

Re-presenting Groote Schuur:

Exploring Phenomenological Notions in Architecture and Landscape

University of Cape Town

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Project Information

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This dissertation is presented as part fulfillment of the degree of Master of Architecture (Professional) in the School of Architecture, Planning and Geomatics, University of Cape Town

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Acknowledgements

With sincere thanks to my supervisors; Jo Noero, Nic Coetzer, Rob de Jager and Francis Carter, for their invaluable advice, criticism and input as well as the CoCT for their financial support.

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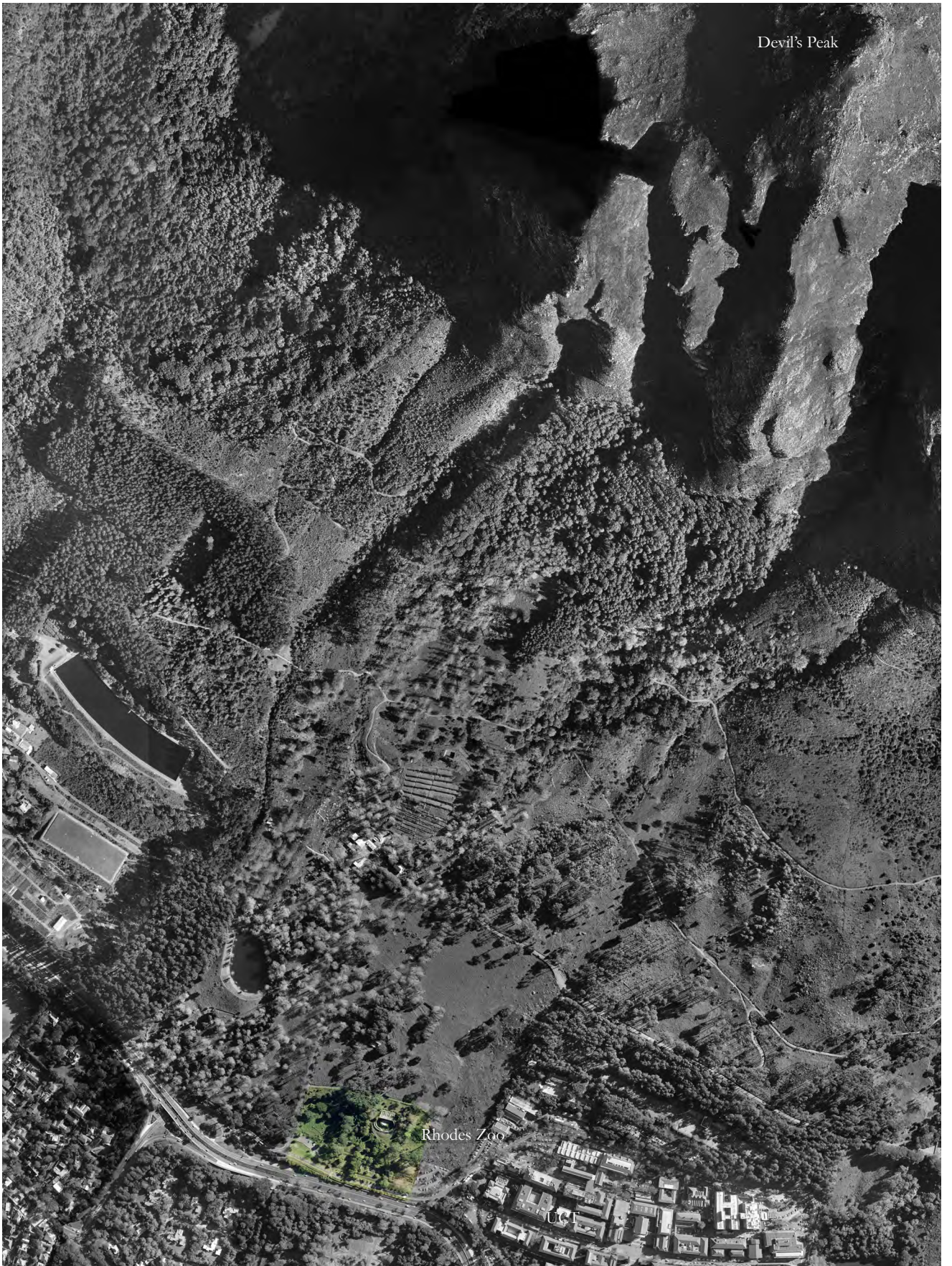


Figure 1. 1:10000 Orthophoto of the Groote Schuur upper estate, the University of Capetown and Devil's Peak. The saturated portion marks the site of the old Rhodes Zoo. Photo manipulation by the Author, 2013



Figure 2. A model of the landscape's topography, highlighting the manipulation of the ground plain to form the platforms for the enclosures

Abstract

This dissertation is about the re-representation and appropriation of a contrived culturally manipulated landscape, the decaying and neglected site of the old Rhodes Zoo.

It uses the phenomenological notions of boundary, horizon, transparency and memory to re-appropriate the site as a literal and metaphoric gateway, a park and an experience.

While the project attempts to appropriate the landscape into a park, it does so neither by demarcating or restricting its surface, nor by gardening or loading it with anything superficially related to the programme or convention of an urban park.

Instead, as an acknowledgement of the landscape's inherent complexity, the project utilises familiar archetypes; the wall, steps, a pergola etc., to reconstitute the site through the act of describing. It is a strategy which depends on articulating differences between the familiar and unfamiliar, and making the variety of layers inherent in a site legible and resonant.

The project attempts to execute architectural gestures which are complex or generative in a metaphoric sense but attainable with limited means. Their simplicity and familiarity gives each archetype a powerful tectonic, material and poetic presence. While each element strikes a specific relationship to

the terrain, mapping the histories and topographic changes that have shaped the site.

The richness and complexity of these devices comes from being essentially relevant to the site, as adjectives and maps describing its variations, measuring its slopes, noting its inflections and underlining its folds. While their complexity, like that of the landscape, means they cannot be described solely in terms of their function or syntax: strolling, respite or leisure.

The project, always careful to stimulate the visitor's attention and signal various strata rather than materialise them, engages the landscape's phenomenal memory. Thanks to the project's articulations, the landscape of the zoo site, although barely touched by the project, is transformed into a generative metaphor of its own substrate. The single univocal ground plane of the existing site is changed into an active terrain. Endowed with a certain depth through transparency and dignity as an instigator of the architectural process, the landscape is converted into a vehicle for the imagination of the site-seers who adventure there.

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Figure 3. Sketch of two lions playing, by the Author, 2013

Preface

For as long as I can remember, I have had a fascination with the extinct Cape mountain lion, the Cape's only indigenous lion and one of the largest ever species. The idea of a large beast, which freely roamed the mountainside, captivated to me. I have been gripped by how today's built environment would have to engage with this animate other, something more than human and untameable.

Late last year, while studying for my honours degree, I came across a story about the late John Spence, previously the head of the Tygerberg Zoo, and his search for what remained of the Cape lion species. Spence believed cubs of the Cape's only indigenous lion species may have been taken overseas by early settlers and bred in captivity ever since. After 20 years of searching the globe he finally managed to find 3 lions, 2 cubs and an adult male, in a zoo in Siberia. He returned to Cape Town having convinced them to part with the two cubs, which he kept and attempted to breed at the Tygerberg Zoo. Unfortunately, his attempts were unsuccessful and as result, the last remaining traces of the Cape lion were lost forever.

Spence and his wife had had bold plans of reintroducing the species to the mountainside, its home. They had identified the manipulated landscape of the Groote Schuur Estate as

a potential site for the breeding and reintroduction of the species.

I developed an odd affection for the landscape; a sort of love-hate relationship. I think it is because it had been the lions' old stomping ground and the site of the first lion-settler encounters, leading to a bounty being placed on their head and ultimately their extinction. This sparked my interest in the landscape, which I have chosen to engage with for my dissertation.

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Introduction

Heterogeneous Landscape

Landscape has remained a key concept for several scholars, and has provoked numerous theorisations, in examining the relationship between humans and nature. However, it does not belong to a single field nor necessarily to academia as it is also regarded as a culturally rooted concept used by individuals in their daily life.

The total sum of characteristics, both cultural and natural, in a given area is repeatedly used to describe landscape. What differs is the description of the relation, between natural and human, where and how it manifests and what is included in the whole [landscape]. Some conceptualisations see landscape as being perceptual, turning the viewer into an inseparable part of the landscape – even going so far as to maintain that landscape is primarily a creation of the human mind. While there are others which ignore the body as a viewer of the landscape in the present by representing landscape as a place where past human-nature interactions can be perceived. [Benediktsson et al, 2010]

Landscape is therefore not a homogeneous concept but differs between cultures in more than one way. Architecture needs to acknowledge and keep this in mind when it comes to implementing the concept of landscape in concrete interventions. Architectural engagement with landscape does not occur in a cultural void regardless of the precision of landscape theories and definitions expected within any given discipline. The culturally embedded meaning of landscape may always be present even when using theoretical conceptualisations of landscape and may necessarily co-constitute the technical performance in the landscape.

Using the neglected and decaying site of the Rhodes Zoo, I have chosen to explore landscape, and its embedded cultural meaning, as an active agent in the design process. This has informed my choice of site, as it represents a contrived landscape that has been manipulated a great deal over the last 200 years. These alterations have occurred without a proper concern for the sum of the landscapes characteristics or what has come before.

An exploration into the metaphor of “conversation with landscape” helped to find a variety of new directions in the terrain of landscape studies within architecture by bringing attention to the mutuality, but not necessarily neutrality, of human-landscape relations. It has helped me understand landscape as an experience and a relational space – rather than a culturally contrived, predetermined and passive primer.

Connections to the phenomenological notions of boundary, horizon, transparency and memory have subsequently developed from this understanding of the landscape. These notions and the landscape itself provide the lens through which the dissertation has developed. It unfolds as an attempt at re-presenting and re-appropriating the old Rhodes Zoo site as a literal and metaphoric gateway to the greater Groote Schuur Estate, a landscape, a park and most importantly an experience.

“Here he said to himself, are several miles of mountain side round about his dutch residence which he made his home. In the ordinary course of things the speculative builder will cover it with dwellings more or less ugly, and it will be lost to nature and the people for all time. So going quickly to work, and with no announcement of great purpose, he quietly buys up several miles of mountain side – surely one of the loveliest bits of the earth’s surface...” – The Cape Argus on Rhodes, 31 October 1898

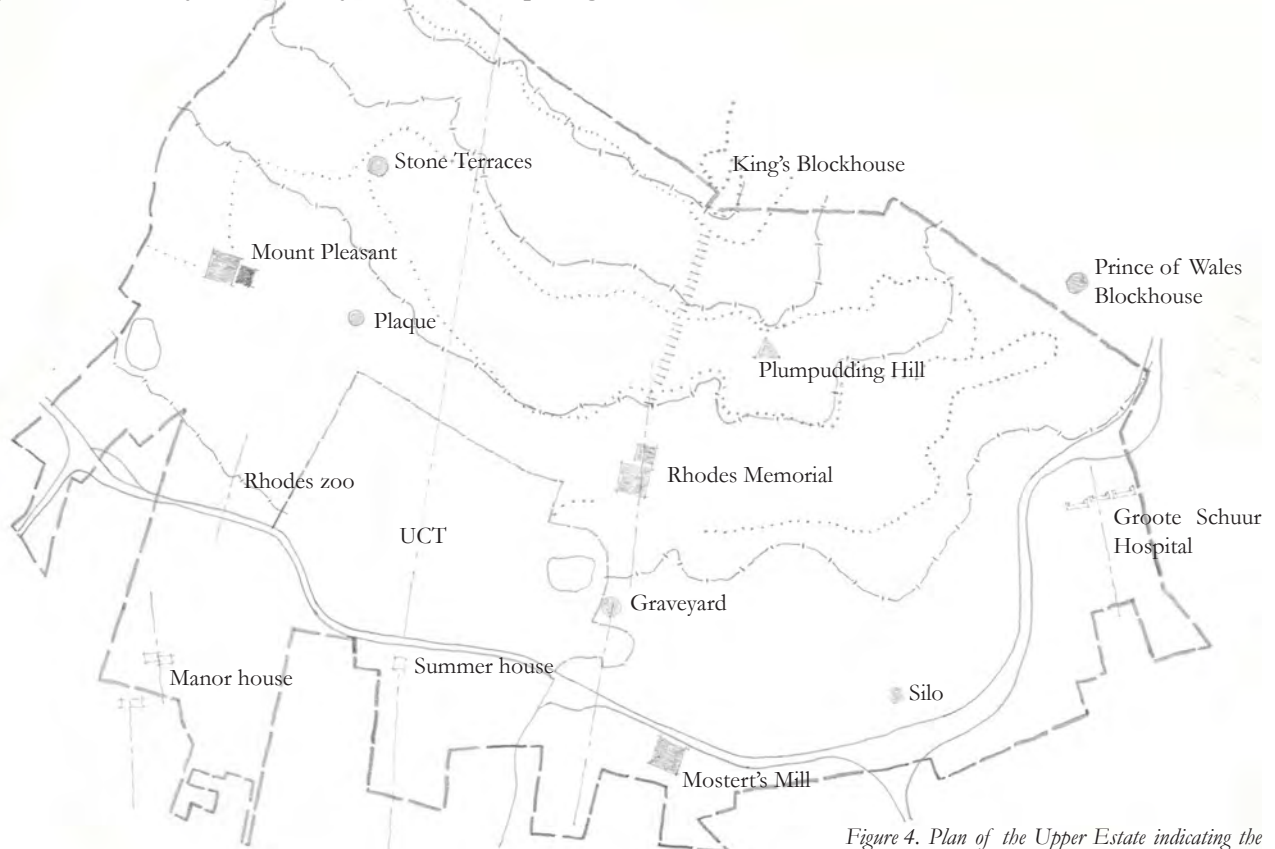


Figure 4. Plan of the Upper Estate indicating the existing buildings and the axes they are orientated on. By the Author, 2013

Tamed with a Fist: a brief background to the estate and zoo parklands

The Estate previously existed as an indigenous forest and fynbos veld prior to the arrival of the first settlers and Cecil Rhodes’ eventual conversion of the estate into a romantic landscape. The physical conditions in the Liesbeeck River Valley made it a favoured place for settlement and the history of human occupation here stretches back for over 2000 years. The area has undergone various manipulations, has strong cultural significance and has served as a backdrop for various uses. The historic era was characterised initially by pastoralism, colonial agriculture, forestry and military activities. Patterns of land organization were laid out on each land grant attributed to the farmlands. While the streams and springs were tapped, engineered watercourses were constructed to provide assured supplies for domestic and agricultural purposes. Similarly, a network of routes and paths was developed and planted with clumps and avenues of oaks and pines. Widespread forestation of the mountain slopes was later undertaken in the 18th and 19th centuries in an attempt to stabilise the severe erosion – a result of the removal of the fynbos veld. Many of these elements remain in place today, albeit in altered and sometimes deteriorating condition.

an immense tract of land extending from Bel Ombre in the Constantia Valley to the south, through contemporary Kirstenbosch, to Welgelegen in the north. The Groote Schuur Estates formed the centrepiece of this domain. Consolidation of Groote Schuur and the adjoining estates initiated a new era of building and landscape restoration and conservation. Rhodes’ intention was to protect the mountain slopes from suburban development and to conserve and enhance their beauty by establishing a great park.

Subsequent to Rhodes’ death, and in terms of his intentions and Will, most of the vast area was left to the state for numerous public purposes. The Groote Schuur Manor House, in particular, was designated for the Prime Ministers of future Federal South Africa, and its grounds and gardens were to be used as a park for the people. However, no part of the Estates was permitted to be sold, let or alienated, and no suburban buildings were to be erected upon it.

The Estates were administered by the Rhodes’ Trustees between 1902-10, thereafter they passed into the control of the Department of Public Works who have administered and managed them ever since. Many events have overtaken the Estates during the last 90 years producing a variety of



Photos of the Zoo's neglected buildings and the vandalism they've been subjected to.
 Figure 5. (above) Sarah Ommanney, 2012, p. 37.
 Figure 6. Sarah Ommanney, 2012, p. 74.

problems now requiring attention: aesthetic, ecological, and infrastructural deterioration, land alienation and physical fragmentation and rising visitor numbers but inadequate visitor facilities.

The estate as it remains today reflects the irony of Rhodes' gestures and the treatment of the landscape. His initial intentions secured the landscape from suburban development, thereby ensuring that he and the public would be able to appreciate its inherent beauty. However, his subsequent interventions and those following his passing have left a thoroughly modified and contrived landscape to the nation. While the area is not overrun with housing developments, the introduction of alien vegetation and manipulation of the landscape surface has ultimately led to the deterioration of both the areas appearance and biotic vigour.

The site of the old road zoo and parklands, set between the manor house and Devil's Peak, can be seen as a centrepiece to the manipulated landscape of Groote Schuur. It reinforced the contrived and colonial approach to the terrain by signifying man's power and control over landscape and nature – our ability to add dignity and glory to landscape through architecture.

