

# Founding a Farm

The Marking Out of Klein Stockwell,  
Western Cape, South Africa

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MLHGID005

University of Cape Town

November 7, 2017

submitted in partial completion of a Masters of Architecture (Professional) degree  
Supervisors: Nic Coetzer & Kevin Fellingham

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## Title Page

**Dissertation Title:** Founding a Farm, The Marking Out of Klein Stockwell

**Student Name:** Gideon François Malherbe (MLHGID005)

**Supervisors:** Nic Coetzer and Kevin Fellingham

This dissertation report is submitted in partial completion of a *Masters of Architecture (Professional)* degree at the *School of Architecture, Planning and Geomatics, University of Cape Town*.

**Submission date:** August 14, 2017

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The financial assistance of *The Fuchs Foundation* and *The Ackerman Family Educational Trust* towards this research is hereby acknowledged. Opinions expressed and conclusions arrived at, are those of the author and are not to be attributed to the funders.



***Interplay; topography, structure, vegetation [f. 1]***

*Early concept sketch, Artline Ballpoint Pen 1.0*

A3

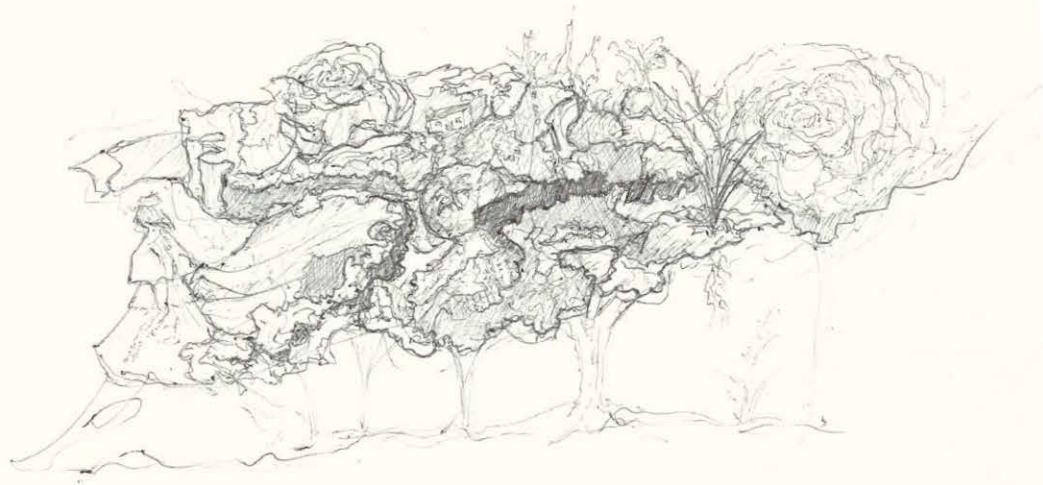
## Abstract

This dissertation is rooted in my pursuit of developing a site engagement method that can be applied to learn from any given site by studying its history and inherent spatial logic. The research focuses primarily on a typological study of rural space and resulted in an architectural language that evolved from and amplifies the specific tradition of building as observed at Stockwell Farm in the Western Cape [figure 7 & 8].

The research process started with the temporal charting of the seen and the unseen forces affecting a portion of earth. Earth as seen in this work is a living organism that supports a historic community of interdependent individuals whom all leave marks upon its surface.

Marking the earth is a daily practice in the rural agrarian space of Stockwell where historic and contemporary markings agglomerate to form a rural artefact that is the by-product of necessity. Within this resulting dissonance a space of unexpected sublimity arises.

This dissertation critically approaches the establishment of a new farm on a portion of earth that has seen minimal marking. The portion is conversed with in a language learnt from its parent farm, Stockwell, and uses that as the basis for a vernacular of precast and expedient *boer maak 'n plan* building processes. The portion is moulded, marked and embellished to produce a space of multiple thresholds that arouse the sublime. I have designed a petrol station, truck stop, restaurant, organic farm, assorted barns, guest lodging, place of reflection, private sanctuaries and winery. Ultimately, a collection of buildings is brought to life and bound together by the moving of earth.



***Preconception; that which we carry with us [f. 2]***

*Early concept sketch, Artline ballpoint pen 1.0*

A3

## Preface

The work that follows ties together multiple treads of interest.

Stockwell has been my home since birth. It is within the deep shade of the enclosed stoep of a farmhouse that I first discovered an intense interest in the products and by-products of humankind's inhabitation of this earth.

The Centlivres building has been my home for the past six years. It is within its poorly ventilated studios amidst, the coherent yet diverse architectural language of the University of Cape Town campus, that I developed and subsequently lost my love of architecture.

In the small, uncomfortably hot town of Paarl I regained my interest in buildings and structures as the by-product of human endeavour and need for comfort. Here, in the office of Malherbe Rust Architects, I learnt of the space between buildings as a primary design tool and the interrelation between part and whole as the ultimate art of architecture.

I challenged myself with this dissertation to critically reflect on the architecture that I know best and to develop a humble and openminded strategy with which to approach the unknown in the future.



***Dog's tail; that which constitutes a loose rural built fabric [f. 3]***

*Early concept sketch, Artline ballpoint pen 1.0*

A3

## Glossary

**architecture** / 'ɑ:kɪtɛktʃə / *n.*

a space, built or unbuilt, designed by persons educated in or familiar with critical architectural thinking

**bucolic** / bju:'kɒlɪk / *adj.*

the pleasant aspects of rural space as perceived by an individual; the understanding of what is bucolic may thus vary

**cynosure** / 'sɪnəʃʊə / *n.*

an apparent point of attention or a definitive element of an associated whole

see *kynosoura* {Greek} translated as *dog's tail*

**marking** / 'mɑ:kɪŋ / *v.*

all infrastructure, architecture, vernaculars, buildings, structures, planting, earth works and impressions made by mankind on the earth; that which constitutes landscape

**pleasure farm** / 'pleɪzə fɑ:m / *n.*

the domain of the non-farming farm owner who retains the farm as a place of respite and recreation.

see *plaisir* {Old French} translated as *to please*

**respite** / 'rɛspɑɪt / *n. v.*

a short period of rest or relief from something difficult or unpleasant

see *respectus* {Latin} translated as *refuge, consideration*

**stoep** / stu:p / *n.*

a covered or uncovered space which extends the internal space of a structure into the surrounding external space

**sublime** / sə'blɪm / *adj.*

an undefined excellence experienced at an overwhelming moment of comprehension

from *sublimis* {Latin}

see *sub-* {Latin} translated as *up to*

see *limus* {Latin} translated as *oblique*

see *limen* {Latin} translated as *threshold*

**syntax** / 'sɪntaks / *n.*

the arrangement of elements and tropes that together comprise a definitive language, be it linguistic or architectural

from *suntaxis* {Greek}

see *sun-* {Greek} translated as *together*

see *tassein* {Greek} translated as *arrange*

**vernacular** / və'nakjʊlə / *n. adj.*

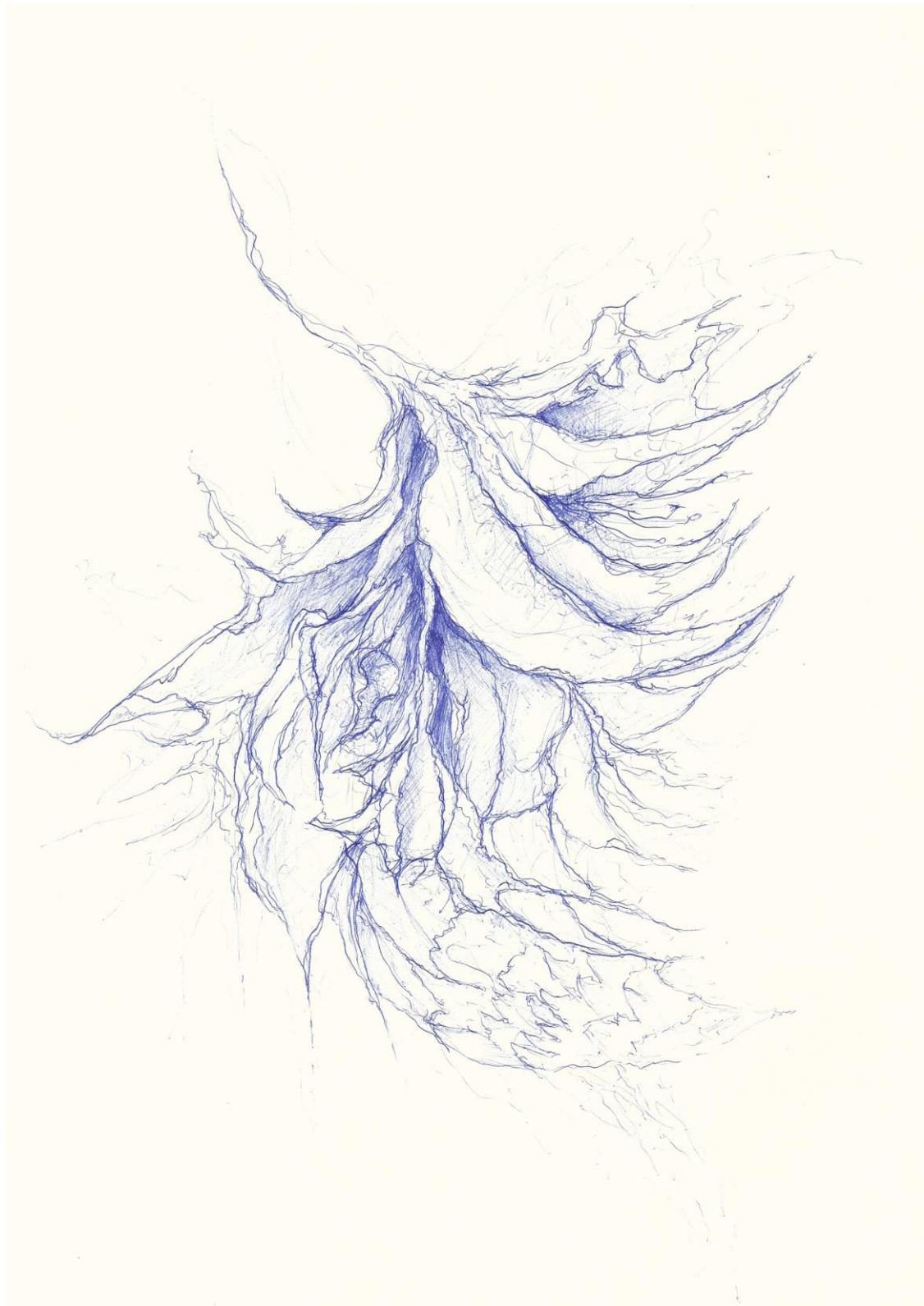
all the physical by-products of human endeavour and need for comfort which congeal to establish a specific built environment that shows recognisable repeated patterns

**werf** / vɛrf / *n.*

an agglomeration of built farm typologies traditionally centred around the home of the farmer or farm owner commonly taking the form of a productive yard

see *werf* {Dutch} translated as *raised ground on which a house is built*

see *farmstead, homestead, farmyard* {English}



***Ceaseless; the expansion of contemporary vernacular [f. 4]***

*Early concept sketch, Artline ballpoint pen 1.0*

A3

We shall not cease from exploration  
And the end of all our exploration  
Will be to arrive where we started  
And know the place for the first time.

*T.S. Eliot, "Little Gidding" (1940)*



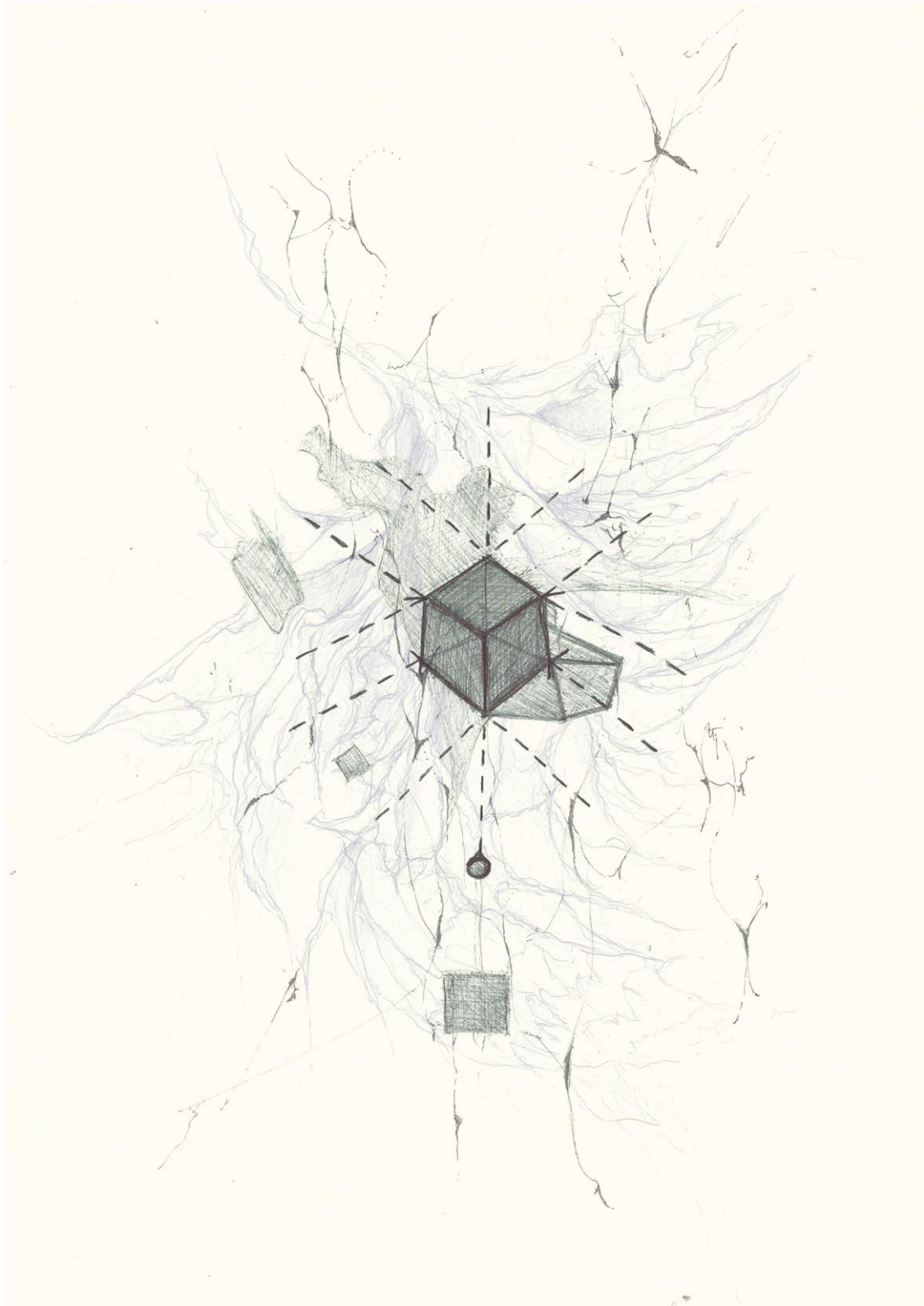
*This is my Contemporary Vernacular [f. 5]*

*Photograph*

*Taken on 26/06/2017 at Stockwell with Canon EOS M10*

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**Framework, that which supports growth [ f. 6 ]**  
Digital collage of early concept sketches, Artline ballpoint pen 1.0  
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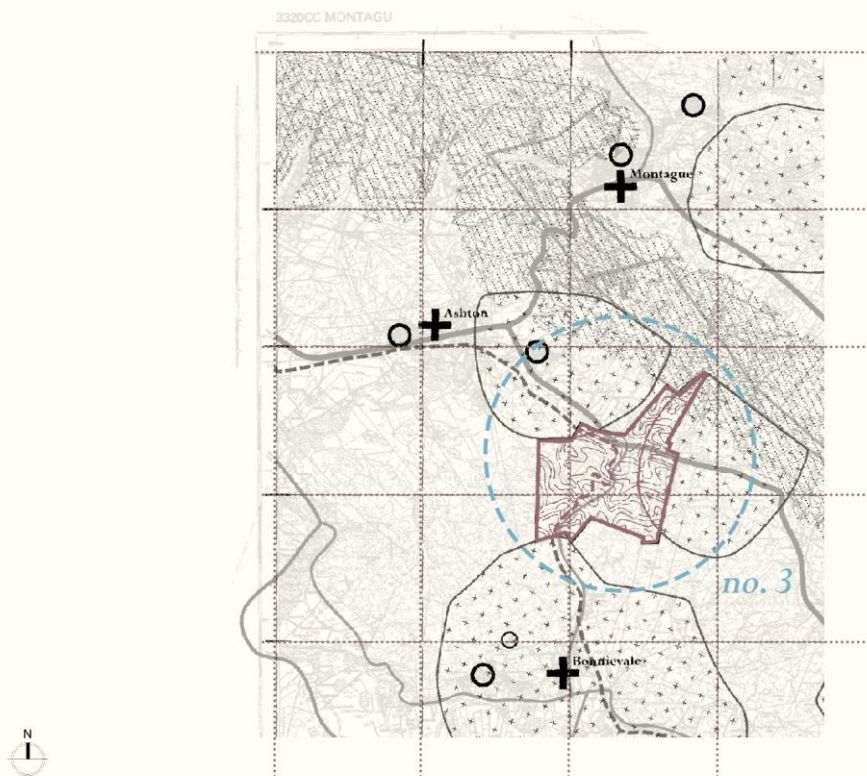
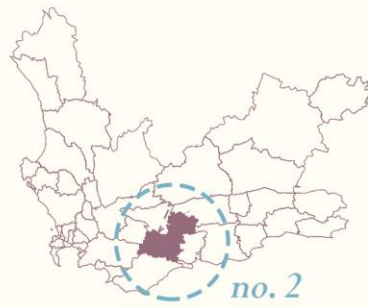
## Introduction

Property ownership and generational inhabitation in rural South Africa is a contested subject. There is an ever-increasing call for land to be returned, which is met with fear and reluctance. The result is sustained generational property ownership, where even farms that are no longer farmed as a source of income are kept in the ownership of the family. Such farms are kept for the sole purpose of providing a space of retreat for those who own it. This is a pleasure farm. The work that follows deals with the founding of such a farm on a disused portion of the parent farm Stockwell.

This dissertation report traces the thought process of my design research project. The project is based in the mapping and surveying of Stockwell Farm. The mapping identifies transport, communication and water as infrastructural factors of key importance to the development of a farm, while the survey reveals a repeated pattern of atypical building practices that stem from necessity. The *contemporary* vernacular buildings at Stockwell bear little resemblance to the Cape Dutch vernacular buildings seen on earlier Cape farms [figure 5]. These initial observations lead to a critical rethinking of the rural artefact as observed at Stockwell.

I embraced the seemingly irrational expediency observed within the non-architecture of the *contemporary* vernacular. This formed the point of departure for developing a critical architectural approach from which the existing *contemporary* vernacular might learn. The final architectural proposition seeks to combine this critical understanding of the *contemporary* vernacular with key infrastructural interventions to provide the framework from which a new farm can grow over time.

- no. 1* South Africa
- no. 2* Western Cape, BAR Valley Winelands
- no. 3* Stockwell Farm



***Stockwell Farm sits on the edge between the Klein Karoo and the Western Cape Winelands [f. 7]***

Digital collage of topographic map and data



***The farm is located at the foot of the Langeberg Mountain Range, close to Ashton, Bonnievale and Montague [f. 8]***

Digital collage on aerial photograph

A5

# Part One: Method

## Approaching the known as if unknown.

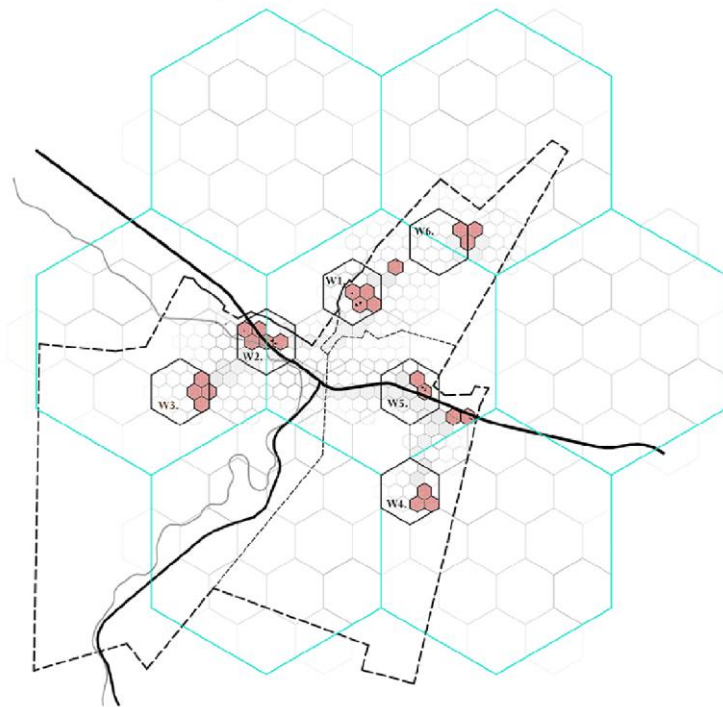
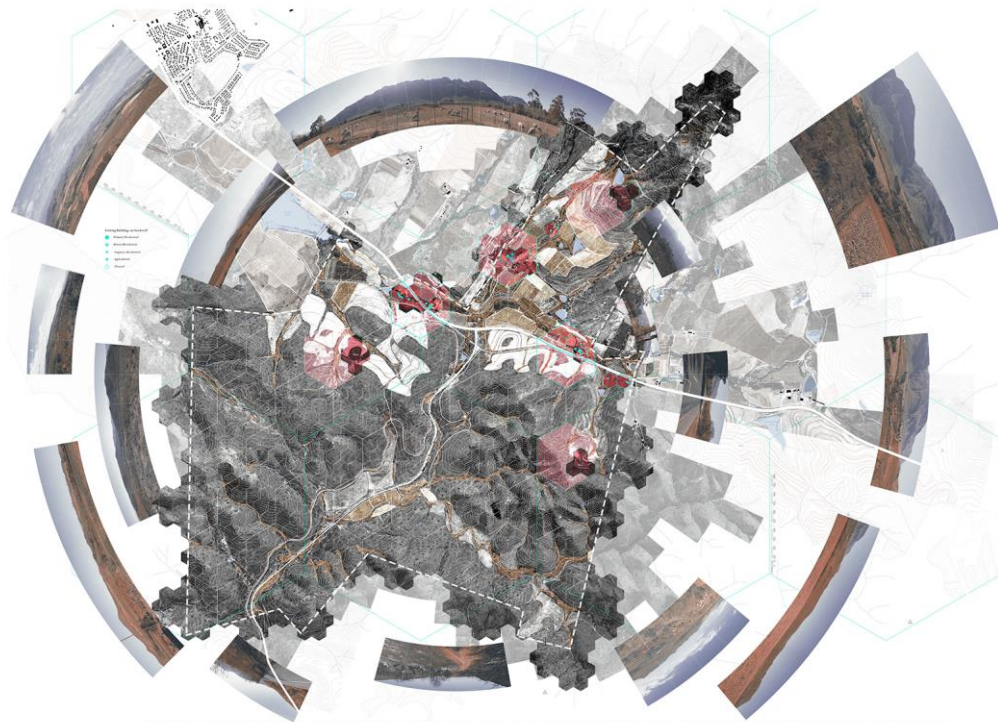
I started this dissertation with the act of drawing maps. I drew maps of Stockwell, a known space, to reveal the underlying potentials of the site. Mapping, as concluded by James Corner in *The Agency of Mapping* (1999), is more than tracing and retracing the known world but rather a process of establishing a new world out of the old. Corner argues that the act of drawing a map is the act of establishing a mental construct of space by which the author might uncover thereunto inconceivable realities of space across great areas.<sup>1</sup> This understanding of mapping encourages the inclusion of natural, economic, infrastructural, legislative, historic and social processes at play on the site alongside the more traditional charting of the physical attributes of the terrain.

