

Sense of Place, Sense of self

Sharing place through the lens of food, culture and the sensory embodiment of space.

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Master of Architecture (Professional)

Design Dissertation

APG5088Z

School of Architecture, Planning & Geomatics

University of Cape Town

December 2023

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Dear Kaamilah Bardien,

Your Ethics pre-screening questionnaire (PSQ) has been evaluated by your departmental ethics representative. Based on the information supplied in your PSQ, it has been determined that you do not need to make a full ethics application for the research project in question.

You may proceed with your research project titled:

Sense of Place, Sense of Self: Sharing place through the lens of food, culture, and the sensory embodiment of space.

Please note that should aspect(s) of your current project change, you should submit a new PSQ in order to determine whether the changed aspects increase the ethical risks of your project. It may be the case that project changes could require a full ethics application and review process.

Regards,

Faculty Research Ethics Committee

Acknowledgements

I would like to acknowledge and give a massive, and warm thank you to my supervisor, Aletta Steenkamp, who guided me through this process in a manner that allowed my voice and creativity to shine. Thank you for your knowledge and expertise throughout this process.

Thank you to the UCT staff who assisted me with my research and with valuable feedback to be able to complete this paper.

Words cannot express how thankful I am towards my friends, classmates who have become like family. All the late nights we spent together will always be part of me. I sincerely appreciate the moral and emotional support that you have all given me and I thank you for keeping me motivated and inspired.

I extend my utmost gratitude to my parents and my husband. You are my biggest supporters in everything that I do and I will forever cherish you and the sacrifices you have made for me to succeed, and your faith in me to always do as such. To my parents, I could not have come this far without you. Shukran for all the love and undying support throughout my life and my studies. To my family members and friends who have helped me, prayed for me and rooted for me this year and throughout my lifetime, thank you, always.

It was not easy. Thank you for helping me succeed.
My success is your success.

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Glossary

Asalamualaykom - Peace be upon you. Said as a greeting among Muslims

Dhikr - remembrance, reminder or mention. A form of Islamic prayer in which phrases or prayers are repeatedly chanted in order to remember God

Huis kos - Afrikaans for 'house food' refers to traditional Cape Malay meals and comfort food that your mother makes, comfort foods.

Karamat - burial places for esteemed persons who were fundamental in the establishment of Islam in the Cape

Masha'Allah - Arabic for "God has willed it". Used to express when one is in awe of the beauty of God's creation

Pbuh - peace be upon him (used when naming Prophet Muhammad

Shafi - denomination or school of thought in Islam (there are four denominations)

Preface

Growing up, on the weekend we would visit family in Bo-Kaap. If there wasn't anyone to play with where my mom was going, she would drop me off at my aunt's house to spend time with my cousin. In the morning there would be loud chirping of seagulls towards Signal Hill. I'd play in Dorp Street with my cousins till we were tired. We would play On-On (tag) and hopscotch. Back then, there was an empty plot across from my aunt's house, only rubble, so we would climb the rubble to make our way up to Leeuwen Street Park. When we wanted snacks we would go around the corner to Biesmillah Restaurant. We sat on the stoep and ate ice lollies and 20c packets of Niknaks. On colder days we would sit inside and play 'boys names, girls names' or draw our best fashion styles, then rate each other's work. We would have sing-offs and eat warm soup that my aunt would prepare. It's well known among the coloured and Cape Malay communities in Cape Town that if it rains, your mom will be preparing soup. I'm the same now, if it rains, I won't miss the opportunity to make a pot of soup, just like my mom does. It brings me so much comfort.

My aunt in Yusuf Drive had a house shop that many of the neighbourhood kids would buy from. When my mom was visiting Oupa (maternal grandfather) in Upper Bloem Street, I

would walk over to my aunt and hang out with my cousin and her friends. We would play dominoes and eat R2 packets of borr (sweet sour snack) that my aunt sold. Around the corner, we'd go over to the courts at Schotches Kloof Primary. I watched the guys play soccer or touch rugby. There were days when we would walk up Signal Hill. We'd search for fallen pine cones that still had seeds inside and just laze in the shade of the tall trees. As I got older my relationships with my cousins changed, our lives changed but some of us still remain close. Maturing meant meeting indoors to play games like Eleven-Card or 30 Seconds.

The adventures became less frequent but we'd always meet up at Oupa's house for family gatherings, be it a birthday, Mama's (maternal grandmother) death anniversary, a religious holiday or just to play cards and catch up. My mom is one of eight siblings, six sisters with two brothers, who all have two or more children, most of whom now also have children. If everyone is present, the family gathering is quite big. Someone in every room, on the stoep, on the balcony and the little ones running up and down the passage. The aunties would bring delicious food to deck the table for everyone to enjoy. In the month of Ramadan we made sure to break our fast with Oupa at least once and every Eid, we would come together at his house after sunset to greet each other and give blessings for the

day. The cousins would model their outfits and the aunties would coo over how good we looked. "All the cuzzies, come take a photo", "Masha'Allah, julle is te pragtig (you're too beautiful)" they would exclaim. They take so many photos, but you never get annoyed because they do it with so much pride. All our mothers are like that.

In my first year of marriage, my husband and I lived in the flat below my Oupa's house. Besides the bad signal, we loved it there. It's so beautiful and peaceful. You can hear kids playing outside but our view was mostly of the tops of the city buildings and the neighbour's plum tree that has the most beautiful blossoms during springtime. It became somewhat isolated because the Covid lockdown began six months after our wedding but I still felt community with my youngest aunt who lived upstairs with Oupa. When in need, we would pass food items over the balcony. Working from home, I started my own little garden which included things like mint, rocket, tomatoes and celery. It wasn't always easy to get to the shop so on a cold day my aunt would ask me for some celery if she was preparing a pot of soup, and then she'd send some down for us to enjoy. It brought me so much comfort.

Now, three years later, I'm a house mother to an ever-changing group of international students who come to Cape Town to learn English. It's

Introduction

Cooking is a sensory experience. It is possible to cook without sight, I've seen it be done, but it is much more challenging to cook, or rather cook well, without the sense of smell, touch and taste. Those three senses are the most important for cooking something delicious. Eating is a part of everyday life. It is something we cannot go without so it's best to enjoy the moments that make up such a big part of our lives. That being said, sight has been and continues to be the most dominant sense, followed by hearing. I will not argue that sight is not important, but rather that the way that we experience the world should not focus vehemently on the sense of sight because when our other senses are engaged too, it can make an experience richer and more memorable.

Within this dissertation, I hold near personal memories of Bo-Kaap, my family, and interpretations of home and sense of place. Through this paper, I will explore how I can share culture, place, and a sense of place through the lens of food with a key focus on the sensory embodiment of space. I will look closely at how place is defined and how we form attachments to place. The theoretical analysis

will include how we define home. I will share my own experiences and narratives of home, how food and cooking have shaped important parts of myself and how I connect with others through food. I will focus on memory as a leading narrative of how food and culture are shared.

Sensory experiences play a big part in the formation of memory. When we are born we use touch to communicate with the world. We use our senses to guide us and protect us from harm. It is important for designers to take into account how users of spaces experience it with their senses such as touch, smell and hearing. Taste is not a key way in which we experience design but it is an important way in which we can find enjoyment since eating is part of everyday life. I will look into how a designer can create a sensory experience for the user focusing on the senses mentioned.

Bo-Kaap is the place at which Islam was introduced to South Africa. In my technical analysis, I will look to the past to learn more about how the architecture of Bo-Kaap developed into what it is today. I will examine

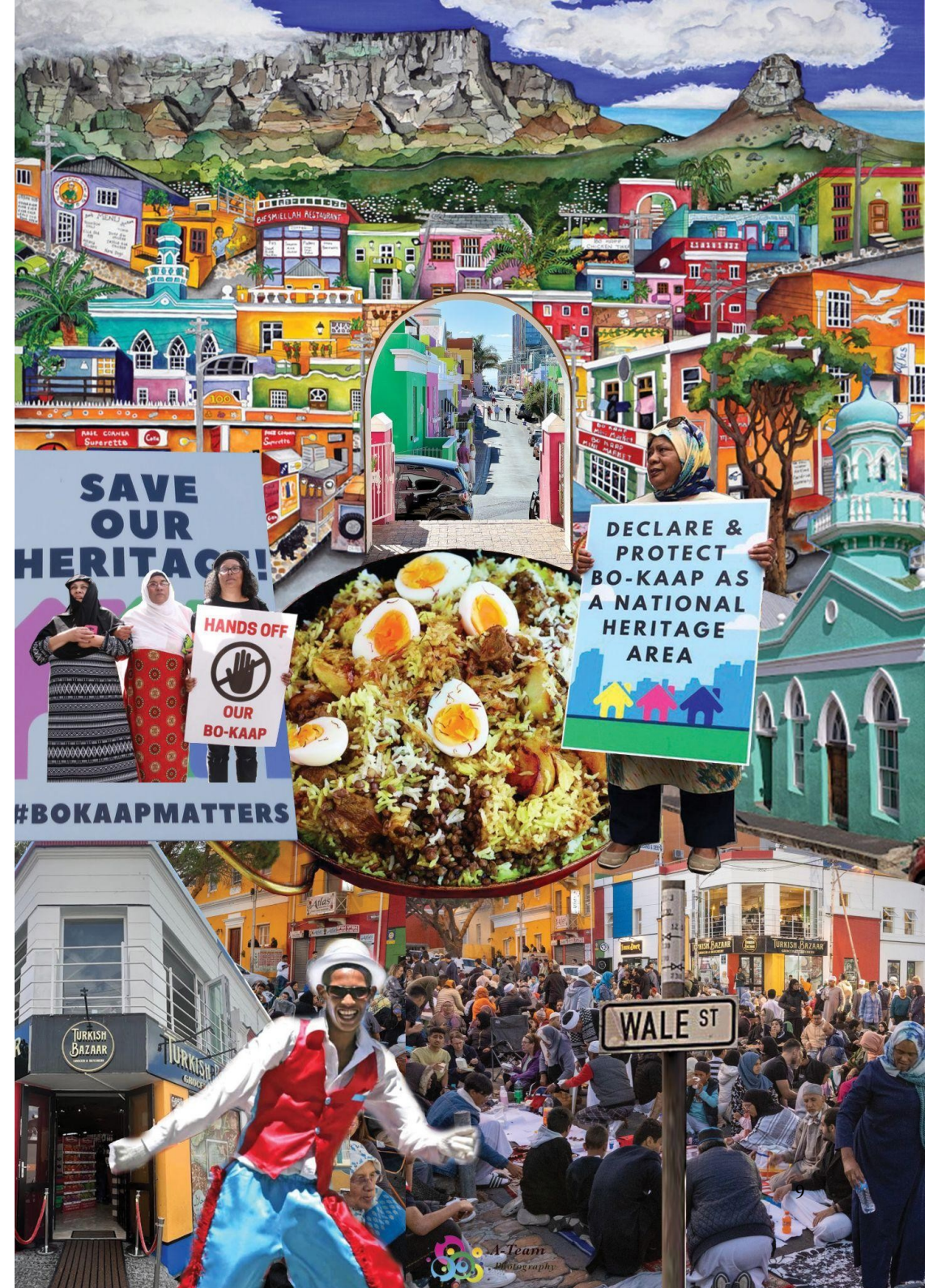
what exists and how the past informed the first religious building, the Auwal Mosque, and how it changed since then. I will then examine the differences between the Auwal Mosque, and its sensory qualities, versus the typical residential buildings. the key elements and features of what is commonly understood as Bo-Kaap's architectural language. I will follow up with a repurposed space that has the sensory qualities I hope to convey. This analysis will show me a way in which the new can celebrate the old. It was designed to keep the user's experience at the centre, then offered as a gift to all those who will come to visit it so I will learn how a gift like that can be offered to the public. These case studies will inform my design outcomes.

Lastly, I will take the reader through my design process, development, and the final outcomes of my research.

Locating Place

Bo-Kaap is a part of Cape Town that has a rich social and cultural history. It was the place at which Islam was introduced to the Cape, following the introduction of slaves. Slaves were brought from many different countries of the East, namely Indonesia, Malaysia, Java, etc. The Cape Malay culture that exists today stems from the sharing and mixing of cultures of the slaves, my ancestors, who settled in Bo-Kaap after being emancipated. Cape Malay slaves were popular to have in Cape Dutch households as cooks as their recipes from home, and the use of 'exotic' spices were sought after. Preparing food gives the cook a great deal of power and the Cape Malay slaves used this as a way to practice a sense of control and creativity within the household. Today, food is still a big part of any social or cultural event in a place like Bo-Kaap. I would go as far as to say that it is very important in any Cape Muslim household. I believe that preparing food for someone is a labour of love. Food is a pillar of unity in my family. When we come together, we eat. Food is a way that I show and have been shown love.

Figure 2. Bo-Kaap culture collage



Bo-Kaap, place history

“History therefore includes the present” - Eric Auerbach (Dunton, 2005 as cited in Toffa, 2004)

In order to theorise where we are today, we need to deconstruct where we have come from.

Jackson (1984) describes the vernacular landscape as a representation of the people, “our common humanity—hard work, stubborn hope, and mutual forbearance striving to be love”. His definition finds that at the intersection of architecture, cultural geography, and urban social history lies the history of the cultural landscape, the production of space, and the contours of the natural environment formed by human patterns. It is how the social history, cultural identity and urban design are weaved together (Hayden, 1997).

The Dutch settling at the Cape in 1652 was a significant turning point in South African history. The Dutch East India Company (VOC) first built the Castle as a defensive fort and to establish authority. The next important building of the VOC was Grootte Kerk, also colossal in size, it was typologically the same as the Castle. Until the late 18th, the Dutch Reformed Church was the only form of worship allowed under the rule of the VOC. With Grootte Kerk, fig. 3, being the only church, it was like the Castle becoming an assertion of authority and status (Toffa, 2004).



Figure 3. Northwest elevation of Grootte Kerk

Cape Town was progressively becoming a more religious society, where cultural assimilation (in terms of Christian and Heathen rather than race focussed) played a very important part in ethnic identity (Worden et al. 1998). Muslim slaves, who numbered around 1000 towards the end of the VOC rule, faced double persecution in terms of class and religious/cultural divisions. Group prayers were done privately in homes, but there wasn't any space large enough to accommodate large gatherings like the weekly Friday prayer (Jumaáh). Their larger gatherings were therefore held in places like the stone quarry (now known as the Chiappini Street quarry) (Townsend, 1977).

Like public worship, burials were also sometimes divided along cultural and class lines, The Cape Town Muslim community and members of a smaller Chinese community were buried in the *Tana Baru* (Malayu for 'new

ground') unofficially in the 18th century and officially throughout the 19th century (Davids, 1985). The ritual of burial is embedded in the social customs at the Cape as it is an important collective event in Islamic life. It is particularly important for the body of the deceased to be carried to their last resting place (Davids, 1980). The Tana Baru is located quite a distance above the town, on the uninhabited slopes of Signal Hill above the stone quarries (Toffa, 2004).

Where the minority upper-class's values, beliefs and culture took material form in their representations and rituals of power through law and architecture, the majority lower class had to find other ways of expression which played out more in a shared lived reality rather than material culture (*ibid*).

Immaterialising material culture

Towards the end of the 18th century, an educational and spiritual revolution began among the oppressed that disrupted the imposed construct laid out by the Dutch. This revolutionary process was rooted in Islamic teaching, initiated and led by the now renowned Tuan Guru. Tuan Guru means 'Esteemed Master', and this title was given to Prince Abdullah Ibn Qadi Abdus Salaam, a descendent of the Holy Prophet Muhammad (*pbuh*), who received an impressive Islamic education. In the

1780s he was exiled to the Dutch outpost at the Cape, and incarcerated at Robben Island, after engaging in a struggle with the Dutch invaders of Indonesia in 1770 (*ibid*).

He was incarcerated for thirteen years, during which he wrote a book that states the laws of Islam. This book had the most seminal influence on the Cape Muslim Society and remained the subject of the later Islamic schools until the mid-20th century (Davids, 1985). Tuan Guru was Hafiz al-Quran (a man who has memorised the entire Quran) and wrote many copies of the holy Quran from memory. Tuan Guru practised and taught the *Shafi* doctrine of Islam. Today 90% of Muslims in Bo-Kaap remain Shafi, making evident how strong his influence was on the Cape Town community. In the 1790s, Tuan Guru built the Auwal Mosque (meaning first mosque), South Africa's first mosque and madrassa (Islamic school), still located on Dorp Street in Bo-Kaap (*ibid*). The first copy of the Quran that he wrote is still preserved in the Auwal Mosque today.

Tuan Guru provided the Cape Muslims with a way of rationally understanding reality. It not only caused spiritual reflection but also changed how Muslims related to society at the Cape, causing that the authority and dominance of the Dutch, compared to what really mattered, became irrelevant, devaluing the system and

material culture that was so integral to Dutch rule. With the epistemology of Tuan Guru's teachings, putting more weight on a person's piety as a judge of character, it contested and devalued the Dutch material culture, and destabilised the class and race divide (*ibid*).

A place of worship and gathering

In the year of Tuan Guru's death in 1807, the number of students enrolled at his madrassa rose from 372 slave and free-black students to 1069. By 1840 there were over 6000 enrolled students, making up one-third of the population of Cape Town (Worden et al. 1998). Mosques were an integral part of this revolution, forming the centres of community activity. Mosques provided both secular and religious training, making them the most important educational institutions for the Bo-Kaap Muslim community. The mosque was also a place where people could gather. Today, mosques in Bo-Kaap remain some of the few spaces that can accommodate large gatherings. The mosque, therefore acted as a base and agency for community organisation and development (Davids, 1980).

"...Our structures often declare quite nakedly, yet eloquently, what manner of people built them, and what they stood for." (Goldblatt, 1998). It is through the way in which the Cape Muslims built their mosques that make their values most

visibly apparent, with a focus on elevating intangible qualities like piety and righteousness, placing less value on the material. There was a larger focus on the interior, subsequently disregarding the outer appearance which we are able to see in the architecture of the first mosque in South Africa, the Auwal Mosque, established in 1794 (Toffa, 2004).

At the beginning of the 19th century, three events prompted the Cape Muslim community to become a largely self-sufficient community. First, religious emancipation was granted. Second, was the concentration of emancipated slaves and free prisoners who flocked to the area known as Bo-Kaap. Third was the continuous growth of Muslims which created a need for more mosques. This caused the Cape Muslims to create their own identity (*ibid*) that can now be seen in the landscape.

On the 10th day of the Islamic New Year, each year, the Muharram march takes place in the streets of Bo-Kaap. It starts at Boorhaanol Cultural Hub, down Pentz Street into Dorp Street going past the Auwal Mosque. They march up Wale Street, towards the kramats of Signal Hill to visit the burial place of Tuan Guru, almost as an ode of gratitude for the part he played in introducing Islam to the people at the Cape, making Bo-Kaap the Cradle of Islam for South Africa.

Sense of Place

Place Theory

“Place” is a very difficult word to define. It encapsulates a specific house, location, a part of the city and also a person's social hierarchical position. In the nineteenth century, place carried a sense of a person's right to own land or be a member of the social world (Hayden, 1997).

Place is defined not only by its physical characteristics but also by the personal perceptions of the user (Gans, 1982). Place can differ from person to person. What may be meaningful to my brothers, who grew up with me in the same household with the same parents, may not be as meaningful to me because we find meaning in place through personal experiences and interactions. No one's experiences in this world are exactly alike so the value and meaning each person gives will always differ. And there is no limit to the size of a place. Depending on a person's individual experience, it can be as small as a room or as big as an entire continent (Najafi and Shariff, 2011).

The definition of place is different to that of space. Place has character and is defined by the value a person or group of people give to a space. Places are important to people and human life. Our social relationships are interlaced with our

spatial perception, creating our attachment to places (Gans, 1982).

According to Najafi and Shariff (2011), a ‘sense of place’ is the way someone experiences a specific setting. It is a personal experience but can often be shared by a group of people from similar religious or cultural backgrounds, and value systems. When it's shared by a group of people it can transcend generational groups, creating a long-term relationship between place and people (*ibid*). Take Bo-Kaap for example, emancipated slaves settled there and built a vibrant and diverse community. The generations that followed spoke fondly about the sense of place that Bo-Kaap has and how they would still want their families to live in the neighbourhood. They speak about the rapport among neighbours because they've been neighbours for years. My mom grew up in Bo-Kaap, with her big family. I've seen how strong the ties are within the community and how people come together to celebrate and assist each other. It is a large reason that I am attached to Bo-Kaap. I value family and community, and the bonds I've formed through the memories of place. I will discuss more about Bo-Kaap in a later section.

Some scholars argue that a sense of place is created over a long period of time, others argue that it's also possible for it to happen instantly, like love at first sight (*ibid*). I believe that a sense

of place is something that we can realise the first time we experience it but it can also be changed depending on the types of experience we have in it. I think of a time that I went to a restaurant with my friends. The first time I really enjoyed it and was so eager to go back. The next time it was so packed and the music was too loud so we couldn't even hear each other speaking and now my association with (sense of) this place is a bad one.

It can be said, though, that a positive sense of place contributes to place attachment, becoming closely connected to a place on an emotional level (*ibid*). A positive sense of a place can often be mixed with one's sense of identity and the love of said place. When someone cares about a place, they are more likely to invest effort and time into activities that contribute positively to the care for it (*ibid*). A few years back a group of community members, including family of mine, came together to turn a portion of Bo-Kaap, which only functioned as a dump, into a garden. This is due to the place attachment they feel which motivated them to invest their own time and money into making a part of the area beautiful and beneficial for themselves and other community members. Sadly, that garden wasn't retained but my aunt started to care for a community garden at Leeuwen Street Park. She invites people in the community to come by and collect herbs and vegetables for their own tables.

The goal is to battle food insecurity among Bo-Kaap's residents.

