

A PAEAN TO THE PRAYER QUARRY

Memories and burial in
the Old Malay Quarter,
Bo-Kaap

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ABSTRACT

The Bo-Kaap is my landscape of memories, serving as a platform from which I can direct my story. It is a landscape that gives me a sense of belonging and provides me with spatial reference points to anchor my memories. The Bo-Kaap was my place of childhood encounters and is still my landscape of identity.

The approach to the dissertation design is inspired by a keen personal interest in uncovering and creating a narrative of the open public places within the Old Malay Quarter of the Bo-Kaap, Cape Town; specifically the Prayer Quarry. It is the power of this unknown that needs to be augmented and captured.

The dissertation design strives to re- create and re-instill a sense of public place within the Prayer Quarry. This idea of re-presencing absence is envisioned through a programme that resists the loss of memory by proposing a cemetery for the local Muslim Bo-Kaap community which serves as an acclamation to the Cape Malay social practices and cultural traditions. The design engages with the historical values of the site and establishes itself as a new gathering place within the Old Malay Quarter that pays tribute to the significance of the Prayer Quarry as one of the previously popular public places within the Bo-Kaap; A Paean to the Prayer Quarry.

Contents

1. The Everyday	18
<hr/>	
No.93 and No.74 Chiappini Street, Bo-Kaap	20
Stoep, Street, Sidewalk	24
The Celebratory	28
2. The Archaeology of Two Public Places	32
<hr/>	
Memory, Nostalgia, Place	34
The Most Beautiful Building in the Bo-Kaap	36
My Creche	38
Looking For Company	40
The Ruins of Memory	46
The Constructed Void	48
3. A Paean to the Prayer Quarry	56
<hr/>	
Discovering site	58
Uncovering Datum	60
The Muslim Burial Ritual	64
Parti	72
4. Final Thoughts	90
<hr/>	
5. Appendix A	91
<hr/>	

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Books

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Interviews

1. Ms Margaret Masaking, interview by Nuhaa Soeker, March 25, 2014.
2. Boeta Farouk Salie, interview by Nuhaa Soeker, March 12, 2014.
3. Mr Yusuf Abader, interview by Nuhaa Soeker, March 21, 2014.
4. Professor John Compton, interview by Nuhaa Soeker, September 5, 2014.

Images

Caption:	Source:	Page:
Prayer Quarry	Author's own, photograph taken 22.04.2014	8-9
My grandfather with his siblings outside their home in Dorp Street, Bo-Kaap in 1936.	Photographer unknown, from archives of my grandmother, Amina Soeker	11
My grandmother and her neighbour chatting across their shared boundary wall	Photographer unknown, from archives of my grandmother, Amina Soeker	12-13
Illustration of Chiappini Street showing the link between my grandmother and aunt's house	Author's own	14-15
Diagrammatic sketch of the four precincts	Author's own	15
No.93 Chiappini Street	Author's own, photograph taken 05.08.2014	16
No.74 Chiappini Street	Author's own, photograph taken 05.08.2014	17
THE YARD_1995_2003_2014	Author's own	18-19
THE BACKYARD_1995_2003_2014	Author's own	20
THE WORKROOM_1995_2003_2014	Author's own	21
The Janaazah: males carrying the body of the deceased	Bassier, Imam Abdurahman. Autobiography of Imam Abdurahman Bassier: Born to Serve. Cape Town: The Boorhaanol Islam Movement, 2014. 175	23
Newspaper article on the Bo-Kaap property market	Putter, Geneveve. "Bo-Kaap 101." Property Junction.co.za, April 13, 2014.	23
Past - 1970	Photographer unknown, from archives of my grandmother, Amina Soeker	24

Caption:	Source:	Page:
Present - 2014	Author's own, photograph taken 15.04.2014	25
Photograph of the ridge between the Old Wash House and Prayer Quarry	Author's own, photograph taken 25.03.2014	27
The Prayer Quarry	Author's own, photograph taken 25.03.2014	29
The Old Wash House Quarry	Author's own, photograph taken 25.03.2014	29
Exploratory model (re-interpretation) of a 'landscape of washing lines.'	Author's own	31
Sketch by *Mr Abader of the layout of the washhouse inside the Old Wash House Quarry	Author's own	33
Photograph of *Ms Masaking's home.	Author's own, photograph taken 25.03.2014	35
Photograph of the existing squatters in the Old Wash House Quarry	Author's own, photograph taken 25.03.2014	37
1767 Map highlighting the Bo-Kaap Quarries.	Peter Buttgens and Bridget O'Donoghue, Strand Street Quarries: Heritage Study Phase 1, (Cape Town: 2010)	38
1935 Map illustrates the footprint of the old washhouse and the houses within the Prayer Quarry.	Peter Buttgens and Bridget O'Donoghue, Strand Street Quarries: Heritage Study Phase 1, (Cape Town: 2010)	38
1895 Map from the Walter Thom Survey showing the houses within the Prayer Quarry but no traces of the old public washhouse.	Peter Buttgens and Bridget O'Donoghue, Strand Street Quarries: Heritage Study Phase 1, (Cape Town: 2010)	39
2009 Map of the current condition of the Quarries.	Peter Buttgens and Bridget O'Donoghue, Strand Street Quarries: Heritage Study Phase 1, (Cape Town: 2010)	39

Caption:	Source:	Page:
Derelict house at the entrance of the Prayer Quarry	Author's own, photograph taken 05.08.2014	41
Map illustrating the location of the Strand Street, Old Wash House and Prayer Quarry	Author's own	42-43
Geological map of Cape Town	Cole, D.I. <i>The Building Stones of Cape Town: A Geological Walking Tour</i> . South Africa: Council for Geoscience, 2002, pg.2	43
A photograph of the Strand Street Quarry showing toppling failure	Brink, A.B.A. <i>Engineering Geology of Southern Africa: Rocks of 2000 to 300 million years in age</i> . Pretoria: Building Publications, 1981, pg.92	45
Toppling failure	Author's own	46-47
Photograph of the rock slope failure at the Old Cape Town Dock Quarry, 1974	Brink, A.B.A. <i>Engineering Geology of Southern Africa: Rocks of 2000 to 300 million years in age</i> . Pretoria: Building Publications, 1981, pg.117	47
Rock stabilisation	Author's own	48-49
Photograph of the view from the ridge between the two quarries	Author's own, photograph taken 05.08.2014	50-51
A set of plaster of paris casts exploring the texture, surface and edges of the building materials of the local Bo-kaap houses	Author's own	54
Diagram illustration of the <i>historical triangle</i> .	Author's own	55
Two men praying in an open grave in the burial grounds of the Tana Baru Cemetery	http://uctscholar.uct.ac.za/R/31NXUMMM8KTQJBR5XGM7RA1FAHDPHMBT7VBUNFUJYQ1MRC9HE86-008457func=results-jump-full&set_entry=000001&set_number=000508&base=GEN01	56
The old shrine of Tuan Guru	Dauids, Achmat. <i>The History of the Tana Baru</i> . Cape Town: The Committee for the Preservation of the Tana Baru, 1985. 44	56
1993 proposal for the Strand Street Quarry extending up to the Tana Baru Cemetery. The proposal was to cost over R50 million.	Bassier, Imam Abdurahman. <i>Autobiography of Imam Abdurahman Bassier: Born to Serve</i> . Cape Town: The Boorhaanol Islam Movement, 2014. 130-131	56-57
Unfinished pyramidal shrine of Tuan Guru at the Tana Baru Cemetery	Author's own, photograph taken 15.08.2014	57
Shrine of Tuan Said at the Tana Baru Cemetery	Author's own, photograph taken 15.08.2014	57

Caption:	Source:	Page:
Muslim Burial Process	Author's own	59
Graph illustrating the relationship between the no. of people and time within the burial process	Author's own	60-61
Preparation of the male kafan/shroud.	Fakier, Sheikh MA. Ar-Risaalah Al-Mufeedah: A Book On General Islamic Knowledge. South Africa: St. John's Road Lansdowne, 1995, 306	60
Preparation of the female kafan/shroud.	Fakier, Sheikh MA. Ar-Risaalah Al-Mufeedah: A Book On General Islamic Knowledge. South Africa: St. John's Road Lansdowne, 1995, 310	61
The relationship between the body of the deceased and the Imaam during the Salaatul-Janaazah	Author's own	62
The two different methods to dig a grave.	Fakier, Sheikh MA. Ar-Risaalah Al-Mufeedah: A Book On General Islamic Knowledge. South Africa: St. John's Road Lansdowne, 1995, 323	63
Sketches of the Muslim Burial Process	Author's own	64-65
Graphic highlighting the two grid orientation	Author's own	67
All images under <i>Parti</i> section	Author's own	68-83





The Prayer Quarry

INTRODUCTION

The Bo-Kaap is my landscape of memories, serving as a platform from which I can direct my story. It is a landscape that gives me a sense of belonging and provides me with spatial reference points to anchor my memories. The Bo-Kaap was my place of childhood encounters and is still my landscape of identity.

It is nestled between two larger ordering elements; a bustling and encroaching Cape Town CBD and the steep slopes of Signal Hill. The tightly-knit residential fabric is neither the backdrop nor the foreground to the city but rather a dense pocket of vibrancy pulsating behind the fringe of the commercialised realm.

There is a fine line that distinguishes between the concept of history and the concept of memory; as David Lowenthal stated, "Memory and history are processes of insight; each involves components of the other, and their boundaries are shadowy."¹

Memory is the initiator; it is the origin and author of all representations of media. Memory is more than the intricate process and act of remembering past moments, events, or experiences; it is a spatial narrative of a time and place that once made us feel happy, sad, fear, exhilarated. It allows all emotions to encapsulate our existence and creates an inner landscape of intangible coherence. On the contrary, to forget is just as important as to remember. A concept that Spanish filmmaker Luis Bunuel explores is that only once we start losing our memory, do we then realise that memory defines who we are; it informs our action, our feeling and our decisions.²

The history of the Bo-Kaap has been well documented; from its inception – the authentic white washed palette between the 18th century to the 1990's – to the 'new' liberated and vibrant facades post 1992.³ The missing elements are the fragile and poetic memories, the spatial stories of the marginalised public spaces.

The public realm is an integral part within the quotidian practices of the people within Bo-Kaap. The street and sidewalks serve as the extension of their houses; the stoep acting as the threshold between this informal public domain and the private internal domain of the home.

The approach to the dissertation design is inspired by a keen personal interest in uncovering and creating a narrative of the open public places within the Old Malay Quarter of the Bo-Kaap, Cape Town; specifically the Prayer Quarry.

The Prayer Quarry is not the most notable public space within Cape Town's greater public space network, but this scarred landscape has an unwritten history and an invaluable richness embedded within it. It is the power of this unknown that needs to be augmented and captured.

The dissertation design strives to re- create and re-instill a sense of public place within the Prayer Quarry. This idea of re-presencing absence is envisioned through a programme that resists the loss of memory by proposing a cemetery for the local Muslim Bo-Kaap community which serves as an acclamation to the Cape Malay social practices and cultural traditions.

This paper reads as a meandering memory document rather than a theoretical treatise and encourages the reader to explore the episodic journey of unforeseen discoveries and connections revealed throughout the design. Section headings are focused on the narrative of the site as an unfolding manifestation of public space with the dissertation design envisioned as the new public gathering place.

The passages written encompass the processes and ideas approached in the documentation of site through the analysis of historical data, site investigations, and design developments. Together they form a collective entity and pay tribute to the life cycle of the site – A Paean to the Prayer Quarry.

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1. Kenneth Frampton et al., *Technology, Place and Architecture: The Jerusalem Seminar in Architecture*, (USA: Rizzoli International Publications, 1998), 202.
 2. "Luis Bunuel," Good Reads. <http://www.goodreads.com/quotes/357380-you-have-to-begin-to-lose-your-memory-if-only>
 3. Malcolm Dare, *Bo-kaap a Ten Minute Walk*, (South Africa: Dare Pix Art Publishers, 2010), 16.



My grandfather with his siblings outside their home in Dorp Street, Bo-Kaap in 1936.





My grandmother and her neighbour
chatting across their shared boundary wall

1. THE EVERYDAY

No.93 and No.74 Chiappini Street, Bo-Kaap

*"Some people think that memory comes after history, some that history comes after memory. I believe that, as time passes, history becomes a distillation of individual memory and experience distorted through the lens of the present. We constantly reinterpret the past to fit our model of the present."*⁴ James Ingo Freed.

Our initial interpretation and understanding of a site is through spatial experience; a sensory and tangible encounter which activates memory. Once a site has been lived through, it becomes place; an environment which becomes a reference point. As this place is layered with the footsteps of other individuals over time, comparisons, conclusions and connections are explored, and history is constructed. Memories are vulnerable and have the ability to fade, history reconstructs our memories in order to give them significance and make them accessible to others.

Falling in love with the Bo-Kaap at a very young age (and frequenting it up until this day) has allowed my memories to remain vivid and comprehensible; the narrow one-way textured streets and even narrower sidewalks were my playground with the colourful facades as the backdrop. Most of these memories are contained between No. 93 Chiappini Street, my grandmother's home and No.74 Chiappini Street, my aunt's home.

The boundaries of the Bo-Kaap are formed by Buitengracht Street, Strand Street, the winding Military Road and Carisbrook Street. This urban community sits south-east of the city centre and is "just under one and a half kilometres in extent and about eight hundred metres at its widest point, but usually no more than about three hundred metres wide elsewhere."⁵

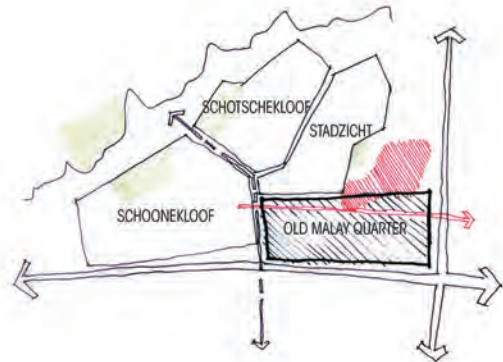


4. Kenneth Frampton et al., *Technology, Place and Architecture: The Jerusalem Seminar in Architecture*, (USA:Rizzoli International Publications, 1998), 216.
5. Timothy F Truluck, *Bo-Kaap: Changing Attitudes and Actions*, (University of Cape Town: Department of Environmental and Geographical Science, Honours, 1989), 6.

Four precincts divide the Bo-Kaap; namely Schoonekloof, Schotschekloof, Stadzicht and the Old Malay Quarter which is referred to as “the heart of the Bo-Kaap.”

This residential community has a population of approximately 6000⁶ and accommodates a predominantly Cape Malay community; a controversial apartheid era name used to refer to the Cape Town Muslim community.

Most of the houses along Chiappini Street are typical of the existing fabric that defines the architectural character of the Bo-Kaap. The houses are generally single stories with flat corrugated roofs and built on the pavement boundary.



Diagrammatic sketch of the four precincts



Illustration of Chiappini Street showing the link between my grandmother and aunt's house

6. "People," Bokaap, Last modified November 13, 2010, <http://bokaap.co.za/people/>



No.93 Chiappini Street



No.74 Chiappini Street

Stoep, Street, Sidewalk

The public realm within the Bo-Kaap is defined by the stoeps, the streets and their sidewalks. These platforms are part of a system of intermediary spaces which serve as the key to spaces of varying degrees of public-ness.

Herman Hertzberger explores a theory which is fundamental to the spatial relationships of the architecture in the Bo-Kaap; the relationship between the street and the home. The street is seen as a place of social interaction, a public domain, and the home a private domain. An example of a child being held between two worlds of sitting on a step outside the entrance of his home portrays the situation where he is caught between a public-private realm as well as an inside-outside realm. He sits caught between the liveliness of the street and the comfort of his home, giving him enough excitement and exhilaration whilst still aware of the fact that safety and comfort is nearby. This step essentially refers to the stoep which acts as a stage on which the twofold nature of the 'in-between' space collides and gives the child the opportunity to remain a spectator or become a

participant with one simple shift of the foot. These subtle acts of transitions and connections are what make the Bo-Kaap so exciting and unique.

Being such a close-knit community with the same social practices that defines your everyday routine, it goes without say that *everybody knows everybody*.

As a child this gave you a sense of safety and comfort as you knew there would always be an elder passing time outside on their stoep. And at the same time, you would not dare misbehave!

During the course of the day the outside realm of the Bo-Kaap becomes a vibrant platform animated by various groups of people. A typical performance would unfold as follows:



THE YARD_1995

Also known as the communal play area. As children we would play amongst the washing, pot plants, dirt bags and steps - never venturing down toward the bolted door. The yard felt like a tiny contained area with never enough space for all of the grandchildren to play.



THE YARD_2003

Became a space no longer played in.

The early mornings bustle with quick transactions between residents vacating their parking bays and city workers occupying them. Late morning the streets are painted with tourists of various nationalities with the local children running up and down the steps of all their neighbours stoeps, some of which you could jump down from and others from which you could hang. There was the frequent yelling of "car!" as everyone hurried to clear the streets. Once it passed, everyone would assume their positions again until the next vehicle came.

The traditional firing of the 12 o'clock noon gun echoes through the air and acts as the first warning that play time is almost over. As the *athaan* [call to prayer] for the 1 o'clock prayers from all the mosques ring and compete, children would retreat indoors and the elderly men in their white prayer tops would leave their homes and stroll on by. After their afternoon prayers, the men would gather outside the mosque and the streetscape would liven up once more. And so the day would continue to evolve...

Behind the facades of the Bo-Kaap homes lay the private domestic realm where a different story unfolds.

A series of watercolour explorations were done as an attempt to materialise my memories of certain rooms within my grandparent's home. The approach was to document the nature of these spaces as I perceived them to be as a young child, a teenager and how they are today.



THE YARD_2014

Today I am a spectator, watching my cousins children re-create the games we once played.

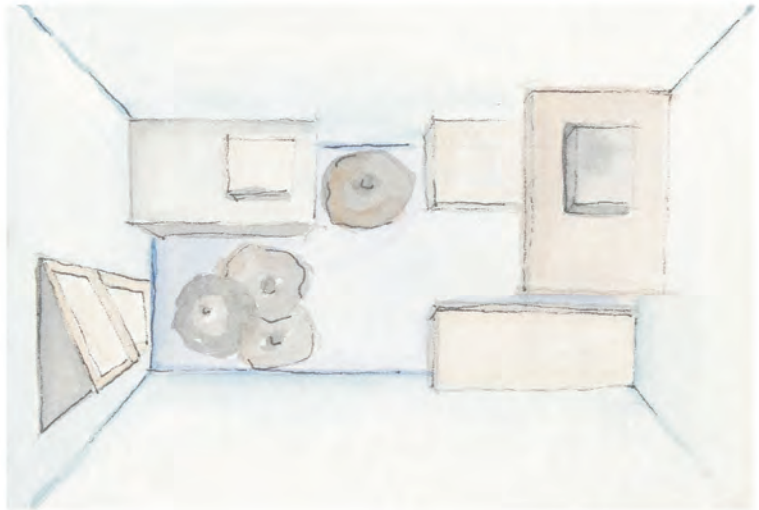
THE BACKYARD_1995

The infamous dark
passageway that led to
an unknown world.



THE BACKYARD_2003

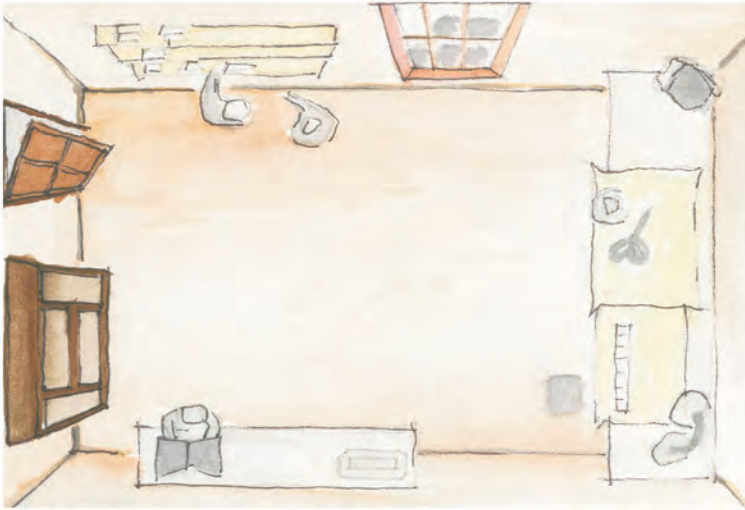
Discovered the unknown
world behind the door.



THE BACKYARD_2014

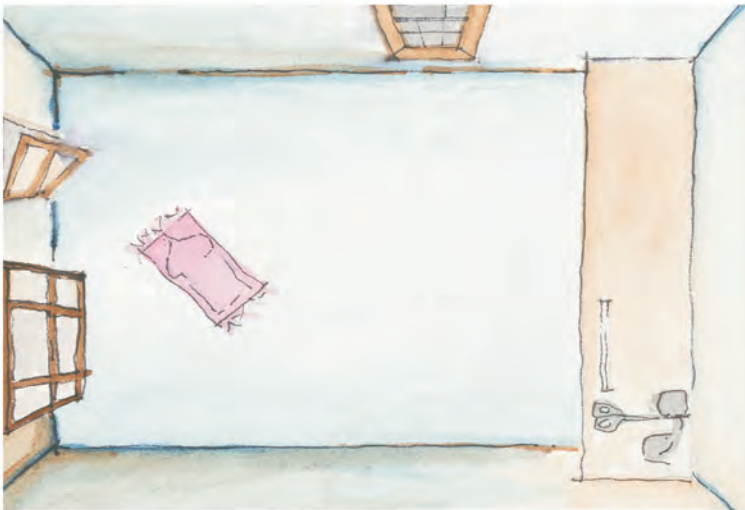
A forgotten space
few venture in to.





THE WORKROOM_1995

A space that lent itself to creativity and explorations. A room only entered through the invitation of my grandfather. A space he retreated to to make vez's for the Muslim men and where I would sit quietly and draw.



THE WORKROOM_2003

My grandfather's deteriorating health left his workroom as a mere prayer room.



THE WORKROOM_2014

After his death and till this day, the room door remains ajar.

The Celebratory

Being a predominantly Muslim area, the annual social practices and cultural traditions of the Cape Malay people resonate deeply within the social realm of the Bo-Kaap.

Celebrations such as *Eidul-Fit'r* [the festival marking the end of the month of fasting], *Eidul-Ad'haa* [the festival marking the pinnacle of the annual pilgrimage to Makkah] and *Janaazah's* [funerals], transform and animate the dynamic streets to a higher degree.

These traditions and integral social practices have however come under threat.

