

**In Service, On Common Ground**

*Finding commonality between user, architecture and landscape through the ritual of dining*

*By*

*Valerie Lehabé*

University of Cape Town

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## TITLE PAGE

Dissertation title: In Service, On Common Ground  
Finding commonality between user, architecture and  
landscape through the ritual of dining

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This dissertation is presented as part fulfillment of the degree of Master of Architecture (Professional) in the School of Architecture, Planning and Geomatics, University of Cape Town.

6th November 2017

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## ACKNOWLEDGMENTS

I would like to take this opportunity to thank everyone that has helped me throughout my final year of postgraduate study.

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**Fig. 1**  
*An Entrance Hall in*  
*District Six*  
Small and Wissema  
(2004)

# ABSTRACT

Interstice  
Noun | in · ter · stice | \ 'in- 'tər-stəs \

- 1:
- a: a space that intervenes between things; especially : one between closely spaced things · interstices of a wall
  - b: a gap or break in something generally continuous

Merriam Webster, 2017

This research is about finding commonality between seemingly unrelated entities. It seeks to enhance an existing essential service situated on a site that brings together people of all walks of life, i.e. on common ground. By intervening at this level there is an opportunity to adapt the current situation whilst simultaneously encouraging cultural cohesion or perhaps at the very least instigated dialogue.

One can assume that the intermediary realm constitutes both the interstitial (the state of being) and the liminal (the state of becoming). It involves creating spaces with different pluralities at play. This research situates itself in the intermediary realm by creating an intervention that blurs the boundaries between the building and its context. It also seeks to expand the parameters of Adaptive Reuse to not only intervene at the level of the object but rather adapting beyond the object, by paying close attention to all the relationships at play. The intervention expands on an existing programme situated on a terrain vague site.

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## INTRODUCTORY REMARKS

In the interest of introducing this dissertation it seems necessary for me to provide information about my personal background. My motivations for undertaking this research began from a personal interest and inquiry into the spokenword and its manifestation through language. I have been fortunate enough to have been exposed to different environments of varying conditions, having experienced living in different countries and being exposed to diverse cultures and traditions. This has left a profound impression on how I view and experience the everyday. As a result, my perception tends to be situated at the periphery, often between things. I am interested in ambiguous conditions and therefore believe that it is important to move away from a static reading and conception of space to a morevaried interpretation.

This notion however, evolves into examining language and the specific use of metaphors as forms of representation. Words and metaphors become a way of exploring and grappling with trying to understand and make sense of a complex site. The research undertaken unfolds through this narrative and the outcome is determined through the tensions between disparate ideas and through the process of finding the relationships between them.

## INTRODUCTION

This dissertation grounds itself in the interest of serving people and finding common ground between seemingly disparate entities. It seeks to express this notion through a methodology based on unearthing and exploring ideas that expose the ambiguous nature of human interaction, to enhance quality of life. The process unfolds through the intertwining relationship between design and research. Each informing one another. Theories have been threaded through and have ground the research further. The research process includes intuitive responses to site and context, archival research, conversations, drawings and image making. The design process evolves and responds to a contextual reading and understanding of site and context with the overarching aim of enhancing human interaction.

The body of the dissertation is divided into five parts with a conclusion. Part one engages with methodology about my process. It uses specific words which become metaphors in clarifying concepts, coupled with visual imagery to express that which is transferred as meaning from one thing to another as opposed to making a comparison between things.

Part two summarizes the intuitive responses from part one and introduces the proposal and design intent. This section includes explorations into possible sites and rests with one key site, the Strand Street Quarry which becomes an underpinning metaphor and a continued expression of void in the landscape that is carried through. The Strand Street Quarry is poignant because it serves as a conceptual mediator and thinking device that explores the relationship between man-made intervention in the landscape and void (the physical and ephemeral). This section continues to expand the conversation between man-made intervention, landscape and architecture with a specific focus on service.

Part three explores the chosen site and found object, The Service Dining Rooms by problematizing it and exposing its character within context.

Part four explores the notion of common ground thus becoming a precursor to the design process and final intervention. This section references an existing public space, it also distills the narrative into simplified conceptual metaphors that are transferred and preempts the design by acting as conceptual prompts.

Part five speaks to the interventions in response to questions that have risen from the previous sections and culminates into the proposed intervention.

It is to be noted that parts one to four largely reference earlier work compiled in my Theory and Technical Studies Paper. This is due to the nature in which this dissertation has unfolded whereby the methodology of process becomes the design. The act of interrogating and documenting laid the foundation to what evolves further in the design development.



PART ONE  
*An Intuitive Response*



**Fig. 2**  
*One in Three Chairs*  
Joseph Kosuth  
(1965)

Chair (82 x 37.8 x 53cm), photograph panel (91.5 x 61.1cm), text panel (61 x 76.2cm)

## Language and Material

A photo of a chair, the actual wood chair and the dictionary definition of the chair, i.e. words. What is important to note, is the way in which the artist intentionally strips away any resemblance to an aesthetic and focuses our attention to the object as is. It is not about how the object looks but rather about the way in which one thinks about the object.

*The ways in which we choose to describe things...*

The spoken word is a powerful method of communication, its duality is expressed in ways that can empower and dis-empower. Neville Alexander describes it as,

“...a transmission mechanism of culture.”

Alexander, N, 2012

It can be used to connect or divide and plays an influential role in the formation of individual and communal identities. This intuitive journey begins and unfolds with purposefully selected words (transference, translation and ambiguity) and an interpretation of their meanings.

*Transference* refers to movement. It is,

“to convey from one person, place or situation to another.”

Merriam Webster, 2017

*Translation* refers to the way in which something is understood. It is,

“to turn into one’s own or another language”,

Merriam Webster, 2017

and to express the sense or meaning of something. The important distinction to make is that a metaphor is carried through the act of translation and not merely transferred, thus transformation can take place. The interrelationship between these two words suggests a state of ambiguity.

This dissertation suggests a closer reading into ambiguous conditions manifested architecturally to draw new meanings. The term ambiguity is often associated with negative connotations, the lack of clarity and confusion. However, while these attributes may be true, ambiguous conditions can also be intriguing. Ambiguity here, refers to the notion that things tend to possess multiple meanings. Interrogating ambiguous conditions becomes a useful tool to unlock thinking and adds depth to research and design. The strength of an ambiguous condition or situation lies in its need for interpretation therefore requiring user engagement. It thus becomes about the relationship between the user, the object and its context.

“By impelling people to interpret situations for themselves, ambiguity encourages them to start grappling conceptually with systems and their contexts, and thus to establish deeper and more personal relations with the meanings offered by those systems.”

Gaver et al, 2003



**Fig.3**  
*Architect Oluwole  
Olumuyiwa in Cru-  
sader House, Nigeria*  
LeRoux  
(2004)



**Fig.4**  
*Aerial view of District  
Six Bypass*  
Google Maps  
(2017)

Fig.3 depicts Oluwole Olumuyiwa, a Nigerian architect who built the Crusader House. The image is of him standing on the balcony. The building built in Nigeria, is completely modern in its function and language. Through the windows, one can see the local market and the Shitta Mosque. Hannah Le Roux describes this succinctly,

“Without the possibility of knowing his thoughts, we can read from the architect’s act of designing, constructing and inhabiting a liminal space like this ledge, an intense desire for a space that is both modern and open to its context that mediates between identities”

Le Roux, 2004

Fig. 4 depicts a kind of spatial ambiguity of a tactile nature, that cuts across all planes. , Viewed in plan as divisive boundary to separate but more so, the divisiveness is experienced in space by being on the ground.

**Fig. 5**  
*District Six Bypass*  
Google Maps  
(2017)



**Fig. 6**  
*Street View in District Six*  
Small and Wissema  
(2004)



### Language and District Six

This dissertation situates itself in District Six, Cape Town. A site with a rich layered history of a once thriving and diverse community, that was stripped away by forced removals during the establishment of the Group Areas Act. District Six forms part of the unfortunate Apartheid legacy and the physical manifestation of what was lost which continues to be a poignant reminder today. Its location was a threat to the Apartheid state due to its proximity to the natural environment, the city centre and docks as well as its position along major routes (Bezzoli et al, 1997). A unique condition that emanated from District Six was the bilingual vernacular, it is the non-material element that continues to survive and thrive to this day. McCormick continues to say,

“In order to get by in their daily lives, many of the area’s residents had to use languages other than their home language.”

McCormick, K, 2002

People residing in District Six were predominantly Afrikaans speaking however the dialect that developed was aimed at disassociating from the oppressors, thus appropriated from the white Afrikaans speaking people. Therefore, reclaiming its own autonomy. This ability to transform shows evidence of the permeability of language to cross cultural boundaries.

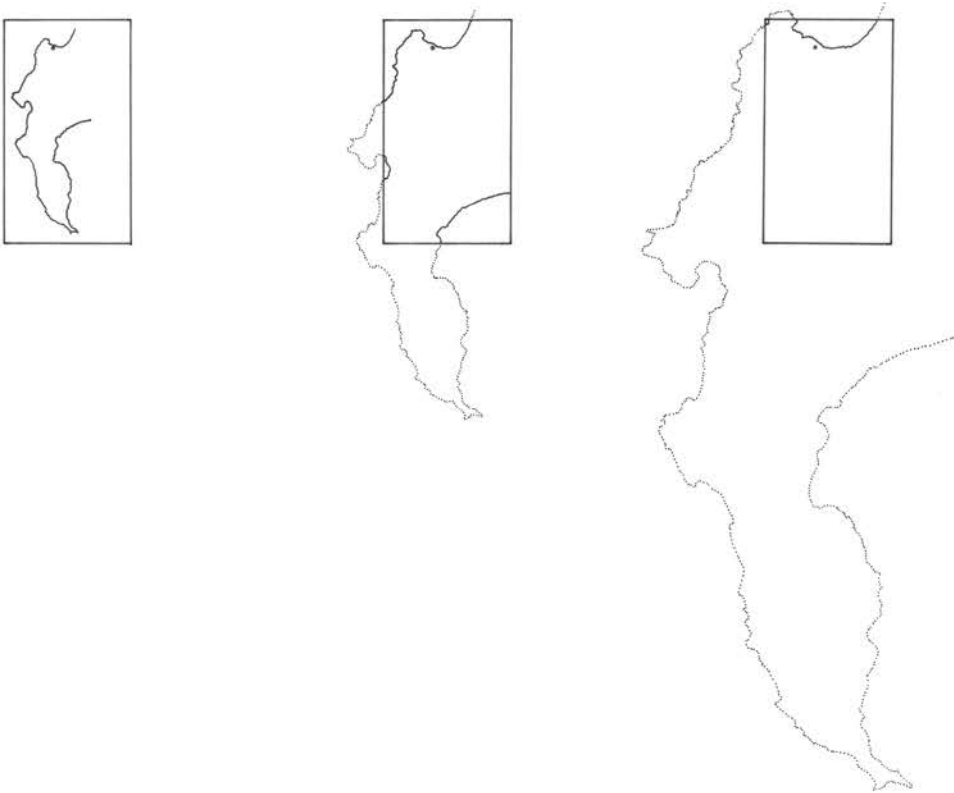


**Fig. 7**  
*Library at the*  
*University College,*  
*Ibadan, India*  
Fry, Drew+  
Partners  
(1955)  
-left

### *Boundary*

Ambiguous conditions can manifest architecturally through boundary conditions. An architectural boundary functions and modulates between opposing entities such as inside and outside, architecture and the environment, public and private and the physical and virtual realms. The boundary is ambiguous because it can function in a multivalent manner such as a *brise soleil* which performs as a mechanical device, filtering device and/or aesthetic device. The boundary as a term can be used to mean either on the boundary or in the boundary (Le Roux, 2004). The former refers to something more static or an overlay and the latter suggests a temporal condition. Similarly, thresholds have dual qualities, they can either connect and/or separate space thus thriving on spatial ambiguity.

**Fig. 8**  
*Mill Owners'*  
*Association Building*  
*Ahmedabad, India*  
Le Corbusier  
(1954)  
-right



**Fig. 9**  
*Inside Out - OutsideIn*  
Author  
(2017)

The image above depicts a change in scale but with a fixed constant which is the site located within its border. This image aims to visually represent the boundary condition by asking what constitutes the line of separation.

The following map (Fig. 10) shows the development of District Six over time juxtaposed with its boundary or perimeter which visually emphasizes the degradation over time and the disruptions caused by freeways (divisive boundaries). As a result, District Six's edge conditions remain porous and are no longer so strongly defined. What was a distinct thick line has now become fragmented. This finding is interpreted to indicate a flexibility of boundaries. In taking this notion further, boundary and edge conditions must be designed with the ability to adapt to changing situations. Boundaries should be viewed as thresholds and not as devices to merely separate space and/or demarcate space.



**Fig. 10**  
*Drawing District Six*  
Adapted by author  
(2017)

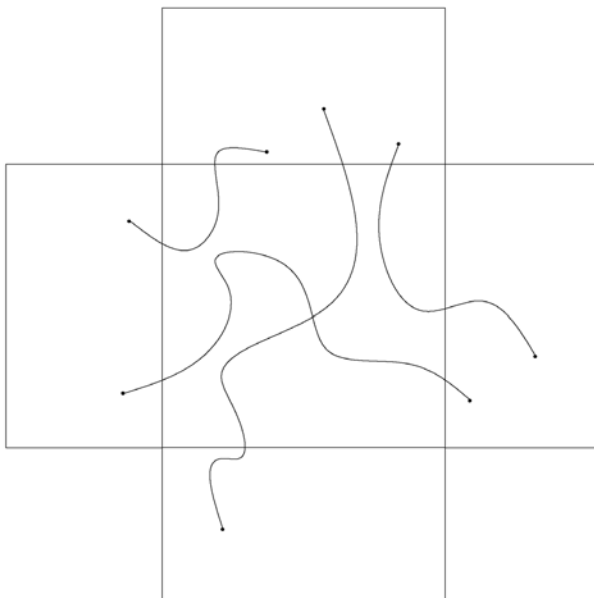
## *Exchange*

“Let us not be sentimental about District Six. Let us say, simply, that its houses were lived in and were homes; its business centres of human exchange; so too it’s churches, and mosques, and bioscopes...All its bricks and mortar edifices were touched by human hands.”

Small and Wissema, 2004

The quote mentioned above is extracted from a poem that emphasizes and highlights spatial practices where human exchange had occurred.

This diagram below (which originated in conversation with Prof Iain Low) depicts a wedding plan layout that privileges the centre as empty or rather not assigned to a specific function. The intention is that the void remains empty to facilitate exchange and chance encounters between guests. Although unassigned it facilitated movement between the different activities / zones surrounding it, therefore reinforcing and exploiting the temporal qualities of the void. Understanding this speaks to the fact that we are in constant dialog with our surroundings and in *exchange* we project our own bodies back into the same space.

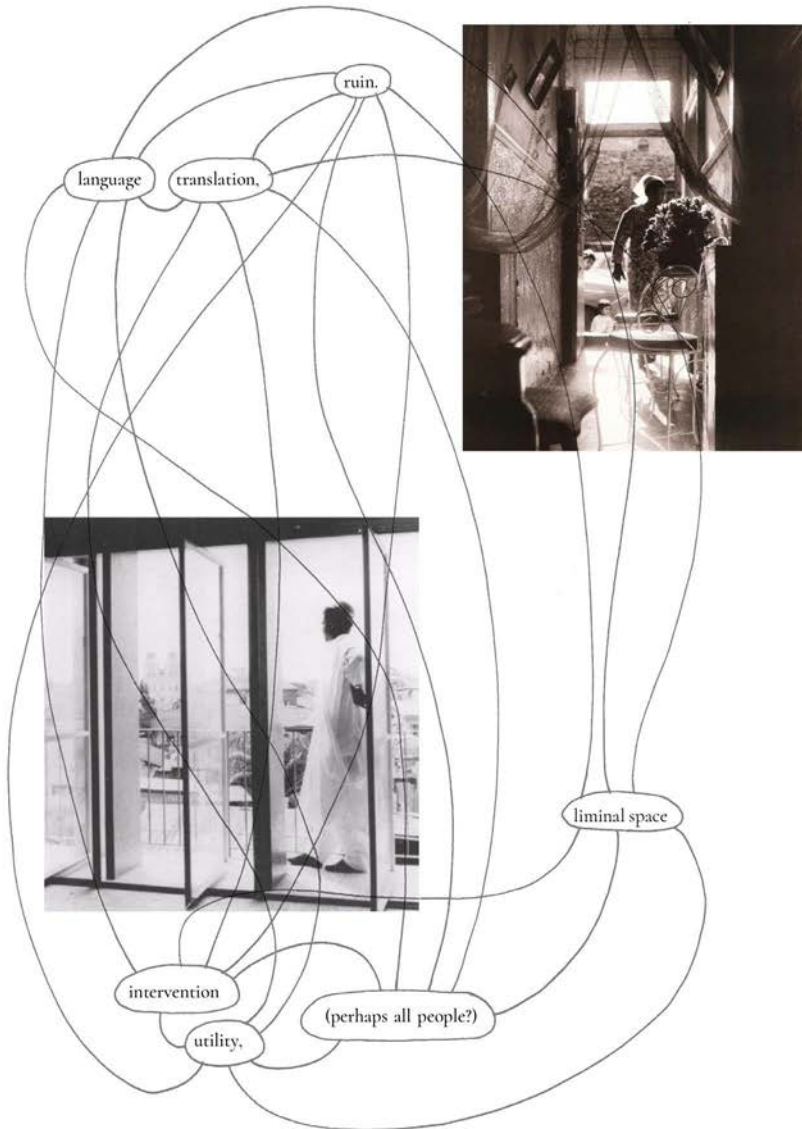


**Fig. 11**  
*Exchange Diagram*  
Author  
(2017)

## Conclusion

This section introduces language as an analogical tool through the use of metaphor to cultivate an underpinning for the theme of the dissertation. Language and material is taken to mean the ways in which we communicate understanding. The perplexity of language is also understood through ambiguity which is manifested into looking at boundary conditions in reference to District Six. The section to follow looks at ambiguous conditions through architecture and context, with *service* being the main focus.

