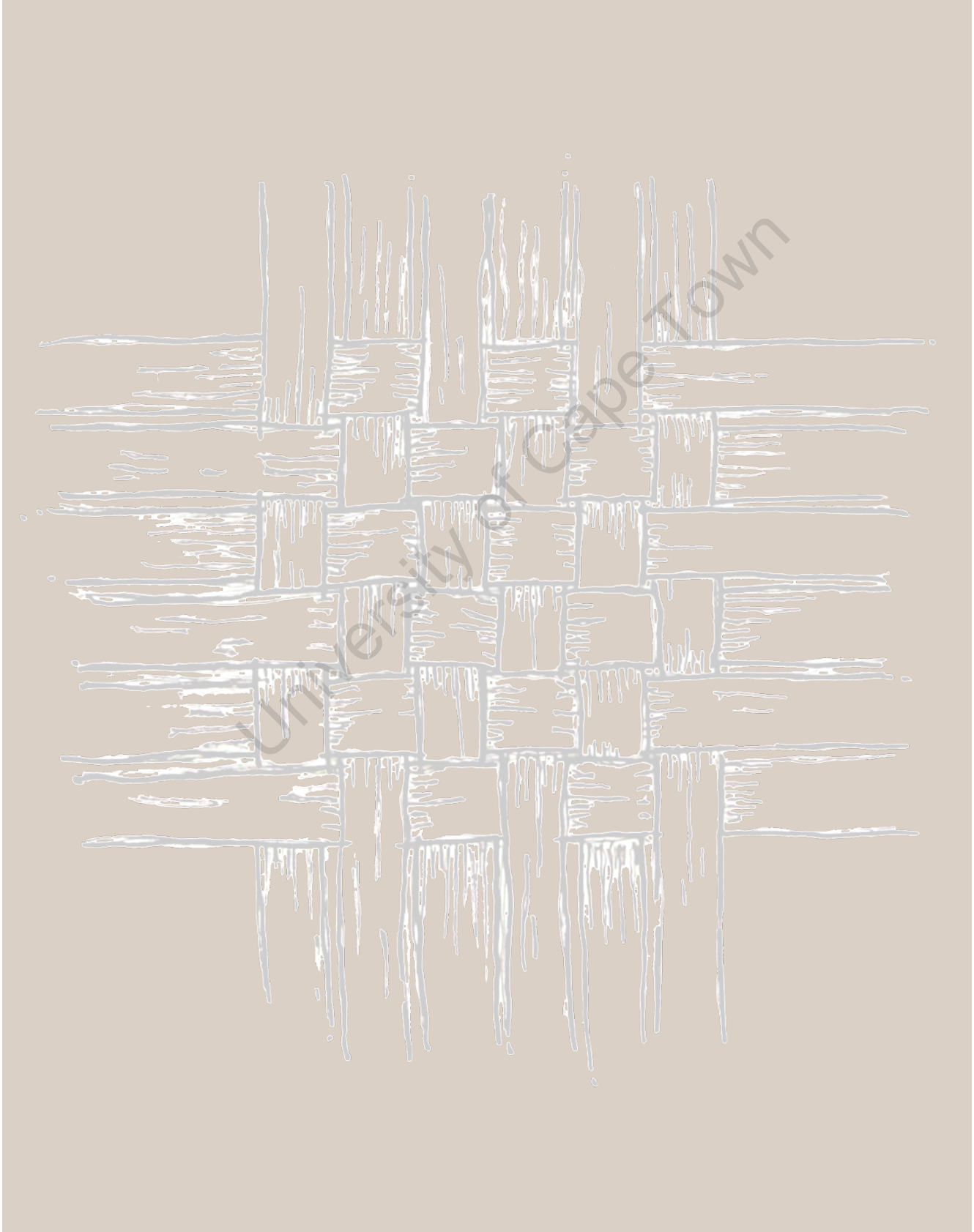


[re] BUILD

[re] FABRICATION OF DISTRICT SIX  
WEAVING HERITAGE NARRATIVES WITH  
FUTURE DEVELOPMENT

Leah Michaels  
MCHLEA003



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**Leah Michaels**  
MCHLEA003

**MASTER OF ARCHITECTURE (PROFESSIONAL)**  
DESIGN DISSERTATION  
APG5079W

**Supervisor: Scott Johnston**  
School of Architecture, Planning and Geomatics  
University of Cape Town  
2023

# ACKNOWLEDGEMENTS

Thank you Lord, for Your guidance and this opportunity to make my dreams a reality.

Thank you to KMH Architects for making this opportunity possible and supporting me along the way.

To my parents and brother, thank you for your support and endless love throughout my studies and architectural career.

My husband, Logan, I appreciate all your efforts to support this journey. Your patience and efforts do not go unnoticed.

# DEDICATION

For my grandparents,

Your captivating storytelling over the years has been the inspiration for this thesis and the type of designer I aspire to be.

For pa,

Leonard Charles Coraizin who passionately started this journey but didn't get to conclude it with me. May your stories continue to be told and your legacy live on within these pages and beyond.

Thank you, pa.



15 April 1946 - 29 May 2023

[re] BUILD

[re] FABRICATION OF DISTRICT SIX

WEAVING HERITAGE NARRATIVES WITH FUTURE DEVELOPMENT

## PLAGIARISM DECLARATION

**Name:** Leah Ashleigh Michaels  
**Student number:** MCHLEA003  
**Course:** Design APG5079W

### Declaration

I know that plagiarism is wrong. Plagiarism is to use another's work and pretend that it is one's own.

I have used the... method for citation and referencing. Each contribution to, and quotation in, this paper from the work(s) of other people has been attributed and has been cited and referenced.

This paper is my own work.

### Signature

LAM

**Date:** 26 November 2023



2023/09/14

EBE/00417/2023

RE: Research Ethics Committee Project Approval Letter

Dear Leah Michaels,

Your application for ethics review of your project titled

[re]Fabrication of District Six: Weaving Historic Narratives with Future Development

has been reviewed and evaluated by the

Engineering & Built Environment Committee.

You may proceed with your research project titled:

[re]Fabrication of District Six: Weaving Historic Narratives with Future Development

Please note that should:

- (i) any serious or adverse effects to participants occur and/or,
- (ii) aspect(s) of your current project change and/or
- (iii) any unforeseen events that might affect continued ethical acceptability of the project occur then you should immediately report this to the approving REC. You may be required to submit an amendment to this application, in order to determine whether the changed aspects increase the ethical risks of your project.

Based on the information supplied your application has been successful and is approved.

Please note the following additional conditions associated with this approval:

- (i) Ethics clearance for this research is granted, but please:
  1. Conceptualise a data management strategy for how you will store the data and recordings securely and destroy them, or at least the personally identifiable features after completion of the research;
  2. Consider a feedback loop to let the participants know some of the main results of the findings.

Regards,

Engineering & Built Environment Committee.

# CONTENTS

Preface - Myself and the City.....	12	District Six Redevelopment.....	67
Introduction - Initial Research Inquiry.....	18	Locating Site.....	73
Historical Context.....	23	Hanover Street Building.....	80
Power of Place.....	26	Conclusion.....	96
Intangible Cultural Heritage.....	28		
Documenting Legacy Through Film.....	30		
Memory and Architecture.....	32		
Mapping Intangible Spaces.....	44		
Mapping Memory Through Storyboard Making.....	46		
Understanding Materiality in Context.....	48		
Dignified Making.....	50		
Key Transitional Elements - Transitional Spaces.....	52		
Mapping Tangible Spaces.....	66		

# KEYWORDS

## DISTRICT SIX

District Six claimed its name by being the Sixth Municipal District of the city of Cape Town in 1867. It was an inner-city residential area created by the freed slaves. District Six created an urbanity which allowed the area to have a unique sense of place as it was known to be space hosting many religions and cultures. This area was known for its dynamic community, music and cultures. It became a symbol of Apartheid destruction in the 1960s after it was demolished. The community was split, and the people were displaced to the Cape Flats due to the Group Areas Act. The land of District Six was declared for “whites only”. The land remains empty, and the scars of the past can be seen on the land to this day.

## BABBIES

Traditional corner shops or convenience stores selling groceries within a residential area.

## CAPE TOWN

Cape Town is South Africa’s oldest city. The land’s first inhabitants were the Khoisan who named the land ‘Cammissa’. The City Bowl area, located on the shore of Table Bay, is the oldest urban area within the Western Cape and holds an important cultural heritage.

## CULTURAL HERITAGE

A way, or personal expression of living established by previous generations and passed down to future generations which could include cultural practices and customs.

## ETHNOGRAPHY

“Ethno” refers to an understanding of a specific cultural experience and “graphy” refers to a research analysis. Ethnography is the study and analysis of cultural experiences.

## FRAMES

One of many still images pieced together to complete a moving picture or film.

## LEGACY

Specific actions or events happened in one person’s life which have left a long-lasting impact and impression on future generations.

## MONTAGE

A film technique incorporating the selecting, editing and composing together individual sections of film to create one continuous film story.

## STORYBOARD

A graphic representation of frames composed together will create the narrative of the film, shot by shot. Created by several squares with illustrations or photos representing the shot with notes describing what is happening within the film scene.

## UBUNTU

“I am because we are”.  
A Nguni Bantu term which means “humanity” and compassion for others. It refers to acting and living in a way that benefits the entire community rather than just the individual.

[AUTO]ETHNOGRAPHY  
+ [RE]FABRICATION  
HISTORIC NARRATIVE  
DISTRICT SIX

leah michaels (MCHLEA003)



Figure 1: Introduction Presentation - Initial Collage response

# P R E F A C E

Thematic Interest in Study

## [AUTO]ETHNOGRAPHY

[RE]FABRICATION OF DISTRICT SIX  
Weaving heritage narratives with future development

### MYSELF AND THE CITY

Autoethnography is an approach to research which seeks to systematically analyze, also known as “graphy”, personal experience, also known as “auto”, to understand a specific cultural experience, also known as “ethno” (Ellis 2004). It is a form of “self narrative research” that allows the researcher to connect their person experience to broader cultural understandings. It is analytical (Anderson 2006) while simultaneously being emotionally evocative (Denzin 2006). This method connects the autobiographical and personal to the social and cultural space (Ellis 2012). This research method uses the researcher’s personal experience to analyse and describe cultural and social beliefs, experiences and traditional practices. It interrogates the intersections between the designer and society through a “reflective practice”. Autoethnography delicately balances academic meticulousness, creativity and emotion while striving for social justice (Denzin, 2014).

Autoethnography provides an alternative narrative to dominant and in some cases harmful scripts and stereotypes. It is able to narrate “insider knowledge” of cultural experience and broadens the knowledge of the readers knowledge on aspects of cultural life. This means that knowledge is accessible to larger audiences outside of the chosen community and academic settings by describing moments of everyday lived experience that is not captured through other traditional forms of research methodology.

This dissertation aims to delve into the study of coloured culture in urbanism partially in what was District Six then and compare it to what District Six is now and what it could be.

It is a collection of perspectives into the family narratives within District Six and the way in which architecture designs the stage in which everyday life is performed. It is also a way for me to recognize who I am as a designer and position myself and my heritage within the physical context of Cape Town as depicted in figure 2, Archi Maki 01.

It represents a journey and collage of many narratives into a discovery of self within place over time.

## [AUTO]ETHNOGRAPHY

AND

## ARCHITECTURE

As architects we ultimately express ourselves within the design process and design outcome. Architectural professionals, especially as students we intuitively draw on our personal experiences within space and knowledge when making design decisions (Van Schaik 2008). This describes the autoethnography method of design research which will be explored in this paper through a series of personal narratives a set of design speculations will be drawn. The reliance on the “architect’s self” is revealed and intensified in this paper by posing questions about the connection between place and the designer.

Autoethnography relates directly to architectural research as it assumes a mutual relationship between narrator of stories/inhabitants of space and the designer/researcher that designs space. This is the timeless task of architecture, to create a personified and lived metaphor that structures our way of living in the world.

“Architecture is the art of reconciliation between ourselves and the world”, (Pallasma, 2005).

# I N Q U I R Y STRUCTURE

## research question

Can memory help to create an architecture of belonging and bring back joy?

Using personal **narratives** to preserve and honor memory through Architecture.

## focus

re-imagining the social and public realm of District Six. Using narratives to find the spaces that brought joy and made the area special in the hopes of bringing joy back to the community.

## core interest

**culture driven architecture**  
(contemporary + vernacular)

**celebrating the everyday lived experience**  
(program +typology)

**memory**  
(honoring and preserving memory while creating a space for new memories)

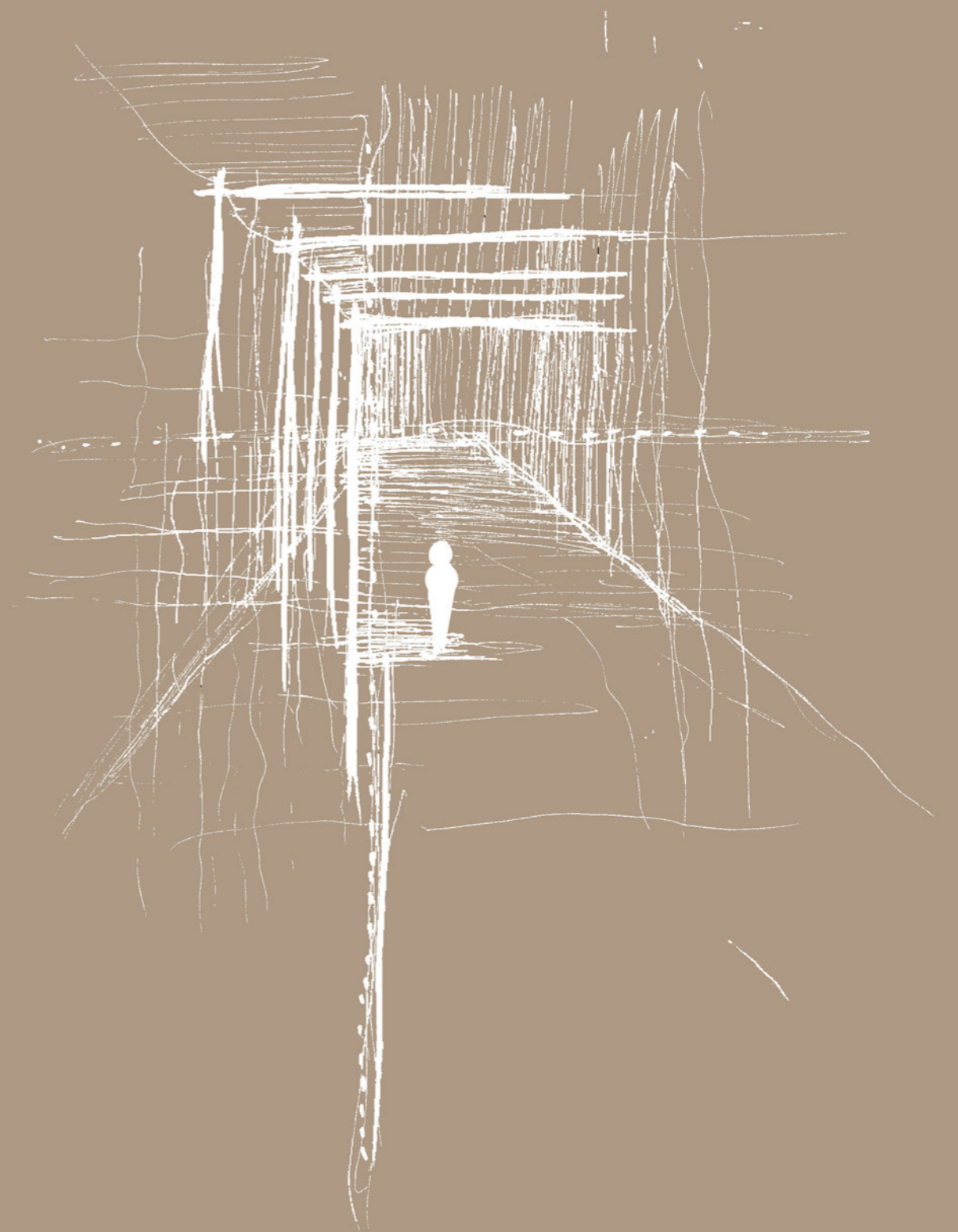


Figure 2: Archi Maki - Initial Sketch showing the journey of Autoethnography and its many perspectives and narratives along the way



Figure 3: Locality Map

# INTRODUCTION

## Initial Research Inquiry

### The Role Public Architecture Plays in Legacy Preservation

The history and design process of Architecture has always been an interest of mine due to my family's rich heritage in District Six.

All my life I have been told stories of what seemed like a magical, utopian dream space. A place that seemed too good to be true, where neighbors were family and loyalty was stronger than money. A Utopia where the sense of Ubuntu, "I am because we are", was a reality. A quality that the Democratic South Africa still strives towards. It was because of these stories that my curiosity grew. I wanted to know what made this place so special.

It was my grandparents who shared the joyful memories and sparked my interest. One day they said, "if only someone like us was on the panel making decisions, maybe things would've been different." This is when I knew I wanted a seat at the table where Cape Town's design decisions are made.

I believe that Architecture is a tool for outreach and change that can disrupt the cycle of injustice and inequality. I have always felt a responsibility to contribute to the built environment my family once watched being torn down.

These stories inspired me and molded me into the designer I aspire to be, hence have become the point of entry into revealing the truths of everyday life within District Six and seeing its cultural significance.

My family kept photographs of District Six which acted as the stage which these stories were acted upon seen in figure 6. These photos inspired me to dive deeper into images and sources. As a point of entry, a photo of the Avalon Bioscope in figure 4 was not just that, it was the story of my great grandmother attending her weekly movie. A photo of Russel Street in figure 5, showed home.

"Negative or positive, the stories are all impactful. There are no former residents of District Six who do not remember the neighbourhood with nostalgia and who would not have preferred to return, for business or love or to live. Without any physical landmarks to revisit, they have their memories to transport them and us too.

I found myself closely inspecting the photographs from the street my family lived in, in case there was someone there I might have recognized. It was as though that would give me something — one of the missing pieces that was taken away from me; that the silence of the generations before me did not allow me to hold firmly in my mind, in my heart." — Janine Lange (author and descendant of a former resident) (Van Graan, 2004)



Figure 4: Great grandmother, Elleanor Talliard making her way to the Avalon for her weekly movie night.



Figure 5: 33 Russel Street, District Six, Home



Figure 6: Locating Family in place.

These photographs act as vessels of memory. Timestamps celebrating milestones, moments of everyday life which now aid in mapping an intangible land.

They tell the story of cultural rituals, weekly traditions and commemorate the special moments which brought the community of District Six joy.

District Six was once a vibrant, multi-cultural community in Cape Town. It was designed on the concept of a "Neighborhood Unit" and a "family orientated neighborhood" (Pistorius 2002). Since the destruction of District Six, many of these qualities have been lost within our city.

When comparing these memories to the current community of District Six the contemporary space is not the same.

"Rows of homes, cinemas like the British Cinema, cafes, streets of shops, the fish market, the public washhouse were all in the same road. They were all places where we gathered like family. The community spent time like a family and we looked after each other like family and with those bulldozers came the destruction of our family" – Mr. Lenard Coraizin (interviewee - grandfather and past resident of District Six).

"The house here, better living conditions but not better people conditions. We've been through the hardship; we were forcefully removed and now that culture is gone. My heart bleeds for the children. Maybe if there was a town hall or gathering space where we could meet like we did in the old District Six, then there wouldn't be so many drugs and gangsterism." – Mrs. Abrahams (interviewee - ex-resident and current reclaimant).

"Almost nothing remained, and the community, once so vocal, had been silenced. Today the barren land shows little sign of reclamation, still haunted by the ghosts of the past" – Sue Williamson (author). - reference

These are only three examples of case studies I have engaged with who all share the same attitude. This analysis of the historical development and urban grain of District Six shows that within its current state, it lacks the

elements which made it special in the past.

There is a need to rebuild and a hunger for what once was but turning back time is not possible and we cannot recreate District Six as it was. It would not be efficient in our current, modern lifestyle. Although I am suggesting an analysis and understanding of the urban principles which successfully shaped the previous community. They are design instruments that can be used to adapt the current design framework for District Six, rebuild the community and revitalize what was once known as the heartbeat of Cape Town. The future of District Six is more than providing efficient housing to reclaimants its acknowledging legacy and cultural identity in place.

Titled: [re]Fabrication of District Six: Weaving Heritage Narratives with Future Development, my research enquiry investigates the design principles and theories responsive to the cultural heritage of the public realm within District Six. It aims to investigate the heritage traditions of everyday routines and the architectural typologies of public spaces. My expertise as an architectural designer will rely upon my family's memories and stories of District Six as well as other past residents and their experiences.

The aim of this paper is not to focus on the destruction of District Six which is widely known within Cape Town and beyond. It acknowledges the destruction and the role it played within the history of District Six but this paper chooses to focus on the joy of the place before its demolition and what made it so special and memorable. This paper begins to question what can we learn from the old traditions of everyday practice to bring joy back to the community of District Six? Can memory aid in the way we see, think and design spaces of the present and inform the future by paying homage to the past?

With this investigation, we can begin to reconstruct South African cities as a meaningful urban space that is supportive of the poorer communities like District Six (Marks & Bezzoli, 2000).

As a point of entry into translating memories into site analysis, I begin to map the intangible site of District Six using the story telling technique of poetry and linking it to family memories to sketch the space and site of the story in figure 7.

There is a significant difference between "all are welcome here" and "this was created with you in mind"- Dr. Crystal Jones

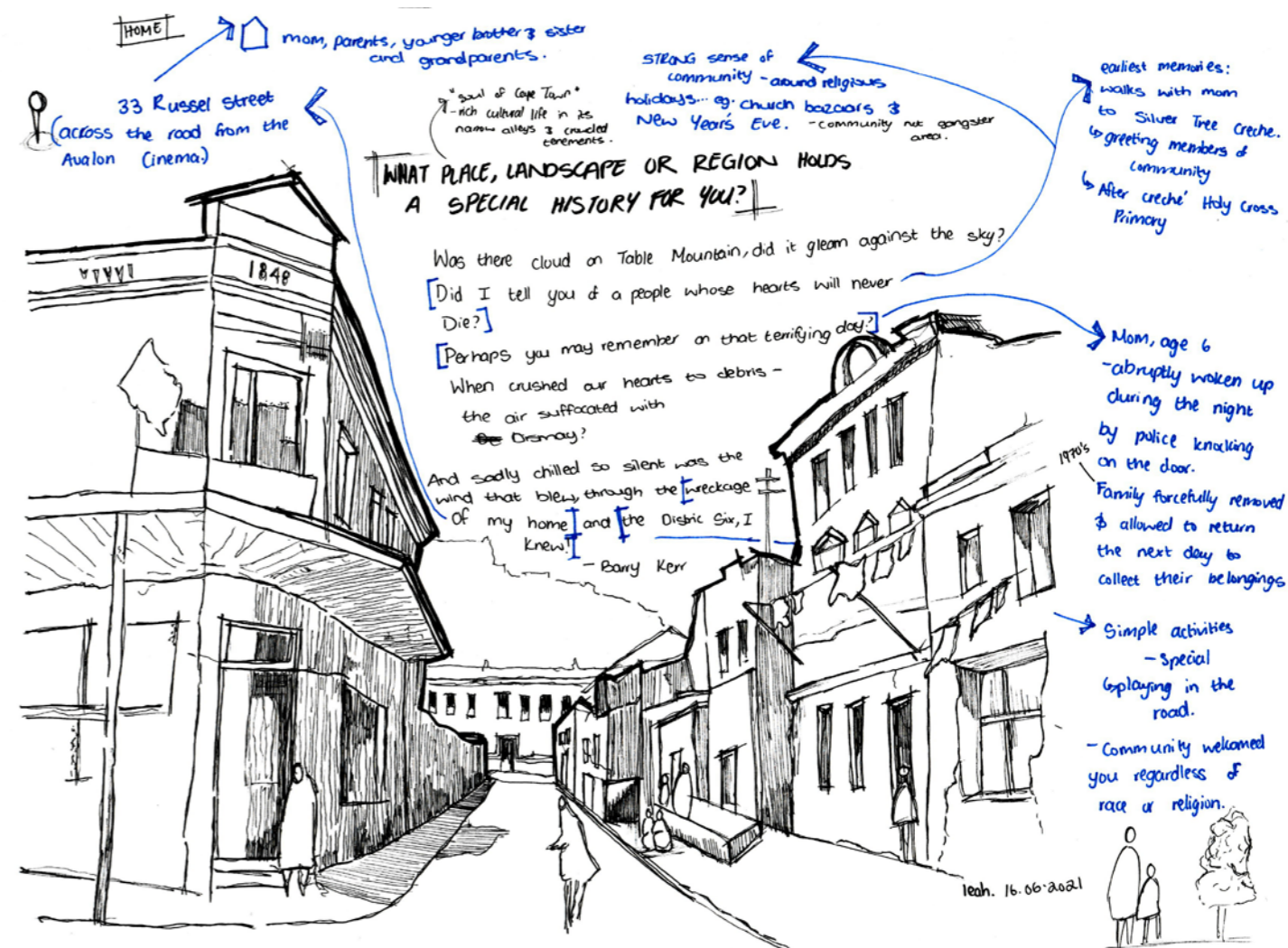


Figure 7: Mapping Intangible Spaces - Using poetry to map family narratives.

