

Building the Spectacle:
Breaking the Wall
Project for a Civic Sports
Precinct at Trafalgar Park, Cape Town

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of the degree of Master of Architecture (Professional)
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Abstract

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Dissertation Title: **Building the Spectacle: Breaking the Wall** - Project for a Civic Sports Precinct at Trafalgar Park, Cape Town

This design dissertation follows a narrative process of research and design speculation. The report defines the subject of the project and is the first part of the dissertation. The subject can be divided into the two major themes of: historically *defensive territory* and *voyeurism* or peoples' desire for publicness. The project is initiated through this pairing of seemingly antithetical themes.

The second part and final outcome is a building proposal. Its function has been formed through my engagement with themes. The resultant programme is a civic sports precinct at Trafalgar Park and Baths in Woodstock, Cape Town. I chose this site for it concealed a hidden narrative in the city. The ruin of an 18th century Dutch defence system in the park was a catalyst for the investigation. Creating a civic recreational space in this guarded public territory (both historically and at present) became the object of my project. The narrative of *keeping-out* emerges as a socio-historical reading of the site. The possibility of *seeing-in* between sites of activity and how this informs publicness became the first spatial informant for the design project for public space.

My method of site research was to visit the site frequently to observe its use patterns and the workings of the neighbourhood. The fieldwork included meeting with the park caretaker and pool manager and talking with various staff of the neighbouring schools in the area. Archival research using maps and texts from Cape historical records in the libraries, as well as meeting with an archaeologist, formed my historical analysis. I read texts on the spectacle or theatricality of public space to formulate two themed papers as the basis for my site approach rationale. The practical design that followed became the method for testing my theoretical aims.

My architectural project aims at replacing the notion of *wall-as-barrier* with *wall-as-screen*, in terms of writing public space. It also foregrounds the memory of a historical boundary now hidden in the landscape. A broader enquiry into siting civic recreational space addresses the potentials of the site in relation to its urban context. The formal characteristics of the architecture can be assessed against the thematic enquires as these together form a hypothesis for making.

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Preface

This paper serves to describe a narrative working process which underpins this architectural project. The dissertation involves a year-long grappling with architectural theory and its applications to site-rooted design.

Architecture begins with an intention. As it seeks out informants it shapes an identity. These informants are the theoretical, factual, situated and realisable elements of design. My process has been one of mediating a conglomeration of ideas, many conflicting, pulling this way and that, to arrive at a hypothesis for making. Therefore the task of structuring this design process into a linear narrative is a difficult one. This said, here it is laid out.



Antithetical interests: The spectacle of public life and defensive structures

Introducing the Narrative: Voyeurism and the Wall

The driving force of my architectural enquiry has been a pairing of schizophrenic ideals. Through this pairing, a process of discovering its complementary possibilities was initiated. My architectural project has been generated through a course of:

1. Unearthing a site narrative of defensive histories and
2. Testing a personal interest in people's desire for publicness.

The antithetical is apparent in these interests. Military boundaries speak about concealment, whereas the concept of urban spectacle is about a revealing of relations between subjects in space. My architectural enquiry seeks to replace the notion of wall-as-*barrier* with wall-as-*screen*, in terms of writing civic space. But it also works to foreground the memory and relics of a historical boundary which has disappeared into the landscape.

The opposing themes of this project can be divided up as follows:

1. *Hidden workings and site narrative*: Discovering a site that shows traces of a hidden story of military and other defensive structures. The narrative of 'keeping-out' emerges as a socio-historical reading of the site.
2. *Voyeurism and what I term the 'spectacle' of urban space*, which is an inherent quality of public space. It is the

accessibility but also visibility of human action which imbues a place with its publicness. The possibility of 'seeing in' between sites of activity and how this informs publicness became the first spatial informant for the project.

3. *The wall as a spatial device for building the spectacle.* This paradoxical exploration of the wall is inspired by the site history. The wall is determinant as both a barrier and an opportunity for joining space and making place.
4. *Siting civicness.* A broader enquiry into the potentials of a site in relation to its urban surroundings. My focus site is a strategic point for a civic recreational space and thus this can be explored against the antithesis inherent in its defensive narrative.

Through design exploration of these themes, the theme of 'the wall' eventually became a conceptual architectural tool for structuring a social programme on a site. I found walls that would need to come down and projected new walls that would be built. From the theme of voyeurism emerged programme and site parameters which dictated the making of a wall as a gesture of large proportions. The wall would at once open the site to its increased activity and become a rampart for people to promenade amongst new civic spaces.



Opposite: A Dutch impression of Cape Town seen from Table Bay.
A provocative thick line speaks about boundaries and edges in the
claimed territory

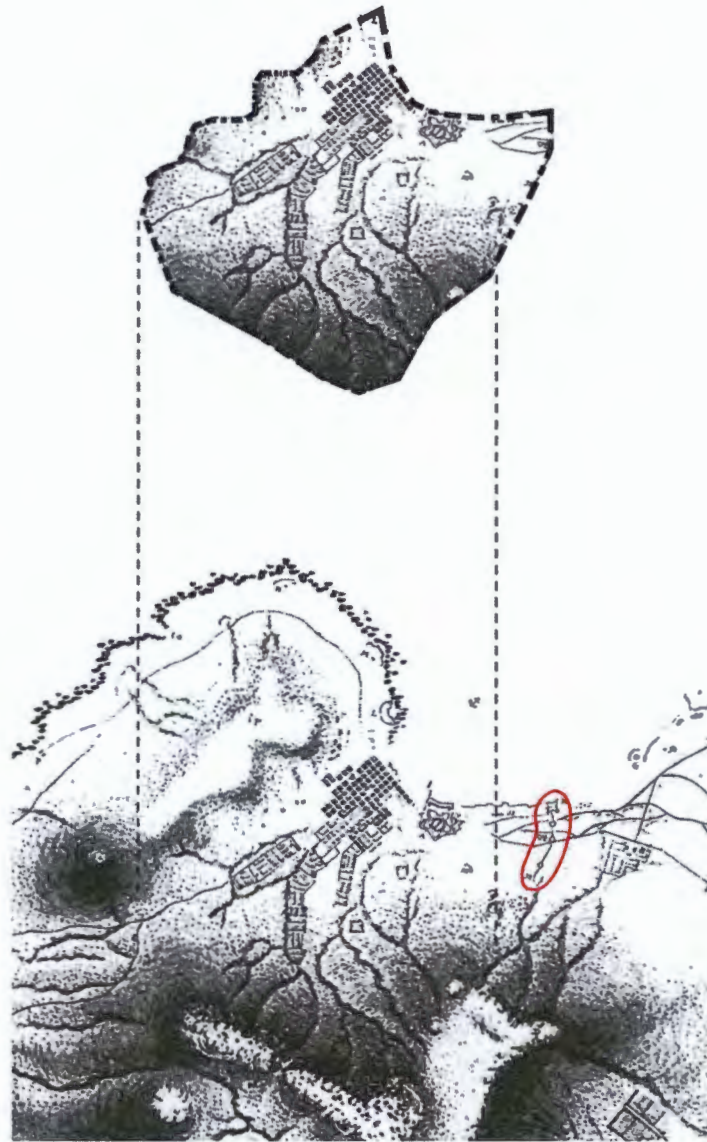
Image source: Brommer, B. *A Comprehensive Atlas of the Dutch United
East India Company*

PART 1

Story of Place: Cape Town the Walled City

An initial interest of mine at the year beginning was in *hidden mechanisms*. The idea became about the hidden workings or little-known history of place. This theme was a vehicle for me to discover a site for my architectural project. With the potential of the spectacle in mind, I looked to unearth a story of a place near the historical centre of Cape Town that was not at first apparent. Hidden traces of human activity and history were at the heart of my curiosity.

My first discovery was the narrative of Cape Town the (almost) walled city. In studying historical maps of Cape Town, I discovered a history of defensive structures and town walls far more expansive than I had known. The Cape was of enormous strategic importance for its European settlers, as a seat for controlling trade with the East. The VOC built forts, which they stitched together with ramparts around the Cape's southern extents at Table Bay, from Seapoint to Milnerton, and up the eastern slopes of Table Mountain. With the natural barrier the mountain created to the south and west, these defences ensured that the town (present day 'city bowl') was heavily fortified against invasion by the British at Table Bay.



Cape Town the walled city: the continuous sea defence line and natural mountain enclosure rendered the town impenetrable at the turn of the 19th Century. Site of project circled in red.

A site presented itself within this city narrative. It was at once a place of memory (ruin) and a somewhat uncomfortable park. **Trafalgar Park in Woodstock** is one of only three sites near to the city centre that shows traces of the Dutch defence system. Relics of a cannon redoubt and its ramparts remain in a state of quiet decay. Partly hidden and partly visible through fences, this history shies away from the public eye. A site of defence had lost its original meaning in a contemporary urban setting. It had become at once spatially undefined and closed to its surrounds.

The site of Trafalgar Park presented in its continuing divided condition the potential for me to interrogate *defensive space*. The park as a green recreational lung in the city has been splintered and hence degraded through the building of fences by the City. Such defensive and hostile attitudes are contributing to a degradation of such public spaces in Cape Town. What I read into the site was a need for energised human presence to stimulate the space from an under-utilised 'grey zone' (weak as place) to an asset for the urban community (strong as place).

The story of Trafalgar Park is a legacy of defence lines. Its significance in the history of Cape Town's development is little known. Through a process of archival investigation I constructed the site narrative for myself.



The site of Trafalgar Park in 1926 (top) lay as an open greenbelt bordering District Six, with the decommissioned military line still visible. Bottom: Trafalgar Park today

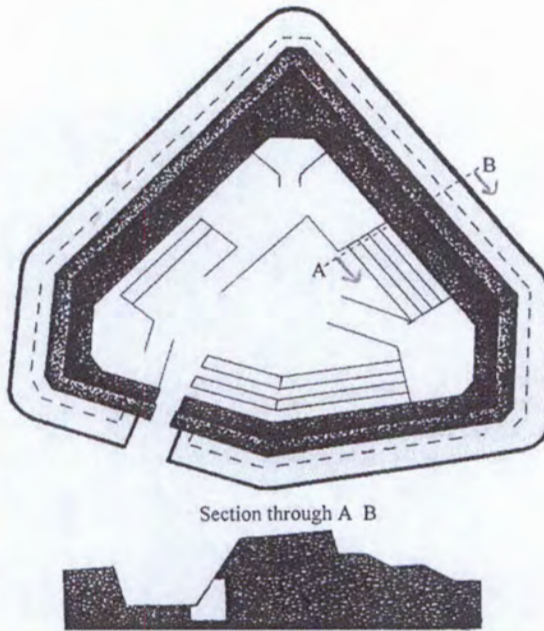
Above: 1926 Aerial Photography, Chief Directorate of Surveys and Mapping Mowbray, South Africa.

Below: UCT GIS Laboratory Access

This mysterious and expansive garden, with its dark tree-lined edges and relics of the past spoke to my curiosity in hidden stories. In its found state, it was not a place of spectacle, but its eerie remains and dramatic landscape beckoned to be known.



The Central Redoubt seen from
Searle Street through a fence



Plan and cross-section of the Central Redoubt, c 1799
Image: Seeman, U.A, *Fortifications of the Cape Peninsula 1647-1829*.
1997. p.50

History of a site: The French Lines

One of the Redoubt's greatest attributes is that it provokes the imagination; the ruins are fragments of a puzzle, the details of which we can never know, but the promise of the full picture is enticing.¹

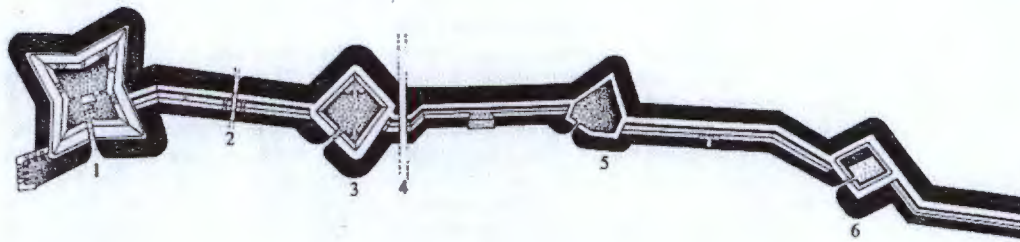
The ruin of the **Central Redoubt** in the middle of Trafalgar Park is the last remaining link of a chain. Maps of Cape Town from the 1700s through to the 1940s depict a fortified line of defence, known as the *French Lines*, running through the site of what is today Trafalgar Park. So we discover that the park was not always so. It had darker beginnings as a set for possible siege over territory. A drama is revealed.

The French lines were built in 1781 by the French Pondicherry Regiment who at the time assisted the Dutch in defending the young Cape colony against British attack. The French set out to build forts and batteries around the Cape, after surveying the VOC defences, finding them inadequate.

The French Lines were built to join Fort Knokke at Woodstock Beach to the slopes of Devil's Peak at Zonnebloem Farm. Their purpose was to prevent land attack on Cape Town from the East.² Three redoubts of triangular or quadratic shape along the line were points for defence from

¹ Smuts and Hart, A Conservation Plan for the Central Redoubt, p.19

² Seeman, *Fortifications of the Cape Peninsula 1647-1829*. 1997. p42



- | | |
|---------------------|-------------------|
| 1 Fort Knokke | 4 Road (Modern) |
| 2 Road (Modern) | 5 Centre Redoubt |
| 3 Holland's Redoubt | 6 Burgher Redoubt |



Above: Plan of the French Lines in 1815

Below: The Central Redoubt today

Above: Seeman, U.A., *Fortifications of the Cape Peninsula 1647-1829*.
1997. p.47

attack with cannons. Each consisted of an earth rampart and dry ditch. A zig-zag line of masonry walls, earthworks and shallow trenches joined the redoubts.³ When the French withdrew troops in 1783 the line fell into disrepair. During British occupation in 1795, the earthworks were restored under the supervision of Louis Michel Thibault. Defences were extended with the construction of the British blockhouses on Devils Peak. By 1827 the French Lines had fallen into disuse and orders were given to demolish the forts. In 1968 the last remaining structure from the line, the Central or French Redoubt, was given heritage status.⁴

The Central Redoubt is a multiple layered site. Not only does it contain several phases of construction, but it also contains a legacy of cumulative change that has resulted from numerous small conservation attempts. These have now become part of the history of the site.⁵

For over a century the French Line marked the official edge of Cape Town. City surveys as late as 1900 show this line as the municipal boundary of Cape Town, with toll gates on Victoria and Albert Roads for controlled entry into the town. *The following timeline of maps illustrates the changes to this line from 1781 to present:*

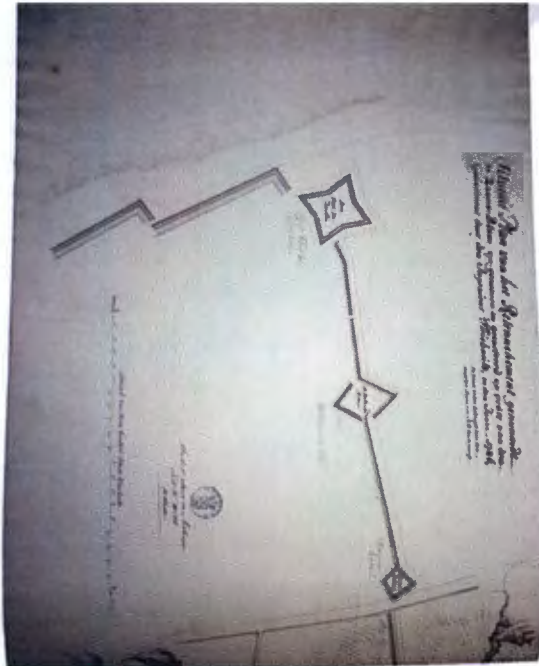
³ Seeman, *Fortifications of the Cape Peninsula 1647-1829*. 1997. p42

⁴ Smuts and Hart, *A Conservation Plan for the Central Redoubt*, p.5-7

⁵ *Ibid*, p.17



The historical line in context: 1884 city line plan showing the French Lines and District Six urban fabric superimposed over a 2014 plan of Woodstock

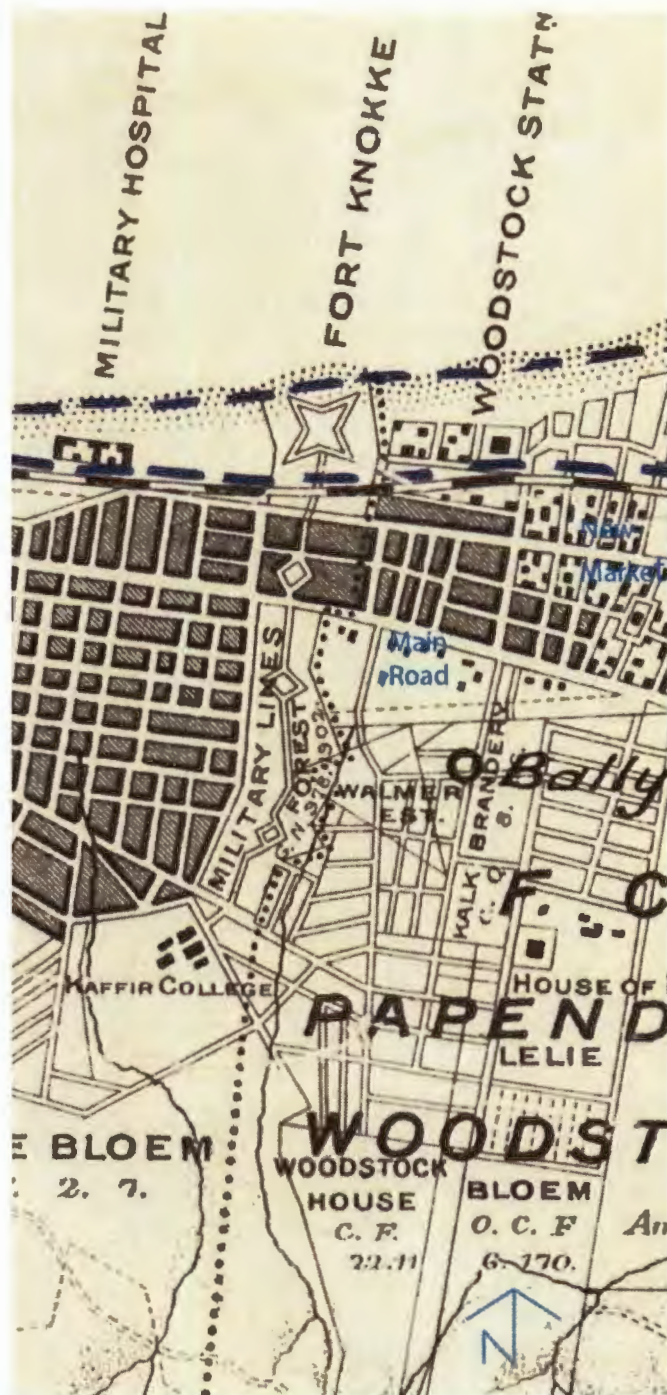


1786 mapping of the French Line by Louis Thibault and Sebastian Willem de Graaf
Brommer, *Comprehensive Atlas of the Dutch United East India Company*. p110



The Lines in 1884 are the official municipal boundary of the city. Upper and Lower Toll gates indicated on Main Road and New Market Street.

Map Credit: City Engineers Dept. 1884. Published by W.A.Richards & Sons, 1891



1900. The city grid extends to the Lines which run through 'forest'. Fort Knokke at the sea still visible alongside new Woodstock railway station
 Chief Directorate of Surveys and Mapping, Mowbray, South Africa.

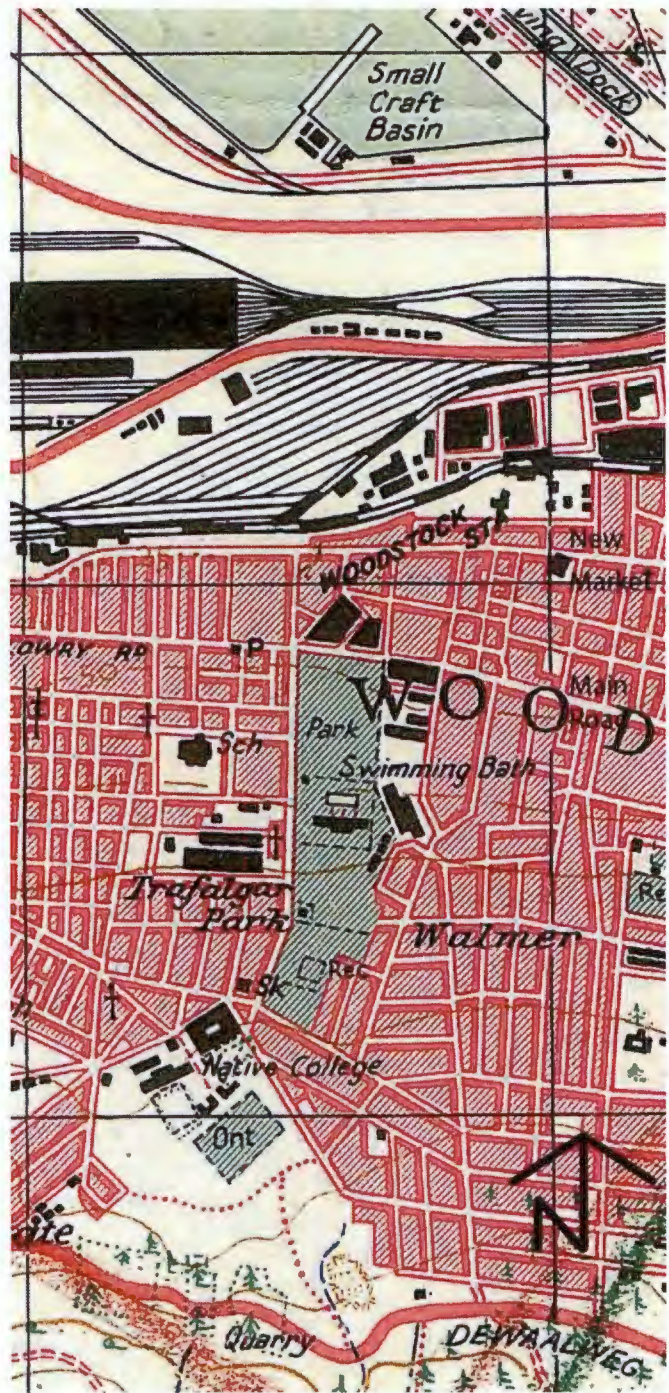


1926 aerial photograph showing remnants of the decommissioned Lines in the developing area of Woodstock. The St John Gate bus depot on Main road is built over the Hollandse Redoubt to the top.

Chief Directorate of Surveys and Mapping, Mowbray, South Africa.



1942. The forest area around the Lines is demarcated by the city as a greenbelt in the urban surrounds
Chief Directorate of Surveys and Mapping Mowbray, South Africa.



1957. The greenbelt is officially established as Trafalgar Park. Trafalgar Baths is built in the 1940s.
 Chief Directorate of Surveys and Mapping Mowbray, South Africa.



2014. Trafalgar Park today is straddled by Nelson Mandela Boulevard to the south and a mix of industrial, commercial and residential fabric.
Chief Directorate of Surveys and Mapping Mowbray, South Africa.

