significance is that because the Garden evolved over centuries without major acts of destruction the basic structure and underlying elements have been retained and transformed, resulting in the Gardens present day complexity and rich layering of meaning" [Pistorius & Harris 2001].

By exploring the cultural significance of the Gardens I hope to define the cultural value and significance of the site and landscape features.

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2.1

ANALYSIS: LOCATION IN CBD

SOURCE: COMPANY GARDENS BASEPLAN OVP ASSOCIATES 2002

20 80 160 METER

2.1.1 Spatial History

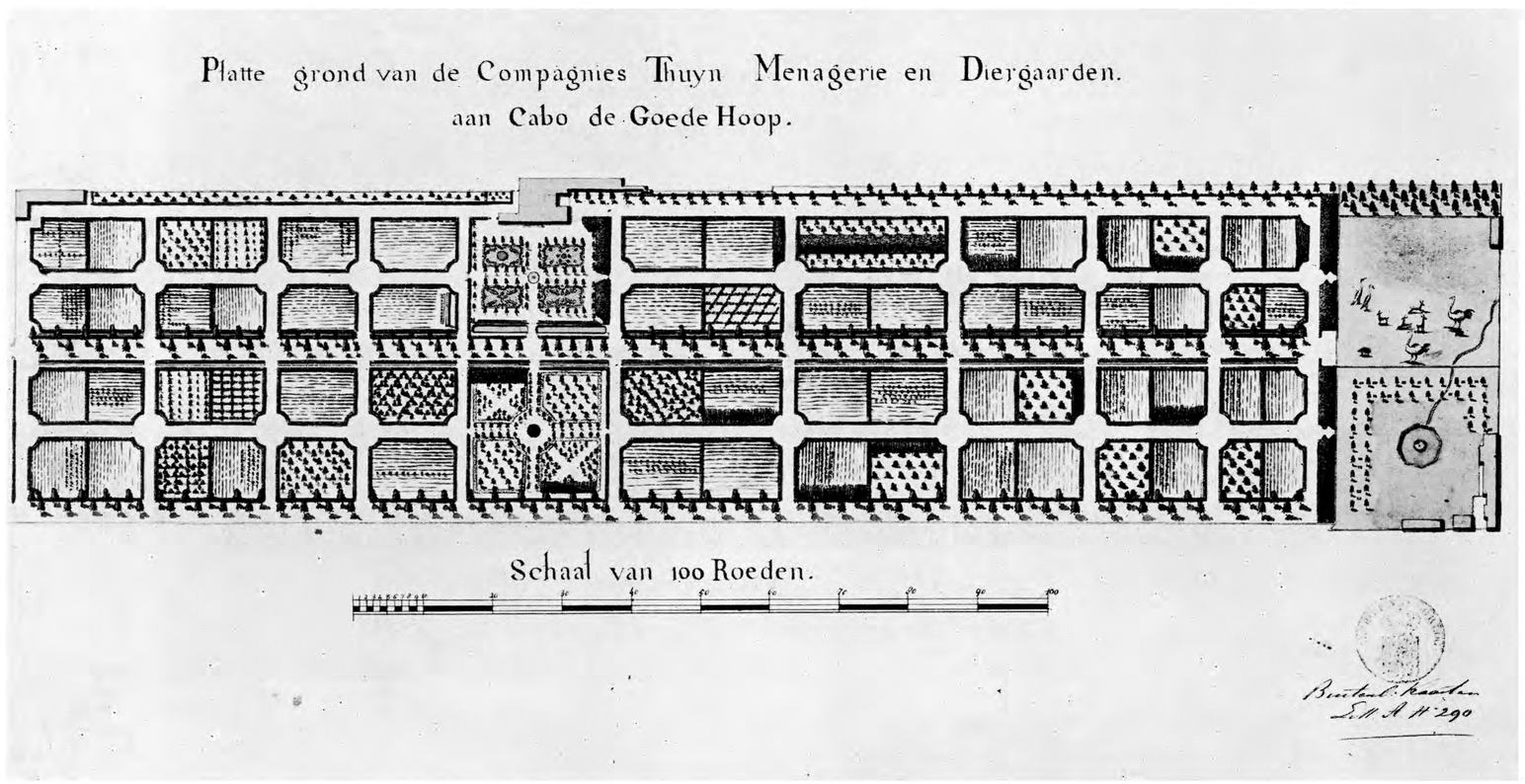
Before the settlement at the Cape the Khoi people lived in the region and migrated around the South Western Cape, hunting and herding their cattle. The area of the existing garden comprised of low indigenous bush with Renosterveld on Signal Hill and trees only in the upper river valleys which had perennial streams flowing from them across the land [Pistorius & Harris 2001].

Shortly after Jan van Riebeeck arrived in the Cape to establish a refreshment station for the Dutch East India Company, the master gardener Hendrik Boom had prepared the first section of what was to become the Company's Gardens [Oberholster 1972]. The garden started as a produce garden and gradually evolved to a botanical garden, a zoological garden an experimental/scientific garden, a pleasure garden, a garden of refuge and a garden of leisure [Valentyn 1971]. It is this aspect that contributes to the great cultural and historical significance that the garden has. These transformations can be broken down into categories of occupation starting out with the Dutch and then the British.

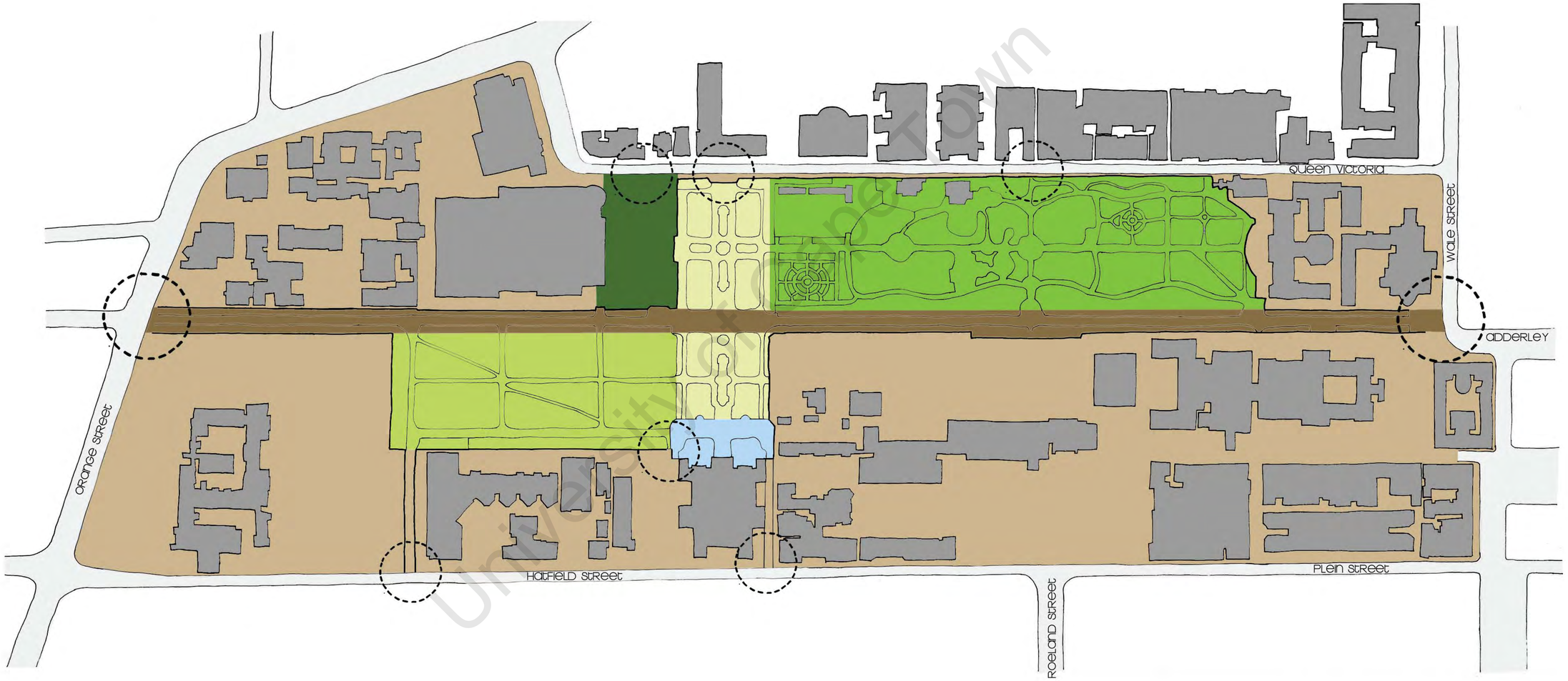
2.1.2 Dutch occupation

The Dutch occupation started with the arrival of Jan van Riebeeck in 1652 and lasted until the British invasion in 1795. Initially the Gardens had a functional purpose supplying fresh vegetables and fruit, later the Gardens were adapted for scientific (botanical and zoological) and leisure purposes [Mentzel 1921]. The garden had a strict geometrical plan [Fig. 12] with oak-lined pathways enforcing the controlled symmetry [Sleigh]. A few existing relics from this period that has enormous cultural significance are the Avenue the grachtes, the sundial and the lion and lioness gates with accompanying walls and several trees [Pistorius & Harris 2001].

Fig. 12
Plan of Company Garden showing the Dutch layout
source: Bax & Koeman 1963.



COMPANY GARDENS PRECINCT
DELVILLE WOOD MEMORIAL
ART GALLERY FORECOURT
GOVERNMENT AVENUE
MUSEUM FORECOURT
LOWER GARDEN
THE PADDOCKS
ENTRANCES TO GARDENS



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2.2

ANALYSIS: CONTEXT

SOURCE: COMPANY GARDENS BASEPLAN OVP ASSOCIATES 2002

20 50 100 METER

2.1.3 British Occupation

The British occupation lasted for 8 years from the first invasion in 1795 to the return of the Dutch in 1803 when the Batavian Republic Administrated the Cape. The Batavian Republic only lasted for three years and 1806 marks the year of the second British occupation [Mentzel 1921]. The British used the gardens as an expression of colonial power, emphasis was placed on institutions of British imperialism in the Gardens [Pistorius & Harris 2001]. The Gardens were enclosed with well-made walls and railings, several with grand gateways [Oberholster 1972]. The strict geometry of the Garden layout was altered according to the English landscape tradition through creating a system of sinuous pathways with irregular and clustered planting patterns [Fig. 13]. It is this layout that is still seen today.

2.1.4 Garden themes

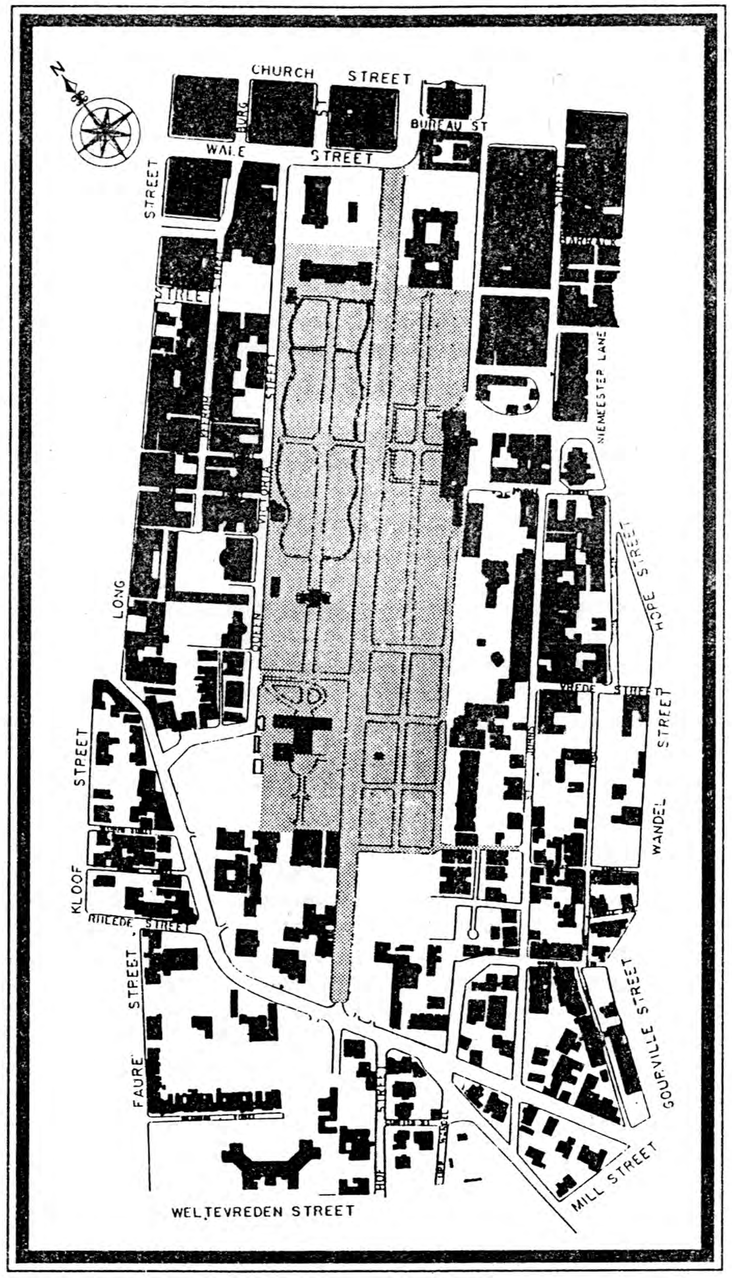
1652 Agricultural Garden
1678 Ornamental & Pleasure Garden
1814 Governors Garden
1848 Botanical Garden
1892 Municipal Garden

2.1.5 Current State

Together with these changes the Garden were periodically reduced in size, and became fragmented into the extend that it can currently be identified as 3 separate and distinct sections, namely the Lower Garden, Delville Wood Memorial and the Paddock. Through these changes many elements built or natural have become lost [OvP 2002].

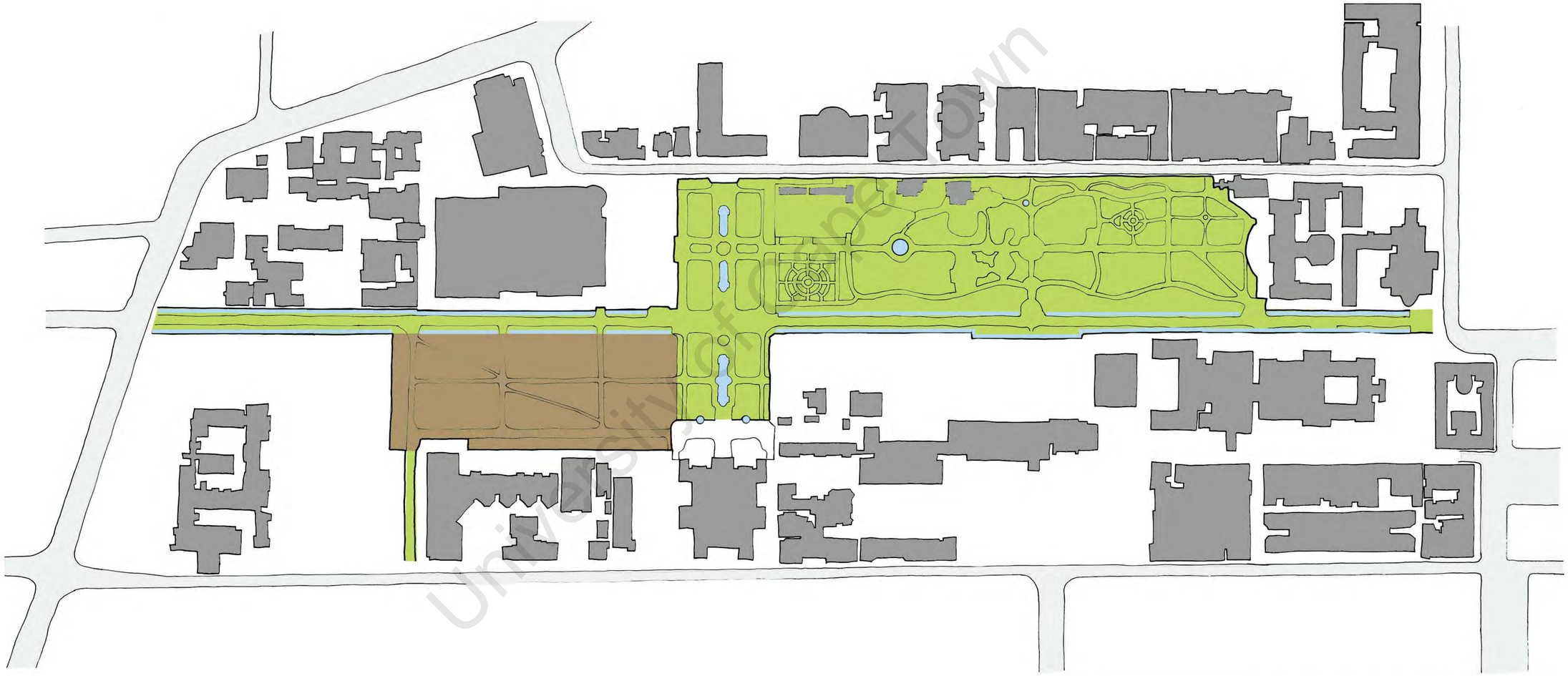
Today the Company Gardens are the green heart of Cape Town a natural environment of quiet and tranquillity. It is a very popular tourist destination and also a favourite among school outings. The space is used daily by scholars of The Gardens Commercial School during break, children on school outings, tourists, office workers and vagrants.

Fig. 13
British Layout of Company Gardens
source: public participation brochure



2. SITE ANALYSIS

COMPANY GARDENS
THE PADDOCKS
PONDS + CANALS



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2.3

ANALYSIS: CONTEXT + WATERBODIES

SOURCE: COMPANY GARDENS BASEPLAN OVP ASSOCIATES 2002

20 50 100 METER

2.1.6 Surrounding Buildings

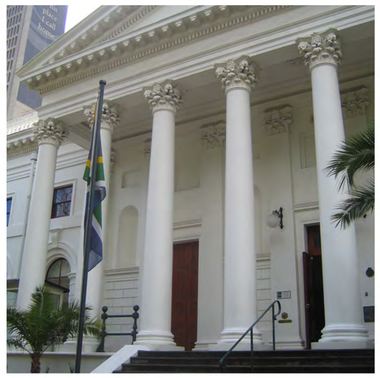
Buildings surrounding Company Garden Precinct Map 2.4

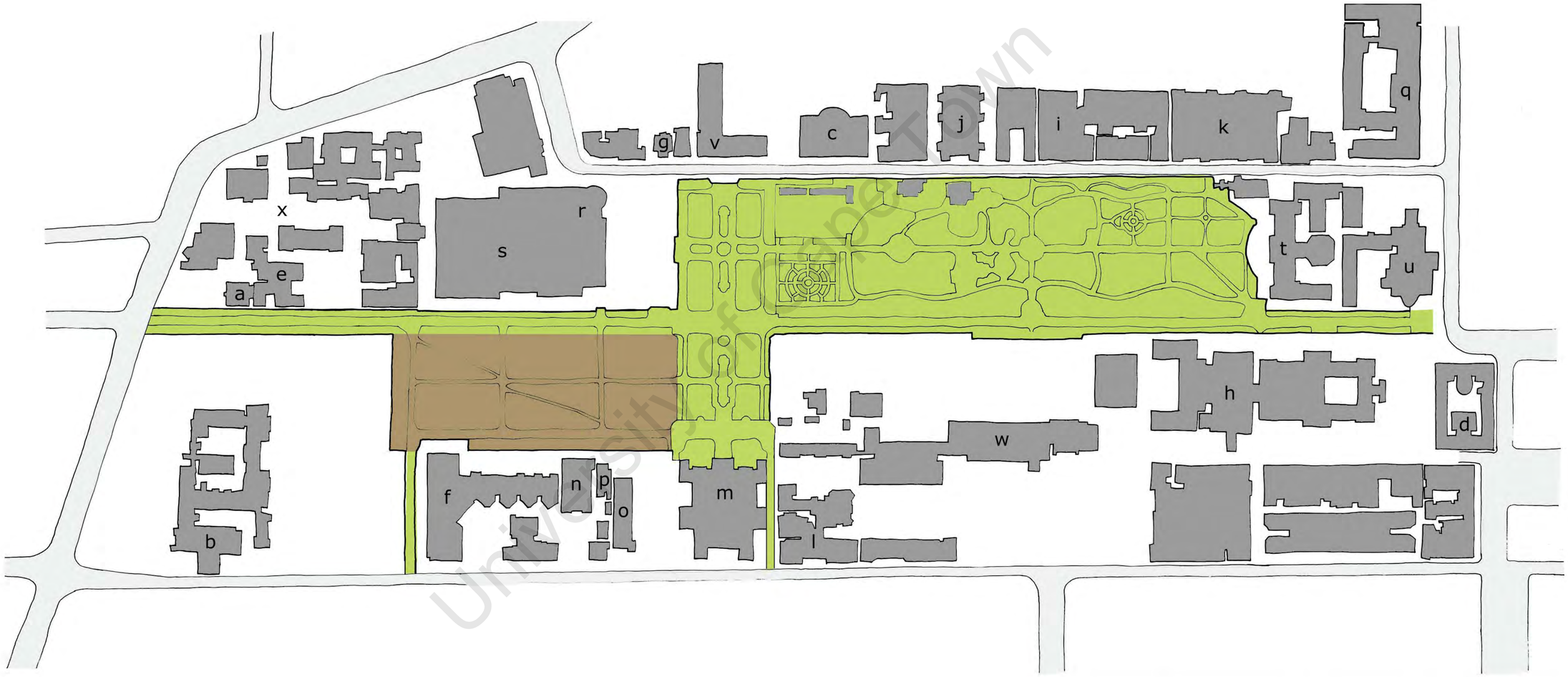
a. Bertram House
b. Cape Town High School
c. Centre for the Book
d. Cultural History Museum
e. Egyptian Building
f. Gardens Commercial High School
g. Holyrood
h. Houses of Parliament
i. Huguenot Chambers
j. Landbank
k. Law Courts
l. Masonic Lodge De Goede Hoop
m. National Art Gallery
n. New Synagogue
o. Old Marist Brothers
p. Old Synagogue
q. PAWC
r. Planetarium
s. South African Natural History Museum
t. South African National Library
u. St Georges Cathedral
v. St Martini Garden Flats
w. Tuynhuys
x. UCT Hidding Hall Campus

All sources: Gerrit Strydom

b	h	p	t
c	j	r	u
f	k	s	w

The buildings surrounding the Company Gardens precinct are mainly institutional public buildings, such as schools, religious buildings, museums and goverment buildings. Many of these buildings were constructed in the 1800's and were strongly influenced by British colonial architecture.