On the other hand, it's also possible for people to feel a sense of 'placelessness' which is caused by a space not having any distinct personality or characteristics that a user can identify on a personal or cultural level, and therefore lack a sense of place (*ibid*). As designers, it is our job to give people functional spaces but it is our responsibility to prioritise their needs and expectations. People have to exist in the spaces we make for them so we must value the human experience as a precursor for architecture.

Norberg-Schulz (1968) argues that the reason that architecture exists is to turn a space into a place. Along with the physical attributes that we find, we should also look for the value that exists in places. The physical attributes of a space facilitate how people will use it and how they feel in that environment.

Lynch (1998) defines a sense of place as a combination of three variables, location, landscape and personal involvement. To create a sense of place, these three variables should operate together. He noted that the digital age and the simulacra of buildings have constrained our sense of place. When I spoke to my classmates who have completed their undergraduate degrees during the Covid-19

lockdown, they shared how different their experiences were, and how morbid it was to have to work on a digital island. A sense of place was lost because they weren't able to engage with their peers, except they only met them online. It's just not the same. I graduated prior to lockdown so when returning in 2022 to complete my Honours degree, I could compare how much was lost in the first month when we weren't able to meet face to face. These days we chat about how we will miss the university. It has a beautiful landscape and it holds so many shared joyful memories with friends. Steel (1981, as cited by Najafi and Shariff, 2011) says that place is not just a fixed object, it is a part of a greater whole that a person feels through meaningful experiences with all the senses (sight, smell, hearing, taste and touch) making experiencing a place a sensual experience. He mentions that the most important factors and elements in a setting that contribute towards a sense of place, are size, scale, proportion, distance, diversity, texture, colours, decorations, temperature, smell, sound and visual variety.

People are naturally inclined to form attachments, with other people, things and places. The study of 'place attachment' looks at how differently people create and attach meanings to places (Najafi and Shariff, 2011). Place attachment is the emotional connection one has to a place. People express the meaning

place has to them in terms of feelings and emotions. Attachment includes cognitive and behavioural aspects, which means besides the feelings they have for it, they also have memories and beliefs shaped by it (*ibid*).

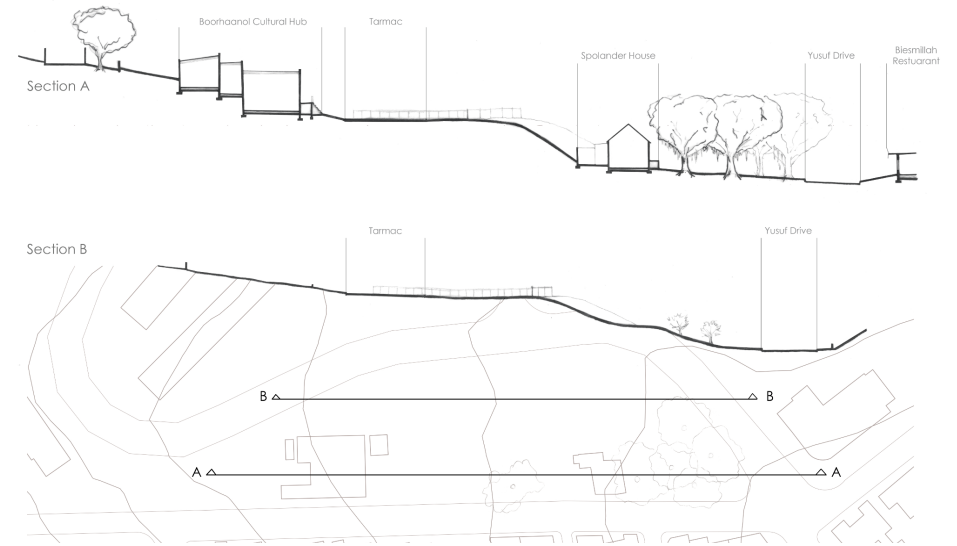
Altman and Low (1992, as cited by Najafi and Shariff, 2011) speak about how place attachment includes the cultural and shared affective meanings and activities related to place extracted from historic, sociopolitical and cultural sources. Culturally based place attachment can occur for many reasons, but the reasons important to me are made of processes like genealogical bonding through history or family like how I'm connected to Bo-Kaap because of my family bonds; economic bonding through spiritual or mythological relationship which is a relationship between people and land like a connection created through a person owning or working in a place, similar to the slaves and prisoners brought to Bo-Kaap; linkage through religious and secular pilgrimage, and participation in celebratory cultural events.

Locating site

When searching for a site my key requirements were the following; a tranquil space; space for landscaping; a connection to nature; a non-elite space (i.e. accessible to the public); and on a slope. This led me to the site I chose in Bo-Kaap. Bo-Kaap is located in Cape Town, South Africa, above the CBD at the foot of Signal Hill. It is a vibrant residential community with few spaces that serve a very public social function. This site met all the requirements I had and conveniently is close to my heart allowing me to develop my personal narrative around place.

Figure 4. Sections through site

Figure 5. Site location (maps extracted from Google Earth)





At the entrance to the site (lowest portion) are ten ficus trees which form a solid canopy of shade over this space. The texture swatches shown I made from found objects on site below the trees. The common name for these specific ficus trees found on site is a weeping fig tree. The weeping part of the name is because when the tree matures it grows aerial roots that hang from the larger branches (Sylvia, 2022). The first image shows an artefact I took from the site as a sample of these roots. They are a bright reddish pink when growing but dull to a reddish brown when dried. Upon my visit, as I was collecting vines, a man came over to speak to me about these trees as he picked up rubbish. He shared that it has health benefits. My research found thought this is true (*ibid*) but I do not know the species of these specific trees and parts of some can be toxic so it's best to appreciate them only for their aesthetic and shading qualities.



The streets of Bo-Kaap are commonly finished with cobblestone. Although I didn't collect these stones from the site, I made a mockup texture using garden stone and plaster of Paris to resemble the textural quality of the streets I walked, and played in as a child.

Figure 6. Ficus tree aerial root texture

Figure 7. Mockup cobblestone texture

Sense of Home

Ratnam (2019) argues that “home” is a place but it can only be described as such when we have emotions that allow us to identify it positively. Memory, identity and place connect people to places. Home is the word used to refer to the attachment one feels to the place they reside. It involves feelings such as; security, familiarity, comfort, and belonging, along with the tangible and intangible elements in places like the sensations, traditions, objects, and other people (*ibid*). Feeling at home to me means feeling comfortable. In Afrikaans, parents usually refer to friends of their children who make themselves comfortable as a “*huis kind*” which means house child. These are the friends that don’t need to be entertained to spend time with, they are just like one of the family’s kids too. They eat with the family or even prepare meals themselves in the kitchen. Your home is their home. My best one of the family’s kids too. They eat with the

family or even prepare meals themselves in the kitchen. Your home is their home. My best friend, whom I’ve been friends with for more than twenty years, is a *huis kind*. She will make herself a cup of tea or coffee when she walks through the door, and wear my slippers and sweat pants when we get to my house after doing whatever. Some days she will just come over so that we can lay in bed and watch a movie. My home is her home and she is always welcome.

Home is part of our identity and is a source of meaningfulness. The memory of home makes us who we are. For migrants, they must create a home in their host community by creating links to their past through memory and traditions. We experience the expression of memory and identity sensorially and materially as part of our everyday life. A way that migrants build their homes in a new place or country, is to use home

comforts, like personal belongings, food and aromas. Memory and identity are interwoven into the home-building process (*ibid*).

They are able to strengthen connections to their previous home by expressing memory and identity by repeating previous routines and habits, like reading, cooking and speaking the language (*ibid*). Many words that exist in the dialect of Cape Malay Muslims and coloured communities are derived from Malay words and are still used today. There are many words that I thought were Arabic growing up. When speaking to my Arab students I found out they weren’t. Some things are passed on through generations that some of our parents may not even know the origins. This is how identity can change but also how a new identity is created.



Figure 8. Structural elements and surface treatment



Figure 9. Old vs new development

Bo-Kaap Architectural Analysis

Bo-Kaap's complex and rich history has produced a very distinct architectural language that is still seen throughout the area today. What exists is densely populated and predominantly residential. There are few shared cultural and social spaces that do not primarily function as religious or educational institutions. Due to the way in which religion and education emancipated the minds of slaves before they received formal emancipation from the colonial

powers, this is not surprising. But Bo-Kaap was and remains a diverse neighbourhood. The majority of residents are Muslim, but apart from the time in which the Group Areas Act was implemented, Bo-Kaap has always housed people from a multitude of backgrounds, ages and religions. There should therefore be spaces that accommodate all these types of residents as well as visitors. My intention with my architectural proposition, of which this paper

will support, is to create a language that is respectful of the past artisans and builders, and the existing language produced through years of struggle and mixed influence, but reaches into the present and future to speak to a contemporary language of what Bo-Kaap architecture can evolve into.

I will look at the Auwal Mosque (the first mosque, built in 1734), and two residential buildings, one old (built in the 1790s) and a newer one (which was most likely built and/or restored in the 1900s). The Auwal Mosque functions as a social, religious and educational space. The typology of the mosque differs from that of the residential typology of Bo-Kaap but its programme as well as social significance makes it an important part of this study. It is part of Bo-Kaap's preserved heritage. The residential buildings make up the typical typology of Bo-Kaap's visual image with recognisable features. The objective of this portion of my analysis is to understand the key elements and features of what is commonly understood as Bo-Kaap's architectural language.

A key difference between the townhouses of Cape Town and Bo-Kaap, and the rural homesteads was the narrowness of the townhouse sites which compelled the designer to deal with the site almost exclusively in two dimensions. The design was limited to the careful proportioning of the facade (Townsend, 1977). Masjid Auwal, or Auwal Mosque, was the first mosque built in South Africa. Fig.10 shows the mosque as it was originally constructed. As previously mentioned, the mosque was built in a time of religious persecution which produced its very inconspicuous facade that very closely resembles the typology typical of Bo-Kaap



Figure 10. Auwal Mosque (from Davids 1980). A house (left) and a mosque (right).

residential architecture. It was only in 1936 that the mosque was renovated to emphasise the minaret as a noticeable feature. When Bo-Kaap was established, mosques were the primary places of social gathering among Muslims. Presently, Bo-Kaap has few designated spaces for cultural and social gatherings. It remains

limited to mosques, schools and the single Civic Centre which now also functions as a creche. I will therefore use the Auwal Mosque, past and present, and the house that was built beside it as a case study in my analysis of Bo-Kaap architecture.

Facade

The facade is experienced as one entity but is not just one element, it is rather made up of many different elements, such as entrance, windows, parapet, and cornice (*ibid*).

Though single-storeyed, the Dorp Street house (built in the 1790s) next to Auwal Mosque still has the same identifying feature that we see in newer built Bo-Kaap houses as shown in fig. 10. In fig.10 and fig.11, both show steps that lead up to a stoep at the front, with the only difference being the low wall that extends in front of the entire facade, at the Pentz street house, except where it breaks for the gated entrance onto the stoep. On both buildings' facades is a cornice moulding below the parapet that wraps around the walls' vertical edge. They have symmetrically placed rectangular windows. The Pentz Street houses' upper and lower window sashes appear equal in height. In fig.10, the Dorp Street house appears to have a larger lower than upper sash, but if you look at the recent image, the upper and lower sash are equal in height, typical of 17th century Netherlands (Townsend and Townsend, 1977). The main difference that can be seen is at the door. The Dorp Street house has a Georgian-style door, which has two equal leaves, and an arch fanlight above. The Pentz Street house has a typical Cape Dutch *bo-en-onder* (top and bottom)



Figure 11. Number 17(right) Pentz Street, Bo-Kaap

door with a fanlight above (Townsend and Townsend, 1977). Another difference is the finish of the parapet. The Pentz Street house has a smooth finish parapet edge and the Dorp Street house has a detailed coping, similar to the mosque, both past and present. With all of the above in mind, we move on to the Auwal Mosque itself. Fig. 10 does not clearly show the mosque so we look to fig.12 which still shows the mosque in the form it was originally constructed in. The key differences to note are the shape of the

windows and doors, their arrangement, the height of the parapet above the cornice moulding (which is not as unusual when you look at other houses in the same area), and the minaret, which is somewhat made to look like a setback first storey balcony. The arch of the door somewhat resembles that of the Georgian-style door seen on the Dorp Street house but it is unclear what influenced the door's archway moulding. Perhaps this detail took inspiration from the cornice moulding, or perhaps it's something Tuan Guru had seen prior



to coming to the Cape. The shape of the windows, though not as tall and less articulated, resembles a Gothic-style window, like what was employed at Groote Kerk. The main differences we can see in fig.12 and fig.13, the pre-renovated and post-renovated Auwal Mosque respectively, are the extended facade with parapet and coping, the more pronounced minaret, and the windows and door archway. As Bo-Kaap has grown, there would have been a growing need to hear the call to prayer therefore the taller minaret allows a projection of sound to larger distances. Where the door still has its original moulded archway and a rectangular frame just included on the wall face, the windows now are completely rectangular, which may have been done as rounded glass is more expensive to replace, but it is also better represents the rest of Bo-Kaaps present architectural language.



Figure 12. Auwal Mosque prior to any renovations

Figure 13. Auwal Mosque after extensive renovations in 1936. Drawing 136 of 365 by Shaun Gaylard

Facade Rhythms & Expressed Elements

An analysis of the facade rhythms typical of Bo-Kaap homes. Here I've highlighted the verticality of the components of three different facades as well as how coining is expressed on the corners. The composition is made up of either two or three vertical bands of openings with the head heights of the windows and entrance door in line. On the top and bottom, I've highlighted horizontal bands. The bottom is the wall enclosure of the stoep as generally buildings are raised above the street level connected by a stair. The top band is the expressed cornice moulding. On the main tourist routes (shown in the Memory Mapping section of this paper) it is most common to see the facade language and composition of examples one and two but not exclusively. On this route it is also common to find the composition of example three but in a single-storey building. Example three is of the freestanding Boorhaanol House which operates as a nursery school, where one and two are row-house units.

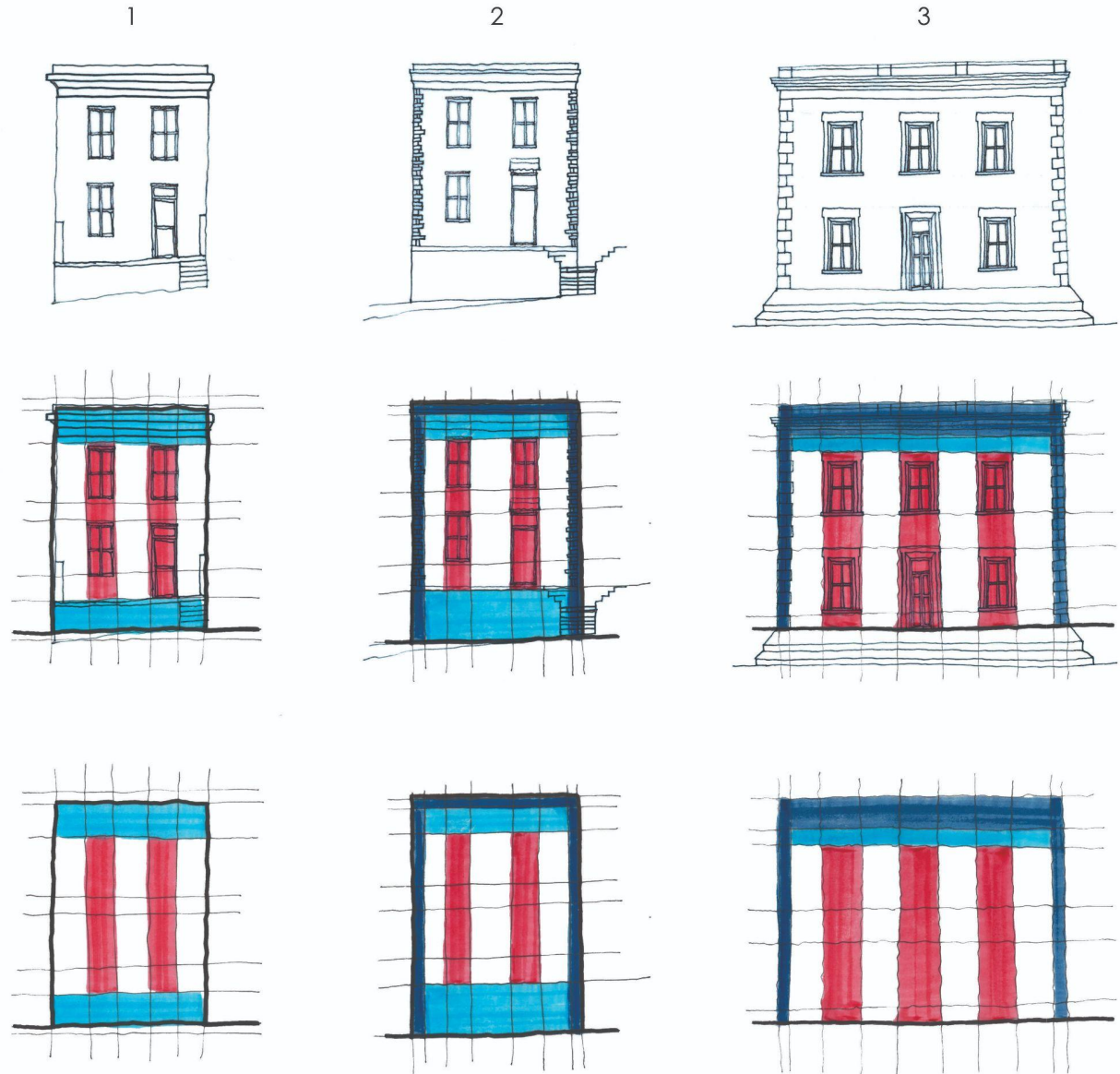
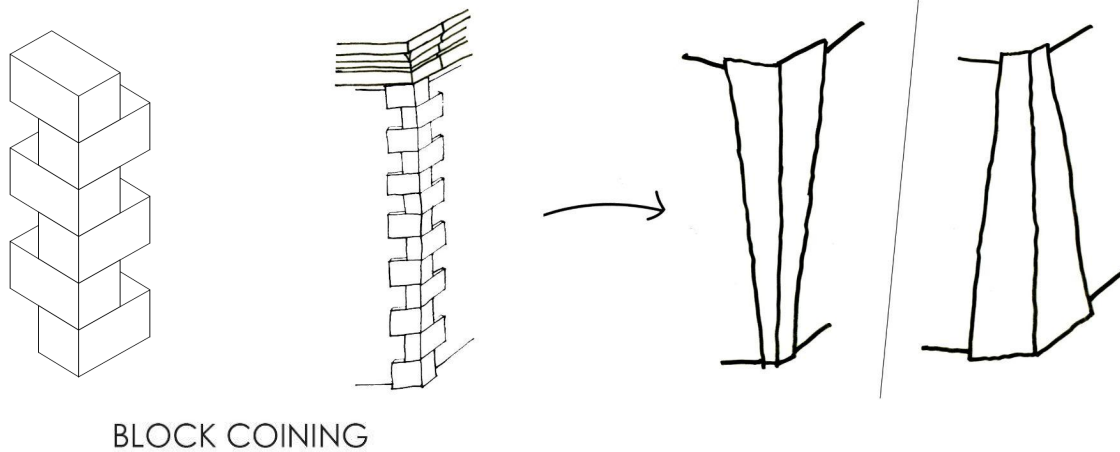


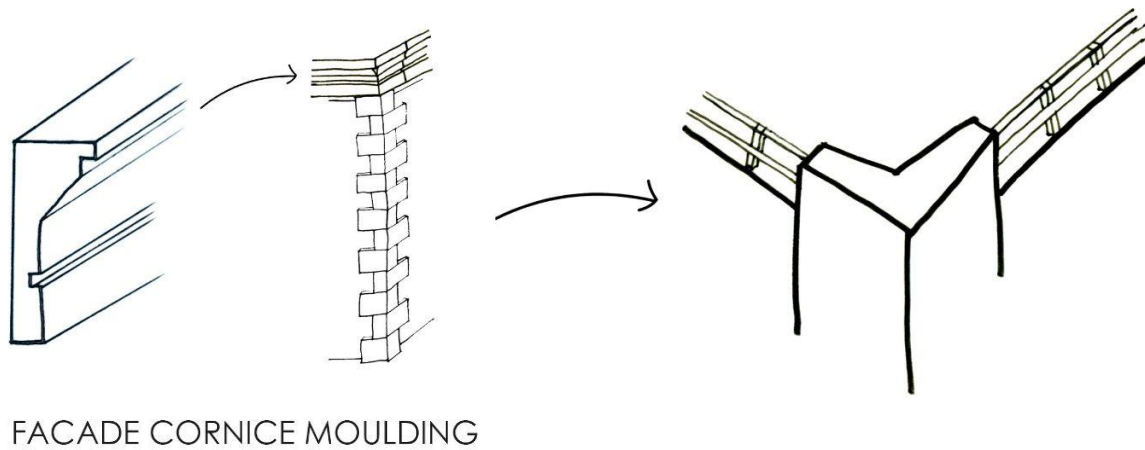
Figure 14. Facade rhythms analysis



BLOCK COINING

The expressed facade elements are the coining & cornice moulding. In some cases, the coining is built with stone-clad tiles on the surface or expressed blocks that are on the corners of the building at the front facade. The coining expressed with block work where the blocks are stacked alternately in length as shown. With the intention of creating a contemporary language of the existing elements, I've proposed a possible expressed stone coining feature to employ in my design.

Figure 15. Coining contemporisation



FACADE CORNICE MOULDING

The next notable feature of Bo-Kaap's building facades is the cornice moulding. The pattern of moulding can vary from street to street and house to house but it is an important element that conveys the language that we recognise of Bo-Kaap architecture. The moulding extends across the front of the facade and wraps around the corners but doesn't extend along the sides even where heights vary or where a unit is semi-detached. I've proposed a contemporary version of this as a possible balcony that wraps around the top of the building between the coining.