PART 2

While uncovering the narrative of defences at Trafalgar Park, I was investigating the notion of voyeurism in relation to public space. The following piece, *Looking-in*, is an investigation into the psychology of the gaze and its effects on publicness.

Following from this I will explore this theory in practice through a study of public buildings conceived around public transparency and spectatorship, in the piece *The Wall: Exposing the Spectacle*. This will become the theoretical notion through which I engage with the Trafalgar Park site and its programming, while also guiding the formal structural and material decisions of the project.

These are the theoretical underpinnings of a project that mediates defesiveness and creates civicness.

Looking in: Viewing the Spectacle in Architecture

*Spectacle,
display,
revealing,
staging,
publicness,
exposure,
foregrounding,
backgrounding.*

The visual is always at the centre of the public. Public space is theatrical, in that it is a place which is seen and where the public shows itself.⁶

I like to think of the city in a spectacular sense, where human living is a day-to-day performance displayed on the stage of space against the backdrop of the city. I have this idea that public space can enhance the spectacle of life in the city through thoughtful configurations of exposure and concealment. I am intrigued by an interplay of foregrounding and backgrounding of human image, which influence degrees of publicness in democratic urban territory. The strategising of subjects' relationships in space is a fundamental purpose of architecture. Therefore architectural space, with this inherent quality, can be viewed as screens which allow the staging of spectacles of everyday public life.

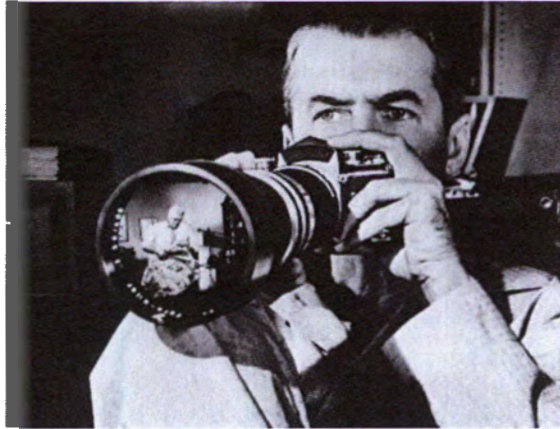
⁶ Henaff and Strong. *Public Space and Democracy*. University of Minnesota Press 2001. p.5

The spectacle can be found in its various guises that accompany living in an urban habitat, with its scales of privacy and publicity. The desires of the *gaze* and the effects of the body being on display are important psychological notions to consider when playing the *director* of the public spectacle through architecture.

The Gaze

Humans are inquisitive, curious creatures, born into a society of voyeurs. Alfred Hitchcock depicts the spy-subject relationship of his protagonist to his neighbours in a New York apartment block in *Rear Window* (1954). The film set is a courtyard-facing façade of windows each offering a view into an apartment; the stage for the dramas of private lives of people. Daily life is spectated in this city block set. Surveillance is something we are adverse to being subjects of, but, as Hitchcock's voyeuristic protagonist shows us; we enjoy conducting. A perverse paradox. There is something of an education and exchange that happens in observing or *looking in* to the lives of our neighbours.

The subject of the human body on display has various psychological connotations. We learn from the habits of other people, we measure ourselves against others and in so doing we establish a knowledge of societal norms. Beth Newman in '*Subjects on Display: Psychoanalysis, Social expectation and Victorian Fertility*' (2004) describes the psychology of seeing and being



seen through an analysis of Sigmund Freud, Lacan and Michel Foucault. The term I borrow from Newman for seeing and being seen is 'gaze'. For Freud it is *exhibitionism* that underlies our gaze at others. He calls this 'Schaulust' or scopophilia, the drive for seeing and being seen which is "inherent in all subjectivity."⁷ Freud attributes this to the sexual pleasure we derive in looking and the passive form of this derived from being looked at in "the activities of exhibition or displaying oneself."⁸

Lacan's interest is less in sexuality and more in what vision and gaze reveal about *subjectivity*. Lacan's notion of gaze supports that of an instinctual measure against others. For him, physical seeing and being seen produces an anxiety; an "awareness in the subject that he or she is in some way lacking."⁹ Lacan's concept of the *screen* describes the subject's relation to vision. This *screen*, as a mediator between spectacle and spectator, can be a conceptual tool for public architecture. Visual veils, physical barriers, vertical separation are physical spatial devices that architects use to create interesting relationships in space. In a way we are directing Lacan's psychological screen (the subject's relation to vision). This important concept is explored further in my discussion on literal and phenomenal transparency, in *The Walk: Exposing the Spectacle*.

The third mode of gaze explored by Newman is Michel Foucault's panoptic or *disciplinary gaze*. Foucault is one of few

⁷ Beth Newman. *Subjects on Display: Psychoanalysis, Social expectation and Victorian Femininity*, p.2

⁸Newman. *Subjects on Display*, p.10

⁹ Ibid, p.11

analysts of the passive form of gaze, or 'being seen' as his subject matter.¹⁰ He articulates a historical shift from "power as spectacle to power as invisible networks of knowledge-gathering" since the Enlightenment.¹¹ His study of Bentham's Panopticon produced notions of institutional control and society as the subject of surveillance; providing an understanding of spatialised power relations which is important in any study of public architecture and urban space.

The defence earthworks of the French Line were shaped around the *disciplinary* gaze. Fortification geometries have been perfected over centuries of warfare according to sight lines and concealment of territory. A new aggressive defensiveness seems to define all territories public and private today – the wall against theft. Foucault's theory on surveillance and institutional discipline over the public is important for my project. In undertaking to destroy existing fences and introduce an open civic place flowing from street to street, I would look to introduce passive surveillance through subtle vertical and horizontal relationships in structuring the space. This quality will allow modern people to feel free and safe to occupy an un-fenced territory.

¹⁰ Ibid, p.138-139

¹¹ Ibid



'Schaulust/Peeping', video installation by Berlin video artist Anna Anders, Cologne (1995). "A work on the voyeur's gaze, on the desire to look in someone else's window and secretly watch other people who think they are not being observed. A distant close-up. The window as insight, as an opening to the inside, to the private sphere. A "show" being put on, turning chance passers-by into spectators, into voyeurs. The window as a projection surface - also in the psychological sense." (Anders, 2014)

'Shower', Anna Anders (1997)

- 6 video projections on 6 shower curtains.

A work that turns the "Shower" viewer into a voyeur watching models who do not have perfect bodies, but are instead completely "normal" people - and the spectator may feel he is being reminded of himself...

The word "show" can be found in the English word for "Shower". This can mean "to show", "to put on view", as well as "to watch", "to see", and "to shine through". Phonically, "Shower" sounds like the German "Schauer", as in "Zu-schauer" (spectator) or "Regenschauer" (rain shower) and "Angstschauder" (shudder of fear). The shower can be understood as a place of comfortable, erotic sensations, but also a fearful atmosphere. I would like to remind you here of the shower scene in Hitchcock's film "Psycho". (Anders, 2014)





Keeping fit on the Seapoint
Promenade, Cape Town.



Urban Spectacle: Coaching through Demonstrating

Places of everyday activity and exchange between people are also places of live entertainment. People-watching. We gaze. People are drawn to places where we can view others performing, exercising or doing things we find beautiful and aspirational to our own person. Being drawn to the side of a pool, from a high vantage point, to watch swimmers diving and elegantly gliding through water. The choice to take a jog on a promenade where other people are gathered to do the same is partly attributed to the exhibitionism of exercise that is offered by such city leisure-places. Jogging becomes an event when taken to the space of the promenade. Human relationships and mannerisms are displayed. A visit to the Seapoint promenade is a litmus test for the social and physical condition of the middle-to-upper echelons of Cape Town citybowl society.

Similar relationships in the *exhibitionist gaze* can be found at a city gym. The gym operates as a public space within the private realm. The variety of exercise offered allows for exaggerated contrasts in the viewer- to-performer experience. Those working-out in the weights-training zone benefit psychologically from the reciprocal gaze relationship; watching others heave weight and being watched are both acts of encouragement. The spectacle of the weights-zone become more of an audience-to-a-show experience; however, for those members who are there for only swimming or yoga.

These public spaces of leisure and exercise offer spatialised everyday examples of Freud's exhibitionist gaze. The activity that occurs daily on a promenade, at the pool or gym provides a constant energised ebb and flow which has an inherent magnetism for city dwellers. These are spaces where human activity is constantly visible – an active staging of public life.

The Audience

An exploration of audience-performance relationships helps distinguish various typologies of *gaze* toward the spectacle of urban life.

Abercrombie and Longhurst, in *Audiences* (1998), define three categories of audience. The *simple audience* is the traditional definition: a person choosing to be physically present to witness a show. The traditional types of live spectacle that require a *simple* audience are theatre and spectator sport. These performance modes have given cities very specific building types for spectatorship – auditoria, proscenium theatres, arenas and stadia. These typologies mediate the actor or performer and their audience through structuring disciplined gaze in space. In theatre, layers of separation act as *screens* mediating the spectacle. Physical distance in a large auditorium; floorlights and the orchestra space in a proscenium theatre, work to heighten the fantastical nature of viewing a show.¹² The audience of a show plays a role in the spectacle in their very nature *being there*.

¹² Dennis Kennedy. *The Spectator and the Spectacle: Audiences in Modernity and Postmodernity*. 2009, p.134

The Audience at the Globe Theatre for
Anthony and Cleopatra,
London 1999
Credit: John Trampler



Close level of intimacy in live stage theatre –
the audience at The Other Place surrounds
the 'magic circle' for Macbeth, Stratford 1976
Credit: Tom Holte

Kabukicho, Tokyo on a rainy night
Source: Tokyofashion.com



Watching a television screen is a passive exercise and does not offer a viewer the choice to be a 'live witness'.¹³ The two other types of audience distinguished are the *mass* and *diffused* audience. The mass audience is the audience of film, radio and television broadcast. Through the video screen the spectator loses the possibility of touching the actor. For a film actor, the spectator lives in a virtual space somewhere through and beyond the camera lens.

The society unable to escape the distributed spectacle is the *diffused* audience. Abercrombie and Longhurst speak of a 'leak out' of performance to the realm of everyday life and a dulling of the experience of being part of an audience. The continuous exposure to media images means that even in our mundane goings-about life "everyone becomes an audience all the time."¹⁴ This is in contrast to the simple audience and the mass audience, where a choice is always present.

¹³ Kennedy. *The Spectator and the Spectacle*, p.155-162

¹⁴ *Ibid*, p.7



Communication strategy on the
façade of Galeries Lafayette,
architect Jean Nouvel, Berlin 1991
Source: Fierro, 2003. p.105

Everyday Witness to Performance

We live in rapidly-increasing constant-connection with the rest of the world. City-dwellers, with access to the internet and daily confrontation with mass advertising, are constantly in dialogue with outside messages. Formal, traditional performances will always be popular as there is an enjoyment in authentic participation that still draws people to the theatre, cinema and sportsground. The interaction we have with other sport and theatre-goers is a specific cultural experience. We encounter a communal spirit that we are unlikely to encounter in such a concentrated form outside of these events.

The Body in Sport

In spectator sport the spectator-performer relationship is one of exaggerated mutual benefit of performance. Unlike the restrained behaviour of the audiences of theatre, the game-goer is expected to show vocal support and outburst, which the performer feeds off. "Compared to a theatre spectator a sport spectator assumes a playful freedom...freedom to negotiate a relationship to other unknown spectators."¹⁵ The spectacle of sport has a liberating and recreative spirit about it that people will go to extraordinary lengths to be physically present for.¹⁶

¹⁵ Kennedy. *The Spectator and the Spectacle*, p.156

¹⁶ Ibid, p.155-165

Spectacle and Architect

What I have aimed at here is to describe human performance and daily activity as spectacle and this as a physical and psychological condition of society that is related to architectural space. Concepts of audience can be translated into architecture in that architecture has an audience itself. These can be understood as generators for programmatic relationships, for an urban project of new relationships between viewers and the viewed. Working in the public realm, the architect could assume the role of directing the urban spectacle by mediating *screens of physical gaze*.

Founder of the Avignon Festival in France in 1947, Jean Vilar, thought of theatre as a “public service in exactly the same way as gas, water or electricity.” His belief was that drama could transcend class and political barriers by “celebrating timeless themes.”¹⁷ In support of his belief, I would extend this to all spectacles created by people and say that the curating of communal activity in city space is a public service that can be taken up through architecture.

Architecture functions as spatial screen to the publicness of everyday life and through careful configurations, it works to *assist the spectacle*.

¹⁷ Jean Vilar, in Kennedy. *The Spectator and the Spectacle*, p.193



The Eiffel Tower's relationship to people is always spectatorial. (Kennedy 2009:34) It connects people in view of it with a common gaze. "The tower transgresses this separation, this habitual divorce of seeing and being seen...it is a complete object which has both sexes of sight."

(Roland Barthes, *The Eiffel Tower*, 1997)

Artwork: Georges Garen, 'Lighting of the Eiffel Tower at the Universal Exposition of 1889'

The Wall: Exposing the Spectacle

Wall,
screen,
display,
Spectacle,
looking-in,
keeping-out,
transparency (literal and phenomenal),
revealing,
exposure,
concealing,
blurring,
interplay,
solid and tectonic.

The site narrative of defence walls led me to question the nature of *the wall* as a physical boundary. What opportunities could the inversion of the fortified city wall bring, both physically and metaphorically? Can a building as a wall allow interaction with the other side: seeing in, interplay of exposure and concealment of life in the city. I imagined an inhabited wall with a skin in motion, a backdrop of human activity in public space, perhaps.

The wall is understood as a primary enclosing element that can be configured to divide, join, layer and juxtapose space. Manipulating its opacity endows it the ability to reveal and conceal both physically and psychologically in space, affecting

perceptions of people moving through it. My interest in the nature of *looking-in* can be tied to literal and phenomenal transparency, borrowed from Colin Rowe and Robert Slutzky. The word *interface*, as mediating between figure-ground and person and place, can be replaced with *screen* to better suit the theme of my work.

What follows is an exploration of architecture as a physical screen for everyday public spectacle. The following public buildings are conceived around ideas of viewing and staging, creating in each unique hierarchies of spectator-performer relations.

Transparency 'Defined'

Rowe and Slutzky's essay on *transparency* begins with a concern for its accepted use as an adjective describing the "formal characteristics of contemporary [modern] architecture"¹⁸, whereas the term denotes more complexity than this. The definition of transparency as "having the property of transmitting light" is in fact more laden with symbolic meaning and intellectual and social imperative. *Transparency has the "possibilities of both meaning and misunderstanding."*¹⁹

¹⁸ Rowe and Slutzky, *Transparency: Literal and Phenomenal*, p.160

¹⁹ *Ibid*, p.160



Above: Night-time "shadow theatre" displayed out from Bernard Tschumi's Lerner Hall Student Centre.

Credit: Bernard Tschumi Architects

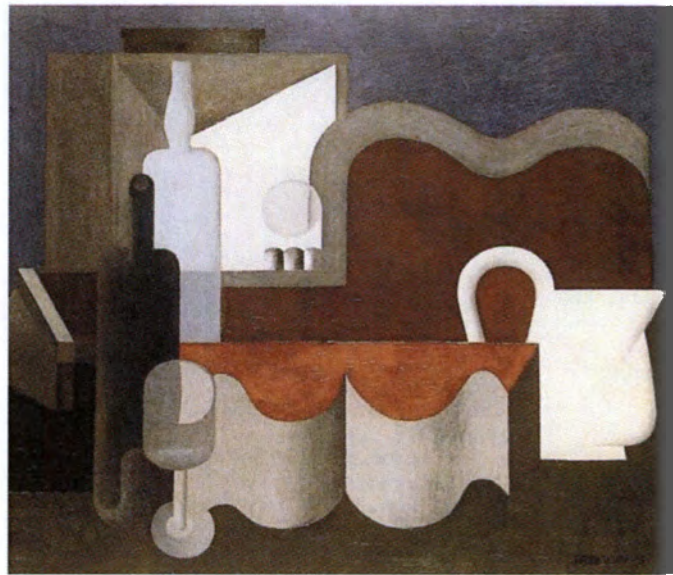
Below: Casa del Fascio in Como Italy (1936).
Transparency is an expressive political gesture in Terragni's rational design, which allows uninterrupted mass Fascist Party Rallies to flow inside from the square
Source: Arte de Ximena

Rowe and Slutzky distinguish that transparency may be “an inherent quality of substance...or an inherent quality of organisation”²⁰, which attribute literal and phenomenal (or seeming) transparency. Phenomenal transparency in architecture may be perceived through simultaneous perception of different spaces and their proportions from a single standpoint. Through procession of the viewer in relation to enclosure and opening, phenomenal transparency is interpreted rather than observed.

Literal transparency refers to the physical quality of ‘seeing through’ afforded by materials such as glass, meshes and plastics. The opacity, colour, reflectivity of materials and their orientation in relation to a light source affects the perception of literal transparency observed in these materials.

Ordering space through transparency in a building relies on both the literal and phenomenal interfaces between people and objects, figure and ground. Through this lens I view the spectacular nature of the following projects, each with their own notions of screening through programming, movement and material.

²⁰ Ibid, p.161



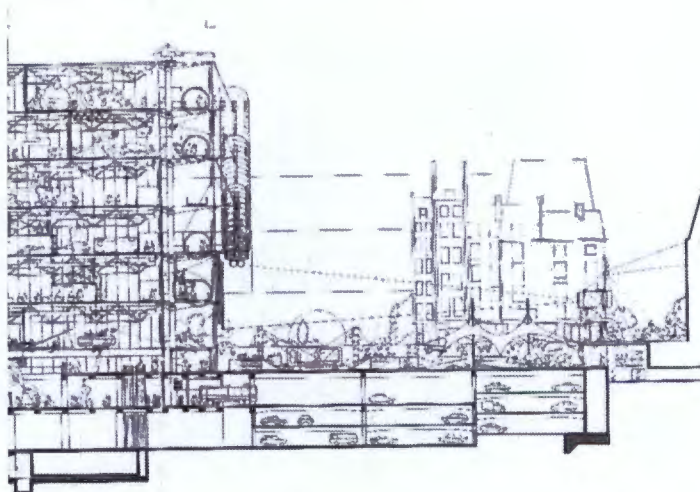
Still Life (1919) Jeanneret/Le Corbusier.
Through the overlapping of flat planes, form
and space are suggested beyond.



The Pompidou Plaza – A public space bound
to a building that screens life in the city
Source: HCE, Citiessquared.blogspot.com

Cross-section through the Pompidou circulation wall
and plaza. The living wall functions as a vertical
extension of the public realm

Source: Dini, *Renzo Piano: Projects and Buildings*, p.104



Building as Screen

The Pompidou Centre: Wall in dialogue with City

As a building with a theatrical life-force, Piano and Rogers' Pompidou Centre celebrates both an outward display of the human body and the *body* of the object itself.²¹ It is a living wall that projects a strong connection to Paris. The extroverted high-tech public building was conceived around ideas of *city* and *accessibility* to the public. Of interest are ideas about transparency related to *creating* public spectacle in the city.

The post-1968 French state had adopted the theme of transparency for its monuments for its obvious ideological symbolism, as well as the seductive and expressive power of the glass high-tech aesthetic.²²

Transparency was a fundamental metaphor expressing a utopian state for humans. When each person's innermost feelings and thoughts were absolutely open, the deceptive outer appearances would disappear, leading to a pure expression of inherent goodness

(Jean-Jacques Rousseau)²³

²¹ Fierro, A. *The Glass State: The Technology of the Spectacle, Paris, 1981-1998*, p.32

²² *Ibid*, p.10

²³ *Ibid*, p.37

The Pompidou was a seminal moment for Parisian architecture, namely in its provocative conception of the façade. Its *living face* on a public square has become a successful depiction of daily life in the city, literally and symbolically mediating the spectacle of cosmopolitan life in Paris.

Public interaction through and around the Pompidou coincides with the sophisticated structural interchange system that occurs on both long faces of the building, in the 'cantilever zone'.²⁴ This zone literally and symbolically mediates the spectacle of life in the city. The public face of the building I term the *living wall*. It is formed by the important *gerberette* structural bay which facilitates circulation up through the building. The wall achieves its mediating status through its tectonic making, where structure and membrane are deliberately pulled apart. The use of an inhabited thickened wall layer with a glass skin initiates a perceived openness and a very accessible public space, which seems to flow through the mentally-blurry interior-exterior enclosure. The architects have used glass as a material tool (literal transparency) to affect the experienced perceived openness (phenomenal transparency) of the public experience. The effect is a place where the public spectacle takes place through a determinant boundary.

²⁴ Fierro, p.80-81



The living face of the Pompidou, endowed with the concentrated activity of a Parisian sidewalk.

Source: Dini, *Renzo Piano: Projects and Buildings*. p 108

View from the ramps towards the city

Source: Fierro, 2003. p.75

Reflecting City Scenes

Jean Nouvel's Fondation Cartier is a screen concerned with *reflecting* street activity. The incorporation of urban event relies on the materiality of the façade. A striking difference in approach to that of the Pompidou, Nouvel uses glass for its reflective qualities. This approach of glass as reflector is apparently a statement about the "inability of conventional static buildings to convey meaning in a contemporary culture dominated by the production of images."²⁵

The manipulation of the glass surface fitted Jean Nouvel's intention for the building to record and 'play-back' the spectacle of city life on the filmic glass screen. Reflection is certainly achieved in lived reality, but the public interior space is rendered visually inaccessible to the city.

The Fondation Cartier illustrates how literal transparency does not necessarily translate to a perceived seeing-through. Solid boundaries can be created using glass walls. I imagine that beautiful street scenery is created by this reflective wall, in the drama of doubling up the street activity against the Cartier screen. The relationship between the wall, the garden and the city here is one of *looking back* at oneself.

