

APPENDIX

NOTES &

REFERENCES

APPENDIX

The appendix includes a selection of pages from the authors notebook as well as images and historical plans of NZG that was scanned from the archive room at NZG. The appendix will hopefully inform further discussion and aid future projects within NZG.

The historical plans are supported with additional plans and images from J.M. Oberholster's *Die Geskiedenis van die Nasionale Dieretuin van Suid-Afrika*, which could be directly translated as 'The History of the National Zoological Gardens of South Africa (Oberholster, 1992) to complete the formation of the timeline. Some images are juxtaposed against additional recent photographic images.

SELECTED PAGES FROM AUTHOR'S NOTEBOOK

Need to match the reality of the animals: *real?*

real. ethics imagination? *real? lies.*

material (plant).

circle of life.

ethics man | ethics animal.

M mythical animals. The attributes that we project onto animals. (contourify?).

mythical projections. imaginative projections. play.

visual intrusion. breaks visual continuity + destroys illusion.

Not display! : show space...

Animation.

Nostalgia + Kinship

wild. enclosure.

Keep man made elements low + natural out of sight but present. Landscaped takes place of formal elements.

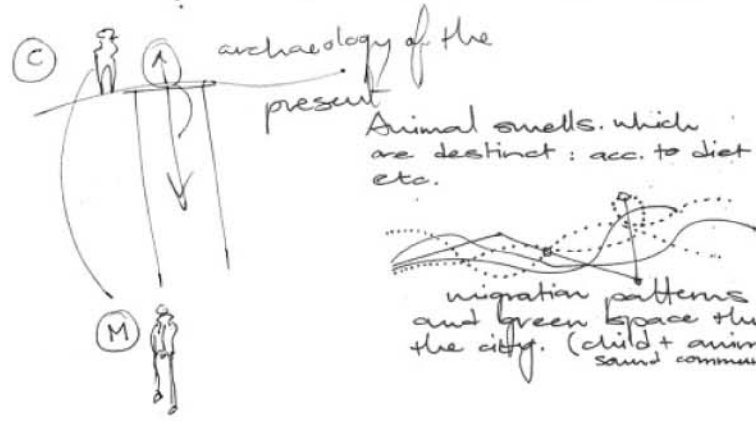
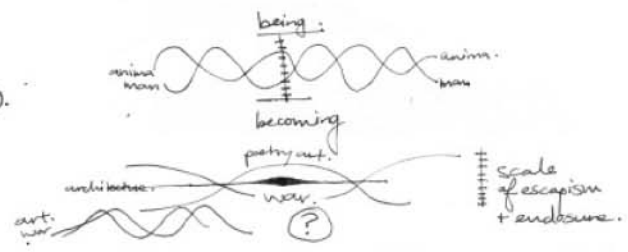
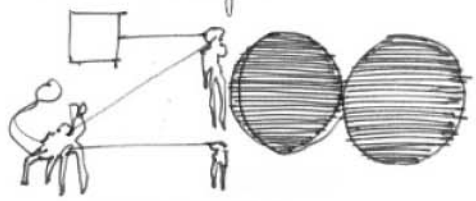
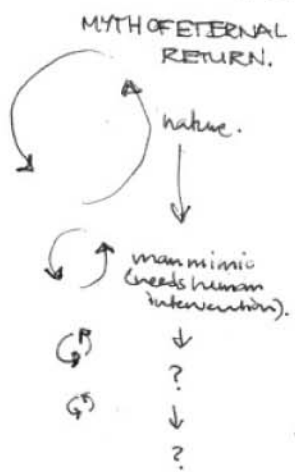
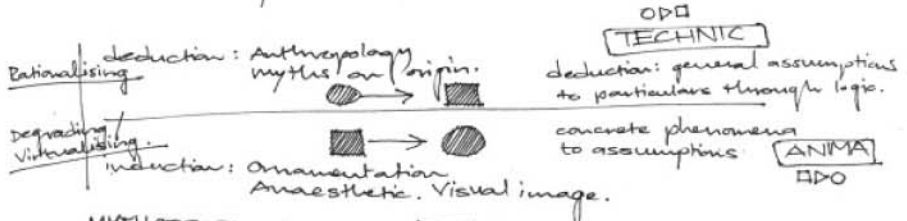
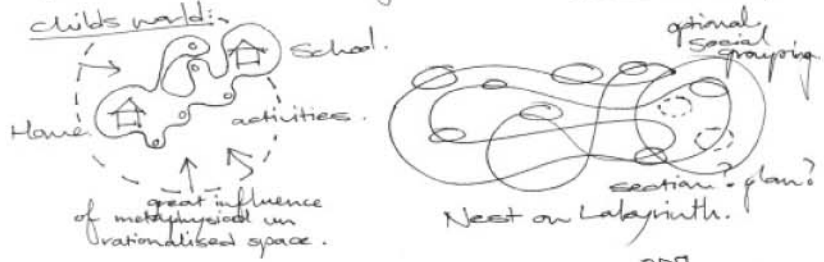
clean breaks. barriers or not.

No: lie about no boundaries or no enclosure. macro > micro.

+ covered steel tube. structural form. concrete. steel cage mesh. paint artists.

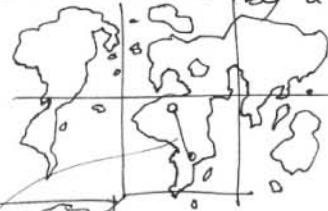


Hundertwasser's skins of the world: (Spatial perception):



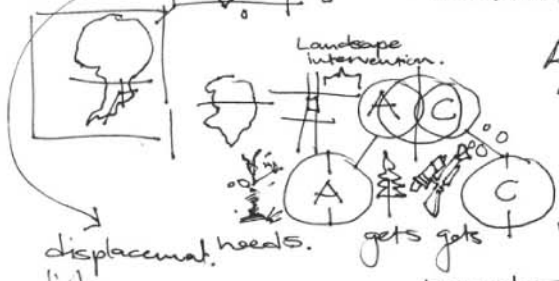


ENCLOSURE: enclosure is always governed by a line. (a rational) - (a logic)



In the free, homogeneous world of the virtual technological age.

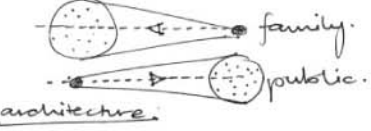
The virtual itself has enclosed man. Ritual, religion, and sacred space has died.



Architecture in its own enclosure: therefore myths

too much ornament? → no play
← too little ✓
No. spiritual.

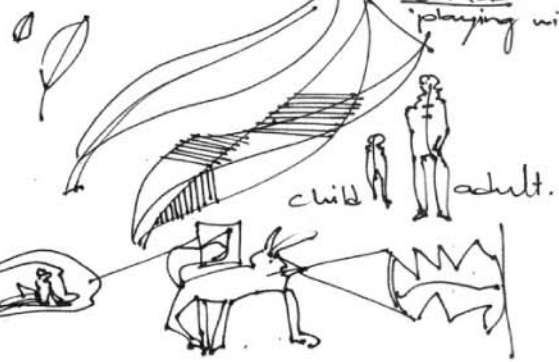
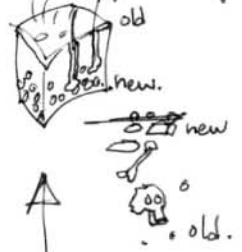
SOCIAL SCIENCES



IMAGE

SCALE: "playing with it."

archaeology - so exciting.



Surface meaning

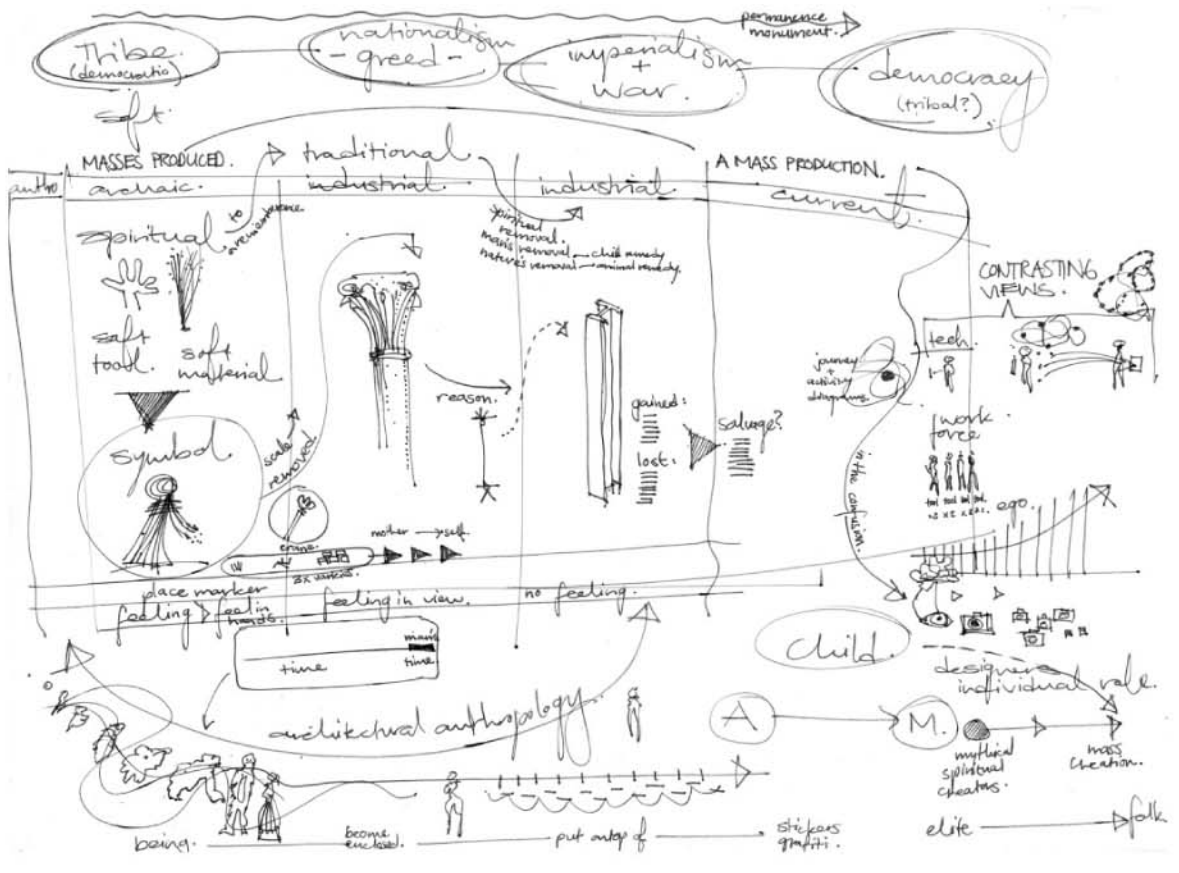
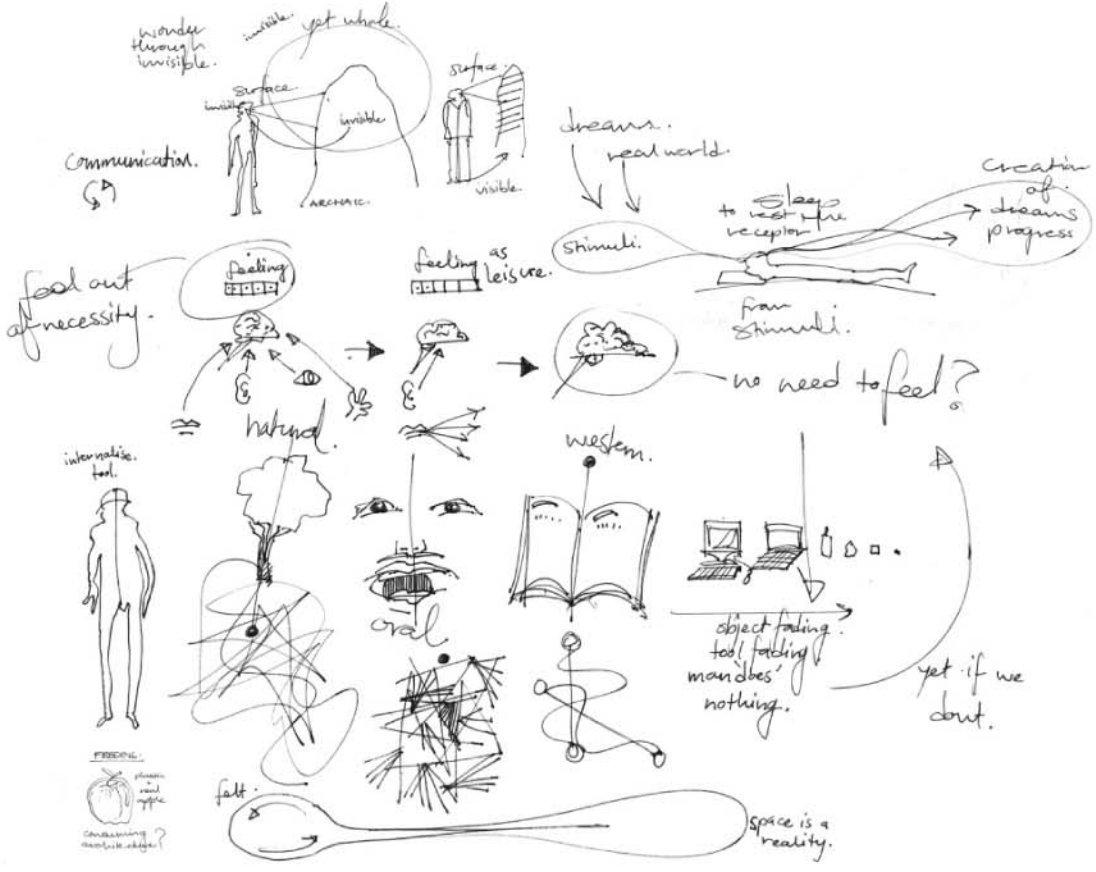
plasticized.

