[ORIGINS]_CONSTRUCTING A SPATIAL LEXICON

A CATALYST FOR FINDING PLACE [LOCATEDNESS]

DESIGN DISSERTATION DOCUMENT

CALLUM SEMPLE_SMPCAL005

SUPERVISOR:
ALTA STEENKAMP

TOWARDS MASTER OF ARCHITECTURE. (PROF) – PARTIAL FULFILLMENT

24 NOVEMBER 2022

The copyright of this thesis vests in the author. No quotation from it or information derived from it is to be published without full acknowledgement of the source. The thesis is to be used for private study or non-commercial research purposes only.

Published by the University of Cape Town (UCT) in terms of the non-exclusive license granted to UCT by the author.

University of Cape Town

ACKNOWLEDGEMENT

"Identity and belonging are inherent to one's way of life. Through the past few centuries, the indigenous have been subjected to genocide, linguisitide, and epistemicide. The land which we walk upon is the land upon which they died and were enslaved. It is the land of the First Peoples. This land upon which my proposition is the Ground Zero, the origin of the loss of locatedness." – Author

I want to commence this work by dedicating it to my late maternal grandparents, without whom my journey into architecture would not have been possible. My grandmother taught me about the power that story telling holds and the importance of knowing and understanding place. Through this it has been a vast amount of learning and growth.

I thank the Creator for seeing me through all the difficult and challenging moments, as well as when they went by seamlessly. Thank you to my parents for being ever lasting anchors.

To all those who have mentored me and taught me – setting the foundation for this stage of my life: Prof. Alta Steenkamp, my supervisor who has been tremendously patient and supportive in this dissertation process, my gratitude is incalculable; Jasper and Dr June Blokland for introducing theory tangibly into my outlook on architecture and for being architectural guides; Tiaan Meyer and Bert Pepler for opening my eyes as to what architecture means in the real world through the creation of considered design; and to Sonja Spamer, John Samuel, Hermie Delport, and Michael Borgström who have formed valuable contributions to my understanding and emersion into architecture over the past few years. Thank you also to Dr Yvette Abrahams, the director of the A/Xarra Restorative Justice Forum for the enlightening conversation we had.

And lastly, to those those who have been on this architectural exploration with me, you know who you all are. I would not have been able to see what architecture is and what it can be without all your input.

Thank you, this journey has only just begun.



PREPOSITION

'Architects need to set themselves tasks that no one else knows how to imagine.' – Juhani Pallasmaa

Architecture in space and time. It passes through eons, morphing and changing. But its purpose remains the same, to provide the basics of shelter, of containment. Vessels to sustain and grow, be that physically, psychologically, or metaphorically. Layering, palimpsests of time, collages of assemblage.

This inquiry, a speculative body of work looks to create an architecture that moves, architecture as an embodiment of art through the mediums of the hand/eye which is alchemic by nature. It is a Lexicon that is shaped upon the beginnings of land, the epistemicide that has taken place and the locale where this all began, within the VOC's Company Gardens, Cape Town, Southern Africa.

Ideas are underpinned through the eyes of semantics, of origins, and through philosophers that look to challenge place, who look to subvert the status quo. The aim is to provide a speculative look at what can be envisioned in locatedness. To be located is the fundamental aspect of our existence.

This architecture will be speculative, the land within the Cape was not 'tabula rasa' [terra nullius] which draws on the 'empty land myth' of the colonial hegemony. But, instead it's a land that is imbued in meaning, multiple aspects of lives lived and lives living. Through the trauma of the past, and misrepresentation, the only way forward is to ask questions, and to listen. As the translator of this project, it's an architecture to ask questions, some may be answered in the process but ultimately this is not a conclusion, but hopefully something which looks to invite narrative and dialogue leading into the future. To take and lead people where they may not have been before.

Ultimately, the works looks to use deconstructivist notions as an apparatus to reclaim space [origin] – locatedness – through the lens of an interpretation receptacle of the First Peoples, with an emphasis on language through experience, connection, and landscape. An archive juxtaposed in dialogue with the anti-archive.

NB: The use of the word '*works*' will become apparent in the theorising ahead.



CONTENTS:

EXPOSITION_PART 1.....10

THEORETICAL UNDERPINNING.....18

THE SPATIAL LEXICON.....40

THE TECHNICAL LEXICON.....46

DĒNOUEMENT.....70

EXPOSITION_PART 2.....74

[DIS]LOCATEDNESS.....78

ORIGINS_[GARDENSCAPE].....100

SPATIAL PRAXIS.....158

SPECULATION_[TRANSLATING SPACE].....176

DIAGRAMMATICAL.....198

DRAWN.....240

RENDERED.....272

TECTONIC EXPLORATION.....304

APPENDIX A.....314

APPENDIX B.....358

LIST OF FIGURES.....364

REFERENCES.....374

THIS IS A JOURNEY, A YEAR OF EXPLORATION IN PLACE, ORIGIN, ROOTS, AND SEEKING THROUGH PROCESS INTO WHAT MAKES PLACE. A PROCESS WEAVING KNOWLEDGE STREAMS AND ASKING QUESTIONS LEADING TO AN ARCHITECTURE OF LOCATEDNESS...

EXPOSITION_PART 1

'I Am Located, Therefore I Am' – Dr Mary Graham

Architecture is made up of paradoxical thought processes, processes which need to have a foundation within the constructs of the 'everyday'. The philosopher, Richard Rorty makes mention that certain trains of philosophical thought tend to move beyond the realms of the practical zone. In this instance that zone refers to architecture, which can very easily distract rather than build (Coyne, 2011:1). The aim of this exploration is to extract key points with which to construct an architectural Lexicon. **A Lexicon**, defined as the vocabulary of a language, person, or branch of knowledge ("Lexicon, n.", 2022), which draws upon multiple trains of thought, experiences, and has a foundation with which to build upon, a spatial language.

Of Fire

I believe that the experiences one goes through in life are what shapes one's ethos. What one observes [multi-sensorily] is what shapes one's subconscious ability to perceive – in the vein of architects – space. I was originally going to refrain from mentioning my other passion outside of architecture [as far as vocation goes] – that of wildland firefighting. However, it has a few analogies which I like to translate into architectural space. This will lead onto the main ideas around the theoretical underpinning of this paper.

Wildfires shape and rejuvenate certain natural ecosystems. This paradox can be translated into the built environment – through the dismantling and dissemination of previous thought patterns a new way of making can evolve. Each project can be viewed as this amalgamation – taking what once was, disintegrating it, and making anew for each specific context.

The seeming oxymoron of the Cape Floral Kingdom is that it needs to burn to regenerate, and grow for biodiversity & strength. This is one of the six global floral regions and the smallest [the others being the Antarctic, Australasian, Boreal, Neotropic, & Palaeotropic]. It contains 20% of Africa's plant species and 3% of the global count which is incredible considering that the region covers less than 90 000km2 – it is also the only Kingdom to fall within a single country. Of the Cape Floral Kingdom, 80% is composed of fynbos with about 80% [8500+ species] of those species being endemic (6000+ species), occurring nowhere else in the world (Musina & Rutherford, 2006). This serves to illustrate the rich diversity within which life occurs and is dependent on extreme conditions to flourish.

The experience I'm going to share occurred when I was on a crew activated on the 24th February 2021, for a shift which went beyond the 'regular 12 hours' that each shift usually encompasses.



Figure 4: 'The Paradox of Life and Sustenance Through Turmoil' (Ryan, 2021)

The fire we were combating would ultimately turn 16 000 hectares of veld, farms, and forest into a moonscape. The particular division where we were deployed, was involved with combating an approaching fire front before it reached a number of farms and housing within the Franschoek valley. Suddenly a fairly large fire-whirl [like a mini-tornado] formed which threatened to overrun us, as well as the homestead we were performing structural protection for. The unpredictability of this phenomenon meant that the direction in which it moves is seemingly at random thereby jeopardising the crew. Thankfully it dissipated 20m away from us, but the noise and destruction it produced was still immense. At the same time, while this was all ongoing, swallows in the area began to inundate the smoke-filled atmosphere around us, feeding on insects which were escaping the inferno surrounding us. This paradox of life amidst turmoil, and contradictions of fire producing new life is the analogy I'm after – that of Lefebvre's 'impossible-possibilities' and Derrida's paradoxes with a connection assembled through Eco.

By gleaning from the memory and the experiences of the past one can begin to incubate ideas and practices for the future. This draws into the origins of spatial diversity, one which rejects the sterility that came about with the modernist movement and the complete disregard for ethnic origins and the lived experiences of diverse peoples.

What are the origins of language, of place, of space? What defines place? Is it the boundaries of our everyday existence? The walls we happen to exist between? The sheltering plane above our heads? [If we're lucky enough to have permanence in that regards]. What comes about to create a language that defines space? What is the differentiating factor which distinguishes the built space of human kind from the natural shelters which Animalia use to survive?

Within the context of the mind, as mentioned in the speculative history of Sapiens, the differentiating factor between us Homo [Man] sapiens [wise], and the rest of living Animalia is our brain size and thus cognitive abilities (Harari, 2014). The ability to 'cerebrate' [Latin – to use the mind or think], communicate extensively and contextualise. This evolutionary process started around 70 000 BC (Harari, 2014) which led to further developments and improvements in communication, migration across the globe, and the formation of so called civilisation(s). Arguably this evolution could only begin through the use of language, semantics, and cognitive understanding.

Humankind existed for millennia along the lines of the hunter-gatherer. This changed once the 'Agricultural Revolution' of roughly 12 000 BC began to take shape and pastoralism began to permeate society, bringing with it built structures of permanence to live, defend, and store (Harari, 2014). In the words of the anthropologist Tim Ingold, this changed from living within a 'smooth landscape' to a 'striated' one. A world that we as humankind tried to exert overt dominion over, not one where we lived in [relative] harmony (Anderson, Wishart and Vaté, 2013). Humankind started to live in a world of subjugation and suppression of natural systems and fellow beings. In essence, the hunter-gatherer could be viewed within the realms of collective socialism whilst the



FFigure 5: 'What Burns Will Regrow, Maintaining Biodiverse Longevity ' (Ryan, 2021)

pastoralist introduced notions of capital. It is within the pervasive world view of the 'striated land' that the origins of Babel begin to take shape. A shape or form we can only surmise upon, based on myths, legends, and scripture.

Language & Babel

Babel has existed within the annals of architectural discourse since the age of enlightenment. It, I would go so far as to say, has been a figment of the imagination as both a paradox of the absurd as well as human nature's predilection to grow and expand, but within the confines of 'mistaken modernism'. Mistaken being the complete disregard for place, origin, and locatedness, fragmented landscape of isolated, gleaming white towers.

According to the Abrahamic faiths, God dispersed the peoples across the planet after they were in direct disobedience by attempting to build Babel, a space where all would congregate and be in one place and reach for the sky instead of going forth after the Great Flood to 'fill the Earth'. The Creator crafted confusion within the people, and from this arose peoples, multiple cultures and languages. It could be argued that by doing this the world gained diversity and strength, the first instance of global diversity. The inverse is that through the natural spread of humankind during its evolutionary process, the amalgamation of place and time created a multiplicity of language, spatial understanding, and thus culture.

Babel is a Lexicon in and of itself. Its been interpreted and imagined. A meaning, that while [partially] physically built has been viewed as an example of an era of perceived enlightenment. For the Argentinian, Jorge Borges, it is an analogy of the human mind, collected knowledge (Borges, 2000). For Franz Kafka, his interpretation while writing 'The City Coat of Arms' is that one 'need not have anxiety about the future…human knowledge is increasing'; progress is being made (Kafka, 1995). The implication stems from the basis that human knowledge is the foundation upon which societies are built. This westernized construct, a Descartesian 'Cogito Ergo Sum' [I Think, Therefore I Am] is an anathema to the basis upon which large parts of indigenous societies live or did live pre-colonially. That containing the mindset of 'I Am Located, Therefore I Am' (Graham, n.d.). This locatedness is what grounds a people to place.

To live in the world a balance of principles and acknowledgment is needed, the COVID 19 pandemic which started two years ago [2020], and the return of urbanized warfare with Russia's invasion of Ukraine has raised the questions [2022], "Does society ever learn?" and "What must take place for spatial equity to occur?" [To name but a few]. These major events in our epoch, including the disaster of the Western invasion based upon political, capitalist greed within the Middle East has removed locatedness from a significant portion of the world. Displacement and dislocatedness abounds in the lives of many.

I am searching for a meaning, a spatial Lexicon that addresses these issues with the idea that language and understanding can begin to answer the questions of how space and language correlate, and can correlate going forward into a post-deconstructivist era. It's an approach that looks at



Figure 6: The Tower of Babel (Rotterdam), 1563. 'A Semantic Awakening' (Bruegel the Elder, 1563)

translating a narrative for describing a spatial Lexicon with relevance for locale, that of Architecture. This is underpinned by the notion of what 'Babel' represents: the anti-multiplicity which could be viewed as the sterility that modernism and the failed project of post-modernism brought about. A sterility of built space, practice, and the view that experimentalism and utopianism are ideas that are largely confined to academia. I propose that architecture can reclaim a relevance within the discourse of space and practice. It is an architecture that is located, and enables those that occupy to have a grounding in location with an equitable access to inhabitation.

These thoughts will bring together ideas promulgated by the likes of Henri Lefebvre (1901-1991), Jacques Derrida (1930-2004), and Umberto Eco (1932-2016). These are streams that weave philosophical positions, narratives which are searching for an equitable future. Paradoxes abound, but it is through these inquiries that multiplicities can be derived. As Lefebvre believed, it is the notion that 'in order to extend the possible, it is necessary to proclaim and desire the impossible' (Pinder, 2013). These three individuals critically looked at the world around them, and asked questions, sought meanings, and looked to space as [one] of the answers to encourage lived experiences.

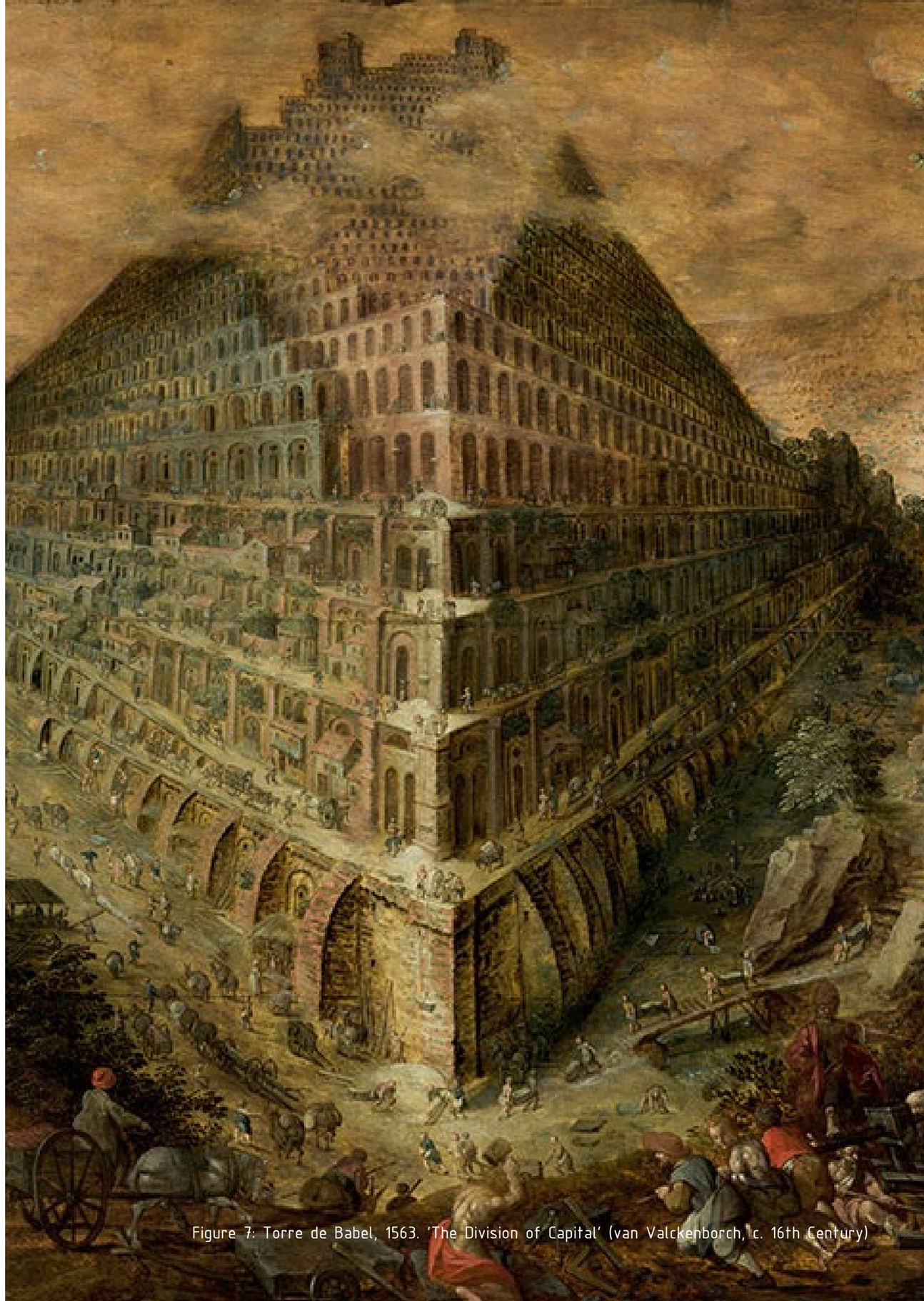


Figure 7: Torre de Babel, 1563. 'The Division of Capital' (van Valckenborch, c. 16th Century)

THEORETICAL UNDERPINNING

'Architecture is a hazardous mixture of omnipotence & impotence.' – Rem Koolhaas

Of the Paradox, Scepticism, Utopia, and the Impossible

The theories and writings which underpin the Lexicon I am constructing are all derived from individuals who critically analysed and viewed space as a means of providing equitable social upliftment and a means of locatedness.

Architecture (n.) arises from the Latin word architectura via the Greek arkhitekton. Arkhi refers to 'chief' or 'master' and tekton translates to 'builder' and is related to tekhne meaning 'as art'. This is viewed as the **origin**, being a master builder. **A tectonic art form**. This creates a language which has multiple frameworks to build upon. I have viewed this as a three part equation for ease of reference. Firstly, an establishing condition framed by a closing framework connected by a 'bridge', providing an interstitial link between the two. It is looking at constructing a language of architecture translated from the works of Jacques Derrida (Given), Henri Lefebvre (Counter), and Umberto Eco (Bridge). This language may already be in existence, but it will become clearer as these works are translated and related to architecture which will be drawn into my dissertation.

The First Framework

Jacques Derrida is of the **sceptical**, his cryptic nature is one which uses language in its myriad of possibilities: a dictum that is founded on the **contrarian**. Life in and of itself is made up of '**either-neither**', of the '**and/ or undecidable**' (Coyne, 2011:xviii-xix). It is an alchemy of thought processes and seeks to ask questions. It is summed up in the word he derived, that of 'Différance', the combination of 'difference' and 'defer' thereby delay. The notion that there are uncertainties, where structure is lacking the 'centre represents the unthinkable itself' (Coyne, 2011:xxi). This implies that there are multiplicities, that the systems we live under are grey areas. The architecture of the 1932 Athens CIAM charter eroded this. It created singularities and mono-form cityscapes (Mumford, 2019). While this was undertaken with good intentions, founded with the socialist belief of providing affordable accommodation, this has ultimately resulted in cities taking away from the epistemic. By this thinking, architecture needs to take into account the nature of Being and Percolation, to experiment through doing, to relink what worked before the Modernist era and strive to make a future that is not subject to urban petrification. The percolation of ideas and praxis.

Juxtapositions and oppositions, the contrarian nature of space is comprised of 'nodes & edges' forming a productive dialogue with correlation



An architecture of the and/ or undecidable
Nodes and Edges of the contrarian

Figure 8: Aerial Paris (Woods, 1989)

and collaboration in mind. As Max Ernst stated, through juxtaposing disparate elements, this then opens up the possibility for 'a new absolute' akin to alchemy. (Coyne, 2011:2). The irrationality creates a multiplicity that elicits thought and contemplation for a different way of doing, not for the sake thereof but to find new meanings, compositions, and abstractions. Derrida looks to create these moments of confounding alacrity, identifying the issue and keeping ambiguity alive. The position being asserted is dependent on the position being disputed (Coyne, 2011:3-8).

Structuralism and Phenomenology are the preparatory points from which Derrida's De-Constructivist outlook began. The grammar within correlates to begin spatial practice, as advocated by the late Cristopher Alexander (Coyne, 2011:8). Spatial arrangements and the way in which organisation come about are a form of architectural discourse. These have multiple applications across the globe which translate semantically into the regional means of practice. Semantics and Semiotics form a duality wherein this is viewed, with the latter being investigative and communicative relating to interpretation of signs and symbols, while the former is comprised of a further two ideals – the logical [linguistic, referential] and the lexical [analysis of meaning]. Architecture as a language is imbued with reference and meaning, as buildings equate to objects for which references are made, a functionality (Coyne, 2011:10).

Within the thought pattern of structuralism, two main language streams emerge, that of the diachronic [timeline] and the synchonistic [current structuring and comparisons]. This draws into the notion denouncing the stream of the simplistic gradually evolving into complexities with each era distinguished by a certain, definable spirit. Communication is what makes each individual and collective[s] understood, through channels of audible wavelengths and physical signage. For structuralists such as Ferdinand de Saussure, words are decided by mass consensus. They reference a conceptual sound pattern and are not clearly defined as the names of things. It is an equation of the signifier/signified, where resonance between languages occur as a whole, in correlation to combined human experience (Derrida, 1997:45). The signified [referant] in language is elusive, forming part of a sequence of references. Sound patterns and phonetic contrast ask the question, "What are the defining connections between the significant volumes of sound pattern collectives which form the Lexicon of a language?"

Structuralism opened the discourse, enabling language to be viewed as a tool to analyse multiple aspects of cultural epistemology and practice within the bounds of regional relevance. The issues here though, arise from radicalisation. Where does it end, within the concepts of pathways and tracing the origins? The question(s) raised bring together issues around the meaning and inquire of metaphysics - abstractions on being, time, space, and knowledge ("Metaphysics, n.", 2022), which shows the dependence on conditions surrounding the uncertain, and the undecided.

Derrida brought together the problems of metaphysics and meaning into the realm of space – architecture – moving beyond the structuralists and bringing to light, the reliance on ambivalence and uncertainty for these conditions to

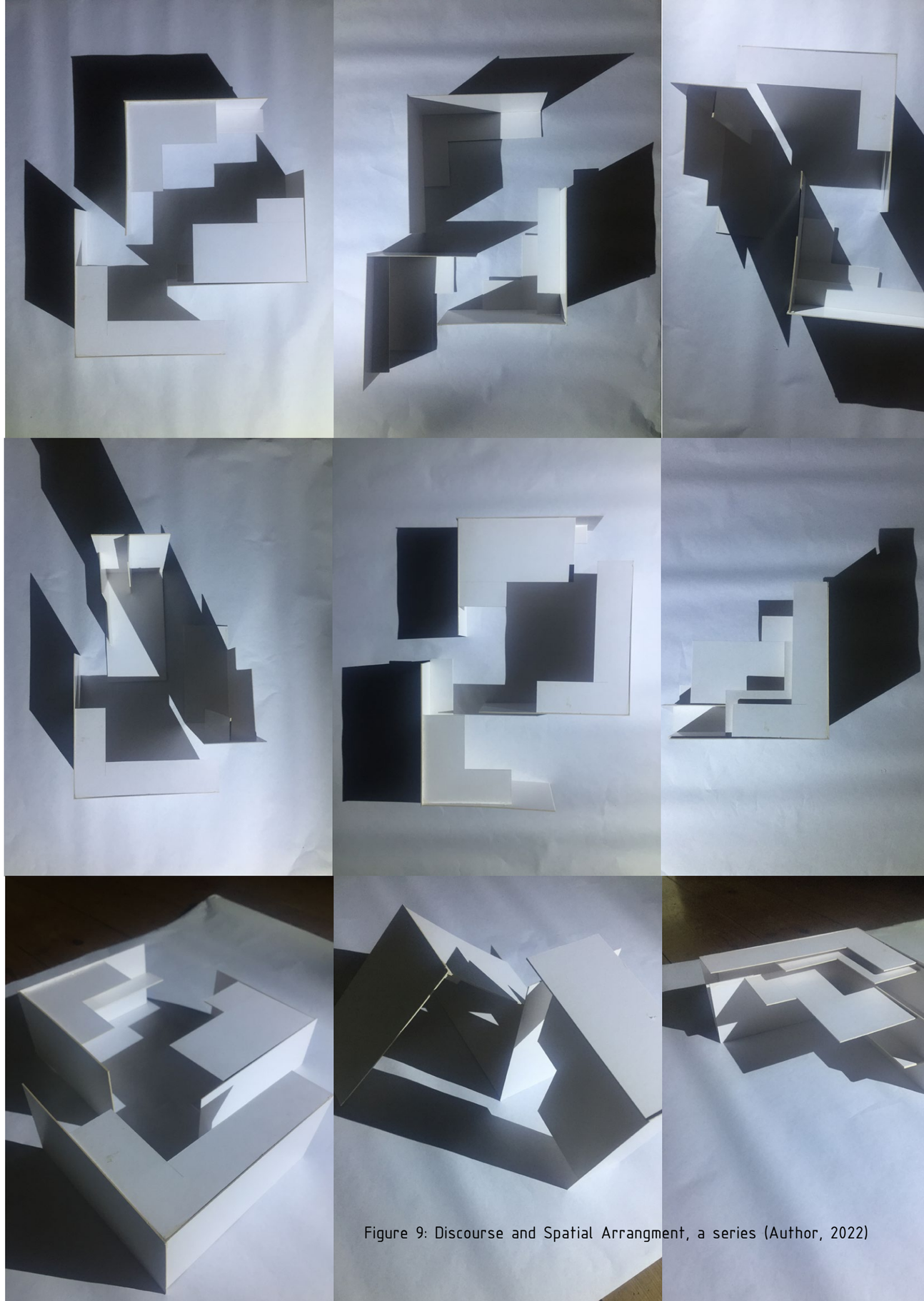


Figure 9: Discourse and Spatial Arrangment, a series (Author, 2022)

depend upon. This discovery involved the use of a notional triad, that of:

- Structures
- Process
- Abstraction

Structures are deep-seated, these foundations are open to question – to revolutionise. Process is design, a design which covers language, meaning, reason, and understanding. The necessity within the use of these is to keep talking, to keep the syntax alive, and keep challenging the given narrative of the era (Coyne, 2011:24). Words are important within structure, both written and spoken with the relationship that forms between them. When it comes to the spoken, an expressive form arises while the written down crystallises as such. The intonation is what architecture becomes, where out of the abstract, forms take shape. This alchemy weaves a lexicon of the metaphor; metaphor challenges the constructs of the literal (Coyne, 2011:31).

By bringing philosophy into the discourse of drawing words into writing 'an art form', Derrida attempted to convey in his works a greater artistic process. This wrestling takes structuralism beyond the discourse, to that of post-structuralism/de-construction. This combative outlook looks to materiality over ideology, by looking to everyday existence over gaudiness. It asks questions of original meaning, intent, and subverts the 'spirit of the age': an alchemy of the poisons, potions, parasites, it paints pictures of a mixture of what makes, rather than an underlying ideological underpinning within the context of the social and urban realms (Coyne, 2011:33-34).

Deconstruction became an integral part of the architectural lexicon during the 1980's, sometime after it was introduced by Derrida's '*Of Grammatology*' in the early 1970's within the aspects of literature and philosophy. Peter Eisenman began to see the possibilities this concept provided and wrote, "The end of the classical, the end of the beginning, the end of the end." This was an era of the 'Contrarian'. Bernard Tschumi continued the immersion in a new way of architectural process with the Parc de la Villette 'follies' project within the Parisian context. It allowed architecture, according to Tschumi to oppose what architecture supposedly stands for. It enabled De-Formity, Anti-Hierarchy, Anti-Structural processes to take place. It was a way of looking at grammar, syntax, and meaning precisely because one could De-Construct (Coyne, 2011:37-45). The design incorporated a gridscaped layering. Principally, a system of points that are a container for the programmed activities, a scheme for orientating movement through the park, and a series of planes and unprogrammed spaces which can be used by the public in un-prescribed ways. Points, lines, and planes of deliberate spontaneity.

During the Chora I Works project – which entailed a proposal for the Parc de la Villette involving Eisenman, Derrida, and a number of other collaborators – Derrida, after this encounter with architectural practitioners summarised the need in architecture for a basis of four points:

- Home, hearth, dwelling
- Nostalgia for origin, the ordering and différance: for the sacred origins
- For Betterment: Improvement and the service to its users and humankind

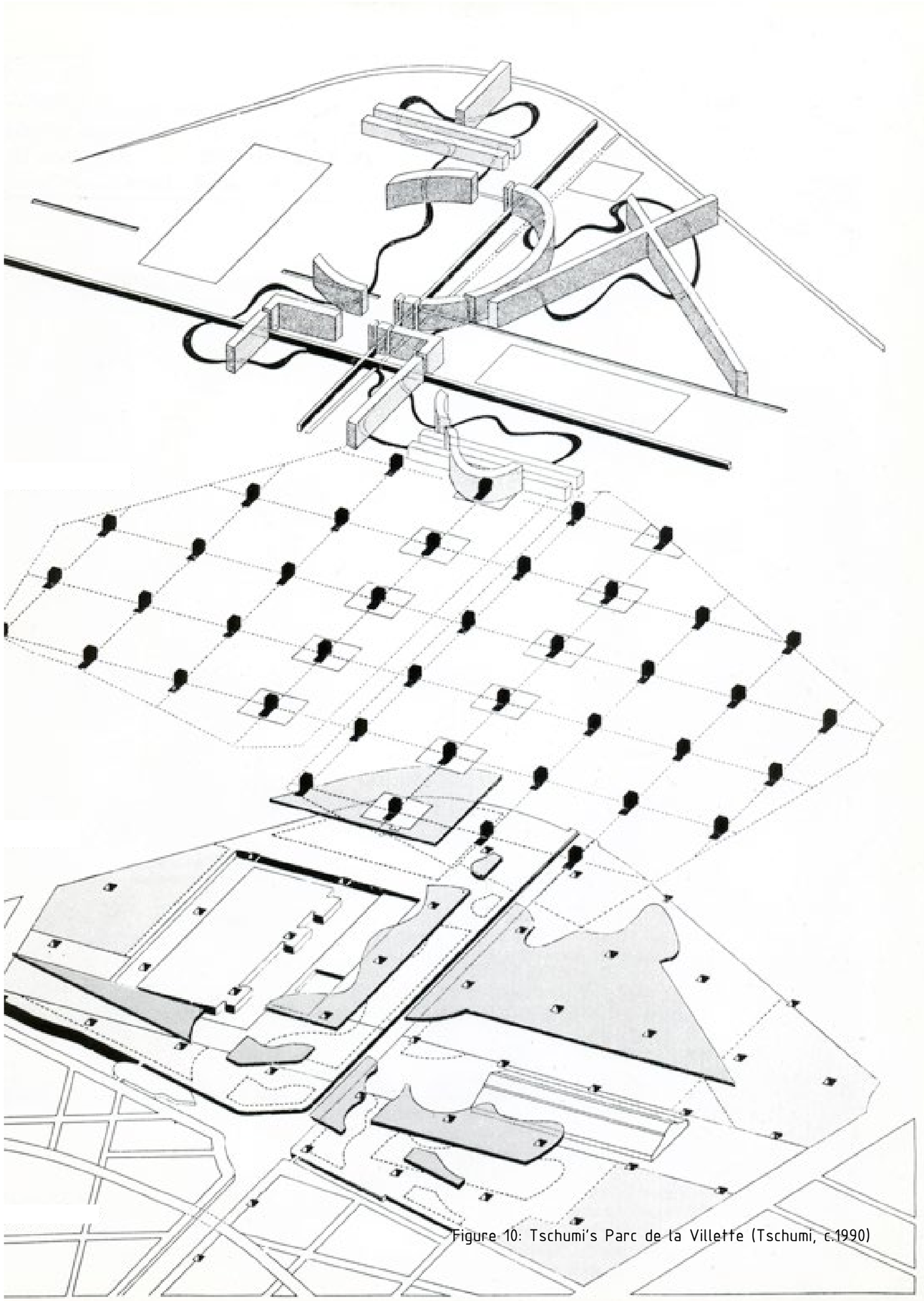


Figure 10: Tschumi's Parc de la Villette (Tschumi, c.1990)

· Adhering to concepts of the 'fine arts', that of harmony, beauty, completeness

For him, architecture was the last fortress of metaphysics, it contains the deconstructivist anticipation of what is to come – the lot has been made (Coyne, 2011:59-60). Architecture is a defined practice, that of order and built space.

Practice, that of order and built space. The ocularcentric nature of it which pervades the predominant discourse removes the full potential of what architecture can be. Only by engaging all the senses can a unity emerge, that which is interconnected, a unity of alchemic intent, of contradictions and discoveries.

The deconstructionist formula identifies a problem or paradox within an opposition – that of the bipolar construction of the universe in terms of two realities (inivisible), intelligible & (visible) sensible or tangible. These create forms in space. This sublimation is meant to drive into the subconscious, the act of crossing a boundary or threshold. A juxtaposition of radical practice, setting the equation of two entities to reach a spatial consensus. This challenges orthodoxy, the notion of foundations, fundamentalism, origins, and other metaphysical dicta drawing into the phenomenological – seeking to understand [how we understand], with a focus in opposition to a priori ways of doing, that of the art of making and doing, not just in the form of text, but in building community through practice, interpretation, and support. This phenomenological edict brings about what Derrida thought of as 'Radical Hermeneutics', to turn ideas on their head, and unsettling the established modes of praxis: a subversion (Coyne, 2011:66-82).

With the inevitable influence of the current condition of globalised capitalistic hegemony, the exploitation of deconstruction by conservatism has arisen. This was Derrida's greatest fear, the perplexities that deconstruction provides are that the radicalisation (of space) may itself be exploited by social-political forces, arising in the reproduction of hierarchy; in itself defeating what was meant to come about through the deconstructivist. The metaphysics, the abstract notions of being, time, and identity get lost. The failures of the 1980's and 1990's in this regard missed the points of Derrida's intent (Coyne, 2011:93-97).

The Bridge

Umberto Eco believed in the proportioning of spatial design, which is based on drawing upon the idea of passing beyond the 'arithmetical concept of number' and leading towards a 'spatio-geometrical concept of ratios' (Eco, 2004:64). Within the realm of architectonic praxis principles of proportioning emerge in a mystical and symbolic allusion, by viewing the crafted approach as one would see the 'mason's marks' in the cathedrals of old. Who were they? Where were they from? Eco further draws into the discourse of harmony which is viewed within oppositions, that of odd and even, unity and multiplicity etc. (Eco, 2004:72).

Beauty was a critical aspect of Eco's work, I would go so far as to call him the 'Ruskin of the 20th Century'. He broached ideas of alchemy and the mystic within the broader aspects of his

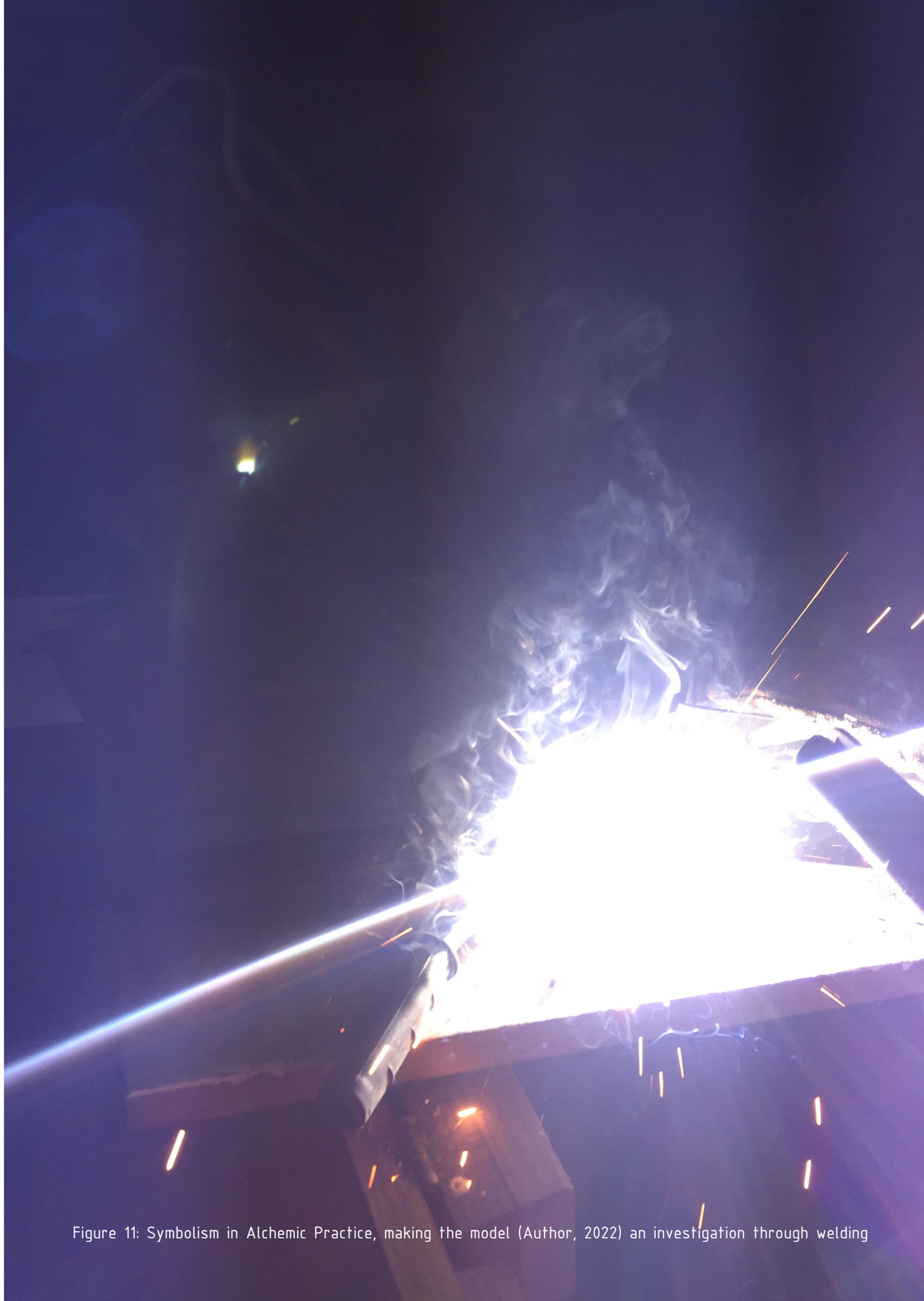


Figure 11: Symbolism in Alchemic Practice, making the model (Author, 2022) an investigation through welding

story crafting. Crafted through the nexus of diagram and the mind-eye. This approach is what relates to architecture, constructing a narrative as in 'The Name of the Rose', whereby the protagonist brings to the fore a philosophical disposition on the connexion between truth and reason, death and life. The quest to find origin. 'Foucault's Pendulum' covers multiplicities, the blurring between the real and imagined. The connection between these two works is the past, myth and legend, an alchemy between reason and the notion of finding the foundation, questioning the given narrative and seeking answers from an abstract position of tragedy and place, life and death – a cyclical way of story.

This translated within the realms of space equates to a weaving process, that design is after all a progression of connecting and disassembling, an abundantly [con]textual process of contradictions. Within this space of contradictions, the way forward is to find a common ground which leads into the next thread of this underpinning.

The Second Framework

For Henri Lefebvre, space is the defining moment in society, it shapes and precedes the ideas promulgated in the above. '… *any definition of architecture itself requires a proper analysis and exposition of the concept of space*.' (Lefebvre, 1991:15). His paradox starts with the discomfort that is held within contemporary society for Romanticism and Utopia (Coleman, 2015:1-4). It contains the premise that reform is an action in direct correlation through experiences and observation of actual environments. It is comprised of hybridisation – a multiplicity – combining the **hermeneutical**: the theory and methodology of interpretation ("Hermeneutical, adj.", 2022), the **phenomenological**: of the study of consciousness, and the object of direct experience – distinct from the nature of being ("Phenomenological, adj.", 2022), and **pragmatism**: an approach that evaluates theories or beliefs in terms of the success of their practical application ("Pragmatism, n.", 2022). These all evolve into creating a theoretical outlook that form the antithesis of 'a priori' practice. That of the problems associated with architecture when it is practiced from a theoretical basis without a real world outlook. It is paralysed by its capture to the detriment of the lived experience. Under this it re-inscribes alienation into the built fabric in a form of compulsion (Coleman, 2015:5). To bring about space within the realm of Utopia, Lefebvre had a relation between phrases which in part seemed to create contradictions, that of 'theory-practice', 'space-time', and 'form-content' (Coleman, 2015:4). These relate to architecture through the way in which the built environment is conceived.

Asking questions, and looking beyond the realms of architecture, revaluing the notion of 'Thinking the Unthinkable' (Lefebvre, 1991:313). It is through the gradual confusion of the ground and space in this impossible zone, an abstract which leads to an imaginary and partially real physical 'existence'. This then begins to form the basis of a full space, founded in nature and history which provides for a future grounded by the past (Lefebvre, 1991:313) [pre-capitalistic state of being] – a true 'Utopia'. Ernst Block (1885-1977) summarised this by stating that the 'total capture of architecture within the



Figure 12: Juxtapositions, Connections, Dialogue (Author, 2022) the welded work

hollow space of capital'...[in effect] makes the 'true architecture' impossible [to shine forth]. This draws into Lefebvre's belief that one of the most nefarious and pervasive 'sins' of capitalism is reductionism. That of breaking down complexities into a diluted nomenclature of insipid outcomes (Coleman, 2015:23-36).

One cannot begin to understand Lefebvre's direction without Utopia and Romanticism (Coleman, 2015:18-19). Those key concepts underline the basic apparatus with which the Marxist inspired ideology of Lefebvre takes shape, with the rejection of capital, neoliberal streams. Sigfried Giedion (1888-1968), the Swiss architectural historian summarised this by stating that the empty promises, false hopes, and extravagant failures of modernism originated within the 'brave new' world of the CIAM (Congrès International d'Architecture Moderne 1928-1959), which although founded on the ideals of equality and socialistic intent lead to degeneracy of the built fabric (Coleman, 2015:19). Lefebvre believed in the dialectical: the discussion of ideas and (logical) options concerned with or acting through opposing forces ("Dialectical, adj.", 2022). The idea being to consider apparently incompatible concepts to find resolution and agreement within contradictions.

He viewed cities as being diseased, and that the designers [of a spatial nature], when working in isolation from the true issues [social awareness] at play, perpetuate the same systems without truly addressing the crux and causation of the issues (Coleman, 2015:23). Both spatial and social reform need to take place hand in hand with the radical juxtapositions that come about through the past and present, to challenge history and theory. The Romanticism being, 'What if New Life is Preceded by New Space?' (Lefebvre, 1991:306). In other words, what if space can lead to life, inform it and build upon it.

Lefebvre acknowledged that the return to the pre-capitalistic world view isn't possible, and will not resolve the current issues. The modern is inescapable, but endless possibilities exist within this sphere. From the production of things in space, to the production of space. 'The conscious production of space has 'almost' been achieved. But the threshold cannot be crossed so long as that new mode of production is pre-empted by the selling of space parcel by parcel, by a mere travesty of a new space.' (Lefebvre, 1991:357-358). Furthermore he writes, 'Can the people who live [within], shape *and create the scapes upon which they are located? No... this is the failure'* [of modernism within the capitalistic intent] (Lefebvre, 1995:279).

Capitalism and alienation [dislocation] are interwoven. A return to unity is needed in order to combat this phenomenon on a global scale. Society today is disjointed, conflict ridden, and fundamentally flawed towards corruption and profiteering. Architectural practice is paralysed by this 'spectacle'. Evidence of this is viewed when practices design and work in countries with notorious and disparate means of governance, for example the 'unpopular genocide' of the Uygur peoples in China (China: Draconian repression of Muslims in Xinjiang amounts to crimes against humanity, 2021), or the ongoing crisis in Ethiopia between the minority Tigray's and the ruling political elite (Crimes Against Humanity in Ethiopia's Western Tigray

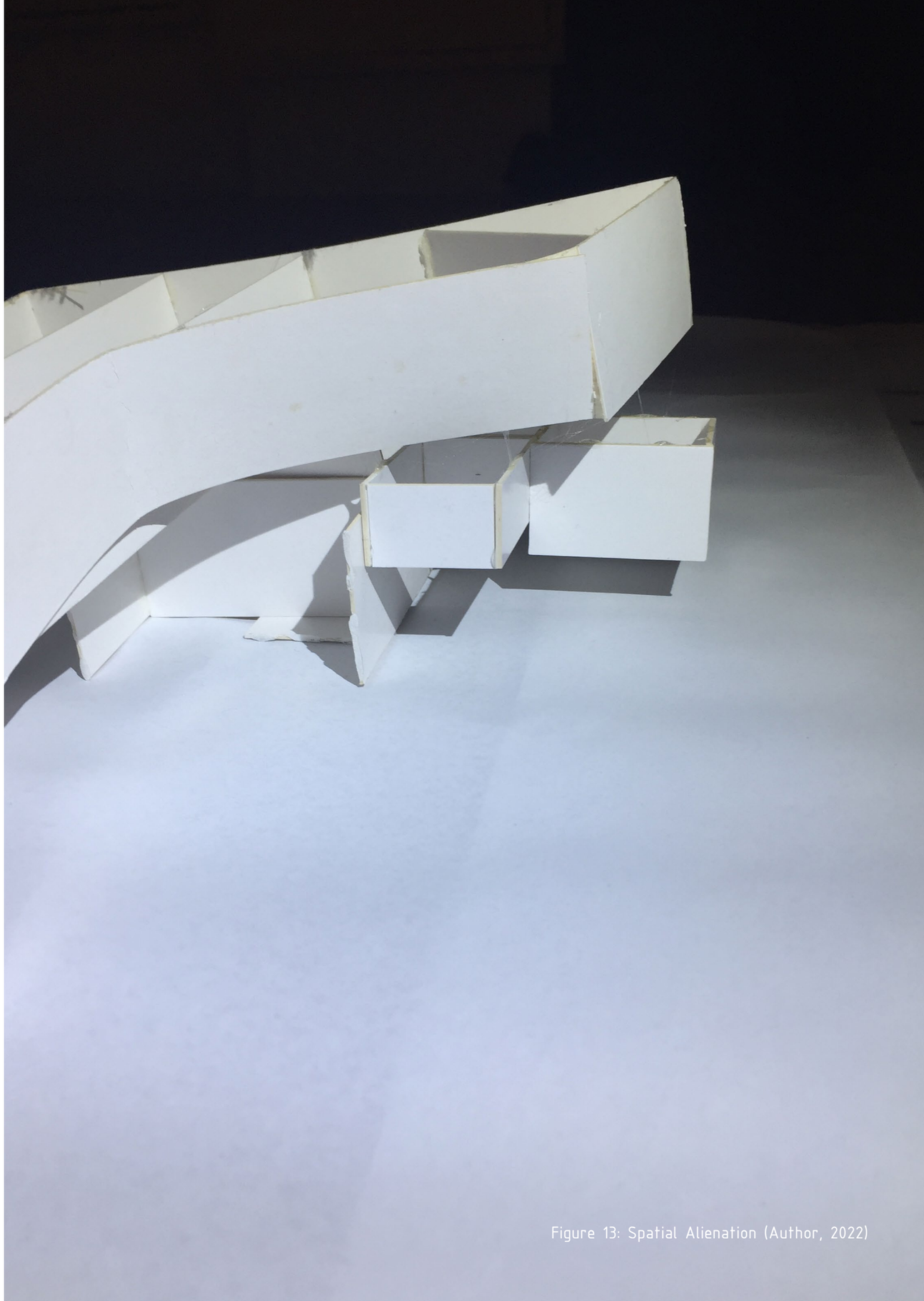


Figure 13: Spatial Alienation (Author, 2022)

Zone, 2022). The West's militaristic incursion into and the destabilisation of the Middle East just perpetuates this. With FIFA awarding the 2022 Football World Cup to Qatar a number of western firms directly profited from this through the design of stadiums and other infrastructure – all built with the help of exploited, virtual slave labour (Qatar World Cup of Shame, 2016). Non-places are a further indictment to the architectural discourse, that of malls and direct consumerism which has led to the erosion of society and globalisation (Coleman, 2015:35). Consumerism leads to the detriment of culture and diversity.

Lefebvre wasn't a blind adherent to Marx's writings, he identified the shortcomings, which essentially turned a blind eye to the city, neglecting it as a critical setting for human desire while at the same time shying away from wonder – the Romanticism. (Coleman, 2015:41). He was inspired by the 'pre-capitalist city', which broke down the divide between possibilities and impossibilities. It looked to access an authentic life, lived directly in the everyday. Coleman writes that this is a 'transduction', which Lefebvre defined as "working upon information drawn from existing reality to construct 'a possible object' that in turn becomes an object of inquiry for elaborating on the very possibility it represents." (Coleman, 2015:45). This experimental nature is a means to move beyond the ocular-centric issues that face architecture, that of the so called starchitect and glossy façadism. Pallasmaa in the 'Eyes of the Skin' and the 'The Thinking Hand' brings about an architecture that engages all the senses, and advocates for an architecture that is haptic, speaking to the body.

Utopia, from the Greek eu (good), ou (no), and topia (topos/place) meaning 'good-non place' begins to get lost in translation the more abstract it becomes and unrealised, detached, misconstructions arise. To make this work, Lefebvre's 'possible-impossible' takes shape in the everyday, the habitual existence of the individual and the collective. It brings about verisimilitude to a notion that can get lost in idealism very quickly within the 'echo-chamber' of the modernist decree – those in their ivory towers with no sense of the actual lived experiences of the epistemic. These echo-chambers are what I equate to the Babel of today, a mistaken ideology that perpetuates the division and conquering of those on the outskirts of the elite [thereby the majority].

'The everyday' – 'Why shouldn't the everydayness reveal the extraordinary in the ordinary'? (Lefebvre and Levich, 1987). This congregates into a more robust, resistant movement. One where a radical element can take shape. It is the resistance that takes shape to change life. This has to take the form of change within society, space, architecture, and cities. Only then can the ordinary attain levels of the extraordinary. 'Today there is not theory without utopia…there is no theory that neither explores a possibility nor tries to discover an orientation' (Coleman, 2015:38). The theory is the utopian ideal for seeking limitless possibilities. It's this outlook that needs to outstrip the neoliberal influence that is exerted over cityscapes, scapes bounded by more influence than even architects or urban designers exert over them. These ideals are shaped in reality by the specialisations that capitalism demands and which splinter the city –

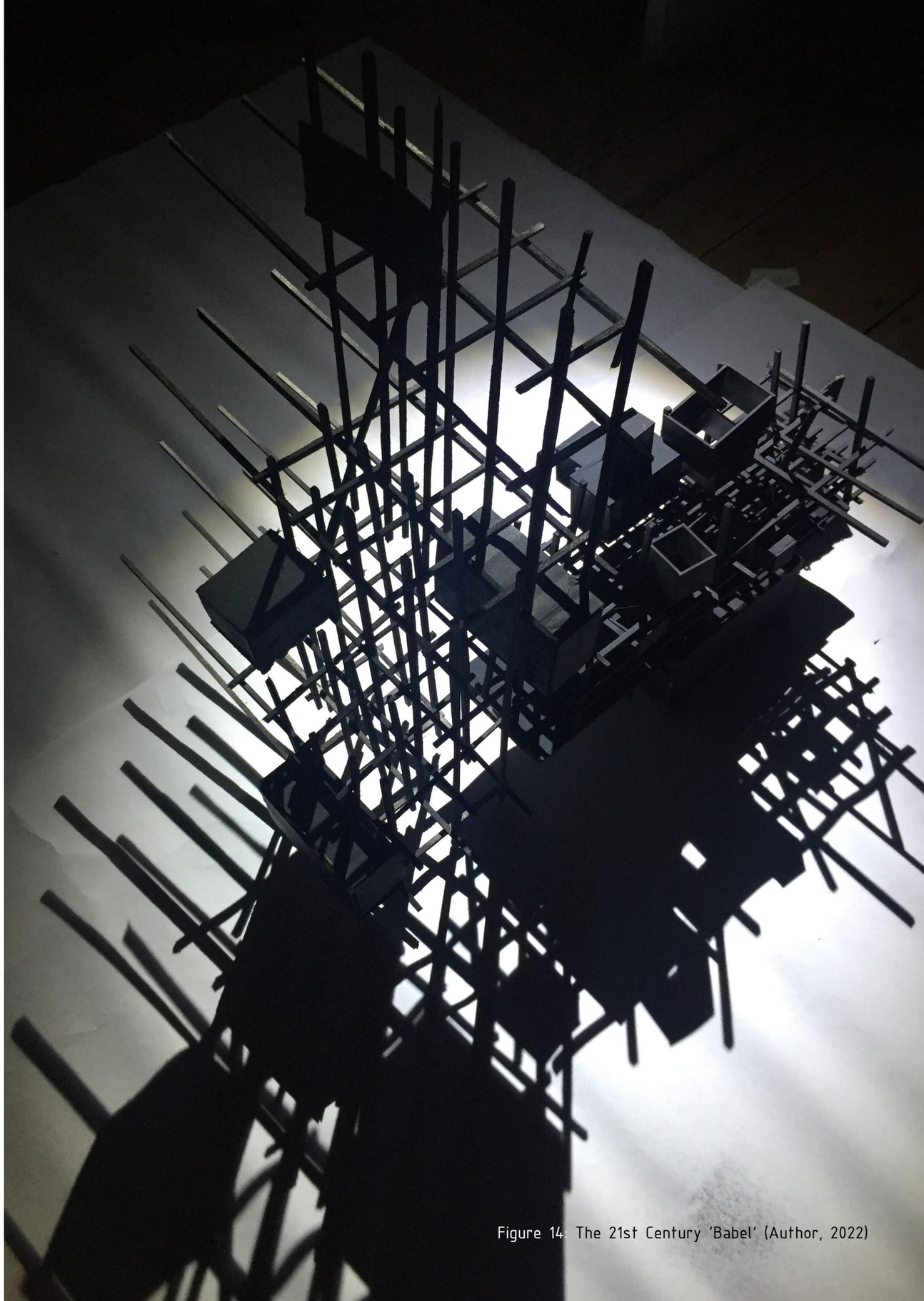


Figure 14: The 21st Century 'Babel' (Author, 2022)

that of life from art, leisure from labour, and practice from theory. It is the division of labour. The indifference of this outlook results in inequalities and divided spatial practice (Coleman, 2015:39-40). Not strength in diversity, but division of misunderstandings and the inability to see 'the other'.

The production of space is the basis upon which Lefebvre questioned the underpinnings for what constitutes the dominant space within the modern era. He theorised that in modernity, space has lost quality through the dissolution of space from time. Difference occurs within space, subtleties which govern the outcome, that of *works* (analogous with an art form, uniqueness) and *products* (a reproducible commodity, of capital). Space occurs in multiplicities, that of 'Spatial Praxis', 'Representations of Space', 'Spaces of Representation', and 'Social Space'. Space occurs within the modes of 'absolute space', 'historical space', 'relative space', 'abstract space', and 'contradictory space'. His goal was to seek an understanding of how capital and the state controls the spatialized. Capitalism falls within the confines of abstract space, this can ultimately be resisted through the remnants of absolute space which survives within the remaining practice of ordinary life (Coleman, 2015:53-55).

- **Spatial Praxis** – The spatial practice of a society reveals that society's space; it assumes and advocates it in a dialectical manner.
- **Representations of Space** – conceptualised space, the space of scientists, technocratic subdividers, social engineering; calculated verbal space.
- **Representational Spaces** – space as directly lived, through its associated images and symbols, that of the user; non-verbal, intuitive space.

(Lefebvre, 1991:38-39)

Cognitive recognition must lead the way to action, to transcend and succeed within the conceptualisation and realisation of space. Praxis that loses its grounding resorts to the dissolution of boundaries, alienation and disillusionment persist. Architecture at this point in time is heavily influenced by visual ingestion. There's a physical disconnect, as with an object displayed on a screen. Alienation, formed within the dissolution of threshold constructs a situational paradox where buildings become disconnected from site, vehicles take precedence of the pedestrian, spaces become specialised as with the social and technical division of labour (Lefebvre, 1991: 95-98). Finding meaning for architecture beyond the accoutrement when it is pervaded by capital, iconographic display, or excess is difficult. Building that becomes isolated and separated from place – dislocated – fragments the urban fabric thus aggravating the disregard for everyday life and the lived experience of the publics (Coleman, 2015:57-8). The ocularcentricism of building continues to draw architecture away from purpose.

Lefebvre believed in challenging the Descartian notion of space as empty, devoid – a geometric space. Space purely attached to equation is detached from reality, isolated from the cityscape, it is an ego architecture. Space should be defined in order to bridge the gap between the practical and the theoretical, the social and the mental. The mental state of being and the lived experience are to be intertwined to combat the technocratic ideology of

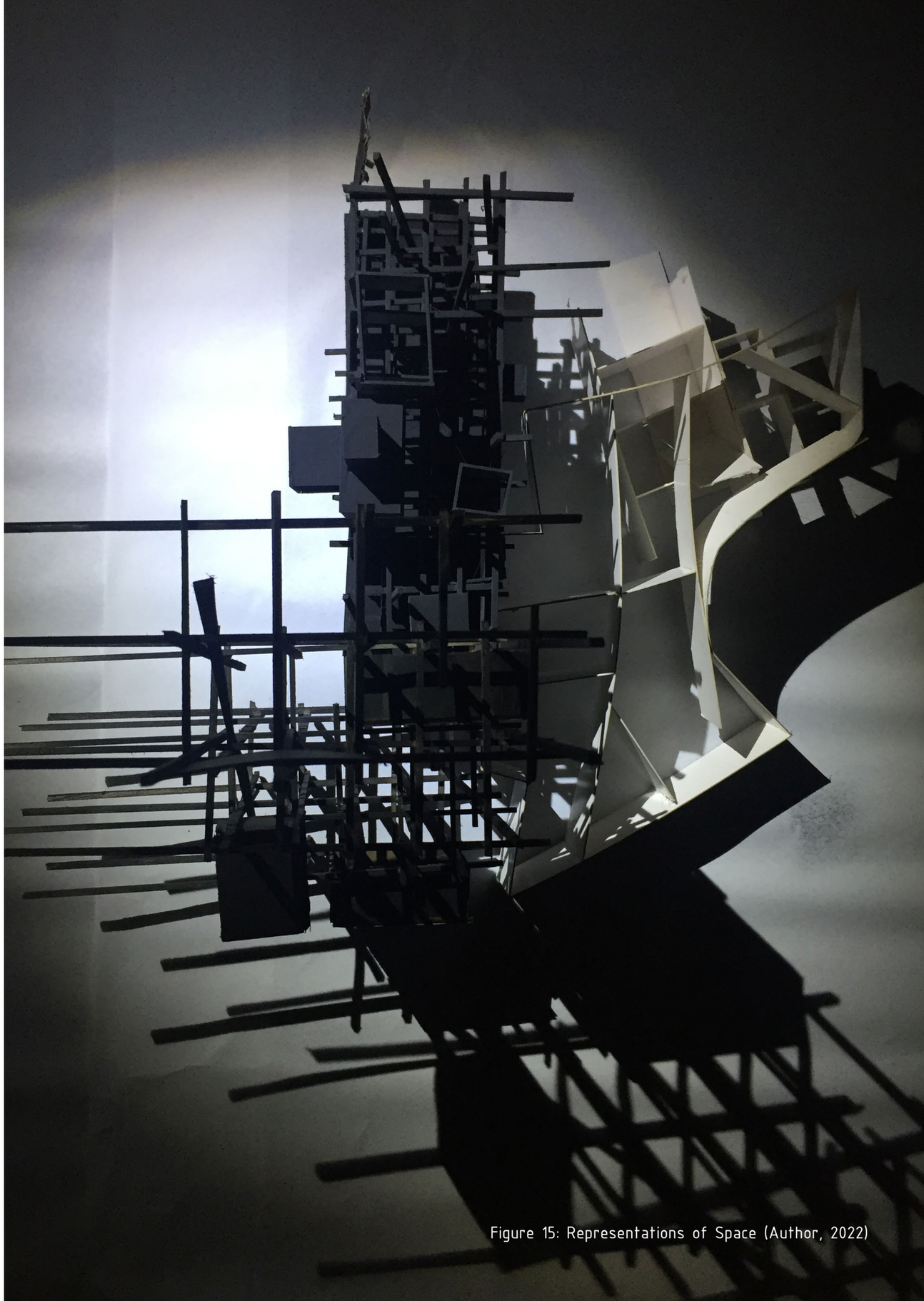


Figure 15: Representations of Space (Author, 2022)

neo-capitalist hegemony, which manifests itself as the separation, fragmentation, and disintegration of social life within the globalised division of labour underlied by the influence of developers over building practice. It manifests in the disconnect of current daily life, of the linkages between nodes within one's life, a divide (Lefebvre, 1991: 38). The means to achieve the egalitarian inverse is to enable contradictions to exist, for space to become unencumbered by the state and promote human existence over capital (Coleman, 2015:58–60).

Space is not neutral, it carries with it the current ideological hegemony. In the current instance it is that of the eradication of difference and tolerance, development over the human. Lefebvre takes aim at the authoritative associations shaping society and how designers' disregard for how groups and individuals interact, result in space that is a direct result of fantasies, forgetting about the potential that space holds to precede social change. During process work, a designer (in this instance the architect), when analysing, tends to do so by discarding and dissecting space which results in fragmentation – the result of which is the modern city. The architectural discourse has prioritised aesthetics ripped apart from the body, experience, and ethics. It is a dislocation from the surrounding context. However, with the entrenched nature of the world in which we live, the search for an alternative enables more possibilities than being purely against what exists without any form of answer – the search is part of the journey. *"By seeking to point the way towards a different space, towards the space of a different (social) life and of a different mode of production, this project straddles the breach between science and Utopia, reality and ideality, conceived and lived. It aspires to surmount these oppositions by exploring the dialectical relationship between 'possible' and 'impossible', and this both objectively and subjectively."* (Lefebvre, 1991:60).

Building practice, and thus architecture is governed far more by the industry, markets, and governmental control than by architects. Spatial practice gets undermined by the contrived repetition pervading the control of the built environment which results from these oversights. It is a praxis without consideration that defeats the unique, quantifiability triumphs over the qualitative (Coleman, 2015:69).

Vision, to see and having sight is a Westernised construct epitomising an intellectual attitude. It's an endless pit where diversity, to prevent it from being stifled by intelligibility requires transparency to take the first stride towards finding other spatial practices. Lefebvre introduced the concept of spatial codes [not to be confused with governmental building codes], a systematised approach to make space visible to those who live within a culturally producing space (Coleman, 2015:71–72). These codes are viewed as holding means of spatial and social practice, traversing beyond the visual superficial nature of form building. It is a means of allowing potential for other conceptualisations with a return to the defined respects for magnitudes of sociability. The sociability of spatial praxis in dependent upon the relation between the mind and culture, the relation of language to determine compositions.

To move beyond the means of current

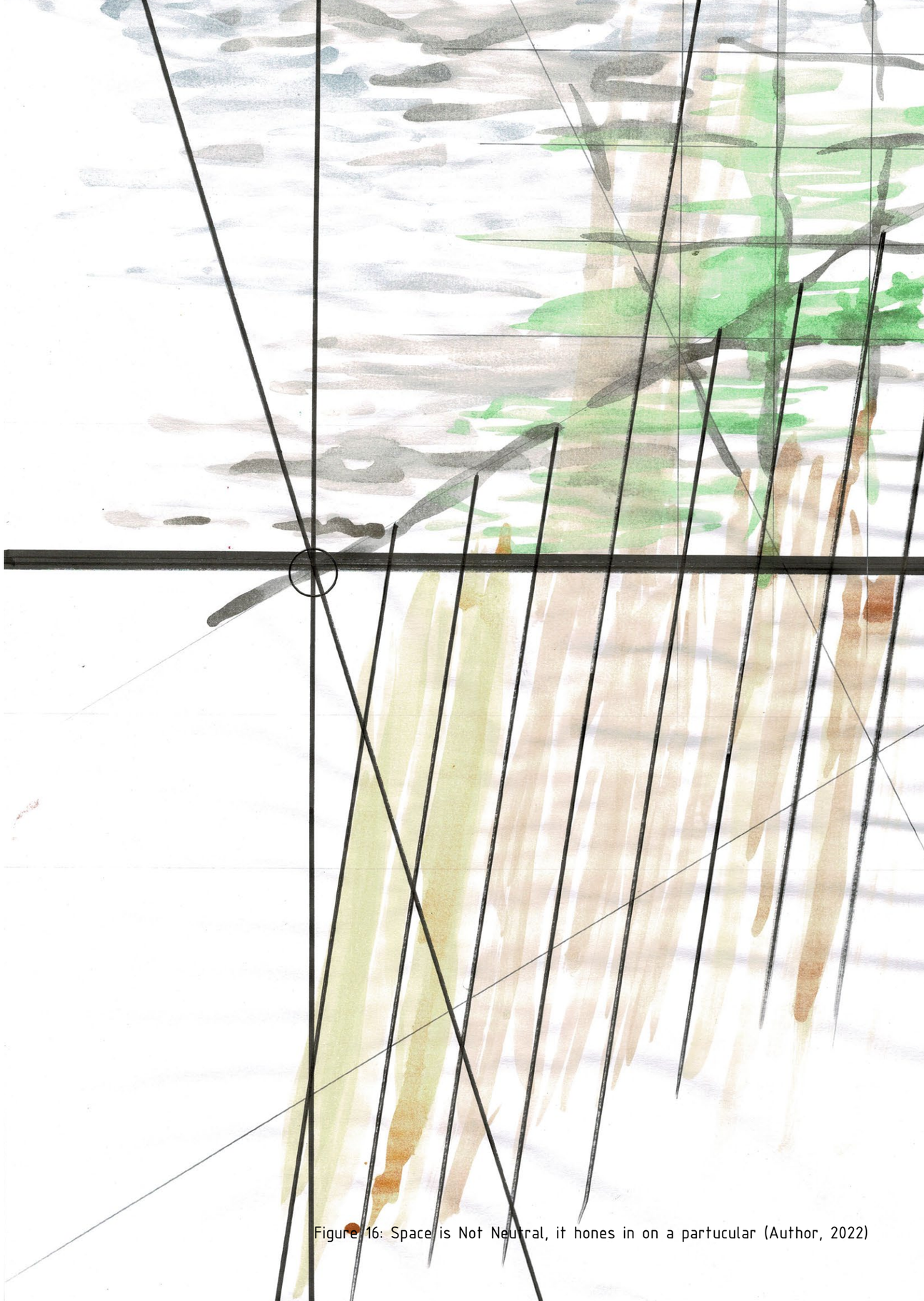


Figure 16: Space is Not Neutral, it hones in on a partucular (Author, 2022)

capital, Lefebvre looked to the past. This can be misconstrued as nostalgia for the pre-industrial (introduction of capital into hegemonic governance) however the point of this irrecoverable paradox is to glimpse clues, clues for learning which are critical for the present. This leads to a true understanding for accurately describing the current ideology in order to destruct and thereafter build a new code. '*...the code might be said to contribute to the reversal of the dominant tendency and thus play a role in the overall project.*' (Lefebvre, 1991:64) The project being the new production of space. Architecture that is removed from social 'dreaming' reinforces a culture hostile to alternatives.

"..every society – and hence every mode of production with its subvariants (i.e. all those societies which exemplify the general concept – produces a space, its own space. The city of the ancient world cannot be understood as a collection of people and things in space; nor can it be visualised solely on the basis of a number of texts and treatises subject to space...the ancient city has its own spatial practice it forged on its own – appropriated – space. Whence the need for a study of that space which is able to apprehend is as such, in its genesis, in its form, with its own specific time or times (the rhythm of daily life), and its particular centres and polycentrisism." (Lefebvre, 1991:31).

This is the shift from the 'problematic of space' towards that of spatial practice [new praxis], to raise counter-narratives, counter-spatiality, counter-projections, **counter-space**. This is a guideline for one to build upon (Coleman, 2015:85). Confrontation to this narrative arises when works become products, when brands [starchitects] exert dominion over building praxis. The idea of counter-projects discards this stylistic discourse. The counter narrative, utopias call for the violence of reduction, utopias of transformation inexorably give themselves to no such systematising methodology (Coleman, 2015:87-90). Counter-practice is the subversion against mainstream production and calls for each project to be viewed within its unique context.

Lefebvre introduced his concept of Rhythmanalysis within the framework of his '*Production of Space*'. He said that the reason for its relevance is that, *"The genesis of a far-away order can be accounted for only on the basis of the order that is nearest to us – namely, the order of the body. Within the body itself, spatially considered, the successive levels constituted by the senses (...) prefigure the layers of social space and their interconnections. The passive body (senses) and the active body (labour) converge in space. The analysis of the rhythms must serve the necessary and inevitable restoration of total body. This is what makes 'rhythm analysis' so important. It also explains why such an approach calls for more than a methodology or a string of theoretical concepts, more than a system all of whose requirements have been satisfied."* (Lefebvre, 1991:405). Counter-spaces begin with this framework in the body, a cyclical narrative of transformation, an alchemic praxis.

'Rhythmanalysis' returns the body to consciousness, allowing building conceptualisation to occur with the collective in mind. It breaches the

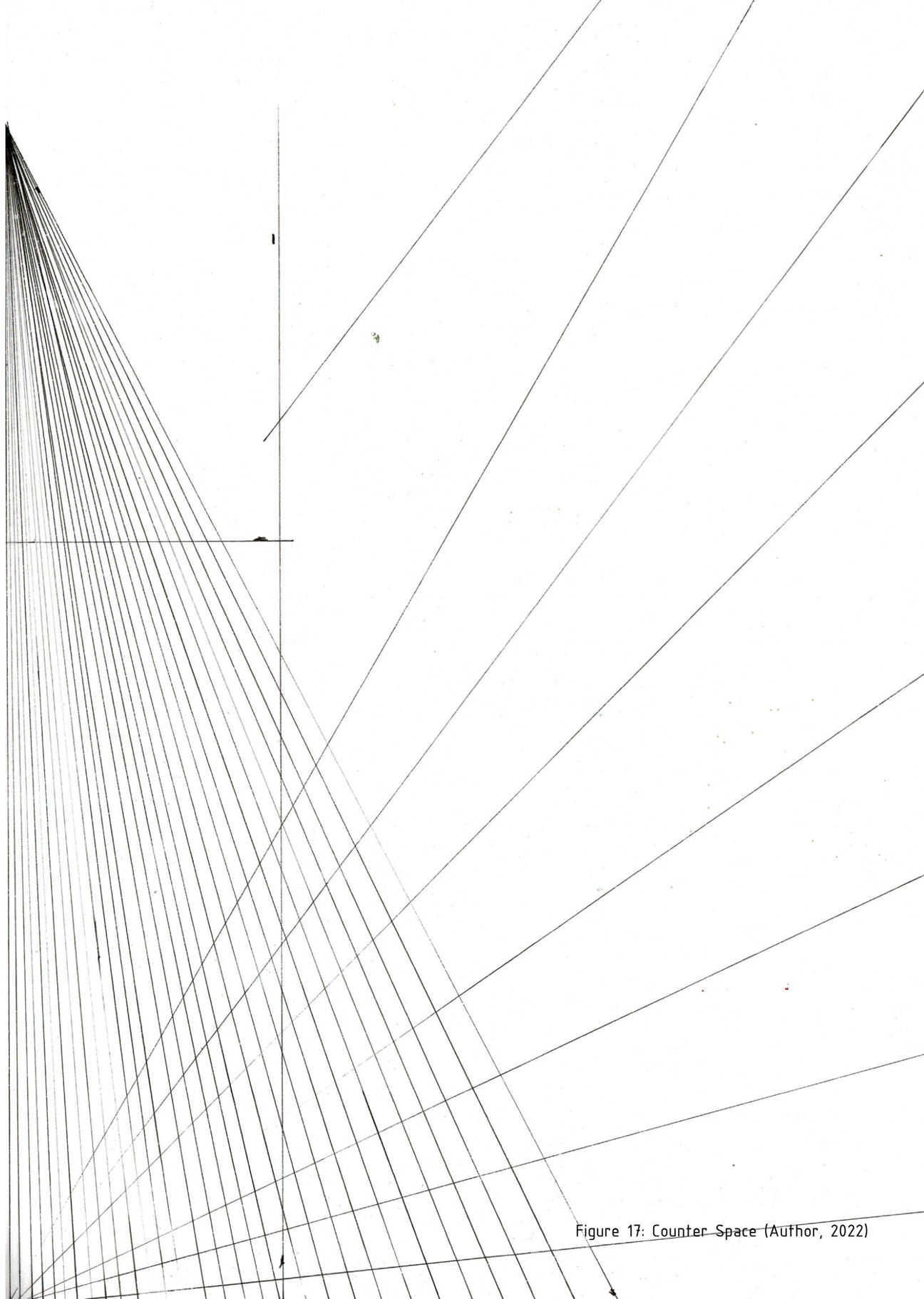


Figure 17: Counter Space (Author, 2022)

interstitial, collapses dualities which Aldo van Eyck aptly described through his twinphenomena. The collapsed occurring grammatically through the notions of 'diversity and unity, part and whole, simplicity and complexity, chaos and order, individual and collective' etc. (Coleman, 2015: 98-99). It is a both-and, a harmony in motion – a fluid process to find equilibrium. These rhythms are visible in the everyday, *"everywhere there is an interaction between a place, a time, and an expenditure of energy, there is rhythm."* (Lefebvre, 2004:21). It connects, bringing together different types of knowledge. A rhythm analyst is attuned to the world around, they are attentive to the murmurings and to the silences, it's an awakening of the senses to arrive at a tangible idea through lived experience (Lefebvre, 2004:15-21). To gain an understanding encompassing the context within which these concepts are located or imagined, is to find an analytical outlook which counters alienation within the built space by listening to actual people, places, the lived lives, and works around which these rhythms take shape.

The visual nature of architectural hierarchy sinks to the realms of planning, an abstraction omitting space and place. The built environment is desensitised to time before the project has even commenced. Lefebvre believed this state of being – being in tune with one's surroundings – can be attained without having to claim to have changed life itself, it instead required the rhythmanalyst to restore sensibility in consciousness, this would allow revolutionary transformation to take place. The object of study through which this is possible is the study of the everyday (Coleman, 2015:105). The analyst is to not just passively analyse but is to reflect and actively engage. This oscillation of pessimism, nostalgia, optimism, and ambivalence is a recollection of moments, not all change is good without having a proper course of action (Coleman, 2015:116).

It is our duty as spatial practitioners to remain attentive, to look for opportunities of subversion away from the hubris.

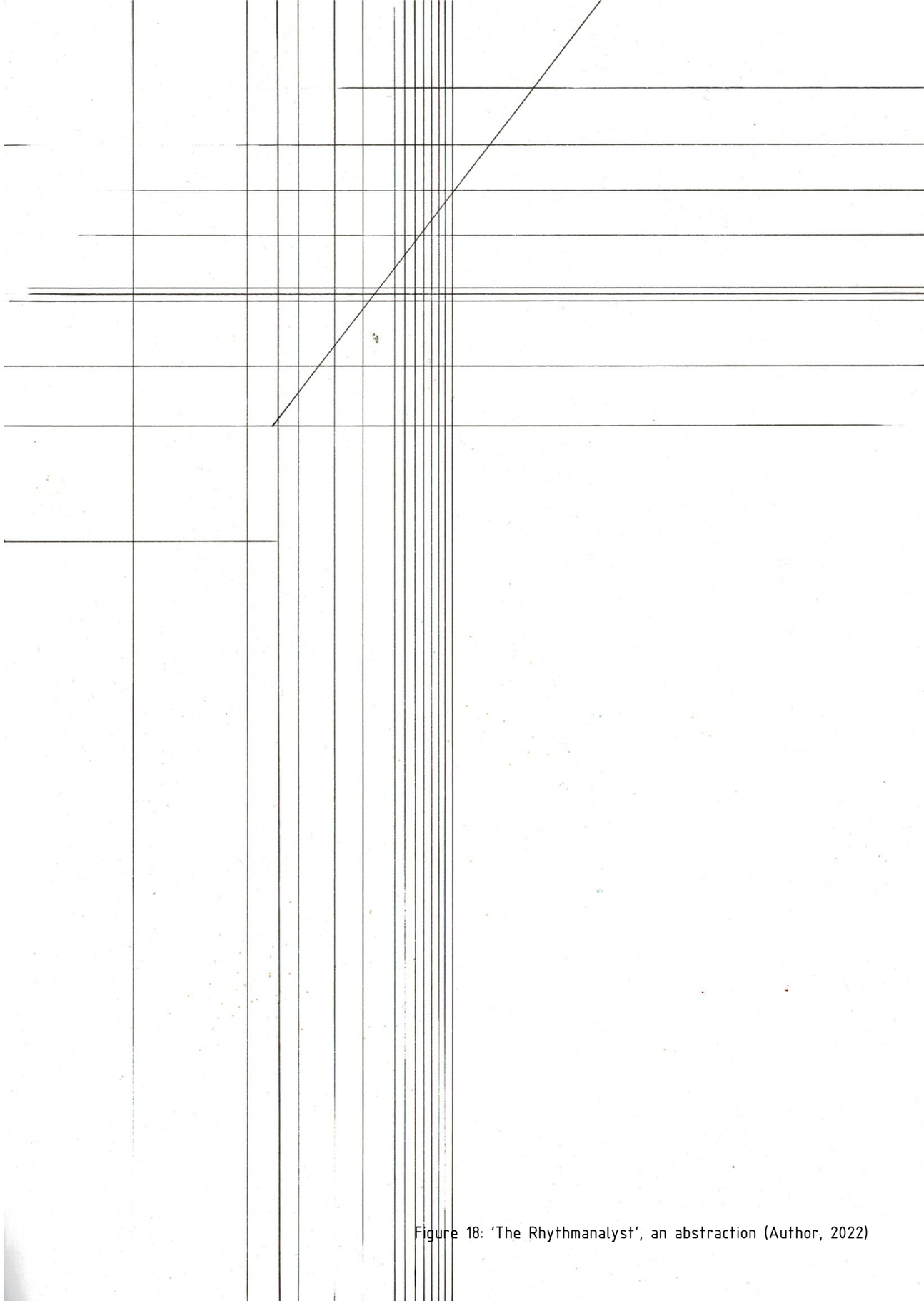


Figure 18: 'The Rhythmanalyst', an abstraction (Author, 2022)

THE SPATIAL LEXICON

Envoi
Imprisoned by four walls
(to the North, the crystal of non-knowledge
a landscape to be invented
to the South, reflective memory
to the East, the mirror
to the West, stone and the song of silence)
I wrote messages, but received no reply.

Octavio Paz

To speak of a spatial Lexicon relating to built space is to speak of a language of architecture. Robert Venturi in '*Complexity and Contradiction in Architecture*' made the call in the essay, '*A Gentle Manifesto*' for an architecture of 'complexity and contradiction'. It introduced the rejection of the puritanical – that of the modernist movement. He strived to make the case for a meaningful depth and richness for the built environment through the vein of 'both/and' and 'either-or', for black, white, and grey (Venturi, 1977:16).

Since that work was introduced to the architectural lexicon in the 1970's architecture has undergone a few shifts and changes. However one thing that I would state categorically has happened is that architecture still by and large, especially in the commercial sense has remained stuck in the 20th Century. Only now, in the last few years within the context of the disparate city [Cape Town] has there been any progress made to change the narrative. Developers are looking to incorporate or contribute towards making the city equitable (Ukwazi, 2022). This, even though being a step in the right direction will only be successful if the space which results can follow a means of 'rhythmanalysis', to ask questions and subvert what has come before, to take a contrarian step towards the rejection of outright capital and create an architecture for the people. Not one of the glorified prison cells and inhospitable space which characterises lived space. Otherwise, as Lefebvre stated (Coleman, 2015:69) the same mistakes will be made in this production of space [equity].

I am searching for a ways of praxis, of process driven architecture that is attentive to space, attentive to its peoples, and seeks to find alternatives to the current culture class. This intuitive questioning is what will draw into the next part of this MArch. year of 2022. I may not reach a final conclusion, however this is the start of what I envision ultimately leading into my own 'rhythmanalysis', the means to find space and take tenure within the framework of an architectural Lexicon. A Lexicon which is dynamic, and is

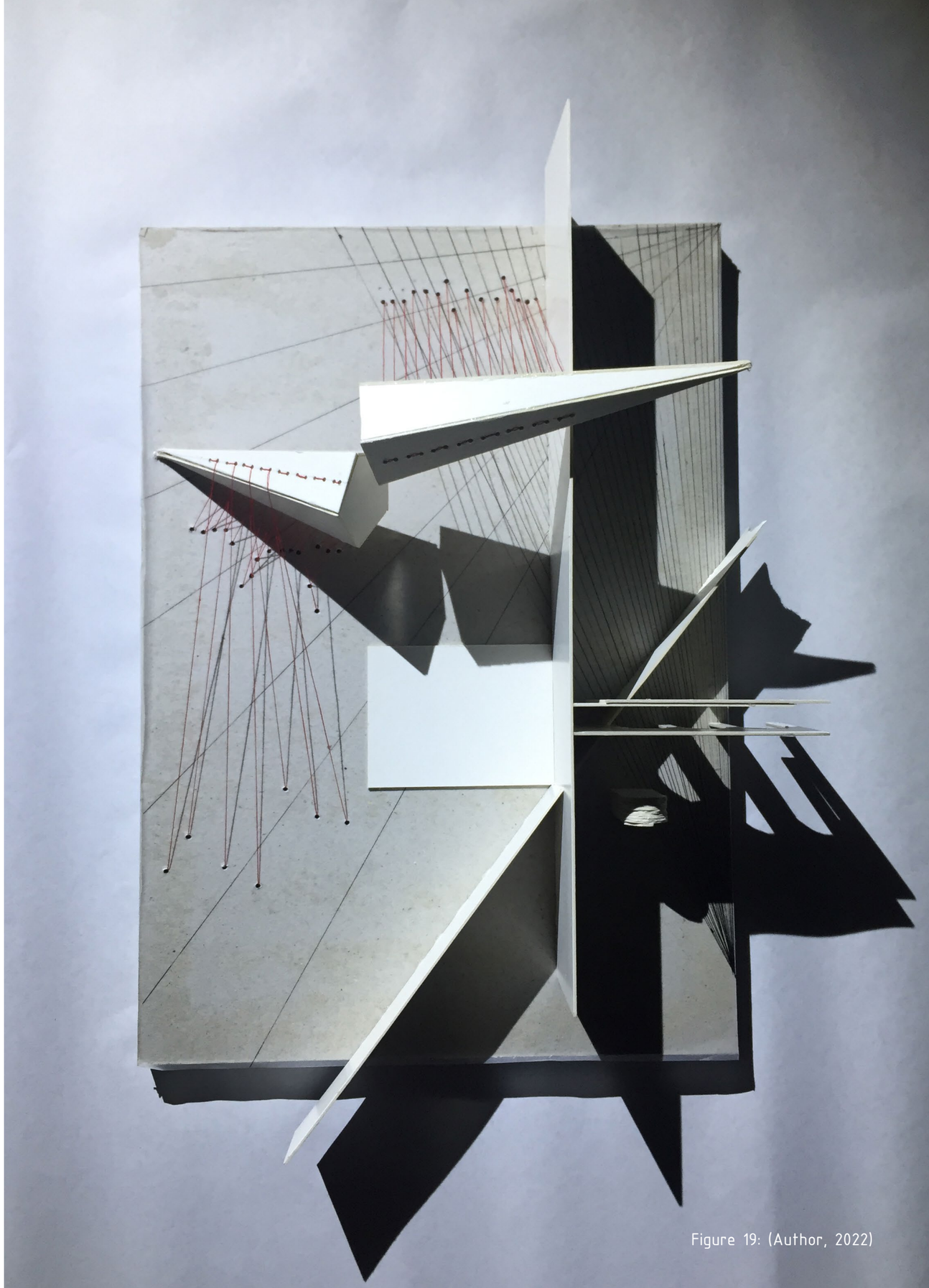


Figure 19: (Author, 2022)

allowed to take a pathway towards finding 'architectural-justice' [equitable architecture that puts the needs of context, both of the publics and the topos, before ego]. Rhythm is space-time, it introduces the 4th dimension of time to the age-old mantra of 3 dimensional spatial concepts. Time is fluid, as is inhabitation. The crux is to work across disciplines, to bring together time and space, the public and the private, and the state-politico with the intimate. Capital is the separation of specialisation, the division of time (Coleman, 2015:122-123).

A facet of this Lexicon involved the reclaiming of architecture from the practice of trite, ocularcentric conception and bringing it into a realm of encompassing art form, of 'works', not that of 'production'. A semiotic, alchemic, and mystic search into origin, to find glimpses in the past to create a non-empty space. In many indigenous cultures the sitting around a fire is more than just to maintain warmth, it's the education of the following generations, through language a culture is conveyed, history, family, myth and legend – folklore (Bainbridge, Formenti and West, 2021). I believe that architecture can learn from this, slowing down life – to the 'everyday'. To search for a spatial practice that breaks down hierarchy and de-constructs into its essence. Architecture needs to move beyond the disconnected reality and take into consideration its prominent place within the world. Space I believe does shape and direct people, both overtly through the way in while it directs and houses and the subconscious – is it safe, does it stimulate, does it ask questions or does it sit unobtrusively by as a vessel for human ingenuity?

Deconstruction enables extrapolations for counter-measures with which multiplicities can arise, the and/ or undecidable. Architectural space has to remain grounded within the everyday for it to have a chance of succeeding, grounded through a means of attentive observation. The Spatial Lexicon is an evolution, it is a rejection of 'Babel'. Spatial practice is at the mercy of property developers, capital – for whom the bell tolls. Capital is the disdain for life, for accoutrementisation. Capital produces, it does not construct, "capital dislocated humans" (Lefebvre, 2004:53). The paradox is identifying these points of destruction that can lead to change.

To ask questions is to shape the world, locatedness brings about equality. Ikigai is the Japanese concept meaning that a person who has a sense of purpose correlates to a reason for living. This concept can be applied to buildings, that which has a meaning, to look beyond the monofunctional is to promote a building that lives and breathes life. The year the world shut down – 2020 – is proof that the era when buildings were thought of as being purely based on categorisation – live, work, leisure creates dead buildings. This I concede within reason, certain functions should remain separate such as waste management, energy production, and industrial manufacturing etc. for the sake of human 'comfort', but this is the contrarian nature of a language. There is a give and take, the key is to identify where these are to take place.

