



UNIVERSITEIT VAN PRETORIA
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ZOO

architecture as escapism
animatechnic

V I R O U P A

23 MRT 1929 - 27 FEB 2011

"A master in the art of living draws no sharp distinction between his work and his play, his labour and his leisure, his mind and his body, his education and his recreation. He hardly knows which is which. He simply pursues his vision of excellence through whatever he is doing and leaves others to determine whether he is working or playing. To himself he always seems to be doing both." (Jacks, 1932)

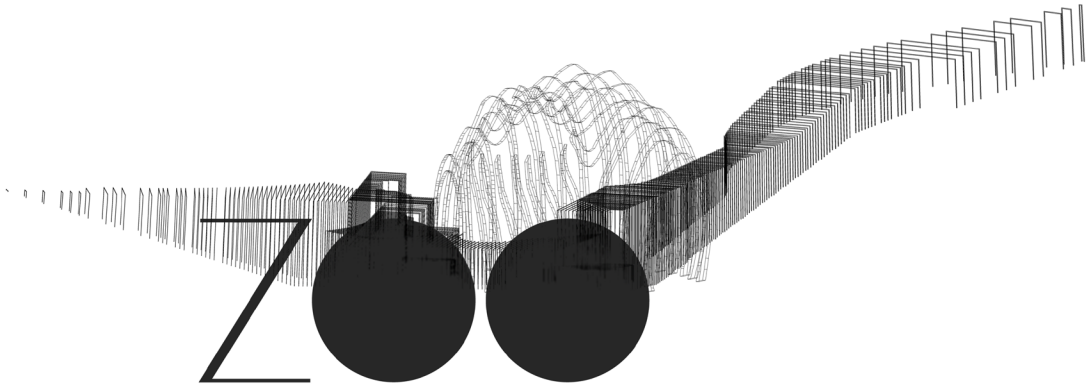
Submitted in partial fulfilment of the requirements for the degree MArch(Prof),
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Department of Architecture, University of Pretoria (UP)

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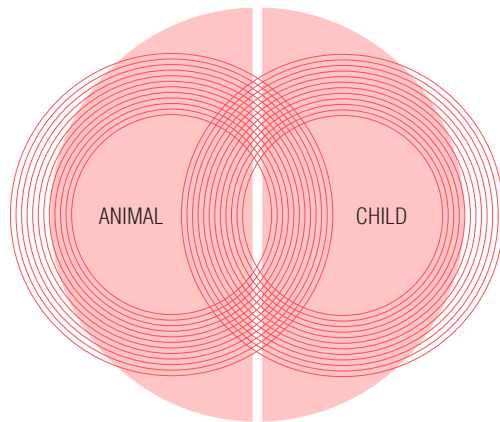
STUDIO MASTER : Jacques Laubscher



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architecture as escapism

" But throughout my life I have rarely if ever achieved what I wanted by tackling it in a logical fashion. So, naturally, I went and got the animals first and then set about the task of finding my zoo. This was not so easy as it might seem on the face of it, and looking back on it now I am speechless at my audacity in trying to achieve success in this way. So this is the story of my search for my zoo, and it explains why, for some considerable time, I had a zoo in my luggage." (Durrell, 1960)





Traditional Man saw himself as real only to the extent that he ceased
to be himself (Eliade, 1974: 34).