²⁵ Fierro, p.110



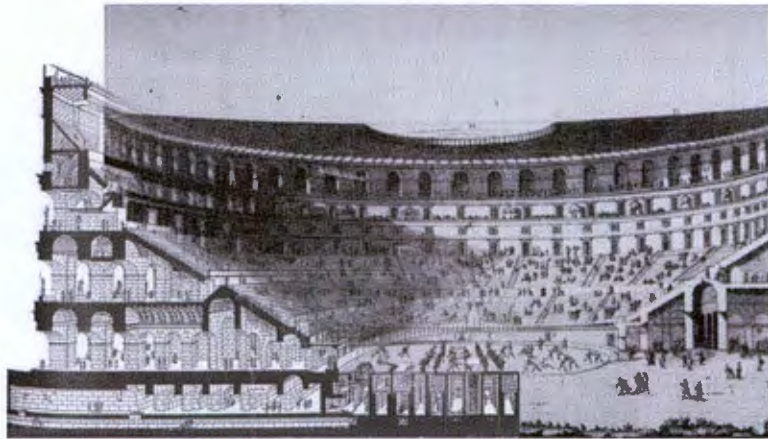
Detail of glass screens at Fondation Cartier

Source: Fierro, 2003. p.113

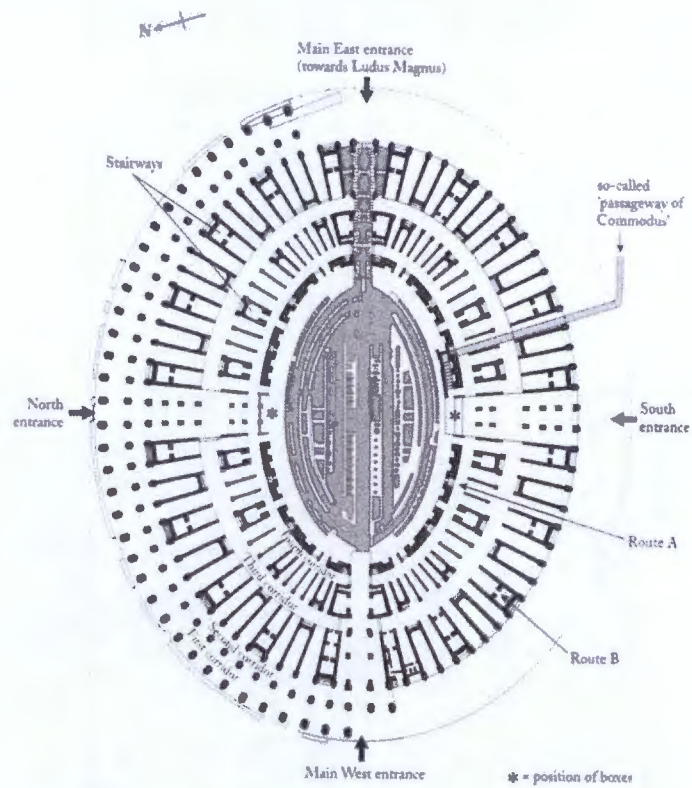
The street reflected on the filmic glass façade

Source: elementosdecomposicion.wordpress.com





Cross-section through the spectacle of the Colosseum
Image collaged by author



Colosseum ground floor plan. The outer two annular corridors serve civilian spectators and the inner two, the Roman elite.

Source: Hopkins et al, 2005, p.'x'

The Colosseum: Unveiling the spectacle

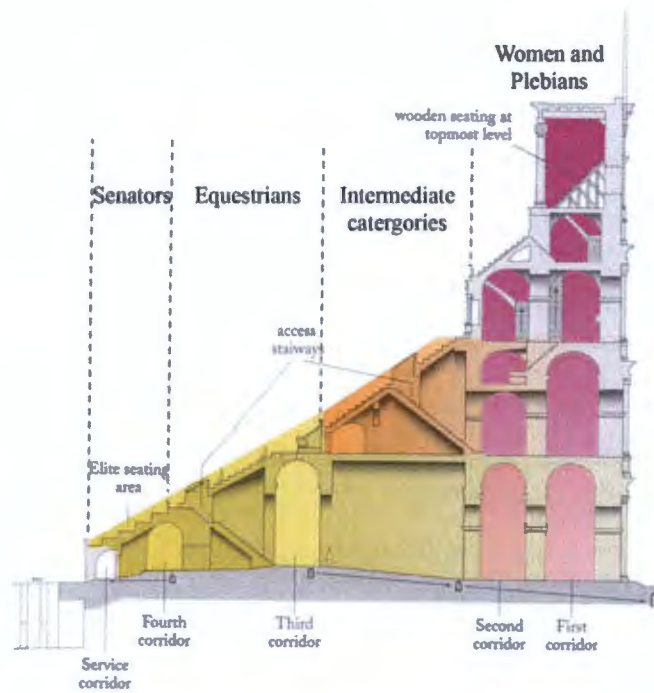
The Colosseum is the finest example of the Roman amphitheatre. Built for the staging of gladiator contests and aquatic dramas, the amphitheatre developed from humble beginnings as a circle in the sand to a civic monument perfected for the staging of entertainment.

The structure of the amphitheatre has the dramatic effect of a processional unravelling of space towards the staging of the spectacle. Upon entering the dark labyrinth of columns, a spectator would have to move through horizontal bands and climb through the vertical strata of the mass structure to get in view of the arena. Looking at a plan and cross-section through the Colosseum, its clear processional modes of circulation and inherent spatial hierarchies are revealed. Phenomenal transparency in the procession is mediated by these annular dividing veils. Because the lower ring of seating was reserved for the elite classes and the upper in turn for the proletariat, the outer rings were circulated by common civilians, becoming more elite in status towards the centre. Social (and political) stratifications in Roman society can be read through the plan of the Colosseum in this way.²⁶ A cross-section reveals the same through reading a deepened spatial syntax of the people proceeding upward through the rings.

²⁶ Welch, K. *The Roman Amphitheatre*, p.110

Inherent in the layout of the Colosseum is an interplay between concealment and exposure, evoked in the architecture through movement. The order of phenomenal transparency created through layering of archways and depth of concentric and vertical space adds huge drama to the staging of the spectacle in the arena.

The idea that a building can be experienced as a spectacle of unravelling spatial drama, itself, is exemplified by the Colosseum. For me, the gladiator show is only one half of the spectacle; the microcosm of Roman social relations and the poetic play of light and dark, veiling the arena through solidity and opening as one moves through the Colosseum's underspace, the other half.



Cross-section through the cavea or seating. Circulation of common civilians in pink, elite class in yellow and intermediate classes in orange

Source: Hopkins et al. 2005. p.129 (colour added by author)



Basement passages of the Imperial Amphitheatre in Puteoli. The dark labyrinth experience contrasting the emergence into daylight in the arena

Welch, 2007. p.43.

The Determinant Wall: Zone of Social Negotiation

The above case studies reveal a common theme: that the wall, as a boundary, is determinant by nature. The wall serves a screening function and so becomes a zone where social relationships are negotiated.

Iain Borden captures this idea wonderfully in his description of a barrier built in front of the Holy Trinity Church in Kingsway London. The Post Office, which now occupies the church building, erected a 3m high timber barrier, painted blue, in front of its street portico. The once-grand entrance steps up to a receiving curved stage for visitors to Kingsway had become a popular place of gathering and shelter for local street dwellers. The new owners of the Church took the decision to erect a stand-offish wall to exclude this portico from the public street. The 'blue screen' as it is called, is a repellent disguised as a habitable wall. There is no occasion to linger against the wall, or even to observe it because of its repelling form.²⁷

The attitude of the blue screen is an inversion of the Pompidou. Where the transparent wall of the Pompidou encourages exchange and lingering, the blue wall disguises the once iconic gathering portico and repels civilians from inhabiting its threshold. In both cases a strong ideology around *looking in* (publicness) and *keeping out* (privacy) can be read in the structural making and rendering of the surface.

²⁷ Borden, I. *Thick Edge: Architectural boundaries in the Postmodern Metropolis*, p.226

These walls, like those of all public buildings, have a social agenda. Borden elaborates:

The boundary is not a surface but a thick edge, a [5 meter] deep in-between zone in which social relations are challenged, controlled and formed through architectural materiality.²⁸



The 'blue screen' in front of Kingsway's Holy Trinity (1996) is a boundary of "exclusion and blankness". The Post office wanted to "keep architecture as things and space as distance between objects." (Borden; 2000. p.222)

Source: Borden et al. 2000. p.223

²⁸ Borden, p.222



The 'blue screen' was appropriated as a poster wall (1997) and later re-screened by the Post Office with timber planks to prevent this use. Its repellent form is now aided by this aggressive surface addition.

Source (both): Borden et al; 2000. p.236

Screening through Transparency

Three of these projects are about the wall as a *screening* element in architecture. When a building's material expression and structure clearly illustrate an intention about publicness, it assists in making public spectacle. The Borden example is less a screen and more a masking device because of its anti-public attitude.

The material decisions made in these case studies illustrate the relationship of literal transparency to phenomenal transparency. The screen has an intentionality: ideology embedded in its form and making.

In this world we have created we build barriers to structure space. Through impacting accessibility, both visual and psychological, walls order socio-spatial hierarchies in a city. By using these configurations of revealing and concealing, the wall becomes a powerful architectural element in screening the spectacle.

PART 3

Trafalgar Park



Trafalgar Park

Section through Trafalgar Park





Zones of use and fragmentation by fences at Trafalgar Park

Physical Traits of the Site

Trafalgar park is a 3,2ha municipal park located in Woodstock. Its shape is roughly rectangle: 300m long by 150m across. It is lined by three important roads – Main (Victoria) Road to the North, Searle Street West and Nelson Mandela Boulevard (N2) to the South. The park is currently split into three distinct parts, divided by walls and fences.

The northern half of the site is the main park site. It has two access points on Main Road and two on Searle Street, joined by diagonal footpaths. South of the main park, the middle quarter of the site is isolated by a fence. In this visible but gated grassed quarter the ruin of the Central Redoubt and two brick kiln structures can be found. Access to this section of the park can be arranged with the park caretaker who carries the key.

Over a wall to the south of the redoubt lies Trafalgar Swimming Baths, a municipal public swimming pool. The entire eastern edge of the park is lined with the backside of light industrial and office buildings and their fences. There is no access to the park on either this edge or its south edge. The baths entrance sits along the south edge of the site, fronting onto a parking lot, but from here there is no access to the park itself.

< Three separate park entities currently exist.



Civic role of Trafalgar Park in its mixed-use neighbourhood

The Park as central to its Urban Neighbourhood

The site straddles the border between the neighbourhoods of Woodstock, Zonnebloem (Previously District Six) and Walmer Estate. The Main Road edge of the park is surrounded by commercial activity: shops, offices and light industry. Over the past fifteen years there has been an influx of design and arts-orientated business on this section of Main Road. The buildings to the east edge of the park are predominantly light industry such as timber merchants, metal workshops and electronic industries. Only one building on the east edge, newly completed, gestures a courtyard opening its side onto the park. Beyond these large buildings, further east, lie the Victorian-era houses of Woodstock.

The western neighbourhood along Searle Street is a mix of a major big business complex, with the Eastern Boulevard complex; a school, churches and mostly low-income houses. To the north above Nelson Mandela Boulevard, on a more dramatic mountain slope, begins Walmer Estate, a largely Muslim residential area. There are 11 schools within a 900m radius of Trafalgar Park, eight of which are primary schools. They serve the adjacent neighbourhoods, though most of the students commute greater distances from the Cape Flats.



Existing edge conditions and use flows at Trafalgar Park

Use of the Park and Baths

In the early mornings and afternoons a large flow of schoolchildren is seen walking up from the train station and main road taxi and bus stops. Because Trafalgar Park sits at the centre of this commuting activity between transport links and schools and businesses, it is well used as a crossing en route: A MAJOR SITE AND PROGRAMME INFORMANT.

The gates of the park open from 7am-6pm. Trafalgar is a quiet park. During the week trickles of workers take a lunch break in the park; however, the lack of sitting benches or banks seems to be the major deterrent from this function. The afternoon thoroughfare of school children activates the playground daily for about an hour.

Trafalgar Baths is a popular summer weekend destination for the neighbourhood and beyond. Many former residents of District Six will travel the distance from Mitchells Plain with their families to the swimming place from their childhood. On a summer public holiday the pool attracts up to 1200 visitors.



Top: Rush-hour on Searle Street - hundreds of schoolchildren and office workers use the sidewalk and park paths daily.

Below: central bandstand in Trafalgar Park (not well-used)



Trafalgar Park: walking through central tree-lined path. Bottom photo taken from within the redoubt enclosure at the culmination of this route.



Trafalgar Park: east edge



Trafalgar Park: entry off Main Road



Trafalgar Park viewed from within the Redoubt enclosure at Searle Street. The 'Incinerator' with its 10m tall chimney seen to the left and the Redoubt with its kiln structure (a later addition by the British) in the centre.



The Trafalgar amateur Aquatics Club uses the pool daily after hours, and before opening on Saturdays. None of the schools in the neighbourhood have swimming pools and the pool is used three days per week for Physical Ed class by six of the schools, on a rotating schedule basis.

The baths double up as aftercare for many school children; those from the area and those who commute long distances. In the summer, crowds of young children flock to the pool after school, unsupervised by adults. The Trafalgar Baths manager describes this as a problem for the pool staff, who are not responsible for these children by description, but who naturally assume the role of caregivers for the afternoon. This places undue stress on the lifeguards.

The main pool and children's pool are due for refurbishment. The existing pump house juts into the park grounds, at a floor level of -3,5m from the pool grounds. This room, situated on the far edge of the site, would function better between the two pools, to improved water circulation efficiencies. The 1940s Art Deco-style admin block and changerooms are dark and cold inhabitations. The open-air barn-style changerooms were recently given a cold makeshift steel roof. Staff at the pool would benefit from more comfortable lodgings.



Trafalgar Baths entrance building



Bottom: Trafalgar Baths viewed from Searle Street (photo taken standing on a high ledge)

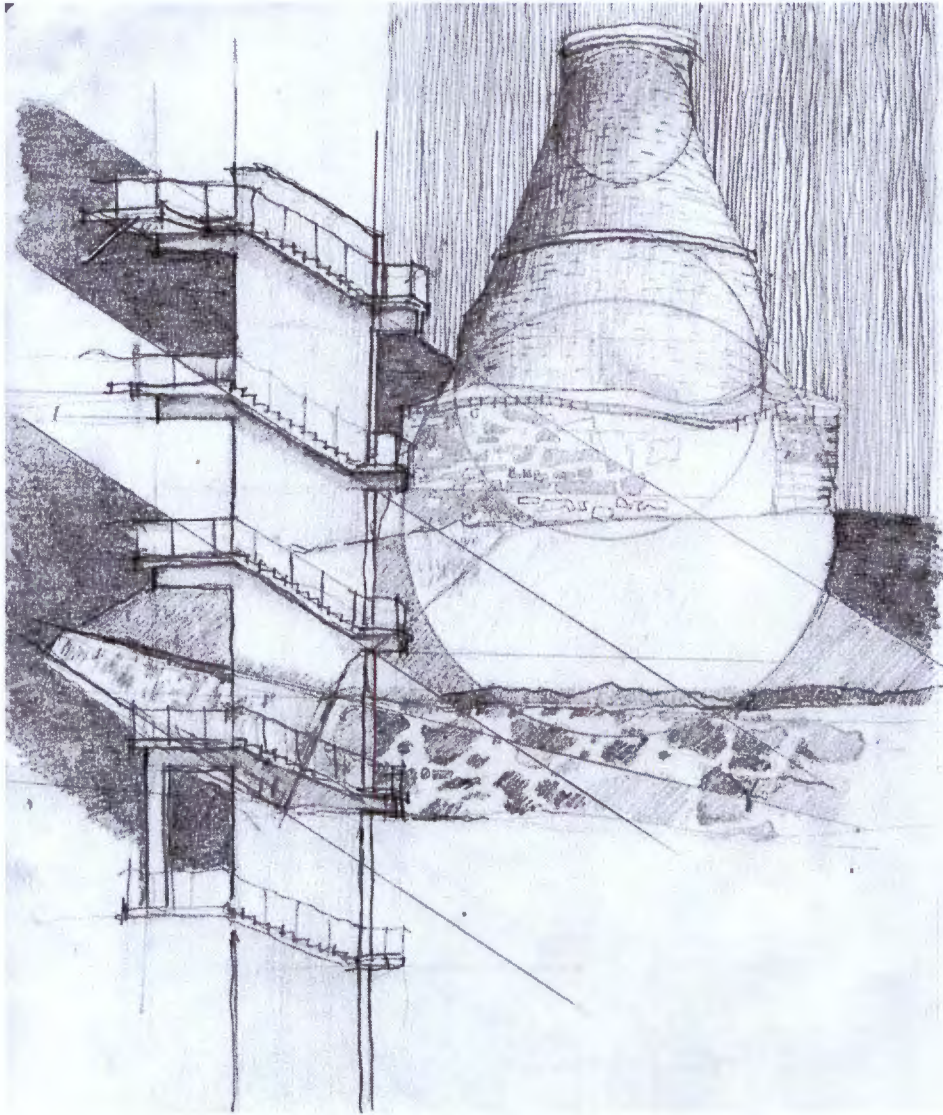


Bottom: Dark east edge of Trafalgar Baths – site for architectural intervention



At the eastern edge of the park, the land falls down to the solid wall of buildings' backs, shaded by their height.. A line of trees cuts the park diagonally in half, isolating the 'dead edge' from the gaze of park commuters. The topography of this edge is worth considering, as well as the need to possibly concentrate some program here to bring it into light.





A Redoubt Crossroads

“It is important to take heed of the fact that any reconstruction or restoration of a historic artefact is nothing more than a contemporary and hopefully educated hypothesis of something that once existed and is never “the real thing.”²⁹

²⁹ Smuts and Hart, A Conservation Plan for the Central Redoubt, p.17



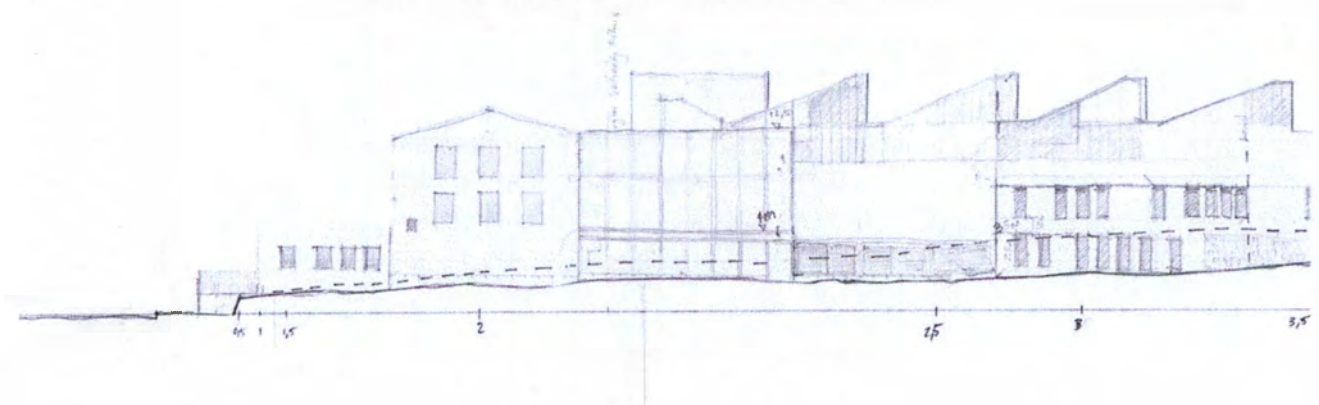
PART 4

Sketch Design : Building the Spectacle

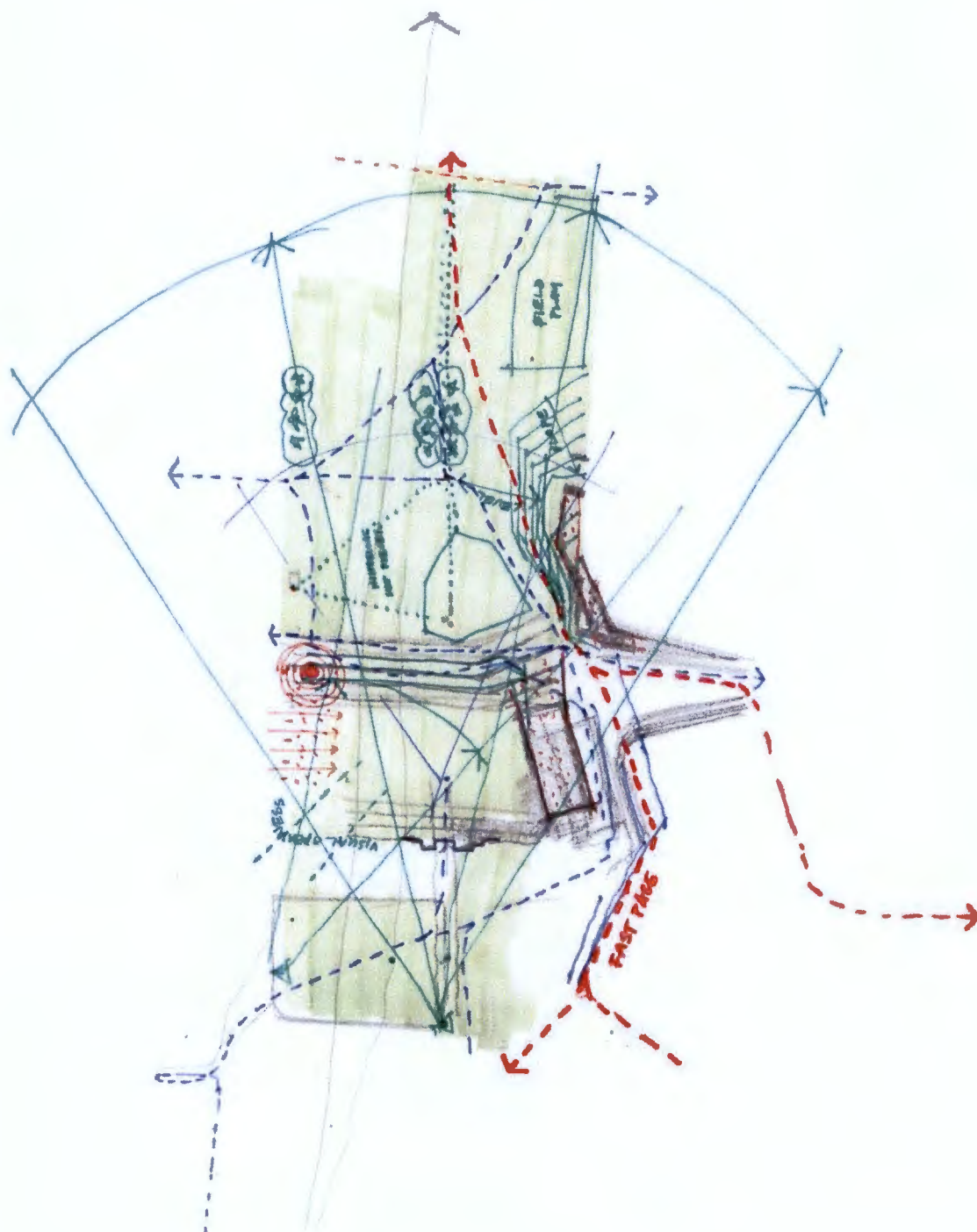
I had constructed for myself the memory of the defensive wall that once divided the land and the legacy of walls built after its collapse. I had a grasp of the parameters of the site, the potentials for connections to the urban neighbourhood. I understood Trafalgar Park to be central to surrounding communities. It existed in my mind as a recreational space asking for more civic importance.

It called for an inversion of its *defensive wall-nature* through harnessing the potential of the human spectacle. I posed myself a question:

How could architecture intervene on this site to form a backdrop for public spectacle; to become a mediating screen or a device for projecting event? Can it at times or in places invite activity and spectatorship and at others disappear as a subtle backdrop for inhabitation?



Existing long section through site at eastern edge



Stitching the park together

Breaking Defences: Urban intervention

Rules of Engagement.

My site strategy must answer the questions:

1. How can the fragmented park be changed to work as a cohesive and actively used space?
2. Can the park be opened up entirely, its fragmenting walls demolished, and still be a defensible space?
How will my intervention improve on the existing conditions by these terms?

My answers:

Concentrating on the middle portion of the park:

1. Remove the fences blocking off the Redoubt,
2. Open up the east and southern edge of the park to the streets. Two new pedestrian thoroughfares are introduced to the park:

Thoroughfare 1: Opening the gates from Searle street-Ravenscraig, a path traverses the site past the Redoubt.

