



FOURTH SPACE
SONIC AND AURAL DIMENSIONS OF CAPE TOWN'S HISTORIC URBAN
LANDSCAPE

MAHOATI ARTHUR LEHLOENYA (2022)

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FOURTH SPACE: Sonic & /aural dimensions of Cape Town's historic urban landscape

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To my mother who I loved dearly.

Something for you to read while you are up in the heavens.

To my family for keeping things afloat in the strangest and toughest time.

To Duane Jethro, my supervisor, for the city walks and engaging with my work.

To Naomi Roux for convincing me to take on this course and for her guidance throughout the year.

Lastly, I wish to acknowledge the Department of Arts & Culture for funding my studies.

Thank you all.

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ABSTRACT

Focusing on the urban enclave of Cape Town, informally known as the City Bowl, this thesis examines the significance of historic city soundscapes that give shape to its urban heritage. At the levels of international, national, and local governance and in policy documentation, little attention is given to the ‘immaterial’, with sound especially not seen as inherently significant to cultural heritage. The study draws on Sabine Marshall’s concept of ‘Official’ and ‘Vernacular’ forms of heritage as its conceptual framework of ‘Sound’ and ‘Noise’ as a way of gauging public perception of sound that matters versus sound as noise. Further, it evaluates the relationships people have with Eurocentric forms of sonic representations that are imbued with monumentality alongside those of African traditions and practices. The two divergent frameworks in sound studies, that of sound versus that of noise, illuminate the tensions of colonialism and coloniality, and the reinforcement of systems of inequality and imbalances of legislation in heritage preservation. In this thesis, I use ethnography in combination with qualitative research methods such as interviews and survey data as my research methods.

Two urban heritage sounds are studied comparatively: the Noon Gun, located on Signal Hill (Lion’s Rump), and the Adhan call-to-prayer that sounds from the mosques of Cape Town. The significance of the case studies are assessed using a physical, historical and social (PHS) model of the cultural value of soundscapes for cultural heritage. The interdisciplinary approach of sound theory and heritage studies is used to probe the production of sound and its consumption by its listeners. This thesis therefore offers insight into how the city and its residents mediate heritage claims and how the city residents interpret and understand them.

This dissertation is an invitation for an alternative mode of perception, that of hearing, as a methodological response to the heritage canon. More specifically, I analyse the meaning of sound and its physical, historical, social and political facets in production, consumption, politicisation and contestation in the city of Cape Town. A study of sound I argue is therefore crucial to the body of knowledge on heritage significance in Cape Town and beyond.

Keywords: sound; cultural heritage; Noon Gun; Adhan Call to prayer; Cape Town

CONTENTS	
ABSTRACT	v
CONTENTS	vi
1 SOUND, HERITAGE AND THE BUILT ENVIRONMENT	1
1.1 INTRODUCTION	1
1.1.1 Background	1
1.1.2 Rationale	6
1.1.3 Research Question	8
1.1.4 Scope of the study	9
1.1.5 Official & Vernacular Memory	14
1.1.6 Decoloniality	15
1.2 CASE STUDIES	16
1.2.1 The Noon Gun- (Sound)	18
1.2.2 Adhan Call-to-Prayer-(Noise)	21
1.3 RESEARCH METHODOLOGY	26
1.3.1 Ethnography	28
1.3.2 Precedents	29
1.3.3 Data Collection	30
1.3.4 Ethical Considerations & Objective	33
1.3.5 Chapter Outlines	34
2 LEGAL PRECEDENTS	36
2.1 International, National and Local Laws	37
2.1.1 UNESCO	38
2.1.2 NHRA	40
3 CASE STUDY 01 - NOON GUN	44
3.1 The Noon Gun	44
3.2 (Physical) Architecture of the Sound	52
3.3 (Historical) Analysis	58
3.4 Contemporary Social Analysis	62
4 ANALYSIS 01-NOON GUN	65
4.1 Survey/ Results and Discussion	65
4.2 Significance of Sound	69
4.3 Sound Source and Its Effect on the Built Environment	69

5 CASE STUDY 02 ADHAN CALL TO PRAYER	73
5.1 The Adhan Call to Prayer	77
5.3 (Physical) Architecture of the Sound	79
5.4 Historical Analysis	83
5.5 (Social) Analysis	87
6 ANALYSIS 02- ADHAN CALL TO PRAYER	96
6.1 Survey/ Results and Discussion	96
6.2 Significance of Sound	100
6.3 Sound Source and its Effect on the Built Environment	101
CONCLUSION	104
LIST OF FIGURES	109
BIBLIOGRAPHY	112
APPENDIX	118
DATA COLLECTION	118
ADHAN SURVEY- SEMI STRUCTURED INTERVIEW (MR CITY)	119
ADHAN SURVEY- SEMI STRUCTURED INTERVIEW (MR HERITAGE BODY)	120
ADHAN SURVEY- SEMI STRUCTURED INTERVIEW (MR EDUCATOR)	120
NOON GUN SURVEY- SEMI STRUCTURED INTERVIEW (MR CURATOR)	121
QUALITATIVE DATA: NOISE COMPLAINTS BY RESIDENTS	121
INTERVIEWS	124
MR CURATOR	124
MR CITY HEALTH	127
MR CONSERVATION BODY	132
MR EDUCATOR	138
ETHICS CLEARANCE	142

1 SOUND, HERITAGE AND THE BUILT ENVIRONMENT

My walks through St Georges Mall in Cape Town CBD brought me across a blind woman who regularly performs Xhosa/ Zulu gospel songs at the corner of St Georges Mall and Longmarket Street. Seated below a sheltered concrete building, her voice echoes through the built fabric of the promenade providing what can only be characterised as a solemn and religious sound.

[Link to sound clip: <https://youtu.be/CnQWxhLGuXU>]

The sound of the woman masks the facades of the buildings and projects into the streets, acoustically shaping the environment. The third dimension of space accounts for the architecture of place, the fourth dimension expands on the other senses to listen to resonances of the environment. Her singing is of interest because it represents a sound involved in the production and management of heritage that is unwritten in comparison to the built urban fabric that exists in the area. By unwritten, I refer to unrecorded and unmanaged sounds that fall under the radar of heritage monitoring. These go unrecognised due to the heritage canon lending itself to that which is visually represented in built form. This experience informed my decision to study sound and its ability to shape the environment and to present other forms of heritage.

1.1 INTRODUCTION

1.1.1 Background

FOURTH SPACE: Sonic & /aural dimensions of Cape Town's historical urban landscape

This research project began with a phenomenological enquiry into spaces in Cape Town. As a resident in the city, an architect and avid walker, I was able to become a flaneur in my own right, mapping the city through walking. The process of walking is a creative tool to unlock the potentialities of the city. I was drawn to the idea that the city was not only a physical fabric that is emblematic of institutions and politically hegemonic ideals that have influenced architecture and existed over many years. But it was also to be considered for the in-between spaces that fill the physical forms. I was to consider the inverse and see the voids as dimensions that reflect a society consisting of people and their capacity to affect those dimensions based on their perceptions as beings in the world. I

view space as a perceptive field in which a being experiences by seeing, touching, feeling, smelling and hearing to shape the environment they exist in and in turn the city shaping the person. This enquiry has formed the basis of my research.

A controversial news story in a local newspaper was the spark of inspiration for this research. The headline stated that a resident of Cape Town issued a ‘noise nuisance’ complaint about the sacred Muslim sound of the Adhan call-to-prayer. This complaint was followed by a short News24 YouTube video clip that interviewed residents in the Bo Kaap and the District-6 area of Cape Town, citing their views on the sacred sound, with some residents expressing that generally it was too loud. The complaint came from a resident of a nearby residential development within the Muslim community. It felt like an obvious decision at this point to investigate and hopefully answer the following questions: who makes these noise complaints, how are sounds of the city in general perceived, and how does gentrification affect the significance and value of a heritage resource? What is a ‘noise nuisance’ and why is a religious sound classified under a noise nuisance by-law and not exempted from noise legislations? If there is a classification of ‘noise’, what else is classified in this category, and what other sounds are then considered ‘soundly’ and thus celebrated?

As a process of understanding the listening ear that is influenced by its background, we need to understand the layers of race, segregation and forced removals in Cape Town, to know who uses the city, why and at what times. The hegemonic rule of Cape Town, notably under British and white nationalist states of pre-1910—the Union of South Africa (1910 to 1948) and the Afrikaner Nationalist state (1948-1994) respectively—targeted state designed racial groups. Each racial group was given a separate sense of nationhood to maintain separate identities in separate group areas and homelands. The system enforced a divide-and-rule tactic. This tactic bolstered white domination using the protection of its unjust legal laws to legitimise the political power of the state, and enforce separatism through forced removals of black populations (Giliomee, 1989).

The tactics mentioned above were cemented in policy that ordered urban spaces and exercised social control. The fear was that people of different cultures living side by side would undermine white supremacy and urban control. Various Acts aimed at

containment, exclusion and the production of ‘white islands in Africa uncorrupted by lower citizens and unhygienic standards’ were passed by governments (Giliomee, 1989: p. ix). Cape Town’s inner CBD and its peripheral suburbs are divided in a spatial layout often exemplified by the harsh transition of the character of places. This is evident firstly through the city’s silent (and loud) divisive measures that celebrate some cultures and subjugate others. The buildings and the in-between spaces were thus mediators of power, control and identity formations, upon which the heritage of the city is built today.

This study expands on research into built heritage forms in Cape Town. It is evident that there is a split between tangible and intangible heritage reflected in literature and heritage practice of what is valued and how value is accorded. To amplify the problem, the recording of history as it relates to intangible forms of heritage has progressed slowly in policy and management due to a lack of definition in conservation practice (Harrison, 2013; Smith, 2009).

My interest lies in the relationship of sound to the heritage sphere and of sound to the built environment. Just as we understand heritage using our senses to receive messages, particularly visual representations, it is equally important to engage the neglected sense of listening to offer a multi-sensorial experience of the built environment. It provides a framework through which cultural heritage can be viewed as powerful ‘sensational’ forms that give access to the direct presence of the past as if they were real essences’ (Meyer & van de Port, 2018:22). Heritage, in this framework is a synesthetic process that places the body at its centre and is activated by the multi-sensorial. This means that the past is not just produced through mental processes but also located at the social material field outside the individual (Chronis, 2006). This involves the engagement of haptic senses and, more importantly for this study, the sonic and aural traditions that are formed in cultures and in quotidian, everyday life. Mawere and Mubaya (2016: p.1) describe the relationship between people and sounds as a ‘novel way to understand these intimate and emotional connections that people have in places’. This study aims to record, evaluate new heritage claims and widen the spectrum of analysis using sound as a central focus for such narratives.

The sounds I describe below communicate the social, political and emotional aspects of Cape Town's built environment. This raises questions about sound as heritage and the perception of sound as heritage. More specifically, it asks whether the public's perception has an influence on the heritage significance of the sound at all. The social perception of the timely twelve o'clock cannon sound known as *The Noon Gun* situated on the grounds of Lion Battery, Signal Hill, that sounds in the daily lives of Capetonians will be compared with the sound of the *Adhan Call-To-Prayer*. Whilst the Adhan is heard in various mosques in Cape Town, of particular interest are the mosques located in Bo Kaap, an enclave of the local Islamic community, and the oldest mosques of Cape Town.

Beyond the two sounds mentioned above, which I explore in this study, Cape Town is filled with rich, diverse and unique sounds that play a role in the everyday lives of Capetonians. The online survey I conducted, to be discussed in more detail later, shows that residents recognize and made mention of the following other sounds in the city:

- The foghorn in Mouille Point;
- the natural sounds of the birds and dogs;
- the taxi 'gartjies' (sliding door operators) hailing at customers;
- the hadidah birds;
- the church bells;
- the Kaapse Klopse marches;
- and the Metrorail trains passing in the suburbs.

Each sound is emblematic of its context and reveals socio-political and cultural layers that add to the real and imagined spaces we inhabit.

The Noon Gun and the Adhan call-to-prayer are different classes in official and unofficial 'vernacular' forms of heritage. The concept of 'official' (monumental) and 'vernacular' (popular) is theorised by Sabine Marschall as referring to the dichotomy of public memorialization in the everyday city versus expressions of elitism and officialdom. These realms reveal power relations and how the past should be remembered and understood (Marschall, 2010). The sounds produced emanate from tangible material, also emphasising the importance for seeing heritage objects as first intangible, then codified as tangible. The sounds have direct links with the acoustic and aural qualities of urban Cape Town.

These sites are not only important as sites of politically laden history resonating in the contemporary world of public heritage articulated through sound, but also sites that are ‘unheard’ of and undocumented in heritage inscriptions that ascribe significance. I will call into question the living legacies of coloniality that prescribe value in their own right and bring to the fore new ways of sensing heritage.

The two case studies present time and the layering of history differently. The sounds studied in this text have the property of being instruments of modernity. For example, the Noon Gun carries a legacy of coloniality, as it was first fired by the British, while the Adhan call-to-prayer, as will be shown, is an instrument of resistance. These serve as a reminder of presence in the city and as modern clocks that tell time, stories, and organise collective identities.

I propose that the City of Cape Town, and more specifically the City Bowl-Bo Kaap region, is the spatial ‘sonic’ topography under study (Figure 1). Due to the complexities and history that has come to define Cape Town, sound carries not just pleasantries, disturbance, or loudness in terms of its classification but is also influenced by the context, cognitive representations, the source and meaning which in turn is influenced by the sociocultural background of the listener. This means that sound is processed and assessed differently by a vast range of cultures (Kang & Schulte-Fortkamp, 2016).



Figure 1. Map displaying Bo Kaap HPOZ physical extents. Noon Gun sits at the periphery of the HPOZ and does not include it. Noon Gun and Bo Kaap (where mosques are located) are indicated.

The challenge for soundscape analysis is to combine the social sciences (Kang & Schulte-Fortkamp, 2016) with physics. My analysis will proceed according to social sciences theory and methods. It will be a generative, creative analysis that will interlace perceptions of sounds, noise policy documents, historical analysis of sound sources and cross-cultural studies.

In exploring urban heritage first, I delve into the politics of space that affect the metropole where contesting sounds can be heard. The architecture of spaces focuses our attention on the in-between, the transient and the ephemeral: heritage soundscapes. To understand these, my study uses a questionnaire presented to city residents who listen to and interpret the sounds I am interested in in the context of inner-city Cape Town. Using this instrument I analyse residents' sense of perception, orientation and identity in their experience of the city. The use of this quantitative data therefore adds, through an emphasis on sound as intangible cultural heritage, to the field of heritage discourse and the built environment.

1.1.2 Rationale

This study examines the perception of urban heritage soundscapes to determine what its residents consider as part of the city soundscapes and what sounds they consider as having heritage status and significance. As part of unravelling the city's soundscapes, I compare two heritage sounds: the Noon Gun, located on Signal Hill (Lion's rump), and the Adhan call-to prayer that sound from the mosques of Cape Town. While these have historic significance, it is also important to note that, the city of Cape Town is also changing, with new groups of people moving in who are unfamiliar with the sounds around them—the study is therefore also about changing city occupancy, the right to belonging, in the long history of racially segregated residency that echoes in the sound of the Noon Gun and the Adhan.

The study is important and novel. Sound as a medium of intangible heritage is not a central theoretical problem to schools of cultural theory and anthropology (Classen, 1993;

Johannes, 2011; Sterne, 2003). There is increased attention on the preservation of intangible cultural heritage with the fear of its loss (Yelmi, 2016). Intangible cultural heritage is misrepresented and understated in current South African heritage discourse. It is especially not taken seriously in the field of built environment conservation. It is not until recently that sound has captured the scholarly imagination (Mansell, 2018). There is thus a lacuna in the literature on urban heritage that this thesis contributes towards. Of particular concern in this area is the incorporation of sound (as a sense) in analyses of the urban landscape to give the aural dimension significance over visual culture (Bartalucci & Luzzi, 2020; Birdsall, 2012; Boutin, 2015; Mansell, 2018). Sound is one such important intangible dimension.

Heritage is predominantly a visual phenomenon and in the setting in which the study takes place, about the material built environment. The aesthetic value of objects is a fundamental criterion in heritage significance and is produced under the dominance of visualism. Alongside qualifying heritage as an aesthetic form, one also needs to qualify it scientifically (Meyer & van de Port, 2018). Eurocentric ideals have defined heritage as an ocular-centric discourse (Johannes, 2011; Howes, 2014) as it relates to the material embodiment of objects, as a direct descendant of the invention of film and photography after the Renaissance. The sense of seeing asks how old the artefact is by assessing its physical condition. What is its historical significance? How much patina is on its surface to qualify it as a worthy resource and, more specifically to the built environment, the emphasis is placed on its architectural significance. All of these qualities rely on the sense of seeing with the other perceptions of hearing, taste, smell and touch as second class (Johannes, 2011). The sense of perceiving with eyes accords an aesthetics of beauty, which invites objects and things to be explored visually (Johannes, 2011). This dissertation is an invitation for an alternative mode of perception, that of hearing, as a methodological response to the heritage canon. More specifically, I analyse the meaning of sound and its physical, historical, social and political facets in production, consumption, politicisation and contestation in the city of Cape Town. A study of sound is therefore useful to the body of knowledge on heritage valuation.

The investigation into heritage soundscapes is inspired by my experiences of walking in the city, by my love for historical drama movies and the heritage soundscapes discussed in this thesis.

1.1.3 Research Question

My thesis is informed by the following main research question:

How does a focus on soundscapes enable an expanded reading of urban heritage and the built environment in Cape Town?

Relatedly, do sound and aural narrations offer new ways of reading physical space as it applies to intangible forms of heritage formation? What are the city's resonances in its sonic impressions, expressions (and oppressions)?

The hypothesis of this study is to regard the case studies of the Noon Gun and Adhan call-to-prayer as heritage resources first in their physical form, that is, the material architecture of the sound, and secondly in their projected meaning which forms the scope of the study. Why are they publicly sounded? What is its intended social function? What significance does the sound have for its area? And how does it affect the perception of the city's built environment? Going forward, I believe it will be important to ascertain:

To whom are the sounds projected (meant) for?

What specific qualities do listeners say affords the sounds of the Noon Gun and the Adhan the status of heritage significance and what is their precise relevance to the built environment and urban landscape?

What contestations surround these sounds?

The city is constructed in two ways: through how it is branded as the Mother City in legislation, state rule, and governance in relation to the informality, contestations and bottom-up approaches that are formed by those that live, work and operate in the city. De Certeau (1984) clarifies this divide in his analysis between 'strategy' of practice (denoting the political, economic and scientific rationality constructed by the 'city') versus 'tactics' of practice (based on the disadvantaged stakeholders of a city in their preoccupation with everyday practices). The consequence being a space of contestation

and a battle for the people that inhabit the city to feel their identities and values as being considered by state rule. The lack of addressing disadvantaged stakeholders is a recurring problem in Cape Town, leading to a management framework that does not regulate intangible cultural heritage. In the case of the adhan, this disparity is clear.

1.1.4 Scope of the study

Perception lies at the core of the investigation. That is, how do people translate their bodily experiences into recognizable forms? Johannes (2011) argues that the experiences we have delicately shift between personal idiosyncrasies and prescribed norms. Sigmund Freud reminds us that mental images in our minds are generated from sense perception and the environment, relating not only to the eye but all sensory receptors that are functional (Kartalou, 2019). Out of these experiences we form, certain beliefs and customs emanate and form a culture and way of life that manifests itself in everyday practices. This inventory of knowledge can determine what sounds good or bad, or what is tasty or not. The sensory elements influence our quality of life, which in turn interplays with psychoacoustics, cultural dimensions, and the classifications we give of sounds. Humans recognize patterns out of sensations-the recognition of patterns is perception (Kang & Schulte-Fortkamp, 2016). The image below shows the cyclical process of perception, psychoacoustics, and quality of life (Figure 4)

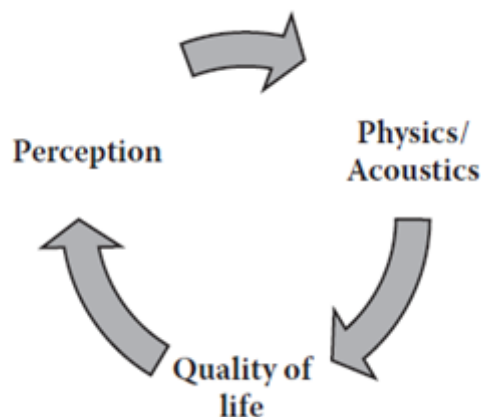


Figure 4. (Kang & Schulte-Fortkamp, 2016). Model of constellations in process that help us understand the dimension of perception.

This research investigation into sound culture, sonic studies and sound theory is underwritten by prominent scholars and researchers who have extensively discussed sound in its different spheres of communication, music, art and culture (Augoyard & Torgue, 2005; Novak & Sakakeeny, 2015; Voegelin, 2010), even though Sterne (2003) argues that despite the wealth of books, these are still conceptually fragmented. These theories have attempted to situate sonic interpretations into how we understand the effect of sound on people's consciousness. Fewer scholars have focused on how soundscapes and sonic material cultures have permeated urban sounds that mediate between people's identities and cultural heritage (Bieletto-Bueno, 2017).

The examination of this literature is multi-disciplinary and offers a holistic interpretation of the issue at hand. Research in the field of sensory studies is widespread but little attention has been paid to its epistemological values (Cobussen, 2011). Photography, film and books became commonplace in the 19th century and after the Renaissance, and the role of sight in the definition of high cultural value since then has been prevalent, particularly notably in Western society (Howes & Classen, 2014; Cobussen, 2011) or, better termed, Eurocentric societies. Information we receive comes to our attention through our eyes. The likes of Plato looked at vision as humanity's greatest gift and a more exacting witness than the ears (Pallasmaa, 1996). In architectural pedagogy alike, the methods start the journey of architecture with ocular-centric interpretations of Greek thought and mythology, and knowledge of this kind is held in high regard. Voegelin (2010) asserts that senses (hearing, smell, touch, sight) always have an ideological and cultural function before we employ them. The judgement of what we perceive is directed by the ideological functioning of that sense. The attributes of the thing seen are prioritised over what is heard. In other words, current notions of interpretation of heritage are seen within a particular heritage trope that produces value by authenticating what is seen. Instead, we are brought to the awareness that sight no longer holds a privileged position (Waterton & Watson, 2015: p. 180) and that 'sight says too many things at the same time, *being* does not see itself...it perhaps listens to itself' as proposed by Gaston Bachelard in *La Poétique de l'espace* (1958).

If we think of this in terms of heritage significance, these involve reading the surfaces, patina, craftsmanship and other external relationships the object has. A rethink towards ‘sensing’ heritage is by listening instead of seeing. Listening is a phenomenological enquiry that allows us to gain access into the world: to exist and *to be*.

The influential piece of work that legitimated sound as an object of study was by Schafer, *The Tuning of the World (1977/ 1994)*. The work established the concept of the *soundscape* as a way of placing things seen as being as important as things heard (Birdsall, 2012).

Over and above, the study gives us insights into how sound orders social organisation and power relations. Howes and Classen (2014) attest to the notion that the ways we create and understand the sensory world are shaped by culture.

Sound has the ability to evoke memories thus placing it in the realm of a spatio-temporal event (LaBelle, 2019: p. xvii) with the ability to ‘carve out a micro-geography of the moment’. The way we perceive is informed by our own personal meaning guided by our sensations, further guided by the social values a place carries (Howes & Classen, 2014).

LaBelle (2019: p. xx) defines this zonal relationship of sound-listening as a process of ‘rapture and capture’, as a ‘membrane’, not formulated as a single picture but a network and channel of associations from lived experiences superimposing themselves with the present, and as channel of ‘voices, noises and music’ that travels. The micro-geometry has elaborate channels formed from cultures, histories and other forms of experiences consumed within it. Sound thus lives within the spatio-temporal event. The micro-geometry can also be referred to as the ‘province of meaning’ that transcends ‘mental maps’— a way in which people habituated and naturalised particular types of sound (Bioletto-Bueno, 2017). Sound can also restore forgotten moments. At the moment the sound is played, all other senses and their affective components cross the threshold of consciousness. However, the memory evoked is an open catalyst and loses details of its authenticity. The conditions of the lived experiences and the memory of it can present itself in their own flexible framework (Augoyard & Torgue, 2005; Voegelin, 2010) .

Sounds, however, connect us with the past, and stimulate spatio-temporal images. The naturalised sounds create these invisible territories of urban enclaves that accept, reject and marginalised our way of thinking about sound.

Sound can be layered in three parts: keynote sounds, sound marks and sonic icons (Scales, 2014). Sonic icons are sound marks produced over time into icons of that location such that they evoke the sense of place/ city and are unique to the location or community (Scales, 2014; Yelmi, 2016). This thesis focuses on the sonic icons (sound marks) which characterise Cape Town's soundscape. These sonic marks, despite their intangible effect are still engaged by their tangible encasements; the Noon Gun's cannon and the muezzin's voice projected through a loudspeaker in the Adhan call-to-prayer. Sounds serve as carriers of collective memory (ethnic, national, religious, the everyday) and carry their past emblems (representations) into the present generation. In other words, the cultural heritage of an ethnic past is the embodied remembering of its sensory experiences (Chronis, 2006).

There is a legitimate need to renegotiate ideas of heritage, and the classifications and awareness of 'Other' types of heritage narratives that form part of the museum and the city. Who must enjoy the city and who is it meant for? Is the city as inclusive as we might think or are we reminded daily of its exclusionary politics? Kros (2015: p.154) observes the words of Shringapure in her article on the Rhodes Must Fall Campaign, that 'monumental productions are now true masters...gathering the servile multitudes in their shadows, enforcing admiration and astonishment, order and constraint'. Therefore, monuments, as she states, have the 'ability to command, prohibit, exclude and dominate'. To add to the list, monuments have the sonic ability to be effective. Affect is a term that has emerged in recent in years in the humanities and social sciences (Waterton & Watson, 2015: p. 181), which has been described as an everyday term, separate to 'emotional' in that it 'represents the ways in which flows of emotions coalesce to form a social phenomenon that is beyond the individual subjective responses, feelings and sensibilities...a terrain where race as felt identity is immanent to interactions and in that sense, it materialises the felt world'.

The principle of listening in Islamic culture is heightened and repeated daily, especially in parts of the world where Islamic law is practised. Waterton and Watson (2015) point out how heritage privileges vision so that heritage visiting reflects the gazing that dominates experiences of tourism (Sterne, 2003; Waterton & Watson, 2015). The belief that the past

is safeguarded if the cultural object is visible is a misconception that equates heritage to history. Because buildings survive longer than humans, and offer a seemingly objective view of history, this allows remembering and commemorating a selective and often fragmented past (Kartalou, 2019). Pierre Nora terms the grandeur through sites of memory (*lieux de memoire*) instead of the real environment of memory (*milieux de mémoire*). Some of these sites of memory are experienced through war memorials to remind us of victories won, which ultimately turn into commodified objects and heritage. The real environments of memory end up no longer being acknowledged. This argument can be circled around the Noon Gun, as a site of memory, and the Adhan, as a real environment of memory that has suffered in heritage contestation in South Africa, and more specifically Cape Town.

South Africa's democracy has not succeeded in clarifying which heritage and past it wishes to promote and preserve in the present. Not only does the country remain divided politically, but culturally too. The preoccupation of intangible cultural heritage is for identity reconstruction and human dignity. It is implicated in larger questions concerning equality, freedom, and justice, as can be seen with 2030 Sustainable Development Agenda goals. Heritage serves as the tool for narratives of historically marginalised communities to be publicly recognized (Davis & Stefano, 2017).

In terms of heritage, this is a selective reconstruction of the past benefiting the rich. The privileged ocular-driven heritage for the Eurocentric gaze deepens the misconception, while suppressing the values and heritages of Others into 'low cultures' that hinder cultural production. This renders them invisible in the contemporary landscape (Davis & Stefano, 2017). The same views are expressed by Smith (2009) to say that the physical and bounded nature of cultural heritage is more manageable and containable, yet the idea of intangible heritage displays the inherent dissonant nature of heritage in its consumption.

What I would like to explore further is the concept of acoustic gentrification, which is an extended form of the gentrification process exercised by those that give themselves the 'right to the city' through class citizenry, access and consumption to impinge on existing systems/ practices. Gentrification is situated in conversation with political class struggle

led by contemporary capitalism. The city's perceived view is that it prioritises privileged voices/ sounds and other sounds they deem fit while religious sounds are subjected to categories of noise disturbance.

The meaning of gentrification has changed from its first conception by Ruth Glass (in 1964) as the process of rehabilitation of working-class neighbourhoods by middle class homebuyers. The discussion of the most recent evolution of gentrification, focuses on polarised urban policies and pro- gentrification policies that facilitate urban renewal by government into international class systems (Knight & Rogerson, 2018; Visser & Kotze, 2008).

1.1.5 Official & Vernacular Memory

At this point, it is necessary to introduce the official and the vernacular expressions of memory, theorised by Sabine Marschall (2013), to understand how memory is explored through the Noon Gun and the Adhan. Official memory is driven by cultural leaders whose aim is for social unity tied with political agendas, say to attract tourism. In this way it fosters a past with the present and reduces the power of competing interests (Marschall, 2010). On the opposite end is the vernacular, composed of ordinary people whose interests are to protect their values based on past views and views that are developed on a local scale. Pierre Nora (1989) refers to official memory as history, the opposite of memory. Whereas Marschall makes her argument about the process of memory in the design of visual imagery in memorial markers in the production of heritage. I wish to extend the process of memory in the construction of the heritage sound in sonic icons/ soundscapes. The sound of the Noon Gun is given a dominant authorised version that records history. The authorised version has been legitimated by the construction given to it. Sites with colonial ties have enjoyed better protection tending due to the pattern of policy making from apartheid into the democratic dispensation. The Noon Gun cannon is considered a living heritage; however to a lesser degree as it has historical significance related to its colonial ties. The Adhan is considered a living heritage outright and associated with religious significance, and is prone to attack because it lives outside of 'official' heritage protection and receives little support outside of the community it lives in or its affiliates. This provides a framework and basis for what is considered 'Sound' and what is considered 'Noise'.

The status of the Noon Gun is heightened by the protection afforded to it with its strong link to the South African Navy by protecting the city's fortification. Its resonance is also linked to symbols of power such as the Castle of Good Hope, battery lines, its timekeeping capability for the coastal marine and its relevance to the violent nature of colonialism. The Adhan is given a vernacular image that is constructed in the everyday and sonic manifestation dominated by the idea of the subaltern, marginalized exclusion of sound, despite its strong linkage to the people that practice Islam. In its vernacular status, its power matrix is invariably subsumed by the official heritage narrative.

1.1.6 Decoloniality

The thesis lies within the epistemological movement of decoloniality as a language of the future for Africa. It is important to keep in mind the domains of sounds, religion, tradition, rights and rites and the imperial city in engaging with the movement.

Coloniality has left an imprint on the cultural heritage sector and is felt in the global South as an epistemological injustice (Ndlovu-Gatsheni, 2015). This thesis provides a background on the legacies of coloniality and sets up a sonic epistemological practice to break down those matrices of power and privilege prevalent in the audible forms of heritage making. The colonial past has progressed the many cultures of South Africa slowly, which has subsequently affected heritage practice. The colonial project constructed rigid classifications in defining the cultures of South Africa that have managed to filter through the different political hegemonies. This was seen as useful for national rhetoric and peaceful integration (Davis & Stefano, 2017). The 'alternative' versions of heritage that did not coincide with dominant heritage were thus invalidated.

Listening, as a way of engaging with the alternative versions of heritage, becomes the ideological filter that is 'a socially constructed practice conditioned by historically contingent and culturally specific value systems driven with power relations' (Stoeber, 2016: p.14). Coloniality is the long-standing pattern of power resulting from colonialism that has come to define culture, labour, and knowledge production. It survives colonialism and defines aspects of modern experience and the everyday (Ndlovu-Gatsheni, 2015). The decolonial stance I assume is a way of re-telling and legitimating

soundscapes as heritage and retelling the story of knowledge generation. It is to democratise sound.

‘Noise’ and ‘Sound’ as forms of listening (a deliberate and ethical engagement of receiving signals) describe the stretched extremities that shape people’s range of enjoyment and cultural sensibility. The range between the two requires the commitment of the listener to partake in listening as an activity and interactivity (Voegelin, 2010). In engaging the senses, one commits to writing history of one's lived experiences and adding to one’s cultural lineage, which defines who one is (Chronis, 2006). There lies an opportunity to think and write about echoes in interpretation of sounds of the past and to hear resonances with other times and places (Novak & Sakakeeny, 2015; Stoeber, 2016). Engaging with the concept of Noise and Sound under the guise of ‘Official’ forms of heritage alongside the ‘Vernacular’ forms of heritage is a way of beginning a process of heritage categorization in intangible heritage to expand on its complexities in the Cape Town context (Marschall, 2013; Peterson, Derek R., Gavua & Rassool, 2015).