The Stockwell mapping starts as memory-based drawings and digitally reassembled historic maps, the process results in the digital charting of the terrain, overlaid with data related to the temporal growth of the agrarian space and the hidden forces which have historically affected change. These forces are water availability, accessibility and the ever-increasing interconnectivity of the globalised world.

The first act of mapping Stockwell was to overlay the site with a hexagonal grid as the basis for a scalable and infinitely expandable mapping system that more readily resembles organic terrain than regular rectilinear maps [figure 9]. As a secondary result, this act places previously seemingly unrelated spaces within the same hexagonal tiles, revealing proximity relations not apparent on site. This brings spaces hidden from sight to light. Thirdly, mapping is employed to introduce new relationships between parts of the whole with the underlying hexagonal grid, ultimately prompting the proposed marks to be made on the earth.

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<sup>1</sup> James Corner, "The Agency of Mapping: Speculation, Critique and Invention" in *Mappings* ed. Denis Cosgrove, (Reaktion Books, 1999), 214-297



**Cumulative drawing of hexagonal mapping exercise [f. 9]**

*Original mapping at 1:40 000, 1:10 000 and 1:2500*

*Digital collage of hexagonal mapping data, inkjet printed on cartridge paper*

*Extract from 765 x 1560 cm panel*

## Vernacular. Buildings. Architecture.

There is value in all marking of the earth and the space that is formed in between those markings.

Aldo Rossi believed in fully understanding the elements that comprise a specific built environment before considering the making of a new mark within that environment. This is seen in how Rossi defines type as "... the very idea of architecture, that which is closest to its essence. In spite of changes, it has always imposed itself on the feelings and reasons as the principle of architecture and the city."<sup>1</sup> Rossi understands type as embodied in the urban artefact which he identifies not just as a building but the development of the building over time within a segment of the urban. Rossi sees housing as a significant urban artefact due to its continual occupational flux and capacity to retain markings made by the occupants over time.<sup>2</sup> The monument is of equal importance to Rossi in that it provides a constant cynosure around which the urban dynamic plays out over time.

This dissertation utilises the term vernacular to denote all the physical by-products of human productive endeavour and pursuit of comfort which congeal to establish a specific built environment (artefact) that is distinguishable through its repeated patterns. Vernacular architecture as defined by Amos Rapoport and Paul Oliver is that which is constructed by the everyman in the milieu of their traditions, ideas and aspirations.<sup>3</sup> Robert Venturi expands this definition to include the *ugly and the ordinary* built elements of the globalised world.<sup>4</sup> Vernacular is no longer a polite architecture based in repetition of timeless building practice but rather the result of the individual's interpretation and utilisation of globally available recourses [figure 10]. Moreover, the context in which a regional vernacular is rooted has been inalterably changed by the globalisation of knowledge and construction materials.

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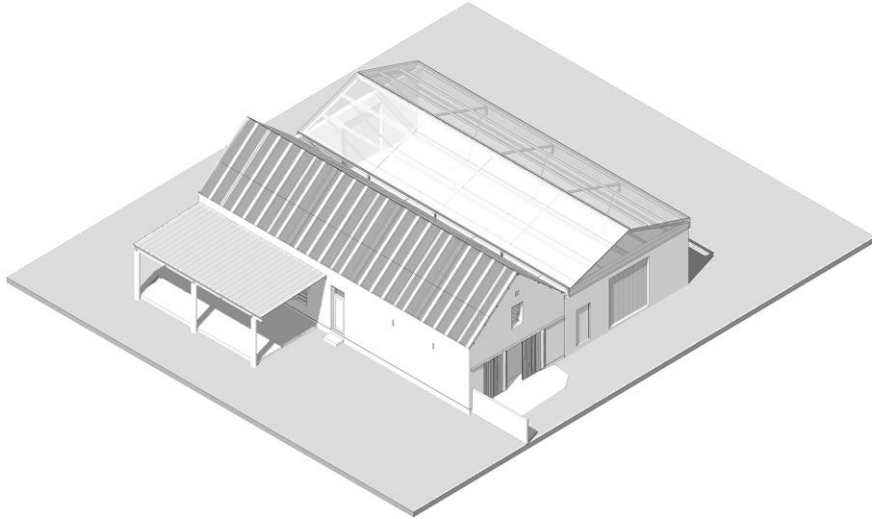
<sup>1</sup> Aldo Rossi, *The Architecture of the City*, trans. by Diane Ghirardo and Joan Ockman (Cambridge: MIT Press, 1982), p.41

<sup>2</sup> Christopher C.M. Lee, "Glossary, Type," *The City as a Project*, pub. 16 August 2011, <http://thecityasaproject.org/2011/08/type/>.

<sup>3</sup> Paul Oliver, *Built to Meet Needs – Cultural issues in Vernacular Architecture*, (Oxford: Elsevier, 2006)

Robert Brown and Daniel Maudlin, "Concepts of Vernacular Architecture" in *The SAGE Handbook of Architectural Theory*, edited by C. Greig Crysler, Stephen Cairns and Hilde Heynen (London: SAGE Publications Ltd, 2012,) 340-354.

<sup>4</sup> Robert Venturi, *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form* (Cambridge: MIT, 1972; rev. ed. Cambridge, MA: MIT Press, 1977).



***Rural Cynosure, Barn at Stockwell [f. 10]***  
*Sketchup export and photograph*  
*Taken on 22/09/2017 at Stockwell with Canon EOS M10*

## Learning to speak.

Paul Ricoeur in *Universal Civilization and National Cultures* (1961) addresses the paradox of a contemporary marking of the earth as follows: "...how to become modern and to return to sources; how to revive an old, dormant civilization and take part in universal civilization."<sup>1</sup> Kenneth Frampton extensively quotes Paul Ricoeur at the start of his essay "Towards a Critical Regionalism: Six Points for an Architecture of Resistance".<sup>2</sup> Frampton makes it clear that a critical regionalism should be rooted in an essence of the site while achieving a synthesis with world culture and contemporary technology.

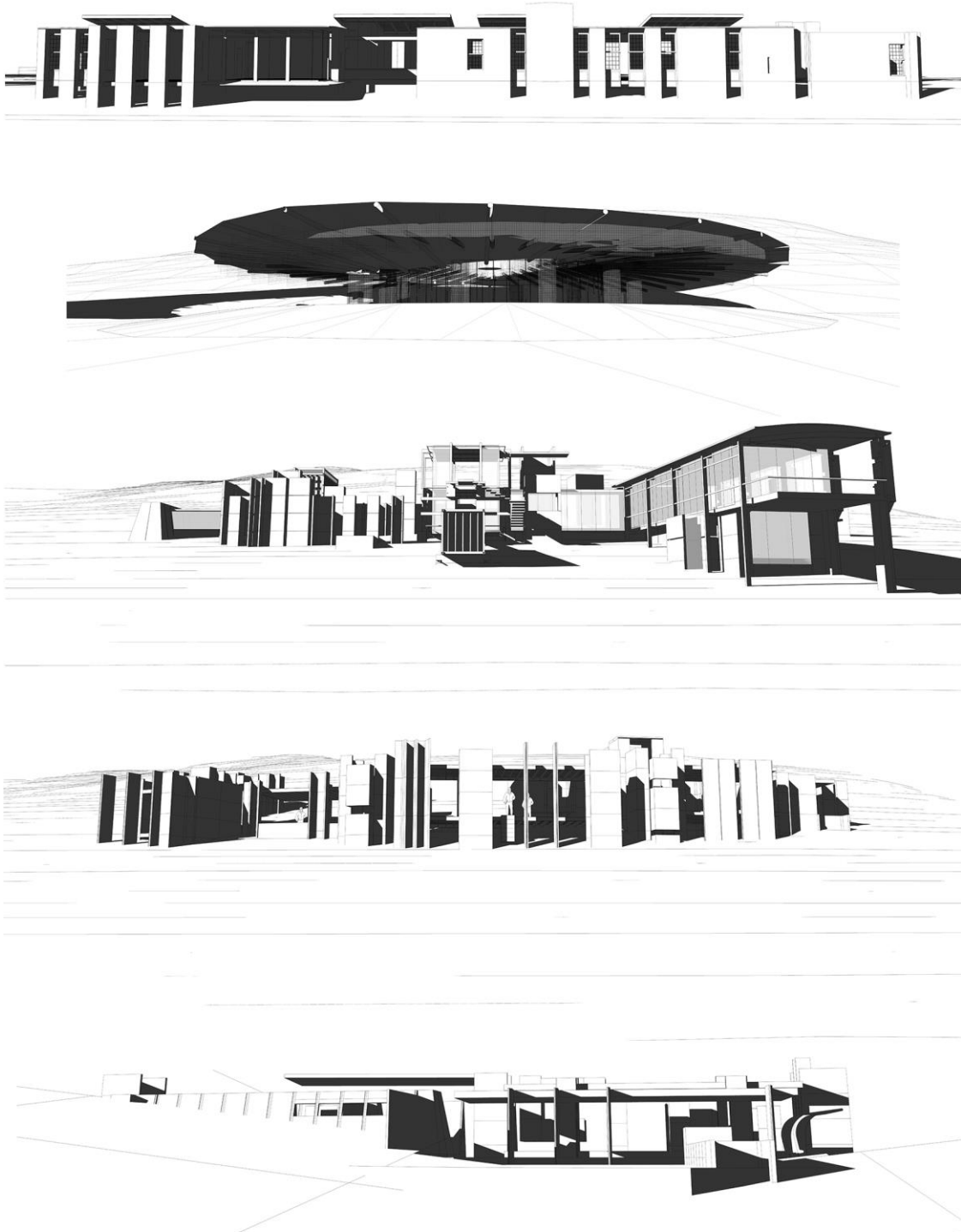
Critical Regionalism is employed to liberate the vernacular from its stagnation by applying a reimagination of the underlying syntax of the existing rural artefact of Stockwell. The rural artefact contains recurring tropes across typologies. This conversation between the construction logic and material pallets of various building types is what lends a sense of cohesion to the non-architecturally considered rural artefact.

The dissertation develops an amplified and evolved syntax through an iterative trial and error process of design exploration, applied across various typologies [figure 11]. The iterative design tests develop a method of using precast components as a structural wall system with traditional timber floor and roof infill. Along with the structural system, a weatherproofing system is developed which includes stone infill walls, folded steel plate linking corridors and an unassuming concealed window fixing system. These systems are developed and ingrained as recurring tropes into a critical regional approach to construction that has the potential to tie together a diverse set of buildings without utilising the powerful, but often misuses, symbolism of the historic Cape vernacular.

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<sup>1</sup> Paul Ricoeur, 'Universal Civilization and national Cultures,' in *History and Truth*, translated. Chas A Kelbey, (IL: North-western University Press, 1961,) 277.

<sup>2</sup> Kenneth Frampton, "Towards a Critical Regionalism: Six Points for an Architecture of Resistance" in *labour, work and architecture*, (New York: Phaidon Press, 2002,) 76-90.



*A selection of design studies for a new manor house [f. 11]  
Sketchup exports*

## Part Two: The pleasure farm idealism.

### The Plaasroman tradition.

The oral history of Stockwell paints a bucolic picture of a life of subsistence farming in which farmer and farm worker labour next to each other to tame an inhospitable piece of earth, at that time ill-suited to intensive farming. The book *Skilpadnek* (1998) by Willem Malherbe documents living memories of the farm's formative years as recalled by the children of the second-generation Malherbe farmer.<sup>1</sup>

*"n Seun, of hy wit was of bruin, wat dertien jaar oud was en nog nie twee mandjies druwe kon dra nie, was niks werd nie."* - *Skilpadnek* (1998)<sup>2</sup>

Stockwell has since developed into a productive venture that sustains a community who interact with the farm's productive aspect to varying degrees. The above quote no longer rings true as continued mechanisation reduces the need for physical labour. The way in which the rural is interacted with by those who own the property is shifting from productive venture towards a space of respite from the city where they now earn their income. In other words the productive farm has become the pleasure farm.

Stockwell is organically moving towards becoming a pleasure farm, as the generation who stand to inherit Stockwell are not inclined toward farming, nor do they wish to sell the farm. The dissertation seeks to understand the notion of generational ownership of a portion of earth in the Western Cape as similar to the conditions which gave rise to the *plaasroman* tradition. This tradition in Afrikaans writing from 1920-40 focuses on a romanticised ideal of an agrarian lifestyle that was by then lost to the majority of Afrikaners. The process of familiarisation with the *plaasroman* tradition includes the reading of original *plaasroman* tradition novels as well as critical postcolonial novels such as *Toorberg* (1986), by Etienne van Heerden.

The *plaasroman* is the expression of a general longing for the perceived idyllic lifestyle that played out on the Cape Dutch *werf*. J.M. Coetzee addresses the *plaasroman* tradition in his book *White Writing* (1988). Coetzee describes The *werf*, the farm that grows from it and the way that it slowly

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<sup>1</sup> Willem Malherbe and Rina Mostert and Margie Wentzel, *Skilpadnek*, (Stockwell: Independently, December 1988)

<sup>2</sup> A boy, whether white or brown, at the age of thirteen years, whom could not carry two baskets of grapes at once, was worthless. – Translated from *Skilpadnek* (1988)



***Stockwell Vernacular subsumed in agrarian space [f. 12]***

Digital collage and AutoCAD survey drawing  
Taken on 22/09/2017 at Stockwell with Canon EOS M10

tames nature, as a metaphor for the early European settler's need to belong in Africa or at least mould Africa into the familiar [figure 12]. The *plaasroman* tradition is the result of these settlers' descendants' reluctance to let go of the agrarian lifestyle that they somehow felt entitled to, even though they had not necessarily ever experienced it.

Etienne van Heerden, in his seminal work *Toorberg* (1986), employs a traditional *plaasroman* plot where the generational toil of farmers is a mythical process through which man and soil became one over time. The shedding of individuality to become the embodiment of an enduring bloodline is a development on the work of *plaasroman* novelist C.M. van den Heever.<sup>1</sup> In *Toorberg*, the romantic idealism of the *plaasroman* tradition is problematised as Eurocentric and Van Heerden openly addresses the enduring bloodline principle by introducing the *Skaamfamilie*, a family of farm workers related to the farm owners, and their exclusion from the benefits of inheritance in the narrative of the story line.<sup>2</sup> *Toorberg* initially comes across as a nostalgic novel but soon takes a postcolonial turn, revealing the truth of the Afrikaner identity as a multicultural entanglement.<sup>3</sup>

Stockwell is a productive farm that now faces the risk of becoming an exclusionary space of respite due to the continuing idealism of generational ownership of the earth [figure 13]. This dissertation explores the potential of the pleasure farm as a space of multiple thresholds that provides recreational space and resources to the broader community as well as the owner. The pleasure farm is proposed on a portion of disused earth whereby the productive portion of the farm is made available for ownership reformation.

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<sup>1</sup> J. M. Coetzee, *White Writing: On the Culture of Letters in South Africa*, (New Haven: Yale University Press, 1988), 6.

<sup>2</sup> *Skaamfamilie*: The family of farm workers, in *Toorberg*, that share a relative with the Moolmans (farm owners) who socially reject them and have excluded them from the inheritance which they are entitled to.

<sup>3</sup> Beverley Jane Cornelius, *Pasts Remembered, Future Identities Pursued: Postcolonial Nostalgia in Etienne van Heerden's novels*, *Ancestral Voices and 30 Nights in Amsterdam*, (Durban, 2013)



## Farm Terminology.

### **farm**

A portion of earth and its buildings, devoted to producing or promoting something. A farm may be utilised for many functions including but not limited to subsistence, productive agricultural, recreational or hospitality industry.

### **commercial farm**

A farm that serves the primary function of producing a profit for its incorporated owners. A commercial farm may generate income from a variety of ventures but is typically devoted to intensive mechanised agriculture.

### **pleasure farm**

A farm that serves the primary function of providing the farm owner with a space of respite. A pleasure farm may have productive aspects that provide the farm owner with an income but is the farm owner's primary source of income.

### **productive farm**

A farm that serves the function of providing the farm owner's primary source of income. A productive farm may generate income from a variety of practices including but not limited to agriculture, hospitality, energy and manufacturing industry.

### **farmer**

A person of any gender, race or nationality that owns a farm, which they live on and actively oversee and partake in the productive aspects of.

### **farm inhabitant**

A person of any gender, race, nationality or age that occupies a dwelling on a farm, be it as a benefit of employment on the farm, via familial relation to the farm owner or through rental agreement. This person may or may not be involved in the operational aspects of the farm.

### **farm manager**

A person of any gender, race or nationality being of legal working age who is employed on a farm to assist in the day to day management of farm personnel and operations. This person may or may not live on the farm in question.

### **farm owner**


A person of any gender, race or nationality that legally owns a farm. This person may or may not live on the farm in question.

### **farm visitor**

A person of any gender, race, nationality or age who is visiting the farm either as a guest of a farm inhabitant or as a paying customer of the farm's hospitality component. This person's primary dwelling is thus not on the farm in question.

### **farm worker**

A person of any gender, race or nationality being of legal working age who is employed on a farm to perform a variety of tasks that may include manual labour, machine operation, and logical thinking. This person may or may not live on the farm in question.

  
 His Excellency Major-General GEORGE THOMAS NAPIER, Companion of the Most Honorable Military Order of the Bath, Governor and Commander in Chief of Her Majesty's Castle, Town, and Settlement of the Cape of Good Hope, in South Africa, and of the Territories and Dependencies thereof, and Ordinary, and Vice Admiral of the same, Commanding the Forces, &c. &c. &c.

In the Name and on behalf of Her Majesty VICTORIA, by the Grace of God, of the United Kingdom of Great Britain and Ireland, Queen, Defender of the Faith.

I do hereby Grant, on Perpetual Quitrent, unto *Petrus A. van Zyl et al.* a Piece of Land, containing *about 1000 morgen* and situated in the District of *Stockwell* in the Province of *the Cape of Good Hope*.

And I do hereby declare, that the said Land shall be liable (without compensation to its Proprietor) to have any Road made over it, for the public good, by order of Government, as will further appear by the Diagram, framed by the Surveyor, on condition, that all Roads and thoroughfares running over the Land, shall remain free and unincumbered: that said Land shall be liable (without compensation to its Proprietor) to have any Road made over it, for the public good, by order of Government,

that the said Land shall punctually pay, or cause to be paid, at the expiration of every twelfth month, from the date of these presents, unto the Civil Commissioner of the District, the Sum of *Five Shillings Sterling* -

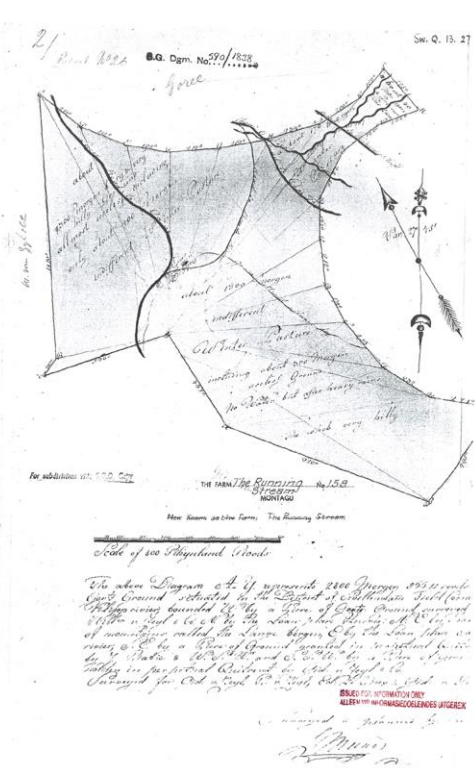
and he is bound (according to the existing Laws of this Settlement) to have the Boundaries properly traced out, and the Land brought into such a state of cultivation as it is capable of: the Land thus granted being further subject to all such Duties and Regulations, as either are already, or shall in future be, established respecting Lands granted under similar Tenures.

Given under my Hand and the Public Seal of the Settlement, at Cape Town, this *2<sup>d</sup>* Day of *November* 1838.

By His Excellency's Command,  
*George Thomas Napier*  
 Governor General &c.

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*Vide in the Register  
 of Deeds 60/1034*



**Property deed, documenting first legal ownership of Stockwell [f. 14]**

The original 1838 property deed as granted to Petrus A. van Zyl et al. for the parent farm The Running Stream 159, later known as Stockwell. Obtained from the Deeds Office, Cape Town. (SW.Q. Book 13: 27)

## “Is the stock well?”

According to oral history, the farm name originated from a previous owner repeatedly enquiring of the farm manager by telegram: “Is the stock well?”, and the answer each time “Stock well.”

Stockwell is located thirty-nine kilometres northwest of Swellendam along the foot of the Langeberg. The farm sits on the boundary between the Western Cape Wine District and the Klein Karoo. The parent farm, *The Running Stream 195*, was granted under the jurisdiction of the Swellendam Municipality “in the Name and on behalf of Her Majesty VICTORIA, by the Grace of God, of the United Kingdom of Great Britain and Ireland, Queen, Defender of the Faith” as Perpetual Quitrent on the first day of November 1838 to Petrus A. van Zyl et al [figure 14].<sup>1</sup> The majority of the portions of *The Running Stream* was acquired by Gideon Francois Malherbe (1854-1922) between 1894 and 1906.<sup>2</sup> The farm remains in the ownership of his direct descendants to this day, making it the oldest family-owned farm in the valley.

Land ownership in Southern Africa has always been turbulent. The subcontinent underwent its first colonialization two thousand years ago, with the influx of an agrarian community known today as the Sotho. They displaced the hunter-gatherer ancestors of the San people to inhospitable mountainous areas. European settlers arrived 1,500 years later with a predilection for legalising land ownership that rapidly effects change throughout the region. The result was a physical and cultural genocide through which the Khoikhoi and the San were left no option but to assimilate into the European agricultural economy.<sup>3</sup> By the eighteenth century, most of the Khoikhoi and the San in the Western Cape area worked as ‘wage labourers’, a position not dissimilar to that of the slave.<sup>4</sup>

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<sup>1</sup> Montague Farms, Western Cape, SW.Q. Book 13: 27, George Thomas Napier & Petrus Albertus van Zyl et. al., 1 November 1838, Deeds Office, Cape Town

<sup>2</sup> Johan Malherbe, “Nageslag van Gideon MALHERBE van Normandie (gebore 1663).” (Genealogy register, South Africa, 2008) p.4 Montague Farms, Western Cape, Farm Register Folio: 158, 159 & 161, Register of all past owners, 1830-present, Deeds Office, Cape Town.

<sup>3</sup> Leonard Guelke and Robert Shell, “Landscape of Conquest: Frontier Water Alienation and Khoikhoi Strategies of Survival, 1652-1780”, *Journal of Southern African Studies*, Vol. 18, No. 4 (1992): 803-824, Accessed July 27, 2014, <http://www.jstor.org/stable/2637105> .