PART TWO  
*In Service*



District Six is a site of ruin and decay, a ruin that not only speaks of the past but continues to breathe into the present and into the future. It is a living ruin. The ruin seen as void, becomes the absence of what was there before. What makes this absence so powerful, is that, it is not a void of silence but one that speaks. It speaks, in the language of translation, thus, the spoken word remains alive. The fact that the ruin is alive, alludes to a temporal quality. The void represents perplexity and complexity, therefore becoming ambiguous in nature.

Language shifts and changes constantly, it adapts to new environments, borrows from different cultures and evolves. It also withers away and erodes when not given the power to be spoken.

*In the same way that language can cross cultural boundaries, how can architecture become an active participant?*

*How can architecture gesture towards cultural cohesion?*

My design intervention alludes to a space of transience, a space that encourages interaction between displaced and non-displaced peoples,

*perhaps all people,*

in an authentic and not stigmatized way. A necessary utility, something as banal as an ablution facility. A place where you wouldn't necessarily know that it performs as a place of refuge and/or relief whilst simultaneously providing a service. A space that challenges and/or dismantles cultural and class hierarchy.

In Memory of Service

*Inhabiting the private space of another*



The series of images reveal a service (the Canterbury Wash House) that existed on Canterbury street in District Six. It no longer exists. I find it interesting that the act of washing other peoples garments is such an intimate affair. The men and women acting to provide such a service ultimately come to know who the owners are and yet the owners of these garments will never come to know them. These photographs are what is left of this kind of humbling service which gives us a glimpse into what daily working life was like for the residents of District Six.



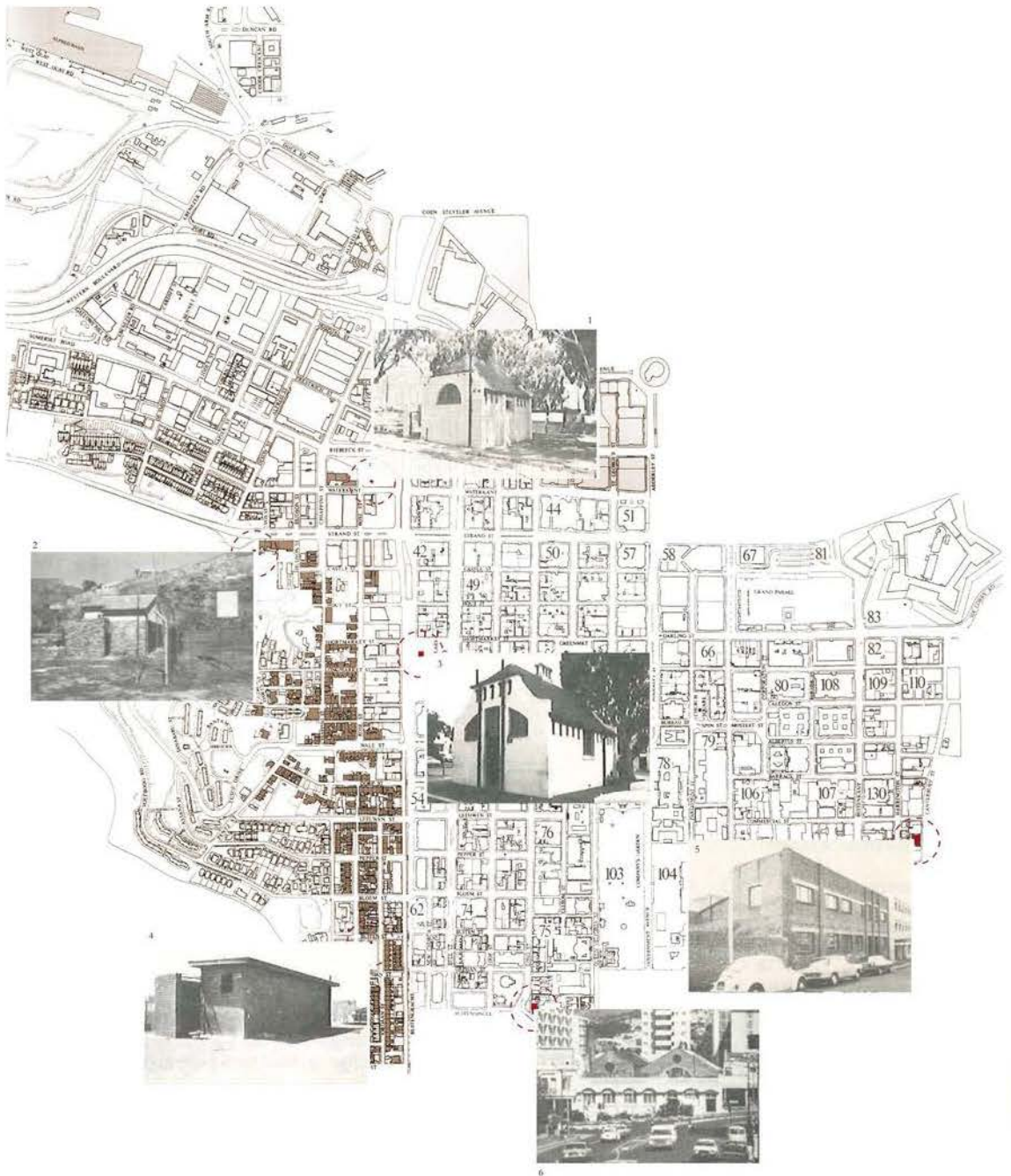
**Fig. 13**  
*Operations in the  
Canterbury Wash  
House,  
District Six  
Museum  
(Date Unknown)*

### Tracing Utilities

Part one examines language as a conceptual metaphor in conjunction with District Six. A site seen as void with temporal qualities thus becoming a living ruin. Due to the shifting nature of language and its ability to be translated, it is able to cross cultural boundaries. In seeking an intervention, it became very clear early on that transforming space in a site as complex as District Six lies in intervening in a subtle way.

Following this, I set out to map out all the last remaining documented ablution facilities in Cape Town, narrowing my search to two key sites as well as expanding the scope to include other forms of utilities. The sites being the Strand Street Quarry with an existing ablution block and the Service Dining Rooms in District Six. Most of the ablution facilities remaining in Cape Town have been converted and serve other functions. An important aspect of the ablution blocks that do remain, is that they become a source for water and thus inherently become a gathering space to service a very primal need.

**Fig. 14**  
*Map of Existing  
Ablution Blocks in  
Cape Town Collaged  
by author (2017)*



- 1 St. Andrew's Square
- 2 Disused Quarry, Strand Street
- 3 Rebeck Square
- 4 Orphan, Bazaar, Buiten, Jordaan Streets
- 5 82 Canterbury Street - Service Dining Rooms
- 6 Long Street Baths



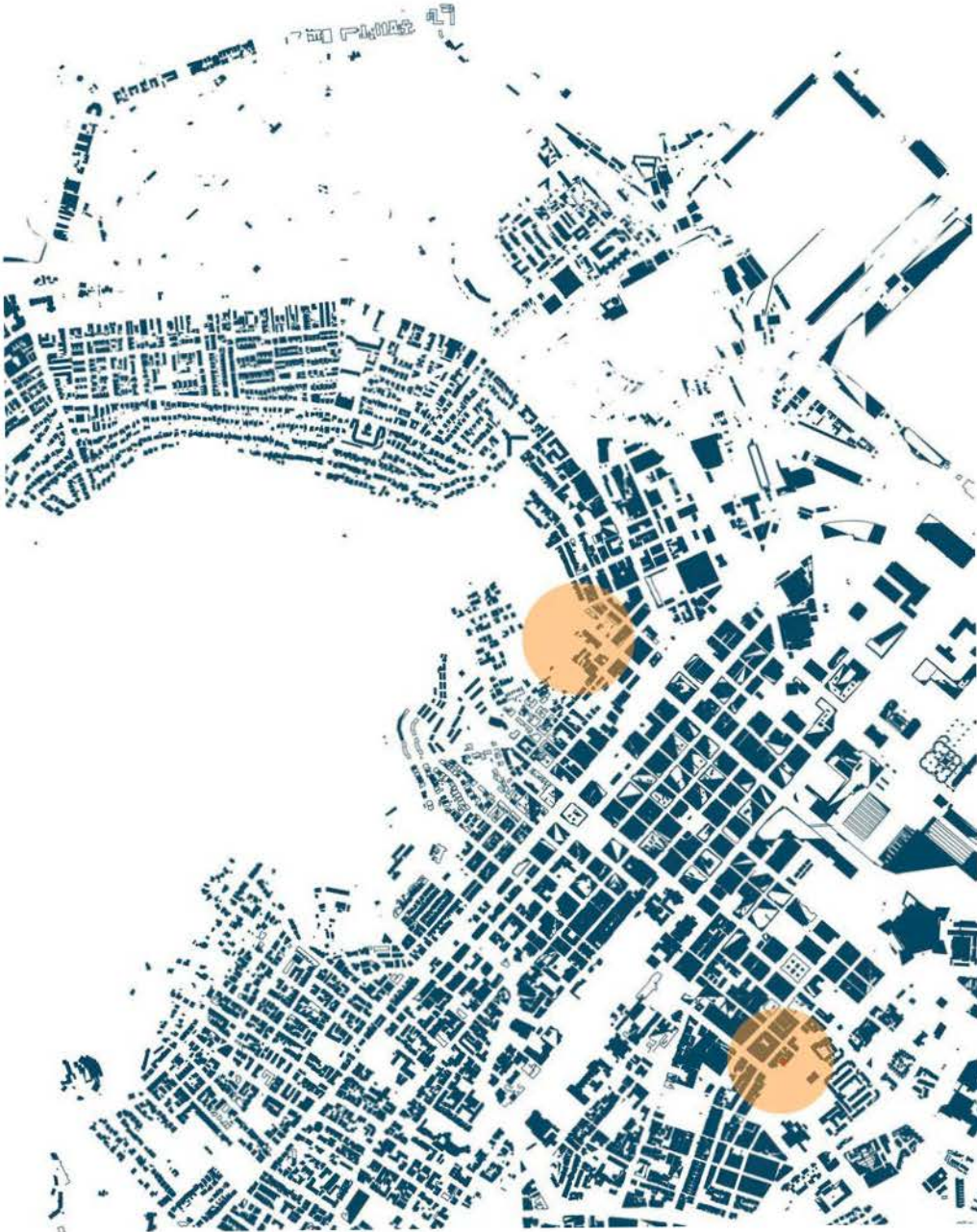


### Conclusion

The best form of utilitarian space lies in the provision of services. The wash house facilities are synonymous with District six and speak to the working class community that resided there. The other form of service provision located in the public realm is the ablution block. As a result of tracing these facilities the next section will take this notion further.

PART THREE  
*Sites in Translation*

**Fig. 15**  
*Figure Ground Map*  
*of the Strand Street*  
*Quarry and the Service*  
*Dining Rooms*  
Adapted by author  
(2017)

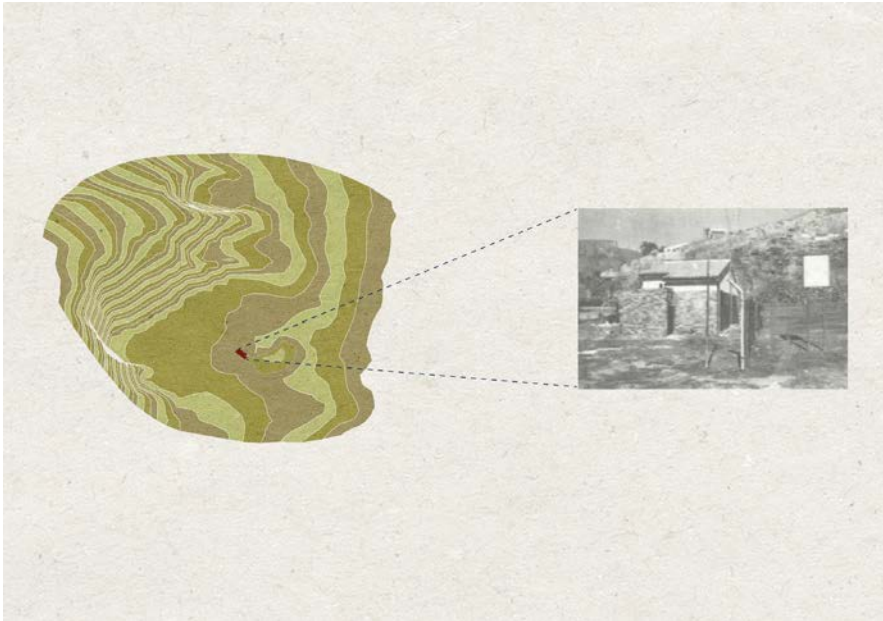




**Fig. 16**  
*Locality Map of the  
Strand Street Quarry  
and the Service Dining  
Rooms*  
Adapted by author  
(2017)



The Strand Street Quarry



**Fig.17**  
*The Strand Street  
Quarry and Ablution  
Block*  
Collaged by author  
(2017)



**Fig. 18**  
*Resurfacing Memory*  
Collaged by author  
(2017)

The stillness of the site, perhaps awaits programmatic injection, however subverts the inclination to do so. It blurs this perception because of the various pluralities at play, this ambiguous condition between the state of being and the state of becoming.

Although disused, the quarry is very much still alive.



The Service Dining Rooms



**Fig. 20**  
*The Service Dining  
Rooms*  
Author  
(2017)

The Strand Street Quarry served as an underpinning and a frame of reference for the type of site to explore. It pre-empted the site for this dissertation, the Service Dining Rooms situated on Canterbury Street in District Six. The site evokes similar spatial qualities to that of the quarry. Moments of the *Terrain Vague* are felt, however unlike the quarry, are subdued by the visible presence of people. The strength of this site lies in the relationship between the building and the landscape. The building is situated opposite an almost completely vacant plot with Fruit & Veg City as well as a non-profit run vegetable garden as tenants.

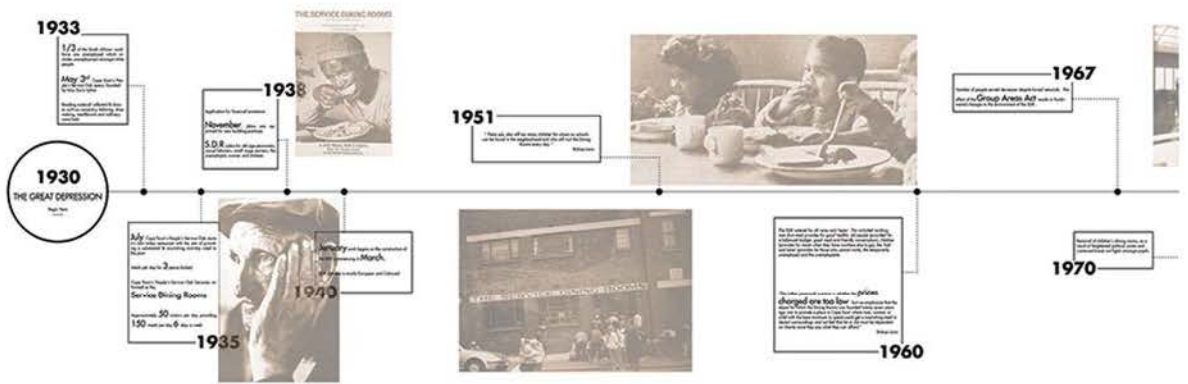
The Service Dining Rooms (SDR) was founded in the 1930s as a place of refuge during the depression. It served meals and provided spaces to read and attend workshops. Today the SDR still functions to serve meals every day priced at R1. The SDR receives state funding and donations although it is an independent institution. It receives food donations from various stakeholders such as Woolworths, I&J and produce from Fruit & Veg City from time to time. The dining facilities occupy the ground floor of the building and the first floor is rented out whenever possible.