University of Cape Town

2.4

ANALYSIS: CONTEXT + BUILDINGS

SOURCE: COMPANY GARDENS BASEPLAN OVP ASSOCIATES 2002

20 50 100 METER

2.1.7 Sense of place

Each part of the garden has a different character and has unique qualities that make the garden exciting [Map 2.5]. These various qualities contribute to the diverse use of the garden and contributes to the richness it has to offer.

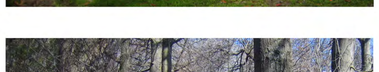
The Paddock

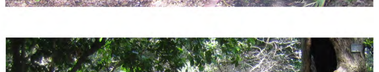
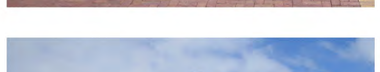
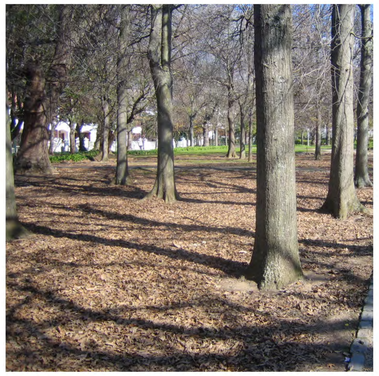
Government Avenue

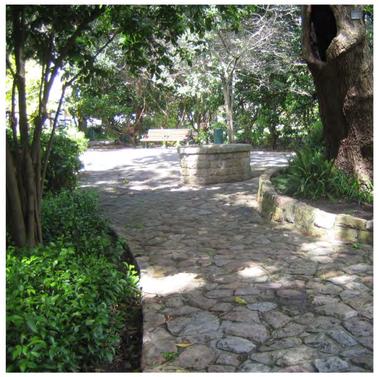
Lower Garden

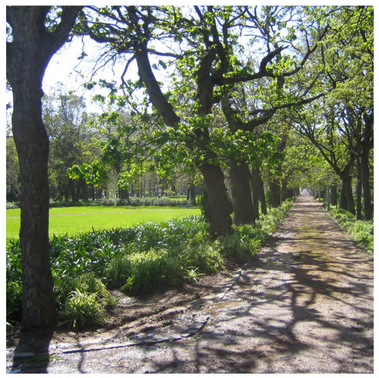
Delville Wood Memorial

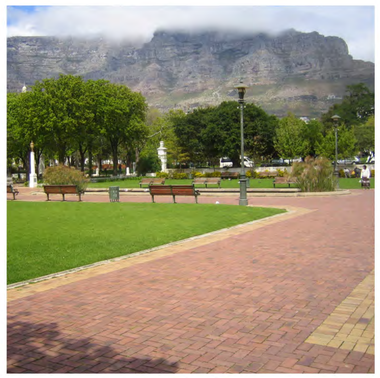
All sources: Gerrit Strydom









DELVILLE WOOD MEMORIAL
GOVERNMENT AVENUE
LOWER GARDEN
THE PADDOCKS

UNIVERSITY OF CAPE TOWN

2.5

ANALYSIS: SENSE OF PLACE

SOURCE: COMPANY GARDENS BASEPLAN OVP ASSOCIATES 2002

20 50 100 METER

2.1.8 Art in the Company Gardens

The company gardens contain quite a few examples of public art but it is mostly culturally or historically orientated [Map 2.6]. Monuments and memorials are spread through the Gardens with the exception of sculpture in front of the National Gallery. The placing of art in the gardens is quite significant; sculpture is placed on intersections of paths (like the Thorne Fountain and Japanese lantern), on an axis to mark a significant route or the beginning or end of it (George Grey Statue, Cecil John Rhodes) or to indicate a place of importance (Delville Wood Memorial, National Art Museum forecourt)

Public Art in Company Gardens

a. Sculpture of Atlas behind National Art Gallery
b. Sculpture of Caster and Pollux in Delville Wood Memorial
c. Statue of Cecil John Rhodes in Lower Garden
d. Statue of General Henry Lukin in Delville Wood Memorial
e. Statue of General Jan Smutsin Delville Wood Memorial
f. Japanese Lantern in Lower Garden
g. Statue of J. C. Smuts at Garden entrance
h. Numinous Beast on National Art Gallery forecourt
i. Statue of Queen Victoria in front of Parliment
j. Rutherfoord Fountain in Lower Garden
k. Statue of Sir George Grey in front of National Library
l. Replica of Slave Bell in Lower Garden
m. Sundial in Lower Garden
n. Thorne Fountain in Lower Garden
o. WWII artillery field gun in Delville Wood Memorial
p. Sculpture in National Art Gallery forecourt
q. Sculpture in National Art Gallery forecourt
r. Sculpture in National Art Gallery forecourt
s. Statue of Louis Botha on Stalplein

Rutherfoord Fountain
- In recognition of the ‘active and benevolent life’ of local resident Howson Rutherfoord Esq
- Cast by Wills Brothers in South London
- Imported pink granite basin on local granite base
- Relocated from Adderley street in 1890

Sir George Grey
- Governor of Cape 1854-1861
- First stature to be erected in South Africa
- Sculpted by Calder Marshall
- Unveiled in 1864

Japanese Lantern
- Token of appreciation for kindness and hospitality shown to Japanese sailors passing through Cape Town
- White granite sculpture by Ishikatsu
- Erected in 1932

Cecil John Rhodes
- Major political figure in the Cape in the late 19th Century
- Bronz statue from 1908

Slave Bell
- Replica built in 1911 of a bell tower
- Fire bell from Old Town House in Greenmarket Square

Thorne Fountain
- Donated by Mayor Sir William Thorne
- Erected in 1900
- Boy and dolphin sculpture in Carrara marble

Delville Wood Memorial
- To commemorate 1916 World War I battle at Delville Wood in France, unveiled in 1930
- Sculpture by Alfred turner of Caster and Pollux, simbolising unity of Boer and British soldiers.
- Sculpture of General Henry Lukin, who gave the order to advance on Delville Wood, done by Anton van Wouw
- WWII artillery field gun
- General Jan Smuts, prominent Boer general and Prime Minister of South African during World War II, sculpture by Sidney Harper

[Pistorius & Harris 2001]

University of Cape Town

analysis: context + artworks

source: company gardens baseplan ovp associates 2002

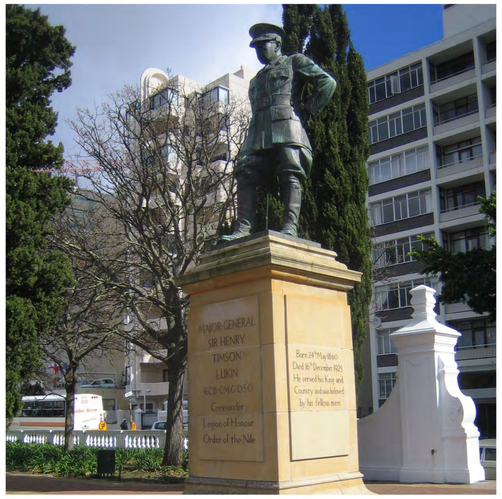
20 50 100 METER

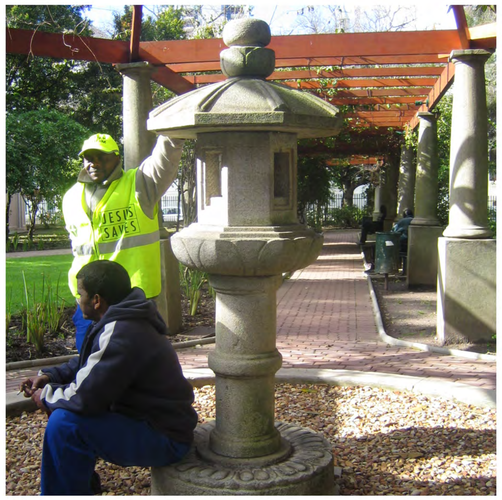
Artworks in Company Gardens

a. Atlas
b. Caster and Pollux
c. Cecil John Rhodes
d. General Henry Lukin,
e. General Jan Smuts
f. Japanese Lantern
g. J. C. Smuts
h. Numinous Beast
i. Queen Victoria

a	d	g
b	e	h
c	f	i

All sources: Gerrit Strydom





2. SITE ANALYSIS

Artworks in Company Gardens

j. Rutherfoord Fountain
k. Sir George Grey
l. Slave Bell
m. Sundial
n. Thorne Fountain
o. WWII artillery field gun
p. Sculpture 1
q. Sculpture 2
r. Sculpture 3
s. Louis Botha

	k	n	q
	l	o	r
j	m	p	s

of Ca

2. SITE ANALYSIS

2.2 The Paddock

One of the more quiet spaces in the Company Gardens often overlooked by the hurried passer by on his way to work or a quick lunch. It is a tranquil space that consists of six lawns penetrated by the trunks of trees and edged by cultural significant buildings.

2.2.1 Location and Context

This open space above Delville Wood Memorial and between Government and Paddocks Avenue is divided in six rectangular lawns areas that are edged by Oak trees. Between Government Avenue and the Paddock runs the historical watercourse in a stone gracht. At the intersection of two paths there is a large circle referred to as Coronation Circle that consists of 39 Quercus palustris (Pin Oak) trees [Phelan]. On Paddocks Avenue the remnants of a once dense suburban development is incorporated into the Commercial High School [OvP 2002]. Next to the school is the remarkable 1862 Old Synagogue that fronts directly on the lawn area. Further down the space is edged by an old stone wall. At the cross axis a gateway into the Natural History Museum is formed. The top end of the space is edged by a vibracrete wall that forms the boundary of Cape Town High School.

The Company Gardens is a very significant public park and is frequently visited and enjoyed by tourist, school children and office workers. However the Paddocks do not share in all these visitors, with much less activities and excitement to offer it is often treated as a left over space. Although it is used it is not nearly as busy as Delville Wood Memorial or the Lower Garden with its tea room, rose garden and many sculptures and fountains.

The paddocks has a sense of openness and simplicity in contrast to the rest of the Gardens, this value is extremely important considering the extra uses it adds to the garden. The Paddocks is often used for marquee functions, film shoots the occasionally wedding and daily by scholars [Phelan].

2.2.2 Spatial History

Looking at the history of the Paddocks it is interesting to note that the site is actually inaccurately named because the Paddocks were where the Cape Town High Schools sport fields are today. As the rest of the garden it was originally intended to provide fresh fruit and vegetable but this changed during the 1700's when the top end of the Company Gardens were turned into a zoo which housed predators, antelope and birds in an aviary [Bax & Koeman 1963]. It was during this time that the Paddock got its name, not by housing horses but by providing open fields for grazing and stables for keeping cows [Sleigh].

In contrast to the rest of the Gardens the Paddocks has a unique openness which related to the original Dutch layout of the 17th Century. This is the only part of the Garden that strongly resemblance the geometrical layout that divided the garden into rectangular blocks by hedges which also served as windbreaks [Bax & Koeman 1963]. The rectangular blocks were used for the cultivation of vegetables, herbs, fruit trees and exotic trees and plants collected from journeys into the interior [Oberholster 1972]. There was also a time when the Dutch grew these precisely trimmed hedges for several meters and used them to define camps for game animals [Mentzel 1925]. The hedges have since been reduced to its bare essence of unequally spaced Oak trees and Agapanthus for ground cover. In the 19th Century there was a bandstand at the main intersection of the paths and in the Victorian times it was often used for concerts. This stage was however removed in 1937 to make space for the Circle of trees that commemorate the coronation of King George VI [Pistorius & Harris 2001].

FOCAL POINTS
VIEW CORRIDORS
PERMEABLE EDGES
SOLID EDGES
VISUAL BUILDINGS

2.7

SITE: VIEW CORRIDORS + FOCAL POINTS

5 10 20 METER

University of Cape Town

Fig. 14

Fig.15

Fig. 16

Fig. 17
All sources: Gerrit Strydom

2.2.3 Elements of cultural and Historical Significance

Government Avenue [Fig. 14]
- Remnant of the original central avenue
- Tree lined pedestrian route
- Flanked by water channels
- Originally planted with citrus trees, later oaks

Water Channels [Fig. 15]
- One of South Africa's oldest surviving colonial artefacts
- Located on both sides of Government Avenue
- Match the known drainage patterns

Walls [Fig. 16]
- Display of the vernacular building methods with locally available materials, stone in mud mortar plastered with seashell lime mortar
- Example on Paddocks Avenue

Dutch layout
- Remnant of the original geometrical layout of the produce garden
- Only remaining example is the Paddock

Quercus robur (English Oak) [Fig. 17]
- Significant tree in Cape Towns history
- Thanks to Simon van der Stel's great eagerness to plant Oak trees in the 1700's

2.2.4 Proposed developments

A few proposed developments which might be interesting to mention includes a theatre space, stabling facilities public toilets, a petting zoo and a children's playground. These projects have been proposed but none of them have been implemented.

- There has been a strong proposal for a demountable theatre space in the Paddocks, [Cape Argus 1997] although this project never materialised the idea of a multi-use performance space was also mentioned in the Policy Framework and Action Plan, of 2002 [OvP 2002].

- An idea of locating stabling facilities at the top of the Paddocks can combine the use of police on horseback with pony rides or a petting zoo [Phelan]. This could also be combined with education and would definitely increase the variety of use and activity.

- Further plans concern redesigning, revamping and maintenance to encourage use and improve access. The upgrade of Avenue Street can create a strong pedestrian link from Hatfield Street into the Garden [OvP 2002].

- A proposal to remove the gates in front of the Old Synagogue and integrating the majestically old building into the space has also been mentioned [OvP 2002].

- There has also been a proposal to screen the unsightly vibracrete wall on the Cape Town High School boundary, now that the maintenance yard and waste tip has been removed [Phelan].

GOVERNMENT AVENUE
LARGE OAK TREES
GEOMETRICAL LAYOUT
CORONATION CIRCLE
WATER CHANNELS
STONE WALL

2.8

SITE: CULTURAL + HISTORICAL SIGNIFICANCE

5 10 20 METER

University of Cape Town

2.2.5 Movement

Government Avenue [Fig. 20] is seen as the main movement route in the Garden, it forms a beautiful tree lined connection between Adderley street (the city) and Orange Street (the suburbs). Government Avenue is also the main entrance to the Gardens and has served this purpose for many years. Other entrances are through Delville Wood Memorial, at Rutherfoord fountain in the Lower Garden, through Avenue Street above the Paddock, through Marist Brothers parking lot and next to the Art Museum. Government Avenue provides an axis that the various other parts of the garden can connect to, the lower garden with its sinuous paths and curved lawns, Delville Wood Memorial with its hard symmetrical landscape and the Paddocks with a strong geometrical layout resembling the Original Dutch Garden.

The Paddock has a layout of strong geometrical paths. The site is edged by the paved Government Avenue on the West and the tarred Paddock Avenue on the East, between these a tarred central avenue [Fig. 19] runs through the lawns. Two cross axis separates the space, the Northern one marks the Coronation circle where pedestrians can move freely across the dirt surface underneath the Quercus palustris (Pin Oak) trees.

The strong geometrical layout of the Paddock caused people to cut across the lawns which produced diagonal desire lines [Fig. 18]; this seems to be a recurring problem since it is mentioned in writings dating back to 1862 [Pistorius & Harris 2001].

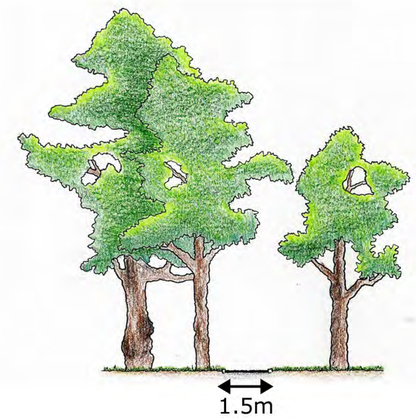


Fig. 18 Gravel pathway

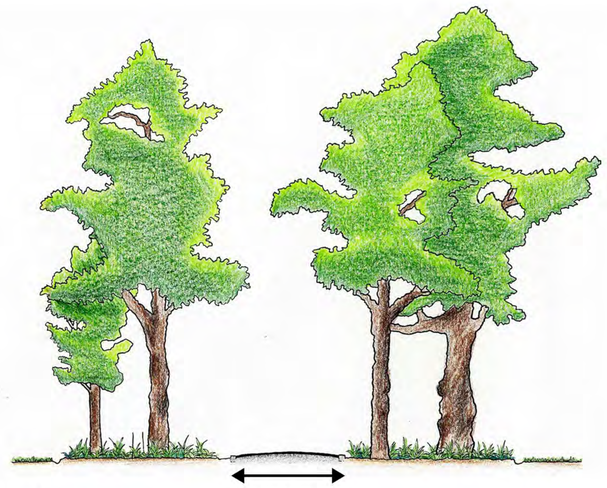


Fig. 19 Central Avenue

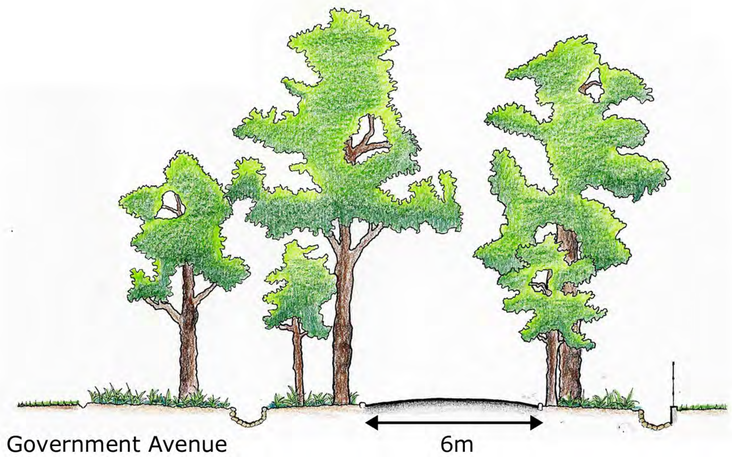


Fig. 20 Government Avenue

TO HISTORY MUSEUM

TO HISTORY MUSEUM FORECOURT

TO ADDERLEY ST

TO ART GALLERY FORECOURT

TO HIGH SCHOOL

TO SYNAGOGUE

TO MARIST BROTHERS

TO HATFIELD ST

University of Cape Town

PRIMARY ROUTE

SECONDARY ROUTE

TERTIARY ROUTE

DESIRE LINES

2.9

SITE: CIRCULATION

5 10 20 METER

2.2.6 Vegetation

Fig. 21 (Spring)

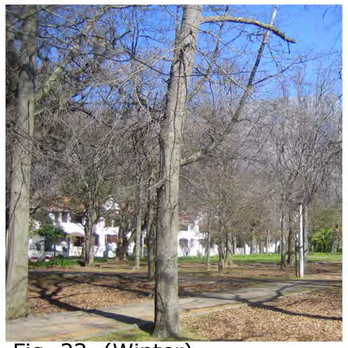


Fig. 22 (Winter)

Fig. 23

Fig. 24

The vegetation in the Company Gardens has enormous cultural and historical value. The variety of rare and exotic trees dates back to the 1800's when the original food producing garden became obsolete due to the thriving farming practices of the free burgers, and the garden changed from a produce to a pleasure garden [Oberholster 1972]. The existing Quercus robur (English Oak) [Fig. 24] trees are a remnant of the thousands of Oak trees that Simon van der Stel planted (together with a variety of Citrus trees) all over the Cape [Mentzel 1925]. In 1726 the well known traveller Francois Valentyn wrote about the hedges on either side of Governemnt Avenue: "Within these hedges which I judge to be 23 or 24 feet (about 7m) high, many Oak, Lemon, Citron, Orange and various other trees have been planted [Valentyn 1971].

During the years the garden contained many different species of trees and shrubs. Trees were used to create thick hedges that surround the gardens but also to subdivide the garden into compartments and serve as a windbreak, trees used for this purpose were Ash, Citrus, Oak, Laurel and Poplar [Valentyn 1971]. Many of the lower hedges were trimmed Bramble, Laurel but mostly Rosemary planted in the Dutch occupation with the primary function of subdividing the compartments further and protecting the crops, most of these hedges have been completely removed [Mentzel 1925]. In the lower garden a variety rare and exotic trees were planted and some of these are still visible today. Visitors to the Cape were astonished by the beauty and variety of its trees, shrubs and flowers, a visitor in the 1700's Paul Hermann asserted: "Oh, Lord, how many, how rare and how wonderful were the plants that on this single day presented themselves to Hermann's eyes" [Oberholster 1972].

