



# **BREACHING the Walls**

**(un)restricted access : The Castle of Good Hope, Cape Town**

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GBBROB004

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University of Cape Town

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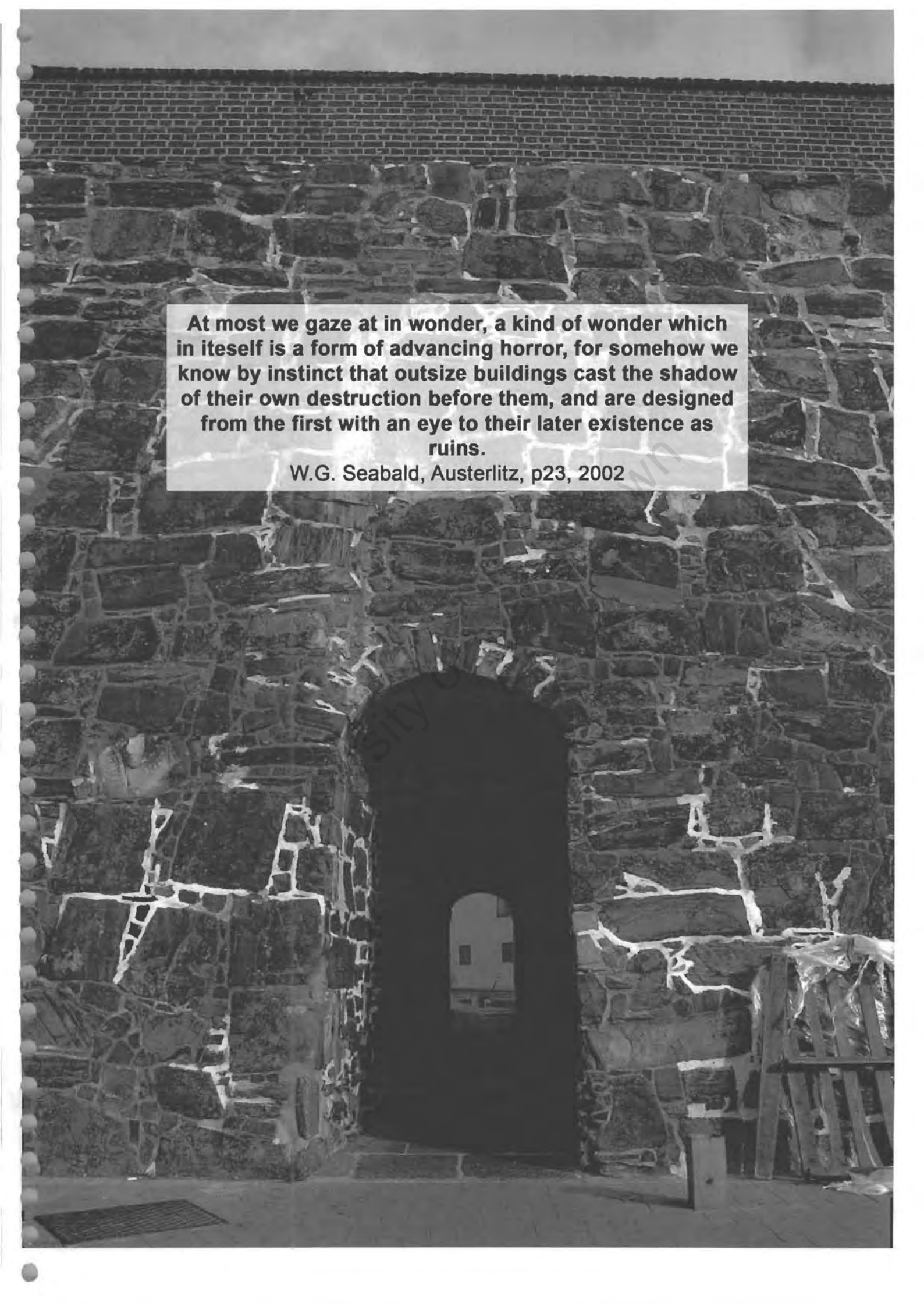
**Design Research Project APG5058S**

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Master of Architecture (Professional)**

**By**

**Robert Matthew Gubb**

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**At most we gaze at in wonder, a kind of wonder which in itself is a form of advancing horror, for somehow we know by instinct that outsize buildings cast the shadow of their own destruction before them, and are designed from the first with an eye to their later existence as ruins.**

W.G. Sebald, Austerlitz, p23, 2002

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## INTRODUCTION

At 346 years of age the Castle is the oldest colonial building in South Africa and its pentagonal architecture of defensive fortification is little changed. The geometric purity of its architectural form has defended it against rapid expansion of the city centre and changing political paradigms.

Indirectly, this has also allowed it to foster "past" memory, perhaps too well, limiting its engagement with the transience, fluidity, conflict and contradiction that are traits of the contemporary city.

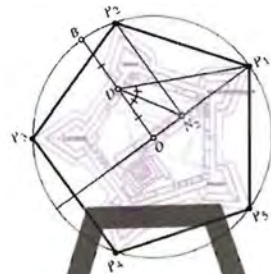
The land on which the Castle sits has been heavily impacted by the Foreshore reclamation, growing transport infrastructure, the architecturally inappropriate military barracks, programmatic neglect and complacency. These factors have limited critical engagement between the Castle and the contemporary city. The military's continued occupancy and the socio-political stigma associated with this under the Dutch, British and Nationalist Apartheid Government regimes have done little to elevate this fortress' public popularity despite the Castle's newly restored image.

The notions of shared, conflicting and diverse cultural memories and counter-memories, as well as landscape narratives are used as a theoretical framework for a contemporary urban-architectural intervention aimed at enhancing the accessibility of the Castle of Good Hope, Cape Town. The Castle is repurposed to house the Desmond Tutu Peace Centre, with access being opened through a strategic breach of the Castle walls in order to achieve integration with the adjacent urban landscapes. The intention is to create contemporary relevance and establish the significance of the Castle of Good Hope in the physical, cultural and historical landscapes of Cape Town.



## BRIEF HISTORY OF THE CASTLE OF GOOD HOPE

The Castle of Good Hope was built by the Dutch East India Company between 1666 and 1679 and was the fortification that replaced the clay and timber fort, Fort de Goede Hoop, that was built by Jan van Riebeeck on his arrival in the Cape in 1652. As a consequence of British occupation of the Cape, the Castle fell under British ownership in 1795. It was returned to the Dutch in 1803 and then taken by the British again in 1806. It became part of the world-wide British military system of the British Empire and housed soldiers, governors of the Cape Colony and important visitors (de Beer, 1993). During the Anglo-Boer War (1899 – 1902), the Castle became the headquarters of the British Imperial force and part of the Castle was used as a prison. With the formation of the Union of South Africa in 1910, the Castle became the headquarters of the Western Cape Military district. The South African government was handed ownership of the Castle in 1922. A number of units that were part of the Union of South Africa's World War II efforts, were housed at the Castle. When the Nationalist government came into power, in 1945, the Castle continued to function as the military headquarters in the Western Cape. With rising Nationalism and increasing world isolation as a consequence of apartheid policies, the Castle (along with other historical buildings) gained increasing stature as a symbol of Afrikaner heritage. With the advent of democracy in South Africa in 1994, the Castle's prominence as a (minority) national symbol declined very rapidly. Today, the Castle houses the management and administration functions of the military, as well as recruitment offices. It houses the Castle Military Museum and the William Fehr Collection, curated by Iziko Museums. It is a contested symbol of a divided and conflicted history.



FMUETMUORREY MFEUMTOURRYE



Yesterday, I remembered today and tomorrow

Robert Gubb

## **FUTURE MEMORY: YESTERDAY, I REMEMBER TODAY AND TOMORROW**

"I told you the truth", I say yet again, "Memory's truth, because memory has its own special kind. It selects, eliminates, alters, exaggerates, minimizes, glorifies and vilifies also; but it creates its own reality, its heterogeneous but usually coherent version of events; and no sane person ever trust anyone else's version more than his own."

*(Salman Rushdie, *Midnight's Children*)*

### **The Social and Spatial Nature of Memory**

In psychology, the basic structure and function of memory is explained by the process by which an individual encodes, stores and retrieves information. This apparent linearity of the information process is likely to lead us to presume that memories are an accurate depiction of how events occurred at the time of our encoding of them. However, research has revealed that memories are in fact constructed at the point of encoding and/or on retrieval (Fentress, 1992).

Design, like memory, is an iterative process, oscillating between design intention and reality, or in the case of memory: how the past shapes the present and is shaped by the present perception. Buildings conceived in a particular period are inscribed with the political, economic and social values of that time. However, architecture, perhaps more than any material artefact, is susceptible to change in form, programme and occupancy. Similar to the construction of memory, architecture is continually being inscribed with old, altered and new memories, but its history, aside from being added to, stays the same.

History and memory are not synonymous terms. Pierre Nora (1989) asserts that memory is inconstant and is in a permanent state of flux, susceptible to remembering and forgetting, vulnerable to manipulation and appropriation, whereas history is a representation of the past, an analytical and critical rhetoric which is inherently suspicious of memory. Thus the two can be seen as existing in a state of tension, or as Sturken (1977) states, "...entangled rather than [necessarily] oppositional...".

Memory is not forged incrementally but is continually evolving, being crafted and recrafted as we re-encounter and reinterpret material from the past (Baines, 2006). The dominant memory only emerges after a struggle between opposing or conflicting historical interpretations is overcome.

### **Sites and Memory**

A proposal to transform the Castle of Good Hope from a building and landscape largely symbolic of oppressive colonialism, into an urban-architectural entity, which has renewed relevance and significance for present and future Cape Town and South Africa, brings to the fore two overlapping areas of central concern: the shared nature of remembering and the equally important social dimension of how space is produced. This last point is especially important and as the anthropologist, Nathan Wachtel (1986) notes, "the preservation of recollections rest on their

anchorage in space". Critical geographic relationships between memory and place are not only significant to architects, but are of considerable cross-disciplinary importance.

Pierre Nora (1989) in *Sites of Memory* places particular emphasis on the different ways memory is spatially constituted. For Nora, memory is connected to "sites" that are physical and concrete – Robben Island, the Castle, Constitutional Hill, churches, prisons, battlefields, etc. – and "sites" which are non-material – celebrations, rituals, street names, civic holidays, spectacles, etc. – that provide an associative connection to the past.

The Castle is an example of sites where place, memory, invention and power converge and are called what Said (2000) terms "imaginative geographies" – the constructions of geographical spaces that pay little or no attention to a region's geographical surrounding or its inhabitants and which reflect fantasies and preoccupations of the colonizing agent. The potent memories associated with these sites and the barriers they impose for indigenous understanding of the past, often result in these being the sites of on-going contestation and conquest.

### **Memory and Identity**

Space and collective memory conjoin to establish the context for emerging modern identities and the validation or contestation of these. Leading sociologist, Maurice Halbwachs (1992), conceives of memory as being a vital social activity, an active agent and tool for the expression of group identity. Whether we speak of "collective memory", "social memory", "cultural memory", "public memory", "historical memory" or "popular memory", most would concur with Edward Said's (2000) views that people are looking towards refashioned, collective memory to establish a coherent identity and a national narrative which is defensible on a global scale. In South Africa and other developing nations, this social transformation is further compounded by an identity which has been historically oppressed and now employs recollections as a mechanism for its constitution or dissolution.

The crucial element in the construction of, what Benedict Anderson (1991) calls, "imagined community" is the construction of a shared history. This helps individuals or groups, who may be at odds with a dominant identity, assimilate themselves into a collective that shares a common past, present and future. Collective memory is synonymous with national identity and therefore whoever holds power decides who is included and excluded from the "imagined community".

In South Africa, the post-nationalist era has altered socio-political dynamics. Joyce Appleby (1998) contends that the identity politics of our day has arisen precisely because of the nation's claims of representing a homogenised "imagined" community. For a country in state of transition, identity politics are crucial for our multicultural society.

We exist by virtue of the fact that we are in a state of continual change, yet we live in memories. Identity comes from this vital paradoxical interaction between future and memories. We appropriate memories that are not entirely our own and internalise them in the process of growing our own wisdom and articulating meaning. In the absence of shared cultural memory, there is no shared meaning.

## **Memory and Power**

Because memory is a form of knowledge of the past and knowledge is political, memory therefore is a type of "symbolic power" which can be manipulated in the same way as material power. With this in mind, the dominant memory - the one which "wins out" over conflicting others - is used to support and authenticate a certain social order inscribed in the past (Sturken, 2002). The pursuit of collective memory invariably intersects with power and inevitably raises questions of domination and the unequal access and distribution to political and economic resources. The hierarchy of power is determined and sustained by who has control over public memory (Connerton, 1981).

Counter-memory can also be used, especially by less-privileged groups, to oppose the "official" history (Sturken, 2002). These individuals or groups do not subscribe to the dominant memory. Historical narratives look at the broader totality and then locate specific actions or events within that locality. Counter-memory, on the other hand, looks at the particular, hidden stories, excluded from official narratives and builds onwards and outwards to the totality. Through focusing on localised experiences, counter-memory reframes and refocuses dominant narratives; it reconstitutes history (Lipsitz, 1990).

## **Heritage, Memorials and Architecture**

A building, like the human body, is a vessel for experiences. Like a body, a building will eventually come to an end. Its communal association might be incorporeal, like the compilations of a "great" thinker. Its empty structure may be preserved, even mummified. But its function, the function which defined it, cannot endure forever.

Monumental buildings relay specific histories linked to a country's history. These buildings have often been recorded in systematic ways and offer no revelations or new dimensions to archiving. However, the archiving of historical figures, communities, the souls of individuals who once inhabited a place, allows us to identify on a personal, subjective level, transcending the confines of architecture's physical immediacy.

Architecture is the material residue of the past, the most tangible form of reminding oneself of our history. Yet architecture and building, seemingly synonymous terms, are different. A building without events is not architecture. Architect and academic, Bernard Tschumi, asserts that "...there is no space without event." In the production of architecture, he believes that we should design "...conditions for a reinvention of living, rather than repeating established aesthetic or symbolic conditions of design." These quotes constitute important considerations when dealing with historic buildings. Adaptive reuse involves the use of events and programmes, not people, to revive dead architecture, giving it a new lease on life and the concept of conservation reasserts itself.

Space is a container of stimuli because sensations are experienced topographically; purpose binds meaning to a spatial substrate. Since purpose is never permanent, static spaces are illusionary prescriptions. The preservation of a building as a shell without "soul" is the conservationists fear. When the method of protection is purely physical, its measure of success is reduced to superficial

aesthetics. There is nothing wrong with this, but if saving architectural and urban heritage is more than the preservation of material culture, then it should be pursued as such.

We should exploit architecture to generate collective meaning in the memories we strive to keep by indexing, visualising and functionalising urban heritage. Buildings can still generate experiences that bridge language, culture, space and time. The future of saving built heritage lies in the synthesis of history, contexts and memories. To save ourselves from the prospect of a future without memory and meaning, we must update Capetonian heritage through general consensus, appreciation and understanding. We must redefine it, as a scarce but constantly changing commodity that rules creative development in order to keep it continuously valued. The true boundaries of any identity, even personal, lie where memories cease to be shared. Cape Town's heritage and its conservation of heritage reflect this predicament. To have a new vision of the future, it has always been necessary to have a new vision of the past.

We cannot simply stitch the disparate vernaculars and memories of Capetonians onto the foundation of shared spaces and construct a monumental tower of South African identity. Like proverbial Babel, common language from common meaning is a prerequisite. The way in which we interact with the physical interface and the way we make memories have changed. Where built heritage once served as an expensive and controlled spatial reference point for generational continuity and contact, today, collective cultural experiences on an immense scale can be constructed: virtually, and virtually free.

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## **“COMPLICIT” SILENCE: GHOSTS OF THE PAST, UNTOLD STORIES AND CHARACTERS OF THE CASTLE**

Our imaginations and the places we occupy are inhabited by ghosts - some supportive who guide and reassure us, some lazy which make us obstinate, and others frightening, which discourage and dissuade us. If the future is to become more than the static, selective monumentalisation of the architectural past, then we need to address its accessibility and applicability in the present. As a modern precedent, the Truth and Reconciliation Commission took a radical departure from Western heritage methodologies of recording and presenting the past and, in doing so, exposed the necessity for the reconceptualisation of heritage and memories. The establishment of the Truth and Reconciliation Commission firmly entrenched the notion that South Africans would reconcile the past, rather than memorialise it as a permanent divider. Reviving memories that were previously regarded as ignominious or disgraceful by those who held power, provides us with the means to bridge a divided past and express a negotiated future.

Sympathetic to Beverly Butler's (2009) point of view, I believe history is a powerful resource and plays a vital role in creating a future. Heritage, through its fundamental re-conceptualisation, is uniquely positioned and, in the case of the Castle, physically so, not only to address claims about identity, ancestry and cultural transmission but to engage with moral and ethical issues of our times. Through the transgressions of historic boundaries, physical, theoretical, practical and personal, the site can be opened up to new historic and contemporary reinterpretations. History and the experience of place may be grounded in the interpretative powers of the individual's imagination.

Architecture, either consciously or not, “writes” about what will not lie still, about the past which is alive in people's minds today. For those who care to remember, let me introduce to you a few of these ghosts of the Castle...



At the time of Jan van Riebeeck's arrival in the Table Bay in 1652, Krotoa, a local ten-year-old, Khoi girl had been orphaned after her father died and her mother remarried. She was taken in by Jan van Riebeeck at the Fort de Goede Hoop and worked in his household as a servant. Krotoa retained her connections with the Khoi outside of the fort. Krotoa assimilated easily into the Dutch community and was renamed Eva. She was taught Dutch, adopted the Christian faith and lived in the ways of the Dutch settlers (Elphick, 1977).

Krotoa, split between places and identities, began to display behavioural difficulties. As a young teen she had fallen pregnant by a passing French sailor and had taken to drinking strong alcohol. Krotoa receded and she became Mrs Eva van Meerhof when she made history by becoming the first Khoi woman to formally marry a Dutch man, Pieter van Meerhof, in 1659. The family led a lonely life with van Meerhof having been appointed as the superintendent on Robben Island – an attempt to hide the embarrassment of this mixed marriage.

After van Meerhof's early death and with no form of income, Krotoa drank increasingly and was forced to become a prostitute. She fell pregnant a number of times and each time her infants were taken from her. She was sent to Robben Island again, this time as a prisoner, but later returned to the mainland. This continued repeatedly until her death in 1674, at the age of 31 (Mellet, 2010). Krotoa is the early ancestral mother of many coloured, white Afrikaner and indigene African families of today.

**Krotoa/Eva**

Mother to us all

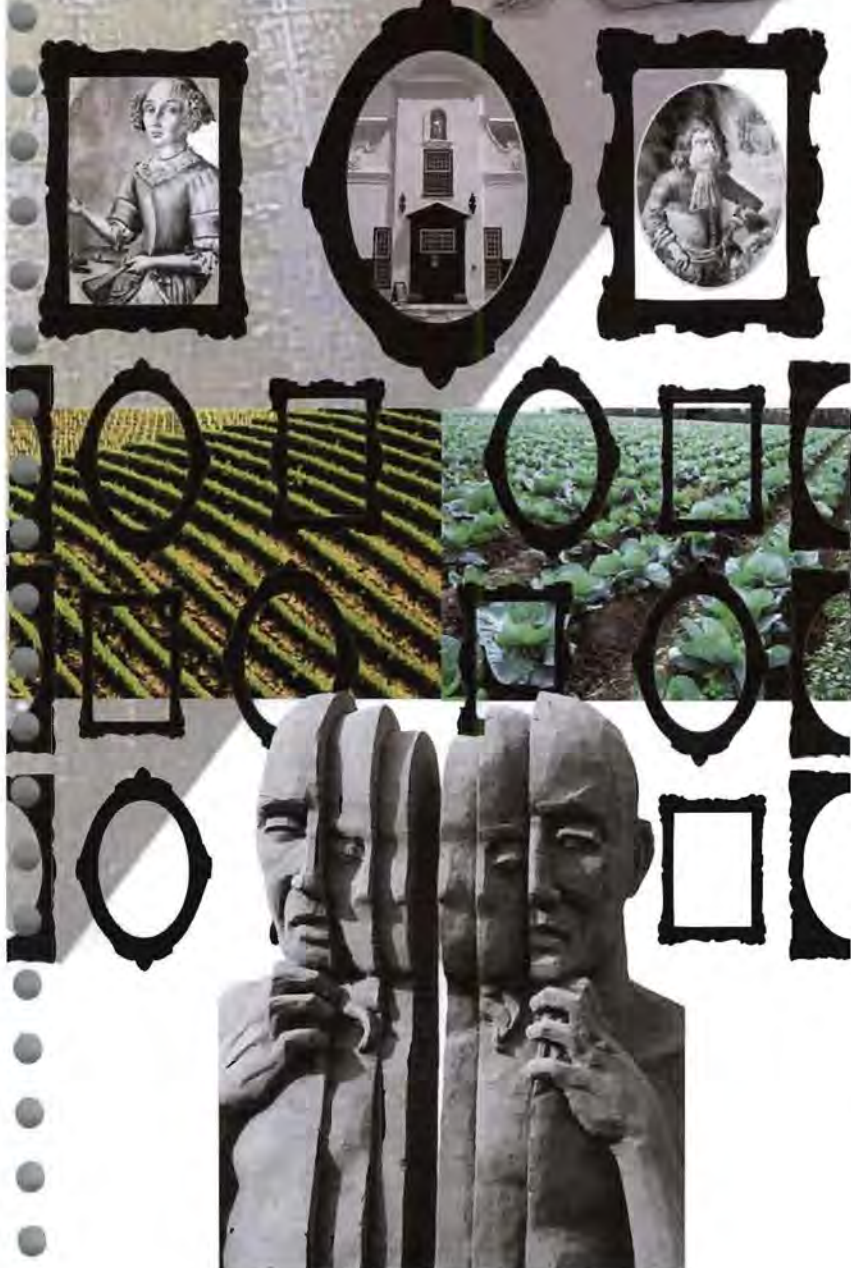




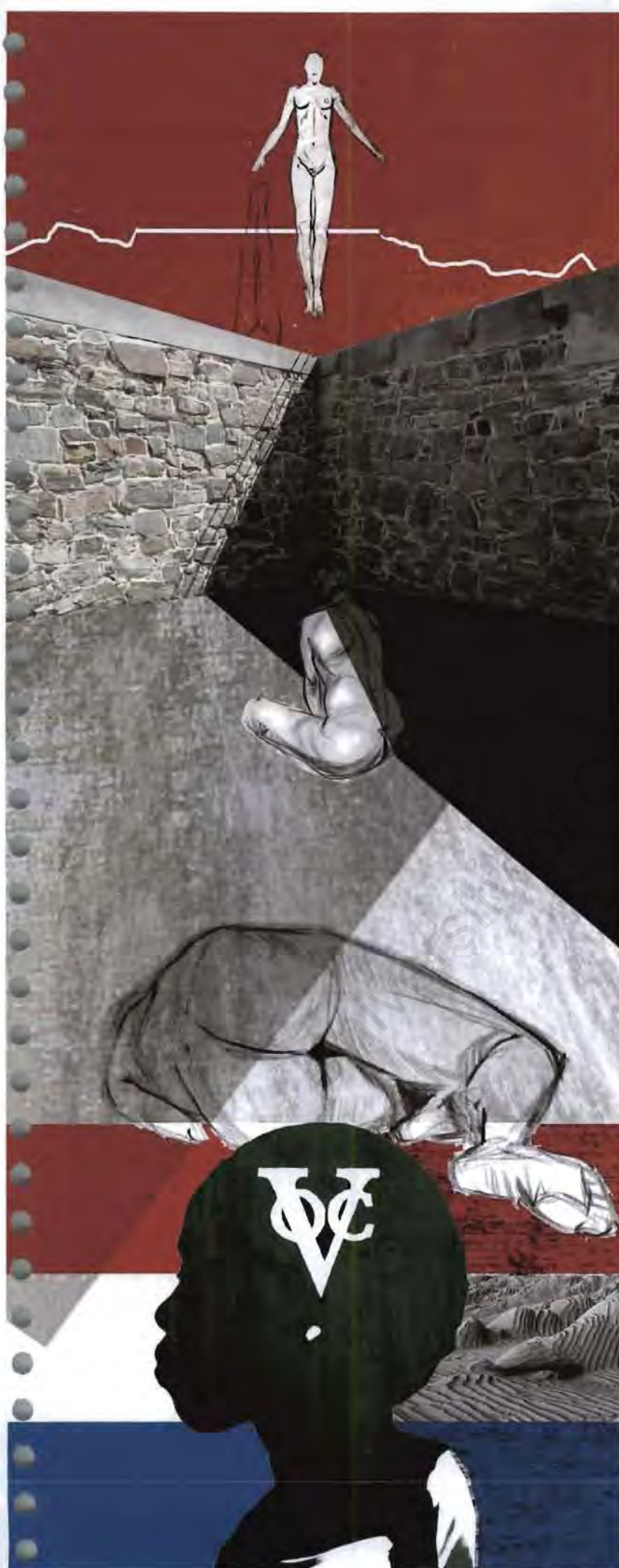
Jan van Riebeeck's slave, Ma Ansiela, who was originally kidnapped from her north-east Indian homeland by slave-traders, assisted Jan van Riebeeck in running his large household and helped look after his family. Before Jan van Riebeeck's departure Ma Ansiela was sold to the Fiscal, Abraham Gabbema, who would later become the Secunde. When Gabbema left the Cape in 1666, Ma Ansiela was manumitted and, along with her three children, became the first slave to be freed at the Cape.