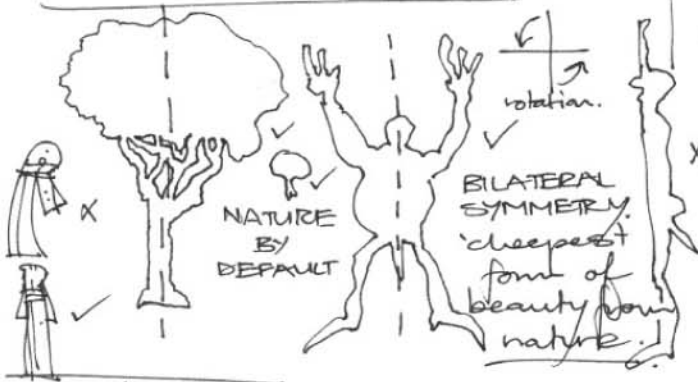
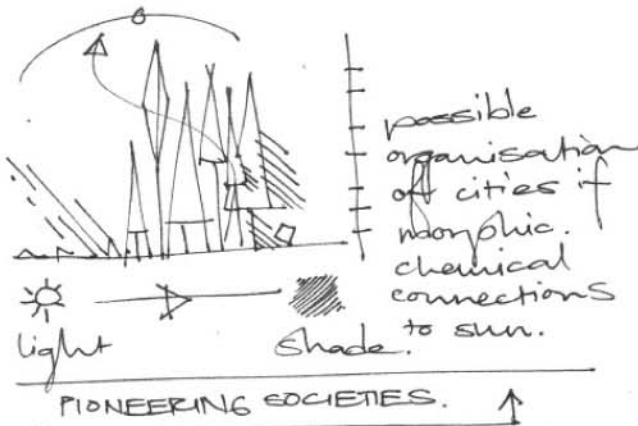


NO.
Layers of meaning with varied levels of accessibility.

varying levels of accessibility.

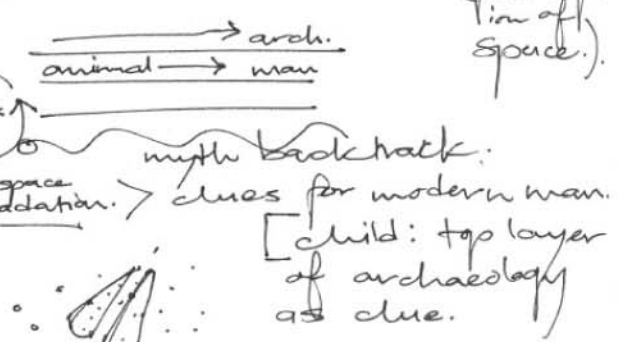
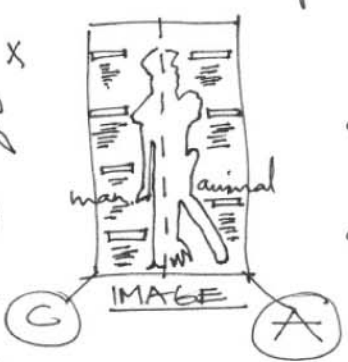
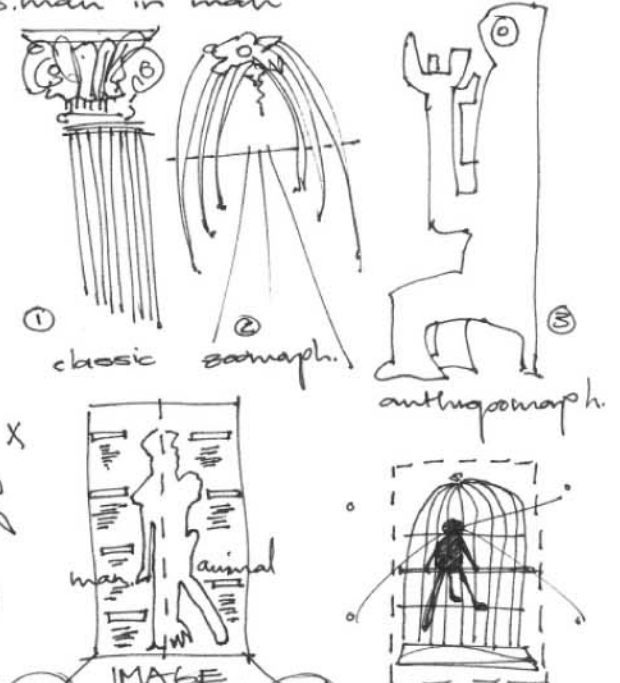
Dissection. knowledge



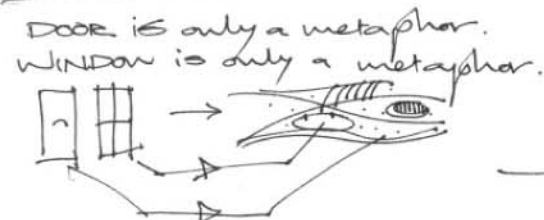


ORNAMENTATION:

1. man in nature
2. man in animal
3. man in man

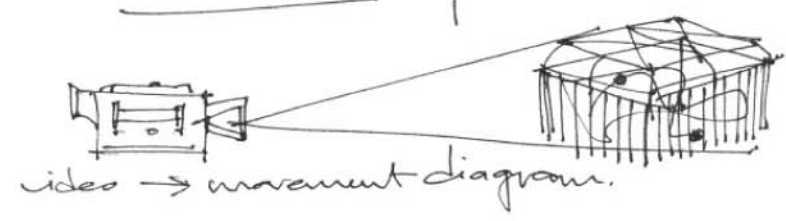


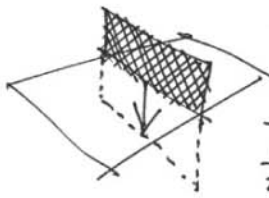
SEE RATIONAL AS METAPHORS:



'SPOORSNY'
- Natural signages as opposed to images
if child can't read he gets lost?

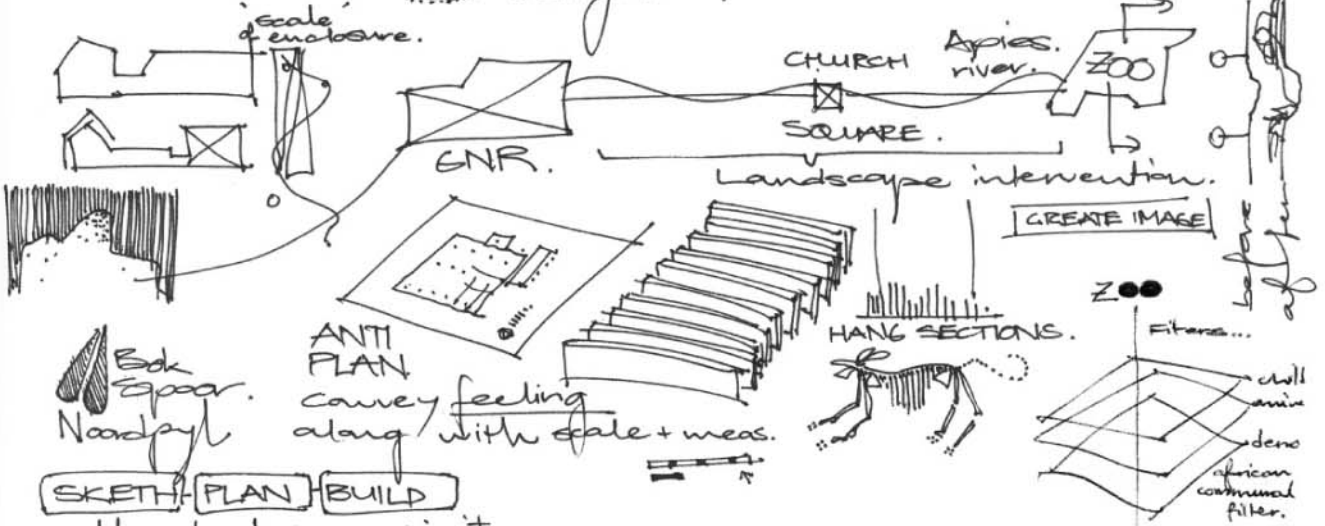
NB: Layer visible over old masterplan diagr. fade into sketch.





Fence dropped.
at scale of
public view.
possible to drop
Zoo fence to
city?

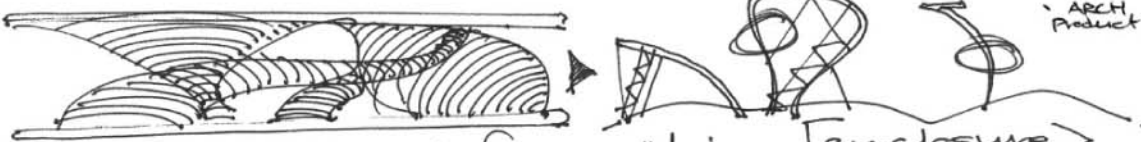
Tuesday 26th April ^{FEED BACK.}
G.Z = Final Final doc.
for marks. (CPD)



Bdk
Spaar.
Noadpyl

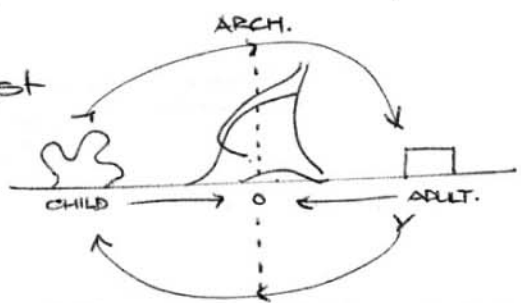
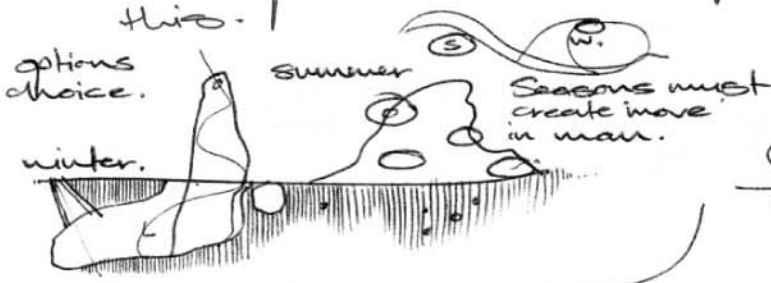
ANTI
PLAN
convey feeling
along with scale + meas.