Figure 16. Cornice moulding contemporisation



Figure 17. Auwal Mosque front wall texture



Figure 18. Auwal Mosque's front wall pressed clay negative texture

Construction and finishes

The defining feature of the facade is the stucco that is used to conceal any brick or stone lines. Fig.17 shows the finish of the exterior wall and fig.18 is a pressed clay texture of the wall. The two textures contrast a lot. Where the actual wall is rough and prickly, the pressing is smooth with bumps.

In the past most structures were built either using stone, brick, or more commonly a mixture of both. At the facade, the historical Auwal Mosque appears to have been built with concrete blocks but since these only started being used in the 1950s (Bredeveldt *et al.* 2002), that is very unlikely. Fig.17 doesn't give any information about the construction as it looks plastered over so this will remain unclear. What is clear is that the structure of the mosque was constructed with stone as it can still be seen in the mosque today, as shown in fig.19. The stone is cold and smooth with some jagged edges where there are smaller stones packed together. The interior of the mosque isn't shown in any historical images, but we can see the present finishes. The pillars are finished with what looks like sandstone tiles and granite. The floors, shown in fig.20 are finished with a prayer carpet, typical in mosques with a pattern which points towards the direction of Mecca, in all spaces except at the

entrance and other service areas which are in the southeast zone of the building.



Figure 19. Framed portion of the column's stone structure at Auwal Mosque



Figure 20. Interior view of Auwal Mosque shows the open space layout with finishes

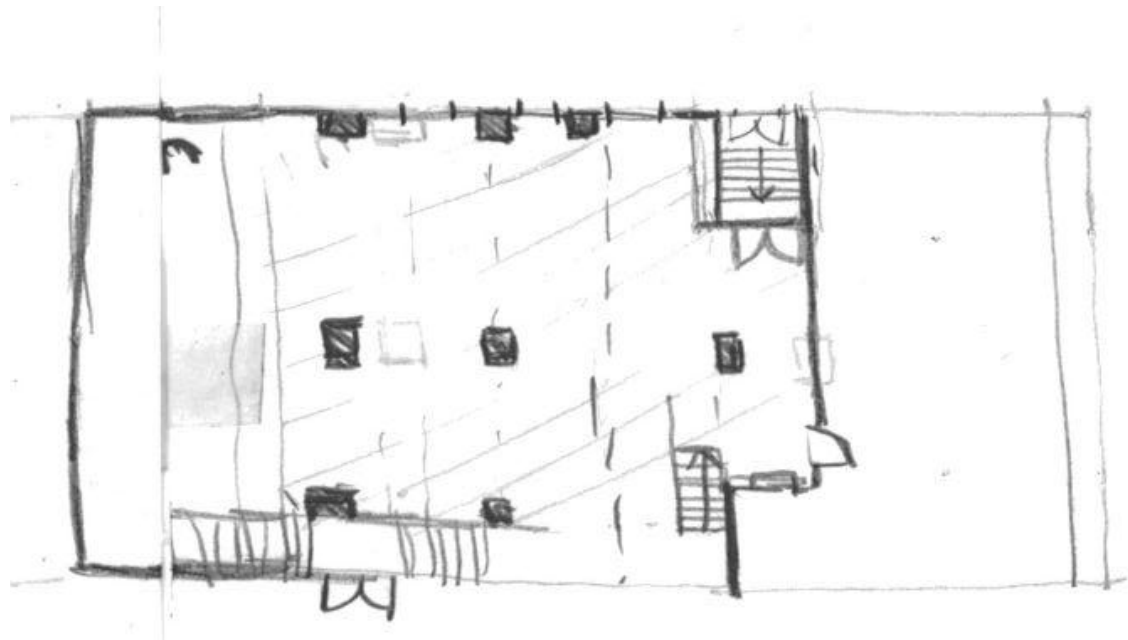
The general floor layout at the prayer areas are open plan, only interrupted by the columns. Using images, I've sketched a rough plan of the mosque shown in fig.20. The mosque has two levels, the lower prayer space for men and the upper mezzanine level for women.

I've touched on all the key elements that make up the image of Bo-Kaap architecture, which includes the stoep, the window and door types, the cornice moulding and the visible parapet

Roof

In the 17th century, experiments were done for variations of pitched roofs, but ultimately, after much trouble waterproofing flat roofs, they were used throughout the town. By the 18th century, when building in Bo-Kaap began, all new buildings had flat roofs (*ibid*).

Figure 21. Sketch plan of Auwal Mosque extrapolated from images



A Sensory Space

“I wish to argue firmly that true qualities of architecture are not formal or geometric, intellectual or even aesthetic. They are existential and poetic, embodied and emotive experiences, which connect us with the deep human historicity of occupying space.”

- Juhani Pallasmaa (et al, 2015)

According to Pallasmaa *et al* (2015), touch is the mother of senses. When we are born we use touch to communicate with the world. The word ‘sense’ is derived from the Latin word, *sensus* which is the faculty of feeling, thought and meaning, derived from *sentire* which means feel. In Italian, *sentire* refers to feeling but also general sensing, tasting and hearing.

Social media has caused people to see the world as a set of potential photographs or videos to be shared online. It causes people to become detached from truly experiencing that moment (Pallasmaa, 2012). Watching the sunset, for example, sometimes we become so fixated on capturing that moment that we forget to actually stop and look at it with our own eyes. Looking is still a visual experience but in that short time, the conditions around us can change so quickly. When we are focused on our screens, we do not feel the change in temperature as the sun lowers and the heat fades away and the sounds of the wind or animals who share that environment.

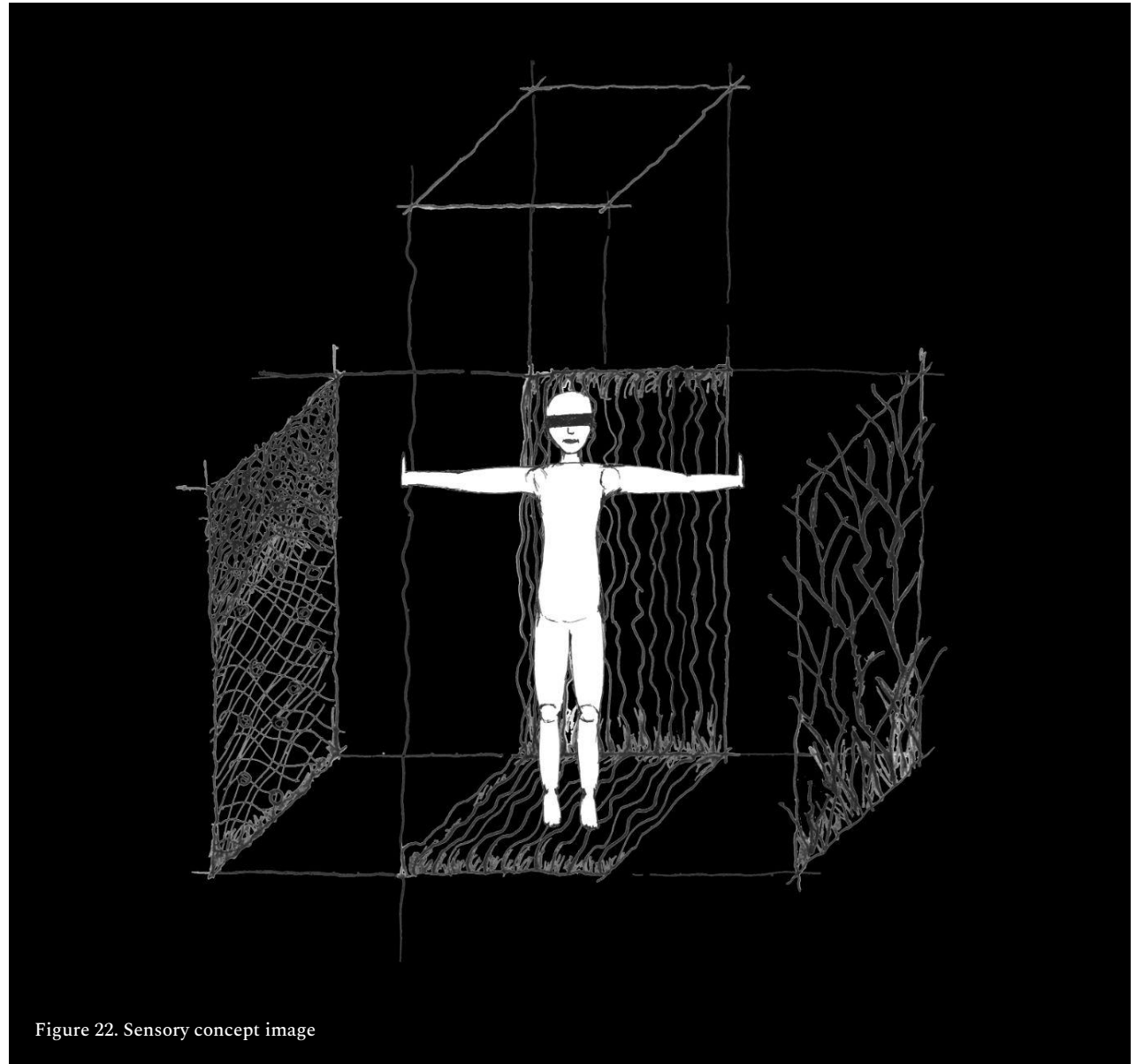


Figure 22. Sensory concept image

In traditional cultures, the body and its movement guide construction like how a bird shapes its nest. An example is how traditional clay and mud structures are built with the hands. Natural materials like stone, bricks or wood allow us to see past their surface. These materials express their age and history. Vision doesn't tell a true story unless it is accompanied by the other senses. Vision needs touch to feel if something is soft, solid or protruding in places. Sight cannot accurately determine weight or distance either. If we know our bodies well enough, holding something in our hands or physically making our way across a space can help us to more accurately determine its physical character. Where sight creates distance and

separates, touch is intimate and creates nearness. In emotional states, we often close our eyes (*ibid*), like hugging a loved one.

The model below in fig.23, which I've titled Sense-Story, is an example of how when only using sight to evaluate something, a lot can be missed. The presentation exercise had a peer evaluate my model and share it with the class. They spoke about what they saw when interpreting it. For the most part, they were right in their perception that it was a tactile model, and created for a sensory experience, but there is always more than what meets the eye. The movement of the enclosure allowed you could interact more meaningfully with the model.

Upon raising the front opening, you would better be able to touch the silky bottom and backdrop. You could run your hand across the side and feel the rough and smooth juxtaposition of the woven textured face. Touching the 'chandelier', running your fingers through the hanging pieces created a sound when the pieces dangle and touch one another. If you are brave, you would put your nose into it and smell the fragrant lavender. But this is architecture after all, so I made it in a way that it could completely open up and all the faces could be visible as the designer's eye wants to see...

Figure 23. Sense-story



“..in recalling time during my childhood spent at my grandmother's home in Sri Lanka, the smell of fresh bread is omnipresent, as is the sound of the delivery boy riding down the street on his bicycle each morning. I can sense the touch of the dresses my grandmother sewed on my skin and hear her sewing machine pattering away while I sat next to her, I can visualise her crafting each piece of clothing.” (Ratnam, 2019)

Dewey (2005) said, “In itself, the ear is the emotional sense.” meaning that, unlike vision, sound activates our emotions, reverberating through our being, and moving us. When I was younger and I experienced heartbreak, I would listen to sad music and that hurt was so much more intense. I would revel in that moment and cry my heart out. I remember those moments but the words of the same song now don't pierce as hard as they did in that moment. The same goes for joyful sound memories. In a single moment, a song or instrument can penetrate my feelings and make me feel happy to just be alive. Those are the ones that stick with me more.

It's common to narrate our past in a way that highlights the sensory experience of a memory. The stories of home are enriched by also paying attention to sounds, textures, smells, and verbal and auditory experiences in the home (Ratnam, 2019). It's funny though, that the smell of home can be hard to distinguish when you are there

but when you are detached from it, it will activate your olfactory sense bringing you comfort or sorrow, depending on the association. At this moment I can't describe what my mother smells like but if I were to smell her blindfolded, her scent would instantly be recognisable to me.

Social and material relationships are built and made stronger through listening and hearing. Our bodies create familiarity and comfort in places through sensory experiences like touching, hearing, smelling, seeing and tasting. We use these senses along with memory, experiences and materiality to create our sense of home. The senses can create feelings of safety and familiarity (*ibid*, 2019). When I was younger my mother would lay with me in bed, hold me in her arms and make *dhikr* into my ear as I fell asleep. It was so soothing, so much so that today, listening to *dhikr* still makes me sleepy.

“eating was remembering...” “Home cooking” has the ability to draw on cultural expressions of the homeland but also the way people cook food, present it, and eat it that contribute to their sensory articulations of smell and taste, as well as homely practices. (Carton, 2002, cited in Ratnam, 2019)

When cooking stews and curries I start with frying a chopped onion and then I add the spices. Sometimes I add garlic. This combination alone, even without the spices already makes the

house smell so fragrant. Smell and taste are so closely linked. If you are sick and your nose is congested, it is very difficult to taste. To smell is also a way to protect ourselves from harm. Have you even had some milk in the fridge past its best-before date? Usually, your first instinct would be to smell whether its still edible. This is a way we protect ourselves from sickness because your body knows when a scent is just not good. The same goes for good things. Your body knows when something smells good. Some things you learn to associate as good through experiences but others are just naturally appealing, like roses, or vanilla. My first food association with roses is falooda, a sweet rose-flavoured milk drink that contains basil seeds. We usually enjoy this during Ramadan when breaking our fast but it's not exclusive to any occasion. And then vanilla, well it obviously has to be desserts. My favourite would be cookies and waffles. It can make my nose turn up so quickly and I'll be like a hound after that scent. I probably sound like glutton running after cookies but the olfactory memory is so strong that it makes me salivate thinking about it.

Designing an experience

As a designer, designing physical spaces means we also design for distinct experiences, mental states and emotions so it is important that we imagine spaces, situations, and how people will interact in them. According to Pallasmaa et al (2015), science has confirmed that environments shape our brains and, therefore our behaviour, proving that architectural spaces and how they are designed are not just empty stages for our interactions but rather choreograph our roles in them. A sensitive designer should imagine the user's actions, feelings and experiences in a space, but a designer only has their own exchanges and experiences to draw from so the imaginative exchange is done so through the lens of the designer. The building is an extension of the architect and is then offered as a gift to the user (*ibid*).

The Serpentine Gallery Pavilion, designed by Peter Zumthor, is an example of such an exchange between the architect and the user. The Pavilion is described as a garden within a garden, emphasising how our senses and emotions play a big role in how we experience architecture (Basulto and ArchDaily, 2011). According to Zumthor, “This (the Pavilion) should be an escape, a place where nature is framed and compressed.” It is simple in its construction, only consisting of a black-clad

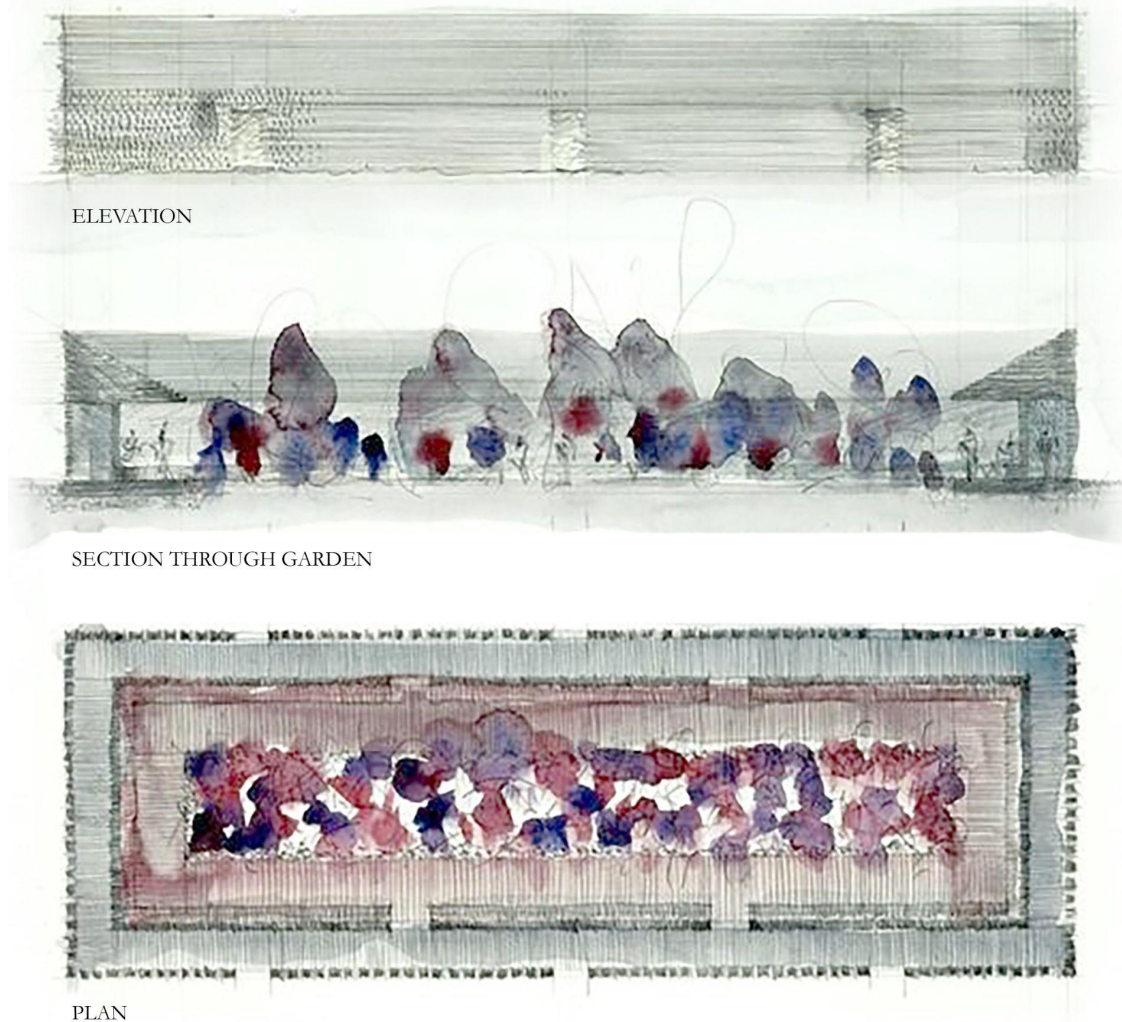


Figure 24. Serpentine Gallery Pavilion project sketch

timber building corridor that wraps around the garden. The corridor is narrow, and functions as a dark box that dulls the sense of sight before releasing the user into the central garden area. As shown in fig. 25, the user may enter the passage at either of the external entrances, experience the darkness of the corridor itself, be led to any of the inner doorways as the light from the open-air garden shines into the corridor, and then be released out into the core.

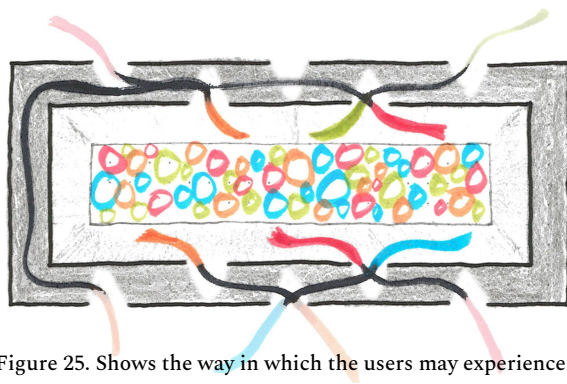


Figure 25. Shows the way in which the users may experience the Pavilion.

The garden itself stimulates the user's sense of smell. It is made up of twenty-two different plant types. The plan of the garden, done by Piet Oudolf, is called "Project Plan of essences" (ArchiDiAP, 2020), eluding that the plants were specially chosen for their scent qualities.

