

of Cape Town

NEUROISIS · CONTINUUM

[ARCHITECTURE AS URBAN THERAPY]

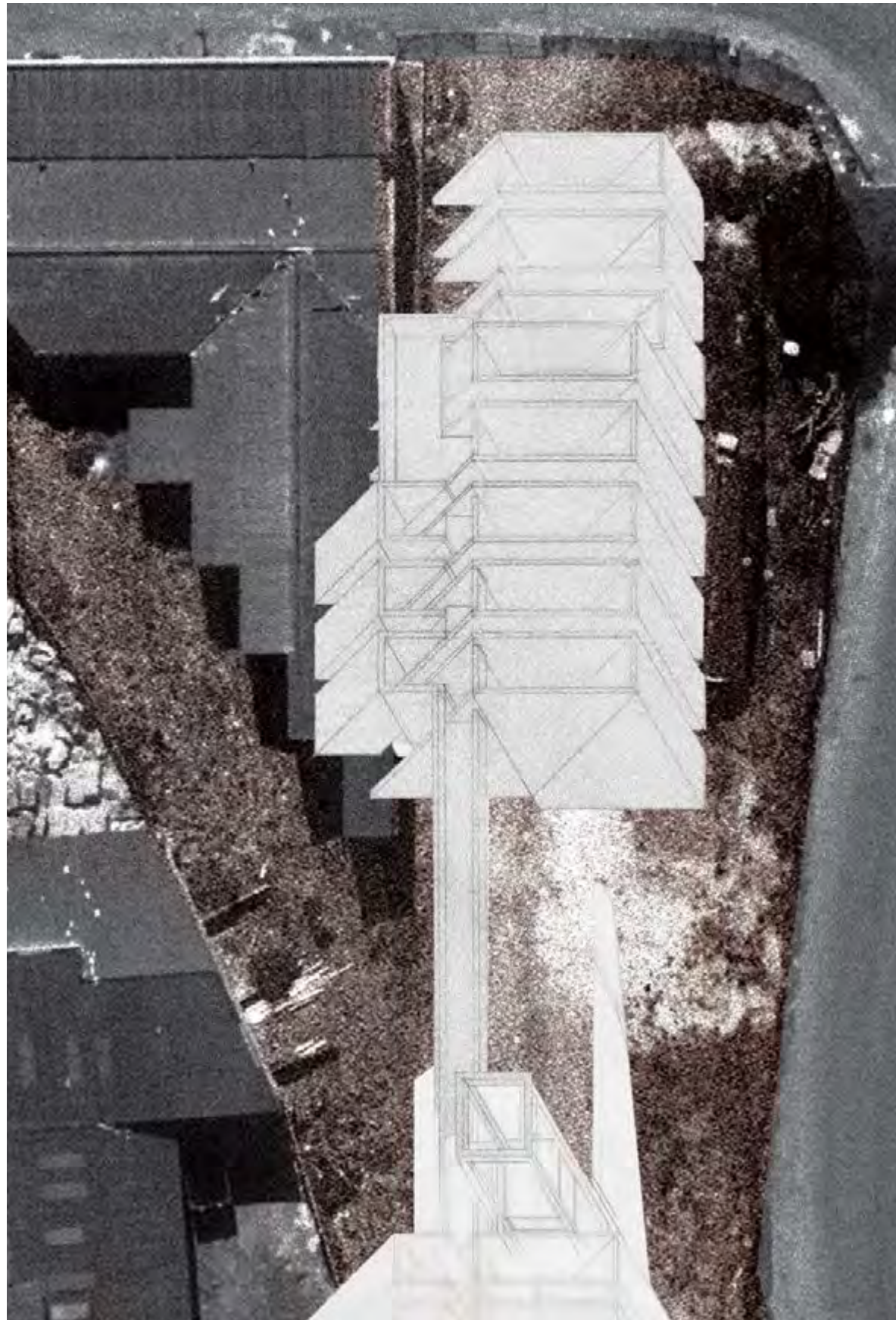
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PT[01]

THE MIND · THE BODY
A SOCIETY IN THERAPY





This dissertation argues that Architecture, in opposition to the current method of enacting analogy as a form of design methodology, should become the analogy which actively and speculatively engages in therapy, in order to resolve the issues of site psychology, and create an architecture of therapy for site and society.

The proposal of this dissertation is therefore a building without intentional program, an actor of analogy. A building which creates a spatial discourse, in the form of a therapy center: A continuum between "good" and "bad" which reforms the remnants of a neurotic site into a new "sublimated"^[1] space. Therapy spaces of differing scales and intentions lay across the site, circulated and connected by a machine which enlivens the precinct with acts of marking: such as water spraying and seed throwing, reforming the lost landscape into an episodic park.

This architecture walks the line between imagined and real, allowing the viewer to experience therapy, as well as the depths of the mind.

Figure [2] The drawing collage by the author illustrates an isometric projection of the interactive therapy space, designed by visualizing multiple angled isometrics on a single object.

[1] Sublimation is the use of a neurosis, or ego defense mechanism which is overturned to create a positive outcome.



NEUROSIS · CONTINUUM

[ARCHITECTURE AS URBAN THERAPY]

ABSTRACT

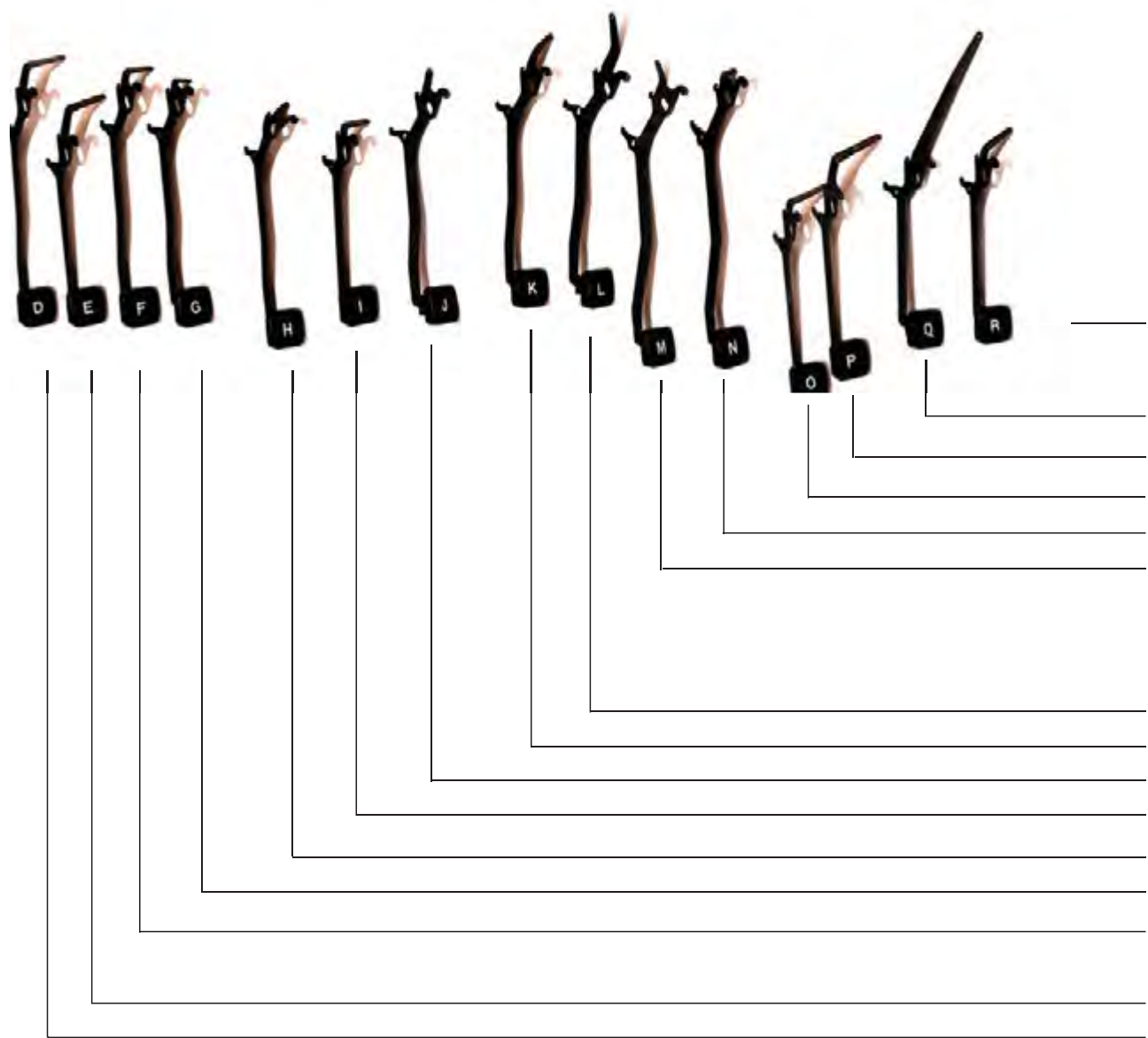
This dissertation is rooted within the personal struggle to understand the absurdity of spaces which exist within Woodstock, Cape Town.

The project draws a psychological connection between the site and its absurdities, implying that spatial absurdity is the effect of problems of the personified "site-mind". By visualizing what are called "neurosis spaces" the expressions of site-mind anxieties, and arranging them into a speculative site, the project creates a space of analogy. A space for which architecture becomes a therapy.

Architecture in application thereby embodies therapy, forming an intervention which itself enacts the speculative analogy.

The proposal is therefore seated firmly between the real and the imagined. A victim Offender Rehabilitation center mediates the analogy physically creating an architecture that plays on spatial experience and programming to create a place of therapy, a machine of sublimation.

The architecture is the therapy, the imaginary and the real which enacts a therapeutic environment to the site, and initiating and allowing a therapy to take place within it.



INTRODUCTION

Woodstock exists within a spatial absurdity.

The dissertation Titled Neurosis Continuum thereby begins with an interrogation of the architectural process, and an interest in the influence psychology and the imaginary has on reality. How it is that absurdity exists, and where it can be treated.

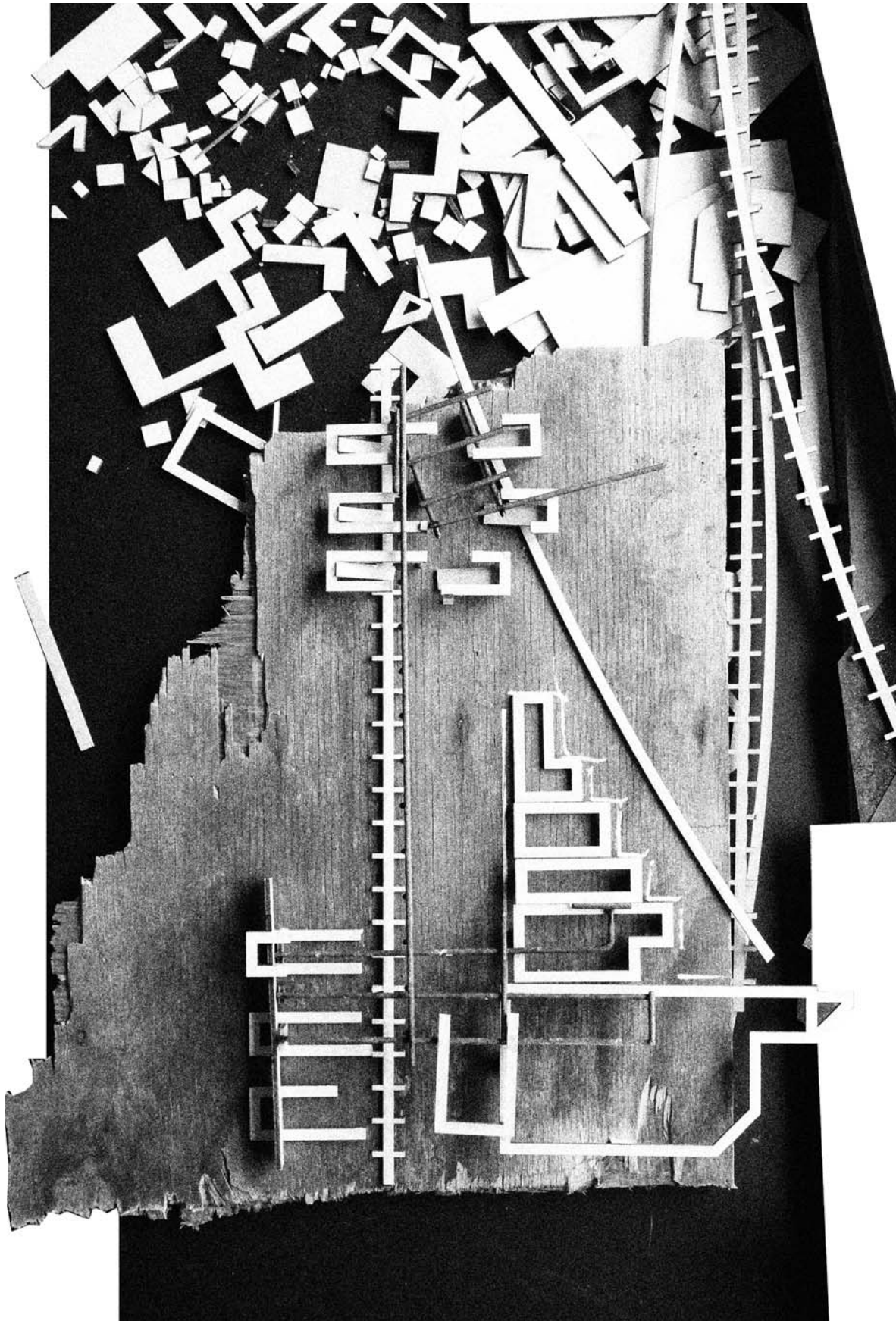
It became apparent that psychology shares a synonymy with space, body and architecture.

The site, initially a space chosen in Woodstock, Cape Town, on the North line between devils peak, Searle street and the harbor, together with architecture, is interpreted as a psychological construct. Using an understanding of the human psychology, the theory of mind, the projects sets of to pursue the cause for the observed absurdity.

What is found are repressions and desires of the subconscious site-mind which create spatial externalizations, contributing constantly to the absurdity. By visualizing these spaces, the project begins to single out "neurotic space" and through the use of the speculative or analogous project induces a surrealism; a psychotic break which allows a liberation from the strict confines of reality. Neuroses, dislocated, are collected and grouped to form a surrogate "dream scape", a dense space of varying neuroses, manipulable and treatable by means of architectural intervention.

Using this as a departure point, the project identifies a proposal site by means of a crime study. An isolated piece of service land in "Black river Park", Beach rd, Woodstock was chosen, due to its prevalence as an area of danger-subsequently neurotic.

Figure [1] A concept model by the author exploring the repetition of a modular element finding differing uses.



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PT[00] INTRODUCTION



PATIENT PROFILE

Woodstock is a patient. A mental patient. A psychotic mental patient. It exhibits a mild sense of irrational behavior. It seems to misconstrue reality, exhibit fear on a variable basis, and creates momentary radiations of generalized anxiety, however ambiguous throughout its absurd notion that mind occurs within site.

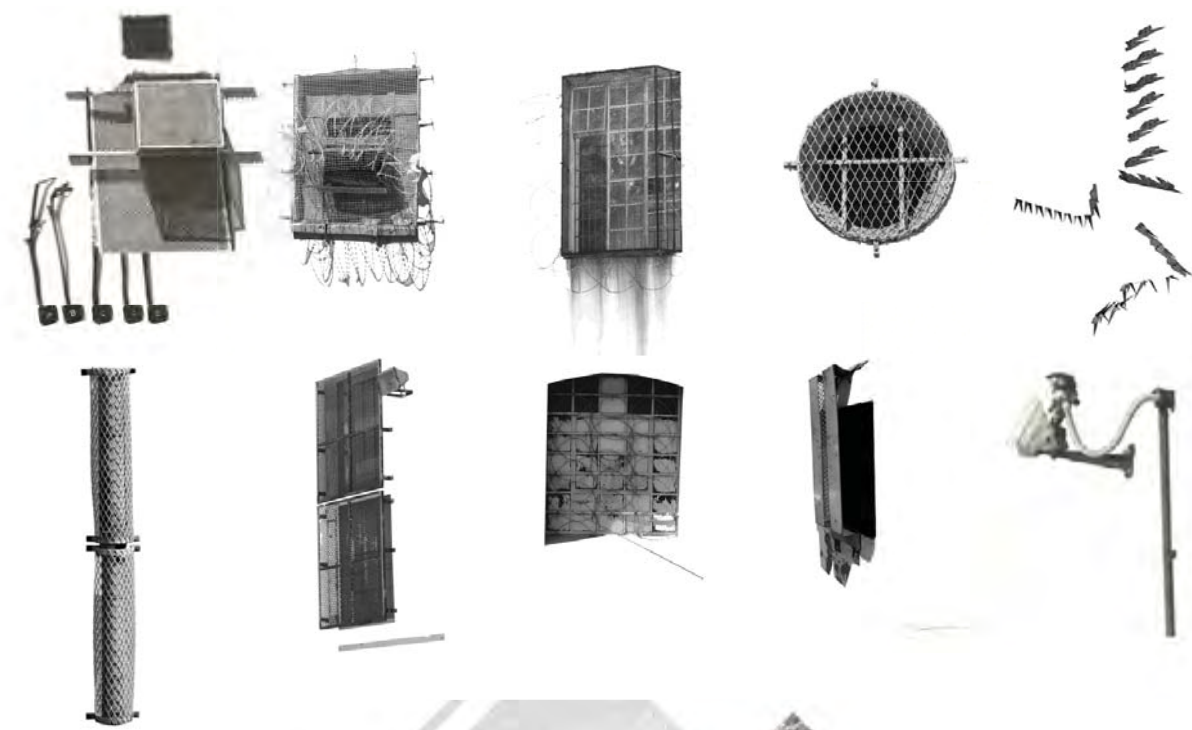
Absurdity best describes this confusion.

This project begins with the private psychotherapy of a site and its society. A site selected out of Cape Town, Woodstock.

The prevailing personality originates from the North line, cut between the apex of Devils Peak, through Searle street, bisecting the Royal Cape Yacht Club and unto the horizon. It is observed that certain spaces experienced along this line and along deviations are interpreted to be of an absurd nature. Thus the aim of this therapy session[dissertation] is to further understand, analyze and manipulate its condition.

Located between contradictions, Woodstock has reacted drastically; In an urban sense serving as a turning point from the dense City towards the Southern Suburbs furthermore being located historically between the upcoming, inevitable force of gentrification. It lacks a sense of security and solidity, evident when looking at the contrast between upper class living compared to slum like dwellings, the back alleys of drug addicts to the back alleys of artisan coffee companies. From streets of vulnerability, to streets of complete protection. There is no real constant, no certainty.

Figure [3] The figure depicted by the author is an elaboration on the idea of a site as an imagined (construct of the mind). It begins to visualize what such a site would look like. The drawing also serves to locate the project along Woodstock, between Devils Peak and the Harbor.



influential factors, an exercise of focus, considering only neurosis and the possible treatment thereof. Neurosis components, defined and depicted within the previous section, are disjointed and rearranged into a surface of the mind. A demesne site which exists in the imagined as a collection of neuroses, in an attempt to escape the absurdities of the site psychology.

"What Surrealism demonstrates in its modes of "reading" the city, is that signs are there not only to be coded but also to be felt. Intellectual decipherment is not enough: one must also attend to one's irrationality, to the hints of obscure emotion and unspoken desiring, in order to achieve a total illumination of the meaning of a building or a street." R. Cardinal, Soluble City[2]

By rearranging the Patients neuroses, as illustrated in the image by the author to the left, a visualized speculative site is created. This site, synonymous but detached from the patient forms the basis for identifying spatial therapy. In its essence, the site itself is a collective abstract building consisting of depictions of neurosis. It is here that architecture and its manipulation and understanding of space finds relevance.

A speculative architectural performance, a grand analogous imaginary "dream space"

[2] R. Cardinal. 1978. "Soluble City: The Surrealist Perception of Paris," in D. Vesely (ed.) Architectural Design Profiles

Figure [15] Left: A conceptual collage visualizing the displacement of a site, and a rearrangement of its context, so forming a totally new construct of a site.

Figure [16] Right The concept is applied to Woodstock, sites of neurosis are displaced and rearranged to form a new speculative context altogether.



Antonin Artaud reacted to the absurdity of his psychological dynamic, creating so poignantly his "theatre of cruelty/the absurd" it seems as though Woodstock relates to its perspective of the world as similar.