The SDR is mundane and banal in appearance, it rests nestled in-between adjacent buildings as if to not make a statement. Its significance lies in the service it provides and the people it serves on a continued basis. I therefore argue that such entities must be enhanced and preserved to continue to serve society in the long run. The SDR forms part of a network of other such programs and facilities in the City.

**1933** 1/3 of the South African workforce are unemployed which includes unemployment amongst white people. May 3<sup>rd</sup> Cape Town's People's Service Club opens, founded by Miss Doris Syfret. Reading material collected & classes such as carpentry, tailoring, shoe making, needlework and millinery were held.

**1935** July Cape Town's People's Service Club starts it's own tickey restaurant with the aim of providing a substantial & nourishing mid-day meal to the poor. Meals per day for 3 pence (tickey). Cape Town's People's Service Club becomes re-formed as the,Service Dining Rooms. Approximately 50 visitors per day providing 150 meals per day 6 days a week.

**Fig.21**  
*The Service Dining Rooms Timeline*  
 Collaged by author (2017)



**1938** Application for financial assistance. November, plans are approved for new building premises. S.D.R caters for old age pensioners, casual laborers, small wage earners, the unemployed, women and children.

**1940** January work begins on the construction of the SDR commencing in March. SDR clientele is mostly European and Coloured.

**1951** "There are, alas still too many children for whom no schools can be found in the neighborhood and who still visit the Dining Rooms every day." Bishop Lavis

**1960** The SDR catered for all races and 'types'. This included working men (hot meal provides for good health), old people (provided for a balanced budget, good meal and friendly conversation), children (provides for meals when they have nowhere else to go), the 'halt and lame' (provides for those who cannot work), the temporarily unemployed and the unemployable.

**1960**

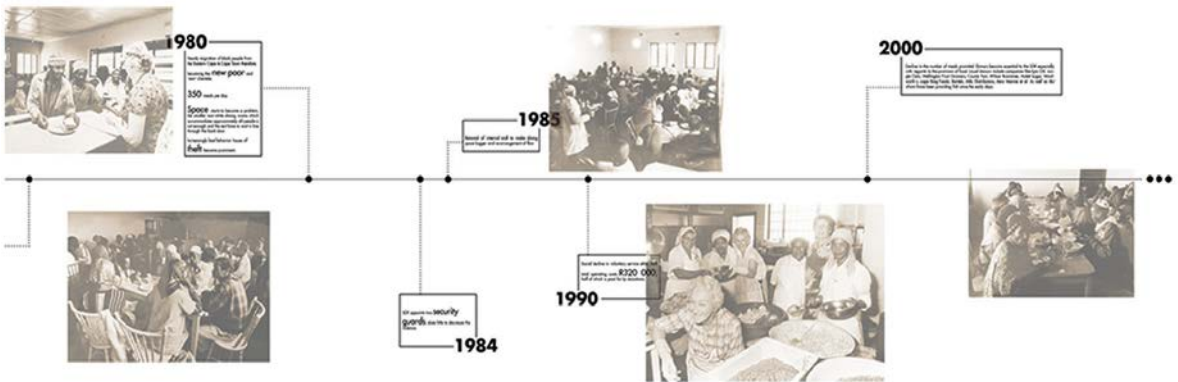
“The (other perennial) question is whether the prices charged are too low - but we emphasize that the object for which the Dining Rooms was founded twenty seven years ago was to provide a place in Cape Town where man, woman or child with the bare minimum to spend could get a nourishing meal in decent surroundings and not feel that he or she must be dependent on charity since they pay what they can afford.” Bishop Lavis

**1967**

Number of people served decreases despite forced removals. The affect of the Group Areas Act results in fundamental changes to the environment of the SDR.

**1970**

Removal of children’s dining rooms, as a result of heightened political unrest and continued break out fights amongst pupils.



**1980**

Steady migration of black people from the Eastern Cape to Cape Town therefore becoming the ‘new poor’ and ‘new’ clientele. 350 meals per day. Space starts to become a problem, the smaller non-white dining rooms which accommodates approximately 40 people is not enough and the rest have to wait in line through the back door. Increasingly bad behavior. Issues of theft become prominent.

**1984**

SDR appoints two security guards, does little to decrease the violence.

**1985**

Removal of internal wall to make dining space bigger and re-arrangement of flow

**1990**

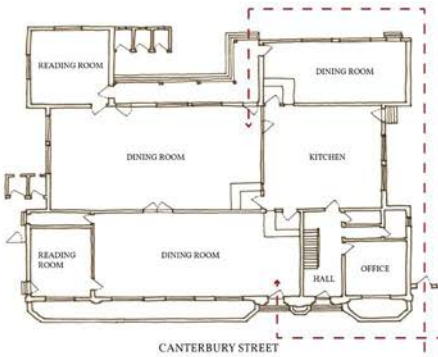
Social decline involuntary service ethic. SDR total operating costs R320 000, half of which is paid for by donations.

**2000**

Social decline involuntary service ethic. SDR total operating costs R320 000, half of which is paid for by donations.



Women and the elderly line up from the front of the building.



Young men enter through the side entrance and into the back of house.

### *Queue*

The queue is synonymous with dining facilities, in the case of the Service Dining Rooms the queue system is based on the separation of genders. Men are asked to queue from the street and enter through the back of the building while women and the elderly queue from the front. The reasons for this system is due to previous incidents of breakouts and unfortunately management has felt that this way is better to manage people, many of whom are homeless and vulnerable.

**Fig. 22**  
*The Queue*  
Collaged by author  
(2017)

**Fig. 23**  
*Upstairs and  
Downstairs*  
Author  
(2017)



### *Inside*

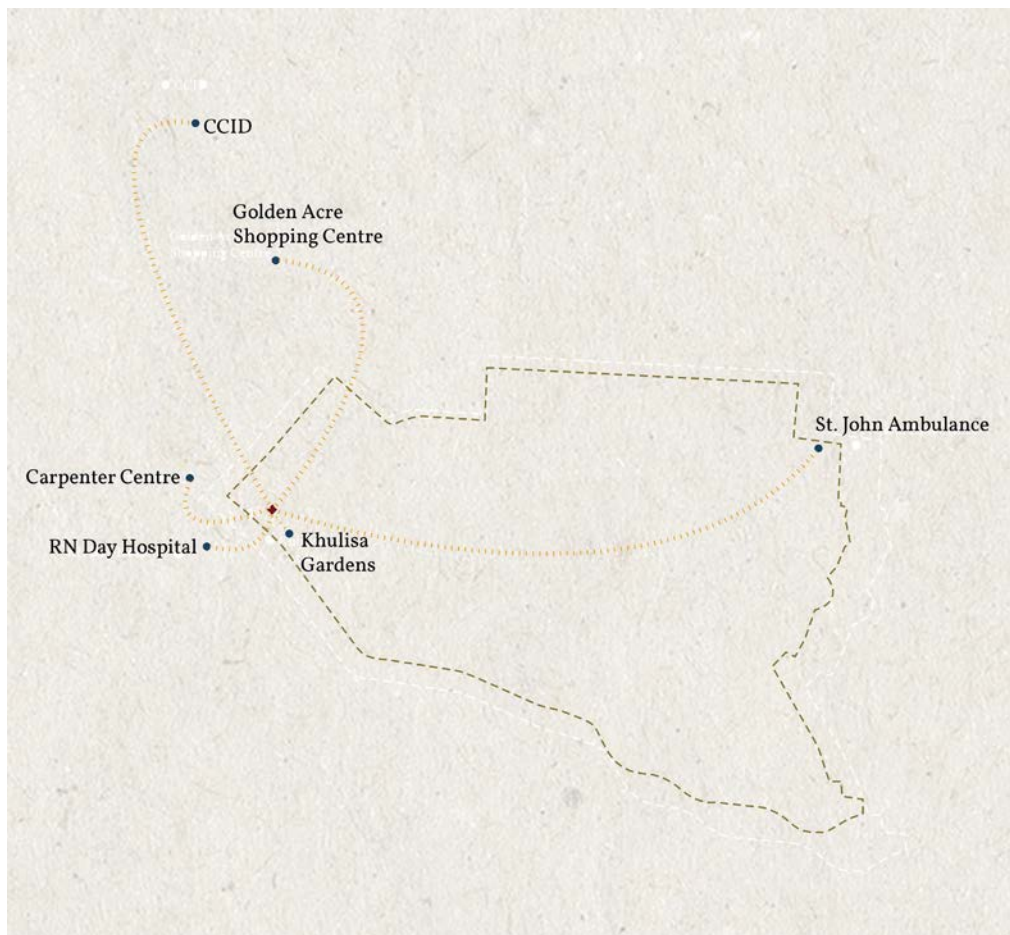
The interior of the building is of a very domestic nature. It exudes a sense of home or being in someone else's home. The ground floor is a typical dining hall layout, somewhat rudimentary however there is a strong child-like feeling. This is evoked by the furniture, the way in which tables and chairs are arranged as well as in the way guests are spoken to. They are often reminded to say thank you after receiving their meals. The first floor carries this feeling of inhabiting someone's home as you navigate through a narrow passage. The lack of natural light adds to this aura. There is also a distinct difference between the ground and first floor, it is as if they do not belong to the same building.

**Fig. 24**  
*Token Distribution*  
Map  
Author  
(2017)

### *Programme*

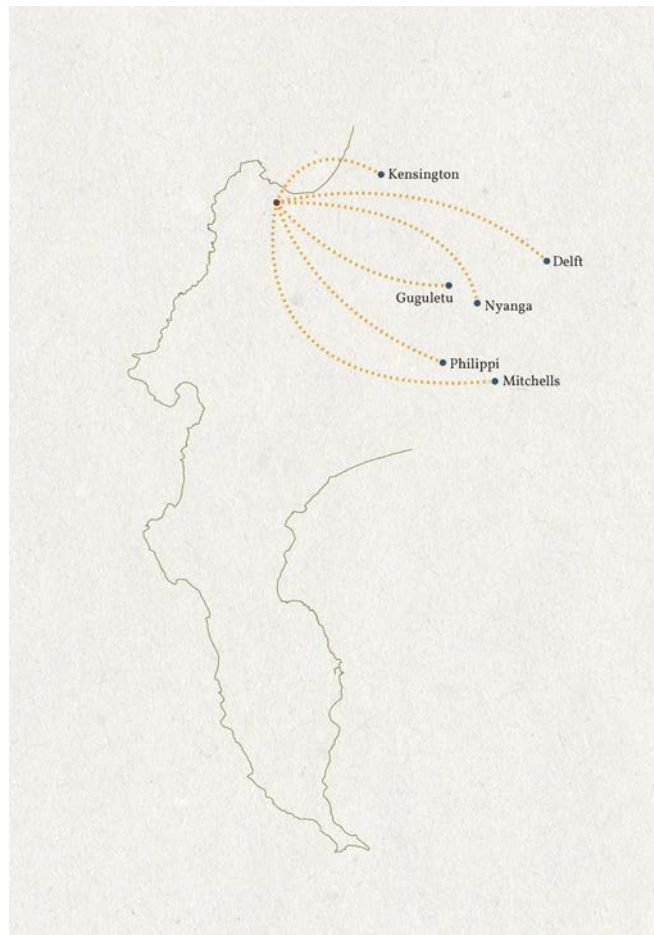
Meals at the Service Dining Rooms are priced at R1 and per token. The token system works as an incentive model for the homeless and vulnerable. The tokens are handed out after participating in other essential services in the city.

- 2 x Green Provided after taking a shower at the Carpenter Centre.
- 1 x Blue Provided by Khulisa (NGO that manages vegetable farming in the city) for working in the gardens, mainly at the Company Gardens).
- 1 x Orange Provided after a free screening at the clinic in the Carpenter Centre.
- 1 x Red Handed out by CID field workers at their discretion.



**Fig. 25**  
*Food Distribution Map*  
Author  
(2017)

Most tokens that the SDR (Service Dining Rooms) receives are green and free meals are given at the discretion of management. The SDR provides approximately 258 meals per day for approximately 200 people. The meals provided are not limited to the SDR but are distributed to other parts of Cape Town. Approximately 500 meals are distributed off-site to places such as Mitchells Plain, Nyanga, Khayelitsha, Philippi, Delft, Gugulethu, Kensington and Zonnebloem.



There are six staff members that manage the SDR. A general manager, driver, general cleaner, an off-site cook, kitchen manager and the main cook. The proposal is for an enhancement of the existing programme by introducing facilities that will aid in the SDR running more efficiently. It looks at reorganising the queue system and adding temporary accommodation so that the building can be sustained and operate throughout all times of the day.

Existing:

- Office
- Courtyard
- Dining Rooms
- Ablutions
- Kitchen
- Laundry Room
- General Storage
- Food Storage
- Garage

New

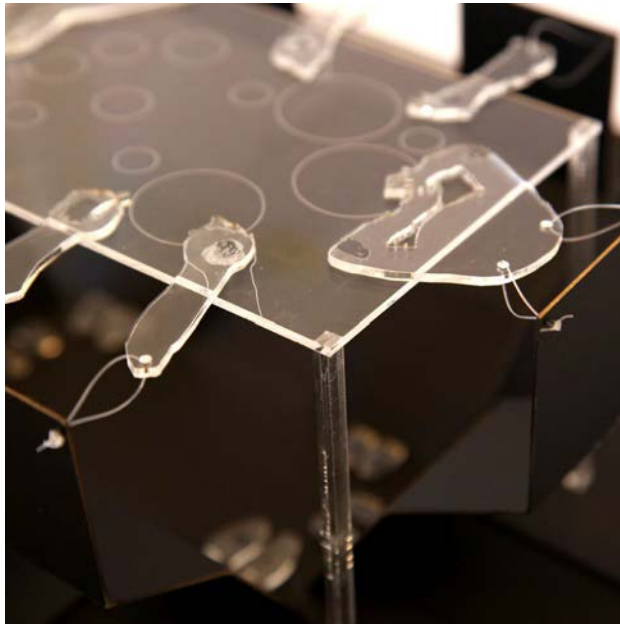
- Office
- Courtyard
- Kitchen
- Ablutions
- Workshop Space
- Media Centre
- New Dining Space
- Exhibition Space
- Greenhouse
- Testing Room
- Temporary Accommodation

### Conclusion

The Service Dining Rooms is an essential service provider in the city especially for the vulnerable. It seeks to be celebrated and enhanced. It is also evident that the facility not only serves its immediate context but has a demanding distribution network. A familiar yet unfamiliar environment to many becomes their only home away from home.



**PART FOUR**  
*On Common Ground*



**Fig. 26**  
*Conceptual Model*  
*'Dining'*  
Alex Moll  
(2017)



Natural and Man-made



Pre-modern



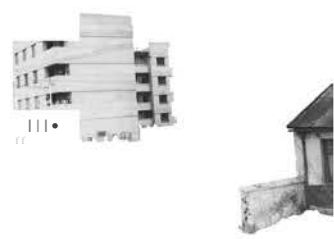
Modern



Pre-modern and Modern



Public Realm



Architecture



Architecture and Man



Nature and Man



Mobility and Man

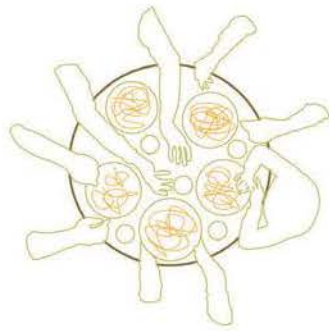
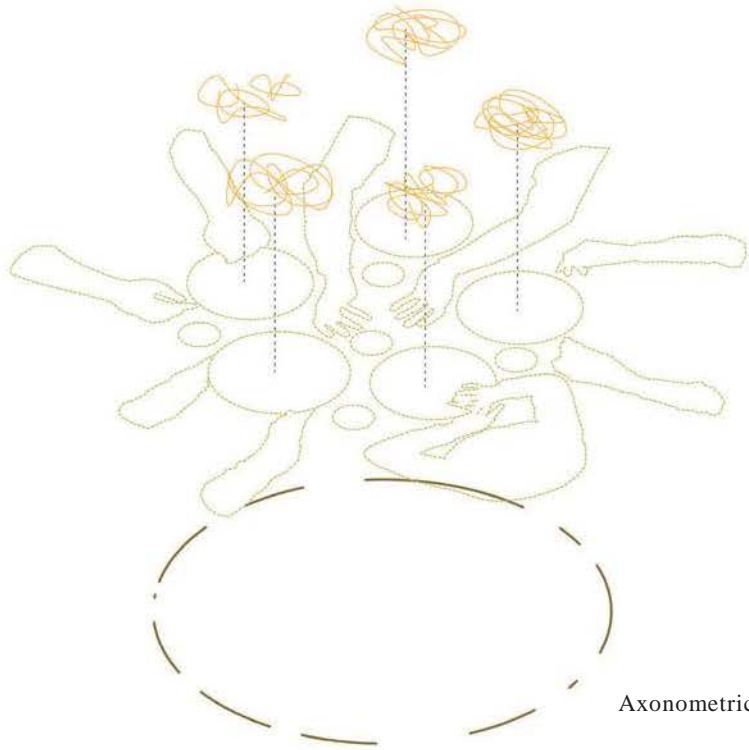


Bloemhoff flats built in the 1930s after slum clearance of Wells Square

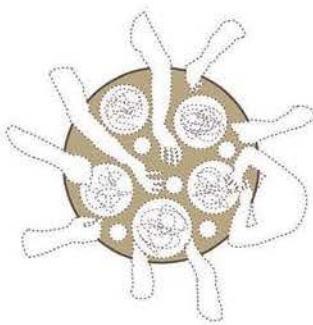
### Collage

This collage titled *Seeing District Six*, re-presents a shared experience in District Six. The nine images highlight different elements that can be read independently by creating voids which challenge the existing relationships between the objects in the image and the spaces between them. The original image is the Bloemhoff flats built in the 1930s after slum clearance of Wells Square.