To relate this to architecture, language as a spoken, tangible entity, and architectural space operate in different ways. Language has distinctions which operate within context, a foundation which is ambiguous, while architecture is

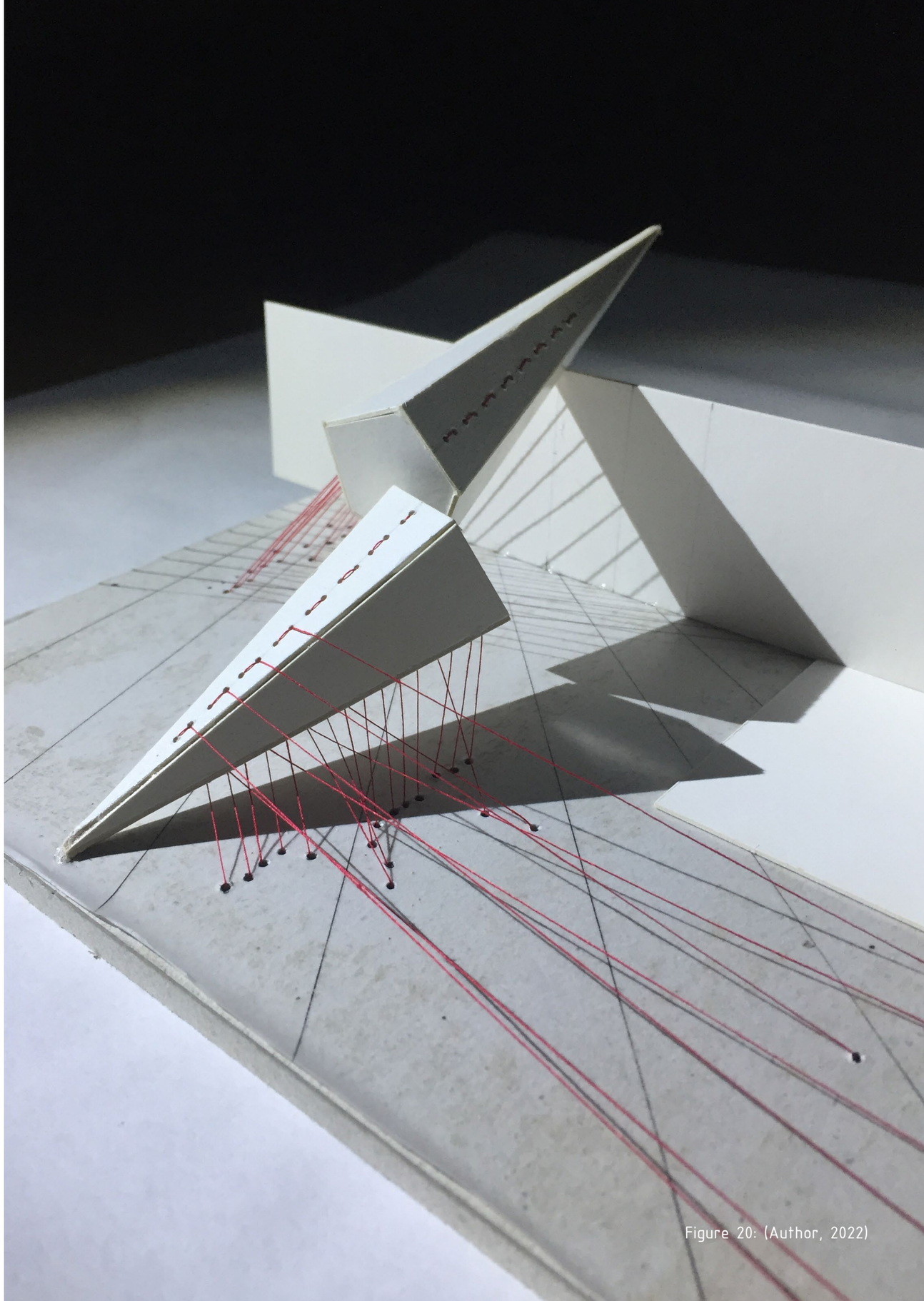


Figure 20: (Author, 2022)

is built upon clearly defined foundations in a physical realm. The parts of language are comprised of two primary entities, the parole – an active, spoken aspect [appearance] – and a langue – the abiding measurement of speech [structuring]. The parole is in a state of flux reliant on external factors, while the langue remains a fixed state for far longer. (Coyne, 2011:11–19). Translated, this can be viewed within tectonics, in an architectural Lexicon, langue is the means by which architecture is built, while the parole is the design intent, integrity, and attentive means by which one should arise at these conclusions which can ask more than can be answered, a paradox.

A paradox rendered – thinking the possible impossible – that which appears out of the question only if the present moment is taken to be eternal. It is looking to the past for alternatives to the present, and identifying tentative openings in the present for the future. Past and present intersect, everyday critique evokes the imagination and presents possibilities and opportunities. The challenge is that us as architects have difficulties with thinking our own thoughts (Coleman, 2015:16–17), it is therefore up to us to begin to think and translate both outside of and within the architectural field to construct lexicon(s) which inform our design language.

These extrapolations are for counter-measures with which contradictions and multiplicities arise, of the and/ or undecidable. Architectural space has to remain grounded within the everyday for it to have a chance of succeeding. These interpretations will be discussed in the following section.

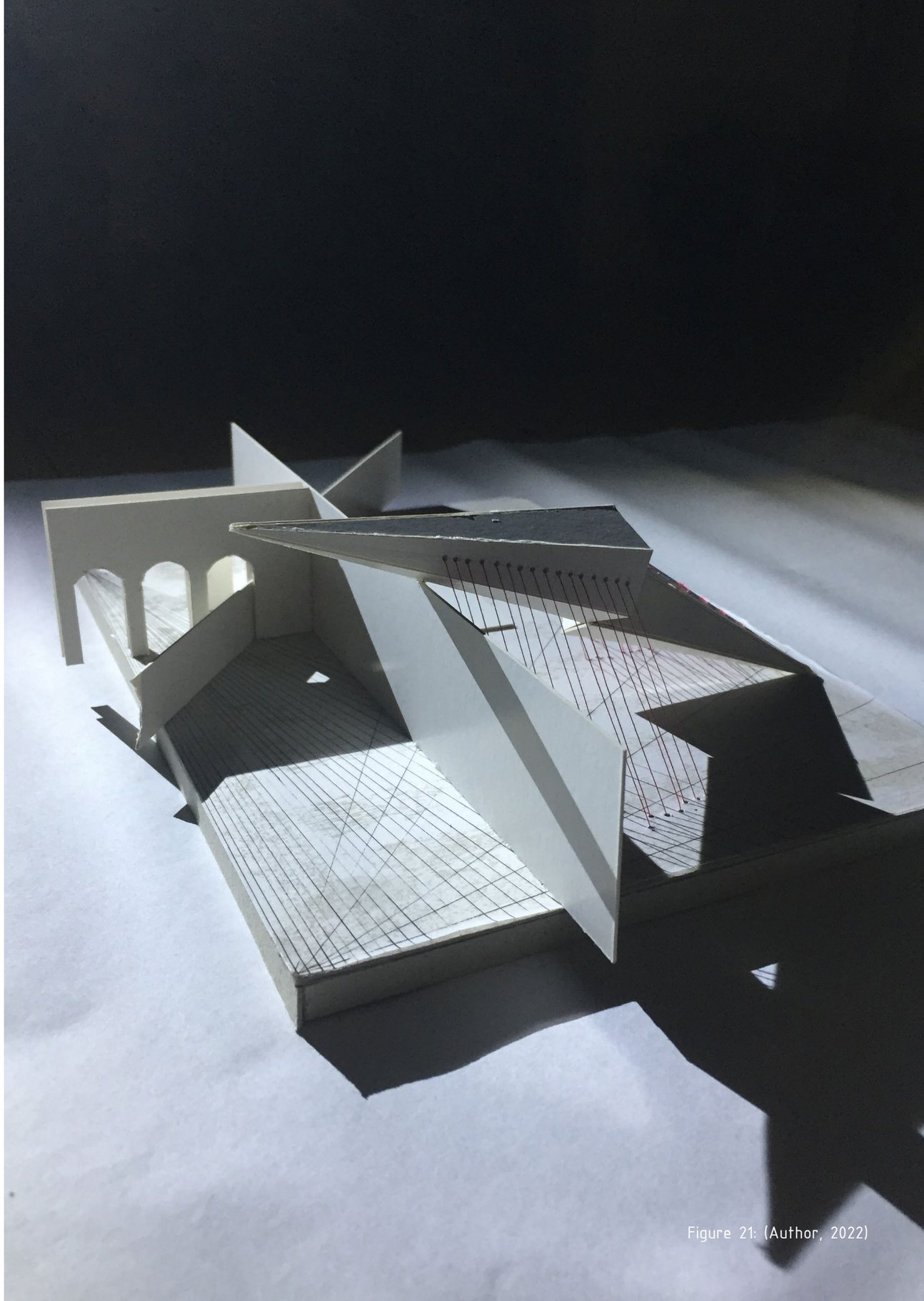


Figure 21: (Author, 2022)

THE TECHNICAL LEXICON

"...it isn't especially a language. Architecture is something for living, not a language. My mother wants a house for living, not a language. It isn't possible to live in a language." – Peter Zumthor

'We are connected with the world through our senses' (Pallasmaa, 2009:13). The way in which we experience space is the way in which it is constructed. In the modernist hegemony of the Western, colonising construct architecture of the sterile and banal abounds. This does not enable space to be used for all that it can be. For the Spatial Lexicon there is the syntax – the informants and there's the social output – built space, for both its inhabitants and the surrounding context. It is a conception of space and time, a continuum for the inquisitive praxis. Zumthor arrived at the 'Magic of the Real', using key points through which he conceives space, space that have – Bones (structure), The Connections of Materiality, The Sound of Space, The Temperature of Space, The Containments (surrounding objects), A Spatial Journey (sequence, of composure and seduction), Threshold Tension (interior-exterior), Levels of Intimacy, and The Light on Things (Zumthor, 2006). These invoke a multisensory experience, creating and enriching within the built fabric. It is a language nevertheless of engaging the body. It's through connections such as these that a construction can be made in the real.

I have chosen architects, whose works I feel best symbolises what this space looks like and how they sit within their environment – The Locatedness. I have given them each a descriptive phrase for what I feel represents their contributions to the Spatial Lexicon I am constructing – obliteration of the devoid, the use of material selection in coherence with the context, and spatial multiplicities. As a foundational point, each building is an artform, light sculpts and air enables the massing to stand [without air and atmosphere everything would collapse into a vacuum].



Figure 22: 'Finding Locatedness' (Author, 2021)

SPACE OF GROUND

Enric Miralles & Carme Pinós

Igualada Cemetery (1984–1994) Igualada (Barcelona), Spain

A reflective project, one that looked to a sinuous landscape. Taking a decade to complete, the project is anchored into its setting through materiality. With stone, wood, and concrete creating a river for the souls both in life and death to converge. A meeting point. Miralles used the consideration of equals, each element was treated in the same way – whether it be a tree, the programme, or the building. This cemetery is a project of the tree, to promote their growth (Levene and Cecilia, 1995:9). It's a project that was made and used within the same timeframe, it did not have hierarchy in this regard. It is not characterized by the disjointed nature of completion then use.

Miralles, who incidentally is buried within the cemetery [2000], likened the system of landscape intermingling with the built fabric as one of a 'portrait painter' (Cecilia and Levene, 1995:8). For him there were two types of architect, the 'portrait architect' and the 'landscape architect'. The latter being those who work with configurations and variations thereof, and the former being those who work with rhythm and texture.

This wound in the ground is a natural extension of the landscape, a scape of the 'city of the dead' and the bringing together of the past, present, and future indicative of the cycle of life. Reflection and memories, it simulates uncertainties, a gateway to the afterlife.



Figure 23: Igualada Cemetery in Siting (Author, 2022)

Figure 24: Igualada Cemetery (Singh, 2018)

SPACE OF PERFORMANCE

RCR Arquitectes

La Lira Theatre Public Domain (2003–2011) Ripoll, Spain

The Spanish firm constructed a space reclaimed from the devoided. Theirs is a praxis of art as architecture, process and incubation of ideas which bring to life the essence of the locale. Light is the primary 'material' through which this occurs.

Built on the site which once housed a theatre [also called 'La Lira'], this is a project which reconnects two parts of the town via a pedestrian bridge. It occupies the site for the publics. It is a form which takes on a covered 'stoep', a multipurpose space for the town's community. It brought back the notion of gathering within an urban environment for the 21st Century (Cecilia and Levene, 2017:443).

The steel ages, it tells a story while sitting juxtaposed against the adjacent historical massing. A town once known for its metallurgy the materiality plays against this. A reminder of the past – both of the theatrical and of trade, labour.

Ecologically it is designed to forgo the need for artificial ventilation, there is no façadism at play. Each element is carefully located and scaled to fit within the habitat. It's a reconstituted addition to both the river's edge and the streetscape.

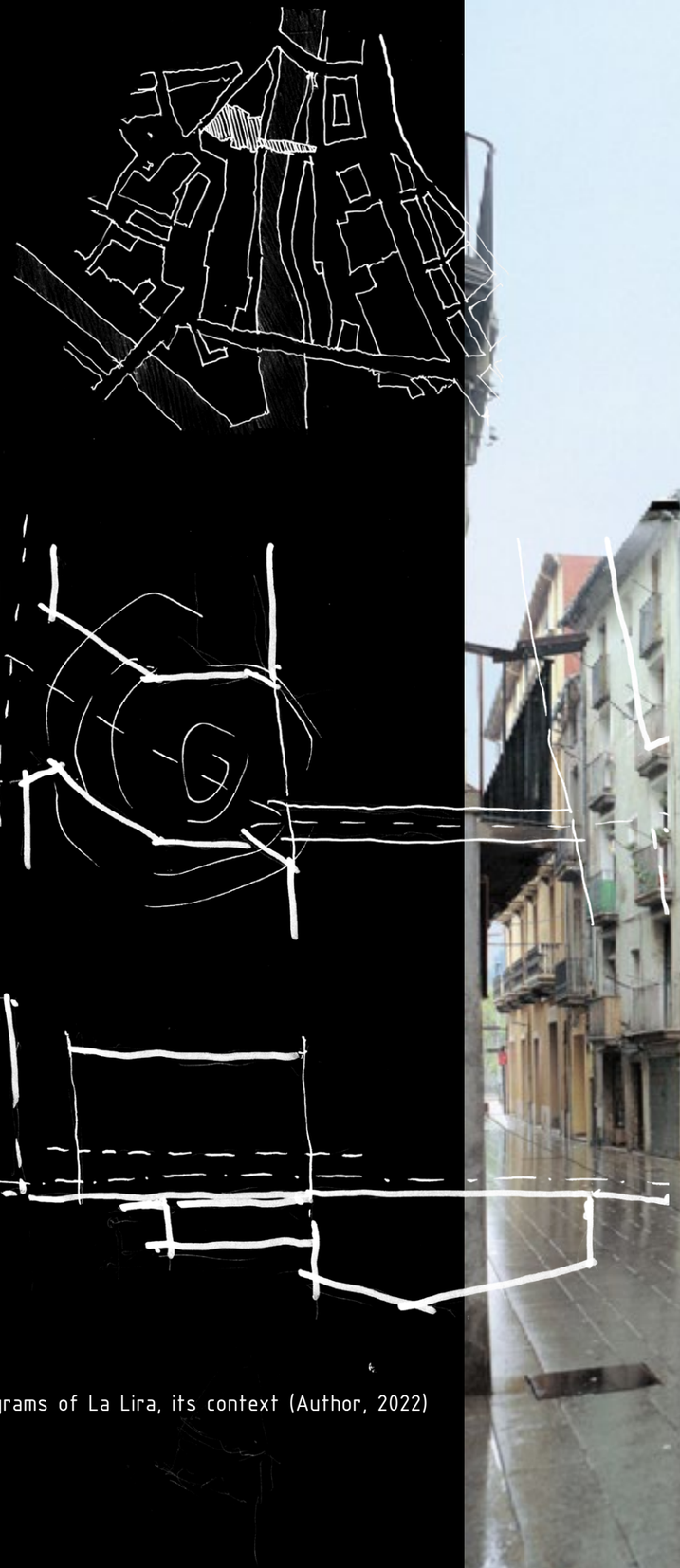


Figure 25: Diagrams of La Lira, its context (Author, 2022)



Figure 26: La Lira Theatre (Suzuki, 2013)

SPACE OF COMMUNITY

HArquitectes

Civic Centre Lleialtat Santsenca 1214 (2012-2017) Barcelona, Spain

HArquitectes are characterised by their use of material simplicity, readily and locally produced. There is an architecture which breathes, minimal use of artificial ventilation is used in their projects and they consider each aspect of their built fabric. From the context, the rhythms of the site, to the local human.

This project commenced with a triad of points, firstly to understand the historical context of the working class neighbourhood, an analysis of the existing for maximal retention, and lastly to remain attuned to the local community's collaboration on recovering the existing building. From this arose four objectives, to reuse the original, to delineate the conservationist and additive means by which the spaces could be used to all their potential, to dialogue with the surrounding fabric, and lastly to develop a sustainable scheme for construction on both the new and the old. This systematic approach enabled a work to emerge. Spatial authenticity and a massing which took into account multiples, of programme and functionality (Cecilia and Levene, 2020). Central to the ethos of lived sustainability, passive means of climatic control are used throughout and natural light is employed from the top down to minimise the artificial.

Materially the project preserves the existing masonry and clearly defines the new through strategies of parasitic intent. Steel and timber are sutured into place to create a palimpsest. Open walkways

The building is alive, it has multiple purposes. It was designed to sit within the neighbourhood and play an active role in communal life - that of leisure, performance, trade, and of pedagogy across all generational groups.



Figure 27: Diagrams of **Civic Centre Lleialtat Santsenca**, its context (Author, 2022)



Figure 28: Civic Centre Lleialtat Santsenca 1214 (Goula, 2018)

SPACE OF ORIGINS

Smiljan Radić, Marcela Correa

Renovation of the Chilean Museum of Pre-Columbian Art (2008-2013) Santiago, Chile

The Chilean architect, known for his architectural poiesis. Architecture inspired by poetics and art. His wife often collaborates within his practices, producing monolithic stone works which sit juxtaposed against and within his spatial complexities. His unique approach is non-formulaic. Each project is birthed through a conceptual process of improbable realities, an architecture in which the boundaries are blurred and formulas fall away.

This project, which called for 'Chile before Chile' is a subversion against the existing colonial structure. A project which voided and excavated within the confines a seemingly strict boundaries (Cecilia and Levene, 2019). It used means of praxis that looked to create public spaces on multiple planes.

The new material interventions are set against the existing. Experimentation, of a 'bubble' is placed within the neo-classical while beneath stone and concrete form the foundation in which the pre-Columbian art is housed. Structural complexity made to look effortless. Stone as base, air as sky.

The spatial extents are a journey, one descends into the earth, to see the past. A respectful shrine to the indigenous for the revelation of generations to come.





Figure 29: Diagrams of **Renovation of the Chilean Museum of Pre-Columbian Art**, its context (Author, 2022)



Figure 30: Renovation of the Chilean Museum of Pre-Columbian Art (Saieh, 2014)

SPACE OF PRAXIS

Studio Mumbai

Ganga Maki Textile Studio (2013-2017) Bhogpur Village, India (Himalayas)

The practice of Bijoy Jain, Studio Mumbai works through process. A process of making, design, making scale mockups, refinement, and material juxtapositions with an emphasis on craftsmanship. An approach which is of the hand-eye, using local trade and skillsets to uplift communities.

This project, set within a rural locale is an embodiment of life cycles. From farming, weaving, people, animals, and architecture - to 'works' (as opposed to product). The massing correlates to the multiple phases of making textile, from the tools of the hand to the finished garment. An environment for the personification of the lived-work locale.

It is a project of the hand-made (Cecilia and Levene, 2019). The process of textile weaving informed the spatial layout, a project woven into the landscape. The local community used the skillsets and materials endemic to the area to construct, with the timber, stone, masonry, and dung plaster obtained within a 2km radius of the site.

A project which is unpretentious, a project which sits unapologetically withinin the land underpinned by the ecology of place.

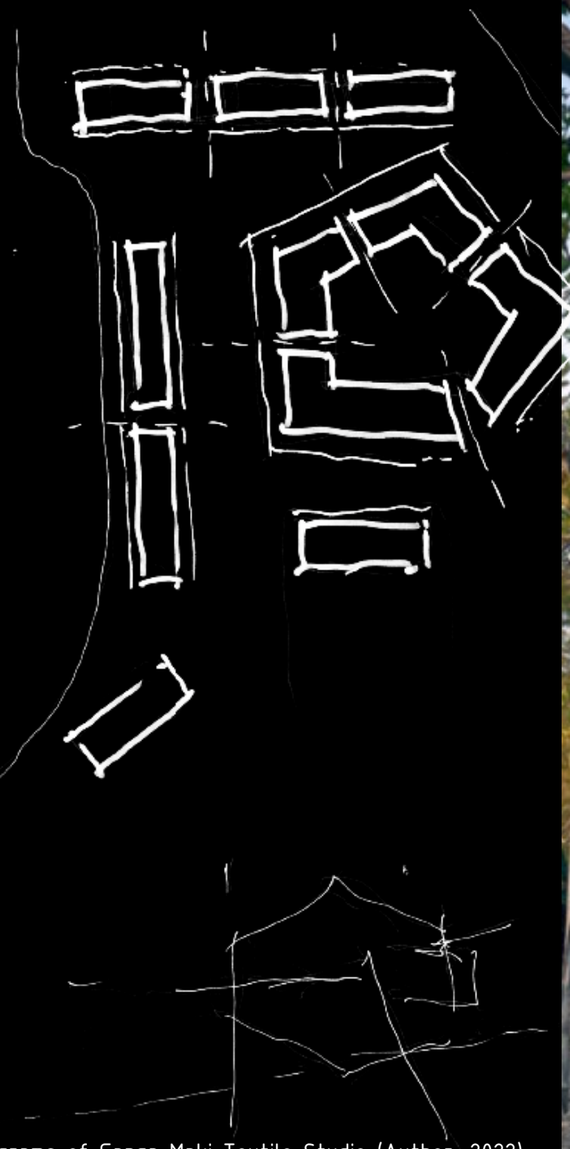


Figure 31: Diagrams of Ganga Maki Textile Studio (Author, 2022)



Figure 32: Ganga Maki Textile Studio (Suzuki, 2019)

SPACE OF ROOTEDNESS

Estúdio Gustavo Utrabo

Canopies for Xingu Indigenous Park (2018-2019) Mato Grosso, Brazil

An architect who creates work that is for the epistemic, work that is sensitive to historical injustice, the perpetuated colonial hegemony which pervades the built and social fabric of Brazil. Sustainability, and inclusivity are the cornerstones upon which this architecture is built. Specificities and critical views abound, it is from these that a developing world view is conceived.

This project's aim is to achieve a spatial equity within emergency conditions for a first nations group. Heritage plays a key role, means of local building practice and the production of flexible building space.

This replicable architecture aims to preserve local culture, and house contemporary functionality – a juxtaposition of the current and the past. A dialogue of differentiation. The endemic means of built fabric contains open lived spaces, partitions are in the form of darkness, shadows equate to privacy. The programing follows a diverse range of function, from pedagogy, to performance, to eating.

The materiality of the project uses locally sourced masonry, timber, steel fixings and roof sheeting. It comes in the form of a language of building – easily replicable and understood for those who use the space to build.

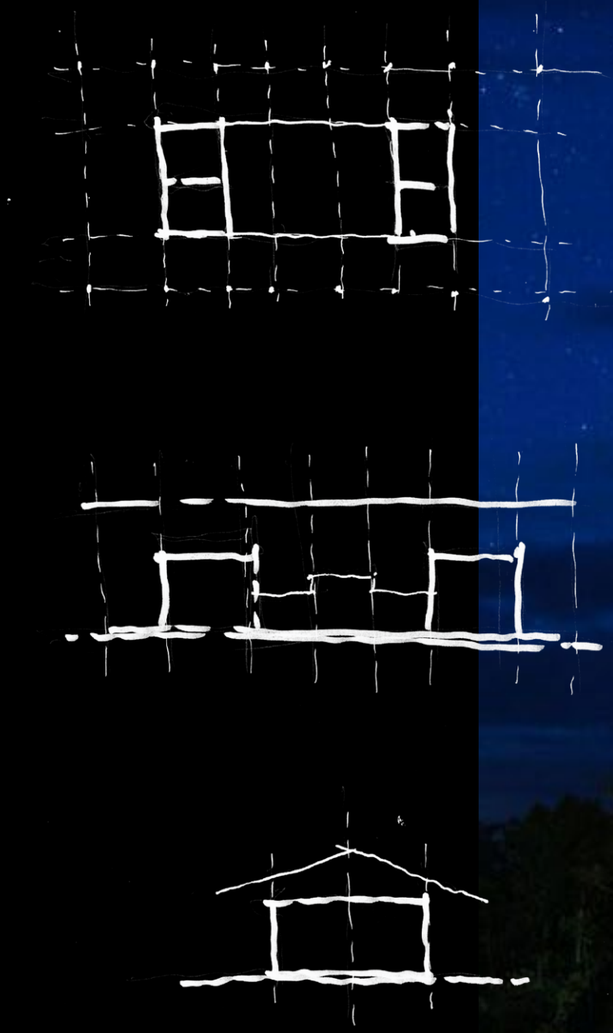


Figure 33: Diagrams of **Canopies for Xingu Indigenous Park** (Author, 2022)



Figure 34: Canopies for Xingu Indigenous Park (Kok, 2019)

SPACE OF COLLECTIVITY

Toni Gironès

80 Social Dwellings in Salou (2007-2009) Tarragona, Spain

His is an architecture of the passage of time, inspired by the land, and the local culture. Through the history of the inhabitants – by looking to the past a new way of doing emerges. A threshold between the past and present.
These social houses were conceived as the dynamic conversation that exists within the agrarian and urban discourse (Cecilia and Levene, 2017). The interstitial spaces are conceptualised and realised as spaces of interaction between the community, and between the external and internal conditions.
The consideration of economics meant that a single housing typology is duplicated across the project with a triad of spaces – the pathway, the dwelling, and the balcony. This creates a passive climatic condition. From this each inhabitant is encouraged to use the space and make it their own.

An architect who uses materials in innovative ways, namely through the use of rebar as a means of economical use of steel, an aging textural process. These are employed throughout the project, adding depth and enabling planting to engulf the project. Concrete and timber offset these in their raw states. A project that is designed with a foundation set in the reality for its inhabitants.

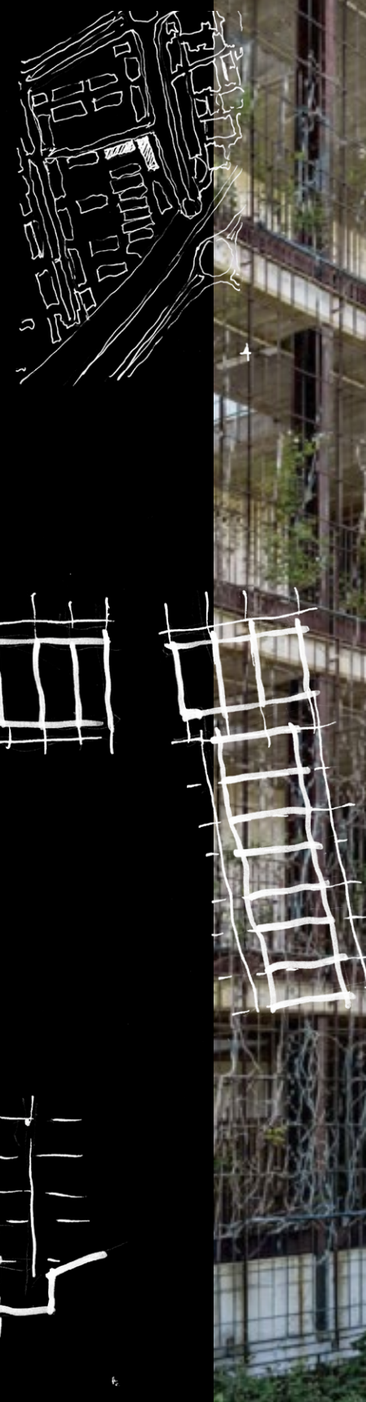


Figure 35: Diagrams **of Social Dwellings in Salou,** its context (Author, 2022)

Figure 36: 80 Social Dwellings in Salou (Suzuki, 2017)

These projects, albeit described in an abbreviated manner convey architectural qualities, which when gleaned begin to open up this Lexicon. A Spatial Lexicon of the and/ or, asking questions and looking towards innovation while being grounded in the past. This could be misconstrued as Norman Foster's adage of "As an architect you design for the present, with an awareness of the past, for a future which is essentially unknown." However I will argue that we as architects, as being responsible for the built fabric, the materials used and complexities imagined need to design for a future imagined – making the impossible possible. The age of monofunctionality ('pure' modernism) that has permeated architecture is dead.

The ideas propagated within this selection of works are intrinsic to the Lexicon of making the 'impossible/ possible' while moving beyond the idealised and capitalistic induced notions of what deconstruction is in the collective – that of purely abstract form and space making of the diagonal. The examples aren't necessarily deconstructivist in their own right, however they are buildings that are located within their context. They are buildings of origin and are spaces which promote architecture as works. They are each their own spatial lexicon.

Frank Gehry's Guggenheim Museum Bilbao, and Danial Libeskind's Jewish Museum Berlin while ultimately being very successful buildings and have contributed significantly to their respictive city's landscape and culture have unfortunately been viewed as the quintessential Deconstructivist buildings. This has lead to numerous blights upon cities around the world in the name of this method of thinking, when they are little more than vestiges of capital and run in contradiction with the underlying theories and philosophies at play.

This Lexicon begins to look at space as spaces of... using deconstructivism as a non-ocular-centric apparatus for space. The ideas and philosophies around deconstructivism are a means of accomplishing this. To reclaim architecture as a means of creating works. The creation of equitable space of and for the publics.



Figure 37: 'Imagine the Future' (Author, 2021)



Figure 38: Guggenheim Bilbao, Spain, Frank Gehry, 1993–1997 [built] (Anon, 2021)



Figure 39: Jewish Museum Berlin, Germany, Daniel Libeskind, 1989–2001 [designed & built] (BiterBredt, n.d.)



Figure 40. Michael Heizer - City, land art Nevada, USA, 1972-2022 (Heizer, 2022)



Figure 41: Freedom Park, Pretoria - GAPP Architects / Urban Designers, MMA Architects, MRA Architects, (Phase 1 & 2) 2001-2010 (McLaren, 2010)

DÉNOUEMENT

'...good architecture is simply architecture that has a positive influence on the lives of the people who live in it; an architecture that produces benefits for both the individual and the public sphere, especially in urban environments' – Hector Barroso

As the Portuguese African architect, Pancho Guedes famously wrote, "I claim for Architects the rights and liberties that Painters and Poets have held for so long" (Guedes and Guedes, 2003). It is in this vein that I claim the right for architects to think, to give a middle finger to establishment and state, enough is enough. We have the ability to perceive space, to see it for what it can be. Now is the time to start doing it, to create space for the epistemic, for the voiceless, and for the publics, a counter-space to the common narrative. To make architecture of 'works' and not of 'production', to envision the 'impossible/possible' and ask questions, seek out the contradictions, and look to a future with a clear understanding of the past.

Architecture is an art form. Architecture can precede and lead into equity, of space, of meaning, of locatedness.

Architects are to set themselves tasks which no one else can imagine, through the medium of intuition (Pallasmaa, 2009: 148) and the connection of the hand-eye to convey meaning and invoke the senses. Architects are alchemists, weaving different threads together to create space. Zumthor writes of perception, creating space which gives meaning, and leaves an indelible etching on the mind – Atmospheres. Akin to (but not as emotive as) music (Zumthor, 2006:11–13). This quality can be found in the everyday – it can be found in the natural contextual biome. It is up to us to find that essence.

Space changes the landscape. It is the creation of a new horizon. The act of making architecture, of excavation, like wildfires which obliterate to create anew, can, by bringing alive the impossible/possible be the catalyst for social change heading into the future. As Betsky wrote, Architecture Must Burn, an architecture of the senses needs to come alive, architecture beyond building. This is architecture.



Figure 42: 'From Destruction to Seeds of Renewal' (Author, 2021)

AS ARCHITECTS, WE ARE THE TRANSLATORS OF MULTIPLE FACETS INTO THEORISED AND BUILT SPACE...

THIS IS A SPECULATIVE ARCHITECTURAL INQUIRY INTO A SPATIAL LEXICON OF LOCATEDNESS AND ORIGINS, INTERWOVEN INTO A SPATIAL PRAXIS, WHICH BECOMES A JOURNEY BY LOOKING TO CREATE AN ARCHITECTURE AND LANGUAGE OF WORKS, AS OPPOSED TO PRODUCT.



Figure 43: 'From the Patterns of Shadows' (Author, 2022)

EXPOSITION_PART 2

'We find beauty not in the thing itself but in the patterns of shadows, the light and the darkness, that one thing against another creates.' – Jun'ichirō Tanizaki

!gãlgãs, Khoekhoegowab for outline, refers to a framework, and the overview of what is being explored. This is the second part to this speculative inquiry into an architecture that involves notions around origins of place, people, founding against the background of epistemicide, genocide, and the removal(s) of eons of cultural history – a dislocation and enslavement of minds and identities. This dislocation of the First Nations.

To translate an architecture using Deconstructivist Notions as an apparatus to Reclaim Space [Origin] – Locatedness – will be undertaken through the aperture of Cape Town, South Africa. The locale is steeped in misunderstandings, misrepresentations, and the inherent ideology of the colonial and nationalist regimes of the past. I am investigating whether the tools gleaned within the first part of this inquiry – that of Deconstructivism, can be used to begin to look at creating an architecture that enables an evolution of space to take place. That evolution being, the reclamation, the subversion, and the radical juxtapositioning of ideas within the very tranquil, Victorian (in its current state), and ordered location of the Company's Garden. This is to ask questions, to bring to the forefront the lack of acknowledgement that has taken place historically and politically. To ask the question overtly, that within the '11 Official Languages of South Africa' (Afrikaans, English, Ndebele, Pedi, Sotho, Swati, Tsonga, Tswana, Venda, Xhosa, and Zulu), how can there be no representation still, even after nearly three decades since the first democratic elections for the First Nations? As propositioned by Mellet, Khoekhoegowab, while being a language that was originally spoken within Namibia and the upper West Coast of South Africa, is still inherently linked to the language spoken originally at the Cape (now wiped out through the years of destruction through wars, assimilation for survival, and migration, eventually being replaced by Afrikaans). This could offer a path towards restitution and revival through acknowledgement as an official language (Mellet, 2020:44-45).

For architecture to relate to its context and space, I believe it needs an inherent ability to convey the essence of openness. Architecture needs to be an enabler, and allow multiple uses to emerge over time, and facilitate easy transitioning between users and programmes. Architecture can tell a story and have an intrinsic impact on more than we realise. As architects we have both the ability and responsibility to create spaces that are meaningful, and which impart a memorable essence that is passed on to those who experience it. This architecture will be undertaken through the lens of language, the loss that has occurred with the dislocation from land and being.

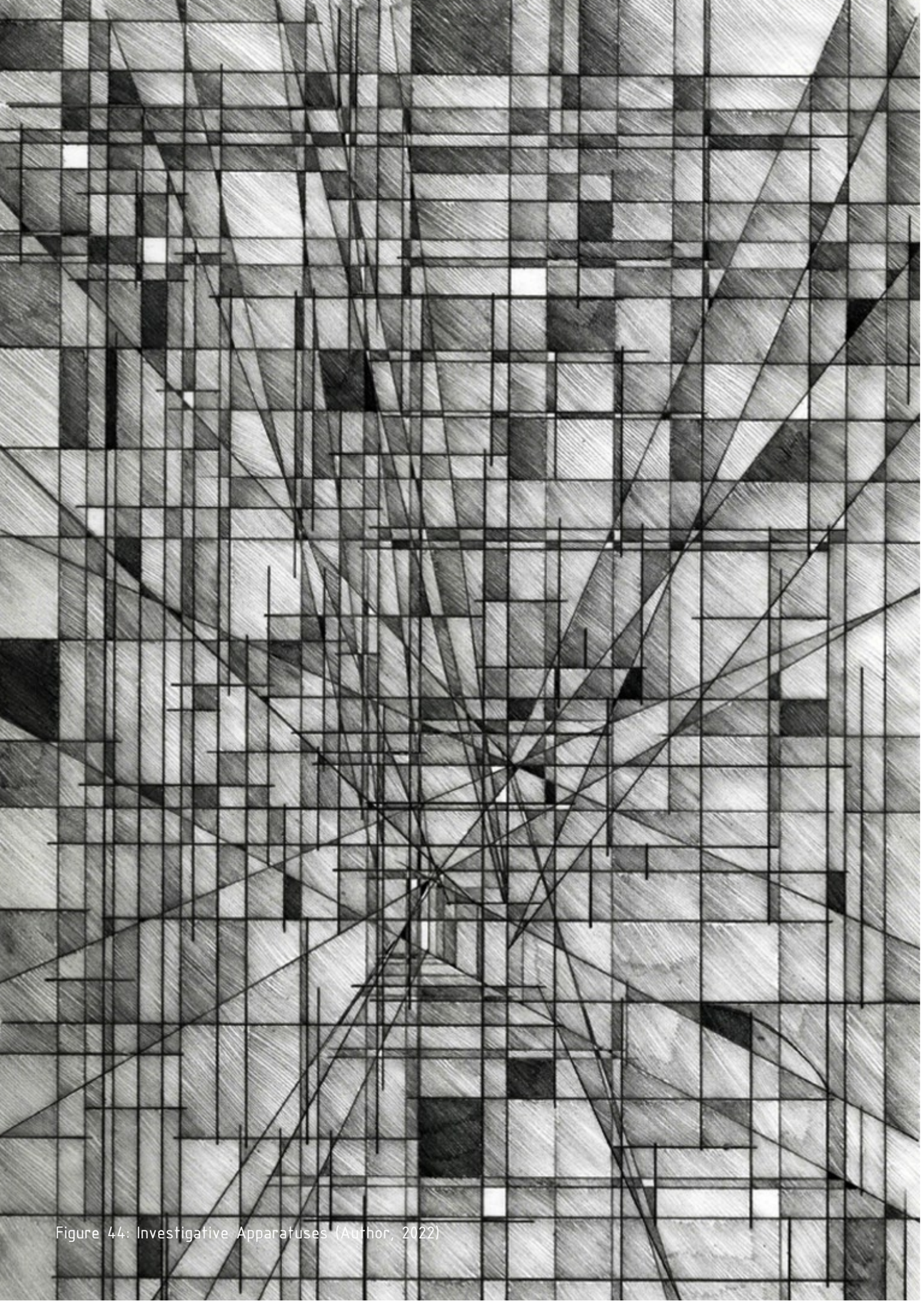


Figure 44: Investigative Apparatuses (Author, 2022)

The spaces will be made to facilitate places of story, gathering, and ritual which are fundamental to these notions. It is a place of journey – incorporating the past, present, and future for imparting knowledge streams of the physical and metaphoric. To look at other ways of doing through the instinctual investigative apparatuses of:

- Process
- Intuition
- The Interstitial
- Connection
- Threshold
- Mystic/Alchemic
- Translation
- Located (To Be)

To get started with a project of this nature, I came across a body of work from Dr Yvette Abrahams, the current director of the A/Xarra Restorative Justice Forum which is part of the Centre for African Studies at UCT. She wrote a piece called, 'Bringing Water to Krotoa's Gardens: Decolonisation as Direct Action'. In it she talks about her experiences as a farmer who practices within indigenous knowledge systems and how stark the difference is between land stewardship through these practices as opposed to the 'monocultural' tradition inherited from the Western, mass produced ethos (Lewis et al., 2021:274-275). The Dutch colonisers at the Cape began the genocide of landscape by introducing their way of doing at the detriment of those who lived here before, and this was continued by the British Empire. Furthermore, upon conversation with her she made evident that the First Nations are a collective, who fostered and enabled the creation of space – the landscape upon which they inhabited – for knowledge networks. Nothing is done in isolation, everything is done with meaning and purpose – looking towards the future, as stewards of the landscape and ecologies around it (Abrahams, 2022).

These processes of inundation and emersion in the landscape enable a locatedness to take place, being in tune with one's origin and knowing the inward workings of the lands one walks upon. A deep understanding is needed, to listen and acknowledge. This is that project, finding a place to foster and facilitate this process. A constellation of programme to spread rhyzomically into the surrounding consciousness. A catalyst for change, both politically and within the wider knowledge streams present in the landscape, those that are hidden and undercover. This catalyst is intended to ultimately spread into the greater part of Southern Africa as centres of restorative justice and cultural reawakening which are beginning to take place within the areas populated by descendants of the San and Khoekhoen peoples.

Much like fires in the fynbos biomes rejuvenate and allow for growth to take place, so too can architecture begin to inhabit devoid landscapes and allow space to be the facilitator – to subvert colonial space and ask questions. Questions of how, why, where, and what can the future of (re)locatedness be? (||khawa)||aexa_(re)located...



[DIS]LOCATEDNESS

I sit waiting for the moon
To turn back to for me
That I may listen to all the people
That I may listen to all the stories
The stories of the Ss'wa ka !kui
Listen to the stories of the Plains Peoples
Stories from our place and beyond
Stories that float and roam
There are those who tell and those who listen
While !Xoe-ssho-!kui the Sun grows warm
That I may sit in the sun
That I may sitting, listen
Stories that from yonder come
I shall catch a story then
From afar it floats past
I shall visit my fellow men
While the sun warms us

All around me
People of other places
They do not possess my stories
They do not talk my language
They visit their own people
They are work's people
They work to keep order
They work for food
They work to grow food
We, the people of the Plains
Visit each other's huts
That we may smoking sit
We are smoking's people
Catching the stories
That come like the wind
I am listening with all my ears
When it seems that I sit silent
I must wait listening behind me
Waiting for my story to come

Figure 45: Finding Locatedness [pt 1] (Author, 2022) community and wakefulness

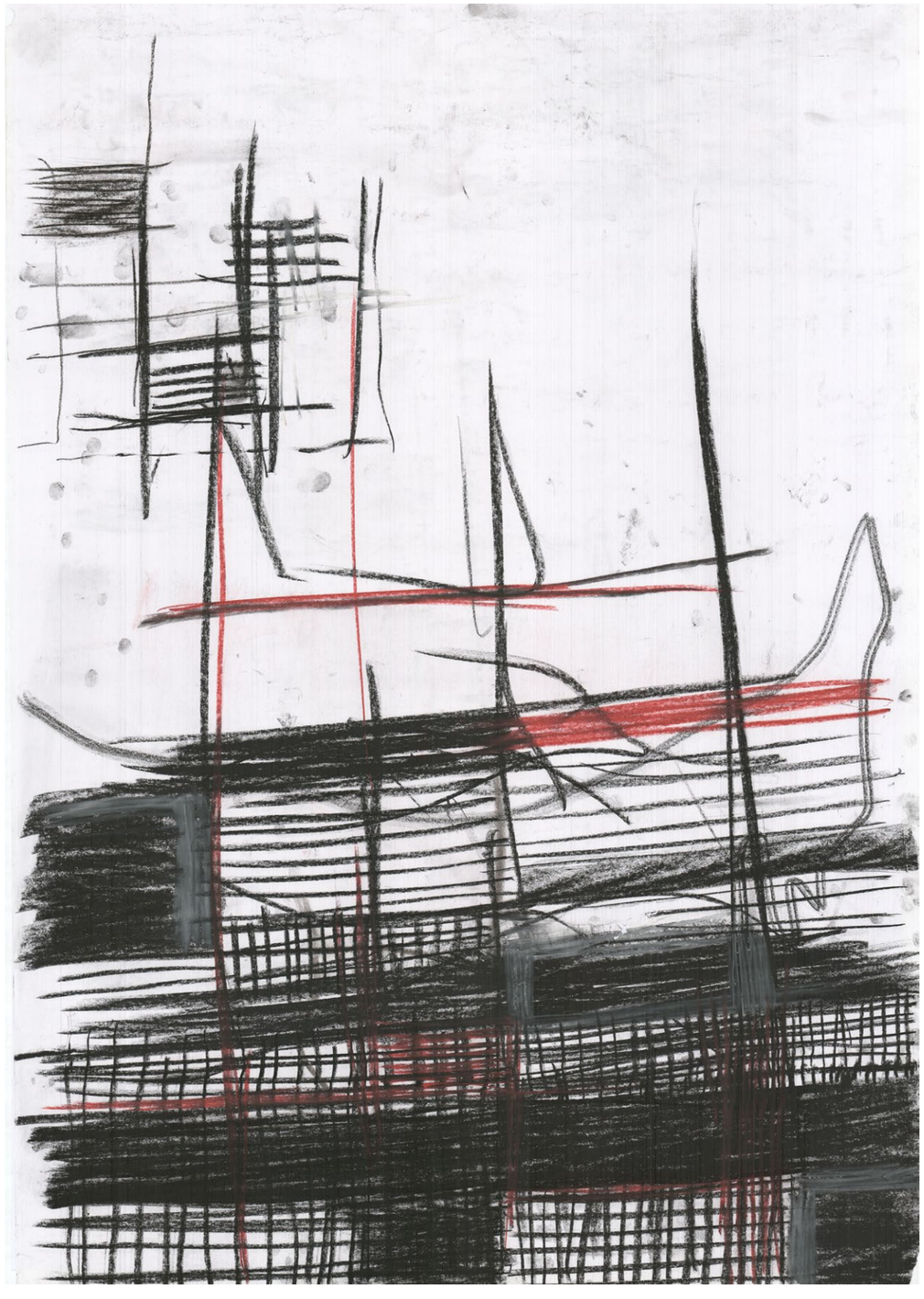


Figure 46: Finding Locatedness [pt 2] (Author, 2022) of loss and belonging

Listening all along the road
Where my name floats
My three names
Float along to my place
/Han#i#i, /Uhi-ddoro, //Kabbo

My place this is not
I was brought to this place
To work for a while
But my place is calling
My name is waiting
Behind the mountain
For my return
I should reach my place
When the trees are dry
I shall walk
Letting the flowers become dry
While I follow the path

My place is /Gubo
I belong to !Khui-tteng and to //Xau-ka-!khoa
I possessed //Xuobbeten, the water pool
Belonging I went along
I possessed /Unn
I dug a hole at /Ka-ttu
I sit waiting for the moon
To turn back for me
I await the return of the moon
That the moon may go round
That I may go home
//Kabbo

From the Bleek & Lloyd archive of a //Kabbo transcription. A story of return, of belonging after incarceration.

Loss

(‖khuri [D]; !oe [N]) ‖aexa, a dislocatedness from the land, the removal of livelihood, identity, and of peoples. This is the direct result of the establishment of colonial hegemony. Inadequate models within the current



Figure 47: Bridging the Gap, (Author, 2022) the divide between the scientific and cultural empiricism

academic frameworks are being employed to carry out studies related to indigeneity, and cultural empiricism is scarce. These frameworks are largely carried through via the lens of Westernised and Eurocentric means of inquiry. The result is the large scale destruction of indigenous-knowledge ecologies and the self-determination of the epistemic (Bam, 2021:150). The undoing of these means of study are complex, as Andrew Smith mentions, it is not easy at times, to bridge this gap between the scientific archive and the body of knowledge housed by the public. Academics have the tendency to hone in on their closed world, a detrimental tunnel vision which focuses not on the people but on head knowledge. Furthermore, Smith quotes Yuval Hariri in the following, *'Scientists hope to dispel wrong views by better science education... by presenting the public with accurate facts and expert reports... Most of our views are shaped by communal groupthink rather than individual rationality, and we hold on to these views out of loyalty... Even scientists are not immune to the power of groupthink... The scientific community continue to believe that they can win public debates by throwing facts around, despite much empirical evidence to the contrary'* (Smith: 2022:12). This is exacerbated by the education of both the past and current political regimes which have confined the descendants of the Khoekhoen and San peoples to purely the Kalahari and Northern Cape regions. This is the product of the 'empty land' myth from the outset of the Europeans' arrival. The myth is that the First Nations were driven north, exterminated with the smallpox epidemics starting in 1713 and later on from the 18th Century and became quashed through intermarriage with the Colonists and slaves alike (Bam, 2021:157). It is these issues at play which means that First Nations descendants are still facing questions around land rights as 'aboriginals', the indigenous. Seemingly simple aspects around language and the lack of official recognition equate to a state of 'othered Africans' within the political and traditional leadership frameworks (Bam, 2021:158). Consequently, when 'myths' have been entrenched, by culture and propaganda, it is an 'uphill battle' to get culture and beliefs to change (Richards, 2017:81).

The Peoples

The San peoples emerged over the past 10 000 years in the Southern African region, and lived by and large through the means of a hunter-gatherer lifestyle, in harmony with the natural ecology. For them, the landscape is inherently connected through their livelihood and way of life – that of synchronisation and listening attentively (Smith, 2022:33-35). It is a land that while being 'smooth' is criss-crossed by the tracks and the connection of points on the landscape, of story and the Kumm. Kumm [kukummi – plural] is the /Xam phrase for story. As Sylvia Vollenhoven writes, *'Stories know no boundaries of time and space. Stories know no limits of place. Stories travel from one realm to the next as easily as a stream falls to the ocean. It is given to a few to be the guardians of the story, to protect the treasures that touch the hearts of people. These guardians are Keeper of the Kumm who roam the astral plains at will.'* (Vollenhoven, 2016:8-9).

The pastoralists at the Cape were a people of transhumance: 'the practice of



Figure 48: Dispelling the 'Empty Land Myth' (Author, 2022) The Land and Her Peoples

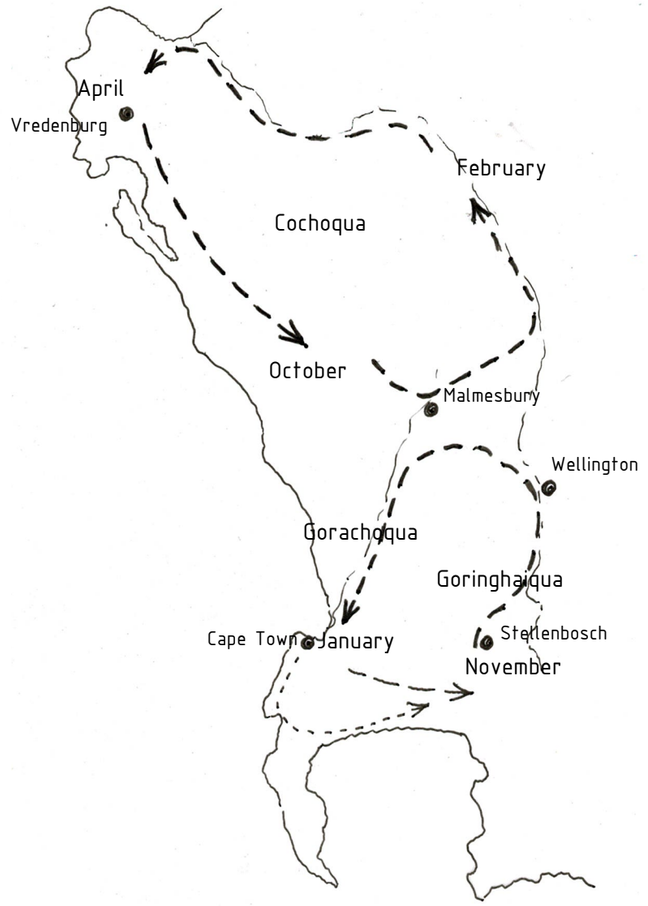


Figure 49: Trancehumance, (Author, 2022), estimates of migration in relation to Colonial settlements



Figure 50: Transhumance (Author, 2022) communicating with the landscape

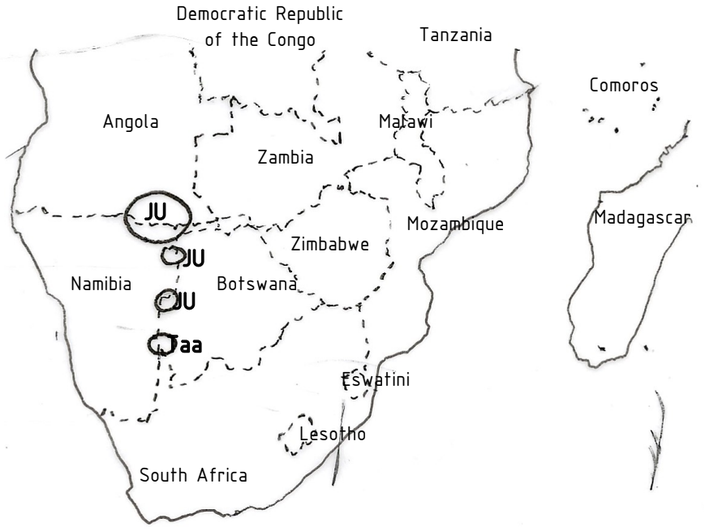
moving animals to different pasture lands in different seasons, for example to higher fields in summer and lower fields in winter' ("Transhumance, n.",2022). This movement followed the water and grazing needs of livestock and climatic differentials. They were not a people of excess, but rather a people of works (to use a framework discussed within the first part of this study). Multiple cross-cultural hybridities and influences occurred genetically, linguistically, and in some instances through livestock (Smith, 2022:60-62). A shared framework between the Khoe and the San, in addition to being stewards of the land, they had an immense knowledge of the natural plant ecology and pharmacopoeia.

The Khoe pastoralists arrived within the Cape region at around the 650's AD and up till the 1100's AD began to push out the /Xam, who assimilated or migrated further into the interior (Mellet, 2020:180). To the Khoe, the importance of their cattle equated to more than flesh, they were currency and indicative of the prosperity of the people group for political intercession and social standing. It was integral to their identity. Sheep, both fat and thin-tailed, were primarily sources of food and enabled ritual (Smith, 130-131). These numbered in the thousands at the height of the Khoe's abundance at the Cape around the time when the European colonists arrived.

Linguistically speaking, this is reflected in the early click languages within the locale, which have been identified as forming three distinct unintelligible branches, the San JU [predominantly spoken within the Botswana and the Kalahari of northern Namibia], and TUU families [Botswana, southern Namibia, and historically in interior of South Africa], alongside the Khoe families. These form an interconnected familial grouping within each branch. Cross-pollination however did occur between these language groupings in certain regions (du Plessis, 2018:15-20). In addition, a further dispelled myth that has recently been brought to light is that the Khoe and San languages influenced the Bantu click languages, namely that of isiXhosa etc. when in fact the inverse has been found to be true (du Plessis, 2018:20-21), which points to a much more closely related state of transhumance. All these lead to a greater understanding of the hybridised pre-colonial state that Southern Africa underwent.

Hybridities did occur, however the San and the Khoe peoples are all too often given the moniker of 'Khoisan'. This misconceptualisation originated with the first colonisers being unable to tell the difference between people groups and later carried into the Apartheid era education of falsehoods.

The Khoekhoen peoples are largely considered as being pastoralists, with herds and a limited emphasis on hunter-gatherer aspects, while the San peoples are viewed as being primarily hunter-gatherers. This aspect of a blanket categorisation has crosspollination and variations with certain Khoe groups being hunter-gatherers and vice versa with the San (Mellet, 2020:46). In the current and historical context the San are comprised of a multitude of peoples across six of the Southern African Countries (South Africa, Namibia, Botswana, Zambia, Angola, and Zimbabwe), the !Xun; !Kung; Hai||om; Ju||hoansi; X'ao||'aesi; Naro; N|u; ǂKhomani; Khwe; ||Xegwi; !Xõõ; |Gui;



TUU ǂ'Amkhoe ~ E. ǂHoan

TUU

Taa **!Ui**

Ju|'hoan
!Xun (North-eastern Namibia
!Xun (South-eastern Angola)

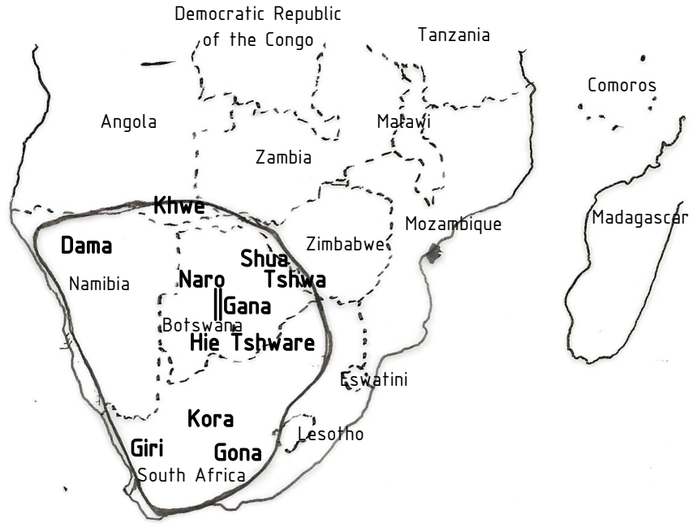
!Xoon
|'Auo
K'u|hāsi

|Xam (south of the Gariep)

|Nuu-like varieties: ǂKhomani, (~ N|huki ~ N‖ng), ǂUngkwe, !Gã!ne

Mixed outliers: 'Seroa' (Free State), X‖egwi (near Eswatini)

Figure 51: Families of First Nations Languages within the 21st Century – San familial (du Plessis, 2018)



Khoe

Khoekhoe **Kalahari**

Western	**South-central**	**Western**	**Eastern**
Cape West Coast (Xiri)	Cape Khoekhoe > Kora	Kxoe: Khwe, ‖Ani, Buga	Shua: Deti, Danisi, Cara, |Xaise (+others?)
Northern Cape Nama	Gona (Xona)	Naro	Tshwa: Tshwa, Kobe, ‖Gabake, Hie, Kwe, Ganade, (+others?)
Namibian Nama, Dama, Hai‖om		G‖ana: G‖ana, G|ui, ǂHaba	

NB: Western Khoekhoe branch (Namibian) equates to Khoekhoegowab

Figure 52: Families of First Nations Languages within the 21st Century – Khoekhoen family (du Plessis, 2018)

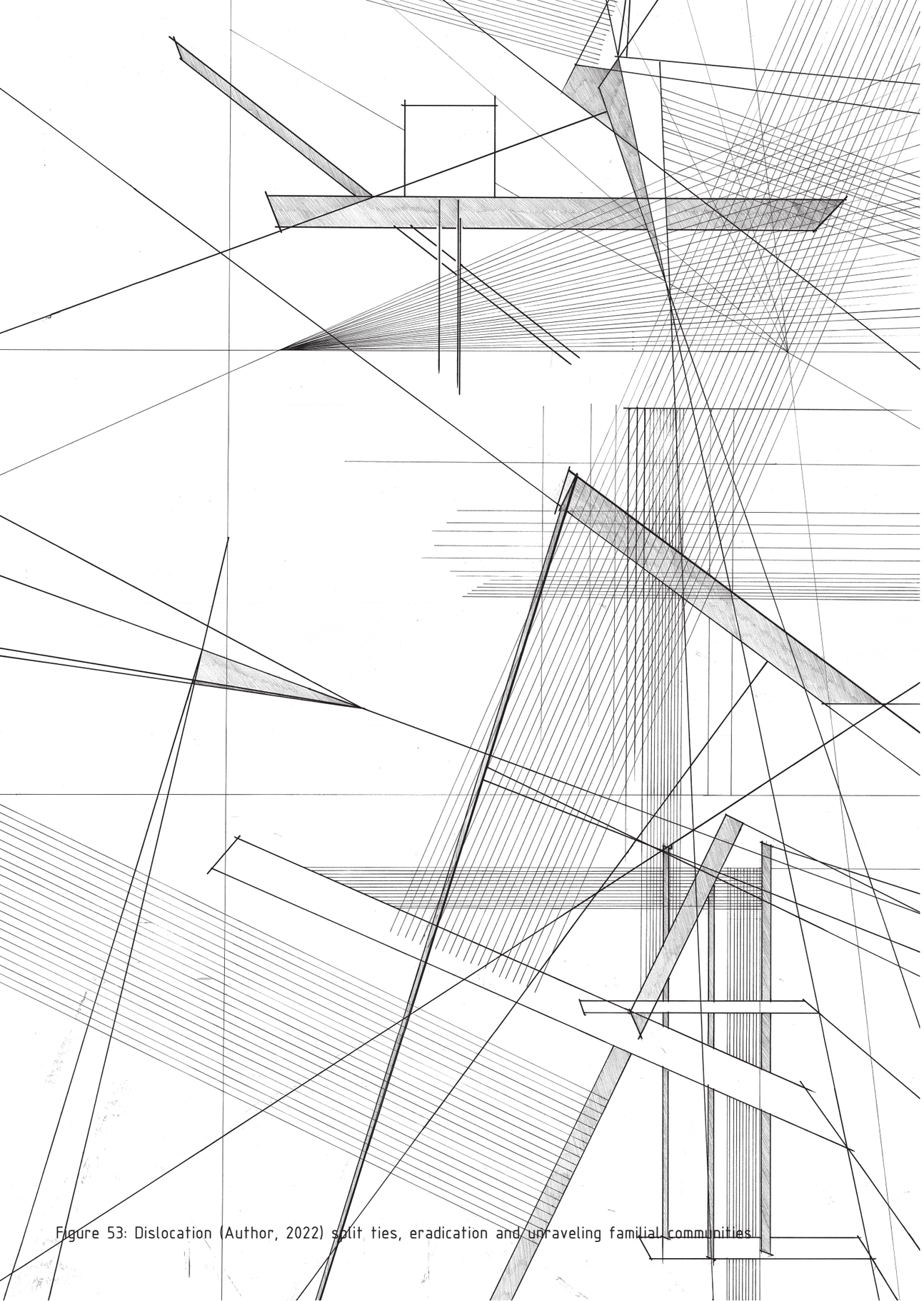


Figure 53: Dislocation (Author, 2022) split ties, eradication and unraveling familial communities

Khute; ǂHõã; Tsila; ǀGana; Deti; Tshua; Tyua; ǁAnikhwe; and Bugakhwe. Genocide within South Africa wiped out a few of the notable historic communities of the ǀXam, ǀXun, !Kun, !Kwi, Nǀu, !Ga Ne, Koow Einas, Naw Keis, Hoekeikoa, Noueikoa, Au Nameikoa, Cammagakoa, Kein Eis, Naningai, Moncoboo amongst others (Mellet, 2020:51). The /Xam historically were the largest San group within the Southern Cape but were thought to have been largely wiped out in a series of genocidal raids. However, upon further studies it has been found, most notably by the work of the Spanish linguist José Manuel de Prada-Samper that within certain communities within the Karoo, stories are still told today that reflect and share very close similarities with those originally transcribed by Wilhelm Bleek and Lucy Lloyd from a group of incarcerated /Xam men and women in the later part of the 19th Century. This is indicative that assimilation occurred, as a possible means of survival, but nevertheless the descendants of these peoples live today (Parkington et al., 2019). The /Xam gave rise to the coastal peoples of the Sonqua and Ubiqua, disparagingly labelled as Strandlopers by the Dutch (Mellet, 2020:108-109). The last surviving active San peoples are located within the Kalahari and Northern Cape within South Africa as the !Xun, Khwe, Nǀu, ǂKhomani (!Kung) and ǁXegwi peoples, although revival is beginning amongst those who are identifying as descendants.

For the Khoe peoples, the story is similar with regards to a seeming eradication and the complete extinction of peoples. At the Cape, a multitude of families coexisted extending from the Northern parts of the Cape right through to the current Eastern Cape with assimilation occurring with the isiXhosa peoples. There was no formalised boundary; peoples existed and migrated along pastoral lands within their community groups. These consisted of the Hessequa, Attaqua, Outeniqua, Chainouqua, Gouriqua, Cochoqua, Goringhaiqua, Gorachouqua, Chariguriqua, and the offshoot group of the ǁAmmaqua traders and other smaller related clans of these. Around the time that the Dutch started colonizing the Cape (pre-1652's act of permanence), a hybrid community consisting of Sonqua and Khoekhoen farmers grew to be known as the Goringhaicona. They traded extensively with the colonial powers with their name disparagingly meaning 'our kin who left us' (Mellet, 2020:96), the direct result of the economic and social interactions with passing European ships' crews. The predominant people groups that the Dutch first encountered at the Cape were the Gorinhaicona, Goringhaiqua, ǁAmmaqua, and the Gorachouqua alongside various / Xam offshoots and the Sonqua. These multitudes of peoples, are said to have numbered around 70 000-100 000 Khoe and a futher 30 000 /Xam and Cape San peoples (Mellet, 2020:73). While all being largely anecdotal, they do point to a large and fluvial people-scape. These localised populations are the root communities of the Cape.

Dislocation

The commonly presumed narrative, both through the early colonial mentality, and the later Apartheid education system, created the idea of the coloniser arriving at the Cape in 1652, as a place of the 'civilised' arriving to create civilisation and culture. However, this fails to take into account the fact that passing European ships had been sailing

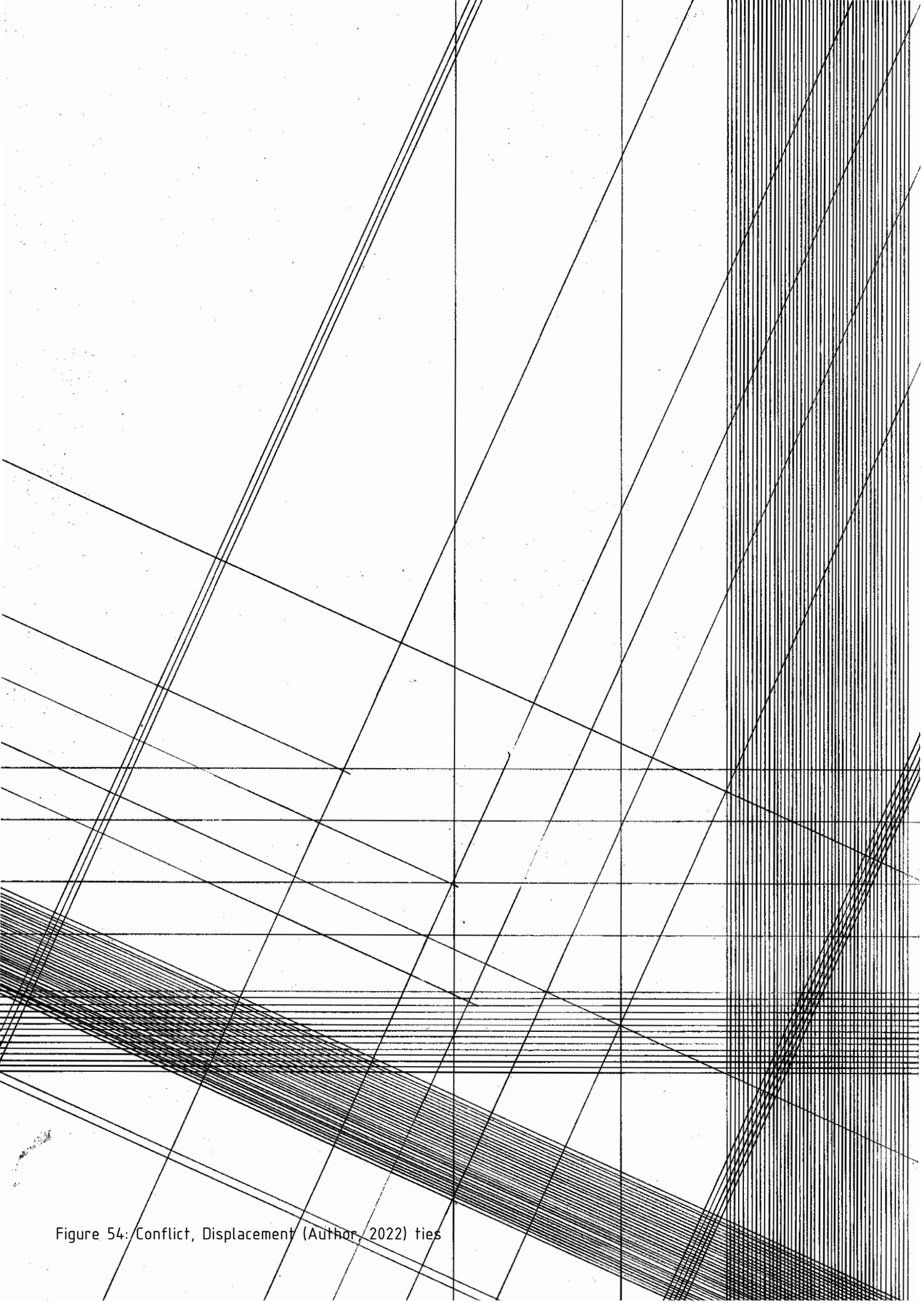


Figure 54: Conflict, Displacement (Author, 2022) ties

and taking on provisions at the Cape since the Portuguese of the later 15th Century, 180 years before this epoch of permanence. The Cape Town region, called ǁHui !Gaeb ('where the clouds gather') was a regular shelter and place where fresh water could be obtained and livestock bartered with the local Khoe peoples. It was here that the tributaries and water complexes of the //Khammis Ssa ('sweet water for all') flowed from Hoerikwaggo [mountain in the sea - Table Mountain}, providing fresh water. The creolised iteration of the //Khammis Ssa is the Camissa, as it is more commonly known today (Mellet, 2020:91, 99).

In 1510, the Portuguese explorer Francisco de Almeida had been defeated by the Khoe and ultimately killed alongside more than sixty of his men in retaliation for stealing cattle from the local community near the present day Salt River. Before this, the previous notable Portuguese explorers Vasco da Gama and Bartolomeu Dias had encountered Khoe peoples between 1488 and 1497. Based on these interactions and other less notable exchanges, by the time the Dutch arrived on the 6th April 1652 to found the formalised replenishment station for passing ship trade between Europe and the East Indies, the indigenous were well aware of who the Europeans were. Jan van Riebeeck was expressly prohibited from enslaving the indigenous peoples and from trying to subjugate them, or their livihoods by the Heeren XVII (the leadership group of the Vereenigde Oostindische Compagnie) who were behind the colonisation of the Cape. But over time, through European encroachment on the seasonal pastures of the veld, and the disruption and complete disregard for the stewardship of the indigenous over the land, their way of life was extinguished (Smith, 2022:130-131). Conflict arose primarily through stock theft and the othering of the First Peoples, the reduction from personhood to that of subhuman. Genocide was carried out upon the indigenous peoples where wars of ethnic cleansing were fought to exterminate and subjugate:

- The 'cold war' that marked the beginning of the 'forced removals' 1652–1658
- The first Dutch-Indigene war of resistance and conquest 1659–1660
- The second Dutch-Indigene war of resistance and conquest 1673–1677
- The third Dutch-Indigene war of resistance and conquest 1701–1705
- The great smallpox epidemic of 1713
- The fourth Dutch-Indigene war of resistance and conquest 1712–1716
- The fifth Dutch-Indigene war of resistance and conquest 1719–1737
- The sixth Dutch-Indigene war of resistance and conquest 1738–1739
- A time of tense peace and parallel skirmishes 1740–1770
- The seventh Dutch-Indigene war of resistance and conquest of 1770–1772
- The eighth Dutch-Indigene war of resistance and conquest of 1774
- The ninth Dutch-Indigene War of resistance and conquest 1775–1777
- The tenth Dutch-Indigene war of resistance and conquest 1778–1789
- The eleventh war of resistance or the first united Xhosa and Khoe war 1779–1781
- The twelfth war of resistance and second united Xhosa and Khoe war 1789–1793
- The thirteenth war of resistance or the third united Xhosa and Khoe war 1799–1803
- The 1808 'Jij' rebellion of

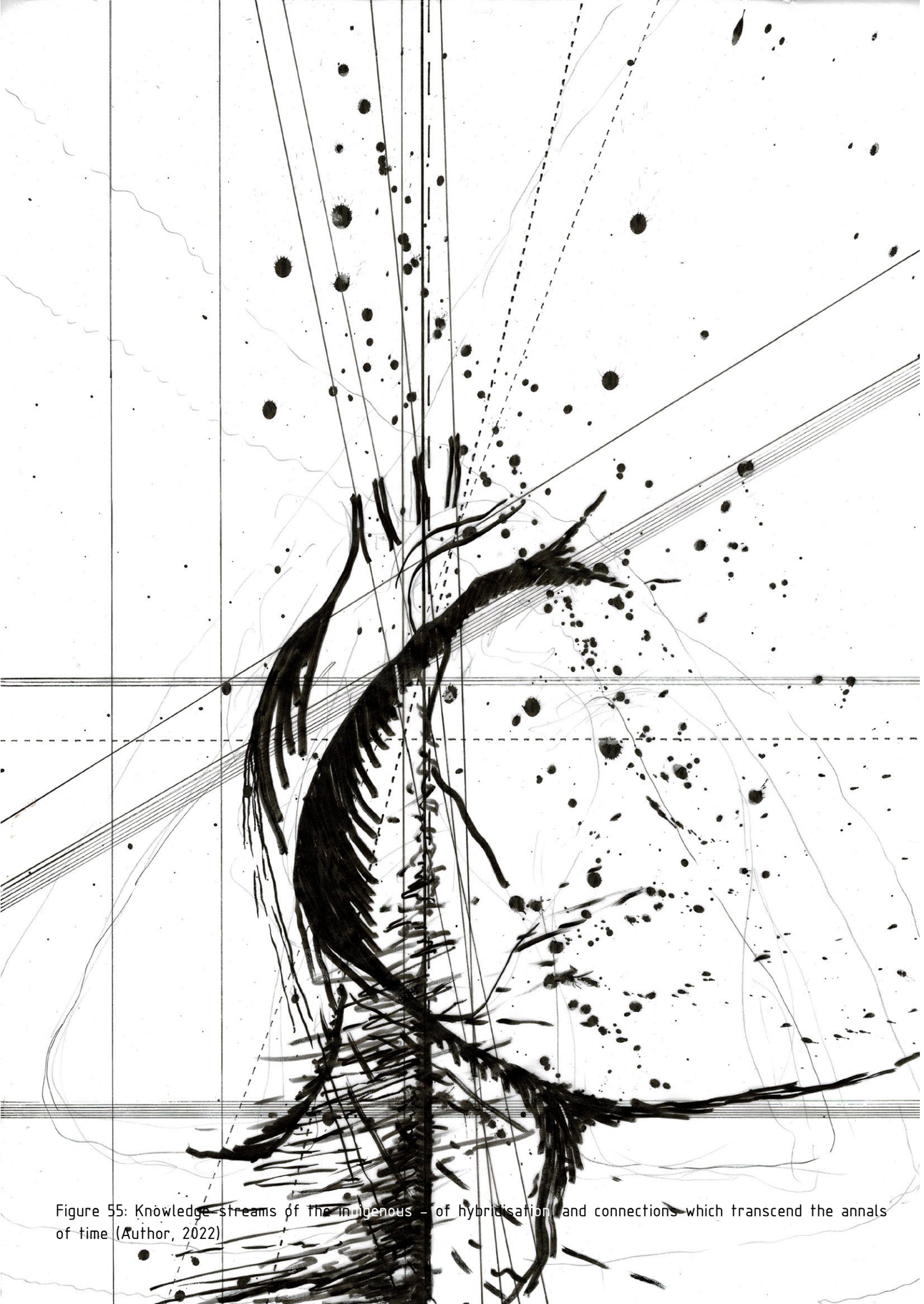


Figure 55: Knowledge-streams of the indigenous – of hybridisation and connections which transcend the annals of time (Author, 2022)

enslaved and Khoe labourers

- The fourteenth war of resistance or the fourth united Xhosa and Khoe war 1811–1812
- The fifteenth war of resistance or the fifth united Xhosa and Khoe war 1818–1819
- The sixteenth war of resistance or sixth Xhosa war 1834–1835
- The seventeenth war of resistance or seventh Xhosa war 1846–1847
- The eighteenth war of resistance or eighth Xhosa war of 1850–1853, and the Kat · · River Rebellion of the Khoe and formerly enslaved people
- The nineteenth war of resistance or ninth Xhosa war 1877–1879

The outcome of these events, the alliances in the later 18th to 19th Centuries between various assimilated Khoekhoen communities and isiXhosa tribes eventually brought about the end of active resistance (Mellet, 2020:160–216). Expansion and encroachment into the interior, for land and water resources all but pushed the Khoe and San peoples largely aside and so they became the people of 'myth and legend'. From the latter half of the 17th Century, commando raids and 'hunting parties' went out, consisting of both the Dutch, their slaves, and in some instances indentured (read subjugated) Khoe peoples and in a systematic genocide exterminated whole settlements and community groups (Smith, 2022:132). The Khoe and San peoples did not leave without a fight, they fought and died for their land. These peoples should not be forgotten and left to the annals of history. They should be remembered and celebrated as true stewards of the land. The land is steeped in blood, in resistance, and survival against all the odds. 'Mos tog hoeka kamma show traces of Khoekhoegowab…'. By the second half of the 19th Century, virtually all those of Khoe decent were employing the creolized Dutch, which in turn became officially known as Afrikaans in the early 20th Century (Bam, 2021:44). This indicates, that ironically the Apartheid government became synonymous with a hybridized language which incorporated a multiplicity of peoples. Afrikaans became the language of the oppressor through association and subjugation.

Knowledge-streams

Hybridisation between these multitudes of peoples within the Southern part of Africa has led to a hybridised precolonial knowledge system, this occurring primarily between the Khoe, San, and the descendants of slaves. These rituals, of meanings [loss of knowledge, loss of languages, metaphors, wildlife, plant knowledge, and related resources] and the landscapes held within, are being repositioned within the current narratives in contemporary Southern Africa (Bam, 2021: 31–32). As such, through the A/Xarra Restorative Justice Programme, the introduction of Khoekhoegowab language courses, and a reawakening of connection to land within the natural ecologies, Dr June Bam has identified three main streams where these exist:

- "The public revivalist movement"
- "Hybridised precolonial intertwining of the First Nations and those not historically associated – Christian & Muslim, Malay slave descendants. Tangibly steeped in the ancient global trade routes."
- "Hidden rhizomes within networks not easily accessible which reside in

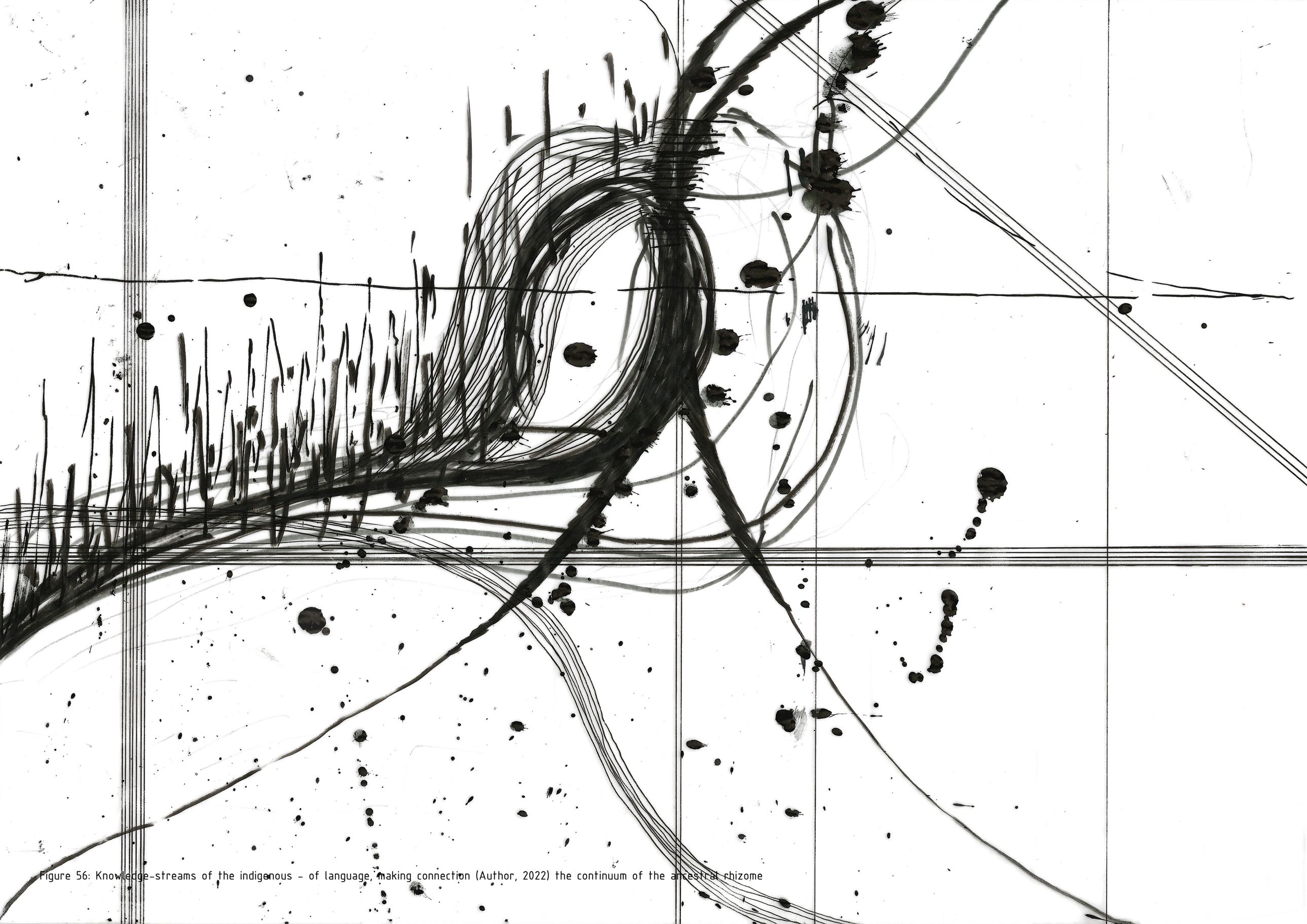


Figure 56: Knowledge-streams of the indigenous - of language, making connection (Author, 2022) the continuum of the ancestral rhizome

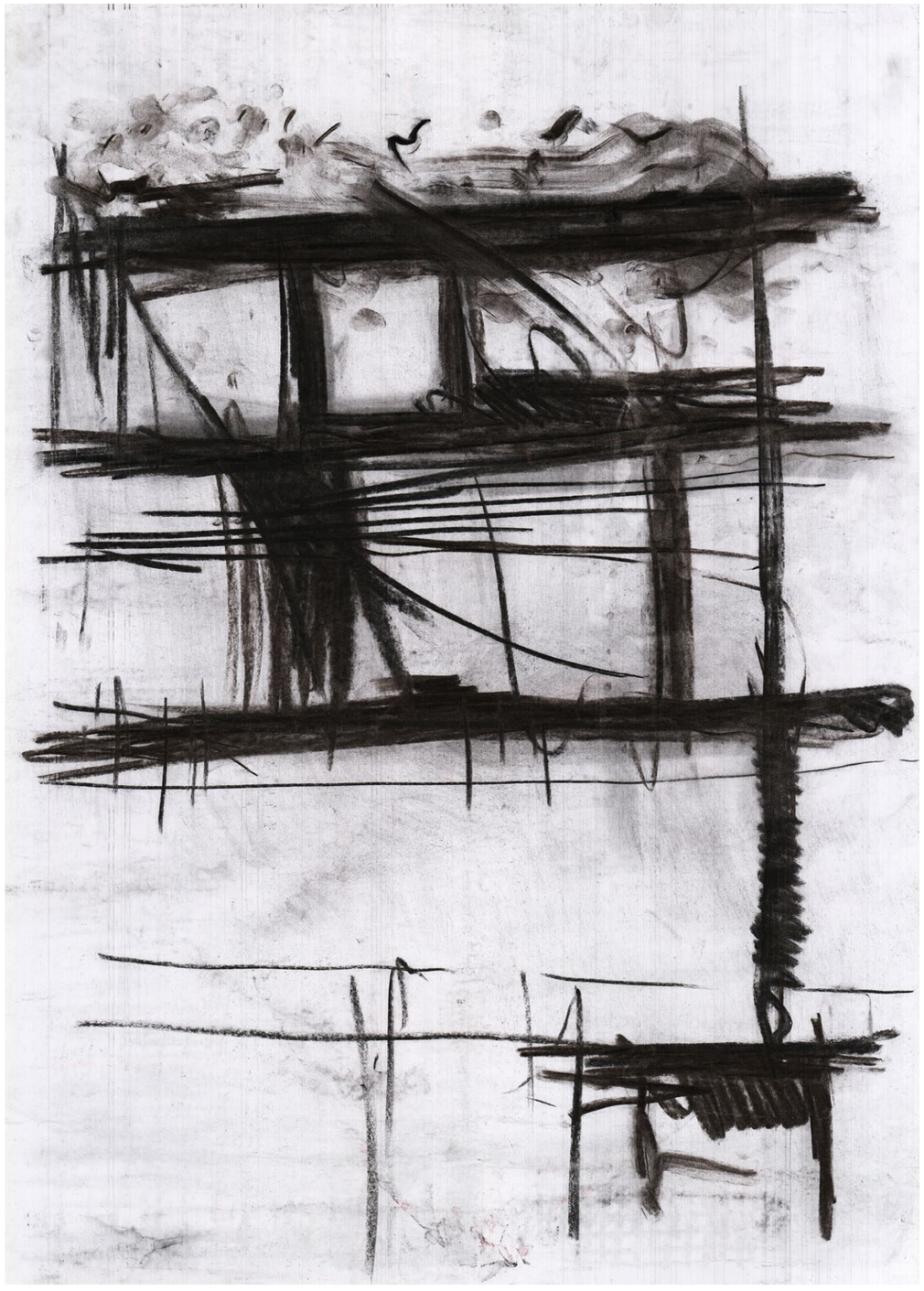


Figure 57: Finding Locatedness [pt 3] (Author, 2022) of trauma, language loss, and loss of origin[s]

contemporary spaces, not influenced by any tangible politics or economics. Invisibilised below the radar, hidden below the surface by elders through erasure and oppression. Apartheid induced psychological and spatial oppression."

It is a work in process, an uncovering and awakening. Of searching for meaning and ideas within the uncovering of the past and present. The lingusiticide which took place throughout the past few hundred years alongside the creation of 'the Garden'. The establishment of the Company's Garden can be viewed as the reason for the existence of Cape Town and Southern Africa as we know it. The implosion that began the gradual eradication of the languages and dialects of the indigenous which has denuded the natural ecologies and place of land stewardship. I would argue that language is a defining part of identity, of knowing and being known. A 'deep listening', and understanding is required to bring about a change. This originated with the Australian Aborigines, with stories being retold in cycles, and retold again until the healing begins. The parallels within the Southern African First Nations context of representational lack are all too pertinent. This 'daddari' – of inner, deep listening, still awareness and quiet becomes the whole. This cycle carries the responsibility of change (Bam, 2021:70–71). This innate loss of locatedness is a characteristic that runs through all ex-colonialised nations, from the Native Americans of the north and south, the aforementioned Aborigines of Australia etc.; peoples who were subjugated, isolated, and neglected. Exploited (Smith, 2022:11–12).

The trauma of the post-apartheid era has formed a bearing on the psyche through historical forced removals, a dislocation from 'knowledge archives' and the land which ran through the scape of indigenous communities. This cycle needs to be broken, to rejuvenate and bring alive through narratives and stories continued in the background, away from formal discourse. This medium, the Ausi is the traditional knowledge holder, a matrilineal intergenerational handing down of knowledge, healing – both physical and emotional, and culture. The men carry the knowledge of gathering, the identifiers, while the women carry the knowledge of practice and use. What threads can be found to challenge the colonial archive? (Bam, 2021:71). As Sylvia Vollenhoven states in her seminal autobiographical exploration:

"My great grandmother says our people stopped talking about their history because of the pain. So much dying and violence. It became a taboo to tell children about the past. They became embarrassed to pass on stories about so much loss…In most Khoisan families only the names and details of white forebears are handed down for endless repetition" (Vollenhoven, 2016:62–63, 82)

The indigenous peoples have been stripped of ancestral names and places. Hegemonically induced ignorance has caused true identities and heritage to be lost. Ignorance in the sense that through the colonial and Apartheid regimes, people have been dislocated from land, from knowing, from origin. However, as Vollenhoven states, "But if we search with open hearts, our rituals and stories can revive us" (Vollenhoven, 2016:28).