SKETCH PLAN BUILD
+ other books... revisit.



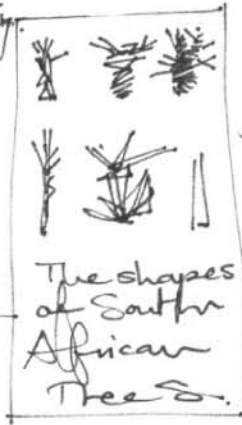
Draw 'enclosures' from within. [enclosure] [playsc. pture.]

INTRO: Add: response to criticism on Arch: Fragmented
knowledge, social etc. although not "our"
study field it gives architecture not just
leverage but each discipline resulted from
this.

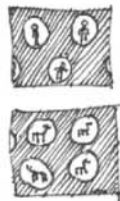
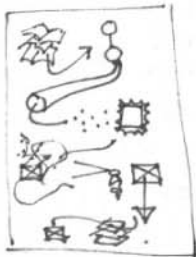


write a circular
summary.
cycle + time.
Return of myth.

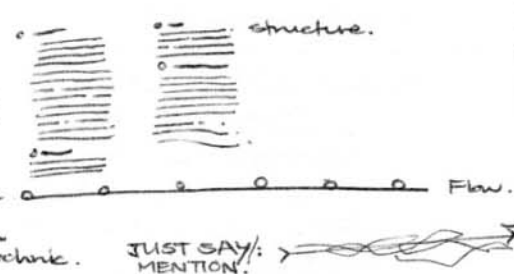
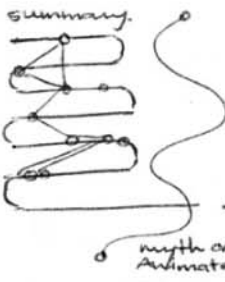
FORM THROUGH LIFE, LIFE FORMING
FORMAL PREJUDICE.
Architecture of the uncensored
mind.



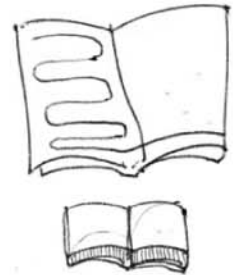
animating life and death (growth events).



ZOO

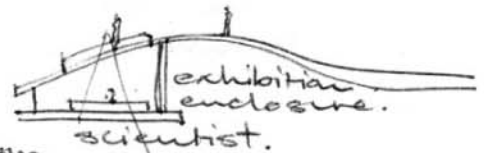
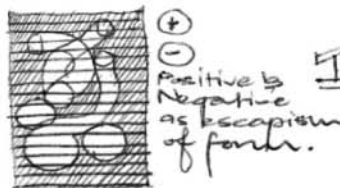
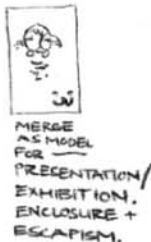
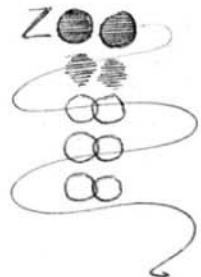
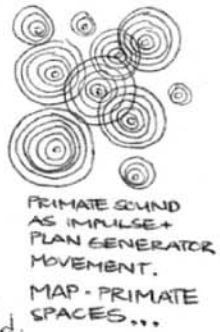
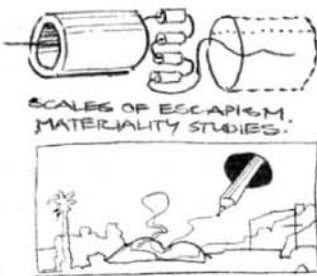


Layout for the Book/ Document
Easy flow and structure.
chapters + figures.



JUST SAY: MENTION.

01. LAYOUT AND MAIN DIAGRAM AS SUMMARY / 02. THEORY DIAGRAMS 001 + 002. / 03. SITE DIAGRAMS IN RED PIX.
04. FIX CHAPTERS 01-02 / 05. □□□□ artists summary.





THEORETICAL LEVEL. CHILD ANIMAL MAN. Zoo

MYTHICAL LEVEL.

REALITY

instinct irritating organisms all traces to man... The essentials. of enclosure tent weave. knot clothing. people wearing.

method + material. now: catalogue. Problem is with the elements. that we cater for. No integrity in this work.

columns No. Walls no. Tree, yes.

individual dream social interaction levels of play (skill) levels of forest. reality.

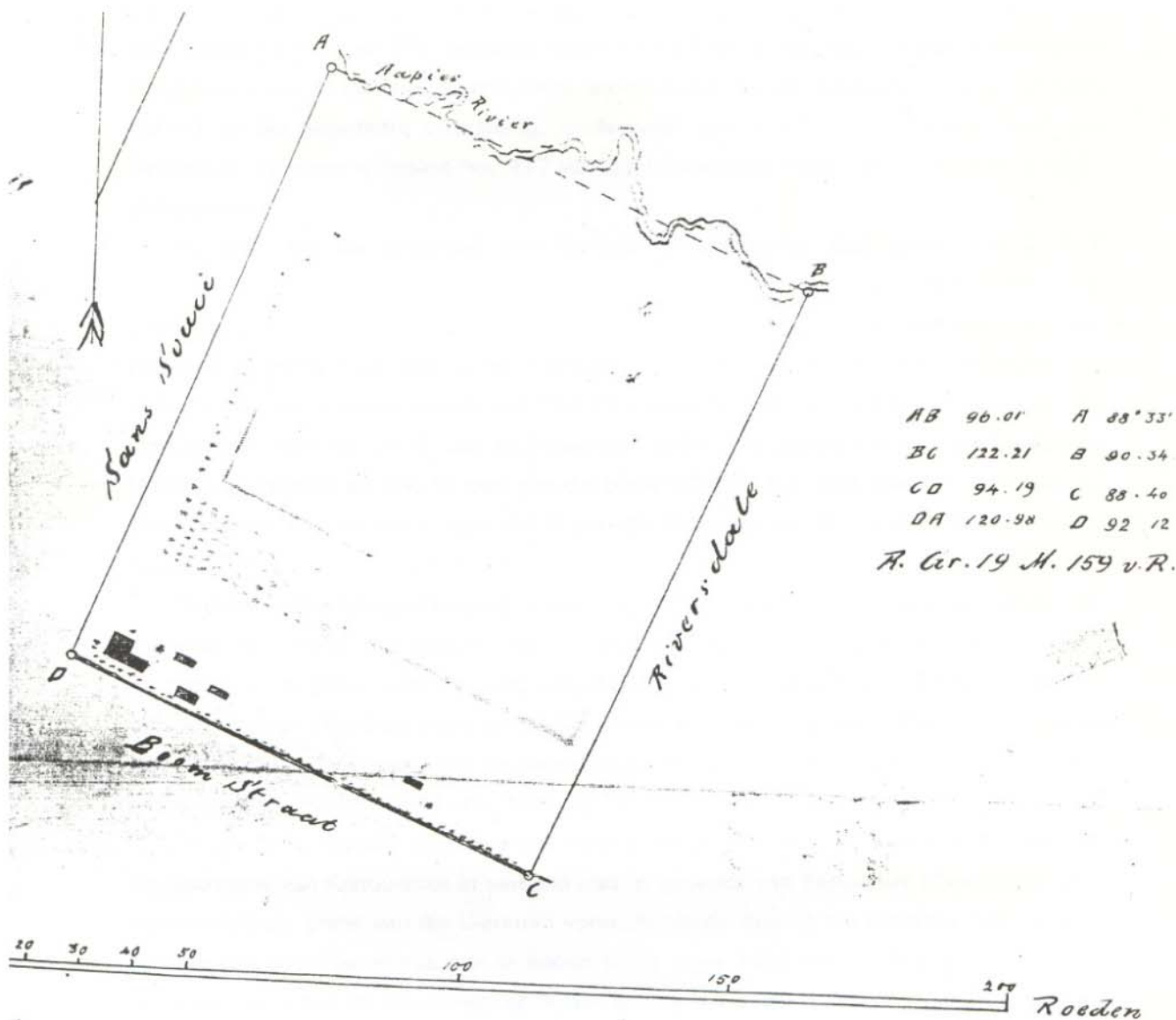
METAPHOR: birds, monastery choir, shrouded glass flowers and leaves, dress, sunlight breakthrough.

CLIENT: byeing, knowledge, escapism. Learn animal habitats. roots. cave. qpe mimicy.

slow space. fast vast world. wander. no function. just table set. wait/move. day pause dream.

Virtual Translucent. Loose/Fragmented Tectonic. plasticization. [To break Static Monument] Liberation of behaviour + program.

HISTORICAL PLANS



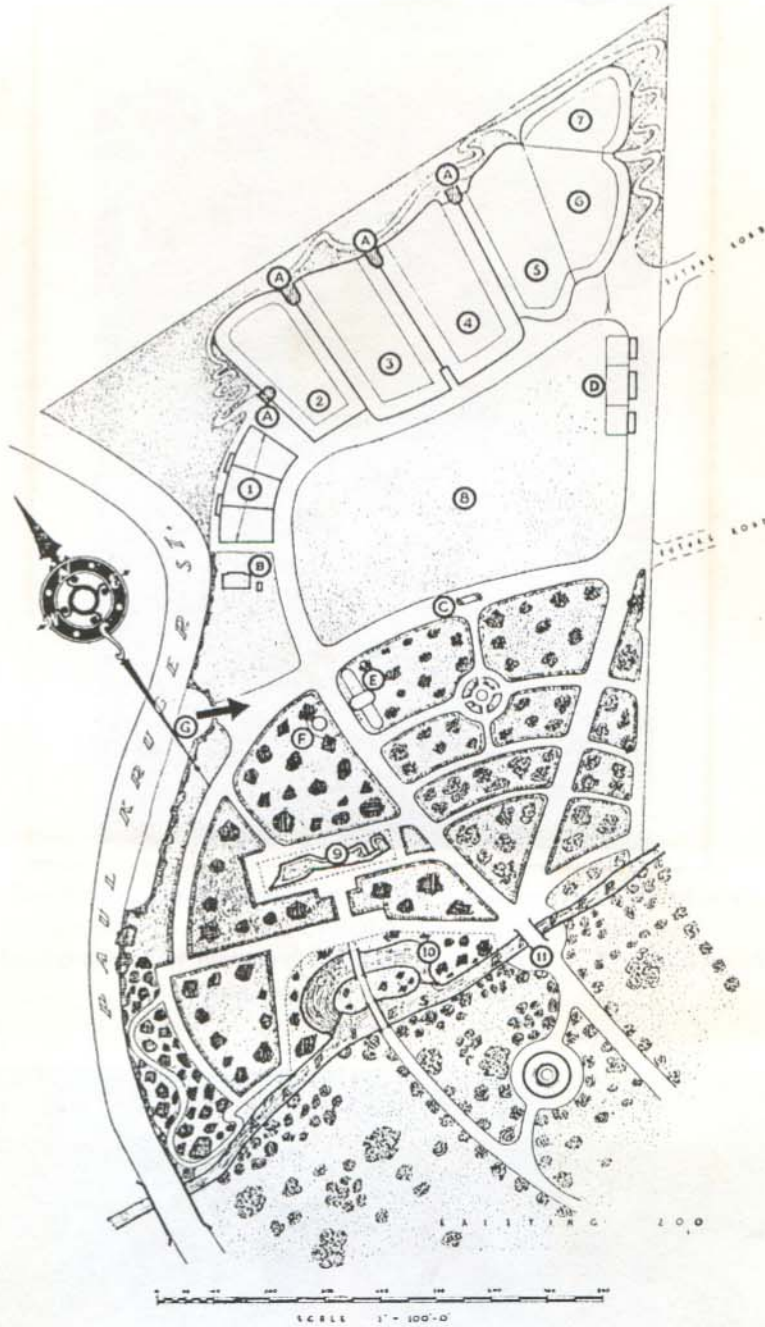
Rus in Urbe
distr. Pretoria

19 Morg. 258 vierk. Roeden.

gem. door

W^m A.B. Anderson.

