



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA





UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Chapter 4

Precedent Study

Nirox Foundation

Cradle of Humankind World Heritage Site, South Africa.

Formed in 2007, the Nirox Foundation is a private foundation situated in the Cradle of Humankind World Heritage Site. It offers an international and local artists residency programme and a sculpture garden.

Sense of place - The Nirox foundation has a strong sense of place due to the way in which it seems to be out of, and set apart from natural highveld vegetation of the Magaliesberg around it, creating a tranquil space for artists to work, and art to be displayed in.

Intervention in the landscape - The landscape has been masterfully sculpted - ponds, berms, footpaths and trees have been used cleverly to create individual display areas for various artworks. In one area, a lawned embankment forms an amphitheatre from which to enjoy a performance on a stage of English willow trees.

This project is a good example of how a new narrative can be applied as an additional layer to the landscape. In this case, the narrative of art has been applied and has successfully brought overall poetry and grace to the landscape thus making it a memorable place.



Figure 4.1 World garden with the natural highveld vegetation behind



Figure 4.2 Amphitheatre and stage



Figure 4.3 Sculpture in the landscape (reconstruction - Cradle to grave by Marco Cianfanelli, 2005/9)

Walter Sisulu National Botanical Gardens

Roodepoort, South Africa.

Sunday picnic concerts, sponsored by SAPPI to promote our natural heritage, are held in the Walter Sisulu National Botanical Gardens every alternate Sunday throughout the year. The concerts provide a safe and friendly environment for the family relax and enjoy an afternoon out, bring together music and the outdoors.

Sense of place - The Witwatersrand ridge and the Crocodile river provide a beautiful backdrop to the stage, showcasing a rich variety of indigenous plant species while providing an acoustic barrier to further enhance the concert experience. To the left of the concert lawn a waterfall and black eagle nesting site add to the appeal of the gardens.

Intervention in the landscape - The gardens are intensively planted to showcase indigenous planting of the area. A large lawned area (also used for markets) and a simple stage are provided for the concerts.

This project illustrates how natural features can be utilised to enhance the visual experience of a place. In this case the morphology of the ridge as a natural process is used as the backdrop to the stage. Furthermore, this project shows how an intervention of a cultural nature indirectly exposes people to the natural environment.



Figure 4.4 Walter Sisulu National Botanical Garden Map



Figure 4.5 Concert stage



Figure 4.6 Families gathering under the trees for the picnic concert

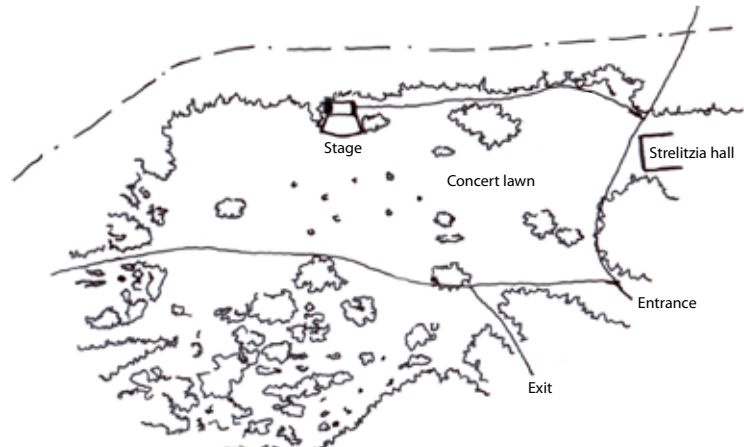


Figure 4.7 Sketch plan of the concert lawn

Forum Homini Boutique Hotel

Cradle of Humankind World Heritage Site, South Africa.

This boutique hotel is an award winning project situated in a private nature reserve in the Cradle of Humankind World Heritage site.

Sense of place - A strong sense of place is created by acknowledging the surrounding Highveld context and using this to enhance the experience that the hotel provides. By allowing vegetation to grow over the buildings, the sense of place is grounded within the landscape.

Intervention in the landscape - The natural Highveld landscape was reinstated with the goal of creating “a seamless and effortless expression of landscape, building and art” (UGF 2007:18). Little of the architecture is visible above the landscape which limits the visual impact of the project.

