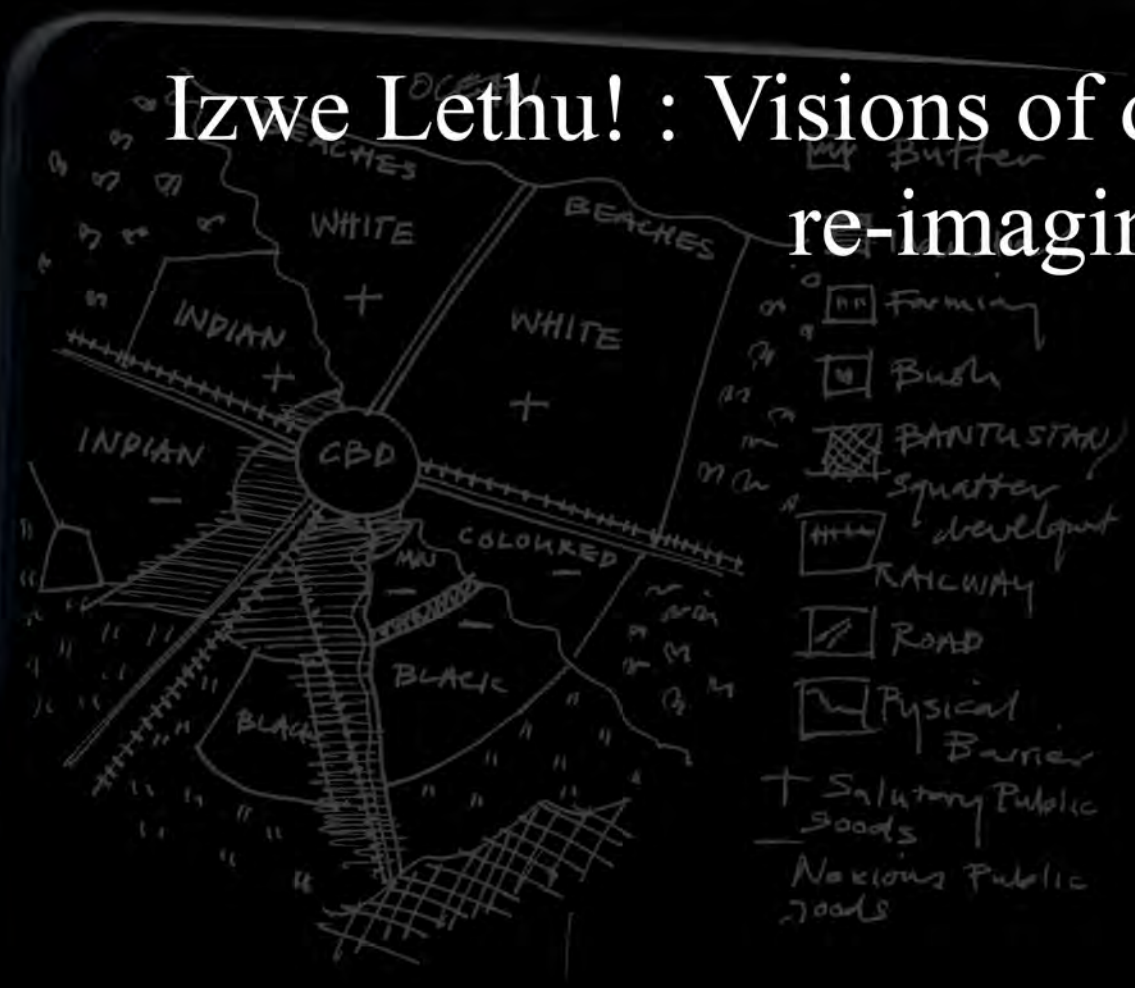


Izwe Lethu! : Visions of decoloniality through the re-imagining of electrical services



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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

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Abstract

“for a colonised people the most essential value, because it is the most concrete, is first and foremost the land; the land that will bring them bread and, above all dignity.” Frantz Fanon, *The Wretched of the Earth*

This dissertation concerns itself with the land question in South Africa. Izwe Lethu is the title of an apartheid struggle song, still sung today in the many social uprisings and moments of civil disobedience.

The title translates to ‘Our Land’ in the Nguni languages. My response to the question of land is explained through the design and reconfiguration of three electrical sub-station buildings.

The project seeks to uncover alternate understandings of the built environment by exploring it through the fact of blackness. It tries to demonstrate that the problem of coloniality as complex and systemic, and spans many dimensions- psychological, social, and political. Each site is used to explore a different method of unravelling these dimensions, bringing a certain aspect of decoloniality into focus on each site.

Addressing these complex questions in architectural discourse is part of a strategy to realise, envision, and inspire actualising decoloniality. The underpinning ideas of the project are that land is central to decolonisation and the Fanonian idea of decolonisation as self-creation or Becoming.

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First, i would like to thank my family both extended and immediate; my parents and brother for their unwavering support.

I would like to thank my friends, too numerous to mention for the great influence all of them have had upon my thinking- particularly those who i have had strong disagreements with, you have forced me to voice and articulate my argument- for that i am grateful.

I would like to thank all my lectures in undergrad (UCT BAS 2009-2011)

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My sincere thanks, to Melinda Silverman and Nic Coetzer for their encouragement and willingness to critically engage and challenge me on a project that deals with discourse that is somewhat uncomfortable, extremely complex and deeply personal.

I would like to thank all those who have funded me throughout my studies. None of this would have been possible without your kindness and generosity.

Lastly, I would also would like to thank every activist, demonstrator, and boycotter, all those who are fighting, and those who have given their lives for equality and justice, you have had the greatest influence on me. This dissertation is done in your spirit.

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1 In past years many groups concerned with identity have emerged, like *afrikaaps*, *khoicollective blackwash*, etc.

2 As used by Andile Mngxitama and referenced in an article by Susan Abulhawa for Al Jazeera

3 Lokko, Lesley Naa Norle. *White Papers, Black Marks: Architecture, Race, Culture*. Minneapolis: University of Minnesota Press, 2000.

Preface

The following piece is an articulation of a growing self-awareness of being marginalised, undermined and misunderstood. Here I use *self* as a collective term¹. These awakenings came from a myriad of encounters of violence, direct violence, and structural violence in a post-apartheid South Africa. Albeit more commonly normalised *polite violence*.² However, this complex middle condition, does grant the opportunity to impart a piece of an understanding. The study of architecture enables these understandings to be enacted and tested. This interesting moment in history, complex and hybrid, allows for race, and other tropes of difference that would otherwise be considered marginal to come to the fore in the academic arena.

A class field trip to Clanwilliam in my 2nd year of study was my first encounter with actual physical racialised violence- 16 years after *democracy*. Julien Cooke wrote a letter to the Cape Argus about what happened in Clanwilliam, it was through reading his account of the confrontation that I realised that architecture is intensely political. For the 2nd year project in Clanwilliam my naivety lead me to design a building conceived as ‘a space of integration’, a ‘cultural melting pot’ and after presenting my work at the final review Julien commented that it was a ‘*very nice plan*’ but the ‘social space’ may also be ‘*a good space for a brawl*’.

The discussion of critical theory around ideas of race and land, as productions of colonialism in this dissertation is simply an attempt to illustrate to the reader where I position myself within the discourse and how I relate it to architecture: To understand and explain the value of critical theory in relation to architecture.

This document may also seem fractured or disjointed, and the images herein may seem arbitrary, or seemingly misplaced (*displaced*) but this is an intentional move. It is an effort to occasionally drift away from *textuality (whiteness)* to *orality (blackness)*³. From *linear* to *cyclical*. To allude to a tension between modernity and tradition.



Figure 1.1- Hottentots Holland: Flora Capensis 2, 2008 by Andrew Putter, this collection of work was a take at re-imagining the relationship between the Dutch and Bushman people. Initially it was interpreted by myself as 'colonial' flower arrangements without colonialism
[Source: <http://www.stevenson.info/exhibitions/putter/flora2.htm>]

Footnotes:

4 From a talk by, Darell W. Fields (Vimeo) <http://vimeo.com/36156528> [access date: 30/09/2014]

Glossary⁴

Architecture (mode a):

Inherently social, the most compelling demonstration of material culture; professional, creative or theoretical works in the form of labour. Ideology promotes the divisions of labour for the sake of profit. Highly regulated yet adaptive, bureaucratic.

Architecture (mode b):

Inherently social, the most compelling demonstration of material culture; professional, creative or theoretical works in the form of leisure. Ideology is traditional in nature. Promotes cultural homogeneity for the sake of civility. Operate without rules, yet strict allegory.

Black people:

A prime example of the myth of difference; a black racial trope.

Blackness or black:

Creativity arising from ongoing conflicts with pervasive racial myths and ideologies.

Black architecture:

The antithesis of architecture modes a and b. theoretical in nature not ideological.

Black community:

The branding of heterogeneous communities as black social enclaves for the purpose of social, economic action or exploitation.

Myth of difference:

The ideological process of imbuing visual differences; for example: colour, gender etcetera. With innate qualities, for example: intelligence creativity etcetera. A priori determinant in constructing myths based on race, gender and ethnicity.

Post-racial (mode a):

The penultimate category to ideal whiteness, an ahistorical representation of race in the United States signifying class hierarchy and socio-cultural stratification within the so called black race.

Post-racial (mode b):

The penultimate category to ideal whiteness, an ahistorical representation of race in the United States signifying the erasure of identity for example Latina, black etcetera. An experience in order to preserve the status-quo. A technique whereby white ideology casts whiteness, i.e. the absence of identity as the ultimate race/ class destiny.

Race:

The myth of difference reinforced by modern historicity, science, politics, education, etcetera.

Style:

A distribution of ideology as representation for example racial discourse, text, art, architecture, etcetera

Whiteness:

Pure racial ideology.

White people:

A primary example of the myth of difference; a white racial trope.

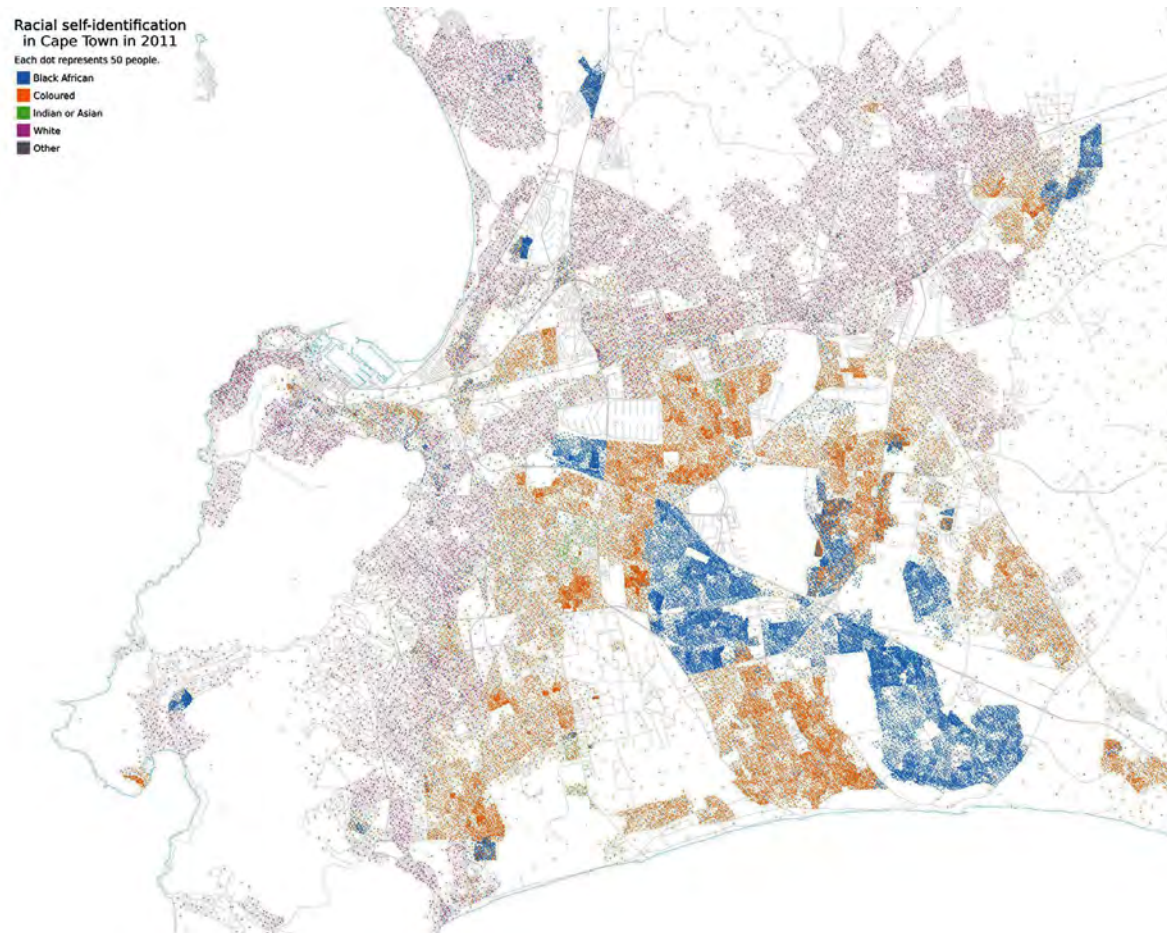


Figure 1.2- Self identification of race in Cape Town, the image depicts the resilience of apartheid planning [Source:Frith, 2012]

Footnotes:

- 5 Lefebvre, Henri. *The production of space*. Oxford, OX, UK Cambridge, Mass., USA: Blackwell, 1991.
- 6 Gámez and Rogers, "An Architecture of change" in "Expanding Architecture: Design as Activism", eds Bryan Bell and Katie Wakeford (New York: Metropolis Books, 2008).- pg 25
- 7 Mignolo, W. 2011 'The Darker Side of Western Modernity: Global Futures, Decolonial Options', Durham, duke UP
- 8 Lefebvre, Henri. *The production of space*. Oxford, OX, UK Cambridge, Mass., USA: Blackwell, 1991.
- 9 Feet washing referring to the ritual performed at the 'national therapy session' Truth and Reconciliation Commission.
- 10 Talk given by Athi Joja on Truth and reconciliation, forgiveness, the rainbow nation, at Brundyn gallery 27 August 2014.
- 11 As used by I Low' Signs from the margins, Indicative of the surface level change that took place in since 1994
- 12 Referring to separatist racial apartheid urban planning
- 13 ANC understood as new mangers of white capital-see Andile Mngxitama's New Frank Talks: critical essays on the black condition
- 14 Oliver Wainwright. 2014. Apartheid ended 20 years ago, so why is Cape Town still 'a paradise for the few?'. [ONLINE] Available at: <http://www.theguardian.com/cities/2014/apr/30/cape-town-apartheid-ended-still-paradise-few-south-africa>. [Accessed 02 May 14].
- 15 "20 Years of Freedom: Seven Things To Tell Young Black South Africans," AFRICA IS A COUNTRY, accessed May 2, 2014, <http://africasacountry.com/20-years-of-freedom-seven>

Introduction: Decoloniality

I have a right to interact with architecture as a cultural discipline, not merely as a person who is able to make decisions. I have the right to articulate how architecture feels, to me, and what makes it manifest; to be able to experience and relay architecture as beyond the object of someone else's examinations and beyond traditional academic perspectives; to simply place my experience at the centre and use that location for seeing and understanding.

LaVerne

Wells-Bowie, Art on My Mind

Architecture and space should be understood as unavoidably political as this is central to understanding the need to decolonise space. Architecture is built representations of power in space, and indubitably these spacio-politics are deeply rooted into every aspect of our lives. These representations are symbols and image that become constructs of identity⁵ “When we pull our collective heads out of the sand, we can no longer deny the undeniable: space and its making are

political.”⁶

Decoloniality is defined by Mignolo as confronting or delinking from colonial matrices of power.⁷ Architecture, unlike art, exists within the real space of the world, and therefore cannot divorce itself from existing power structures. So architecture is the mechanism that reinforces power through built fabric.⁸

One hundred years after the legislation of the 1913 Land Act we have all forgiven the sins of the past and the nation's feet have been washed clean⁹. Now we struggle to transcend and mediate our differences under the democratic idea that is the rainbow nation. Contemporary South African architecture, typically following suit of these ideas of the hegemony¹⁰ and aims itself at tackling these issues of difference. However recent unrest has proved these attempts at transformation woefully insufficient.

Although one could argue the “new”¹¹ South Africa is still in its infancy and transformation is slow, the society we live in is very much still structured on

race in both its spatial constructs,¹² as well as its current day economic structure¹³ inherited from apartheid.¹⁴ These are systemic structural problems, and where architecture attempts to transform, to physically build the ideology of transformation, it fails to address these problems within the current political milieu, at the very best it only creates moments of temporary relief.

We inherit the socioeconomic positions from our parents- “despite the many ubiquitous, grand and oversold tales of a universally available social mobility predicated on ‘hard work’ and ‘equal opportunity’.”¹⁵ These ideas rooted in Universalist

Footnotes:

things-to-tell-young-black-south-africans/.

16 Referring to Black and diaspora

17 NDLOZI, MBUYISENI. "Economic Freedom Fighters Reject the R1Billion Land Purchased by the South African Government." Eff. August 4, 2013. [Accessed September 16, 2013]. <http://effighters.org.za/economic-freedom-fighters-reject-the-r1-billion-land-purchase-by-the-south-african-government/>.

18 Xcollective, SNI, remember marikana, abahlali base mjongdolo, Dookoom, etcetera.

19 (to the crimes committed on the drawing boards of apartheid planners) from eyal wiseman rebel architecture

20 *"[imperialism] refers to a specific phase of form of colonialism, running roughly from 1870 to 1914, when the conquest of territory became linked to a systematic search for markets and exporting of capital, and also, in an extended sense, to first world interventionist politics in the post-independence era"* Shohat E. & R, (eds), *'From Eurocentrism to Polycentrism'*, in *'Unthinking Eurocentrism'*, Routledge, London, 1994, pg14

21 Low, i. (2003). Space and transformation, architecture and identity. Digest of South African architecture., 34-38

22 One example being *'African Identity in Post-apartheid Public Architecture: White Skin, Black Masks'* Pg. 7

capitalist thinking fail to account for the histories of displaced peoples¹⁶.

Almost twenty years after the democratic moment less than eight percent of the land has been returned to the native peoples of South Africa: Eight percent purchased for a cool fifty billion rand¹⁷. At the current rate, in one hundred years, only thirty percent of the land would be returned. In order to produce real change a radical systemic overhaul is required, with land as a primary concern.

The socio-political climate has produced a cadre of people, artist, writers, and social movements that are actively protesting and resisting the status quo through various modes.¹⁸ And here, like art, architecture, or architecting can also inflect the opposite¹⁹, constructing new power relationships that liberate, within a new political logic. My dissertation draws inspiration from these efforts and can be viewed as part of the growing

civil unrest and sparks of defiance: An effort to decolonise.

The colonial matrix of power is the logic that produces modes of discrimination, racial, ethnic, national and the like, based on the specific historical and social contexts. These forces still control and inscribe existing social logic in the post-colonial. In order to understand what this means, and gain a handle of its complexities we must understand that colonialism manifests itself in two different ways.

The first being the control of the land- along with its water and mineral resources. This happened from afar through negotiations and unscrupulous handshakes, often resulting in internal conflict between the indigenous inhabitants. The second being the settling of the Europeans on a mission to 'civilise' the inhabitants (read *natives*). Both of these were equally devastating. Although colonialism is not a uniquely European undertaking. It is because of imperial thought²⁰; European ideas of *Black*; and globalisation reiterated through time

within the physical (the relation of globalisation through time and physical); and linguistic and metaphorical binaries, that made colonialism so enduringly damaging.

This legacy is still perpetuated through existing structures. Decolonialism seeks to destroy these structures.²¹ Decolonising is a step toward decoloniality. Decolonisation is what happened when counties gained independence. 'Independence' however does not necessarily render a nation free of coloniality. Decolonisation only transformed its outer structure. A prime example of this perhaps is that South African apartheid can be viewed as an extension of colonialism. The words 'colonial' and 'apartheid' are often used concurrently in post democratic South African literature.²² Some academics such as Dr.

Footnotes:

as well as 'African Perspectives--- [South] Africa: City, Society, Space, Literature and Architecture.'

23 Dr Chinweizu, black colonialists: the root of Africa's trouble (sankara publishing, 2007). The respected Nigerian scholar looks at the black ruling class in Nigeria and the rest of Africa. For Chinweizu the black ruling class is no different to their predecessors and the black majority who are poor and exploited should treat them no differently.

24 Group Skype interview/call with Dr. Chinweizu at 169 long street Cape Town, 12 September 2011.

25 Slavoj Zizek – 'Architecture and Aesthetics', 2013, http://www.youtube.com/watch?v=SF6lDdNzm_o&feature=youtube_gdata_player.

26 Frantz Fanon, *The Wretched of the Earth* (New York: Grove Press, 1963).

27 Frantz Fanon, *The Wretched of the Earth* (New York: Grove Press, 1963).

28 Frantz Fanon, *The Wretched of the Earth* (New York: Grove Press, 1963).

29 Frantz Fanon, *The Wretched of the Earth* (New York: Grove Press, 1963).

30 Bryan Bell and Katie Wakeford, eds., *Expanding Architecture: Design as Activism* (New York: Metropolis Books, 2008).

31 W. D. Mignolo, "Epistemic Disobedience, Independent Thought and Decolonial Freedom," *Theory, Culture & Society* 26, no. 7–8 (December 1, 2009): 159–81, doi:10.1177/0263276409349275.

32 Mignolo, W. 2011 'The Darker Side of Western Modernity: Global Futures, Decolonial Options', Durham, duke UP

33 Mignolo, W. 2011 'The Darker Side of Western Modernity: Global Futures, Decolonial Options', Durham, duke

Chinweizu²³ even argue that countries like South Africa and Nigeria and others are now neo-colonial and are still governed by these forces through new mechanisms of control.²⁴

Slovenian philosopher Slavoj Žižek said that, “[A]rchitecture is for me the exemplary case of how ideology is at work...”²⁵ This implies that colonial buildings and infrastructure would have to be destroyed or at least be architecturally *reconsidered* after revolutions, because the built fabric, and more so specific typologies, monuments, seats of power and so on, constitute the old ideology. Both architecture and politics would need to be redefined to break away from norms. Franz Fanon warns that colonial buildings will be inhabited by a few new elites that will reproduce colonialism along the same lines of which it was first created.²⁶

“[D]ecolonisation is always a violent event.”²⁷ And “[v]iolence is a man recreating himself.”²⁸ Through Fanon’s conception of violence as atmospheric within the colonial, decolonialism can therefore be understood as society recreating itself. “Decolonisation, which sets out to change the order of the world, is obviously a programme of complete disorder. [It] is the meeting of two forces, opposed to each other by their very nature... their first encounter was marked by violence.”²⁹ This idea suggests that architecture should not only build radical shifts in understandings of space through building ‘places to have revolution’ but through this, to actually build revolution itself.³⁰

Architecture has the ability to pose everyday ontological questions. So rather, beyond buildings as a means of political engagement, architecture can, become instruments of activism or in its use, write practices that create change. This can be done through both active ground work and agency or in academics as visions of [im]possibility.

An architecture of decoloniality is a form of ‘epistemic disobedience’³¹. Delinking from colonial matrices of power,³² in architecture, may be to attempt to act without re-inscribing colonial logic. Having said that, It is important to not confuse attempts at decoloniality with an attempt to wholly avoid a Eurocentric rational or a return to a precolonial or prehistoric era. These approaches will only result in self-contradiction. Instead decoloniality can be described as ‘decolonial action’, or as Mignolo puts it, decolonial “thinking and doing”³³. This decolonial thinking and doing in my view can be interpreted as architectural production.