# PLACE

Narrator of Stories

## NARRATIVES PAST AND PRESENT MULTIMEDIA METHODS OF REMEMBRING

"I frequently find myself sinking into old, half-forgotten memories, and then I try to recollect what the remembered architectural situation was really like, what it had meant to me at the time, and I try to think how it could help me now to revive that vibrant atmosphere prevailed by the simple presence of things, in which everything had its own specific place and form (Zumthor, 1998)."

"I frequently find myself sinking into old, half-forgotten memories, and then I try to recollect what the remembered architectural situation was really like, what it had meant to me at the time, and I try to think how it could help me now to revive that vibrant atmosphere prevailed by the simple presence of things, in which everything had its own specific place and form (Zumthor, 1998)."

District Six is a well documented area regarding the displacement of its residents but what the newspapers and other sources failed to say was that District Six had a soul of its own. The homogenous nature created a sense of belonging which allowed the area to become more geographically defined (Warren, D, 1985). Residents took it upon themselves to document the spirit of place using poetry, drawings and photography.

Poetry was a method of storytelling that allowed my imagination to be introduced to the family stories. It allowed me to view the place from the voices when locating home in figure 7.

It is a method used by other ex-residents to remember their fondest memories of District Six. For example, Dollar Brand described the carnival atmosphere of New Year in the poem "Blues for District Six".

"when the emerald bay waved its clear waters against the noisy dockyard  
a restless south easter skipped over slumbering lion's head  
danced up Hanover Street  
tenored a bawdy banjo  
strung an ancient cello  
bridged a host of guitars  
tambourined through a dingy alley"

The tone of this poem describes the light and frivolous nature of the culture displayed during the carnival within the "hard" environment (Warren, D 1998).



Figure 8: Collage exploring multi media methods of remembering

# PLACE

Narrator of Stories

## HISTORICAL CONTEXT

District Six, mapped in figure 3, was also known to many as "Kanaladorp", a nickname that has survived to this day. It originates from the Malay word for "please", a poetic reminder of how the earlier community helped each other with the construction of their houses (Fransen 1967). Poetically, a strong community bond is what District Six has been famous for till the present day.

The 1967 survey of District Six delineated the areas by the following roads: Canterbury Street, De Waal Drive, Rouland Street, Zonnebloem College, Newmarket Street and Sir Lowry Road. It started with the construction of a few farms which included Welgelgen, Zonnebloem, Hope Lodge, Hanover House and Bloemhof. The Cape Town CBD edge was defined by Buitenkant Street.

The population growth of Cape Town caused these gardens to divide into smaller plots which gained a more urban characteristic with houses, pathways along the lower slopes of Devil's Peak, schools and religious centres. Over the decades the district kept further up the slopes (Fransen 1967). By 1864, the district extended as far as Clifton Street and Stuckeris Street with 850 houses. By the end of the century this number doubled and included urban elements such as: alleys, blocks, denser building gradients and terraces.

District six was then demolished after being declared as a 'Whites Only Area'. Its residents were relocated to the Cape Flats due to the Group Areas Act which is when the once dense community became barren land. Figure 11 shows that the majority of the land still stands empty (Pistorius 2002).

## SIGNIFICANCE OF PLACE

What is the architectural significance of the historical and aesthetic of District Six? The area carried its individuality with the Cape Malay traditions and aesthetic with later buildings leaning more towards the Victorian aesthetic. What made District Six so special and significant was not its individual building but the district.

District Six had the ability to create an intimate environment where the relationship between the building and the human scale (Fransen 1967).

Apart from architectural aesthetics, District Six's significance is stronger in its cultural and historical aspect.

First world countries are renowned for preserving monuments celebrating the past with buildings such as churches or town halls. In South Africa, most of our heritage, museum buildings are domestic in typology. This is evident in District Six.

The sad reality for Cape Town is that heritage architecture celebrating cultural life now stands below one percent (Fransen 1967). It is even more alarming that the design framework for the future design of District Six shows that space allocation for these public facilities remains at one percent as seen in figure 9.

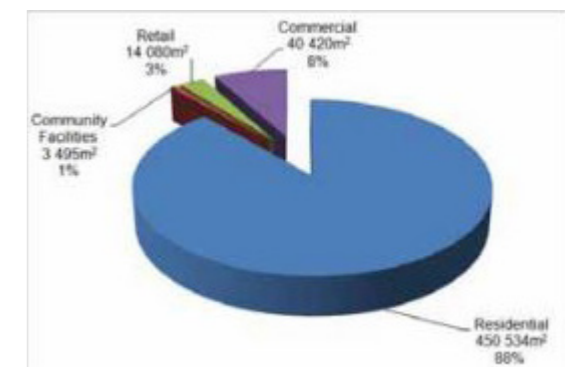


Figure 9: Future District Six Design Framework Floor Area by Use.

## SIGNIFICANCE OF PLACE

The true District Six culture played out in the public spaces, its true traditions was the sharing of food and drinks, music and dance around special events like parades around Christmas (Minty 2006).

This as an addition to the district has moral significance and could help to rebuild the neighbourhood by enlivening the area. This also welcomes the district's returning and new inhabitants by allowing the diversity to re-enter the city center. This is an opportunity to "put the heart back into the Cape Town Central City", culturally, socially and economically (Ibid). While these spaces may reflect the past and crete memories themselves, they play a role in the present and the future too. Cities can contribute significantly to personal and community development as Lefebvre defines it as the process of 'displacement'. This is the moment where an individual sees themselves as a member of something greater, this is the power of place (Lefebvre 1991).

"To provide restitution for those forcibly removed from District Six, through an integrated development which will result in a vibrant multicultural community whose dignity has been restored in a developmental environment, grounded in, and meeting the social and economic needs of the claimants and broader community that will contribute towards the building of a new nation" - District Six Record of Understanding, 1998.

This proves the significant role that the public realm plays within community growth and legacy of place. Restoration is bigger than providing housing for those who were forced to leave.

"The best memorial to District Six, it might be argued, is a redevelopment process which enables critical dialogues about the city, about citizenship and about the narration of complex pasts and futures" (Layne, 2005).

In this case my thesis paper is a memorial to the built environment where it's spirit will be embodied within my building.

Public spatial interventions at a local, district scale, engage with people and their memories, stories and narratives. The public realm provides an important opportunity to address and deal with damage done to communities.

## THE GRAND PARADE PRECEDENT

The location of the Grand Parade is central to the central business district just like District Six and ensures that many people can congregate and pass through everyday. It has played a pivotal role in providing a space for political and cultural gatherings where people can grieve and celebrate. The roads now act as the new stage that hold the parades and festivals once held in District Six.

This shows that the significance of the public realm remains even though the environment has changed.



Figure 10: The Grand Parade acting as the new stage for carnivals and parades



Figure 11: District Six Aerial Photographs showing timestamps of District Six depletion.

Top Left: 1953  
 Top Right: 1968  
 Bottom Left: 1983  
 Bottom Right: 2019

# PLACE

## Narrator of Stories

### THE URBANISM OF DISTRICT SIX

Looking at the current state of District Six in figure 9, there is a current concern in the way in which South African cities are growing. The issue is not the growth of the cities, which is evident in the surrounding areas of District Six but the environments in which people live. The element of urbanism is lost as in the past there was an understanding of form, space and principles which created a power of place and community (Marks & Bezzoli, 2000). Currently this sensibility has been lost within place and the people-centered public realm scheme. During its time, District Six was one of the most heterogeneous and dynamic urban places of South Africa.

The urban make of the old District Six promoted a sensitive design that encouraged social and economic interactions while facilitating the development of the community. It was a community of economic opportunities, fine-grained streets, high density, low-rise, mixed-use buildings that supported the poorer community.

This analysis does not result in a replica of nostalgia but an understanding of urban principles which shaped the area. When interpreted it can accommodate the current contemporary and constantly changing needs (Marks & Bezzoli, 2000). Until professionals like Architects, understand these design lessons of the past, the inequalities of the present will continue into the future and the poor will continue to be marginalized.

With this understanding and the redevelopment of District Six, we can provide a critique of contemporary planning systems while serving as a model for a “renewed urbanism” that will produce an efficient, human-scaled, equitable urban community.

### THE POWER OF PLACE

“Place” is one of the hardest words in the English language as it has many definitions. It is a home, a position in social status and a location. As architects, we rely on “sense of place” to be the aesthetic concept for the personality of a specific location. This paper will rely heavily on that definition.

Vernacular landscapes like District Six are often scarred with traces of the struggles from previous generations but also the joy. The writer, John Brinckerhoff, defines cultural geography and architecture toward urban social history. The Intersection of these fields include, the production of the space, the history of the cultural landscape and the human patterns penetrated upon the contours of the nature as seen in figure 12.

It is the narrative of how places are designed, inhabited, celebrated and appropriated. Here, the elements of social history, cultural identity and urban design are all interlaced (Hayden 1995).

The change of a place over time can be seen in “incremental modifications” made to the space to “frame” the social history. This involves the combination of an *approach to aesthetics* which can be defined as a sense of place from humanities and an *approach to politics* which can be defined as the space in the economic geography and the social sciences (Ibid).

People make attachments to a place which is essential to our identity and well-being. For individuals it is an instinctive response to the surrounding environment but more importantly, culture as seen in figure 13. We come to know places by engaging with all five senses which includes smell, sound, touch and taste.

French sociologist, Henri Lefebvre, wrote that the “production of space” defines a framework used to relate the sense of place and the cultural landscape to the political economy. He accentuated the point of space shaping social reproduction (Lefebvre 1991).

Space production focuses on people’s ability, through work and appropriation it can reveal a “perceived physical space” or a “spatial practice”. As architects, we turn these perceived notions into built works. Perceivable aspects of space involve material fabrication and the clustering of social practice within space. Examples of this could include a building or a marketplace or public plaza. Lefebvre writes that spatial practice transpires from an intertwined relationship of an individual’s everyday routines and realities in the urban.

“Space cannot be perceived without the notion of place” (Ibid). The physical realm of spatial production is seen within the places of everyday life as seen in figure 14.

Overall, the idea of “place” lives in the fabrication of architecture and urban space which commemorates the traditions of everyday life related to culture and geographical origins of meaning (Van Rensburg & Da Costa 2008).

As a designer I understand place is important in the shared identities of communities and people in relation to the celebrations of everyday traditions. Traditions, rituals and narratives created by place contribute to the creation of one’s identity and the preservation of culture.

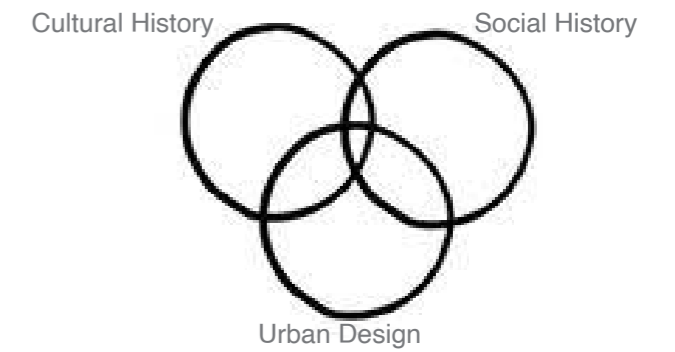


Figure 12: Diagram of John Brinckerhoff's definition of cultural geography.

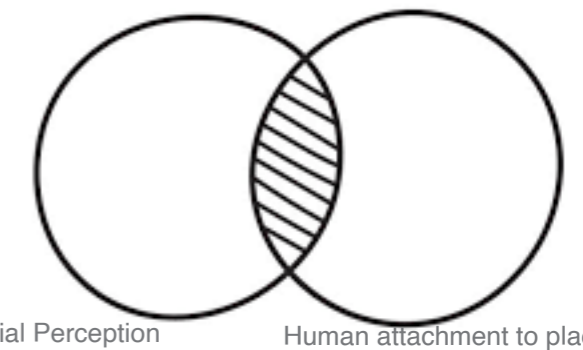


Figure 13: Diagram of John Brinckerhoff's definition of Spatial Relationships

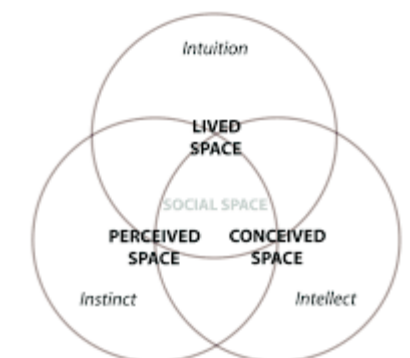


Figure 14: Diagram of Lefebvre's space theory.

## INTANGIBLE CULTURAL HERITAGE

Intangible Cultural Heritage can be defined as “the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage” (UNESCO 2015). It may only be considered “heritage” once it is recognizable within a specific culture (Smith 2009).

It is evident within story telling “oral traditions and expressions”, social practices and traditions, performing arts, events and local craftsmanship. (Ibid). Essentially, Intangible Cultural Heritage is “living heritage” passed down through generations and consistently revived by the community (Ibid). While it is traditional, it could adapt and become contemporary with the change in socio-economic environment.

This can be defined as representations, practices, knowledge, traditions, artefacts and instruments and spaces associated with a specific community or individual which forms a pivotal part of an individual’s identity (Brumann C, 2014).

This methodology of audiovisual material is important in the process of personal identification. It allows for the safeguarding of heritage while making it more accessible to the larger community.

Audiovisual representation makes use of practices and technologies which stories are produced and shared amongst social groups especially in today’s world of social media.

“Protecting intangible cultural heritage refers mainly to intellectual and cultural property; in this context protecting traditional practices would mean keeping knowledge for oneself and limiting access for others” (Erewein 2014).

Preserving heritage is only possible when people/communities perform traditions and cultural practices often and make sure to remember them. Film media supports the memory of its subjects.

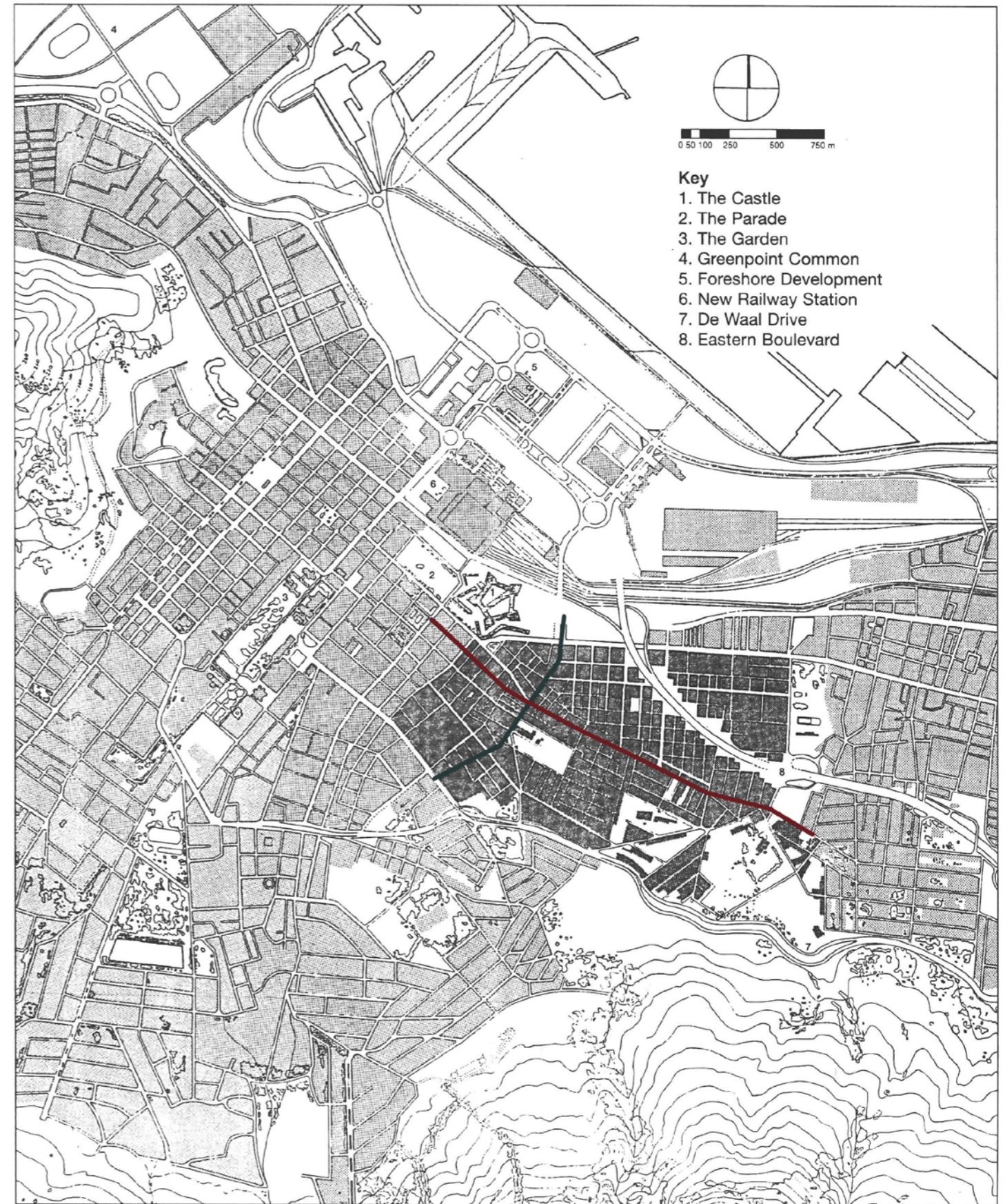
Content creators enter a new production in the stage of preproduction which includes field analysis and designing a film concept much like the methodology I followed when creating my documentary.

Ethnographic Film can contextualize heritage rather than advertise it. It offers a more authentic view of the narrative. This method allows individuals and communities to tell their stories instead of depending on a third person narrative.

Therefore, it remains an adequate methodology for the preservation and documentation of intangible heritage and memory. It is an efficient method for collecting data and representing identity, protecting it and the preservation of culture. Simultaneously, it can revive traditions while creating awareness of how important it is to preserve legacy (Erewein 2014).

It is one of the ways in which the stories are able to reach others, particularly younger generations as it is a playful method of content creation and preservation of heritage.

Understanding the importance of Intangible Cultural Heritage is acknowledging that the story of District Six goes beyond the historical map like the one shown in figure 15. Within the map lies a greater narrative worth preserving.



Map: Drawn from 1968 aerial photographs. (Department of Land Surveys and Mapping)  
 — HANOVER STREET AXIS ACROSS DISTRICT SIX TOWARDS THE CBD AND THE SOUTHERN SUBURBS  
 — AXIS RUNNING DOWN FROM DEVIL'S PEAK SLOPES TOWARDS THE HARBOUR

Figure 15: Historical 1968 map of District Six showing its connection to its surroundings and its density growth.

# LEGACY PRESERVATION

Narration of Stories

## DOCUMENTING LEGACY THROUGH FILM

Film documentation and [re]presentation of heritage and culture is an instrument of archiving and preserving legacy and memories. It is an archiving tool which aids us in relating to our present and informing our future. It is a tool for preserving narratives and celebrating legacies. Filmed documentaries are an easily communicated way of documenting and presenting intangible heritage to those who have never experienced it before (Furlan N,2015).

I am curious about the power of film in preserving narratives, culture and heritage within an intangible place. Is it possible for an insight into film making to reveal possible ways of honouring legacies in architecture?

Documenting intangible heritage plays an important role in the process of self-identification and safeguarding culture (Furlan N,2015). Film can ultimately transform a site with history like District Six into a cinematic lived experience through memory.

Is it possible for film to act as an acceptable theoretical dialogue for an architectural intervention? Perhaps, by accessing both fields of theory by breaking down its methodologies into its simplest forms.

A film has the opportunity to represent space and time as a dynamic effort.

A publication titled; "Manhattan Transcripts" contains visual representations of sequences of frames which create a filmstrip. Using this, the study of film production has been used to not only preserve legacy but analyze the process of design for architecture as a less theoretical technique. Particularly in this paper when mapping memory and emotion which is often associated with film. Therefore, the methodology to achieve this will be linking diagrams, and a writing style which will adopt the film language in order to integrate the film techniques into architecture.

## MONTAGE AND ARCHITECTURE

Montage refers to a collection of still and moving images which are edited to create a sequence or film.

It is the method used by film creators to capture and present a narrative (Studiobinder, 2021). Montage is also the process of giving objects or subjects their place in relation to one another simply to the practice of architecture.

Associate professor in Architecture, Heidi Sohn, recognizes this within architecture and said, "acquire their position, their place and hence result in a sort of system classification" (Sohn 2006). If this defines the essence of a film montage then architecture is in control of the 'human montage' in the sense of being observational, experiential and pragmatic.

Finish Architect, Juhani Pallasmaa mentions in his publication, Architecture of image: Existential Space in Cinema: "establishing a place is the fundamental task of architecture." (Pallaasmaa 2001).

Through the technique of a montage, raw film shots gain its meaning and role within the story.

The simplest and smallest contribution to film is the "frame" which consists of a single photograph or documented moment. Gathering frames is a starting point for piecing together memories and stories to preserve memories and the overall legacy as seen in figure 19.

Architect, Bernard Tschumi, in his book "Manhattan Transcripts, used his diagrams to read like films to further exhibit the link between film and architecture. A single diagram is one piece of the larger image therefore its representation cannot be fully understood in its individuality. Tschumi's book, Event Cities further explores the use of piecing together multiple drawings or "frames" to explain concepts (Tschumi 1994).

By pairing drawings and photographs Tschumi's diagrams attempt to present the relationship between space and its use in architectural representation.

By adding himself/his own narrative into the storyboard, the relationship of "the set and the script, between "type" and "program" between objects and events" become evident (Tschumi 1994). Examples of the transcripts and storyboards are seen in figure 16.

"The Transcripts aimed to offer a different reading of architecture in which space, movement, and events are independent, yet stand in a new relation to one another, so that the conventional components of architecture are broken down and rebuilt along different axes (Tschumi 1994).

