An aerial photograph of Stellenbosch, South Africa, overlaid with a white line-art map. The map highlights buildings and streets. A prominent red-shaded area is visible in the upper-left quadrant, and another smaller red-shaded area is in the upper-center. The background is a dark, textured aerial view of the town and surrounding landscape.

# Threads of Place

*Understanding The Intangible Memories of Space and Place*

*The Case of Stellenbosch*

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Sahlah Davids  
DVDSA001

*Submitted in partial fulfilment of Master of Urban  
Design Degree*

**Threads of Place**  
***Understanding The Intangible Memories of Space  
and Place***  
***The Case of Stellenbosch***

60 Credits

December 2022

Convenor: Kathryn Ewing  
Supervisor: Hedwig Croojimans-Lemmer

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APPLICANT'S DETAILS			
Name of principal researcher, student or external applicant		Sahlah Davids	
Department		Engineering and Built E	Architecture, Planning and Geomatics
Preferred email address of applicant: sahlahdavids@icloud.com			
If Student	Your Degree: e.g., MSc, PhD, etc.	Masters Urban Design	
	Credit Value of Research: e.g., 60/120/180/360 etc.	60	
	Name of Supervisor (if supervised):	Kathryn Ewing	
If this is a researchcontract, indicate the source of funding/sponsorship			
Project Title		Threads of Place, Understanding The Intangible Memories of Space and Place: The Case of Stellenbosch.	

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## GLOSSARY

### CLOETESVILLE

A neighbourhood situated along the periphery of Stellenbosch center. This neighbourhood has a history of forced removals as many of the residents were once residents of Die Vlakte.

### COLLECTIVE MEMORY

This is a collectively and socially acceptable understanding of the meaning and implications of the past.

### COLOURED

This refers to a classification made by the apartheid government of individuals who are of a multi-racial ethnicity.

### DIE VLAKTE

A multi-cultural neighbourhood situated within Stellenbosch center that was demolished during apartheid due to The Group Areas Act of 1950.

### EERSTERIVIER

Translates as 'First River' which is Stellenbosch's main drainage artery and forms part of the Eersterivier catchment (Sohnge, 1991)

### GROUP AREAS ACT OF 1950

law that was passed during apartheid that controlled property interaction between interracial communities and neighbourhoods. This ensured the separation of racial groups and afforded opportunities to white individuals.

### IDAS VALLEI

It began as a site for production of crops and livestock. Later, due to the forced removals taking place in Stellenbosch, Idas Vallei is a neighbourhood of previous residents from Die Vlakte. (Khafif, n.d)

### INTANGIBLE

A word used to describe something that is without a physical form and unable to be perceived through the sense of touch.

### KAYAMANDI

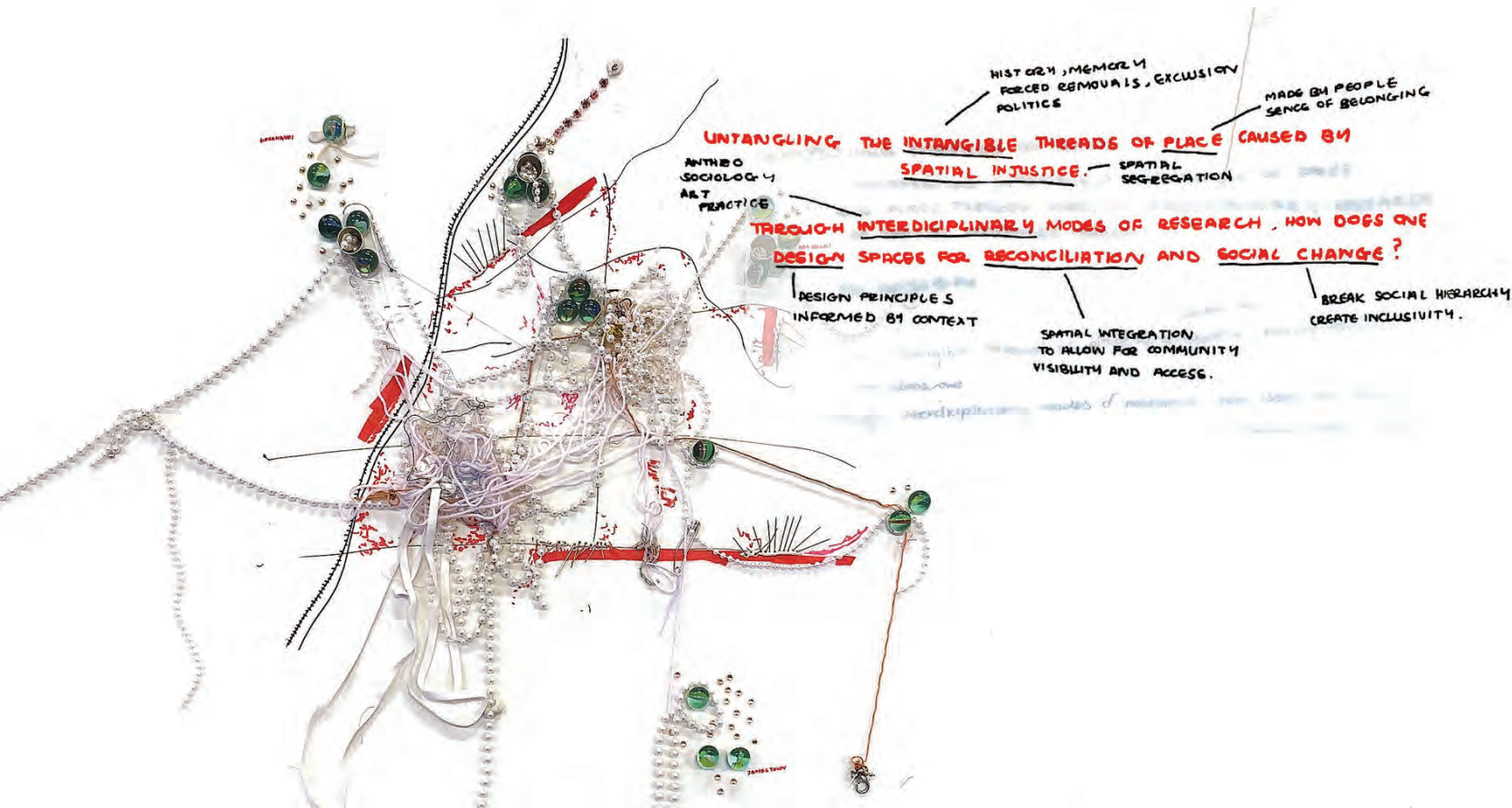
A township on the periphery of Stellenbosch. Founded in 1950 during apartheid for specifically non-white individuals who were working as labourers on the surrounding farms. (Unequal Scenes, n.d)

### RECONCILIATION

Word defined in a post-apartheid context to bring about restored relations between communities previously disadvantaged.

### SOCIO-POLITICAL ART

An art practice used to seek a responsive interaction between individuals in relation to a particular social and political issue. Art is used as a tool to express current concerns and create visibility of community and people within a particular context.



**UNTANGLING THE INTANGIBLE THREADS OF PLACE CAUSED BY SPATIAL INJUSTICE.**

HISTORY, MEMORY  
FORCED REMOVALS, EXCLUSION  
POLITICS

MADE BY PEOPLE  
SENSE OF BELONGING

ANTHRO  
SOCIOLOGY  
ART  
PRACTICE

SPATIAL  
SEGREGATION

**THROUGH INTERDISCIPLINARY MODES OF RESEARCH, HOW DOES ONE DESIGN SPACES FOR RECONCILIATION AND SOCIAL CHANGE?**

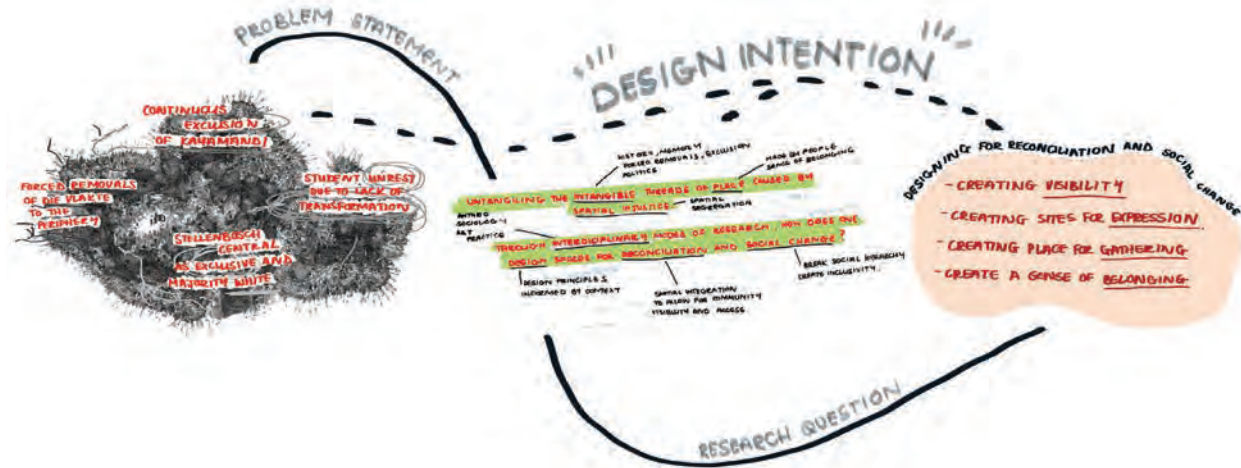
DESIGN PRINCIPLES  
INFORMED BY CONTEXT

SPATIAL INTEGRATION  
TO ALLOW FOR COMMUNITY  
VISIBILITY AND ACCESS.

BREAK SOCIAL HIERARCHY  
CREATE INCLUSIVITY.

## ABSTRACT

Stellenbosch Town situated north of Cape Town holds remnants of the aftermath of the apartheid Regime. The reality of dispossession in the context of Die Vlakte, the fractured connection of Kayamandi to the Stellenbosch core, and other neighbourhoods that lie along the peripheries of the privileged and well-resourced centre, are all encompassed in the context of Stellenbosch. The less tangible history of Die Vlakte, a multi-racial community that was declared a white-only area due to the Group Areas Act of 1950. At the start of democracy, those dispossessed had the opportunity to claim land that was lost during the forced removals (Du Toit, 2010). Despite this, there is a continued spatial disjunction and fraction that echoes that of apartheid spatial planning. The sense of place evident in the Stellenbosch historical core currently lacks representation of individuals and communities of Die Vlakte and Kayamandi. Despite the tangible evidence of place concerning the built fabric; a sense of place is held further in the intangible memories, meanings, and narratives of individuals. This document explores elements of the intangible that is to make space and place, a socio-political art practice that is grounded in spatial form, historical influences that take place, and analysis of the street within Stellenbosch. In discovering what these aspects are, this research aims at uncovering potential approaches to design spaces for reconciliation that are empathetic to past and current injustices.



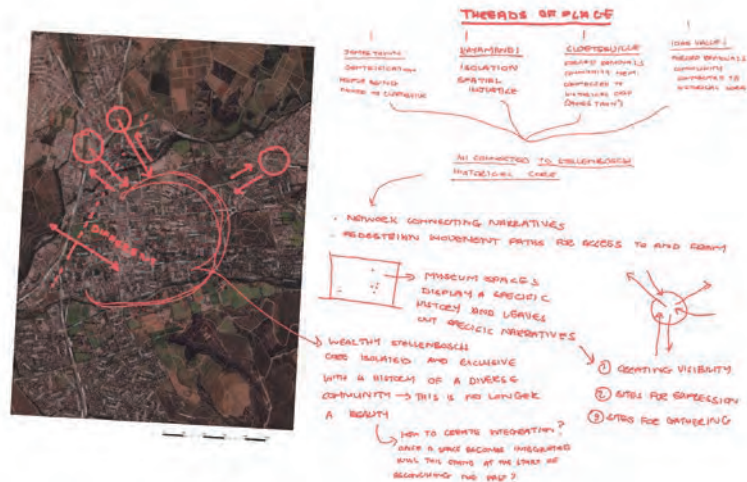
story, experience, and emotional attachment. Understanding this memory was through Du Toit's written research as the complexity of interviews and the timeframe of the project were difficult to align. Many of these narratives spoke more of the divide between white and coloured individuals, and less of the constant exclusion of black individuals within Kayamandi. This became an important path to follow, thus the inclusion of understanding how Kayamandi fits into the narrative of Stellenbosch.

The methods of exclusion during the apartheid regime were fixed infrastructural elements such as railways, excluded neighbourhoods, lack of service delivery, and movement of people. Herein lies a limitation of the research. This research focuses on pedestrian access and the intangible impacts of place to create inclusivity. Hard infrastructural boundaries are still evident, and rather this process becomes a catalyst for reconciliation.

This research investigates new ways of understanding space and place, to begin to spatially change the context of Stellenbosch for matters of inclusivity and reconciliations. Despite the context of history, this research refrains from a nostalgic approach to design for the future, rather, the context of Stellenbosch is layered, controversial, and complex. This defines this research as process-based and a cyclical one. Continuously going back and forth from theory to design, re-evaluating how these dynamic parts fit together.

## LIMITATIONS

Understanding and (re)imagining Stellenbosch through reconciliation and social change are particularly complex. This process stands as a start to finding ways of creating visibility, belonging, and connection in a context that is spatially divided. A significant tool used within this research is Justin Du Toit's master's thesis, *The Role of Memory in Urban Land Restitution: Case Study of Five Families in Stellenbosch, 2011*. This provided insight into five narratives of individuals who were forcefully removed from Die Vlakte. The complexity lies in the attempt to combine these concerns into a design approach that applies to every aspect. Each individual had a different



## POSITIONALITY

I began my journey with an art practice background. My conceptual practice was rooted in forced removal and social injustice. Through sound, video, sculpture, and assemblage; I explored the effects of the apartheid regime on my family history. My great-grandfather had a tailoring shop in Hanover street, District Six. My grandmother is a seamstress and often shared stories and memories of District Six. She was inspired and moved by the hospitality of her neighbourhood and mourned its loss. My great-grandfather was a tailor, his daughter, my maternal grandmother is a seamstress, and my paternal grandfather was a tailor too. This concept defines the making of the artefacts that are displayed within this research project, it is a method of inquiry into the intangible threads of place.

The bead, the pin, and the ruching of the fabric become an assemblage of these memories. A memory that many can relate to – the “coloured” as the artisan, the tailor, the carpenter, and the

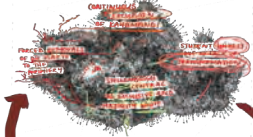
seamstress. Similar if not the same profession of many members of Die Vlakte community in Stellenbosch. A shared profession of plight and adversity, but also a position of power and strength that many people of colour have stepped into throughout their lives. Through a sense of materiality, each object holds meaning. The pin that hurts but binds, the upholstery foam and material is a true reminder of a place called home, and the scarf serves as a symbol encompassing all her culture and the essence of her identity. These emphasize the distortion, and abstraction, allowing the materials to be almost engulfed by the bead acting as a growing realization of what it means to exist generationally within the aftermath of apartheid.

Art practice along my journey has been a method of inquiry, whilst urban design has helped me seek answers. To apply these conceptual ideas into a spatial and scaled context. Its method of carving out space and creating a sense of belonging within a space that had the essence of communal belonging - wiped and removed. What is different from the context of District Six and Die Vlakte is that District Six still holds scars of the past as it scars the landscape, while Die Vlakte was demolished and built over. Despite this, there is a shared similarity between these two contexts and Stellenbosch becomes the site of focus as ways of (re)imagining spaces to create visibility, connection, and belonging.



### INTRODUCTION

↳ DISPLAYS PROBLEM STATEMENT

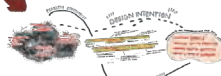


### METHODOLOGY

FOLLOW DESIGN PROCESS LOGIC - WHY IS THIS PROCESS RELEVANT?



### DESIGN PROCESS: AN INTRODUCTION



### UNDERSTANDING STELLENBOSCH: SPATIAL CONTEXT



### SHADED BY HISTORY

HISTORICAL ANALYSIS  
NATIVE LAND ACT OF 1913  
GROUP AREAS ACT OF 1950  
TANGIBLE - INTANGIBLE



SPATIAL JUSTICE AND RECONCILIATION: ESTABLISHED THROUGH RESEARCH QUESTION FEEDS INTO DESIGN INTENT.



### SOCIO-POLITICAL ART PRACTICE: STELLENBOSCH CONTEXT

• USED AS A RESEARCH METHOD (DESIGN TOOL)  
• HIGHLIGHTS THE INTANGIBLE - PROVIDES INSIGHT TO EMERTE BACKGROUNDS TO SPATIAL JUSTICE  
• EXPLORED AT DIFFERENT SCALES



### SPACE AND PLACE: GERNY'S UNDERSTANDING OF PLACE

↳ MATERIAL  
↳ MEANINGFULNESS



### THREADS OF PLACE: FRAMEWORK

ACCESS - MOVEMENT - MEMOIRY - TRADE - EDUCATION - HISTORY - PROTEST



# THREADS OF PLACE: READING GUIDE

AS THIS READING GUIDE IS AN INTERDISCIPLINARY APPROACH TO DESIGN, THERE ARE VARIOUS READING OBJECTS THAT COME TO PLAY. THE RESEARCH PROCESS BEGINS WITH ASKING WHAT IS IMPORTANT AND HOW THIS APPLIES TO A DESIGN INTENTION. EACH CHAPTER ENDS WITH QUESTIONS OF:

- WHAT IS THE PROBLEM?
- HOW DOES THIS DESIGN RELATE TO THE RESEARCH QUESTION?
- HOW DOES THIS DESIGN RELATE TO THE RESEARCH QUESTION?
- HOW DOES THIS DESIGN RELATE TO THE RESEARCH QUESTION?

THIS ITERATIVE PROCESS MEANS THAT THE LITERATURE REVIEW, SPATIAL ANALYSIS AND RESEARCH IS DEVELOPED WITHIN THE RESEARCH BOUNDARY.

THIS CREATIVE PROCESS MEANS THAT THE LITERATURE REVIEW, SPATIAL ANALYSIS AND RESEARCH IS DEVELOPED WITHIN THE RESEARCH BOUNDARY.

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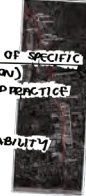
### DESIGN PROCESS



### PLACEMAKING TOOLKIT: INFORMED BY THEORY APPLIED TO INTERVENTION SITES



SPATIAL ANALYSIS OF SPECIFIC SITES (INTERVENTION) WHERE THEORY AND PRACTICE MEET  
PLACE POINTS: DISTANCED WALKABILITY



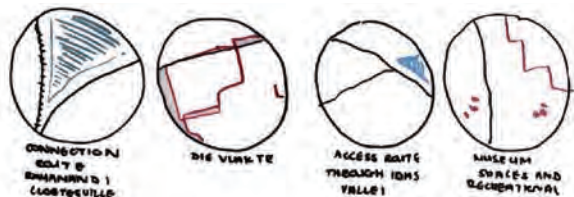
## INTRODUCTION

Stellenbosch is a town situated 53 km east of Cape Town. It lies in a sheltered valley held on both sides of the Eersterivier. Stellenbosch and its intricate history began as an immigrant town, and after the abolition of slavery in 1838, where individuals of colour formed part of the Stellenbosch community; there has been a perpetual continuation of racial stratification despite the town's close spatial proximity (du Toit, 2010). The integrated community of multi-racial individuals and communities were altered due to the Group Areas Act of 1950 which declared the center of Stellenbosch a whites-only neighbourhood. Die Vlakte was the name of the multi-racial, majority-colored neighbourhood within the historical core of Stellenbosch. Coloured individuals were forcefully removed from this neighbourhood and moved along the peripheries stretching outside the center of Stellenbosch. These individuals were artisans, seamstresses, tailors, teachers, builders, and furniture makers that held the essence of Die Vlakte's cultural activity of music and entertainment and spatial activation of the street.

This dispossession of land in urban Stellenbosch is not only the tangible loss of built form, but it is the intangible memories that are lost along with the sense of place Die Vlakte encapsulated. In the context of Die Vlakte, there is a multitude of variables that affect our understanding of its history. Aspects of place-making were

influenced by the implementation of the Group Area's Act of 1950, whereby advantaged groups sought to distance themselves from those less advantaged (Du Toit, 2011). In this way, the notion of the neighbourhood is not solely based on the arrangement of streets and houses, but simultaneously the ongoing practical and discursive production of imagining of people (Du Toit, 2011). The symbolic, cultural, and psychological elements of restitution can be explored through the built form through the understanding of what is meant by "place" – this will be explored further within this research. Despite the keen focus on the forced removals of Die Vlakte, the presence of neighbourhoods such as Kayamandi, which has continuously been excluded from the master narrative of displacement, is by no means an exclusion of this history, but an acknowledgment of it in ways of designing spaces of reconciliation for all. As Die Vlakte becomes the focus, the history and reality of Kayamandi, currently excluded of surround neighbourhoods such as Cloetesville and Idas Valley will further inform this process of inclusive design processes for place-making. Understanding what these variables are and how they play out in the everyday; stands at the start of creating a future that remembers, sees, feels, and sews communities back into place. Design has the potential of untangling the intangible to allow, within the design process, to better see, feel and understand ways of intervening in spaces in need of reconciliation.





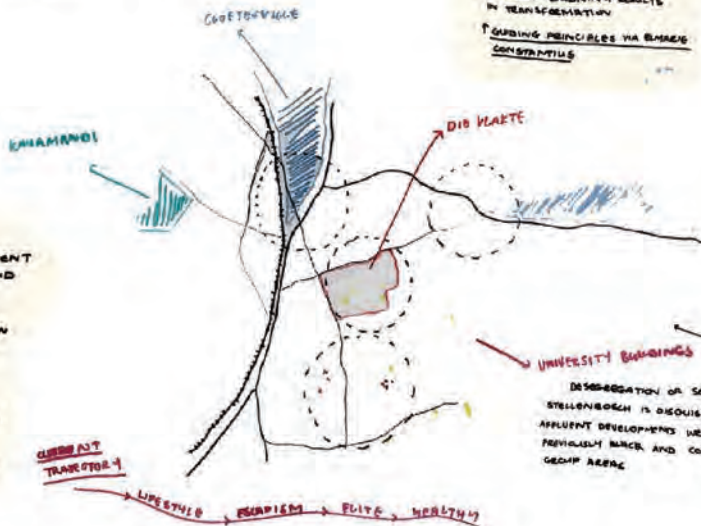
- WHAT IS TO BE CONSERVED?
- WHAT NEEDS TO CHANGE?
- HOW MUCH CAN BE CHANGED?
- ↳ ALLOW FOR URBAN TRANSFORMATION

↓

DETERMINE IDENTITY OF PLACE AND INTERPRET IT ETHICALLY, CREATIVELY AND ACTIVELY

#### STELLENBOSCH AS SEGREGATED CITY:

- FAILURE OF GOV. AND POLICIES TO IMPROVE INTEGRATED AND SPATIAL PLANNING AND PROVIDE ACCESS TO PUBLIC SERVICES AND SOCIAL FACILITIES
- INSUFFICIENT URBAN LAND AVAILABLE IN WELL SITUATED SPACES
- SCARCER AND EXPENSIVE LAND → HIGH INCOME DEVELOPMENT IS DIFFICULT
- ABSENCE OF PROPER DEMILITATION AND STIGMATIZATION POLICES, CERTAIN AREAS IN STELLENBOSCH ARE BEING TRANSFORMED INTO NEWLY CREATED QUARTERS OF SEGREGATION



- PROCESS OVER PRODUCT
- SYMBOLIC INSTITUTION HAS MEANING
- STRUCTURAL ELEMENTS AS OPPORTUNITY FOR CONVERSATION
- MAINTENANCE AND OWNERSHIP FOR PERMANENCE
- SHARED OPENING RESULTS IN TRANSFORMATION
- ↑ GROWING PRECEDENCE VIA SHARED CONSTITUENTS

UNRANGING THE INTANGIBLE, THREADS OF PLACE, HOW DOES SOCIO-POLITICAL ACT AND OTHER MODES OF INTERVIEW - IMPACT? RESEARCH REFLECT ON SPATIAL INJUSTICES TO DESIGN SPACES OF RECONCILIATION AND SOCIAL CHANGE?

↑ CURRENT RESEARCH QUESTION ↓

#### DEFINITION OF URBAN SPACE:

- CLUSTERING
- SEGREGATION
- DESEGREGATION
- CONGREGATION
- WALLING OUT (EXCL. ENCLAVE)

HOW (UN)USUAL IS A CITY IS NOT ONLY THE SITE IS HOW ACTIVITY AND INTERACTION → SETTING FOR THE PRODUCTION OF NEW URBAN "MORPHOLOGIES", THROUGH WHICH THE CITY IS MADE INTELLIGIBLE AND ITS SOCIAL SPACES REINFORCED / CHANGING.

#### UNIVERSITY BUILDINGS

DESEGREGATION OF SEGREGATED STELLENBOSCH IS DISGUISED THROUGH AFFLUENT DEVELOPMENTS NEAR NEIGHBORHOODS THAT WERE PREVIOUSLY BLACK AND COLONIZED GROUP AREAS

"STELLENBOSCH, MORE OFTEN THAN NOT, IS CONSIDERED TO BE INSULATED FROM THE HARSH REALITIES OF SOUTH AFRICA"

PLACE RATHER THAN A SITE OR BUILDING AS PEOPLE TO RECREATE AUTHENTIC URBAN ENVIRONMENTS PRESERVING WHAT IS VALUABLE FROM THE PAST WHILE ADAPTING TO CHANGE

principles provide a lens of focus when exploring the context of Stellenbosch and its spatial injustice. The visual analysis explores various art practices and different urban design scales, the pavement, street, neighbourhood, and precinct scale. These artworks are rooted in an artistic and spatial form. These artworks present themselves within a spatial context and influence the experiences of those passing by. It is often assumed that art practice lies behind white-walled gallery spaces, but the street becomes an exhibition of memory, remembrance, and resistance. This informs design principles and methods of designing specific sites. The cyclical research process influences a framework. This framework includes “threads of place” – thread of access, thread of movement, thread of history, thread of memory, thread of protest, and thread of trade. These threads are defined by specific streets within Stellenbosch central. A spatial analysis of these streets will tie together the intangible and tangible aspects of the street, and ways of uncovering the intangible. The threads of place intersect one another and have aspects of the research overlaid. This informs sites of interest where the design intervention takes place. These sites lie along a network and will be approached according to their context. This is further explored in the proceeding chapters.

A series of site visits are rooted in this explorative process – uncovering the intangible. The built and spatial form is documented through mapping, site visits, and QGIS data. The literature review holds stories and memories of Die Vlakte community

## METHODOLOGY

The method of research is a cyclical process where each method will begin to inform and expand on another. The literature review is dispersed within each chapter to understand the context of Stellenbosch. This will expand on the theoretical knowledge behind the spatial and intangible informants of the context. As displacement and exclusion as socio-political and emotional implications, the literature review will follow this method. Concepts of place, history, socio-political art practice, and urban design

– mapping Die Vlakte, what was there and what is left, as well as discovering the genus loci of what once was. Understanding of Kayamandi and how these fit within the broader narrative of spatial injustice. Kayamandi is a neighbourhood that was and continues to be excluded from Stellenbosch town. As this research is to look at the reconciliation and spatial justice of both past and present, the design process is informed by what is meant by reconciliation and how this influenced the generation of design principles. Student unrest at the university of Stellenbosch, community members of Die Vlakte, the context of Kayamandi, and researchers in the field of spatial reform and visual redress inform the interdisciplinary form of inquiry. All information generated from this iterative process will create a set of principles into which the design intervention will develop. Each chapter begins with a “journal entry”. This explores what this chapter seeks to uncover and how it has informed specific design processes. I will continue to refer to the research question to help focus the research and provide orientation:

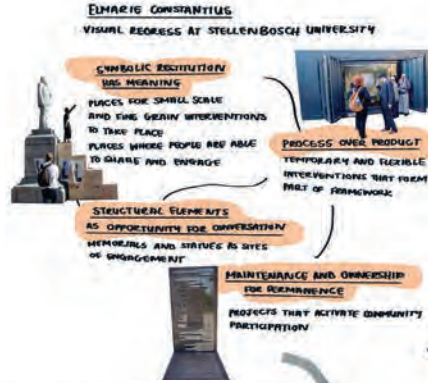
*Untangling the intangible threads of place caused by spatial injustice. Through interdisciplinary modes of research, how does one design places for reconciliation and social change?*

Sociology, socio-political art practice, history, memory, and design principles become the moving parts to understand the intangible nuances of spatial injustice within the context of Stellenbosch, and how to design for reconciliation and social change. Gieryn defines three features of place, location, built form, and meaningfulness. The formation of place is the intertwined nature of these three elements. Ascribing meaning to place can be explored through socio-political art practice. It uncovers the emotions, thoughts, and challenges caused by political injustice. This creative practice brings the emotions of the public to the public eye. It uncovers what is lost, and what is left. Understanding history reflects on how past injustices play out in the present, displaying a trajectory of what might take place in the future. Understanding the spatial form allows for all the intangible reflections to become tangible, spatial, and realistic. The research project as explored through the research question defines a process that can be undertaken to design for reconciliation and social change, a complex issue that needs action. Despite its limitations, and undertaking a large task that might not fully prove justice to its complexity – it’s a beginning of exploring ways of remembering, acknowledging, and recognising such injustice to make a practical change.