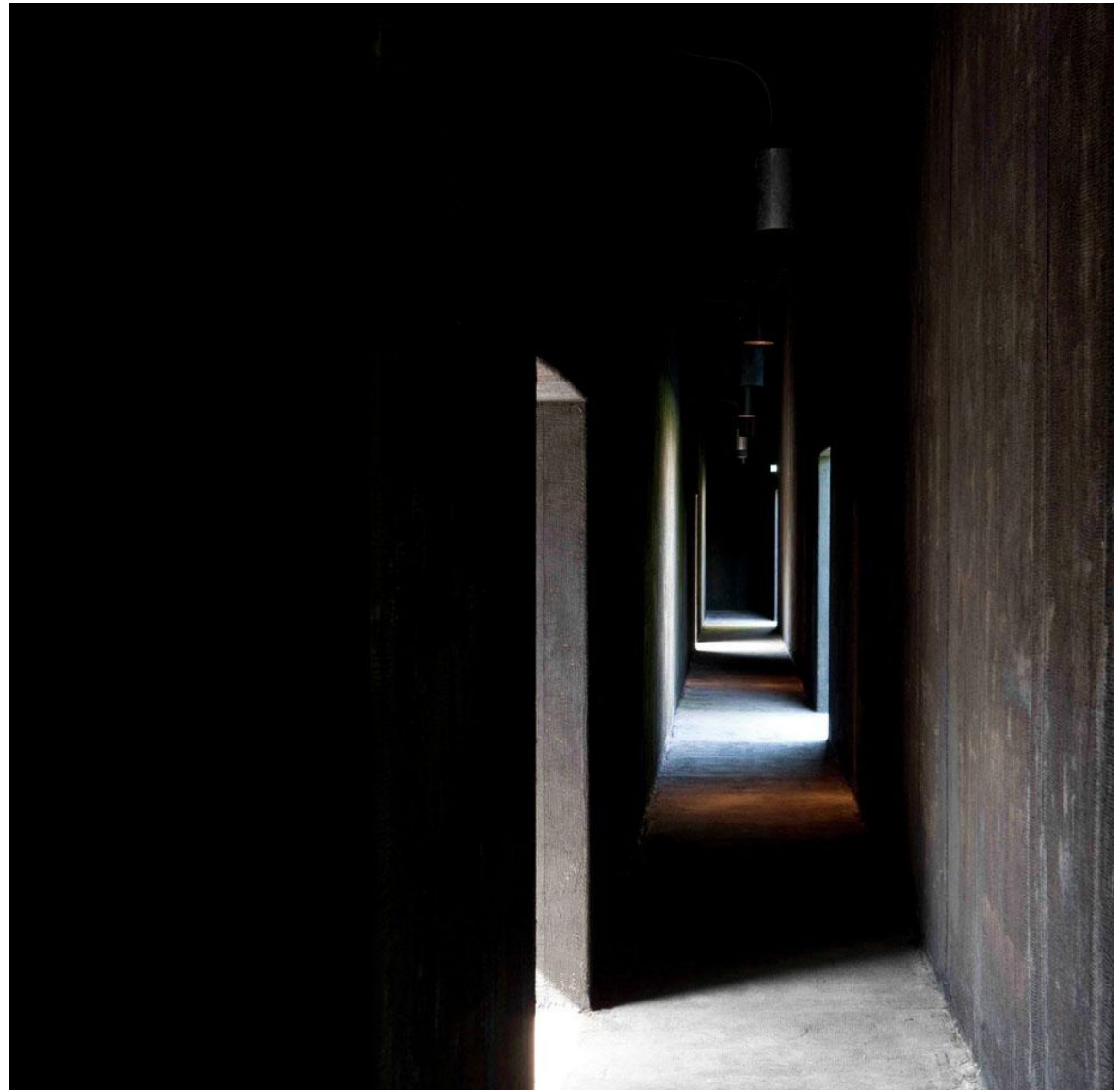
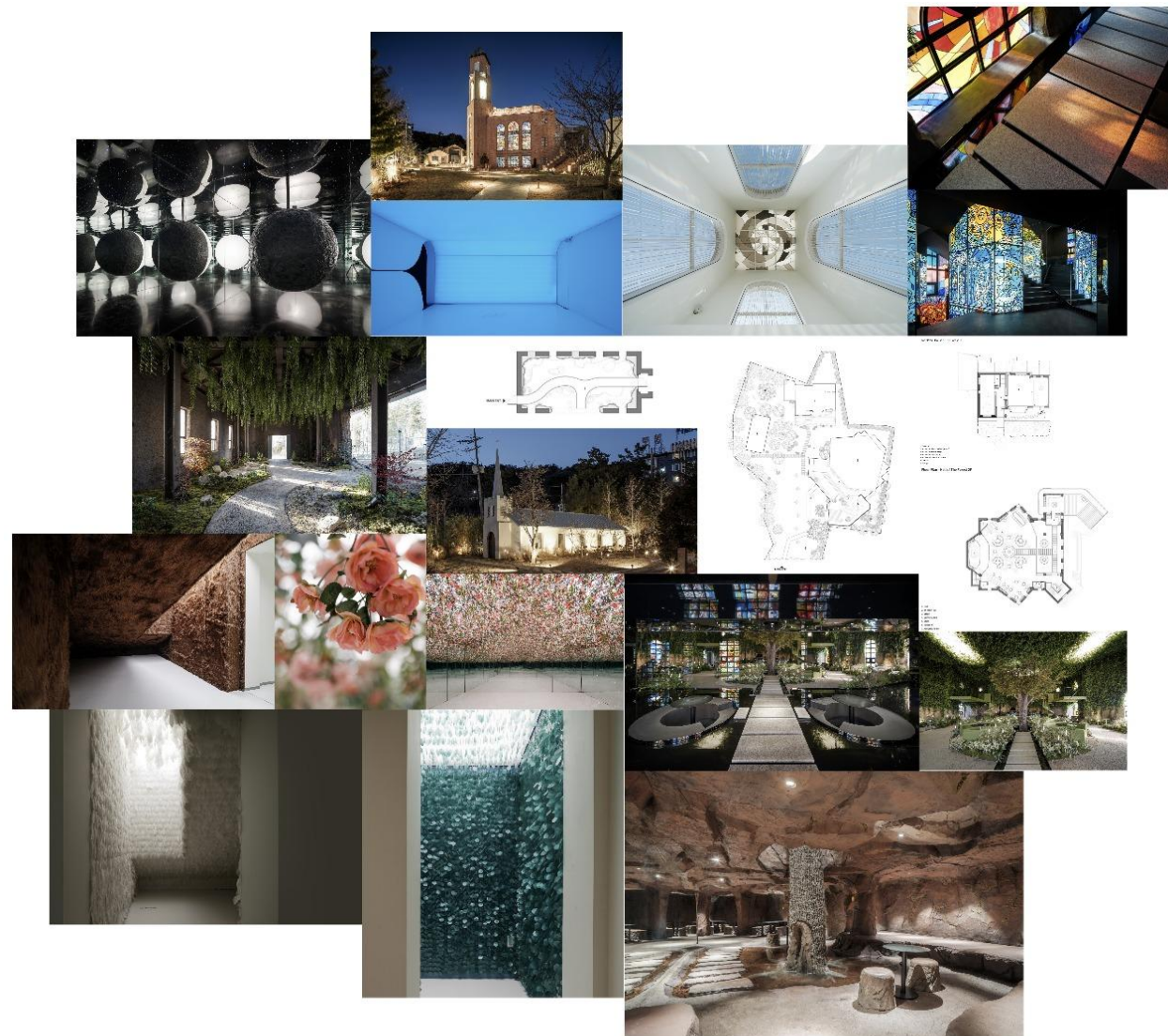


Figure 26. The dark and narrow corridor of the Pavilion



MADE LIM Cafe Analysis

“Many architects, including us, are destined to erase the traces of the past, and we hope that the past and the present can coexist through this regeneration architecture project.” - NONE SPACE (2022)

I am analysing MADE LIM Cafe to understand a way in which heritage and culture can be preserved, even where the programme no longer speaks to the original programme. MADE LIM Cafe is what can be described as a collection of sensory spaces. The site has three buildings, each of which was renovated into commercial and exhibition spaces. The main building was previously a church, with a residential building and the old church which was run down and no longer in use. The renovated and repurposed building still holds near the key values that were held in the previous church as a representation of the area. This case study is important because it shows a way in which the new can celebrate the old. It was designed to keep the user's experience at the centre, then offered as a gift to all those who will come to visit it.

Architects: NONE SPACE

Year: 2022

Photographs: Haneol Kim

Location: Jung-gu, Incheon, South Korea

What was previously a Christian church, was renovated into the MADE LIM Cafe, now a cultural space. Over a 120-year period, the church held the shared culture and heritage of the Incheon area. The site had three buildings, a main hall, a detached hall, and a private residence. As shown in fig.27, the main hall was renovated into the Hall of the Forest (1), the detached hall into Heritage Hall (3), and the private residence into the House of the Forest (2). The architects' goal was to not erase the traces of history that existed, but rather preserve the integrity and authenticity of the building so that while the interiors were renovated, the external structures were retained, refurbished in certain areas, and restored where degradation had occurred. As NONESPACE (2022) puts it, "One of the main points was an architecture where the past and the present coexist among various regenerative architectures.". The existing finishing materials of the church were used as much as possible, such as bricks, stained glass, and the auditorium structure which was preserved without demolition. Each space has its own symbolism that relates back to the original concept.

Figure 27. Site plan of the MADE LIM Cafe complex showing the three existing but now renovated buildings.

SITE PLAN





Hall of the Forest

The Hall of the Forest functions as the public interface of the three buildings. It is made up of three levels that have seating spaces throughout for visitors of the cafe and bakery to enjoy. The architects wanted to enhance the character and memory of the building, and express the light that permeates through the stained glass to “to create a sense of rest, awe, and nature in nature..”. The keywords church and nature triggered ideas of the creation of the world and the garden of Eden, which brought about the primitive garden of mystery as the concept (NONESPACE, 2022).

Starting at the bottom, the basement walls, and some of the first and second storey walls, are finished with artificial stone made with plaster, then painted to give a realistic stone appearance, see fig.29. Here we see a tree that extends up through the ceiling into the upper level and is the same tree that we see in fig.28, the main Hall of the Forest. The basement, constructed in stone, holds the symbolism of the beginning of the earth with plants sprouting out of it (*ibid*). In the same figure we see water, “the source of life”, which connects all the spaces conceptually and can be seen in all the circulation areas (*ibid*) that physically connect a visitor to the tree. At the basement level, the water surrounds the base of the tree. In the images, it appears as though it is a reflective black material, but Instagram videos



have shown me that it is in fact water, that when the building is operational, is expelled through pipes allowing the water to run down the cut out of each level, falling into the pond around the tree, and also down glass panes that separate seating areas as shown in fig.33. The falling water creates the sound of a stream or soft rain throughout the Hall of the Forest.

Figure 28. Interior of the Hall of the Forest shows the artificial trees, flowers and vines that are employed on the walls and continue up onto the ceiling.

Figure 29. Showing the rock-like formations during construction with built-in seating that appears to be also sculpted from rock

Figure 30. Artificial tree construction

Figure 31. Pressed clay bark texture

In line with the name, the Hall of the Forest is filled with grass, flowers, vines, and the tree, which are artificial to minimise the amount of maintenance in the space, and also maintain the lush look of the interior. The furniture is green to camouflage into the space. It appears as though the tree had existed in the building, but looking at a construction photo, fig.30, the tree was artificially constructed with steel welded into boxes to form the structure. It was then wrapped with a wire mesh then plastered and painted to give a realistic appearance of bark, with the artificial greenery added after. Fig.31 shows a clay pressing of tree bark. The ridges are rough with jagged edges. In strong contrast, there are many flat and smooth edges which are actually the deeper parts of the tree bark. It's a very interesting feeling and experience.

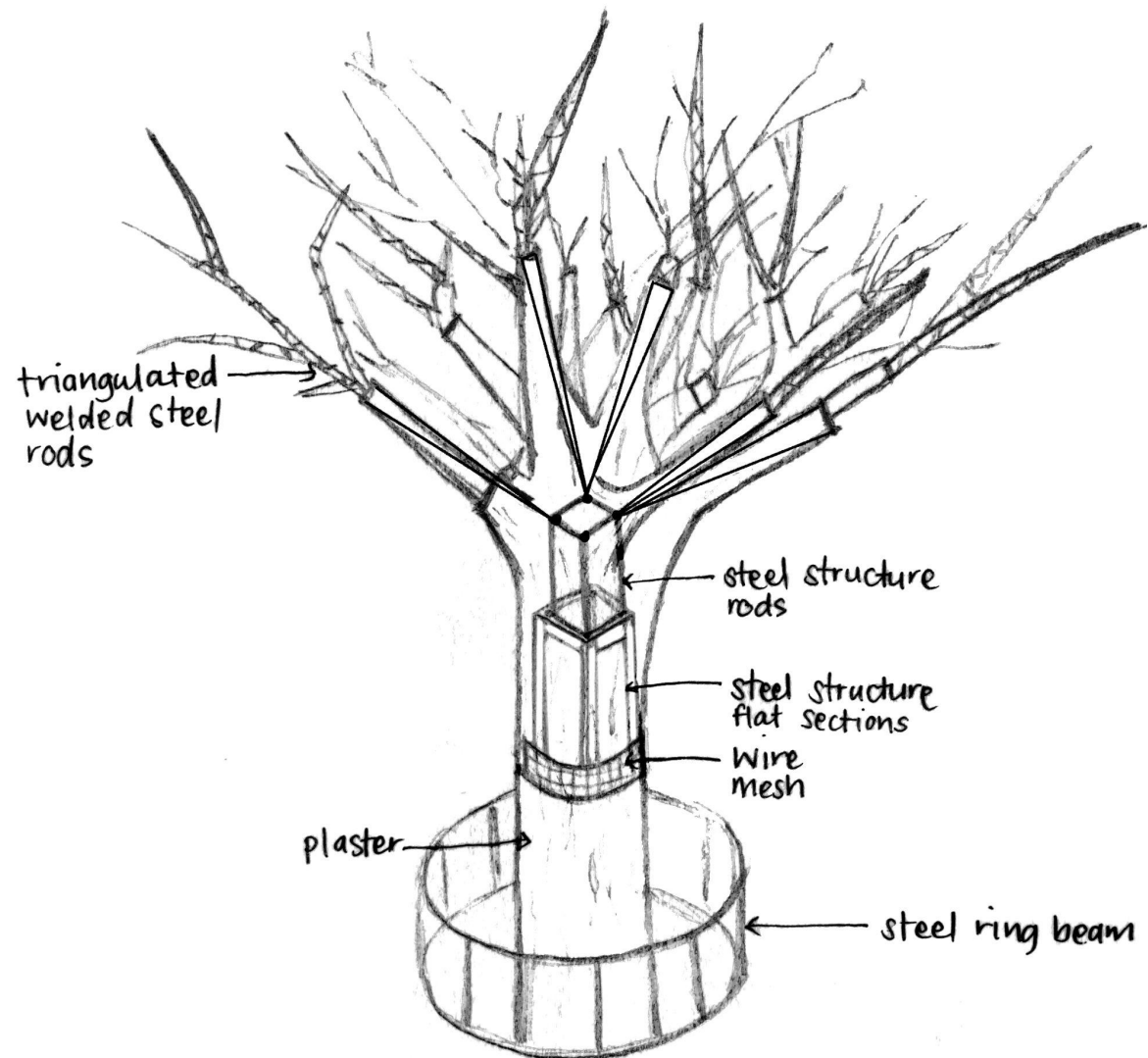




Figure 32. Basement-level cave space showing completed stone

Figure 33. Water that runs down panes of glass between seating areas

Figure 34. Auditorium space showing how light permeates through the stained glass windows and reflects on the black surfaces

The stained glass on the first and second storeys was refurbished. Parts of the interior that have

water on the floor also have a black reflective ceiling, creating a contrast between light and dark (*ibid*) when light shines through the windows, as shown in fig.34. Where the auditorium previously only had steps, it now has built-in benches and round tables. Round tables were used throughout the project in the seating areas. I assume that round tables were used to align with the organic theme that is employed throughout the church.

House of the Forest

The House of the Forest functions as a reflective space of the three buildings. It has different texturised, emotive, exhibitionary-like, spaces for people to experience. In my opinion, it is a sensory museum of sorts. 'Day and Night' (fig.35) is the third space in the House of the Forest, the first two are not imaged. It is an open space, and the only item in it is a bench which is not included in the image. 'An Infinite Universe' (fig.36) contains a sphere, half light, half dark, like the moon, but it gives the illusion of multiple spheres since the walls and ceiling are covered with mirrors, reflecting a single sphere ad infinitum. There are three spaces called Animal Whispering, the first (fig.38) is covered with white feathers on the walls and ceiling, with a light shaft that illuminates the feathers below. We can relate these to birds or perhaps the wings of an angel. The second Animal Whispering space (fig.39) is covered with large blue scales on the walls and light fixture, which is the size of the room itself. It is like the scales of a fish, but not as precisely placed, and creates more movement even in a picture. The third Animal Whispering space (fig.40) has a similar light shaft to the first but is much larger because the space itself is much larger.

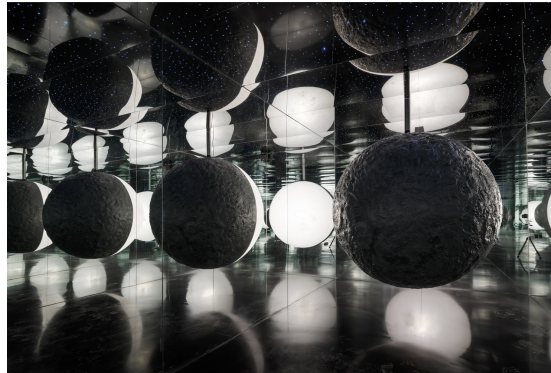
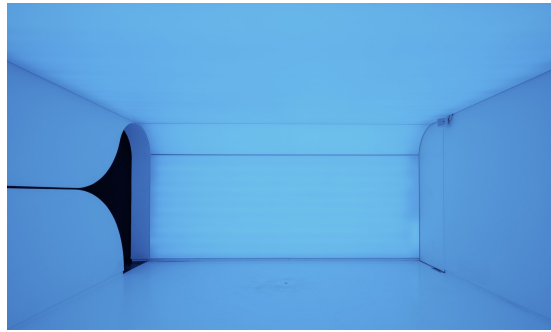


Figure 35. Day and Night
Figure 36. An Infinite Universe
Figure 37. Falling Flower Garden



Figure 38. Animal Whispering (1)
Figure 39. Animal Whispering (2)
Figure 40. Animal Whispering (3)

The fur texture is similar to that of a bear or dog. I did my best to replicate the animal whispering textures and this is what I found. The feather texture is very smooth when rubbing your hand down with the grain, but there is some resistance when rubbing in the other direction. It's soft and fluffy and makes you want to lay your head on it. The scales are more visually aesthetic and do not have the exact texture quality of what fig.40 has thought it is still a lot of fun to put your hands into. The way the discs reflect light is very playful and makes me want to be in a large-scale model with my head between the lights. The fur texture was the most fun. When I brought it into the studio anyone who walked past it couldn't resist putting their hands into it. It's so soft and

fluffy. Someone even put their whole face into it. It reminds me of lying on a shaggy carpet in front of a fireplace, playing games with friends. It definitely makes you want to be there and roll around in it. The textures lead me to believe that the Animal Whispering rooms are a good experience and one many would like to visit. All in all, they are very simple but also very emotive spaces. Though many have posted cool pictures about it, I'm sure the touch sense of being there is quite memorable.

The architectural systems used show that in order to create a certain atmosphere, any idea can be translated into reality, even if the context doesn't already contain the systems or natural

materials to support the implementations. My own perceptions of reality were tested in this analysis. Looking at the images did not truly convey the experience of being at Made Lim Cafe. It was only while watching videos and hearing the sounds produced from water that streams through the three levels, that brought me to have an 'aha!' moment of the sensory embodiment of this space.

Figure 41. Texture swatches



Food, memory and culture

A memory, recollected...

“First we eat, then we do everything else.”

- M.F.K. Fisher

It's the second Friday of Ramadan. People from all around Cape Town city have gathered on Wale Street and Rose Street in Bo-Kaap for the Mass Boeka (breaking of the fast). The ground is lined with rows of white paper dressed with bottles of water, cool drinks and bowls of dates. We look forward to this every Ramadan. Eating is so much better when you get to enjoy your meal with people you love. We find our family and they are so happy to see us. “*Kamilla Bar'dien*”, my aunt says as she smiles. I lean over to give her a kiss. “*Asalamualaykom*” I greet. I kiss everyone I can reach and blow a kiss to those I can't. Some people can find it strange to kiss all your family members but “*ons is a soen familie*” (we are a kissing family) as my aunt says. We are seated in Rose Street, near Rose Corner, and are waiting for the *athaan* (call to prayer). There is a buzz of people in conversation, and others walking around to find their family and friends. A group of men stand on the steps of the Bo-Kaap Museum, singing *nasheeds* (harmonious Islamic songs and prayers) that are amplified on the speakers in front of Rose

Corner. Young boys carry trays of savouries - *koesisters*, *daltjies*, *samoosas* - they hand them out to people as they sit. Facing the white paper, some sit on the tarmac and others have brought their prayer mats and blankets to sit on. It's nearly time to eat. It's become so much more packed. In terms of food, nothing was needed since so much food is already provided, but my aunts have brought so much of their own food too. There are people in line next to the Turkish Butcher. Someone is dishing *akhni* from a large pot. *Akhni* is a dish similar to curry, except the rice is cooked in the same pot with the meat and potatoes to absorb all that good flavour. It's free and anyone is welcome to get a portion. It's still warm. You can see the steam rising. As I get closer I can smell the spices emanating from the food. There are people walking around with shallow boxes of foam cups filled with vegetable soup, handing them out as they pass by. It's still steaming. The sun has passed the mountain so the heat of the cup in my hand is such a pleasure. The *athaan* (call to prayer) goes and we all dig in. I start with a date then go for the soup. I break up a *samoosa* and drop it in my soup. I'm so happy. I'm probably the happiest when I eat and soup is my comfort food. The eating is brief before everyone gathers to pray in the congregation. People who aren't joining the prayer are still seated, and the volume of conversation is low while the prayer is led and amplified through the speaker. After the prayer

is done there is much more of a buzz. We talk with our family and friends while just enjoying each other's company. I'm still eating. My aunt makes the most delicious date balls. They are sweet with a bit of crunch from the Marie Biscuits and so buttery. She never skimps on the butter and simply won't eat biscuits not made with real butter. Kids are playing around us and running after each other. Parents shout out to those who are going too fast to slow down and not go too far where they can't be seen. We have a few little ones in our family too. It's so joyous to hear them giggle while they play. The air is cold now, with a slight breeze in the air and the sky is almost completely dark. People have started to leave. We pack up our things, passing on any containers to their owners. Another round of hugs and kisses as we say goodbye, and head to the car. We passed the Tikka shop. None of our students have joined us this evening so we decided to get them each a *boerewors* (sausage) roll. The meat sizzles as they add chicken and sausage. The smoke is flowing up from the grill. The smell of smoke and chilli hits me as I stand in front of the man grilling to place my order. Earlier I had tasted my cousin's *boerewors*. It was spicy but so tasty. I ask for the same. My husband and I share the load and I can feel the heat as I hold the top of the packet. We head home.