INDEX. LIST OF IMAGES & ACKNOWLEDGMENTS



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INDEX

PROLOGUE: ANIMA & MAN_{.xv}

ANIMATECHNIC_{.01}

1. MACRO THEORY_{.04}

1.1 ROUND TIMES_{.05}

1.2 THE LINEAR TIMES_{.05}

1.3 CONCLUSION_{.05}

2. REVISITING THE ORIGIN_{.08}

2.1 ARCHITECTURAL

ANTHROPOLOGY_{.09}

2.2 ANIMAL BEGINNINGS_{.09}

2.3 PLAY_{.13}

2.3.1 TECHNOLOGY AT PLAY

2.3.2 PLAY STRUCTURE

2.3.3 PLAY EDUCATION

2.3.4 SPATIAL PLAY

2.4 SPATIAL ORNAMENTATION
THROUGH METAPHORS OF THE
CENTRE_{.15}

ARCHITECTURE AS ESCAPISM_{.17}

3. MICRO THEORY_{.20}

3.1 REPRESENTATION_{.21}

3.1.1 SOFT EVIDENCE

3.1.2 SEND & RECEIVE

3.1.3 FLAT IMAGE

3.1.4 PRODUCT

3.1.5 SEDUCTION & MEANING

3.2 ENCLOSURE_{.26}

3.2.1 MEMORY

3.2.2 STYLE

3.3 ESCAPISM_{.28}

3.3.1 IMAGINATION & DREAM PROGRESSION

3.3.2 SKETCH

ZOO_{.31}

HYPOTHESIS_{.33}

4. NZG/SITE_{.37}

4.1 DEVELOPMENT OF NZG_{.42}

4.1.1 BACKGROUND

4.1.2 NZG MASTERPLAN

4.1.3 CLIENTS

4.2 PATHWAYS_{.53}

4.3 ARCHITECTURAL STYLE_{.57}

4.4 VISITOR EXPERIENCE_{.61}

4.5 ANIMAL HABITAT GUIDELINES_{.61}

4.6 PROGRAMME_{.64}

4.7 DELIMITATIONS_{.64}

5. CONCEPT DEVELOPMENT_{.67}

6. DESIGN DEVELOPMENT_{.85}

7. TECHNICAL DEVELOPMENT_{.105}

8. DRAWINGS_{.124}

PRESENTATION AND MODELS_{.143}

APPENDIX_{.149}

NOTES_{.177}

REFERENCES_{.179}



LIST OF IMAGES

- IMG 001:** The dualism of intuition_v
IMG 002: Image of Author_v
IMG 003: The title trilogy_xii
IMG 004: opposite: Intuitive conceptual sketch as an illustrative generator for the prologue: A possible meeting place for Anima and Man_xiv
IMG 005: opposite: Mythological prologue as a summary or concentrated guide to the dissertation_xv
IMG 006: opposite: Early theoretical intention as the synthesis of 'animatechnic'_4
IMG 007: Theoretical diagram introducing various analogies surrounding the concepts of enclosure and escapism to assist with the reading_6
IMG 008: The spatial experience from the womb, to a time when animal surrounded man and the modern times where man surrounds animal_6
IMG 009: A linear progression of form_6
IMG 010: opposite: Collage or compilation of the myths on the origins of architecture and enclosure_8
IMG 011: The evolution of organisms through the ages to man_9
IMG 012: The mother and child, with animal and building in the background:Madonna with a monkey by Albrecht Durer_10
IMG 013: Gorilla enclosure night room at NZG_11
IMG 014: Phaseological schema of architectural anthropology that could be used to reconstruct a constructive continuum in parallel with the evolution of man (Adapted from Egenter, 1992)_11
IMG 015: opposite: Soft to Hard: Ornamentation of the female figure_11
IMG 016: A linear progression of form_13
IMG 017: Spatiality of the womb_13
IMG 018: Dualism within the synthesis of architecture_14
IMG 019: Nests of the african weaver (Adapted from J.G. Wood)_14
IMG 020: Mother hippopotamus and her young surfacing in the hippo enclosure at NZG: The body underneath the surface_16
IMG 021: opposite: Representation of a journey into the past on a 'dinoland' rollercoaster in Disney's Animal Kingdom, to communicate extinction_20
IMG 022: Representation of a journey from the past into the future on a ramp or tunnel in Maropeng_21
IMG 023: Measuring from the measurements of nature: Henry Parker, student measuring the Temple of Castor & Pollux in Rome, Soane Museum London (Adapted by the author from Brawne, 2003:113)_21
IMG 024: Soft to hard: The evolution of the Ionian column, from the reed type signs of the Sumerian goddess Ishtar, as predicted by German archaeologist, Walter Andrae (Adapted by the author from Egenter, 1992)_22
IMG 025: Diagram illustrating the issues related to the progression of architecture (Adapted and illustrated by the author from Brawne, 2003: 33)_24
IMG 026: Bending the straight line: A metaphor to the style of the freehand line_24
IMG 027: opposite: Architecture encloses: Caspar David Friedrich, Woman by a Window, 1818. Nationalgalerie, Berlin (Adapted from Harries, 1998: 197)_26
IMG 028: top: NZG Bear enclosure photographed in 1911, in use as a bear exhibit. centre: NZG Old bear enclosure used for educational exhibition space, 1992. bottom: The bear enclosure is currently used as a souvenir shop, 'Zoovenir,' decorated with Ndebele patterns, 26 April 2011_27
IMG 029: opposite: Lion entertainment ride in NZG competing with the real escapism the lion exhibit can provide_27
IMG 030: far left: top: Children's play cave at Maropeng. bottom: Authentic swallow's nest in the representation of a cave: Children's play cave at Maropeng_29
IMG 031: far left: The blurred world of seduction: Author experiencing the enchanted virtual narration at Disney's Animal Kingdom_29
IMG 032: left: Replication of animal habitats_29
IMG 033: opposite: top left: View of the river in Disney's Animal Kingdom. centre left: The 'Tree of Life' serving as the central icon of Disney's Animal Kingdom; note the forced perspective bottom left: Visitors exiting Disney's Animal Kingdom with the iconic 'Tree of Life' beacon structure in the background. top right: The immersion of the Gorilla exhibit at Disney's Animal Kingdom. centre right: Capturing the essence of the real places that is depicted in Disney's Animal Kingdom. bottom right: Entering Asia: the attention to detail in Disney's Animal Kingdom_29
IMG 034: opposite: Hypothetical summary of enclosure_33