## DESIGN PROCESS: INTRODUCTION

This research project aligns with a cyclical process that continues to move back and forth from theory to design. A production of design principles are generated from the research aspect of the project. An interview was conducted with Elmarie Constantius who works with Visual Redress at the University of Stellenbosch. This artistic approach is applied to a spatial design context.



**DESIGNING FOR RECONCILIATION AND SOCIAL CHANGE**

- **CREATING VISIBILITY**
- **CREATING SITES FOR EXPRESSION**
- **CREATING PLACE FOR GATHERING**
- **CREATE A SENSE OF BELONGING**



This connects with the design intention of the research project. This relates to creating visibility, sites for expression, places for gathering a belonging, and lastly creating access to and from surrounding neighbourhoods to Stellenbosch Central. Kim Gurney's, Artistic Thinking and Common Space (Gurney, 2021), inspired the generation of design principles that align with spatial outcomes through

creative practice. These design principles intertwine to inform the design interventions. This is design process is placed before the urban design spatial analysis as a guide to display where the design process is heading, as well as its purpose to inform the research argument.

compact in relation to its geographical and social area, expanding 10, 12 km<sup>2</sup>. Despite this, hierarchy was determined based on race and status. After the abolishment of slavery, the freed slaves became the population of Die Vlakte, a neighbourhood bound by Plein street, Kerk street, Ryneveld street, Merriman street, Bird street, Borchard Street, Banghoek street, Dorp street and Andringa Street – which was considered the main street in Die Vlakte. Individuals of colour lived freely and not solely bound by the neighbourhood of Die Vlakte but within the core of Stellenbosch itself. The cultural and racial integration at this time had not filtered into the occupation of built form. Schools, churches, and municipal facilities remained segregated according to race.

Bordering Stellenbosch central is Kayamandi towards the west, and although residents were not affected directly by The Group Areas Act of 1950, it was a highly controlled and segregated place that already stood outside the center of Stellenbosch, enforcing legislation that prohibited black individuals to live outside the neighbourhood of Kayamandi (Du Toit, 2011). Before the enforcement of The Group Areas Act, black individuals resided in Kayamandi, while the majority of coloured individuals lived in Idas Valley, Cloeteville, as well as Die Vlakte. The central part of Stellenbosch was multi-racial and multi-cultural during this time. Since 1990 the neighbourhood of Kayamandi did not form part of the jurisdiction of Stellenbosch from a technical and legal standpoint (Donaldson,

## UNDERSTANDING STELLENBOSCH

Stellenbosch was first known as the "vallei" and coined an immigrant town as its inhabitants were of multi-national descent. Stellenbosch began as a place that was the home of individuals from various cultural and social backgrounds. Since the establishment of Stellenbosch, the freedom afforded to slaves took two centuries, the stark reality of inequality elusive in the town's history and present. The abolition of slavery took place in 1839 when free slaves formed part of the Stellenbosch community. The town itself was

2020). Despite the proximity of Kayamandi to Stellenbosch central, this holds a position of critique to the continuously divided nature of which politics holds. Spatial development plans such as The Kayamandi and Adam Tas Corridor (Bat, B. d. I, 2021) displays a move towards including this neighbourhood spatially into an all-encompassing spatial development framework that has been made to date.

For this research, the focus of untangling intangible threads of place caused by spatial injustice is to recognize this divide. With a focus on Die Vlakte, it is to spark a catalytic approach to inclusivity in the entirety of Stellenbosch central. Stellenbosch began as a town of diverse cultures and racial identities. The reality of segregation existed before the forced removals of Die Vlakte. The ambiance of a peaceful and integrated community faded after the conflict that took place in 1940, where white University of Stellenbosch students and coloured residents of Die Vlakte. What became evident was the racial divide within the town. The context of Stellenbosch's center stands as a layered and complex point. Its history of inequality despite its size is a remarkable location for intervening with a long-standing and perpetuated narrative of exclusion and inequality. Its size alludes to its walkability, with a central theme of pedestrian access included in the proposed design research of creating spatial reconciliation and social justice.



Map of The Broader Stellenbosch, Stellenbosch Library, 2020

Map Displaying Building Footprints: Stellenbosch Central



Map Displaying Road Network: Stellenbosch Central





## SHAPED BY HISTORY

The notion of redress as explored by Du Toit signifies the power history has in shaping the spatial context of Stellenbosch. Die Vlakte and its origins, born from the long-standing history of forced removals dating back to 1913. The power of history comes from the distinction Du Toit makes between that of memory and that of history. Memory is in a permanent state of flux (Du Toit, 2011). It is reliant on the collective memory of individuals that have experienced such trauma, but this memory has external influences as Du Toit mentions as – remembering, forgetting, and vulnerable to manipulation and appropriation. History becomes a representation of the past which becomes somewhat suspicious of memory (Du Toit, 2011). This aspect of limitation becomes a pivotal point within this research – as recognizing the ephemeral flux of memory as a tool for understanding the past is vastly complex. In the case of Stellenbosch, this is an important method of understanding the past as the spatial form has been demolished and rebuilt. Thus, there are few tangible aspects of a lived history. Understanding the complexities of The Group Areas Act of 1950, as well as what is meant by “reconciliation” becomes imperative in formulating a design process. As this research project calls for an interdisciplinary approach to design, socio-political art practice and the connection between history and the intangible becomes a guide in understanding the broader narrative of displacement in finding creative ways in designing for social change.

**1800 - 1990**

Emergence of Muslim community. 1666 – first mosque established which allowed the community become more formalised.



**1834 - 1838**

Slaves were not automatically freed until 1838. They were legally bound to serve as apprenticeship.



**1838 - 1892**

1850 – first black slaves, established in Die Vlakte. By 1824 The first slave school established in Dorp Street.

**1850's**

Jewish diaspora began in a large number of Jews arrived from Lithuania and Latvia.



**1860 - 1919**

Establishment of centres of education as well as the Stellenbosch University.



**1899 - 1902**

The fetishizing of slave bell towers with disregard of slave history. The erection of new slave towers for areas such as Goede Hoop and Boschendal.



**1910**

Formalised formal segregation Union of South Africa as the Cape Colony.



**1915**

Beginning of segregation laws. Decisions to close down houses deemed unsanitary occupied by coloured people.



**1936**

Plans implemented to acquire land for building of coloured areas such as Isa's Valley and Coetysville.



**1946**

Separate living areas based on racial categories. Establishment of Kayamandi, Isa's Valley and Coetysville were mainly coloured inhabitants and Die Vlakte being surrounded by white neighbourhoods.

**1948**

Group areas separation and segregation laws on the basis of racial classification. Nationalist party introduces programme of apartheid.



**1950**

The population registration act classifies people by race. Group Areas Act of the same year institute forced removals.

**1962**

Coloured houses in Stellenbosch demolished in the centre of town.



**1994**

First democratic non-racial election held. Nelson Mandela is sworn in as president and forms of Government of National Unity.

**PRESENT**

New policies concerning urban and rural landscapes were produced and the promotion of Integrated Development Plans aimed to manage development in a fair and progressive manner.

## THE NATIVE LAND ACT OF 1913 AND THE GROUP AREAS ACT OF 1950: HISTORY, THE TANGIBLE AND THE INTANGIBLE.

The implementation of The Group Areas Act of 1950 took place before the release of the law in 1950. Dating back to 1913, the exclusion and discrimination of black South Africans sought to prohibit the ownership of land outside the spatial boundaries that the National Party enforced (Horrell, 1963). This notion relates closely with the Natives Land Act of 1913 – this would have directly affected the formation of Kayamandi. The Native Land Act prohibited black South Africans from acquiring, leasing, or transacting land outside the stipulated neighbourhoods determined for black South Africans – known as “Bantustans” or “homelands” (Hall, 2010).

The formalization of The Group Areas Act in 1950 had far more reach and control throughout South Africa. Areas were proclaimed as racially bound and control over the occupation of buildings was altered to fit the segregation laws of The Group Areas Act. Non-white areas were generally situated along the periphery of the inner city. This aided in distancing these individuals from industrial and commercial centers, which perpetuated the act of disadvantaging the communities along the peripheries through a lack of access to economic and social opportunities. The process of spatially distancing communities from economic centers

influences every aspect of daily life – the tangible and intangible. Difficulties with access to transport or transport fees, lack of services, loss of amenities, and loss of trading rights relate to the tangible inequalities that were sparked by the implementation of the Group Areas Act of 1950. What is often hidden is the loss of social ties and community life this displacement caused. Die Vlakte was established after the abolishment of slavery creating strong community ties. It was a network of interconnected practices that were religious, cultural, traditional, and social. These elements influence the emotional attachment to place. Buildings, sites of worship, and areas of social gathering were not only built form but sought to connect people, provide joy, and stand as a place that holds memory. Decades of building these spaces were uprooted and within a year, demolished. After displacement there was no aid in re-establishing these social and recreational centers:

*“There can be no compensation for the loss of traditions, for the effort and joy and pride that went into the creation of the homes.”  
(Horrell, 1963)*



Scenes, U. Stellenbosch/ Kayamandi [Photograph]. Unequal Scenes. <https://unequalscenes.com/stellenbosch-kayamandi>



## REFLECTING ON SPATIAL INJUSTICES: RECONCILIATION AND WHY DESIGN MATTERS

The reality of forced removals and spatial inequality is one that, during the 1950s and 1960s, it was considered law. The restructuring of neighbourhoods for white gain is an injustice that took place throughout South Africa. The complex and intricate aftermath of such spatial injustice is embedded in South Africa's social fabric. Ways of reconciling past and current injustices are highly spatial, social, political, emotional, and physical. It is an all-encompassing reality that physically manifests within the urban fabric.

*"Is the lost land and the home of one's childhood or youth imbued with nostalgia for a happier, better time? In many claims, the narratives have been about the loss of more than the land. It has been about the nostalgia for the almost mythical idealised and*

*romanticised community that was lost. Restitution requires the establishment of new forms of imagined community."*  
(Fay and James 2010)

What Fay and James describe is exactly the intertwined nature of forced removals as both physical manifestations in built form and the intangible emotions that are linked to place. As Du Toit further elaborates; those removed had to start from scratch, build new houses, build new relationships, and find a new sense of belonging in a new neighbourhood. All while these individuals continue to mourn the lost decades that this form of identity was established in Die Vlakte (Du Toit, 2011).

What this research aims to do is to undertake an interdisciplinary approach to find ways to spatially reconciling urban spaces. The spatial, social, political, emotional, and physical manifestations will be explored in this way using South African socio-political art practice as a mode of inquiry into the intangible effects of displacement. Engaging what these realities are, it will provide clues into ways of spatially intervening with these spaces in the context of Stellenbosch as a case study. The purpose of this research is to explore alternative ways of understanding and seeing spatial form to explore the intangible.

*"Public ceremonies around the settlement of land claims have acquired iconic status in the democratic South Africa. They have brought into the*

*public eye images of rural communities returning to their ancestral land, dispersed urban communities returning from the periphery to the site of their demolished homes – handshakes, speeches, singing, and dancing. This is part of the healing process. It is generally a happy but transitional moment that makes the culmination of the claiming process and the start of the work of reconstructing communities and livelihoods – and possibly signals reconciliation."* (Hall, 2010)

Ruth Hall highlights the process of land restitution. The process of reconstructing communities and livelihoods, but Hall mentions that the process of restitution was limited and not a radical one (Hall, 2010). There is a juxtaposition between addressing the historical claims and responding to the present socio-spatial priorities. Here lies tension and complexity when designing for reconciliation and social change. The word "reconciliation" itself within a South African context has been synonymous with "forgiveness". Felicity Harrison ascribes this association with the South African population having deep spiritual roots with 88% of the population stating that religion is a big part of their every day (Harrison, 2022). This relates closely with the Truth and Reconciliation process conducted by Archbishop Tutu – this notion of reconciliation as forgiveness was etched into the

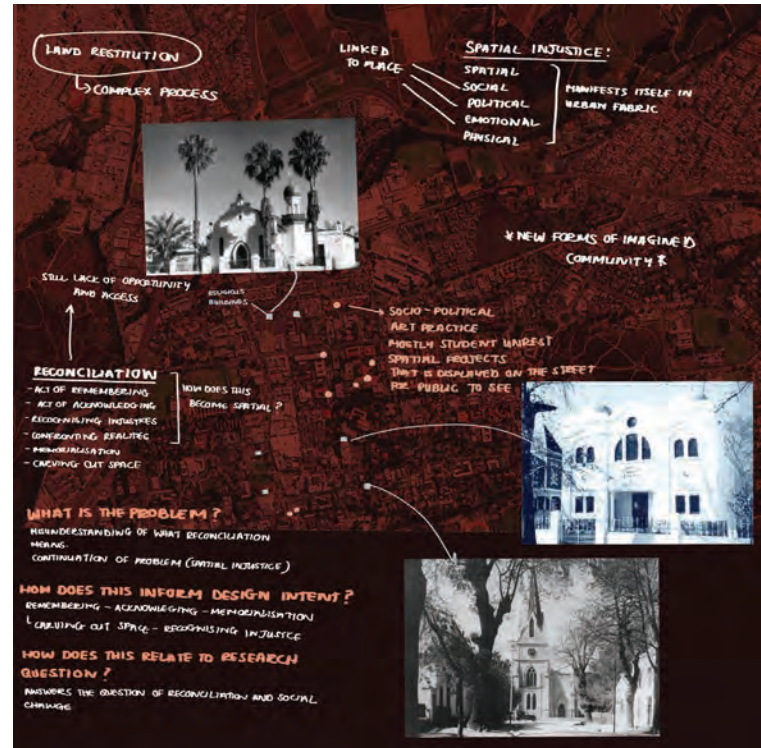
national consciousness and collective memory of the TRC movement. In the context of Stellenbosch, this is not different. With strong religious ties, built on the construct of monotheistic religions as seen by the presence of Die Moederkerk in Church Street, Goejjatul Islam Mosque in Banhoek Street, and the Synagogue in Ryneveld Street; such understanding of reconciliation is relatable within this context. But what the assumption of forgiveness does is exclude the plight of those oppressed with the onus and responsibility on the oppressed rather than the oppressor. Harrison eloquently describes the problems of associating reconciliation with forgiveness:

*"Moving on" is seen as the meaning of reconciliation. One-quarter of South Africans believe this to be the meaning of reconciliation. While looking to the future is an important element of reconciliation, it can be argued that "moving on" is the result of reconciliation and not the core of what it means. The concerning element of this definition is that "moving on" implies leaving the past behind. This fundamentally ignores the reality of the trauma and wounds that remain unaddressed and unhealed.*"  
(Hall, 2010)

Reconciliation can therefore be understood as Ruth Hall mentions, as the act of remembering, acknowledging, and recognising the injustices of the past. It is confronting the unjust realities

of the past and the way it influences the present. Where design matters is to understand this spatially. With the confluence of segregation and social exclusion – space and place defined the movement of people and perpetuated the act of discrimination and afforded opportunity, both through the socio-political and the spatial to whites only, with striations of discrimination to people of colour. Design matters because spatial implications became secondary after the end of apartheid. Neighbourhoods, paths, and routes remained despite their power of exclusion. This means that the aftermath of apartheid is through the lack of opportunity and lack of access. True change cannot be achieved without any change in the urban grain of space and place.

This becomes the crux of this research project. It brings forth the question of, what reconciliation is. As Harrison mentions, memorialization and recognition are important aspects to acknowledge in relation to reconciliation. Carving out space back into spaces from where communities, were displaced, becomes a point of interest in understanding why designing for reconciliation and social change matters. Reconciliation is a myriad of processes that allows for transition and addresses spatial injustices. The purpose of this research project is to understand the notion of reconciliation and what this means in a present context, and for the future.





**CLOETESVILLE**

**KAYAMANDI**

**DIE VLAKTE**

**IDAS VALLEY**

**STELLENBOSCH CENTRAL**



The Group Areas Act of 1950. There was a total of 757 families that were forcefully removed from their homes and were relocated to the neighbourhoods that lied along the periphery of the town. 3700 individuals, six schools, four churches, a mosque, a bioscope, and 10 businesses were negatively affected by the forced removals. This left the site of Die Vlakte desolate – yet over time, new built form, roads, and parking lots were built over, masking the scarred and unjust history of Die Vlakte. Die Vlakte was considered a neighbourhood of social integration and mutual respect. Du Toit describes how Die Vlakte was rather a language community rather than being racially bound (Du Toit, 2011).

## DIE VLAKTE

The history and memory of Die Vlakte dates to 1838 when the abolishment of slavery took place. This resulted in a high population of coloured individuals who began building their homes within the center of Stellenbosch. The combination of various ethnicities, cultures, and traditions due to the harmonious living conditions of Die Vlakte, influenced the unique and heterogenous town character (Fransch, 2009). Despite the segregation of racial groups through various amenities, the town remained intertwined. Often religious, cultural, and recreational celebrations brought the entire community of Stellenbosch together (Du Toit, 2001). The name, “Die Vlakte” is related to the stone flats that lay north of plain street between Ryneveld street and Adringa street, with Adringa street, considered the main street within the neighbourhood. Despite Die Vlakte being considered a coloured neighbourhood, coloured individuals resided throughout the town, within Dorp street, bird street, Herte street, and Meul street (Hendrich, 2006). By 1962, the center of Stellenbosch was declared a white area under

*“Stellenbosch was a very particular environment – a relatively small town in the 1950s. The area known as Die Vlakte was a racially integrated and harmonious community. Although Die Vlakte was located at the time, within a larger apartheid-structured context. The inhabitants of Die Vlakte did not identify with the racial categories stipulated by the Population Registration Act of 1950 but identified themselves as Stellenboschers. However, with the implementation of the Group Areas Act in the early 1960s, this once close-knit and integrated community was torn apart and geographically divided according to the racial categories of the Population Registration Act.” (Du Toit, 2011)*



Biscombe, H. (2006). Family Gathering, Die Vlakte [Photograph]. SUN Press.

THE TOBY FAMILY

- IMAM TOBY NOW LIVES IN 31 HILLSHOOTE STREET IDAS VALLEY
- BORN IN 1888 ADELINA STREET OPPOSITE THE MOSQUE
- OWNED THE TOBY'S CASH STORE
- AFTER THEY MOVED TO A HOME IN BOCHERDS STREET BEHIND THE MOSQUE
- ESTIMATED FROM THEIR HOME IN BOCHERDS STREET IN 1941
- LIVED IN CLONTRAVILLE WHERE HIS CHILDREN ATTENDED CLONTRAVILLE PRIMARY SCHOOL. (GANDOTERIM) WAS DIFF WITHIN THE NEIGHBOURHOOD
- LAND SETTLEMENT CHANGED TO CASH SETTLEMENT
- THE PROCESS OF CLIMMING (AND) WAS LONG

THE FEBRUARY FAMILY

- MR. GEORGE FEBRUARY → CURRENTLY LIVES IN 68 RUSTENBURG STREET IN IDAS VALLEY.
- BORN WHERE THE MEDICINE IS SITUATED NEAR THE RIVER
- LIVED NEAR THE KHOSHS COTTAGES
- 1920 → MOVED TO BOCHERDS STREET WHERE HIS GRANDPARENTS LIVED.
- LIVED IN THE SAME STREET AS THE GARYT SIOSCOPE AND VOLKEREK - CLOSE TO THE HENDRICKS FAMILY SHOP
- REMOVED FROM HOME IN 1964
- VEGETABLE SELLERS LIVING NEAR THE RIVER CLOSE TO THEM
- HOME HELD THE FAMILY MOVE
- ONE OF THE EFFECTS OF THE BOMBING WAS THE DISRUPT IN SOCIAL BONDING - HE HAD TO SPREAD OUT AND HIS BEST CONTACT WITH EACH OTHER

THE OSMAN FAMILY

LOG OF OWNERSHIP - NOT REPORTED

- CLAIM REF. 69 (BIED STREET) 1995
- USED TO OWN PROPERTY (NOW OWNED BY S4)
- TENANTS IN PROPERTY SINCE 1962
- HE OSMAN LIVED THERE ALL HIS LIFE
- AS A SOURCE OF INCOME HIS WIFE AND 7 DAUGHTERS SOLD SECOND HAND CLOTHING FROM THEIR HOUSE IN BIED STREET.
- HOUSE SITUATED IN DU TOITSVILLE (OUTER PERIMETERS OF DIE VLAKTE)
  - ↳ WHERE DU TOIT'S RAILWAY STATION
  - ↳ HOUSE SURROUNDED BY SMALL COMMUNITY OPERATED SHOPSTALLS
- THROUGH HE WAS NOT PERSONALLY FINANCIALLY REPORTED HE REMAIN STILL IDENTIFIED WITH THE COMMUNITY OF DIE VLAKTE. HE OSMAN SAID THAT, "EVERYTHING THEN WAS SO COMINGLING COMMUNITIES WERE FORCED TO HAVE TO MIXES THEY DONT KNOW, AND OUT OF CHALLENGER."
- HE OSMAN WANTS TO OBTAIN THE PROPERTY ON HIS NAME SO THAT IT CAN BE OWNED BY HIS CHILDREN ONE DAY. THE PROPERTY WONT HEAL THE WOUNDS, BUT THE MEMORIES OF DIE VLAKTE ARE STILL FRESH IN HIS MIND
- HE OSMAN'S MOTION OR PLACE WAS INTERPRETED, NARRATED RECEIVED, FELT, UNDERSTOOD AND IMAGINED

THE ALEXANDER FAMILY

- OWNED LAND IN BANGHORE STREET
- NEIGHBOUR FAMILIES SUCH AS THE ALPHANDERS AND ADOLPHS OWNED LAND AND PROPERTY IN ADELINA STREET
- LIVED OPPOSITE THE DENNISIO POST OFFICE
- GRANDFATHER OWNED 3 SHOPS - CORNER OF RENEWED AND BANKHOF, CORNER OF MORGEMAN AND ADELINA AND ONE IN DEEP STREET. (GENERAL STORES)
- ALPHANDER BAIKAR - BOTTOM SECTION GOING UP TO KAMAMANDI
- ALPHANDER HALL → WHERE THE MCDONALDS AND BR FOUNDED
- ESTABLISHED THEIR OWN TAXI SERVICE "THAT IS WHY THE ROAD FROM THE BOSTON CRUISE UP TO THE UNIVERSITY IS BANGHORE STREET"
- SATURDAY NIGHT CONCERTS WERE HELD AT HIS FATHER HOME IN BANGHORE
- HE ALEXANDER LODGED A CLAIM BECAUSE OF THE SENTIMENTAL VALUE THE LAND HOLDS, THE MEMORY WHICH IS ATTACHED TO THE LAND.

THE JACOBS FAMILY

REMOVED 1967

- LODGED CLAIM FOR REF. 230 AND REF. 740 (1996)
- NEAR CHURCH IN BOCHERDS STREET IN DIE VLAKTE
- FAMILY CURRENTLY LIVE AT 17 BAKER STREET IN IDAS VALLEY
- HE JACOBS OWNS A TAXI COMPANY WHICH PROVIDES TRANSPORT FOR RESIDENTS FROM IDAS VALLEY TO TOWN
- MEMORIES BEFORE REMOVAL → DENEE, WALL - REJECTED AND ETHNICALLY DIVERSE WITH STRONG FAMILY NETWORKS
- DESCRIBES AREA WHERE HE LIVED
  - ↳ A LITTLE SHOP ON THE CORNER OWNED BY A NEGRO FAMILY
  - ↳ WHEN HE BOUGHT WOOD AND SPANISH ON THE CORNER OF BOCHERDS STREET THERE WAS A PALET ON THE OTHER SIDE
  - ↳ THERE WAS A BARBER AND THE HENDRICKS HAD A FISH SHOP ON THE CORNER. ON THE CORNER OF BOCHERDS STREET THERE WAS A GARRAGE OWNED BY THE REMOVED AS WELL AS THE GIBBYT BUSSTOP.
- ADELINA STREET → SHOEMAKERS, TAILORS. CORNER OF MORGEMAN LANE AND ADELINA STREET - FREDY'S TWO SHOPS - A1 BOTTLE STORE AND THE BEO WARE
- HAD WIFE HAPPY IN TOWN - SHE WOULD WALK TO EVERY - THIRD DAY STAYED IN THE TOWN WANT YOU NEED MORE TO SUFFERING AND YOU COULD WALK TO THE SHOP.
- THE FAMILY WAS GIVEN R1000 AS COMPENSATION FOR THEIR PROPERTY AND WHEN THEY MOVED INTO IDAS VALLEY, THE AMOUNT OF MONEY GIVEN DIDN'T GO VERY FAR.

## HISTORICAL MAP OF DIE VLAKTE



## MAPPING MEMORY



## WHAT IS LEFT



Biscombe, H. (2006d). *Die Vlakte demolished* [Photograph]. Stellenbosch.



Biscombe, H. (2006g). *SkoolKonsert* [Photograph]. Stellenbosch.



Biscombe, H. (2006c). *Die Gaiety-bioskoop* [Photograph]. Stellenbosch

## KAYAMANDI

The existing presence of Kayamandi along the periphery of Stellenbosch is a reminder of the continuous spatial injustice of the Apartheid regime. With dilapidated labour hostels and sprawl of informal settlements display the remnants of inequality. Unable to keep up with the expanding neighbourhood of individuals who did not benefit from housing programs, as well as newcomers who arrive in search of economic opportunities. In 2007, Stellenbosch was ranked fifth among South African cities in relation to the rate of its economic growth (Donaldson, 2020).

Kayamandi, a neighbourhood with a flux of individuals who had settled decades earlier than its establishment in 1941. Kayamandi was originally intended to house single men providing labour to industries surrounding the neighbourhood (Donaldson, 2020). These purpose-built hostels drew the attraction of families, which later generated the development of different housing typologies. By 1980, living conditions within Kayamandi deteriorated due to the oppressive Apartheid regime that limited the movement of black individuals to urban areas. During the 1980s, Stellenbosch experienced a wealth of new settlers from districts such as the Eastern Cape who had settled in Kayamandi (Donaldson, 2020). Since then, the boundary of Kayamandi has expanded with the current community at a population of 33 000 people (Sebitosi, 2012). The local authorities continue to be unable to provide basic and adequate services within the neighbourhood despite its initial design and development on the grounds of public health concerns (Donaldson, 2020). Disadvantaged communities such as Kayamandi are home to community members that have a multitude of skills and potential, by creating access and opportunities for equity and movement, is to start as a catalyst for integration and expansion of access to opportunity (Donaldson, 2020). In *Enlarging The Commons of Stellenbosch* (2013) there is a motivation to create a multi-use district with adequate public transport and development conditions that ensures the integration.





*Turtle, M. (2022a). Busy Corner Cash Store [Photograph].*



*Turtle, M. (2022b). Street in Kayamandi [Photograph].*



Biscombe, H. (2006b). *Die Cupido Gesin* [Photograph]. Stellenbosch.