Figure 58: Setting the Scene, (Author, 2022) the origin of coloniality in the Cape

ORIGINS_[GARDENSCAPE]

They (the Bushmen) wish, that they may also perceive things. Therefore, they say that the Star shall take their heart, with which they do not a little hunger ; the Star ( ) shall give them the Star's heart,—the Star's heart,—with which the Star sits a plenty. For the Star is not small ; the Star seems as if it had food. Therefore, they say, that the Star shall give them of the Star's ( ) heart, that they may not hunger….*

Extract from 'WHAT THE STARS SAY, AND A PRAYER TO A STAR.' Taken from the Bleek & Lloyd archive of a |han≠kass'o transcription.

Roots

Tsoatsoas, origins. I am the descendant of gardeners, farmers, leaders, and craftspeople (master builders). A few of them arrived at the Cape in the very beginning, one being a gardener during the establishment of the 'Company's Garden'. Another was one of the master woodworkers and builders for the Kasteel de Goede Hoop (1666–1679). Which was the stone and masonry replacement for the earlier mud fort, built shortly after Jan van Riebeeck's arrival at the Cape, for what ultimately became a permanent settlement, starting in 1652. It is this space that I'm subverting, This Space of Epistemicide, a space of the provocative and emotive.

As Yvette Abrahams calls it, the place of the Company's Garden is /Ground Zero/ (Abrahams, 2022). The site in which active colonial dominion over the land grew, the castle being ancillary to this space. While the fortifications were started before, these were for the explicit purpose of reinforcing the othering, and removal from the land of the Indigenous, both peoples and the natural ecologies. The Gardens were the introduction of the alien into the endemic, indigenous locale. The beginnings of epistemicide. The removal of the First Peoples, who managed the land, who were stewards of the local ecosystems within the broader ecology, with a seasonal approach to life and living. The eradication of the cyclical management of knowledge streams and systems. A system comprising of many different aspects, that of land, of burning, flora and fauna, seasonal migration, and that of water. Aspects that incorporated a multiplicity, a non-monodimensional way of looking and viewing the surrounding landscape.

It is absurd that the gardens were brought into being. From the viewpoint

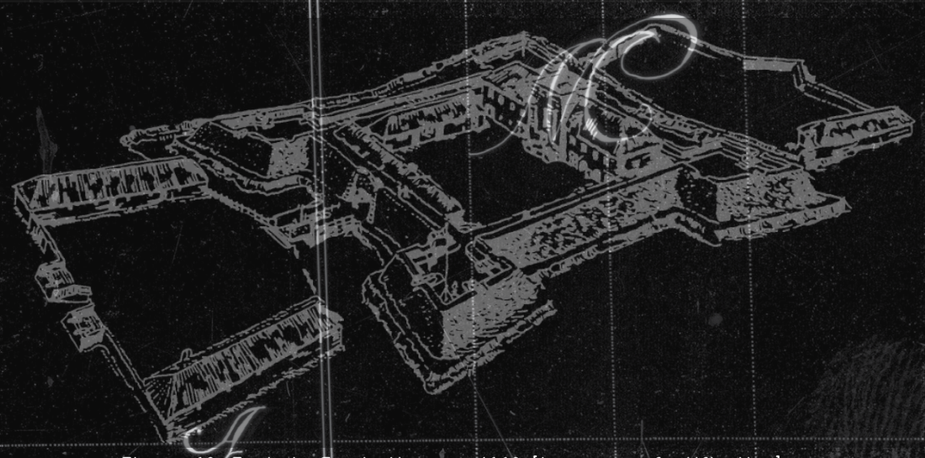


Figure 60: Fort de Goede Hoop, c. 1660 [temporary fortification]

Figure 59: Cape Town and its immediate surrounds c.1660,
(extract from archival map)



Figure 62: Kasteel de Goede Hoop, c. 1680 (permanent fortification)

Figure 61: Cape Town and its immediate surrounds c.1818 (extract from archival map)

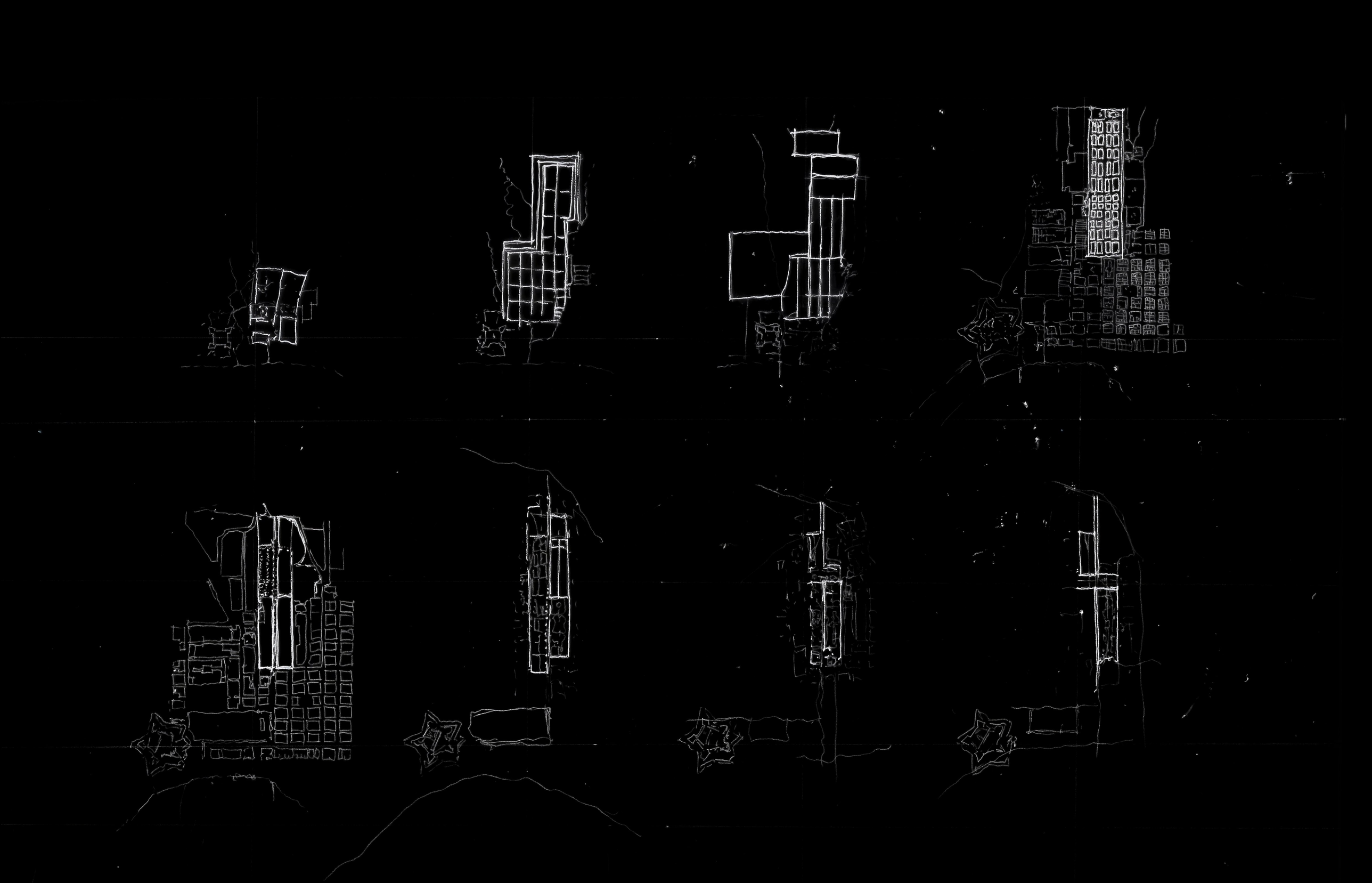
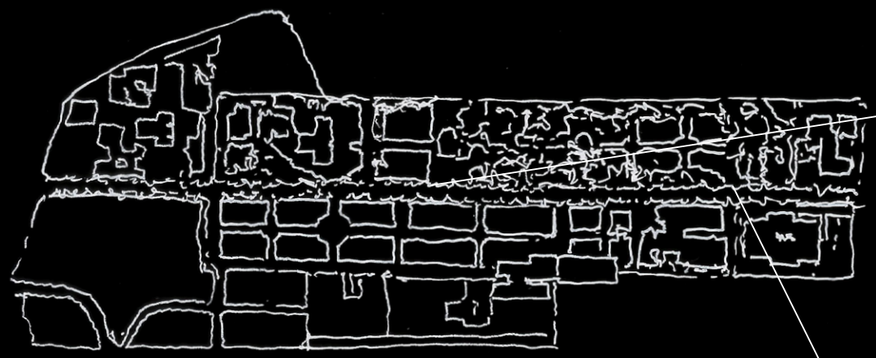


Figure 63: The Devolution of The Garden (Author, 2022)

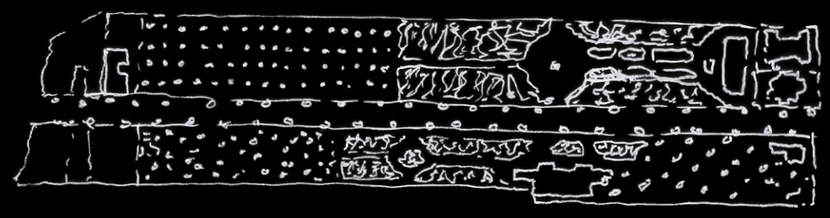
c. 1925



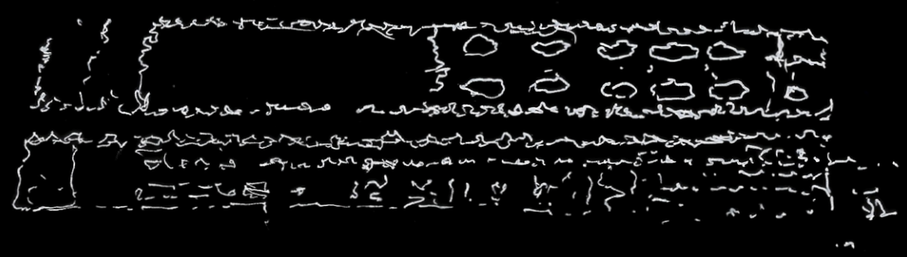
c. 1865



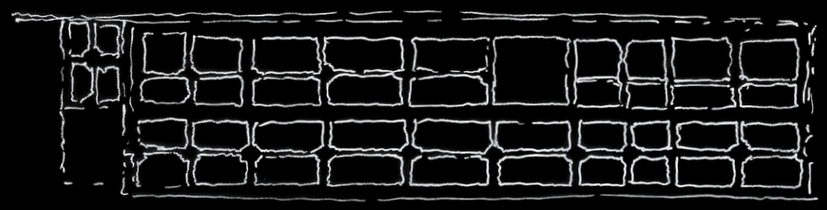
c. 1855



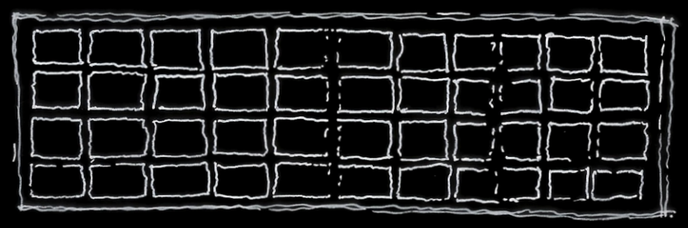
c. 1845



c. 1785



c. 1670



c.1994

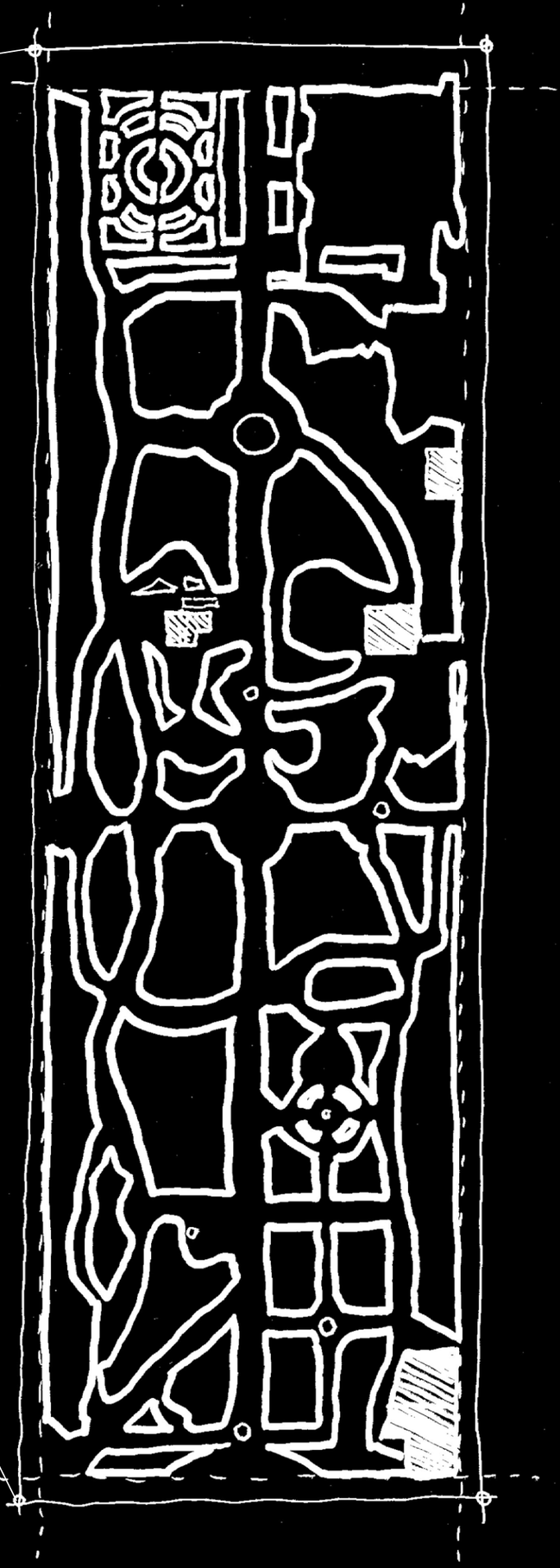
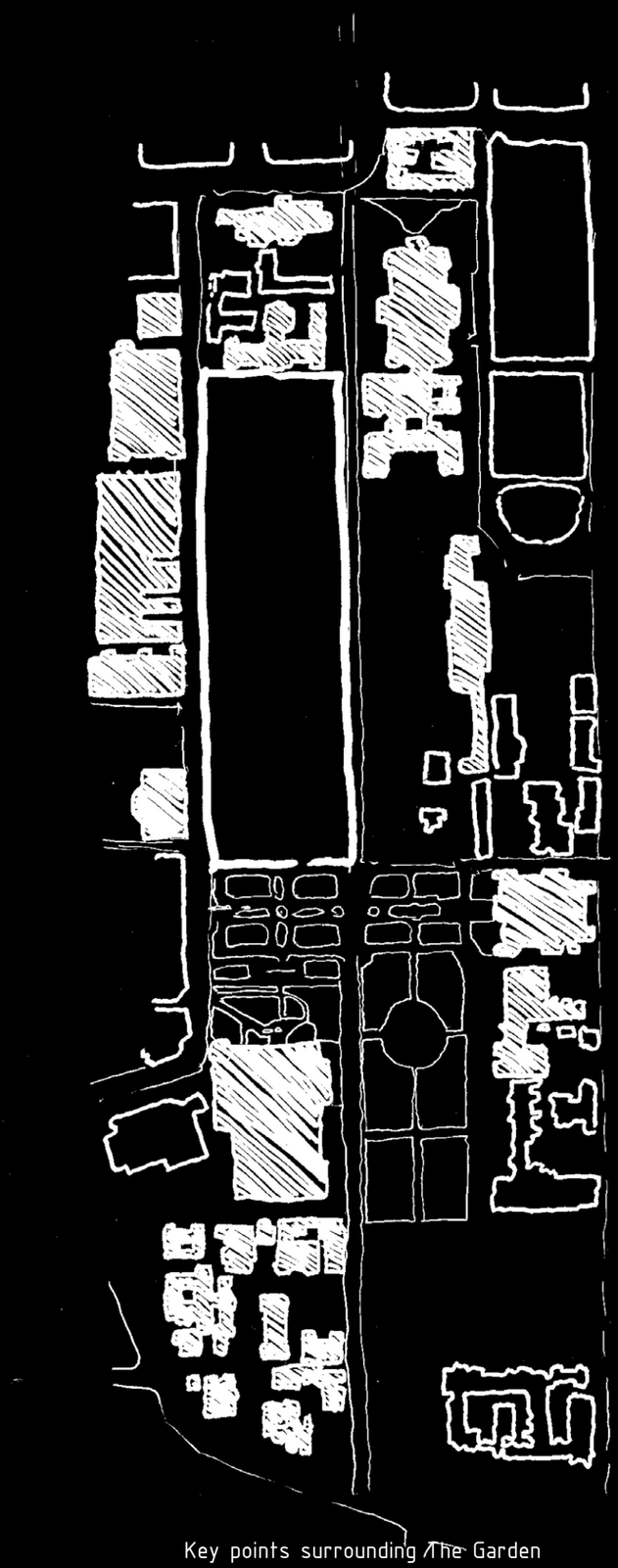
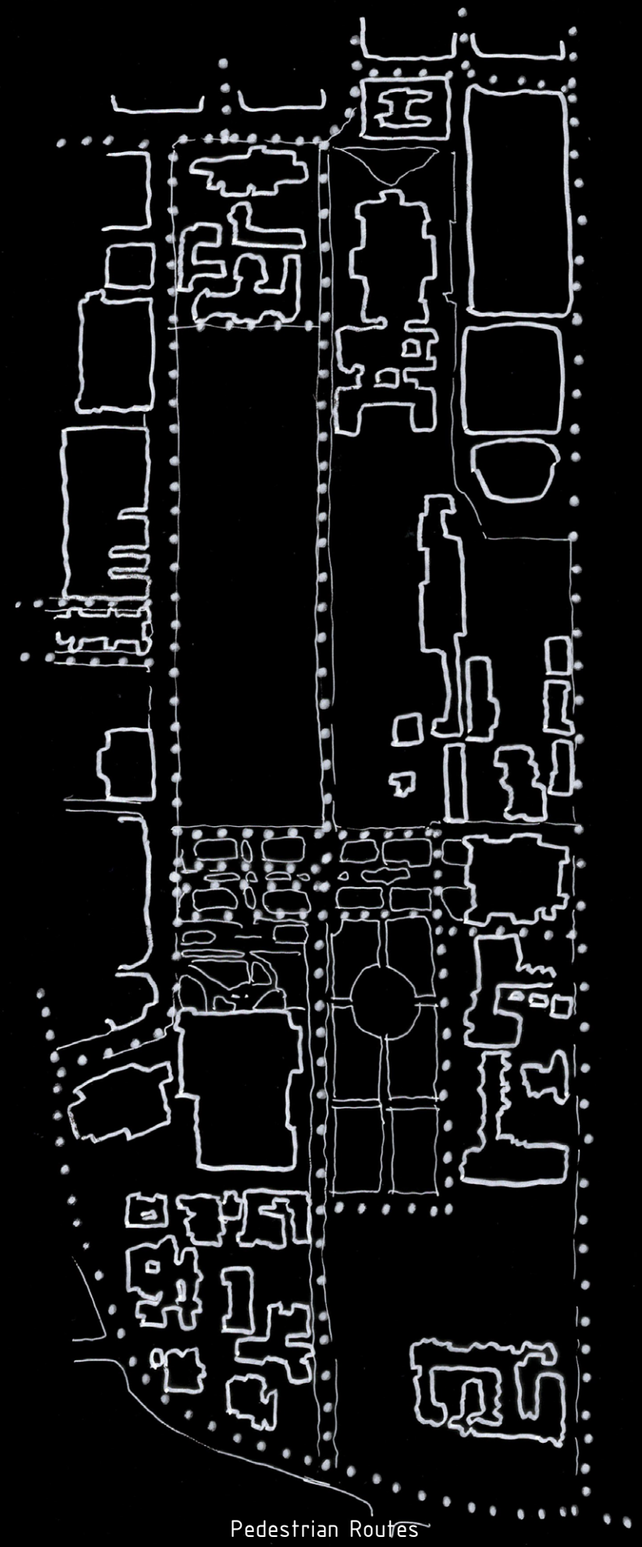


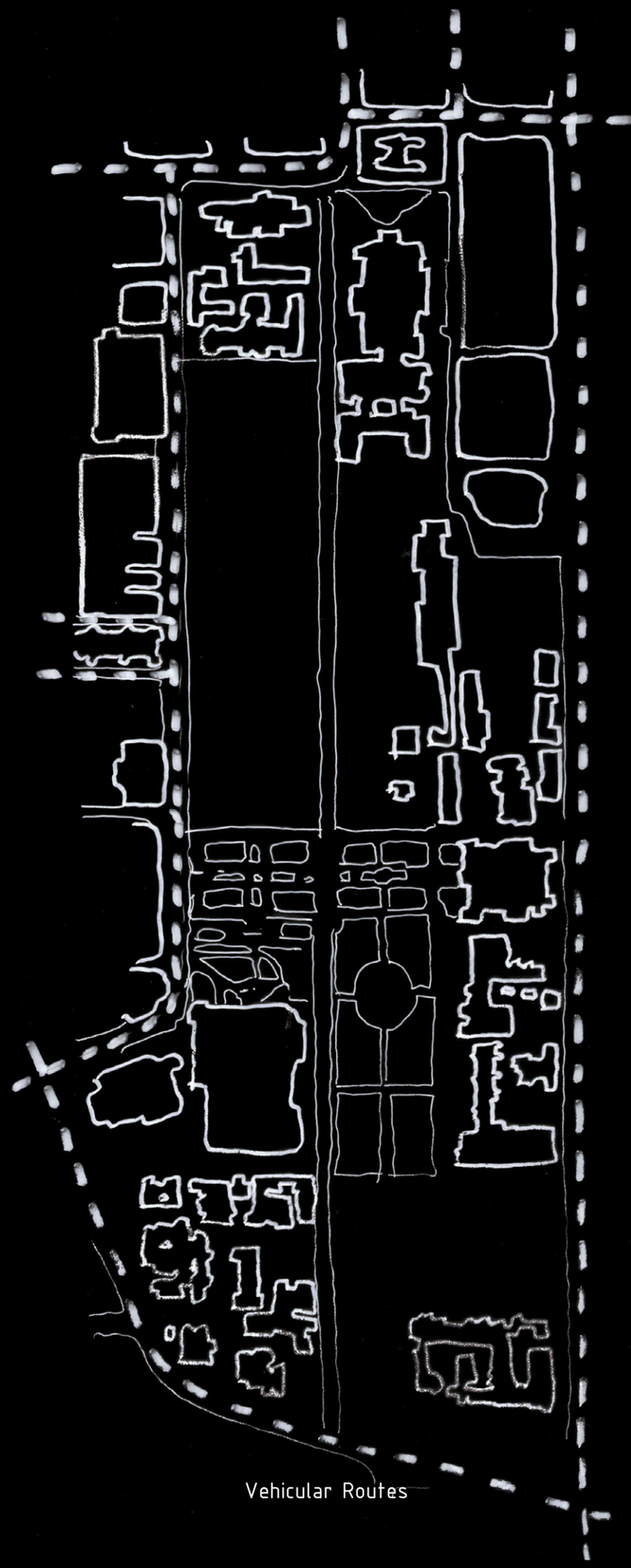
Figure 64: The Evolution of The Garden (Author, 2022) nts



Key points surrounding The Garden

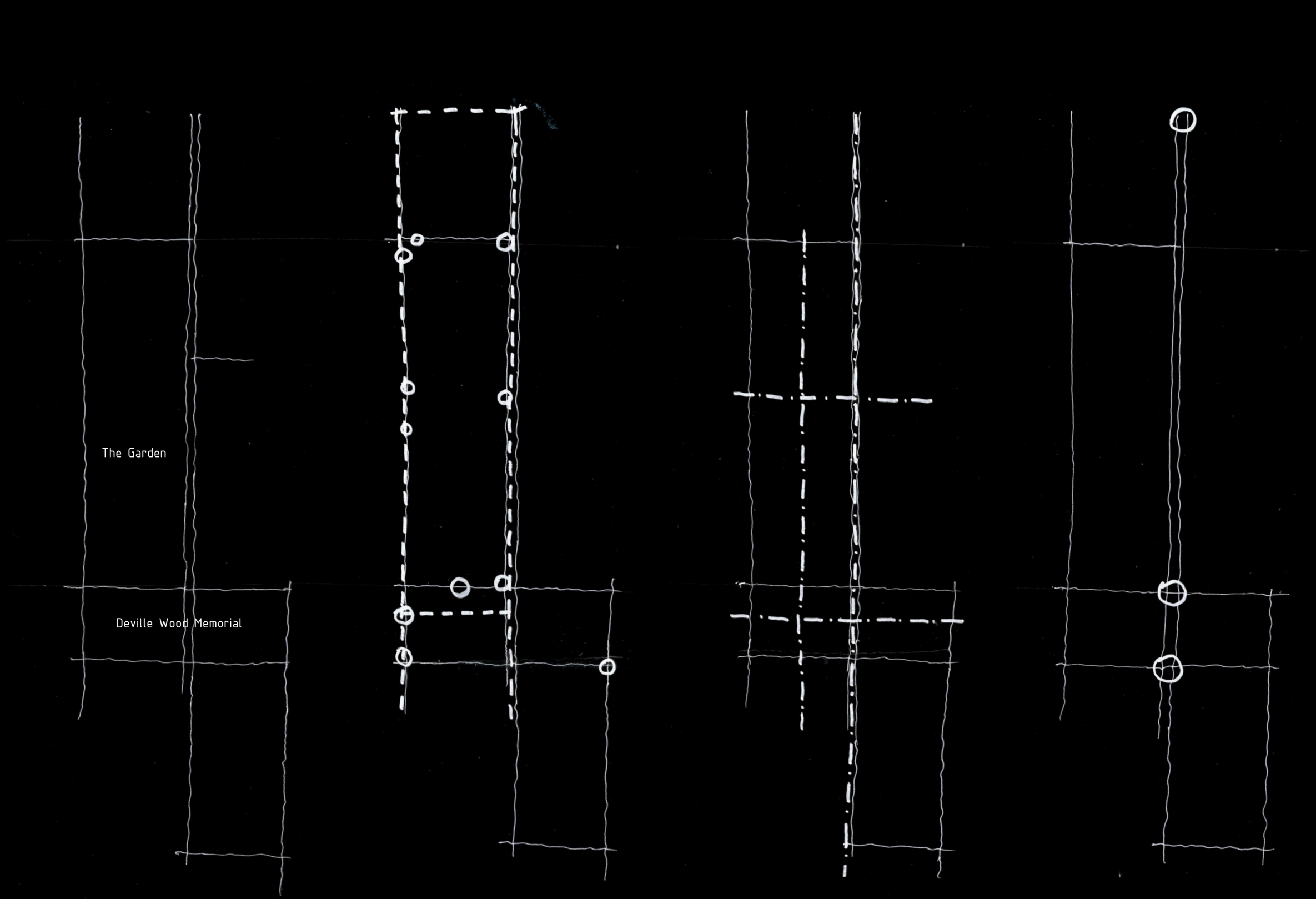


Pedestrian Routes



Vehicular Routes

Figure 65: The Cosmic Ordering (Author, 2022)



The composition of The Garden space | Main points accessing The Garden | Axial alignment | The Spine {Gov. Ave]

Figure 66: Axis and Access, (Author, 2022) ;



Figure 67: Tree locations (Author, 2022) Cape Town's 'Green Lung'



Figure 68: 'Rhodes [must fall?]', (Author, 2022) in light of the 'Rhodes Must Fall' campus protest action of the 2010's, the fact that a statue still stands in the centre of the gardens commemorating the Imperialist provides for an interesting juxtapositioning of ideals and ideas within the Gardens - the absurd.

of the epistemic. They are a contradiction to the ways and the perspectives of those who had lived here for countless centuries. The local ecology systems provided sustenance, healing, and thus health, were ultimately replaced with the non-endemic which needed far more natural resources to gain any means of production (Lewis et al., 2021:275-279). The start of mono-culture farming practices within the landscape of the Cape (and thus South Africa) denuded the earth of its ecology and diversity which is an ongoing degradation on the land to this day. The colonialism of suppression and imprinting started in the landscape and extended into the lives of the Khoekhoen and San peoples – the creation of poverty out of violence. This creation took shape in physical form when van Riebeeck's previous attempts to forcibly remove the Khoe from the Cape Peninsula, through internal conflicts and pitting familial groups against each other failed. This took the shape of a wild almond hedge spanning from Salt River to the head of the Liesbeek River [within the present day Kirstenbosch gardens] along with a series of fortifications (Mellet, 2020:162-163). This barrier, the first instance of Apartheid, whereupon he forced the indigenous beyond is a continuation of the essence of a 'striated landscape' as philosophised by Tim Ingold (Anderson, Wishart and Vaté, 2013). In addition, within the historical record, passing sailors witnessed the Khoe burn the veld (Smith, 2022:58). This is evidence of that stewardship process, with the fynbos biomes requiring cyclical burning to rejuvenate and maintain a healthy ecosystem. It is maintaining a healthy ecosystem in contradiction to the Imperial approach of land management by trying to overpower and subjugate it.

Cape Town was and is a city devoid of the endemic. It has been undergoing change – of capital, of product rather than works, defined by the removal of peoples, of landscape, and of locatedness for the Khoekhoen and San First Peoples as a whole. It is a devoid space, although their descendants still walk this land (Bam, 2021:41).

The Garden

In the 370 years (as of this writing) since the establishment of the replenishment station, the 'Kompanjiestuin' underwent periods of specific 'colonial prosperity' (indigenous degradation) and decline. Firstly with the Dutch replenishment station, then British Empire, and lastly the Apartheid regime with a rejuvenation of nationalist restoration up until todays post 1994 beginning of democracy. It is a space of monumentality and confliction, of various ideologies and memorialisations of the past. From a space that covered 44 acres by the time Jan van Riebeeck left the Cape to a space today of less than 14 acres (vidamemoria et. al., 2015). A plane in flux. One thing I have noticed is that there is no real mention among all the memorials or infographics around the Garden of the First Peoples, who walked this land, and what happened, leaving the local biome endangered, and of the dislocation that occurred.

The first iteration of the garden was as a place of exploration and discovery – identifying what grew and attempting to establish a replenishment station for passing ships on the Indian and African trade routes. This introduced rigidity into the Cape's landscape, of rigid geometrical structuring for the



Figure 69: Pastiche Vestiges, (Author, 2022) the recreation of the replenishment station in memoriam

demarcation of monocultures, along with the creation of grachts [water & irrigation channels] to provide water to the enterprise. The colonisation of both land and water systems where interlopers could be shot. Eventually though, due to the sheer numbers of passing 'traffic', the need arose to allow individuals indentured to the VOC to become 'free burghers' and commence with farming enterprises along various tributaries within the immediate Cape Peninsula (and the creation of the bounded sterility of othering through the barriers to keep the indigenous out), moving from a fortified settlement into a colony settlement (Mellet, 2020:148). During this time it also took on the guise of a menagerie with 'exotic' non-endemic species of bird and animal kept in captivity. Trade with the Khoe representatives for livestock also commenced and tentative peace agreements which regularly broke out into conflict arose. The garden grew, and extended up towards the mountain slopes, though ultimately became held back by the buildings of the settlement around the burgeoning colony (Brand 2016).

The next iteration of the garden was the space of transition, with the transformation from purely agricultural to decorative when in the mid 1780's Die Tuinhuis took on the role of housing the political hegemony from what was once a place of agricultural storage. Ornamentation and hedging took shape. Along with this change came the introduction of formalised entry and access points defining and formalising the change from a space of the agricultural to a space of urban passage (Murray, 2001). Following on this period of relative stability and prosperity the space of the in between began through political instability and the handover from the Dutch to the British, the British to the Dutch, and finally the Dutch back to the British between the comparatively short time frame of 1790-1814. This was a direct result of the alliances the Dutch had with the French during the Napoleonic era and the wars playing out across the European landscape. The garden entered a state of stasis during this period and became largely neglected – a physical manifestation of the state of the hegemonic powers that be in turmoil, ultimately impacting their colonies across the globe. In addition, the gardens became significantly smaller with the continual encroaching urbanisation.

When the British arrived permanently in the early stages of the 19th Century the garden took on the formal language of the English urban garden – the radical juxtaposition of the Table Mountain backdrop as a wild frontier and the gardens being a space of 'safety' and 'tranquillity' within the growing Cape Town urbanisation. More subdivision occurred, and the building of various institutions and stable/paddock spaces transformed the gardens further. By 1865 the garden was botanical by nature and had transformed from a space of leisure to a space of the 'scientific', a parkland of the establishment's elite. This changed though when the Kirstenbosch gardens were established in 1913 on the south easterly slopes of the mountain (Peirson, 2021), bisecting the barrier of van Riebeeck's hedge and creating a new imprint upon the landscape of the indigenous. The continued layering of introducing the non-endemic into the indigenous locale.

This change coincided with the formal creation of the South African Union,



Figure 70: The Garden's Fabric, (Author, 2022)

a cleaving from the British Empire in 1910, while still remaining a formal part of the commonwealth (the Afrikaans Nationalist Party then causing the now Republic to leave the commonwealth in 1961). A state of flux, turmoil, and travesty followed. This period of the garden entered a period of colonial heritage memorialisation. A place of Nationhood out of Empire. This also began the shift away from the more cosmopolitan Cape to the epicentre of Apartheid in Pretoria. Meintjieskop became the new garden typology of the Apartheid regime. The garden's extents are Victorian by nature, although an 'oasis' of sorts within the cityscape; it is bounded by arbitrary, pastiche vestiges of the past, memorialising degradation.

The gardens post 1994 have been in a state of stasis. The space between spaces, memorialisation of the first garden iteration, and a lack of maintenance in part. It is a space that is alive during the day and dead at night, with the gates opening early in the morning, before the city becomes alive. In the evening, seasonally [18h00 in the winter months, 19h00 in the summer months] the local legislative security enforcement chase everyone out and lock the gates. This form of control, intended to keep the homeless out is just another form of the continued dominance over the landscape that this place of Ground Zero holds.

The periods of fluctuation over the past nearly 4 centuries since the formalised establishment of a European colony have created a change that has been far more rapid than the previous millennia of ecological stability. It's a space that has given exposure to the ways of the garden and is the antithesis to the means of indigenous 'gardening' as stewardship, for gleaning from the broader ecology, of living through seasonality and via cycles of restoration (Abrahams, 2022).

The Company's Garden forms the central point of a significant location in the current city fabric, not just historically but programmatically with the surrounding structures housing critical and important aspects of South African society, from the judicial & governmental, to religious and various colonial vestiges of the past. A cosmos of semiotics, spaces which once housed the colonial overlords now aim to facilitate democratic discourse.

The periods of fluctuation over the past nearly four centuries since the formalised establishment of a European colony have created a change that has been far more rapid than the previous millennia of ecological stability. It is a space that has given exposure to the ways of the garden and is the antithesis to the means of indigenous 'gardening' as stewardship, for gleaning from the broader ecology, of living through seasonality and via cycles of restoration (Abrahams, 2022).

*Figure 71: The Garden's Tapestry (Author, 2022) **Moments within the landscape: The Place to Subvert, To Translate Space**

Figure 72: The Garden's Axial Nature (Author, 2022) **Moments within the landscape: The Place to Subvert, To Translate Space**

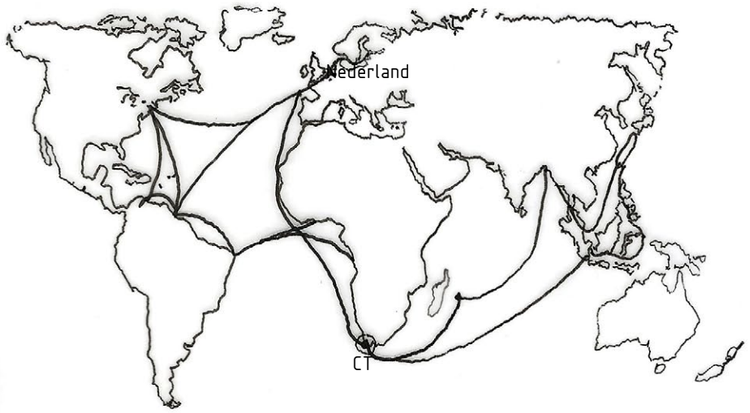


Figure 73: Extent of Dutch Ocean Bound trade routes, c. 1650 (Author, 2022)

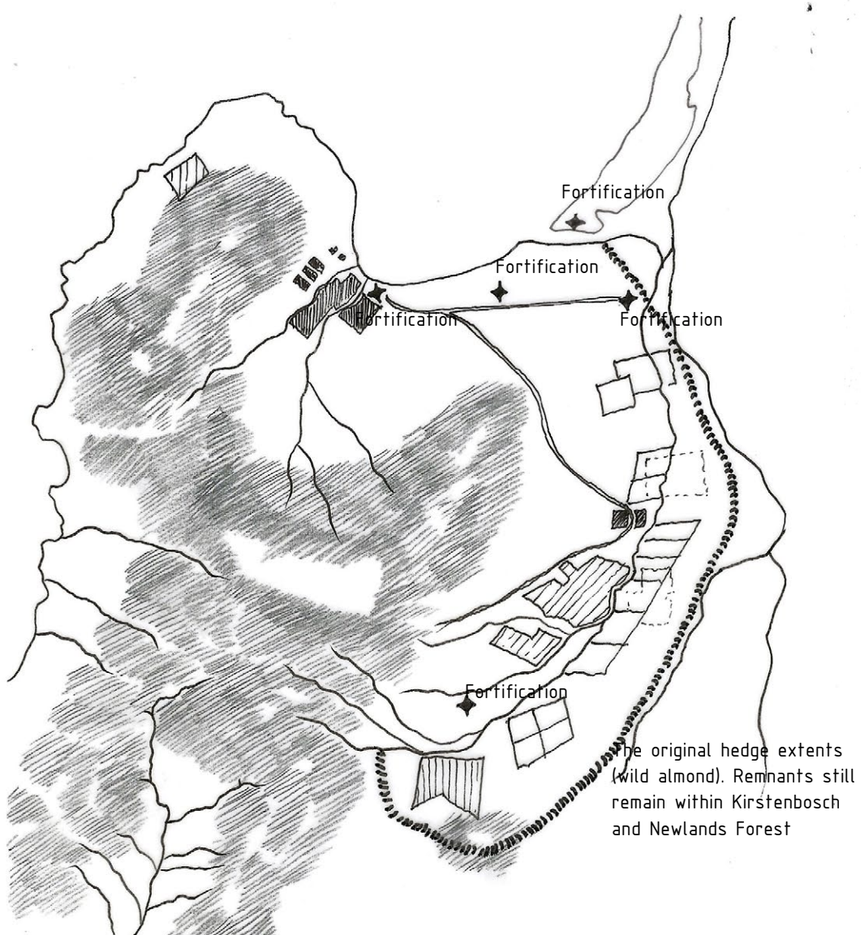


Figure 74: The Barrier, Othering (Author, 2022) fortifications, van Riebeeck's hedge, and the allocation of land to 'free burghers' within the first two decades of the colony

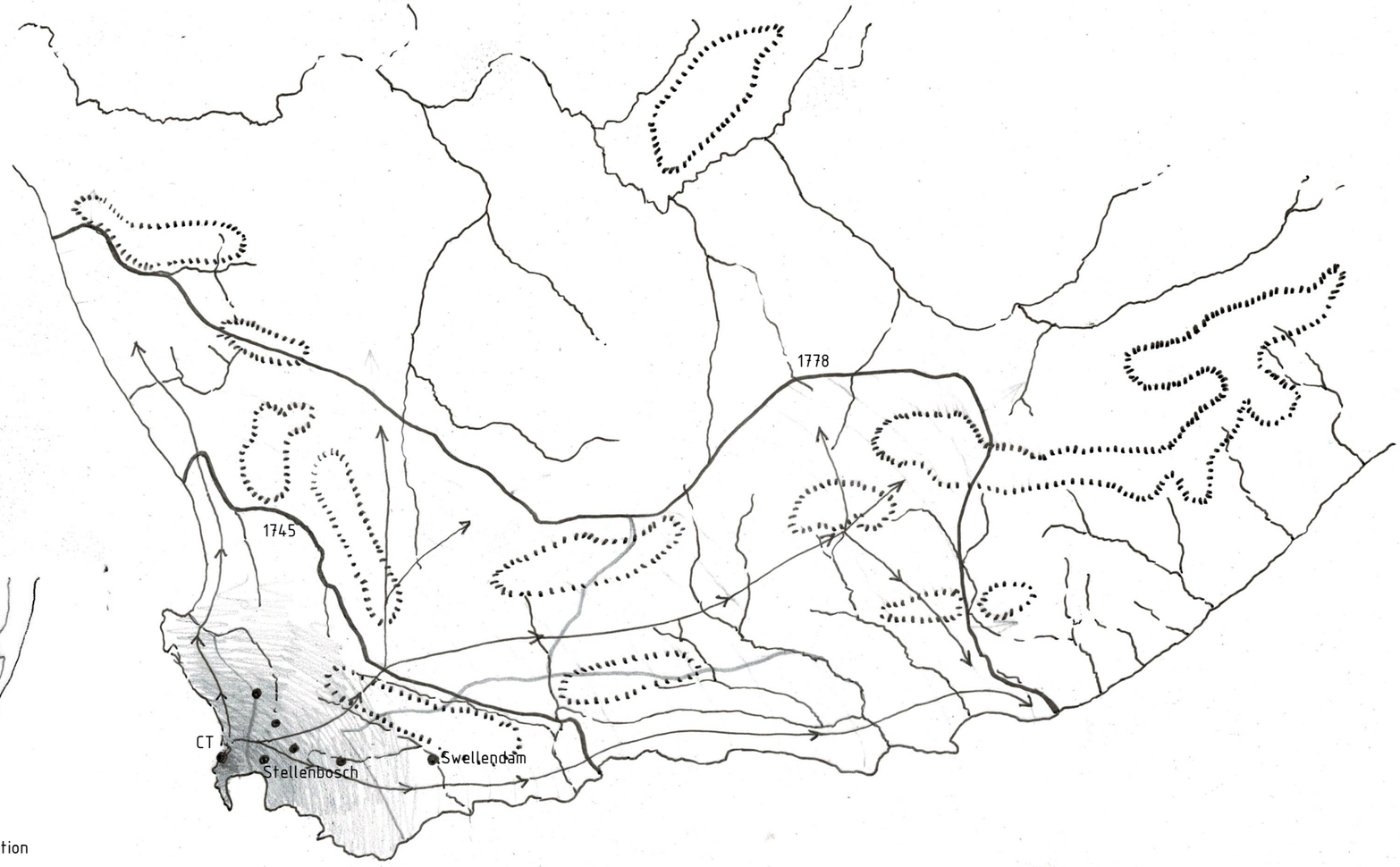


Figure 75: Colonial Expansion [till 1778] (Author, 2022)

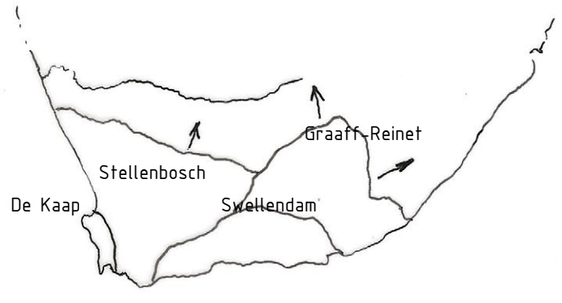


Figure 76: Jurisdictional Division of the Cape Colony (Author, 2022)

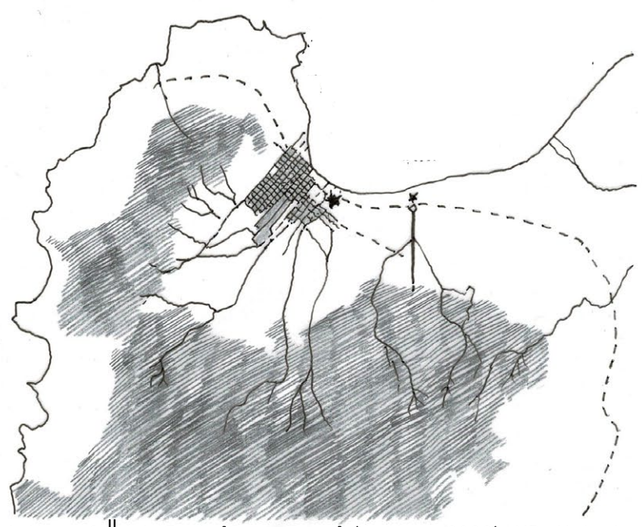
Pre-Colonial



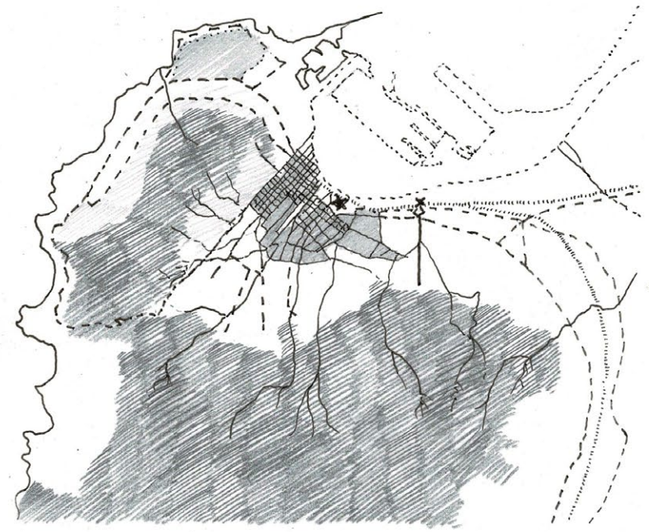
c. 1660



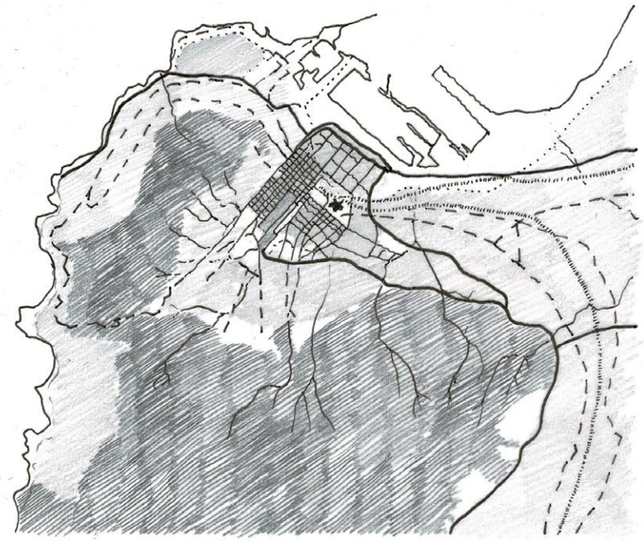
c. 1770



c. 1850



c. 1953



c. 2000

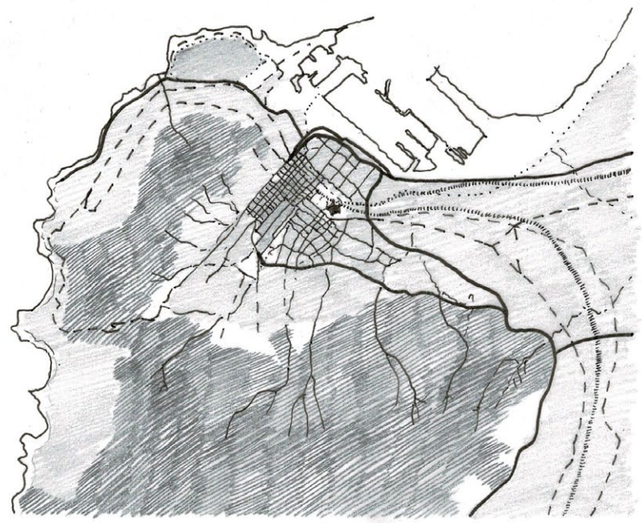


Figure 77: The [D]evolution of ǁHui !Gaeb [Cape Town] (Author, 2022). NB: Note landfill to broaden the CBD and harbour completed in the mid-1940's. Due to the extreme weather paterns experienced usually during the winter months, right from the start of colonial interaction with the Cape numerous ships were lost. As a result of this various attempts of land reclamation and various harbour construction occured during the previous two centuries.

Drawing the City

The following series of schematic mappings entail an exploration into the layers of the city, juxtaposed against the natural ecologies and how the changes which have occured since colonial hegemony began have permanently altered the landscape.

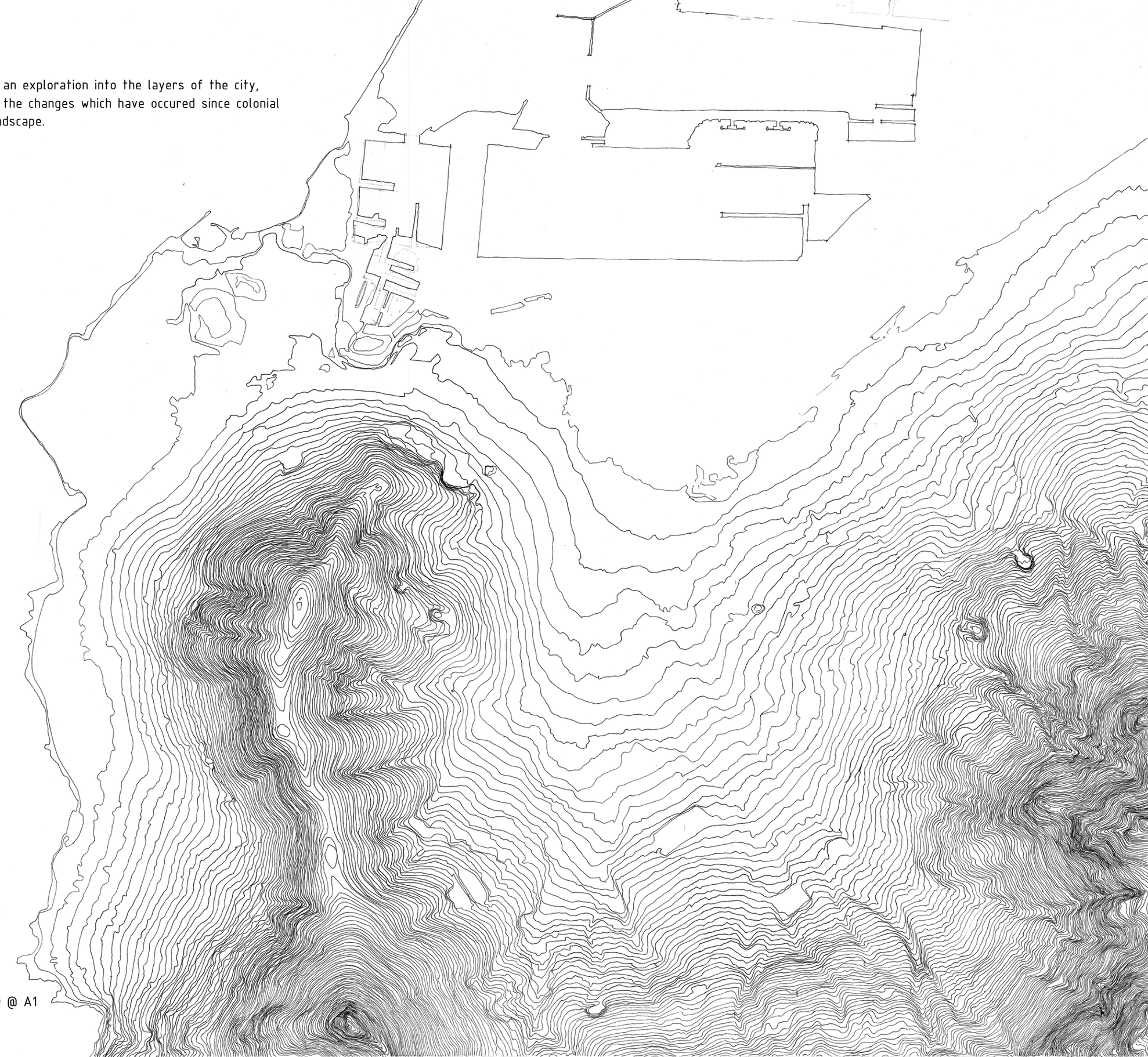


Figure 78: Of Land [topos], (Author, 2022) 1:10 000 @ A1



Figure 79: Of Water [the fluvial], (Author, 2022), the extents of the colonised waterways within Cape Town – the visible above ground. The original networks have been channeled beneath the city's streets and exit largely unused into the sea. 1:10 000 @ A1

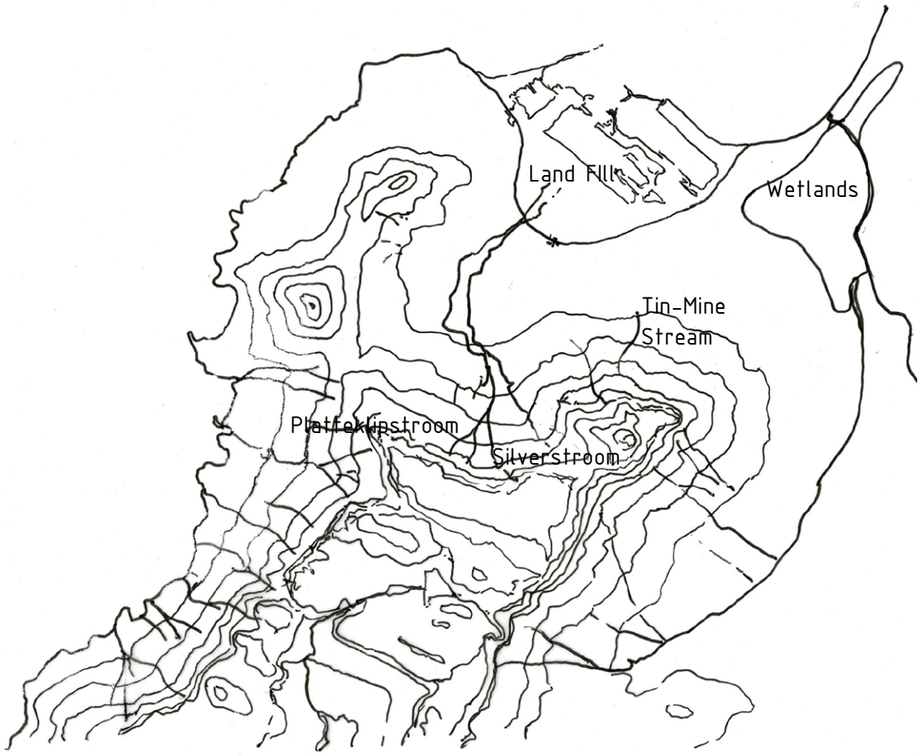


Figure 80: Topos and water tributaries (Author, 2022) Most of the wetlands have been drained and is built over with industrial and busniness facilities.

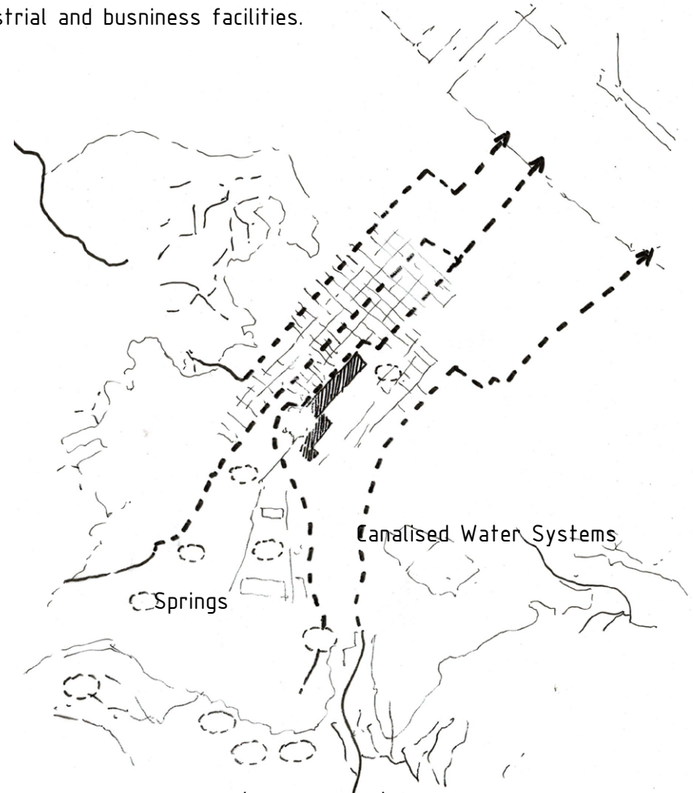


Figure 81: A City with water, not of water (Author, 2022) hydrocide

The waters of the Cape Town locale - the Camissa - gave rise to the Dutch replenshment station. The waters were canalised into 'grachts', redirectd, covered over due to polution, and now lie largely unseen beneath the city streets - 'hydrocide'. The waters were the reason for the locale of 'Ground Zero'. More than four million litres of water, largely unused, flow into the sea each day (van Zeil, 2014) from four main river systems alongside their tributaries, and a number of springs of which historically there were thirty six. These originate within and are supplied by the Table Mountain Group aquifer where a system of perennial sources which slowly percolate through the sandstone creating a constant supply of water. The fact that these are largely underutilised highlight an issue given the current volatility around water access and increasing drought conditions. This supply should be used within the context of building where possible, to both contribute during the building process as well as during the lifetime of the structure.

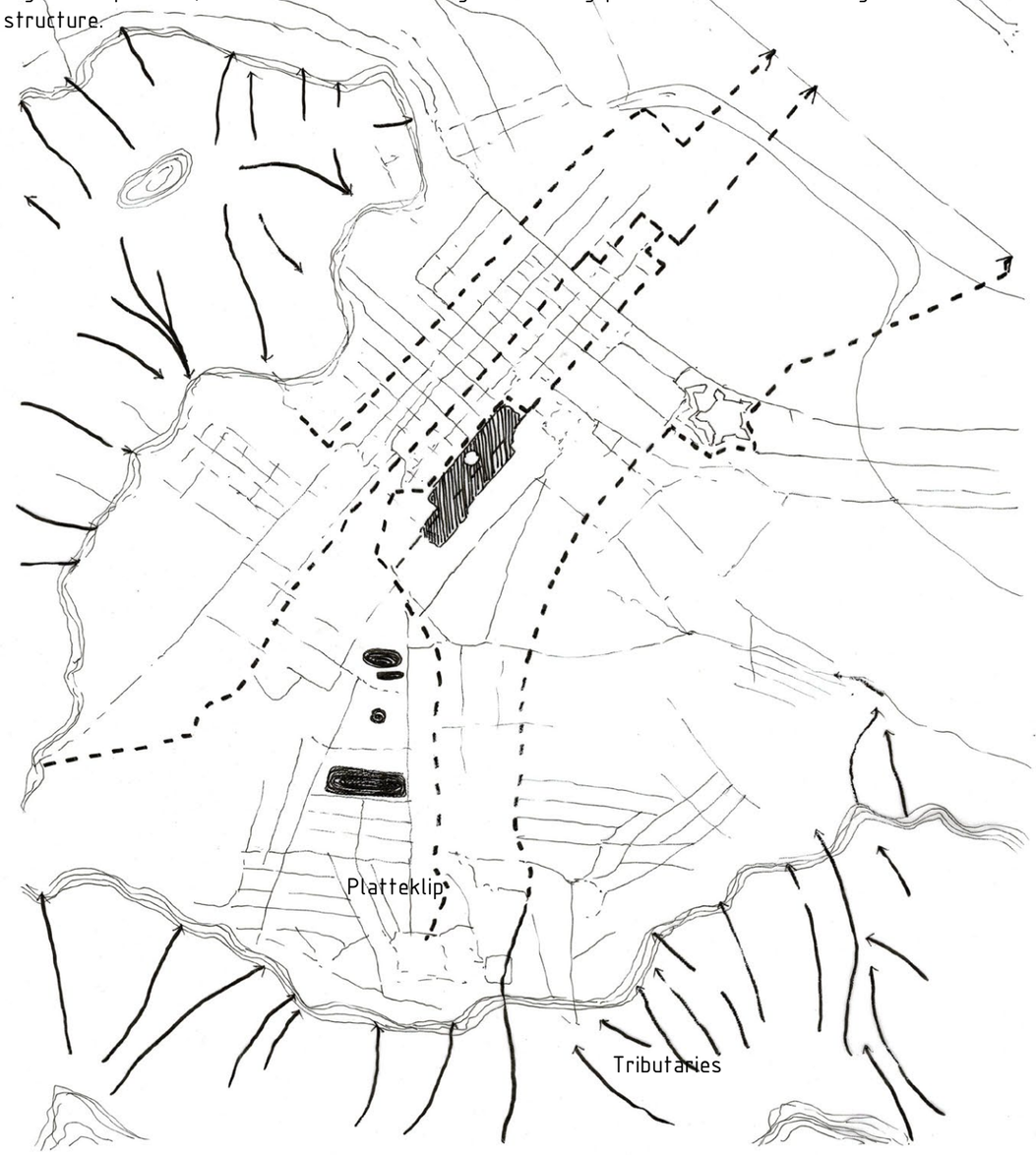


Figure 82: Indication of current main underground canals in relation to the Garden (Author, 2022)

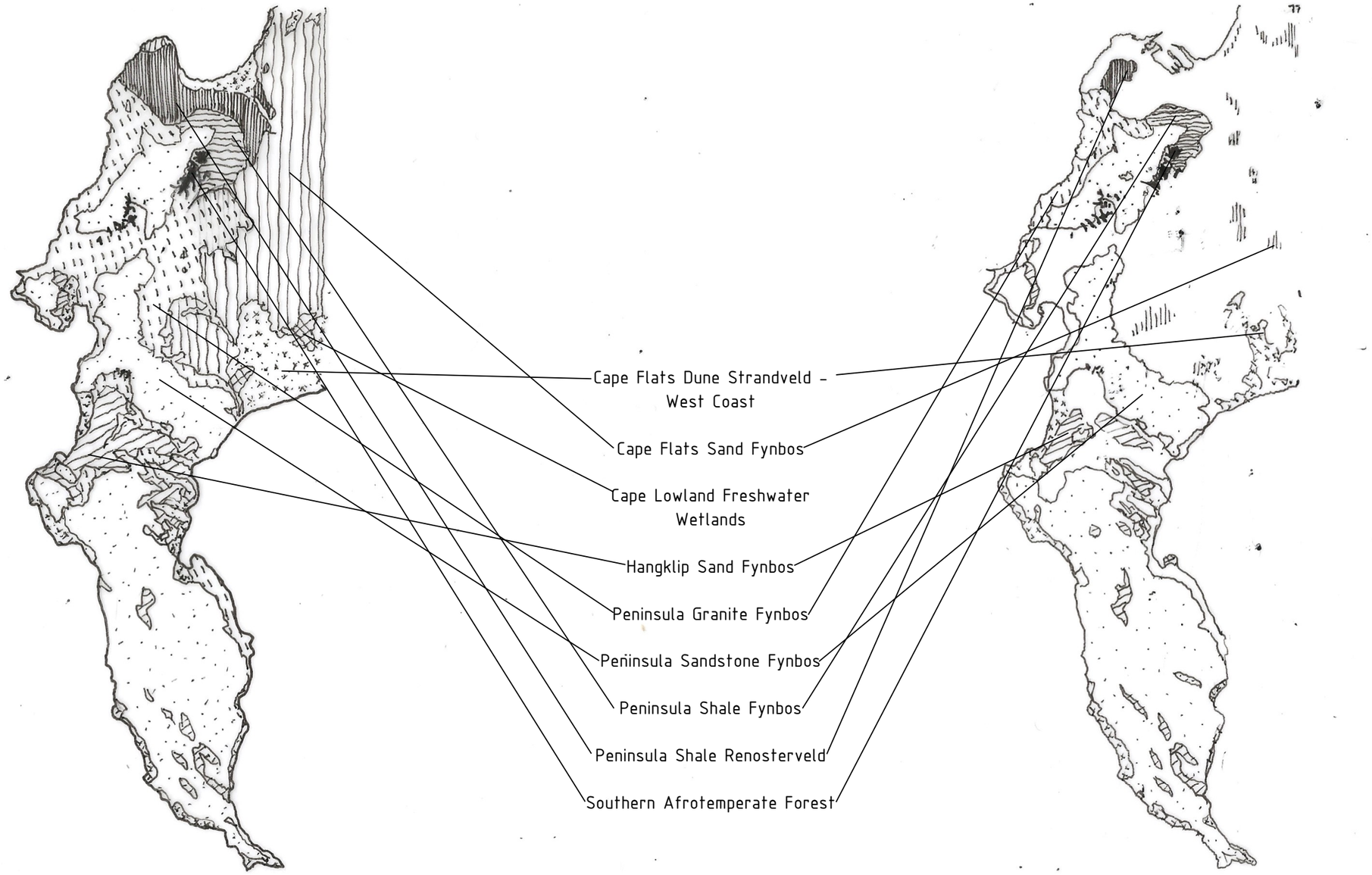


Figure 83: The extent of degradation impacting the indigenous ecology (Author, 2022)

The area of Cape Town falls within the Southwest Bioregion of the Fynbos Biome of the Cape Floral Kingdom. It is the smallest of the six global kingdoms and the only one to fall purely within the confines of a single country. The Fynbos Biome makes up 80% of the Cape Floral Kingdom, with 80% of the comprised species being endemic. 16% of the species are critically endangered. As such, ecological stewardship and protection is paramount (Mucina & Rutherford, 2011)..

The predominant biome within the immediate confines of the city is Peninsula Shale Renosterveld, due to the urban fabric and the all too frequent wildfires have contributed to the loss of more than 75% of its natural extents. While fires are imperative to fynbos health, if they're too frequent, along with the encroachment of invasive, alien species tend to burn too hot which destroys the seed banks (Mucina & Rutherford, 2011:183). The ground conditions are characterised by its high clay content with the soil conditions often being an indicator of vegetation type. .

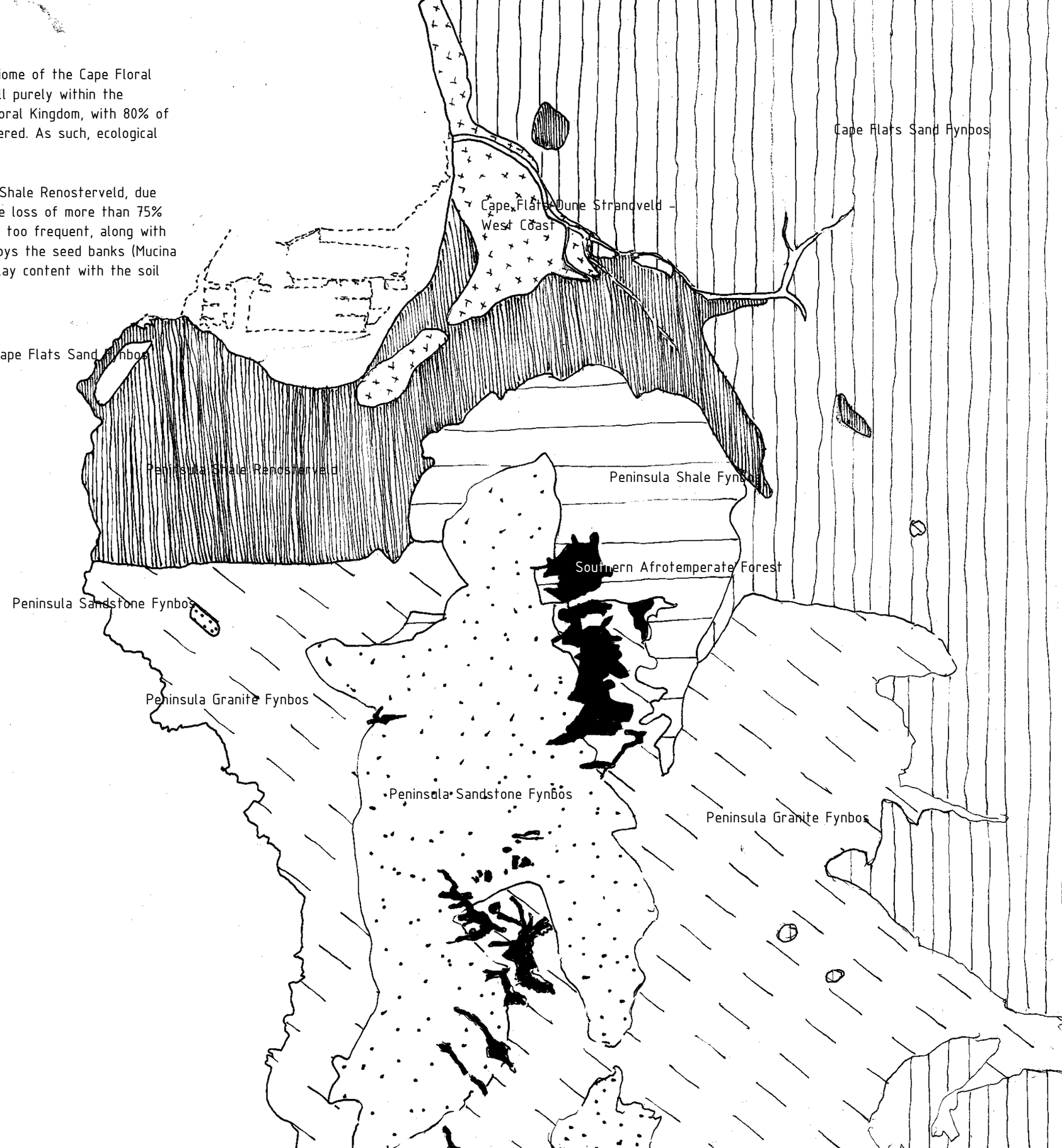


Figure 84: Natural Ecology (Author, 2022) the extents of the endmic biomes



Figure 85: 'Spatial Green Extent' (Author, 2022) current 'green space' within the cityscape, loss of the endemic ecological habitat encompassing the city is nearing 80%



Figure 86: Of Urbanos, (Author, 2022) the built fabric. 1:10 000 @A1

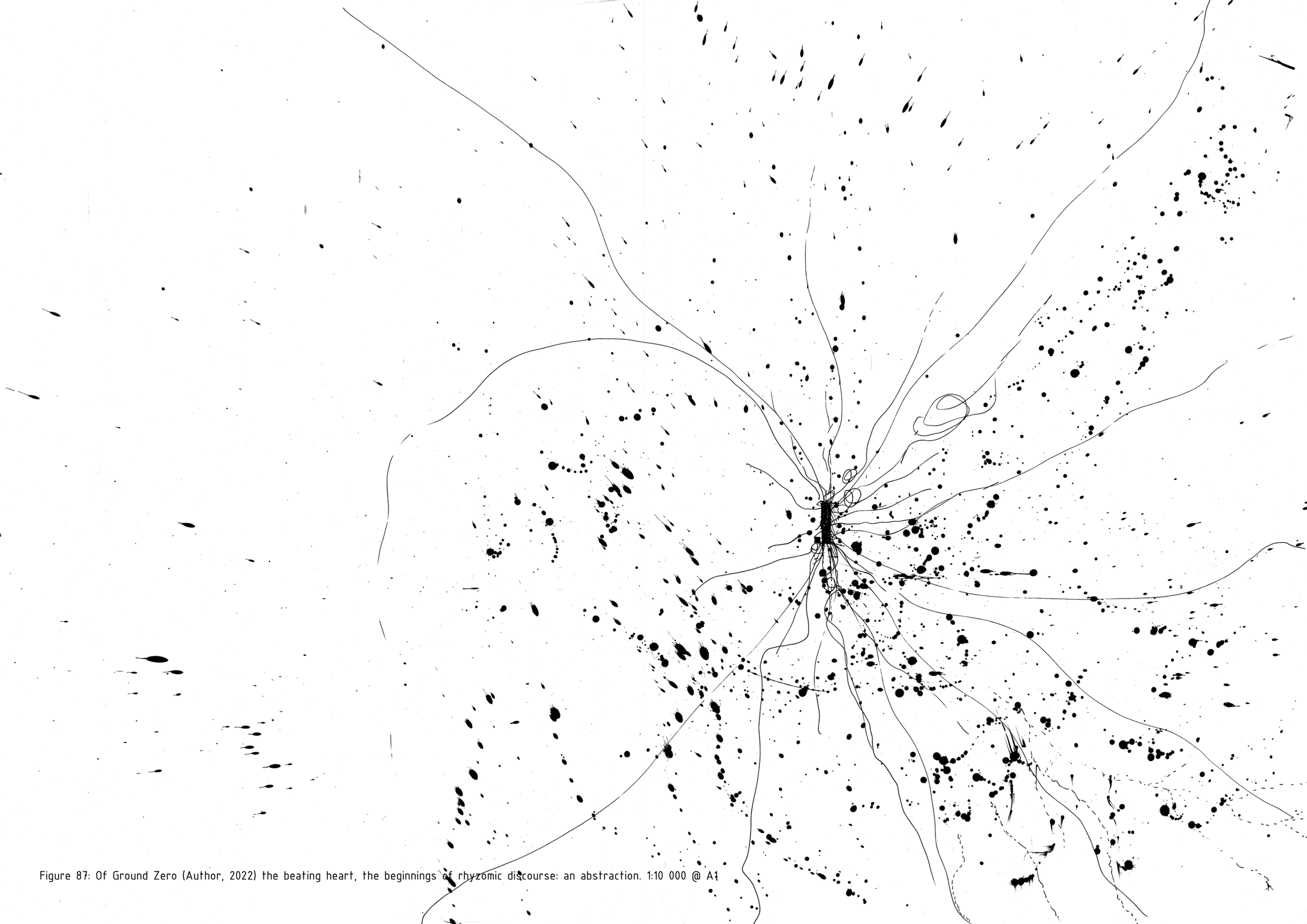


Figure 87: Of Ground Zero (Author, 2022) the beating heart, the beginnings of rhyzomic discourse: an abstraction. 1:10 000 @ A1

The following series of schematic mappings entail seeing the Gardens in relation to the city, coupled with imagining this locale as the beginning of a rhizomic discourse into the Southern African region and the locatedness

Figure 88: A rhyzomic awakening originating from 'Ground Zero' leading into the landscape [in section] (Author, 2022). 1:Various @ A1



Figure 89: Lines of Inquiry, Connexion [in plan] (Author, 2022) 1:10 000 @ A1

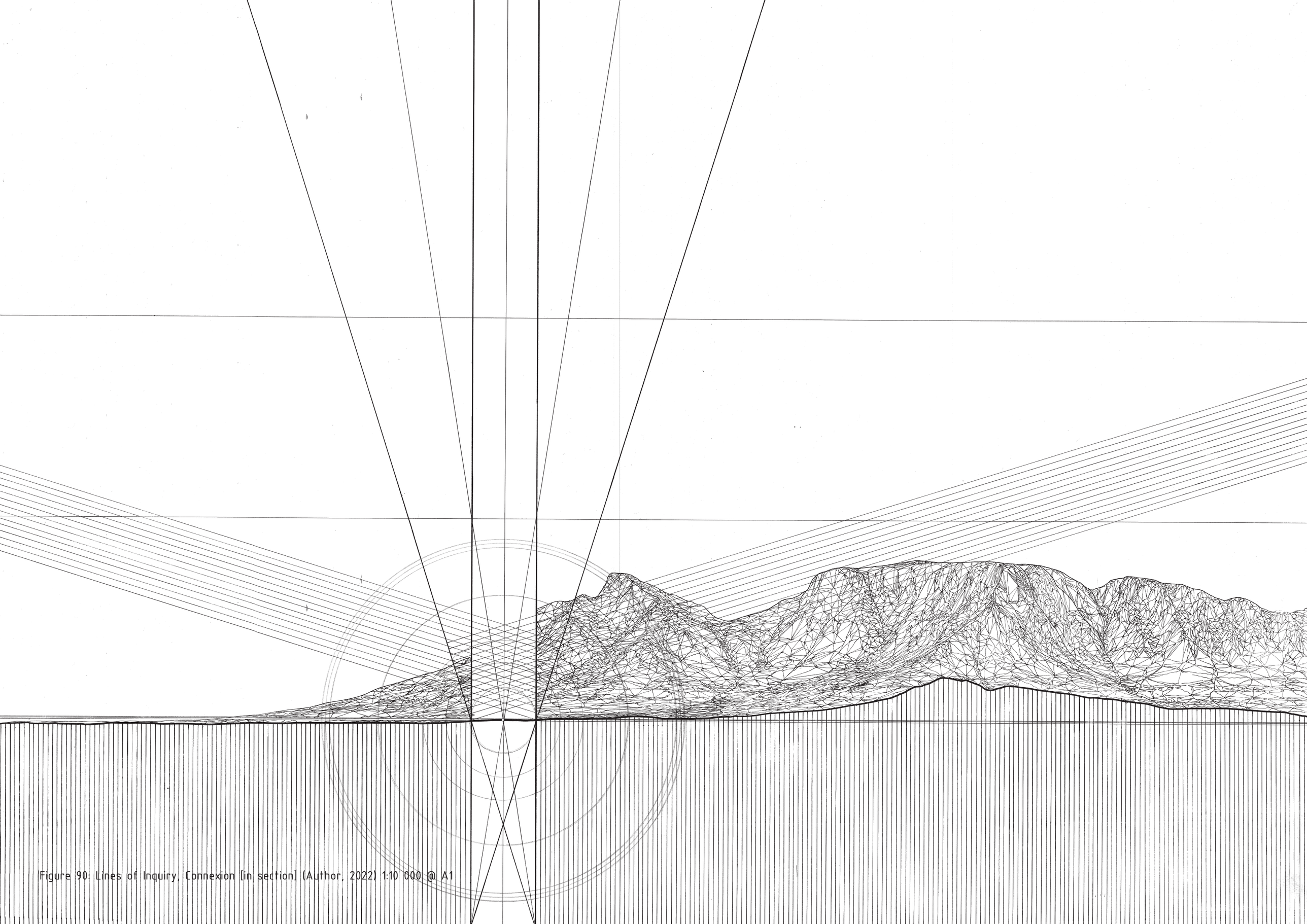


Figure 90: Lines of Inquiry, Connexion [in section] (Author, 2022) 1:10 000 @ A1

Kloof St
Buitensingel St
Orphan Ln
Buiten St
Pepper St
Long St
Dept. of Transport & Public Works
Dorman St
Beckham St
Orange St
Jumu'a Mosque of Cape Town
Vredenburg Ln
Green St
Bloem St
Keerom St
Yenken Ln
Leeuwen St
Dorp St
Provincial Office, western Cape Gov
Wale St
Burg St
Grey's Pass
Dean St
Perth St
Centre for the Book
University St
Botanik Social House
Land Bank
SASSA CT
The High Court Civil Annex
Cape Town High Court
Dept. of Social Development
Queen Victoria St
University of Cape Town Hiddinh Campus
Iziko South African Museum
Museum Rd
Deville Wood Memorial
The Company's Garden
National Library
St George's Cathedral
Mandela Rhodes Bld
St Georges Mall
Government Ave
Adderley St
The Paddocks
Houses of Parliament
Parliament Ln
Iziko Slave Lodge
Bureau St
Parliament St
Paddock Ave
Cape Hebrew Congregation
South African National Gallery
Gallery Ln
Die Tuinhuis
Dept. of Wellfare
Avenue St
Cape Town Holocause & Genocide Centre
South African Jewish Museum
Parliament of the Republic of South Africa
Deeds Office of Cape Town
Spin St
Hatfield St
St Johns St
Plein St
Dunkley St
Vrede St
Bouguer St
Roeland St
Nieuwmeester Ln
Commercial St
Krom Elbow Ln
Barrack St
Mostert St
Corporation St
Barnet St
Tuin Plein
Hope St

Figure 91: Site, 1:1000 [@A1] (Author, 2022), contours at 5m

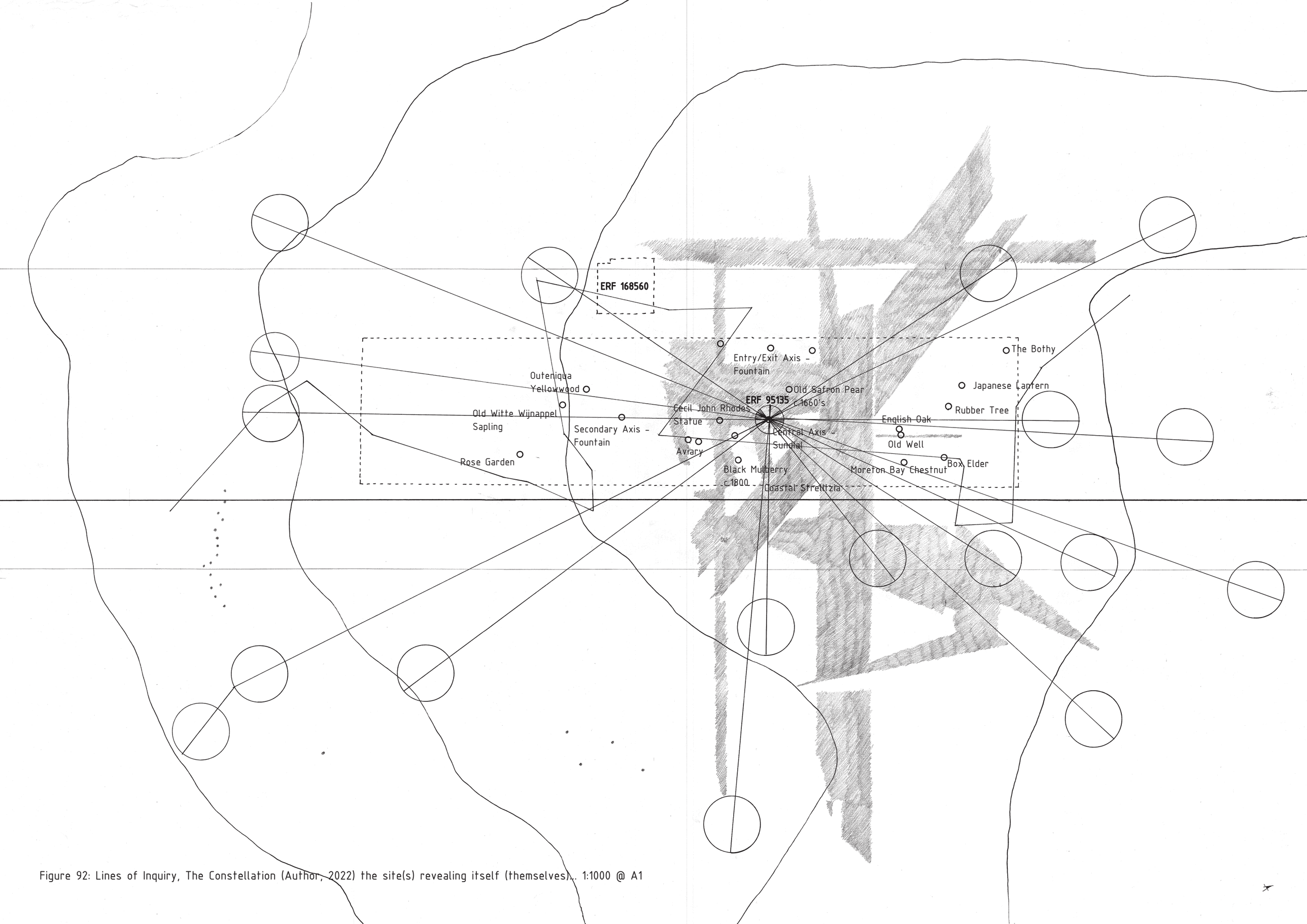


Figure 92: Lines of Inquiry, The Constellation (Author, 2022) the site(s) revealing itself (themselves)... 1:1000 @ A1

I see by doing, by creating that hand-eye connection through drawing the landscape upon which I'm prospecting. Patterns of the cityscape emerge at different scales.

The Vacant Erf

Queen Victoria St

The Company's Garden

Government Ave

Figure 93: Site, 1:500 [@A1] (Author, 2022), contours at 2m



Figure 94: Making Space from Knowledge Streams - Space of Works (Author, 2022)

SPATIAL PRAXIS

'So if you find nothing in the corridors open the doors, and if you find nothing behind these doors there are more floors, and if you find nothing up there, don't worry, just leap up another flight of stairs. As long as you don't stop climbing, the stairs won't end, under your climbing feet they will go on growing upwards' – Franz Kafka

!nãmãb* Sīsenlgaub, the making of spatial praxis. Thus begins the making from the many streams which have been investigated so far. To make an architecture that responds through the lens of deconstructivism to re-join the essence, and the locatedness of the Khoe and San peoples within the context of Cape Town. This essence seeks to bring about the key to finding origin and relocatedness for those who have lost it. This journey is about taking the inhabitant, the user to a place they have not been before. To create a provocation within the Company's Garden, and ask questions, to disrupt the normative memorialisation and enable a programme to grow and allow discourse to take place centered on language, representation, deep listening, and healing.

To make an architecture out of the sceptical, specifically with relationships that occur between the contentious space of the Company's Garden and that of the First Peoples means to look at the means of Derrida's 'Différance': it is the uncertainties which exist in scientific discourse and the public real. There is no structuring to the way in which the undercurrent, undertaking of place making which exists in the cityscape has been done within the context of the indigenous. There is the !Khwa ttu Museum, but this space exists outside of the annals of the bounded city, close to Darling in the Western Cape. While the San exhibit up the walk from the Gardens begins to create a dialogue with the San, this is but the beginning of an inquiry. Coupled with the introductory nature of the exhibits at the Slave Lodge. The Camissa Museum housed within the Castle space complements this. Scientists, predominantly as a whole, all too often fall into an 'a priori' state of being when representing their encounters to a wider public, which in turn allows rumour to take shape (Smith, 2022:137). A hybridised approach to origins and communication is the basis upon which the intervention into the Cape's landscape and multiplicity of ecologies will take place. To find other perspectives and different ways of doing, some seemingly contrary, in this instance, is taking a philosophical approach to conceiving space and making a spatial praxis of 'deep listening' via the ideas promulgated by the Deconstructivists – the breaking down and questioning of the normative means of praxis into something which seeks new ways of doing. All too often, Deconstructivism latterly in built form has resulted in its current formula, a very capitalist means of doing – the so



Figure 95: Conditioning of the Site (Author, 2022) intuitive and associative symbolic meaning, intent

called 'starchitecture' – which I advocate has disrupted and taken away from the actual benefits that this train of thought can produce. The structuring of the city, while being deeply embedded since the first foundations were dug, is open to questioning, to revolutionise. This process has to be done through design, a conceptual approach which takes on multiple streams of thought and knowledge. An artistic process of wrestling with ideas and thought patterns, a deeper listening to the lived experiences of the epistemic and a contrarian approach to putting down a marker within the cityscape. Through this an anticipation of, and a means of moving beyond the purely ocularcentric can take place, to create a space of the indigenous that reflects an engagement of all senses, of the tangible and the intelligible, driving an innate sense of curiosity and the need to continue learning and growing.

Westernised spatial praxis is constructed around this hierarchy of the visual sense. At worst, it renders architecture to the realms of planning, an abstraction neglecting space and place, desensitising the built to time even before it has begun. A means of returning to being in harmony with one's surroundings can take place through the rejection of the purely visual but to incorporate the other senses; an inclusion of the full embodiment which architecture can be.