The Theatre of Cruelty gives expression to everything that is 'crime, love, war, or madness' in order to 'unforgettably root within us the ideas of perpetual conflict, a spasm in which life is continually lacerated, in which everything in creation rises up and asserts itself against our appointed rank.(Gorelick. 2011)

It is this theatre of absurdity, the patient(Woodstock) itself, which the project identifies markings within, inscriptions located across the surface of the site- hyper defensive structures, such as illustrated. These are seen to defend against crime, and appear to be markers within spaces of uncertainty. They seem to however imply a deeper issue, an ambiguity as to their own signification. This ambiguity quickly creates a fearfulness, an eerie tension, perpetuated by the imaginings of an actualized fear(such as a crime taking place).

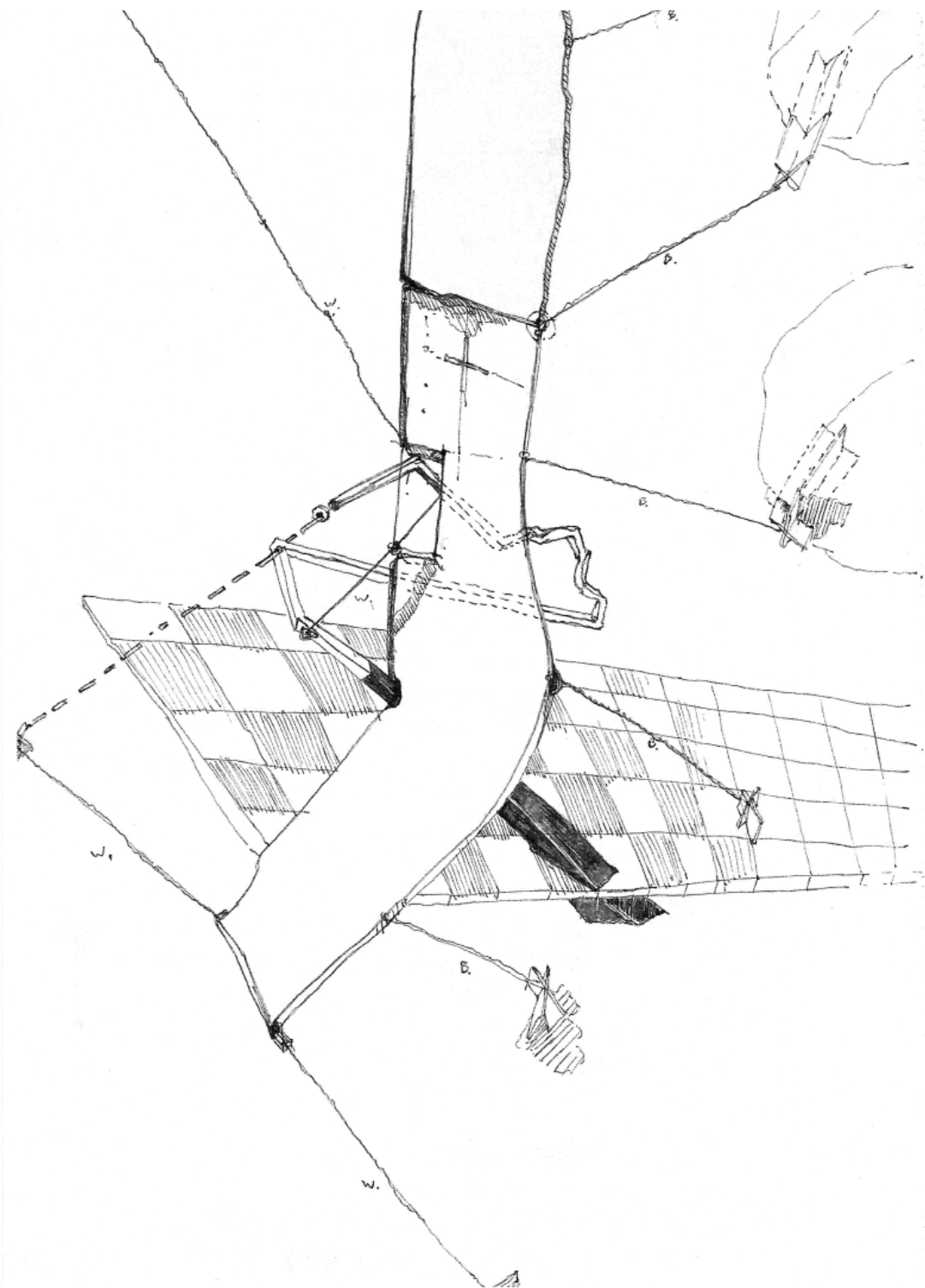
The patient thereby resembles a surface, strewn with punctures which try to unleash its internality, scattered with masking elements all trying to prevent its escape. When we interpret this in terms of the psyche of the site, it can be said that the body exhibits physical expressions of an internal repression- Neuroses.

Neurosis: a mental and emotional disorder that affects only part of the personality, and is accompanied by various physical, physiological, and mental disturbances as visceral symptoms, anxieties, or phobias.(Merriam Webster Dictionary)

Figure [4] Top: Ten hyper defense elements are lined up, extracted from their location on buildings through Woodstock. From cages protecting electronics, windows and ducts to spikes and malicious deterrents, these are all neurotic markers.

Figure [5] Mid: A collage super imposes defensive structures (window coverings and cameras) onto a walled, private site. The drawing tries to convey the duality which such objects create, both a curiosity as to what they protecting, as well as a warning to the dangers that it protects from. The internality of the site reveals the inner mind of Woodstock, and the contained psyche. A theatric of safety and vulnerability

Figure [6] Bottom: The illustration by the author illustrates the effectiveness of making an imaginary "fear" visible, in the form of a speculative "crime scene". This act of marking reveals that there may be some underlying factors to the spaces of Woodstock, which are not immediately visible.



PATIENT THERAPY

Given our current understanding of the patient, as a physical surface of exposed neuroses, the project of therapy must create treatments by intercepting perpetual lines of neurosis production.

As illustrated in the figure, the act of demystifying and spatialising neurosis creates an understanding of psychology that becomes hyper-spatial. The hyper spatial is transferred through the lines of guilt, and absurdity to form a detached conception of neurosis space. Speculative and analogous, simplified in pursuit of treatment.

Louis Aragon, a Surrealist poet evoked the coffin, room, box as containers which contain mysteries within; spaces between light and dark where visible and invisible interact with each other. He recognized buildings and architecture as thresholds to kingdoms of the marvelous. In a play by Aragon: "L'Armoire a glace un beau soir" he centers a piece of furniture, an armoire, as a mythical architectural container that withholds its interior darkness from a married couple. This is a space of imagination, or projection, never to be known or seen. By creating such an enclosure, Aragon attempts to create a place of thought or idea, which exists purely, within which ideas rub up against one another. He attempts to carry forward the position that architecture can resist the light of rational explanation in search of a flight of reverie. In relation to this ideal, is the speculative site, constructed of neurosis. It is in effect an arrangement of the imagination, which expresses the analogy of architecture as a spatial reformer, when inhabiting this newly constructed site, acting out the analogy of therapy.

Considering the mind and the site in relation and the pertaining absurdity in the ambiguity as a neurosis within the site, I propose the application of a break from reality.

Site transcribed into Mind. A psychosis induced by therapy. Psychosis in order to cause a simplification of

Figure [14] Left: Diagrammatic illustration by the author expressing the possibility of therapy and analysis to intercept lines which create neurosis.

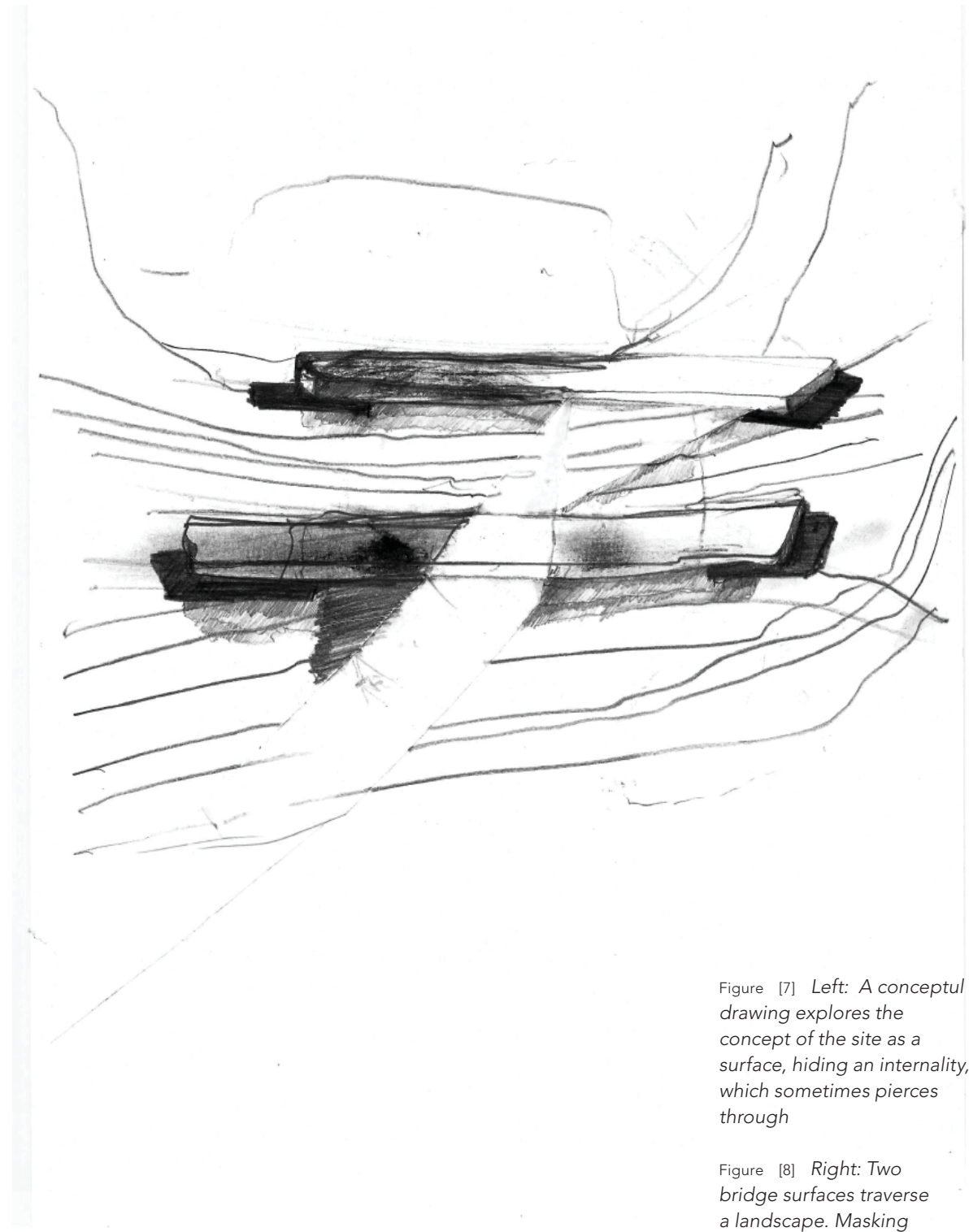
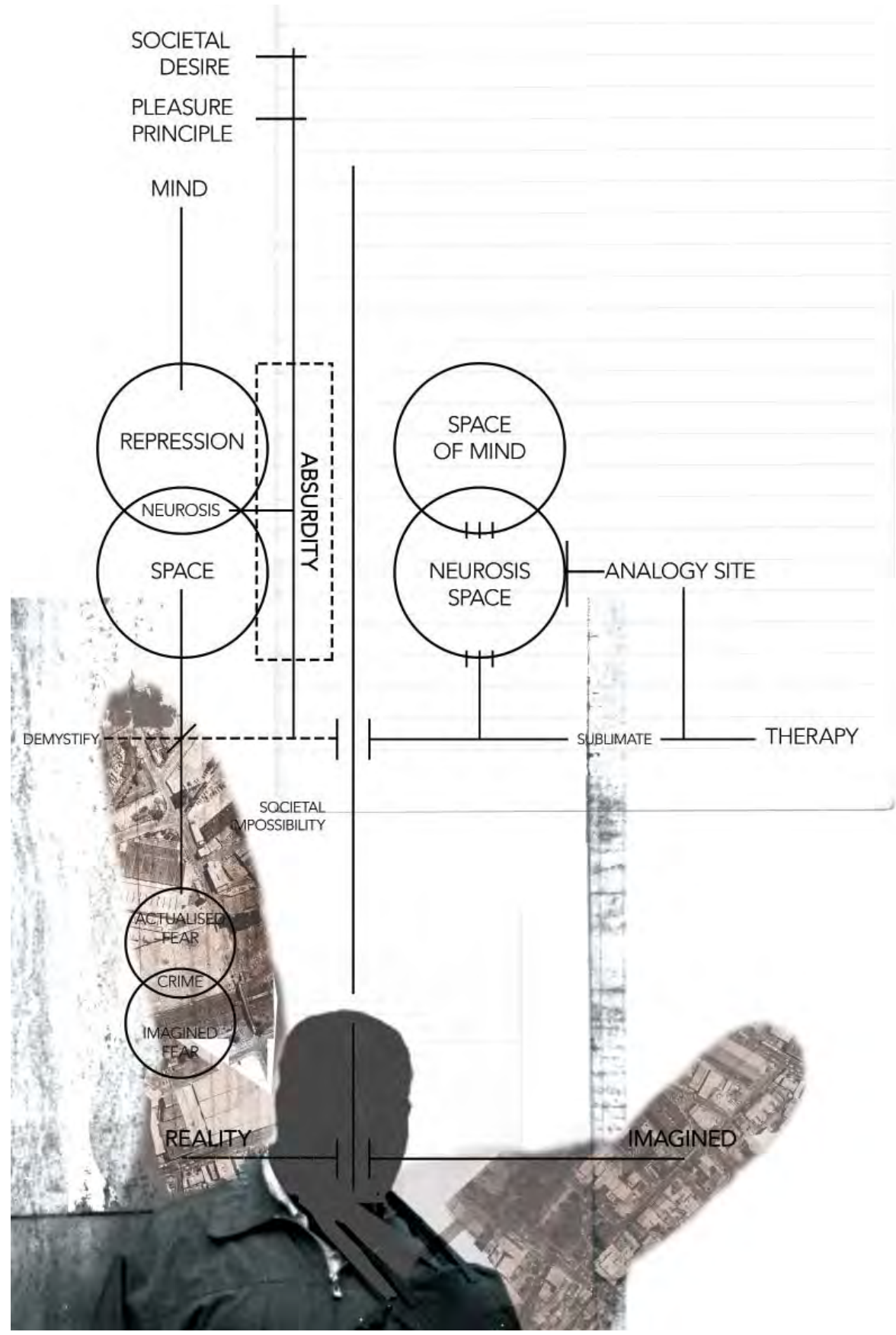
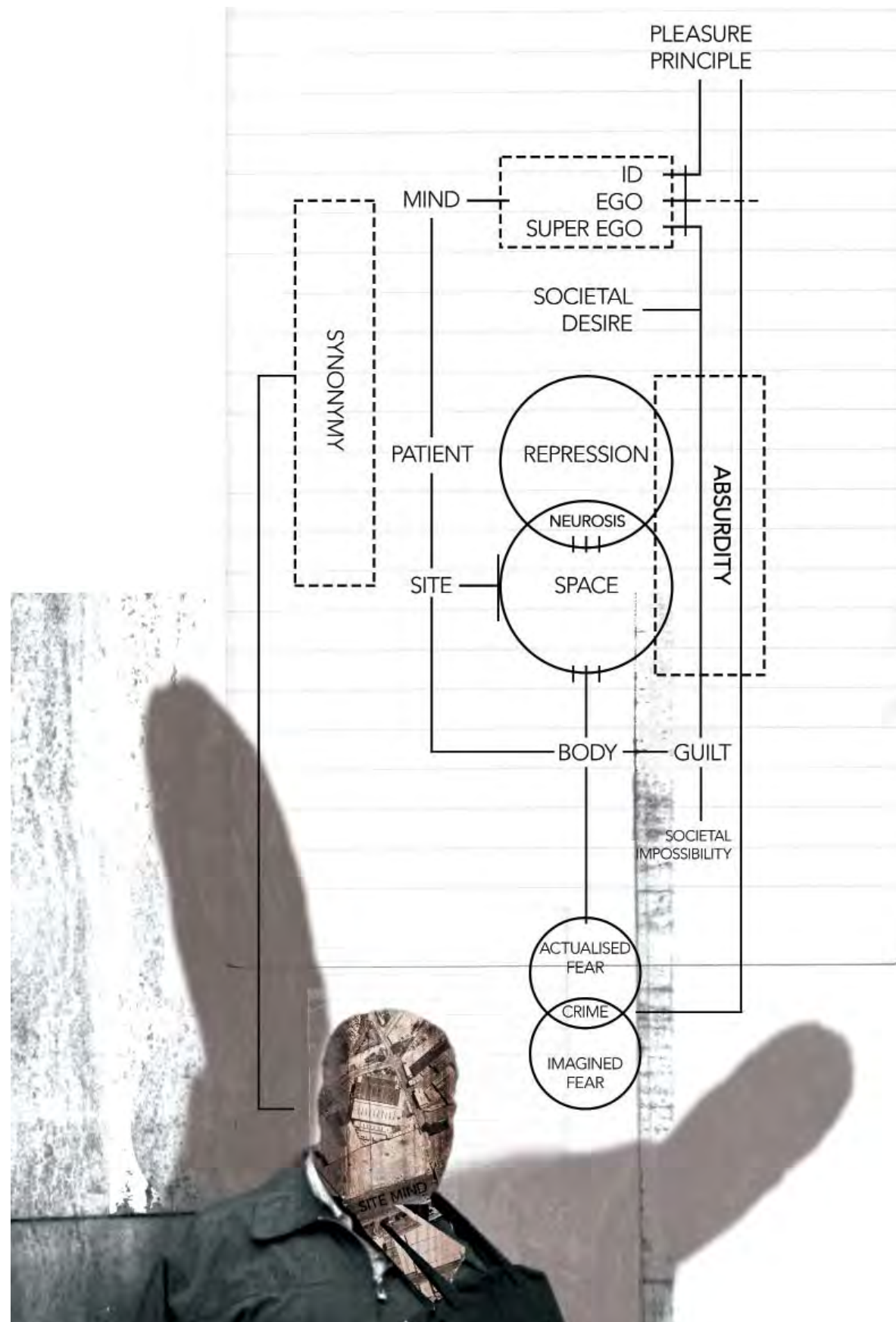


Figure [7] Left: A conceptual drawing explores the concept of the site as a surface, hiding an internality, which sometimes pierces through

Figure [8] Right: Two bridge surfaces traverse a landscape. Masking tape is used to create creases and folds which enliven the drawing as a surface of inscription and manipulation.



There is consciousness (an after image which exists in the 'here and now'), and then there is the andere Schauplatz- the 'other scene'...In short, it is assumed that the body is a kind of biological given which can be canceled out of the equation or simply held constant; whereas the matter to be studied and understood is rather what society pumps into the body- or inscribes onto it. (Freud 1926)[1]

Figure [12] Left: Two more spaces which were used by the machine to visualize neurosis

Figure [13] Right: A depiction of the machine which was created to visualize neurosis and tension.

The tool is born out of a machine of marking, typing, communicating: The Typewriter. In its new use, similar to its original role of communication, the machine becomes a translator, and a mediator.

The machine records tension in a space or photograph. Tension in relation to ambiguity, uneasiness and fear.

The tension is stored, to be released when the type-combination has been confirmed, shifting masks and gates and objects to obstruct the paper crime scenes ink splatters. This is a crime scene of design, an intentional site of ambiguity marking an inscription onto the drawing.

The crime scene is now both complete, as well as compromised. A surface defiled and disturbed.

Prosthesis augments reality with the imaginary.

We can now understand the inscription, the act of making it and the spatial implications of initiating them. Fear is demystified, and reduced to the drawing, a new site upon which architecture will inscribe a new law upon

The project explores this by decoding/visualizing crime scenes located in the general site, by the use of this marking- relating to the mark making on the body. This creates spaces of visualized neurosis to be used in understanding repression and psychology analogously.

[1] Teyssots, G 1996. "The Mutant Body of Architecture", in "Flesh: architectural probes" by Diller Scofidio.