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



- | | |
|--------------------------------------|-------------------------------------|
| 1. Beerhokke | A Uitkyktorings |
| 2. Bobbejane | B Opsigterswoning |
| 3. Tiers | C Toilette |
| 4. Leeus | D Anteloophuise |
| 5. Bergbokke | E Hok vir groot voëls |
| 6. Reebokke | F Hok vir klein voëls |
| 7. Klipspringers | G Addisionele ingang en parkeerplek |
| 8. Antelope (ens.) -kamp | |
| 9. Toekomstige krokodilkamp | |
| 10. Toekomstige watervoëlkamp | |
| 11. Toekomstige brug oor Apiesrivier | |

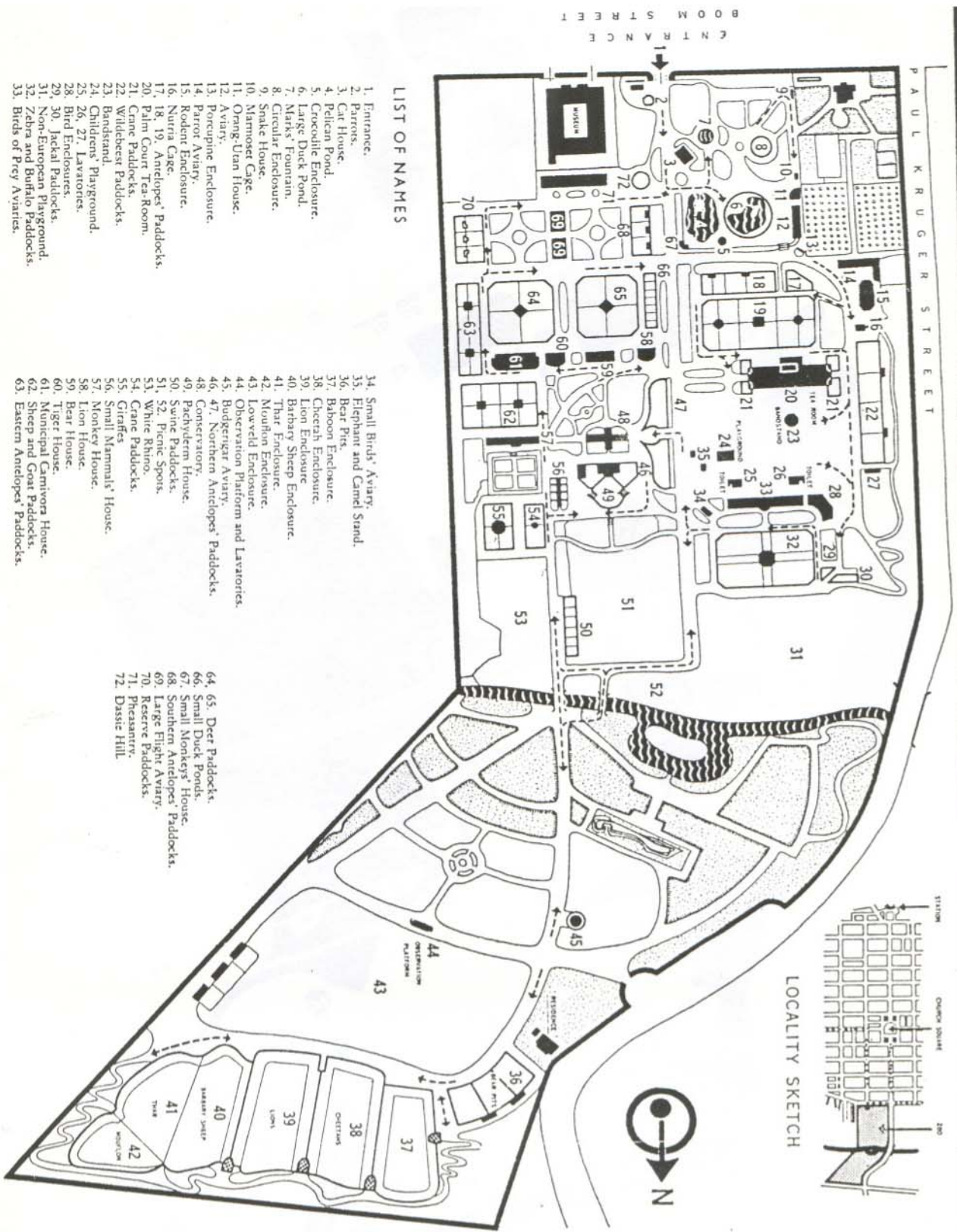
IMG 148: 1939 Site plan of the NZG extensions to the North (Oberholster, 1992)