Within Jacques Derrida's notions of the contrarian, the and/or. An alchemy of thought process that seeks to question arises, summed up into what he termed 'Différence'. The combination of difference and to defer. He asserts that there are uncertainties, where structure is lacking, that the centre of the notion represents the unthinkable itself. The implication is that there are multiplicities in the everyday, within the world's operation. Contradictions which can be translated as spatial arrangements. These have multiple applications across the globe which translate semantically into regional means of practice. Semantics and Semiotics form a duality wherein this is viewed. Architecture can therefore be seen as a language which is imbued with reference and meaning, as buildings equate to objects where references are made. My project, through its archive and anti-archive, hopes to reflect this meaning.

Combining Lefebvre's iteration of space, its paradoxes respond to the idea of utopianism. His ideas around the creation of space that transcends and moves away from the 'a priori', a rejection of the purely scientific and theoretical and into the realms of spatial conception through doing, and using an outlook based upon the lived experiences of the inhabitant, whether temporal or permanent, need to be adopted. That of the 'posteriori' of empiricism. This can combat the alienation from space that is interwoven into the fabric of the indigenous experience within the current era. To think the impossible possible, obfuscating the ground and space into a liminal zone which bridges and binds the past to the present. This brings into fruition a realised existence of architecture and volume which creates a vessel upon which the inhabitants can both leave an imprint upon and be inspired by, to learn, grow, and ask questions – the 'deep listening' through the experience of building. The space founded upon history and nature – a pre-colonial knowledge space that leads into a progressive palimpsest of varying extents.



Figure 96: Siting Process (Author, 2022)

At the same time, it is imperative that the praxis of space making takes on the 'everyday' and its existence. To celebrate and reveal the extraordinariness of life, Abrahams notes:

"...generationally transmitted trauma in our society today has three causes... the original violence of the dysjuncture; the memory-triggered trauma of that violence; without healing tools, we develop dysfunctional responses to dysjunctures. Although they add to our problems, dysfunctional responses work. We did, we do, survive. It is not enough for a revolution. Colonialism happened. Dysjunctures remain ... There are times when survival itself becomes resistance. In the face of loss so complete, and so total, life itself becomes an act of resistance."
(Abrahams, 2003)

These issues can be framed under the conditioning of representations of and representational space, to both conceptualise and see space as it is directly experienced, through intuition and associated symbolic meanings. By looking at the notion of juxtapositioning ideas, the intermingling of the past and present occurs. It can lead to ideas that challenge current praxis and ask questions. Henri Lefebvre believed in challenging the Descartian notion of space as empty and devoid – as geometric space. Space purely of the scientific equation is detached from reality. But ultimately this cognitive approach needs to lead to action, in order to transcend and succeed in being realised, because space is not neutral; it cannot be. It is framed by the conceiver. The challenge is to nullify the disconnect and nodes that define division in ones' own life to overcome and to embrace concepts that bridge the connexions between truth and reason, the blurring of the real and the imaginary – this alchemy can create cycles of conceptual space which leads to a realised composition.

This position maintains that spatial reform is an action in direct correlation through experiences and observation of actual environments. It is comprised of hybridisation – of a multiplicity of observations within the everyday. The imagining the impossible possible. Alternatives however, are always present. Designers are continually faced with the conundrum of designing space which turns in on itself and disregards the other. It then can become an iteration that is not thought about in a way through which meaningful discourse and constructive reasoning can take shape. Instead, in this instance it needs to lead to the discarding of the purely stylistic and instead create a subversion of place.

'Rhythmanalysis' and 'Deep-Listening' are inter-related. It breaks apart the interstitial borders and bounded space – collapsing the dualities of othering, and not being attentive to the needs and necessary discourse to bring about architectural change. It leads to the sinking of hierarchies and instead builds an environment that is awakened to all the senses, beyond the production of space into the working of space. 'Working Space' which I propose is a phrase, in light of the various streams woven together in this study, becomes a **Spatial Lexicon** which looks to disaggregate the status quo, upend it, and induce a dialogue which asks questions and contains a fluviality. This is an antithesis to the static nature of the status quo, the safe way of doing

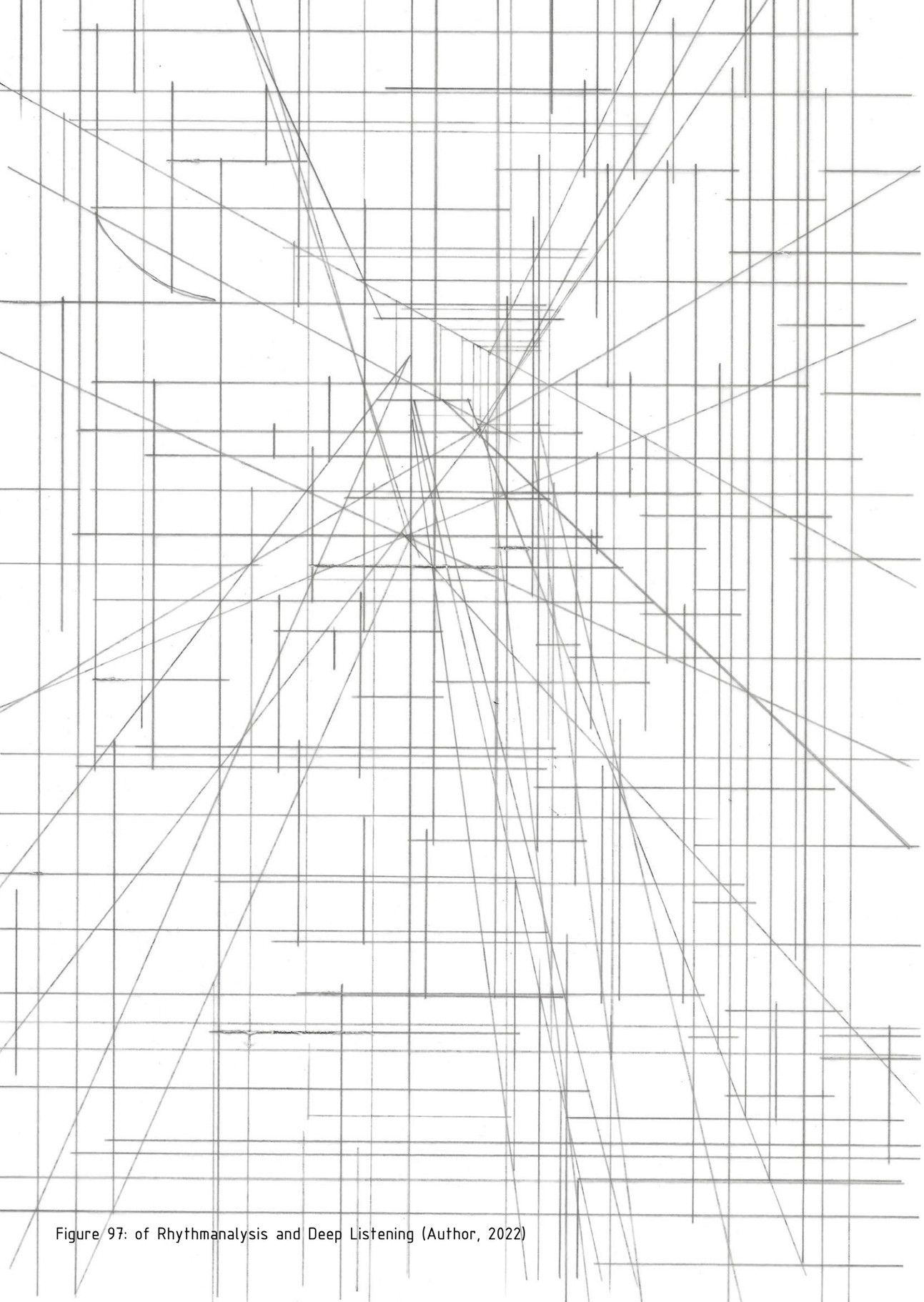
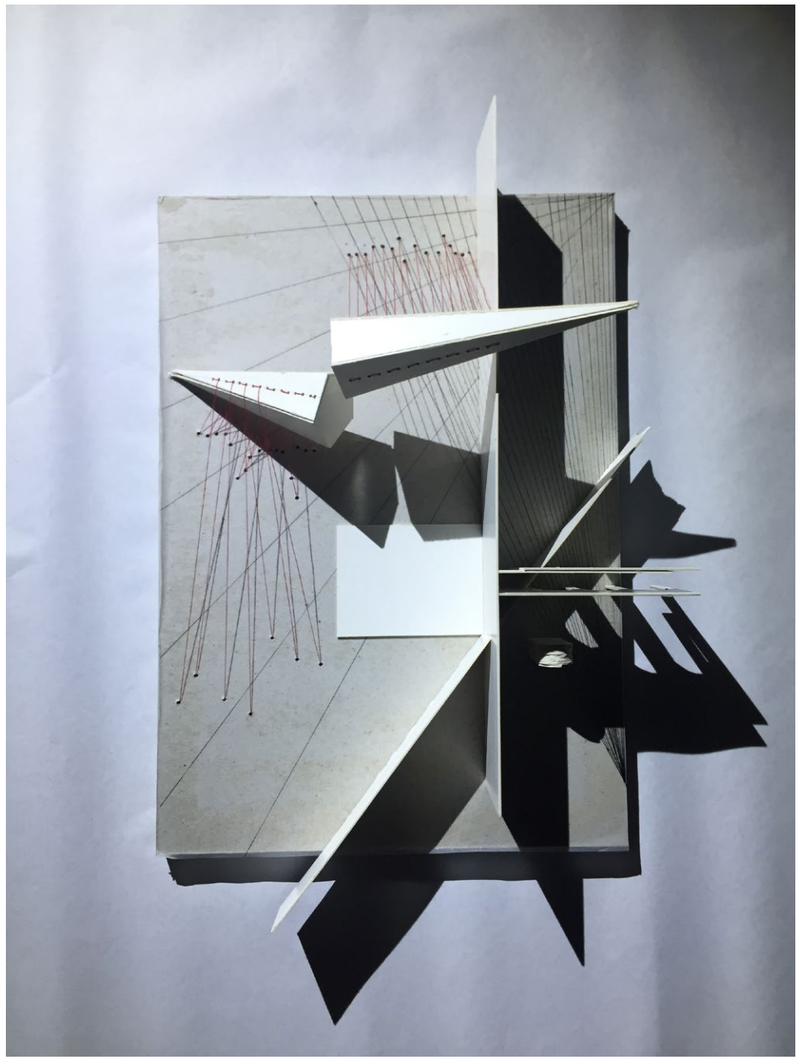
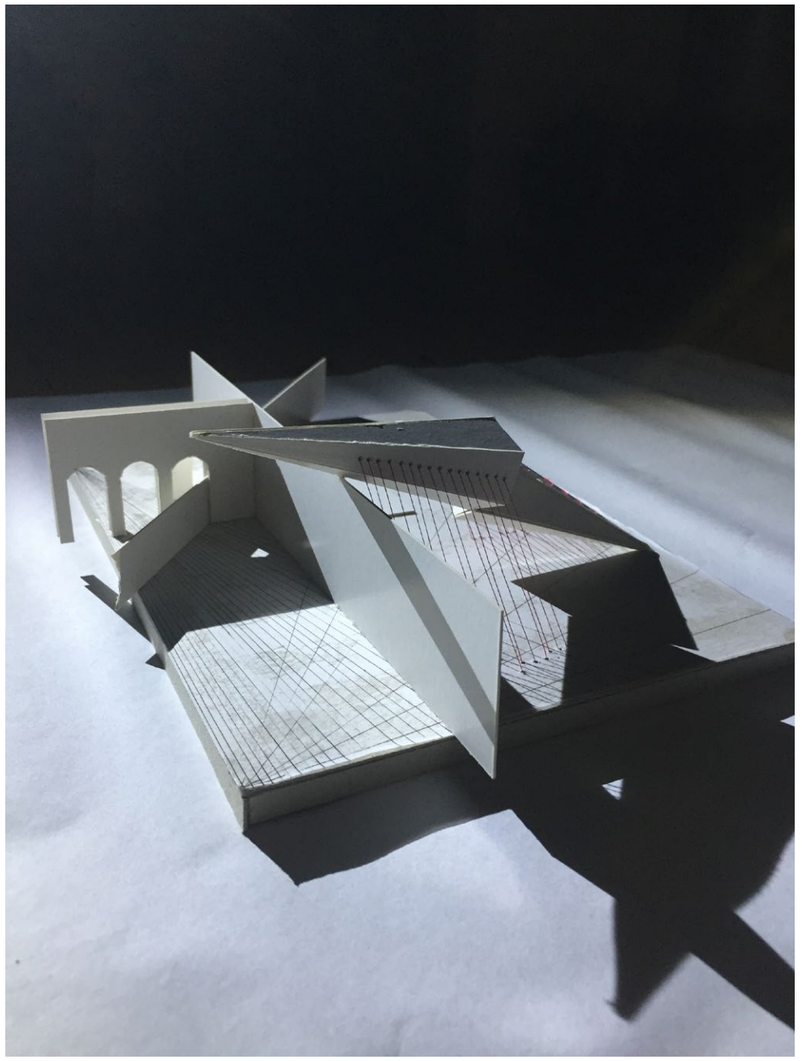


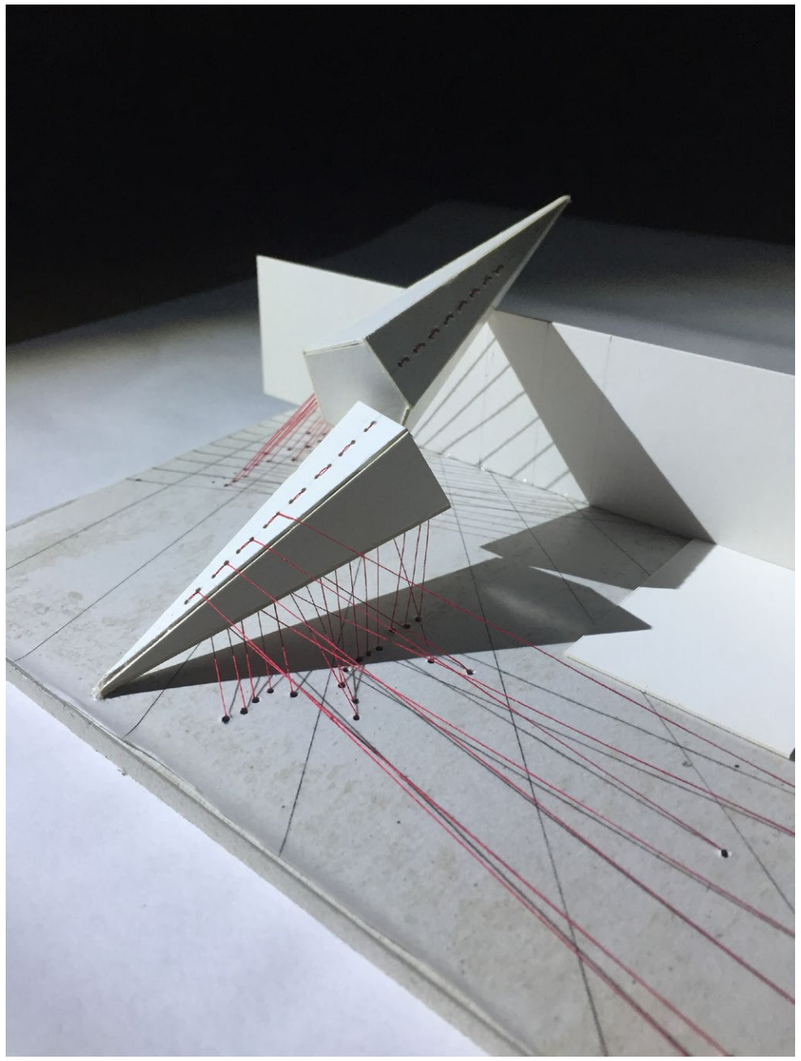
Figure 97: of Rhythmanalysis and Deep Listening (Author, 2022)

just because that's the way space has been made and thought about for the eons of time – the hegemonic tendrils which still pervade the space of the previously colonised; the disregard for the indigenous and the stewardship of natural ecologies. At UCT, through Danab Bradley Van Sitters and the other members of the A/Xarra Restorative Justice Forum, this is being transferred into the academic world. Local communities on the Cape Flats, Mossel Bay, and a few other communities are active in this. More and more, as people are being awakened to their origins, they are seeking answers to the questioning that is taking place around indigeneity and the means of being located within the Cape (Western, Northern, and Eastern), and ultimately the Southern African context.

My project, through its **Archive** and **Anti-Archive**, hopes to reflect these meanings. Story streams flowing from the Gardens into the surrounding locale. By drawing on these deconstructivist discourses, they become an apparatus to conceptualise the recovering of this space – a space currently signifying loss of origin and locatedness and ultimately looks to re-inhabit and reclaim.

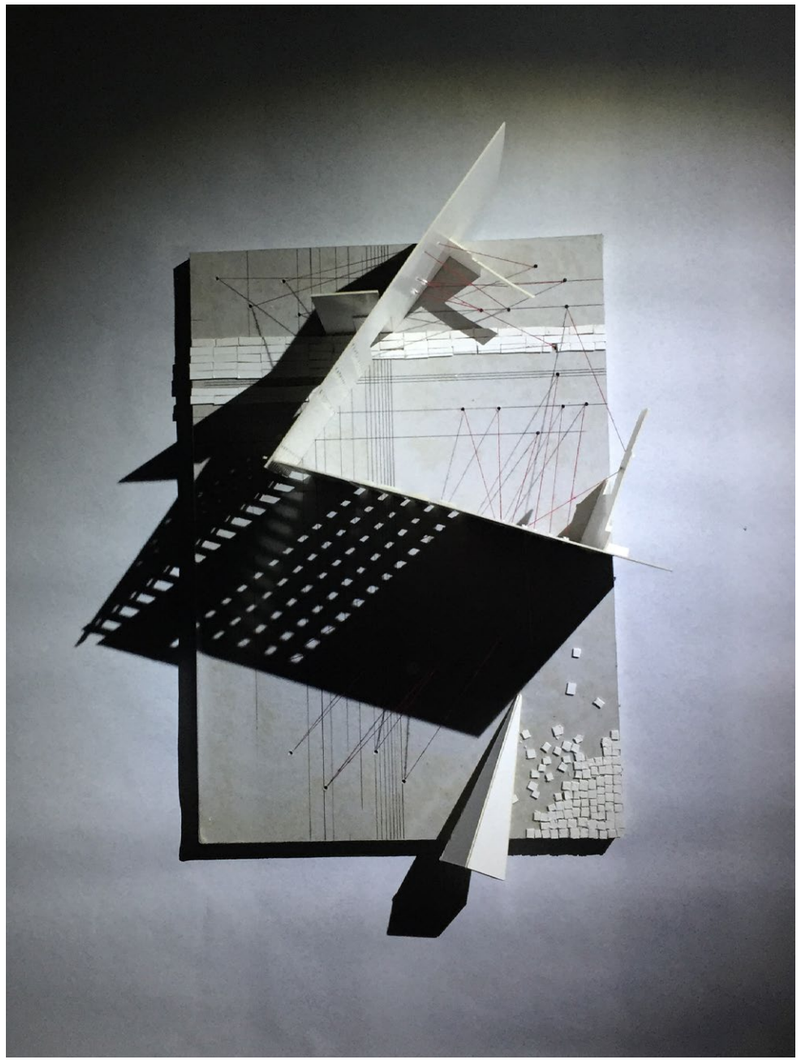


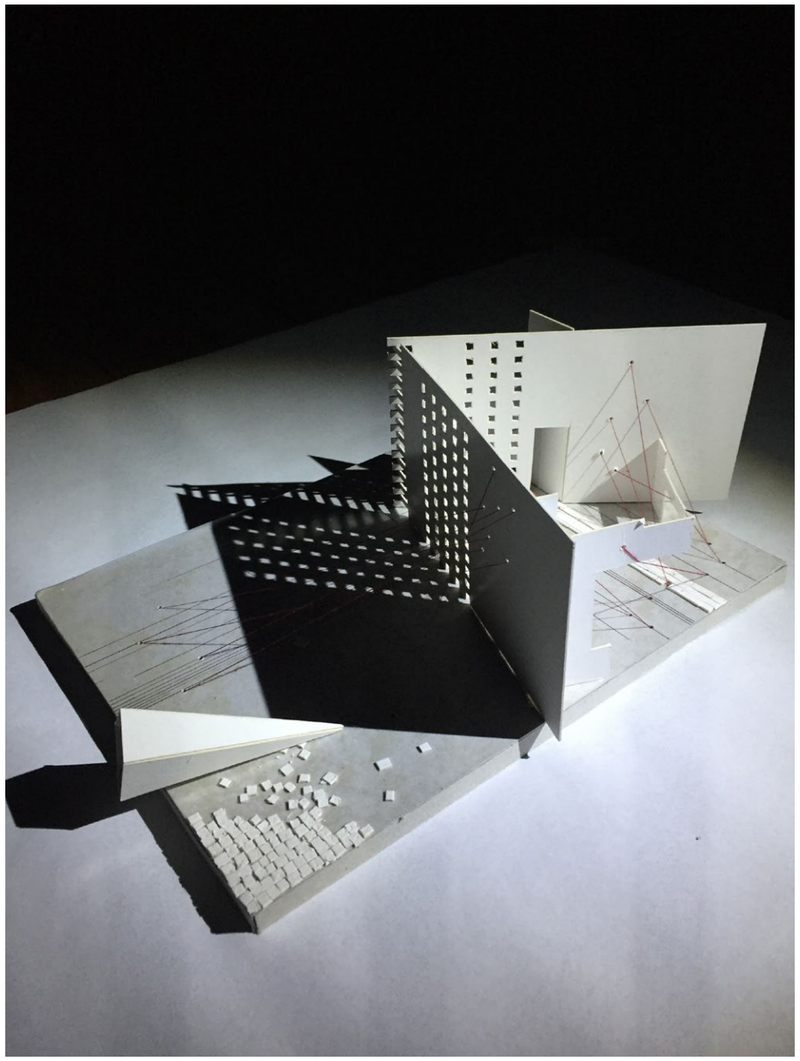


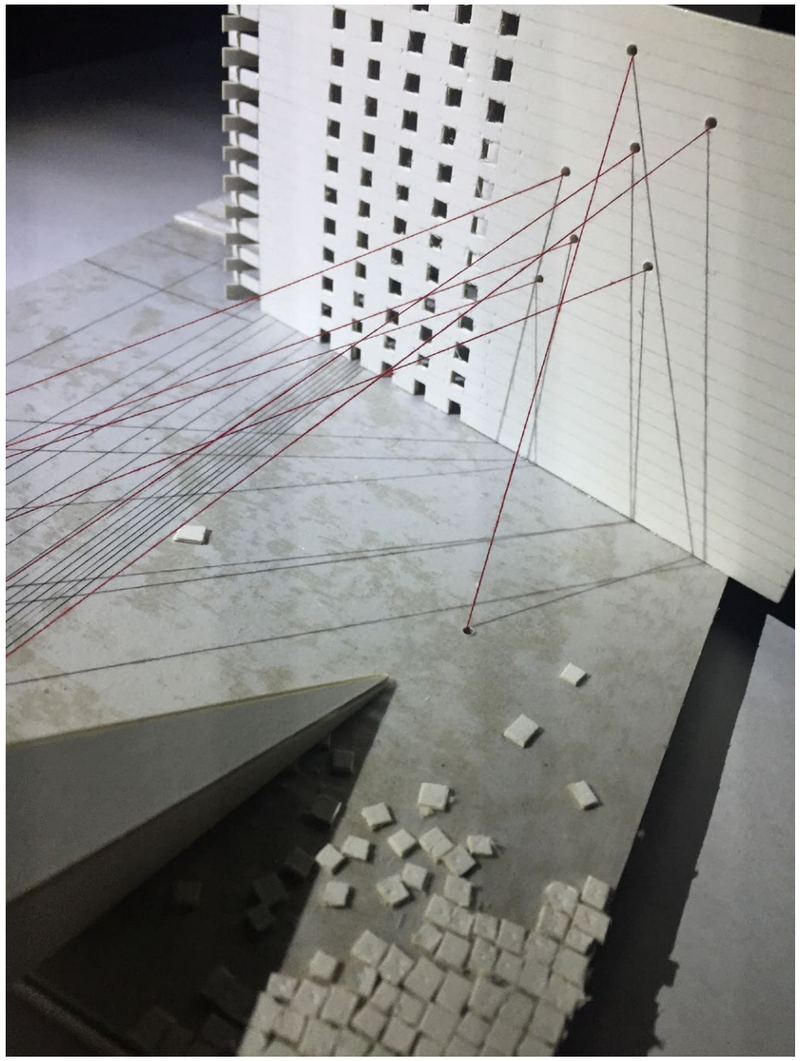


What are the origins of language, of place, of space? What defines place? Is it the boundaries of our everyday existence? The walls we happen to exist between? The sheltering plane above our heads? What comes about to create a language that defines space? What is the differentiating factor which distinguishes the built space of human kind from the natural shelters which Animalia use to survive?

Figure 98: Makette 1 – series (Author, 2022)

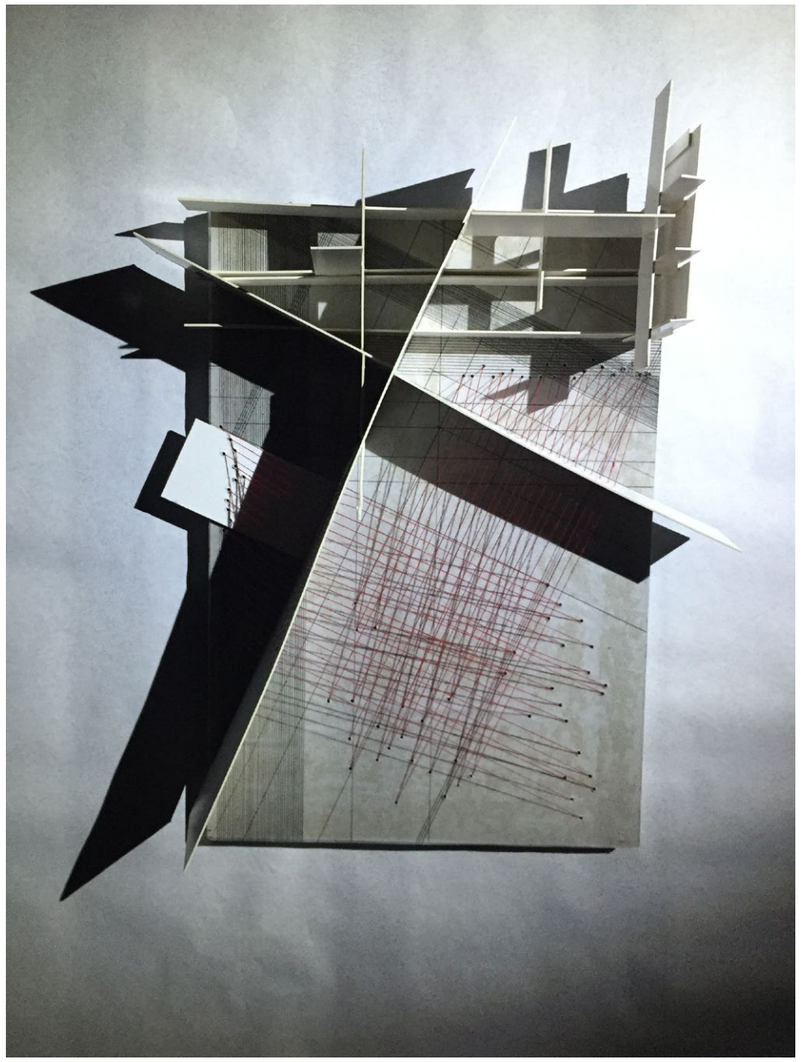


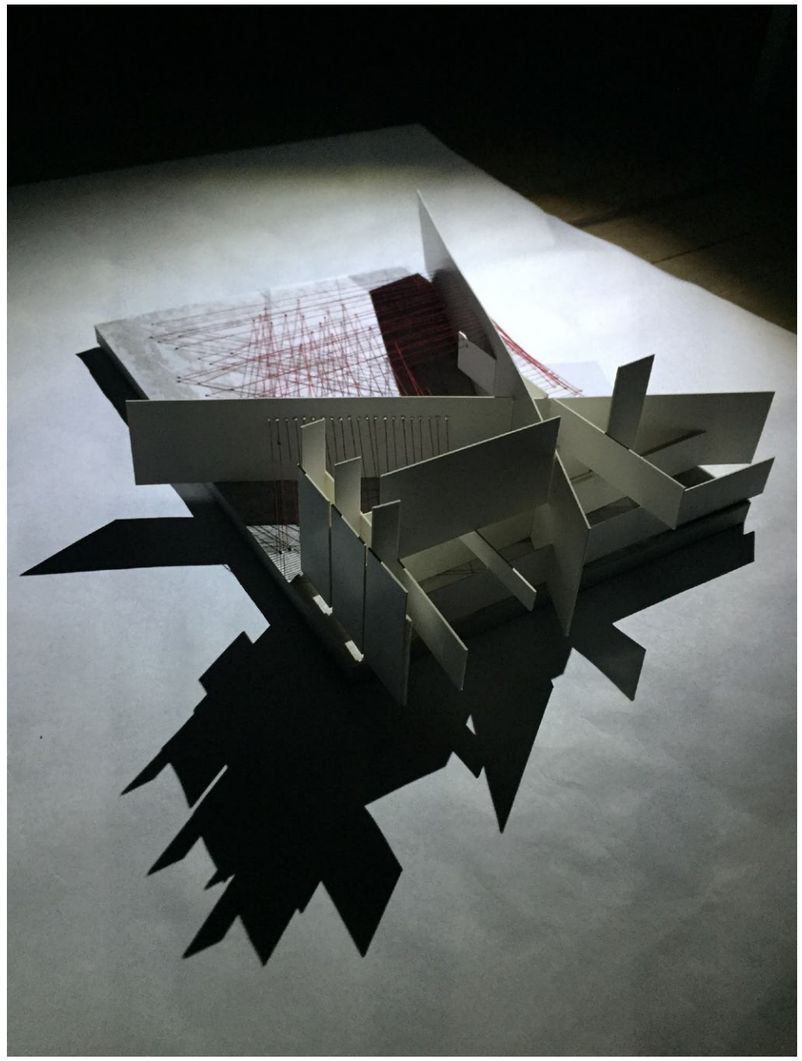




This architecture will be speculative, the land is not a 'tabula rasa'. It has imbued meanings, multiple aspects of lives lived and lives living. We all share the same sky, it is time the divide is breached. Through the trauma of the past, and misrepresentation the only way forward is to ask questions, and to listen.

Figure 99: Makette 2 – series (Author, 2022)





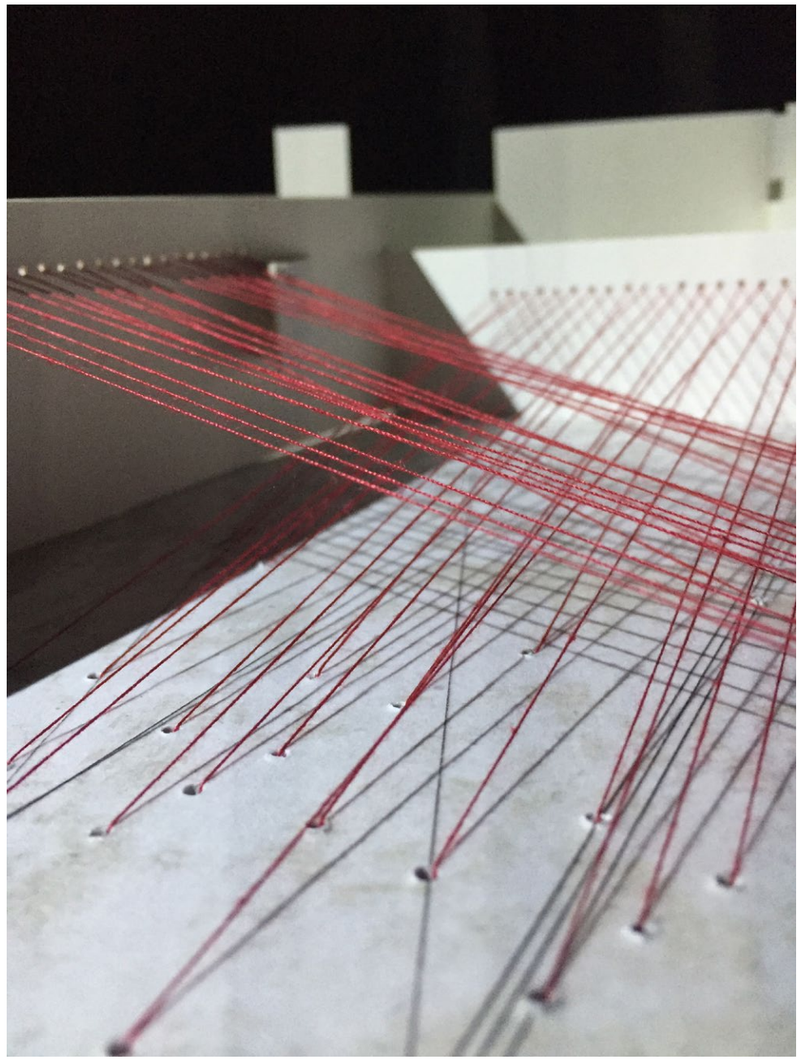


Figure 100: Makette 3 - series (Author, 2022)

As the translator of this project, it is an architecture to subvert and ask questions, some may be answered in the process but ultimately this is not a conclusion, but hopefully something which looks to invite narrative and dialogue. Lines begin to emerge of inquiry, looking towards the past and into the future. These abstractions are an interpretation of connection to place and space. It is an interpretation of the hybridised precolonial knowledge archive. Deep listening is required to bring to light and overcome the traumas of the past. It is through these that the landscape and its identity - its meanings are to be reimagined and repositioned within the political and everyday discourse of South Africa – to overcome the loss of language, land knowledge, biome and the ecosystems that depend upon them...

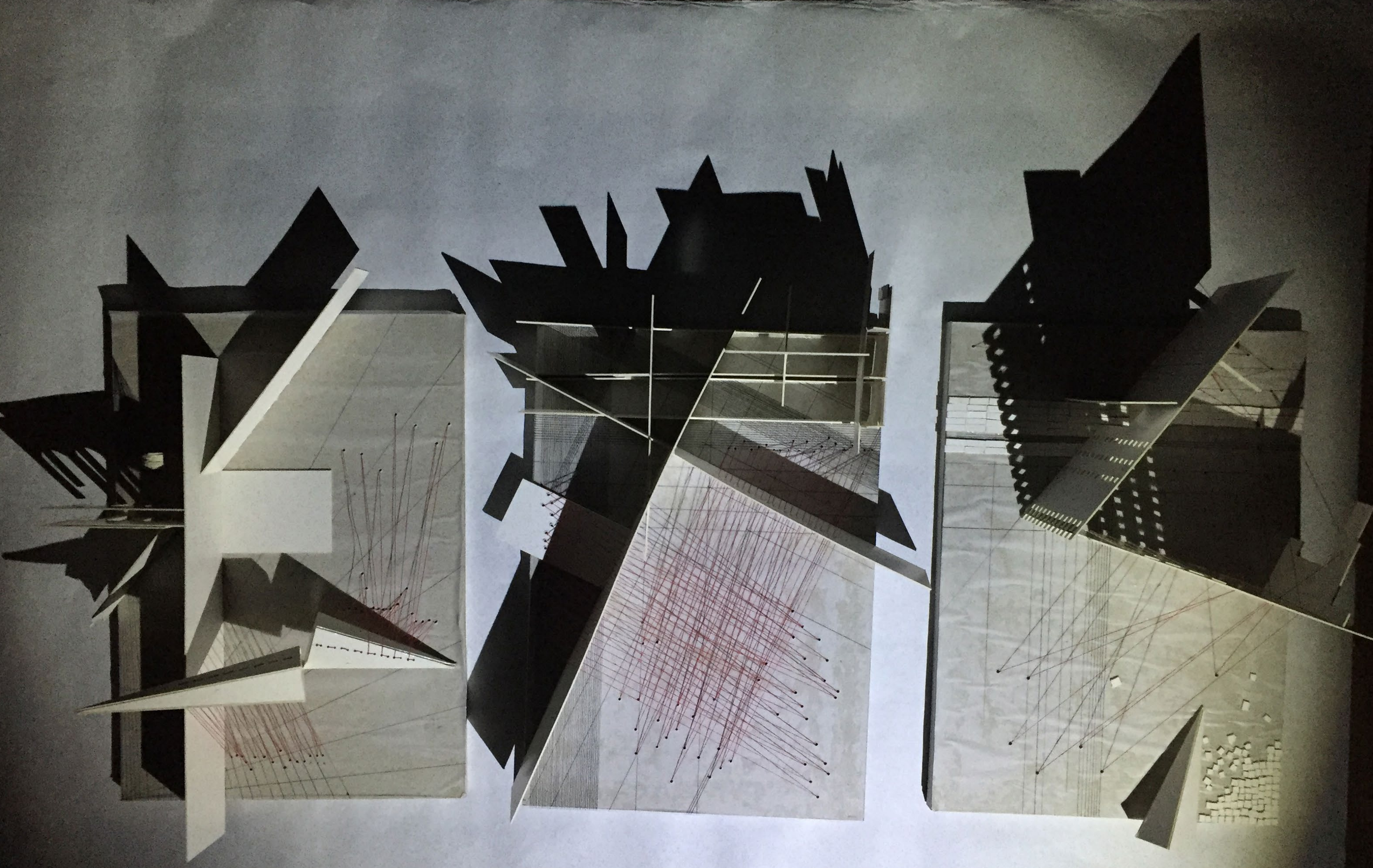


Figure 101: The series, a language through the apparatus of the makette (Author, 2022) – of the **Lexicon:** The Archive and the Anti-Archive

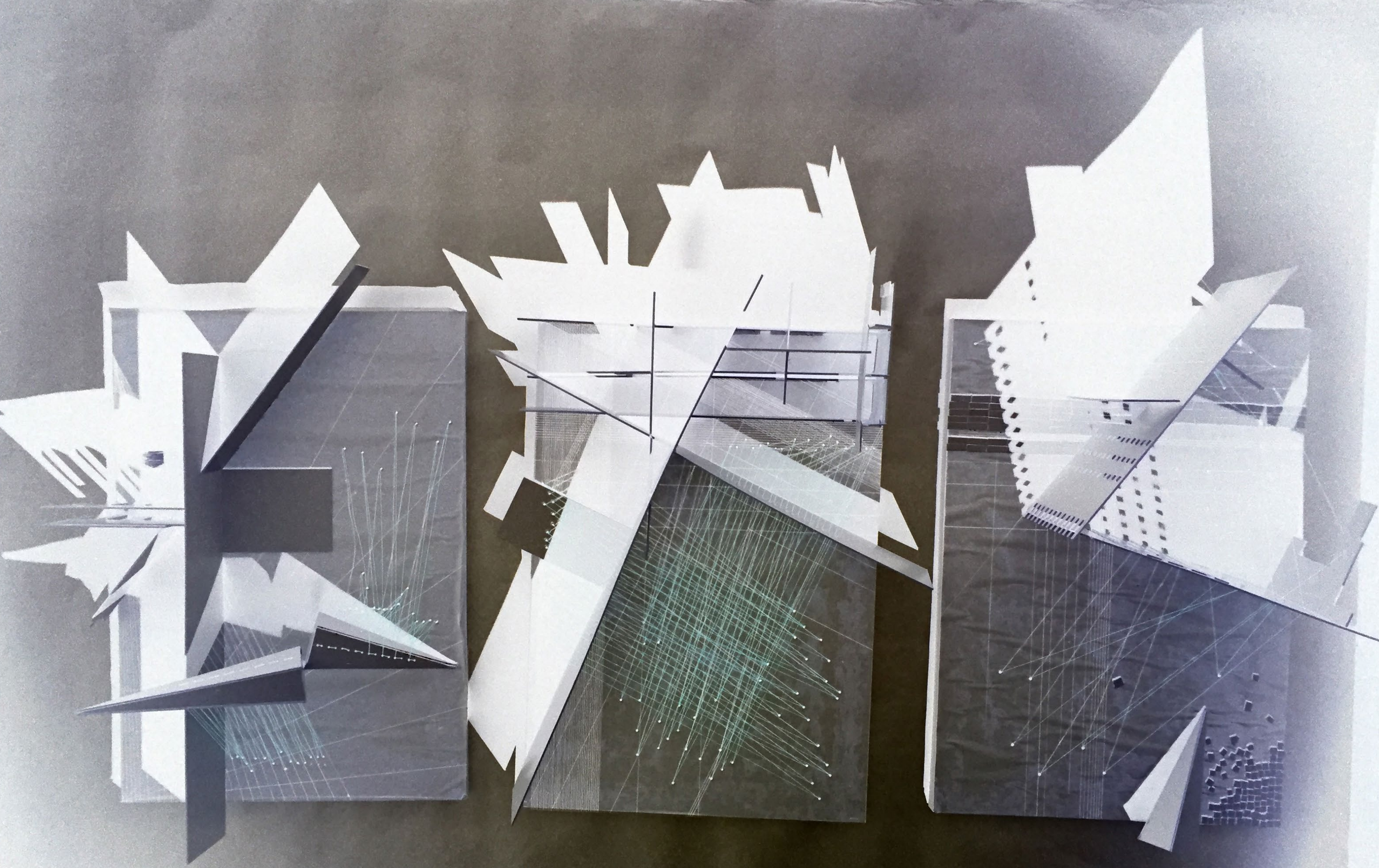


Figure 102: The series, a language through the apparatus of the makette **AN INVERSION** (Author, 2022) – of the **Lexicon: The Archive and the Anti-Archive**



Figure 103: Knowledge-streams of the indigenous, hybridisation, and connections which transcend the annals of time (Author, 2022)

SPECULATION_[TRANSLATING SPACE]

'A descendant of bushman visionaries. Child of the Khoi and the San. A Boesmanskind. A Bushman first and last. If Africa is the birthplace of all humanity, then we are all children of the San.'
Sylvia Vollenhoven, (Vollenhoven, 2016:292-5)

Speculation : Dana(khoe) - Omaob | ǂnuwi-aob : Arkhitekton, #oaba #ans ('Knowing on the Wind). The idea is to take these informants, and create an architecture that responds to a multitude of perspectives through the collective embodiment of the indigenous, but to do so by asking questions: questions of identity and existence with an emphasis as mentioned on language, the language and knowledgescapes of the First Peoples specifically within the context of the Cape Peninsula. By being an enabler for the knowledge streams that Dr June Bam has identified – those awakening to their heritage – the hybridised knowledge-streams, and the hidden networks within the woven fabric of the elders need to be considered. Elders not necessarily being 'traditional leaders' as such, but also includes those with memories, knowledge, and stories which have been handed down largely hidden to this day. These numerous 'hidden' and continuous cultural hybridities from before the colonial era exist within communities in the Cape Flats and within places of the Southern Cape. It is a hybridised precolonial knowledge archive. Deep listening is required to bring to light and overcome the traumas of the past. It is through these that the landscape and its identity-meanings are to be reimagined and repositioned within the political and everyday discourse of South Africa – the loss of language, land knowledge, biome and the ecosystems that depend upon them. The idea is to bring these, and begin to impart and influence the knowledge streams within the context of what is the (relative) void scape of the City. This is through a programme that is archival by nature – lest these narratives get lost forever: a spatial workshop woven into the gardens bringing a counter-narrative into the current spatial ideology. The concept revolves around the spatial subversion of the locale and questions place. This is to be a place of story, gathering, journey, and ritual.

The primary purpose of siting this project within Ground Zero is that this is viewed as the start of a journey. A journey envisioned as a catalyst which intends to ultimately grow and open up a rhizomic discourse within Cape Town, leading further afield into the landscape upon which the First Peoples walked and whose descendants walk today. A catalyst which looks to representation and identity, and the reawakening thereof. This will form the basis upon which this architecture will be positioned on, an Anti-Archive juxtaposed against an Archive: a speculative propositioning, and an excursion into the land.

Cape Town is a city devoid, it is undergoing change – of capital, of



Figure 104: Space is Not Neutral (Author, 2022)

product rather than works. I advocate that it is devoid of the cultural acknowledgement without whom Cape Town would not exist – that of the Khoekhoen as well as the San peoples. The trading station was the beginning of the subjugation, extermination, and assimilation, leading to the loss of origin and locatedness. For survival, the First Peoples were lead into enforced servitude; a vacuum which obliterated cultural heritage. This largely still exists today within the mainly agricultural familial labour systems within the broader original colonial regions of the Cape.

Places of story, gathering, and ritual are fundamental to the notion of relocation, of place: a place of journey – incorporating the past, present, and future for imparting knowledge streams of the physical and metaphoric, to look at other ways of doing. As the Gardens were the introduction of the alien into the endemic, indigenous locale, and the beginnings of epistemicide, so this architecture looks to be the antithesis, to begin to take what has been lost and to build upon the notion of originating the locatedness of place: an interlocutor of equitable space and the weaving of an ancient fabric albeit anew back into the landscape. A space for the reawakening of linguistic identity.

Dr June Bam advocates for a relooking, to listen and learn through the medium of the aural traditions, handed down through the generations that exist and to look at undoing the Eurocentric notions of time and epochs. What can these tell us, and how can they provide us with new interpretations of the intertwined past?

Constructing the Lexicon

This architecture is speculative; the land is not 'tabula rasa'. It has imbued meanings, multiple aspects of lives lived and lives living. We all share the same sky – it is time the divide that separates origin and locatedness is breached. Through the trauma of the past, and the misrepresentation that permeates society today, the only way forward is to ask questions, and to listen. As the translator of this project, it is an architecture that has been conceived to subvert and ask questions. Some may be answered in the process. But ultimately this is not envisioned as a conclusion, but is hopefully instead something which looks to invite narrative and dialogue; a physical manifestation that will become a new marker to begin to bring about the cosmic change needed within the ordering of the City's fabric.

The fire which destroyed a significant portion of the African Studies archive and resources housed within the Jagger Library in 2021 at UCT's (University of Cape Town) Upper Campus, alongside burning close to 700 hectares of the Table Mountain National Park, (as of this writing, the mountainsides are full of new growth, the continued cycle of burning inducing biological health) indicates that a large amount of resources as important as these cannot be housed in a singular location. A space readily accessible to the general public – the collective – should be made available: a space where one can learn of origins, and what locatedness means. This is what this space looks to be, a part of the general discourse into finding and awakening; a facilitator for asking questions. This architecture forms part of a system, one which looks to understand the local ecology, balancing



Figure 105: Weaving [subsume] (Author, 2022)

different ideas and topics around indigeneity and the loss of identity suffered through epistemicide. The heritage is there: it is just waiting to be uncovered and brought into the light. This space is of the archive and the anti-archive. Therefore, this is not an architecture of isolation.

Across the road (Queen Victoria Street) from the Garden is the Centre for the Book. This is a place that holds meaning, firstly in that this was the site where part of UCT's physical origins lie as the University of the Cape of Good Hope at the beginning of the 20th Century. It also contains most of the books ever published within South Africa. A barren site sits adjacent, where an illegally demolished heritage building once stood – a hostel. It is at this site where an archive will be made, in dialogue with the street, bridging under the street and into the Gardens to the anti-archive, linking the journey with a starting point that ultimately will lead into the mountains, looking to places of cultural significance, of water origins and biome – a work in progress. The edge of Queen Victoria Street bordering the garden in its current state is a blank wall, a dead space. A pure thoroughfare that is inactive apart from those walking to and fro at various times of the day from work and to transport. I aim to take a portion of this wall and inhabit this space with the anti-archive – to disaggregate the wall by opening it up at certain points to allow for more activity to take place by being more conducive to public city life and enliven this quiet part of the heart of this city.

I have come up with an analogy, the **Archive** is best viewed as being a cave, a place where information and records pertaining to the First Peoples and the early colonial Cape history are stored. A repository of and for the scientific and re-housing of the information nearly destroyed by fire. The **Anti-Archive** is, conversely, a basket, a means of conveying and carrying information to be handed down to proceeding generations and reawaken these now hybridised knowledge streams within Cape Town, and ultimately be a catalyst for similar spaces throughout Southern Africa.

The Cave and the Basket are linked by a subterranean level with openings and connection to the sky, a conveyance of sound and volume. This dark zone heightens the non-ocular senses and is the underpinning to this architectural journey. Linking the predominant programmes both to each other, while also linking to the Delville Wood War Memorial and a proposed memorial for the lost lives from various Southern African Labour Corps regiments of WWI, who up till now have not been recognised for their contributions to the war effort. This becomes an alternative axis of entry for the public. This underground zone is the handle carrying the spaces above: it is a continuum of the archive spaces and the anti-archive knowledge streams. This underground bridge is linked by an underground pool, connected to the bypassing tributary of the colonised Camissa. The water can be used within the project and is also a space for rain water runoff. The primary spaces below grade take shape in the form of housing point cloud projection – holographic depictions of various archaeological cave and land sites around the Cape, making them easily accessible and able to be interpreted by those of the everyday: a bridge of the apriori and posteriori of empiricism. This zone also holds spaces for VR and other up and coming technologies, making

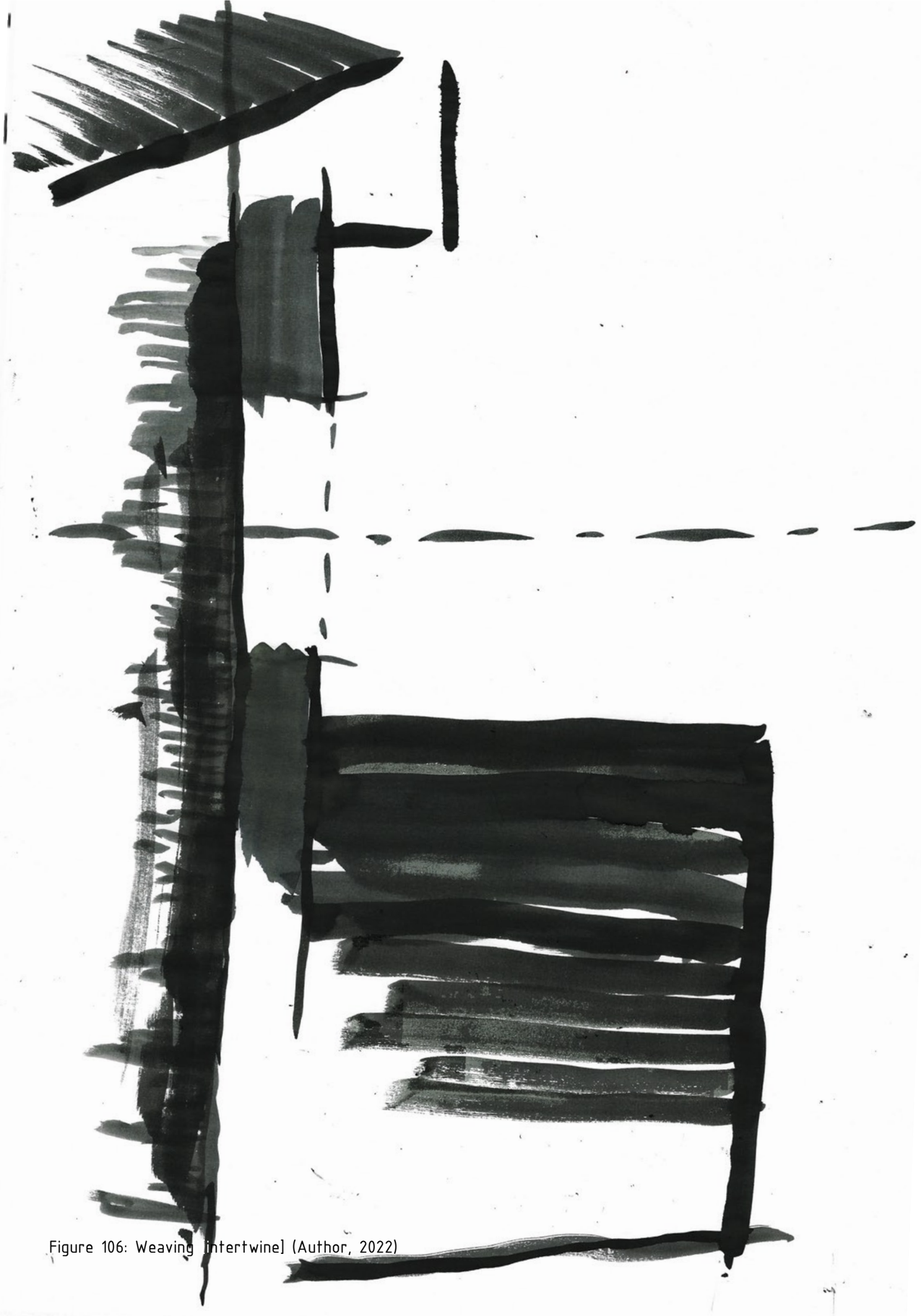


Figure 106: Weaving [intertwine] (Author, 2022)

them relevant within the context of indigenous inquiry, as well as chambers for small-scale performances and the projection of immersive film and audio recording. It is envisioned as a space for both during the day and at night. For instance, the holographic projections only become alive after dark while during the day the space is alive to light and shadow. The courtyards and performace spaces are also designed to be accessible at all hours.

The 'Cave' holds gallery spaces, archival spaces, and overlooking pods for research to take place alongside a performance zone to the back, while the 'Basket' is juxtaposed against it, containing spaces of gathering, liminal workshops, and spaces of interpretation, for holding conversation around these knowledge streams, spaces for recording story and narrative for posterity. Alongside these, pedagogical spaces for the conveying of linguistic teaching – namely that of Khoekhoegowab (which has been proposed as the language for the representation of the early Cape Khoe dialect) are housed above.

This Basket is anchored into the garden through a **Space of War**, drawing on the original main Garden axis as a redirected route, a confluence of conflicting geometries carved into the excavated and inhabited landscape which provides glimpses into the Basket. Alongside this, a space of gathering is made beneath an existing endemic yellowwood tree which informs the geometry of this altered axis. This is envisioned as a route of remembrance – of the multiple wars fought by both the Khoe and San against the colonial hegemony eradicating their way of life and the land.

Embankments from the excavated soil – extracted from the making of the underground zone – form a covering for the at grade spaces providing sheltered courtyards to facilitate the programme. These slopes, along with the redirected route – anchored by the yellowwood tree – is viewed as a space to reintroduce the original biome. Albeit small in area overall, its aim is to open up and question the ecological practices which took place and juxtapose endemic species against the alien trees, ferns, and bulbs currently defining what the garden space is. The endemic species incorporate both the culinary and medicinal aspects to bring back into discourse that which encompasses indigenous stewardship and plant knowledge. It is an interlocutor of equitable space and weaving of an ancient fabric albeit anew back into the landscape: a fulcrum for the reawakening of linguistic identity. It is looking at creating an architecture of transhumance – of the interstitial and the threshold between origin and the sensory. This is a place of story, gathering, journey, and ritual.

The Company's Garden in its current state does however provide moments of respite for the City's inhabitants from the largely sterile built environment. Therefore these spaces – of open lawns for children to play and tree canopy for the lunchtime nap – are kept. The reintroduction of the endemic ecology is viewed as a means of reintroducing it back into Ground Zero, juxtaposing the indigenous against the alien.

Within the Gardens lies a restaurant – the Company's Garden Restaurant – which is an institution within the green fabric and is well liked by many from all walks of life. However it doesn't contribute to the overall engagement



Figure 107: Weaving [layering section] (Author, 2022)

with the street from the gardens in its current state. It closes relatively early and thus at night, as with the closing of the gardens it becomes a dead space. Therefore I propose a slight alteration, to keep the aspects which embed it into the gardenscape, but to also open it up to the street. This will anchor the base of the speculation I am weaving. I intend to enable it to contribute to and enliven the later hours along Queen Victoria Street, to stay open longer and animate the wall.

The intention is also for it to be flanked by a kitchen garden containing endemic food species, to showcase how local food ecologies can contribute to food security and also to employ the marginalised for imparting skills development in both the garden and culinary sectors.

At the top end of my proposal, below where the project meets the Delville Wood War Memorial, an existing municipal garden maintenance depot lies largely derelict and underutilised. This gets altered and repurposed, becomes smaller in footprint to better utilise the space while also becomeing a place for the possibility of imparting skills and endemic ecological pedagogy for the homeless which frequent the area. A correlation with the Covid-19 lockdowns meant that far more people seeking economic opportunities ended up left forgotten within the cityscape and this aims to address (in however small a measure) some of these issues.

Of Tectonics

Tectonically, the handel below is carved out of sandblasted concrete, the apertures above are from the same material and are allowed to age over time, to take on the persona of an underground conduit. A cavern of sound and immersion. The spaces circulate and link into each other with no apparent beginning or end within the centre. Sculptural forms funnel glimpses of light and sound to the spaces beneath. It is a flowing series of spaces carved from the earth.

The Archive is a hollow masonry block, covered by a skin of black bricks containing a green glazed inner periphery. This picks up on the green terracotta tiles of the adjacent Centre for the Book. It's a seemingly monolithic box hovering above the street with an intensity, to invite curiosity as to what is housed within. The cantilevered façades provide a tangible weight over the perimeter through the continuation of the façade bricks. The façade is divided into bands of different gradients based on the floor within – narrower for the dimming of natural light for the archival research spaces, and wider for the gallery zones. Strata of the within. While at night, this masonry box glows as a lantern; an animated space reinhabiting the current void. Internally, the exposed skeletal structure houses the cantilevered working pods and voids link the floors spatially throughout within section, an amalgamation of carved and conflicting planes. Towards the back of the site, the circular sand-blasted concrete performance space is the anchorage to the archive and acts as both a heat sink and a means to deflect the harsher north western light from the archival space. In addition it forms the vertical access plane. These geometries sit within the site and lay claim to the vacant land.

Adjacent to the box, is the Anti-Archive,

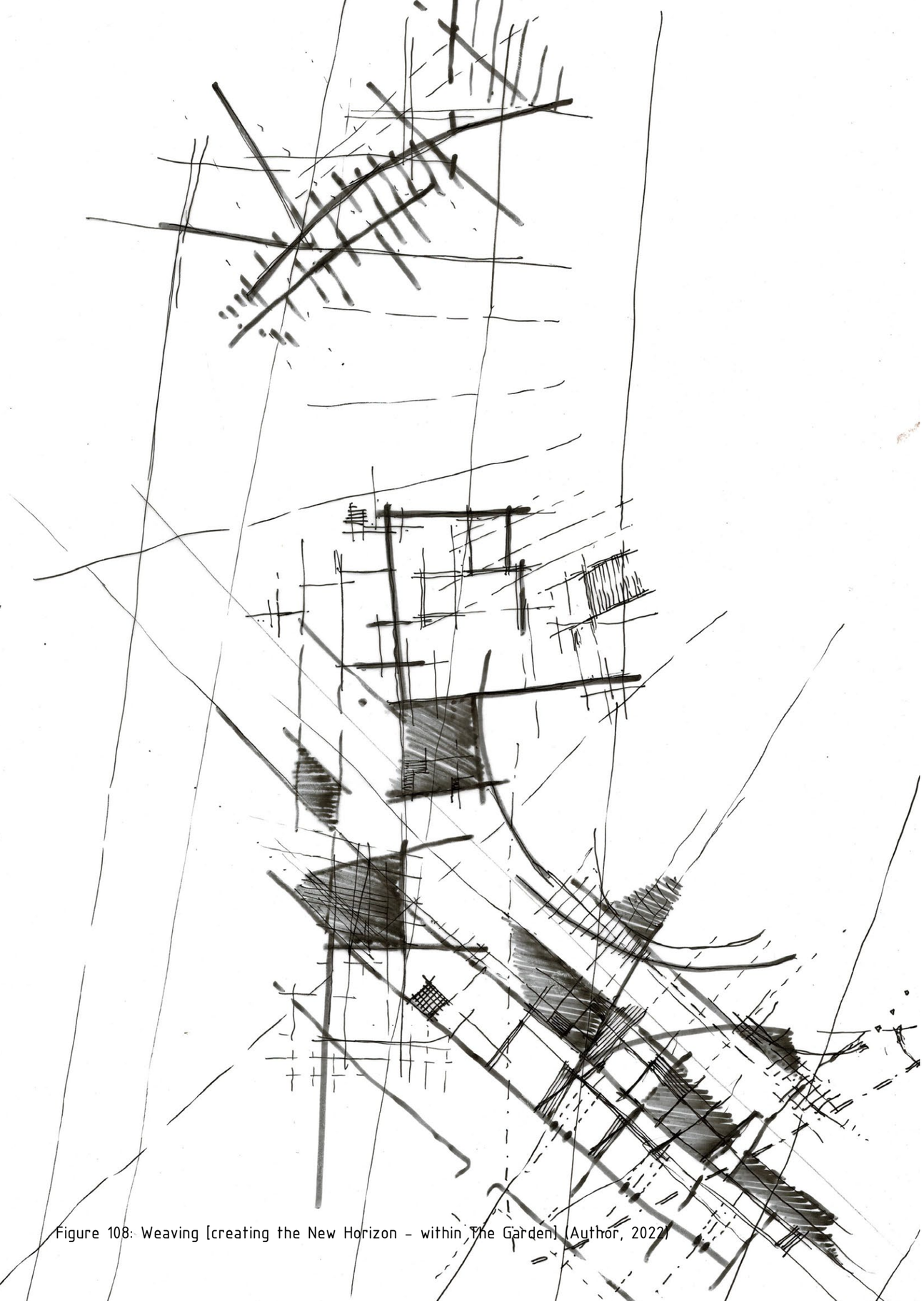


Figure 108: Weaving [creating the New Horizon – within The Garden] (Author, 2022)

connected in dialogue to it via a domex tunnel split by the street. This is is a series of facebrick plinths, partially made from the excavated material – the local soil type is high in clay content. This plinth forms a sequence of the inside and the outside. It is sunken into the ground on the southern edge of the repurposed excavated soil embankments, opening up to more public zones – gathering spaces facing the street which are then channelled to the gardens at the back. Upon the plinth, domex volumes are placed, cantilevering over the street edge, while also overlooking and sheltering the courtyard spaces below. These volumes are encased in a permeable mesh-like grid to blur the edges and shelter the open areas of convergence within the upper plane, while allowing planting and bird life over time to inhabit these structures.

For the Space of War, a series of diagonally arranged domex plates with a defined apex datum above head height are embedded into the earth, leading one both into and from The Garden. Its conflicting geometries and divergence off the axial pathway allow glimpses into the gardenscape and the built geometries beyond. Creating a new focal layering within the journey's fabric.

The structuring of these compositions are delineated over their siting through opening and enclosure, as both cavern and open plane, as garden and endemic veld. It looks to the journey sequence of space as a story to incubate and encourage inquisitiveness.

As language and dialect evolve over time, so the raw materiality ages and recedes into the landscape. Spatially, these are viewed as volumes rooted to, and volumes that float above the ground. The material disaggregation of the wall becomes the ground plane for the public thresholds, while above the spaces interlink and cascade. A conversation between planes and volume, these are a constellation of apertures into the gardens and a dispersed series of liminal spaces for the nurture of knowledge-streams. These all form part of the Lexicon, the architectural lexicon for finding place and locatedness. A tapestry woven into the fabric of Cape Town's heart. The architecture I have created is an amalgamation of this and is a **Space of Language**.

The Beginning

As mentioned in the Dénouement, architects are to set themselves tasks which no one else can imagine, through the medium of intuition and the connection of the hand-eye to convey meaning and invoke the senses.

Space changes the landscape. It is the act of excavation, the creation of a new horizon. Excavation is a 'violent' process, but it can be a means of rebirth. Like wildfires which are inherently violent, they enable revitalisation. To create anew, architecture can, by bringing alive the impossible/possible, be the catalyst for social change heading into the future: an architecture that moves beyond just building; that moves beyond just space making. This is architecture. Architecture lives and breathes. An incorporation of multiplicities, it weaves the landscape and builds to create equitable space through works. It can be a means towards finding place and locatedness. Hopefully this is what this investigation and speculation has found: **A Spatial Lexicon** which draws upon a multiplicity of ideas prolumgated through spatial inquiry.



Figure 109: The Vacant Site (Author, 2022), adjacent The Centre For the Book



Figure 110: The Wall (Author, 2022) to inhabit and disaggregate



Figure 111: The Garden's Central Axis (Author, 2022) a space to subvert and invite narrative within, conversations, origins

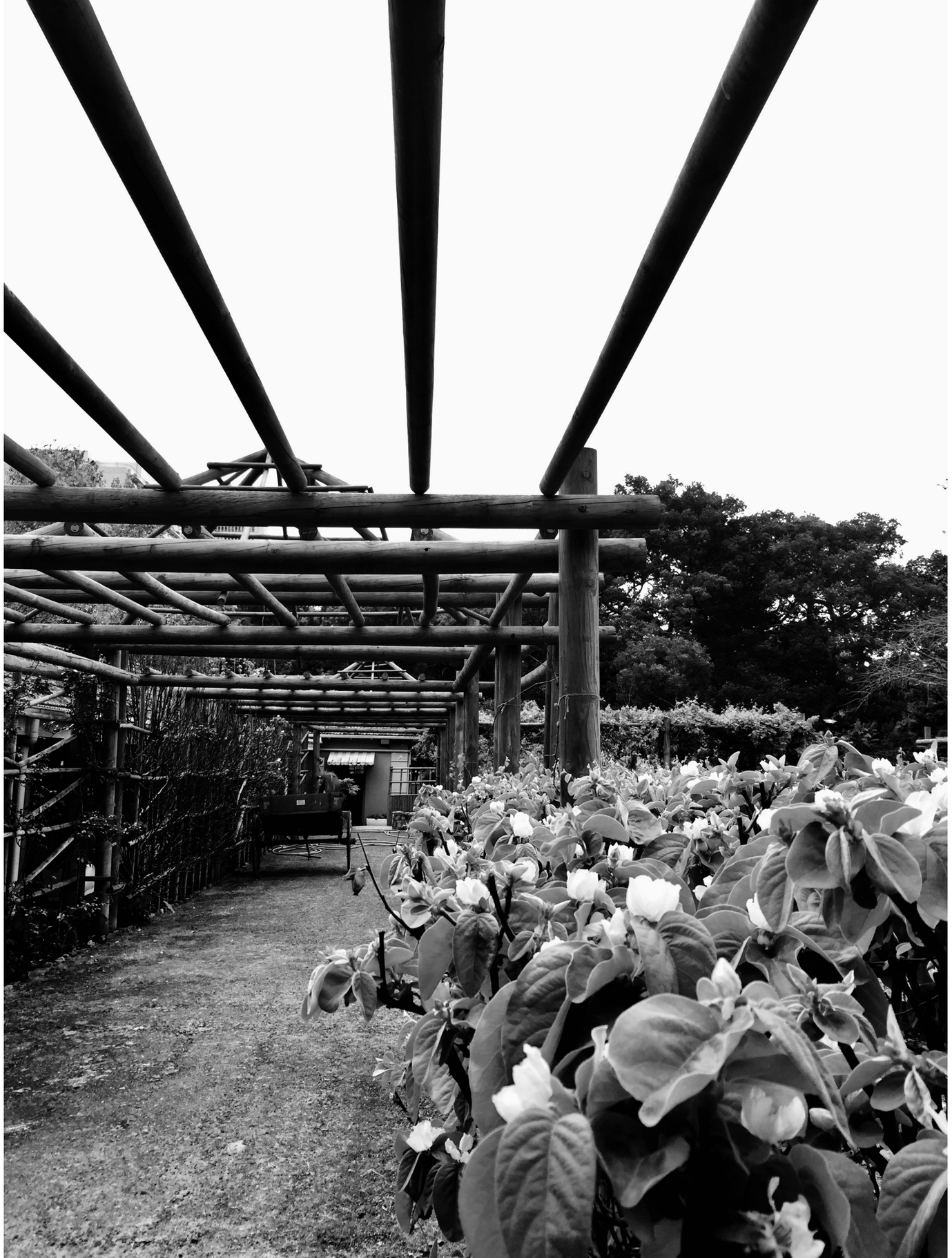


Figure 112: The Pastiche (Author, 2022)



Figure 113: The Outeniqua Yellowwood Tree (Author, 2022) *Afrocarpus/Podocarpus falcatus* - the anchor point for this work

DIAGRAMMATICAL

SKETCHED & MODELLED — THE 'HAND–EYE

Figure 114: Investigative Apparatuses (Author, 2022), honing

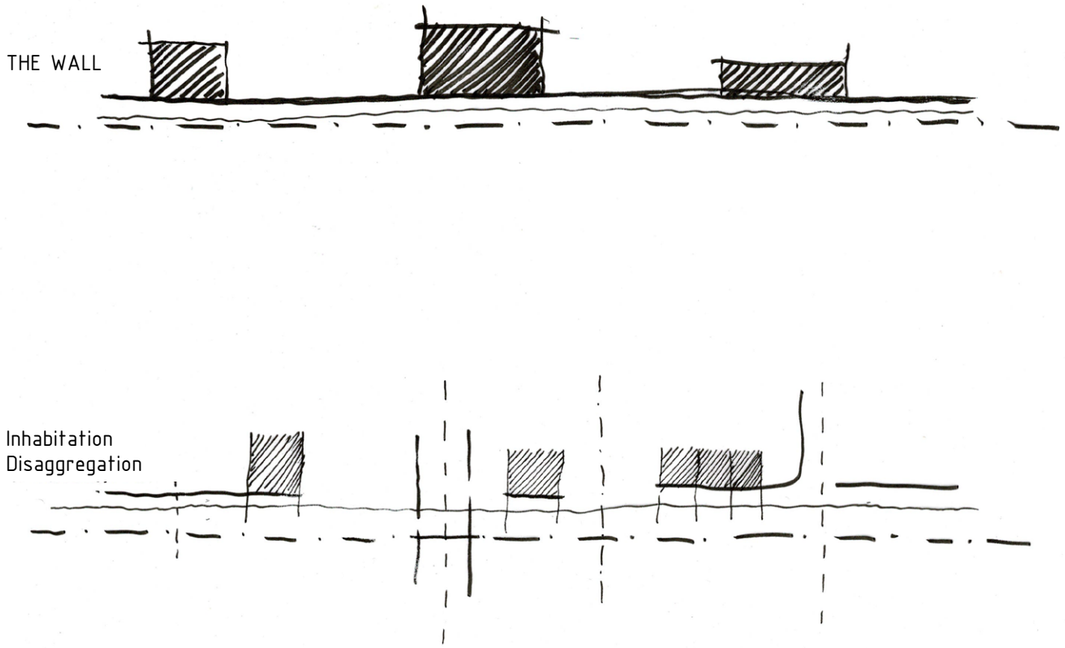


Figure 115: Diagramming The Wall (Author, 2022)

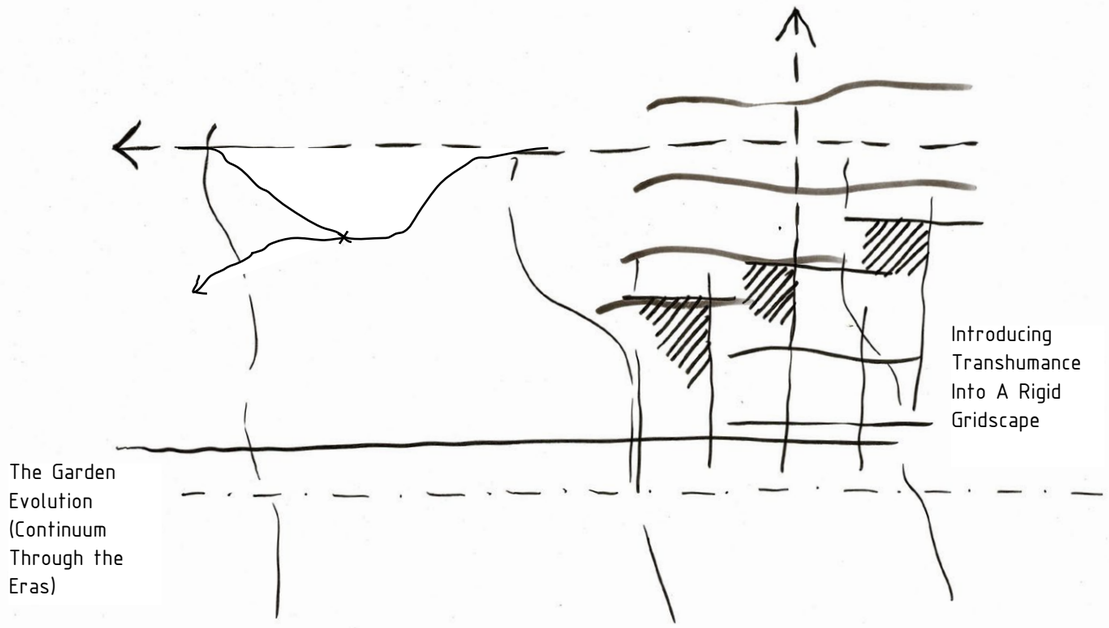


Figure 116: Weaving a new narrative into The Garden (Author, 2022)

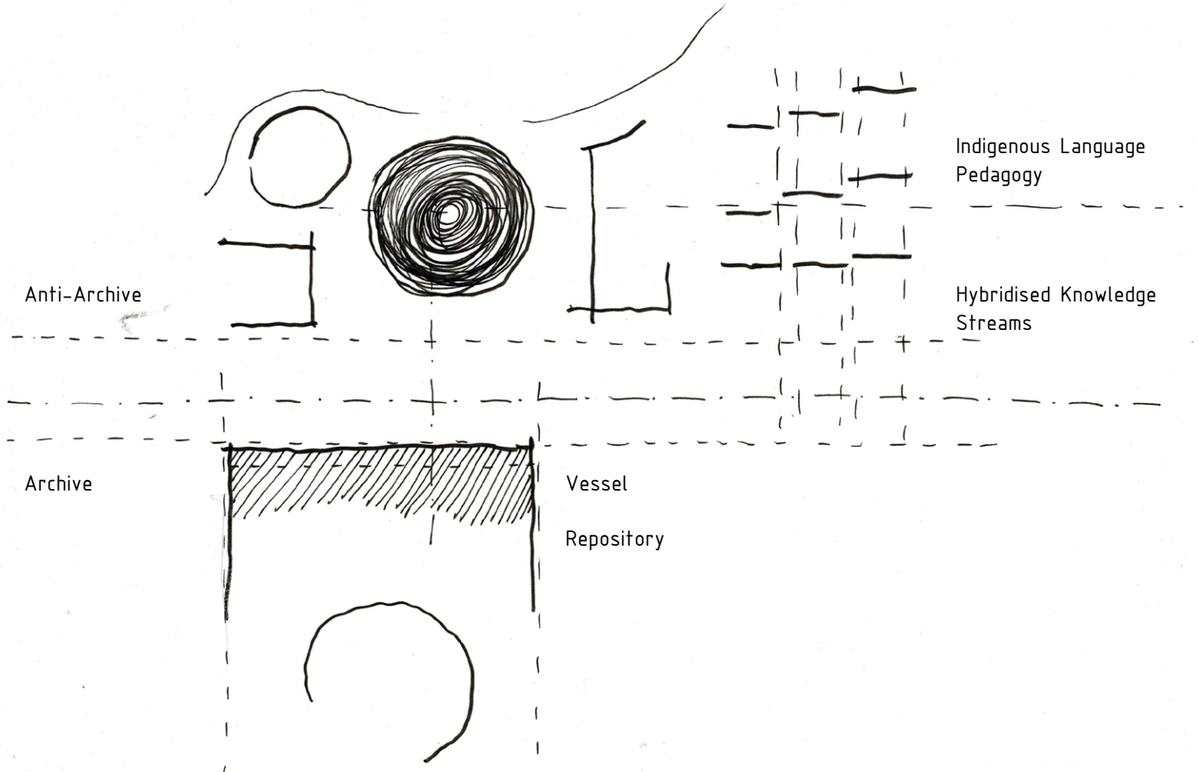


Figure 117: The Archive and The Anti-Archive (Author, 2022)

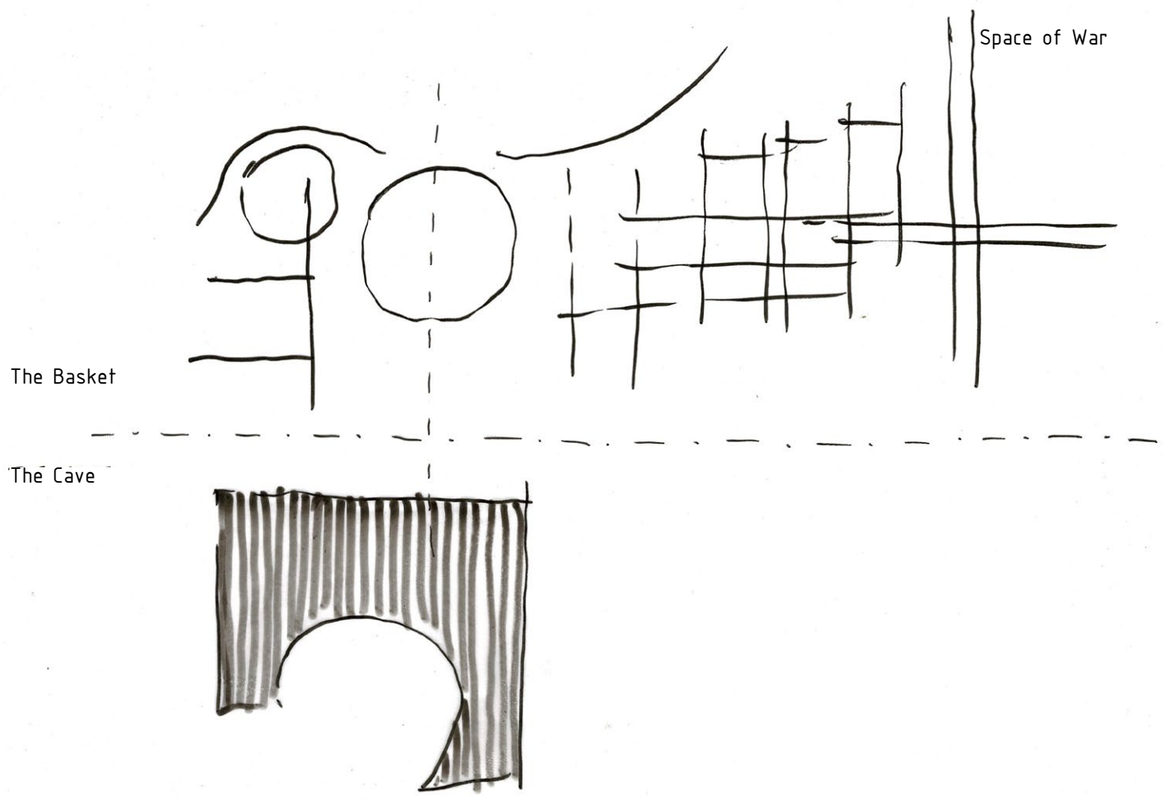


Figure 118: The Cave and The Basket (Author, 2022)

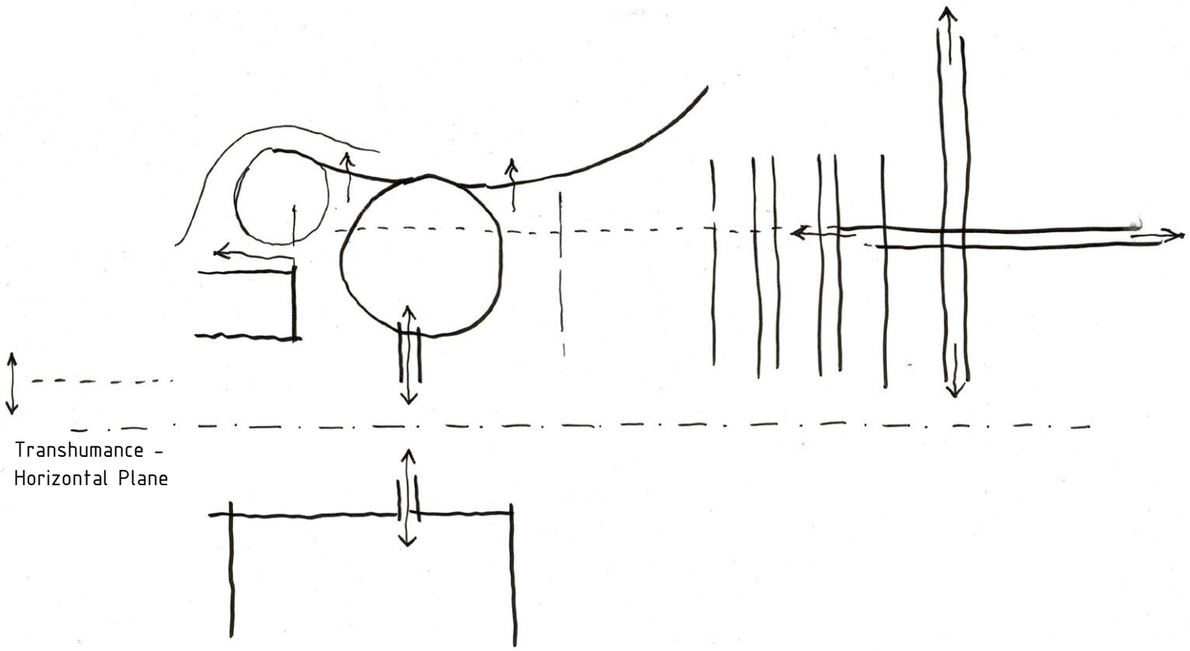


Figure 119: Of Transhumance - Horizontal Plane (Author, 2022)

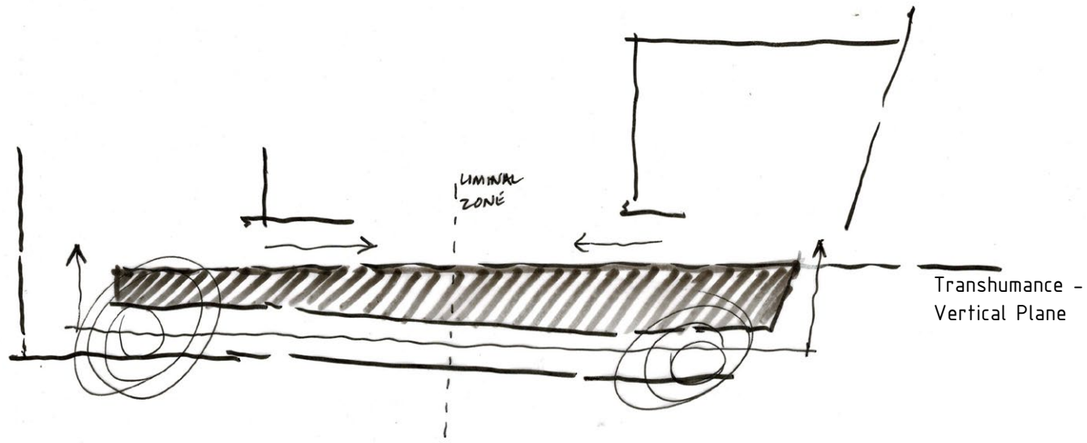
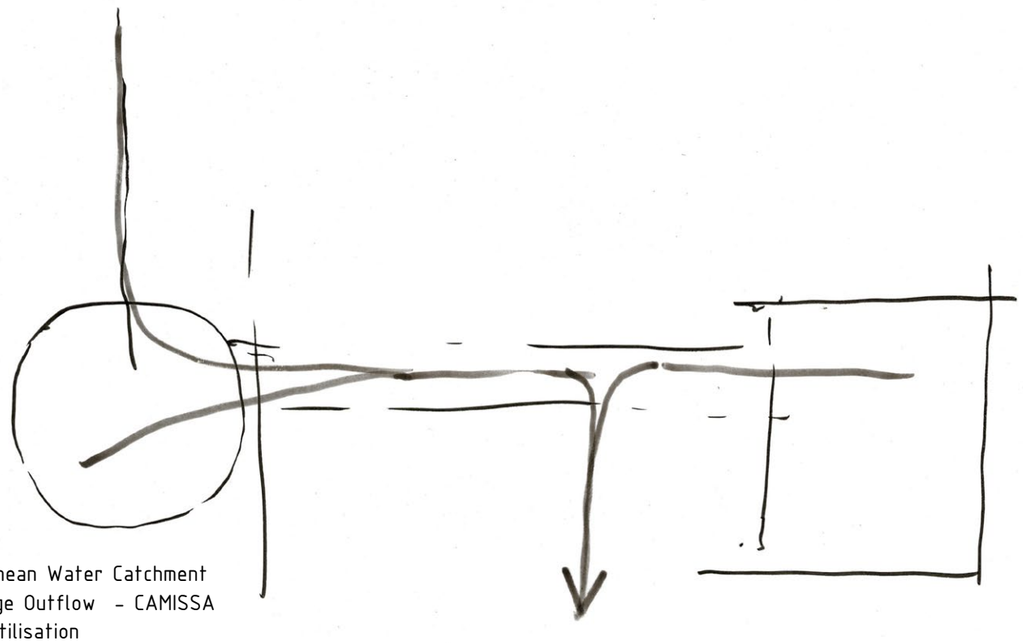
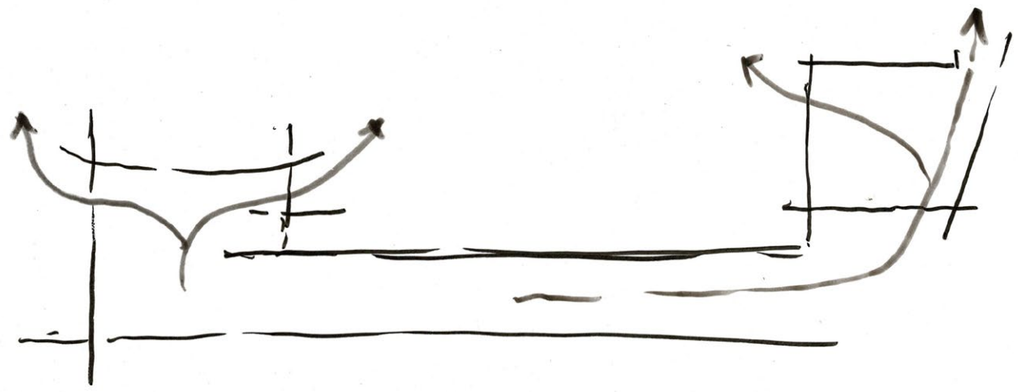


Figure 120: Of Transhumance - Vertical Plane (Author, 2022)



Subterranean Water Catchment
& Drainage Outflow - CAMISSA
Holder, Utilisation

Figure 121: Fluviality (Author, 2022)



Ventilation - Cross, and
Subterranean Drawn

This project has been design so that no artificial ventilation means are utilised except in the case for the areas of the archive where sensitive artefacts/original publications are stored.