Quercus robur (English Oak) is one of the oldest tree species in the garden, these trees are planted along Government Avenue and the long and cross axis of the Paddock. Unfortunately the hot climate in South Africa causes rapid growth together with disease that greatly decreases their life span. During the past few years the dying Oaks have been replaced with more fitting species of Oak in order to maintain the historical character of the Garden. The replacements are Quercus nigra (Water Oak) and Quercus cerris (Turkey Oak) which both seems better suited to the South African climate. [Phelan] The Quercus palustris (Pin Oak) [Fig. 21,22] trees in the Coronation Circle were planted in 1937 as a commemoration of George VI coronation [Pistorius & Harris 2001]. During the past few years the Paddock has undergone some informal planting by individuals which explains the occasional Oleander, Dietes, Ficus and Erythrina Caffra [Fig. 23] , but official planting only included the bulk of the existing vegetation which are the Oaks and the current Agapanthus beds.

LARGE TREES
MEDIUM TREES
SMALL TREES
SHRUBS
LAWN

2.10

SITE: VEGETATION

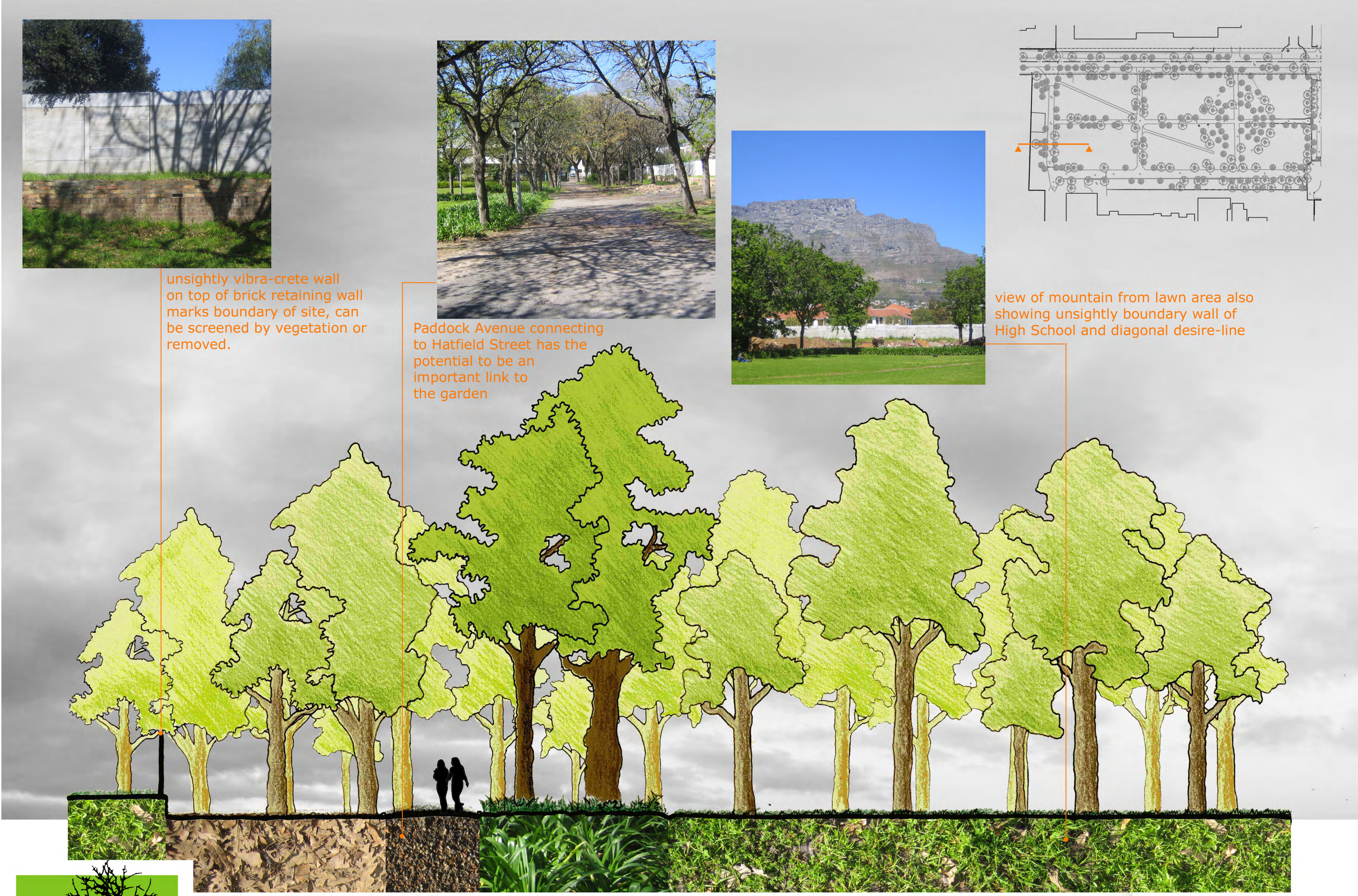
5 10 20 METER

University of California Santa Cruz

unsightly vibra-crete wall on top of brick retaining wall marks boundary of site, can be screened by vegetation or removed.

Paddock Avenue connecting to Hatfield Street has the potential to be an important link to the garden

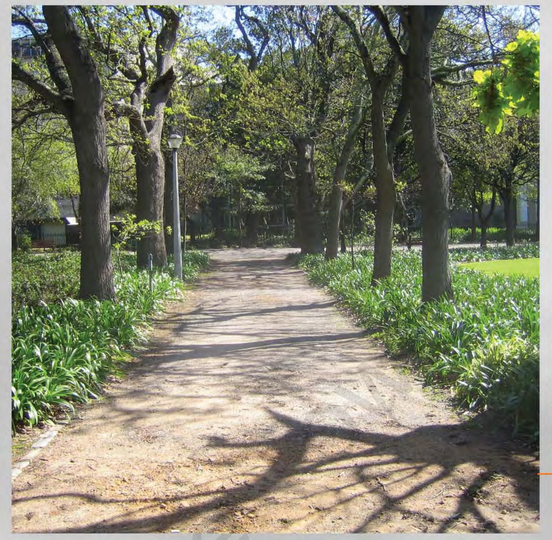
view of mountain from lawn area also showing unsightly boundary wall of High School and diagonal desire-line



SITE ANALYSIS: Long section 1/5

1 2 3 4 METER

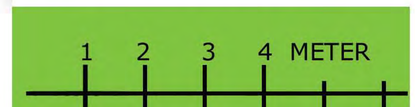
use of vegetation and railings to direct movement, and prevent desirelines. Oppertunities for alternative measures should be explored.



use of shrubs and trees to form a visual corridor but also prevents free movement on deteriorating gravel path

Landscape

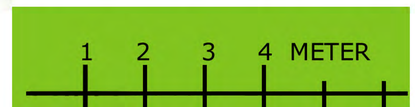
SITE ANALYSIS: Long section 2/5

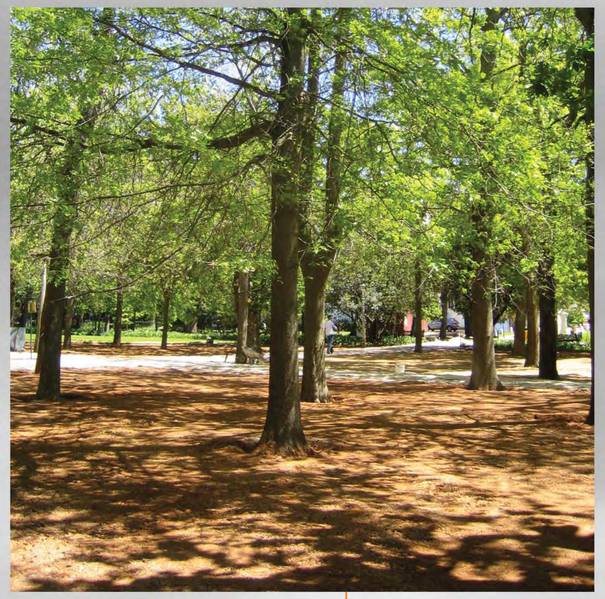


gravel footpath cossed by desireline,with one of many dying Oak trees in background

open lawn areas next to coronation circle, lawn areas are often used by people as quiet resting places

SITE ANALYSIS: Long section 3/5



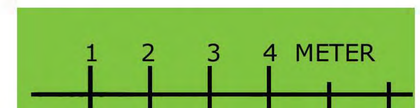


spring landscape
tree canopy create
ample shaded areas
on gravel surface

deteriorating tar surface
of movement routes,
axis leading to synagogue

winter landscape
leaf covered surface
allow free movement
in coronation circle

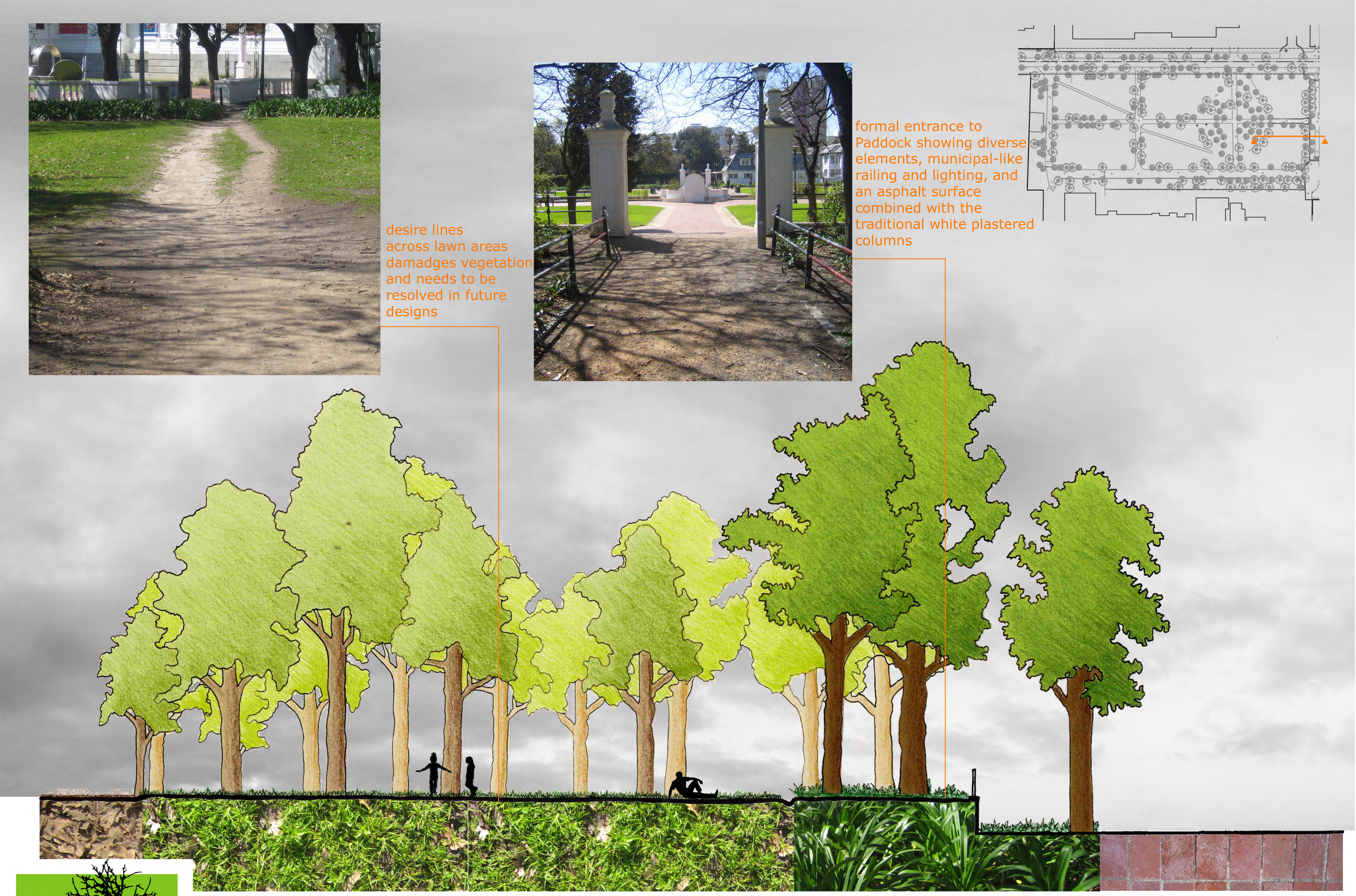
SITE ANALYSIS: LONG SECTION 4/5



University of Cape Town

desire lines
across lawn areas
damadges vegetation
and needs to be
resolved in future
designs

formal entrance to
Paddock showing diverse
elements, municipal-like
railing and lighting, and
an asphalt surface
combined with the
traditional white plastered
columns



SITE ANALYSIS: LONG SECTION 5/5

1 2 3 4 METER

PART II

3. SPATIAL FRAMEWORK

University of Cape Town

PART II
3. SPATIAL FRAMEWORK

In order to formulate a spatial framework that would guide the creation and placing of art in the Company Gardens, it is important to note the existing policy framework and Action plan for the Company's Garden, 2002. This framework was done by Oberholzer van Papendorp (OvP) Associates for the City of Cape town to inform and guide decision making, and to ensure that all intervention in and around the Garden would occur in a consistent and appropriate manner. This framework was adopted by Council and according to Rory Phelan, Manager of Company's Gardens it is currently being implemented.

3.1 Spatial Framework for Company Gardens

Although the existing framework for the Company Gardens mainly focuses on the Company Gardens as a whole it does provide relevant policies and principals that should be incorporated in all other developments in the Gardens. These are:

- A vision statement which expresses a guiding philosophy to galvanise and inspire decisions and actions:

"The Company's Garden is the green heart of Cape Town, a place of culture, deep historical roots, tranquillity and delight, enjoyed by citizens and visitors alike." [OvP 2002]

- An overarching principal to support the vision:

"Any intervention in the Garden should enrich the experience thereof and add layers of meaning and history without destroying the cultural significance of that which already exists." [OvP 2002]

- Six primary policy statements to inform decision making and intervention in a consistent and appropriate manner as well as proposals to realise these policy statements

"Policy 1: Conservation
Protect, conserve and enhance the Garden as a place of outstanding cultural significance by:

Policy 2: Development
Ensure that any development or intervention is appropriate to the Garden's primary role as a culturally significant urban public park.

Policy 3: Land use and Activities
Promote the use of the Garden as a culturally significant urban public park, a prime amenity for passive recreation in the City and a relief from the built environment.

Policy 4: Company's Garden precinct
Establish a Company's Garden Precinct for the mutual benefit of the Garden and the surrounding institutions, properties and places as a whole.

Policy 5: Access and linkages
Improve access and linkages to the Garden from the City centre in particular and the City Bowl in general.

Policy 6: Management
Ensure that appropriate, innovative and efficient management structures and procedures are adopted, and continuously reviewed, to achieve the Vision of the Company's Garden." [OvP 2002]

The above mentioned principals and vision will be referred to as an overall guide to direct the new spatial framework for the Paddock. It will also be used as a guide to ensure that the new design for the Paddock is appropriate and respectful to the existing garden.

3.2 Spatial Framework for the Paddock

To create an effective, aesthetically pleasing space for Public Art many factors needs to be considered, according to Moughtin there are four important factors which influence the aesthetic appeal of art and decoration:

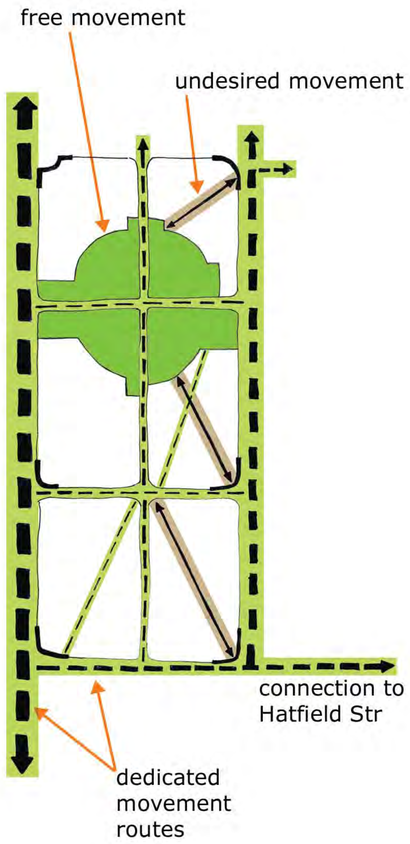
"It is said that aesthetic experience and visual appeal of decoration or art depends upon four factors. The first being the quality of a space as the setting and the space that gets enhanced by it. The second is the physical form of the artwork, the third is the circumstances under which the art is viewed, and the fourth relates to the perceptual framework of the observer." [Moughtin et al 1999]

In order to design this ideal public art space design guidelines will be provided for movement patterns and routes, access, views and visual corridors, vegetation, use of space and finally the placing and type of artwork as well as how that art is supported by the space.

A consideration for the holistic nature of the garden is needed, the Paddocks is only a small part of the Company Gardens and all landscape additions should respect the existing features from paving, planting to street furniture.

current formal movement can be more free to prevent undesired movement through spaces

some spaces should allow for free movement, especially those around artworks



3.2.1 Movement

Movement in the Company Gardens and the Paddocks are predominantly pedestrian orientated with the exception of the occasional service vehicle. Therefore pedestrian movement should be a strong consideration in design, due to the fact that it is a public space and that pedestrians are an essential element for an effective and vibrant square [Moughtin 2004].

In contrast to Government Avenue which is well kept, many of the secondary pathways in the Paddock have been eroded and are in a desperate state of disrepair. Desire lines crisscross the space and people regularly damage the vegetation with their need to follow the shortest route.

Access to public space is also very important and Avenue Street has the ability to be a gateway into the Gardens through strengthening the connection between Hatfield and Avenue Street.

The design should encourage slow relaxed movement and accommodate seating spaces. A viewer must move at a relatively slow speed to observe his surroundings it can be stated that the detail of observation decreases with increase in movement. This statement is supported by Moughtin assertation: 'The city is seen and experienced as the observer moves about either on foot or by some other means of transport. The quality of the observers experience depends on the speed at which he or she moves. The faster he or she travels the less detail is perceived' [Moughtin 2004].

Actions

- Movement routes should provide for various types of movement fast direct in contrast to slow meandering movement.
- Primary movement routes should be defined and enforced by the landscape design whether vegetation or surface material
- Secondary movement routes should allowed free movement and this should be incorporated in the design to avoid unsightly desire-lines.
- The design should provide spaces for slow movement and rest along the pedestrian routes
- A connection to Hatfield street should be explored to improve access to the Paddocks.

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3.2.2 Visual corridors

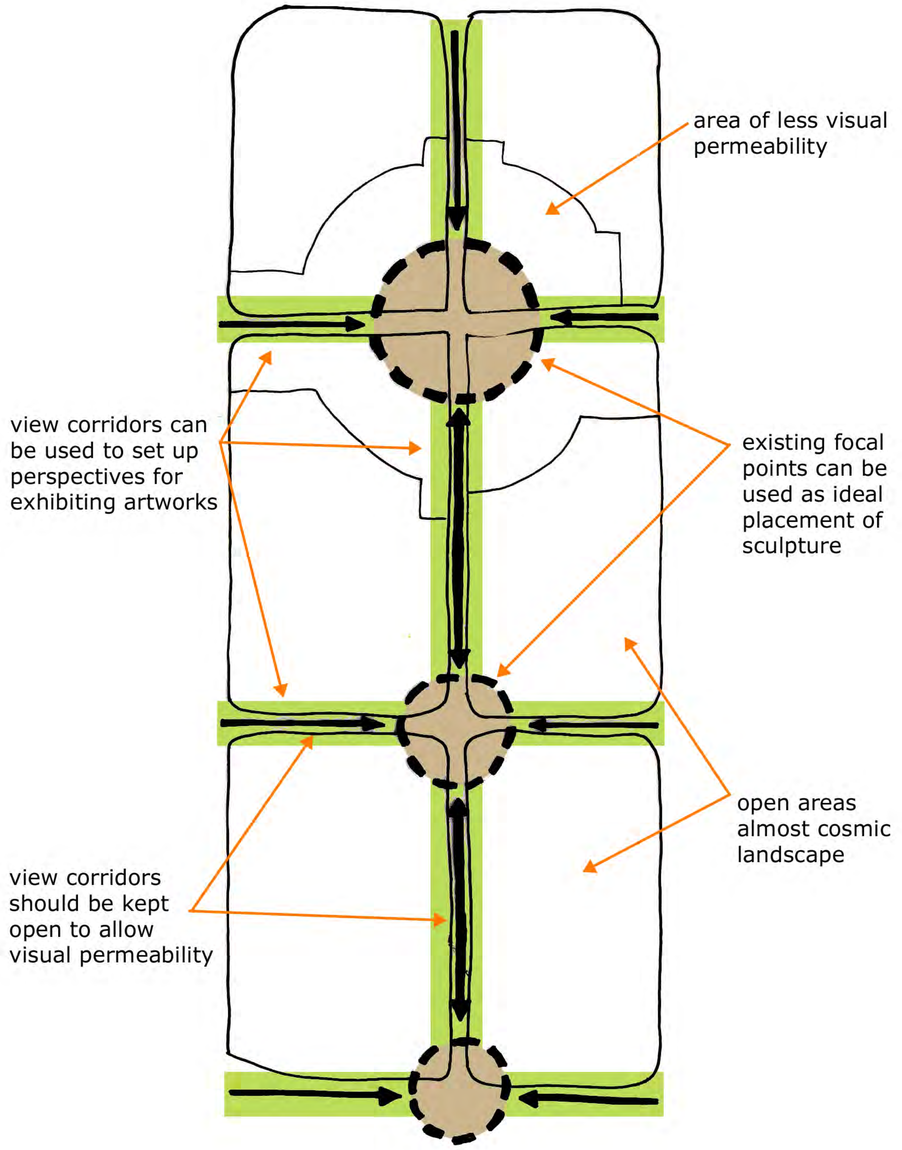
Visual corridors can be used to create a sense of curiosity and excitement in a design. The design should realise the importance of visual corridors in creating excitement and gradual discovery but also be aware of the safety implications. Forsyth stresses the importance of visibility for public safety in the following statement:

"The issue of personal safety is a core concern in many public spaces. The main focus of visibility is to minimize concealment of perpetrators and maximize surveillance. Maximizing views in public areas and around adjacent buildings allow natural surveillance from people living and working in buildings overlooking the area" [Forsyth & Musacchio 2005].