<sup>4</sup> Wilmot Godfrey James and Mary Simons, *Class, Caste, and Color: A Social and Economic History of the South African Western Cape*. (New Jersey: Transaction Publishers, New Brunswick, 1989), 1-10.



Stockwell still bears markings left by the San, although no oral history of their presence remains. There are bead-like bored-through stones to be found at the foot of the mountain in a cave where rock paintings remain visible.<sup>1</sup> There are also signs of the cultivation of medicinal plants near the entrance of the cave. Arguably, the greatest lasting evidence of their influence on the spatial organisation of the region is seen in the positioning of the original property borders as defined in the 1838 deed of *The Running Stream 159* parent farm (later Stockwell).<sup>2</sup> There is a noticeable deviation from the contour line as the farm border steps lower down the mountain than adjacent farm borders to avoid including the San cave in the property deed [figure 15].<sup>3</sup> Although this seems to be an accommodating move, it means that the San will have lost access to their previously extensive hunting grounds and water supply. The lack of oral history on the presence of San in the area suggests that the San had likely already assimilated into the farming community and European cultural practices by 1894 when Malherbe (1854-1922) first acquired the land.<sup>4</sup>

Through mapping the process of land acquisition and the subsequent increase in agricultural production over time, three major forces become apparent [figure 16]. The first being increased connectivity to the external world through the formalisation of the provincial carriageway that bisects the farm. Advances in transportation and the resulting access to the globalised world results in the ever-increasing mechanisation and intensification of the agricultural production on Stockwell. An example of this would be the capacity to sustain a larger herd of dairy cows by supplementing their diet with imported feed and increasing milk production by catering to individual cow needs through a digitally controlled mechanised feeding system.

The second force is access to water. At first production was limited by reliance on natural water sources. Thus, we see the construction of small dams and furrows along the river to supply relatively small vegetable gardens and vineyards along its bank with controlled irrigation. Similarly, the production of grain relied on rainfall, a practice that was eventually ceased completely due to changing weather patterns seen as early as 1995. In 1998, an irrigation water pipeline was introduced to the area, resulting in a significant increase in the potential area of irrigated land and the productive capacity of the farm. This resulted in the large-scale planting of irrigated vineyards.

The third force is that of climate change. Stockwell started as a subsistence farm that relied on a large uncultivated veld area to sustain goats, sheep and cattle. The introduction of mechanised grain harvesting resulted in the permanent marking of the earth with productive grain fields.

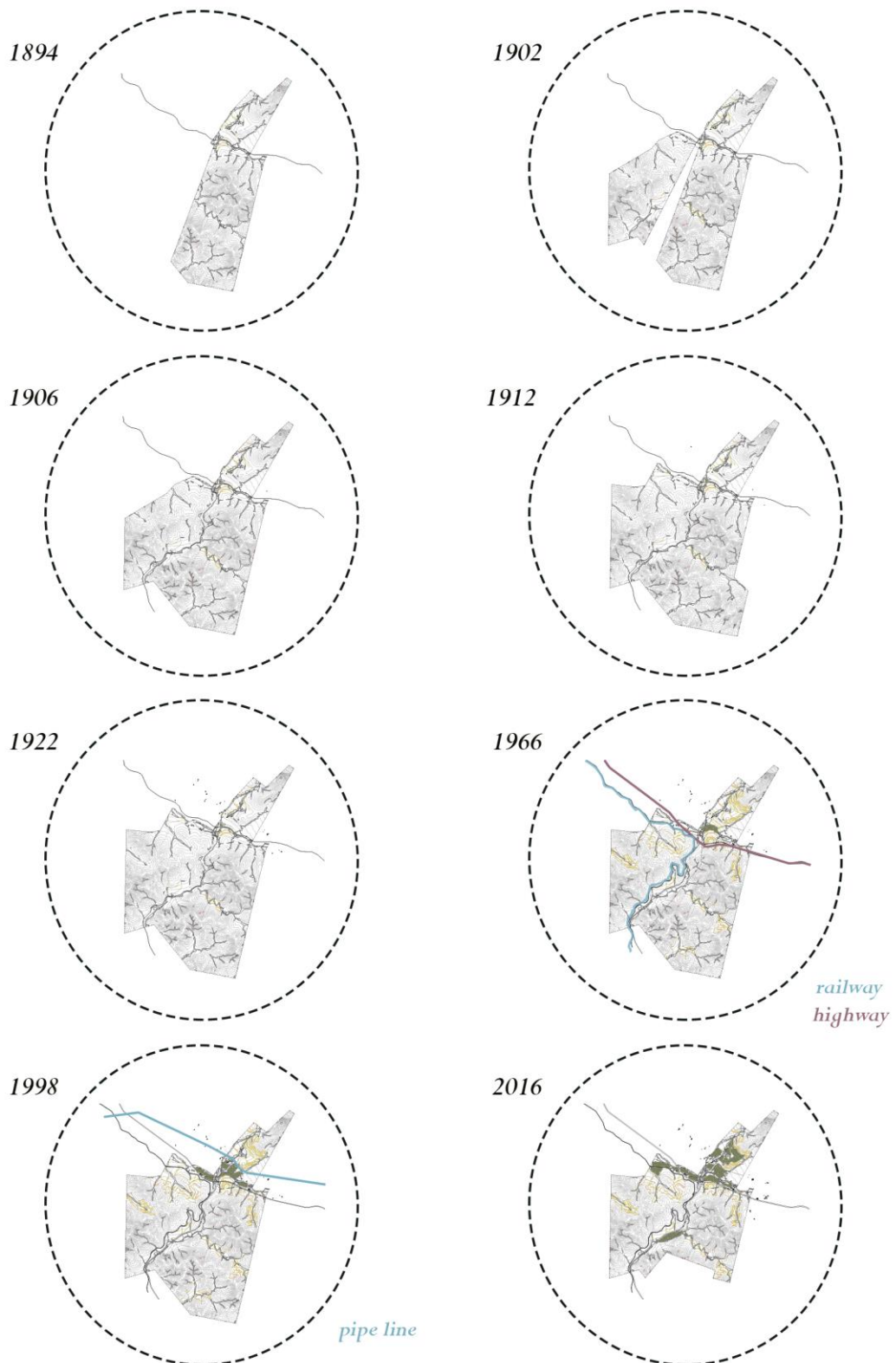
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<sup>1</sup> These rocks were used to weigh down digging sticks. The stones were collected from the area surrounding the cave in the mountain.

<sup>2</sup> Montague Farms, Western Cape, SW.Q. Book 13: 27, George Thomas Napier & Petrus Albertus van Zyl et. al., 1 November 1838, Deeds Office, Cape Town

<sup>3</sup> This is an observation made by the author based on available empirical information.

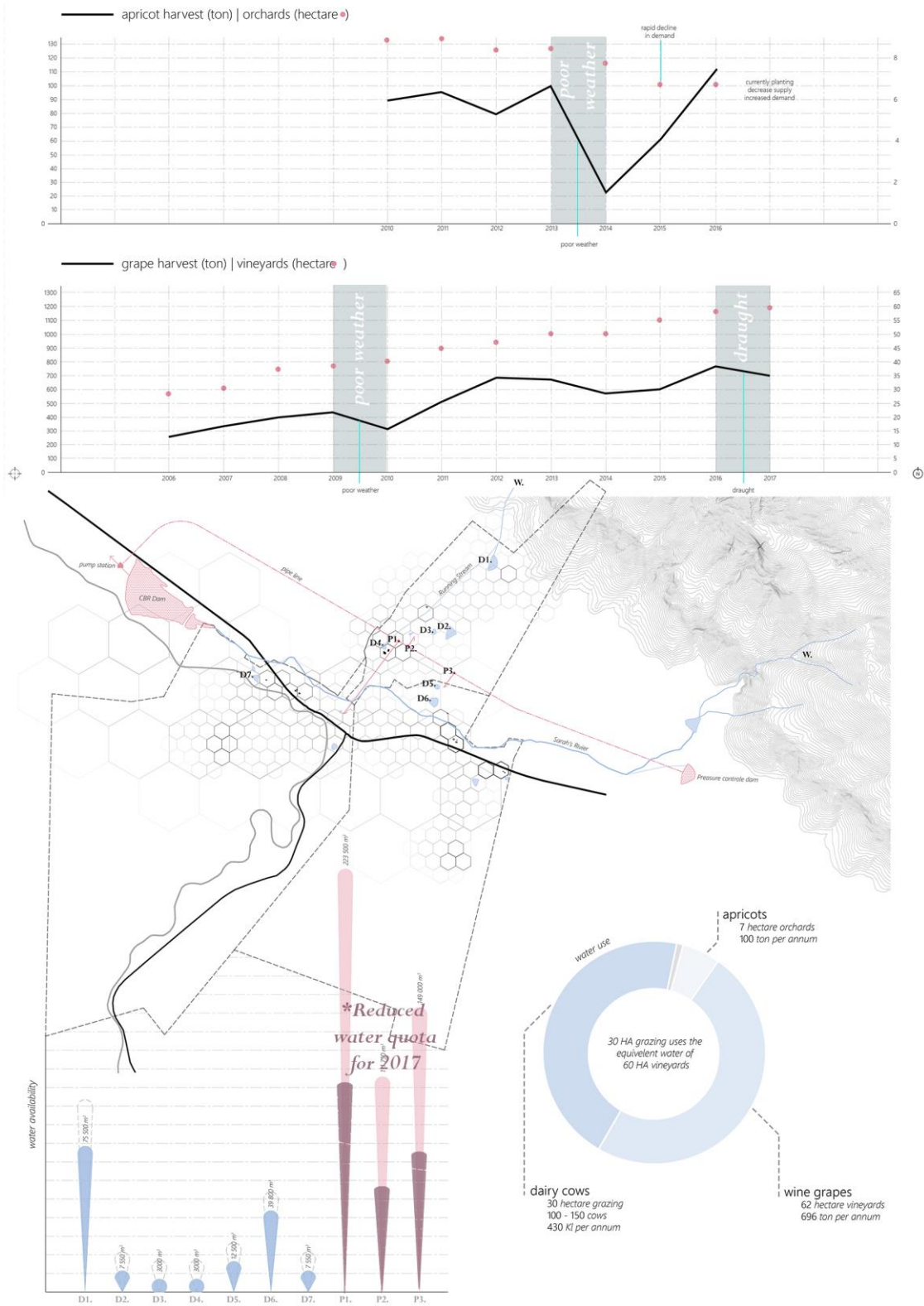
<sup>4</sup> Montague Farms, Western Cape, Farm Register Folio: 158, 159 & 161, Register of all past owners, 1830-present, Deeds Office, Cape Town.



**The growth of Stockwell [f. 16]**  
Digital collage of topographic data  
A5

The earlier-mentioned change in rainfall patterns led to these fields being abandoned until the introduction of the pipeline when some fields were reutilised for vineyards. The provision of the pipeline provides a buffer against unpredictable weather patterns. However, it is not impervious to the effects of climatic shift.

This year, 2017, sees the first instance since the installation of the pipeline that a fifty percent reduction in water quotas is introduced due to the drought affecting the Western Cape [figure 17]. This paired with the reduced flow of the running stream for which the parent farm is named, means that the amount of land requiring irrigation is now three times that which the available water supply can productively sustain. This shows the fragility of agricultural practice and in answering the question as to whether the stock is well, the answer would have to be no, not for the foreseeable future.



**Water Availability, Usage and Climatic Effect on Crops [f. 17]**

Digital collage on topographic data

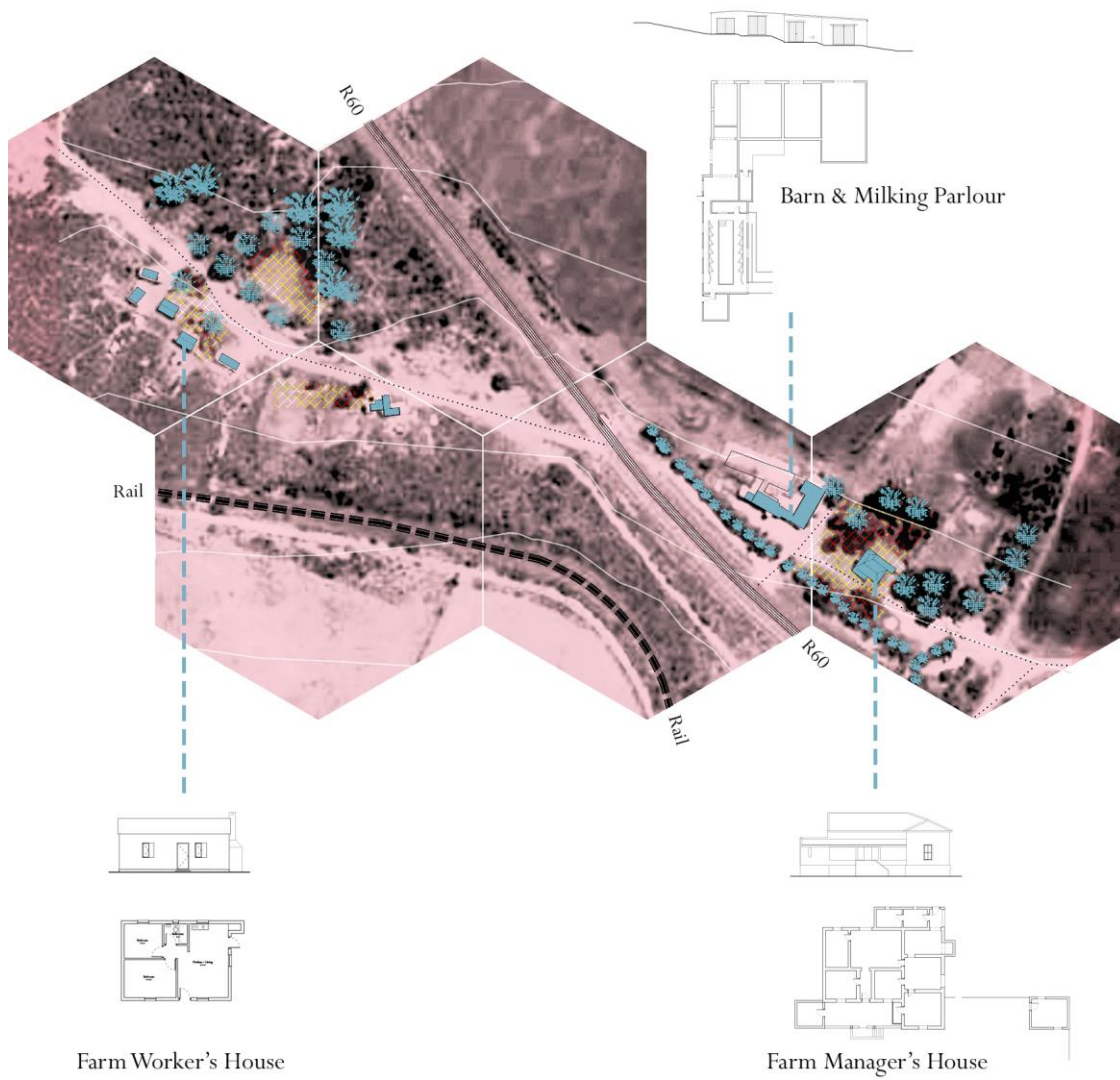
## The built form of Stockwell.

Stockwell is currently primarily a mechanised productive agrarian space. Thus, construction is approached as an inevitable result of expanding productive needs. This is reflected in the expedient and unconventional construction methods that came to light during the building survey.

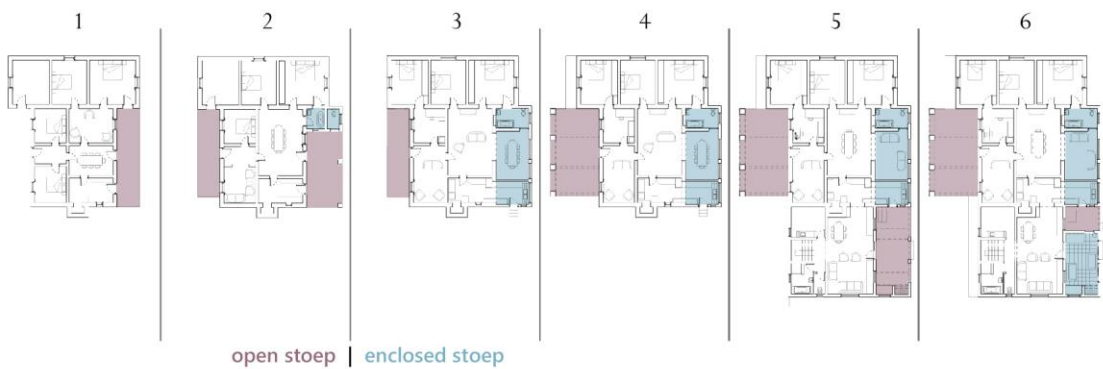
Stockwell in its current form comprises three inter-reliant farms that each centre on a werf. The typical Stockwell werf comprises a home, historically occupied by a farmer, barns and in some cases a productive building such as a milking parlour or winery. This main werf is in most cases placed near a secondary, purely residential werf consisting of the homes and gardens of the farm workers *[upper figure 18]*.

I consider the werf as a rural artefact comparable to Rossi's urban artefact. The werf however contains no monuments but rather homes, barns and productive structures that provide a constant cynosure around which agrarian life may play out over time, while retaining the marks made by progress. This can be seen in the expansion of homes through a continual process of steep enclosure to enlarge the home *[lower figure 18]*.

The farm is predominantly an externalised programmatic system to which buildings form a point of orientation. The space between buildings and the interrelation between the placements of distant werve is a primary tool by which to consider the space of a new farm. The roads, utility lines and topography between these spaces make up the secondary spatial mechanism of the rural artefact.



Process of Stoep enclosure as documented a Farm Owners House



**Primary to Secondary Werf Relation & Iterative Stoep Enclosure [f. 18]**

AutoCAD survey drawing & digital collage

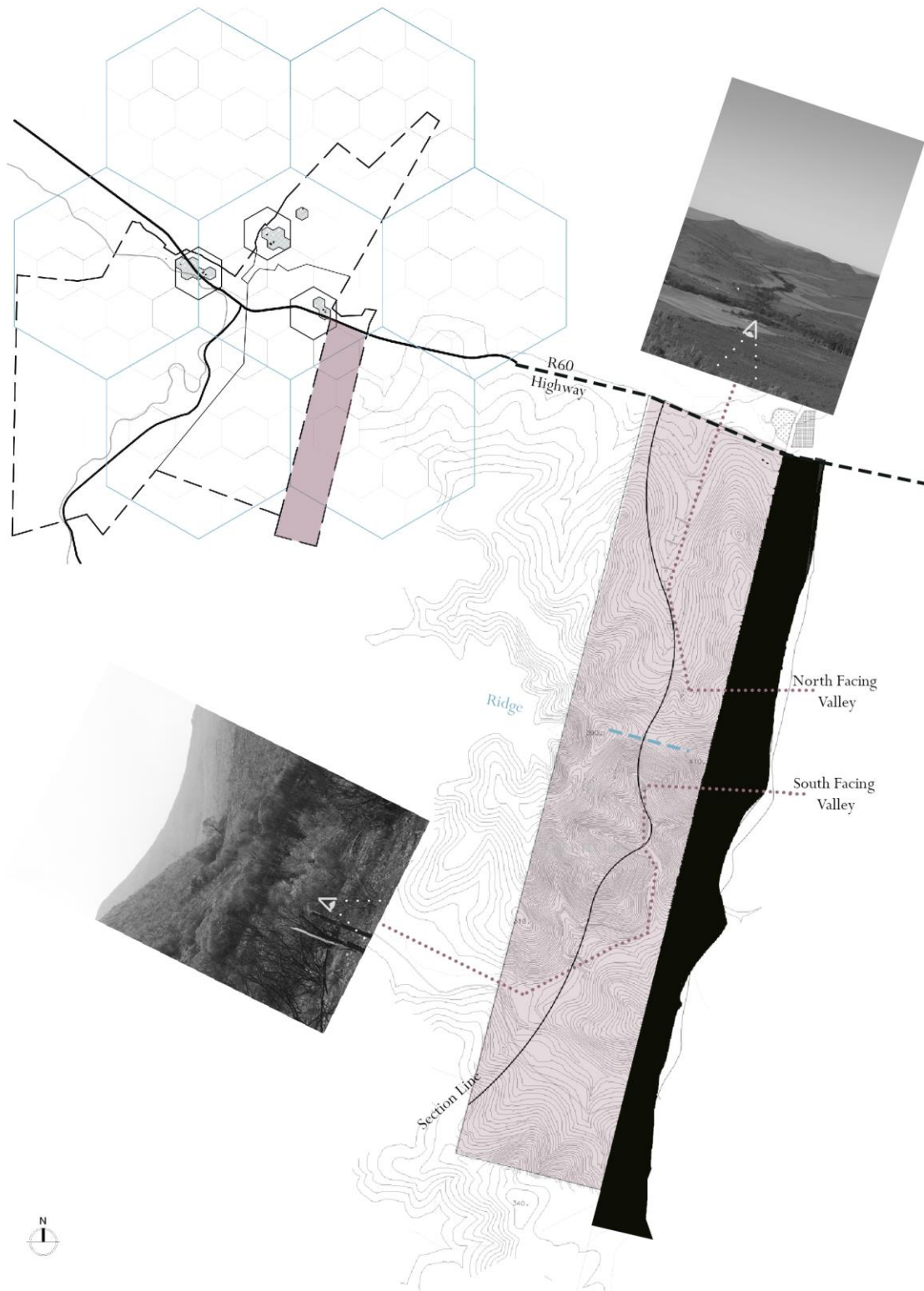
## Land in disuse.

Stockwell has been and still is most intensively occupied and marked by human intervention along the northern edge of the R60 road that bisects it. This area is relatively flat and has a dependable natural water supply [figure 17]. Thus, this is the space that was first settled and resulted in the introduction of amenities to the area such as the R60 road, electricity, telecommunication, the water pipeline and most recently wireless internet connectivity. The topography of the southern portion of Stockwell undulates and forms steep hills. The area is mainly suited to grazing and in its even sections bears the markings of forgotten grain fields.

Due to the changes in agricultural production, the large southern space of the farm is now only occasionally used for grazing, with intensive agricultural production and human settlement focused along the northern edge of the R60. This gave rise to the practice of selling off southern portions of farms in the area. These portions of earth were then established as pleasure farms hosting homes or private game reserves and commonly no agricultural production.

From the mapping of Stockwell for this dissertation I identified a linear stretch of land that borders the R60, running all the way to the southernmost edge of the farm, as an ideal site for developing a freestanding rural artefact [figure 19]. The portion of earth will hereafter be referred to as Klein Stockwell. Upon approach from the R60, Klein Stockwell presents as an expansive but gently sloping north-facing valley that culminates in a ridge framed by two steep peaks. The ridge drops away into a profound south-facing valley that flows down into a sheltered area with rich fertile soil. Klein Stockwell remains undeveloped despite its fertile soil, due to the absence of a dependable water supply and effective access road.

The site was chosen for its topography and because it has very little built structures on it. This allows the dissertation to develop an architectural approach that reflects critically on the surrounding *contemporary* vernacular without the limiting factor of working near or in historic buildings. Further, the dissertation seeks to develop an approach from which the existing *contemporary* vernacular may take willingly, rather than intervene directly within a non-architectural space.