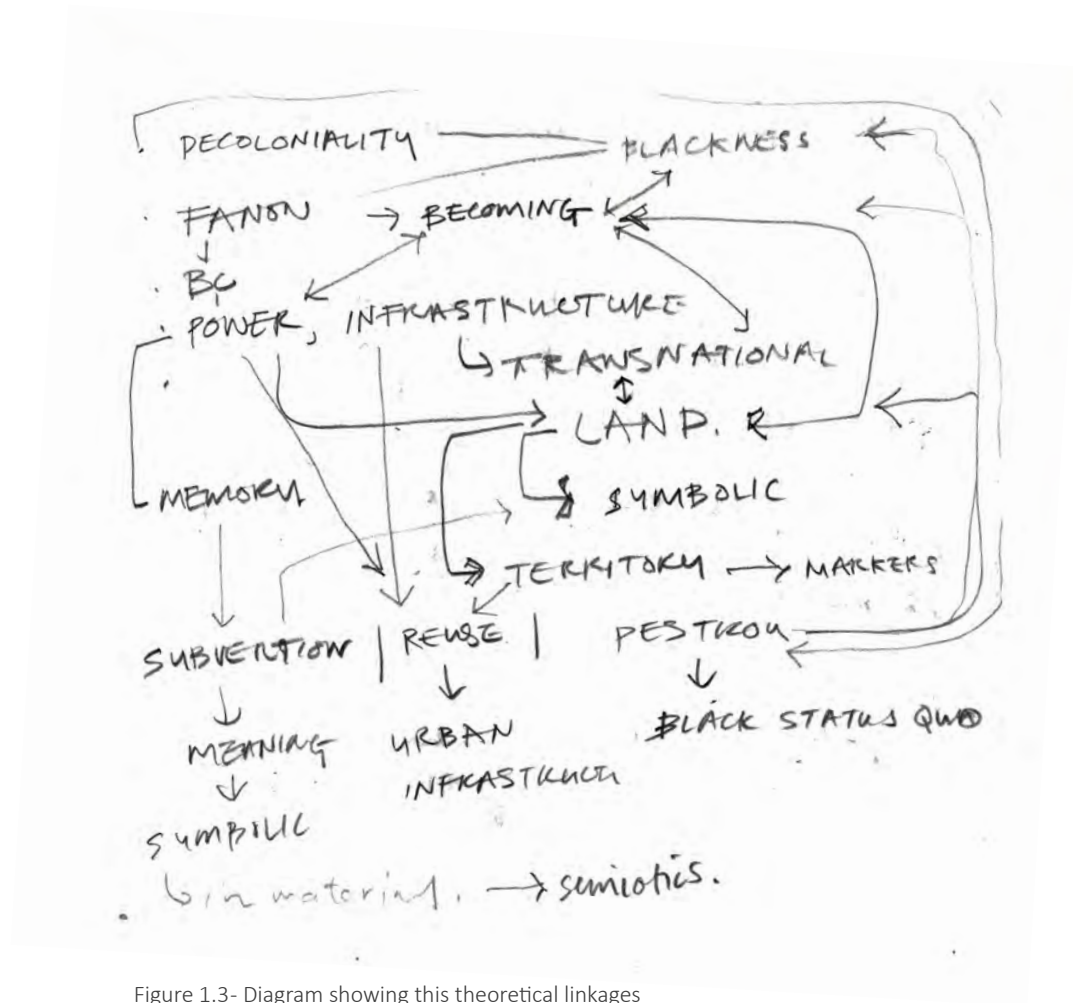


Figure 1.3- Diagram showing this theoretical linkages

Footnotes:

34 Black as define by biko and/or Africans and diasporic cultures

35 Fanon, Frantz, and Richard Philcox. *The wretched of the earth*. New York: Grove Press, 2004. and also from Achile Mbembe, *Reading Fanon in the 21st Century*- Colgate University [<https://www.youtube.com/watch?v=VYXIHRez9Ao>]

36 Jean Hillier and Emma Rooksby, eds., *'Habitus: a Sense of Place'*, 2nd ed (Aldershot, Hants, England ; Burlington, VT: Ashgate, 2005).

Framing the Triptych

for a colonised people the most essential value, because it is the most concrete, is first and foremost the land; the land that will bring them bread and, above all dignity.

Frantz Fanon, *The Wretched of the Earth*

“Izwe Lethu!: Visions of decoloniality through the re-imagining of electrical services”, is a project that concerns itself with the land question in South Africa. Izwe Lethu is the title of an apartheid struggle song, still sung today in the many social uprisings and moments of civil disobedience. The title translates to ‘Our Land’ in the Nguni languages. My response to the question of land is explained through the design and reconfiguration of three electrical sub-station buildings. The project seeks to uncover alternate understandings of the built environment by exploring it through the fact of blackness. The response is based on an attempt on spatialising ideas of blackness and the diaspora as conceived by Frantz Fanon, Bantu Biko, and other black³⁴ thinkers and theorists, attempting to

stay true to the tradition of black consciousness. Addressing these complex questions in architectural discourse is part of a strategy to realise, envision, and inspire (the actualisation of) actualising decoloniality.

The underpinning ideas of the project are that land is central to decolonisation and the Fanonian idea of decolonisation as self-creation or *Becoming*³⁵.

Architecture sits in an uncomfortable position between past and future, regardless of when the building was, is or will be built. Architecture has the power to *script identities*, through its use (programme) and allegory. Its use (how it is actually used) or what a building dictates to its users, prescribes to some degree an identity. Its symbol, through its meaning in the memories of its users prescribes identity. It has to remain optimistic about the future and simultaneously acknowledge complex histories.

Utopian muses are a useful tool of architectural defiance to question the status quo, built architecture cannot be independent of, or exist outside of its systemic ideological framework. Architecture exists in the world and by default the architecture subscribes to political and socioeconomic forces. With this we see that systemic change necessary for any true, built decolonial project to exist.

Real space can however be appropriated through practice or ‘performatives’ to impose new meaning; meaning which can be reproduced.³⁶ These small acts of ‘defiance’ to its prescribed use can fundamentally question its original purpose. Events that force spaces to give up its usual functioning make room for new ways that a space is understood.

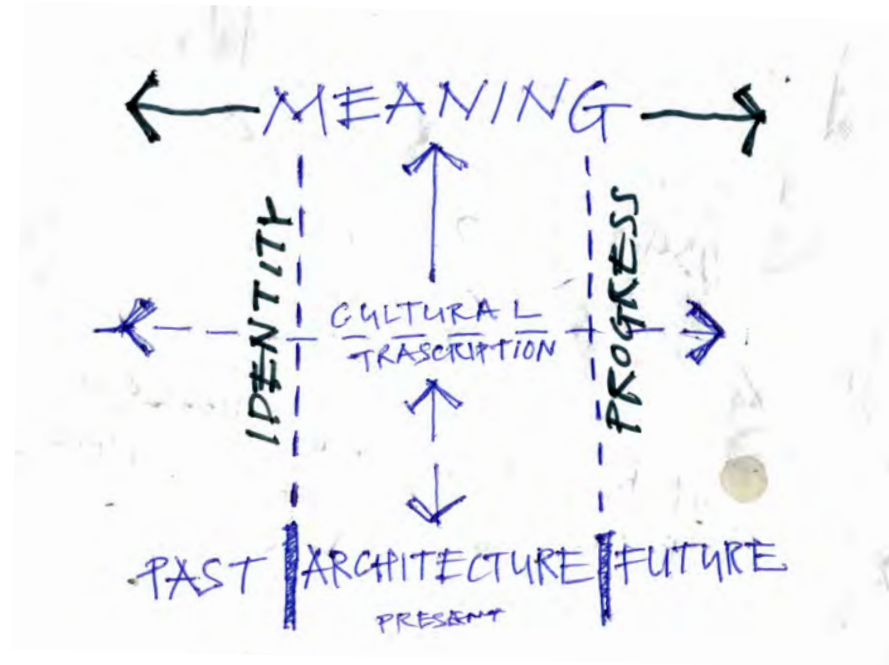


Figure 1.4- Diagram showing architecture's ability to script identities

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37 Coetzer, Nic. Building apartheid : on architecture and order in imperial Cape Town. Farnham, Surrey Burlington: Ashgate, 2013- pg 13-14

37 Gámez and Rogers, "An Architecture of change" in "Expanding Architecture: Design as Activism", eds Bryan Bell and Katie Wakeford (New York: Metropolis Books, 2008).- pg 25

38 Petti, Alessandro, Sandi Hilal, and Eyal Weizman. Architecture after Revolution. Berlin: Sternberg Press, 2013.

“All architecture is utopian; it imagines the future not yet lived, but never the less planned and studied and projected. It promises to resolve social contradictions by offering a formed ideology with normative stage-sets for better selves. It invites us to inhabit its edifying visions of us, which we only ever fail to do. Unlike the softer ideological instruments of paper and celluloid, architecture is relentlessly present, it really real, grasping and entangling our bodies- not just our minds- within it.[...] In its attempt to paper over the contradictions of society it becomes less convincing; each building; each constructed space, demonstrates the failed ambitions of its totalising agenda. More or less.”³⁷

Colonial matrices of power created a world that is predicated on binaries of *good and evil, white and black*, etcetera. These are thoroughly embedded in the day-to-day post-colonial experience. They are omni-present; in dominant understandings. It is through politics and other power mechanisms like architecture that these binaries become culturally significant and thus perpetually reproduced.

However representations of perhaps utopian projections may provoke change in itself, “[w]e must reconsider the power of utopian thinking as a way to form a unified front. Utopian thinking can help consolidate a movement behind a set of ideals, goals and principles that redefine design a mode of political and social action.”³⁷

Looking to the work of the London based studio of Sandi Hilal, Alessandro Petti, and Eyal Weizman, which deals with the idea of alternative narratives- decolonial architecture. Together they form a co-op called Decolonising Architecture and Art Residency (DAAR). DAAR undertakes various architectural researches both spatial and theoretical in *apartheid Israel*.

The projects in their book *After the Revolution*³⁸ sets out to create architectural provocations that reconsiders today's struggle for justice and equality. Although discussions concerning the political in both real and imagined spaces are frequently avoided, DAAR's work is unapologetically politically subjective. The work presents itself as ‘an arena of speculation’, as its authors understand its impossibility to exist within the current milieu.

Footnotes:

39

Fanon, Frantz, and Richard Philcox. *The wretched of the earth*. New York: Grove Press, 2004.

The strategies of DAAR; **subversion, re-use,** and **destruction**, are methods of decolonial action, however for the purpose of this dissertation they have been adapted to the idea *aluta continua*, a continuing struggle which changes them to past continuous words, as method, namely; **subverting, reforming, and destroying**. This move positions the dissertation as part of a tradition of resistance. This move enables consciousness of a continued effort to recreate the world in the Fanonian sense.³⁹

In searching for sites to enact these methods the sites of electrical substations emerged because they sit on land that is already state owned, and set aside to service people. Each site takes a stab at architecturally implementing a strategy at decoloniality.

The three sites are selected to enact these three methods of decoloniality. The sites are contextually diverse. While electrical substations may seem an obscure site choice, they often occupy prime corner plots, with a small building footprint. There are about ten thousand electrical substations within the Cape metro alone. This suggests that these ideas could be applied at a broad scale.

Apart from the availability and the extent of occupation of land, that makes the substations fitting constructions to decolonise. The substations are intriguing architectural anomalies. They are made to 'fit in', borrowing their aesthetics from the surroundings, or the perceptions thereof. They range from ornate gable fronts to utilitarian flat roofed concrete boxes. Obscure representations of diverse domesticities, a resultant of apartheid planning. The aesthetic treatment of the box, that houses electrical step-down transformers and switch boards, is much more than a stab at contextuality. They are representative of state ideology, depicting a particular attitude toward a particular locale. Substations are symbols and agents of colonising land.

Ideologically the substations interconnectedness because of the electrical network, allows the boxes to almost existentially occupy a much bigger space than themselves making them ideal for acting as markers to claim territory. The three substation types are designed on three sites that sit within three very different contexts. The sites were selected to speak of an expanding colonial territory and highlight the South African landscape as a terrain of exclusion. The first being a site in Newlands along Rhoad Drive. The gabled substation sits like a monument in the affluent leafy surrounds. The second site is typically domestic, situated in a suburb in the Cape Flats. The third site is the non-site, a new substation type that is assembled onto 'virgin agrarian land'. The substation building and its amenities sets up a factory of learning, serving as a stepping stone to owning a farm. It will empower people to make productive use of redistributed land.

The idea of a triptych of visions is also used to illustrate a broad and national interest of decoloniality. It tries to demonstrate that the problem of coloniality is complex and systemic, and spans many dimensions- psychological, social, and political. Each site is used to explore a different method of unravelling these dimensions, bringing a certain aspect of decoloniality into focus on each site.

The dissertation draws inspiration from numerous examples of counter currents in art, politics and architecture, like '*Architecture in black (2000)*' by Darrel Wayne fields and Lesley Naa Lokko's Fanonian inspired title '*White Papers, Black Marks (2000)*'. The triptych of *marks* can in itself be read as a description of a process of *becoming*.

Subverting; past/historical;
redress/symbolic; public/
representational, utopian;
anti-monument/ negating
meaning; de-textualised
narrative; non-linear;
impossible/ black
architecture; lucid dream.

Reforming; present/
social/ post-revolution;
public; decommodification/
land ownership; territory
marker/ node; educational
(urban), dialectically
utopian; suburban
domesticity; provocation.

Destroying; Future/ social
return/ post-revolution;
territory marker/ node;
decommodification/
land ownership, cyclic,
educational (agrarian)
dialectically utopian;
agrarian domesticity;
provocation/threat.

Subverting

Footnotes:

40 From Conversations with Weaam Williams, director of the film trilogy 'A khoe story', 2013.

41 Lokko, Lesley Naa Norle. White Papers, Black Marks: Architecture, Race, Culture. Minneapolis: University of Minnesota Press, 2000.

Site I: Subverting

Subverting; past/historical; redress/symbolic; public/representational, utopian; anti-monument/ negating meaning; de-textualised narrative; non-linear; impossible/ black architecture; lucid dream.

Informal architectures: space and contemporary culture, (2008) by Anthony Kiendl offers a host of projects that challenge dominant socio-political paradigms through spatial and/or representational interventions. The collection of work sheds light on the meaning of the culture of space in psycho-social, political, philosophical and poetic spheres. I think they may best be described as alternatives to hegemonic thinking.

Lesley Lokko in *White Papers, Black Marks* (2000) beautifully describes a slice of these alternative understandings. Relating how unlike most cultures who used fives, tens, or twenties as a base for counting, because of the number of fingers and toes. The Yauki Indians of California instead counted the spaces between fingers, with eight as a base for counting. Or how black musicians have managed

to turn washboards, tubs, oil drums, and steel pans into instruments of 'dynamic musicality.' Or how jazz musicians that made European instruments like the trumpet sing notes higher than those it is conventionally able to hit, by 'incorrectly' hitting two keys or miss hitting keys. These interpretations are a backlash on the very bases of conventional architectural ideals like rationality, order and stability. And are in our minds they are 'violations of aesthetic etiquette'.

The inter-connectedness in tribes in pre-colonial Southern Africa, before black mobility on the land was restricted meant that the mouth bow (a musical instrument), commonly associated with the Khoi and San was also played by other tribes and known by different names, describing the instruments musical and cultural nuances in relation to its user. A shaman relates how the bow was first an instrument of musicality before it became one for hunting.⁴⁰

Words in the way they are expressed hold greater meaning, in an oral tradition than in that of literature, setting up the binary *orality/literacy* implying that ill-literate is the same as non-literate. Our understandings are determined by where we stand. "[I]f the black architect 'belongs' to a tradition that sees the world neither as a divine text, nor as mathematically regulated spatio-temporal order which privileges only the dispassionate eye of the neutral and objective viewer, what alternative strategies for seeing (and thus making and using) are available?"⁴¹



Figure 2.1- Justin Plunkett, Gugulethu Gables. Edition of 50, 590 x 590mm.



Figure 2.2X- Activism on social media by Xcollektiv
[Source: <https://www.facebook.com/xcollektiv>]

Footnotes:

42 Hillier, Jean, and Emma Rooksby, eds. *Habitus: a sense of Place. 2nd ed.* Aldershot, Hants, England ; Burlington, VT: Ashgate, 2005.

43 Coetzer, Nic. *Building apartheid : on architecture and order in imperial Cape Town.* Farnham, Surrey Burlington: Ashgate, 2013.

44 Fanon, Frantz, and Richard Philcox. *The wretched of the earth.* New York: Grove Press, 2004.

45 Coetzer, Nic. *The Production of the City As a White Space: Representing & Restructuring Identity and Architecture, Cape Town, 1892-1936.* University of London, 2004.

The first method explored in an attempt at this, to spatializing decoloniality is 'subverting'. Subversion means to transform an existing order, to change a power relationship. In architecture, to create dialectical relationships between built forms, and thus liberate their potential. In a search for a method for doing this I turned to art, the work of the Gugulethu and Dathini Mziyaya which held great resonance. [figs-2.3;2.4;2.5] The selected work held common ground in that they used methods of representation that has embedded meaning. Their work used a method of overlaying images that could be read as separate depictions to heighten the meaning of the completed work. The methods of foregrounding, overlaying and representation techniques that have colonial connotations that inscribes new meaning to these 'preconditions'. The question for site selection then became what architectural symbol has colonial meaning in memory to act as a precondition, or tainted canvas. The site on Rhoads drive, the gabled substation site became the tainted canvas.

Built forms and material (architecture) in itself do not hold any embedded meaning. Some meaning can of course be taken from its physical qualities, like its hardness, or softness in relation to the human body. However cultural meaning is invested into it. Over time this meaning then dialogs with those that come into contact with it. Identification functions between applying symbolic meaning on to an object and the reverse of seeing one's self reflected in it.⁴²

In the Cape colony the Cape Dutch gable was appropriated by the English to represent a brand of nationalism that had resonance with both English and Afrikaner inhabitants; with the gable as the highest formal representation of this 'common' European culture, the gable became the perfect representation of a European history, unifying divergent European identities into one/*white*.⁴³

“'[S]ystematized hierarchization implacably pursued'...anchored in material structures and embedded in historical configurations of power.”⁴⁴ Other architectural features were also appropriated by the English governance to reaffirm their claim to the land, such as thatched roofing; which was used to replace the original corrugated iron roof on Rhoads' cottage in Muizenberg during its restoration.⁴⁵

Lokko in her piece *Black Matter[s]*⁴⁶ calls for a 're-memory' and an 'undoing' of colonial narratives. To make, or rather to represent an architecture on this site was to 'make' built form that speaks of a narrative of dispossession and reclamation. It seeks to reconnect lost events, through architectural production.



Figure 2.3- Work by Dathini Mzayi, the canvas gives the painting meaning



Figure 2.4- Work by Dathini Mzayiya, the canvas gives the painting meaning
[Source: photo from artist]

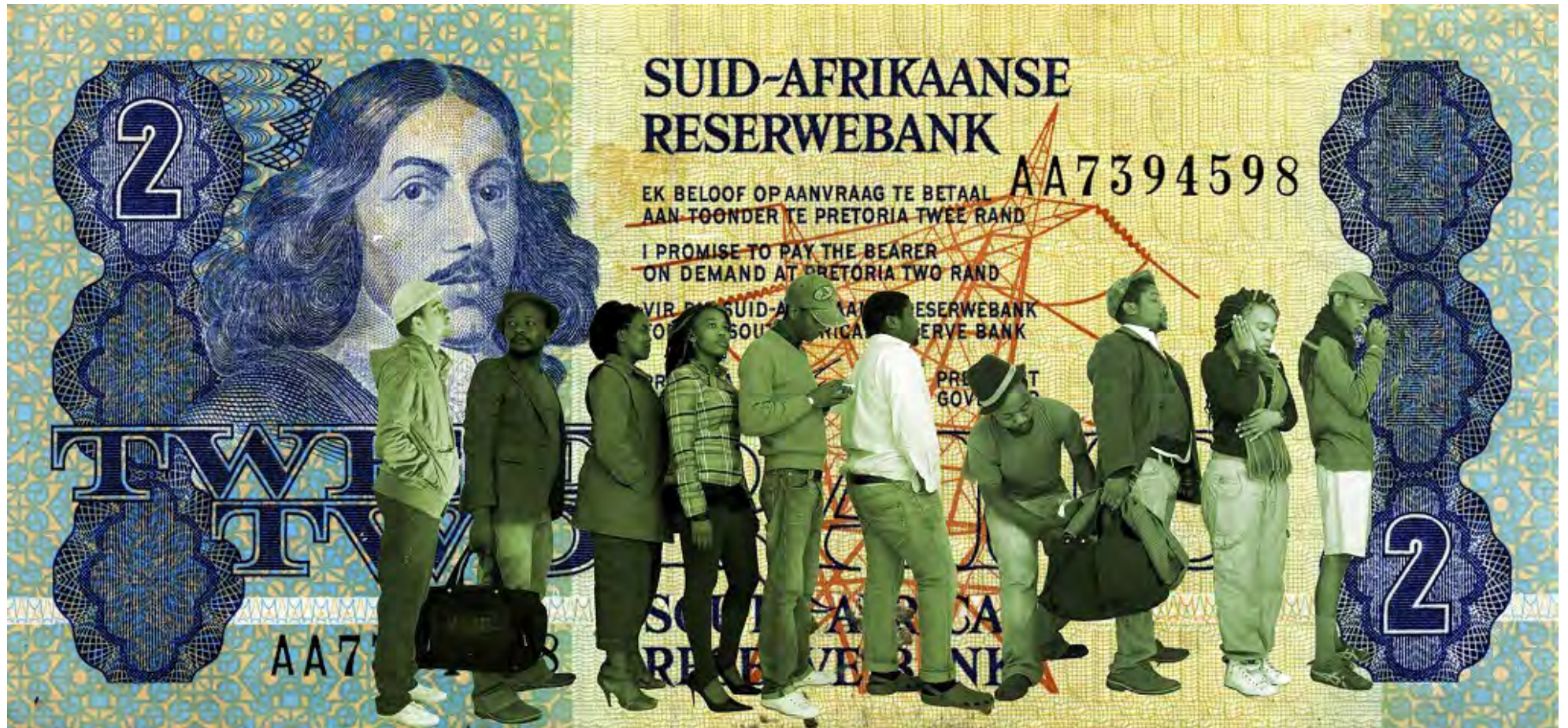


Figure 2.5- Work of Gugulethu Pontsi, the canvas gives the foreground meaning
Gugulethu Pontsi, 2010 Digital print in pigment inks on cotton rag paper 94 x 49 Edition of 6
[Source: <http://www.goodman-gallery.com/exhibitions/182>]

Footnotes:

46 Hill, Jonathan. *Architecture : the subject is matter*. London: New York Routledge, 2001

47 Referring to Cecil John Rhoads, “[...] is a name more connected than any other with the history of capitalism, exploration, oppression, and colonial expansion in southern Africa.” From Wittenberg, *Rhodes memorial: imperial aesthetics and the politics of prospect*, 3

48 As used by Lefebvre, *production of space*

49 Lefebvre, Henri. *The production of space*. Oxford, OX, UK Cambridge, Mass., USA: Blackwell, 1991.

50 Umkhonto we Sizwe (abbreviated as MK, Zulu for “Spear of the Nation”) was the armed wing of the African National Congress (ANC) during apartheid.