Although the paddocks is experience as an open almost cosmic landscaped compared to the lower garden, the coronation circle is quite densely planted with trees and consequently has a different sense of place. This value is important as it creates variation in densities and visual permeability. Areas of high visibility should be contrasted with dense low visibility areas, as this creates different characters of space for exhibiting spaces. Visual corridors could also be used to set up perspective views of artworks almost fram

Actions

- Reinforce visual corridors from Government Avenue along the cross axis and also from the long axis.
- Identify focal points which could direct placing of artworks.
- Ensure strong visual links to movement routes for safety reasons
- The design should allow for places of different visual permeability, that encourage exploration

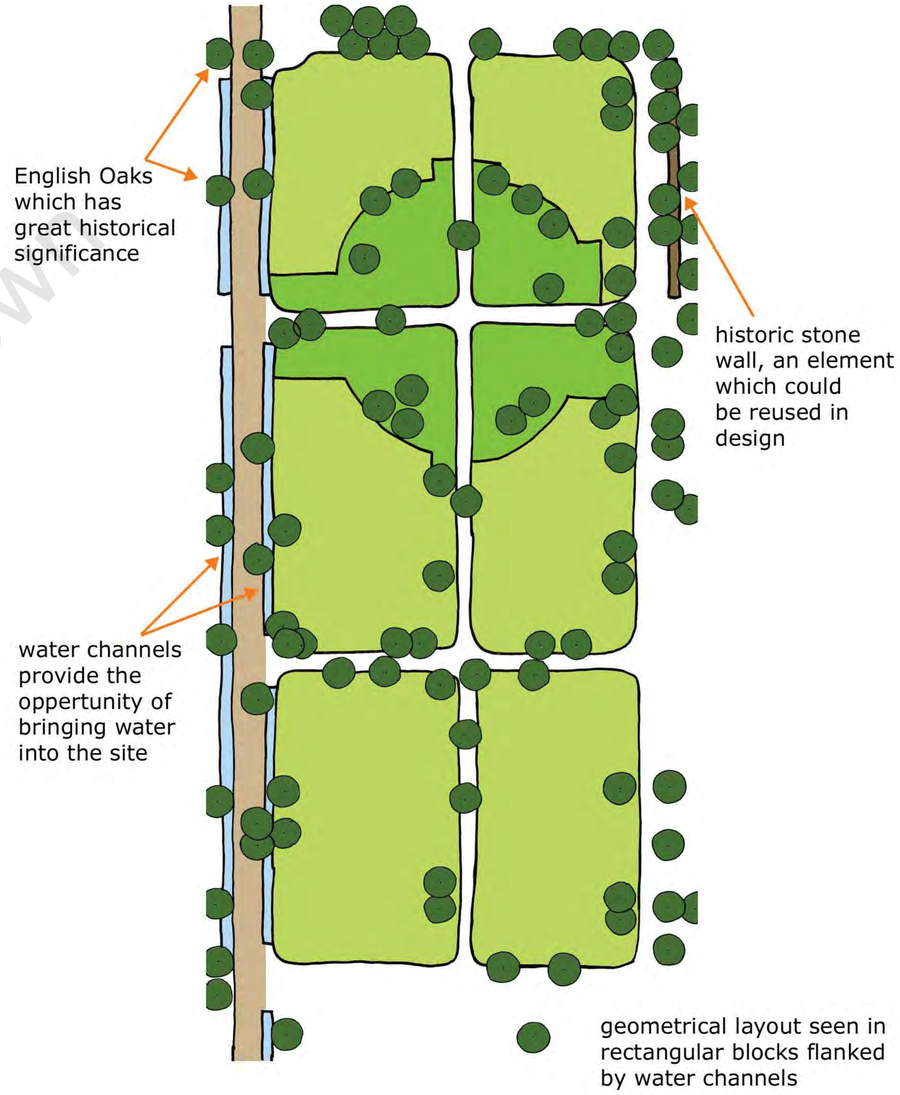


3.2.3 Elements of Cultural & historical value

The site is very rich in cultural and historic elements, special care needs to be taken to prevent the loss of elements that may have historic value. If adapted these elements or notions of it should be incorporated into future designs to emphasize the rich history of the site. Important features are the strong geometrical layout of the gardens, the pastoral landscape of open lawn areas which comment on a previous use as a paddock, the notion of water through the historic waterways, the Oak trees and their character, stone walls on Paddocks Avenue, and Coronation Circle. Water has is very significant in the history of the Garden, firstly as the reason for its location, secondly for the ability to sustain the garden and life and thirdly as an important structuring element of the garden.

Proposed designs should respond to existing cultural and historical elements, these don't have to be extremely obvious and can be very subtle. A layer of significant richness will be added to the design if it acknowledges the history of the space.

Actions
- Retain or emphasize elements of cultural and historical value
- Incorporate some of these elements into future designs
- Incorporate the character these elements provide into the design



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3.2.4 Vegetation

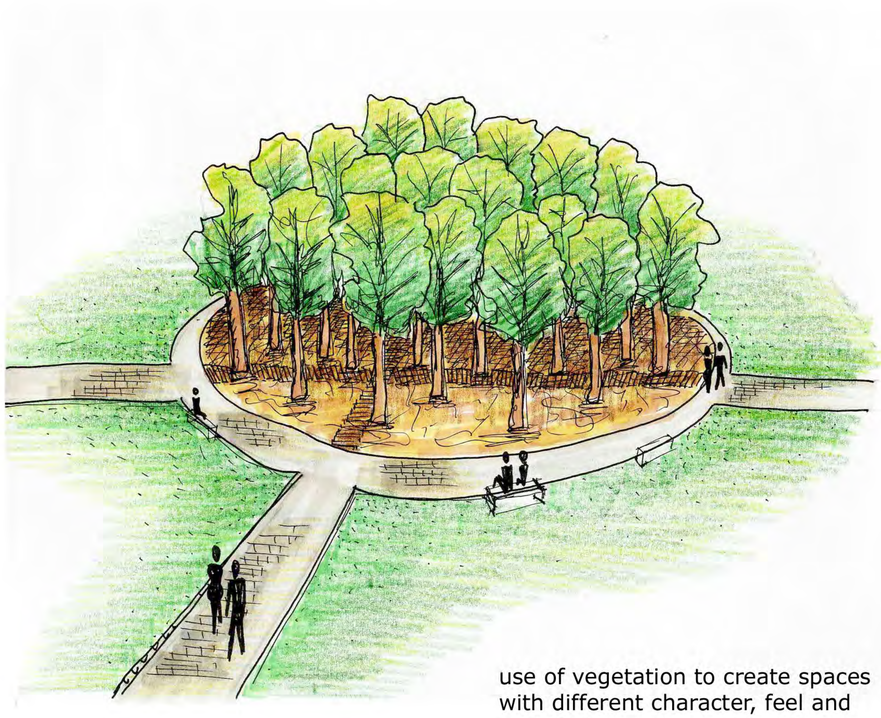
The vegetation in the Paddocks greatly contribute to the unique sense of place it has, the open lawns gives it a pastoral quality while the dense Quercus palustris (Pin Oak) trees in the coronation circle form a dense canopy over a leafy ground surface that is almost forest like.

To retain the historic character of the site the bulk of the proposed planting should remain within the existing species of Quercus nigra/cerris (Water Oak, Turkey Oak) with the occasional Erythrina Caffra (to accompany the existing one) as an accent tree. The shrubbery performs a function of edging the lawns and reinforcing the geometry. The appropriateness of these shrubs can be questioned as they also seem to segregate the space and prevent people to use the lawns. The variety of shrubs can be increased by planting more historically correct species to complement the vast beds of leafy agapanthus. Rosemary, Bramble and Laurel can be planted as a remnant of the once high hedges around the Paddock compartments.

Actions:

- Tree planting should be mainly Oaks with the occasional accent tree
- Vegetation should retain the pastoral and open landscape quality
- Vegetation can be used to enforce visual corridors
- Vegetation should enforce the unique sense of place
- Segregating qualities of shrubs should be assessed

use of vegetation to create space and direct movement, trees allow for through movement, shrubbery constricts informal movement



use of vegetation to create spaces with different character, feel and experience

3.2.5 Art

The designing of spaces to compliment and exhibit public art has become a difficult endeavour which needs to respond to the public social attitude towards art. Changes which impact on arrangement and distribution of art in cities are; public attitudes to art, the diverse nature of the viewing public, their differing degree of familiarity with art, changes in acceptable subject matter and appropriate uses of public funds.

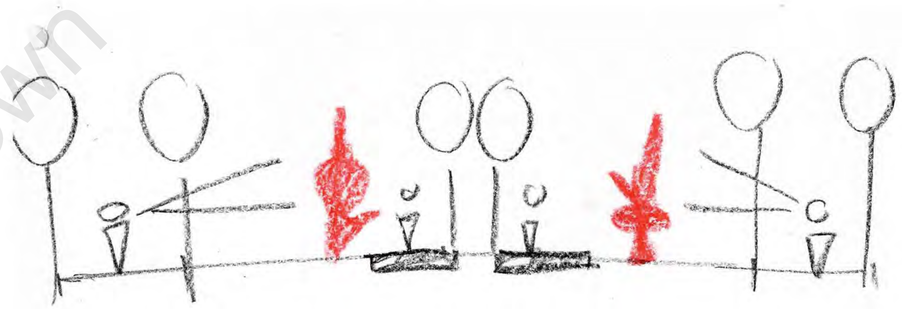
In the visual world our senses can become overworked and then perceptual selectivity takes place, this means that information that is not required is filtered out. When this happens our attention is drawn to stimuli that are:

"Large rather than small
Bright rather than dull
Loud rather than quiet
Strong rather than weak
Standing out from the surroundings rather than merged with the surroundings
Moving rather than stationary
Repeated (but not repetitive) rather than one off"
[Buchanan and Huczynski 1985 in Moughtin et al 1999]

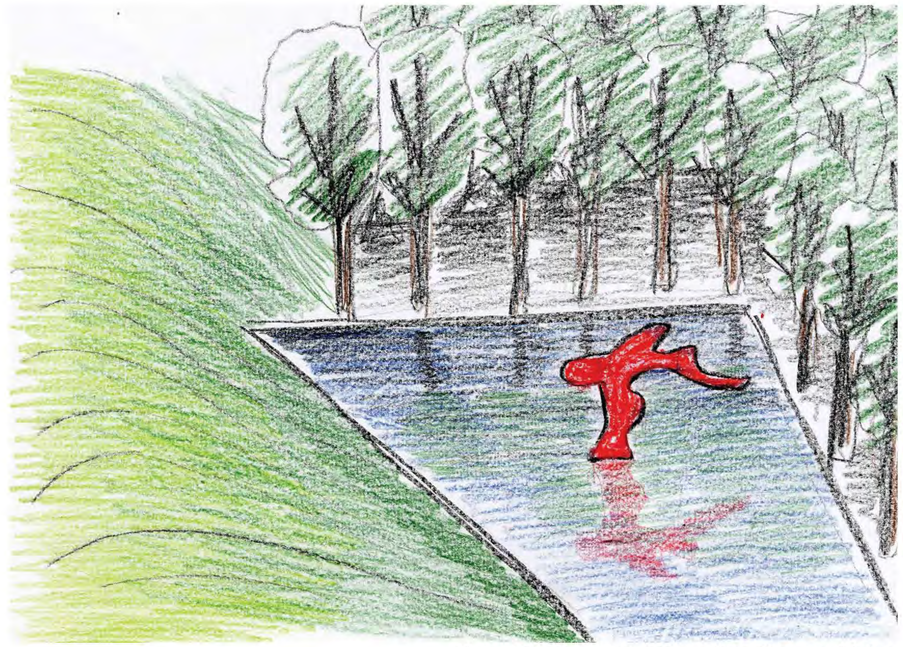
A public exhibition space for art should accommodate for a range of artworks, permanent works should be incorporated into the design while designated spaces should be created for placing of temporary artworks. The permanent artworks together with the landscape design will enhance the public space. An important function of public art is to be viewed by the diverse public who has to a large extent no contact with art in galleries [Malcolm 1997]. Therefore the artworks will be placed to encourage easy viewing as well as access to the pieces, to promote interactivity. To enhance the design and layout, landscape character, visual corridors, focal points and axis will also play an important role in the placement of artworks.

By incorporating art into the Paddocks would really activate the space. Because of its location it can help to reinforce the link between the Natinal Art Gallery and UCT Hidding Hall Campus(Art Campus).

Actions
- The design should accommodate spaces for temporary and permanent installations
- Spaces with different characters and sense of place should be created to compliment varying artworks



views from movement routes can be through trees or view corridors.



the reflective qualities of water could be incorporated in exhibiting artworks

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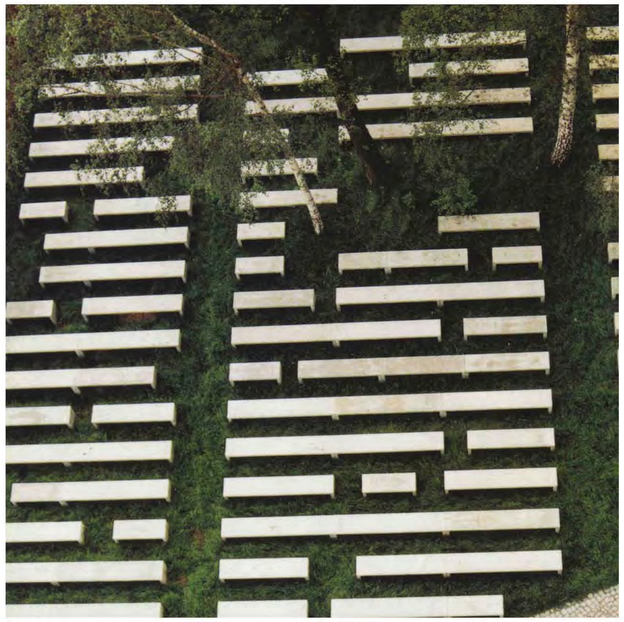
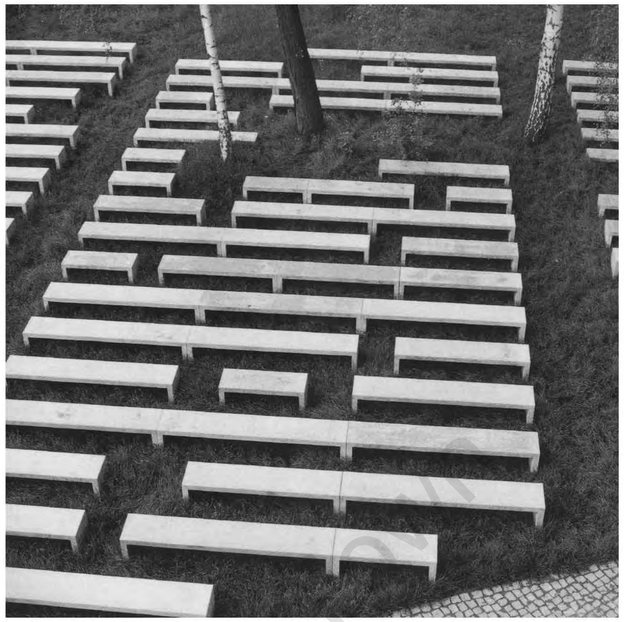
PART II

4. Design

4.1 Precedent





Cultural Memory in Civic Space: Lindenstrasse Memorial, Berlin, Germany, 1996, Zvi Hecker

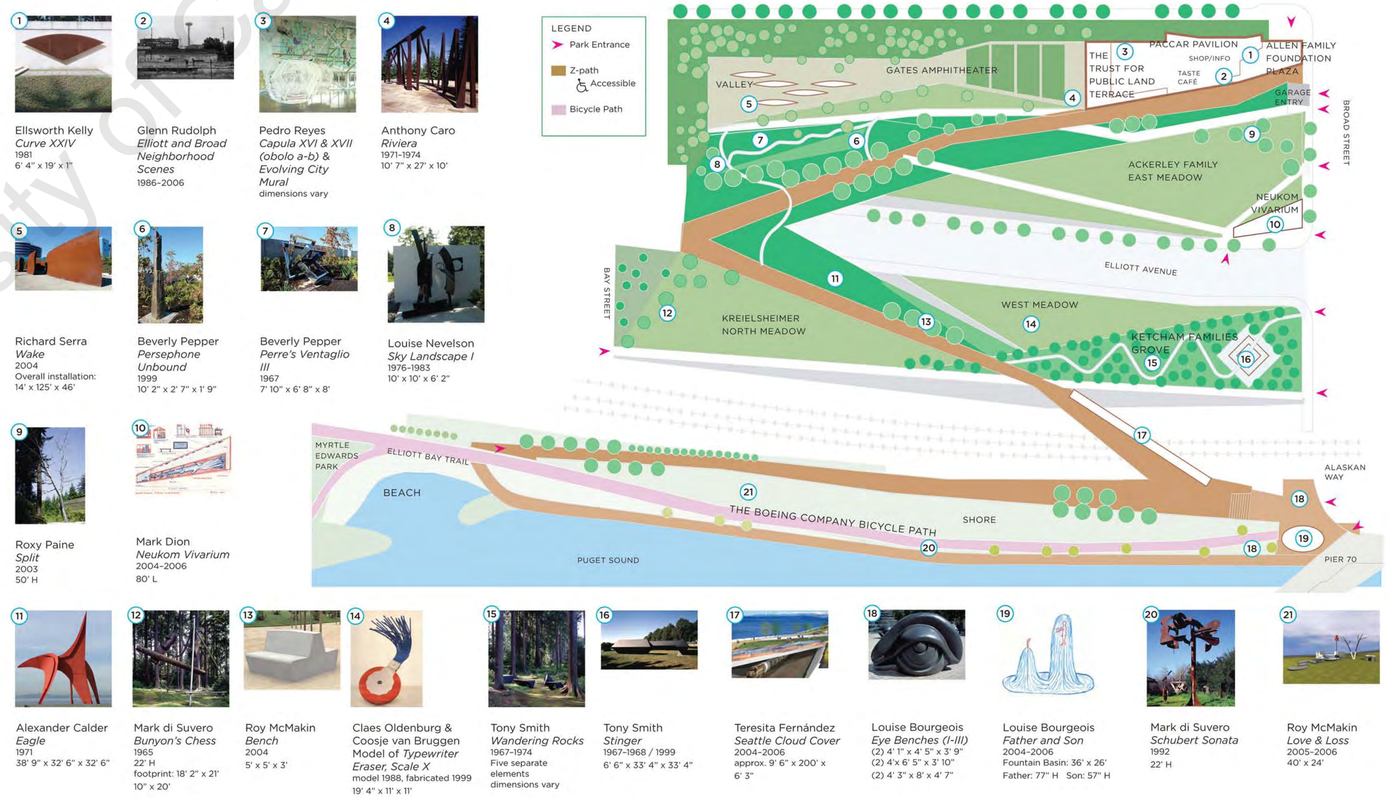
Notions of memory and cultural history were used as the main design informants of this memorial. Concrete benches stand in the exact location of previous wooden prayer benches in the synagogue that was destroyed in 1938. These benches are a symbol of the loss of the synagogue and a community. Trees and bushes grow freely between the benches.

source: radical landscapes

Olympic Sculpture Park, Seattle, designed by Weiss/Manfredi.

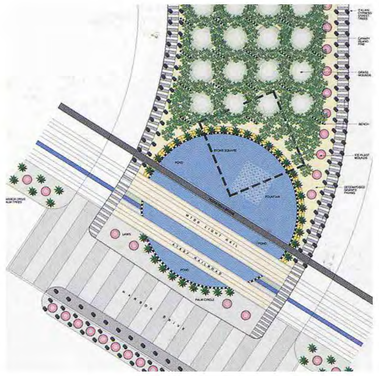
The park transformed an industrial site into an open and vibrant green space for art through integration of landscape, architecture and urban design. The park is a connection of three parcels of land that extends over a highway and railway line but still manages to form a unified sculpted landform. The simple abstract design complements the artworks without focusing the attention on itself, while still creating those special places and features you can explore.

sources: www.arttravel.com



4. DESIGN

4.1 Precedent



source: radical landscapes

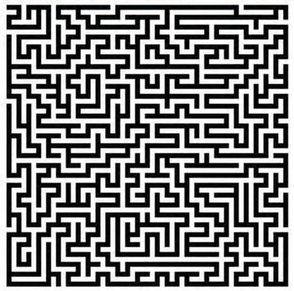
Children’s Pond and Park, San Diego, US, 1996.
Designed by Peter Walker and Partners.