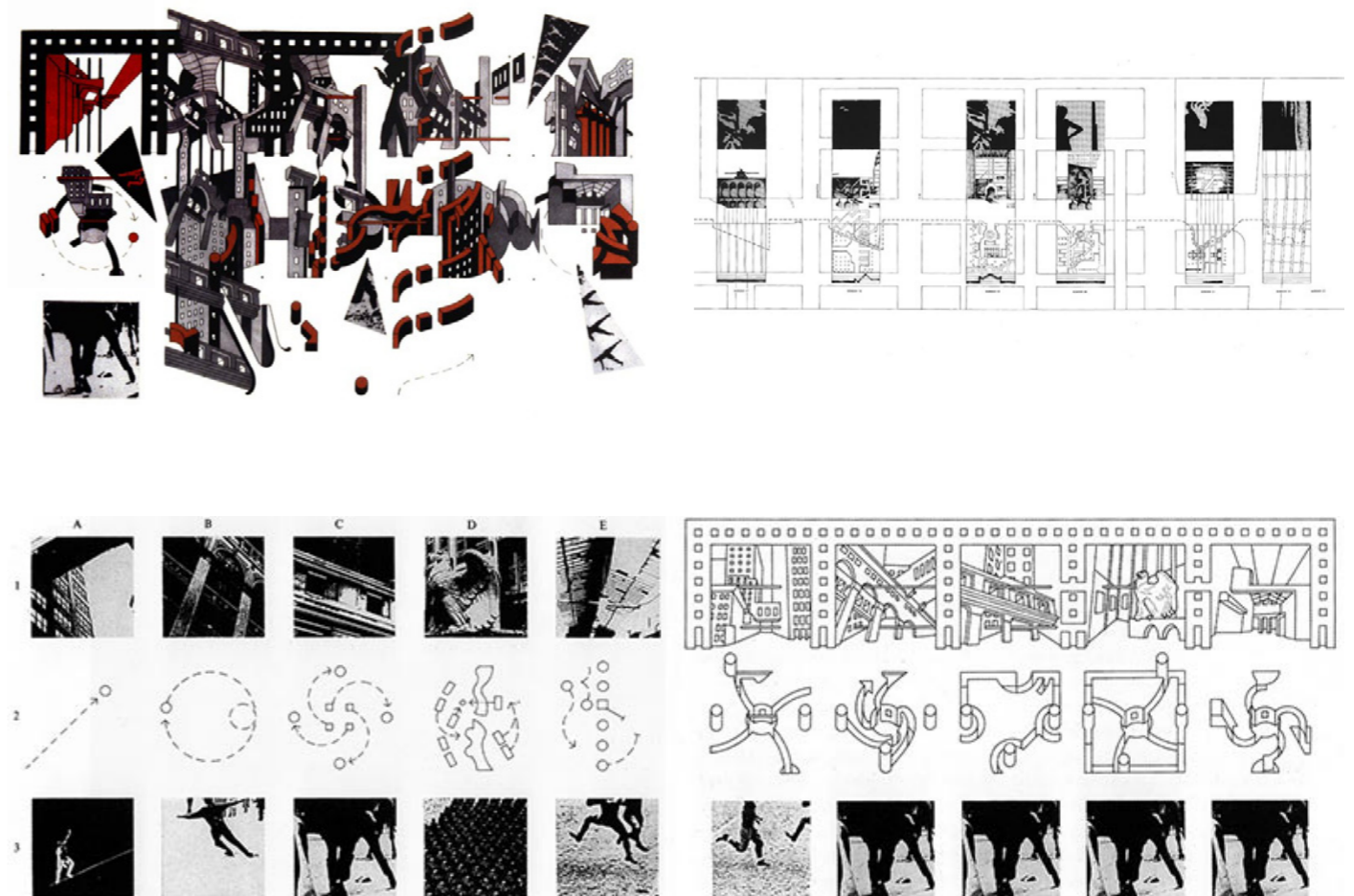


Figure 16: Bernard Tschumi's storyboards from his book Manhattan Transcripts showing the element of perspective in the architectural relationship between space and use.

# LEGACY PRESERVATION

## Mapping Architecture with Storyboard Making

### MEMORY AND ARCHITECTURE

Memory allows us to understand the “moving image” or film, as we remember the previous frames and our minds are then able to follow the route of movement for the proceeding frames.

“They establish a memory of the preceding frame, of the course of events. Their final meaning is cumulative; it does not depend merely on a single frame (such as a façade), but on a succession of frames or spaces” (Tschumi, 1994).

Architect, John Ruskin said it’s important to understand that memories happen somewhere, “without architecture there would be no remembering”.

Film techniques like montage allow our mind to remember old memories and make them available for new situations within the present. Architecture can activate these memories, especially the “collective memories” of the public.

The typology of public architecture can recreate intimate and homely spaces which allow us to access memory. It creates spaces for viewing and movement to be recognized by the architecture of the building and the pedestrian.

“We place our feelings, desires and fears in buildings. A person who is afraid of the dark has no factual reason to fear darkness as such; he is afraid of his own imagination, or more precisely of the contents that his repressed fantasy may project into the darkness” (Pallaasmaa 2001).

Translated into architectural terms, one perspective cannot stand on its own to represent the design in its entirety.

This influenced me to create my own film documenting my family’s story. A documentary which not only allowed me to preserve the legacy of my grandparents but to use it as an experiment and entry into architecture.

I partnered with a Film Masters student, Nomandla Vilakazi and we began our journey into a collaborative documentary into family narratives in District Six. Thus, the documentary titled, “Rebuild” was born.

The entry point for me as an architectural student was to start small.

The simplest and smallest contribution to film is the “frame” which consists of a single photograph or documented moment. Gathering frames is a starting point for piecing together memories and stories to preserve memories and the overall legacy as seen in figure 19.

I started my documentary journey by piecing together all the sketches, family photographs and collages I created for previous submissions in order to create a film storyboard. This storyboard would be the source of the script and scenes which would map the narrative of the documentary seen in figure 23 and figure 24.



Figure 17: Personal sketches mapping my thoughts and ideas.



Figure 18: Family photograph showing the famous Fish Market in Hanover Street

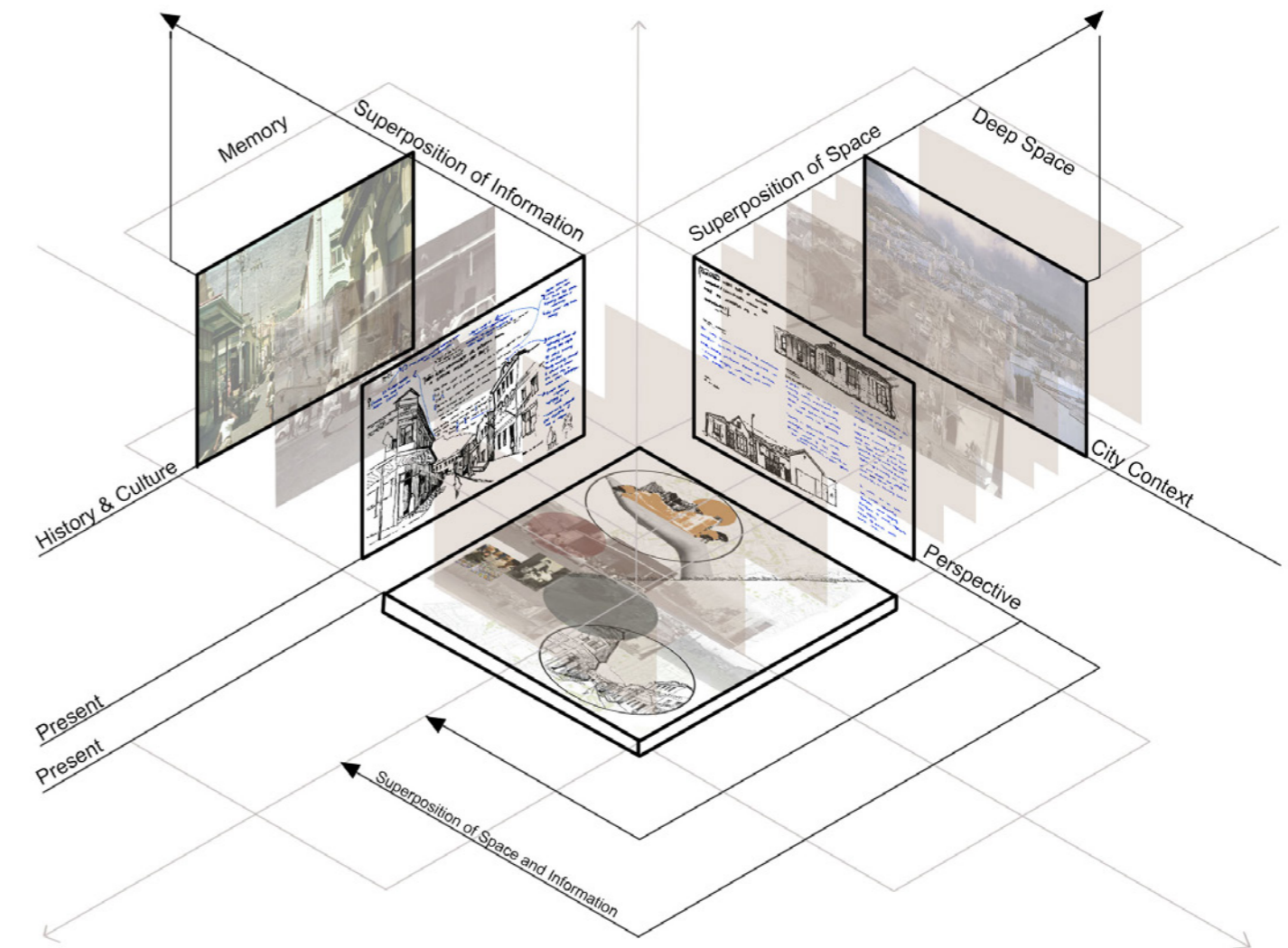


Figure 19: Storyboard exercise piecing together frames of memory using images, collages, poetry and sketches in order to map the documentary narrative.

# THE STORYBOARD

THE STRUCTURE IN THE MAKING OF  
STORYBOARDS

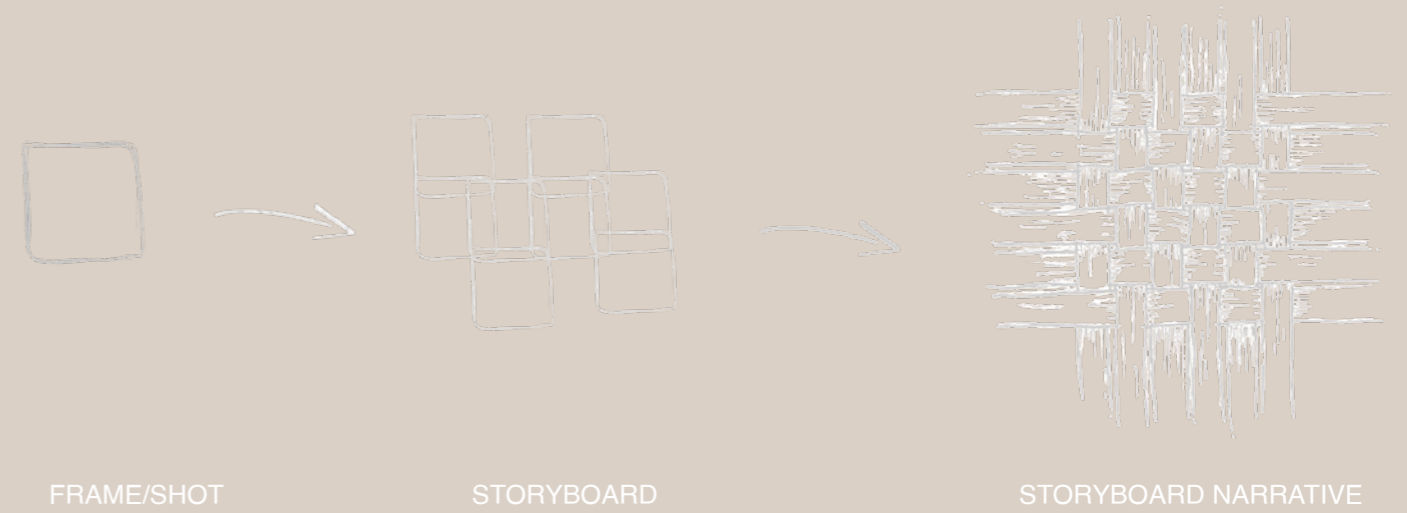


Figure 20: Diagram showing the structure of a storyboard

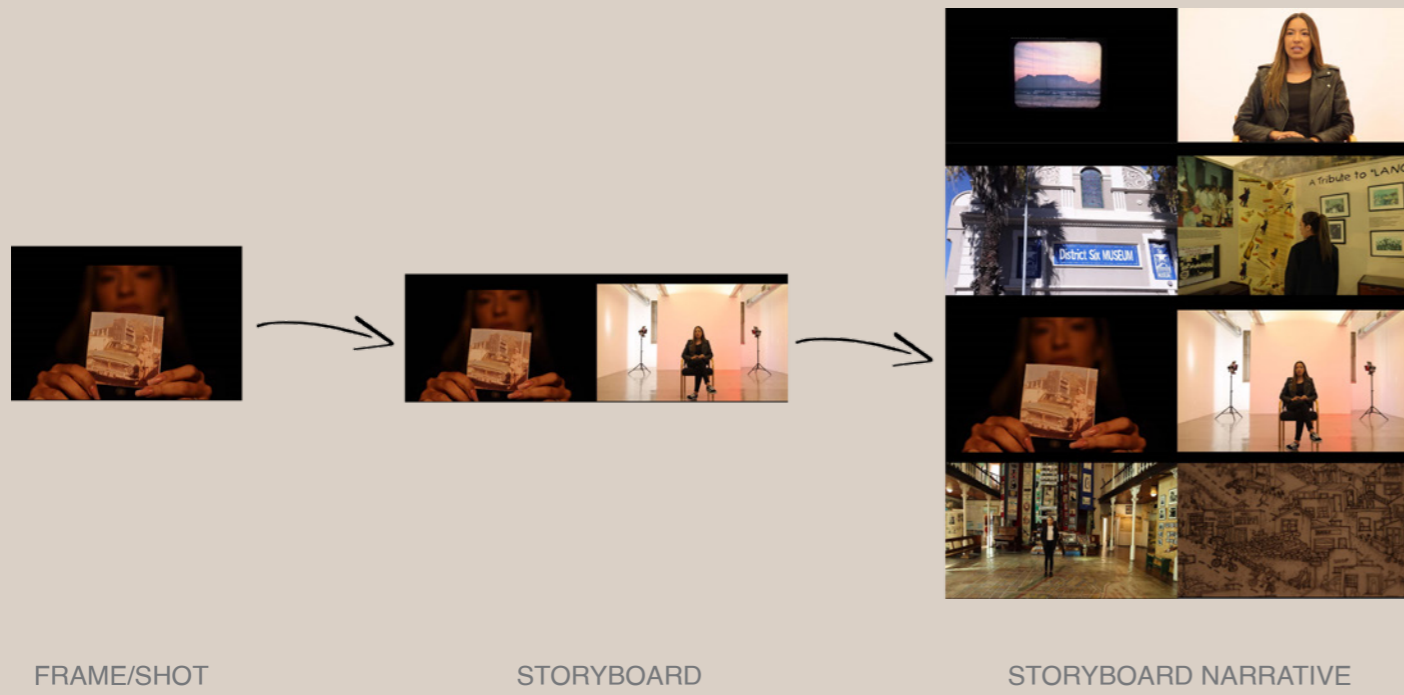


Figure 21: Diagram showing the structure of a storyboard when constructing the documentaries in Figure 20 + 21

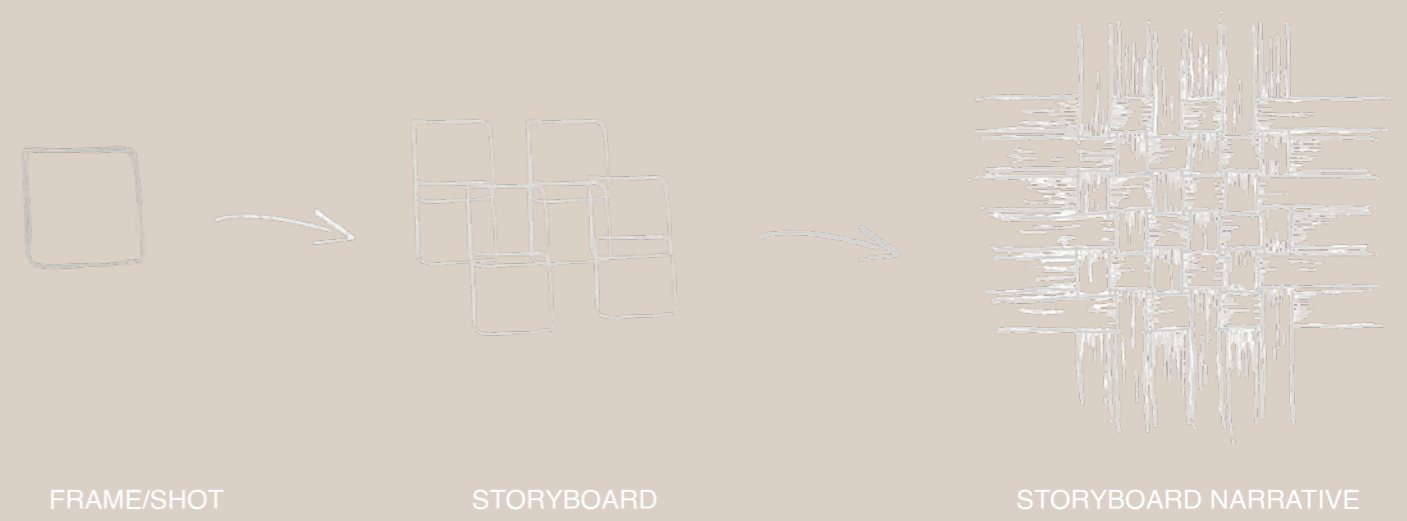


Figure 22: Diagram showing the structure of a storyboard



District Six - 1953



Figure 23: Heritage place-making storyboard using documentary frames by Nomandla Vilakazi titled "In the Rubble"

Figure 24: District Six legacy preservation storyboard using documentary frames by Nomandla Vilakazi and Leah Michaels titled "Rebuild"

# PLACE

## Mapping memory using architectural analysis

### MAPPING THE OLD DISTRICT SIX MAPPING INTANGIBLE SPACES

Memory makes us conscious of time. The remnant of the past creates memories of the present (Comte-Sponville 2004).

Without memory, the true experience of architecture would be impossible and we as people would not be able to determine our identity within the world.

Public life was an important aspect of District Six, many of the stories took place on the streets. This is due to the density of the area and its buildings leaving little space for open meeting spaces. In fact, the public urban area was articulated by the streets (Pistorius 2002).

Not many people in District Six owned cars therefore walkability was important and the relation between buildings and the human scale.

Following my storyboard exercise, I began to create a storyboard driven by the narratives using architectural analysis as frames to create a storyboard mapping the now intangible site of the old District Six.

Mappin began with framing the urban land of the road language in relation to open spaces and fine grain of buildings shown in figure 25,26 and 27. The next step was to zoom into the map and find the public places where the community would gather, most of which seem to be along Hanover Street. As well as identifying what these spaces looked like architecturally as seen in figure 29.

These meeting places included bioscopes, barbers, corner baabie shops, fruit and fish vendors. This shows that public gatherings happened mostly around small/ family-owned businesses which were intertwined with residential homes within the urban fabric. In most cases, commercial shops were on the ground floor and residential homes above.

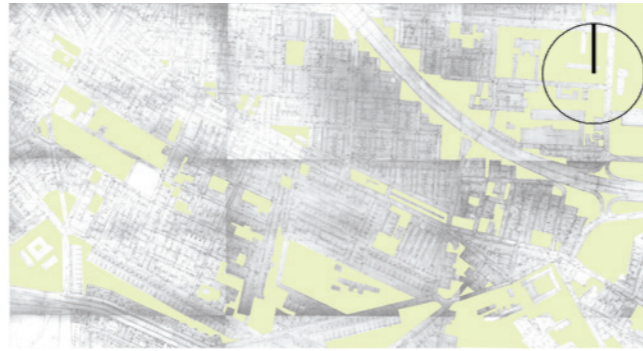


Figure 25: Open Spaces within the old District Six



Figure 26: Fine grain of the buildings and urban grid of the old District Six



Figure 27: Fine grain street grid of the old District Six



Figure 28: Fine transitions of street edge



- |                               |                                    |
|-------------------------------|------------------------------------|
| 1. CCC Public Chalets Toilets | 27. Avalon Bioscope                |
| 2. Castle Printers            | 28. Sweeteries                     |
| 3. YWCA                       | 29. Fish Market                    |
| 4. Castle Bridge Fruiterers   | 30. Wayniks                        |
| 5. Alf Wylies Barber          | 31. Post Office                    |
| 6. Dollies Chemist            | 32. Van der Schyff's Material Shop |
| 7. Palm Tree Studio           | 33. Shrand's Shoe Shop             |
| 8. Herbalist                  | 34. 'Rooi kop Jood'                |
| 9. Cornet Cleaners            | 35. Mark's Furniture Shop          |
| 10. Broadway Dairy            | 36. Taj Restaurant                 |
| 11. Nannucci Cleaners         | 37. Dullah Khan                    |
| 12. Mr Johnson's Shop         | 38. Rose & Crown Hotel             |
| 13. Westminster Cafe          | 39. Little Wonder Store            |
| 14. Public Washhouse          | 40. Dr Abrahams                    |
| 15. Swimming Bath             | 41. Voetboeg                       |
| 16. Tickey Shop               | 42. Dr Behardien                   |
| 17. Seven Steps               | 43. Dr Safeda                      |
| 18. Globe Furniture           | 44. Bethal Primary School          |
| 19. Star Bioscope             | 45. Lipman's Chemist               |
| 20. Banks                     | 46. Boeta Bruim's Fruit Shop       |
| 21. Cheltenham Hotel          | 47. Glicks                         |
| 22. Dout's Cafe               | 48. Sperber's Chemist              |
| 23. Tip Top Barber            | 49. Manta's Shoe Shop              |
| 24. Pillay's Shop             | 50. Fye se Club                    |
| 25. Adam's Buchery            | 51. Dr Ebrahim                     |
| 26. Crescent Restuarnt        | 52. Avalon Records                 |

Figure 29: Map of public/gathering spaces in the old District Six

# PLACE

## Mapping memory

### CULTURE OF PLACE

Despite the “sordiness” of District Six, due to the culture of public life, it seemed like poetry. Peter Abrahams documented this spirit in his poem, “Path of Thunder”.

“Yes, this was also the end of Cape Town and its bustling and exciting stream of life. The end of the coon shows and the parties and dances and the excitement one felt in District Six on a Saturday night.”

I wanted to capture this spirit of culture using my family’s stories and photographs in a drawing, hoping to embody the memories of District Six (Warren, D 1998).

The true District Six culture played out in the public spaces, its true traditions was the sharing of food and drinks, music and dance around special events like parades around Christmas (Minty 2006).

This as an addition to the district has moral significance and could help to rebuild the neighbourhood by enlivening the area. This also welcomes the district’s returning and new inhabitants by allowing the diversity to re-enter the city center. This is an opportunity to “put the heart back into the Cape Town Central City”, culturally, socially and economically (Ibid).

It seems easy to romanticise District Six and make it sound like a Utopia whether it was experienced first hand or not. It’s magic has remained in memory through music, film, writings like poetry and photographs which is what my paper hopes to express.

The fact remains that District Six was the heart of the city. It was a centre for a range of people and cultures woven together by relationships and a set of values rooted within the built environment and architecture.

District Six was the home to the Cape Jazz, vibrant carnivals, musicians, artists, intellectuals and writers therefore performance and learning spaces are essential to the site as seen in figure 30 (Minty 2006).



Figure 30: Kaapse Klopse parade

# PLACE

## Mapping memory through Storyboard making

### REMEMBERING JOY THROUGH THE STORYBOARD

The next step within the exercise was to [re] imagine the space through sketching the narratives and using the architectural mapping as precedent for the imagery. The result is the animated storyboard in figure 31.

“My favourite memories of District Six happened on its roads. We didn’t have yards where we could meet with friends and family. The streets of District Six were our playgrounds and meeting rooms. I remember walking with my mom down the street to Silvertree Creche with my mom and we would have to greet everyone. We knew all the shop keepers and fish mongers.

As a child, the Moravian church bizzarres were the best. They would give you a basket. It was a handmade basket of different colours and it would have peanuts, sweets and popcorn inside. Every new year as a child I would run into the house to hide from guys dressed like the american achas (indians) as they would come running down the street to scare the children. They would run straight into the house and pull you out from under the bed and then they would give you sweets.” - Mrs Rachele Coraizin/ Michaels (Interviewee - Mom/former resident).

“Rows of homes, cinemas like the British Cinema, cafes, streets of shops, the fish market, the public washhouse were all in the same road. They were all places where we gathered like family. I remember all the bioscopes, the avalon, the caledon, the british bioscope were all close together. They were double stories and the poorer people would sit at the bottom and the “upper-class” people would sit on the gallery. As fishermen we would walk down Hanover street to the harbor and when we came back home we would come back up Hanover street, stop at the Fish Market to drop supplies and buy fish and chips before going home again. District Six was so close to everything; we could walk to town.

If you needed to know the time, you would walk outside to look at the time on the Town Hall clock. The fun part about District Six was that it didn’t matter who you were- black, white, Christian, Muslim- if one person was sick everyone would gather at your house to help you. If you were getting married, the whole road would attend. On a Friday night, school halls turned into bioscopes and markets to help raise money for the school. We had our traditions. My mom would go every Friday night to the bioscope and when my father was in town he would tag along. They would send us as children to buy the tickets and they always sat in the same seats D24 and D25. You could see the ocean. We could see when my father came from sea, he had a certain way of turning the boat to signal the family that he was on his way home.” – Mr. Leonard Coraizin (Interviewee - Pa/former resident).

