

UNEARTHING LIVING MEMORY:

FROM DISPLACEMENT TO PLACE MAKING IN 'KONSTANSIE'

*Inayah Essack | ESSINA001
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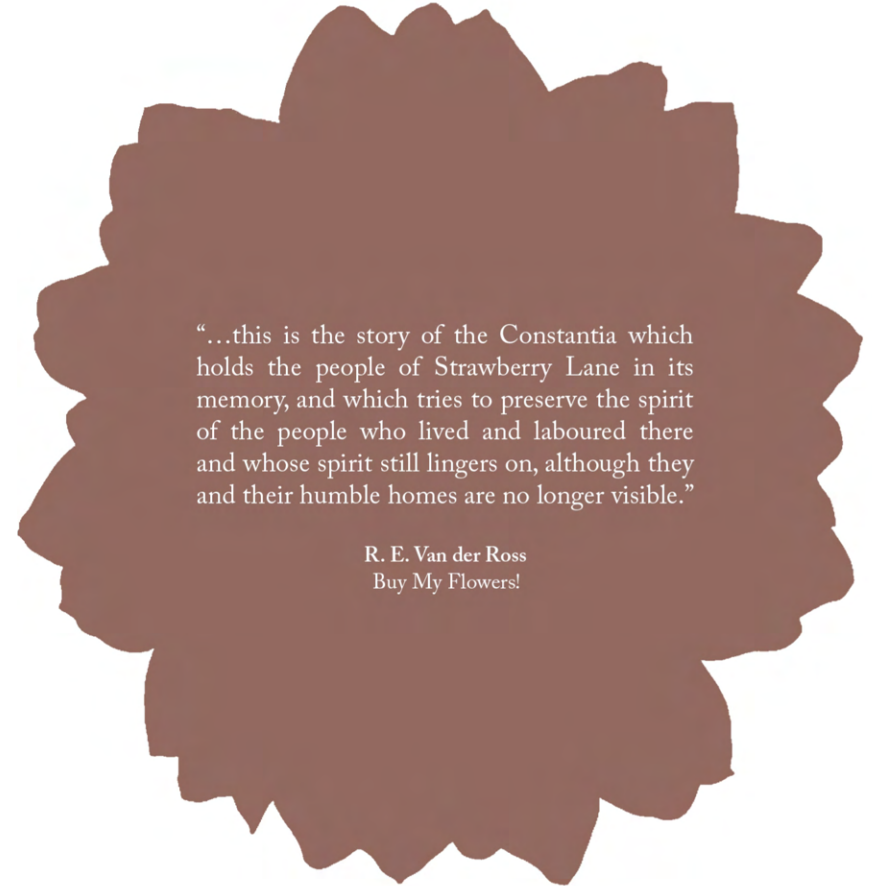
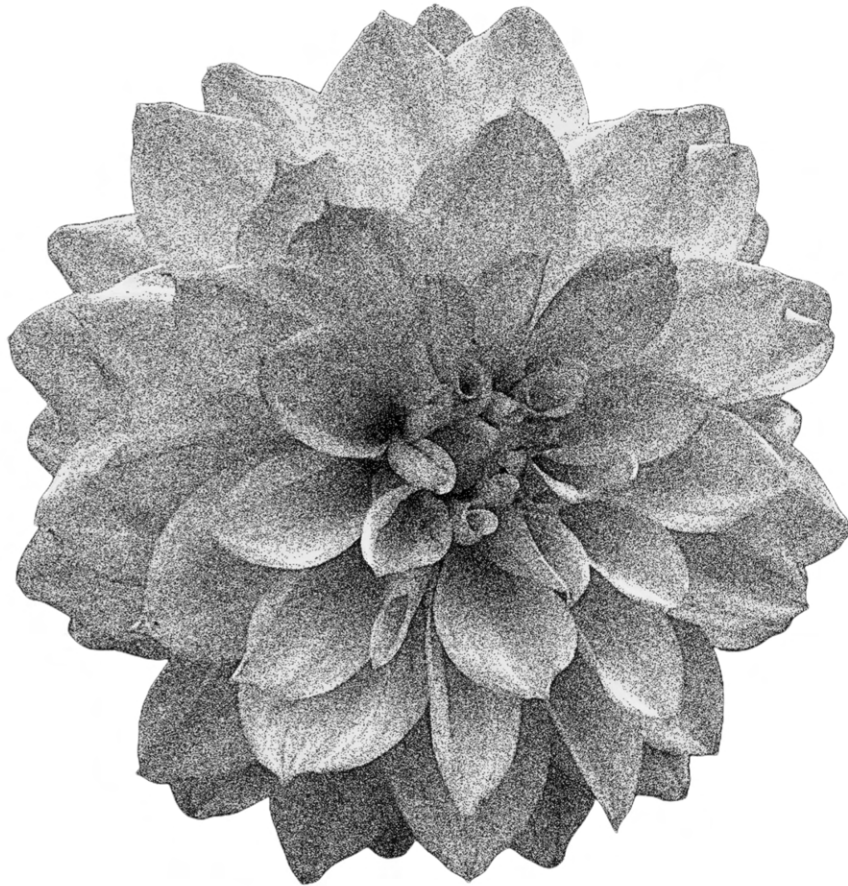
MOSES JAFTHA

ALL WHO PASS BY
REMEMBER WITH SHAME THE MANY THOUSANDS
OF PEOPLE WHO LIVED FOR GENERATIONS
IN DISTRICT SIX AND OTHER PARTS OF
THIS CITY, AND WERE FORCED BY LAW TO
LEAVE THEIR HOMES BECAUSE OF THE
COLOUR OF THEIR SKINS.
FATHER, FORGIVE US...



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“...this is the story of the Constantia which holds the people of Strawberry Lane in its memory, and which tries to preserve the spirit of the people who lived and laboured there and whose spirit still lingers on, although they and their humble homes are no longer visible.”

R. E. Van der Ross
Buy My Flowers!

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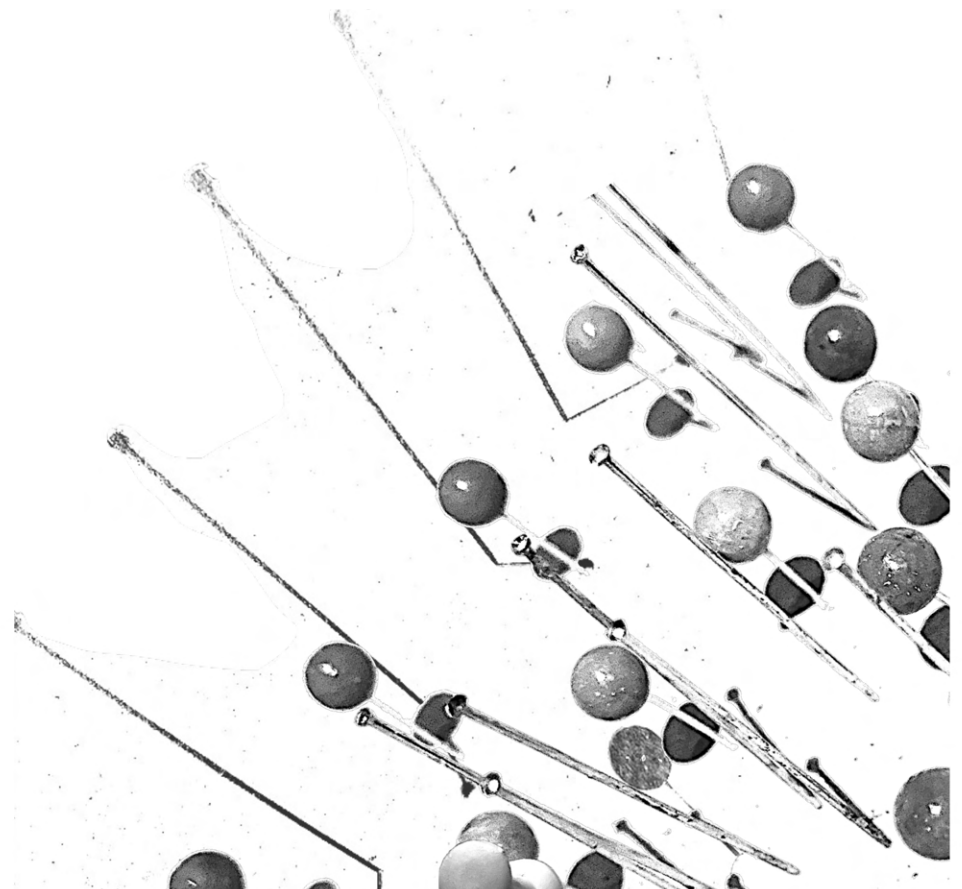
Abstract

The Constantia Valley, situated south of Cape Town holds fragmented remnants of the communities who were displaced by the apartheid regime. The historical context of forced removals has left a lasting mark on the fabric of what was once *Konstansie* and the traces it now holds of injustice and the disruption of livelihoods and identities.

The history of cut flower cultivation in Constantia and selling particularly along Adderley Street, holds symbolic significance within the broader narrative of Cape Town's history, navigating colonial, apartheid and post-apartheid contexts to maintain space and resources. The Constantia Valley Jaftha's flower farm, Strawberry lane along which the community lived and farmed, Spaanschemat River Muslim Cemetery and *Islam Hill* are some of the last echoes of *Konstansie*. The flower farm still cultivates and preserves old plant species, unlocking insight into metaphors and histories of colonialism and ecology. Landscape forms, shaped by traditional farming typologies and historic planting intertwined with the river, serve as vessels of memory, preserving the cultural and ecological heritage of *Konstansie*. This thesis interrogates how the historical narratives embedded in the Jaftha flower farm, can be extended along the Spaanschemat river and Strawberry lane.

Protected heirloom seeds serve as vessels for alternative narratives where growth and storytelling are intertwined. The act of collection and banking, allows for memory to be gathered where seeds become repositories genetic and cultural memory, serving as tangible connections to historical lived experience and embodying the evolution of the relationship between humans and plants and humans and the land where objects become sites of memory. The regenerative and resilient qualities of seeds are intrinsically tied to a specific sense of place and locality, protected by their keepers. This protection of agricultural genetic diversity emphasises the value of micro scale interventions as agents of conservation through unacknowledged agricultural practices. By stewarding and working these landscapes the community conserves ecological integrity while celebrating the living memory of ingenuity and cultural identity.

Through a combination of archival enquiry, community engagement and spatial analysis, this research aims to uncover the lived experiences and cultural significance of the Cape Town flower farmers and sellers. By interrogation of the complex dynamics of displacement and marginalisation, this research explores how spatial intervention could aid in place-making, commemoration, cultivating a sense of place, establish a visible collective identity and foster reconciliation within a post-apartheid context.



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This thesis delves into the layered history and present-day realities of the Strawberry Lane Community in Constantia that goes back almost 200 years, focusing on the enduring impacts of forced removals, the dispossession of ecological relations and the remnants of identity still found in the landscape. Through an exploration of ...**practices**..., both historic and present, this study traces the farming traditions, cultural expressions and spiritual sites that have shaped the area and views flowers as vehicles of heritage, preserved through reciprocal acts of creation.

The investigation unfolds with an identification of ...**patterns**..., investigating historical and ecological precedents to inform design methodology. Here, the relationships between 'land', memory and 'displacement' are made visible, revealing intricate dynamics that shape space. Information gathered is understood as a system of relationships, challenging colonial narratives of the valley and surfacing epistemologies.

The expression of an intimate relationships with bulbs and the land, the hopes of CHEP and the jaftha family are explored to connect to past memories of the space and ways of being with flora. Farming methods are transformed into design approaches as an enactment of deep memorialization of legacy, practice, and healing. The analysis culminates in ... **prayer**..., where conceptual and propositional aspects of the design are explored through creative form-finding processes, giving voice to the community.

Finally the landscape is positioned to be remapped according to the stories of people and plants, the thesis shifts to the physical manifestation of the design in...**planting**. It shows how interventions will take root on the site through thoughtful integration of the local ecology and cultural significance, creating spaces for healing, reconciliation, and a reimagined sense of belonging.



Figure 2: Amy Ayanda, 'Meadow in Spring' & 'Night Time in the Veld'

"My name is Amy Christine Ayanda Lester; I come from Khoi San, Muslim and isiXhosa women."

"My great grandmother was a Hessiqa woman who came from Genadendal & bought land in Constantia. Her farm grew cut flowers. The land was taken from them during the racial zoning of Apartheid. My connection to nature comes from my heritage & the deep connection I have to the women in my family."

Figure 1: Cover figure - Moses Jaftha at the Jaftha Flower Farm



PRACTICE

GARDEN OF THE HEART

landscapes of connection

This chapter explores the agricultural history and cultural legacy of the Strawberry Lane community, tracing its evolution from a thriving agrarian hub to a fragmented landscape after the 1960s forced removals. It examines the community's identity, deeply rooted in flower farming, market gardens and intergenerational land stewardship. Present day remnants such as the Jafthas Flower Farm and Islamic heritage sites including kramats, cemeteries and mosques serve as the last living reminders of this displaced community. By unpacking these past and present practices bound to the geography of the Constantia Valley, the chapter reveals how culture, spirituality and land use once intersected to shape the Strawberry Lane of the past.

Local context | Grounding narratives

What is now known as Constantia was to a community known as “Konstansie”. The Constantia valley was home to a diverse mix of people, evident in the religious remnant sites scattered around the neighbourhood. Here in the valley people lived in relation to the Keyser river system, particularly along Strawberry lane that allowed them to grow and cultivate to for their households as well as for the cut flower market. These people faced great injustice during apartheid, leading to forced removals and the loss of this cultivated lands that now exists as housing. Interacting with this site as a muslim and with a family background of forced removals, attracted me to the site as a place of intervention within the historical fabric.

The displaced community were intrinsically tied to the valley and its natural systems, particularly the river for which they relied on to farm. Flower farming played a large role in the daily practices and structuring of the urban fabric. Many who once lived along Strawberry lane have claimed the Jaftha’s flower farm is the last remaining place in which they feel comfortable and included, somewhat untouched by the forced removals yet retaining great historical narrative in its species and layout.

This research explores how one could channel the sense of identity that flower cultivation provides to those who once farmed in Konstansie and interrogate how ecological, social and horticultural interventions, particularly along the river where echoes of the historical plot extents exist could aid in fostering reconciliation and inclusivity.

This thesis aims to discover and gain insight into the ecological systems of the Spaanschemat river and its immediate surrounding, the technical farming and cultivation practices of the Jaftha flower farm, multi species relations and heritage botanical epistemologies research and personal knowledge of how the land once functioned in terms of planting, farm animals and daily routines along Strawberry lane. Designing for not only cultural preservation but also ecological and horticultural sensitivity is central to maintaining a holistic approach in the reconfiguration and weaving together of the remnants of ‘Konstansie’.

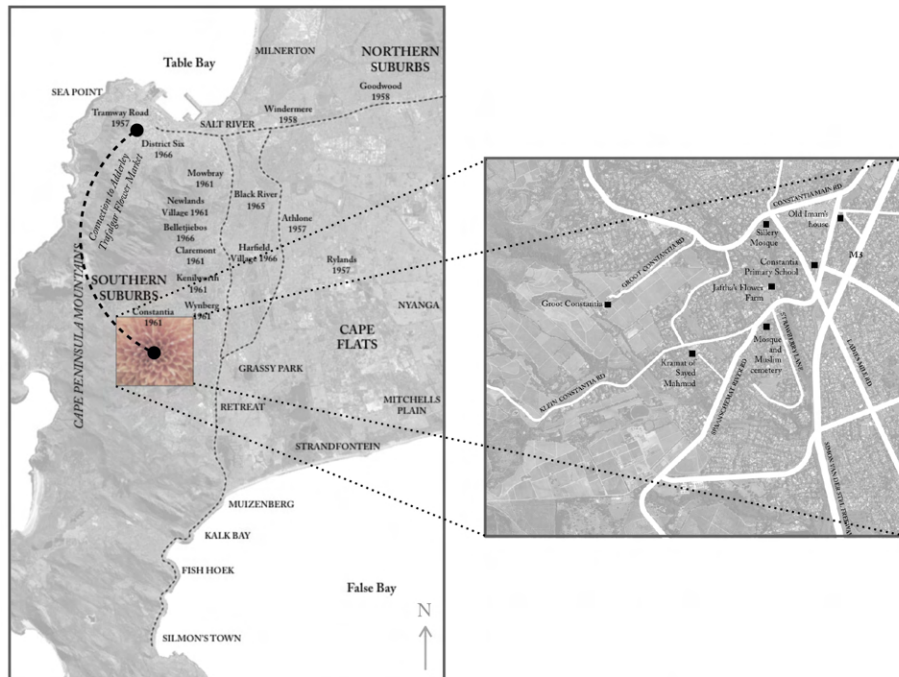


Figure 3: Locations and dates of forced removals in the Western Cape

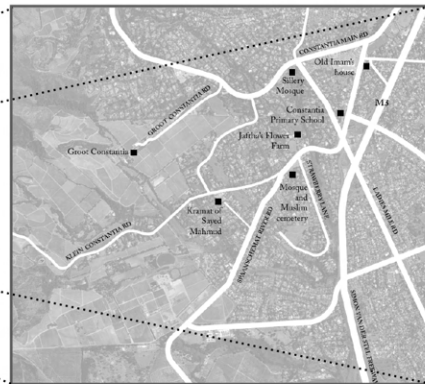


Figure 4: Constantia Landmarks



Figure 5: The Spaanschemat River Trail within Constantia Valley

The community of Strawberry lane

The co-existence of cultural landmarks, educational institutions, recreational facilities and community initiatives within the precinct, creates rich tapestry of experiences that can be responded to and unique multi-functional opportunities of intervention. The 'green belt' context and historical significance of the area provides a compelling backdrop for design exploration and meaningful place-making, as well as its historical connection to the Adderley Street Flower Market.

Figure 6: Mapping remnants of a displaced community



After the abolition of slavery in 1834, coloured communities who worked on the wine farms in the Constantia Valley as slave labourers were given access to own and rent farmland in the area. Many families grew flowers on this land as a multigenerational practice that had an intimate trading relationship with the Adderley Street flower sellers. Many people of Strawberry lane carried and walked and cycled to sell their flowers in Simon's Town, Wynberg and Adderley and sold them from their baskets: hence 'blomdraers'. The Jaffthas Flower Farm in Constantia is one account of how the process of memory is embodied in the processes of flower farming, existing as a living archive of people and plants. The river banks were once entirely planted with cut flowers and small market gardens that supplied sellers around the city before being imported from Johannesburg today.

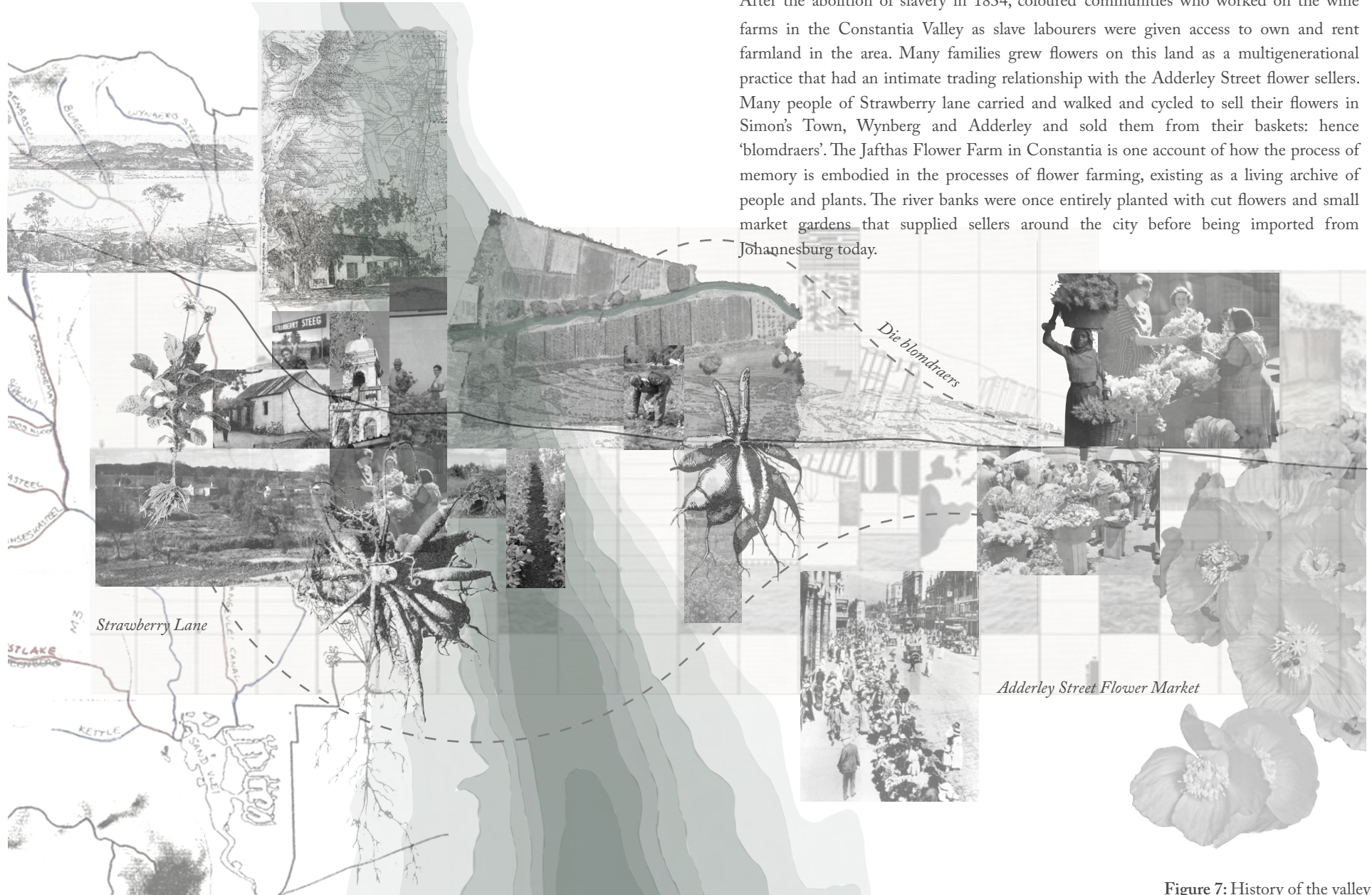


Figure 7: History of the valley

Heritage blooms of Konstansie



manure from horse stables and chickens used to enrich soil



lupin legumes are planted between dahlia lifting to enrich the soil as they are nitrogen fixing



sweet peas are trained up bamboo as wind breaks for lower heliotropic plants



a swale system is used to channel water around the farm



plant material is left to decompose and enrich the soil



lifted dahlias are stored in raised planters with topsoil and river sand through the wet winter



dormant seeds are left to grow naturally in areas of meadows



water is pumped and stored in tanks on the farm, irrigation is only from the river and a well point

Traditional Jaftha Flower Farm Processes

Hoop manure is sourced from stables adjacent to the farm as well as from the farm chickens.