## CLOETESVILLE

Cloetesville, previously known as Cloetesdal was an area designated for the growing population of coloured communities within the broader Stellenbosch. During this time, the municipality had intentions of creating a neighbourhood that would extend Die Vlakte rather than displace individuals living there, but after the involvement of the state, no choice was left other than removing individuals from Die Vlakte to the surrounding neighbourhoods such as Cloetesville and Idas Valley (Conradie, 2018). Before the forced removals that took place within Stellenbosch central. Neighbourhoods such as Cloetesville were home to many coloured individuals during this time. After the implementation of the Group Areas Act of 1950, Cloetesville was considered the result of the injustice of forced removals. This neighbourhood is situated outside Stellenbosch central, but falls under the town's municipal jurisdiction and continues to be segregated from the Stellenbosch town itself (Conradie, 2018). Many individuals who ever forcefully removed from Die Vlakte situated within the town center were placed within the neighbourhood of Cloetesville. It is situated two kilometers from the central part of the town between the R44 and R300.

## IDAS VALLEY

Idas Valley began as a site the of mass production of crops and livestock with a large Dutch influence seen in existing housing typologies. This is partly due to the rule of the Dutch East India Company at the time of 1682 when Idas Valley was established (Khafif. n.d). Idas Valley has dominant spatial structures such as pastures and vineyards, and after The Group Areas Act of 1950 and the enforcement of the Population Registration Act of 1950, it later became home to members of the coloured community situated in Stellenbosch (Khafif. n.d). During the time of the forced removals, Idas Valley lacked the necessary infrastructure such as electricity and running water. Idas Valley was the first neighbourhood established after the forced removals, once the neighbourhood became overpopulated, the movement of coloured individuals to the adjacent neighbourhood of Cloetesville took place. The community that was forcibly removed from Die Vlakte suffered the loss of their proximity to social, educational, and religious amenities such as churches, mosques, schools,s and businesses. Zainab Khafif associates this

with the potential reason why there are many churches present in Idas Valley to this day (Khafif. n.d). Members of the community had to start from scratch in building their sense of place in a neighbourhood they had involuntarily been moved to. The community of Idas Valley as well as Cloetesville experiences an array of hardships, in spatial terms, the notion of being uprooted and the removal of dignity and sense of belonging was strongly attached to the sense of place Die Vlakte carried. This trauma has filtered into the perception of opportunity and the hierarchy of practice, Khafif notes how the community views art practice:

*“The hardships and setback for the inhabitants of Ida’s Valley and Cloetesville in the years following has arguably been the greatest contributor to the critical lack of art forms present in both communities. As many residents have mentioned, art and its related forms were largely considered an ‘elitist’ hobby/profession – in other words, suited to white people. The only activities truly explored are catering and dressmaking.”*  
(Khafif, n.d)





*Du Toit, J. (2011a). Jacobs family house, 17 Baker Street, Idas Valley, Stellenbosch (2009) [Photograph]. University of Stellenbosch, Stellenbosch.*



*Heritage, S. Idas Valley [Photograph]. Stellenbosch Heritage, Stellenbosch.*

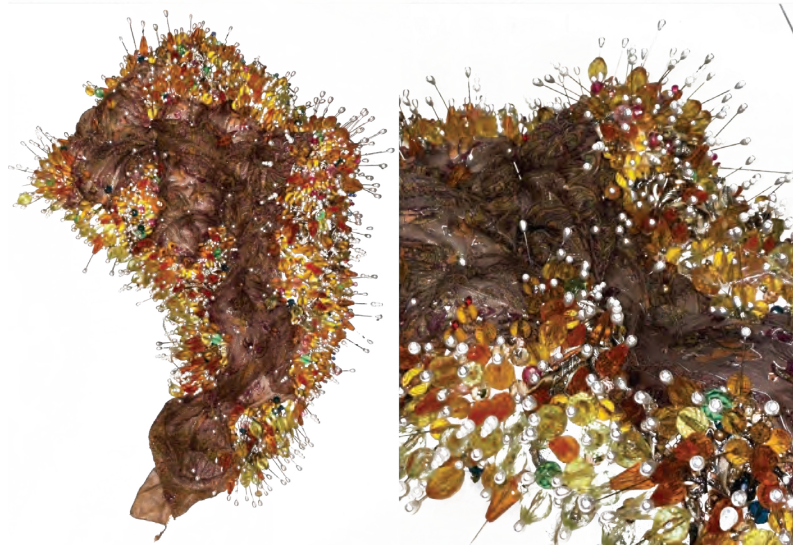
that exist within a South African societal context. With a particular focus on resistance within Stellenbosch University,

Kylie Thomas refers to the student protest movements that took place. These acts of protest culminated in a series of images and artworks that captured the essence of the post-apartheid state and how this plays out spatially and artistically within Stellenbosch. The power of such movements as Thomas mentions is the impact through the way in which acts of resistance had a ripple effect and further became a national movement that highlighted the injustices present within South Africa. "The student movement in South Africa emerged at a time of growing global consciousness and resurgence of resistance to the ongoing racist violence to which black people are subject" (Thomas, 2018).

Thomas refers to Saleem Badat in their expression of how student protests should not be seen solely as a political instrument, but a symbolic acts and expressive movement that challenged dominant cultural codes and further comes a laboratory of cultural innovation. What becomes imperative within this process of expression is having a place to do so. Die Rooiplein, a public space within Stellenbosch University, the street, and the pavement become places where students began to express their concerns creatively.

## SOCIO-POLITICAL ART PRACTICE

Socio-political art practice is defined by the conceptual nature that is often embedded in the understanding of a socio-political context. Within South Africa, the aftermath of apartheid saw the beginnings of art practice that was deeply informed by the injustices of the regime. This practice sought to express, critique, challenge, and evoke questions of dispossession and discrimination



*Davids, S. (2022). Research Artefact: Recollecting [Sculpture, assemblage]. Cape Town.*



Zhuwaki, N. (2015). *Double Portrait [Portrait Photograph]*. Stellenbosch University Stellenbosch.



van der Merwe, S. (2019). *Preamble of The Constitution, Outside Ou Hoofgebou [Sculptural Installation]*. Stellenbosch



Conradie, S. (2019). *The Circle [Sculpture]*. Stellenbosch.

## VISUAL ANALYSIS AT SCALE

### *Pavement Scale* *Performance to critique*



*Flight, Nicolene Burger, 2016*

The Jan Marais statue situated on Die Rooiplein, Stellenbosch University's public space, highlights the reinforcement of apartheid ideals. Marais was a South African banker a politician during the height of the apartheid regime. It stands as a towering colonial figure in the midst of social transformation

at the university. Burger creates a flight of steps that attempts to confront the monument. Students are able to climb the flight of steps and stand face to face with the colonial monument – confronting the realities of discrimination and exclusion within the current context of Stellenbosch. As Elmarie Constantius mentions in Evoking Visual Redress at Stellenbosch University; the presence of monuments of this nature allows for an engaged conversation with the current inequalities present within the town. Situated spatially within the public domain, those passing by using Die Rooiplein as a thoroughfare, are able to witness that performance and reflect on the current socio-political state of the university. Presently, the Jan Marais statue stands without the intervention of 'Flight'. These acts of critique explored through art practice become intangible, only a fleeting moment in time during the student unrest of 2015 and 2016.

### *Street Scale* *Language to transform*



*Kaapse Bench, Koppel 'n Lyn, 2019*



*IsiXhosa Bench, Isanda Sihlamba Esinye, The one hand washes the other/ Hands wash each other, 2019.*

racism present at Stellenbosch University. With debates around the lack of transformation through language, thus excluding students that did not speak Afrikaans (Thomas, 2018). This echoes the apartheid regime in the discriminatory method of lack of education through language. The process of presenting language in spaces that are public and endure the interaction of the every day becomes a tool to translate change. A critique of such artistic interventions is present through the engagement on social media platforms such as twitter. The public critiqued the use of "Koppel 'n Lyn" as a phrase to represent the Kaapse vernacular. Many individuals felt that it was an oversight and a patch over the true injustices. There have been poems and explorative literature written in the Kaapse vernacular, but the bench represents a phrase that often has a negative meaning and connotation to it. It perpetuates the white assumption of what it means to be "coloured". An engagement mentioned that the spelling of "Awe" as "Aweh" displays that this was not thought over or had someone who spoke the language within the process of creating these benches. Despite this critique, these interventions spark a conversation and unravels the intangible nuances of socio-political injustices that are present today.

The benches situated on Die Rooiplein display phrases of South African languages and vernacular that are cast in cement. The street furniture become a site of transformation. Student unrest in 2015 began through the reflection of systematic

## Neighbourhood Scale Monuments to interrupt



*The Circle, Stephanie Conradie, 2016*

The Circle is a sculptural installation made by the artist Stephanie Conradie. The bronze sculpture depicts a circle of prominent women from diverse backgrounds sitting together as if they were in conversation. This sculptural installation is situated on the grass of Die Rooiplein which is within walking distance of the controversial Jan

Marais monument. With The Circle and Flight almost in conversation with each other relates to the nuanced intangible value socio-political art practice has when trying to understand the spatial complexities of Stellenbosch. The Circle installation is grounded spatially on a grass patch where many students pass through or spend their time during lunch. The installation interrupts daily activity by taking up space and highlighting the importance of engagement in a decolonised manner. Despite it being an inanimate installation, the depiction of the 11 women is at a human scale and look as if they are seated with the students. It echoes the need for transformation through representation. The mission of visual redress at Stellenbosch University is to portray the university as an open campus that fosters an inclusive environment where individuals are able to meet, talk, share and engage in complex and sensitive conversations openly in order to transform its presence. It seeks to engage not only the university but use it as a catalyst to include the broader town. The circle encapsulates this through conceptual conveying the need for conversation and to have representation within all facets.

## Precinct Scale Installations to reflect



*Preamble in front of the Old Main Building,  
Strijdom van der Merwe, 2019*

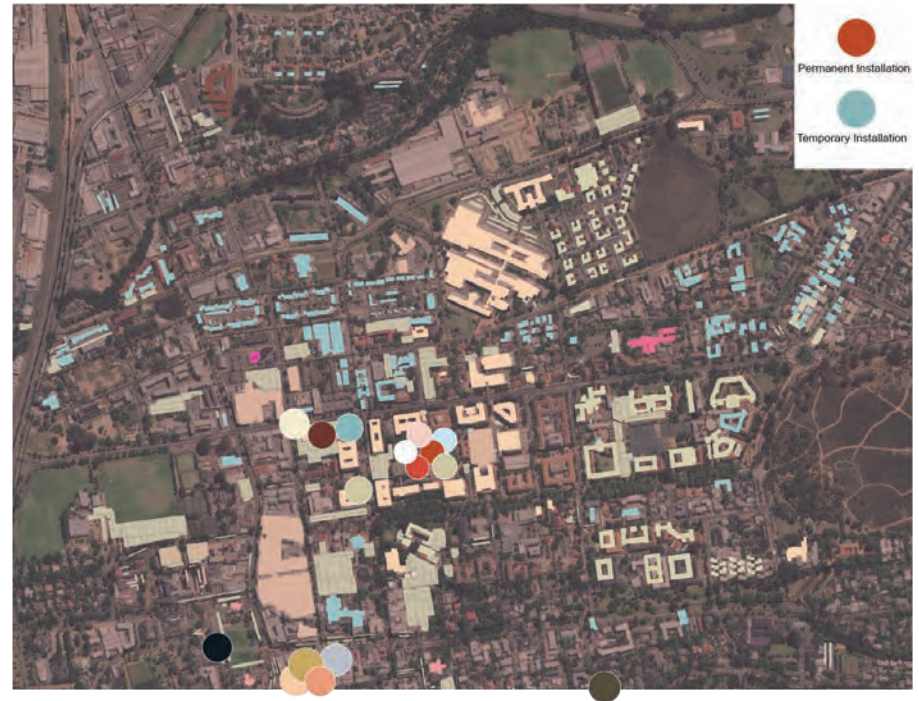
The three bronze placards outside the Ou Hoof Gebou has the engravings of the Preamble in the three different languages. The engraving of the words cast a shadow as the sun passes through creating an installation that engulfs the viewer. The placards are slightly larger than human scale and forces the viewer to weave through it before entering the

building. The Ou Hoof Gebou has a long-standing controversial history of being a place of learning for the main orchestrators of the apartheid regime. Until recently, it had bronze placards of Verwoerd within the walls of the building, almost commemorating the lineage of an apartheid thinker. These placards were removed as a start of signifying transformation within the Stellenbosch university. Van der Merwe's installation stands as a symbolic signifier for recognising the injustices of the apartheid regime. The installation, despite its artistic practice, becomes part of the veranda of the building. It is spatially bound and demands attention through its stature. This somewhat blends in with the colonial aesthetic of the building, but through closer inspection it echoes a decolonised view of the law – a building which is used to educate on such matters.



- |  |   |  |   |
|--|---|--|---|
|  | <b>FLIGHT</b> (Installation) by Nicolien Burger                                       |  | <b>DIE VLAKTE MAP</b> (Installation) by Student body                      |
|  | <b>PERSPECTIVE GAINED</b> (performance) by Satti Masiko                               |  | <b>DIE VLAKTE GARDEN PROJECT</b> (Installation)                           |
|  | <b>CHAOS IN THE PURSUIT OF PEACE</b> (Installation) by Thabo Phuthane                 |  | <b>MOBILE GALLERY SITE</b> (Installation) by students                     |
|  | <b>FAILING THE PENCIL TEST / PASSING THE PENCIL TEST</b> (performance) by Cole Ndleku |  | <b>JAN MARAIS STATUE INTERVENTION</b> (Installation) by students          |
|  | <b>CHANGE, EVOLVE, DISSOLVE</b> (performance) by Joe-Lee Weyer-Henderson              |  | <b>CAMERA OBSCURA AT KRUTHUIS</b> (performance) by De Villiers            |
|  | <b>THAT'S WHAT SHE SAID</b> (writing booth installation)                              |  | <b>PREAMBLE AT OLD MAIN BUILDING</b> (sculpture) by Stjepan van der Merwe |
|  | <b>THE DUSTBIN</b> (performance) by Stjepan Conrade                                   |  | <b>ALTERATION</b> (womens day initiative)                                 |
|  | <b>SILENCE ME SYSTEM</b> (performance) by Grace Pieterse                              |  | <b>THE CIRCLE</b> (sculptural installation) by Stjepan Conrade            |

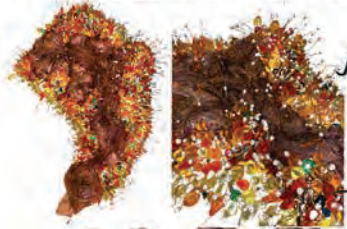
## Map Displaying Spatial Socio-political Art Practice in Stellenbosch Central





USING MATERIALS THAT RELATES TO THE PROFESSION OF MANY OF THE COMMUNITY MEMBERS OF DIE VLAKTE

- ↳ TAILORS
- ↳ SEAMSTRESS
- ↳ CARPENTERS



THE PIN (DRESSMAKING AND TAILORING PIN) IS USED TO HOLD THE RELEVANT TOGETHER.

THE PIN PROCESS BUT HELDS IT TOGETHER.

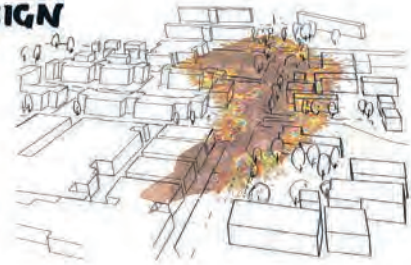


SPRINKLE DUNE IS USED TO PROVIDE THE ADRESACE ITS LAMINATE TO BEHOLDERS MANIPULABLE

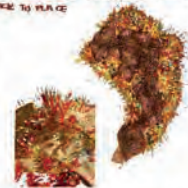
HOW THE SENSE OF MATERIALITY TO CREATE REPRESENTATIVE MODELS OF SITES OF INTEREST.

# ART PRACTICE FOR DESIGN PROCESS

REASON, ART PRACTICE, OPERATIONAL MATERIALITY AND PLACE

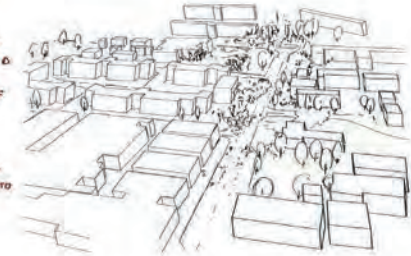


ROAD WORK AND MATERIAL ARE A REMINDER OF A SOME SPACE THESE TANGIBLE MATERIALS CONNECT SPACE TO PLACE

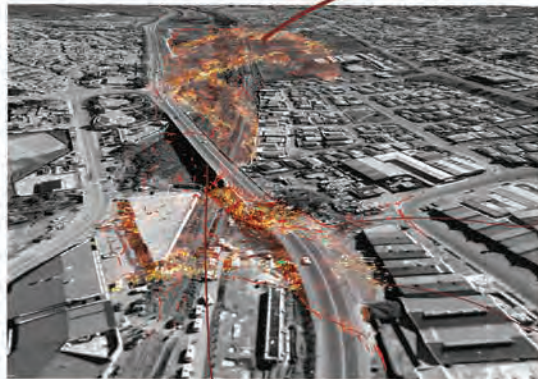


INTERCEPT THESE MATERIALS AS POTENTIAL PATHWAYS AND CONNECTION BELTING THAT STITCH TOGETHER PARTS OF THE TOWN

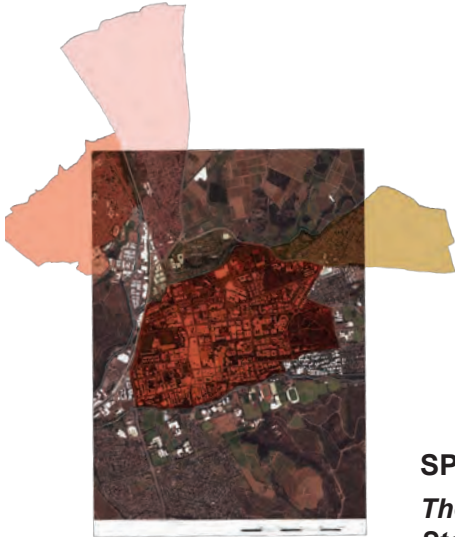
THROUGH DETECTION - CREATING THESE BUZZLE PIECES THAT FIT INTO HIS LANDSCAPE



MOVEMENT OF UNDER, BETWEEN AND OVER TO WEAVE BACK THE TOWN



ARTIFACT MADE FROM SPECIFIC MATERIALS TO EXPLORE THE RESEARCH QUESTION OF SPATIAL INJUSTICE



## SPACE AND PLACE

### *The Case of Stellenbosch*

*"Any particular street will tend to have multiple personalities - variety of official designations and well as any number of other possible bases for distinction."*  
(Marshall, 2005)

Stephen Marshall makes a distinction between how various streets hold a sense of uniqueness in their representation. Layers of history further define the attached meaning behind specific urban places. Within the context of Stellenbosch, aspects of the street present are defined by their current usage but are further informed by its intangible histories. Gieryn defines the juxtaposition between space and place as space being understood through abstract geometries that are somewhat detached from cultural and material interpretation (Gieryn, 2000). Yet the place is defined by its social processes, identified through the names they are provided and the way they are constructed by those who use them. The place has intangible and tangible qualities that are filled by people, practices, and representations. Place is malleable as each actor within it changes (Gieryn, 2000).

*"Without naming, identification, or representation by ordinary people, place is not a place. Places are doubly constructed: most are built or in some way physically carved out. They are also interpreted, narrated, perceived, felt, understood, and imagined."* (Soja, 1996)

Place has 3 defining features – location, material form, and meaningfulness (Gieryn, 2000) Features such as monuments, buildings, streets, and open spaces, and their interpretations and representations that define them. These

aspects are both physical and semiotic and work simultaneously in defining it as place. Thus, the making of place lies in identifying, designing, building, using, interpreting, and remembering.

*"A sense of place is not only the ability to locate things on a cognitive map, but also the attribution of meaning to a built-form or natural spot. Places are made as people ascribe qualities to the material and social stuff gathered... Meanings that individuals and groups assign to place are more or less embedded in historically contingent and shared cultural understandings of the terrain – sustained by diverse imageries through which we see and remember cities"* (Gieryn, 2000).

"If place matters for social life and historical change – how? Scattered literature suggests that place: stabilizes and gives durability to social structural categories, differences and hierarchies, arranged patterns of face-to-face interaction that constitute network formation, and collective action; embodies and secures otherwise intangible cultural norms, identities, and memories." (Gieryn, 2000)

Gieryn denotes two binaries place can create – engagement and estrangement. In the context of Stellenbosch, the juxtaposition between these two binaries play out in relation to the historic and present spatial injustices that have taken place.

RED STREET ACCESS  
MULTIPLE PERSONALITIES



SPREUNBOSCH

CENTRAL FUNCTIONS WELL  
DUE TO ITS BEAUTY + WALKABILITY  
↳ THE IF AN INTANGIBLE  
DARKNESS TO ITS PRESENCE  
WITH LITTLE DONE TO ADDRESS PAST  
INJUSTICES.



THIS PLACE IS YOURS



NO LONGER  
YOURS DUE TO THE COLOUR  
OF YOUR SKIN



IT NOW BELONGS TO  
SOMEONE ELSE  
↳ AND WE RECOGNISE  
THE INJUSTICE OF OUR  
ACTIONS

PLEASE FILL OUT THIS FORM  
AND WE WILL GET BACK TO  
YOU IN 30 YEARS TO COMPENSATE  
THE INJUSTICE

ENGAGEMENT OR ESTRANGEMENT?

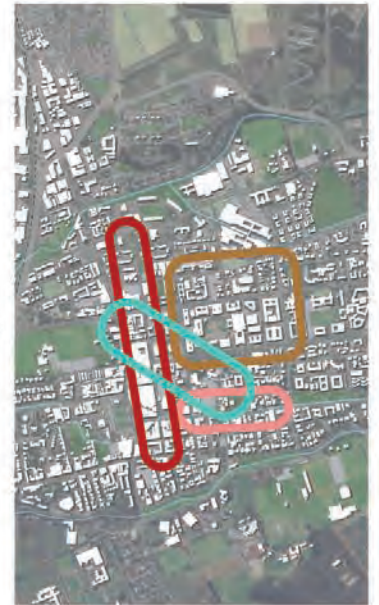
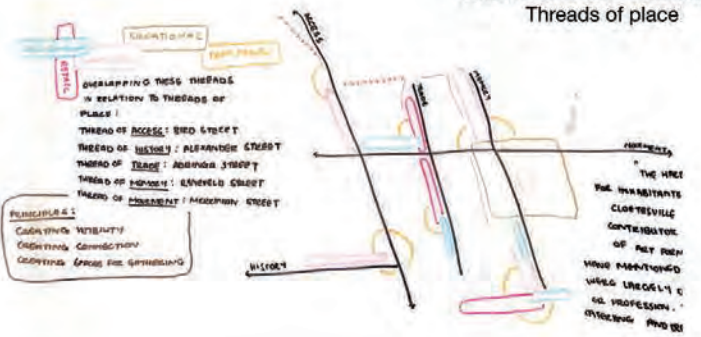
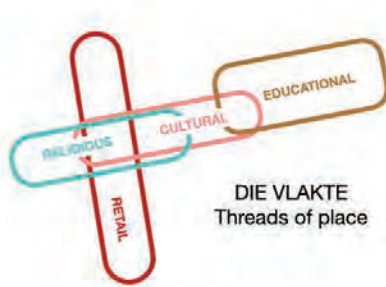
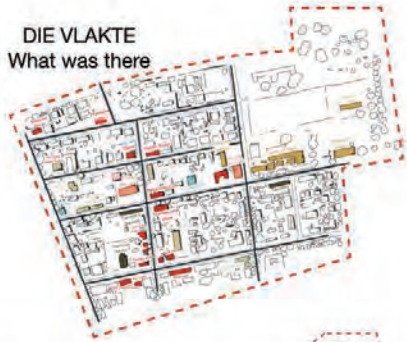
ESTRANGED  
AND  
EXCLUDED

ESTRANGED +  
EXCLUDED

ESTRANGED  
+  
EXCLUDED

DETACHED FROM REALITY  
↳ SOUTH AFRICAN INJUSTICE  
WEALTHY - COLONIAL - EXCLUSION

STREETS WITH "MULTIPLE PERSONALITIES"



**CONTEXT OF STELLENBOSCH**

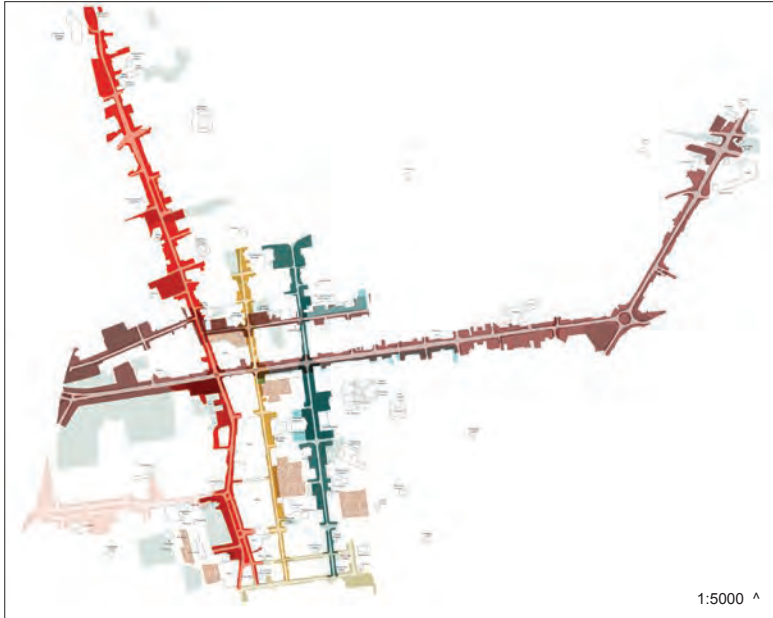
## THREADS OF PLACE

In the context of Die Vlakte, there are a multitude of variables that affect our understanding of its history. By understanding what they are and how they play out in the every day, stands at the start of creating spaces that remembers, see, feels, and sew past and present communities back into place. These long-lasting scars of displacement of Die Vlakte generate questions of what is to be done in reconciling the past. This includes connecting surrounding communities present such as Kayamandi to the Stellenbosch Core. This body of research calls on other modes of research in applying an interdisciplinary approach in answering the question of reconciliation. Navigating space and place through socio-political South African art practice and its methods of reflecting on spatial injustices, that of the intangible, to design spaces of reconciliation and social change. Exploring art practice as a mode of research accompanied by interviews

with community members stands as a method of finding a design solution to the issue of spatial injustice. Through capturing stories connected to place, site visits, and visual documentation; this becomes integral in the research process. Specific interview questions in relation to how people are traveling to and from places of work or leisure within Stellenbosch will inform spatial areas of focus within the design intervention. The limitation of such research is that this would need to be an incremental design process for true social change to be achieved. There are large structural, governmental, and social complexities that play a part in finding spatial reconciliation. The design proposal is not to completely restructure, but to find sustainable ways of place and settlement making.

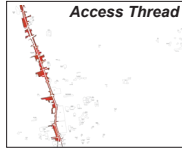


***Threads of Place: Framework***



Threads of Place Framework displays a compilation of various streets that have specific uses that inform its identity. The selection of these streets are informed by the theoretical research that uncovers the historical intangible nuances and spatially explores them as spaces to be intervened. The framework address both

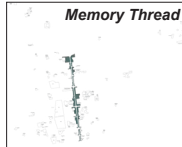
historical and current spatial injustices present within Stellenbosch. This creates a network of spatial activity that addresses the research argument. The framework further displays the important buildings that lie along each thread, this informs how each tread will be explored within the design process.



Bird Street as an access point from Kayamandi and Cloetesville to Stellenbosch Central. Thread displays spaces inbetween buildings and the street as a space for intervening



Merriman Street and edge of Banhoek Street that captures the educational "personality" of the street. This is juxtaposed with Luckhoff High School in Banhoek Street and the University in Merriman Street



Ryneveld Street as a thread of memory due to its tangible spatial aspects as many homes still existing are a reminder of Die Vlakte.