The Bo-Kaap land is highly sought after for countless reasons; its proximity to Cape Town's city centre, the affordable or relatively cheap land value, and unquestionably its 'architectural merit.'

Gentrification has thus become the cause of this threat and social change. As a result, the informal public realm is losing its distinctiveness as a shared communal space with the gentrifier enhancing the problem of the marginalised public realm by living in the private realm.

We all experience memory and we all have memories we love more than others and ones we would like to forget. Memories are held by place - anchoring key phases in our lives. But as time passes, places change and what was once familiar becomes unfamiliar, displacing our memories. So in the continuum of time, memories start to fade and history assumes power.



The Janaazah: males carrying the body of the deceased



Newspaper article on the Bo-Kaap property market

Past - 1970

View of the houses opposite
my grandmother's home



Past - 1970

View of the Shafee Mosquen
on the corner of Chiappini
Street and Helliger Lane





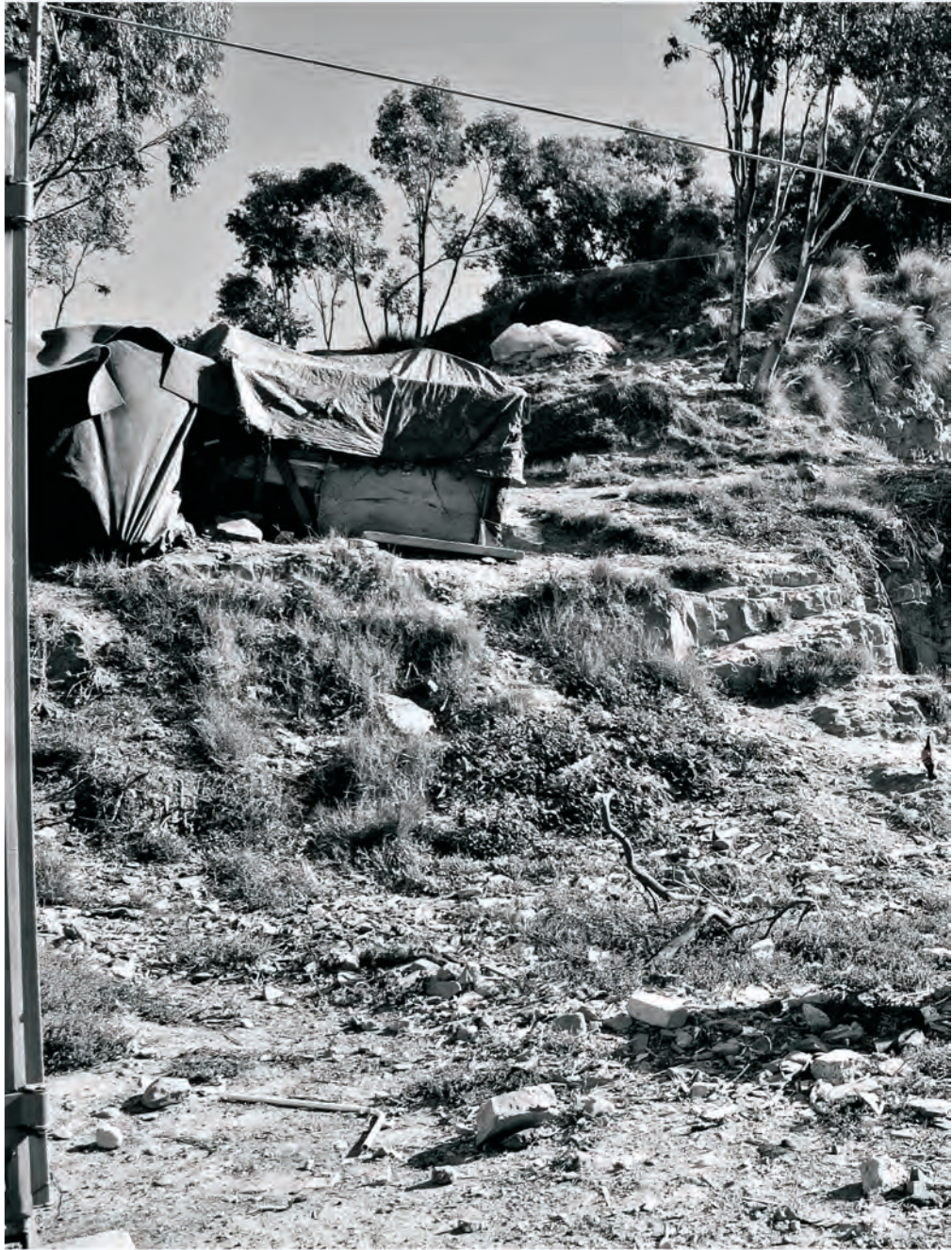
Present - 2014

View of the houses opposite
my grandmother's home



Present - 2014

View of the Shafee Mosquen
on the corner of Chiappini
Street and Helliger Lane





Photograph of the ridge between the
Old Wash House and Prayer Quarry

2. THE ARCHAEOLOGY OF TWO PUBLIC PLACES

Memory, Nostalgia, Place

Finding meaning in memory is important in order to translate it in to history. Collective memories only render themselves relevant when they are organised, formalised and represented as a set of succinct data. This is where the role of the historian comes in to play.

History is a literary narrative; a construction of the past through the eyes of the historian. "History always conflates, it changes, it exaggerates aspects of the past: time is foreshortened, details selected and highlighted, action concentrated, relations simplified, not to [deliberately] alter . . . the events but to . . . give them meaning."⁷ History embodies power, it has a purpose and is an ideological representation of how historians perceive the world. History and memory are thus subjective recollections with a reciprocal relationship and represented as narratives of time.

When memories are recalled, they take us back to a place in time, and any personal engagement with an environment renders it place, Joan Didion notes that, "A place belongs forever to whoever claims it hardest, remembers it most obsessively, wrenches it from itself, shapes it, renders it, loves it so radically that he remakes it in his own image."⁸

The Prayer and Old Wash House Quarry are places that have been appropriated, transformed and inhabited by various people over time. The Old Wash House Quarry specifically was a symbol of public open space within the Bo-Kaap. It accommodated one of the last public washhouses in the city and was built between c1925 and 1933.⁹ It became a place of social interaction for all ages, a place where you could receive the latest community gossip, share laughter and a secure place for children to play. It was one of the only public spaces within the Bo-Kaap; a social platform serving as an extension of Hout Street.

These sites are however devoid of any critical histories. They have become places lost in time with fragmented connections to the past. In order to conceptualise the Prayer and Wash House Quarry with minimal tangible recordings of its past, an additional layer of information was required.

Oral history is an important method of uncovering and collecting historical data. Various perspectives and memories of a specific past event or place can be attained, giving a richer range of information. It allows the interviewee to be the narrator of their own story, taking the interviewer on a journey of the past; engaging with the author, seeing their facial expressions, hearing the tone of their voices and feeling their excitement.

Memories of these sites are only remembered by a select few. In an attempt to historicise and capture these fragile rememberings of the Quarries, a set of interviews were compiled and recorded. These interviews encapsulate the feeling of nostalgia stimulating spatial images of the past.

*In the following pages the identity of the interviewees has been altered in order to keep their personal information anonymous.

7. "Free book: Re-thinking history," Analepsis. <http://analepsis.files.wordpress.com/2011/08/re-thinking-history.pdf>, pg. 16
8. "Joan Didion: Staking Out California," The New York Times. http://www.nytimes.com/1979/06/10/books/didion-calif.html?_r=0
9. Peter Buttgens and Bridget O'Donoghue, Strand Street Quarries: Heritage Study Phase 1, (Cape Town: 2010), 61,



The Prayer Quarry



The Old Wash House Quarry

THE MOST BEAUTIFUL BUILDING IN THE BO-KAAP

Boeta Farouk Salie

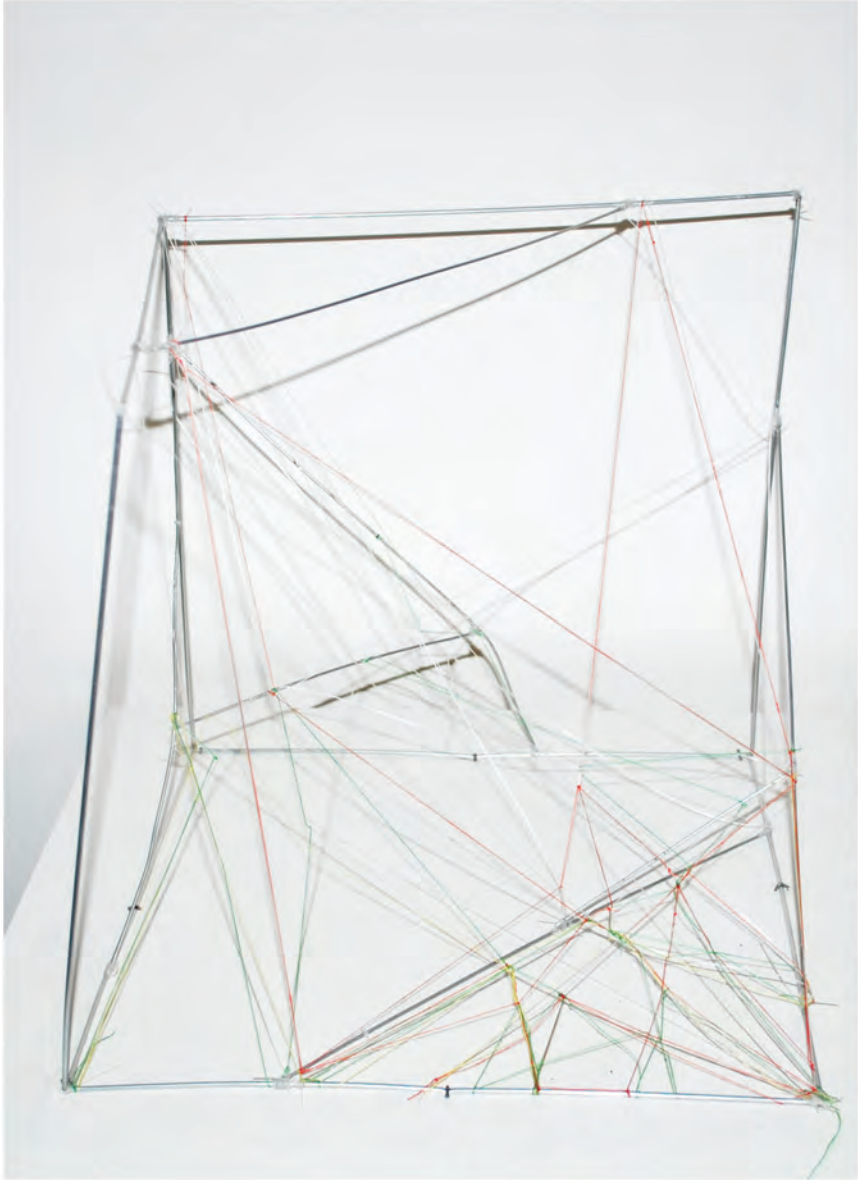
"The Old Wash House Quarry was the most beautiful building in the Bo-Kaap! It was an enclosed slate stone building with washing lines everywhere, blurring the landscape. The fence that surrounded the perimeter of the quarry was covered in washing too. The basins were made from stone, each with its own copper tap.

The water was supplied from the houses in Hout Street. Back then, the houses either had electricity or water, seldom both. The water was then routed uphill to the Wash House Quarry.

The Cape Town City Council however did not look after the buildings and it soon became derelict. The Wash House transformed from a place of interaction and liveliness to a place of desertion.

The Quarry remained abandoned for quite a few years and Council never bothered to rebuild anything there again. I assumed it is because the surface bed of the quarry made this impossible; they would have to explode the quarry floor which would destroy the surrounding houses. Now, the wash-house is just a place remembered by a handful of us and the Quarry has become nothing more than a squatter camp."¹⁰

10. Boeta Farouk Salie, interview by Nuhaa Soeker, March 12, 2014.



Exploratory model (re-interpretation)
of a 'landscape of washing lines.'

MY CRECHE

Mr Yusuf Abader

"The Old Wash House Quarry was like my crèche! I have so many vivid childhood memories of that place. I went there every single day with my grandmother and it soon became the meeting place for all of my friends. We would spend the entire day there, playing and taking afternoon naps in the ironing area. It was so warm in there!

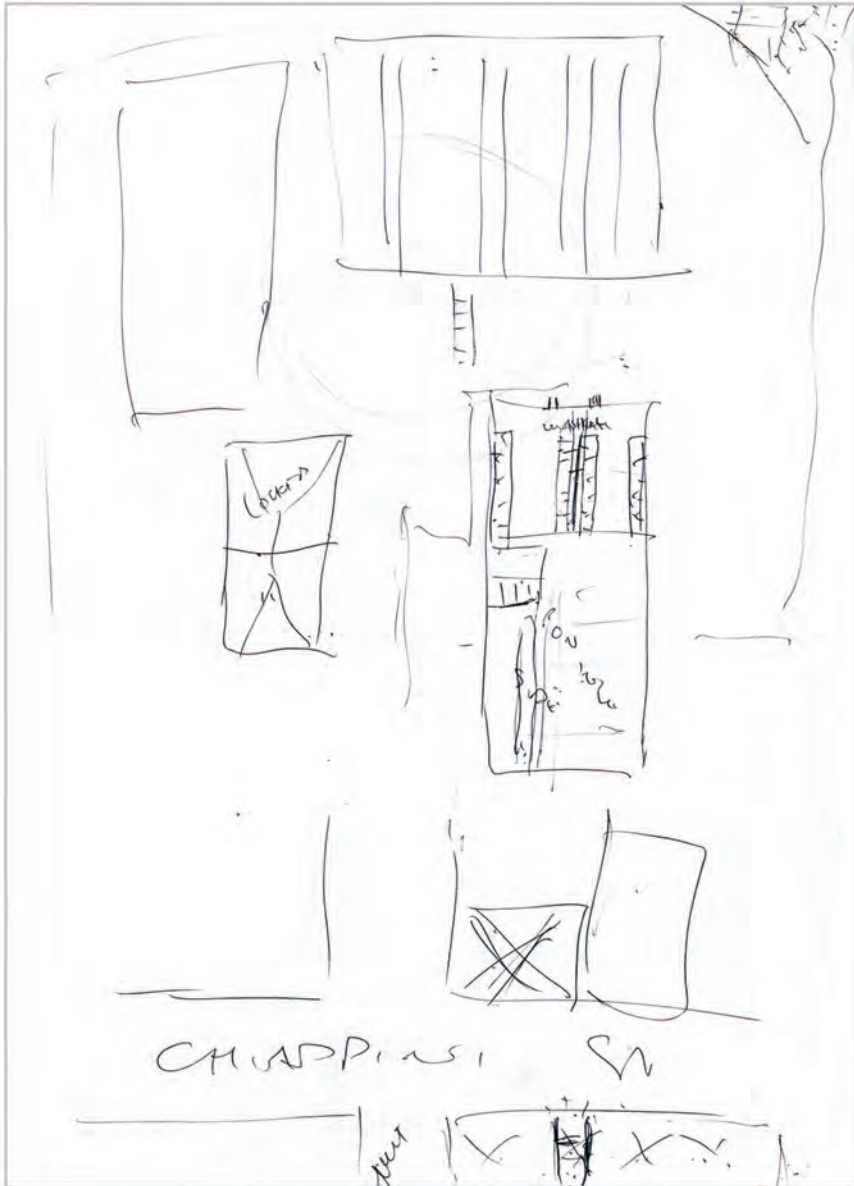
I remember there being three buildings; the first building on your right was a brick building with a pitched roof and steel windows surrounding the perimeter. It was divided into two sections; the washing area with stone basins and the ironing section which had long tables with a storage space below where the children slept. In the one corner, there were three cold shower facilities too.

The second building was raised on a concrete block and had a corrugated flat roof; this was the enclosed hanging area. On warm days the washerwomen laid the washing on the rocks in the Quarry.

The third building was a small brick building which had lockers in them.

This place holds many memories; it was one of the only spaces we had to play in until the City Council demolished it in the 1960's."¹¹

11. Mr Yusuf Abader, interview by Nuhaa Soeker, March 21, 2014.



Sketch by *Mr Abader of the layout of the washhouse inside the Old Wash House Quarry

LOOKING FOR COMPANY

Ms Margaret Masaking

"The Prayer Quarry has been my home since the day I was born. I remember it being a place of vibrancy and excitement. There were approximately ten families living in this quarry; a community within a community, until one cold winter approached us. It rained so extensively that the roofs blew off, leaving most of my neighbours homeless. The rest were eventually removed by the Apartheid Group Areas Act. Now, there are only two remaining houses in this Quarry.

As a child, my sister and I spent our school holidays working laboriously for my parents company. We supplied the people within the Bo-Kaap as well as those in the townships with coal and wood. Outings to Philippi, where we received our stock, altered from one of pure joy to one of exertion. But we didn't dare complain!

Our stock was stored at the back of our home in a little corrugated shack. Fridays were delivery days and Saturdays my sister would make her rounds and collect the payments. We were often left alone at home and were expected to serve anyone who came to knock at our door. Instead, my sister and I would sit quietly and pretend not to be home; walking outside in the rain to weigh the wood and coal was tedious.

As time passed, and technology advanced, the people in the community started purchasing electrical stoves and our orders slowly became less. Eventually we stopped supplying the Bo-Kaap community.

I also remember frequenting the Wash House Quarry. My aunts worked there as washerwomen and they often asked me to walk over and bring them lunch. After the City Council demolished the buildings the old people were extremely sad; that was their communal social space and they were left without work. I can still hear the laughter and screams of the other children running around in the Quarry. You could hear them from my home. It wasn't just a wash house, it was our playground too. I miss those times..."¹²

12. Ms Margaret Masaking, interview by Nuhaa Soeker, March 25, 2014.



Photograph of *Ms Masaking's home.

These interviews reiterate that memory is selective and vulnerable to the act of remembering; some of us re-construct and retrofit our memories to exaggerate their importance or insignificance. These collections of memories have however provided a spatial understanding of the quarries and a collection of information from which a more vivid history of the Bo-Kaap can be constructed.

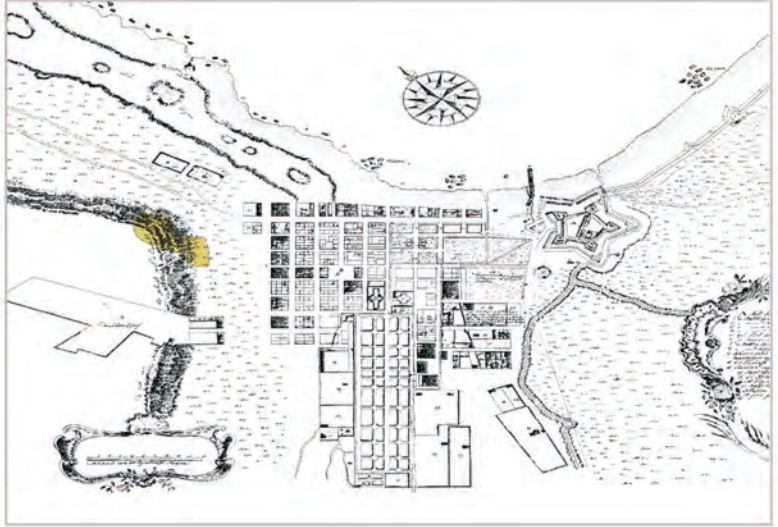
What was once important social platforms has now become a site appropriated by squatters, giving itself over to the private realm and 'undoing' the sense of public place. Time has erased all significance these quarries had within their community, leaving traces of nothing but seclusion. On the contrary, the impermanence of architecture allows the permanence of a site to always treasure what was.



Photograph of the existing squatters
in the Old Wash House Quarry

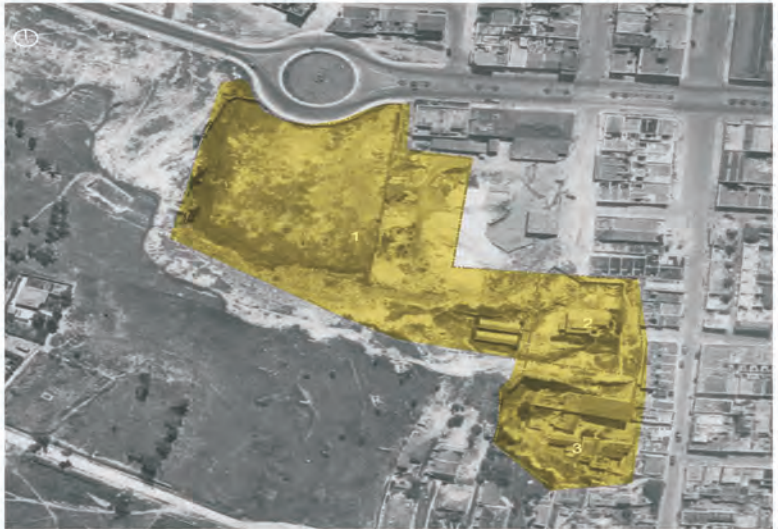
1767

Map highlighting the Bo-Kaap Quarries.



1935

Map illustrates the footprint of the old washhouse and the houses within the Prayer Quarry.





1895

Map from the Walter Thom Survey showing the houses within the Prayer Quarry but no traces of the old public washhouse.



2009

Map of the current condition of the Quarries.

The Ruins of Memory

Memory is the transition between the present and past, as Andreas Huyssen¹³ describes the 'twilight' phase. He explains that twilight is that period of the day that anticipates the arrival of the night; it is a state of transition in which the last light of the day prevails, delaying time and allowing memory to slowly fade and escape in to the distance. This subtle threshold between past and present is what makes memory radically poetic and powerful.

Contrary to these ideas of history and memory is the concept of *the ruin*; "The ruin never presents us with a complete narrative, nor does the ruin itself complete a narrative. Rather: through the ruin's voided space, history and memory are visible in terms of the felt experience of what is now absent."¹⁴ The Old Wash House and Prayer Quarry is a labyrinth of emotions that treasure what was and what could have been and hints at a future that never occurred, yet is charged with potentialities.

The Prayer Quarry however is not only a ruin within itself but presents us with remainders of architectural fragments which together serve as a testament to the various people who once passed through. It completely embodies the notion of the ruin.

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13. "Andreas Huyssen: Twilight Memories PT.1," Sites of Memory, <http://valis79.wordpress.com/2013/05/20/andreas-huyssen-twilight-memories-pt-1/>
 14. "Architecture and Nostalgia in the Age of Ruin," Academia.edu, http://www.academia.edu/208447/Architecture_and_Nostalgia_in_the_Age_of_Ruin



Derelict house at the entrance of the Prayer Quarry

The Constructed Void

The life cycle of most quarries follow the same process patterns from its inception to its culmination. A quarry is a man-made product of an industry characterised by the action of removal. It is a kind of open-pit mine from which building materials are excavated.