The design for the children’s pond and park is relatively simple and consist of the fragmentation and connection of elemental shapes. The colour scheme resembles a childrens crayon drawing while the contrast between curved and straight lines create exciting spaces.

Yorkshire Sculpture Park
An outdoor art gallery for modern and contemporary sculpture situated on an estate featuring the natural an ecological environment. Combining ecology and art is a feature in this design, the art is framed by the natural environment, from lawn areas to densely planted forest to meandering rivers. The sculptures are placed to be complemented by the environment, and temporary and permanent pieces are combined to keep the park fresh and exciting

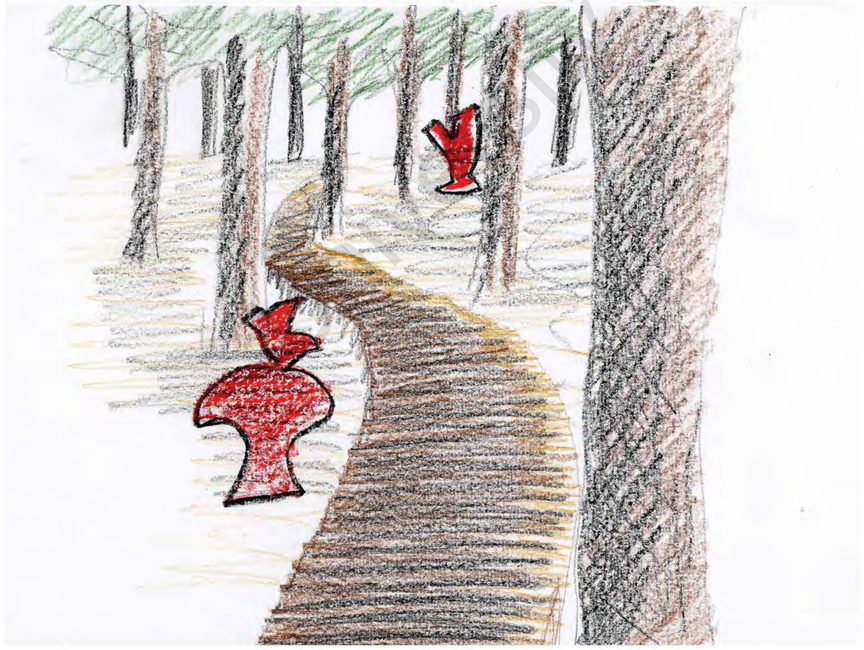
source: www.ysp.co.uk

4.2.1 Historical exploration



Victorian Bandstand
-was situated in the Paddock in the British period
-oppertunities for amphitheatre
-oppertunities for performance art

Coronation Circle
-forest like character
-dense trees, with thick foliage canopy
-mystical, mysterious character = maze



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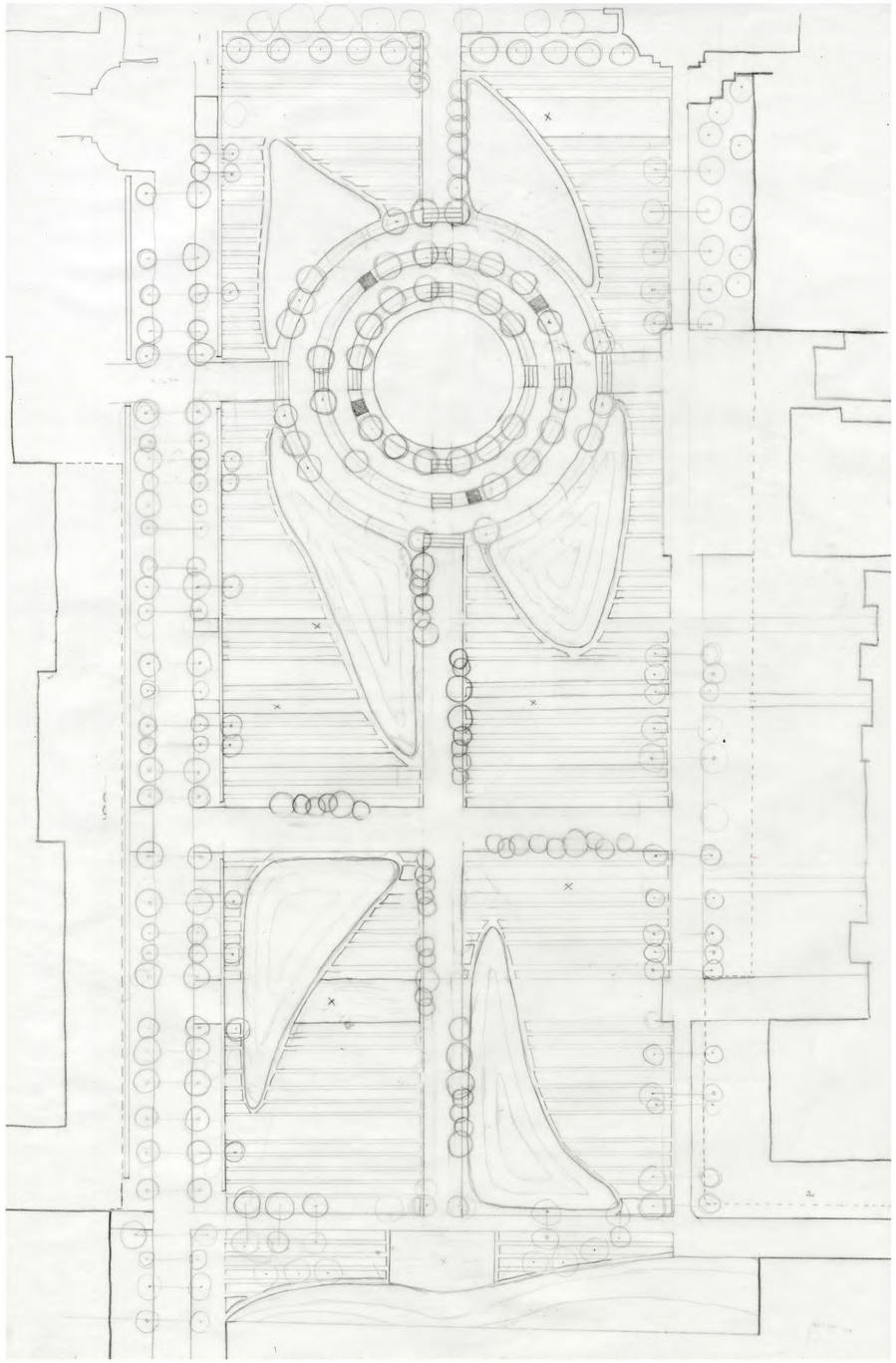
4.2.1 Historical exploration

Previous use of Paddock a meadow and stables for cows

Agriculture was the primary function of the garden during the reign of the VOC

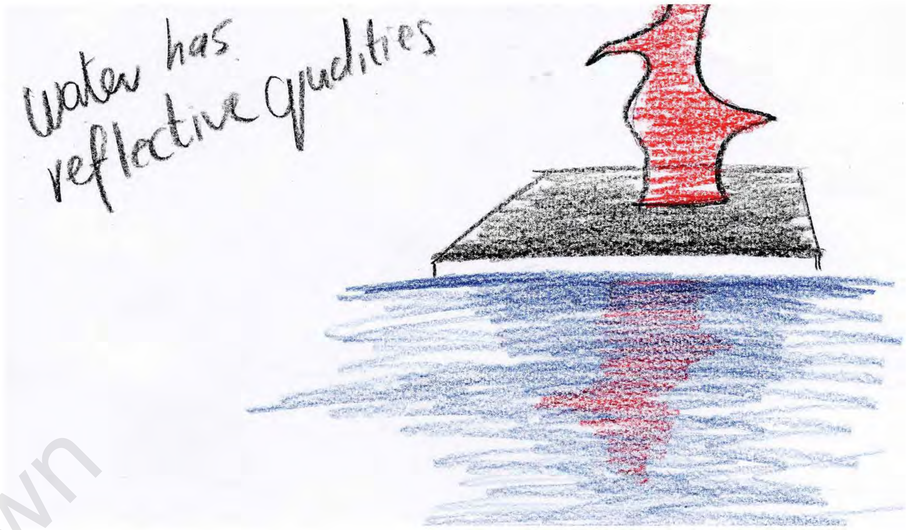


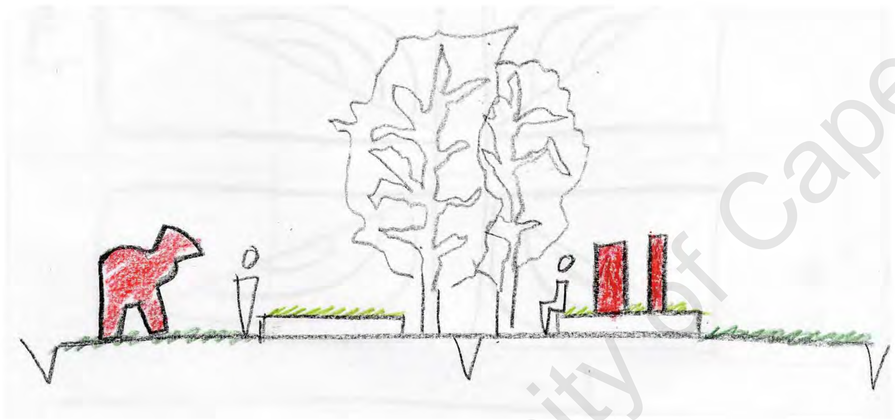
Plan combining the lawn strips and grass berms with the tree filled coronation circle

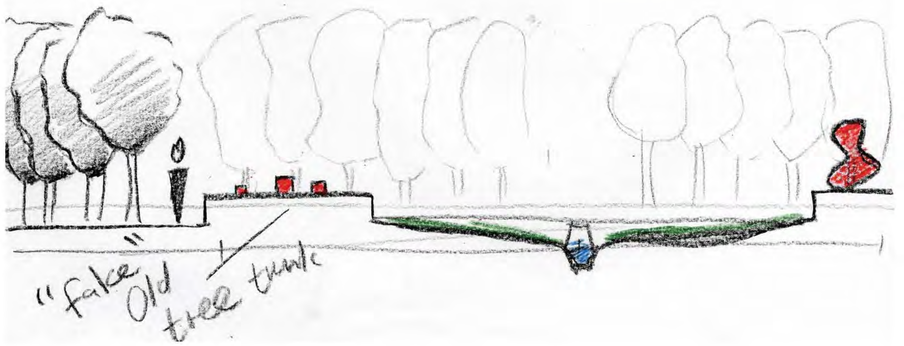
Grass-strips resemble cropland with lawn berms that give a rolling hill effect and comment on the use of paddock as a meadow

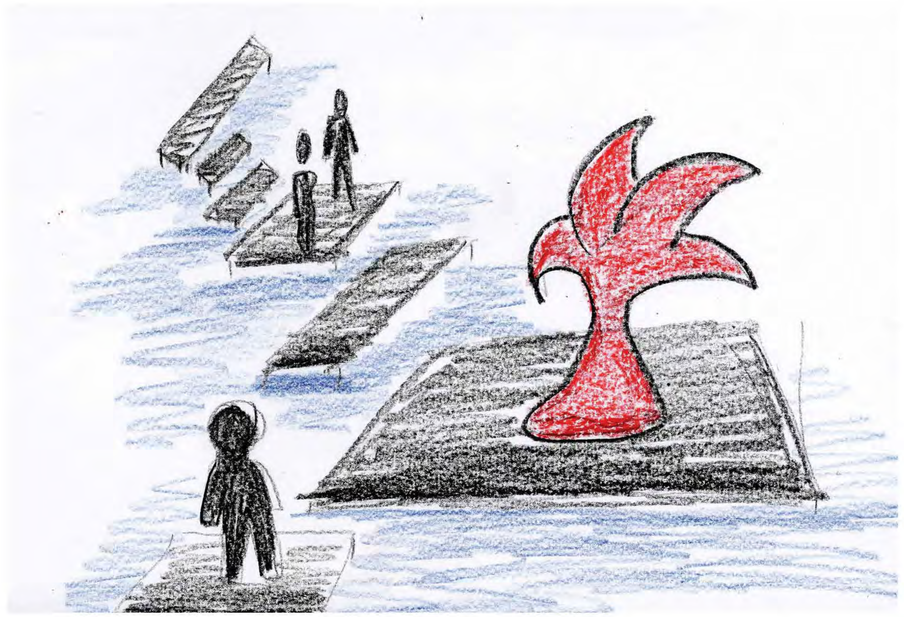
Combining lawn strips with the berms create spaces for rest, exhibits and movement

4.2.2 Exhibit exploration









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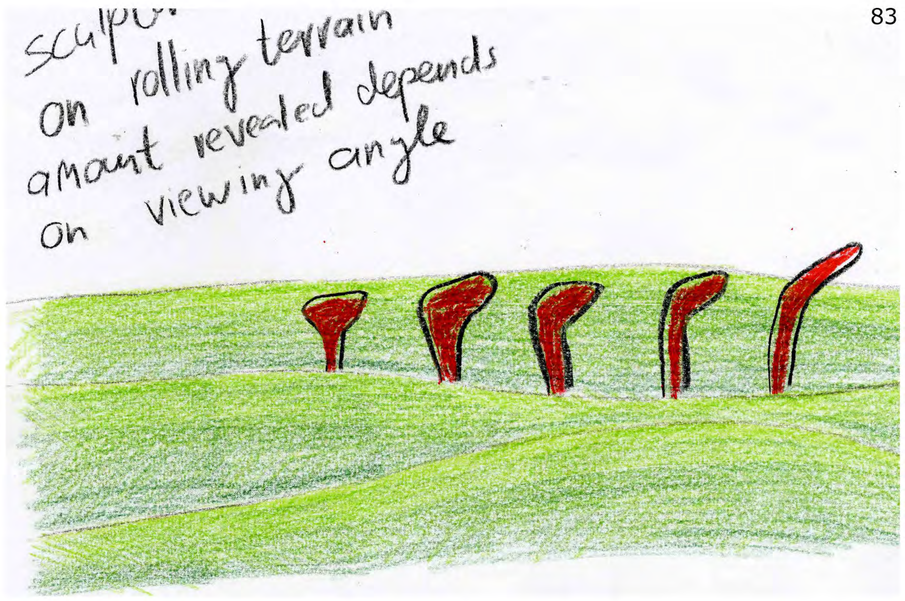
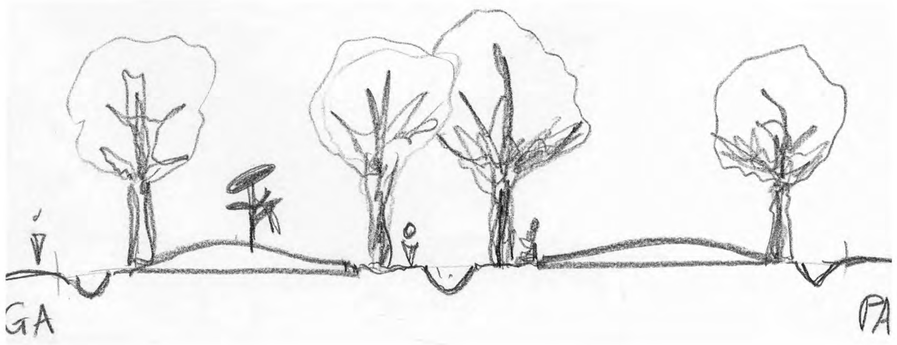
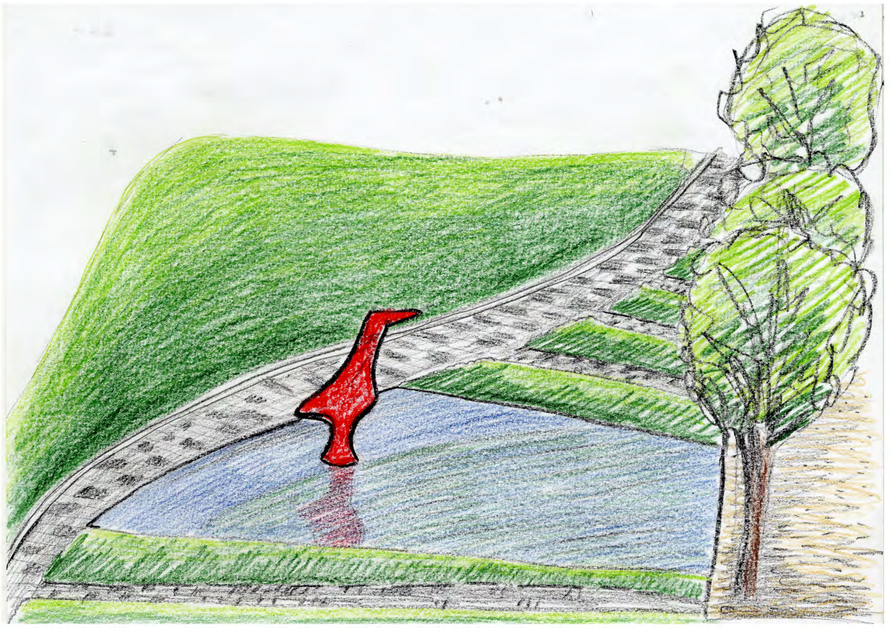
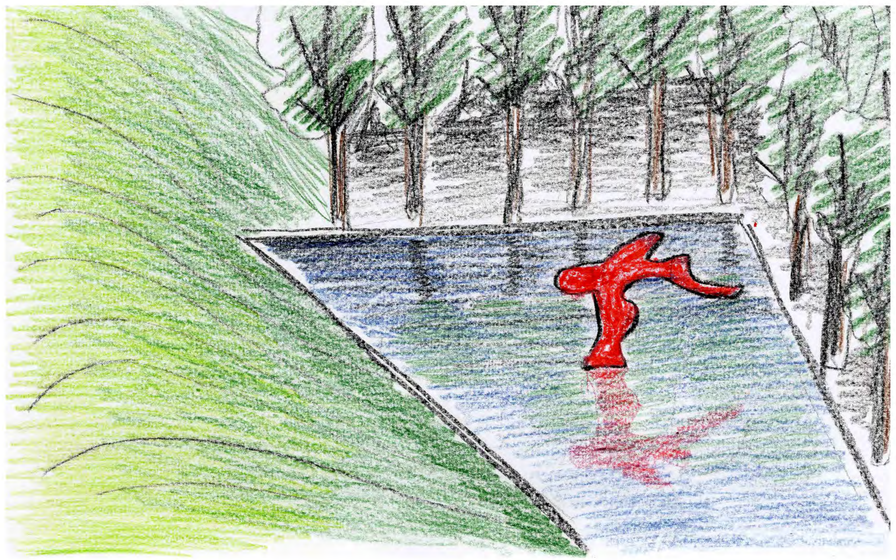
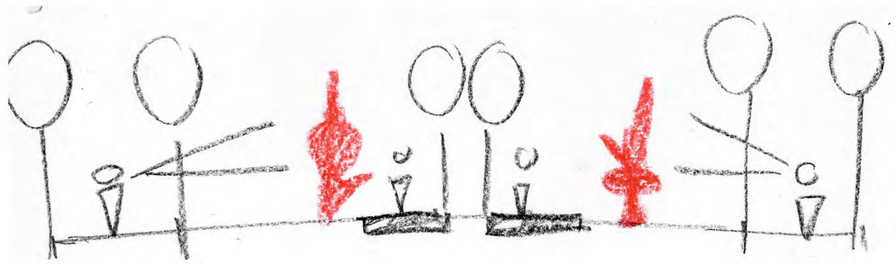
4.2.2 Exhibit exploration