Banhoek Street and Merriman Avenue as a movement node from Adam Tas Corridor to Idas Valley. Allows for lateral movement across Stellenbosch



Acts of Protest takes place in Dorp Street as well as Church Street. Protest artworks evident in this street. Evidence of cultural activity with museums that lie along each road.

## Threads of Place: Framework



Alexander Street as a historic street, named after the Alexander family who resided in Die Vlakte after the forced removals. Bound by Die Braak as a historical site.



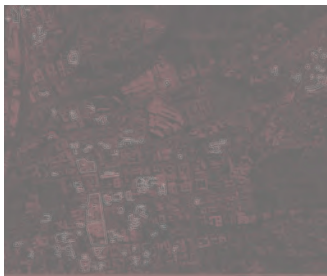
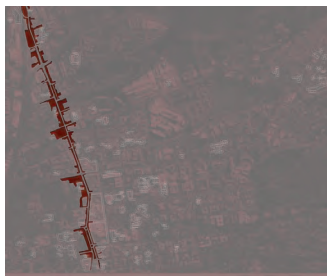
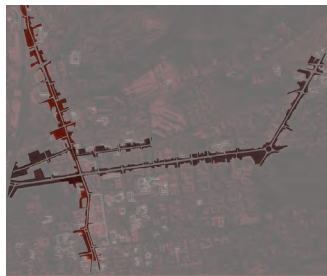
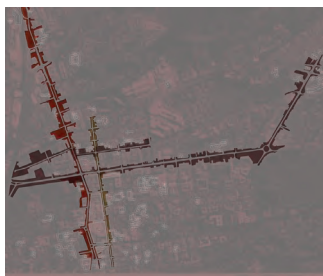
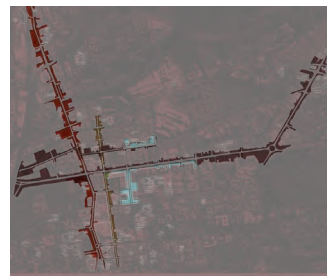
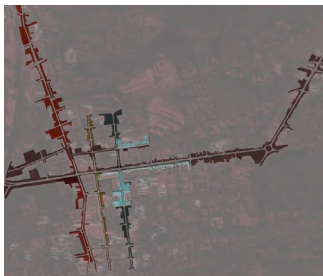
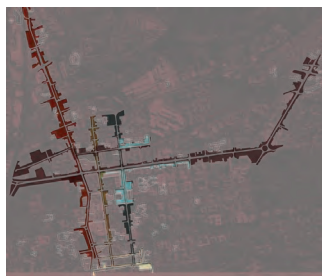
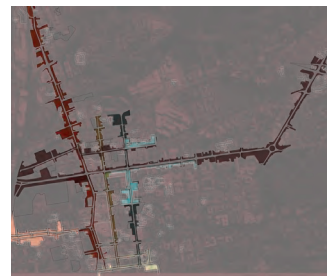
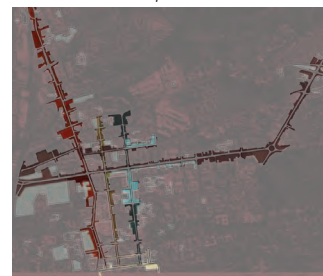
Andringa Street as a street that has trade activity both in the present as well as during the time of Die Vlakte. Active retail spine that holds current and historic value.

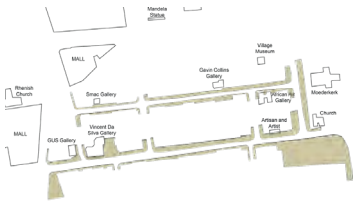


Open spaces that lie along each thread. the thread anchors these spaces and provides an identity to them that defines the design intervention.



Parking lots in the area of Die Vlakte were once were the homes of the community of Die Vlakte. This concept is explored throughout Stellenbosch as a site were the intangible can be explored spatially.

*Building Footprints**Building Footprints, Access Thread**Building Footprints, Access Thread, Movement Thread**Building Footprints, Access Thread, Movement Thread, Trade Thread**Building Footprints, Access Thread, Movement Thread, Trade Thread, Education Thread**Building Footprints, Access Thread, Movement Thread, Trade Thread, Education Thread, Memory Thread**Building Footprints, Access Thread, Movement Thread, Trade Thread, Education Thread, Memory Thread, Protest Thread**Building Footprints, Access Thread, Movement Thread, Trade Thread, Education Thread, Memory Thread, Protest Thread, History Thread**Building Footprints, Access Thread, Movement Thread, Trade Thread, Education Thread, Memory Thread, Protest Thread, History Thread, Open Spaces**Building Footprints, Access Thread, Movement Thread, Trade Thread, Education Thread, Memory Thread, Protest Thread, History Thread, Open Spaces, Parking lots*



**Protest Thread: Church Street and Dorp Street**

North of the aerial photograph lies Church Street, while south of the aerial lies Dorp Street. The protest thread is identified by the use of Dorp and Church Street as a site where various protest art installations took to the street during the student unrest protests during 2015. (Constantius, 2019). This is juxtaposed with the historical building of Die Moederkerk to the east that has a dominant presence. Both streets receive its character from the isle of Oak trees with large canopies along the pavement. There is potential for the road to be less vehicular dominated due to its walkability. Further, the ability to extend the side walk as a site for protest and expression.

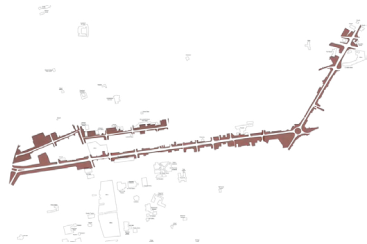
**History Thread: Alexander Street**

Alexander Street was named after a prominent family from Die Vlakte. This family provided transport services for students (Du Toit, 2011). This becomes a historical thread as Die Braak stands at the foot of Alexander Street. This expansive open space is bound by religious buildings on each end, while museums are seen along the street. This anchors the street in its ability to be a site for creating a sense of belonging, with the expansive nature of Die Braak being a green threshold that connects Adam Tas corridor into the Stellenbosch centre.



**Movement Thread: Merriman Avenue**

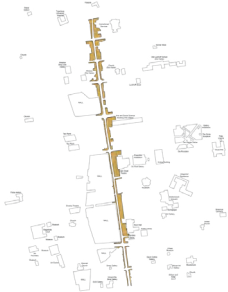
Merriman Avenue currently stands as a higher order road with multiple lanes that allow for vehicular access across the access spine. Merriman Street has the potential to connect back into Idas Valley, with the end of the street holding the Idas Valley Library. Due to the vast length of the street. Its walkability can be defined by breaking it into segments with a pause point that allows for various activities to take place. Merriman Avenue is highly defined by the multi-storey university buildings that demands its authority. This can be subverted through creating a pedestrianised street that slows down traffic.



**THREADS OF PLACE AND THE STREET**

### Trade Thread: Andringa Street

Andringa Street attains its identity by being a main street during Die Vlakte as well as in the present day. Currently it is defined by the large multi-storey mall that expands across one edge. This is juxtaposed by various religious and cultural buildings that is in conversation with its opposite edge. Taking inspirations from Die Vlakte, Andringa has the ability to be street a street that holds unique trade practices for small businesses. This enhances economic value and allows for inclusivity.



### Access Thread: Bird Street

Bird Street holds various uses as one moves along it. The open space that lies close to Kayamandi is used as an informal trade area, while it extends into a main access corridor connecting Kayamandi and Cloeteville to Stellenbosch centre. Due to its expansive length and width, there is potential to extend the pavement to allow pedestrian access. The street can be broken up into segments that allow for pause points for gathering and engagement. It stands as a connector for the various threads of place.

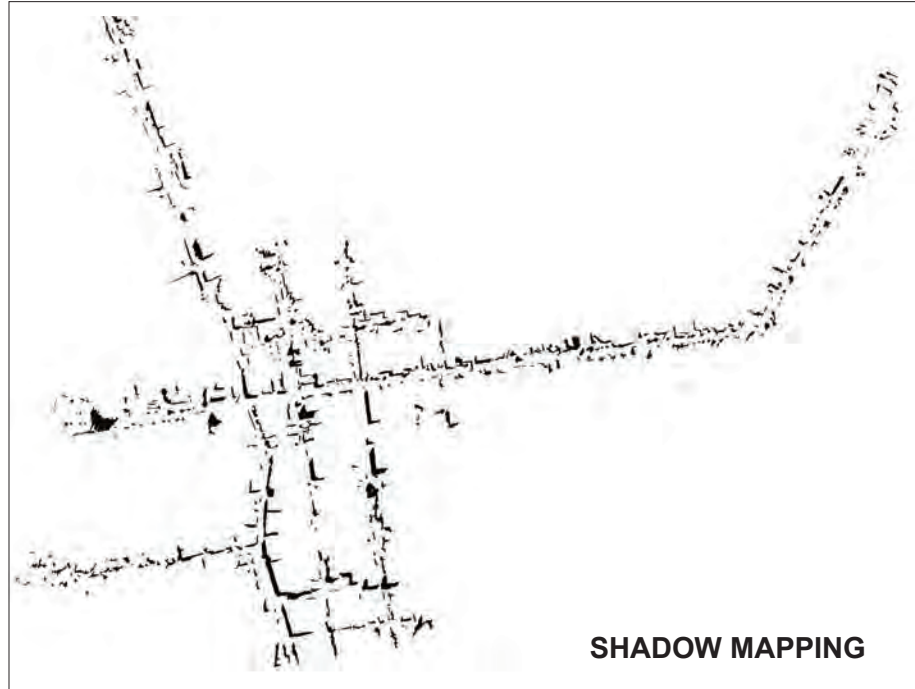
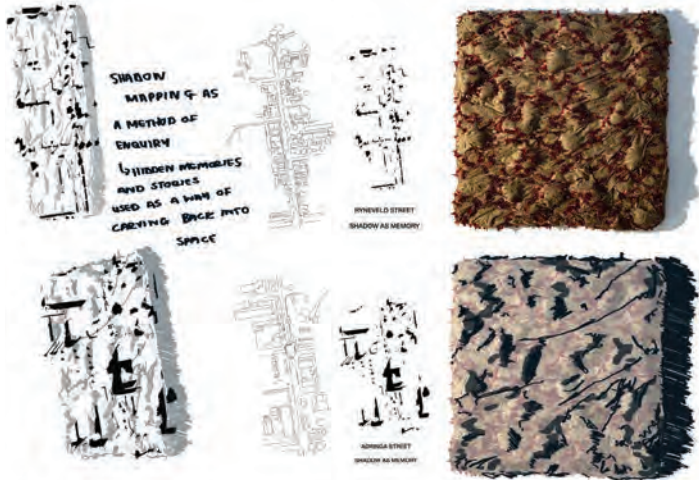
### Memory Thread: Ryneveld Street

Ryneveld street becomes an anchor in remembering Die Vlakte. Currently, there are homes that share the same venacular architecture that was once present in Die Vlakte. There are various religious buildings that lie along the street of which many community members that were forcefully removed still return to. Ryneveld has a memorial and cultural essence to its presence that is used as inspiration for thinking about possible design interventions along the street.



The design process of shadow mapping is used to conceptually stitch together theory and practice in order to allow for the complexities of the research project to transform into a spatial intervention. By making use of specific materials that are related to the trade and practice of the community of Die Vlakte - such a dressmaking, carpentry and tailoring - this is explored through the creation of artefacts. These artefacts hold conceptual meaning that is related to the research argument. The use of shadows explores the concept of the intangible. The shadows

of buildings and trees along The Threads of Place Framework creatively explores what is lost through understanding them as shadows of memory. Making use of shadows as memory is explored through the current urban grain of Stellenbosch. A method began to form as each shadow was seen as a transparent overlay. The shadows began to carve out space from what was lost - this is superimposed onto the street that is currently car dominant. This process began to inform site plans and is seen as a process of inquiry.



*Shadow Map of Threads of Place: Framework*



Sites of interest is explored along the intersection of the Threads of Place. Thread 1, 2, and 4 becomes connection sites that seek to connect the surrounding neighbourhoods to Stellenbosch central. Site 3 becomes a memory site as it lies within the area were Die Vlakte would have been. It makes use of the parking lots as a space to intervene in ways of

creating a sense of belonging. Site 5 lies within the university parking lot. The chosen site attempts to reimagine that site as one of former power to one of inclusivity. Site 6 holds Die Braak and its surrounding cultural buildings and activities. It becomes a site of history that creates visibility of past injustices as a method of reconciliation.

### CONNECTION SITE : KAVANANDI AND CLOETEVILLE



1

### CONNECTION SITE: ADAM TAS COE/DOR



2

### MEMORY SITE : DIE VLAKTE



3

### CONNECTION SITE : IDAS VALLE Y



4

### PROTEST SITE : CENTRAL PART



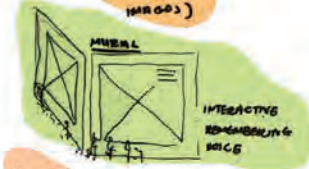
5

### HISTORY SITE : DIE BRAAK

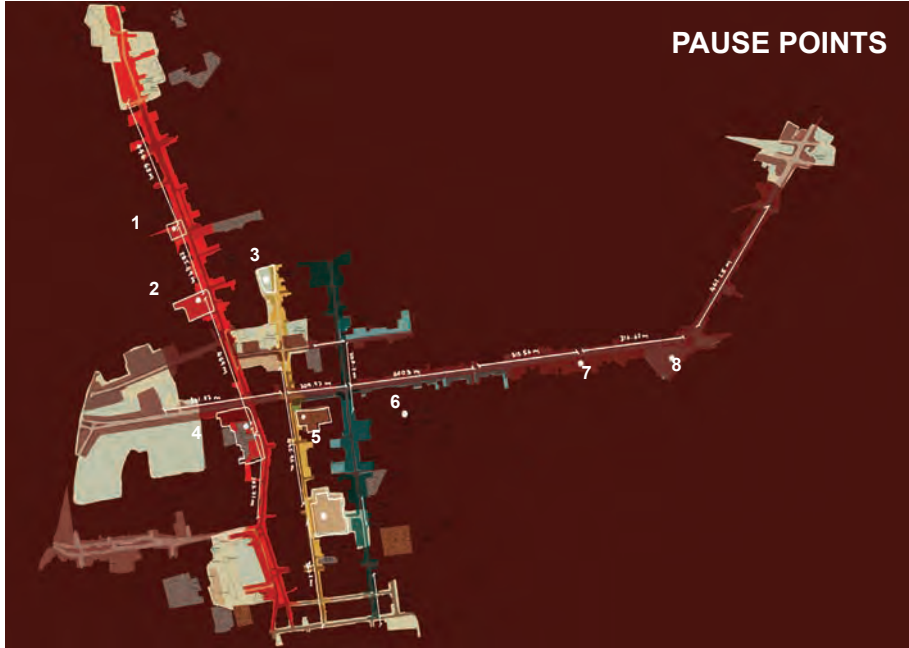


6









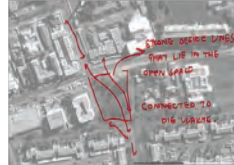
The pause points within the framework are defined by allocating the sites of interest and working outwards from the site within +400 m walking distances. This results in a + - 5 min walking time. The pause points are defined as

inbetween these pedestrian movements. They become a place of engagement through making use of place-making toolkit that is generated through the theoretical research aspect of the design project.

Intersection of Bird Street and Drukkers Street



Intersection of Ds Botha Street and Muller Street



Andringa Street



Merriman Avenue



Intersection of Bird Street and Paul Kruger



Bird Street



Die Rooiplein



Intersection of Merriman Avenue and Marais Road



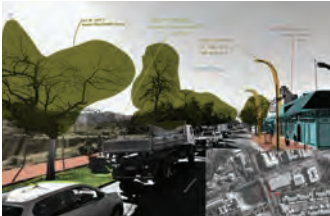
## Understanding The Street

The pause points will be approached using the place-making toolbox. Each element will define the space as a pause point of both waiting and remembering. Understanding the street allows for insight in ways of intervening with the chosen pause point. The elements in the toolbox present at each point will anchor the framework and create a network of spaces that relate to the concept behind Threads of Place.

1



2



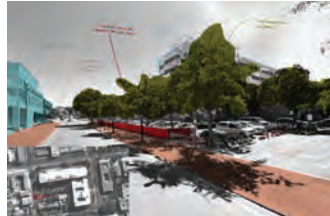
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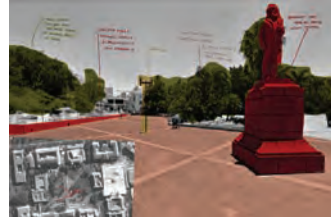
4



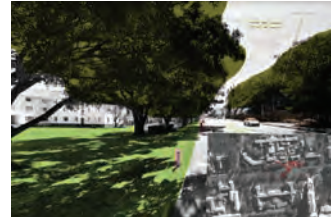
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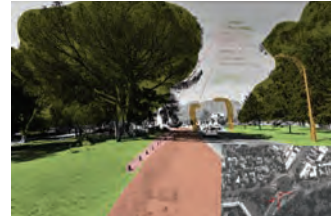
6



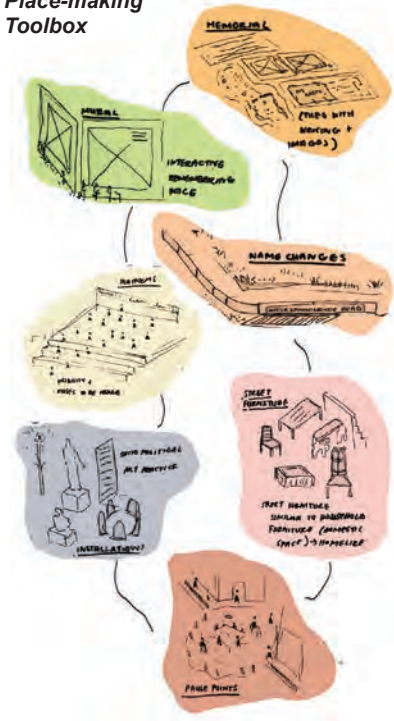
7



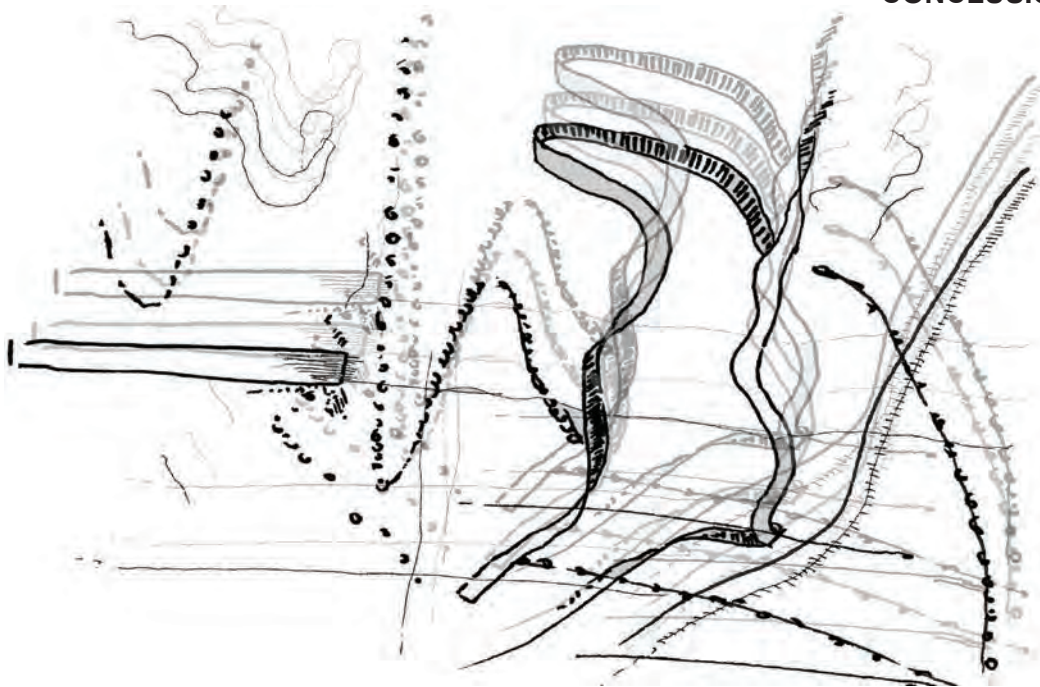
8



## Place-making Toolbox



## CONCLUSION



*"It has long been recognised that people are place and place is people. Interpersonal relationships play a central role in the making and meaning of place. In the history of South Africa however, this intricate relationship has been persistently and wilfully damaged. People other than whites are either denied the freedom to define their own places, or those places which they have come to know and love are wrestled from them. When seeking to understand place and its identity, it is critical to explore how a place is intrinsically connected to a sense of self and how a specific place is incorporated into who we are and our understanding of ourselves. The trauma of grieving the loss of home or community through forced removals is not only about the assault of property, but more deeply and more importantly also about an assault on the self."*

*(Krupat, 1983)*

Krupat eloquently expresses the importance of place and the intangible aspects that affect the understanding and experience of it. This interdisciplinary design process attempts to unpack the complexities of spatial injustice. This process is iterative and this process of exploration will continue to grow, change and expand. This process is not defined by a set solution to all the complexities present within Stellenbosch. What this research project hopes to do is to tackle these complexities rather than shy away from them. It constantly evaluates and re-evaluates theory and how this can be applied to practice. Despite its complexities and limitations, *Threads of Place* begins to start thinking about social change and the meaning of place. How to create a sense of belonging, and allow for visibility on a journey towards reconciliation. The design intervention is still evolving post-research booklet hand-in. More work will go into the design intervention, the practical and conventional aspects of design processes that will land the project as an attainable re-imagining of place.

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# INTERVIEWS

## INFORMATION SHEET & CONSENT FORM

Participant: ...Elmarie Costandius.....

### Threads of Place. Understanding The Intangible Memories of Space and Place. The Case of Stellenbosch

My name is Sahlah Davids. I am conducting research towards a Masters degree in Urban Design at the University of Cape Town. I am researching the effects of the forced removals of Die Vlakke in its separation of communities and how one could design for spatial reconciliation. Through understanding the stories of individuals, this would inform my research on how to design spaces for social change. I would like to invite you to participate in this body of work as a step towards building an archive of knowledge in the case of Stellenbosch.

This project is about designing spaces for social change and reconciliation. It is about listening to the stories of the community in creating a participatory method of understanding the spatial injustices of Stellenbosch. I am interesting in finding out how one could stitch communities back together to create equal access and opportunity through spatial design. The lens through which I will be approaching this research is through understanding its connection to art practice, acts of story-telling and spatial design research.

Please understand that your participation is voluntary. The choice to participate is yours alone. If you choose not to participate, there will be no negative consequence. If you choose to participate, but wish to withdraw at any time, you will be free to do so without negative consequence. However, I would be grateful if you would assist me by allowing me to interview you as this is an important part of my research, hearing the voices of individuals and how space can be better designed for their needs.

This process of engagement will be in the form of an interview where you would be asked to share your story. Please indicate whether you will be comfortable with this interview being recorded.

Further state if you will be comfortable to participate and form part of this research process. This information will inform my research and not intended to share sensitive information, confidentiality will be maintained throughout this process. Feedback on the process of the research will be shared with the interviewee at all time to maintain a participatory research and design project.

Thank you for your time.

Name of participant Elmarie Costandius

Date 8/8/2022.

Signature of participant

Elmarie Constantius: [00:00:00] Hmm, . Cool.

Sahlah Davids: Perfect. So I think. All good. So I think what was really important for me is so I read your piece because I, I think a little bit about me is I did my undergrad in fine art at McKay's and then I did a bit of a switch over and I did landscape architecture and then I'm doing my master's now in urban design.

And what I was really interested in and what I learned a lot during art school was that art has so much meaning and that it really affects the way we perceive the world around. And within a sort of an era in this South African history in sort of a poster part date with a lot of special injustice happening.

It is, it allows people to understand sort of what's happening around us. And I think what allowed me to take that turn into urban design is how do we create. And the standing of art practice, how do we allow that to be accessible to the public? Because art [00:01:00] often stays behind, you know, white world gallery spaces.

And I think that's what really interests me about your piece in evoking transformation is that Salham has these elements of these pockets of.

Sahlah Davids: resistance through art practice and it. It speaks to sort of the, the political standpoint that's happening at the university and why I really wanted to speak to is to just elaborate more about like, okay, so you mentioned how sort of symbols and statues and names that influence the way we perceive the space around us.

If you could elaborate more on that and potentially how that has shifted into the town space and not just the university because they are quite interconnected.

Elmarie Constantius: Yeah. Yeah, definitely . Yeah. Goodness. I dunno, you know, often with these type of you know, sort of interviews, you don't know where to start, you know, it's, it's almost like, I mean, where do you, I mean, it's easier and, you know, with the, for, for artists it's easier to, to do. [00:02:00]

You know, there's, there's a lot, there's a lot more, The theory that comes out of the doing to me is a lot more valuable than, you know, trying to connect a theory with it or, you know, so I mean, that's in the doing, it's, it's normally the, the most important part. So it's that process. So yeah, I, I, I really think it's, it, it happened.

As I explained in that chapter also, it happened very spontaneously. You know, for me, I did my a masters at UWC and that influenced me quite a lot. And then I started to, to teach at at Stavo. And so immediately I took my projects, you know, my design. I was teaching, teaching design. Out of the studio, you know, instead of imaginary projects, I would say, Okay, but let's now go out of either on the Roy Plain you know, sort of the main square area, or then go into communities, you know, [00:03:00] like in Kaiman or, you know, and, and try to learn from those spaces so that, that going out of that space that we, that we normally feel very comfort.

In, you know, sort of that, that studio space to take it out of that. And in the beginning it was a lot to do with what we can teach others, you know. And then you, and after a while you realize, but it actually, it should be the other way around. It should, what we could learn from those spaces. And that includes people, objects, you know, whatever it is in that, in those spaces and, and engaging with people in, in those spaces to see what we can learn.

And, and that opened up a lot of new. Opportunities, you know, for learning. And I, I think that that sort of was the main thing that, that changed the, the dynamics. And, and after that it happened by itself. [00:04:00] You know, it, it's sort of the type of projects that students did because they engaged you know, with, with people that they don't normally in.

In engage with. I mean, there are, there were students that, that were from Kai Lichts for instance, and then going to Kai Mandi. So it was not necessary for all people that did not weren't used to that, those spaces. But even for them as a student going into Ki Mandi was a different experience. So all those experiences, a collaborative experiences of, the people, people from different places.

With when you know, those say kind mind spaces, it different things emerged and that's how the whole visual redress actually started. Because more and more people, I mean, we started actually with the signage because some of these students were saying that I, I really struggled to find my exam you know building, you know, where I have to write an exam because it's only in African and, and it was.

And then the, I mean, [00:05:00] those students did start to do projects on that, and that's how it actually, you know, realizing that these are the experiences of the students. Instead of sort of, you know, because normally when you lecturers of management, you live sort of in a different world, you know, not in the world of the, of the students.

You don't experie. Same in the same way. I mean, you give them the maps and everything, and they have to find the buildings, but not necessarily thinking about the, the names that are in African, and if you're from Botswana, the students that I had then really struggling to find the spaces and anyway, so it, it, it started with that signage and it was the students who did the projects, so, I mean, and those things. Then I sent to for instance, Facilities management. And then we started with the, with the you know, changing some of the signage and so on. And it's still ongoing. Okay. And then also the projects that happened on the, on the rail plane, it's, it was [00:06:00] engaging

students in, in different ways. And it was engaging students from other faculties and other departments.

The same with the deflector project that, that we did. I mean, some of these students would've never realized that they were actually something like forced removals that that took place. And so it, it, it was quite and I mean, a lot of different things came out of it. Of, of that project. For instance, the deflected busary.

It was as a result of those. It was just, again, the students. I mean, I'm taking a lot of credit, you know, for, for all these things. But it, it, it really, it's, it's the students who came up with these things. I mean, the word visual redress is also something that emerged from the projects. It was the students that came up with the idea, but now we have to rethink these spaces.