In the 18th century the pursuit of raw materials in Cape Town for infrastructure became prevalent. The large Strand Street, Old Wash House and Prayer Quarries tucked just behind the residential fabric of Chiappini Street, are symbolic of an inverted landscape; a product of constructed voids along the slopes of Signal Hill. As Edward Burtynsky mentions, "I remember looking at buildings made of stone, and thinking, there has to be an interesting landscape somewhere out there, because these stones had to have been taken out of the quarry one block at a time. I had never seen a dimensional quarry, but I envisioned an inverted cubed architecture on the side of a hill."¹⁵

These three quarries were operational from 1660 till around 1946 and are known to be the oldest slate stone quarries in Cape Town.

Many of these man-made artificial landscapes are present along the outskirts of Cape Town's Central Business District. Once an integral part in the creation of environments and places of inhabitation, these historic landscapes have now become abandoned and forgotten landscapes, having minimal purpose in today's urban environment.

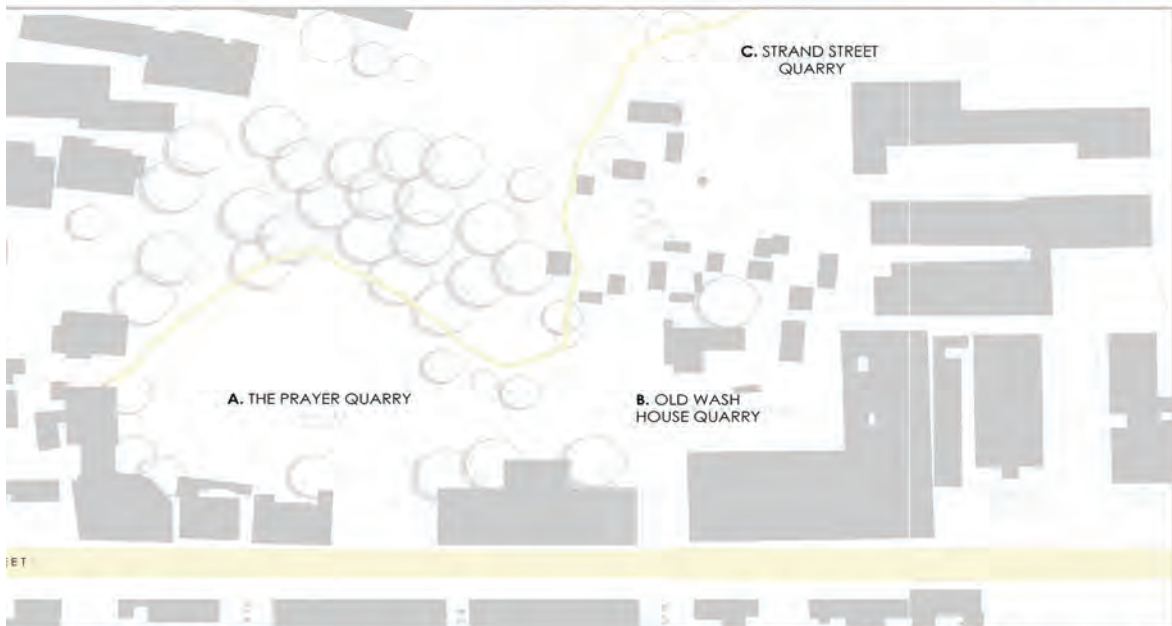
The geology of the rocks along Signal Hill belong to the Malmesbury Group which consist of slate and quartzitic slate, and is also known as "blue rock", and are usually dark grey in colour.¹⁶



15. Edward Burtynsky et al., *Manufactured Landscapes: The photographs of Edward Burtynsky*, (Canada: Yale University Press, 2003)
16. D.I. Cole, *The Building Stones of Cape Town: A Geological Walking Tour* (South Africa: Council for Geoscience, 2002), 8.



Geological map of Cape Town



Map illustrating the location of the Strand Street, Old Wash House and Prayer Quarry

The emptiness left behind after the materials have been extracted, hints at a presence elsewhere. These quarried rocks are usually exploited for various construction purposes such as, foundation stone, walls, rubble, paving, steps and building stone.¹⁷ Slate stone for example, is a good building material because of its durability, it is waterproof, fireproof and energy efficient.

Residential buildings within the Bo-Kaap area have dressed slate from the quarries as their steps and stoeps. The most notable buildings however, constructed from these materials are the Cape Town Castle and the Methodist Church in Greenmarket Square. The dark grey dressed and pointed slabs of slate and quartzitic slate are extensively utilised throughout the design of the Cape Town Castle.

Once the quarries have reached their permitted depth or extraction limitation due to the size of the quarry and its adjacent properties, they are fenced off and frequently left abandoned or become utilised as sites for storage, waste disposal, shooting ranges or squatter camps.

Other fundamental aspects to take in to consideration after quarries have been exploited, is the strategy of post-closure. The maintenance required to ensure the safety of these areas include rock stabilisation, services, and the technology and equipment needed to sustain and execute this.

17. D.I. Cole, *The Building Stones of Cape Town: A Geological Walking Tour* (South Africa: Council for Geoscience, 2002), 8.



A photograph of the
Strand Street Quarry showing
toppling failure

With regards to rock stabilisation, the first step to rehabilitating a quarry is to make it structurally secure. This can be done through various methods. A case study which describes a local example of rock failure is the Old Quarry at the Cape Town Docks.

In the 1890's a huge quarry was excavated in the Cape Town Dock area in order to supply rock for the construction of new quay walls and breakwaters.¹⁸ These rocks were part of the Malmesbury Group and consisted of extremely hard hornfels of the Tygerberg Formation.

The sediments of the Malmesbury Group have an intricate tectonic history; the rocks commonly dip at very steep inclinations and are characteristically highly jointed; the rock masses consist of interlinked jagged elements that are separated by discontinuity surfaces which are surfaces that vary in physical or chemical characteristics.

A few years later the Old Quarry was utilised for the storage of ships' bunker oil in standardised steel tanks which were situated on the quarry floor. Unfortunately, in 1974 an extensive slope failure materialised over a 30m long stretch of the south-west face of the quarry. A great sense of apprehension emanated should another slope failure occur in the 20m high face as this would affect the safety of the oil storage tanks as well as a railway siding situated near the top of the slope. Analyses showed that the collapsed rock surface

was parallel to the orientation of the hornfels and the bedding was at steep inclination of 75 degrees into the rock face of the quarry. Open bedding joints of up to 50mm wide were evident all around the rock face. The release of surface water on to the rock face of the quarry resulted in the increase of water pressure on the open bedding joints which in turn intensified the instability of the quarry. The cause of the slope failure was therefore a result of toppling or rotation of blocks of rock.

Thorough restorative methods were designed to avoid the causes of failure in the future, namely; toppling geometry, prevention of water entry into the joints, and water-pressure on these joints.



Initial quarry condition

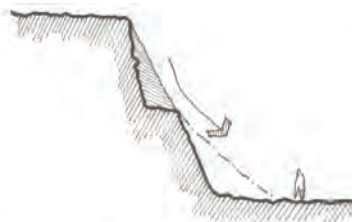
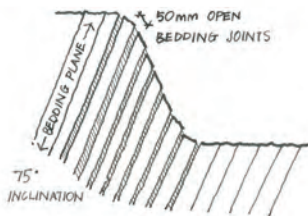


Diagram showing slope failure and collapsed rock surface

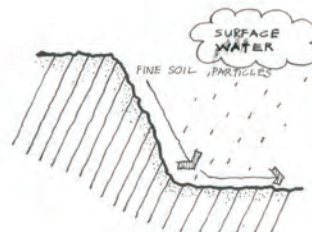
18. A.B.A. Brink, Engineering Geology of Southern Africa: Rocks of 2000 to 300 million years in age (Building Publications, 1981), 117.



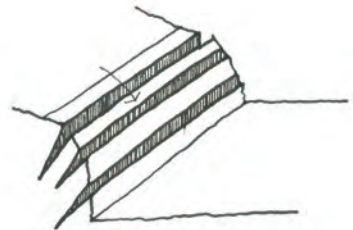
Photograph of the rock slope failure at the Old Cape Town Dock Quarry, 1974



Bedding plane in relation to open bedding joints



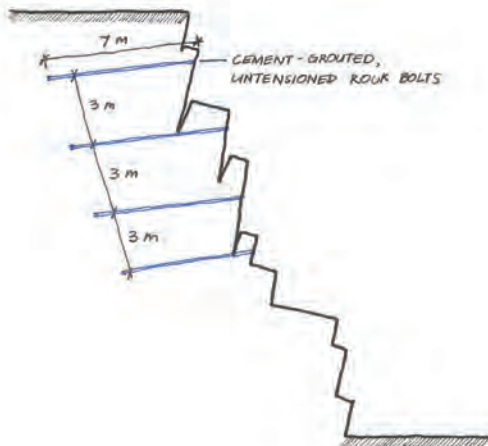
Rain loosens fine particles of soil, increasing instability of the quarry



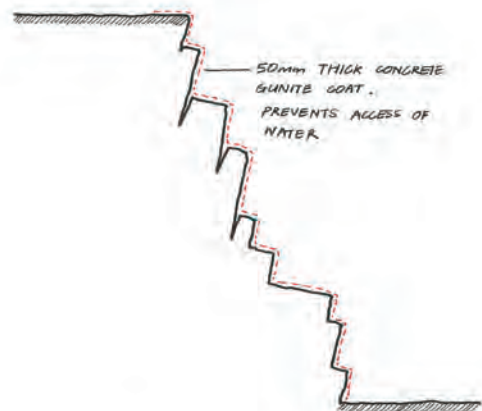
Toppling failure

The process of these slope stabilisation methods consisted of the following:

1. Fully cement-grouted, un-tensioned rock bolts of 7m long each, were installed in the face of the quarry on a 3 x 4m grid in order to tie the outer blocks to the stable rock mass, thus reducing the risk of rotational failure of these blocks.
2. To prevent any access of water in to the bedding joints, the rock face was gunited by spraying a 50mm thick concrete gunite coat over a diamond mesh reinforcement. This concrete layer serves as a lightweight concrete construction.
3. Drainage holes of 12m deep and 40mm in diameter were percussion-drilled into the face at an upward inclination of 20 degrees, on a 5 x 5m grid so as to release water-pressure from the bedding joints.¹⁹

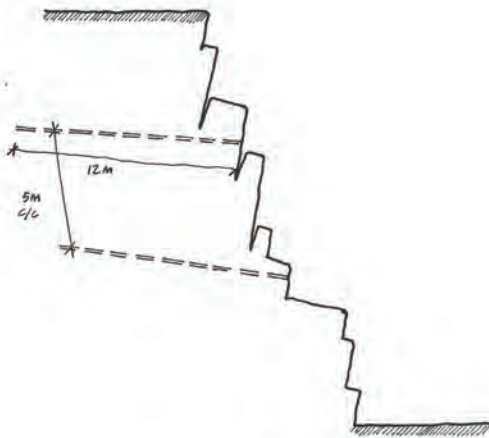


Step 1- rock bolts inserted



Step 2-sprayed gunite coating

19. A.B.A. Brink, Engineering Geology of Southern Africa: Rocks of 2000 to 300 million years in age (Building Publications, 1981), 117-118.



Step 3-drainage holes percussion-drilled

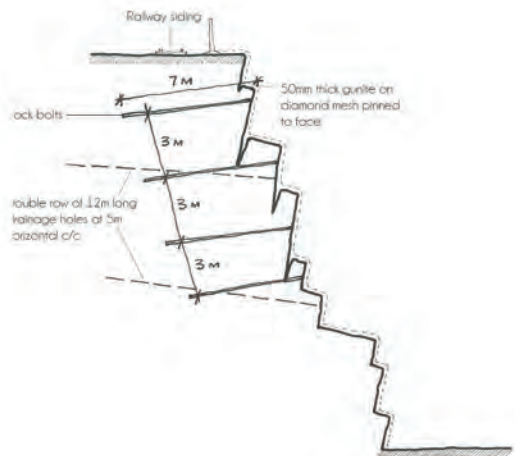


Diagram of the entire process





Photograph of the view from the ridge between the two quarries

3. A PAEAN TO THE PRAYER QUARRY

Discovering site

The Prayer Quarry is situated alongside the westerly edge of the Old Wash House Quarry and is a more confined site due to the surrounding built fabric, with a more intimate public story.

According to historical data, 1658 marked the year of the arrival of slaves in the Cape. The majority of these slaves were from India, Madagascar and Indonesia with a great history of Islam behind them. As Muslim slaves and political exiles, the VOC denied them the right to openly practice Islam and to own burial sites.

In 1780 a Prince from Tidore in the Trinate Islands was deported to the Cape for colluding with the English. He was known as Tuan (*sir/mister*) Guru.

Having his appeal for a site for a mosque denied, Tuan Guru went on to conduct the first congregational prayers in the deserted open air quarry in Chiappini Street;²⁰ the Prayer Quarry even though this was against the law. In 1798 he finally established the first mosque in the Bo-Kaap, the Awwal Mosque in Dorp Street and became the first chief Imam.

Tuan Guru was one of the most notable pioneers of Islam at the Cape and had an overwhelming influence not only in the religion, but in the history and culture of the 19th Century Cape Muslims.²¹

20. Achmat Davids, *The Mosques of Bo-Kaap: A Social History of Islam at the Cape*, (South Africa: Cape and Transvaal Printers Ltd, 1980.), 89.

21. Achmat Davids, *The History of the Tana Baru*, (Cape Town: The Committee for the Preservation of the Tana Baru, 1985.), 40.



The Prayer Quarry

Uncovering Datum

Analysing the surrounding context of the Prayer Quarry I identified a *'historical triangle'*, the first point being the Prayer Quarry.

The second co-ordinate is the Tana Baru Cemetery, also known as the 'cemetery of heroes' and is located on the top boundaries of the Prayer, Old Wash House and Strand Street Quarries.

On the 25 July 1804 the Batavian republic granted the Muslim community the prerogative of religious freedom and on 2 October 1805 land for the first plot of a public burial site.

The Tana Baru Cemetery which translates as *'new ground'*, is thus considered to be a historical monument to the foundation of Islam at the Cape and a symbol of the most significant Muslim cemetery in South Africa.

Buried within the boundaries of its grounds are the esteemed male and female founders of the Muslim community in the Bo-Kaap. The most prestigious are the dominant pioneers, Tuan Guru, Tuan Said Aloewie and Tuan Nuruman, with shrines erected to honour them.

There are many conflicting opinions associated with the Tana Baru Cemetery which arose subsequent to the 1882 small pox epidemic. On 15 January 1886 the cemetery was officially closed in accordance with the 1833 Public Health Act which dismissed any burials in all of the Cape Town cemeteries within the municipal region. This in turn hindered the ceremonial burial rites of the Muslim community. No burials have since taken place and the Tana Baru remains a disused yet sacred burial ground.

During the reign of Queen Victoria, a second plot of land was granted to the Muslims in 1842 for burial grounds and in 1849 for the construction of a mosque. Situated on the corner of Chiappini and Castle Street, the Queen Victoria Mosque is the largest and fourth mosque in the Bo-Kaap. Its name pays homage to the British rule as it was the first mosque that was built on land granted as a mosque site and forms the last co-ordinate of the triangle.

The Prayer Quarry and its surrounding context undoubtedly have fundamental and integral historical relationships within the Old Malay Quarter and serves as the key informant in redefining the site as a new public place and establishing a programme that integrates and encourages multiculturalism.



A set of plaster of paris casts exploring the texture, surface and edges of the building materials of the local Bo-kaap houses



Diagram illustration of the *historical triangle*.



Two men praying in an open grave in the burial grounds of the Tana Baru Cemetery



The old shrine of Tuan Guru

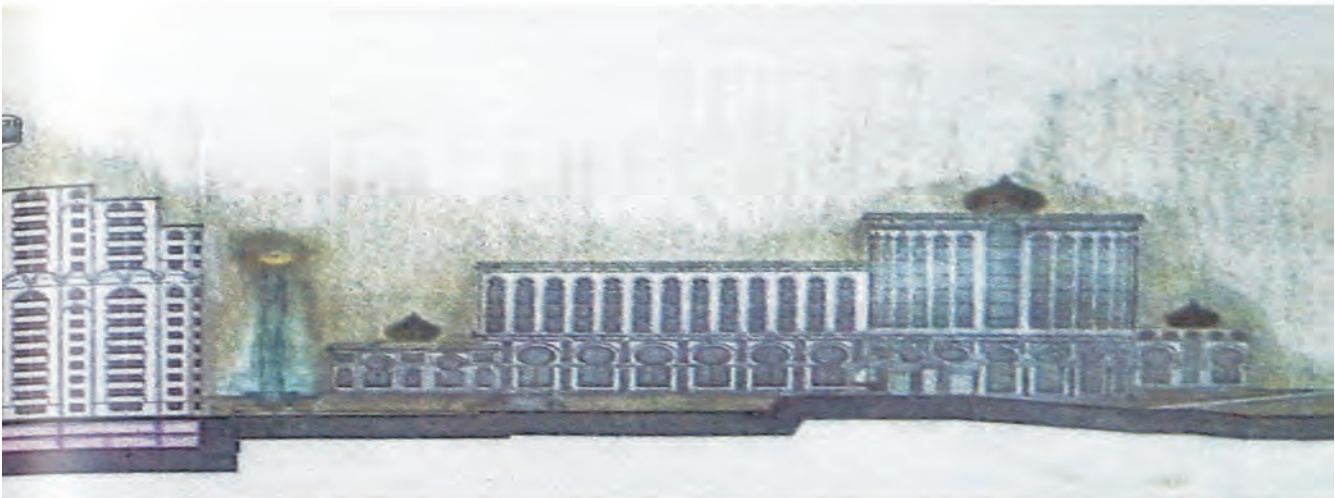




Unfinished pyramidal shrine of
Tuan Guru at the Tana Baru Cemetery



Shrine of Tuan Said at the
Tana Baru Cemetery



1993 proposal for the Strand Street Quarry
extending up to the Tana Baru Cemetery.
The proposal was to cost over R50 million.

The Muslim Burial Ritual

Death in all its spheres is an initiator of the bringing together of all people within a community. In Cape Malay tradition particularly, death is both a celebration of one's life and a mourning of one's death.

The Muslim burial ritual has four compulsory processes that need to take place for the deceased:

1. To wash the body
2. Shroud him/her
3. Perform a prayer for him/her
4. Bury him/her

Directly after the death of the person, one should tie a piece of cloth around their head and jawbone and gently loosen their joints. The body should then be placed on the ablution bier with their feet facing the direction of Makkah. All clothing should be removed from the body and replaced with a sheet with their hands placed on the chest, the right hand on the left. Family and friends can then be notified of the death and the time and place of the funeral.²²

Performing the ghusl [washing of the deceased]:

With the body already placed on the ablution bier and their feet facing Makkah, the removal of any dirt and rinsing of the deceased with water can commence. This process happens in a confined space and depending on the sex of the deceased, the same sex should perform the washing of the body, preferably close relatives.

The Kafan [wrapping of the deceased in a shroud]:

In order to prepare the shroud for the deceased male or female, one needs calico, rolled cotton wool and Hanoot which is a combination of camphor, frankincense and dried leaves which are sprinkled on the calico. The assembly of the shroud for the male and female however differ.

Whilst these events are taking place, family and friends gather and await the arrival of the deceased in order to greet the body and pay their respects.

The body of the deceased then departs from the home and gets carried with his/her head-side leaving first. It is only the males present at the funeral that carry the body of the deceased on the bier from the home and outside towards the nearest mosque. Females are prohibited from partaking in this process.

Salahtul-Janaazah [performing a prayer on the deceased]:

Once the body of the deceased has reached the mosque, he/she should be placed in front of those performing the prayer on him/her with the Imam leading it. This specific prayer is performed like any other prayer – in the direction of Makkah-but standing only. Females are allowed to perform this prayer as well.

The Burial of the deceased:

Where possible, the deceased should be buried under the ground. The graves should be dug at a depth of approximately 1.8 metres (six feet) and the width of about one meter. This allows the grave to be deep enough so as to prevent any odours from emerging from it and wild animals from accessing it. The deceased should be buried with his/her face in the direction of Makkah and laying on his/her right side.



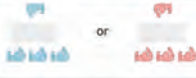





The Muslim burial ritual takes place within less than 24 hours from the time of death and will always remain an immutable aspect of public life.

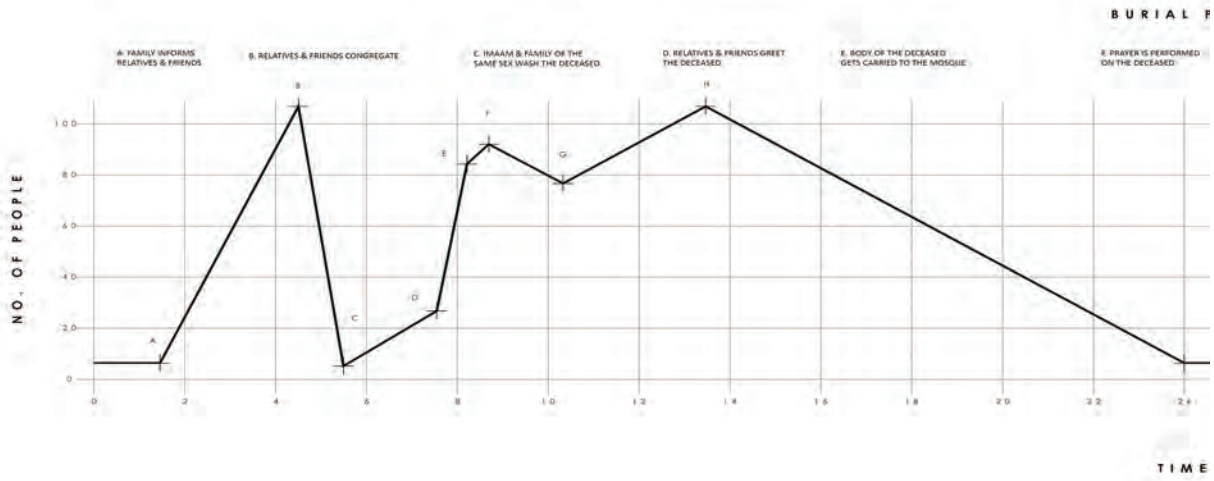
22. Sheikh MA Fakier, *Ar-Risaalah Al-Mufeedah: A Book On General Islamic Knowledge*, (South Africa:1995), 301.