“You would walk everywhere; everything was convenient, and it was safe to do so. We used to walk down Hanover Street at night, peacefully, and we would do window shopping in town, or we would go walking in the gardens. The kids would play in the gardens. Not many people had cars and we didn’t have problems with our neighbors so it was nice to walk and talk to everyone. It was lovely. We all looked after each other, especially the children. You could walk down Russel Street to the markets to buy a few things and the children would help you carry your bags home in exchange for a few coins. The children would then take these coins to the corner baabie to buy sweets.

Ou Christmas (the day after Christmas) then church and Muslim bands would come down the road performing. Choirs, beautiful choirs singing. Then the koons would come and we would all start dancing in the streets. People would put benches outside their houses at midnight to watch the Christmas parade and they would do it again whenever the Kappse Klopse would perform on New Years Day around 10/11 in the morning.” Mrs Fredeline Coraizin (Interviewee - Ma/former resident).

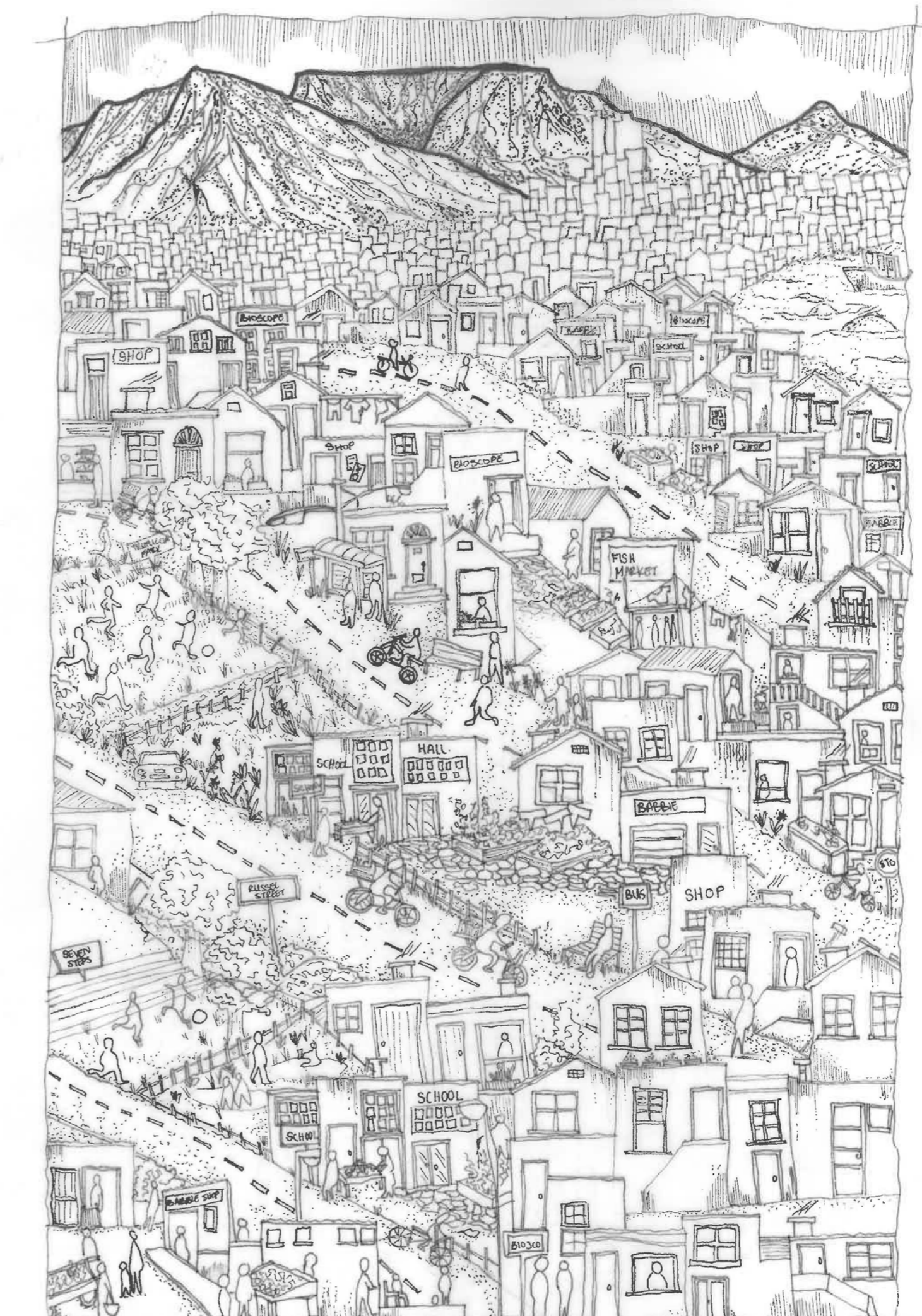


Figure 31: Review 01 sketch - Mapping Narratives with Storyboards - Reimagining an intangible place.

## Mapping memory through Storyboard making

### UNPACKING THE STORYBOARD INTO SMALLER FRAMES - SMALLER NARRATIVES

Figure 32 shows evidence of how important walkability was in District Six for pedestrians and industries. District Six was close to town and the foreshore. Fishermen could walk from home to the harbor as a means of transport to work and back home.

Figure 33 shows how adaptable buildings were in their programs. On Fridays or over weekends school halls and church halls became hosts for markets and bizzarres. These events happen often, which evolved into celebrations and religious/cultural traditions within the community. These pubic spaces like bioscopes were visited weekly where families like my grandparents would book the exact same seats each time they would attend a movie, D24 and D25.

Figure 34 shows how transitional spaces allowed for the home to spill out onto the public street. These verandas would be inhabited by commercial activity or furniture where residents would sit and watch any celebrations or parades that would happen on the streets.

Figure 35 shows how family stores and baabies would be situated between residential homes. These spaces created platforms for gathering and constantly kept the streets busy.

These smaller narratives held the architecture which contributed to the success of the community and its social life. By dividing the story into smaller summaries, I was able to identify what I feel are the most successful architectural elements within the community of District Six.



Figure 32: Sketch narrative 01

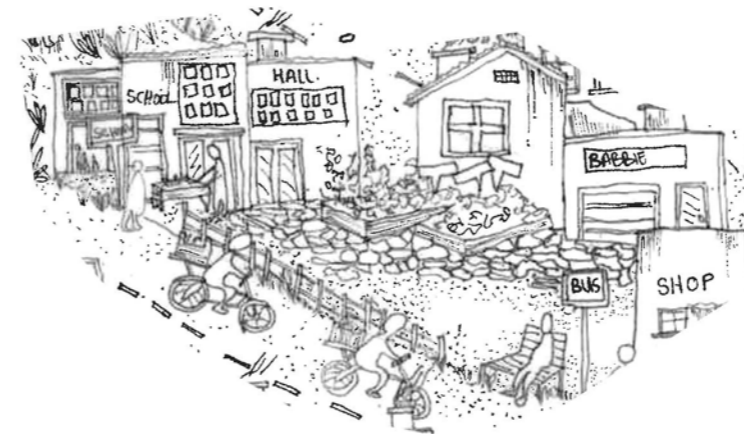


Figure 33: Sketch narrative 02



Figure 34: Sketch narrative 03



Figure 35: Sketch narrative 04

# ARCHAEOLOGY OF PLACE

Remembering District Six

## REMEMBERING PLACE THROUGH THE STORYBOARD

Archaeology can narrate the stories of the lives of ordinary people, the objects they used within their everyday lives, meals they ate and the buildings these people lived in. These buildings were adapted according to their traditions and cultures in order to make their lives pleasant and gave the people a **sense of identity** in the way in which they lived.

The danger of not documenting areas like District Six is the result of an ignorance of our diverse cultural heritage and a lack of understanding into identity. This essence deserves to be preserved.

RESUNACT (the Research Unit for the Archaeology of Cape Town) is documenting the archaeology of Cape Town which intern is ensuring that the legacies of ordinary people do not disappear. (Hall, 1996).

The result of the 1995 survey show that when District Six was demolished, the bulldozers collapsed the walls of buildings, creating piles of rubble. These rubble piles preserved many of the materiality like the foundations, streets and floor surfaces. In the later years, inconsiderate developments like road systems and large construction projects caused damage to the archaeology remains on some of the important streets like Hanover Street.

Despite this, some of the old tar and cobble streets remain therefore much of the old layout of District Six remains (Hall, 19960) as seen in figure 36.

When redeveloping District Six we must consider what archaeology can contribute towards the design process. According to the archaeological survey done by Lucien Le Grange this could be: physical remnants of living memories which could give insight into historical backgrounds.

Archaeological remains of some of the significant heritage spaces of District Six such as Hanover Street and surrounding buildings were destroyed during the removals. Largely what remained is street fabric like kerb stones and cobbles. Perhaps they could give insight into the makings of the old District Six.

These stones are now used to create landmarks of remembrance, creating new meeting spaces in the current District Six. One being th Krotoa found along New Hanover Street as seen in figure 37.



Figure 36: Remnants of Old Hanover Street



Figure 37: Krotoa a ceremonial gathering place on New Hannover Street using stone as a memorial

An example of the Archaeology of landmarks using stones include the Steven Steps as seen in figure 38. The Seven Steps was a popular meeting place and a simple precedent for how transitional spaces within the public realm can become successful congregational holders. The method of remembering, poetry, was using to describe the importance of remembering these stones.

“The children will revenge us  
For better or for worse  
Cause they can clearly hear the steps  
And understand its curse  
For they too have been broken  
And scattered like the bricks  
The stones, cement and concrete  
That once was District Six”



Figure 38: Seven Steps shown in the Old District Six.

# IN THE RUBBLE

Understanding Materiality + Making Within the Frames

## HERITAGE CONSTRUCTION METHODS HERITAGE STONE

“Heritage Stone”, is the name given to stones that hold significance in human culture. These stones were used for important uses over long periods of time such as the construction of monuments, roofing, columns lithography and tiling. They are also stones that have been used for more mundane uses on large areas over time. The use of heritage stone has aided in defining the aesthetic of specific regions or towns (Hannibal 2020).

The method of stone construction is evident within Cape Town, specifically in District Six and its surrounding areas like the Cape Town CBD and Bo-Kaap. figure 40 shows old photos of District Six using stone. Evidence of its remnants in District Six can be seen on site walks in figure 39.

The early Cape settlements showed evidence of the Batavian stone construction method and were used for building elements like foundations and loadbearing walls.

The increasing use of stone within the Cape was influenced by the advancement of the industry within the area (Cole 2018). The Malmesbury Group stone was the initial stone typology to be excavated at the Strand Street Quarry.

The growth of the urban settlement encouraged the construction of additional buildings in the residential and public realm thus stone building techniques became synonymous with the settlement aesthetic.

Heritage construction methods like stone for monument buildings dates back in use since 1667, the construction of the Castle of Good Hope (Coetzer 2020).

District Six was an inner-city area which was inhabited by freed slaves therefore it was a poor area. Therefore, the stone used in District Six were fragments left from the construction of larger public buildings in the city center like City Hall and residential buildings from “white areas”. The low-quality stone did not limit the craftsman as the remains of their work still stand today. This shows the true nature of stone, its ruins and rubble show permanence, spatial agency and poetically, legacy.



Figure 39: Storyboard showing Evidence of stone construction left in the rubble on site.



Figure 40: Evidence of stone construction in old District Six photos

# TECHNOLOGY IN DESIGN

## The Architecture Within The Storyboard

### KEY URBAN ELEMENTS TRANSITIONAL SPACES

The next step in translating the storyboard exercise into architectural language was to analyze the architecture within the frames. This analysis will use a similar method using a combination of photographs and drawings. Figure 41 shows a zoomed in version of figure 7 focusing on one street in order to show the urban elements.

The houses of the Old District Six were small and very few had backyards which left little space for gatherings within the home. Public gatherings therefore happened in spaces attached to the exterior of the homes or surrounding it, creating an “extended architecture” from the building into the urban fabric.

District Six is a good example of how architectural elements are key to successful place making and social interaction.

Looking further into the Victorian aesthetic, this paper will highlight a few of the successful architectural elements including walkways, stoeps and the relationship between the building and the street (Pistorius, 2002).

Overall, the element of the streetscape was important in “place-making” which ultimately adapted to “village-scapes” when public entities like churches were added.

These transitional elements were hosted along the streets and facades.

The street along with the sidewalks created a linear urban space, the dominant public space which large gave order to the district. It became a place of interacting and meeting, buying and selling, work and set the stage for cultural and civic ceremonies (Jackson J.B, 1987).

The facades created an urban wall hosting elements which softened the transition between public streets and private buildings. These design elements included stoeps which became the meeting ground for the community.

Enclosure was created by the widths of the streets and the heights of the buildings within District Six. Most of the buildings, especially on busy roads like Hanover Street were two storeys high with balconies which reached towards the street. This allows the streets to become the focal point of social life.

The transitional elements further provide towards the appropriateness of human scale such as the stoeps and walkways.



Figure 41: Architectural Storyboard: Initial Sketch of Urban Elements like the walkway, stoep, street and celebrated corner.

## THE STOEP

The stoep consists of a small veranda/raised area or a set of steps to the entrance of a house. Culturally these were built in areas like Bo-Kaap and District Six.

The construction approach of the stoep was a raised platform of a structural foundation above ground level or the street.

This key architectural element allows for a visual connection between the building and the street. The stoep then adapted into a covered veranda which consisted of columns which supported a roof overhang. A level of privacy is added to the building when the stoep is accessed by steps or a low boundary wall (Pistorius, 2022).

Stoeps allow for a more delicate semi-private transition from a public street to a private building. These stoeps had different typologies which included: the flat stoep shown in figure 43, the terraced stoep shown in figure 42, the raised stoep also shown in figure 42 and the walled stoep.

The flat stoep was a platform which attached itself along the facade of the building. The terraced stoep included level changes to make the sloping site accessible. The raised stoep were accessed by steps and often included a balustrade at its perimeter. The walled stoep had a wall along the stoep perimeter with a height of around 1m made of brick and covered in plaster.



Figure 42: Photo showing stoeps along De Villiers Street



Figure 43: Sketch indicating the flat stoep typology.

## THE STREET

The streets of District Six are known for being an additional room for the surrounding buildings which held the public realm and meeting spaces for the community. The urban wall created an energetic transitional space for everyday life to spill out onto the street. Views into the vibrant street life created a stage on which the entire community chose to partake (Nasson 1990).

District Six contained thin, more intimate streets in comparison to its current streets. The streets hosted washing lines on wash day (Pistorius, 2022). The streets provided a host for social and commercial interactions.

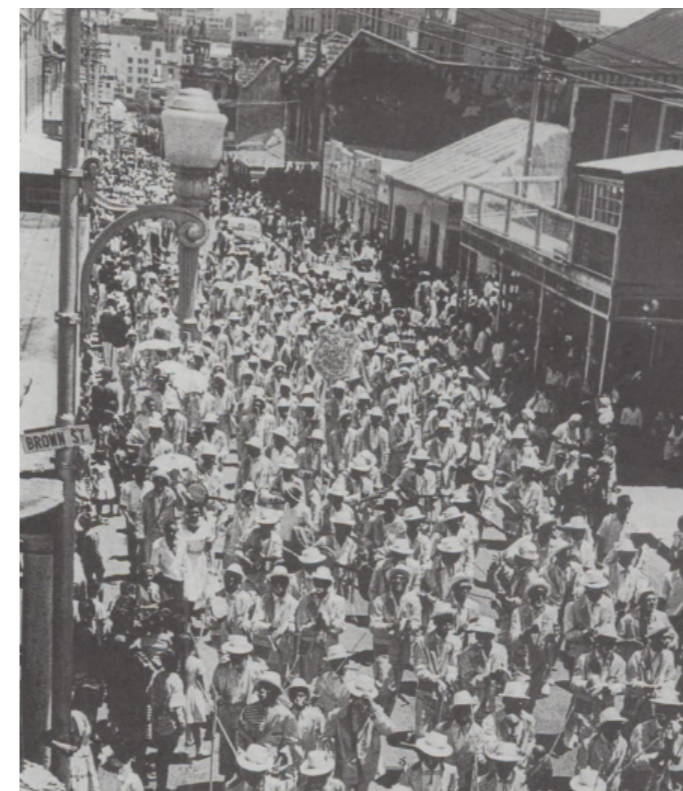


Figure 44: Photo showing a parade in the streets by the kaapse kloepse

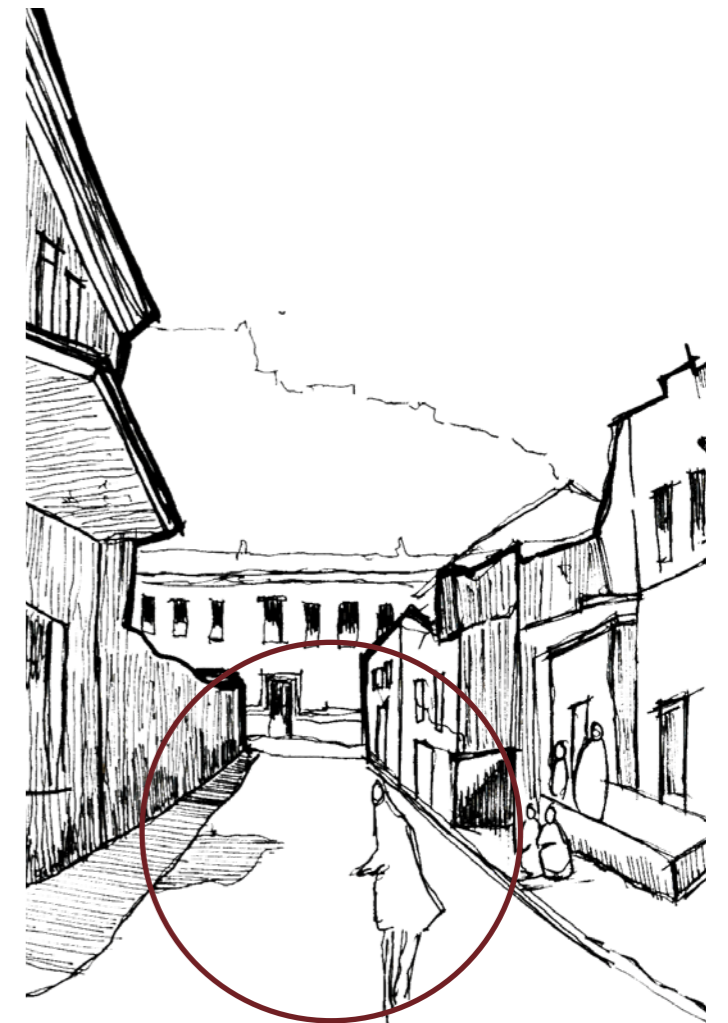


Figure 45: Sketch showing the street held by the urban wall created by the facades on either side.

## THE WALKWAY

The community blocks of District Six were held by its urban edge created by its adjacent urban walls. These facades created a public street edge and enabled commercial activity across the street as shops created punctures within the facades of the urban wall creating walkways to act as stages for the activities of everyday life and daily errands. Transitional spaces like walkways created safe walkways for commuters as it provided surveillance for shops and pedestrians.

The walkway was a transitional space which added to the physical structure of the building as it was a semi-enclosure, softening the transition between public and private (Pistorius 2002). Walkways were the foundations for two-storey balconies which created and overhang above the public pavements on busy commercial streets like Hanover.

These walkways had different typologies which included: the overhang walkway shown in figure 46 which were created by the balconies above, the awning walkway which made use of material coverings with no balconies above.



Figure 46: Photo showing the walkway on Canon Street created by the residential balcony above

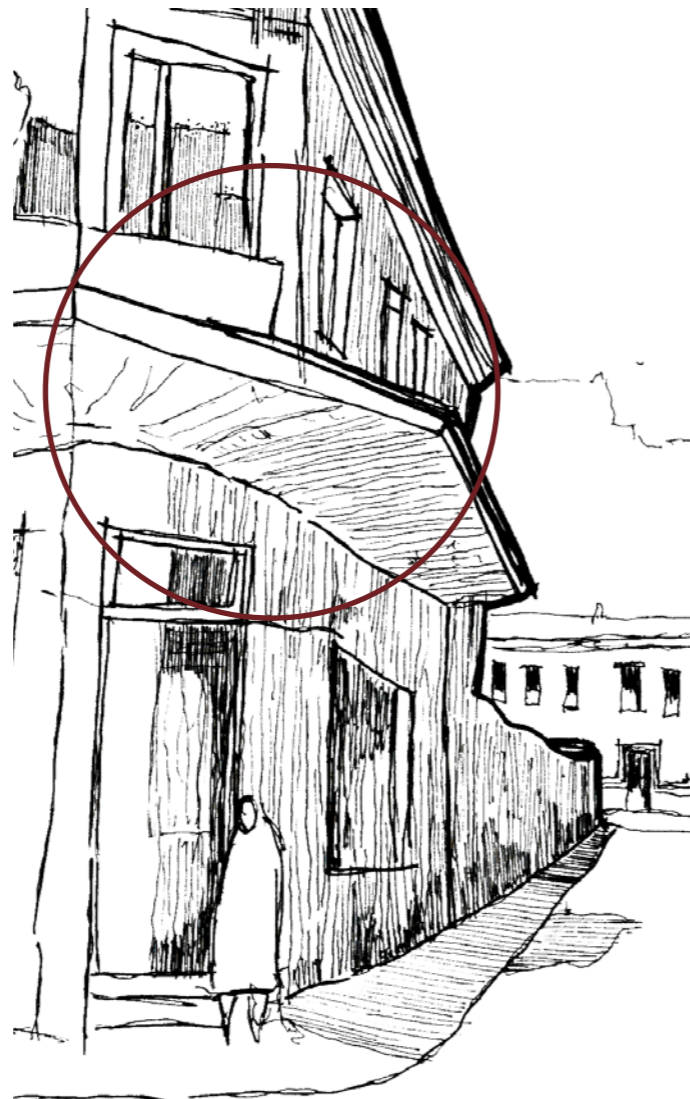


Figure 47: Sketch indicating the walkway with plastered wall balustrade above

## THE CELEBRATED EDGE - CORNERS

The street corner was often the hub of commercial and social interaction on the streets of District Six. These momentary pauses within the street grid housed corner shops also known as, baabies. These were family-owned shops passed down for generations.

The celebrated edge consisted of a chamfered urban grid and building edge which enhanced the entrance of the building and allowed for a wider pavement space at the entry of the building. This edge condition also encouraged safety as it provided a visual connection for pedestrians and an unobstructed view when pedestrians would turn the corner (Pistorius 2002).



Figure 48: Photo showing the celebrated corner on Tenant Street

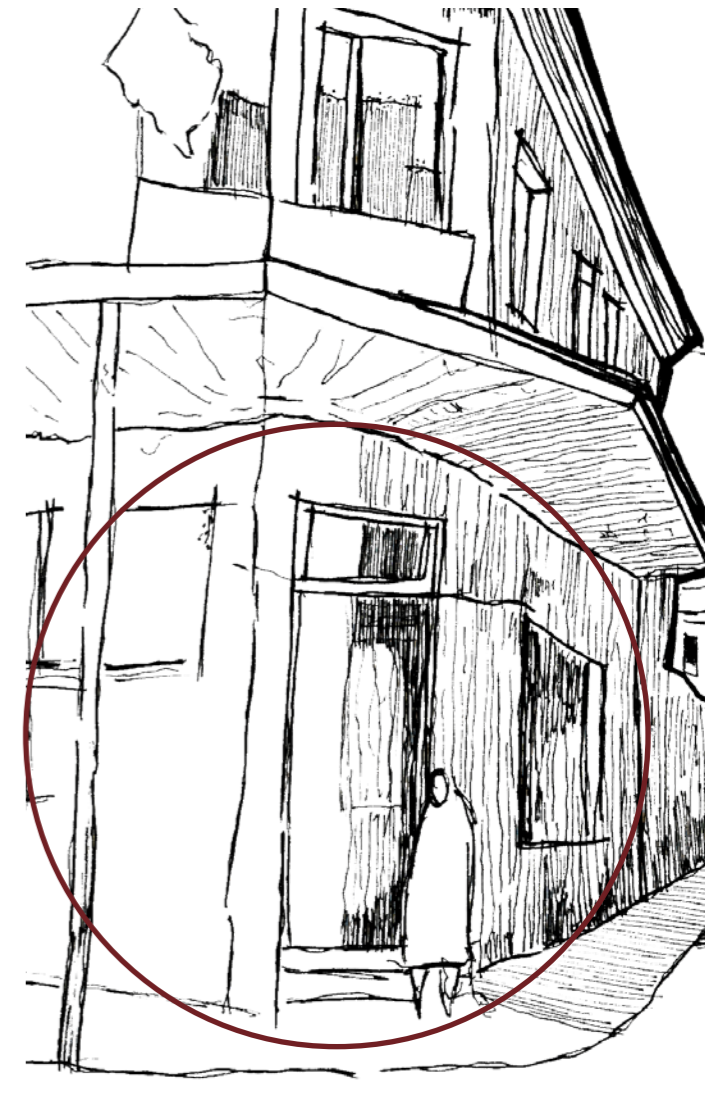


Figure 49: sketch indicating the celebrated edge on the corner of the street usually inhabited by shops.