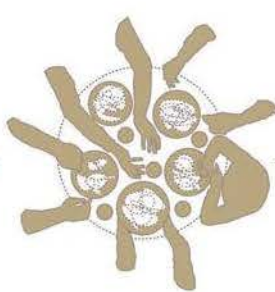
**Fig. 27**  
*Seeing District Six*  
Collaged by author  
(2017)



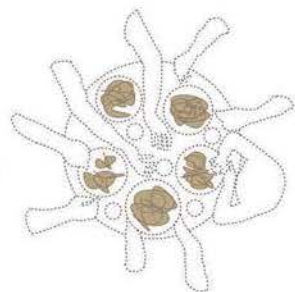
Dining



Table



Users + Crockery



Food

**Fig. 28**  
*Table Concept*  
 Author  
 (2017)

## The Table

### *As Metaphor and object*

The table, a domestic utilitarian communal object can be understood in relation to the human condition. The ritual of dining, the way in which meals are designed to the actual process of cooking can form and inform architecture. The table as a physical object can be both a democratic tool as well as a divisive one. The mere shape of the table relays these subtle gestures. A rectangular table privileges persons on the shorter end i.e. the 'head' of the table and signifies power and control. A round and / or square table dismantles this hierarchy by placing persons on an equal plane.

The table as object represents the supporting infrastructure for the users, the crockery and the food. The table as metaphor can extend to express the larger urban setting and landscape, the crockery as the architectural objects and the food is representative of what resides within. Following this analogy food can be broken down further.

- Taste – represent the senses, it occurs in the mouth and this is where speech dwells. Language is developed through speech.
- The body – is the consumer and represents the way in which one experiences the food
- The ingredients – represent the tectonics and texture of the old and new



Fig.29 depicts a project curated by Japanese architect Junya Ishigami which explores architectural proportion. It demonstrates that an object like a table can become as complex as a building. An overly rational thinking process reverses into the creation of an almost irrational product.

In the film, *The Phantom of Liberty* (Fig.30), guests excuse themselves to have their meal in private. It is also about the relationship between the appetite and the waste. Therefore, instead of guests sitting on ordinary dining chairs they are seated on toilets. Luis Brunnel inverts these activities to make a point about the extravagance of the bourgeois lifestyle. Which he viewed as far removed from reality.

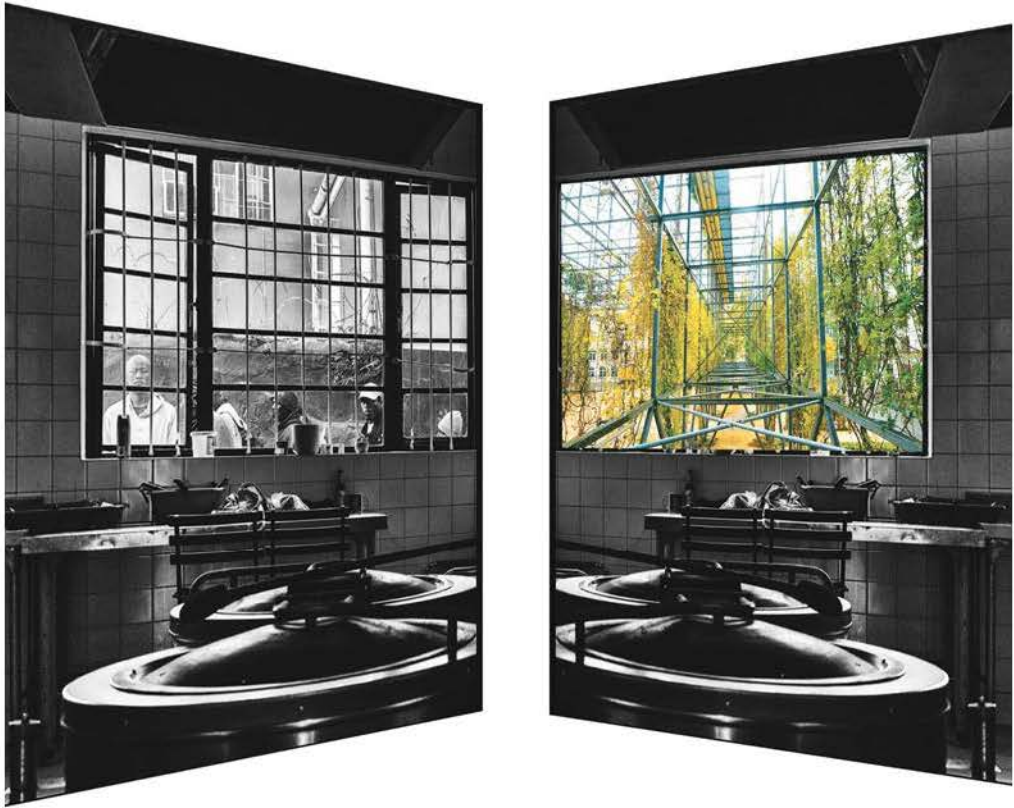
**Fig. 29**  
*Magic Table*  
Junya Ishigami  
(2013)

**Fig. 30**  
*The Phantom of Liberty*  
Luis Brunnel  
(1974)

## Conceptual Translations

### *Inverting the human gaze*

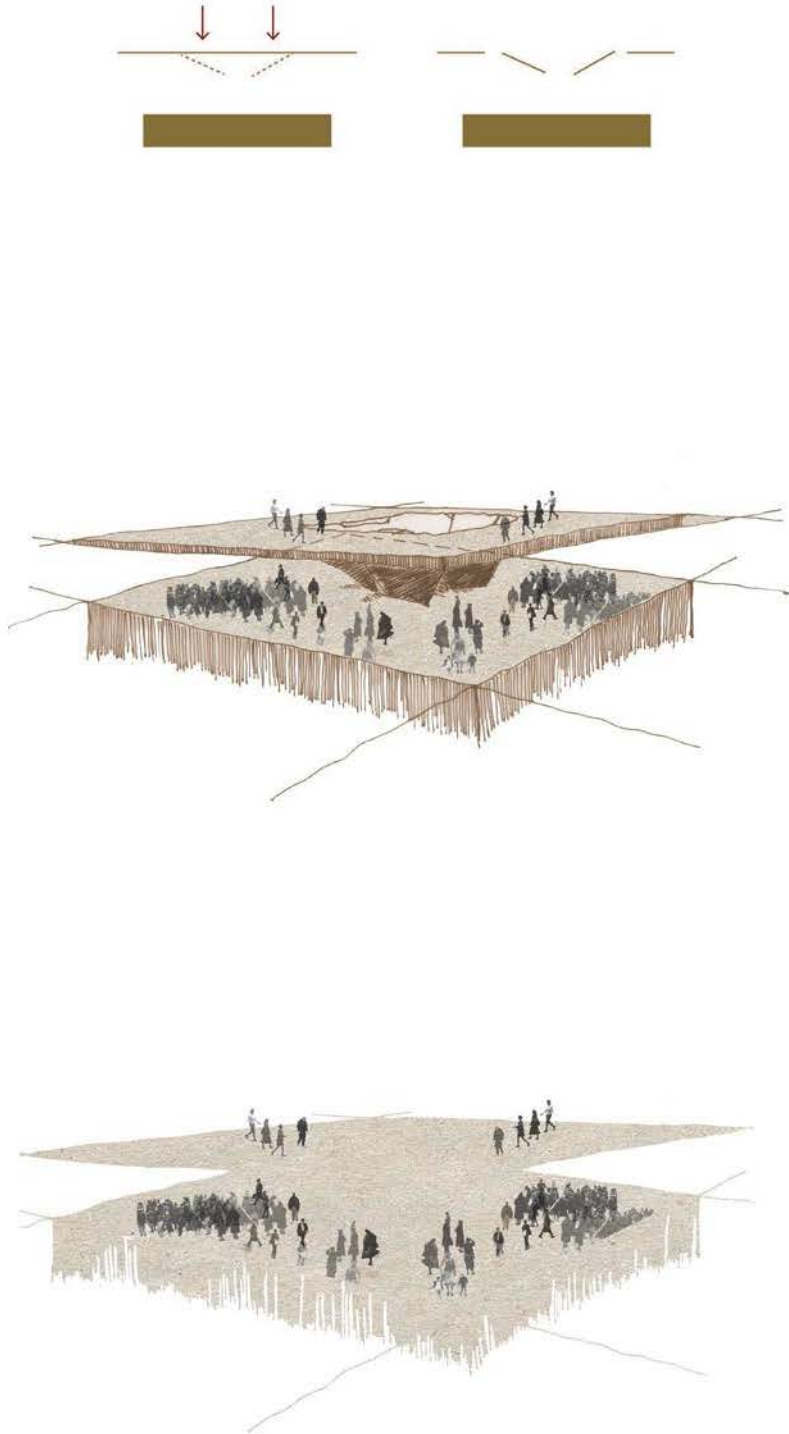
In light of witnessing the environment and the process in which people have to go through to receive meals, there is a strong inclination to change this dialog. The image on the right imagines a different view, looking through the window which seeks to invert the gaze of users looking back into the space. It alludes to a hopeful future by manifesting through the idea of projection, projecting hope. I chose to use a lattice structure, concepts of incremental growth and propagation are linked to the idea of a lattice. The structure is then juxtaposed with greenery to reference something more organic and productive.



**Fig. 31**  
*Inverting the human  
gaze*  
Collaged by author  
(2017)



**Fig. 32**  
*Projecting and  
Crossing Over*  
Collaged by author  
(2017)

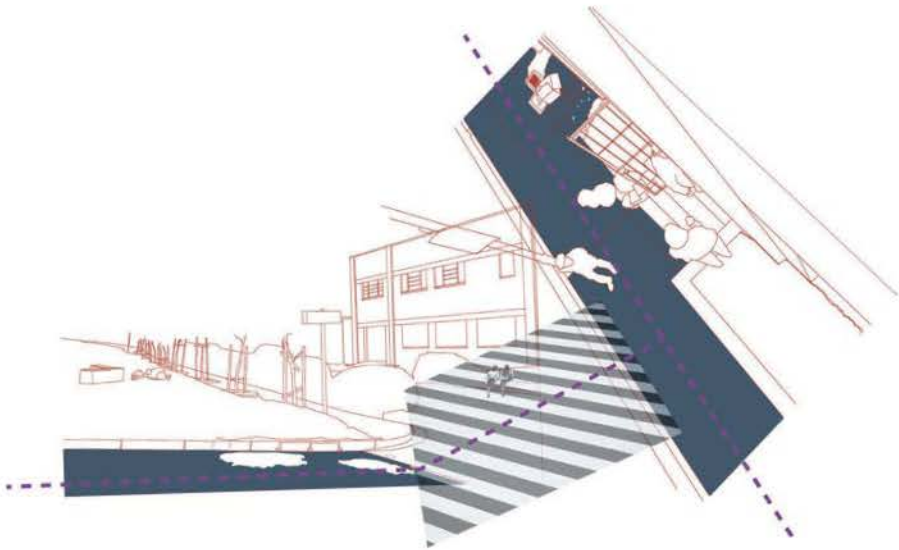
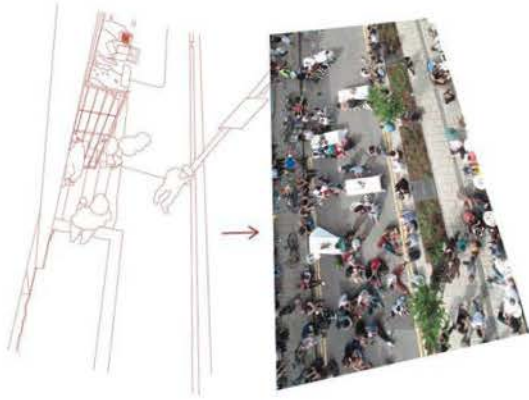


**Fig. 33**  
*Inverting the Ground Plane*  
Author  
(2017)

### *Crossing Over*

In thinking about an intervention, I am linking the vacant lot to the dining rooms. Something as simple as a pedestrian crossing and extending this link to create a connection between the Fruit and Veg City and the vegetable garden. This is attempting to create a connection between different users across the site. The intervention re-presences the old experience of the dining rooms. Due to space restrictions, often the rooms are not big enough to accommodate everyone, men and women used to dine together, therefore there is opportunity in extending the function of dining into the public realm by occupying the street, even if it's only momentary i.e. during serving times. The traffic would have to be re-routed during this time.

**Fig. 34**  
*Activating the Street*



**Fig. 35**  
*PedestrianLink*  
Author  
(2017)

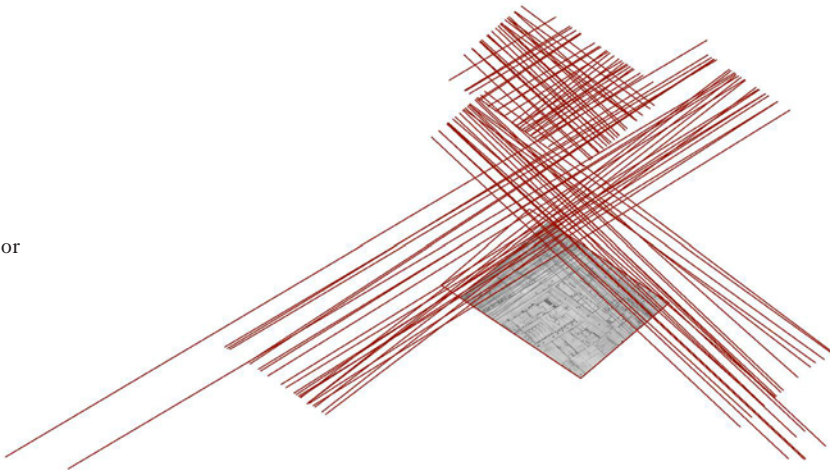
### *Resurfacing and Layering*

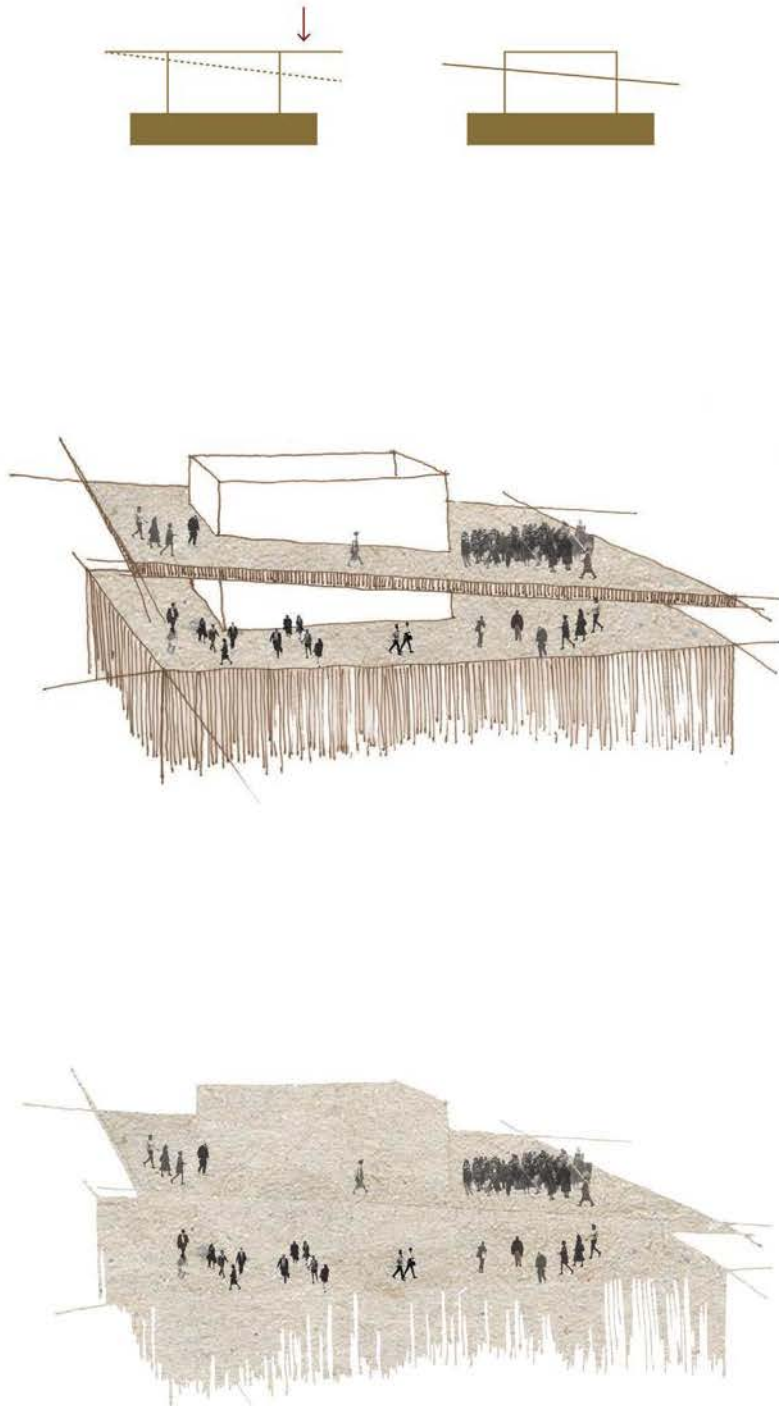
In further investing the relationship between the public and private realm, I was drawn to try and attempt to re-presence what has been erased. This also comes from the notion of critiquing what it means to memorialize a past event in the contemporary sense and learning from the work of Doris Salcedo. It thus is important that the intervention seeks to be productive, it cannot only frame the past. The regenerative landscape thus re-mediate the site as well as expands on the vegetable farming programme. The elements that are resurfaced are then implemented further.