Figure 42. Mass Boeka collage



Memory mapping

It was not till I was an adult and married that I lived in Bo-Kaap but as a child, I would walk the neighbourhood streets with my cousins, visiting parks and different family members. I mapped the sites of my most prominent memories using marbles, reminiscent of childhood, to create memory spheres of what I still hold near. I already described these memories in the preface of this dissertation but my mapping also includes important routes. The green represents the popular route that tourists take when visiting Bo-Kaap. It is clear here that their activity is contained in the lower part of Bo-Kaap, not going further than Wale Street at Biesmillah restaurant which is something want to change through my design. The blue represents the route that is taken on the Muharram March. The Muharram March was started by a madrasa teacher who took his learners to walk the streets of Bo-Kaap to make their way to the Tana Baru, the burial ground of Tuan Guru. It is a celebration of the teachings of Tuan Guru who opened the first madrasa, and to commemorate other madrasa teachers who continue his legacy. The march starts and ends at the Bo-Kaap Cultural Hub, my site, and is not complete without everyone gathering to eat a warm meal before they return home.

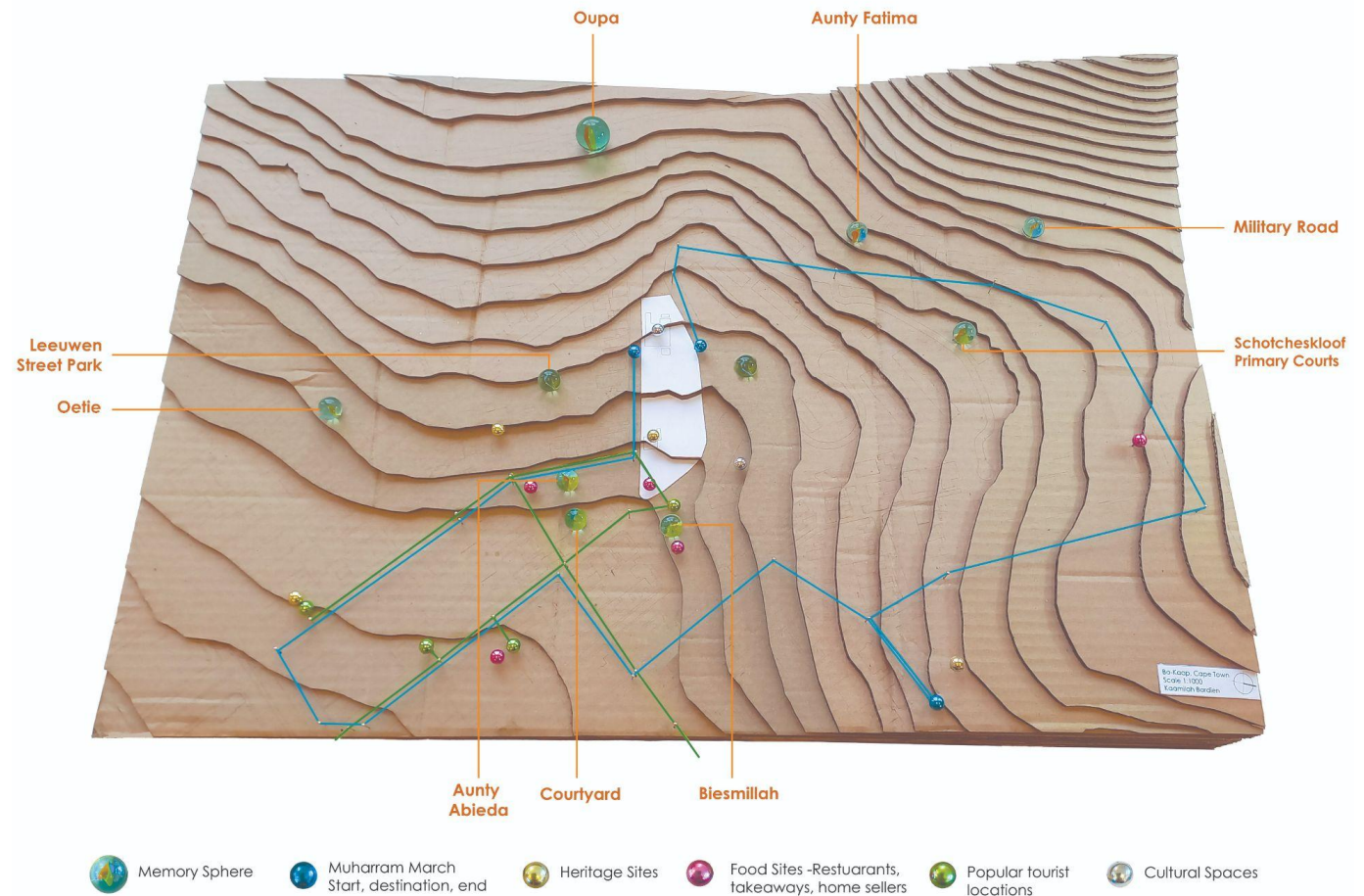




Figure 44. Muharram March collage

Cape Malay Cuisine

“Eating is part of this inescapable bodily presence... it is logical that food cultures can provide stability for displaced communities living under conditions that deny them control over their lives, over their specific nourishment, and can therefore provide enslaved people with the power to heal or harm” (Gqola, 2010)

Spices have become accessible and inexpensive but with the Spice Trade, it was something that people were willing to risk their lives over. The importance of spices was documented in hieroglyphics on the walls of the pyramids and in scriptures in the Quran, and the Bible (Hutchinson, 2006). The Spice Route is the term used to refer to the network of sea routes that connect the East and West. Merchants travelled to East and Southeast Asia (known as the Orient) in order to transport spices to the Middle East and North Africa (Britannica, 2020). Spices had to pass through the major port in Cairo. After realising that they could reach the Orient by

ship, Portugal, followed by Spain and England then Holland raced to take control of the Spice Route. The English and Dutch East India Companies were established due to this. The Cape was established as a refreshment station for the spice trade. In the mid-1600s the first slaves were brought to the Cape to establish a Dutch settlement (*ibid*).

The slaves brought traditional recipes from their native lands, which are responsible for the spicy foods like curries, sosaties and atchars that remain part of the cuisine and flavours of Bo-Kaap today (Hutchinson, 2006). The mix of foods introduced to South Africa by the slave population has become an integral part of South African cuisine so it is hard to define the boundaries of Cape Malay cooking.

Early enslaved Cape Malay cooks played a significant role. The role of a cook is an intimate role within a household. They were in high demand in Dutch homes. They made use of the spices and ingredients that were available which resulted in the Cape Malay cuisine. Slaves, therefore, held a position of power to influence South African culture which can still be seen today (Gqola, 2010). *“Excellent examples of Cape-Malay dishes include bobotie, pickled fish, sumptuous curries and bredies, and syrupy-sweet koeksisters, all of which have become synonymous with South African cuisine”* (Snyman, 2004). Gqola

(2010) argued that food was a key way through which the diverse groups that form the Cape Malay identity could create a unified sense of self during and following the period of slavery in South Africa. People from various cultures and backgrounds were brought to South Africa and forced to pull from their pasts to create a new identity. Aside from the experience of oppression which they shared, food was a way to find common ground apart from the differences. Sometimes when we get a new student at home, there can be some discomfort when adjusting to the new environment but a lot of the time, a lovely hot meal and conversation can really warm someone up to embrace the new. I see how food and sharing a meal together can open someone up.

Due to the fact that enslaved people had no power or control over the conditions that faced them, food was a way in which they were able to exercise a level of creativity and control. Rather than focusing on the trauma, food became a marker of a new culture that focussed on celebration and the joys of sharing food. A Cape Malay identity is more than a shared history of violence and trauma, it affirms and displays a level of pride that we have for our ancestry and heritage. To consume Cape Malay food is a way for Cape Malay people to connect to our ancestors, and bridge the gap between our slave heritage and South African present (*ibid*).

An experience of Cape Muslim culture

There is an exhibition at the Bo-Kaap Cultural Hub called “From the Cradle to the Grave” underscored by “see, hear, feel smell, taste” described as “an experience of Cape Muslim culture, past to present”. I was able to visit the Cultural Hub and view the exhibition as part of the Heritage Day celebrations. The exhibition started off with a presentation about how Islam was introduced to the Cape by Tuan Guru and how the Cape Muslims had a great impact on the evolution of the Afrikaans language in Cape Town. It was then followed by a walkabout in the exhibition space which showed the religious and cultural traditions of Cape Malays from birth till death. As a Cape Malay person myself, these practices were not new to me but it was interesting to understand how traditions outside of Islam came to be. It was also heartwarming to see my complex and vibrant culture encapsulated into a single room where the final act was for the guests visiting the exhibition to be sent off with a meal and treat considered as traditional Cape Malay food and drink. It was yet another example of how eager people of the Cape Malay community are to share parts of themselves and their culture, embracing anyone who wants to listen and learn, then sending them off with a full stomach. An all in all-in-all warm and welcoming experience that I am happy and proud to extend myself to others.



Figure 45. Bo-Kaap Cultural Hub exhibition

The heart of the home



I am the youngest child and the only daughter. I would usually spend the most time with my mom. After fetching me from school she would take me with her to run errands. My mom believes in retail therapy, naturally, she would spoil me with something too. As an adult, we remain quite close and still take the time to go on a date, whether it be shopping or going for lunch.

I learned to cook from my mother. My mom is an excellent cook. I prepare meals the way I enjoy them which differs from how my mom would prepare them, but when I eat my mom's meals I still do that happy dance when I take the first bite. When I was younger I would usually help my mom in the kitchen while she was cooking.

Before getting married, my mom and I would prepare dinners together. She asked for help when she needed it but it wasn't always expected. Sometimes I would just fall in where she needed me to. We were like a well-oiled machine. It was like a dance, really. Even with our backs to one another, we were very aware of where the other is and what the other needs. We would move smoothly past each other to get to the next task. It's better when I assist my mom though, because when I'm head chef she still thinks she's head chef so she wants to advise me on what to do even when I'm content with my methods. She still teaches me things, but now I can teach her things too. Some dishes I prepare better or more to my taste, usually more modern meals. There are only a few traditional meals

Figure 46. My heart and home

that I make, like curry, *akhni* and certain stews and *bredies*. Before I got married I had never made a pot of curry because my Mom and I would split the cooking duties so I would make meals like pasta and fast foods, and she would make traditional foods. My creamy chicken and mushroom pasta is unbeatable, but I would still rather leave the “*huis kos*” to my mom because it’s just better.

When dinner was ready, our family would all sit at the dining table to eat together. There were six seats at the table. My parents, my brothers, and I occupied five of them. At the other head of the table, across from my dad was our cat, Fegaro. Every dinner he would sit with us while we ate, waiting for a little snack from the meal.

On the last Eid-ul-Fitr, my mom was ill and ended up spending the day in hospital. That morning when I arrived at my parent’s house, my eldest brother and sisters-in-law were in the kitchen preparing sandwiches for the table. They prepared a lunch box for my mom and I had to put together an overnight bag for her. The next morning my father fetched her to bring her

home. My brother who lives in Johannesburg had come to Cape Town to spend Eid with us so it was disappointing to not be able to have lunch together on Eid like we had planned. I invited my siblings and best friend to come for lunch the following day. I decided that I would prepare the food my mom wanted to make the previous day. She had planned a massive menu but I decided to only make two meals, crayfish curry and lamb stew. I woke up early, planning to have lunch ready by 1 o'clock. I have never prepared an Eid lunch so my timing was a bit off. We only ended up getting to my parent's house at 2 o'clock, but as Allah’s (God’s) plans go, the timing was perfect. Right after I arrived, my eldest brother, his wife, and my mom's sisters also arrived. Everyone brought something to deck the table with, from savouries to desserts. I served the food and everyone was feeling festive and in good spirits. My brother was so surprised by how good the crayfish curry was. He has been in Jo’burg too long. My mom said that I can take over Eid lunch now but Mom’s food is just different so I’ll leave that to her until she can’t anymore and take over bringing our family together when the time comes.

Mapping kitchens

I've mapped, from memory, the homes of my family members who live(d) in Bo-Kaap. The goal of this exercise was to understand the movement within the kitchen and whether it is efficient and effective for cooking activities. I've done so with a red line showing different sequences of cooking activities, from washing and preparing to the actual cooking and then cleaning.

Oupa's house has a lot of space for preparing as well as a prep sink which reduces the amount of movement required when cooking actually begins. The kitchen space is directly linked to the dining area so it allows for social engagement while cooking too.

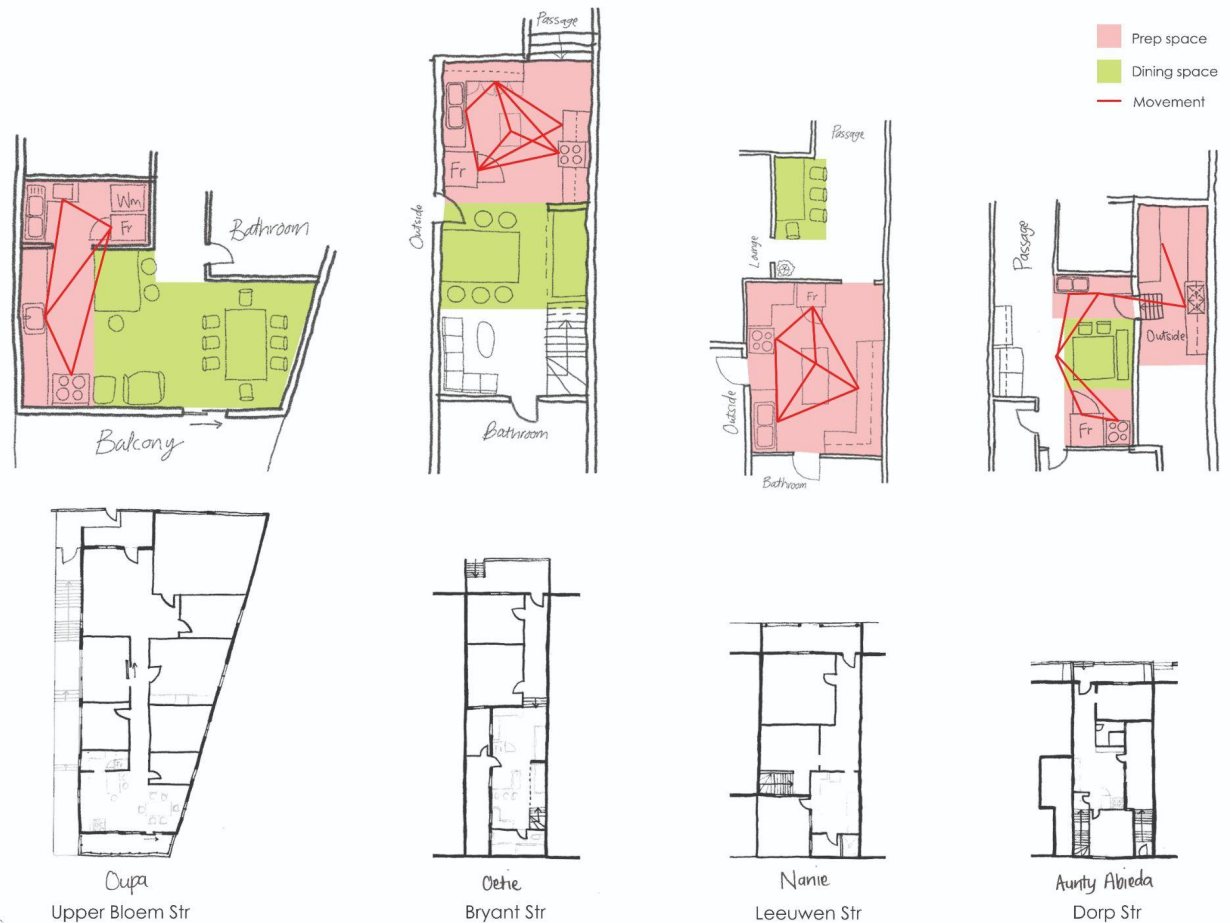
Oetie's kitchen is smaller but this reduces movement as well and grants ease of access to the fridge and cupboards. There is a central prep worktop directly across from the stove which allows for quick and efficient crossing over. The dining area is also directly linked to the kitchen.

Nanie had a larger kitchen similarly with a central prep worktop so it functions similarly to Oetie's kitchen with more space for movement and storage.

Per my memory, Aunty Abieda's kitchen is the least practical. The cooking, washing and prep

were separated by a dining table which hinders ease of movement. She has since renovated this space, moving all cooking activities to the secondary space to make it more efficient for movement by cleaning the sink in the primary space.

Figure 47. Mapped kitchens



Design Development



Figure 48. Drawing of site approach

Building Programme

My goal for the building programme is to provide a place where the making of food and the sharing thereof is the key focus. It will be an academic space but still be connected to the context, also providing student residential units to accommodate those who may come from far away but have an interest in learning culinary arts. It is an academic space but it still has to be inviting to people of the community therefore a public function like a restaurant is very important to invite tourists as well as locals.

Instruction spaces

Skills kitchen
Pastry studio/Bakery
Instruction kitchen
Demonstration kitchen
Cold Storage
Dry Storage

Academic spaces

Classroom
Library
Computer Lab

Administration

Reception and Office
Faculty offices

Restaurant

Commercial Kitchen
Dishwashing area
Prep area
Cold Storage
Dry Storage
Dining Room
Operations office
Restrooms

Support spaces

Restrooms
Mechanical
Storage

Student Accommodation

Single bedrooms with ensuite (30)
Shared kitchen (4)
Shared lounge (2)
Social gathering space
Garden terrace
Laundry room
Caretakers room
Rubbish room

Exhibition hall

Exhibition space
Sensory rooms
Services



Figure 49. My home life & programme inspiration

Key site intentions

The culinary school building will house the culinary school, restaurant and student accommodation above. It will be located on the north side of the site. The culinary school spaces will spill out directly onto a central walkway that moves users across the site from the top of Wale Street, through the market space below the trees (highlighted in orange to the east), past the restaurant up to the Bo-Kaap Cultural Hub (formerly known as Boorhaanol). I have proposed market spaces on the upper ground level too.

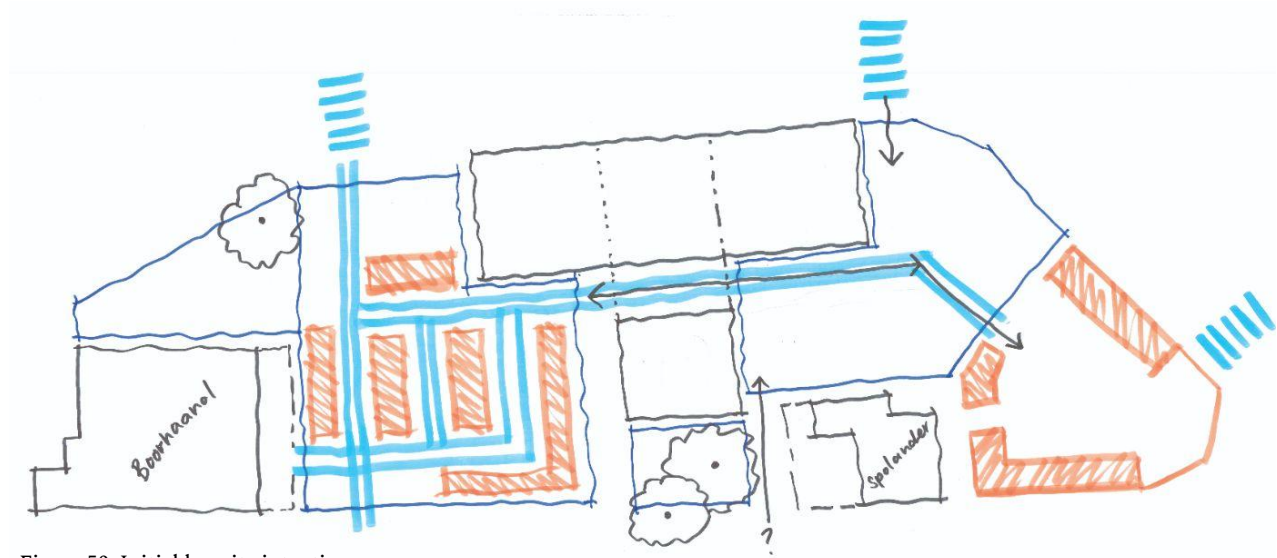


Figure 50. Initial key site intentions

It is important to retain green space where possible therefore I will include a scent garden and landscaped seating around the building where there is a larger slope.