The influence of a variety of issues have left the set

piece vacant since 1975, while its many fine details and few remaining structures are decaying or being vandalised. The surrounding paddocks and meadows remain uncared for and invasive exotics are spreading rapidly in the northern sector. In 1986, the Rhodes Devolution Act was amended to allow the zoo's amalgamation into part of a 13ha park for the people, and in 1991, the area was placed at the disposal of the City Council. The University, too, is interested in acquiring the use of additional parking space on the site.

Its current state has left it largely unused except for informal recreational activities, migrants, vandals, and junkies practicing some nefarious activity and the odd theatrical performances in the lion enclosure.

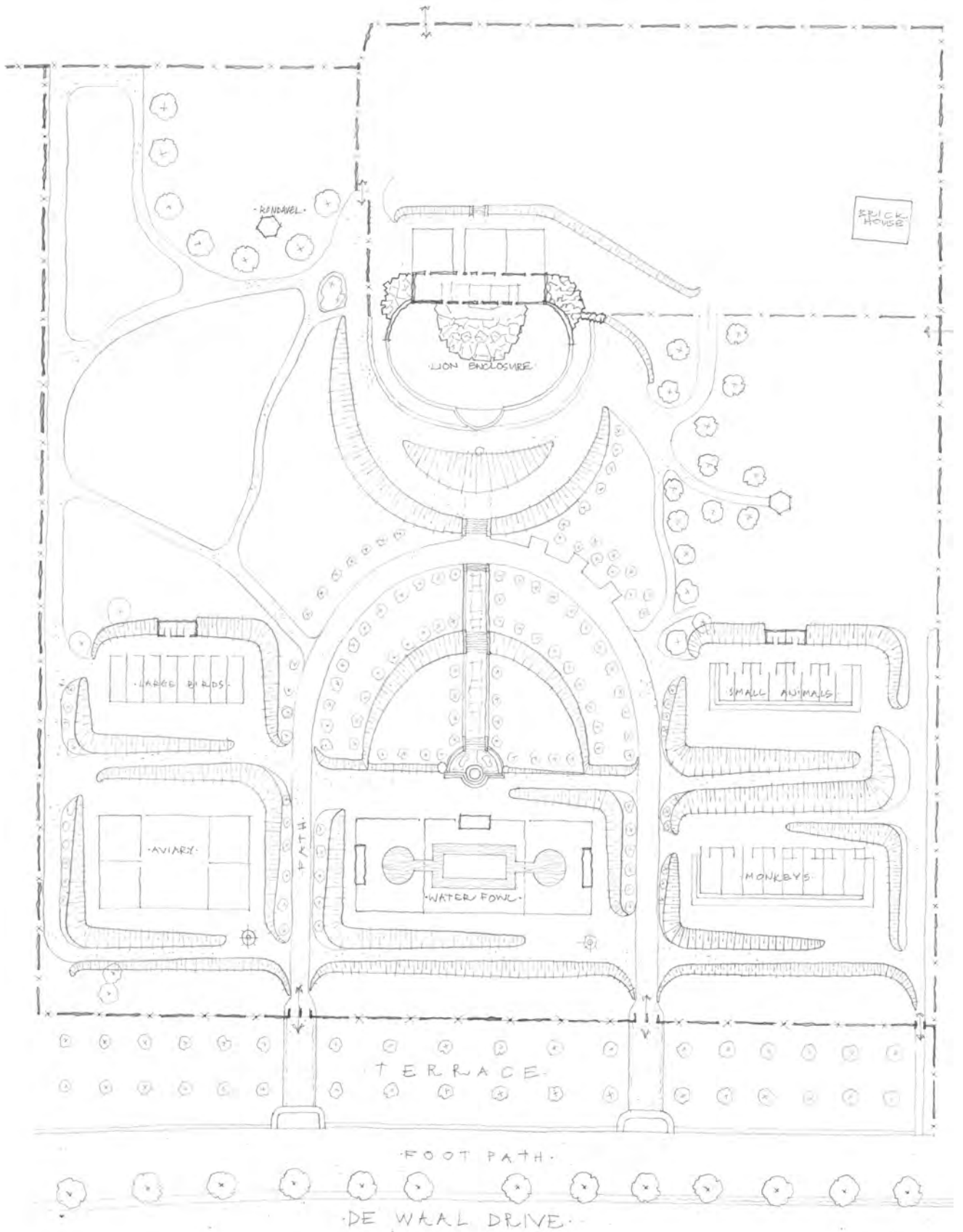


Figure 7. 1931 Plan of the Rhodes Zoo by the author, 2013

Schön on generative metaphors:

“Once we have constructed a generative metaphor, once we have concluded that in this story we are seeing A as B, then we can explore and reflect upon similarities and differences between A and B. In doing so, we draw upon a repertoire of additional ways of perceiving and understanding both A and B” (Schön, 1981, p. 267)

Architectural inquiry

The metaphor of conversation

The generative metaphor of “conversation with landscape [nature]” has materialized as a means of portraying human relations to the world in both landscape architecture and art (see Spirn, 1998, and Solnit, 2003 and Thompson, 2008 respectively). Conversation in these terms signifies communication between humans and landscape – underlining the desire to listen to, learn and respond to the language of landscape.

The word conversation refers to the communication between two individuals who ask and answer questions; express their feelings, thoughts and ideas; and/or exchange information. Nature, however, is not a being with a mind and body able to satisfy the requirements for a human interaction. Therefore, adopting the term literally cannot describe the human-nature relationship. Metaphorically, however, the term offers democratic and pleasant ways of considering the human-nature relationship (Thrift & Dewsbury, 2000). One is able to imagine conversation as an enacting relation, an experience between two or more participants, which exists only by means of humans and nature. The conversation which therefore exists relationally and experientially, ceases to exist if

one of the participants is absent. Transcribing or recording and replaying the conversation can therefore make a representation possible. While Waage identifies that, the interchange of thoughts, feelings and ideas, brought to the conversation by two participants, which can generate new perspectives and bring new meanings to the relationship, allow us to consider it as a creative process (2010).

These terms have allowed me to consider the Groote Schuur landscape as a conversation [an experience], rather than an independent body conversed with. From this understanding, I was attracted to re-presenting past encounters as part of a creative architectural process that draws upon a range of additional ways of perceiving and understanding our relationship to the Estate and how it has changed. I sought to open up new domains of interpreting the mundane experiences of the landscape’s pre-existing realities by motivating the visitors to link and conceive diverse, uncertain readings of the landscape. Thereby revealing the characteristics and features of the site; which have diminished due to neglect or go unrepresented, and reinstating a certain extent and depth to it.

Therefore, by looking at past interactions and conditions the architectural inquiry explores the notion of a phenomenal

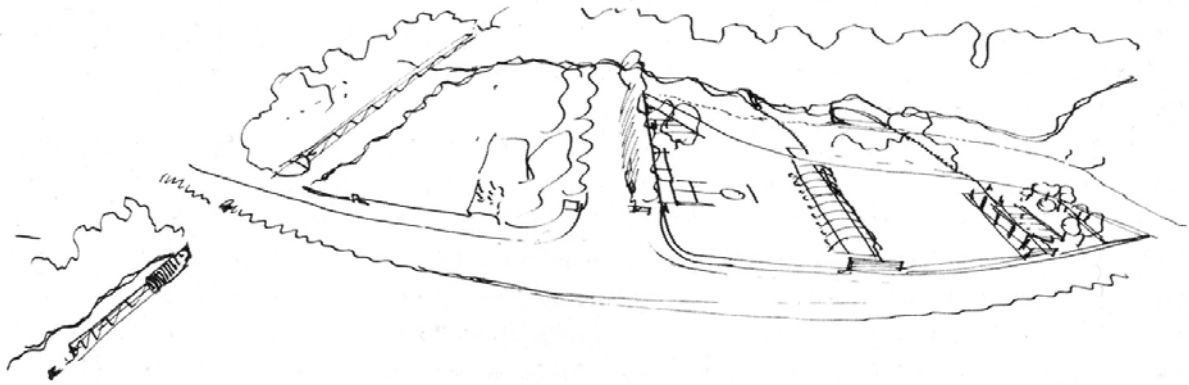


Figure 8. A sketch of the park of Lancy by Georges Descombes showing the Voiret, tunnel-bridge and the downstream park (Marot, 2003, p.75)

memory in an area where the effects of literal memory are very tenuous and is relatively incomparable – it belongs in the architecture of monuments or strict conservation.

Phenomenal Memory: Descombes and the Park of Lancy

Phenomenal Memory: Descombes and the Park of Lancy I examined the Georges Descombes in order to better understand the notion of phenomenal memory as well as identify new directions the concept can offer my inquiry into landscape studies in architecture. It too helped as a precedent study of similar themes I was exploring with my dissertation. – [Case studies of the Descombes' interventions are covered in annexure B].

The village of Lancy is set on the edge of a plateau on the south-western outskirts of Geneva. The history of Lancy, over the past two hundred years, has been of an initially rural then residential suburb of Geneva that has recently been engulfed by the encroaching urban fabric. When Descombes came to develop the adventure playground, situated near where the main road crosses the Voiret, a number of changes had already taken place. The Voiret, forced back behind the screen of the housing developments nearby and intersected twice by the landfill of new infrastructures, still revealed itself in the dispersal of the natural vegetation. However, it was something the public were faintly ashamed of and only put up with backstage.

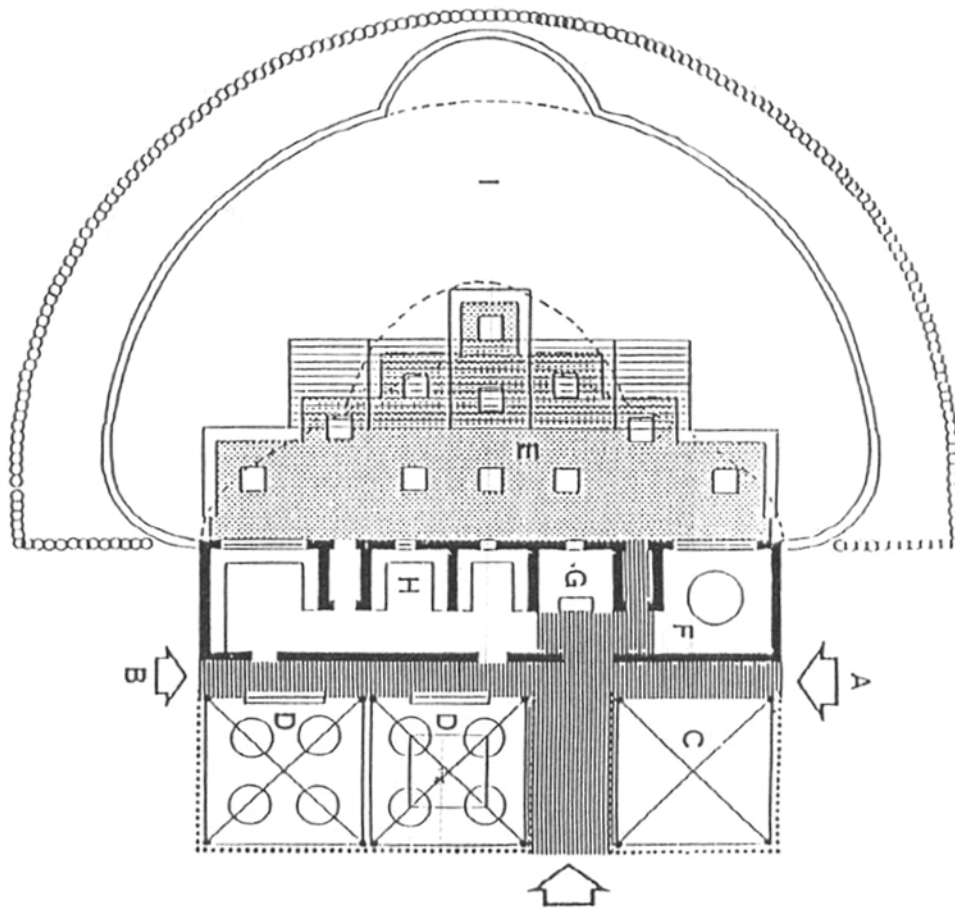


Figure 9. CoCT plan for proposed Lion's Den Restaurant. (CoCT, 1991, p. 19)

The development of the park – at the precise location where Decombes had constructed his own sanctuaries, as a child, 30 years earlier – became a prelude to Decombes' re-appropriation of the stream as both a landscape but more importantly as an experience. Marot affirms that Decombes set out to reclaim a lost park through a series of discrete interventions gradually developed along the course of the river (2003, p. 60).

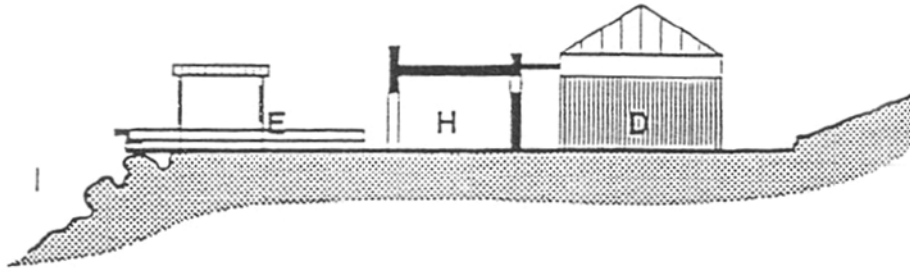
What I grasped from Decombes' work is that phenomenal memory allows us to understand that landscape has meaning attached to it, which too is spatial. It is the physical presentation of past human-nature interactions.

Extrapolating the phenomenal memory of past interactions inherent in any landscape allows the relationship between architecture and landscape to distinguish between the different layers of memory. The landscape – in three dimensions – develops into a representation of another, in four dimensions, which the imagination of the site-seers may now develop, provide or fill with personal feelings and images.

Together landscape and architecture can act as the midwife for a reactivation of memory. As Marot reinforces, this does not imply a reproduction of the layers – imagery – on the

landscape but rather the revealing of the landscape's array of qualities, its variety and singularity. Therefore, extrapolating phenomenal memory does not imply a representation of a narrative, a "once upon a time..." life story, but a revealing of sensations and bringing them into play.

This inquiry explores the re-presentation of the zoo's manipulation and its significant cultural and historical qualities, its phenomenal memory, as part of a creative architectural process, where the landscape is seen as an active agent in this process.



Groote Schuur Zoo Proposed Lion's Den Restaurant Plan & Section

Key

- A = Public Entrance
- B = Service Entrance
- C = Entrance with space for display and planting
- D = Dining for 30 under glass with views of mountain
- E = Dining for 50 on timber deck with pergola over front
- F = Dining for small group
- G = Reception
- H = Service Core
- I = Old lion's enclosure tidied up with soft landscaping

Note

As far as possible the existing structures in Table Mountain Sandstone are untouched. The vertical bars of the lion's cages at the back are retained and used together with glass wall and roof to form a structure like a conservatory with views of the mountain.

5

Figure 10. CoCT section and key for proposed Lion's Den Restaurant. (CoCT, 1991, p. 19)

However,

I could not discount the analysis and studies undertaken on the area by SANParks and the Department of Public Works (DPW) who administer and manage the site. As such, their intentions needed to be addressed too. They have identified the potential use of the area as being a high intensity mixed-use park due to the Zoo's close proximity to the main vehicular entrance to the upper estate and the university. The several uses they have identified as wanting to introduce or formalise are:

- The primary gateway, their main concern, to the estate which would receive and direct major visitor flows efficiently within the greater park.
- Formalised public recreation opportunities along with the restoration of the paths and paving patterns as well as some of the important built fabric.
- A restaurant or tea-room (possibly in/behind the old lion enclosure) which capitalises on the close proximity to the university and its ±10000 students. The facility would need to be sufficient to pay for the restoration and on-going maintenance of the landscape in this area.
- Public parking which better manages the UCT edge as

development pressures at UCT are a particular concern.

- Formalised trading opportunities
- Possible departure point for shuttle service to the Memorial in peak season and future game drives

This dissertation follows by considering the desires of SANParks and the DPW as part of a greater architectural inquiry into landscape studies in architecture.