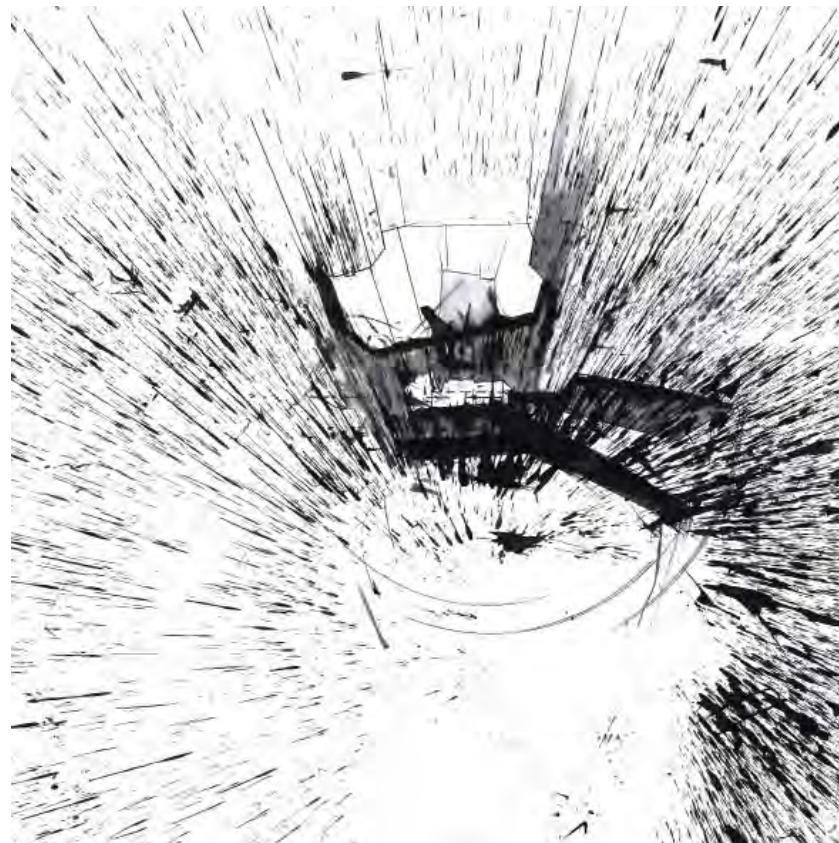
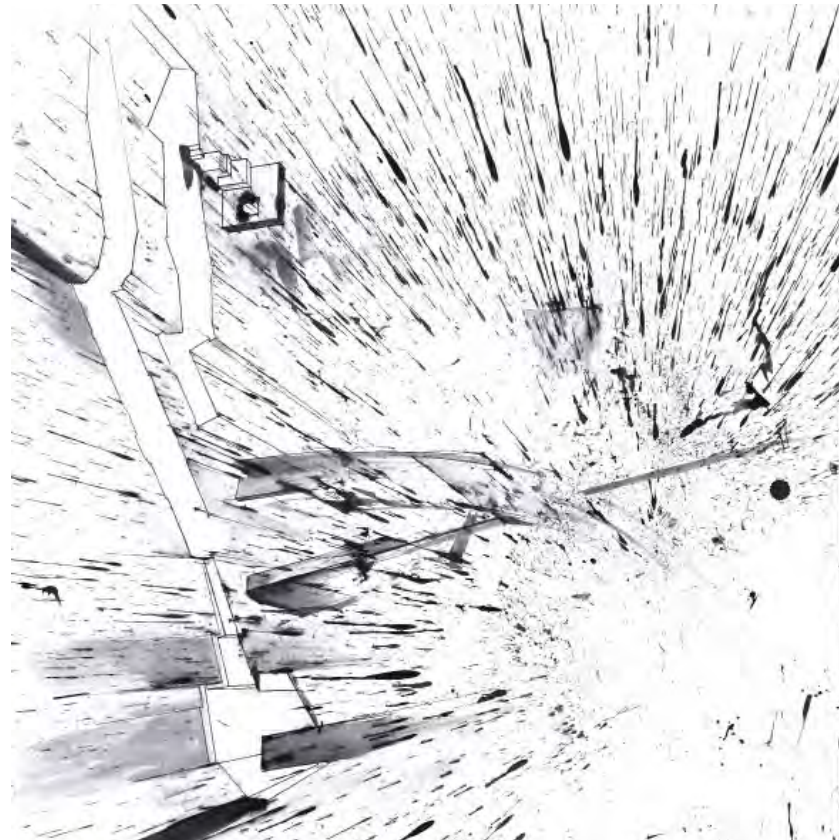
PATIENT ANALYSIS

In the process of analyzing Woodstock as the patient it becomes apparent that the psychology of the site forms an important role in defining spatial outcomes in reality. Therein lies an important distinguishment of a synonymy which exists between the Site and the mind.

To further investigate the patient and its Neurosis we must understand the patients mind at a deeper, more internal level. The Freudian theory of mind allows insight as to some dynamics which may be at play internally. As with the human psychology Freud constructed a theory of mind in the idea ego. This is explained as "Das Es" (The It), "Das Ich" (The I) and "das Uber-Ich" (The over-I), also known as the Id, Ego and Super Ego.

The mind is subject to different levels of control, the Id, representing the primitive desire, the part of mind which is in pursuit of pleasure. It creates desires which the psyche unconsciously needs. The Ego in contrast, acts as the reality principle. It seeking to please the id's drive and desire while attempting to benefit the long term rather than bring grief. It attempts to mediate between the primitive mind and reality, often obliged to cloak the unconscious with preconscious rationalizations; it conceals the id's conflicts with reality. The Ego is a part of the id which has been modified by direct influence from the world: like a man on horseback, who has to hold in check the superior strength of the horse (Freud:1923). Lastly the Super Ego, functions to control the Ids impulses, especially those societally forbidden. It adjusts desires as a function of moral learning and produces the aim for the consciences ideal self. It also however punishes shortfalls from the pursuit of this ideal self by producing feelings of guilt- creating a dilemma within the patient, the unattainable ideal perpetuating guilt and feelings of under-achievement. Accompanying the relationship between these mind factors are conflicts, shortfalls of communication between respective parts.

Figure [9] Left:
Diagrammatic Site Mind.
The illustration by the author outlines the relationship and dynamic which is the construct of the psyche of the Site/Patient. It involves the way the psychology influences space in physical reality.



It is here where neuroses are made, rooted in ego defense mechanisms, attempting to maintain a consistent sense of self. Experiences of emotional distress, unconscious conflict, symptoms of anxiety, depression and phobias are revealed from neurosis. This is manifest within the patient both mentally and upon the body (the physical site).

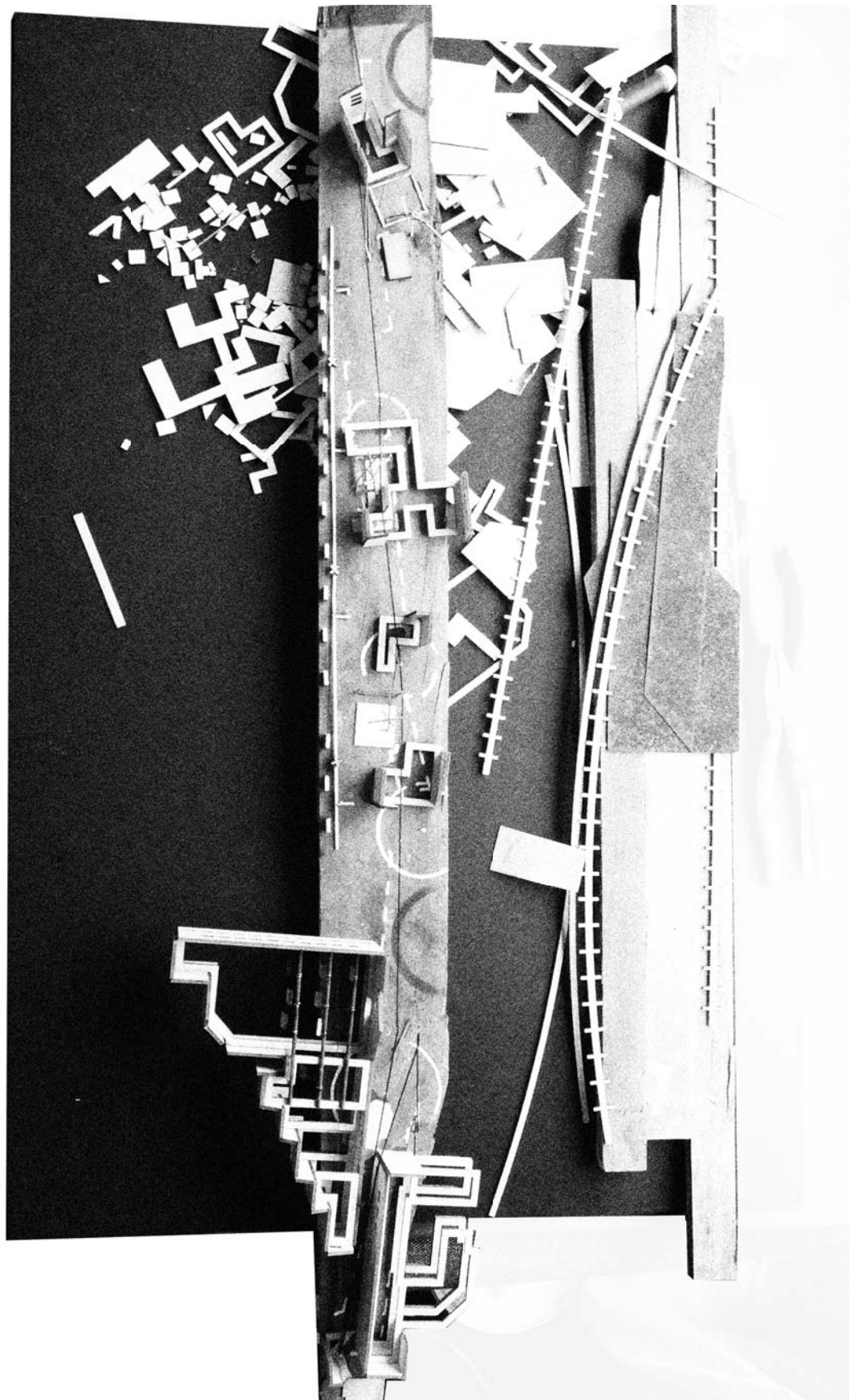
There is an interesting dynamic which occurs within the patient, which outlines the absurdity of observed space. This absurdity seems to originate from conflicts within its psyche. Repressions, ego defense mechanisms, conflicted drives of pleasure, and guilt created by desires to the ideal self manufacture a theatrical ensemble that moves between the real and the imaginary. This is illustrated in the figure diagram on the previous page.

In the analysis of the patient it is important to speculate neuroses as spatial mental constructs which mediate between the mind and physical reality. This demystifies the absurdity of reality and leads to a speculative construct to be built from the imaginings, a space to begin engagement of therapy. (As seen in the figures to the left). Therapy is a clear necessity in the case presented above, and it is proposed that this project finds its origin at the intervening of disjunct relationships prevalent in the patient's mind, thereby beginning to resolve its neurosis.

The need to demystify is from where a tool is developed. A tool for inscription. a machine to inscribe the imaginary onto the physical. Inscribing that neurosis onto a page or surface. A creation of another scene, disjointed from the absurdity of the imaginary.

Figure [10] Top Left: A visualization of neurosis space, created by the machine. The space is based on the fear felt within the area shown alongside.

Figure [11] Bot Left: A different type of neurosis, also observed in Woodstock. Specializing anxiety allows its manipulation and resolution.



Architecture performs the proposed forms of therapy onto reality. It has the use of binding and mediating the collective neurosis of the patient, and reforming and redirecting them as a form of treatment.

Architecture must form the necessary reaction to the speculative neurosis site, as the construction of an analogy which may be enacted onto a physical site within the reality of the patient (Woodstock)

Sublimation, which is a mature type of defense mechanism which transforms unacceptable impulses of mind into socially acceptable actions, given the context of the project, architecture must use a form of sublimation to overcome the patient's psychological absurdities.

forming architecture as the analogy, itself the narrative of embodiment which serves as an example for the context of reality to use in resolving its psychological problems. Architecture can resist the light of rational explanation in search of a flight of reverie.

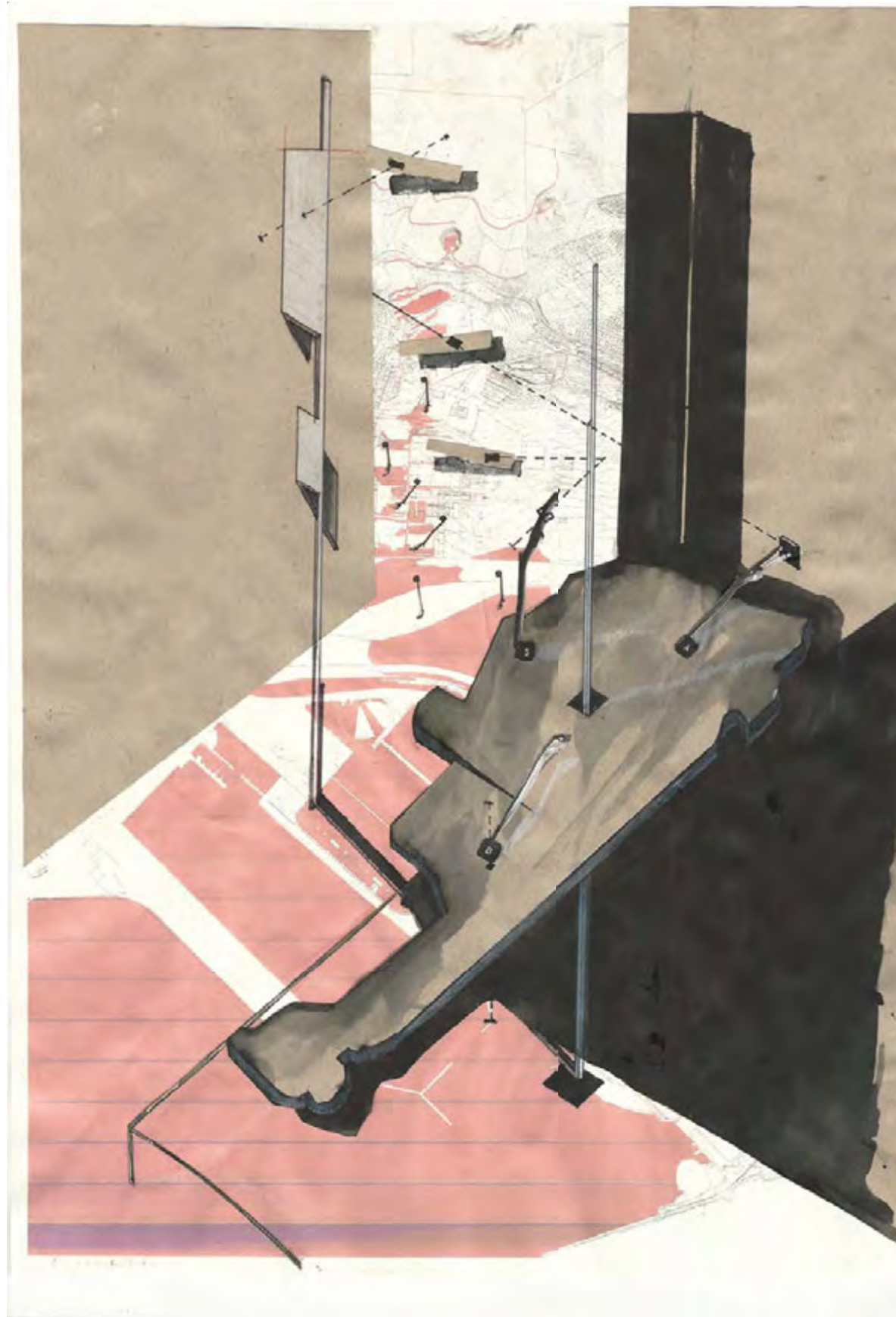
architecture should become an actor of the reality principle, using its status as analogy in order to enact its current means of resolution onto the site of reality.

Finally the paper implies that instead of harboring problems and issues of space, both as a human, and in architecture-structurally and as the designer, we should allow our inner conflicts to inform the spaces which attempt to resolve such conflicts analogously. A rebellion to the limitations set up by society and its ideal human is necessary, in breaking away from people and places which are contrived and ambiguous, fearful and anxious.

When architecture becomes the analogy through which a site resolves its issues of personality and confusion we will uncover the possibilities which the architectural speculation and analogy possesses.

Figure [17] *Left: A Site is transcribed onto a new vessel, a piece of lumber.*

Figure [18] *Right The speculative neurosis site is visualized as a collection of demystified neurosis spaces originating from Woodstock. This is a new site, a space in need of architectural therapy.*



PT02 SUBLIMATING SURFACE

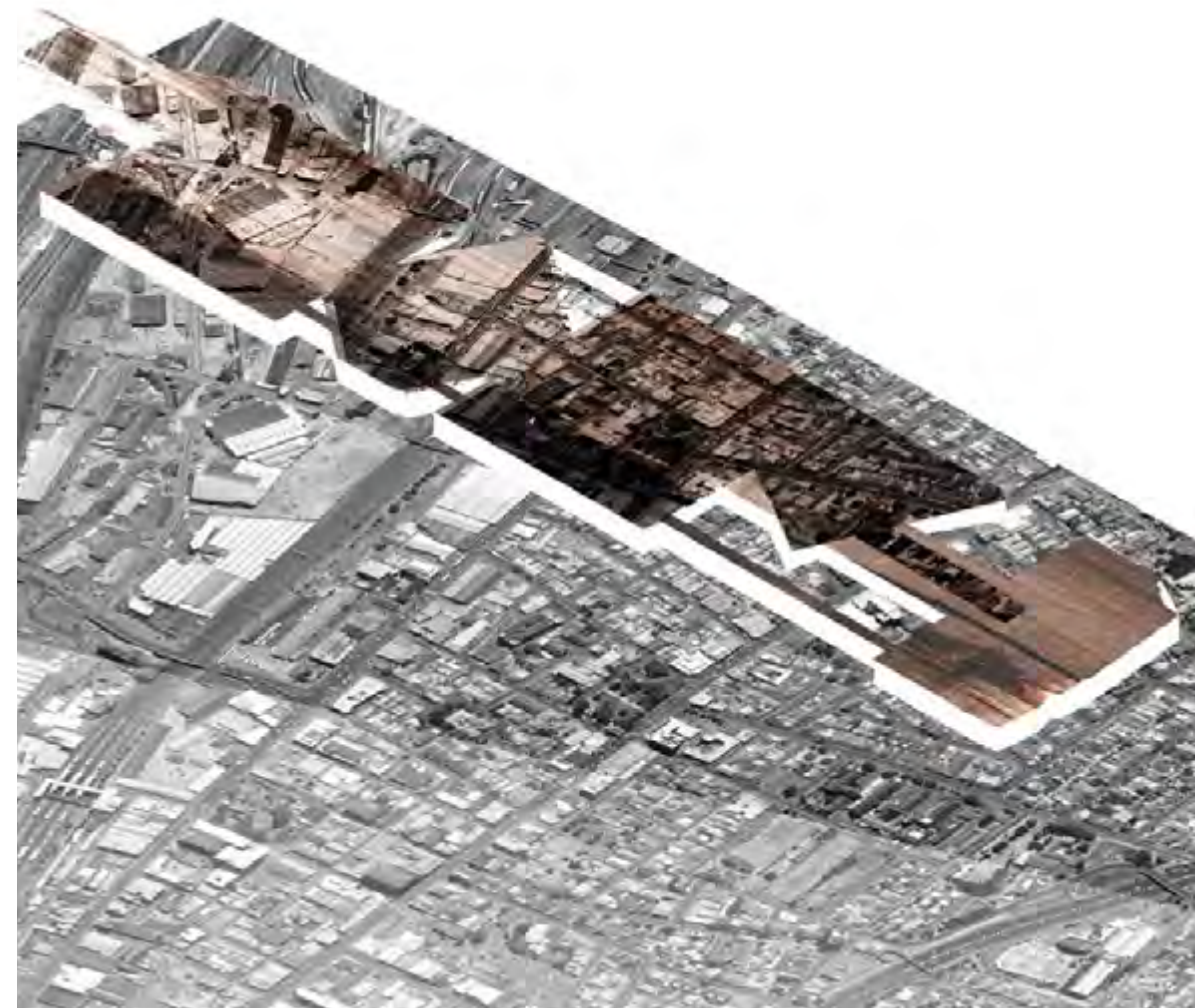


Figure [19] Left: A concept collage of the site displacement

Figure [20] Right: An image collage which attempts to imply that the speculative neurosis site, exists as a mental construct, close to reality, and made of reality.





Figure [27] Top Left: A photograph by the author on Beach rd. approaching the east end of the site, where the derelict building is situated.