Thoroughfare 2: Long active route from Main Road, up the east edge of park to Warwick Rd towards Walmer Estate. This is coupled with the decision to continue Warwick road, a one-way street, into the site at this corner, as a 90 degree hook-bend giving road access to the programme.

3. Siting an active program along these two paths, concentrated at the new crossroads.
4. Mediating a more open relationship between Trafalgar Park and the Swimming Baths.

Sport Programming for Civic space

The sporting event is very clearly a spectacle that supports civic bonding in society. The lack of public sports amenities and school halls in the area of Woodstock is the key driver for the **sports centre programme**.

The generosity of scale in the park, both in dimensions of unused space and heights of surrounding buildings, suggests this is an appropriate building programme for the site.

The introduction of new paths also calls for sporting and gym activity to be an early morning to late night set of programme relations. A training gym, boxing and martial arts studios and a sports hall would provide all-day surveillance to the park from a high vantage point on the south-east highest point on the slope. The new north-south route is intended as a hard-paved surface shaped for cycling, skating and running route through the length of the park.



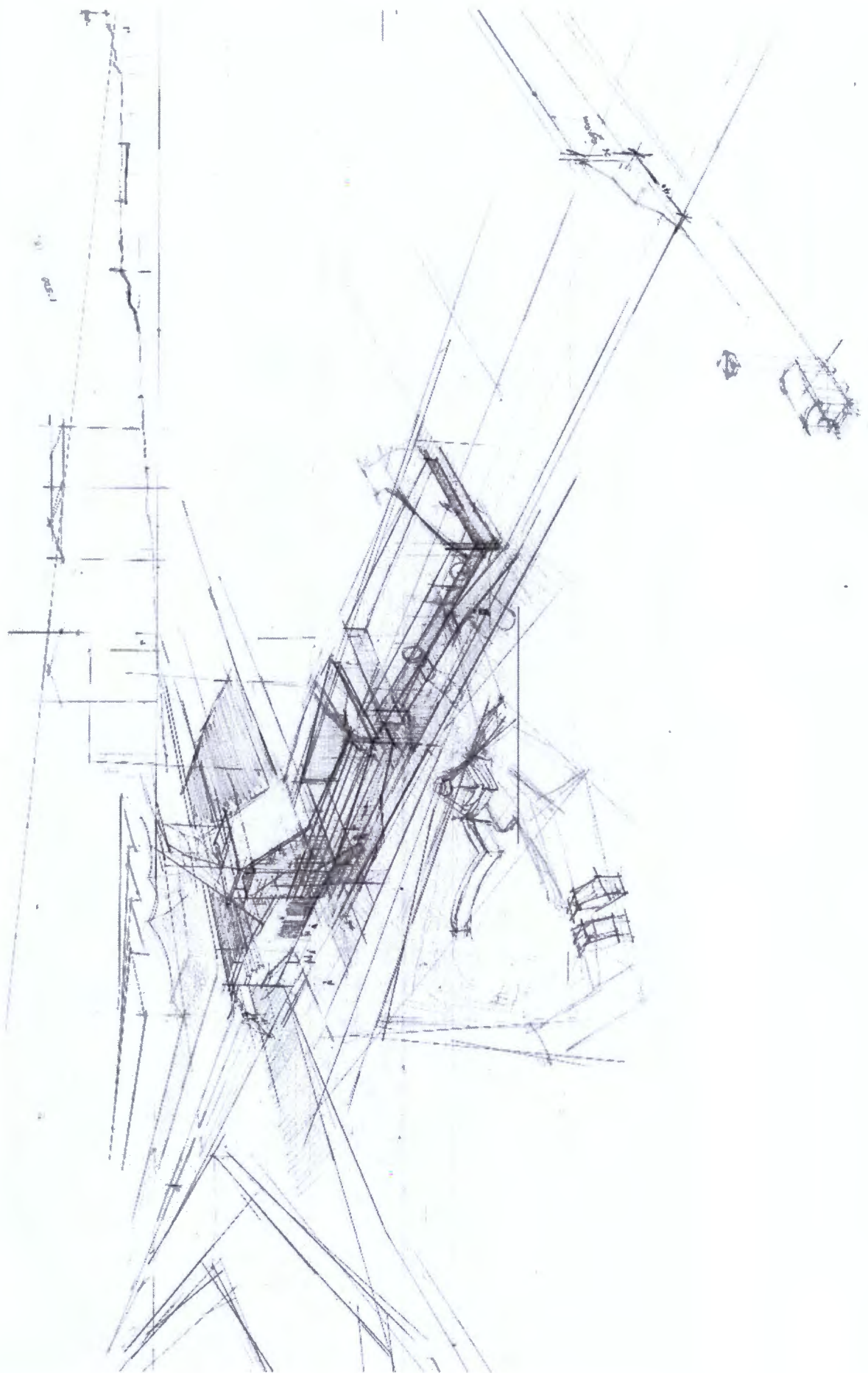
Crossroads at the Redoubt. Focus area for siting programme.

As well as joining onto the feeder paths, the new sports programme must mediate the park and pool site with sensitivity. The latter sits at 3,5m above the park. There is an opportunity for cross-programming of swimming and sports activity. There is also opportunity for visual exchange and watching between activities. The *wall between* will become an opportunity for voyeurism.

Reminded of my aim: to mediate the schizophrenic unity of introducing visible human activity and re-thinking the dividing wall.

Siting Programme: Strategy 1.

My first design attempt was to position a sports hall and indoor diving pool facility straddling the slope between the pool and park. The intention here was the opening up of visual connection and screens of activity between the two spaces. The major problem with this strategy was in trying to squeeze a programme of generous proportions into a very slender space. The building would encroach onto the space of the Redoubt. The relic needed to be respected with breathing space. And so I worked on another siting strategy. >



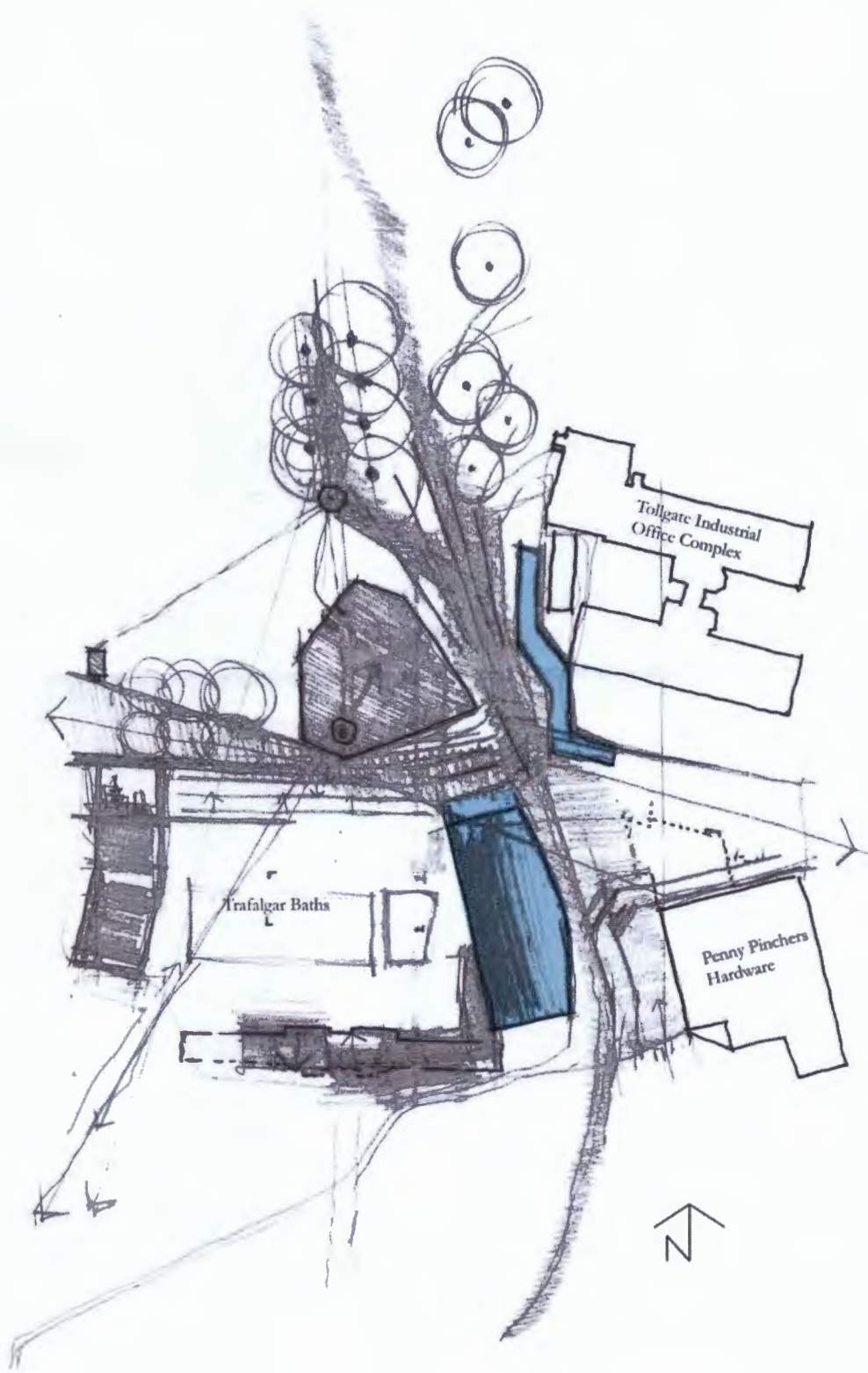
Siting Programme: Strategy 2.

The introduction of a north-south route and car road opened up a site between the pool and Penny Pinchers building. This space is currently divided by a wall into a fenced-off overgrown plot behind Penny Pinchers and an underutilised edge of the pool grounds. This siting strategy looks to insert the sports hall into this zone, while giving over much width to the pedestrian route.

Grounding the sports centre onto the park level meant that its 9m roof height would look like 5m from the pool. There was opportunity now for seeing-in from pool to gym and gym to pool. There was also an idea about a habitable gym roof given over to the pool, an idea which would fall away later (see sections 2a-b).

Entry into the sports hall is orientated North onto the park. Its east edge would mediate a pedestrian route with a covered colonnade and transparent façade for viewing activity from the street. A square is created between the hall forecourt and a boxing gym lining the eastern park edge as a snaking edge element. This element would activate the dark east edge with late-night activity, which would spill out onto the park for public performances. This gym zigzag would fall away later, to be sited elsewhere, but the notion of programming this edge with a square-activating structure would remain.

Siting Strategy 2 >



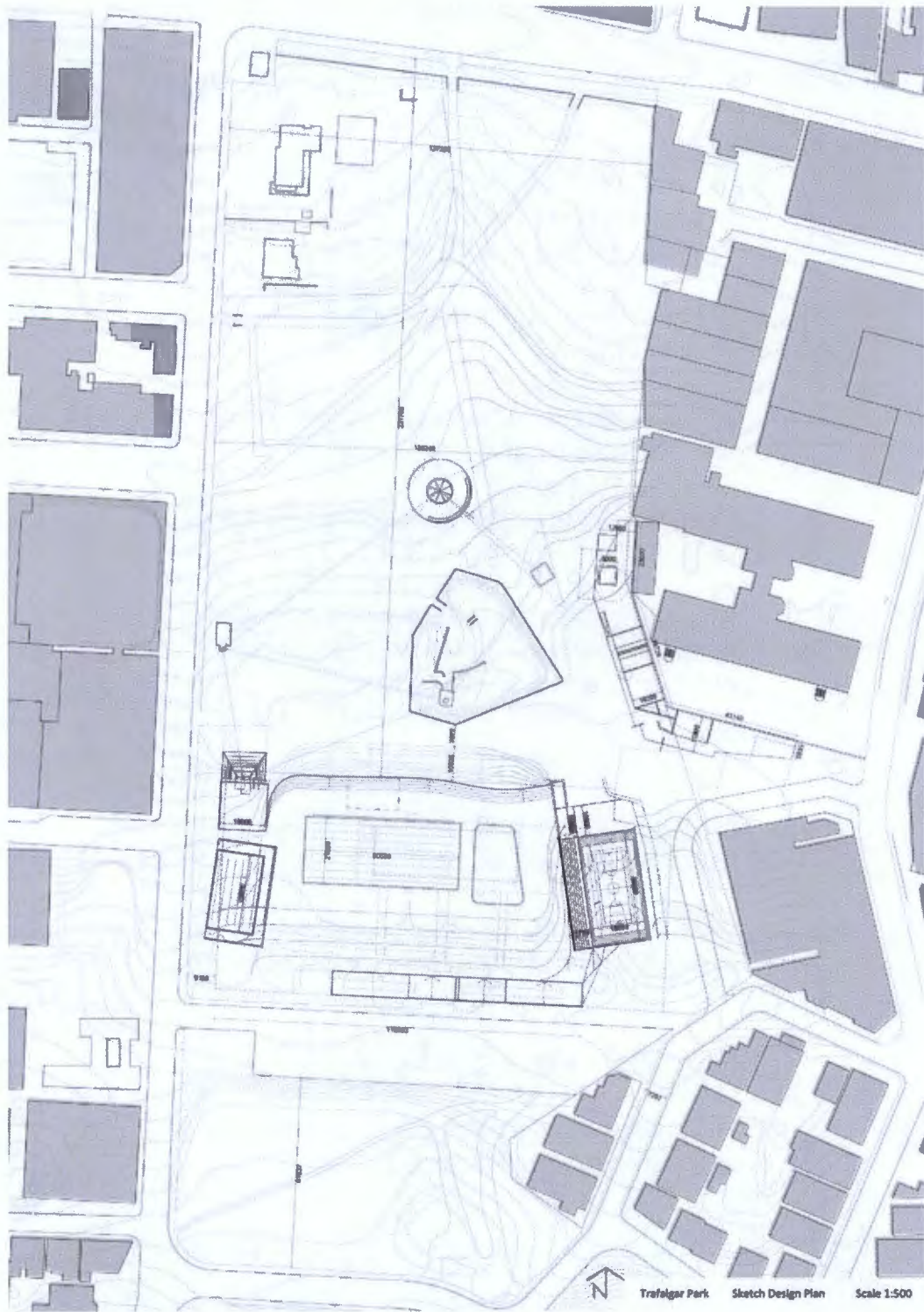


Neighbourhood-scale proposal for Trafalgar Park



- 1** Programme East Edge + Raise topography for inclination into park
- 2** Unblocking - Open South East edge for access for neighbourhood
- 3** Introduce an Indoor sports hall for community use - Activate new park 'crossroads'
- 4** Open public pool edges for visibility, upgrade entrance + changing rooms
- 5** Upgrade Trafalgar Baths facilities - Addition of Indoor heated pool + therapy pool + outdoor diving pool along Searle St edge.

- **FASTER ACTIVITY:** hard surfacing + landscaping for running, cycling, skating
-** **WALKING ROUTES:** increased access through park as neighbourhood circulation + access to historical relics in the park
- []** **New Trafalgar Civic sport amenities**
- [●]** **Visual beacons - destination points, complementing beacon nature of historical pieces**



Sketch Design: Plan Site Scale

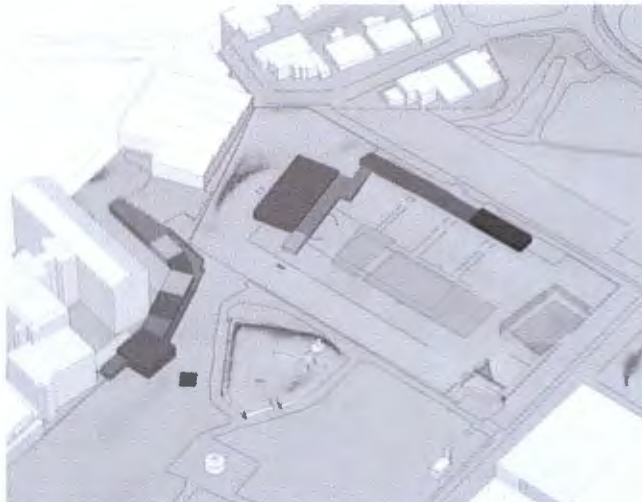
Explorations of splitting programme organisation to activate the park surface the as central circulation:

1 GYM PROGRAMME
AS CONVENTIONAL
2-STOREY CUBE



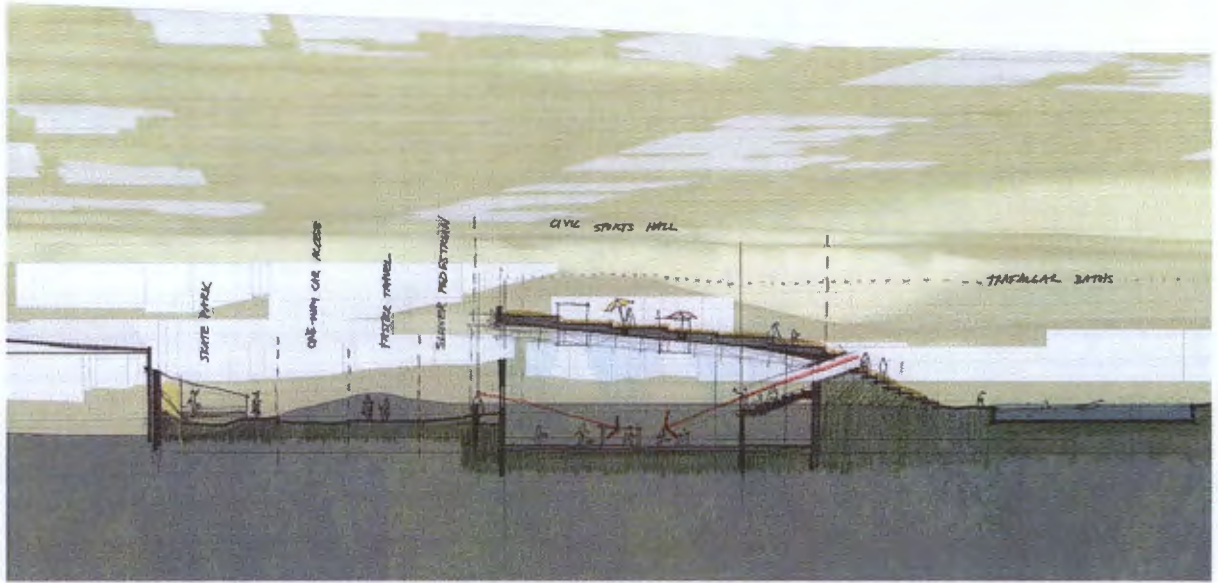
A free-standing pavillion-type building with contained internal circulation

3 GYM COMPLEX EDGES
NESTLED INTO PARK
TOPOGRAPHY

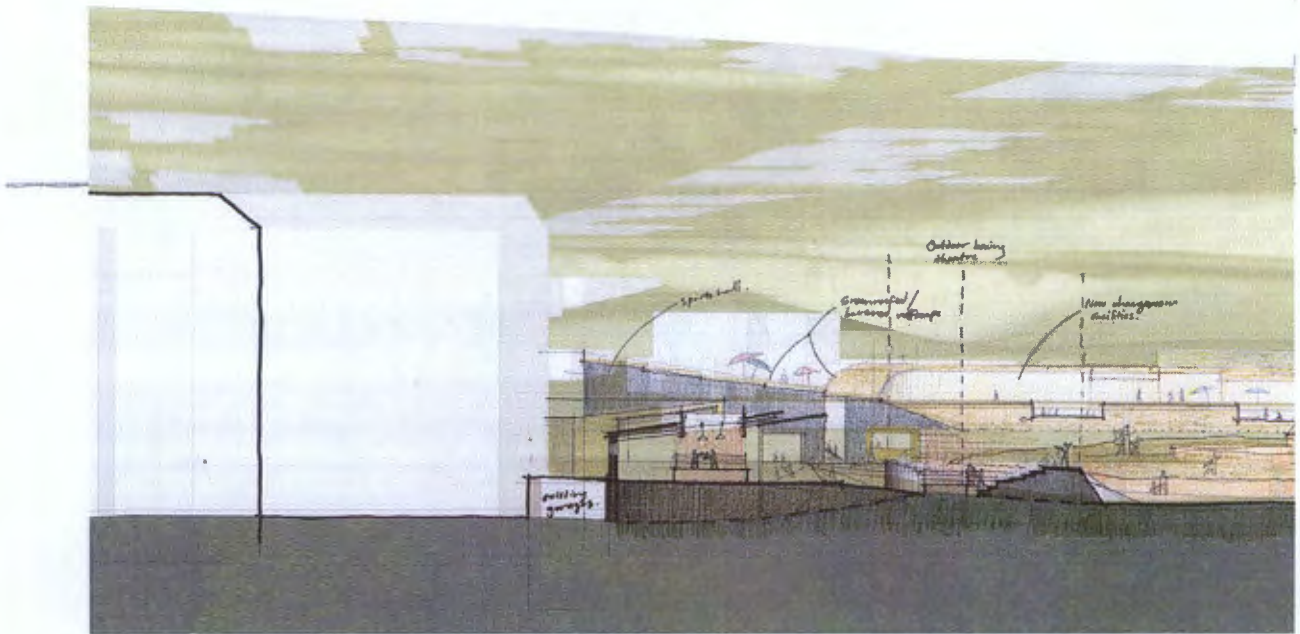


When the gym centre programme is pulled apart, the point of tension created between parts becomes a civic square at the crossroads, and offers opportunity for a beacon point in TP.