Dead plant material and unsold flowers that are not dried for selling are composted and used on flower beds throughout the farm. Beds are generally not cleaned and plants are left to decompose, enriching the soil.



The farm is run by Charles and Moses Jaftha, 6th generation farmers, continuing their family practices of cut flower growing. The brothers rely on their traditional ecological and botanical knowledge tied to the Konstantia Valley.



The farm maintains some relationship with flower sellers around the city, however most sellers import almost all of their cut flowers from Johannesburg. From commercial farms, these flowers have lost their unique scent that carried through the valley.



The farm plays a vital role in the Konstantia Valley community with an extensive network including regular customers and other farmers around the city. The Jaftha family played a large role in the establishment of The Konstantia Heritage Education Project.

Propagation takes place under a shade-cloth structure. The farm experiments with new seeds when trying to source species whose seeds were lost through forced removals.



Fig and plum trees have been established, grown from cuttings from original strawberry lane trees, these are placed in relation to a swale system used to channel water around the farm.



Water is pumped from the Spaanschemat river for irrigation. The river dries up for one month per year in summer when a well point is used.



SPAANSCHEMAT RIVER



The farm has tried to grow vegetables like those historically grown along Strawberry Lane. These have been eaten by the Cape potapans in the area.

One colour flower per species is planted in rows of three to make for efficient harvesting and collecting. Flowers are picked and some left to go to seed, captured for planting next season.

Soil is not tilled and is loosely worked and layered with organic material and growing mediums sources locally.

Dahlias are lifted in winter and lupines are planted. Tubers are washed in the river before being stored in raised planters underneath soil and river sand.

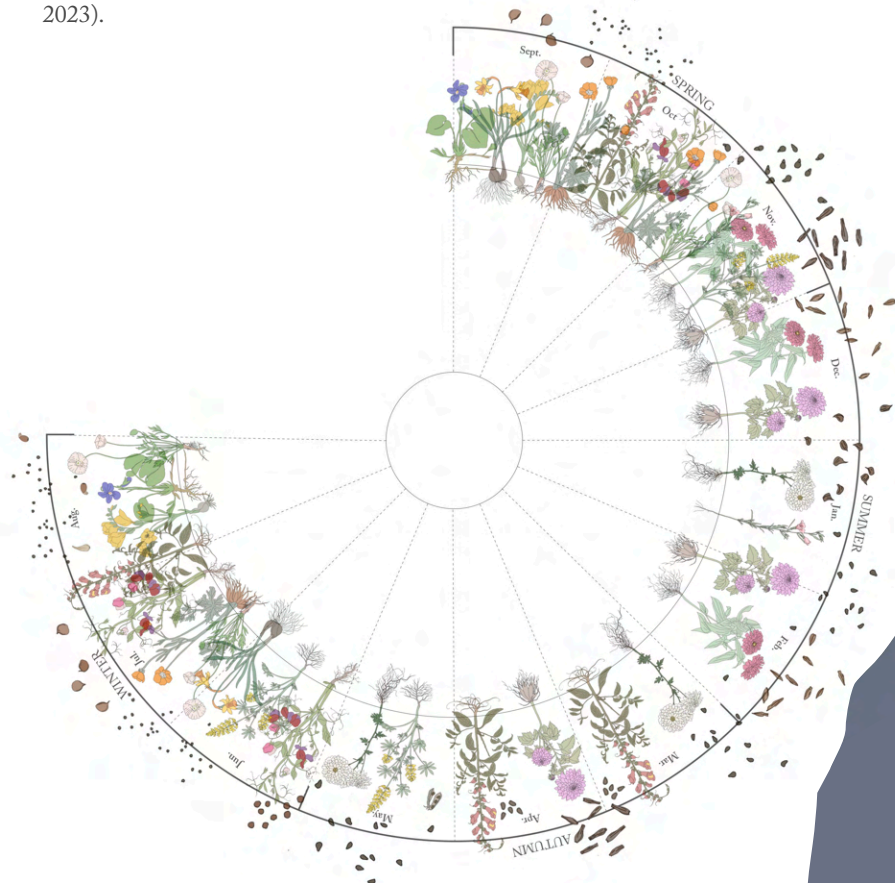
Bee hives on the farm form a vital part of pollination. Bee bees have been found to be attracted to original species as opposed to emerging hybrids. The farm sells this honey occasionally.

Education is a large part of the farm. Heritage tours and Dahlia workshops have gained monthly. The Jafritz family contributed their recollections to the 'Buy my flowers' book.

The farm grows heritage species from seed and tubers and the flower beds are constantly changing reflecting the farm's strong sense of seasonality.

Seasonality & the proposed seed guardian system

The group areas act in the 60s forced these diverse farming families to relocate to the Cape Flats, leaving behind their land, animals and plants and erasing much of their presence in Constantia's socioecological landscape. Despite this, the Jaftha family continued flower farming on rented land, preserving their family farming heritage of 6 generations, particularly cultivating dahlias and other cut flowers. Many of these seeds came from the initial Starke Ayres nursery down the road. Tubers and seeds from their original gardens were saved through dispersal to various local farm labourers in brown paper bags, retrieving them when the farm was re-established ten years later. This agricultural "act of remembrance holds potency for the imagination of an alternative form of justice and restitution" (Makan, 2023).



The acts of collecting and banking define the programme on the site as well as the greater role of the site, where the public would be able to receive and grow tubers from the farm, duplicate them in their own gardens and then return the new tubers to expand the seed library, allowing the farm to spread down the river bank and once again supply sellers with heritage blooms.

The Kramat

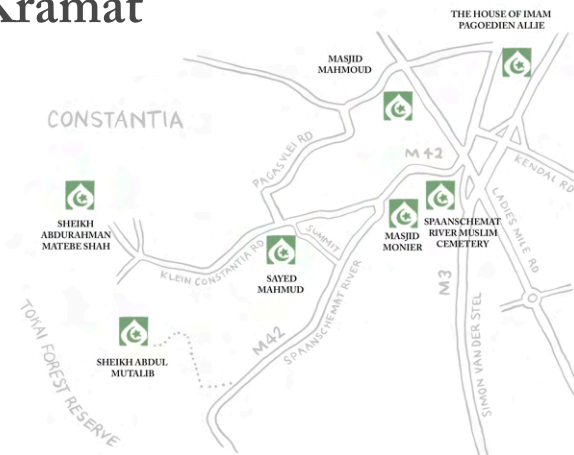


Figure 9: Kramat locations



Figure 10: Matebe kramat

Amongst invisible traces of injustice along with the farm are various other remnant sites, particularly Islamic sites of kramats, mosques and cemeteries, memorialising the origin of Islam in the Cape. Their Persian gardens are spiritual, connecting architecture, water, and plantings with symbolism, featuring elevated pathways, gravity fed irrigation, central water features, surrounding walls, pavilions and fragrant and productive plants all of which became part of the proposal. The charbagh garden is similar to the role of a prayer mat, understood as an ephemeral platform for the human body, creating a sacred space to symbolise a connection between the earth the the divine. The prayer mat is used in isolation however is also used in mosques in a collective ritual, understood as an architectural space evoking narratives, framing rituals and inducing spirituality.



Figure 11: Kramat aerial

Personal Positioning

As a result of having a family history of forced removals, it is vital for me to understand my own strong bias in order to work both objectively and subjectively when appropriate. Throughout my childhood and adulthood, my grandmother would ask to drive around the areas she was born in, grew up in and was removed from, trying to find familiarities and nostalgia within a highly altered landscape. This weaving of historical narratives and horticulture in an area deeply entrenched with painful memories is vital in order to develop a nuanced proposal for the area of “Konstansie”. It is also vital for me to interrogate my identity as a Muslim citizen living in Cape Town who would personally place great value on the preservation of religious sites.

My role as a researcher is to consider a spectrum of sources, opinions and proposals in order to develop a holistic solution. This should be achieved through a rigorous process of knowledge finding which in this case will particularly be focused on archival and in some cases “informal” sources eg. Oral history. My role as a researcher is essentially to form a nuanced argument in a way that honours the previous communities and their struggles.

This research positions itself to ensure that we not only remember stories of Konstansie, but preserve them so that they can be experienced by future generations and memorialise the lives of those who worked the land, built the mosques, churches and schools and ensure that they are not erased off the landscape in the same way that the homes which housed them have been.

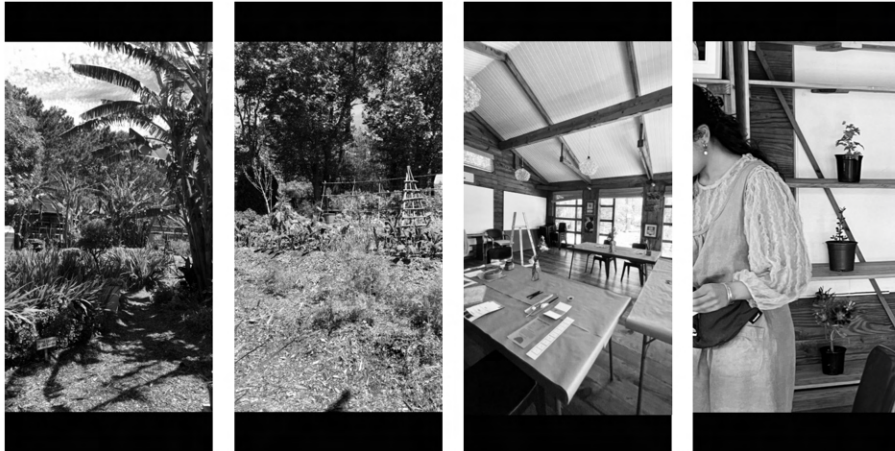


Figure 12: Author teaching workshops at Soil for Life

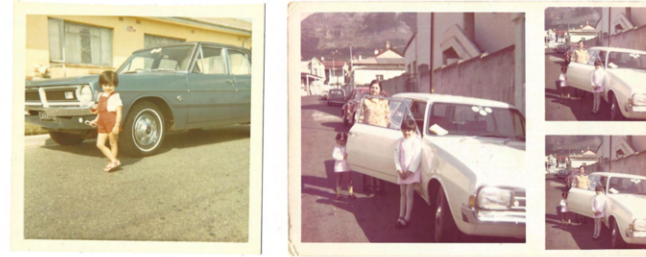


Figure 13: My family’s homes Woodstock, Newlands and Rylands

COMMUNITY CO-CREATION

This project prioritises community engagement and participation within the design process speaking to the needs, desires and aspirations of stakeholders and people of the historically displaced communities of Strawberry lane, Constantia (Rowe, 1998). Through participatory exercises encouraging trust, consensus and partnership within the development process, it is ensured that interventions reflect the values and cultural identities of the relevant community.

CULTURAL SENSITIVITY

Appropriate contextual responses should respect the cultural, historic and ecological conditions of the site and the surrounding environment drawing inspiration from local built environment traditions, vernacular forms and historical building practices, sensitively including specific elements that reference the heritage and identity of victims of forced removal, aiming to foster a sense of place, belonging and a restored collective identity. This is particularly pertinent in this context of erasure, where a tangible re-establishment of memory is necessary.

REINTERPRETATION OF TRADITION

Adaptation and innovation in reference to traditional architectural and cut flower farming conventions and precedent prior to forced removals plays a pivotal role in inspiring intervention, particularly in relation to materiality and the relationship with the Spaanschemat river. This reinterpretation of form, typology, processes and practices becomes symbolic within the contemporary landscape that responds to the past and present, encouraging both preservation and continuity.

CONTEXTUAL COHERENCE

The valuing of historical styles, architectural languages and traditional forms and motifs speaks to the conventionalist position of adherence to contextual norms (Rowe, 1998). In this case the project calls for a revival of elements of historic conventions as opposed to prioritizing the present imposed typology. Architectural devices and qualities are considered to be intrinsically linked to their functional, social and historical context.



PATTERN

GARDEN OF THE ESSENCE

identity and beliefs

This chapter delves into the analytical framework, memorial and productive precedent landscapes and systems, and design methodologies that inform the process of this project. It explores how patterns of displacement, cultural memory and ecological history have shaped both the physical landscape and fabric of the area. By unpacking and examining the palimpsest of Konstansie, it considers how an ecological, botanical, geographical and historical study underpinning lays a foundation for the project, informing the creation of a reconciliatory and culturally meaningful landscape. This study of patterning and relationships within the landscape also seeks to highlight various means of understanding processes of memory, particularly through revealing the ontology of flower farming in Konstansie, produced by its rivers, mountains and soil.

Research Problem

Along Spaanschemat River Rd is Jafthas flower farm, Spaanschemat River cemetery and Constantia Mosque, evidence of the communities who once lived here. The erasure of the flower farms and the families who ran them is not tangible other than the existence of these sites, sites that are no longer easily accessible for the communities who once lived here.

It is particularly problematic that in Constantia in particular these histories are no longer comprehensively visible within the current landscape with only fragmented remnants acting as places of memory and reflection and houses turning their backs on the river.



Figure 14: Collage of archival images from CHEP "Hidden Rivers" exhibition

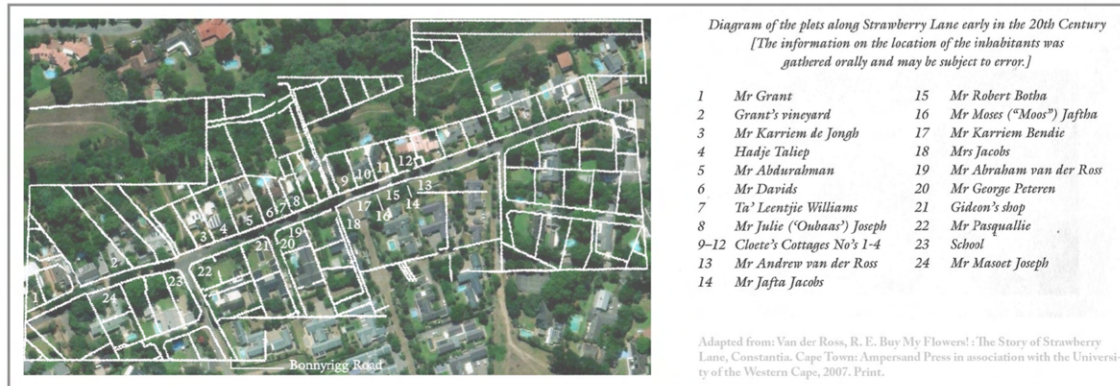
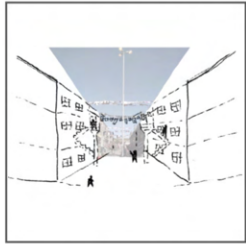


Figure 15: Overlay of historical and existing maps

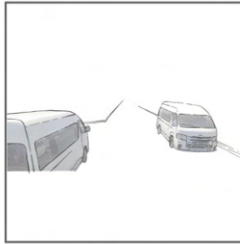


Figure 16: Relationship of the the community to the Spaanschemat

Research Question



cape flats mornings



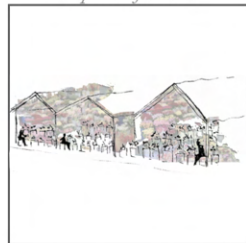
taxi travels to work



airport collection of imported flowers



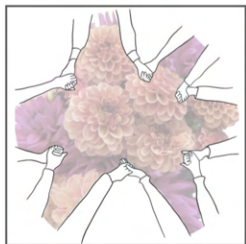
bakkie bursting with blooms



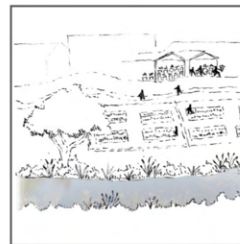
adderley street set ups



everyday arranging



inter-generational skills



a return to the spaanschemat

How could cut flower cultivation practices be used to recover visibility and memory for displaced communities along strawberry lane?

Is it viable to engage in processes of restitution in this urban context?

What was the historical role of Constantia?

Would displaced communities have any interest in engaging with the land they were traumatically removed from?

What role does religion play in community identity?

What role does movement play in transformation?

What is the relationship between water and memory?

What is the intertwined nature of forced removals as both physical manifestations in built form and the intangible emotions that are linked to place?

How does socio-political modes of interdisciplinary research reflect of spatial injustices to design spaces of reconciliation and social change?

How does one design space for reconciliation and social change?

What is living memory?

What are methods of memorialisation?

How would you commemorate such a diverse community of cultures, religions and traditions?

Does forgiveness exclude the plight of those oppressed with the onus and responsibility on the oppressed rather than the oppressor?

How can small scale interventions be used to create a larger network?

Figure 17: Active participant, 'Day in the life of a Cape Town flower seller'

Site

Focus on flora-human relationships in post-apartheid Cape Town and finding processes of collective healing

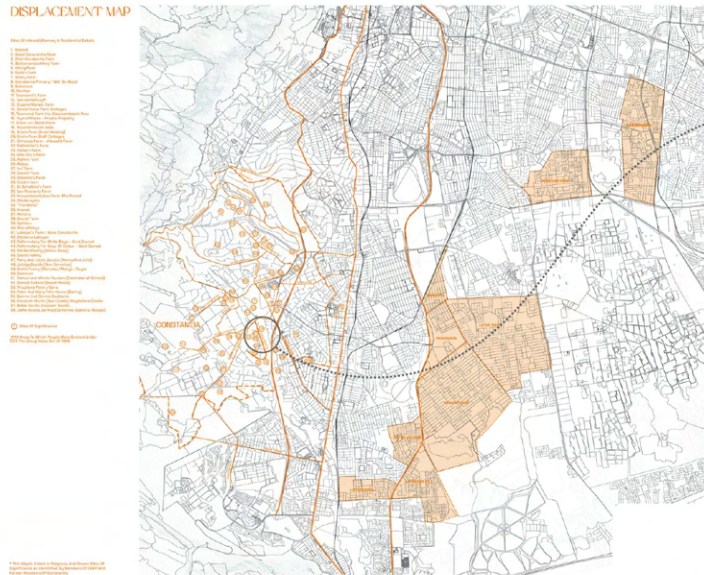


Figure 18: Displacement map by Rese Boshoff : Constantia vs Cape Flats



Figure 19: Existing site experience

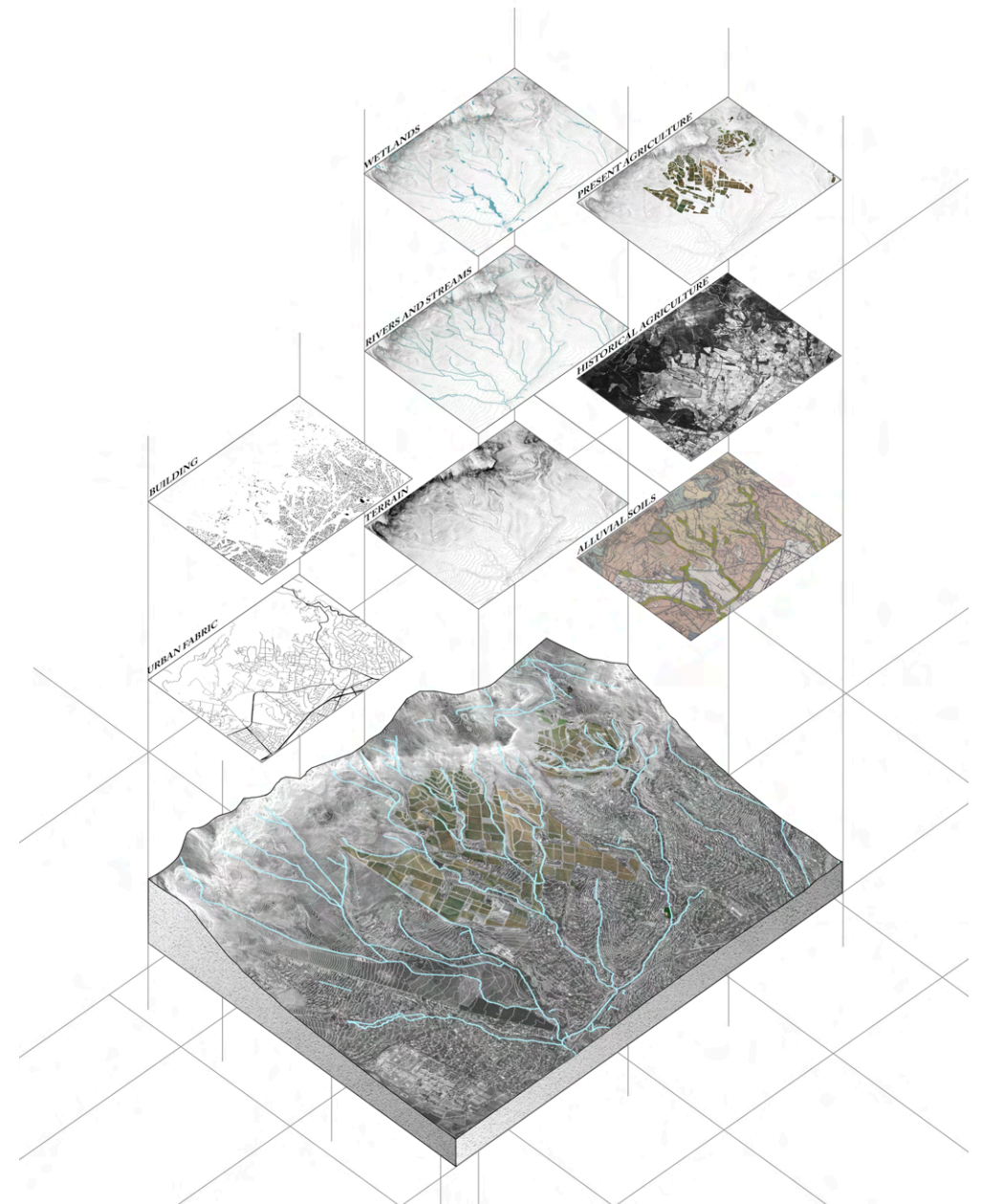
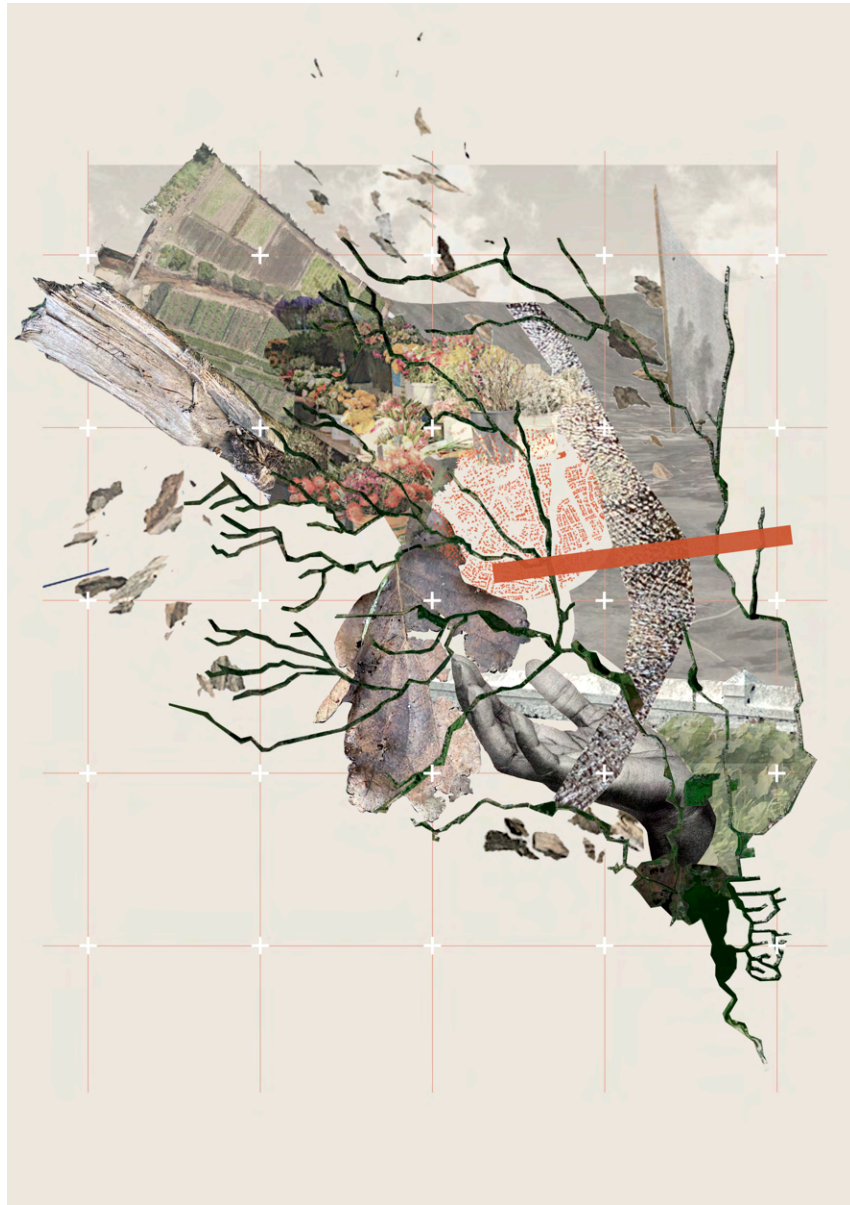
A walk from the lane to the river