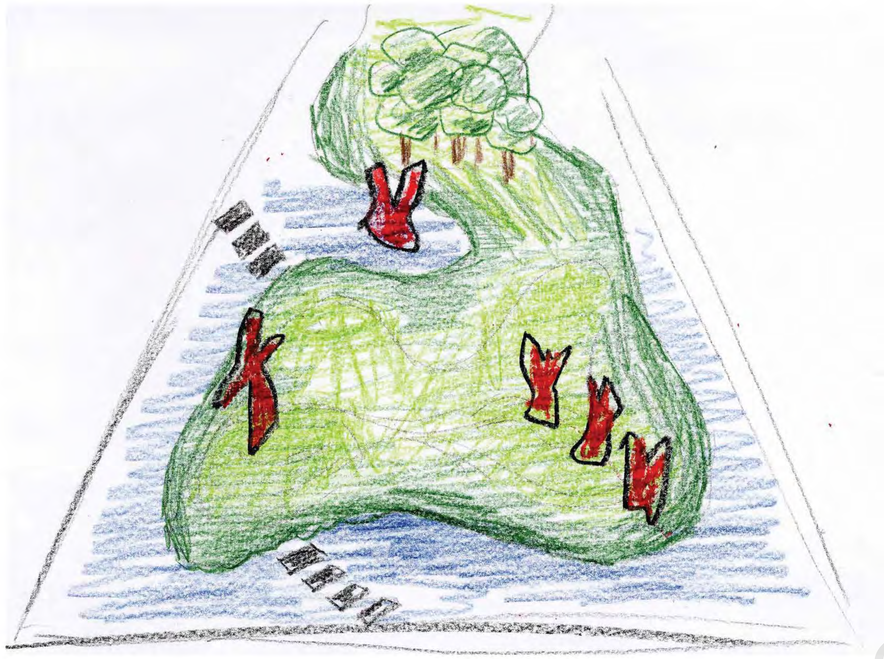


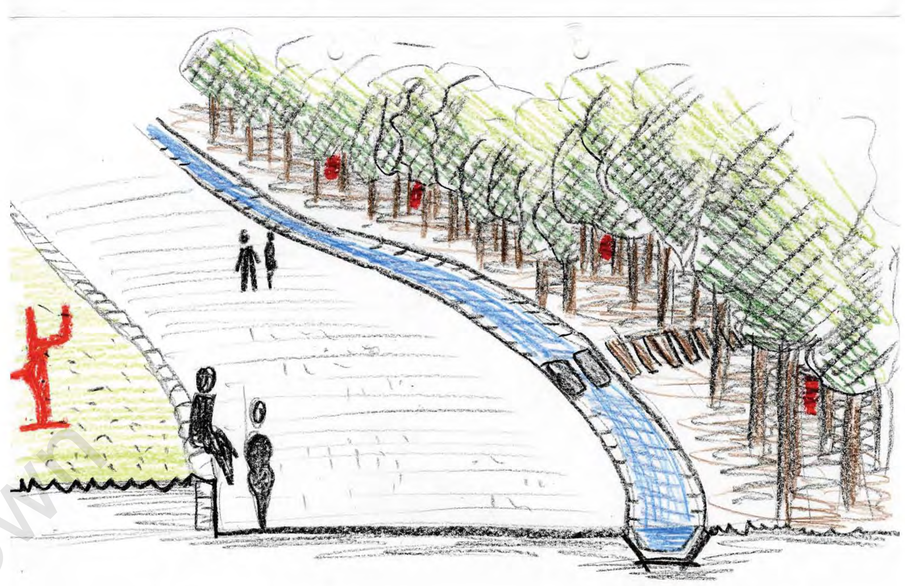


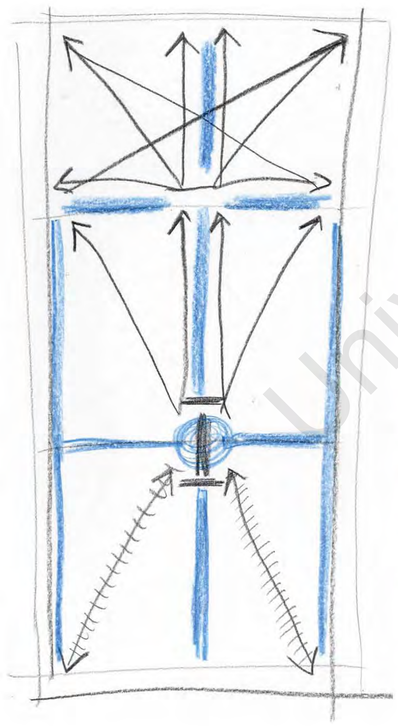


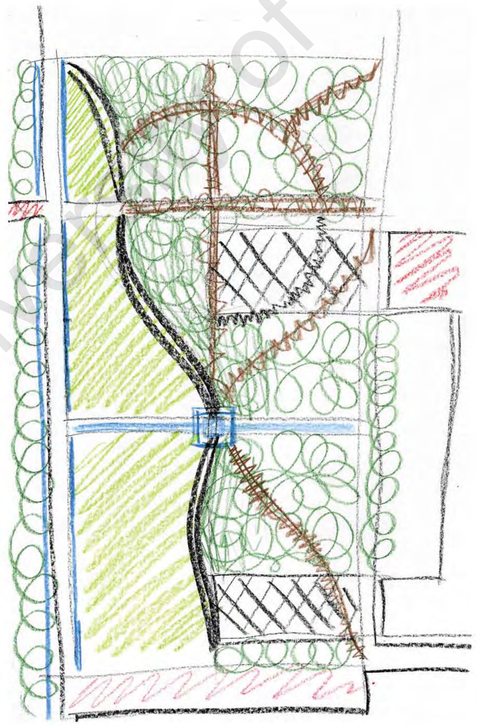


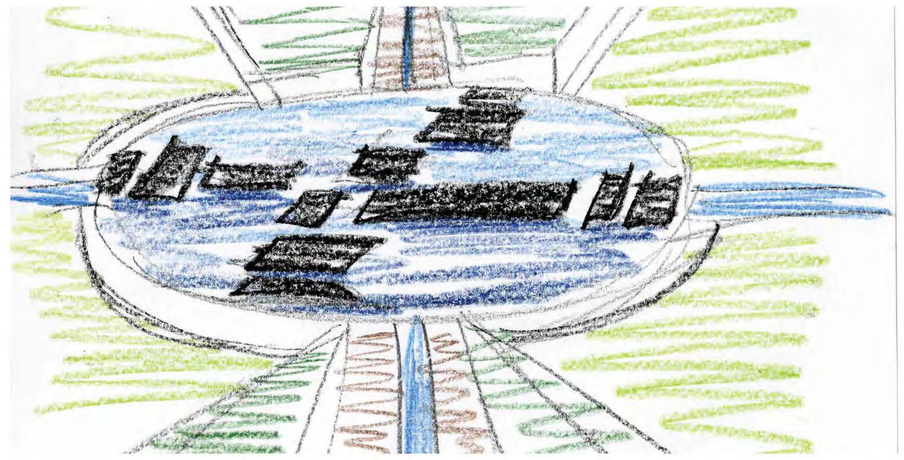
4.2.3 Water exploration











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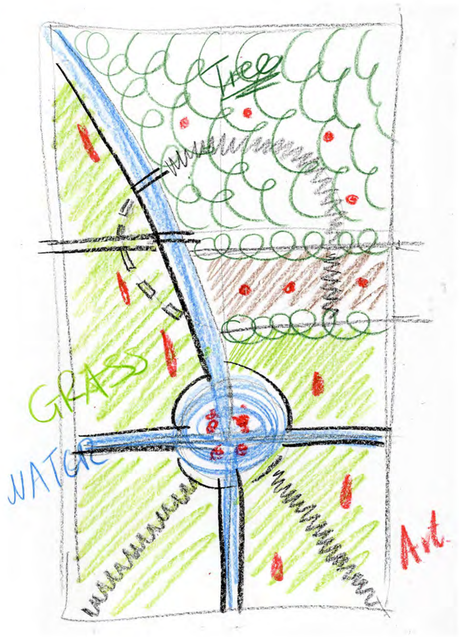
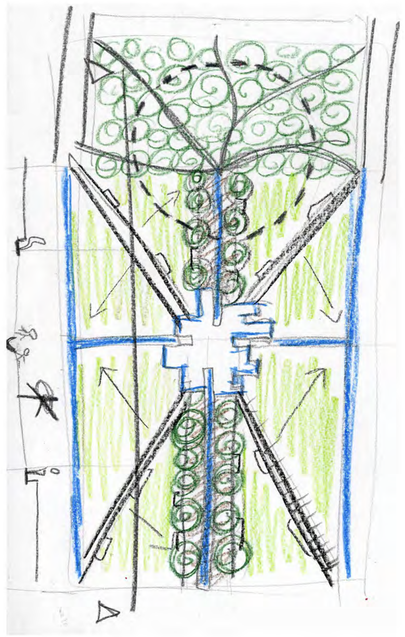
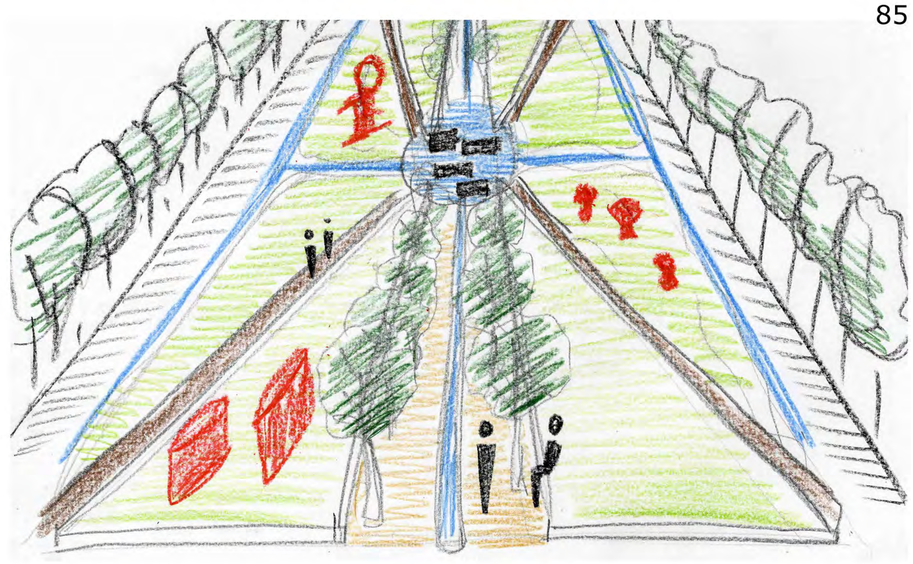
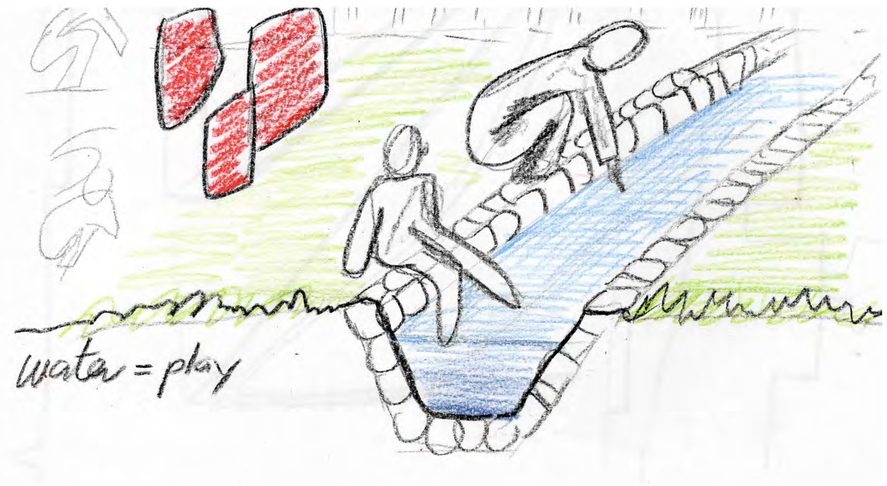
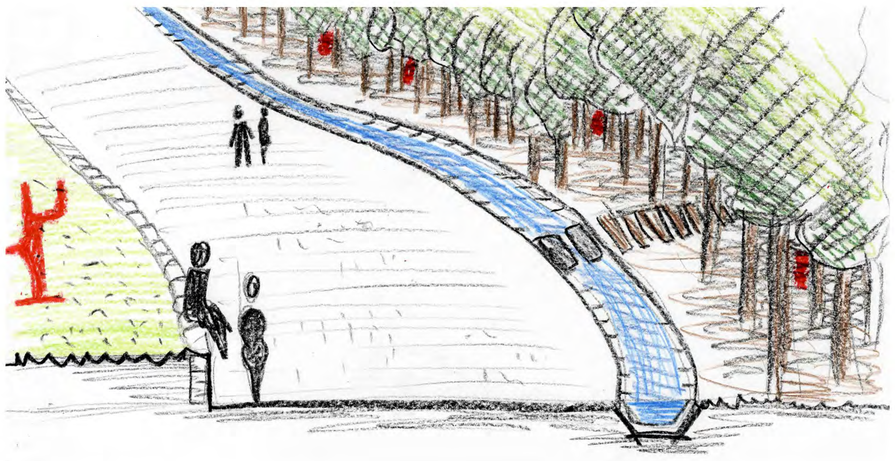
4.2.3 Water exploration



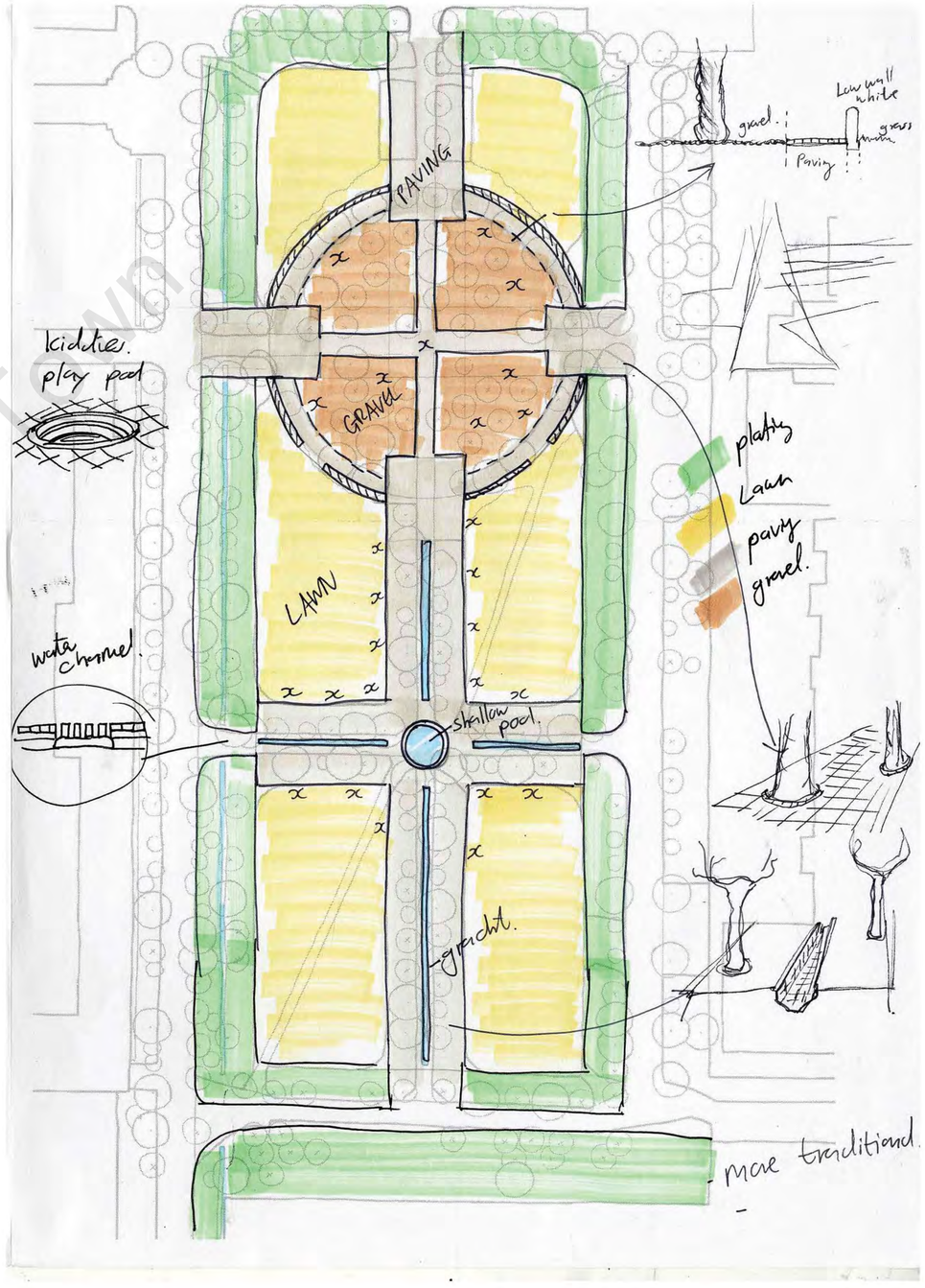








4.2.4 Geometrical plan exploration



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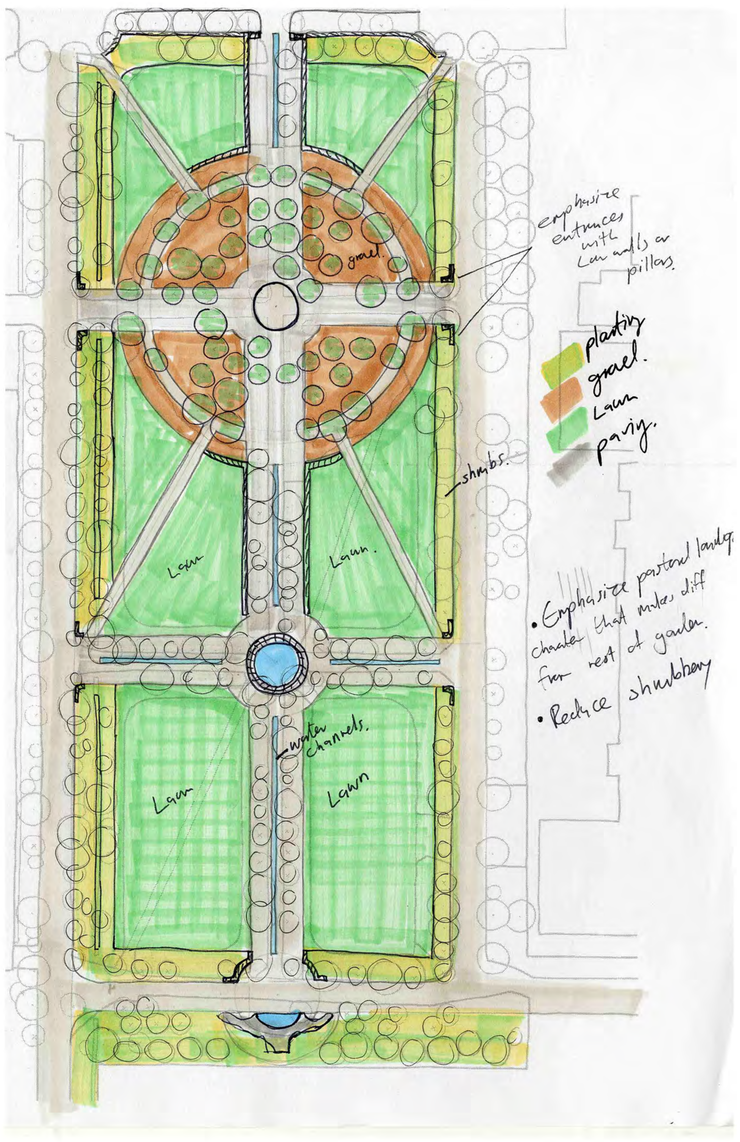
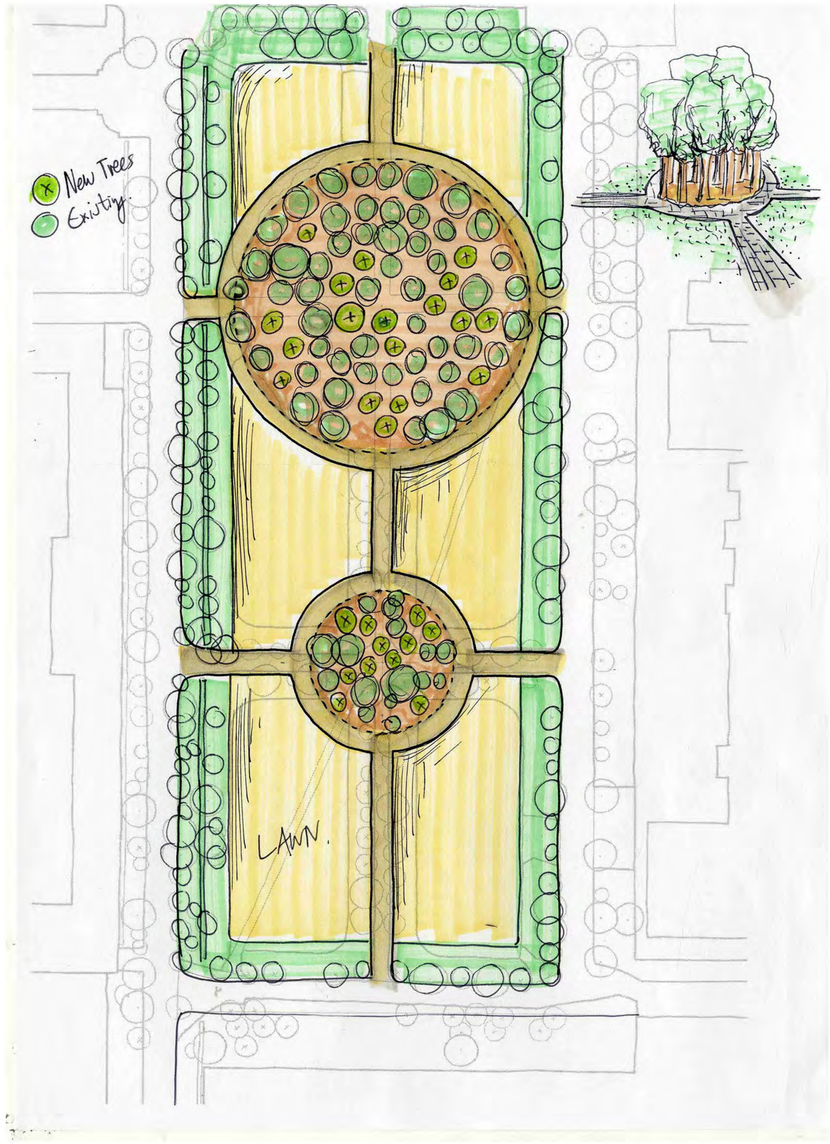
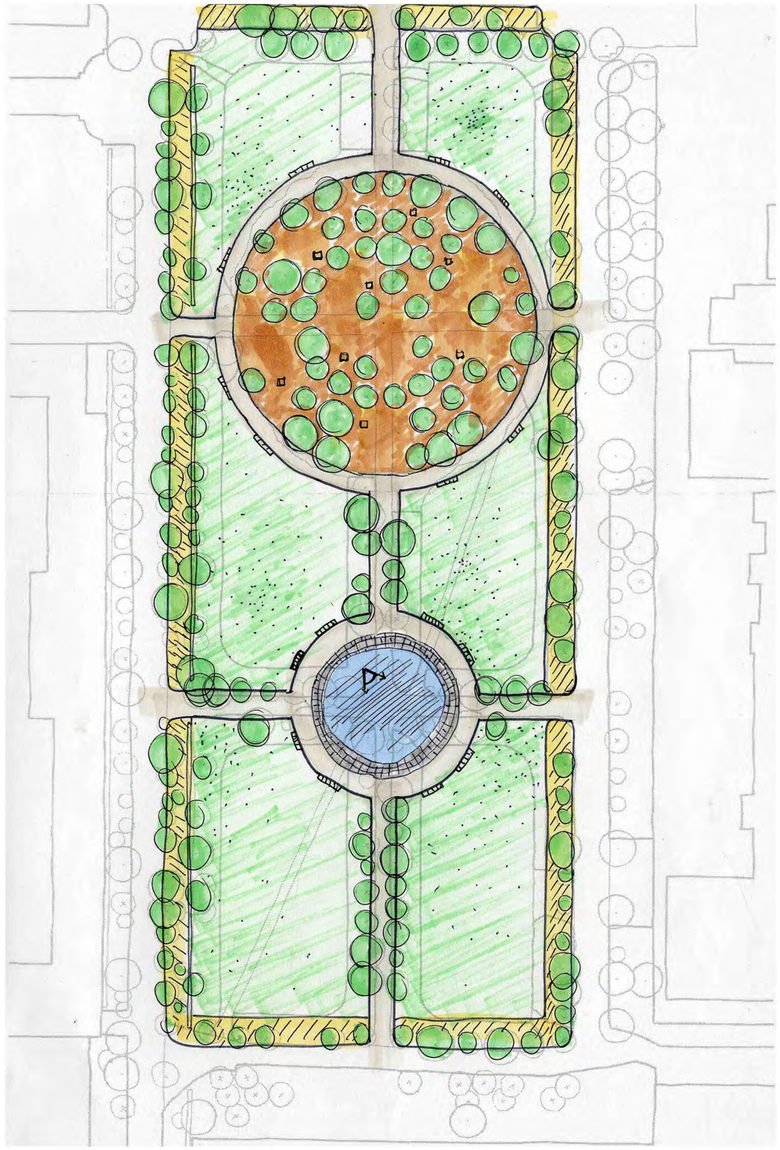
4.2.4 Geometrical plan exploration