Site

The site is situated in the leafy suburb of Newlands on land that was once part of the Rhoads⁴⁷ estate. As if it were a monument, the substation sits alone between the trees. The site is surrounded by affluent suburban houses. The substation presents itself as habitable with its bricked-up windows that give its façade the proportions of the entrance to a grand Cape Dutch farm house. I was lucky enough to get to see the building's interior, surprisingly, steel trusses support the roof; further attributing to the buildings deceitful character. The tall stone pine trees that occupy the site begin to cut up the façade with its trunks and their shadows allowing few uninterrupted views of the gable front. [fig- 2.6]

The substation *monument*

Architecture, being political representations of power in space, the substation reads as if it were a monument because of its scale and how it sits on the site. [fig-2.7; 2.8] Monuments are built as a show of power and/or to pay homage to a cause or triumph which the accepted hegemony sees as important. But it is, or can be much more than this, it can be used as an instrument to indoctrinate and shift the mind-sets by imposing ideas of the bourgeoisie on to different societal groups. Not unlike any other architected space, but monuments have an even greater power to do so, because it is implicit that monuments represents the *majority view or consensus*⁴⁸. "...everybody partook, and partook fully- albeit, naturally, under the conditions of a generally accepted power and generally accepted wisdom." Lefebvre goes on to say; "(Social) space is a (social) product ...the space thus produced also serves as a tool of thought and of action ...in addition to being a means of production it is also a means of control, and hence of domination, of power." Reading the substation

in this way makes it an even more fitting site for subversion. Revolutionaries attack monuments because of the power possesses. "Turmoil is enviable once a monument loses its prestige or can only be retained by admitted oppression and repression."⁴⁹ Interestingly during apartheid MK⁵⁰ soldiers targeted substations, because damaging them affected the power supply of an entire area, or maybe also because they are soft targets of state. This sets up a metaphor of power as both electrical and political.



Figure 2.6- The site, taken from Rhoads Drive, the substation presents itself as a monument



Figure 2.7- Aerial view of the site, showing trees and suburban houses.
[Source: CityMaps, 2014]

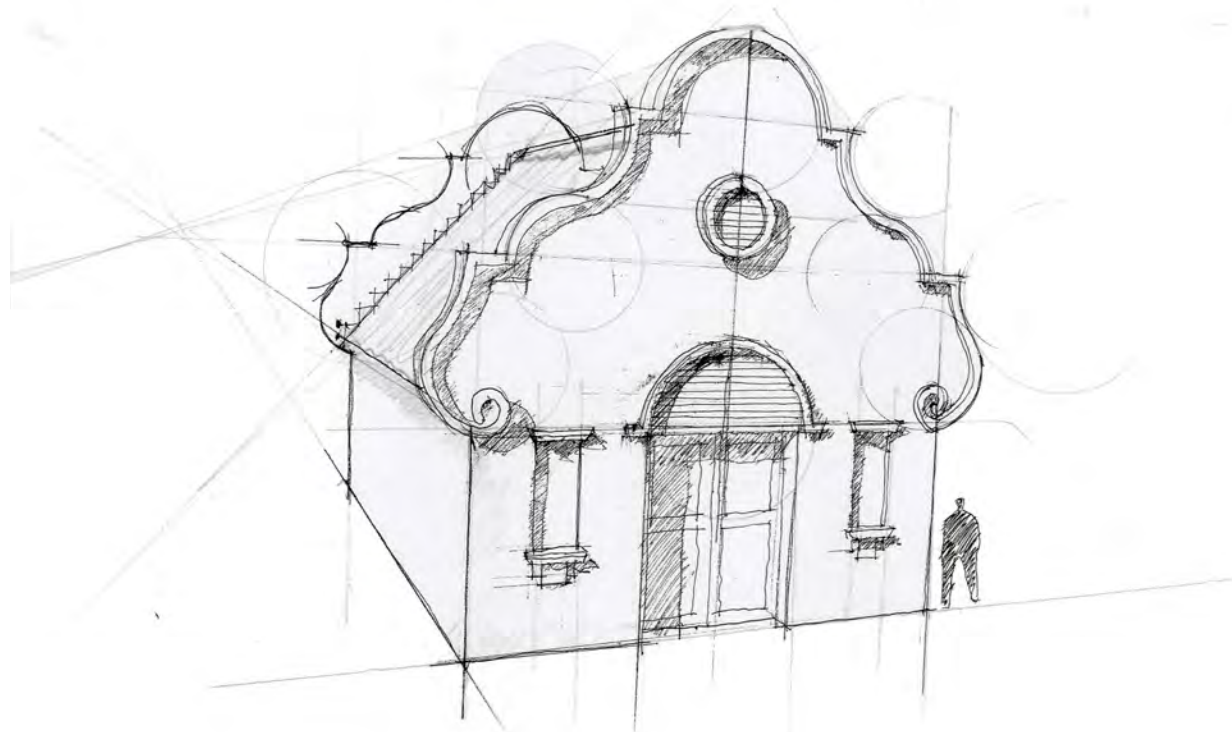


Figure 2.8- Sketch of the substation uninterrupted by trees, monumentality



Figure 2.9- The colonial Gable front amongst the colonial stone pines

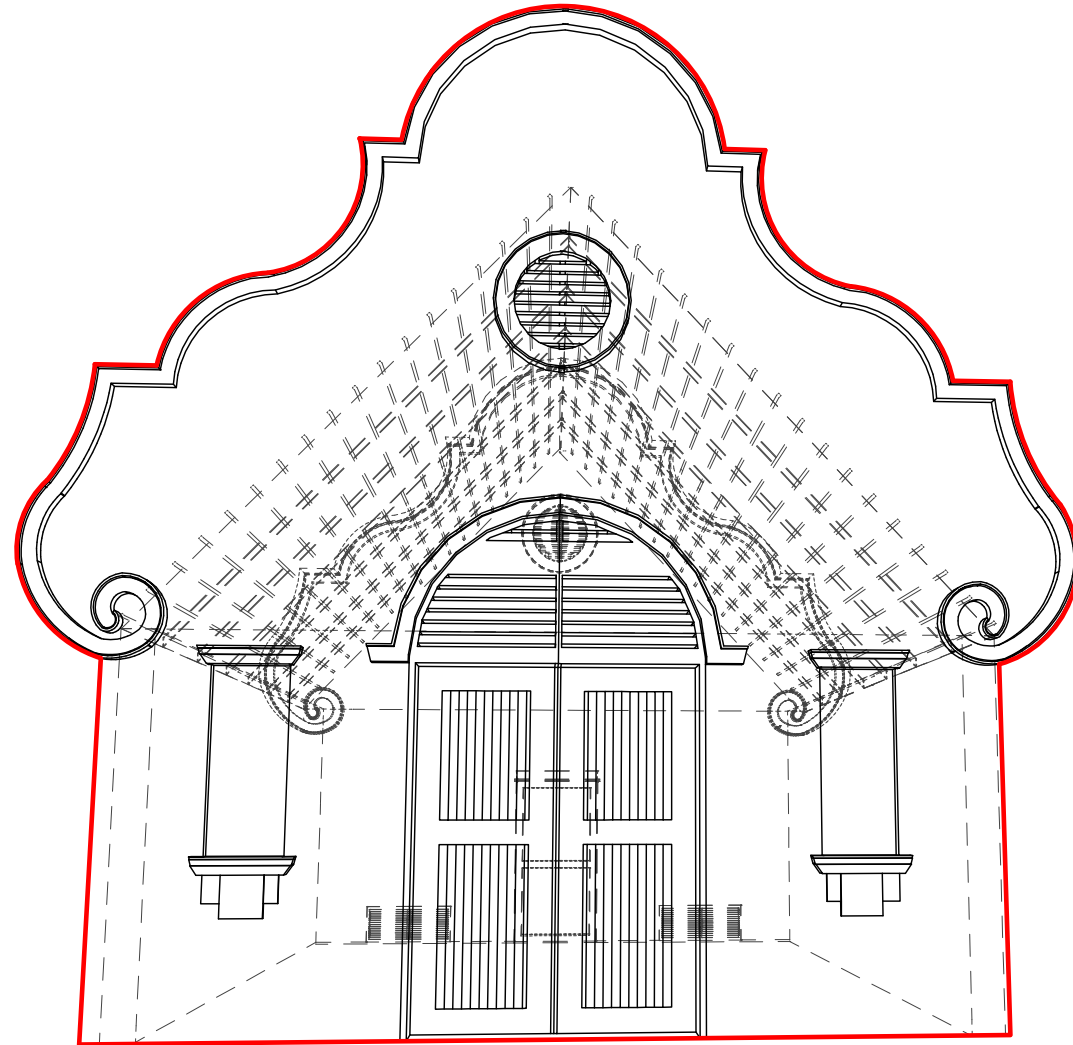


Figure 2.10- Diagram showing the imposing power of the building

Action/ programme/ implication

The first move that I wanted to make was to sever the buildings from the land. [2.15] Second, I wanted to destroy the power of the gable. [2.16] These are acts of violence. I then searched for a method to achieve this. [2.16;2.17;2.18;2.19]

Drawing inspiration from the work of deconstructionists and the work of the artist-architect Francis Alÿs, the green line, where he physically expresses political lines with a leaking tin of green paint. I analysed the site to understand the relationships between its separate parts. Here, I attempted to understand symbolic meaning of each layer of space, each representing a line, applied onto the surface of the earth. I feel that Ideology in the South African landscape lies in boundary and line rather than the contested surface.

From the layers of analysis Stone pine trees became the most curious. While they may have colonial origins they have become symbolically neutral unlike the gable which still holds symbolic power. This allows them to be used as instruments that negate difference. The stream on the site can also be read in relation to a colonial history. The stream is a tributary of the Liesbeek River, which marks the site of the first permanent European settlements. The exclusion of the indigenous inhabitants of the Cape from a crucial fresh water source was a key moment of disposition. [2.18]

These four elements became the method to make architecture that speaks of a narrative of disposition and liberation/reclamation. To rediscover the history of the land and allow it to tell its story, use space as a narrative for multiplicity of private histories. To do this, I wanted to make spaces without programme, or un-named spaces that relate to the body rather than an activity or programme. Early on I decided to use circular forms to create the 'rooms' because they are reminiscent of an indigenous way of space making. Unlike with rectangular forms, which have a certain proportion

which dictates its use, circular forms are scalar.

The paths rectilinearity forces to endure a strict 'colonial narrative' within the sites dense foliage. The path starts in a sacred space within the building, where and one's body is confronted with a small waterfall, next to stone pine tree. When you continue on the path you are excluded from bounty of the water and confronted with a high wall. The moment a tree that sits in the centre of the path, it is enveloped by a heavy circular form that makes one awe of its height and texture. The circle is constructed within a square...

Design development

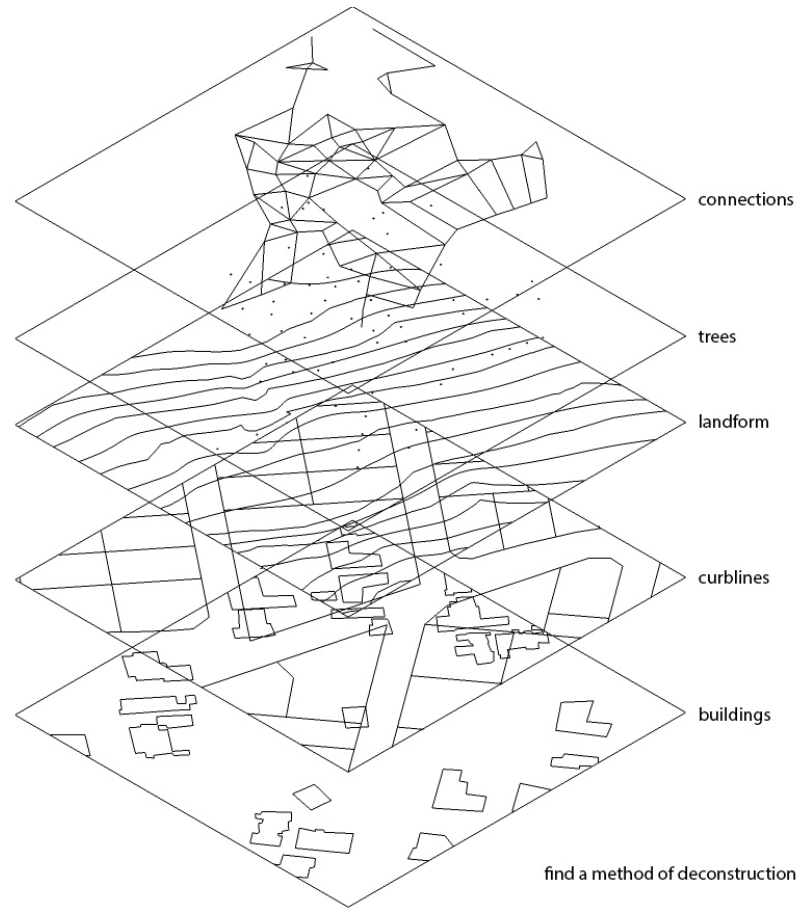


Figure 2.11- Analysis of the lines on site

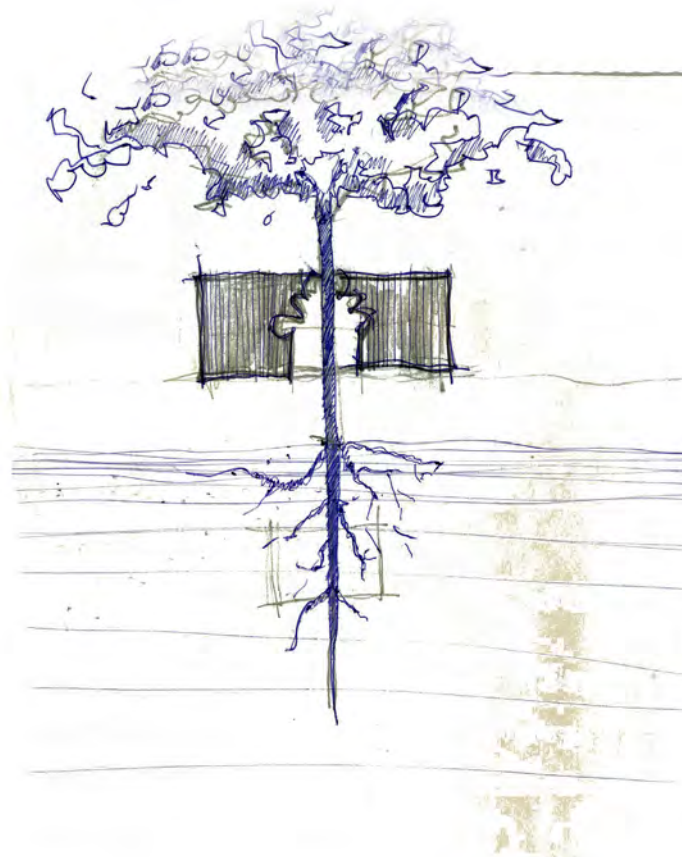


Figure 2.12- The discovery that the Stone Pine trees are more connected to the land than the building

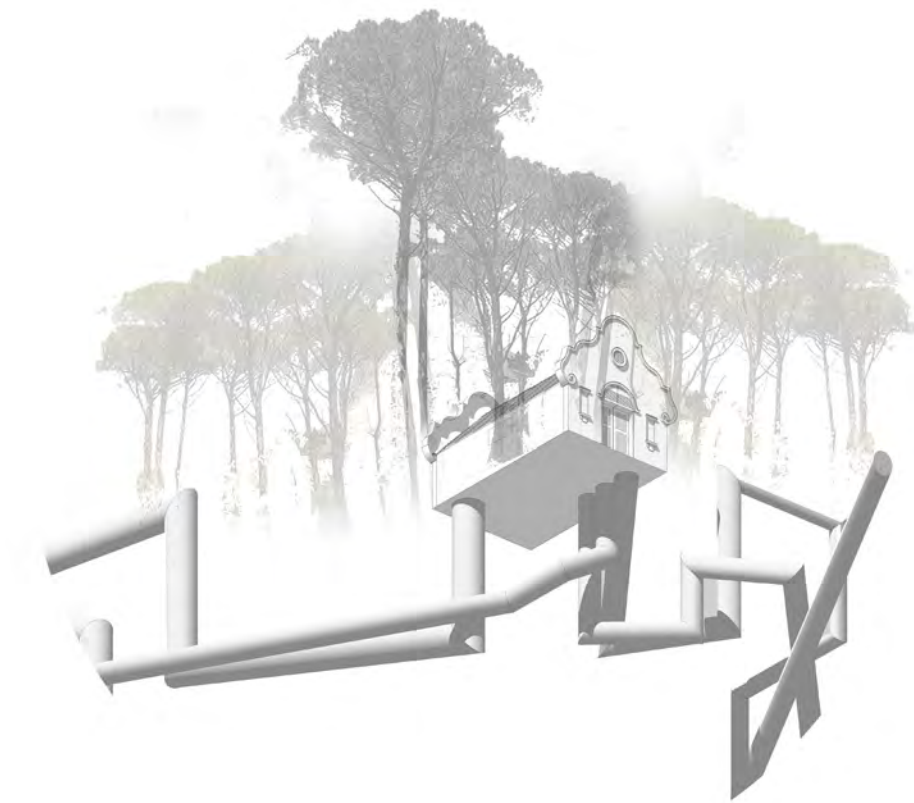


Figure 2.13- On site the opposite is true, the building is infrastructurally linked to the land, where as the trees are less intrusive

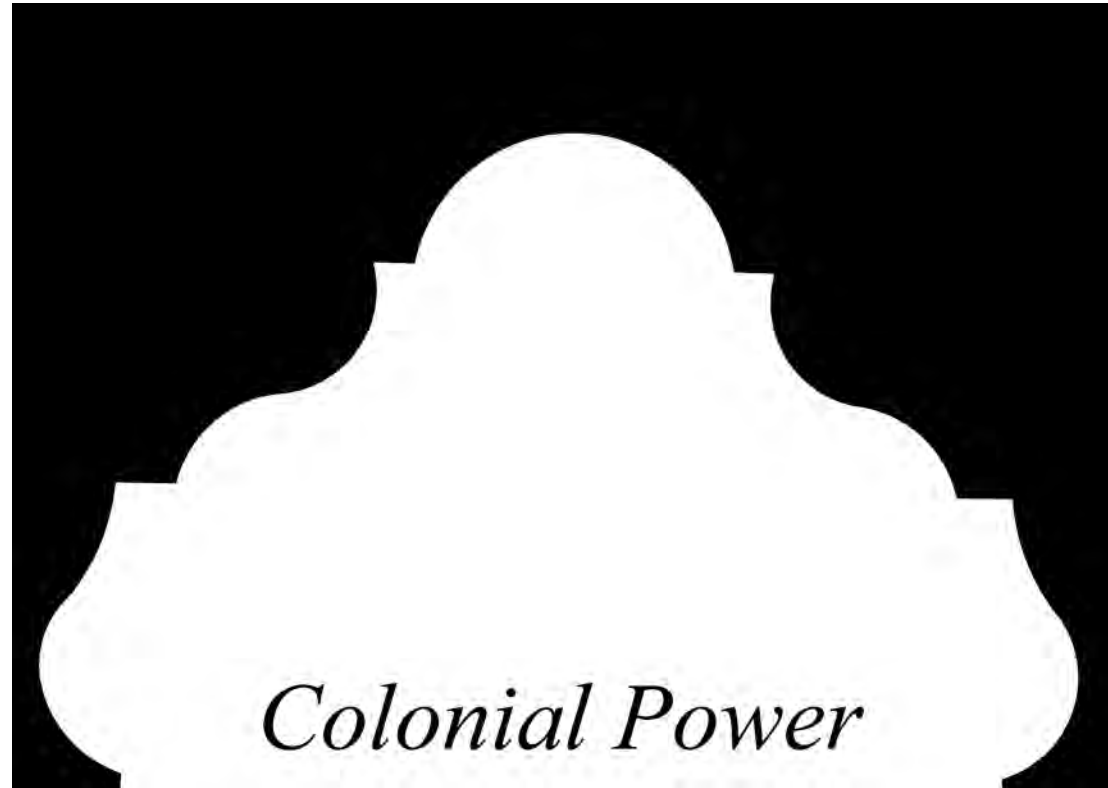


Figure 2.14- Tools of subversion, Colonial power



Figure 2.15- Tools of subversion, Land



Figure 2.16- Tools of subversion, symbolically neutral Stone Pine trees



Water

*In 1657 freeburgers claimed land along the banks
of the Liesbeeck River, excluding inhabitants from
the fresh water source*

Figure 2.17- Tools of subversion, Colonised water, the tributary of the Liesbeeck River



Figure 2.18- Unrooting the substation

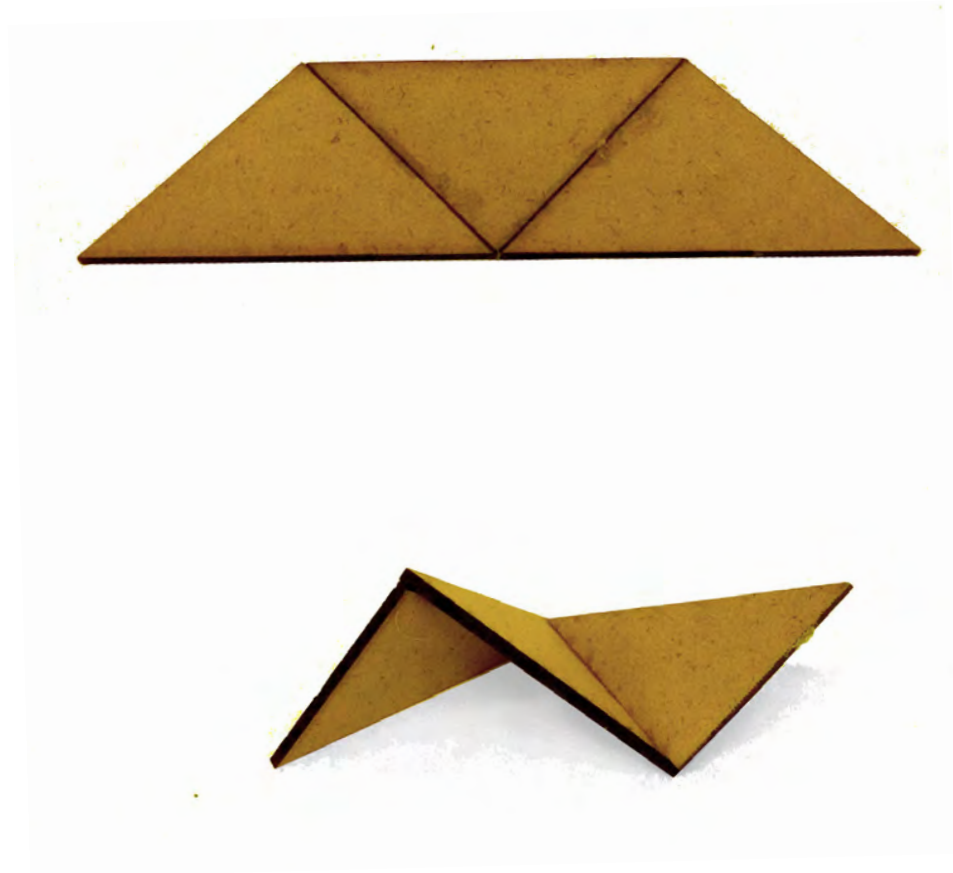


Figure 2.19- Exploring deconstruction, reconfiguring parts to that create a nuanced whole.