**Identifying Klein Stockwell [f. 19]**  
Digital collage from topographic data and photography  
A5

# Part Three: Masterplan

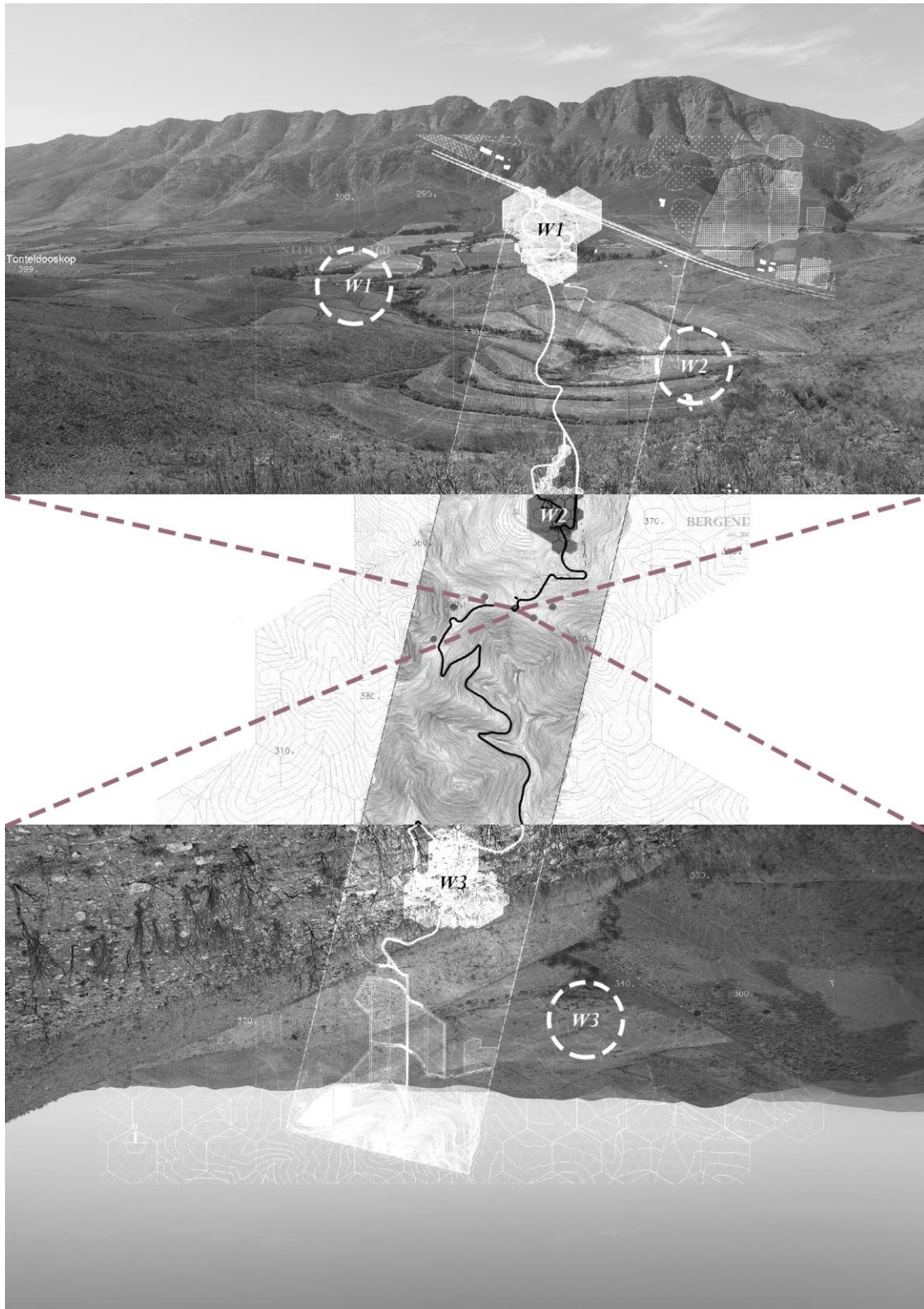
## The Proposal.

Klein Stockwell has hereunto failed as a traditional farm due to its locality. This dissertation introduces infrastructural strategies to alleviate the current shortcomings and provide a series of cynosures from which a productive agrarian and commercial space might grow. This work can serve as a model for the intensification of occupation and production of the rural Western Cape.

The process of setting out Klein Stockwell started in the same way that I first engaged with Stockwell, through a hexagonal mapping of the existing condition to reveal hidden possibilities. The topography being the dominating factor of the landscape, at once the reason for its current disuse and natural beauty, became the focus of the mapping [figure 20]. I manually recorded the topography of the site by drawing up a half-meter contour interval topographic map through adjusting and detailing an existing five-meter interval topographic drawing. Through this process of engagement with the site I developed an understanding of the potential and limitations imposed by the topography. Concurrently to recording the existing topography, I iteratively tested potential earth works to establish a connection across the deep site.

The result of this process of engagement with the drawn and real versions of the site is the development of a farm that hosts three unique werve connected by a road, each werf having an independent but ultimately linked use to ensure the potential farm has a diverse productive and spatial offering. These three werve go from public to semi-public, to secluded [figure 21]. The aim is to facilitate for the needs of the pleasure farm owner while opening part of the farm space to public engagement.

An infrastructural approach to establishing Klein Stockwell is taken wherein the necessary earthworks, road, dams and structures are marked out. Essentially the project proposes the establishing of a new rural artefact. This artefact is intended to form the axial point around which a new farm may grow and evolve over time. The werve and the corresponding buildings that make up those werve are not seen only as independent structures but rather members of a spatially and functionally related productive entity. In other words, the backbone of the farm is designed and put in place as the first act of cultivating the land.



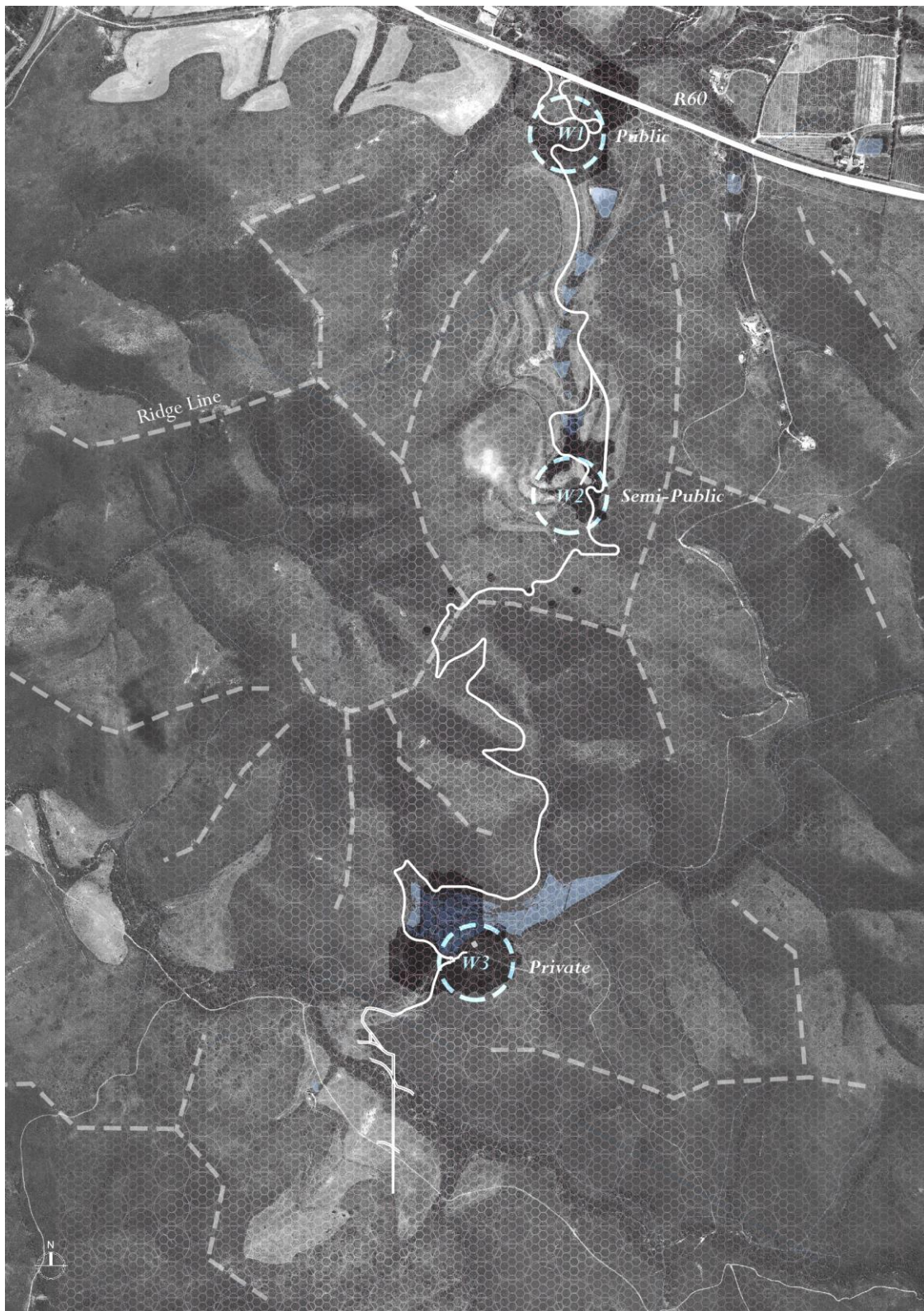
**North & South Facing Valleys [ f. 20]**

Digital collage

A5

The placement of the werve and their respective buildings is rooted in practicality and responds to functional need. The building placement also considers their potential to structure a sublime space or moment of reveal as one progresses through the site along the proposed road. By consciously orchestrating the cynosures that define the rural artefact, one may bring the mundane structures of a house and barn to activate greater spaces.

In due course, land is brought to landscape through narration and use.



**Setting Out Klein Stockwell 1 [f. 21]**

Digital collage on aerial photograph

A5

## The backbone.

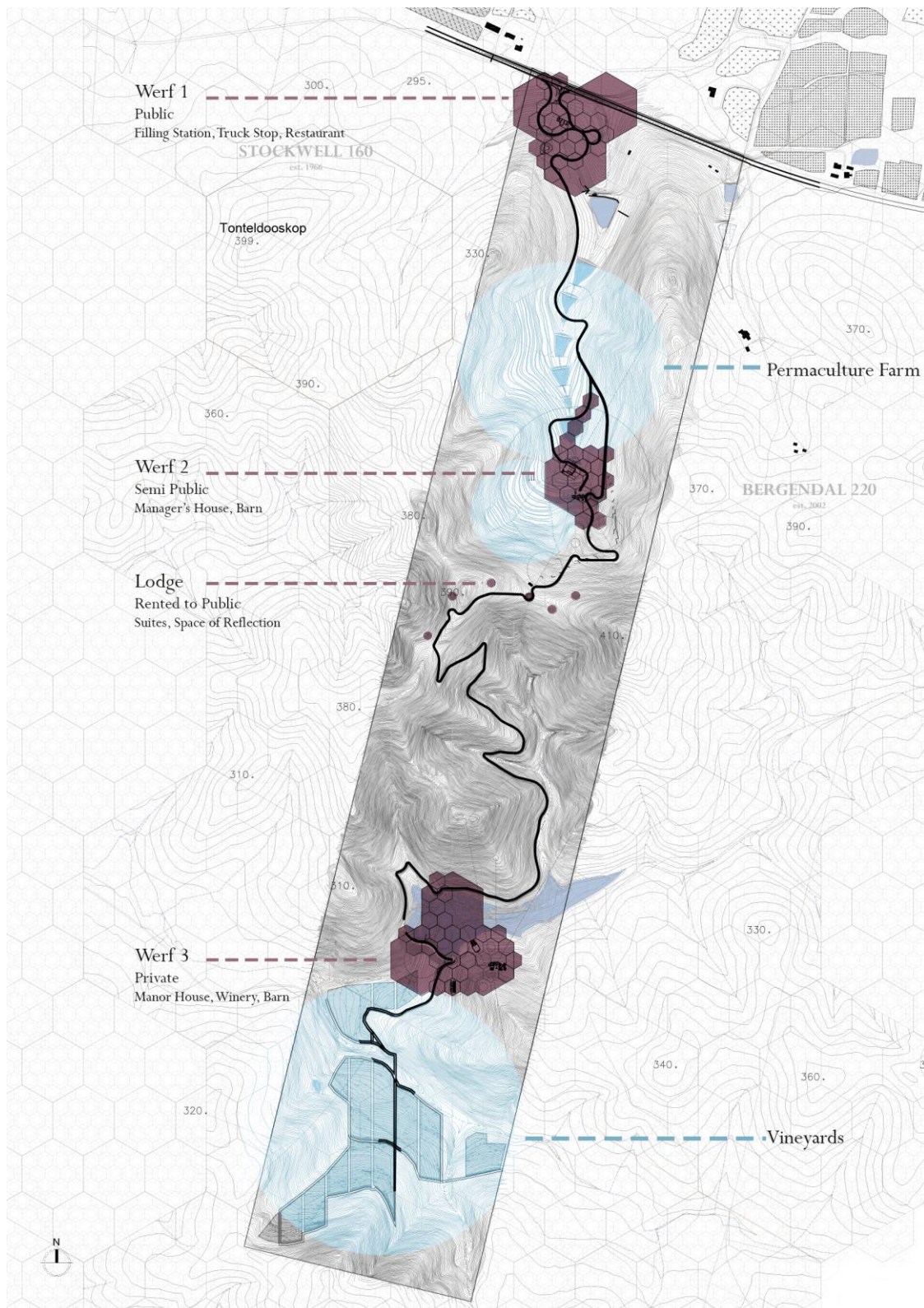
The earthworks and roadworks are the single greatest alteration proposed for Klein Stockwell. Firstly, a road is built across the site. In some places, it gently follows the topography and in others it expresses the underlying mapping grid that was used to survey the land. The roads are of compacted earthen construction with precast concrete components used for retaining and edging where necessary. The main driveway varies in width from 4.5 meters down to 3 meters. The secondary roads are 2.5-meter-wide single-track dirt roads.

The road starts at the R60 highway where a petrol station, truck stop and restaurant are placed along the hillside that faces north towards the Langeberg. Here the road is at its most formal and geometric to facilitate the movement of patrons, inhabitants and guests.

The road finds its way across the farm, along the way creating berms or dam walls. The earth is terraced along the slopes of the north-facing valley, utilising permaculture-based practices to even out a natural slope that minimises rainwater run-off and ultimately establishes a richer soil for growing crops. This area of the farm will function as an organic permaculture farm and centres around a farm manager's house and a large barn.

The road climbs at a gradient of 1:10 to the top of the ridge between the two peaks that mark the centre of the farm. Five guest suites are arranged along the ridge with a place of reflection that can be used as a wedding chapel. From here the road clings to the steeply sloping walls of the south-facing valley as it descends at a gradient of 1:6 to the ultimate space of the pleasure farm. The road culminates as a swooping land-bridge that connects two hills and dams the rainwater runoff from the extensive valley that feeds into the farm from the east. Here a manor house, winery and barn sit along the edge of the dam, built to watch over, sustain and process a ten-hectare vineyard on the rich deep soil of this part of the farm.

This infrastructural intervention forms the genesis of a public realm, a non-traditional productive farm and a space of private respite and recreation [figure 22].



**Setting Out Klein Stockwell 2 [f. 22]**

Digital collage on topographic drawing

A5

## Part Four: An existing tradition of building

‘n boer maak ‘n plan.

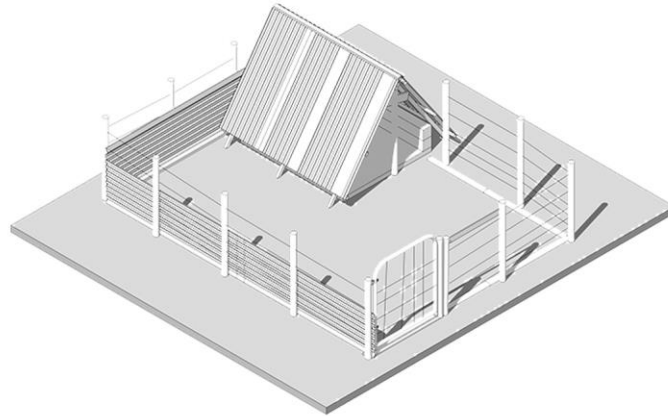
Throughout the survey of Stockwell, one resounding idiom rang true, “‘n boer maak ‘n plan.” Literally translated as *a farmer makes a plan*, the idiom is derived from the early days of frontier farming where isolated farmers had no other choice than to improvise sometimes elegant and sometimes absurd solutions to problems simple or complex due to a lack of funds and scarcity of materials. This reluctant ingenuity is visible across built structures and infrastructural elements at Stockwell [figure 23].

The syntax of the proposed intervention at Klein Stockwell evolves from the seemingly irrational structures and construction methods observed at Stockwell. The syntax is developed by analysing the materiality and temporal use of a selection of existing farm typologies, the final product of which is a graphic that explores the inter-relation between material choice and type [figure 37]. Through this study, recurring tropes in the vernacular are identified as the mechanism which bonds various typologies of the non-architect designed rural artefact into a cohesive space.

There is a clear reliance on standard structural components that are readily available as well as a tendency to order barns and specialised structural components from advertisements found in the *Landbou Weekblad* (Farmers Weekly) or on *Gumtree*. Once these elements have served their purpose, they are rarely removed from the farm but rather kept in one of the junkyards to be reincorporated into some future project.

The reliance upon print media, digital media and farm junk to source construction material is indicative on the way construction is approached at Stockwell, where expediency is the primary concern of any construction project. Thus, material choices which at first might seem counter intuitive or irrational are often implemented exactly because they are perceived to be intuitive and completely rational to the needs of the farm.

This observation led to a cataloguing exercise through which components advertised in the *Landbou Weekblad* are catalogued as a kit of parts from which to construct the buildings of Klein Stockwell [figure 24].



***Improvised Pig Shed [f. 23]***  
*Sketchup export and photograph*  
*Taken on 22/09/2017 at Stockwell with Canon EOS M10*

## Part Five: An evolved tradition of building

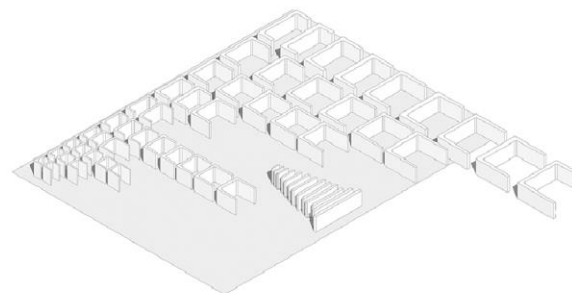
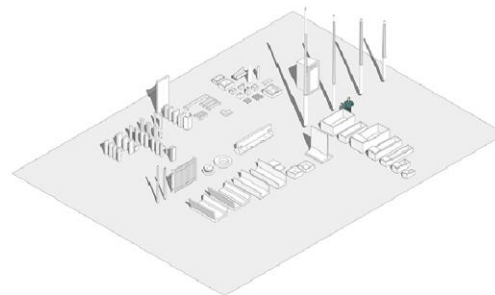
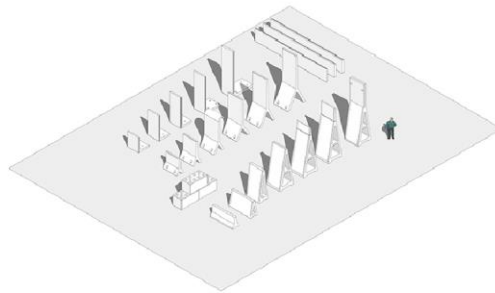
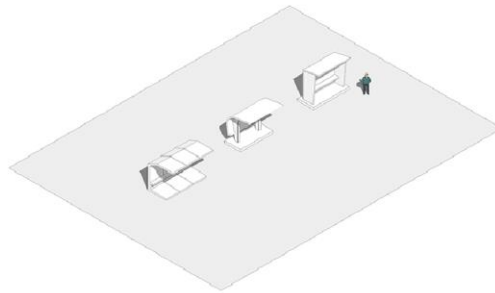
An architect makes a plan.

When considering the marking out of a new farm, the question of how you build it comes to mind almost immediately. Should buildings grow temporally or should you build them all with a massive capital injection at the start? Should you import a new architectural style based in the language of the urban or should you evoke the aesthetic of Cape Dutch to give this new space a sense of history? These are challenging questions with no one correct answer. All serious architectural approaches will be based in some form of personal objective truth and when building critically upon a vernacular, it is not appropriate to discredit any such truth. This dissertation embraces epistemological pluralism in approaching and discussing the design of a rural artefact. Stockwell being my home and a space with which I am intimately familiar means that this design dissertation is fundamentally based in my personal objective truth.

I answer the above question by asking it first of the *contemporary* vernacular of Stockwell. The buildings of Klein Stockwell are proposed to grow through a process of collaborative construction [figure 25]. The buildings proposed for Klein Stockwell are conceived of as if being constructed systematically by a small group of people, with specialty components outsourced to experienced local craftsman – a process identical to the construction practices currently observed at Stockwell.

What this means is that buildings are not commissioned as turn key products but rather ordered as part of a phased construction process. The first step would be ground works that occur along with the construction of the roads. This would be shortly followed by the delivery and placement of standard precast components, which form the main structural and sheltering elements of the proposed buildings. After this point the steel frames of the barns are ordered and assembled by the supplier. From this initial act of violence against the existing land, a landscape is established through the placement of cynosures. The cynosures of the farm establish a landscape and what follows is a process through which the stark cynosures are inhabited and assimilated into the new agrarian, natural and commercial spaces that will grow from them.

The ensuing process of inhabitation and assimilation happens at a slow pace and smaller scale with local craftsmen hired to construct timber structural infill and stone walls.