Ma Ansiela was considered to be a refined and respectful woman. Her loyalty and hard work gained her the affection of her owners, as her name indicates. In the official documentation supporting her manumission, she was described as "charming" and it was this charm that gained her her freedom.

In 1667 Ma Ansiela, as part of her manumission agreement, acquired her own house and garden plot in Heere Street. In 1668, Ma Ansiela was baptised a Christian and married, making the full transition into Burgher society. Angela van Bengal, as she would later be called in official transcripts, married a Dutch man by the name of Arnoldus Willemz Basson and lived a prosperous and respectful life until the age of 70. On her death in 1720, Ma Ansiela left an estate of considerable wealth to her first daughter, who later became the lady of the Governor's Manor, Groot Constantia.



**Ma Ansiela (Mooi Ansiela)**  
The Humble Beginnings  
of Angela van Bengal



Sara, as she was named by the Dutch, was a Khoikhoi servant and concubine who had lived in colonial society since childhood. She was fluent in both Dutch and Portuguese, worked for wages, wore European clothes, attended Christian services, lived in the Castle and committed suicide by hanging herself on the 18 December 1671 at the age of 24. The report of the autopsy confirmed her death by suffocation, but the records are silent on the reason for her suicide (Elphick, 1977; Niekerk, 2005).

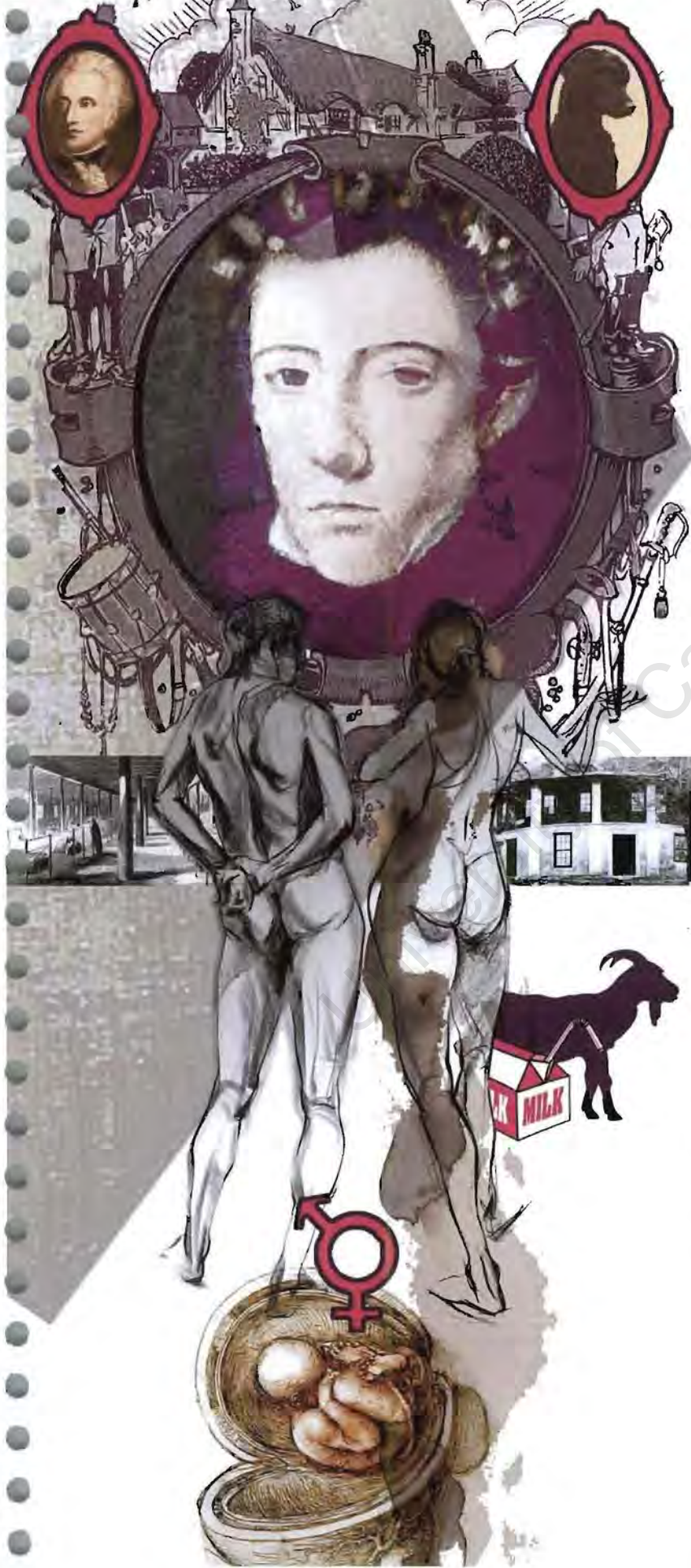
Shortly after her death, on the 10 January 1672, the Council of Justice heard the “case” of Sara and identified her as being a “Dutch female Hottentot”. The court ruled and passed the following punishment (Lalu, 2000): “...the said dead body, according to the usages and customs of the United Netherlands, and the general practice of the Roman law, be drawn out of the house, below the threshold of the door, dragged along the street to the gallows, and there hanged upon a gibbet as a carrion for the fowls.”

The prosecutor’s chief argument for such a cruel and unusual punishment to be metered out on an already dead person is as follows (Niekerk, 2005): “Sara,...resided from her childhood with Company's servants or free men; ... and that, from the said allegations and reasons, it is concluded that the said Hottentot cannot be any longer considered as having led the usual heathenish or savage Hottentot mode of life, but to have entirely relinquished the same, and adopted our manners and customs; as this animal then, has not only transgressed against the laws of nature; but also - as a consequence of her said education - against the law of nations, and the civil law”.

## **SARA**

Transgressing “Memory”:  
Limits and Silence

# SOLDIER BOY



Between 1816 and 1828 young British army surgeon James Barry was appointed personal physician to Lord Charles Somerset and principle medical officer of the army at the Cape. James Barry cut a notable figure at the Castle and in the streets of Cape Town. Barry was short and slightly in built. He was also a radical medical and social reformer (Holmes, 2007).

Because of his assertiveness, strongly held opinions, his effeminate manner and flamboyant style of dressing, James Barry was the centre of much political, personal and professional intrigue. James Barry became rapidly known for his eccentricities, which included a vegetarian diet, his close companion – a black poodle called Psyche and taking a goat everywhere so he could drink fresh milk. In 1824 a placard accusing Barry and Somerset of a homosexual relationship was anonymously distributed but this has never been proven (Mckenzi, 2005).

Barry was a skilled surgeon and he successfully performed the first caesarean in Africa and one of the first few in the world (Holmes, 2007). Although Barry's life was marked scandals, none was as shocking as the claim made by a servant who laid out his body that Barry was a woman. It is believed that Barry was probably Ms Margaret Anne Bulkeley and that he assumed his male identity on entering Edinburgh Medical School. In an ironic turn of historical events, James Barry Munnik Hertzog, Afrikaner Nationalist politician and as Prime Minister of South Africa in the 1920's and 1930's, the leading person behind segregation, shared the name of an emancipationist reformer of questionable sexuality (Mckenzi, 2005).

**“James Barry”**  
The Cape Doctor,  
A secret Life?

## IDENTIFYING ADDITIONAL NARRATIVES: CREATIONIST MYTHOLOGIES

### Table Mountain/ Hoerikwaggo – Nuanced faces of the mountain of the sea

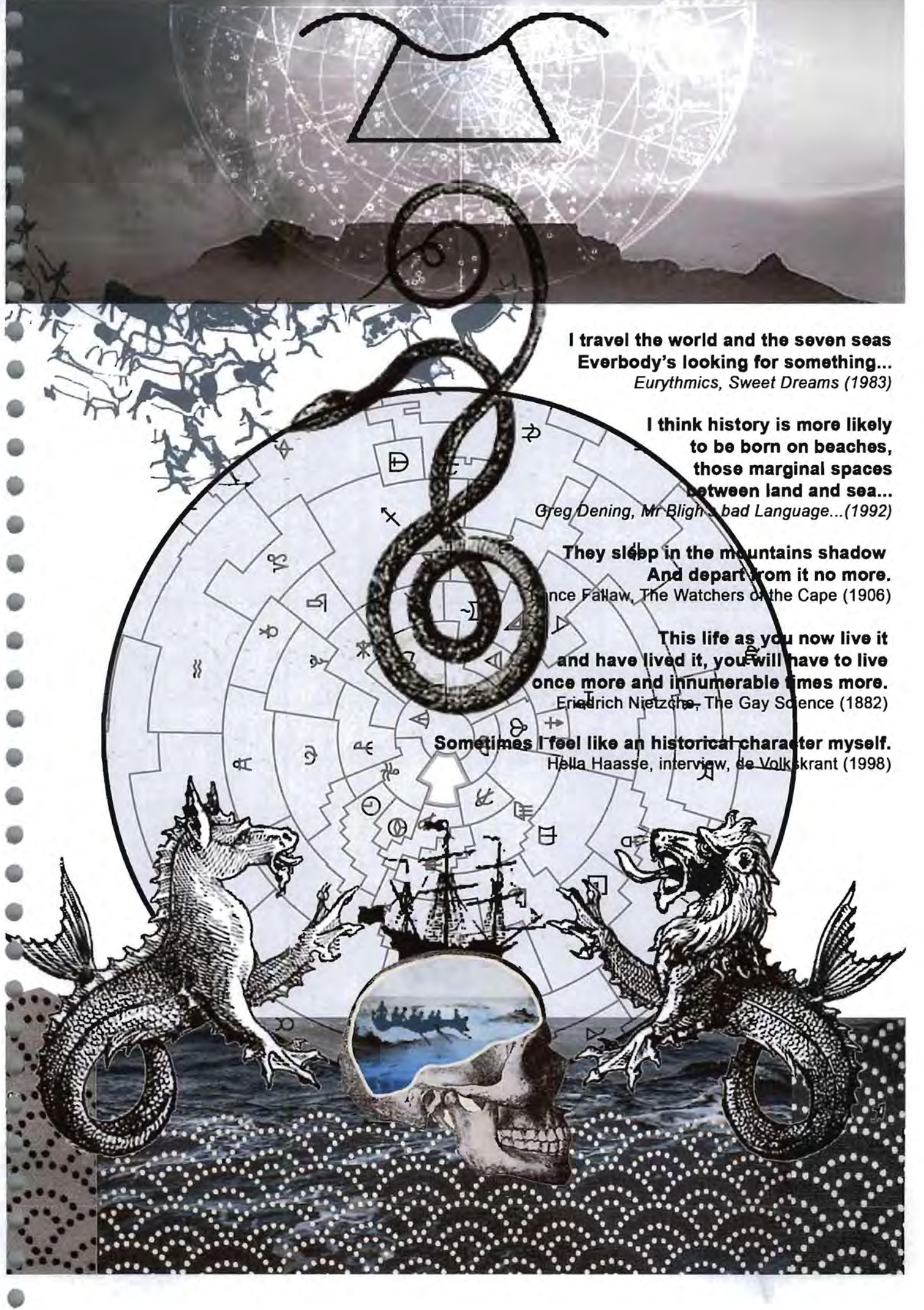
Table Mountain draws together stories of the land of which it is constituted and lands beyond the mountain, across the sea, of the living and the dead, between our forbears and us, between North and South, East and West, between our past and our present. The Cape of Good Hope in earlier days was the southernmost gate to the Indies. The seas into which this rugged promontory jutted out, the Atlantic and Indian Oceans, were thought to be the most hostile in the world. As such Table Mountain has an old and rich mythology which personifies the Cape of Storms, wild and vindictive; paradoxically it is known today as the Fairest Cape.

In 1497, Portuguese sailor and adventurer, Vasco De Gama first clashed with the Cape of Storms. He described it as a dark cloud in the shape of a gigantic human, the mountain an anvil of the sea. Europe's conquest of the South, en route to the East, symbolised the conflict between the ancient Olympian gods and modern man. Modern man's exploration, aided by nautical advancements and rapid territorial progress, represented the inevitable triumph over the gods, the Renaissance over the Medieval and ultimately humanism over dogmatism. The long voyage of explorers "discovering" Atlantic-Africa and the East symbolised a journey or quest for individual spiritual enlightenment.

Besides Table Mountain's sheer sloping sides and flat summit, artists and cartographers have depicted, often exaggeratedly, the Mountain's its impressive height. A sight which was easily far more impressive before the foreshore reclamation which has seen the once narrow beach, from which Table Mountain used to rise, extended by hundreds of metres. Its height was so awe inspiring that in 1752 French Astronomer at the Cape, Nicolas Louis de Lacaille, named the southernmost constellation after it. He called it Mensa (Latin for table). It remains the only terrestrial landmark used to name a constellation.

The various names given to Table Mountain in the last 500 years is testament to its enduring prominence and significance within the landscape of Cape Town, both in the past and in contemporary Cape Town. In the earlier days of slavery at the Cape the mountain offered refuge and protection to the maroons or drosters, as runaway slaves were called. Historical accounts describe small cooking fires of these fugitives dotting the mountainside as night fell on the Cape.

The old fisherman called the mountain "d'Klipman" or "die man in die berg" (Mannenberg). The early Europeans called the mountain La Montagne de la Table (French), Table Hill, Table Rock, Monte Tavola (Italian), Mons Mensa (Latin), Taboa do Cabo (Portuguese), Old Grey Father, Tafelberg (Dutch and German), Thrice-Great Mother and Table Mountain. The Khoikhoi perhaps gave it the dearest of these ancient names: "Hoerikwaggo", the mountain of the sea. For in both European and African legends the mountain and the sea are inseparable, as they are inseparable to us as people, both in the past, present and future.



**I travel the world and the seven seas  
Everybody's looking for something...**  
*Eurythmics, Sweet Dreams (1983)*

**I think history is more likely  
to be born on beaches,  
those marginal spaces  
between land and sea...**  
*Greg Dening, Mr Bligh's bad Language... (1992)*

**They sleep in the mountains shadow  
And depart from it no more.**  
*John Falshaw, The Watchers of the Cape (1906)*

**This life as you now live it  
and have lived it, you will have to live  
once more and innumerable times more.**  
*Friedrich Nietzsche, The Gay Science (1882)*

**Sometimes I feel like an historical character myself.**  
*Hella Haasse, interview, de Volkskrant (1998)*

## **Traditional African Mythology (Nguni and Khoikhoi)**

### **Umlindi Wemingizimu, Watcher of the South**

Qamata created the world. Born of the union between Tixo, the sun god, and Djobela, the earth goddess. Qamata wanted to create land. This angered Nganyamba, the great dragon-snake who held dominion over the sea which covered the world. Many battles between the two ensued until Qamata was violently crippled. In pain of defeat, he appealed to his mother, the one-eyed Djobela, for help. In reply Djobela assisted him by casting a powerful spell which created four giants, one in the North, South, East and West. They were charged with protecting the land from all directions. After many fierce battles the giants lay dying. They called to Djobela asking her to turn them into great mountains, so that in death they could continue to look upon the land and protect it. The watcher of the South, Umlindi Wemingizimu, the greatest of the four giants, became Table Mountain.

## **European Mythology**

### **The Titan Adamastor (Untamed)**

The 16<sup>th</sup> Century Portuguese poet Laureate, Luis Vas de Camoes, in his book titled *Lusiads* (1572), tells the story of the Greek Titan, Adamastor, and his love driven advances for the sea-nymph Thetys. Thetys, afraid of Adamastor's vast strength and ugliness, dared not refuse his affections. Thetys looked to her aunt Doris, wife of the sea-god, for intervention. Doris told the love-smitten Adamastor that Thetys would be his wife and to consummate this union he should embrace his bride. The white form for which Adamastor reached was not Thetys, but cold stone – a hard mountain. Adamastor enraged by Doris's trickery became violently angry and Doris and Thetys fled. The Titans and Adamastor had rebelled against the gods and were overthrown by the Olympian gods. As punishment Adamastor was petrified into stone and became a mountain himself. He was forever set to guard the southern tip of Africa and the seas of the South. Adamastor's violent passions inspire the stormy wind and seas of the Cape.

### **The double-headed god Janus**

Table Mountain has been likened to the Roman double-headed god, Janus. Janus, the gatekeeper looks, both forward, into the future, and backward, into the past. He is the all seeing and all knowing god of beginnings, transitions and endings. He presides over the abstract and concrete, the sacred and the profane. Table Mountain as Janus watches over the continent, protecting it from men sailing across the Atlantic and into the Indian Ocean, West to East, cold to warm, new to old.

The Dutch referred to the mountain's cloud as a "tablecloth", the French, a "wig". For the indigenous San (bushmen), the cloth belongs to their mantis-like god, Gaagen, who seasonally would throw his huge white *karos* (sheep pelt) over the mountain's high summit to help prevent summer veld fires from spreading. For the early Muslims at the Cape the cloud was a cautionary tale describing a Faustian-like smoking deal between the Dutch pirate, Van Hunks, and the Devil. Van Hunks was willing to sell his soul for the ability to control the forces of nature, illustrating the vanities of the

foolish foreigner. The English visitor, Lady Anne Barnard, compared the cloudy cloth to "a fine damask, a necklace of vapours that circles the Mountains great throat".

The above metaphors tellingly reveal three common associations regarding Table Mountain as a landmark – firstly as a table, secondly as a giant and thirdly the inseparable relationship between the mountain, sea and those that inhabit it.

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## LANDSCAPE NARRATIVE

Stories, whether they come from pages in a book, a recalled memory, a picture, architecture or the landscape are accessible only through a discernible form of communication. *Narrative* refers to both the *story*, what is being told, and the means of telling. Narrative implies both the product and the process, the form and formation, the structure and structuration (Potteiger and Purinton, 1998). Narrative is thus a more comprehensive and inclusive term than story.

“A broad white band of beach, pounded by the rollers of Table Bay; then a belt of sand dunes, broken on one side by the Salt River and on the other by the Fresh River; a gently rising-slope, on top of which a large seasonal swamp sits nearby a scattered kraal of grass huts, before the bush and luxuriant trees on the lower slopes of the mountains— such roughly is the description of the land during its occupation by the Khoi shortly before the first settlers came ashore” (Rosenthal, 1966).

“One-hundred-and-ninety-four hectares of “reclaimed” industrial and commercial land, pounded by the rollers of Table Bay; then a belt of seemingly continuous development and various types of fast-moving transport infrastructure, broken on one side by the Salt River. The Fresh River on the other side has been cannalised beneath Adderley Street; a gently rising-slope, on top of which a large, increasingly gentrified residential and business district, nearby large suburban houses begin on the lower slopes of the mountains— such roughly is the description of the land of contemporary Cape Town City Centre” (adapted from Rosenthal, 1966).

It is seldom that we conceive of landscapes as telling stories. Yet the description of the landscape on which the Castle sits before and after colonialism is an example of this. Once a relatively untouched landscape, seasonally inhabited by the Khoikhoi, under colonialism it became part of an extensive system of batteries, forts, outworks and farms with the Castle as the heart of its territorial and authoritarian claim and currently, more expansive, as land was “reclaimed” to accommodate a rapidly growing urban fabric. The landscape has been extensively and irreversibly transformed.

Landscape may serve as backdrops to or as symbols in service of stories told in written texts or visual performances, but they are rarely thought of as being narratives in their own right. Yet desire lines that cut through a wooded forest or criss-crossing an open field, inscribe these desires and sequences into a more tangible form. In this way our relationship with the landscape and the subsequent changes to which we subject it, is inscribed with narratives.

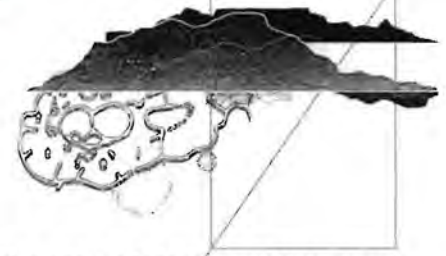
Landscape narratives intersect with sites, which are an accretion of layers of history or organized sequences. Landscape is more often than not the “stage” on which stories unfold but it is also itself an ever-changing, emerging figure that engenders these stories. Edmund Leach, an anthropologist, (in Johnstone, 1990), expresses this best: “It is not just that “places” serve to remind us of stories that are associated with them; in certain respects, the places only exist...because they have stories associated with them. But once they have acquired this story based on existence, the landscape itself acquires the power of “telling the story” ”.

# ISLAND - CASTLE - KRAAL

TABLE BAY, ATLANTIC

WELL AT/AS CENTRE

RIVER - LANDSCAPE



An island is a physical and fictional place, it's a place of imagination, and as such a paradigm for the picturesque - wonder, confusion and terror.

"There is no scenery at sea," the sight of an island, land on the horizon is heaven, hope, even salvation.

The idea of an island - a finite world, enclosed, magical - is a seductive metaphor for the imagination. The apparition of an island is a powerful attractor for the eye. Islands are symbols of or targets for conquest: mental, visual, physical. They are romantic, fearful, picturesque and political.