THE MUSLIM BURIAL PROCESS

Male Female

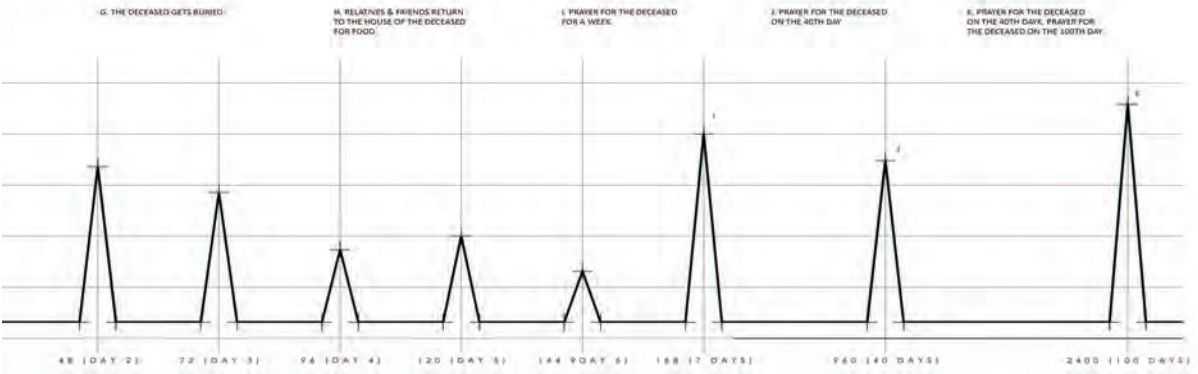
B. NO. OF PEOPLE

A. PROCESS	B. NO. OF PEOPLE	Time period: Within 24 hours
1. Family informs relatives of death		
2. Relatives & friends arrive and congregate		
3. Imaam & family (of same sex) wash the deceased		
4. Relatives & friends greet the deceased		
5. Body of the deceased gets carried to the Mosque		
6. Prayer is performed (standing only) on the deceased		
7. The deceased is buried		
8. Relatives & friends return to the house of the deceased for food (Traditional practice - not part of religious burial ceremony)		



Preparation of the male kafan/shroud.

PROCESS



(HRS)

Graph illustrating the relationship between the no. of people and time within the burial process



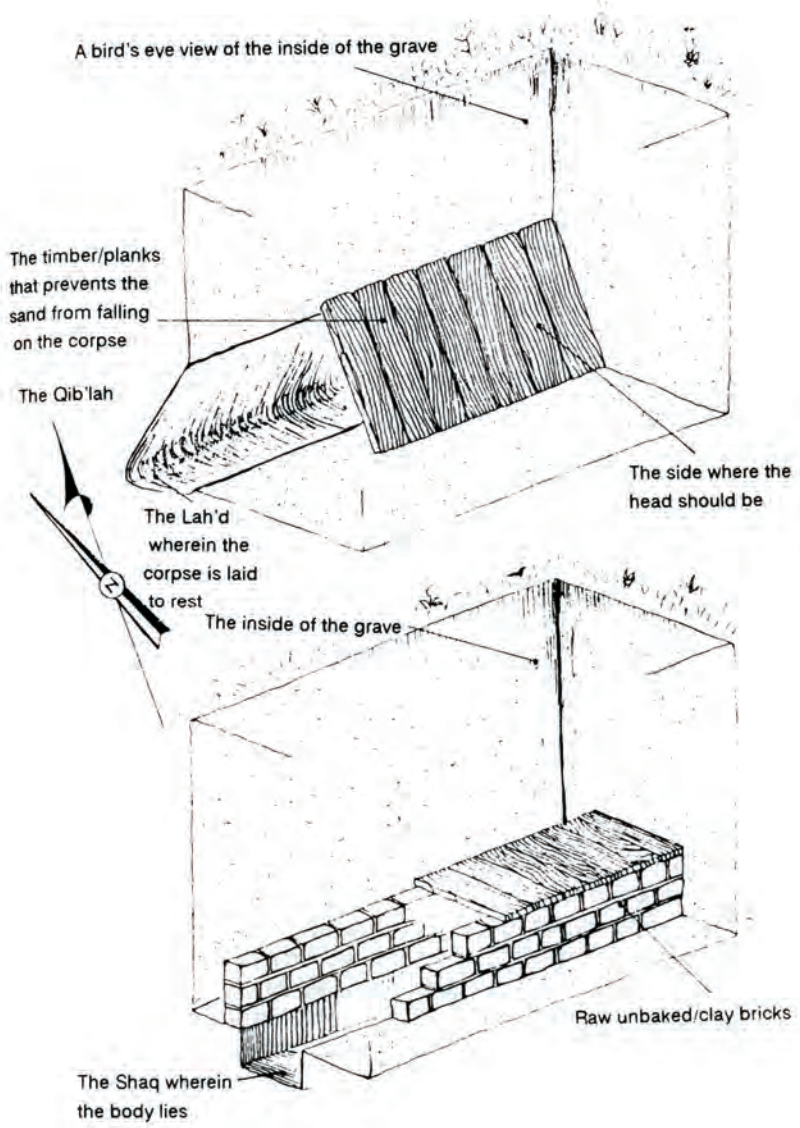
Preparation of the female kafan/shroud.

Male deceased on the left with head aligned with Imaam's

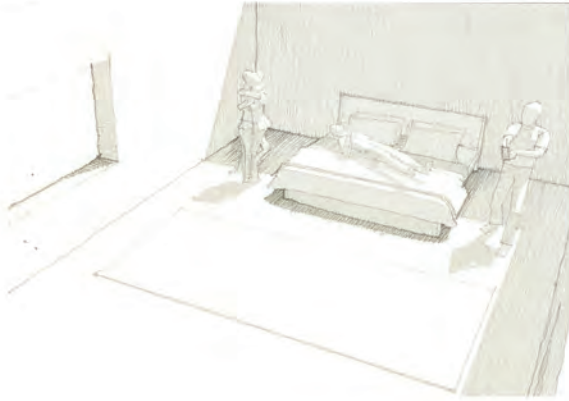


Female deceased on the right with body middle aligned with Imaam's head

The relationship between the body of the deceased and the Imaam during the Salaatul-Janaazah



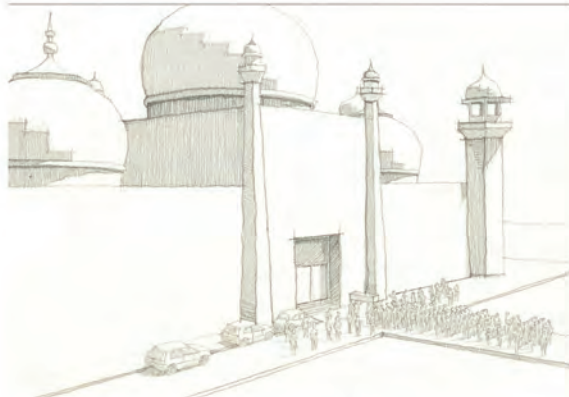
The two different methods to dig a grave.



Family informs relatives & friends



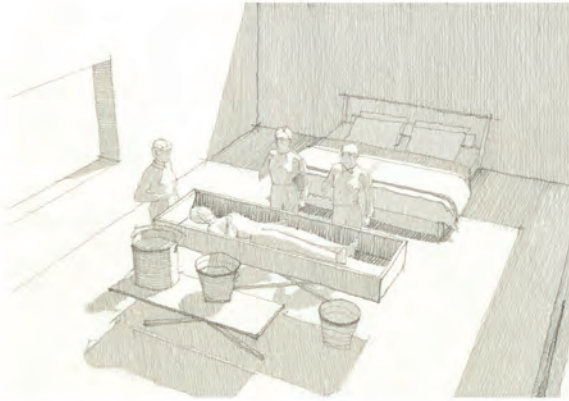
Relatives & friends congregate



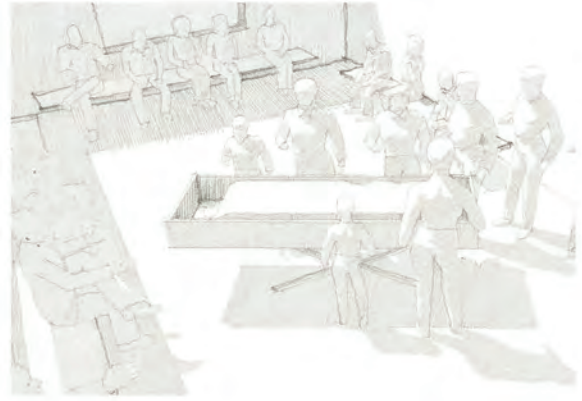
Body of deceased gets carried to the mosque



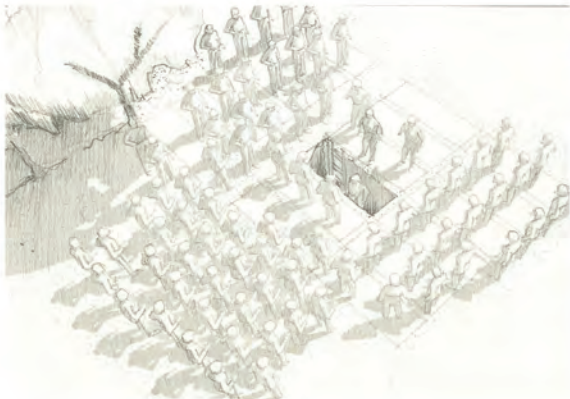
Prayer performed on deceased



Imaam and family of deceased wash the body



Relatives & friends greet the deceased



Burial of the deceased



Relatives & friends return to the house for food

Parti

Fundamental design principles were extracted from the analysis of the Muslim burial ritual namely:

1. Grid orientation

a) Makkah: Within the burial process each stage takes place with the body of the deceased facing in the orientation of Makkah which is 23.378 degrees clockwise from North.²³

b) The city: Integrating and acknowledging the existing geometry of the surrounding residential fabric.

The juxtaposition of these two geometries creates a dynamic framework within which to work, a contrast between the sacred (Makkah) and the profane (city)

2. Circulation

After family and friends have payed homage to the deceased, the males proceed with the ceremonial carrying of the body to the nearest Mosque. This stage serves as the transition point between male and female participation. As mentioned before, females are prohibited from partaking in this event but are however allowed to perform salaah-tul-janaazah on the deceased. A clear distinction between male and female circulation therefore needs to be made.

The design proposal explores two key elements; completing the street façade and creating a sense of public place within the Prayer Quarry.

Scheme A: Burial process as a linear and contained spatial experience embedded in the rock face with a strong sense of arrival along a ramp which immediately elevates you off the ground plane of the quarry. Through this proposal I gained an understanding of the spatial relationships required for Islamic burial rites but the integration of the two geometries was not explored.

Scheme B: This proposal dealt with two main strategies, completing the street façade and the separation between male and female circulation. Programmatically the flow of the building was not efficient.

Scheme C: Enhancing the ceremonial practice by separating the burial ceremony in to three different spatial events.

The above-mentioned design proposals all dealt with the technique of excavating for the burial ground. Quarrying further in to the rock face and ground plane of the quarry for burial purposes however was non-negotiable.²⁴ UCT's Geological Science lecturer, Professor John Compton explained that the geological formation of the Signal Hill rock heated in to harder rock that weathers more slowly. The bedrock layer is therefore relatively close to the natural ground level. Weathering has allowed a thin layer of topsoil to develop over the years which could possibly consist of loose rock from the quarry miners as well. Deep excavations in to the ground plane of the quarry were therefore not very feasible.

Scheme D: As a response to the new information, a proposal exploring the idea of elevating the burial ground within the form of a cube was drawn. This elevated burial-scape entailed creating a built up plane of soil infill. The cube was related to the symbolic spiritual connotation of the Ka'bah in Makkah. This scheme allowed the burial to be concealed from the public below, creating a sense of mystery.

None of the schemes tested were successful in integrating all of the design principles and spatial relationships which then gave the dissertation design a clearer direction.

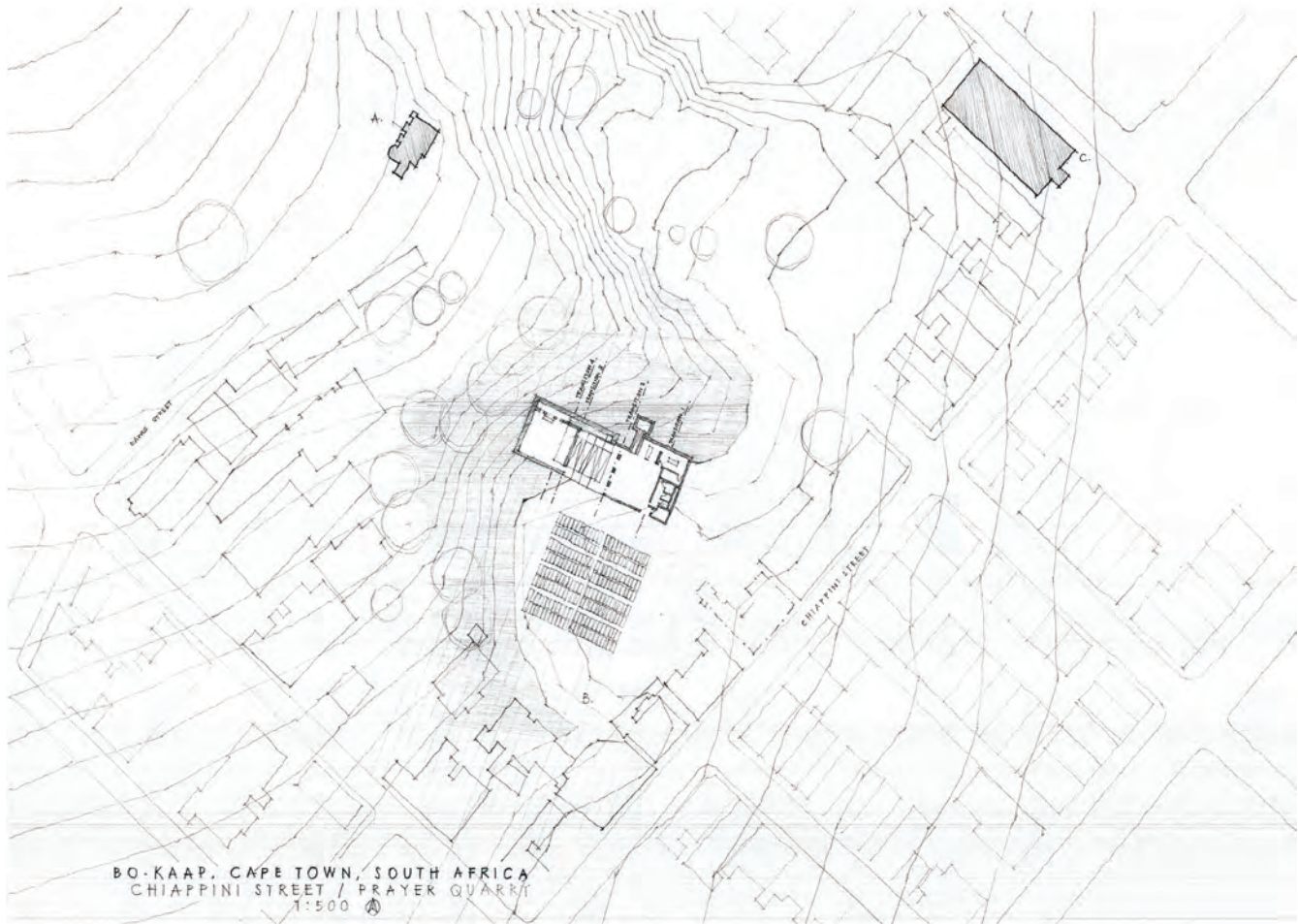
Final Scheme: Highlights the procession of the pilgrimage of the deceased from 'this life, to the life hereafter.' The journey emphasises each stage of the burial ritual along the circulation route which is defined by two stone retaining walls, the materiality resonating with the site and the notion of re-creating the quarry face. This proposal integrates a public footpath leading up to the old historic burial ground, the Tana Baru Cemetery.

23. "Qiblah direction of Cape Town," Islamic Finder. [http://www.islamicfinder.org/QiblahMap.php?latitude=33.9000&longitude=18.4333&qiblah=23.378419&city=Cape%20Town&country=South%20Africa&state=\(SF01\)&lang=](http://www.islamicfinder.org/QiblahMap.php?latitude=33.9000&longitude=18.4333&qiblah=23.378419&city=Cape%20Town&country=South%20Africa&state=(SF01)&lang=)

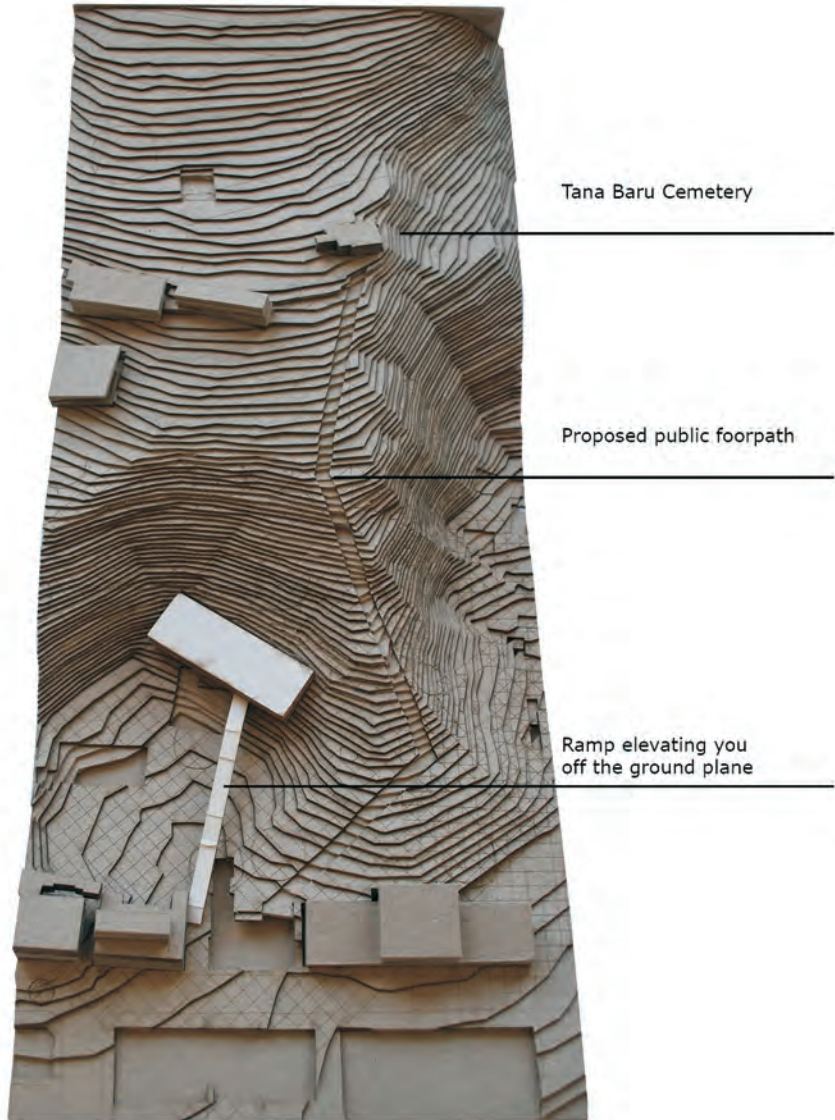
24. Geological Science lecturer, Professor John Compton, interview by Nuhaa Soeker, September 5, 2014.