**Fig. 36**  
*Erasure overtime*  
Author  
(2017)



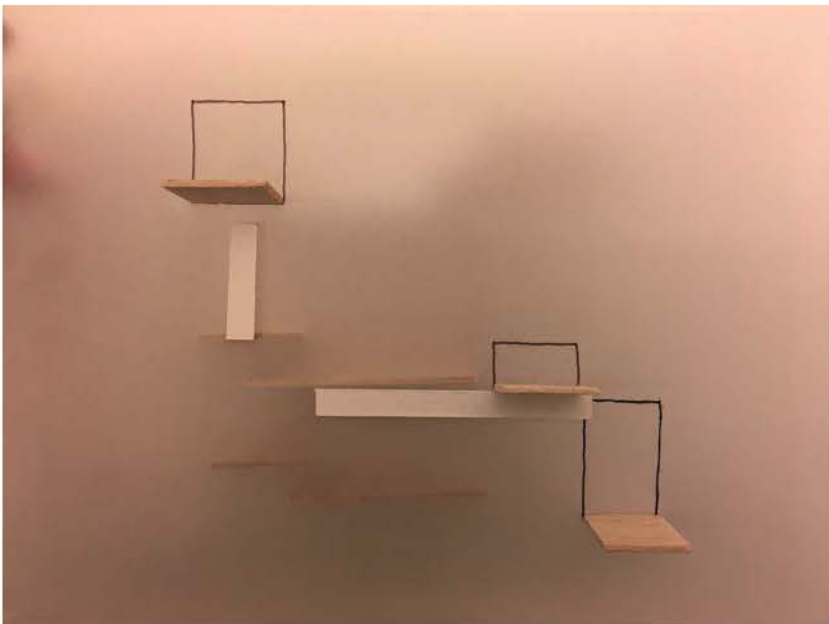
**Fig. 37**  
*Resurfacing and  
Layering grid lines  
overtime*  
Collaged by Author  
(2017)





**Fig. 38**  
*Resurfacing and  
Layering Concept*  
Author  
(2017)





**Fig. 39**  
*Resurfacing and  
Layering through  
projection*  
Author  
(2017)

## Conclusion

This section highlights strategies drawn from the theoretical analysis in the previous sections. The strategies highlighted are;

*Inversion*, which seeks to invert negative connotations into positive attributes, thus inverting perceptions about the site and the users of the site.

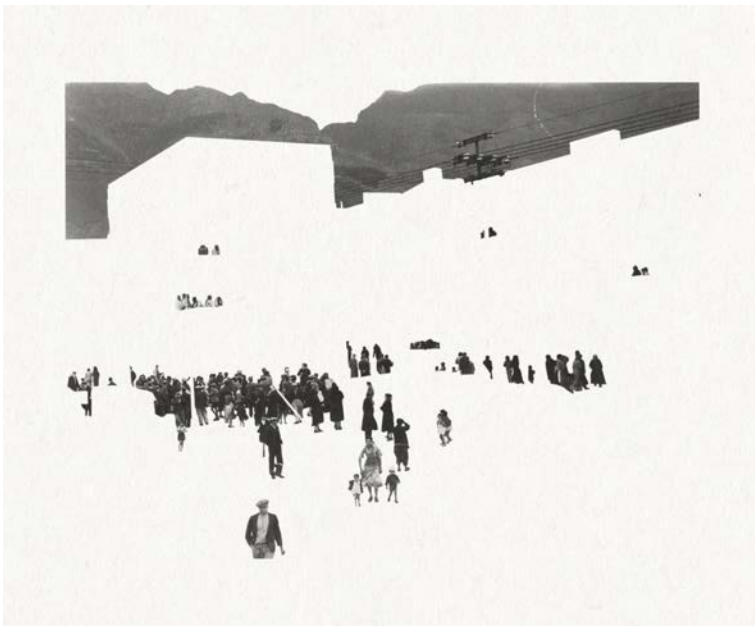
*Crossing over*, which is about establishing a stronger connection with the Service Dining Rooms and its context. Enhancing the social commitment to the place and its meaning as well as respecting people but creating a space that is welcoming and dignifying.

*Resurfacing and Layering*, re-presents the existing and lifts hidden remnants from the past which then become design informants. This involves the permeability of material, the use of materials from pre-existing structure and surfaces to build anew.

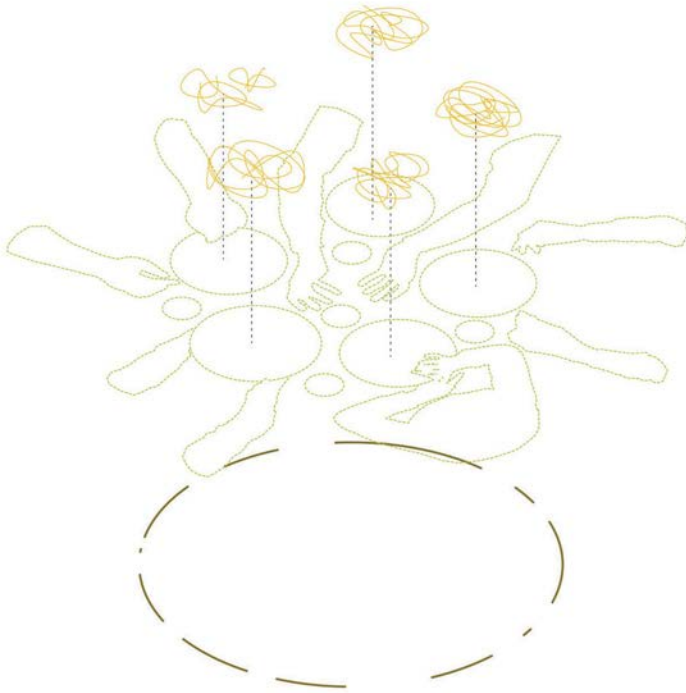
The next section illustrates how these strategies are manifested.



**PART FIVE**  
*Transforming Space*



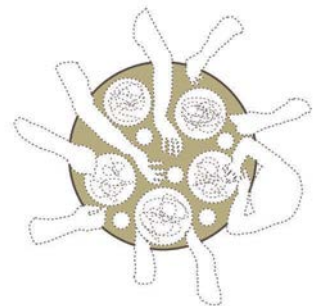
**Fig. 40**  
*Relationship between  
the landscape and  
users*  
Collage by author  
(2017)



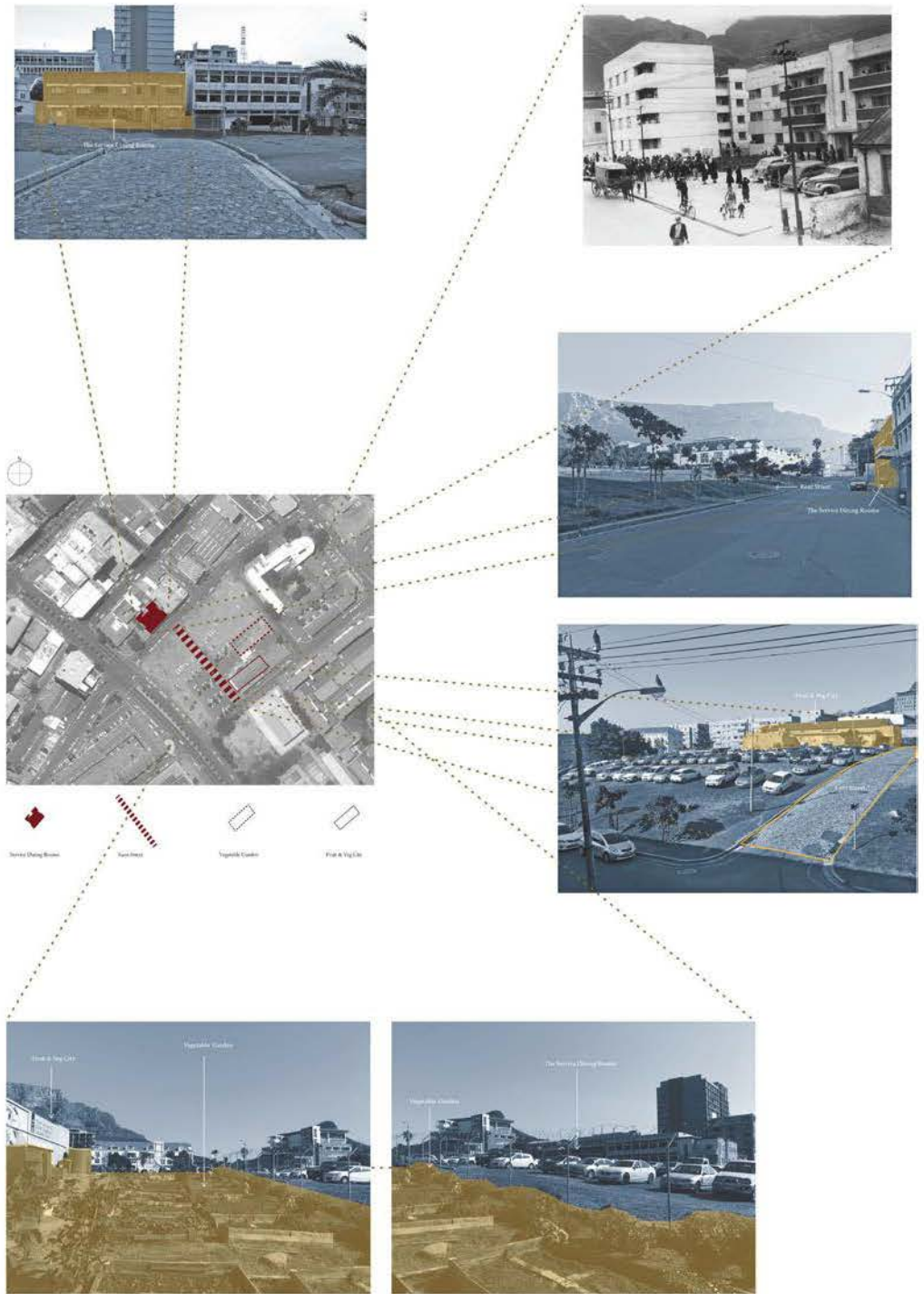
**Fig. 41**  
*Table Concept - Table*  
Collaged by author  
(2017)

### Landscape Intervention

The Service Dining Rooms is not an isolated entity, it sits within a larger urban setting, in a framework of service providers. This urban setting includes the Fruit & Veg City as well as the vegetable garden, therefore acting as a precinct. The table is representative of the precinct setting, holding the necessary components needed to make the precinct operable.



*The table*



**Fig. 42**  
*Site Context*  
 Collaged by author  
 (2017)

*Found traces of historic built fabric & site textures* .....

*Resurfacing historic stoeps* .....

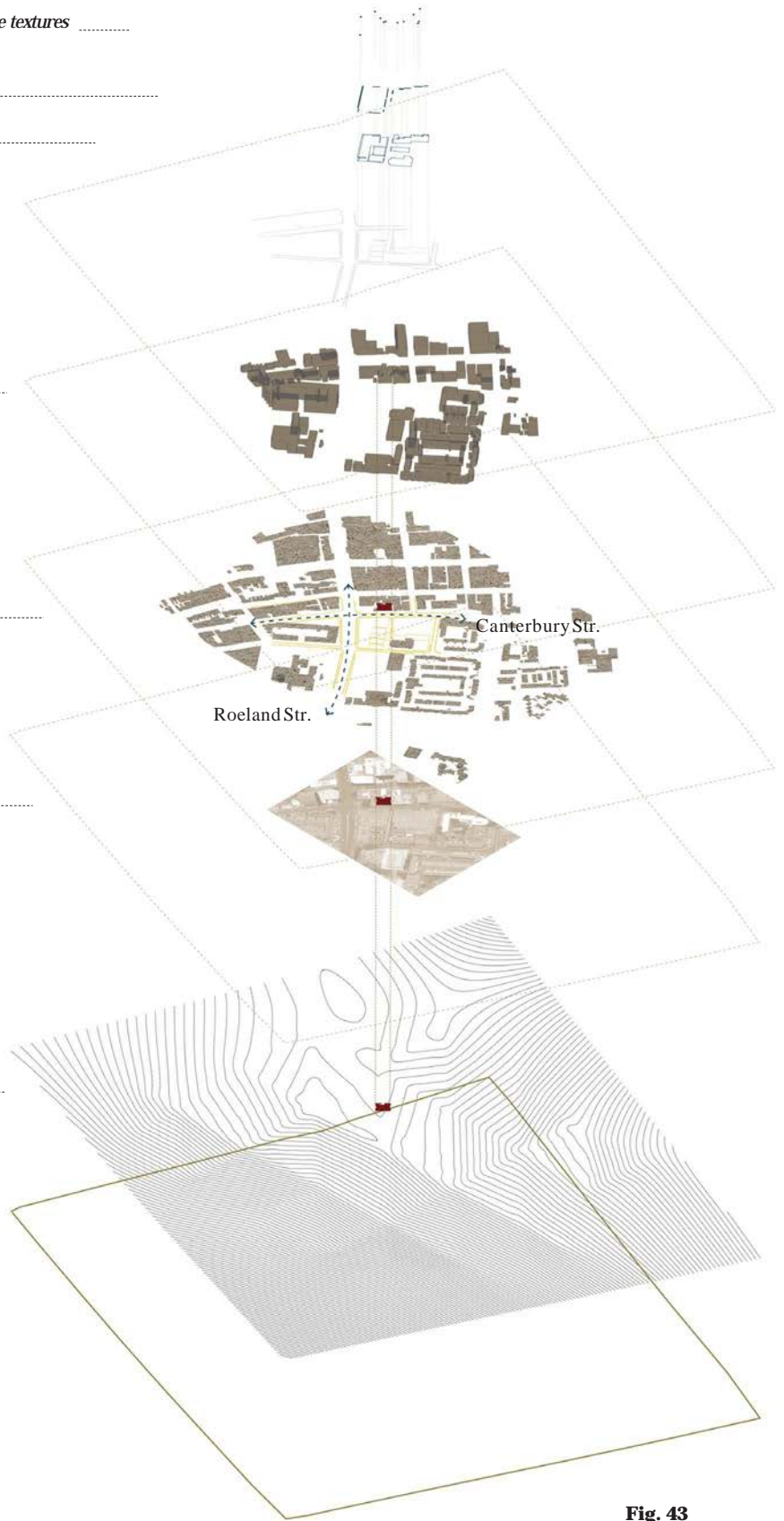
*Tracing historic built fabric* .....