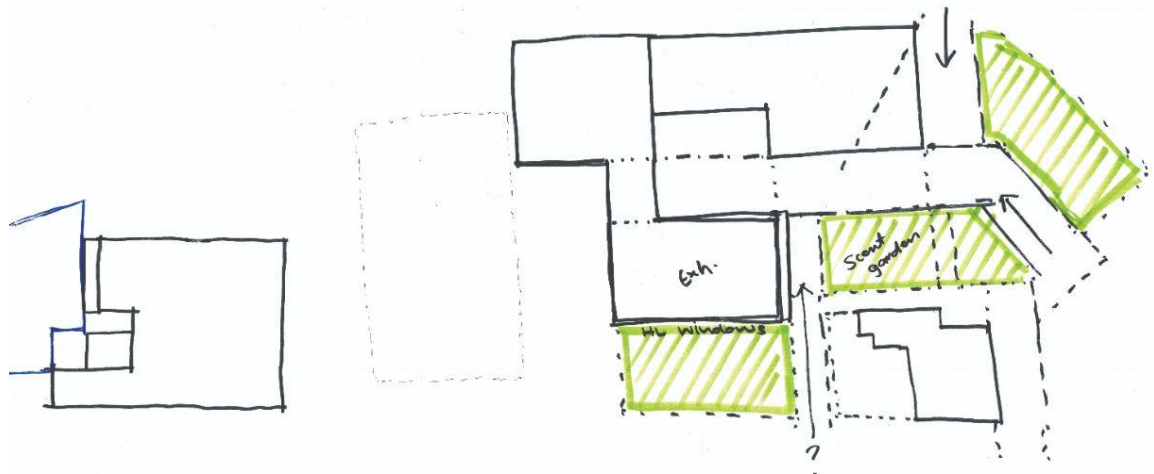


Figure 51. Site intentions - open space

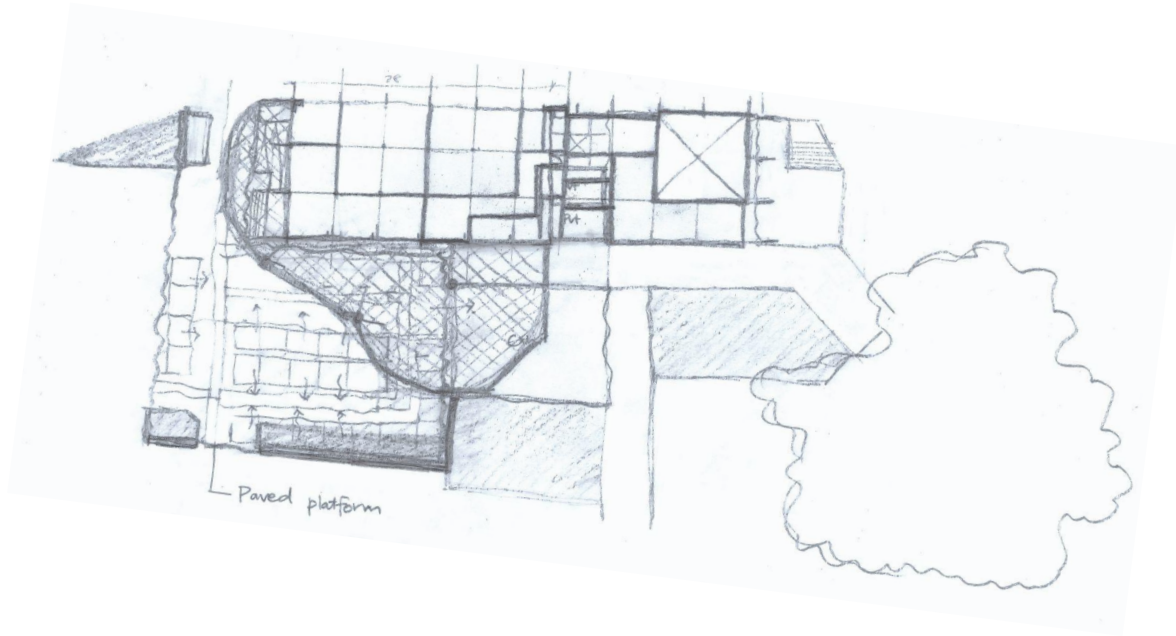


Figure 52. Site plan with proposed roof covering

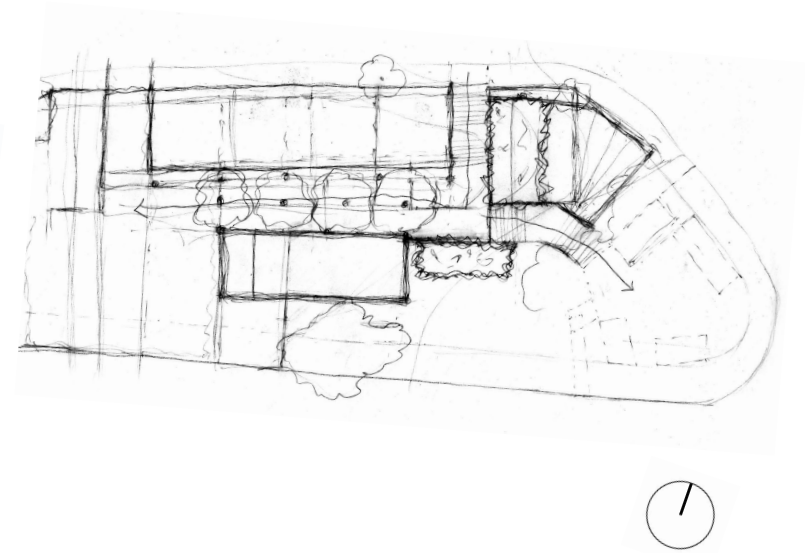


Figure 53. Revised layout with walkway widened

Process

I started with general site layout planning with the intent of designing two buildings, the second being an exhibition space. My process involved broad-level planning as well as detailed spatial layouts to better understand the intricacies of the spaces required for an academic and commercial kitchen as they are service-heavy and would need substantial coordination.

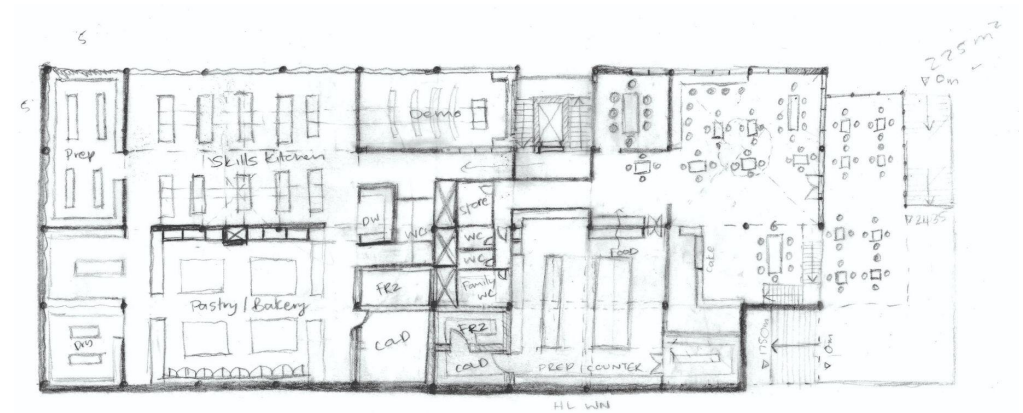


Figure 54. Culinary & restaurant kitchen draft layout

The initial design

This iteration allowed for a direct connection to the restaurant from the lower ground level, and access to the residences from the desired walkway between buildings with a view of the culinary school. There was a strong connection to the outside for key culinary school activities (point of visual interest), and ample open outdoor space for community activities but all the culinary school programme requirements on a single level were cramped. No private residence entrance

I was sacrificing key views of Table Mountain to accommodate service spaces to gain natural light in kitchens. The roof covering was informed by the tree canopy but required more integration with the Bo-Kaap context.

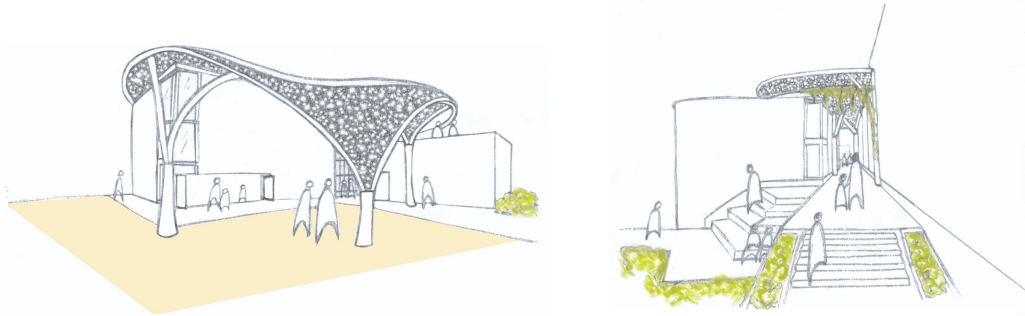


Figure 55. Sketches of proposed roof covering & walkway

Figure 56. Conceptual building programme section

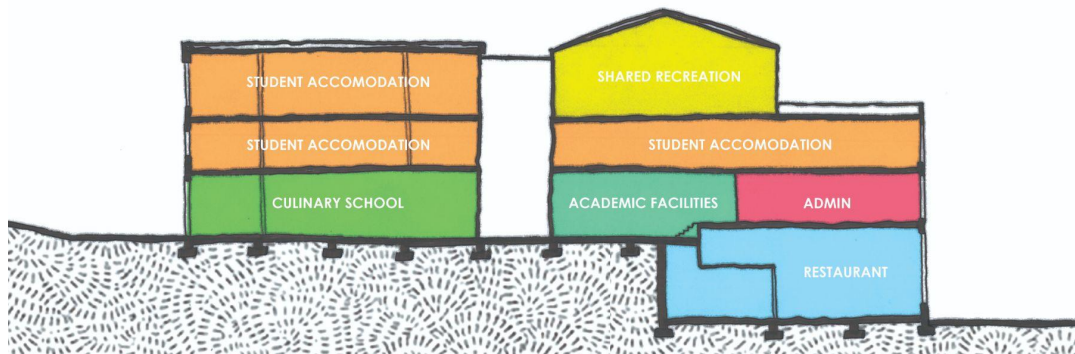


Figure 57. Ground floor plan (review 3)

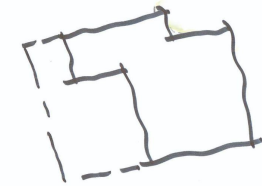
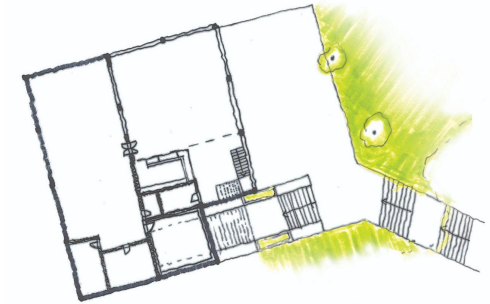
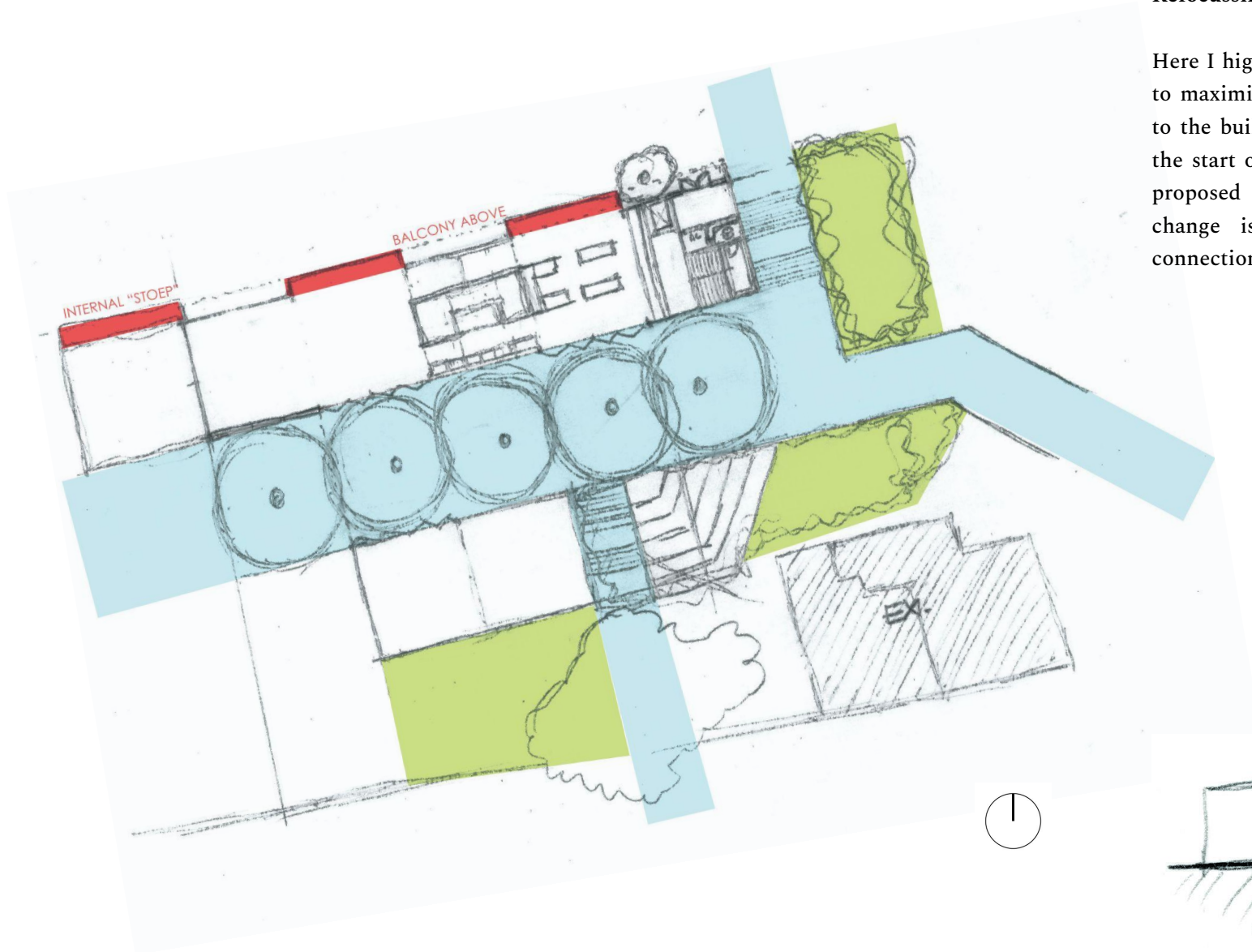


Figure 58. Upper ground floor plan (review 3)





Refocussing key intentions

Here I highlighted the movement across the site to maximise the connection of a general walker to the building and the culinary school. This is the start of developing a facade expression with proposed openings. The importance of this change is to create a visual and sensory connection to the spaces along the route.

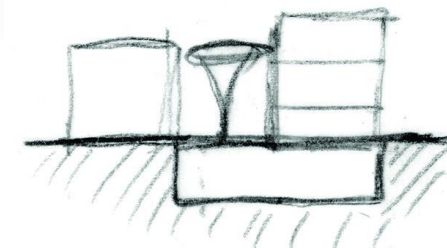


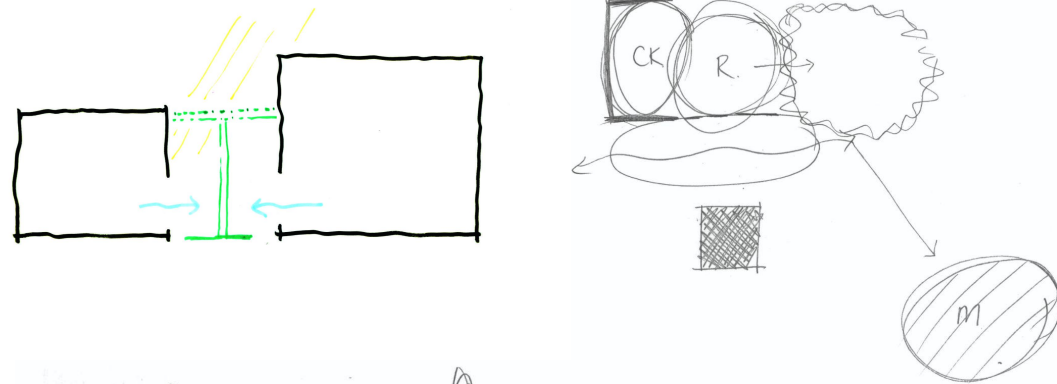
Figure 59. Refocussed key intentions

Figure 60. Culinary school & exhibition hall cross-section

Diagrammatic Programme Layout

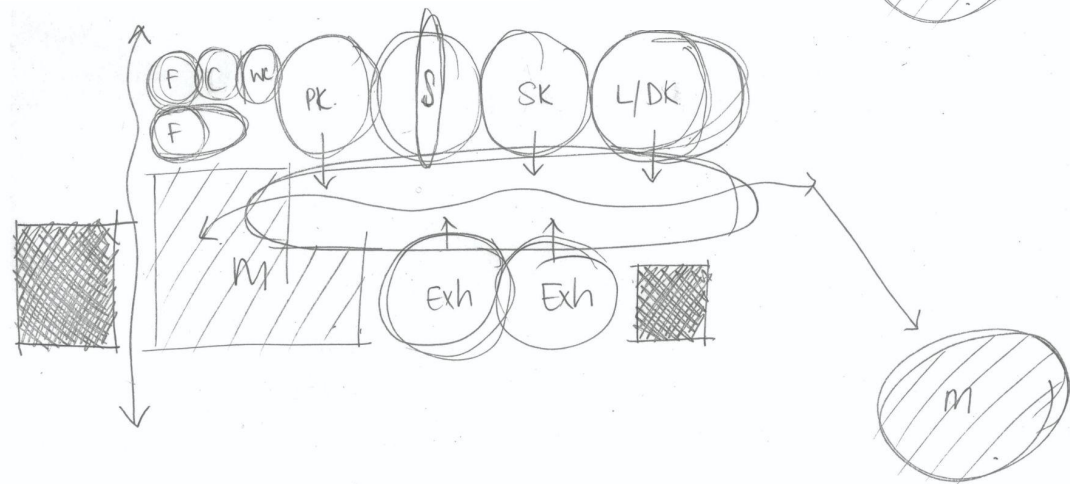
Lower Ground Floor diagrammatic layout

- CK - commercial kitchen
- R - restaurant dining
- M - market



Upper Ground Floor diagrammatic layout

- F - foyer
- C- circulation
- PK - pastry kitchen
- S - services
- SK - skills kitchen
- L - lecture room
- DK - demo kitchen
- Exh - exhibition
- M - market



First Floor diagrammatic layout

- F - foyer
- C- circulation
- S - services
- Ac - student accommodation
- R - recreation

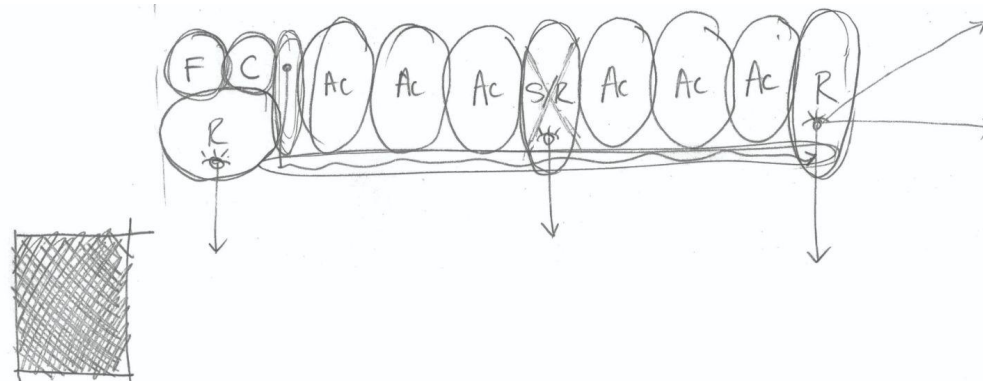


Figure 61. Cross section diagram
 Figure 62. Restaurant diagrammatic layout
 Figure 63. Upper ground floor diagrammatic layout
 Figure 64. First & second floor diagrammatic layout

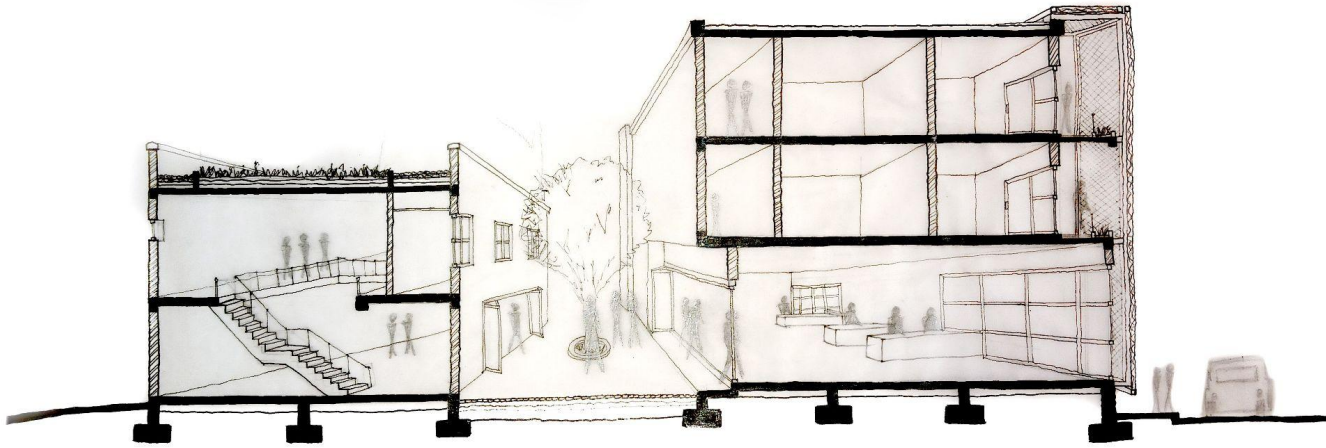
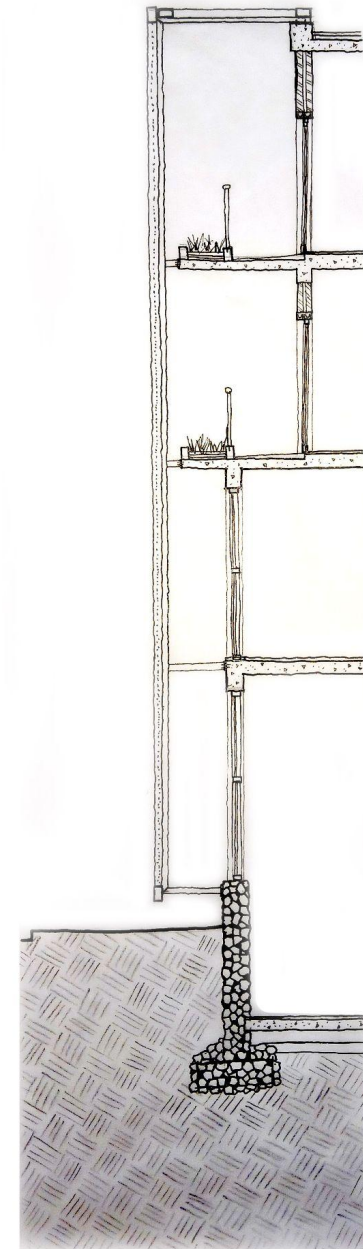