Graphic highlighting the two grid orientation

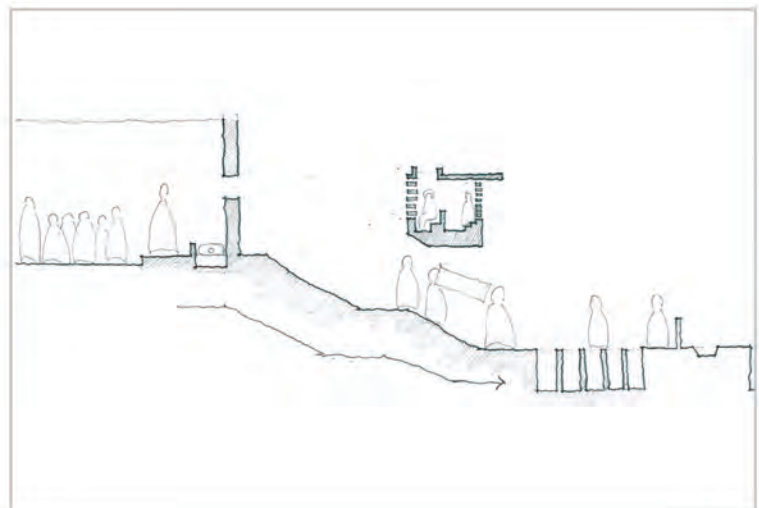
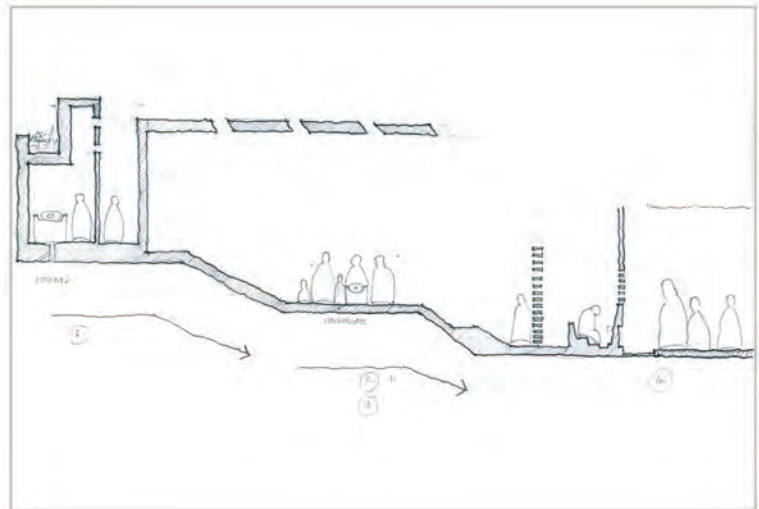
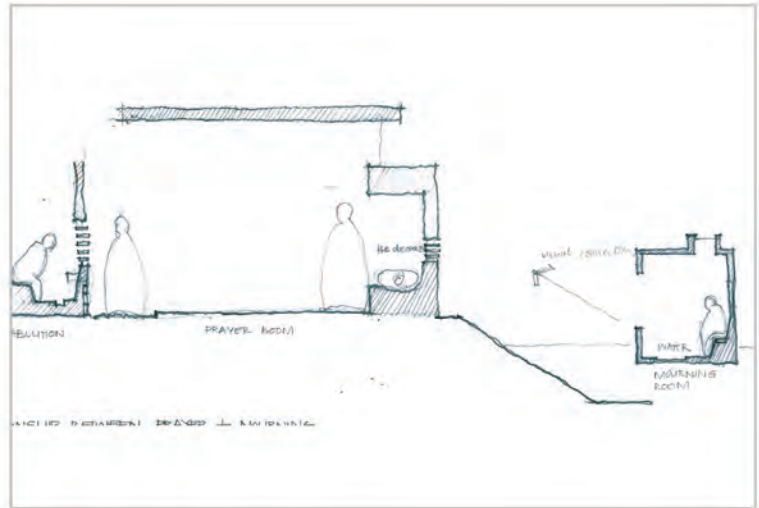


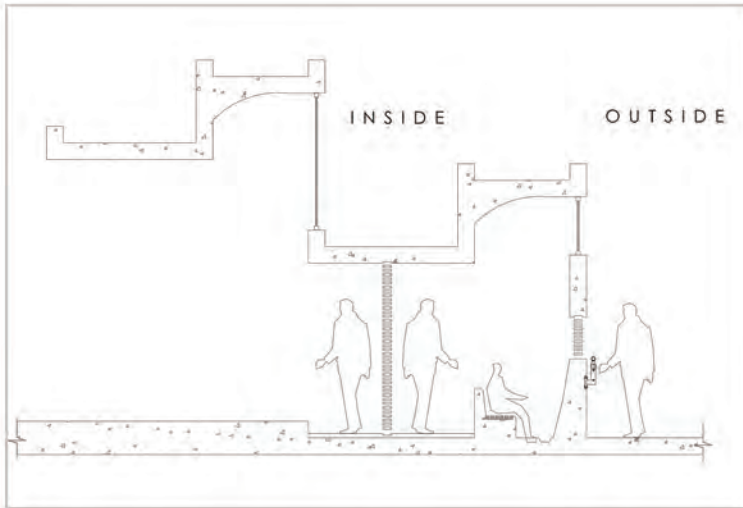
Plan of Scheme A



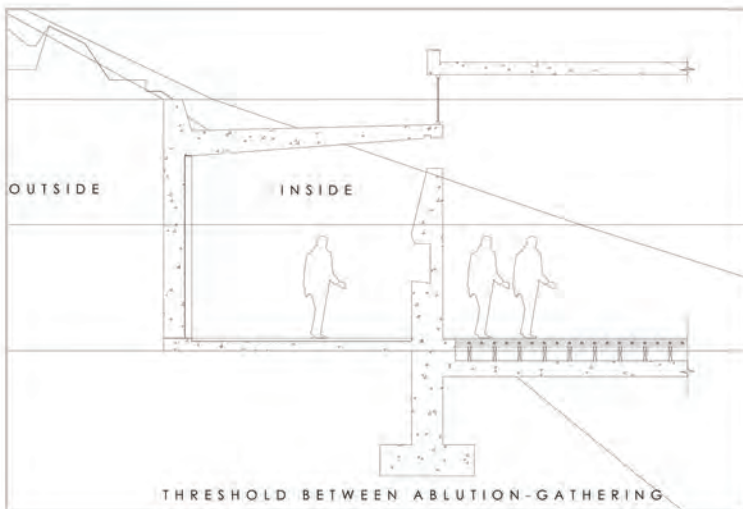
Context model of Scheme A

Diagrammatic section sketches of the spatial relationships between the various stages of the burial process

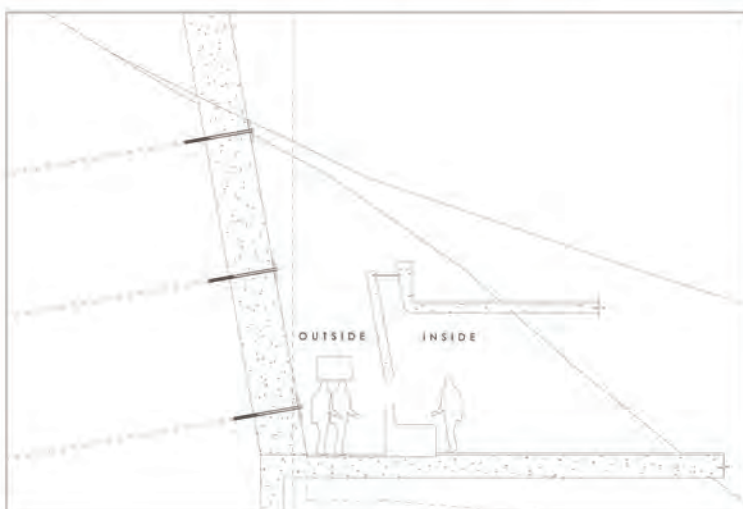




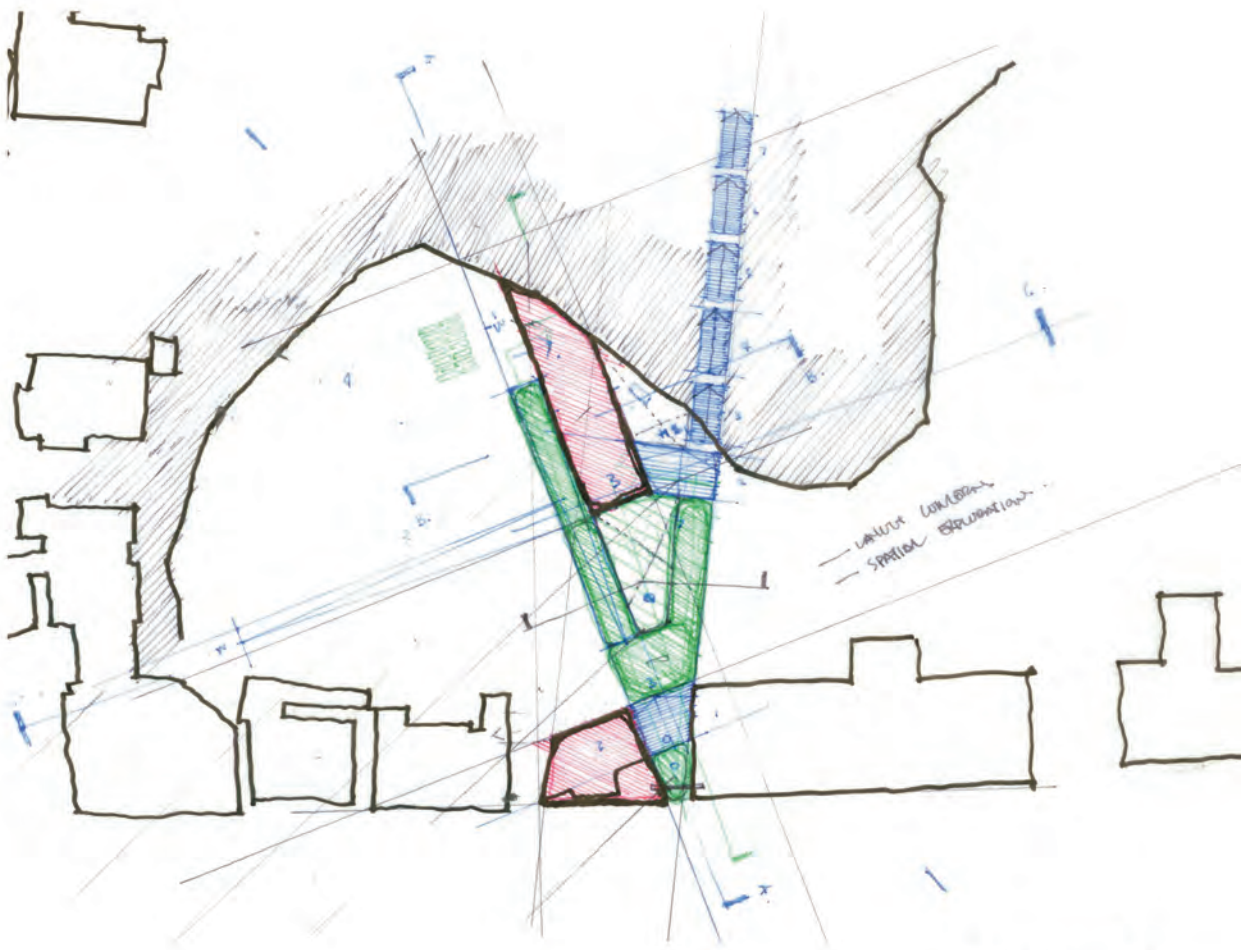
En loge exercise exploring threshold between the walkway and ablutions



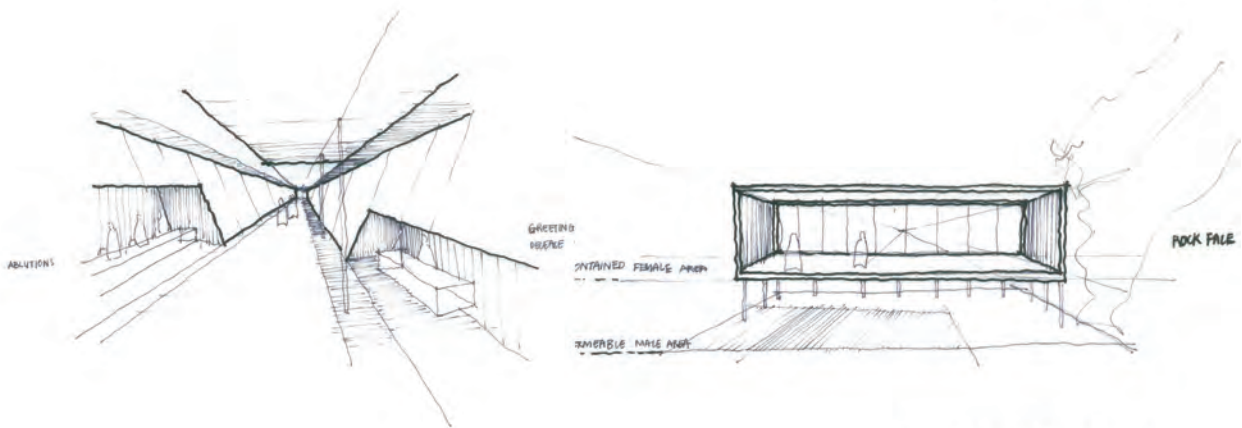
En loge exercise exploring threshold between the wash room and the gathering space



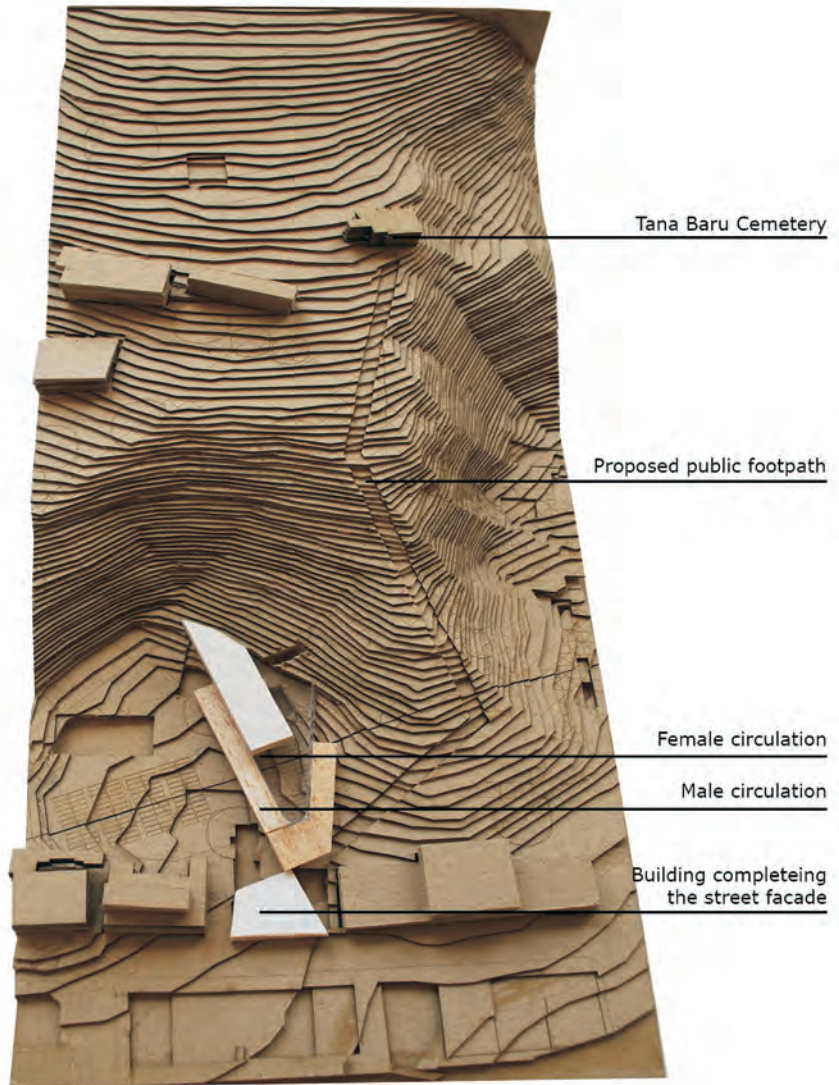
En loge exercise exploring threshold between the prayer area and the ramp towards the burial ground



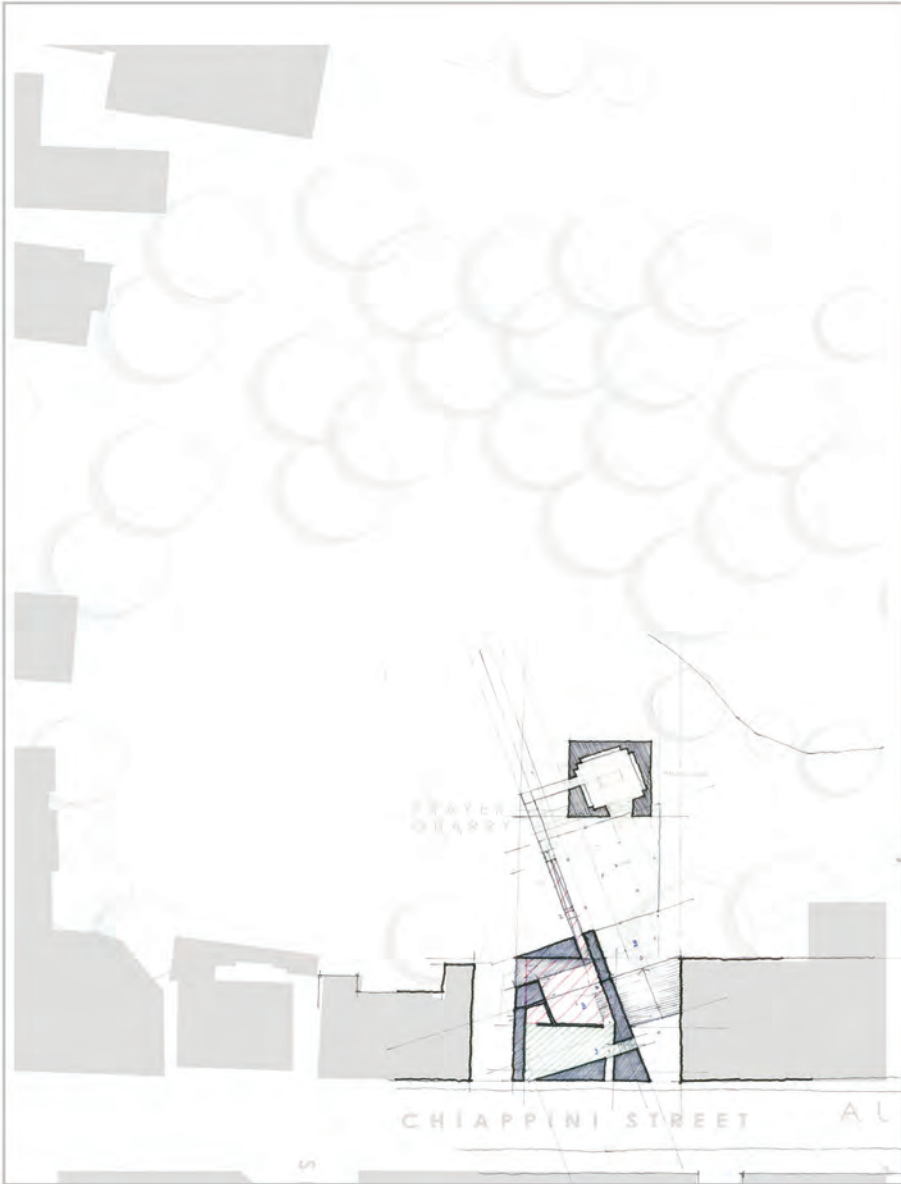
Plan of Scheme B



Perspective sketches of the male and female spaces



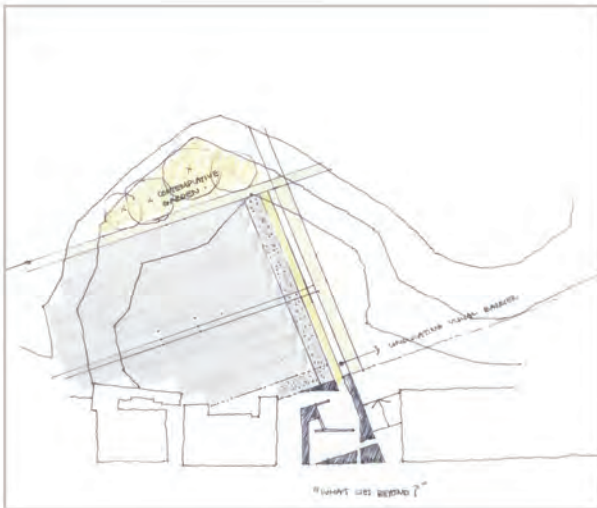
Context model of Scheme B



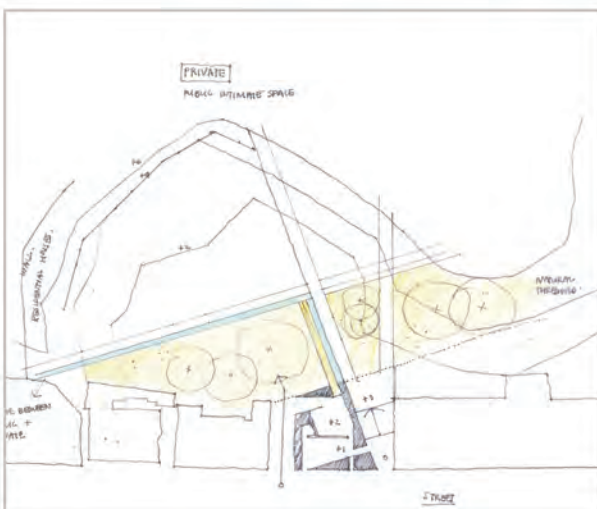
Plan of Scheme C



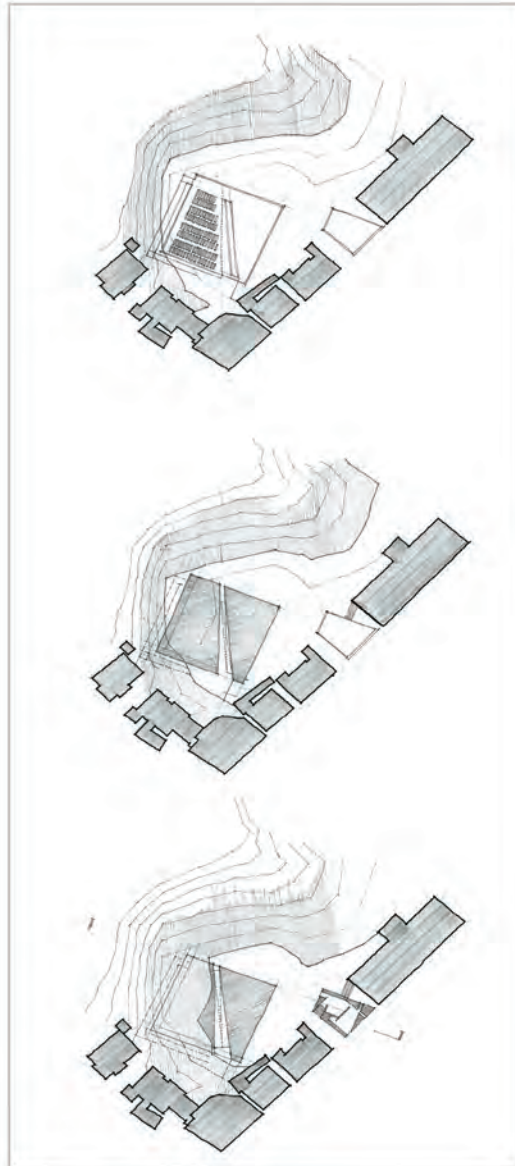
Sketch exploring the placement of the 3rd building against the rock face



Sketch exploring a landscaped garden against the rock face of the quarry



Sketch exploring a landscaped area as the threshold between the profane (street) and the sacred (burial ground)