1.2 CASE STUDIES

In accordance with the UNESCO 2003 Convention, intangible heritage can be defined as ‘elements and forms of spiritual and social culture which are transferred through generations of a community providing them with a sense of continuity, purpose and identity’ (Whatley, Cisneros & Sabiescu, 2018: p.273). The adoption of the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, alongside its predecessor documents, acts and policies are at the forefront of preserving cultural aspects that have no material dimension such as music, dance, storytelling, and indigenous knowledge practices. The tension arises when rapid urbanisation is experienced in cities that continues to create tension between heritage and urban development (Howard, 2012). Not only is this of concern at an international level, but it has also trickled down to a national and local scale in ways that affect the loss of heritage, traditions and values but also evolves the character of place-to-place pressure on the cultural currency as new gentrifiers inhabit spaces.

Intangible cultural heritage is significant for sites based on memories, oral and aural narratives. It is primarily community driven and not dictated by the top-down

approaches of professionals and experts. This often makes the category of intangible heritage subjective. Its counterpart, tangible heritage is objective, visually and culturally based and governable (Marschall, 2012). In the context of Cape Town, the sounds of the city have a deep link to the past that allow us to hear sounds of the conflicting histories either as ‘official’ or ‘vernacular’. The living memory imbued in the sounds is susceptible to change, contestation and is threatened by development.

In the Western tradition of memory, natural and artificial objects are symbols of human memory. The physicality of their objects and their visual relationship are modes into how we perceive heritage and an imagined past as used in the present to the transfer of an imagined future (Brosius & Polit, 2011) In the African tradition, which relies on aural narratives and storytelling, there have been no equivalent of memorial markers that pass on memory to the next generation (Marschall, 2012) . The dichotomous relationship of Western and African traditional modes of memory is overcast with dominant structures that made Western traditions assert themselves in the city through architectures of power, authority and status by the ruling Dutch and English in separate epochs (Toffa, unknown). This is emblematic across inner Cape Town’s churches, civic buildings and civic pride in the form of the Noon Gun, which represent centres of power, both physically and symbolically.

Within the definition of intangible cultural heritage in the UNESCO Convention of 2003, sounds can be considered intangible cultural elements (Yelmi, 2016). Recent studies have informed the dissertation’s aim to collect sounds that represent powerful symbols of sonic heritage and cultural identity. This is achieved by qualifying them under the physical characteristics, the way in which the sound is perceived, their function, meaning and their emotional qualities (Yelmi, 2016). It is to that end, that here, I further qualify why the two cases studies are relevant and crucial for research:

The Noon Gun and the Adhan call-to-prayer are situated near each other at the foothills of Lion’s Head and have thus experienced common histories. It is their proximity to the city that makes them of significance. Be that as it may, the constructed image of both precedents differs greatly given that they carry different meanings in the face of residents and city dwellers.

They share similar historical significance in the cityscape. The Noon Gun and the Adhan call-to-prayer are long standing traditions that have played sonically and continue to do so in the Cape Town urban environment for over 100 years. Their physical sites are declared heritage sites and are thus valuable heritage resources to be explored in greater detail.

Their sounds still resonate. A noise complaint was made by a resident claiming that the sound of the Adhan call-to-prayer is a ‘noise nuisance’. This complaint led to an inquiry to understand the relationship that gentries have with specific heritage sounds in the city and the values they attach to heritage sounds in general.

They both have official, national South African heritage significance. In 2021 the Kramats in Cape Town were inscribed as national South African heritage, giving legitimacy to Islam at the Cape as having national heritage significance. The Noon Gun has a national symbolic image given its significance to marine heritage. The tradition of sounding the Noon Gun has remained one successfully translated into the consciousness of Cape Townians in their quotidian lives.

They are unmistakable and distinct sounds. The selection of sounds was thus hypothesised as Noon Gun representing the ‘celebrated’ sound of the city and the Adhan representing ‘noise nuisance’. In paralleling the two sounds and conceptualising this notion through ‘Sound’ and ‘Noise’, a heritage discourse surfaces that problematizes the question of heritage and who it is for (or who must enjoy and listen to it) in Cape Town.

Finally, my own situated reading as a resident in the city who noticed these sounds: It must be mentioned that my position as a researcher was strengthened by my residency in Cape Town’s city bowl for over five years hearing the sounds resonate in the everyday. My awareness grew over the years of how history in the everyday is recorded for specific narratives.

1.2.1 The Noon Gun- (Sound)

To emphasise the significance of the Noon Gun I wish to relate the following anecdote. One late Friday afternoon after a lengthy day at work, I visited a local boutique store to simmer down into the weekend. I typically walk around the store with little knowledge of

wine and absorb the different wineries and their rich viticulture histories dating as far back as the 17th-18th centuries, boasting flavours of fruits, and of course the suggestions made on the bottles on meals to pair them with. After much deliberation, I foolishly base my decision on the graphics of the bottle and imagery portrayed on the label. On this day I perused the depths of the aisles and to my surprise came across a unique wine I found relevant to this subject. At first, I chuckled, then proceeded to the rear of the label to read further on the fine print. The name of this 2018 white wine blend was *Flagstone South Africa-Noon Gun*, a 2018 white blend of Chenin Blanc, Sauvignon Blanc and Viognier (Figure 2).



Figure 2. Flagstone: Noon Gun Wine Front Label.

The label on the rear of the bottle reads:

‘We are inspired by our country, our people and our winelands. That’s why we give our wines special names. Our Noon Gun is named after one of South Africa’s oldest official traditions. The billow of smoke signals to ship’s captains that it is noon, whilst the explosion tells us it is lunch- and time for a chilled glass of Noon Gun...The resulting aromas and flavours reflect this passion for authenticity and integrity’ (Figure 3).



Figure 3. Flagstone: Noon Gun Wine Rear Label.

Of interest to be me about the wine is the construction of the narrative of the Noon Gun wine blend in shaping a sense of an ‘official’ tradition in a glass of wine, as one that sounds to denote the signalling of the explosion of the wine in one’s mouth and to be had during the summit of the day. Also, there is the implicit suggestion that wine is branded for the consumption of an imagined and constructed person or group. This passionate relationship between consumer and wine is imbued with the idea of an authentic and integral experience. I might have gone at the wrong hour of the day and evidently, I might not fully engage with the wine at the hour it is intended to be consumed, and I am likely not to experience its full potential of aromas and flavours.

The Noon Gun has been a historical time signal located at the decommissioned military site of Lion Battery, Signal Hill, and Cape Town, near the shoreline of Table Bay and at the tail end of Table Mountain. The hill has a near 360 panoramic view that overlooks the city’s-built fabric, residences, and coastal marine edges. Its location is witness to the marine, scientific and military development of the land and seas since 1806. Its initial purpose was to allow ships to check the accuracy of their chronometers. Its contemporary purpose is the continued tradition of telling the time to city residents and commuters as a halfway marker of the day at twelve noon.

Unpacking the Noon Gun wine blend as a cultural object captures the layered history spanning centuries that has cemented the Noon Gun as the ‘official’ posting of time. In the continued tradition, the sound boom at noon reinforces its permanence (flagstone, official), authenticity and a noon-time luxury (chilled glass). The synaesthesia of wine to time displays heritage of a culturally constructed phenomena that engages the beholder in a sensorial, emotional and mental entanglement (Meyer & van de Port, 2018). This frame allows us to explore the cannon’s auditory range as it relates to how it is authenticated and framed in everyday mundane life to qualify it as heritage.

I am interested in this sound ‘boom’ as it legitimises official realms of heritage and its resounding echo. Is this considered ‘sound’ or ‘noise’? I discuss the Noon Gun as a colonial instrument- previously silencing the urban domain in remembrance for a period of two minutes in silence of prayer for those in the front line of World War I and reinstated in World War II. At present, what institutionalising powers does this sound have and what is its cultural significance? Whose sonic memory does it belong to in contemporary South Africa? Who is listening and how do they interpret the message?

The Noon Guns echoes the past as its resounding boom infiltrates the city. Its official timing is a marking of time, of years lived and of the storied memory of the city’s constructs. What is its purpose in defining the sonic cultural landscapes of today?

1.2.2 Adhan Call-to-Prayer-(Noise)

In Islamic culture, the daily sonic manifestation of God’s power is the Adhan, a call-to-prayer for the faithful to submit (Ayyaz Bhunnoo, 2011). Ayyaz Bhunnoo (2011) points out that the Adhan is a ‘welcome, a reminder and a manifestation of the forces of control...a potent marker of unified difference and power’. A loudspeaker is inserted at the top of a minaret, or *masjid*, or mosque and a loud projection of a *muezzin*’s voice projects into the urban fabric through the loudspeaker to observe and touch the faiths of those who practise the religion. The muezzin is a member of the Muslim community who is elected to stand up in the minaret structure of a mosque to call its Muslim people to prayer. According to the conditions prescribed in the Islamic law, a muezzin must be ‘Muslim, sane and be male’. Ignoring the gender bias of the culture, Muslims are taught at a very young age that one who has a ‘soundly’ voice can be ordained as the muezzin. This

is exemplified in a verse from the Quran that translates from Arabic: ‘who is a better person than the person that calls the people’.

As described in more detail earlier in the text, a few years ago, there was controversy around the Islamic call-to-prayer when a resident made a complaint, claiming that the sacred sound that has sounded for 100 years, was a ‘noise nuisance’ (Scharnick-Udemans, Dr Lee-Shae Salma, 2019). This complaint led to the ire of several people online and offline.

The control of noise is stipulated in accordance with the Noise Control Regulation in terms of Section 25 of the Environment Conservation Act, 1989 (Act no.73 of 1989).

According to Mr. City Health, representative of the city health department, the definition used of Health aligns to the World Health Organisation’s definition, ‘...as a state of complete physical, mental and social well-being and not merely the absence of disease or infirmity’ (Otorokpa, 2019).

The Act (no. 73 of 1989) outlines its definition of ‘disturbing noise’ as a ‘...noise level which exceeds the zone sound level or, if no zone sound level has been designated, a noise level which exceeds the ambient sound level at the same measuring point by 7dBA or more’ (Environment Conservation Act, No. 73 of 1989, 1989). For comparison, a whisper or a quiet conversation is placed between 10dBA and 30dBA, while a shotgun ranges between 120dBA-130 Dba (Figure 3a).

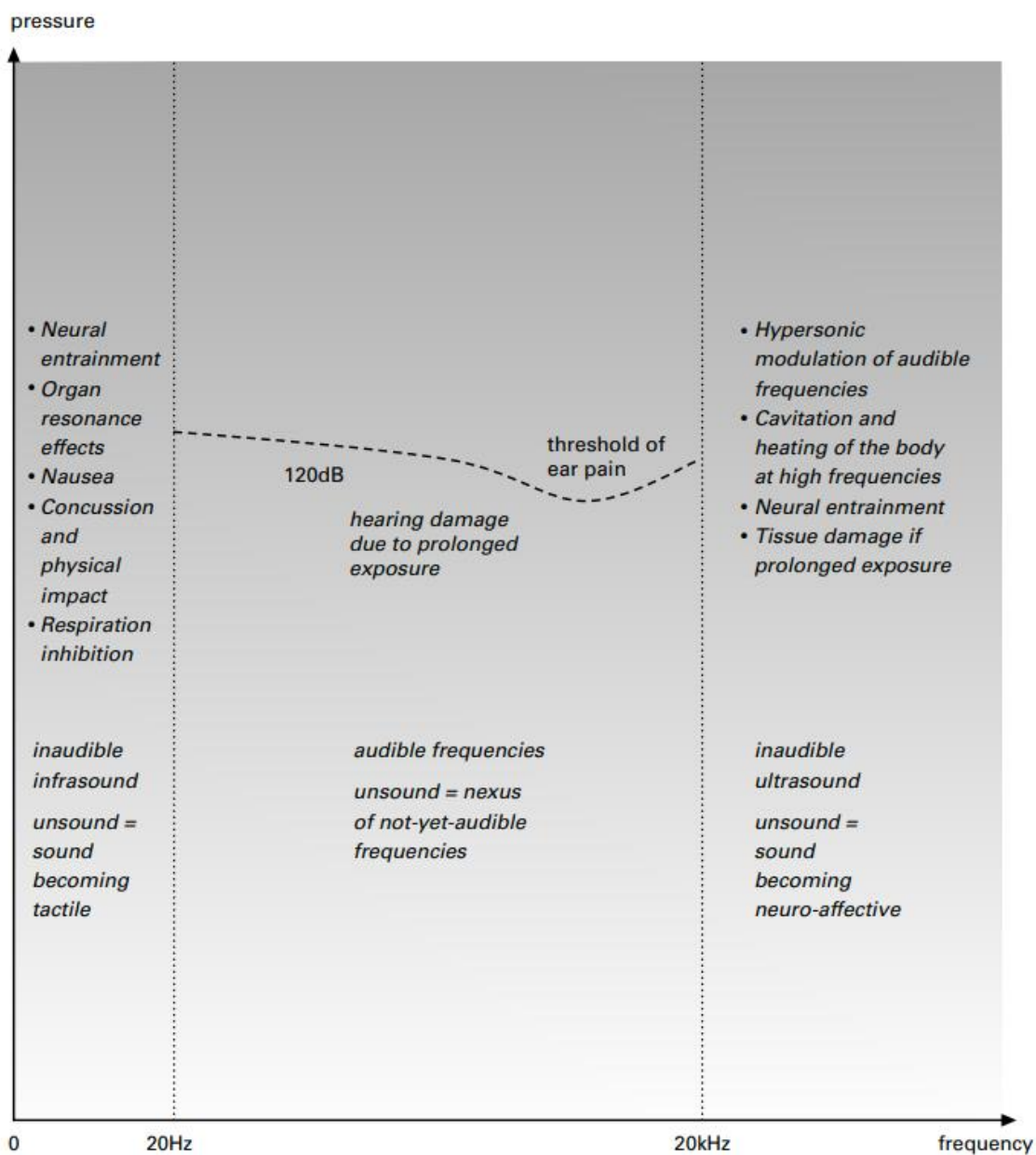


Figure 3a. (Gandy, M. & Nilsen, B. 2011)⁴ Pressure-Frequency Range (Loudness of sounds).

This complaint raises concerns about the politics of urban citizenry and citizenship, acoustic gentrification, city policymaking and the continued legacies of coloniality and modernity to exclude, marginalise and to highlight the problem of alterity in what appears as a ‘picturesque’ Cape Town to the tourist eye. What is implicit here is a racialized line of demarcation not as a visual determinant but as a sonic determinant that can influence the material dynamics of space and time.

Urban regeneration has been of interest to developers and investors alike not just in the South African context but internationally. The urban renewal schemes, from the side of the developer, look at acquiring capital in using deteriorated sites or old industrial neighbourhoods cities to cater for a new urban look and feel. From the side of the residents living there, this is seen as a process of gentrification, a tool that forces working-class residents out to be replaced by an affluent class that can meet the costs of the developer's proposed building standards. The underlying need for the renewals is aimed at decentralisation, 'white flight' from the inner CBD and institutional capital disinvestment and suburbanization (Visser & Kotze, 2008). Gentrification has been written about elsewhere (in the sense of its visual, social and physical manifestations) and I will aim to keep the contextual notes brief. The pressures of gentrification that have been experienced by the community of Bo Kaap are visible through their defiance in support of protecting their own heritage. The Bo Kaap HPOZ was formulated around that very notion of protecting the social and cultural expressions of the people of Bo Kaap to ensure future generations can enjoy and practice the rituals, traditions and heritage of the place. The HPOZ is of the belief, as expressed in an interview with a member, that the issue with gentrification is that it excludes the people of the community from the new activity proposed by the new development thus posing a threat as a new identity gets formulated—one that degenerates the identity of place. The people of Bo Kaap have been welcoming to outsiders, as long as there is a display of respect and that outsiders both understand the way of being of a person who emanates from Bo Kaap and is in communion with the activities that occur in and around Bo Kaap.

Cartographies

This study extends existing research in other cities. It enriches the sociology, phenomenology and urban study of sound effects and affects in contemporary Cape Town. Elsewhere noise complaint maps have been studied such as the Soundlike Project, Mexico's Sound Maps (Figure 3b) and the Chimurenga Chronic-New Pan African Cartographies (Figure 3c).



Figure 3b. The Soundsslike Project [FRONT PAGE].

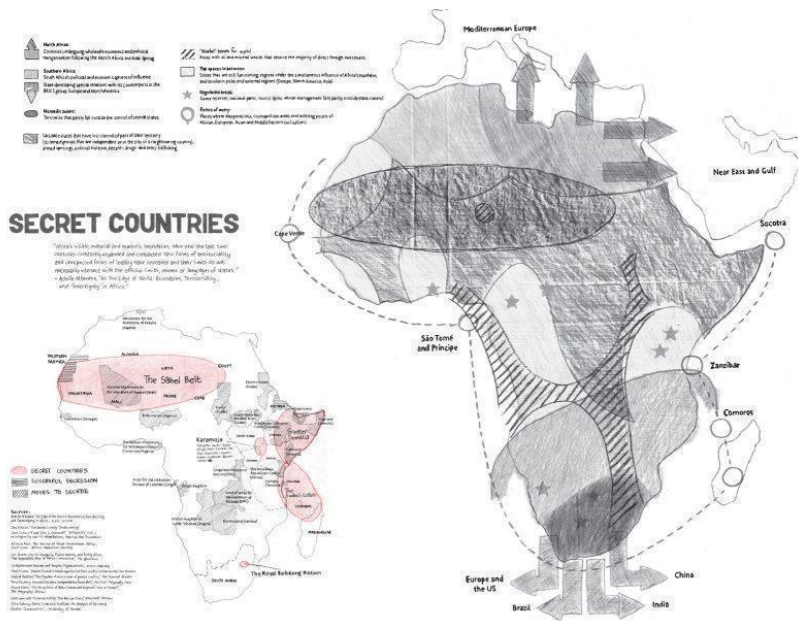


Figure 3c. Chimurenga Chronic: New Pan-African Cartographies.

The Soundsslike Project maps out the city’s sounds to produce an archive that tracks the changing nature of sounds as the city develops. So far, different cities have been analysed: Istanbul, Paris and London, to name a few.

This study (below) manages to create segments of the city of London and provide infographics that relay what type of sounds emanate in each region or block (Figure 3d) (Figure 3e).

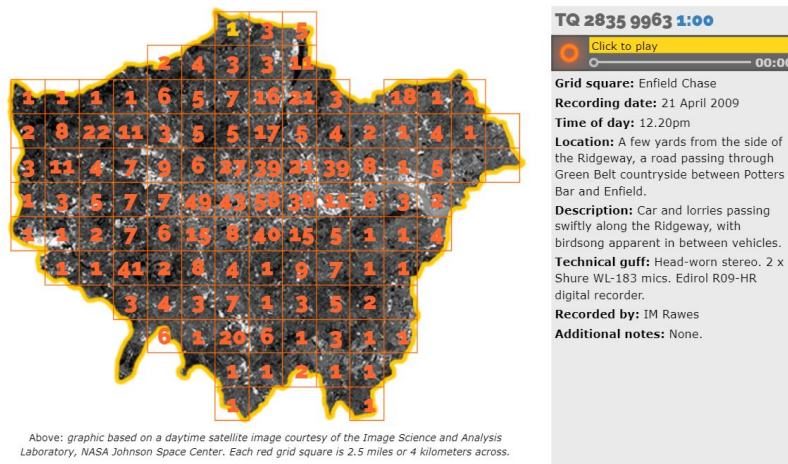


Figure 3d. London Sound Survey [01].

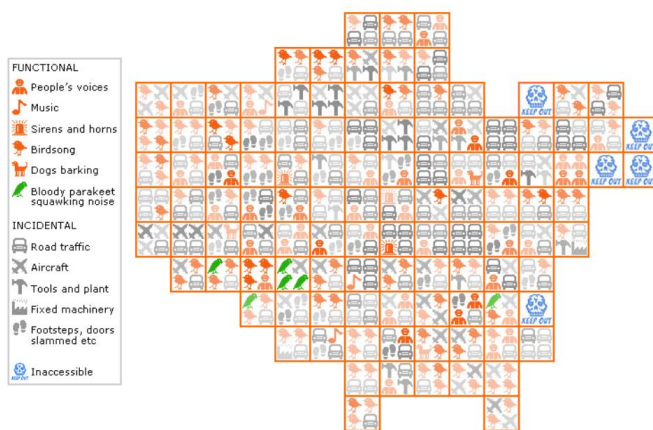


Figure 3e. London Sound Survey-Sound categorisation.

1.3 RESEARCH METHODOLOGY

As an emergent field of research sound studies looks at two critical questions as described by (Kelman, 2010): What does sound mean? This question asks how, where, and why

sound is produced, transmitted and understood. The second question is a methodological question—how do scholars or researchers of sound attend to its meanings, gather information, what frameworks exist and which theories can guide us (Kelman, 2010). I have used qualitative methods as a way of understanding the phenomenon of sound in everyday life, the ‘effect’ of sound deployed as a cultural heritage signifier and how the sonic materials erupt already known tensions and conflicts that reverberate in the city. The figure below shows the tripartite structure of the cultural value of soundscapes of cultural heritage (Figure 5). Its existence is due to the peculiarity of the intangible cultural heritage and its relationship to time, in that the nature of it means it does not lose its intrinsic characteristics as it is felt by its population (Kang & Schulte-Fortkamp, 2016). The involvement of sound requires a wider range of disciplines from physics to social studies. A sound that is strongly linked to the social and cultural heritage of the community makes it harder for that sound to lose its intrinsic characteristics as it is felt by the population. This methodological approach gives criteria to assess where the cultural value of the soundscape can come out or not. This comprises the physical, historical and social analysis of a soundscape.

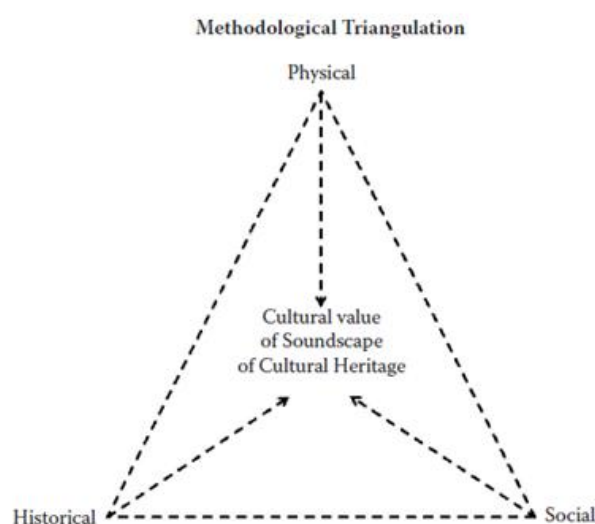


Figure 5. (Kang & Schulte-Fortkamp, 2016) A scheme of methodological triangulation for assessing the cultural value of soundscapes of cultural heritage.

The physical focuses on taking soundwalks to capture recordings of the sound. The sounds captured offer the tonal structure, duration and the distinction of the sound. Other physical characteristics come into play such as vision, smell and microclimate as they influence humans in sound stimuli.

Historical analysis looks through archival and oral material, written documents and engaging with local experts, to analyse the sound against the different time periods in order to understand its direct and indirect influence on a community.

The social analysis verifies the role of the soundscape in relation to place by its community and non-local community. This process can ascertain the sound's physical stimuli. This is achieved through surveys and meetings with the expert and non-expert population (Kang & Schulte-Fortkamp, 2016: p.46). These are the bodies of literature and approaches that inform my reading of research methodology applicable to my study. In this thesis, I use the ethnographic method in combination with qualitative research methods such as interviews and survey data to construct my argument. In the section that follows, I describe and discuss each of these methods in relation to existing theory.

1.3.1 Ethnography

Ethnographic methods are used to study people. I will also be using sensory ethnography as a methodological approach where I walk the city and listen to the sound in place. The vignettes I have cited above are some examples of these ethnographic accounts. The study of intangible (sonic) heritage entails the engagement of the senses as it relates to our understanding of the world and how we perceive objects. The senses are gaining traction in the social sciences, in capturing people's experiences (Pink, 2015). The ethnographic method is to be understood not as a methodology of the senses but an understanding of the senses.

The practice of sensory ethnography rethinks the idea of participant observation and the interview to consider it as a 'multisensory participation' (Pink, 2015). This keen interest involves ways of emplacing in order to perceive the things people see, touch and hear. Due to the nature of the study, visual observation, as is typical of classical ethnography, is limiting. So how does one listen and hear with others? A consideration of ethnography is the objectification of sound through recording. Whereas the conventional approach would

entail the researcher perceiving the sound recording as information to how the place sounds, Peterson, Marina and Kheshti (2014) ask us to get a sense of how people are listening and how they relate to sound. They further draw our attention to the fact that sound is not an object but a medium; it is about what we hear in it. It is about examining how citizens condition their way of listening. It is asking which sounds they are most attentive to and the reasons for that, deducing which sounds are perceptible and revealing how they contribute to their spatial orientation (Mansell, 2018; Scales, 2014).

A phenomenological study on the other hand entails the meaning of several individuals and aims to understand their lived experience to ‘grasp the very nature of the thing’ (Van Manen, 1990). This approach is a qualitative research method which finds the phenomena around an object of human experience.

The phenomenological approach I employ aims at experiencing the city from the anti hegemonic and power-driven role of representing information to the experiences of the city. This is shown in the stories that supplement each chapter and which reflect my emplaced reading as a researcher. Mapping is a cartographic tool that places the planner at a distance to the city thereby enforcing control. Walking, on the other hand, is a counterpart and a fundamental human activity that connects us to the earth and spaces (Papanicolaou, 2017). I used this technique in the study to gain access into the sounds that occur every day as part of Cape Town’s sonic identity. My sound diary frames the cartographic understanding of the city, in that social and spatial practices can be highlighted sonically and across time.

What about your qualitative study? Please put a paragraph about that here. It was one of your methods.

1.3.2 Precedents

This research has other international precedents. For example, *The Soundscape of Istanbul Initiative* archives sonic environments considered to be ICH in Istanbul. Through surveys and interviews conducted by the researchers with the community, cultural sounds were identified that play a key role in cultural memory and identity. In turn, sounds were placed under various categories that are valuable in perceiving the urban space and unravelling aural values of quotidian life that play out repetitively throughout the day.

Another project that explored similar themes was conducted in Iztapalapa, Mexico City. It uses a phenomenological approach to explore how the city is experienced sonically and its relationship to the construction of urban space. The argument put forward is that sensorial experiences inform social meanings that unlock hidden structures of the city (Bieletto-Bueno, 2017). Crucially, the study problematizes the category of ‘noise’ versus ‘sound’ and analyses them in official discourses. Two maps are employed for a comparative study that sparks a conversation around the asymmetries of people’s urban aural experiences but also contributes to social stigmas of historically marginalised areas (Bieletto-Bueno, 2017).

A third study worth mentioning is the project *Sound of Kythera* (2016) by Piga, Siret and Thibaud (2021) that uses walks in the city to interpret history, simultaneously offering a methodological tool to aestheticize intangible cultural heritage.

1.3.3 Data Collection

The first method was an online survey conducted with a series of questions posed to probe the perception of sounds by residents. The use of a digital survey was chosen because it would provide the most effective way of reaching a varied audience. Further, given the COVID pandemic restrictions imposed across the country, the safest option while continuing the study was engaging with participants through an online platform. Google Survey Forms was chosen for its free access and the speedy nature of documenting questions, receiving results and keeping record for analysis. The survey was given to various stakeholders and associations in the built environment and other randomised people were selected. 30 questions were posed to participants; 15 questions were dedicated to the Noon Gun, and 15 were dedicated to the Adhan. The questions covered demographics, residence of participants and perceptions of the sounds on heritage and the built environment. Table 01 (see Appendix) provides the questionnaire in full and further explains the reason for enquiry into the questions posed. Audio clips of the Noon Gun and the Adhan were pre-recorded and placed online on the Google Survey Form so that respondents would be able to engage with the sound clip before answering questions. The following stakeholders were asked to engage in the study:

- The University of Cape Town APG (Architecture, Planning and Geomatics) department both students and lecturers;
- The University of Cape Town African Studies department both students and lecturers;
- Residents of Cape Town living in the Cape Town city centre, some who are acquaintances;
- The Young Urbanists community, who were able to reach out to their followers on LinkedIn, Facebook and Instagram.

A wide audience was received; comprising different ages, genders, nationalities, professional occupations and places of residence. The experience of sound holds different meaning to different people depending on their cultural and social background, education and their place of residence, as different areas in the city have different soundscapes (Leus, 2011).

All in all, 69 respondents were obtained. The research study complied with the ethical codes, standards and protocols prescribed by the University of Cape Town. The online survey was secured by prior informed consent.

Age groups, 18-21, 22-26, 27-31, 32-40, 41-55 and 55 years older were used. Most respondents were from age groups 22-26 (27%), followed by age group 27-31 with 23.2% (Figure 6). Of the 69 respondents, 53.6% were male and 43.5% were female (Figure 7).

AGE RANGE

69 responses

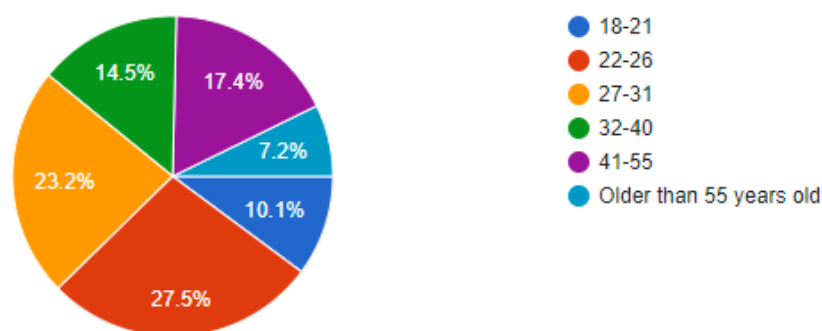


Figure 6. Online Google Survey Results- Age

GENDER

69 responses

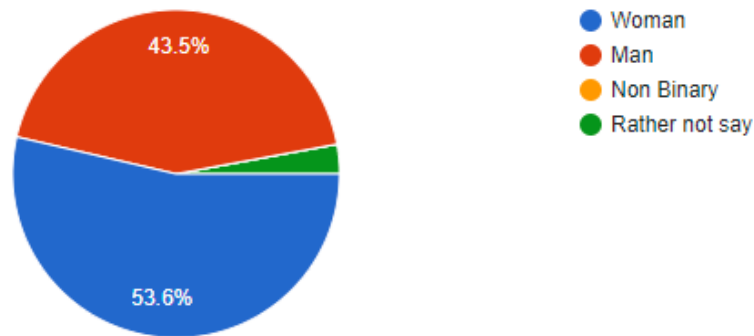


Figure 7. Online Google Survey Results–Gender.

The second method was in the form of semi-structured interviews of key stakeholders involved, namely:

- City of Cape Town representative associated with the City Health department, who was able to answer on the city’s decision-making processes and how sound is legislated, managed and dealt with on a local government scale. Through the interview it was also important to probe if he sees the community of Bo Kaap as adequately represented in the sense of their recognition by the city. Further questions were asked on his viewpoints relating to gentrification versus development, definitions of noise nuisance and health. He will be referred to under the pseudonym, *Mr. City Health*;
- A Heritage Conservation Body Representative, (under pseudonym, *Mr. Heritage Body*), an activist for his community speaking on issues of the community’s resilience and the way in which they contest the city’s regressive development plans. We spoke about the significance of the Adhan sound in Islamic culture and its contribution to the built environment of Cape Town. He expanded on sounds other than the Adhan which are important to subaltern culture, and lastly spoke about the noise complaint issues;

- A Representative of the education of Muslim culture and religion (under pseudonym, *Mr. Educator*), who spoke on the meaning of Islamic culture in the South African context and its contribution to the landscape of Cape Town. The relevance of interviewing the individual is that they would offer insight into noise complaints and conflicts that arose from that;
- A historian and curator (under pseudonym, *Mr. Curator*), whose role is concerned with the management of naval archives. The interview unravelled the importance of the Noon Gun in relation to its location and historical aspects, and its changed meaning over the span of the centuries.

The interview Q&A has been added to the [appendix](#) at the end of this document.