PLAN OF PRETORIA ZOO



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

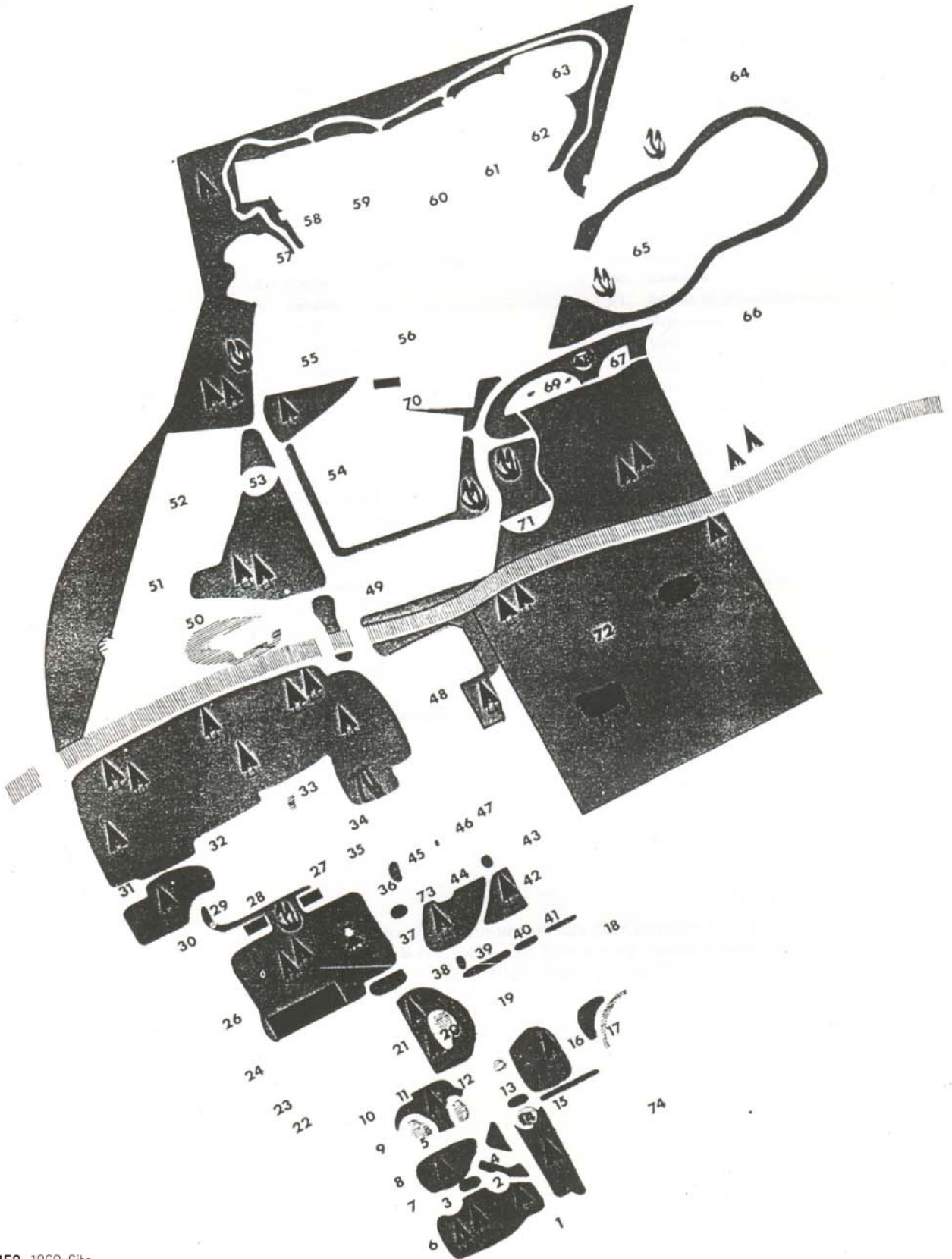
ZOO
161



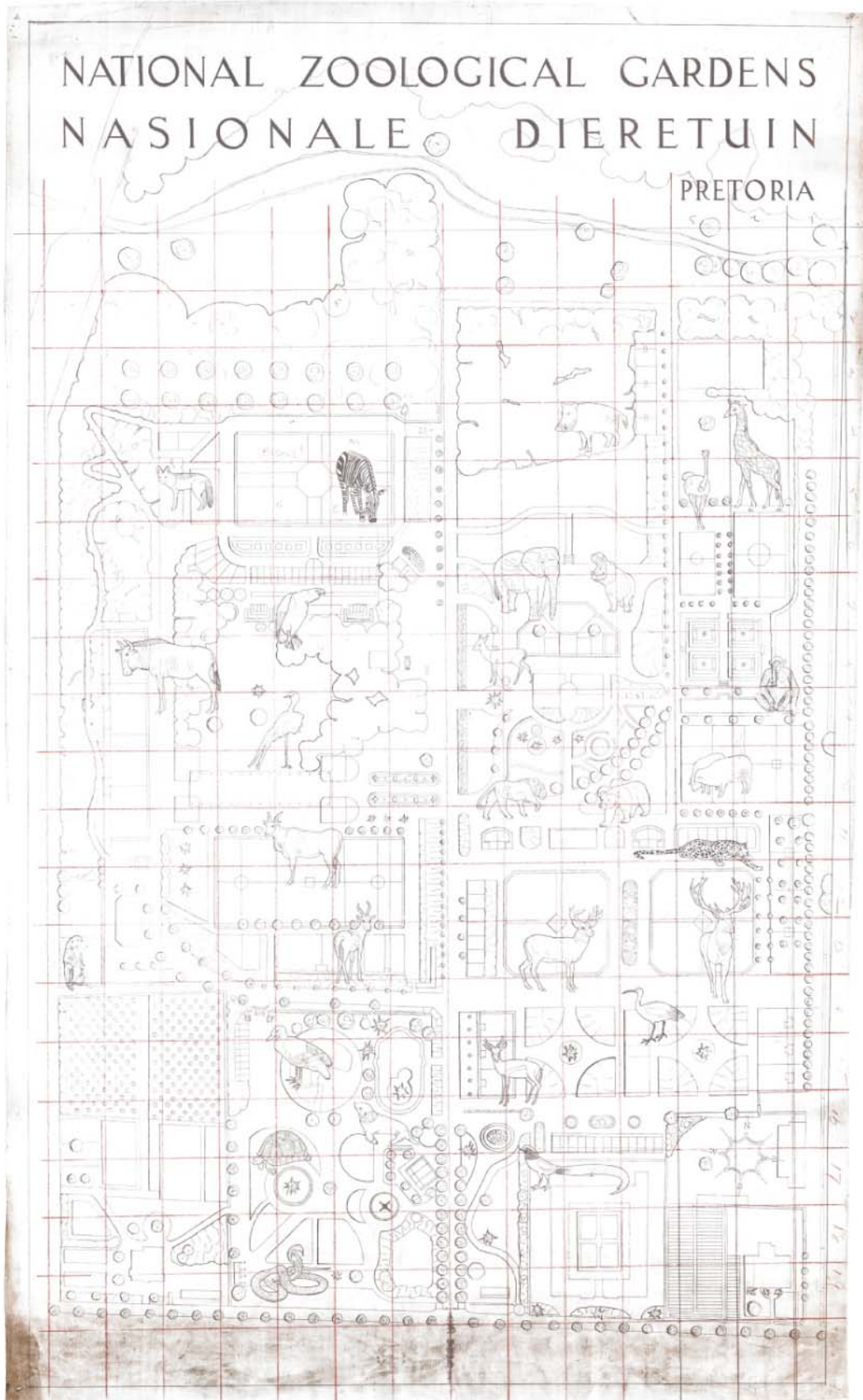
LIST OF NAMES

1. Entrance.
2. Parrots.
3. Cat House.
4. Pelican Pond.
5. Crocodile Enclosure.
6. Large Duck Pond.
7. Marks Fountain.
8. Circular Enclosure.
9. Snake House.
10. Marmoset Cage.
11. Orang-Utan House.
12. Aviary.
13. Porcupine Enclosure.
14. Parrot Aviary.
15. Rodent Enclosure.
16. Nauria Cage.
- 17, 18, 19. Antelopes' Paddocks.
20. Palm Court Tea-Room.
21. Crane Paddocks.
22. Wildebeest Paddocks.
23. Bandstand.
24. Childrens' Playground.
- 25, 26, 27. Lavatories.
28. Bird Enclosures.
- 29, 30. Jackal Paddocks.
31. Non-Europan Playground.
32. Zebra and Buffalo Paddocks.
33. Birds of Prey Aviaries.
34. Small Birds' Aviary.
35. Elephant and Camel Stand.
36. Bear Pit.
37. Baboon Enclosure.
38. Cheechn Enclosure.
39. Lion Enclosure.
40. Barbary Sheep Enclosure.
41. Tiger Enclosure.
42. Mouflon Enclosure.
43. Lowveld Enclosure.
44. Observation Platform and Lavatories.
45. Budgetner Aviary.
- 46, 47. Northern Antelopes' Paddocks.
48. Conservatory.
49. Pachyderm House.
50. Swine Paddocks.
- 51, 52. Pienie Spots.
53. White Rhino.
54. Crane Paddocks.
55. Giraffes.
56. Small Mammals' House.
57. Monkey House.
58. Lion House.
59. Bear House.
60. Tiger House.
61. Municipal Camivora House.
62. Sheep and Goat Paddocks.
63. Eastern Antelopes' Paddocks.
- 64, 65. Deer Paddocks.
66. Small Duck Ponds.
67. Small Monkeys' House.
68. Southern Antelopes' Paddocks.
69. Large Flight Aviaries.
70. Reserve Paddocks.
71. Pheasantry.
72. Dassie Hill.

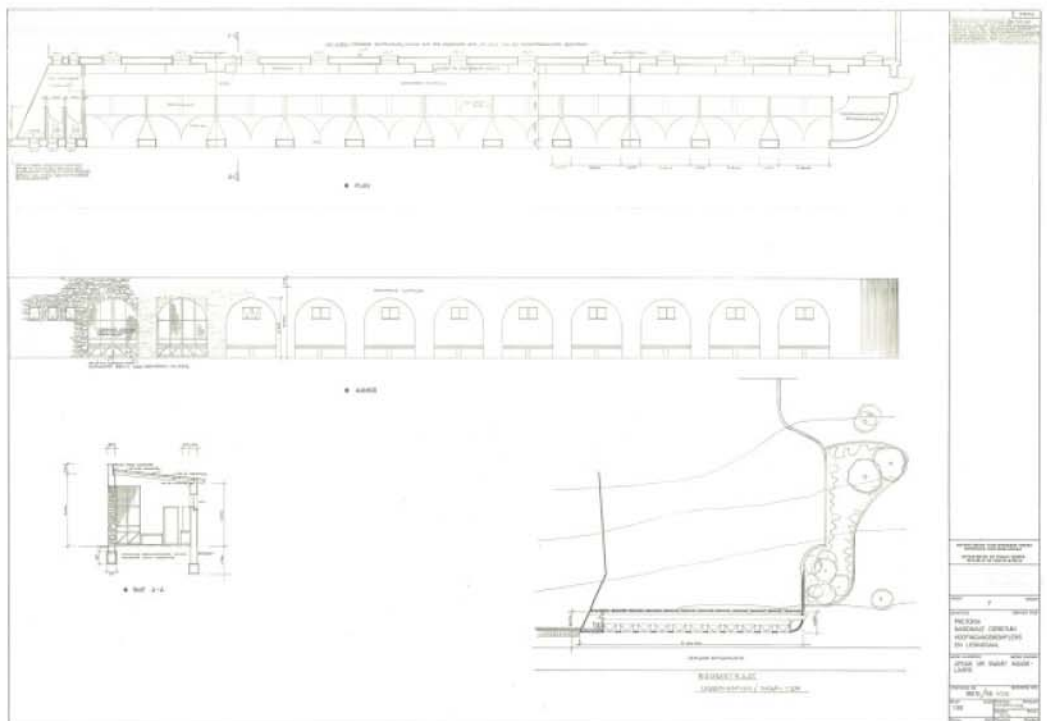
IMG 149: 1954 Site plan of the NZG (Oberholster, 1992)



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

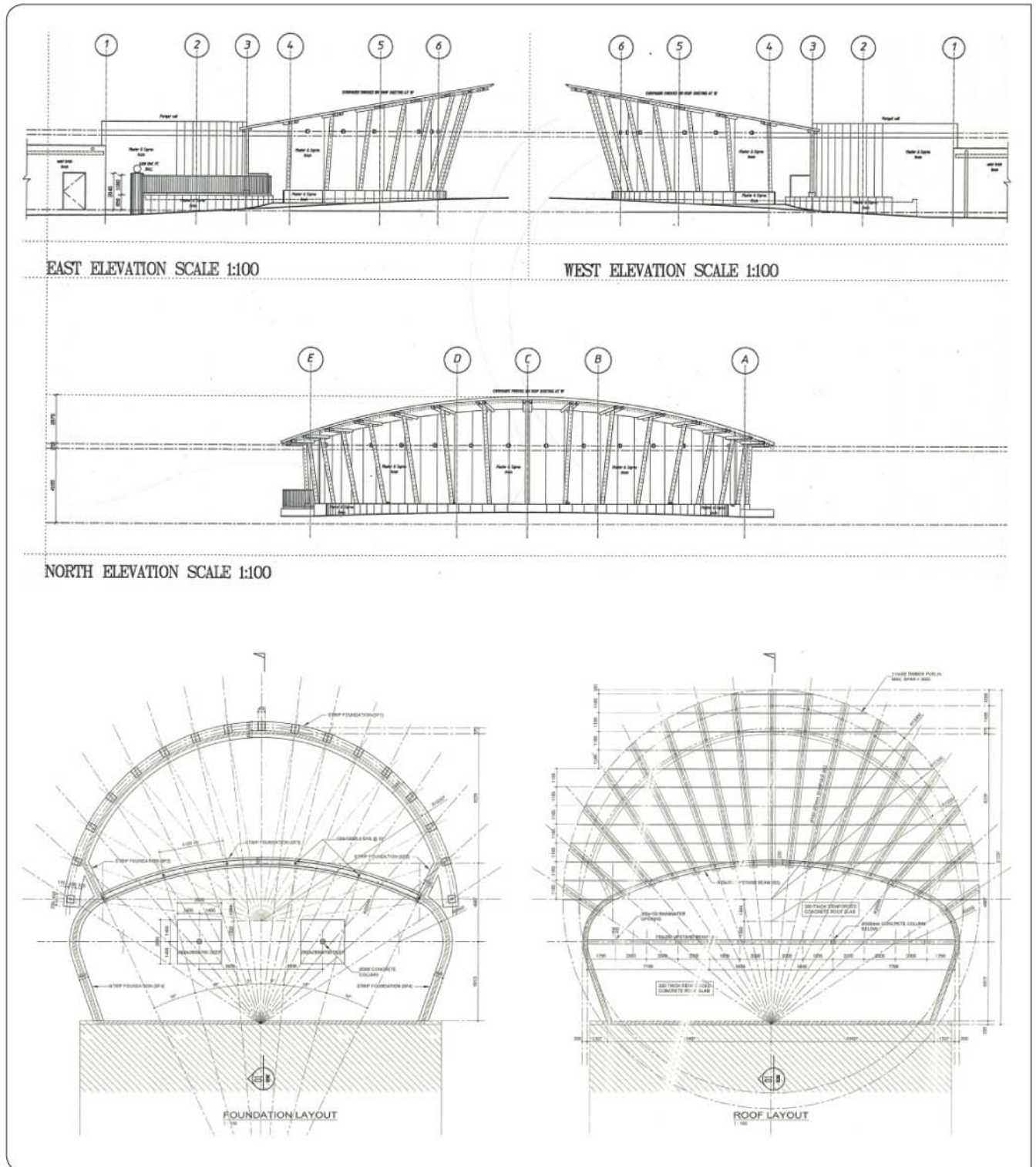


IMG 151: Site plan of the NZG from NZG archives



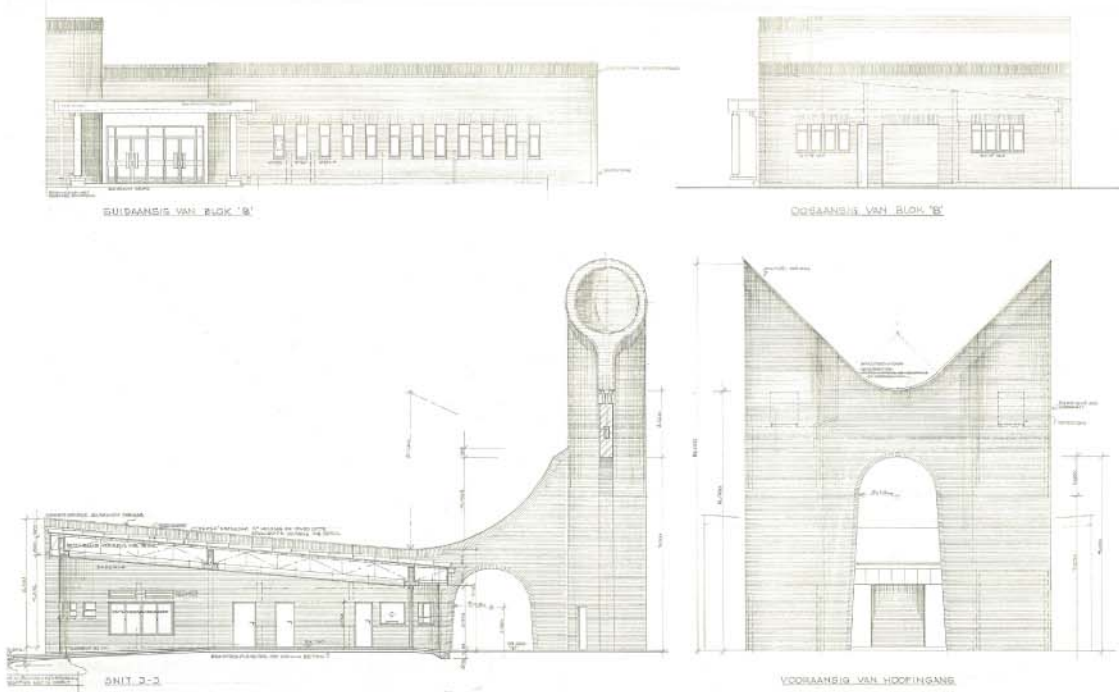
IMG 152: Site plan of the NZG from NZG archives