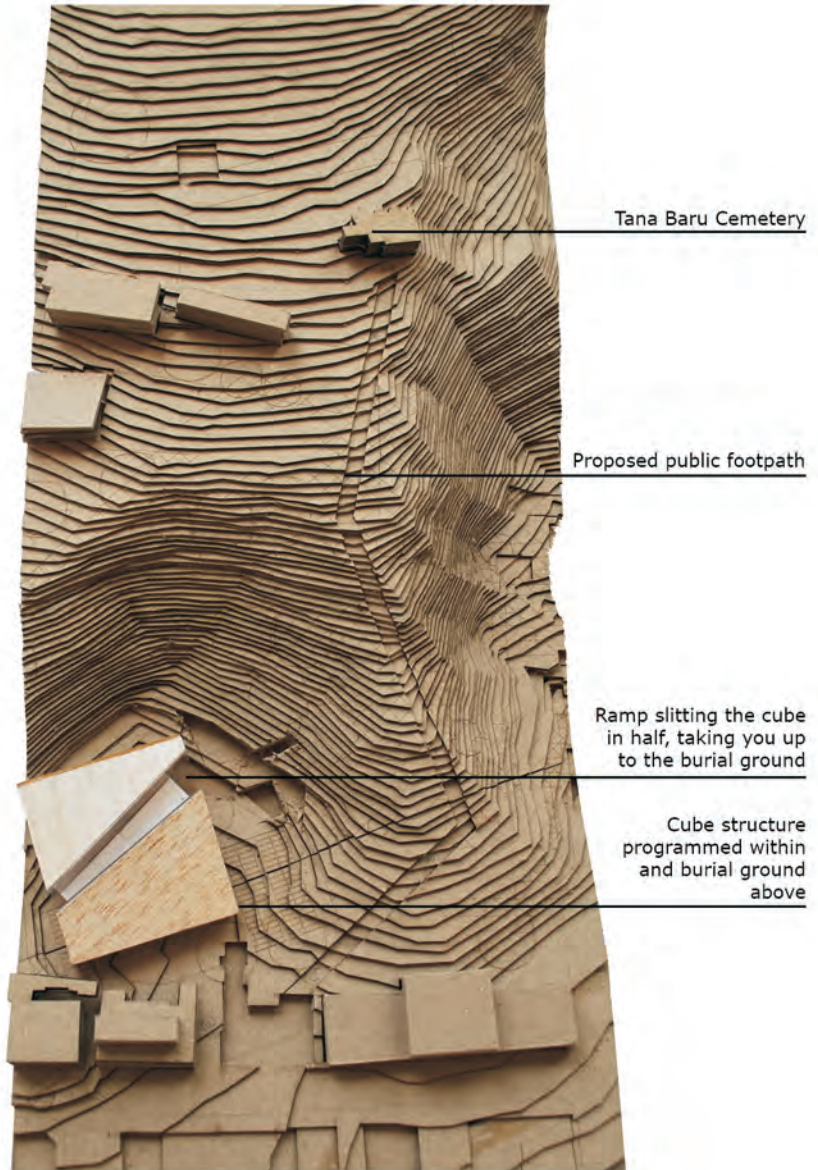


At 6m

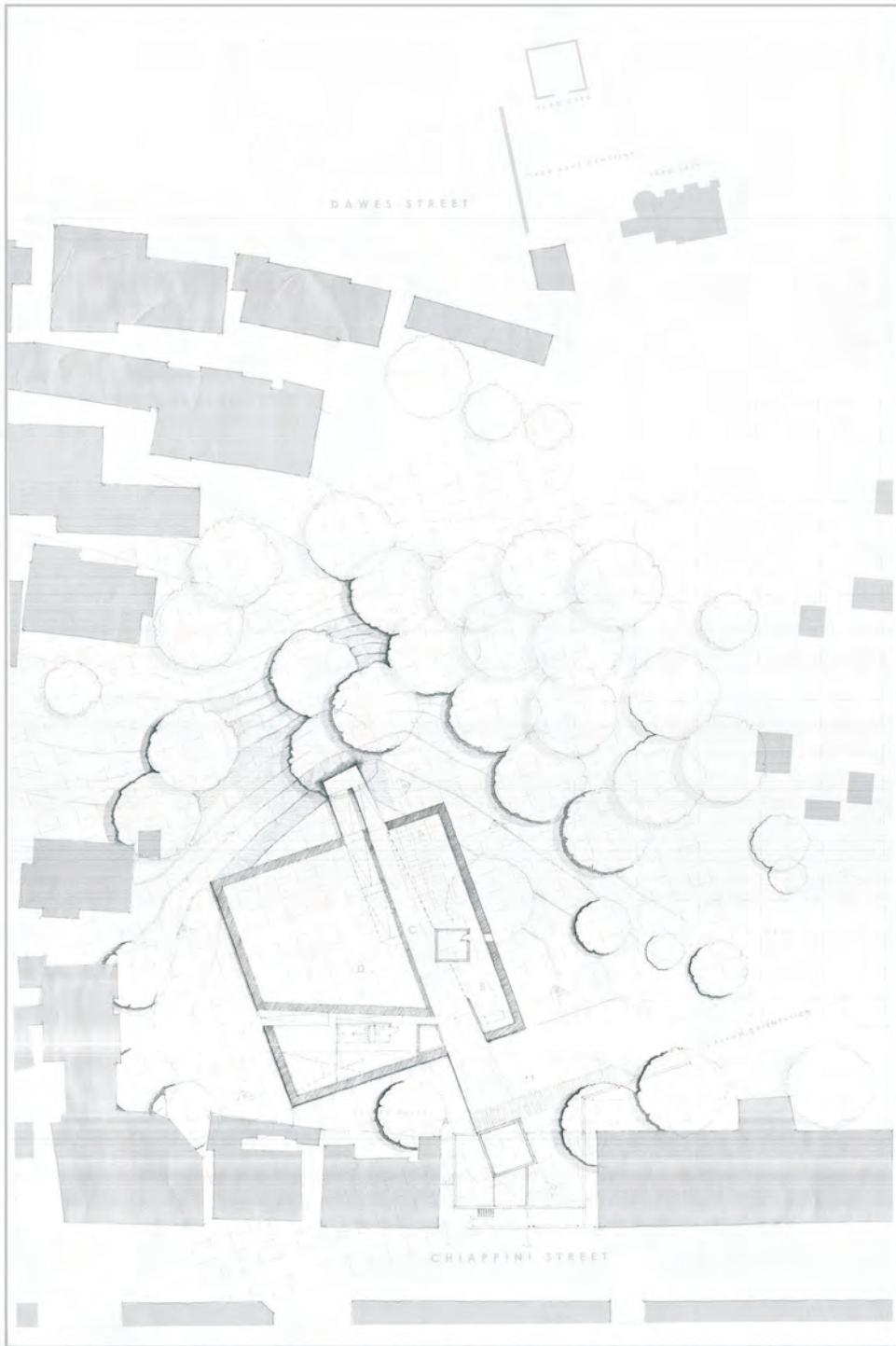
At 4m

At 2m

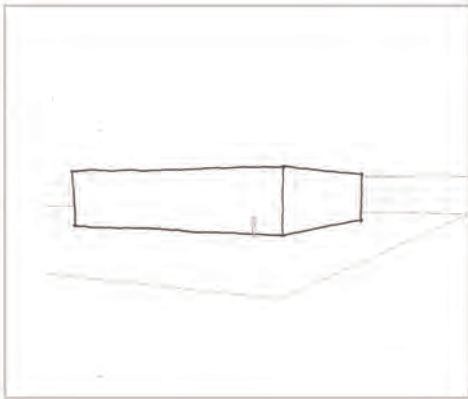
Plans of Scheme D



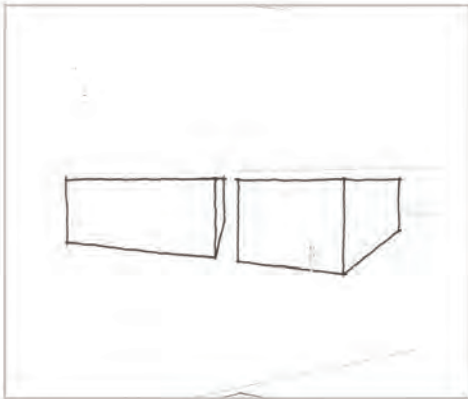
Context model of Scheme D



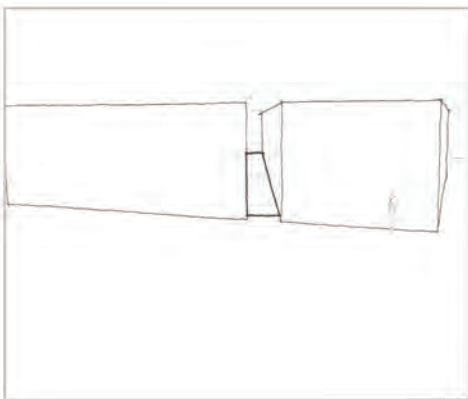
Reviewd plan of Scheme D



Diagrams exploring the view of the cube from afar



Diagrams exploring the view approaching the ramp



Diagrams exploring the view of the ramp entrance

RAMP LEADING TO ELEVATED PLATFORM

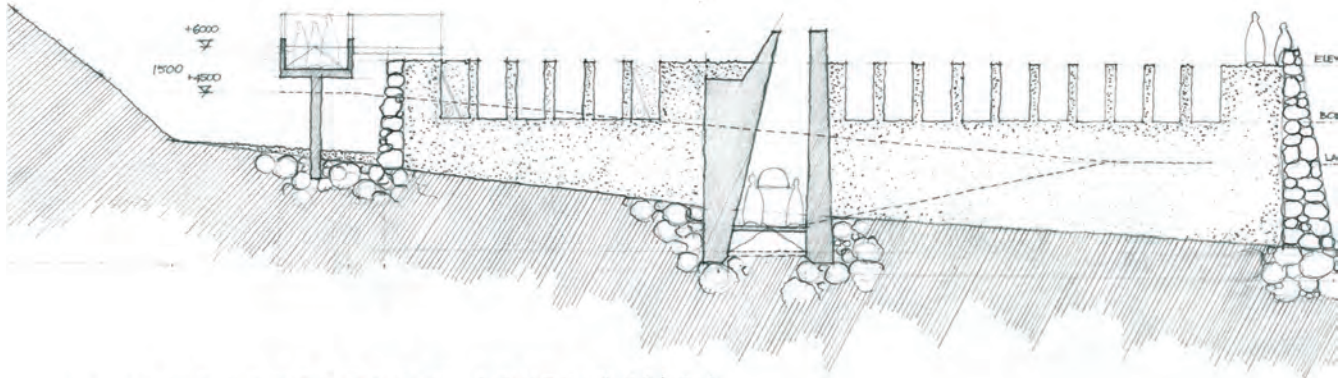
728 1200 120
30 22

PROCESSION TO BURIAL GROUND

200 500
+ +

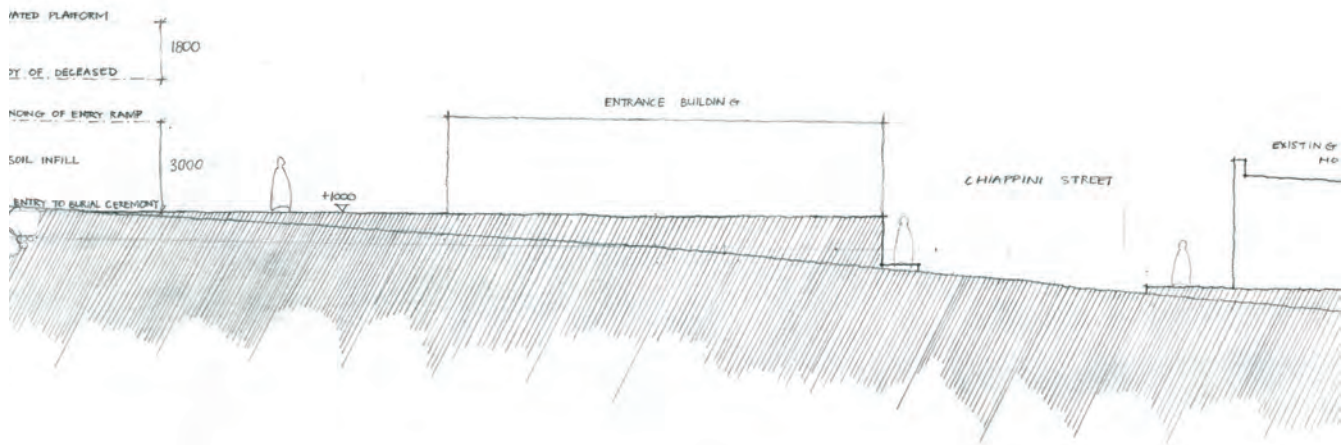
SLATE STONE

300
600 600



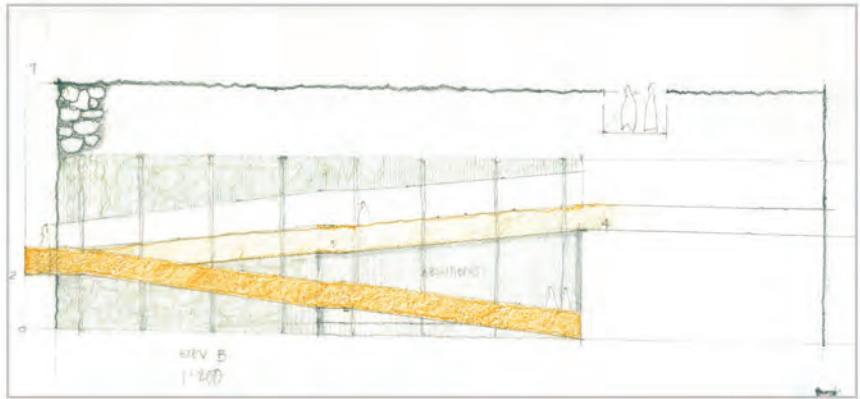
BO-KAAP, CAPE TOWN, SOUTH AFRICA
CHIAPPINI STREET / PRAYER QUARRY
1:100
SECTION A-A

RETAINING WALL

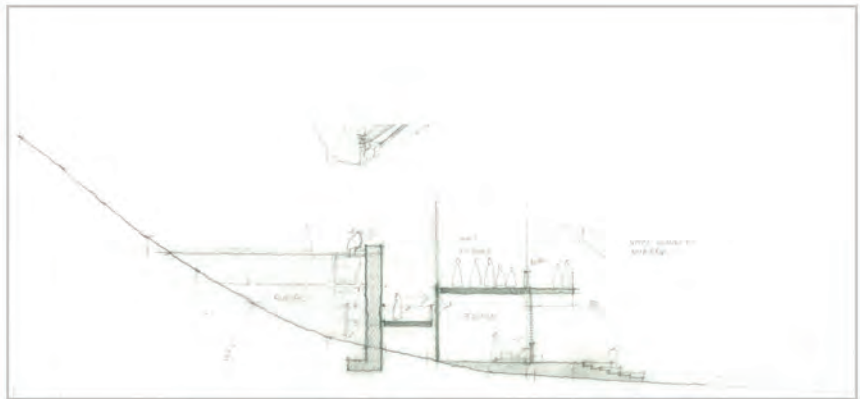


Longitudinal section through cube exploring materiality

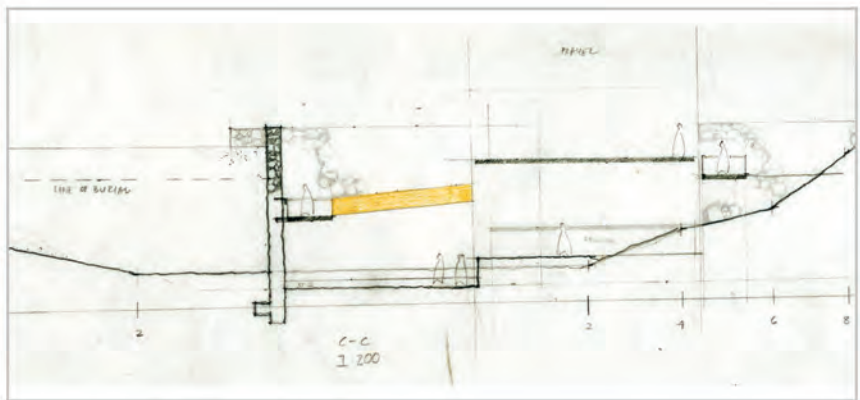
Exploring an elevation of the ramp and rock wall

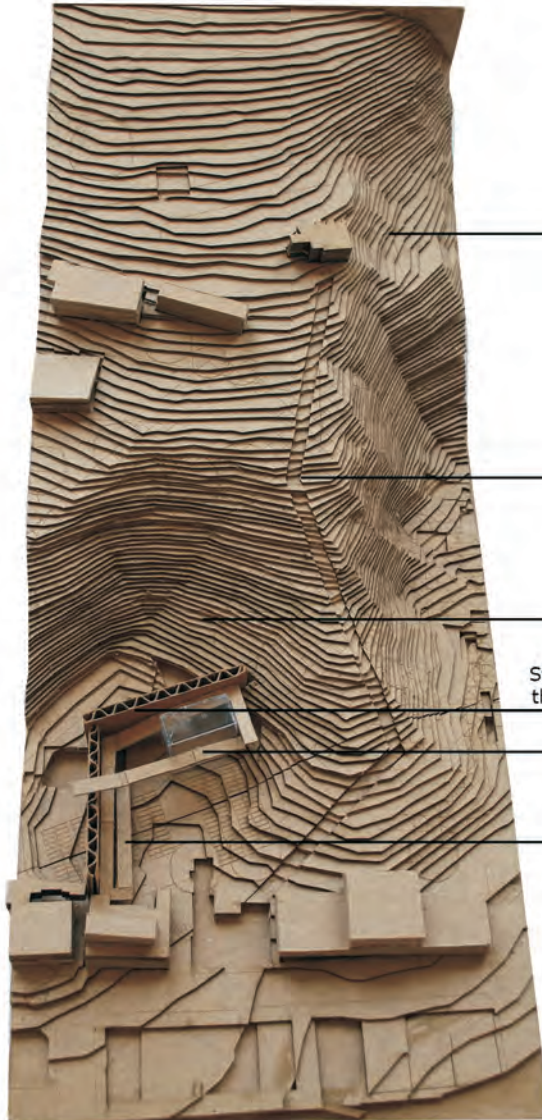


Longitudinal section through the burial ground, ramp and prayer space



Cross-section showing the winding ramp with the prayer space in the middle





Tana Baru Cemetery

Proposed public footpath

Burial ground

Stone retaining wall supporting
the ramp and retaining the soil

Prayer space

Ramp wrapping around the
Prayer space taking you
to the burial ground

Context model of Final scheme

4. FINAL THOUGHTS

Today, these scarred landscapes of the Old Wash House and Prayer Quarries are reminiscent of past events that introduced another layer of vibrancy in to the Old Malay Quarter of the Bo-Kaap. Originally the sites lent themselves to places of industrial exploitation, religious practice, public event, social interaction and trade. The quarries were an integral part within the Old Malay Quarter community; it was a place that became part of their everyday practices, part of their culture and a place that held many memories.

This paper reveals the fragile memories of the public realm within the Bo-Kaap; memories only remembered by a select few, to unveil an untold story and give them a sense of belonging.

The proposed dissertation design engages with the historical values of the site and establishes itself as a new gathering place within the Old Malay Quarter that pays tribute to the significance of the Prayer Quarry as one of the previously popular public places within the Bo-Kaap.

5. APPENDIX A

LOCALITY PLAN

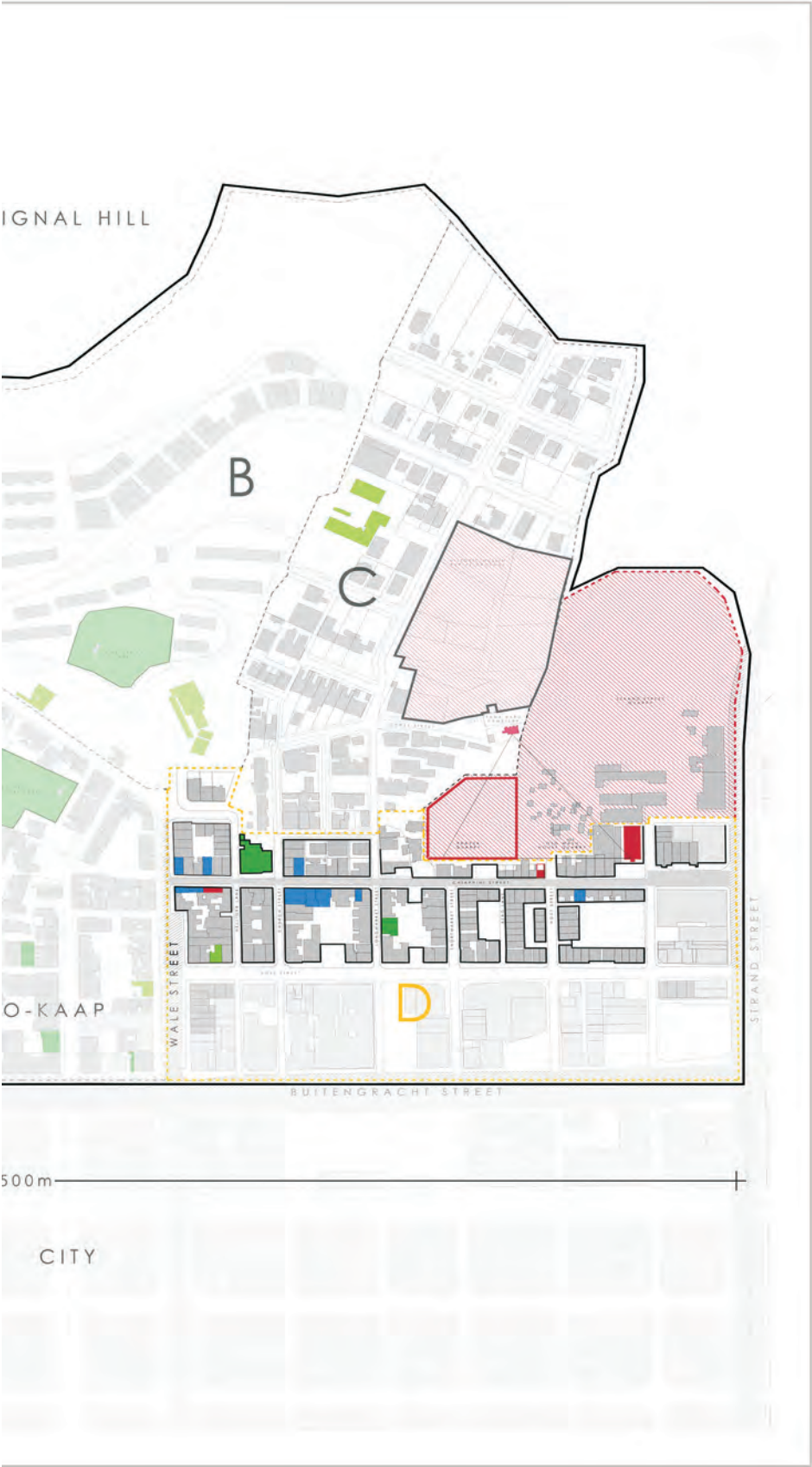
SCALE 1_1500

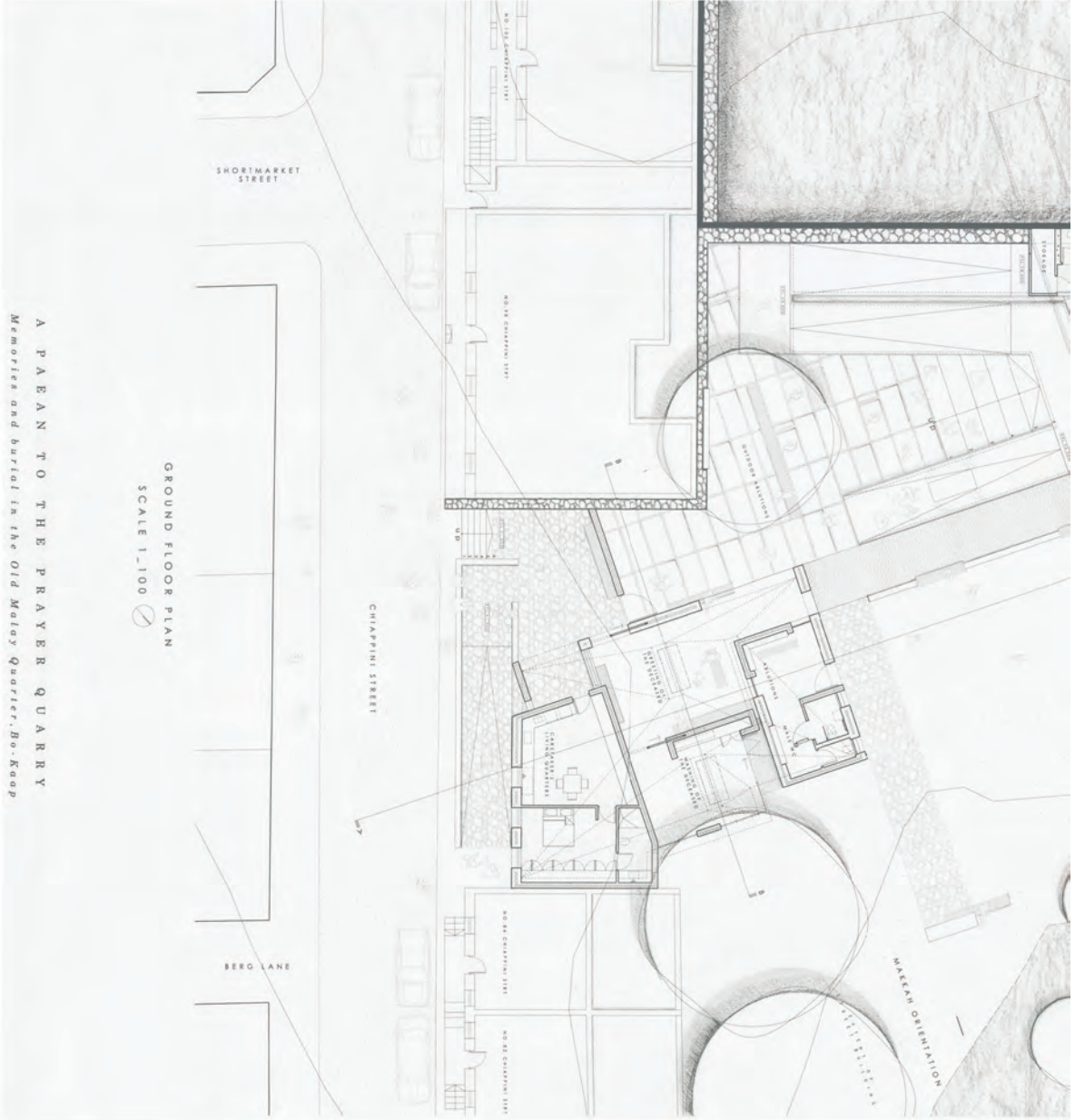


LEGEND

- SITE
- SITE RELATED
- QUARRY EXTENT
- OPEN PUBLIC SPACES
- PRECINCTS:
 - A-SCHOONKLOOF
 - B-SCHOONKLOOF
 - C-STADTICHT
 - D-OLD MALAY QUARTER
- MOSQUES
- PUBLIC AMENITIES
- GENTRIFICATION
- RESIDENTIAL
- COMMERCIAL