Additionally, I approached the City's Health Department, which is responsible for the mechanical engineering component. They are involved with the noise complaints directly, statistical analysis of where noise complaints emanate from, who complains and which sounds are complained about. These results offered quantitative information for the study. They further provided excerpts of how people complain through the complainant's correspondence.

1.3.4 Ethical Considerations & Objective

The study will take a consequentialist and deontological approach as two contrasting views on ethics. The former asks if the ends justify the means; the latter respects participant's rights to privacy and consent for the study to take place (Polonsky, 1998). These are binding for proper conduct and relevant to this thesis.

The first ethical consideration in the study is the relationship between researcher, participants and the study. The three enrich the ethnographic text but also raise questions about authorship. I look at repositioning authorship to give the participants the role of authors. This position turns the thesis into a beneficial conversation and storytelling over an expert-led interview-type approach.

A second consideration in the study is the inevitability of the biography of the researcher intertwining with those of the subjects of the research in the ethnographic space of understanding people and places. The study poses no apparent major ethical

considerations. Both case studies still have the ability to elicit adverse reactions when listened to due to memories that they can evoke through confronting people's identities, moralities and values linked to their heritage.

The relationship between researcher and participants in an ethnographic study offers an important object of reflection, argue Bergman and Lindgren (2018), on the asymmetric power relations produced by the relationship (Bergman & Lindgren, 2018; Njeri, 2015). Out of the range of data collection methods, the interviews for the Adhan call-to-prayer are to be treated with sensitivity. The study takes an integrative approach that combines the insiders' and outsiders' perspectives. Due to my background as a foreign national, some cultural cues could be missed or misinterpreted but having lived in the city's context puts me at a good inside position in affording me an acute awareness of the sounds that emanate from it.

1.3.5 Chapter Outlines

In the chapter above, I have explained the background of the study, rationale, the methodological approach and presented the case studies which expand on the canonical thinking of the study. I spoke to the spatial, cultural and sound frameworks that illuminates the discussion on official/ monumental forms of memorials alongside the more vernacular forms of public. I delved into the political space that shapes the sonic landscape under the various legal documentations of conservation.

Chapter 3 uses the PHS (physical, historical, and social status) model to evaluate the cultural value of the Noon Gun soundscape. Chapter 4 expands to analyse the Noon Gun in relation to the survey results conducted and ascertains the significance of the sound thereof based on the perception of the public.

Similarly, Chapter 4 and 5 expands on the Adhan Call to Prayer framed around the noise nuisance complaint to discuss the *noise* in relationship to the constructed image, but also how the affected communities show resilience in affirming their own identities and measures of protest to ensure they are heard and respected in the face of a growing and developing Cape Town.

This thesis is of relevance to existing debates. It contributes to the decanonization and decolonization of the senses, i.e. to include the sense of feeling, and particularly hearing, to the emotional connections that people have with places. No longer can we rely alone on physical artefacts as objects of study. It is imperative to let go of the hierarchical nature of the senses. Secondly, the issue of protecting people's intangible cultural heritage should be seen as a human rights issue of respect for all cultures (Smith 2009). Thirdly it challenges current legislation that weighs more heavily on the tangible heritage than the intangible cultural heritage by including the complexity of soundscapes vital to identity markers in South Africa. Lastly it deinstitutionalized heritage by introducing listening as an ethnographic approach that takes seriously the community of Cape Town directly and indirectly affected by sounds, and employs a bottom-up approach over an expert-led opinion to encourage respect for the culture to which the sounds belong.

2 LEGAL PRECEDENTS

The physical built environment's long history has been biased. The expressions of architecture and the built environment are linked to styles and the masterminds of the architects who built these structures. This is because preservation of collective memories refers to the material milieu that surrounds it, argues Maurich Halbwachs (1980) (Chronis, 2006). This has allowed for the fluid protection of colonial heritage sites. A top-down approach to heritage legislation has not had much respect for African traditions, which clash with Eurocentric ones, argues Ndlovu-Gatsheni (2011). The public memory is still very much shaped by coloniality. Coloniality is a concept first introduced by Peruvian sociologist Anibal Quijano and further elaborated by Walter D Mignolo; it is understood as 'global designs' that have become entangled with 'local histories'. This is identified by four key levers: economy, authority, gender/sexuality and lastly knowledge and subjectivity (Ndlovu-Gatsheni, 2015). The focus will be on knowledge and subjectivity. I am interested in the epistemological design which lies at the centre of how soundscapes are entrenched in the logic of the city.

The concept of time in heritage lies in the fundamental makeup of the definition of culture and of heritage making. There are, however, various ways we could look at time. Time attached to heritage gives the age value to a cultural resource. A different way of looking at it, and more suited to heritage sounds, is the importance of the time given to the sound artefact. The Noon Gun used to sound at 11am in remembrance of local Cape Town soldiers who died in the World War I and II and then moved to 12 midday in later years as a way of synchronising the city's modernity and ordering of life with the ships at the docks and then again at the call to commerce, to call farmers from afar into the city centre (according to Mr. Curator of the naval archives). Similarly, The Adhan call-to-prayer sounds five times a day for a Muslim person to pray and submit to God. The alignment of time in this case is not a fixed mechanical clock but is aligned to the Islamic calendar that sets the times of prayer according to a celestial ordering.

Comparatively, one sound focuses on a quantitative measure of time that resets the order of the day for the masses that hear it (Noon Gun cannon). It will sound the same throughout the centuries and will ring at the same time. The only variation of the sound

will come from environmental conditions which interfere with how sound is heard. The other sound is a qualitative measure of time. Arab (2017) fears that in the city's efforts to silence the Adhan it will become a 'desacralised measured time' that will potentially sound 'out of place' and 'out of time'.

What I find common in both these sounds is how time is a cultural event. Acoustic space is ephemeral, flexible and unstable regarding the definition of space. Acoustic space does in itself create time for auditory space that has no particular focus (LaBelle, 2019), and continuously recreates its own dimensions. The changing dynamics are what Jean Francois Augoyard terms as the 'ubiquity effect' which expresses the flow of sound through various environments without knowing the sound's source. The city's sonic geography highlights the dynamism of sound bringing forward its spatial and temporal particularities as it transcends through spaces. The nature of how sound affects the built environment is in the contours of the sonic; by this I mean the way sound projects in the environment and the people that live in it through the way it sparks annoyance or enjoyment by people, and in the way that noise policy documents in Cape Town are taken seriously.

In what follows, I look at the three types of policy documentation that affects heritage. At the international level, I look at the UNESCO's policy document—Convention for the Safeguarding of Intangible Cultural Heritage 2003—to discuss how sound has been incorporated as a medium of intangible cultural heritage. At a national scale I discuss the National Heritage Resources (NHRA) Act 25 of 1999 to discern how the Constitution provides allowance and recognition to sound in heritage management. At the local level, I look at the Municipal By-Law Relating to Streets, Public Places and the Prevention of Noise Nuisances 2007 that discusses the interpretation of law of sound categorization.

2.1 International, National and Local Laws

The role of heritage has been discussed at various levels of implementation, ranging from the international level, national and local level. Countries across the globe all have various levels of involvement with stakeholders, communities and individuals. Each of the authorities at the different levels have policy documents used for identification, implementation and management of heritage resources. It is important to problematize

the issues of law and policy making as it pertains to these documents: they follow dominant systems of power and authority serving to legitimate political narratives by governments and to subjugate the past as part of the modernity project, or rather as part of sanitising versions of past and ensuring their polished look in the present and for future spaces.

The modernization project lies as a problematic factor in harming the past, especially in South Africa in that the relationship between heritage protection and property development is seen in polarity and direct conflict. From a sound perspective Arab (2017) argues that new technologies introduced can reduce the meaning of heritage sounds, especially the call-to-prayer sound, to a practical one. He further points to the fact that the pre-modern era was much quieter and characterised by sound marks that dominated the city soundscapes such as the church bells that ordered people's lives and added to their identity. In this regard, one of my informants, Mr. Heritage Body attests to a problematic split between heritage and city transformation:

‘...one of the big challenges with the city is that it is ruled by the fact that it needs to grow. When they [city authorities] look at growth, they don't see heritage as being a growth factor. They see heritage as a stagnant factor—an obstruction...’

2.1.1 UNESCO

UNESCO has been popularly described as a universalist, utopian organisation with policy documents that aim at world peace while addressing issues of spatial justice and injustice, enforcing human rights, alleviating poverty, providing platforms for countries to bolster their own sovereign interests and improving the connection that people have with sites/ people/ objects that they can enjoy and claim as their own heritage.

Through the heritage policy documents promulgated by UNESCO (Convention Concerning the Protection of the World Cultural and Natural Heritage 1972 and Convention for the Safeguarding of Intangible Cultural Heritage 2003, and other documents that are continuously produced) there is a clear separation of the tangible and the intangible in the documents by the emphasis given to the ‘material’ over the ‘immaterial’. The different heritage charters and documents do not pay specific attention to sound as inherently significant to cultural heritage (Leus, 2011). This has led to the

secularisation of heritage as being distant from spirituality and other concerns of people (Wijesuriya, 2017). This is evident in the early conservation principles that focused on retrieving aesthetic and historic value. Secularisation, as argued by Hamid Dabashi (Arab, 2017) is ‘colonialism in the guise of modernity’.

Sites of significance are not merely sites, but embody mnemonic cues, sensorial experiences, associational memories and performative acts that inform the intangible aspects that frame and offer a diverse interpretation and worth of a cultural heritage. The fusion between these two aspects would enrich cultural heritage projects, but in its formalisation can prove difficult and conflictual. Would it be possible to surface more than just visual cues of memory making, but also the audible, sensorial and haptic aspects that are imbued in memory too under a single guise?

The Adhan is deliberately separated from its counterpart by law and civic contestation, whilst the Noon Gun is placed as official heritage outside the realm of spirituality and in the realm of superiority and invisibility.

Attempts have been made with charters such as the Burra Charter and the Nara Document on Authenticity to de-secularize heritage discourse by placing the emphasis on value-led analysis. The Burra Charter brought an alternative discourse focused on people-led analysis, while the Nara document took the definition further and introduced themes such as function, tradition, spirit and feeling (Wijesuriya, 2017). In later documents the themes expanded to diversity of heritage processes, involvement of multiple stakeholders and the role of cultural heritage in sustainable development, amongst others. These ideas challenged static ideas about authenticity by using a dynamic interpretation dependent on its socio-economic context.

A living heritage approach was born out of this, linking people to their cultural products, both tangible and intangible, to represent the continuity of cultural expression. In the South African context, the National Policy on South African Living Heritage, drafted in 2009 by the Department of Arts and Culture is used as a legally guiding document for national policy promoting living heritage and social cohesion. Absence of a formally legislated and enforceable document on intangible cultural and living heritage, is seen as the root cause of lack of appreciation of cultural diversity and of the growing socio-

economic disparity in South Africa. The policy responds to other challenges beyond the dichotomous tangible and intangible heritage, such as the legacy of unequal knowledge systems and misinterpretation of ‘safeguarding’ as meaning ‘stagnation’ (Arts and Culture, 2009).

The policy can be commended for its attempt to protect living heritage, which was previously protected under the National Heritage Resources Act (NHRA Act 25 of 1999). It is to be exercised under its own set of rules which would address tensions between tradition and modernity, identity and continuity, as well as restore national pride.

2.1.2 NHRA

On a national scale, colonial and apartheid legislation in the form of the 1911 Bushmen Relics Protection Act, the Natural and Historical Monuments Act of 1923 and the National Monuments Act of 1969 placed emphasis on the tangible aspects of heritage which served the interests of the colonial powers at the time (Manetsi, 2011). New legislation post-apartheid has taken the form of the National Heritage Council Act of 1999 and the National Heritage Resources Act of 1999, among others which have advocated for the safeguarding of living heritage.

The new policies however have not clearly set out a defined management framework for the safeguarding of living heritage, except for providing a standardised definition and brief mention in the NHRA policy document which in most parts is invoked as an added associational item to consider regarding heritage objects or national estates:

Section 3 (2)(c)(vi) - ‘promoting identification and recording of aspects of living heritage associated with heritage resources’.

Section 32 (1)(f)- ‘[Heritage objects] an object that is part of the national estate...may be declared a heritage object, including objects to which oral traditions are attached and which are associated with living heritage (National Heritage Resources Act No 25, NHRA, 1999).

There remains little coordination from the NHRA on providing a comprehensive framework for the safeguarding of living heritage. It must be noted that the legislation itself is not about the conservation of living heritage, but protecting and conserving sites that have connections with living heritage (Ndlovu, 2011; Davis & Stefano, 2017). NHRA

has failed to engage with issues of inequality, symbolic representation and the challenge of cultural particularism (Davis & Stefano, 2017). Despite rigorous legislation, be it of sites or living heritage, even with these laws, sites are still vandalised as Ndlovu (2011) argues. It is not about creating stricter laws, or newer policies, but rather the understanding and support of the general public (Ndlovu, 2011). Instead, what we see is still a mostly top-down operation that is unsupportive, particularly in respect of ICH as a part of shaping our cities and heritage.

I argue that living heritage is applicable to the sounds of the Noon Gun and of the Adhan. The heritage ideology still favours Eurocentrism not just in visual accessibility of heritage but in the physicality of the cultural object, which is a stumbling block to meaningful community involvement. Ndlovu (2011) argues that the lack of appreciation of people's voices in the community creates a stumbling block between heritage management values held by communities and authorities that give enforcement to legislation. Notably, a post-colonial legislation that is supposed to reflect African values by way of community involvement.

As a way of counteracting the rigidity and top-down approach that the legislation offers, due to globalisation and modernity, Bo Kaap has formalised itself to regulate development in the area to ensure developments align with the cultural heritage and character of the place. The Bo Kaap Heritage Protection Overlay Zone (HPOZ) was devised to declare the area as a matter of priority to Cape Town's Muslim community. This did not happen easily. The process of declaration took a total of nine years that started in 2010 and culminated mid-2019 as expressed through an interview I held with Mr. Heritage Body:

'Bo Kaap is a battlefield. We look at each legislation and by-law with grave suspicion. The City is not on our side... We started in 2010. We had to go national to secure our heritage. We could not get it locally. We celebrate Minister Nathi Mthethwa [former minister of Department of Arts and Culture]. Patricia de Lille was instrumental in the by-laws of 2015 which gave developers the right to not consult anymore'.

A forensic report by the law firm Bowmans, which was adopted by the City council was allegedly blocked by the mayor at the time, Patricia de Lille. In December however, her successor, Dan Plato, announced the city would proceed with the Bo Kaap HPOZ (Gerber, 2018). The HPOZ was gazetted in 2019. Despite the declared HPOZ—the sound of the Adhan belongs to the mosques as it rightfully should—there have still been complaints about noise by a resident. The management of sound falls to the dominion of municipal by-laws.

The City of Cape Town By-Law Relating to Streets, Public Places and the Prevention of Noise Nuisances 2007 expands on the different types of noise, notably disturbing noise, and noise nuisance. Disturbing noise is any noise produced by a person, device, apparatus, or a combination that is a loud and continuous long-term noise. Examples include nightclubs, church bells/ singing, calls to mosque (adhan), a generator or extractor fan. Noise nuisance by its definition is not repetitive or constant noise but still exceeds the amount of sound level stipulated in the Act, e.g., includes house parties, domestic abuse, public rowdiness and sparking electric fences (Cape Town, 2016).

Despite being a religious sound, with that said, the Adhan (call-to-prayer), as per the noise complaints received, have been analysed using the same noise disturbance categories. The Environmental Health Specialised Services handle all the complaints and issues related to the continuous sounds, whereby they will send engineers out in the field to measure sounds and ensure they comply with the regulations. Excerpts at the end of this section show how sounds are complained about by the residents, through email correspondence.

In relation to the Noon Gun, no records were retrieved, but in a conversation with one of the personnel from the Environmental Health Specialised Services department, they did say through many paper submissions, that the sound of the Noon Gun has been complained about. The only uncertainty is which law is exercised in the measures to control its noise, as no public record was able to be retrieved. This raises concern of the privileging of some sounds, and the silencing of others. Also pertinently highlighted by a respondent in a survey who said that the Noon Gun was ‘a reminder of what was...and the violent nature of human beings and their relationship with gunpowder’. This is a

reminder of how the laws privilege coloniality and echo a history into the present day that adds to the authorised heritage versus its subaltern counterparts.

The meanings of sounds are shaped powerfully by social and political factors. With the case of the Adhan, this 'Other' sound 'offends the senses' of the non-Muslim majority surfacing disputes over noise disturbances (Arab, 2017). The louder the sound, the more unified a community is. The object of sound has been transformed from an act of listening (in that it calls people to gather) to a contentious element to the gentries and new forms of cultural identities that are being formed in the city. In a way, the silencing of the Adhan, is a way to disunite a community and ultimately dismember its cultural heritage.

The noise laws in Cape Town, as prescribed in the municipal by-laws, reveal the potentially disruptive nature of acoustic space and the government's consciousness. The author asked the following question on social media: why do the by-laws not exempt religious institutions from performing their cultural and religious heritage?

In the following Chapter, each case study is assessed in terms of its physical, social and historical influence on the city. It will discuss the two sonic sounds in their contemporary sonic environment, as a way of 'setting the stage' or 'tuning the ear' to engage with the soundscapes of Cape Town and to problematize how we hear, and further outlining how we interpret the built environment and its social fabric. I also discuss the findings of the online survey and the semi structured interviews. The significance of the sound is then outlined and the sounds and their effect towards the built environment and the relevance they have to heritage discourse is explored.

3 CASE STUDY 01 - NOON GUN

3.1 The Noon Gun

As described in the online interview, SOUND/01 represents the Noon Gun cannon [*Link directly below to listen to recording*].

SOUND/01



In the following chapter I apply a number of different research methods, including sonic acoustic, historical and social to research the heritage significance of the Noon Gun in Cape Town. In doing so, I want to emphasise, ‘sound as a document’ as an antidote to ‘building as document’, and as a heritage research method. Just as much as buildings are able to be traced physically to determine the thinking of the individuals who participate in that activity, and their involvement with culture, I propose that sound be explored similarly to reveal the social and cultural constructs that give resonance to the sound and how it is perceived (Figure 11) in effect exploring the sonic architecture that gives value to the sound.

Table Mountain and Signal Hill have been part of graphic representations as early as the 1770s with the mountain range as a notable landmark (Figure 09) (Figure 10).

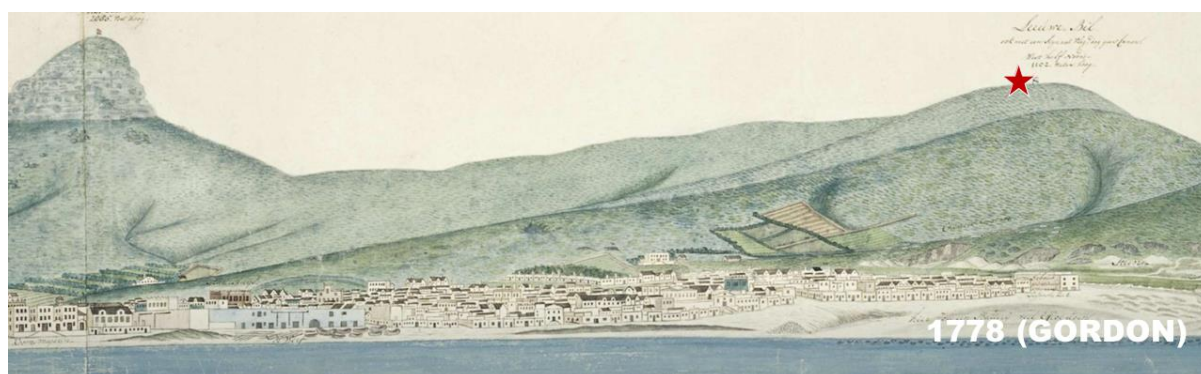


Figure 09. Panorama of Cape Town and its surroundings as seen from the sea, Robert Jacob Gordon (attributed to), 1778.



Figure 10. Panorama of Cape Town and its surroundings as seen from the sea, Josephus Jones 1769-1811.

SOUND AS A DOCUMENT
NOON GUN
 LION BATTERY

PRESENT

living



PAST

dead



1

SOUNDSCAPE / AUDITORY RANGE
 Who is listening? How are they responsive to the sound and how does it affect the receiver? How audible is the sound (pleasant/noisy)?

2

SOUND OBJECT - EMBLEM / COMMEMORATIVE MARKER
 What does it symbolize? Why does it play? What is its history of place - its relationship with the environment it sits on? This is the technical object that emits sound

3

ARCHITECTURE OF THE SOUND
 Who built it? Why? What is the surrounding history of place

4

SONIC CONTOURS / LANDSCAPE
 Who built it? Why? What is the surrounding history of place

5

HERITAGE LINK INTO PAST
 What is its linkage with the past? Whom does it commemorate? How does it unite and activate the past into present?
 Connecting mountain ranges via cannon guns
 Connection to SAAD
 Link to marine heritage

Figure 11. Noon Gun- Sound as a Document.

In the case of the Noon Gun, ‘sound as document’ reveals the agents involved in the construction of the sound—the cannon, the military base, its historical layer and landscape as well as its heritage link into the past.

3.2 Description of Sound

The image below shows a spectrogram (Figure 12). It captures the visual imagery of an acoustic graph based on colours as representing various levels of sound.

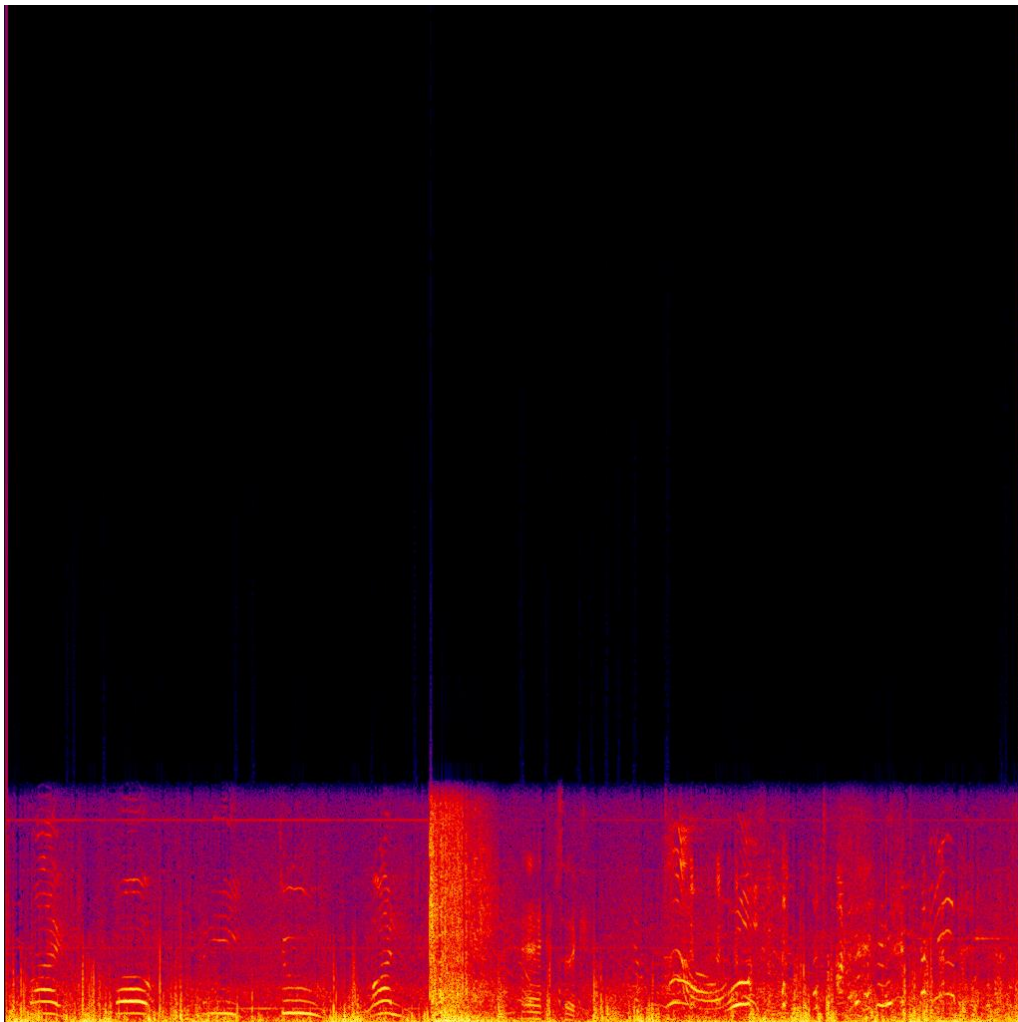


Figure 12. Spectrogram—Noon Gun





Figure 13. Noon Gun Cannon on display (covered due to weather conditions).

Figure 14



Figure 14. Noon Gun Daily Recordings displayed on the wall.

Figure 15

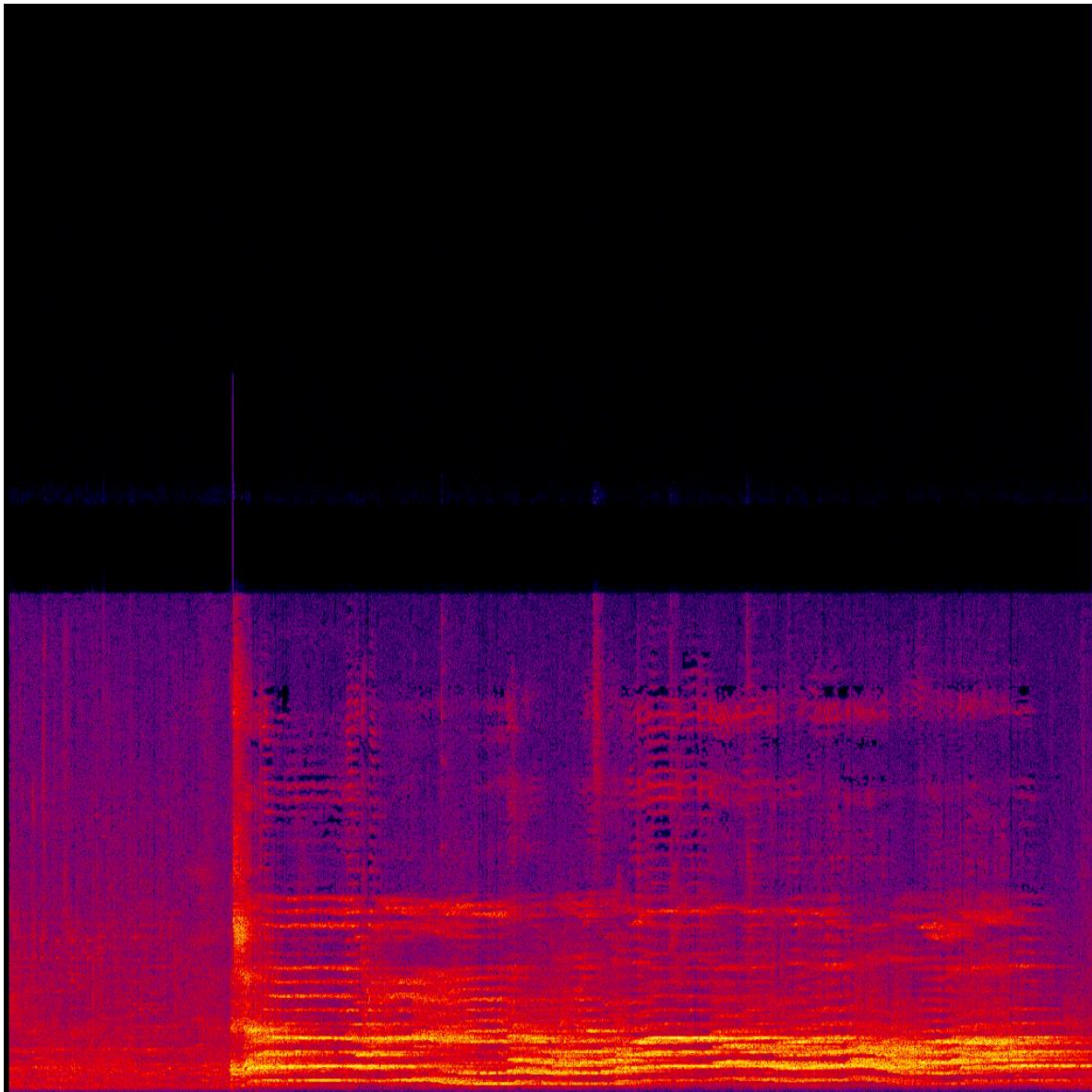


Figure 15. Spectrogram- Adhan call-to-prayer.

Above is a spectrum graph (spectrogram) that is a time-frequency diagram of a sound recording. The x-axis notes time (duration) and the y-axis notes frequency. Overall, this is a measure of loudness. The darker areas are where the frequencies have very low intensities, whereas the orange and yellow areas represent frequencies that have high intensities in sound. The colour denotes amplitudes. While my study does not focus on the psycho-acoustical properties of sound, it is nevertheless valuable to visualise sound and to

make comparisons with the Adhan call-to-prayer. The Adhan spectrogram has higher amplitude whereas the Noon Gun has lower amplitude.

The association, meaning and values attached to the Noon Gun summarised from interviews and survey results are rather interesting. The sound of the Noon Gun cannon is a reminder of the geological and urban morphology. The loud sound is a reminder of the violence and unpredictability of our country, more so it points to the violence we live in. An additional living heritage that humanised the song came in the form of the officer who fired the gun daily. He will be introduced later in the chapter.

The Noon Gun cannon's sound echoes through the sonic geography, which in turn shapes Table Mountain and the geological formation that it sits in as the backdrop to the city. With that pronunciation of its status, it summons its history and its value as a time marker and keeper of a long tradition. It represents a continuity of time and stitches spaces across the Cape's geology together. It demands extrospection and the recognition of the concrete world around us that forms Cape Town. It forces you to engage with the earth, geology, rapture and the colonial archive. The Noon Gun is a mark of technological advancement and tourists marvel at the sound and tradition. Its loud *boom* arguably awakens the dead soldiers that fought for South Africa. It brings war to the foreground for those that fought for it.

It is also important to emphasise that the Noon Gun's acoustic territory stretches out further and sounds for a shorter period of time. *Whereas the Adhan's time is referring to a time for introspection and a pause, a deliberate alert to worship something far greater than the material concrete world, a moment of disruption for all, a reckoning of time to listen to the sound of protest of belief and of the spirit. The Adhan travels a much shorter distance and caters for its community, but its sound is more stretched out over a period.*

3.2 (Physical) Architecture of the Sound

The physical analysis was done through on-site acoustic measurements. This was performed by way of experiential walks to understand the *genius loci* of place, or the spirit of place.

The Lion Battery is situated at the end of Longmarket Street, directly above the suburb of Bo-Kaap. The site is currently accessed via Military road which meanders along the side of Table Mountain National Park (Figure 16). These sites are classified as Provincial Heritage Sites (Grade II) (Figure 17).

ROAD NETWORKS

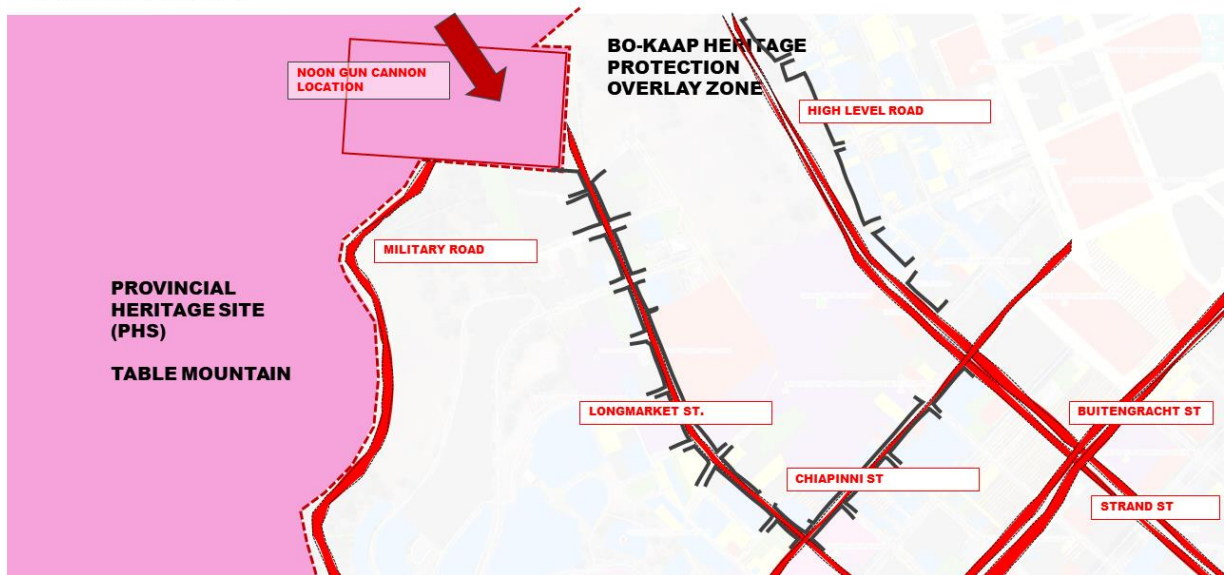


Figure 16. Road Networks around entry into Lion Battery. The Lion Battery is part of the PHS falling under Table Mountain.