Figure 122: Air Circulation (Author, 2022)

COSMIC, SKY

ARCHIVE

GALLERY

LINGUISTICS

GROUND, HORIZON

INTERPRETATION

WALL

EAT

FOCUS

KNOWLEDGE STREAMS

WORKSHOPS

ENDEMIC BIOME REINTRODUCTION

EARTH, THE LAND

THE TREE

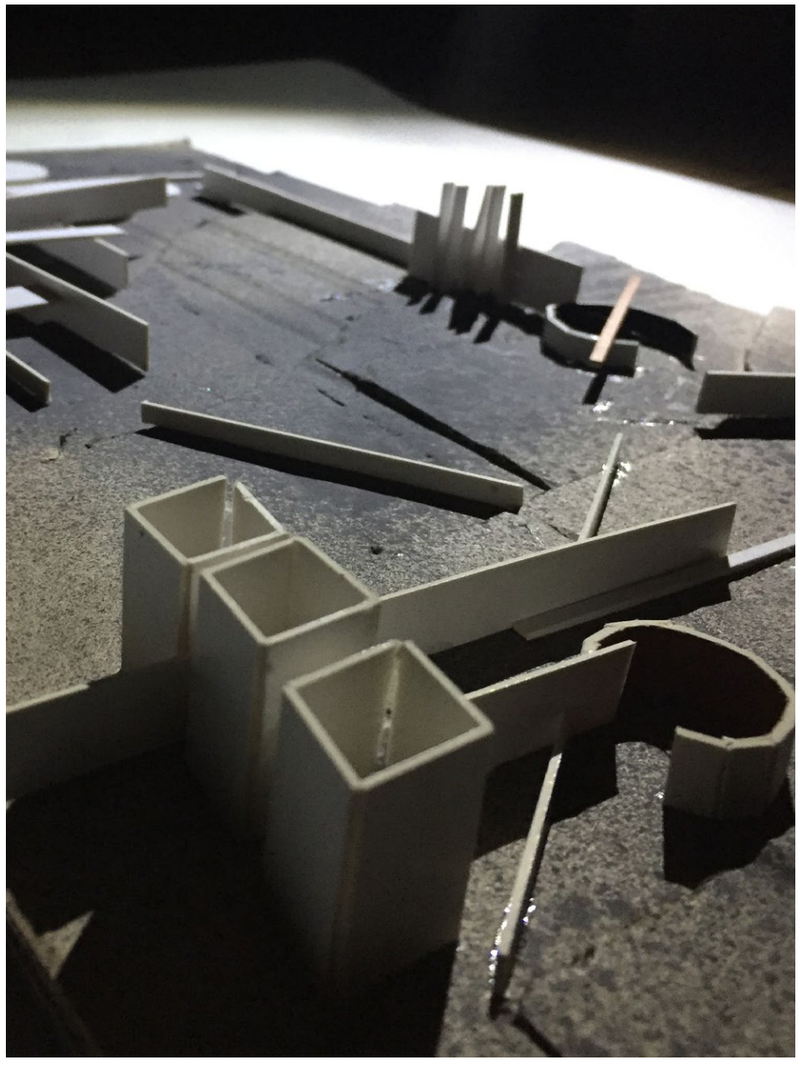
JOURNEY

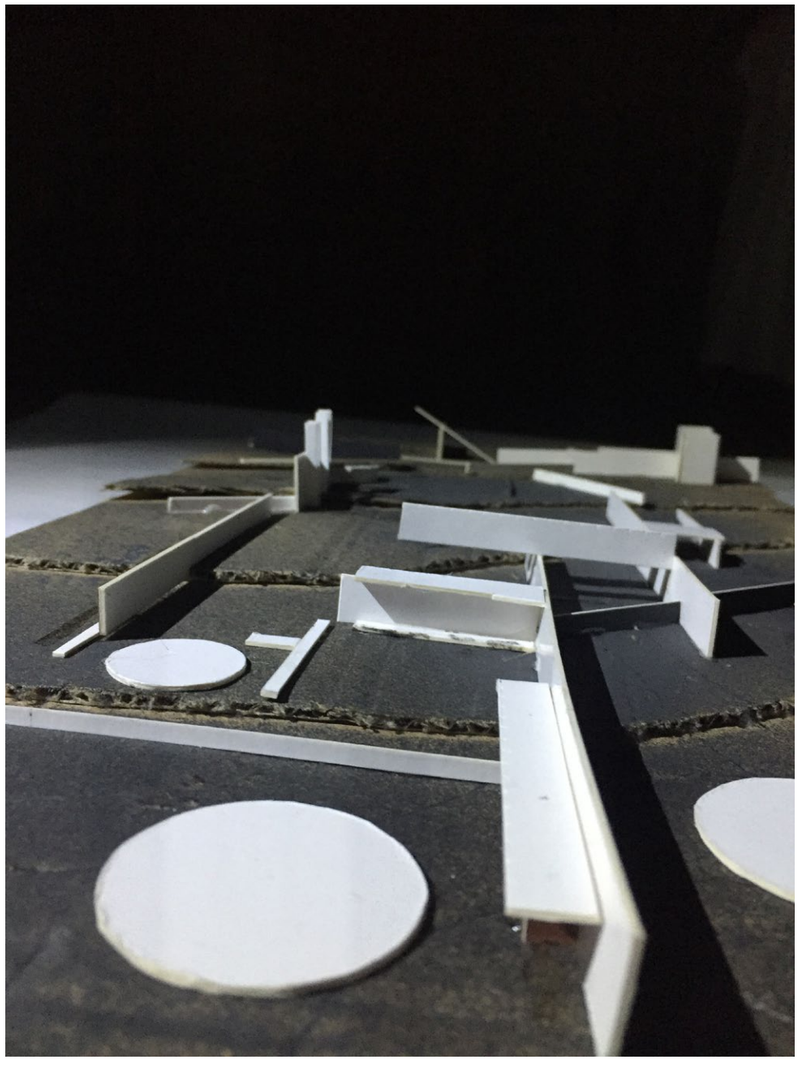
IMPARTING KNOWLEDGE

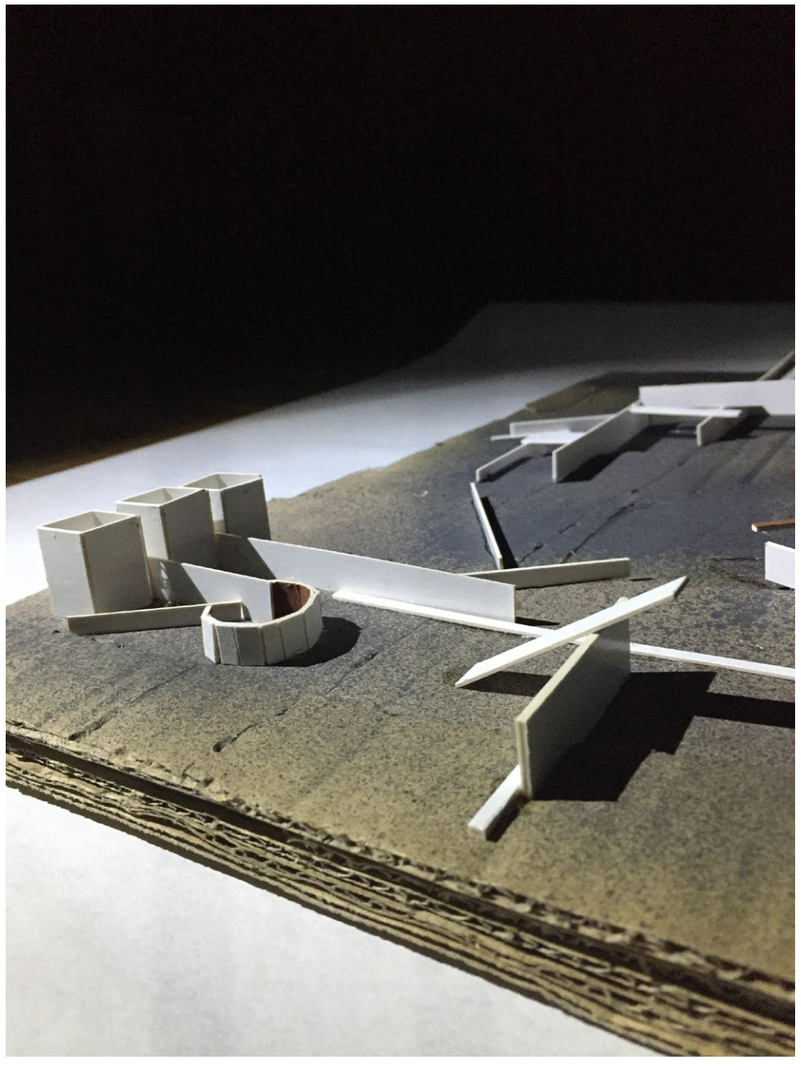
TRANSHUMANCE

SPACE OF WAR

Figure 123: The Project, Spatial Organisation (Author, 2022)

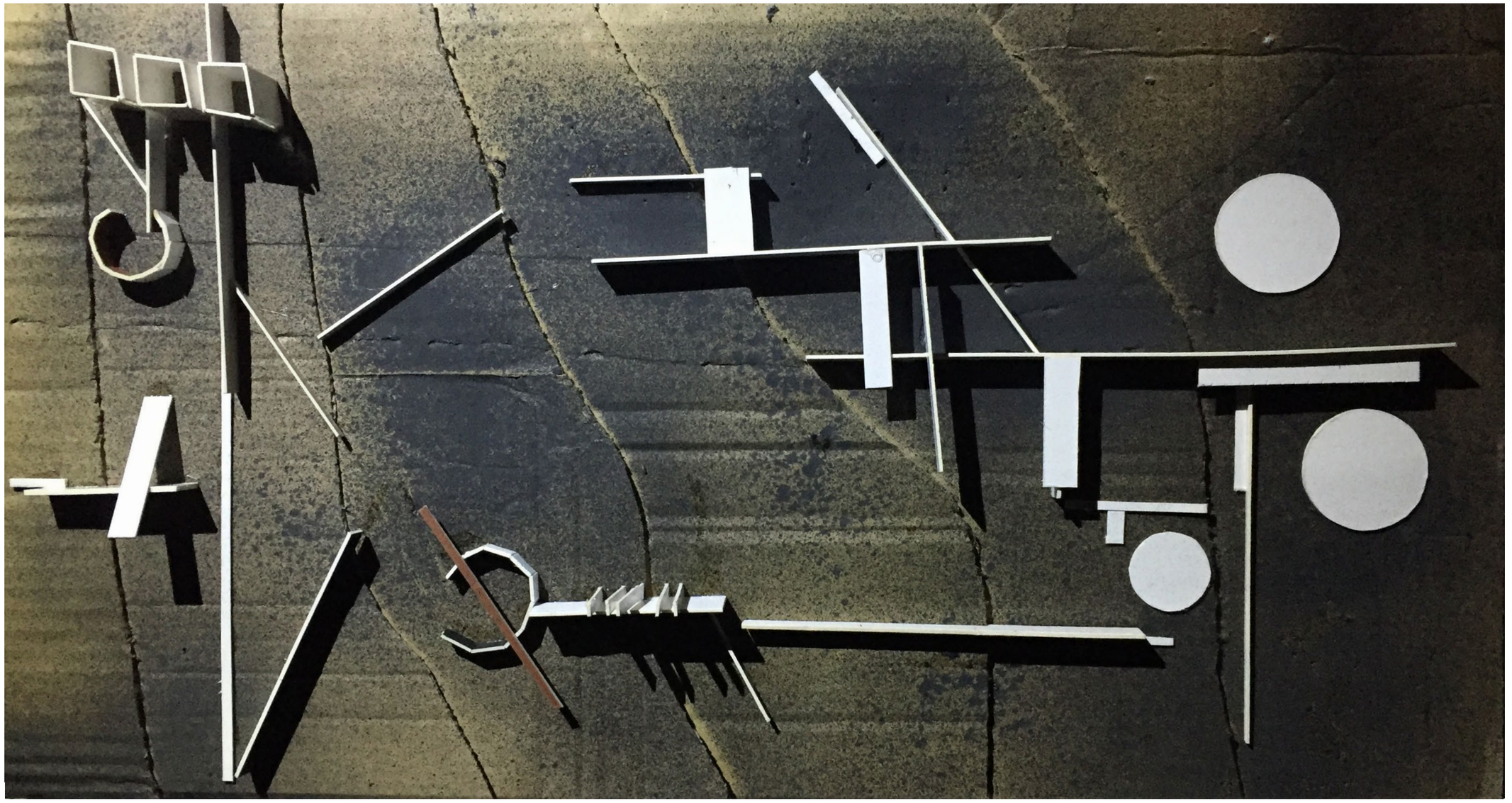






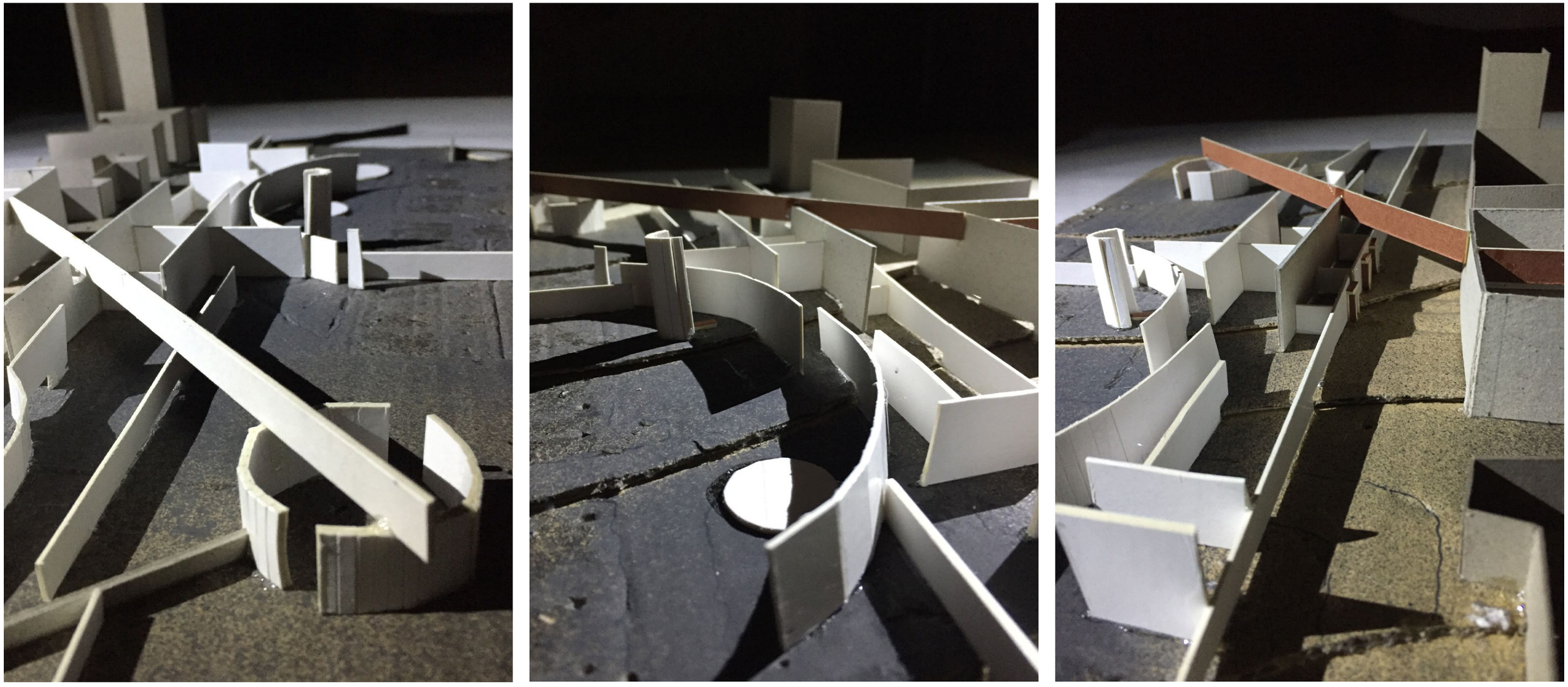
We have the ability to perceive space, to see it for what it can be. Now is the time to start doing it, to create space for the epistemic, for the voiceless, and for the publics, a counter-space to the common narrative. To make architecture of 'works' and not of 'production', to envision the 'impossible/possible' and ask questions, seek out the contradictions, and look to a future with a clear understanding of the past. Architecture is an art form, architecture can precede and lead into equity, of space, of meaning, of locatedness. This is a journey, a work in progress...

Figure 124: Siting Process 1 (Author, 2022), a makette



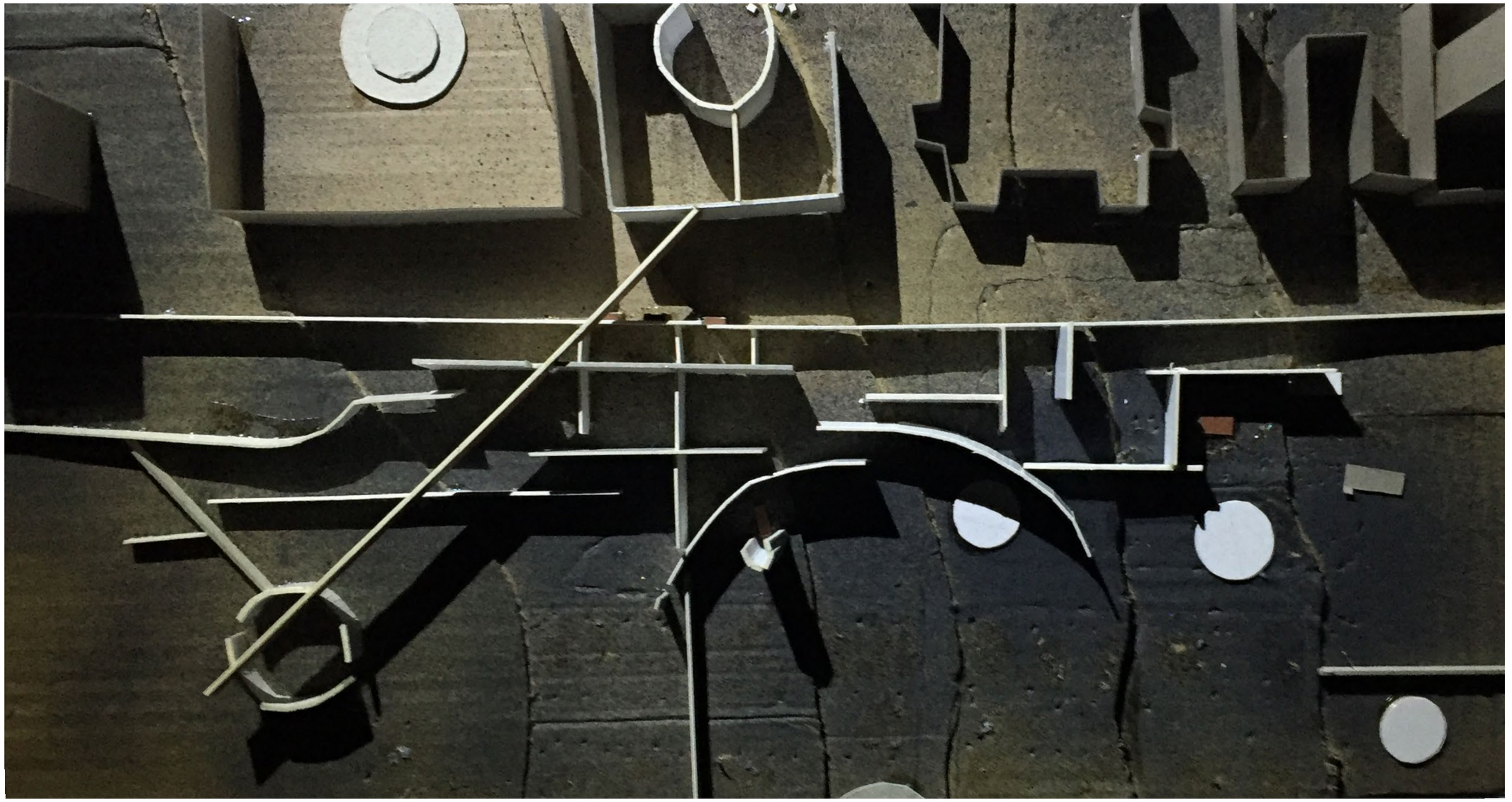
...it is a spatial workshop woven into the gardens. Bringing in a counter-narrative to the current spatial ideology, spatial subversion and questioning. It is a place of story, gathering, journey, and ritual. An interlocutor of equitable space and weaving of an ancient fabric albeit anew back into the landscape. A space for the reawakening of linguistic identity.

Figure 125: Siting Process 1 (Author, 2022), a makette



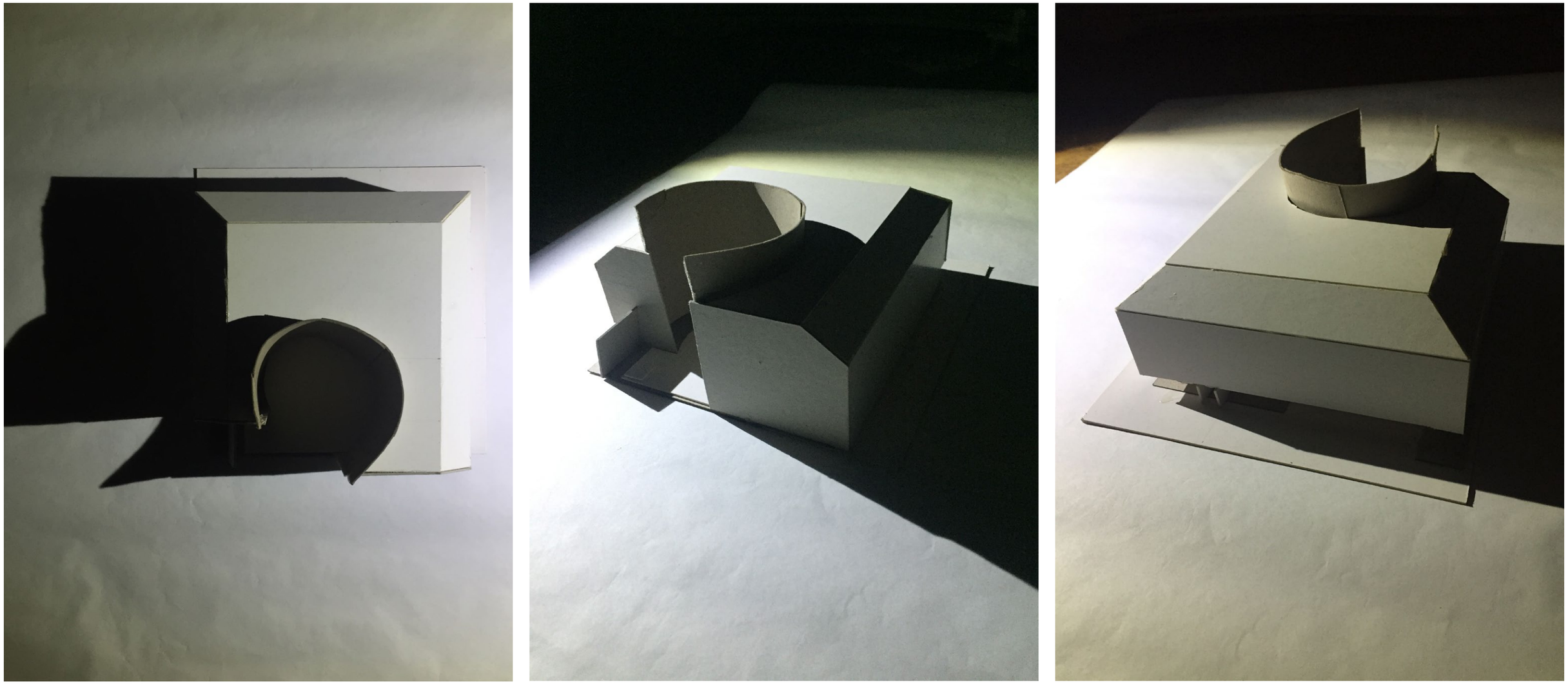
Perceiving space, searching for connections, the liminal zone between the street, The Archive, and the Anti-Archive. An above ground connection – bridging element – which soon became an underground 'bridge' creates a tangible journey between the two.

Figure 126: Siting Process 2 (Author, 2022), a makette



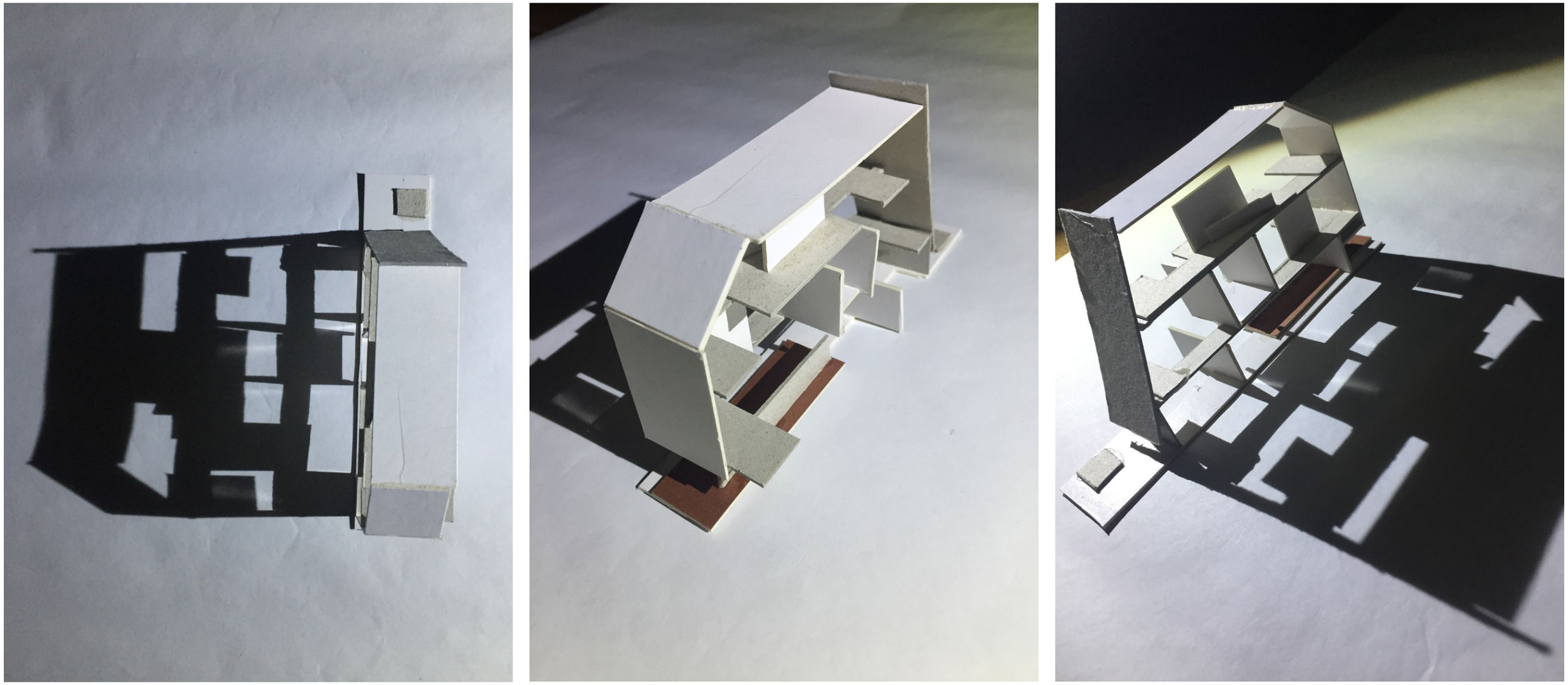
...it is a spatial workshop woven into the gardens. Taking the anchor point of the Yellowwood and beginning to weave the spatiality into the gardens.

Figure 127: Siting Process 2 (Author, 2022), a makette



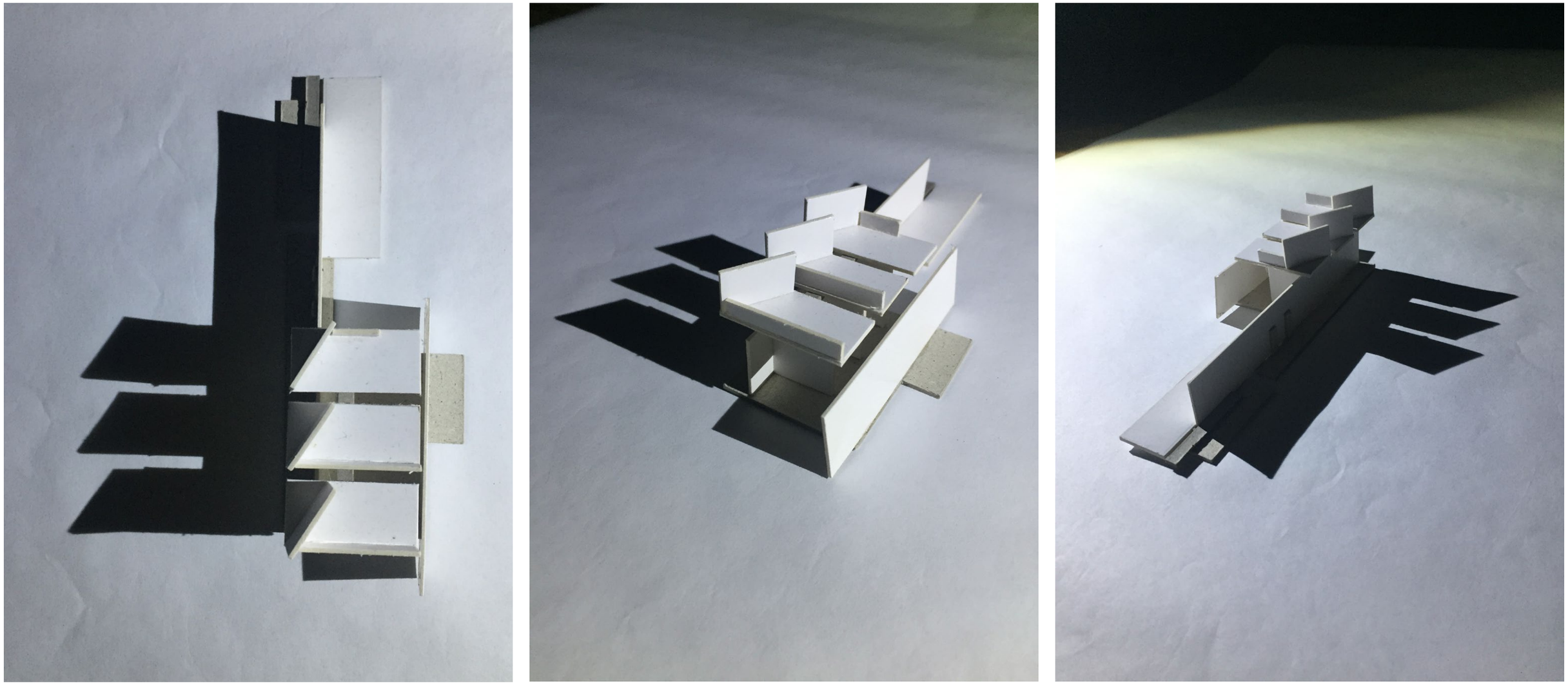
An early iteration of 'The Archive'. The monolithic box anchored with a conical gathering space and circlation axis to the back. A box of brick and concrete. To enter, one passes underneath the cantilevered mass through a tunnel like zone into the skeletal space within. The Cave

Figure 128: Conceiving Archive (Author, 2022)



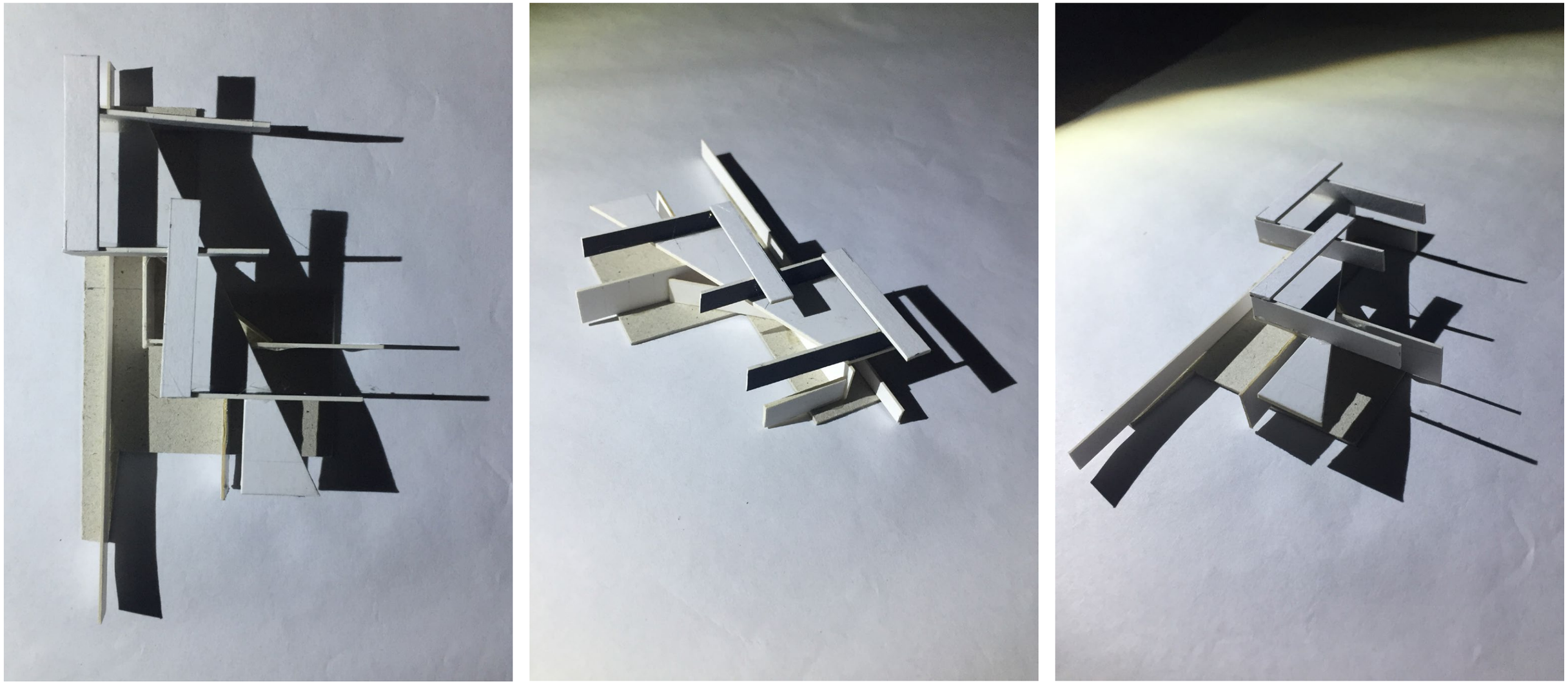
The skeletal nature of 'The Cave'. A layering of cantilevers, light shafts, and exposed structure.

Figure 129: Conceiving Archive (Author, 2022)



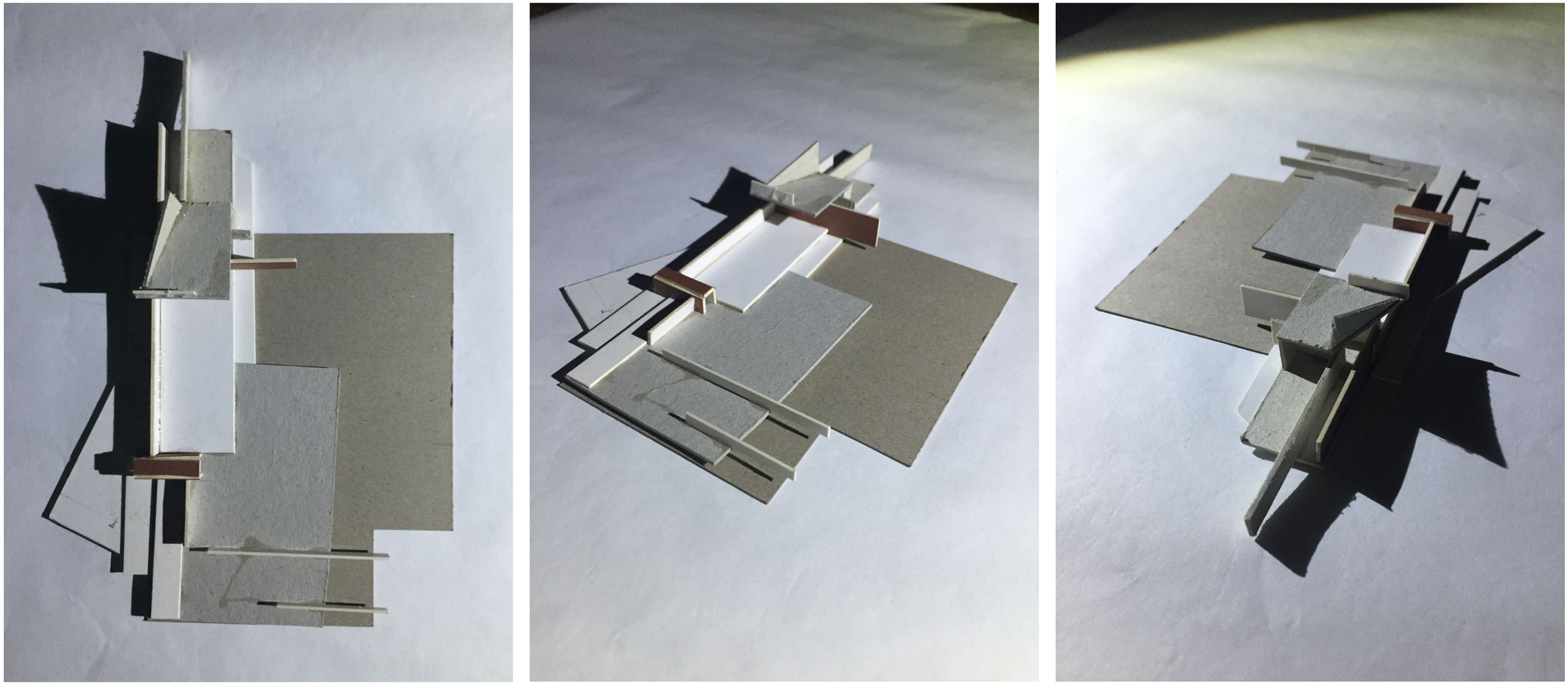
Inhabiting The Wall, rethinking connection to the street, spaces of listening and conversation.

Figure 130: Conceiving Anti-Archive (Author, 2022)



Inhabiting The Wall, rethinking connection to the street, spaces of listening and conversation. Liminal zones and vertical layering.

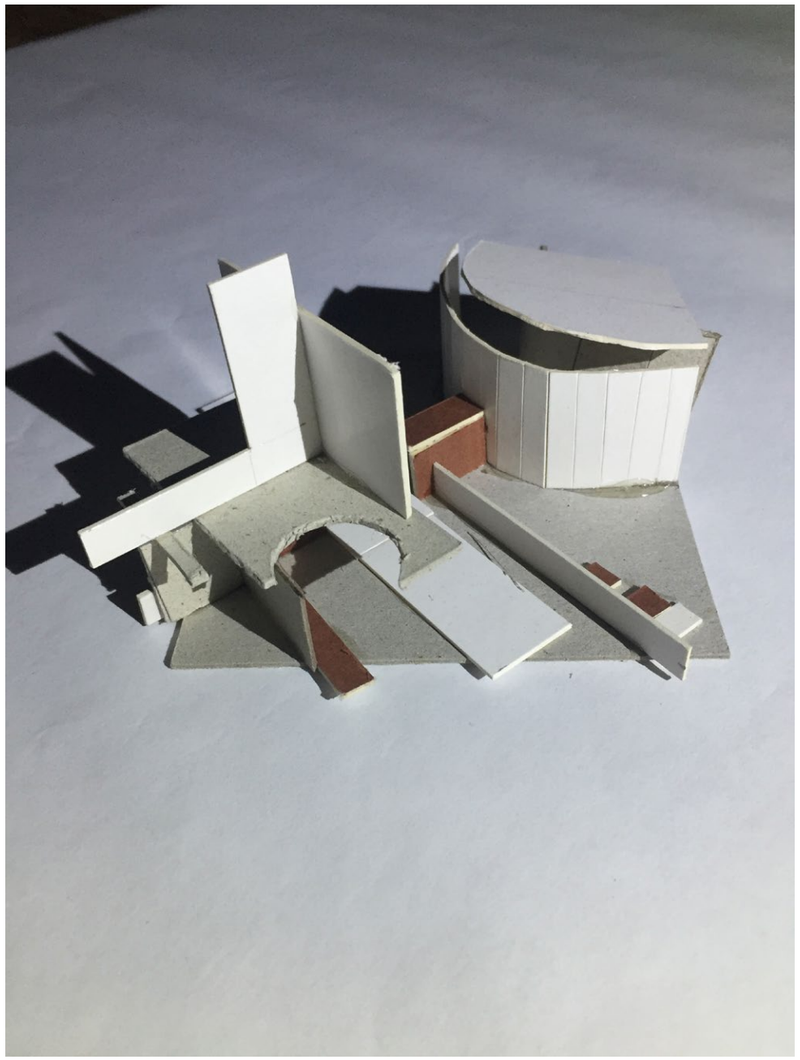
Figure 131: Conceiving Anti-Archive (Author, 2022)

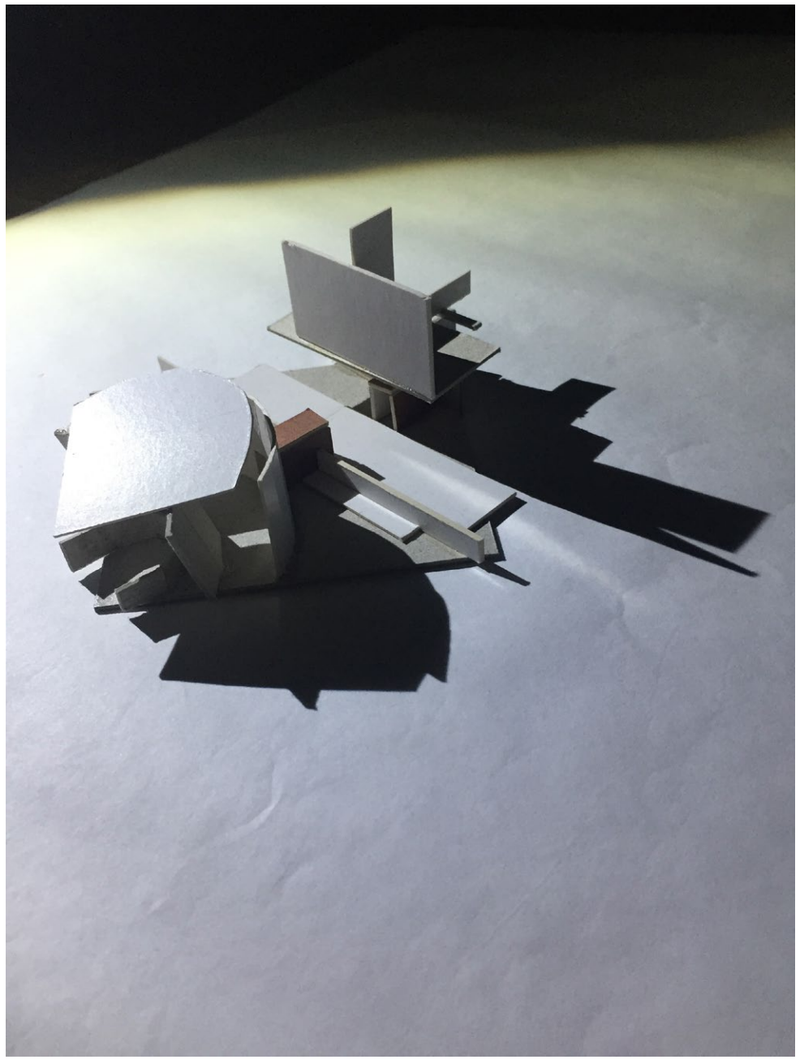


Disaggregating The Wall, rethinking connection to the street, spaces of listening and conversation.

Figure 132: Conceiving Anti-Archive (Author, 2022)

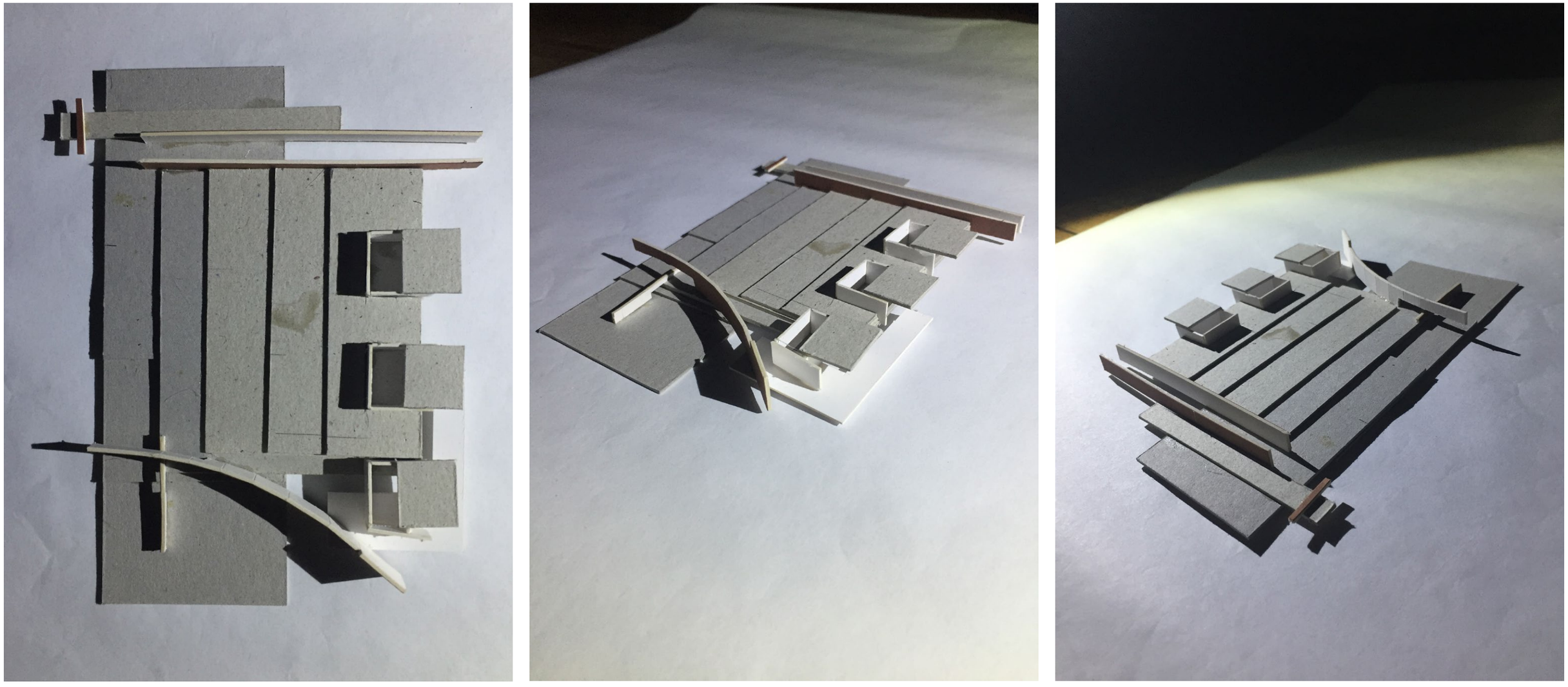






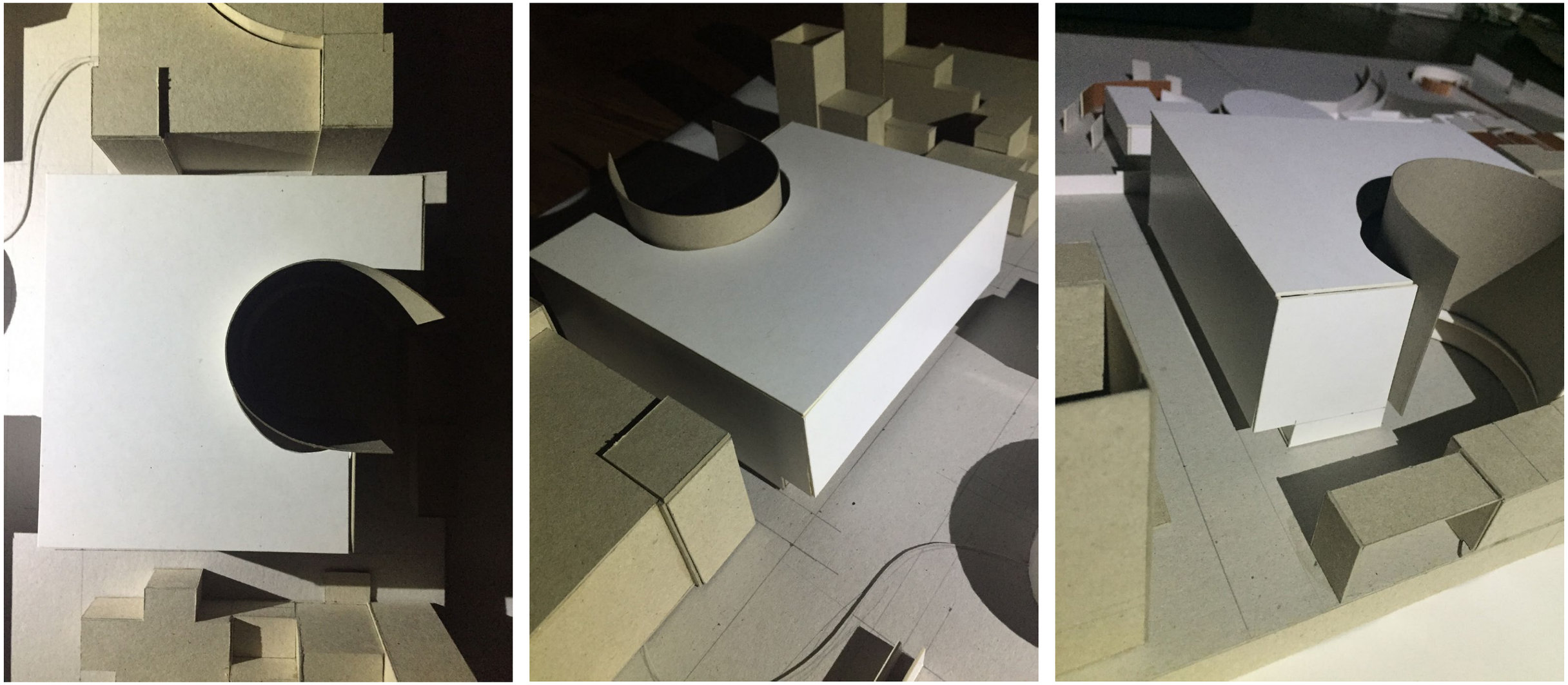
Disaggregating The Wall, rethinking connection to the street, spaces of greeting. The beginning of the journey.

Figure 133: Conceiving Anti-Archive and Archive Street Edge Liminality (Author, 2022), juxtaposition



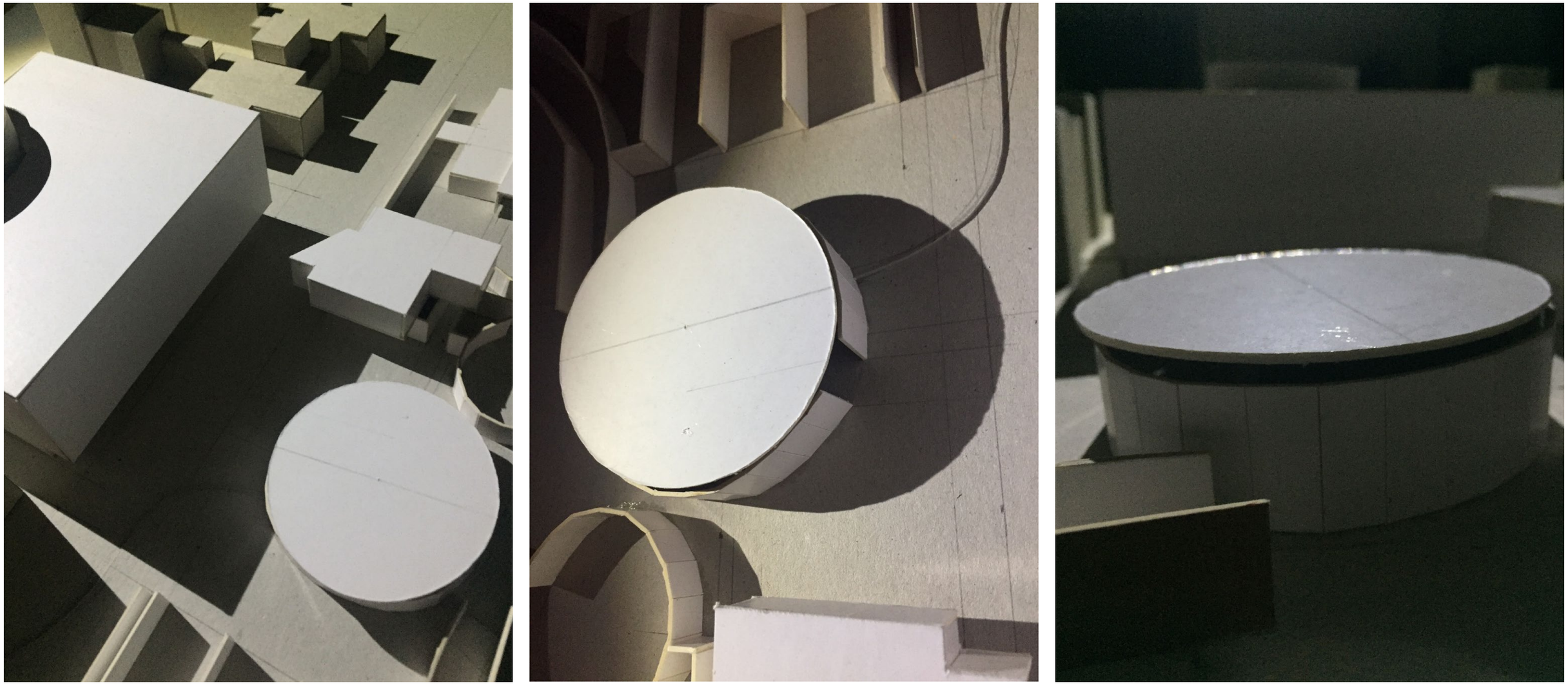
Weaving The Garden, spaces of earth, spaces to relearn, spaces of the ecological and endemic, journey and pedagogy. Of Transhumance.

Figure 134: Conceiving Anti-Archive (Author, 2022), juxtaposition, weaving The Basket into The Garden



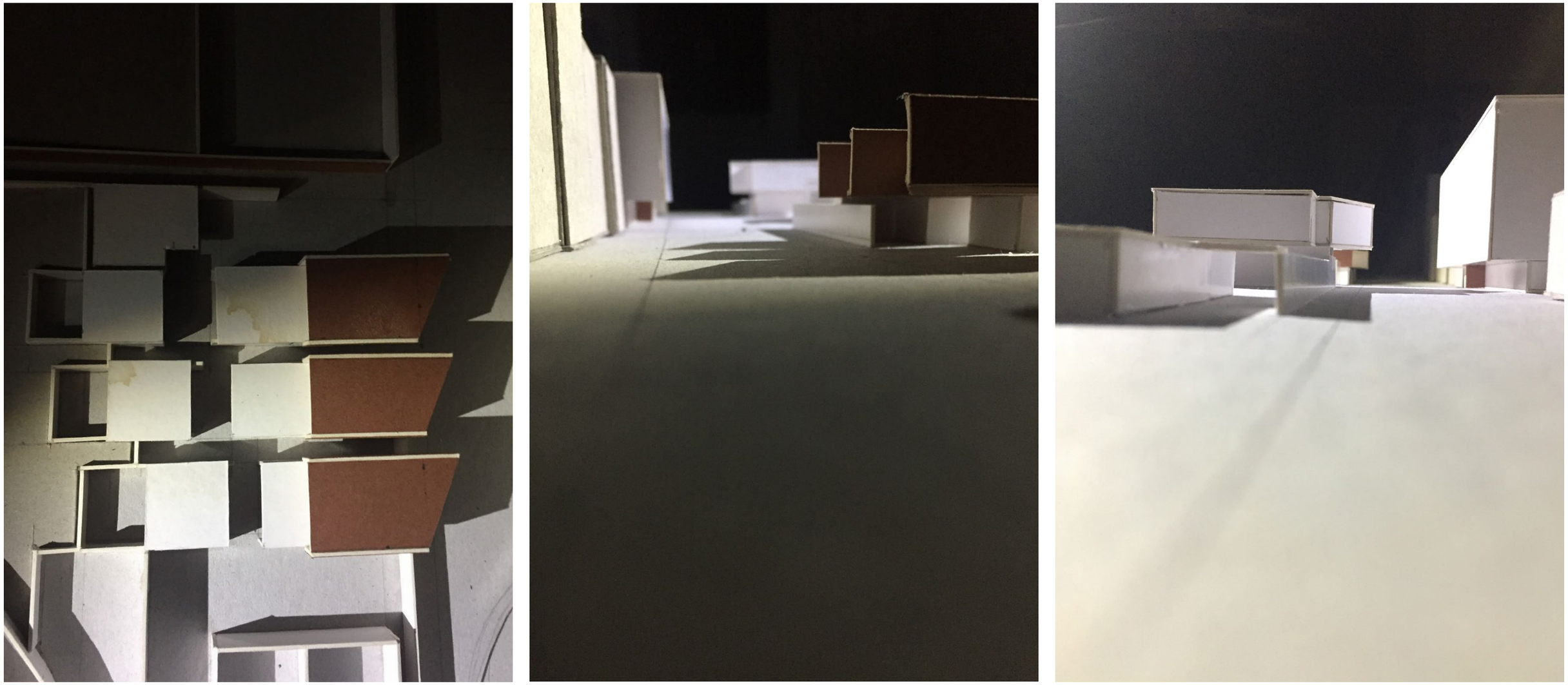
The Archive. The monolithic form, cantilivering over the pedestrian zones. It is conceived as a prominent presence along Queen Victoria Street. The Cave. A box containing the scientific.

Figure 135: Language Woven (Author, 2022)



The Anti-Archive threshold. The entering space from the street edge. A volume which is permeable, the conditions within change with the shifting solar and lunar patterns, and climatic seaons. It is a space of greeting, it introduces The Basket.

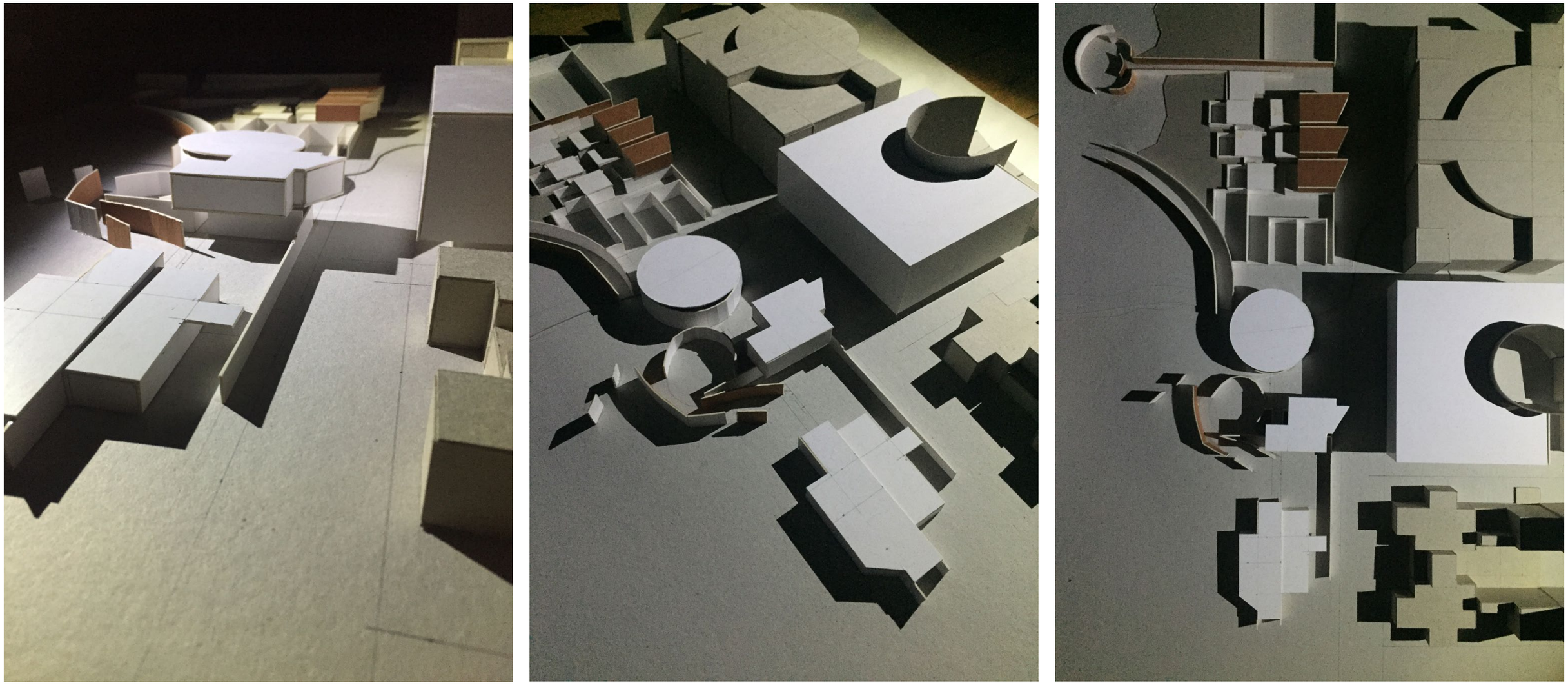
Figure 136: Language Woven (Author, 2022)



Contilevered spaces of conversation. Of Khoekhoegowab pedagogy, of conversation. Orientated due E/W, they provide views over The Garden, and up Queen Victoria Street. A plait of The Basket.

The street edges become define and inhabited. What is currently devoid of life becomes animated (once again). A place of speculation and growth.

Figure 137: Language Woven (Author, 2022)

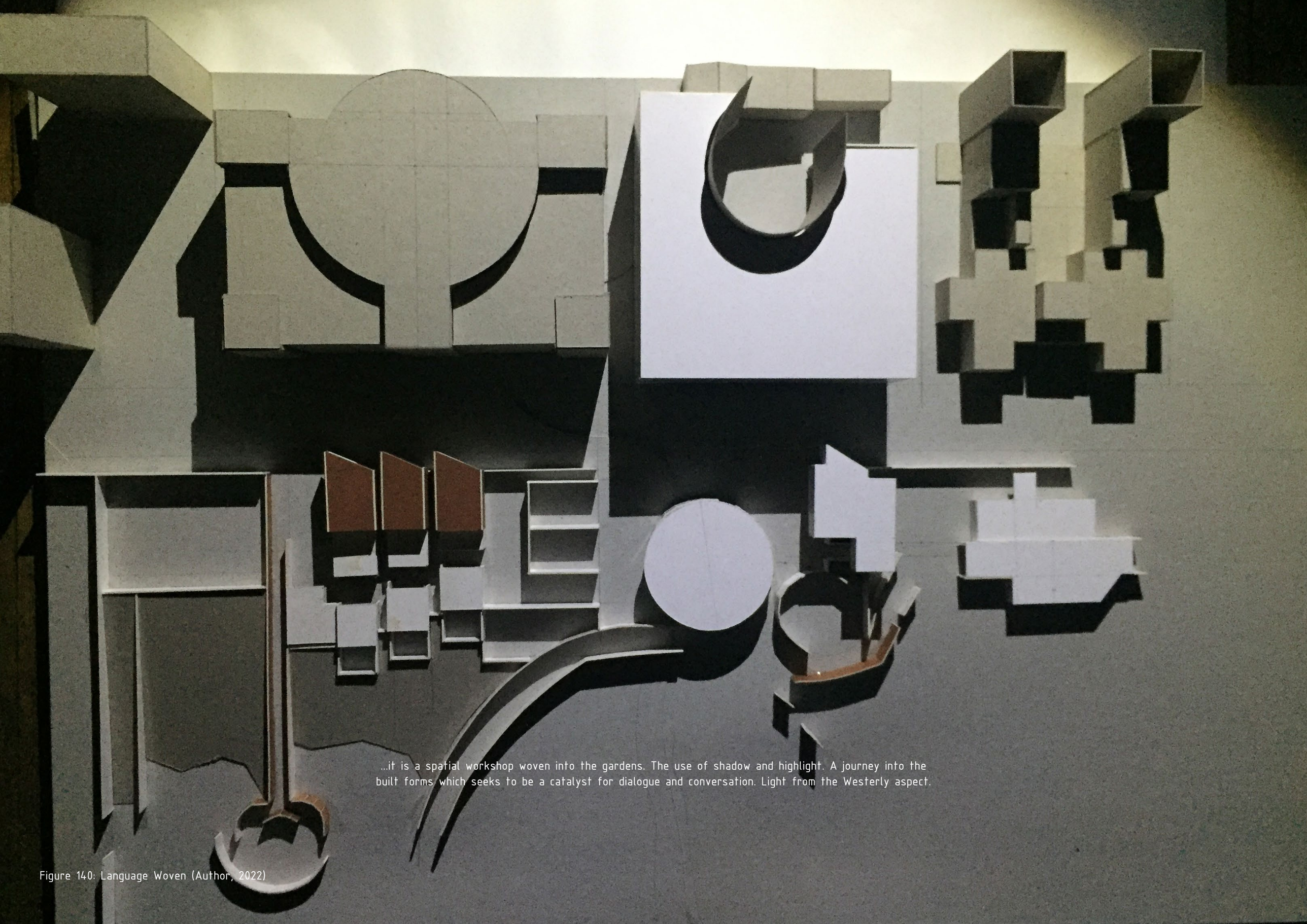


A language, the collective becomes a whole. Spaces woven and intertwined into the fabric of the gardens and streetscape. Of axis reimagined, and bounded spaces juxtaposed against The Gardenscape.

Figure 138: Language Woven (Author, 2022)

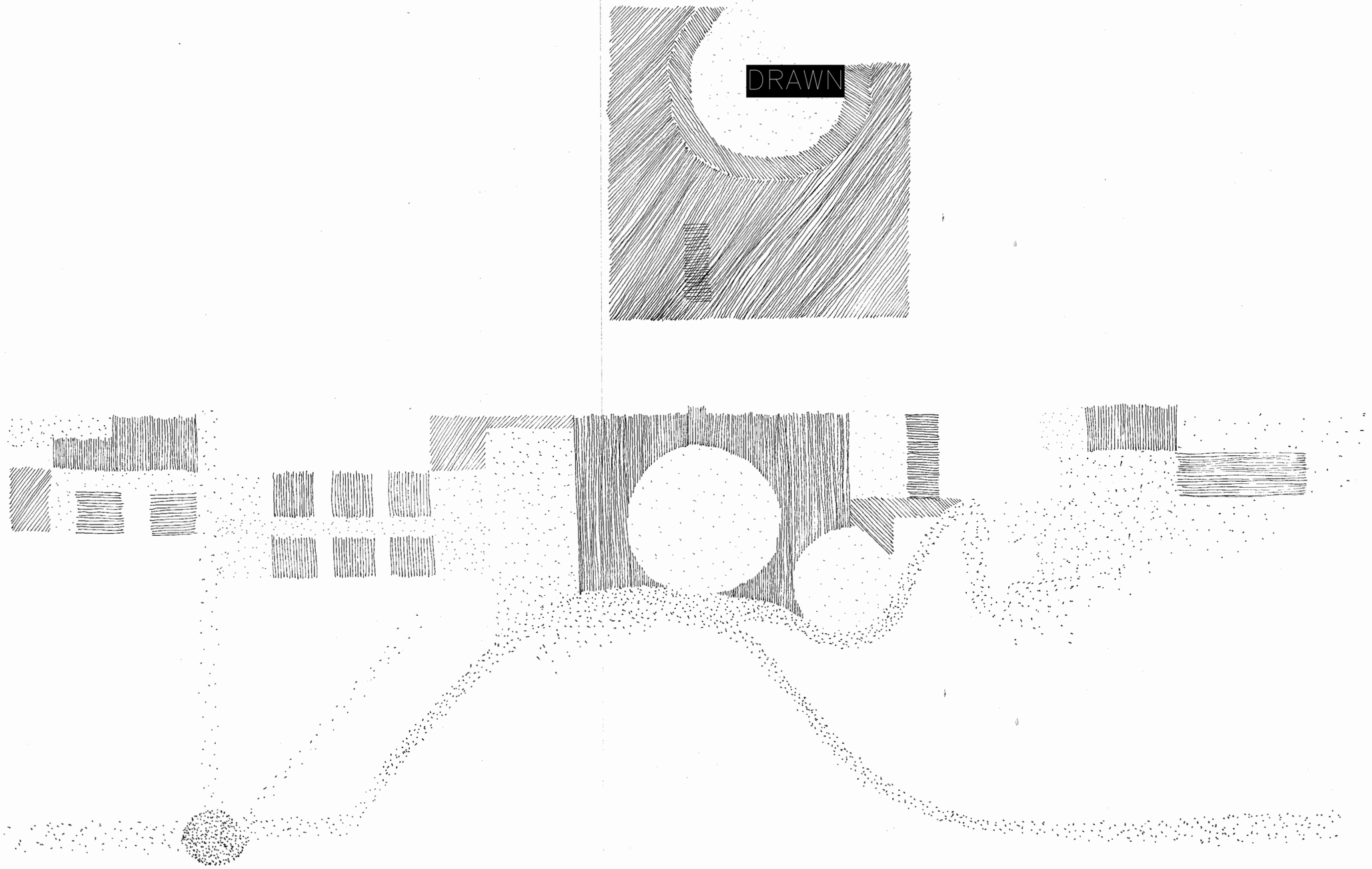
...it is a spatial workshop woven into the gardens. The use of shadow and highlight. A journey into the built forms which seeks to be a catalyst for dialogue and conversation. Light from the Easterly aspect.

Figure 139: Language Woven (Author, 2022)



...it is a spatial workshop woven into the gardens. The use of shadow and highlight. A journey into the built forms which seeks to be a catalyst for dialogue and conversation. Light from the Westerly aspect.

Figure 140: Language Woven (Author, 2022)



This drawing was an investigation into the journey of this architecture through different surfacing methods and materiality. In order to emphasise certain volumes and differentiate the internal spaces from the external or to create a continuum between. It is the act of entering the space which is the 'greeting gesture' of the journey. Of tangible liminality.

Figure 141: Of Thresholds (Author, 2022), liminality

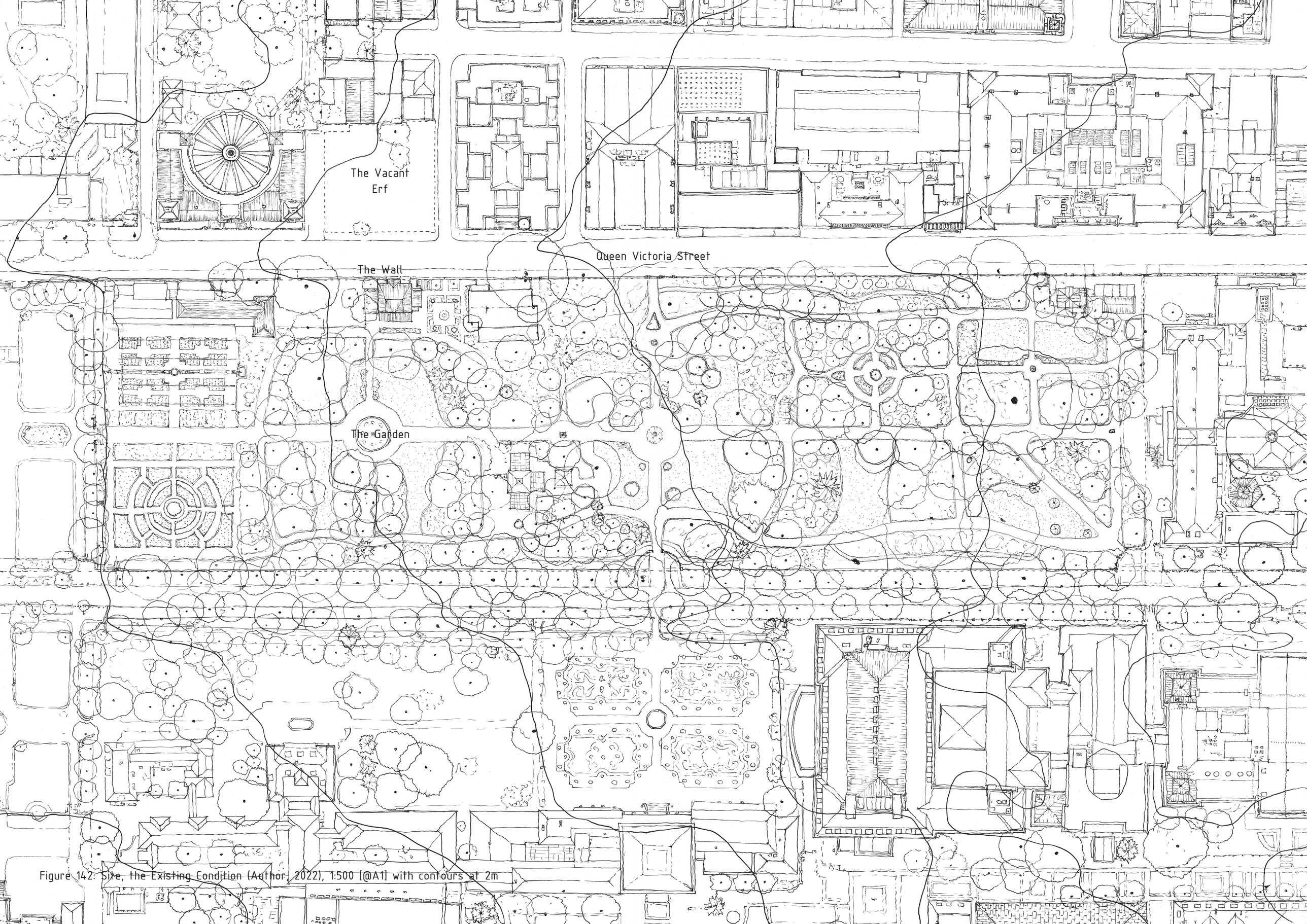


Figure 142: Site, the Existing Condition (Author, 2022), 1:500 [@A1] with contours at 2m

The Archive

The Anti-Archive

Queen Victoria Street

Space of War

Figure 143: Site, The Archive and the Anti-Archive (Author, 2022), 1:500 [@A1] with contours at 2m

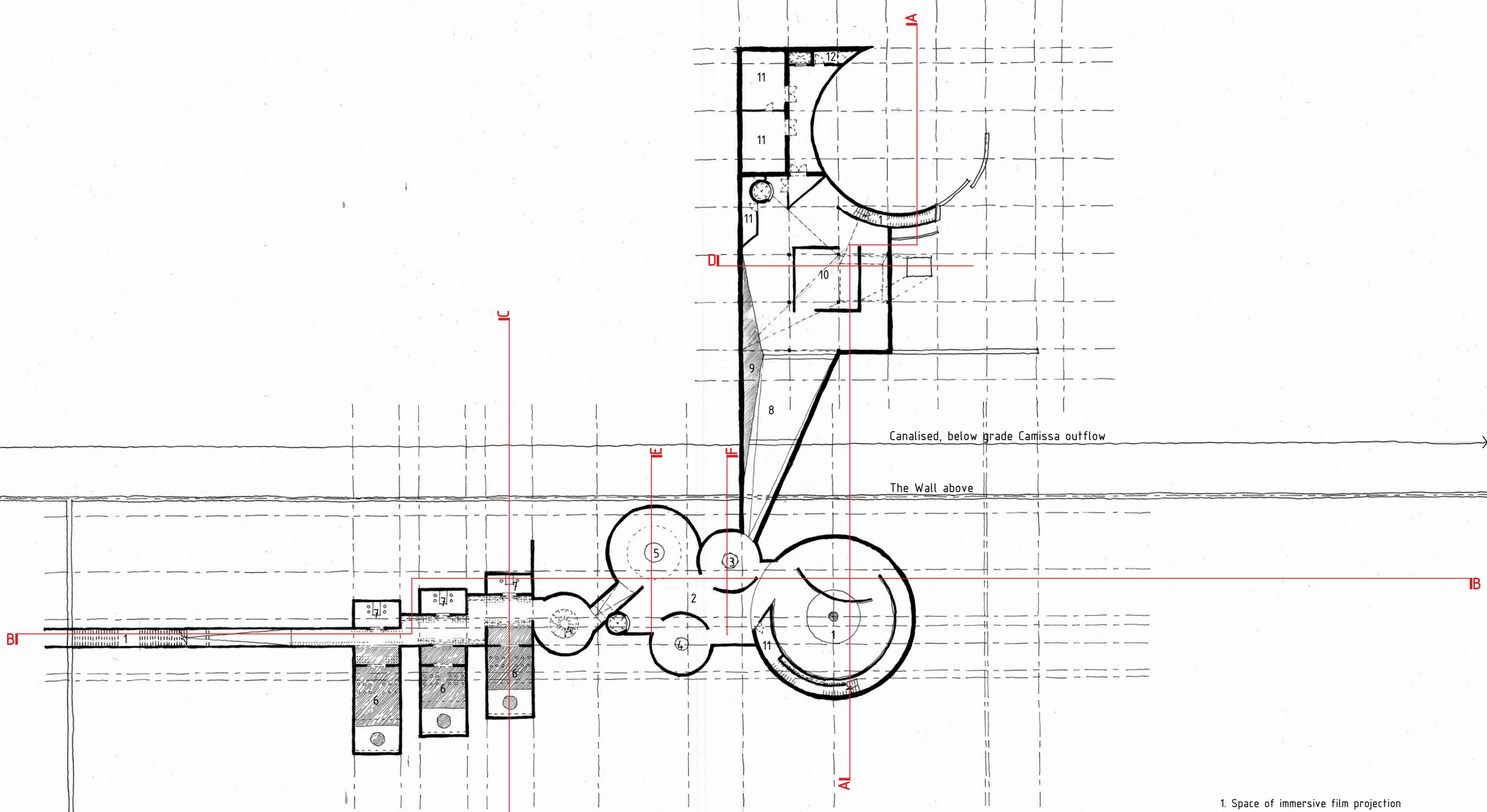


Figure 144: Subterranean Floor (Author, 2022), 1:200 [@A1]

1. Space of immersive film projection
2. Space of sound
3. Gallery space, of artefact
4. Space of VR
5. Incidental zone
6. Imparting Knowledge Stream, pedagogy through performance, oration
7. Space of conversation, listening
8. The underground bridge
9. Gallery space, focus, of provocative art
10. The Pool (Camissa outflow, water retention, project /water collection)
11. Storage
12. Service duct

Archive

Canalised, below grade Camissa outflow below

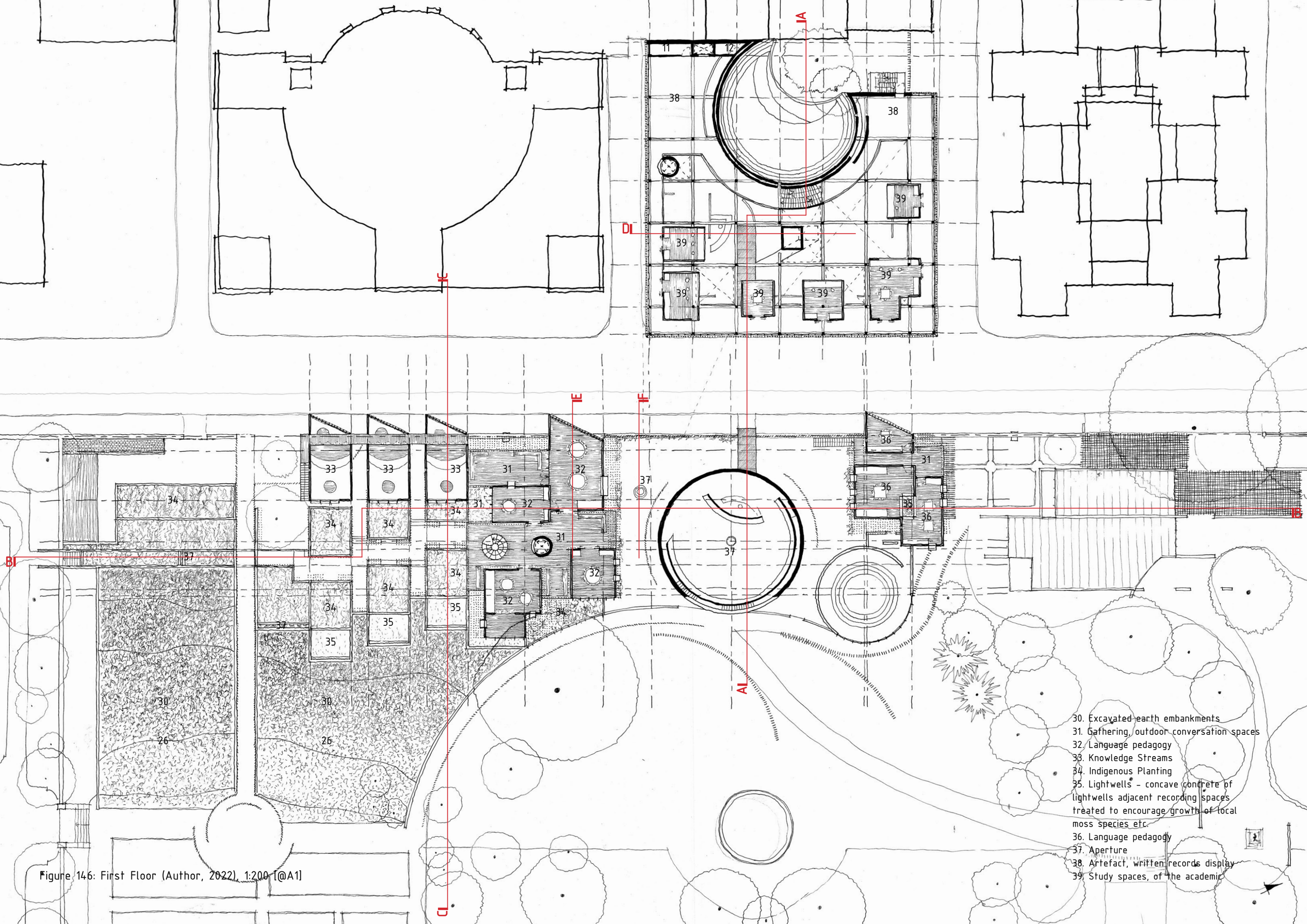
Anti-Archive

The Wall - inhabited

Space of War

13. Delivery
14. Vestibule
15. Space of holographic projection
16. Office
17. Gathering space and of performance
18. Workshop
19. Of Conversation, recording streams
20. Courtyard
21. Outdoor conversations
22. Kitchen garden
23. The Garden Restaurant
24. Gallery Space
25. Communal gathering space, ritual
26. Ecological reintroduction
27. Garden maintenance
28. to Delville Wood Memorial
29. Dialogue with Rhodes - reimagining a dialogue with the figure in the garden. Facing conflict and imperial hegemony

Figure 145: Ground Floor (Author, 2022) 1:200 [@A1]



30. Excavated earth embankments
31. Gathering, outdoor conversation spaces
32. Language pedagogy
33. Knowledge Streams
34. Indigenous Planting
35. Lightwells - concave concrete of lightwells adjacent recording spaces treated to encourage growth of local moss species etc.
36. Language pedagogy
37. Aperture
38. Artefact, written records display
39. Study spaces, of the academic

Figure 146: First Floor (Author, 2022), 1:200 [@A1]

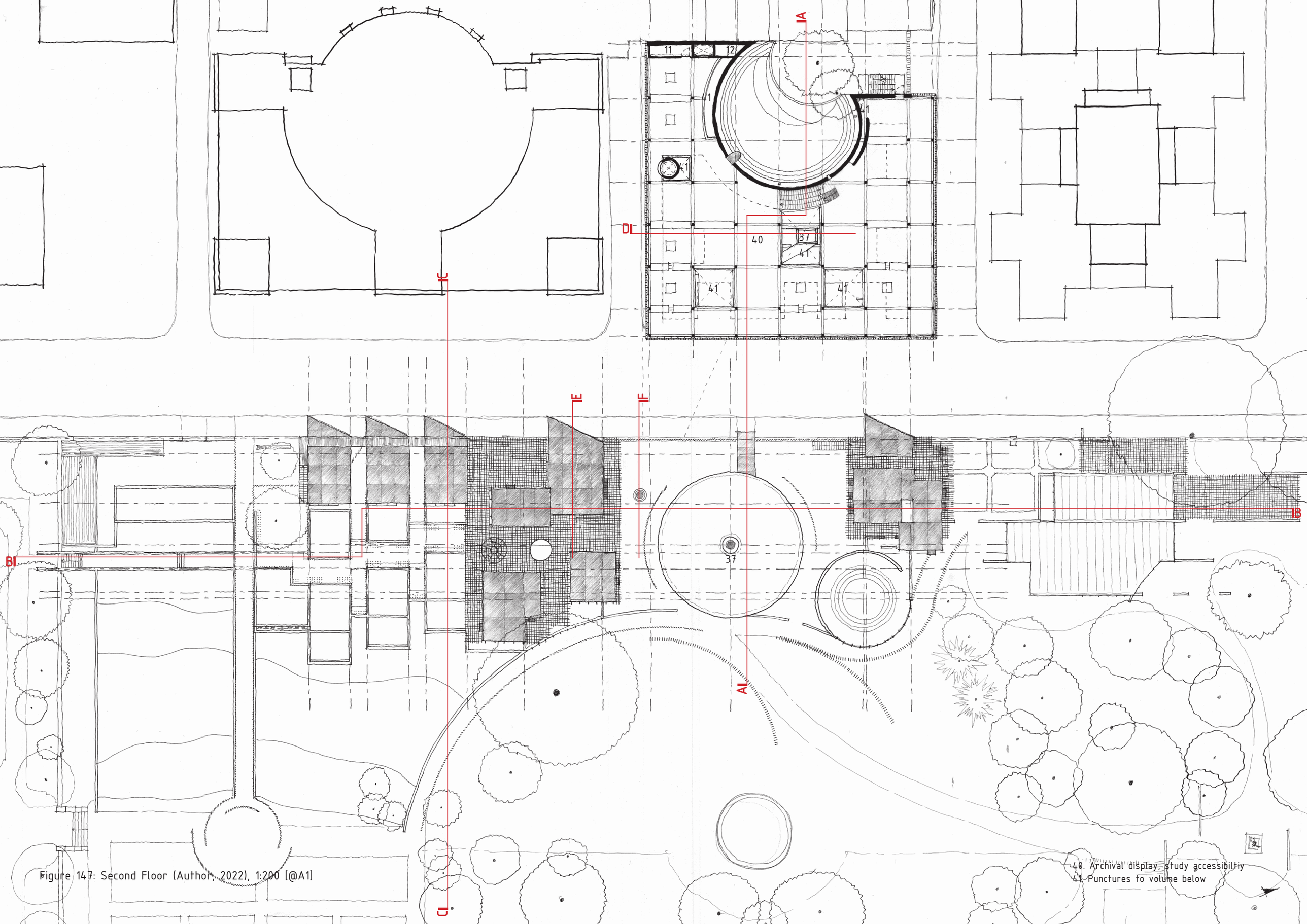


Figure 147: Second Floor (Author, 2022), 1:200 [@A1]