**There are:**  
**Is-lands:**

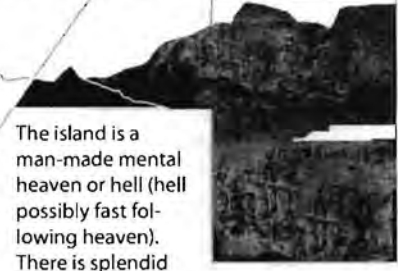
pragmatic, yet romantic, stage sets for the installation of farms and cities

**Eye-lands:**

perceptual place to be seen from a distance, and

**I-lands:**

subjective places that are thought of as desirable and dreadful (or desirable, then dreadful and menacing)



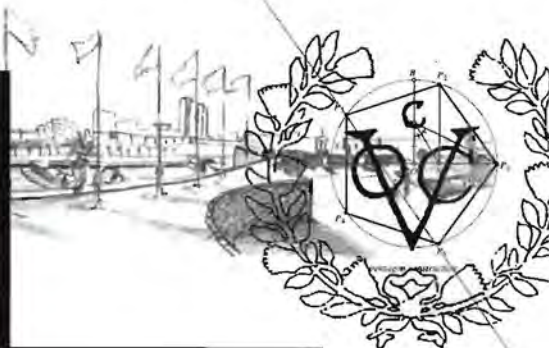
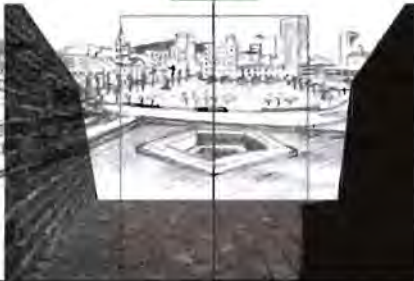
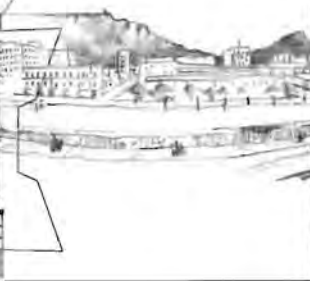
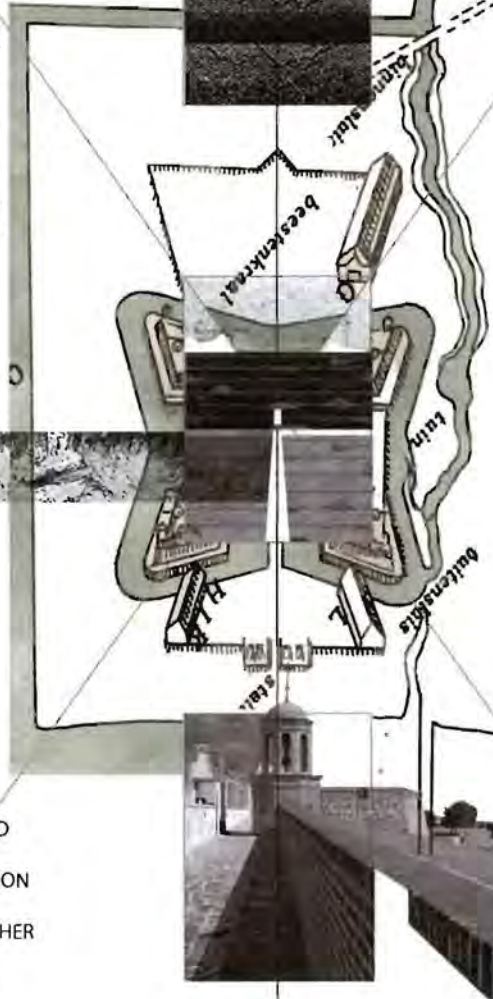
The island is a man-made mental heaven or hell (hell possibly fast following heaven). There is splendid isolation, an escape, or insular loneliness.



Island, Citadel, Oasis, kraal, Castle, fortress, amphitheatre, etc. All embody PARADOXICAL aspects of the "Island":



PROTECT - IMPRISON  
INCLUDE - EXCLUDE  
PROLONG - TERMINATE  
EXCILE - FREEDOM  
BOUNDARY - THRESHOLD  
NATURE - ORDER  
WILDERNESS - CIVILIZATION  
INSIDE - OUTSIDE  
YOU, ME - THEM, THE OTHER  
CENTRE - PHERIPHERY  
UTOPIAN - DYSTOPIAN





As the synthesis of landscape and narrative suggests, we are concerned with transcending disciplinary boundaries. Narratives are finding a growing applicability in diverse disciplines such as literary criticism, art, geography, architecture, social sciences, anthropology, history, to the natural sciences. It is vital that we understand how people read the stories in the landscape if we are to extend narratives beyond their literal codifications and engage with the public who occupy the landscape.

Landscape narratives are often utilised as a means of revealing hidden or forgotten local histories, archetypal myths, writing their own fictions, preserving landscapes connected to stories, retelling traditional stories in new forms, exposing ecological process on site and allowing users to inscribe the site with their own stories. The growing currency of landscape narratives since the 1980's illustrates a fundamental change in ideological and stylistic shifts away from the abstraction and functionalism of modernism to the historical, contextual and referential concerns of postmodernism (Potteiger and Purinton, 1998). Yet narratives have been employed for centuries and are not bound to any particular period. It is indeed arguable that all designs inevitably have their own narratives.

To conceive of and design landscape narratives we must often link the material or visual scene with the less concrete, but no less real, network of narratives present or associated with the landscape in which they originate. Landscapes offer us potentially unique narrative forms: spatial stories, continuous narratives, or the grounding of histories and memories to sites. The task for designers of the built environment is to ponder how to tell stories in the landscape and to be critically mindful of the processes and implications of narrative: whose story is told and what beliefs and values are transmitted in the telling?

Till (1999) makes a distinction between collective and public memory. She defines collective memory as, "the ongoing process of creating group myths about the past as expressed through landscapes" and public memory as "the cultural and physical spaces and the processes through which those myths are understood, interpreted and negotiated by society". In other words, there is a negotiated and selective narrative of the past. Part of this process is the (re)creation or (re)interpretation of the landscapes that support the public memory. It is possible that collective memories are in conflict with each other and the landscapes that narrate these memories become sites of contestation and negotiated in the process of developing a public memory. The specific and broader landscapes of the Castle certainly echo this position. The process of interpretation and negotiation of divergent cultural memories has not concluded and the narrative of the landscape is an integral part of this process, if a coherent public memory is to be established.

The Castle was once the colonial administrative and military heart of an extensive system of outlying works: forts, batteries, linking breastworks, lines and trenches, covered and surveyed and enormous area reaching from Simons Town to Mouille Point, at Wynberg, Kloof Nek and Hout Bay. Several changes in ownership, political and economic interests have seen the landscape, which the Castle once dominated, irrevocably changed and made substantially smaller.

This raises many questions over what constitutes site? What is the depth and scope of our historical appraisal? It takes the subtle hand of a designer to make visible, to reveal, the most basic and

meaningful aspects of our complex environment, however layered. The real significance, however, is learning through shared critical review, discussion and debate. Through this process we emphasise and concretise new ways of looking and writing about our city and city sites.

The reading of the city as a palimpsest, a layered parchment, with numerous fragments of possible stories emerging through constant overwriting, none which can be read in isolation or completeness, is a seductive image (Munoz-Rojas, unpublished). As attractive as the notion of rich and multiple layers may be, the practical constraints in representing the full richness are real. The identification of static material artefacts, like the Castle, may be regarded as a pragmatic response. This pragmatism comes, then, with an imperative to encapsulate the layers and the underlying landscape narratives in a repository of negotiated public memory.

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## TECHNOLOGICAL PRINCIPLES BEHIND DESIGN, CONSTRUCTION AND RESTORATION

This section deals with the theoretical and technological principles behind the design, construction and restoration of the Castle of Good Hope, expressed initially by the VOC (1666) and more recently by Gabriel Fagan Architects (1969-2002). Conservation and restoration are part and parcel of the present.

Conservation theory in South Africa needs to be inclusive. It cannot serve only the interests of a particular group and needs to be made accessible to a broader South African community. Similarly, we need to recognise that the whole is often greater than the sum of its parts. The failure to do so exemplifies the short-sightedness that dominated conservation theory and practice in South Africa for too many years. The Castle, as a conserved and restored architectural artefact, is a case and point. Once heart to an extensive system of landscaped outworks and forts, at 346 years old the Castle of Good Hope is now totally out of context. The blame is a collective one, from the policies that allowed the situation, to the insensitivity of planners and architects who created the surrounding buildings and infrastructure (de Beer in Gerneke, 1993).

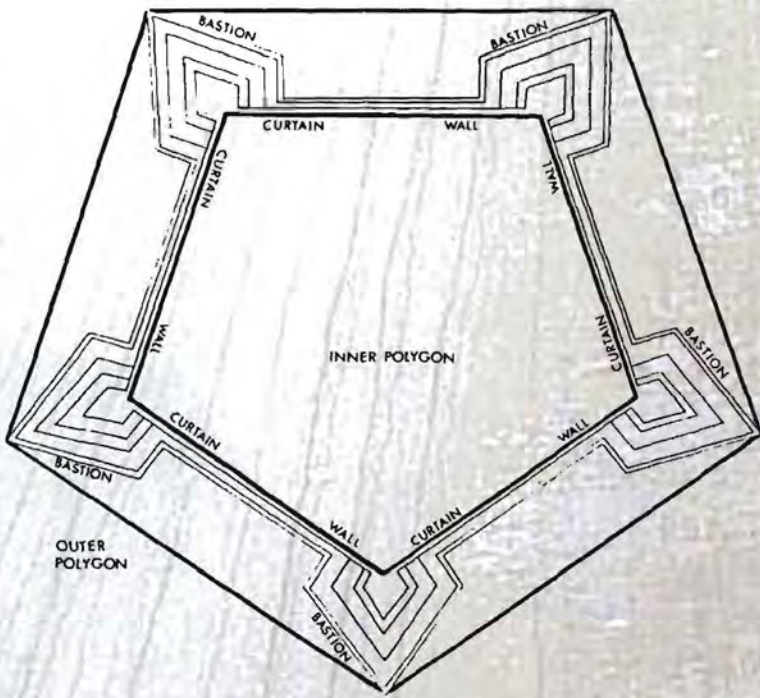
The inadequate defences at the Cape worried Heren XVII, who, after the second outbreak of the Anglo-Dutch war (1664-1667), wanted to ensure that their command over the trade route to Batavia was insured (Hall, et al, 1990). Plans for a new Castle accompanied by a comprehensive list of detailed instructions represent an image of colonial pioneering superiority and efficiency. However, through the study of contemporary records and archaeological evidence, the intention would appear to be far from the Castle's eventual reality.

### The Science of 17<sup>th</sup> Century Fortification

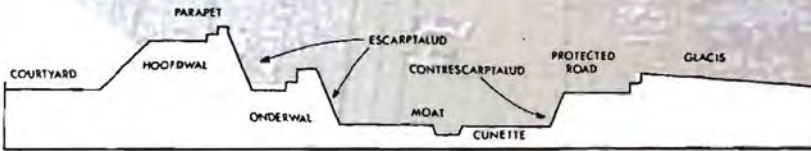
#### The advent and refinement of a replicable military typology

The history and evolution of Dutch fortifications originates in Italy during the Middle Ages. Its beginnings can first be seen in the five-bastioned walls of cities like Verona (by Michel san Michele, 1525) and Florence (by Antonio de san Gallo) (Hall, et al, 1990). These and other Renaissance examples in the mid-Sixteenth century were later appropriated, condensed and refined throughout Europe. The Dutch military engineer, Simon Stevin, was instrumental to the evolution and development of fortification as a formal typological model used in European military defence (Rosenthal,1966). By the start of the Seventeenth century the design of fortified castles and their outworks had been codified.

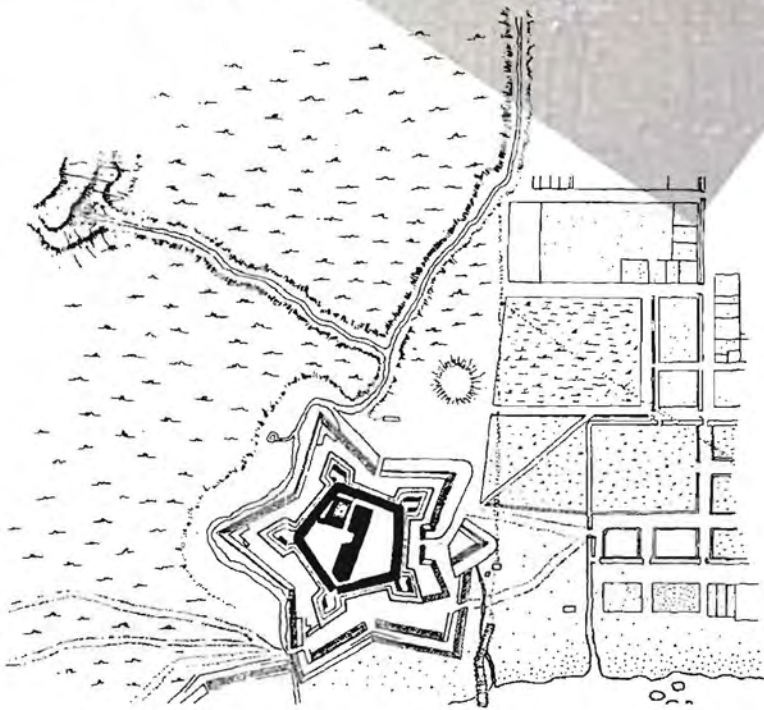
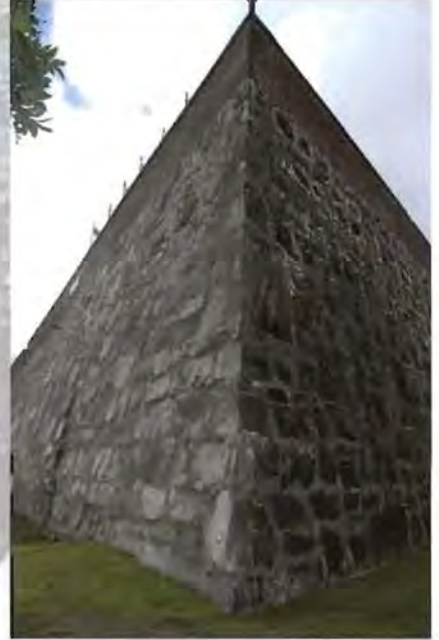
It is important to remember that the Castle of Good Hope is representative of the moment of its first construction and is no longer a complete example. Outworks, called redans or ravelins, such as that found near the main entrance to the Castle, have been demolished. Part of the Castle moat and an out-lying battery (Imhoff) were claimed by railway planners. Furthermore, at least one gun battery (Chavronnes) was originally buried by the reclamation of the foreshore. It is perhaps remarkable that more was not lost to the expanding City of Cape Town.



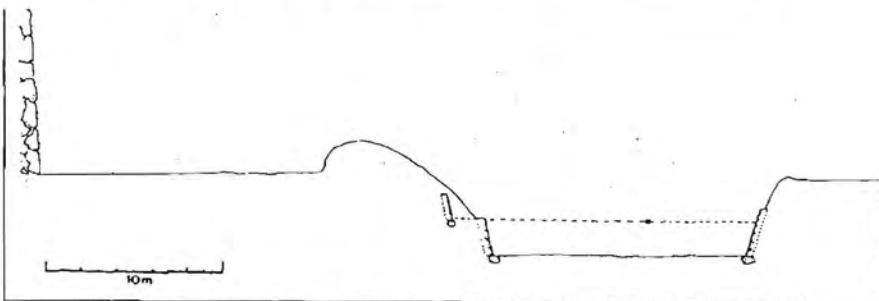
The geometry of the Castle, Cape Town.



The principles of fortification design according to Adriaen Metius.



Cape Town in 1767 (after Brink's map: Cape Archives M3/18).



Profile through the Castle Moat.

Whether designed as walls for towns or castles, fortification took form from its mathematical origins in the shape of the polygon. The outer-polygon was formed by the points of the bastions and the inner by the curtain walls. As a result, such ground plans often had generic and recurrent architectural themes and features. In castles the main defence was provided by the main wall (*hoofdwai*) and the lower *onderwai*, or *fausse braye*, the face (*escarptalud*) of which continued down to form the side of a wide moat. In front of the moat, a gentle sloped earthwork (the *glacis*) hindered enemies approaching, ensuring that they were maximally exposed to the defenders on the ramparts (Hall, et al, 1990).

### **An Architecture of Command, Compliance and Compromise**

The original intention was to build the Castle around the existing Fort, which would later be demolished. The construction of a wider moat was not thought possible as the ground around the existing Fort was thought unsuitable. Defence would be heavily compromised during construction, as much as defence would interfere with construction. (Hall, et al, 1990) Consequently, it was decided to build the Castle on a site 230 metres south east of the fort, "...beyond the reach of the canon...".

The plans supplied to the Council were produced in the prosperous and peopled capital city of Amsterdam, where, as an academic undertaking, only the balance of costs and benefits was considered and not the potential logistic difficulties of construction at the Cape. A quarry was established on a granite outcrop on Signal Hill, a site that would be used well into the 20<sup>th</sup> century (Hall, et al, 1990).

Blue slate and shells were obtained from Robben Island. Shells were burned to produce lime, which was mixed at a ratio of 1:1 with clay for the use of mortar. Open lime kilns burned continuously during the first phase of construction and fuelling the kilns presented a huge problem. In 1666, when the foundation stone was laid, the Cape was already experiencing serious shortages in shells and timber suitable for construction. Lime and wood were imported from Mauritius, while *klinkers* were imported as ballasts on passing ships.

Foundation trenches were dug through successive layers of clay and sand until, at approximately 3.6 metres deep and 5 metres wide, a bedding layer of loosely laid stone was reached. By the end of 1665, five months after excavation had started, the foundations for the western-most bastion, later named Leerdam, were completed and preparations for the laying of the foundation stone were made on the 2 January 1666 – Celebration Day (Hall, et al, 1990). As 1666 drew to a close most of the foundation works for the Castle were completed. The inside wall rose vertically and the outside, or *glacis*, sloped inwards - each wall being roughly 1 metre thick. Infill for the walls was obtained from the initial excavations of the foundations and was compacted thoroughly. When work on the first bastion had reached an approximate height of 1 metre, work was started on the next.

Thus the first discrepancies between the verbal text, as set out by the Company policy, Council of Policy and Castle plans and the building text. The Castle was a frontier fortification with concessions in siting, unsuitable building materials and a rebellious workforce. This disparity widened further, as is illustrated by looking specifically at the construction of the Leerdam Bastion and Castle moat.

### **Leerdam Bastion and Moat**

After the laying of the foundation stone, building progressed slowly, spurred on only by threats of hostility and then abandoned again, as the threat receded. By 1677 most of the soldiers previously occupying the aging Fort had moved into the incomplete Castle. Temporary structures were erected outside the Castle to accommodate all the soldiers (Hall, et al, 1990).

The Leerdam bastion was finally completed in 1671, five years after the laying of its foundation stone. Engineering and structural problems arose immediately (Hall, et al, 1990). In 1672 the arsenal below this bastion was in danger of collapse (attributed to the poor quality brickwork used in its vaulted ceiling construction) and needed to be rebuilt. By 1676 a large crack had appeared on the face of the Leerdam bastion compromising its structural integrity and the bastion eventually collapsed in 1679. The integrity of the Castle geometric purity had already fallen into question and the Leerdam bastion had to be rebuilt (Barker, 2003).

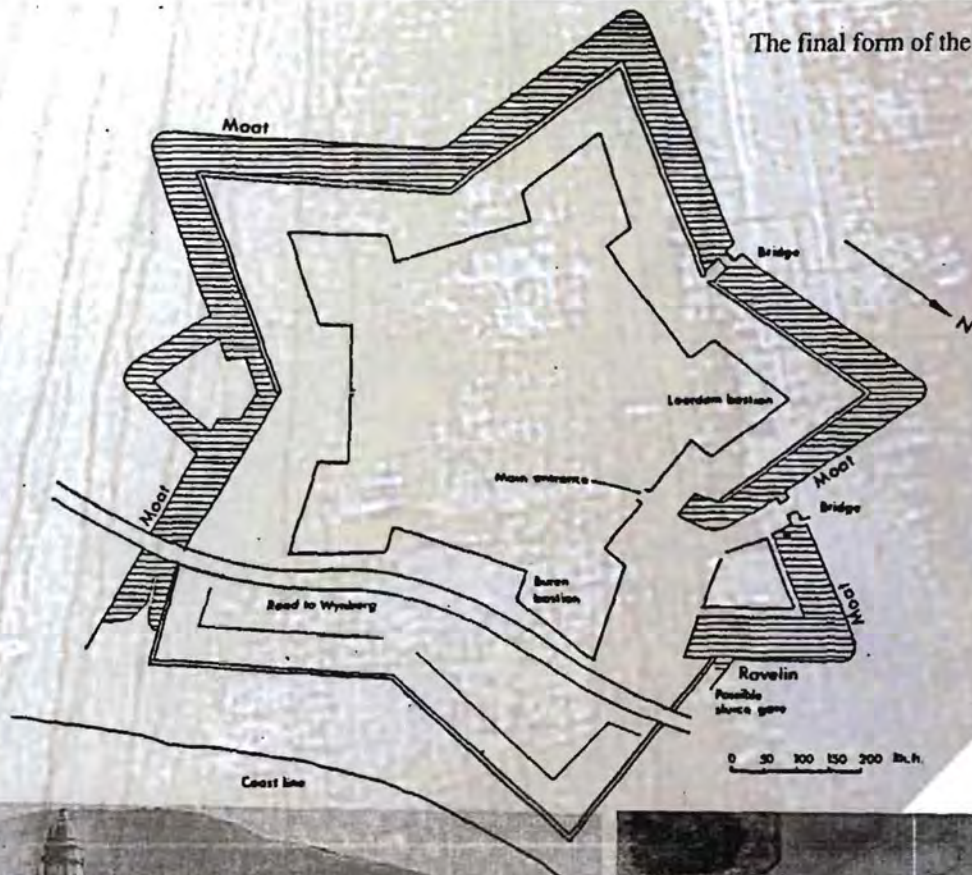
The problems encountered during the building of the Leerdam bastion are closely linked to the history of adaptations to the moat. While the original plans to the Castle have been lost, it is to be expected that the moat, too, would have been designed to conform to the classic Dutch fortification practice and principles of the 17<sup>th</sup> century - a wide, deep moat excavated immediately beneath the *hoofdwal*, with the face, or *escarptalud*, of the main wall running down continuously to form the side of the moat.

A plan of 1676 shows clearly the proximity of the site to the natural water courses. However, the Mediterranean climate of the Cape meant that these rivers, while theoretically ideal for supplying a moat, had highly variable seasonal flows. In the summer months, they were little more than a thigh-high trickle and in the winter months could easily become a torrent of water.