HERITAGE RESOURCES

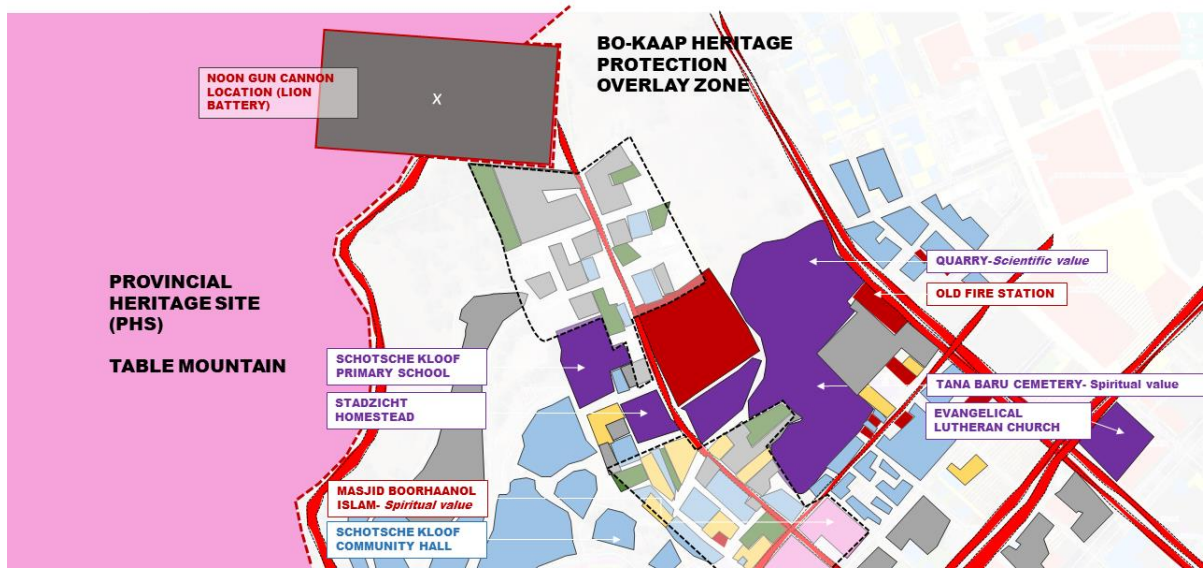


Figure 17. Heritage Resources Map surrounding Lion Battery. Pink-PHS, Purple-Grade I, Red-Grade II, Blue/ Yellow Grade III, Grey-Unconservation Worthy, Green-Potential for heritage resource subject to grading and analysis.

The Lion Battery provides a key nodal point and strategic location in full view of the oceanic front: Table Bay. The views are panoramic and stretch as far as Camps Bay encompassing the city. The position was an important surveying point for foreign ships in the early formation of Cape Town.

The topography of the area remains largely flat from the top with structures dispersed all around the site—from blockhouses, store guns and dilapidated structures in the direction of Signal Hill. Towards the north-east of Lion Battery, the site drops drastically providing the Lion Battery site with an uninterrupted visual connection with the city and the SAAO (Figure 2.13). The steep site of the topography gives rise to the interesting character of the place—the terraced houses, the ability for each house to engage with its context visually with uninterrupted views and the occasional stepped stoeps. The Lion Battery site is currently accessed via Military Road which sits in the lower slopes of the Lion's Head-Signal Hill Mountain range.

Figure 18

BIODIVERSITY NETWORK- remnants of indigenous vegetation

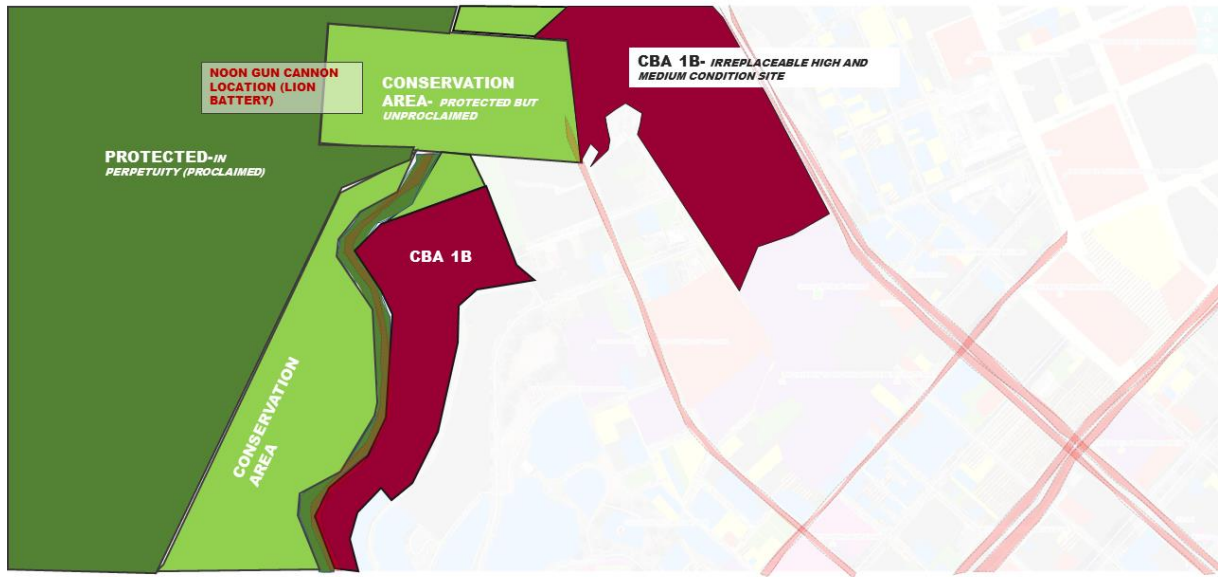


Figure 18. Biodiversity Network for Lion Battery. Image displays indigenous vegetation and areas of conserved land around Lion Battery. The Table Mountain range is protected, while the Noon Gun location is protected but unproclaimed.

The sounds in the city are congruent with the spatial grid layout of the city. This was determined during sound walks along Longmarket Street. Longmarket street stretches from central Cape Town (intersecting with Primrose Street) from the Castle of Good Hope and terminates at the Lion Battery. It is arguably the longest running straight relevantly narrow road in Cape Town traversing the central city, Buitengracht Street and the Bo Kaap residential area. Its character changes along the way and is dictated by the zoning and activity along its streetscape. Images below aim to portray the special moments that make Longmarket Street an important street—the cobble stones which have stood since the early 1800s while the city’s buildings continue to evolve, the narrow streets that have either sloped pedestrian walkways or stepped stoeps. I have highlighted the different buildings along the path of Longmarket Street below (Figure 19).

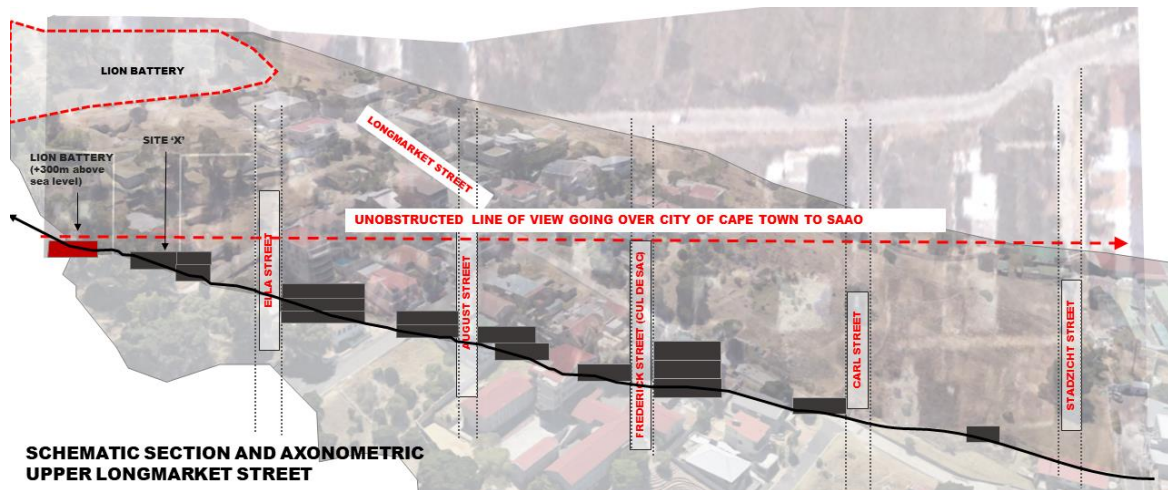


Figure 19. Longitudinal section across the city displaying Lion Battery at the top right transcending down along Longmarket Street. The sound of the Noon Gun projects across the terraced nature of the suburb allowing the sound to project to greater distances. The image is superimposed with an aerial view of the site.

EVOLUTION OF LONGMARKET STREET

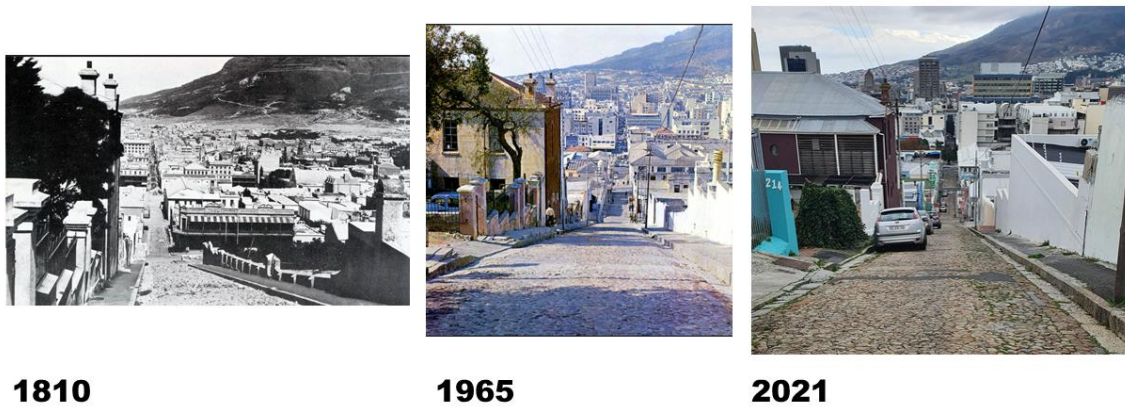


Figure 20

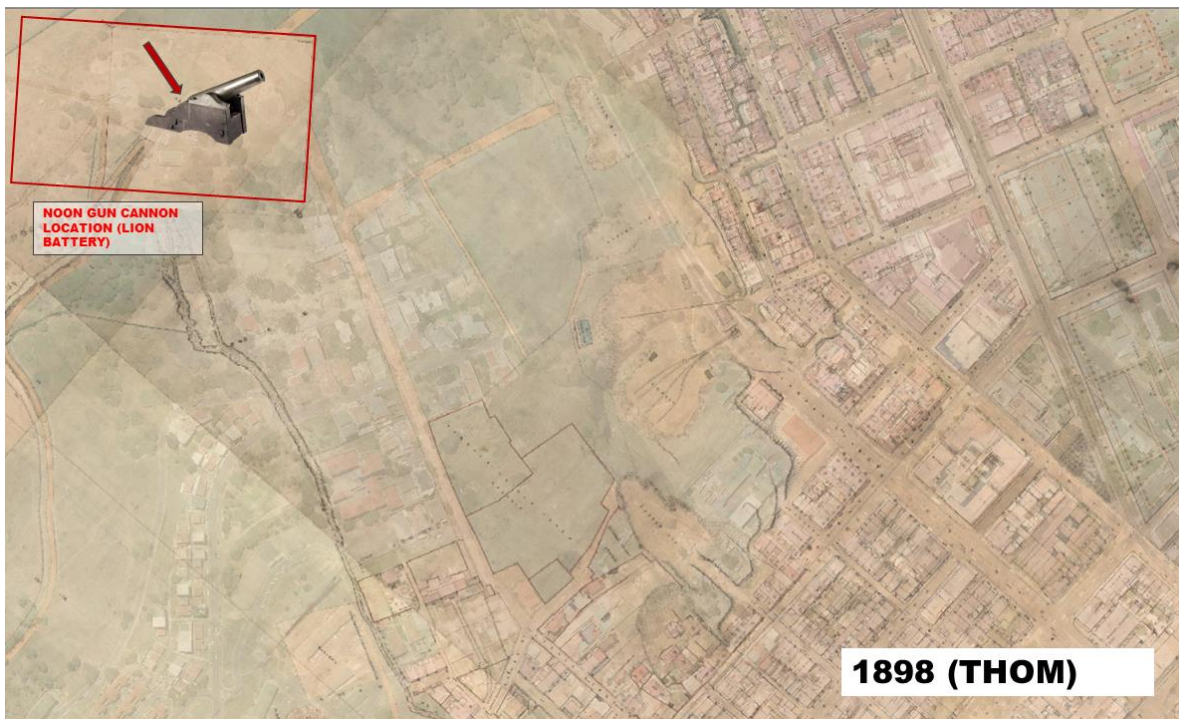


Figure 20. Thom's Survey 1898 displaying location of Lion Battery and the Noon Gun (Thom, 1898).

Figure 21



Figure 21. Map showing location of Lion Battery today - 2013.

Figure 22



Figure 22. Bo Kaap Landscape rendered—shows access to Lion Battery via Longmarket Street and Military Road. Access to Longmarket Street is restricted to foot access.

3.3 (Historical) Analysis

Prior to colonial occupation, Cape Town was home to its indigenous people but very little is known in this regard (De Villiers, 2007). The Khoi people occupied the slopes and capitalised on the elevated vantage it offered. The early colonial period was marked by the arrival of European settlers under the Dutch East India Company and would see Cape Town as being strongly fortified due to its establishment as a refresher station halfway between Europe and the East. The fortification and defences against enemies came in the form of various batteries placed along the original shoreline, erected in different years, along with the Castle of Good Hope (1666) situated along Strand Street which served as the bastion fort (Figure 25).



Figure 25. Map displaying battery locations and the old shoreline. The relationship between Lion Battery, Alfred Basin and SAAO is highlighted.

The erection of the Lion Battery came much later in 1891. In early 1815, prior to the establishment of Lion Battery, the area was a signalling station that controlled maritime traffic. With the increased population, economic and cultural turning points, changing scale and character of place in the Cape, it was decided that the original position (in Observatory) be changed to the current location of Lion Battery. Part of the reason for this was that the visibility of the Observatory to Table Bay was not as effective as it would be at Lion's Rump. In changing the location, the time ball would be in proximity with the time ball at Victoria and Alfred Docks (Figure 26). The Alfred Docks was the first basin to afford a thoroughfare and protection for shipping. The site of the Lion Battery remains today abandoned and decommissioned but the daily firing of the Noon Gun that began in 1902 is still a long-standing tradition carried out even today (De Villiers, 2007).

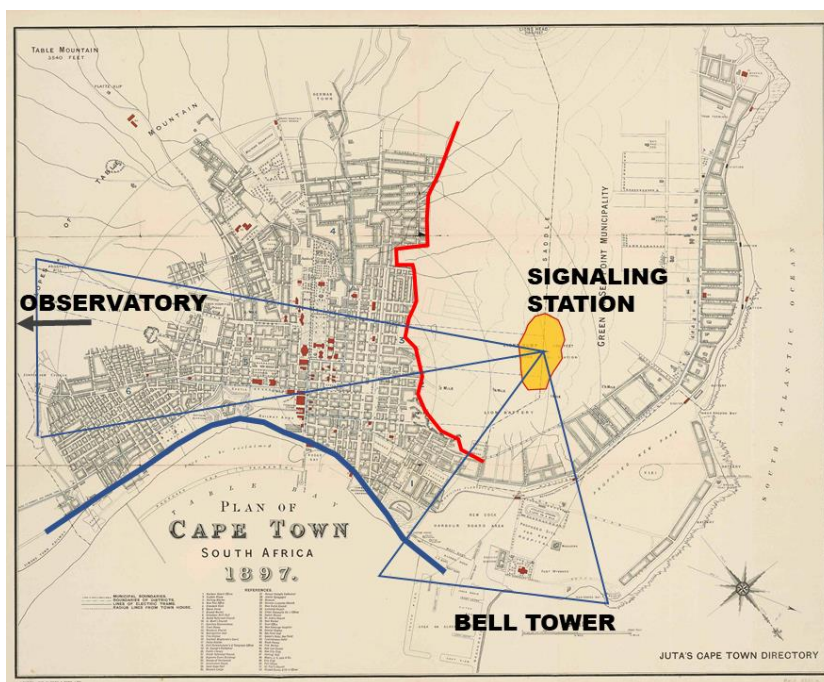


Figure 26. Plan of City of Cape Town South Africa (overlaid with graphics displaying the relationship of Lion Battery as a signal station to the oceanic front, and its relationship with the Observatory).

Construction of the Lion Battery site commenced in 1889 and included the operation of the batteries. The cannons were brought to the Cape by the British during their invasion in 1795. They consisted of 18 pounder smoothbore muzzle loaders. The reason for their transfer was due to the increased population and density of Cape Town post the second Anglo-Boer war when people complained that it was too loud and violent for the city centre:

‘The undignified and sometimes painful parting of unsuspecting visitors and their horses when the gun was fired may have contributed to the decision...to move the time gun up to Lion Battery, where it would rattle less windows and nerves’.

(ChavonnesBatteryMuseum, 2015)

The 4th of August 1902 was reported as the first firing of the Noon Gun at Lion Battery (ChavonnesBatteryMuseum, 2015).

In 1918, Sir Harry Hands, then mayor of Cape Town, initiated that the Noon Gun be fired to mark a 2-min pause of citizens in the city in remembrance of the returned and fallen soldiers; each minute devoted to the returned and fallen soldiers respectively (Figure 27). The idea was initiated by a South African author, Jock of the Bushveld, after his son and major in the defence force was killed in France in the First World War I (Figure 28).



Figure 27. During the Second World War, when the Noon Gun was fired daily, all the citizens of Cape Town would stop for 2 minutes of silence and reflect on those who had died during the war.

The Cape's Oldest Tradition

The Noon Day Gun

During the First occupation of the Cape by the British in 1795, Dutch guns were removed from the Imhoff Battery at the Castle Good Hope and replaced by the latest English eighteen pounders. The guns, which were designed by Captain Thomas Blomefield, provided a daily time signal to the ships anchored in Table Bay.

Since 1806, after the second British occupation the noon gun has been fired daily, except for Sundays. The daily noon gun is now Cape Town's oldest living tradition and the two guns in use are the oldest guns in daily use in the world. Every Capetonian has come to rely on the gun for accurate time, and for many

years local folk and travellers referred to accurate time as 'gun time'.

As Cape Town became more densely populated the noise of the gun being fired

from the Castle Good Hope became too loud and violent for the city centre and in 1902 the guns were moved to the Lion Battery on the slopes of Signal Hill.

The Silent Pause: Two minutes' silence is a tradition observed world wide when fallen soldiers are remembered. The idea was initiated by the South African author of Jock of the Bushveld - Sir Percy FitzPatrick. Sir Percy came up with the idea after his son Nugent, a major in the Union defence force, was killed in France in the First World War.

Sir Harry Hands, Mayor of Cape Town, initiated the noon day pause to follow the firing of the gun on 14 May 1918. The first minute is a time of thanksgiving for those who returned alive and the second minute is to remember the fallen.



The Noon Day 'Guns' on Signal Hill—The oldest working guns in the world

Figure 28. The Noon Gun as a symbol of maritime heritage, exemplified in early days by way of a 2-min silence as part of the tradition observed to commemorate fallen soldiers from the war.

During WWII (-1945) Signal Hill would be used as a radar station. This was later demolished. This ritual act of observing a 2-min pause for soldiers would be part of the cultural heritage of the early 1900s. A plaque is located on Adderley Street to commemorate the event observed on the 11th hour on the 11th day of November 1919 (the 1st Armistice) (Figure 29).

3.4 Contemporary Social Analysis

In an interview with Mr. Curator responsible for naval archives, he attests to Armistice Day and clarified that one might be misled into thinking that the public paused every day in remembrance, when in fact it was an annual pause of remembrance. The plaque reads:

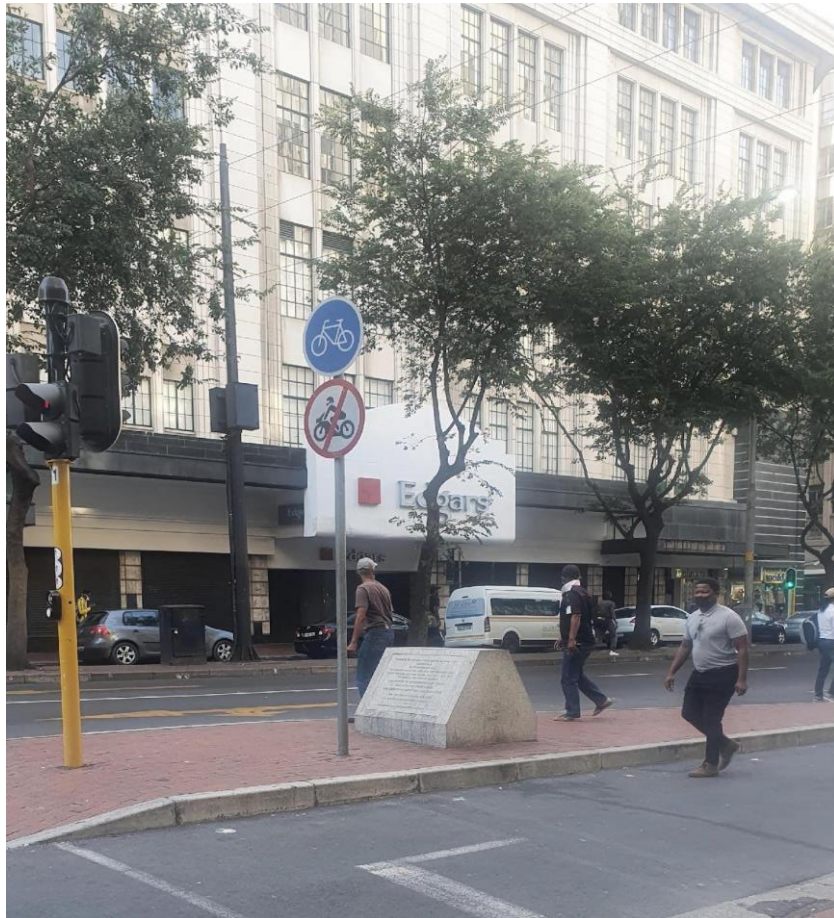


Figure 29. 'WE WILL REMEMBER THEM' Plaque. Two minutes of silence and remembrance. It started as a silent pause in remembrance of the men who fell in World War I and is now practised worldwide 'when a street clock began...its twelve strokes...the boom of the Signal Hill gun...and a bugle from Cartwright's balcony began to sound the 'Last Post'. And immediately everybody and everything stood still...complete silence...for a hundred seconds or so. They seem like a thousand.'

The South African Navy manage and maintain the Noon Gun cannons, although the gunpowder is sponsored by the City of Cape Town which allocated a budget for it, according to Mr. Curator of the naval archives. A component of living heritage lies with the ritual performed by Chief Petty Officer (CPO) Dudley Malgas until his passing, and Petty Officer Maasdorp. CPO Malgas was known for having a particular flair of launching the cannons (Figure 30).

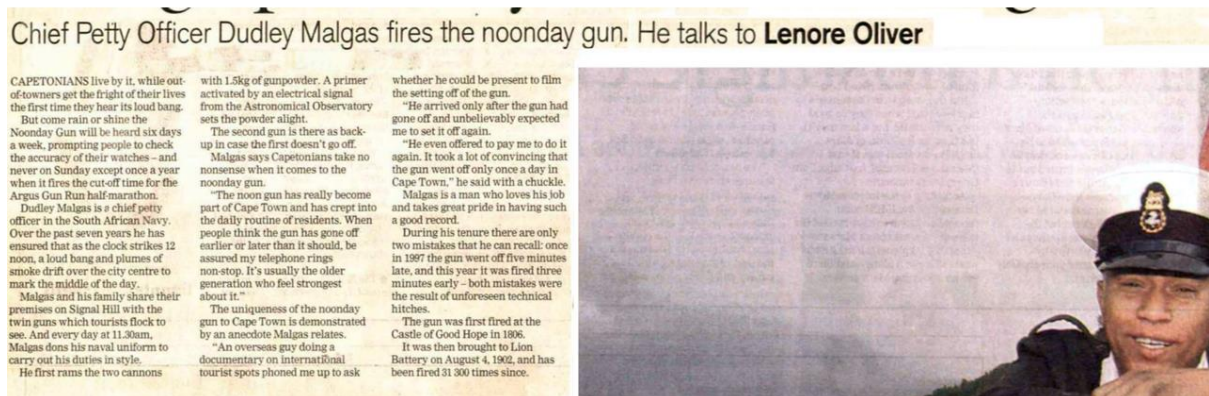


Figure 30. Chief Petty Officer Dudley Maglas who was responsible for firing the Noon Gun cannon daily adds a certain flair to the tradition of firing the noon gun. He's added a second dimension to the Noon Gun that has turned it into a living heritage monument.

The Noon Gun is fired every day except for Sundays and Public Holidays at 12'o o'clock midday, and remotely controlled by the SAAO.

The production of history and the segregated city was beginning to shape the imagined and physical image of the city. By 1918, the city had already mobilised laws mobilising the removal of African people from the city using segregatory laws under the guise of Public Health Acts and the Native Reserve Locations Act to be able to produce a society that sounded and reflected a 'sanitised' society. This issue highlights the officialdom of the sound as a protected monument/ sonic icon by the hegemonic or dominant ruling authority. The simultaneous use of sound and noise in the tradition is initiated to celebrate loss and life, war and peace, as well as loudness (for pause) and quietness (for reflection). The intangible aspect of the Noon Gun has not received any heritage grading, which can be linked to the lack of management and identification of intangible heritage resources in the NHRA, Section 32 (1)(c), (e), (f). While the city funds the firing of the gun and it is protected by the South African Navy, there has not been any heritage significance linked to it, despite the provincial heritage grading of the site, mentioned in the beginning of the chapter. Certainly, through the analysis above, the history of the sound of the Noon Gun validates its heritage significance of the gun and its firing.

4 ANALYSIS 01-NOON GUN

4.1 Survey/ Results and Discussion

For my survey research, I posed extensive questions regarding the perceptions of the sound highlighted in the previous chapter (Sub-chapter 1.3.3 Data Collection).

There were 69 respondents in the study who agreed to participate, comprising age ranges of between 18 and 55 years old. Over 55 respondents were South African with the remainder from other parts of Africa and abroad. The survey was done with students across different study fields, academics and lecturers at the University of Cape Town, professionals in the built environment, educators, administrators, city planners and unemployed people.

59 respondents answered saying that listening to the sound of the Noon Gun is *pleasant* despite raising the concern that they would prefer to hear it once, while 10 respondents deemed it *noise* (Figure 31).

Do you consider this a 'Pleasant' sound or a 'Noisy' sound

69 responses

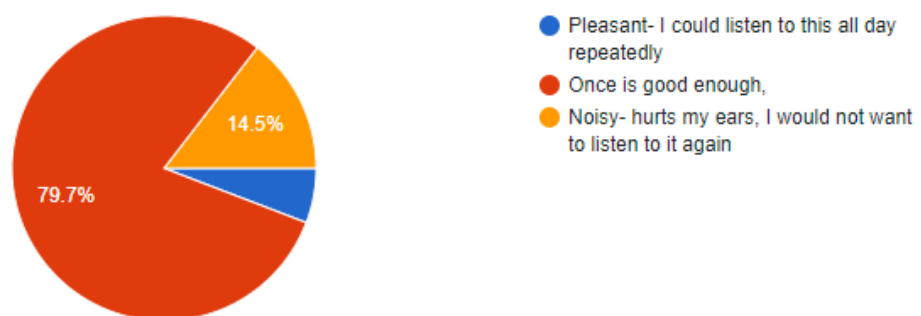


Figure 31. Online Google Survey Results- Pleasant/ Noise [Noon Gun]

4.1.2 Perception of the sound and its 'affect' on people

The sound of the Noon Gun mainly startled people. There was a consensus that the sound made people anxious and uneasy, all in all giving people a shock of realisation that it is 12 noon. When the sound sets off at noon, the loud bang is a reminder of home and an awareness of the reality of everyday existence in the city. Some responses indicated that

people found the sound rhythmic and that it regulated the order of the day for them. Location and weather conditions also altered how people perceived the sound—the further away from the sound you are the less frightening and the closer you are to the sound, the more startling it was.

4.1.3 Perception of sound towards shaping and contributing to the built environment

The sound gives a ‘sense of place’ and contributes to the environment by giving character and logic to the city. The sound was considered as ‘an integral part of the physical and phenomenological landscape—not only governing the day but holding emotional triggers which impact us existentially’. It was also seen as a ritual that tells time. Its contribution was also linked to the history of the place and colonial imposition. Its heritage was regarded as significant. The sonic marker points to maritime history and hearing it pronounces that very fact by allowing those outside of the city to engage with its origins while those in the city engage with it as a ‘call to rest/ work’. Some responses below:

‘a part of our heritage. It’s always just been there’;

‘a reminder of what was...and the violent nature of human beings and their relationship with gunpowder’;

‘It is historical but not that significant’;

‘Not necessarily the built environment. I think it is more a constant reminder of colonial heritage that still exists’;

‘I guess it unmistakably Capetonian and helps to shape a sense of place’;

‘Reminds me of colonial imposition of time’;

‘It ritualizes the spaces around it through auditory contextualization.’

Through the commentary above, the sound of the Noon Gun contributes minutely to the shape of the built environment, and instead can be interpreted as a long-standing artefact that has always sounded, without question or inquiry into its meaning. It does however contribute to the soundscapes of the city and its character and enhances the feeling of

city-ness. It shapes and orders the everyday—for some it is joyous as it reminds them of bygone days, and for some it creates anxiety and fear.

4.1.4 Perception of sound on the memories associated with hearing the sound

The Noon Gun has a strong association with Dutch settlers with the local saying ‘die kaap is hollands’. Some responses were linked to personal small narratives such as reminders of exams ending, school day fun runs and fun times. Other responses had links to grand narratives pointing to history and war times.

4.1.5 Perception of Noon Gun as a heritage object

55 responded in the affirmative. 11 responded in the negative. Two others viewed the Noon Gun as ‘historical, but not heritage’ (Figure 32).

Would you describe the 'Noon Gun' sound as heritage?

69 responses

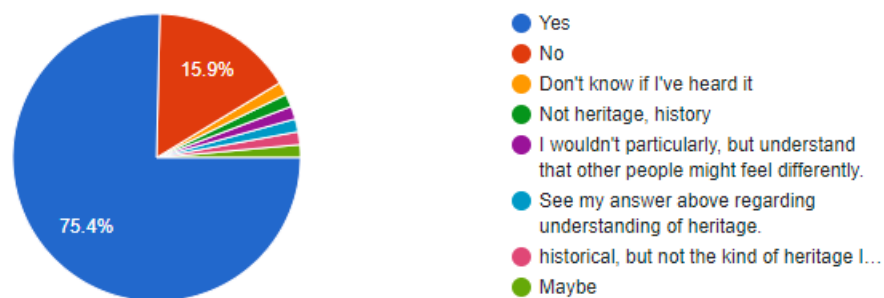


Figure 32. Online Google Survey Results—Would you describe the Noon Gun as heritage?

4.1.6 Perception of the Noon Gun if the Noon Gun was ceased

The majority of the respondents said the sound should be kept due to its distinctiveness to Cape Town (Figure 33).

Do you feel it is important for the sound to be preserved?