IMG 035: following page: Timeline of the evolution of ZOOS from the Stone Age to Modern times, containing international and national entries_33
IMG 036: Listed 'forced migration' of mammalia in NZG: Animals from their original habitats to ZOO_38
IMG 037: left: Contour map of Pretoria central business district and surrounding landscape_39
IMG 038: Views to the north and to the south (towards the city) from cable car building on the highest ridge of NZG_40
IMG 039: opposite: Apies River precincts around NZG in Pretoria_40
IMG 040: Metropolitan circulation routes around NZG_40
IMG 041: Locality plan of areas surrounding NZG within an 8km radius of the site_41
IMG 042: opposite: Factors to consider when working with a zoo master plan (Adapted from Fiby & Worstell, 2003)_41
IMG 043: Map indicating building footprints of Pretoria central, east and west_43
IMG 044: Access routes and the position of the NZG site within the city of Pretoria_43
IMG 045: above: View of the city from the carnivore enclosures at the foot of the ridge showing the juxtaposition of the city against the NZG gardens_44
IMG 046: left: View of the city from the carnivore enclosures at the foot of the ridge showing the juxtaposition of the city against the NZG gardens_44
IMG 047: left: Exploded view of NZG indicating the topography along with the pathways and the existing buildings_45
IMG 048: above: Drawings of the physical site model that illustrates the layering of the grounds along the Apies River_45
IMG 049: Perspective of NZG's entire site_46
IMG 050: following page: Summaries of various conditions within NZG, adapted from existing Masterplanning_46
IMG 051: Site plan of NZG mapping author's journey on 26 April 2011_49
IMG 052: opposite: Aerial photograph of NZG_49
IMG 053: following page: Photographic journal of author's journey in NZG - Numbered according to map of journey_49
IMG 054: Main visitor circulation and visitor distribution configurations_53
IMG 055: top: Sketch of the bridge over the Apies river bottom: Sketch of the hippo pool facilities_54
IMG 056: top: Conceptual sketch exploring the centre of NZG. bottom left: Qualitative mapping and establishing a central theme from existing circulation. bottom right: Conceptual sketch of opportunities to extend pathways along the Apies river. bottom centre: Qualitative mapping of main zones that is dominant due to orientation to pathways within NZG_55
IMG 057: opposite: Aerial photograph of possible site as central point in NZG_55
IMG 058: Bird paradise aviary's raised platforms_57
IMG 059: left: Zoning featuring zoographic and habitat orientated strategies_57
IMG 060: opposite: Historical buildings in NZG_57
IMG 061: Study of the topography of NZG, creating a feel for the landscape_59
IMG 062: Enclosure types within NZG as sectional diagrams_60
IMG 063: Section of NZG site plan with full length of Apies river within the site and indication of the density of existing trees along the river_60
IMG 064: above: Visitor interface of NZG_61
IMG 065: right: Boundary conditions and barriers in NZG opposite: Barrier and viewing platform compositions within zoos_61
IMG 066: Distorted panoramic image of site on existing picnic terrain next to the Apies river_63
IMG 067: top: Upstream view of the Apies river_63
IMG 068: A ride in the cable car that escapes the surface of the site, one of the few vertically inclined instances in NZG_64
IMG 069: Visiting the monkey cages_65
IMG 070: Types of visitor's and interaction styles_65
IMG 071: Rotation of primates through exhibitions_65
IMG 072: Focussed section of the development of man from animal_65
IMG 073: Study of existing primate enclosures and service spaces_66
IMG 074: opposite: Calabash bought at informal crafts market at NZG, and weaver's nest from Austin Roberts Park_68
IMG 075: above: The handled calabash_68
IMG 076: The building of the primitive hut after *Vitruvius Teutsch*_69
IMG 077: The discovery of fire, after Fra Giocondo_69
IMG 078: A sentimental scene: breaking the sculpture free: at Angus Taylor's studio in silverton_70
IMG 079: A sentimental scene: at work around a fire, Angus Taylor's studio, Silverton_70
IMG 080: The first building after Viollet-le-Duc, a comparison made to the a snake's nest, together with its builders and inhabitants described as reptile eaters_72
IMG 081: opposite: Handwork by Angus Taylor's studio featuring the realistic representation of a twig (nest) and the earth sculpting mix including grass as hatchwork or fine linework on the sculpture_72
IMG 082: spread: Development of concepts on plan and section through diagrams indicating the layering of metaphor and the hierarchical system of natural structures_74
IMG 083: Conceptual sketch of possible underground spaces_76
IMG 084: opposite: top: Structure of the cable car system reaching through the tree canopy bottom: Surrounding buildings and essential structures_76
IMG 085: Spatial diagrams for possible spatial layouts_77
IMG 086: opposite: Spatial diagram of possible intervention on site_77
IMG 087: opposite: bottom: Fibreglass moulds at Angus Taylor's studio, Silverton_77
IMG 088: Wild grass spotted at Maropeng, Cradle of Humankind_78
IMG 089: Sketch development experimenting with the rendering of the spatial diagrams and the connection of the various concepts_79
IMG 090: above: Sketch development of possible auditorium layouts_82
IMG 091: right: Material contrast between expanding foam and calabash used for the building of conceptual physical model