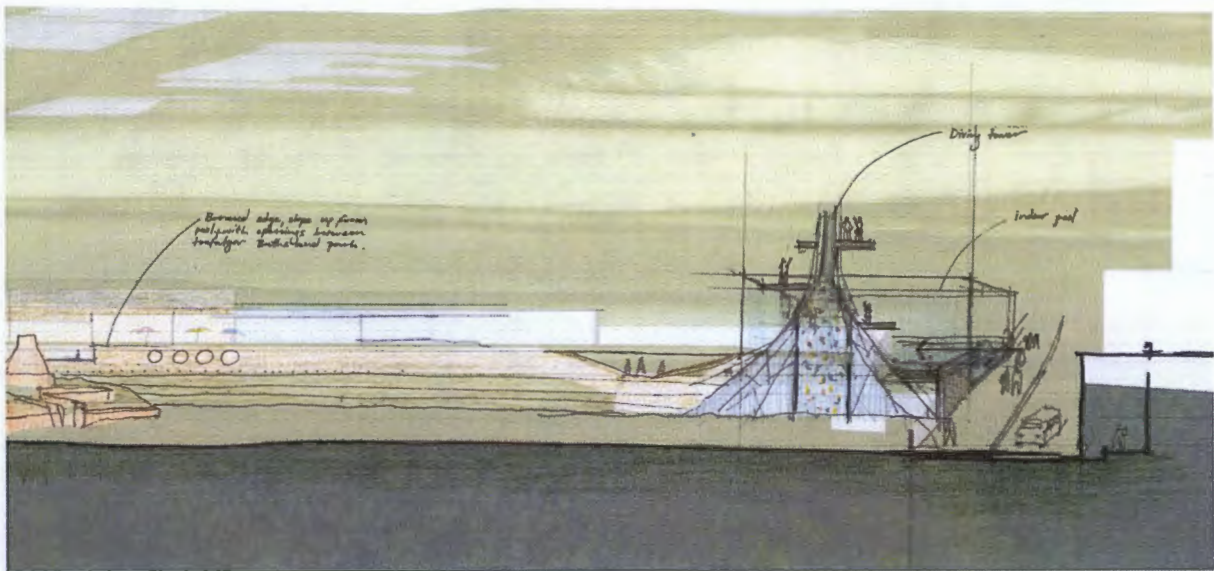
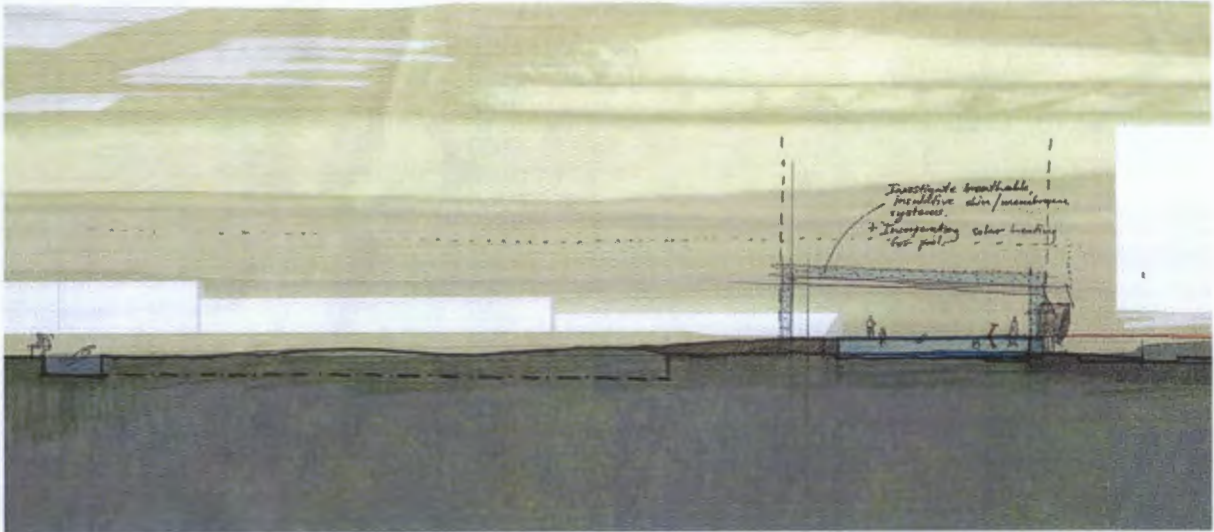
The Sports facilities are given over to the public as the park topography becomes their active circulation. Activity on the park edges will increase use and surveillance of public park.



Sketch Design: Cross Section through Sports Centre and Trafalgar Baths



Sketch Design: Cross Section through east edge martial arts/boxing gym. Redoubt and Pool wall beyond in elevation.



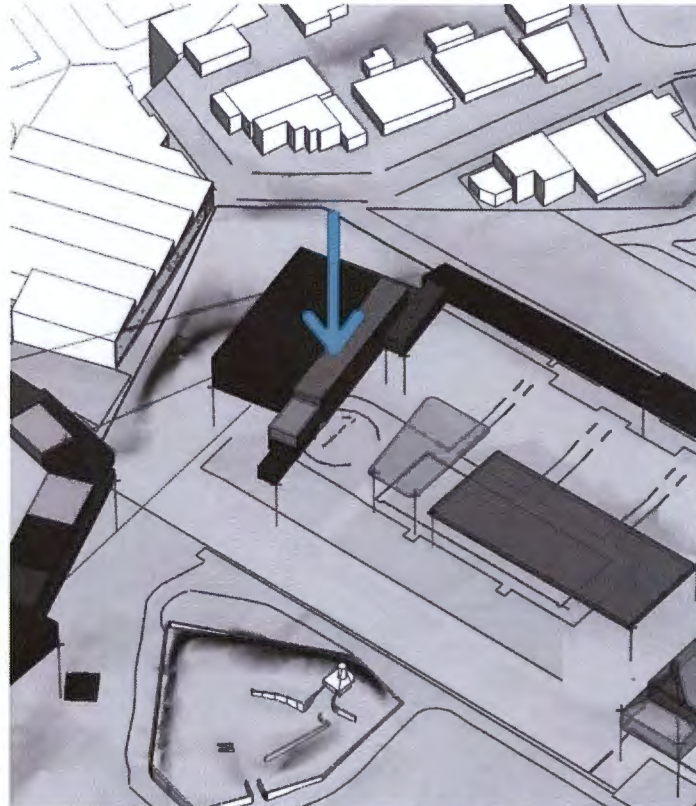
PART 5

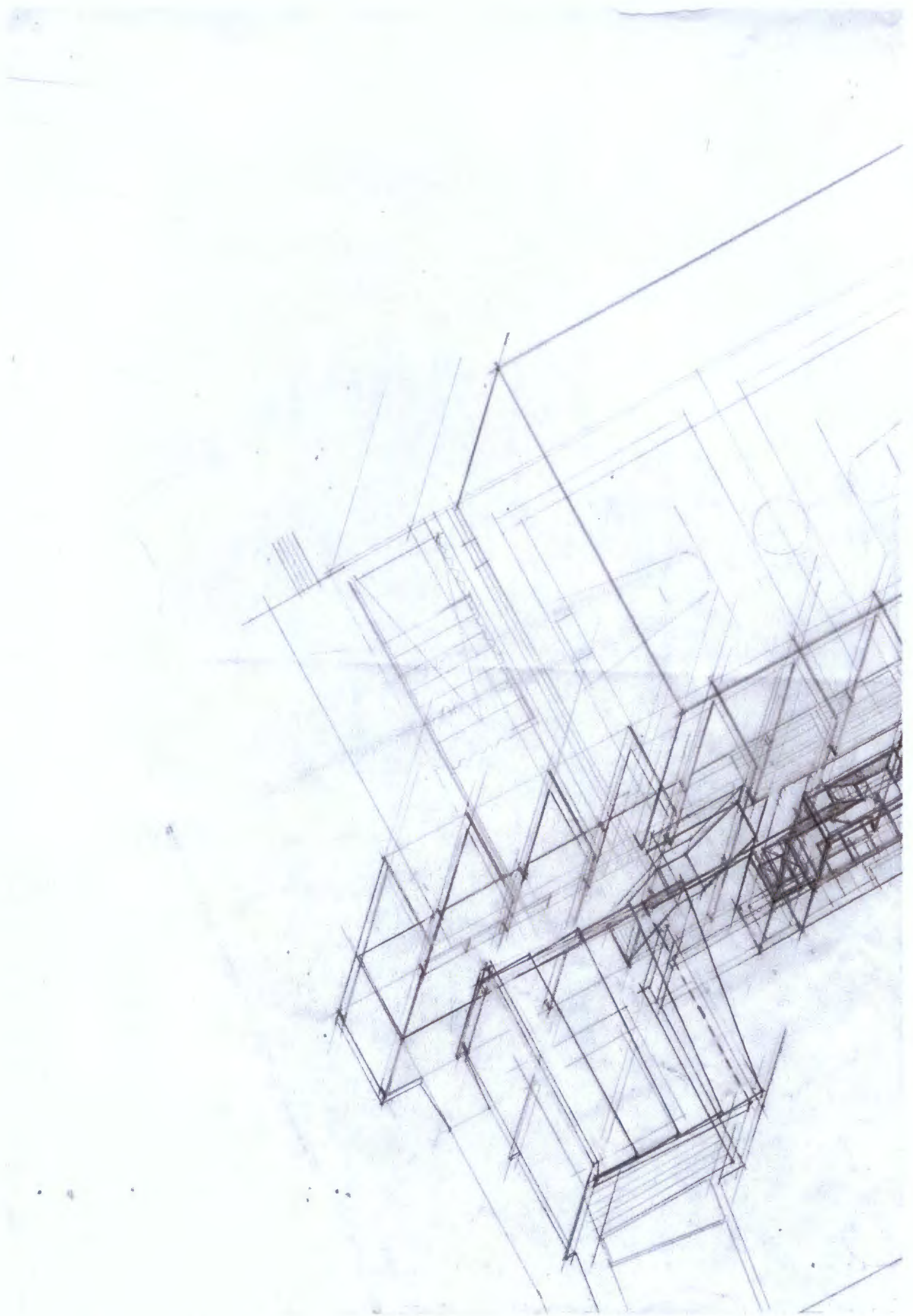
Design Development:

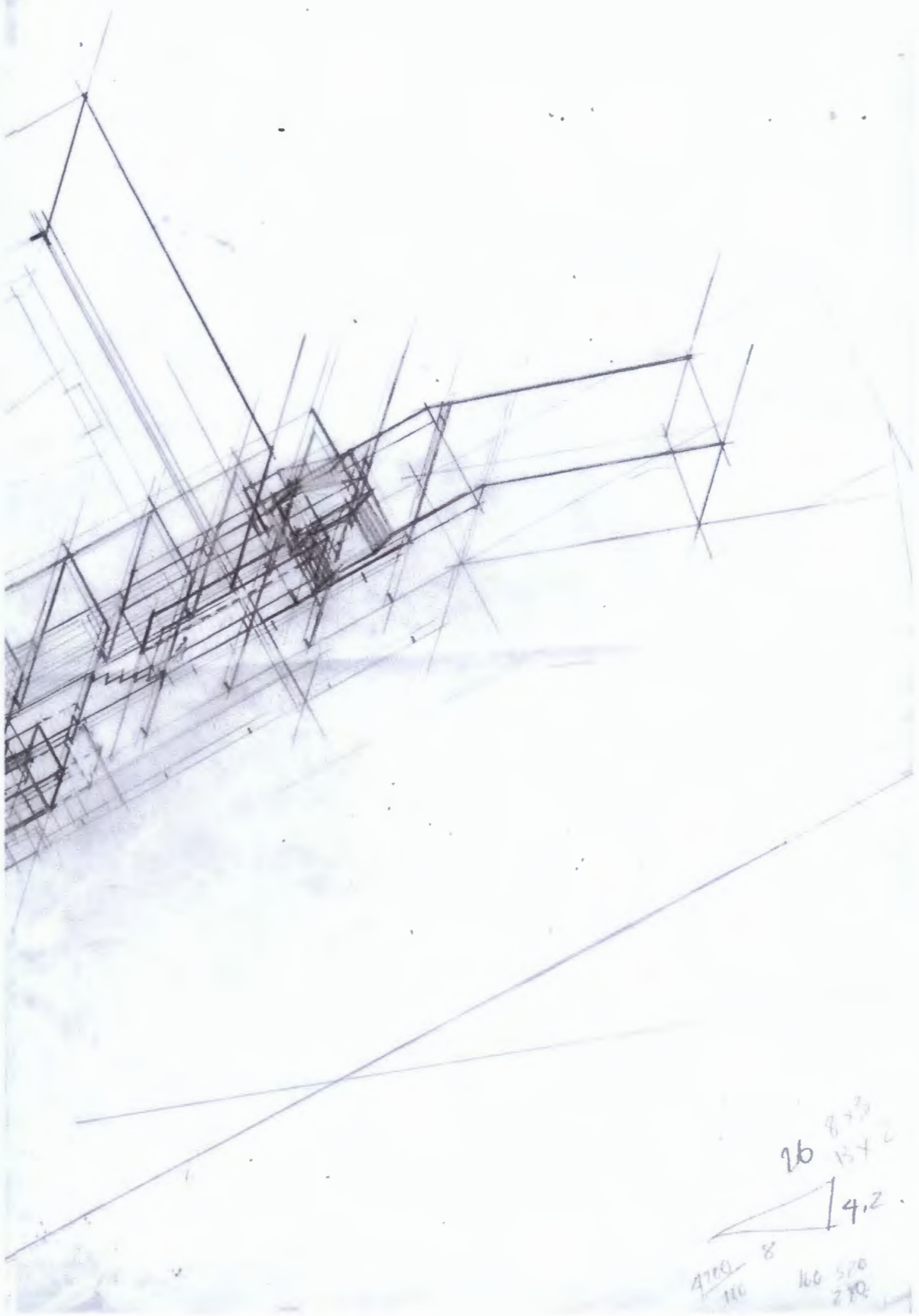
My sketch design had not yet achieved the mediating potential of the imagined screens on the site. What was concrete for me was the positioning of the sports hall and the greater urban gestures. A particular linear service lane against the retaining wall to the sports centre was emerging as a strong potential connection space between elements of the programme. The retaining wall became a potential device for the defining *wall architecture* and exploring the potential of creating spectacle between spaces human activity in my architecture.

A wall was emerging from the site.

This wall was at once a backside to the hall, housing changerooms and storage against the earth, and above could become a *public street* through the sports complex. The street made by the wall would connect the south end of the site back to the park. This element would become a powerful site-restructuring element, inserted into the slope to make a site for the main programme and at once a route joining further programmes. *It would emerge as a monumental staging device.* It would mediate the pool, park and sport centre more strongly, invite the pool site to be reconfigured against it, offer people the space for further community programming.







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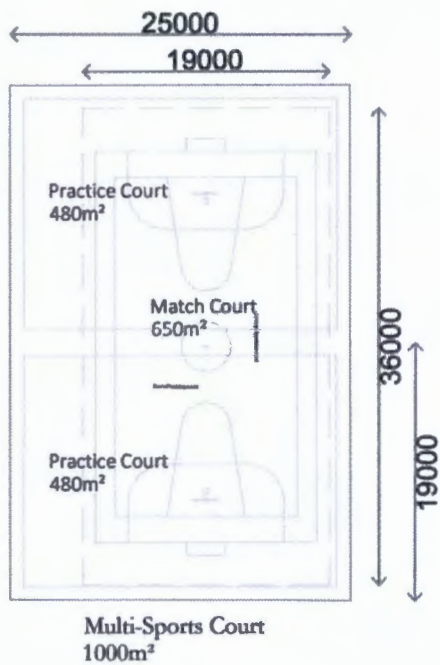
Final Schedule of Accommodation

The programme for the Civic Sport Precinct at Trafalgar Park is broken up as follows:

1. **The Sports Centre** with indoor sports courts, public gym and training studios (martial arts, boxing, yoga, dance and other)
2. **Trafalgar Youth Centre.** A centre of care and continued learning for the youth of Woodstock and the contingency of the 11 nearby schools. The Youth Centre functions as an aftercare, a crèche, a venue for educational programs and extra-mural activity. Its branch would be set up through collaboration between the schools and Education Department.
3. **Upgrade of Trafalgar Baths building.** The dilapidated dark interior structure will be stripped of most of its roof and internal partitions and replaced with a light-welcoming roof structure and more comfortable and open staff inhabitations. Changerooms will be relocated within this structure.
4. **Upgrade of Trafalgar Baths pools:** dilapidated Main pool (44x15m) will be replace with a Olympic size 50x22m training pool. The Kids pool will also be replaced, with the addition of a ramp for use for water physical rehabilitation or disabled access. The glass elevator of the Sports Centre provides access to the pool level for this function to be utilised. The plans include a proposal for a diving pool on the Searle St edge.

5. **Park Square** with food kiosks, a small event stand with a permanent scaffolding tower to accommodation lighting, sound and advertising for events on the square.

Civic Sports Center Programme:



Centre Staff Office & safe room
20m²



cleaning store
9m²



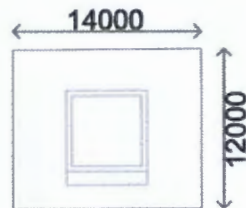
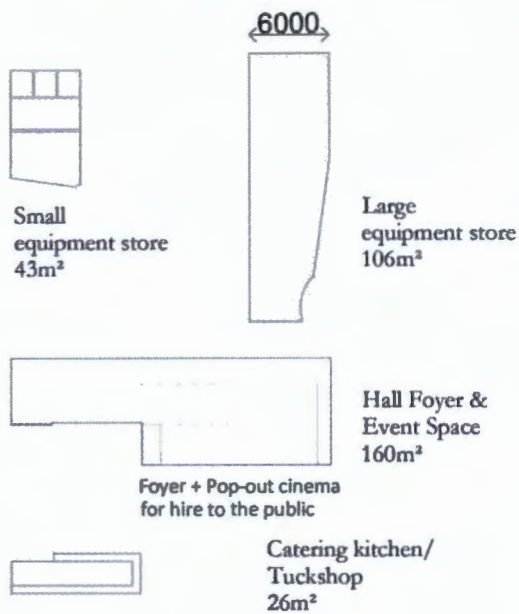
disabled WC
4.5m²



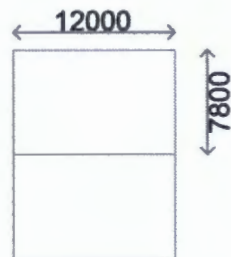
Male + Female
WC & Changerooms
54m² + 54m²



Sports Center
Reception
36m²



Martial Arts / Boxing /
Floor Exhibition space
165m²

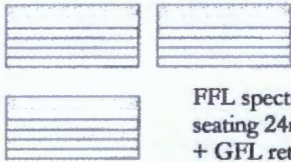


Training Studios
karate/yoga/dance
93m² + 93m²



Training Studio
storage
30m²
Bicycle parking
15m²

Civic Sports Center Programme
(continued):



FFL spectator seating $24m^2 \times 3 = 72m^2$
+ GFL retractable stands $28m^2 \times 3 = 84m^2$
TOTAL SEATING = 156m²

Refurbishment of Pool building :



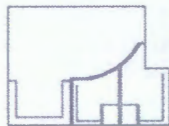
entrance foyer
 $40m^2$



Ticket Office
 $23m^2$ + safe room



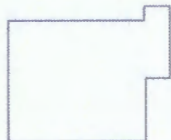
Admin open office
 $65m^2$



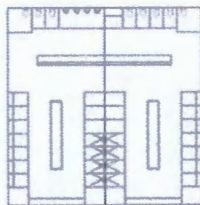
Staff lounge, kitchen & WCs
 $95m^2$



Verandah & sculptural showers
 $164m^2$



Pool storage room
 $100m^2$



Male & Female changerooms
 $100m^2 + 100m^2 = 200m^2$

Youth Center



Pre-primary playroom & primary homework
 $= 122m^2$



play terrace
 $57m^2$



flexible indoor/outdoor room
 $51m^2$



classroom
 $56m^2$



reading room
 $22m^2$



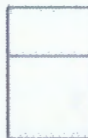
reception
 $24m^2$



courtyard
 $94m^2$



ball sports court
 $94m^2$



kitchen & dining area
 $60m^2$



boys & girls WCs
 $37m^2$

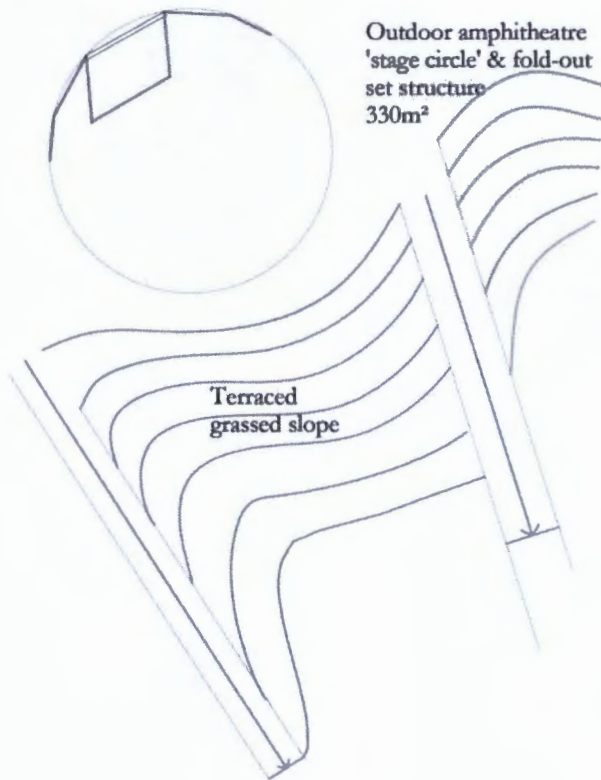
Park additional programme:
(to activate plaza and dead edges)



Park Kiosks
& gas storage
90m²

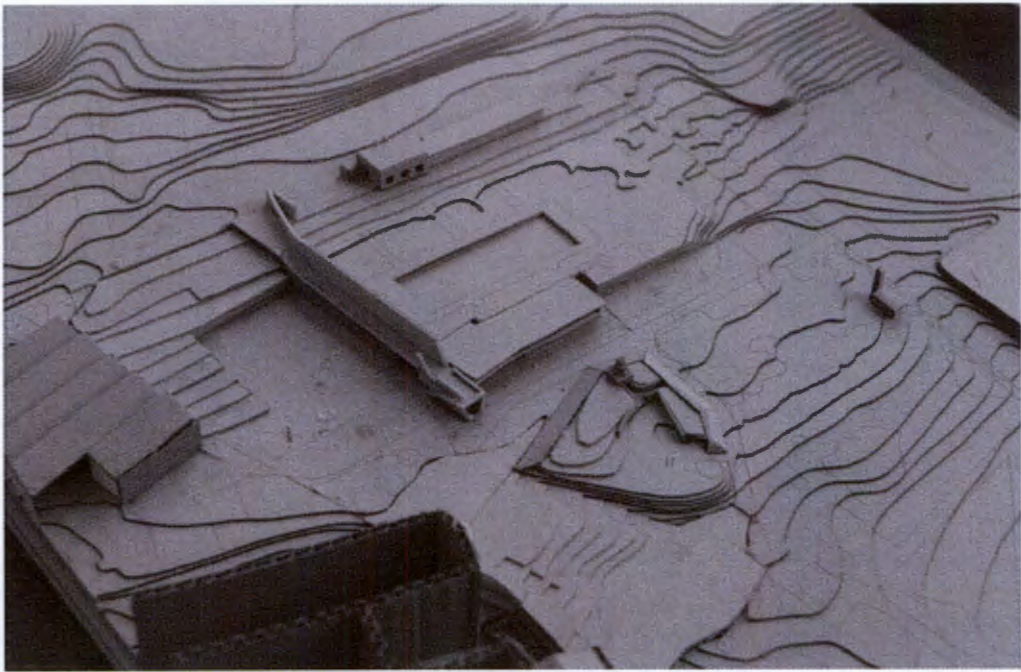


Square bandstand
+ Event scaffold above
(permanent structure)
32m² + 32m²



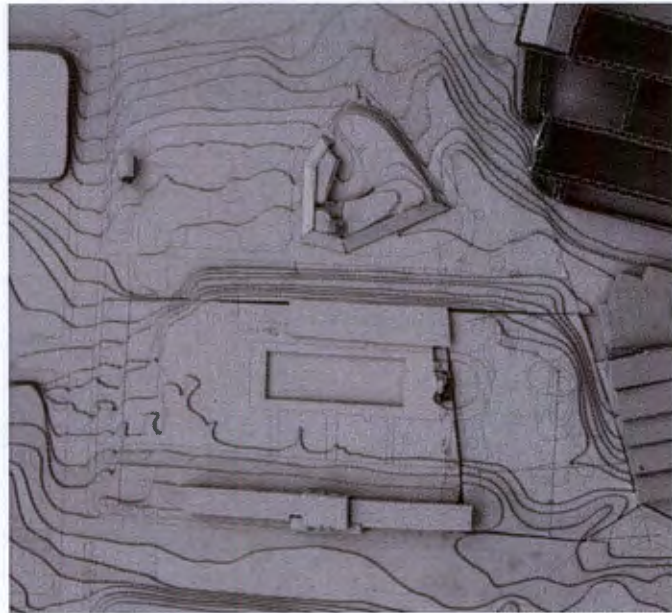
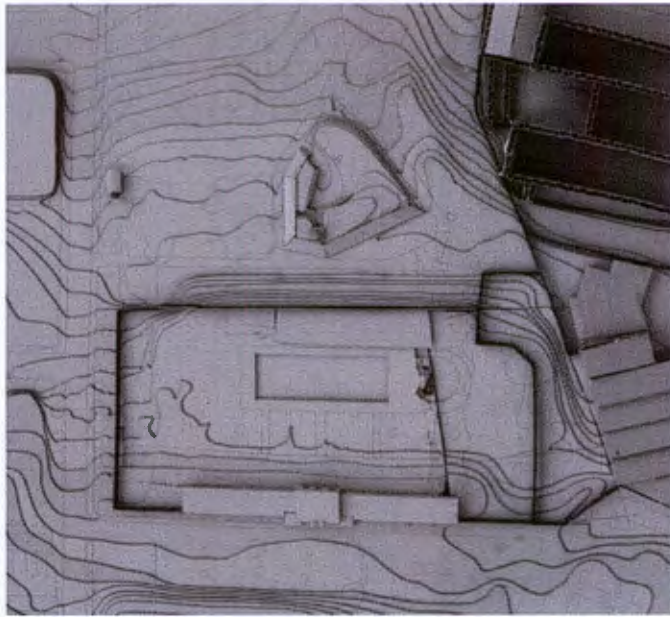
Outdoor amphitheatre
'stage circle' & fold-out
set structure
330m²