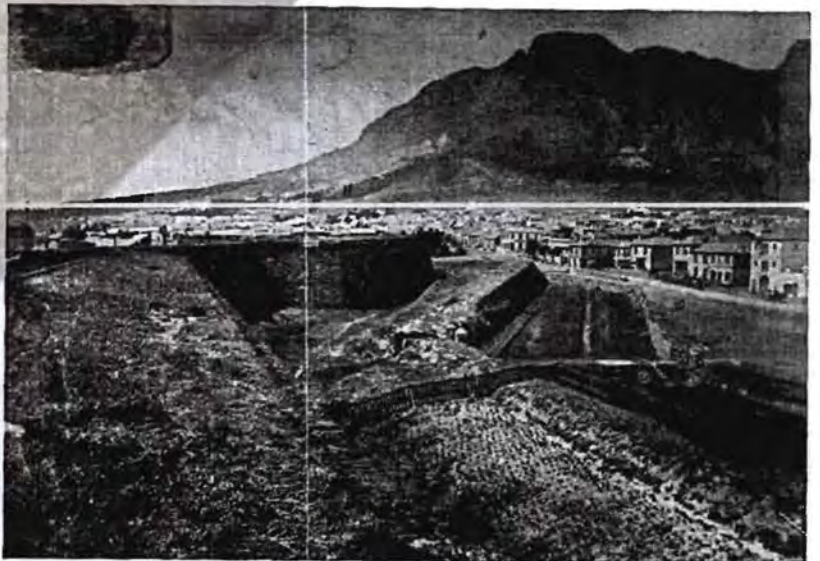
Grey coloured clay (imported to limit seepage into the moats sandy sub-strata), unearthed during archaeological excavation, indicates the depth of the moat. Furthermore, it also illustrates a consistent gradient, leading us to believe that the moat was not excavated to drain to either the seaward or landward sides. This means that the depth of water in the moat would have been highly variable – flooded in winter and containing not more than 0.7 metres of static water in summer (Hall, et al, 1990).

The location of the moat in relation to the Castle walls is of further interest. The triple barricade defence: the *hoofdwal*, *onderwal* and moat, with the *escarptalud* and *onderwal* continuing below the water level in the moat, common in fortifications of this period, would certainly have been required by the plans. When the Leerdam bastion collapsed, it was decided that, to avoid similar damage by water to the Castle's foundation walls, the moat should be separated by a 3.7 metre wide berm (Barker, 2003). It is unlikely that this was ever carried out, but excavations show that a 1.1 metre high retaining wall was setback 1.6m from the top of the moat's inner *escarptalud* (Hall, et al, 1990). The rugged and uneven terrain and a reluctant workforce made it impossible to excavate a moat as extensive as the original plans. A decision in 1682 to move the entrance further compromised the moat's plans (Barker, 2003). The move of the entrance from its seaward facing curtain wall to

The final form of the Castle Moat.



The Moat early in the present century (Cape Archives E3507).



The Moat from the Leerdam Bastion in the late nineteenth century



between the Buren and Leerdam bastions was only completed in 1684, but posed more challenges for continuing the moat's western edge to the sea. Excavations have shown that a width of only a third of the intended original was achieved and only then after the ravelin to the entrance had been completed (early 1700's) (Hall, et al, 1990).

The moat was kept relatively clean in the 18<sup>th</sup> century, but in the initial years of British occupation, the moat became a convenient rubbish dump, until it was filled in 1856. In the same year, due to continued drainage problems, it was decided to formalise the moat into a brick lined *cunette*, covered where necessary, to make a complete drain. In the early decades of the 20th century the moat was again transformed, this time into a pleasure garden (Rosenthal, 1966).

### ***The Cross-wall***

On visiting the Cape in 1685, Commissioner Van Reede, restated concerns that the Castle was potentially vulnerable to attack from the surrounding mountains, particularly if fired upon from Signal Hill. The enclosed area of the Castle or bailey was thought to be most exposed. Consequently, a shot-proof cross-wall was built across the bailey from the Catzenellenbogen bastion terminating on the curtain-wall mid-way between the bastions, Leerdam and Oranje (Barker, 2003). The bailey was thus divided into two courtyards: the inner bailey, the *wapen plaats* or parade ground, and the outer bailey.

The massive, twelve metre high cross-wall is built from the same material as the bastions and curtain-walls. An arched opening, which provides pedestrian and vehicular access, is situated halfway along the length. Official buildings were soon constructed on both side of the cross-wall, which serves as their rear anchor and support wall. Buildings in the outer court were accessed via the main gateway. The Council Chamber, right of the central arch, was where the Council of Policy and Justice met for over 100 years. This led to the Governor's Quarters, or *de Kat*, being the heart of authority and hospitality under both the Dutch and subsequent British regimes (Baker, 2003).

The Deputy Governor residence was to the left of the central arch, behind which was a granary. Buildings in the inner bailey were often continuations of those that faced the outer bailey. Here, in 1707, Willem van der Stel (son of Adriaan van der Stel), built a bakery and a row of colonnaded offices, which was to become one of the most attractive structures. This u-shaped building, constructed at right angles to the cross-wall, created a secluded and sheltered private garden, which later was converted in the dolphin pool (Baker, 2003).

### **British occupation and "improvements"**

Under British occupation of the Cape, the Castle saw many improvements and additions, mostly to defensive systems outside the Castle walls (not covered in the scope of this paper), The most striking was the raised ramparts constructed in face brick along the entire perimeter of the Castle's walls, as well as the infill and demolition of the Bakhys, colonnade offices and Dolphin Pool in the 1850's to extend the parade ground (Baker, 2003).

## **South African occupation and the threats of modern Cape Town's rapid urban development**

In 1922 the South African government, through the Union Defence Force, formally acquired ownership of the Castle from the British (Rosenthal, 1966). Over the decades, under both British and South African occupancy, the Castle was haphazardly renovated to accommodate the new programmes of a growing military garrison. Walls were knocked down, windows filled in and prefabricated partitions constructed. There had been little maintenance of the building over several decades and it was in desperate need of renovation.

### **The Castle: Changing values and meanings**

Over three centuries the Castle's functions, meanings and values have changed, shifting between colonialism, imperialism, nationalism and democracy. Its initial function as a refreshment station VOC citadel fort. Under the British and in time, the administrative functions were moved to the Slave lodge and Governor's residence to the Tuynhuys and the function shifted to an exclusively military one (Baker, 2003). Shortly after the Nationalist Party claimed their victory in 1948, the Castle was re-appropriated by a minority of the country's citizens and its symbolic function shifted to a symbol of National importance (and one of oppression).

The plan of the 5-pointed star was early adopted by the state as an icon of national power, dominance and authority. This can be seen in earlier versions of the national road signs and more explicitly integrated into the arms on flags of the various Nationalist Defence Force divisions. The state's re-conceptualisation of the Castle, both symbolically and literally, was utilised to further legitimize white claim to a select version of the "country's" history, heritage and identity. It is important to understand the context in which the Castle's restoration was initially undertaken, as this is arguably the same impetus (but contextually dissimilar) in which it was eventually completed in 1993.

### **The South African Context: Conservation in the Apartheid Era**

The restoration and conservation debates of the late 19<sup>th</sup> and early 20<sup>th</sup> century seems to have little to no effect on theory and practice in South Africa at the time. European and international transitions to a scientific methodology in conservation theory and practice only become evident in South African projects as late as the 1990's, although numerous restoration and conservation project were undertaken in the early 20<sup>th</sup> century (Büttgens, 2010). Until the 1980's, these restorations were stylistic re-creations. This approach typically bases its re-creation on previous historical records, analogy and interpretative assumptions (Büttgens, 2010).

The rise of Nationalism in the 1940's created a cultural and political climate which favoured the political interests of a white minority. South Africa was increasingly isolated from the international community until the 1990's and the country became intensely introverted. The perceived need of maintaining a physical representation of Afrikaner history in conservation and preservation circles was fuelled by misinformation and propaganda from a government. Legislation and policy furthered

this agenda, culminating in the establishment of the National Monuments Council in 1969, which managed and conserved cultural resources that spanned approximately 200 years. Unlike the restorations of Europe, which saw authenticity in the multi-layered nature of the sites history, revealing the intention of the original VOC creators was the dominant concern in restoring the Castle. It is important we understand the context in Gabriel Fagan Architects was appointed in 1975 to undertake this work.

### **The Restoration and Conservation of the Castle of Good Hope, Cape Town (1969-2002)**

The brief from the Ministry of Public Works was to restore the Castle to its previous appearance, to remove “unsightly” additions and do necessary repairs. But in addition to these extensive structural and waterproofing repairs, the brief called for the return of the Castle to “...its original unblemished” appearance (Büttgens, 2010).

#### ***Recreation of the Lacunae at the Castle of Good Hope***

Lacuna, in the doctrine of conservation and preservation theory, is a Latin term which refers to something which is missing, an interruption of an activity or process. It denotes a blank, empty part, absent portion, cutting, cavity or disappearance of a part of an otherwise comprehensible whole. A synonym for Lacuna would be a “gap” or “interval” between two events; it could also mean a detachment of events in time or space. A lacuna as disappearance could refer to a gap, suppression or repression of historical memory (Hansar, 2004b). The term was first used in the fields of conservation and preservation when the Laocoon statue was discovered in 1506 with missing arms and hands. The insertion of modern materials as replacement parts to restore the figurative image to its original whole remains controversial. As such this dilemma requires a theoretical approach to defend and determine an approach on a case by case basis.

The act of restoring lacunae involves recreation. Recreation is commonly understood as the speculative creation of a presumed state on the basis of evidence, either retrieved from the site or from similar sites, using new materials. As such, recreation relies on deductions drawn from that evidence or from additional secondary credible sources of evidence in order to be restored. In the process of restoring the Castle of Good Hope, several lacunae were recreated.

#### ***Corporal’s House – Contract 7 (1997-2000)***

Extensive research undertaken by Fagan, places the construction of the Corporal’s House in the early 19<sup>th</sup> century and its subsequent demolition in the early 20<sup>th</sup> century. This flat-roofed single-story house was originally built of stone and into the earth-filled embankment between the moat and west-facing Buuren bastion (Rosenthal, 1966). It is likely that the Corporal’s House was demolished to make way for the growing railway transport infrastructure supplying the CBD. The reconstruction of the Corporal’s house was based on a historical plan illustrating its internal layout (Cape Archives, 1906 plan) and earlier photographs taken from higher vantage points. This building acts as a reminder of the once extensive system of defensive outworks and buildings of the Castle and of the initial intent of the Castle as a VOC military stronghold.

# Lacuna

(Latin: Lacūna) lacuna refers to something missing. An abstract noun denoting a blank, empty part, missing portion, cutting, cavity, and disappearance. It is also interpreted as an interruption of an activity and process. A synonym of Lacuna is, interval, a gap in time between two events; it also could mean a detachment of events in time and space. Lacuna as disappearance may donate gaps in our historic memory (Hansar, 2004b).

Inserting modern replacement parts into an original object has been widely debated since the discovery of the **Laocoön** sculpture in 1506 with arms and hands missing.



Former incorrect restoration of the Laocoön and corrected version





Fagan rebuilt the Corporal's House out of traditional granite block work methods employed elsewhere in the Castle and dressed it in "blue slate" stone, common to most of the Castle's walls and external works. Detailing of the building was done largely through analogy (Büttgens, 2010). The roof "parapet" finished with a slightly protruding stone and the inclusion of granite door and window lintels was a creative and practical solution by Fagan. Window, door and gate types (VOC or English) and their respective dimensions were determined using the photos. Detailing of these and the ironmongery were copied from appropriate periodic examples found within the Castle.

#### ***Dolphin Pool, Bakhuis and "colonnade" building (Wapen Plaats)– Contract 4 (1984-1988)***

The Dolphin Pool, *Bakhuis* and "colonnade" building are one of the most attractive assemblages undertaken during the restoration process and have undoubtedly altered both the aesthetics of the Castle and reintroduced the idea of the Castle as a VOC citadel. They are also the most controversial and contested reconstructions partly because of their size and the number of design liberties taken by the architects to reconstruct it. The historical existence of this complex is not in question but the documentary evidence was scarce and the design was based on, and partially built upon, foundations uncovered during archaeological excavations.

A south-eastern corner of the old *Wapen Plaats* is now almost entirely enclosed by buildings reconstructed during the restoration. Historically, the buildings lining the curtain walls and courtyard were mostly barracks, store rooms, workshops and the notorious dungeon and torture chamber (Baker, 2003). In approximately 1690 this area was first designed and developed by Simon van der Stel who built a circular pool amidst a pleasure garden (Rosenthal, 1966). In 1706, Willem Adriaan van der Stel, son and succeeding Governor, substantially enlarged this pool to form a rectangle with a large dolphin fountain. The pool and flanking *bakhuis* or bakery, and colonnaded offices were demolished sometime between 1860-1870. It is remarkable that, at approximately 170 years old, the Dolphin pool and its associated buildings are not architecturally recorded in any documentary evidence thus far found. After a careful analysis of material artefacts excavated during the restoration it was reconstructed to the height of its former glory in 1984 (Büttgens, 2010).

Fagan had motivated three potential conservation options: back-filling after excavation and recording; reconstructing only the pool; and the reconstruction of the whole complex of buildings and pool, but claimed that the latter would restore the Castle to its original Citadel fort under the VOC. It was suggested by Fagan that, by moving personnel, bar, lounge, kitchen and restrooms, then housed in the cross-wall, to this "new" entertainment venue, the sensitive and historically significant rooms in the cross-wall could be safeguarded (Interview, 2012).

Although the proposed "stylistic restoration" of this complex was the convention in South Africa at the time, friction between the archaeologists and architects on site over conservation methodology illustrates the potential problems behind this approach (Büttgens, 2010). Inter-disciplinary communication broke down and the excavation of the pool complex and the ruins found have never been professionally recorded or analysed. Thus the most reliable remains excavated, have now been covered by the irreversible reconstruction. Their capacity to act as a historical document has been destroyed (Büttgens, 2010).

While not an archaeologist, Gwen Fagan did however keep a record (log book and sketches) of archaeological artefacts discovered during excavation. These included a large portion of pier coping, foundation conditions, types and their respective locations, and a section of plastered balustrade wall. (Interview, 2012). The decision made by the Fagans was to follow foundations which were compatible with the building's new allocated function as an entertainment venue. Thus the current layout is a selective amalgamation of several potential historical layouts.

A round foundation, excavated on site, confirmed the existence of a fountain at the centre of the pool. Jan Corewijn, an architect and historic art restorer, specialising in relief work, sculptures, decorative ornamentation and wall friezes, was appointed to do the reconstruction. Corewijn was given relative freedom, as only a few fixes regarding the fountain were known. The fixes were a VOC emblem, water spouting from a dolphin at centre and also small cherubian heads spouting water and mounted on the fountains plinth (Büttgens, 2010).

The most prominent red-brick arched façade, facing the pool directly, was reconciled with five foundations excavated on site - mostly red and blue brick but also slate pad foundations. It is not unlikely that the British could have renovated the original building to accommodate its new use as stables during their occupation (Büttgens, 2010). Fagan's design decision favouring the five arched façade was made for the architectural impact generated on approach. Fagan admittedly took liberties when resolving this façade and concedes that it could be perceived as historically misleading (Interview, 2012).

#### ***TIMBER AND WROUGHT-IRON Entrance Gates***

##### ***Reclining Statue of Neptune and Mercury on internal entrance Gable***

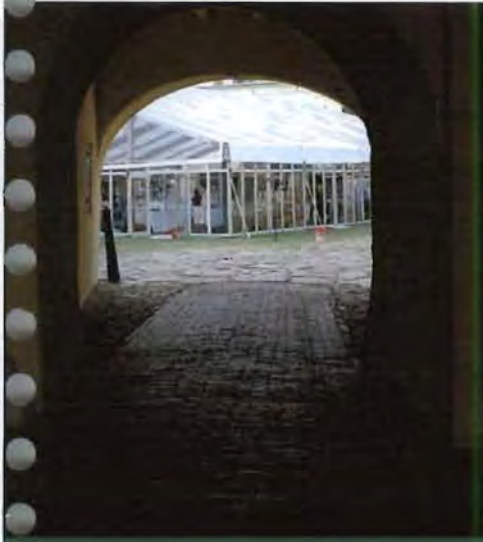
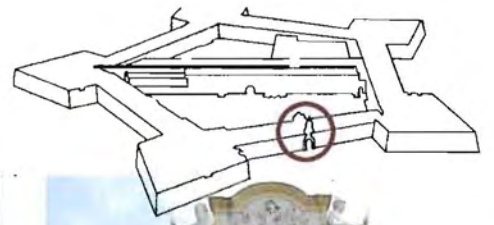
##### ***Weathervane on top of Entrance Copula***

At the time of Gabriel Fagan Architect's appointment to the restoration of the Castle, its gates were made out of metal palisade. Further analysis and research aluded to the an originally much heavier entrance gate with a cross rail. Unfortunately no documentary evidence of the original gates was found. Visits to other VOC Sri Lankan forts confirmed Fagan's suspicions that the Castle's gates were certainly made out of wood. The gates were designed by analogy, with other VOC examples of the same period being crucial to its accurate reconstruction and joinery (Interview, 2012).

The main entrance gate, as threshold to the Castle, is the first significant architectural element experienced on approach and entry and re-establishes the Castle as a cultural artefact. As such, Fagan put special emphasis on resolving the main gates, the internal gate, cupola with bell tower and weathervane, and the internal cable with statues facing the courtyard, as a stylistic whole – a whole which might not have existed previously. Much information was gained from the drawings and paintings done by Lady Anne Barnard, not least, the reconstruction of the weathervane crowning the entrance cupola and the sculpted figurines decorating the internal gable (Büttgens, 2010). Lady Anne Barnard's panorama illustrates what the Castle must have looked like between the years 1797-1802. It must be remembered that these drawings mark a change in the Castle's occupation from command under the Dutch to the British. Fagan, presuming that the weathervane was Dutch in origin, looked at other Dutch examples in Cape Town and further afield.

# Threshold and Sequence

## Access - Approach - Procession: Main Entrance



internal gable and colonnade



main entrance



moat and ravelin



Grand Parade (East City)



No detailed information was found on the sculpted figures on the internal entrance gable these and historical records are silent on when they disappeared. According to Hans Fransen the internal double-scrolled gable is unusually high and most probably dates from around 1780's – around about the same time as other decorative additions, like the Dolphin Pool (Büttgens, 2010). The opposite parapet's relief-work, on *de Kat*, is thought to be designed by Anton Anreith – this depicts the infants Mercury and Venus (1785-1791).

From the presence of metal rods, embedded on either side of the gable, Fagan inferred that sculptures had, at some point, been fixed there. Maureen Langley, under the guidance of Fagan, designed the 2,3 metre high statues portraying the Greco-Roman mythical gods, Neptune and Mercury. These figures are compatible with Fagan's stylistic intentions of portraying the Castle as a predominately, coherent VOC Citadel at the peak of its cultural and artistic refinement.

Subsequent progress in conservation and restoration theory and practice would most likely not see an approach so closely resembling the stylistic reconstructions (reminiscent of Viollet-Le-Duc) undertaken by Fagan. But the "restoration" should presently be read as being part of the history of the complex, documenting the change in conservation approaches in South Africa. In the last instance the Castle's reconstructions and restorations are a product of its place and time, two aspects which will always determine conservation approaches.

### **Precedent Study – Constitution Hill, Johannesburg**

South Africa, in transitioning to a democracy, has committed itself to following a path of truth and reconciliation. Having said this, it must be acknowledged that "truth", insofar as it is represented by memory, is subjective. Thus representing the truth must allow for various truths (memories) and for public negotiation about the truth. "Constitution Hill, as a marker of the inhumanity suffered by the majority of South Africans, as well as a beacon of hope for reconciliation and nation building, was viewed as having the potential to become a bridge for a once-divided nation" (Naidu, 2003).

The decision to locate the Constitutional Court of South Africa on the heritage site that contained the Johannesburg Fort and the accompanying prison buildings was taken in 1995. This decision was particularly significant in that the Johannesburg Fort was a much-feared prison during the apartheid years. The site is located in inner Johannesburg between the University of Witwatersrand and Hillbrow.

The Old Fort was built in the 1890's and it was originally a military garrison in the Boer Republic, under President Paul Kruger (Gevisser, 2004). In 1900, the British took over the Fort and it became a symbol of Afrikaner humiliation. The Fort is a site which is rich in divided memories and whose landscape narrative is particularly powerful. The Constitution of South Africa is the highest expression of freedom and democracy and the juxtaposition of memories of oppression with the most powerful symbol of freedom from that oppression.

According to Naidu (2003), the potential of the site is contained in three core resources: the civic significance of the site as the repository of the of the core democratic values of South Africa (via the

Constitutional Court); the material culture as expressed through the existing buildings that “house the stories and voices of over a hundred years” and the socio-economic context of the site, located, as it is in the inner city and on the border of Hillbrow, which was one of the first areas where defiance of the Group Areas Act gained physical expression.

The vision for Constitution Hill includes: a proud site for constitutionalism and human rights; a catalyst for the regeneration of Johannesburg’s inner city; a place of talking and recording memory (lekgotla); a vantage point for a perspective on the past and a vision of the future; and a place to celebrate diversity.

In order to achieve integration and accessibility, pedestrian movement is emphasised in the design. This has been achieved through a series of stepped terraces going down the steep site. The stair towers of the old Fort have been retained and incorporated into the new building. The public faces of the building allow for engagement through artworks and mosaic cladding. The Court chamber is directly accessible to the public from Constitution Square and the library is partly open to the public. Transparent exteriors and tall doors contribute to the language of accessibility and openness (Avern-Taplin, 2005).

### **Implications for the proposed Castle of Good Hope architectural intervention**

The Castle’s “site” (building/ landscape as condensed repository of memory) brings to the fore many of the central themes discussed above. These include, among others: the continually unfolding nature of memory; the importance of forgetting in every act of remembering; the pressures of the marketplace and commodification of the past; the unpredictability of collective memory and its centrality in the maintenance and contestation of political and personal identity; the fact that memory is often both particular and universal; and the inextricable link between memory and place.

Architects and landscape architects, all arbiters of cultural expression, are skilled in their design capacity to interpret and translate. Cultural and programmatic demands, contextual responsiveness, client and public needs, environmental concerns are all raw materials. They are measured, patterned, prepared to fit holistically on the land, and within a complex myriad of interconnected systems. There is an accountability and responsibility inherent in the undertaking of such a task: the work has gravity and consequence – ecologically, historically and socially – this is dangerous if ignored.

## SIEGE WARFARE AS AN INFORMANT OF BREACHING FORTIFICATIONS

The development in the design and construction of 17<sup>th</sup> and 18<sup>th</sup> Century fortifications was dictated by the development of siege tactics, the art of offence and defence. The gradual development of large siege guns in the 15<sup>th</sup> Century forced significant changes in the construction of defensive works. Moats, ditches and entrapments were developed to make artillery attack less effective. In the 17<sup>th</sup> and 18<sup>th</sup> Centuries the continued refinement of the cannon resulted in the development of the now characteristic low thick walls and angled bastions. Fortifications (and associated siege tactics), like those advocated by French military engineer, Vauban, “defence in depth”, gave greater importance to the “external works” – bastions and outworks. This dominated warfare well into the 20<sup>th</sup> Century. The improvement in fortifications made sieges more costly in time and lives, often lasting years before any outcome was reached.

It is not surprising then that the etymology of the word siege comes from the Latin *sedere*, meaning to sit. Siege warfare is a form of constant, low intensity conflict (besiegers), typically characterized by one part holding a strong, static position (besieged).

Vauban was instrumental in his contribution to attack and defence in siege warfare. His conduct of calculated offensive siege operations was not only effective and efficient but substantially reduced the number of casualties. His general arrangement included lines of circumvallation, contravallation and the systematic use of approach trenches and parallels to capture the enemy’s fortress. The ultimate objective of Vauban’s general arrangement of attack was to make a breach in the fortifications wall to allow for the access of assaulting columns.