69 responses

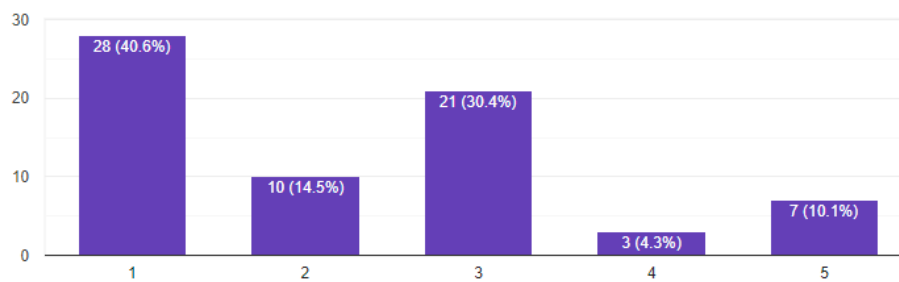


Figure 33. Online Google Survey Results—Is it important for the Noon Gun to be preserved?

In posing questions around the ceasing of the cannon, one can learn what values people attach to the sound. This was tested through understanding what the absence of the sound would mean to respondents. One respondent saw the Noon Gun as ‘lacking spatial transformation’. The respondent was critical of the City’s grip on maintaining little traditions [such as in the Noon Gun] in lieu of bold transformative ideas.

The tradition of the sound was seen by others as the differentiator between Cape Town and other cities in South Africa and they would be saddened if the tradition ceased.

There was a general inclination to transform the sound to speak to the future. Using symbolism from the past was seen not to have a place in the future. Other respondents did not have a problem if the sound ceased as it did not speak to their conception of heritage. Around 18 of the 59 respondents were not affected by the sound and did not have any adverse reaction to ceasing the sound.

52% of responses had a strong inclination to preserve the sound, 36% were neutral and 17% of responses answered with ‘not worthy of preservation’.

4.1.7 The role of the sound of the Noon Gun in the community of Cape Town

The Noon Gun was considered to shape the aural experience of Cape Town along with a medley of other sounds that characterise Cape Town. Despite the sound projecting over various neighbourhoods and affecting different people, it is nonetheless seen as a silencing

anchor of place, due to its regulated repetition and a background ambient noise projection.

The following can be asked of the heritage canon: whose heritage/ history is being projected and which dominant history still prevails in the present day? It serves to indicate that tradition does not necessarily shape the environment. The issue is problematised given that Cape Town is a city in flux, and diverse in the people that reside in it. It is complicated insofar as, despite these feelings of familiarity, the history of the sound is still rather problematic. We have come to know that tradition as a sociological term denotes a treasure held by a specific community and heritage is the inherited beliefs and culture of a society transferred from one generation to the next. If we are to consider the Noon Gun as a tradition, as it has been continuously referred to, then we can deduce from this that it is sounded to honour and pay respect to its own history, yet heritage does the opposite. It allows an evolving dynamic culture to value its own set of knowledge to give rise to a collective identity that defines that society.

4.2 Significance of Sound

The significance of sound lends itself to the way that the sound shapes the character of Cape Town and stitches other spaces together across the urbanscape. The sound has historically had an effect with regards to timekeeping for sailors, the call for people to gather for commerce activities and lastly for the two-minute remembrance silence. The contemporary role of the sound is in ordering the lives of people by the midday firing. The value of the sound is its rituality and maintaining an authentic character unique to a city while maintaining a slow but evolving sound that shapes the people of its time. The sound is thus a culturally evolving artefact despite its colonial image, and it adapts to the events that occur in and around Cape Town. It thus shapes, bends and morphs into new societies and constantly renews meaning in the Cape Town community at large.

4.3 Sound Source and Its Effect on the Built Environment

In the following section, I want to return to the theoretical literature to emphasise how the experience, as shown in the survey results above, are significant for understanding the city as a built environment. The study of soundscapes is a multi-sensorial experience of understanding shared heritage. In urban design development, spatial planning focuses less

on the embodied meaning of places and makes the activity a physical exercise, one that is focused on the built environment only. Yet as we know, there are underlying historical layers that are surfaced in the construction of a place. This notion allows us to explore ‘meaning’, or as better defined in Norberg-Schultz’s work on *Genius Loci: Phenomenology of Architecture*, the character of place.

Schultz delineates between ‘space’ as a three-dimensional element and ‘character’ as that which creates the general atmosphere. He investigates these components as not being distinctive but as comprehensive, as a ‘lived space’. This new dimension gives definition to the thesis title, *Fourth Space*. In space, there are boundaries formed, an interior and an exterior, in lived space however there’s the immaterial that shapes an aura and a sense of being. Elsewhere, Marty Less refers to the distinctiveness of cities by drawing from Bourdieu’s concept of habitus: that each city has an identifiable cultural character (Low, 2013). In Kevin Lynch’s *Image of the City*, he expands on the concept of concrete space and the orientation of man in his habitat under various urban design categories: node, path, edge and district. These have the element of enclosure and limits of extent. But the moment of enclosure or boundary, Norberg-Schulz (1980) argues, it is not the end or limits of space, but the beginning and presencing of something special. The presencing of character becomes important in the conception of experience. Whereas space is described by nouns, character is described by adjectives (Norberg-Schulz, 1980). The Noon Gun can be described in the latter because it offers a new undertaking to urban design categories proposed by Lynch. This is significant for my research in that it reveals the importance of heritage recording and identification as needing to encompass the spirit of place. This is especially true because at the intersection of space and character is the celebration of cityness. Cityness implies the enjoyment of place by the people that inhabit it and propel them to take ownership of it, thus making it important for heritage practitioners and city planners alike to capture the essences of a place in their assessments.

Even so, this concept alone is not enough in realising meaning and culture in cities. Cities have no theoretical underpinnings as to the logic that enables them to reproduce their own structures in the built environment. We must delve further into urban sociology to understand the intrinsic (or latent) logic of cities (Low, 2013). The meaning of the city is

in the experience of the subjective views of those who inhabit them and it is shaped by whether one is taking action or is interpreting it. Cities are ‘products of action, they are also evidence of what went on in the minds of the actors who made them’ (Low, 2013).

As I have tried to show, quantitative analysis is less useful than qualitative aspects—subjective analysis is able to capture a person’s experience (Leus, 2011). The way that a person thinks cannot be divorced from the structure in which they think and experience the city. And this is especially significant in regard to the way they experience the city in terms of the senses. The question as van Graan poses it (Field, Meyer & Swanson, 2010) is ‘whose tastes, smells, feelings, sights and sound will come to prevail in defining the character and experience of the city?’

Martin Heidegger speaks about the dwelling as a synchronous relationship between man and place, which allows him to orientate himself and know where he is. These two psychological functions are called ‘orientation’ (i.e. man has to know where he is) and ‘identification (effectively being acquainted and being friends with a particular environment)’ (Norberg-Schulz, 1980). All cultures have developed systems of orientation— routes, named regions, city squares, etc. The two functions provide an ‘environmental image’ that gives a sense of emotional security. All systems of orientation attempt to manifest a good environmental image. This is not to say, however, that the two are interdependent as one can orientate oneself within a city and not fully identify/or be identifiable with it, and, similarly, one can fully identify oneself with the city while not being able to orientate oneself within it.

When we look at the environmental image of Cape Town, the picture presented is distorted. What we receive is a montage of spatial injustices and an amalgamation of different orientations presented that cause conflict in space, body and knowledge production due to historical forces. These ideas give shape to (acoustic) gentrification and the modernization of Cape Town which are alienating concepts that complicate the identification and orientation of (opposed) (wo)men from their place of dwelling.

Legislation and quantitative schemas of the built environment are not enough. In efforts to preserve cultural heritage, it is important to hold on to the idea of orientation and identification as a way of negotiating our identities and our sense of belonging in the

communities we exist in. While Heidegger speaks about dwelling as it connotes the concrete world (building and environment), the argument can lend itself to the intangible, to the spirit of place being part of the essence of a city. The two factors, namely orientation and identification are referred to throughout the thesis and are exemplified through the questionnaire, as ways of grasping the perceptions and role of these sounds in influencing the experience of the city.

5 CASE STUDY 02 ADHAN CALL TO PRAYER

For the lived realities of the *other* side of Cape Town, those that lived in the peripheral areas, as early as the enslaved people of 1700s, the order of life was out of sight of the centres of power. For instance, large gatherings pre- the abolition of slavery were restricted, and large gatherings happened ‘illegally’, often through everyday activities. The everyday way of living might have been mundane in activity, but ritual activities and social custom was born and expressed in the domestic chores that took place on the mountain slopes: the collecting of water supply, the wash quarries as well as the prayer quarry for Muslim enslaved people (Toffa, unknown). In the interviews I conducted, interviewees explain that the religion of Islam was performed in secrecy as the only form of worship allowed in the colony in the 18th century was that of the Dutch Reformed Church. Despite the private practice of Islam, this never deterred the sounds of the religion echoing and amplifying the intangible heritage of the sound. Today, there have been significant shifts across the different epochs which have allowed the sound of Islam to be amplified within civic architecture and spaces as heard through the mosques of Cape Town. Here below are the words of the Adhan call to prayer.

God is Great. God is Great. God is Great. God is Great.

I bear witness that there is no god except the One God.

I bear witness that there is no god except the One God.

I bear witness that Muhammad is the messenger of God.

I bear witness that Muhammad is the messenger of God.

Hurry to the prayer. Hurry to the prayer.

Hurry to success. Hurry to success.

God is Great. God is Great.

There is no god except the One God. — The Adhan



[Redacted name]



Why is the DA City of Cape Town entertaining ‘noise complaints’ about the Adhan (Call to Prayer) from residents of newly gentrified developments in the city? Mosques have been in the city for over a Century. Why did the DA include such in their by-laws in the first place? 🙏🇿🇦

3:53 PM · Aug 25, 2020 · Twitter for iPhone

52 Retweets 7 Quote Tweets 205 Likes



Tweet your reply

Reply



[Redacted name]

Replying [Redacted name]
The DA wants a certain part of the City, for a certain part of the population....only



1

2

14



[Redacted name]

Replying [Redacted name]
I love the sound of the Call to Prayer, except when it is played loudly and badly distorted over a speaker not equipped to handle it.



1



2



[Redacted name]

It's okay, gill, you're not the target market.



Twitter Excerpt 1a: (Tebza, 2020)

Twitter Excerpt 1b: (Bush, 2020)

Twitter Excerpt 1c: (Aish, 2020)



Replying to @mailandguardian

If calls to prayer are to be "outlawed" then the same must apply to church bells... see how ridiculously petty this is? For myself (a thick skinned atheist) Cape Town is both the Adhan from BoKaap & the bells from St George. Take away either and you have disemboweled Cape Town.

11:22 PM · May 16, 2019 · Twitter Web Client

Twitter Excerpt 2: (CliffSmith, 2020)

I cite the above examples of social media interaction to show how the audible past is very much prevalent in everyday voices as they are presented in the digital environment such as Twitter. It shows urban citizenry, social and cultural participation as well as voices of protest. Digital media is not only important in understanding people's unfiltered way of perceiving social and cultural sounds but also provides data for ethnographic research. My entry into the debate about the Adhan call to prayer was inspired by exactly this kind of fierce online debate. To explore some aspects of this, I used the *hashtag* #AdhanCapeTown to search Twitter and discovered a myriad of texts and voices. Two examples above are significant for heritage modalities. *Excerpt 1* explains the negative effects that development and transformation of the built environment have on the people that inhabit it as gentrifiers attempt to instil their permanence within societies without understanding and accepting people's cultural heritages. Added to this is the question raised around religious heritage sounds as being transcribed in law and controlled in ways that sees heritage as polar to new forms of culture and property development. The respondents give insights into the sub- question posed earlier—who is the sound [not] meant for, and through which lens is the city viewing the sound of the Adhan? Finally, the privileged powers of white middle-class people are prevalent in the suggestion of a

‘purer’ sound generated by using expensive equipment as though it would allow for people to better consume the sound.

The second excerpt is also interesting. This comment illustrates ‘master narratives of peaceful religious coexistence both within and between religious groups, the state, and other actors that have dictated the image of religious diversity in South Africa [and] obscure the very real and rising tensions and conflicts between and towards religious communities (Scharnick-Udemans, Dr Lee-Shae Salma, 2019). Against this myth of the religious rainbow nation is its actual precariousness.

I provide these two excerpts as examples of the range of voices in and around the city’s sonic landscape and in the personal lives of people and how they interpret and receive sound. In *Excerpt 1* the affirmed statement argues that the Adhan is the true definition of Cape Town, that its histories, social-cultural, political and its spatio-temporal field is imbued in the foundation of Cape Town.

In *Excerpt 2*, however, the post pleasantly introduces the relevance of sounds in their various forms that shape the City of Cape Town, in a way where one can’t be given prominence over another. In that medley is a field of knowledge that gives the artefact and its audible range a political and social value. But it is also clear that it is a sound that implies a sense of threat, or some vulnerability (Harrison, 2013) as the city grows and its inhabitants shape the environment, and the environment shapes the people. In what follows I delve into more depth about the background, and surveyed perceptions of the sound.

5.1 The Adhan Call to Prayer

As described in the online interview, SOUND/05 represents the Adhan call-to-prayer [*Link below to listen to recording*].



SOUND/05

In the Adhan, ‘sound as document’ reveals the agents involved in the construction of the sound—the muezzin, the minaret of a mosque, its landscape or cultural group, and its heritage links to the past (Figure 36).

SOUNDAS A DOCUMENT
ADHAN CALL-TO-PRAYER
 BO KAAP & BEYOND



PRESENT
living

PAST
dead

SONIC & AURAL
DIMENSIONS I
KAAPSTAD
 AUDIO JOURNAL SOUND/05

1

MUEZZIN - AUDITORY RANGE
 Who is listening? How are they responsive to the sound and how does it affect the receiver? How audible is the sound (pleasant/ noisy)?

2

MINARET AS A SOAP BOX FOR PROTEST
 The sound of protest for a once secret and! An order to listen Call to prayer for 5 times a day for call to faith.

3

ARCHITECTURE OF THE SOUND
 The mosque and the minaret. Can the sound exist without the architecture?

4

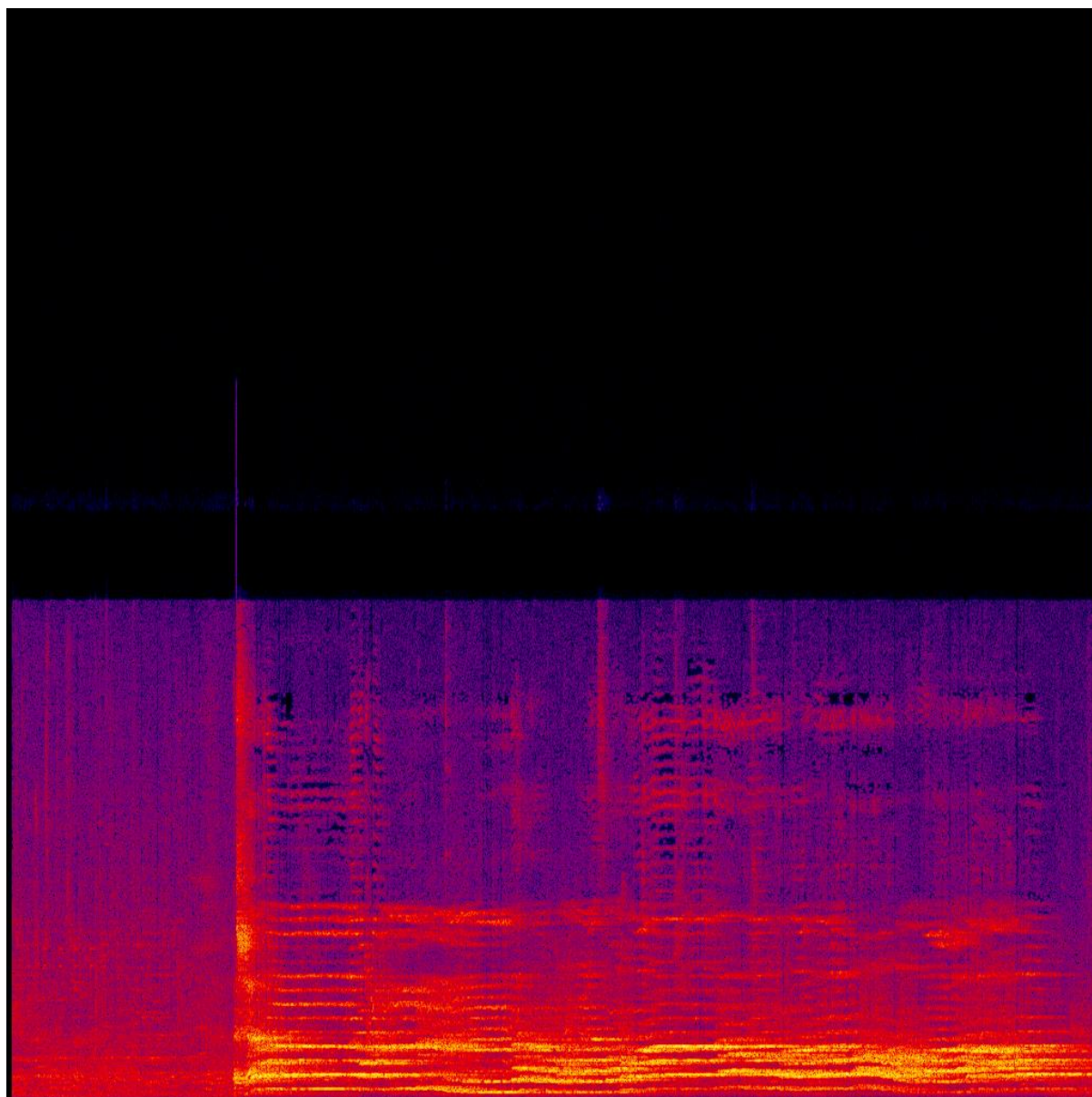
SONIC CONTOURS/ LANDSCAPE
 Who built it? Why? What is the surrounding history of place How does the sound affect its landscape

5

HERITAGE LINK INTO PAST-THREATS
 What is its linkage with the past? Whom does it commemorate? How does it unite and activate the past into present?
 Public Health Act of 1883 Tana Baru
 Slums Area Act of 1934
 Municipal By-law/2015 Health Nuisance

Figure 36. Adhan-Sound as a Document.

5.2 Description of Sound



The sound of the Adhan in the form of a spectrogram shown above (Figure 15).

5.3 (Physical) Architecture of the Sound

The mosque represents the cultural and ecological base on which the social, cultural and associational framework is concentrated (Davids, 1980). Shown below are the locations of well-known mosques in Cape Town CBD (Figure 37) and a further list to

explain the names of the mosques, date of the mosque's establishment and the Imams over the years (Figure 38).

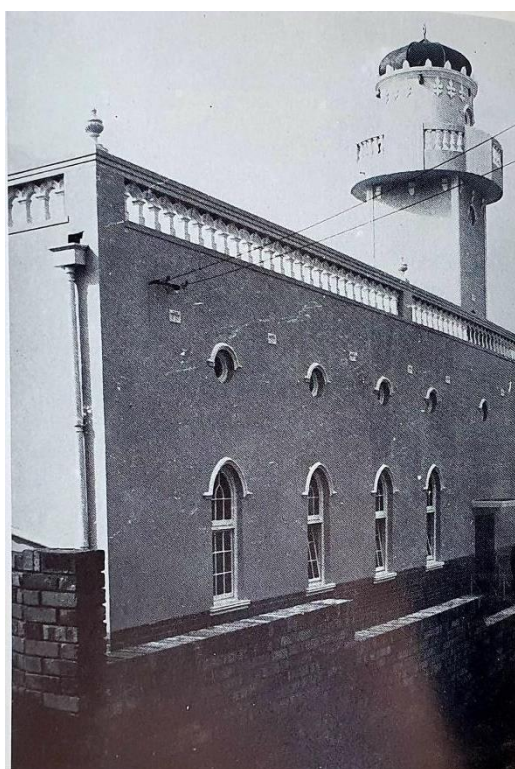


Figure 37. Map displaying location of mosques in inner Cape Town CBD. 11 mosques are identified.

<p>1 AUWAL MOSQUE Dorp Street Established 1794 Imams Tuan Guru (Imam Abdullah) 1797–1800? Abdulalim 1800–1810 Sourdeen 1810–1822 Achmat van Bengalen 1822–1843 Abdol Barrie 1843–1851 Mochamat Achmat 1851–1872 Saddik Achmat 1872–1878 Gamja Mochamat Achmat 1878–1912 Amienodien Gamja 1912–1936 Achmat Gamja 1936–1955 Gasant Achmat Gamja 1955–1980</p>	<p>2 PALM TREE MOSQUE Long Street Established 1820 Imams Abdolgarniet 1807–1808 Jan van Boughies (Asnoon) 1808–1846 Abdol Logies 1846–1851 Mamat van de Kaap 1851–1866 Ismail 1866–1889 Mollat 1889–1894 Mogamat Joseph 1894–? Imam Lalle (Mogamat Sallie) Sheikh Mogamat Geyer Imam lsgaak Eksteen died 1955 Imam Abas Kamalle 1955–</p>	<p>3 NURUL ISLAM MOSQUE Buitengracht Street Established 1844 Imams Abdol Rauf 1844–1859 Hamien 1859–1867 Abdol Raklep 1867–1905 Mogamat Taleb 1905–1912 Gabebodien Hartley 1912–1939 Sheikh Ismail Ganief 1939–1954 Imam Armién Basadien 1950–1970 Sheikh Gamlet Gabier 1970–1973 Hadjie Mustapha Basadien 1973–1979 Hadjie Ebrahim Samoudien died 1979</p>	<p>4 JAMIA MOSQUE Lower Chiappini Street Established 1850 Imams Abdol Bazier 1850–1853 Abdol Wahab 1853–1872 Imam Shahibo 1872–1910 Imam Hassiem 1910–1916 Imam Noor Hassiem 1916–1932 Imam Mogamat Sudley 1932–1952 Imam Mogamat Nacerodien 1952–1979 Sheikh Mogamat Ganief Booley 1979</p>	<p>5 MOSQUE SHAFEE Chiappini Street Established 1859 Imams Imam Hadjie 1859–1869 Imam Tajieb 1869–? Abdol Karlem ?–1889 Abdol Gasiep 1889–1894 Intillah 1894–1896 Mogamat Behardien 1896–1918 Sheikh Achmat Behardien 1918–1973 Imam Abdullah Behardien 1973–1977 Sheikh Abduraghiem Sallie 1979</p>
<p>6 HANAFEE MOSQUE Cnr. Long & Dorp Streets Established 1881 Imams Imam Achmat Sediek 1881–1903 Ismail Manie 1903–1918 Shahedien Dollie 1918–? Imam Armién Dollie ?–1965 Sallie Price 1965–1974 Fariéd Manie 1974–1977 Hafez Sallie Davids 1977</p>	<p>7 MASJIED BOORHAANOL ISLAAM Longmarket Street Established 1884 Imams Abdol Kalliel 1884–1898 Sadien Jonas 1898–1911 Abdol Bassier 1911–1962 Hadjie Abduraghmaan Bassier 1962</p>	<p>8 QUAWATUL ISLAM MOSQUE Loop Street Established 1892 Imams Mogamad Talabodien 1892–1922 Achmat Taliep 1922–1940 Maulana Mujiebo Rahman 1940–1956 Abdulatif Taliep 1956–1975 Sheikh Mogamad Jassiem 1975</p>	<p>9 NURUL MOHAMADIA MOSQUE Vos Street Established 1899 Imams Ebrahem Sallie 1899–1928 Abduraghmaan Sallie 1928–? Imam Basardien Basardien ?–1974 Sheikh Armién Davids 1974</p>	<p>10 NURUL HUDA MOSQUE Leeuwen Street Established 1958 Imams Sheikh Mogamat Taib Jassiem 1958–1972 Sheikh Tape 1972–1974 Abduraghmaan Abrahams 1974</p>

Chronological Chart of Mosque Construction in Bo-Kaap

Figure 38. List of mosques in Cape Town. The list outlines the names of mosques, street location, date of establishment and the Imams governing those mosques over the years.



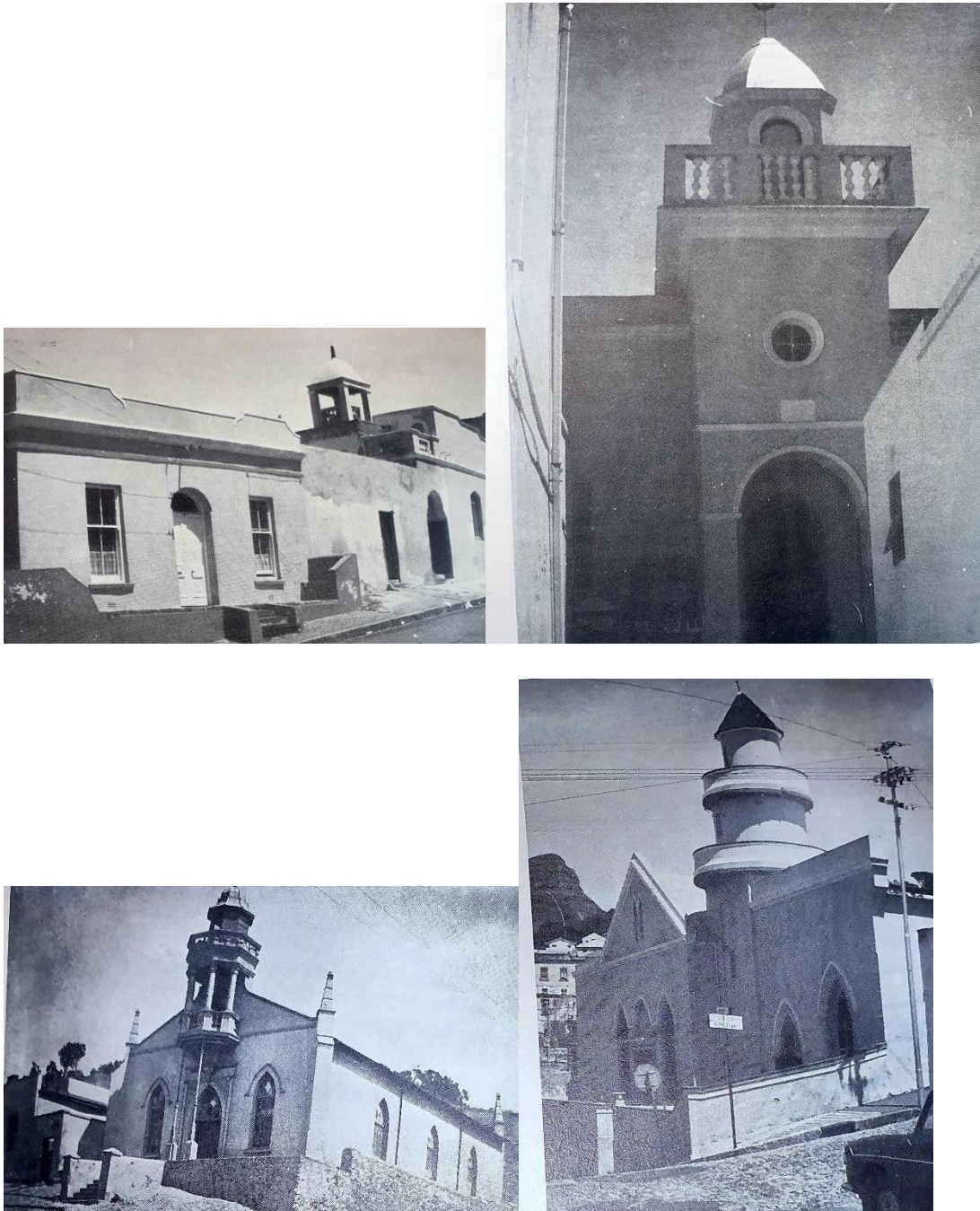


Figure 41a: Mosques of Bo Kaap (Davids, 1980).

The field of the architecture of sound studies the physical environment from which a sound emanates. This will be discussed briefly in relation to Mosque design. With the mosque as the most important institution in the development of the Muslim community, the focus is on the mosque and the minaret as the two architectural features to be

discussed. This will bring to the fore the origins of the Adhan in Cape Town and position the analysis of the sound in the oldest mosque, the Auwal Mosque which serves a good precedent for showing the Adhan's silenced history as having a physical and audible presence in the built environment. Other mosques, which have influenced each other, will also be discussed.

5.4 Historical Analysis

This section will investigate the religious, cultural and economic factors that are responsible for the Adhan: the Islamic Call to Prayer. There are 11 mosques in Cape Town. The sound is a result of various events that align with the historical development of Cape Town, namely, through the arrival of Jan Van Riebeeck in 1652 when the Cape was used as a penal settlement for exiles. Secondly, I will investigate the spatial formation of Cape Town as a geographical location bounded by canals. Thirdly, I will look at the laws that were enacted upon segregated and marginalised bodies. Fourthly, the resilience of the communities in ensuring that their religion and identity resonates generationally.

The apartheid system was instrumental in the determination of historical tropes that categorised groups like Muslims in Cape Town. In the case of the Bo Kaap community, there existed unity and diversity amongst the people that lived in it. The social networks of Bo Kaap existed outside of the racially confined spatial legacies. In the case of Cape Town, the boundaries of Buitenkant, Buitensingel and Buitengracht Streets formed the fortress origins of Cape Town. It was built around streams cascading down Table Mountain to the city (Figure 39). Bo-Kaap was built above the city as illustrated in the map below.

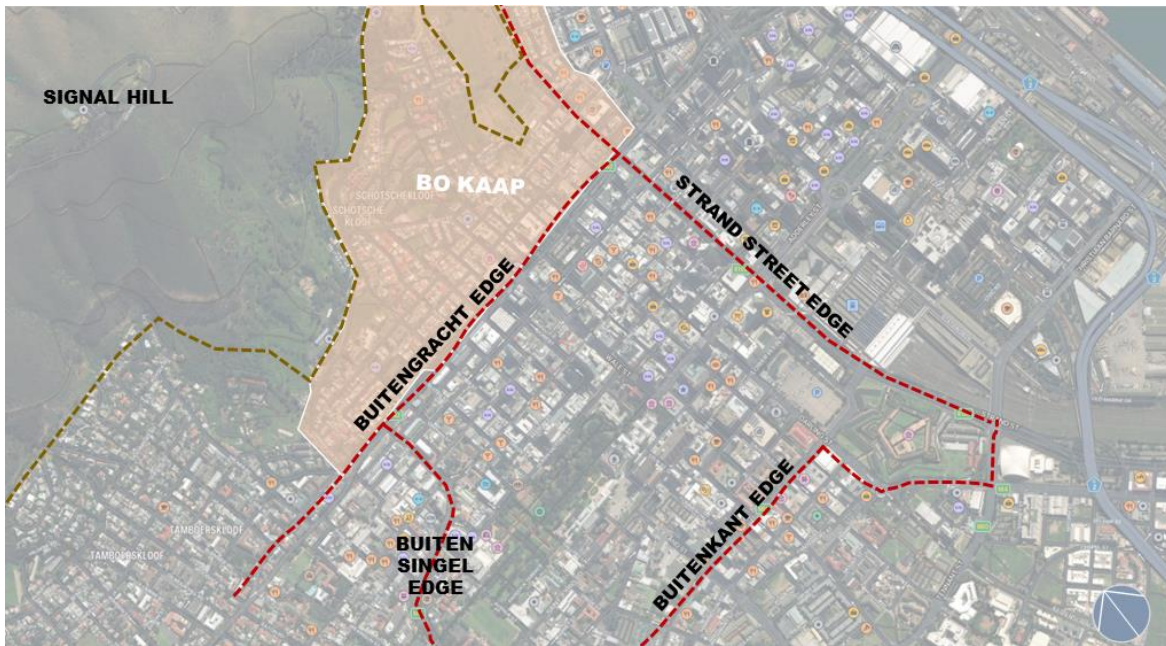


Figure 39. Map displaying the extent of the 'old inner CBD' bounded by the sea to the north and the surrounding streets of Buitengracht, Buitensingel and Buitenkant. These boundaries served not just physical ones but as mechanisms to cast out subaltern cultures

Despite the bounded canals that fortified Cape Town from an urban perspective, the strategy by Vereenigde Oost-Indische Compagnie (VOC) strengthened the extent of their power and ownership of land in the colonial town. Bo Kaap is an old inner-city working-class community consisting of houses originally constructed between 1750 and 1850 (Davids, 1980). At present the area has various newly renovated housing units; 10 mosques that form part of the civic buildings in the community; the oldest Muslim burial ground in South Africa: the Tana Baru Burial Ground; historical quarry sites; and kramats, all of which add significance not just in the age and typology of buildings but in the continuing social and cultural traditions. Of importance to the conversation related to sound, is understanding the significance of the existing place laws enacted by the government that affected the sound of the Adhan as a perpetuated sound that speaks to the notion of the sound as resistive and protestive. The laws effected speak to the sanitization of a people and past deployed by apartheid and its predecessors to divorce the 'Other' from the more privileged sounds eminent in Cape Town. While it was not possible to mute the sound of the Adhan, representative of the ordering of a Muslim person in

everyday life, other measures were effected that indirectly spoke to the silencing of the identity, cultural practices and the definition of heritage of the Islamic culture and way of being.