And that was when they engaged, because I, I asked them to, to do. I. With students, but not only white students. . you know, it was they had to do [00:07:00] interviews and ask them how do they feel on, on in these spaces and what would they suggest how can we change this space to make it a space that.

That more, you know, people can feel, how can you say it? More people can feel comfortable in, in, in these places. And

Elmarie Constantius: accepted in a way. Yeah, yeah, yeah. Sort of really feel welcome in that in those spaces. But it shouldn't be a you know, a way of people, I mean the university welcome people.

You know, other people sort of in that space, it's because then it's, again, it's an hierarchy. You know, who's welcoming who into that space. Yeah. You know, so that, that, and to try to, to change those dynamics wasn't it, it's not an easy thing because I think a lot of students are coming with a, a certain you know, sort of, this is my space.

and who should be welcome into this space instead of thinking, this is everyone's space. Yeah. This is belongs [00:08:00] to everyone. And how do we make this space so that everyone can feel, you know, because there's, there's, of course, there's the history is the type of buildings. I mean, you, that also in architecture, if you look at those buildings, it's, it's who, is, who can associate with these type of, of buildings and I mean to influence.

The type of architecture, it was a, it's a more difficult project I realized, you know, I mean, I worked with library, but it's more difficult to influence those type of things. But to then at, at least at the end, we got financial support for the visual read race project. And most of the things that's been done was, again, it came out of a.

The, you know, the student protest mm-hmm. Upon 20 15, 20 16. And during 2017, it was really sort of a, a, a quiet time because I wasn't allowed to, to do my projects under Red Plain anymore. And uh, because they were sort of, you know, sort of [00:09:00] afraid of what, what, so I mean, it was difficult. But then in 2018 there was a, you know, I did a whole proposal together and said, But can we make it a university project instead of my project?

You know, sort of what would that I deal with students or what the

students are doing on campus. Because I realized that it's, if you don't have the support of the the university, it's, yeah, it's going to be very difficult. Anyway, So then the projects like the, the circle, the women's circle. Yes.

And so on. I mean, it was Stephanie, that was my student. During the student production, she was a master student and then a PhD student. Who, who curated that whole project, You know, sort of decided who we should do things, how we, you know, who should be involved. And then, because the, the, I mean, with all the different projects, I mean the involvement with communities or other students and so on [00:10:00] was, was crucial because that was the.

Yeah. And to keep on doing it. Like again, you know when we are looking at that deflector garden mm-hmm, there's going to be as I mentioned in the email, there's going to be quite a few people from different groups. That's working with Deflector history, because I dunno if you, you know, but there is, it, it's quite, it's also like quite political.

Yeah. You know, because there are different groups in IDAs Valley and, and CTIs who are working with Deflector history. And so it's quite, it's, I mean it's, it's been taking us quite a. To come to this point, but trying to include a lot of different groups and a different people and and then also people from pail, specifically for the, for the gardens.

Because we do think that I mean people, because they've been working with the CRI Crisson, I think that's how you say you know, for quite a while deciding [00:11:00] then what will be part of the, the garden area. So maybe I can just explain it. Will will work with community members. We'll try to find maps of that area, what kind of houses work on that area, where the arts and social sciences building is at the moment, and then take those plans.

And then built low walls, you know, on that on those plans. But it would go, I hope we can get the permission to go up right to the building. So it actually goes almost like in the building. Yeah. You know, so it looks like it's not only outside, you know, it, it, it actually goes into the building and then a next project would be you know, to do the lines and things maybe in the building.

You know, on the floor plan, the floor plans in the building. But I mean, that, that's something that we have to that's another project. Yeah. But then it would be like these low walls, it'll also be like you know, for, for seating, [00:12:00] but then the gardens will be in. That area, you know, so for instance, if the house is there, then the gardens will be around the, the house and so on.

It also depends on the plans and it also depends on what the people who remember, you know, who remember sort of what, what happened there or who, whose houses I think it was. The Kane's heart. And so I do think that if there is one person that I know from the Kind Kane Mayor family that, that might remember how it looked like there, and then I mean engaging and, and really then decide together how it would, would look like.

Yeah. Goodness. I wanted to mention something else. Now it's out of my mind.

Sahlah Davids: But I think what's so incredible about this project, the Garden Project, is that when I went to go and visit Sabha and I went to go and look at the circle insulation, which was incredible because I came there as the students were sort of taking their break and the way the interaction between the sculpture and the students sitting there, it's as if they're creating this conversation, which I thought [00:13:00] was very interesting, which is part of sort of the conceptual narrative behind the artwork.

But what I. Even more interesting was the, the, the mare statue that is still there. And I wanted to know like, what has that process been like? Because at U c t, the road statue after 2015 it was gone, but the memorial clock is still there. So it's the same kind of thing that there's this, we, we are trying to remove them.

The students are really pushing to, to, for that change. But there's aspects that still kind of existing. With, with the deflect the exhibition. I couldn't get in because it was on a Saturday and I wasn't a student. But what I find so powerful about this garden project is that it is extending out into sort of the everyday spaces.

We now have interaction between students, people walking past, you know, I think in that respect, it really becomes that, that history and narrative of deflect that becomes something that we can

Elmarie Constantius: all. Sahlah Davids: Engage with. So yeah, I wanted to ask like, what has that [00:14:00] dynamic been like?

Elmarie Constantius: Yeah, And I'll come back to the MA statue, but just regarding the, some of the ideas that already came out just with the discussions with different people about, you know, who'd like to be part of this project.

What of the things was to, to really get people involved in the gardens that, that would say from Neil or then from IDAs Valley or CLIs. Take responsibility for that garden. You know, so it's, it's, it's not, it's not something that ends in a sort of how planning it, but then continue sort of living, coming back to that space, you know, on a continual basis.

And I think that that was a wonderful idea. Because it's very often these type of project is sort of, you know, you do it and then it sort of ends. Yeah. And I think to keep that going it, it's really a wonderful idea. And it reminds me of re Renee, Hector Kame, who's working on a project for the Look School.

But you probably know about. Yeah. [00:15:00] And so Sort of she got a whole lot of different people together to brainstorm about, to make the look School also a place where it's a live museum, so it's not showing things from the, the fluter or photographs as, as it is at the moment, just showing the photographs, but to really make it a live space.

And one of the things that we discussed was to take the different classrooms. You know, for instance, we already had a workshop in one of the, the classrooms that was the woodwork classroom to, to work. The different classrooms or the offices of the, the headmaster or whatever, you know, sort of the different spaces in that building.

And we, we spent a lot of time thinking about the smell and the, you

know, sort of how did it feel that the, to, to sit on those band, you know, sort of the the school benches and if they can remember some of the, I mean the small things like cracks in the walls and, you know, like really trying to imagine that [00:16:00] reimagining that space.

And and so trying then to, to make that space alive, for instance, to invite Students from the community to come into that space and then reenact or you know, do drama you know, sort of a piece together. They can maybe work with some of the, the drama students and then do it in that space, you know in that space.

And then that, it, it becomes more alive for them and then take pictures of that, and that will be then exhibited in that. You know, so incredible. So it's taking each of these rooms and then do something different with it. You know, sort of either get people, children to come in and work with it, with the, the older people that, that part, you know, sort of that were at the school mm-hmm.

And I mean the sort of different ideas. And that's, we're going to, to really sort of brainstorm how we are going to do it. But that was one of the ideas, but just sort of the, the continuation. The, the pro, [00:17:00] the, the projects or the it's very important. I mean, so it's not, In the beginning it was really how do we include communities or other students and so on.

But at the moment, the main focus is really hard to, to make this continue. So it's not, not sort of an ending. Necessary. Sort of it's more alive spaces instead of to ask question. So you mentioned how, Sahlah Davids: The garden space would be ongoing and that people from the community would come in and sort of interact with it.

What is, I mean, I'm not too sure if we do know, but what is the process of sort of moving in and out from. The neighboring the neighborhoods and coming into the Stalin Bush sort of central is, is it only by car? Is it bus? Like, what is that process like? Because I think, for this open design project, a big part is okay, if we are bringing people back into sort of the,

Elmarie Constantius: the, the historical core that Sahlah Davids: needs to be [00:18:00] accessible and if it has to be pedestrian access, like what is that movement?

Because that movement path Elmarie Constantius: also highlights Sahlah Davids: opportunity. So I want to know like what is that process been like and if, if you do perhaps know what those movement paths might be between the neighborhoods and the center.

Elmarie Constantius: Yeah, I, I think, at I mean, in, in, in sbo I think that the, I mean the, how people would, for instance, come in or most of the time with the Fluter projects, we would go to either Ida Valley. Ful and so on. So it wouldn't be necessarily, people would come in all the time, you know, sort of coming to the university. So there would be nowadays we're doing it a lot more. So for instance if we are having brainstormings, it will be at the house of the person. Like for instance, Ernest noi who lives in IDAs You know, it, it would be arrange that we meet. You know, it's called his aop you know, sort of brainstorm and you know, sort of things like that. So it's, [00:19:00] it's that we would

go to, to the, you know looking at the, at the people who's you know, I mean the people who's working with the gardeners and, you know, the gardens and so on.

So it will be, there's a lot. Sort of from both sides moving, if I can, if I can say that instead of only coming to the university. Okay. And, and I mean, we know that it's always a problem coming to the university. I mean, transport and so on. Taxis is, Yeah. It's, it's, it's, it's possible. So it's, I mean, it's, it's, it's, it's expense.

You know, for people to travel all the time to, to, to, to meet it's, yeah, it's, yeah, in a way it's also not. Yeah. Yeah. To expect people to come to the university, it's, it's almost again that hierarchy, you know, we have to, they have to come into our space. Yeah. And instead of we going into other spaces as well, because I think the, I mean, that's also what happened in, in my projects.

I, I realized that as long as the, [00:20:00] the people from Kaman coming to the studios, they always in a certain. Hierarchy, you know, it's the moment that the students are going to, you know, walk around kaman with, you know, we worked with grade 11 learners during that time and the, the students are in a different position if they're in, in, in the, in kaman or in a different space.

Mm-hmm. . So that I think was important, you know, to, and also when I think about it. You know, I'm, I'm always calling it embodied learning because the, the problem is if, if I'm in my own space and I think about you know, sort of if I read something about stereotyping or, or whatever, I mean, it's much easier for me to say yeah, but I agree the moment that I'm not in my comfortable space, in my space where I feel comfortable, where I, when I'm [00:21:00] putting into a space, for instance, in Kaiman, or I value orts, my body reacts differently.

I sort of, you know, sort of hesitant or, you know, whatever my body reacts and it shows me how, what is really, you know, what is really very ingrained, very deeply in. Yeah. And and, and, and, and that I think that embodied learning is important because you have to put yourself into different spaces. And then you have to think, Okay, how did I react?

You know, what is it that I really have to reflect about? I mean, how deep is this unlearning that I need to go through? So anyway, so I mean the, they embodied the, you know, sort of different spaces. It's important. And then maybe just coming back to the MA statue there's a lot of conversations about and that's also one of the things that's on the, on the list to do, I mean, that, that [00:22:00] have to do with the money that we received.

But there was a decision taking taken. That instead of, if, if there are symbols that are harmful, like the fvu plug that was removed then it'll be removed. If there is that, we feel that they must be a lot of conversations, engagement around it to, to learn from this process. Then it's important to keep that thing there.

Yeah. You know, to keep the, the statues there. It makes lot sense because the ma statue, it's so prominent, you know, on the, on the right plane and they need to be a lot of engagement around it. And a lot of learning that needs to take place on that space. I mean, there

were quite a few things.

I don't know if you know about the things that Charles pained, the projections on the mm-hmm. Yeah. But anyway, I mean, those [00:23:00] type of things that, that sort of, in a way preparing. For this big engagement around this. I mean, at the end we have to only contextualize Yeah. You know, the statue. But as, as always, I mean, our contextualizing is sort of the, the One thing that we got money, money for, but all the other things that should take place before that, you know, what's going to be on that contextualizing, who are going to be involved, who's going to decide what's going to be, you know, sort of written about Marie, there's a lot of engagement and yeah, I, I think the, it is sensitive.

I mean, we are working with the Donnie Craven at the. And I mean, you'd know this is the rugby player and so on, and that's quite a, that's quite a process. I must say, because the, the, the problem is it's so polarized. Mm. The people are so polarized that it's very difficult to bring [00:24:00] people that are absolutely, you know, that put flowers on the You know, the Danny Craven statue, you know when on his birthday.

And then there are people who, who, who got really, I mean, hurt by not included, you know, in the past it's, and, and sometimes these are so polarized that it's sometimes so difficult to sit in one space. And talk about it because the emotions are so incredible and to, to handle this. I mean, our, our, our main goal is to, to find ways of people talking about this, reflecting on this, and then come together, you know, instead of walking around with all these yeah.

Very strong emotions. So the, the whole idea is, We don't have to agree, we don't have to agree on everything, but we have to be able to sit in a space and to acknowledge, acknowledge what happened in the past. [00:25:00] acknowledge what the hurt that it caused, and then say, Okay, fine, but let's how, see how we can bring those to a little bit closer.

So finding those spaces is yeah, incredibly important, but also quite difficult. And it also, I mean, who, who are invited into these spaces and who decides who are invited? So there's a lot of conversations always at the transformation committee, the university transformation committee. About you know, looking at who's invited, who you know, so, so this, it's unfortunately, incredibly long process.

And we thought it would take three years, but it's taking a lot more time. But it's cause it's, the process is so important and not necessarily the, the final thing of the, the context. Yeah. And as I said, you know, I mean nowadays it's, it's not only the context that, that we got the money for, for the context you know, board, but how do they [00:26:00] take the conversations further into the class?

Thank

Sahlah Davids: you. I mean, weed so much. It's incredible. I think it, it's so, it's so inspiring to, I think what, what is so poignant is I think in urban design and sort of artistic practice, that process is the inevitable. Like you can't. Predict the outcome ever, and predicting the outcome or expecting an outcome is where you've lost already

because we, there's no control.

So I think, yeah, the aspect of Elmarie Constantius: process is incredible. Thank you so much for sharing that. No, because I, I also, when I, I read your, your question, how do you see it in the, in the future? Yeah. It's, it's, it's, we, I've never worked like that. I've never imagined. I never, I do what I, what that really comes at that moment, You know?

It's, it's, it's, and I think that's how artists work. You know, You, you, you open enough to be influenced. Yeah. And whatever happens in that moment predicts [00:27:00], or, you know, sort of, it depends on what's happening at that moment. What's going to happen next. Yeah. And

Sahlah Davids: yeah, so I, I found that so difficult because when we are working with these urban design, like large frameworks, the, the idea is to plan for the future, right?

But with this project dealing with reconciliation community, it's almost impossible. So I do ask that question,

Elmarie Constantius: How do you see the future? But

Sahlah Davids: I. It's almost impossible. Or there might be people that might say, Oh, I see this, this transport route. I see pedestrian access. You know, there's more tangible and practical aspects that maybe you see it in change,

Elmarie Constantius: but the broader

Sahlah Davids: sort of how we are going to react and how we're going to experience the future through these very sort of complex emotional times, it's impossible.

Elmarie Constantius: No, but I think it's how the roads is going to look like or the bridges. It's also depends on, on that engagement. It, it, it, [00:28:00] it depends on that because it's. I dunno. It's, that's the starting point. You know, and I know that engineers and so on would say, Yeah, but it, but of course it needs strong enough.

It need to be, and that they can come in differently. But to bring in this engagement before you get to that point. Because people, if you look at a bridge, you have to feel that I was part of this process of, you know, sort of developing the ideas for this bridge because feeling part is more important than I mean, of course, of course.

The safety in everything is, is, is crucial. I mean, I'm not, but it's so important to feel that I'm included in those things that's happening around me. And it's the same on, on campus. If, if I feel I was part of it and we brainstormed and we, we took in, in consideration the social political aspects of this bridge.

It's, it's, it's, there are, these type of things [00:29:00] are not They are not objects removed from ourselves. Yeah. And, and I think that if we, if we can sort of rethink those processes, maybe we could influence. Society more, you know, because by just putting a road, you know, sort of a building, a bridge and so on, it's, it's by bringing these processes into the social, political spaces mm-hmm.

would really have a different outcome. And I'm, I mean, I, I'm not saying that there should be engineers. There should be, I mean, there should be the experts absolutely. Making sure everything is there,

but they forget about you know, this the social political aspect of the human

Sahlah Davids: aspect. Yeah. Yeah.

Yeah. Thank you so much for sharing. So we might be out of time soon, so just before then, cause I, I know it's a public holiday and I want you to have a beautiful, [00:30:00] beautiful, beautiful day. It's gorgeous. Yeah. I don't know what it's like there by you, but it's gorgeous. But I want to thank you so much for sharing.

And I'm super inspired and it, this is so helpful for my research. You've opened my eyes to a lot of aspects that maybe I missed or I didn't think to, you know, But yeah. Thank you so much. I really appreciate it, and I hope to come up to SEN and hopefully see the garden and see the how that has progressed.

Elmarie Constantius: So yeah, thank you very much. All the best with your, your study, but I have to, but please send me your, you know, when you, when you're finished writing your. Of course. Of course. Yeah. That would be

Sahlah Davids: nice. Yeah. Okay, great. Thank you so much.

Elmarie Constantius: Bye. Bye. Bye.

its separation of communities and how one could design for spatial reconciliation. Through understanding the stories of individuals, this would inform my research on how to design spaces for social change.

I would like to invite you to participate in this body of work as a step towards building an archive of knowledge in the case of Stellenbosch.

This project is about designing spaces for social change and reconciliation. It is about listening to the stories of the community in creating a participatory method of understanding the spatial injustices of Stellenbosch. I am interesting in finding out how one could stitch communities back together to create equal access and opportunity through spatial design. The lens through which I will be approaching this research is through understand its connection to art practice, acts of story-telling and spatial design research.

Please understand that your participation is voluntary. The choice to participate is yours alone. If you choose not to participate, there will be no negative consequence. If you choose to participate, but wish to withdraw at any time, you will be free to do so without negative consequence. However, I would be grateful if you would assist me by allowing me to interview you as this is an important part of my research, hearing the voices of individuals and how space can be better designed for their needs.

This process of engagement will be in the form of an interview where you would be asked to share your story. Please indicate whether you will be comfortable with this interview being recorded.

Further state if you will be comfortable to participate and form part of this research process. This information will inform my research and not intended to share sensitive information, confidentiality will be maintained throughout this process. Feedback on the process of the research will be shared with the interviewee at all time to maintain a participatory research and design project.

Thank you for your time.

Name of participant: JAY-DEE LE ROUX

Date: 09-10-2022

#### INFORMATION SHEET & CONSENT FORM

Participant : JAY-DEE LE ROUX

#### Threads of Place. Understanding The Intangible Memories of Space and Place. The Case of Stellenbosch

Signature of participant ..

J LE ROUX 

My name is Sahlah Davids. I am conducting research towards a Masters degree in Urban Design at the University of Cape Town. I am researching the effects of the forced removals of Die Vlakte in

## Interview Schedule

My name is Sahlah Davids. I am conducting research towards a masters degree in Urban Design at the University of Cape Town. I am researching the effects of the forced removals of Die Vlakte in its separation of communities and how one could design for spatial reconciliation. Through understanding the stories of individuals, this would inform my research on how to design spaces for social change. I would like to invite you to participate in this body of work as a step towards building an archive of knowledge in the case of Stellenbosch. This project is about designing spaces for social change and reconciliation. It is about listening to the stories of the community in creating a participatory method of understanding the spatial injustices of Stellenbosch. I am interesting in finding out how one could stitch communities back together to create equal access and opportunity through spatial design. I would like to interview people who would like to share their memories of Die Vlakte, their daily life in Stellenbosch in the present and ways they feel heard through public design interventions.

I would like to ask you questions in relation to your story, memories and experiences related to Die Vlakte. These questions are spatially grounded and connected to how this history

caused displacement, how has the experience been for you moving to and from the site of displacement, and how do you reflect on this now in the present.  
How long have you lived in Stellenbosch?

I was born and raised in Stellenbosch and have been living here for 32 years.

Has any of your family or distant family members have ties connected to Die Vlakte? Some of my mothers's family lived in Van Ryneveldt street and Banghoek road.  
How has the sense of community shifted since the forced removals?

Like all humans would react, they were very unhappy with the forced removals as they were not compensated for their

houses, but the municipality at least provided them with decent housing in Cloeteville and Idas Valley. This also had an impact on their daily lives as they had to adjust to commuting to and from Stellenbosch central, and with people not all having cars back then it made things a bit difficult. Everyone was not moved to the same area, so the once close family bonds and friendships were kind of severed.

How as the forced removals affected your experiences in the present?

I do sometimes wonder how it would've been if the people were not removed from Die Vlakte. I personally think the culture and structure of the community would've been different as something like being forcefully removed influences your sense of belonging and dignity.

Do you travel back to Stellenbosch center where this displacement happened and what would your general routine be?

That is not my main route but I will drive Van Ryneveldt maybe once or twice per week due to traffic or if I give a student a lift to campus. In general I travel to and from Central Stellenbosch via Bird Street as I live in Cloeteville.

What transport methods do you use? And what are the main challenges of access to get to Stellenbosch central?

In my teen years I used to travel with a bicycle to central Stellenbosch through Die Vlakte area, but it was a bit safer back then. When I started working in Dorp Street I used to take public transport from Cloeteville to the Bergzicht Taxi rank and walk to Dorp Street. I have been travelling to work with a car the last 7 years. The only challenges in general is public safety in Stellenbosch as unemployment will result in criminal activity of people being harassed and robbed and the traffic, since Stellenbosch is a drive-through town for people travel from Somerset West to Paarl or Cape Town. A lot of these people have children that go to school in Stellenbosch so they have to go into Central Stellenbosch to drop their children off etc and with all the students here it really makes our roads congested. To give an idea, when it is school and Varsity holidays, I can leave home 07:55 am and be at work at 08:00am, but otherwise I will have to leave home 07:30 to be on time. I understand that people has complained about the traffic but the municipality does not want to make changes to the original characteristics of Stellenbosch and wants the town to keep its historical look and feel.

Do you have any current concerns related to the spatial injustices present in Stellenbosch?

I don't really have a concerns with the spatial setup in Stellenbosch. The only concern is that the whole town is set up to accommodate the students which is fine because that is what keeps Stellenbosch alive and going, but it sometimes makes us residents from Stellenbosch feel like strangers/unwelcome in our own town. Stellenbosch is not ours anymore if I can put it that way.

How do you remember Die Vlakte?

I don't have any personal experience living in Die Vlakte, But from white ive been told it was a very nice place to be as the people felt part of Stellenbosch and not "rejected" like after the forced removals.

What do you hope for in the future in relation connecting communities back into Stellenbosch?

I hope that some kind structure can be put in place in Stellenbosch to create opportunities for the local Stellenbosch communities to uplift themselves and to feel and be part of Stellenbosch instead of feeling like an outsider in our own town. This can be done by creating various community hubs where workshops can be held to upskill and uplift and inspire the younger generation, especially from the poor areas as there is no exposure /opportunities where they live. Perhaps the university students can be included to do voluntary workshops, maybe with that initiative the community and the university can be drawn closer to each other in a positive manner etc. Stellenbosch has so many great minds and talents in one place that can make a big difference in the way communities engage with each other and the way the different cultures can view each other and thus respect each.

Title	<b>Threads of Place, Understanding The Intangible Memories of Space and Place. The Case of Stellenbosch.</b>	05/18/2022 id. 25420117
	by <b>Sahlah Davids</b> in <b>EBE APG (Landscape and Conservation) Submissions</b>	
	Average score: <b>3</b>	

**Reviewed by: Cecil Madell (Score: 3)** 06/13/2022

SUBMISSION	<b>Cover letter providing a summary of the application Questionnaire to be used in the research (if needed) Consent form where (where applicable see Addendum 2) Application signed by relevant authority</b>
Is the application complete?	<b>Yes</b>
Comments on the Submission	n/a
Explanation of Ethics issues	<b>Adequately covered in the proposal</b>
Comments on Explanation of Ethics Issues	n/a
Risk	<b>Confidential data likely to cause harm to reputations</b>
Data security	<b>Data stored securely and disposed of after use</b>
Comments on the Use of Data	<b>The researcher needs to indicate how primary data will be managed, i.e., secure storage and disposed of after usage to ensure anonymity.</b>
Consent	<b>Consent required but not obtained</b>
Comments on Informed Consent	<b>As per questionnaires</b>
Is any participant in the research a UCT staff or student?	<b>No</b>
Comment on UCT Permissions	n/a
RECOMMENDATION	<b>Approved</b>
Further Comments	n/a

ENTRANCING THE INTANGIBLE HERITAGE OF PLACE  
CAUSED BY  
**RESEARCH QUESTION**

THROUGH INTERDISCIPLINARY MODES OF RESEARCH, HOW DOES ONE DESIGN FOR RECONCILIATION AND SOCIAL CHANGE?

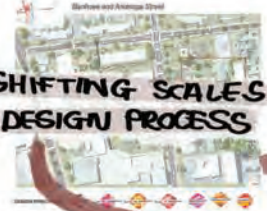


**UNDERSTANDING STELLENBOSCH (BROADER CONTEXT)**



**PROBLEM STATEMENT**

**SHIFTING SCALES - DESIGN PROCESS**



**THREADS OF PLACE (PHASING)**

**THREADS OF PLACE**  
UNDERSTANDING THE INTANGIBLE MEMORIES OF SPACE AND PLACE  
THE CASE OF STELLENBOSCH

**SPATIAL ANALYSIS**



**UNDERSTANDING STELLENBOSCH (RECONCILIATION)**



**THREADS OF PLACE FRAMEWORK**



**PLACE-MAKING TOOLBOX**



**DESIGN PRINCIPLES**



**ECOLO POLITICAL ART PRACTICE AT SCALE**



**A GUIDE TO UNDERSTAND PLACE (THEORY)**

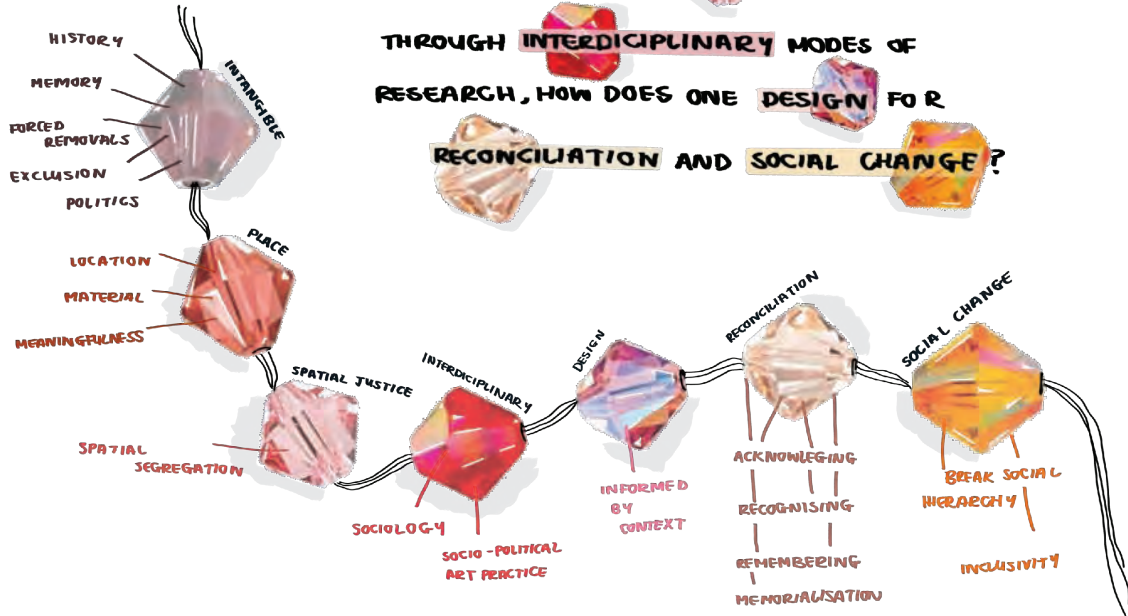


**FORCED REMOVALS (DIE VLAKTE)**



UNTANGLING THE INTANGIBLE THREADS OF PLACE  
 CAUSED BY SPATIAL INJUSTICE.