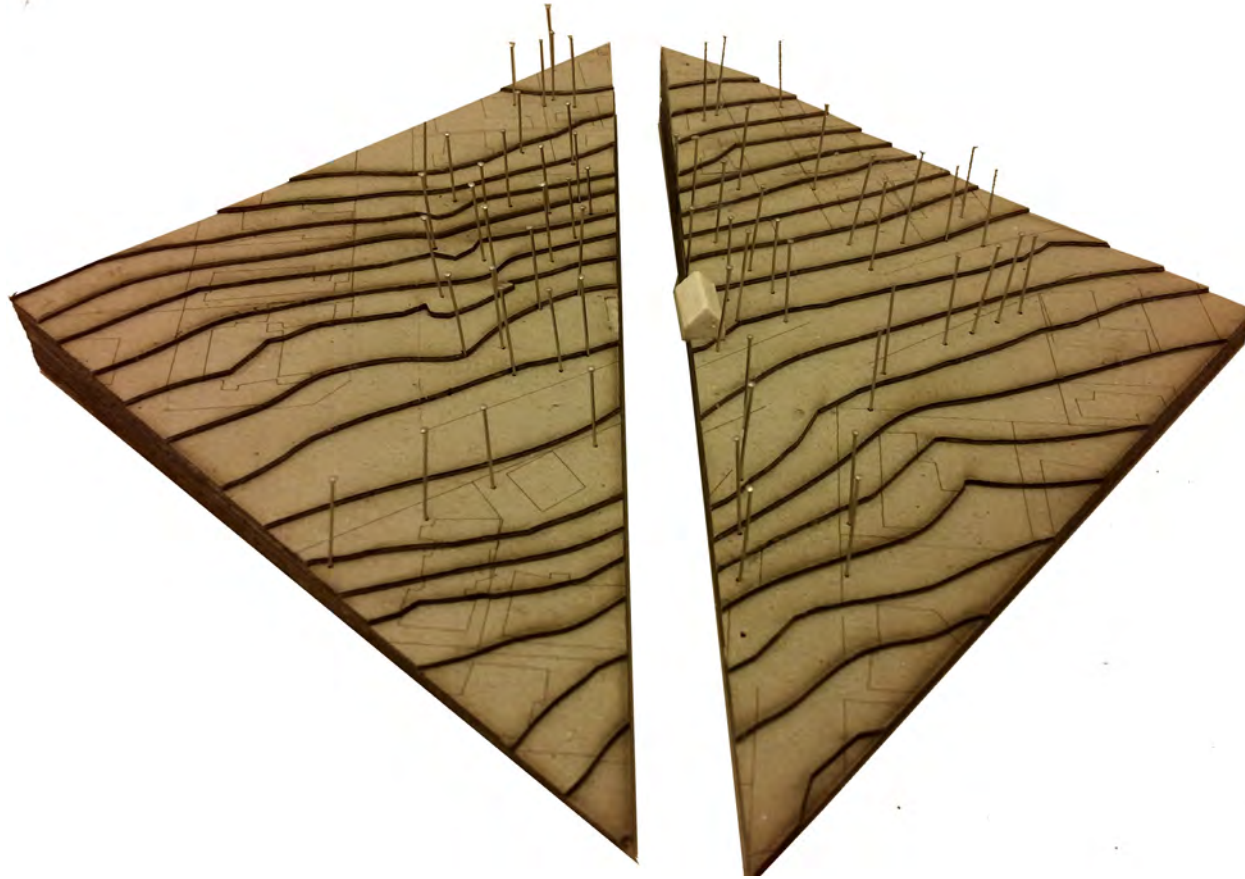


Figure 2.20- Symbolically the gabel represents that which segregates and divides the land both physically and culturally



Figure 2.21- Symbolically the gabel represents that which segregates and divides the land both physically and culturally

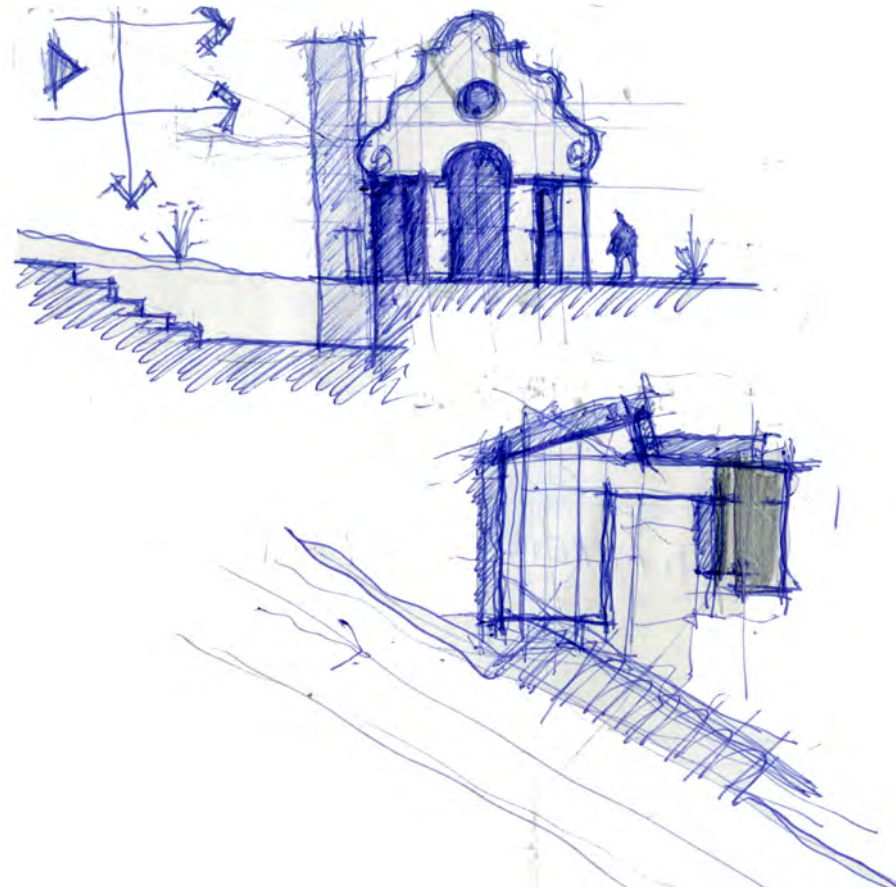


Figure 2.22-First attempt and making a *mark*

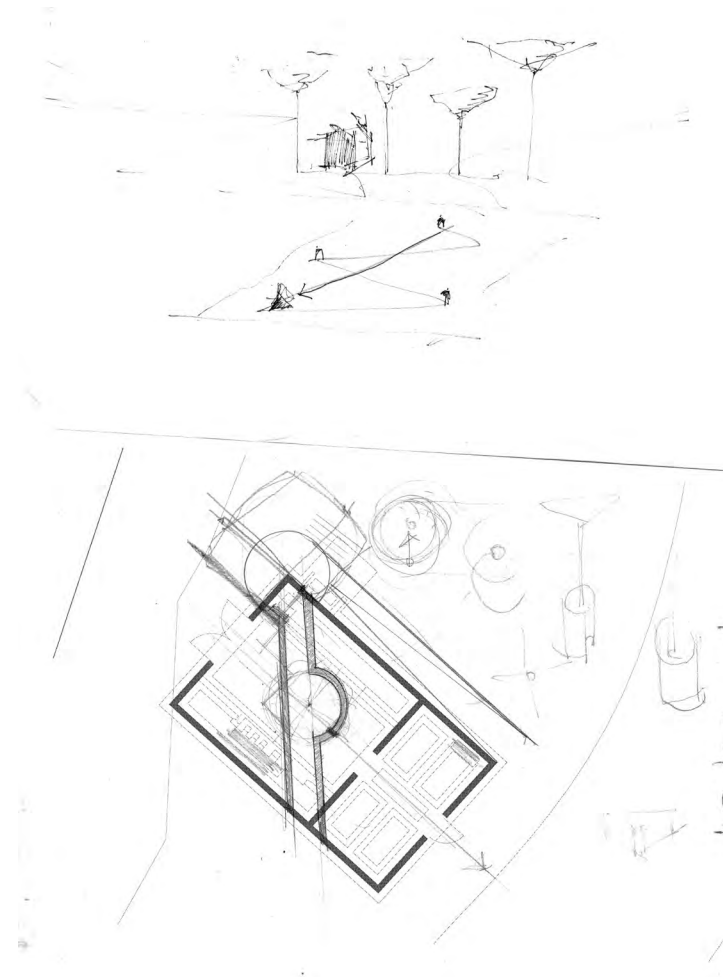


Figure 2.23- Setting the substation in relation to a path.

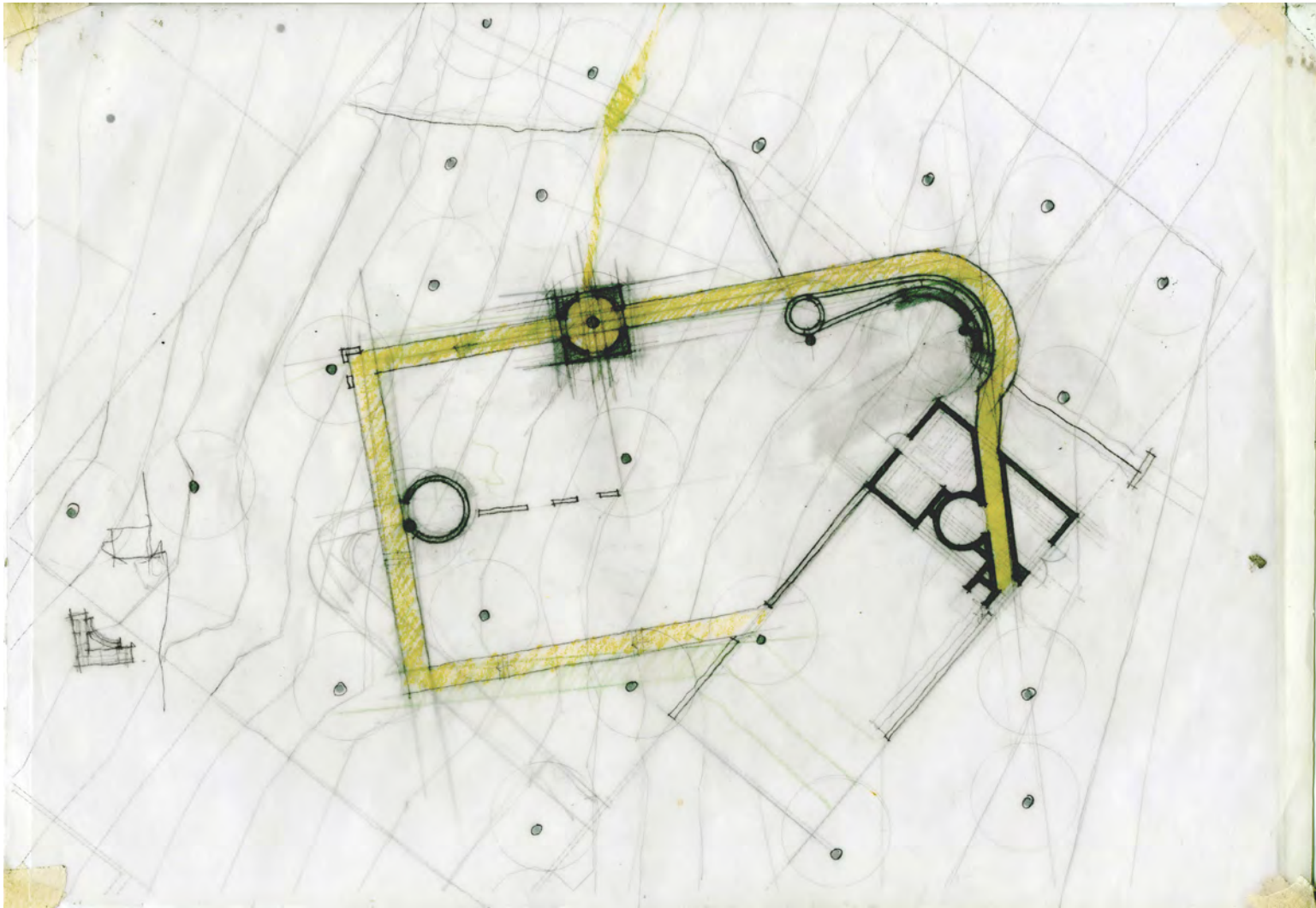


Figure 2.24- Plan of the narrative in relation to the tools of subversion

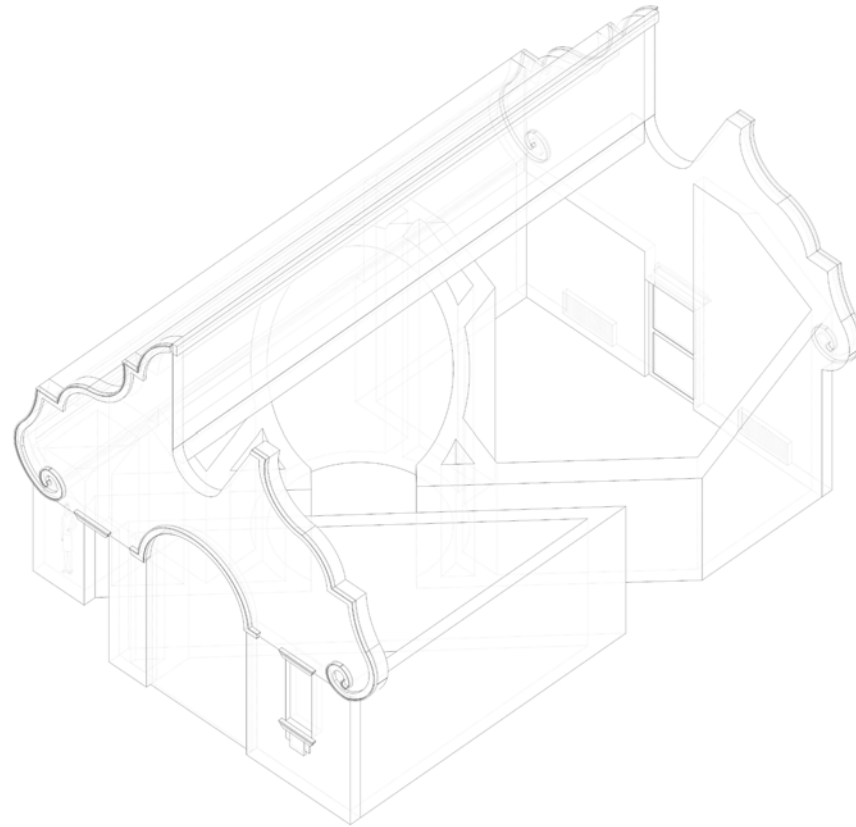


Figure 2.25- Iso of the substation.

Re-forming

Footnotes:

51 Burdon, Peter. Exploring wild law the philosophy of earth jurisprudence. Kent Town, South Australia: Wakefield Press, 2011 pg 260

Site II: Re-forming

**Reforming; present/ social/ post-revolution;
public; decommodification/ land ownership;
territory marker/ node; educational (urban),
dialectically utopian; suburban domesticity;
provocation.**

Site

The Cape flats suburb of Surrey Estate could arguably be termed 'lower middle class'. It is typically suburban. This site addresses coloniality by re-forming urbanity. It is a provocation that questions ideas of private land ownership. The idea of private land ownership is barely two centuries old, before land belonged to monarchs, or the church, or was owned communally in the western world or simply lived on. Interestingly, legally one never actually owns land, but rather one owns property. Property is merely law about abstract rights between people. So you don't own land per se, but rather you 'own' a right against another person. "Property law is not about the physical world- property law is about the metaphysical world of human creation."⁵¹ This de-physicalized

relationship with the earth, is a resultant of parcelising the earth into erven to transform it into commodity. [3.1] The majority of property owners have given up a large portion of their 'land' to backyarders. [3.1]

Land as territory

Stuart Elden's book *The Birth of Territory (2013)*, illustrates the relationship of land and power through history. Unlike the idea of land, territory can be understood as a geographically specific "distinctive mode of social/spatial organization".

Decommodifying land means that land would be claimed, rather than owned. The act of claiming is a revolutionary one. Fanon speaks of how land has to be taken, rather than given. This has to happen at two scales. Firstly, by the state, through building new civic, and state facilities. Secondly, by people through negotiations and agency, based on use and need.

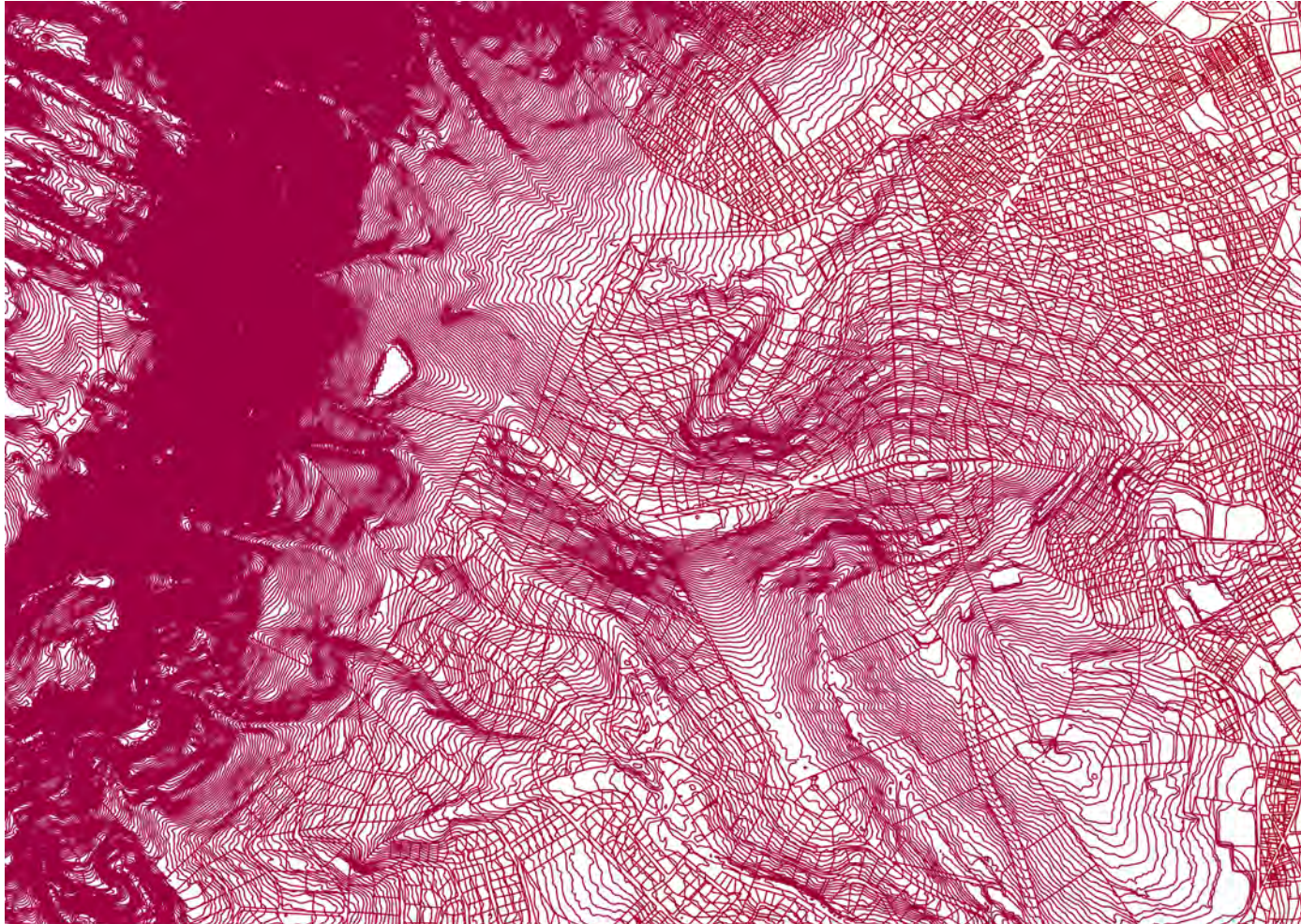


Figure 3.1- Drawing of land from in relation to land parcelization.



Figure 3.2- Site plan of land, or rather property that residents have already given up to back-yarders



Figure 3.3- Site photographs

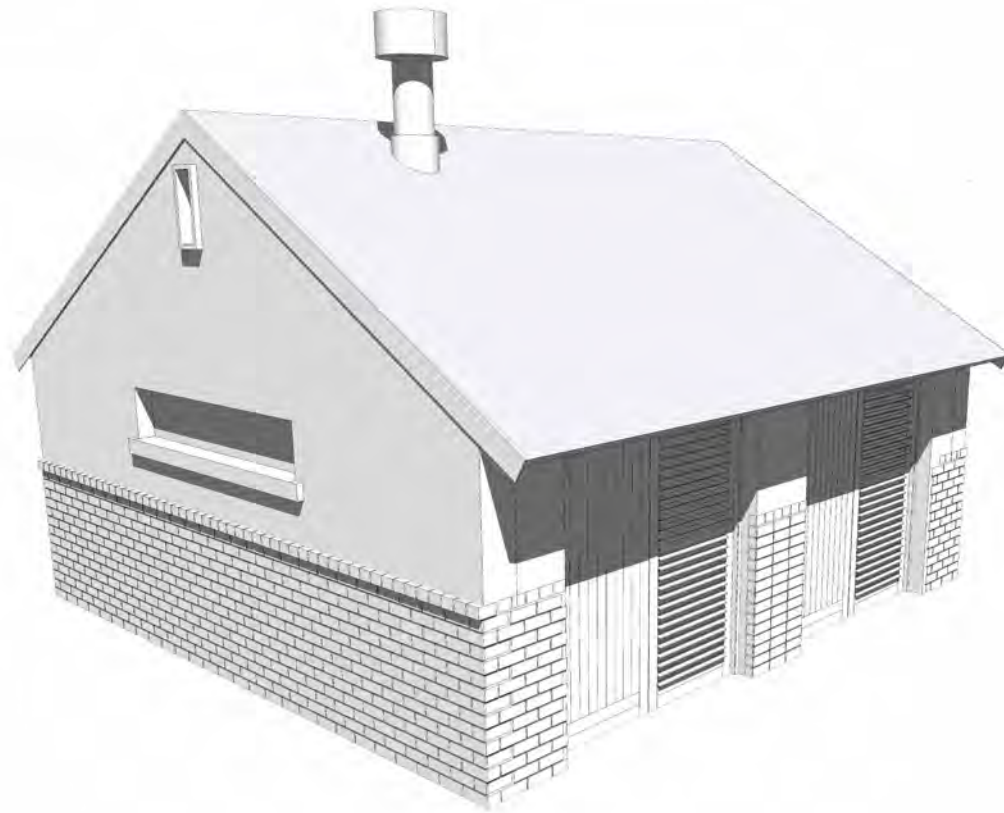


Figure 3.4- 'Domestic' type substation

Action/ programme/ implication

Re-forming is attempt to address some of the concerns of the many groups lobbying for the rights of backyarders by imagining land being politically decommodified. The approach is to create a public node, with public function that fulfills a need within the community. The project is conceived as making a residence, that is, to provide the backyarders, adjacent to the site with all the amenities associated with someone who has the privilege of a street frontage. My interest in 'domestic life' lead me to conceive the backyard 'houses' as 'bedrooms', they generally don't function as any more than this. Tenants are also limited in that they cannot cater or are prohibited from having visitors and often have to use the bathrooms of their landlords. Continuing the metaphor of a backyard dwelling as a 'bedroom', I wanted to provide a 'toilet', a 'yard', a 'stoep', and a 'lounge'.

This idea is preceded by the work of DAAR in their project *Ungrounding: urbanism of the first 10 centimetres* that understands the ideology, and operational logic of the site lies in the urban ground surface. The work surface is then 'desactivated' this re-orientates the internal logic of the gated suburb. This makes way for new surface layers, barriers of anxiety, fences and boundary walls are removed opening the ground up for new use. Over time use in inscribe in the surface by unrestricted users.