*site of linear
intervention*



Site visit charcoal impressions

Layers of the Konstansie Valley



1945



1966



1996



Figure 20: Aerials showing forced removals

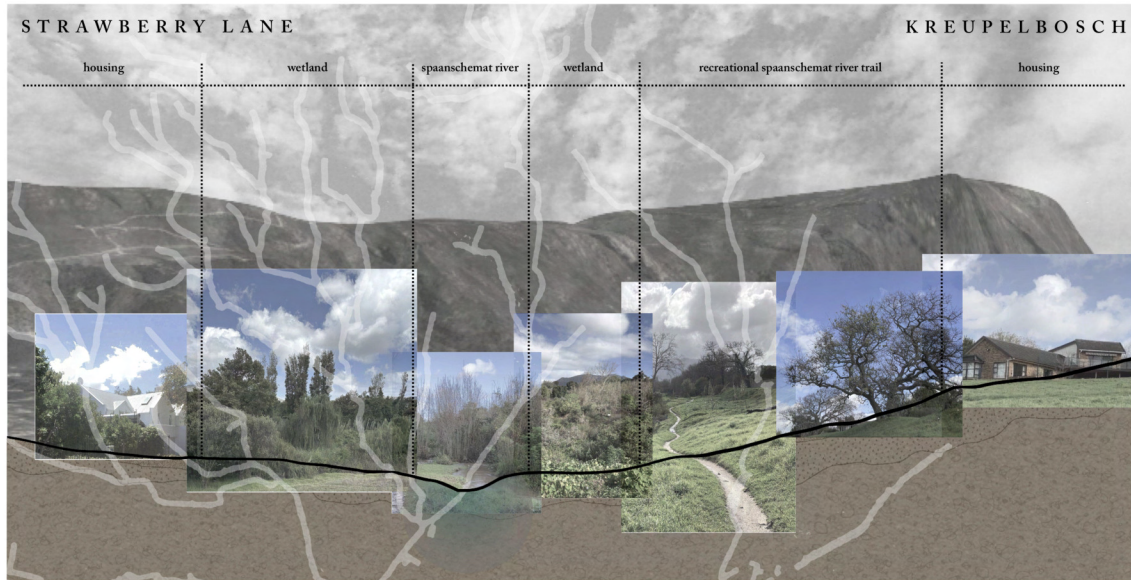


Figure 21: Nature of the two river banks



Figure 22: Elements of the valley

The Spaanschemat, 'Die ondersloot'



Figure 23: Fragments after the river subsides

The site is located downstream from the Jafthas flower farm across Spaanschemat river road and forms part of the green belt trail, currently bearing no reference to its history, with housing development turning their backs onto it. It contains elements of wetland and various willows, poplars, oaks and palm trees that are the only remaining reference points for people to identify the land they owned. Strawberry lane was initially a dirt road lined by quince hedges and trees as locals used to collect and sell chestnuts and figs in town. On the other side of the river was the Kreupelbos community, connected by bridges, a detail central to the proposal. Children took part in keeping the vegetable garden, watering flowers, tending the animals, collecting cow dung for the floors, washing clothes at the riverside, collecting water for drinking at the well points and damming water for swimming. Many now recall the social landscape of Constantia according to the river. During the rainy season, the river carries shards of tiles and pottery to the surface, scattering the farm amongst the flower beds.

Existing conditions on the river edge

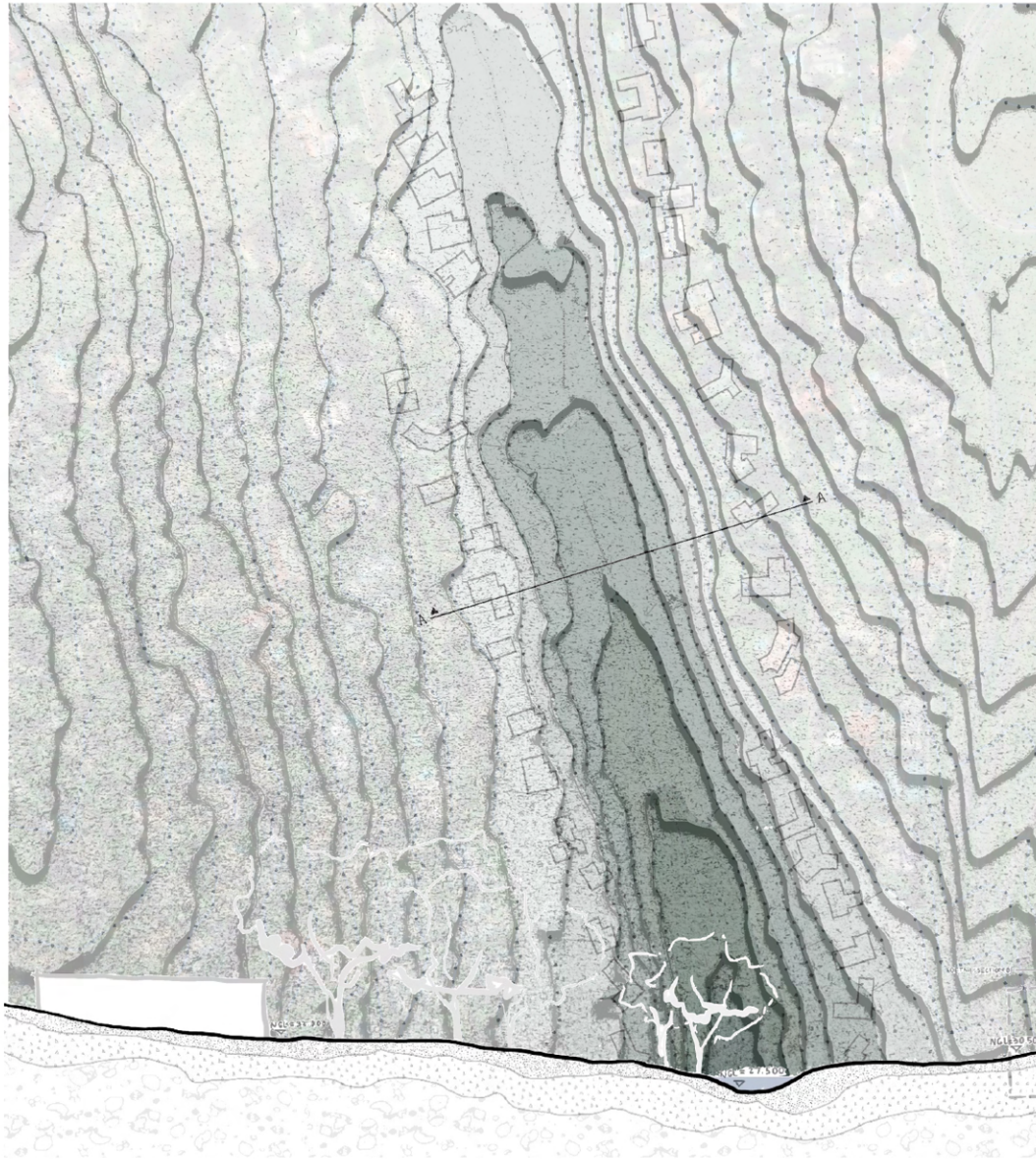


Figure 26: Existing relationship of housing to the river

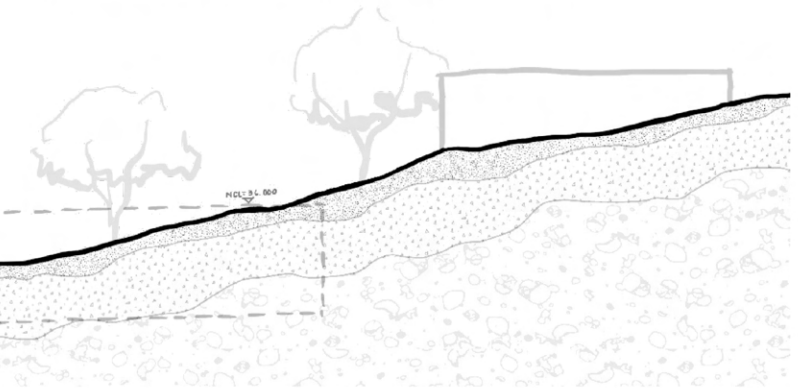


Figure 25: Plan and section of the existing relationship of housing to the river

PLANTINGS

Roots and seeds as repositories of genetic and cultural memory

“They are objects of veneration, reflection, joy, research, commodification, fiction, religious parables, bioengineering, post-apocalyptic fantasies, and social movements”

YOU ARE WHAT YOU KEEP.

The word “culture” rooted in Latin and later French, described tending to land and cultivation. The connection between culture and agriculture embody humanity’s connection to the earth’s resources.

It can be said that despite the displacement of heritage seeds and their traditional keepers, a vibrant tapestry of practices and cultural traditions guards this form of biodiversity in Cape Town gardens where “seeds are tropes of possibility, condensing the desires, limits and fears of human agency” (Heatherington, 2017). Seeds serve as vessels for alternative narratives where growth and story-telling are intertwined. As a result of coevolution, seeds in some contexts rely of human stewardship and nurturing to tell their stories, intrinsically inseparable from human history.

Western definitions of culture and heritage tend to exclude practices that express transforming relationships with the land. The act of collection, allows for memory to be gathered where seeds become repositories of the past, serving as tangible connections to historical lived experience and embodying the evolution of the relationship between humans and plants and humans and the land as “objects become sites of memory” (Hanesworth, 2022). To collect is to gather, to store and to preserve.

A COLLECTION OF SEEDS IS A COLLECTION OF CULTURE.



Bank or Biblioteek

The Seed Biblioteek is an initiative aimed at preserving and sharing seeds, rooted in the greater Cape Town area and run by Zayaan Khan becoming a repository for “knowledge exchange, food sovereignty, interspecies sensitivity, tangential epistemologies and resilient biodiversity” (Seed Biblioteek, 2021). It functions as a library for seeds, fostering a sense of community for growers through promoting biodiversity, preserving heirloom seed varieties and raising awareness for the importance of seed saving through inherited knowledge. As opposed to the storage of a seed bank, the library is much more inclusive and active, encouraging the movement and use of seeds. Their work in urban gardening, permaculture and educational programs, highlights “reproduction in its most worldly and potent generative capacity”, establishing a network centred around seed as land, heritage and future evident in a presentation by the librarian titled “*From our cultural heritage to sociopolitical contexts, what becomes of the seed in their own story?*” (Seed Biblioteek, 2021).

The nature of the project directly responds to the result of forced displacement, a disconnect between people and the land and the erasure of significant local food knowledge. This notion of disconnect should be addressed within the design process.

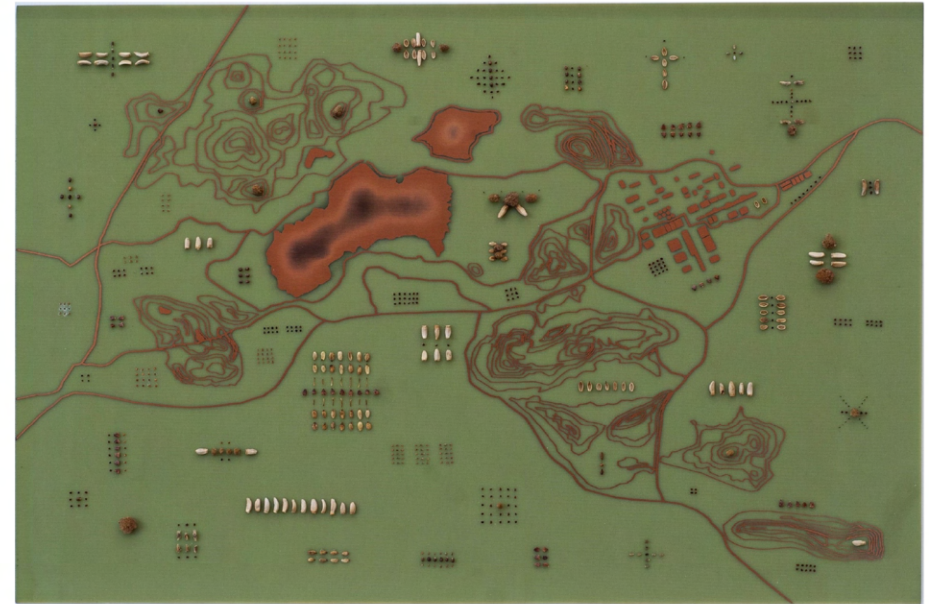
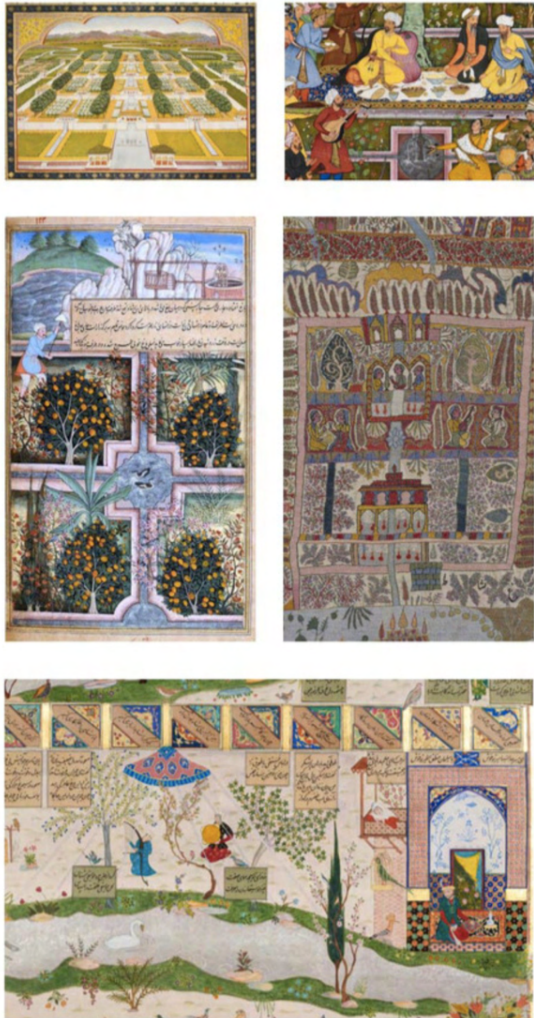


Figure 27: Maarten Vanden Eynde artwork

Maarten Vanden Eynde arranged seeds in the shape of the map of Fungurume, a Congolese town, surrounded by copper mines, on a circuit board. The artwork serves as a reference and micro archive of local flora and fauna. The piece highlights rare plant species, which have the potential to restore biodiversity once mining activities in that area have ceased. This piece captures the regenerative and resilient qualities of seeds, intrinsically tied to a specific sense of place and locality.

In *Heirloom Seeds and Their Keepers*, Virginia D. Nazarea stresses the urgency of the protection of agricultural genetic diversity and the gene pool, emphasising how the most unlikely groups of people might be the most efficient agents of biodiversity conservation, saving and sharing seeds in an effort to preserve “life and culture” (Nazarea, 2005). The emphasis on the value of micro-scale interventions and “less deterministic, less Eurocentric, and less normative frameworks” to protect genetic biodiversity essentially highlights the large role of often unacknowledged agricultural practices and personal, cultural and historical connection to seeds.

The charbagh



Charbaghs, otherwise known as paradise gardens were an integral part of Mughal architecture and landscape design. Often depicted in paintings and literature, charbaghs represent heaven-like qualities which were a means of creating an earthly paradise for Mughal emperors. The word charbagh means four gardens, a spiritual representation of the heart, soul, spirit and essence amongst other symbols.

This modularity and woven motifs unique to each rug, reflecting flowers, trees and birds of its origin is explored as a tectonic element, informing the design at various scales and embodying material and symbolic significance. Another relevant element is the mihrab or niche that indicates fixed orientation, a suggestion of permanence that manifests as memorial walls on the site. The project integrates farming practices such as terracing, windbreaks, pollinator strips, water rills, and cut flowers into Persian garden principles as devices of spirituality and reflection, highlighting the spiritual heritage of the valley, particularly in relation to water.



Herati

This pattern consists of a diamond framework and a single floral head, surrounded by acanthus leaves curling outwards.



Boteh or Paisley

This pattern looks like paisley or a teardrop as it is pear-shaped with an extending arch of flowers that represent the garden of paradise. This symbol reflects fertility.



Göl

This design makes use of an octagonal pattern that repeats itself to create an elephant's foot. It is commonly seen in Turkish rugs.



Gül

It is a floral motif that follows the French style and has one large flower surrounded by four smaller ones.



Cypress Tree

A symbol of agelessness and longevity in Iranian culture. Often used to represent immortality.



Peacock

Have a lineage associated with nobility and abundance. The peacock's massive, colorful plumes evoke a level of beauty as well as protection from danger.

Patterns used in Persian carpets and their symbology. Carpet weavers would design carpets to be harmonious, symmetrical and to hold a narrative through motif within the ancient and intricate hand knotted method.