# TECHNOLOGY IN DESIGN

## The Architecture Within The Storyboard

### LINKING KEY URBAN ELEMENTS IN CONTEXT

#### COMMERCIAL HANOVER STREET

The successful architectural transitions spaces did not happen in voids therefore it is important to understand how they worked together.

In order to analyze this, this exercise will look at a streetscape.

Hanover Street was chosen for this exercise as previous mapping in figure 7 showed that it was a public and commercial hub for the community of District Six. The urban fabric of Hanover Street will be looked at in plan and section "frames".

Figure 50 shows Hanover Street at a large scale to highlight the urban walls and celebrated corners. It also shows how intertwined the urban frame was with commercial and residential buildings located on the same street.



Figure 50: Photo showing the busy Hanover Street.

List of the commercial buildings seen in the plan:

1. Hanover Building
2. Standard Building
3. Rose and Crown
4. The Wonder Store
5. The Western Building
6. The Public Washhouse

Figure 52 shows the Victorian aesthetic of the buildings including the accessories like balustrades and plastered facade parapets with capping.

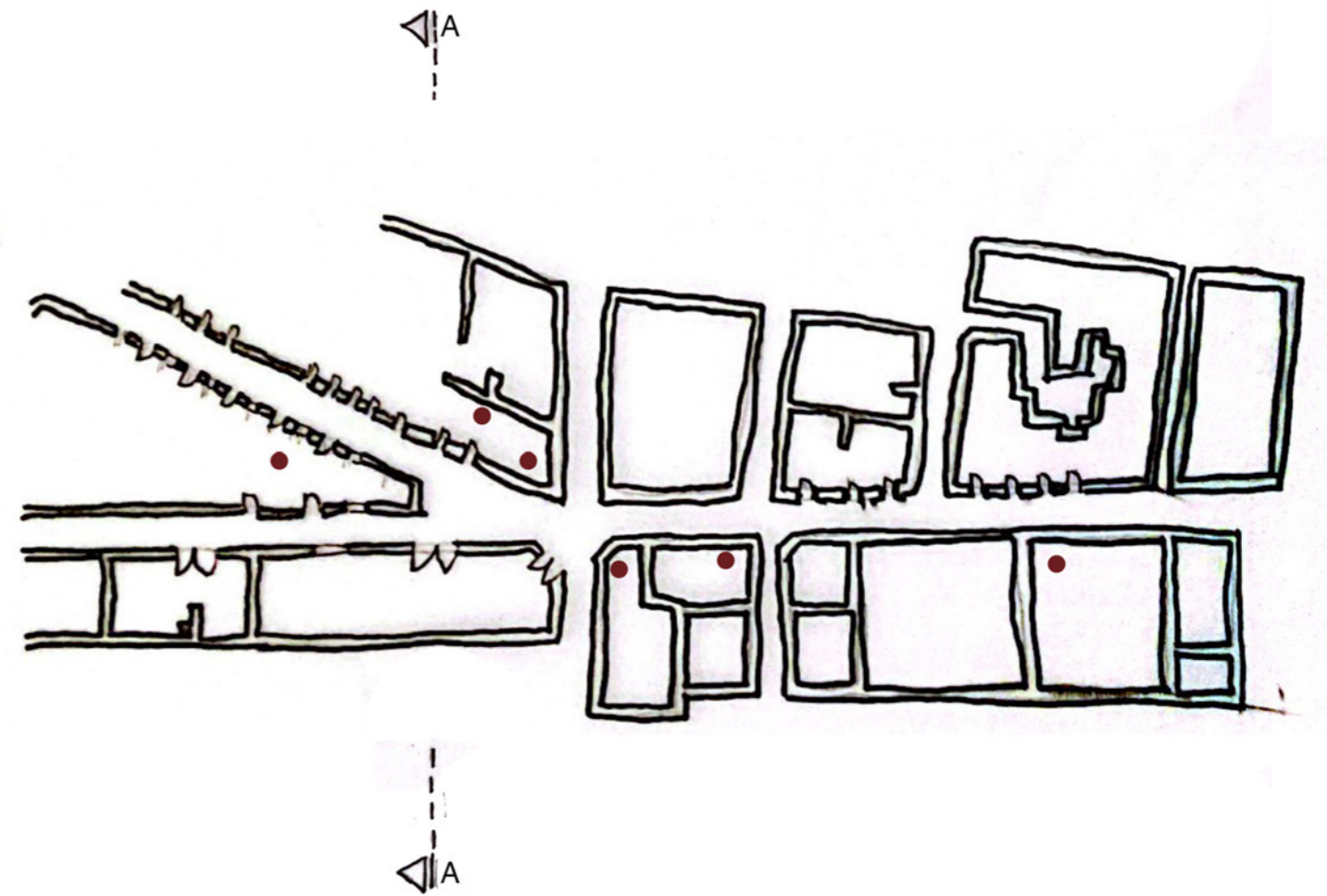


Figure 51: Plan view of Hanover Street showing the technical elements with its materiality in context.

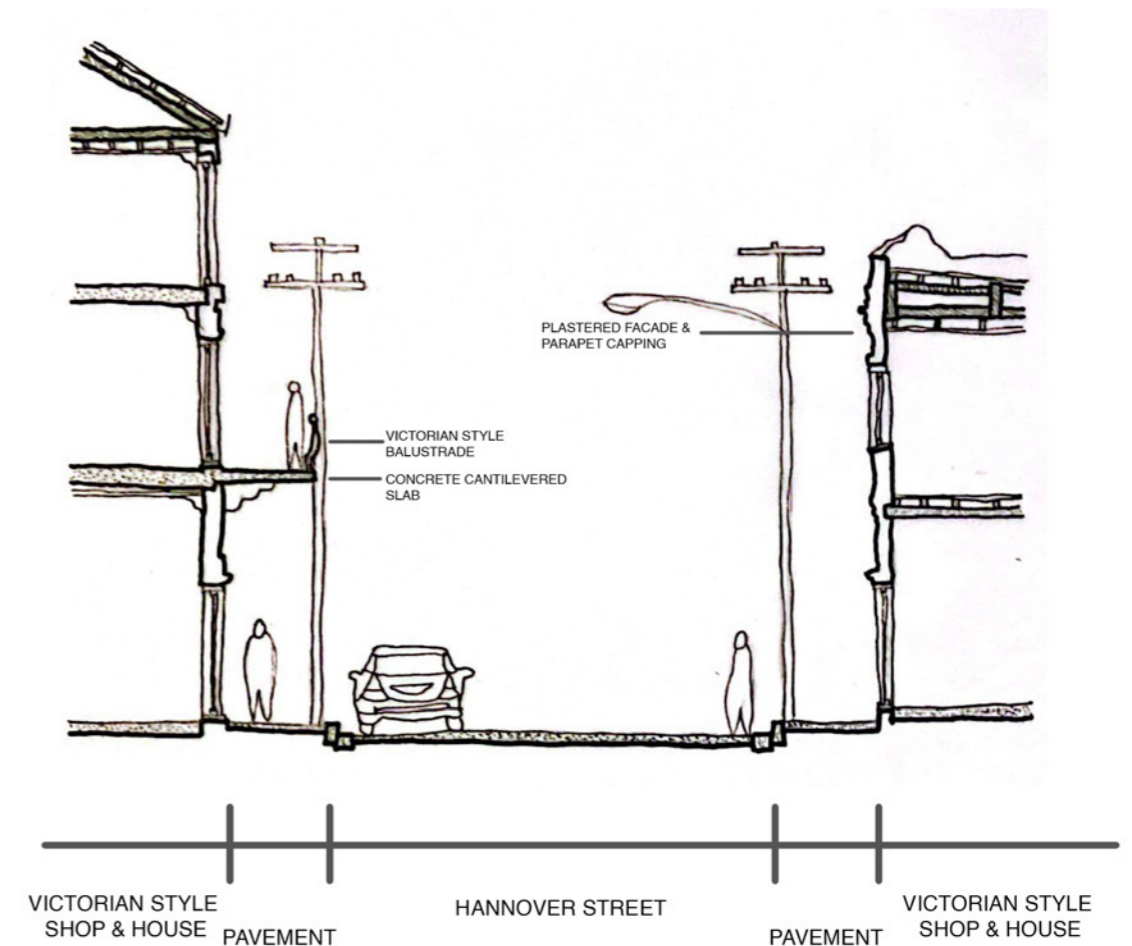


Figure 52: Section B-B across Hanover Street.

# TECHNOLOGY IN DESIGN

## The Architecture Within The Storyboard

### LINKING KEY URBAN ELEMENTS IN CONTEXT

#### OBSERVING HANOVER STREET

The successful architectural transitions spaces did not happen in voids therefore it is important to understand how they worked together.

In order to analyze this, this exercise will look at a streetscape.

Hanover Street was chosen for this exercise as previous mapping in figure 7 showed that it was a public and commercial hub for the community of District Six. The urban fabric of Hanover Street will be looked at in plan and section “frames”.

Figure 51 shows Hanover Street at a large scale to highlight the urban walls and celebrated corners. It also shows how intertwined the urban frame was with commercial and residential buildings located on the same street.

Hannover Street was one of the largest and busiest streets of District Six. The urban design of Hanover Street created a cultural and economical hub within the District. This set of analysis comes from the book, “Texture and Memory - The Urbanism of District Six” by Penny Pistorius. It aims to take a closer look at the urban elements of Hannover Street and how it made the public realm so successful.

This set of analysis helped me to locate elements I found to be important to implement within my design.

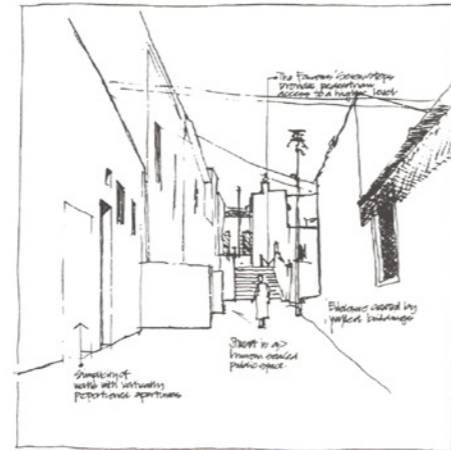


Figure 53: Sense of enclosure

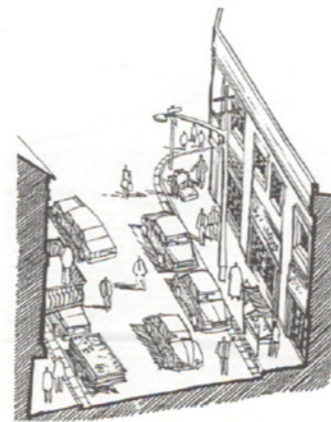


Figure 54: Buildings form a container to the street and its bustling urban life

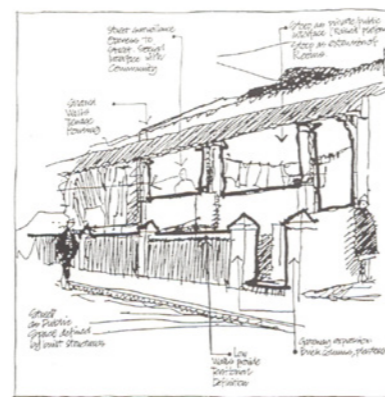


Figure 55: Transitional spaces were important for meeting with neighbours



Figure 56: Street Elevation

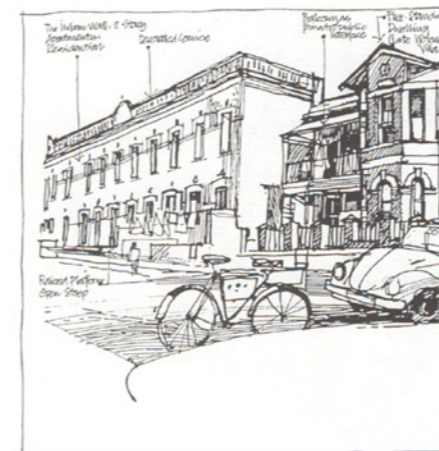


Figure 57: Entrances of Buildings introduce a human scale



Figure 59: Zones for interaction



Figure 58: Hanover Street Grid - The Spine across District Six set up a clear pattern for future development



Figure 60: Urban wall created by building facades using balconies and arcades

# SITE

## CONNECTION TO STORYBOARD MAKING

This next section continues the exercise of storyboard making. It uses the site analysis as the frames informing the narrative of the story. These frames will include an analysis into the past, present and future in order to weave historic narratives with the future development. Once stitched together the story towards site would be clearer in the hopes of identifying an appropriate site. The result is the building which will be the product of weaving together the storyboard.



Figure 20: Diagram showing the structure of a storyboard

# PLACE

Mapping place using architectural analysis and storyboard making

## MAPPING THE CURRENT DISTRICT SIX MAPPING TANGIBLE SPACES

District Six is currently a vacant land, unrecognisable from the past District Six. This can be seen when comparing the past urban realm to the current District Six.

The current District Six contains a more scattered grain of buildings with more vacant/ open land in comparison to the Old District Six. The street grid was scattered with larger streets creating a large transitional street edge between buildings and boundary walls as seen in figures 62,63, 64 and 65.

This shows there is a lack of architecture to hold these public meeting places as noticed before. However, the spirit of the public realm is not dead. New Hanover Street remains activated as seen in figure 67 in navy blue. The street remains activated by traders that have made the street their home, keeping the memory of Old Hanover Street alive and not just within memories. This shows that the public culture of District Six and specifically Old Hanover Street not only remains evident on New Hanover Street but relevant within the current District Six.



Figure 63: Scattered grain of the buildings and urban grid of the current District Six



Figure 64: Scattered grain street grid of the current District Six



Figure 65: Scattered transitions of street edge



Figure 62: Open Spaces within the current District Six

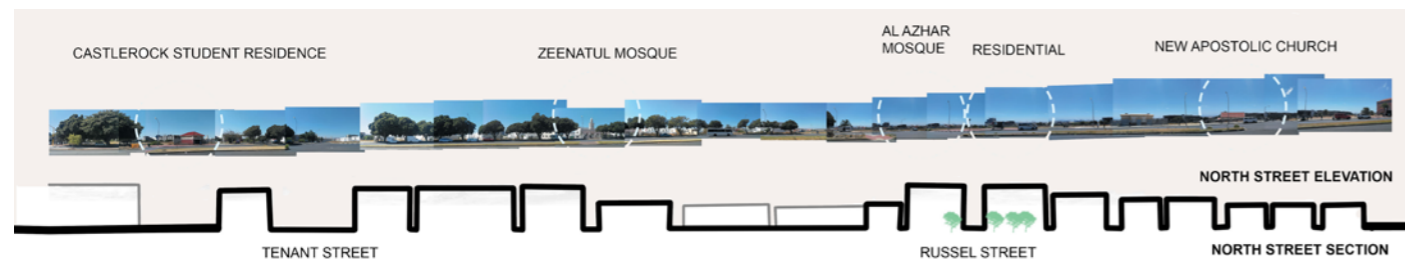


Figure 66: North elevations of the current New Hanover Street



Figure 67: Spaces of public Activation within the Current District Six

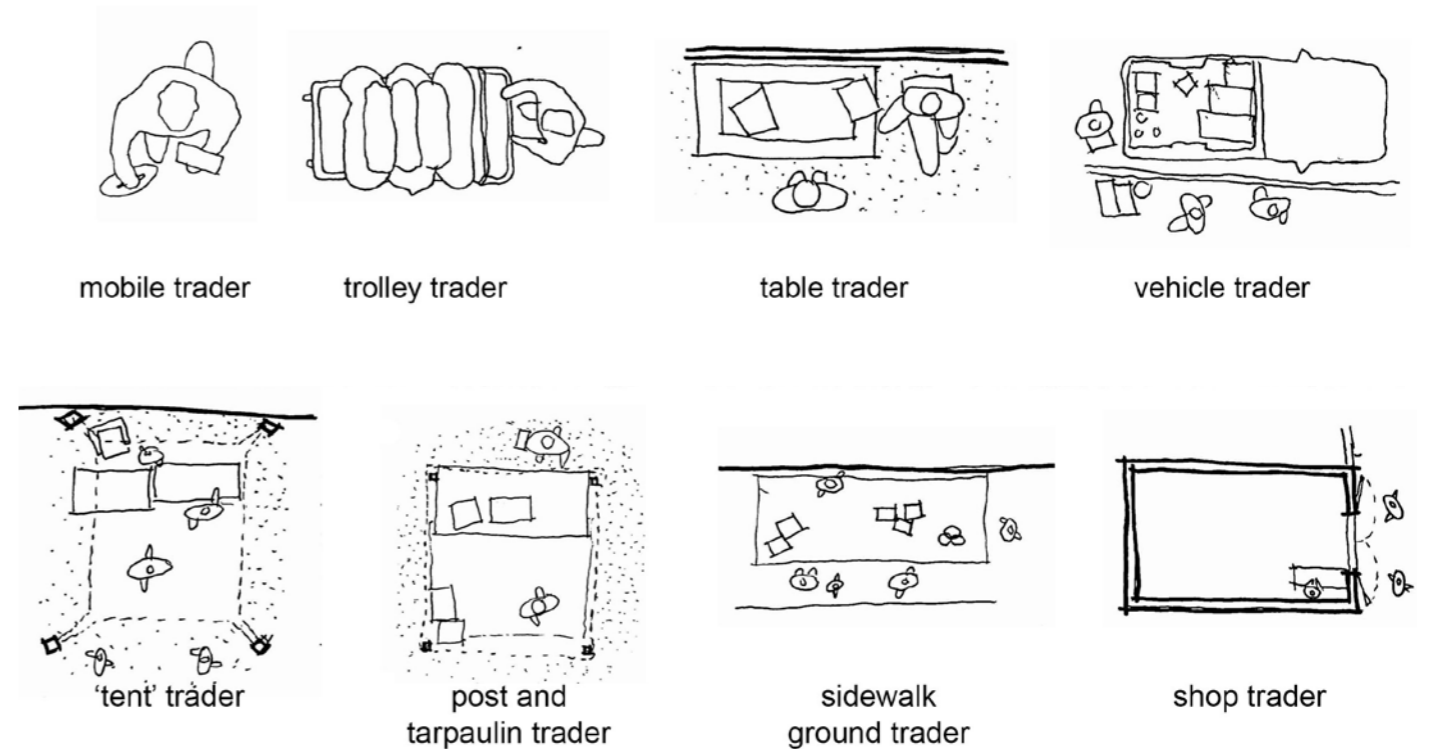


Figure 68: Types of Traders activating site

# PLACE

Mapping place using architectural analysis and storyboard making

## MAPPING THE FUTURE DISTRICT SIX MAPPING TANGIBLE SPACES

### THE REDEVELOPMENT OF DISTRICT SIX

The Development Framework of District Six was created in 2012 as a holistic approach to claimant resettlement. It addressed issues of land restoration and social justice in efforts to correct the issues created by the Group Areas Act.

Due to the location of District Six, its design framework will act as a catalyst in revitalizing the greater city. Returning the social and economic environment between District Six and the city (Grange 2012).

The development proposal provides key informants and design guidelines for the area as it already includes the vacant land and existing buildings.

However, the Development Framework focuses on housing as its primary issue. Its main aim is providing housing for low-income families by providing over 5000 homes for reclaimants (Le Grange 2012).

This thesis focuses on the public amenities and its requirements within this existing framework in order to further revitalize District Six.

The most important item for me is the intended "Memorial Route" planned for the new District Six Redevelopment as seen in figure 71. This route happens to hover over Russel Street which is where my family lived and crosses over (New)Hanover Street which I have now identified as the commercial and cultural hub of the Old District Six. This is an element of the development framework I wanted to carry through into my design.

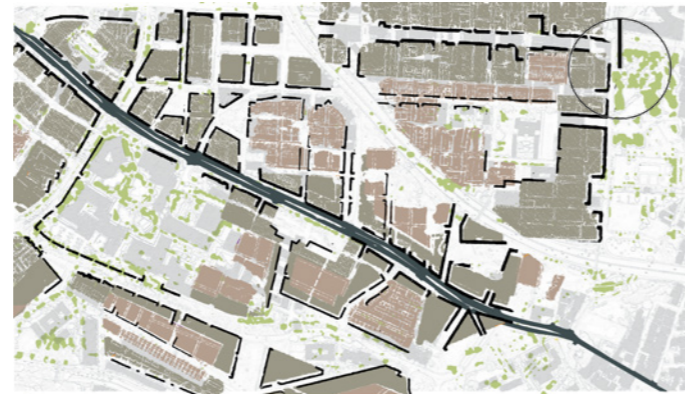


Figure 69: Development Proposals



Figure 70: Retail Links



Figure 71: Memorial - A look into the future



Figure 72: Redevelopment Framework - Public Realm Plan

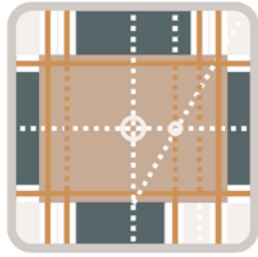
## MAPPING THE FUTURE DISTRICT SIX MAPPING TANGIBLE SPACES

### THE REDEVELOPMENT OF DISTRICT SIX

It was important to summarise the main intensions for the Redevelopment document in order for my project to adaquately be part of the greater District Six community.

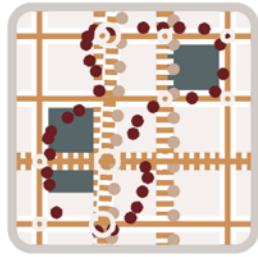
The redevelopment public realm diagrams were summarised and focus was given to the ones that could be used on the chosen site.