If the objective was to establish breaching batteries on the crest of the glacis (closest to the Castle’s walls) it was first necessary to overpower the enemy’s artillery. Below is a brief explanation of the sequence of events prior to breaching, as outlined by Vauban in *Places d’armes or Lignes Paralleles*, 1673.

The main objective of the 3 parallels was to provide successive positions for the guards of these trenches to repel the enemy. The most vulnerable position was at the head of the approach trench. The guards of these trenches had to reach the heads of the approaches more quickly than the besieged could do so from the covered ways. This was done as follows:

### 1<sup>st</sup> Parallel

Usually established 550 metres from the fortification - considered the limiting range of attack by the enemy on foot. This parallel was a trench (3-4.5 metres in width X 1 metre deep), where the excavated earth was thrown forward to form a “breastwork” or parapet. The batteries of the “first artillery position” were constructed in front and close to the trench. These were placed in prolongation of the fortress, ensuring maximum damage to maximum length of its faces. While engaged in a volley of fire, the zigzag cut of the “approach trench”, so arranged to fall clear of enemy fire, was being pushed forward.

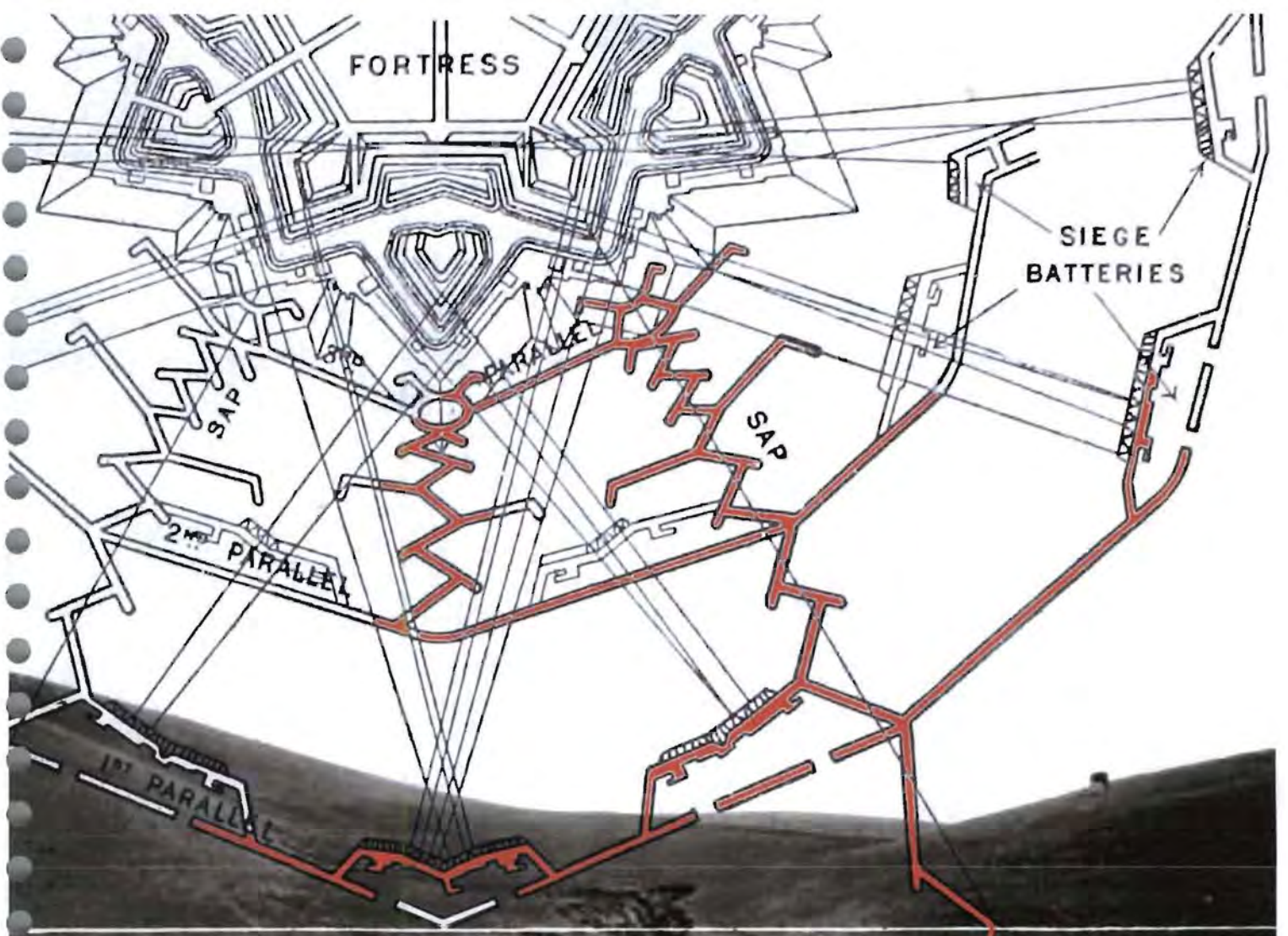
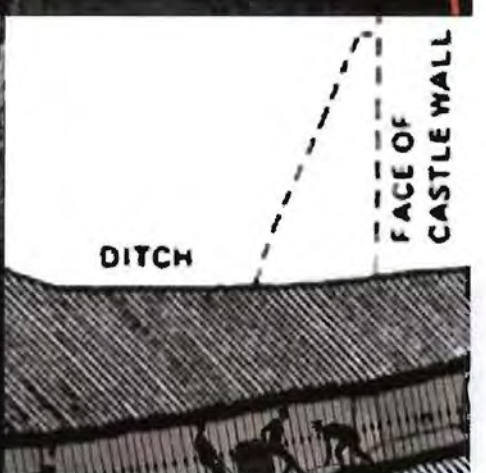
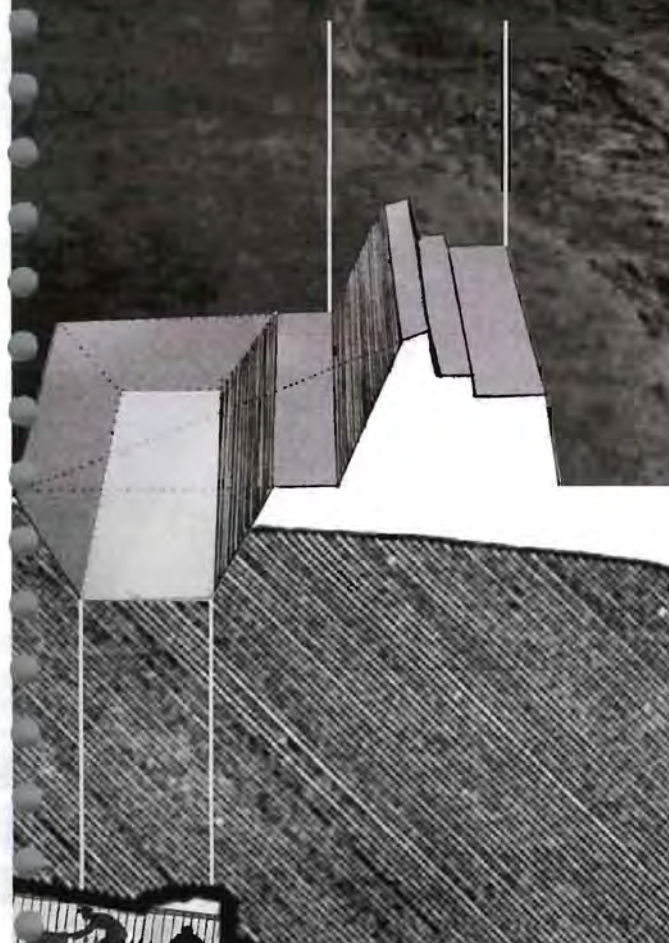


FIG. 12.—REGULAR ATTACK ON A FORTRESS (VAUBAN'S SYSTEM)



## 2<sup>nd</sup> Parallel

The trenches were carried nearly half way to the most advanced points of the covered way (a depression in the outer edge of a fort's moat). The 2<sup>nd</sup> parallel was constructed, and again approach trenches were pushed forward. Demi-parallels, approximately mid-way between the 2<sup>nd</sup> parallel and the covered way, were thrown out to either flank of attack.

## 3<sup>rd</sup> Parallel

Finally at the foot of the glacis came the 3<sup>rd</sup> parallel. Thus Vauban constructed a systematic siege approach which capitalised on the inadequacies of the cannons of the time and through the use of parallels allowed ensured a safe position for the trench guard.

### Trench work:

#### Common and flying trenches

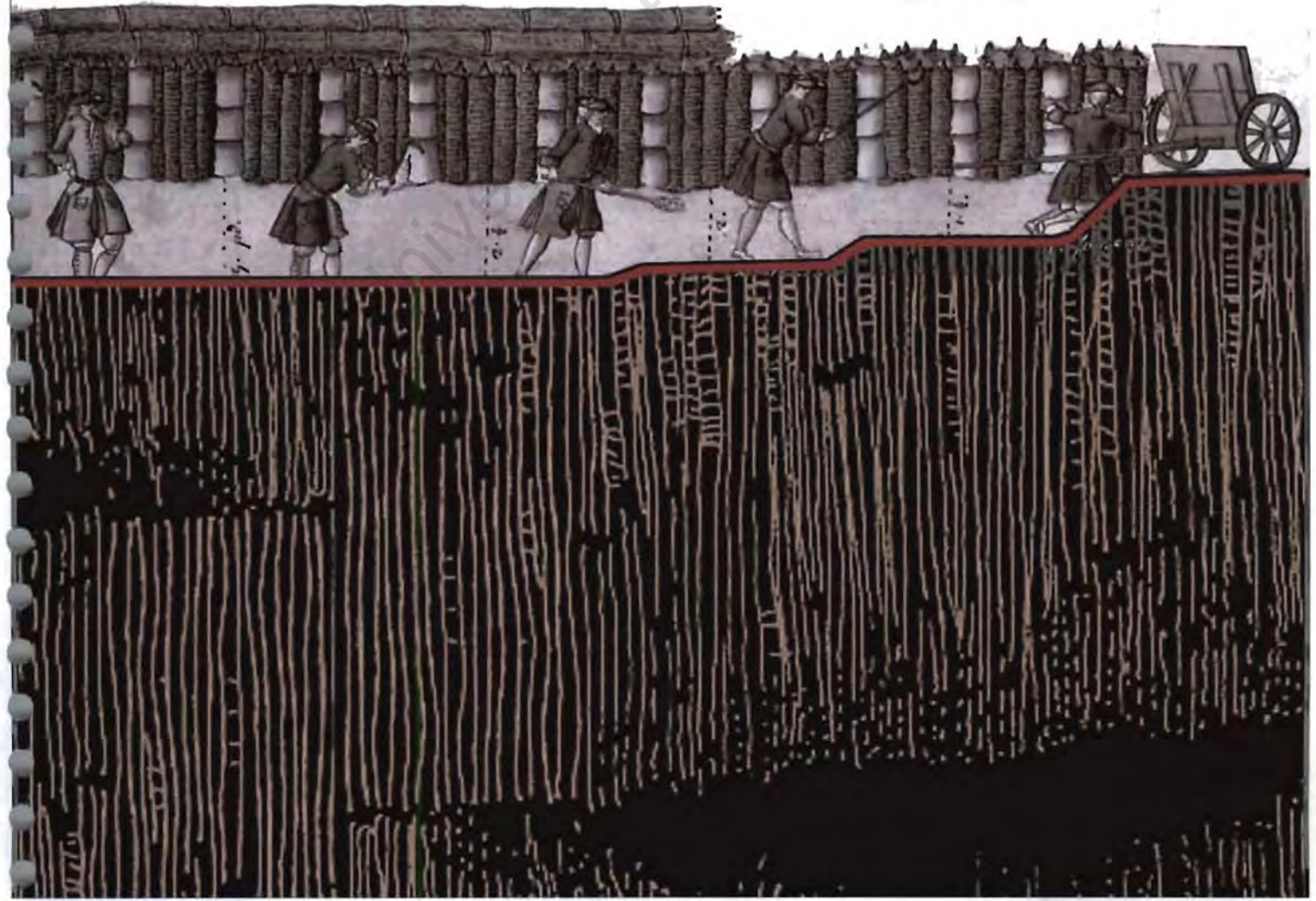
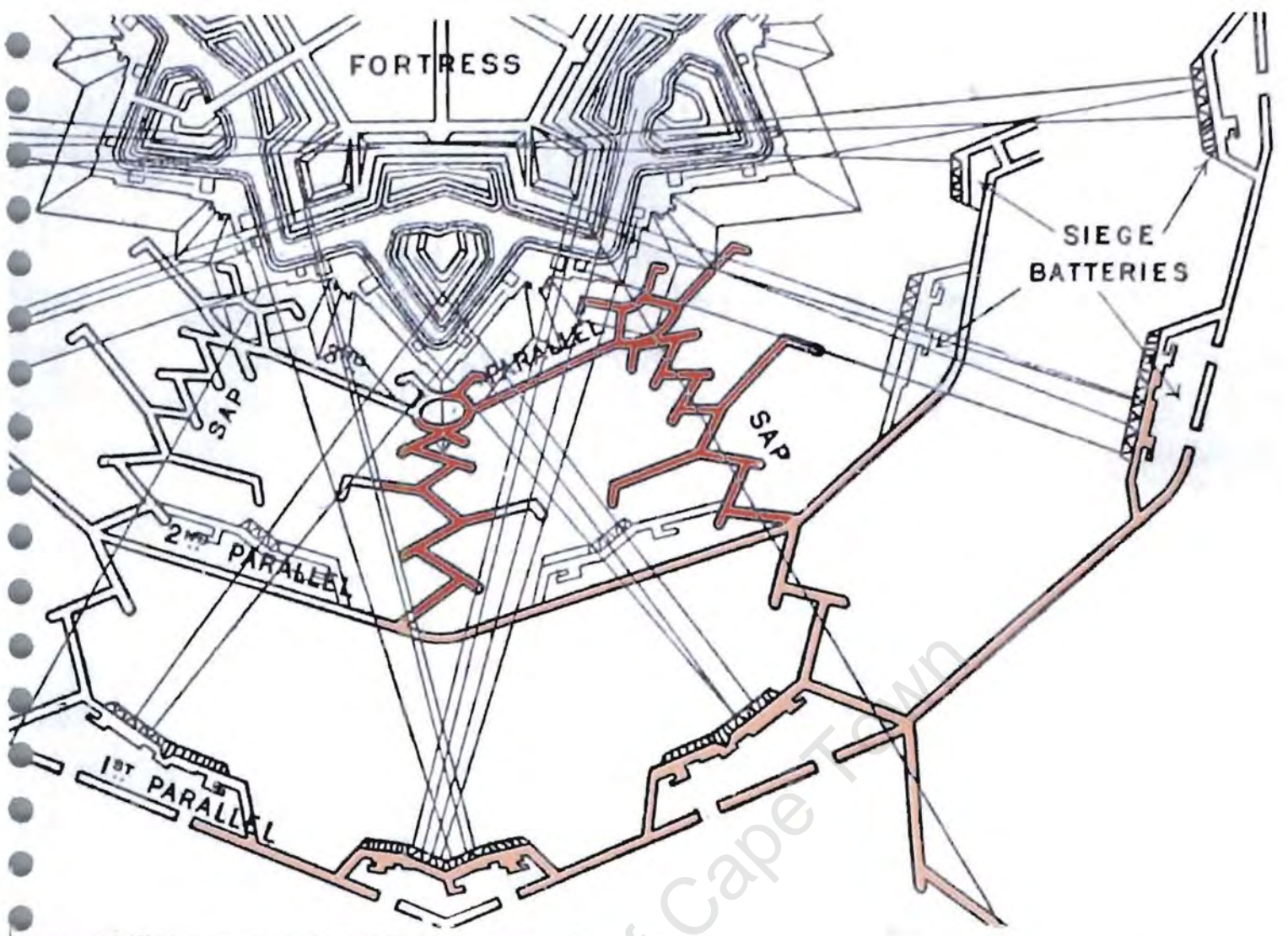
Having been previously marked out, construction of trenches commenced at night. Common trenches were generally used for the 1<sup>st</sup> parallel (ref. above for dimensions). Flying trenches were the same but differed in one main respect, they were braced not by timber but gabion walls. These were more stable and offered assaulting guards better protection. Flying trenches were used after the 2<sup>nd</sup> parallel and as far forward as was possible.

#### Sap trenches

These were used as one approached the 3<sup>rd</sup> parallel where surviving artillery was more effective. Sap trenches were dug by a sap-head (a squad of especially trained, and well paid, sappers). The leading man, protected by a shield on wheels under which he placed the gabions, excavated a trench 450mm wide and deep, followed by others who strengthened the trench with fascines, and increased the trench depth to 1m and width to 750mm. Low-skilled working infantry further widened the trench to standard dimensions.

Having reached the 3<sup>rd</sup> parallel an attacker had six basic options when confronted by a wall:

1. Blockade: to cut off the supply of provisions and reinforcements to the fortification
2. Escalade: attack using scaling ladders and/ siege towers (equal to or higher than the wall being attacked)
3. Breach: by attacking the masonry of the wall by using siege equipment
4. Mining/ Sapping: undermining the wall (usually a combination of this, escalade and Breaching)
5. Retreat: when attacked or threatened by a relieving force
6. Trickery: the use of a ruse or treason to gain access



## DESIGN BRIEF AND APPROACH

A preliminary process of exploring broadly the topics of time, topography, typology and territory revealed the nature of the landscape (Cape Town, East City, Parade, Castle, etc.), its boundaries and edges, its growth and decline. The site is both occupied and isolated, consisting of several fragmented and patterned parcels of land. These stand as a testament to the delineating political processes of claiming and reclaiming in the name colonialism, apartheid and democracy.

Suppressed historical figures, creationist mythologies, sites of historical significance and militaristic metaphors and tactics are used as narrative devices, aiding in the naming, sequencing, scripting, revealing, concealing, gathering and opening of elements and programs in the proposed design, at both an urban and architectural scale. By negotiating and reconciling the physical with the abstract, the existing with the proposed, the pragmatic with the poetic, the design reflects a landscape rich in past, present and future narratives.

Tensions inherent in the contemporary physical and historic memories of the site, find a resonance, albeit reconceptualised in the proposed urban and architectural design. When approaching the Castle's existing entrance landscape qualities and defensive design elements communicate ideas of procession, sequence, threshold and transition. By subverting the traditional understanding of these and the concept of museums as containers, repositories for the display and consumption of sanctioned versions of history, the precinct design creates a far more permeable social locus for Cape Town's broader community.

### Theoretical Background: Conservation Theory

How would one go about restoring and legitimising counter memories and narratives which have for centuries been denied a legitimate place alongside accepted political, mainstream colonial and Afrikaans interpretations of the Castle of Good Hope? In the wake of the TRC and our newly won democratic rights, it is vital we begin to actively ensure the ascendancy of diverse and conflicting memories. The forgotten ghosts of the Castle demand redress there must be equitable representation of collective cultural meaning. The Castle of Good Hope, which, despite its resilience in the face of rapid contemporary urban growth, needs to evolve if we are to ensure that it is accessible, significant and relevant in the ever-evolving future memory of the city fabric of Cape Town. Complex challenges exist, which must be contextualised within conservation theory and the South Africa reality of the Castle of Good Hope.

In the 19<sup>th</sup> century, conflicting positions existed between Preservationists and Restorers. Ancient buildings, for Preservationists, attain an almost sacred manifestation. They represent a time and way of life which no longer exists. If these buildings cannot be maintained Preservationists would rather they collapse into gradual ruin. John Ruskin noted that there seemed to be a divide in the continuity of time between historical buildings and today's age (Philippot, 1996). Ruskin believed that authenticity was most certainly compromised, if not lost, if one tried to regain the intentions of the original designers, artisans and the materials they utilised. For Ruskin it was physically and spiritually

impossible to recreate history. Eugene Viollet-le-Duc, however, believed that it was a “concept of style”, where “style is the illustration of an ideal based on principle” (Jokilehto, 1999). Thus Viollet-le-Duc believed that in order to achieve unity in style the “purpose of restoring a building is not to preserve, repair or rebuild it, but to reinstate it to a condition of completeness which may never have existed at any time” (Jokilehto, 1999).

The 20<sup>th</sup> Century has seen universal guidelines for restoration expressed in a series of charters – the Ahtens Charter (1931), the ICOMOS Venice Charter (1964), the ICOMOS NARA document on Authenticity (1994) and the Australia ICOMOS Burra Charter (1998). Theorists and restorers have grappled with the scientific groundedness and authenticity of restoration. The Burra Charter, although based on the Venice Charter, replace the concepts of monument and site with the concept of place. Associations and meanings are emphasised, as is the need to involve people in decision-making. It promotes a value-based conservation approach, recognising explicitly, the values that people and communities ascribe to sites.

Contested histories, conflict-ridden pasts and the imperative to negotiate a shared future make it difficult to negotiate conservation theory as it applies to the Castle of Good Hope. The architectural intervention proposed here seeks to acknowledge divided memories and counter-memories and explicitly negotiate the past in order to create a shared future. Essentially, the aim of the intervention is the sharing of divided memories through breaching the walls and repurposing sections of the Castle. In so doing, a platform is created from which to develop a common understanding and language that will begin to mould a shared future.

### **Urban Architectural intervention**

The precinct; Parade and Castle, is one of the most substantial pieces of accessible and historically significant public open spaces in Cape Town’s CBD. Due to substantial public transport infrastructure, situated on reclaimed land directly adjacent to the Parade and Castle, and civic institutions, library, Town Hall, police station, Home Affairs, etc., the Parade operates as a large urban forecourt, a foyer to the city, as well as a platform for civic expression through public addresses and activism. As such it currently accommodates a wide range of formal and informal activities. The further provision and accommodation of cultural facilities, at an urban and architectural level, provides a means by which the Castle precinct and peripheral urban core are reintegrated into the fabric of the city and minds of its populous.

The Castle and Parade stand as both keystone and connector. Together they are both background and foreground infrastructure which functions to connect, protect and provoke. An articulated urban plane harnesses pedestrian flows on the site and encourages social exchange. Through the use of extrusions and intrusions, moat, embankment and bastion wall, elements specific to the Castle, the ground plane is thickened, allowing a means of adding new programs to the precinct. By appropriating, emphasising and extending site conditions of the Castle’s defensive works, the design taps into memories and materials, negotiating between the silent collisions of local specificity and universal idealism. By utilising a simple, broad urban gesture, punctuated by architectural solids and

voids, the scheme aims to resolve many of the precincts awkward idiosyncrasies. The provision of view corridors which offer legibility, ease of access and occupancy, embrace the complexities of urban life and attempt to knit the incongruous Castle and Parade into a unified urban expression.