The architecture tries to mark the suburb. The almost industrial aesthetic, is a commentary on the existing 'domestic' substation that has no sensibility to people. Instead I try to make 'infrastructural' architecture that has valency with the community, by inverting relationship, to make a 'house' that gives power in providing electricity and an engineered structure that gives social power through education. Programmatically it functions as satellite library, study area, and computer lab.[3.11]

Design development

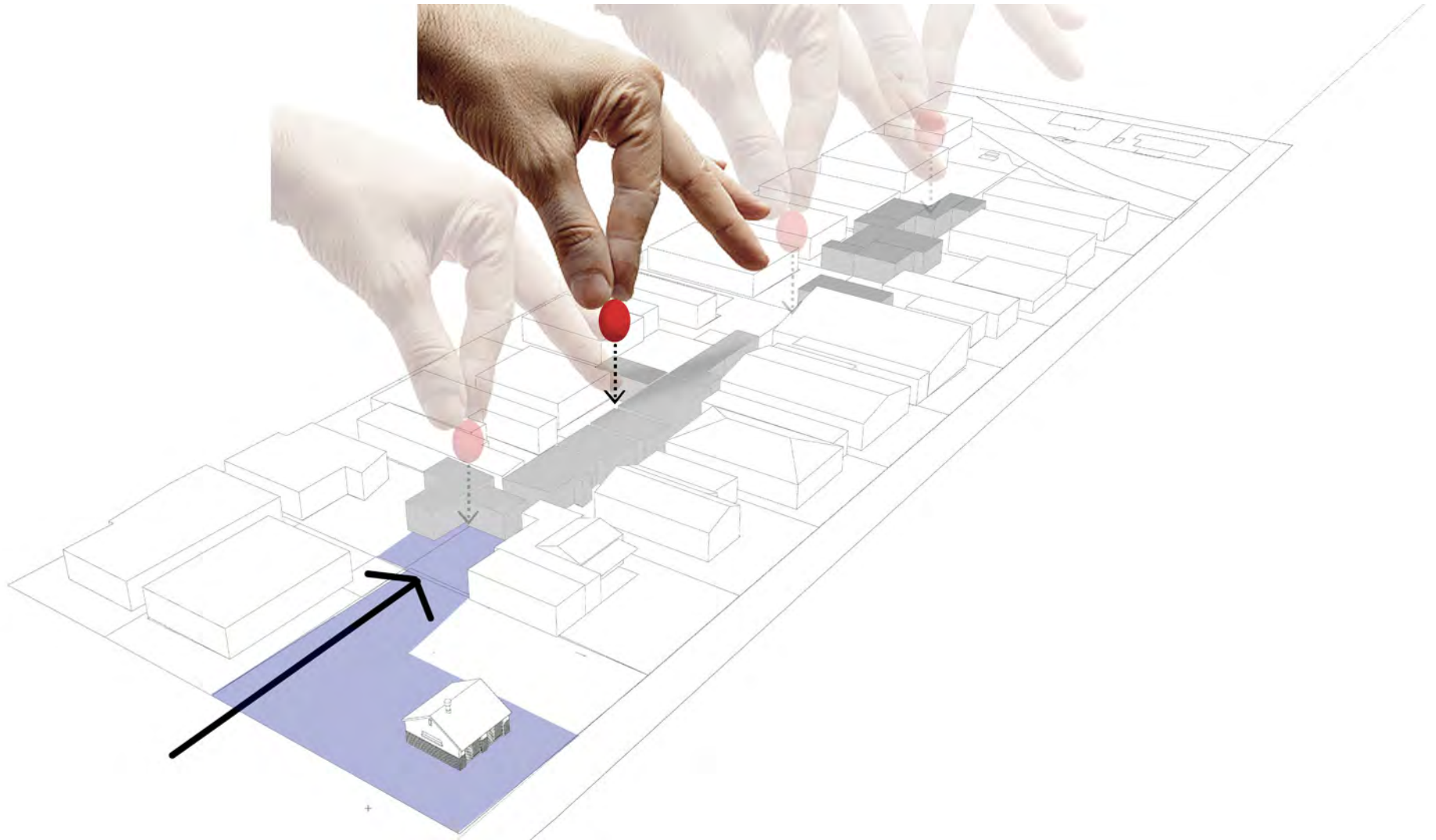


Figure 3.5- Drawing showing the insertion of amenities between the 'bedrooms', and creating a new access route on de-commodified land

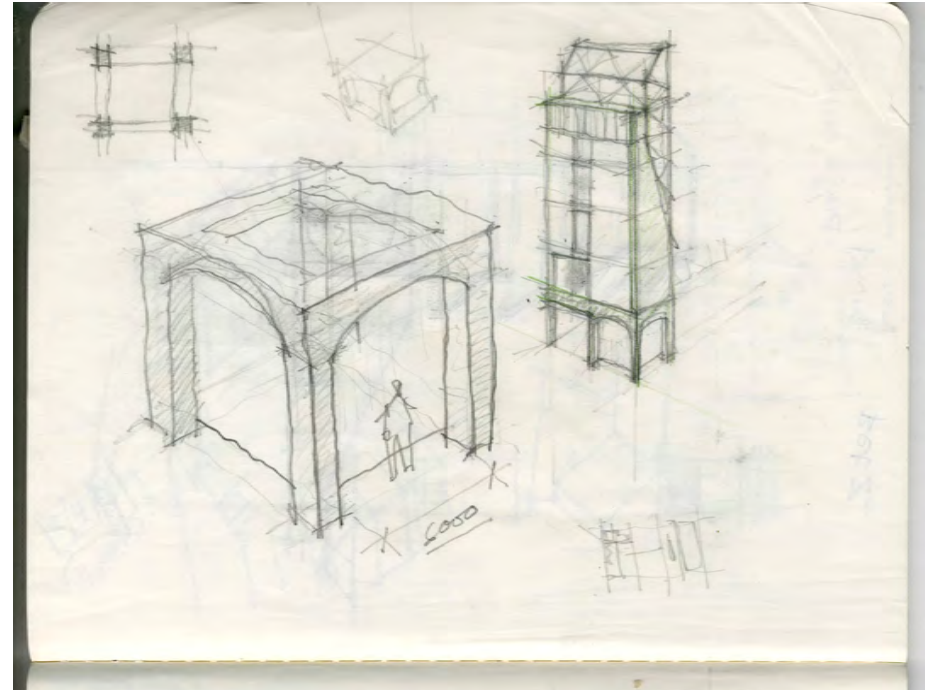
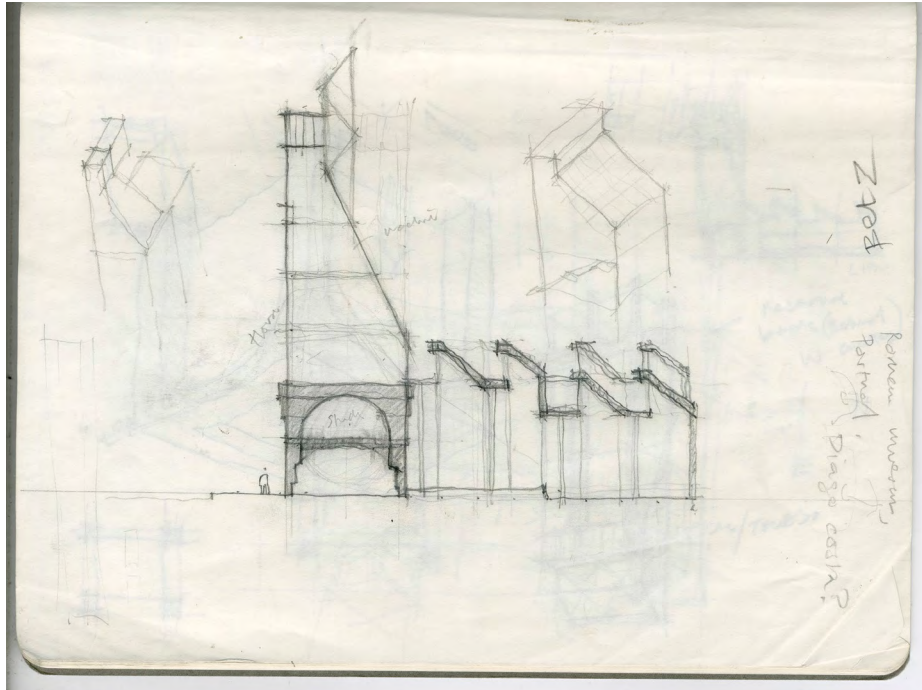


Figure 3.6- First attempt at making a marker of territory to claim space, building on top of the existing substation



Figure 3.7- revisiting the site i discovered this addition

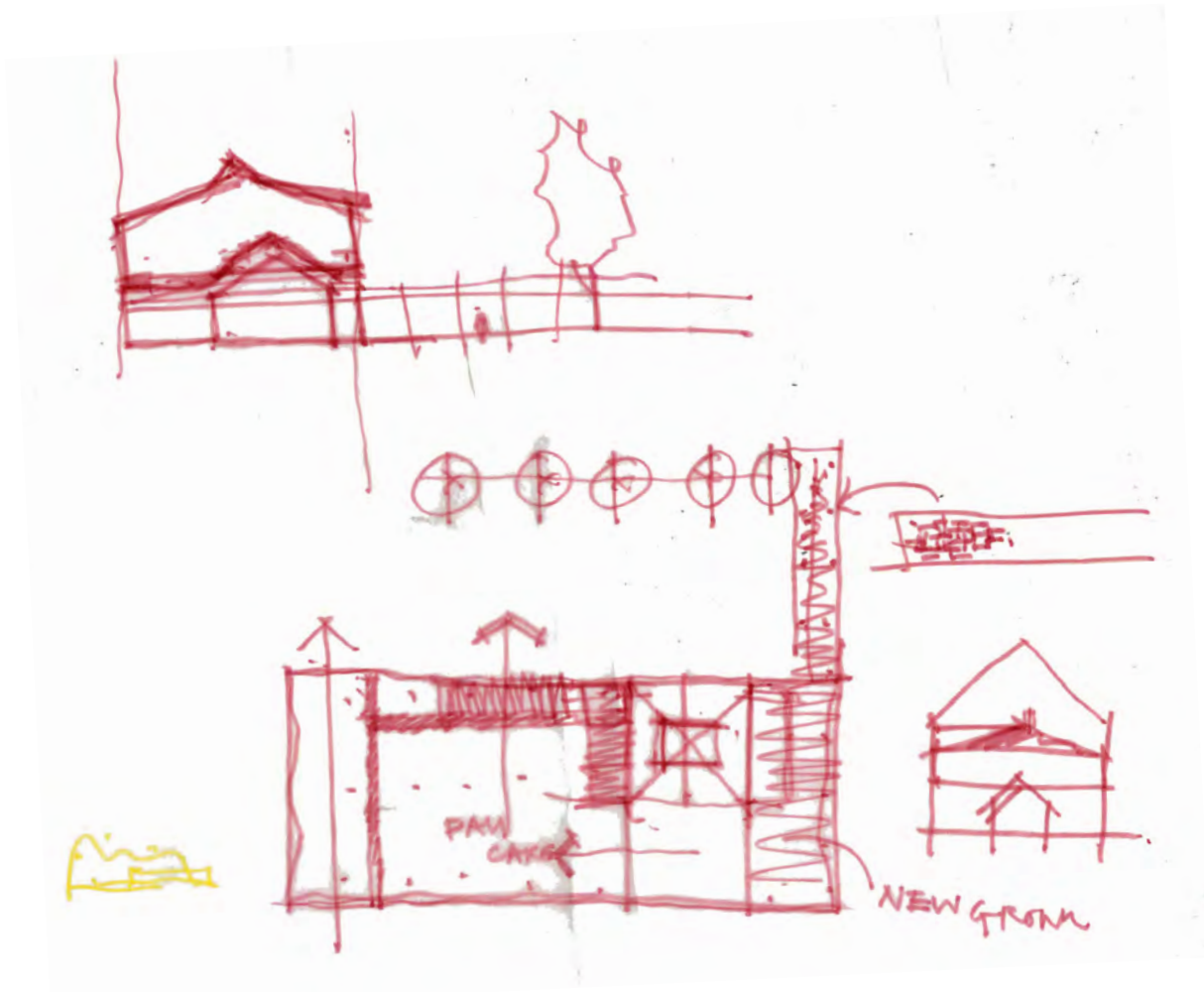


Figure 3.8- Developing a design that speaks of territory, contextuality, domesticity and 'social infrastructure'

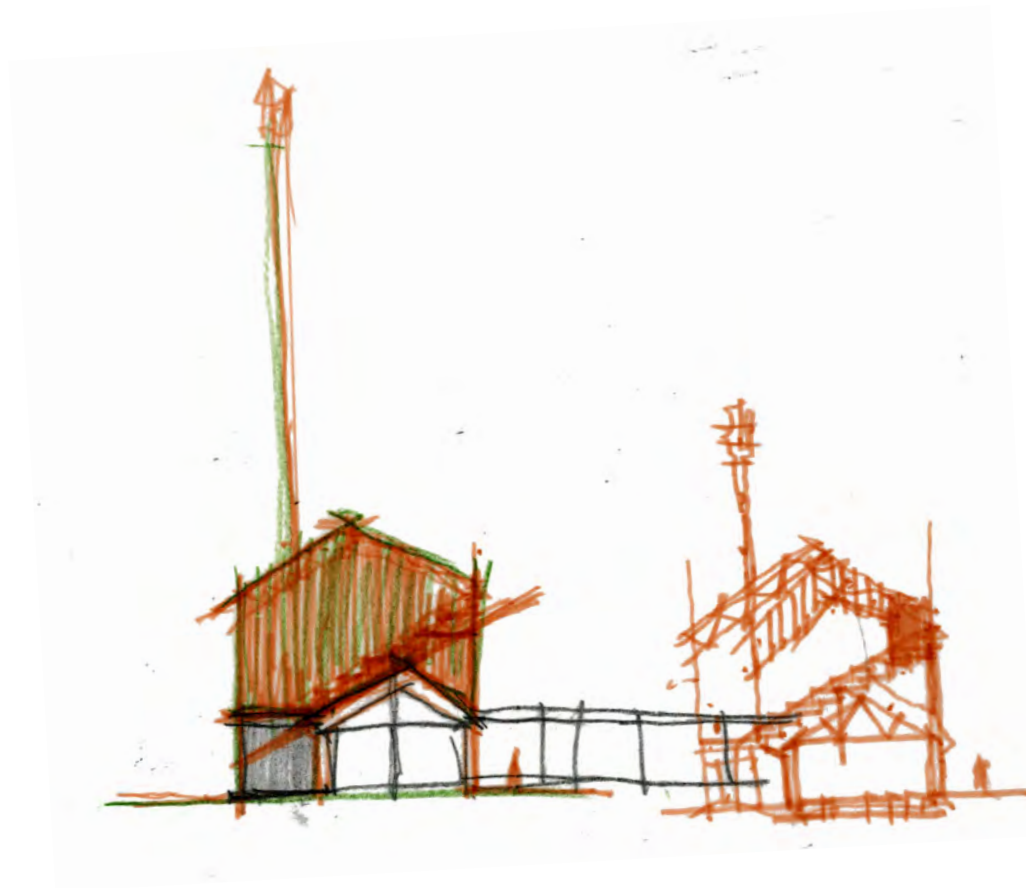


Figure 3.9- Furthering development, adding more infrastructure to the site; telecommunications tower that could act as a marker of territory.

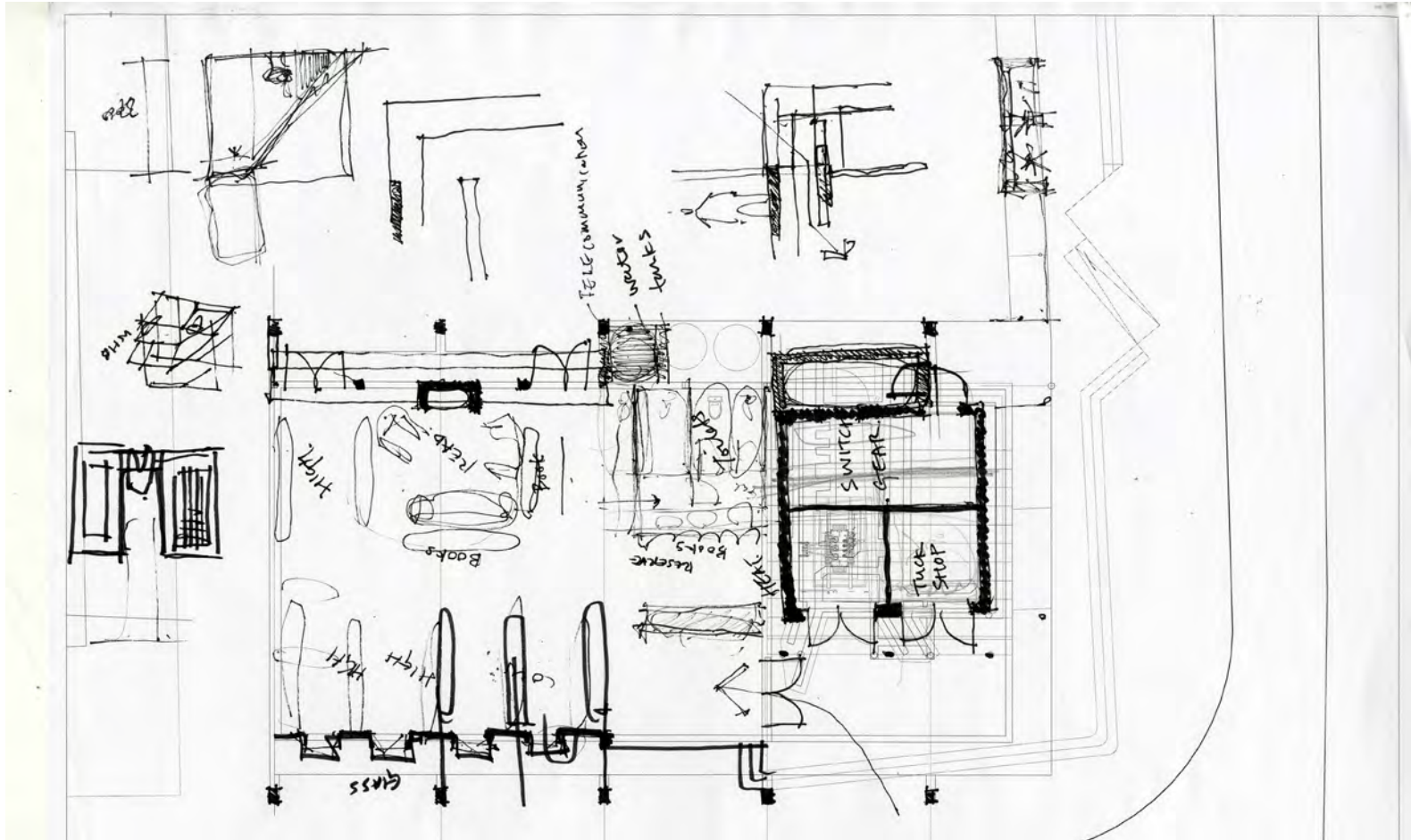


Figure3.10- Making the ground, 'public stoeps'

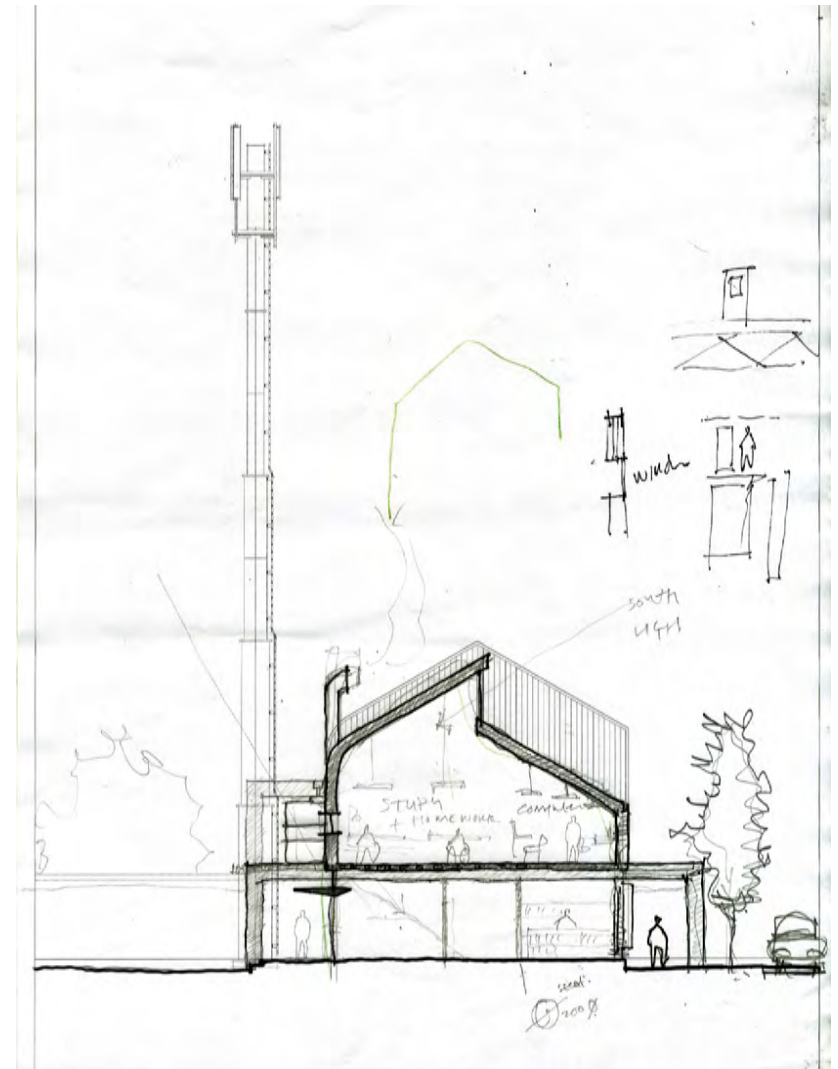
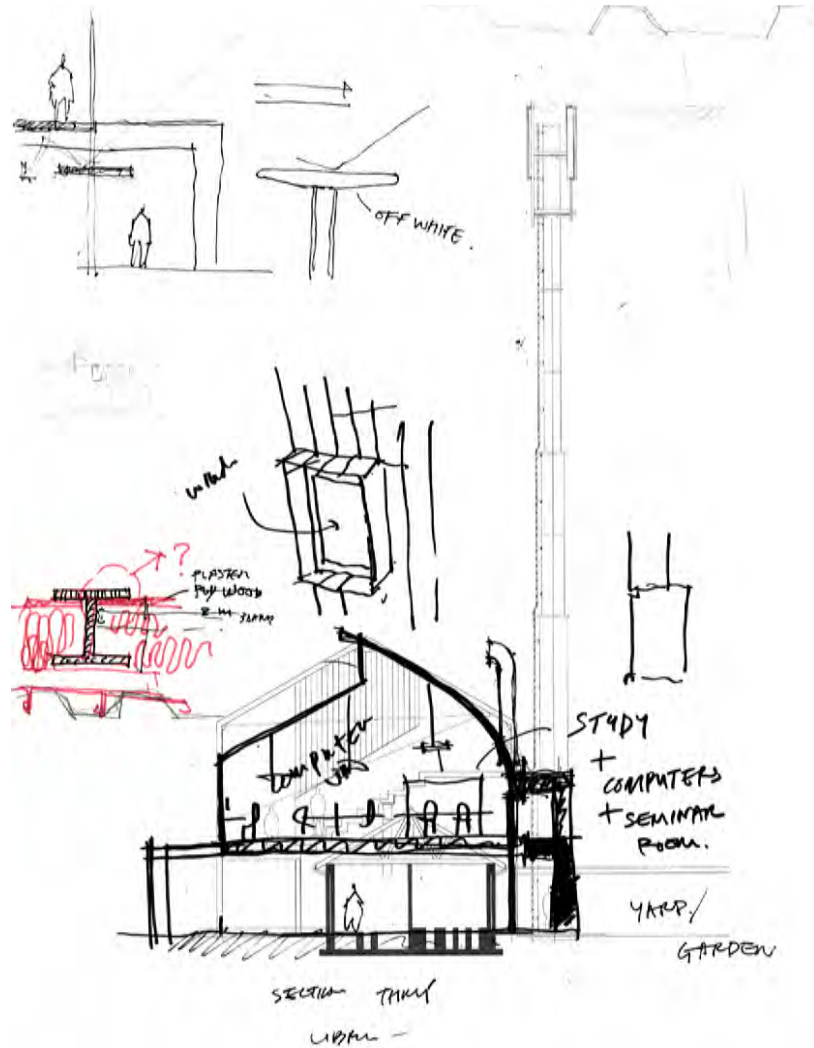


Figure 3.11- designing the section & structure

Destroying

Site III: Destroying

Destroying; violence, Future/ social return/ post-revolution; territory marker/ node; decommodification/ land ownership, cyclic, educational (agrarian) dialectically utopian; agrarian domesticity; provocation/threat.

Africa I have kept your memory Africa

you are inside me

Like the splinter in the wound

like a guardian fetish in the center of the village

make me the stone in your sling

make my mouth the lips of your wound

*make my knees the broken pillars of your
abasement*

AND YET

I want to be of your race alone

workers peasants of all lands . . .