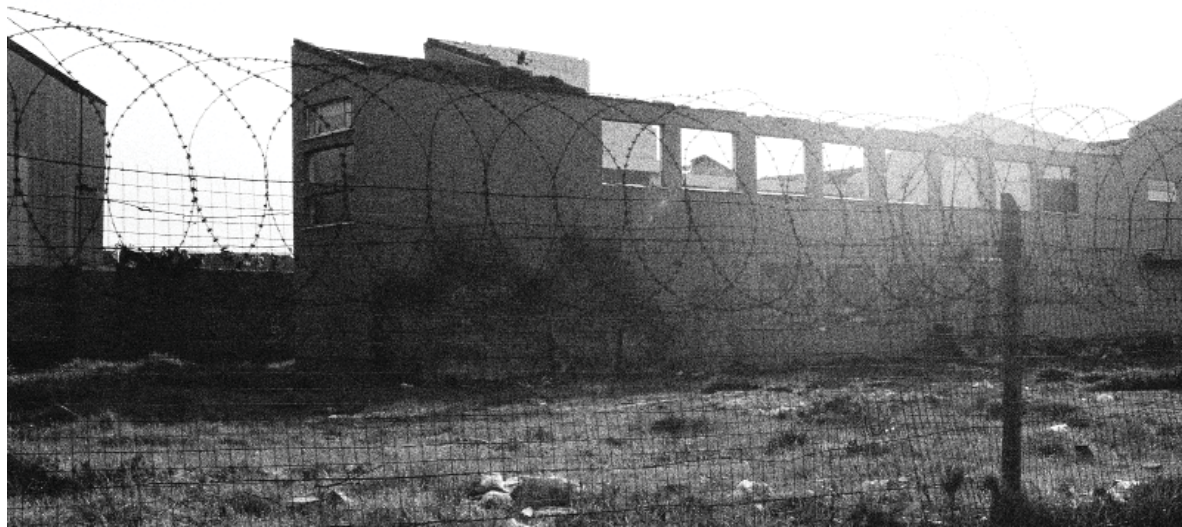
Figure [28] Mid Left: The photograph by the author shows the derelict structure, scarred, burnt, abused, lonely and isolated within the landscape of the industry. This is a dangerous place.

Figure [29] Bottom Left: looking west from within the isolated servitude. The site is overgrown

and unused. The building within the frame is condemned to become a parking lot.

Figure [30] Top Right: The alley formed behind the disused building on site. It is used for illegal dumping, and many other unsavory uses.

Figure [31] Bot Right: looking east towards th isolated servitude.



SUBLIMATION SITE

The dissertation project now begins to depart from the imaginary neurosis site, towards a site of reality. The project searches for this again within Woodstock.

A study on the crime patterns occurring in greater Woodstock between 2001 and 2016 conducted by the author, identifies a space of intense fear, crime and subsequently Neurosis; a site which exemplifies the expression of repressions found to exist within the patient. This site, based on the corner of railway road and beach road, one of the most notorious crime spots in Woodstock, in an area titled 'Black River Park', becomes the subject of the dissertations further investigation into creating an architecture of therapy.

The location started off as direct beach front, a place of sand and tides, waves and storms. The shoreline was slowly moved outwards, only to have an English fortification built directly opposite the railway. It is suggested that the remains of this are buried beneath the soil of the later foreshore reclamation project, wherein the majority of the current harbor space as-well as much of the city space was reclaimed.

In this process Woodstock beach was completely removed from the city, a space which provided much needed respite from the everyday industrial worker, the laborer and all who lived close to Woodstock.

By observing the site and its markings which remain of the past, traces such as the abandoned industrial railway, the rubble remains of forgotten buildings strewn across the abandoned disused servitude and the roofless ruins of an ex-industrial building, exposes what may be interpreted as harbored repressions from the past

Figure [21] Top Left: A macro site plan, not to scale, showing woodstock in relation to the city. The vertical line negatively coloured is the section which the project began on. Site 02 is the space identified for use as the site for the project proposal.

Figure [25] Top Left: A map from the early 1900s, before the cape town foreshore development

Figure [26] Right Photographs from early 1900s showing Woodstock beach before it was overrun by reclaimed land.



Figure [22] Top Left: A study by the author exploring the pattern of crime throughout Woodstock.

Figure [23] Bottom: A large site plan, outlining the more specific site area in which the architectural proposal is located.





In this return to reality, we are therefore confronted by another synonymy. The site, possessing an abundance of, densely gathered neuroses reflecting the speculative analogy site and much like the patient, is in need of therapy. As illustrated between SITE[01] and SITE[02] a transference takes place which applies the treatment of the patient (Woodstock) onto this current site.

The site is situated between two strips of train-tracks, to the north and south, connected only by means of a single road, and a footbridge which traverses the large expanse of the southern rail line. This isolates the precinct and makes it highly inaccessible to the everyday. It could be said to be a lonely, disregarded person, forced to remain disconnected from the developing space of the city. Furthermore, it is evident that the railway lines serve as strong elements of separation, often used as tools to create segregation.

The section to be used, as labeled [A] and [B] in the previous plan, is broken up into two distinct sections. To the east [A], an open space, dissected by railway tracks, containing the remnants of a building. A frame of sorts, roofless and useless. To the west [B], is a further isolated servitude, 7m wide and walled off to all sides, a kind of episodic park, lost within a space of neurosis.

Figure [24] Top Left: A speculative visualization of what the "neurotic" buildings may contain spatially.

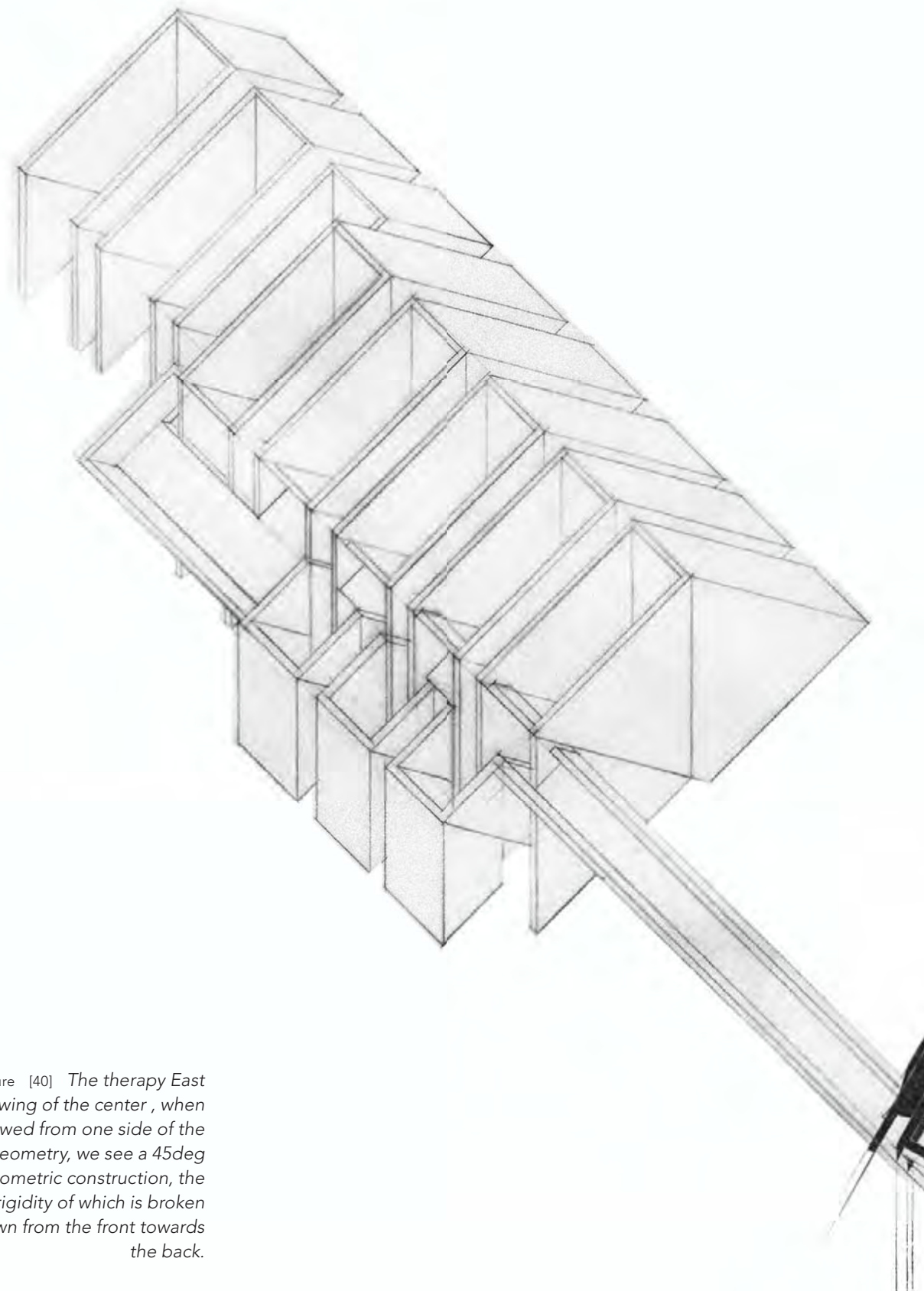


Figure [40] *The therapy East wing of the center , when viewed from one side of the geometry, we see a 45deg isometric construction, the rigidity of which is broken down from the front towards the back.*

THERAPY THE ORDERING DEVICE

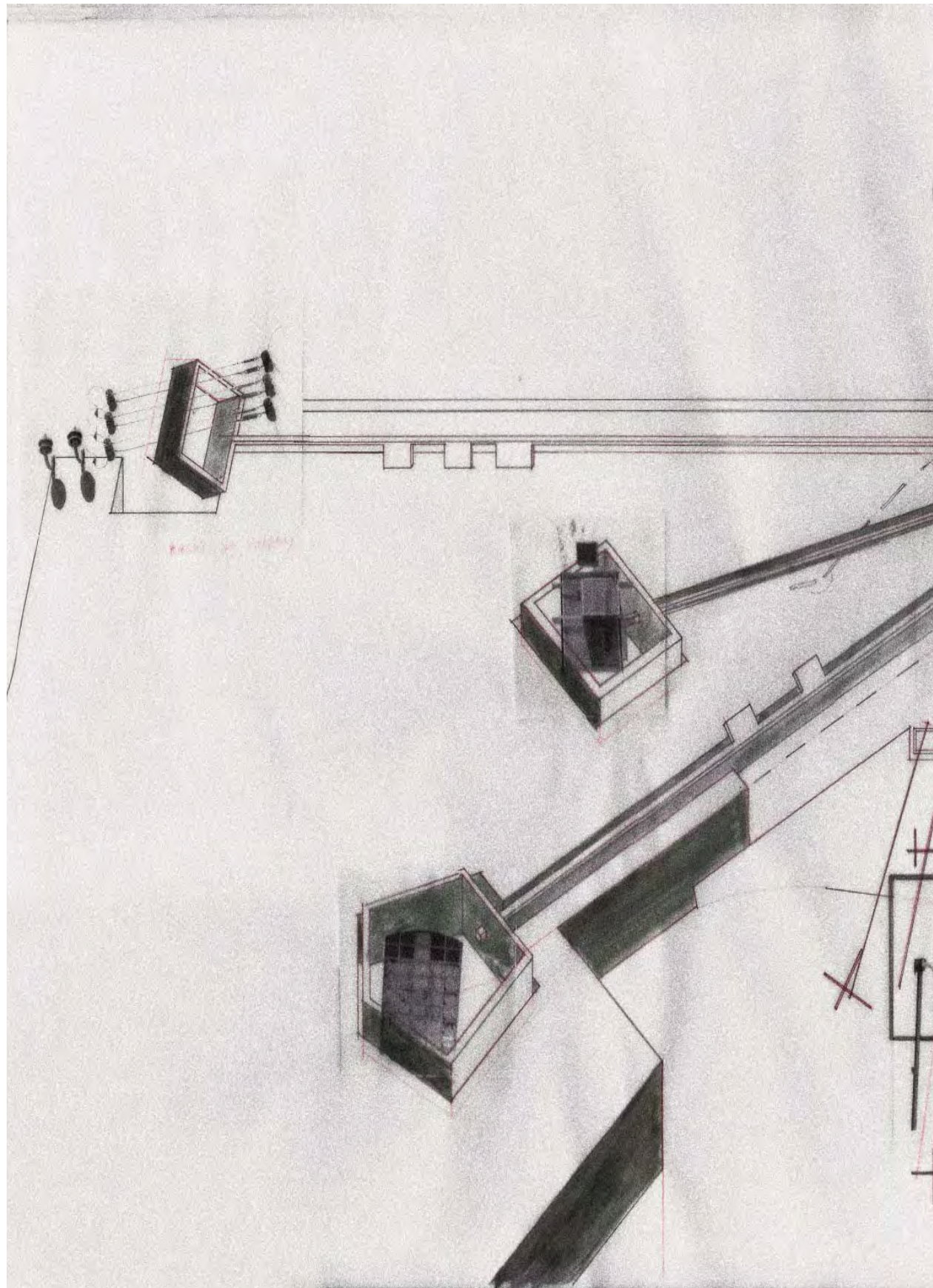
The site observed in the section above is interpreted as a space of analogy, a neurotic space in need of new constructions of therapy. The isolation formed by the sections [A] and [B] begin the architectural enactment of therapy.

Architecture is used to allow interactions, and embody therapy onto the neurotic space of the speculative, producing differing forms of therapy space along the site, mediating between the site, its neurotic history, between victim and offender; thus, the architecture of this project is created without the use of traditional program as a driver of design. Rather, the architecture is built out of therapy, as both concept and analogy. The project of architecture becomes the analogy of therapy, in the way it treats circulation, technical construction, spatial poetics and so on. In redefining its own relevance, architecture transgresses its prescribed expectations imposed by the body of society, and overrides the guilt associated with difference, overcoming a large factor of neurosis. It is intended to mediate between the real (body) and the imaginary (mind) and enacts therapy onto the neurotic site in the hopes of creating a societal insertion that treats the existing absurdity.

However, in order to complete the realism of the project, a program this dissertation allows to be admitted into the architecture, take part in its performance, a patient, or tenant of sorts. This program is a Victim Offender Reconciliation Center, a place which provides therapy to both victim and offender by means of mediation.

The therapy enacted onto the site is based on treating neurosis; Exposing its existence and origins, uprooting its hold as the spatial norm of the place, redirecting the fear it imposes on the patient, reforming the markings which remind one of the past neurosis and reconciling and sublimating stubborn neuroses.

Figure [32] *Top Left: A conceptual model, which explores the layout of site, the micro spatial occurrences and the fragmentation of spaces based on the existing building.*



VICTIM AND OFFENDER

Therapy space between a therapist and a person is the generic type within this section. This is an introverted place, made to create a sense of safety and solitude.

An everyday use such as the commercial basis upon which this can operate this brings an aspect of reality to the project, an everyday, and creates a safe space of therapy for the people of the city.

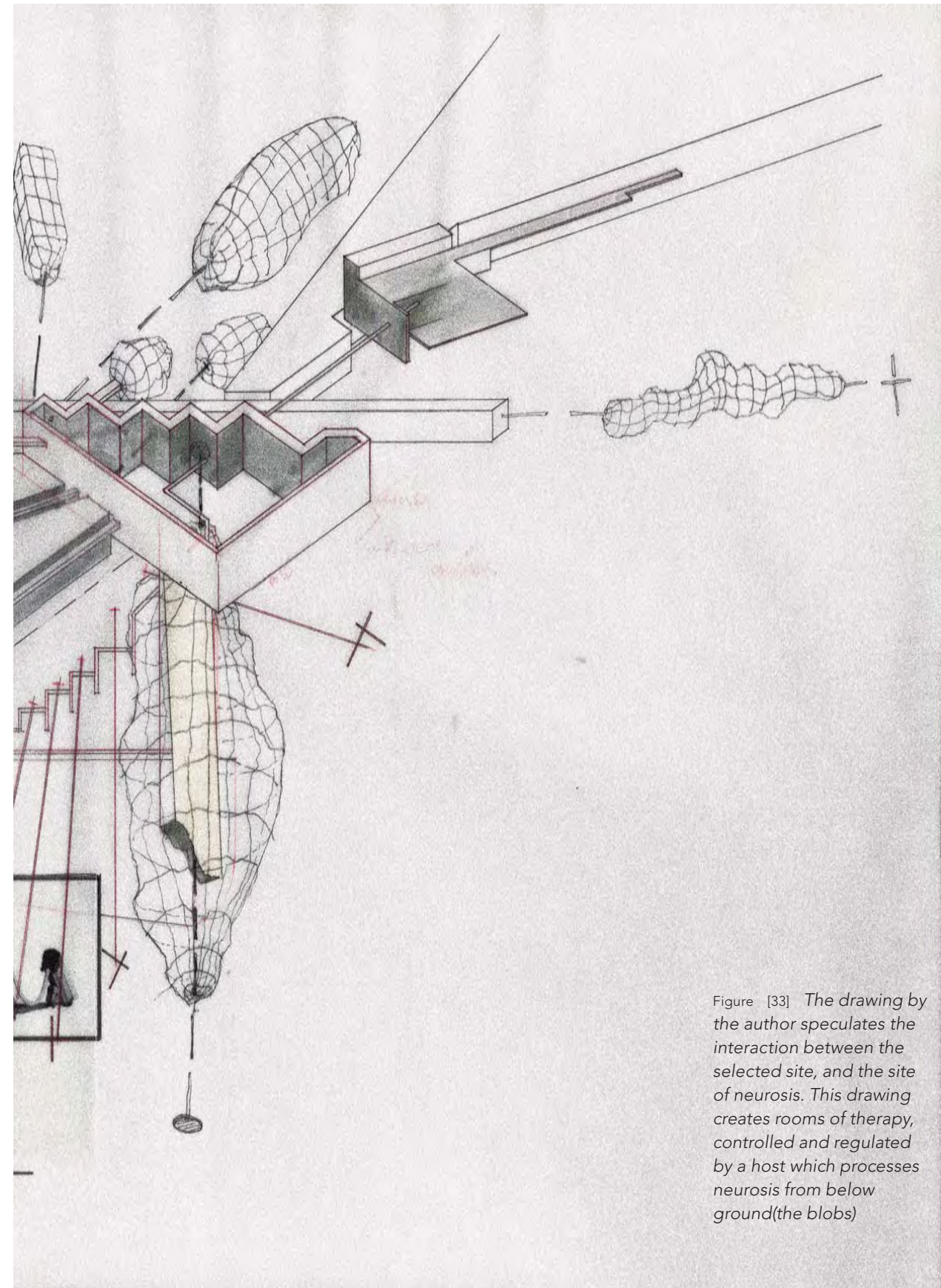
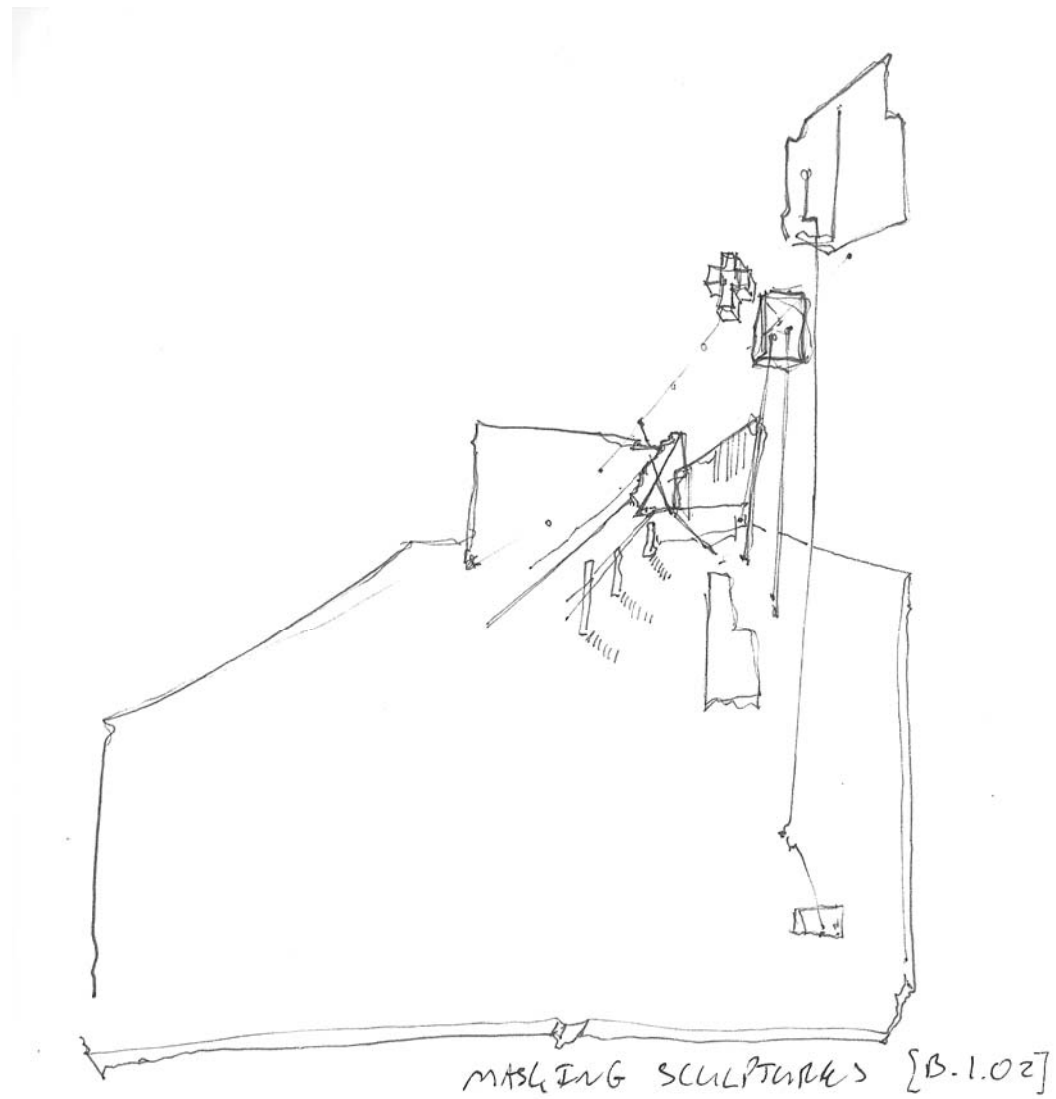
Presupposing the Victim Offender reconciliation program as the main programmatic function for this project, the victim and offender take part in personal therapy, which precedes the component of interchange therapy wherein these initial base forming personal spaces are joined. The victim learns about forgiveness, can experiences examples of past sculpture offerings through the repository and is introduced to the emotional aspects of the program. The offender, similarly, is introduced to his work narrative- consisting of the workshop, sculpture creation, and site maintenance. The offender, and perhaps even the victim, are aided in understanding and identifying their personal neuroses, in order to be able to proceed to the Victim Offender Reconciliation phase, and to sublimate their neuroses to form a positive outcome towards society.