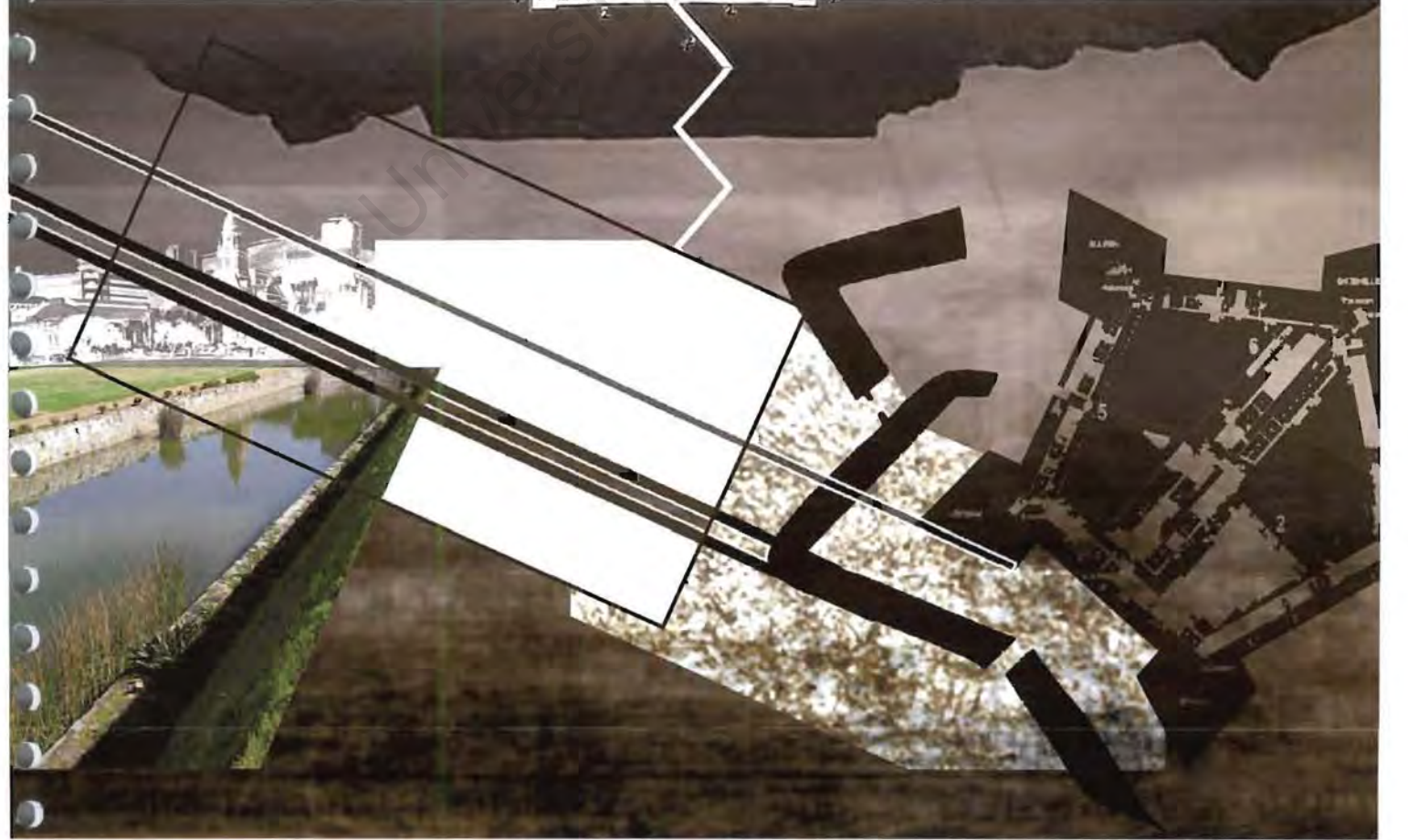
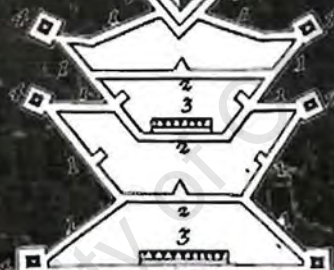
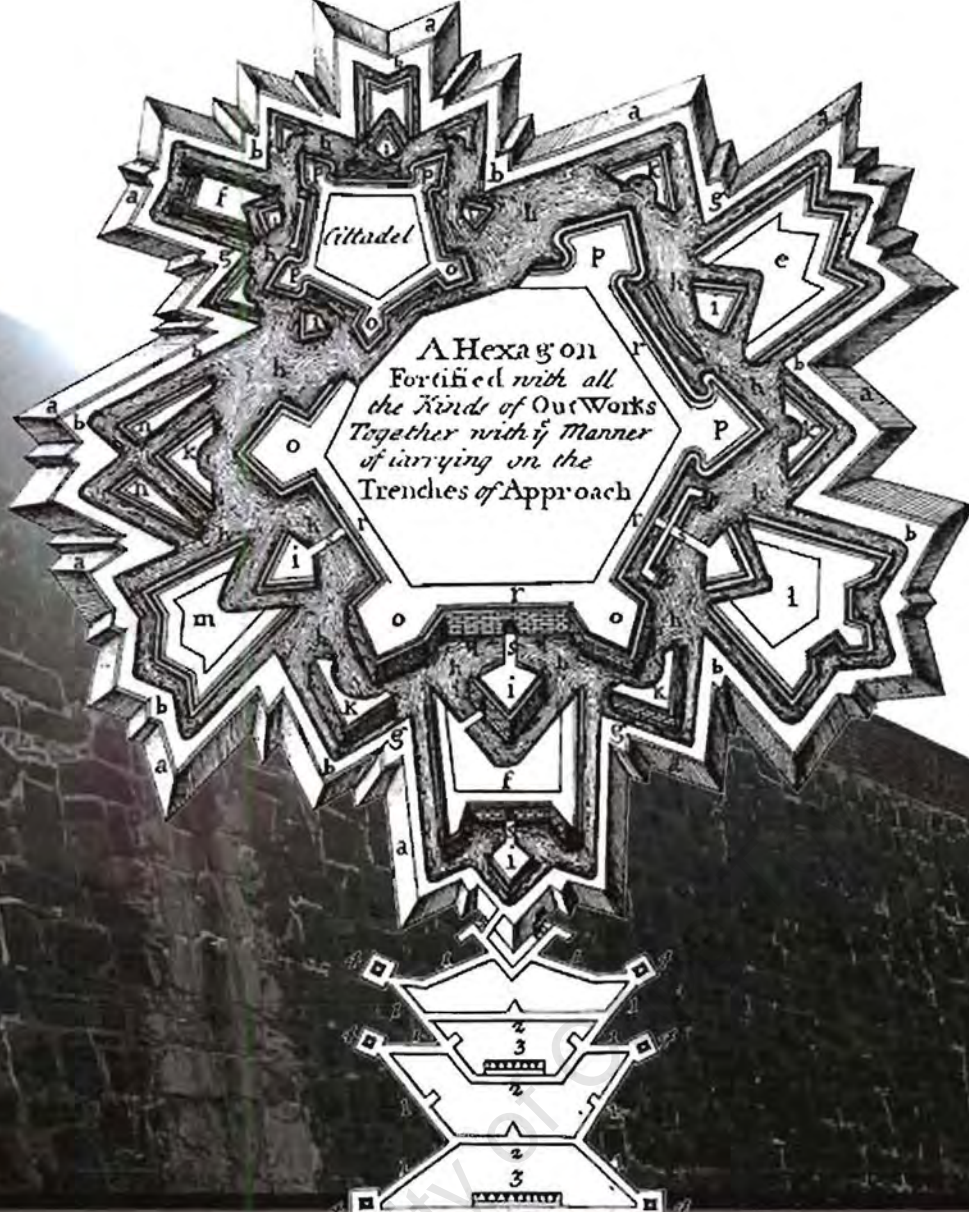
The context does not exist for a single smooth prescriptive narrative but rather reflects the complexity, elusiveness and instability of the subject. As such, the design appears to be in an incomplete state of emersion. For coherency cannot be forced prior to a user's experience and comprehension.

At an urban scale the design reintegrates the Grand Parade with the Castle, reconsolidating space and generating coherency. To attract life back into this Precinct as a whole, public and circulation areas are fused and infused with narratives, defining programmed areas for study, mediation, meditation, event, trade and the everyday. The urban-architectural intervention suggests a design which is immediate, yet multivalent, one which crafts space for both formal and informal exchange, engendering a synergy between shared space, shared memory, and shared information and expression.

The use of water, in the extension of the Castle's moat into the surface of the Parade, alludes to the once layered and diverse physical and symbolic meanings embodied in the landscape over the course of centuries. Firstly the extension of the moat, through the exploitation of the once meandering Varsche/ Fresh River (which partially feeds the existing moat but still largely lies canalised below the city), operates as an approach trench used in siege warfare. Secondly, water, through its exploitation, remains the datum against which history can be read. For example, the Castle's location was determined by its proximity to the sea, as well as, the inhabitant's ability to readily exploit the river in the form of wells, at its centre and below each bastion, and for the supply of water to the defensive moat. Thirdly, water like history, is cyclical and resilient. We incorrectly perceive both as having a beginning and ending. The variation in water level, width and velocity in the new "moat" extension refers to characteristics commonly associated with the upper, middle and lower courses of The Varsche River as it makes its way from Platteklip Gorge on Table Mountain to the Table Bay below.

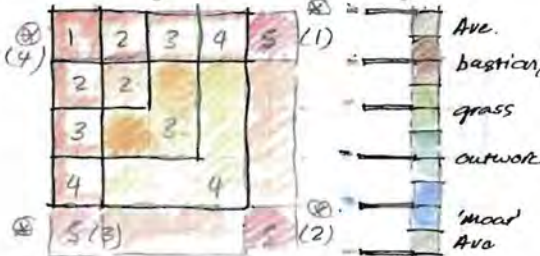
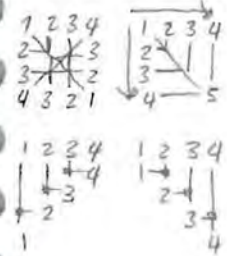
The orientation and extent of the "moat" (approach trench) into the Parade, does not explicitly indicate who the sieger is and who is the besieged. Narrative sequencing and programmatic scripting, in the form of parallel trenches, utilises the City grid and existing pedestrian flows. Location and materialisation of each narrative parallel is in the form of 2 "pavilions", one on the north edge and the other to the West of the Parade. These introduce "new" as well as existing, re-accommodated programs to the site. Where these respective parallels and their associated programs intersect with the approach trench a correspondingly unique "bridging" condition is set up. This relates to each respective narrative parallel and allows for perpendicular movement across the "moat" and site.

Collectively, the above architectural elements form a permanent cultural platform, the aim of which is to create a central space in the City where different cultural performances, that usually take place

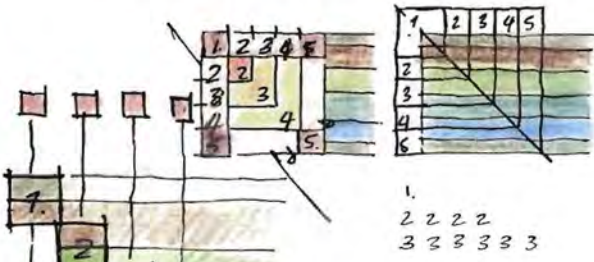
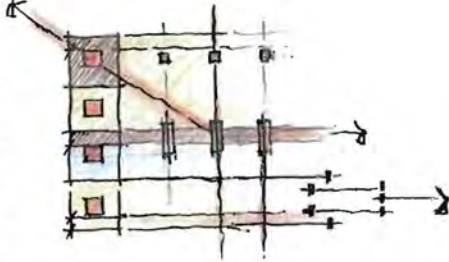
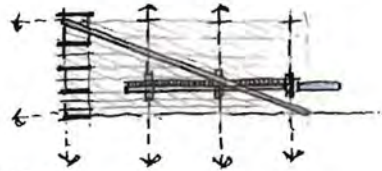
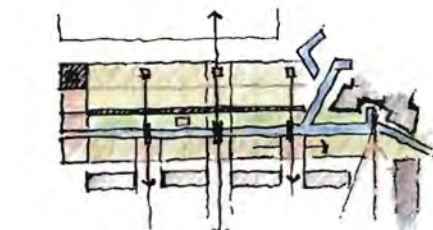


# SITE "GEOMETRY".

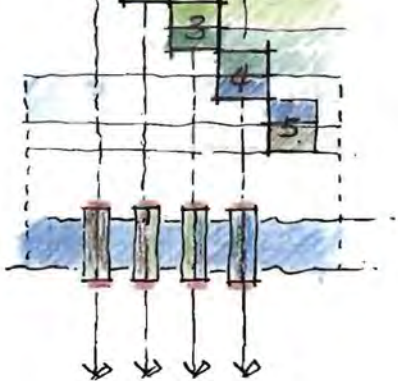
## NARRATIVE Sequence (phasing and development)?



- (1) S: Castle Exit (Exit) / Parade Exit/Exit
- (2) S: Proposed Branch Exit (Exit) / Parade Exit/Exit.
- (3) S: Parade Exit/Exit
- (4) S: Parade Exit/Exit



- ⊗ Narrative Sequence:
  - linear
  - circumlatory
- ⊗ Entrance Inside
- ⊗ Exit/Headst.
- ⊗ corresponding Exit.



Today (diag rep & just rep design)

- 1. Today
- 2. Sketch Design
- 3. Material Narrative
- 4. Site plan + location
- 5. Initial program
- 6. Conceptual program
- 7. Design decisions
- 8. Material detail
- 9. Pavements
- 10. Water channel
- 11. Bridging road
- 12. Access & Bunkers

### 3 Narrative cycles

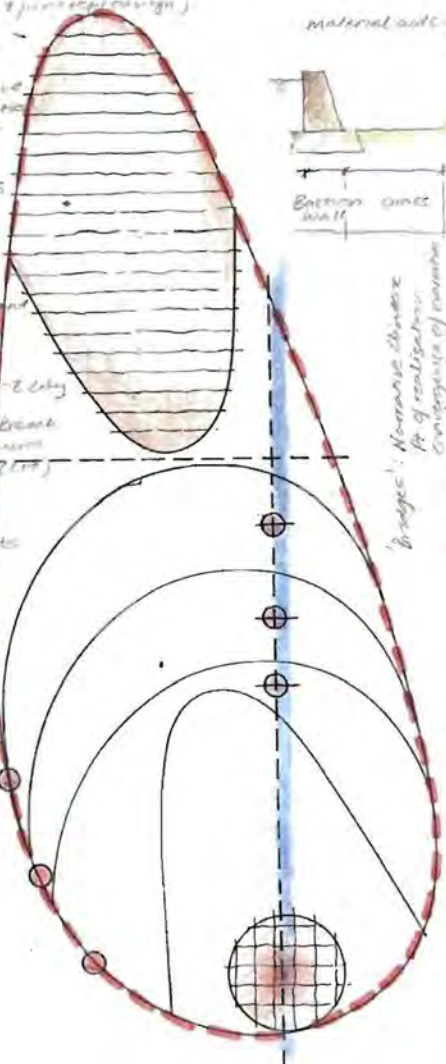
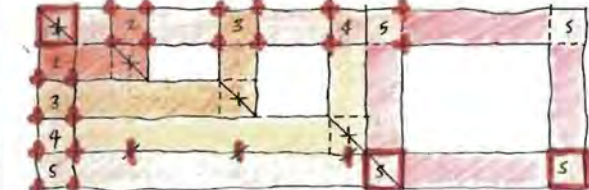
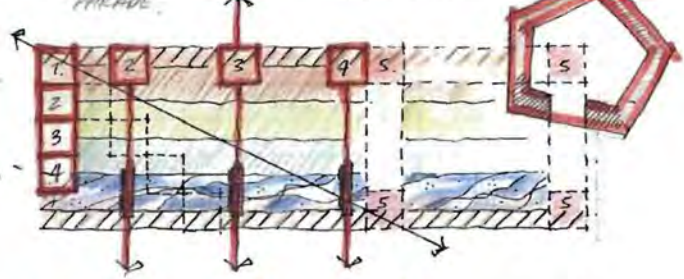
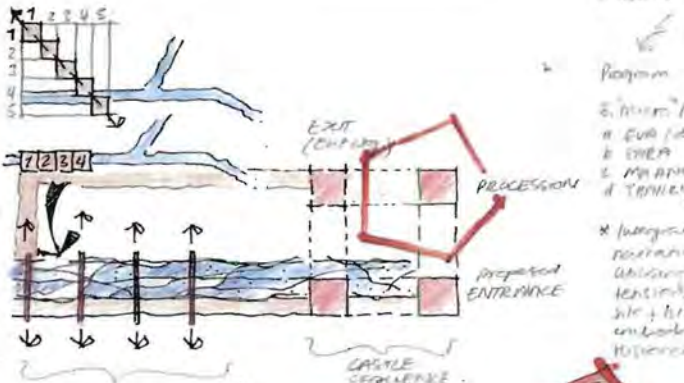
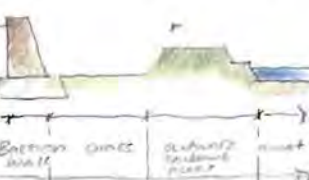
- 1. METR: Parade Castle - 2 city
- 2. Castle: Proposed Exit/Entrance
- 3. Proposed sequence
- 4. Proposed Exit/Entrance

### Program

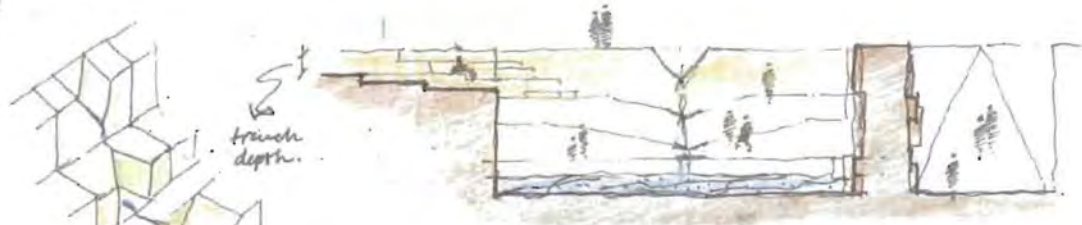
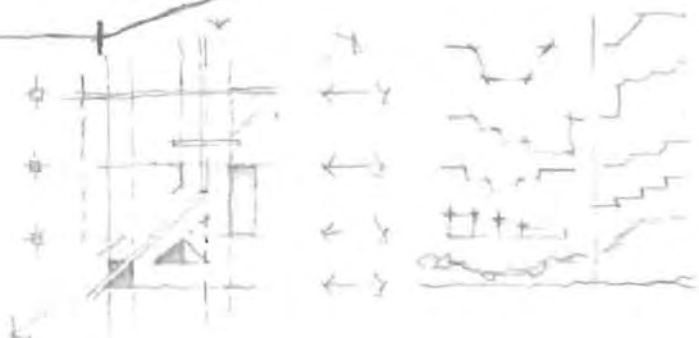
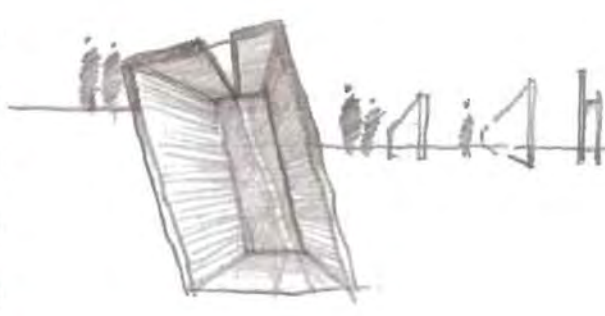
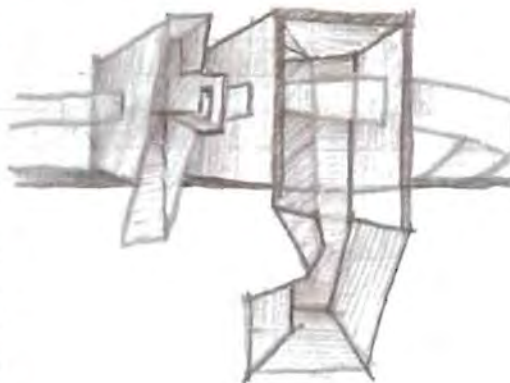
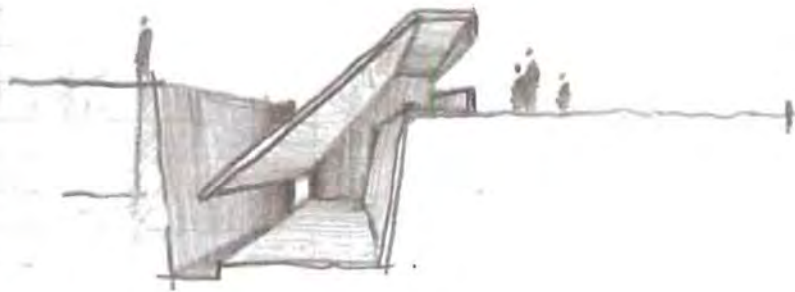
- 5. Urban Narrative Cycle
- 6. Exit/Entrance
- 7. METR
- 8. MA/ARTS
- 9. TOWER

- ⊗ Narrative (sequencing)
- ⊗ Material (sequencing)
- ⊗ Urban (sequencing)
- ⊗ Exit/Entrance (sequencing)
- ⊗ Material (sequencing)
- ⊗ Urban (sequencing)

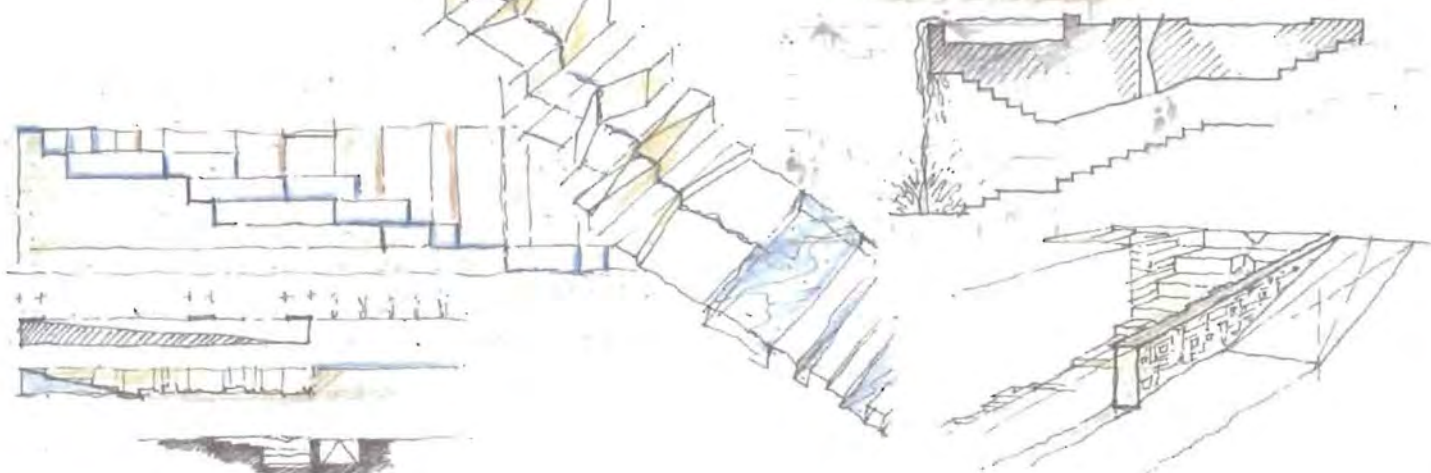
### Material out of Narrative Cycle



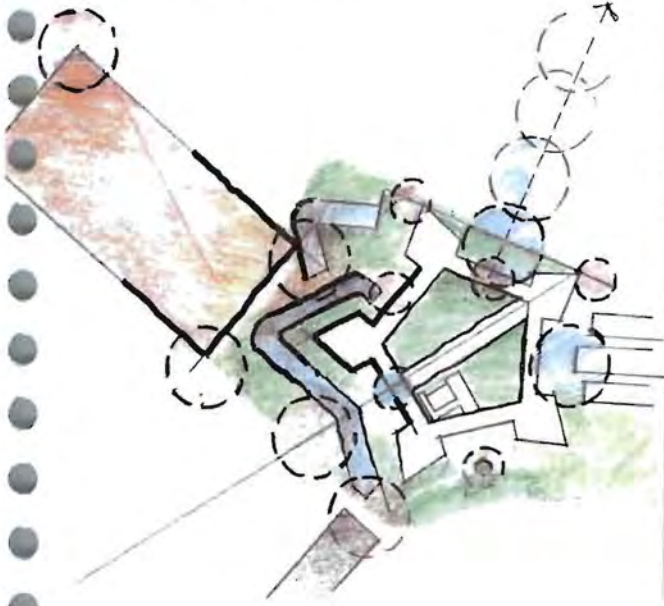
Water: hard medium  
 different material, all kinds  
 adjacent to road, material  
 in corresponding material



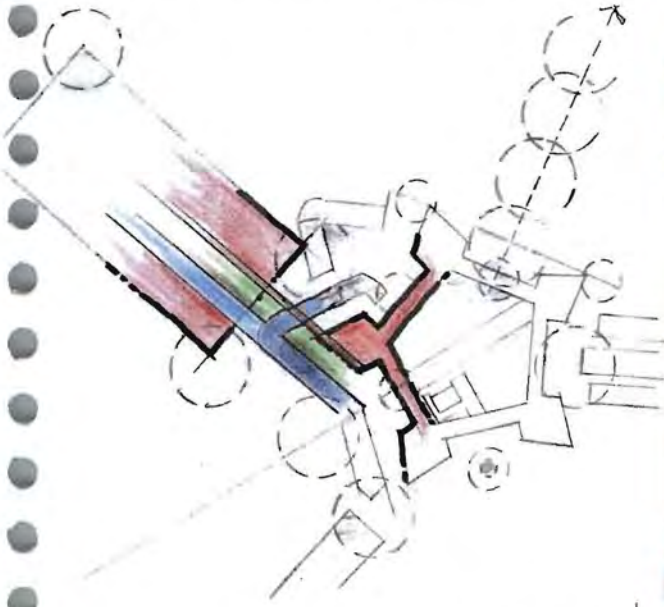
↙  
trench  
depth.