40. Archival display, study accessibility
41. Punctures to volume below

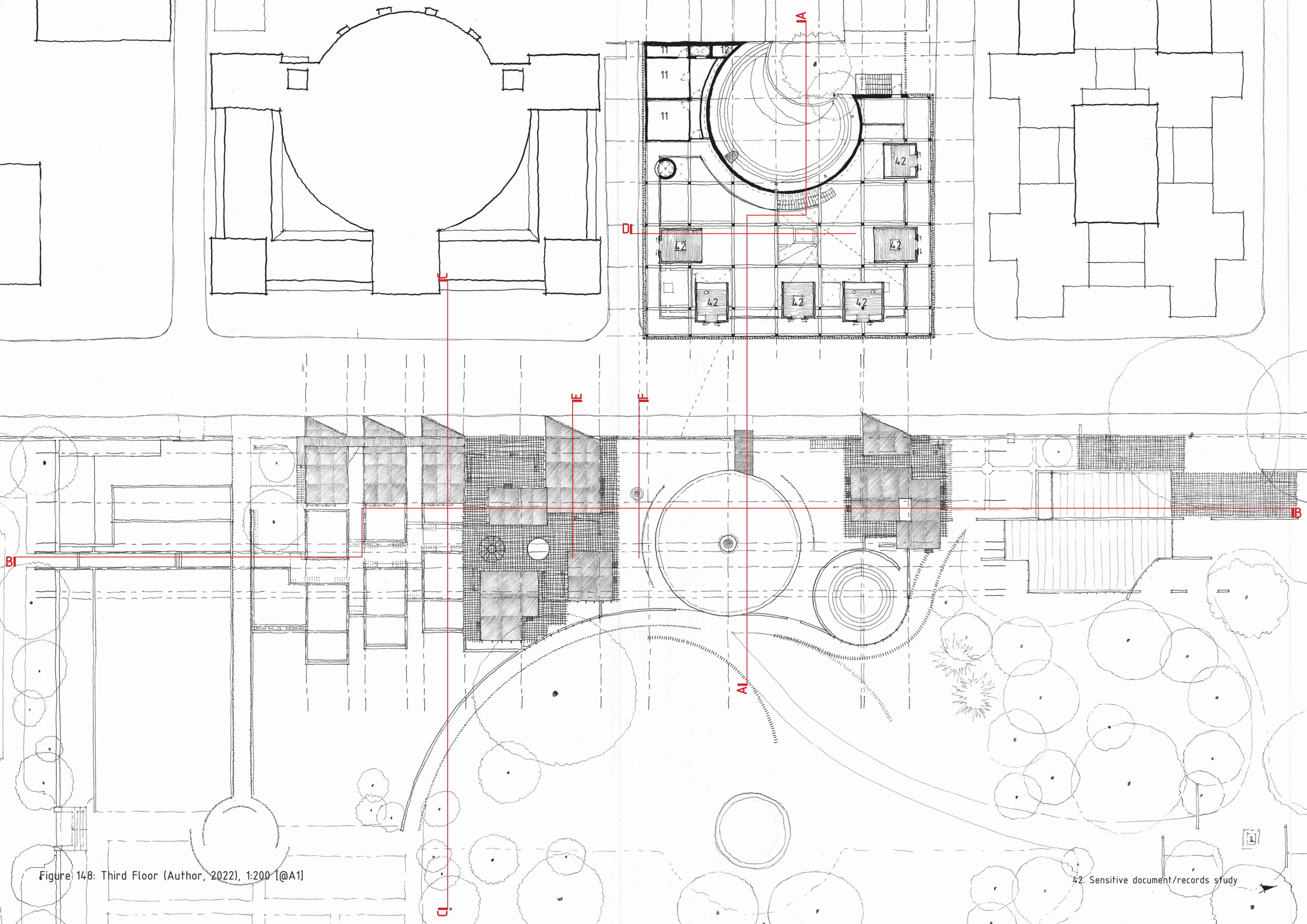


Figure 148: Third Floor (Author, 2022), 1:200 [@A1]

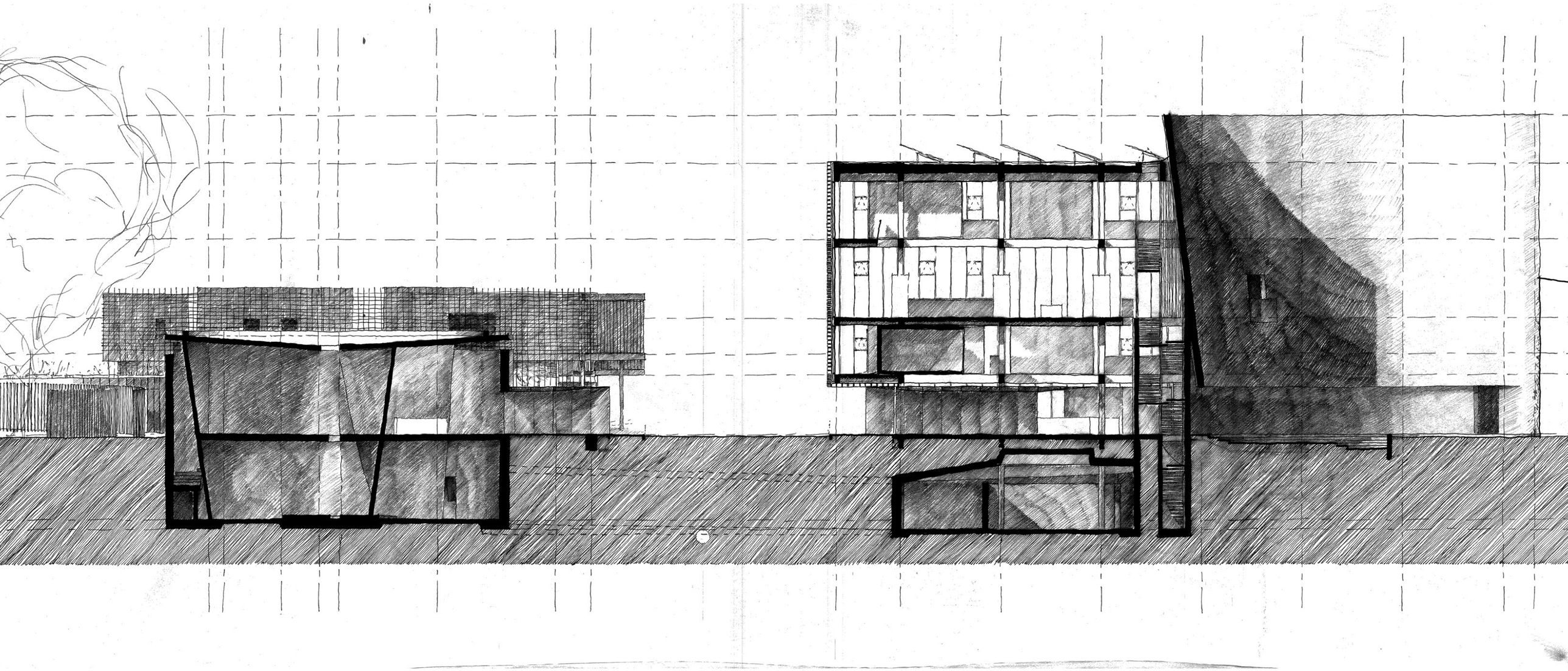


Figure 149: Section A-A (Author, 2022), 1:100 [@A1]

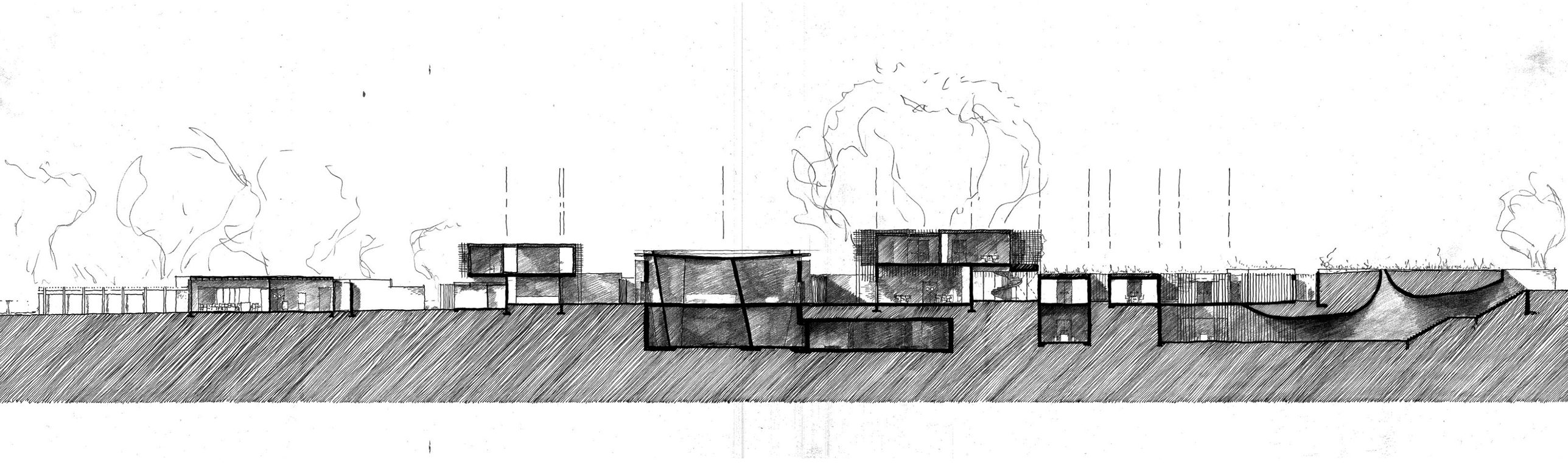


Figure 150: Section B-B (Author, 2022), 1:200 [@A1]

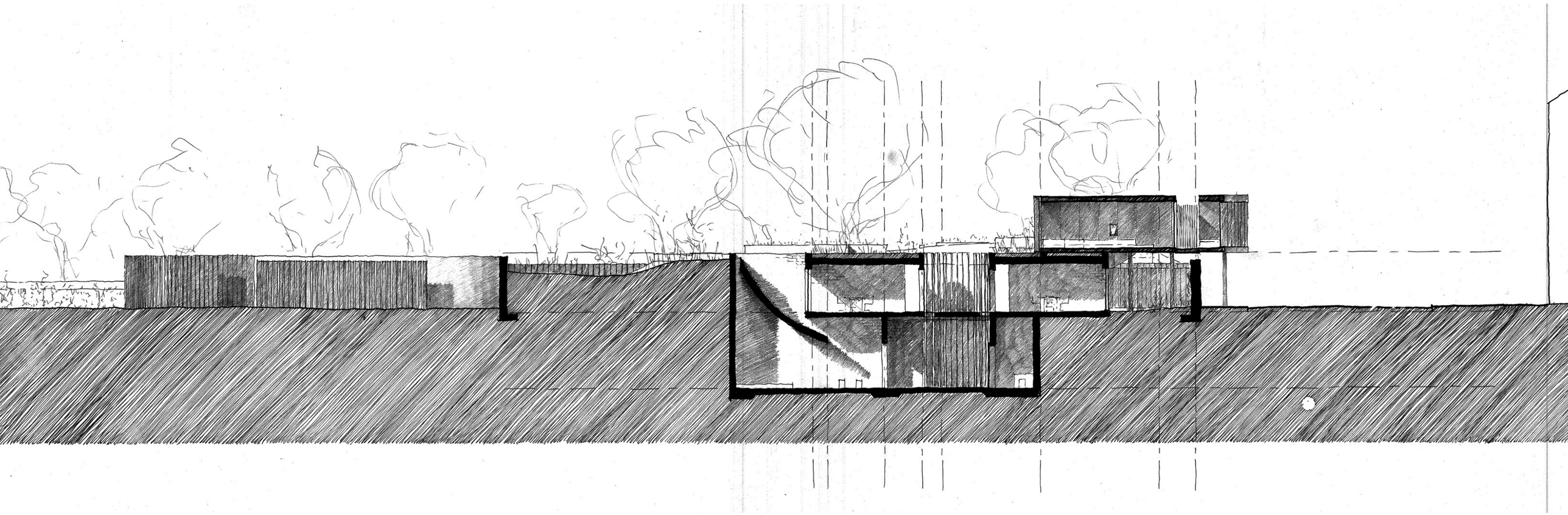


Figure 151: Section C-C (Author, 2022), 1:100 [@A1]

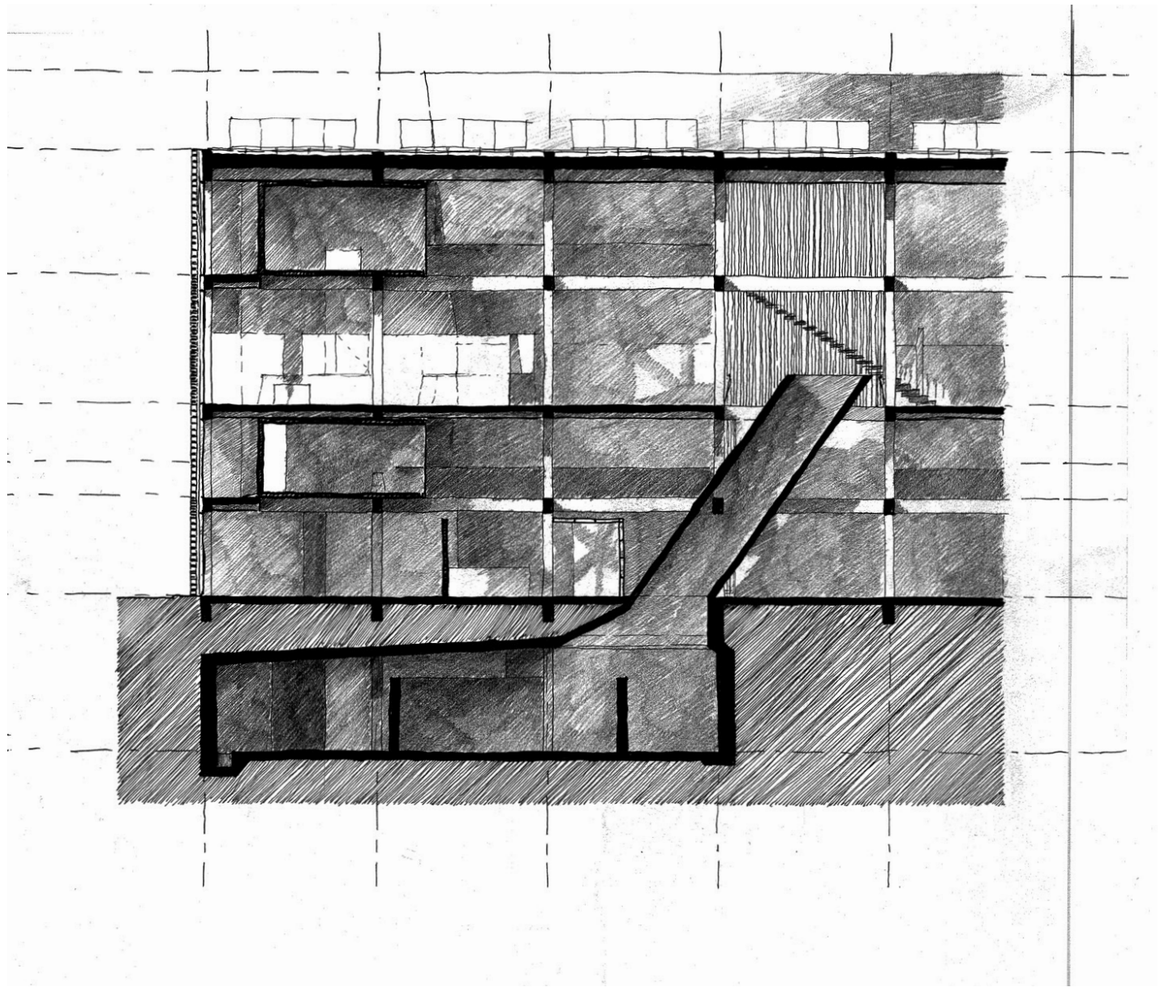


Figure 152: Section D (Author, 2022), 1:100 [@A1]

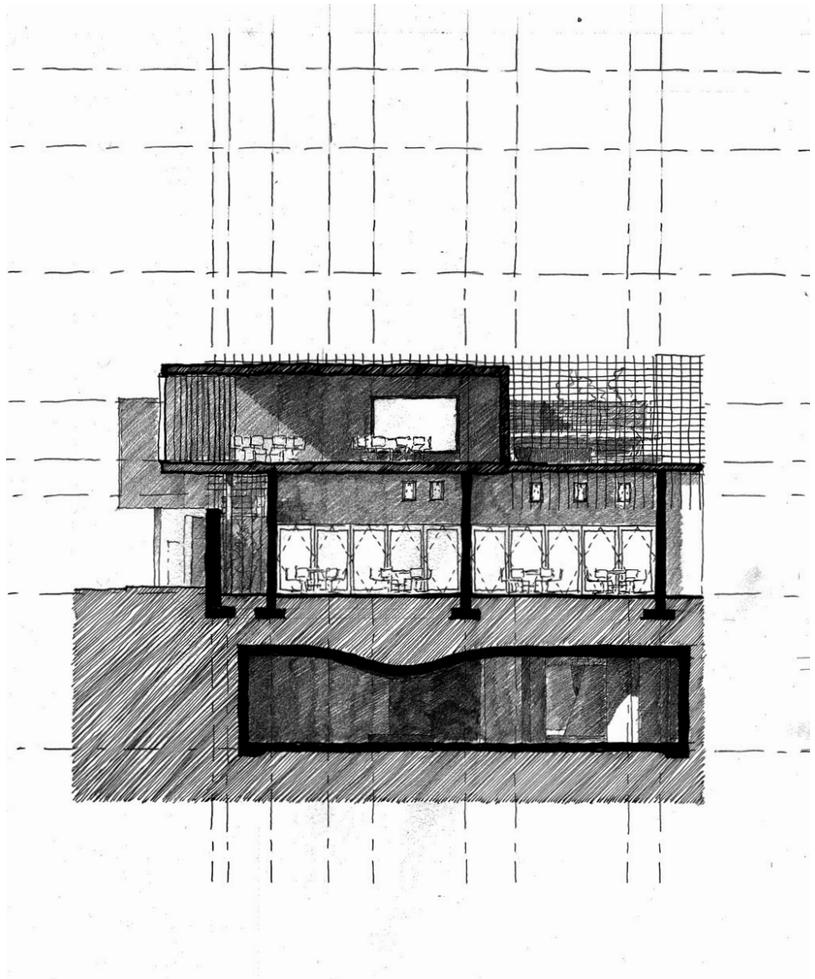


Figure 153: Section E (Author, 2022), 1:100 [@A1]

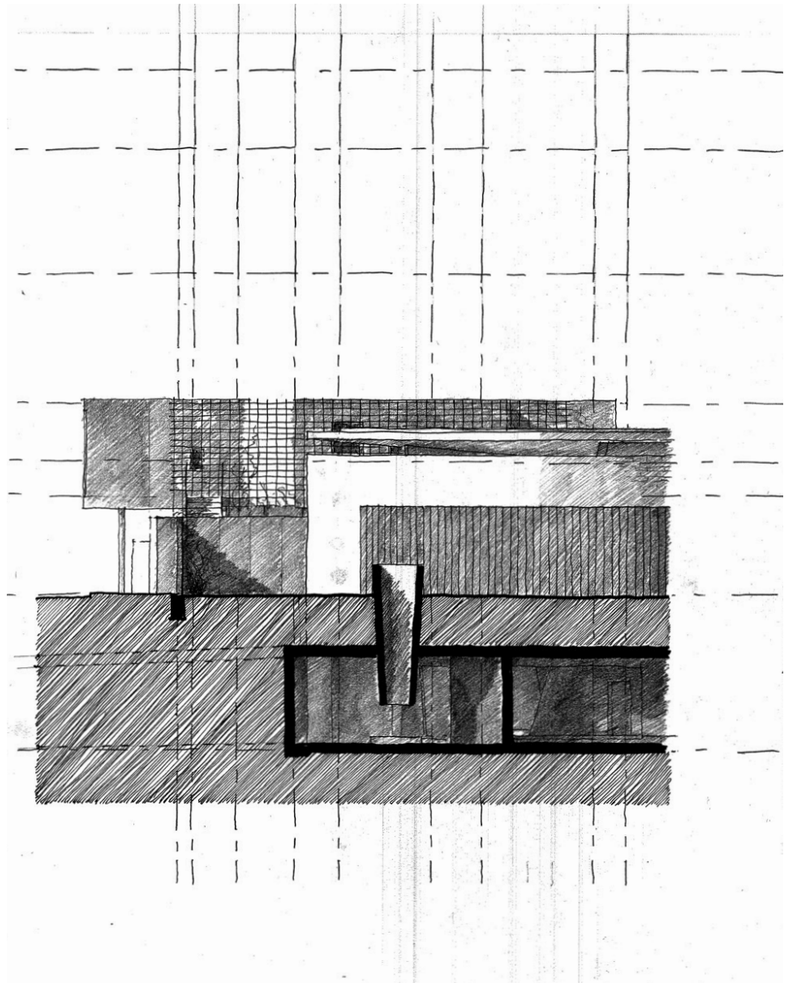


Figure 154: Section F (Author, 2022), 1:100 [@A1]

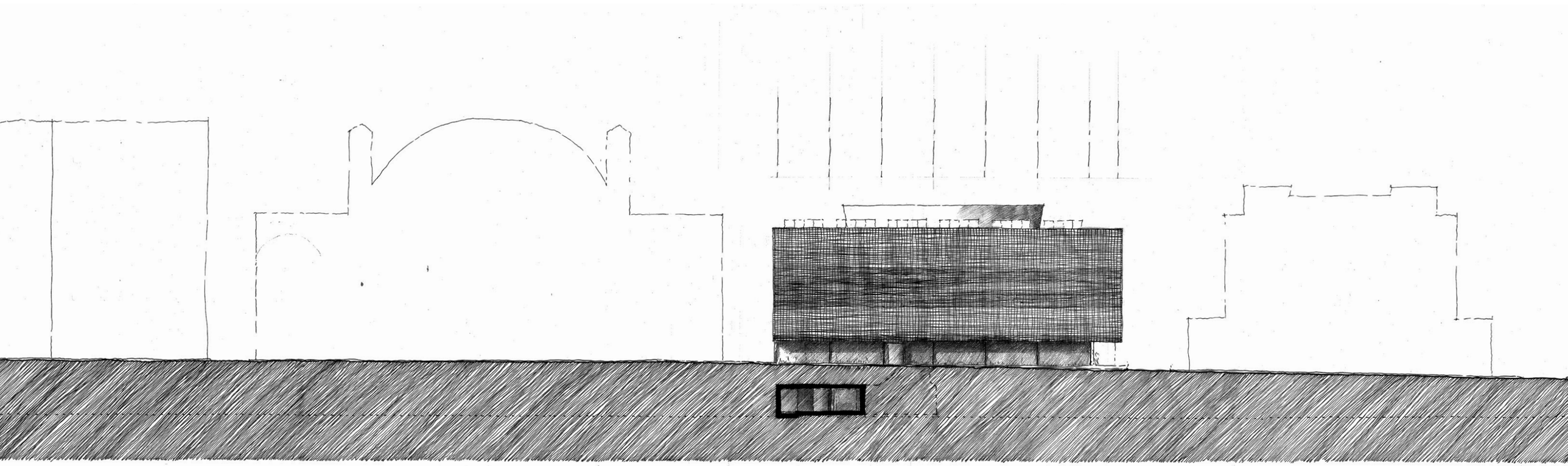


Figure 155: Archive – Eastern Elevation – Queen Victoria Street (Author, 2022), 1:200 [@A1]

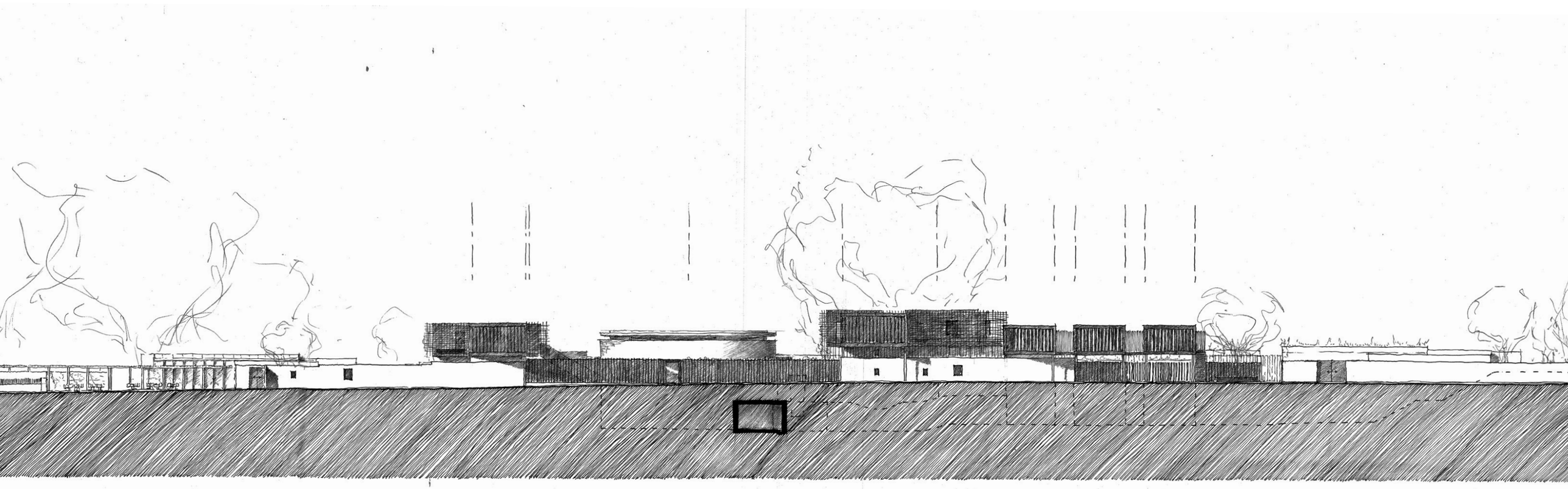


Figure 156: Anti-Archive - Western Elevation - Queen Victoria Street (Author, 2022), 1:200 [@A1]

RENDERED

MOMENTS WITHIN & WITHOUT, THE SPATIAL LEXICON

Figure 157: Constructed Palimpsest (Author, 2022)

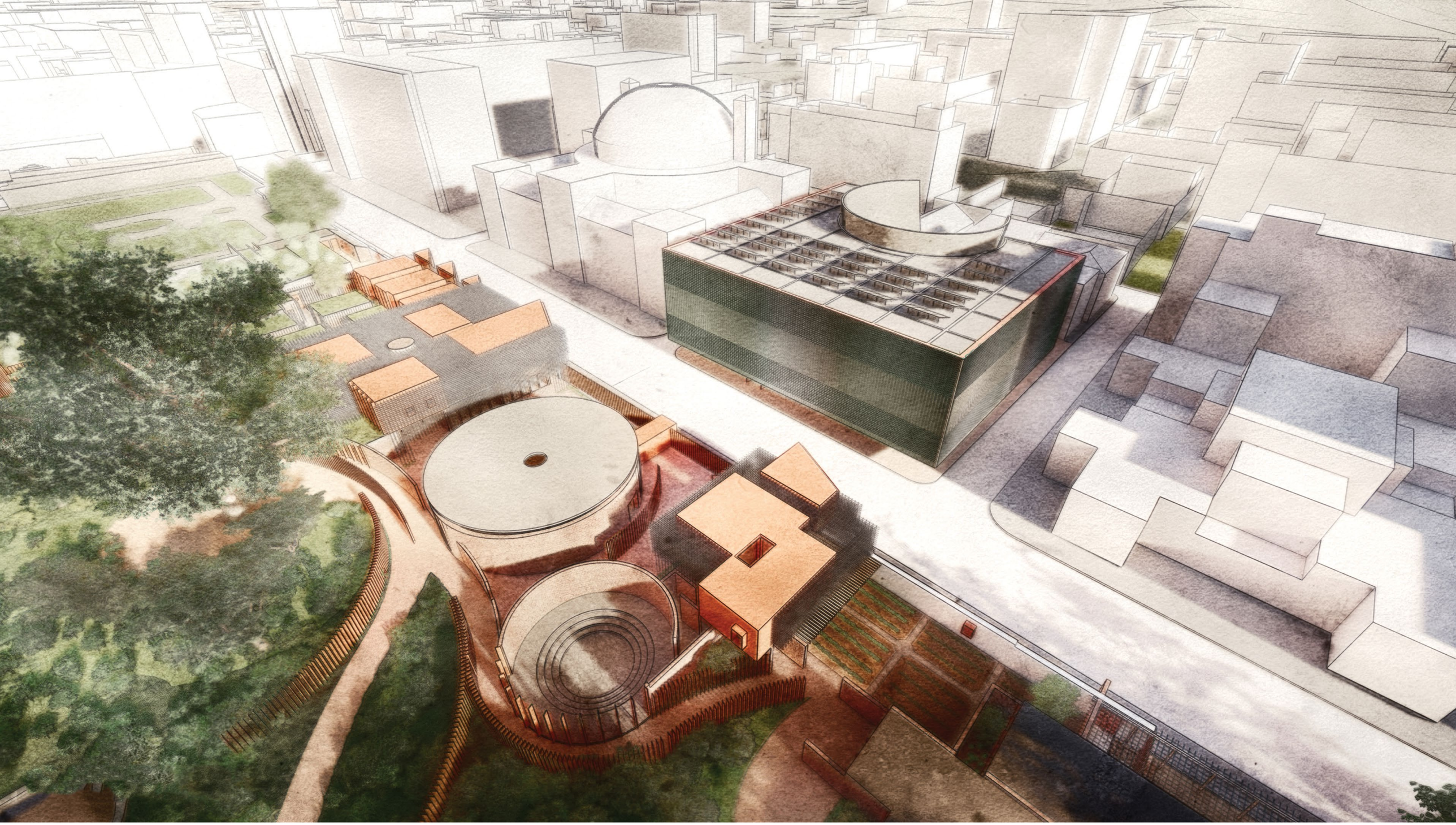


Figure 158: North-Eastern Aerial View (Author, 2022), the volumes flow and cascade to create a harmony - woven space, transhumance.

Figure 159: South-Eastern Aerial View (Author, 2022), spaces of light and dark, enclosure and openness – journey. These structures become landscape, of transhu-

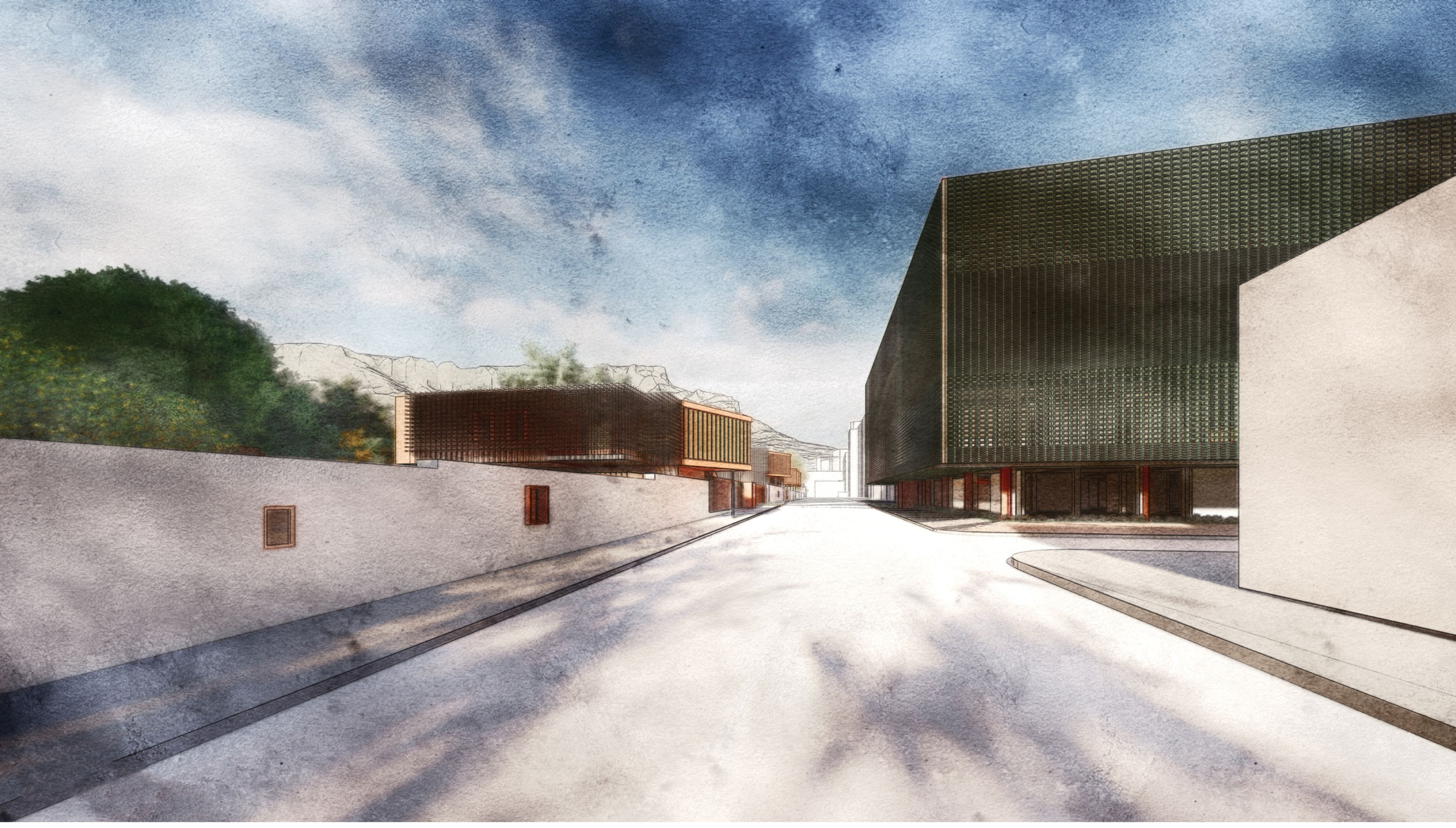


Figure 160: Looking Southerly (Author, 2022), view down Queen Victoria Street towards Table Mountain

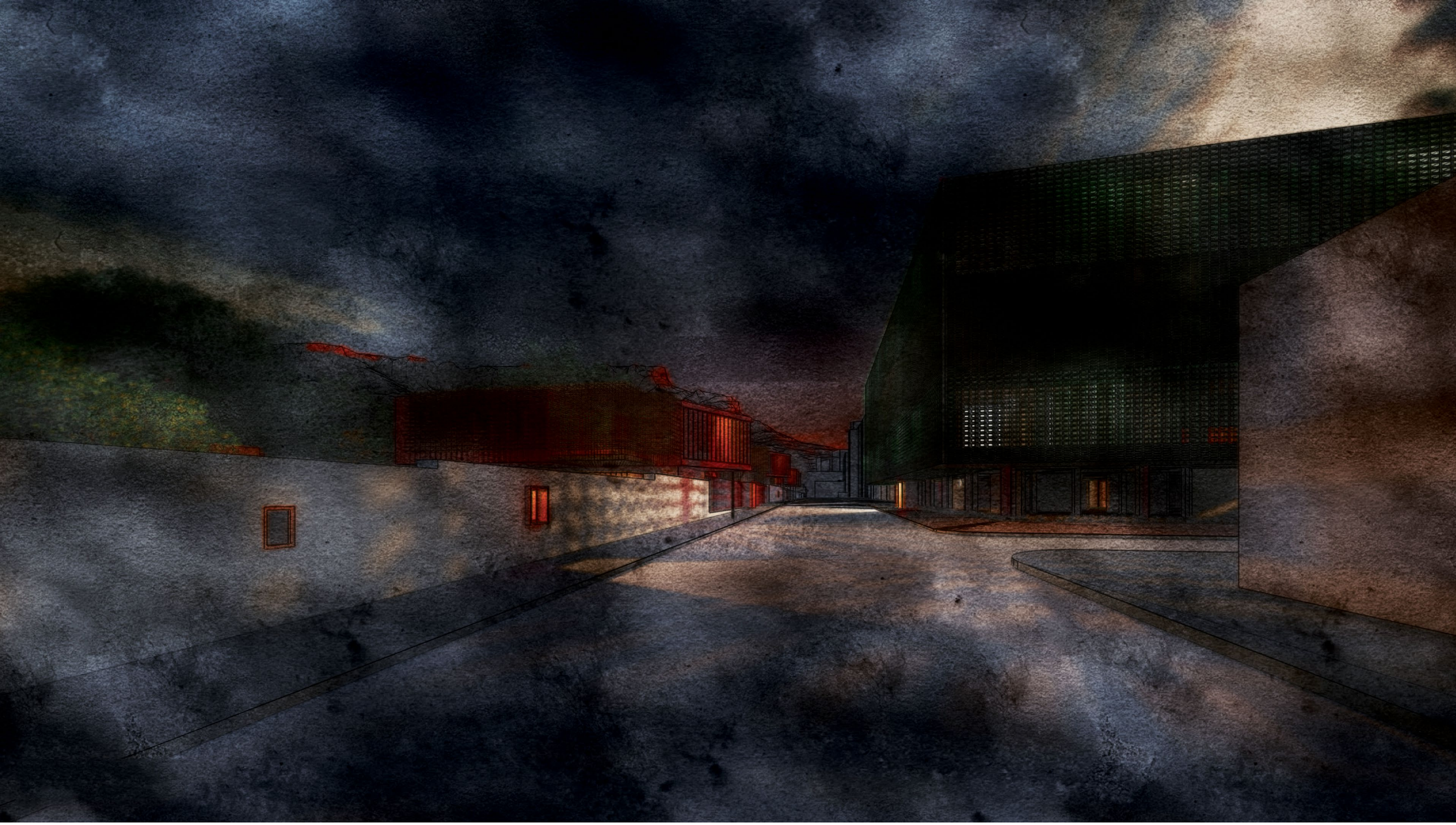


Figure 161: Looking Southerly, Dusk (Author, 2022), inhabiting the street



Figure 162: Looking Northerly (Author, 2022), view up Queen Victoria Street



Figure 163: Looking Northerly, dusk (Author, 2022), refracted light, populating the (de)void

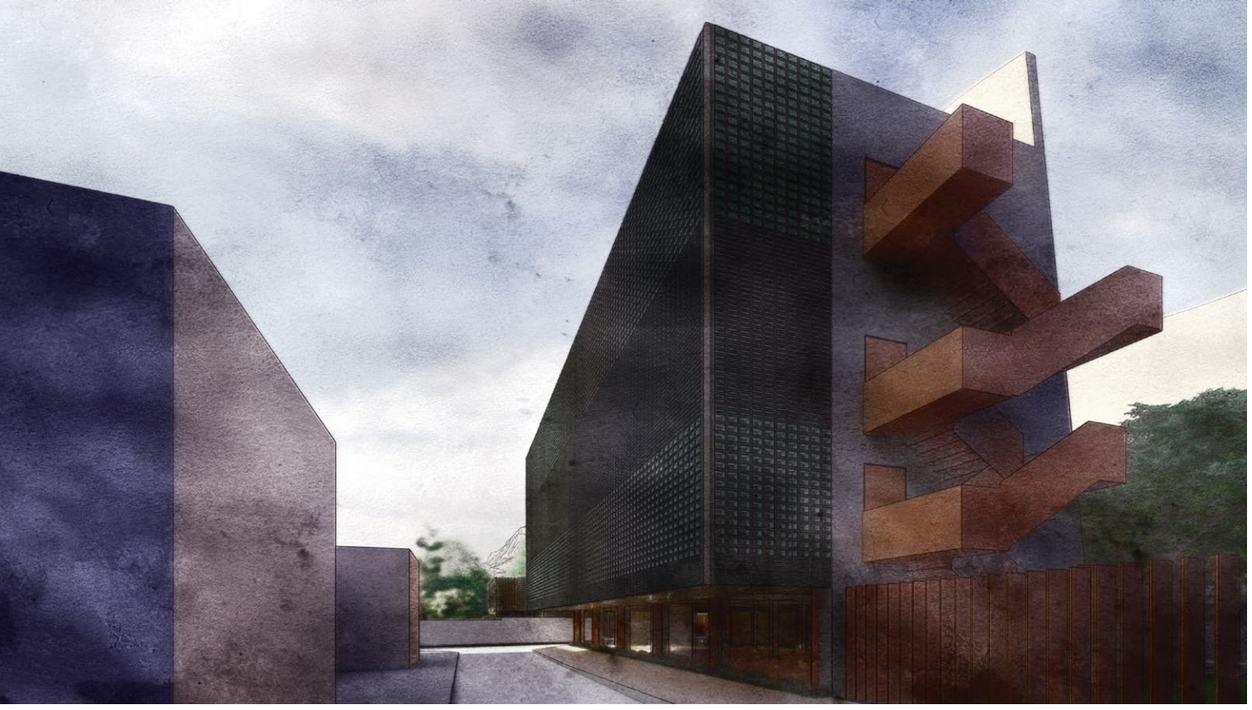


Figure 164: The Archive's Northern Street Façade (Author, 2022), View from Green St.

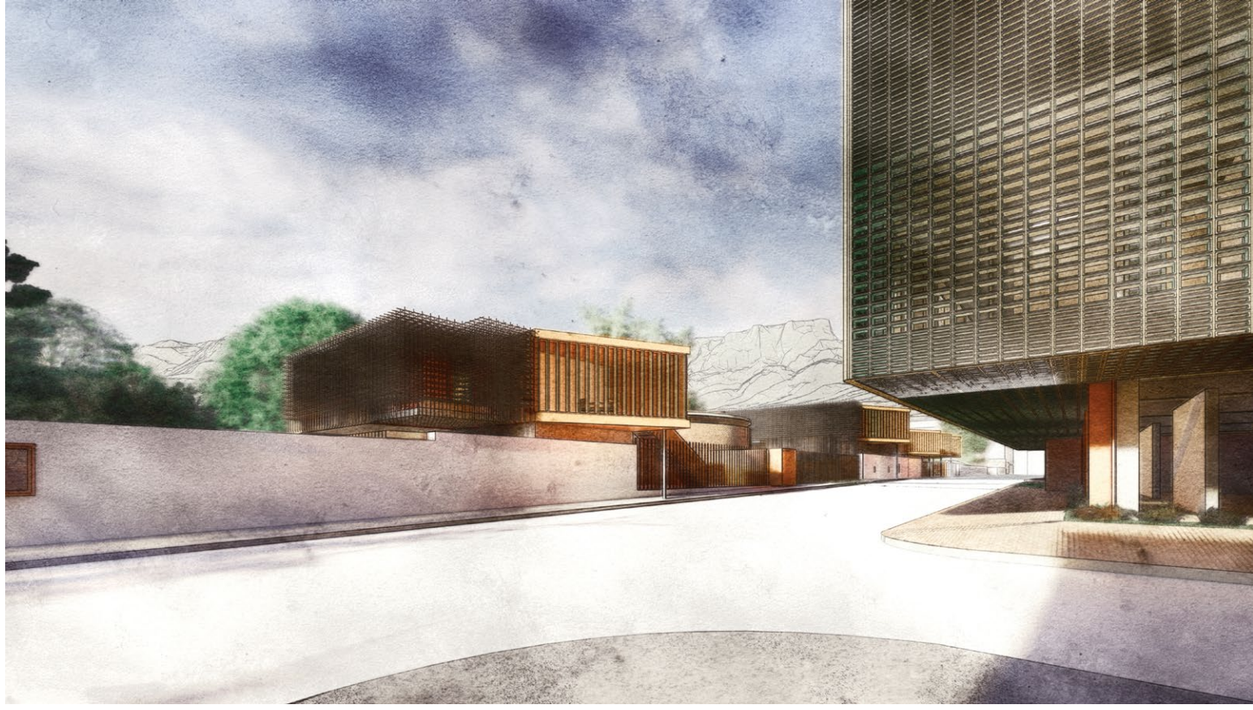


Figure 165: The Cantilevered Edges (Author, 2022), Corner of Green & Queen Victoria Streets

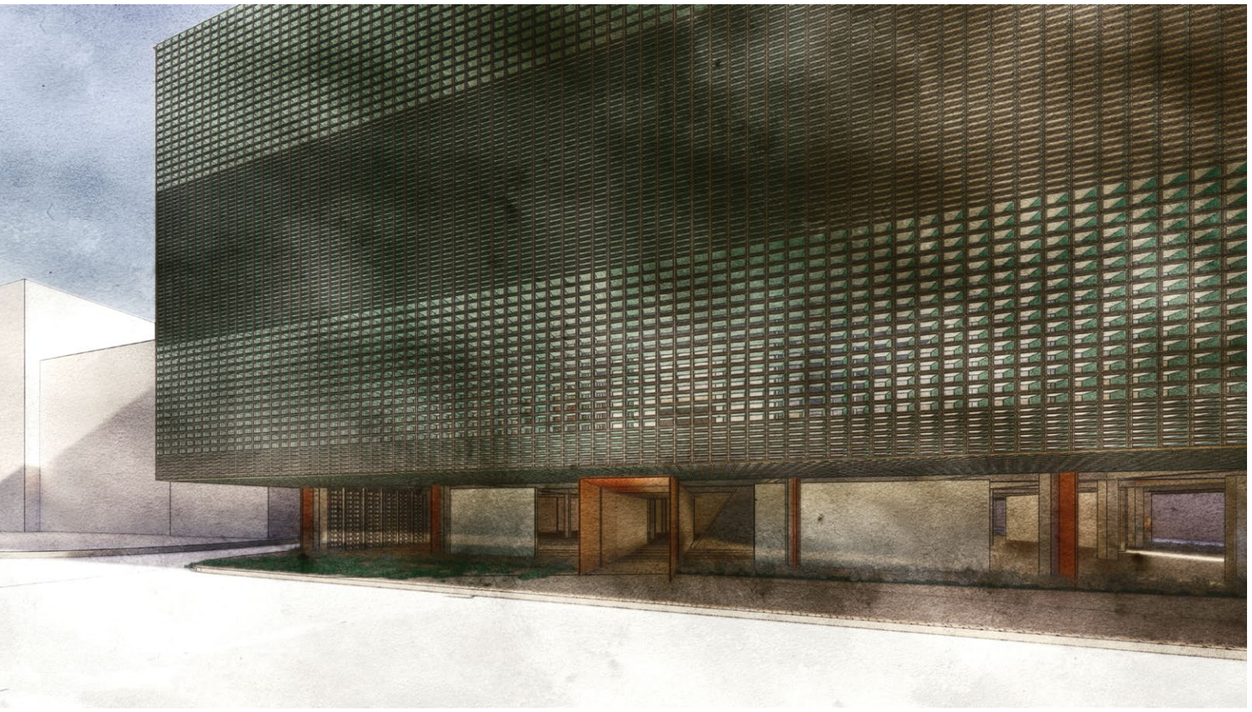


Figure 166: Entering The Archive (Author, 2022), initiating engagement

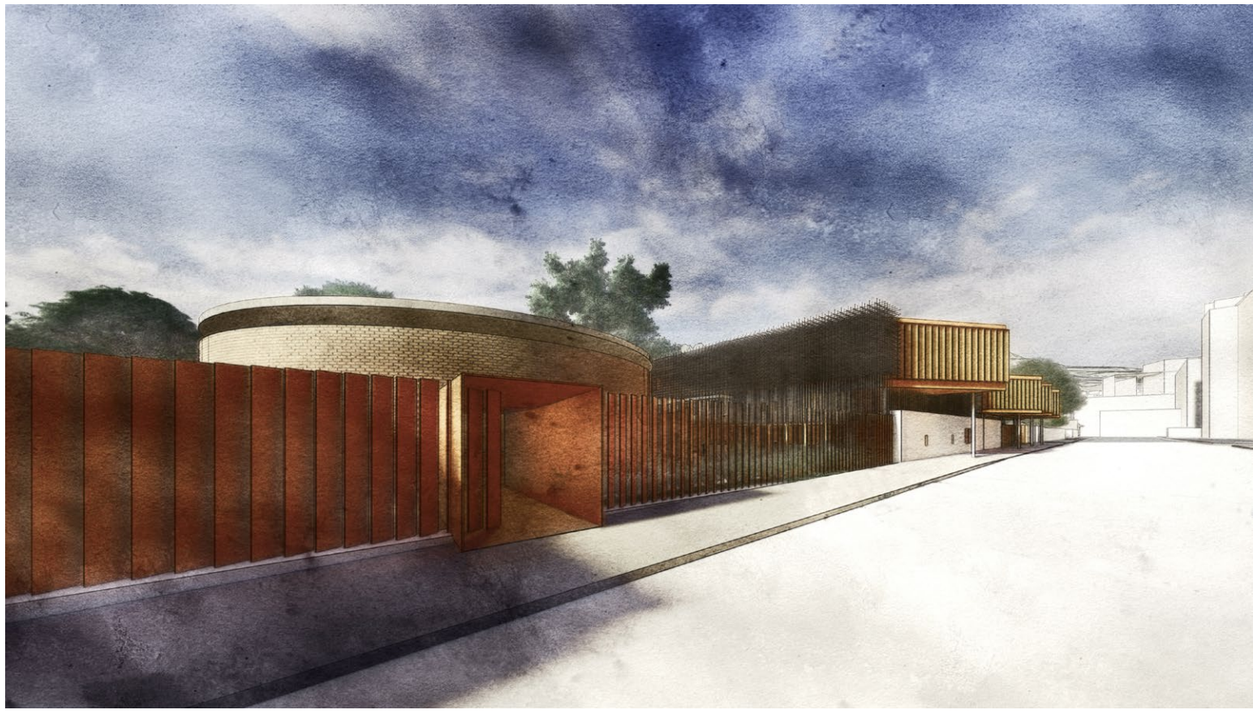


Figure 167: Entering The Anti-Archive (Author, 2022), initiating engagement



Figure 168: Performance Space, The Archive (Author, 2022)

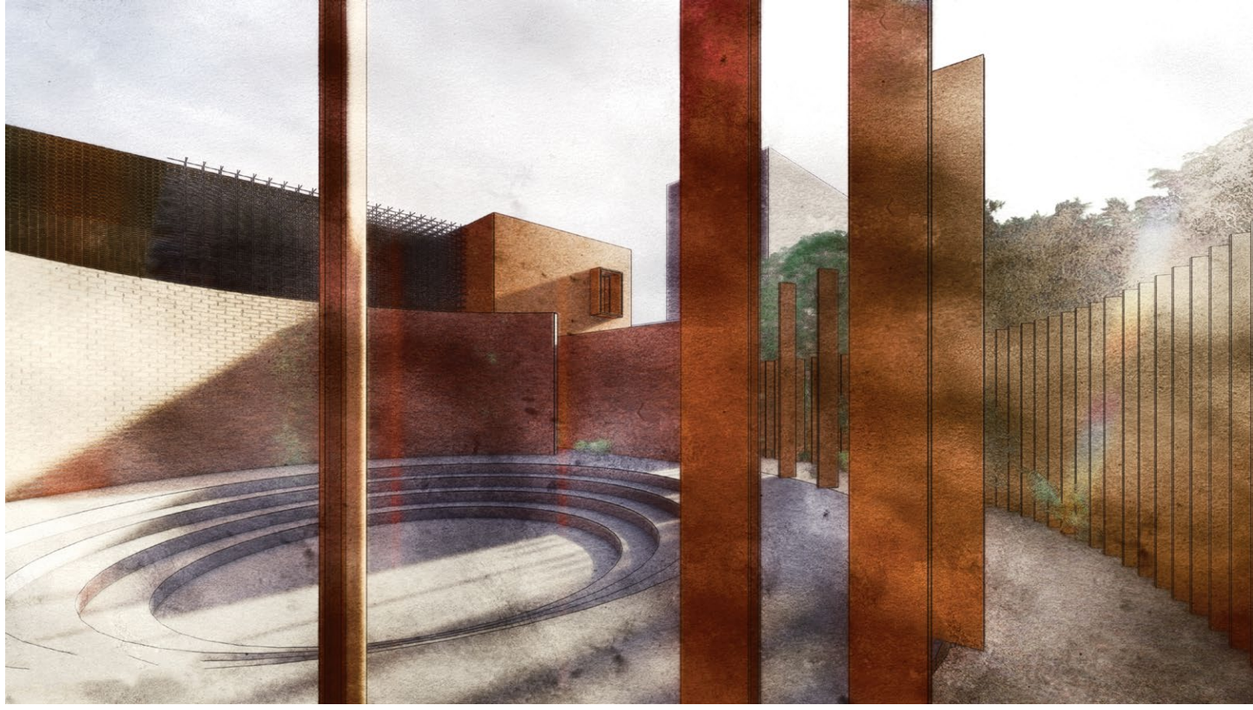


Figure 169: Performance Space, The Anti-Archive (Author, 2022)

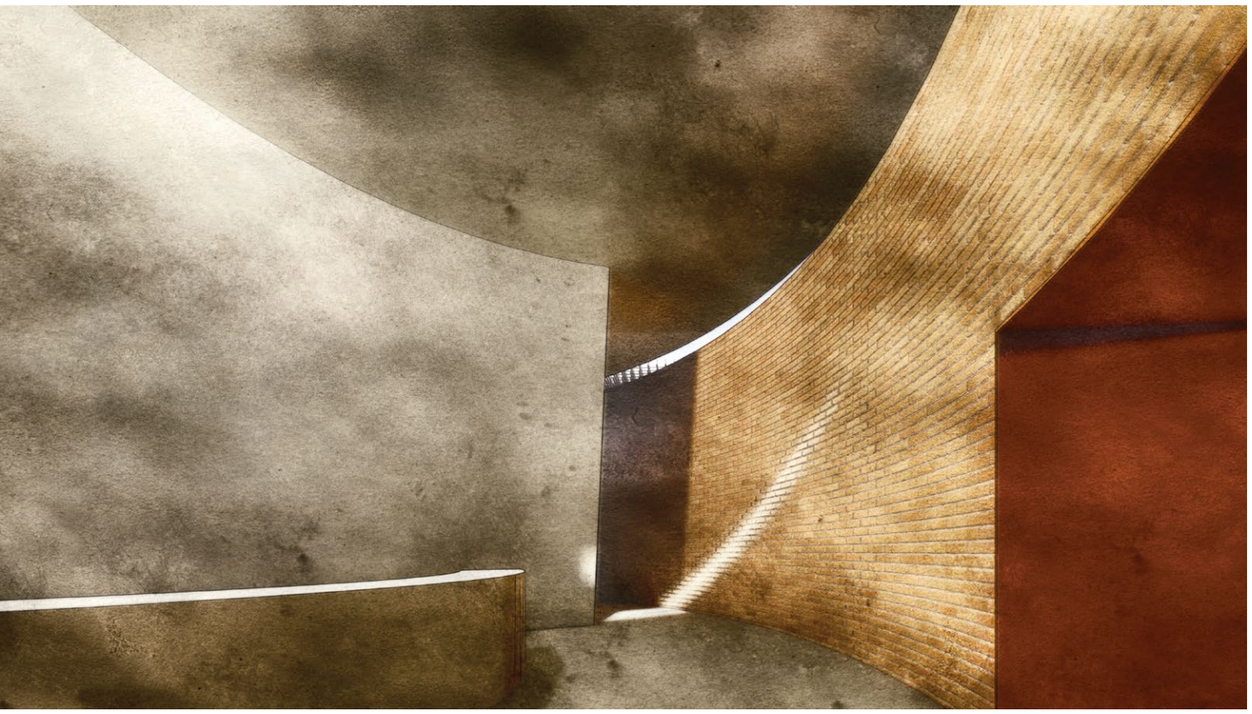


Figure 170: Spatial Engagement (Author, 2022), The zone of the Anti-Archive



Figure 171: Spatial Engagement cont. (Author, 2022), entering the Anti-Archive's holographic projection space

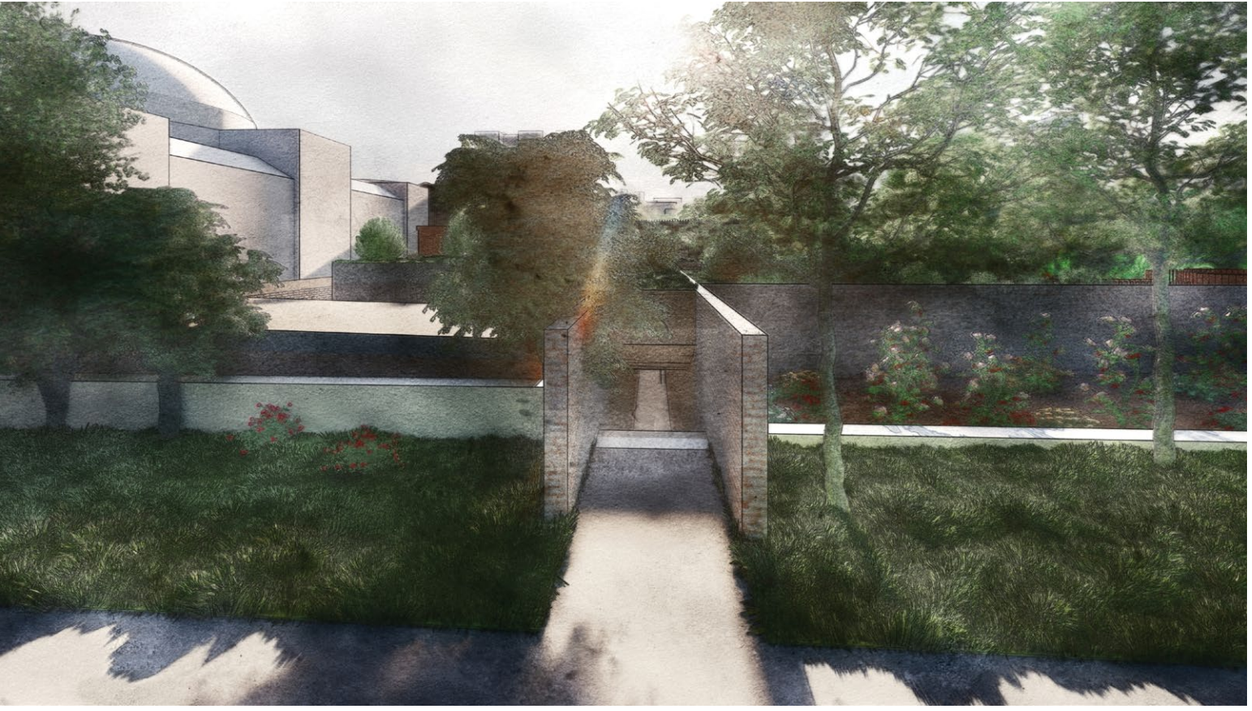


Figure 172: Threshold of the Subterranean (Author, 2022), from the Delville Wood Memorial space



Figure 173: Towards The Space of War (Author, 2022), liminal zone



Figure 174: (Above) The Space of War (Author, 2022)



Figure 175: The Garden Axis, Altered (Author, 2022), transhumance

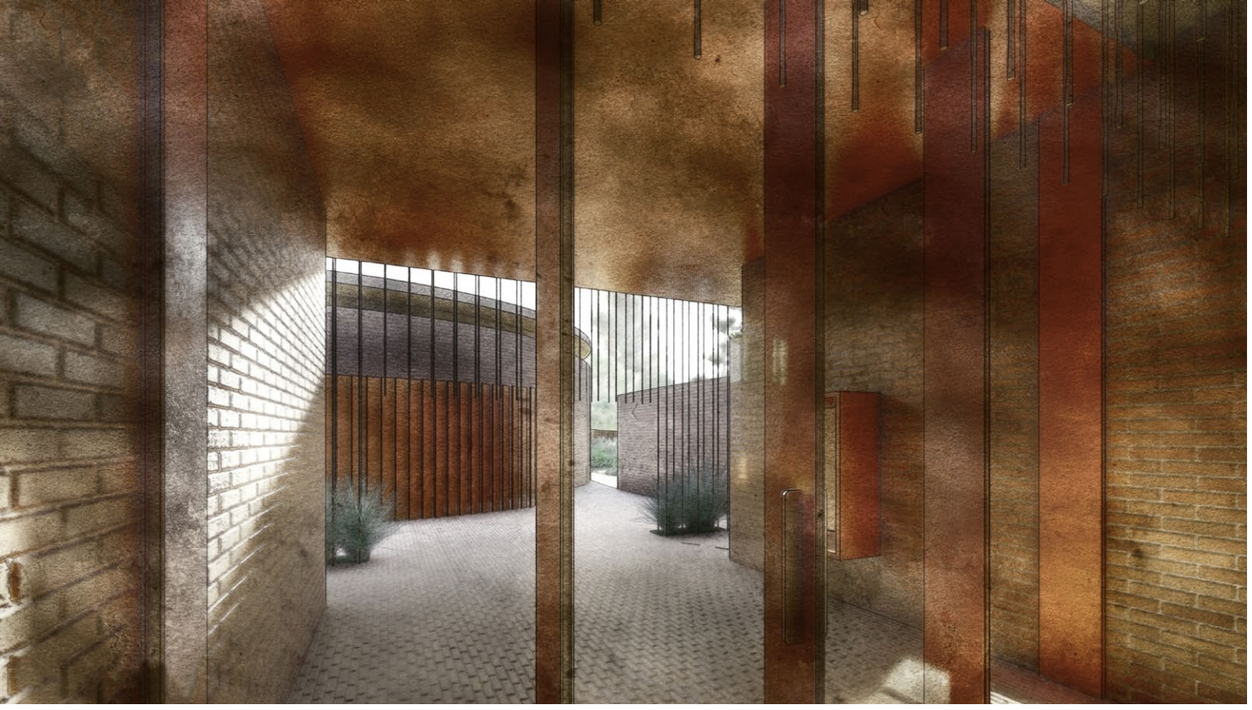


Figure 176: Pedagogical Thresholds (Author, 2022)

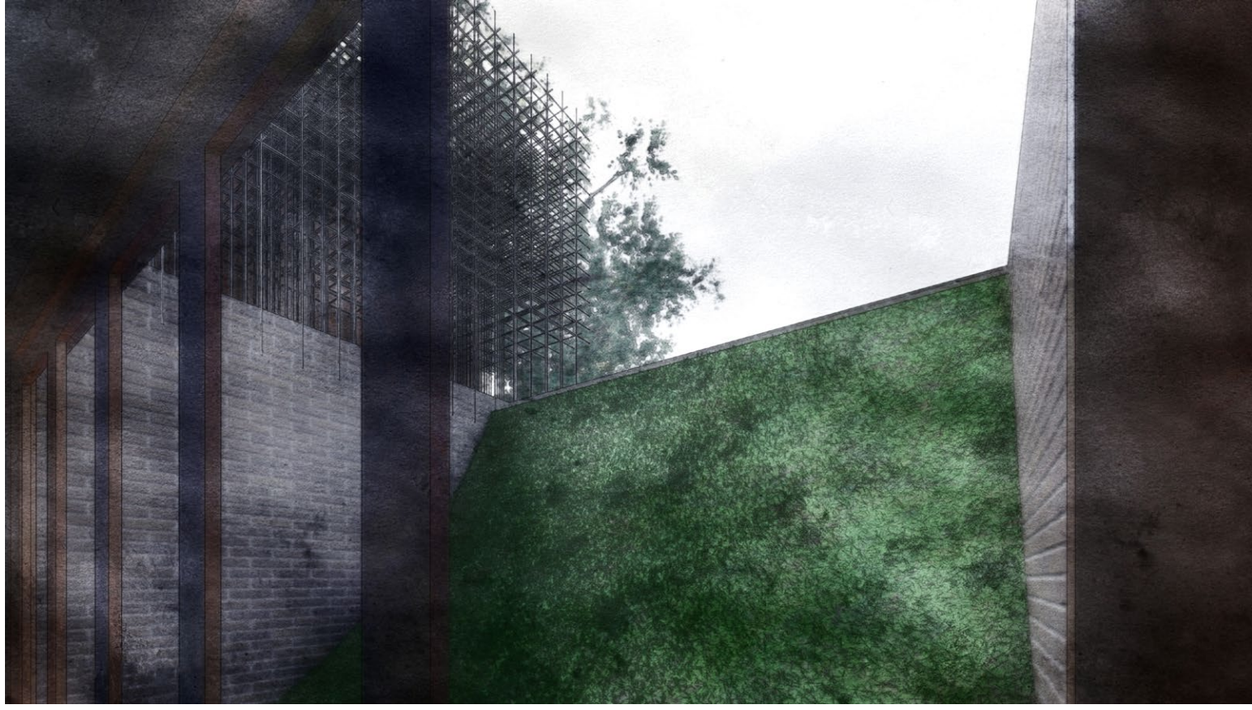


Figure 177: Conversations Lightwell (Author, 2022), note growth on concrete



Figure 178: View out from a space holding Hybridised Knowledge Streams (Author, 2022)

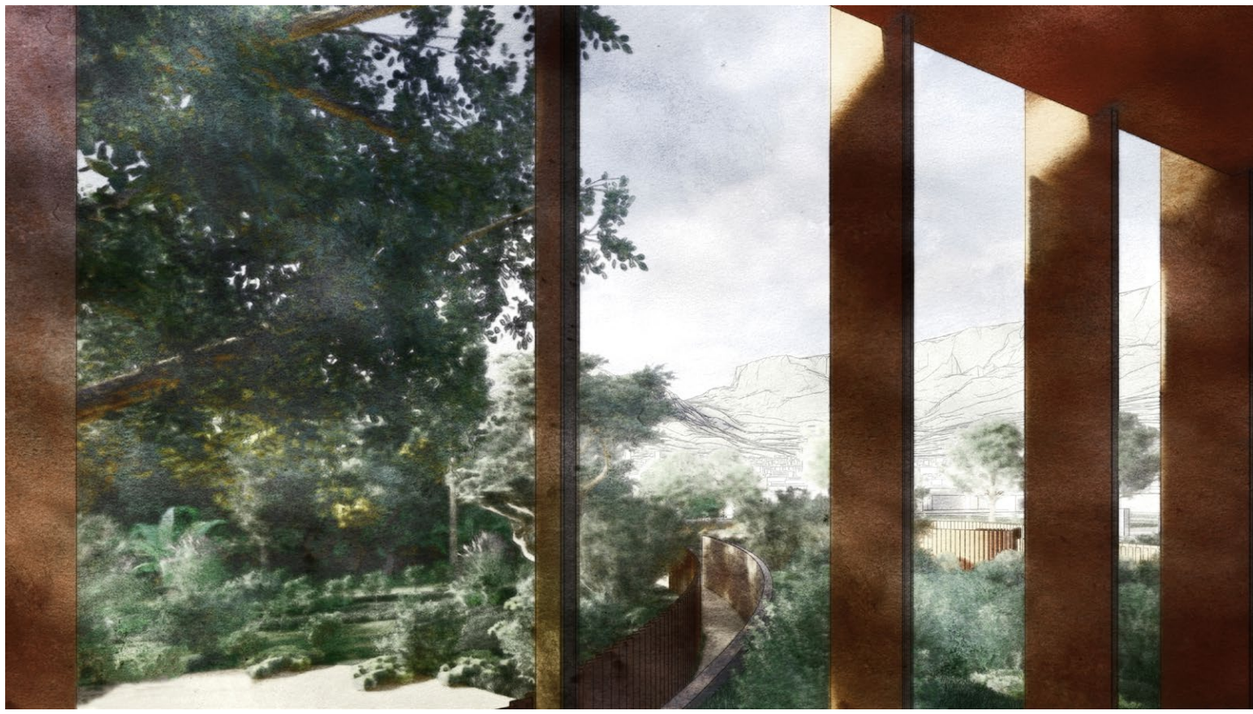


Figure 179: View out from a space holding First Peoples' Language Pedagogy (Author, 2022), Khoekhoegowab

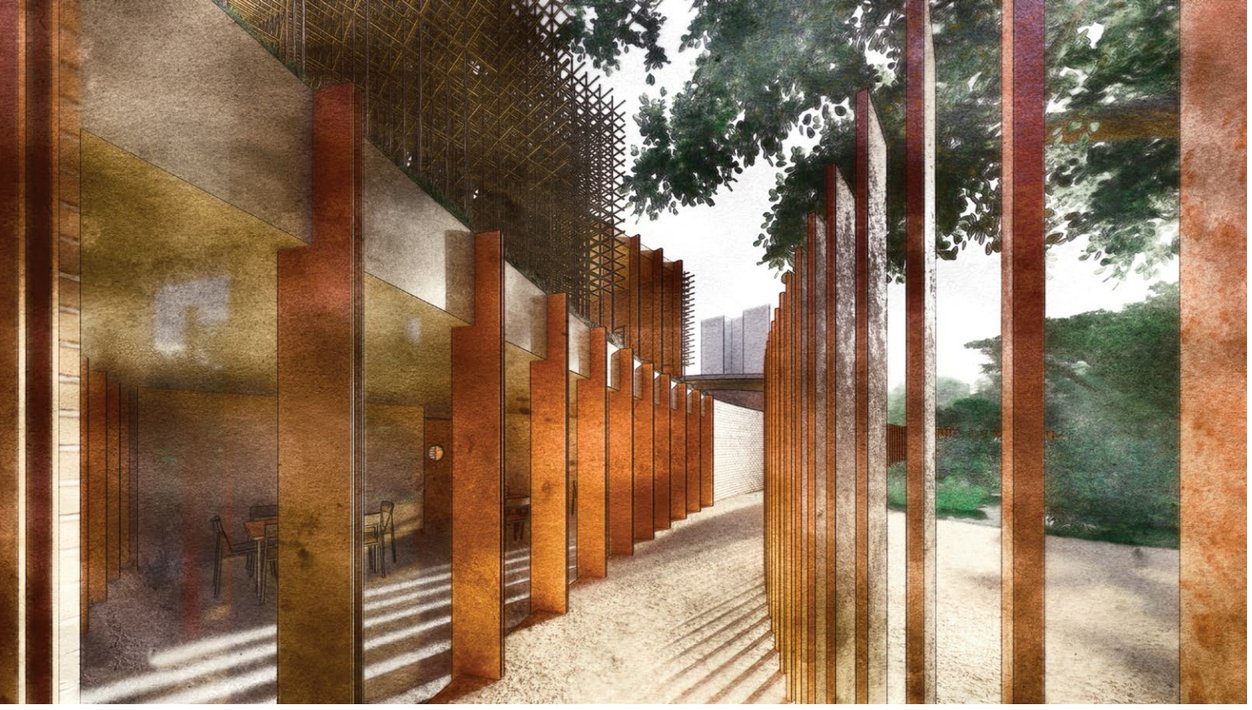


Figure 180: The Garden Axis Redirected (Author, 2022), transhumance

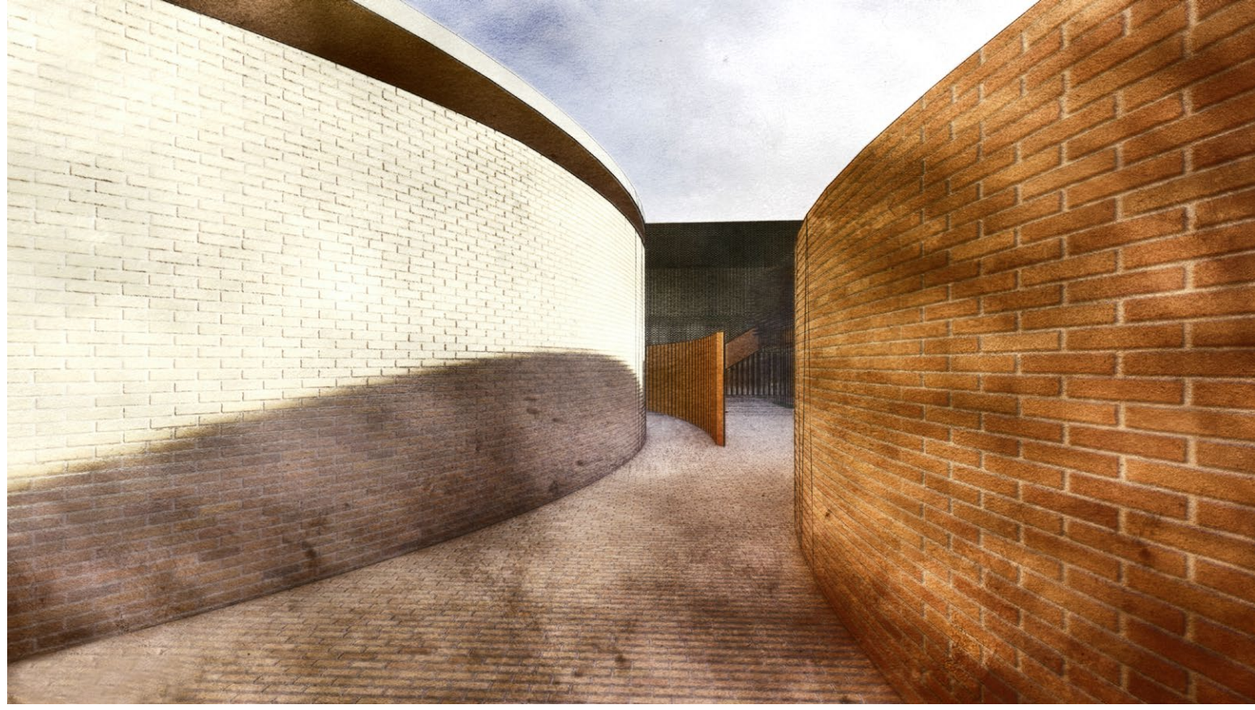


Figure 181: An Anti-Archive's Courtyard - Garden Entry (Author, 2022), a space to draw one in

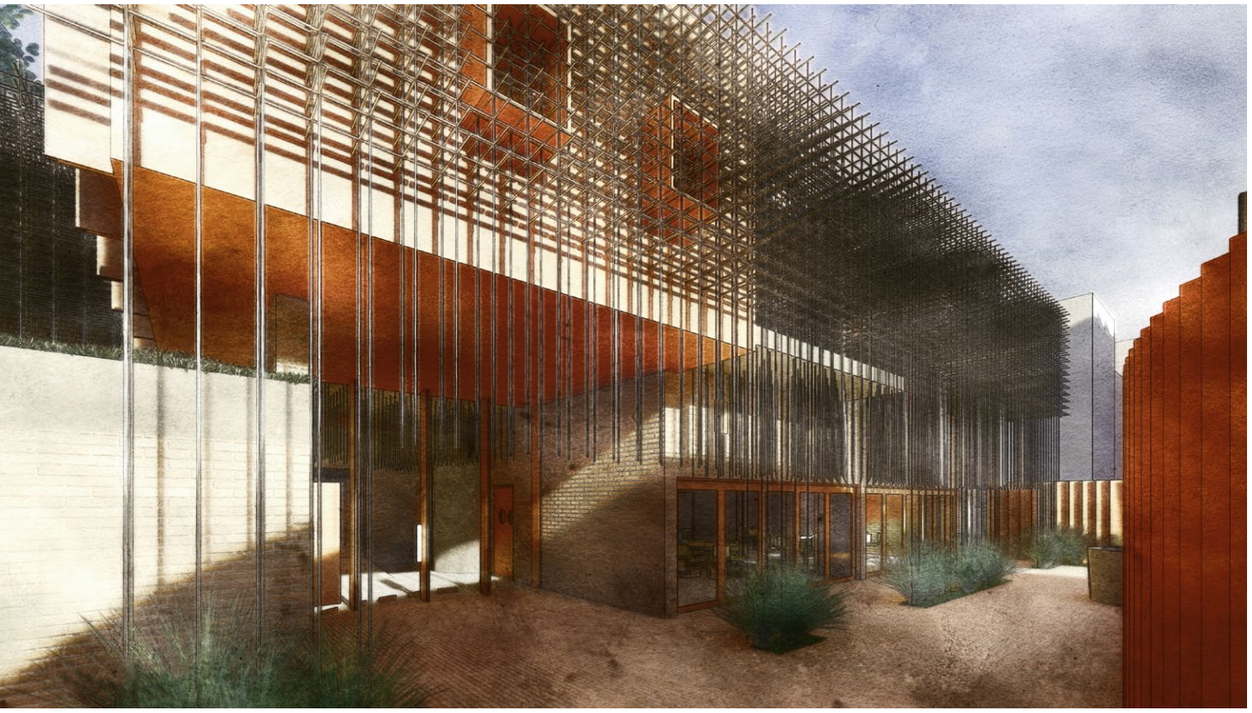


Figure 182: Thresholds for Pedagogy (Author, 2022)

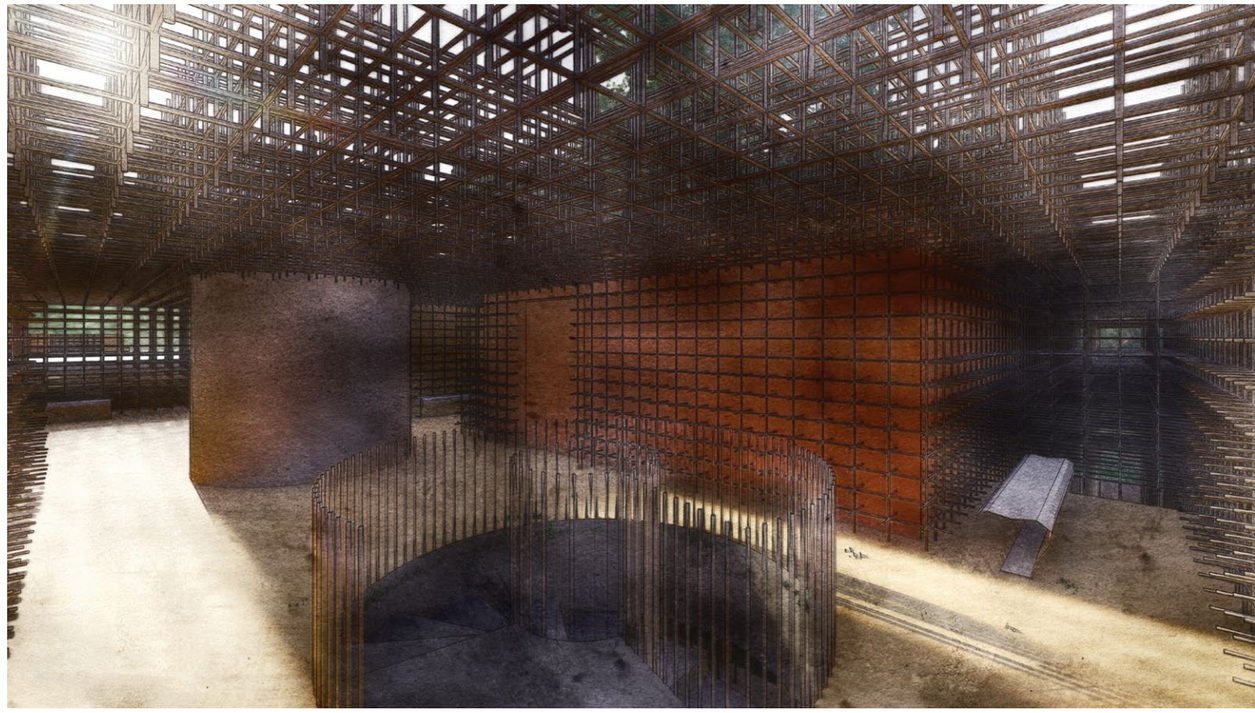


Figure 183: Thresholds for Language and Conversation (Author, 2022)

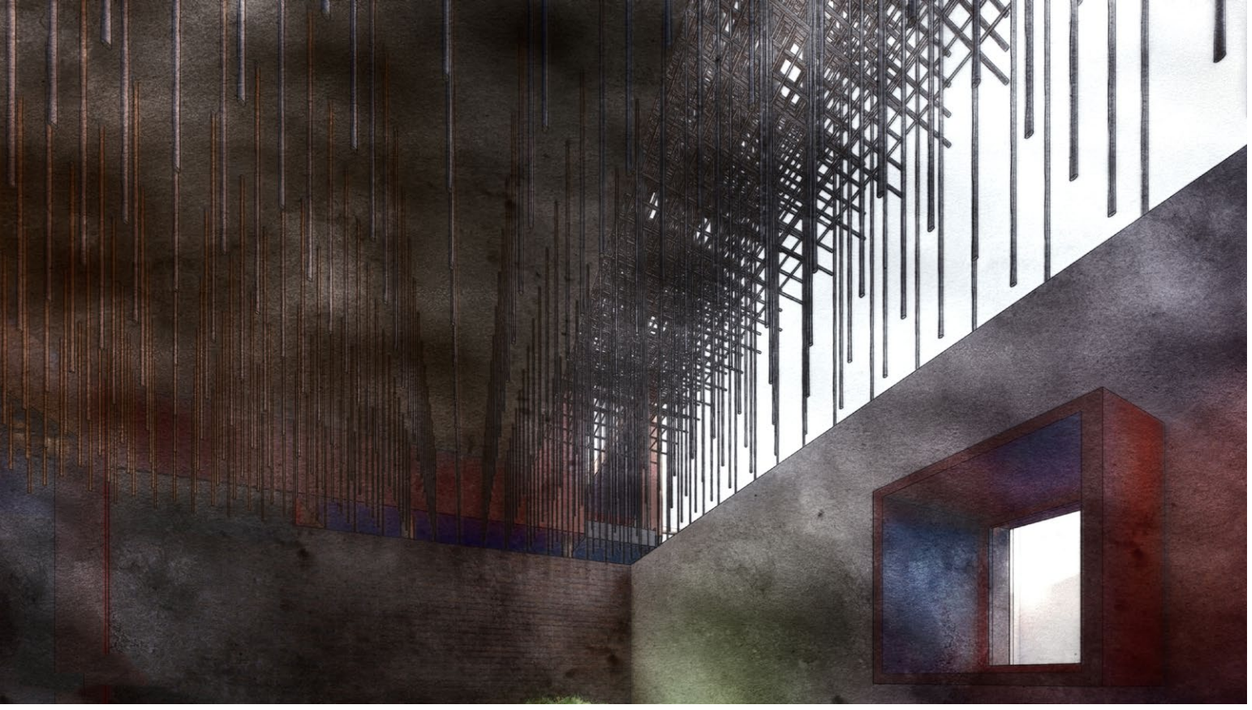


Figure 184: Inhabiting The Wall (Author, 2022)

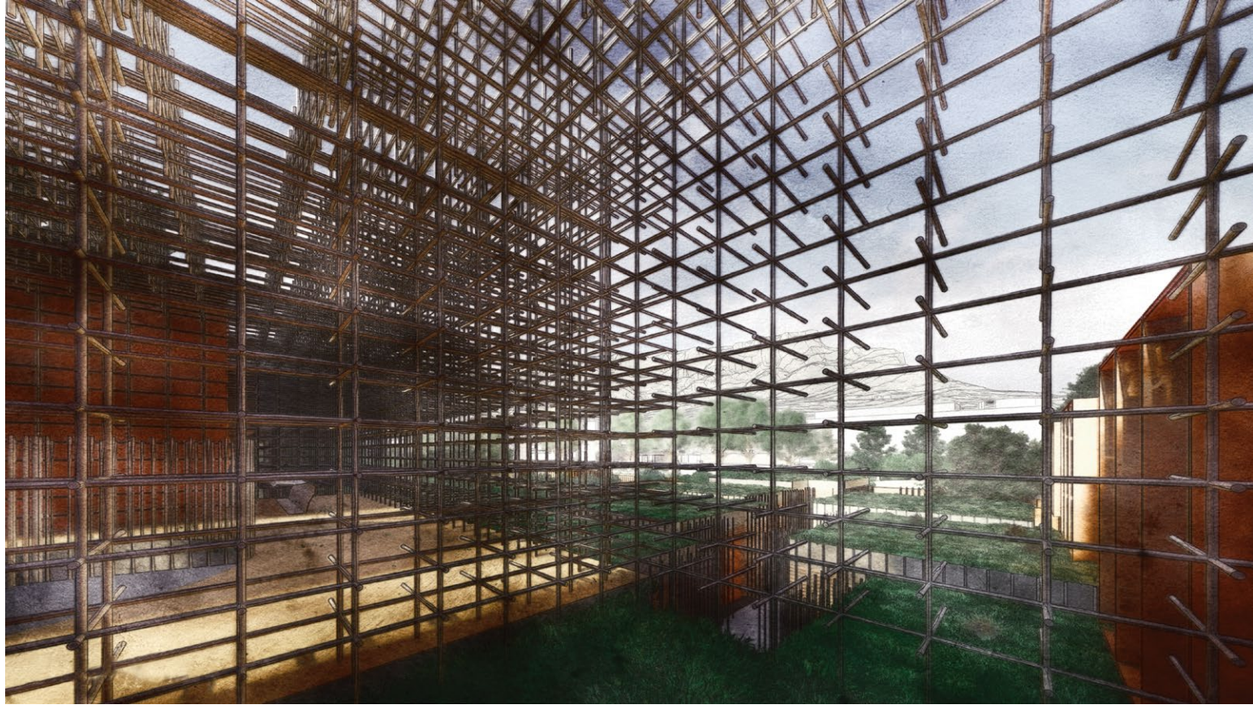


Figure 185: View out from a space of pedagogy towards the mountain (Author, 2022)



Figure 186: Liminal Zone (Author, 2022), of the vertical and horizontal planes, of transhumance within



Figure 187: Lexical Journey (Author, 2022), approaching a lexical manifestation (hybridised knowledge streams)



Figure 188: Entering the Subterranean (Author, 2022), from The Delville Wood Memorial space



Figure 189: Towards spaces of (small, intimate) performance (Author, 2022), The Subterranean transhumance



Figure 190: Gallery space for the provocative (Author, 2022), beaneath The Archive (pool on the left)



Figure 191: Gallery space for the provocative (Author, 2022), the sculptured light and sound well



Figure 192: The Archive, Gallery Space (Author, 2022), a composition of materiality and colliding forms

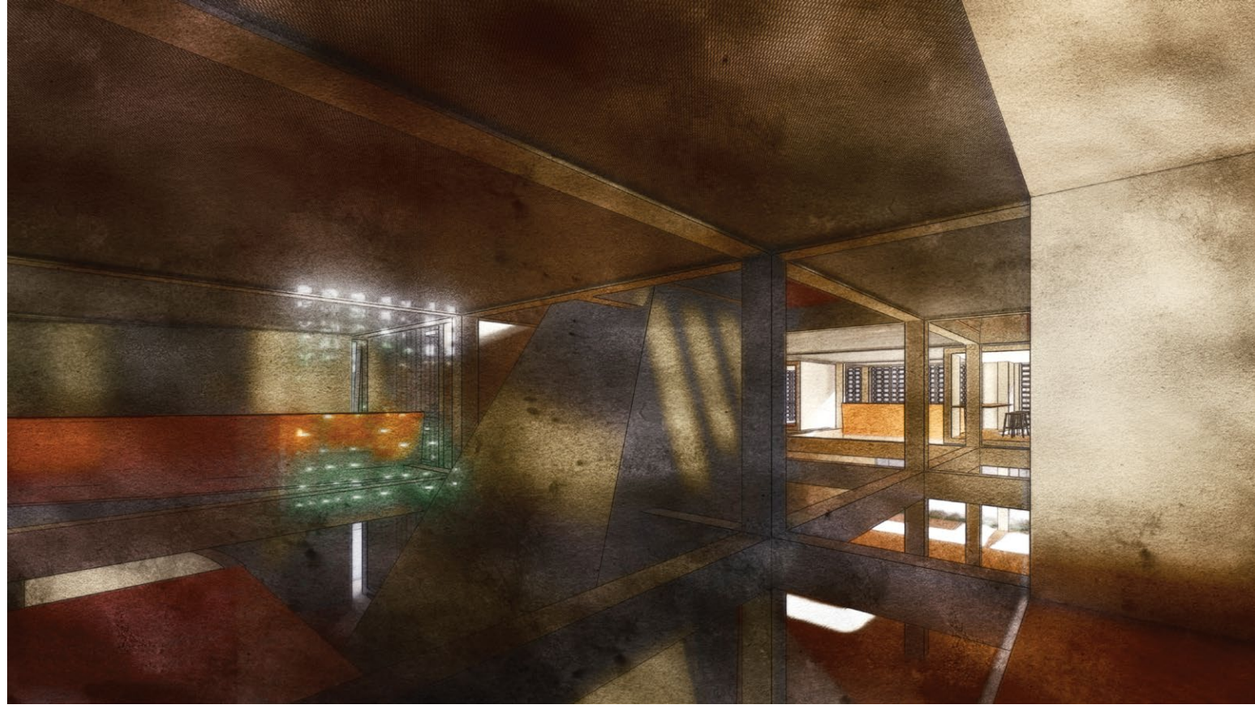


Figure 193: Journeying up The Archive (Author, 2022), nb: the connection between below grade and above



Figure 194: Cantilivered Boxes (of learning) (Author, 2022), the boxes within the monolith

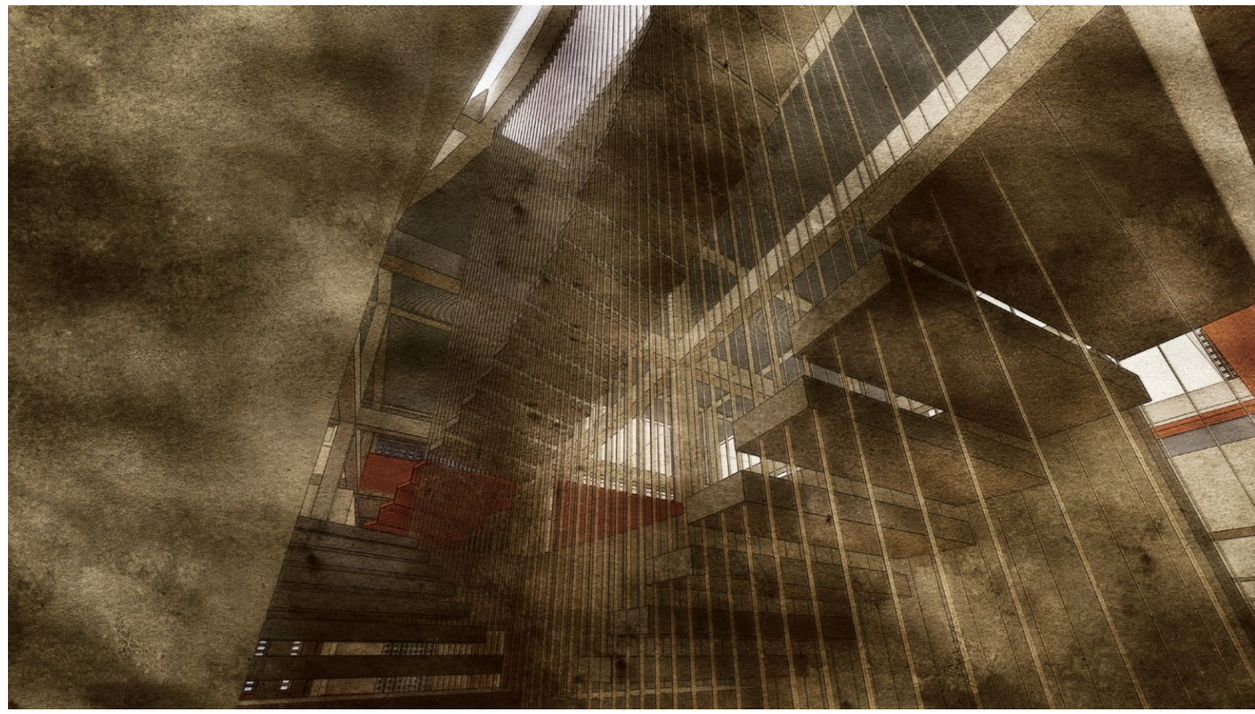


Figure 195: Vertical Transitions (Author, 2022), skylights above draw one up the vertical plane

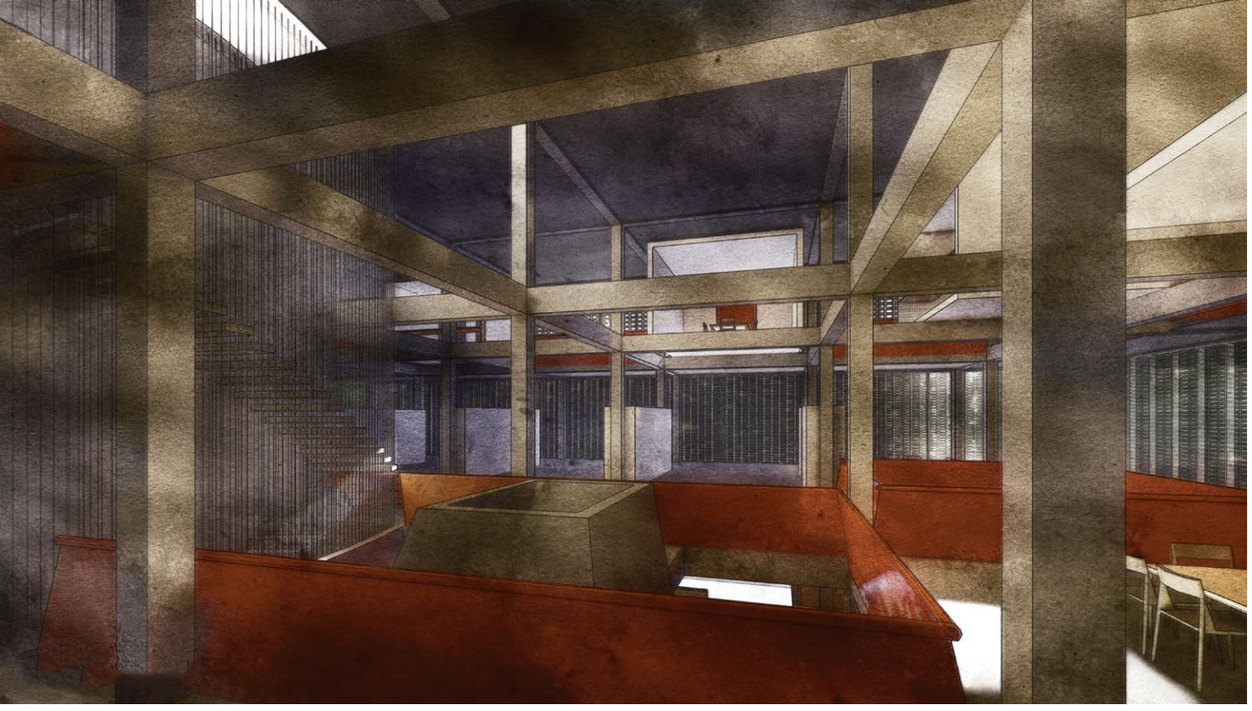


Figure 196: Archival Spaces (Author, 2022)



Figure 197: Archival Spaces cont. (Author, 2022)

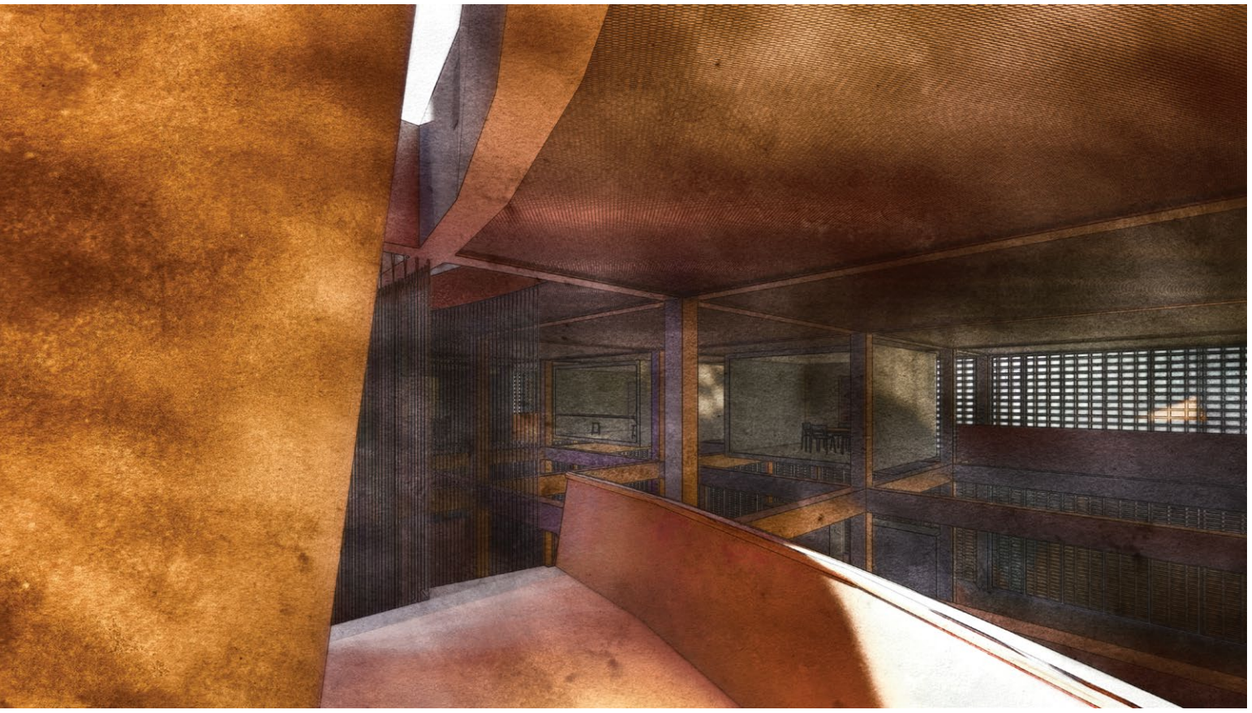


Figure 198: Archival Spaces cont. upwards (Author, 2022)



Figure 199: Archival Spaces cont. upwards (Author, 2022)

Tonal informants and inspiration for creating The Archive structuring and composition - a considered approach to architecture. A skin, which opens up as one crosses the threshold. Entering a realm of juxtapositions and contrasts. The use of light to sculpt the façade and spaces within.