*. . . white worker in Detroit black peon in
Alabama*

uncountable nation in capitalist slavery

destiny ranges us shoulder to shoulder

*repudiating the ancient maledictions of blood
taboos*

we roll away the ruins of our solitudes

If the flood is a frontier

we will strip the gully of its endless

covering flow

If the Sierra is a frontier

we will smash the jaws of the volcanoes

upholding the Cordilleras

*and the plain will be the parade ground of the
dawn*

where we regroup our forces sundered

by the deceits of our masters

As the contradiction among the features

creates the harmony of the face

*we proclaim the oneness of the suffering
and the revolt*

of all the peoples on all the face of the earth

*and we mix the mortar of the age of brotherhood
out of the dust of idols.*

Figure 4.1- Poem from *Black Skin, White Mask*. Jacques Roumain, "Bois-d'Ebène," Prelude, in *Anthologie de la nouvelle poésie nègre et malgache*, p. 113.

Site

The site of destroying has always been conceived as the non-site. Firstly, because its programme was conceived as reproducible, and adaptable to any agrarian land. Secondly, because 'site', a notion, a line on the earth to mark ownership is a one of coloniality. The land I have chosen to illustrate this model of reclamation is on agricultural land in Philippi.

Footnotes:

53 Squire, M (2000), Paris done burnt! in Lokko, Lesley Naa Norle. *White Papers, Black Marks: Architecture, Race, Culture*. Minneapolis: University of Minnesota Press, 2000.

Returning land

Again...

“for a colonised people the most essential value, because it is the most concrete, is first and foremost the land; the land that will bring them bread and, above all dignity.”

Frantz Fanon, *The Wretched of the Earth*

Interruption: site III: destroying, the chapter you are reading is “a textual work that parallels visual and oral work”⁵³. It textually illustrates the site intention; to destroy the structural logic of colonialism)

Action/programme/ implication

Destroy status quo, of a black landless majority.

To make infrastructure that; provides services- in the way of support systems. That is; to make to teach and make to learn.

Programmatically conceived as a kit for land reform.

Based on a model, a spatialized programme. [4.4]

A stepping stone to owning productive land, the means of production. Electricity substation, brick factory/church/civic, leaning/teaching space. School for land

Implication- restore dignity.

Design development



Figure 4.2- Initial dissertation interest drawing, the drawing is meant to illustrate the expanse of available land; original size- 120 X 841



Figure 4.3- Initial dissertation interest drawing, to make an architecture of land that catalysis growth

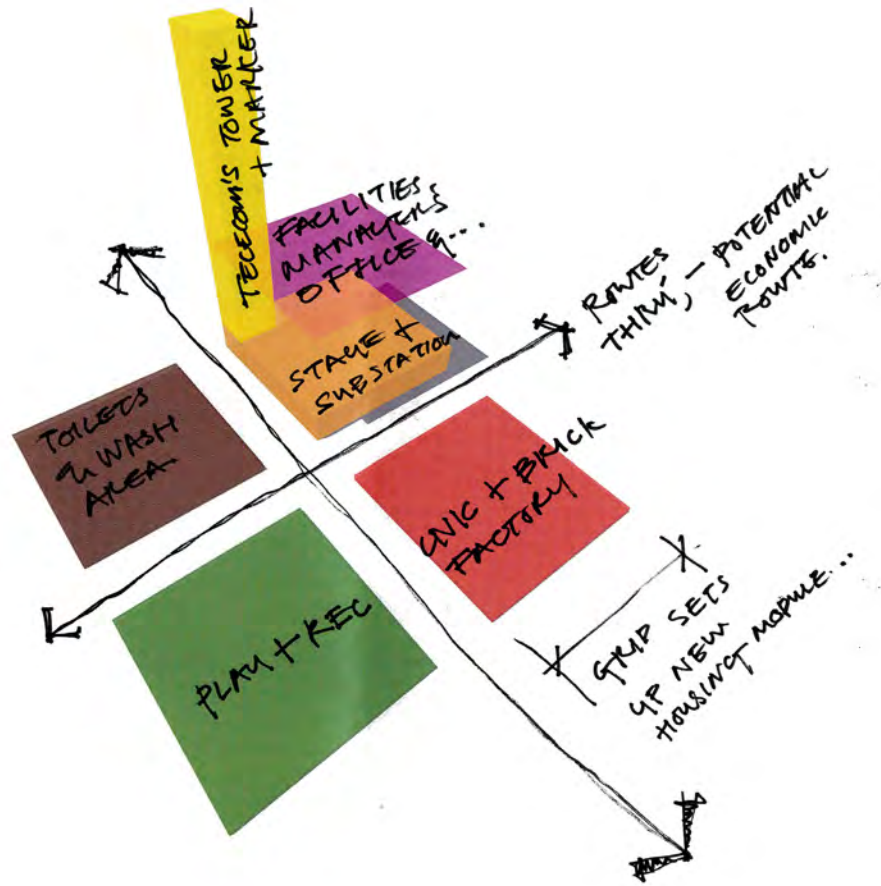


Figure 4.4- Spatialised programme of the 'non-site'

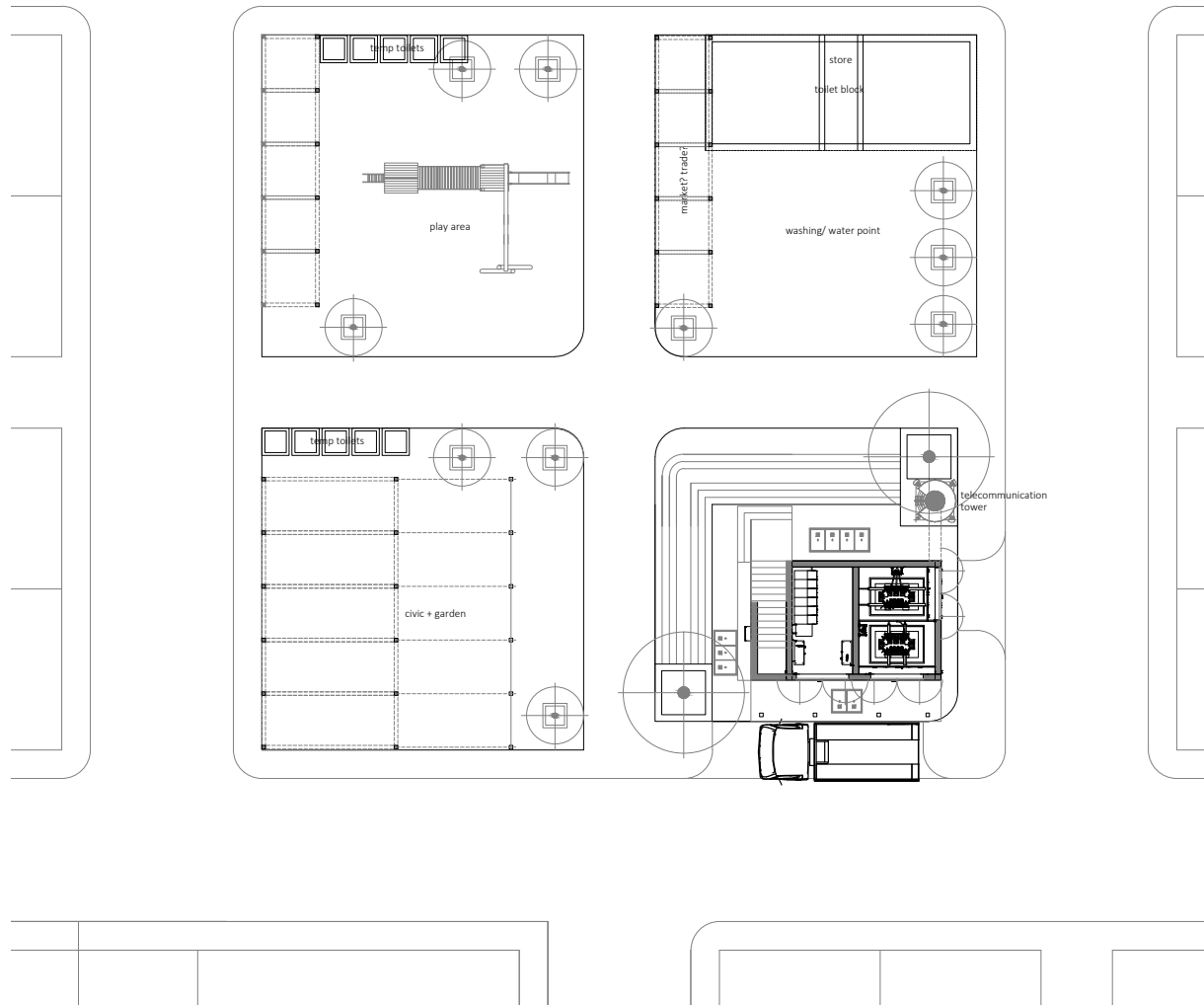


Figure 4.5- Designing the spatial program, to inform a development of its surrounds



Figure 4.7- Site in Philippi where this model can be tested and made specific to its locale.

Footnotes:

54 African Perspectives--- [South] Africa: City, Society, Space, Literature and Architecture. Delft School of Design Series on Architecture and Urbanism 7. Rotterdam: 010 Publishers, 2012.

55 Noble, Jonathan Alfred. African Identity in Post-apartheid Public Architecture: White Skin, Black Masks. Farnham; Burlington, VT: Ashgate Pub., 2011.

56 Wilderson, Frank B. Incognegro : a memoir of exile & apartheid. Cambridge, Mass: South End Press, 2008.

Conclusion: Reality

Architects regardless of their socio-political standing are propelled into a position to act to transform spaces, and in current discourse⁵⁴ to *read, interpret, translate and transform* the built environment. Making transformative architecture in a shack land is a daunting task, building contextual architecture, embedded within existing autonomous systems in a material context that anyone would have to morally reject to be a suitable living environment for humans.

The subtitle of Noble's book⁵⁵, '*white skin, black masks*', with its word play on the famous title by Fanon, identifies a key problem of post-apartheid architecture, and how it remains colonial in that it is still scripted by one for another through the adoption of a false *black persona*. Biko warns about this type of arrogance of others becoming the mouthpiece of blacks in his writing 'white skin, black souls?'. Arguably, these buildings become ideal representations of our neo-liberal democracy and demonstrate architecture's inability to exist outside of its ideological framework. The term 'mouthpiece' when used in reference to architecture seems woefully insufficient, for voice of architecture is far more enduring.

With that said, while others engaged in cultural theory write, architects have to make. Decoloniality in architecture or architecture of decoloniality cannot be easily defined or be based on a set of rules, but maybe, it cannot avoid being embedded in the historical socio-political context of its locale, making it an immeasurably difficult endeavour. It has to be able to overlook current binaries and exist in a new set of conditions- diverse, different and hybrid to create a new mode of spatio-social conditions. It has to create new experiences of spaces that relate specifically to that of the post-colonial diaspora...

Black architecture. Repeating these words makes one realise the terms impossibility. However, "the power is in the question not in the person. The power to pose the question is the greatest power of all."⁵⁶

The triptych of visions is just that, visions. They serve merely to act to explain their impossibility.

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<http://www.artthrob.co.za/Reviews/>

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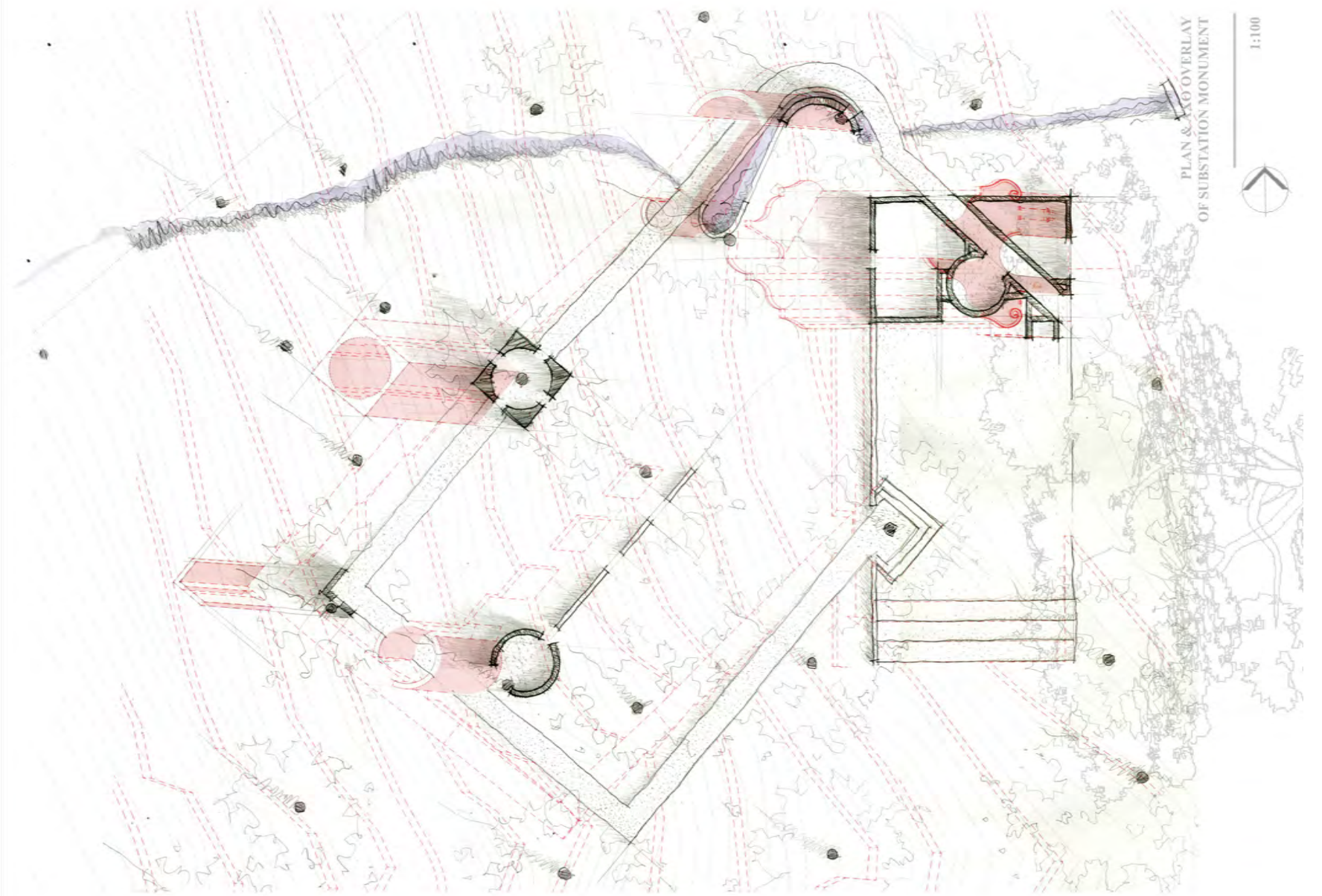
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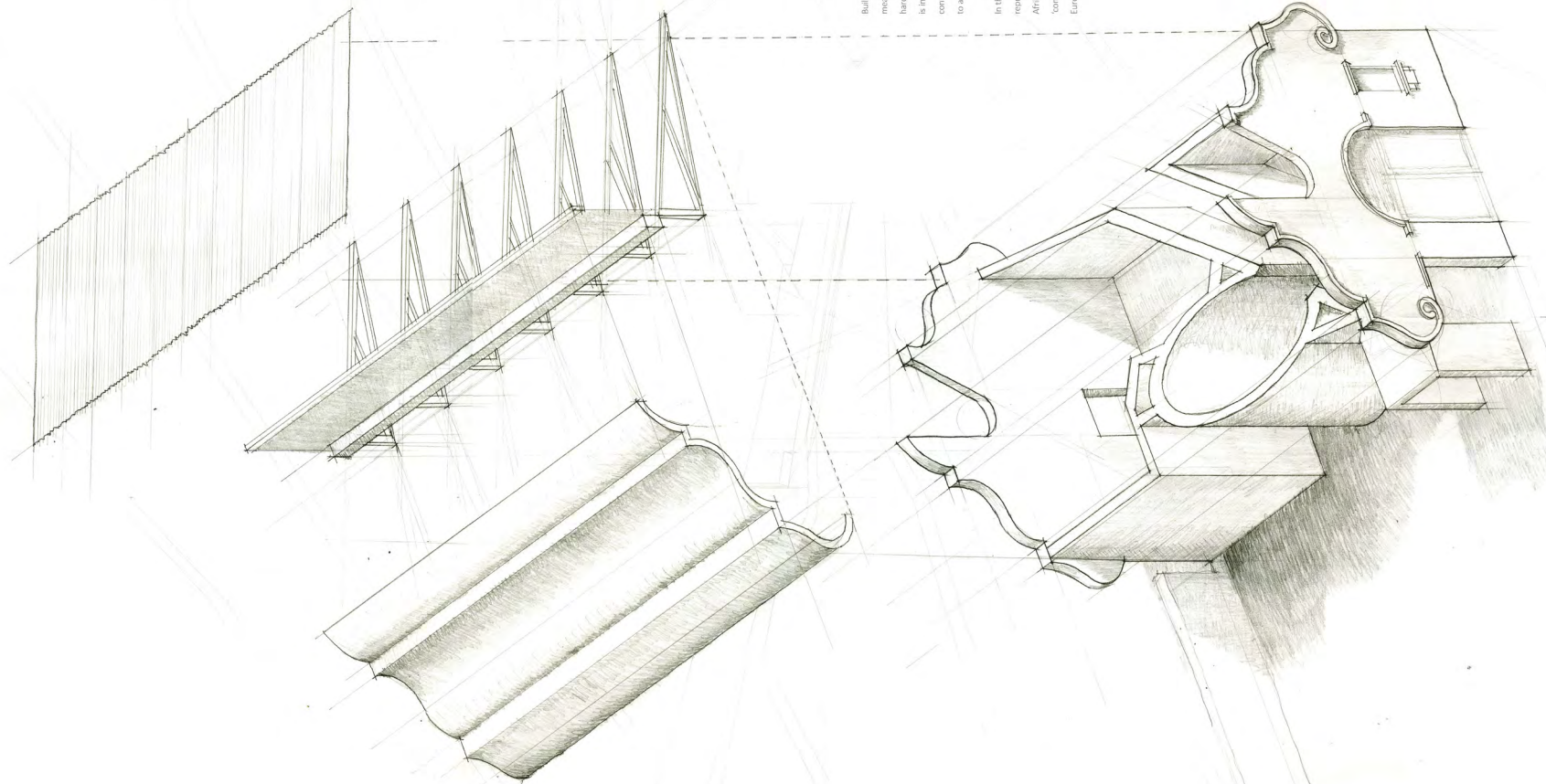
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Design drawings: Site I

note: drawings are not to scale





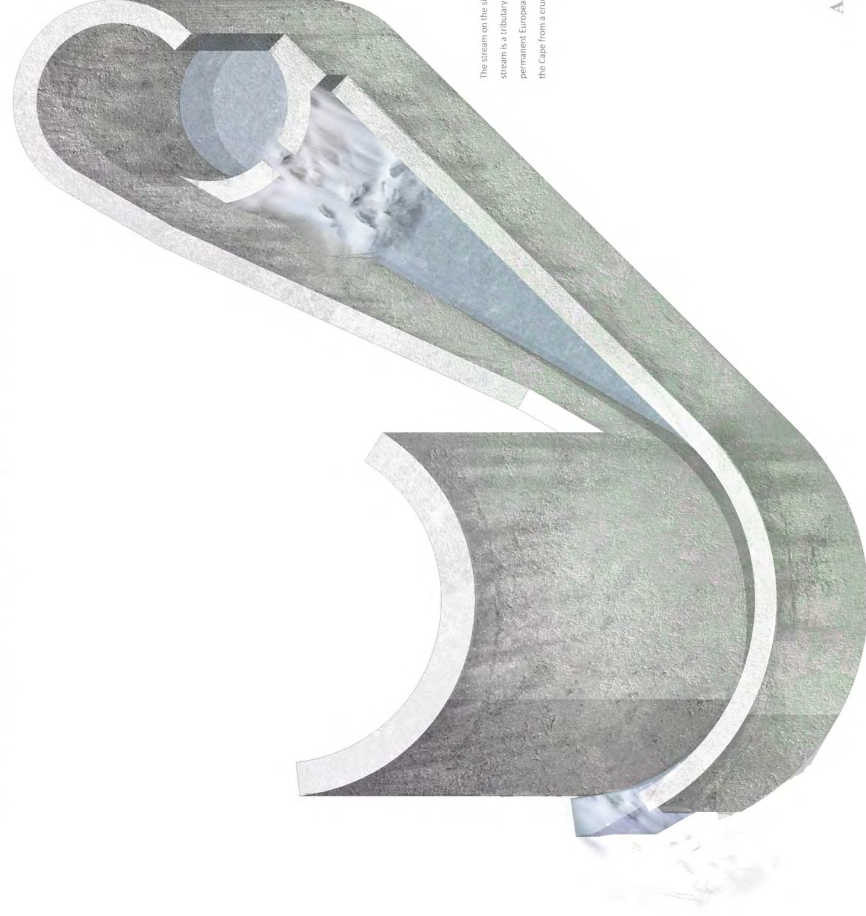
Built forms and material (architecture) in itself do not hold any embedded meaning. Some meaning can of course be taken from its physical qualities, like its hardness, or softness in relation to the human body. However cultural meaning is invested into it. Over time this meaning then dialogues with those that come into contact with it. Identification functions between applying symbolic meaning on to an object and the reverse of seeing one's self reflected in it.⁴⁹

In the Cape colony the Cape Dutch gable was appropriated by the English to represent a brand of nationalism that had resonance with both English and Afrikaner inhabitants; with the gable as the highest formal representation of this 'common' European culture, the gable became the perfect representation of a European history, unifying divergent European identities into one/white.⁴⁹

ISOMETRIC PROJECTION
OF SUBSTATION MONUMENT

“For a colonised people the most essential value, because it is the most concrete, is first and foremost the land; the land that will bring them bread and, above all dignity.”

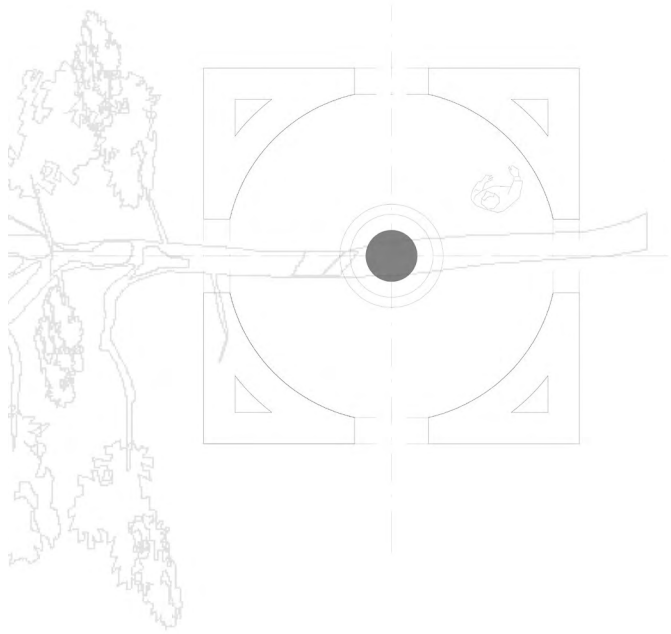
Frantz Fanon, *The Wretched of the Earth*



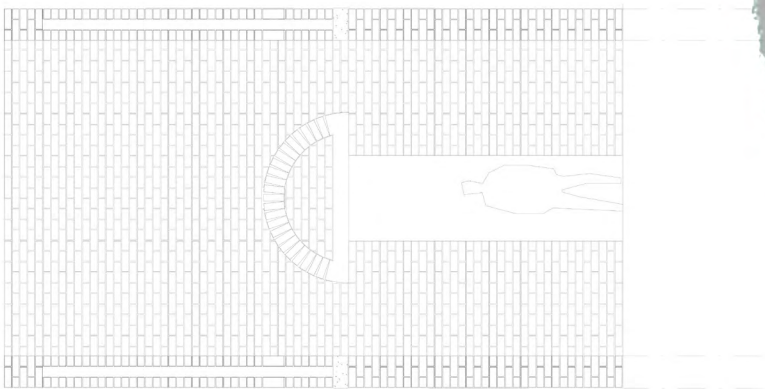
The stream on this site can also be read in relation to a colonial history. The stream is a tributary of the Lucebeck River, which marks the site of the first permanent European settlements. The exclusion of the indigenous inhabitants of the Cape from a crucial fresh water source was a key moment of dispossession.