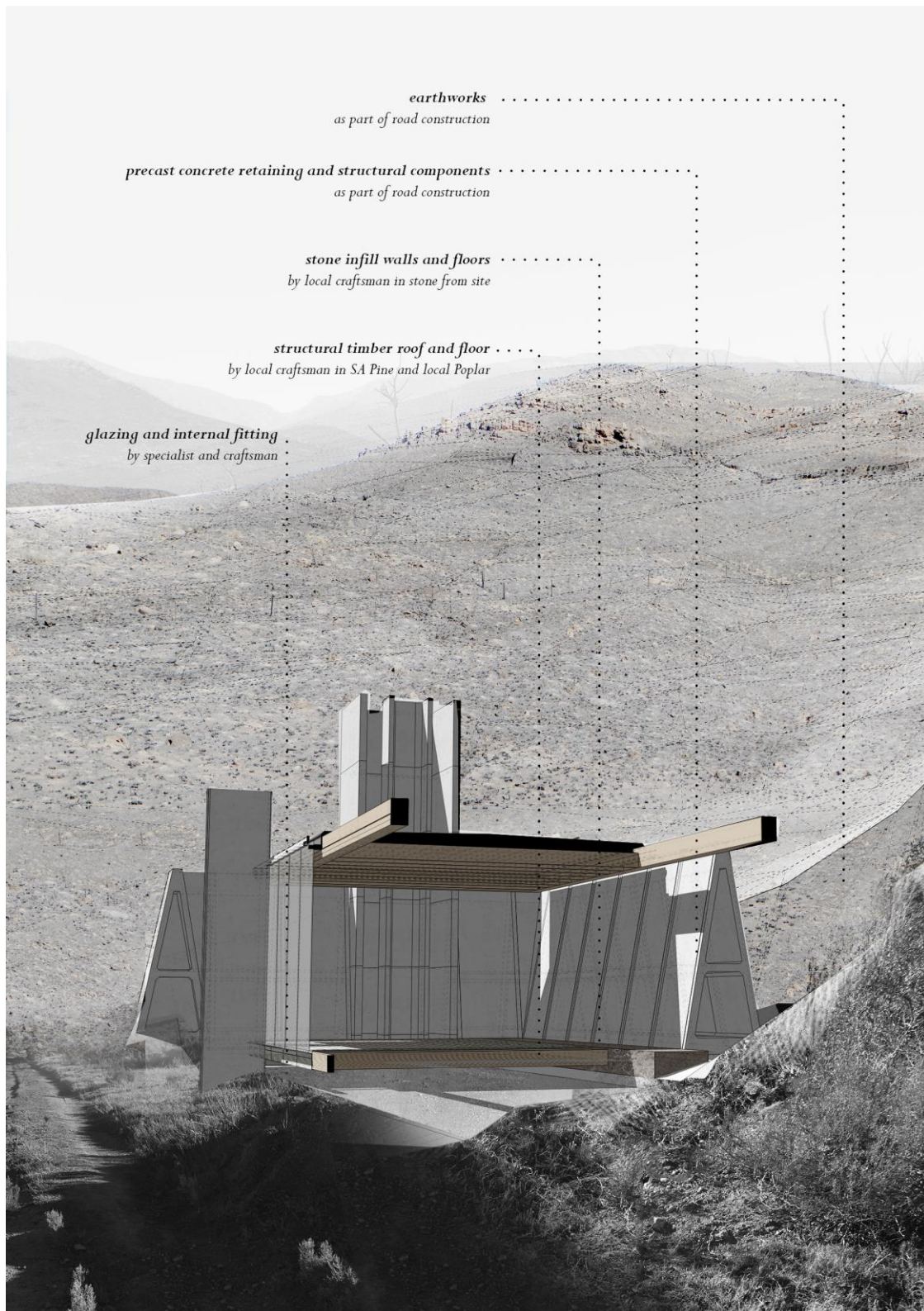


***Precast Catalogue as Infrastructure Toolkit [f. 24]***

Concrete bus shelters, precast concrete bunker walls, cast concrete components & culverts

Once the full structure of the buildings is in place, specialists are brought in to design and install glazing, ironmongery and carpentry. It is anticipated that the inhabitants of the dwellings will complete or install some parts of the building themselves as is the current practice at Stockwell.

This dissertation proposes a process of building through use, which finds its basis in a set of design and technical drawings but is anticipated to evolve from it rather than to consider the drawing as a finite proposal.



**Construction Process** [f. 25]

Digital collage

A5

## Werf 1

**Buildings:** *Filling Station, Truck Stop & Restaurant*

**Road:** *3-meter-wide to 4.5-meter-wide tarred roads*

**Privacy:** *Public*

**Special note:** *This is the entry point to Klein Stockwell*

Werf 1 is the public face of Klein Stockwell. The buildings are designed to sit starkly against a hillside with rehabilitated natural vegetation. The design uses typical commercial filling station symbolism in conjunction with the concrete infrastructural buildings as seen on the rest of the farm. This werf is designed to stand out and grab the attention of R60 commuters.





**Werf 1, Site Diagram & Restaurant Plan [f. 27]**

Digital collage on aerial image

A5

## Werf 2

**Buildings:** *Main Barn & Manager's House*

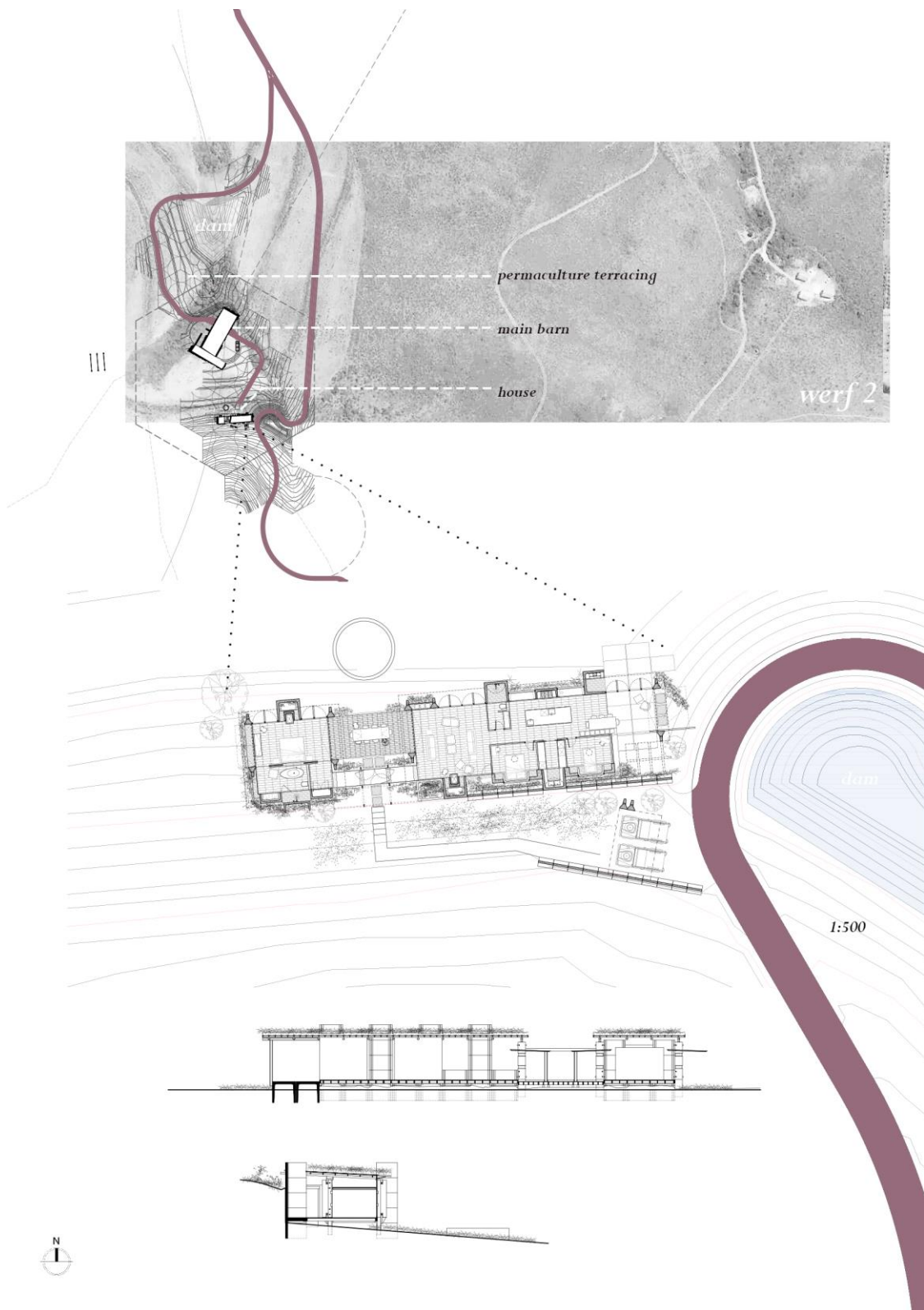
**Road:** *4-meter-wide gravel road & 2.5-meter-wide single-track dirt road*

**Privacy:** *Semi public*

**Special note:** *This is the area of the permaculture farm*

Werf 2 is the agricultural hub of Klein Stockwell. The barn is placed to form the cynosure of the permaculture area. Visitors, though continually aware of the large building in the landscape and its assumed function, will never come near enough to understand the day-to-day use of the structure. The house forms a secondary silhouette in the background to the barn. This werf is designed to slowly fade away as the permaculture farm grows around it.





**Werf 2, Site Diagram & House Plan [f. 29]**

Digital collage on aerial image

A5

## Guest Lodge

**Buildings:** 5 Guest Suites & Place of Reflection

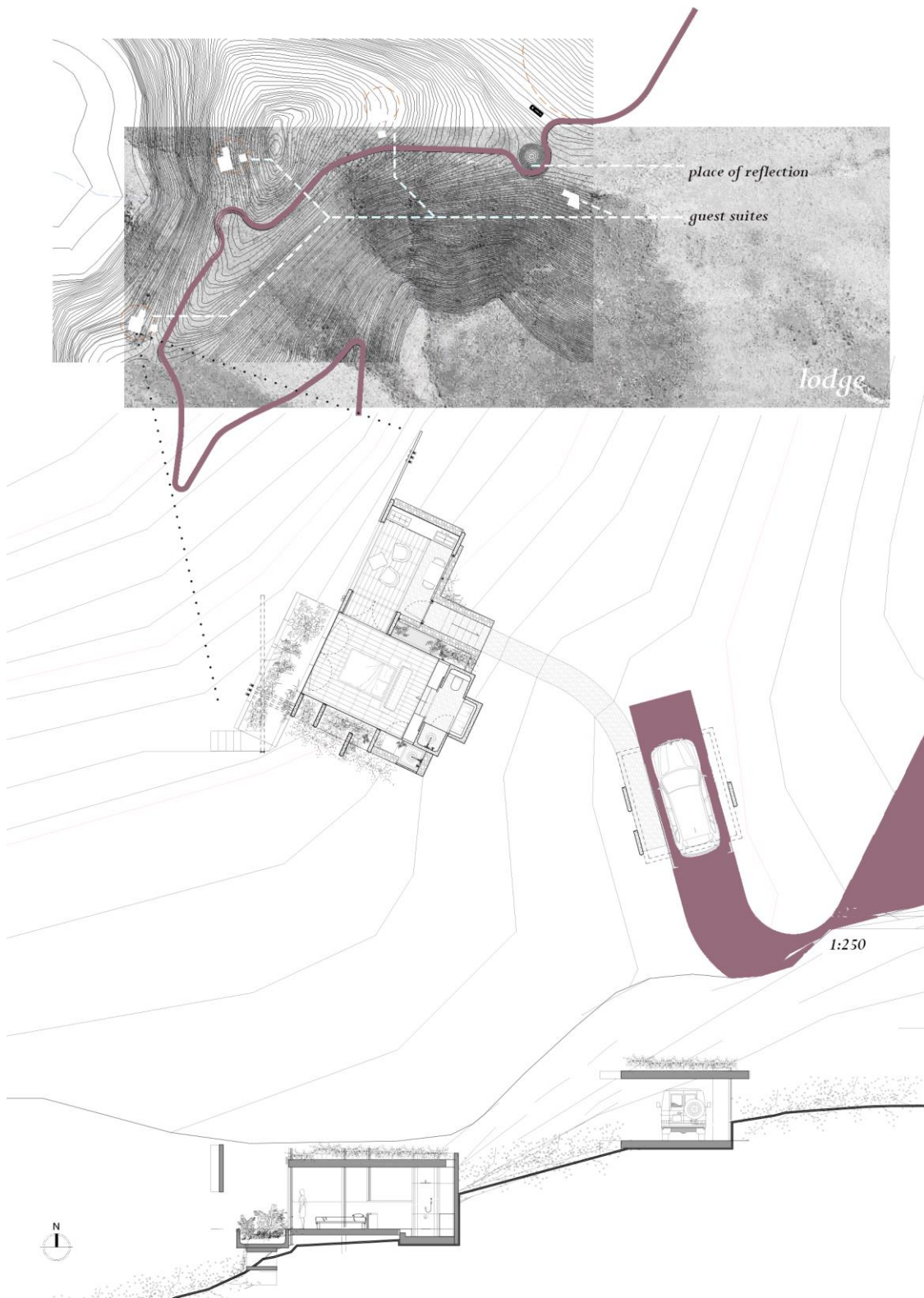
**Road:** gravel 3.5-meter wide

**Privacy:** Semi public

**Special note:** The suites sit on the ridge that divides Klein Stockwell

The guest lodge is designed as a place of seclusion. The suites assimilate into the natural landscape through fragmentation of form. These structures are spread along the ridge as to best utilise the existing views and topography. The lodge is not designed as a coherent werf but rather as a series of bucolic structures in the landscape upon approach and as sheltered private spaces when inhabited.





**Lodge Suites, Site Diagram & Suite Plan [f. 31]**

Digital collage on aerial image

A5

## Werf 3

**Buildings:** Main House, Winery, Barn & Pump House

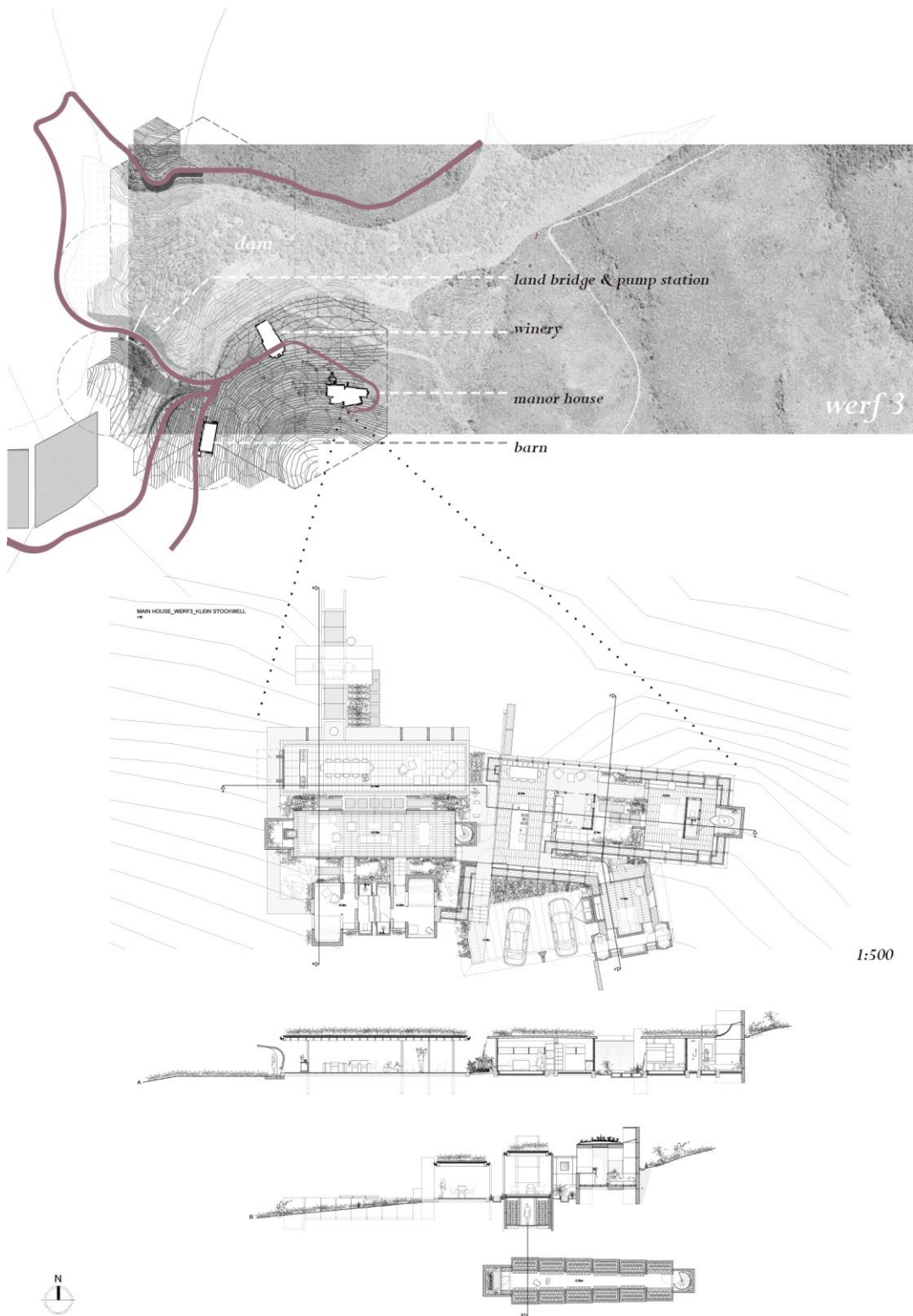
**Road:** gravel 3.5m wide & single-track dirt road 2.5m

**Privacy:** Private

**Special note:** The site is entered by crossing a land-bridge that functions a dam wall

Werf 3 is a reclusive space devoted to the functions of the pleasure farm. The werf is first revealed upon rounding a corner at the base of the steep northern valley. The main house and winery are seen across the surface of a dam as two deeply shaded spaces that recede into the natural landscape. The barn, pump station and land-bridge that mark the entry point to the werf come into view further along the edge of the dam. Upon crossing the land bridge, the road splits - to the left is the manor house and winery; to the right is the barn and the vineyards. The werf and loosely-placed buildings are designed to form a backdrop to an idealised agrarian lifestyle.

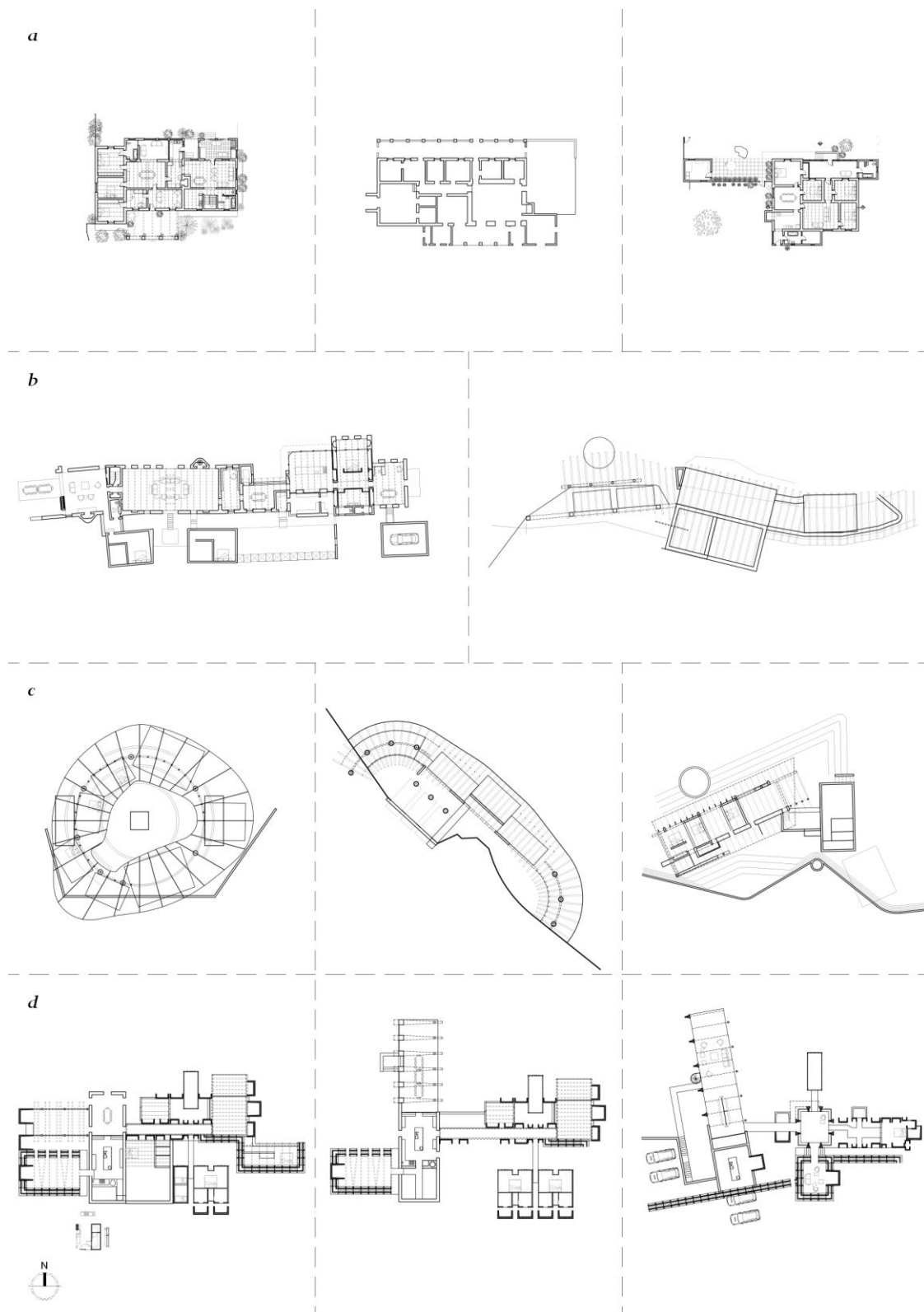




**Werf 3, Site Diagram & Manor House Plan [f. 33]**

Digital collage on aerial image

A5



**Residential Design Process 1 [f. 34]**

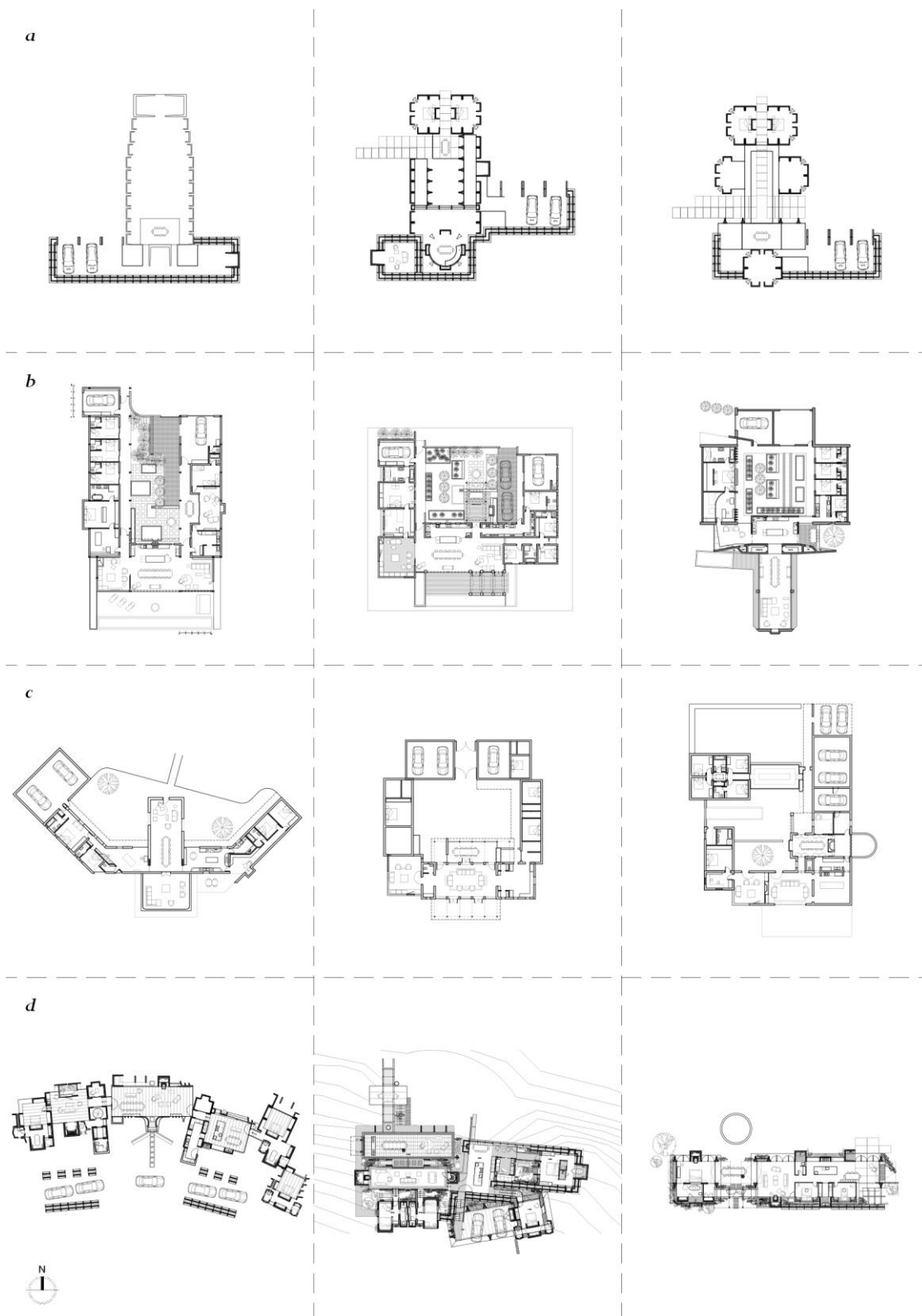
Scale 1:1000. *a*) survey of existing houses. *b*) linear plan in typical construction. *c*) organic plan with gum pole structure. *d*) expanded stoep plan in precast with timber infill.