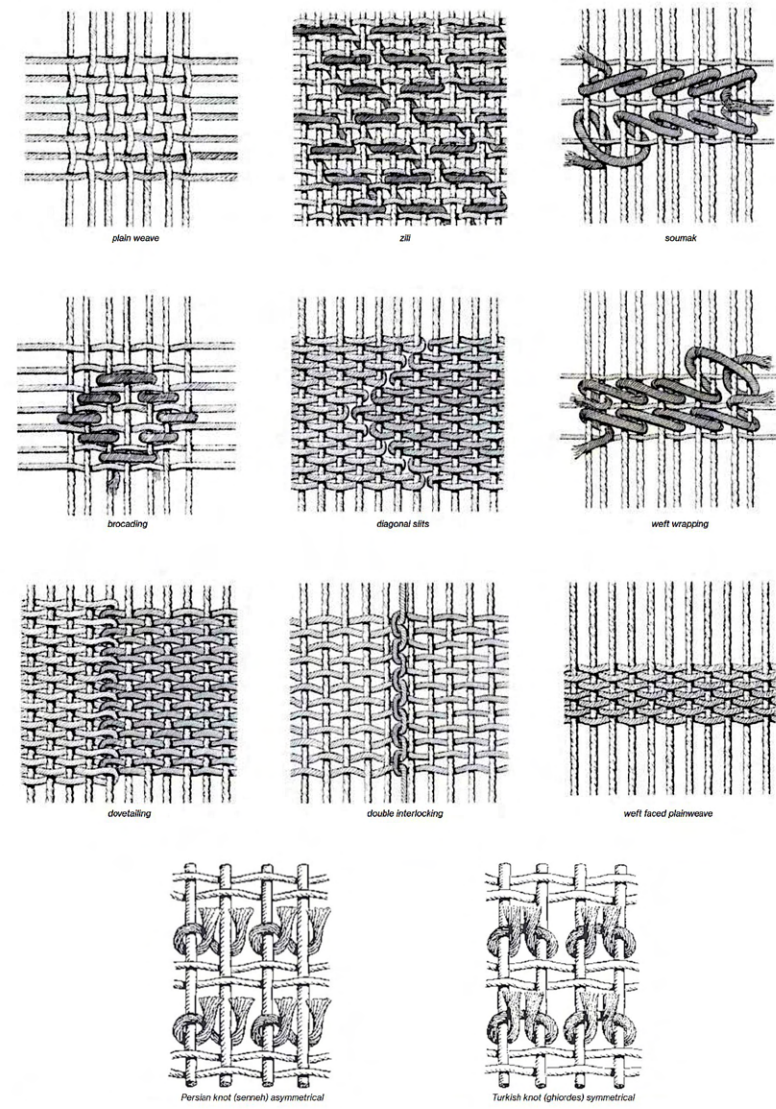
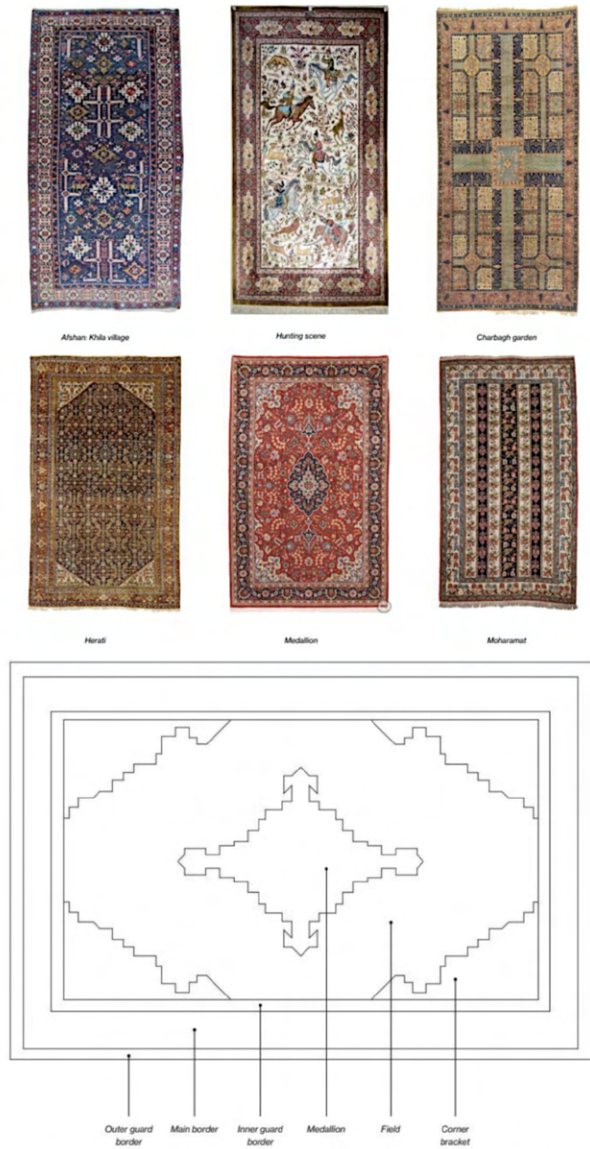
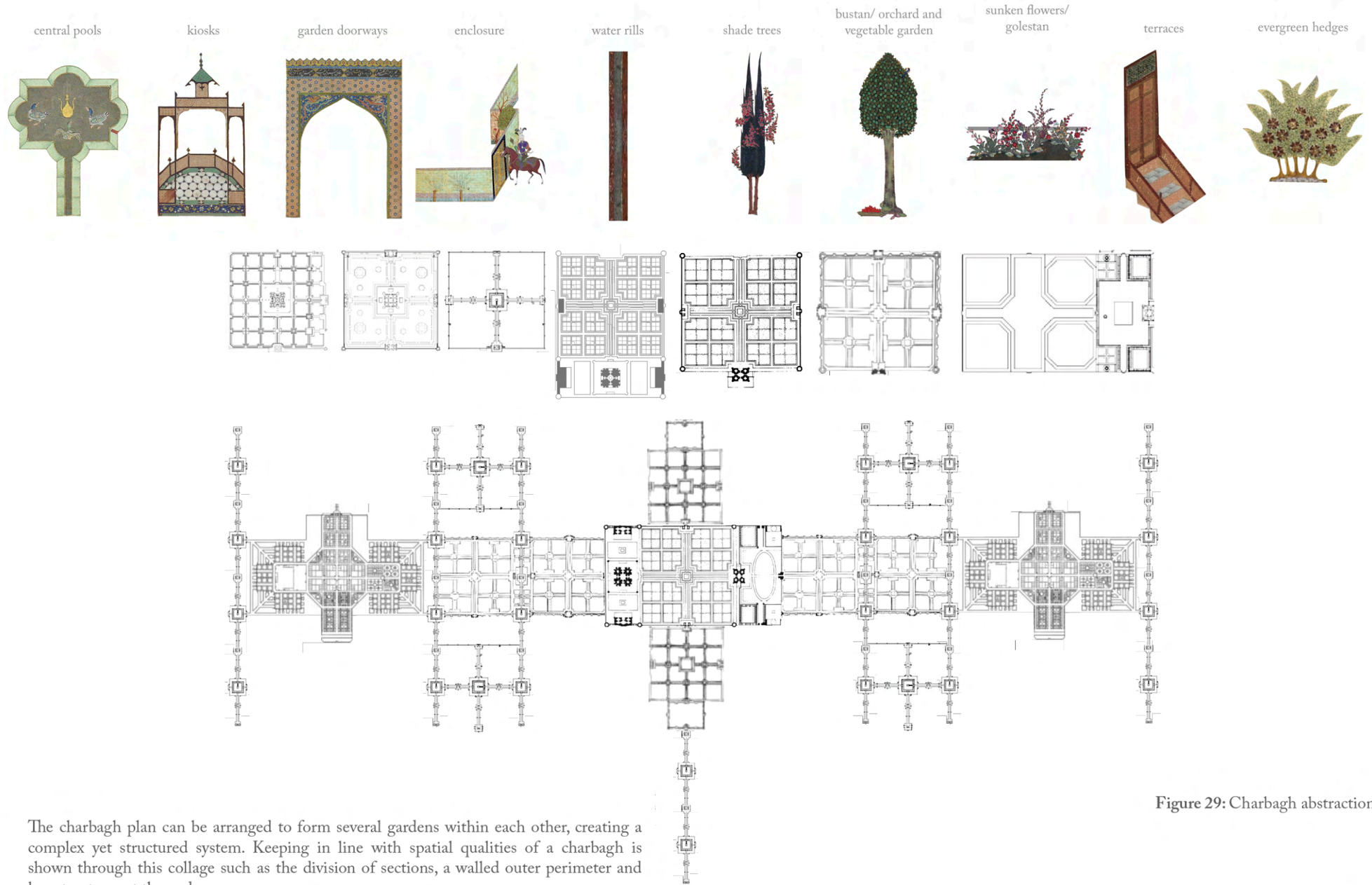


Figure 28: Weaving patterns

There are various types of carpet designs but each one generally follows a similar anatomy. This set of elements can be compared to that of charbagh and the representatives of various components. Floral motifs are to be explored in relation to the botanical history of Konstansie.

Traditional weaving patterns are explored visually and tectonically in the structuring of the design and the relationship between materials.



The charbagh plan can be arranged to form several gardens within each other, creating a complex yet structured system. Keeping in line with spatial qualities of a charbagh is shown through this collage such as the division of sections, a walled outer perimeter and key structures at the ends.



PRAYER

GARDEN OF THE SOUL
contemplation and aspiration

This chapter delves into the conceptual and propositional dimensions of the project, focusing on methods of form-finding that draw from cultural, spiritual and agricultural contexts. A focus on understanding heritage practices in the socioecological landscape of Konstansie aims to further rootedness between people, plants, and the land through the memorialisation of practice and alternate decolonial histories of human-plant relations. Through an exploration of design principles and strategies it serves as a reflection on how tangible and intangible elements influence the objectives of the project, aiming to uncover the aspirations and hopes of the community as it exists today in an effort to preserve and propagate a unique human-flower narrative.

Manifesto

I believe that displaced communities of Cape Town have a right for their **FRAGMENTED MEMORY** to be **UNCOVERED** and reassembled landscapes of **PALIMPSEST**, where tangible narratives and **SYMBOLIC SIGNIFICANCE** aids in **PLACE-MAKING, COMMEMORATION AND COLLECTIVE IDENTITY**. These landscapes should be productive and actively serve the younger generations of forcibly removed families. I am committed to most sensitively bringing to light injustices as well as past **PATTERNS, PRACTICES, PLANTINGS AND PRAYERS** of diverse **COMMUNITY LIFE**.



Figure 30: Model exploration of themes of propagation and infiltration

Principles

STUDY

To meticulously study, honour and integrate the intricate tapestry of context, weaving threads of history, culture, ecology and community into the fabric of design, fostering harmony between built and natural environments.

COLLABORATE

To co-create spaces that reflect diverse voices, aspirations and needs, encouraging a sense of ownership, belonging and generational stewardship.

GUIDE

Guide experimentation and research through incisive exploration, informed by others as well as personal life experiences shaped by family history regarding displacement, religion and ritual.

HARVEST IDEAS

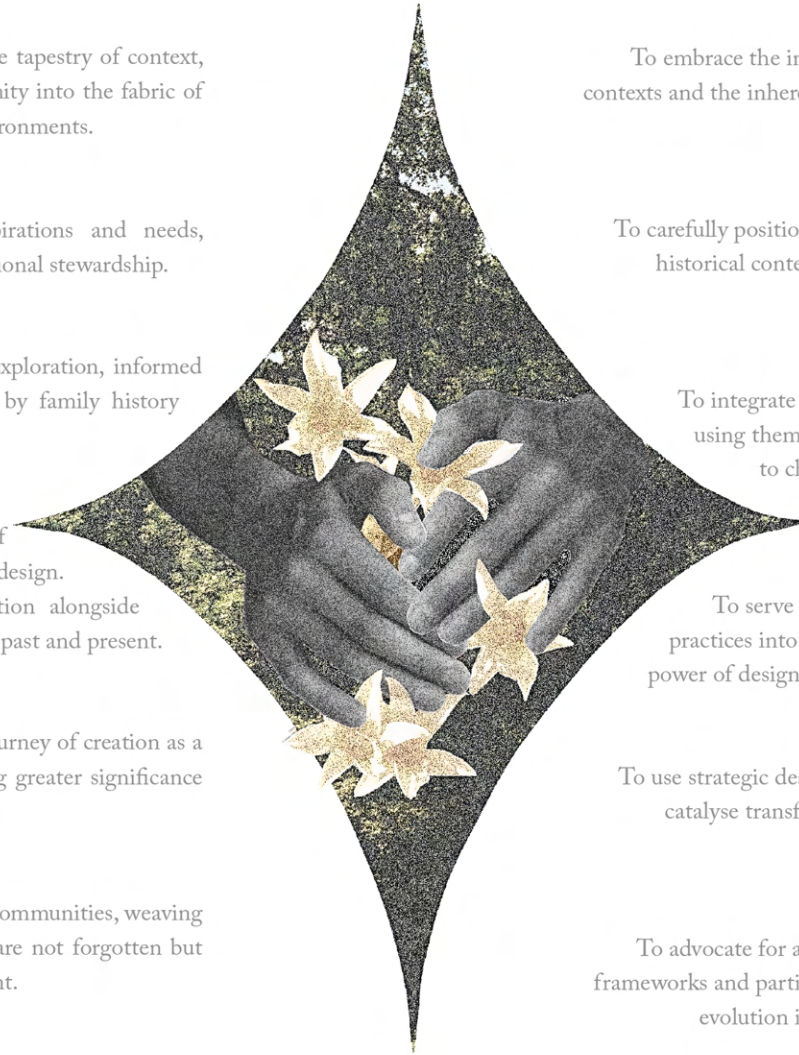
To advocate for the thoughtful and appropriate use of existing processes, techniques and ideas to inform design. Through accessing and embracing wisdom and tradition alongside innovative practices to cultivate landscapes that integrate past and present.

PROCESS

To focus on process, iterative experimentation and the journey of creation as a catalyst of learning and meaningful engagement holding greater significance than outcome.

REMEMBER

To honour the memory and resilience of past displaced communities, weaving narratives of loss and adaptation to ensure that stories are not forgotten but celebrated and integrated into the landscape of the present.



EMBED

To embrace the interconnections between culture and nature, respecting local contexts and the inherent rhythms of nature and ecological fragility, incorporating profound connections to place.

HOLD

To carefully position process and intervention within the religious, cultural and historical context, creating sacred spaces as vessels of memory and spiritual connection.

INFILTRATE

To integrate landscapes facilitating the flow of elements and experiences using themes of permeation, transition, filtration and diffusion. Design to challenge, respond to and transcend traditional boundaries to promote connection as opposed to exclusivity.

PROPAGATE

To serve as a disturbance and catalyst for the promotion of ideas and practices into diverse communities, offering precedent that highlights the power of design intervention to uncover living memory in contested spaces.

SCALE FOR IMPACT

To use strategic design interventions and systemic thinking at various scales to catalyse transformative change in pursuit of creating equitable landscapes, enriching the human experience and greater ecosystems.

DESIGN FOR PERPETUITY

To advocate for a dynamic platform, embracing iterative processes, adaptable frameworks and participatory approaches to allow for continuous innovation and evolution in response to transient needs, challenges and opportunities.

Figure 31: Collage

Methodology

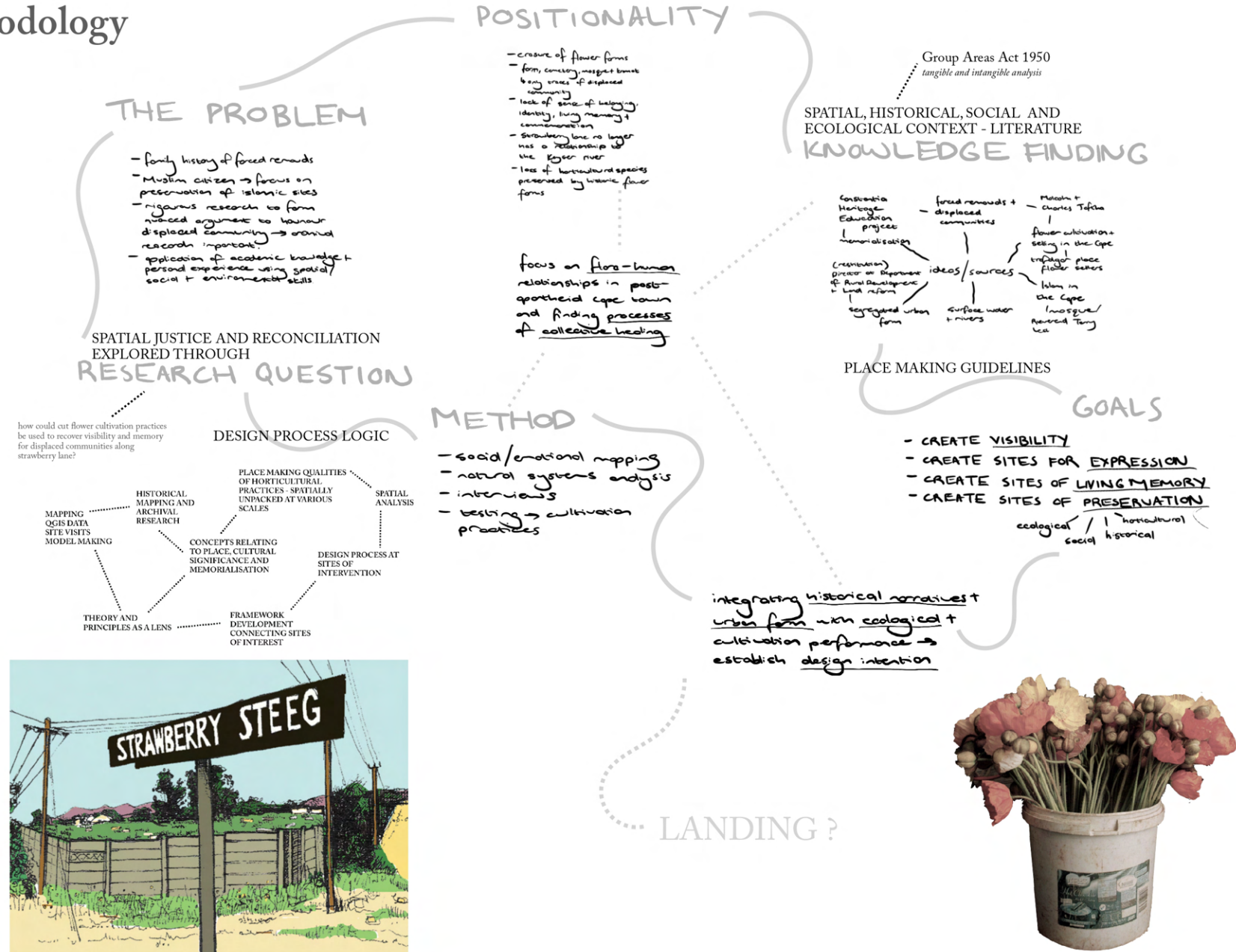


Figure 32: CHEP Strawberry Lane Illustration



Lessons from seeds

Landscape forms, shaped by traditional farming typologies and historic planting intertwined with the river, serve as vessels of memory, preserving the cultural and ecological heritage of Constantia. Similar to how seeds encapsulate the genetic and cultural essence of their origins, these landscapes harbour the collective memory of past generations. The spatial layout reflects a deep-rooted connection between communities and the land they cultivate, further enriching a tapestry of memory with narratives of adaptation and continuity. By stewarding and working these landscapes the community conserves ecological integrity while celebrating the living memory of ingenuity and cultural identity.

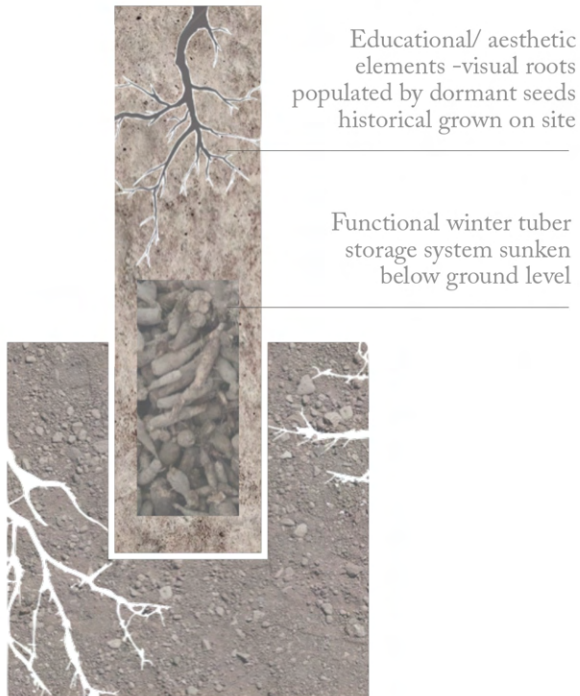


Figure 33: Conceptual detail example



Figure 34: Design guidelines extracted from roots

INTRICACY AND INTERCONNECTION | Dahlia tuber roots exhibit **sinuous** and flowing forms, often twisting and branching in **complex patterns**. A landscape could draw inspiration from these organic shapes to create meandering pathways, curvilinear planting, or elements that mimic the natural flow of the tuber roots. Dahlia tuber roots are interconnected, with each root supporting the growth of the entire plant. The concept of **interweaving** to create spaces foster a sense of **unity** and connectivity within the landscape and its ecological and cultural systems.

HIERARCHY | Dahlia feeder roots, tubers, stems and crowns vary in **thickness and length**, with larger central roots **branching** into smaller, finer roots. This **hierarchy of scale** can inform design decisions, such as creating **focal points** or hierarchy within the landscape through the use of varying plant sizes, textures, or spatial arrangements.

PALIMPSEST | Tuber roots grow underground, creating **layers of depth** beneath the surface within the **soil matrix**. Forms could explore the concept of **layering**, incorporating elements that reveal different levels of depth and visual interest. This could include various levels of planting, terracing and a conceptual approach to detailing that mimics the **stratification** of tuber roots.

TRANSIENCY AND CAPACITY FOR REGENERATION | Tuber roots are resilient structures, capable of regenerating and **adapting to changing environmental conditions**. A design could incorporate principles of **adaptability** by implementing sustainable landscaping practices, and designing **flexible spaces** that can **evolve** over time, harnessing the elements of renewal and **duplication** of plant material.

PROPAGATION AND TROPISMS | As the tuberous roots develop, they produce **lateral shoots** that give rise to new plants. These shoots can be **replanted** to produce identical cultivars. The root **elongates** and **growth direction** is guided by gravitropism, phototropism, hydrotropism and chemotropism. As roots **penetrate** the soil, they create **channels and spaces** that improve soil porosity and **aeration and percolation**. Form could speak to duplication and expansion.

DIGGING FOR MEMORY AND ARTEFACT | Roots and seeds as **repositories and carriers of genetic and cultural memory** and tangible manifestations of past practices, beliefs and values. Root act as **storage organs** for energy and **accumulated nutrients**, providing during periods of dormancy, ensuring **survival and vitality**.

Form finding strategy

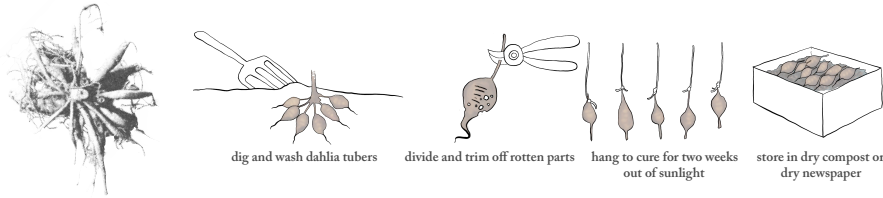


Figure 35: Dahlia root structure

Figure 36: Winter Dahlia lifting process

THE 'VIRIDIC'

In *Overgrown*, Julian Raxworthy explores ideas surrounding “[growth as the medium of landscape architecture]”. The process of growth serves as a metaphor in landscape architecture, with plant growth symbolising an ongoing realisation of an envisioned future state (Raxworthy, 2023). This emphasis on growth imbues the landscape's form with qualities of flexibility, impermanence, and a capacity to evolve over time, influencing the spatial experience. By leveraging the inherent material properties of plants, which represent the essence of growth itself, Julian Raxworthy’s *Manifesto for the Viridic* delves into what he coins as the "viridic," analogous to the architectural concept of the tectonic (Raxworthy, 2023). Growth is considered as the fundamental medium of landscape architecture, shaping its form dynamically and allowing for a multitude of configurations that reflect the passage of time. This “dynamic form language” values the emergence and evolution of qualities, where each intermediate state is valued through sensitive and intentional design (Raxworthy, 2023). By manipulating the environment’s ecology, Raxworthy aims to regulate ecological systems while simultaneously fostering aesthetic qualities. Raxworthy challenges the perceived “false dichotomy between form and process”, asserting that form is an outcome of growth, and that there are formal predispositions within design outcomes driven by the process (Raxworthy, 2023).

Diana Scherer explores plant roots and textiles by manipulating growth patterns of roots to create intricate structures, allowing them to grow and intertwine (Scherer). She then excavates and preserves these structures essentially highlighting the potential of plants as a material and the connections between plant matter and human intervention. The agency of plants expressed by Scherer as well as the manipulation of natural processes through analysis of plant anatomy, could inform the production of designed form.