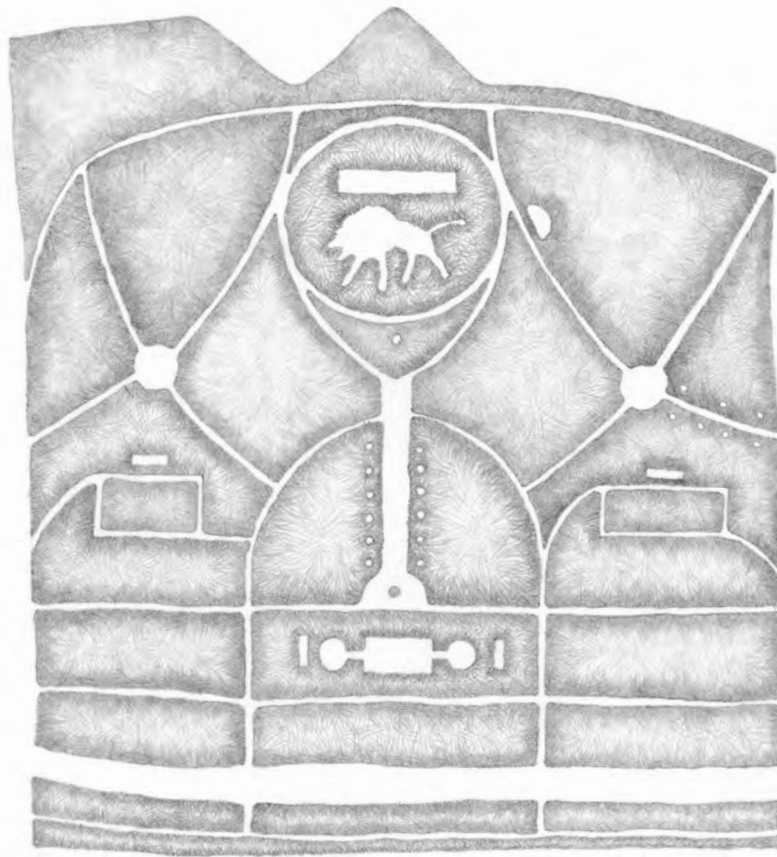


Figure 11. A petroglyph, symbol-map, of the Rhodes Zoo landscape by the Author, 2013. It highlights a number of landscape's characteristics, which this dissertation engages with.

Mapping the land within and out

During my earlier explorations and research into the landscape I grew concerned with how to go about presenting the landscape, as an experience as well as a place of previous human-landscape relations, through architectural gestures. I inevitably considered the project as a map, a representation of current and previous conditions. The project allows the surface of the landscape, inscribed with the history of its alteration, to develop into a map and the historical record of itself.

This led to my interest into what it means to 'map the land' as a lived and active exercise that allows us to look at the land differently by drawing the familiar and unrepresented out of the everyday and into new realms where we can engage with them differently.

Mapping is neither secondary nor representational but doubly operative: digging, finding, and exposing on the one hand, and relating, connecting, and structuring on the other... In this sense, mapping is returned to its origins as a process of exploration, discovery, and enablement... Like a nomadic grazer, the exploratory mapper detours around the obvious so as to engage what remains. (Corner, 1999, p. 225)

This statement by James Corner illustrates the underlying reality of what mapping the land entails.

Through my investigation I recognised that the architectural gestures, as maps, would have to realise the activity of performance alluded to by Wilshere and Crease (see 1983 and 2000 respectively). Here performance entails a lively and active engagement with the terrain under ones feet or the material at hand rather than the act of performance art. The performance of the gesture goes beyond simply tracing – which only implements the hand and eye – as it engages with the whole body. It implies getting the active, moving and lived body into the effective and lively act of knowing a site through experimental action. The body is able to bring about new forms from the matters at hand due to its total engagement.

However, they would be performative in another directly related sense in that they are productive. They aren't restricted to the simple reproduction of existing structures, objects or qualities. Instead, they are more rewarding and selective as they draw out new directions from the known – reformulating what already exists and reshaping the terrain. It is a deliberately primitive process finding the unexpected in the expected.

I grasped that my gestures, as a map, would have to sit



Figure 12. Robert Smithson walking on the Spiral Jetty (1970). Photograph by Gianfranco Gorgoni— (Casey, 2005, p. 23)

between the modes of mapping *with/in* and mapping *out*. By moving *with/in* the matter of the earth we may step *out* of our cultural or physical limitations in order to re-embodiment, re-emplacate or undermine them in an a way that allows us to look at them differently. It makes it possible for architecture, the medium of mapping, to draw the familiar or unrepresented out of the everyday and into new realms experience.

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1 - 'Within' is divided in order to identify the inherent complexity of the experience. The term 'with' is particularly interesting as it implies both being with the encircling earth as well as signifying the body with which we encounter landscapes. Our body, as our constant companion, allows us to experience a location. Casey proclaims that, "I am with my surrounding place to the extent that I experiencing it with my body; and I am with my body to the extent that I experience the landscape laid out around me" (2005, p. xxi). This allows us to recognise that two implications of 'with' demand each other; they exist both at once. Therefore, being with rather than being witness is at stake here as one is in the landscape rather than its objective cartographer. 'In' implies the viewer being drawn in rather than encouraged to hover above, as in

the case of cartographic representations.

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On Spiral Jetty

When creating Spiral Jetty, Robert Smithson was in a very precise place, Utah, in an experience of both mind and body. However, he stands out from *with/in* his own production and through his own performance and productivity stands out in an earth work which maps out sea and land. It moves the existence of the shore to a new place, which calls for a new consciousness – a new way of sensing what it is to be oneself, in mind and body, on earth. The earth map realises and maps the unfamiliar from within the limits and bounds of the familiar.

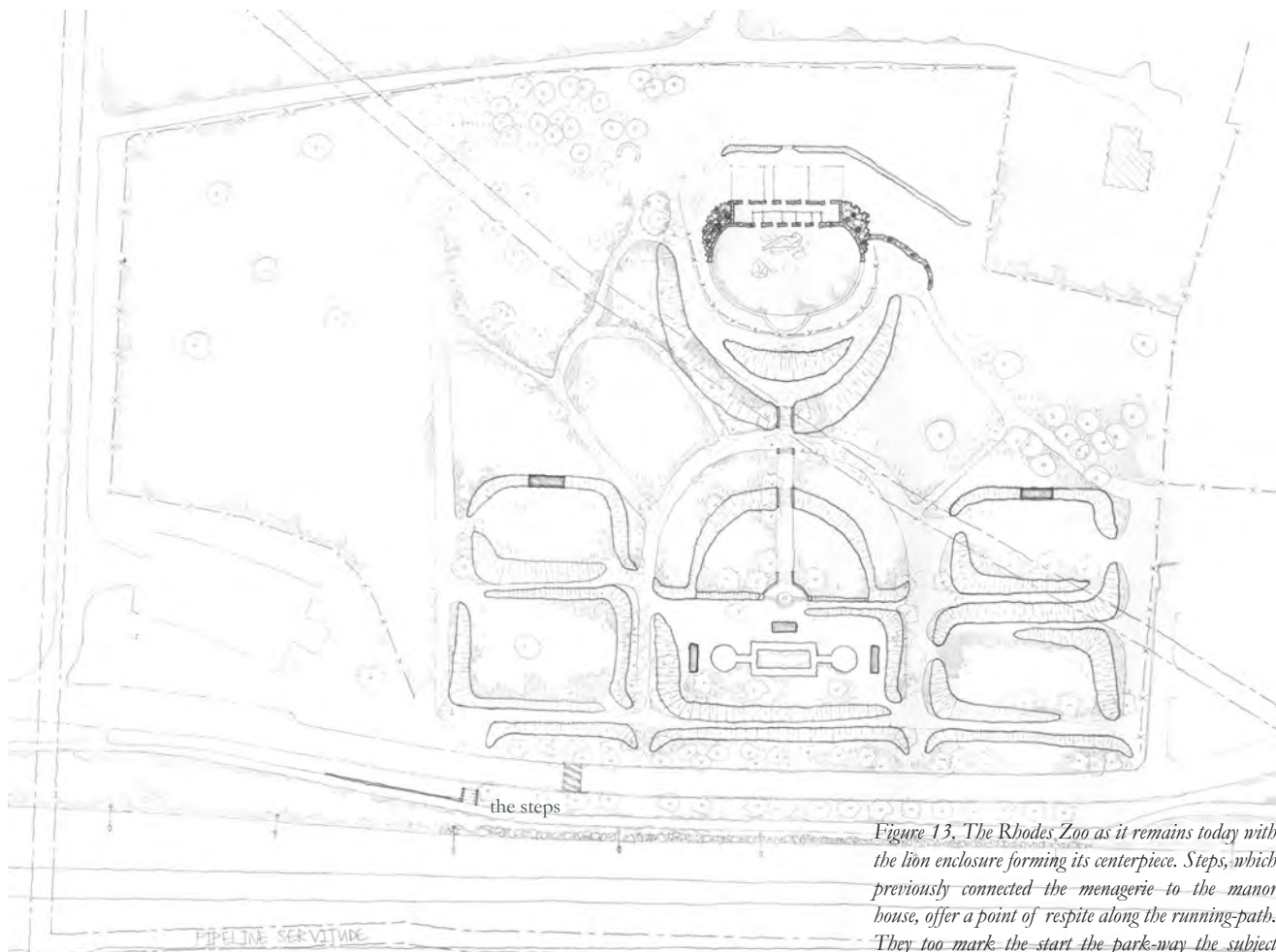


Figure 13. The Rhodes Zoo as it remains today with the lion enclosure forming its centerpiece. Steps, which previously connected the menagerie to the manor house, offer a point of respite along the running-path. They too mark the start the park-way the subject of this dissertation, which progresses upslope from the other side of Southern-exit Drive towards an existing hiking trail. By the author, 2013

Architectural Proposition

Rhodes Zoo, the landscape as a gateway

Overrun by natural vegetation, the expansion of De Waal Drive and the university, the demolition of majority of the structures which littered the site and the decay of the remaining uninhabited structures have left the zoo site largely unused. The few informal recreational activities which do occur on site, take place haphazardly.

The site sits at the intersection between three thoroughfares: the main entry point to the upper estate to the south, a major exit road from the university to the east and an underground pipeline, which cuts through the site.

At the scale of the mountainside this project formalises the access point at the zoo site as the primary gateway which links a pedestrian and vehicular access point to the various sites scattered around the upper estates.

The pedestrian gateway and a hiking trail, heading northeast, which occur haphazardly are connected and given legibility. The gateway begins at the intersection of historic stone steps and the running path between Southern Exit Road and De Waal Drive. It too marks the start of the 'park-way' – my proposal of a few discrete interventions situated on and in the zoo site – which articulates the gateway and re-appropriates

the landscape as a park. The project thus recognises the desires of SANParks and the DPW while engaging with the architectural inquiry into landscape.

I feel it is necessary to insist that while the project attempts to appropriate the landscape into a park, it does so neither by demarcating or restricting its surface, nor by gardening or loading it with anything superficially related to the programme or convention of an urban park.

Instead, as an acknowledgement of the site's inherent complexity, the project utilises familiar archetypes; the wall, steps, a pergola etc., to reconstitute the site through the act of "describing", alluded to by Elissa Rosenberg (reference). It is a strategy which depends on articulating differences between the familiar and unfamiliar, and making the variety of layers inherent in a site legible and resonant.

Each archetype carries out an analysis or mapping of the site; both individually, as independent fragments, and together, as a composition which suggests new relations and helps to re-present the sense of place through a familiar [architectural] language. The phenomenal memory of the site is revealed through an architecture of describing, clarifying, and making distinctions.

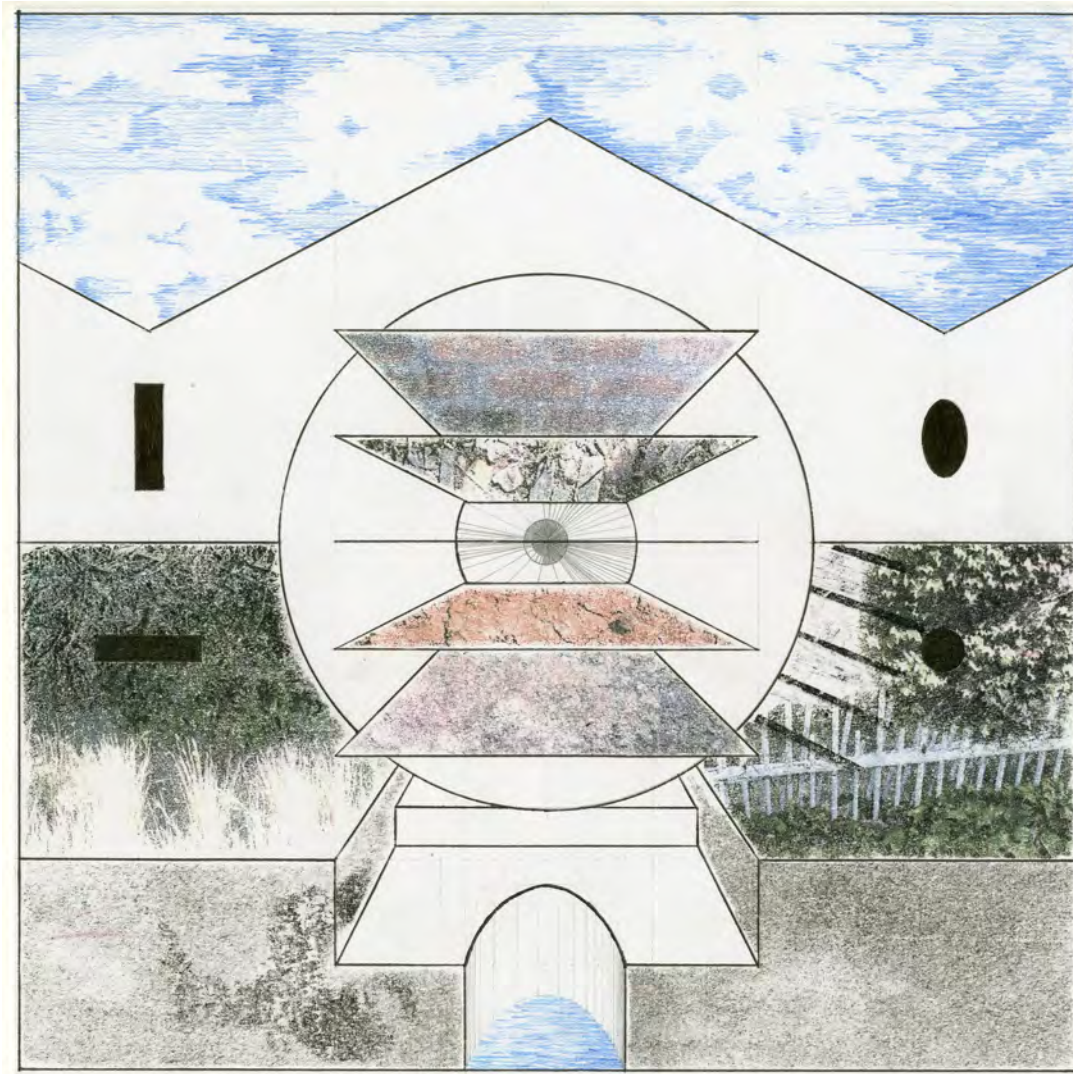


Figure 14. Mixed-media illustration by the author attempting to capture the phenomenal notions of transparency and horizon and illustrating the depth of phenomenal memory inherent in the landscape of the Groote Schuur Estate. (March 2013)

The project composes the archetypes as generative metaphors. By seeing the landscape as the archetype and vice-versa, we can explore and reflect upon their similarities and differences. It allows us to draw upon additional ways of understanding and perceiving both the landscape and archetypes.

The archetypes are laid out to recognise the different strata and open spaces between them where the body and mind of the site-seers can once again circulate. It is a vehicle for a reactivation of memory but does not reproduce the diverse histories that have manipulated the site, which in any case are often no longer culturally or socially relevant. Instead, the re-presentation or invention of these histories is left to the site-seer's imagination, which the project seeks specifically to stimulate.

This descriptive design process and phenomenological analysis of the landscape set up by the archetypes realises the notions of horizon and transparency; terms I probed while exploring the conversation metaphor.

Expanding the horizon

The notion of the horizon has been useful as it allows for an appreciation of the differences between the familiar and unfamiliar. Through our experiences with the landscape as it remains today we can generate an awareness of unfamiliar or previous conditions.