Terraced
grassed slope



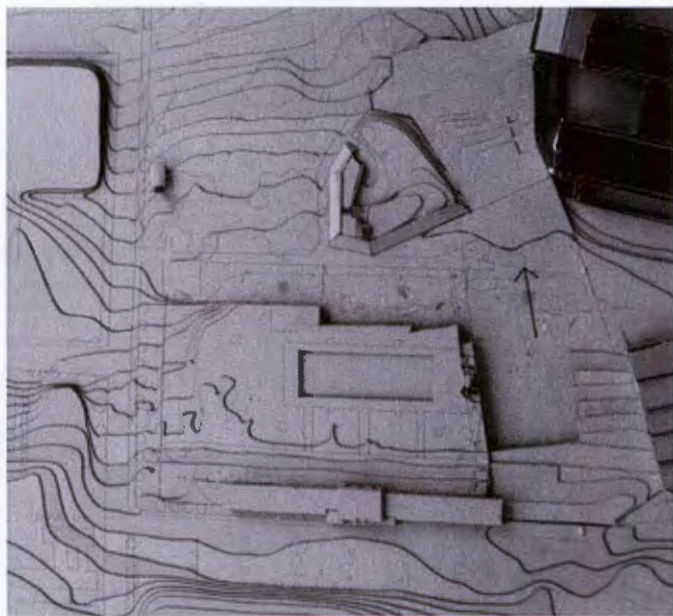
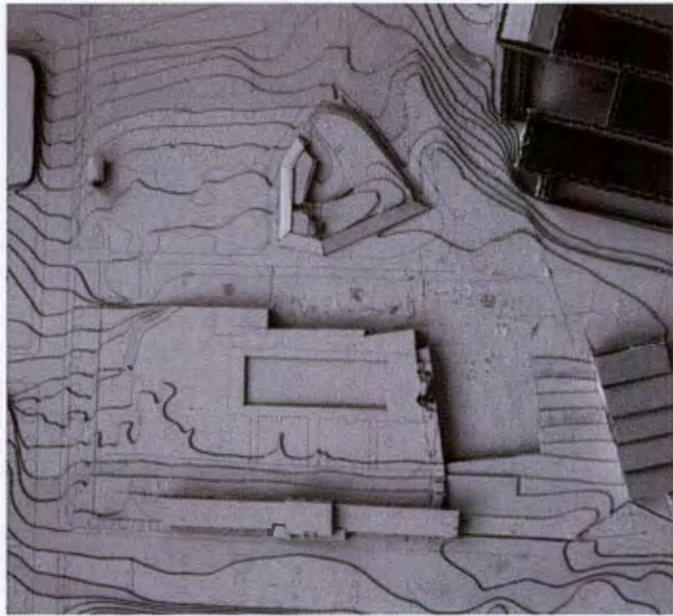
Siting the Programme: Structuring the Site.

THE WALL is the centrepiece organising the architectural project. The following pages describe the logic of intervening in the landscape and placing programme to carefully stitch a divided park into an open civic recreational place.



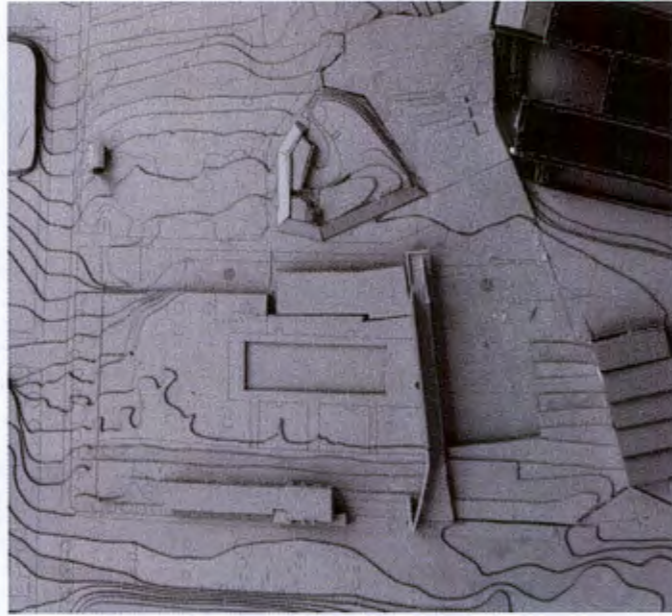
There is an existing condition of walled entities on the site.

These walls are removed. The Central Redoubt assumes its position as the original centrepiece of mystery and intrigue in the park.



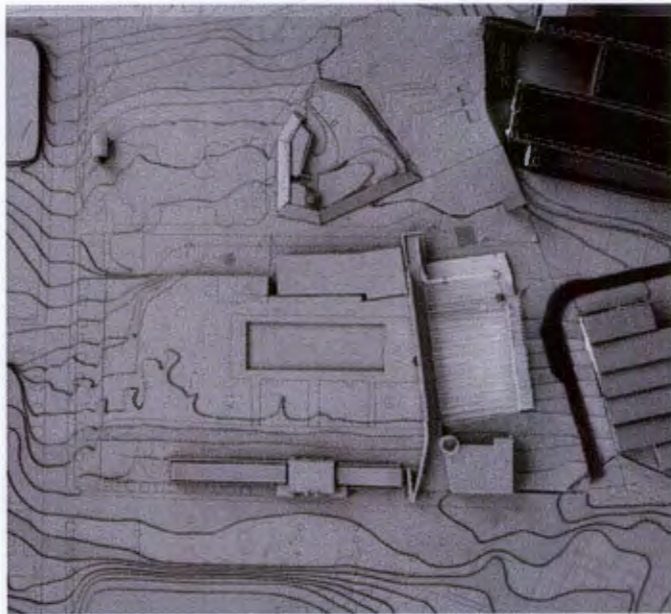
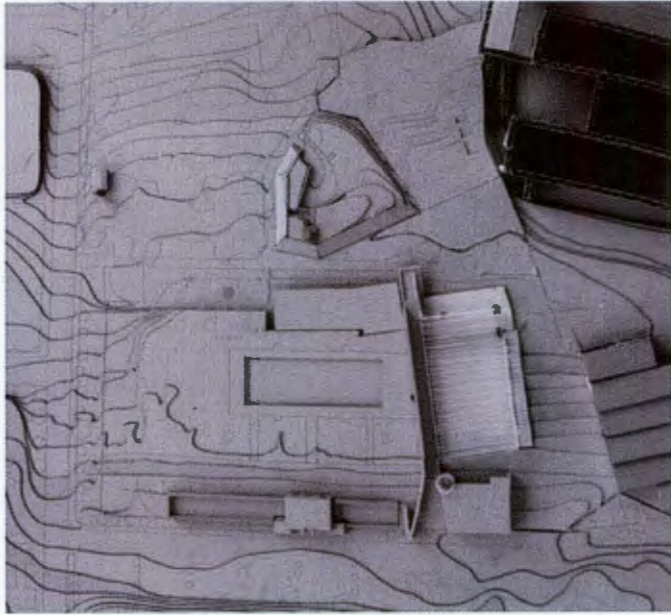
The process of inserting programme into the slope allows for a cut-and-fill remodelling of problematic topography in the park. Earth is excavated from the slope to make way for the sports centre.

This earth is heaved down to the dark sunken east edge, alongside the Redoubt, forming a terraced amphitheatre. This becomes a place for outdoor theatre to gather in Trafalgar Park.



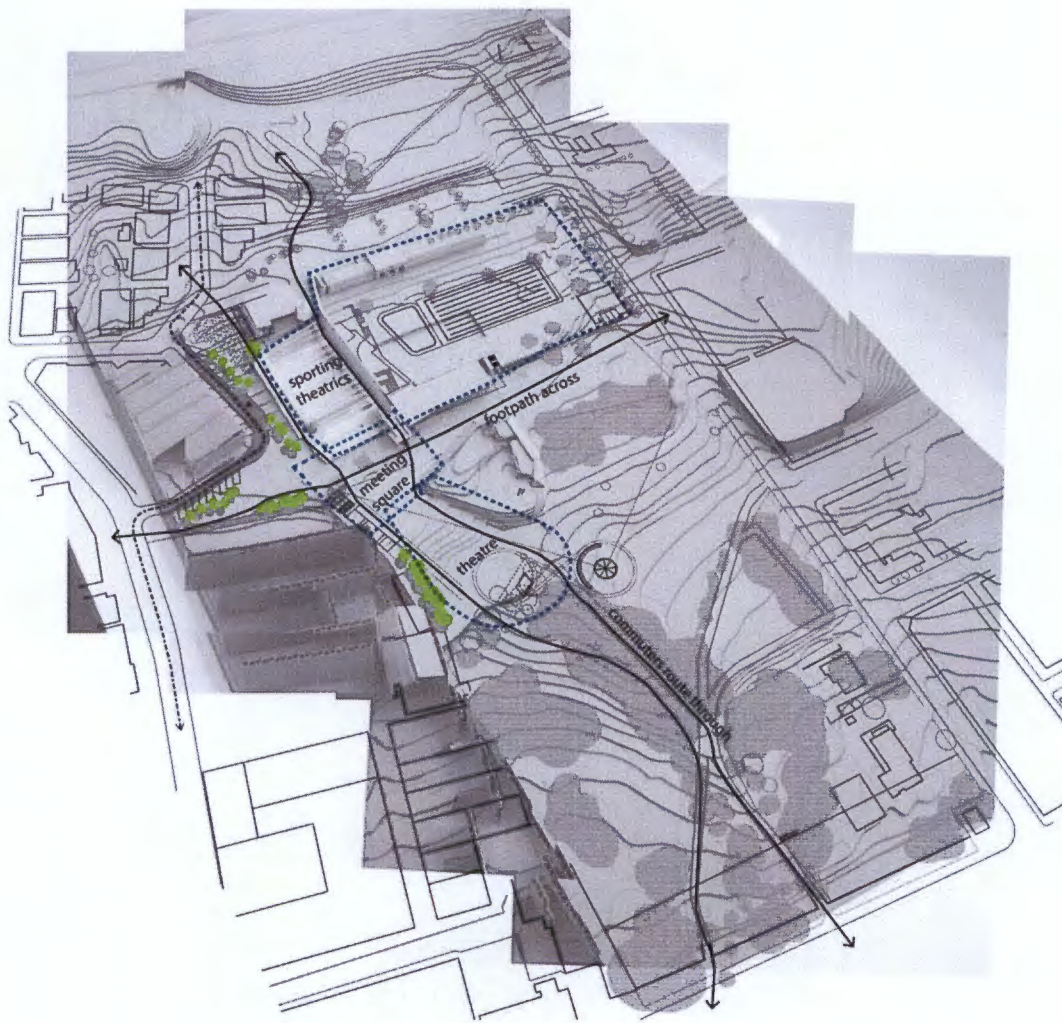
A monumental retaining wall is built to hold back the slope. A public walking street is laid against its length, at a level of 4.2m above the park at its base. It is a rampart to move on. The martial arts studios are built to nestle against the excavated north face of the pool site.

On the other length of the rampart, a column structure forms supports. The tail-end of this line wraps the south-east top corner to provide a sheltered space for programming. The east wing of the existing pool building is cut to make way for the Wall.



The Sports Hall is built against the rampart structure. Its saw-tooth roof is supported against the rampart and with steel columns on its eastern street wall. The Youth Centre occupies the protected south-east corner. A glowing cylinder pivots pedestrians into its reception off the rampart.

Existing Trafalgar Baths building is refurbished. The new pool entrance feeds off the swooping fold-back of the Wall at its south end. An extension of the one-way street turns the corner alongside the sports hall. A plaza at the crossroads of new open paths is layered with infrastructure for the everyday and special events.



< The design resolution on site aims to activate the park as a green space stretching out to the neighbourhood on all its edges. Landscaping changes help to join the spaces. Three key spaces of activity are added onto the main park: the Sports arena, the Public Square and the landscaped Park Theatre. Planting new trees (in green) and a greenbelt stretching past the sports centre brings the park up to join the mountain slope. The north-south commuters' route for schoolchildren is a key kinetic force **behind** the design. The east-west footpath across the park connects the neighbourhood. The new car lane enforces access to the sports centre. Trafalgar Park is invigorated as an important civic space in Woodstock.

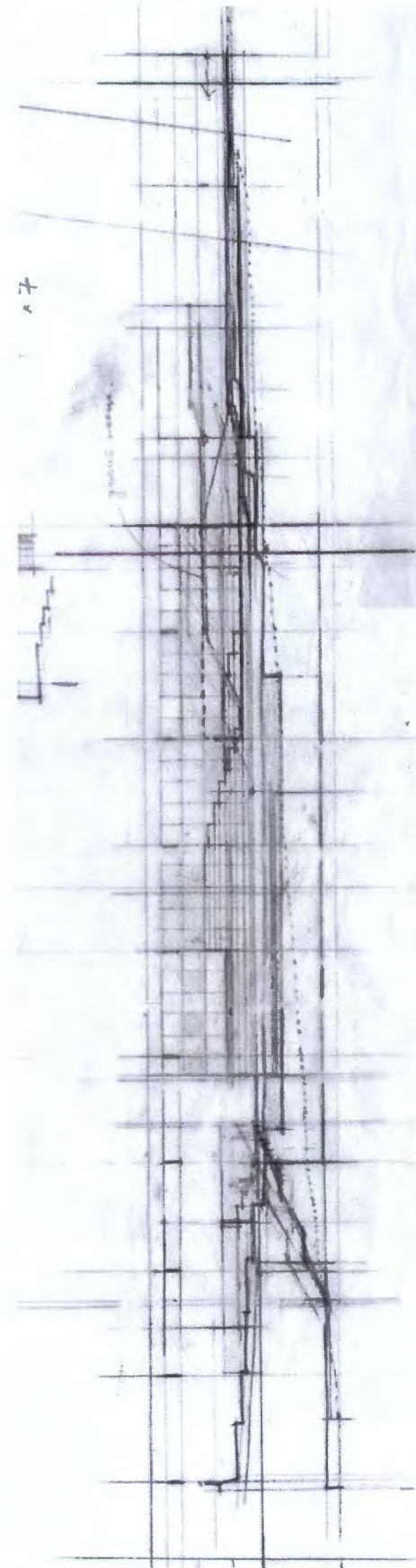
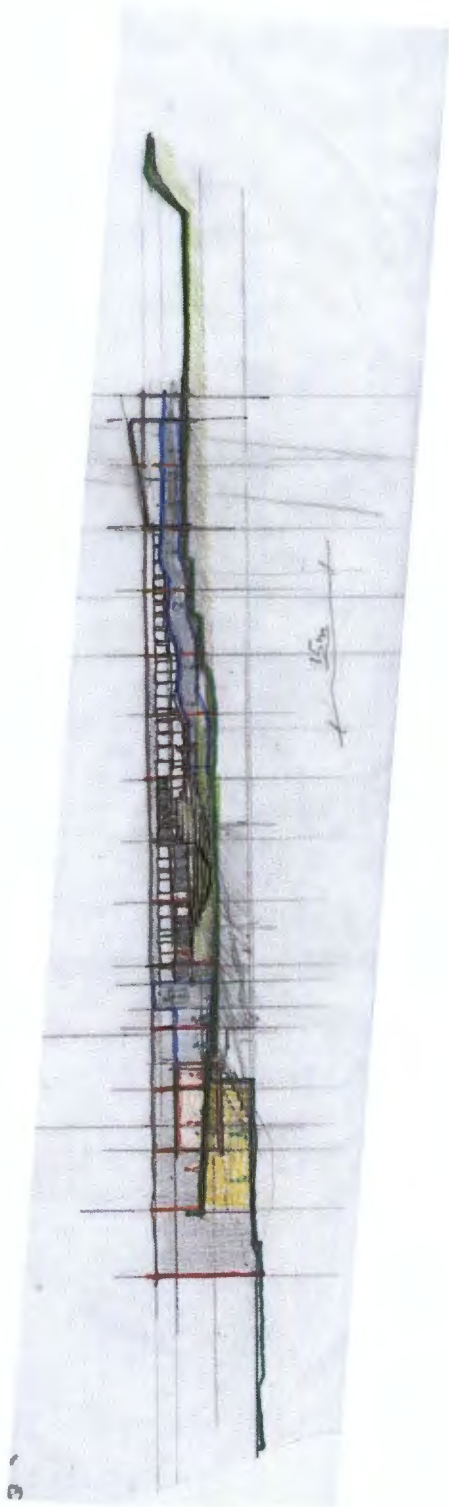
Making the Wall

The key areas of the design to be further resolved are:

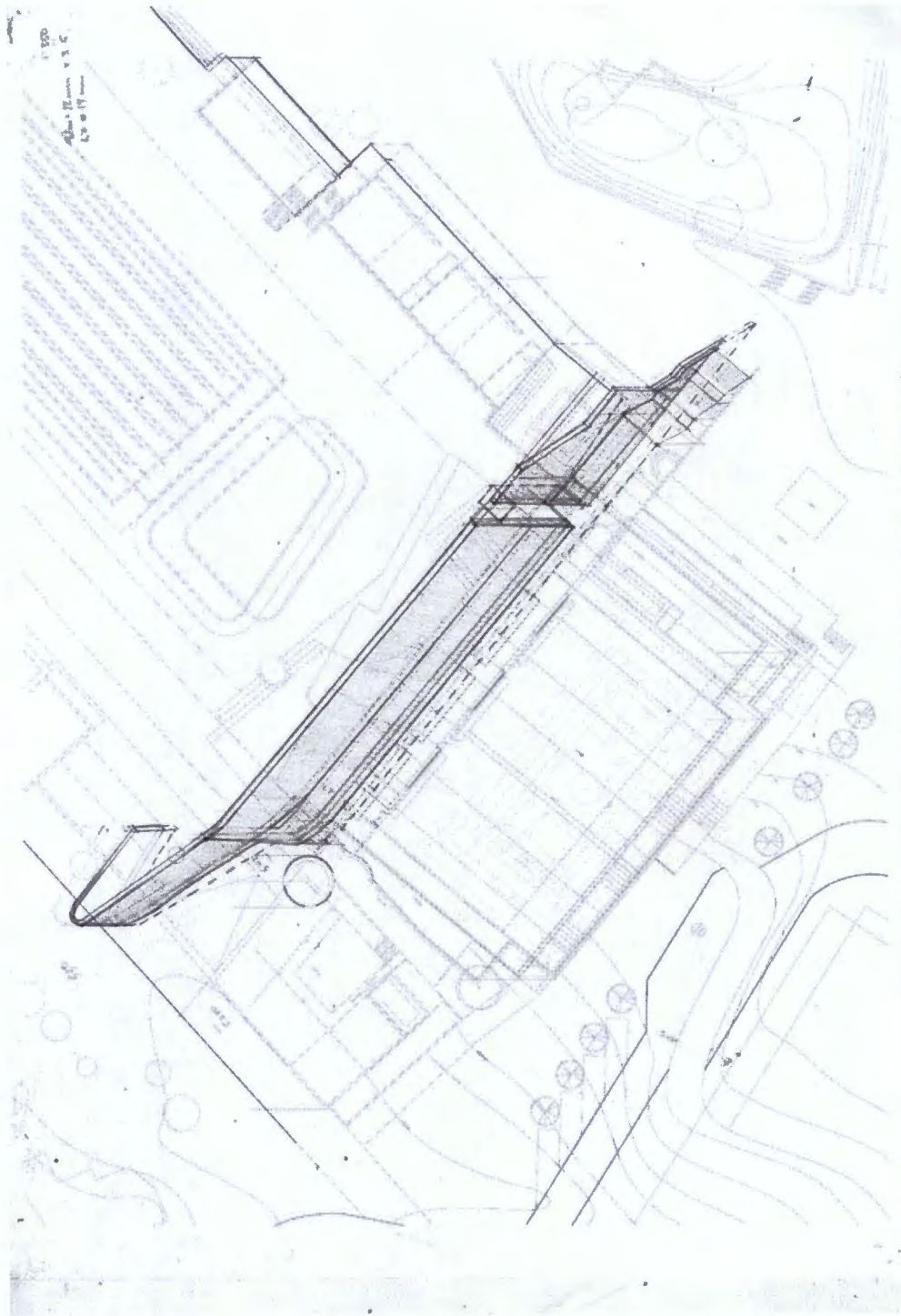
1. Defining the material and structural making of the Rampart as the key experiential element. It must be expressed as such and kept clear of possible programmatic cluttering.
2. Designing the street edge along the east face of the precinct. This is tied to the structure of the sports hall, which must allow for a pulling apart of skeleton and **skin** to allow for an inhabited off-street space for a variety scales of intimacy of spectatorship. The new south-eastern opening to the park **will** be a major public interface to the neighbourhood. As such it is a very important threshold.