Firstly, in 1642, during VOC rule, the practice of Islam was prohibited under a set of Dutch laws (Statutes of India/ Code of Batavia by governor Van Diemen), nor was conversion of any Christian to Islam allowed. The practice of Islam was performed in private homes or in the prayer quarry in Chiappini Street. The first weekly Friday congregational prayer (Jumu'a) took place in 1793 in the quarry. It took about 150 years for Muslims to be granted permission to erect mosques. The Auwal Mosque in Bo Kaap was established in 1798 and is the oldest mosque in South Africa. It is the first place where public prayers were conducted and marks a crucial period in history that recognized Islam and the freedom of slaves. The Adhan has thus been sounding for 223 years (Moosa, 2021). Secondly, the Public Health Act No.4 of 1883 law effected the closure of the Tana Baru Burial Ground, documented as the most significant event in the history of Cape Muslims in the nineteenth century. This moment would put the Muslim people in direct confrontation with the government and officials at the time. Thirdly, the Slums Area Act of 1934 and the Group Areas Act No. 41 of 1950 set in motion the displacement of the people living in dilapidated buildings in the inner city as well as assigning racial groups to different residential areas and exiling them to the urban peripheries (Moosa, 2021). Lastly, and more applicable to law practised to this day, is the City of Cape Town Municipal By-Laws 2015, further expanded on in the Western Cape Noise regulations and the By-Law Relating to Streets, Public Places and the Prevention of Noise Nuisances 2007.

Noise, as I have attempted to show, is strongly associated with subaltern modes of expressions and sound making related to historic and cultural practices. The silencing of the Adhan represents a means to control the widespread sub-cultures of religious institutions to lessen the memories of the sounds that define people's identities and instead include class politics in the identity of a city.

The resilience of the community has however been at the forefront of not succumbing to a government that has failed them and continuously suppresses their voices as also

belonging to Cape Town; they wish to be respected and represented. The heritage protection overlay zone recently introduced has lessened the blow, but prior to their recognition for a period of 10 years, they've had to fight the government system to ensure their rights and rites are protected. Mr. Heritage Body ends our lengthy interview attesting to his activism, clearly displayed in his education of the people that live in the community, by using the slogan 'BO-KAAP WILL NOT BE SILENCED', testifying to his and the community's fight for fairness, respect and for their cultural heritage to be given as much audible range as other practices given to more 'dominant' cultures that make the rainbow nation of South Africa. The built-up resilience in the community is evident from the 1600s, when Cape Town was used as a penal settlement. For the slave, or convict, Cape Town was to be the end of the road, but the human drive of the exiled prisoners converted their strength into coding the Quran, in turn coding their self-identity and permanence in the Cape Town historical urban landscape.

The apartheid government would also define the Bo Kaap as being occupied by 'Cape Malays', 'Malay Quarters' and 'Malay Muslims'. All these terms are derogatory, 'erroneous and unhistorical', as Davids, (1980) writes. The Muslim culture originates from Islamic ideology and is not grounded on race politics, tribalism, colour or caste. The apartheid rhetoric played an important role in dominating and controlling groups, in an effort to exercise the laws that would effect change without disruption of other colour castes—to pursue their national agenda of ill-treating and subjugating the minority class.

As I start the chapter, it is important to note the other sounds of Bo Kaap that contributed to the Bo Kaap's sonic heritage and that of Cape Town, and how sound is both a marker of living heritage, but also an extension of the health sanitization project in Cape Town that aims to make audible only that which the state deems can legitimate their own vested political interests and power. The inequalities between and suspensions of certain sounds is a consequence of the purification and 'ideal' hearing suited for the development of the area which serves a particular 'class' of people.

It is just as important to unpack the history of Islam to determine where it comes from sonically. This analysis will be interspersed with the analysis of public buildings and institutions as the two can't be separated. The beginning of Islam in Cape Town coincides

with the arrival of Jan Van Riebeeck in the Cape in 1652. The VOC decided to use Cape Town as a settlement for exiled political prisoners and convicts from India, Indonesia and Arabia. However short lived, the first Muslim community was established in 1694 in Sandvlei following the death of Sheikh Yusuf. It held the first Muslim congregation. The second and lasting Muslim congregation and community was in Bo Kaap, situated in the hills of Schotsche Kloof, against the mountain range of Table Mountain (Davids, 1980). This would become the birthplace of Islamic culture in South Africa.

The origin of the unamplified Adhan is recited by the muezzin (pronounced mu'addin) and traces back to Prophet Muhammad in the 16th century. The Prophet was inspired by Christian church bells and the Jewish ram's horn (shofar) as a symbolic sound for Islam (Moosa, 2021).

The diversity of religious sound is best described in an interview held with Mr. Heritage Body describing the relevance of St Paul's Church (Anglican) in disseminating education to the Bo Kaap community through its primary school at the St Paul's Parish, but also playing an integral part in creating 'unity and diversity amongst various groups of people.' Mr. Heritage Body says:

'The school [St Paul's] was meant for people of Bo-Kaap. I can remember as a young boy in Grade I, I went to church on a Thursday and Friday morning. We had to go to church. We'd walk via Buitengracht Street. We grew up together, my best friends were Ivan and John and Keith, and it was an integral part of growing up in Bo Kaap. It was when apartheid took hold that there was a clearing of people from Bo Kaap. By declaring it a Malay area, then the non- Malays could not stay there. The Bo Kaap people resisted that'.

The church bells of St Paul's Church were eventually silenced. In the following section, I delve into a social analysis of the sounds that are to be heard in the Bo-Kaap and their heritage significance.

5.5 (Social) Analysis

The Adhan is a call-to-prayer; it means 'to listen'. The act of listening is not born only out of calling people to gather for prayer but a practice that is performed for a newborn baby.

Equally so, if possible, a believer's dying words should be the last verse of the call-to-prayer as a proclamation of God (Arab, 2017). The call-to-prayer is thus significant because it is the rite of passage for birth, the living and for death.

The issue of noise complaints centred on the Adhan is not something new. Elsewhere in the world, anti-Muslim sentiments are also being witnessed. With the advent of technology, globalisation and standardisation, loudspeakers have been used to amplify the Adhan.

The intention of the social analysis here is to analyse the role of the sound in the global perception of place by local and non-local communities. In this analysis, I will discuss noise complaints as they are a direct reflection of the perception and reaction of the community living in and around mosques to the Adhan. This will also help us understand and tie the physical, the historical and the social together.

I have tried to stress the inextricable link sound has in the life of a Muslim. The first pillar of Islam is that there is no deity except God and Muhammad is His Prophet. The second pillar is the obligation to perform ritual prayer five times daily. The Adhan does not only call people to prayer but is also whispered to a newborn baby. In death alike, the last words of the Adhan should be the last verse of the call-to-prayer (Arab, 2017). The sound travels in space past the three-dimensional space of the mosque or masjid. What is worth emphasising is that sound does not have a clear demarcation in terms of where it ends beyond its source. It travels far across physical space. In saying that, the sound is not just something that projects outward between private and public spaces but questions the limits of religious tolerance as all who are within earshot can hear the call to prayer whether they are not religious adherents. In essence, the study of sound offers a new kind of palimpsest, as with acoustic territories that map different relations over the physical spatial logic of the city. In what follows focus on the Adhan not only in the Bo Kaap, as its physical place, but use the whole of the city bowl as a point of interrogation in the transmittance of sound. It would be limiting to encase the sound to a physical location when the Adhan is heard across various districts and suburban communities in the city of Cape Town. I do limit the study however to the City Bowl (or inner CBD). So, the sound of the Adhan encompasses District Six, Zonnebloem and Bo Kaap.

Memory is central to my investigation, and central to understanding the prevalent ideologies and practices in the research context. These cartographies are central to investigating sounds of the past, present and alternative modes of thinking about spaces, nations, boundaries, exclusion and social patterns. In examining the noise complaints, these precedents above become important, as they offer clues into ways of documenting official and vernacular forms of heritage as sound. Bieletto-Bueno (2017) argues that recording sound cartographies spatialise sounds in relation to each other, and, even more importantly, naturalises categories of noise, soundscape and heritage. This ultimately exposes ‘activated heritage’ and ‘bothersome sounds’, i.e., between pleasant and unpleasant sounds. Maps offer ‘operative cultural models’ that, through signs, infer ideologies and cultural values. Furthermore, because maps are created by people, they are instruments of power that create perceptions of the real and the imagined. While Cape Town does not have any soundscape maps, the nature of noise complaints received through social media platforms like Twitter and the official City of Cape Town noise complaint service serve as mental maps that surface the privileging of certain sounds over others.

One mental map is of the case of the Adhan, which became the subject of a noise complaint in 2019 made by a neighbour and resident of Cape Town near the Zeenatul Islam Masjid located in District Six, Cape Town. In 2020 a complaint was lodged about the Adhan at the Nurul Huda mosque in Bo Kaap and others have been lodged relating to the sound (Ishmail, 2020). The city was obliged to investigate this complaint. It even went a step further to publicly announce it would amend its noise by-law to exempt religious activity (VOCFM, 2020).

According to Mr. City Health in our interview, all noise complaints are handled immediately to try resolve the issue. A consultant engineer is sent on site to record and assess the decibel noise level and ensure it falls under the by-laws governing the city. Sometimes the volume will need to be turned down or the speaker redirected. The City’s view is that the rights of both parties must be respected (VOCFM, 2020). Mr. City Health also highlights that:

‘...these regulations and policies and by-laws bring framework into how to implement and protect that balance by recognizing the rights of the individual but also the responsibility of every individual to be mindful and courteous of the neighbours by the kinds of activities they are engaged in’.

The Muslim Judicial Council (MJC) is also obliged to participate in the discussion to perform the role of representability and be a liaison with the City.

The mosques, such as in the case of the Zeenatul Islam Masjid, serve as an edifice and reminder of the destructive nature of apartheid laws to the urban fabric and continuity of space. The relocation of residents of District Six under the Group Areas Act No 41 of 1950, meant that residents had to abandon the mosque. Luckily it was not demolished along with the private homes. While the areas around it developed in Western architectural styles, the remaining mosque is left in the present without its neighbouring gentrified buildings or residents being aware of the history and significance of the place. This is captured in an interview on News24 with a resident responding to the Adhan’s loudness: ‘I just feel like it should be toned down, this is a residential area, I don’t even know why the mosque is even there’ (News24, 2019). The chairperson of the Bo Kaap Civic Ratepayers Association is of the opinion that it needs to be ascertained whether the complaints are made due to ‘intolerance’ or ‘ignorance’ (Moosa, 2021).

Below I present statistical values obtained from the City Health Department- Mechanical Engineering Unit. The sounds of mosques and churches have been bundled under one category: Mosques/ Churches.

This data shows the number of times noise complaints have been recorded: 16 complaints from June 2018 to June 2019; 19 complaints from January 2020 to December 2020; and 5 complaints from January 2021 to June 2021. This data accounts for the Western Sub-district of Cape Town (shown on Map) and does not focus particularly on the City of Cape Town or strictly within the limits of the author’s study but offers insights into how citizens react to sounds they are displeased with and approach the city. Overall, in all districts (those dealt with by the Specialist Services) there were 40 complaints in pre-

COVID time (-2019), whereas the complaints rose to 55 during COVID time (for the year 2020) (Figure 44)(Figure 45)(Figure 46). The increase of complaints could be because the city and public spaces were not as occupied during COVID as they were before, and this brought with it silence that gave prominence to other types of sounds (Figure 47).

Pre-Covid period

Mechanical Engineering Unit - Noise Statistics: Noise Complaints 01 July 2018 - 30 June 2019														
Statistics reflect noise complaints dealt with by Specialised Services only.	Home Industries	Mechanical	Industrial	Building	Mosques / Churches	Road Traffic	People	Animals	Aircraft	Music	Alarms	Other (enquires etc)	Total	
Western	2	32	34	3	16	2	6	0	0	54	5	2	156	
Northern	2	20	8	5	5	4	2	0	18	24	2	3	93	
Eastern	1	18	7	0	4	3	1	0	0	9	0	3	46	
South	1	28	17	3	4	0	4	1	0	21	0	11	90	
Michells Plain	0	6	5	0	2	0	0	0	0	1	0	0	14	
Tygerberg	2	11	8	2	2	0	0	1	0	17	0	0	43	
Khaya	0	2	0	0	0	0	0	0	0	0	0	0	2	
Klipfontein	1	9	3	0	7	0	2	0	0	4	0	2	28	
Total	9	126	82	13	40	9	15	2	18	130	7	21	472	

Figure 44. Noise Complaints- Pre-COVID 01 July 2018 to 30 June 2019.

Covid period

Mechanical Engineering Unit - Noise Statistics: Noise Complaints Jan 2020 - Dec 2020														
Statistics reflect noise complaints dealt with by Specialised Services only.	Home Industries	Mechanical	Industrial	Building	Mosques / Churches	Road Traffic	People	Animals	Aircraft	Music	Alarms	Other (enquires etc)	Total	
Western	11	88	40	3	19	1	21	19	0	52	5	13	272	
Northern	2	30	2	6	4	0	3	6	0	8	2	4	61	
Eastern	5	20	10	1	10	1	1	5	2	15	0	3	73	
South	6	48	21	4	12	1	9	4	0	20	5	15	145	
Michells Plain	5	1	1	0	2	1	4	0	0	8	0	1	23	
Tygerberg	7	25	7	1	7	3	1	4	0	11	4	4	74	
Khaya	0	0	0	0	0	0	0	0	0	1	0	0	1	
Klipfontein	3	2	0	0	1	0	0	2	0	7	0	0	15	
Total	39	214	81	9	55	7	39	40	2	122	16	40	664	

Figure 45. Noise Complaints-COVID Period Jan 2020 to Dec 2020.

Mechanical Engineering Unit - Noise Statistics: Noise Complaints Jan 2021 - Jun 2021														
Statistics reflect noise complaints dealt with by Specialised Services only.	Home Industries	Mechanical	Industrial	Building	Mosques / Churches	Road Traffic	People	Animals	Aircraft	Music	Alarms	Other (enquires etc)	Total	
Western	1	54	21	5	5	10	30	7		59	8	12	212	
Northern		24				1	2	4		8			40	
Eastern		17	4		6	2	3	1		16			49	
South	12	31	6	1	9	1	15	6		21	1	6	109	
Michells Plain		1			3			2		2		5	13	
Tygerberg		12	4	2	3	1	1	2		4		2	31	
Khaya							1			3			4	
Klipfontein		10	3	2	7		1			3			26	
Total	13	149	38	11	33	15	53	22	0	116	9	25	484	

Figure 46. Noise Complaints-COVID Period Jan 2021 to Dec 2021.

Summary of religious noise complaints for Western Sub-District

Period	Covid	Religious Noise
2018/19 Fin year	Pre	40 complaints
Jan 2020 - Dec 2020	Post	55 complaints

Ratio of churches to mosques for 1st half of 2021		
Name (initials)	Church	Mosque
PG	2	2
WG	2	1
AY	3	4
AB	2	0
TM	0	0
ET	3	1
LP	6	4
Totals:	18	12

Thus a ratio of:
 Mosques 40%
 Churches 60%

Figure 47. Noise Complaints-Summary (Western Subdistrict).

Figure 48



Figure 48. Western Cape Municipal Districts.

Figure 49

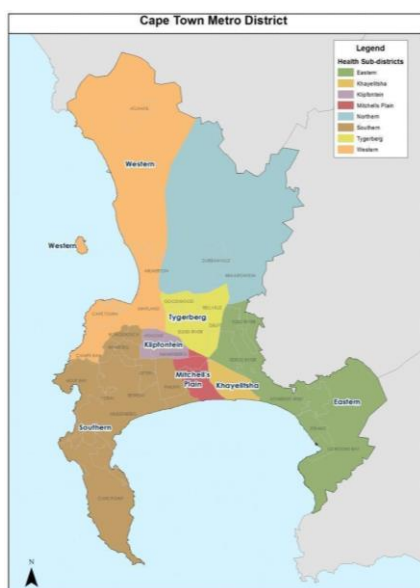


Figure 49. Cape Town Metro Districts.

Sound affects urban life in the Bo-Kaap. The community of Bo Kaap has witnessed turbulent infrastructural developments and more so considering the recent development of the noise complaints by residents, anti-sound policy by-laws by local government, which pose the threat of acoustical gentrification, health and urban sound sanitization (city improvement districts). Visser and Kotze (2008) observe that gentrification is incorporated into public policy and used as a justification for market forces to restructure urban landscapes in a more fashionable way. Gandy and Nilsen (2014) argue that a soundscape is always political which is simultaneously a physical *space* and a perception of the sonic. It is not only a reality that an individual lives but a constructed and cultural interpretation of that reality. He further argues it is not the loudness of the sound that prompts people to react, but the newness of it in their cultural world (Gandy & Nilsen, 2014). The newer groups that enter communities of various classes, then feel entitled to interrupt any sounds they choose, allowing for a privileged entitlement enjoyed by gentrifiers. Gandy and Nilsen (2014) call this 'sonic imperialism'. This makes gentrification a sonic phenomenon. New urban gentrification is making cities sound different- communities are being made quieter and this ultimately changes the community's character; in the case of Bo Kaap's Adhan, this is perhaps even worse.

The case of Bo Kaap and the subjected noise complaints of the Adhan boil down to acoustic gentrification in the neighbourhood due to differences in cultural background. The differences between the gentrifier's cultural background and that of the community members in general disables the latter's ability to enjoy their heritage. This can be appreciated through Halbwachs theories on social properties of (collective) memory. For Halbwach, social exchanges add to social capital, which is vital for defining who we are, how we process our past and for remembering and evaluating our experiences. The souvenirs, or recollections, are what we retain in our memory for our conception of the past and which allow us to reconstruct that past. A dynamic social process is shaped by the physical and socio-historical environment, stored as memory and recollected by social groups (Radstone & Schwarz, 2010). Each group has its own set of customs which define their collective memory, and which serve as a basis for what is meaningful in that community. Through the experiences of people, the collective memory is legitimated. This in turn means there cannot be a large discrepancy between the narrative of the person telling the story and the one who listens to it. For the memory of a place to resonate, there must be a shared common background of understanding. Narrator and listener must share the same social, physical and historical frames of reference. Halbwach called this the 'emotional community'—a meaningful exchange in a communicative language that allows us to reconstruct the past. The noise complaints are due to gentrification, which has a direct link to the 'unemotional community' that is unable to understand the set of codes that have contributed to the memory and identity of Bo Kaap (and other communities too experiencing gentrification). The same resonance is echoed by Mr. Heritage Body who emphasises:

'Our thing is easy to understand—if you want to buy in Bo Kaap and stay in Bo Kaap, please don't think you are the most important person in Bo Kaap. Collectively we all are. Many of the [property] agents don't tell people what Bo Kaap all is about. Bo Kaap is a noisy place—we get noisy without liquor. It is a vibrant place. Bo Kaap doesn't have a liquor store—we'll burn it down. Bo Kaap has no sports field, so kids play in the streets... If you don't understand that, go stay elsewhere. Most complaints stem from people's ignorance of not doing their work'.

The noise heard is a testament to the vibrancy of the community, and its silence would denote the absence of people, and of the collective 'living' memory.

6 ANALYSIS 02- ADHAN CALL TO PRAYER

As with the case of the Noon Gun, I conducted a survey that asked members of the public to respond to a key set of questions. Here I outline some of the findings to emerge from that survey.

6.1 Survey/ Results and Discussion

6.1.1 Perception of the pleasantness/ noisy-ness of the call-to-prayer

57 respondents considered the sound as pleasant while 8 respondents considered it noisy. One respondent mentioned that one cannot meddle in religious sounds as it as an important part of Muslim practices. Other respondents raised concerns of the time the religious sound played— in the morning hours (Figure 50).

Do you consider this a 'Pleasant' sound or a 'Noisy' sound

69 responses



Figure 50. Online Google Survey Results-Pleasant/ Noise [Adhan call-to-prayer].

6.1.2 Perception of the sound and its 'affect' on people

It was claimed that the sound of the adhan was peaceful, calm and beautiful. There is much respect given to the sound for its association with religion and the multicultural practices that emanate in one of South Africa's capitals. Some of the associational memories were positive. The sound is meditative and contemplative. Out of the respondents, 3 found the sound annoying and irritating. The positive responses spoke to an understanding of the sound's relevance in the communities where it plays.

6.1.3 Perception of sound towards shaping and contributing to the built environment

The perception towards sound and the built environment that I gathered and analysed from the survey reveals that it expresses the cultural beliefs of a community. The sound is a marker of life in the city and through it the vibrancy of people can be felt, and the presence of the ‘village within a city’. It ‘symbolises a meeting place where people can go connect and exchange with people from other countries and traditions,’ as one respondent said. Some respondents mentioned the ‘community-ness’ of the sound is emblematic of the diversity of place. All in all, the sound contributes to the living, sensory and sacred aura of the place. The sound can weave space beyond the confines of the building. One interesting comment made was that the sound is a ‘tourist attraction point that generates money for the city but beside that, it can be annoying for people who reside there’.

These responses identify a few contributing factors of the sound: the character of place as a ‘vibrant’ community, and the living embodiment of sound that shapes the in-between spaces to give life and form to people and give a foothold to the identities of the Muslim community.

6.1.4 Perception of sound on the memories associated with hearing the sound

Strong links were associated with the Adhan, with some people raising concerns over its loss due to its links to the past which was ‘built by [our] forefathers’. This strong link is likely referring to the craftsmanship and untold stories of the Muslim communities who have been responsible for the physical building of the city. The sound was also associated with freedom, democracy, tolerance and diversity because it was previously banned by the government. On a personal level, respondents linked the sound to memories of signalling home time after school, of the daily rhythm of life, holidays in coastal towns, and for others a disturbing sound that awakened people from their sleep.

In other comments, the respondents did not associate this sound with Cape Town, or South Africa, with the reasoning that it is not an Islamic state.

6.1.5 Perception of the Adhan as a heritage object

54 people responded in the affirmative. 7 responded in the negative. Other respondents were descriptive in their responses saying it depends on where the Adhan is heard from,

whereas other responses pointed to the sound being sacred more than heritage since it is not a sound unique to Bo Kaap and is performed worldwide (Figure 51).

Would you describe the 'Adhan Call to Prayer' sound as heritage?

69 responses

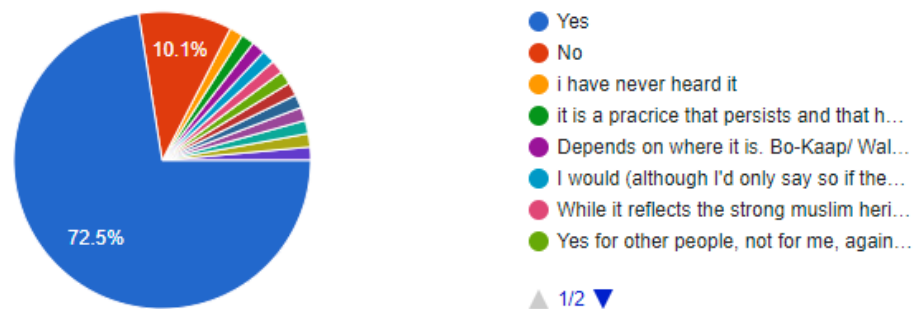


Figure 51. Online Google Survey Results-Would you describe the Adhan as heritage?

6.1.6 Perception of the Adhan if it was ceased

There was immense value associated with retaining the sound, particularly portrayed in the following response: ‘Valuable, in a white space such as Cape Town. The Adhan has been contested many times as disturbing or unimportant. It reinforces the importance of inclusion, celebration of multi-faith and sense of community’. There were general concerns that ceasing the sound would lead to the ‘sanitisation of spaces’ and aid in the gentrification agenda, thus strongly invalidating the constitution. Another response pointed towards ceasing the sound as ‘perpetuating [the] apartheid dynamic’. Cape Town is considered a white space and keeping the sound is one of the few ways of sensing diversity and multiculturalism.

Despite some respondents being irritated by the Adhan, there’s a level of tolerance shown towards it in that it is a cultural heritage linked to a group of people who practice the religion of Islam. 70% of responses thus had a strong inclination towards preserving the sound, 14% were neutral and 16% leaned to ‘not worthy of preservation’ (Figure 52).

Lastly, do you feel it is important for the sound to be preserved?

69 responses

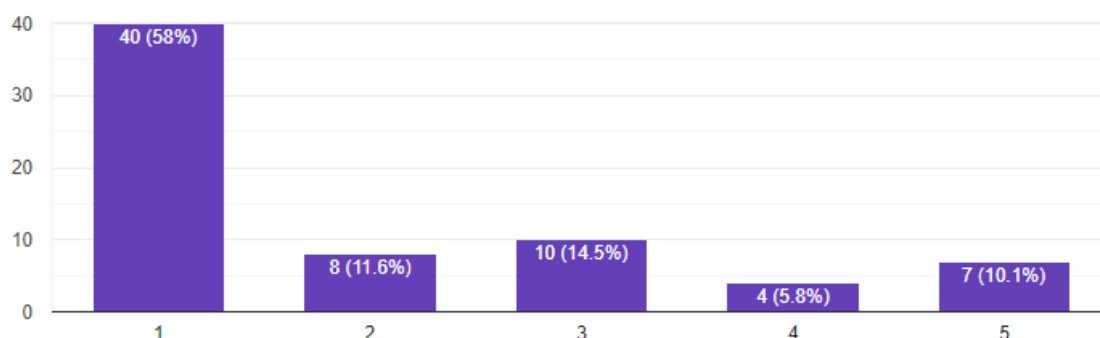


Figure 52. Online Google Survey Results-Is it important for the Adhan to be preserved?

6.1.7 The role of the sound in the community of Cape Town

The sound was considered an anchor that attaches people to their cultural backgrounds, promotes congregation and galvanizes the presence of the Muslim community and their sense of belonging in the city. Against the turbulence of social and cultural ills, the sound beckons people to their identities from a religious, political and historical perspective.

The sound orders the daily experience of some residents and commuters. Within the allotted times that the sound played, it creates an event-space through which people partake in their own spiritual practices and rituals: of waking up and of *being* in the world. The role it performs is to unite as it was suggested.

6.1.8 Is the religious sound part of the heritage of the city? Considering the 2019 noise complaints

58 respondents said the religious sound is part of the heritage of the city. The sound is a unique experience. Some respondents said the amplification of the Adhan was ‘un-heritage’ and is ‘cheating’ and breaks urban form and cultural traditions. They put the following question for us to think about: which part of the call-to-prayer is heritage?

Other respondents noted the sound being an Islamic heritage, and not of the city, ‘Because it is not a Muslim dominated city compared to other Muslim countries’. This begs the question, should heritage, in a pluralist society, be what is agreed upon and shared by the majority or should each facet of the cultures in South Africa be equally

identified as important and worthy for consideration in heritage discourse? Such responses offer insight into subaltern heritage discourses against dominant modes of heritage.

6.1.9 Sound comparison (Noon Gun & the Adhan)

Despite the Noon Gun having a dominant and protected status due to its associational heritage links, it has a far more limited community around it. It does, however, have a far greater sound effect or reach, and due to its site location resonates much further. The call-to-prayer, as a symbolic sound, has a larger local and international community, yet its sound is localised to specific communities (for Cape Town, that is).

The Noon Gun represents a singular moment in the passage of time with its singular ‘boom’. It is able to symbolically recall history. The Adhan is associated with pausing and with religious contemplation. As an ongoing and recurring sound, within the held timeframe, it shapes our sense of self and our awareness of the city in an introspective way.

Some respondents (not citizens of South Africa) considered the Noon Gun to be Cape Town heritage and synonymous to all, while the Adhan was not considered heritage due to respondents’ belief that Cape Town is not a Muslim city. Some respondents did not view the sounds as a binary option with one being more heritage than the other, but instead the argument about people’s memory of place and personal identity.

An interesting comment made about the Noon Gun was that it was an artificially preserved heritage.

6.2 Significance of Sound

Muslims in South Africa represent a small minority of 1.46% of the total population. In Cape Town, Muslims are recorded as 10% of the population (as of 2001). This number increased to 1.9% in 2015 (Moosa, 2021). Despite this fact, the history of South African Muslims is inextricably linked with South Africa’s history of colonialism (Moosa, 2021)—the history of slavery is central to the presence of Muslims in Cape Town and gave birth to the Bo Kaap, and to practices of Islam. In South Africa, Islamic heritage depends fundamentally on the frame to which it was produced (Rico, 2017). There has been little

effort to pluralize heritage practices and this has affected diverse heritage histories. This is largely due to hegemonic rule, which has seen an increasing differentiation between religious and secular spheres. The post-apartheid South African landscape surely has exemplified this notion in the new modernizing social and political elites, a secular and liberal Constitution, legalization of abortion, pornography, etc. (Bangstad, 2007). Post-apartheid South Africa is a society that is secular. This notion has been inherited from past epochs which defined Islamic heritage narrowly. As mentioned in earlier chapters, secularism is colonialism in the guise of modernity (Arab, 2017). Muslims in Cape Town have been given little room to practice their religion liberally. Muslims were granted religious freedom by Dutch authorities 150 years after their arrival in 1804. Permission was required to build mosques, and prior engagements took place within private homes. The Adhan formally first sounded in 1798 and is as old a tradition as the Noon Gun.

The Adhan is not just a call-to-prayer, but a proclamation that there is no God but Allah. It is a symbol of Islamic rule, cultural identity and particularly for Cape Town, a symbol of resistance to un-silence their religion in the face of the oppressive colonial project that has affected Muslim communities since their arrival on the shores of Table Bay. There is a cultural conflict happening between official and vernacular forms of heritage. The Adhan has become a litmus test, amongst other things, of how heritage is powered by the senses, and how the community of Bo Kaap, as an example, has faced adversity over various senses of interpretation in how their heritage has been positioned within the frame of the 'Mother City'.

The significance of the adhan is resounded in the respondents as it is a major contributing sound to shaping coloured (and Muslim) communities in Cape Town. It is also important religiously as the Imams played a key role in the fight for apartheid. Other respondents saw the value of the adhan in that it represents faith, community, tolerance, respect, compassion and perseverance.

6.3 Sound Source and its Effect on the Built Environment

It is important to analyse the religiosity of the sound in relation to the experience of the city. Despite the suburb of Bo Kaap belonging to Cape Town, and playing an integral role in defining the sociocultural, political and economic spaces of the city, it tends to be

relegated into the shadows. The same concern is raised about the suppressed history of slavery, which has little to no commemoration in public space and memory, other than the Slave Lodge and memorial in the city centre. A direct consequence of the linearity of the colonial project is that it has relegated that which is beyond the border of the Buitengracht to the 'invisible city'. The city life of urban centres tends to disregard what De Boeck calls the 'secondary city' or the invisible city. Secondary cities follow their own logic, though not necessarily against the standards of technological or institutional feats. Such secondary states are important locations for new definitions of identity, religion, ethnicity and cultural vibrancy (De Boeck, 2009).

The religious spaces of the Islamic community are informed by the invisible city and by the more visible physical city. Between the visible and the invisible is the audible city (De Witte, 2008). Sound traverses between these two realms which impact how the city functions. Even in sound we can hear the acoustic territories, shared sense of space, power relationships and the negotiation between permanence and removal. Sound, in the spatial and sonic boundaries of Cape Town to Bo Kaap can be demonstrated by disputes over 'noise', exemplified in public and politicised in legislation. This is what I have tried to show. The sound is thus not a symbolic marker of religious power and identity, but a constitution of the power over and in space.

Sound, and the study thereof in public spaces, reminds us that heritage management and its systems should not be read as separate entities. Their symbolic powers reveal the shadows of urban spaces, shadows of war and resistance, shadows of globalisation and shadows of law. De Boeck (2009) calls this the shadowgraphy of the city. Shadows like sounds have no dimensionality, but they present modes of the realities of the 'diurnal' first world and the 'nocturnal' second world; they are driving forces behind 'forces of urbanisation and material expansion of the city' (De Boeck, 2009).