The horizon characterises,

the way one's range of vision is gradually expanded. A person who has no horizon does not see far enough and hence over-values what is nearest to him. On the other hand, "to have a horizon" means not being limited to what is nearby but being able to see beyond it. (Gadamer, 2004, p. 301)

The notion of the horizon denotes an invitation to progress further rather than a fixed limit to one's perception. Its ability to allow one to perceive more than what one senses suggests that it is the primary feature of a landscape, which exposes it for additional exploration – for bodily immersion. This notion of the horizon therefore deepens our idea of landscapes beyond just vision, as the landscapes we experience

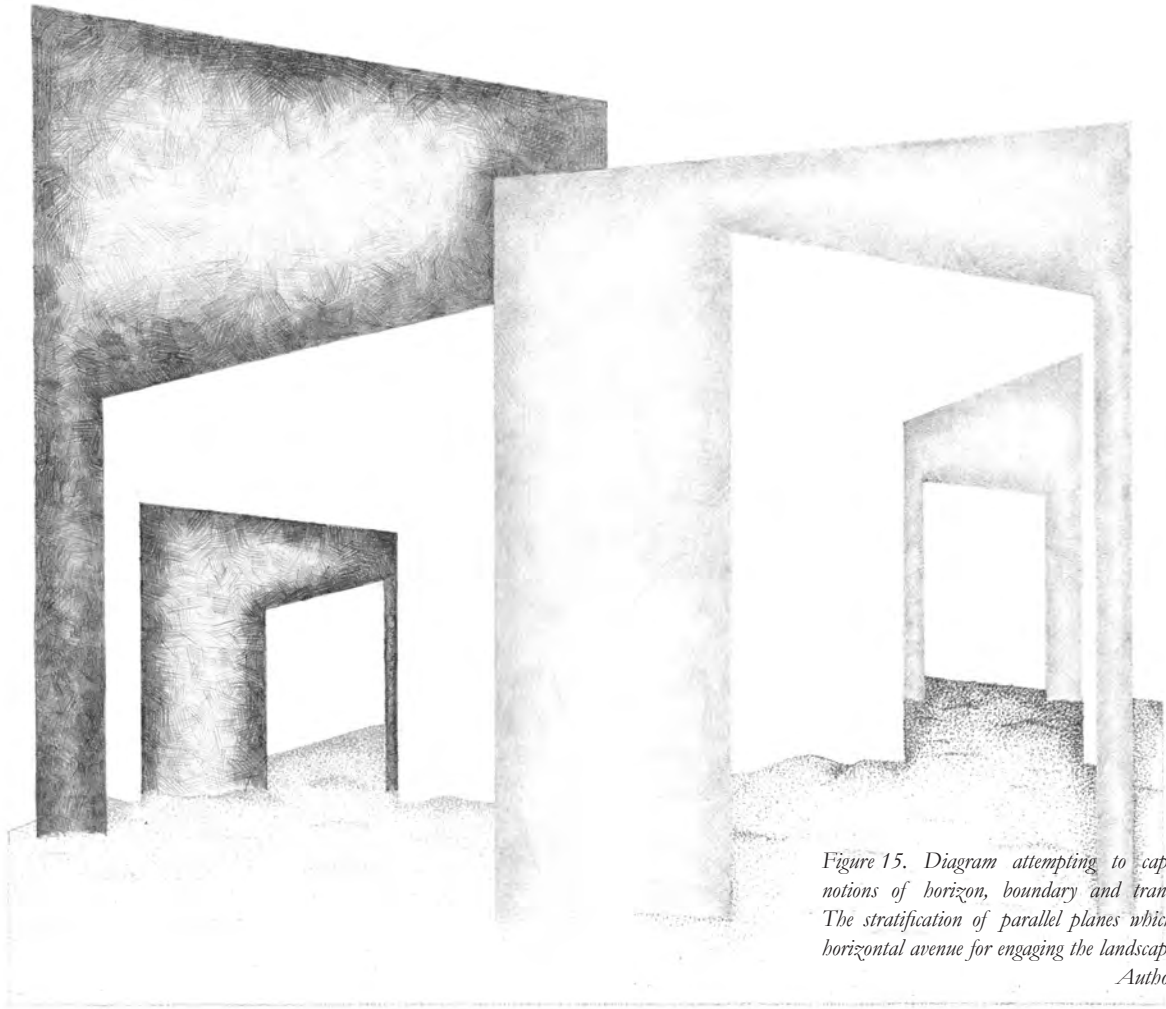


Figure 15. Diagram attempting to capture the notions of horizon, boundary and transparency. The stratification of parallel planes which offer a horizontal avenue for engaging the landscape. By the Author, 2013.

and perceive aren't merely seen. It draws upon Abram's discussion of Merleau-Ponty's phenomenology where he talks about reciprocal sensuous encounters: where to touch is to be touched and to see is to be seen (1996, p. 68).

However, I found that the notion of horizon as the primary feature of landscape only offers a horizontal avenue for exploring the zoo – where we engage with the landscape as we move on or amidst it. While, the sloped and terraced quality of the site has offered some opportunity for verticality, the notion of boundary – the point from which the landscape begins to present itself as elaborated by Norberg-Schulz – has helped to expand on other avenues for bodily ingression. He established that the horizon forms just one of the structures enclosing the boundary of a landscape – “the boundaries of a landscape ... consist of ground, horizon and sky” (Norberg-Schulz, 1996, p. 419). While gravity may restrict us from fully immersing our body in the sky; the concept of phenomenal transparency – discussed by Colin Rowe and Robert Slutzky when proposing their distinction between literal and phenomenal – when extrapolated to the terrain of the landscape, a surface saturated with sensory qualities, has allowed the project to pierce its crust.

A transparent landscape

Marot declares that phenomenal transparency calls for architects to gift both the surface plane, as a negative void, and the objects located in/on it, as positive figures, with equal capability to stimulate. It has nothing to do with the literal transparency of the materials used but rather involves the way the space is “conceived three-dimensionally as a stratification of parallel planes between which sliding effects are continually created”. It relies on the mental activity of the subject to develop their own network of expectations, which the volumes, articulated by the architect, will reposition or jolt. Phenomenal transparency incessantly exposes depth, although its features may appear to restrain or contain it, rather than exhaust it as with literal transparency. It “organizes its multi valence”. (2003, pp. 83, 84)

I have realised that taking this concept of phenomenal transparency and shifting it to the landscape offers interesting opportunities and results. This extrapolation to ground architecture, in a visual sense, could not only enlighten particular tectonic and optical manipulations connected to the treatment of the landscape. Instead, the extrapolation only takes on its full meaning, as established by Marot, when one

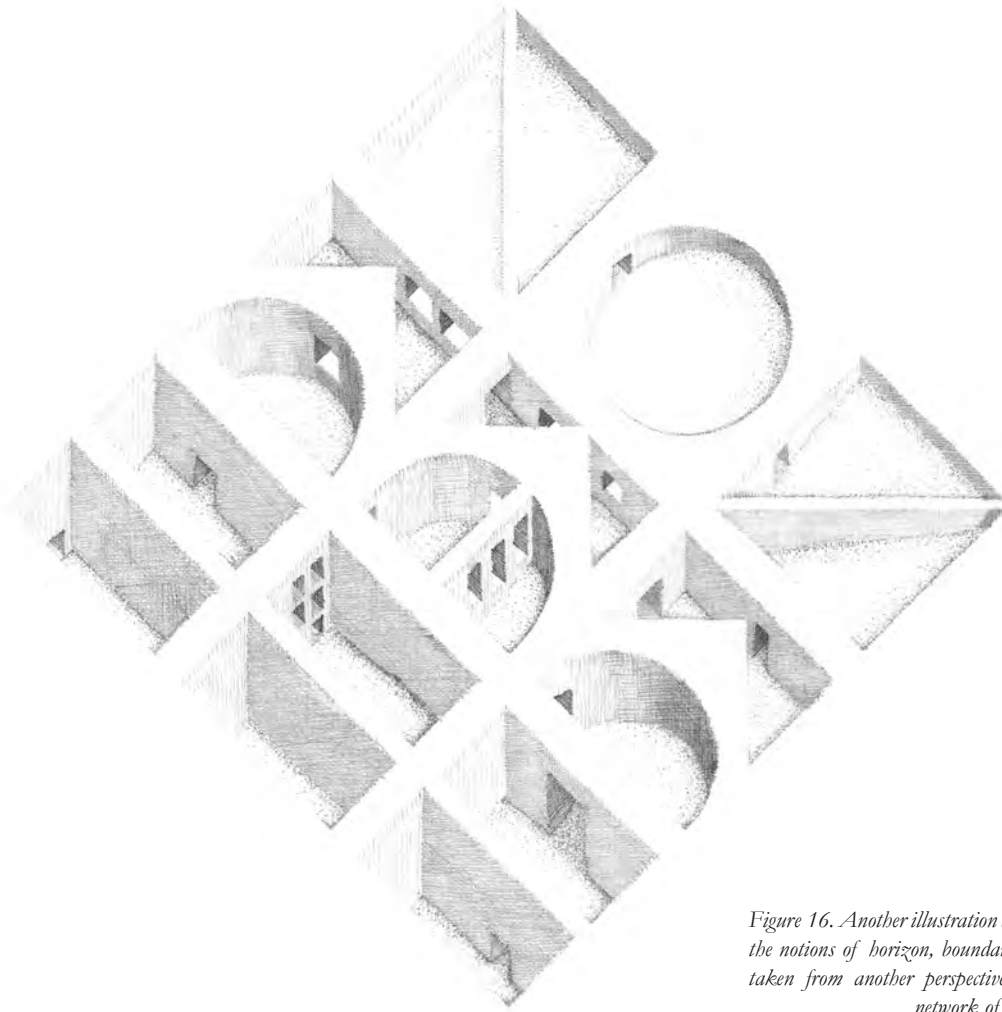


Figure 16. Another illustration attempting to capture the notions of horizon, boundary and transparency, taken from another perspective. It abstracts the network of geometric paths and

extends the use of the concept by beyond its “strictly spatial meaning” to explore the accompanying dimensions “of time and place” (2003, p. 84).

The experience of literal transparency is inevitably quite limited or non-existent when we deal with architecture in the landscape. The ground plane of the landscape, unlike modern space that may be dissected by architectural planes, does not have the same limpid fluid quality. On the other hand, a continuous concrete plane that offers a perpetual resistance to our weight defines the surface of ground architecture. There are very few literal occasions for us to submerge our bodies in it and our gazes to penetrate it despite it being possible for us to traverse its surface, inundated with sensory characteristics.

This has assisted me in comparing the ground plane of the Zoo’s landscape, as a deposit of natural and human history, to the picture plane in a painting. It can be treated as a passive primer, an abstract base with the purpose of being a support medium, for the programmes and objects constructed upon it.

However, Marot establishes the issue of approaching landscape in this manner when he declares:

Too many places, too many regions, too many areas of cities and territories, brutally requisitioned and replanned in the name of the imperatives and conveniences of a present without substance, are every day flattened out, smoothed over, reduced to the two-dimensionality of pure landing strips. The most evident result of these reconfigurations – whatever spatial comfort they may offer to the programmes that motivated them – is that their inhabitants, or those who just frequent them, find it increasingly difficult to spatialise their thoughts, dreams and emotions. (Marot, 2003, p. 85)

Quite contrary, Marot establishes that both individuals and groups have the tendency to unfold the layers of both their subconscious and conscious minds in space. Therefore, the terrain could be used as an “active matrix” awarded with a “capacity to stimulate” at least as much as any constructions upon it as a passive primer (2003, p. 84).

The intention of this dissertation is to act as a noteworthy example of this alternative attitude – where its gestures manages to locate former levels of culture and memory below the solitary, univocal layer of the present site, which has been brutally transfigured and left to decay.

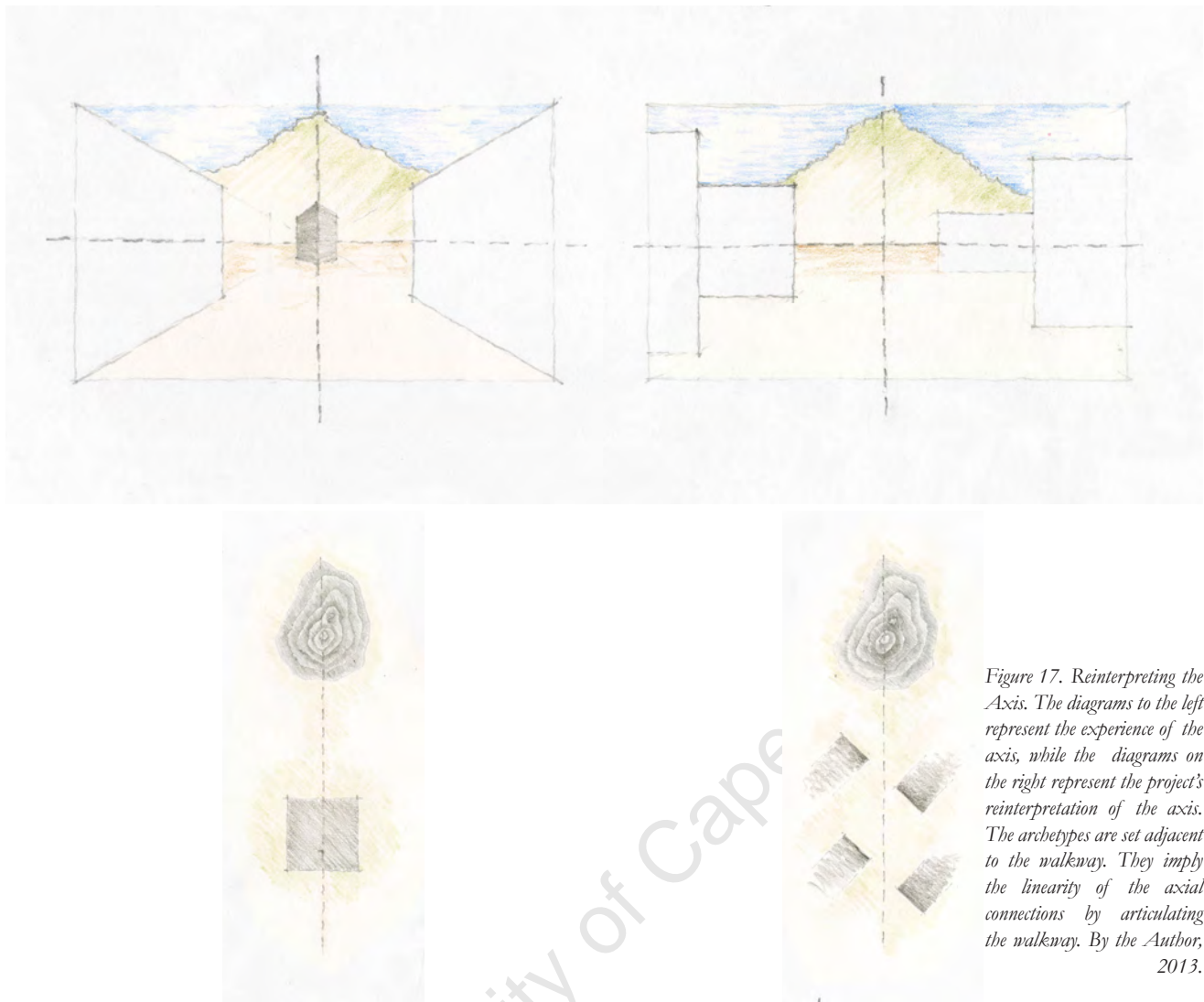


Figure 17. Reinterpreting the Axis. The diagrams to the left represent the experience of the axis, while the diagrams on the right represent the project's reinterpretation of the axis. The archetypes are set adjacent to the walkway. They imply the linearity of the axial connections by articulating the walkway. By the Author, 2013.

Thus, rather than forcefully reconfiguring the landscape as it had been treated in the past, the project reinterprets the logic of the axial connections established by the existing interventions in order to position the archetypes on/in the landscape and give the pedestrian gateway legibility.

Reinterpreting the axis

Through my analysis of the landscape, I noted that the use of axes as the primary design and orientation feature was consistent with majority of the structures situated on the estate. The structures introduce the axis as the primary tool for implying a connection with the landscape – linking the site-seer, the interventions and mountainside. However, I found that rather than establishing a mutual and continuous connection to the landscape the axis objectifies the structures between the site-seers gaze and render the landscape as a backdrop.

The disjunction and irony created with the use of axis to imply a grand human-landscape connection is best viewed at the zoo site. Here the axis is used to introduce a connection between the manor house, the zoo and the mountainside. However, it is obvious and almost humorous on closer inspection how unsuccessful the axis is with its intentions.

While the position of zoo is set on axis with Devil's Peak and the manor house; its separate geometry of paths and enclosures that imply the axis onsite are unintentionally offset from the greater axis. This is seen clearly at the foot of the lion enclosure, the zoo's showpiece, which forms the head of the axial mosaic path running upslope from the dried-up



Figure 18. (top) The solid line draws the desired axis connecting the manor house, zoo and summit of Devil's Peak, while the dotted line draws the axial connection set in the geometry of the zoo across the landscape. Together they show the irony and inaccuracy of the Axial connection. (By the Author, 2013)

Figure 19. Photo of the lion enclosure with Devil's Peak as a backdrop. (By the Author, 2013)

waterfowl pond, where Devil's Peak is quite clearly to the right of the enclosure and axis.

This dissertation recognises, reinterprets and responds to this contrived approach to the landscape. It realises the connection to the landscape through an active bodily engagement with the site; walking and occupying it, rather than superficially gazing upon it.

As such, the project does not involve a single narrative for the place – no single positioned perspective from which to engage the site. Instead, the park-way's footpath and the archetypes alongside it form a juxtaposition of fragmentary situations and spatial arrangements that suggest the complexity of the site.

Each artefact is set along the walk, implying the connection to the landscape and reinterpreting the linearity of the axis. Like layers cast into the breath of the landscape, the archetypes articulate the walk and landscape allowing the site-seer to navigate within its four-dimensionality, by either meandering from one level to another, or by manoeuvring in between.

Materiality

The project attempts to execute architectural gestures which are complex or generative in a metaphoric sense but attainable with limited means. Their simplicity and familiarity gives each archetype – the wall, pergola, the stair, the footpath etc. – a powerful tectonic, material and poetic presence. While each element strikes a specific relationship to the terrain, mapping the histories and topographic changes that have shaped the site. I saw them as precise articulations and arrangements which would play a disquieting role in the in the pre-existing situations.