THROUGH INTERDISCIPLINARY MODES OF  
 RESEARCH, HOW DOES ONE DESIGN FOR  
 RECONCILIATION AND SOCIAL CHANGE?



RESEARCH QUESTION



Site visit image taken on Helshoogte Road



Site visit image taken in Plein Street



Site visit image taken: view of Kayamandi



Site visit image taken corner of Ryneveld and Merman

# UNDERSTANDING STELLENBOSCH

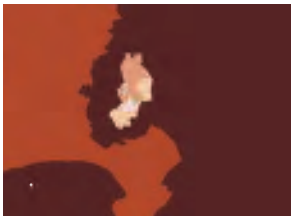
*Broader Context*



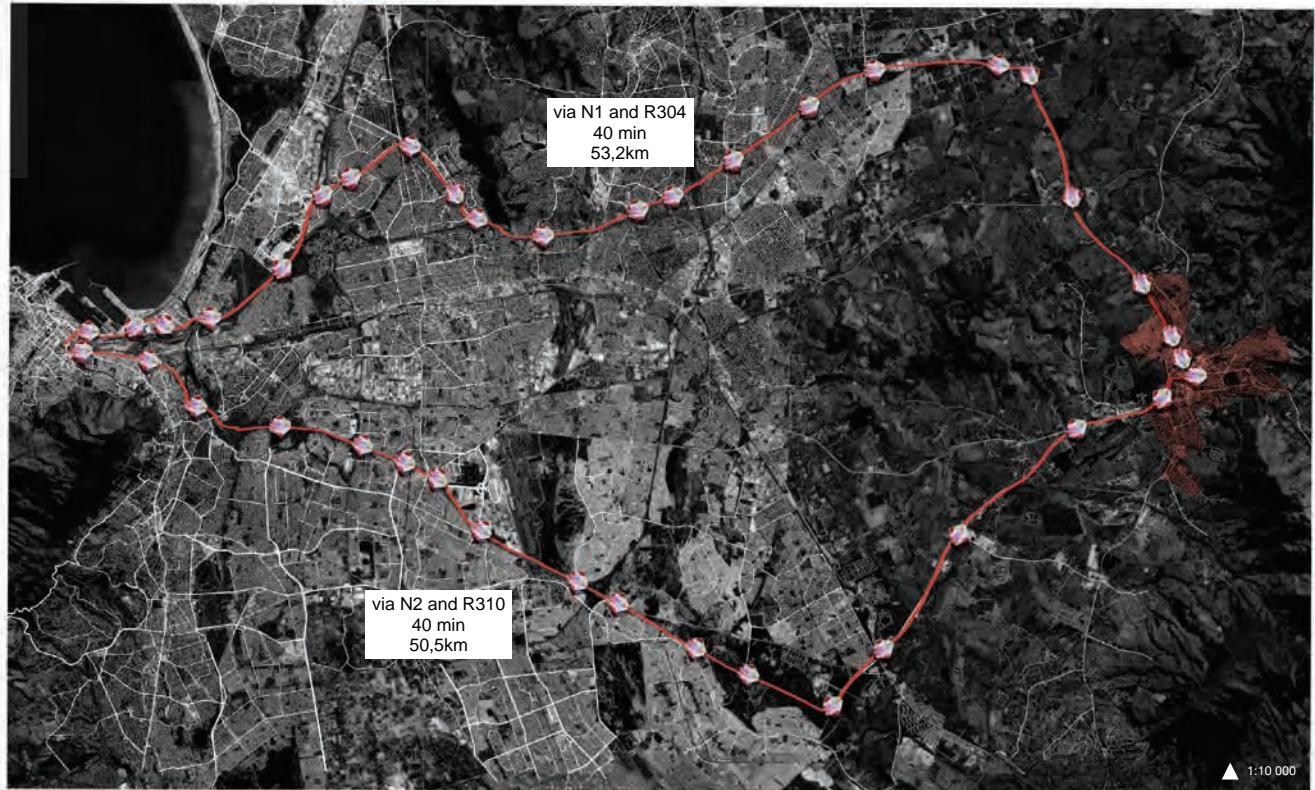
South Africa



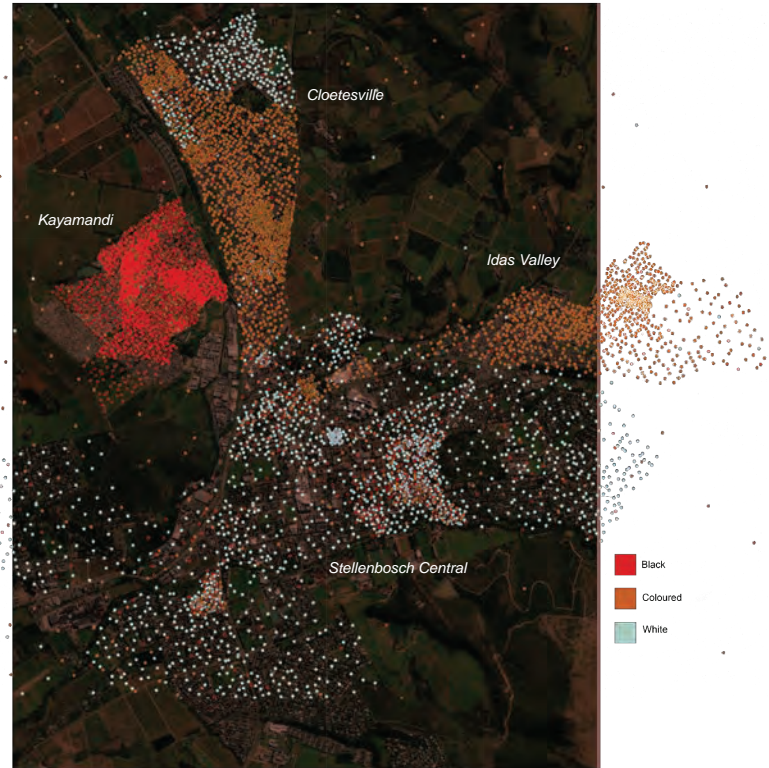
Stellenbosch and its proximity to cape town



Stellenbosch, a closer look

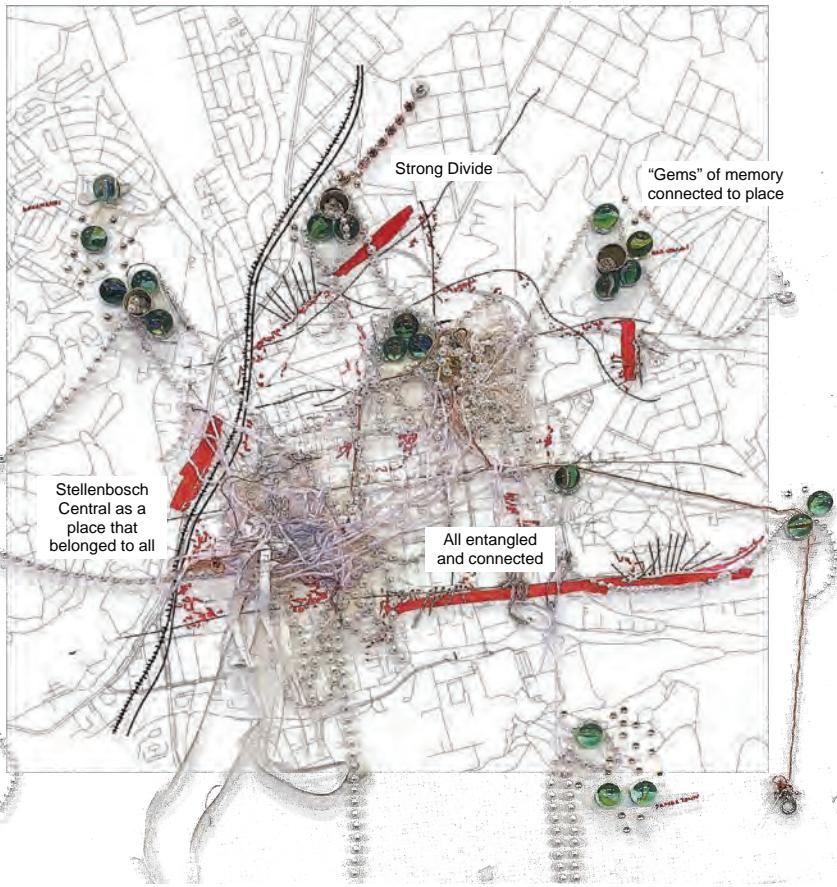


## Population Group: The racial divide



## UNDERSTANDING STELLENBOSCH

*The Divide*



## UNDERSTANDING STELLENBOSCH

*Locating Place, Connecting Place*

## HISTORICAL CONTEXT

*Understanding Stellenbosch's spatial injustices*



## POLITICAL CONTEXT

*Current socio-political art practice that is spatially grounded*



## SPATIAL CONTEXT

*Understanding the current urban form*



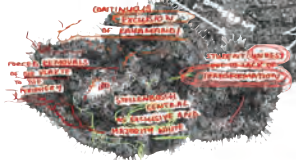
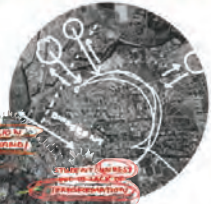
## MEMORY AND THE EVERYDAY

*Understanding place through story telling*



## EMOTIVE CONTEXT

*How theory informs space*



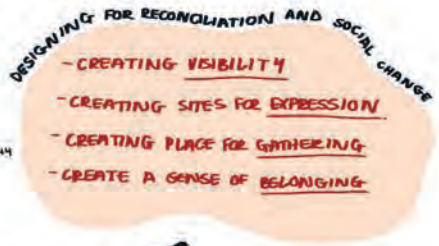
UNTANGLING THE INTANGIBLE THREADS OF PLACE CAUSED BY SPATIAL INJUSTICE

THROUGH INTERDISCIPLINARY MODES OF RESEARCH, HOW DOES ONE DESIGN FOR

RECONCILIATION AND SOCIAL CHANGE?

PROBLEM STATEMENT

DESIGN INTENTION



RESEARCH QUESTION

-  Grade II
-  Grade IIIa
-  Grade IIIb
-  Grade IIIc



Stellenbosch Aerial 1930



Blacombe, H. (2006). Family Gathering, Die Vista [Photograph]. SUN Press.



Flight, Nicseers Burg, 2016



Blacombe, H. (2006b). Die Cupiko Gesin [Photograph]. Stellenbosch



van der Merwe, S. (2019). Preamble of The Constitution, Outside Ou Hoofgebou [Sculptural Installation]. Stellenbosch



Heritage Grade



**Historical Timeline**

**1800 - 1990**

Over 90% of 18th, 19th and 20th-century buildings in Stellenbosch are listed as heritage sites.



**1834 - 1838**

Stellenbosch is the first town in the Cape to be declared a heritage site.



**1838 - 1892**

1838, the first year of settlement in Stellenbosch.



**1850's**

Stellenbosch is the first town in the Cape to be declared a heritage site.



**1860 - 1918**

Stellenbosch is the first town in the Cape to be declared a heritage site.



**1899 - 1902**

Stellenbosch is the first town in the Cape to be declared a heritage site.



**1910**

Stellenbosch is the first town in the Cape to be declared a heritage site.



**1915**

Stellenbosch is the first town in the Cape to be declared a heritage site.



**1936**

Stellenbosch is the first town in the Cape to be declared a heritage site.



**1946**

Stellenbosch is the first town in the Cape to be declared a heritage site.



**1948**

Stellenbosch is the first town in the Cape to be declared a heritage site.



**1950**

Stellenbosch is the first town in the Cape to be declared a heritage site.



**1962**

Stellenbosch is the first town in the Cape to be declared a heritage site.



**1994**

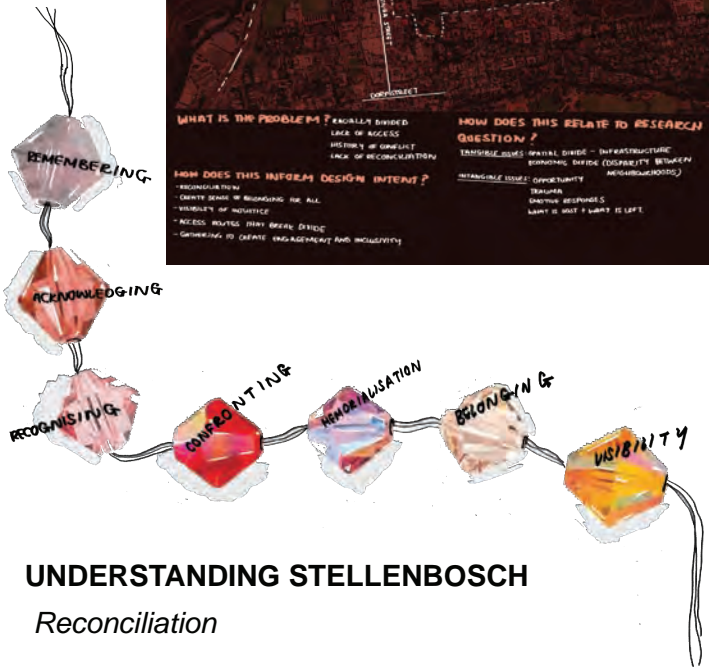
Stellenbosch is the first town in the Cape to be declared a heritage site.



**PRESENT**

Stellenbosch is the first town in the Cape to be declared a heritage site.





## UNDERSTANDING STELLENBOSCH

Reconciliation

**LAWD RESTITUTION**  
↳ COMPLEX PROCESS

**LINKED TO PLACE**

**SPATIAL INJUSTICE!**  
SPATIAL  
SOCIAL  
POLITICAL  
EMOTIONAL  
PHYSICAL

MANIFESTS ITSELF IN URBAN FABRIC

\* NEW FORMS OF IMAGINED COMMUNITY &

**STILL LACK OF OPPORTUNITY AND ACCESS**

**RECONCILIATION**  
- ACT OF REMEMBERING  
- ACT OF ACKNOWLEDGING  
- RECOGNISING INJUSTICES  
- CONFRONTING REALITIES  
- MEMORIALISATION  
- CREATING OUT SPACE

HOW DOES THIS BECOME SPATIAL?

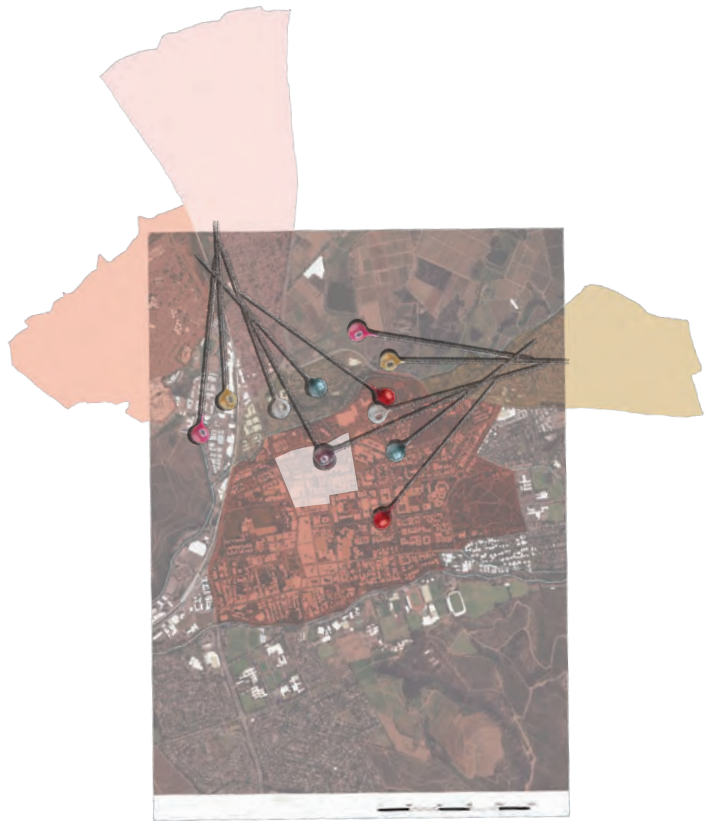
**SOCIO-POLITICAL ART PRACTICE**  
MOSTLY STUDENT UNREST  
SPATIAL PROJECTS  
THAT IS DISPLAYED ON THE STREET FOR PUBLIC TO SEE

**WHAT IS THE PROBLEM?**  
MISUNDERSTANDING OF WHAT RECONCILIATION MEANS  
CONTINUATION OF PROBLEM (SPATIAL INJUSTICE)

**HOW DOES THIS INFORM DESIGN INTENT?**  
REMEMBERING - ACKNOWLEDGING - MEMORIALISATION  
↳ CREATING OUT SPACE - RECOGNISING INJUSTICE

**HOW DOES THIS RELATE TO RESEARCH QUESTION?**  
ANSWERS THE QUESTION OF RECONCILIATION AND SOCIAL CHANGE.

Locating Die Vlakte



## UNDERSTANDING STELLENBOSCH

*Forced Removals of Die Vlakte*



**DIE VLAKTE**

*What Was: Place, People, Profession*

**FABRIC IS RECOGNIZABLE AND IS USED IN AN EXPLOSIVE METHOD.**

**USING MATERIALS THAT RELATES TO THE PROFESSION OF MANY OF THE COMMUNITY MEMBERS OF DIE VLAKTE**

- TAILORS
- SEAMSTRESS
- CARPENTERS

**SPRINKLE SOFT WAX TO RESHAPEN THE ARTIFACT ITS SHAPEN IT BECOMES MALLEABLE**

**THE PIN (DRESS MAKING AND TAILORING PIN) IS USED TO HOLD THE ARTIFACT TOGETHER.**

**PAINTING PROCESS BUT HOLDS IT TOGETHER.**

# DIE VLAKTE

What is Left



Thrift Store



Mosque



Ryneveld Street Residential



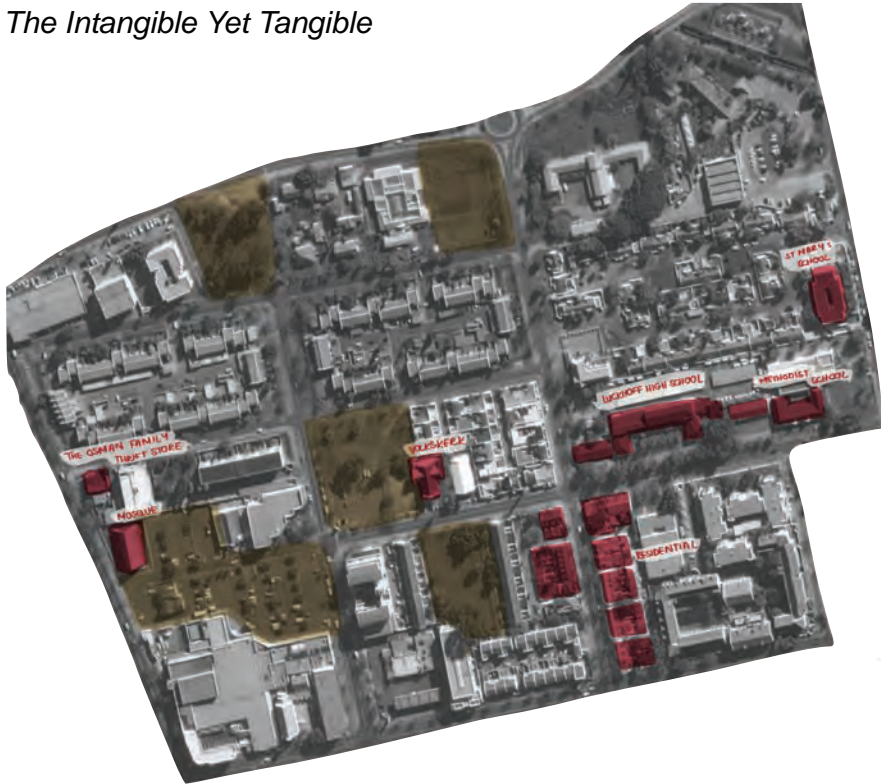
Volkkerk



Luckhoff High School

## DIE VLAKTE

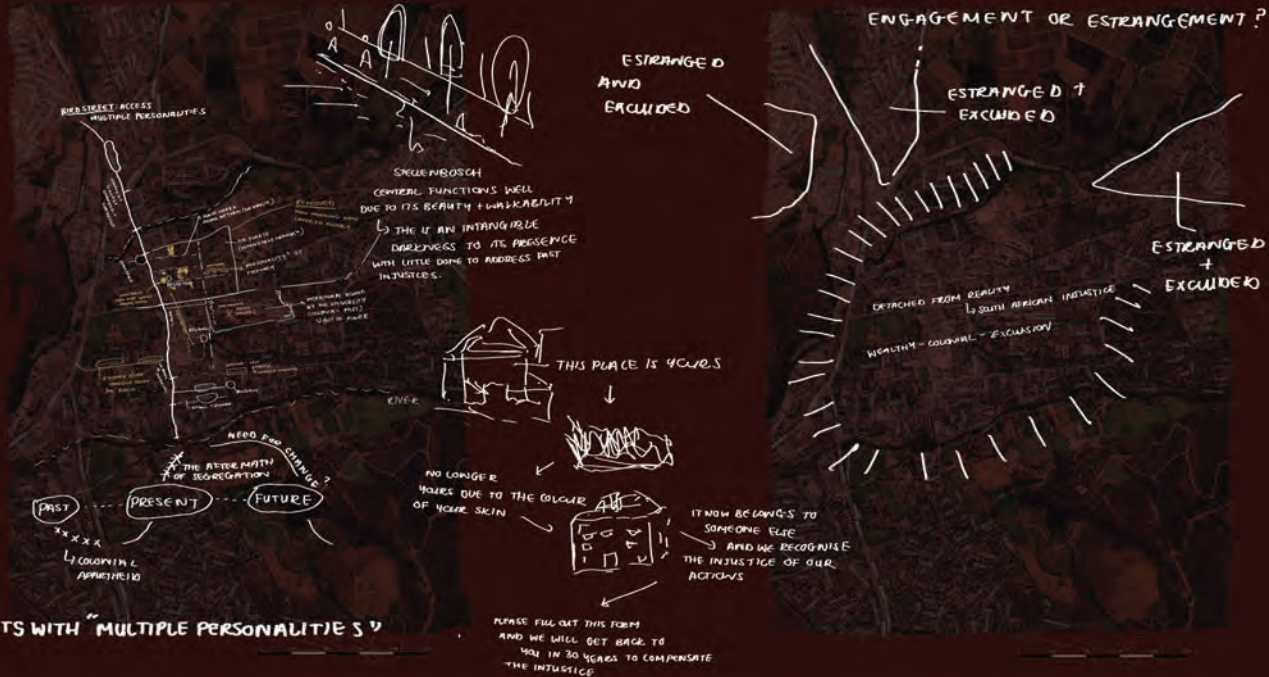
*The Intangible Yet Tangible*



"Wherever you see a **parking lot** - that's where **we lived**," he said. "The **streets** are still there but the **people are gone**," said Damon.

# THEORY

## A Guide to Understanding Place



"Any particular street will tend to have **multiple personalities** - variety of official designations and well as any number of other possible bases for distinction."

(Marshall, 2005)

"Without **naming, identification, or representation** by ordinary people, place is not a place. Places are doubly constructed: most are built or in some way **physically carved out**. They are also **interpreted, narrated, perceived, felt, understood, and imagined.**"

(Soja, 1996)

"A sense of place is not only the ability to locate things on a cognitive map, but also the attribution of **meaning to a built-form** or natural spot. Places are made as people ascribe qualities to the material and social stuff gathered... Meanings that individuals and groups assign to place are more or less **embedded in historically contingent and shared cultural understandings** of the terrain - sustained by diverse **imageries through which we see and remember cities**"

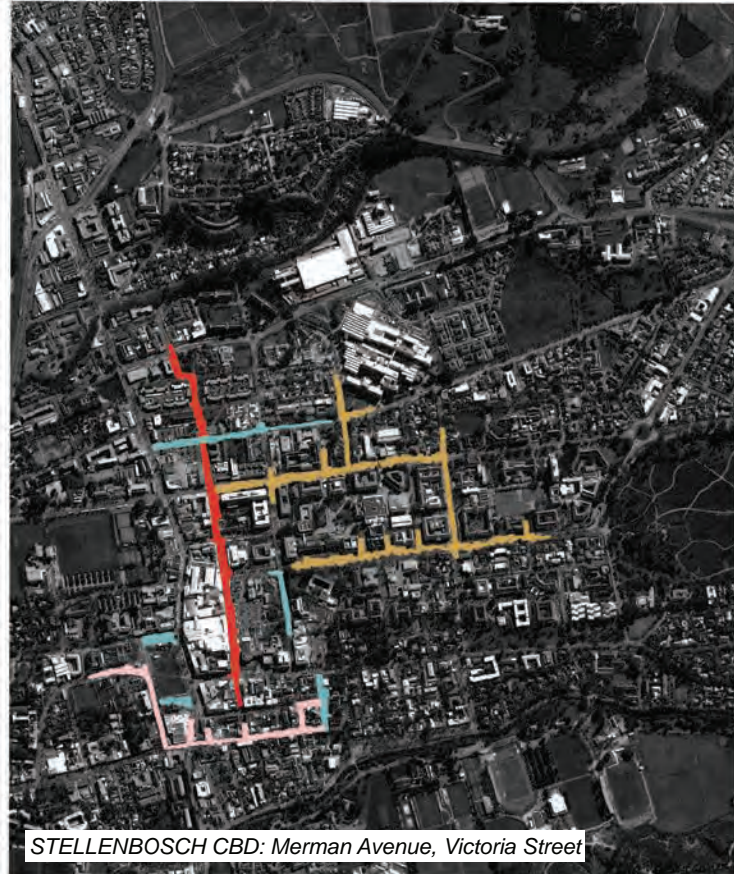
(Gieryn, 2000).