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

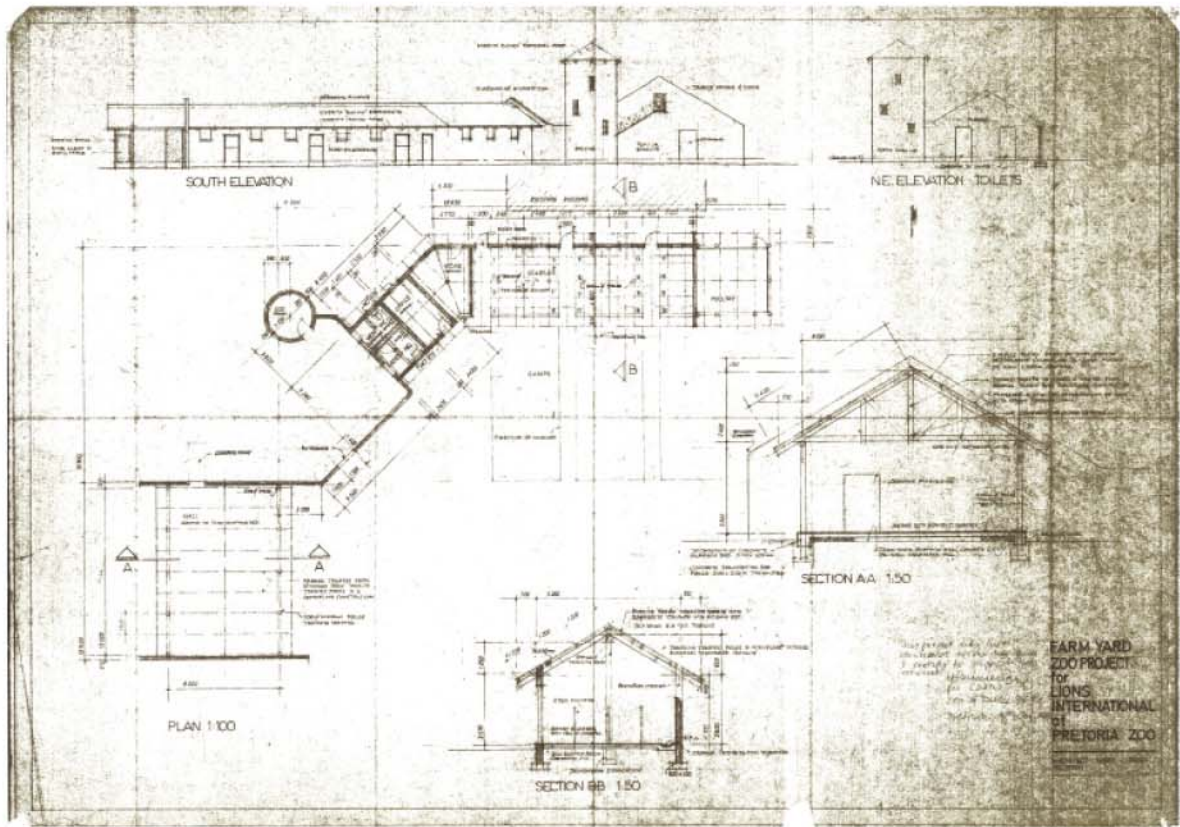


IMG 154: Elevations and structural layouts of the new Gorilla exhibition from the archives at NZG, October 2003

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



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)



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



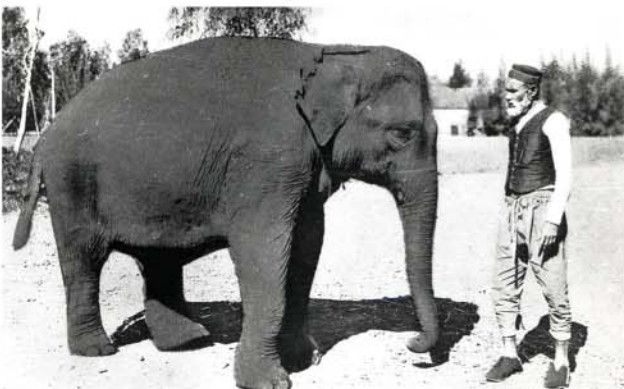
IMG 158: View of the Koala Centre from the cable car system at NZG, 25 May 2011



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



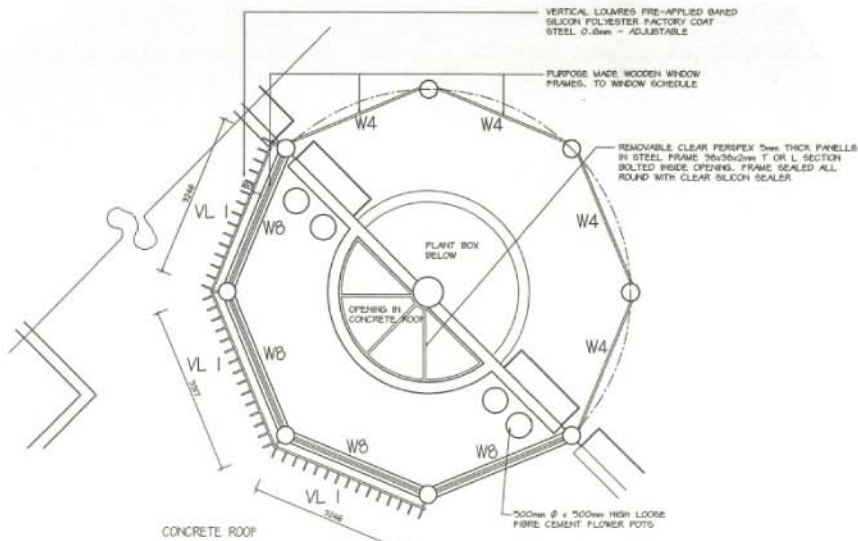
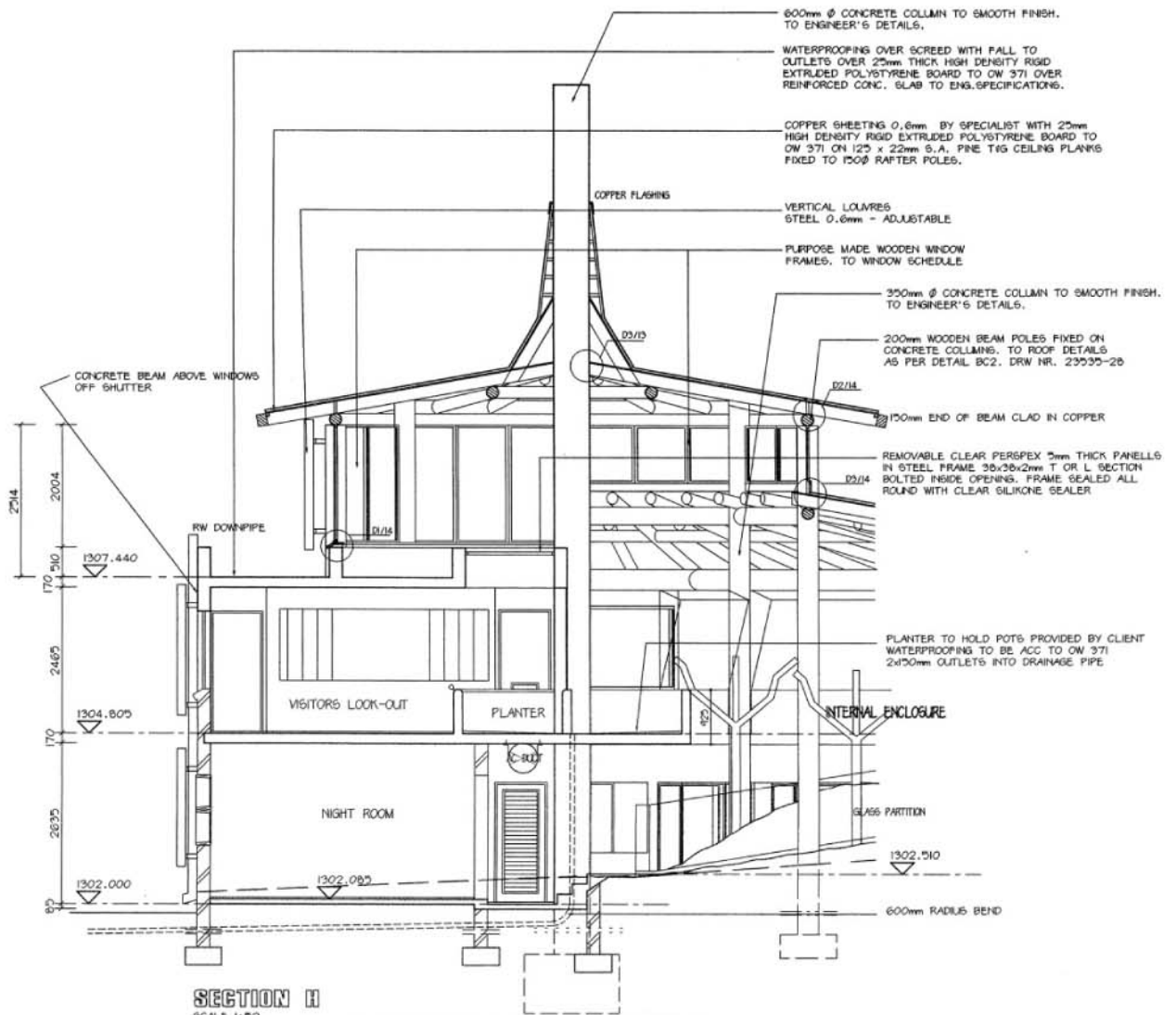
IMG 160: Interior of the Koala Centre, 26 April 2011