# PUBLIC REALM GUIDELINES



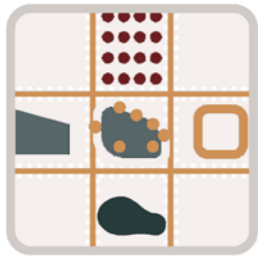
## Space Making

- promote multi-functional spaces



## Spirit of place

- reuse materials that remained on site



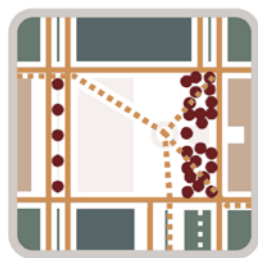
## Contextual

- use natural stone  
- place must reference context in time



## Comfort

- human scale environment



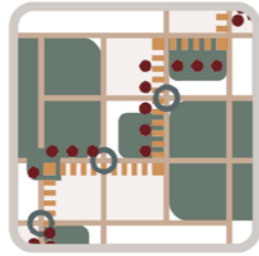
## Responsive Spaces

- site must form part of an integrated whole



## Identity + hierarchy

- support pedestrian movement



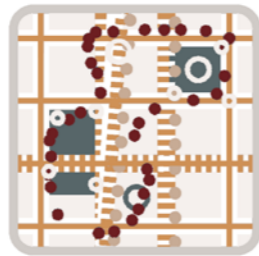
## Continuity

- spatial continuity from site to the surrounding district



## Integrated Ecology

- ecology of site to remain and enhanced



## Local Culture + Memory in Space

- cultural practice  
- historic significance



## Conviviality in Space

- identity of users to reflect in space  
- sense of belonging



## Resilient + Functional

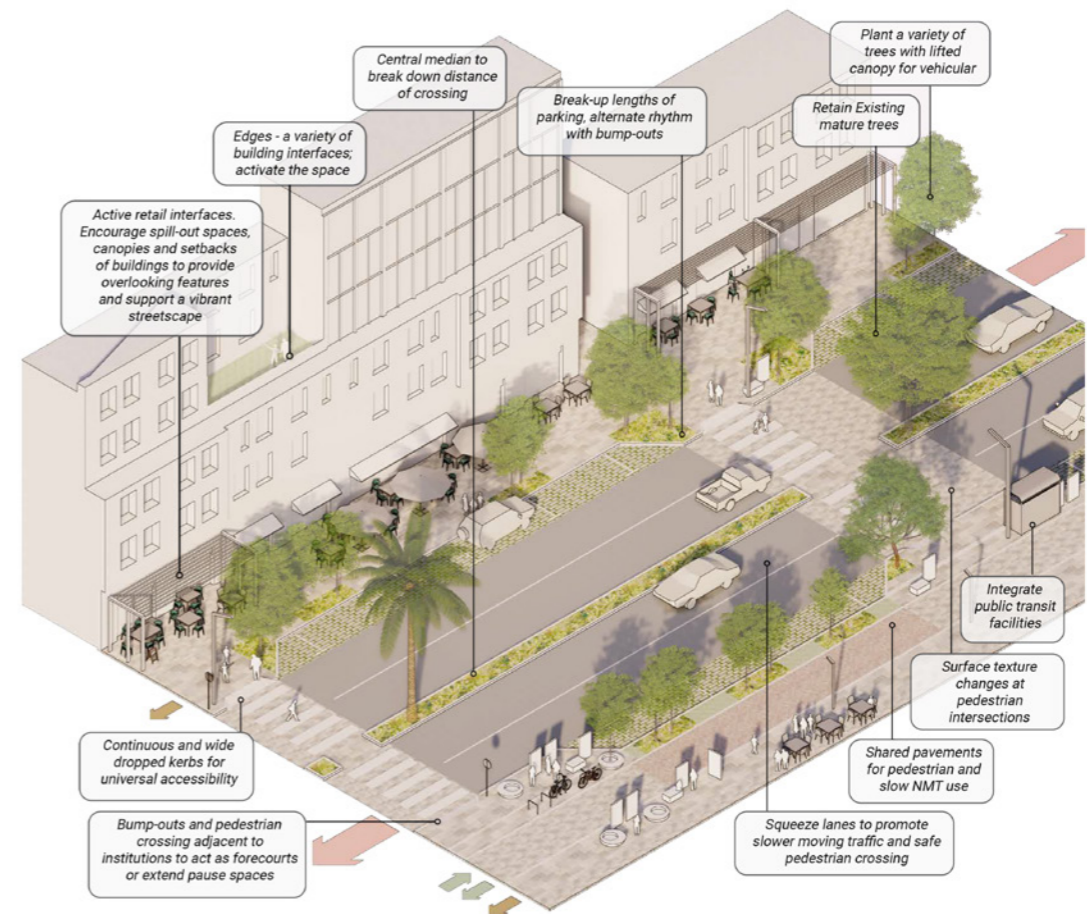
- accommodate productive, recreational activities



ACTIVATED PAVEMENTS



NARROW STREET FOR PEDESTRIAN SPACES



IMPRESSION OF NEW HANOVER STREET

Figure 74: Intensions for the New Hanover Street

Figure 73: Public Realm Redevelopment diagrams recreated by author.

# THE VISION

## THE URBAN

The vision is to incorporate the past through mediums like narratives using film, and old photos into the refabrication of District Six and its future development. By incorporating the elements of the past that brought joy to the community, the hope is to bring that joy back into the current community of District Six which the residents feel is lacking.

The hope is that by inserting public spaces back into the urban realm, the joy of District Six will return, and the neighborhood can once again feel like a community.

## REDEVELOPMENT PUBLIC REALM STRATEGY



CCT Public Realm Strategy

Figure 75: City of Cape Town Public Realm Sketches

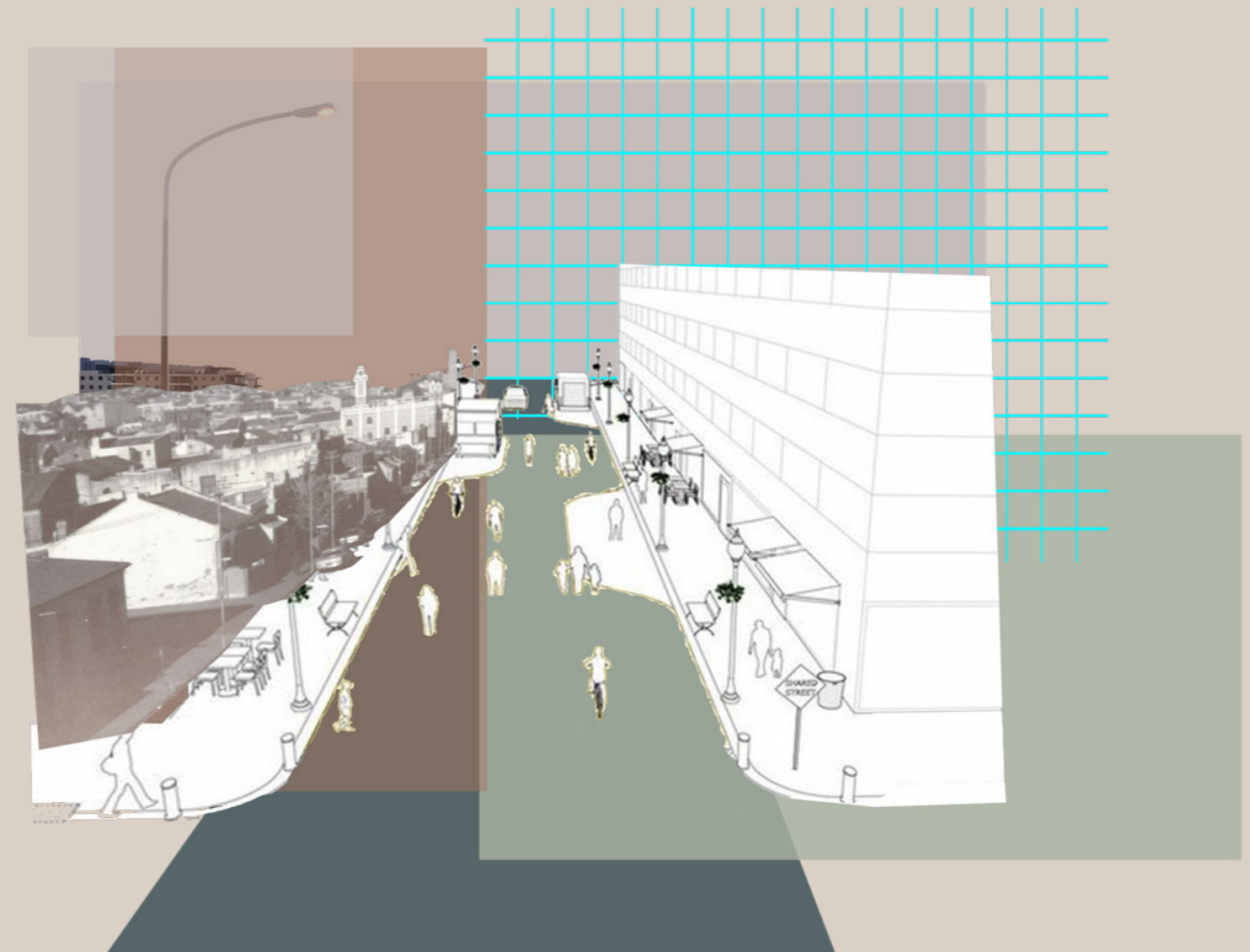


Figure 76: Collage showing the weaving of the past with the future.

# RETRACING STEPS

REVISITING NARRATIVES TO LOCATE A SITE

## ALL ROADS LEAD TO HANNOVER STREET

Listening to the narratives again, the intersection between the original Hanover Street and Russel Street was important to my family and their neighbours. Its where they would separate to go to work or school and at that intersection, they would greet neighbours along their journey. Fish and fruit mongers would greet them as they bought their goods. The intersection was the meeting hub.

Figure 78 retraces the steps of family as a simple precedent for how important that intersection was for the people of District Six.

“I used to walk up Russel Street to Hannover Street to catch the bus to the Harbor, or myself and my friends would just walk down Hannover Street towards the Foreshore. It was a short walk on our way to the boats in the harbor and we could see our friends along the way.” - Mr. Leonard Coraizin (Interviewee - Pa/ former resident)

“One of my fondest memories of District Six was walking up to Hannover Street with my mom and greeting the fruit mongers on the way to Silvertree Creche” - Mrs Rachele Michaels/ Coraizin (Interviewee - Mom/ former resident).

“I used to enjoy walking from Russel Street, up Hannover Street to drop your mom at school and then I would continue walking Hanover Street with my mom to our work, Enzyne clothing factory.” - Mrs Fredeline Coraizin (Interviewee - Ma/ former resident).

These narratives are a precedent of one family’s use of the intersection at Hannover Street and Russel Street. It shows the power of place. It was also used by fruit mongers entering District Six from the Salt River Market, using the same route and other public entities.



Figure 77: Collage Model celebrating the intersection and the business of the public street

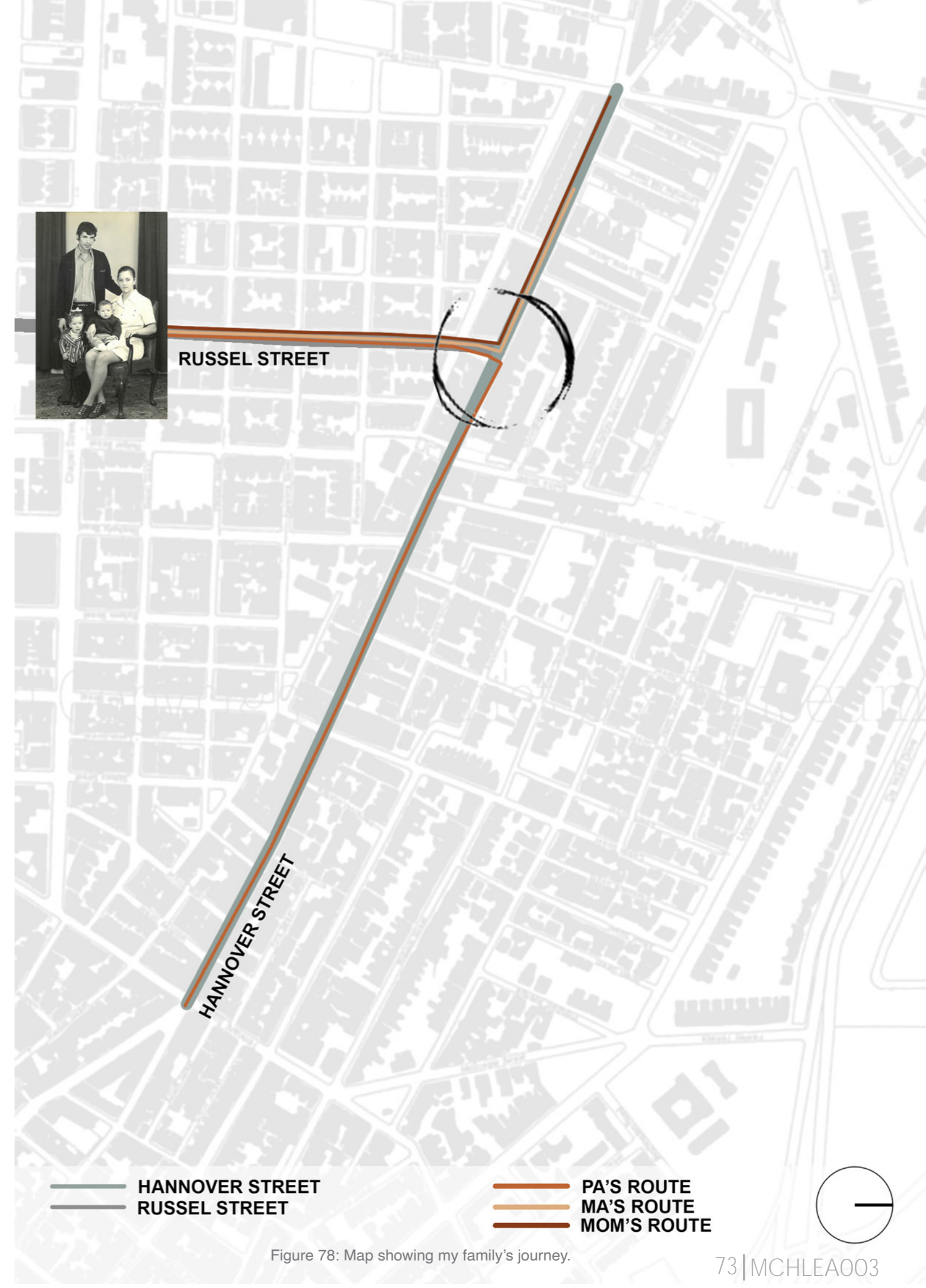


Figure 78: Map showing my family’s journey.

# A JOURNEY TO REMEMBER

## MEMORIAL WALK

### HANOVER STREET - NEW VS OLD

My previous analysis has note that Hanover Street was the pulse of District Street but it is important to note that Old Hanover Street and New Hanover Street are not in the same location. "Hanover Street runs through the heart of District Six, it was the pulse to the society" - Alex le Guma, New Age 1956 (Minty 2006).

Figure 79 shows the original map of District Six. Old Hanover Street is shown in light blue while New Hanover Street is shifted up slightly in navy blue. This leaves a gap between new and old, creating seperation and identifying the streets as sesperate identities.

### MEMORIAL WALK

The Memorial Walk implementation of the Redevelopment Framework in figure 81 is essential to my process of finding site. It plays directly into my family's narrative and the design intentions for District Six.

The urban design intenntion for my thesis is to allow people to remember, placing myself onto this walk from the location of "home" towards Old Hanover Street encloses the gap between New and Old Hanover as seen in figure 81. This allows it to become one entity and embody what it truly is which is simply, Hanover Street.

### PARTHENON ROUTE - DIMITRIS PIKIONIDIS PRECEDENT

The Pikionis path leads to one of the most famous landmarks of Greece, The Acropolis. The path consists of reclaimed stones similar to the ones found in District Six as seen in figure 39. These reclaimed stones were from recently demolished classical buildings, by using these materials Pikionis reinserted the walk with "historical authenticity" (Malawski, 2017). This path represented a tangible representation of of cultural tectonics and local history.



Figure 80: Pikionis's Path to the Acropolis

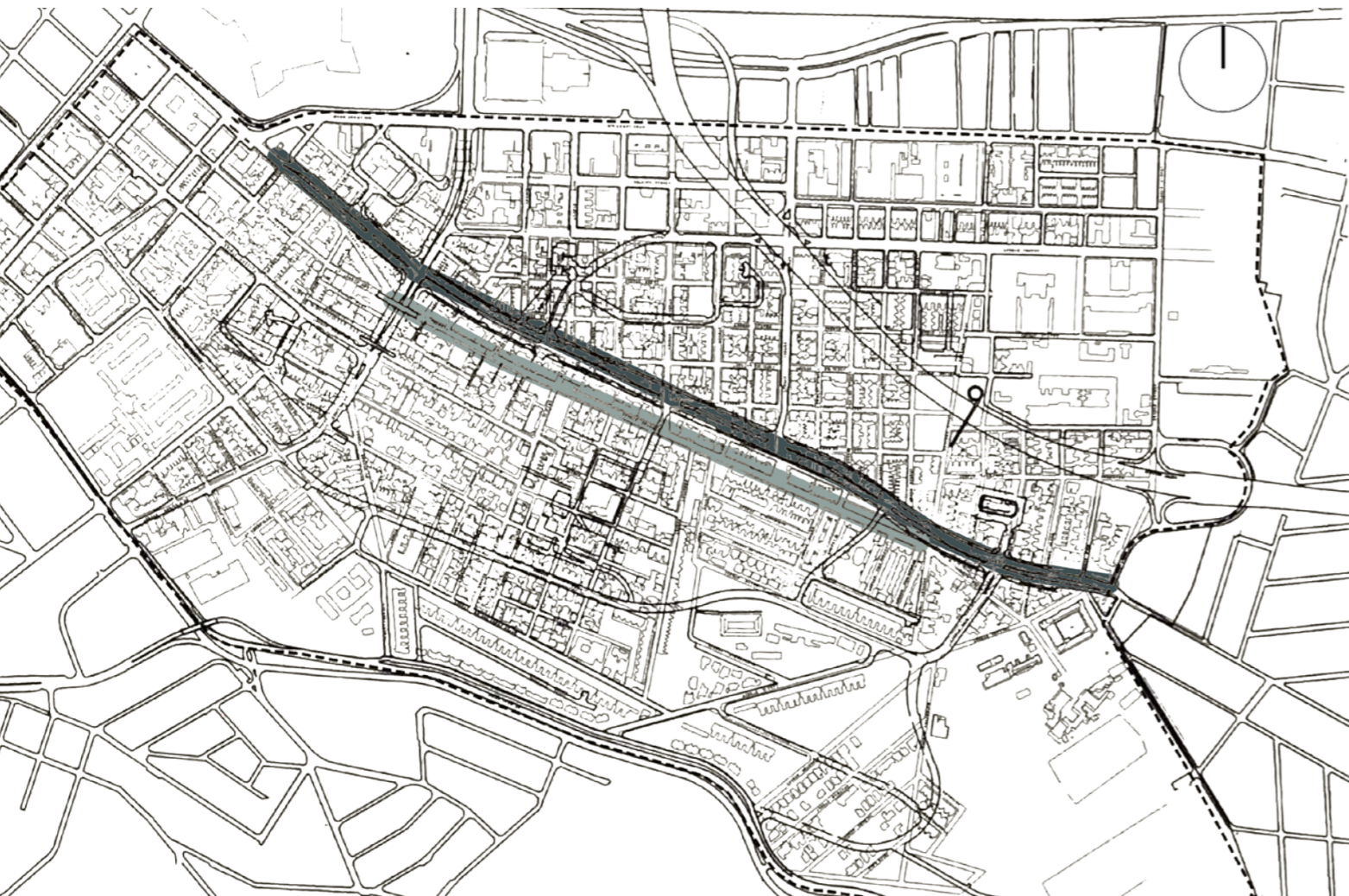


Figure 79: Location of New Hanover Street and Old Hanover Street



Figure 81: Site Diagram showing insertion into Memory Walk

# RETRACING STEPS

REVISITING NARRATIVES TO LOCATE A SITE

## NEW HANOVER STREET

Looking into the past once more to see programatic tyologies that once were on the chosen site:

- Lipman's Chemist
- Avalon Bioscope
- Tip Top Hair Salon
- Cresecent Restaurant
- Adam's Butchery
- Pillay's Shop
- Boeta Bruium's Fruit
- Avalon Records
- Bethal Primary School
- Dout's Cafe
- Dr Safeda

This excercise allowed me to take note of what was there and what should be re-inserted into the community. The reinsertion of public programs would bring the vibrancy back to Hanover Street and once more encourage community growth.

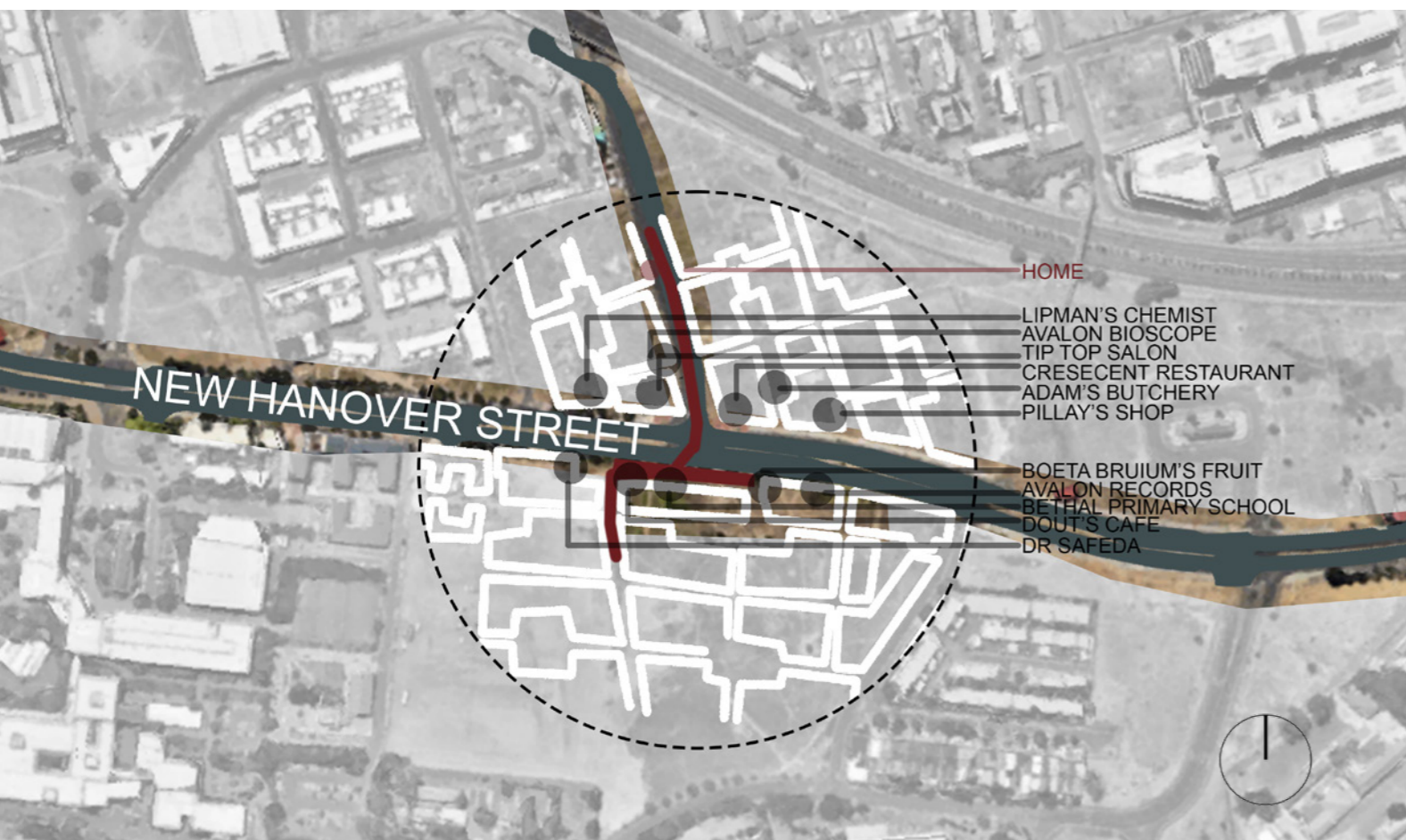


Figure 82: Site Identification

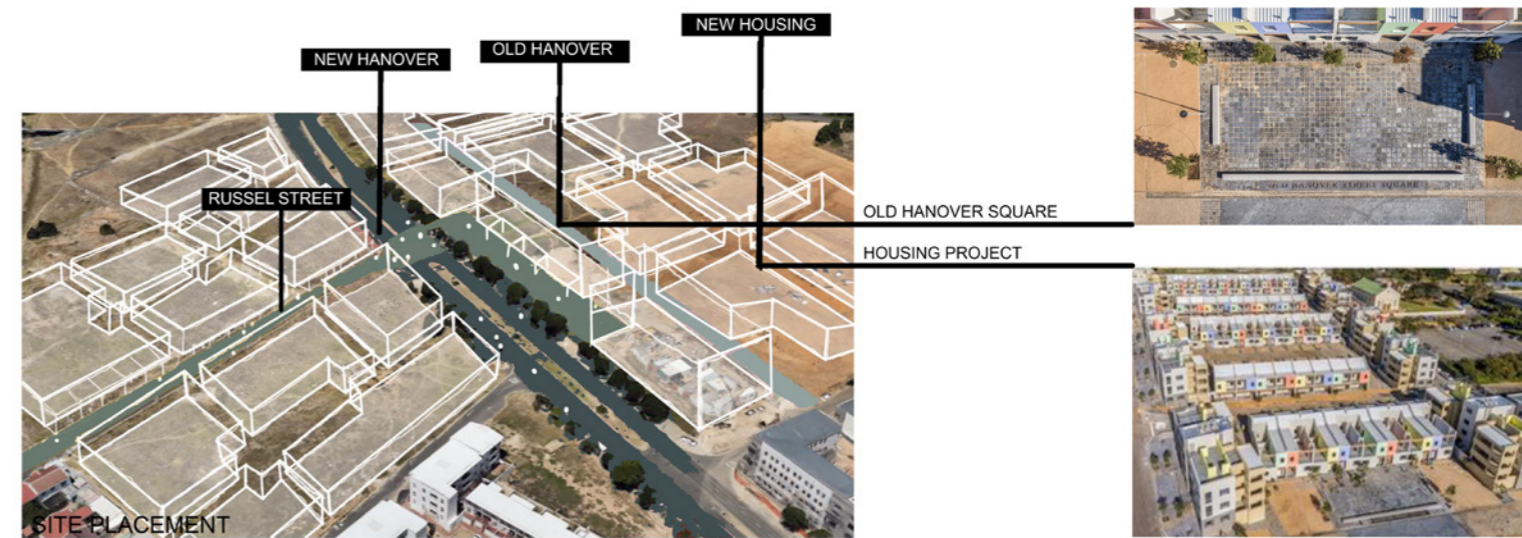


Figure 83: Site Identification and significant surroundings

This excercise focused on looking into the future now that I've looked into the past. Figure 82 shows the deveopment proposals of the redevelopment framework on the current vacant land with important current surroundings to note like Jukupu's Housing Project and the Old Hanover Square on the periphery of my chosen site.