## THEORY TO PRACTICE

*The Street and its "Personality"*

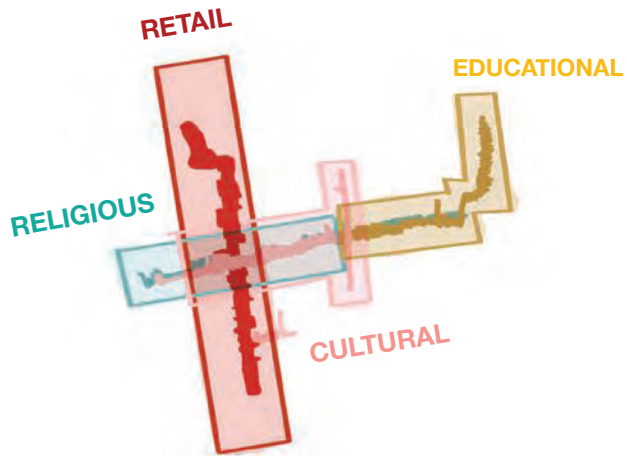


*DIE VLAKE: Merman Avenue*

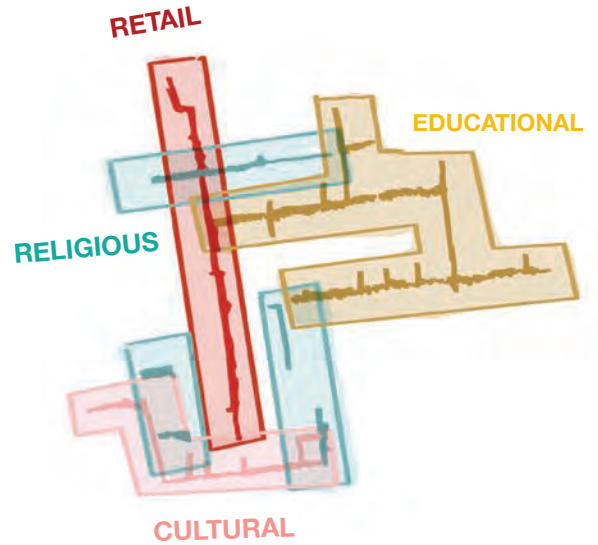


*STELLENBOSCH CBD: Merman Avenue, Victoria Street*

- RETAIL
- RELIGIOUS
- CULTURAL
- EDUCATIONAL



*DIE VLAKTE*



*STELLENBOSCH CBD*



## DIE VLAKTE



## STELLENBOSCH CBD

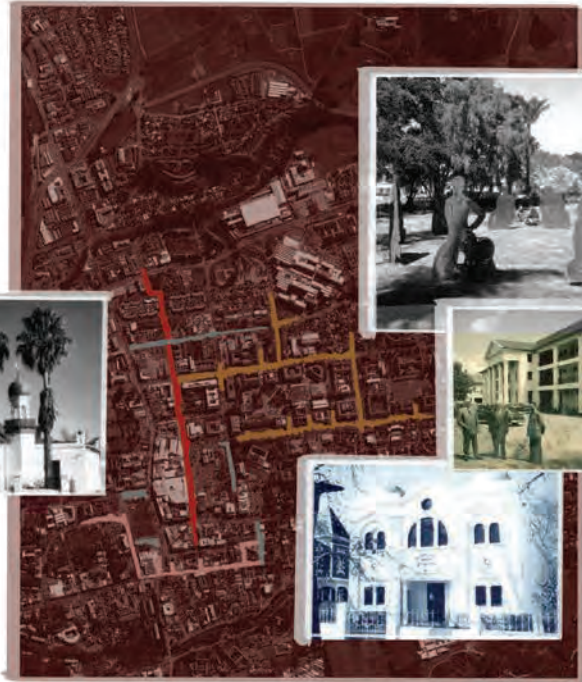




Figure 4.22: "House installation", 2015. (presentation by students)

**JAN MARAIS STATUE INTERVENTION**  
(installation) by students



Figure 4.30: Flight, Nicolene Burger, 2016  
(<https://performance residency.wordpress.com/2016/11/04/featured-content/>)

**MOBILE GALLERY SITE**  
(installation)



**JAN MARAIS STATUE INTERVENTION**  
(installation) by students



Figure 4.8: Title and examples of text written on the statue, 2012. (photos by students)

**PREAMBLE AT OLD MAIN BUILDING**  
(sculpture) by Strijdom van der Merwe



**THE CIRCLE** (sculptural installation)  
by Stephanie Conradie



Temporary and Permanent Socio-Political Art Installations



- FLIGHT (installation) by Nicolene Burger
- DIE VLAKTE MAP (installation) by Student body
- THE DUSTBIN (performance) by Stephanie Conradie
- CHANGE, EVOLVE, DISSOLVE (performance) by Joe-Lee Weyer-Henderson
- PERSPECTIVE GAINED (performance) by Sami Maseko
- DIE VLAKTE GARDEN PROJECT (installation)
- SILENCE ME SYSTEM! (performance) by Grace Petersen
- THAT'S WHAT SHE SAID (writing booth installation)
- CHAOS IN THE PURSUIT OF PEACE (installation) by Thabo Phatlane
- MOBILE GALLERY SITE (installation)
- ALTERATION (womens day initiative)
- GAME-RA ONSCURAAT KRUITHUIS (performance) by De Villiers
- FAILING THE PENCIL TEST / PASSING THE PENCIL TEST (performance) by Cole Ndeu
- JAN MARAIS STATUE INTERVENTION (installation) by students
- THE CIRCLE (sculptural installation) by Stephanie Conradie
- PREAMBLE AT OLD MAIN BUILDING (sculpture) by Strijdom van der Merwe

**SOCIO-POLITICAL ART PRACTICE**  
*Spatially Expressing The Intangible*

**Pavement Scale**  
*Performance to critique*



*Flight, Nicolene Burger, 2016*

**Street Scale**  
*Language to transform*



*IsiXhosa Bench, Isanda Sihlamba Esinye, The one hand washes the other/ Hands wash each other, 2019.*

**Neighbourhood Scale**  
*Monuments to interrupt*

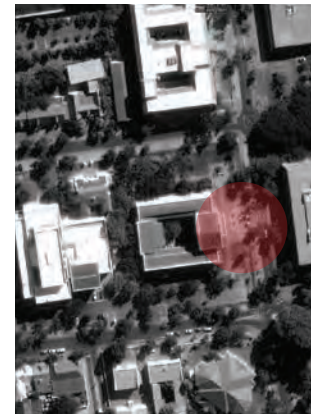
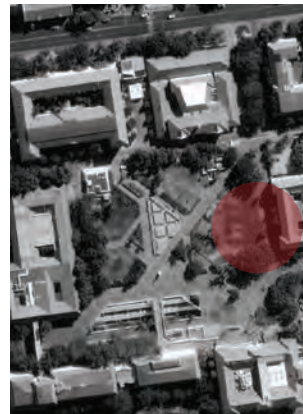
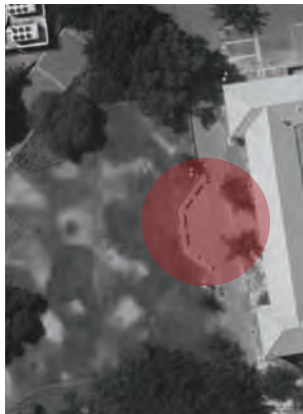
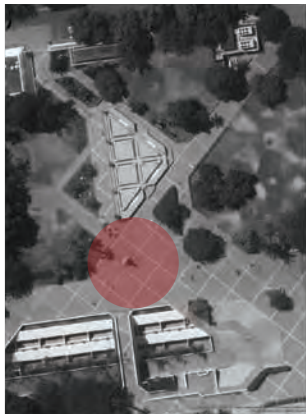


*The Circle, Stephanie Conradie, 2016*

**Precinct Scale**  
*Installations to reflect*



*Preamble in front of the Old Main Building, Strijdom van der Merwe, 2019*



# INTERDISCIPLINARY APPROACH TO DESIGN

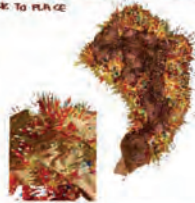
Testing....

## ART PRACTICE FOR DESIGN PROCESS

PERSONAL, ART PRACTICE  
PROPOSING MATERIALITY AND  
PLACE



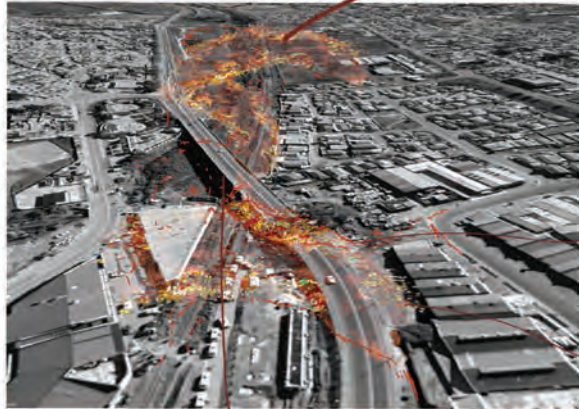
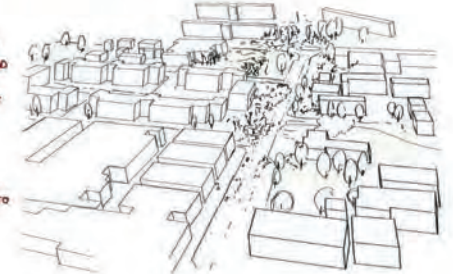
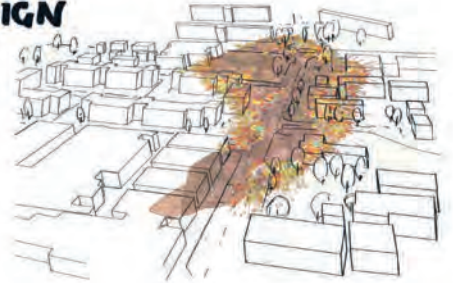
ROAD WORK AND MATERIAL ARE  
A REMINDER OF A SOME SPACE  
THOSE TRASHABLE MATERIALS CONNECT  
BACK TO PLACE



INTERPRET THESE MATERIALS  
AS POTENTIAL PATHWAYS AND  
CONNECTION BELIEFS  
THAT STITCH TOGETHER PARTS OF  
THE TOWN

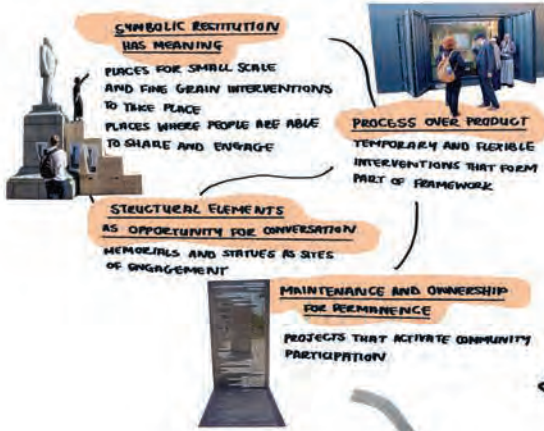
THROUGH DISTORTION - CREATING  
THESE PUZZLE PIECES THAT FIT INTO  
THE LANDSCAPE

MOVEMENT OF UNDER | BETWEEN AND OVER  
TO HEAVE BACK THE TOWN



## ELMARIE CONSTANTIUS

VISUAL ADDRESS AT STELLENBOSCH UNIVERSITY



## KIM GURNEY: ARTISTIC THINKING AND COMMON SPACE



## DESIGN PRINCIPLES

*Interdisciplinary Approach to The Design Process*

## MEMORIALS

That recognise, remember and acknowledge past injustices.



RECONCILIATION

## NAME CHANGES

Highlights intangible histories



SOCIAL CHANGE

## PAUSE POINTS

For walkability and allows for social interaction



CONNECTION

# PLACE-MAKING TOOL BOX

## INSTALLATIONS

Uncovers intangible experiences and shares stories



SOCIO-POLITICAL ART

## PLATFORMS

For social engagement and expression



VISIBILITY

## STREET FURNITURE

Holds meaning and creates a sense of belonging



BELONGING

CONNECTION

BELONGING

VISIBILITY

SOCIAL CHANGE

RECONCILIATION

SOCIO-POLITICAL ART

# PLACE-MAKING TOOLBOX

*The Way It Aids The Application of The Design Principles*

Symbolic Restitution has meaning

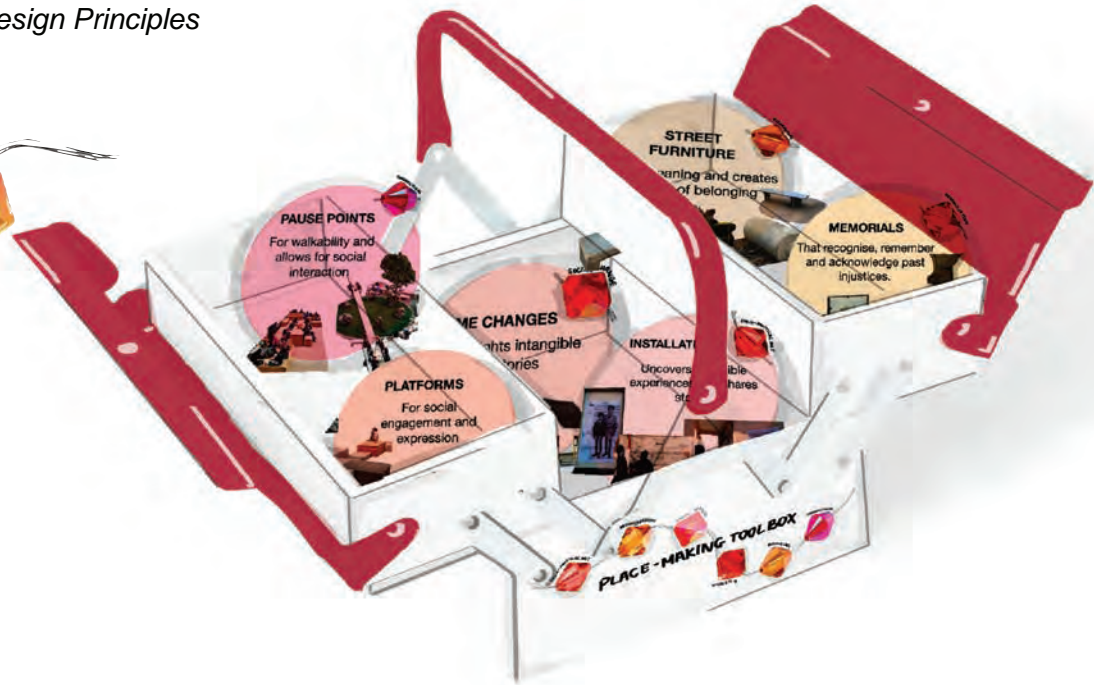
Structural Elements as an opportunity for **conversation**

Creates **visibility** and an opportunity for **expression**

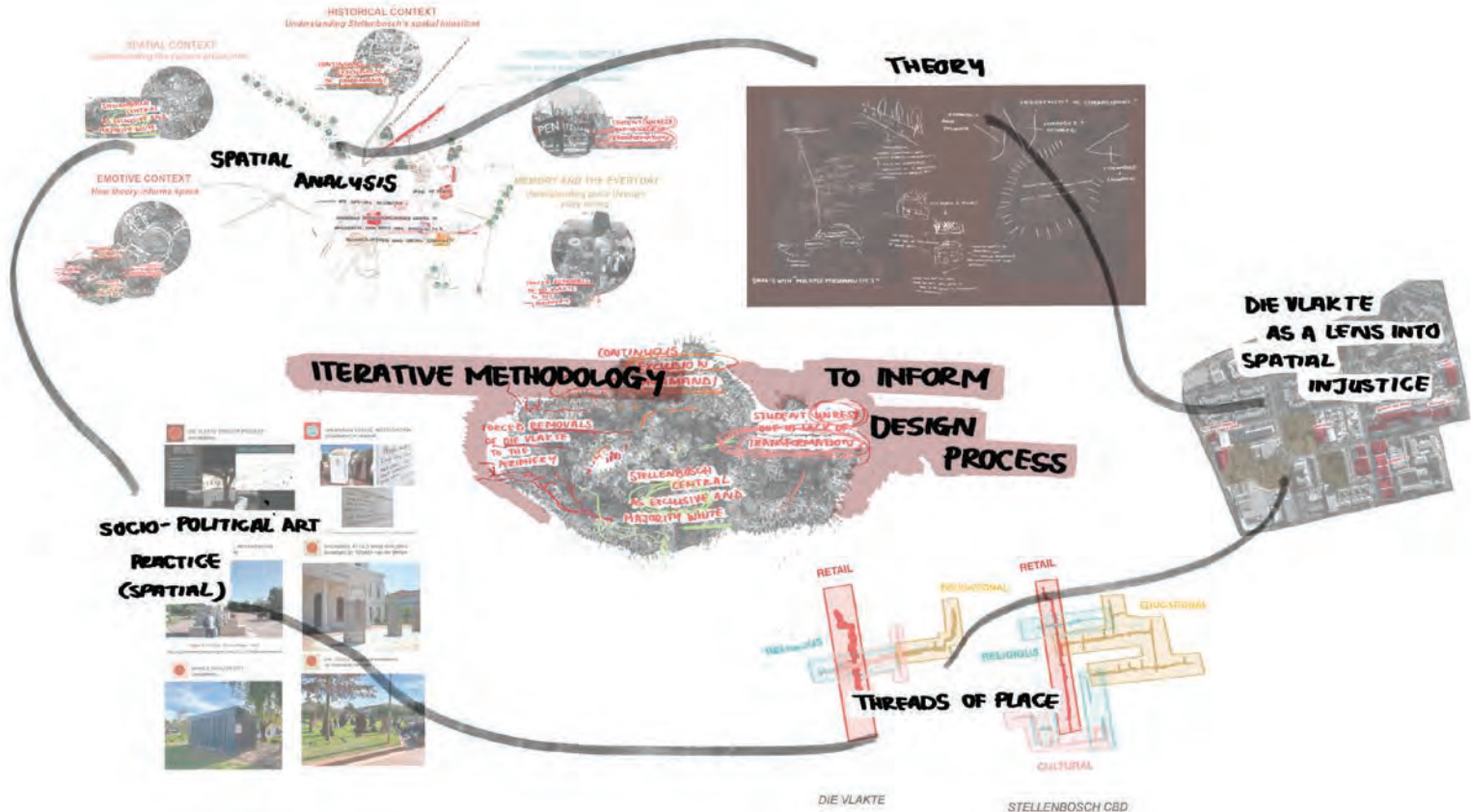
**Flexible** and Interchangeable

Opportunity for **performativity** within public space

Fuses **past, present** and **future** to intensified **NOW**



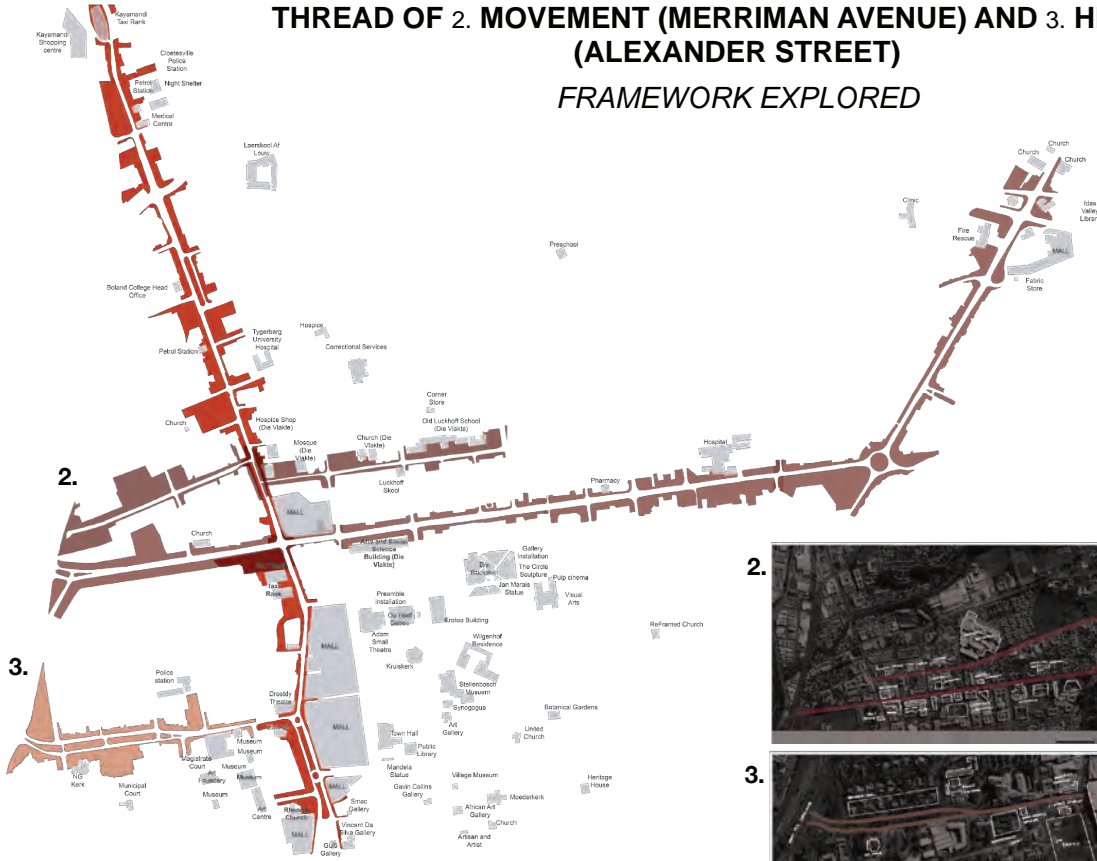
Becomes a **portable** collection of approaches that can be **reused, changed, applied, challenged** and **expanded** to untangle the intangible threads of place.





# THREAD OF 2. MOVEMENT (MERRIMAN AVENUE) AND 3. HISTORY (ALEXANDER STREET)

## FRAMEWORK EXPLORED



^ 1:5000



Merriman Avenue and Movement thread that connects to Idas Valley



Alexander Street as History Thread - road named after prominent family from Die Vlake



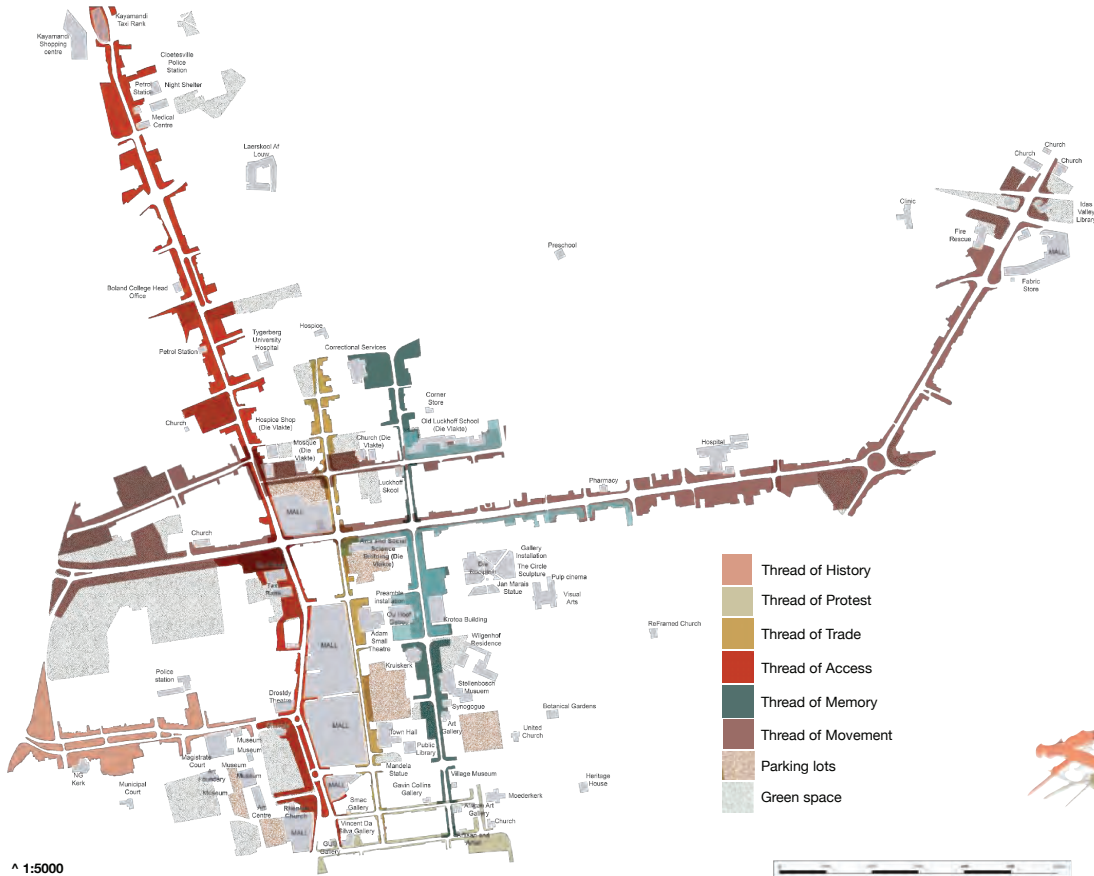
Alexander street and Merriman avenue as a connection to Adam Tas Corridor





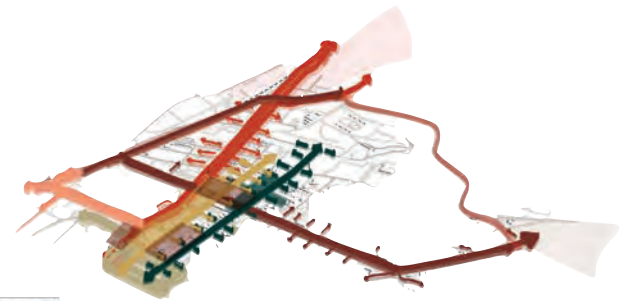


# THREADS OF PLACE



PRECEDENT STUDY: "La Autoridad Del Espacio Publico"

*Public Space Authority, the public office of Mexico that seeks to 'redistribute the experience of the city'*



# THREADS OF PLACE

## Sites of Interest



### CONNECTION SITES

1. Bird Street
2. Merriman Avenue and Adam Tas Corridor
3. Cluver and Helshoogte Road

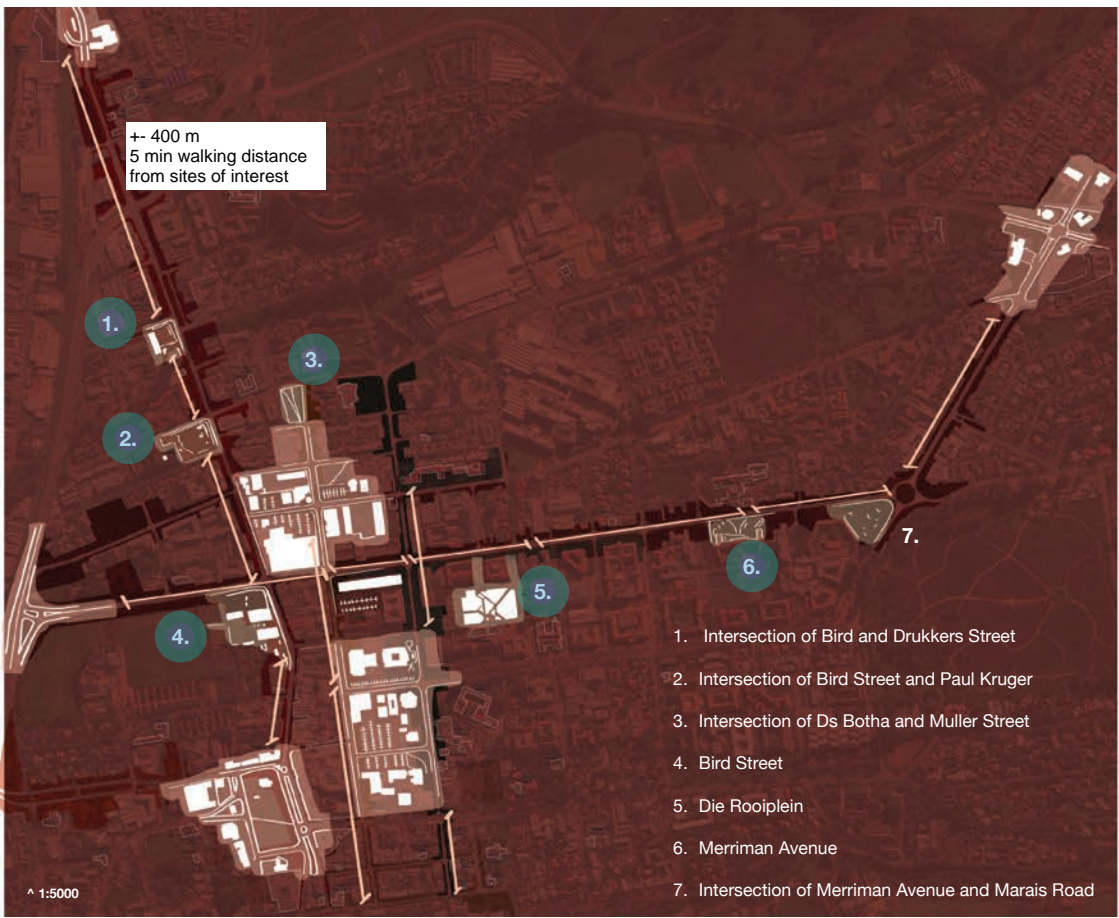
### ANCHOR SITES

4. Banhoek and Andringa Street
5. Die Break: Bird and Alexander Street
6. Between Andringa and Ryneveld Street

<p><b>1.</b></p> <p><b>CONNECTION SITE: MARIEMDE AND COFFENGULLE</b></p>	<p><b>4.</b></p> <p><b>MEMORY SITE: DIE VLAARTE</b></p>
<p><b>2.</b></p> <p><b>CONNECTION SITE: ADAM TAS CORRIDOR</b></p>	<p><b>5.</b></p> <p><b>HISTORY SITE: DIE BEKKE</b></p>
<p><b>3.</b></p> <p><b>CONNECTION SITE: IDAS VALLE Y</b></p>	<p><b>6.</b></p> <p><b>PROTECT SITE: CENTRAL PART</b></p>

# THREADS OF PLACE

## Pause Points

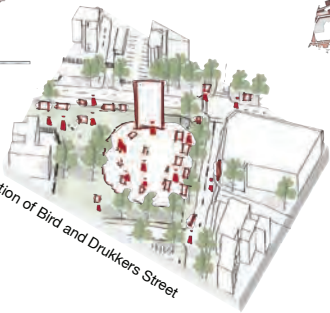


+ - 400 m  
5 min walking distance  
from sites of interest

1. Intersection of Bird and Drukkers Street
2. Intersection of Bird Street and Paul Kruger
3. Intersection of Ds Botha and Muller Street
4. Bird Street
5. Die Rooiplein
6. Merriman Avenue
7. Intersection of Merriman Avenue and Marais Road

^ 1:5000

1. INTRODUCTION OF A PAUSE POINT  
SERIES OF OPEN SPACES TAKE US ALONG THE ALLEY
2. OPEN SPACES ALONG ALLEYS  
APPLY PAUSE-WALKING TOOL
3. STAYS DEAD END LINES THAT LIE IN THE OPEN SPACE  
CONNECTED TO DEAD ENDS
4. ACTIVATES THE TRAIL KANE AS A SPACE OF MOVEMENT BUT AS A PAUSE POINT TOO!
5. SITE OF PROTEST  
STRAIGHT LINE  
CONNECTED ALL OVER ALLEY WAY
6. ALONG MOVEMENT STRAND  
UP CLOSE TO DEAD ENDS - PAUSE POINT
7. CREATES A PAUSE POINT FOR PEDESTRIANS  
MOVEMENT CURRENTLY CAR DOMINATED



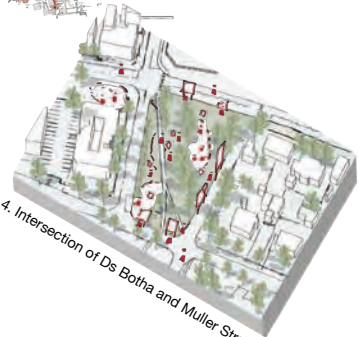
1. Intersection of Bird and Drukkers Street



2. Bird Street



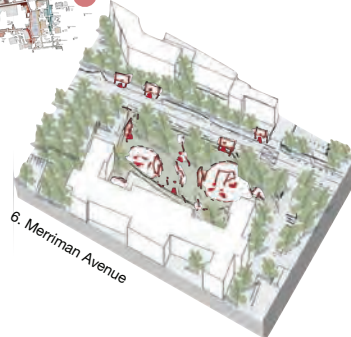
3. Intersection of Bird Street and Paul Kruger



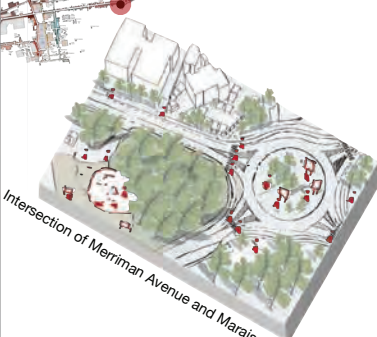
4. Intersection of Ds Botha and Muller Street



5. Die Rooiplein



6. Merriman Avenue



7. Intersection of Merriman Avenue and Marais Road



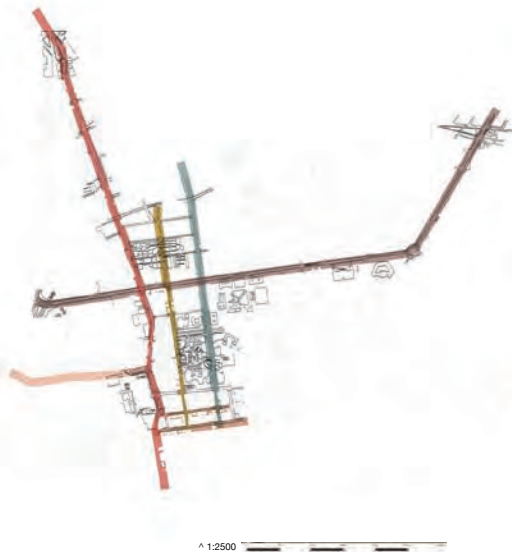
Becomes a **portable** collection of approaches that can be **reused, changed, applied, challenged** and **expanded** to untangle the intangible threads of place.