## Conclusion

This research project started with a concern regarding rural property ownership and an interest in what I had originally understood to be vernacular building practice.

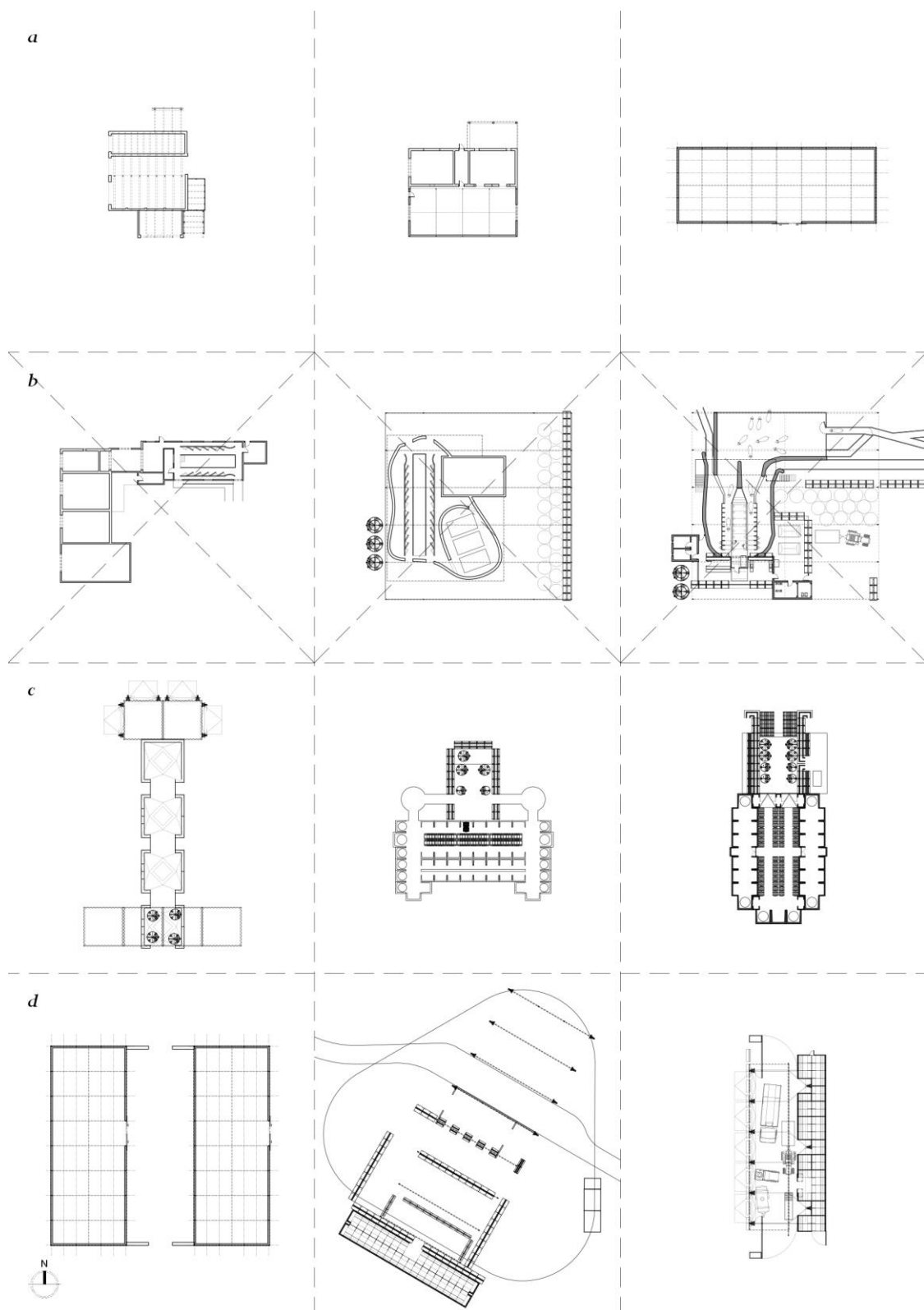
There being limits to the exploration of reforming property ownership in an architectural project, the work soon refocused on a study of Stockwell's *contemporary* vernacular against an observed trend of exclusionary pleasure farms in the area. Building practices specific to Stockwell were surveyed and the greater farm was mapped to gain an in-depth understanding of how the existing rural artefact came to be.

This information was critically processed to develop a proposal for the founding of an inclusionary pleasure farm on a barren portion of the Stockwell parent farm. The new rural artefact of Klein Stockwell was set out as a piece of infrastructure designed to be at first a stark imprint on the land but later fade into the landscape as the proposed natural, agrarian and commercial spaces grow from it.



**Residential Design Process 2 [f. 35]**

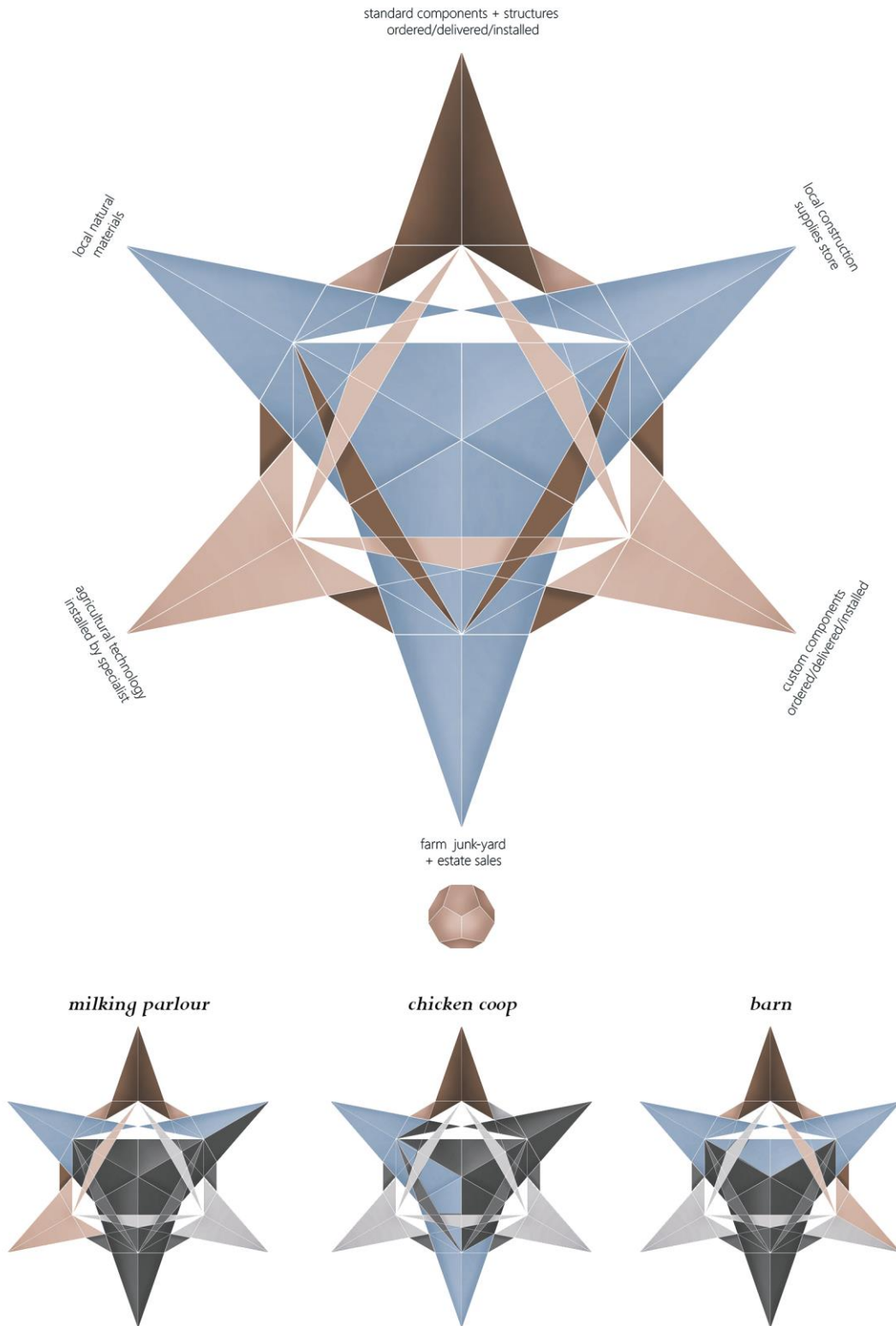
Scale 1:1000. a) courtyard plan in precast with concrete infill. b) courtyard plan in concrete block. c) courtyard plan in typical construction. d) evolved courtyard and steep plan in precast with timber infill.



**Farm Buildings Design Process [f. 36]**

Scale 1:1000. a) survey of existing barns. b) discontinued milking parlour scheme. c) winery with underground storage in precast. d) barns in steel and precast.





***Inter-relation between material choice and typology [f. 37]***

Digital collage

A5

## Table of Figures

- Figure 1 | abstract | *Interplay; topography, structure, vegetation* | by author. 2017.
- Figure 2 | preface | *Preconception; that which we carry with us* | by author. 2017.
- Figure 3 | glossary | *Dog's tail; that which constitutes a loose rural built fabric* | by author. 2017.
- Figure 4 | epigraph | *Ceaseless; the expansion of contemporary vernacular* | by author. 2017.
- Figure 5 | table of content | *This is my Contemporary Vernacular* | by author. 2017.
- Figure 6 | 1 p. | *Framework, that which supports growth* | by author. 2017.
- Figure 7 | 3 p. | *Stockwell Farm sits on the edge* | by author. 2017.
- Figure 8 | 4 p. | *The farm is located at the foot of the Langeberg Mountain Range* | by author. 2017.
- Figure 9 | 6 p. | *Cumulative drawing of hexagonal mapping exercise* | by author. 2017.
- Figure 10 | 8 p. | *Rural Cynosure, Barn at Stockwell* | by author. 2017.
- Figure 11 | 10 p. | *A selection of design studies for a new manor house* | by author. 2017.
- Figure 12 | 12 p. | *Stockwell Vernacular subsumed in agrarian space* | by author. 2017.
- Figure 13 | 14 p. | *Entitlement, we were raised to see Stockwell as our birth right* | by author. 2017.
- Figure 14 | 16 p. | *Property deed, documenting first legal ownership of Stockwell* | by author. 2017.
- Figure 15 | 18 p. | *Property boundary shifts around cave with cave paintings* | by author. 2017.
- Figure 16 | 20 p. | *The growth of Stockwell* | by author. 2017.
- Figure 17 | 22 p. | *Water Availability, Usage and Climatic Effect on Crops* | by author. 2017.
- Figure 18 | 24 p. | *Primary to Secondary Werf Relation & Iterative Stoep Enclosure* | by author. 2017.

Figure 19 | 26 p. | *Identifying Klein Stockwell* | by author. 2017.

Figure 20 | 28 p. | *North & South Facing Valleys* | by author. 2017.

Figure 21 | 30 p. | *Setting Out Klein Stockwell 1* | by author. 2017.

Figure 22 | 32 p. | *Setting Out Klein Stockwell 2* | by author. 2017.

Figure 23 | 34 p. | *Improvised Pig Shed* | by author. 2017.

Figure 24 | 36 p. | *Precast Catalogue as Infrastructure Toolkit* | by author. 2017.

Figure 25 | 38 p. | *Construction Process* | by author. 2017.

Figure 26 | 39 p. | *Werf 1, perspective* | by author. 2017.

Figure 27 | 40 p. | *Werf 1, Site Diagram & Restaurant Plan* | by author. 2017.

Figure 28 | 41 p. | *Werf 2, perspective* | by author. 2017.

Figure 29 | 42 p. | *Werf 2, Site Diagram & House Plan* | by author. 2017.

Figure 30 | 43 p. | *Lodge Suites, perspective* | by author. 2017.

Figure 31 | 44 p. | *Lodge Suites, Site Diagram & Suite Plan* | by author. 2017.

Figure 32 | 45 p. | *Werf 3, perspective* | by author. 2017.

Figure 33 | 46 p. | *Werf 3, Site Diagram & Manor House Plan* | by author. 2017.

Figure 34 | 47 p. | *Residential Design Process 1* | by author. 2017.

Figure 35 | 49 p. | *Residential Design Process 2* | by author. 2017.

Figure 36 | 50 p. | *Farm Buildings Design Process* | by author. 2017.

Figure 37 | 52 p. | *Inter-relation between material choice and typology* | by author. 2017.

## Reading List

Novels and Non-Fiction Literature that influenced the topic choice but is not directly referenced in the content of the dissertation.

### **Novels:**

Wuthering Heights by E. Bronte, 1847

The Drowned World by J.G. Ballard, 1962

Life & Times of Michael K by J.M. Coetzee, 1983

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### **Non-Fiction:**

The Timeless way of Building by C. Alexander, 1979

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Montague Farms, Western Cape, Farm Register Folio: 158, 159 & 161, Register of all past owners, 1830-present, Deeds Office, Cape Town.

Ricoeur, Paul. 'Universal Civilization and national Cultures,' in *History and Truth*, translated. Chas A Kelbey, IL: North-western University Press, 1961.

Rossi, Aldo. *The Architecture of the City*, trans. by Diane Ghirardo and Joan Ockman. Cambridge: MIT Press, 1982.

Venturi, Robert. *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form* Cambridge: MIT, 1972; rev. ed. Cambridge, MA: MIT Press, 1977.

# Appendix A: Presentation Drawings

Dissertation as Presented on 6 Deceber 2017 at 15:00.



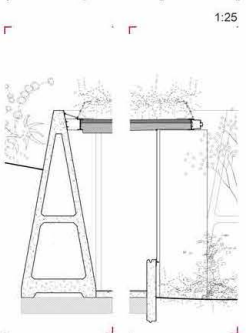
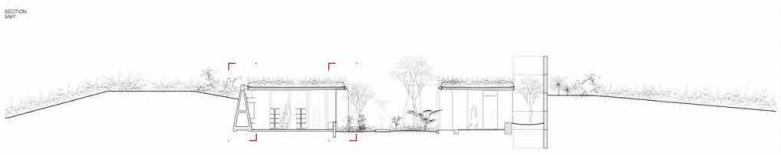
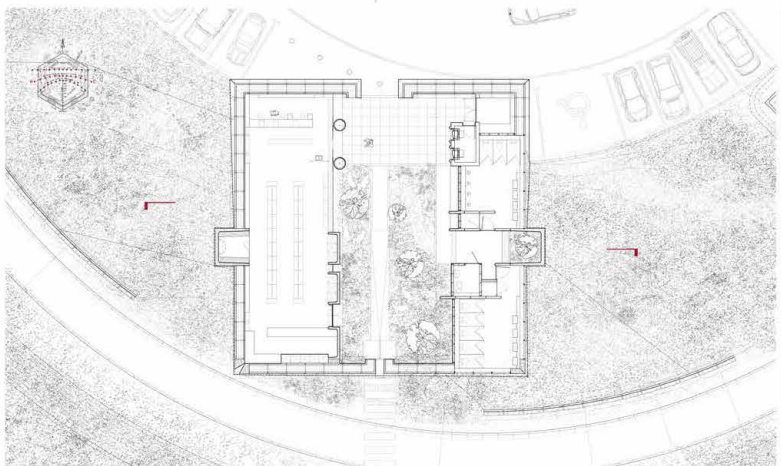
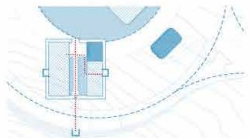
W1B01 KLEIN STOCKWELL

FILLING STATION SHOP

1:100 | A1



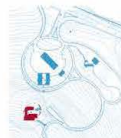
The shop is designed as a simple, rectangular structure with a flat roof and large glass windows. It is located adjacent to the filling station and is designed to be a functional and efficient space for the shopkeeper and customers. The shop is designed to be a simple, rectangular structure with a flat roof and large glass windows. It is located adjacent to the filling station and is designed to be a functional and efficient space for the shopkeeper and customers.



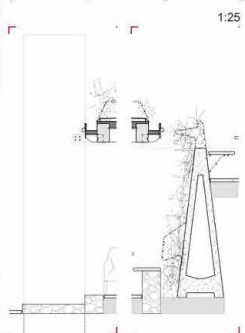
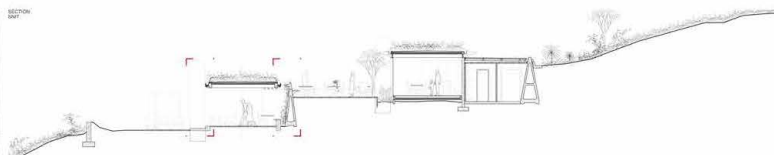
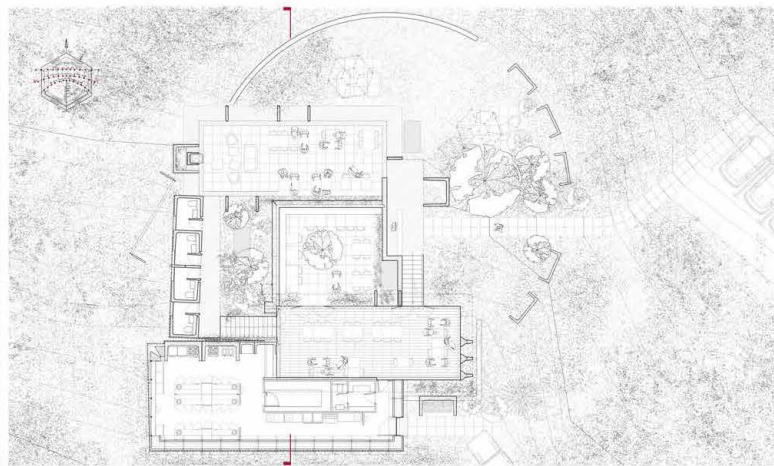
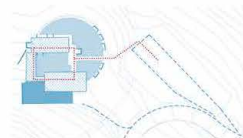
W1B02 KLEIN STOCKWELL

RESTAURANT

1:100 | A1



The restaurant is designed as a large, open-plan space with a high ceiling and large glass windows. It is located adjacent to the filling station and is designed to be a functional and efficient space for the restaurant. The restaurant is designed to be a large, open-plan space with a high ceiling and large glass windows. It is located adjacent to the filling station and is designed to be a functional and efficient space for the restaurant.



W1B03 KLEIN STOCKWELL

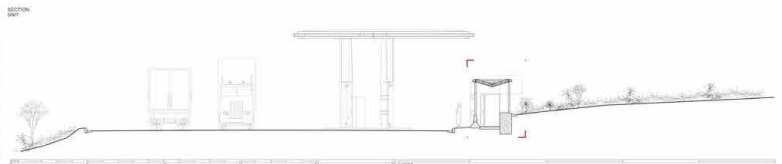
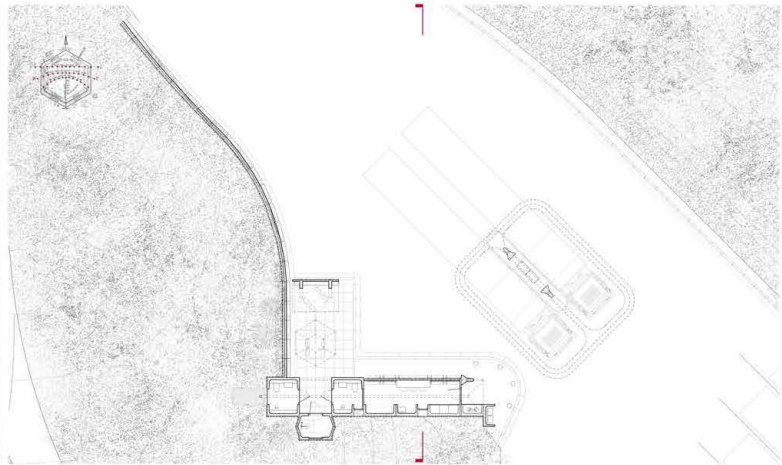
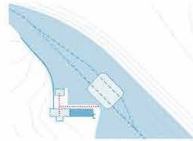
TRUCK STOP & FILLING STATION  
USSTRASSE 109/108/107/106 & VULSTRAË

1:100 | A1

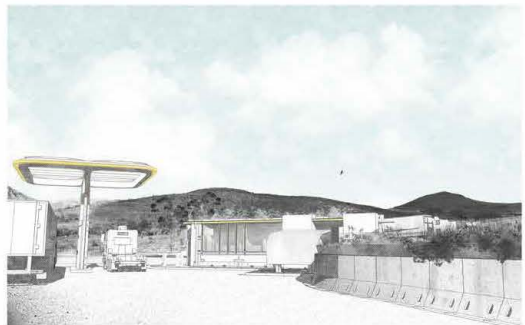
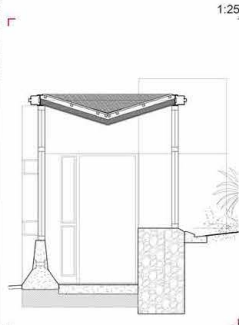
PROF. DR. ING. G. B. SPINELLI



Il sito è un'area pianeggiante, con un'altitudine media di 100 metri s.l.m. L'area è caratterizzata da una vegetazione sparsa e da una rete idrica sotterranea. L'area è circondata da terreni agricoli e da una zona residenziale. L'area è in linea con il Piano Urbanistico Comunale (PUC) e il Piano Regolatore Generale (PRG).