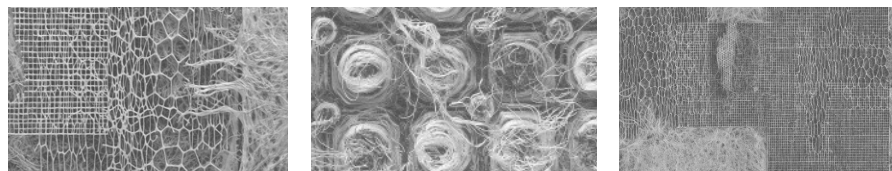
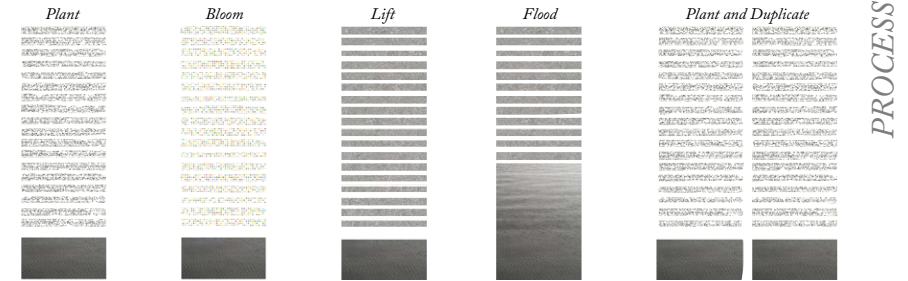


Figure 37: Diana Scherer artwork

Figure 38: Ephemeral Planting Intervention



HISTORICAL FARMING TYPOLOGY AND PROCESSES PERPETUATED BY THE JAFTHA'S FLOWER FARM

As a result of the Cape’s wet winter and the significantly high water table of the site owing to the Spaanschemat river system, the Dahlia tubers planted at the Jaftha’s flower farm need to be lifted and stored away to protect them from rotting. The tubers are replanted in early spring to produce vibrant blooms. This process and response to seasonality can be explored in design through the use of temporary structural elements and interventions as well as simply designing allotment gardens along the river that take into account fluctuating water levels and highlighting elements of ephemerality within the landscape.

Traditional farming practices provide insight into the cultural and historical significance of the land, informing spatial and aesthetic qualities of the designed landscape. This synthesis of inter-generational wisdom and contemporary design principles is to be used to create an environment that speaks to the rhythms of the river and of the community that once lived on its embankments.

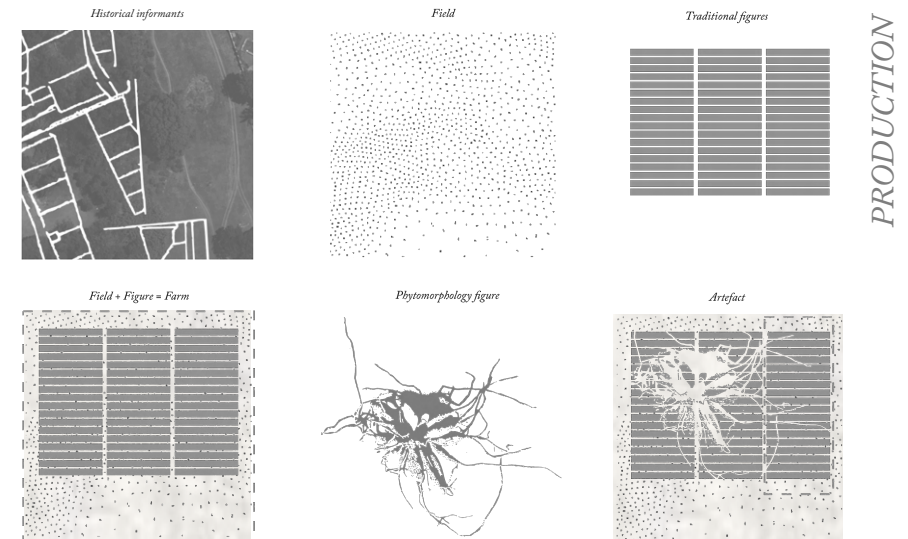


Figure 39: Form generation process

ORIENTATION

PRODUCTION

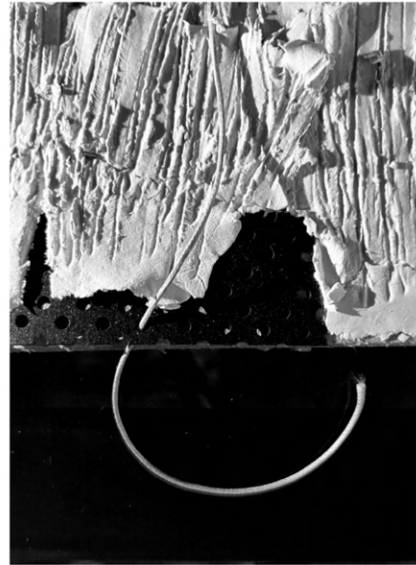
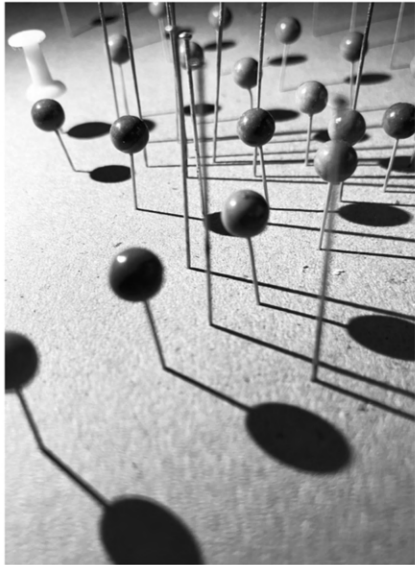
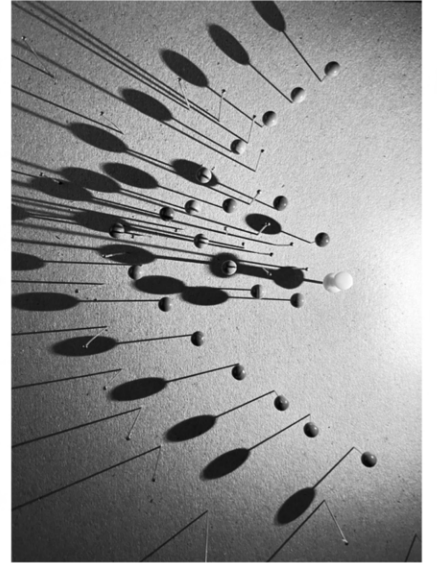
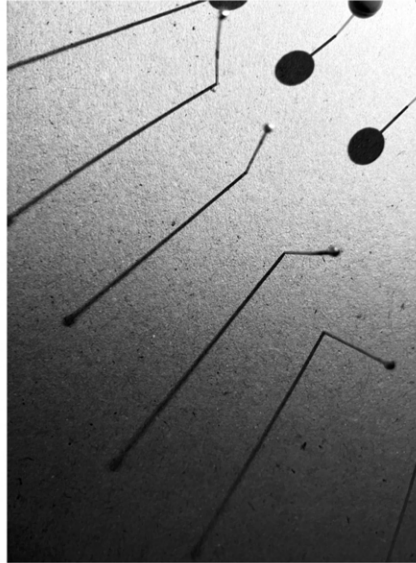


Figure 40: Propagation and infiltration model exploration



PLANTING

GARDEN OF THE SPIRIT

traces and memory

This chapter explores how the design propositions for this project will physically manifest and take root on the site. Here, the conceptual framework transitions into tangible, detailed interventions that integrates the design approach and mechanisms. This section focuses on the practicalities of site-specific interventions, including how planting strategies, ecological restoration and built elements finds synergy within a historically sensitive site. This final chapter aims to show how the design will not only occupy but transform and regenerate the land through thoughtful, context-driven actions, becoming a living archive of people and plants, restoring how the presence of the people of Konstansie is tied to the Earth.



LOCALITY PLAN

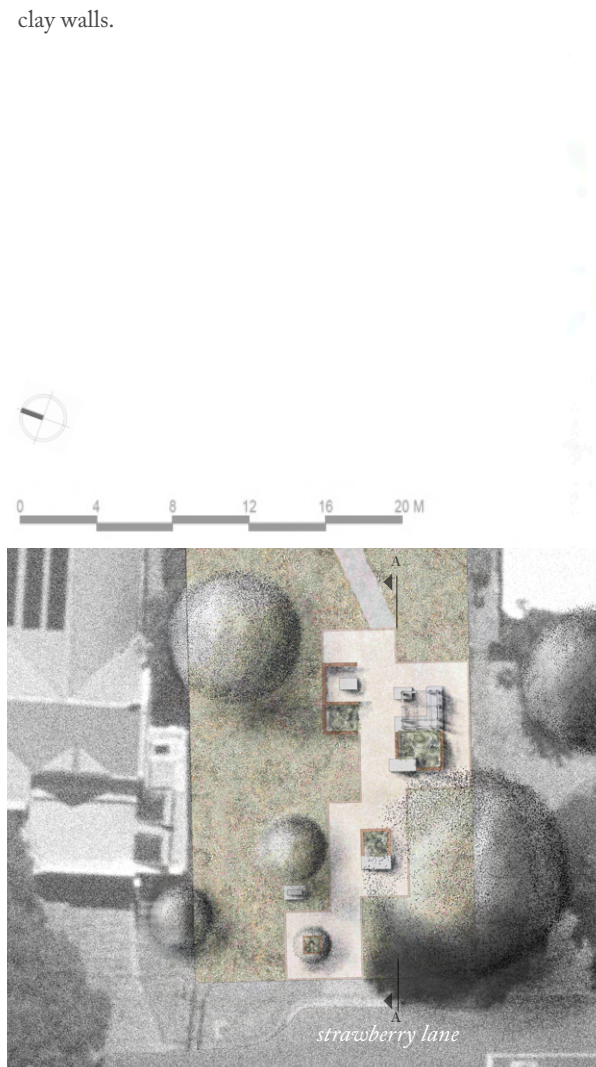
The site programme reflects the goals of the Constantia Heritage Education Project, centred around memorial walks, harvest parties, performance, historical and agricultural education, food sovereignty and storytelling. Heritage tours, dahlia workshops and a large annual gathering memorial walk already take place, with the route itself stitching together historical fragments.

One would enter from Strawberry Lane walking down the Strawberry lane river bank and cross the river before arriving at the Kreupelbos bank. Various flower relationships begin to organise planting for example the process of dahlia tuber planting and lifting in winter establishing a necessary expression of coexistence with nature's fluctuations. The Dahlia - Lupine relationship forms a vital part in legume nitrogen fixing, highlighting symbiosis.

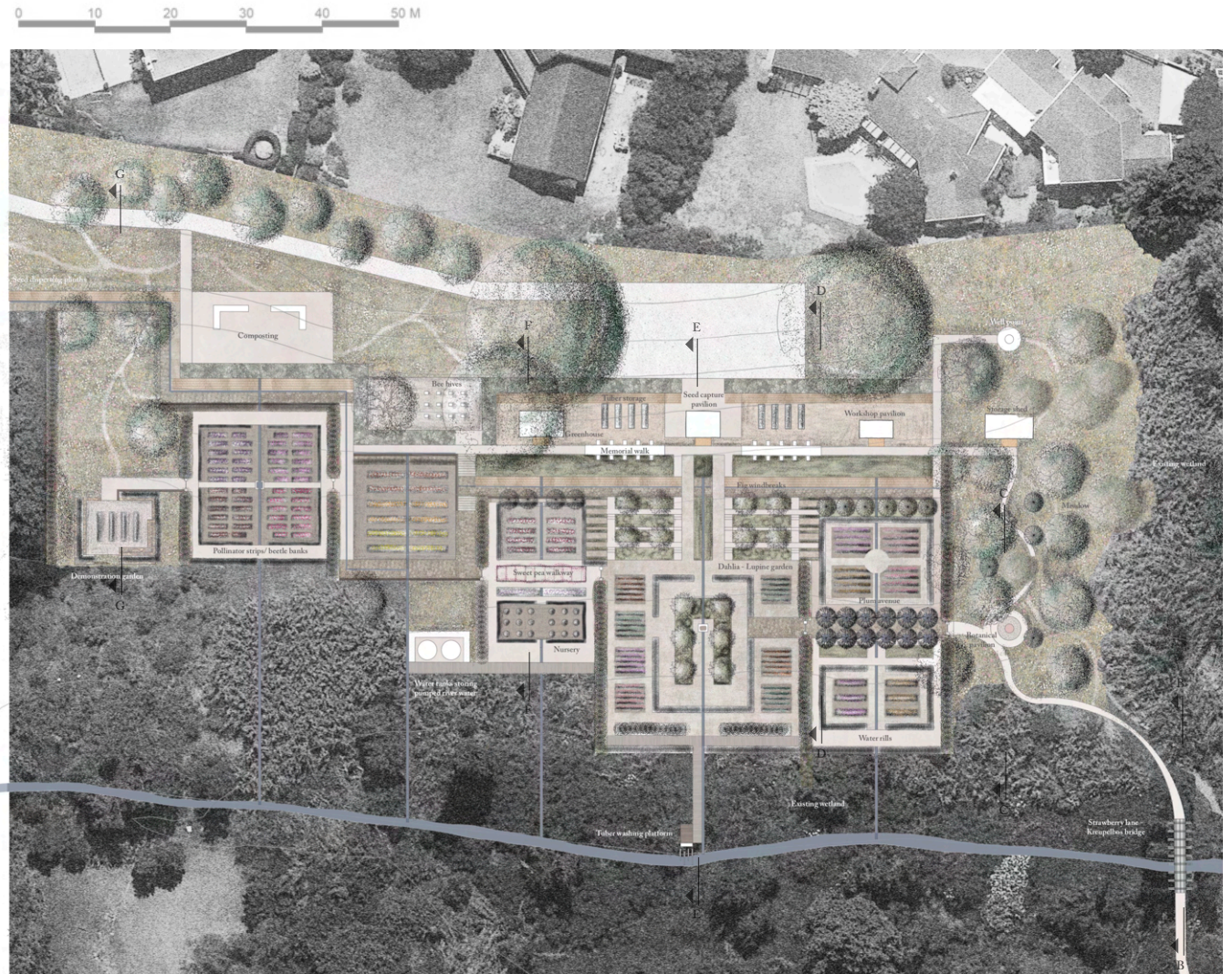
Elements facilitating and expressing the cut flower process include pavilions for propagation, seed capture, flower drying and botanical education, harvest plinths, bee hives, tuber washing in the river and in some areas, tracing the footprints of the demolished cottages.

The entrance pavilions begin to establish visibility of an alternative historical narrative and ecological relations comprising of a pollinator friendly meadow and structures made of unfired and fired screen blocks and bricks. The porous structures allow for the gathering of humans and non- humans becoming pollinator hotels and nature is welcomed into the clay walls.

On the farm, elements facilitating and expressing the cut flower process include pavilions for propagation, seed capture, flower drying and botanical education, harvest plinths, bee hives, tuber washing in the river and in some areas, tracing the footprints of the demolished cottages through a memorial walks.



STRAWBERRY LANE LIVING MEMORY TRAIL ENTRANCE

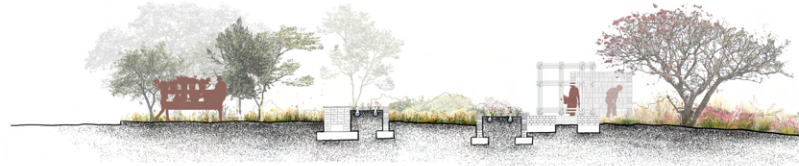


LIVING MEMORY FARM SITE PLAN

flower selling

entrance pavilions

SECTION AA



strawberry lane to kreupelbosch way bridge

meadow

SECTION BB



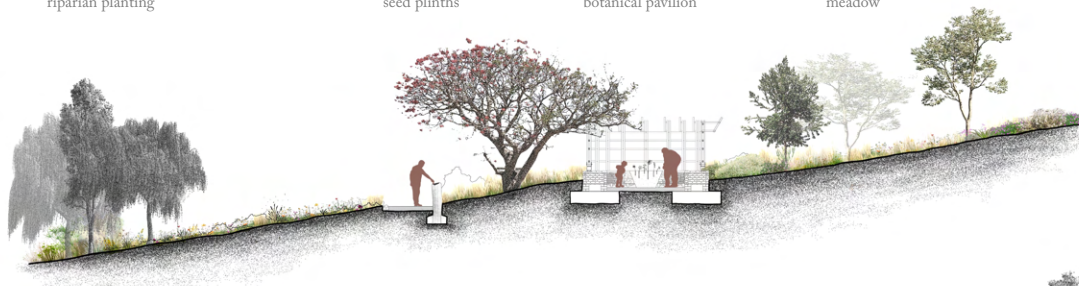
riparian planting

seed plinths

botanical pavilion

meadow

SECTION CC



wetland walkway

cut flower planting

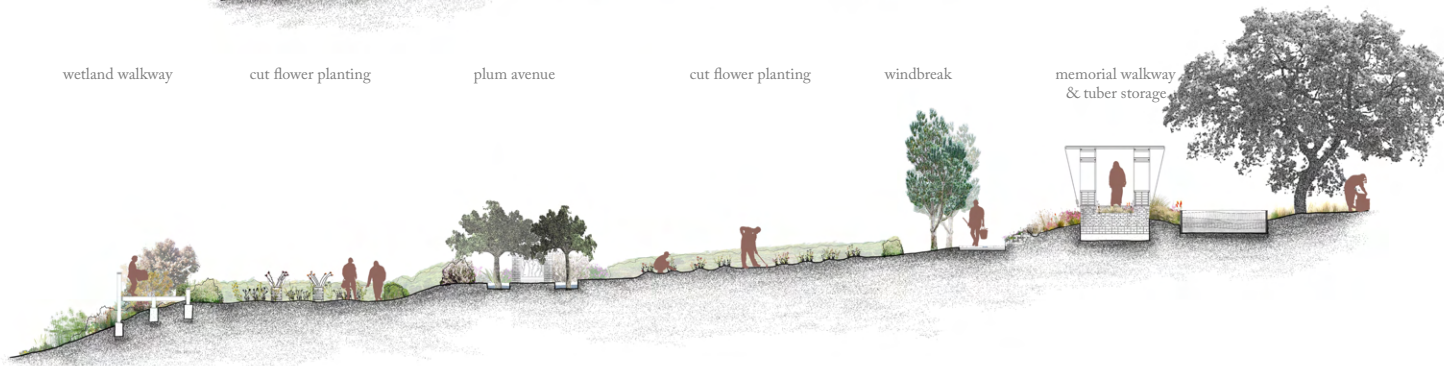
plum avenue

cut flower planting

windbreak

memorial walkway & tuber storage

SECTION DD



tuber washing platform

wetland walk

poplar grove

fig windbreaks and peninsula granite fynbos

seed capture pavilion



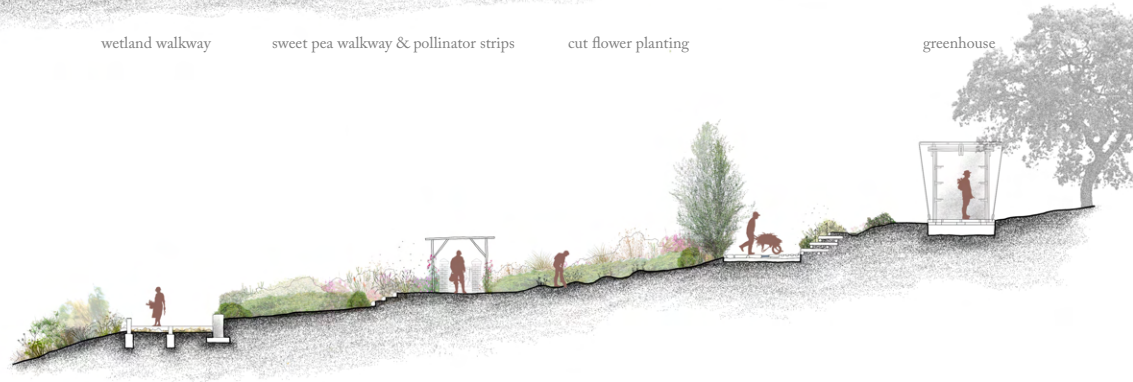
SECTION EE

wetland walkway

sweet pea walkway & pollinator strips

cut flower planting

greenhouse



SECTION FF

riparian planting

demonstration garden

meadow

windbreak



SECTION GG

*The movement of visitors, farmers, horses, wildlife and the
and will continually disperse seeds in the meadow*



Mibrab inspired pottery niches enclose seats of reflection



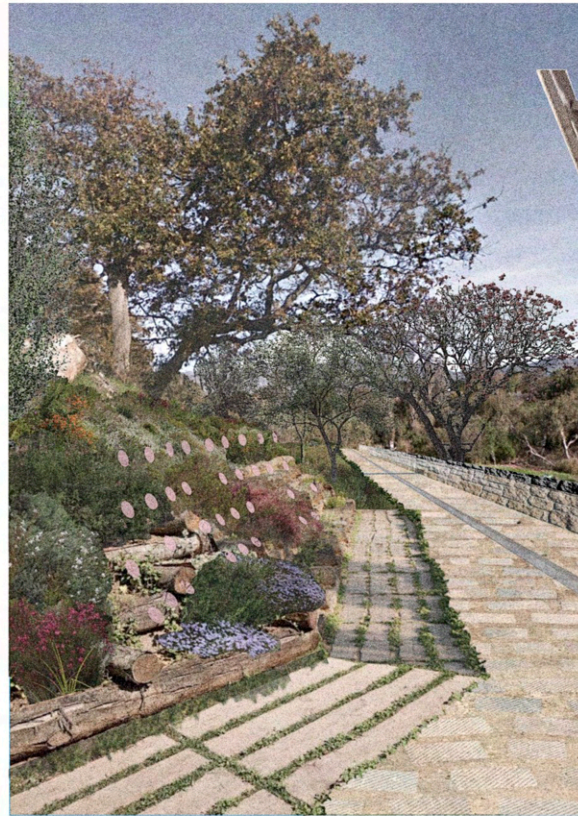
Rills channel water into flower beds and into the river



Tuber gabion storage during winter



Retaining logs and engraved corten steel memorial disk stakes



Heritage blooms education



The Strawberry lane entrance begins to tell the story of the people of the lane, valley and the produce that they cultivated



Flower collection buckets during harvesting



Dahlia tuber washing platform



PLANTS

PLANTING

PATTERNS

PRACTICES

Domestic garden beds within one existing zone allow for education and knowledge transfer of local plants and traditional knowledge systems and inspire growing methods and objectives as a starting point for money sharing and future opportunities.

Some pathways are proven to accommodate growing produce and parking such bins and to be parking with an overall 'normal' wall and boundary system.

Highly to meet the boundaries of garden areas and to be designed for domestic planting. High-quality beds connect to garden spaces. Large, partially established beds to create a sense of continuity across the plot.

Monoculture production crops to help with soil production and harvest the overall yield and fertility through pollinator friendly practices with native bees and other insects.

It is planned to bring more into the edge of these beds, create a sense of place and support local jobs by integrating in the beds and knowledge into the wider landscape in future. These small plots study together to create public, overall growing or 'living' space to support existing agriculture. These beds will provide a continuous plant to the existing and help to create a sense of place over time.