*Building Mass* .....

*Building Footprint* .....

*The Service Dining Rooms* .....

*Existing Contours* .....



**Fig. 43**  
*LayeringContext*  
Author  
(2017)

1



2



3



4



5



6

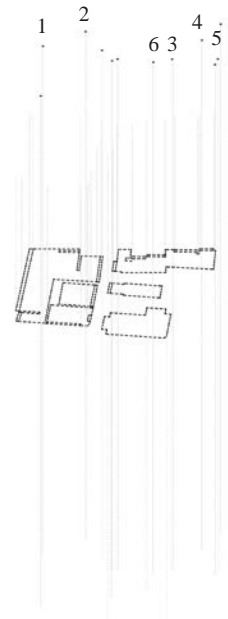


### *Resurfacing and Layering*

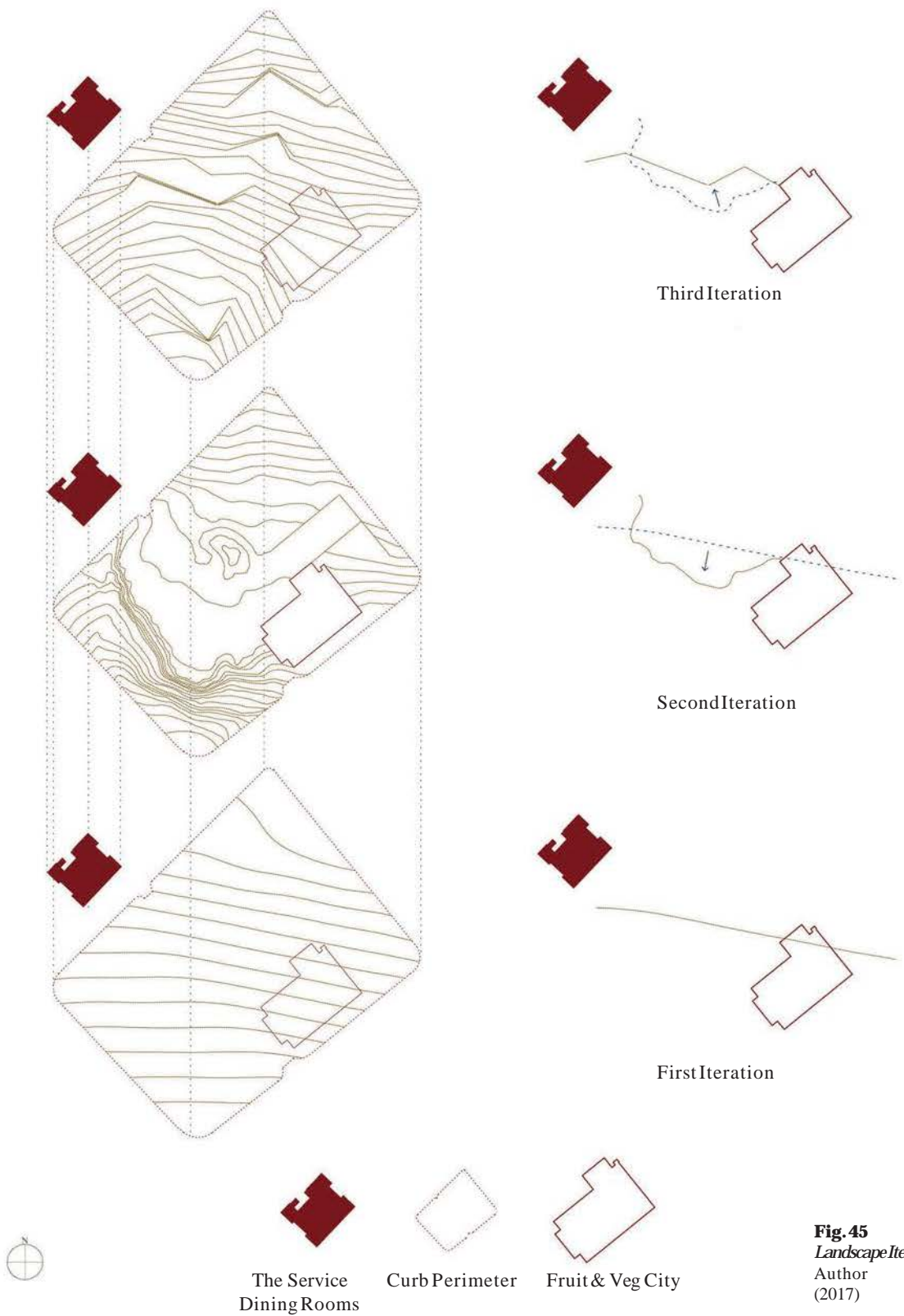
The landscape intervention begins with extracting and resurfacing layers. In particular, the traces of the existing historic built fabric are resurfaced. The steep areas which indicate where semi private/public space occurred is re-presented and given resonance in the new design. These references become the new public seating areas.

The textures highlighted above have been mapped on site and their positioning is indicated by the image on the right. The imagery represents visual metaphors and juxtapositions which can be interpreted and manifest in the design.

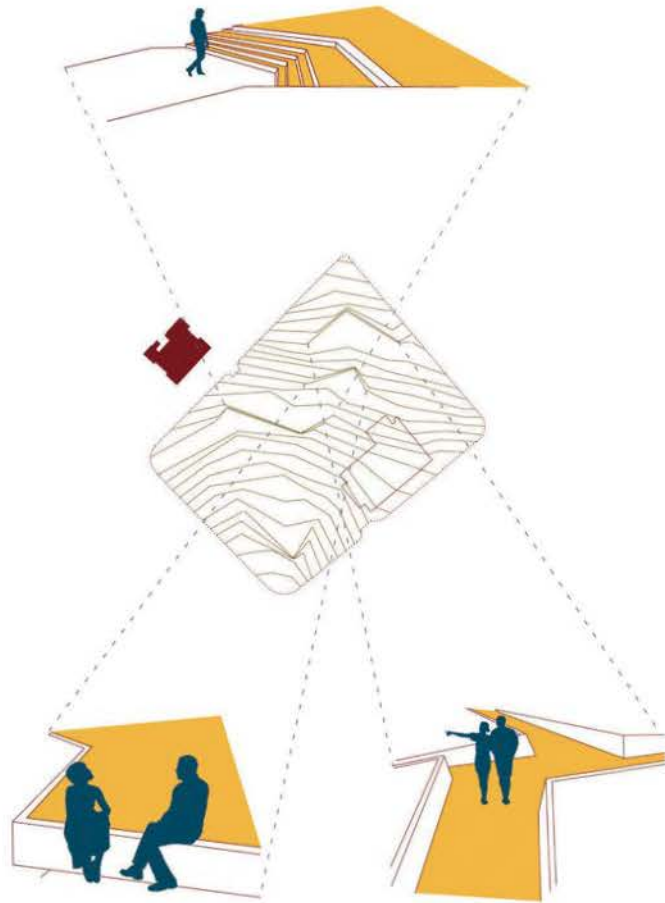
Image 1, highlights and brings views into perspective. Image 2, represents a foreign material that does not belong. Image 3, shows remnants of concrete built structure resurfacing. Image 4 speaks to juxtaposing materiality. Concrete, steel and organic matter sit alongside one another. Image 5 also indicates built remnants which are inscribed in the ground plane which need to be respected. Lastly, image 6 speaks of disruption, with the disturbance of the tar material however a sense of continuation is represented with the disjointed line.



**Fig. 44**  
*Site Textures*  
Author  
(2017)



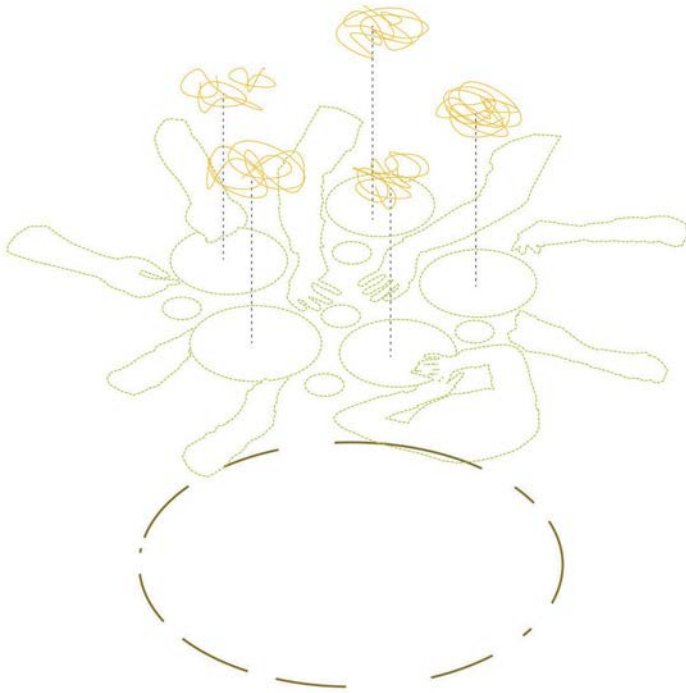
**Fig. 45**  
*Landscape Iterations*  
 Author  
 (2017)



### *Inverting the ground plane*

This landscape intervention looks at manipulating contours to create incisions in the ground in order to create new public seating, way finding pathways and navigation routes as well as seating terraces and steps. The final iteration is carved around the site textures and found objects. This is done so that the public communal space can be centered around these points. The angle varies in order to capture views across the site as well as orientated to suit good light quality.

**Fig. 46**  
*Landscape Elements*  
Author  
(2017)

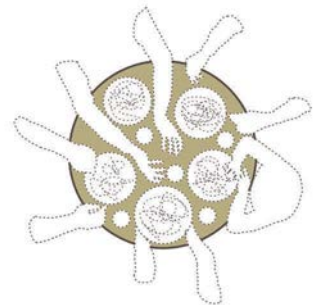


**Fig. 48**  
*Table Concept - User*  
 Author  
 (2017)

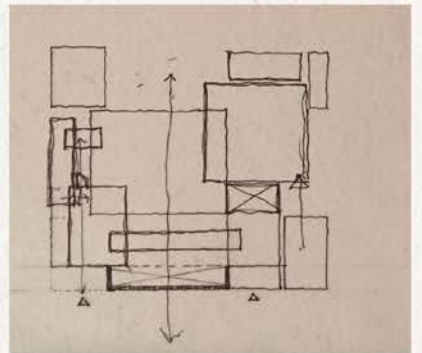
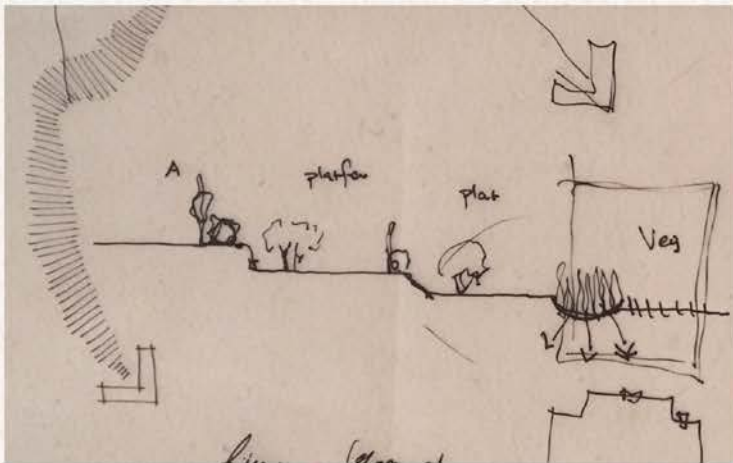
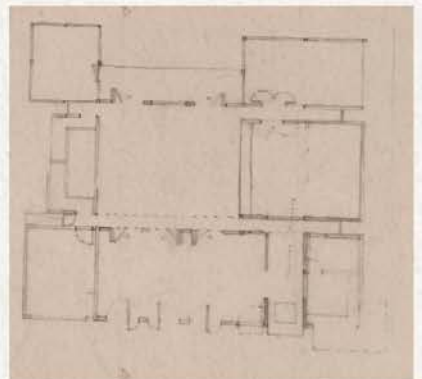
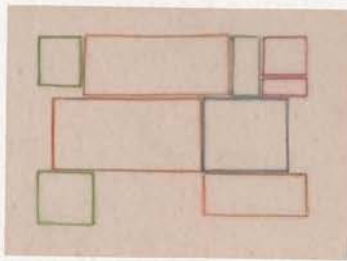
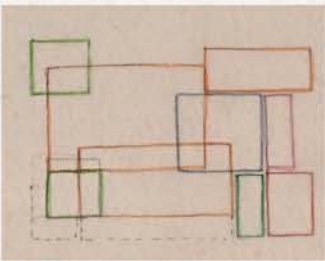
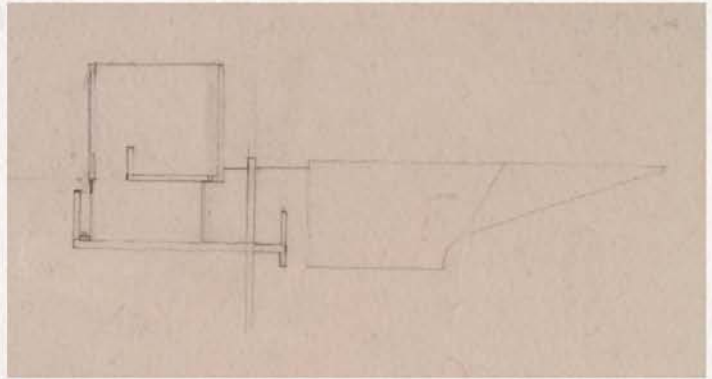
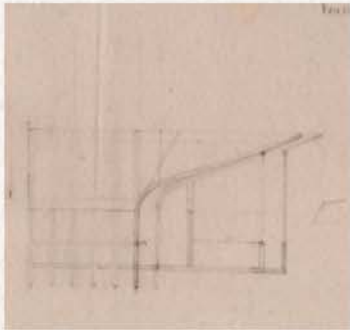
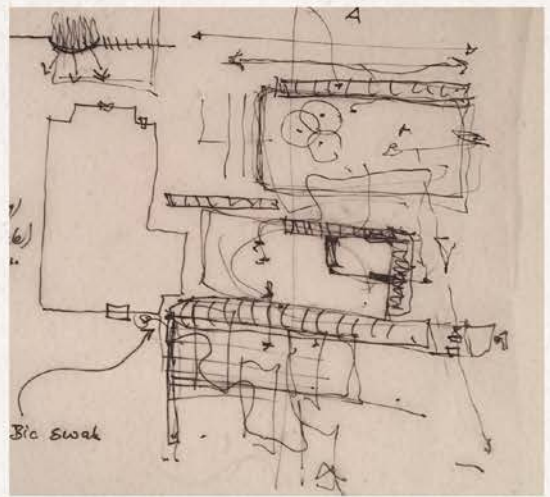
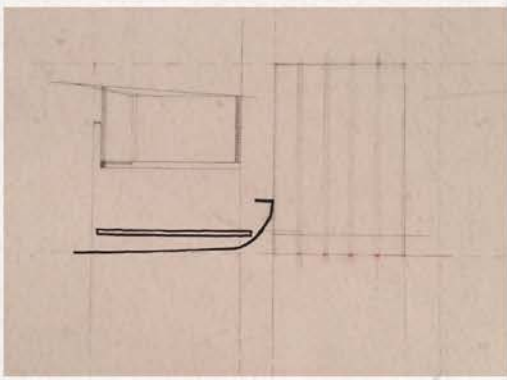
### The Building Intervention

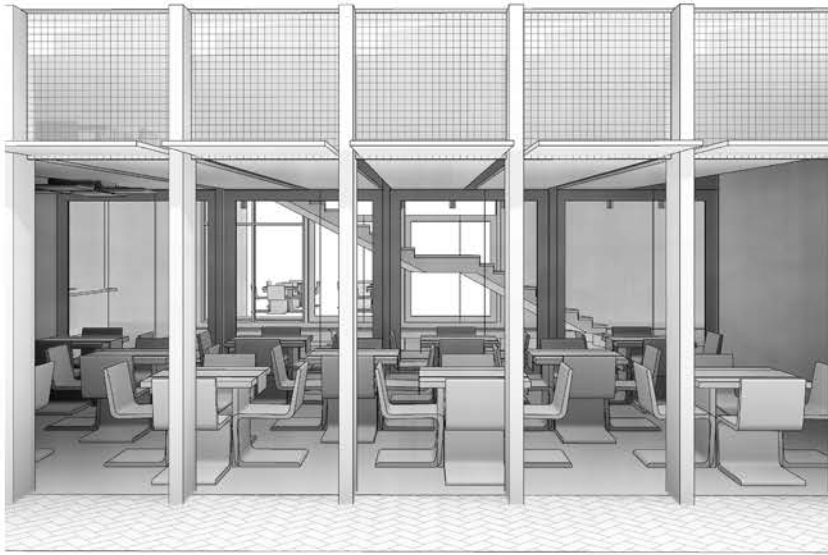
The original building although quite banal has potential. The concept of layering the facade is brought through by opening up the front facade and deepening the threshold at the point where users interface with the building, creating an indoor public forecourt. The building is adapted from the inside out and this is demonstrated by opening up the central space creating an indoor courtyard that spills out into the adjacent programmes. There are elements such as the overhang which becomes an internal ceiling which then folds into furniture on an upper level. The internal courtyard floor is dropped to the original ground floor level. This is aimed at bringing a sense of pause to a rather busy environment. The roof is drawn from the concept of inversion, thus the butterfly shape.