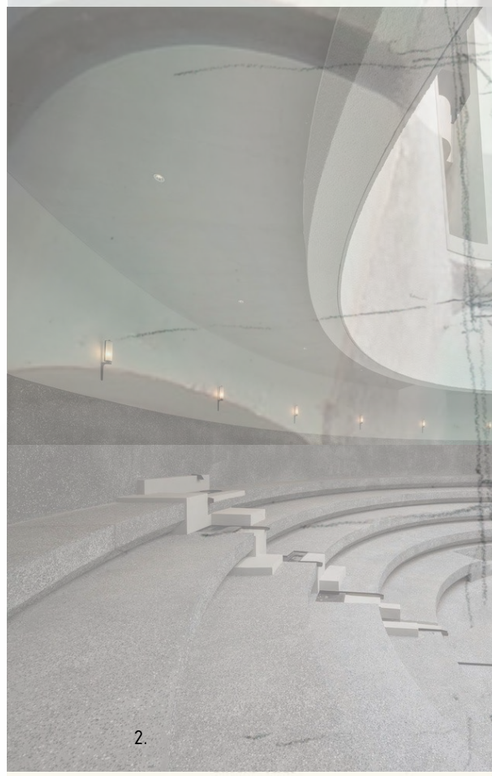


1. Centre For The Book, Cape Town - William Hawke Hawke as The University of the Cape of Good Hope, 1905 (Hawke, W. 1903)
2. Radio and TV Department, Katowice, Poland - BAAS Arquitectura, 2017 (Goula, A. 2017)
3. Aranya Art Center, Qinghuangdao, China - Neri&Hu, 2019 (Pegenaute, P. 2019)

Figure 200: Tectonic Composition (Author, 2022), a compositional palimpsest looking to materiality

DIAGRAMMATICAL
TECTONIC EXPLORATION

The Centre For the Book roof tiling

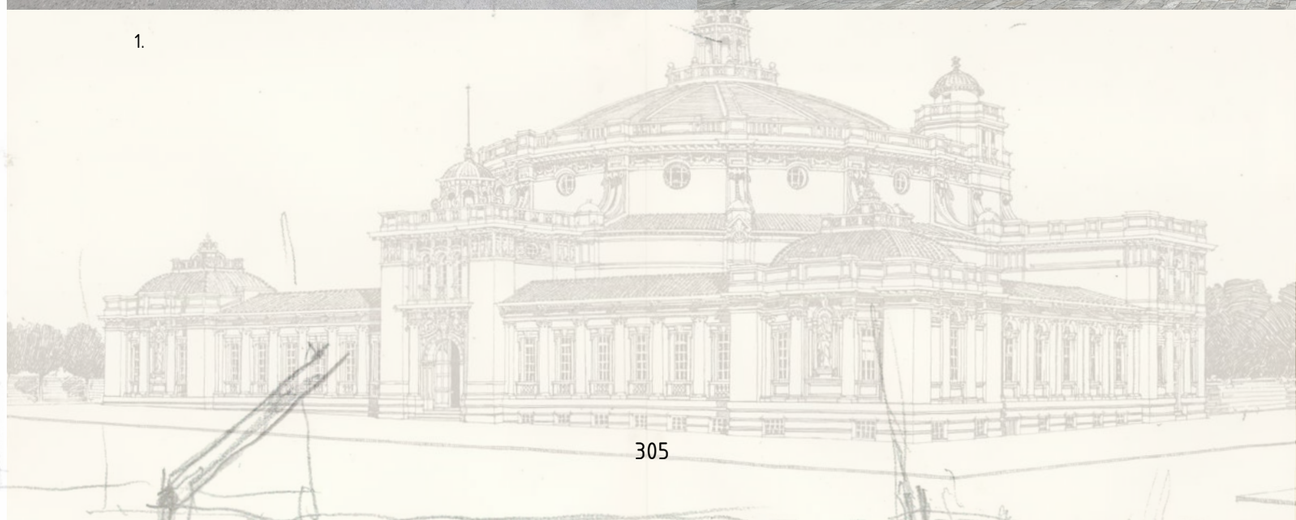


2.



3.

1.



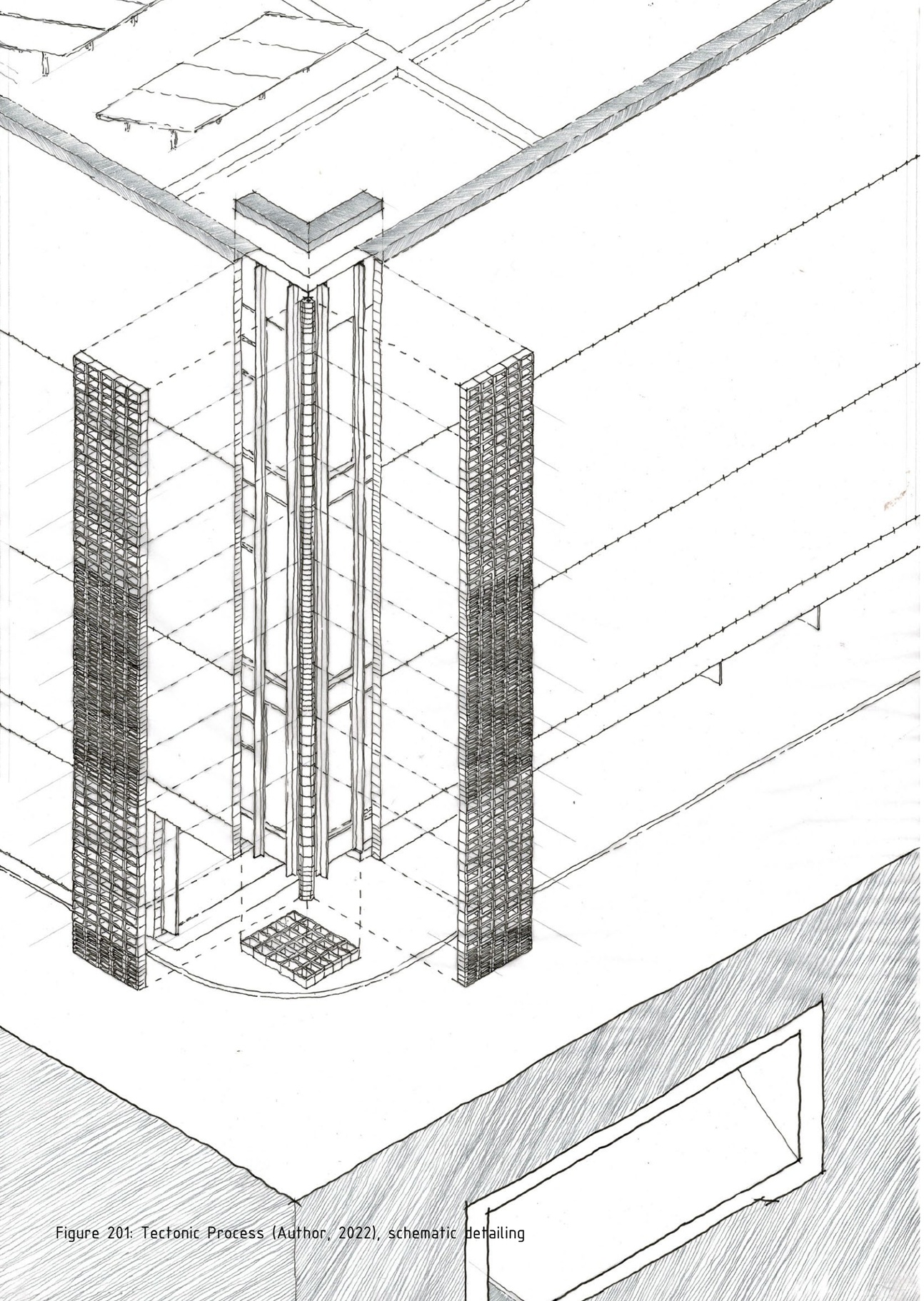


Figure 201: Tectonic Process (Author, 2022), schematic detailing

The skin of The Cave. Permeable, a layering – it peels back as one enters to reveal the 'bones'. The alternating brick block layering add scalability to the façade, translating the uses within to the exterior giving a tactile nature to this seemingly impermeable surface.

During the day it is a textured surface of blockwork, appeaing uniform from a distance. While at night is glows as a lantern, the movement within adding dynamism it the monolithic quality of this box.

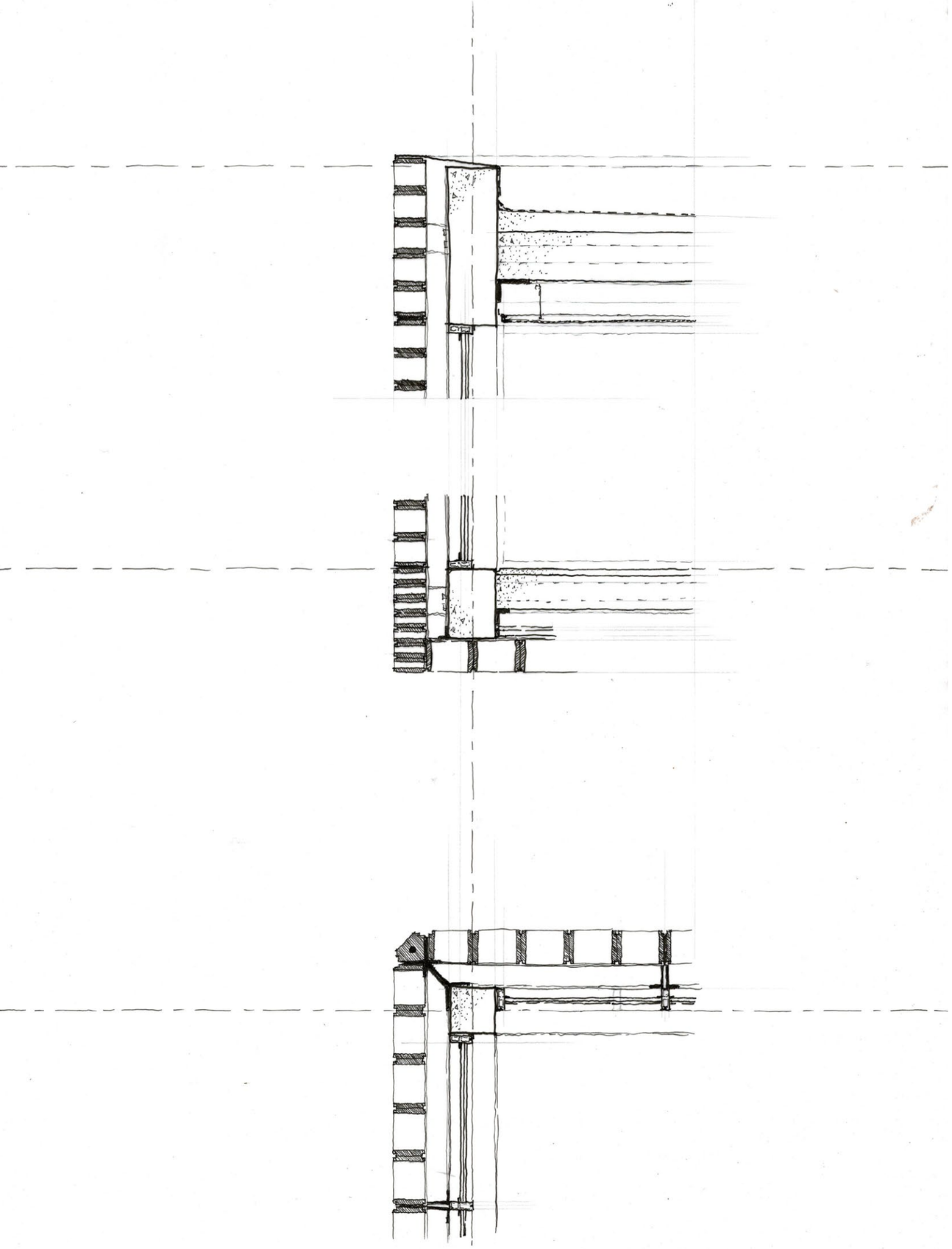


Figure 202: Tectonic Process (Author, 2022), schematic detailing

The skin is a systematic process of continuation from the vertical plane to the underside of the horizontal plane (at the underside of the cantilever).

The detailing is bespoke – fit to purpose brackets of domex hold the façade to the pigmented (black) off-shutter concrete structural framing.

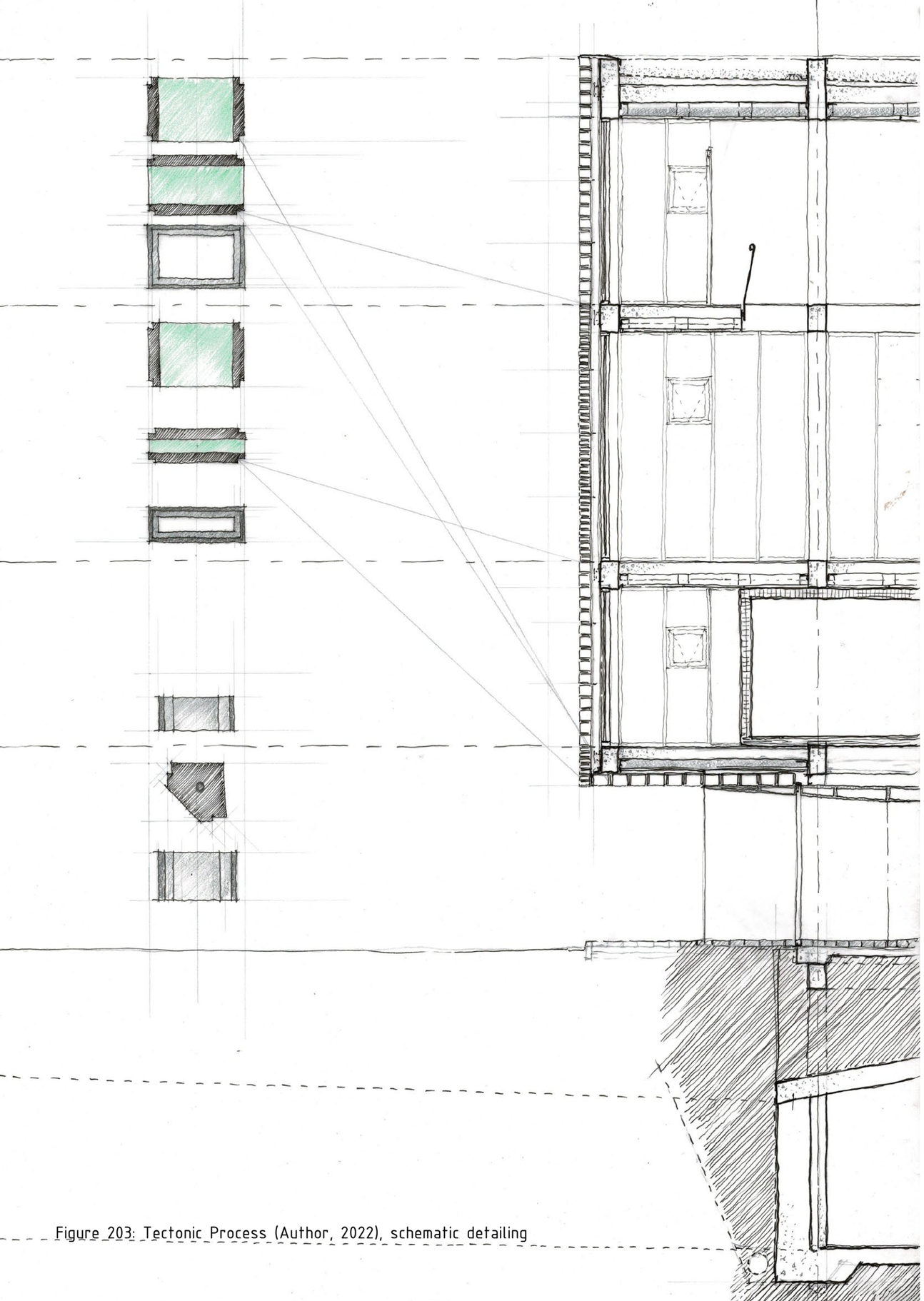


Figure 203: Tectonic Process (Author, 2022), schematic detailing

The blackened brickwork contains a green hued glaze – inspired by the hand-made quality of The Centre For The Book's roof tiling. It is a connection that ties the two structures together, conceived more than a century appart.

A domex – rusted steel – entry axis channels one passed the glazed street level façade, again framed with the same steel, into the gallery space of The Cave.

The internal boxes (boxes within a box) which sit cantilevered off the structure are envisioned as minimalist white internal volumes juxaposed against the complexity of the exterior skin and interior framing.

Shaped domex plates form the balustrades as solid bands defining the floor punctures. Steel mesh for the dropped panels obscuring the services don't completely hide the capilliaries needed for the building to function but add another layer to the detailed quality of the overall box.

This monolith has been envisioned as a place where minimal use of artifical heating and cooling is required, instead using the subterranean level to assist in this regards for up draft. Natural cross-vetilation is utilised for the main inhabital zones except in the instances where temperature control is required in the cantilevered boxes for the preservation of archival material.

THIS JOURNEY HAS JUST BEGUN...OF WALKING THE LAND
BETWEEN THE EARTH AND SKY, CREATING A NEW HORIZON...

APPENDIX A

PROCESS

Without process there can be no design of substance. Considered design takes place through the connection of the hand on paper and the relationship made through model making.

The aim of this section is to bring to light a portion of the seemingly arbitrary path that one can take to reach design conclusion. The goal though is to be careful not to fall into a rabbit hole of ideas which can lead one astray or complicate the process. This work typically never sees the light of day, trace relegated to the back of a drawer. These appendices are that drawer of my dissertation.

This year has been about the connection between hand-eye to bring about design. A process of 'pen on paper', drawing and modeling by hand. I typically take as long as possible before entering the realm of the computer. This intentional delay happens more often than not in my work flow.

Over the course of this dissertation I have looked to celebrate what the different manifestations of architecture can be, and how it can broach the ephemeral, poetic, and metaphoric through the engagement of multiplicites and encompass the senses we have been given. A journey.

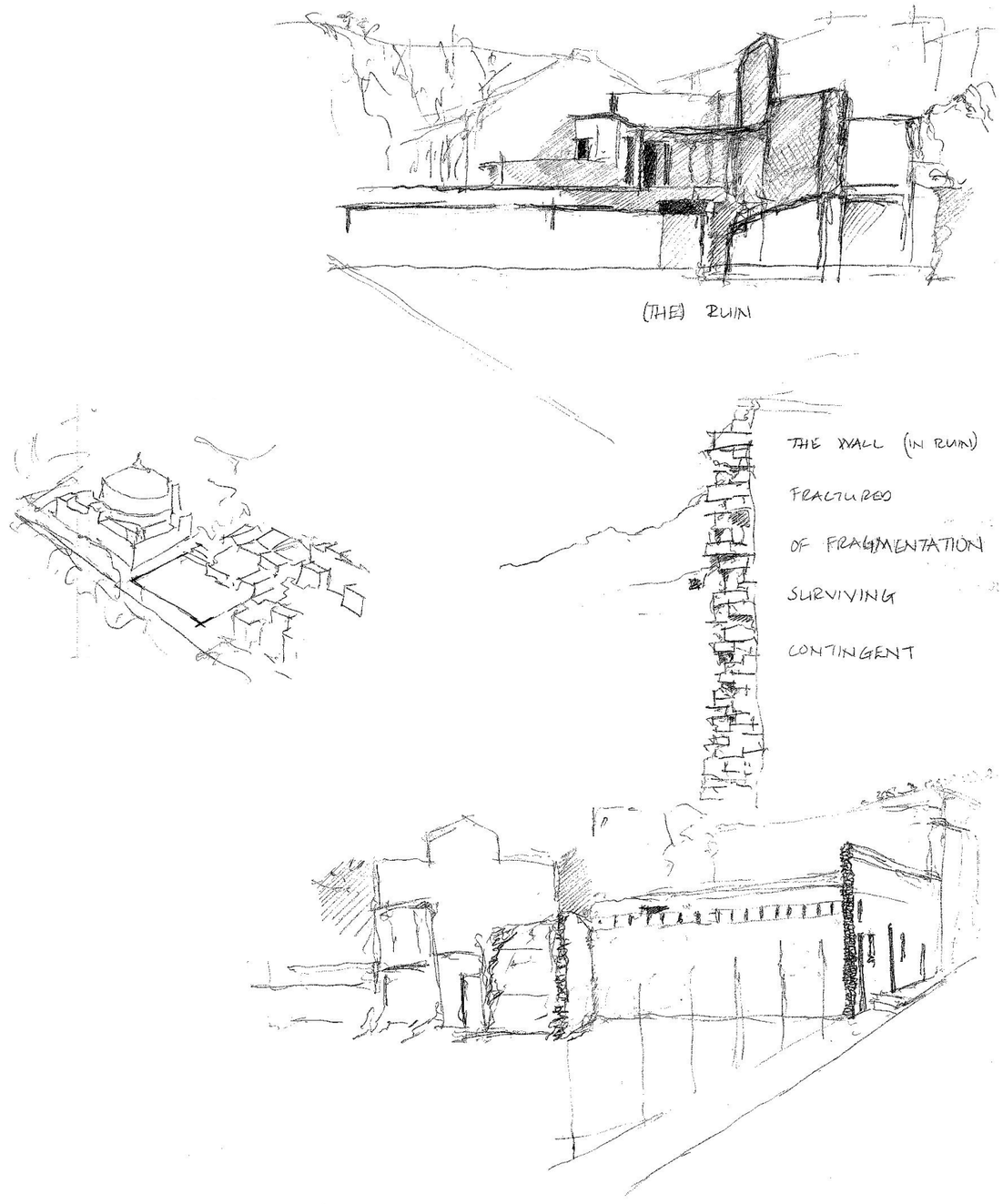
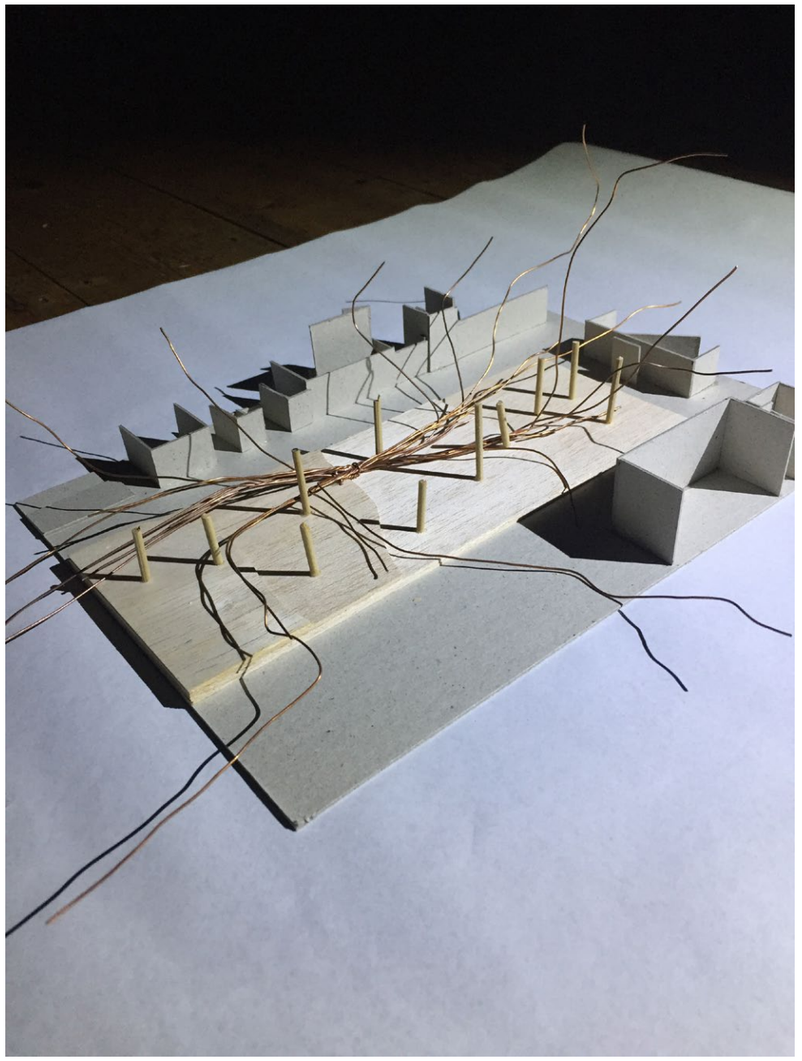


Figure 204: Weaving [intertwine, plait] (Author, 2022), the vacant erf





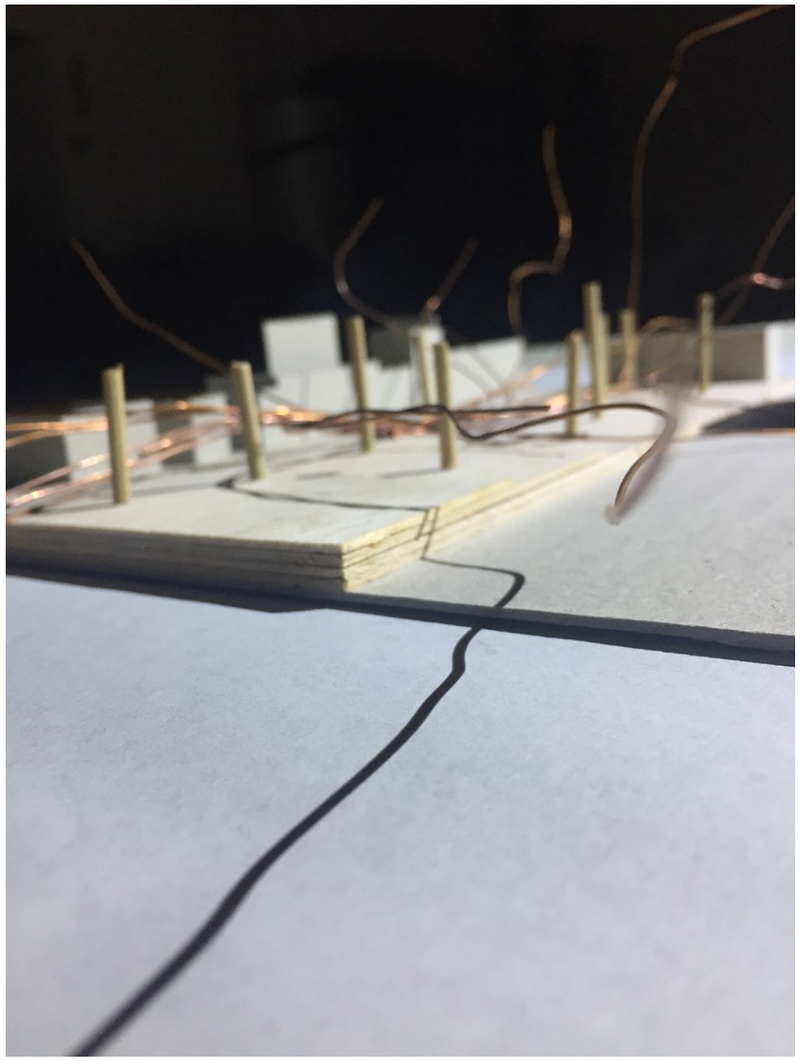


Figure 205: The Site, Gound Zero (Author, 2022)

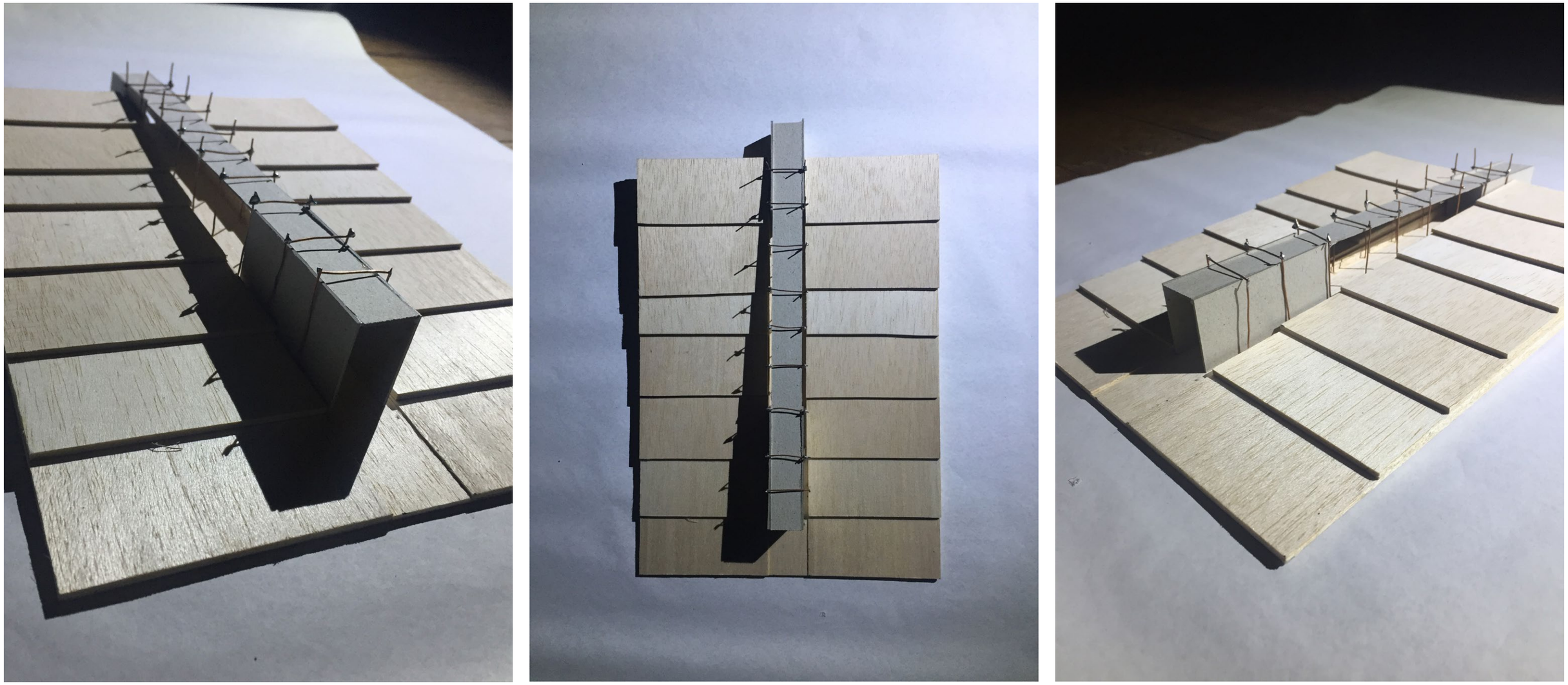
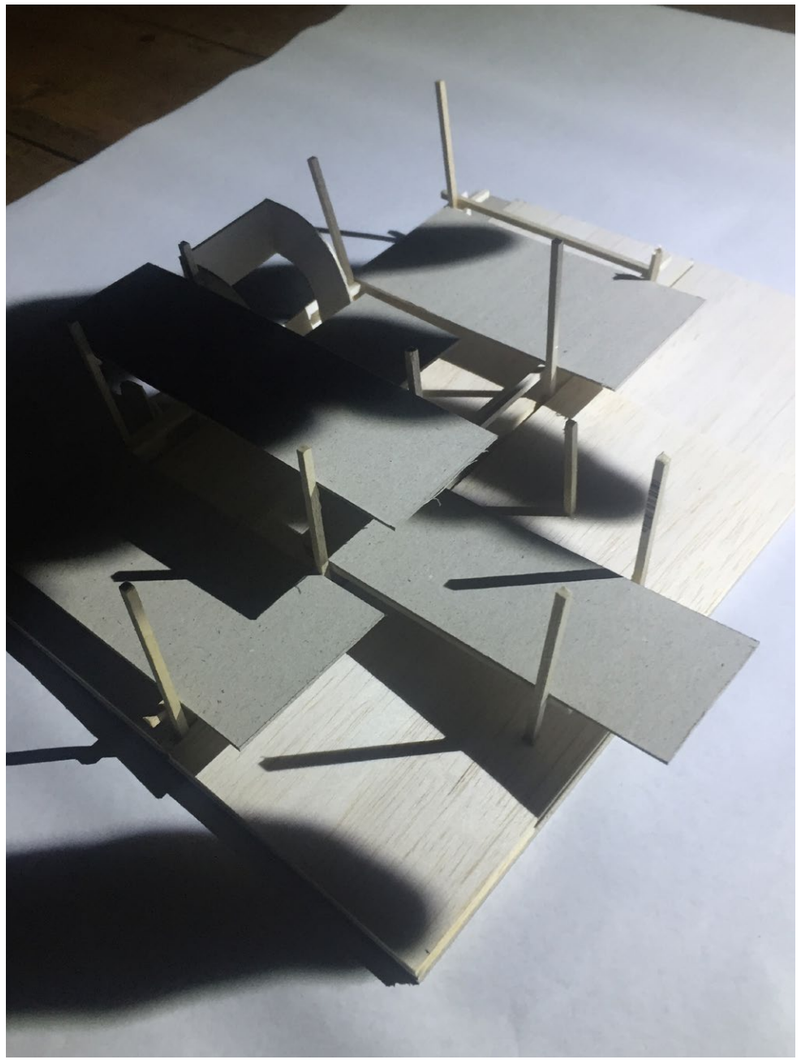


Figure 206: Process into Architectural Moments (Author, 2022)



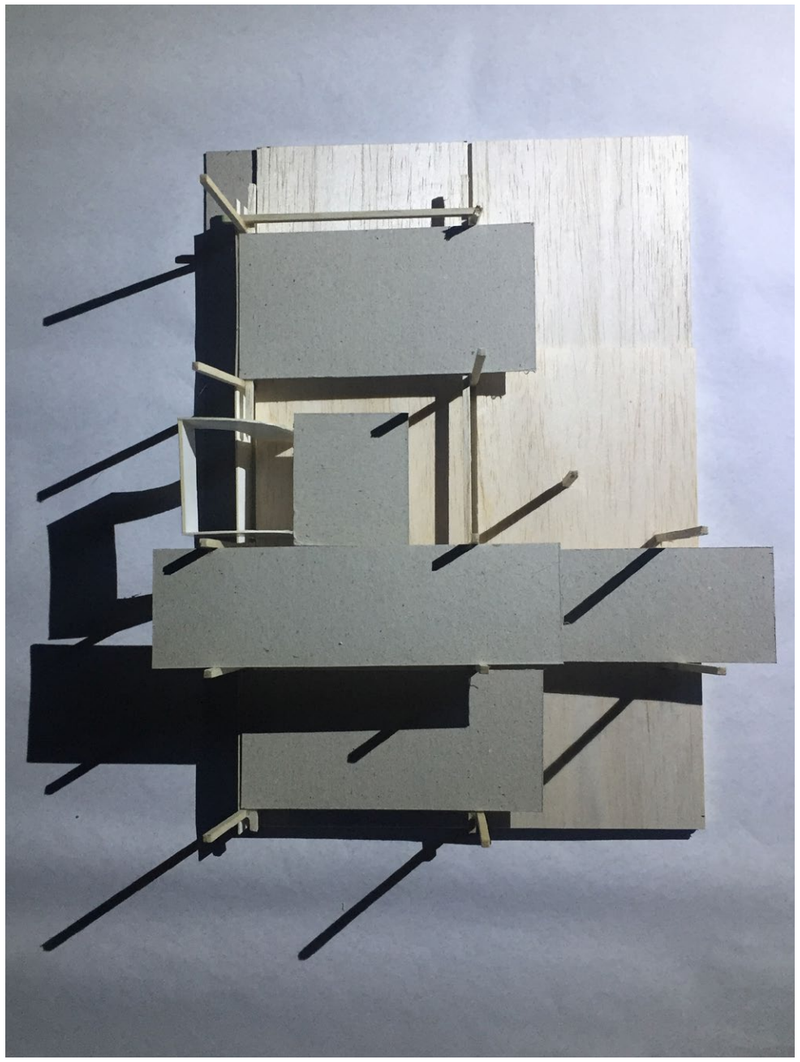




Figure 207: Process into Architectural Moments (Author, 2022)

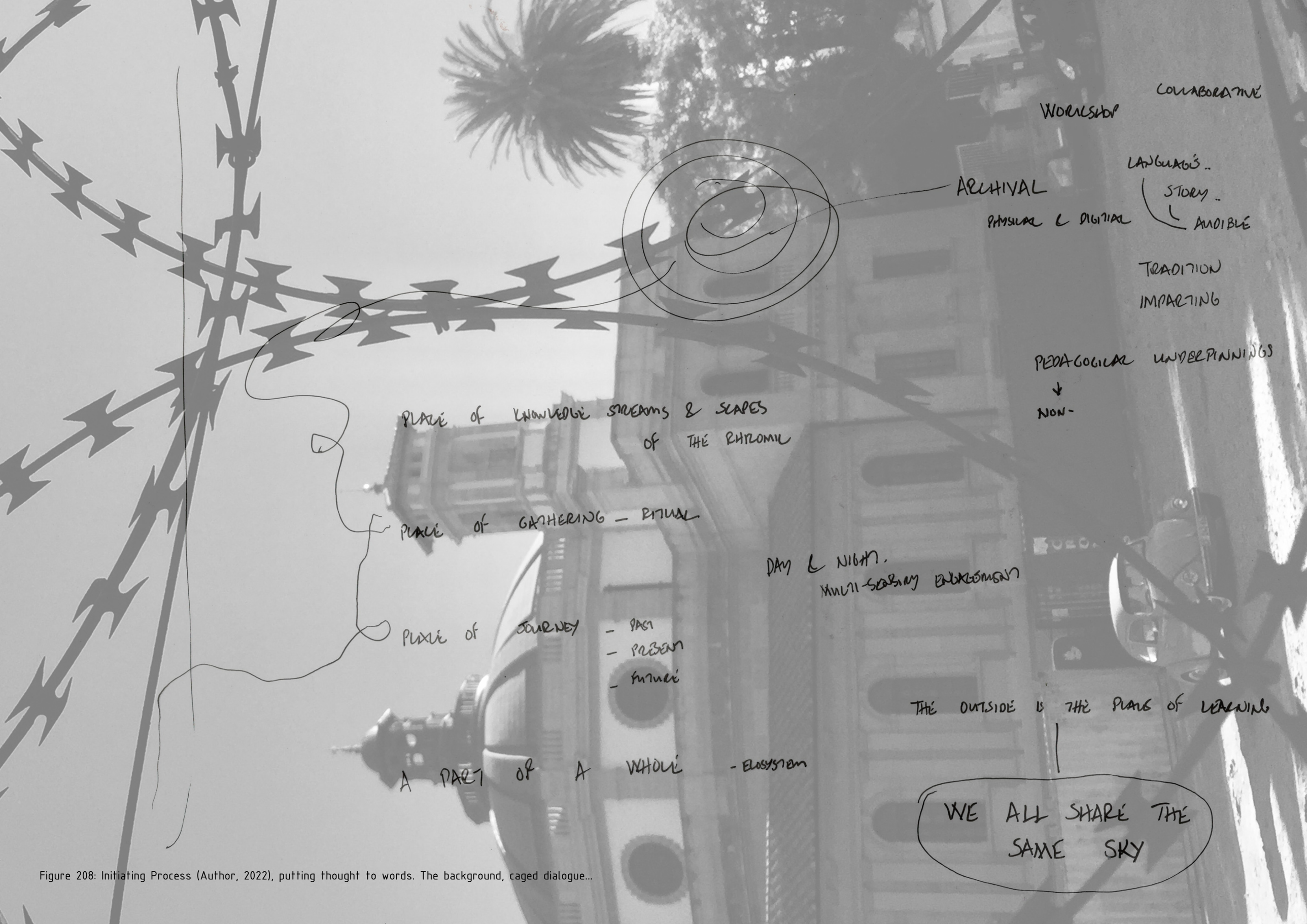


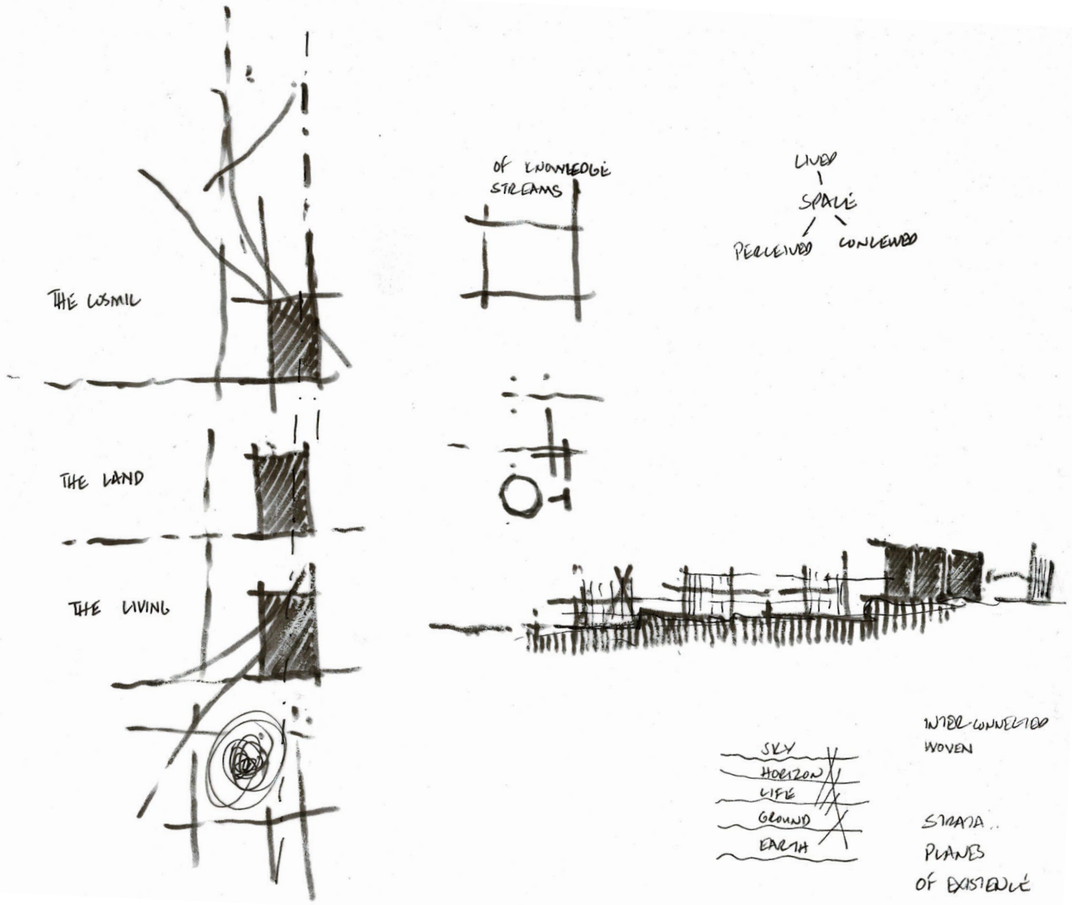
Figure 208: Initiating Process (Author, 2022), putting thought to words. The background, caged dialogue...

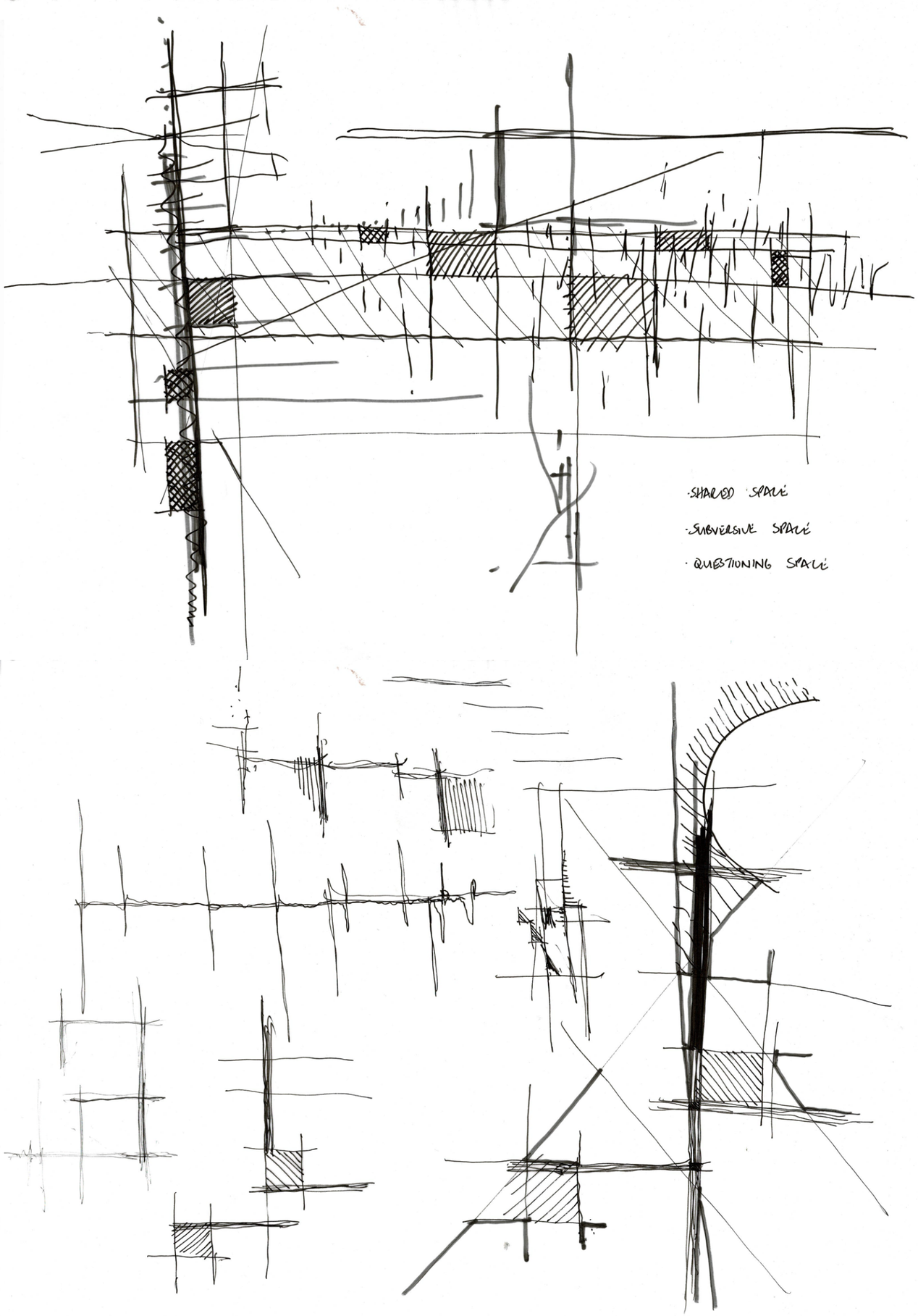


Figure 209: Siting Process (Author, 2022) The Company's Gardens



Figure 210: Siting Process (Author, 2022)





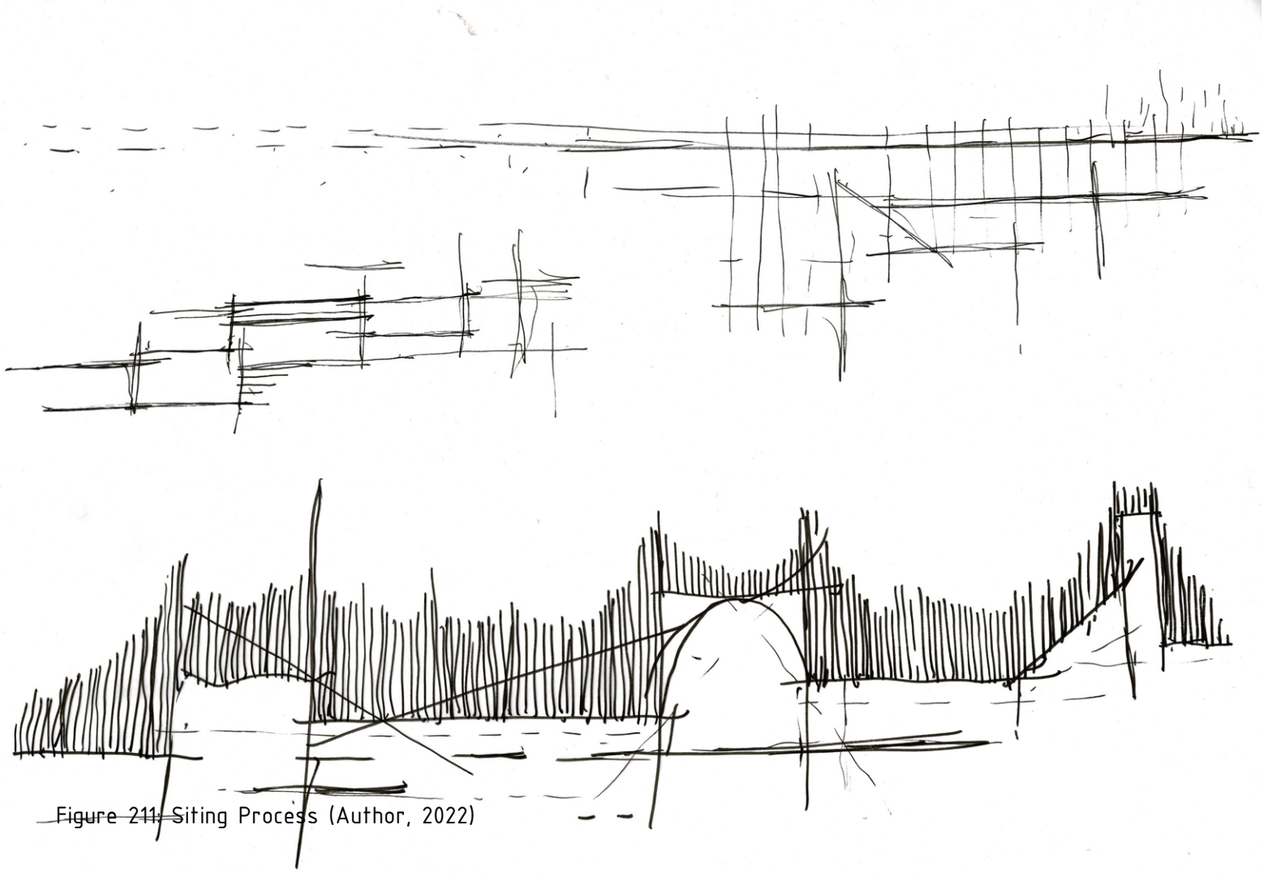
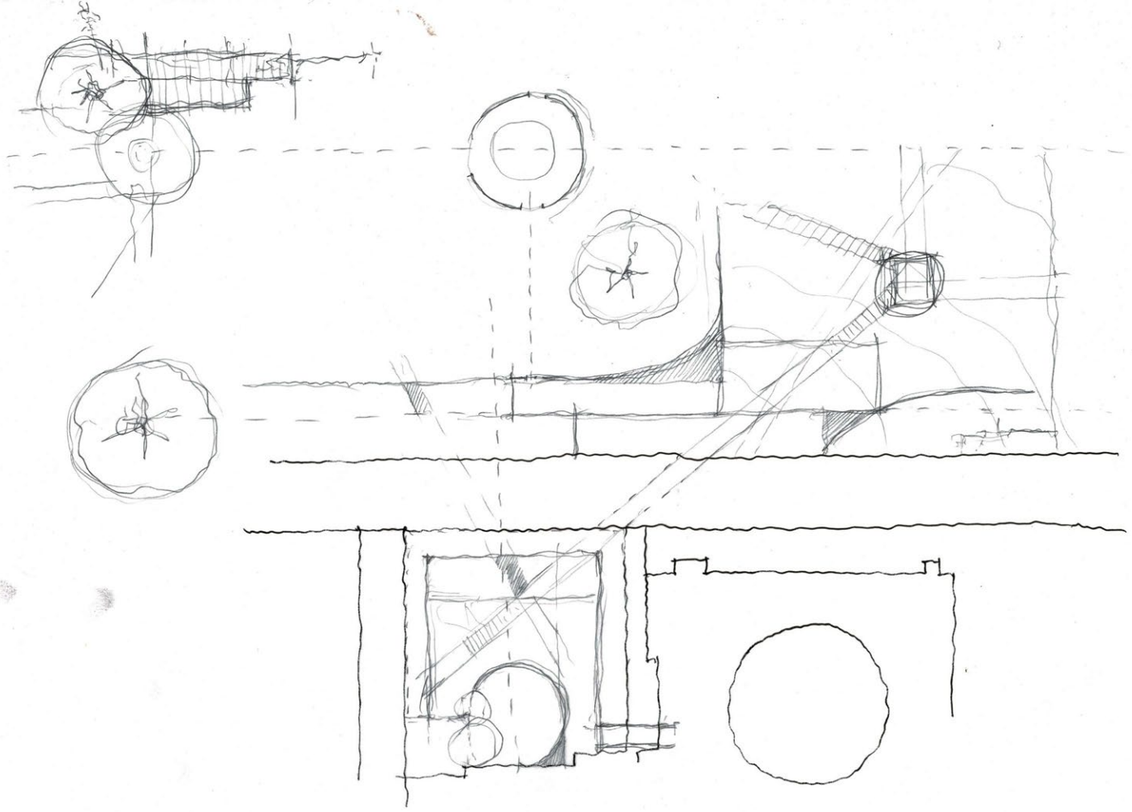
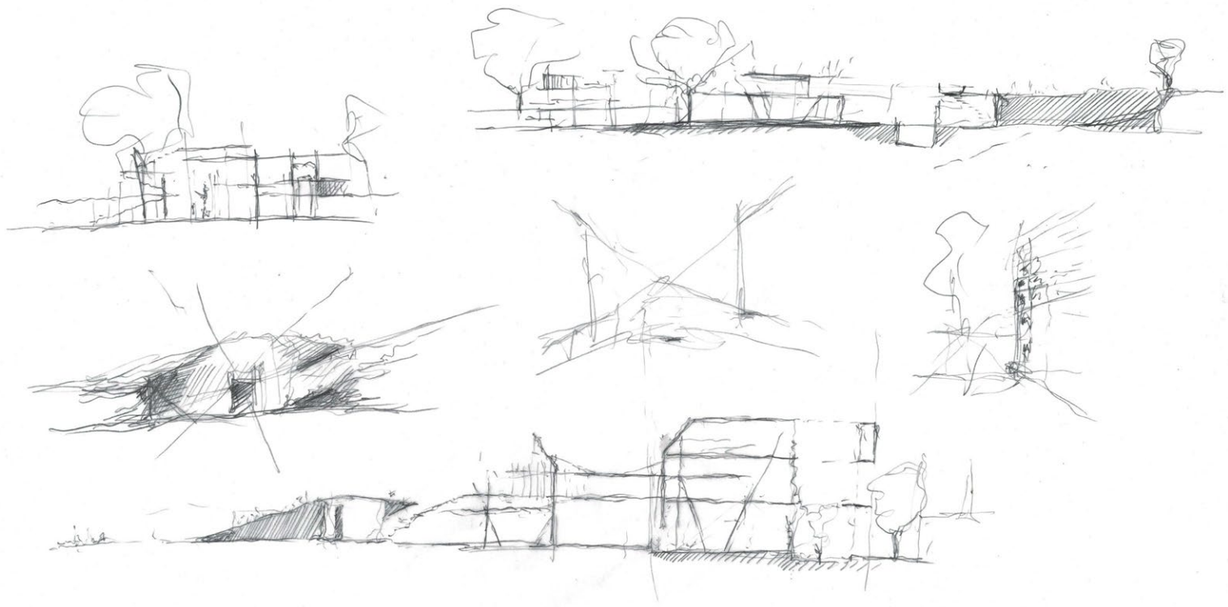


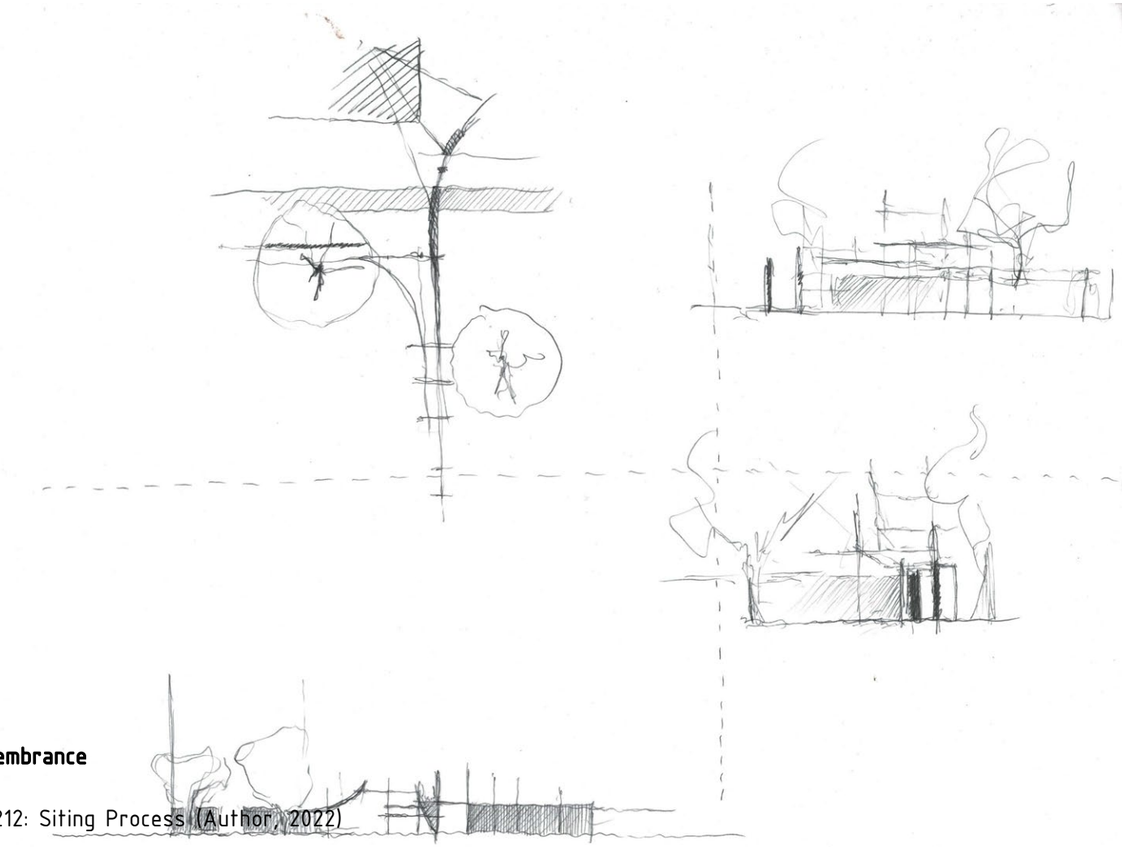
Figure 211: Siting Process (Author, 2022)



A Space that Holds the Knowledge for Learning and Gathering, to Question - Anti-Archive, a vessel for embodied Knowledge Streams

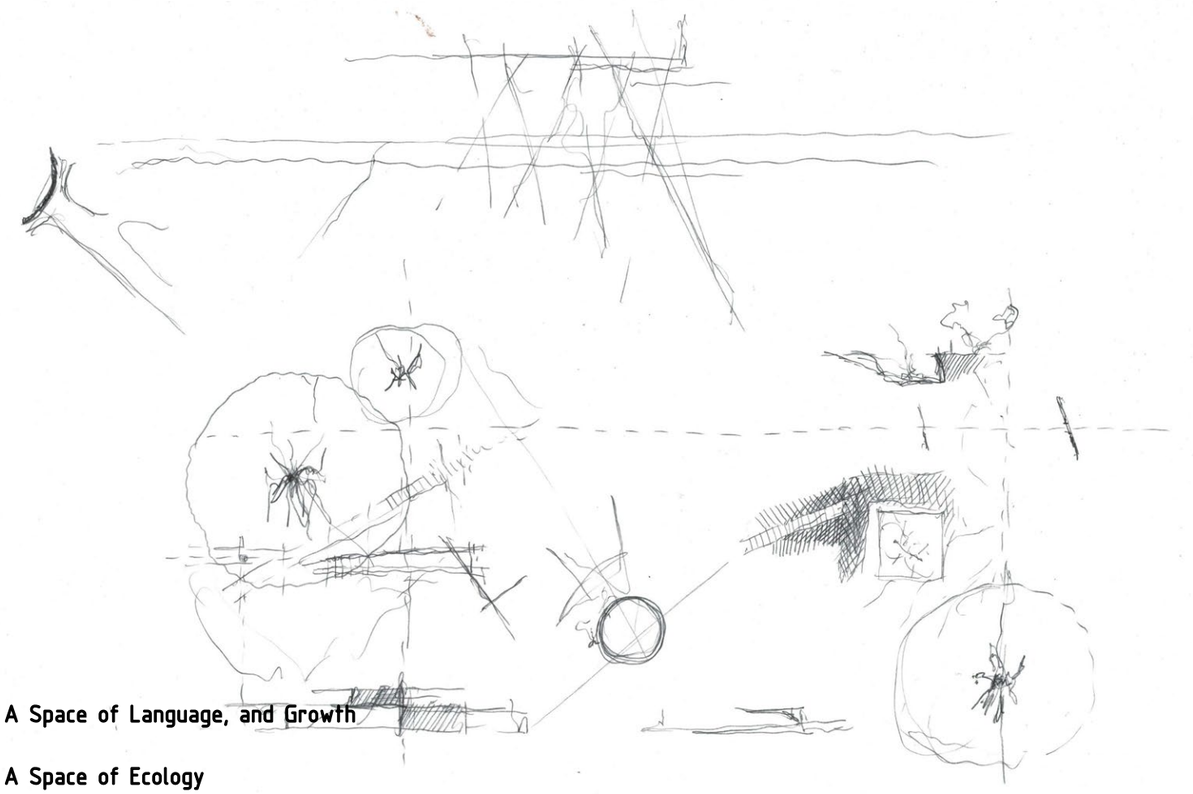


A Space that Holds the Knowledge for Learning and Gathering, to Question - Anti-Archive, a vessel for embodied Knowledge Streams



Of Remembrance

Figure 212: Siting Process (Author, 2022)



A Space of Language, and Growth

A Space of Ecology

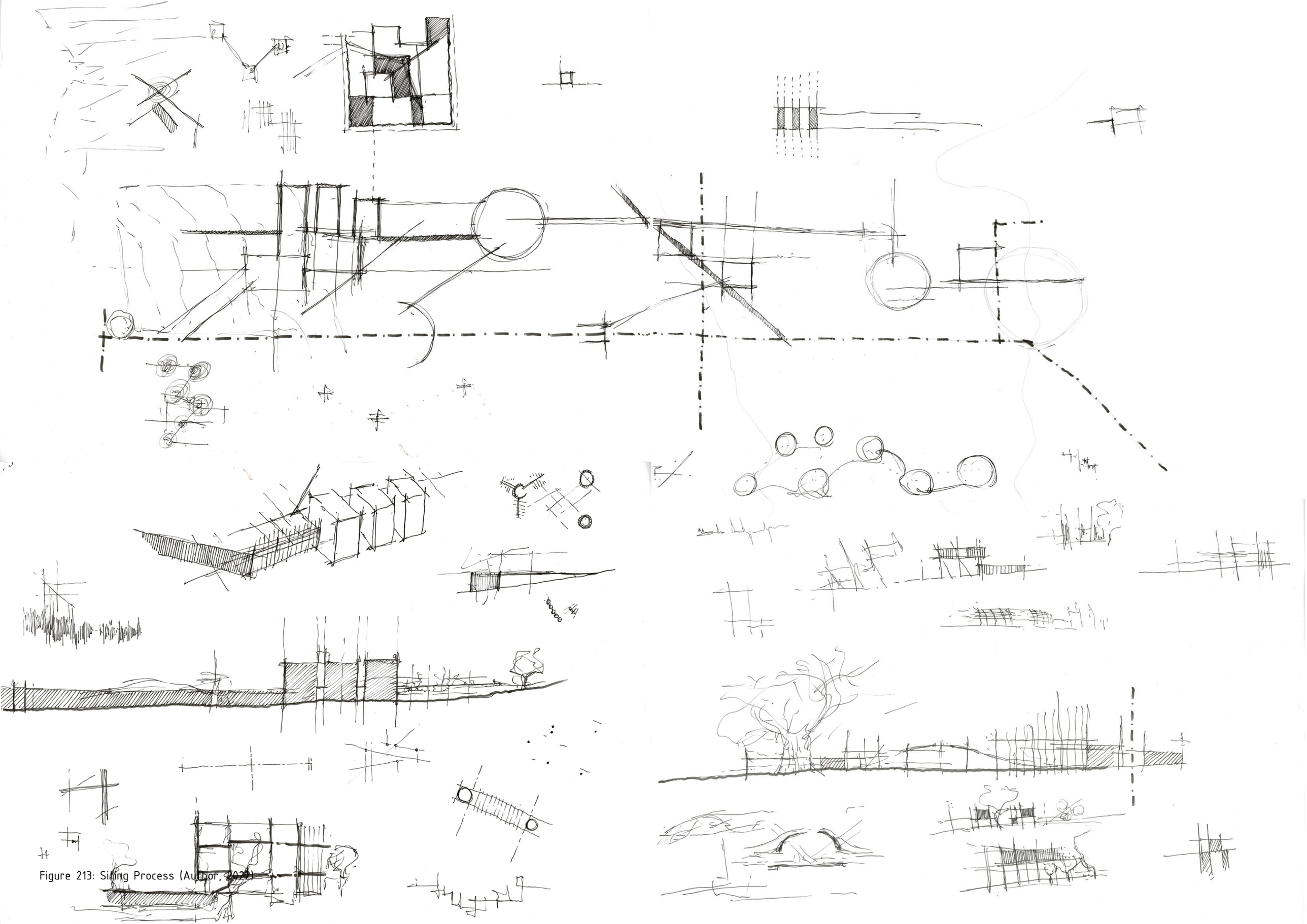
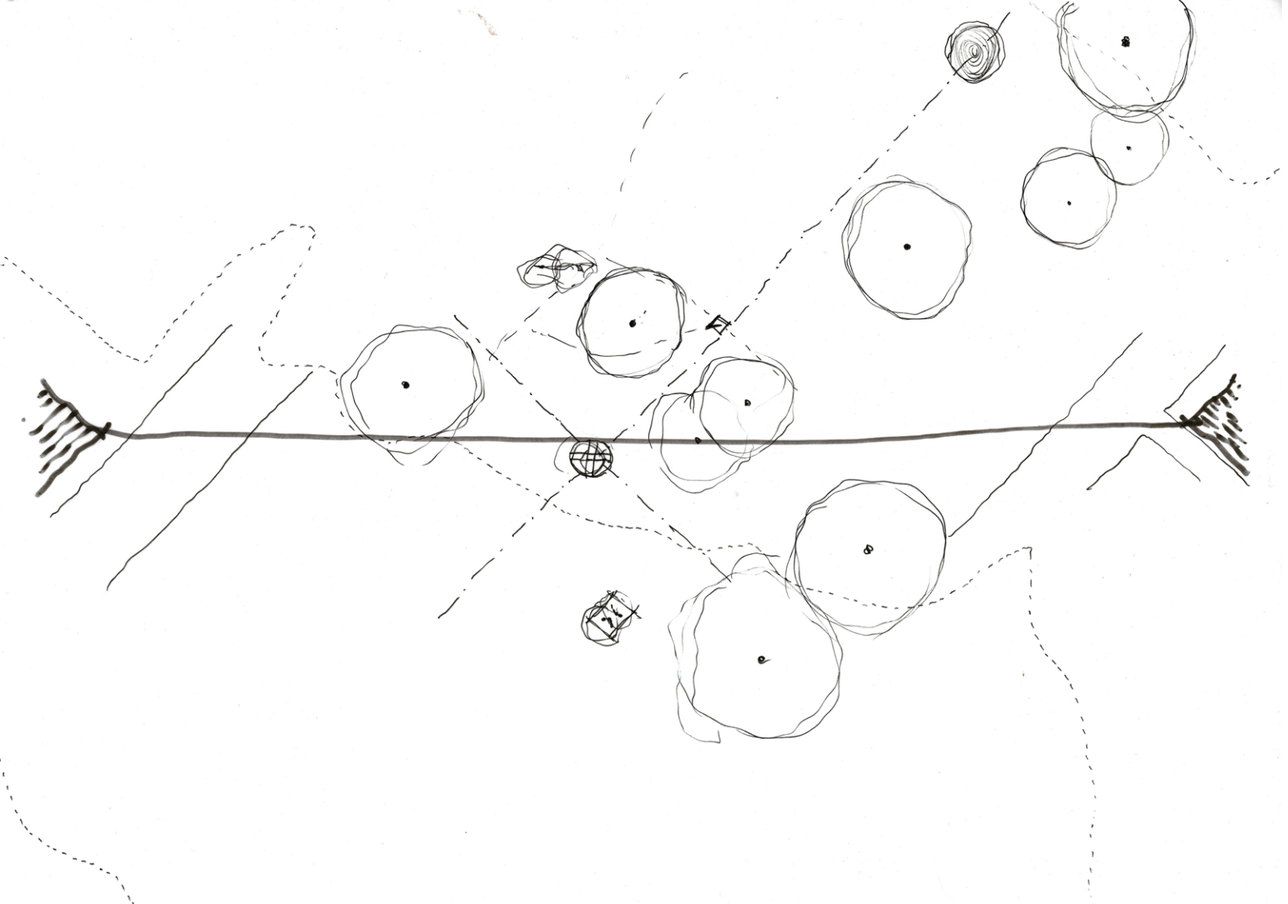
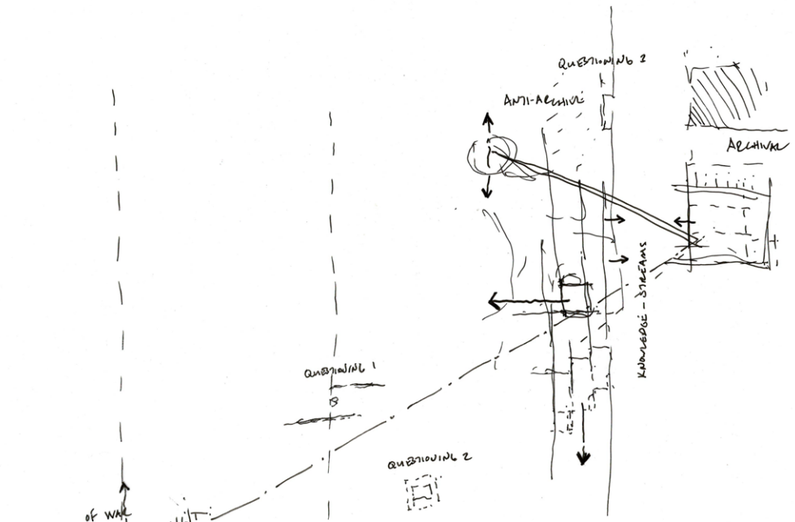
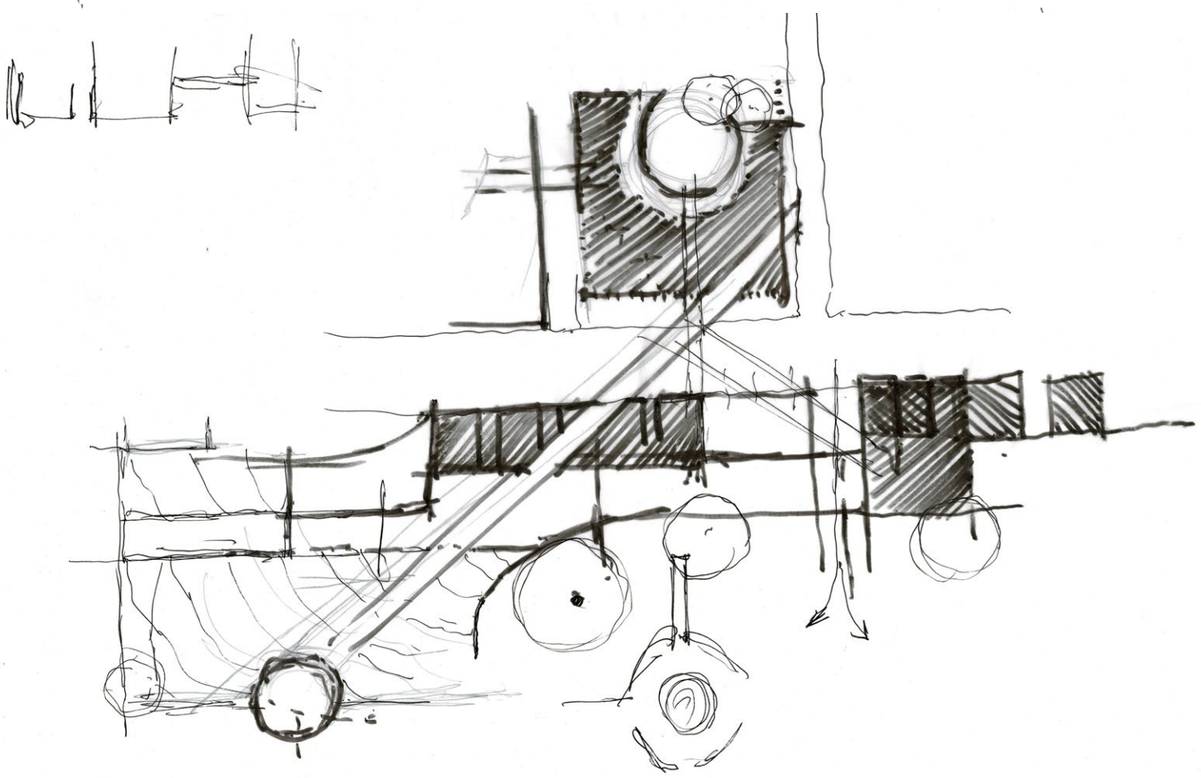


Figure 213: Siting Process (Author, 2022)







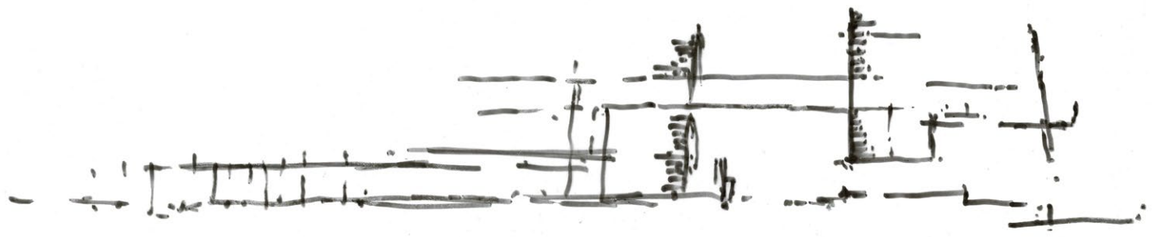
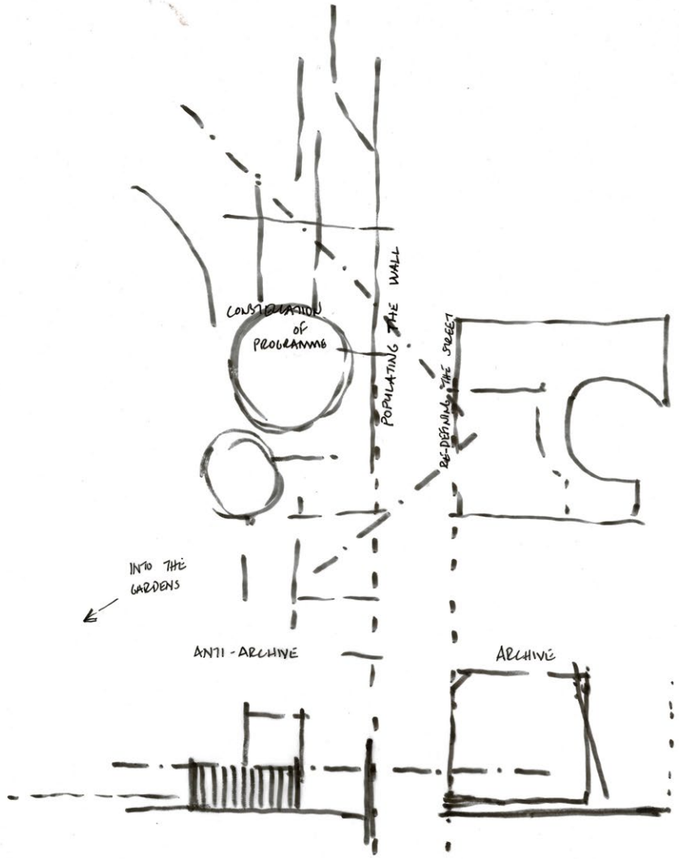
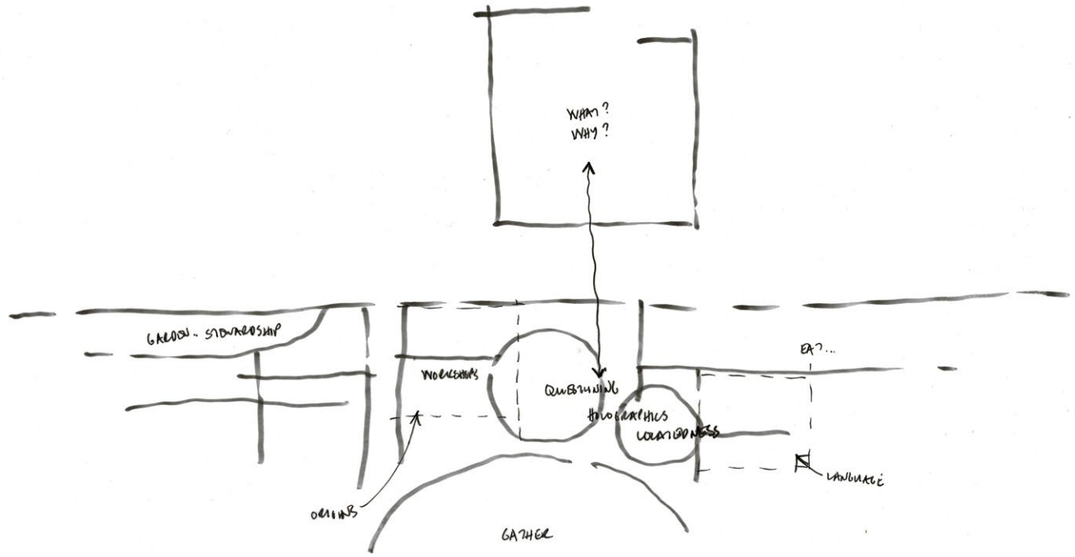