exploring the underground: Moulded and sculpted_82

IMG 092: opposite: top: Calabashes from craft market at NZG's entrance_82

IMG 093: opposite: centre: Safari Nursery main building's roof structure_82

IMG 094: opposite: bottom: Safari Nursery small primate exhibition_82

IMG 095: Experimentation with physical models that represent the vertical spectrum of nature as habitat to man and animal. Form becomes a metaphor over various spectrums_83

IMG 096: opposite: Scaled down version of the structure for use on the site model_83

IMG 097: Conceptual sketches developing further analogies_84

IMG 098: opposite: Framework abstracted from the calabash above: Model of framework for site model_86

IMG 099: A selection of Initial model work exploring spatial possibilities during the interpretation of the conceptual work_87

IMG 100: Interpretational sketch of Island City Central Park by Toyo Ito & Associates, South Japan, completed 2005_88

IMG 101: Conceptual sectional view of the building from the east, June 2011_90

IMG 102: Establishing the primary programmatic components of the building, June 2011_91

IMG 103: Conceptual sectional view of the building from the east, July 2011_94

IMG 104: Map of the Maropeng facilities to orientate visitors_95

IMG 105: left to right: Approach to the Tumulus building (burial mound), Natural amphitheatre with futuristic facade in the background, Material selection_95