AXO OF WATER MOMENT

1:25



The moment a tree that sits in the centre of the path, it is enveloped by a heavy circular form that makes one aware of its height and texture. The circle is constructed within a square...



PLAN AND SECTION

1:25



Design drawings: Site II

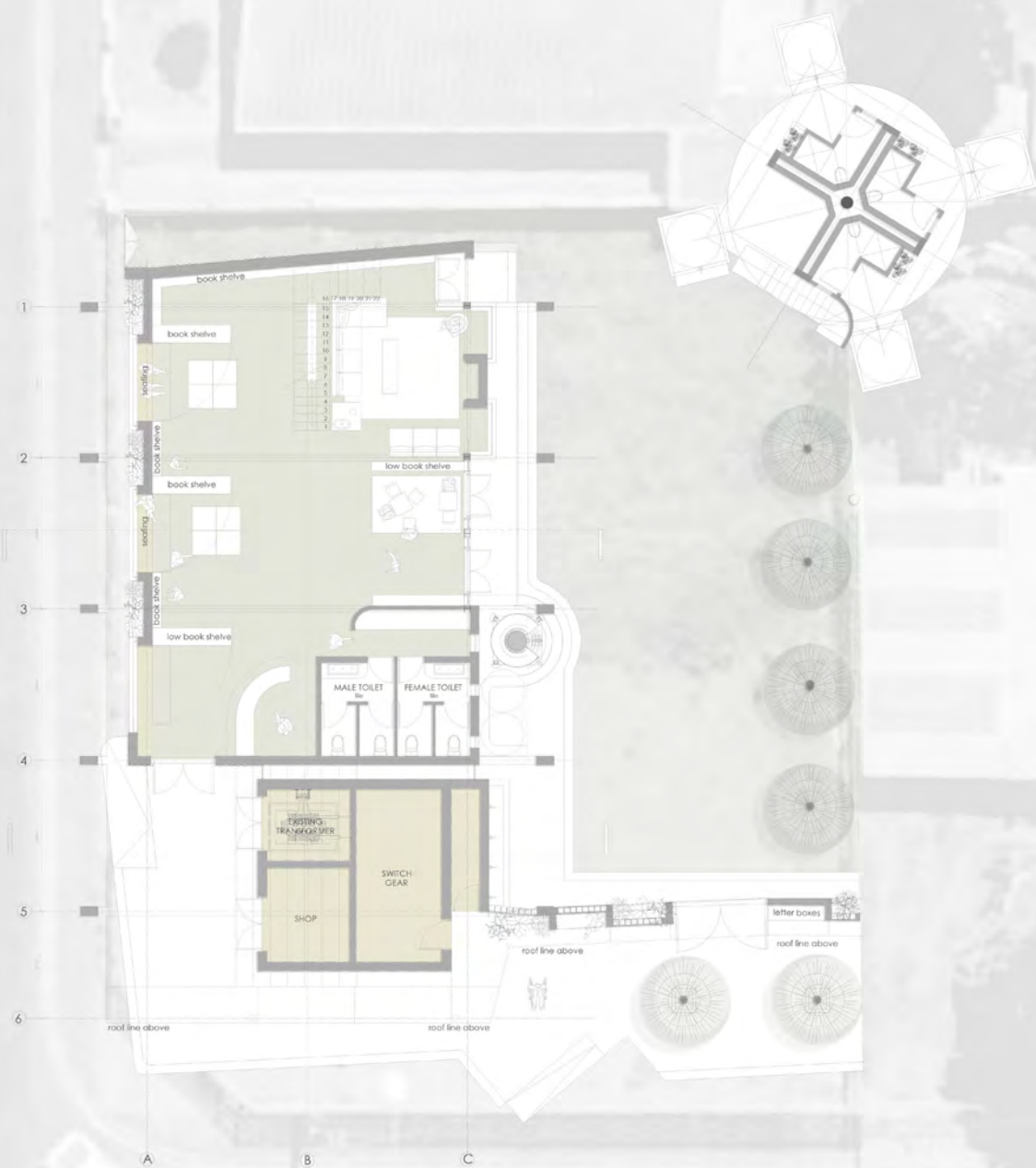
note: drawings are not to scale



GROUND FLOOR PLAN



1:100



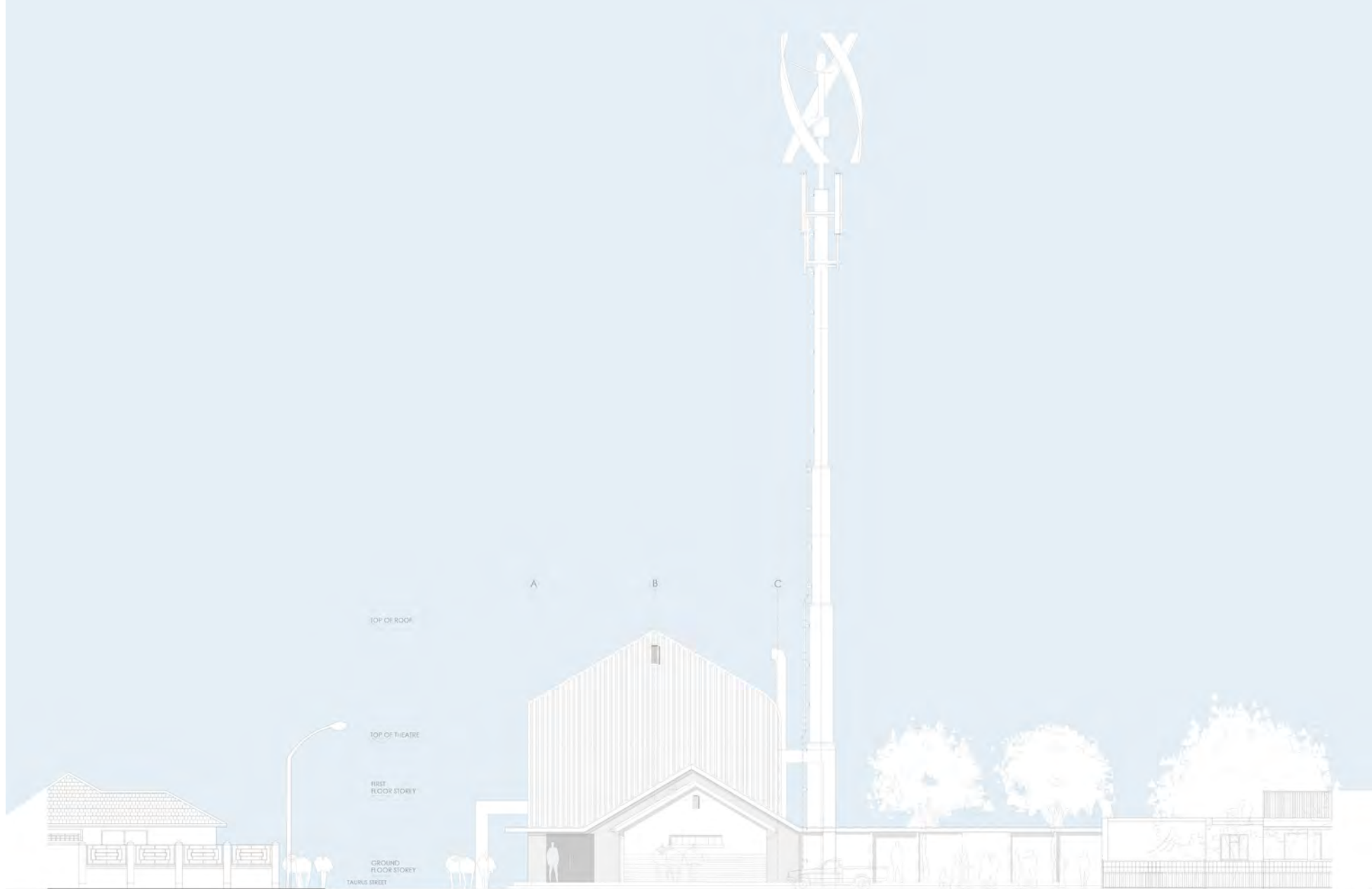
GROUND FLOOR PLAN

1:100



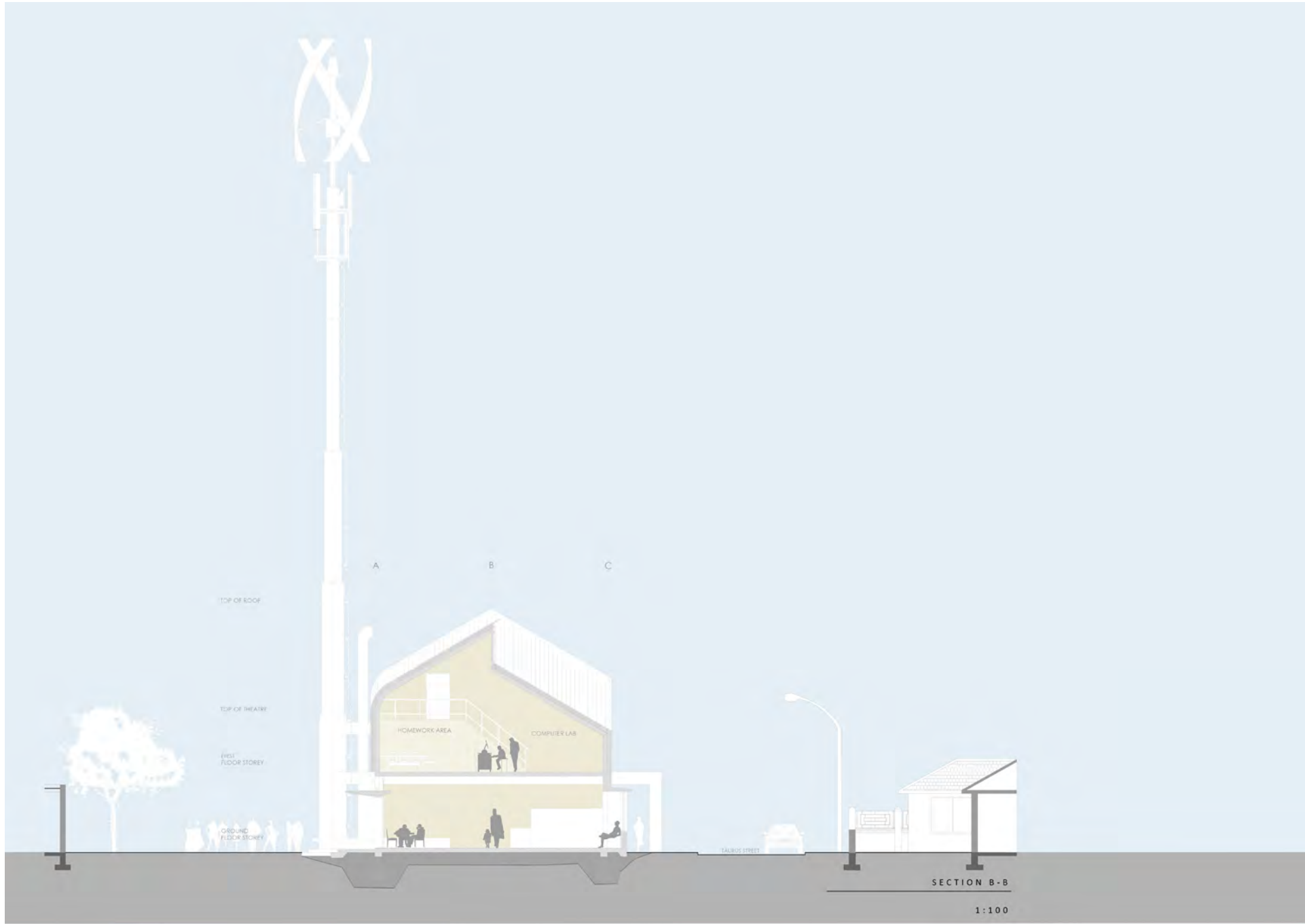
SECOND FLOOR PLAN

1:100



TORRID STREET ELEVATION (SOUTH) A-A

1:100



TOP OF ROOF

TOP OF HEAVY

FIRST FLOOR STOREY

GROUND FLOOR STOREY

A

B

C

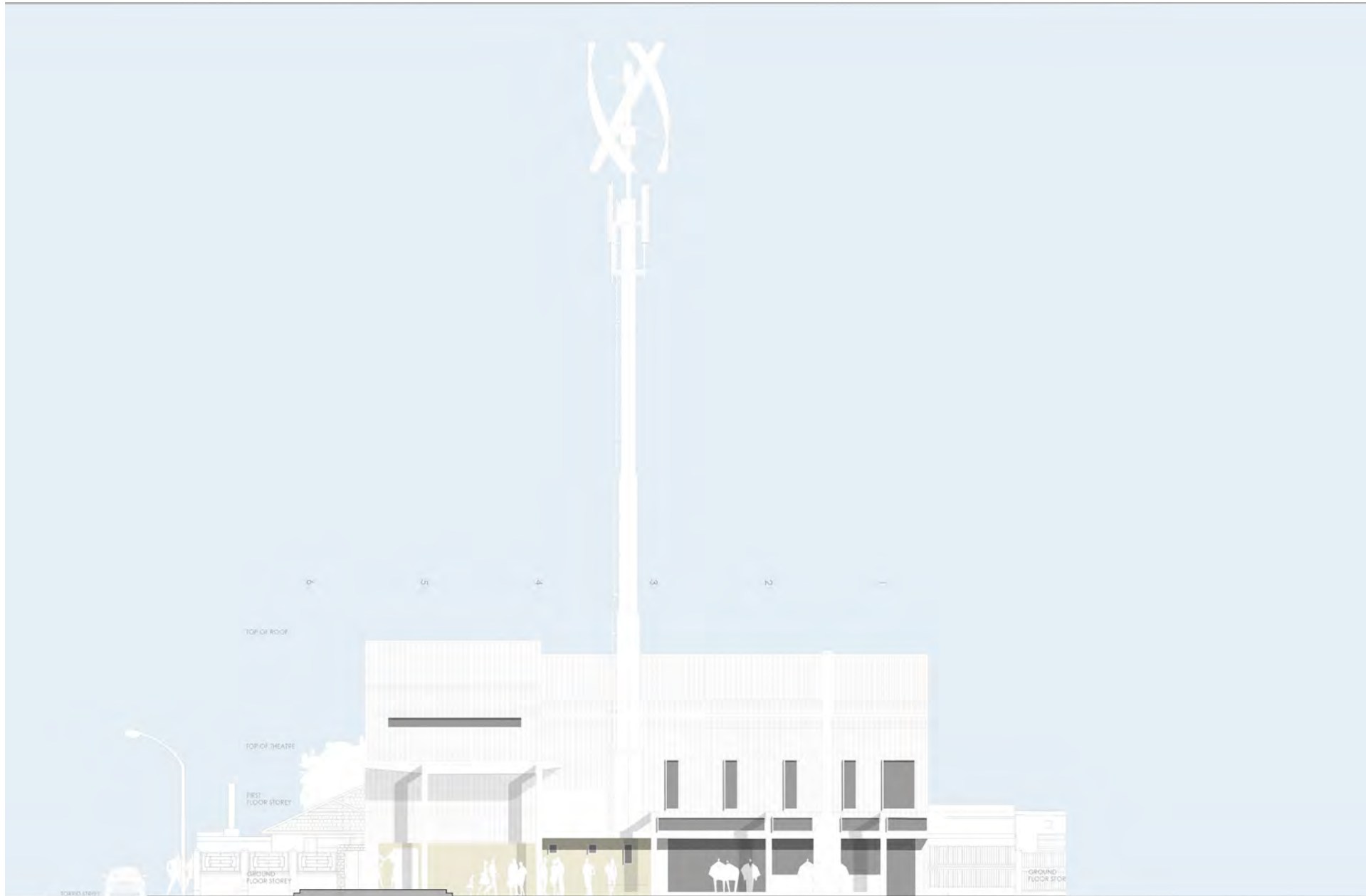
HOMEWORK AREA

COMPUTER LAB

GALUS STREET

SECTION B-B

1:100



'YARD' ELEVATION (NORTH)

1:100



TOP OF ROOF

GUTTER RIB TO LAST CLADDING RAIL

INSULATION TO BE PLACED BETWEEN CLADDING RAILS AS SHOWN

TOP OF THEATRE

BR SHEETING TO BE FIXED TO COILD ROLLED 125x200mm CLADDING RAILS SPACED @ 900mm c/c's FIRST FLOOR STOREY

GUTTER RIB TO LAST CLADDING RAIL

SUPPORT BEAM

GROUND FLOOR STOREY

GROUND SUPPORT BEAM

A

B

C

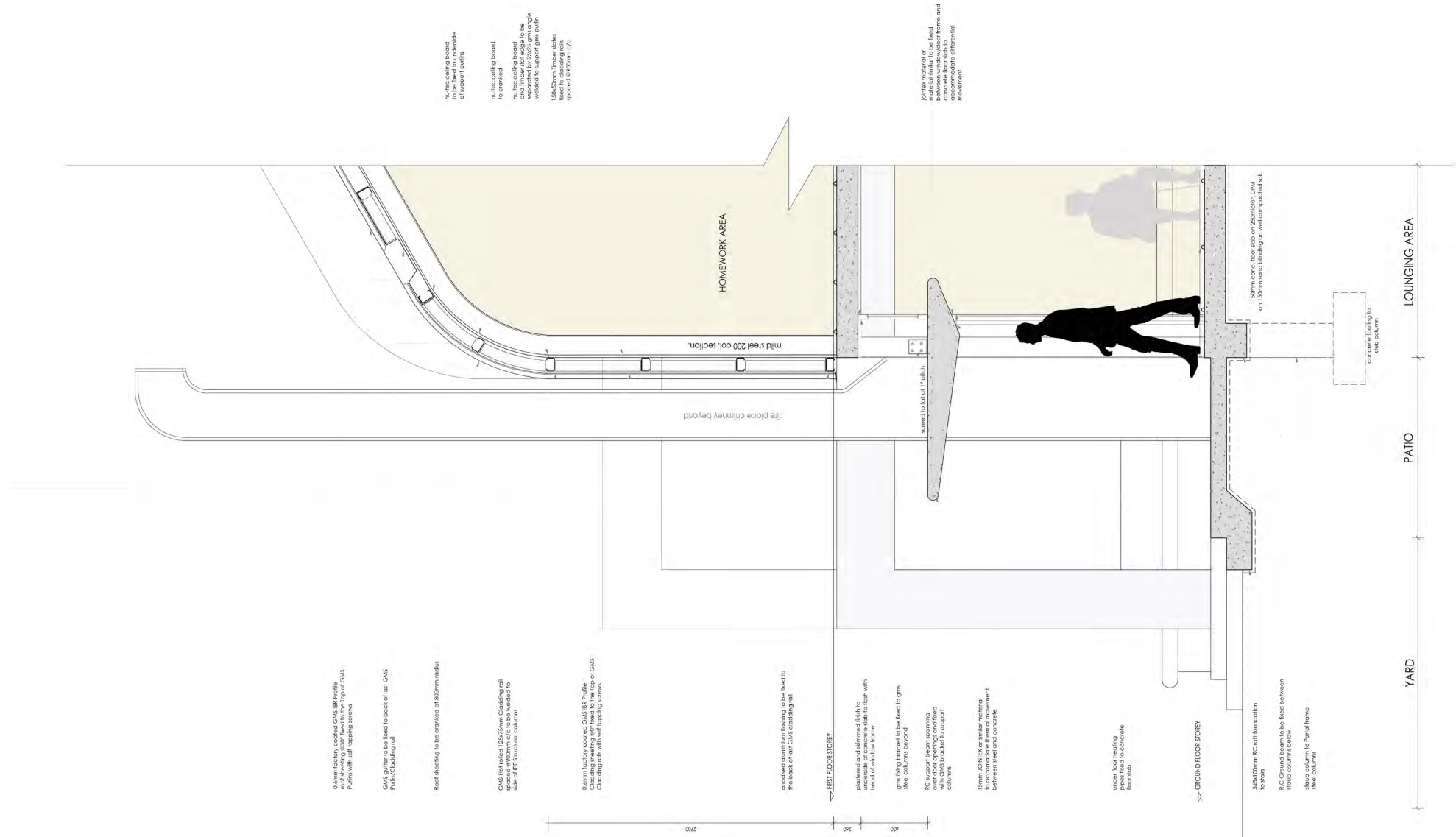
AUDITORIUM

THEATRE TRANSFER

SWITCH GEAR

SECTION A-A

1:100



0.6mm factory coated GMS BR Profile
 roof sheeting is to be fixed to the top of GMS
 Purlin with self tapping screws.