Empathy, forgiveness, guilt and such elements of self awareness are explored within these places, providing the conceptual approach to the architectural geometric expression, a 'modular' repetitive element similar to the way fragments of psychology are spread and explored within Woodstock as a whole.

This component architecture is therefore based as a fragmented whole. Two split halves about to be connected. The victim situated at the south, and the offender at the north, the architecture reflects a preemptive type which primes the user to experiencing interactions later.

Figure [39] The concept drawing on the left is an abstract expression of the sculptural element of the project

TYPE [B.2] PERSONAL



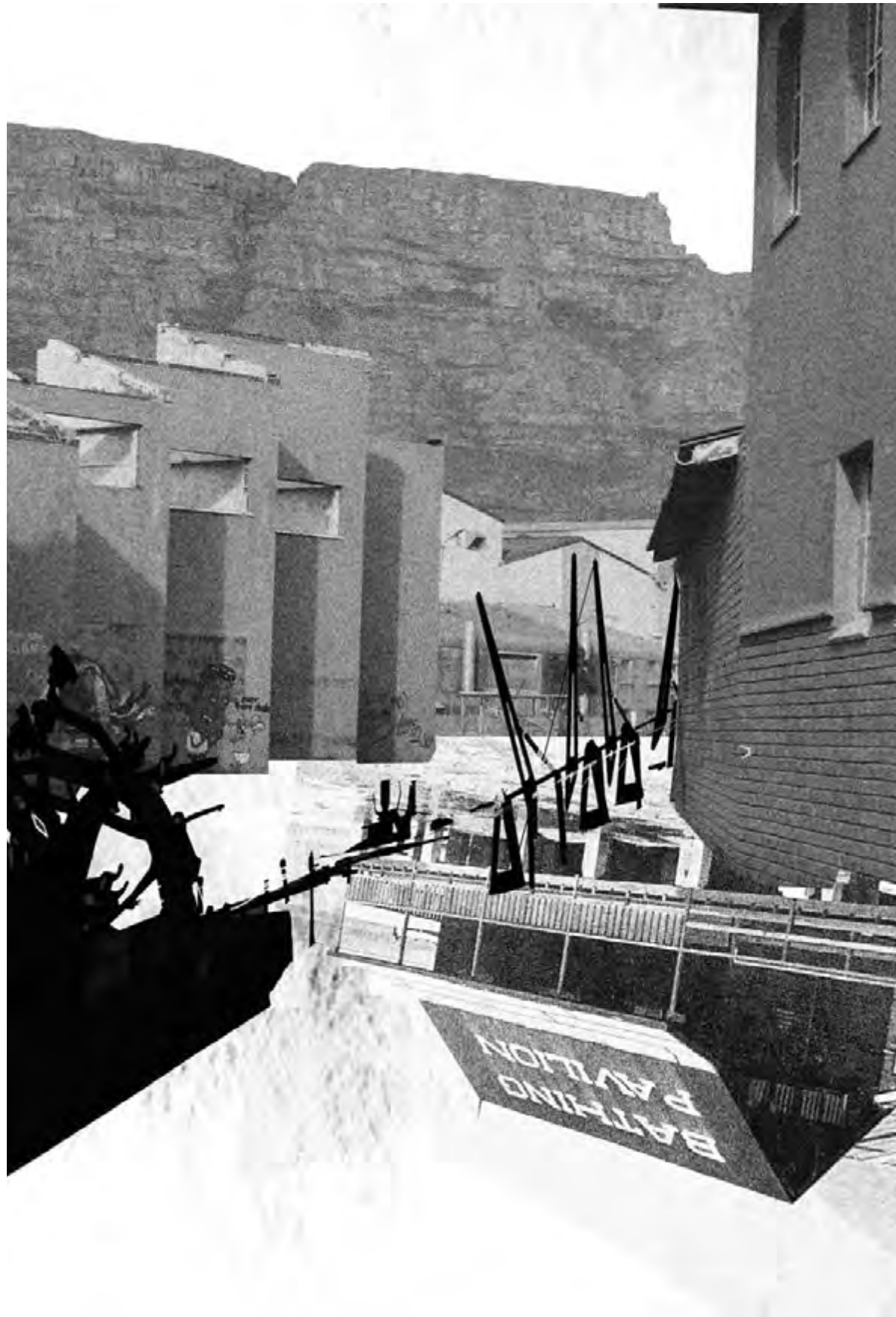


Figure [38] This is an early phase concept plan, placing instances of therapy buildings around the site, and connecting them by use of the machine.



Figure [34] A conceptual collage imagines the machine and the past on the current site.

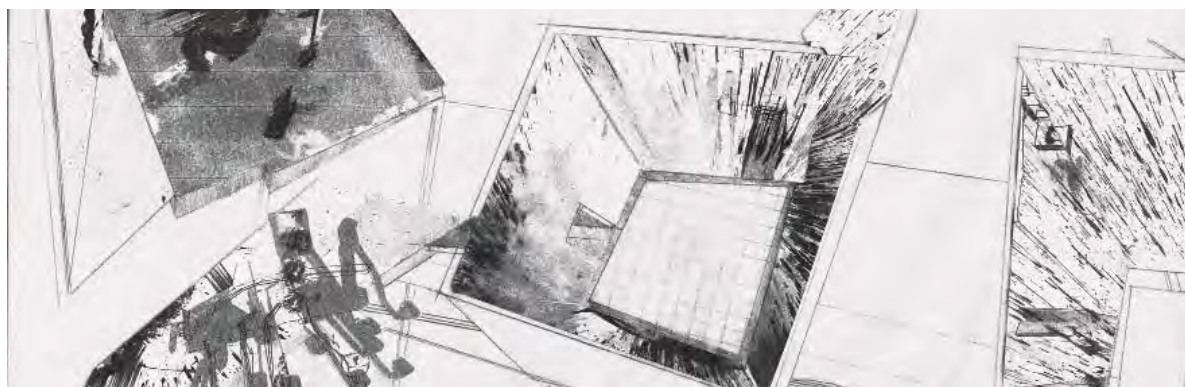
The proposed treatments create a design proposal consisting of differing types of therapy space, spread across the surface of the site, which is the first and foremost place of importance. This goes on to form interactions with a "spinal" binding element, a theatrical piece which enlivens the site throughout time.

The ground, with its richness of repression, is of vital importance to the psychology of Woodstock as a whole and the narrative of Victim Offender Reconciliation is integrated to be used in physical site reformation, and psychical societal transformation.

We begin to address therapy with the offender, who is now part of the workhouse. He is tasked with maintaining and reforming the site. As part of therapy, he/she will take part in varying therapy exercises, intended to reconcile the offender with his humanity, rid the neurosis, and via sublimation produce an offering which symbolizes this transformation.

The symbol, in turn becomes the idol of guilt and forgiveness, physical neurosis, used in order to bring closure to victims of criminal acts. The symbol hereafter "graduates" into an allocated space in the episodic park, where it shall await a showering of site reforming seeds; a performance of the skills learned in the workshop will showcase the mastery by which both landscape, victim and offender have reconciled; in the grand creation of a landscape of growth shadows, exposing the old ground, and allowing the new to slowly resolve it of its burden.

Within this elaborate process, a series of therapy spaces are made use of. Personal spaces for psychological preparations to allow for complicated issues to be resolved, and a space for interactions between victim and offender. These treatments along with some others produce five distinct types named **B.1-B.5**.



The Repository is a field of storage, a poetic scape of dangling elements from the past. It is both neurotic and sublime, enclosed but open. The experience of a space such as this is one that forces the observer to wonder where exactly the grotesque sculptures come from, creating a dialogue between the user and the neuroses he may face on a daily basis.

Tall and central, the repository forms the core of the architectural intervention, all paths leading your eye towards it. A large part of therapy is realizing the form of the problem, and it is within this space that this can be experienced as a spatial construct.

Figure [37] Top Left: Various photographs of the conceptual spatial model exploring the space of repository.

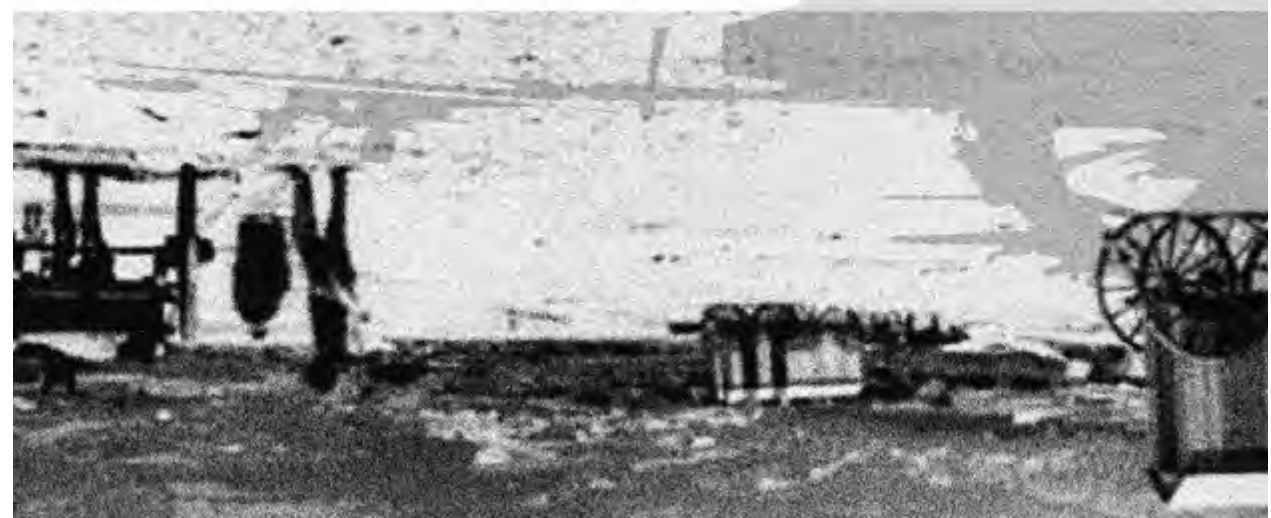
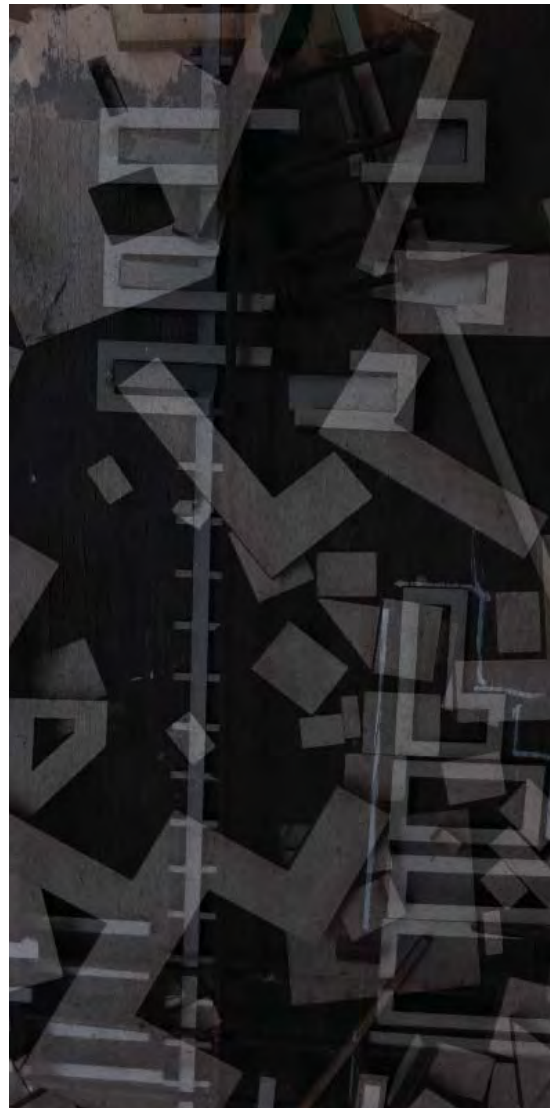
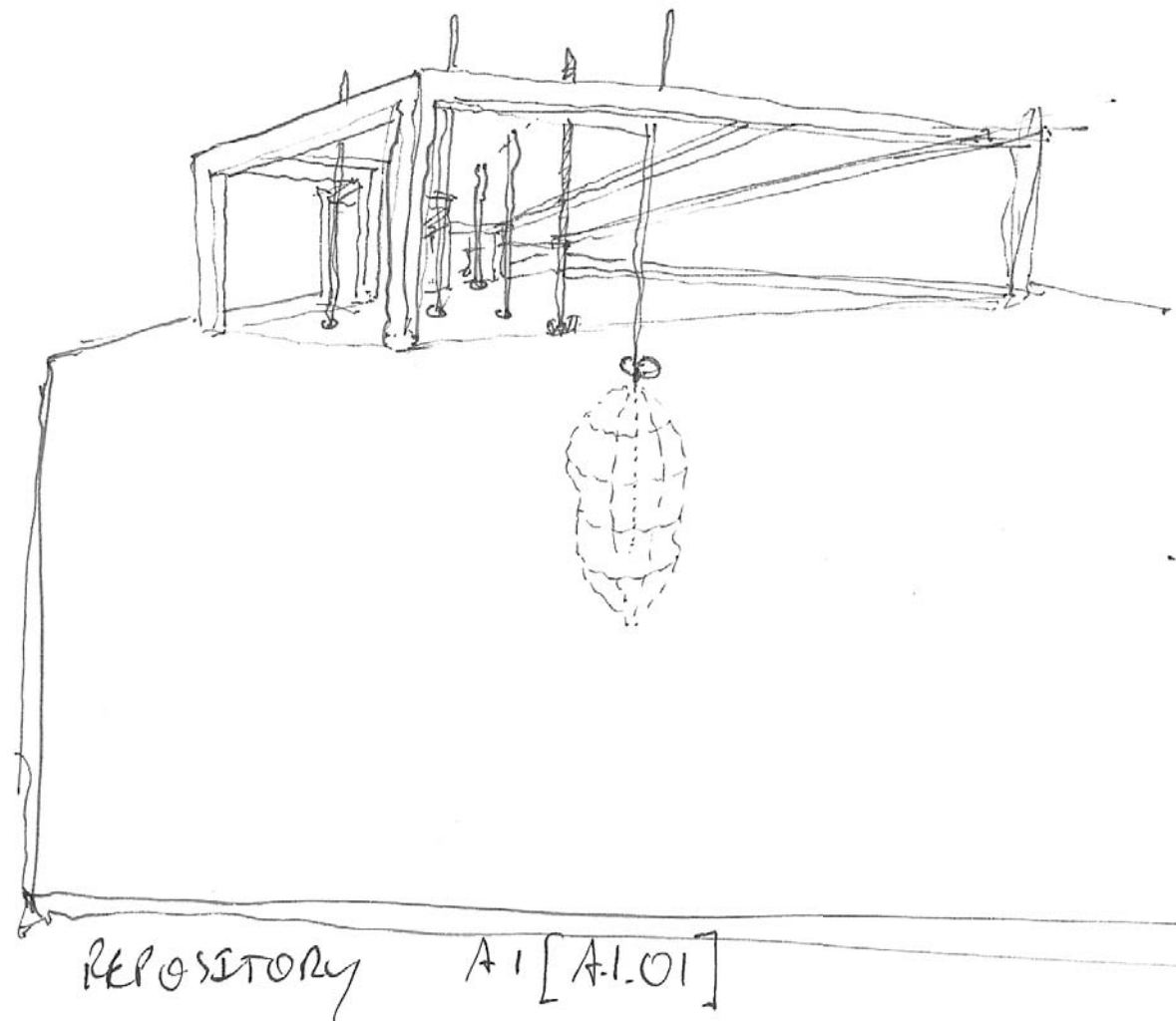


Figure [35] Top: The workhouse idea is contrasted to the leisure of the old Woodstock beach, mediated by the presence of the machine in-between. This is a conceptual image, exploring the architectural intent.

TYPE [B.1] PUBLIC



THE SURFACE THE SHELL. THE REPOSITORY

The existing building currently derelict on site possesses a character similar to a containing vessel. It stands lonesome on an isolated unprotected site, simply as a shell without even a roof. It almost seems to express its discontent physically, but does not possess the means to do so. The project therefore proposes a Repository as first component to the architectural proposal. This is an upliftment initiative, removing the unused building from its unintentional involvement of crime.

The formation of a site repository requires the concrete frame structure of the building to become a frame to which the site and its neuroses may attach.

The site, rich with repression becomes excavated gradually, in and around this center point. Offenders, in the process of therapy and workshop learning take responsibility of unearthing the past from within the ground, to attach meaning to their respective projects of sculpture. This archeology exposes the inside of the body, further exhibiting the mind to the public. Sculptures return to origin once they complete their purpose, stored for future reference in a field of hanging resolved neurosis. In this space we find an archaeological graveyard, exhibited for rehabilitation.

The soil moved by the archeology process is then used to create a land bridge, to build up a land bridge between the two separated fragments of the site. To aid in remaining accurate and archaeologically intact, a grid is proposed

The uprooting of the surface questions the physical nature of embedded neuroses, and reveals and reconfigure repressions. By re-scarring the landscape the project reconstructs the psychology of the site.

Figure [36] Left: The repository is a frame that contains old worn out neurosis pieces, left open to be observed.

TECHNICAL

As a departure point for the spatial design, the machine was used to interpret shadows cast across the landscape, formed by masking elements such as buildings. This can be seen in the drawing to your right.

The existing building was conceptually broken up into components, with each component taking on the shape of a therapy space, scattered across the drawing site like sculptures in the episodic park.

The drawing investigates then what the "shadows" of neurosis could be, what they could imply. This brought about an interest in an elongated site, and a machine of important spatial bearing.

In the following page, two isometric drawings were drawn from this original. The top, represents moments of absurdity, or neurosis, and the way in which it creates differential space based on its relationship to the shadows formed within the drawing.

The bottom drawing speculates the narrative of therapy, creating spaces within which the neurosis may be calmed and tamed.

It is within this interaction that the architecture began to form its spatial principle, enacting therapy onto objects such as drawings, by use of analogous comparisons.

The Architectonic intent of the design project remains to be finalized. Currently, the architecture is based on forming a repetitive constant, based on a module, cast from concrete. As the dual isometric drawing on the following page may suggest, the architecture then attempts to invert itself and overthrow expectation to create multiple angles of reference and origin. Variations of this are used to create spatially nuanced structure which changes according to its therapy type.