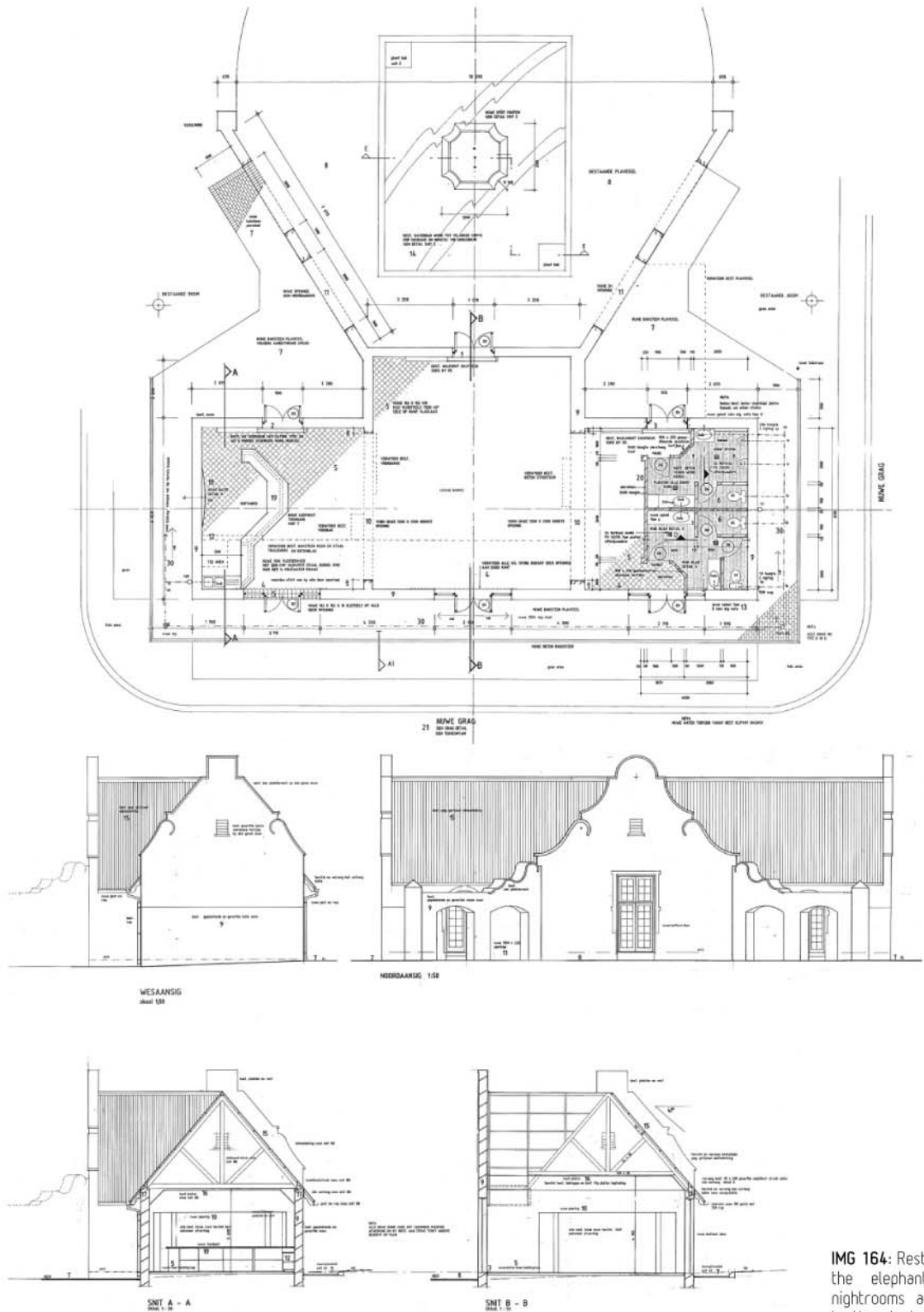
IMG 161: Mary, the famous Sammy-Marks elephant (Oberholster, 1992)



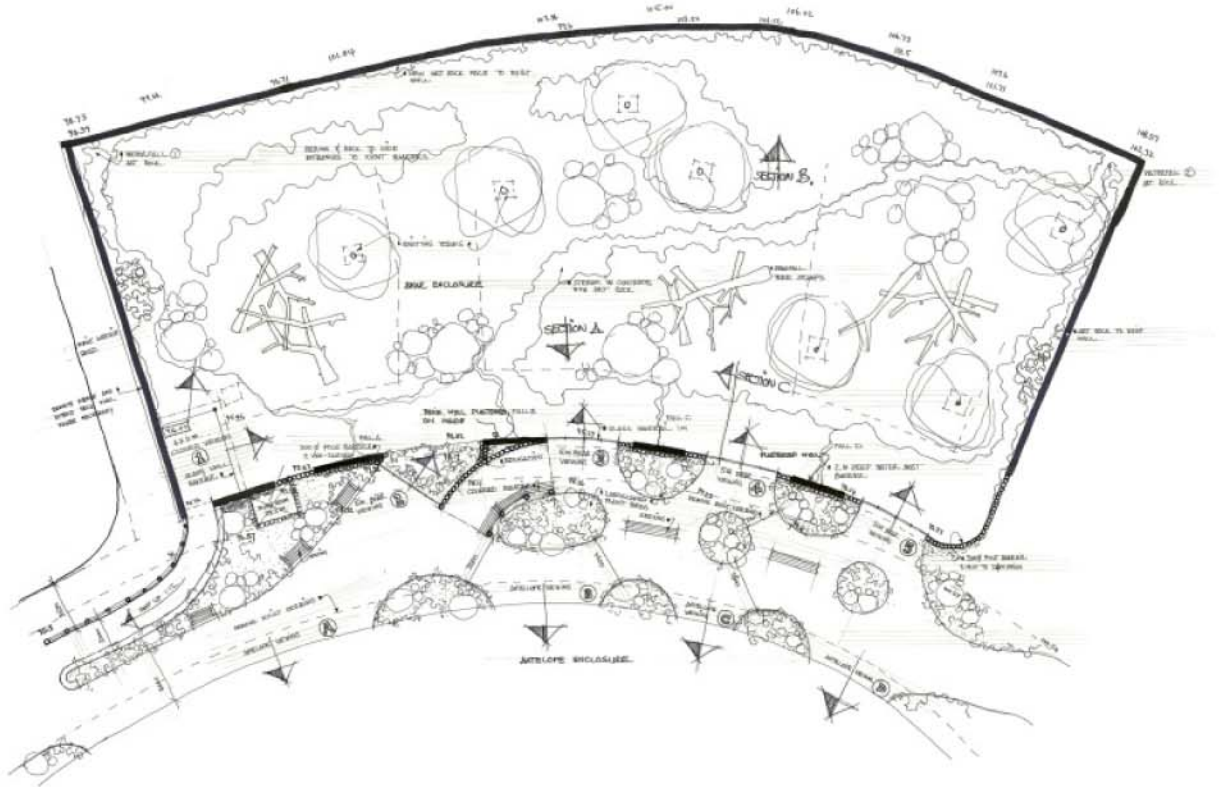
IMG 162: View of the Historical Elephant house with new additions, 2011



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



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



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



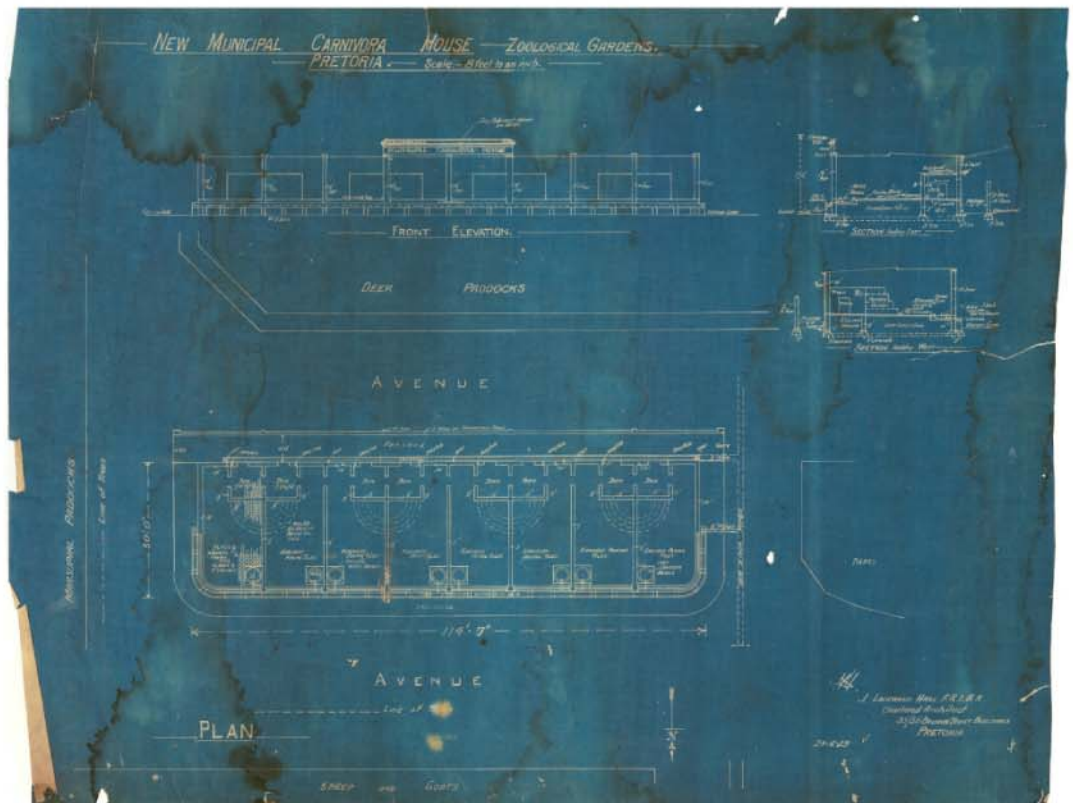
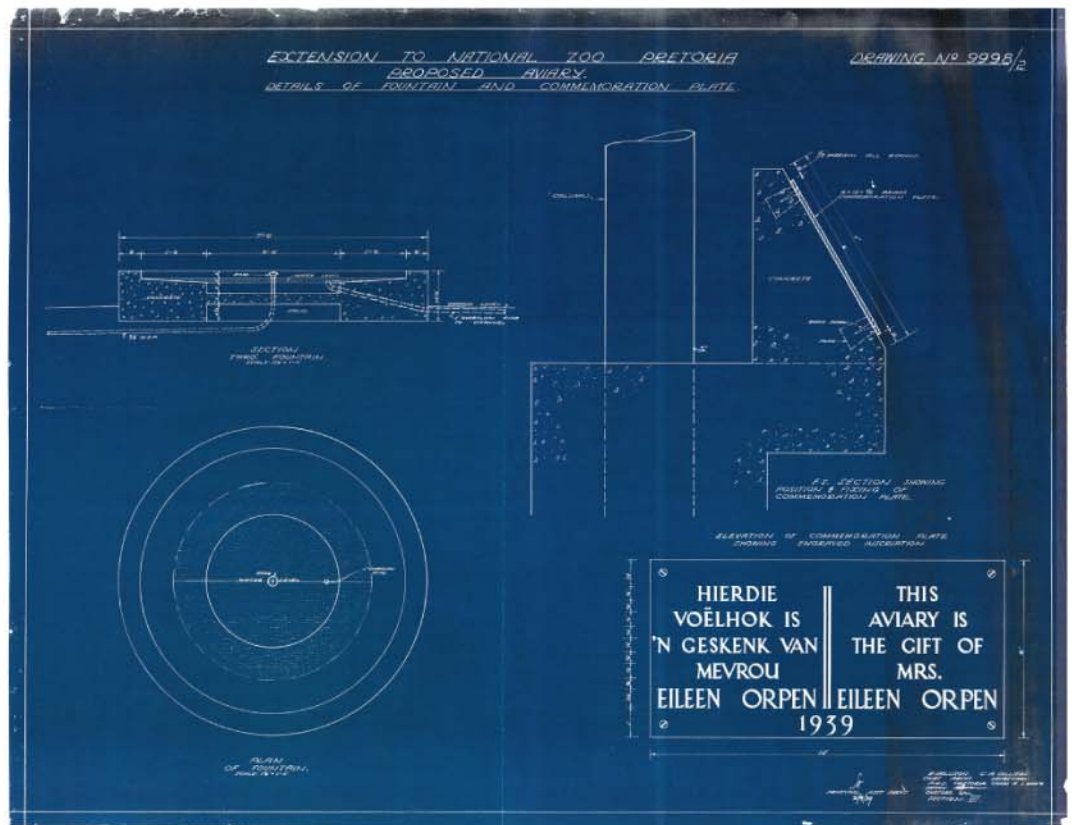
IMG 166: Dassiekoppie or *Dassiehill*: Greyscale image of the 1932 koppie built from stones that was collected during the extension of NZG to the North of the Apies River (Oberholster, 1992). Colour image of koppie, 2011