This project illustrates how the history and cultural significance of a place can inform the design. In this case, the Highveld landscape becomes the design generator. This project shows how the visual impact can be minimalised by inserting buildings ‘into’ the landscape so that they do not distract from, and thus maintain the inherent narrative and poetry of the natural landscape.



Figure 4.8 Entrance to Forum Homini



Figure 4.9 Pathway to suites



Figure 4.10 View over the planted sod roofs



Figure 4.11 Timber platform overlooking the lakes of the region



Figure 4.12 Benches provide views over both lakes and the forest



Figure 4.13 The top of the box forms a further viewing platform

Lookouts

Pinohuacho, Villarrica Volcano Area, Chile.

Two wooden viewing platforms provide opportunities for visitors to enjoy the majestic vista's of the region. The structures are constructed from abandoned tree trunks which were sourced from a found on a former logging hacienda. Each trunk was shaped on site during the construction process.

Sense of place - The Villarrica volcano provides the area with an innate sense of place due to its scale and prominence which the lookouts simply add to and enhance by means of directing views.

Intervention in the landscape - Lookout 1 (Figure 4.11 and Figure 4.12) consists of two benches placed on a 26 square metre platform which provides views over the lakes and native forests of the region. Lookout 2 (Figure 4.13 and Figure 4.14) is a 5 metre high timber box-like construction which frames a view of the Villarrica volcano.

The success of this projects lies in its simplicity. The lookouts are placed in the landscape as sculptural land art installations. The lookouts allude to the narrative of the Villarrica volcano by guiding views towards it and providing place for contemplation.



Figure 4.14 The timber box lookout frames the vista of the Villarrica volcano

Cape Point

Cape Town, South Africa.

Cape Point is located at the extreme and south-western tip of Africa and provides scenic vistas over the Atlantic ocean and features of the Cape Peninsula.

Sense of place - The sense of place is grounded in the beauty of the sea, landscape and its features. The fynbos, which is endemic to the Cape region adds a further layer of ecological interest and sustainability to the place.

Intervention in the landscape - Various elements have been constructed in the landscape which provide visitors with facilities where they can eat, rest and enjoy the scenery. The buildings have been constructed in such a way that the landscape is allowed to grow over them and thus reduces their visual impact. Natural materials and endemic planting have been used to ensure the integration of the constructed landscape into its natural environment.

Cape Point is a good example of how the inherent narrative of the landscape can be use can be told through a series of interventions in an ecologically sensitive environment. These interventions provide opportunities for visitors to enjoy the beauty of the natural environment, and do not detract from the overall visual aesthetic of the surrounding natural environment.



Figure 4.15 Natural materials and endemic fynbos planting



Figure 4.16 The landscape is allowed to grow over the building



Figure 4.17 Cape Point



Figure 4.18 Buildings are pushed into the landscape



Precedent Imagery





4.31



4.32



4.36



4.33



4.34



4.35



4.37



4.38



4.39



4.40



4.41



4.42



4.43



4.44





4.58



4.57



4.59



4.60



4.61



4.62

Figure 4.19 Vietnam Memorial, Washington DC by Maya Lin, 1999.

Figure 4.20 Big Bang by Thomas Mulcaire, 2008.

Figure 4.21 House in Wales, Wales by Future Systems, 1998.

Figure 4.22 Areas of Influence: Kunturu (Kuntrin), Australian Aboriginal Stone Placement by David Jones, 1976 - 1993.

Figure 4.23 Fire Art of Burning Man.

Figure 4.24 Congressional Medal of Honor Memorial, Indianapolis by Ninebark, 1999.

Figure 4.25 Burning a Fire Break.

Figure 4.26 Cap Roig Residential Development, l'Ampolla by Michèle & Miquel Arquitectes & Paisatgistes, 2006.

Figure 4.27 Maryhill Nature Overlook, Goldendale by Allied Works, 1999.

Figure 4.28 Puritama Springs, San Pedro de Atacama by Germán de Sol, 2000.

Figure 4.29 Electrical Substation, Albanatscha by Hans-Joerg Ruch, 1996.