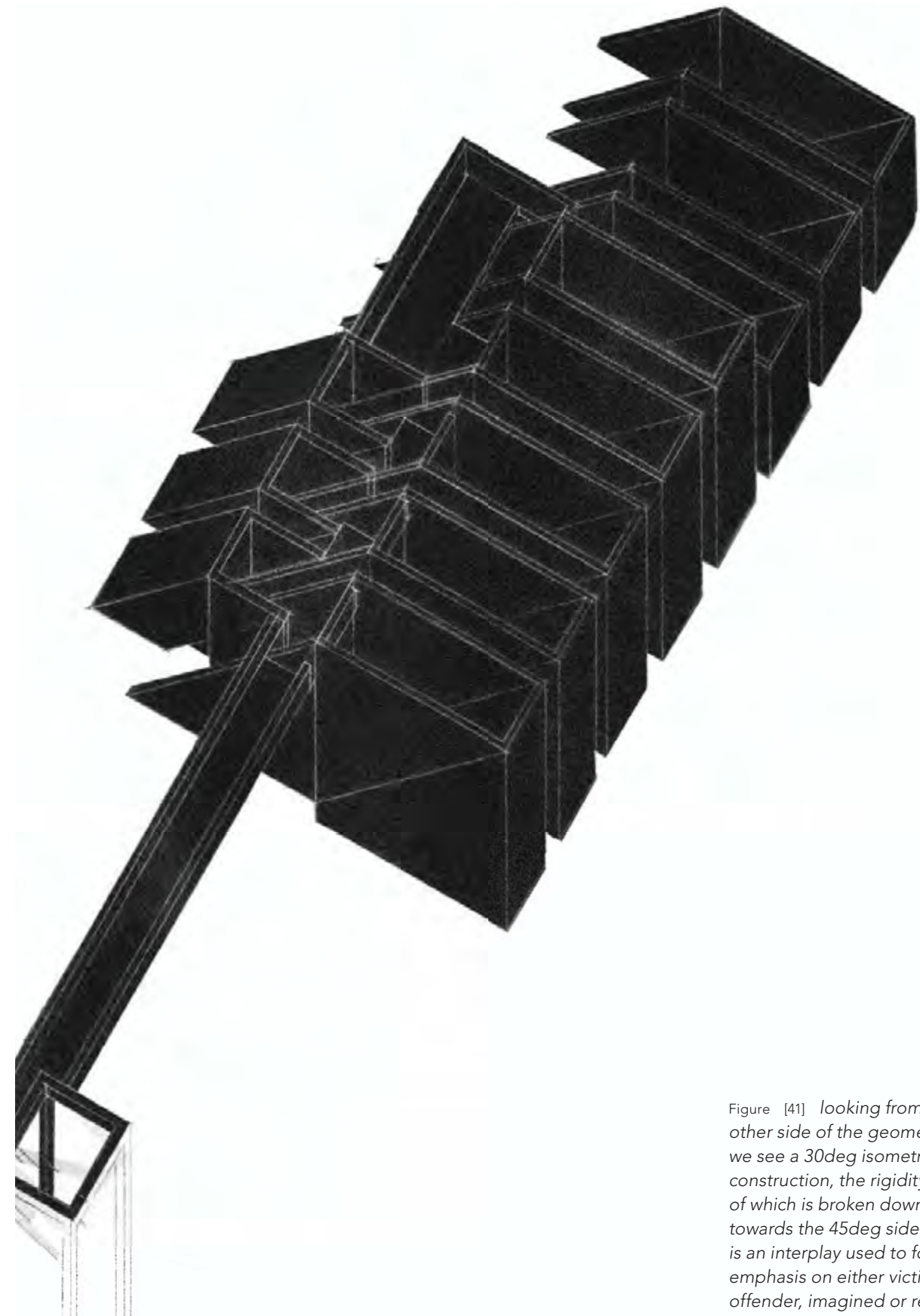
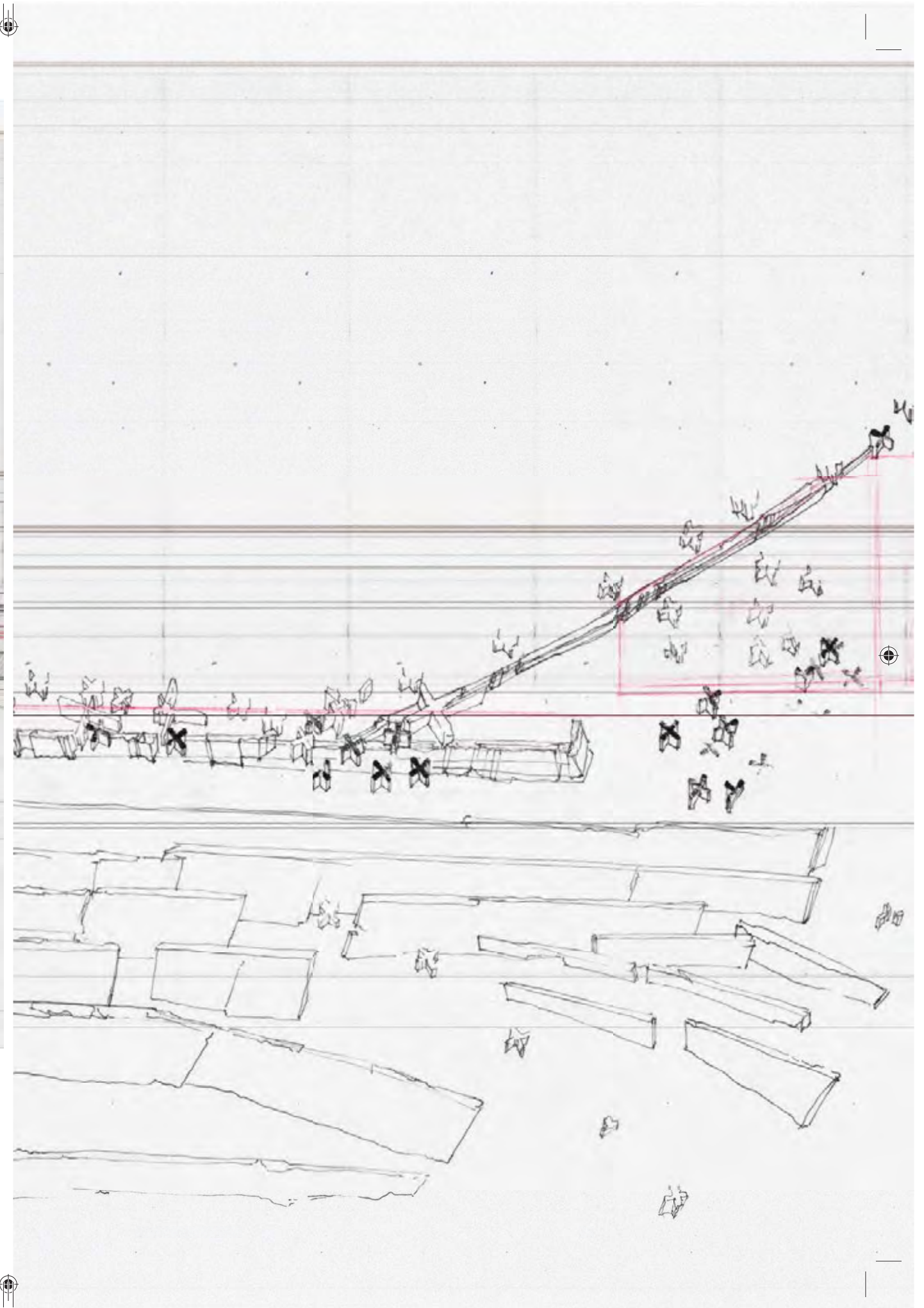
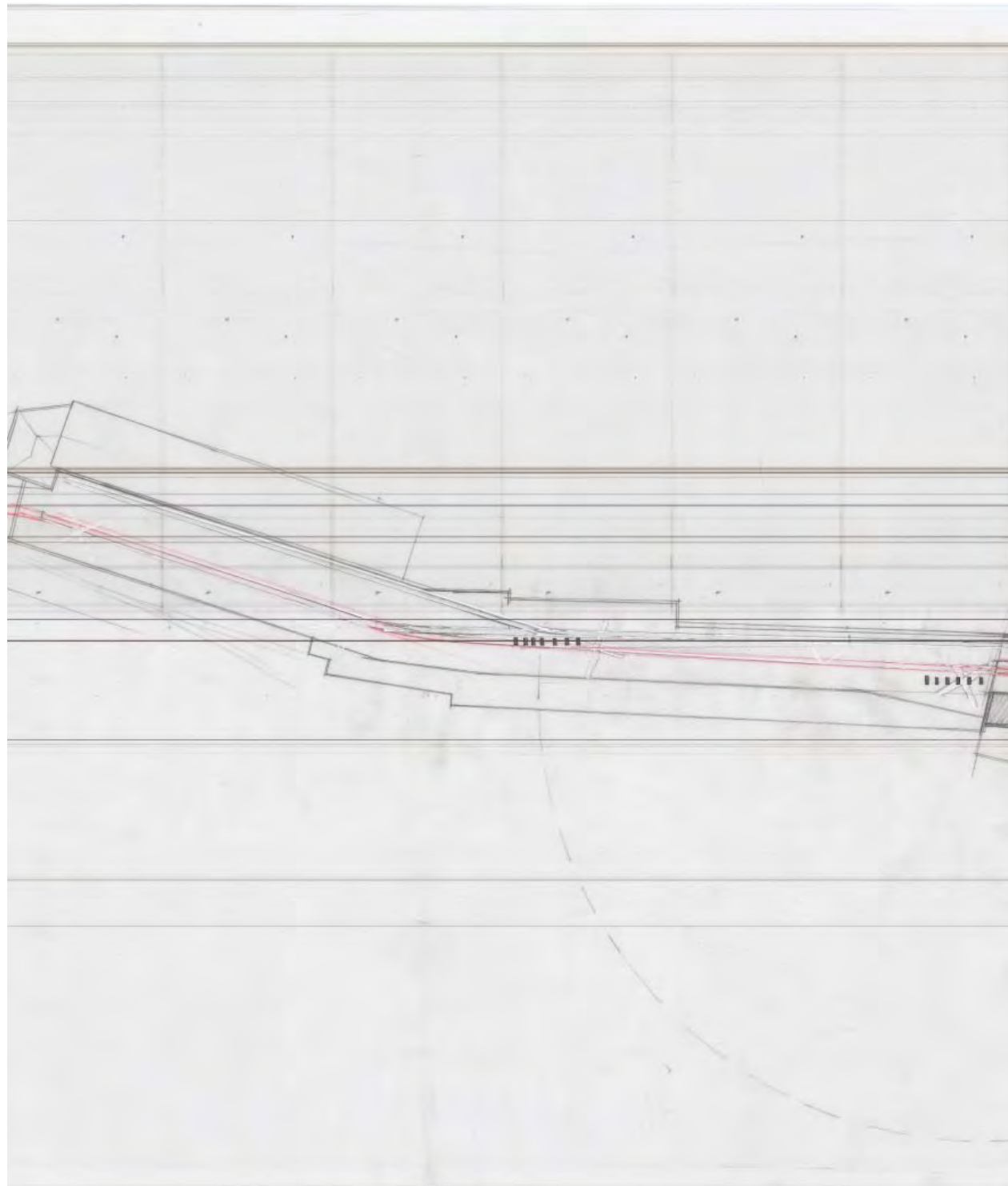


Figure [41] looking from the other side of the geometry, we see a 30deg isometric construction, the rigidity of which is broken down towards the 45deg side. This is an interplay used to form emphasis on either victim or offender, imagined or real.





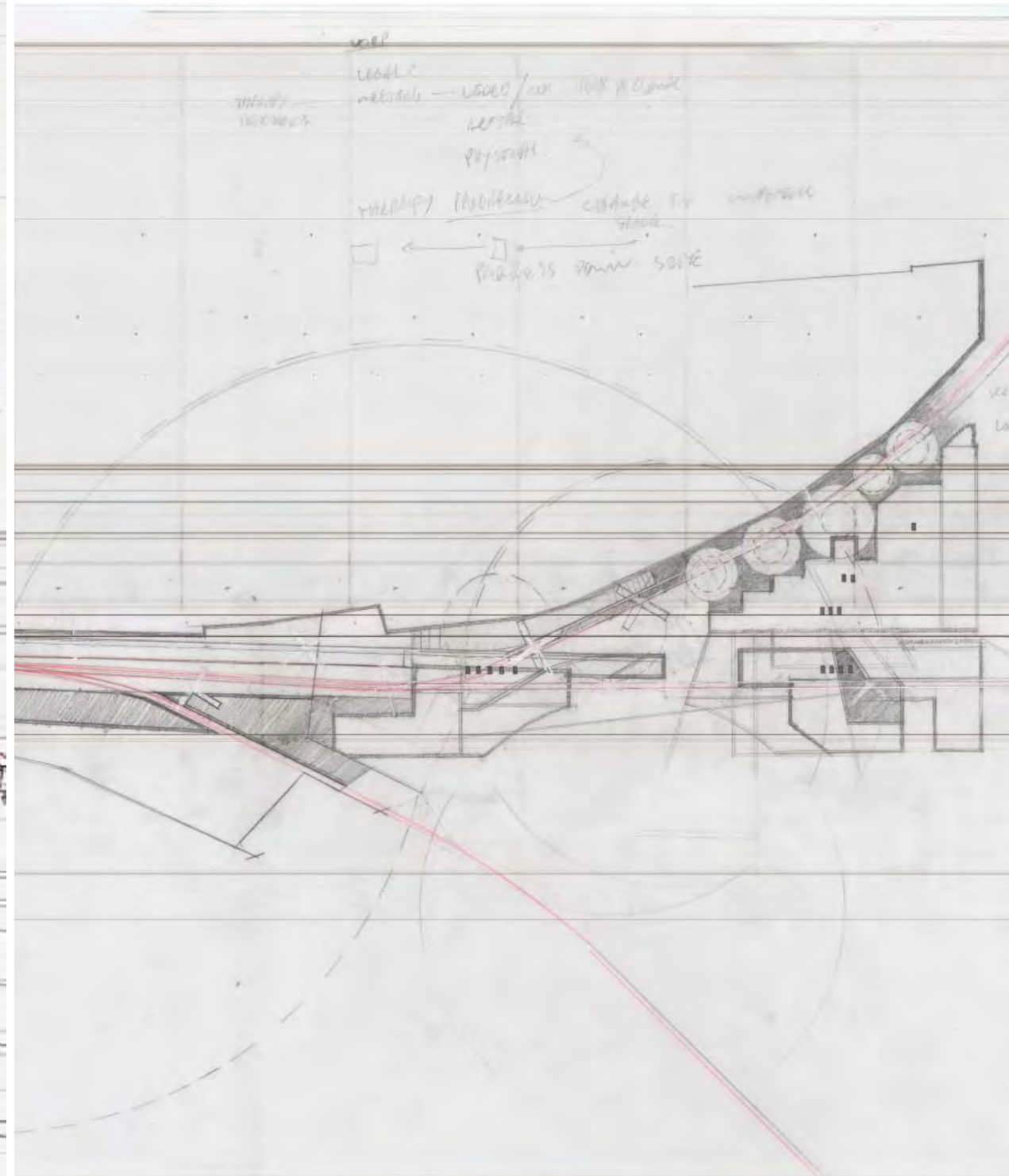
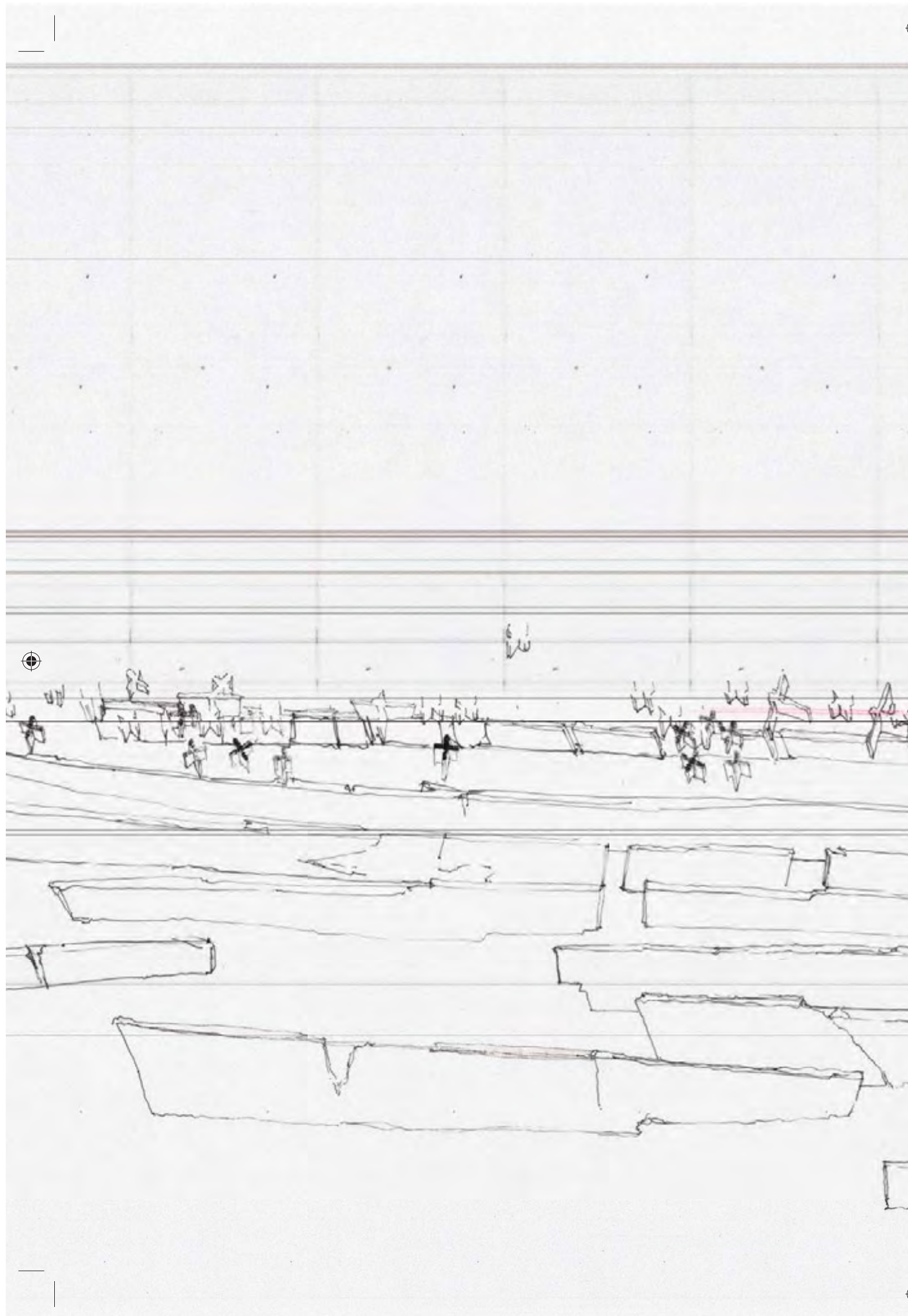
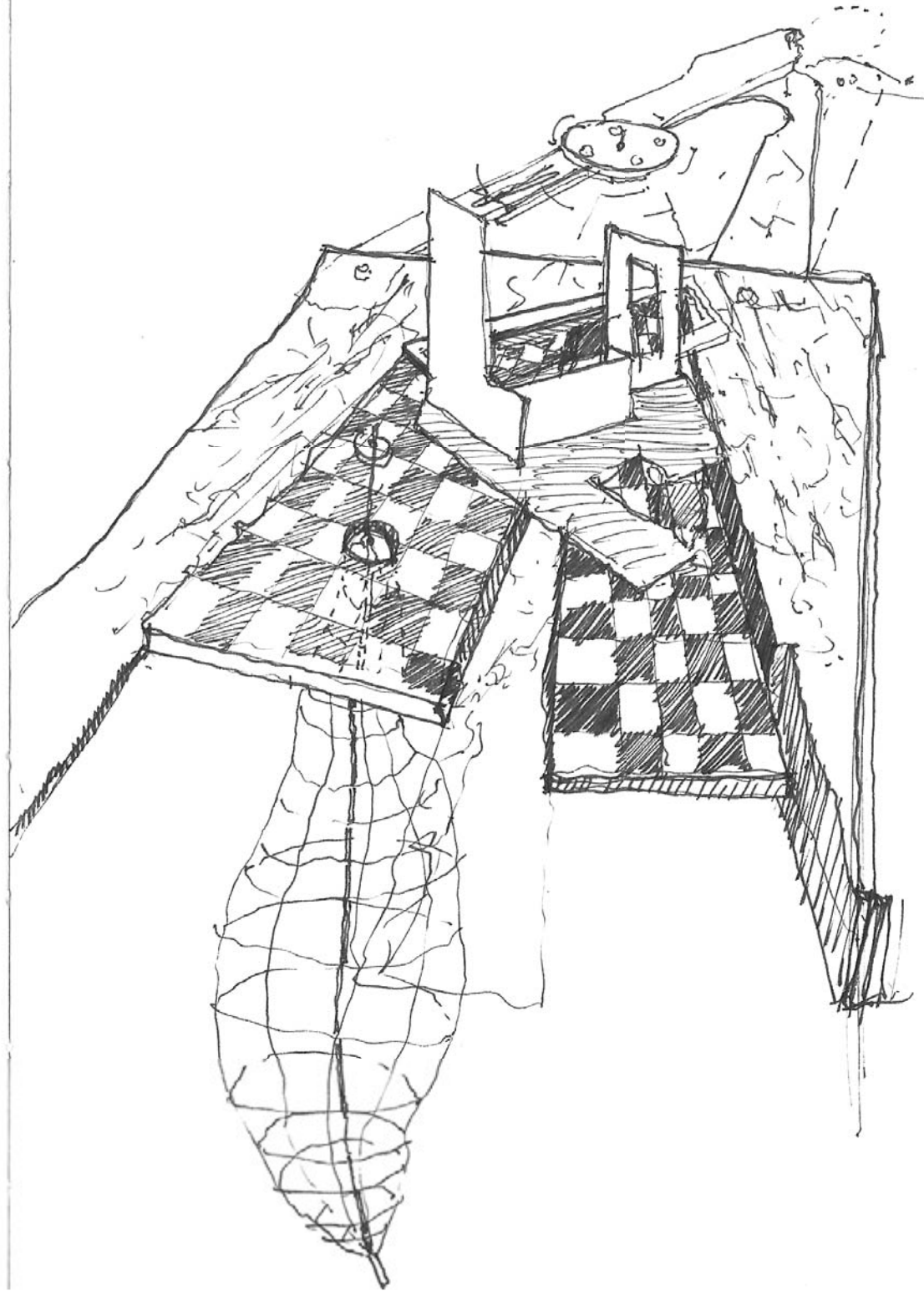


Figure [42] A conceptual plan drawing by the author, expressing early intent in the planning of the site as a therapy center..