Hence, the tectonic expression of these devices is not particularly sophisticated. Contrary, the parkway employs only the most ordinary construction materials, taken from a deliberately limited palette drawn from the suburban housing developments; restricting the project to a tectonic expression engaged with daily to enhance a familiar experience which draws out the unfamiliar from the landscape.

The richness and complexity of these devices comes from being essentially relevant to the site, as adjectives and maps describing its variations, measuring its slopes, noting its inflections and underlining its folds.

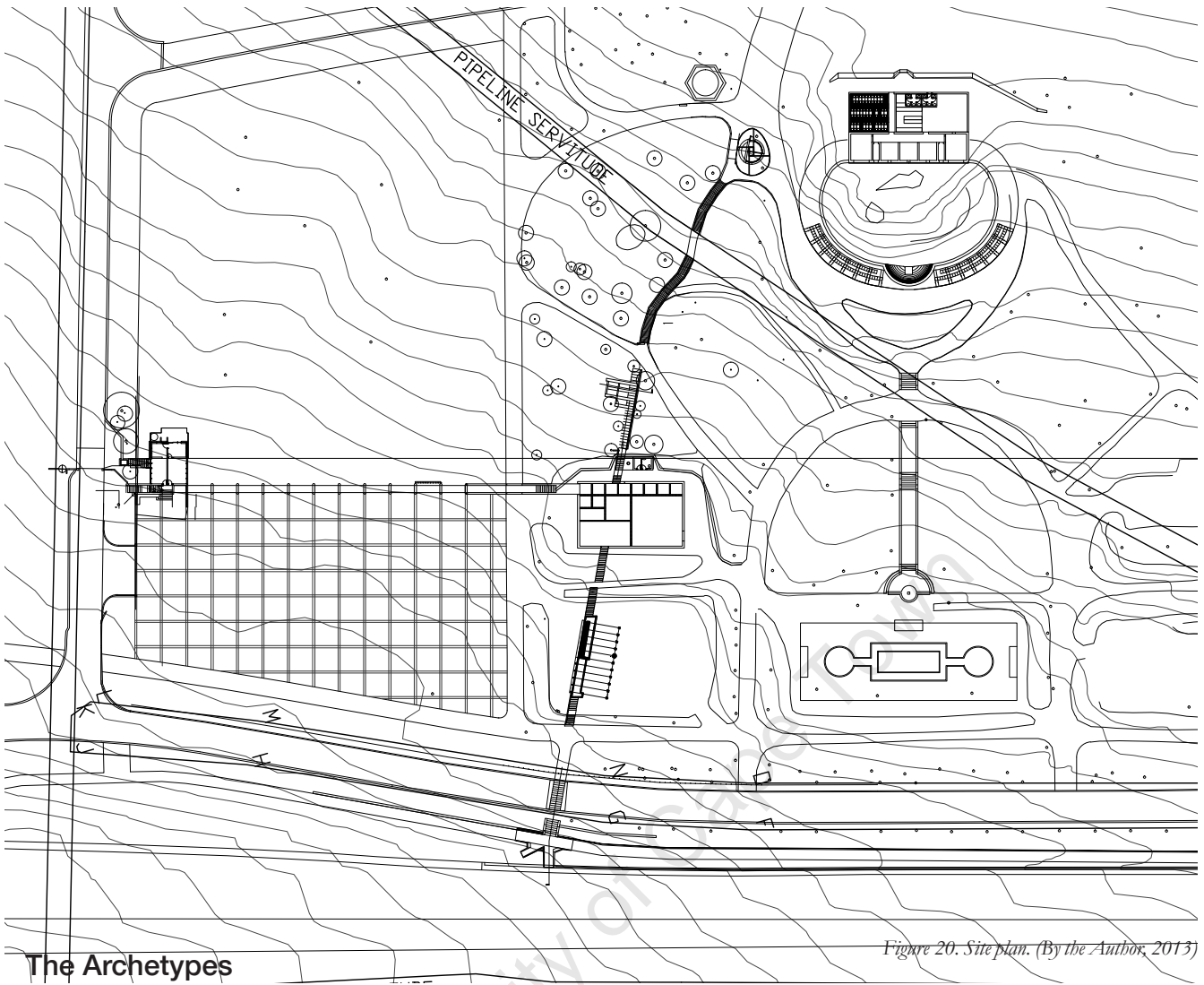


Figure 20. Site plan. (By the Author, 2013)

The Archetypes

The linear strata, which articulate the park-way, are sections sketched into the landscape itself – probing its manipulated topography and memory. Their complexity, like that of the landscape, means they cannot be described solely in terms of their function or syntax: strolling, respite or leisure. The following passage elaborates on the thought process and approach behind a number of the archetypes.

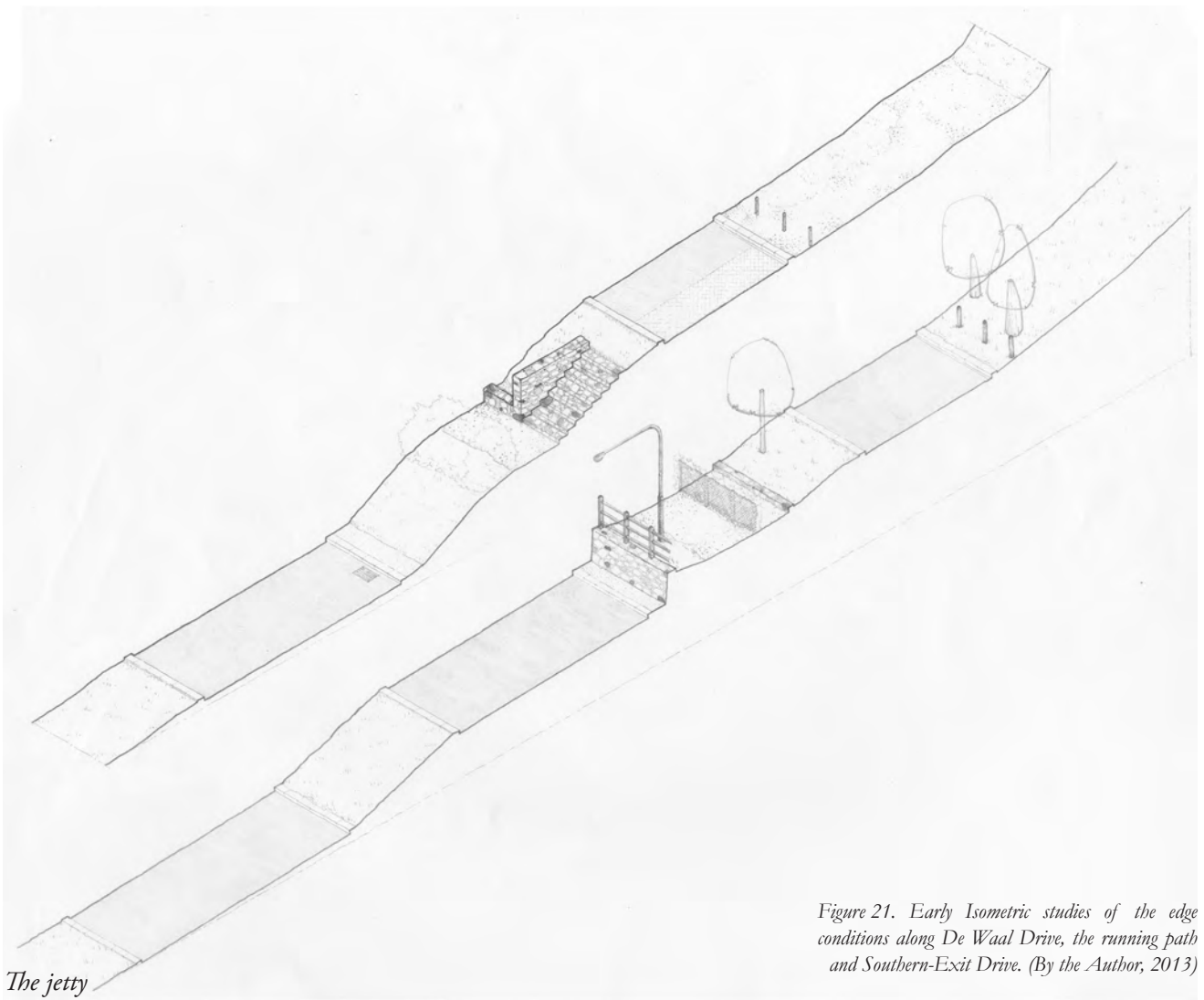


Figure 21. Early Isometric studies of the edge conditions along De Waal Drive, the running path and Southern-Exit Drive. (By the Author, 2013)

The promenade, which previously ran beneath the Zoo, has been cut twice by the expansion of De Waal Drive and Southern-exit Drive to the extent that all that remains are a slender running path and flight of steps.

The steps, which previously connected the menagerie to the manor house, offer a point of respite along the path. They too mark the start the park-way which progresses upslope from the other side of Southern-exit Drive.

The project introduces a jetty at the foot of the steps in order to attenuate and highlight the disruptive quality of the roads. Clad in tarmac, the jetty mirrors the freeway and running path. While it highlights their disruptive qualities by piercing through the hedges which line the freeway to establish a visual link to the manor house and the gateway on Grange Avenue, the manor house's access road off De Waal Drive.

Benches and a tap are placed alongside the jetty to enhance the sense respite at the point and offer runners a drink of water.

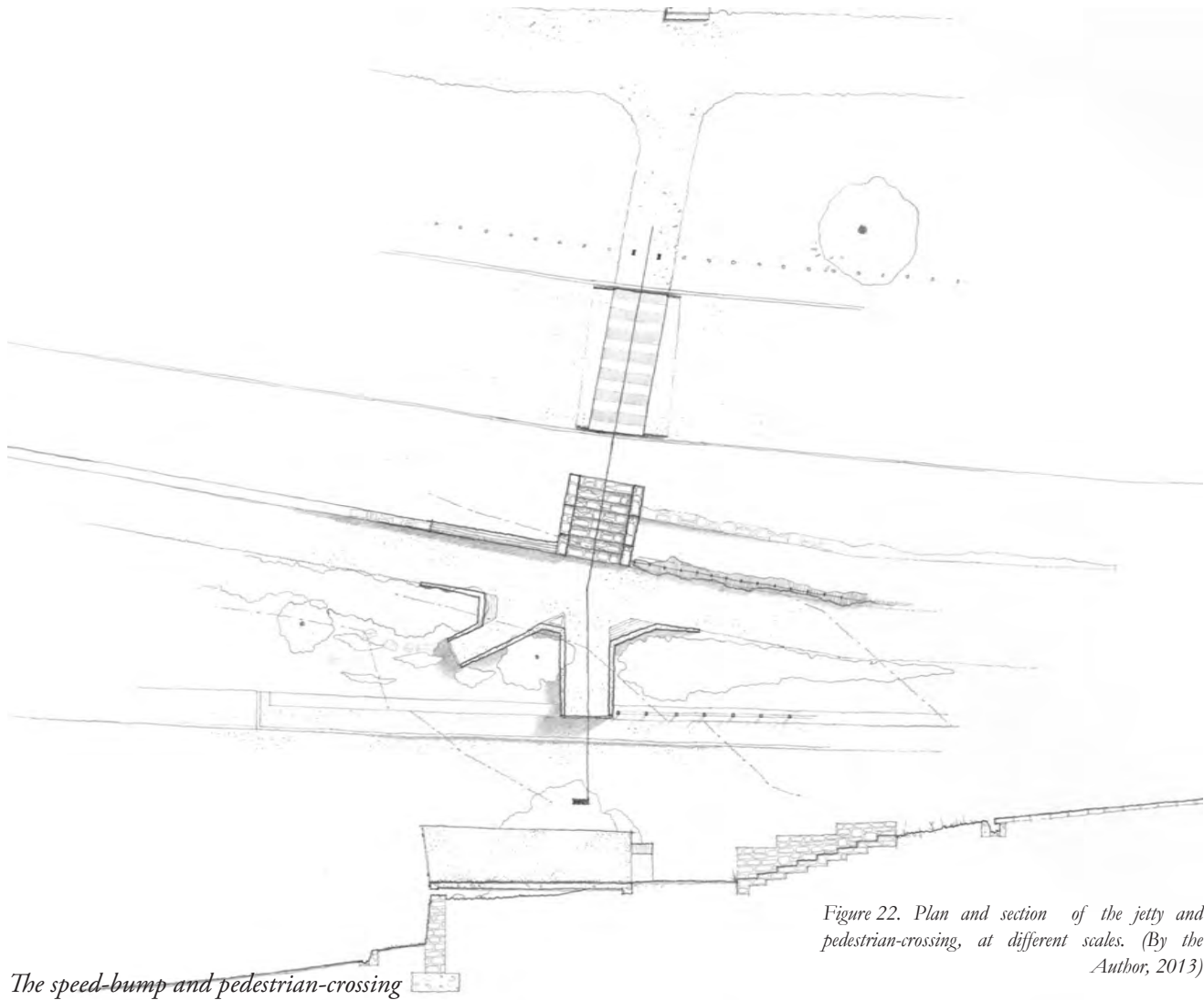


Figure 22. Plan and section of the jetty and pedestrian-crossing, at different scales. (By the Author, 2013)

The speed-bump and pedestrian-crossing

The project relocates the current peculiarly positioned speed-bump along Southern-exit Drive – 10 meters up the road – at the head of the old steps. Here the roadbed is raised and a pedestrian crossing is introduced which connects the steps, jetty and promenade to the greater ‘park-way’ heading towards the hiking trail. The raised concrete insert of the pedestrian crossing, which slightly cantilevers the roadbed to allow for surface drainage, bears a resemblance to a bridge – as described by Heidegger¹.

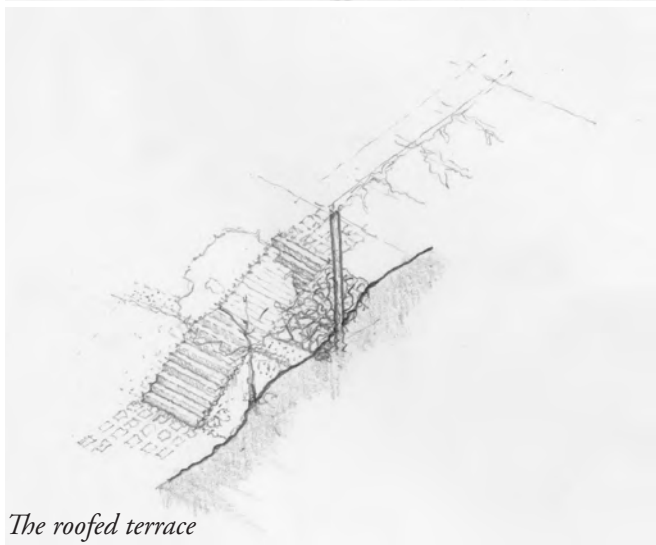
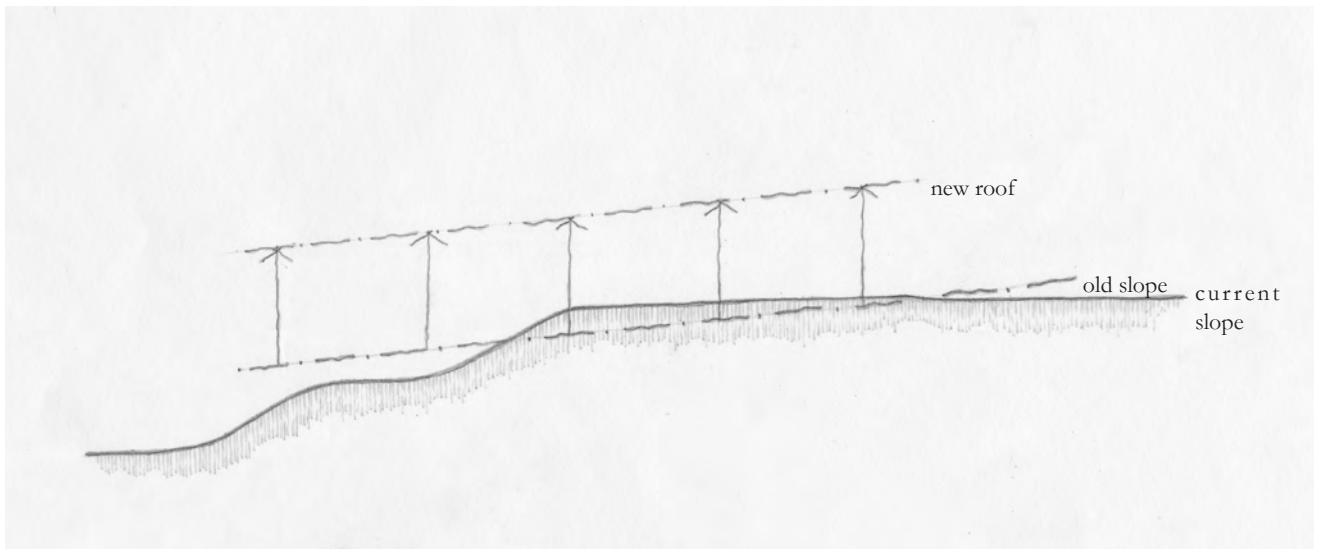
One could describe this small bit of infrastructure as an instrument that absorbs a technical and pragmatic device, superimposed on the landscape, and combines and reworks it in a new way. The pedestrian-crossing establishes the pedestrian gateway and reveals the steps and manor house’s previous connection to the estate. Thus countering the imposition and confusion the roads have produced locally.