Figure 65. Cross-sectional perspective

Figure 66. Sunscreen draft render

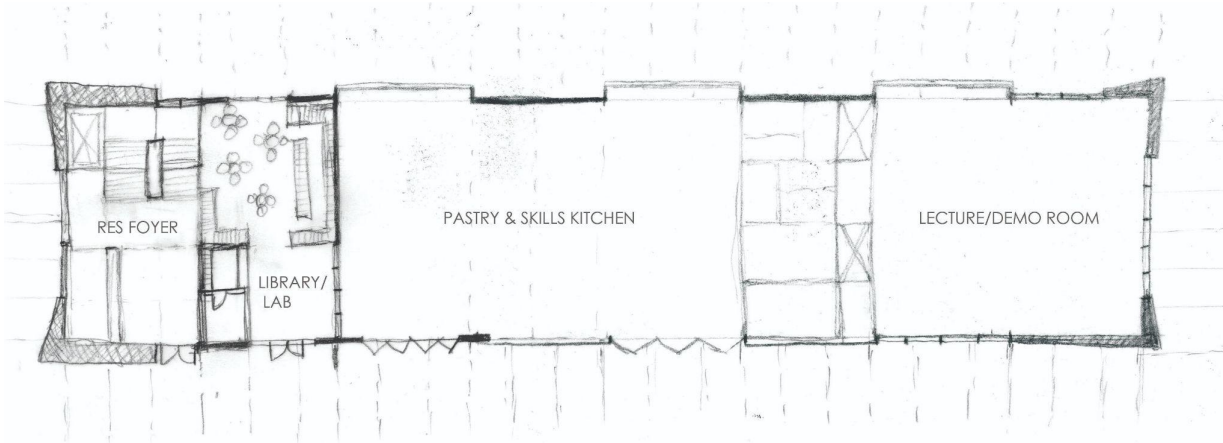
Figure 67. Strip section through screen and proposed balcony



Three-dimensional development

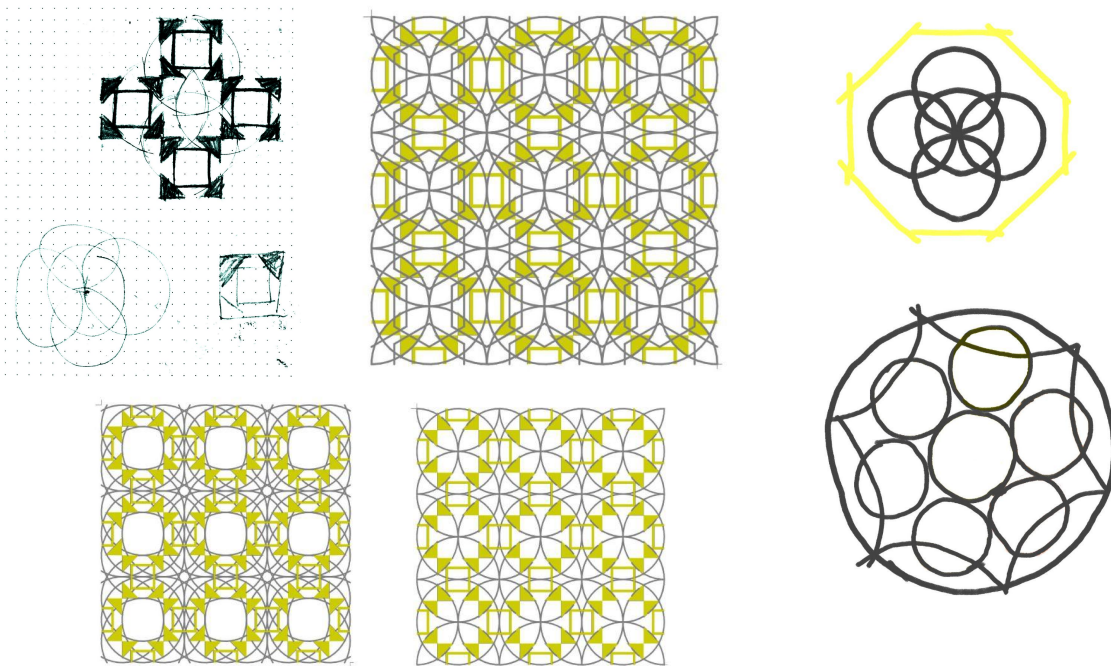
This part of my process I was developing a facade language in 3D and section using the facade rhythm analysis as a key informant of how to structure openings but also to provide shading on the north facade. Here I have begun to design patterning to be used for the sunscreens that create visual interest externally and internally through light and shadows.





Facade language in plan

I have started to resolve the planning and connection to the external walkway with all culinary instructional and academic programmes opening up directly onto the walkway so that students can engage with the public and the public can see and smell what's cooking in the kitchens.

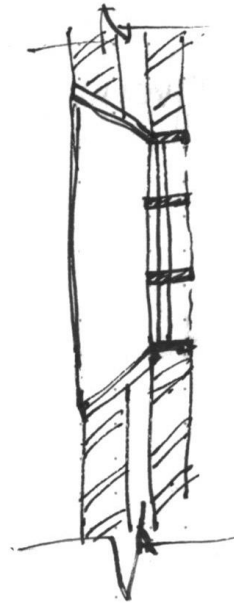


Sunscreen Pattern Development

The sunscreen design takes inspiration from the stone coining arranged in a square to form a tiled pattern square. I've also used a spice tin, which I use when I cook, as an informant for the simple geometric shapes to overlay onto the coining pattern.

Figure 68. Plan development

Figure 69. Sunscreen pattern development



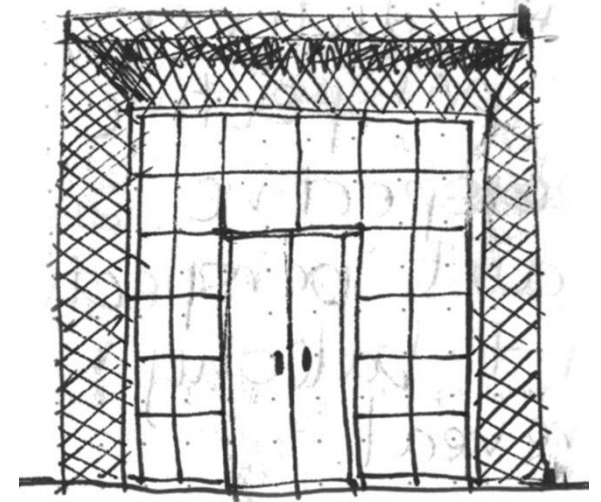
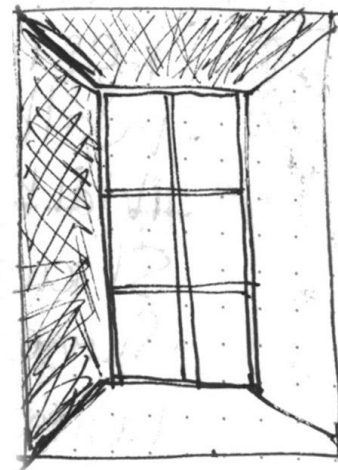
Tiling pattern development

Using the spice tin as an informant, I started developing a pattern language to be employed in the building in small ways like in window reveals and around door openings. The pattern is designed as a tile finish.

Figure 70. Tiling pattern development

Figure 71. Deep window reveal section

Figure 72. Window and door reveal patterning



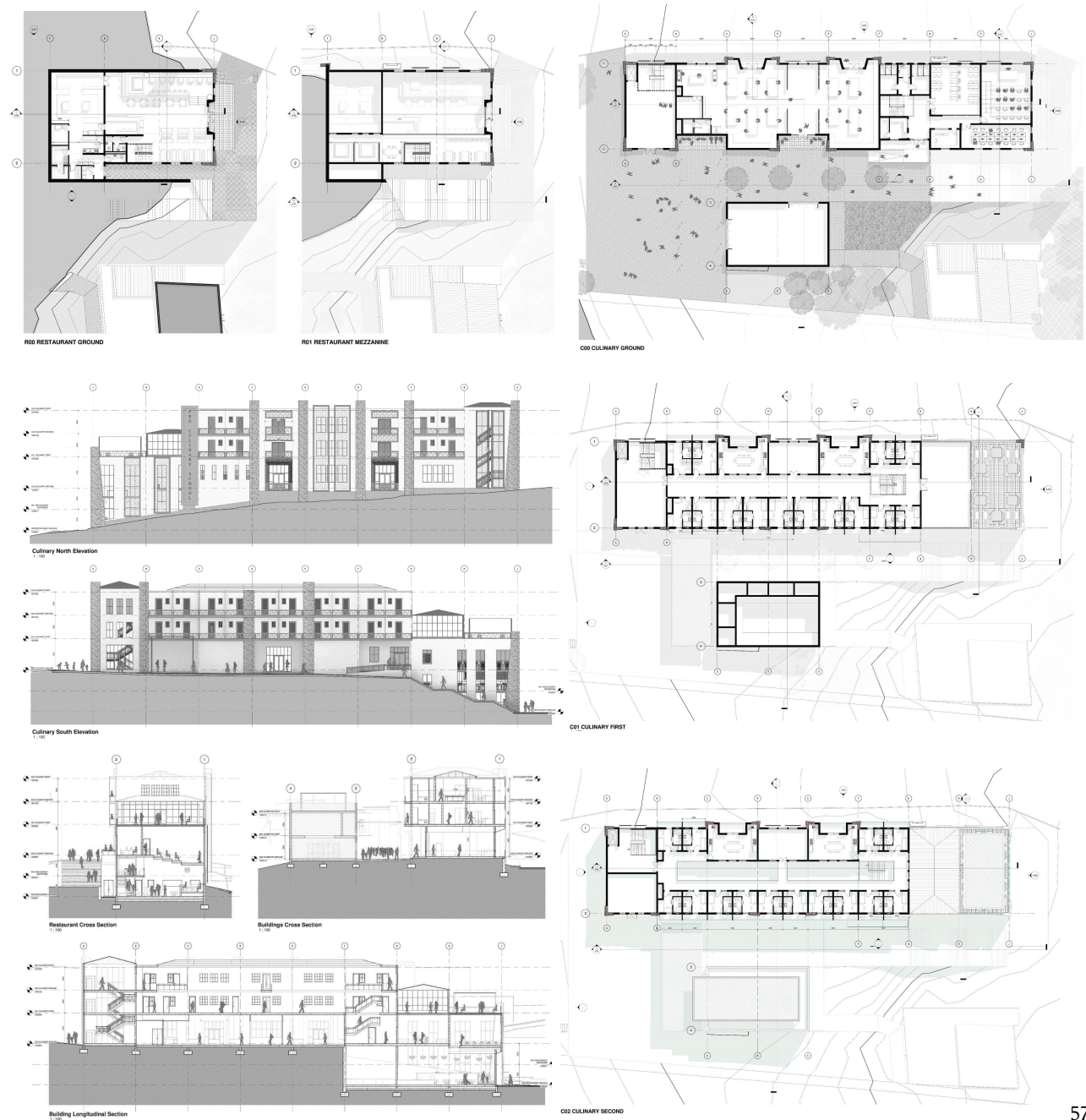
Further Design Development

Mock Exam

The following drawings are what I presented as part of my mock exam. This was a point for integral feedback from a group of examiners to prepare for the final design review. It was important to activate the Culinary school ground floor as much as possible. This process made it clear that the second proposed building, which I envisioned as an exhibition space, was not necessary. The exhibition space was meant to be an extension of the Bo-Kaap Cultural Hub 'From the Cradle to the Grave' exhibit so using the space for another building was not well enough justified when the space could be returned instead to the community for recreational and social gatherings.

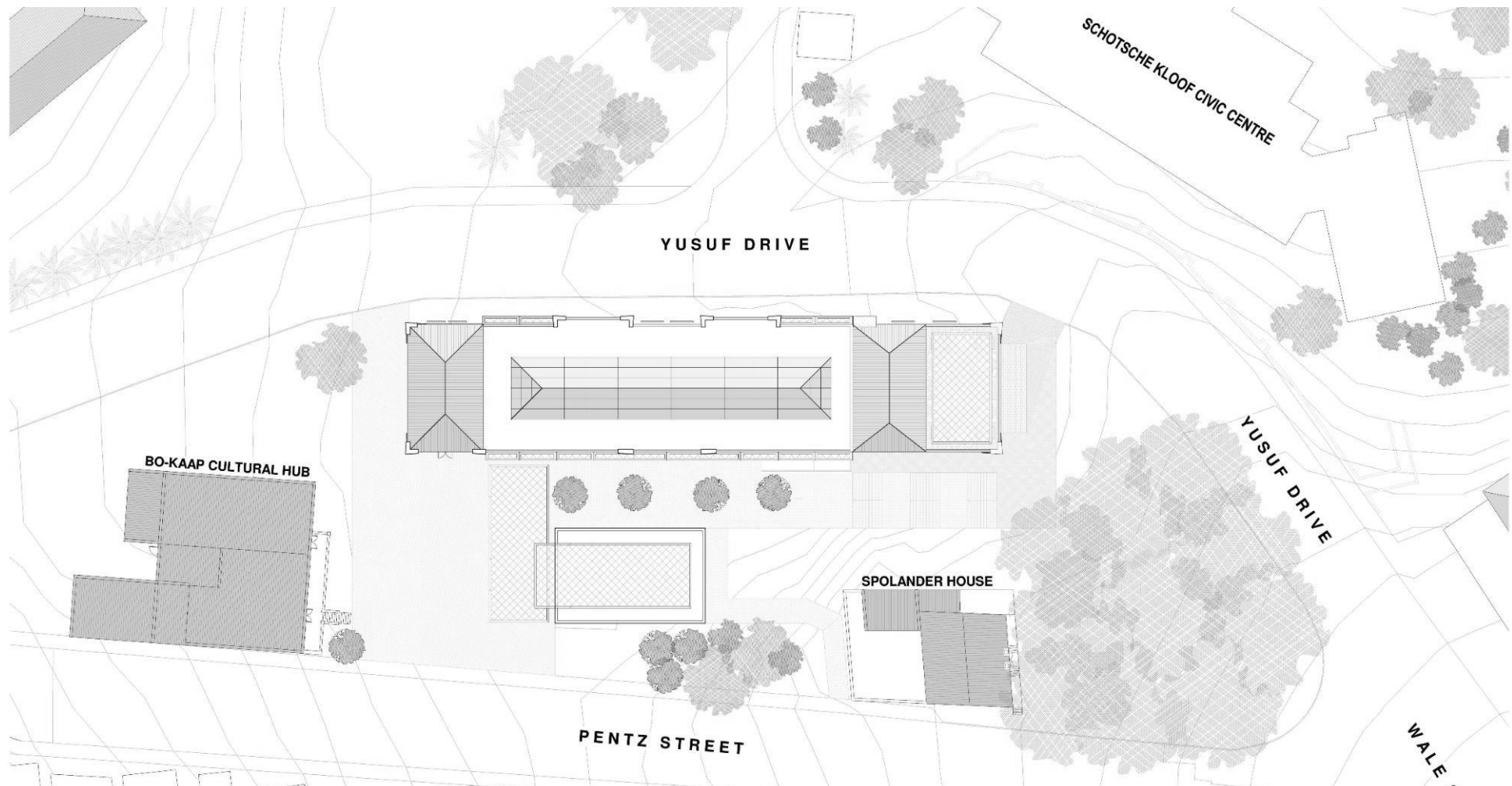
Another change highlight of this process was the overdesigned use of the stone coining. The spaces between the coining were meant to be celebrated but instead it made the building bulky and somewhat monolithic.

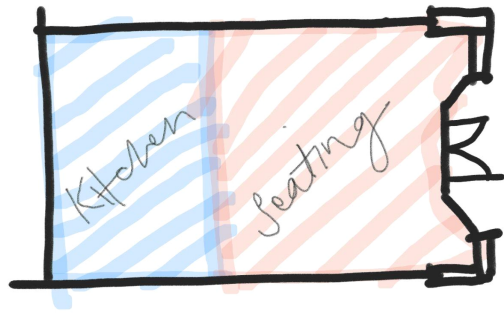
Figure 73. Mock exam drawing set



The roofscape worked well in plan but did not integrate well into the context. Since the site is concave, easily seen from many vantage points around Bo-Kaap, the roofscape needs to be something more desirable.

Figure 74. Site & roof plan (mock)

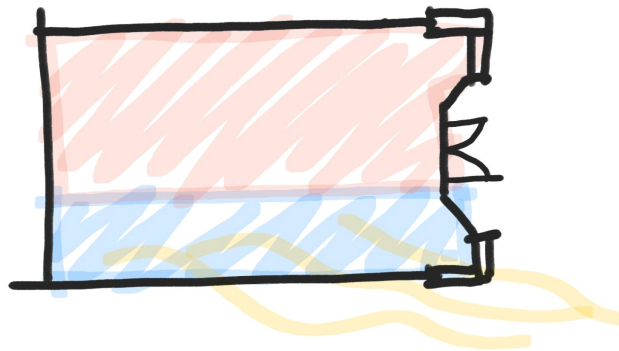




On the restaurant level, where the kitchen was previously hidden at the back next to the retaining wall, I made a shift so that people walking up the walkway stairs would be able to see and smell what is being prepared in the restaurant kitchen.

Figure 75. Previous layout of restaurant

Figure 76. Updated layout of restaurant



Next was consolidating the public interface of the upper ground floor. To the west side of the building, I had previously proposed a large entrance foyer to the student residences but this created too much wasted space and also reduced privacy for the students who would enter. I have now shown how I have split the portion of the entrance so that the student residences are accessed from the north side and proposed a tasting room that is connected to the culinary school kitchen. This is a space that invites

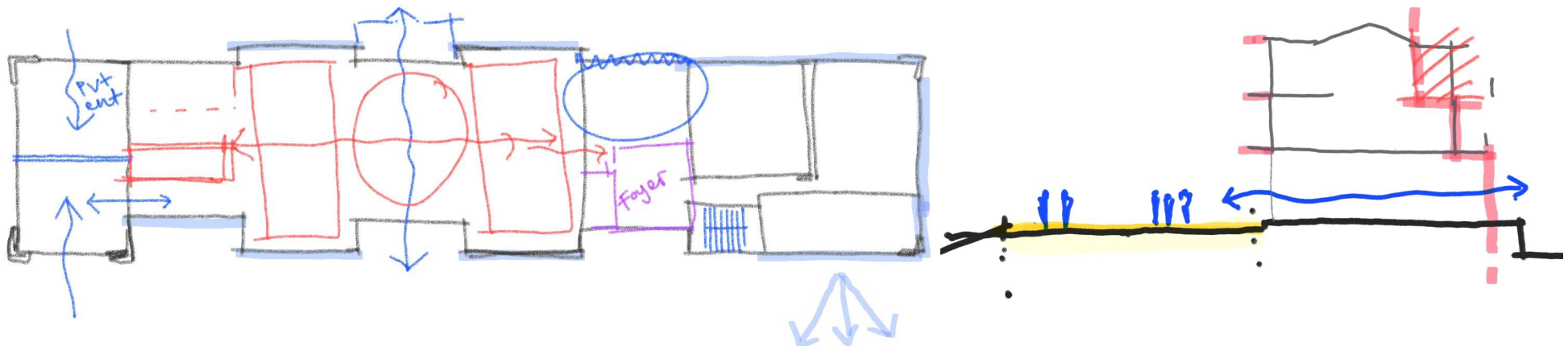
members of the public to be able to taste the types of foods that are prepared at the culinary school.

Another way in which I could enhance the public interface was to add another entrance to the culinary school kitchen giving direct access from the north side, Yusuf Drive, and then crafting the walkway between north and south as a recreation and tasting space for the students and teachers of the school.

Figure 77. Plan updates sketch

In section it was important to downscale portions of the building so I proposed stepping back parts of the facade to break up the bulk.