3. Mediating the pool and sports center through the material condition of the Wall interface.
4. 'Making the Wall' must include ongoing development of the park terrain and the new crossroads square as a key public space in the area. A structure for staging of events on the square is to be developed.
5. Material qualities

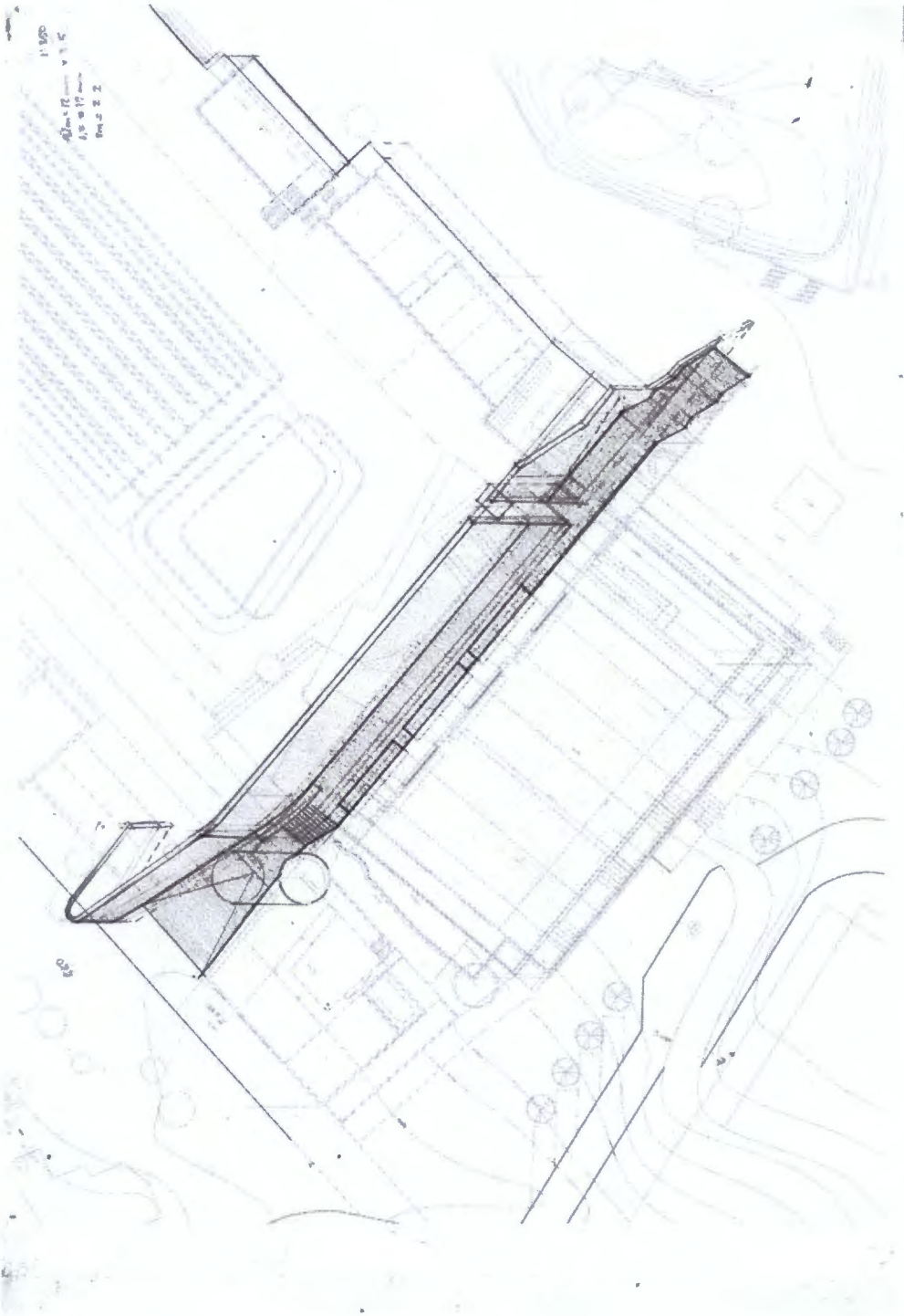
The design development stage is ongoing and the conclusions of the project will be presented at the dissertation review this November 2014.



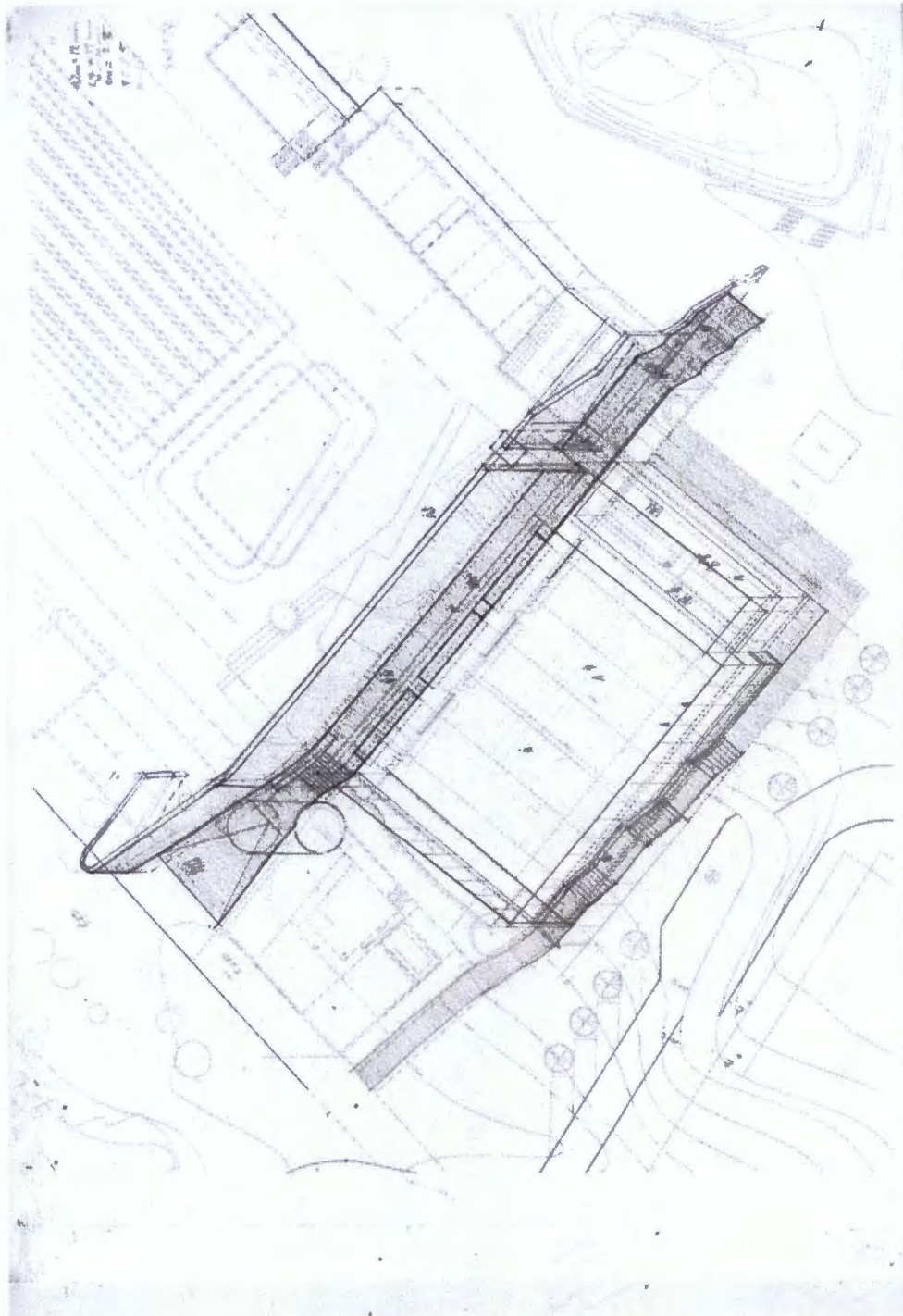
Studies for an inhabited playground on pool-side elevation (west face of the Wall).



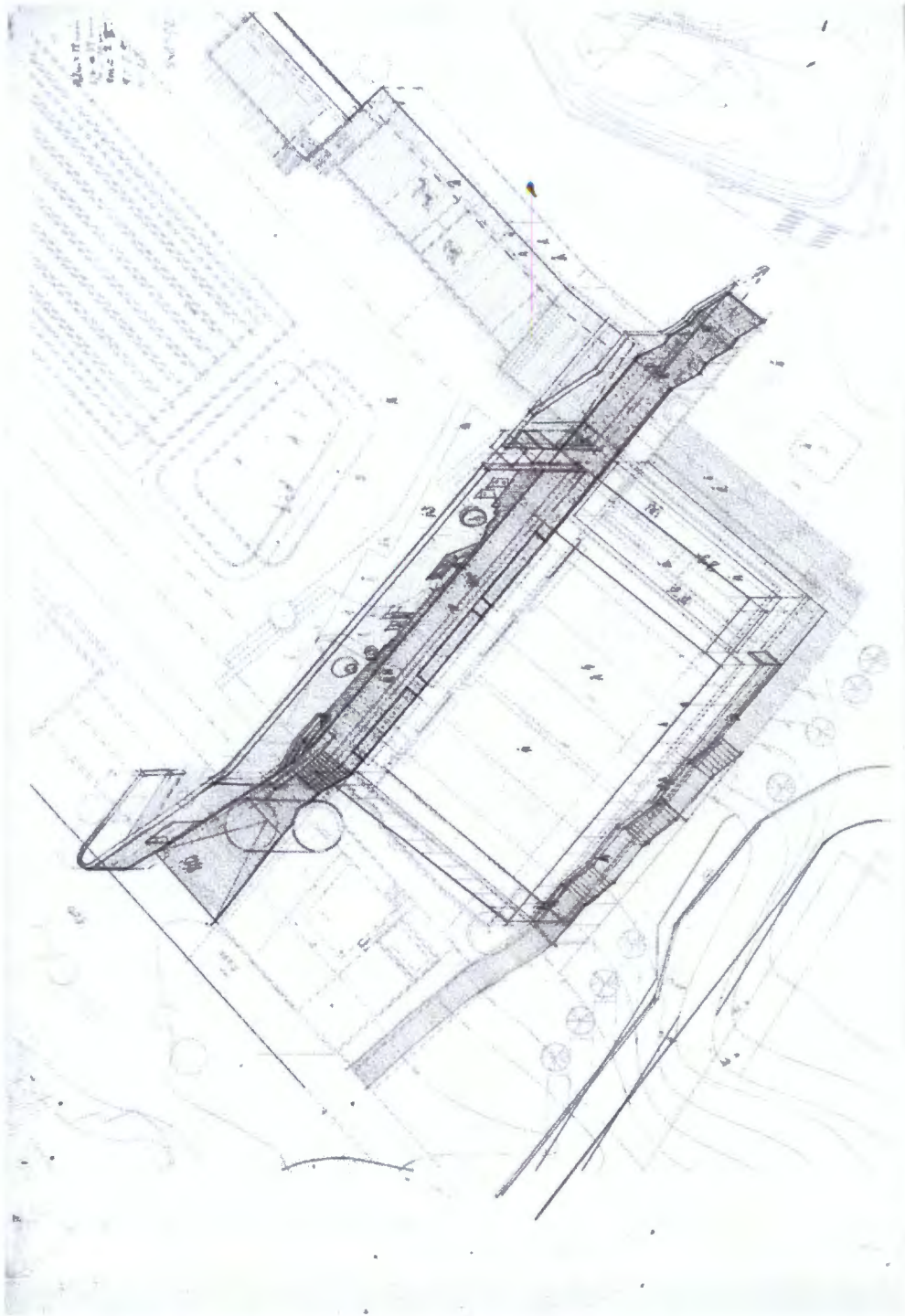
The Wall: a solid, heavy experience-defining element.



The Rampart
(a street connecting through to the park)



A light, transparent hall enclosure gives two-way visual access to the road-side, establishing a strong connection between the programme and the neighbourhood



The Wall is punctured with viewports. Its pool face is a habitable playground. The Wall becomes a spectacle-imbued object, both connecting and creating human performance in space.

Concluding Thoughts

From an interest in building the spectacle, I believe what I have arrived at is about celebrating the visible public. This Wall has become a spectacle-imbued object connecting and generating human spectacle in space. In drawing from an embedded site narrative and an interest in voyeurism and publicness, I believe a rich civic architecture is emerging. The architectural project has defined itself along the way. I have a strong sense that my engagement with the mood of the site has produced my architectural project. The solution to the space of Trafalgar Park is essentially *of* the park. The architecture has deep roots. Ultimately, the project for Trafalgar Park is about a place where people want to be public and where crowds gather.

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Image References

Unless otherwise credited under the image, all images are by the author.

The credited images are attributed to the following sources:

Page	Image description	Source
5	A Dutch impression of Cape Town	Brommer, B et al. <i>Comprehensive Atlas of the Dutch East India Company, V Africa</i> . Atlas Maior. p.110
17	1786 Map by Louis Thibault	
12	Plan of the Central Redoubt	Seeman, U.A. <i>Fortifications of the Cape Peninsula 1647-1829</i> . Castle Military Museum, 1997. p.50
22	Plan of the French Lines in 1815	<i>ibid.</i> p.47
18	1884 City Engineers Map of Cape Town	Chief Directorate of Surveys and Mapping, Mowbray, South Africa.
20	1926 aerial photograph of Woodstock	
22	1957 Municipal Map of Cape Town	
23	2014 Aerial Photo Woodstock	
27	Still from the Film Rear Window, Hitchcock 1954	http://www.filmtotal.nl/artikel.php?id=19338 [6 May 2014]
27	Still from the Film Rear Window, Hitchcock 1954	http://galleryhip.com/georgine-darcy-miss-torso.html [6 May 2014]
30	'Schaulust/Peeping', video installation by Berlin video artist Anna Anders, Cologne (1995) 'Shower', Anna Anders (1997)	Anders, Anna. 2014. 'Schaulust/Peeping' (1995) and 'Shower' (1997). Available: http://www.anna-anders.de/installations/ [6 May 2014]
31		
35	The Audience at the Globe Theatre for Anthony and Cleopatra, London 1999	Kennedy, Dennis. <i>The Spectator and the Spectacle Audiences in Modernity and Postmodernity</i> . Cambridge University Press 2009, p.110. Credit: John Trammer, International Shakespeare Globe Centre,
35	Audience at The Other Place surrounds, Macbeth, Stratford 1976	<i>Ibid.</i> , p.140 Credit: Tom Holte Theatre Photographic Collection, ©Shakespeare Birthplace Trust. <i>Ibid.</i> ,
36	Kabukicho, Tokyo on a rainy night	(no photo credits) Posted by: Tokyofashion.com, Available: http://tokyofashion.tumblr.com/post/37264814638/the-beauty-of-kabuki-cho-on- [6 May 2014]
38	façade of Galeries Lafayette,	Courtesy Architectures Jean Nouvel, in Fierro, Annette. <i>The Glass State: The Technology of the Spectacle, Paris, 1981-1998</i> . MIT Press USA 2003, p.105
41	Georges Garen, 'Lighting of the Eiffel Tower at the Universal Exposition of 1889' (Engraving)	Courtesy Agence Photographique de la Réunion des Musées Nationaux. Available: http://www.histoire-image.org/site/etude_comp/etude_comp_detail.php

		?analyse_id=389&id_sel=630&type=contexte [6 May 2014]
45	Bernard Tschumi's Lerner Hall Student Centre (1995)	Bernard Tschumi Architects. Available: http://www.tschumi.com/projects/13/# [6 May 2014]
45	Casa del Fascio in Como Italy (1936	ARTE DE XIMENA, 2010 AVAILABLE: http://artedeximena.wordpress.com/arte-contemporaneo/2-0-arquitectura-entre-1918-1940/arquitectura-s-xx-segunda-parte/k-casa-del-fascio-giuseppe-terragni-1932-36 [6 May 2014]
47	<i>Still Life</i> (1919) Jeanneret/Le Corbusier.	Lo, Adrian 4, Available: http://architecturality.wordpress.com/2010/10/20/transparency-i-layering-of-planeslayering-of-spaces/ [6 May 2014]
48	The Pompidou Plaza	HCE, May 2014. Available: http://citysquared.blogspot.com/2013_05_01_archive.html [6 May 2014]
48	Cross-section through the Pompidou circulation	Dini, M. Renzo Piano, projects and buildings, 1964-1983. Electa/Rizzoli 1984. p.104
51	The living face of the Pompidou	Ibid, p.108
51	View from the ramps towards the city	Fierro, A. <i>The Glass State: The Technology of the Spectacle</i> , Paris, 1981-1998. MIT Press USA 2003 p.75
53	Detail of glass screens at Fondation Cartier	Ibid. p.113
53	Cartier Street Facade	(no Author) Available: http://elementosdecomposicion.wordpress.com/2012/04/12/dan-graham-pavillions/ [6 May 2014]
54	Cross-section through the spectacle of the Colosseum	Collage by Author. Original images Welch, Katherine. <i>The Roman Amphitheatre: From its Origins to the Colosseum</i> . Cambridge University Press, New York 2007 p.137
54	Colosseum ground floor plan	Hopkins, K and Beard, M. <i>The Colosseum</i> . Harvard University Press, London 2005, p. x with colour added by author.
57	Cross-section through the <i>cavea</i>	Ibid, p.129
57	the Imperial Amphitheatre in Puteoli	Welch, Katherine. <i>The Roman Amphitheatre: From its Origins to the Colosseum</i> . Cambridge University Press, New York 2007 p.43
59	The 'blue screen' in front of Kingsway's Holy Trinity	I and Rendell, J. <i>Intersections: Architectural Histories and Critical Theories</i> . Routledge, London 2000, p.223
60	Blue screen with advertisements (1997) & Blue screen 're-screened' by the Post Office (1998)	Ibid, p.236
136	Van der Graaf's fanciful projection	Brommer, B et al. <i>Comprehensive Atlas of the Dutch East India Company, V Africa</i> . Atlas Maior. p.107



A fanciful projection for reinforcing the French defence Line by engineer Van der Graaf for his publication *Memorie*.



EBE Faculty: Assessment of Ethics in Research Projects

Any person planning to undertake research in the Faculty of Engineering and the Built Environment at the University of Cape Town is required to complete this form before collecting or analysing data. When completed it should be submitted to the supervisor (where applicable) and from there to the Head of Department. If any of the questions below have been answered YES, and the applicant is NOT a fourth year student, the Head should forward this form for approval by the Faculty EIR committee: submit to Ms Zulpha Geyer (Zulpha.Geyer@uct.ac.za; Chem Eng Building, Ph 021 650 4791). Students must include a copy of the completed form with the thesis when it is submitted for examination.

Name of Principal Researcher/Student: *Catherine Moronell*

Department: *APG*

If a Student: Degree: *M.Arch (Prof)*

Supervisor: *Nic Coetzer
Melinda Silverman*

If a Research Contract indicate source of funding/sponsorship:

Research Project Title: *'Looking in' (Tentative title to be expanded on)*

Overview of ethics issues in your research project:


Question 1: Is there a possibility that your research could cause harm to a third party (i.e. a person not involved in your project)?	YES	<input checked="" type="radio"/> NO
Question 2: Is your research making use of human subjects as sources of data? If your answer is YES, please complete Addendum 2.	<input checked="" type="radio"/> YES	NO
Question 3: Does your research involve the participation of or provision of services to communities? If your answer is YES, please complete Addendum 3.	YES	<input checked="" type="radio"/> NO
Question 4: If your research is sponsored, is there any potential for conflicts of interest? If your answer is YES, please complete Addendum 4.	YES	<input checked="" type="radio"/> NO

If you have answered YES to any of the above questions, please append a copy of your research proposal, as well as any interview schedules or questionnaires (Addendum 1) and please complete further addenda as appropriate.

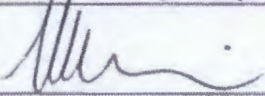

I hereby undertake to carry out my research in such a way that

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

Signed by:

	Full name and signature	Date
Principal Researcher/Student <i>Catherine Abigail Moronell</i>		<i>24/03/2014</i>

This application is approved by:

Supervisor (if applicable):	<i>Melinda Silverman</i> 	<i>24/03/2014</i>
HOD (or delegated nominee): Final authority for all assessments with NO to all questions and for all undergraduate research.		
Chair: Faculty EIR Committee For applicants other than undergraduate students who have answered YES to any of the above questions.	<i>G. Sithole</i> 	<i>05/09/2014</i>

- Please see reviewer comments

ADDENDUM 1: Assessment of Ethics in Research Projects

for Architectural Design Dissertation

Course: MArch(Prof) 2014: APG5079W

Dissertation Title: *Seeing In: Inverting Defensive Lines through Urban Spectacle*

Researcher: Catherine Moronell

Ethics clearance revised: 5 August 2014

My dissertation design project centres around an outdoor park space and sports activity in relation to public space, specifically its visual relationships. My dissertation theory and writing is based on social and architectural reading on these themes. The practical design component requires site-specific observation, which will be conducted in the vicinity of Trafalgar Park on Searle Street in Woodstock, Cape Town. I am working on the theoretical design project of a public sports park and indoor sports hall and the upgrading of Trafalgar swimming baths as part of a civic precinct for the neighbourhood of Woodstock.

For the most part I am doing site measuring and observation of use patterns. For my research I have no need to interview the park and pool users and no need to group or discriminate between users in my observations. I previously thought I may need to conduct some informal interviews, but as of yet I have not needed to, having visited the site at least ten times and gathered what I have needed to know based purely on observation. I will, however; need to ask some questions to the park management parties to better understand use and management of the park facilities.

My supervisors, Prof. Nic Cotzer and Melinda Silverman, are aware that I will need to conduct brief interviews with the park facility managers. They have given consent for me to do so, as they foresee this being a part of our dissertation research. The people I will need to interview are A – the Trafalgar Baths manager, Mr Nick Fester, regarding the use patterns and practical information on facilities of the public swimming pool at my site. The second interviewee (B) will be the grounds caretaker of Trafalgar Park, Mr Cisool. I have already made contact with both parties and they have very willingly agreed to meet with me and have offered their time for interviews at any time.

I do not need permission to conduct observation and take photographs in the park, as it is a public place. Mr Fester has given me permission to visit the baths at any time and take photographs.

Questions for A, Mr Fester of Trafalgar Baths:

1. Use of the pool: What are the peak usage times of the pool?
2. Which schools and clubs use the pool?
3. There are 8 schools in the area. What is your relationship and perception with a) the school staff and b) children who use the pool after school?
4. What are common issues you encounter here?
5. What is the maintenance routine for the facilities?
6. Who are the staff at the pool?
7. What improvements could be made at Trafalgar Baths, if any?
8. What community programmes or involvement exist or could be initiated, do you think, between Trafalgar Baths and the community of Woodstock and Zonnebloem?

Questions for B, Mr Cisool of Trafalgar Park:

1. How long have you been caretaker of the park?
2. How has the park changed over the years?
3. Why was the Redoubt heritage site closed to the public?
4. Have there been any crime incidents in the park over the past few years?
5. How do you control and keep watch on such a big piece of park?
6. Who uses the park mostly?
7. What things could be done to improve the park and its management?

ADDENDUM 2: To be completed if you answered YES to Question 2:

It is assumed that you have read the UCT Code for Research involving Human Subjects (available at <http://web.uct.ac.za/depts/educate/download/uctcodeforresearchinvolvinghumansubjects.pdf>) in order to be able to answer the questions in this addendum.