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1 - “The bridge swings over the stream with ease and power. It does not just connect banks that are already there, the banks emerge as banks only as the bridge crosses the stream. The bridge designedly causes them to lie across from each other. One side is set off against the other by the bridge. Nor do the

banks stretch along the stream as indifferent border strips of the dry land. With the banks, the bridge brings to the stream the one and the other expanse of the landscape lying behind them. It brings stream and bank and land into each other’s neighbourhood. The bridge gathers the earth as landscape around the stream.” – Heidegger, Poetry, page 152

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The roofed terrace

Figure 23. (top) The diagram illustrates the idea behind the roofed terrace – drawing the roof from the previous angle of the slope, which in turn reflects the manipulated ground plane. (By the Author, 2013)
 Figure 24. (left) An earlier iteration of the roofed terrace that considered colonising it with the creepers which grew on the sides of the stone retaining walls. However, the glass was preferred as a decision made to move the roof to the centre of the terrace rather than over the retaining wall. (By the Author, 2013)

A roofed terrace greets the visitors above the pedestrian crossing and invites them to progress further up the park. Its wrought-iron and glass canopy unfolds a variation on the theme of the aviaries which previously marked the platforms.

The glass canopy is set at the previous angle of the slope, before its cut-and-fill manipulation to form the stabilised ground of the existing terrace. While the glass – finished with a translucent mirror film – reflects the ground of the terrace.

The subtlety of the device and its structure delicately introduces the landscape’s prior condition while, absorbing the superimposition of the terrace and aviaries on the landscape.

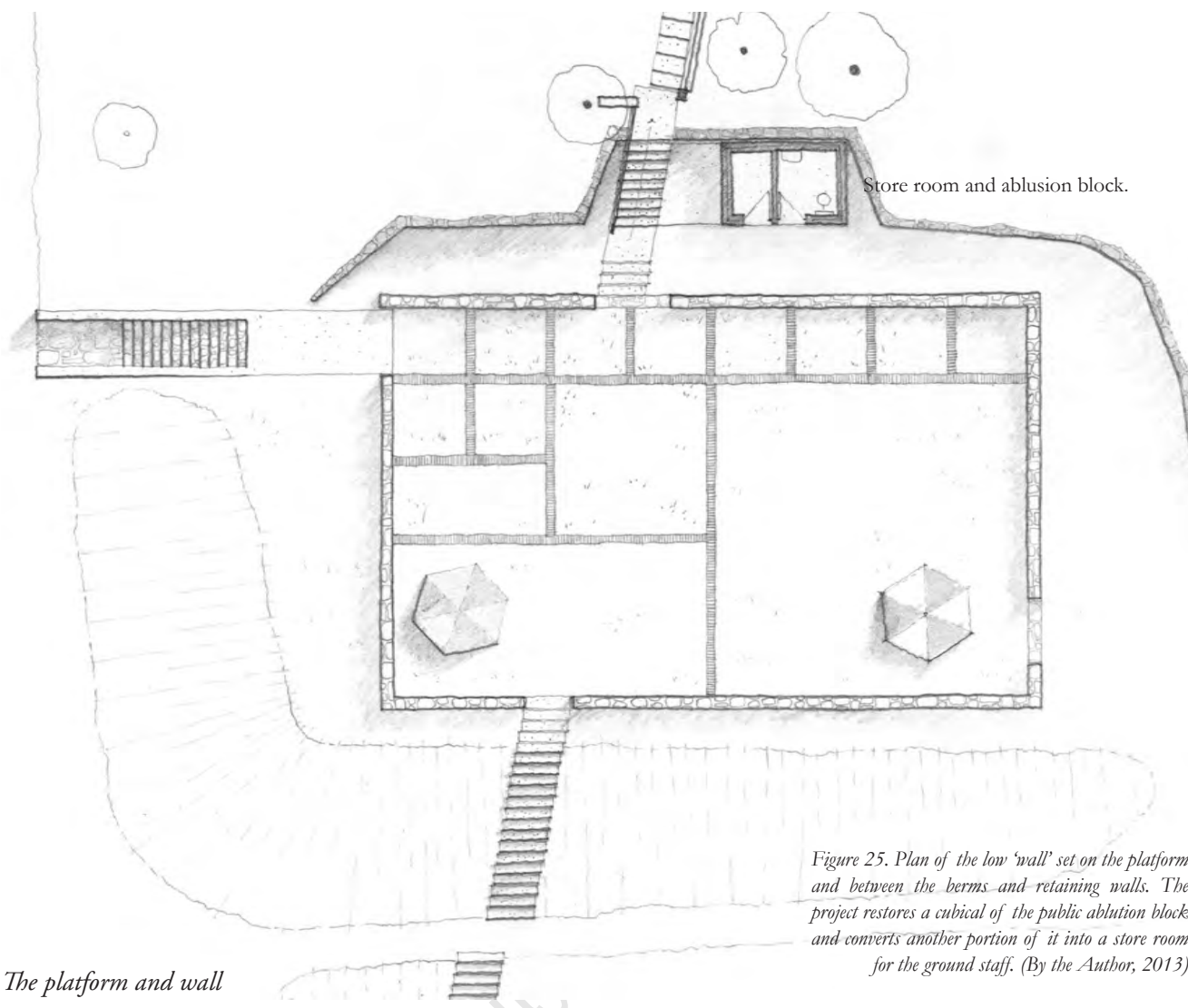


Figure 25. Plan of the low 'wall' set on the platform and between the berms and retaining walls. The project restores a cubical of the public ablution block and converts another portion of it into a store room for the ground staff. (By the Author, 2013)

The platform and wall

The existing stone retaining walls and terraces on site, which used to house the enclosures for various animal species, reflects the "cleared site", a conceptual model of "site", developed by Carol Burns in her essay *On Site*. Here the use of site assumes a basic neutrality, detachment, and objectivity – it flattens and abstracts the site from its cultural context. The elements regularize and merchandise the landscape as a stage for building and human intervention.

The project introduces the 'wall' in order to highlight this approach to the landscape. A low wall is set inside the area marked by terrace and retaining walls. Introduced as a boundary, it houses nothing and instead marks an open area, a void, on the platform. Visitors are able to appropriate the area as a place for weekend markets, recreational activities and as a picnic site, while the wall itself forms a bench around the area. The resilience of the wall and area draws out the platform and retaining walls from the site itself and describes it, allowing us to see it differently.

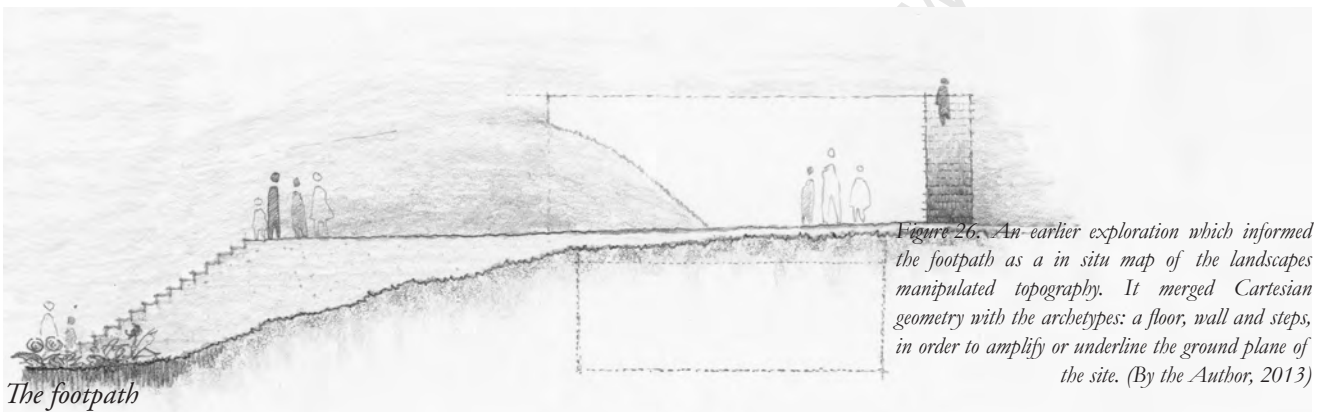
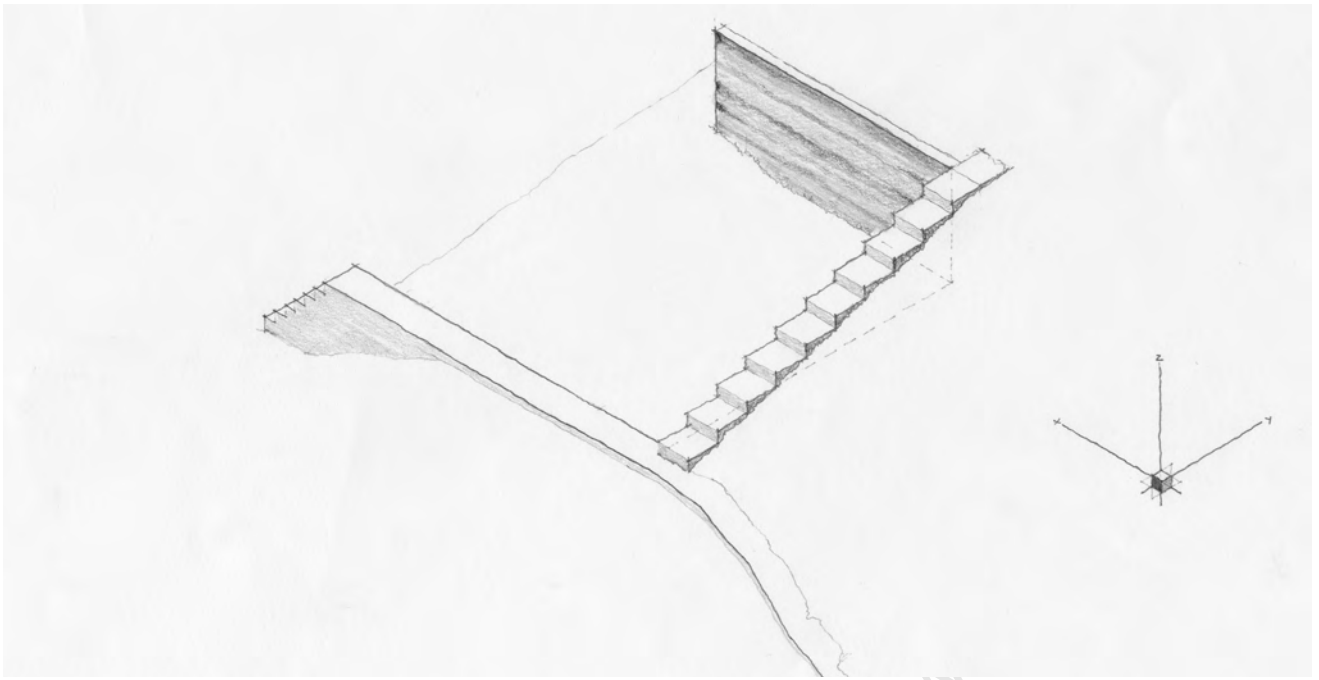


Figure 26. An earlier exploration which informed the footpath as a in situ map of the landscapes manipulated topography. It merged Cartesian geometry with the archetypes: a floor, wall and steps, in order to amplify or underline the ground plane of the site. (By the Author, 2013)

The precast concrete panels which form the ‘park-ways’ footpath and steps upslope leave the site-seers to their own thoughts, as though they are at the end of a jetty delicately set into the landscape. Whether laid upon, raised above or slightly engraved into the terrain, the carefully adjusted elements are like the discrete fragments of an in situ map. They set out simply to underline and amplify the manipulated ground plane and echo aspects of its buried layers.

Alternatively, the paths can rise up to form a bench, or picnic spot, or be cut away to leave a break for a tree trunk or acknowledge the existing paths. The steps descending from the ‘window’ terminate abruptly at the foot of a tree as if it were respecting its rights as the original occupant of the landscape.

Along its length of over 150 metres, the footpath highlights the sense of division created by the existing paths by offering an alternative route for moving across the terrain and linking the areas isolated by the geometric network of paths, retaining walls and rows of trees.

Ceramic mosaics and small mirrors are occasionally inserted along the walk and serve either to punctuate a break, as a measuring device or to accentuate an element.

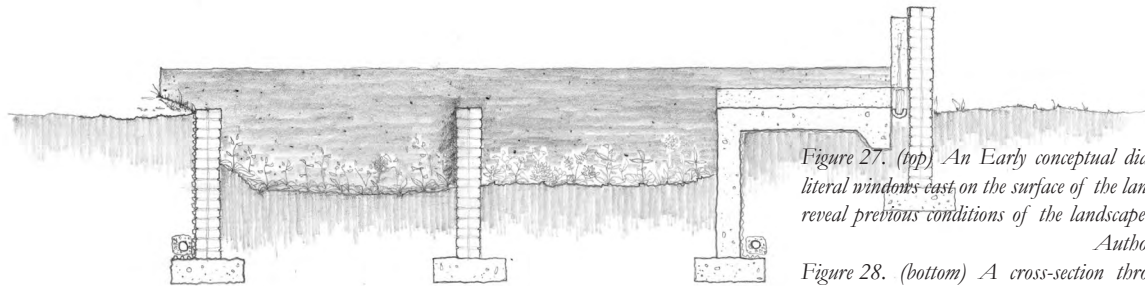
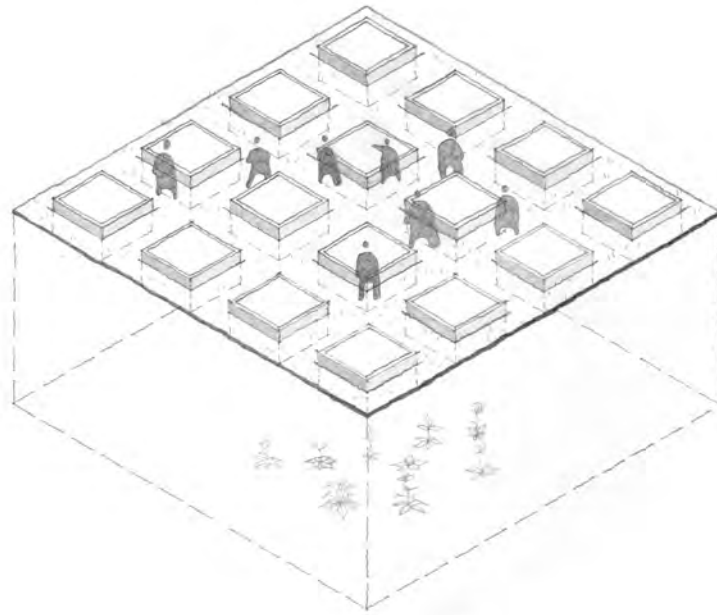


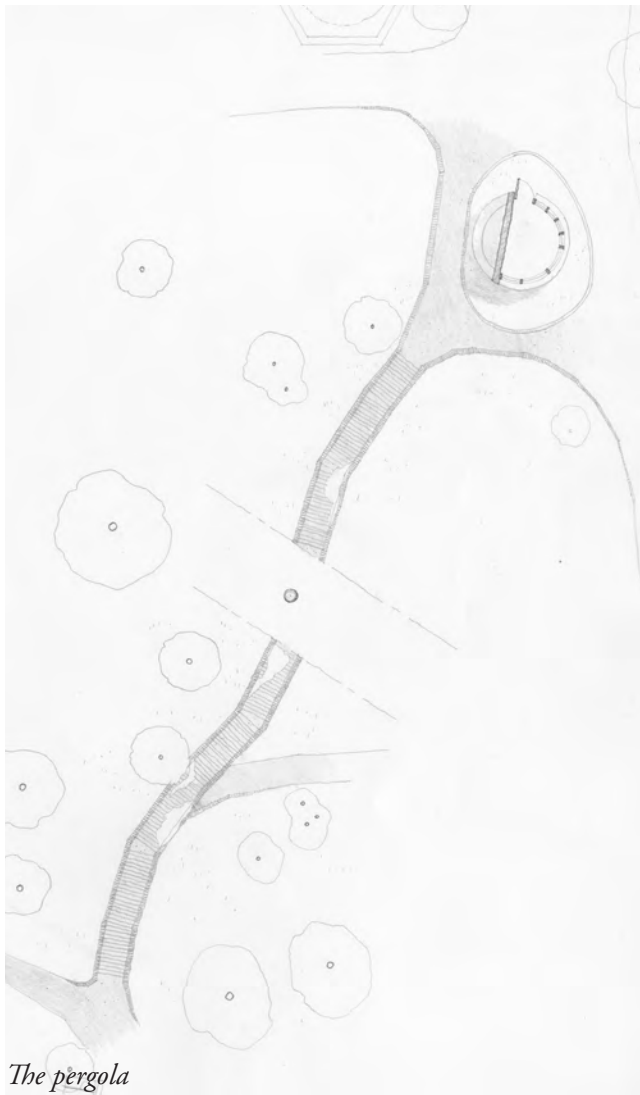
Figure 27. (top) An Early conceptual diagram of literal windows cast on the surface of the landscape to reveal previous conditions of the landscape. (By the Author, 2013)

Figure 28. (bottom) A cross-section through two grottos positioned along the footpath. (By the Author, 2013)

The window

The project adopts the ‘window’ as a marriage of literal and phenomenal transparency in the landscape. Early explorations set literal windows onto the surface of the terrain which revealed previous elements that had marked the landscape, the alien vegetation in particular. However, it became apparent on technical resolution that housing botanical life beneath the windows would not be possible, as pollination would not take place.