Greenhouse and other structures to be used as a traditional growing method and to support the very growing system in a traditional way. These structures will be used to grow crops in a traditional way as the existing water table and fertility of the ground below.

Highways in the future show local knowledge of the community of boundaries lines and knowledge of existing market gardens, and other gardens with the time to create a sense of place.

Provision of a small garden development

Area of ecological importance to be protected and enhanced, preservation of functional capacity of natural habitat, green and open recreational landscape.

Shared space amongst existing the agricultural and recreational and educational uses.

Resilient landscape / ecological green spaces and recreational opportunities.

Market garden / public landscape.

In all instances of soft-landscaping and agricultural conservation, compliance of the local planning permission.

Produce garden inspiration / produce garden / plant area.

Hereditary landscape / on-site growing.

Agro-ecological market linkage / recreation of market / food growing / education and other / public space.

High-quality beds to be integrated during the development.

Enhance the view and access to the street lighting of area.

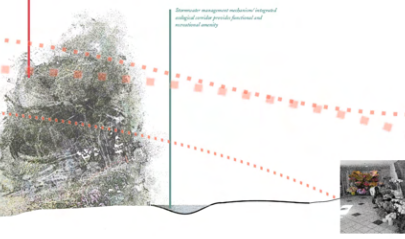
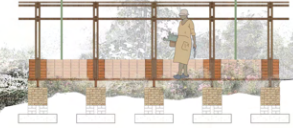
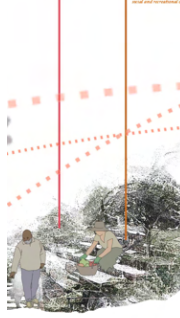
Planting of indigenous trees to strengthen the connection to the green belt and to be an important landmark from the road network and a visual barrier to residential development.

Clay field and some plant with dispersing produce from the living properties of the residential development to the road with some circulation space that supports interaction with other activities. Future building projects to create more connections with the city of the site and the future.

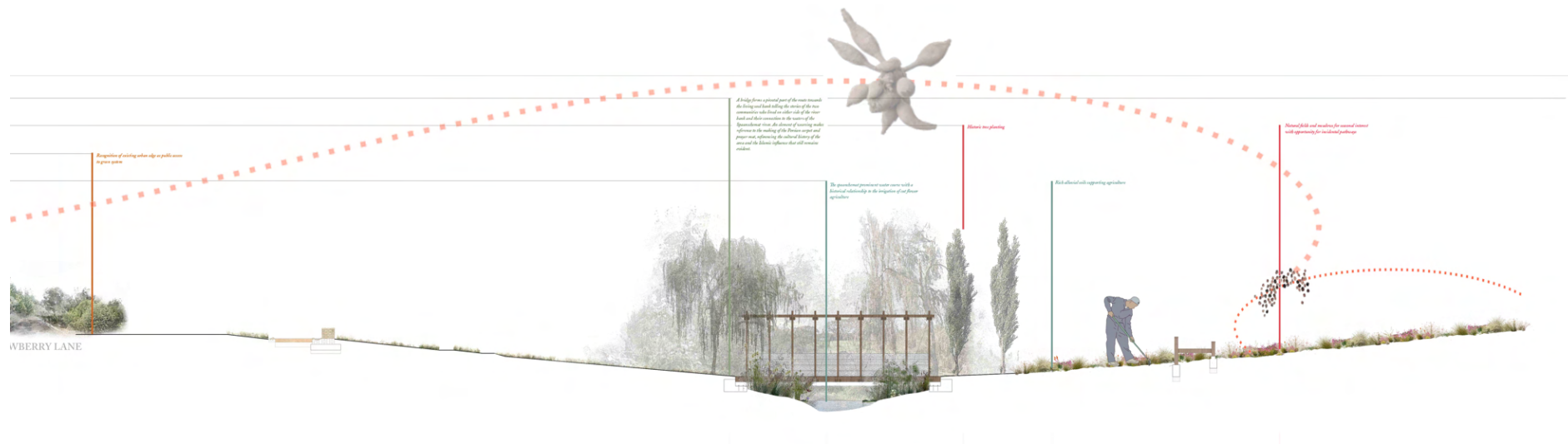
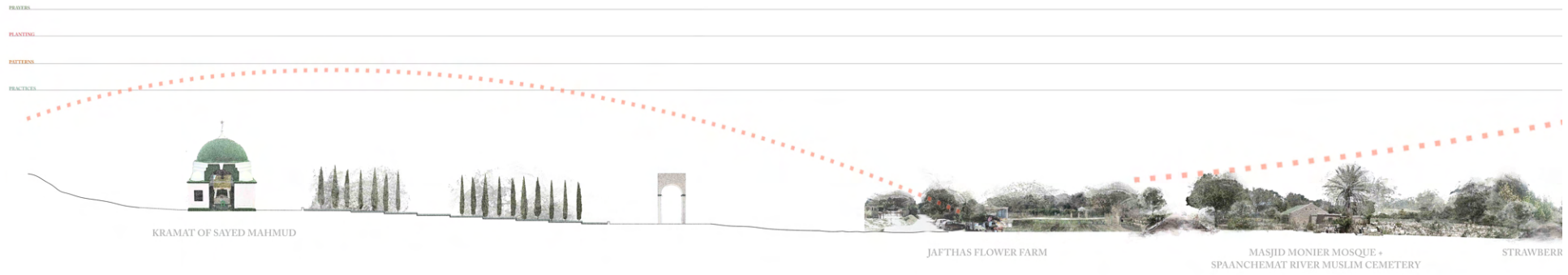
Identification and preservation of cultural and ecological heritage resources contributes to place making.

New tree planting to create height.

Provision of a small garden development / ecological green spaces and recreational opportunities.

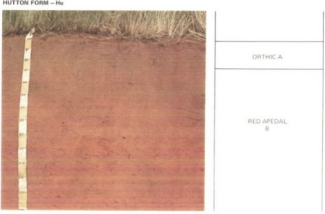
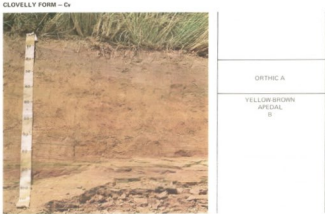


ADDERLEY STREET FLOWER MARKET



Material context

Red and yellow apedal soils with >15% clay



Alluvial deposits



Figure 41: Site Soil types

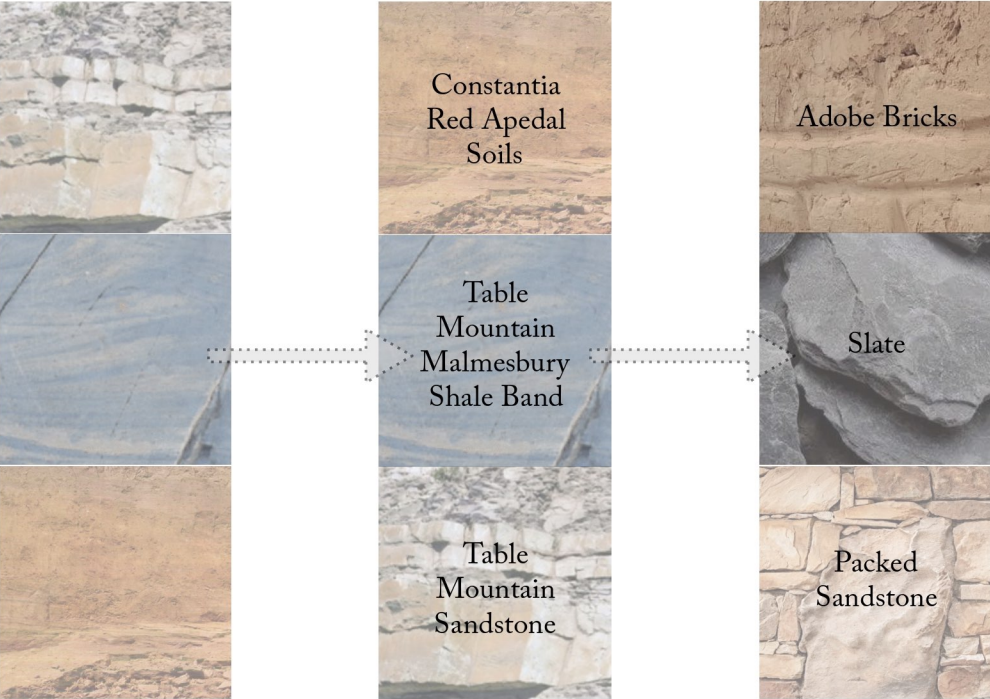


Figure 42: Materiality concept

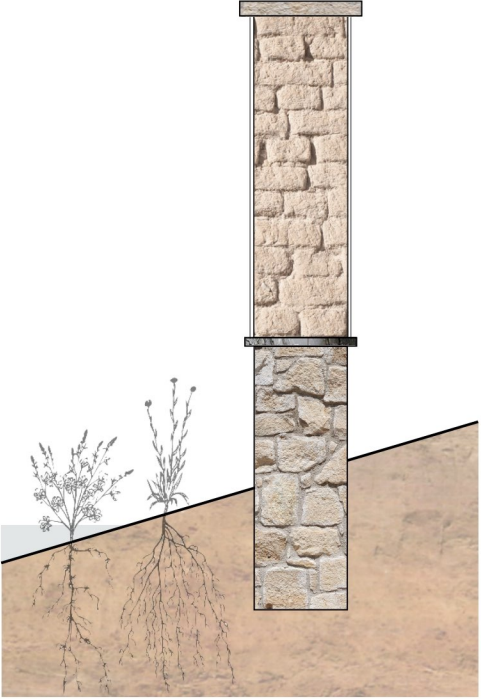


Figure 43: Abstract material relationship

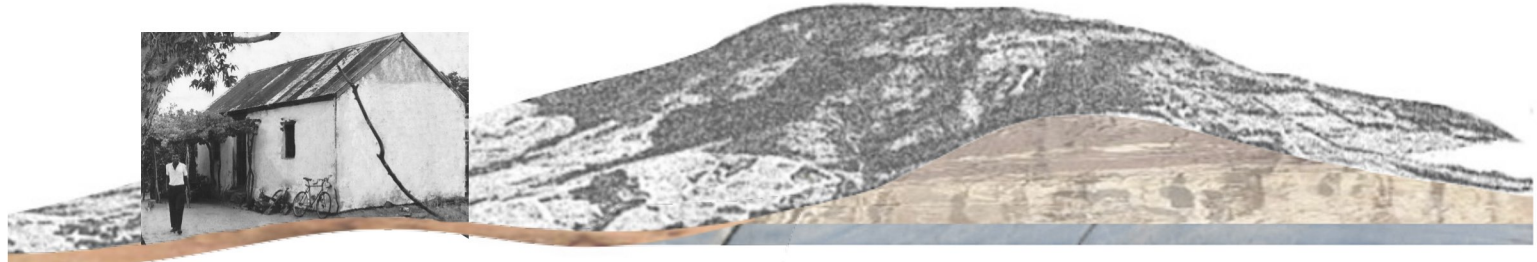
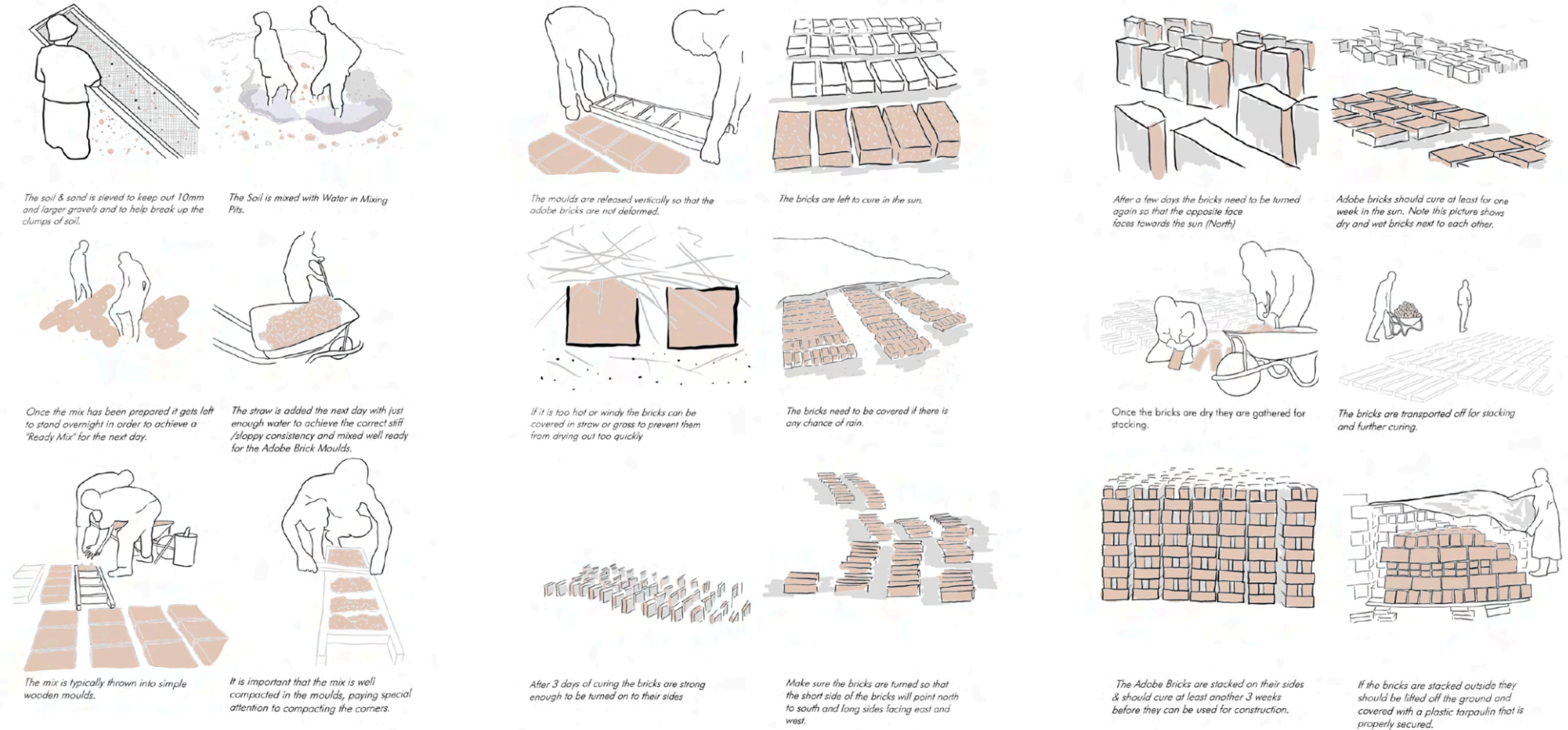


Figure 44: Mud brick cottages of Constantia on Cape Town geology

Earth brick fabrication



The soil & sand is sieved to keep out 10mm and larger gravels and to help break up the clumps of soil.

The Soil is mixed with Water in Mixing Pits.

The moulds are released vertically so that the adobe bricks are not deformed.

The bricks are left to cure in the sun.

After a few days the bricks need to be turned again so that the opposite face faces towards the sun (North).

Adobe bricks should cure at least for one week in the sun. Note this picture shows dry and wet bricks next to each other.

Once the mix has been prepared it gets left to stand overnight in order to achieve a "Ready Mix" for the next day.

The straw is added the next day with just enough water to achieve the correct stiff /sloppy consistency and mixed well ready for the Adobe Brick Moulds.

If it is too hot or windy the bricks can be covered in straw or grass to prevent them from drying out too quickly.

The bricks need to be covered if there is any chance of rain.

Once the bricks are dry they are gathered for stacking.

The bricks are transported off for stacking and further curing.

The mix is typically thrown into simple wooden moulds.

It is important that the mix is well compacted in the moulds, paying special attention to compacting the corners.

After 3 days of curing the bricks are strong enough to be turned on to their sides.

Make sure the bricks are turned so that the short side of the bricks will point north to south and long sides facing east and west.

The Adobe Bricks are stacked on their sides & should cure at least another 3 weeks before they can be used for construction.

If the bricks are stacked outside they should be lifted off the ground and covered with a plastic tarpaulin that is properly secured.

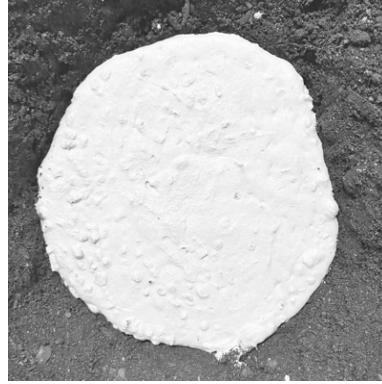
Figure 45: Adobe brick production process

Earth cast models

soil moulded



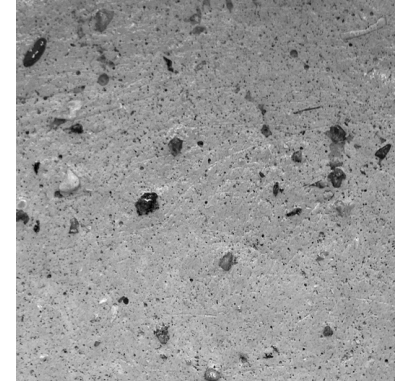
plinth casted



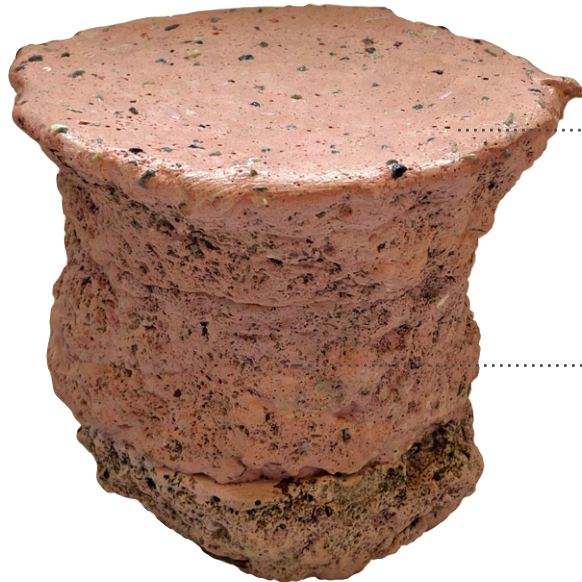
plinth extracted



aggregate exposed and sealed



madder dye and paprika



..... variety of aggregate exposed to reflect embedded seeds

..... holes drilled for heritage bloom display

..... natural plant based pigments



Intervention models

memorial walk

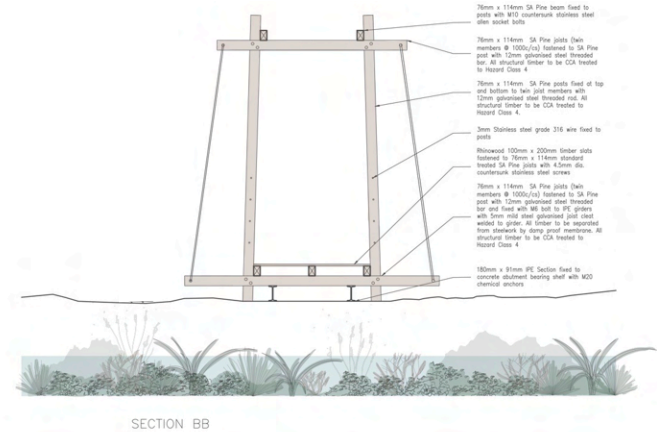
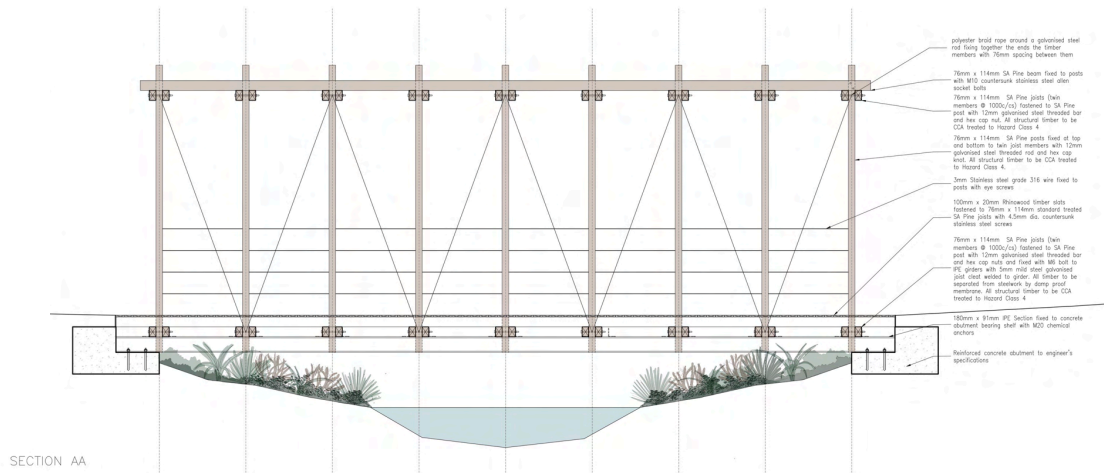
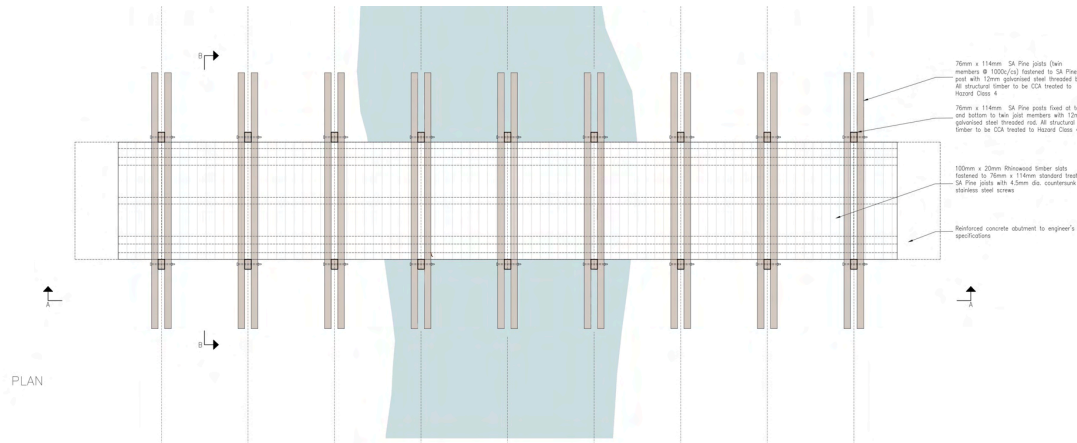
botanical pavilion