IMG 106: opposite: Diagram adapted from the Maropeng exhibition_95

IMG 107: Artificial lighting on frames and lighting effects within the hidden immersive experiences ; main exhibition space_96

IMG 108: The natural Tumulus building (burial mound) covered with grass_96

IMG 109: Drawing describing the steps of a development process: spatial or cave moulding_97

IMG 110: Frameworks developed through the process of spatial moulding in relation to the outlines of the main structural dome_98

IMG 111: The relationship of spaces examined via sections through various prominent levels from ground level downwards_99

IMG 112: Sketch of the exhibition towers for Animal and a viewing or climbing tower for Man_100

IMG 113: above left: View through the framework system_101

IMG 114: above right: The view on entering the building_101

IMG 115: right: Section taken on ground level indicating the reinterpreted version of the zoo keeper's level_101

IMG 116: below: Building set within the landscape as viewed from the river and the cable car system respectively_101

IMG 117: opposite: Initial perspectives and elevations_101

IMG 118: Sketch of the main staircase leading into the building_103

IMG 119: Exploded view of entire building indicating the impact on elevation and axonometric view. The elements are arranged from the ground up in order of stereotonic to tectonic structure_104

IMG 120: opposite: Sketch of the structural layering of the domed theatre_106

IMG 121: Sketches of factors regarding the retaining wall system_110

IMG 121: Development of the framework structures_107

IMG 122: Development of the truss and connector systems_108

IMG 123: The proposed retaining wall system used at the Gautrain development, 2011 (Images Courtesy of S.W. Jacobsz)_109

IMG 124: opposite: Study of material use and the handling of water that invites play at Maropeng_109

IMG 125: Sketches of factors regarding the retaining wall system_110

IMG 126: Technical development sketches_111

IMG 127: opposite: Elementary diagram explaining the basics of the airflow and over pressure system used to fill the dome out_111

IMG 128: Sketches used to explain the structure and systems to mechanical engineer_112

IMG 129: opposite: Photo journal of building phases at Freedom Park focussing on the copper cladding work (Photos courtesy of Frans du Toit, Cupric Technics)_116

IMG 130: Cladding the roof surface at freedom park (Photos courtesy of Frans du Toit, Cupric Technics)_116

IMG 131: Domed Theatre Functions and access_117

IMG 132: Projection on the dome: immersion_118

IMG 133: Slate surface texture options_119

IMG 134: Perspective view of domed theatre_120

IMG 135: Technical development sketches on the zoo keeper's level_121

IMG 136: left: Aerial view of the Freedom Park development (courtesy of Frans du Toit, Cupric Technics)_122

IMG 137: below: Copper cladding details on Freedom Park building_122

IMG 138: top: Site plan showing the buildings placement within NZG bottom: Plans not to scale_126

IMG 139: Ground Level Plan - not to scale_127

IMG 140: Zoo Keeper Level Plan - image not to scale_130

IMG 141: Opposite spread:Domed Theatre and Backstage Level Plans - image not to scale_130

IMG 142: top: Elevations North and West - image not to scale, bottom: Section AA - image not to scale_134

IMG 143: Larger view of Section AA - image not to scale_135; IMG 144: Section BB - image not to scale_137

IMG 145: Exploded views of structure_139

IMG 146: Opposite: Detail Section CC_139

IMG 147: The site survey of the piece of land on which NZG was established, 'Rus in Urbe' (Oberholster, 1992)_159

IMG 148: 1939 Site plan of the NZG extensions to the North (Oberholster, 1992)_160

IMG 149: 1954 Site plan of the NZG (Oberholster, 1992)_161

IMG 150: 1969 Site plan of the NZG (Oberholster, 1992)_162

IMG 151: Site plan of the NZG from NZG archives_163

IMG 152: Site plan of the NZG from NZG archives_164

IMG 153: Drawings of the craft market on Boom Street, May 1980_164

IMG 154: Elevations and structural layouts of the new Gorilla exhibition from the archives at NZG, October 2003_165