**Fig. 49**  
*Concept Sketches*  
 Author  
 (2017)



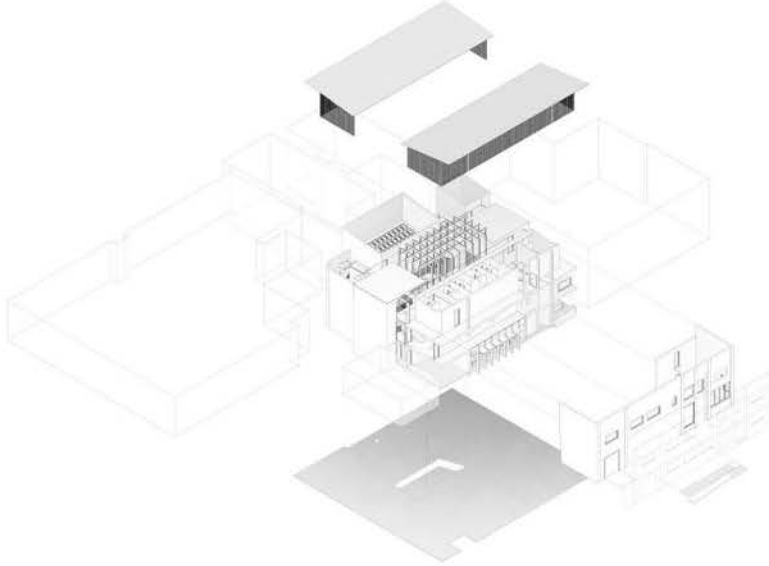
*Theuser*





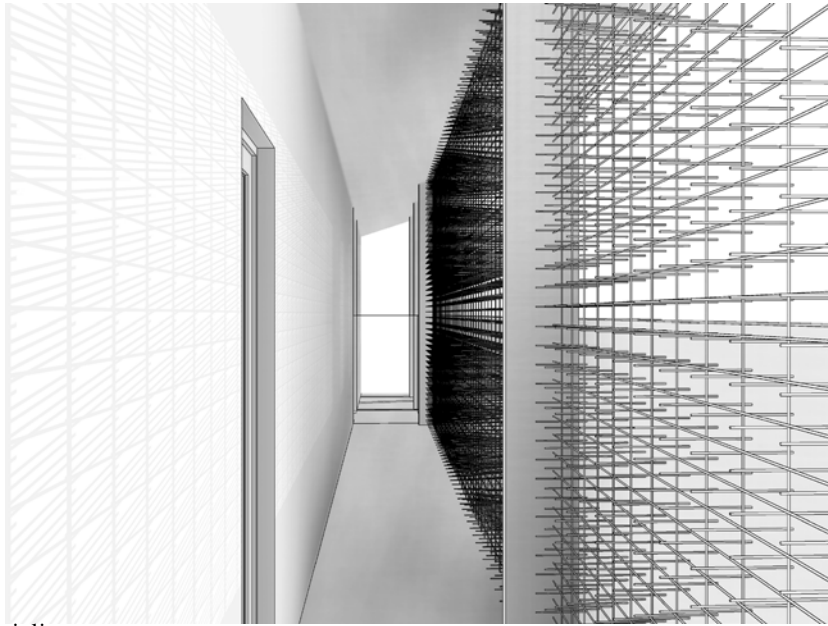
**Fig. 50**  
*Exterior Perspective*  
Author  
(2017)

**Fig. 51**  
*Axonometric*  
Author  
(2017)



**Fig. 52**  
*Interior Perspective*  
Author  
(2017)





**Fig. 53**  
*Interior Perspective*  
Author  
(2017)

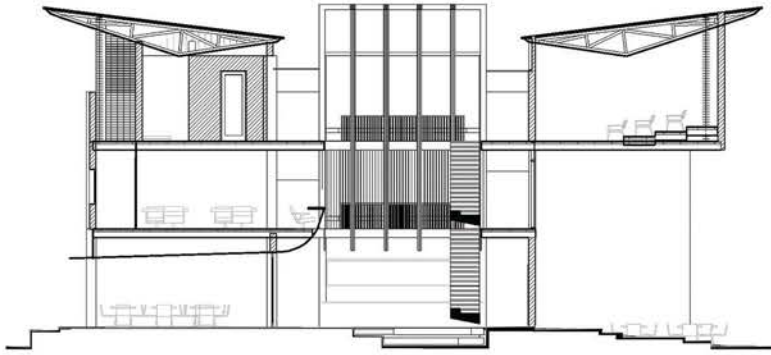
On Materiality

The concept of the lattice structure mentioned earlier is carried through. The lattice wraps around the new portion of the building, with the perforations measured to brick scale. Internally this structure is used as wall as well as a way finding device.



**Fig. 55**  
*Interior view of shop*  
Pedro Pegenaute  
(2016)

**Fig. 54**  
*Section*  
Author  
(2017)



**Fig. 56**  
*3D View*  
Author  
(2017)





## CONCLUSION

This dissertation emphasizes and highlights the everyday by uplifting positive characteristics that enhance and bring quality to life. Subtle readings of site influence the design process and become a method of approach. In progressing towards the design development a stronger connection between the building and the landscape will be established to emphasize the elements that bring forth commonality between entities.

**PART SIX**  
*Final Drawings*



**Fig. 57**  
*Interior Render*  
By author  
(2017)

~Transference~



~Translation~



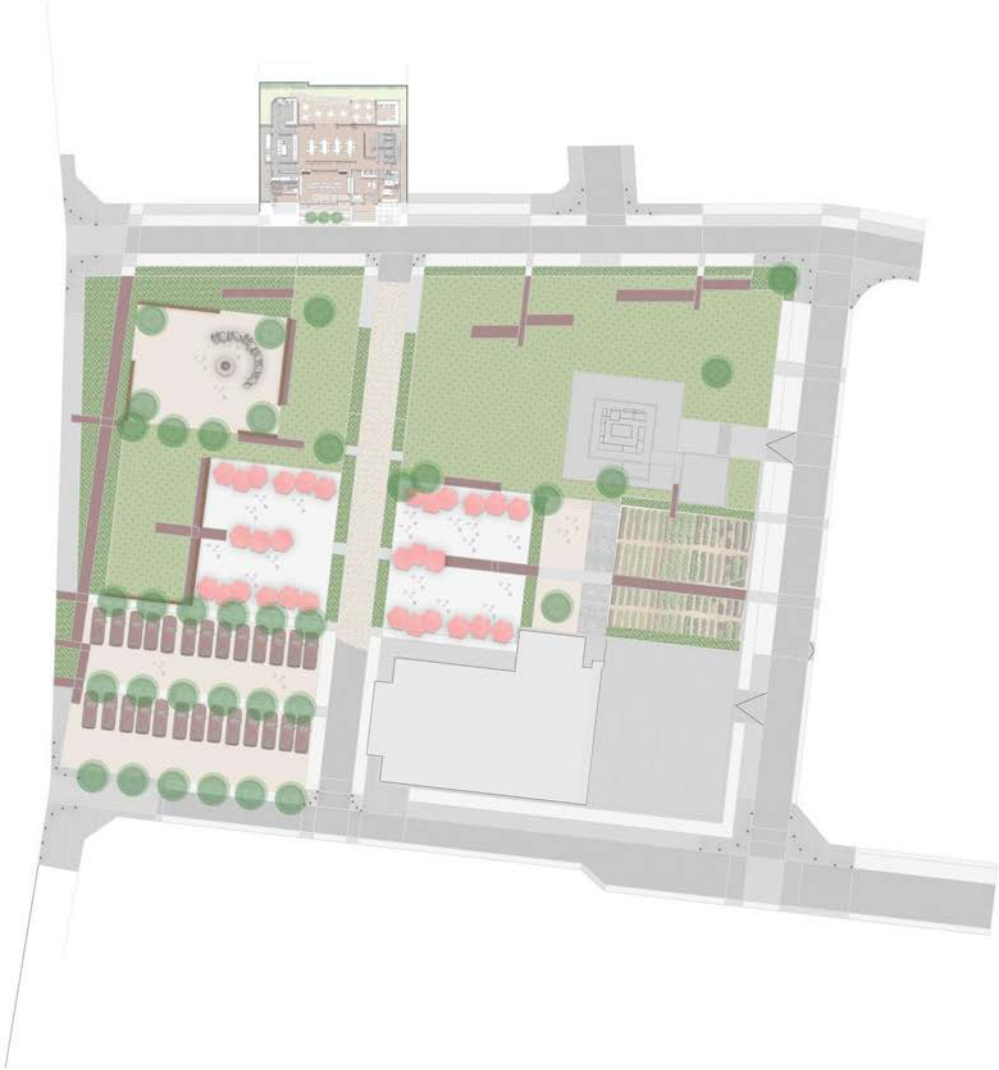
Tracing District Six  
*Adapted by author*

~Ambiguity~

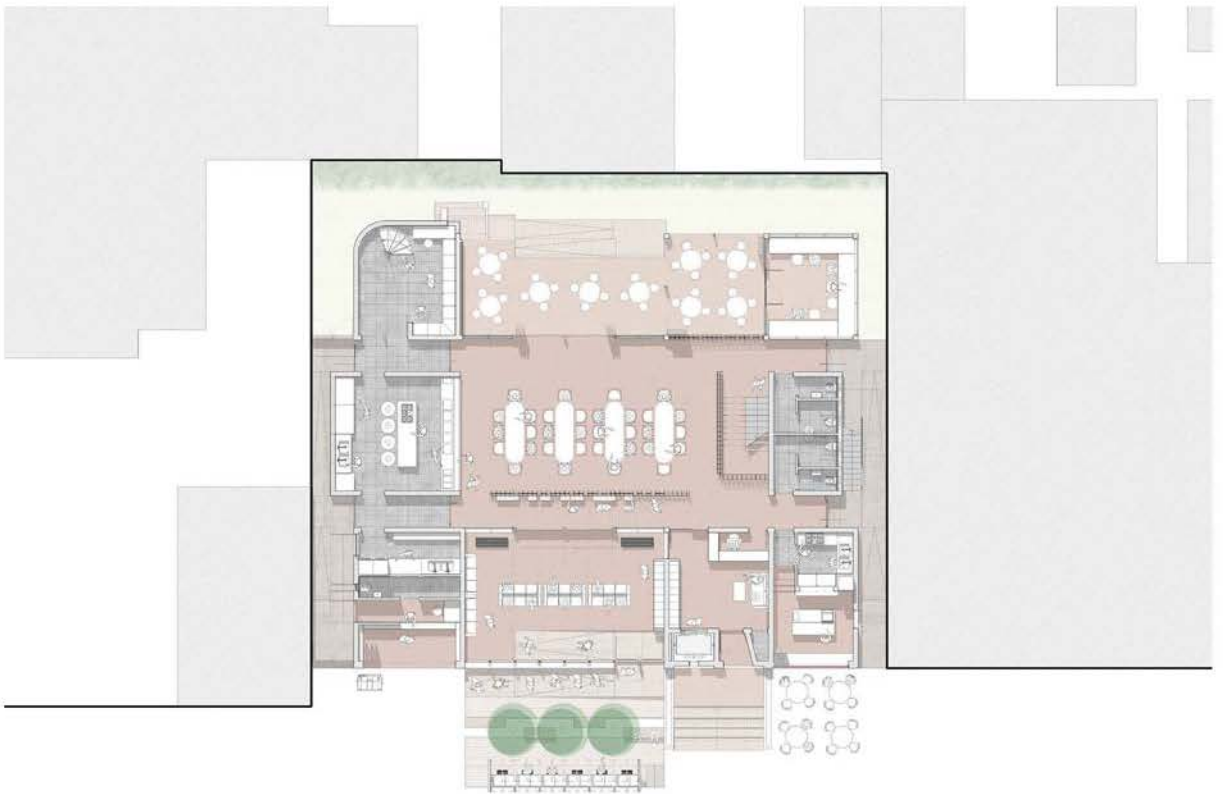


Conceptual Metaphors

**Fig. 58**  
*Conceptual Diagram*  
By author  
(2017)



**Fig. 60**  
*Site Plan*  
By author  
(2017)



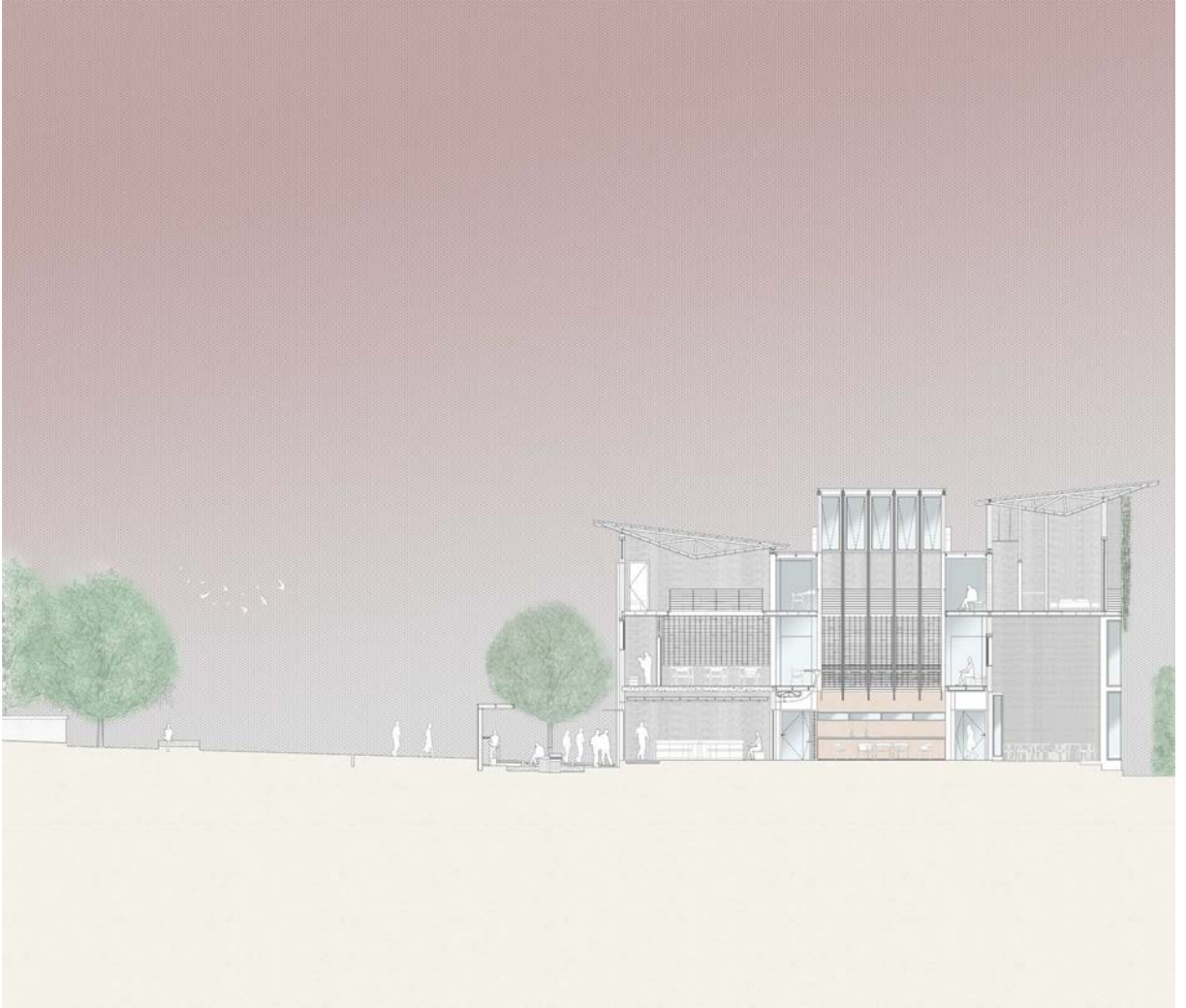
**Fig. 61**  
*Ground Floor Plan*  
By author  
(2017)