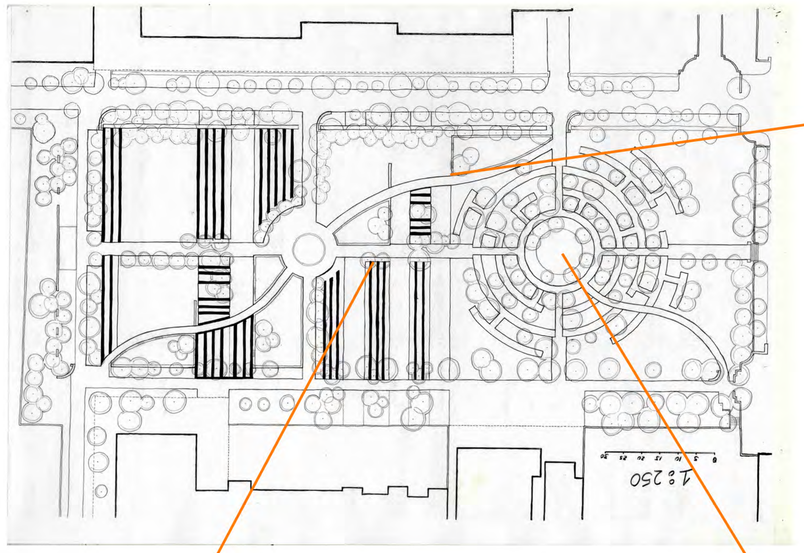


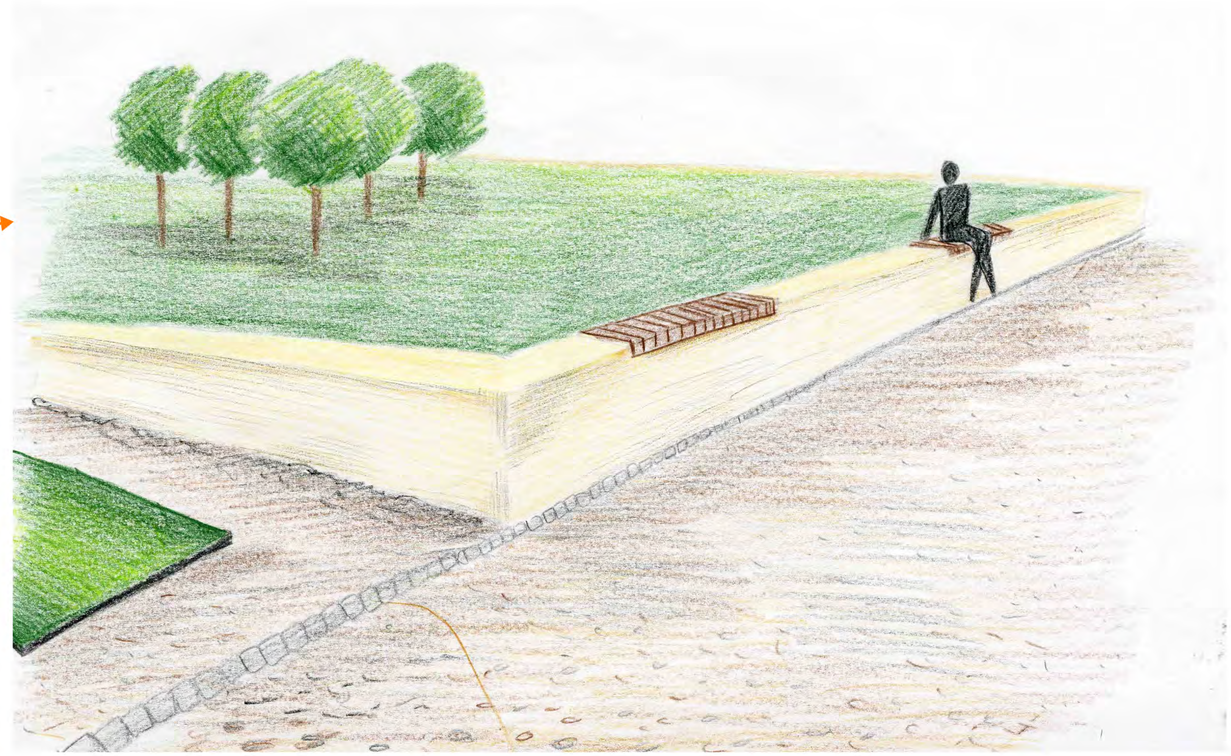


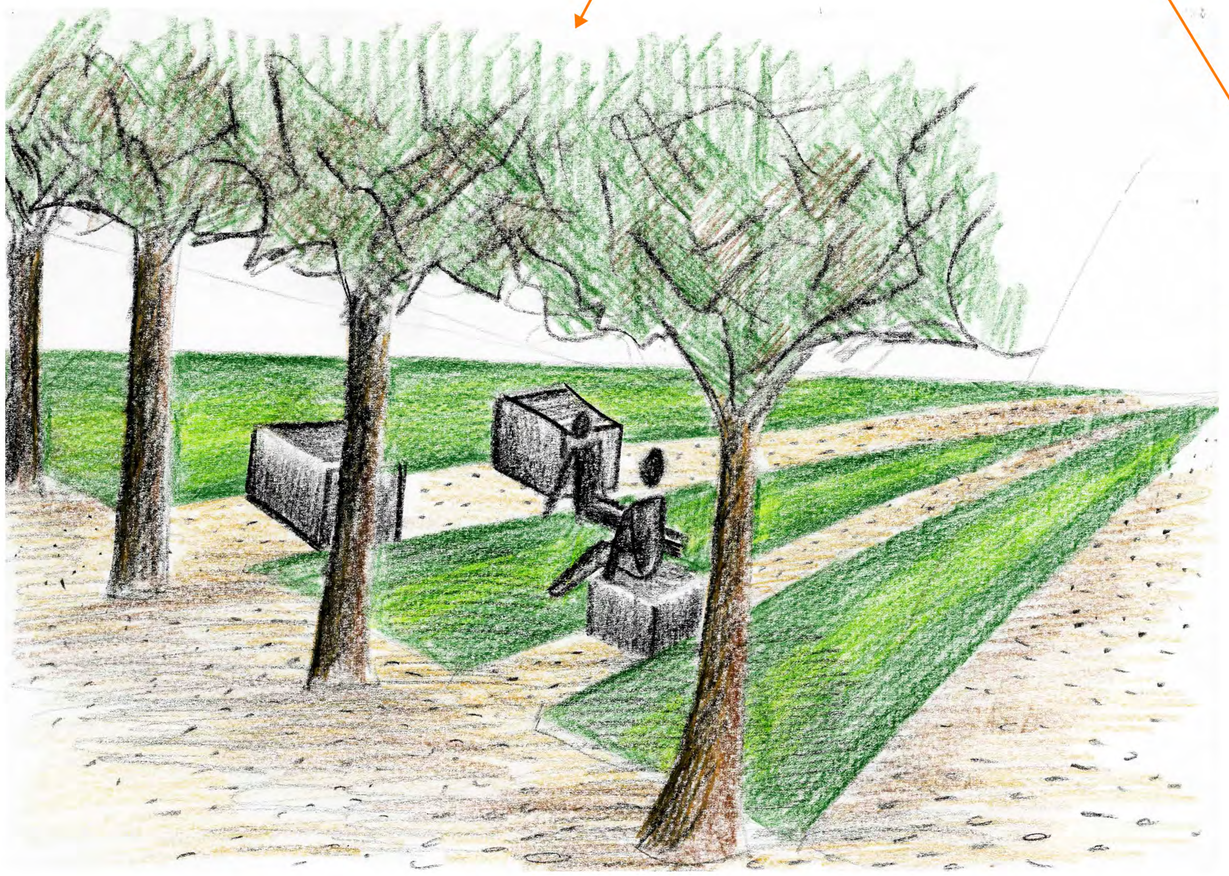
4. Design: Plan

5 10 20 METER

Three dimensional drawings







4. Design:

SPACE FOR ARTWORK

EXISTING PAVING
NEW PAVING SLABS
EXISTING PLANTING
LAWN
GRAVEL 20MM
GRAVEL 13MM
NEW PAVING BRICKS

4. DESIGN: PAVING PLAN

5 10 20 METER

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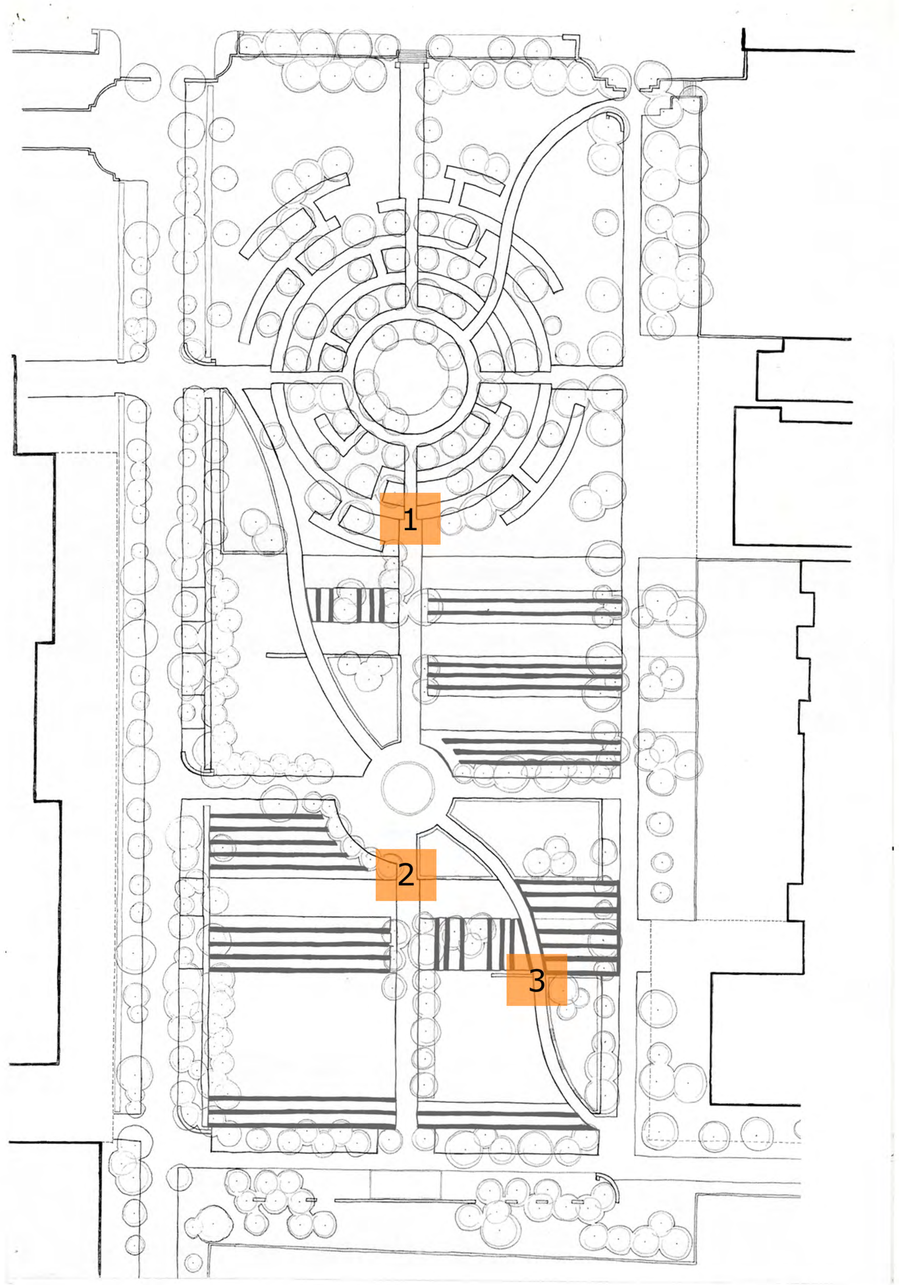
Detail plans

Existing surfaces in the Company Gardens

Key for detail plans 1:20



Blouklip gravel 20mm Ø

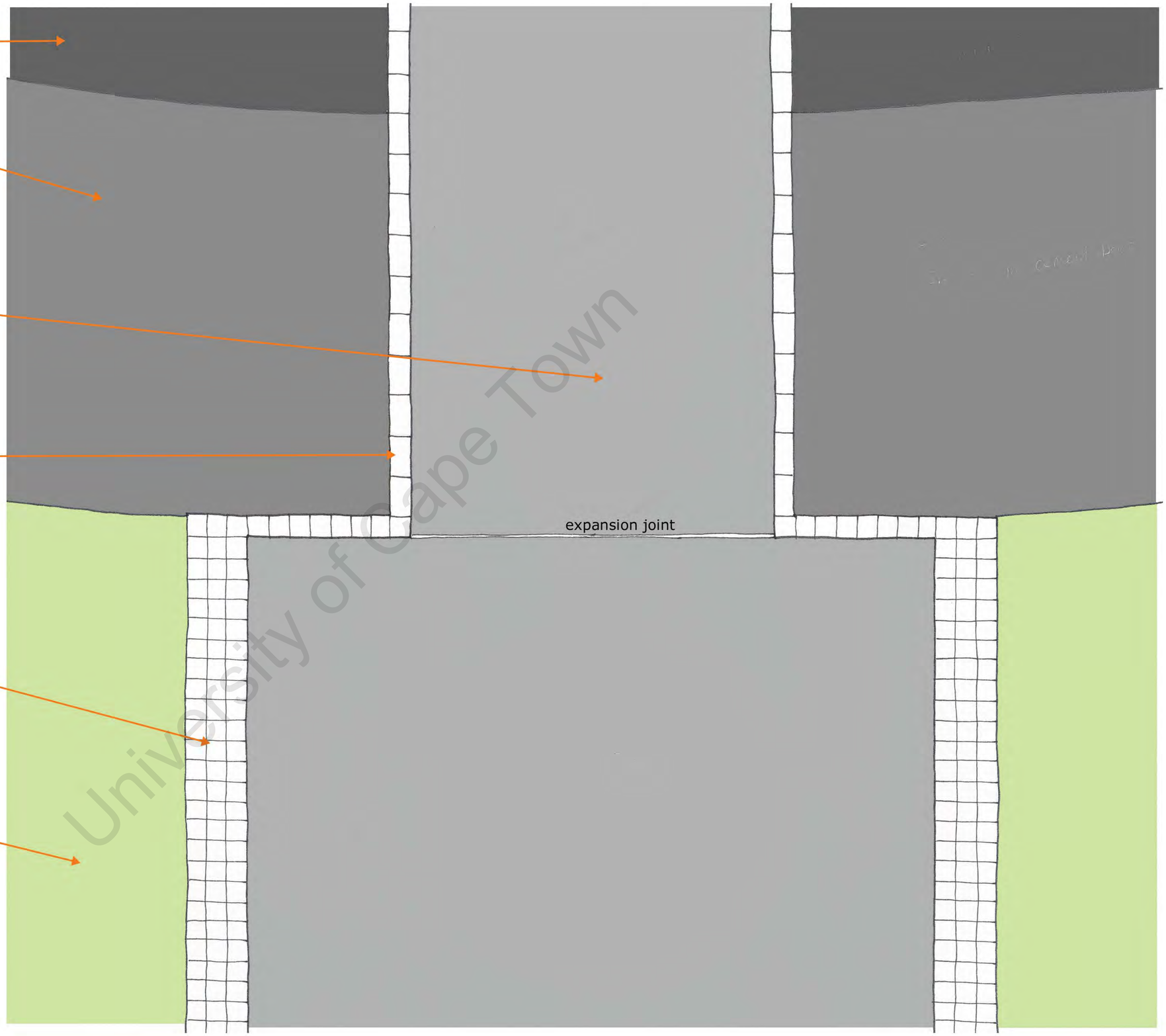
Blouklip gravel 13mm Ø in cement base

In situ cast exposed aggregate slab, blouklip 9mmØ (central walkway slab size 3400x4000mm)

Reused granite sets from site 200x100x100mm

Cobble stone, CellaCobble 50, from Pavatile 100x100x50mm

Lawn: Kikuyu, Cynodon dactylon



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DESIGN: DETAIL PLAN 1

100 500 MILIMETER

Beka spike, in ground up lighter, wide beam

In situ cast exposed aggregate slab, blouklip 9mmØ (central walkway slab size 3400x4000mm)

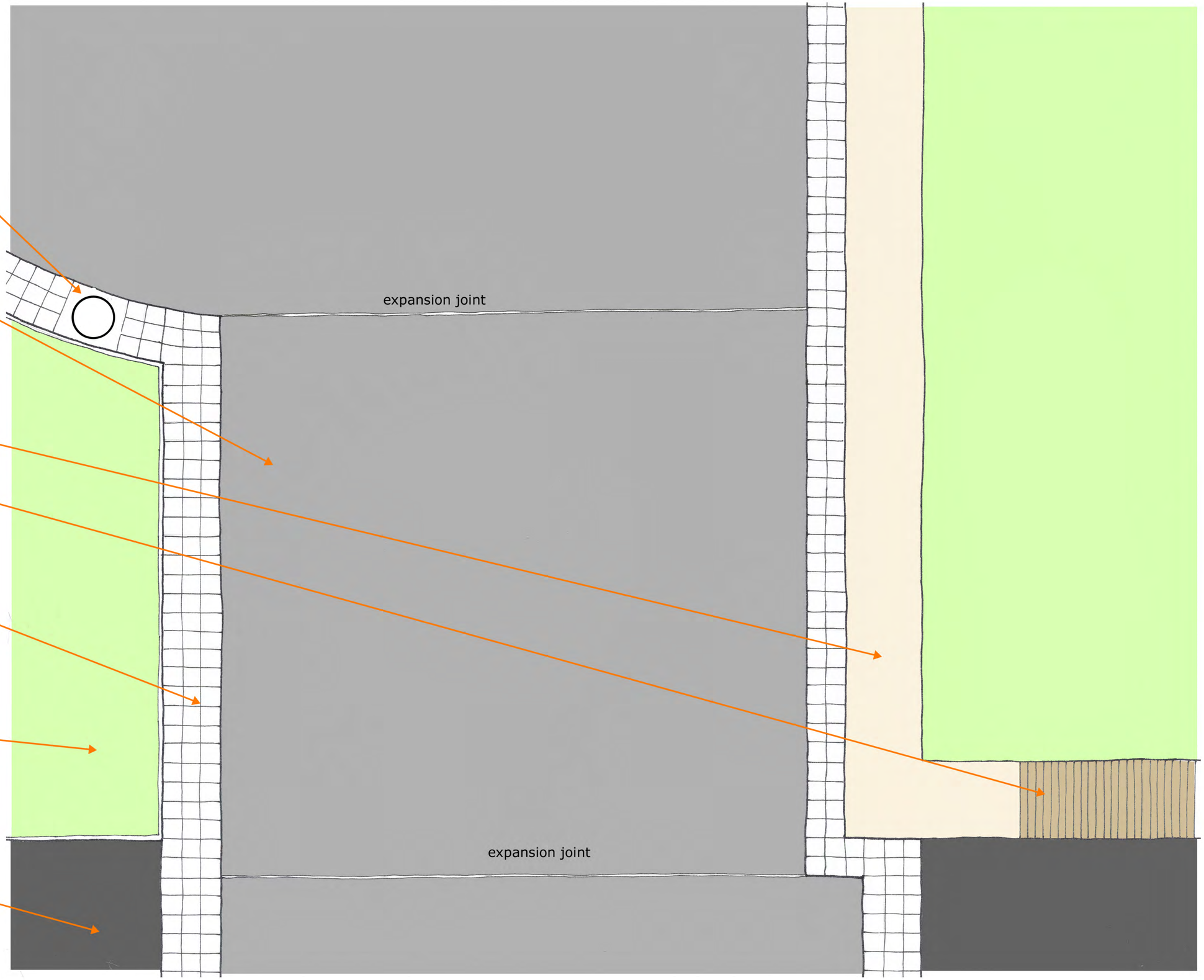
Plastered brick low wall, painted white

Polywood timber 44x69x420mm

Cobble stone, CellaCobble 50, from Pavatile 100x100x50mm

Lawn: Kikuyu, Cynodon dactylon

Blouklip gravel 20mm Ø



DESIGN: DETAIL PLAN 2

100 500 MILIMETER

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Exposed aggregate hornfel fine paver 100x200mm from streetscapes

Lawn: Kikuyu, Cynodon dactylon

In situ cast exposed aggregate slab, blouklip 9mmØ (central walkway slab size 3400x4000mm)

Plastered brick low wall, painted white

Cobble stone, CellaCobble 50, from Pavatile 100x100x50mm

Blouklip gravel 20mm Ø

DESIGN: DETAIL PLAN 3

100 500 MILIMETER

EXISTING LIGHTING

RECESSED LUMINAIRE

IN GROUND FLOODLIGHT

4. DESIGN: LIGHTING PLAN

5 10 20 METER

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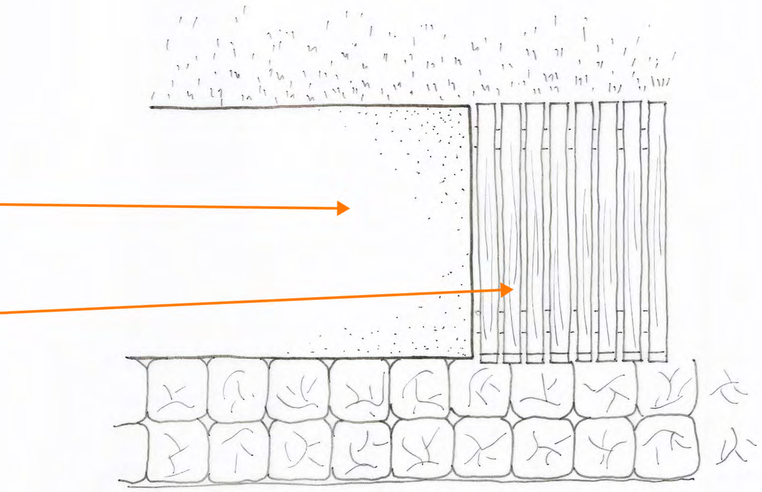
Inspiration derived from on site elements and use of material

Plan

Concrete coping, plastered and painted white.