The architecture and sound of the mosques play a fundamental role in the performance of the sound. The unamplified sound of the Adhan, as performed by the muezzin, gives the impression that the city is a stage and a theatre. The ritualised sound then moves into the public and private homes of people to bring them closer to their religious selves. This is, of course, in the traditional spaces where the mosque and the minaret functioned as

architectural gestures whereby the city was the auditorium. Nowadays this is overshadowed by much taller structures that far surpass the structure of the minaret. The amplified sound attempts to introduce sonic technology to expand the voice above its normal capabilities, although this also allows for authorities to control the sound. In the connections of the sound to its wider community, the sound mirrors back to the community to remind us of the diversity of the city and the sacredness of spaces.

CONCLUSION

In this thesis, I have tried to argue for the significance of sound as intangible cultural heritage, and its significance for understanding the contemporary built environment in Cape Town. Sound is especially significant in the context of the changing urban demographic in places like the City Bowl, the focus of my study, and in the Bo-Kaap, especially. With new residents comes new perceptions of historic sounds, sounds that are important to the heritage of the city. I demonstrate the debates about these sounds, especially of the Adhan call to prayer, and show how it has effects, not only in terms of cultural difference, but on the built environment, as to who belongs and who does not. My argument unfolded over five substantive chapters, which I briefly summarise here. In the Introduction I explored heritage sounds through the classes of official and vernacular forms of heritage, filtering them through the conceptual frameworks of ‘Sound’ and ‘Noise’. It was important to analyse the factors influencing sound as it was employed in the city. What was striking was the role of the city in mediating these heritage claims and the ways that the Noon Gun and the Adhan differ vastly in how they are perceived. The significance of analysing these sounds was to show how valuable they are socially and historically and that social significance shows how sound should be considered when making heritage assessments for the built environment.

In Chapter 2, I laid the foundations to understand legal precedents that have framed the interpretation of sound and heritage on the international, national and local scale. I explained the ways that policy has been used, emphasising at times, its links to colonial hegemonic rule at the national and local scale, in the history of the design and layout of the city of Cape Town. At the international scale, I showed how policy separates tangible and intangible cultural heritage forms, which is also reflective of modes of coloniality and epistemology. The chapter further emphasises how one form of sound is considered ‘sound’, and another ‘noise’, as formulated in complaints made by residents. I explored factors influencing the heritage sounds such as acoustic gentrification, official and vernacular categories of heritage and the ways that time affects the tolerances of people and when they prefer to hear heritage sounds.

In Chapter 3 and Chapter 4, I presented, then analysed the case of the Noon Gun. I first discussed the Gun's physical, historical and social status. Second I aimed to understand how Capetonians perceive the sound, especially with regard to its meaning, affect and the values attributed to it. I introduced my questionnaire, presenting questions that were put to participants as to their perception of the sound and especially its relationship to heritage and the built environment. What came out of that was a distinctive affirmation of the sound as being emblematic of Cape Town and which adds character and a sense of place.

In Chapter 5 and Chapter 6 I discussed the Adhan call-to-prayer. I was especially interested in the politics surrounding the noise complaints made on social media. By engaging with the city health department, I brought to the fore data surrounding the frequency of noise complaints gathered from the Western Sub-district, with special emphasis on the Cape Town City Bowl. I used qualitative analysis by drawing on correspondence by city residents to gain a deeper understanding of the public's annoyances and tolerances of the call to prayer, and what was socially and culturally at stake. Furthermore, I again used my questionnaire, posing the same set of questions as for the Noon Gun to assess the public's perception of the heritage significance of the sound, especially as it relates to the district of Bo-Kaap. In the case of the Adhan call-to-prayer, the experience of the sound, as witnessed through the survey and interviews conducted, shows the vibrancy of Bo Kaap (as well as other communities). Bo Kaap is alive because of the sounds in the streets; the sounds are what create urbanity and signify the presence of people in place.

Throughout the thesis I have tried to argue how sound can expand the reading of urban heritage and more importantly how the nature of sounds as intangible cultural heritage is as much an important heritage modality as is the material built environment. In this way, I add to local and international literature on heritage studies and the built environment. Sound is culturally produced, and the act of listening therefore has the power to unlock the cultural identity of a place. The Noon Gun and the Adhan call to prayer, I have argued, were important for the sound of place in the city of Cape Town. I

conducted a comparative study of the perception of these sounds, as heard in the city of Cape Town. I provided an overview of the physical, historical and social background of the Noon Gun and the call to prayer, provided a spectrogram analysis, and conducted research into their contemporary perception among residents of the city using a specially designed questionnaire. Both the Noon Gun and the Adhan call to prayer are historically significant in their own right as physical material traces of Cape Town's past, but it is their sound as it resonates in the city of Cape Town, and as it is heard among residents, that I argue also has heritage significance worthy of recognition. Effectively I have tried to show that heritage sounds have the ability to shape the built environment, as shown by the title of this thesis, *Fourth Space*.

My argument is also about the history of the city of Cape Town, and how a sensory studies approach to heritage can shape an understanding of contemporary urban change. In Cape Town, the past reveals a culturally diverse and divided city that is evident in its contemporary society. This division is marked by the visible and the invisible city. The visible city is structured and authorised by city departments that celebrate one form of sound, the Noon Gun. The invisible city is a subaltern group that is fought for by its local people organising themselves to protect their cultural heritage. This struggle is strongly offset by legislation that does not recognise the importance of the Adhan call-to-prayer. I have attempted to expand on the reading of the urban past and present the challenges of Cape Town's acoustic territories formed by these two classes of sound. The Noon Gun and the Adhan call to prayer are illustrative of these different approaches to the past, as echoed by their sound.

Heritage as I have argued is made accessible not only through the built environment, and its visual characteristics, but through multiple senses. More specifically, through studying heritage soundscapes, the essences of the past surface to give a new shape to how the heritage profession accords heritage. The systems of white domination and control set the stage for racial and spatial territories in Cape Town, that to some extent are being transcended through multisensory engagement, as with the case of sound. In that regard, my thesis has also tried to make a methodological and theoretical argument, that is, that one has to immerse oneself in the context of a relevant soundscape and hear from those

people who experience it as significant and meaningful to grasp how heritage is lived in place. My approach was to therefore engage with the local soundscapes among residents. This makes the study of sounds a deeply rooted and on-the-ground activity. Sound, I have tried to emphasise, also has a resounding effect on the cultural and social context in which it is located, and can symbolically cross over different time periods. The power of heritage soundscapes is that particular claims can be made about specific sounds as being affirmative of that group's identity, resonating people's identities both culturally in community and through their subjective experience and understanding. The sounds I have described have been analysed according to these phenomenological, social and cultural qualities. It is my view that listening to heritage soundscapes contributes to a new way of being and doing by making visible people's perspectives on sound and opens new networks and channels for heritage practice in South Africa. The direct involvement of hearing how people understand heritage soundscapes gives the heritage profession fresh thinking on bottom-up approaches to offer instead a holistic interpretation of the very contested and often difficult process of establishing heritage claims.

The sounds documented here are but two of many that echo in the city's sonic landscape. There is scope for further research on other sounds of cultural significance which could include the Cape Town Minstrel Festival that showcases the Kaapse Klopse, (which has also been the subject of noise complaints in the past). A more everyday, contemporary sound that could be worth exploring could be what I refer to as the 'sonic flaneur' who walks the streets of Cape Town with a large portable radio on their shoulder, loudly celebrating significant affirmative life events, to celebrate their sense of identity and belonging. Sound studies, particularly linked to heritage sounds, provide a way of knowing the world and navigating the urban environment of such territories. More so, it provides an alternative mode of categorising and negotiating the city. Labelle (2019) suggests that such a practice is suggestive of a different way of being in a particular environment as expressed through embodied use and studying of particular sounds.

Can there be a common heritage that allows us to imagine a future where sounds such as the Noon Gun and the Adhan can be heard in harmony? Should there be a common heritage that symbolises a transformed city that listens to the changing nature of society,

and of the recognition of a sound linked to a marginalised community? Can a renewed sound be the transformative force that dissolves the visible and invisible city? These are some of the questions the thesis speculates on for future study. The rhythms of which are graphically shown in the vivacious colours on the cover of the thesis spectrographs.

LIST OF FIGURES

All images by author unless stated below

Figure 01. Map displaying Bo Kaap HPOZ physical extents. Noon Gun sits at the periphery of the HPOZ and does not include it. Noon Gun and Bo Kaap (where mosques are located) are indicated.

Figure 02. (Lehloenya, 2021), Flagstone: Noon Gun Wine Front Label.

Figure 03. Flagstone: Noon Gun Wine Rear Label.

Figure 04. (Kang, J. & Schulte-Fortkamp, B. 2016), Model of constellations in process that help us understand the dimension of perception.

Figure 05. (Kang, J. & Schulte-Fortkamp, B. 2016), A scheme of methodological triangulation for assessing the cultural value of soundscapes of cultural heritage.

Figure 03a. (Kang, J. & Schulte-Fortkamp, B. 2016), Pressure-Frequency Range (loudness of sounds).

Figure 3b. The Soundsslike Project [FRONT PAGE] [Online] Available at <https://www.soundsurvey.org.uk/index.php/survey/soundmaps/one/40/35> [Accessed 03 November 2021].

Figure 3c. Chimurenga Chronic: New Pan-African Cartographies [Online] Available at <https://urbannarratives.org/en/research/inspiration/chimurenga-chronic/> [Accessed 29 May 2021].

Figure 3d. London Sound Survey [01] [Online] Available at <https://www.soundsurvey.org.uk/index.php/survey/soundmaps/one/40/35> [Accessed 29 May 2021].

Figure 3e. London Sound Survey-Sound categorisation [Online] Available at <https://www.soundsurvey.org.uk/index.php/survey/soundmaps/one/40/35> [Accessed 29 May 2021].

Figure 09. Gordon, Robert J. (1778). *Panorama of Cape Town and its surroundings as seen from the sea*. [Panorama-online] Available at <https://www.rijksmuseum.nl/en/collection/RP-T-1914-17-21> [Accessed 24 May 2021].

Figure 10. Jones, Josephus. (1808). *Ships at anchor in Table Bay with Lions Rump in the rear*. [Panorama- online] Available at <https://www.bonhams.com/auctions/22364/lot/2/> [Accessed 24 May 2021].

Figure 20. Thom, (1898) *1898 Survey diagram* [Map] Held at City of Cape Town: Environment, Management, Spatial Planning and Environment Directorate.

Figure 21. Digital Maps held at City of Cape Town: Environment, Management, Spatial Planning and Environment Directorate.

Figure 26. Plan of City of Cape Town South Africa (overlaid with graphics displaying the relationship of Lion Battery as a signal station to the oceanic front, and its relationship with the observatory.

Figure 27. During the Second World War, when the noon day gun was fired daily, all the citizens of Cape Town would stop for 2 minutes of silence and reflect on those who had died during the war [Online] Available at <https://www.flickr.com/photos/8270787@N07/19752810703/> [Accessed 24 May 2021].

Figure 28. The Noon Gun as a symbol of maritime heritage, exemplified in early days by a 2min silence as part of the tradition observed to commemorate fallen soldiers from the war [Online] Available at <https://www.flickr.com/photos/hilton-t/5075434351/in/album-72157624196204438/> [Accessed 24 May 2021].

Figure 30. Chief Petty Officer Dudley Maglas who was responsible for firing the Noon Gun Cannon daily adds a certain flair to the tradition of firing the Noon Gun. He's added a second dimension to the Noon Gun that has turned it into a living heritage monument [Online] Available at <https://www.flickr.com/photos/hilton-t/5075434361/in/album-72157624196204438/> [Accessed 24 May 2021].

Figure 38. Davids, A. 1980. *The mosques of Bo-Kaap: a social history of Islam at the Cape*. Athlone, Cape: South African Institute of Arabic and Islamic Research List of mosques in

Cape Town. The list outlines the names of mosques, street location, date of establishment and the Imams governing those mosques over the years.

Figure 38a. Davids, A. 1980. *The mosques of Bo-Kaap: a social history of Islam at the Cape*. Athlone, Cape Town: South African Institute of Arabic and Islamic Research, Mosques of Cape Town, courtesy of Cape Archives and Achmat Davids.

Figure 44-47. Noise Complaints Statistics [City Health Department: Specialised Services].

Figure 48. Western Cape Municipal Districts [Online] Available at <https://www.mycap.co.za/western-cape-municipal-districts/> [Accessed 14 October 2021].

Figure 49. Cape Town Metro Districts [Online] Available at <https://www.westerncape.gov.za/general-publication/call-service-health-services-rendered-private-providers> [Accessed 14 May 2021].

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APPENDIX

DATA COLLECTION

NOON GUN SURVEY (NG) / ADHAN CALL TO PRAYER SURVEY(A)			
NO	INTERVIEW QUESTIONS	RELEVANCE/ REASON FOR ENQUIRY	NG/A
1	Can you identify at least one sound in the city that you would consider significant or truly Cape Townian?	This is to find out if respondents would be able to identify other sounds apart from those in the study- in essence to assess their audibility range, class, age and sounds that they can relate to that they find fitting for Cape Town's sonic landscape.	NG/ A
2	Do you consider this a 'Pleasant' sound or a 'Noisy' sound	This helps understand how the respondents perceive the sound- as something they would be willing to hear repeatedly, or as a disturbing sound, placing the respondent's answer on a scale to determine immediately if it is a sound they resonate with or not.	NG/A
3	How does the sound make you feel?	This relates to the emotive nature of the sound. Does it recall a particular memory that might conflict with the study and cause a rapture of emotions? This also determines the respondent's viewpoint in relation to the first question to expand on the conceptual framework of Sound and Noise.	NG/A
4	Which district/ suburb in Cape Town are you likely to hear this sound being generated?	This allows us to ensure that the sound projected to which the respondents had to listen to can be immediately pinpointed to the study at hand so that sounds interpreted are not outside the scope of the study- ensures accuracy. But it also allows the study to expand outside of the researcher's knowledge of other places that the sound occurs.	NG/A
5	Do you think the sound shapes or contributes to the built environment it sits in? If so, how?	This is important, as part of the module and degree, to ascertain whether the sounds can affect the way the city is built and if it affects how cities are built. Further it is to understand people's conception of the city they inhabit, consume and dwell in.	NG/A
6	What memories are evoked when you hear the sound?	This is important, as part of the study, to interpret the associational memory of the sound. What do they liken to the sound? Because of the subjectivity of the medium of sound, it's important to understand what guides their decision on the interpretation of sound.	NG/A
7	Does the sound shape or influence your daily life and experience of the city? If so, how?	This is to understand if the sounds are cultural artefacts that can shape people's lives. Understanding the everyday is built on current interpretation of whether people are attentive enough to hear the heritage sounds that are around them, and how responsive they are to them.	NG/A
8	What is your understanding of heritage?	This data is meant to show if people can understand if people are aware of the nature of the study, and that the researcher has alluded already to the nature of the sounds falling under the heritage domain. In doing so, we can ascertain if respondents can make the link.	NG/A
9	Would you describe the 'Noon Gun'/ Adhan Call to prayer sound as heritage?	This is to find out if they do indeed see the sound as a heritage resource.	NG/A
10	What values do you attach to the sound of the Noon Gun/ Adhan Call to prayer if any? If there is no value, please also describe why?	This question aims to determine what kinds of significances the respondents associate with the sound, to determine its value and to ascertain within the answers why they deem significant, if at all.	NG/A

11	If the sound was ceased and made to stop playing, would you have reactions for/ against this? Provide reasons	Considering the FeesMustFall, and RhodesMustFall, I look to see if the monuments we have, inclusive of the sounds, despite their immateriality, are still applicable to current day society and if people would have positive reactions to their removal, or adverse reactions.	NG/A
12	What role do you think this sound plays in the community of Cape Town?	Despite its value and significance, is this sound relevant, and does it still serve its community as it should.	NG/A
14	Do you feel it is important for the sound to be preserved?	Intangible cultural heritage is not widely recognised in South Africa, and the law does not cover large aspects of it. This looks to see if the study has relevance in situating the argument within the realm of heritage and preservation. Does it qualify, what are its values and will it be able to be cemented as being unique to the Cape Town landscape alone.	NG/A
15	In 2018/9 a noise complaint was made of the religious sound in Zonnebloem close to the mosque that produced the sound. Do you think the religious sound is part of the heritage of the city?	Considering the noise complaint issued, I would like to gauge how respondents interpret this- do they sympathise, or do they agree with the decision of the complainant.	A

TABLE 01: GOOGLE FORM SURVEY QUESTIONNAIRE

ADHAN SURVEY- SEMI STRUCTURED INTERVIEW (MR CITY)

ADHAN SURVEY- SEMI STRUCTURED INTERVIEW (MR CITY)		
NO	INTERVIEW QUESTIONS	RELEVANCE/ REASON FOR ENQUIRY
1	How are the Bylaws written and for what purpose? How do they relate to the Constitution?	This places the conversation of sound into the context of how laws are adopted by local governments from national laws.
2	How was sound pinpointed as something to regulate within the local government?	This is to understand when the sounds of the Noon Gun and the Adhan were subjected to the rules that define it.
3	What is the City's definition of health?	The City Health department handles noise regulations. This is to find if the City's definition aligns to how they exercise and determine what noise is.
4	How does the city of Cape Town represent all cultural groups? How do you ensure the expression of cultural heritage and then still have to mitigate sounds for the wellbeing of everyone?	This probes on the mechanisms put into place to determine ways to address the culture of people in a diverse city such as Cape Town.
5	Do you think the Muslim communities (Bo-Kaap specifically) are adequately represented?	This is to probe if the City takes into consideration the needs of Bo Kaap as a community.
6	How does the City balance between investment opportunities and ensure safeguarding of cultural heritage- more specifically the intangible cultural heritage?	Gentrification is a big issue facing Bo-Kaap, this asks the question of how they optimise the city being a global city that still engages and respects the cultural heritage of the place.
7	What is the definition of Noise nuisance and disturbance in relation to recent Twitter posts debating when it was officiated and what it stands for?	The twitter posts reflected a later bylaw which reflected a new definition of religious sound management, this was to clarify what the real by law is and what are its recent amendments?
8	Does the City consider the Noon Gun and the Adhan heritage?	The discussion related to this study is whether these are heritage sounds or if they fall as just ordinary sounds.
9	Should the Adhan be placed in the same preservation level as the Noon Gun?	Once it is determined they are part of heritage, this question looks to find if the ICH can be protected and are worthy to be elevated to a higher status that will protect their audibility.

10	How does the sound shape the built environment	This question places the sound within its context to see if it does have a physical, social and cultural contribution to the environment.
11	How does sound contribute to the city of Cape Town	This question is whether the sound has relevance in the city and has an effect on people.

ADHAN SURVEY- SEMI STRUCTURED INTERVIEW (MR HERITAGE BODY)

ADHAN SURVEY- SEMI STRUCTURED INTERVIEW (MR HERITAGE BODY)		
NO	INTERVIEW QUESTIONS	RELEVANCE/ REASON FOR ENQUIRY
1	What is the significance of the Adhan and what is its importance in Cape Town	This helps ascertain the value of the adhan and what it means to the Muslim community
2	Do you think the Adhan should be conserved and how, if you compare it with the Noon Gun, do you preserve the living heritage of the Adhan? How do you convince the city that living heritage is worthy for consideration?	This is asked to understand if the adhan has a place as a cultural heritage
3	How does the sound shape Cape Town?	This is asked to find if the adhan contributes to the identities and cultures of Cape Town
4	Has the HPOZ been able to effectively replace the 2015 Bylaws? How do they work together?	This is to understand the heritage protection is exercised in Bo Kaap
5	Regarding noise complaints, what does the community say about the complaints and how does it affect the community? What platforms are in place to fight back?	This is asked to find out how the noise complaints have affected the community
6	Is the Noon Gun considered to be part of Bo Kaap's heritage	This is asked to compare sounds, and due to the proximity of the Noon Gun in the community of Bo Kaap I wanted to know how that sound is perceived

ADHAN SURVEY- SEMI STRUCTURED INTERVIEW (MR EDUCATOR)

ADHAN SURVEY- SEMI STRUCTURED INTERVIEW (MR EDUCATOR)		
NO	INTERVIEW QUESTIONS	RELEVANCE/ REASON FOR ENQUIRY
1	What is the significance of the Adhan in Islam and what is its importance in Cape Town	This helps ascertain the value of the adhan and what it means to the Muslim community
2	Is there a particular time the Adhan is sounded?	-
3	How does the sound shape Cape Town?	This is asked to find if the adhan contributes to the identities and cultures of Cape Town
4	What are the most important intangible aspects of a Muslim person a daily basis?	This is asked to expand on my knowledge base

5	Is there a possibility to preserve the Adhan?	I wanted to understand if the sound is worthy to be preserved and likely how it can be preserved if so
6	How does the Muslim Judicial Council handle conflicts related to noise complaints?	As the council, it's important to know the procedure of conflicts
7	What do you think of the definition of sound as a noise nuisance by the City? What do you think of the bylaws?	-
8	What is the future of the sound?	I wanted to know if the sound can be transmitted for future generations and if the sound can be fought for so that future generations

NOON GUN SURVEY- SEMI STRUCTURED INTERVIEW (MR CURATOR)

NOON GUN SURVEY- SEMI STRUCTURED INTERVIEW (MR CURATOR)		
NO	INTERVIEW QUESTIONS	RELEVANCE/ REASON FOR ENQUIRY
1	The Noon Gun is the official cannon we know of in Cape Town, are there any other along the strip of the coast from here to Simon's Town?	To understand Cape Town's maritime history in relationship to the cannons
2	What is the history of the Noon Gun?	-
3	What is the relationship between the Noon Gun and the SAAO (South African Astronomical Observatory)	This is to understand affiliates and other establishments related to the Noon Gun
4	What other sounds in Cape Town and in Simon's Town would you say are important to Cape Town's image and sonic landscape?	This is to ascertain if there are any other sounds that contribute to Cape Town from a curator's perspective
5	How do you think the sound shaped the environment historically and how does it shape it now?	This is asked to find if the Noon Gun contributes to the identities and cultures of Cape Town
6	Do you think the Noon Gun should continue to be fired?	This question speaks to preservation
7	What is your aural experience of Cape Town?	This is to understand the interviewee's audible range.

QUALITATIVE DATA: NOISE COMPLAINTS BY RESIDENTS

(Obtained from the city of cape town with the permission of the city health department. Mechanical engineering unit)

CC:
Sent: 05.06.17 17:16:07
Subject: Noise Level Inspection Request

Hi,

I hope you can help. I am a body corporate member at [redacted] and would like to request an urgent noise level assessment. One of our building backs onto [redacted] on [redacted].

We have been working with the church to try and reduce the noise levels, but to no avail. Promises of changes led to nothing and 3 months into conversations no changes have been made. We will obviously try to continue to solve the problem with them, but we need to accelerate the process, as it is making life hell for many residents in the area.

Practices take place throughout the week (the worst being Thursday evenings from 7-9, or beyond) and on Sunday mornings, when they can sometimes start banging at 7.15am. But we also get drumming practicing throughout the week and Wednesday and Friday noise as well.

The big problem is the drum/bass sound which amplifies through the aluminium roof.

We would like someone to come through and test the sound level, ideally from the 4th floor of our building, so we can start to force the issue of change, should they be in the wrong.

I really hope you can help us to get our lives back.

Kind Regards,

[redacted]
Resident and Body Corporate member of [redacted]

T
W - Drumming practice
Th - 19H00-21H00 → worst
F - Drumming practice
S
S - ~~only~~ ^{morning} ~~practices~~ st 07H15 →

From: [REDACTED]
Sent: Sunday, 02 July 2017 17:27
To: [REDACTED]
Subject: [REDACTED]
Attachments: NEW NOISE CONTROL REGS.PDF

Why this noise is allowed to continue is beyond me.

From: [REDACTED]
Sent: Wednesday, 14 December 2016 7:36 PM
To: [REDACTED]
Cc: [REDACTED]
Subject: [REDACTED]

Good day Councillor,

I've know the Zonnbloem area for over 20 years and although there are a couple of mosques in the area they were not intrusive on one privacy or quality of life. However the [REDACTED] seemed to have acquired loudspeakers in the last year and is now intruding on residents 5 times a day, 35 times a week. There were no loudspeakers before the 20th Century so this is not an Islamic tradition. This is really OTT and we'd welcome a restriction on this noise. Freedom of religion should not be harmful to quality of life. There is an app for everything. A simple clock will help to remind people what time their prayers are.

Many people these days work shifts and go to bed late or just before dawn breaks. This Muslim practice of using loudspeakers at early hours or any other time is extremely unpleasant and is likely to have a detrimental effect on the health of those who are regularly disturbed in their sleep by loudspeakers. A howling call on a loudspeaker is the worst kind of contribution to noise pollution one can make in many cities in the world.

Attached a noise clipping made on Sunday on a wind still day. [REDACTED] as well have been in our property.

According to the Muslim Calendar these are the current call times.

Wed 14 Dec	03:45	05:28	12:41	16:26	19:54	21:30
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I doubt religious places get any special exceptions.

Kind regards,

From: [REDACTED]
Sent: Monday, 29 October 2018 4:39 PM
Subject: NOISE POLLUTION COMING FROM A ZONNEBLOEM MOSK

Thank you for our today's telcon.

As discussed, I would like to lay a complaint about the noise pollution coming (most probably) from the 2 mosks in our area.

Either the al [REDACTED] and/or the [REDACTED] both in [REDACTED]

The chanting to prayer is sooo loud that it wakes us up at 04.30 hour in the middle of the night.

This complaint has nothing to do with any religion, it has everything to do with the noise be it a party at the Castle of Good Hope or a rave party or film industry party at the Good Hope Center or be it the chanting of an Iman. It is noise pollution and wakes people up.

Lately the speaker boxes are set to war volume and we all deserve a good night's sleep. It happens a few times per day, but in the middle of the night is unacceptable.

As mentioned, we live against the slope of Table Mountain that even resonates the noise more.

I would appreciate if you could talk to both imans and see what you can do.

Kind regards,

From: [REDACTED]
Sent: 29 October 2018 11:01 AM
Subject: Volume of "Call to prayer" at [REDACTED]

Hi [REDACTED]

I hope you are well?

I just wanted to know whether something can be done about the volume of the "Call to Prayer" at one of the mosques in the [REDACTED] (not sure which one)? A while ago the volume was unbelievably loud and then was turned down, but it seems someone has gone and turned the volume up again. It is unbelievably loud - so much so that we can't keep our windows open at night. It starts at 4:30 every morning and starts again early evening, going on till 21:00/22:00.

I love hearing the Call to Prayer as our house sits quite low in [REDACTED] and it is part of Cape Town, but the actual volume has become a bit of a problem as it is disturbing my kids while they are sleeping.

Can you perhaps find out whether anything can be done?

Kind regards.

INTERVIEWS

MR CURATOR

02:17 TELL ME ABOUT YOURSELF, THE KIND OF WORK YOU DO AND THE ASSOCIATION YOU HAVE WITH THE NOON GUN

02:23 . Museums function in Simon's town is five-fold

- Collect artefacts, display, restore, research and educate

I am a historian, trained as such, management of the archive involves more than that. History of the navy is not localised to just this museum but there's lots of other historical places. Cannons on Simon's Town on the mountain too.

04:03 Noon Gun comes into play here although in Simons Town is an extension of our heritage which is the reason the navy is involved ...one must understand we are part of the department of defence..its core business is not necessarily heritage.

The Department of defence and navy is not their big business therefore funding is not on priority list. The navy's big function is to keep ships at sea and to fight at sea etc. So, it's

good in one way that the navy maintains museums but there's a lot more funding within the Dpmnt of Arts and Culture.

06:15 THE NOON IS THE OFFICIAL ONE WE KNOW OF. ARE THERE ANY OTHER CANNONS ALONG THE STRIP FROM HERE TO CAPE?

06:30 The working tradition ones still maintained. - Coast batteries still exist. At their height in the 2nd World War. If you go to Robben, there are 3 cannons. Parcel battery in Llandudno 2 cannons. Simon's Town there are 3 cannons. Lion Battery there are some. They used to form a defence around the Cape - at height around the 2nd World War. It was all part of a network of defences but PE, East London, Durban. With technology over years, missiles and lack of threat...many were decommissioned. These props are part of DPW property. Some of them were looked after, some were vandalised.

08:45 At Robben Island there was a whole project to restore the cannons to a moving condition to attract tourists. Robben island now focuses on prison. Sadly, its overlooked

09:37 Smaller cannons like the Noon Gun easy to maintain. There's an important organisation called Cannon Association of South Africa- repair and restoration of older type cannons- cannons that were dating back to 1700s and 1800s. Loadable on a bakkie to take a show. Hout Bay has two cannons fired regularly.

11:07 One of the reasons for stopping firing in Simons Town the cannons were that buildings and environment encroached on Navy property- last fired in 1950s..because of that firing, there was shattering of windows. It was not practical to do that anymore.

12:09 For heritage purposes- practically need to find balance between the sound and property- just the sound. In Simons Town there's a rifle muzzleloader - 6 inch bigger than the Noon Gun from late 1800s (1890s) and it gets fired on heritage day, remembrance day, reconciliation, youth..6 during the year. Charge is 5kg, which is half the charge when it was still operational. Black powder.

14:40 Noon Gun has sufficient noise. If the wind doesn't blow right, then people often say they didn't hear the firing. Wind dopples the sound. Weather conditions play an important role. Echo of the cannon is louder depending on the weather and clouds.

16:38 WHAT IS THE HISTORY OF THE NOON GUN?

Biggest reason was time keeping. Sailors were coming into Cape Town, and they would have on the ships a chronometer- which was basically a watch they used at sea. They had to recalibrate at regular intervals. It wouldn't last- it's a time gun more than a noon gun. It wasn't always noon. It could have been anytime.whenever the requirement was there for time keeping.

It was used for signal purposes. What would happen in the Dutch period is that there were farmers in outlying areas. When the ship arrived in Cape Town, the cannon would be

fired in Cape Town to Tygerberg Hill...there would have been another cannon fired there..which would have been fired to the next outpost- all the way to Piketberg. If you didn't hear there would have been smoke. Farmers would then bring the produce to Cape Town. Real reason for Cannons is defence. Defence of Cape Town started in the Cape Town harbour area. Cape Castle had fortifications...Chauvin battery still has its remains...Cannon was for attack/ defence. Many of the cannons were naval cannons which were on ships...came aboard ships.

20:38 Would one signal the other. One goes off to form a chain to get to the last one. The firing was a forewarning.

Sailor vessels, tradesmen and allies to the Dutch. In British rule, French wouldn't have been welcome depending on who aligned with whom.

21:45 NOON GUN TO LION BATTERY. WHAT IS THE RELATIONSHIP BETWEEN THE NOON AND THE SAO- SA ASTRONOMICAL?

22:19 That is their way of telling the time. The clock is nuclear powered and gives the exact time. The signal from the SAAO is electronically triggered and an alarm at the noon gun. Noon Gun has a cartridge which they insert in the gun- there's a remote trigger for a fail-safe method. It lights a little light. He pushes the button- he needs to be there.

24:27 WHAT OTHER SOUNDS IN CAPE TOWN AND IN SIMONS TOWN YOU'D SAY ARE IMPORTANT TO CAPE TOWN'S IMAGE AND SONIC LANDSCAPE.

24:50 Muslim comm

Sounds from the harbour- Simons town. lots of industrial noises from the dockyard. There's a dry dock.

Navy sounds- lower north battery-

Clocktower in Simons Town- signal people to come to work

33:20 HOW DO YOU THINK THE SOUND SHAPED THE ENVIRONMENT THEN AND HOW DOES IT SHAPE IT NOW

33:32 In those days you'd know it was 12 o'clock, that was the only way you'd know. It was more pronounced and more about checking your time. Same with the clock tower, you feel more secure and bring in rhythm and schedule. There are other ways. Simons Town is rigorous with time.

School is also regimented in that way of bells and time

36:08 If the sound doesn't happen then it takes people by surprise. When it goes off its regular, when it doesn't it causes issues. Lack of gives a bigger disruption. It doesn't get sounded on public holidays and Sundays- a practical thing.

37:43 There are two guys responsible for it. only.

38:16 THE LONGSTANDING PERSON WHO SOUNDED THE NOON GUN PASSED AWAY

38:31 Dudley Maglas- retired, and a year after he passed away. Retirement and different schedules. He was well spoken, and would tell tourists how it worked. His voice also added to the experience and the way he said things. He was a local guy, grew up in Cape Town. He was pretty much as important as the cannon. There is a new person now.

40:04 Noon gun is a monument; aspect of firing brings about a living heritage to it.

40:16 Simons town cannon- one guy for technical and the other about the history of the gun.

41:05 Dudley Maglas said 'it is like their wife- their cannon

41:21 DO YOU THINK THE NOON SHOULD SOUND FOR A 100 MORE YEARS AND HOW WOULD THAT AFFECT THINGS.