bridge

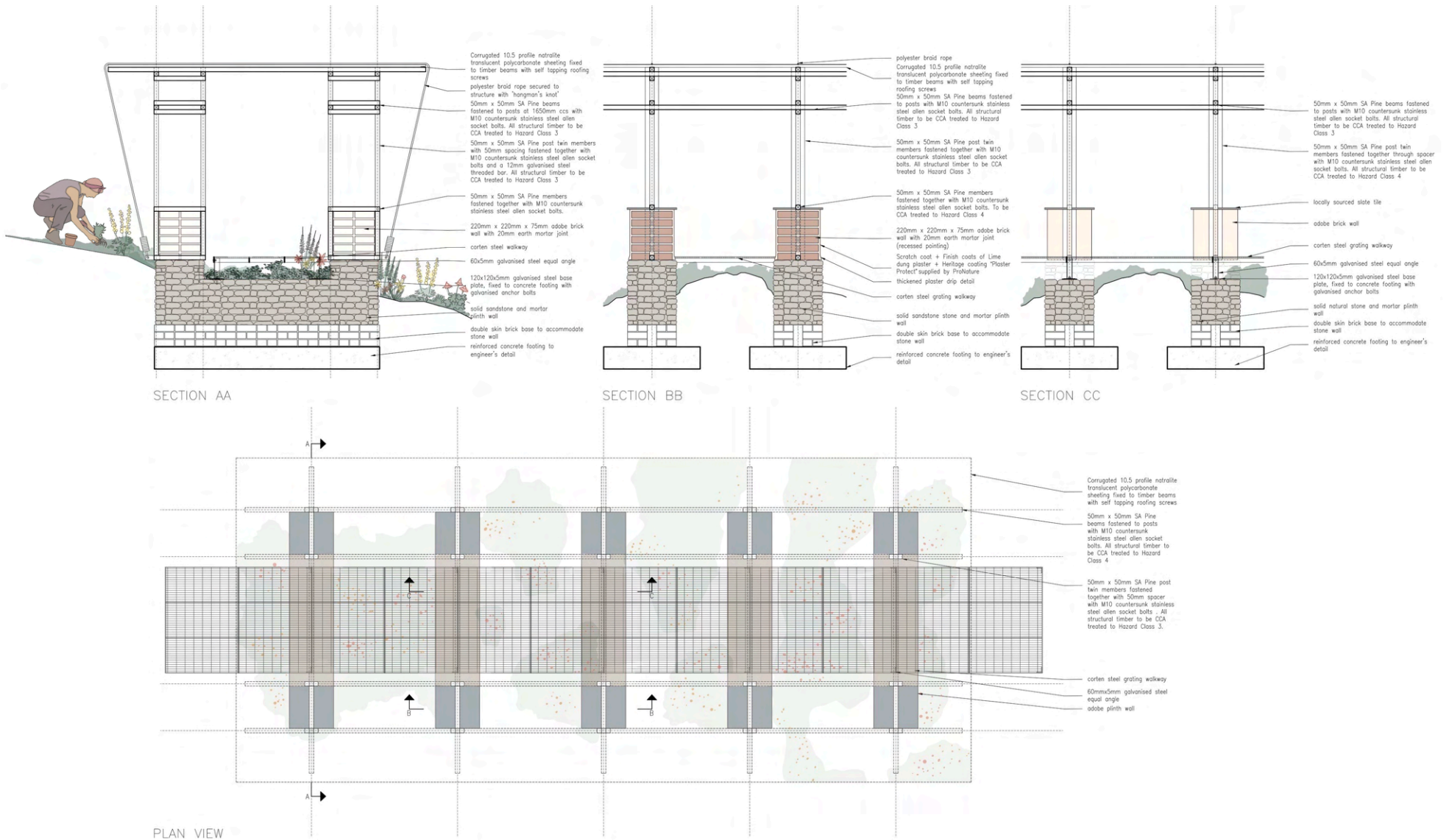
tuber washing platform



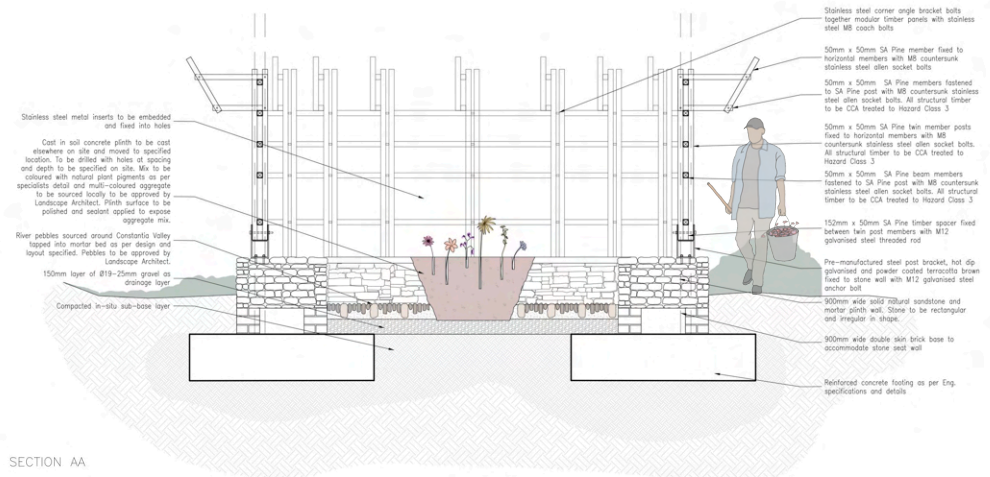
Physical detail manifestation



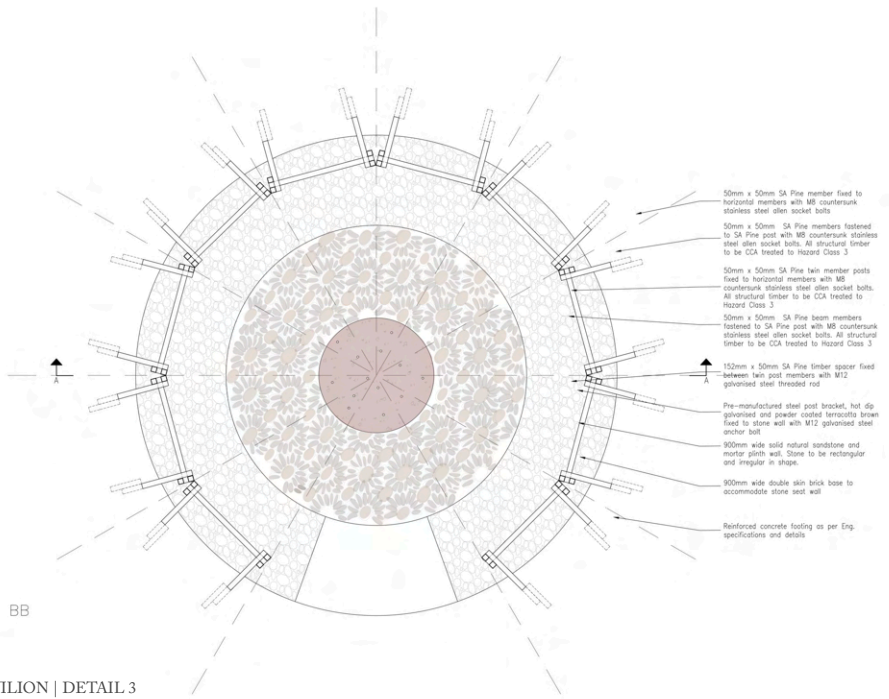
A bridge forms a vital role as it is the last fixed element that has constantly been rebuilt in the same place on site since the people of strawberry lane lived there. The bridge forms a important point of connection between river banks. The pavilions throughout the site and their timber connections were inspired by the woven elements of carpets and timber lattice work or the 'mashrabiya'.



The memorial walk, suspended over planting, reinforcing the Persian notions of walking on a botanical carpet, is built from earth bricks and finished with lime dung plaster, reminiscent of the materiality of clay brick cottages and their dung floors or misvloer.



SECTION AA



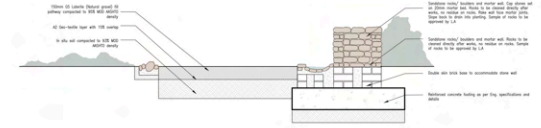
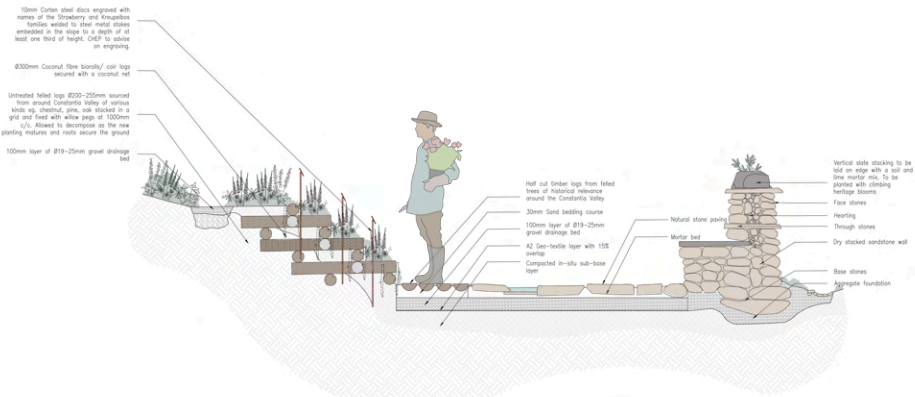
PLAN

SECTION AA AND BB

BOTANICAL PAVILION | DETAIL 3

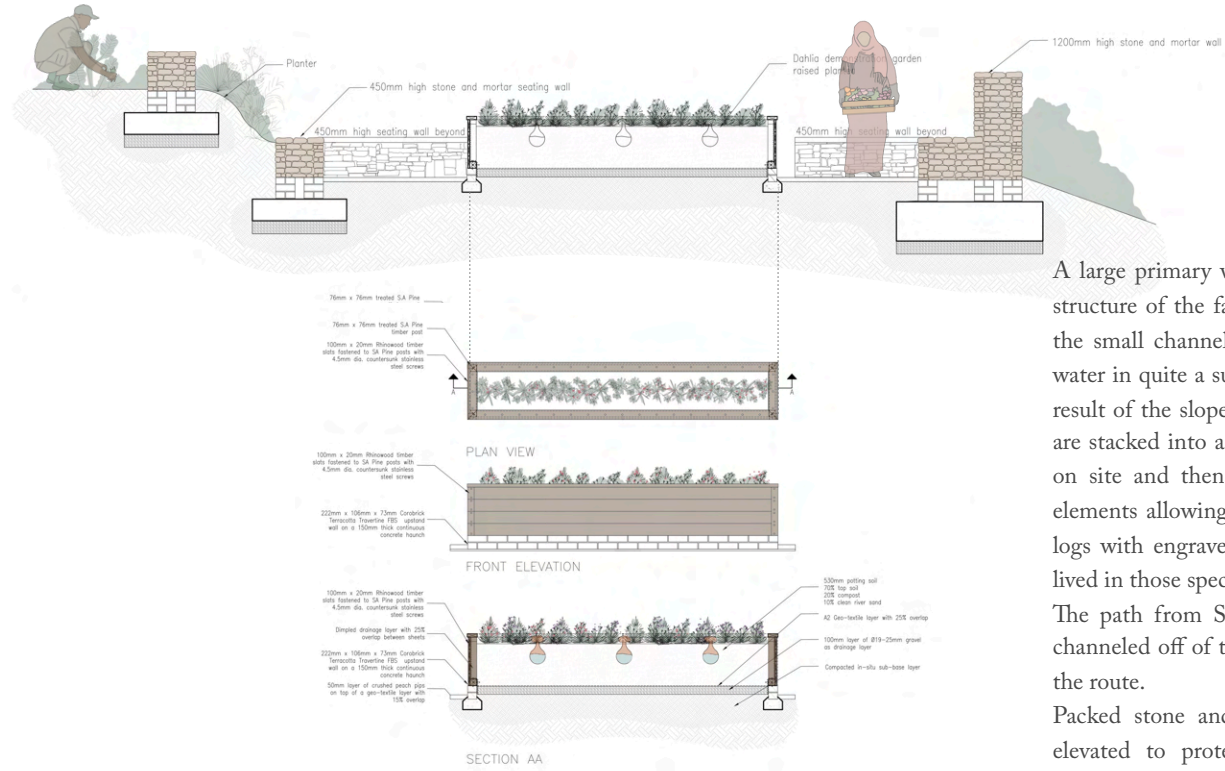
- Stainless steel corner angle bracket bolts together modular timber panels with stainless steel MS coach bolts
- 50mm x 50mm SA Pine member fixed to horizontal members with MS countersunk stainless steel allen socket bolts
- 50mm x 50mm SA Pine members fastened to SA Pine post with MS countersunk stainless steel allen socket bolts. All structural timber to be CCA treated to Hazard Class 3
- 50mm x 50mm SA Pine twin member posts fixed to horizontal members with MS countersunk stainless steel allen socket bolts. All structural timber to be CCA treated to Hazard Class 3
- 50mm x 50mm SA Pine beam members fastened to SA Pine post with MS countersunk stainless steel allen socket bolts. All structural timber to be CCA treated to Hazard Class 3
- 152mm x 50mm SA Pine timber spacer fixed between twin post members with M12 galvanised steel threaded rod
- Pre-manufactured steel post bracket, hot dip galvanised and powder coated terracotta brown fixed to stone wall with M12 galvanised steel anchor bolt
- 900mm wide solid natural sandstone and mortar finish wall. Stone to be rectangular and irregular in shape.
- 900mm wide double skin brick base to accommodate stone seat wall
- Reinforced concrete footing as per Eng. specifications and details

A botanical pavilion allows for gathering and the sharing of oral history around a display of heritage blooms. The central plinth is a concrete element coloured using plant - based pigments and cast in earth, reflecting the nature of the dahlia tubers and their extraction. A variety of exposed aggregate on the surface references embedded seeds. A river pebble paving pattern reflects floral motifs of the paradise garden.



STRAWBERRY LANE TRAIL PATH | DETAIL 5

PRIMARY WALKWAY | DETAIL 4

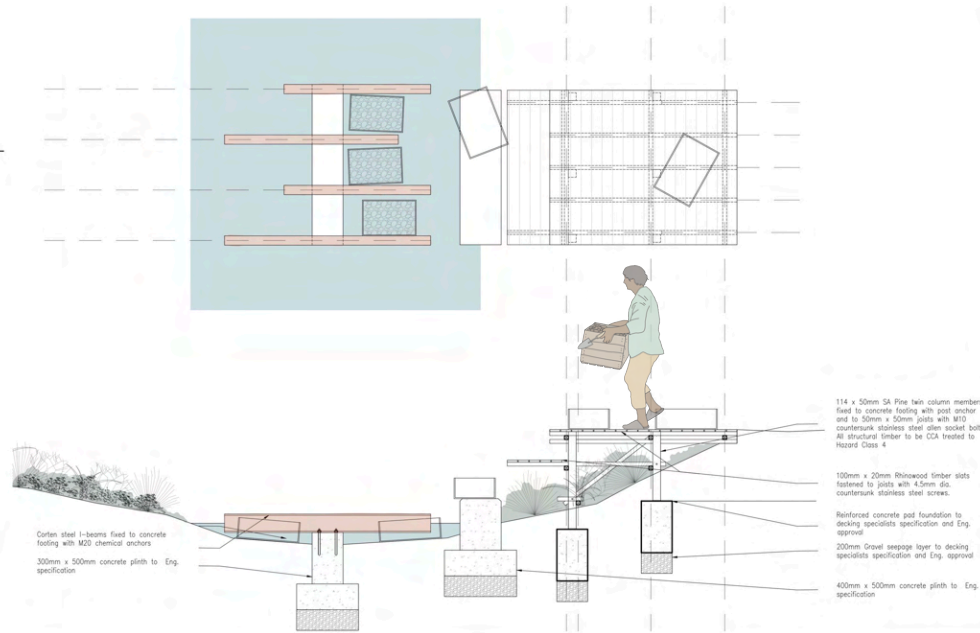


DEMONSTRATION GARDEN PLANTER | DETAIL 6

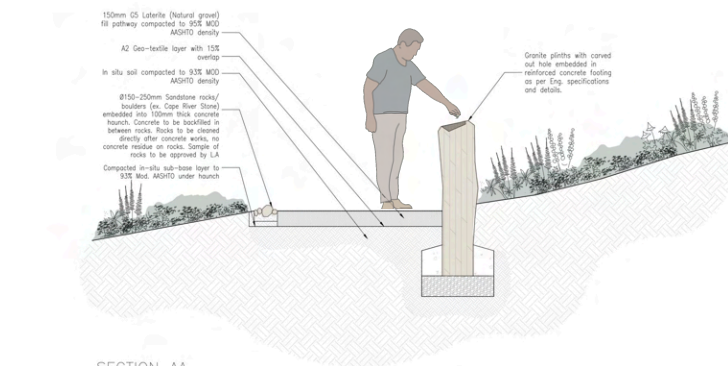
A large primary walkway links individual historical garden extents that form the primary structure of the farm with wildlife openings along the way. Another important element is the small channel along the centre of the primary walkway emphasising the presence of water in quite a subtle way and accommodating the existing patterns of runoff on site. As a result of the slope the retaining detail explores the use of untreated felled logs on site that are stacked into a grid with coconut fibre rolls, staked into place using willow also sourced on site and then planted with peninsula granite fynbos and other indigenous planting elements allowing roots stabilise the slope. Steel stakes are the inserted into this lattice of logs with engraved corten disks welded onto them with the names of families who once lived in those specific locations.

The path from Strawberry lane down to the river allows for water to be collected and channeled off of the trail, with stone seating allowing for moments of rest and pause along the route.

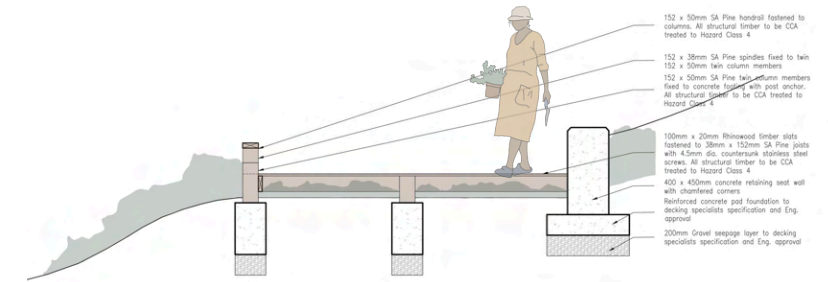
Packed stone and timber raised planters form the demonstration garden. Planters are elevated to protect certain species vulnerable to the Cape porcupine and to allow accessibility for older visitors. Clay or 'olla' pots are used to slowly irrigate. The unglazed pots are buried in the soil with the neck sticking out with a local river stone placed on top. They are filled with water that slowly seeps out to the roots of the plants.



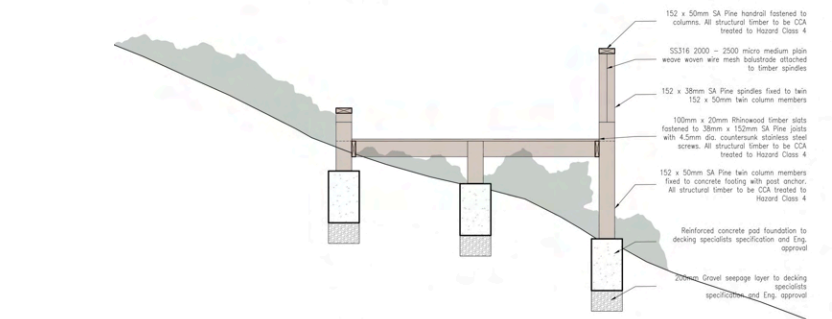
TUBER WASHING PLATFORM | DETAIL 7



SEED PLINTH | DETAIL 8



WETLAND WALKWAY | DETAIL 9

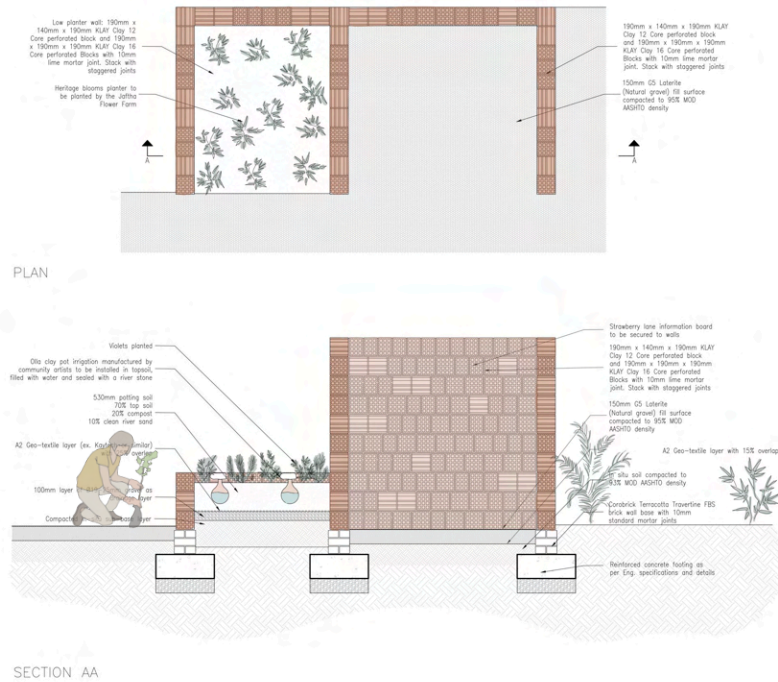


ELEVATED WETLAND WALKWAY | DETAIL 10

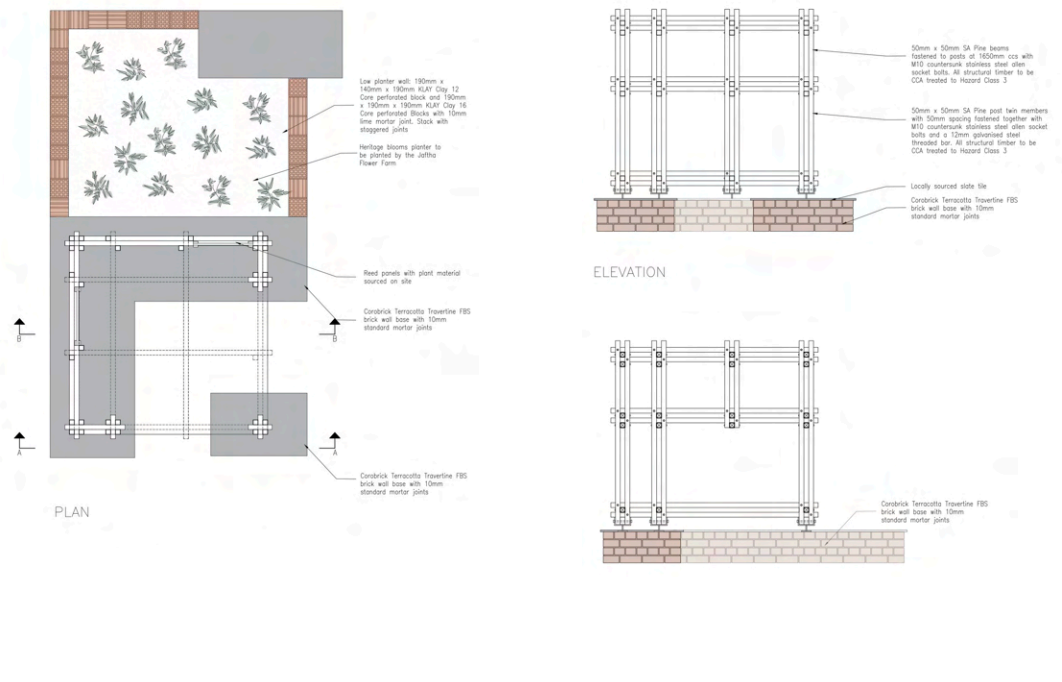
A tuber washing platform allows for one point of access to the river through the protected wetland. The platform and a structures embedded into the river bed allows for crates of tubers to be lowered and fixed into the water to be cleaned much like the current process on the Jaftha Flower Farm.