IMG 155: opposite: Drawings of the Main entrance and Lecture Hall at NZG, July 1979_165

IMG 156: top: Elevations of the Main entrance at NZG from the archives centre: New entrance to NZG in that opened in 1980 (Adapted by Author from Oberholster, 1992) bottom: Main entrance to NZG in 1904 (Adapted by Author from Oberholster, 1992)_167

IMG 157: above: Farm Yard Zoo Project for Lions International at NZG, 1982 from the archives at NZG left: Proposal drawings of the stables for the Childrens Zoo, 1982, from the archives at NZG_168

IMG 158: View of the Koala Centre from the cable car system

at NZG, 25 May 2011_169

IMG 159: Interior of the Koala Centre, 26 April 2011_169

IMG 160: Interior of the Koala Centre, 26 April 2011_169

IMG 161: Mary, the famous Sammy-Marks elephant (Oberholster, 1992)_169

IMG 162: View of the Historical Elephant house with new additions, 2011_169

IMG 163: Drawings of the new Koala Enclosure at NZG from the NZG archives., August 1997_170

IMG 164: Restorations to the elephant enclosure's nightrooms and extensions to the elephant camp from the NZG archives, February 1994_171

IMG 165: Renovation to Existing Bear Enclosure, from the NZG archives, June 1998 (Photograph by Author, 2011)_172

IMG 166: Dassiëkoppie or *Dassiehill*: Greyscale image of the 1932 koppie built from stones that was collected during the extension of NZG to the North of the Apies River (Oberholster, 1992), Colour image of koppie, 2011_173

IMG 167: Bottom: The Sammy Marks Fountain after it had been moved to NZG in 1979, bird cages in the background (Oberholster, 1992), Top: Fountain, 2011_173

IMG 168: The circular Eileen Orpen bird cage that was erected in 1939 with funding from Eileen Orpen (Oberholster, 1992)_173

IMG 169: The Eileen Orpen bird cage, 2011_173

IMG 170: Blue Prints of the circular Eileen Orpen bird cage that was erected in 1939 funded by Eileen Orpen from the NZG archives, September 1939_174

IMG 171: Blue Prints of the Municipal Carnivora House for NZG, from the NZG archives, June 1929_174

IMG 172: Greyscale: One of the main roads or pathways and the view to the carnivore enclosures on the hill, March 1939 (Oberholster, 1992) Colour images: The towers and dry moats of the lion and tiger carnivore enclosures, 2011_175

IMG 173: Blue Prints of the Lion and Tiger's camps and dens during the extension of NZG to the North, from the NZG archives_176

IMG 174: Brochures and Pamphlets collected from visits and attendance to NZG, PAAZAB Conference and Maropeng respectively_177

All images by Author unless stated otherwise



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Liezle Oosthuizen: Small Primate Zoo Keeper, NZG

Mike Jordan: Animal Collection Plan, NZG

Prof. Antoinette Kotze: NZG

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Rudolf van Rensburg: 09 March 11h00, UP

Dries Verbeek, Ben Kunz & Charle Botha: Neo Dimensions

Len Verdoorn

Colin Scott: Bild Architects: Monday 5 September 2011

Mark Pencharz: TC Design Architects: 7 September 2011

Derek Townshend: UP

ENGINEERING:

André Fullard: Full-Struct

Prof. Walter Boertzig: UP

Hannes van Dalsen & Charles Kingsley: Aurecon Group Tuesday 6 September 2011

Prof. SW Jacobsz: Geotechnical Engineering – Department of Engineering, UP

OTHER:

Thinus Prinsloo: Groenkloof Nature Reserve, Deputy Director – Nature Conservation and Resorts Environmental Management Division: Wednesday 30 March 2011

Anton Jansen: Heritage and Restoration Consultant: AJ- Group: – Plot 'Belotte' – Monday 28 March 2011

Frans du Toit: Cupric Technics – Monday 5 September 2011

Angus Taylor and Rina Stutzer: 21 June 2011

BUILDINGS & EVENTS:

African Association of Zoos and Aquaria (PAZAAB) Conference - 2011

Dislodge art exhibition at UJ, Featuring works by Angus Taylor & Rina Stutzer - 2011

Disney's Animal Kingdom - 2006

FNB Stadium / Soccer City Stadium - 2011

Foreign Affairs Building – 2011

Freedom Park - 2011

Maropeng – Official Visitor Centre for the Cradle of Humankind World Heritage Site - 2011

Menlyn Shopping Centre - 2011

Safari Nursery and Event Centre - 2011

NOTES ON THE TITLE TRILOGY

Anima is the feminine Latin root for 'soul' or 'spirit', also 'animal life' (related to a creature's breath); it also has the root meaning 'air' and 'life force'. Carl Jung's [1991] psychology assigned the word to the sensitive feminine nature found in a man; the inner self, in touch with the subconscious. It is an archetype of the collective unconscious which transcends the personal psyche, and not an aggregate of vicarious behaviours. The masculine form *animus* has the meaning 'mind' or 'intellect'. While *animus* does also mean 'spirit', it has a secondary meaning of passion or wrath. 'Animosity' is derived from this secondary meaning of the Latin root *animus*.

Technic is from the Latin *technicus* which means 'details' and 'methods'. The English language referred to *technic* in the formation of the words *technology* and *technique* which paradoxically alludes to the execution of an artistic work or a scientific procedure, effective in achieving an aim (South African Concise Oxford English Dictionary, 2002).

Combined, the words *anima* and *technic* refer to the 'imaginative, spiritual creative ability', mediation between the unconscious and conscious mind. *Animotechnic* becomes a mythological state of process and becoming in which the art of making or representation blurs the boundary between the emotional artisan and the technician.

Architecture as Escapism presents the post-modern theoretical debate regarding representation in the current age of production and consumerism, where the authenticity of product and experience start playing a vital role. Ornamentation and representation provides objects with narrative lines and places objects in a metaphorical position against each other. The relevance of this understanding to the dissertation is in a possible neo-archaic approach - targeted at entirely rational methods - to inventiveness and meaning in an age of production devoid or illusive of sacred being or awareness.

ZOO becomes the metaphysical space where the situations of enclosure and escapism accumulates in multiple forms. The concepts within this situation crystallises in the National Zoological Gardens of South Africa (NZG), in Pretoria. A place on a micro scale, which stages in every sense the case of the macro and mythical conditions. ZOO is regarded as a collective, a world within a world, a representation in itself of the post modern situation, a microcosm.

During the ZOO chapters the discourse and main body of the work advances to an image orientated approach; further discussions will therefore be treated as annotations to the graphic work. The conscious free structure - although unconventional - should aid the readers understanding of the interconnectedness of all elements in the design development, and emphasize the delightful, in part illusive nature of the design process. The font will facilitate the conversion by changing from the formal serif to a san-serif font type.



ZOO

architecture as escapism
animatechnic

THEORY APPLIED WITHIN THE SITUATION OF ZOO & NZG AS SITE

THEORY IN RELATION TO POST MODERN TIMES

THEORY ON A MYTHICAL LEVEL



PROLOGUE

The dissertation hopes to inform and demonstrate the intuitive nature of design which is often regarded as inferior to rational design approaches; Revolving against the numerous initiatives that select 'off-the-shelf' proven applications and materiality rather than imaginative, adaptive, temporal designed solutions. Thus architecture that is invigorated by the intuitive, illustrative, inventive world (IMG 004); the informative exploded threshold (inter-subjective) between the Social and the Formal parameters (IMG 018). The dissertation questions the accepted pre-eminence of the rational over the intuitive in negotiating societal change, which directly influences the progression of architecture and man.

To better illustrate the intuitive nature of architectural design the dissertation will incorporate theoretical concepts on a mythical scale and progress through macro theories, micro theories and lastly the synthesis of all concepts into the practical concepts (IMG 003). Communicating the influence and interconnectedness of these levels of conceptual discovery within an architectural scheme.