TYPE [B.3] INDUSTRIAL



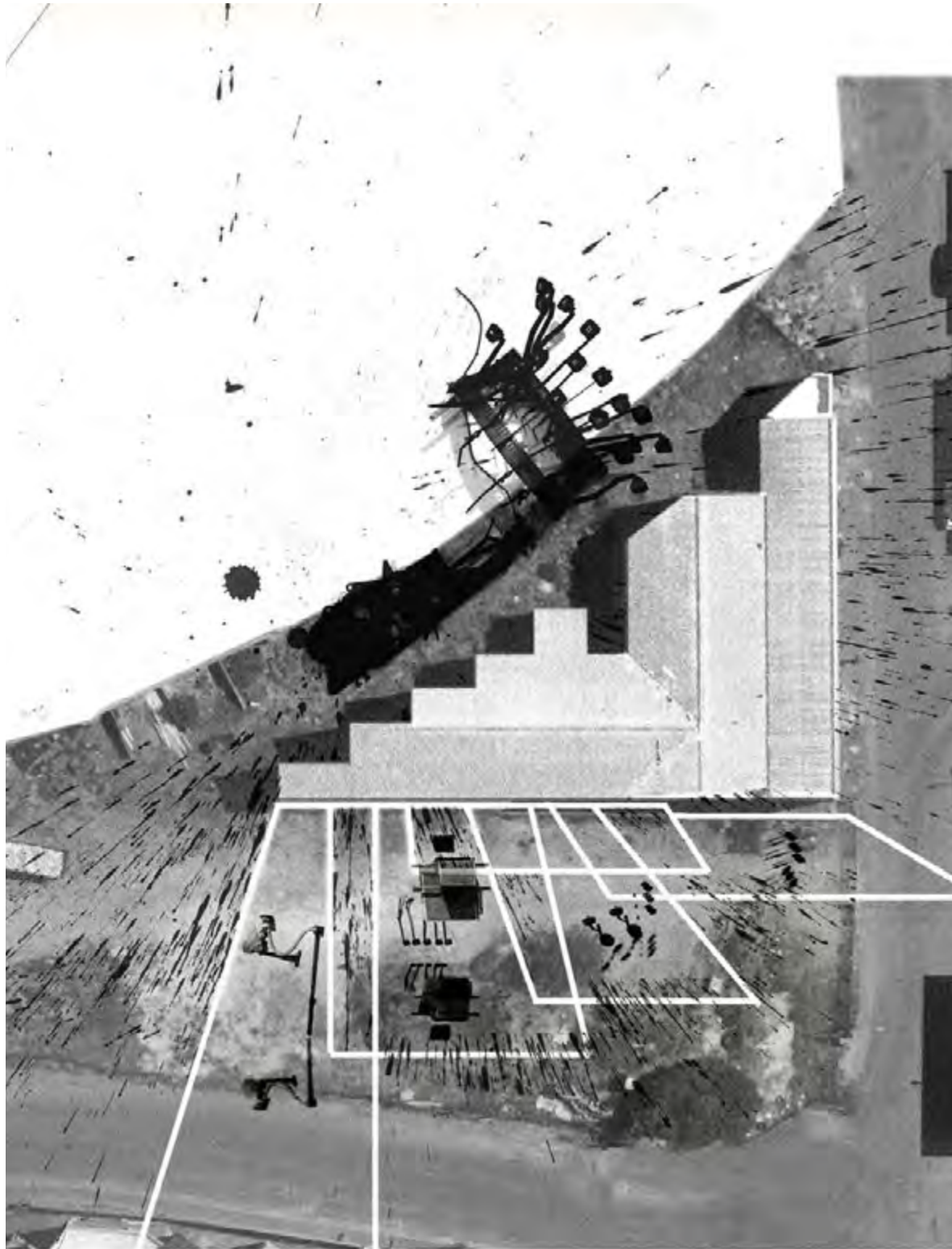
treatment, and expects growth towards other forlorn sites across the cape rail system.

Linkages are "stored" in spaces piercing the rigidity of the repetitive therapy spaces. The machine base must wheel in underneath a gantry system, in a large and voluminous space, where the tank, or container is lowered. The service spaces made by these acts create voids from which the public may be intrigued and enlivened.

Furthermore the machine serves the important act of rehabilitating the site, methodically and systemically, allowing any individual to share in the experience. It moves freely through the buildings which have been morphed and constructed to allow this.

The spectacle of the machine is used to facilitate a continuum across all areas of the site, and is an instigator in actively engaging the imaginary and real. It is limited in its scope of movement, to the railway line, as before mentioned. When the current site no longer serves its full purpose the machine may become "nomadic", roaming the railway lines in search of new sites of neurosis to reform, so, slowly creating acts of therapy across the whole continuous site mind.

Figure [47] As shown on the image, the building is studied to cast shadows, exhibiting defensive structures in-between. This is a concept image which informs the design principles of the proposal.



WORKSHOP SKILLS DEVELOPMENT

Therapy B3 is based on the creation of a workhouse function to the center. This makes use of individuals who have committed crimes of variable caliber to perform tasks, exercises and learning in a programmed system.

Offenders are admitted to the system, and go through a process of introduction, therapy, creation, Interaction (with the victim) and reconciliation (at which time the interactions and offerings they have created is weighed up to allow the possibility of a reconsidered sentencing).

The main basis of this system however hinges around the Workshop therapy space, wherein the offender learns skills such as:

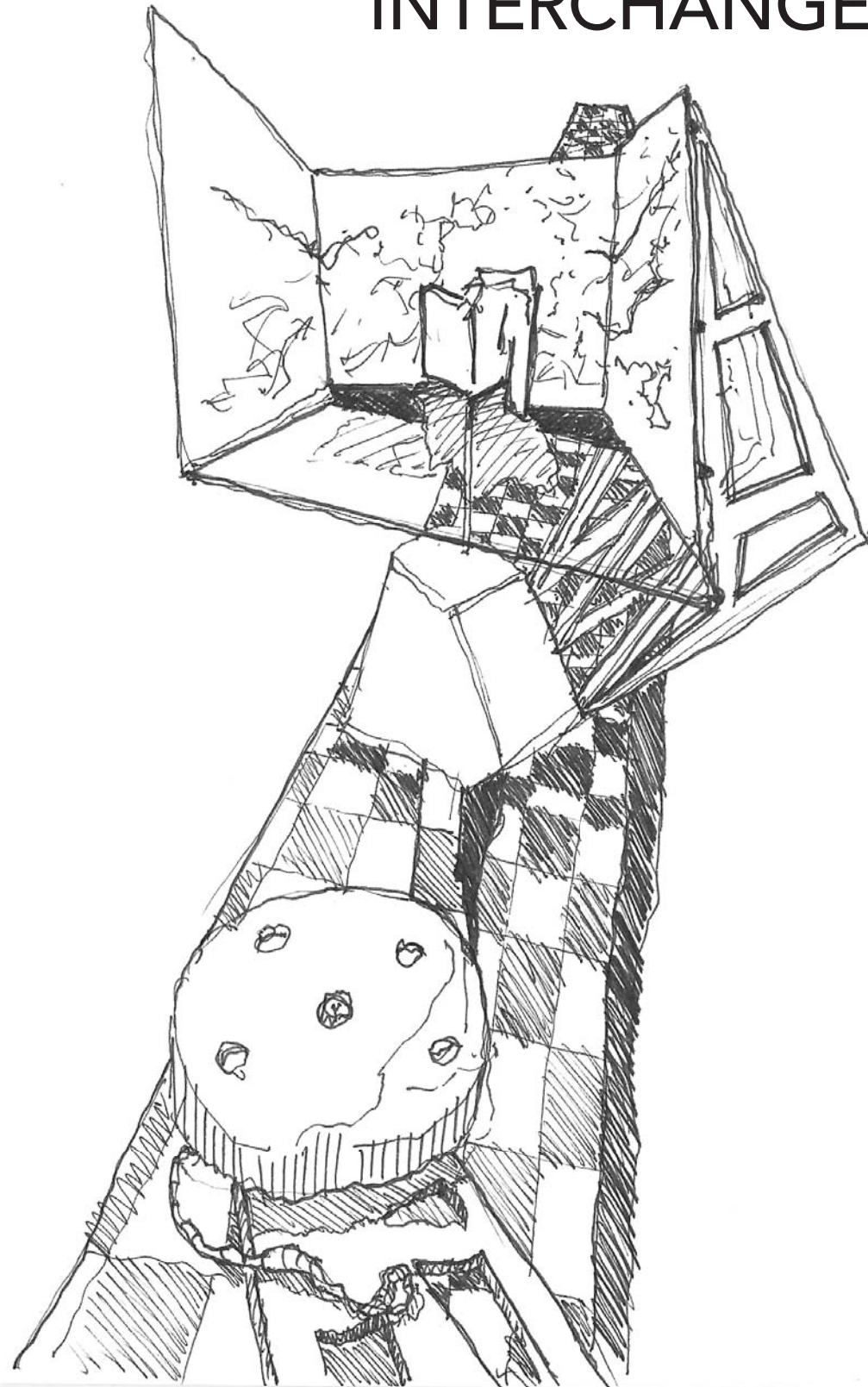
- A] welding
- B]Carpentry
- C]Landscaping

They are tasked to create masking devices, sculptures which are to be placed within the episodic park to aid in reforming the landscape. These sculptures are self-expressions of personal neuroses, which the offender is aided in identifying via the personal therapy spaces. The sculptures themselves are to be created by the archaeological excavation from an allocated site, an act of empathy by the offender relating to the personified site. Elements found are used, along with other materials .The landscape component, differs from this. Returning offenders, and those within the reconciliation period tend to the landscape and maintain the grounds.

In addition to the above-mentioned they are also responsible for seed management and machine maintenance.

Figure [43] *The drawing by the author imagines the machine spreading seeds, represented as shadows, uncovering and re-scripting neuroses that hide under the surface.*

TYPE [B.4] INTERCHANGE



MACHINE

Industrial therapy space is mainly based around the narrative of the machine, the spinal connector which pierces through the site, stretching across the precinct and facilitating movement and interest. Type B.5 is a type built around performance, theatre, and creating an active environment within which things and movements take place.

The Machine, one of the main components of this type, highlights spaces within which the public may become involved, in contrast to the personal private space reserved for the introverted therapy. The machine serves four purposes, all based along the existing industrial rail system currently disused on site.

Firstly a transport rail to move volatile passengers [offenders] between secure locations, a mark making machine to re-scar the surface of the site, maintenance as a tool and finally expansion in order to expand the operation of therapy in future. Multi use necessitates modularity: a base mechanism with multiple linkages to change its function.

Transport consists of a linkage to accommodate isolated individuals, as well as their respective offering sculptures.

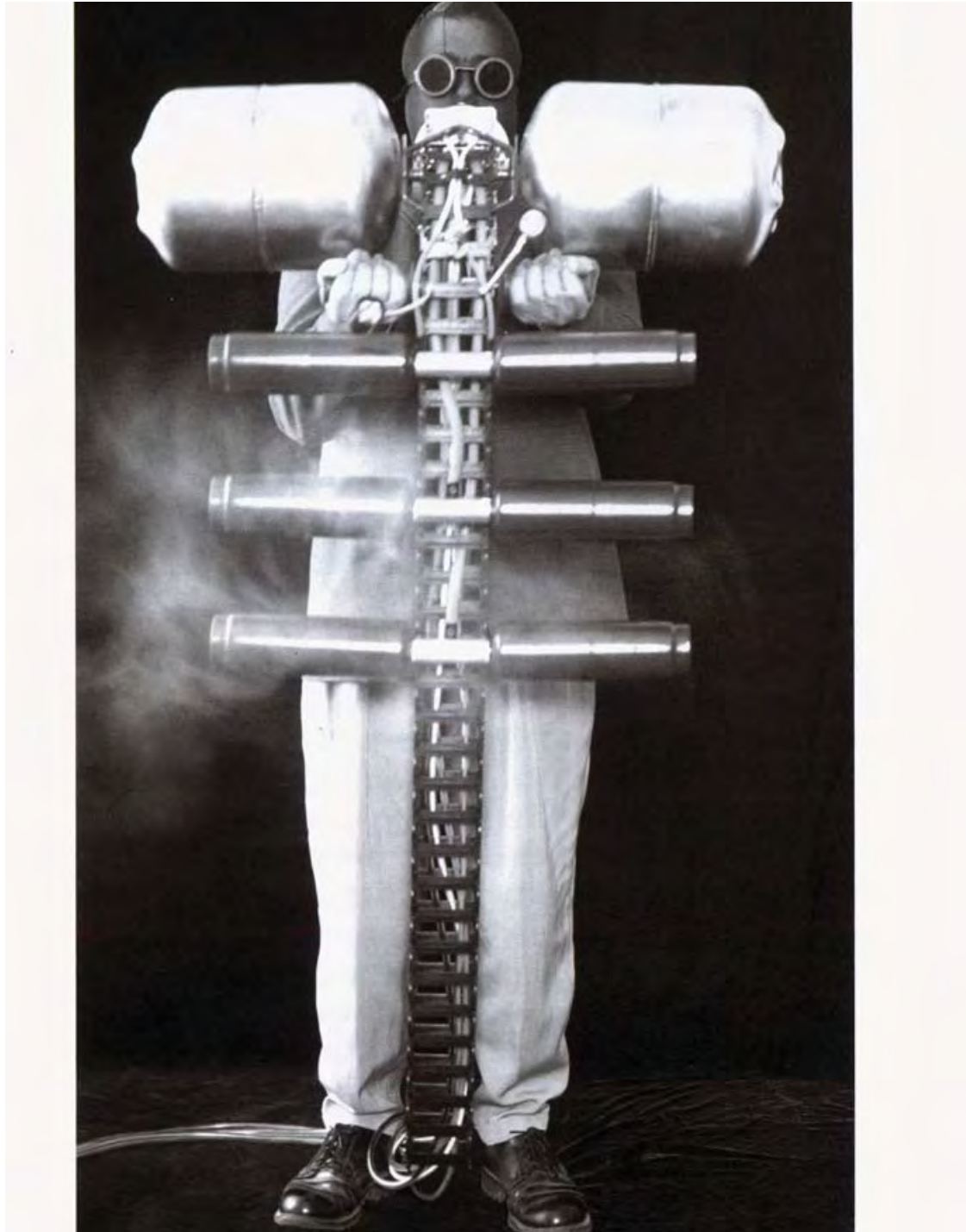
Mark making is split into two linkages, a seed dispersion container, fed by the seed storage vessels in the workshop, as well as a water storage container, fed by a larger storage tank coupled to the building. Markings are made by the systematic throwing of seeds across the site, the landscape growth pattern directly influenced by the offender sculptures: which are placed along the landscaped park, and act as masking devices to create differential seed dispersion patterns, casting shadows into the natural growth of the park.

Maintenance allows the transport of waste in and out of the precinct.

Expansion foresees the future completion of the site

Figure [46] A picture from the Pamphlet architectur project, titled Mosquitoes.

TYPE [B.5] PERFORMATIVE



VICTIM OFFENDER REHABILITATION

The Victim offender Reconciliation Program or VORP is a restorative justice system which attempts to allow closure and forgiveness between victims of crime and the offender. This can take place in many ways, but is not a judicially based process, but rather resembles the process of mediation. The victim if willing, is allowed to directly communicate and interact with a willing offender, something the law system does not currently allow.

This project finds such a program well suited to allowing therapy to take place between people, as it enacts the analogy of psychological resolution very poignantly.

The Therapy of the interchange is the main typology of this project, facilitating a meeting between oppositions.

The Victim Offender interaction takes place within this space, which is the most emotionally charged experiential place within the design. The offenders offerings are placed on viewing platforms, which the victim has power over. He may observe the object, and continue to mediate, he may destroy the sculpture and suggest a new one be built. Many variations exist within this type.

When mediation occurs, and becomes successful however, the sculpture is transferred into the episodic park, to perform a long term plea of forgiveness.

The architecture attempts to place the power, for the sake of reconciliation within the victims hands, mediating but believing that both parties will develop empathy in order to work forward together.

In the second phase of interaction, meetings become generalized, no longer specific to the victim offender pair. By creating a structure which allows videos to be made, letters to be written and recordings to be made, both victim and offender are given a substantial amount of material to assist in their recovery on their way ahead.

Figure [44] *The drawing by the author imagines the machine spreading seeds, represented as shadows, uncovering and re-scripting neuroses that hide under the surface. Markings of the inscription are seen to be left on the wall which surrounds the object.*