1:25



In collaborazione di: **M&P ARCHITECT**  
 Georgetown 2017 and G. B. Spinelli

RENDERING AND 3D RENDERING ABOVE ARE IN 3D LEVEL  
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PROF. DR. ING. G. B. SPINELLI

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W1B04 KLEIN STOCKWELL

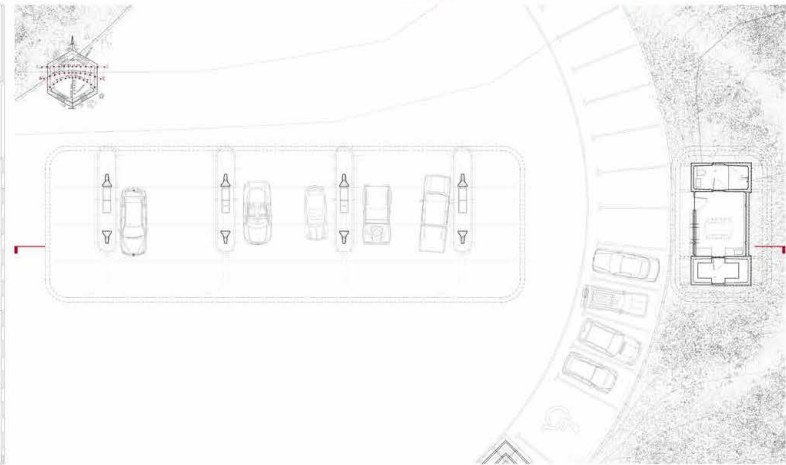
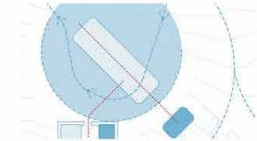
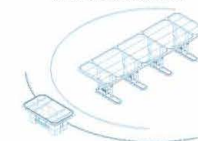
FILLING STATION & ATTENDANT'S BOOTH  
USSTRASSE 109/108/107/106 & VULSTRAË

1:100 | A1

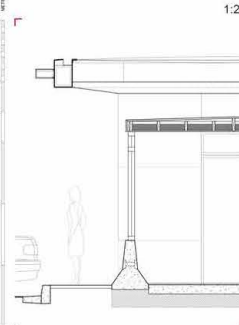
PROF. DR. ING. G. B. SPINELLI



Il sito è un'area pianeggiante, con un'altitudine media di 100 metri s.l.m. L'area è caratterizzata da una vegetazione sparsa e da una rete idrica sotterranea. L'area è circondata da terreni agricoli e da una zona residenziale. L'area è in linea con il Piano Urbanistico Comunale (PUC) e il Piano Regolatore Generale (PRG).



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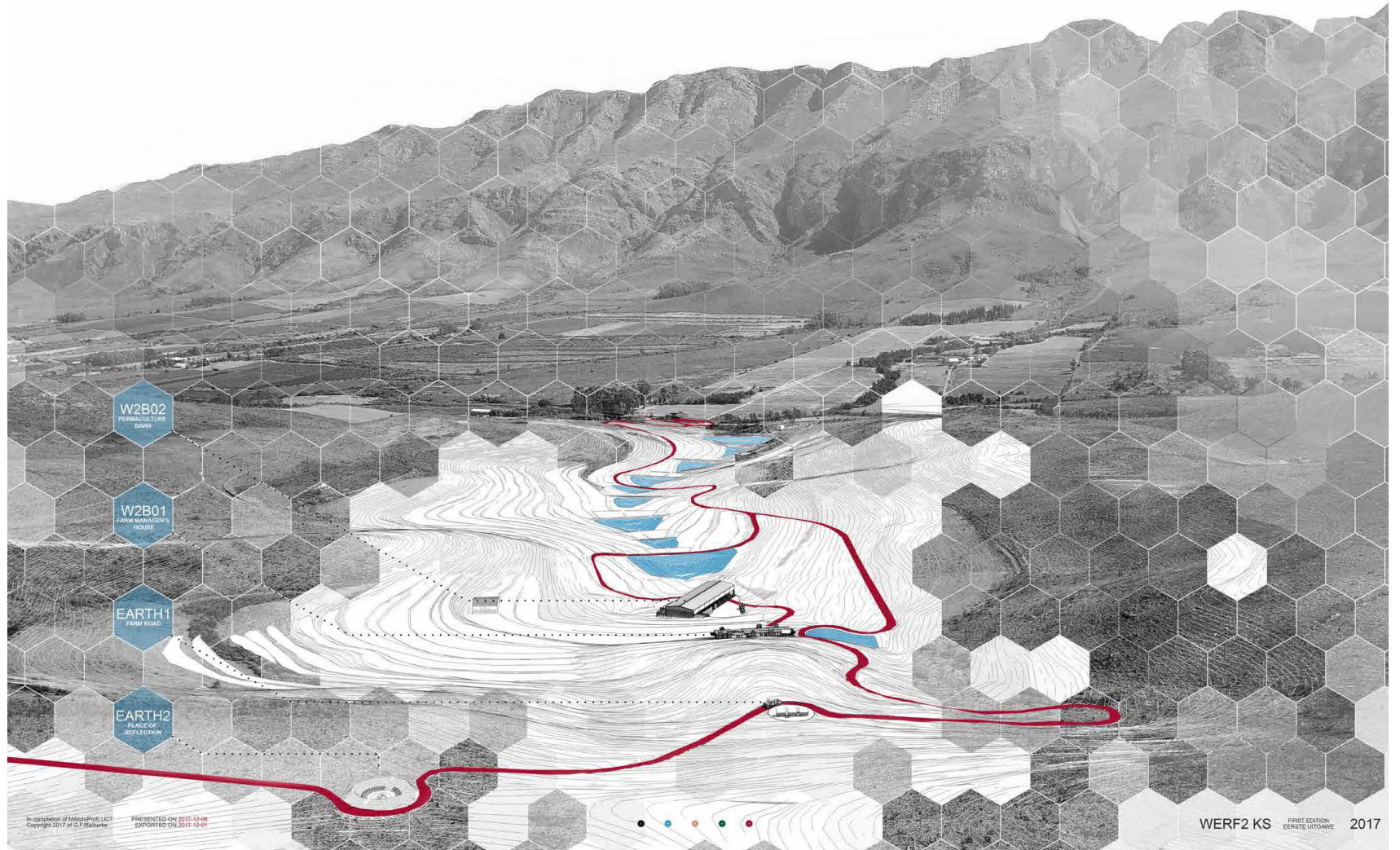
In collaborazione di: **M&P ARCHITECT**  
 Georgetown 2017 and G. B. Spinelli

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PROF. DR. ING. G. B. SPINELLI

W1B04 KS FREE EDITION 2017 2017





W2B02  
PERMACULTURE  
BOWL

W2B01  
FARM MANAGER'S  
HOUSE

EARTH1  
FARM ROAD

EARTH2  
PLACE OF  
REFLECTION

In completion of MkhaziPret/LDT  
Copyright 2017 of G.F. Mathewse  
PRESENTED ON 2017-12-06  
EXPORTED ON 2017-12-01



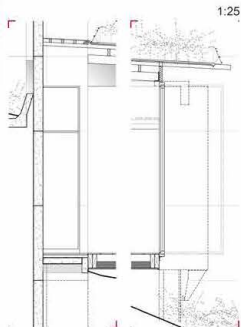
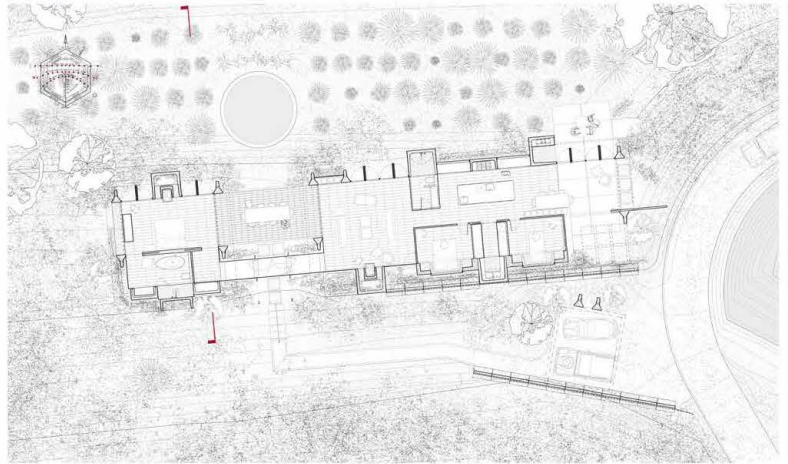
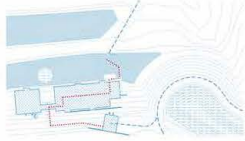
W2B01 KLEIN STOCKWELL

FARM MANAGER'S HOUSE

1:100 | A1 SOUTH AFRICA



The house is designed to be a central hub for the farm, providing a space for the manager to live and work. It is designed to be a sustainable and eco-friendly building, with a focus on natural ventilation and passive cooling. The house is designed to be a central hub for the farm, providing a space for the manager to live and work. It is designed to be a sustainable and eco-friendly building, with a focus on natural ventilation and passive cooling.



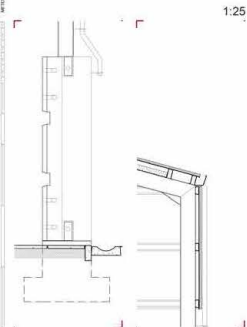
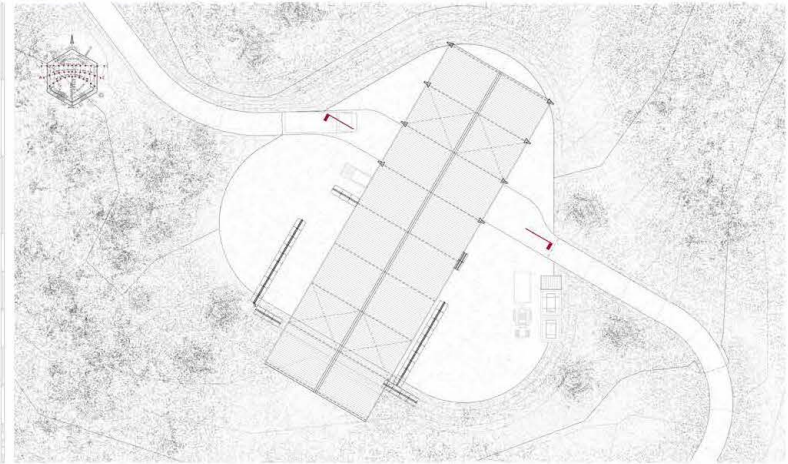
W2B02 KLEIN STOCKWELL

PERMACULTURE BARN

1:200 | A1 SOUTH AFRICA



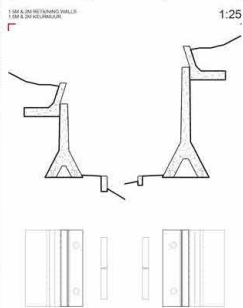
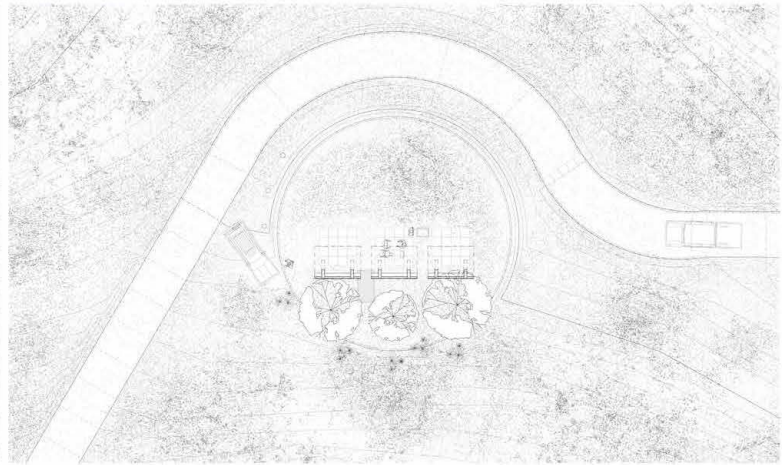
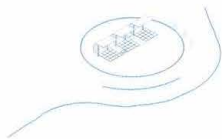
The barn is designed to be a central hub for the farm, providing a space for the manager to live and work. It is designed to be a sustainable and eco-friendly building, with a focus on natural ventilation and passive cooling. The barn is designed to be a central hub for the farm, providing a space for the manager to live and work. It is designed to be a sustainable and eco-friendly building, with a focus on natural ventilation and passive cooling.



EARTH1 KLEIN STOCKWELL

FARM ROAD  
PLANNING

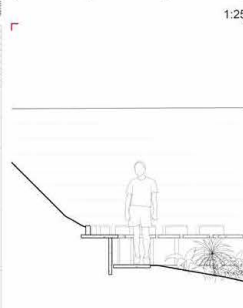
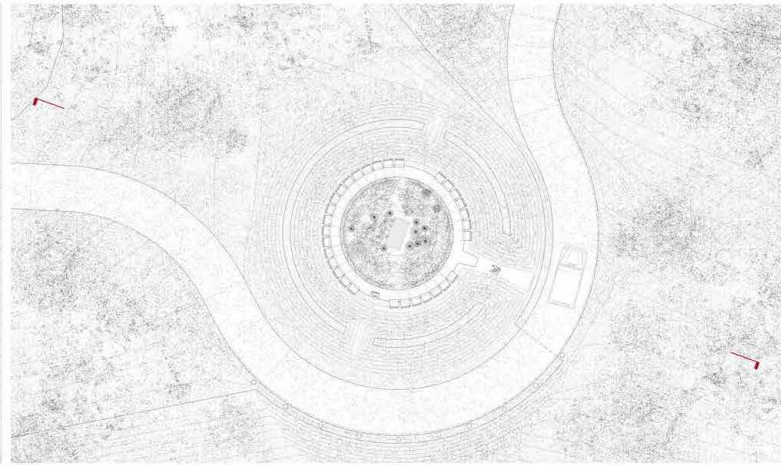
1:100 | A1 SOUTH AFRICA  
2017



EARTH2 KLEIN STOCKWELL

PLACE OF REFLECTION  
PLAN VIEW (01)

1:100 | A1 SOUTH AFRICA  
2017



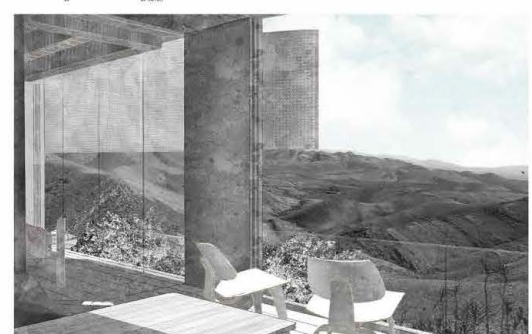
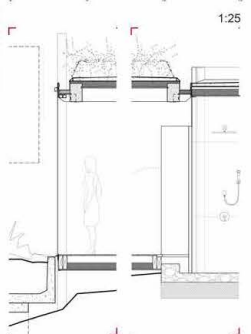
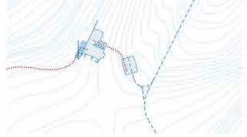
GLB01 KLEIN STOCKWELL

GUEST SUITE

1:100 | A1 SOUTH AFRICA



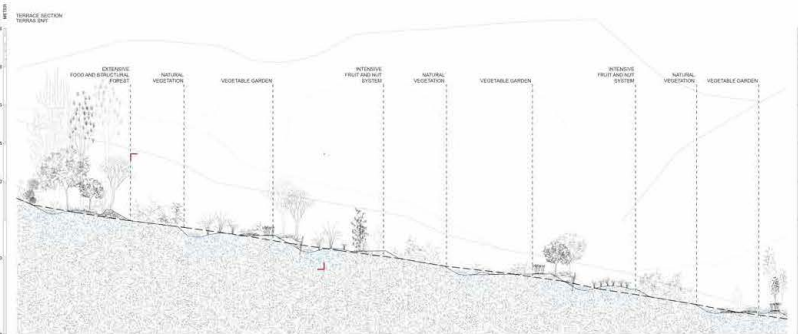
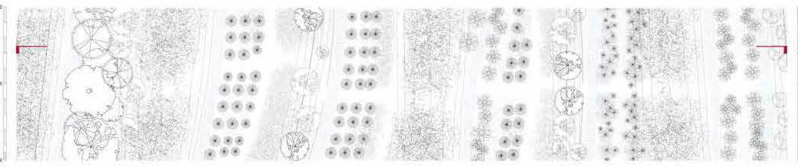
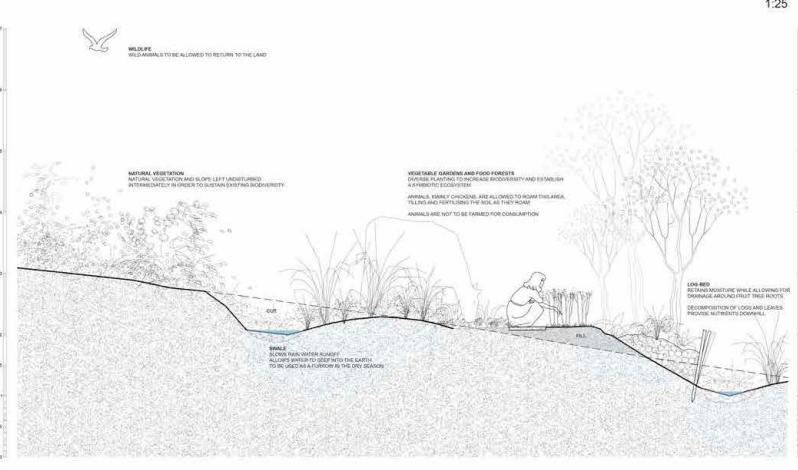
The site has been selected for its excellent location and views. It is a prime location for a guest suite, offering a unique experience of the surrounding landscape. The site is situated on a hillside, providing a panoramic view of the valley below. The existing vegetation is to be preserved and integrated into the design.

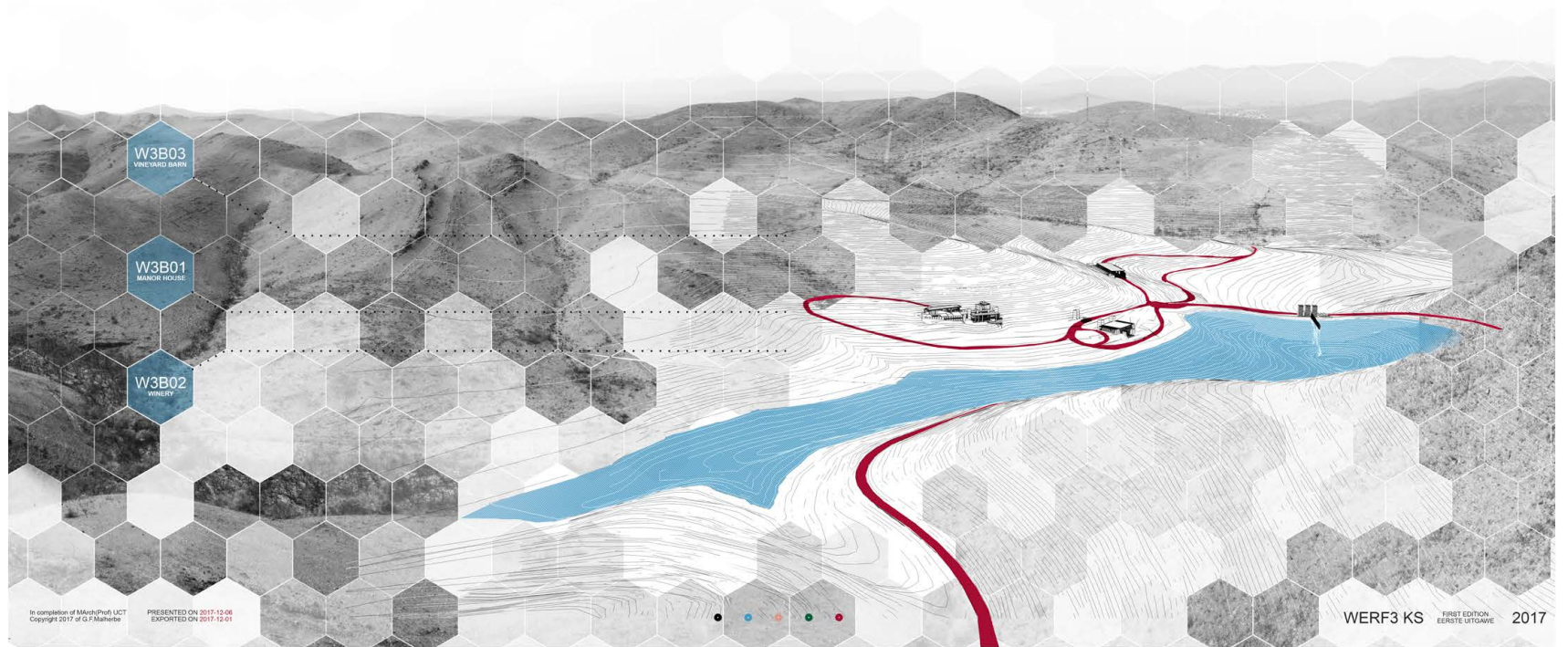


EARTH3 KLEIN STOCKWELL

PERMACULTURE EARTH WORKS

1:100 | A1 SOUTH AFRICA





W3B01 KLEIN STOCKWELL

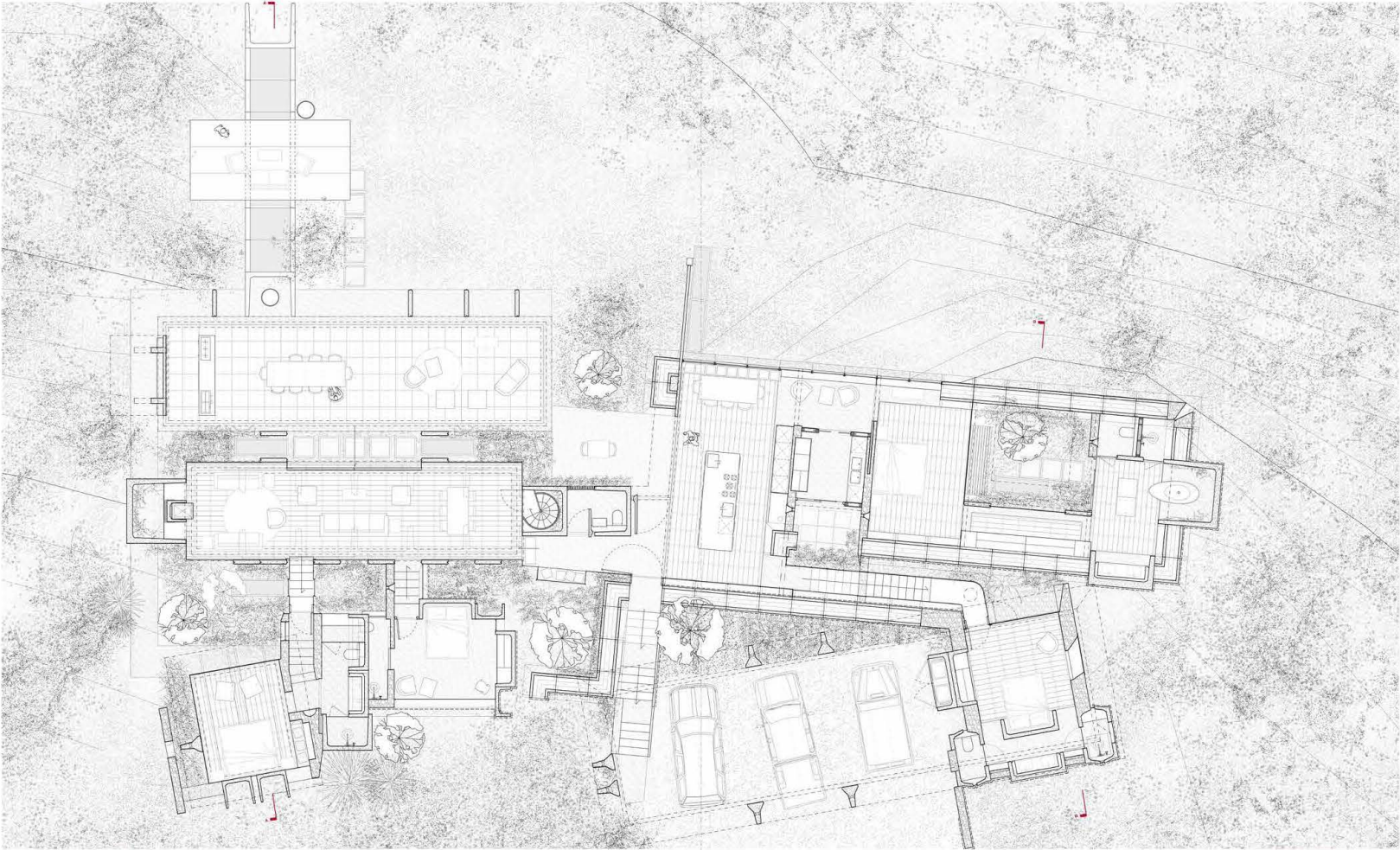
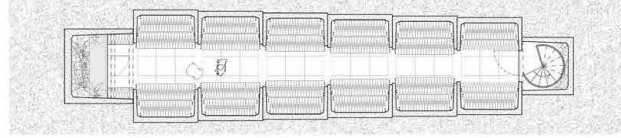
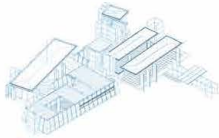
MANOR HOUSE  
SECTION

1:50 | A1

1:50 | A1



MANOR HOUSE  
SECTION  
The manor house is a large, multi-story building with a complex roofline and a mix of materials. It features a prominent central tower and a series of wings that wrap around a central courtyard. The building is set on a hillside, and the section shows the internal structure and the relationship between the different levels of the terrain.