Figure 84 shows the intended heights and densities of the redevelopment framework. My intention was to lower the height of the buildings on my site and the adjacent buildings. This pays homage to the original human scale buildings of Old Hanover Street.

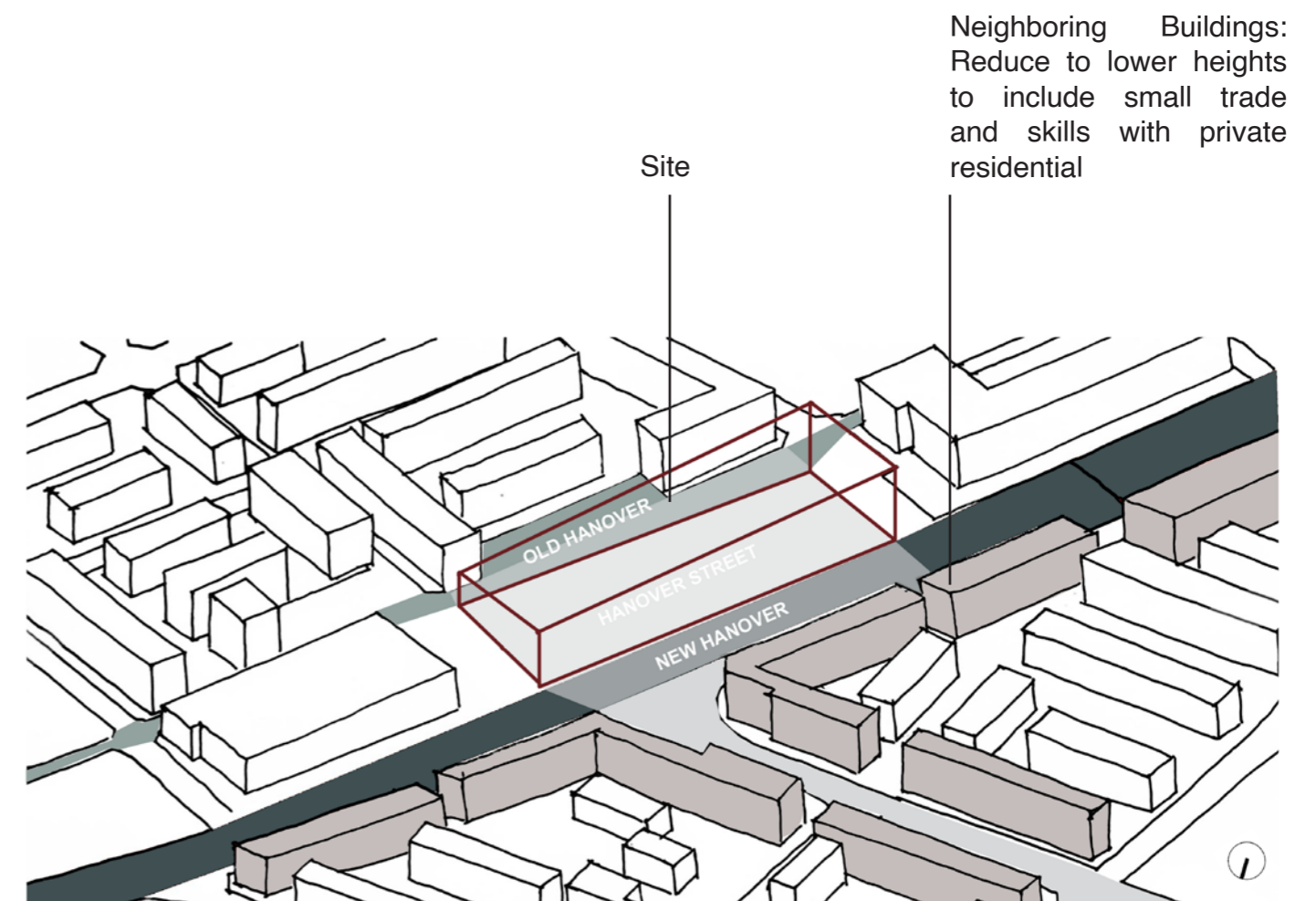


Figure 84: Massing Model - Urban Concept

# URBAN DESIGN

## INTRODUCING NARRATIVES TO SITE

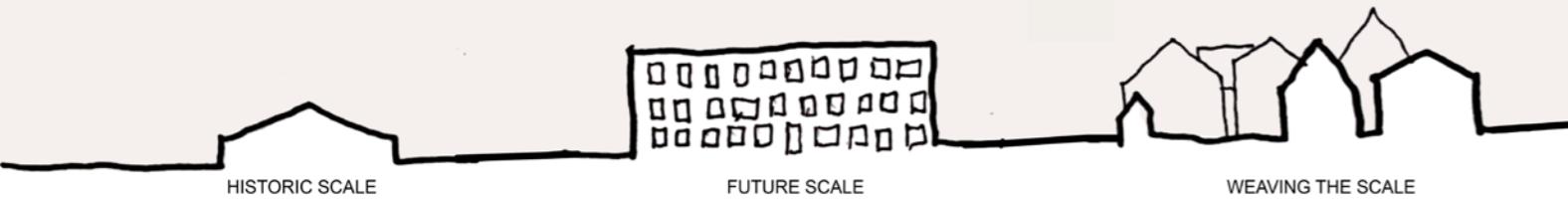


Figure 85: Section diagram addressing building heights

### URBAN DESIGN

My intentions for my urban design scheme was to tackle the wide and “unsafe” New Hanover Street.

This was done by widening the pavements. This forces the cars to drive slower, making it safer and more pedestrian focused.

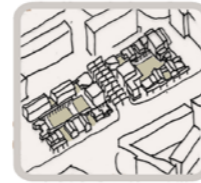
The adjacent buildings are lowered and pushed forward on the edge of the pavement, paying homage to the urban wall Old Hanover Street at a human scale. This also created a sense of enclosure once seen on Old Hanover Street.

Old Hanover Square is realized and highlighted within the scheme. I was excited to investigate how the site could be divided so that the memorial walk could proceed from Russel Street, through the site towards Old Hanover Square.

### BUILDING DIAGRAMS



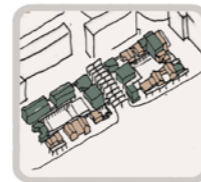
**Connectivity**  
-central spine



**Indoor + Outdoor**  
- openings + closings



**Sense of Enclosure**  
-transitional spaces  
-urban wall  
-envelope



**Served vs Service**  
● served  
● service



**Safety and comfort**  
-familiar spaces  
-response to history

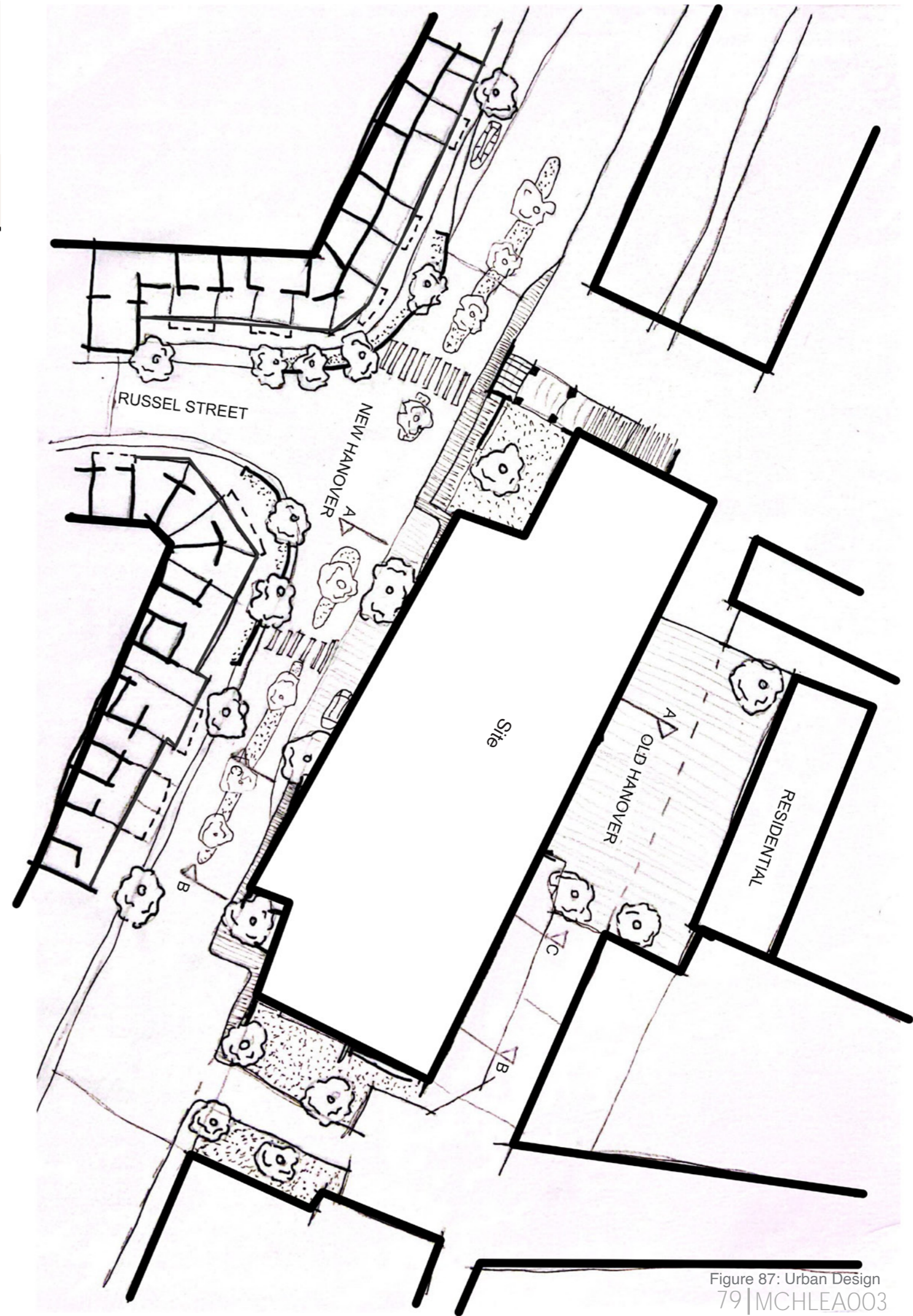
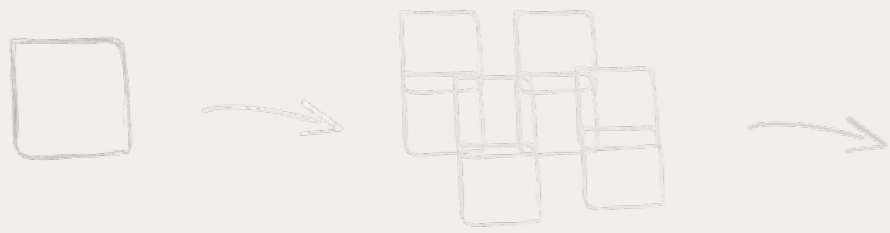
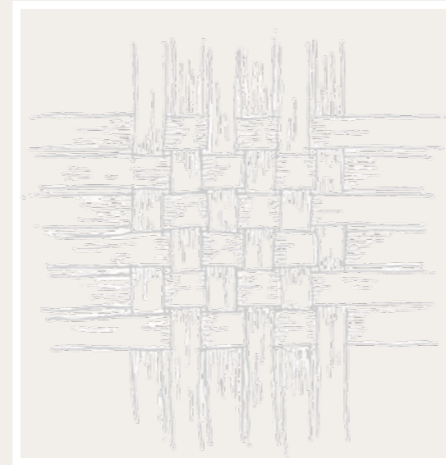


Figure 87: Urban Design  
79 | MCHLEA003



FRAME/SHOT

STORYBOARD



STORYBOARD NARRATIVE

# THE VISION

## THE BUILDING - A CULTURAL CENTRE

The design intent of my building is to look at the legacy of place using the storyboard exercise as entry into evidence of the past. Looking at the outcomes of the previous exercises of architectural analysis, this building is the conclusion to the storyboard by weaving together the pieces. The analysis exercises acknowledge there was a vibrancy in the Old District Six within the public realm that is evidently missing within the current landscape and still leaves a gap within the future of District Six. This Cultural Centre hopes to bridge that gap.

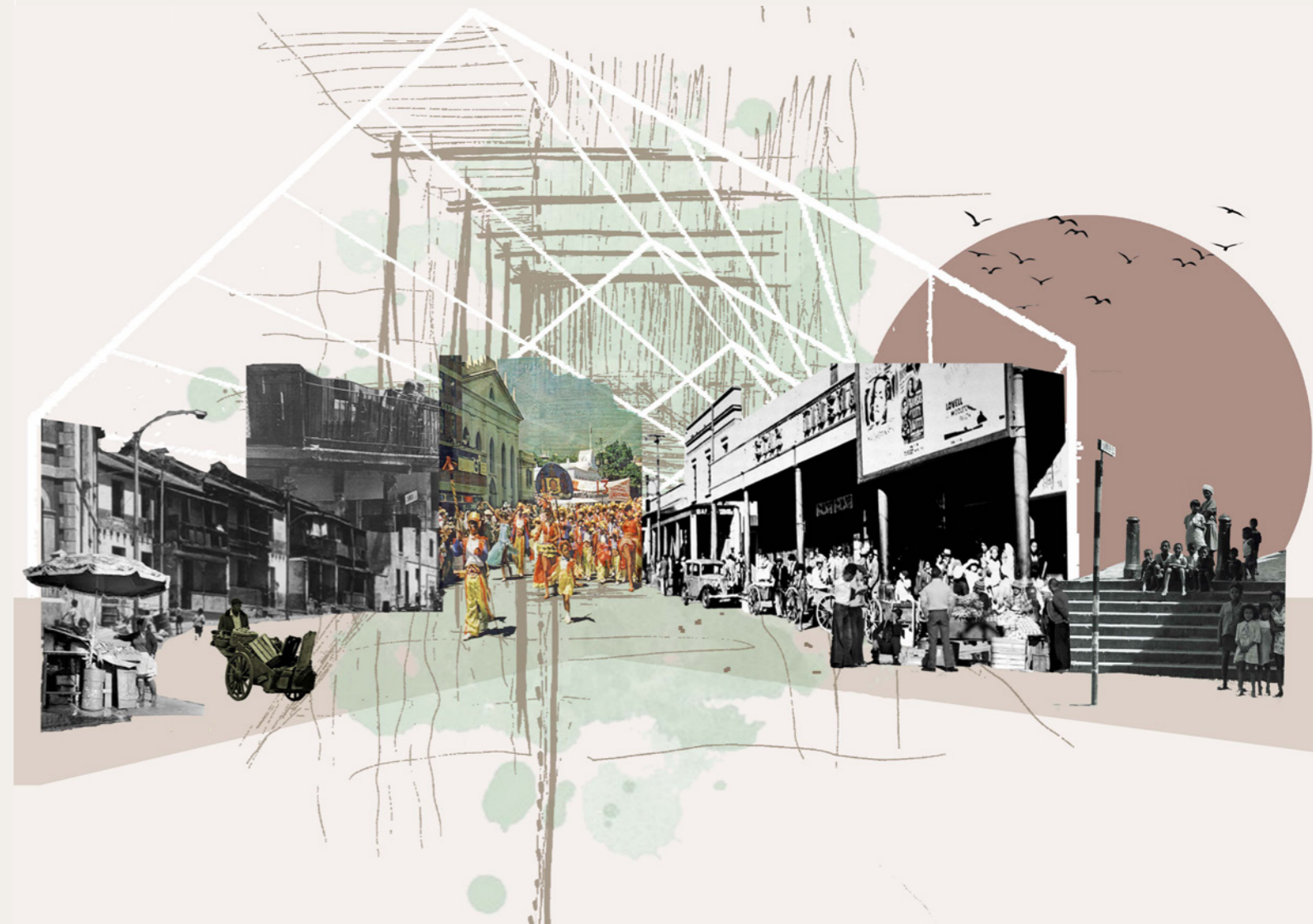


Figure 88: Collage showing design and program intent for the building

# HANNOVER STREET

## INTRODUCING NARRATIVES TO THE BUILDING

### LOOKING AT THE BUILDING IN CONTEXT A SENSE OF AGENCY AND OWNERSHIP

The District Six Museum is the only institution dedicated to remembering the community through exhibitions and education programs. The museum is not funded primarily by government and like many other cultural and tourism institutions it has struggled with the financial impact of the covid lockdown which has persisted even after the lockdown. Without the museum there would be no place people could go to remember District Six.

The museum has played a vital role within the restitution process of District Six, healing the city through memory. The museum focuses on sharing the history through oral presentations and performative practices but the museum has outgrown its building. There is more to show and more stories to tell.



Figure 89: Images of my personal involvement within the museum, solidifying my family's legacy .

“In remembering we do not want to recreate District Six but to work with its memory of hurts inflicted and received of loss, achievements and of shame we wish to remember that we can all together and by ourselves rebuild a city which belongs to all of us in which all of us can live not as races but as people”

- Section from a contextual board at the entrance of the District Six Museum (Minty 2006).

## Lack of income generation threatens District Six Museum's survival

Zaza Hlaithwa

news24

Comments

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- Without interruptions, District Six Museum hosts approximately 69 000 self-guided visitors and 7 500 guided visitors per annum.
- This target has become impossible to reach since the country went under lockdown in March 2020.
- The museum is calling on the public to make donations valued at their entrance fees in order to keep the museum going.

For me personally, the museum has been a place to retrace my family's steps. I have been able to solidify my family's legacy by writing their names on the map where they live. I have been able to listen to stories of previous residents with excitement and solace because they confirm the stories told by my grandparents. It has availed the opportunity for me to record my family's story and make sure it is a legacy that will not be forgotten. It would be a shame for an institution that powerful to the community of District Six to be lost.

My building, Hannover Street, aims to work hand-in-hand with the museum. Hannover Street Cultural Centre serves as an extension to the museum and financial driver for the museum while being an addition to the institution. It would be a cultural centre people could go to, to remember and experience the culture exhibited within the museum. It would work as a resource for the museum hosting spaces where stories are recorded, traditions experienced which would in turn feed the museum with content.

Figure 90: News Article showing the financial struggles the District Six Museum is currently facing <https://>

# HANNOVER STREET

## CULTURAL CENTRE

CULTURE OF DISTRICT SIX- JOYFUL SPACES  
 HANNOVER STREET - CULTURAL CENTRE  
 Public facilities and public spaces provide venues for critical healing, education and social development. These spaces 'represent the primary, and arguably the most important form of infrastructure'. (Dewar and Todeschini, 2004).

Program intentions:  
 Event space – Hall for gatherings, viewings and parades  
 Learning Centre – Film Studio + Lecture Rooms  
 Market space – food + small businesses like barbers  
 Exhibition space for market and film school

Joy in sharing the special moments and traditions of the everyday lived experience

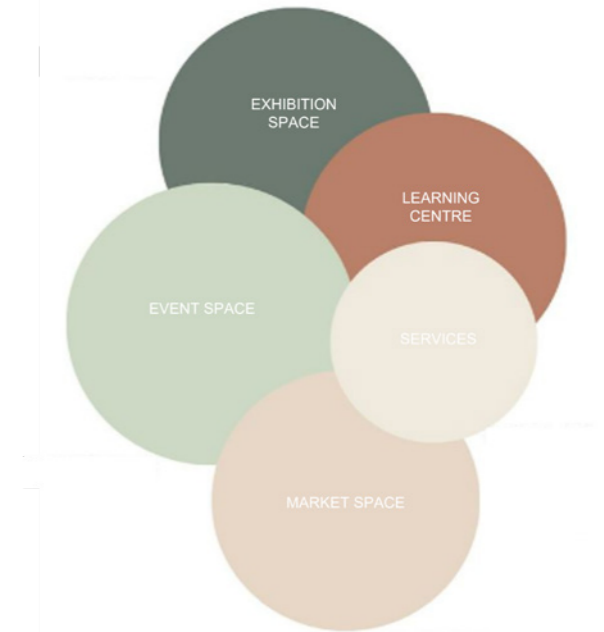


Figure 92: Ven diagram showing program intentions for the Cultural Centre

### HANNOVER STREET



Figure 91: Collage showing atmospheric intent for the urban design of the Building

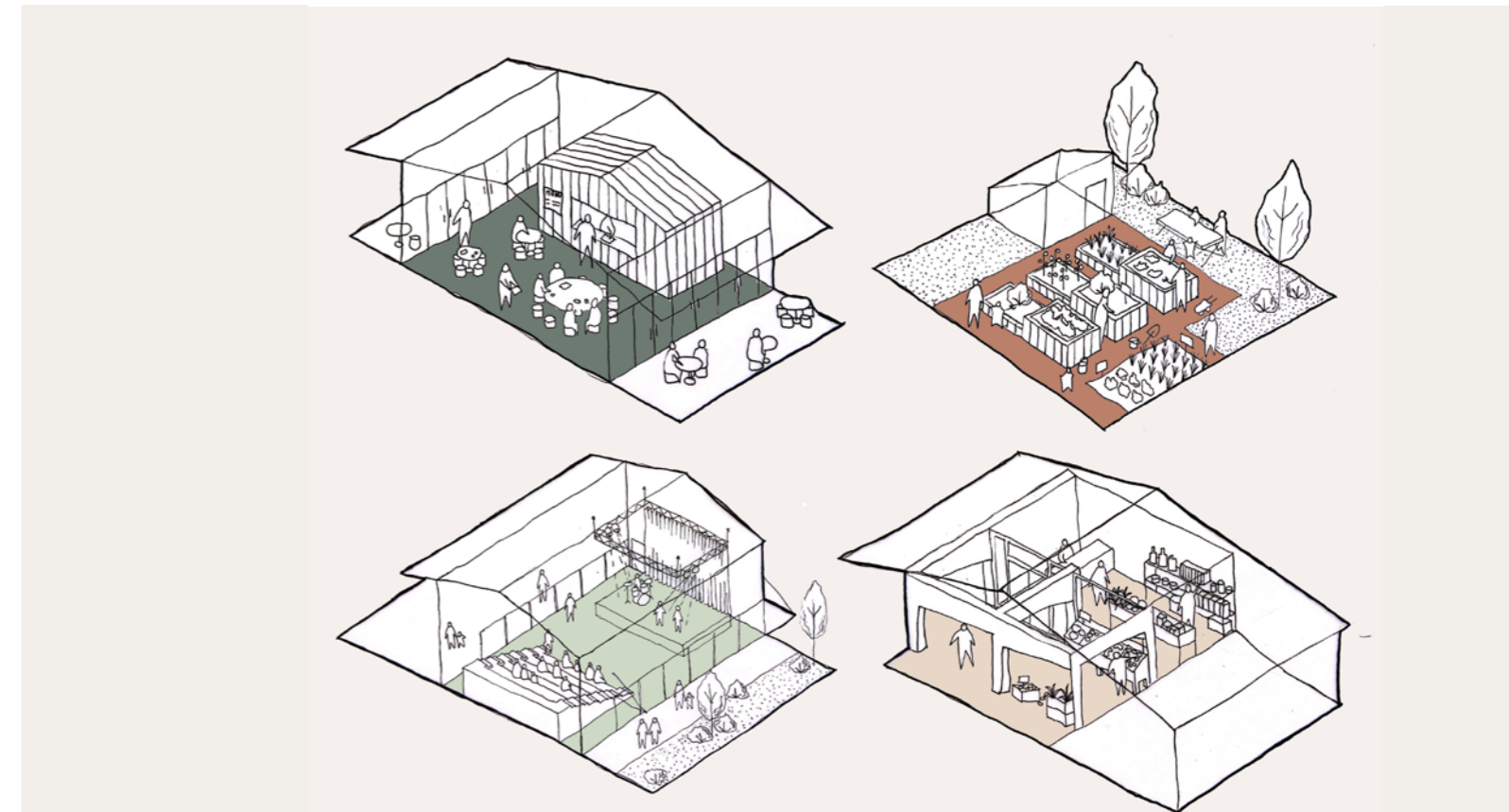


Figure 93: Diagrammatic sketches of program insertions into the site and cultural centre