As a result, the project implements another approach that uses the footpath’s concrete panels to expose grottos in the terrain, revealing previous conditions. The handful of insightful gestures inserted along the walk perform like fragments of a three dimensional map of the landscape’s substrate. One could consider the gestures as constituents of a non-site – a three dimensional logical picture which is abstract but represents the actual site – constructed on the site itself, with the landscape’s phenomenal memory as its referent.



A bit further along, a pergola redeploys the metal cages of the previous enclosures, which had littered the terrain. However, through subtle adjustments, transforms a device for the intensive exploitation of various animal species into a pleasant piece of park furniture, which can be colonised by climbing plants. Additionally, it utilises the cage as a technical device to render the botanical life; previously seen as a romantic backdrop for the enclosures or instruments for articulating and framing views, as the active body, more than human, it is by offering a device which plants can colonise and re-presenting the experience the cages.

The pergola – and the stabilised ground of the path it covers – splits abruptly on either side of the pipeline servitude stretching across the site, rendering the pipelines claim to the ground legible. A tap springs out from this gap in the devices and alludes to the course of the underground waterway.

The split transverse steps near the end of the pergola allow one to step out from the phenomenal memory revealed by the park-way experience and onto the exiting zoo paths. From here, one can progress towards the hiking path further up, the re-appropriated lion enclosure or the walk the geometric network of parks and platforms.

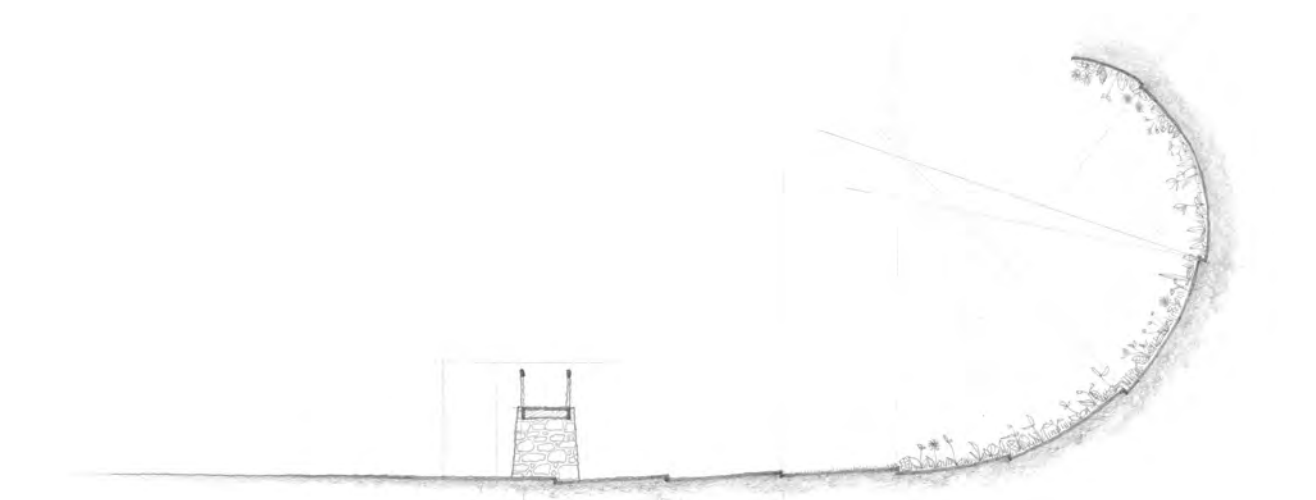


Figure 31. The cross-section illustration through the 'bridge-boundary' exaggerates the experience of moving into the landscape. The paving, which steps down as one moves up the slope, evokes the feeling of stepping into the landscape; being engulfed by it. (By the Author, 2013)

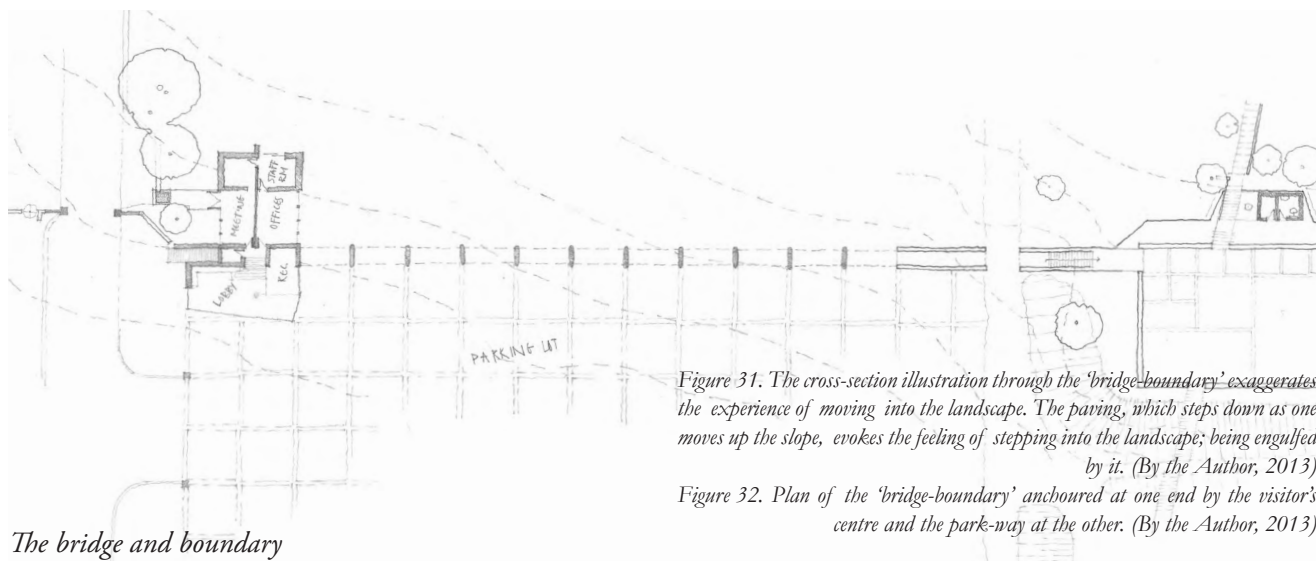


Figure 32. Plan of the 'bridge-boundary' anchored at one end by the visitor's centre and the park-way at the other. (By the Author, 2013)

The bridge and boundary

The project introduces the 'bridge-boundary' to offset the sense of division created by the walls and fences of the existing vehicular gateway and set it against the pedestrian park-way. While linking the two levels of the site's memory, the intervention also materialises the shift between them, and between the slope and flow of the landscape. The flatness and immediacy experienced with the vehicular gateway is juxtaposed against the extrapolated depth of the 'park-way' experience – a separation of the movements rather than their merger.

The bridge-boundary aptly describes the rather contradictory manipulation of the landscape; its isolation from the suburban housing developments to ensure it is freely accessible by the public who live in the suburbs.

The boundary function is ensured by a wall set as a fragment in the pathway, while the bridging junction is performed by a long rectilinear framework shooting from the wall towards the vehicular gateway and above the landscape. The first advantage of the device is that it addresses the landscape as much, if not more, than the two gateways, restoring some balance to the relationship, which had been dominated by the latter and its fences. The posts which prop up the footbridge not only

amplify the motif of the stone pines that line the site, but too make evident what otherwise would have stayed imperceptible. The posts, which resemble the cutwaters of a bridge, render the land as a lively terrain and makes evident that the grossly manipulated landscape, like the parking lot across from it, is a constructed landscape. The 'bridge-boundary' is not only a long observation balcony; it is also an aerial double of the landscape. By contrast, the simple rectilinear nature, in both plan and section, of the bridge allows one to appreciate the flowing sloped surface of the landscape. The slight differences in topography are recorded and rendered by the repeated geometry of the device and access points at either end.

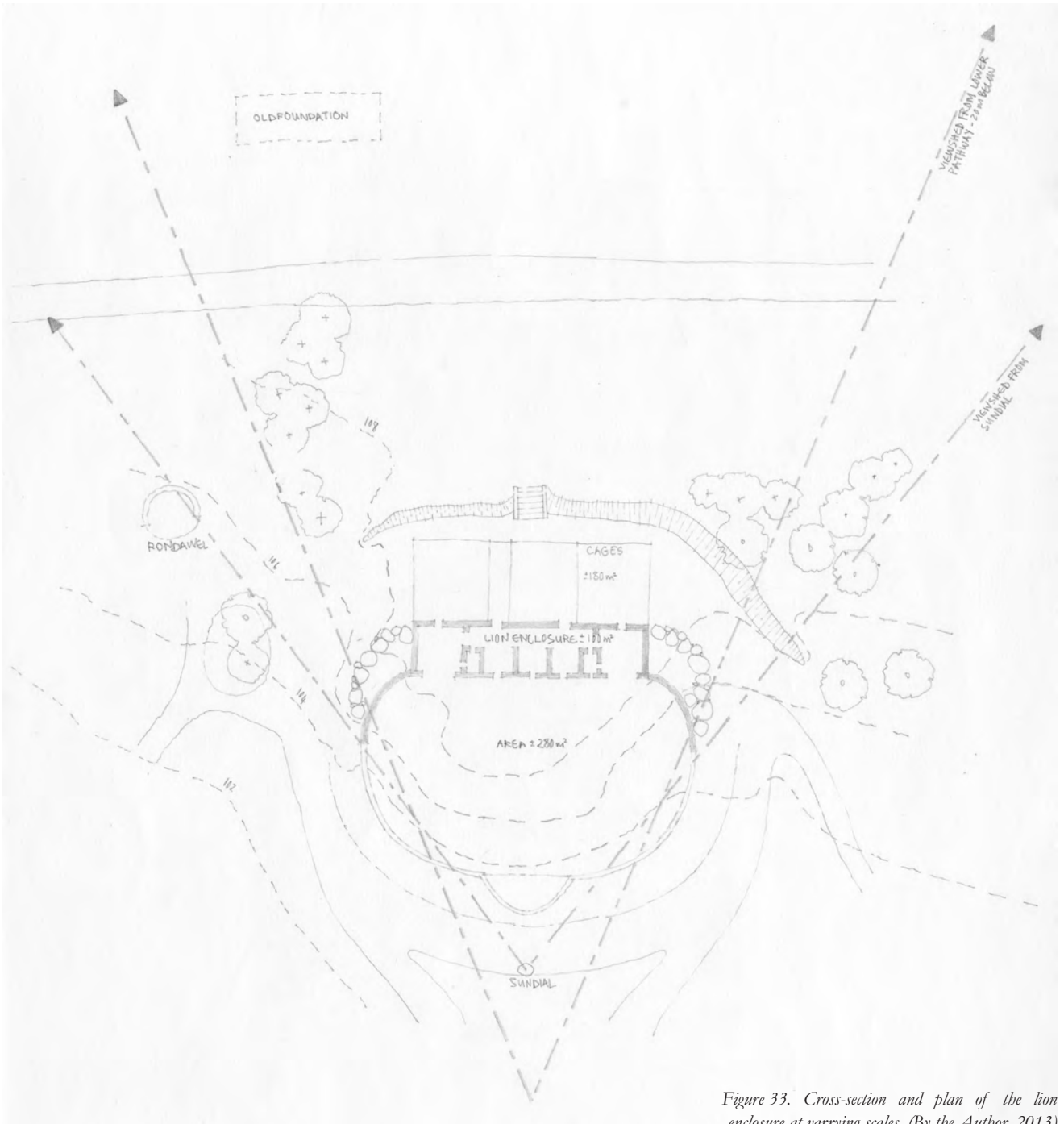
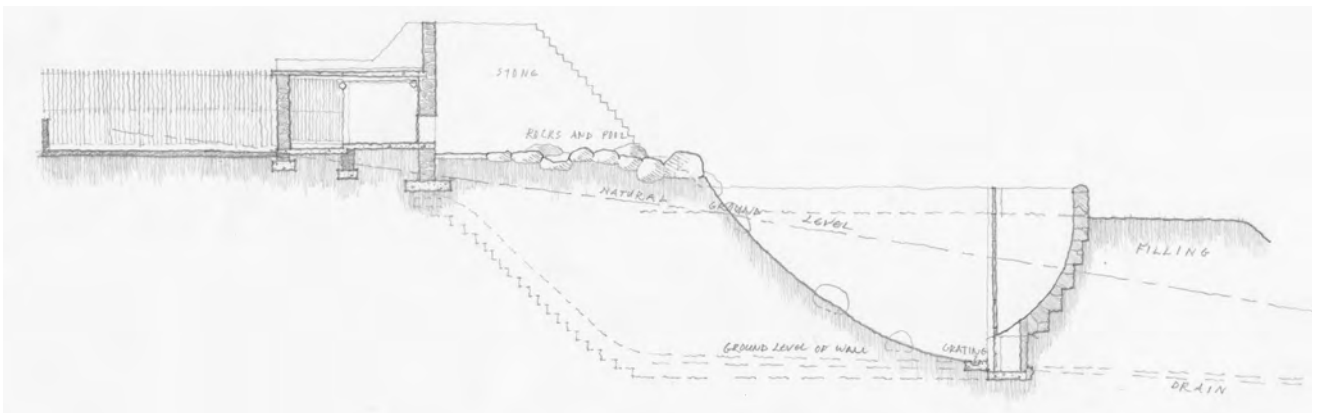


Figure 33. Cross-section and plan of the lion enclosure at varying scales. (By the Author, 2013)



Figure 34. Photo of the seating set up for the Theatre for Africa's performances. (van der Merwe, 2007, www.flickr.com)
 Figure 35. (top) Photo of the temporary dining areas set up within the cages. (mallix, 2008, www.flickr.com)

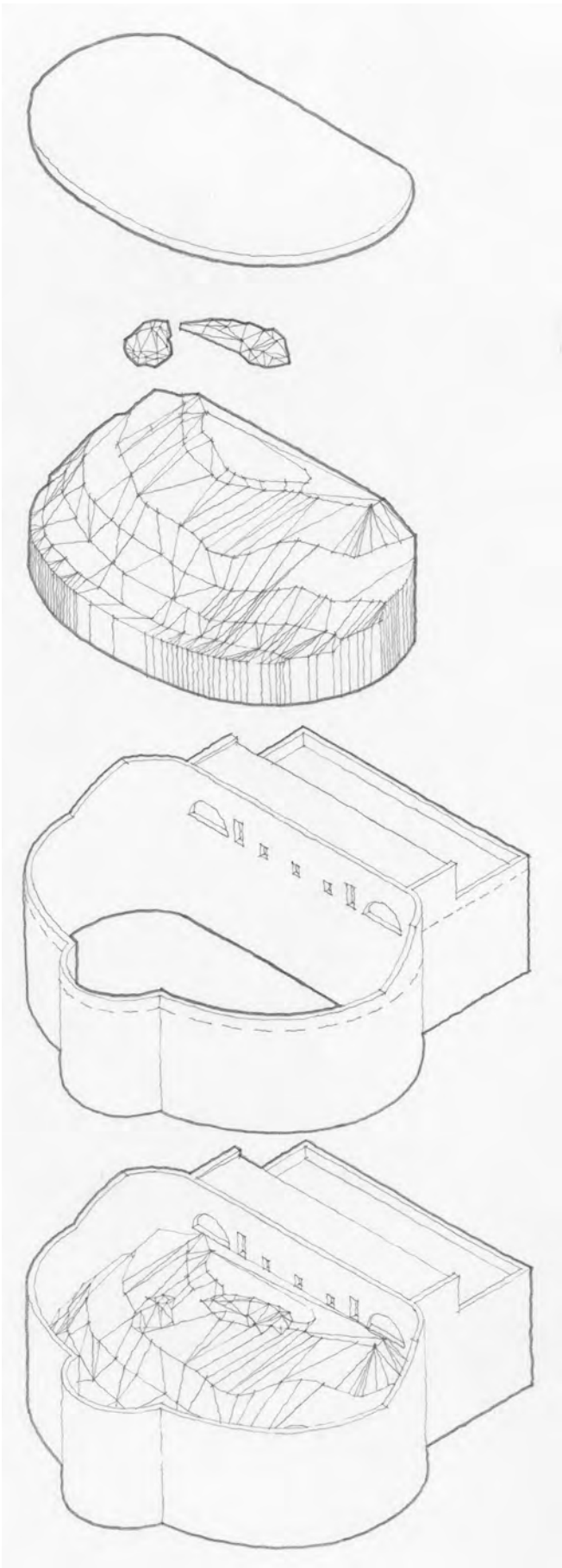
After a number of negotiations with the Rhodes Trust and SANParks, the Theatre for Africa organised and held numerous productions in the lion enclosure from the year 2005 onwards. The company, who had worked with SANParks before, were investigating the opportunity of creating a cultural village where events and activities could take place year-round and what it would take to develop the landscape in order to achieve this. The Theatre hosted and performed events for around 4 seasons. Audiences were made to park in the lot below the menagerie before making the way through the zoo where they would have dinner in the lion cages and afterwards return to the front of the enclosure, where a performance was staged within. Meersman offers reviews of the performances where he describes actors hoisted up with ropes, dressed in oversized costumes and, "choreographing a great underwater sequence." (Meersman, 2006, www.realreview.co.za)

Luke Ellenbogen, quoted by Ommanney, had worked on the productions and explains the difficulty with hosting a performance in the enclosure,

The difficulty in that space is obviously access... Then, because there was no infrastructure out there, we needed to create that,

like an electrical board that can take three-phase lighting, and a kitchen, and toilets for people, so it was a large-scale project which took a lot of planning. The difficulty is: you start from scratch every year, in the sense that you lock it up for nine months of the year, and you get back and the DV-board has been stolen and the wires have been cut, and you know what I mean? It was difficult from that point of view. It's a phenomenal performance space, but in order for it to really take off it would need to go into the phase of what it was planned for: to be a more permanent space, a more permanent feature in Cape Town's cultural calendar, where it could be sustained through restaurants, through sculpture spaces, through art exhibition spaces. But that went to planning with architects and the difficulty was raising the money and getting the stakeholders, like the City of Cape Town, the Rhodes Trust, and SANParks to agree on what should happen in that area. So that's why we stopped using it: we could never get the plane off the ground. (Ellenbogen quoted in an interview by Ommanney, 2012, p. 47)

The project proposes an event space, within the lion enclosure and a restaurant housed in the cages behind the enclosure. The re-appropriation of the lion enclosure realises



Cape Town

Figure 36. Exploded axonometric of the lion enclosure showing the stone structure which encircles the land mass and the event space which has free reign to manipulate the terrain. (By the Author. 2013)

INTRODUCTION

Greetings and welcome to The Old Zoo Theatre & Restaurant

Every summer, this magnificent venue plays host to a series of performances that offer a wonderful evening out under the stars in one of the Mother City's prime heritage sites.