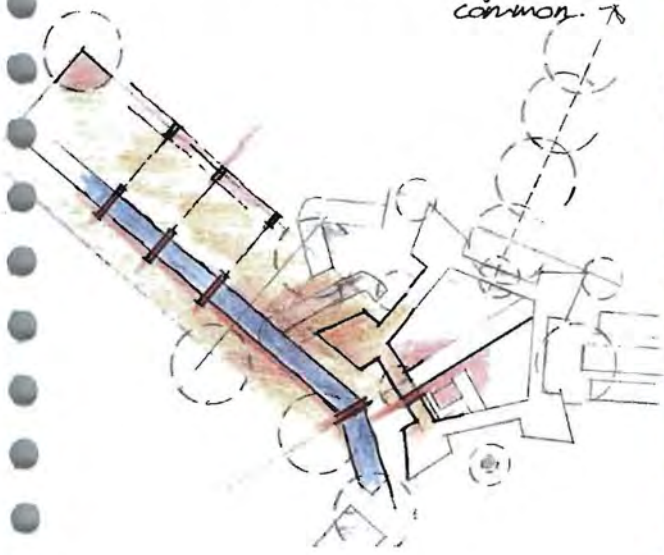
*Offence and Defence*



*Attack and Counter Attack.*

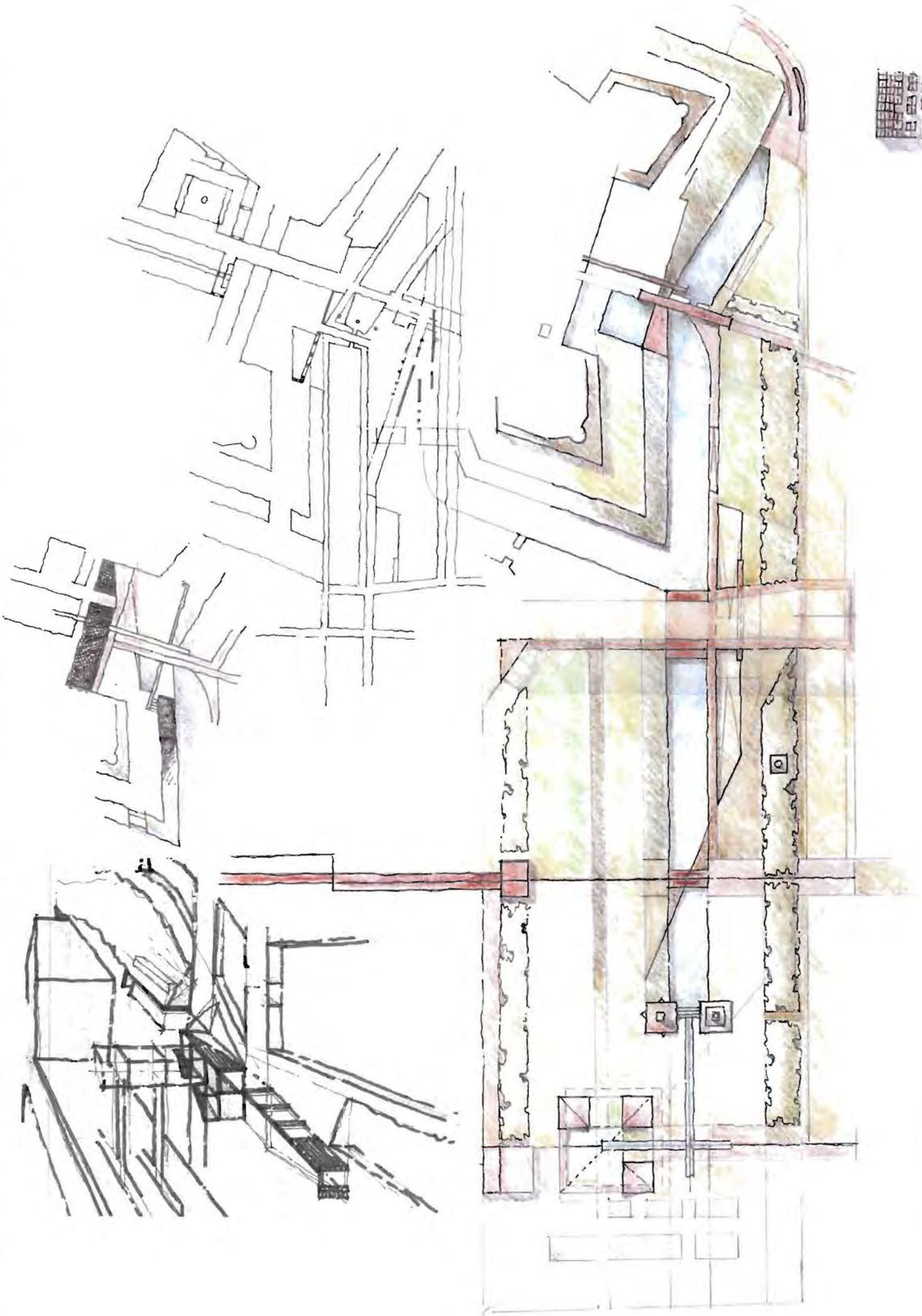


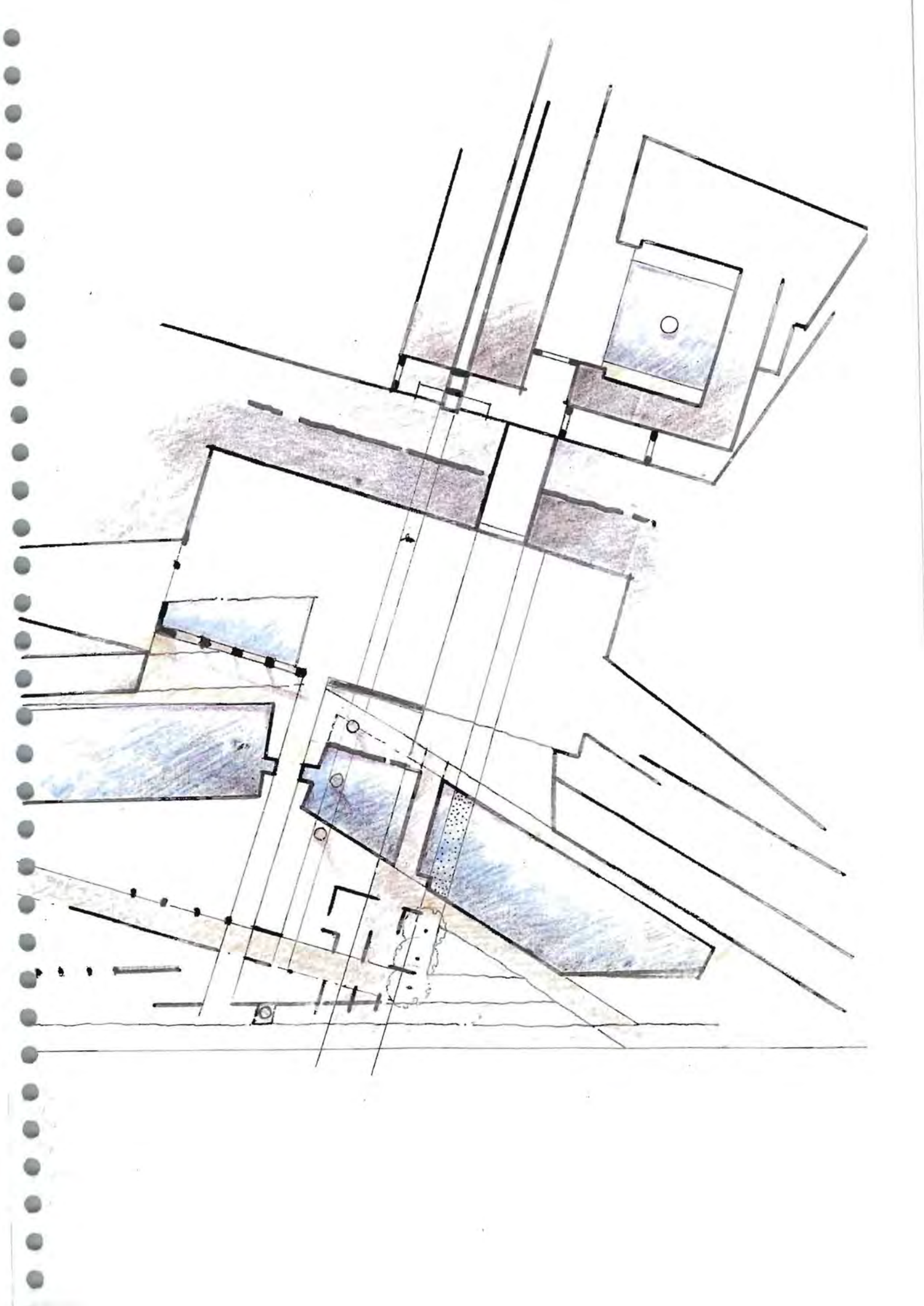
*Negotiate and Reconcile.*



*Proximity and fluctuating advantage can encourage diplomacy negotiations common.*







behind the walled facades of cultural institutions, can be experienced by anyone and everyone. The pavilions each accommodate a program which is streamed from the activities that already take place in theatres, clubs and festivals. In addition to these event spaces, the pavilions also address the more pragmatic concerns of site and accommodate trading kiosks, small gathering and waiting spaces for commuters. Offering the public snapshots of what the City's cultural program has to offer, as well as, giving artists and other performers the opportunity to contribute and showcase themselves. The resultant precinct is one of experience, emotion and meaning.

### **Architectural intervention: Breaching the walls**

As the "moat" moves closer to the western edge of the Castle walls the concept of the "approach trench" partially rearticulates itself in sympathy with the proposed entrance breach to Block B and the new program it accommodates. With fluctuating advantage and increasing proximity as a siege advanced, diplomacy and reconciliation between attackers and the attacked was not uncommon. Several entrances and paths to the proposed Desmond Tutu Peace Centre's (DTPC) urban forecourt on this side embody the concept of "...pathways to peace...". By breaching the Castle walls, again the traditional reading of the Castle as a primarily militaristic artefact, with a fixed approach, entrance and exit, is subverted.

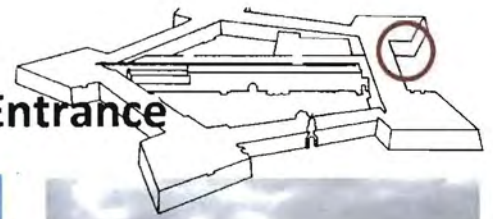
The proposed entrance breach acquires a new level of complexity when compared with the Castle's original historic entrance. Breaching the wall, however sensational, is achieved by default. It is the extrusion of the threshold, pushed in to meet the Castle's inner courtyard, Dolphin Pool and Bakhys, and pushed out, adjacent to Darling Street, to meet the City, that is significant. In this regard transition between the City and the buildings on the inner edge of the Castle's curtain wall are mediated. The proposed excavation and incision into the Castle wall is relatively discreet. However, programmatic demands and the provision of universal access, see several breaching conditions employed to gain access through, over and under the wall.

The selection of Block B (1682), situated between the Castle's westernmost bastions, Leerdam and Oranje, is significant. Underutilised and largely standing vacant, this portion of the Castle containing the British Officers Mess, Main Foyer and Ceremonial offices, is used by Iziko as storage and the Castle's Management Committee. The obvious urban prospect of Block B makes this an ideal choice. In addition, this portion of the Castle is the earliest colonial stone building and the only building in the Castle complex to be made entirely of stone.

As the first permanent colonial structure at the Cape, it originally housed the most important functions of the Castle (Council Chamber, Church, Captain and highest ranking officials), before the construction of the Cross Wall. The rooms below were kitchens and servants quarters. Ground water was readily exploited in this area of the Castle, as demonstrated by it having the most, ovens, wells and water features. The curtain wall and flanking bastions are built higher to allow their guns to fire at the seaward approach and over the other bastions. The Captain's or Sentinels Tower was used as a command post for observation of Table Bay and the Town. For almost a century this and the curtain wall on which it stands, was the highest building in Cape Town and, as such, is the most

# Threshold and Sequence (Block B)

## Access - Approach - Procession: Proposed Site Entrance



path (left) leads to main ent.



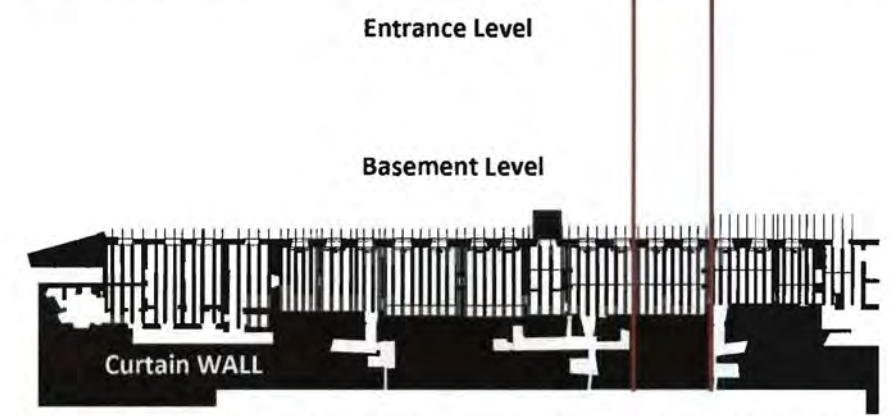
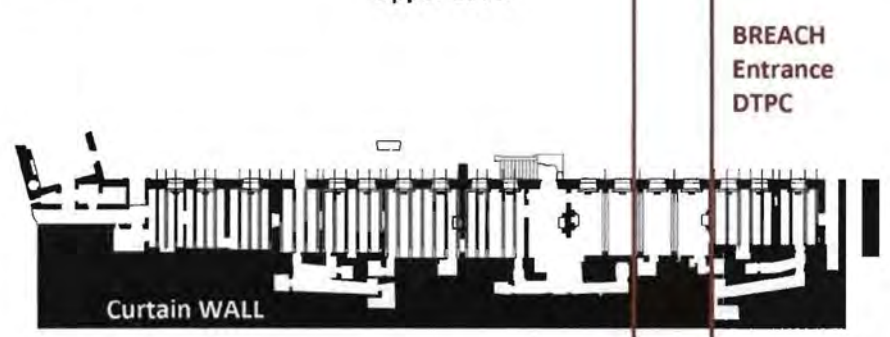
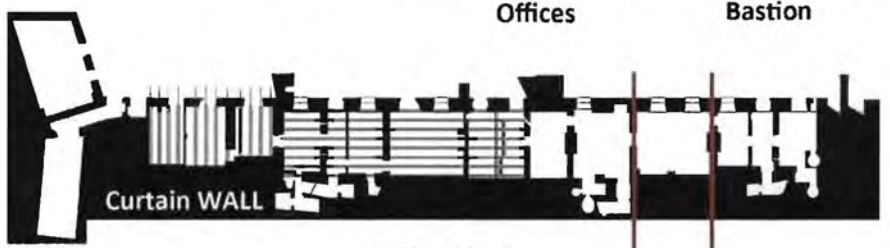
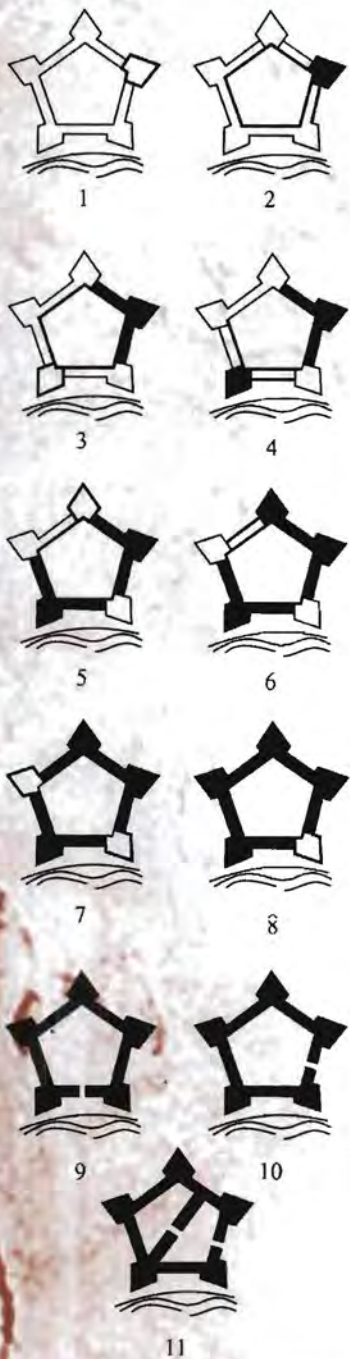
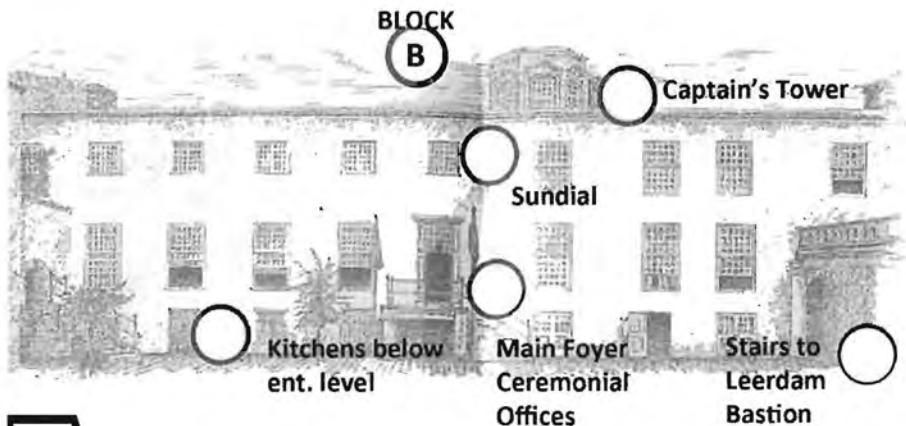
alternative entrance



moat and ravelin



moat and vehicular access bridge



9. Construction of the Castle shown in sequence.  
H. Fitchett: *Early Architecture at the Cape under the YOC*, Vol. III, p. 899)



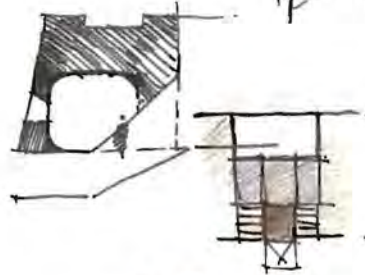
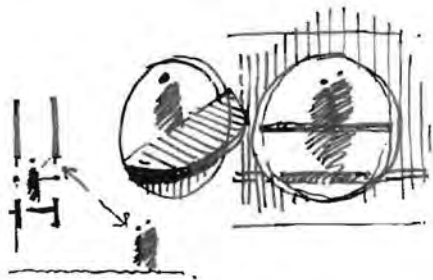
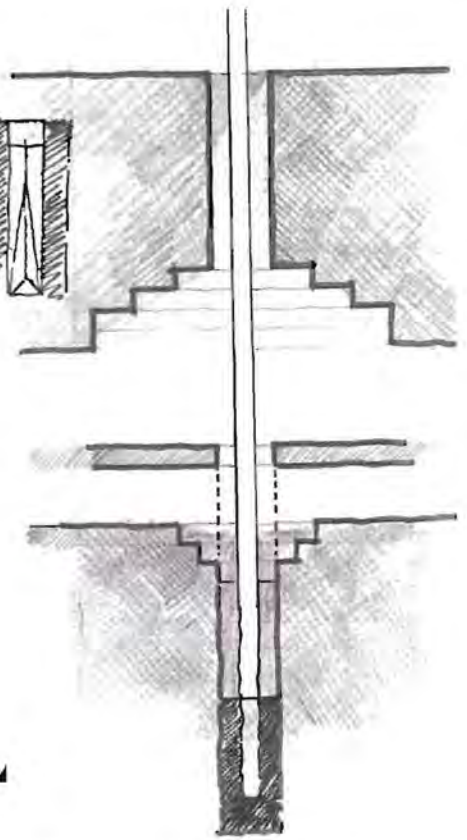
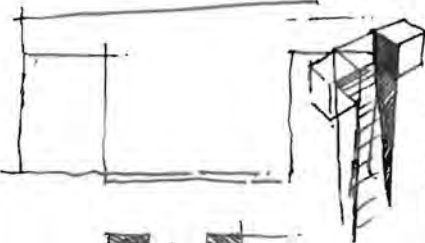
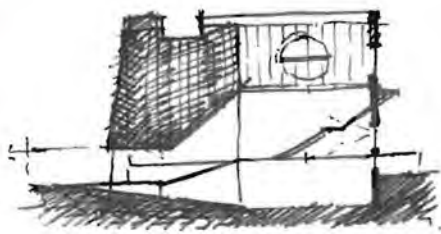
difficult and unlikely to be breached. Today the flags on Leerdam represent the six different periods of occupation of the Castle.