GMS purlin to be fixed to back of last GMS
 Purlin/Cladding nail

Roof sheeting to be cranked at 600mm radius

GMS hot rolled 125x75mm Cladding nail
 spaced at 600mm c/c to be welded to
 top of R.C. structure columns

0.6mm factory coated GMS BR Profile
 Cladding purlin is to be fixed to the top of GMS
 Cladding rails with self tapping screws

anodised aluminium flashing to be fixed to
 the back of last GMS cladding rail

FIRST FLOOR STOREY

panelled and skinned finish to
 underside of concrete slab to lean with
 finish of window frame

gms fixing bracket to be fixed to gms
 and cladding beyond

R.C. support beam spanning
 over door openings and fixed
 to brackets to support
 columns

Joint to be a welded material
 between steel and concrete

under floor heading
 pour fixed to concrete
 floor slab

GROUND FLOOR STOREY

24x100mm R.C. r/c foundation
 to steel

R.C. Ground beam to be fixed between
 steel columns below

steel columns to Partal frame
 steel columns

150mm x 150mm joist to be fixed to underside
 of support purlin

150mm x 150mm joist to be
 cranked

150mm x 150mm joist to be
 cranked and fixed to underside
 of support purlin

150mm x 150mm joist to be
 fixed to underside of
 spaced @ 600mm c/c

joint material or
 concrete floor slab to
 be fixed to concrete floor slab to
 prevent differential
 movement

150mm concrete floor slab on 200mm DPM
 on 150mm sand bedding on well compacted soil

concrete slab to be
 fixed to steel column

YARD

PATIO

LOUNGING AREA

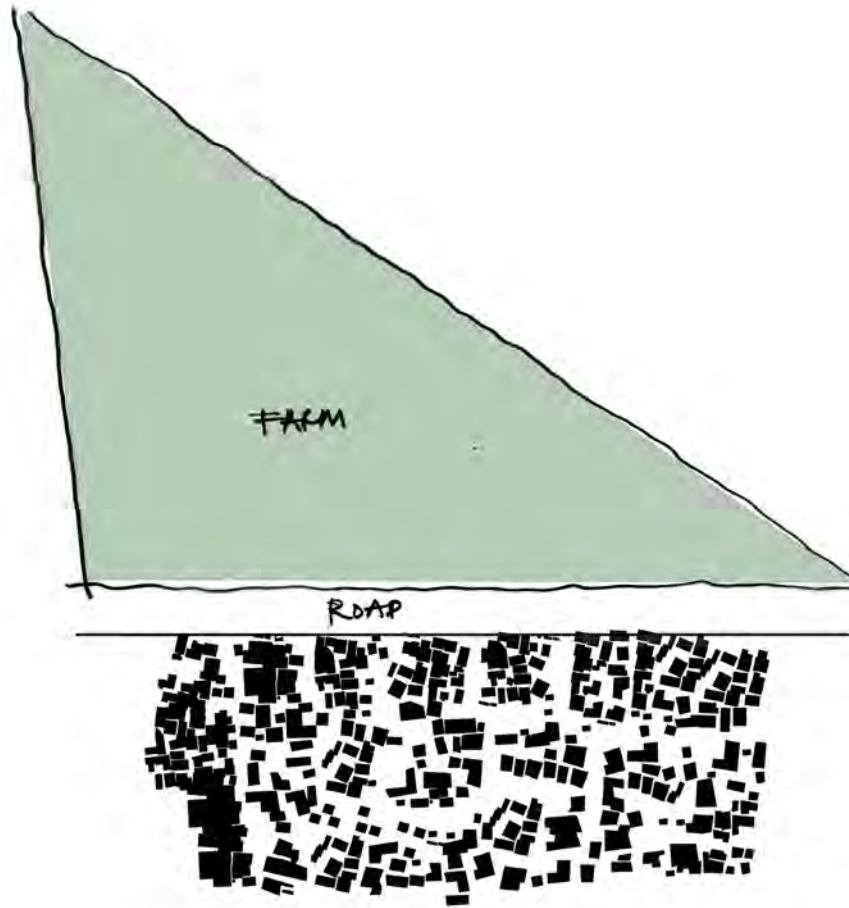
STRIP SECTION NORTH SIDE

1 : 25

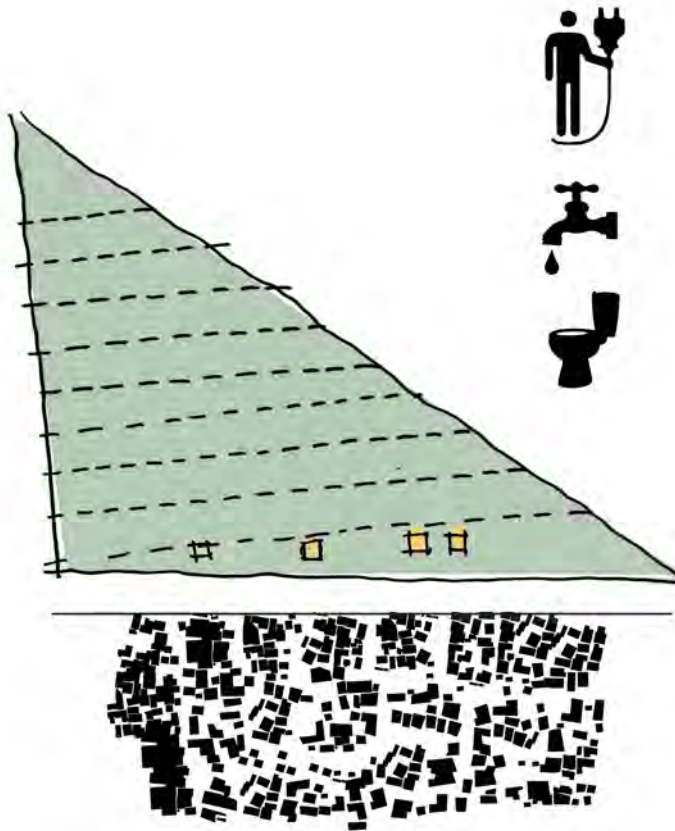
Design drawings: Site III

note: drawings are not to scale

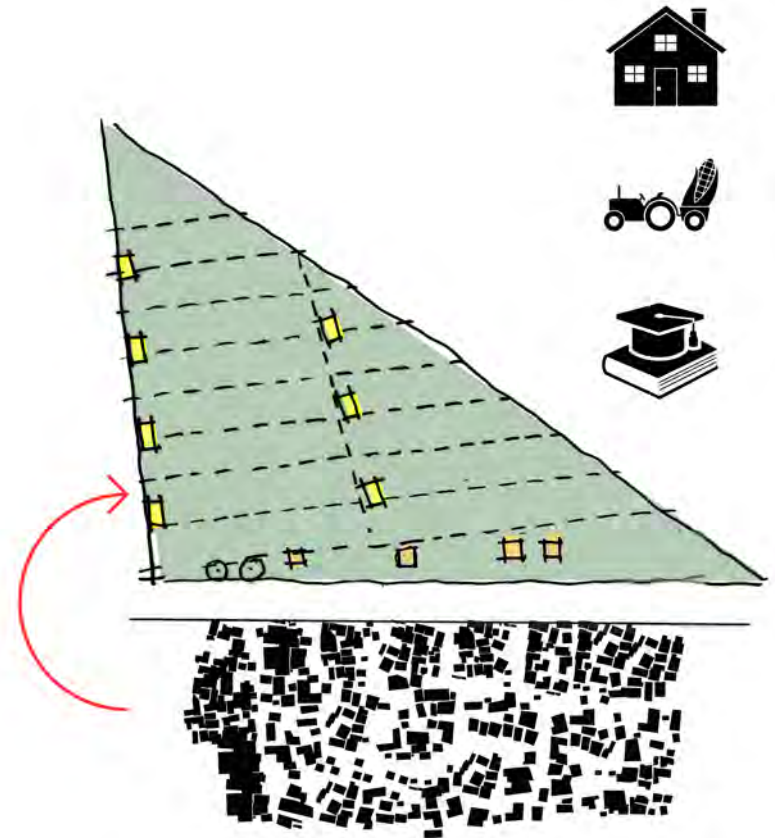




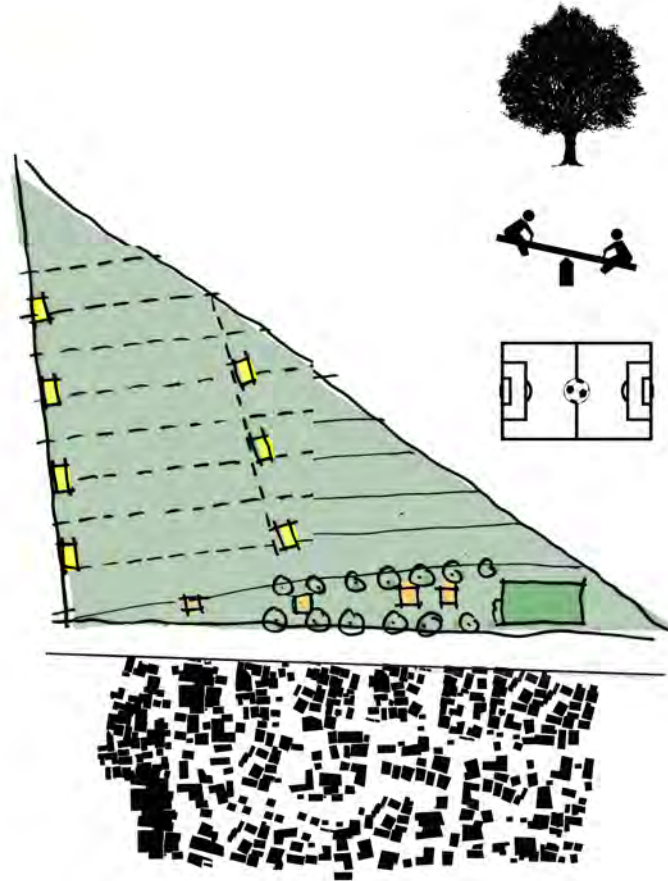
Existing Condition - within a capitalist logic



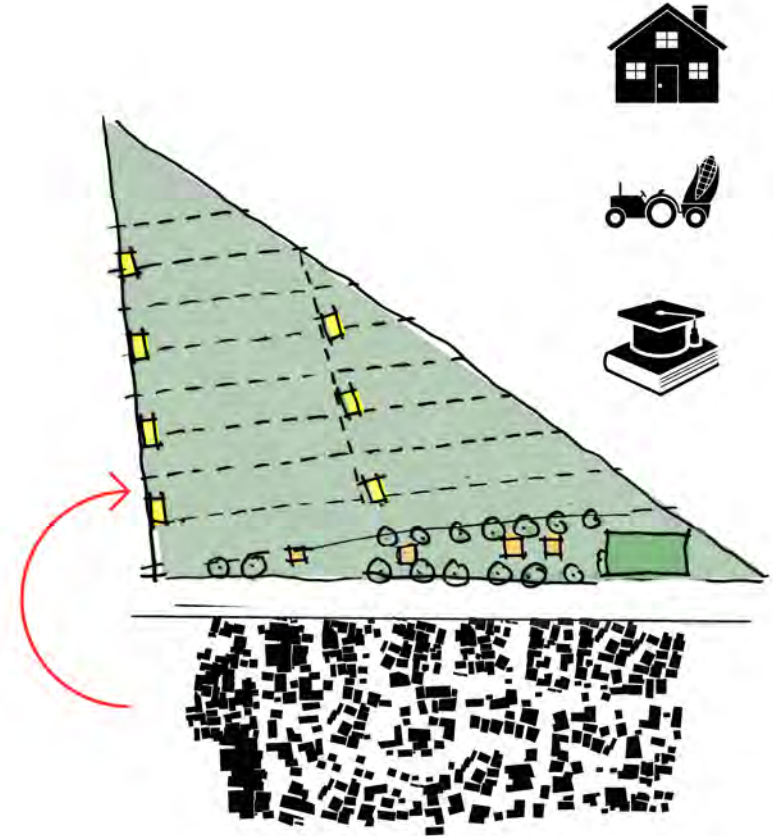
New Insertion of Basic Infrastructure and parcelization of land through a new reclamation process



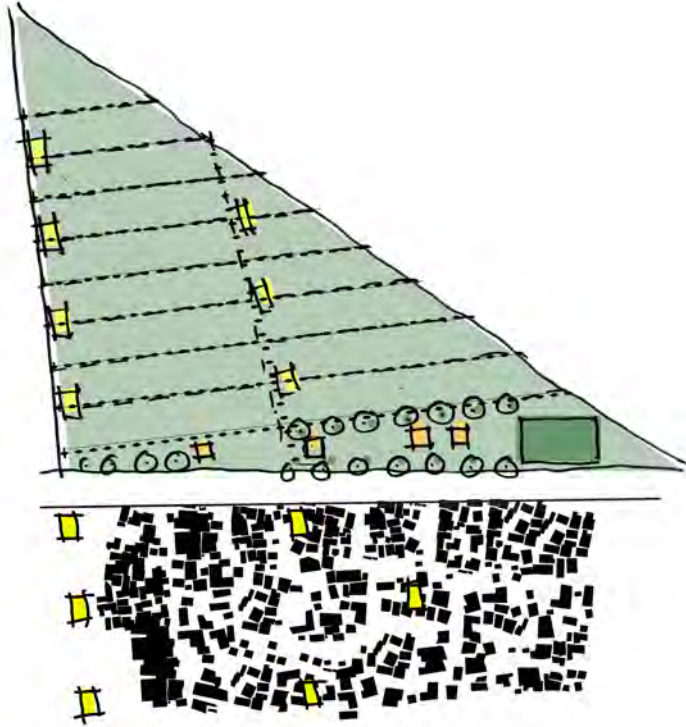
insertion of new agrerian housing type- to house future land owners from surrounding informal settlements.



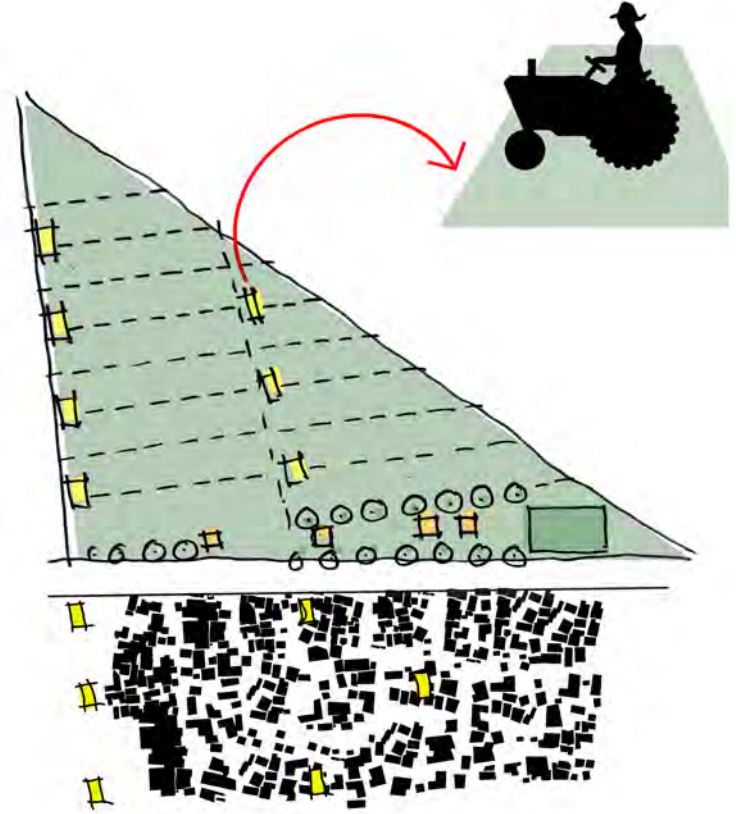
Construction of new communal nodes/ recreational facilities and civic buildings



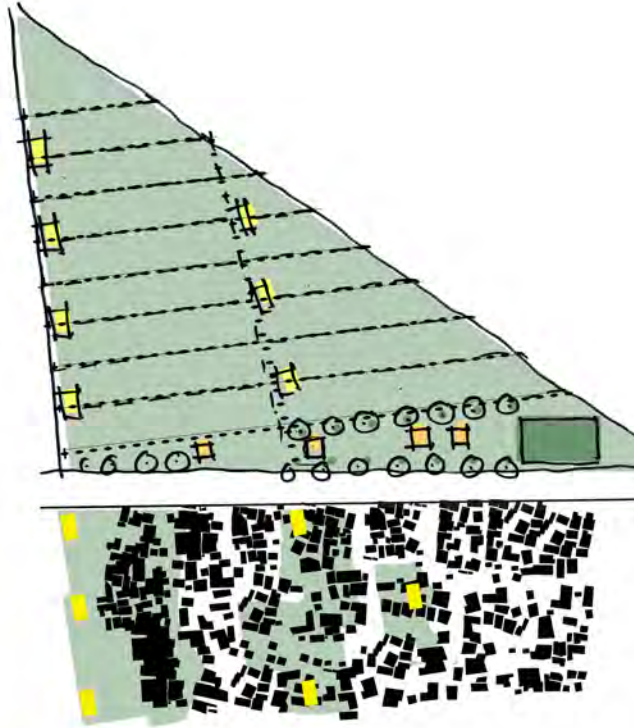
The state provided housing framework can now be built and occupied by the landless, it provides basic building training.



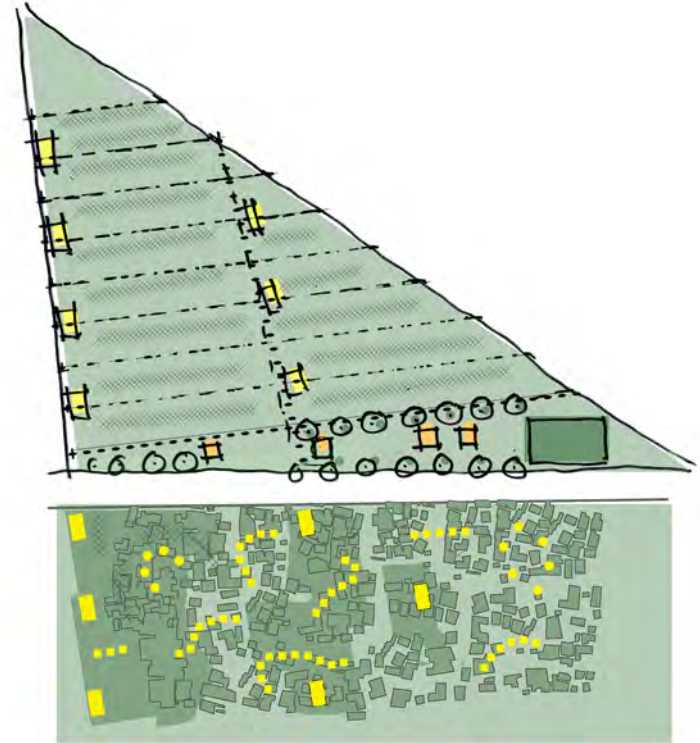
The informal settlement is periodically vacated and reoccupied with the new agrarian housing type



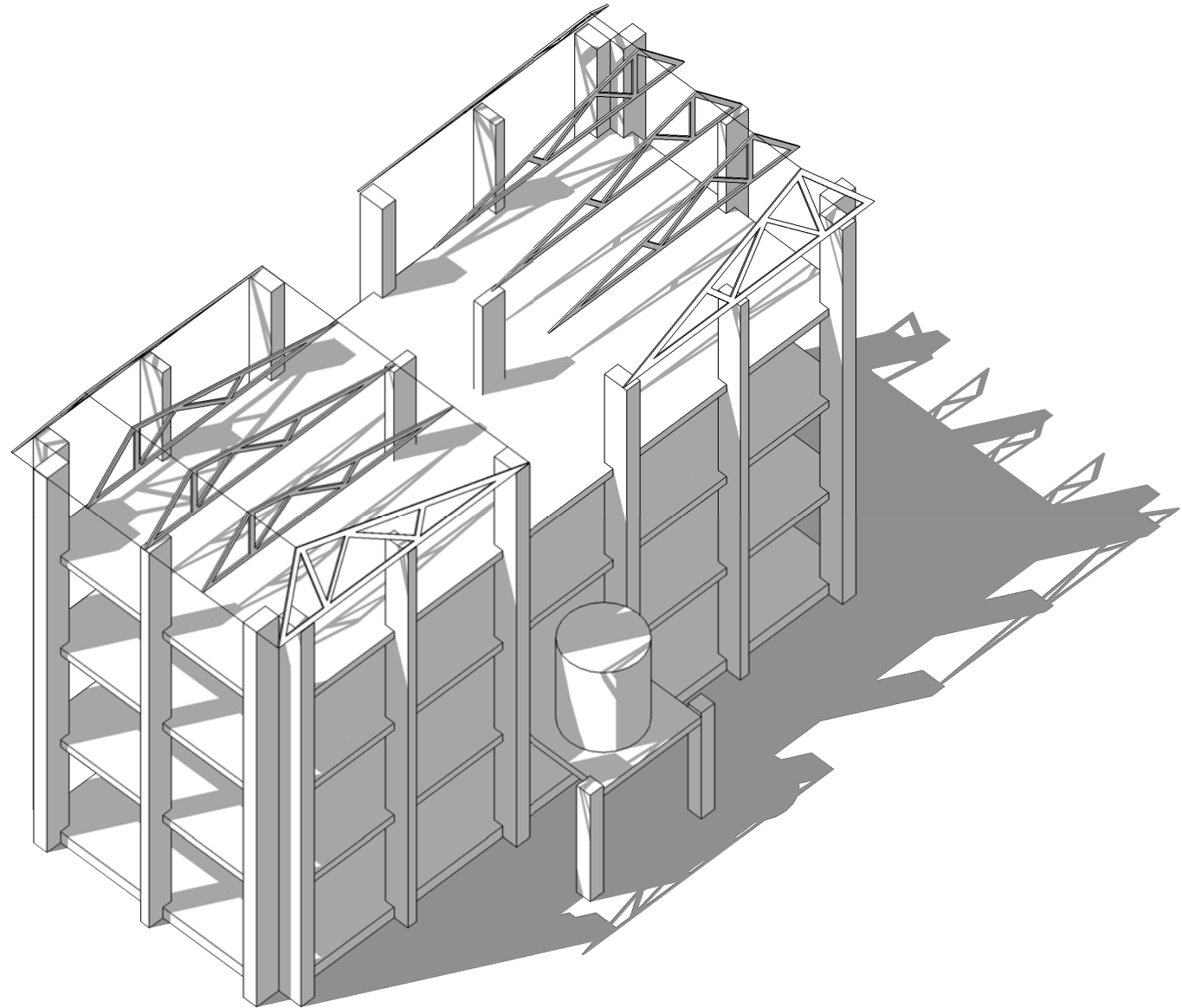
After living on the training farm for a two farming seasons, residents graduate to become trained and dignified land owners, which makes room for more housing types to occupy the informal settlement.

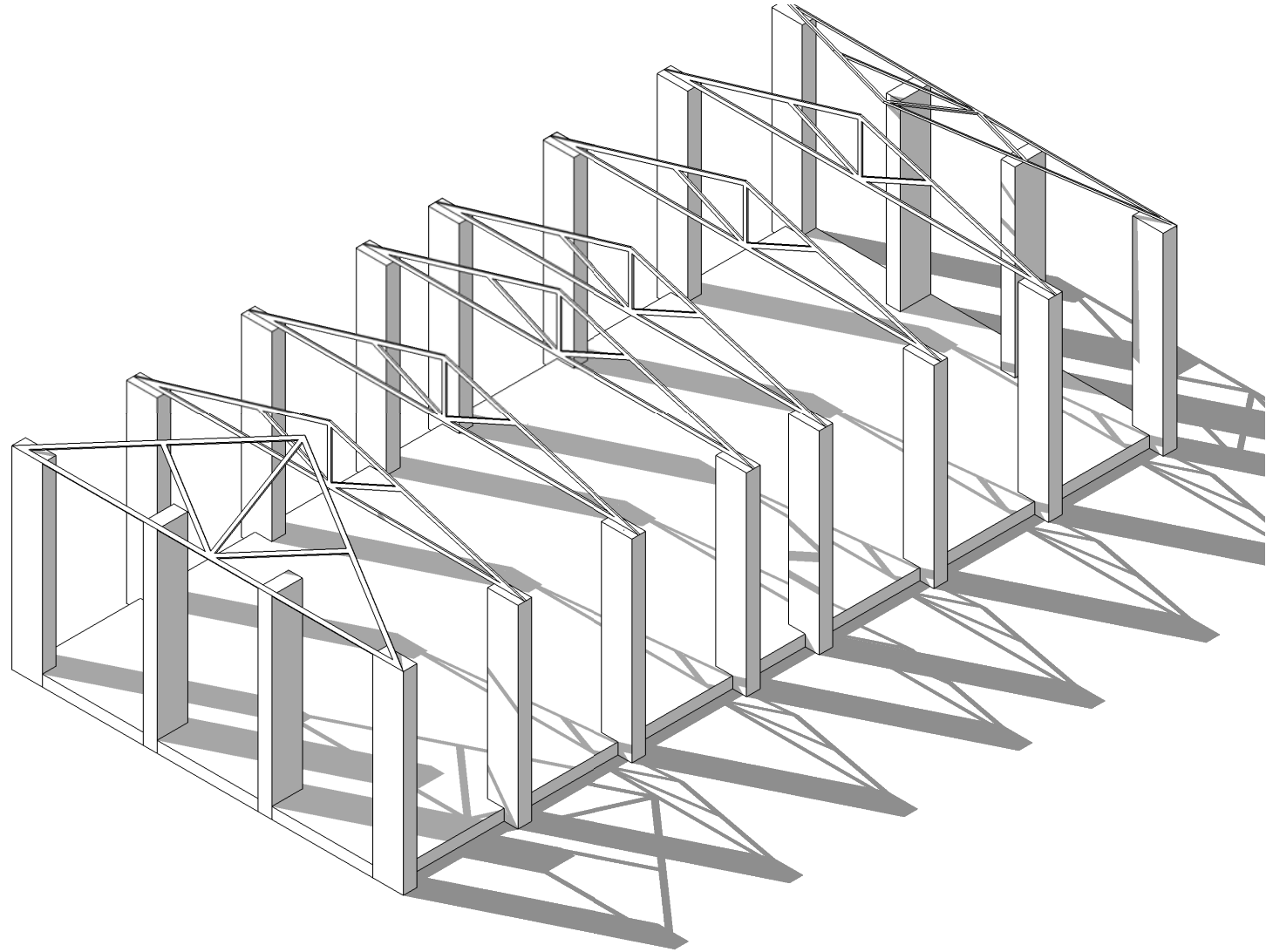


Slowly the informal settlements becomes arable land that takes up new urban configuration



Newly available land for farming







infill options