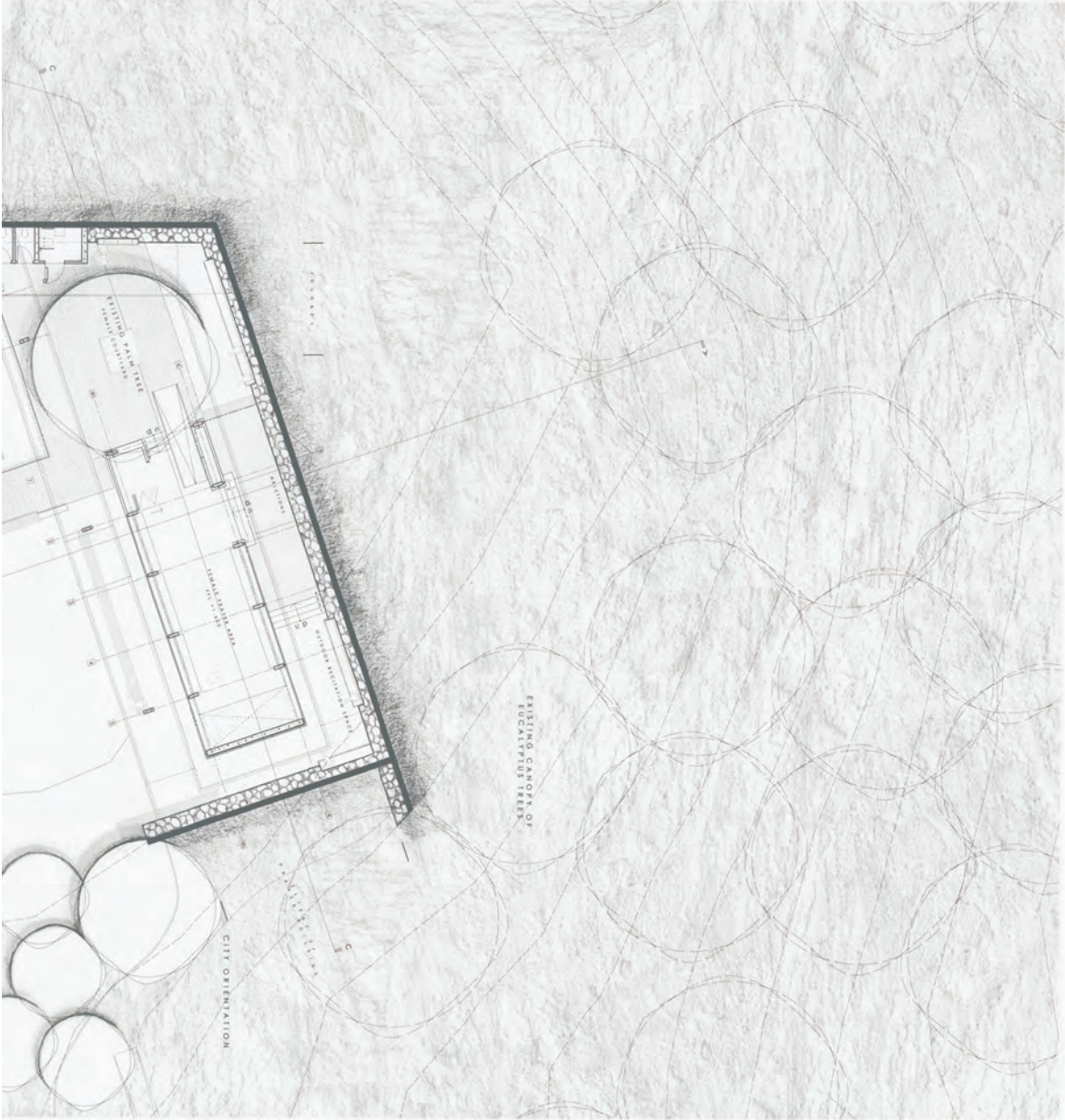


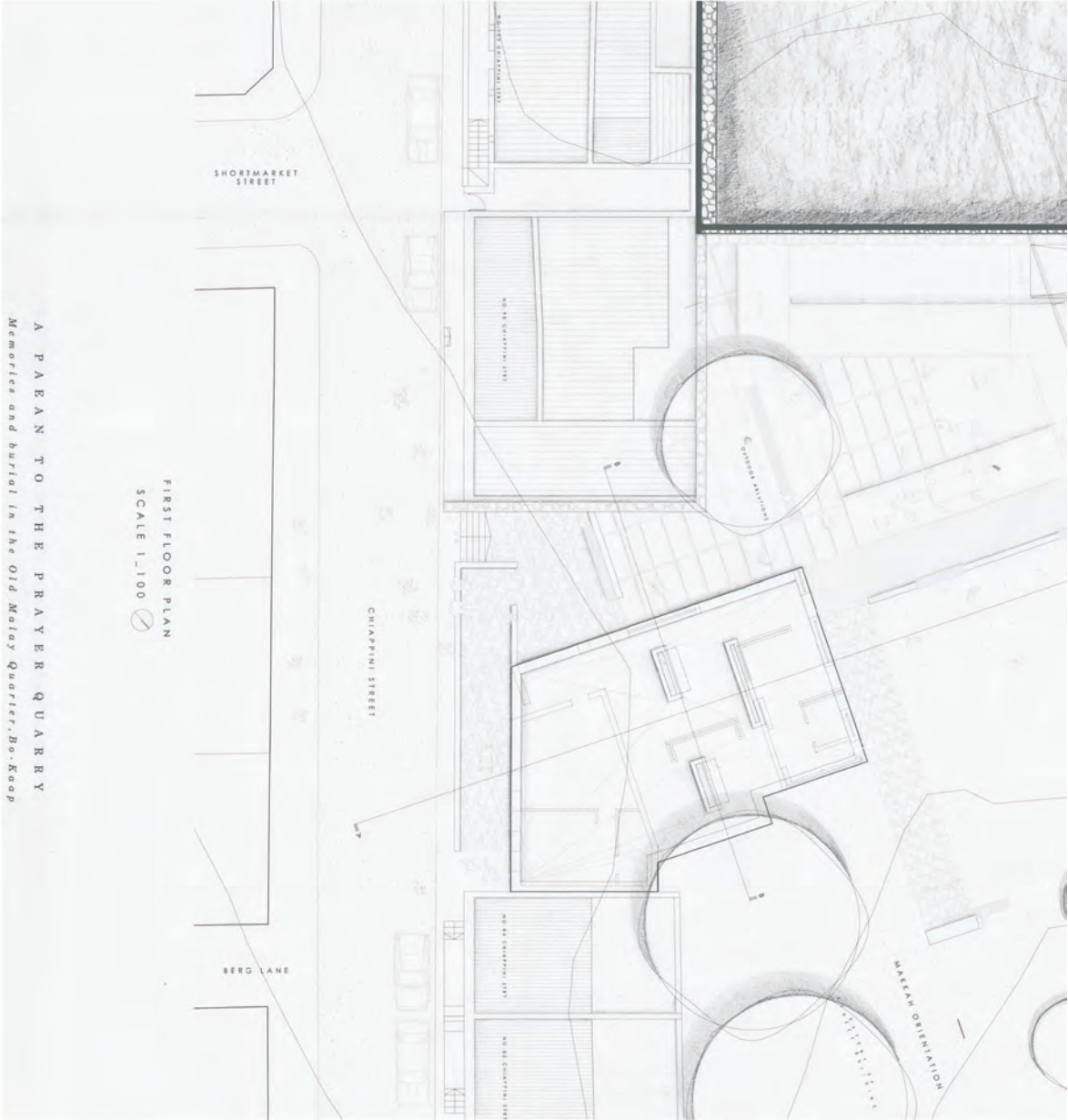




A PAEAN TO THE PRAYER QUARRY
Memories and burial in the Old Malay Quarter, Bo-Kaap

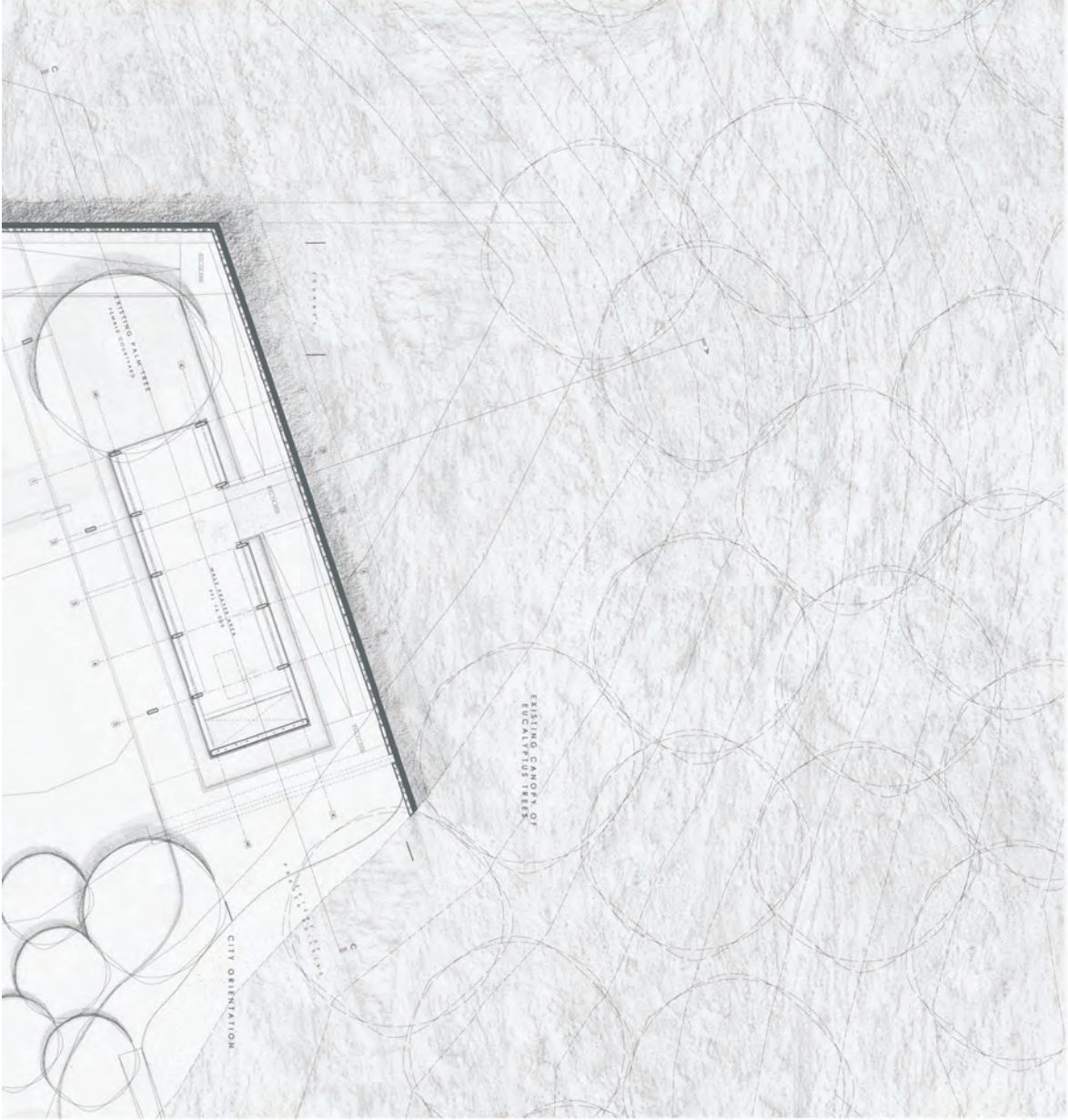
GROUND FLOOR PLAN
 SCALE 1:100

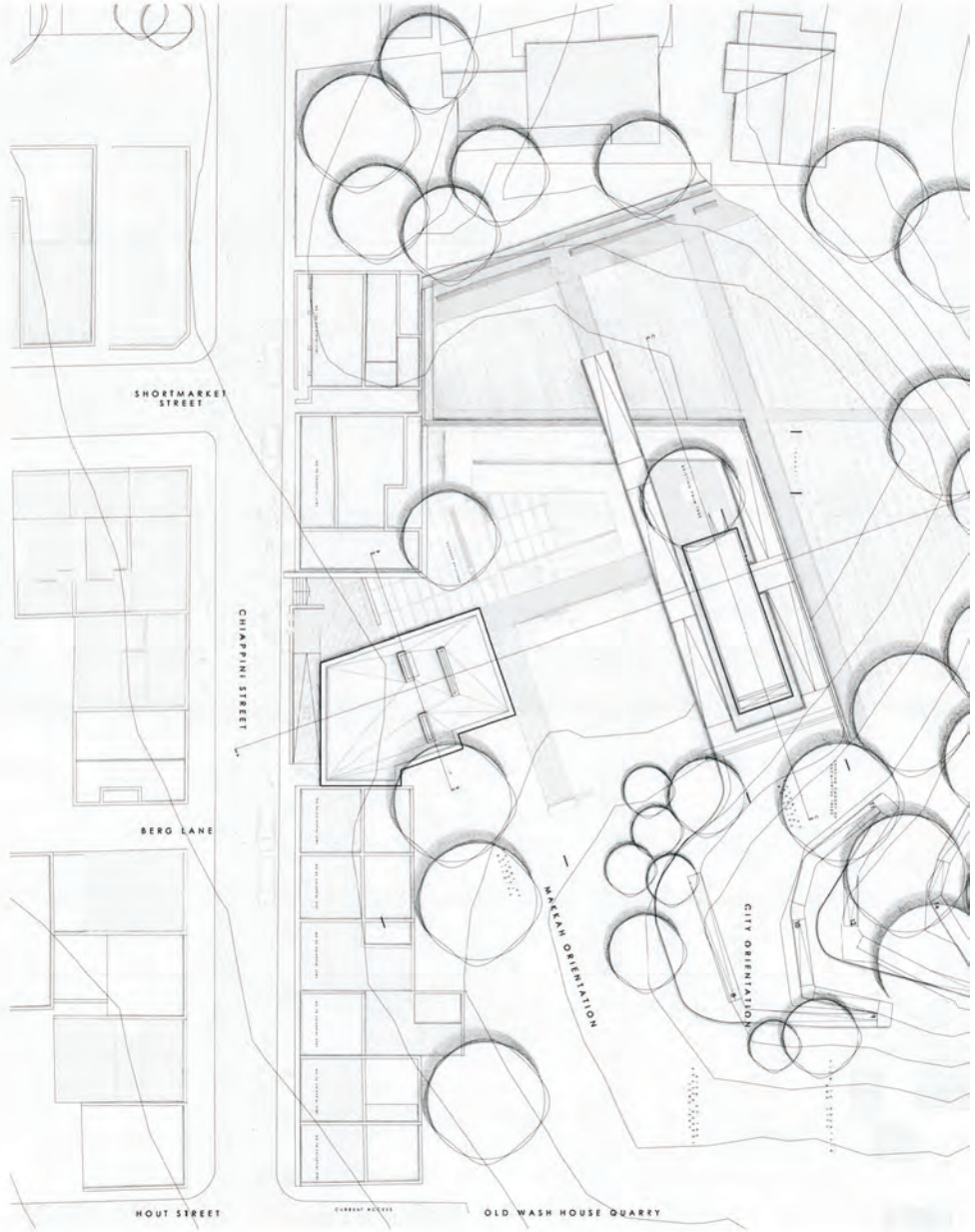




FIRST FLOOR PLAN
SCALE 1:100

A PEARL TO THE PRAYER QUARRY
Memories and burial in the Old Malay Quarter, Bo-Keep