## FRAMEWORK EDGES



## THREADS OF PLACE



## THREADS OF PLACE: BROADER NETWORK

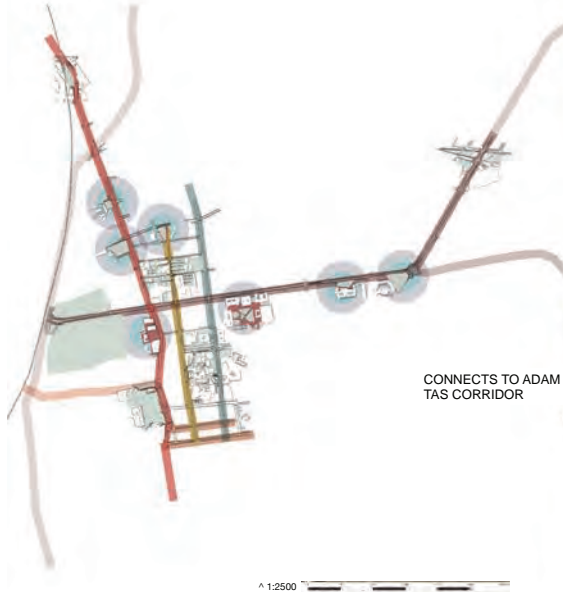


**PHASE 1:**  
Threads of Place - tactical urbanism approach. Creates a network that the sites of interest hold on to

Approvals for social housing project and municipality engagement.

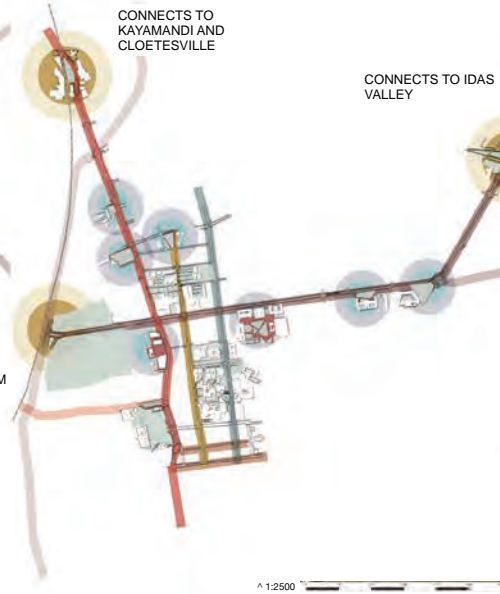
## THREADS OF PLACE *Framework Explored*

## PAUSE POINTS



**PHASE 2:**  
Pause points making use of the place-making tool box  
For fine grain interventions to generate interest

## CONNECTION POINTS



**PHASE 3:**  
Connection points to connect to surrounding  
neighbourhoods,  
Allows for economic gain

## ANCHOR POINTS

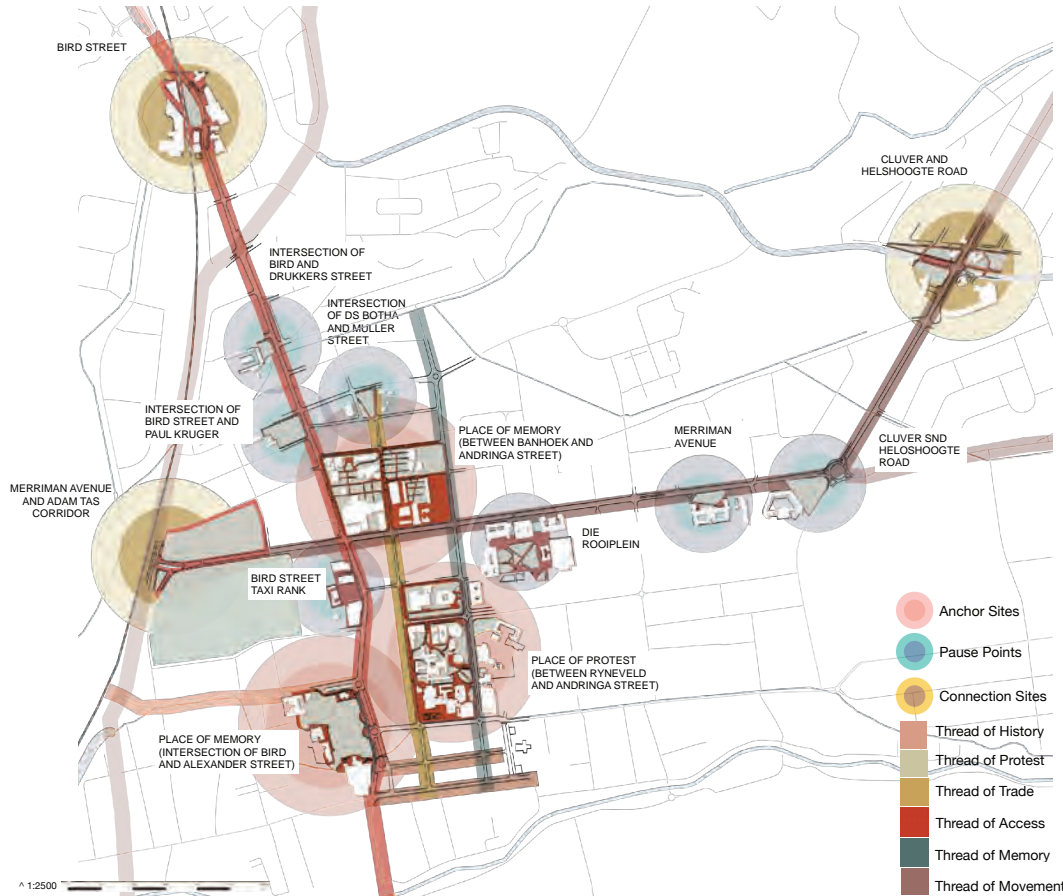


**PHASE 4:**  
Memory site - makes use of current ritual activities, support  
from existing religious communities

**PHASE 5:**  
History site - sacred green space that allows for transport  
access along bird street

**PHASE 6:**  
Protest site - building intervention

# THREADS OF PLACE FRAMEWORK



## PHASE 1:

Threads of Place - tactical urbanism approach. Creates a network that the sites of interest hold on to

Approvals for social housing project and municipality engagement.

## PHASE 2:

Pause points making use of the place-making tool box  
For fine grain interventions to generate interest

## PHASE 3:

Connection points to connect to surrounding neighbourhoods,

Allows for economic gain

## PHASE 4:

Memory site - makes use of current ritual activities, support from existing religious communities

## PHASE 5:

History site - sacred green space that allows for transport access along bird street

## PHASE 6:

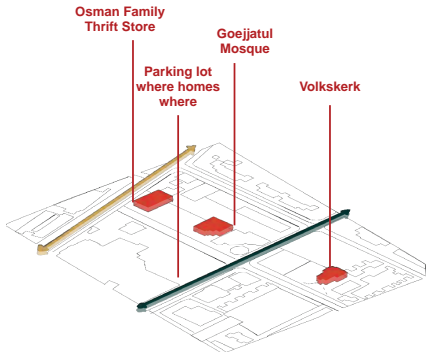
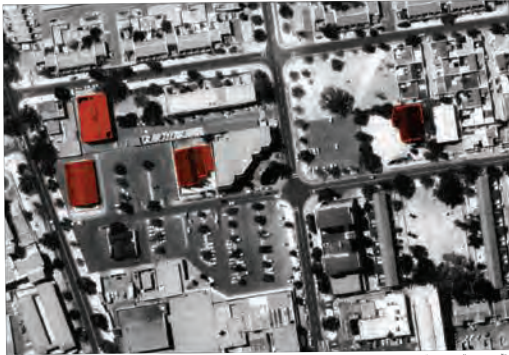
Protest site - social housing building intervention

# SITES OF INTEREST

Anchor Sites: Design Process

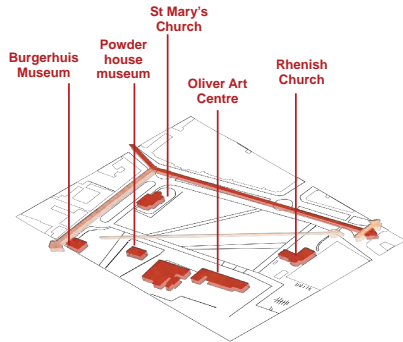
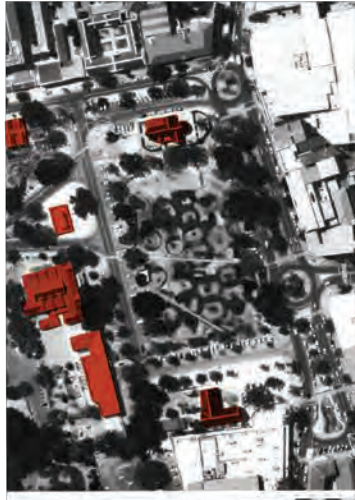
## PLACE OF MEMORY

Banhoek and Andringa Street



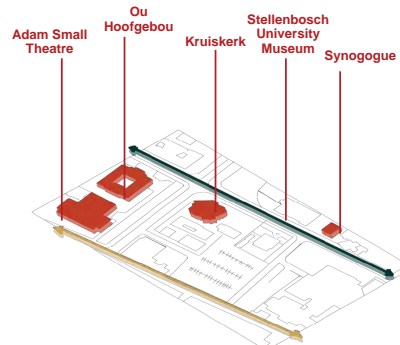
## PLACE OF HISTORY

Die Break: Bird and Alexander Street



## PLACE OF PROTEST

Between Andringa and Ryneveld Street



## DESIGN PRINCIPLES



# PLACE OF MEMORY

## Banhoek and Andringa Street



Over lay of the figure ground of Die Vlakte on the site to uncover the intangible memories of the community



### Programming - community activation (Volkserker)

Space connected to the Volkserker as many community members still return to the church.

This practice can be supported spatially for ceremonial activities and events. Creates a sense of belonging.



### Programming - supporting daily rituals (Mosque)

Area to the west connected to the mosque to support Friday prayer that is able to take place outside

Building footprints allow for flexibility within the site - able to be transformed into buildings, pergolas, paving.



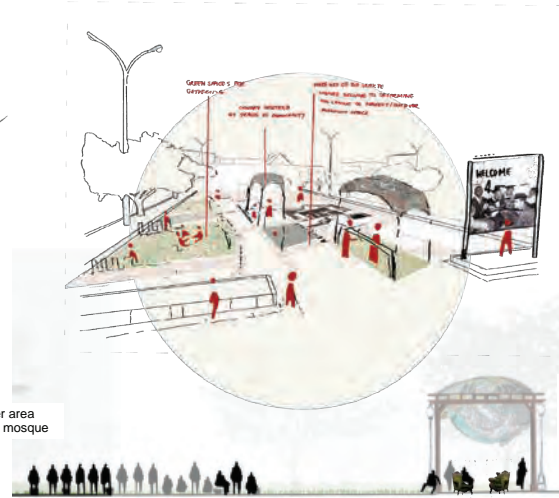
### DESIGN PRINCIPLES



Pathway edges as a place for seating and expression. Narratives are able to be visible within the site

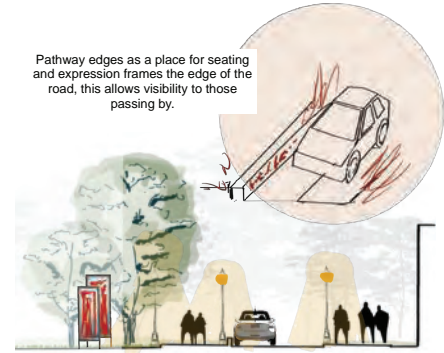


Outdoor prayer area connected to the mosque

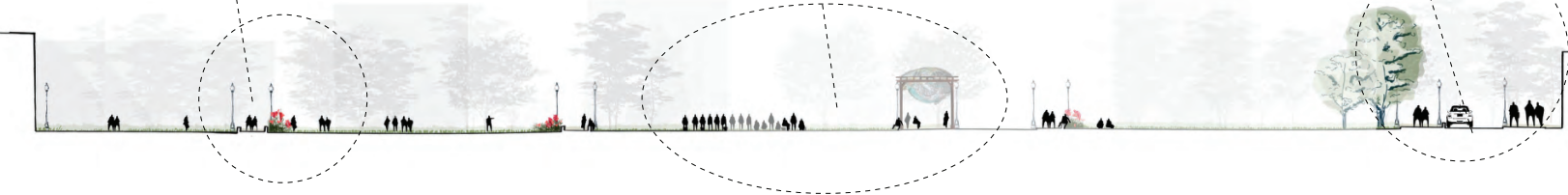


Pergola structures are flexible blue prints and can be transformed into structures, paving etc. Moves with time - convergence of past, present and future for intensified now.

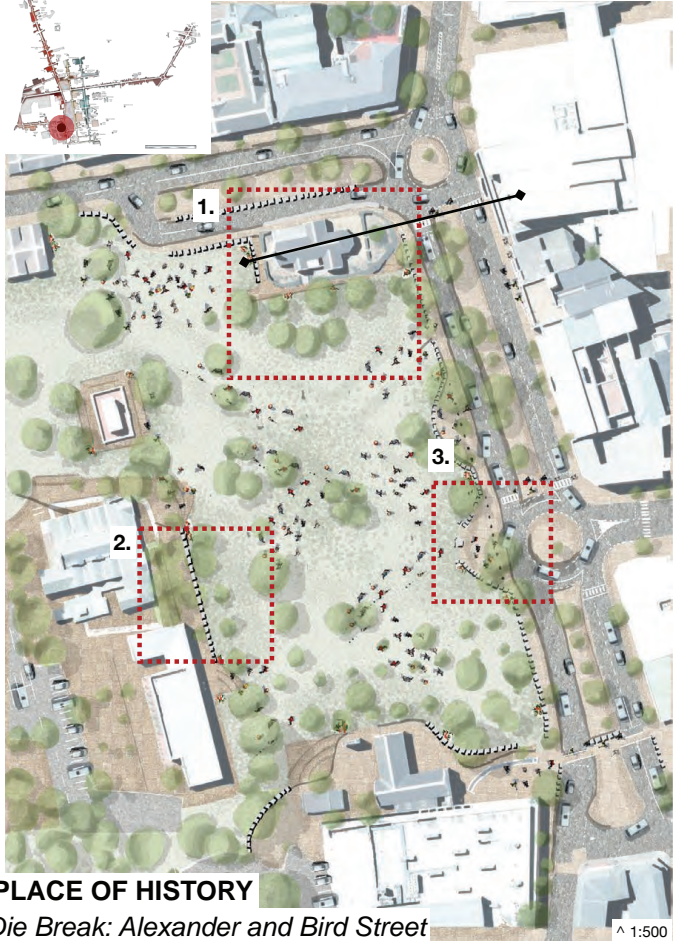
Pathway edges as a place for seating and expression frames the edge of the road, this allows visibility to those passing by.



Roads made narrower at 7.5m to allow for more pedestrian access and slow down car movement



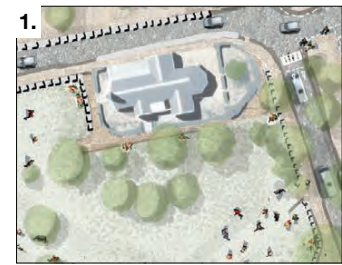
**PLACE OF MEMORY**  
*Banhoek and Andringa Street: Section*



**PLACE OF HISTORY**  
*Die Break: Alexander and Bird Street*

**Programming - community activation St Mary's Church**

1. Open space connected to the church to allow for community activation and interaction with place making toolbox .  
 Create a sense of belonging.



- CREATING VISIBILITY
- STRUCTURAL ELEMENTS FOR CONVERSATION
- SITE FOR EXPRESSION
- PLACES FOR GATHERING

**Programming - Oliver Art Centre activation through spatial projects**

2. Design intervention makes use of permanent street furniture that is flexible.  
 Creates an outdoor exhibition space that is able to create conversation within a socio-political context.



- SENSE OF BELONGING
- KNOW, REQUEST, REPAIR
- CLASTICITY AND FLEXIBILITY

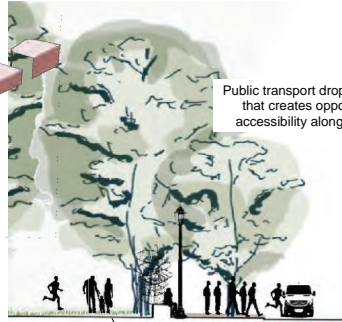
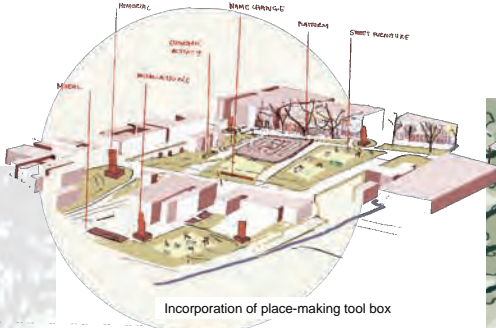
**Programming - Public transport drop and go connected along bird street**

3. As Die Break lies along bird street - a strong access thread - (re)imagining it as a drop and go area that allows for access.  
 The edge is defined by a series of plinth like structures that are flexible and can become sites for expression or become trade areas.



- PERFORMATIVITY
  - CONVERGENCE
- DESIGN PRINCIPLES**

Pathway edges as a place for seating and expression. Flexible and becomes a plinth for interactive public art

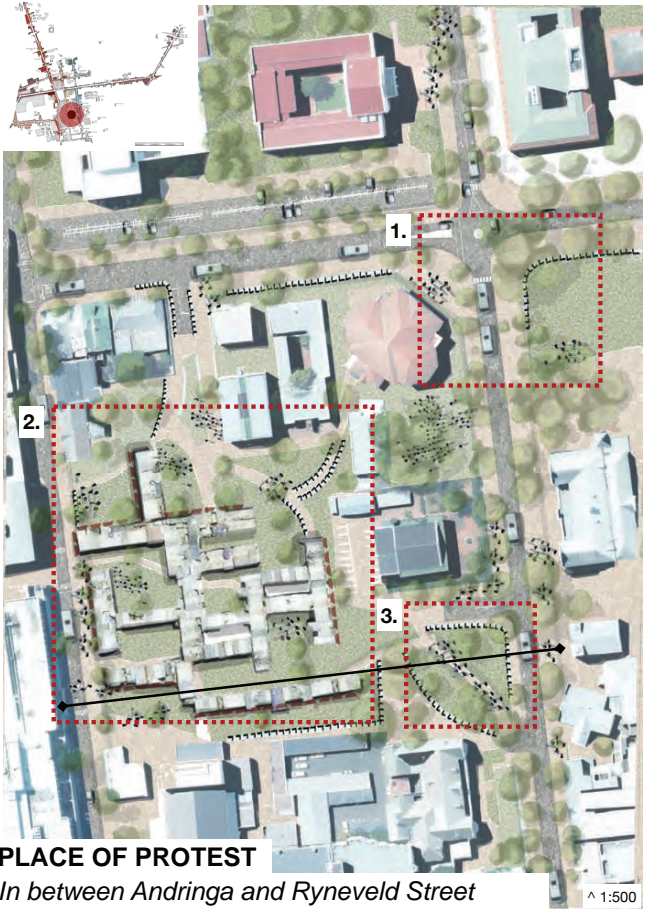


Public transport drop and go area that creates opportunity for accessibility along Bird street



# PLACE OF HISTORY

*Die Break: Alexander and Bird Street Section*



**PLACE OF PROTEST**

*In between Andringa and Ryneveld Street*

1:500

**Programming - Community Activation Kruiskerker**

Open space connected to the church to allow for community activation and interaction with place making toolbox .

Allows for ceremonies and rituals to take place in space

Create a sense of belonging.

1.



**Programming - Social housing project**

Social housing project strategically placed within the centre due to its connection to the framework.

Along trade thread to allow for an activated retail / trade ground floor to allow for economic opportunity

2.

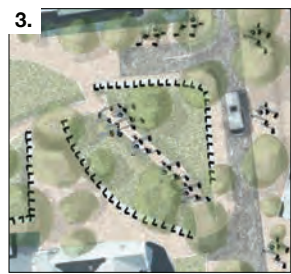


**Programming - Access point and attached to synagogue**

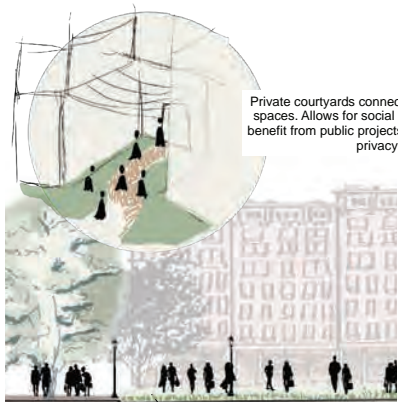
Access point connecting to the east of the framework.

Connected to the synagogue to allow for ceremonies and activities to take place within space.

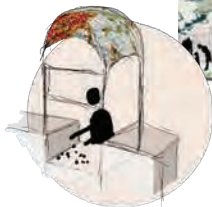
3.



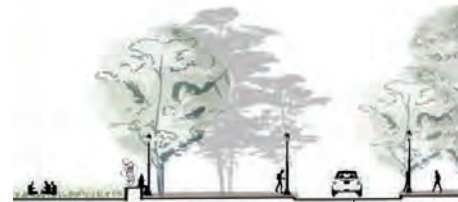
**DESIGN PRINCIPLES**



Private courtyards connected to more public spaces. Allows for social housing project to benefit from public projects while maintaining privacy



Pathway edges as a place for seating and expression. Flexible and can be transformed into trade bays



Roads made narrower at 7.5m to allow for more pedestrian access and slow down car movement

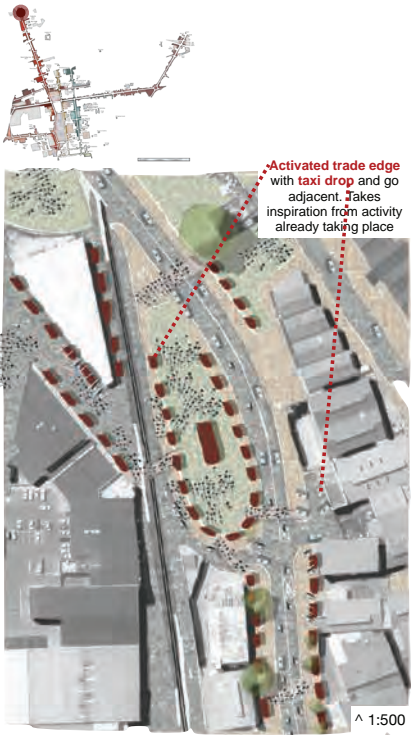


## PLACE OF PROTEST

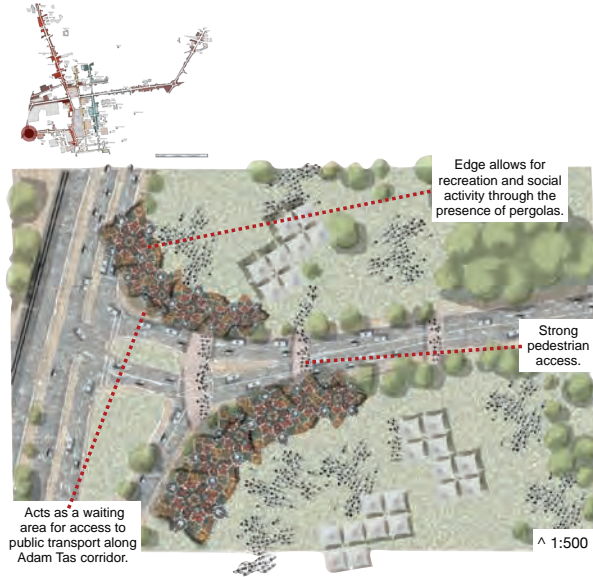
*In between Andringa and Ryneveld Street*

# CONNECTION SITES

## Design Intention



Bird Street (connection to Cloetesville and Kayamandi)



Merriman Avenue and Adam Tas Corridor (West connection)



Clover and Helshoogte Road (connection to Idas Valley)

### DESIGN PRINCIPLES



# FULL CIRCLE

What, Why and How