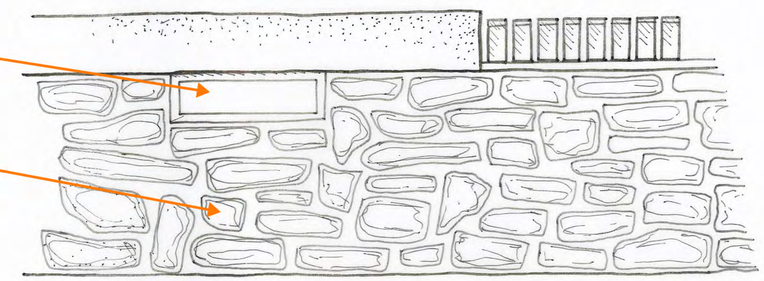
Polywood timber
44x69x420mm
bottom screwed to steel section ankered in brick wall with epoxy glue

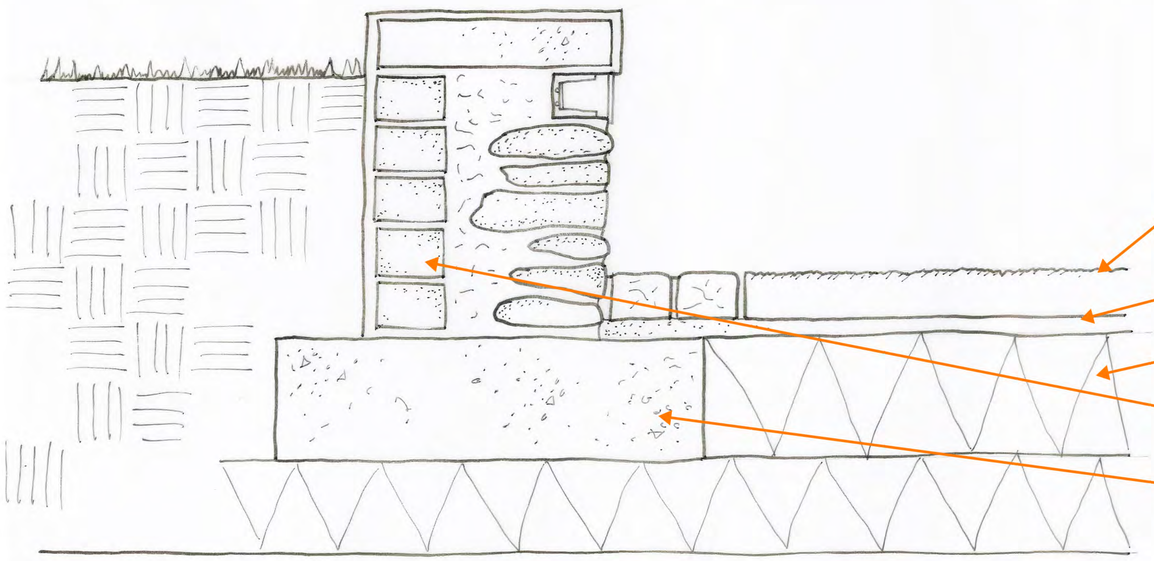


Elevation

Stainless Steel Recessed luminaires from unilux

Natural stone(sandstone) wall set in mortar





Section

In situ cast exposed aggregate slab bloukliop gravel 9mmØ

on 25mm sand binding

on x2 sub grade layers

single skin brick wall

on concrete strip footing 700x200mm

PERMANENT ARTWORKS

TEMPORARY ARTWORKS

4. DESIGN: ARTWORK PLAN

5 10 20 METER

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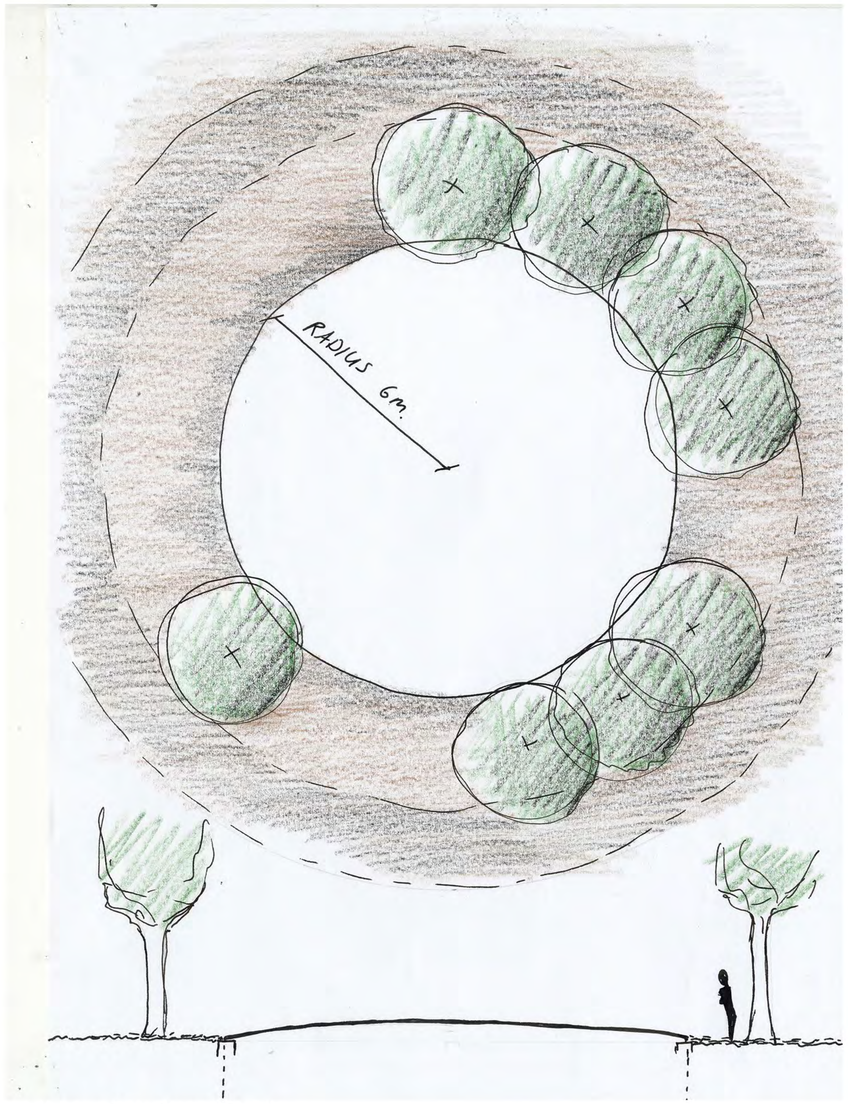
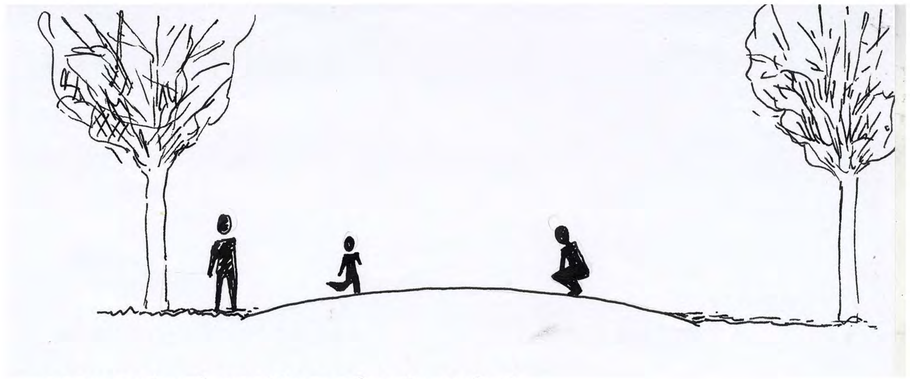
Permanent Artworks

Artwork 1: located in coronation circle.
Should comment on history of Company Gardens and represent all the different era's and the growth and progress through these times.

Artwork 2: located at the top of the central avenue in mirror pool. A sculpture that could fully benfit from the placing in the mirror pool. Theme is the vision or future of art in South Africa

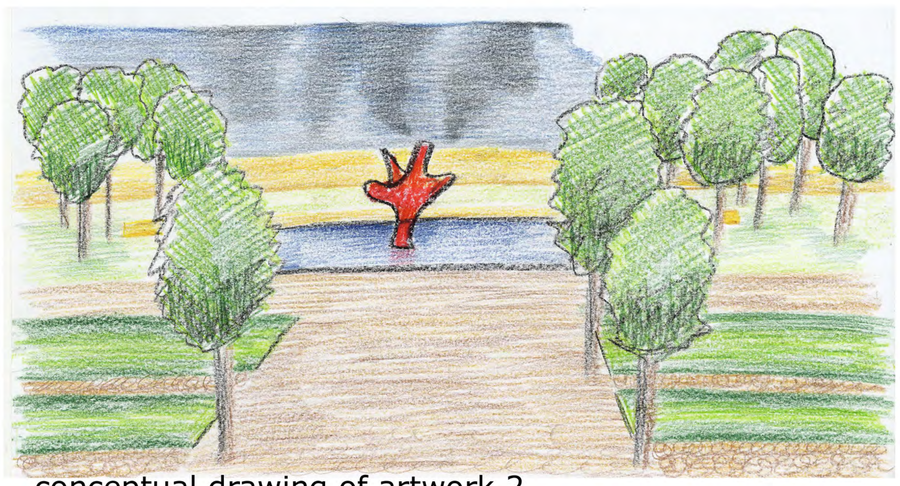


size of artwork 1

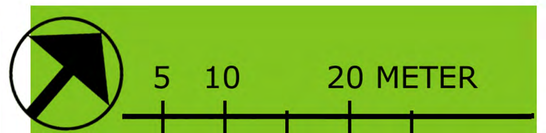


conceptual section of artwork 1

conceptual drawing of artwork 1



conceptual drawing of artwork 2



LITTER BINS

SEATING BLOCKS

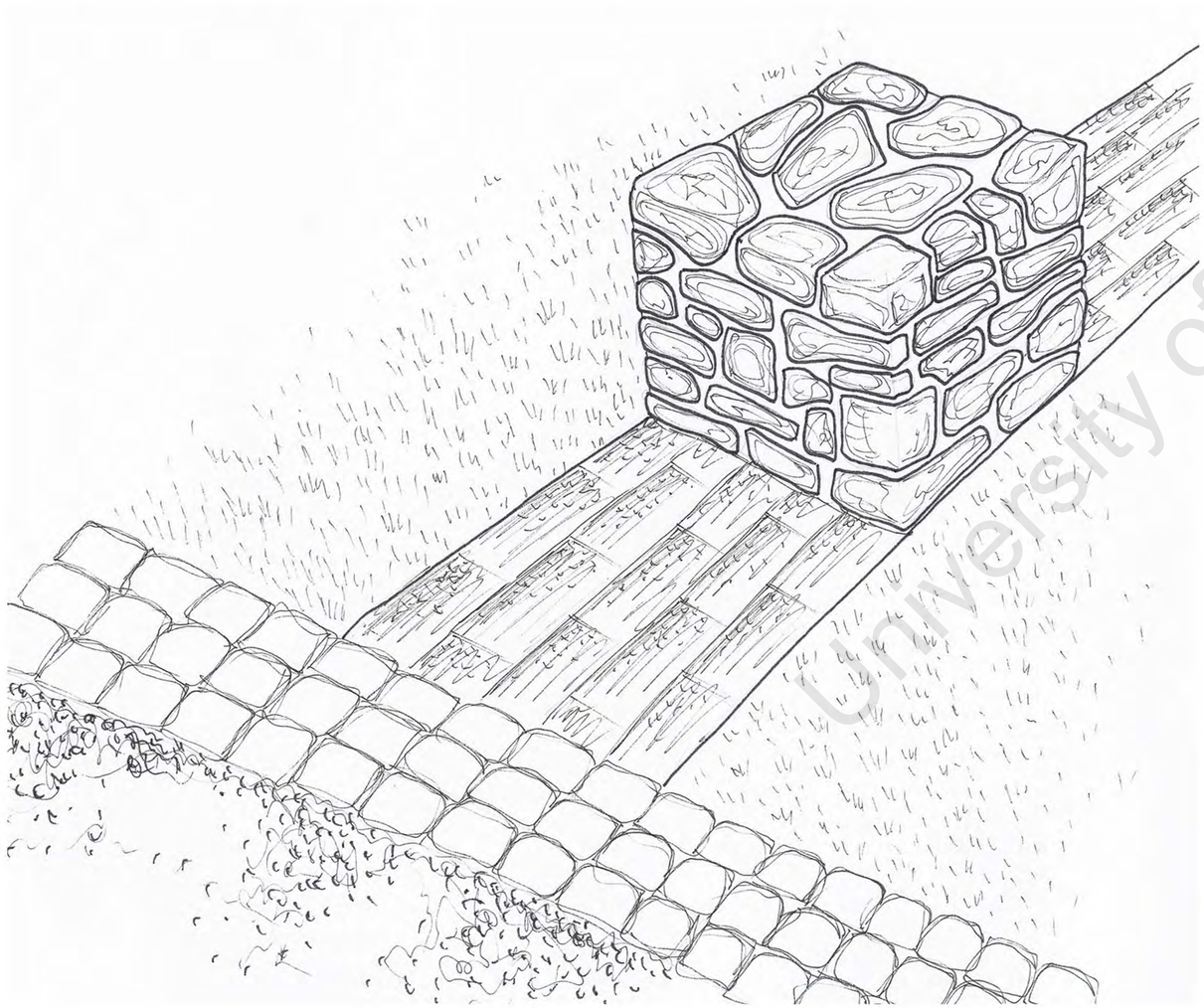
LOW WALL SEATS

4. DESIGN: FURNITURE PLAN

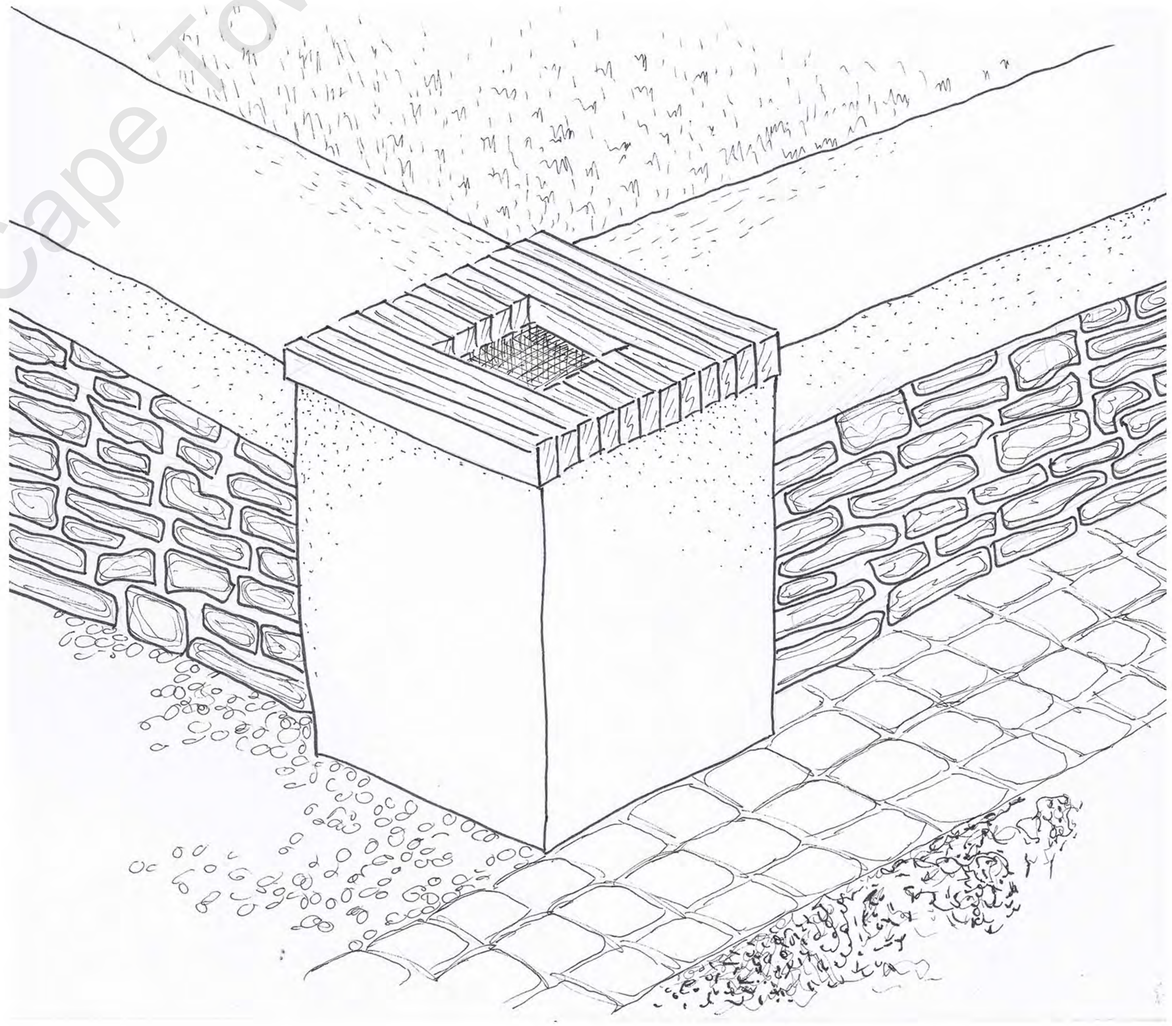
5 10 20 METER

Design details in 3d

Seating block (500x500mm) made from sandstone set in mortar, placed in paving strips between lawn in combination of 2 or 3



Litter Bins in low wall, wooden lid on white plastered brick column connected to stone wall. Lid made from polywood timber 44x69x450 compliment polywood seats on low wall



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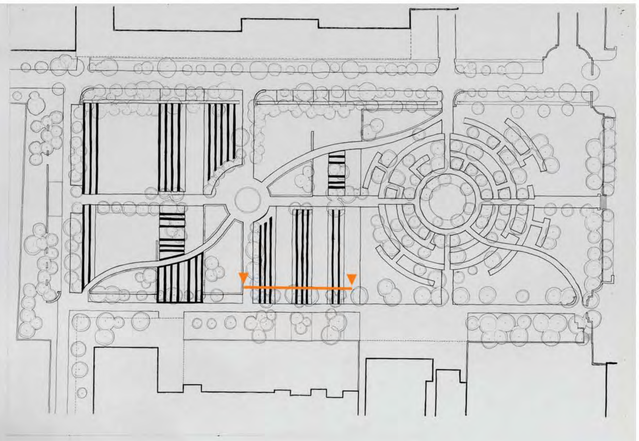
DESIGN: SECTION

1 2 3 4 METER



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DESIGN: SECTION