2.1 Does the research discriminate against participation by individuals, or differentiate between participants, on the grounds of gender, race or ethnic group, age range, religion, income, handicap, illness or any similar classification?	YES	<input checked="" type="radio"/> NO
2.2 Does the research require the participation of socially or physically vulnerable people (children, aged, disabled, etc) or legally restricted groups?	YES	<input checked="" type="radio"/> NO
2.3 Will you not be able to secure the informed consent of all participants in the research? (In the case of children, will you not be able to obtain the consent of their guardians or parents?)	YES	<input checked="" type="radio"/> NO
2.4 Will any confidential data be collected or will identifiable records of individuals be kept?	YES	<input checked="" type="radio"/> NO
2.5 In reporting on this research is there any possibility that you will not be able to keep the identities of the individuals involved anonymous?	YES	<input checked="" type="radio"/> NO
2.6 Are there any foreseeable risks of physical, psychological or social harm to participants that might occur in the course of the research?	YES	<input checked="" type="radio"/> NO
2.7 Does the research include making payments or giving gifts to any participants?	YES	<input checked="" type="radio"/> NO

If you have answered YES to any of these questions, please describe below how you plan to address these issues:

FINAL PROJECT DRAWINGS

(PRESENTED TO EXAMINERS NOVEMBER 2014)

Drawing List:

1. Urban-scale intervention
2. Site Plan
3. Ground Floor Plan
4. First Floor Plan
5. Upper Level Youth Centre Plan
6. Rampart + Site Section
7. Gym Section
8. Pool Section
9. Gym Detailed Cross-Section
10. Detailing 1: Front Door
11. Detailing 2: Martial Arts Ventilated Skin
12. Perspective from Park
13. Axo of Final Scheme

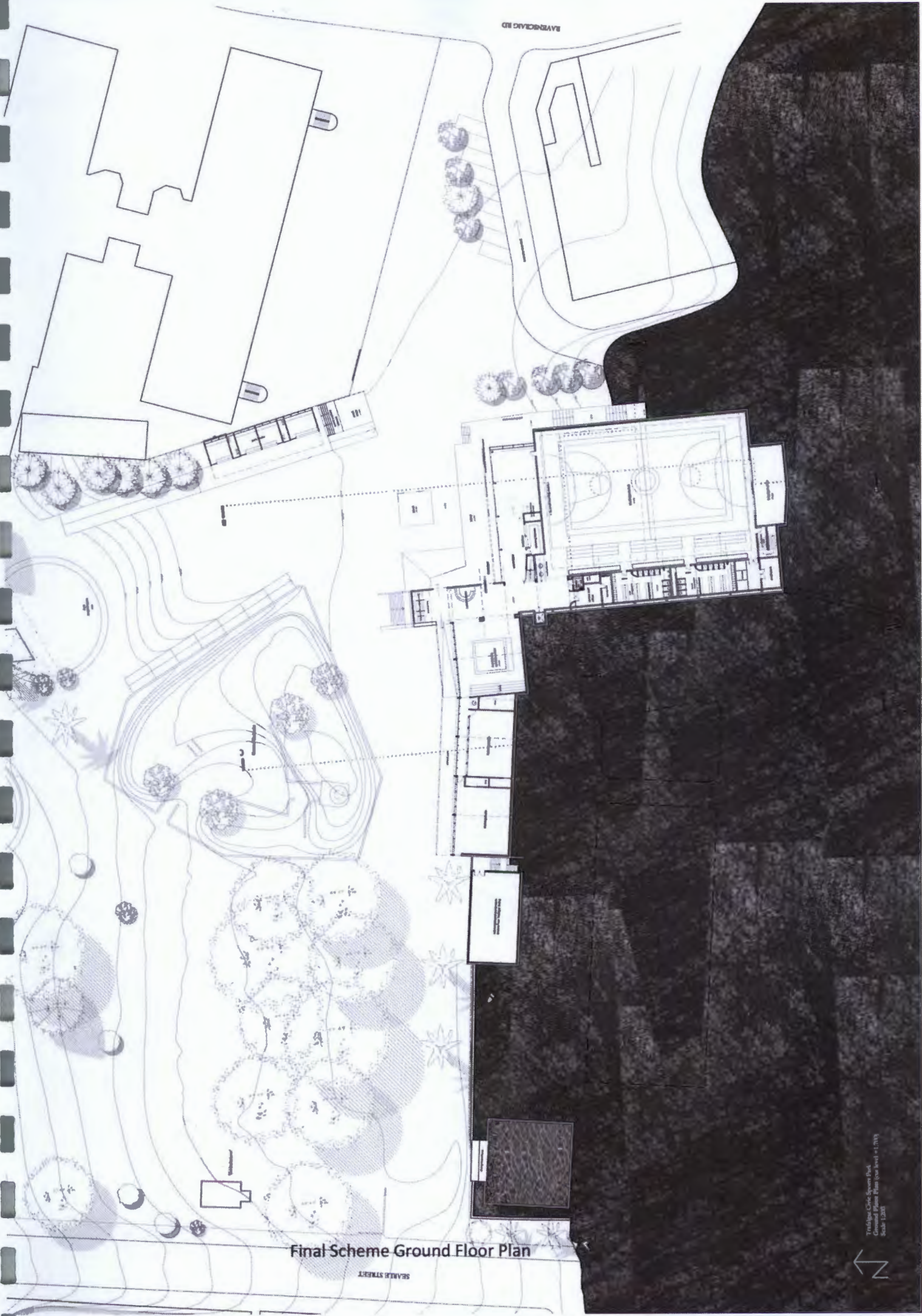


Final Scheme at Neighbourhood scale showing park-visitors routes in red and schoolchildren's routes in blue



Final Scheme Site Plan

RAYBROOK RD

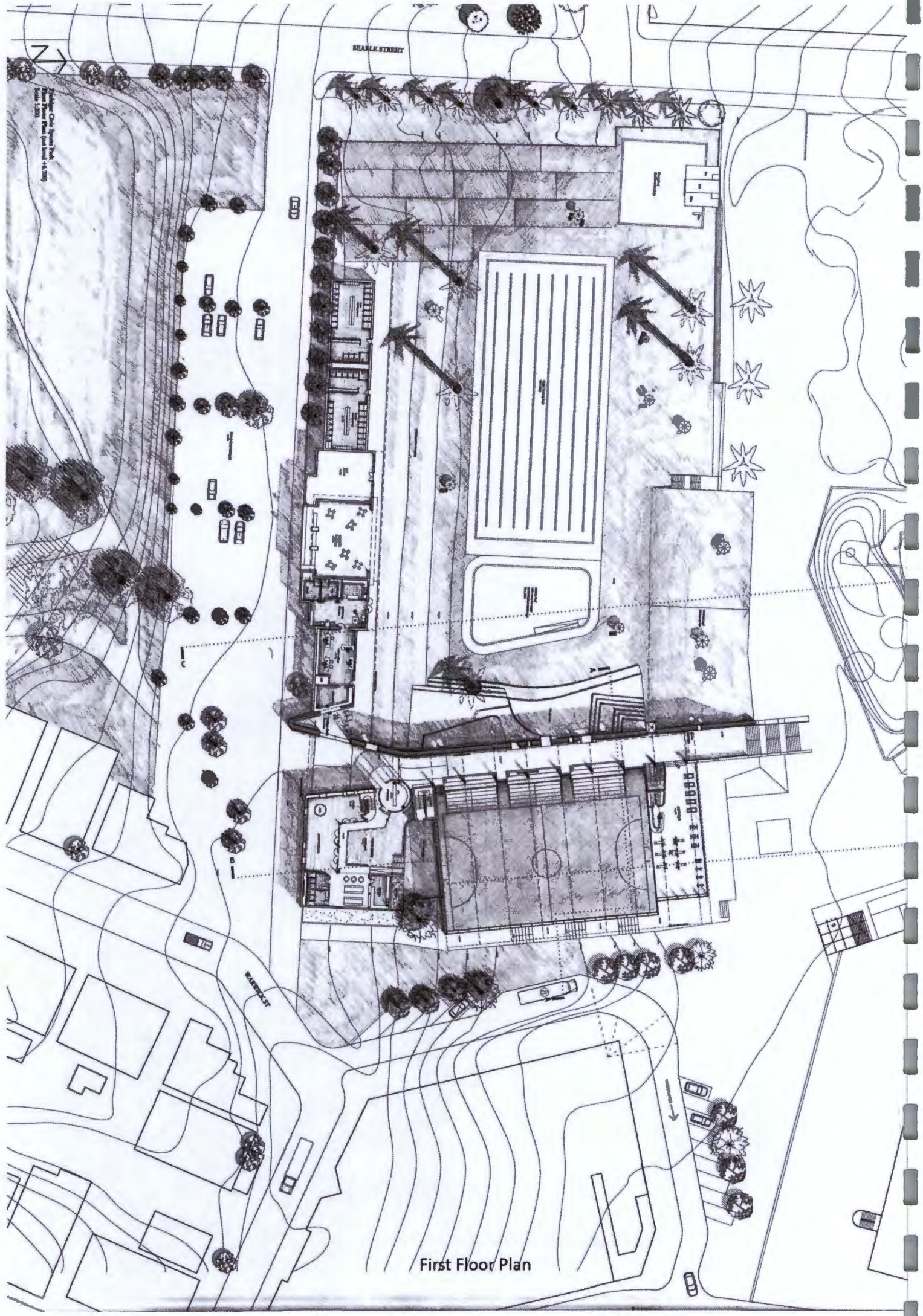


Final Scheme Ground Floor Plan

SEARLE STREET

Tredapat Civic Square Park
Ground Floor Plan (see level +1.111)
Scale 1:500



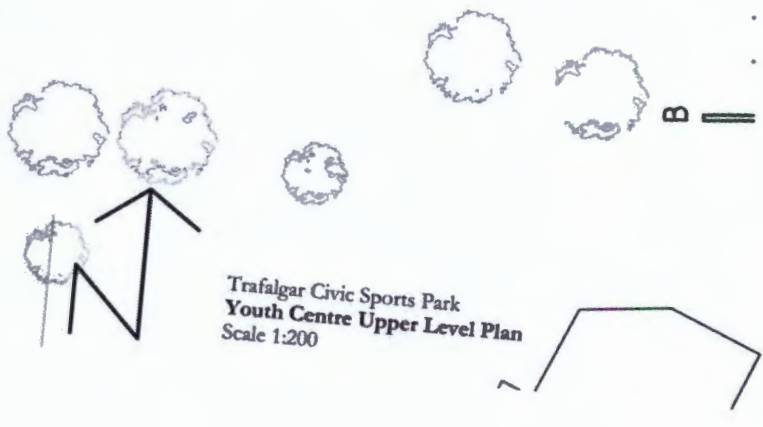
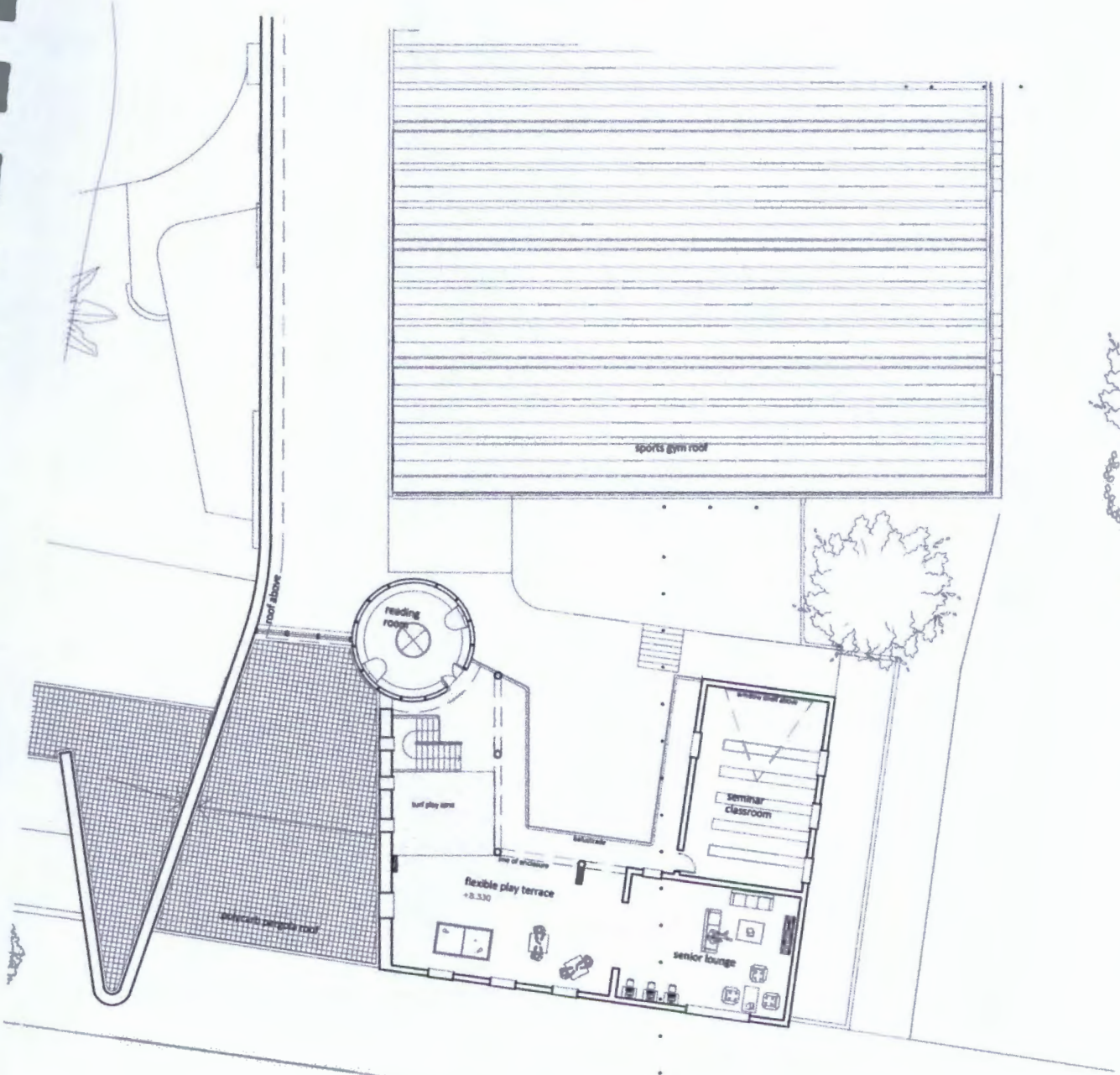


Project: City of Springfield
Phase 1: 2007
Scale: 1/8" = 1'-0"

SEARLE STREET

WINDYCREST

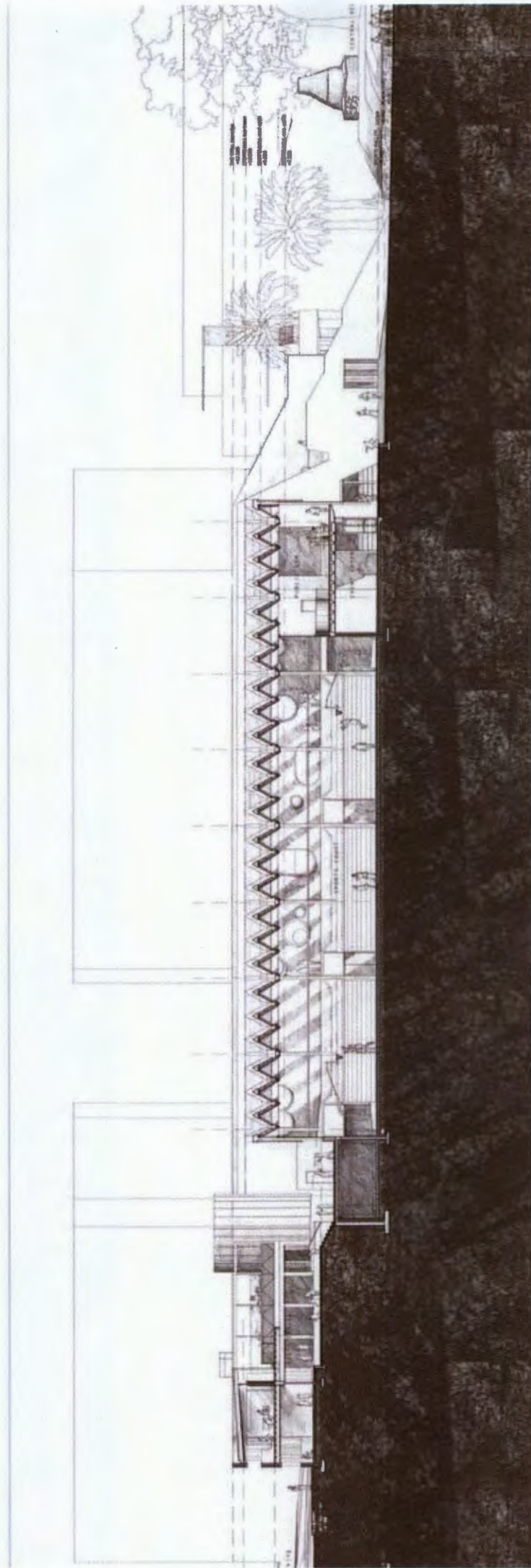
First Floor Plan



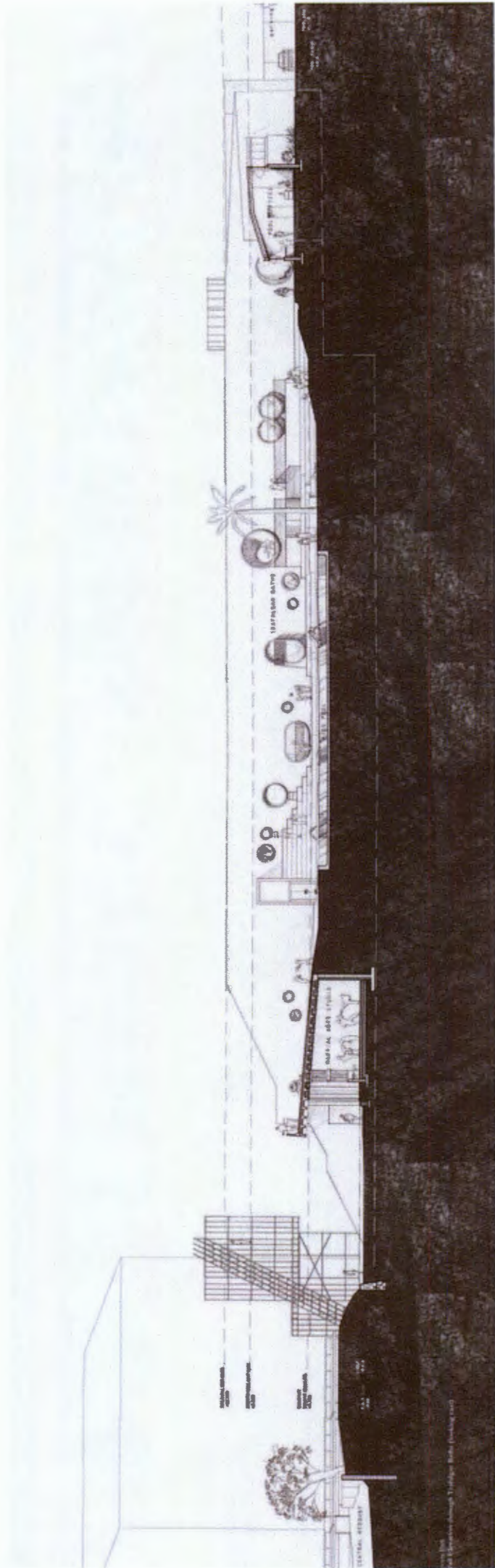
Trafalgar Civic Sports Park
 Youth Centre Upper Level Plan
 Scale 1:200



Long Section through the Rampart and full length of Trafalgar Park



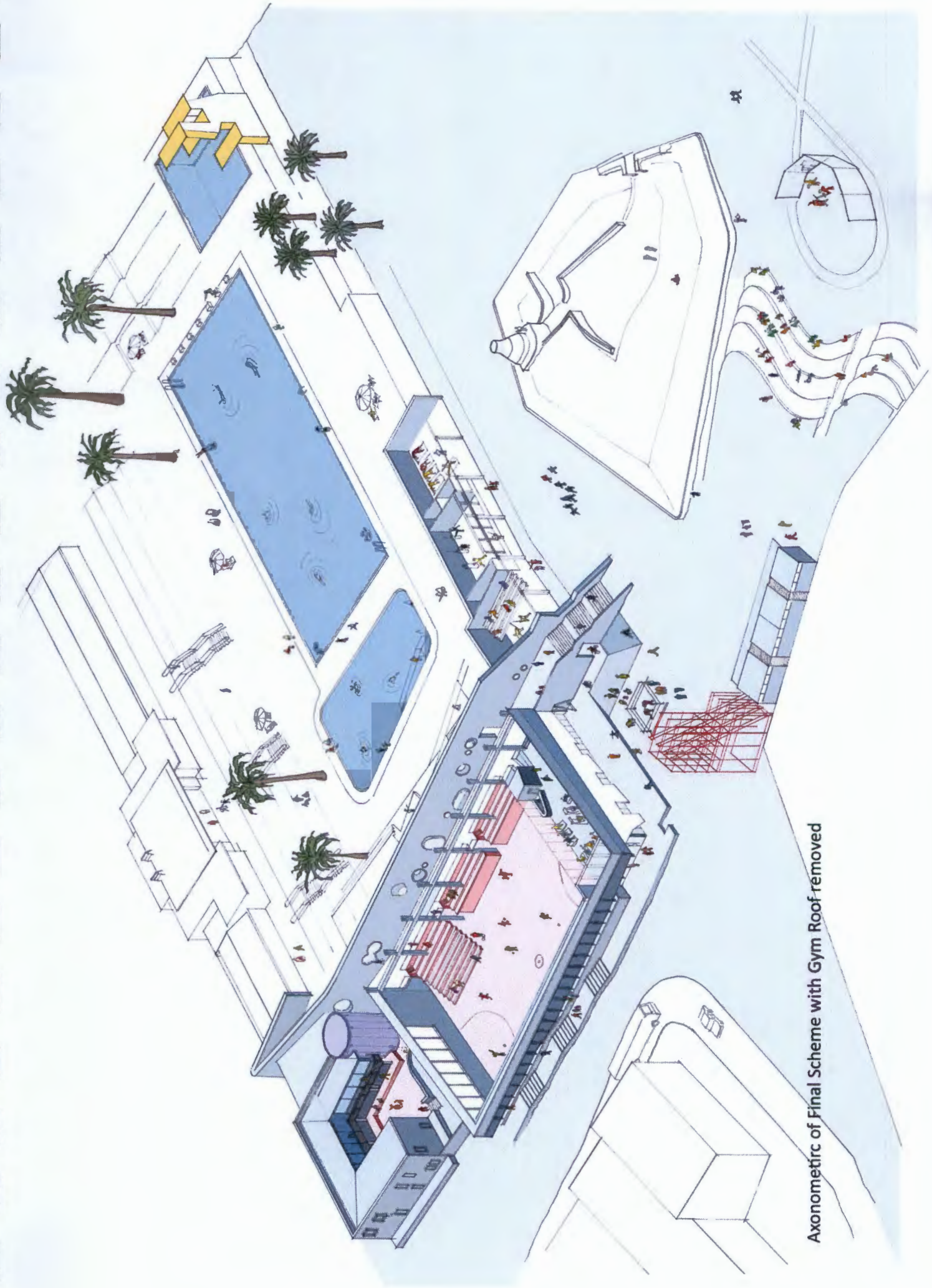
Long Section through Sports Centre looking West



Section through Trafalgar Baths showing West Elevation of the Wall



Perspective of Sports precinct from seen Trafalgar Park



Axonometric of Final Scheme with Gym Roof removed