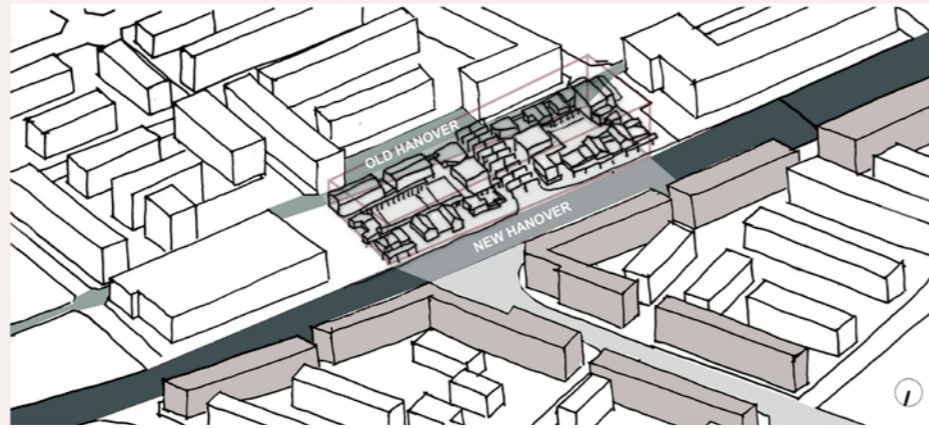
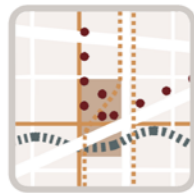


Figure 96: Site Intent

Site Plan  
1:200

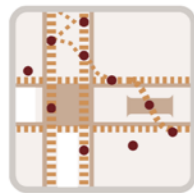
## URBAN DESIGN INTENT



**Connectivity**  
- site to be connected to the street



- re-insert old roads  
- highlight important



**Pedestrian Systems**  
- prioritise pedestrians  
- functions spill out



- extend pavements  
- thinner roads  
- active spines



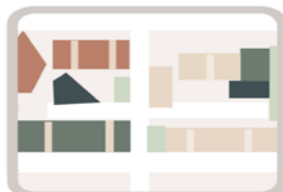
**Human Scale**  
- human to feel sense of enclosure  
- buildings to have positive interface



- introduce stoeps and balconies



**Safe Places**  
- promote public places at all scales  
- active 24/7



- sense of enclosure  
- introduce multi-function  
- celebrate culture + memory

Figure 97: Redevelopment Urban diagrams redesigned by author to show site intent



Figure 98: Site Plan  
89 | MCHLEA003

Level 1 Plan  
1:200

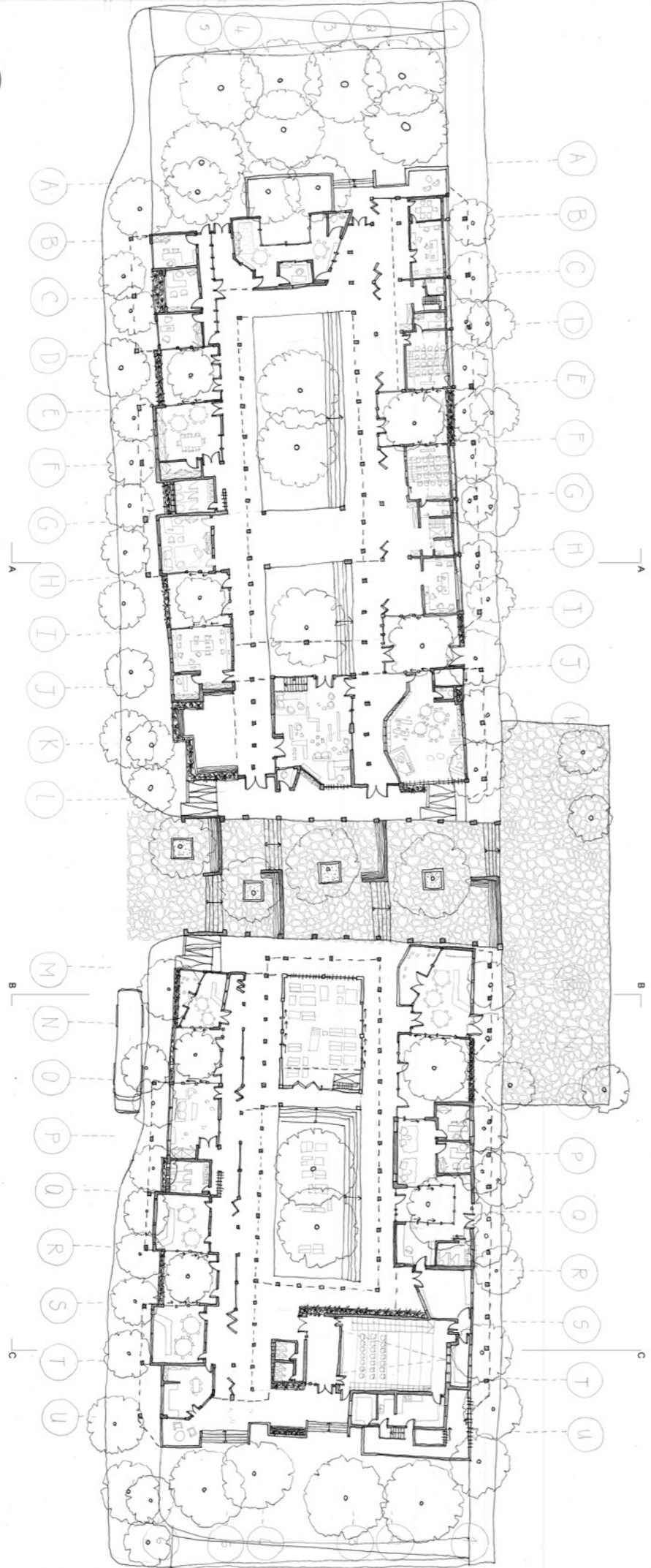


Figure 99: Level 01 Plan

Level 2 Plan  
1:200

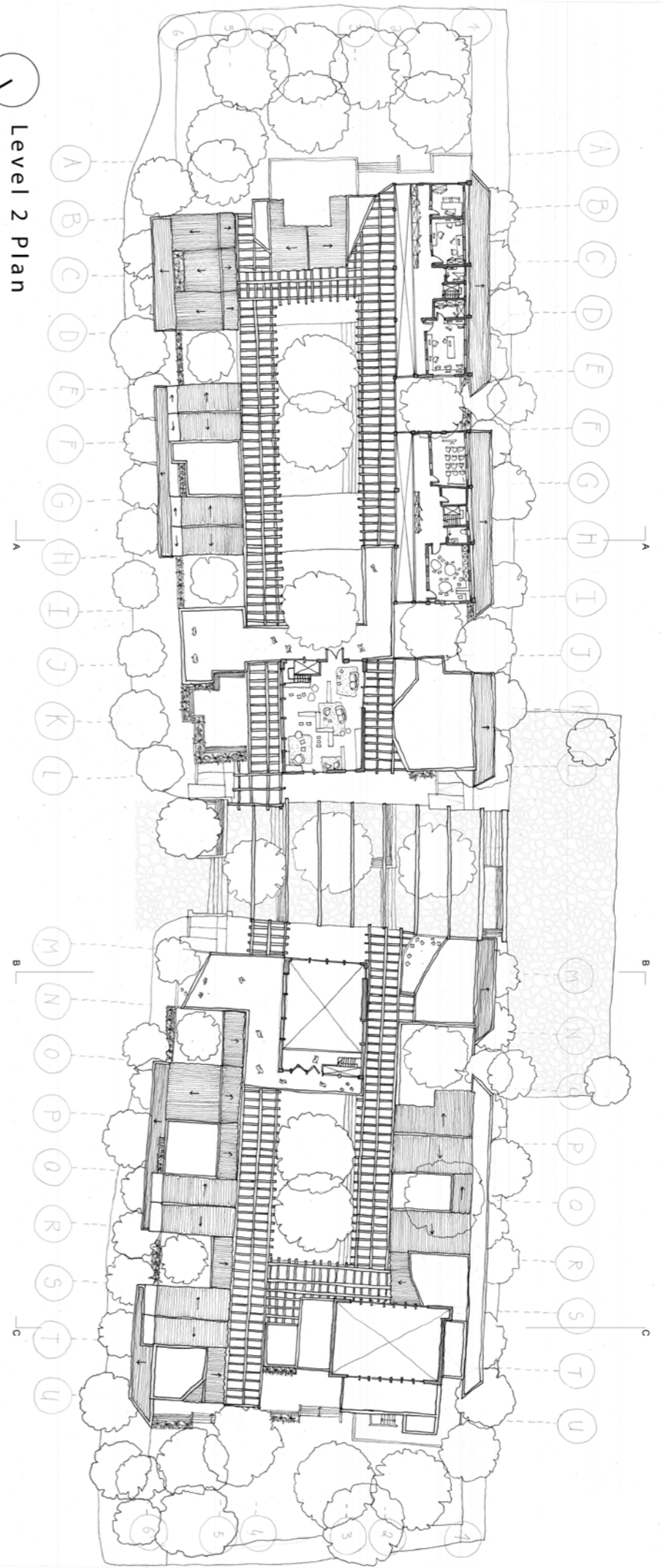
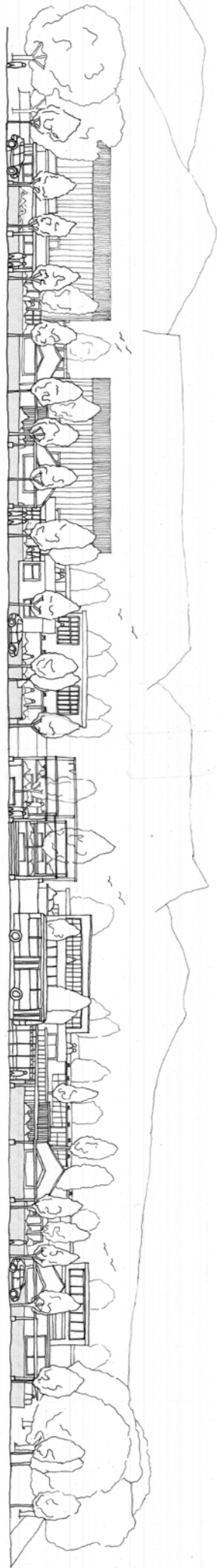
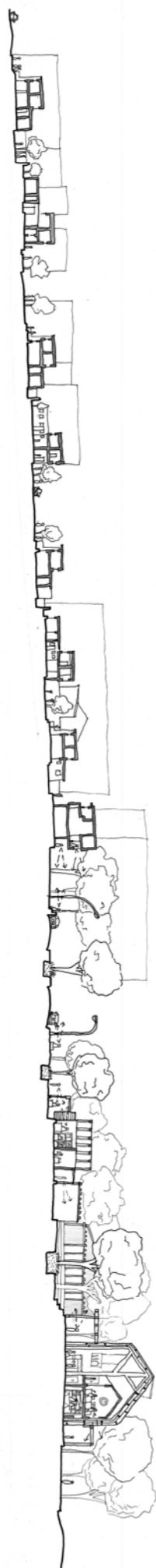


Figure 100: Level 01 Plan

NEW HANOVER STREET ELEVATION  
SCALE 1:200



SECTION A-A  
SCALE 1:200



SECTION B-B  
SCALE 1:100

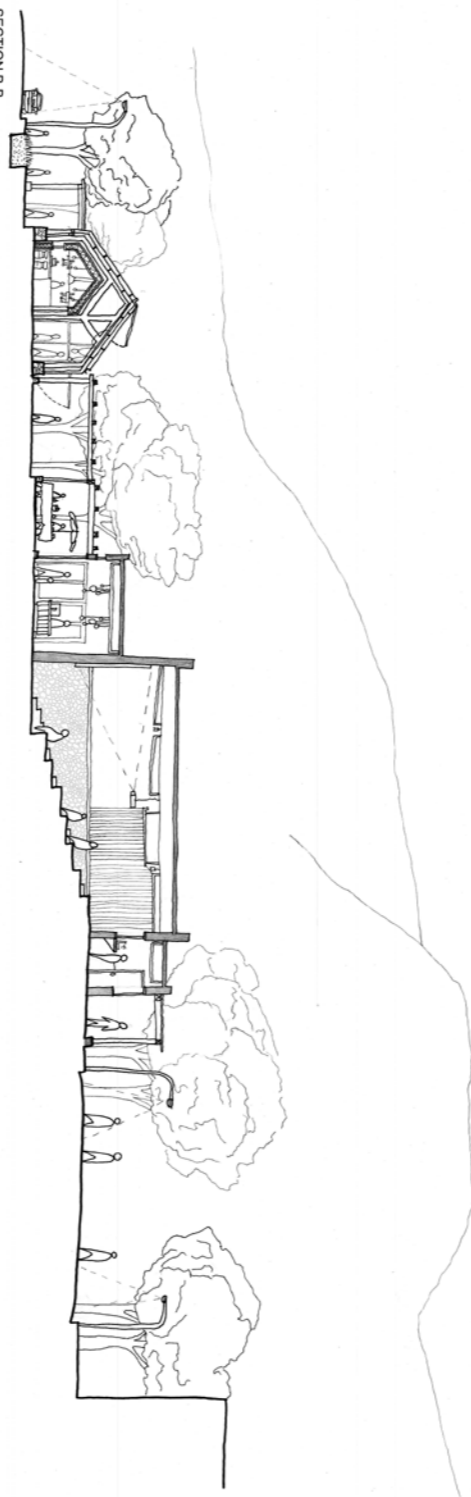


Figure 101: Sections and elevations

### HANOVER STREET

At the intersection of Hanover and Russel Street,  
the place where families came to meet.  
There will be a place,  
Where we will sing all of our favourite songs,  
bringing back memories of time and space.

A place where we can be together again  
Where neighbours once again become brothers, friends.  
That familiar sound of heels clicking cobbled streets,  
Brings back that feeling of home like you won't believe.

We the children, did not forget  
Your honour and legacy this place will respect.  
A place fuelled by hopes and dreams  
The culture lives on here at  
Hanover street

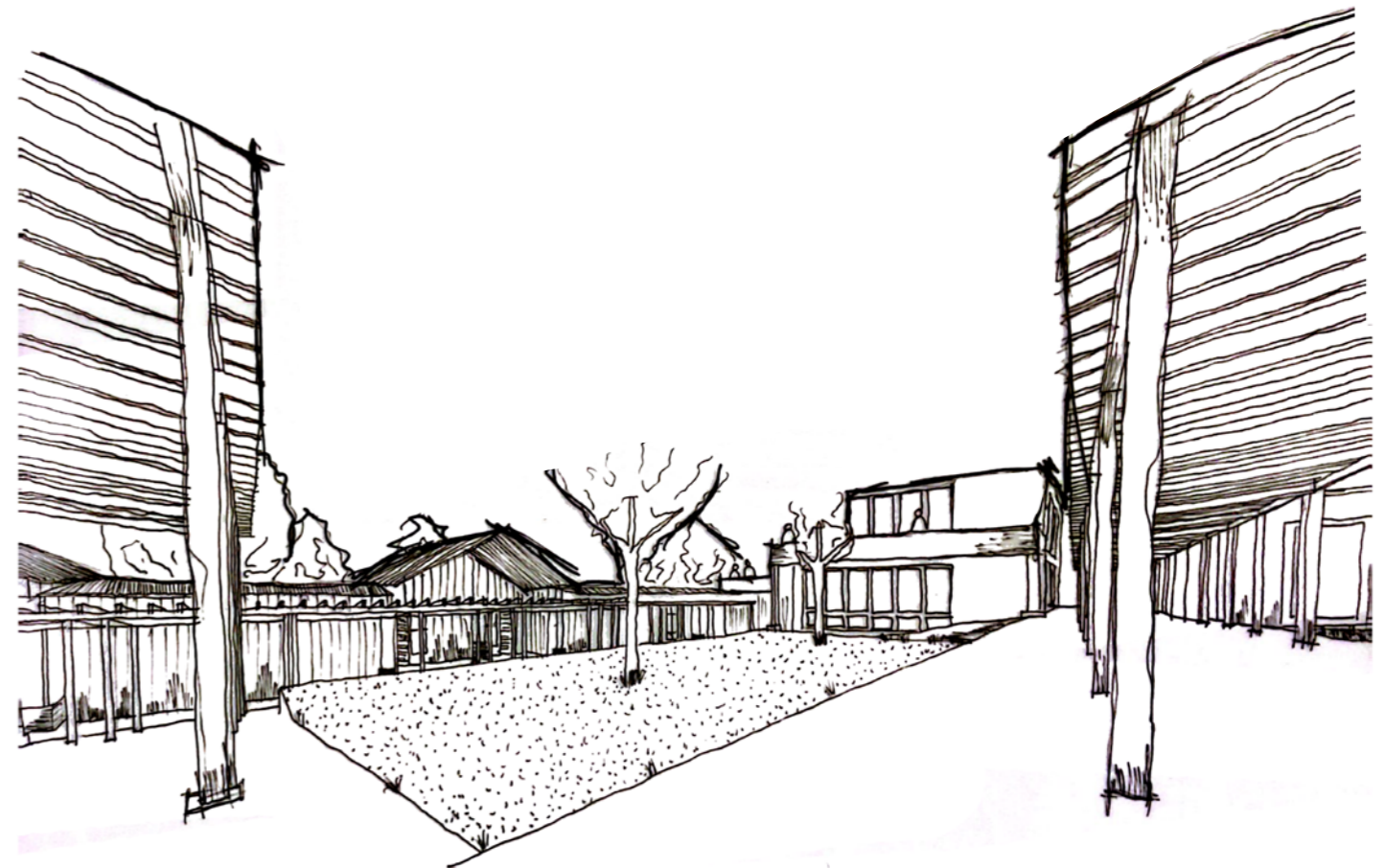
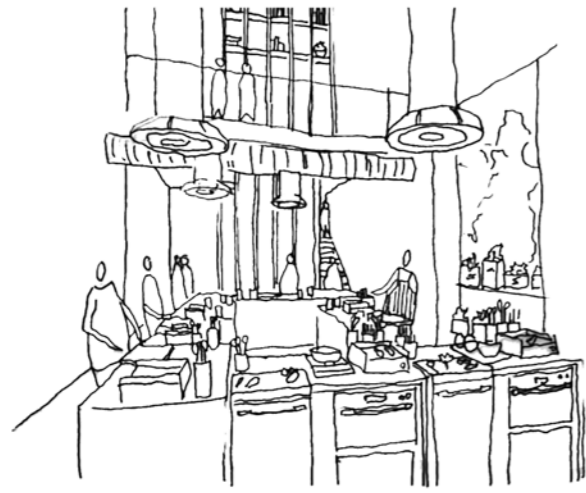
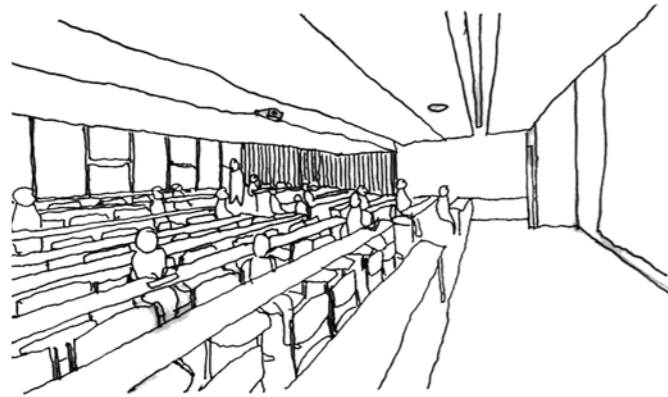


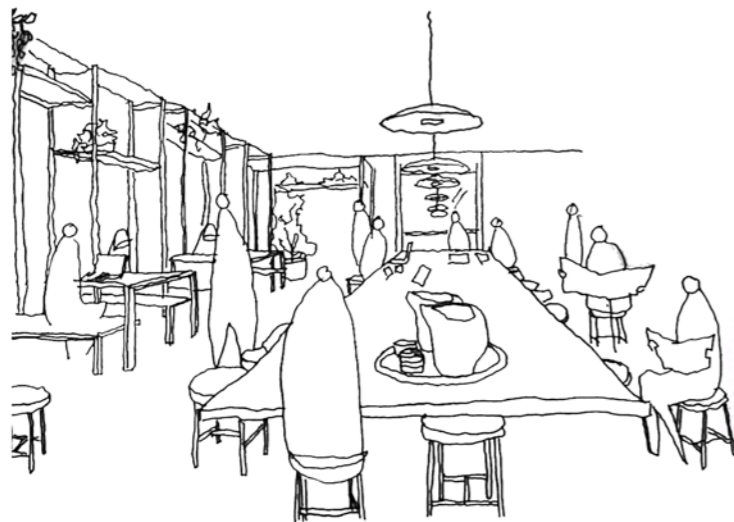
Figure 102: Perspective of courtyard space with poem written by author



MARKET PERSPECTIVE SKETCH



THEATRE PERSPECTIVE SKETCH



WORKSHOP PERSPECTIVE SKETCH



Figure 104: Narrative perspective mapping events happening along the site

# CONCLUSION

## The Role Public Architecture Plays in Legacy Preservation

District Six is famously known for its demolition during the Apartheid Era. This paper aimed to show that fame stretches beyond that, before the demolition. District Six was special because of the joy it brought to its residents before it became ruins. The joy is what made it hard to leave and even harder to forget.

By using methodologies for re-imagining and remembering District Six showed the complexities of remaking the area but my thesis indicates that the reemergence of the public realm and public entities are necessary to restore the heart that was once ripped from Cape Town.

Hanover Street, Cultural Centre, poses potential answers to the challenge of reinserting the public realm into District Six while preserving the legacy of the people and place by mobilising memory for transformation. It shows the ability to mobilise memory for transformation which was the initial inquiry posed for this thesis paper. Hanover Street Cultural Centre suggests that the relationship between building and person is important when focusing on generative spaces where these relationships can be nurtured. This is a critical step to be taken within the restoration process of District Six. It provides a spatial opportunity for both the old and new generation of District Six residents to re-imagination and remake District Six while paying homage to its legacy.

Researching materiality and key architectural urban elements of the past turns ruins into [re] fabrication. It honours what made the community of District Six special without recreating the old District Six. It indicates which parts of the architecture could remain successful and grow into our contemporary urban world and not hinder it in the past. These architectural tools are necessary for the use of historical and cultural practices and the memory of these previous models spatial agency in order to preserve culture and alleviate the current sense of displacement and loneliness amongst the residents.

Areas like District Six play a pivotal role in the growth and success of the Cape Town CBD and its connection to the surrounding areas.

Therefore, the success of its community and the public urban realm is important as it is evidently the driver of the community and the catalyst for its longevity and prosperity.

Architecture has a greater responsibility than just “housing people”. This paper sought to highlight that it can bring people together, public spaces can grow communities.

Public space was the stage on which everyday traditions were played and these traditions were unique to the site and its architecture. The architecture is what brought people together and made it feel like family. The encouragement of community participation was aided by the public spaces.

This paper advocates that the built environment has the ability to create moments of gathering and celebration of cultural traditions within the everyday life.

By acknowledging memory, we as designers are able to access the joy of the intangible site and above all, honour the legacy of the architecture and its people who are left behind. This way there is a potential to be better informed with our designs and create spaces that are intentional, and communities feel like they belong. This paper highlights District Six as a home, a legacy and its ability to honour the past in order to build a more inclusive future. These are tools we as designers could use when working with sites that are as emotionally sensitive as District Six. Maybe then it would be a community that past residents, like my family, could once more be proud of.

Given the history of District Six, I understand that touching the land is sensitive and anything that is designed or built will be met with controversy. This paper shows that honouring the parts of the past loved by its residents gives us the opportunity to give the land back to its people with a sense of ownership and belonging.

As a descendant of District Six, it was always a dream. May these pages be a love letter to the site of District Six and its residents, of joy, memory and legacy.

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thank you for your consideration.