**Fig. 62**  
*First Floor Plan*  
By author  
(2017)



**Fig. 63**  
*Second Floor Plan*  
By author  
(2017)



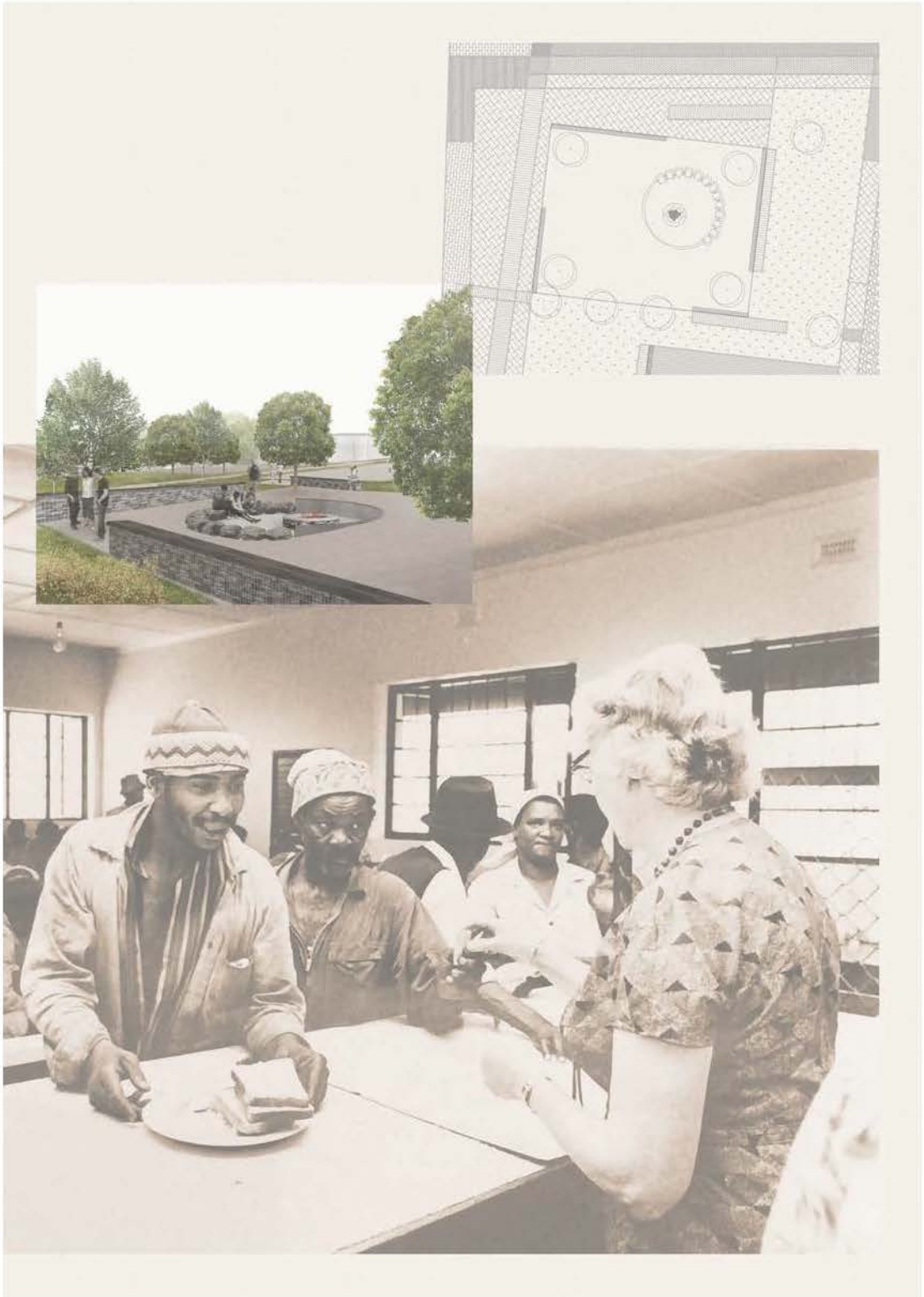
**Fig. 64**  
*Section*  
By author  
(2017)



**Fig. 65**  
*South Elevation*  
By author  
(2017)



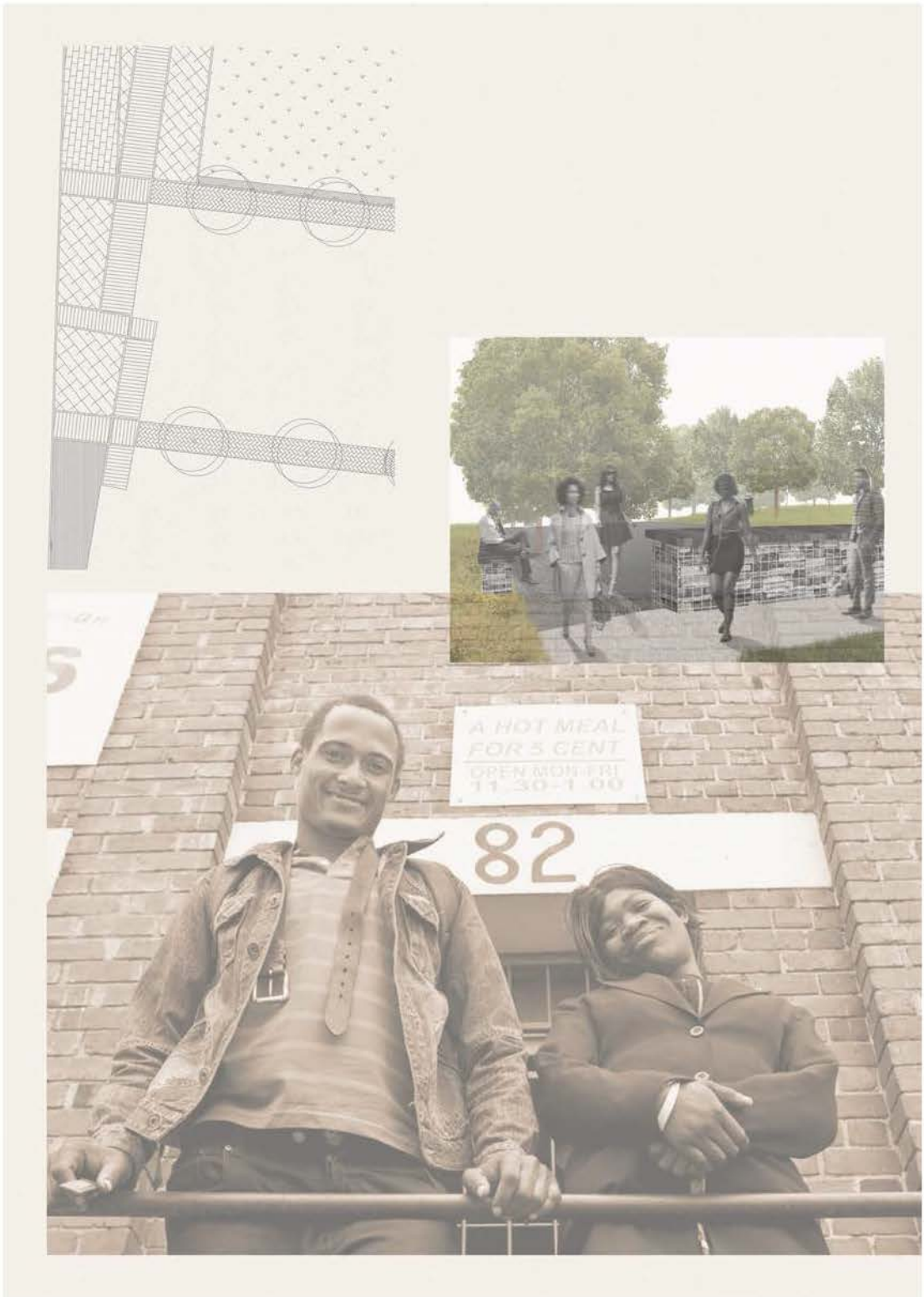
**Fig. 67**  
*Served*  
Collage Byauthor  
(2017)



**Fig. 68**  
**Server**  
Collage Byauthor  
(2017)



**Fig. 69**  
*Spectators*  
Collage Byauthor  
(2017)



## LIST OF FIGURES

### FIG 1

Small, A. and Wissema, J. (2004). District Six. 1st ed. Houghton: Fontein.

### FIG 2

The Museum of Modern Art. (2017). Joseph Kosuth. One and Three Chairs. 1965 | MoMA. [online] Available at: <https://www.moma.org/collection/works/81435> [Accessed 21 Jul. 2017].

### FIG 3

Le Roux, H. (2004). Building on the Boundary - Modern Architecture in the Tropics. 1st Ed. [ebook] Carfax Publishing Taylor & Francis Group. Available at: <http://www.tandfonline.com/doi/full/10.1080/1350463042000258889> [Accessed 24 May 2017].

### FIG 4

Google (2017). District Six. [image] Available at: <https://www.google.co.za/maps/search/district+six/@-33.9277563,18.4337217,1116m/data=!3m1!1e3?hl=en> [Accessed 21 Jul. 2017].

### FIG 5

Google (2017). Stuckeris St Cape Town, Western Cap. [image] Available at: <https://www.google.co.za/maps/@-33.9281327,18.4334613,3a,60y,91.36h,95.78t/data=!3m6!1e1!3m4!1sDnCGWZd4FiUA2Trm5Eo5PQ!2e0!7i13312!8i6656?hl=en> [Accessed 5 Nov. 2017].

### FIG 6

Small, A. and Wissema, J. (2004). District Six. 1st ed. Houghton: Fontein.

### FIG 7

Getty Images. (2017). Ibadan University Library. [online] Available at: <http://www.gettyimages.m/detail/news-photo/the-kenneth-dike-library-at-the-university-college-of-news-photo/152816247#the-kenneth-dike-library-at-the-university-college-of-ibadan-later-picture-id152816247> [Accessed 21 Jul. 2017].

### FIG 8

Archdaily (2014). AD Classics: Mill Owners' Association Building / Le Corbusier. [image] Available at: <http://www.archdaily.com/464142/ad-classics-mill-owners-association-building-le-corbusier> [Accessed 21 Jul. 2017].

### FIG 9

By author

### FIG 10

Bezzoli, M. , Marks, R. and Kruger, M. (2002). Texture and memory. Cape Town: Sustainable Urban and Housing Development Research Unit, Dept. of Architectural Technology, Cape Technikon.  
Adapted by author

### FIG 11

By author

FIG 12

Small, A. and Wissema, J. (2004). District Six. 1st ed. Houghton: Fontein.

&

Le Roux, H. (2004). Building on the Boundary - Modern Architecture in the Tropics. 1st ed. [e-book] Carfax Publishing Taylor & Francis Group. Available at: <http://www.tandfonline.com/doi/full/10.1080/1350463042000258889> [Accessed 24 May 2017].

Adapted by author

FIG 13

Author unknown. District Six Museum

FIG 14

Louw, T., Rennie, J. and Goddard, G. (1984). The Buildings of Cape Town. Cape Town (PO Box 3952, Cape Town 8000): Cape Provincial Institute of Architects.

Collaged by author

FIG 15

National Geo-spatial Information (NGI)

Adapted by author

FIG 16

National Geo-spatial Information (NGI)

Adapted by author

FIG 17

Louw, T., Rennie, J. and Goddard, G. (1984). The Buildings of Cape Town. Cape Town (PO Box 3952, Cape Town 8000): Cape Provincial Institute of Architects.

Collaged by author

FIG 18

Western Cape Archives and Records Service

Collaged by author

FIG 19

flickr (2008). Void landscape. [image] Available at: <https://www.flickr.com/photos/cchio-pris/2354487973/in/photostream/> [Accessed 5 Nov. 2017].

&

crane1 (n.d.). Crane and Hoist Systems for the Mining Industry. [image] Available at: <https://www.crane1.com/markets-we-serve/mining/> [Accessed 5 Nov. 2017].

&

Wikipedia (2012). Gypsum mineworkers, Garbutt. [image] Available at: [https://en.wikipedia.org/wiki/File:Garbutt\\_mine\\_workers.png](https://en.wikipedia.org/wiki/File:Garbutt_mine_workers.png) [Accessed 5 Nov. 2017].

Collaged by author

FIG 20

By author

FIG 21

Western Cape Archives and Records Service

Collaged by Author

FIG 22

Goldsmith, N (n.d.). District 6. [image] Available at: <https://www.lensculture.com/projects/284427-district-6> [Accessed 5 Nov. 2017].

Collaged by Author

FIG 23

By Author

FIG 24

By Author

FIG 25

By Author

FIG 26

Moll, A. (2017). Adapt! 2017 student exhibition. [Image] University of Cape Town MArch (Prof) + BAS(Hons).

&

Model by author

FIG 27

The National Library of South Africa. Provided by the District Six museum

Collaged by author

FIG 28

By author

FIG 29

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FIG 30

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FIG 31

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FIG 32

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FIG 33  
By author

FIG 34  
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FIG 35  
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Collaged by author

FIG 36  
By author

FIG 37  
City of Cape Town Map Viewer  
Collaged by author

FIG 38  
By author

FIG 39  
By author

FIG 40  
The National Library of South Africa. Provided by the District Six museum  
Collaged by author

FIG 41  
By author

FIG 42  
The National Library of South Africa. Provided by the District Six museum  
Collaged by author

FIG 43  
By author

FIG 44  
By author

FIG 45  
By author

FIG 46  
By author

FIG 47  
By author

FIG48  
By author

FIG49  
By author

FIG50  
By author

FIG51  
By author

FIG52  
By author

FIG53  
By author

FIG54  
By author

FIG55  
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FIG56  
By author

FIG57  
By author

FIG58  
Collage by author

FIG 60 - 66  
By author

FIG 67 - 69  
Collage by author.

Images provided by The Service Dining Rooms.

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## APPENDIX

Application for Approval of Ethics in Research (EIR) Projects  
Faculty of Engineering and the Built Environment, University of Cape Town

### APPLICATION FORM

**Please Note:**

Any person planning to undertake research in the Faculty of Engineering and the Built Environment (EBE) at the University of Cape Town is required to complete this form **before** collecting or analysing data. The objective of submitting this application *prior* to embarking on research is to ensure that the highest ethical standards in research, conducted under the auspices of the EBE Faculty, are met. Please ensure that you have read, and understood the **EBE Ethics in Research Handbook** (available from the UCT EBE, Research Ethics website) prior to completing this application form: <http://www.ebe.uct.ac.za/usr/ebe/research/ethics.pdf>

APPLICANT'S DETAILS		
Name of principal researcher, student or external applicant	Click here to enter text. <b>VALERIE I. LEHABE</b>	
Department	Click here to enter text. <b>ARCHITECTURE</b>	
Preferred email address of applicant:	Click here to enter text. <b>vlehabe@gmail.com</b>	
If a Student	Your Degree: e.g., MSc, PhD, etc.,	Click here to enter text. <b>MARCH</b>
	Name of Supervisor (if supervised):	Click here to enter text. <b>Stella Papanicolaou</b>
If this is a research contract, indicate the source of funding/sponsorship	Click here to enter text. <b>N/A</b>	
Project Title	Click here to enter text. <b>Language Ruins &amp; the Adaptation of Buildings</b>	

**I hereby undertake to carry out my research in such a way that:**

- there is no apparent legal objection to the nature or the method of research; and
- the research will not compromise staff or students or the other responsibilities of the University;
- the stated objective will be achieved, and the findings will have a high degree of validity;
- limitations and alternative interpretations will be considered;
- the findings could be subject to peer review and publicly available; and
- I will comply with the conventions of copyright and avoid any practice that would constitute plagiarism.

SIGNED BY	Full name	Signature	Date
Principal Researcher/ Student/External applicant	<b>VALERIE ITUMELENG LEHABE</b> <small>Click here to enter text.</small>	<b>Signed</b>	<b>23/03/2017</b> <small>Click here to enter a date.</small>

APPLICATION APPROVED BY	Full name	Signature	Date
Supervisor (where applicable)	<b>STELLA PAPANICOLAOU</b> <small>Click here to enter text.</small>	<b>Signed</b>	<b>23-03-17</b> <small>Click here to enter a date.</small>
HOD (or delegated nominee) Final authority for all applicants who have answered NO to all questions in Section 1; and for all Undergraduate research (Including Honours).	<b>TOMA BERLANDA</b> <small>Click here to enter text.</small>	<b>Signed</b>	<b>24-03-2017</b> <small>Click here to enter a date.</small>
Chair : Faculty EIR Committee For applicants other than undergraduate students who have answered YES to any of the above questions.	<small>Click here to enter text.</small>		<small>Click here to enter a date.</small>