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PRESENTED ON 03/11/17  
DATE OF 03/11/17

W3B01 KS  
SHEET HISTORY  
DATE: 03/11/17  
2017



PROJECTS ARE IN METERS ABOVE MEAN SEA LEVEL  
UNLESS OTHERWISE SPECIFIED

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W3B01 KS

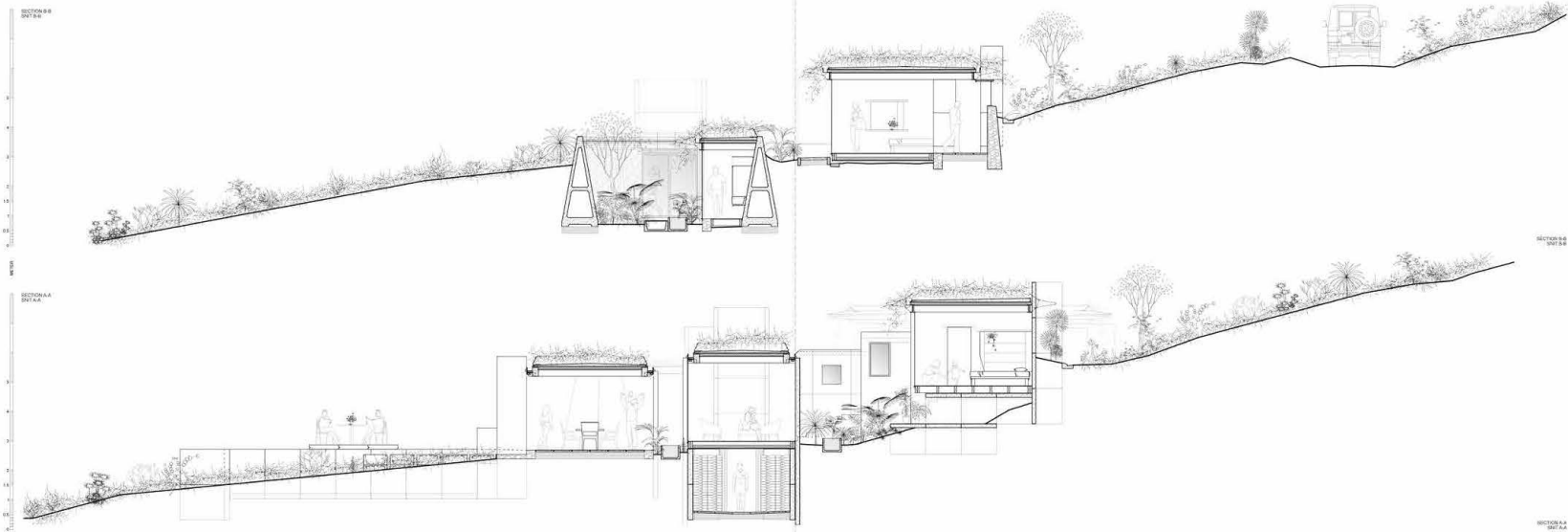


W3B01 KLEIN STOCKWELL

MANOR HOUSE  
RESIDENCE

1:50 | A1

1:50 | A1



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PRESENTED ON 2017-12-05  
DATE PLOTTED ON 2017-12-05

W3B01 KS  
BEST DESIGN  
INTERNATIONAL  
2017



HIGHLIGHTS IN METERS ABOVE SEA LEVEL  
INDICATED IN THE 3D MODEL (SEE P. 02)

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W3B01 KS



W3B02 KLEIN STOCKWELL

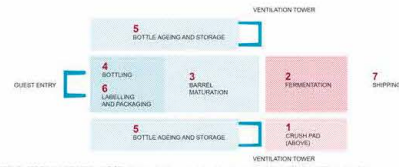
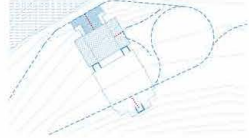


The history of the site is a story. The landscape is a story of the past. The winery is a story of the future. The winery is a story of the past. The landscape is a story of the past. The winery is a story of the future. The winery is a story of the past. The landscape is a story of the past. The winery is a story of the future.

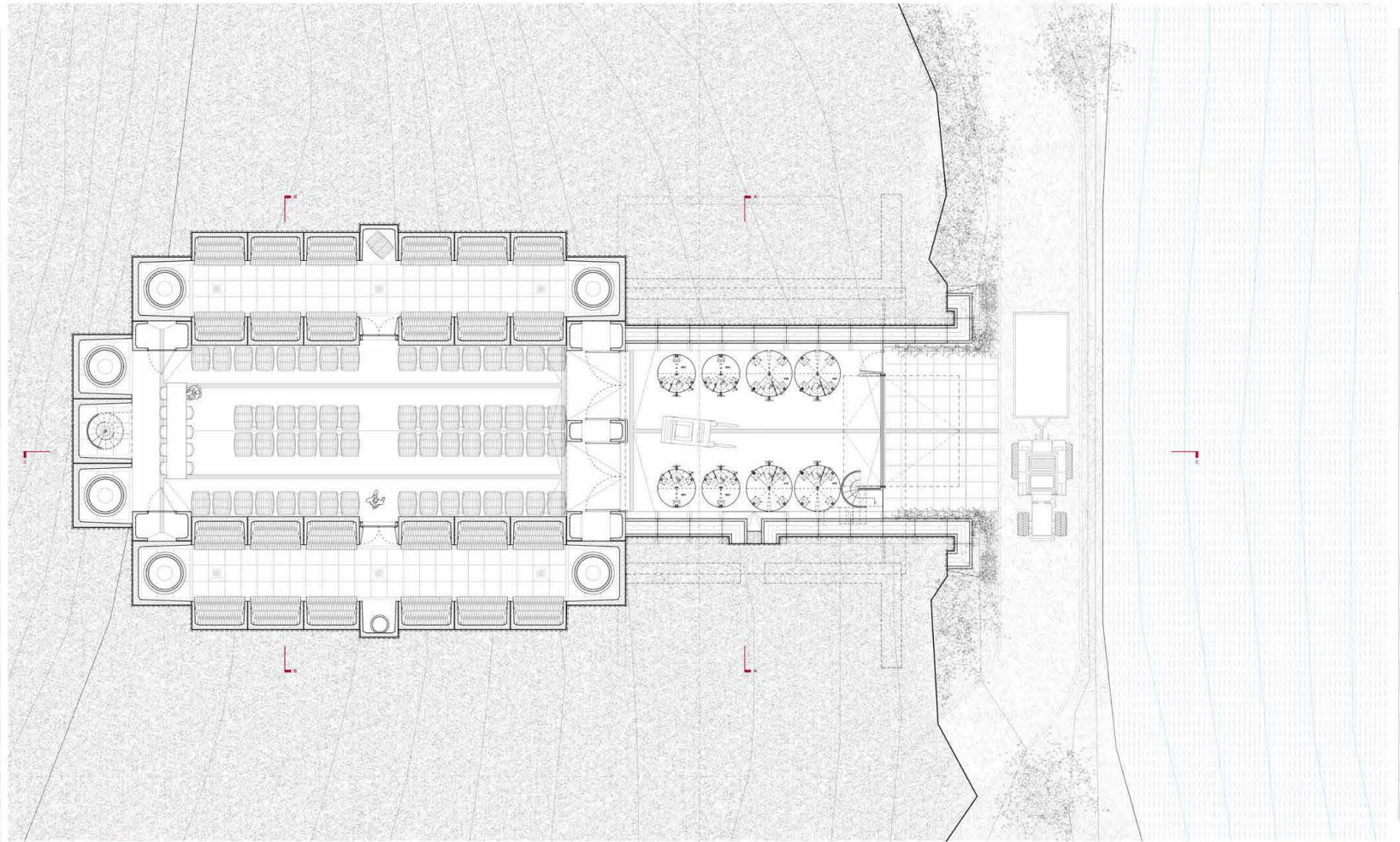


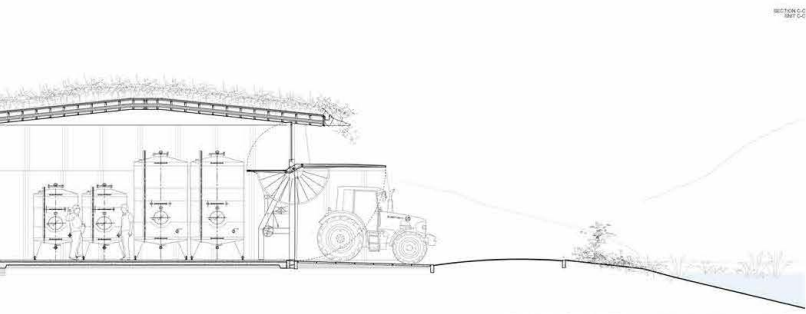
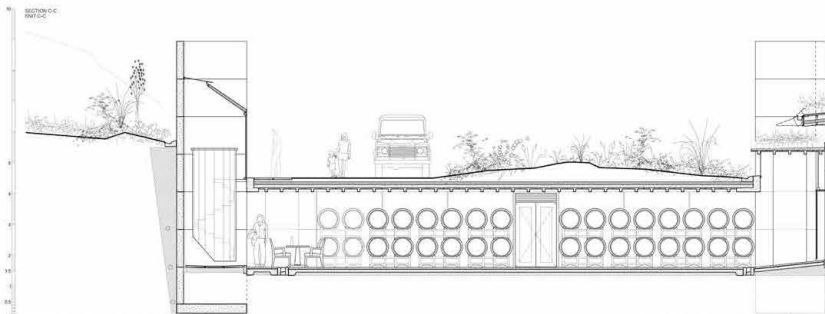
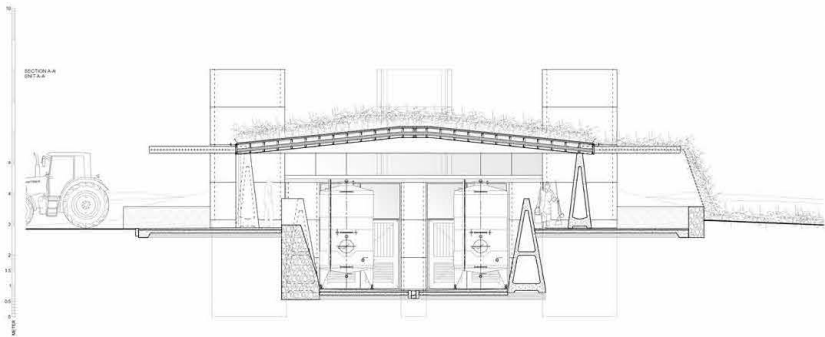
WINERY  
WINESSER

1:50 | A1



1:50 | A1





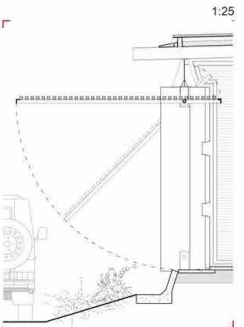
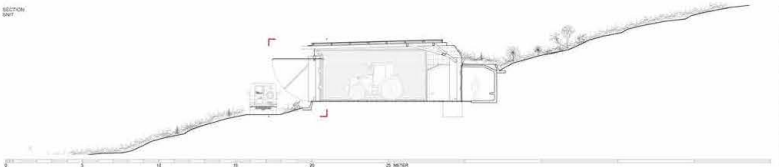
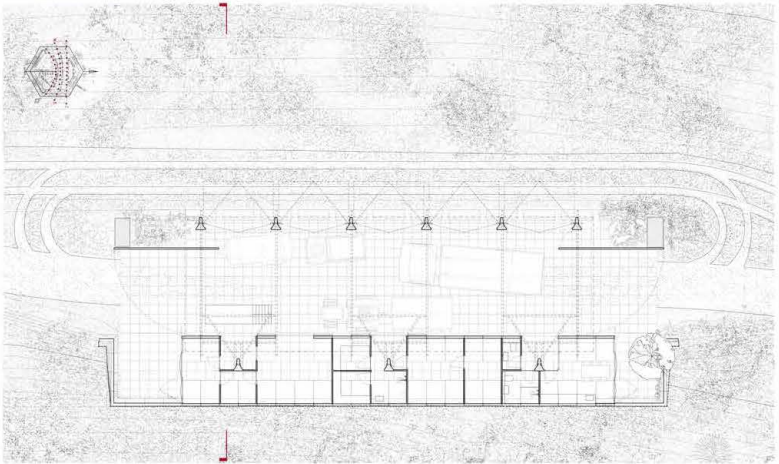
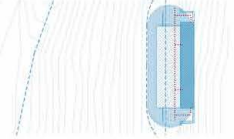
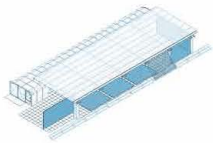
W3B03 KLEIN STOCKWELL

VINEYARD BARN

1:100 | A1



The vineyard barn is a long, narrow building with a gabled roof and a central aisle. It is designed to accommodate a large number of wine barrels and provide a workspace for the winemaking process. The building is situated in a vineyard and is surrounded by trees and other vegetation.



In cooperation with Klein Stockwell  
Georg 2017 and 8. Blumfeldt

PRESENTED ON 2017 10 08  
EXPORTED ON 2017 10 02

HEIGHTS AND IN METERS ABOVE SEA LEVEL  
INDICES IN METERS BELOW SEA LEVEL

PROJEKTLEITUNG: GEORG 2017  
ARCHITECTURE: GEORG 2017

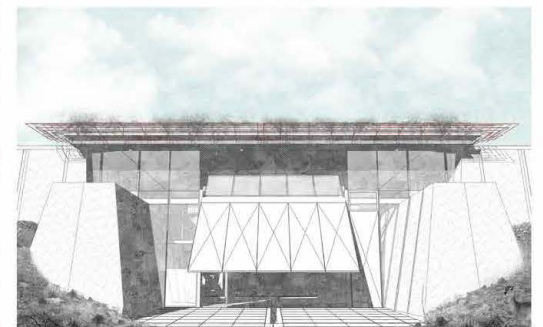
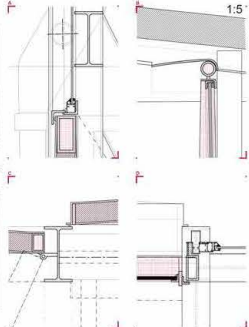
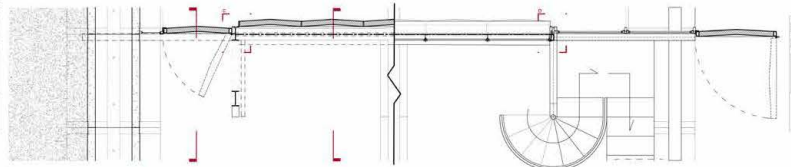
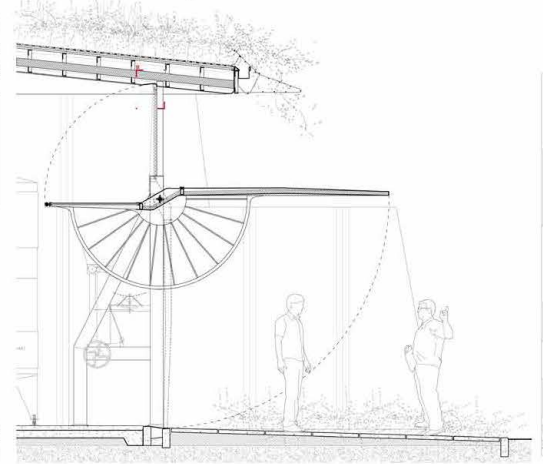
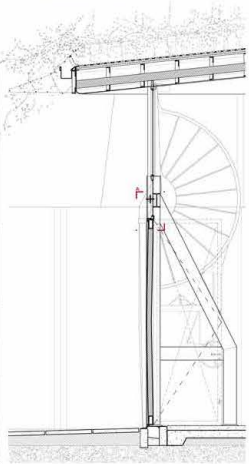
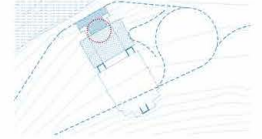
W3B03 KS FREEZE COPY/08  
EBSITE 017486

2017

W3B02 KLEIN STOCKWELL

WINERY DOOR

1:20 | A1



In cooperation with Klein Stockwell  
Georg 2017 and 8. Blumfeldt

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HEIGHTS AND IN METERS ABOVE SEA LEVEL  
INDICES IN METERS BELOW SEA LEVEL

PROJEKTLEITUNG: GEORG 2017  
ARCHITECTURE: GEORG 2017

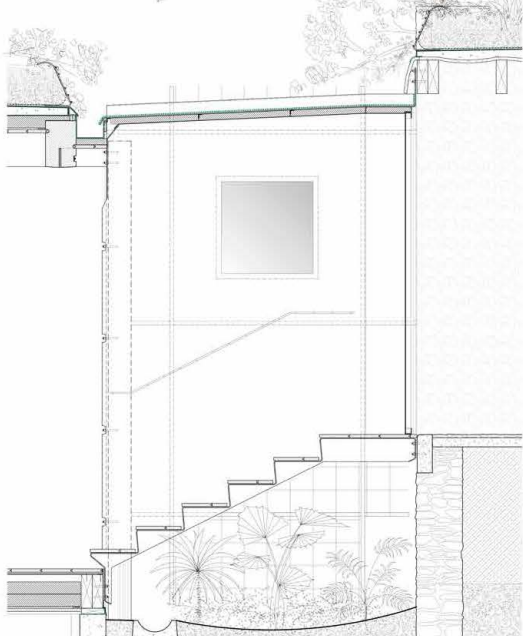
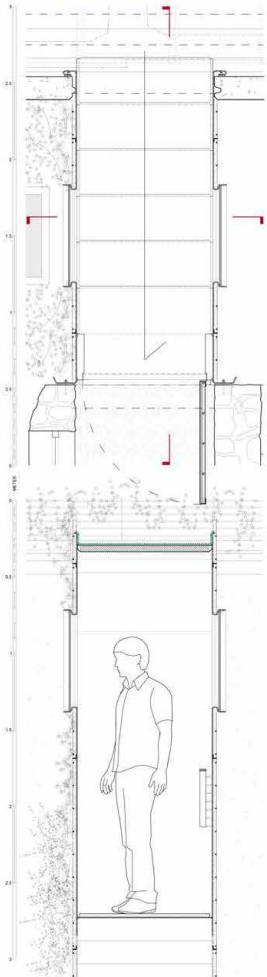
W3B02 KS FREEZE COPY/08  
EBSITE 017486

2017

W3B01 KLEIN STOCKWELL

STEEL LINK  
(STAIRWAY)

1:10 | A1



In cooperation with **MilieuBoulevard**  
Georgijn 2017 and 018 | **Blauwbaan**

PRESENTED ON 2015 12 08  
REPORTED ON 2015 11 02

HEIGHTS AND DIMENSIONS INDICATED ARE IN METERS  
INDICATES IN METERS 80-000MM/0.000. 002 SPEL

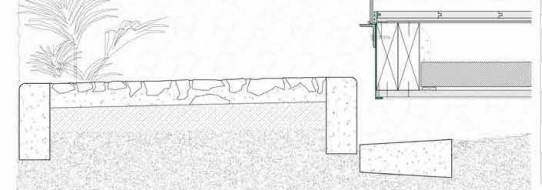
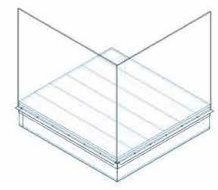
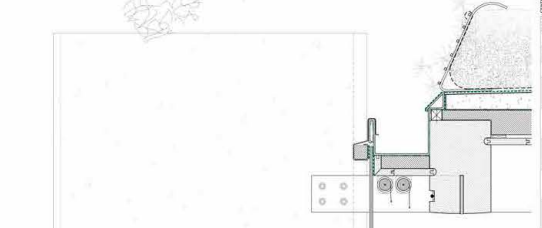
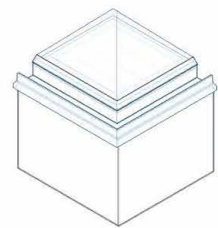
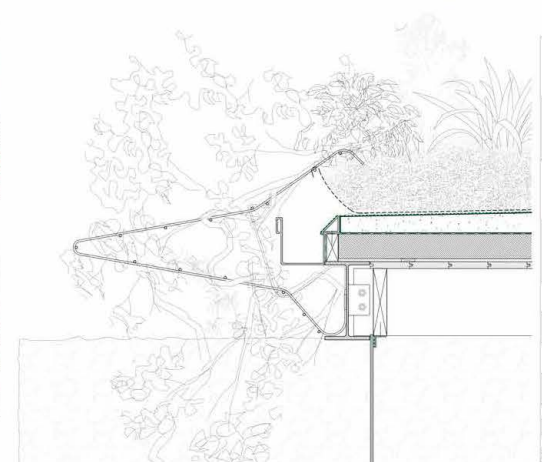
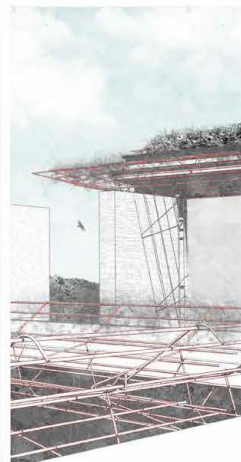
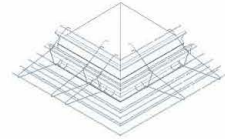
W3B01 KS FREEZING POINT  
EERSTE SITUATIE 2017



W3B01 KLEIN STOCKWELL

EAVES  
(DAMPWATER)

1:5 | A1



In cooperation with **MilieuBoulevard**  
Georgijn 2017 and 018 | **Blauwbaan**

PRESENTED ON 2015 12 08  
REPORTED ON 2015 11 02

HEIGHTS AND DIMENSIONS INDICATED ARE IN METERS  
INDICATES IN METERS 80-000MM/0.000. 002 SPEL

W3B01 KS FREEZING POINT  
EERSTE SITUATIE 2017