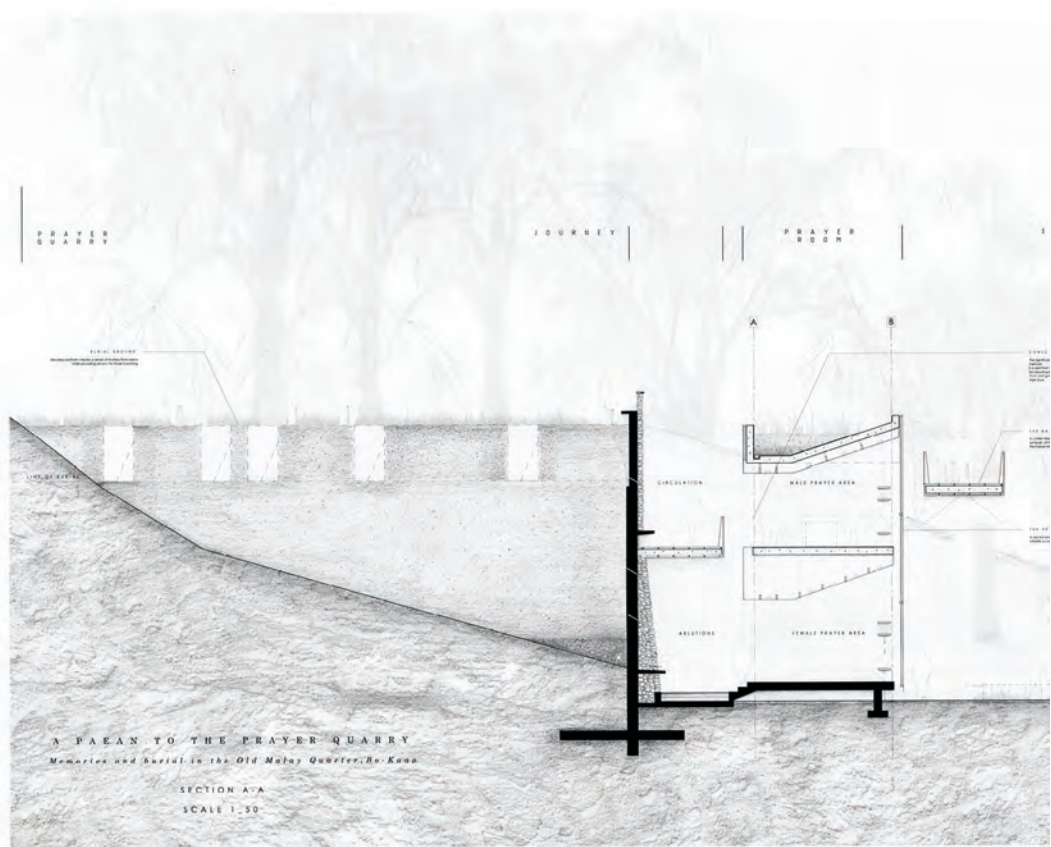


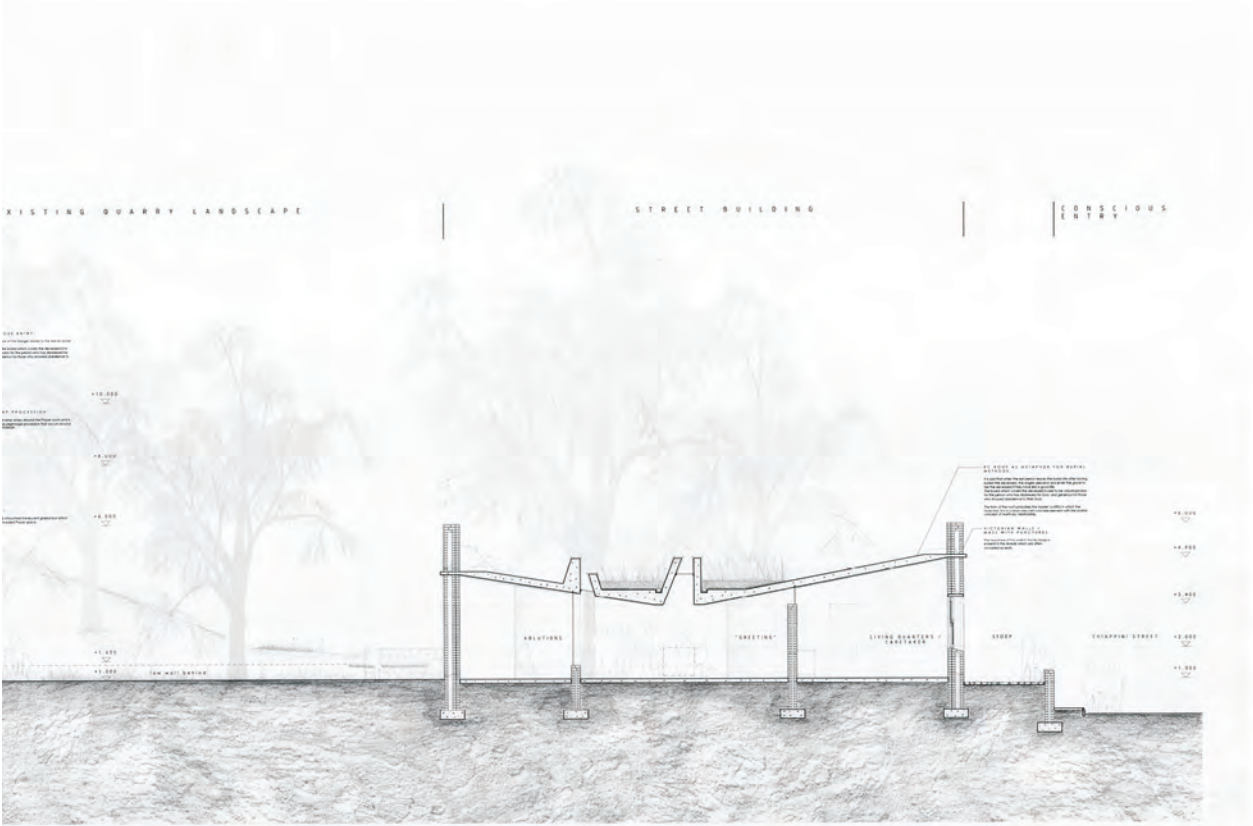


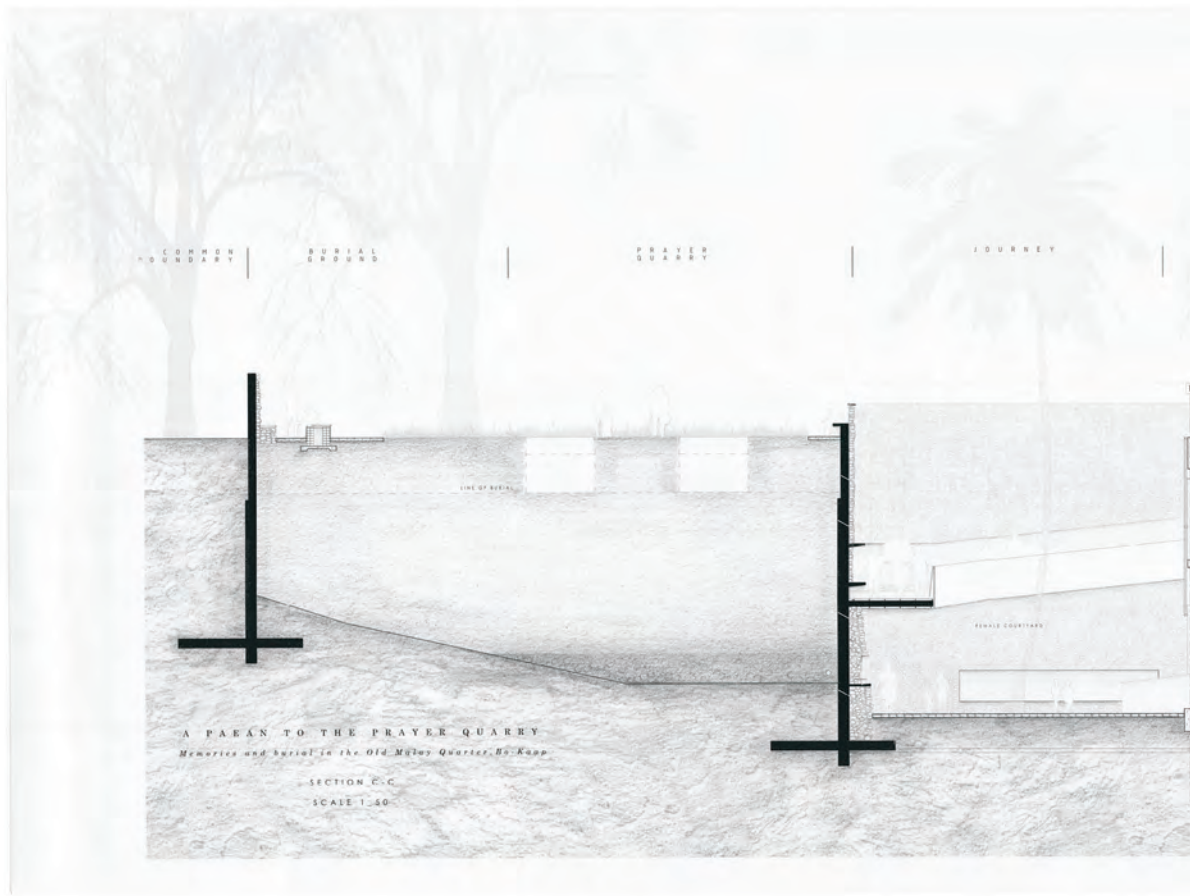
ROOF PLAN
SCALE 1:200

A PAEAN TO THE PRAYER QUARRY
Memories and burial in the Old Malay Quarter, Bo-Keep





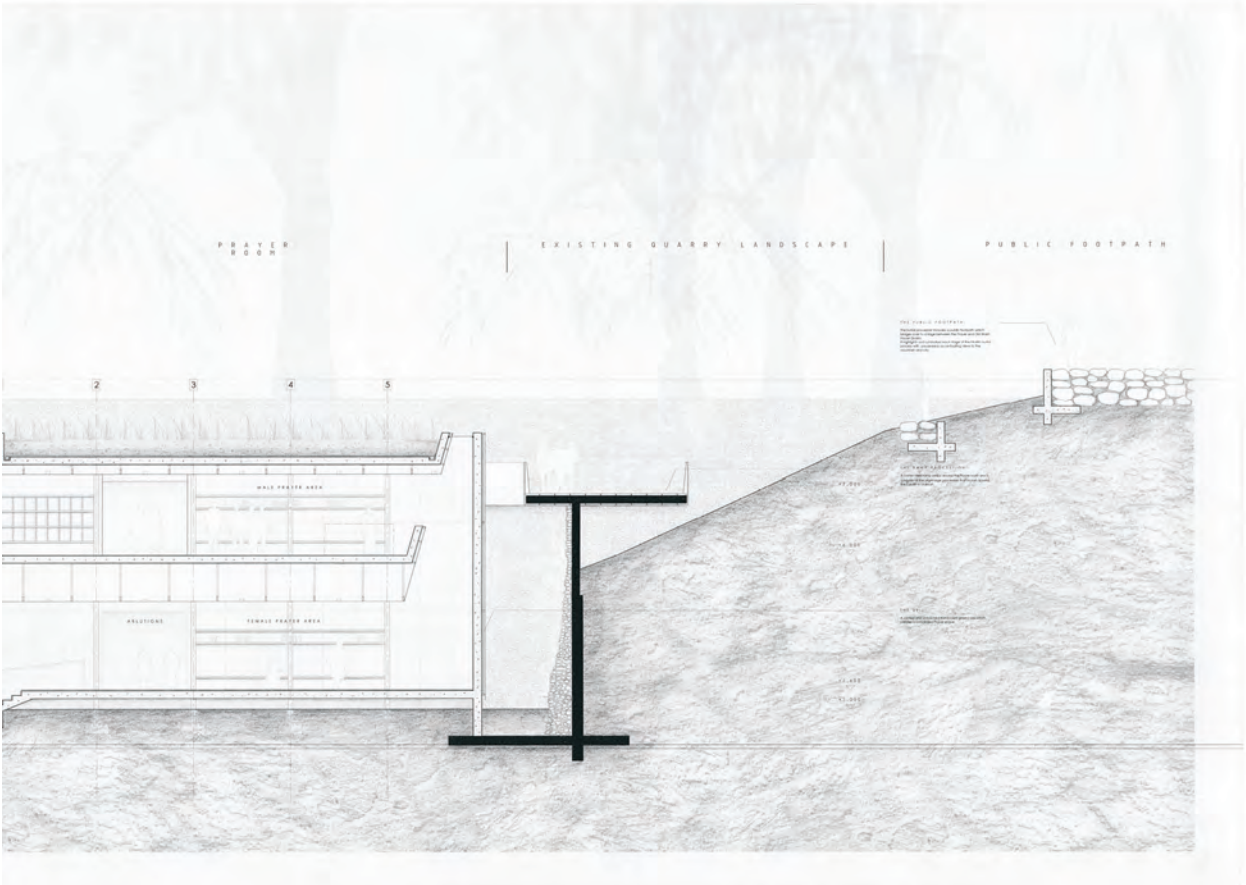


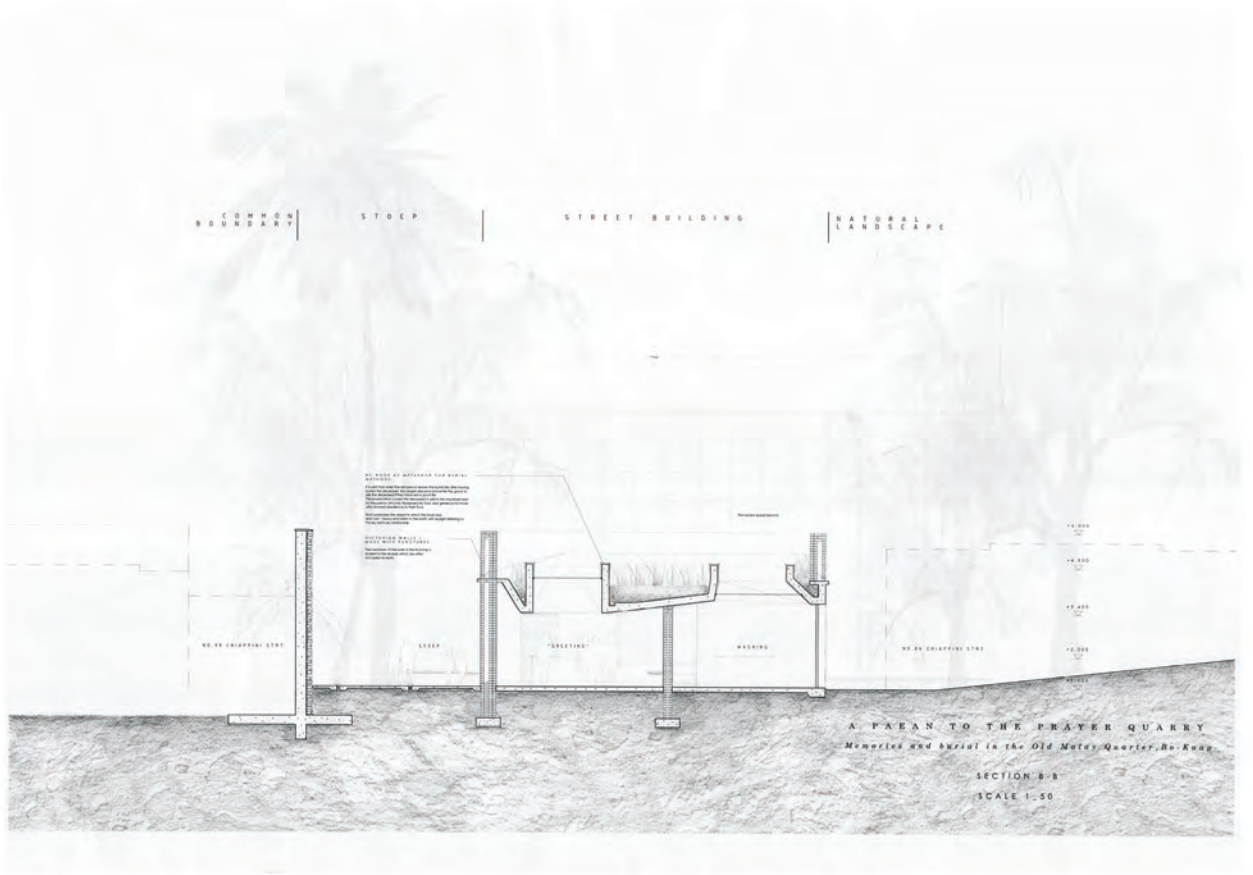


PRAYER
ROOM

EXISTING QUARRY LANDSCAPE

PUBLIC FOOTPATH





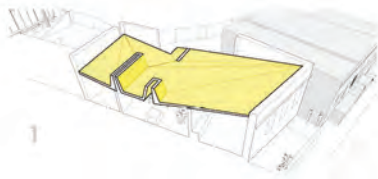


CHIAPPINI STREET

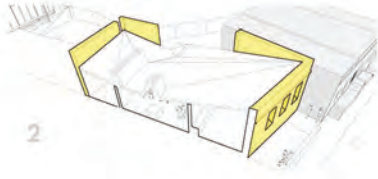
A PARK TO THE PRAYER QUARRY

Memorial and burial in the Old Water Quarry, Br-Kamp

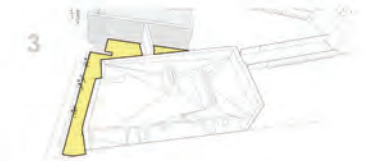
STREET ELEVATION
SCALE 1:150



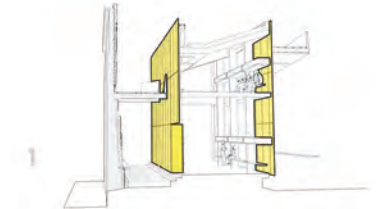
1



2



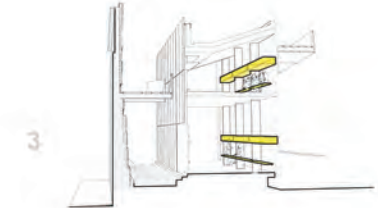
3



1



2



3

BUILDING COMPONENTS

STEADY BUILDING
 1. **FORM** (1) The building is a simple, rectangular volume with a flat roof and a central entrance. The volume is defined by a thick, dark frame. The interior is a single, open space with a central staircase. The building is situated on a slight incline, with the ground level rising from left to right. The building is surrounded by a low wall and a paved area. The building is a simple, rectangular volume with a flat roof and a central entrance. The volume is defined by a thick, dark frame. The interior is a single, open space with a central staircase. The building is situated on a slight incline, with the ground level rising from left to right. The building is surrounded by a low wall and a paved area.

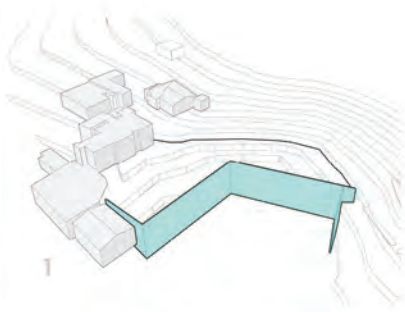
2. **FUNCTION** (2) The building is a simple, rectangular volume with a flat roof and a central entrance. The volume is defined by a thick, dark frame. The interior is a single, open space with a central staircase. The building is situated on a slight incline, with the ground level rising from left to right. The building is surrounded by a low wall and a paved area.

3. **PERFORMANCE** (3) The building is a simple, rectangular volume with a flat roof and a central entrance. The volume is defined by a thick, dark frame. The interior is a single, open space with a central staircase. The building is situated on a slight incline, with the ground level rising from left to right. The building is surrounded by a low wall and a paved area.

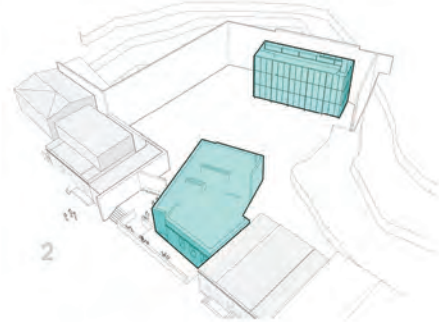
PRAYER BUILDING
 1. **FORM** (1) The building is a simple, rectangular volume with a flat roof and a central entrance. The volume is defined by a thick, dark frame. The interior is a single, open space with a central staircase. The building is situated on a slight incline, with the ground level rising from left to right. The building is surrounded by a low wall and a paved area.

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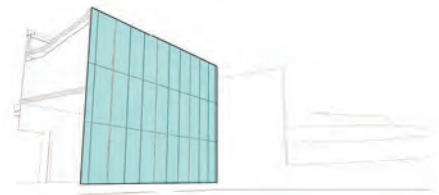
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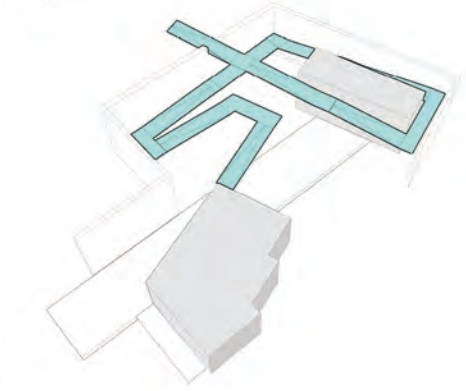
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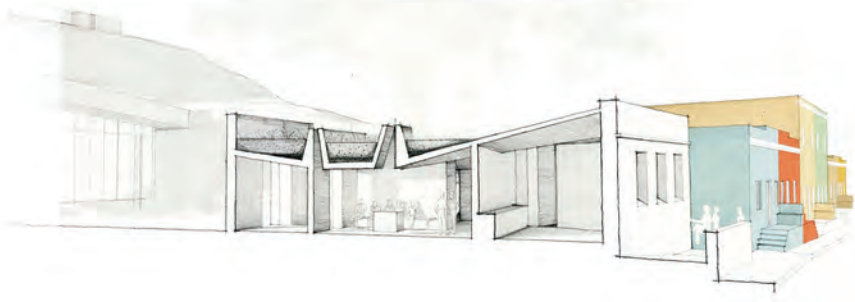
SPATIAL ORGANIZATION

FORM (1) The building is a simple, rectangular volume with a flat roof and a central entrance. The volume is defined by a thick, dark frame. The interior is a single, open space with a central staircase. The building is situated on a slight incline, with the ground level rising from left to right. The building is surrounded by a low wall and a paved area.

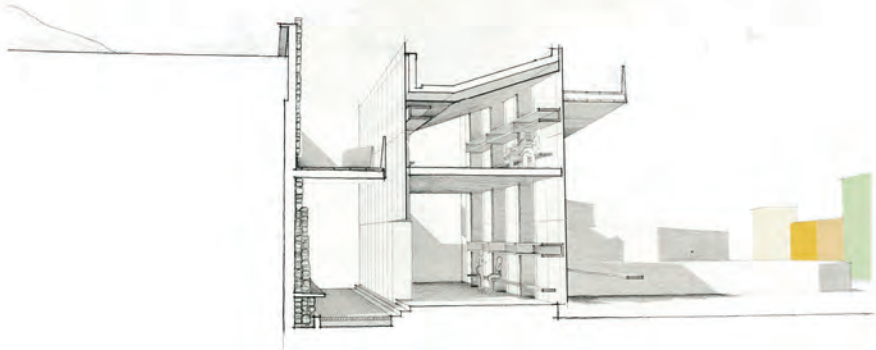
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1. WALL
 2. ROOF
 3. FLOOR
 4. CEILING
 5. STAIRS
 6. ELEVATOR
 7. PLUMBING
 8. ELECTRICAL
 9. MECHANICAL
 10. INSULATION
 11. GLAZING
 12. FINISHES
 13. LANDSCAPE
 14. SITEWORK
 15. UTILITIES
 16. SECURITY
 17. ACCESSIBILITY
 18. SUSTAINABILITY
 19. COSTS
 20. SCHEDULE



1. WALL
 2. ROOF
 3. FLOOR
 4. CEILING
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EBE Faculty: Assessment of Ethics in Research Projects (Rev2)

Any person planning to undertake research in the Faculty of Engineering and the Built Environment at the University of Cape Town is required to complete this form before collecting or analysing data. When completed it should be submitted to the supervisor (where applicable) and from there to the Head of Department. If any of the questions below have been answered YES, and the applicant is NOT a fourth year student, the Head should forward this form for approval by the Faculty EIR committee: submit to Ms Zulpha Geyer (Zulpha.Geyer@uct.ac.za; Chem Eng Building, Ph 021 650 4791). NB: A copy of this signed form must be included with the thesis/dissertation/report when it is submitted for examination

This form must only be completed once the most recent revision EBE EIR Handbook has been read.

Name of Principal Researcher/Student: Nuhaa Soeker Department: AFG (School of Architecture, Planning and Geomatics)

Preferred email address of the applicant:

If a Student: Degree: MArch (Prof) Supervisor: Nic Coetzer

If a Research Contract Indicate source of funding/sponsorship: N/A

Research Project Title: RE - THINKING HISTORY : THE HISTORY AND MEMORIES OF THE BO-KAMP

Overview of ethics issues in your research project:

Question 1: Is there a possibility that your research could cause harm to a third party (i.e. a person not involved in your project)?	YES	<input checked="" type="checkbox"/>
Question 2: Is your research making use of human subjects as sources of data? If your answer is YES please complete Addendum 2.	YES	<input type="checkbox"/>
Question 3: Does your research involve the participation of or provision of services to communities? If your answer is YES please complete Addendum 3.	YES	<input checked="" type="checkbox"/>
Question 4: If your research is sponsored, is there any potential for conflicts of interest? If your answer is YES please complete Addendum 4.	YES	<input checked="" type="checkbox"/>

If you have answered YES to any of the above questions, please append a copy of your research proposal, as well as any interview schedules or questionnaires (Addendum 1) and please complete further addenda as appropriate. Ensure that you refer to the EIR Handbook to assist you in completing the documentation requirements for this form.

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

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

Signed by:

	Full name and signature	Date
Principal Researcher/Student:	NUHA A SOEKER Signature removed	25.04.2014
This application is approved by:		
Supervisor (if applicable):	Signature removed MELINDA SILVERMAN	25.04.2014
HOD (or delegated nominee): <i>Final authority for all assessments with NO to all questions and for all undergraduate research.</i>		
Chair: Faculty EIR Committee For applicants other than undergraduate students who have answered YES to any of the above questions.	Signature removed	30.04.2014