The big guy is CoCT...the funding comes from CoCT- the powder that is. It only depends on the navy. You need strong support from the top. Their priority list is probably in the top 10 much like the Cape Town attractions. The SA Navy manages the Noon Gun, battery, buildings, cannon, but outside the gates is the Military Road belonging to the City of Cape Town. Access to the area is by CoCT.

48:16 WITH THE TRADITION OF THE NOON GUN, IT WAS ALSO AROUND THE SOLDIERS...

It was Remembrance Day, two minutes of silence, instituted during the 1st World War to commemorate the loss of Cape Town soldiers to organise this day to observe this loss of life- 11th November 11oclock. It was not 12 it was 11. The cannon firing introduced the two-minute silence. One would be fired at 11.then two minutes. The centenary of it was 2017. It was a yearly commemoration. It wasn't fired every day; the silence would happen once a year

52:03 WHAT IS YOUR AURAL EXPERIENCE OF CAPE TOWN

52:14 Noon Gun- anticipation of the Noon Gun, The city and the station, traffic and cars, train too. Local people selling flowers, Klaapse Klopse, V&A Waterfront. I wish i could hear the old sounds of Cape Town- local jazz people

MR CITY HEALTH

02:15 TELL ME ABOUT YOURSELF AND THE KIND OF WORK THAT YOU DO

02:41 In that space we deal with recreation and parks, social development, libraries and information services, my exposure is because of the space that I occupy in terms of the

political oversight applied to city health department that manages regulations pertaining to this specific issue

03:57 HOW ARE THESE BYLAWS WRITTEN FOR WHAT PURPOSE, AND HOW DO THEY RELATE TO THE CONSTITUTION.

04:13 There are several parallel processes that take place but with the understanding that bylaws and policies is a LOCAL government mechanism to give life to regulations and acts that are approved and promulgated on a provincial level and then same token on a national level. They all feed into each other. So national and provinces would have to do the necessary work in terms of making them relevant in terms of implementation and monitoring evaluation on a provincial level and then the city will have to respond and make them implementable on a local level, which then results in the development of our space...strategies then policies then by laws which then regulate various issues in what was at that stage the noise management space

05:21 If i look at noise as an issue managed by the bylaw, the city has a very small section if you look at the **BY-LAW RELATING TO STREETS, PUBLIC PLACES AND THE PREVENTION OF NOISE NUISANCES**, because the noise regulation comes from the Western Cape regulations on noise 2013 which then gives life to the small part in our bylaw. We don't make these on our own- we take the guidance from the regulations which in fact are a tool we use for noise nuisances and disturbances. There are two different types of complaints, and these are different. All that said the differentiation is critical because with the adhan and the noon gun they represent different types of noises in our city and not necessarily the same as dogs barking

06:49 HOW WERE SOUNDS PINPOINTED AS SOMETHING TO REGULATE WITHIN THE LOCAL GOVERNMENT.

07:11 Question is for Western Cape gvmnt noise regulations. One needs to ask why these regs were put together. Important to know that our constitution is a delicate document that tries to balance the rights of all individuals in a society. So, we speak about the environment that is conducive for healthy living and then you go into the definition of what health means. Whatever city you may reside in as individuals, they have the right to be able to express themselves in their culture and religious beliefs but at the same time to not do so that is inconvenient to other residents who may not share the same kind of cultures and beliefs that an individual may hold. That balance is fine and delicate. These regs and policies and bylaws bring framework into how to implement and protect that balance by recognising the rights of the individual but also the responsibility of every individual to be mindful and courteous of the neighbours by the kinds of activities they are engaged in.

08:48 Important to note that in the constitutional space there's a balance to be struck- a right to a community. But if you flip there's the issue for respecting those who don't necessarily believe or do what you do

09:20 WHAT IS THE DEFINITION OF CITY HEALTH

09:29 City health is the same as the WHO definition. Health is not just physical but applies to the mental environment...that affects the physical state. It's not just about illness but whether the environment around you is part of a solution or part of a cause.

10:36 HOW DOES THE CITY OF CAPE TOWN REPRESENT ALL CULTURAL GROUPS, WHAT KIND OF MECHANICS IN PLACE TO ENSURE THAT ...YOU'VE GOT THIS RELATIONSHIP BETWEEN THE ADHAN AND NOON, EXPRESSION OF CULTURAL HERITAGE AND THEN STILL HAVING TO MITIGATE SOUNDS FOR THE WELLBEING OF EVERYONE, AND HOW DO YOU ENSURE ALL CULTURAL GROUPS EXERCISE THE MECHANICS.

11:21 The city as a machine or organisation doesn't necessarily represent all individuals but part of that machine has representatives that as a collective that it does that. Councillors- organisation and partnerships with the city. If we take it at the start. How do these policies and regulations still be considerate of the public that is consuming? That is answered by the policy by law development process. At the beginning

1. Strategy development unit within the city writes a concept note to identify the need for what it is they will be undertaking, and why it needs to be done. They will do research and engagement with experts within that space. They will put together a doc that will be the first draft that goes through an administrative process.
2. Presented to politicians then have opportunity to introduce the representative element in the doc- sensitive and respectful of everyone's circumstances- religious and cultural
3. Once through that process that involves the mayoral committee member
4. Portfolio committee 10+ public representatives
5. Another iterative process
6. Taken to larger caucuses to fine tune
7. Then to council 200+ councillors to ensure its sensitive
8. Then to public participation- voice out opinions change this etc
9. Back to political space for finetune
10. Back to council, etc

In that machine there's representation but not at the very start. But understanding is that there's research and investigation and international best practice.

14:43 IS THERE A DOC TO REFER BACK TO>?

14:59 Policy development process

15:36 Biggest challenge is to understand that process is not linear and is cyclical for fine tuning. My biggest concern is that even if you put this in the public participation process if a policy or framework does not interest residents there's little input from them even though there's teams on site, digital, call ins, then their voices are not given expression but at the tail end when policy is finally adopted.

16:46 BO KAAP SPECIFICALLY, DO YOU THINK THESE COMMUNITIES ARE REPRESENTED, ARE THEY ADEQUATELY REPRESENTED?

17:22 Previous mayor used to have engagement on a routine basis. He'd invite them to a religious desk- open door policies - Imams Rabbis, so too the mayoral committees have open door policies on a monthly basis. In terms of their representation, they have reps through councillors- councillors introduce concerns on a political level to party caucuses and then to governance when council sits or in portfolio committees or directly to mayoral committee members. No. of platforms that voices concern that can be expressed. In the previous stage there were formal stages for this.

19:00 WHAT KIND OF CHANNELS ARE THOSE. THESE STREAMS OF COMMUNICATION

19:20 Examples office MJC head office is in the ward that I work in. If they have an issue, they come to me. MJC can also approach a mayoral committee member for engagement. Religious desks.

20:35 GENTRIFICATION-HOW DOES THE CITY BALANCE BETWEEN INVESTMENT OPPORTUNITIES AND ENSURE CULTURAL PRESERVATION IS STILL PRESERVED, MORE SPECIFICALLY AROUND THE INTANGIBLE HERITAGE

21:48 Yes Bo Kaap community is adequately represented. We have several political parties that rep Muslim interests- Cape Muslim congress. Various Muslim councillors- DA has 7/10 Muslim areas. Muslim comm adequately represented - the more the better.

23:08 Gentrification- difficult conversation around the balance- Great need for densification considering the limited land available. On the other hand, there's the need to be mindful that these comms have long histories with long cultural considerations into account when development goes into those spaces. It's difficult to make everyone happy- always differing opinions. Organisations through planning voices, their voices are allowed to give expression to concerns and then appeal process then there's a platform for that governed by planning appeals advisory panel and municipal planning tribunal for development but also

24:34 Legislative frameworks for HPOZs etc that can limit or support the kinds of developments that take place.

25:11 What the city did right to make sure individuals are allowed to influence in this instance (Amazon Salt River).

25:40 Bo Kaap difficult for development because of community's attachment to history of land. Large developments take away the culture of the place. We haven't been able to find that balance but because of the HPOZs 3 years there's a more rigorous process in that comm

26:31 DEFINITIONS OF NOISE DISTURBANCE AND NUISANCE. A TWITTER POST ON DEBATE AROUND THESE NAMES BEING OFFICIATED NOW.

27:30 Noise politics of the bylaw wasn't changed. Existed since when the bylaw was first adopted by council. Only by law that was adopted referring to land invasions, public open spaces, and that the city offers social development opportunities for the homeless before compliance process takes place.

28:40 In the new term, by law will take place and be updated

29:25 DOES THE CITY CONSIDERS ADHAN AND NOON GUN HERITAGE

29:37 Adhan is intrinsically connected to Muslim comm. We must appreciate that expression of religion and culture. It's a constitutional right.

30:21 How adhan is addressed- our env health teams engage with complainant and affected party- mosque. What is the concern and then going to the mosque. City makes suggestions in terms of testing- 7dba western cape regs- dial down volume to meet reg and hopefully reduce inconvenience.

City would never issue notice or fine/ cease to these institutions unless we've engaged with them. Adhan has been put off. Other concerns about individuals outside of comms reside in these spaces from mosques and then they complain. but my friends the mosque was there before you- and is part of the neighbourhood- appreciate or find somewhere else to live.

32:27 Always space to negotiate for complaints with open air churches but also complaints around hand clapping and drum hitting.

32:58 SHOULD THE ADHAN BE PUT IN THE SAME PRESERVATION LEVEL AS THE NOON GUN

33:12 I think we must be guided by the public. The adhan takes place for extremely different reasons to the adhan. Noon Gun is about war histories remembering those who died as a result of war action. Not comparable to adhan which is a fundamental part of an individual's belief system. We can't group it. Because adhan is important and to another group Noon is important. Do I recognise both as important for city heritage- yes. How do we classify it? I don't know. Are they heritage- yes

34:30 HOW DO THESE SOUNDS SHAPE THE BUILT ENV

34:42 Is it the built env that has a role that determines where we hear these sounds. To know where the development is, we find homes before mosques, whereas before mosques

may have been put on first. In new communities it's easy. With old comms it's not easy. Community determining presence of sounds. Case by case- what influences what

36:54 Sound shape us differently in different epochs

37:27 Heritage experts would have a better answer

38:22 SOUND AND CITY AND HOW DO THEY CONTRIBUTE TO THE CITY

38:32 As local govt we must acknowledge that different sounds have different meaning to different people. As the enabling government we must facilitate processes. We can't lose the sounds as heritage values. We always have to be mindful. Turning it off an easy solution, as a rainbow nation, how do we protect these sounds for the benefit of our diversity and our culture

MR CONSERVATION BODY

02:51 INTRODUCTION OF MR HERITAGE BODY

Emanates from BoKaap, born and bred.

I am the last of the Moohigans. I don't like politicians. They live off the poor. The system is not suited for Africa. Africa always had a better system- they destroyed Africa and put in false mechanisms. I am an activist- child of '76, ex- teacher.

I became an activist. I realised that Bo Kaap was under threat. Not just in apartheid, and the new kid on the block - gentrification. How do you get people in Bo kaap to buy into anti-gentrification? and how do we understand our role in Bo kaap and the significance in bo kaap to be the significance of the Cape and the country as a whole. How do you sell that to the government and powers that be in order to protect what we have?

06:14 Bo Kaap was always a mixture of people. The sound we talk about is also a different sound to add is the St. Paul's bells- Bree Street.

07:02 They silenced the bells of St Paul. They are part of that community. I went to St Paul's school- so Parish and the Bo Kaap were all in one. Bo Kaap was not just Malay; it was predominantly Muslim but also had other faith amongst us.

07:53 Massive debate with City- new noise by-law. They don't want to exempt the adhan or church bells but through politicians- 'it is not meant to silence'. So, if you don't put in the by law then why still argue that it is not meant for it. This means to say it can be used if it needs to.

08:31 No assurance from outgoing mayor Don Plato, for the people of BK

08:46 Sound is an important aspect

09:05 ST PAUL'S -DIDN'T KNOW BELLS HAVE BEEN SILENCED. WHAT WAS THE RELATIONSHIP BETWEEN ST PAUL'S SCHOOL, CHURCH AND HOW IT CONTRIBUTE AND SERVE?

09:52 The school [St Paul's School] was meant for people of BK. I can remember as a young boy in Grade I, I went to church on a Thursday and Friday morning. We had to go to church. We'd walk via Buitengracht Street. We grew up together, my best friends were Ivan and John and Keith, and it was an integral part of growing up in Bo-Kaap. It was when apartheid took hold that there was a clearing of people from BK. By declaring it a Malay area, then the non- Malays could not stay there. The Bo-Kaap people resisted that.

11:39 WHAT IS THE SIGNIFICANCE OF THE ADHAN AND ITS IMPORTANCE IN CAPE TOWN?

11:48 We must remember the adhan is a call to prayer. Significance of adhan was used as a RESISTANCE to those who didn't want us to pray. For instance, the Dutch outlawed every religion except for the Dutch Reformed Church. All were banned. Muslims were even worse because they came [to Cape Town] as slaves.

12:33 The first adhan that was given was in the Prayer Quarry- Chiappini Street. If you look at it today there is no sign that such a significant thing took place in that prayer quarry where prayer was done under a resistance to what the government was because I'm sure you'd be flogged if you were to be found [practising].

13:13 I think that is the first, it was not just a call to prayer but was also an act of resistance.

13:30 2nd- the significance of proclaiming of oneness with God and obligation to God to come to pray. It signified the 5 times a day prayer which every Muslim should do. There was no escaping it

13:58 3rd- be it old or new Bo Kaap, the challenge was always the early morning prayer. The early morning prayer today (on day of interview-9th October) is 4.50am, by December its 4.20am. The mere fact of it being early and having a chap shouting, is that it will create a problem if you don't have the feeling that we all live together.

14:50 There needs to be an appreciation and understanding of who we are and why we are here living in that particular place. I think this is the 1st thing we need to realise that living heritage...tangible heritage is nothing without living heritage. This is an example that you can see in De Waterkant- Faus street. The houses all look the same. The people of Bokaap used to stay there before apartheid people flogged people out. It was a vibrant community there too. Now you still see the houses there- some are English, some Dutch, but it does not have soul. Has no heart- it cannot sing- it cannot talk.

16:41 This is the challenge today of Bo Kaap and the interpretation that has been lost in meaning when western cape heritage bodies sit and don't realise and make decision on brick and mortar..and not making decisions on living heritage.

17:11 I think that is the first thing that we need to put sound into perspective. Sound originates from the living. People don't originate from the dead. When you talk about the adhan it is someone who has to go there. When you talk about the noon gun someone has to fire it. When you talk about the church bells of St Paul someone has to ring it.

17:45 When you talk about other significance of sound in Bo Kaap- every Thursday is the gadat- where this has been going on since.... [18:03 Immogal slaven] and now today is what today is the birth of our prophets.

18:19 In the next week, hundreds of children will be dressed up in white garments and they will walk the streets of Cape Town. That's the other sound- they chant and carry on

18:44 Other significant sound in Bo Kaap is the Malay choir and the Kloopse- tuna jaar an. When the slaves were free. On the new year the slaves had to play music for the masters. On tuna jaar an- second new year- because the masters were probably drunk out of their skulls-Bo Kaap would celebrate

19:59 To come to Bo Kaap over the festive season you'll hear the sound of Christmas choirs till the 2nd of January-- everybody ...4/5 days of celebration that is also the sound of Bo Kaap

20:33 You find that culture, history and religion are all intermingled but what is very very significant is that I can show you that when we took the city council court in 2010/11 when they wanted to ban the choir out of BoKaap. We took city council to court again where they did not want them to have it on 2nd Jan is that it is no more public holiday because it disrupts traffic

21:27 Clearly the biggest enemy, threat and risk to the sounds of bo kaap which are historical, and heritage was then cultural is the authorities of the city council. They failed to understand and appreciate the significance of the contribution and the history of places in Bokaap

21:59 That is why you find the bo kaap is a battlefield- we look at each legislation and bylaw with grave suspicion. Because the city is not on our side, we find that it is a real battle. Our heritage status that was supposed to give us, we started in 2010.the whole finale within city council they held it up till 2017 and we had to go national in order to go heritage- we couldn't even get it local

23:04 That is why we celebrate Mnati Mthethwa when they came to Cape Town

23:20 Person that Patricia de Lille was instrumental to one of the draconian and destructive by law- 2015 building by law which gave developers the right to not consult anymore.

23:55 This created a gap. That's why we fought so hard with Blok and all others to pass 15 developments between 2015 and 2018 before we got our heritage status. She had it on her desk in 2014 to sign off and they didn't want to sign heritage declaration to Bo Kaap because she knew that all developers that are planned in Bo Kaap ...all 10-15 storeys.

What impact that would have in our building environment and what impact that it would have to the living heritage. that is the challenge we set with

DO YOU THINK THE ADHAN SHOULD BE CONSERVED, AND HOW, AND IF YOU COMPARE WITH THE NOON GUN, .HOW DO YOU PRESERVE THE LIVING HERITAGE OF THE ADHAN AND HOW DO YOU CONVINC THE CITY THAT LIVING HERITAGE IS IMPORTANT

26:55 one of the big challenges with city is that is ruled by the fact that it needs to grow. When they look at growth, they don't see heritage as being a growth factor. They see heritage as a stagnant factor- an obstruction. The city spatial planning is up the pole- there is no real thought that went through it. If you look at our beautiful location and the mountain, I always use the three pepper pots- the three flats by Vredehoek as the most defacing of our natural mountain.

28:20 The other spatial planning- the city had to grow yes, but the city had old jewels. Where the most significant heritage areas are, it doesn't mean you have to build. You can't put 15 storeys in the Bo Kaap which was built for the horse and cart. There's chaos in the morning- there's enough opportunity in the foreshore where taller buildings could have been built

29:46 Remember that development is not only brick and mortar. Development is - what resources are there in the city that can bring revenue into the city. Tourism plays a major role. I think that is lost in significance. There's corruption between the city and its developers. There is a clear link that is not made from pure economic development. There is something much deeper into why the city is choosing certain developers all the time. There's big money involved- not just in rates but how they get the project. I take it purely because of our own experience from Blok development.

31:26 The speed at which the buildings are being passed. Me and you put a plan. We will have a year to get our plan passed. These people walk out 3 months later. Because it is familiar- they know town planners, they know Jack they know John, It's easy to manipulate the system if you know what to do, how to do it and when to do it.

32:11 That is the grey area between the city and the developers. All development in the city is not advantageous to a city. Secondly, we must realise that the city offers much more than one type of growth area. It can have tourism, economic. For instance, if you are near the sea, and you see a lot of fishermen, you don't close the jetty and build high condominiums for foreigners. The challenge is that our city has no imagination and still suffer from the old apartheid mentality of spatial planning.

33:24 If you are a person of colour, you still don't come past the Liesbeek river- the old Khoi boundary. It's a significant river - 1600 and 1652, and 1690, the river served as a boundary of the Cape Colony.

34:19 DA's white mentality - no economic houses will be built beyond that river. That is why the spatial planning and development in Cape Town - it's a negative development.

Because the developments are made for the rich. Those who can't afford are not given an opportunity to live near where they work, to save them costs in transport..which transport is another factor in our lives with the apartheid spatial planning with people of colour staying out of Cape Town. Now buses, railways, ...don't work. Now these poor people must spend their last cents to go to work

35:35 No significant development since 1994 in cape town

35:58 That is why BK is so significant, we still represent a community that still has certain values that are treasured from so many generations ago

BOKAAP HAS BEEN FIGHTING THE RESISTANCE SINCE 1800S

36:34 Our heritage is so significant. With the prayer quarry when Dutch were here between the 1700s..prior to that we were fighting for existence. What is significant in Bo Kaap, gentrification started in 1990, that is when the first people- Voortrekkers moved in to buy property. We are now 31 years into gentrification, and I must say something must have worked because we are still here.

37:41 They knock on your door (agents)...a large amount of money, Bokaap is not a rich area. Majority of people live below the middle class- working class. When someone knocks on your door for a house for 1985 , from the city to BoKaap, of the handover houses, . Saltiver was privately owned, 3/4 of bo kaap is city council owned. As people got their homes, they prided themselves by building it up- the different colours. The colours are by accident- we like colours. It so happened that ownership was taken of their houses.

39:23 The hold in Bo Kaap is that you don't sell your house- you sell your house you sell your dignity and faith. That is why we are proud and even radical.

39:55 DA must convince us that they haven't put it there to silence us.

40:48 Heritage application- they can't declare the whole of Bokaap as heritage. We declared 19 sites heritage with SAHRA, and now we are declaring another 20 as heritage. By declaring all these sites as heritage, you safeguard Bokaap.

41:51 THE 2015 BY LAW, AND THE HPOZ OF 2019, HAS THAT BEEN ABLE TO BE...WHEN THERE'S A DEVELOPMENT, DOES THE HPOZ KICK OUT THE 2015 BY LAW.

They need to consult with the Bokaap community. There's a lot of plans in the offering before heritage passed. The city council said they can't be retrospective. We can't go back to 2015,6, 7, but what can be done is to challenge those people-by stretching time.

43:39 HPOZ gave us leverage

43:54 Latest incident was about a chap in Bree Street, and he complained about the adhan in Dorp Street. Municipality took it up. When there's a complaint about the call to

adhan they take it up seriously. Most of the complaints are one person and I think it is something that we have to live through because we have it in our living heritage. And we have made the adhan entrenched in our living heritage. The challenge is not only a vocal thing but an electronic thing. Because we knew how to shout. Before people used to get on the minarets and you'd stand and shout with the human voice. 45:37 Because of the built-up city there's now more taller buildings than before. Minarets used to be above the city. Now you to let electronics in, and now that is what we have in our living heritage

46:01 Our thing is easy to understand- if you want to buy in Bo Kaap and stay in Bo Kaap but pls don't think you are the most important person in Bo Kaap. Collectively we all are. Many of the agents don't tell Bo Kaap what Bo Kaap is all about.

48:17 Bo Kaap is a noisy place- we get noisy without liquor. It's a vibrant place. BK doesn't have a liquor store- we'll burn it down. Bo Kaap has no sports field so kids play in the streets. We'd hope church bells we'd be heard again. If you don't understand that, go stay elsewhere. Most complaints stem from people's ignorance of not doing their work.

49:37 REGARDING NOISE COMPLAINTS, WHAT DOES THE COMM SAY ABOUT THE COMPLAINTS AND HOW DOES IT AFFECT THE COMM, WHAT PLATFORMS ARE THERE TO FIGHT BACK

We have a saying- BK can't be silenced [see picture]

That sticker is also ingrained in our brains

What we did many years ago as activists to indoctrinate on anti-gentrification, silence

51:09 Everybody does it in land, heritage, gentrification. others on the places of Bo Kaap

52:06 When complaints come in, they get handled immediately- they say F off because they not gonna stop it. We are trying to explain to people what they are doing. Our job is not to create more conflict but a more peaceful situation- to live together in coexistence. We interact with people that lay complaints.

53:12 We don't entertain anonymous complaints

NOON GUN- IS IT PART OF BO KAAP'S HERITAGE?

53:53 We push for heritage now

55:19 Dorp Hotel

55:34 In Bo Kaap we don't have to look at our times, when adhan goes off at 1pm, its 1pm, when noon gun shoots its 12.

56:10 What time is it- you know what it is. New developments will create a threat to the Noon Gun, the closer you stay, ...we anticipating as years go that there will application to move the Noon Gun to point elsewhere because the vibration of the Noon Gun is creating cracks in the new developments

MR EDUCATOR

Oversees matters of burial, Overseer of two school of high school and primary school

00:38 Sounds of Cape Town as part of heritage is important. Makes up the rainbow nation. For people to live together we accept one another- we accept where you come from- the way you act, pray, look, speak- that is what makes Cape Town stand out- the special culture we have.

CAN YOU TELL ME ABOUT THE SIGNIFICANCE OF THE ADHAN IN ISLAM? WHAT IS ITS IMPORTANCE IN CAPE TOWN?

01:46 The Adhan- considered a religious rite or act, as seen from Muslims. Its history comes from Muhammed. There have been changes- previously no electricity and people lived close to each other (or in smaller communities). Towns would be built around the mosque. The muezzin. Adhan means to listen. The minaret stood as a symbolic tower for the calling. Towns got bigger and cities got bigger

03:20 .Today the sound is amplified. The objective is to call people to prayer- to make your way to the mosque or those at home to know it's time to pray

03:45 Heritage point of view- Muslim communities came here as slaves. It gave people the chance to say they are clinging to their religion at a time when in the Cape people were in shackles. At a time when Islam was seen as a satanist religion. Anything in religion gives you hope. The adhan was made around 1000AD.

05:22 The adhan has conditions- it's like the Noon Gun has its time to sound. The adhan goes off at specific times- five times of the day.

05:52 Condition 2- for muezzin to call people into prayer

05:56 Condition 3- words must be in sequence

06:13 Condition 4- must be continuous

06:28 Condition 5- must be in Arabic language. Children learn from madrassah- aftercare school

07:01 Condition 6- must not be in a musical tone- it has a rhythm. Should not be in the same way as a musical tune

07:34 Condition 7- one person who does the adhan- MJC in wanting to keep up with times. Two people can't share the space-

08:07 Condition 8- the voice must be raised because purpose must be raised

11:38 Condition 9 - must be Muslim, sane and male. When choosing a muezzin, people are taught the adhan from a young age as to who has a nice voice. The children are geared towards that. They are taught firsthand in the mosque- practice session with an Imam- there are benefits for the person doing the adhan- from God. You are calling people to the mosque- the person that calls is forgiven and forgiven as the person that makes the prayer

13:33 Verse in Holy Quran- who is a better person than the person that calls the people.

08:57 Adhan is now common hearing even for those who are not Muslims. Certain objections towards it. Adhan is in line with sound decibels as prescribed by the City of Cape Town- called sound pollution. It's a tough pill to swallow.

09:21 We live in a secularist world.

09:59 When Adhan is too loud, the sound is softened up. They are aware there are those who try to silence

Sheikh grew up with multiculturalism. There are certain groups who do steer people away from the

15:06 Adhan is precise and accurate. It's an important time factor because of the 5 times a day prayer- it brings you back to reality. Adhan is not confined to the mosque- also given to newborn babies, also given when they leave the house for the holy pilgrimage- you won't find that anywhere else. One must understand it from a heritage and historic point of view- people had to go underground to practise religion

17:03 Muslims had to memorise things from the holy Quran to codify these in song- Western Cape are the most people that have memorised the Holy Quran. There is a historical and clinging to religion. The way that even Cape Muslims dressed is dictated by the environment they live in- whereby they are not

17:41 Adhan has a historical background and heritage and is clinging to religion. in SA, Muslims walk comfortably

18:41 AL. HERITAGE SOUNDS GIVE US TIME. IS THERE PARTICULAR TIMES FOR ADHAN AND WHAT'S THE SIGNIFICANCE?

19:12 Appointed times for prayer

19:57 Islamic calendar based on time and its changing times throughout the year.

20:29 It is not a religion oblivious to its environment

20:38 HOW DOES THE SOUND SHAPE THE CITY OF CAPE TOWN.

21:39 Adhan- call to prayer calls you physically to go into prayer

22:20 Physical days are demanding. Adhan breaks the routine and gives you a stress break. It's almost like a forced break.

22:49 Wudu- cools the body. Wudu is a cleansing and purification of water. Wash hands, mouth, nose, face, arms, ears, feet. The whole action cools you down. It's a ritual

23:35 Another ritual, 1. If husbands and wife have slept together, they need to take a special bath- a shower and an intention. In a specific way. After that is the Wudu/ reading the Quran

24:25 WHAT ARE THE MOST IMPORTANT INTANGIBLE ASPECTS OF A MUSLIM PERSON ON A DAILY BASIS

25:09 Morning prayer- protection of God. Places a Muslim with contact with God 5 times a day. If a person has done wrong, these reminders bring you back. You are reminded by ethics and morality...Emotional...physical and spiritual state.

27:13 PART OF THE DISSERTATION LOOKS AT NOISE COMPLAINTS AROUND THE ADHAN. NOON GUN IS PROTECTED AND IS A NATIONAL MONUMENT, IS THERE A POSSIBILITY TO PRESERVE THE ADHAN SO IT CAN BE PROTECTED

27:57 The people that came out to protect the adhan were more non-Muslims than Muslims. It comes back to the rainbow nation of growing up together

29:59 We have to accommodate one another and our duty to respect

30:58 What happened over the years is that certain people filled in divisions within communities.

31:57 You find people moving into areas without prior knowledge. If you are going to buy property, you have to do research to ask about the environment

33:08 Right vs rite. They have a right to have noise levels dropped,

34:07 HOW DOES MJC HANDLE CONFLICTS

34:10 According to the laws of the city. MJC make sure mosques are below that

34:38 Sounds differ from area to area- in terms of loudness depending on the type of settlement.

35:31 Muslims have never complained about the church bells

35:56 PROPERTY- GENTRIFICATION

36:43 Sometimes people

37:09 A person's belief will move mountains. They will sacrifice themselves for their belief.

37:30 Nelson Mandela words 'SA is a land of multiple religions

37:54 1883 PUBLIC HEALTH ACT- TANA BARU, SLUMS AREA ACT ..THERES A CONTINUED LEGACY OF COLONIALITY, APARTHEID AND DEMOCRACY

**(GENTRIFICATION) . WHAT DO YOU THINK OF THIS AS A NOISE DISTURBANCE,
AND WHAT DO YOU THINK OF THE BY LAWS**

39:11 We've come to live with the by laws- we've accepted. We wouldn't want to hear any sounds called noise disturbances. It's an immoral way of speaking to a religious act. The eradication of people was the start of gentrification. There was no health risk...

40:12 Last time Muslims got a cemetery from CoCT was from Johnson Road 1 100yrs ago.

40:45 Tana Baru wasn't at health risk but by the powers to move people.

41:07 Laws created by CoCT

41:22 If people do not have a nice voice (muezzin) then they complain to Imam

42:33 Competitions in adhan

42:41 Competitions in reciting holy Quran

43:05 WHAT IS THE FUTURE OF THE SOUNDS

43:15 There won't be a change. Religion doesn't modernise with the world. Certain things will stay the same. Adhan will stay within the community

44:29 Bokaap is now prime property. Rates raised to get people to move. Local people who are electricians,etc...

45:57 Islam allows Muslims to live within their society. When rights are taken away. History shows slavery times being transported in CT with the hopes of them dying. 600yrs later Muslims have survived. Muslims were not a problem to the indigenous people.

46:30 [Eurocentrism] They want to bring their culture and force down our throats. They came to learn culture from others.

47:33 Constitution says its a Christian country

49:16 Quran quote- cooperate with people in which that will bring goodness and piety, do not cooperate in that which brings sin and cause division amongst people

49:47 No community like in Cape Town

51:04 No racialisation or divisive behaviour in the Muslim culture.

51:26 It was the Engl, British, Russians to cause disturbance

ETHICS CLEARANCE

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

ETHICS APPLICATION FORM

Please Note:

Any person planning to undertake research in the Faculty of Engineering and the Built Environment (EBE) at the University of Cape Town is required to complete this form **before** collecting or analysing data. The objective of submitting this application prior to embarking on research is to ensure that the highest ethical standards in research, conducted under the auspices of the EBE Faculty, are met. Please ensure that you have read, and understood the **EBE Ethics in Research Handbook** (available from the UCT EBE, Research Ethics website) prior to completing this application form: <http://www.ebe.uct.ac.za/ebe/research/ethics1>

APPLICANT'S DETAILS		
Name of principal researcher, student or external applicant	MAHOATI ARTHUR LEHLOENYA	
Department	ARCHITECTURE PLANNING AND GEOMATICS	
Preferred email address of applicant:		
If Student	Your Degree: e.g., MSc, PhD, etc.	MPhil
	Credit Value of Research: e.g., 60/120/180/360 etc.	60
	Name of Supervisor (if supervised):	DR DUANE JETHRO
If this is a research contract, indicate the source of funding/sponsorship		
Project Title	FOURTH SPACE: Sonic & aural dimensions in the historical urban landscape of Cape Town	

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

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

APPLICATION BY	Full name	Signature	Date
Principal Researcher/ Student/External applicant	MAHOATI ARTHUR LEHLOENYA		10/05/2021
SUPPORTED BY	Full name	Signature	Date
Supervisor (where applicable)	Duane Jethro		17 May 2021

APPROVED BY	Full name	Signature	Date
HOD (or delegated nominee) Final authority for all applicants who have answered NO to all questions in Section 1; and for all Undergraduate research (Including Honours).			
Chair: Faculty EIR Committee For applicants other than undergraduate students who have answered YES to any of the questions in Section 1.			