The Castle, as a let-able complex, is largely underperforming. Aside from its value as a tourist destination, and the 2 museums it accommodates, the modern, adjacent military barrack makes the most, although still limited, use of it. It currently accommodates the Iziko William Fehr Collection, Military Museum, Military Library, Military Recruitment Offices, Officers Mess, the Castles management and administrative offices, a restaurant and tea room, workshops and maintenance, conference and venue hire facilities, the Good Hope Arts studios, Information and Visitors Centre (offering guided Castle and Tunnel Tours), The Granary (temporary exhibitions) and service spaces (store rooms, kitchens, bathrooms, security, etc.).

The proposed Desmond Tutu Peace Centre (DTPC) is a non-profit organisation inspired and founded by Archbishop Desmond Tutu and his wife Leah. The Centre aims to create and promote a society that is committed to nurturing tolerance and understanding amongst all people. The centre is guided by essential human values and the building blocks for sustaining peace: love, hope, tolerance and courage. The DTPC aims to maintain the Peace Centre through the provision of programmes that furthers the understanding that "...peace flows out of justice..." and that there is "...essential good in everyone...". All programmes are underpinned by the following themes: inspiring a commitment to peace; creating platforms for the voices of the marginalised to be heard; ensuring accountable leadership and collaborations of peace.

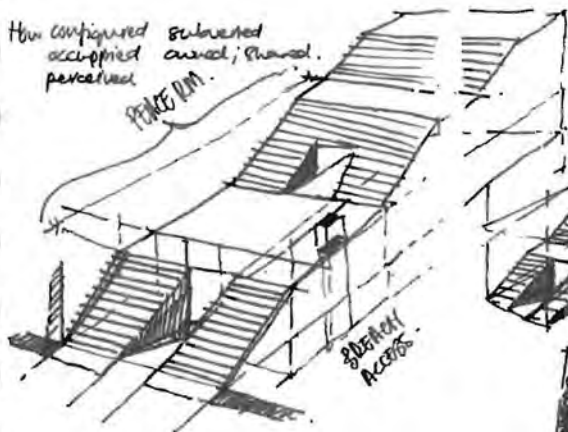
The DTPC's programmatic requirements are only partially contained within Block B. The utilization of other available areas within the Castle complex as a whole, are seen as vital to encouraging future occupancy of other sympathetic programmes. Programmes relating to the Desmond Tutu Peace Centre, beyond the design brief, are permanent exhibition spaces, larger meeting rooms for lectures and suites for visiting lecturers and dignitaries.

Inter and intra-disciplinary approaches are vital to the democratic representation of our past, present and future cultural heritage. By mixing mediums collaboratively and experimentally, comprehensive complexity is generated, broadening cultural commentary. In collaboration is the emergence of a truly shared space. All landscapes are underpinned by a personal history, but these need to be designed to relay specific messages, about culture, ecology, people and place, if they are to be made collectively accessible.



How configured  
occupied  
perceived

subverted  
axial; shared.  
PRINCIPAL

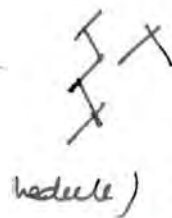
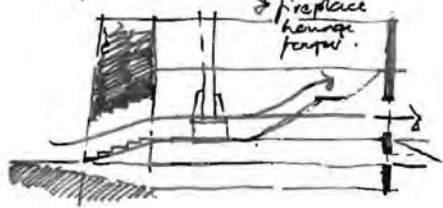


ACCESS

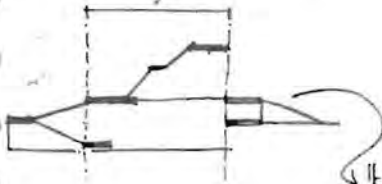
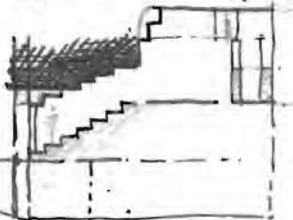
1st floor  
Entry level  
Basement

SECOND  
ACCESS

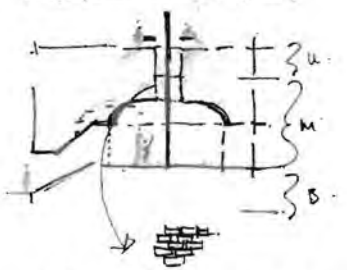
fireplace  
hanging  
lamp



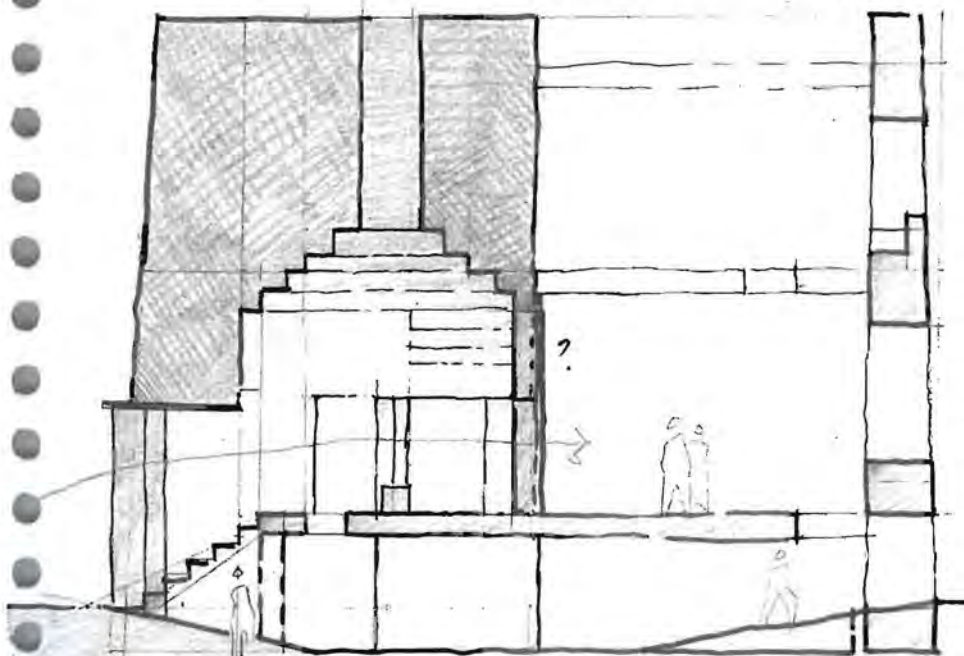
beds)

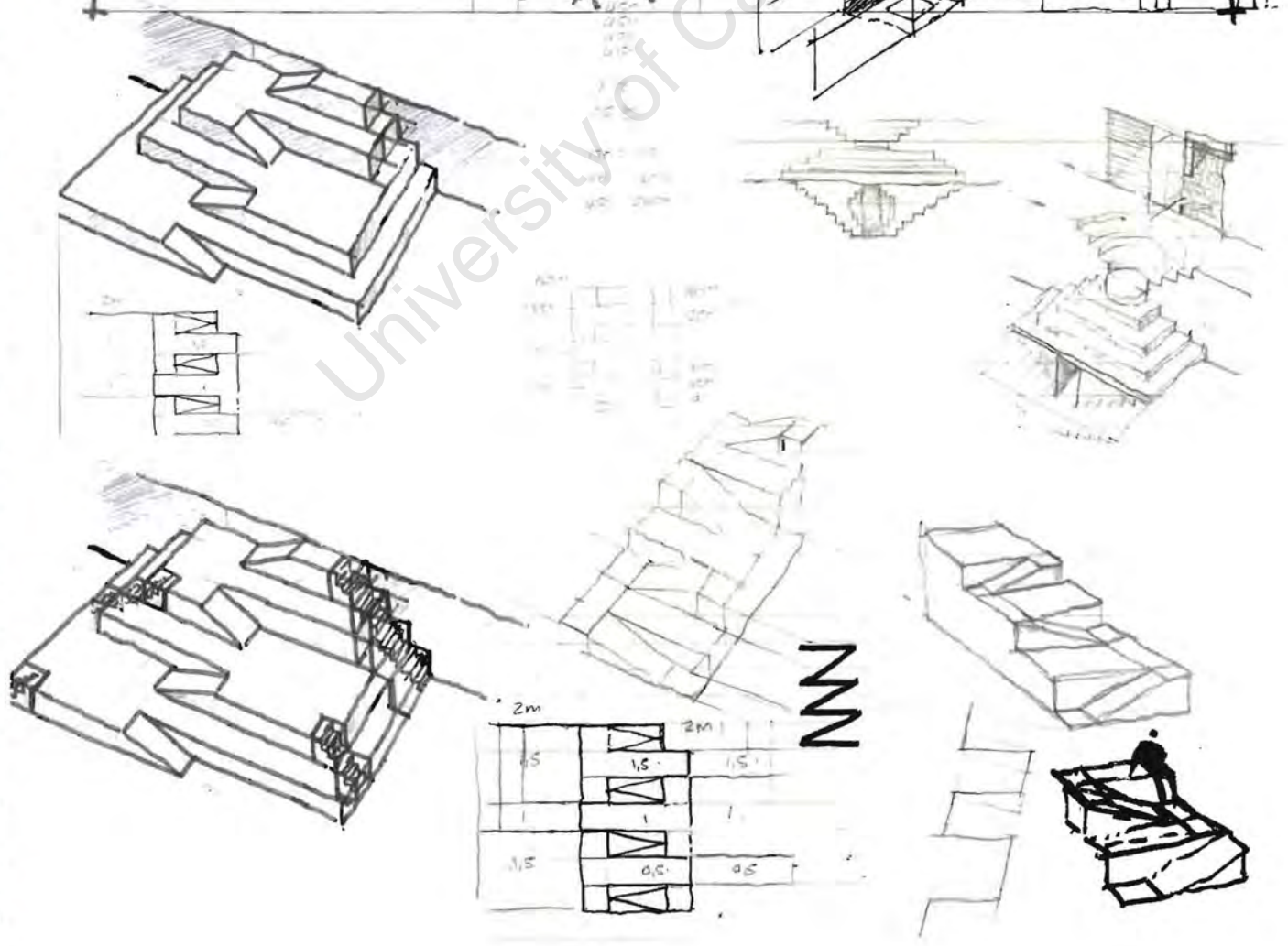
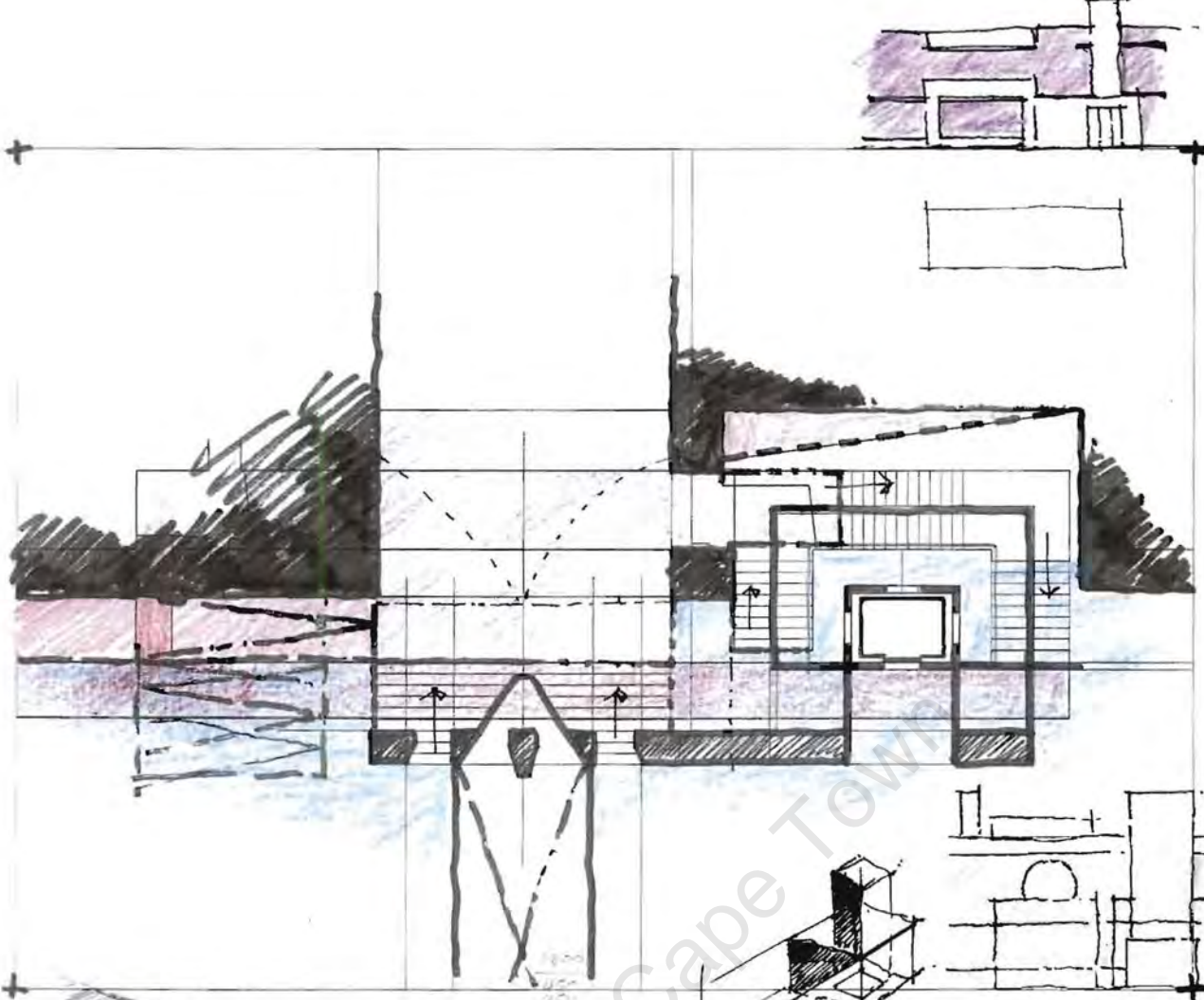


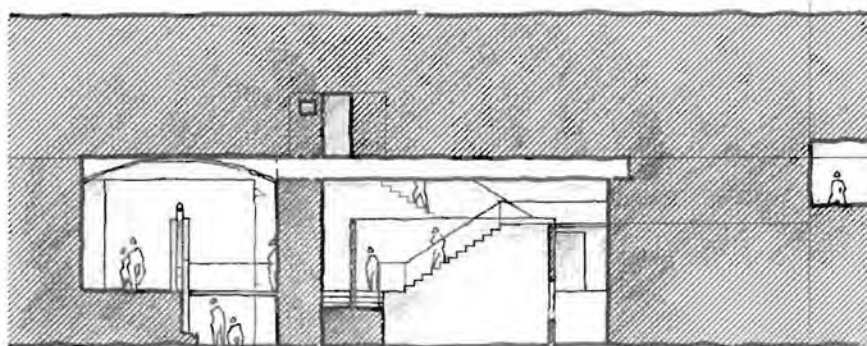
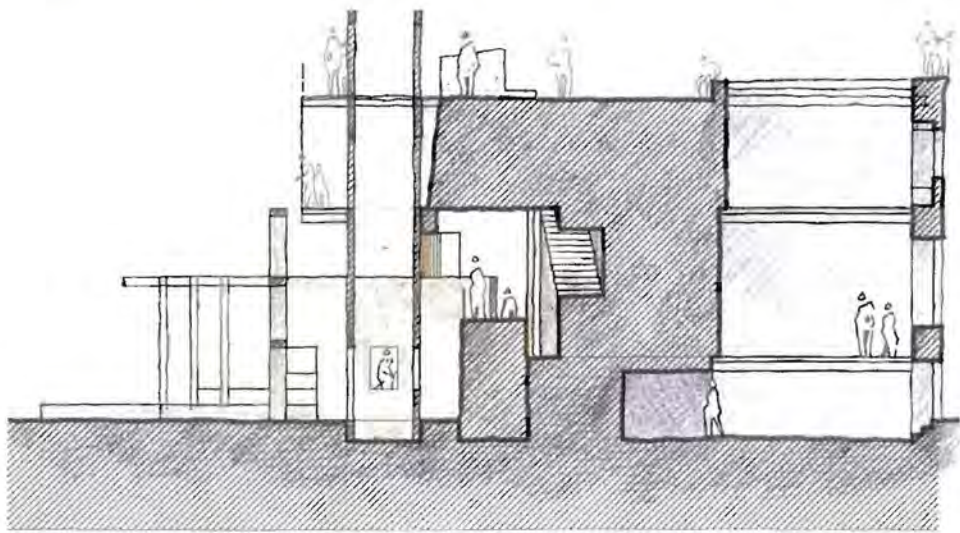
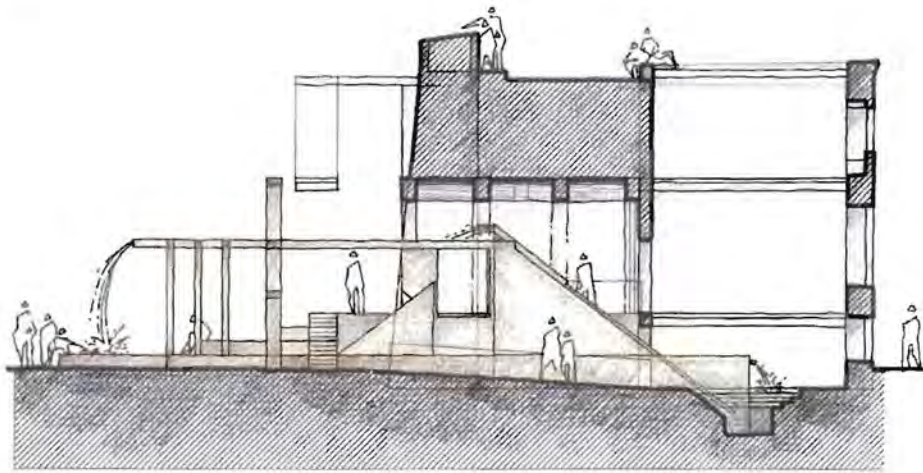
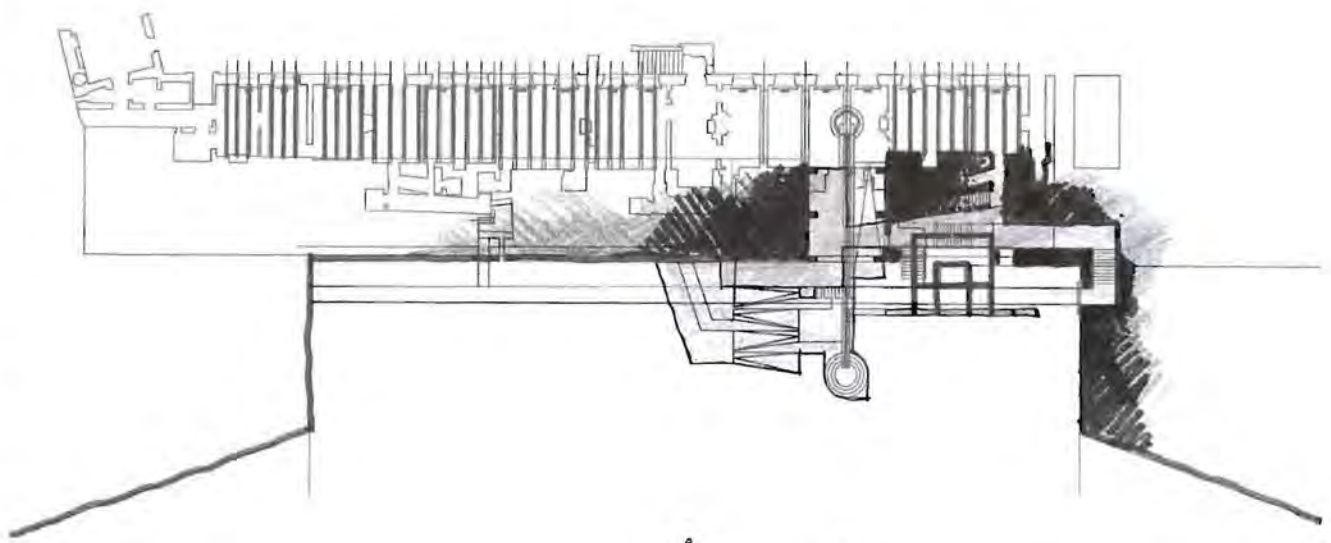
If first floor is  
then excavate below to make  
meditation / contemplative space. (?)

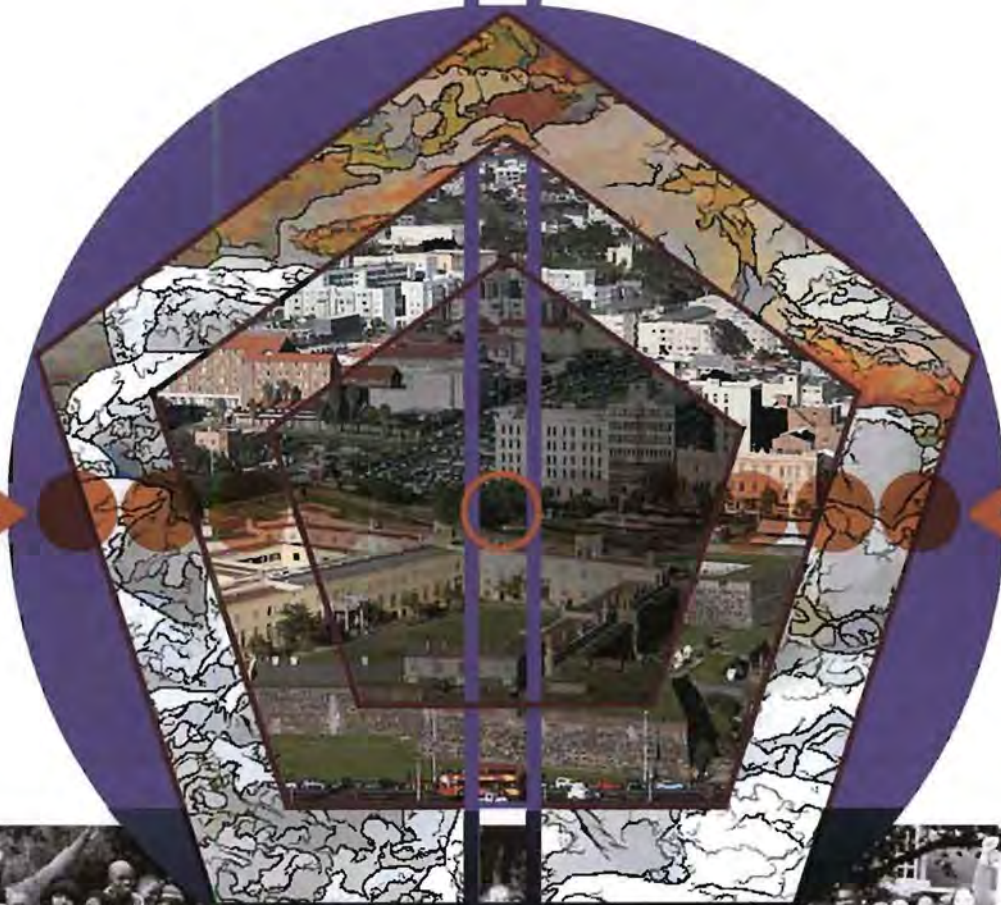


ceiling above storage - correspond  
red lines









**"...pathways to peace..."**

**"Without forgiveness, there's no future."**

**"There are different kinds of justice. Retributive justice is largely Western. The African understanding is far more restorative - not so much to punish as to redress or restore a balance that has been knocked askew."**

**"I have given my name to an institution that will foster vision, understanding and the building of bridges"**



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