The farm is framed by stretches of meadow incorporating elements of the endemic Peninsula granite fynbos, used to rehabilitate soil. Granite plinths contain wildflower seeds for visitors and wildlife to scatter and reflect the local geology and vegetation.

Different walkways through the protected wetland allow for access to specific areas along the river including the water pumps and the tuber washing platform. They vary in height and elevation to sensitively navigate a variety of riparian planting.

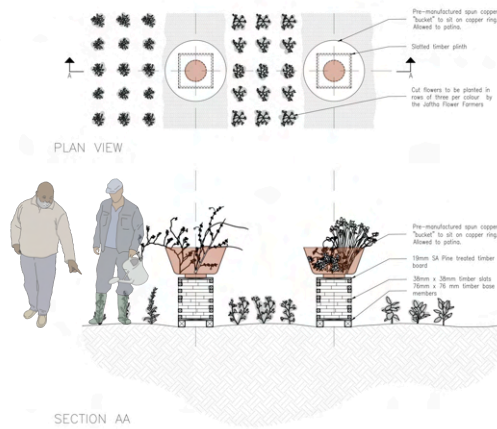


ENTRANCE INFORMATION PAVILION | DETAIL 1

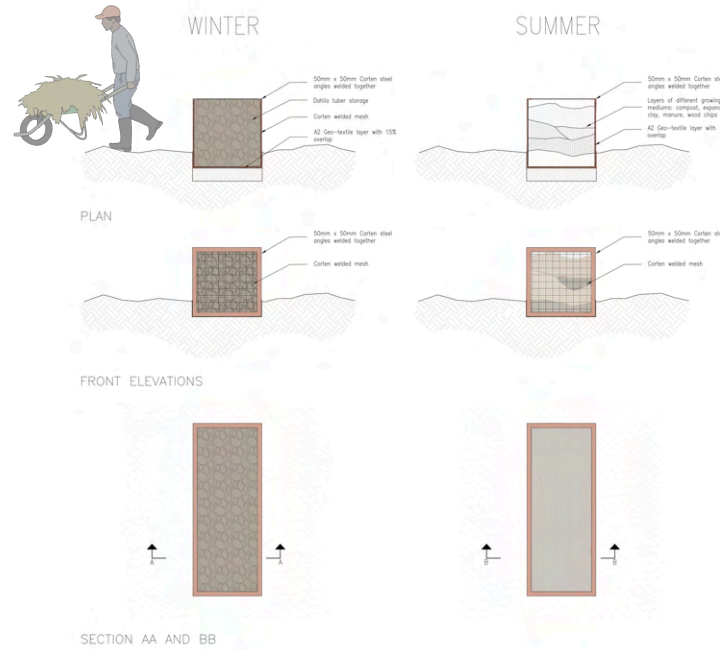


ENTRANCE SEATING PAVILION | DETAIL 11

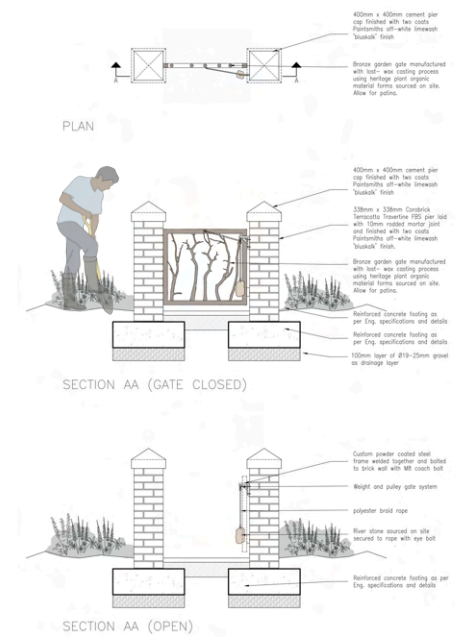
The entrance pavilions begin to establish visibility of an alternative historical narrative and ecological relations comprising of a pollinator friendly meadow and structures made of unfired and fired clay patterned screen blocks and bricks. Reed panels fabricated with on site plant material fill some openings in the timber structures providing some shade and relief. The porous structures allow for the gathering of humans and non- humans becoming pollinator hotels and nature is welcomed into the clay walls. Clay pot irrigation is also used in these planters with a general strong sense of materiality for the site as a whole sensorially established here. Information boards are fixed to these structures telling the story of the community as expressed by the community.



HERITAGE BLOOM HARVEST PLINTHS | DETAIL 12



TUBER GABION STORAGE | DETAIL 13



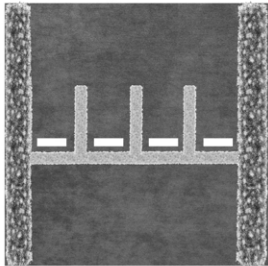
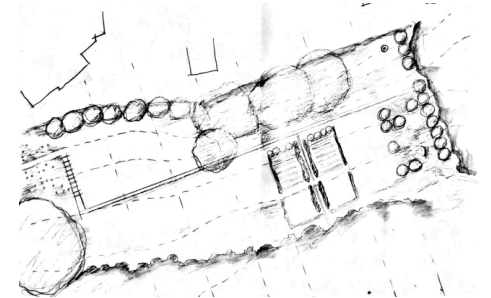
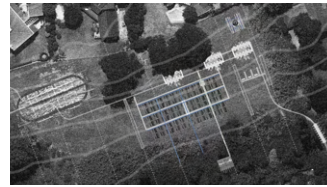
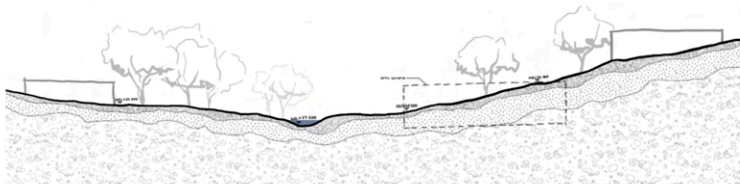
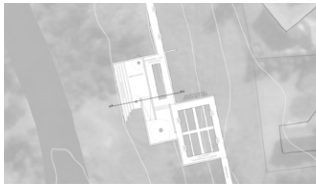
WEIGHT AND PULLEY FARM GATES | DETAIL 14

Movable harvest plinths scattered throughout the farm reference the timber crates stacked with aluminium buckets of the Adderley flower sellers.

Gabion structures are used to store and protect tubers throughout the winter in topsoil and river sand and are used to hold various growing mediums in the summer.

Limewash piers with bronze farm gates delineate the extent of historical garden extents. They are cast using the lost wax method, moulding organic natural forms of plant material found on site.

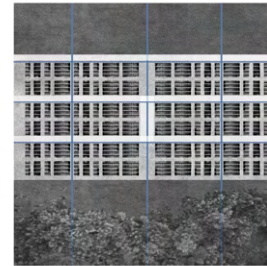
Process



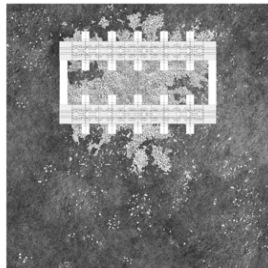
0 1 2
1:100
CONTEMPLATION



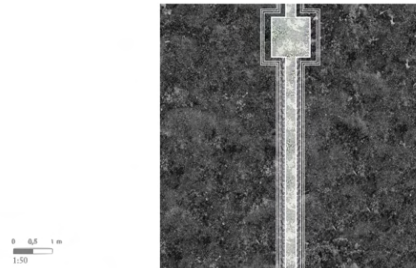
0 2.5 5m
1:250
STRAWBERRY LANE ENTRANCE



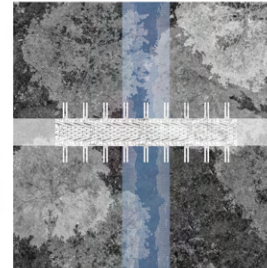
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CUT FLOWER BEDS



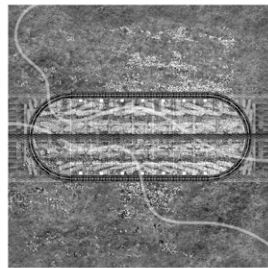
0 1 2
1:100
THE MEMORIAL WALK



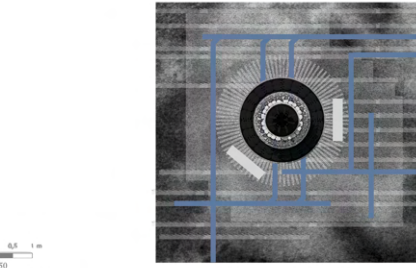
0 0.5 1m
1:50
POTTERY RILLS



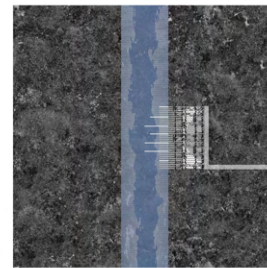
0 1 2
1:100
THE BRIDGE



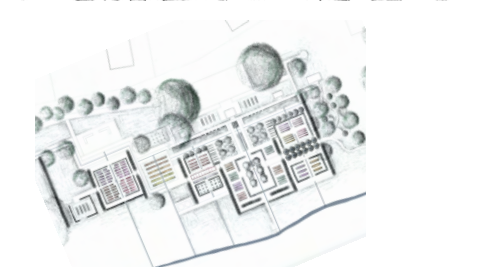
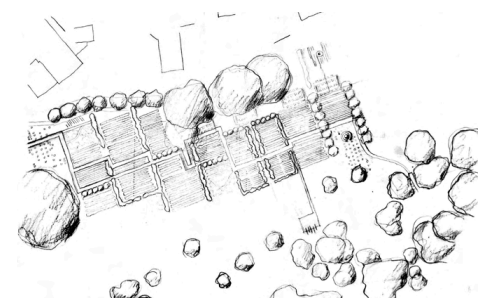
0 1 2
1:100
EXPERIMENTAL MEADOW



0 0.5 1m
1:100
THE WELL



0 1 2
1:100
TUBER PLATFORM



Planting

PROMINENT EXISTING TREES

English Oaks



Black and Grey Poplars



Weeping Willows



Primary walkway retaining planting

Agapanthus praecox
Erigeron karvinskianus
Euryops pectinatus
Crassula multicaeva
Cuphea 'mauve'

Dietes grandiflora
Leonotis leonurus
Tecoma capensis
Juncus effusus

Arctosis spp
Echeveria elegans
Felicia glenwood

Aptenia cordifolia
Cineraria saxifraga
Pelagonium capitatum
Coryledon orbiculata

Helichrysum petiolare
Pelagonium betulinum
Ruschia macowanii
Agapanthus nana
Tulbaghia violacea

Aristea major
Hemerocallis 'Daylily'
Pelagonium capitatum
Scabiosa africana
Watsonia borbonica
Aloe tenuior

Chasmanthe floribunda 'Duckittii'
Gaura pink
Gaura white
Helichrysum petiolare
Sutera cordata
Zantedeschia aethiopica

Coleonema album
Elegia tectorum
Metalasia muricata
Plumbago auriculata

Gazania rigens
Geranium incanum
Hermannia saccifera
Streptosolen jamesonii

Rehabilitated wetland planting

Chasmanthe floribunda 'Duckittii'
Elegia tectorum
Erigeron karvinskianus

Helichrysum petiolare
Kniphofia praecox
Lampranthus aureus
Metalasia muricata
Pelagonium capitatum

Asystasia gangetica
Buddleja saligna
Juncus effusus

Gazania rigens
Pelagonium betulinum
Ruschia macowanii
Salvia africana-lutea
Zantedeschia aethiopica

Arctosis spp
Euryops pectinatus
Aristea major
Leucadendron salignum

Leonotis leonurus
Plumbago auriculata
Strelitzia reginae
Tecoma capensis

Cyperus papyrus
Cyperus prolifer
Scirpus nodosus
Zantedeschia aethiopica
Wachendorfia thyrsiflora

Aristea Major
Eucomis zambesiaca
Geranium incanum
Juncus effusus

PROPOSED TREES

Populus simonii | Chinese poplar
windbreak / screening



Erythrina lysistemon | Coral tree
feature tree



Syzygium cordatum | Waterberry
evergreen / water-loving



Plum trees | Jaftha Flower Farm cuttings
avenue / fruit



Fig trees | Jaftha Flower Farm cuttings
windbreak / fruit



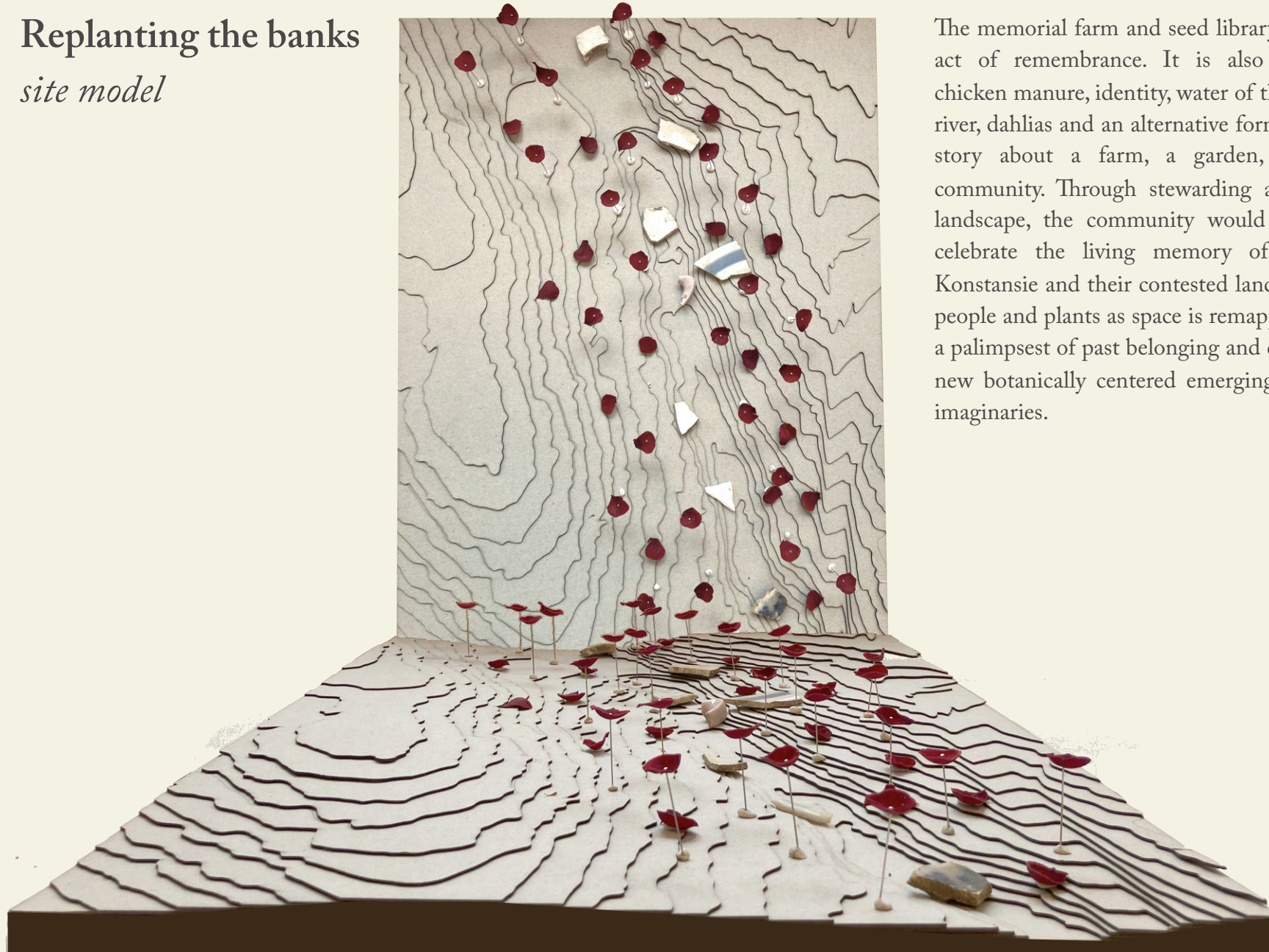
Leucadendron argenteum | Silver tree
indigenous / ornamental



Celtis sinensis | Chinese hackberry
shade (summer) / sunlight (winter)



Replanting the banks *site model*



The memorial farm and seed library is ultimately an act of remembrance. It is also about growing, chicken manure, identity, water of the Spaanschemat river, dahlias and an alternative form of justice. It's a story about a farm, a garden, a park and a community. Through stewarding and working the landscape, the community would have agency to celebrate the living memory of the people of Konstansie and their contested land in an archive of people and plants as space is remapped in relation to a palimpsest of past belonging and displacement and new botanically centered emerging aspirations and imaginaries.

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IMAGES:

Figure 1: Cover figure – Moses Jaftha at the Jaftha Flower Farm: E., V. der R. R. (2007). *Buy my flowers!: The story of Strawberry Lane, Constantia*. Ampersand Press in association with the University of the Western Cape.

Figure 2: Amy Ayanda, 'Meadow in Spring' & *Night Time in the Veld*: Amy Ayanda studios. Amy Ayanda Studios. (n.d.). <https://amyayanda.com/>

Figure 3: Locations and dates of forced removals in the Western Cape, Author's own

Figure 4: Constantia Landmarks, Author's own

Figure 5: The Spaanschemat River Trail within Constantia Valley, Author's own

Figure 6: Mapping remnants of a displaced community, Author's own

Figure 7: History of the valley,

Figure 8: Farming techniques

Figure 9: Kramat locations, Gabriel Fagan Architects. (n.d.). <https://www.gabrielfaganarchitects.com/islam-hill-kramat>

Figure 10: Matebe kramat

Figure 11: Kramat aerial

Figure 12: Author teaching workshops at Soil for Life, Author's own
The Spaanschemat flowing through Constantia, Author's own

Figure 13: My family's homes Woodstock, Newlands and Rylands, Author's own

Figure 14: Collage of archival images from CHEP "Hidden Rivers" exhibition

Figure 15: Overlay of historical and existing maps, Adapted from:: E., V. der R. R. (2007). *Buy my flowers!: The story of Strawberry Lane, Constantia*. Ampersand Press in association with the University of the Western Cape.

Figure 16: Relationship of the the community to the Spaanschemat

Figure 17: Active participant, 'Day in the life of a Cape Town flower seller', Author's own

Figure 18: Displacement map by Rese Boshoff : Constantia vs Cape Flats: Andreasen, K. (n.d.). *Hidden rivers*. Kent Andreasen. <https://www.kentandreasen.com/hidden-rivers>

Figure 19: Existing site experience, Author's own

Figure 20: Aerials showing forced removals

Figure 21: Nature of the two river banks

Figure 22: Elements of the valley, Author's own

Figure 23: Fragments after the river subsides

Figure 24: Constantia Valley collage, Author's own

Figure 25: Plan and section of the existing relationship of housing to the river, Author's own

Figure 26: Existing relationship of housing to the river, Author's own

Figure 27: Future Flora: Fungurume: *Future Flora: Fungurume*. Maarten Vanden Eynde. (n.d.). https://www.maartenvandeneynde.com/?rd_project=1925&lang=en

Figure 28: Weaving patterns, Weaving Techniques. (n.d.). [https://www.kilim.com/kilim-wiki/weaving-techniques?](https://www.kilim.com/kilim-wiki/weaving-techniques?epik=dj0yJnU9MWdOUmx1RDVuS3YwWG14QlNZbVdzM1VxODBiWHVWd2ImcD0wJm49LWxjaWRMdEpaS1plR0xETzcwR1dZdyZ0PUFBQUFBR2IteWRz)

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Figure 29: Charbagh abstraction, Author's own

Figure 30: Model exploration of themes of propagation and infiltration, Author's own

Figure 31: Collage, Author's own

Figure 32: CHEP Strawberry Lane Illustration: Constantia Heritage Education Project. (n.d.). <https://constantiaheritage.org.za/about-us/>

Figure 33: Conceptual detail example, Author's own

Figure 34: Design guidelines extracted from roots, Author's own

Figure 35: Dahlia root structure, Adapted from: *Dahlia tuber and splitting guide – dahlia*. SummerDreamsFarm. (n.d.). <https://summerdreamsfarm.com/dahlia-tuber-and-splitting-guide>

Figure 36: Winter Dahlia lifting process, Author's own

Figure 37: Diana Scherer artwork: Scherer, D. (n.d.). Diana Scherer. <https://dianascherer.nl/>

Figure 38: Ephemeral Planting Intervention, Author's own

Figure 39: Form generation process, Author's own

Figure 40: Propagation and infiltration model exploration, Author's own

Figure 41: Site Soil types: MacVicar, C. N. (Christopher N. (1977). Soil classification: a binomial system for South Africa. Department of Agricultural Technical Services.

Figure 42: Materiality concept, Author's own

Figure 43: Abstract material relationship, Author's own

Figure 44: Mud brick cottages of Constantia on Cape Town geology
Collage (adapted): Author's own

Historical Image: Watkins, K. (2021, January 13). *Beloved flower man "moos" laid to rest*. Constantiaberg Bulletin. <https://www.constantiabergbulletin.co.za/death-and-dying/beloved-flower-man-moos-laid-to-rest-c3d6ca74-f0ec-491f-8d70-be49dd871f4b>

Figure 45: Adobe brick production process, Author's own