Figure 4.30 Areas of Influence: Fuji Alignment - Homage to Mardarburdar by David Jones, 1976 - 1993.

Figure 4.31 Areas of Influence: Kunturu (Kuntrin), Australian Aboriginal Stone Placement by David Jones, 1976 - 1993.

Figure 4.32 Municipal Gardens, Dornbin by Rotzler Krebs Partners, 2003.

Figure 4.33 Diagonal Mar Park, Barcelona by EMBT Arquitectes, 2002.

Figure 4.34 Cadence Measures Movement, Miyag by Hiroki Hasegawa, 1993.

Figure 4.35 Rheingarten, Oberwesel, Germany by Victor Sanovec & Barbara Fuchs, 2000.

Figure 4.36 Wolfsburg State Horticultural Show, Wolfsburg by Büro Kiefer Landscape Architecture, 2004.

Figure 4.37 New Gardens in the Dycker Field, Jüchen by RMP Landscape Architects, 2002.

Figure 4.38 Cardada Intervention, Locarno by Paolo Bürgi, 2001.

Figure 4.39 Parc de la Ereta, Alicante by Obras Architets, 2004.

Figure 4.40 Parque da Juventude, São Paulo by Rosa Grena Kliass, 2004.

Figure 4.41 Tilla Durieux Public Park, Berlin by DS Landschaftsarchitekten, 2003.

Figure 4.42 Cargo Themed Garden - Center for Garden Art Castle Dyck, Jüchen by Relais Landscape Architects, 2002.

Figure 4.43 BUGA München, Munich National Horticultural Show, Munich by Rainer Schmidt Landscape Architects.

Figure 4.44 Chrystal Palace Concert Platform, Bromely by Ian Ritchie Architects, 1997.

Figure 4.45 Burning in the Flint Hills.

Figure 4.46 Amphitheatre, Millennium Park, Chicago by Frank Gehry, 2004.

Figure 4.47 Lightning Field, New Mexico, USA by Walter de Maria, 1977.

Figure 4.48 Allianz Arena, Munich by Vogt Landscape Architects, 2005.

Figure 4.49 Fire Patterns.

Figure 4.50 Farbfeld Gröden in Bloom, Brandenburg, Germany by Finis e.V, 2000.

Figure 4.51 Crowned Lapwing after Veld Fire.

Figure 4.52 Munich Airport Terminal 2, by Rainer Schmidt Landscape Architects, 2003.

Figure 4.53 Fire Sweeping Across the Prairie.

Figure 4.54 Waldpark, Potsdam by B + B stedebouw en landschapsarchitectuur, 1999.

Figure 4.55 Cap Roig Residential Development, l'Ampolla by Michèle & Miquel Arquitectes & Paisatgistes, 2004.

Figure 4.56 Epitaph Cylindrical II by Toshikatsu Endo, 1990.

Figure 4.57 Areas of Influence: Mardarburdar Alignment II by David Jones, 1989.

Figure 4.58 Rheingarten, Oberwesel, Germany by Victor Sanovec & Barbara Fuchs, 2000.

Figure 4.59 Feuerlinie, Cottsbus, Germany by Herman Prigann, 1991.

Figure 4.60 Back to Green / Charred Steps, St. Louis, Mississippi by David Nash, 1993.

Figure 4.61 Entrance Pavilion, Niau by Massimiliano Fuksas, 1993.

Figure 4.62 Flying a Kite.

Summary

Evaluation of precedents has shown that:

- A narrative can be applied to the landscape in order bring an overall poetry and elegance to it.
- The natural environment can serve as the backdrop to social interaction and provides the opportunity to expose people the natural environment.
- Social interventions can be used to expose people to the natural environment and thus gain an appreciation for nature.
- The visual impact of a place can be maintained by allowing the historical narrative and *genius loci* to guide the design process.
- Interventions can be made in highly ecologically sensitive areas without detracting from or harming the narrative of the natural environment.

Precedent imagery evaluated provided visual stimulants:

- Art in the landscape
- Use of materials
- Structural form
- Inclusion of natural processes
- Situation of interventions into / onto the landscape