Figure 214: Siting Process (Author, 2022), the beginnings tangiblity





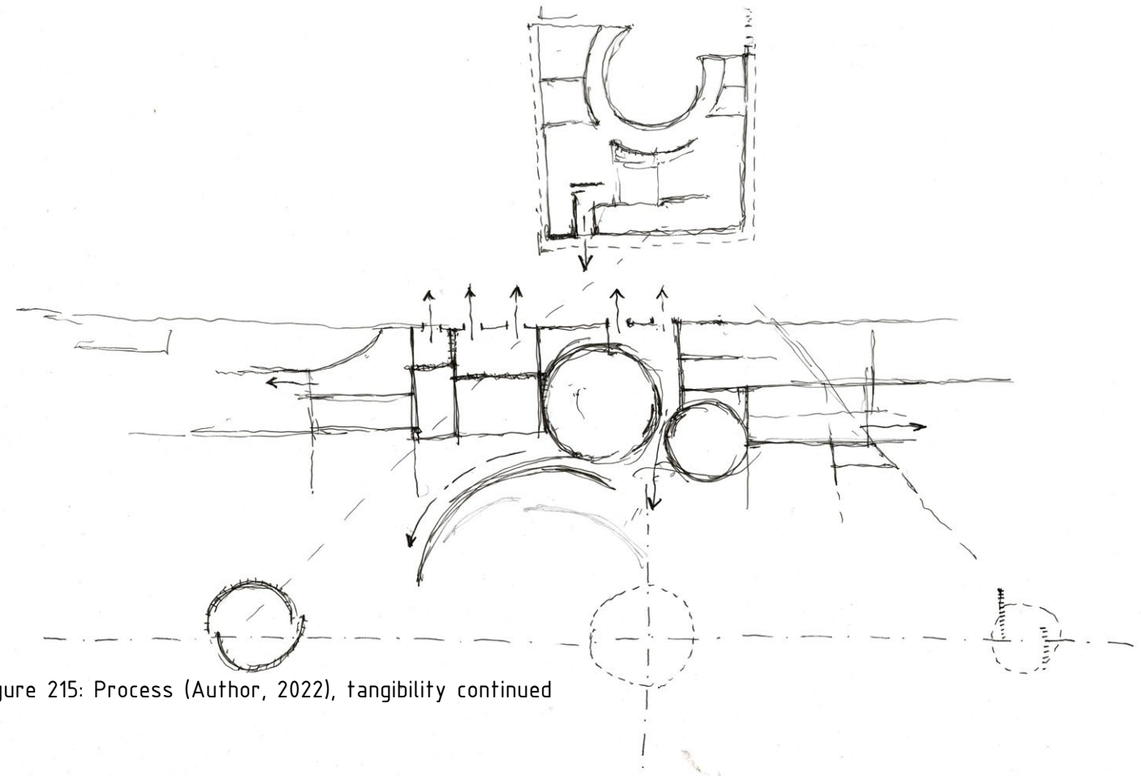
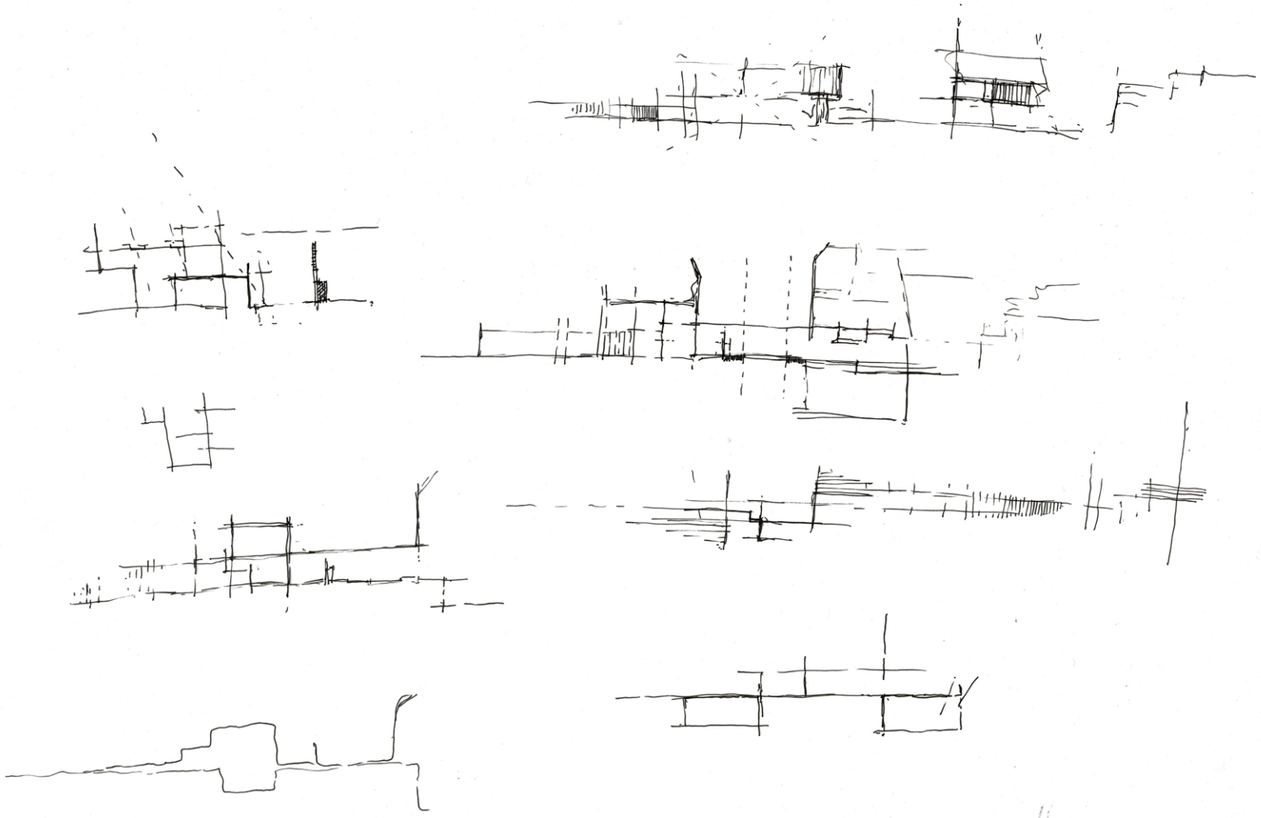
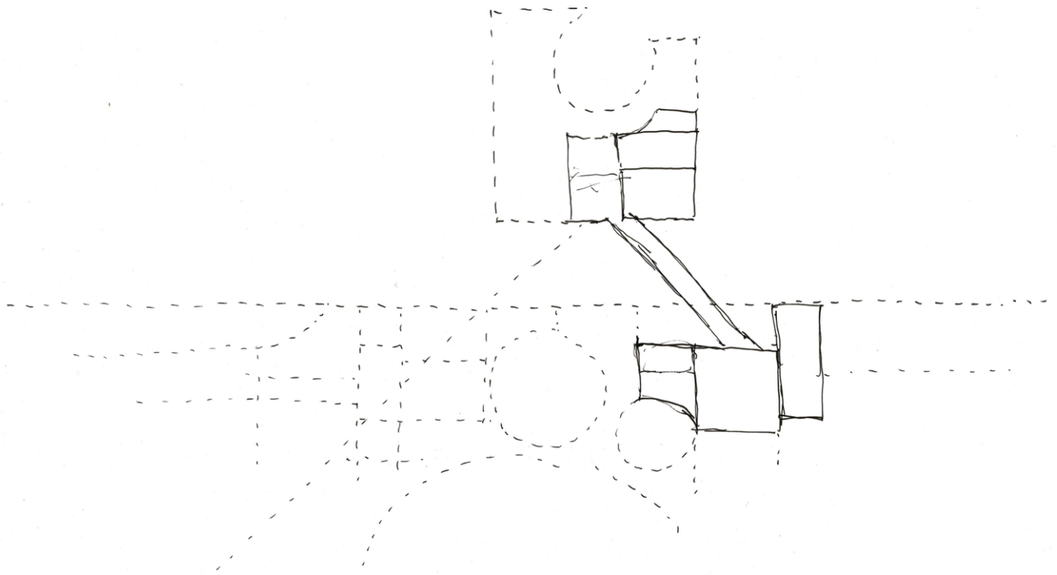
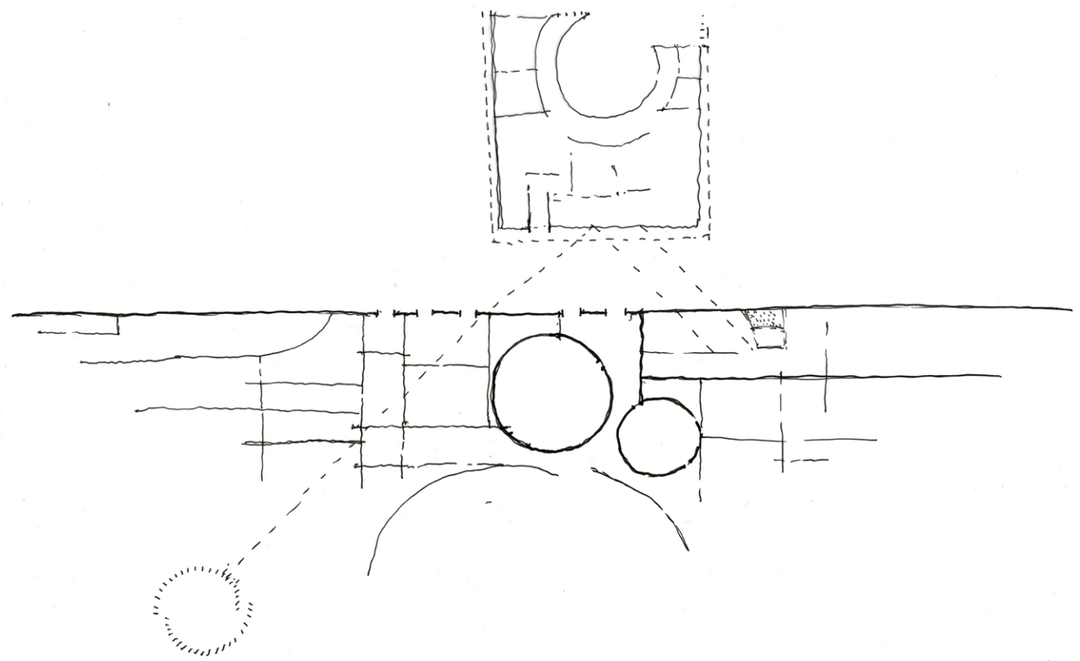
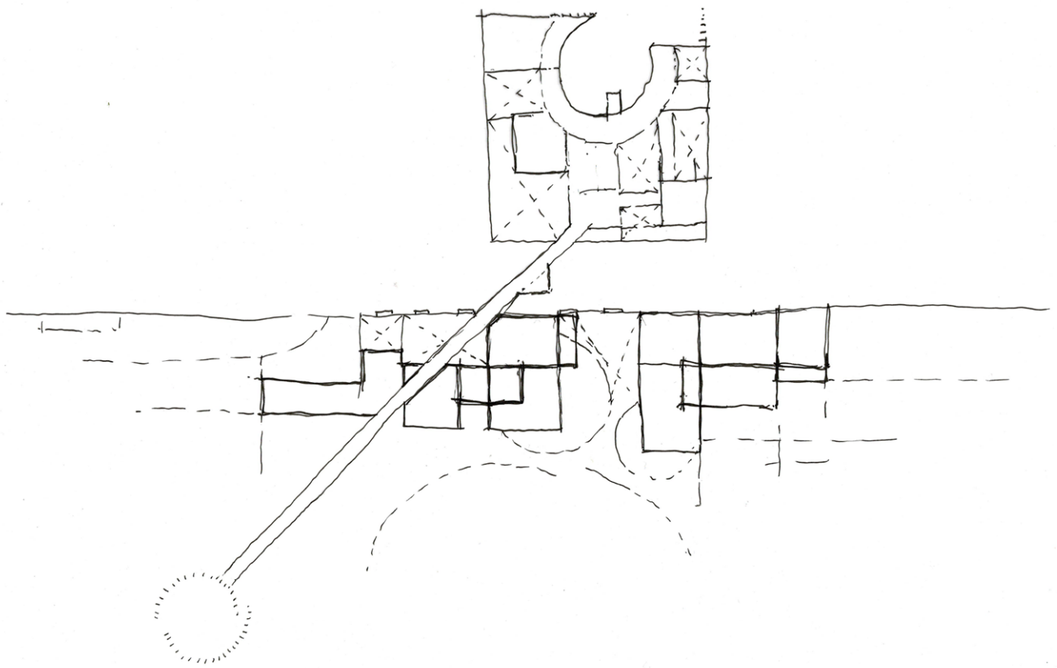


Figure 215: Process (Author, 2022), tangibility continued









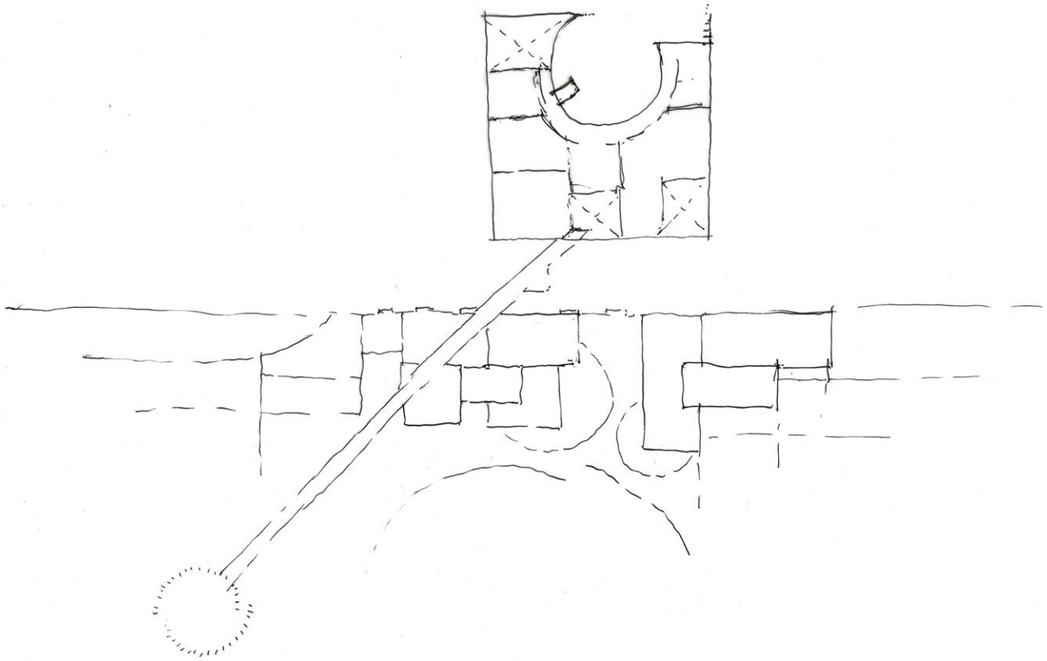


Figure 216: Process (Author, 2022), the floow plates

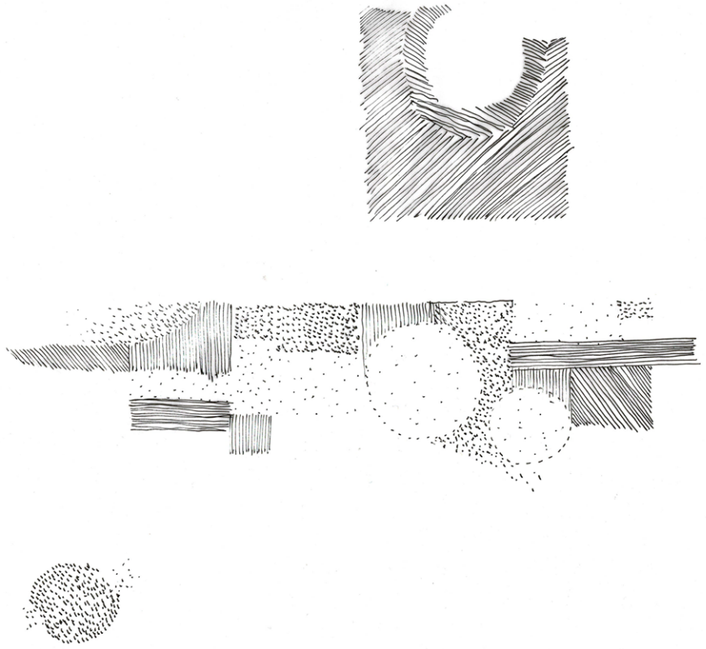


Figure 217: Process (Author, 2022), tectonics and layering

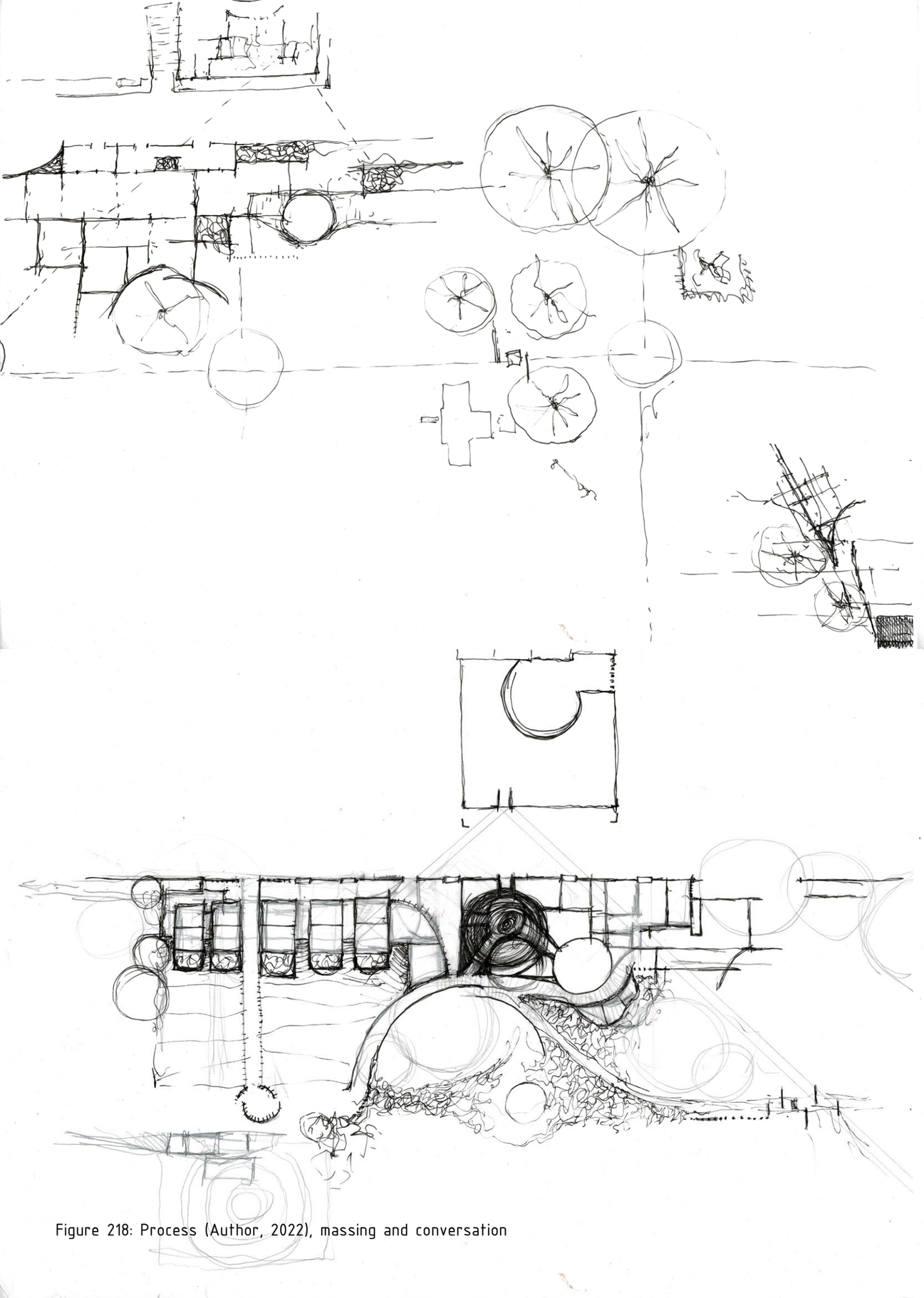


Figure 218: Process (Author, 2022), massing and conversation

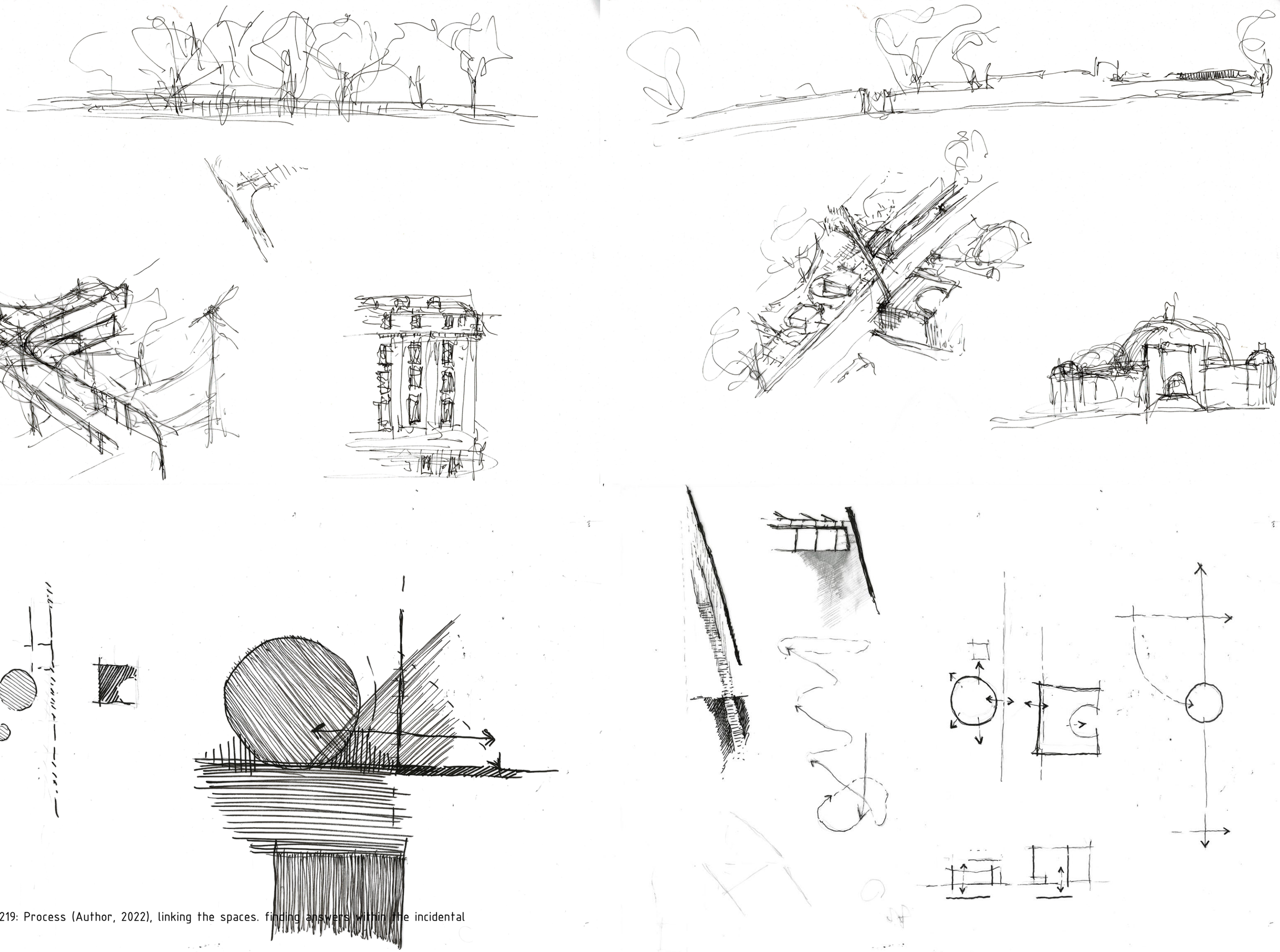
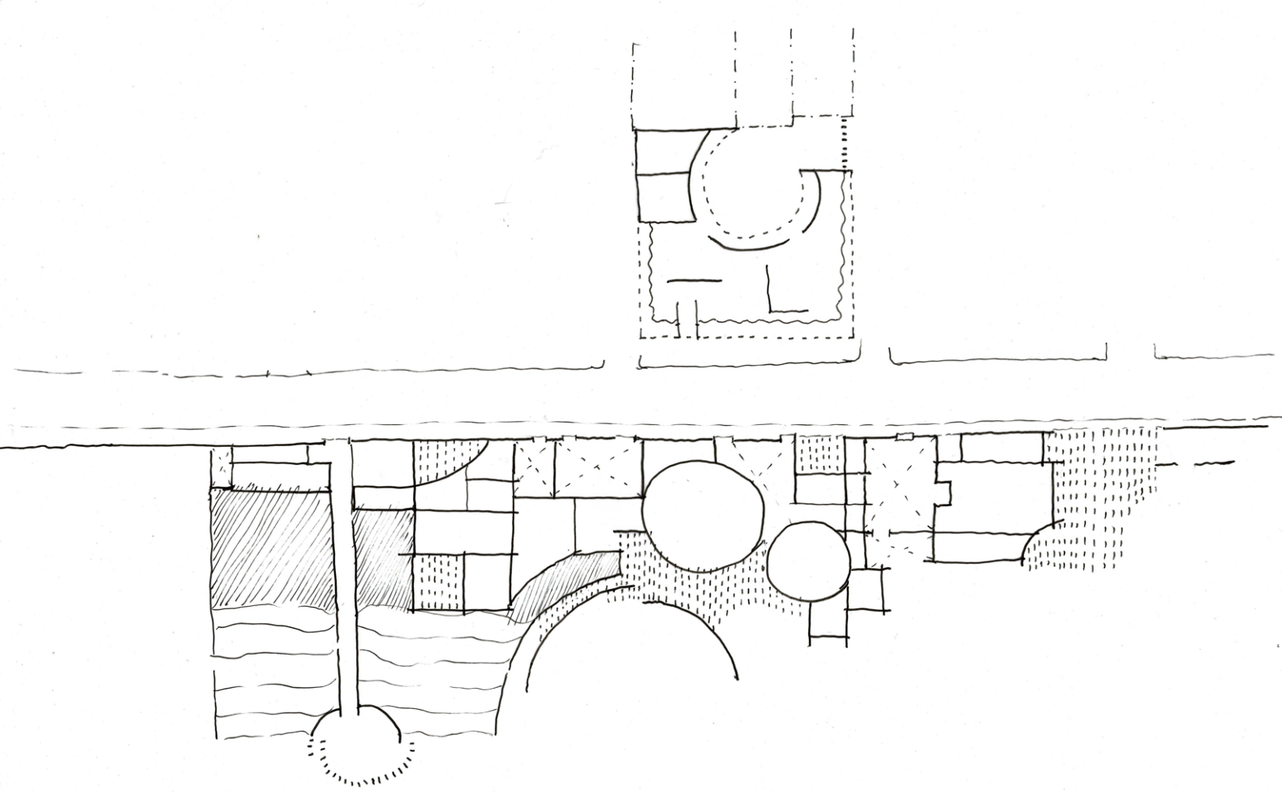
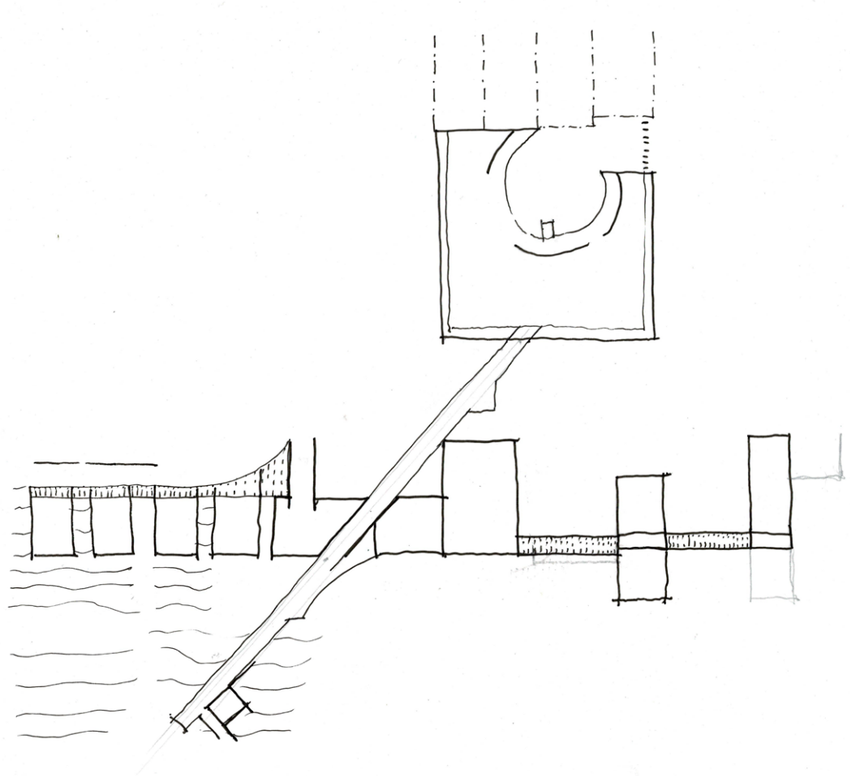
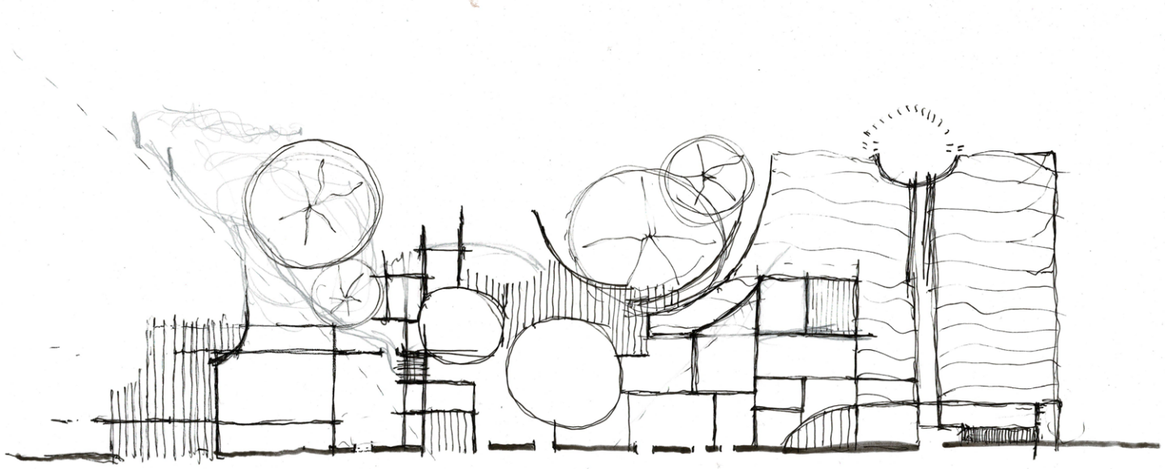


Figure 219: Process (Author, 2022), linking the spaces. finding answers within the incidental

Figure 220: Process (Author, 2022), 'What do the spaces want? What do they need?'







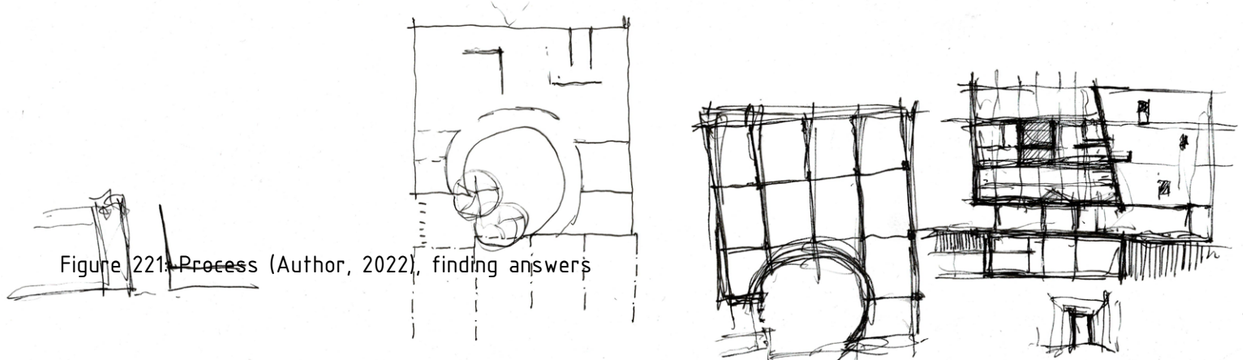
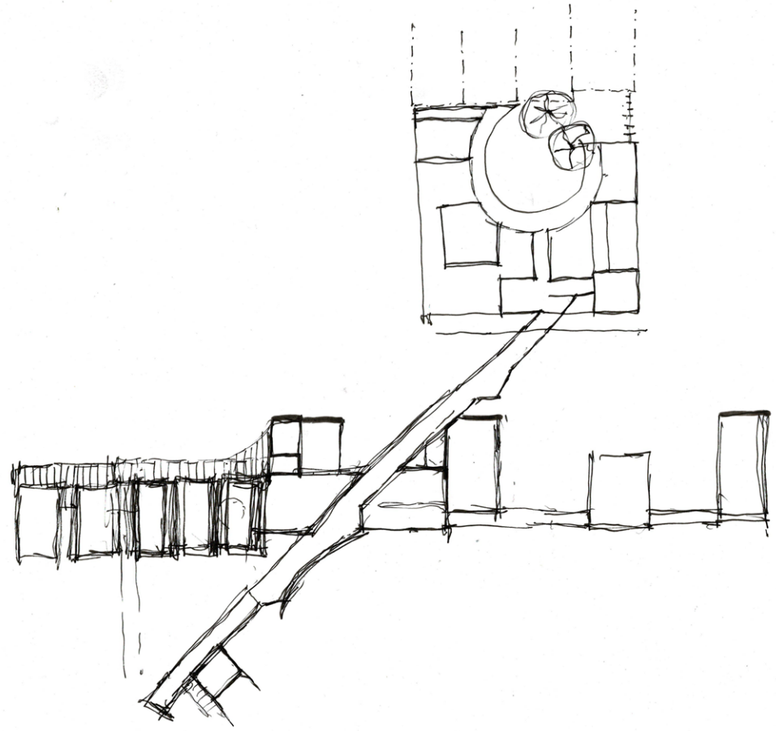


Figure 221: Process (Author, 2022), finding answers



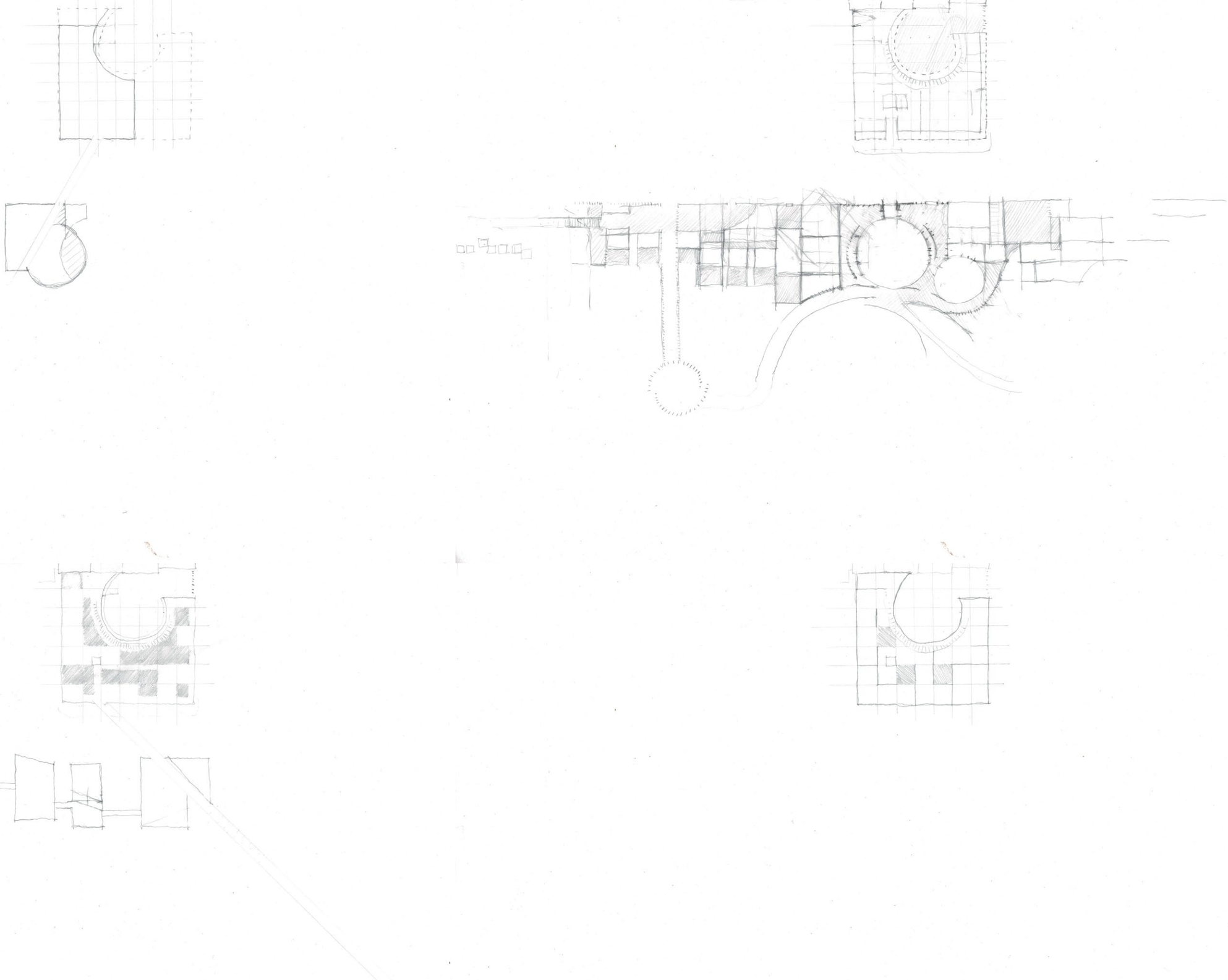
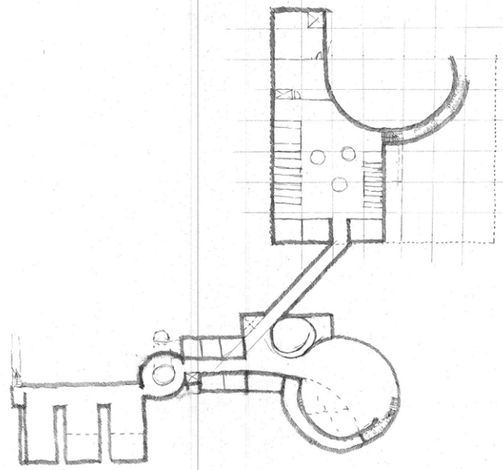


Figure 222: Process (Author, 2022), scaling and creating

Figure 223: Process (Author, 2022), scaling, creating, and seeking dialogue with the site



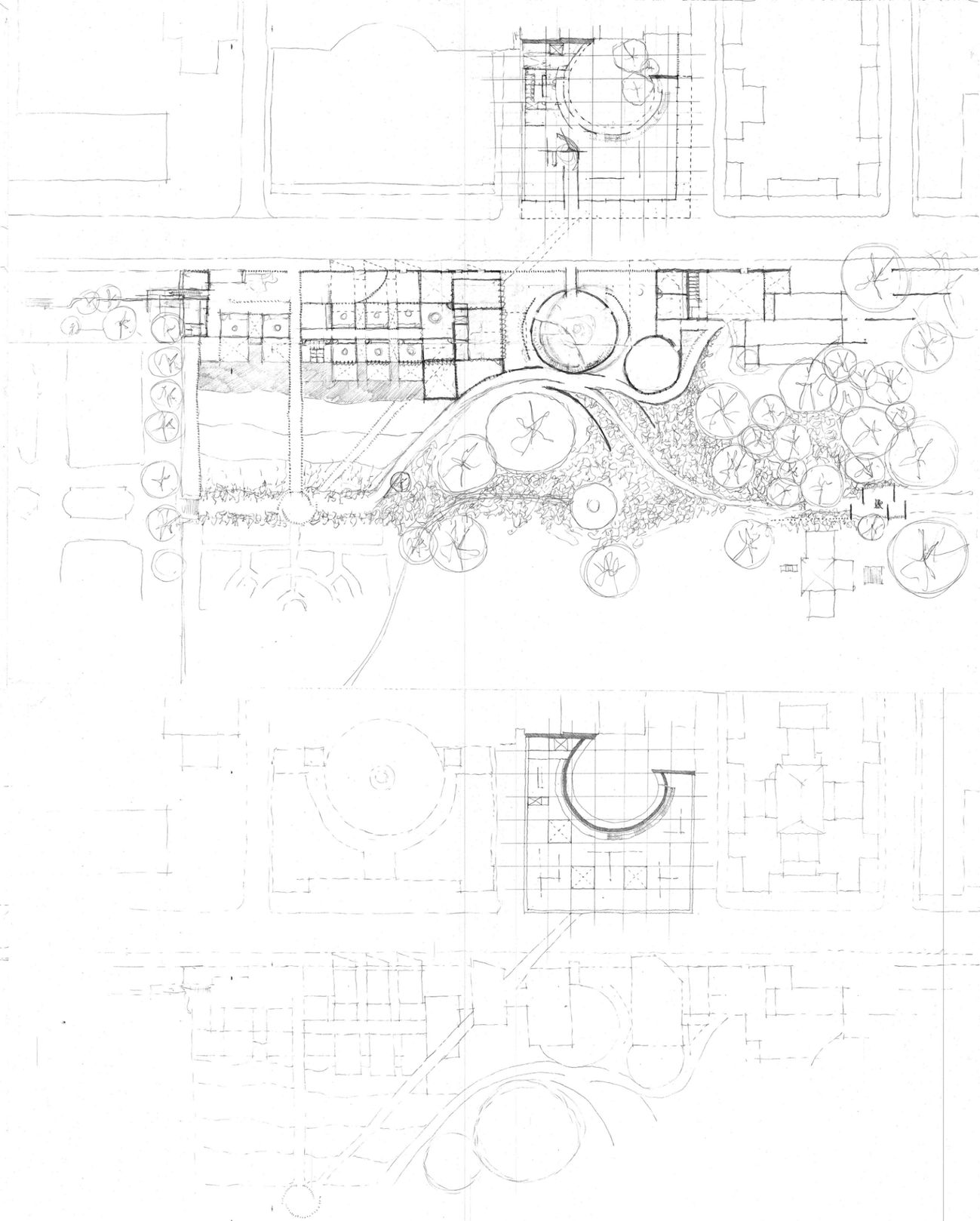


Figure 224: Process (Author, 2022), gaining finality, tangibility in plan

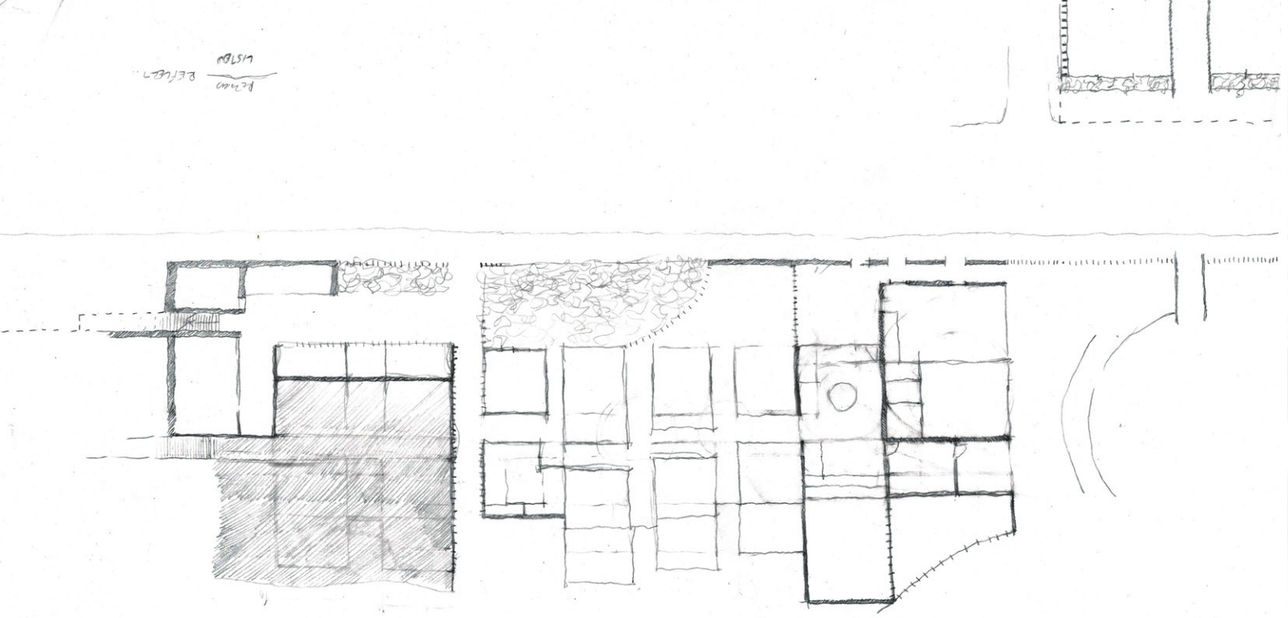


Figure 225: Process (Author, 2022), options, journey, and in section

APPENDIX B

PROCESS WITH NO NAME [of AI]

Within this section I've illustrated the use of Midjourney to tell the story of this investigation. Using terminology and key phrases from the dissertation as a tool to visualise certain landscapes. Not as a tool to design, but rather as a tool to tell a story.







Utopia, indigeneity, urbanisation, cityscapes, and natural ecology. The Garden What do these hold for the future, of locatedness?







Figure 226: Midjourney, AI Inquiry Pt. 1 (Author, 2022) what is ethics around machine based learning?



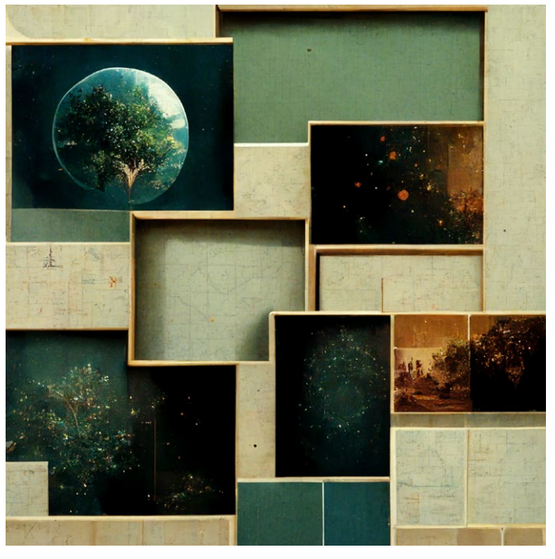
Babel





The Burning





The Spatial Lexicon

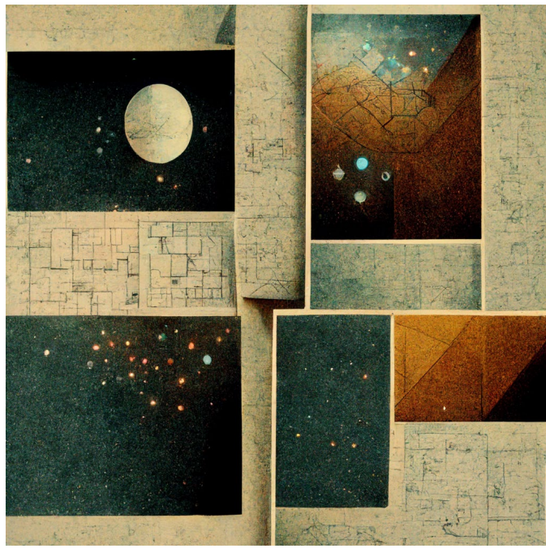


Figure 227: Midjourney, AI Inquiry Pt. 2 (Author, 2022) The beginning of a Spatial Lexicon







The Story of Transhumance, Indigenous Loss, and of Reclaiming Origin







Figure 228: Midjourney, AI Inquiry Pt. 3 (Author, 2022) AI interpretations into the questions posed with this dissertation

IMAGE CREDITS

1: Author. 2021. Photograph.

2: Author. 2021. Photograph

3: Author. 2021. Photograph. *The Passage of Time*

4: Ryan, P. 2021. Photograph

5: Ryan, P. 2021. Photograph

6: Bruegel the Elder, P., 1563. *The Tower of Babel (Rotterdam)*. [image] Available at: <https://www.artbible.info/art/large/296.html> [Accessed 23 March 2022].

7: van Valckenborch, M., 1563. *Torre de Babel (Havana)*. [image] Available at: <https://commons.wikimedia.org/wiki/File:Marten_Van_Valckenborgh_-_Torre_de_Babel.jpg> [14 April 2022].

8: Woods, L. 1989. *Aerial Paris* [Image] Available at: < archdaily.com/525005/exhibition-lebbeus-woods-on-line/53bc2c49c07a8005ce0003b9-exhibition-lebbeus-woods-on-line-image> [14 April 2022].

9: Author. 2022. Makette. *Discourse and Spatial Arrangment, a series*

10: Tschumi, B. c.1990. Parc de la Villette. [Online] Available at: <https://miesarch.com/work/1384> [14 April 2022].

11: Author. 2022. Welded Makette. *Symbolism in Alchemic Practice*

12: Author. 2022. Welded Makette. *Juxtapositions, Connections, Dialogue*

13: Author. 2022. Makette. *Spatial Alienation*

14: Author. 2022. Makette. *The 21st Century 'Babel'*

15: Author. 2022. Makette Collage. *Representations of Space*

16: Author. 2022. Painted Diagram. *Space is Not Neutral, it hones in on a partucular*

17: Author. 2022. Drawing. *Counter Space*

18: Author. 2022. Drawing. *'The Rhythmanalyst', an abstraction*

19: Author. 2022. Makette. *Finding Contradictions*

20: Author. 2022. Makette. *Finding Contradictions*

21: Author. 2022. Makette. *Finding Contradictions*

22: Author. 2021. Photograph. *Finding Locatedness*

23: Author. 2022. Sketch. *Igualada Cemetery in Siting* (Author, 2022)

24: Singh, R. 2018. *Igualada Cemetery*. [image] Available at: <https://divisare.com/projects/394894-miralles-tagliabue-embt-estudio-carme-pinos-randhir-singh-igualada-cemetery> [13 April 2022].

25: Author. 2022. Sketch. *Diagrams of La Lira, its context*

26: Suzuki, H. 2013. RCR Arquitectes 1998-2012. El Croquis. p448

27: Author. 2022. Sketch. *Diagrams of Civic Centre Lleialtat Santsenca, its context*

28: Goula, A 2018. *Civic Centre Lleialtat Santsenca 1214*. [image] Available at: <https://divisare.com/projects/380869-h-arquitectes-adria-goula-civic-centre-lleialtat-santsenca-1214> [13 April 2022].

29: Author. 2022. Sketch. *Diagrams of Renovation of the Chilean Museum of Pre-Columbian Art, its context*

30: Saieh, N. 2014. *Renovation of the Chilean Museum of Pre-Columbian Art* [Image] Available at: <https://www.archdaily.com/471285/renovation-of-the-chilean-museum-of-pre-colombian-art-smiljan-radic> [13 April 2022].

31: Author. 2022. Sketch. *Diagrams of Ganga Maki Textile Studio*

32: Suzuki, H. 2019. Studio Mumbai 2012-2019. El Croquis. p288-289

33: Author. 2022. Sketch. *Diagrams of Canopies for Xingu Indigenous Park*

34: Kok, P. 2019. *Canopies for Xingu Indigenous Park* [image] Available at: https://www.archdaily.com/978232/xingu-canopies-estudio-gustavo-utrabo> [13 April 2022]

35: Author. 2022. Sketch. *Diagrams of Social Dwellings in Salou*

36: Suzuki, H. 2017. Alfredo Payá 2010-2017, Toni Gironès 2003-2017, José María Sànchez Garcìa 2010-2017. El Croquis. p233

37: Author. 2021. Photograph. *Imagine the Future*

38: Anon, 2021. Available at: https://www.guggenheim-bilbao.eus/en/the-building/outside-the-museum [13 September 2022].

39. BiterBredt, *overall composition of jmb-c*, Available at: https://libeskind.com/work/jewish-museum-berlin/.

40. Heizer, M., 2022. *michael heizer the city nevada land art*, Available at: https://www.dezeen.com/2022/08/23/michael-heizer-city-nevada-sculpture/.

41. McLaren, T., 2010. *freedom park*, Available at: https://www.e-architect.com/africa/freedom-park

42. Author. 2021. Photograph. *Seeds from Destruction*

43. Author. 2022. Photograph. *From the Patterns of Shadows*

44. Author. 2022. Drawing. *Investigative Apparatuses*

45. Author. 2022. Charcoal. *Finding Locatedness [pt 1]*

46. Author. 2022. Charcoal. *Finding Locatedness [pt 2]*

47. Author. 2022. Watercolour. *Bridging the Gap*

48. Author. 2022. Drawing. *Dispelling the 'Empty Land Myth'* : after Laband, J., 2020. The Land Wars: The Dispossession of the Khoisan and AmaXhosa in the Cape Colony, p13

49. Author. 2022. Drawing. *Transhumance* : after Smith, A. in Worden, N., et. al., 2004. Cape Town: The Making of a City: An Illustrated Social History, p16

50. Author. 2022. Watercolour. *Transhumance*

51. Author. 2022. Drawing : after du Plessis, M. 2018. Diagrams. Families of First Nations Languages within the 21st Century. *Kora: A Lost Khoisan Language of the Early Cape and the Gariep*. pp2-4

52. Author. 2022. Drawing : after du Plessis, M. 2018. Diagrams. Families of First Nations Languages within the 21st Century. *Kora: A Lost Khoisan Language of the Early Cape and the Gariep*. pp2-4

53. Author. 2022. Drawing. *Dislocation*

54. Author. 2022. Drawing. *Conflict, Displacement*

55. Author. 2022. Drawing. *Knowledge-streams [pt 1]*

56. Author. 2022. Drawing. *Knowledge-streams [pt 2]*

57. Author. 2022. Charcoal. *Finding Locatedness [pt 3]*

58. Author. 2022. Photograph. *Setting the Scene*

59. c.1680, Cape Town and it's immediate surrounds, (extract from City of Cape Town archival map)

60. c.1660 Fort de Goede Hoop, [online] Available at: https://www.eggsa.org/index.php/

61. c.1818, Cape Town and it's immediate surrounds, (extract from City of Cape Town archival map)

62. c.1680 Fort de Goede Hoop, [online] Available at: https://castleofgoodhope.co.za/reps_pubs/ccb_annexA_Timeline-Of-Castle-of-Good-Hope.pdf.

63. Author. 2022. Drawing. *The Devolution of The Garden* : after City of Cape Town Archival Material & Maps

64. Author. 2022. Diagram. *The Evolution of The Garden* : after City of Cape Town Archival Material & Maps

65. Author. 2022. Diagrams. *Cosmic Ordering*

66. Author. 2022. Diagrams. *Axis and Access*

67. Author. 2022. Diagram. *Tree Locations*: after Honiball, W. 2014. *ERF 217 CAPE TOWN*. dissertation. University of Cape Town. Cape Town, South Africa: p.16.

68. Author. 2022. Photograph. *Rhodes [must fall?]*

69. Author. 2022. Photograph. *Pastiche Vestiges*

70. Author. 2022. Photograph. *The Garden's Fabric*

71. Author. 2022. Photograph Series. *The Garden's Tapestry*

72. Author. 2022. Photograph Series. *The Garden's Tapestry*

73. Author. 2022. Diagram. *Extent of Dutch Ocean Bound Trade Routes, c. 1650* : after Richards, R., 2017. Bastaards or Humans: The Unspoken Heritage of Coloured People, p.212.

74. Author. 2022. Digram. *The Barrier, Othering* : after n.d. [online] Available at: http://www.lloydthomas.org/WC/Chronology.htm.

75. Author. 2022. Diagram. *Colonial Expansion* : after Laband, J., 2020. The Land Wars: The Dispossession of the Khoisan and AmaXhosa in the Cape Colony, p.13.

76. Author. 2022. Diagram. *Jurisdictional Division of the Cape Colony* : after Mellet, P.T., 2020. The Lie of 1652: A Decolonised History of Land, Cape Town, South Africa, p.163

77. Author. 2022. Diagram. *The [D]evolution of ǁHui !Gaeb [Cape Town]* : n.d. Annexure A, Timeline: Castle of Good Hope [online] Available at: https://castleofgoodhope.co.za/reps_pubs/ccb_annexA_Timeline-Of-Castle-of-Good-Hope.pdf.

78. Author. 2022. Drawing. *Of Land [topos]*

79. Author. 2022. Drawing. *Of Water*

80. Author. 2022. Drawing. *Topos and Water Tributaries* : after von Zeil, C. 2011 'THE FIELD OF SPRINGS'

81. Author. 2022. Drawing. *Hydrocide* : after von Zeil, C. 2011 'THE FIELD OF SPRINGS'

82. Author. 2022. Drawing. *Indicators* : after von Zeil, C. 2011 'THE FIELD OF SPRINGS'

83. Author. 2022 Drawing. *The extent of degradation impacting the indigenous ecology* : after Pooley, S.P. (2015) *Burning Table Mountain: An Environmental History of Fire on the Cape Peninsula*. Claremont: UCT Press, pp. 122–123.

84. Author. 2022. Drawing. *Natural Ecology*

85. Author. 2022. Drawing. *Spatial Green Extents*

86. Author. 2022. Drawing. *Of Urbanos*

87. Author. 2022. Drawing. *Ground Zero*

88. Author. 2022. Drawing. *A Rhyzomic Awakening*

89. Author. 2022. Drawing. *Lines of Inquiry, Connexion [in plan]*

90. Author. 2022. Drawing. *Lines of Inquiry, Connexion [in section]*

91. Author. 2022. Drawing. *Site, 1:1000*

92. Author. 2022. Drawing. *Lines of Inquiry, The Constellation*

93. Author. 2022. Drawing. *Site, 1:500*

94. Author. 2022. Watercolour. *Making Space from Knowledge Streams*

95. Author. 2022. Watercolour. *Conditioning of the Site*

96. Author. 2022. Watercolour. *Siting Process*

97. Author. 2022. Drawing. *of Rhythmanalysis and Deep Listening*

98. Author. 2022. Makette. *Makette 1 – a series*

99. Author. 2022. Makette. *Makette 2 – a series*

100. Author. 2022. Makette. *Makette 3 – a series*

101. Author. 2022. Makette Composition. *The series, a language*

102. Author. 2022. Makette Composition. *The series, a language INVERSION*

103. Author. 2022. Drawing. *Knowledge-streams [pt 3]*

104. Author. 2022. Ink Abstract. *Space Is Not Neutral*

105. Author. 2022. Ink Abstract. *Weaving [subsume]*

106. Author. 2022. Ink Abstract. *Weaving [intertwine]*

107. Author. 2022. Ink Abstract. *Weaving [layering section]*

108. Author. 2022. Ink Abstract. *Weaving [creating the New Horizon – within The Garden]*

109. Author. 2022. Photograph. *The Vacant Site*

110. Author. 2022. Photograph. *The Wall*

111. Author. 2022. Photograph. *The Garden's Central Axis*

112. Author. 2022. Photograph. *The Pastiche*

113. Author. 2022. Photograph. *The Outeniqua Yellowwood Tree*

114. Author. 2022. Drawing. *Investigative Apparatuses – honing*

115. Author. 2022. Sketch. *Diagramming The Wall* (Diagram)

116. Author. 2022. Sketch. *Weaving a new narrative into The Garden* (Diagram)

117. Author. 2022. Sketch. *The Archive and The Anti-Archive* (Diagram)

118. Author. 2022. Sketch. *The Cave and The Basket* (Diagram)

119. Author. 2022. Sketch. *Of Transhumance – Horizontal Plane* (Diagram)

120. Author. 2022. Sketch. *Of Transhumance – Vertical Plane* (Diagram)

121. Author. 2022. Sketch. *Fluviality* (Diagram)

122. Author. 2022. Sketch. *Air Circulation* (Diagram)

123. Author. 2022. Sketch. *The Project, Spatial Organisation* (Diagram)

124. Author. 2022. Makette. *Siting Process 1*

125. Author. 2022. Makette. *Siting Process 1*

126. Author. 2022. Makette. *Siting Process 2*

127. Author. 2022. Makette. *Siting Process 2*

128. Author. 2022. Makette. *Conceiving Archive*

129. Author. 2022. Makette. *Conceiving Archive*

130. Author. 2022. Makette. *Conceiving Anti-Archive*

131. Author. 2022. Makette. *Conceiving Anti-Archive*

132. Author. 2022. Makette. *Conceiving Anti-Archive*

133. Author. 2022. Makette. *Conceiving Archive & Anti-Archive Street Edge Liminality*

134. Author. 2022. Makette. *Conceiving Anti-Archive*

135. Author. 2022. Massing Model. *Conceiving Anti-Archive* - with thanks to Warren Hoffman

136. Author. 2022. Massing Model. *Conceiving Anti-Archive* - with thanks to Warren Hoffman

137. Author. 2022. Massing Model. *Conceiving Anti-Archive* - with thanks to Warren Hoffman

138. Author. 2022. Massing Model. *Conceiving Anti-Archive* - with thanks to Warren Hoffman

139. Author. 2022. Massing Model. *Conceiving Anti-Archive* - with thanks to Warren Hoffman

140. Author. 2022. Massing Model. *Conceiving Anti-Archive* - with thanks to Warren Hoffman

141. Author. 2022. Drawing. *Of Thresholds*

142. Author. 2022. Drawing. *Site, the Existing Condition*

143. Author. 2022. Drawing. *Site, The Archive and The Anti-Archive*

144. Author. 2022. Drawing. *Subterranean Floor*

145. Author. 2022. Drawing. *Ground Floor*

146. Author. 2022. Drawing. *First Floor*

147. Author. 2022. Drawing. *Second Floor*

148. Author. 2022. Drawing. *Third Floor*

149. Author. 2022. Drawing. *Section A-A*

150. Author. 2022. Drawing. *Section B-B*

151. Author. 2022. Drawing. *Section C-C*

152. Author. 2022. Drawing. *Section D*

153. Author. 2022. Drawing. *Section E*

154. Author. 2022. Drawing. *Section F*

155. Author. 2022. Drawing. *Archive - Eastern Elevation - Queen Victoria Street*

156. Author. 2022. Drawing. *Anti-Archive - Western Elevation - Queen Victoria Street*

157. Author. 2022. Hand/Digital Composite. *Constructed Palimpsest*

158. Author. 2022. Digital Render. *North-Eastern Aerial View*

159. Author. 2022. Digital Render. *South-Eastern Aerial View*

160. Author. 2022. Digital Render. *Looking Southerly*

161. Author. 2022. Digital Render. *Looking Southerly, Dusk*

162. Author. 2022. Digital Render. *Looking Northerly*

163. Author. 2022. Digital Render. *Looking Northerly, Dusk*

164. Author. 2022. Digital Render. *The Archive's Northern Street Façade*

165. Author. 2022. Digital Render. *The Cantilevered Edges*

166. Author. 2022. Digital Render. *Entering The Archive*

167. Author. 2022. Digital Render. *Entering The Anti-Archive*

168. Author. 2022. Digital Render. *Performance Space, The Archive*

169. Author. 2022. Digital Render. *Performance Space, The Anti-Archive*

170. Author. 2022. Digital Render. *Spatial Engagement*

171. Author. 2022. Digital Render. *Spatial Engagement cont.*

172. Author. 2022. Digital Render. *Threshold of the Subterranean*

173. Author. 2022. Digital Render. *Towards The Space of War*

174. Author. 2022. Digital Render. *(Above) The Space of War*

175. Author. 2022. Digital Render. *The Garden Axis, Altered*

176. Author. 2022. Digital Render. *Pedagogical Thresholds*

177. Author. 2022. Digital Render. *Conversations Lightwell*

178. Author. 2022. Digital Render. *View out from a space holding Hybridised Knowledge Streams*

179. Author. 2022. Digital Render. *View out from a space holding First Peoples' Language Pedagogy*

180. Author. 2022. Digital Render. *The Garden Axis Redirected*

181. Author. 2022. Digital Render. *An Anti-Archive's Courtyard - Garden Entry*

182. Author. 2022. Digital Render. *Thresholds for Pedagogy*

183. Author. 2022. Digital Render. *Thresholds for Language and Conversation*

184. Author. 2022. Digital Render. *Inhabiting The Wall*

185. Author. 2022. Digital Render. *View out from a space of pedagogy towards the mountain*

186. Author. 2022. Digital Render. *Liminal Zone*

187. Author. 2022. Digital Render. *Lexical Journey*

188. Author. 2022. Digital Render. *Entering the Subterranean*

189. Author. 2022. Digital Render. *Towards spaces of (small, intimate) performance*

190. Author. 2022. Digital Render. *Gallery space for the provocative*

191. Author. 2022. Digital Render. *Gallery space for the provocative*

192. Author. 2022. Digital Render. *The Archive, Gallery Space*

193. Author. 2022. Digital Render. *Journeying up The Archive*

194. Author. 2022. Digital Render. *Cantilevered Boxes (of learning)*

195. Author. 2022. Digital Render. *Vertical Transitions*

196. Author. 2022. Digital Render. *Archival Spaces*

197. Author. 2022. Digital Render. *Archival Spaces cont.*

198. Author. 2022. Digital Render. *Archival Spaces cont. upwards*

199. Author. 2022. Digital Render. *Archival Spaces cont. upwards*

200. Author. 2022. Hybrid Composition. *A Tectonic Composition*

201. Author. 2022. Drawing. *Tectonic Process*

202. Author. 2022. Drawing. *Tectonic Process*

203. Author. 2022. Drawing. *Tectonic Process*

204. Author. 2022. Drawing. *Weaving (intertwine, plait)*

205. Author. 2022. Makette. *The Site, Ground Zero*

206. Author. 2022. Makette. *Process Into Architectural Moments*

207. Author. 2022. Makette. *Process Into Architectural Moments*

208. Author. 2022. Hybrid Composition. *Initiating Process*

209. Author. 2022. Hybrid Composition. *Siting Process*

210. Author. 2022. Hybrid Composition. *Siting Process*

211. Author. 2022. Sketch. *Siting Process*

212. Author. 2022. Sketch. *Siting Process*

213. Author. 2022. Sketch. *Siting Process*

214. Author. 2022. Sketch. *Siting Process*

215. Author. 2022. Sketch. *Process*

216. Author. 2022. Sketch. *Process*

217. Author. 2022. Sketch. *Process*

218. Author. 2022. Sketch. *Process*

219. Author. 2022. Sketch. *Process*

220. Author. 2022. Sketch. *Process*

221. Author. 2022. Sketch. *Process*

222. Author. 2022. Drawing. *Process*

223. Author. 2022. Drawing. *Process*

224. Author. 2022. Drawing. *Process*

225. Author. 2022. Drawing. *Process*

226. Author. 2022. AI (Midjourney). *Process Pt. 1*

227. Author. 2022. AI (Midjourney). *Process Pt. 2*

228. Author. 2022. AI (Midjourney). *Process Pt. 3*

REFERENCES

· Abrahams, Y., 2003. Colonialism, Dysfunction and Disjuncture: Sarah Bartmann's Resistance (Remix). *Agenda: Empowering Women for Gender Equity*, 58, pp.12–26.

· Abrahams, Y. (2022). Conversation with Dr Yvette Abrahams, 28 May.

· Amnesty International. 2021. *China: Draconian repression of Muslims in Xinjiang amounts to crimes against humanity*. [online] Available at: <https://www.amnesty.org/en/latest/news/2021/06/china-draconian-repression-of-muslims-in-xinjiang-amounts-to-crimes-against-humanity-2/> [6 April 2022].

· Amnesty International. 2022. *Crimes Against Humanity in Ethiopia's Western Tigray Zone*. [online] Available at: <https://www.amnesty.org/en/latest/news/2022/04/ethiopia-crimes-against-humanity-in-western-tigray-zone/> [6 April 2022].

· Amnesty International. 2016. *Qatar World Cup of Shame*. [online] Available at: <https://www.amnesty.org/en/latest/campaigns/2016/03/qatar-world-cup-of-shame/.> [5 April 2022].

· Anderson, D., Wishart, R. and Vaté, V., 2013. *About the Hearth: Perspectives on the Home, Hearth and Household in the Circumpolar North*. 1st ed. Berghahn Books, pp.11–28.

· Anon, History of the Castle of Good Hope. Castle Of Good Hope – Home. Available at: https://castleofgoodhope.co.za/ [Accessed September 13, 2022].

· Anon, n.d.. *Kirstenbosch. SANBI*. Available at: https://www.sanbi.org/gardens/kirstenbosch/ [Accessed September 10, 2022].

· Anon. San and Khoi Unit – #oaba #ans ('Knowing on the Wind). *San and Khoi Unit-#oaba #ans('Knowing on the Wind)* . Available at: http://www.africanstudies.uct.ac.za/khoi-and-san-unit-oaba-ansknowing-wind [Accessed September 13, 2022].

· Anon. The "embassy" of the San – home to a very different museum. *!Khwa ttu*. Available at: https://www.khwattu.org/ [Accessed September 11, 2022].

· Anon, *The Digital Bleek and Lloyd*. Available at: http://lloydbleekcollection.cs.uct.ac.za/ [Accessed September 13, 2022].

· Anon, *Welcome to the Camissa Museum*. Home – Camissa Museum. Available at: https://camissamuseum.co.za/index.php [Accessed September 11, 2022].

· ArchDaily. n.d. *Renovation of the Chilean Museum of Pre-Columbian Art / Smiljan Radic*. [online] Available at: <https://www.archdaily.com/471285/renovation-of-the-chilean-museum-of-pre-colombian-art-smiljan-radic> [13 April 2022].

· Arquitectura Viva. n.d. *Cemetery, Igualada – Carme Pinós Enric Miralles*. [online] Available at: <https://arquitecturaviva.com/works/cementerio-igualada> [13 April 2022].

· A/Xarra Restorative Justice Forum | *Centre for African Studies*. n.d. Available at: https://www.africanstudies.uct.ac.za/axarra-restorative-justice-forum.

· Bainbridge, A., Formenti, L. and West, L., Ed., 2021. *Discourses, dialogue and diversity in biographical research. An ecology of life and learning*. Leiden: Koninklijke Brill NV, pp.170–185.

· Bam, J., 2021. *Ausi Told Me: Why Cape Herstoriographies Matter*, Auckland Park, South Africa: Fanele.

· Borges, J., 2000. *The Library of Babel*. Boston: David R Godine Publisher.

· Brand, J.G., 2016. *A short history of the company's Garden, Cape Town: The Heritage Portal. A Short History of the Company's Garden, Cape Town* | The Heritage Portal. Available at: https://www.theheritageportal.co.za/article/short-history-companys-garden-cape-town [Accessed September 10, 2022].

· Cecilia, F. and Levene, R., 2017. *El Croquis RCR Arquitectes 1998–2012*. Madrid: El Croquis, pp.442–457.

· Cecilia, F. and Levene, R., 1995. *El Croquis 72(II) Enric Miralles 1995*. Madrid: El Croquis Ed., pp.8–10.

· Cecilia, F. and Levene, R., 2017. *El Croquis 189 Alfredo Payá 2010–2017, Toni Gironès 2003–2017, José María Sànchez Garcìa 2010–2017*. Madrid: El Croquis, pp.230–243.

· Cecilia, F. and Levene, R., 2019. *El Croquis 199 Smiljan Radić 2013–2019*. Madrid: El Croquis, pp.7–11, 72–87.

· Cecilia, F. and Levene, R., 2019. *El Croquis 200 Studio Mumbai 2012–2019*. Madrid: El Croquis, pp.238–289.

· Cecilia, F. and Levene, R., 2020. *El Croquis 203 HArquitectes 2010–2020*. Madrid: El Croquis, pp.172–193.

· Cecilia, F. and Levene, R., 2021. *El Croquis 207 Estúdio Gustavo Utrabo 2015–2020*. Madrid: El Croquis, pp.108–119.

· CERES. 2020. *I am located, therefore I am*. [online] Available at: <https://ceres.org.au/i-am-located-therefore-i-am/> [23 March 2022].

· Coleman, N., 2015. *Lefebvre for Architects*. Oxon: Routledge.

· Coyne, R., 2011. *Derrida for Architects*. Oxon: Routledge.

· van Dalen, J., 2018. *DRAWING THE VOID __ FABRICATING THE RUINED GARDEN*. dissertation. University of Cape Town. Cape Town, South Africa: n/a.

· Derrida, J., 1997. *Of Grammatology*. Baltimore: The Johns Hopkins University Press.

· "Dialectical, adj.". *OED online*. 2022 Oxford: Oxford University Press. Available at: http;//oed.com/ [05 April 2022].

· Divisare. 2018. *H Arquitectes Civic Centre Lleialtat Santsenca 1214*. [online] Available at: <https://divisare.com/projects/380869-h-arquitectes-adria-goula-civic-centre-lleialtat-santsenca-1214> [13 April 2022].

· Divisare. 2014. *RCR Arquitectes "La Lira" Theatre*. [online] Available at: <https://divisare.com/projects/258749-rcr-arquitectes-hisao-suzuki-la-lira-theatre> [13 April 2022].

· Divisare. 2014. *Toni Gironès Social Housing in Salou*. [online] Available at: <https://divisare.com/projects/266216-toni-girones-jose-hevia-social-housing-in-salou> [14 April 2022].

· Eco, U., 1989. *Foucault's Pendulum*. San Diego: Harcourt, Inc.

· Eco, U., 2004. *On Beauty*. London: Secker & Warburg, pp.64-72.

· Eco, U., 1984. *The Name of the Rose*. New York: Warner Books.

· Fraser, M., 2022. *Obituary: Christopher Alexander, 1936-2022*. [online] https://www.ribaj.com/. Available at: <https://www.ribaj.com/culture/christopher-alexander-obituary-1936-2022> [13 April 2022].

· "Garden, n.". *OED online*. 2022 Oxford: Oxford University Press. Available at: http;//oed.com/ [05 April 2022].

· Graham, M., n.d. *Some Thoughts about the Philosophical Underpinnings of Aboriginal Worldviews* – AHR. [online] Australianhumanitiesreview.org. Available at: <http://australianhumanitiesreview.org/2008/11/01/some-thoughts-about-the-philosophical-underpinnings-of-aboriginal-worldviews/> [23 March 2022].

· Grosfoguel, R. (2011). Decolonizing Post-Colonial Studies and Paradigms of Political-Economy: Transmodernity, Decolonial Thinking, and Global Coloniality. *TRANSMODERNITY: Journal of Peripheral Cultural Production of the Luso-Hispanic World*, 1(1).

· Guedes, L. and Guedes, P., 2003. *Viva Pancho*. Durban, South Africa: Total CAD Academy.

· Gustavo, U.. n.d. *Xingu Canopies*. [online] Available at: <https://gustavoutrabo.com/Xingu-Canopies> [14 April 2022].

· Haacke, W.H.G., Eiseb, E. & Gericke, C., 2010. *Khoekhoegowab-Afrikaans: Glossarium, Afrikaans-Khoekhoegowab Glossarium / Mîdi Saogub*, Windhoek: Macmillan Education Namibia Publishers.

· Hahn, T., 1881. *Tsuni- Goam, the Supreme Being of the Khoi-Khoi*, London: Trübner.

· Harari, Y.N., 2018. *21 Lessons for the 21st Century*, New York: Spiegel & Grau, pp.200-220.

· Harari, Y., 2014. *Sapiens: A Brief History of Humankind*. Toronto: Penguin Random House Company, pp.1-127.

· HARQUITECTES. n.d. *Centre Cívic Lleialtat Santsenca 1214 - HARQUITECTES*. [online] Available at: <http://www.harquitectes.com/projectes/centre-civic-lleialtat-santsenca-harquitectes/> [13 April 2022].

· "Hermeneutical, adj.". *OED online*. 2022 Oxford: Oxford University Press. Available at: http;//oed.com/ [05 April 2022].

· Kafka, F., 1995. *The Complete Stories*. New York: Schocken Books, pp.476-477.

· Kroll, A., n.d. *AD Classics: Igualada Cemetery / Enric Miralles*. [online] ArchDaily. Available at: <https://www.archdaily.com/103839/ad-classics-igualada-cemetery-enric-miralles> [13 April 2022].

· Laband, J., 2020. *The Land Wars: The Dispossession of the Khoisan and AmaXhosa in the Cape Colony*, Cape Town: Penguin Books.

· Lefebvre, H., 1995. *Introduction to Modernity*. 3rd ed. London: Verso.

· Lefebvre, H., 2004. *Rhythmanalysis*. London: Continuum.

· Lefebvre, H. and Levich, C., 1987. *The Everyday and Everydayness*. Yale French Studies, (73), p.7-11.

· Lefebvre, H., 1991. *The Production of Space*. Oxford: Blackwell.

· Lewis, D., Baderoon, G. & Abrahams, T., 2021. Bringing Water to Krotoa's Gardens: Decolonisation as Direct Action . *In Surfacing: On Being Black and Feminist in South Africa*. Johannesburg: Wits University Press, pp. 274-283.

· "Lexicon, n.". *OED online*. 2022 Oxford: Oxford University Press. Available at: http;//oed.com/ [05 April 2022].z

· Mellet, P.T., 2020. *The Lie of 1652: A Decolonised History of Land*, Cape Town, South Africa: Tafelberg.

· "Metaphysics, n.". *OED online*. 2022 Oxford: Oxford University Press. Available at: http;//oed.com/ [05 April 2022].

· Miranda, C., 2015. *Photos:: Architect Smiljan Radic's striking redo of Chile's pre-Columbian museum*. [online] Los Angeles Times. Available at: <https://www.latimes.com/entertainment/arts/miranda/la-et-cam-architect-smiljan-radic-redo-chile-precolumbian-museum-20150312-column.html> [13 April 2022].

· Moreira, S., n.d. *Xingu Canopies / Estúdio Gustavo Utrabo*. [online] ArchDaily. Available at: <https://www.archdaily.com/978232/xingu-canopies-estudio-gustavo-utrabo> [14 April 2022].

· Mumford, E., 2019. CIAM and Its Outcomes. *Urban Planning*, 4(3), pp.291-298.

· Murray, N., 2001. *The Imperial Landsacpe at Cape Town 's Gardens*. dissertation. University of Cape Town. Cape Town, South Africa: n/a.

· Musina, L. and Rutherford, M., 2011. *The Vegetation of South Africa, Lesotho and Swaziland*. 2nd ed. Pretoria: Strelitzia, p.55 -101, 137, 235.

· Muthien, B. & Bam, J., 2021. *Rethinking Africa: Indigenous Women Reinterpret Southern Africa's Pasts*, Auckland Park, South Africa: Fanele.

· *Neri&Hu*. [online] Available at: http://www.neriandhu.com/en [Accessed: November 15, 2022].

· Obiol, A., 2022. *Mirallés & Pinós, Igualada Cemetery & Olympic Archery Range*. [online] Transfer. Available at: <http://www.transfer-arch.com/materiality/igualada-cemetery/> [13 April 2022].

· Pallasmaa, J., 2009. *The Thinking Hand*. Chichester: Wiley.

· Pallasmaa, J., 2012. *The Eyes of the Skin*. 3rd ed. Chichester: Wiley.

· Parkington, J., Morris, D. & de Prada-Samper, J.M., 2019. Elusive identities: Karoo |Xam descendants and the square kilometre array. *Journal of Southern African Studies*, 45(4), pp.729–747.

· Peirson, E., 2021. *Decolonising Kirstenbosch: Confronting the violent past of South Africa's Botanical Gardens*. Architectural Review. Available at: https://www.architectural-review.com/essays/decolonising-kirstenbosch-confronting-the-violent-past-of-south-africas-botanical-gardens [Accessed September 10, 2022].

· "Phenomenological, adj.". *OED online*. 2022 Oxford: Oxford University Press. Available at: http;//oed.com/ [05 April 2022].

· Pinder, D., 2013. Reconstituting the Possible: Lefebvre, Utopia and the Urban Question. *International Journal of Urban and Regional Research*, 39(1), pp.28–45.

· du Plessis Menán, 2018. *Kora: A Lost Khoisan Language of the Early Cape and the Gariep*, Cape Town, South Africa: Unisa Press.

· Pooley, S.P. (2015) *Burning Table Mountain: An Environmental History of Fire on the Cape Peninsula*. Claremont: UCT Press, pp. 15–44,117–134.

· "Pragmatism, adj.". *OED online*. 2022 Oxford: Oxford University Press. Available at: http;//oed.com/ [Accessed 05 April 2022].

· Pza.sanbi.org. 2021. *Fynbos Biome | PlantZAfrica*. [online] Available at: <http://pza.sanbi.org/vegetation/fynbos-biome> [3 April 2022].

· Richards, R., 2017. *Bastaards or Humans: The Unspoken Heritage of Coloured People*, California, USA: Indaba Publishing.

· Roy, A., 2006. Praxis in the Time of Empire. *Planning Theory*, 5(1), pp.7–29.

· Saieh, N., 2010. *Multiplicity and Memory: Talking About Architecture with Peter Zumthor*. [online] ArchDaily. Available at: <https://www.archdaily.com/85656/multiplicity-and-memory-talking-about-architecture-with-peter-zumthor> [11 April 2022].

· Singh, R., 2018. *Miralles Tagliabue EMBT, Estudio Carme Pinós, Igualada Cemetery*. [online] Divisare. Available at: <https://divisare.com/projects/394894-miralles-tagliabue-embt-estudio-carme-pinos-randhir-singh-igualada-cemetery> [13 April 2022].

· Srivathsan, A., 2022. *Ganga Maki Textile Studio by Studio Mumbai: 'Craft is not a story of stagnation but of sensible emergence' – Architectural Review*. [online] Architectural Review. Available at: <https://www.architectural-review.com/buildings/ganga-maki-textile-studio-by-studio-mumbai-craft-is-not-a-story-of-stagnation-but-of-sensible-emergence> [Accessed 13 April 2022].

· Swingler, H., 2022. *Fynbos puts the squeeze on trees via the thinnest roots known*. [online] News.uct.ac.za. Available at: <https://www.news.uct.ac.za/article/-2022-02-15-fynbos-puts-the-squeeze-on-trees-via-the-thinnest-roots-known> [Accessed 3 April 2022].

· "Transhumance, n.". *OED online*. 2022 Oxford: Oxford University Press. Available at: http;//oed.com/ [05 April 2022].

· Ukwazi, N., 2022. *OP-ED: Creating an inclusive city: Cape Town property developers get ahead of the curve*. [online] Daily Maverick. Available at: <https://www.dailymaverick.co.za/article/2022-04-10-creating-an-inclusive-city-cape-town-property-developers-get-ahead-of-the-curve/> [Accessed 11 April 2022].

· van Wilgen, B., 2013. Fire management in species-rich Cape fynbos shrublands. *Frontiers in Ecology and the Environment*, 11(s1).

· Venturi, R., 1977. *Complexity and Contradiction in Architecture*. 2nd ed. New York: Princeton University Press, pp.9–16.

· vidamemoria heritage consultants (2015) *"Government Avenue Cape Town, Section 27 Application."* Available at: https://sahris.sahra.org.za/sites/default/files/heritagereports/2015%2005%2003%20Government%20Avenue%20report_compressed.pdf.

· vidamemoria heritage consultants (2012) *"Archaeological Assessment of the Proposed Cape Town International Convention Centre 2 on Erwen 192, 245, 246 and the Remainder of Erf 192, "Salazar Square", Roggebaai, Cape Town Foreshore."* Available at: https://sahris.sahra.org.za/sites/default/files/heritagereports/CTICC%20Archaeological%20impact%20assessment.pdf

· Water Stories. n.d. *Cape of Water*. Available at: https://www.waterstories.com/ [Accessed: November 17, 2022].

· Welcome to the Camissa Museum. n.d. *Home – Camissa Museum*. Available at: https://camissamuseum.co.za/index.php [Accessed: November 15, 2022].

· Worden, N., Heyningen, E.V. & Bickford-Smith, V., 2004. *Cape Town: The Making of a City: An Illustrated Social History*, Cape Town: David Philip Publishers.

· von Zeil, C. (2011–2018) "THE FIELD OF SPRINGS," *reclaim CAMISSA*. Available at: http://www.reclaimcamissa.org/the-field-of-springs.html (Accessed: November 15, 2022).

· Zumthor, P., 2006. *Atmospheres*. Basel: Birkhäuser.

Design Dissertation Document: Title, Declaration and Plagiarism Page

DISSERTATION TITLE: [ORIGINS]_Constructing A Spatial LEXICON_A Catalyst for Finding Place
STUDENT NAME: Callum Semple
SUPERVISOR NAME: Alta Steenkamp

This dissertation is presented as part fulfilment of the degree of Master of Architecture (Professional) in the School of Architecture, Planning and Geomatics, University of Cape Town
Date: 24 November 2022

"I hereby:
a. grant the University free license to reproduce the above dissertation in whole or in part, for the purpose of research.
b. declare that:
(i) The above dissertation is my own unaided work, both in conception and execution, and that apart from the normal guidance of my supervisors, I have received no assistance apart from that stated below:

_-_ _ _ _ _ _
(ii) Except as stated below, neither the substance or any part of the dissertation has been submitted for a degree in the University or any other university:

_-_ _ _ _ _ _
(iii) I am now presenting the dissertation for examination for the degree of Master of Architecture (Professional)"

Plagiarism Declaration:

1. I know that plagiarism is wrong. Plagiarism is to use another's work and pretend that it is one's own.
2. I have used the Chicago / Harvard convention for citation and referencing. Each contribution to, and quotation in, this report from the work(s) of other people has been attributed, and has been cited and referenced.
3. This report is my own work.
4. I have not allowed, and will not allow, anyone to copy my work with the intention of passing it off as his or her own work.

Signed by candidate

UNIVERSITY OF CAPE TOWN
IYUNIVESITHI YASEKAPA • UNIVERSITEIT VAN KAAPSTAD

PRE-SCREENING QUESTIONNAIRE OUTCOME LETTER

STU-EBE-2022-PSQ000024

2022/09/19

Dear Callum Semple,

Your Ethics pre-screening questionnaire (PSQ) has been evaluated by your departmental ethics representative. Based on the information supplied in your PSQ, it has been determined that you do not need to make a full ethics application for the research project in question.

You may proceed with your research project titled:

[ORIGINS]_Constructing A Spatial LEXICON_A Catalyst for Finding Place [LOCATEDNESS]

Please note that should aspect(s) of your current project change, you should submit a new PSQ in order to determine whether the changed aspects increase the ethical risks of your project. It may be the case that project changes could require a full ethics application and review process.

Regards,

Faculty Research Ethics Committee