You are guaranteed a unique and original experience.

The Old Zoo is run by **Theatre for Africa** in collaboration with **South African National Parks**, under the direction of Nicholas Ellenbogen, one of South Africa's most respected theatre personalities.

Performances are staged in the Lion's Den enclosure of the original zoo and dinner is available to all our audience members – in the Lion Cages!

Show starts at 20h15 and you are asked to arrive at 18h30 in time to enjoy the fare. Dessert and coffee are served after the show between 21h30 and 22h00.

Ticket price including dinner is R190.

A 'light supper' option is also available for R140.

'Show only' tickets are R80 each.

February 6 to March 1, 2008 sees a new offering in collaboration with **Khayelitsha United Mambazo**, a unique group of *isi'cathimaya* singers who, under the passionate direction of **Willem Breedt** and musical genius of **Sue Grealy**, work miracles alongside **Deon Pietersen** and **Zinzi Kente**, two bright young talents emerging from the **New Africa Theatre Association**.

The revue exalts the ethos of *ubuntu* as it weaves the tale of a young traveller who, having fallen asleep on a sacred burial ground, is roused by ancestors and guided on a journey of personal discovery.

Join us for a night to be remembered ☺

Figure 37. The Old Zoo Theatre & Restaurant press release. (Theatre for Africa, 2008, www.theoldzoo.blogspot.com)

the desires of the DPW and SANParks for an income-generating facility, which would sustain the park.

Additionally this re-appropriation respects and enhances the architectural inquiry of this dissertation by testing pragmatic program against the landscape and its phenomenal memory.

The landscape has formed a backdrop to past interventions which have left the landscape as a thoroughly contrived and manipulated site. The zoo itself was founded as an extravagant presentation of colonial ideas. According to Shepherd, the structure of the zoo illustrated an evolutionary tale by displaying the animals in ascending order of superiority. The zoo was considered as a demonstration of Rhode's colonial ideology – he wanted to house animals from the entire empire. (Shepherd in Brennan, 2010, www.blog.andreabrennen.com)

The project reinterprets this treatment of the landscape by re-appropriating and programing the lion enclosure, the zoo's showpiece, as an event space. It organises the lion enclosure so it can play host to various groups or individuals who may reimagine or re-appropriate the enclosure to satisfy their desires. The project deliberately allows the enclosure to remain as a continuously reimaged site to highlighting the memory of the

landscape and the lion enclosure as the landscape's centrepiece.

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There is nothing excessively elaborate about these devices used by this project; their elements, while clearly distinct and adjusted, simply state what they are and are doing. The powers of the devices lie in the combination of a number of elements embracing a number of territorial features within a single landscape experience.

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Conclusion

This dissertation set out as an attempt at re-presenting and re-appropriating the old Rhodes Zoo site as a literal and metaphoric gateway to the greater Groote Schuur Estate, a landscape, a park and most importantly an experience.

As has been identified, the gestures of this dissertation – although clearly distinguished by their tectonic expression and modes of articulation from the existing site fabric – function as measurements, signs or discrete echoes of the landscapes different strata. Sunken, laid directly on the ground or raised slightly above, they are elements of a new layer added to the territory's substrate. But all the while, each one has been considered to work as a link to various layers of memory or states of consciousness embedded in the site.

The park is thus a palette with several levels, where the subconscious or conscious minds of the site-seer can find their respective wavelengths, where their thought is incited to focus and defocus.

The project, always careful to stimulate the visitor's attention and signal various strata rather than materialise them, engages the landscape's phenomenal memory. Thanks to the project's articulations, the landscape of the zoo site, although barely touched by the project, is transformed into a

generative metaphor of its own substrate. The single univocal ground plane of the existing site is changed into an active terrain. Endowed with a certain depth through transparency and dignity as an instigator of the architectural process, the landscape is converted into a vehicle for the imagination of the site-seers who adventure there.

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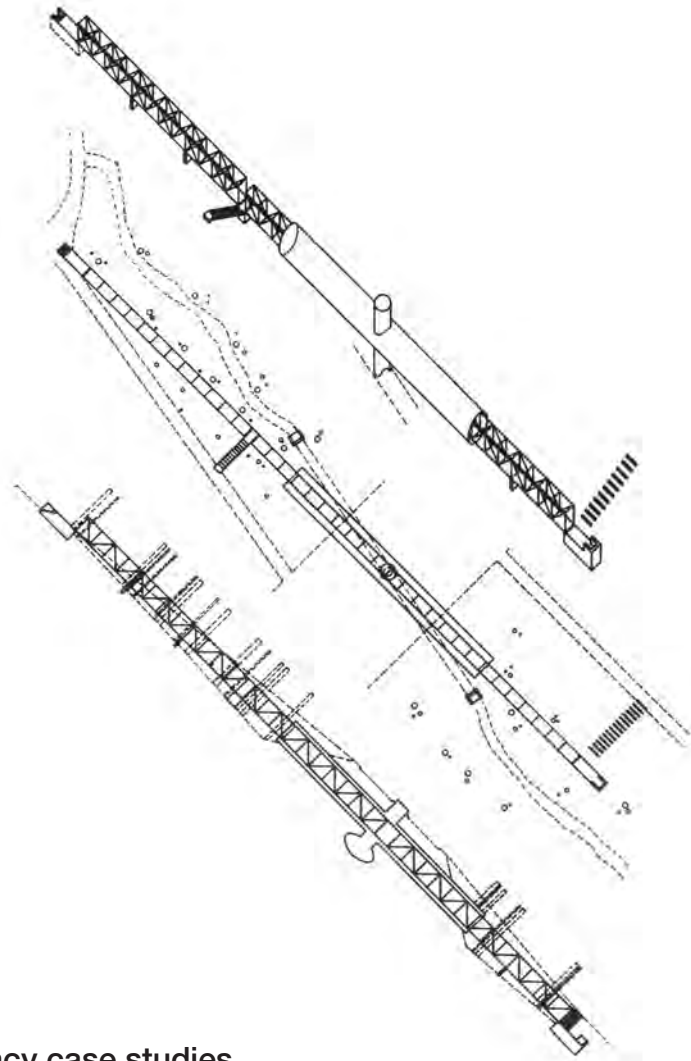


Figure 38. *Axonometric, plan and section of the tunnel-bridge (Marot, 2003, p. 61)*

Annexure: Park of Lancy case studies

Descombes conceives his interventions as phenomenal transparencies into the disrupted memory and topography of the landscape. The critic Elissa Rosenberg, in an essay dedicated to the topological imagination that exists in the art of gardens, alludes to the mapping impulse – mapping the phenomenal memory – that enlightens Descombes’ approach to the park. He creates a new sense of the place in the landscape by describing what exists and what no longer remains (2002). What was no longer there is, in fact, just as important to suggest as what was there. In one way this is enacted by allusion whereby introducing the thing itself, the river for example, it alludes to a previous condition.

The park suggests the perception of loss and disappearance most effectively through a topographic sensibility. The surface of the landscape, inscribed with the history alteration, develops into a map and the historical record of itself. Descombes describes it as the “sedimentary accumulation of traces” where the tactile aesthetic of “revealing imperceptible forces” sustains a tension between what exists and what no longer remains, what is and what was (quoted by Marot, 2003, p. 74). Thus, there is a sensuous materiality to the heightened perception of the landscape.

Case 1: Tunnel-bridge

The tunnel-bridge can be considered as a transposition of memory. It asserts itself using contemporary formal materials and vocabulary, while echoing, amplifying, distorting, and numerous sensations of the past. The old access chimney is translated into the light well inserted into the island within the roadway. It probes, in the rhetoric of the project, the point around which the road and Voiret are superimposed, and the tunnel-bridge is articulated.

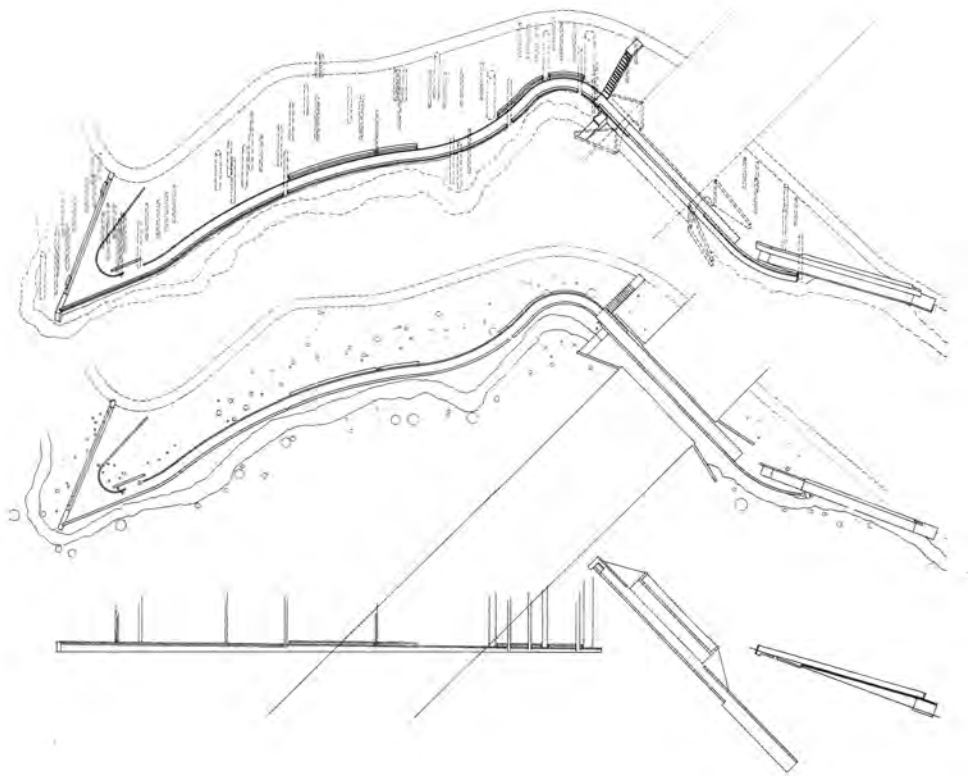


Figure 39. Axonometric, plan and section of the riverside pathway in upstream park (Marot, 2003, p. 77)

Case 2: Riverside Pathway

The project comes closest to the topographical sensibility noted by Rosenberg where it seeks to underline and amplify the pattern of the stream. A wavering path of stabilized earth accompanies the stream and responds to its course. The path below the street illustrates a descriptive design process, enacted by replication. It highlights the stream's presence by offering an alternative to the surface paths, while iron grids in the soil allude to an underground tributary. The intervention's elements aim to reveal the constituents and character of the site or allude to its potential.

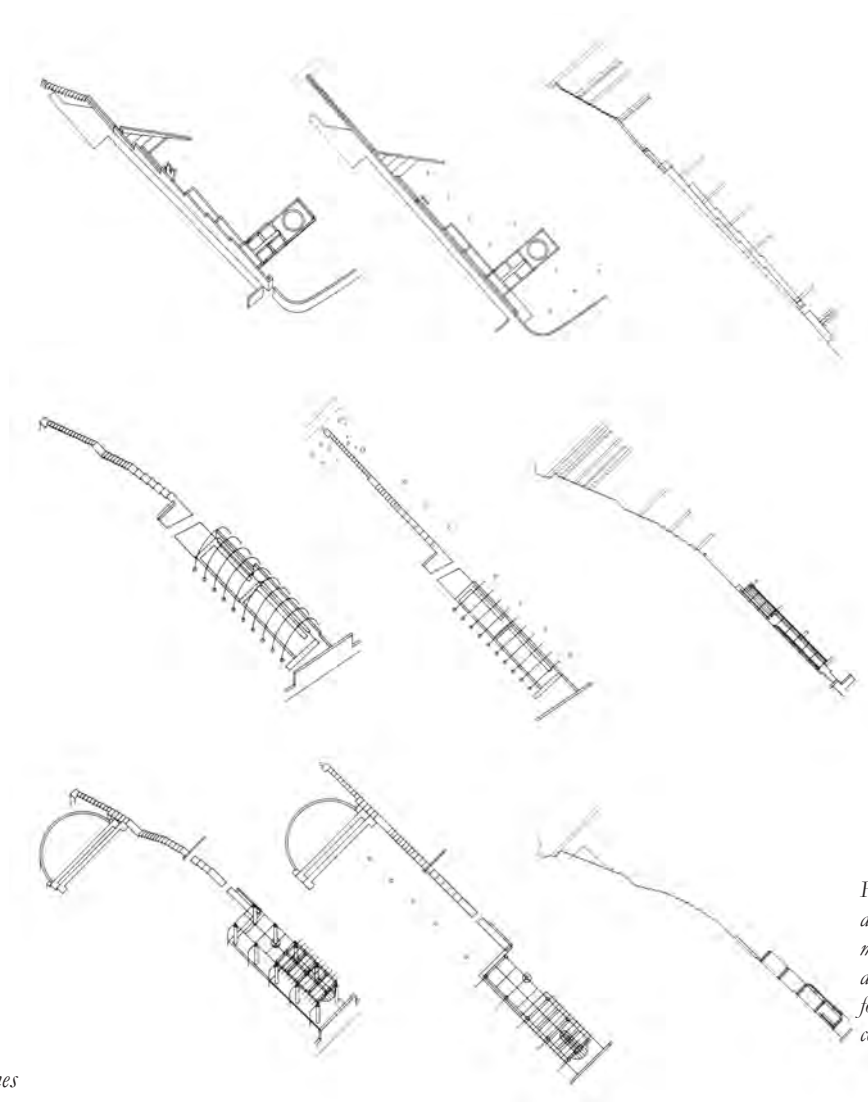


Figure 40. Axonometric, plan and section of the three 'linear machines' of the downstream adventure park: the wall-fountain, the pergola, and the covered terrace (Marot, 2003, p. 71)

Case 3: Linear Machines

Like the tunnel-bridge, the three linear machines probe the memory and topography as sections sketched into the site. They speak a relatively sober architectural language. They are fragments of an in situ map of the piece of landscape that echoes characteristics of its buried layers. These interventions are the constituents of a non-site – a three dimensional logical picture, which is abstract but represents the actual site – that is constructed on the site itself, with Lancy's four dimensional space-time, memory, as it's referent. Although their modes of articulation and materials clearly distinguish the interventions from the site as Descombes found it, they all function as measurements, echoes and symbols of the landscape's varied layers. Raised slightly above, sunken or laid directly on the ground, the interventions change the landscape into an active plane given phenomenal transparency by positioning various strata of memory or states of consciousness onto it. This phenomenal transparency allows the site-seer to navigate within the landscapes phenomenal memory, its four-dimensionality, by either manoeuvring in between the various strata or skimming from one layer to another.