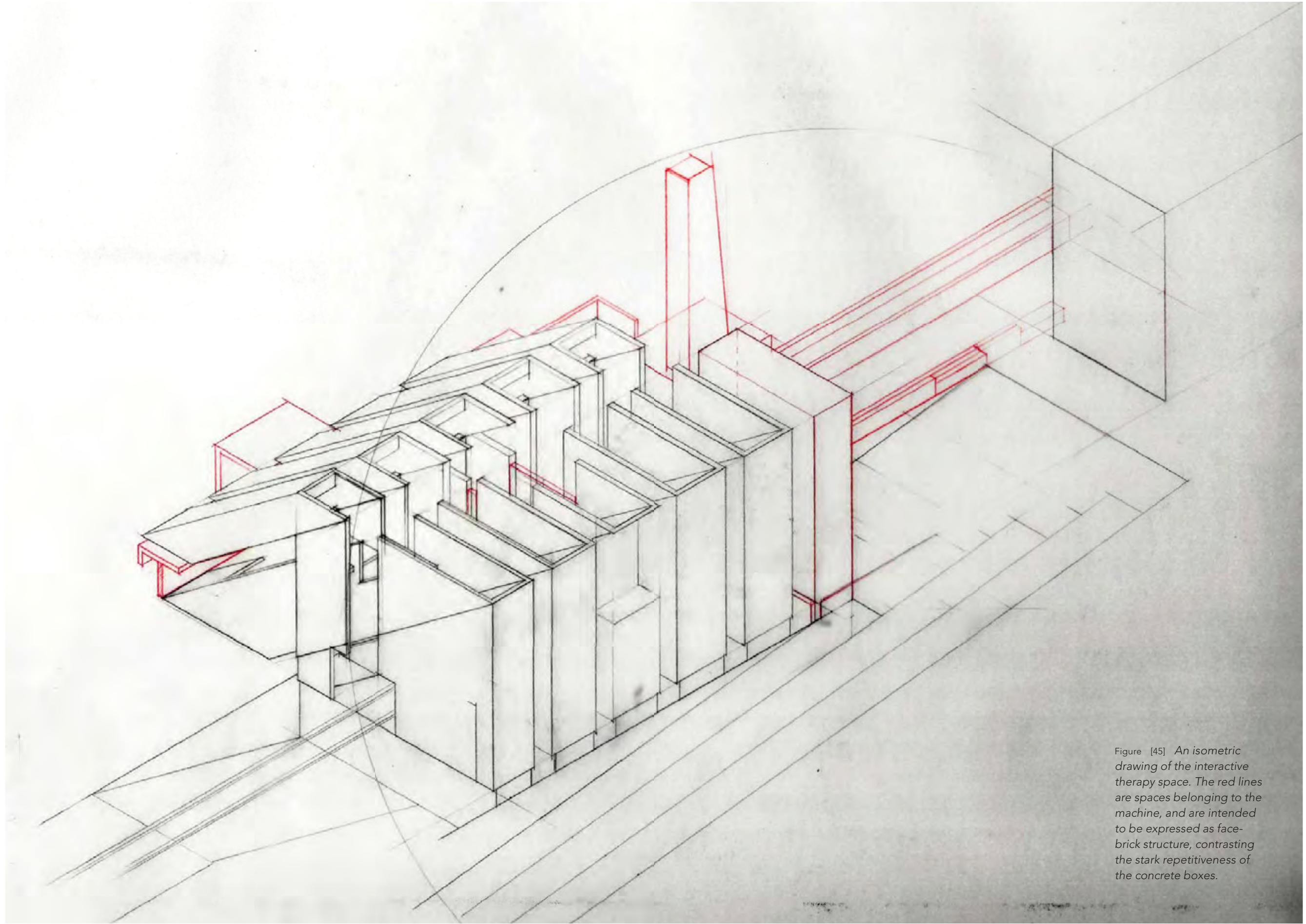
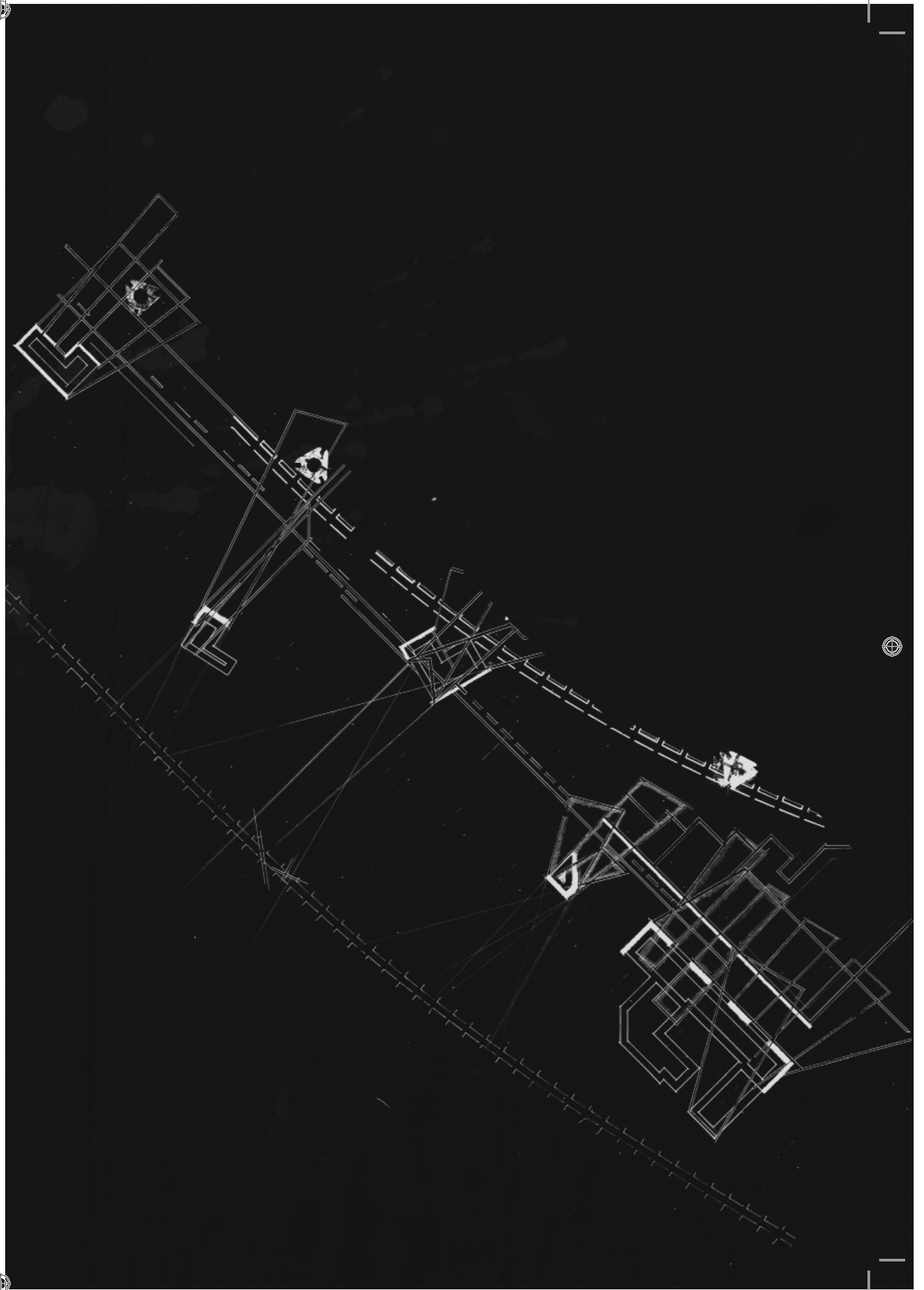


Figure [45] An isometric drawing of the interactive therapy space. The red lines are spaces belonging to the machine, and are intended to be expressed as face-brick structure, contrasting the stark repetitiveness of the concrete boxes.







CONCLUSION

To Conclude this report, It is clear that architecture has many means by which to create spaces conducive to therapy. Architecture has the ability to become an analogy, and embody its intention in physical and spatial form.

The structure can actively engage in forming treatments of therapy for the site which it exists upon, and equally can create spaces which not only promote therapy and sublimation, but spaces which originate from within therapy directly.

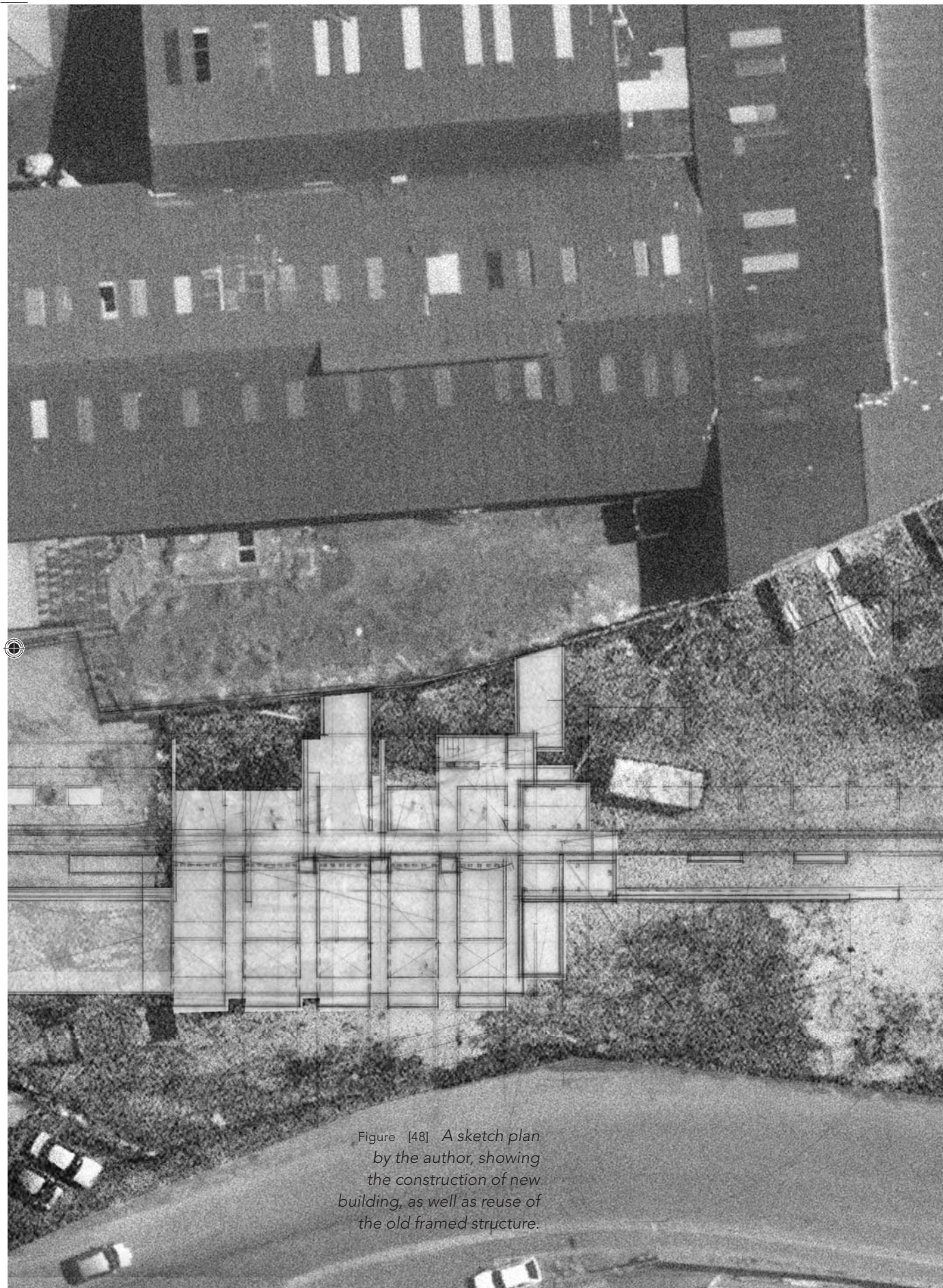


Figure [48] A sketch plan by the author, showing the construction of new building, as well as reuse of the old framed structure.

UNIVERSITY DISCLAIMER

NEUROSIS CONTINUUM [ARCHITECTURE AS URBAN THERAPY]

By *Christian Scriba*

Supervisor: *Dr. Nicholas Coetzer,*

Kevin Fellingham

Bertum Crowder

Date Of Submission: 03 November 2016

This dissertation is submitted as partial fulfillment of the requirements for the degree Master in Architecture (Professional), in the School of Architecture, Planning and Geomatics, University of Cape Town

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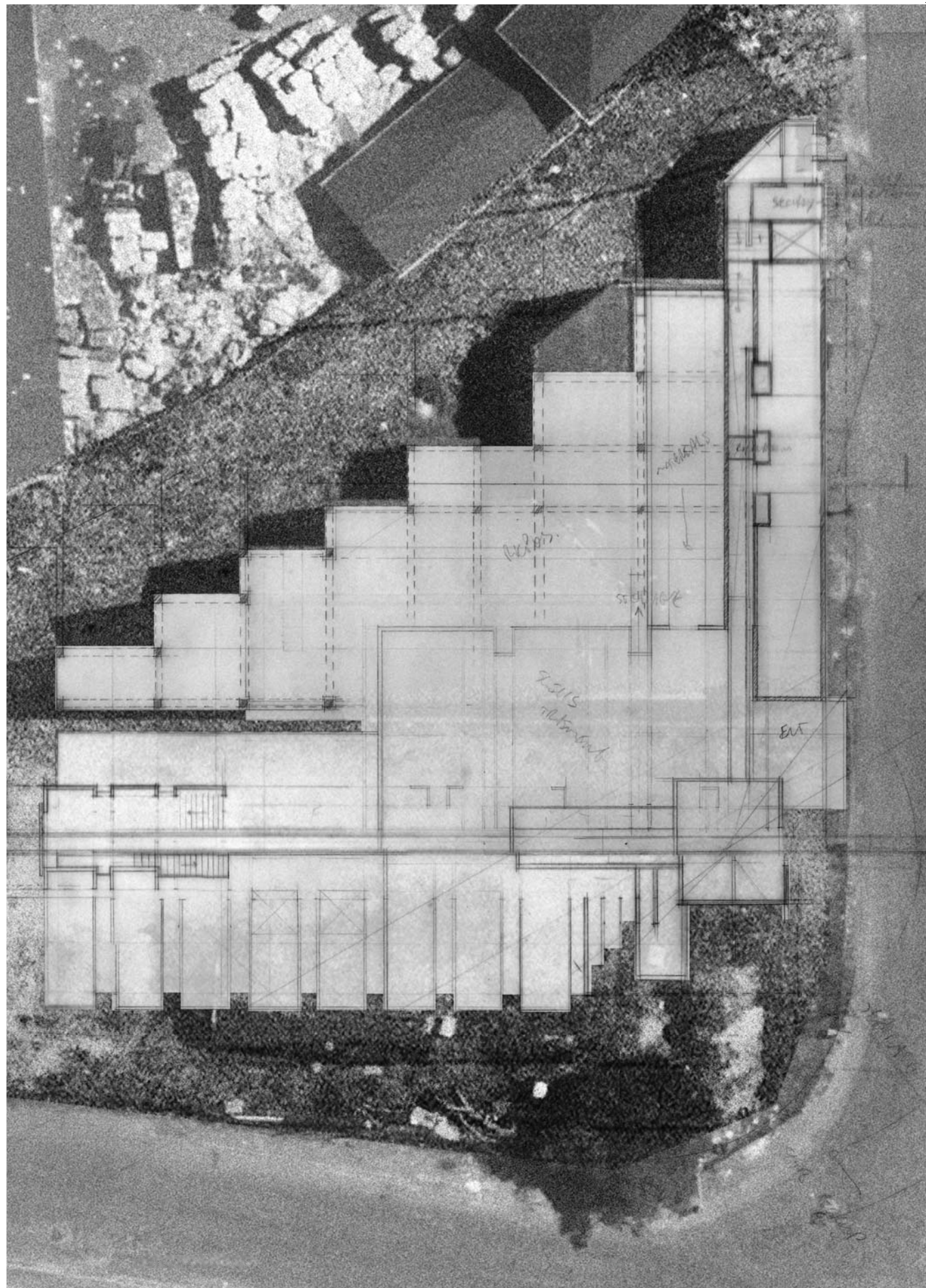
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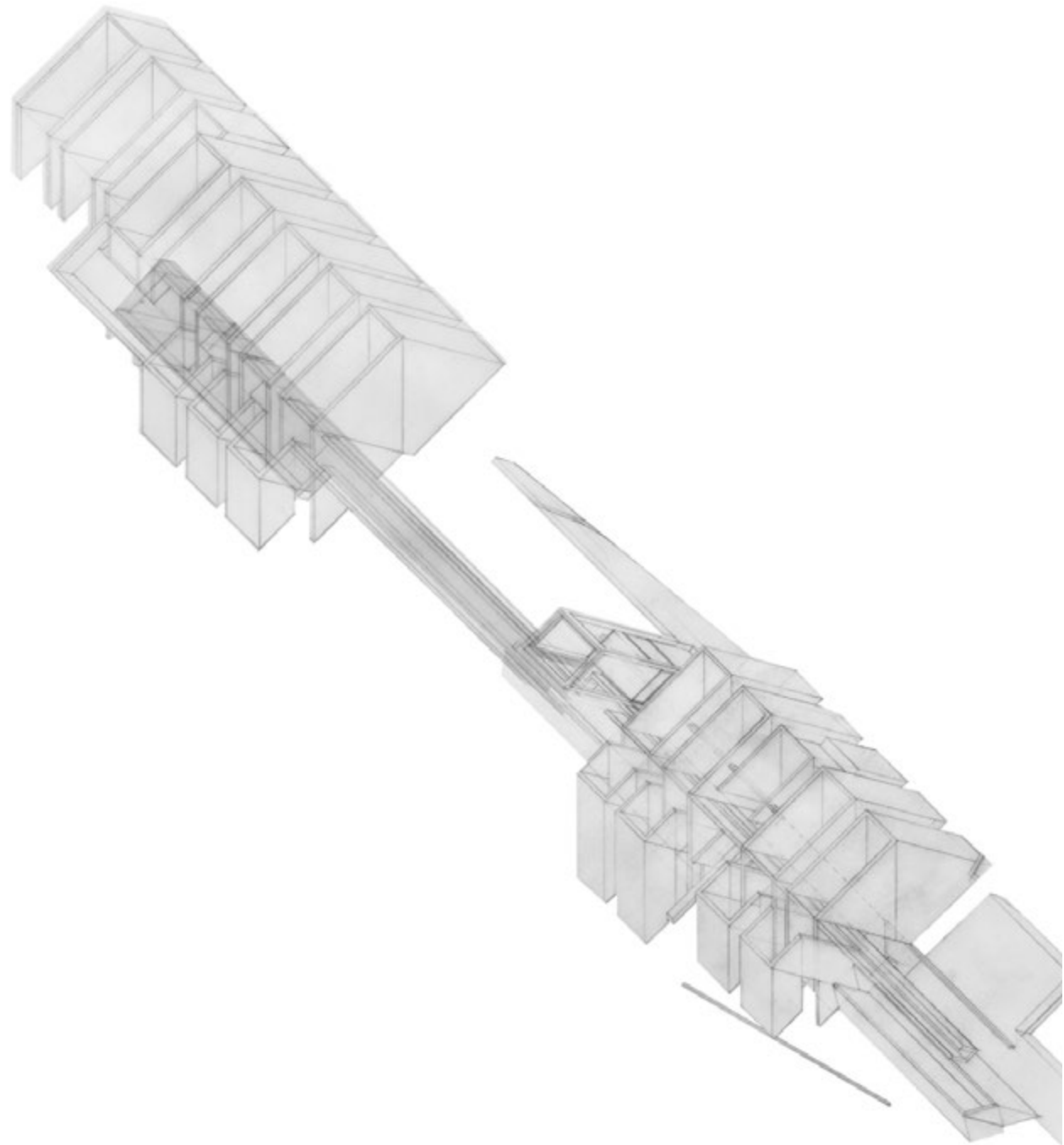
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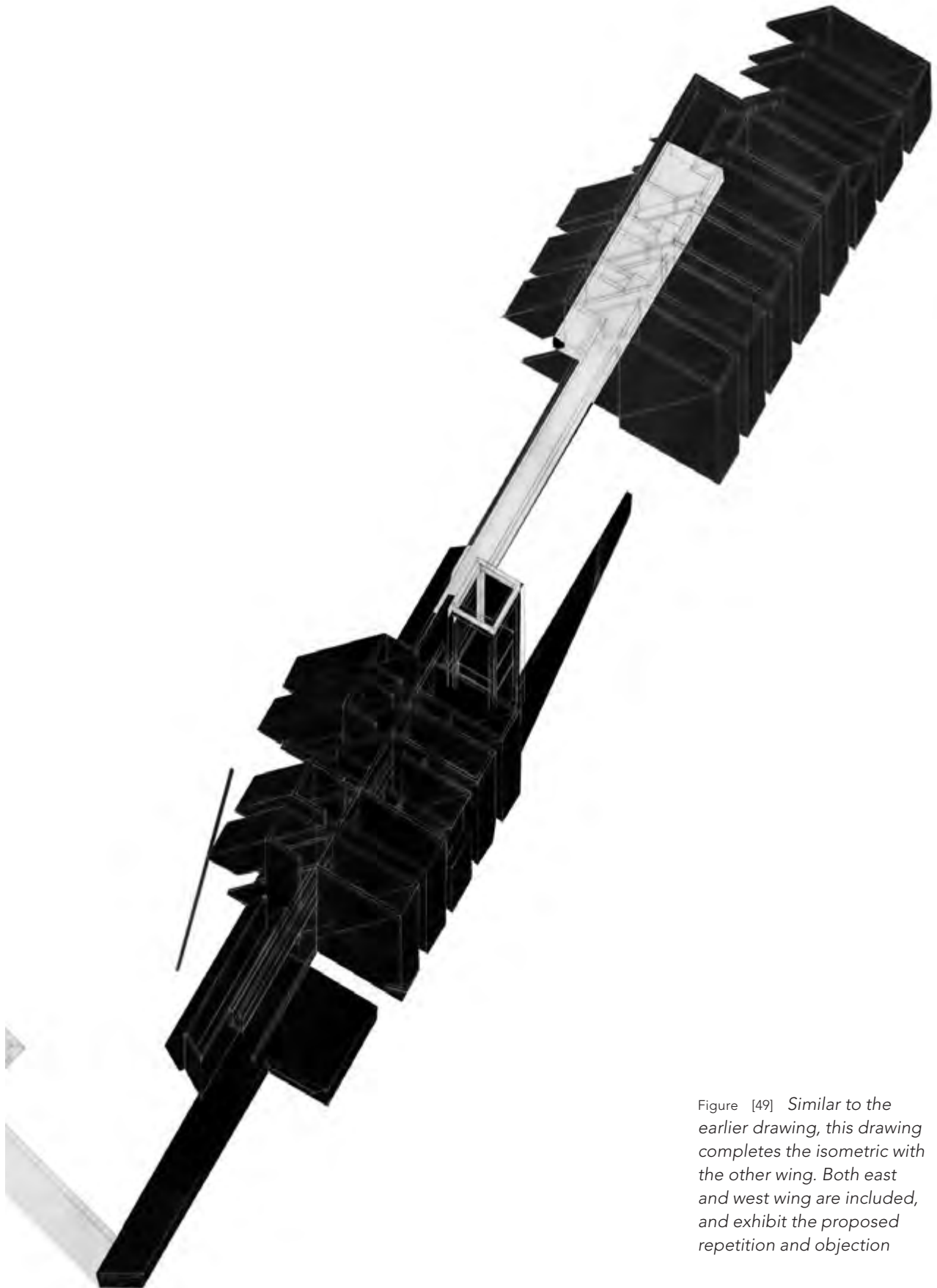


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