The prologue takes on the form of a myth and being a summary or concentrated version of the dissertation serves as a guide to the dissertation as a whole (IMG 005). This notion of the macro scale truncated to a summarised version or micro scale exemplifies the concept of collection that is strongly connected with the hypothetical situation of ZOO.



PROLOGUE

ANIMA AND MAN

In the beginning, Man was born from Animal, but as day became night, Man, encircled and filled with water (in the womb of this world) had no memory of being animal, not even in his dreams. The water in and around him drained, washed away these memories, and man was alone, hollow, in the vast openness of space. Man felt nature under his feet and sensed another being. In actual fact, there was. A being called Anima, who had expected him, called: "Man"; and he replicated the call by responding with his first breath.

Man followed this being. Its song became Man's song. A song full of wisdom, for Anima evolved with and within nature. Anima gracefully stepped between man and nature. And the animal taught man all there is to know about the world to which they belonged. She shared with him her animism.

In darkness Anima and man playfully danced in circled continuum around the fire (a gift from the middle of the earth), their shadows intertwined, and at day they danced to their song where she dwelled. As Man grew taller his eyes lost contact with hers and found the horizon.

Man dreamed.

He dreamt men walked alone on a measured straight line, harvesting the powers of nature, with the hope of crossing the horizon. With the passing of this thought, Man encountered his shadow lurking on the ground, and the darkness of his shadowy self, his persona, crawled into his hollow body. With this ego man pushed anima into the fire, breaking their sacred dance, but her soul did not die and flashed into the sky. Her body was split in two by the sharp flames. The one half fed Man and the fire, with intent. The other was enslaved, locked up, and Man hid her wings. Man's appetite discovered the structures in her legs, the muscle and tendon that joined them and he used these as design to drive his search for power, for progress.

For Man, the dreamed line that crossed the horizon was evidently that of production. Man burned nature in Anima's absence. He burned grass for light to further design on the rock face, he burned the trees and his own breath to provide heat, and so melted the rock that monumentalised his constructions and solidified his thought. Man went from mimicking Anima, to bending nature, to breaking nature and later, to burning and melting nature. He set out South, downhill, so that his equipment could roll along. The song they once shared turned breathy in the wind - a whistle through the trees - and disappeared, drowned by the screeches of the technic machine. Man became a monster that with his own order created chaos - a product of his greed and production. He consumed himself, and evil Man was born from his stomach. All life pointed to war, for that is what the fortresses he built invited. The fires of the war burned all the soft craft of animism, along with the knowledge imbedded therein; only Man's solid constructions remained, nothing was left except brutal hardness. Man came to see death in that life, the image of death; he saw the end.

With the heat of the flames still warm on his face, Man was reminded of the night he pushed Anima into the fire and in despair painted his face with ash. He was unaware of the fact that in the moment Anima's body split, so too her soul was torn in two - of which the part not tied to the night sky, now lived in him. Man's tears unlocked her, and she escaped from this inner world becoming the medium between his ego and subconscious.

Man, still alone, but much older - did not move or progress, for he found himself once again sitting next to fire. The fires and Man's tears made way for a new beginning. Anima - before man - had seen such a world and returned humbled - but she kept this quest secret.

Man returned to the grounds where they dwelled and had danced to assign Anima a place, out of respect. He promised her that he would combine the knowledge gained on his journey, a memory of his muscle, and her memory of spiritual wisdom in the creation thereof. Anima's spirit also sent Man to learn from his own child for there is nothing that comes after man except this child; a being without memory; a gift of 'beginning'. She instructed Man to release Child from the imitation of men. This short human could once again see eye to eye with Anima, and through their interaction Man remembered. He remembered the breath he took when Anima called him in the beginning of time and animated her remains by breathing life into it. He called her new being Animatechnic. This was the birth of the spiritual shared creativity between man and animal.

Man handed Animatechnic to Child, who added the purity of imagination. And through play in the place Man assigned to her, Child took ownership of the whole wisdom, but never again of Anima. (Author, 2011)



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ANIMATECHNIC

ECTURE AS ESCAPIISM



RETURN TO THE ORIGIN

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