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



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

IMG 169: The Eileen Orpen bird cage, 2011

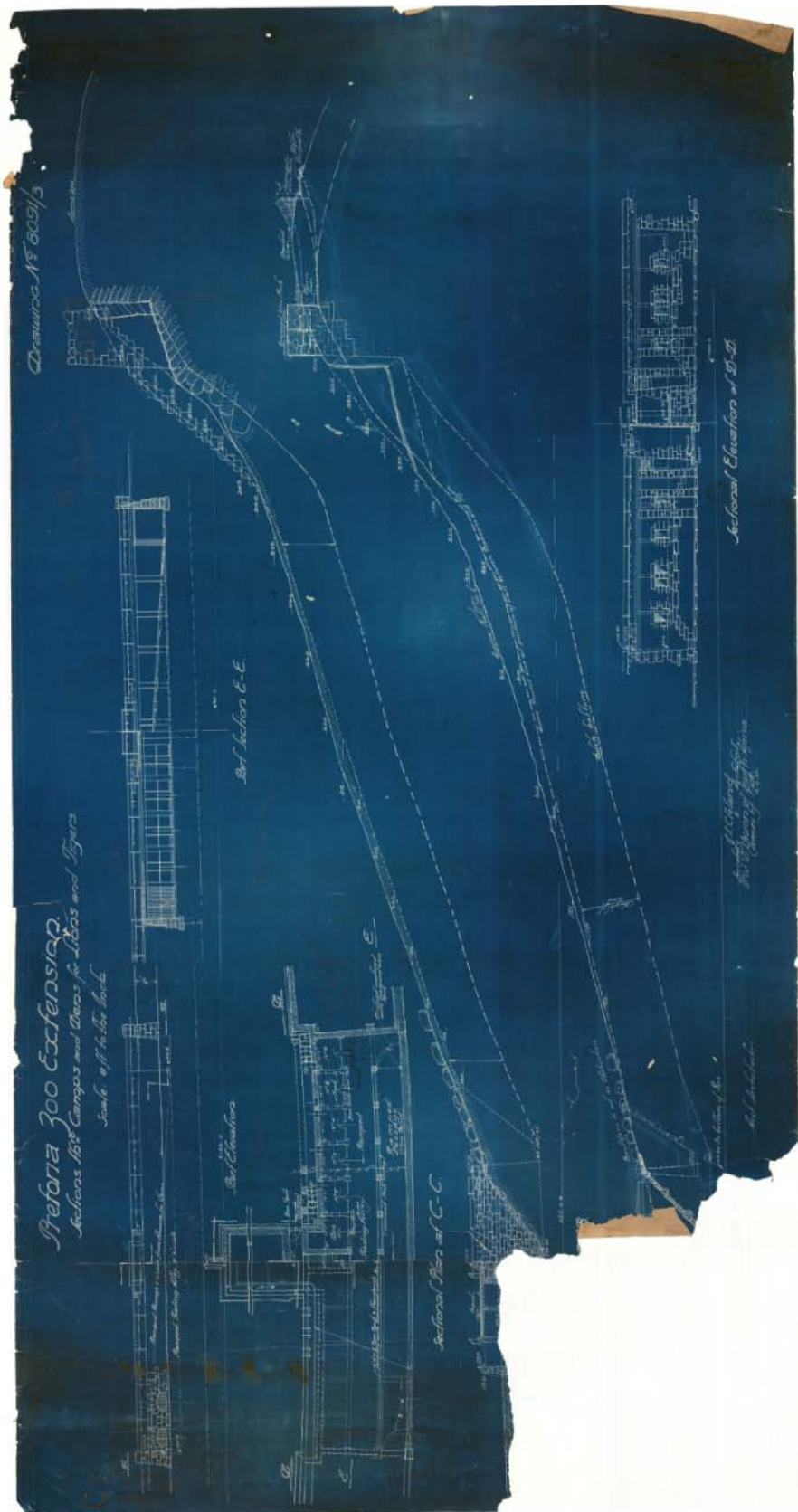


IMG 170: Blue Prints of the circular Eileen Orpen bird cage that was erected in 1939 funded by Eileen Orpen from the NZG archives. September 1939

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



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



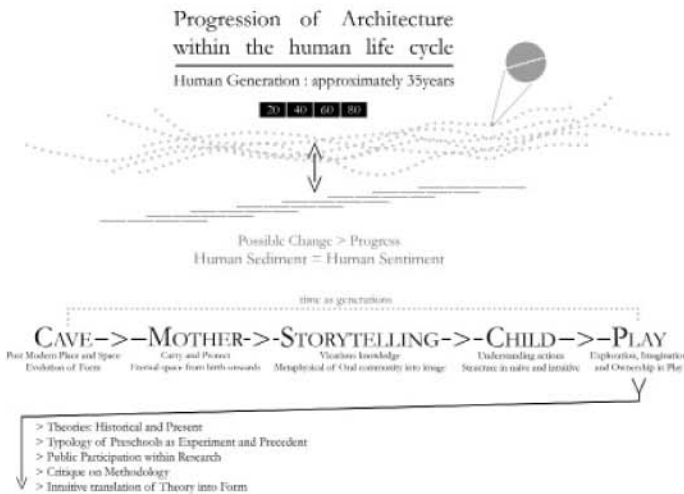
IMG 173: Blue Prints of the Lion and Tiger's camps and dens during the extension of NZG to the North, from the NZG archives



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

NOTES

1: INITIAL THEORETICAL CATALYST DIAGRAMS



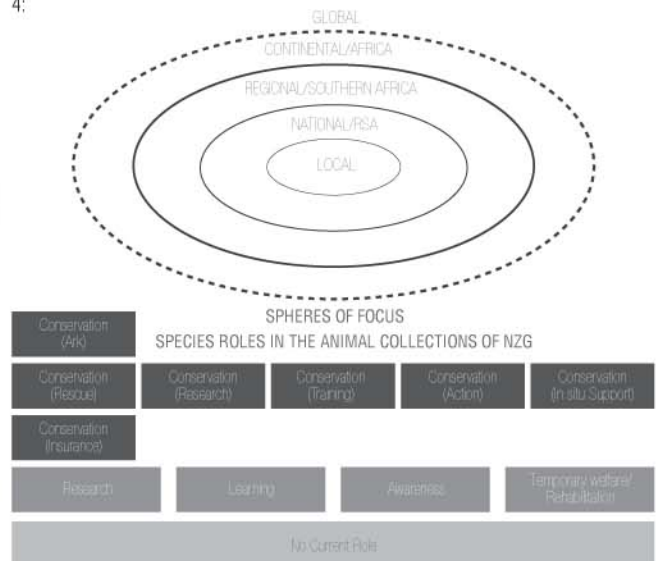
2: THE TREE OF LIFE

The 'Tree of Life' is made from sculpted plaster representing 325 morphed animals, on a structural frame of steel pipes with diminishing-diameters as branches grow smaller to the canopy. The concept for the structure came from offshore oil-drilling platforms. The sculpted surface lastly received paint treatment by the park's Character Paint department. The process took 2 years to complete, and according to Wright and the Imagineers (2003) the visible surface efforts taking up the better part of the final twelve months.

3: FURTHER READING

BARATAY, E. & HARDOUIN-FUGIER, E., 1998. *Zoo: A History of Zoological Gardens in the West*. Translated from the French *Zoos: Histoire des Jardins Zoologiques en Occident* by Oliver Welsh, 2002. London: Reaktion Books - The book is well illustrated and is strongly recommended as further reading into the histories of ZOO

4:



The Animal Collection Plan indicates the roles of taxa within NZG. The list divides the animals into a hierarchical system leading from the very important species nearing extinction, in the need of extreme conservation efforts to lesser important species, and ends off with species with no current role. The Plan further stipulates the origin of the species and aims to provide more space and research time for local species, and other African species, favouring them above other international specimens (Jordan, 2011). For further information: www.nzg.ac.za.

8: Dangerous Wild Animals (Northern Ireland) Order 2004

Guidance on the keeping of Small Primates: Tamarins, Capuchins and Squirrel Monkeys



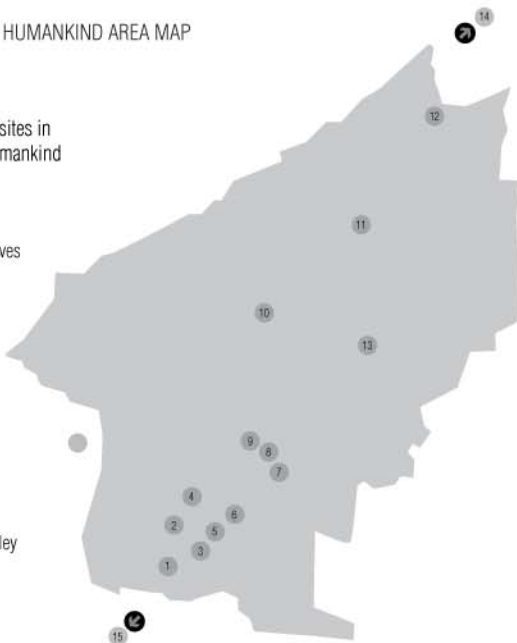
5: SOUTH AFRICAN AGENCY FOR SCIENCE AND TECHNOLOGY ADVANCEMENT (SAASTA)



6: CRADLE OF HUMANKIND AREA MAP

Important fossil sites in the Cradle of Humankind

1. Bolt's Farm
2. Swartkrans
3. Sterkfontein Caves
4. Minnaar's Cave
5. Cooper's Site
6. Kromdraai
7. Plover's Lake
8. Wonder Caves
9. Drimolen
10. Gladysvale
11. Haasgat
12. Gondolin
13. Motsetse
14. Makapans Valley
15. Taung



7: ARCHITECTURAL WORKSHOPS

Architectural children's workshops provide an opportunity for a new vital means of dialogue between architecture and youth. The creation of 3D structures is played out and explores building skill and knowledge simultaneously. These workshops may in addition lead to inventive tectonic construction kits and the development of architectural toys. Plasticized forms of construction kits could fit in well with the vernacular construction of burrowing animals. If executed on a large scale, architectural toys (possibly contemporary *vernacular of toys*) and animal constructions could become ritualistic architectural play structures.

MODERN SOCIAL SPACE

Modern society created confined pockets of space around ways of life: intimate way of life, the private, religious and the corporate. Furthermore, social life is not counted as part of the serious business of living (Ariès, 1960: 245-247). The modern way of life is the result of the divorce between elements which had formerly been united: friendship, religion, and profession. Life in the past, until the seventeenth century, was lived in public; in fact privacy scarcely ever existed (Ariès, 1960: 405-407). The family was a social collective, rather than a sentimental reality (Ariès, 1960: 368). One is tempted to conclude that sociability and the concept of the family were incompatible, and could develop only at each other's expense (Ariès, 1960: 405-407).

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In accordance with Regulation 4(e) of the General Regulations (G.57) for dissertations and theses, I declare that this thesis, which I hereby submit for the degree Master of Architecture (Professional) at the University of Pretoria, is my own work and has not previously been submitted by me for a degree at this or any other tertiary institution.

I further state that no part of my thesis has already been, or is currently being, submitted for any such degree, diploma or other qualification.

I further declare that this thesis is substantially my own work. Where reference is made to the works of others, the extent to which that work has been used is indicated and fully acknowledged in the text and list of references.

A handwritten signature in black ink, consisting of a large, stylized 'B' followed by 'v Sittert'.

Bertus van Sittert