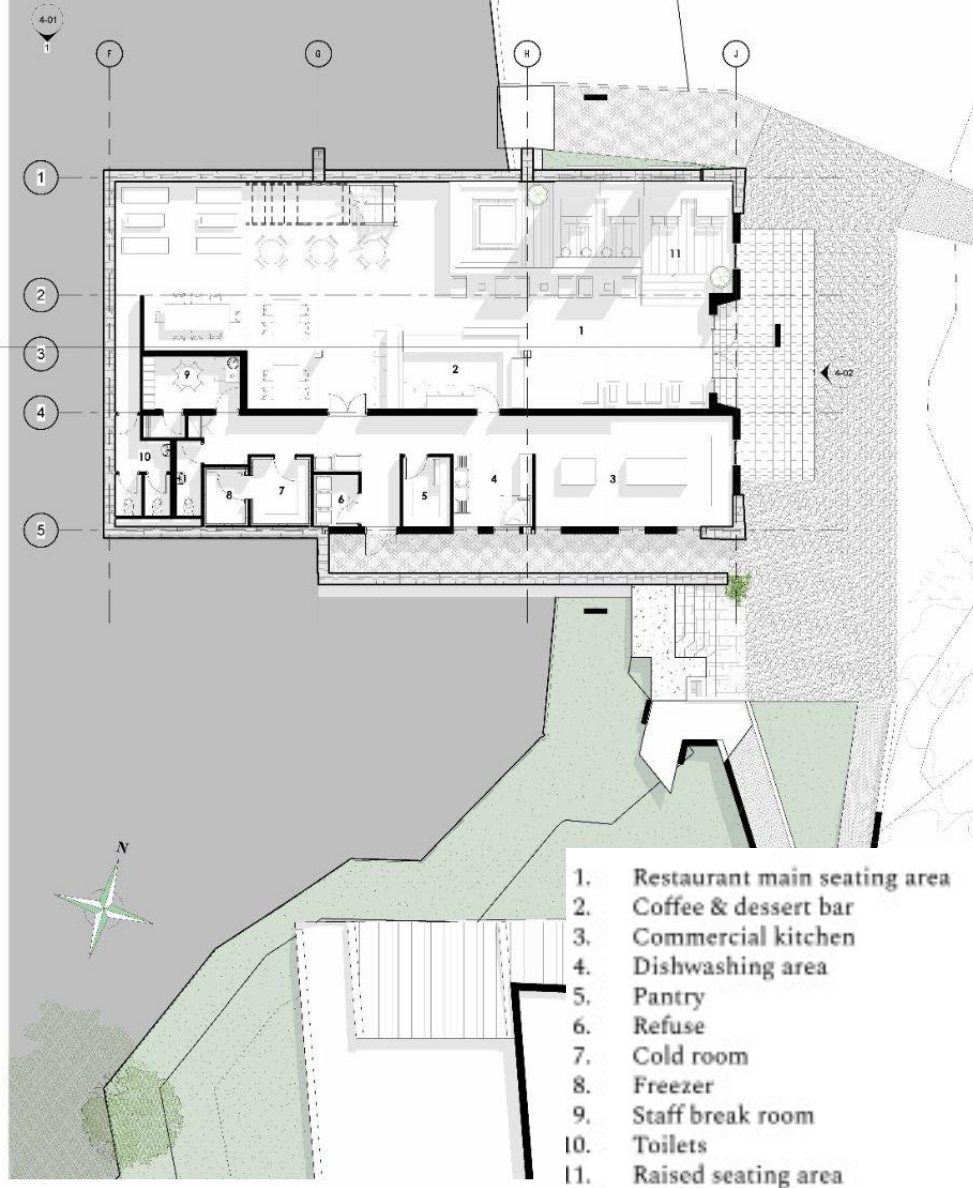
Figure 78. Section updates sketch



Final Design Proposal

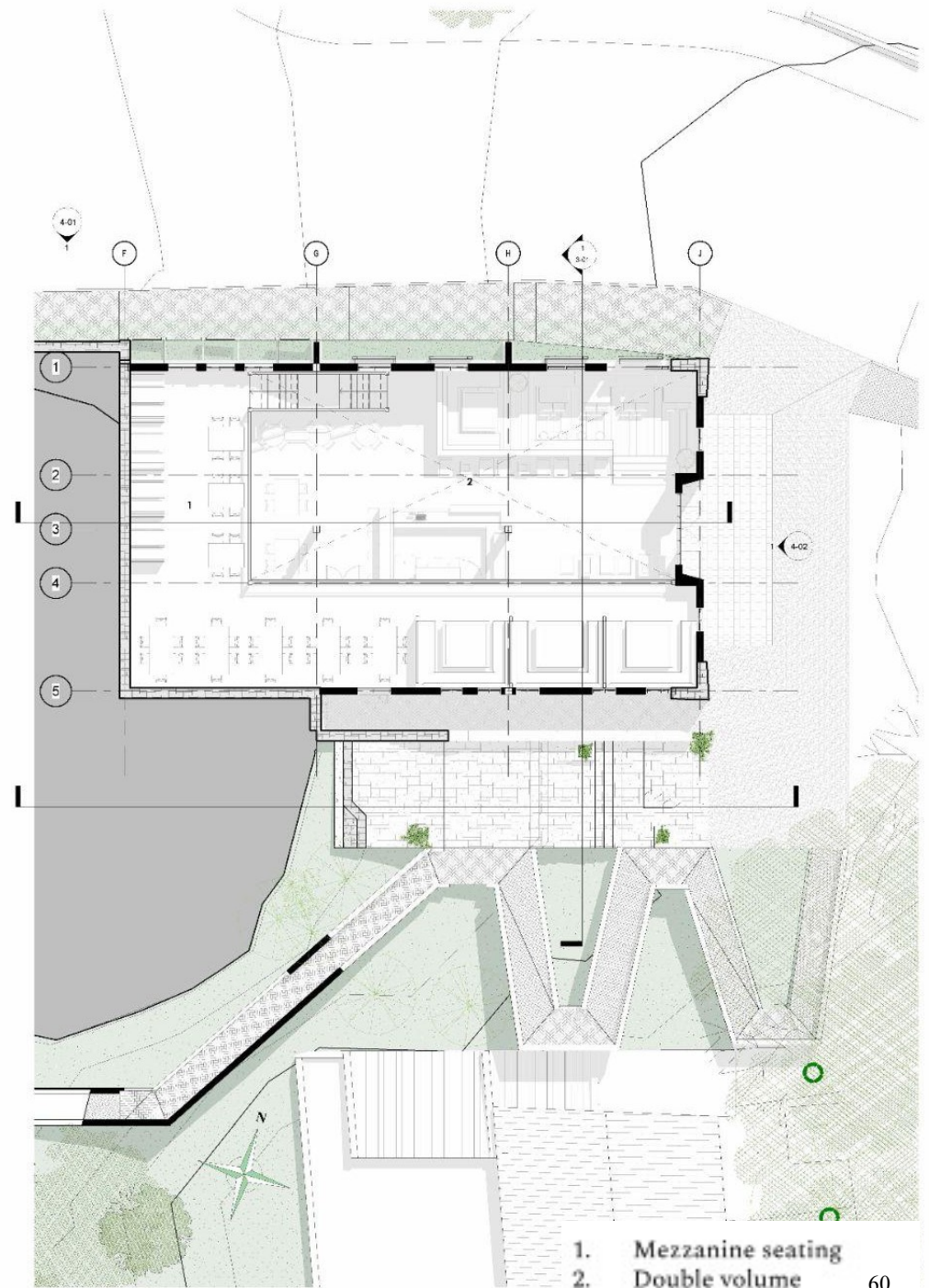
Figure 79. Restaurant ground floor plan

Figure 80. Restaurant mezzanine plan



- 1. Restaurant main seating area
- 2. Coffee & dessert bar
- 3. Commercial kitchen
- 4. Dishwashing area
- 5. Pantry
- 6. Refuse
- 7. Cold room
- 8. Freezer
- 9. Staff break room
- 10. Toilets
- 11. Raised seating area

R00 RESTAURANT GROUND
1 : 100



- 1. Mezzanine seating
- 2. Double volume

R01 RESTAURANT MEZZANINE
1 : 100

Figure 81. Upper ground floor plan (Culinary school)



- | | |
|--------------------------------|-------------------------------|
| 1. Student residence entrance | 11. Culinary kitchen entrance |
| 2. Tasting room | 12. Admin & academics foyer |
| 3. Patisserie Kitchen | 13. Reception |
| 4. Hydroponic garden room | 14. Change room |
| 5. Wash-up area | 15. Toilets |
| 6. Pantry | 16. Library |
| 7. Cold room | 17. Computer lab |
| 8. Freezer | 18. Staff offices |
| 9. Tasting and recreation area | 19. Demo/lecture theatre |
| 10. Skills kitchen | |

Figure 82. First-floor plan



1. Stair & lift lobby
2. Single room & ensuite
3. Shared kitchen
4. External roof terrace
5. Laundry room
6. Refuse
7. Cleaner
8. Office
9. Game room
10. Greenhouse

Figure 83. Second floor plan

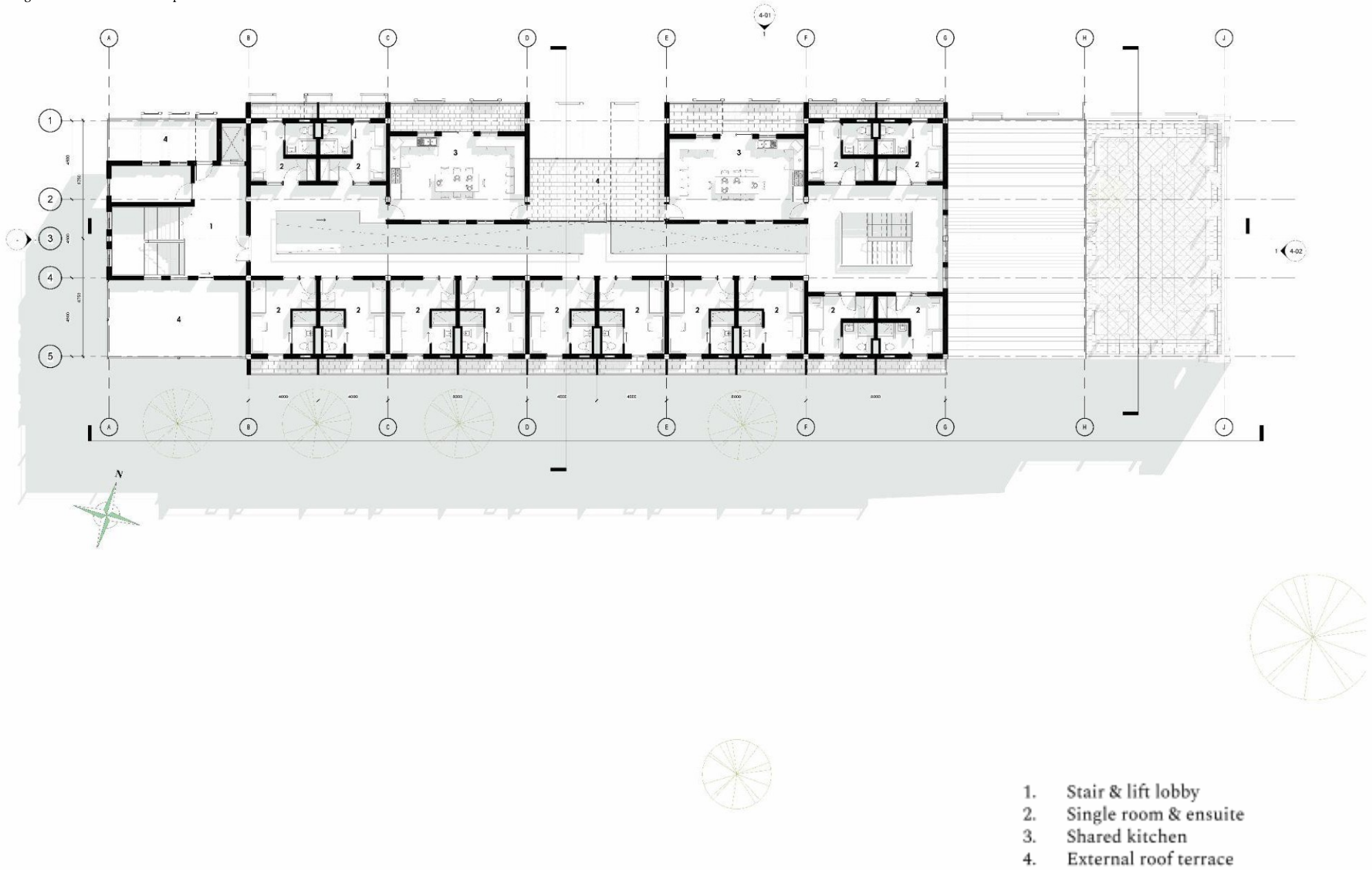
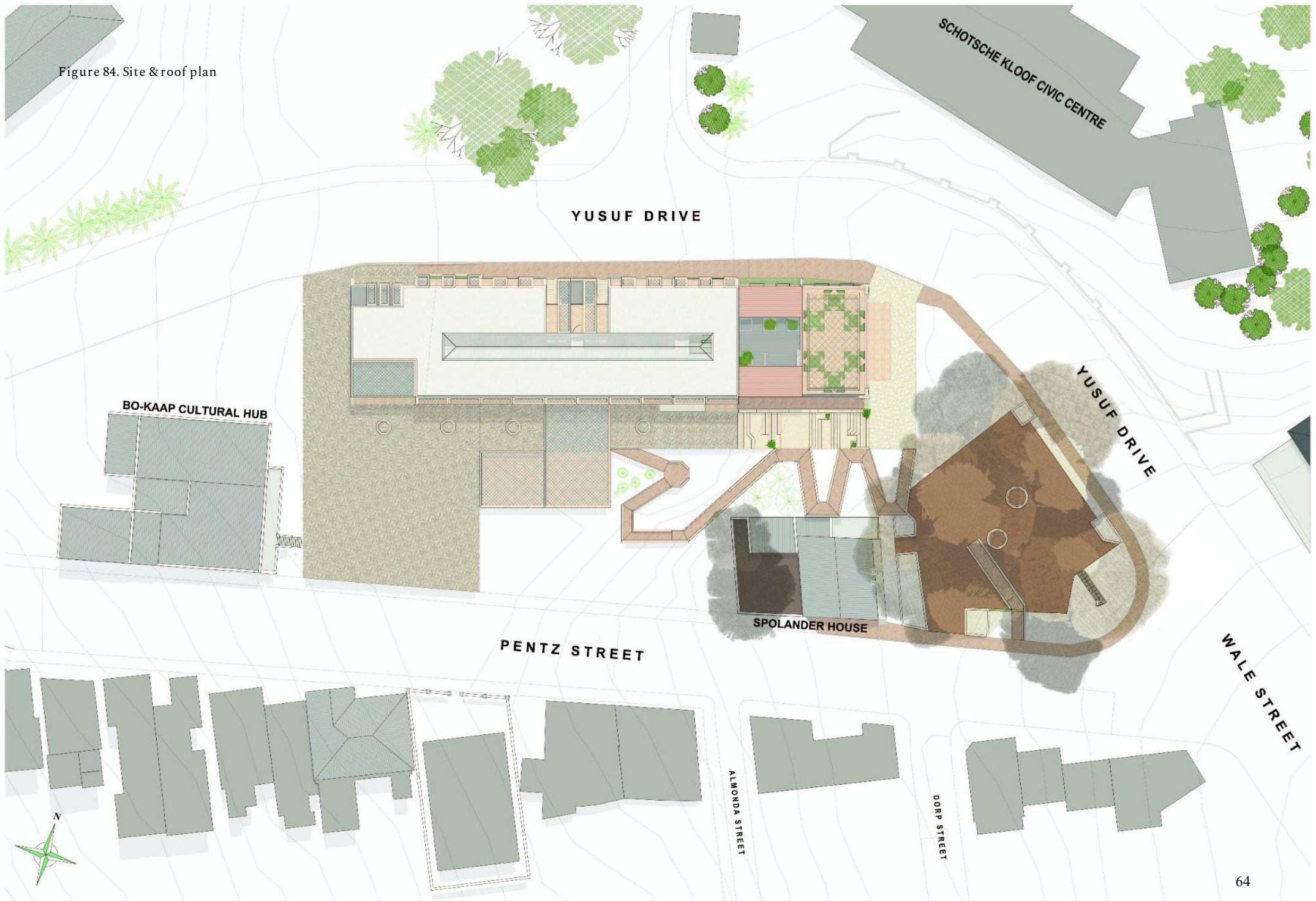
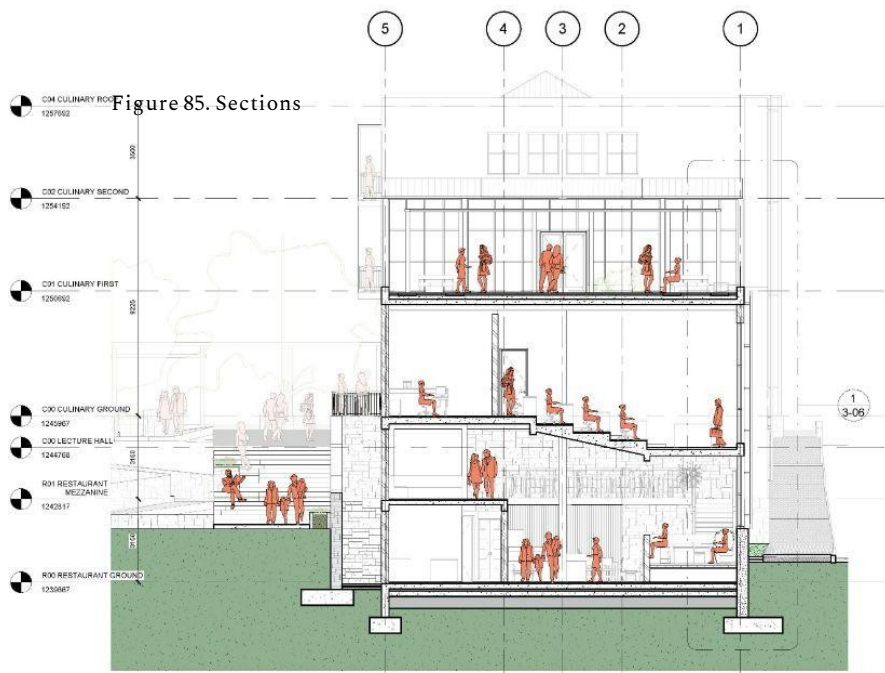
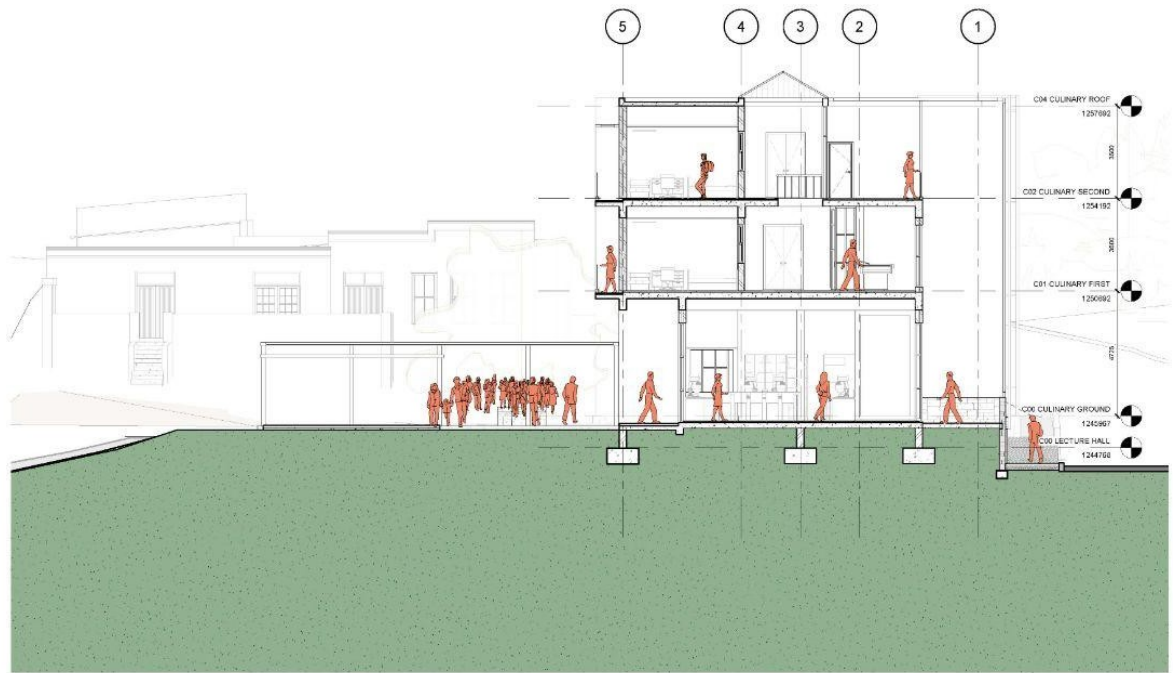


Figure 84. Site & roof plan

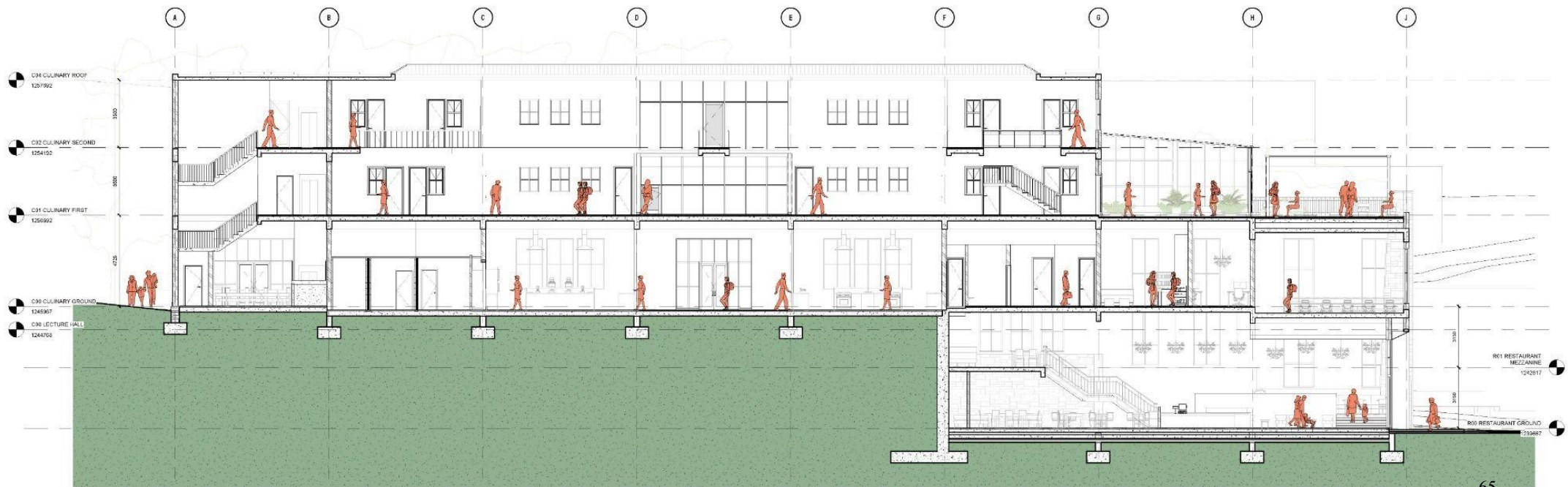




Restaurant Cross Section
1 : 100

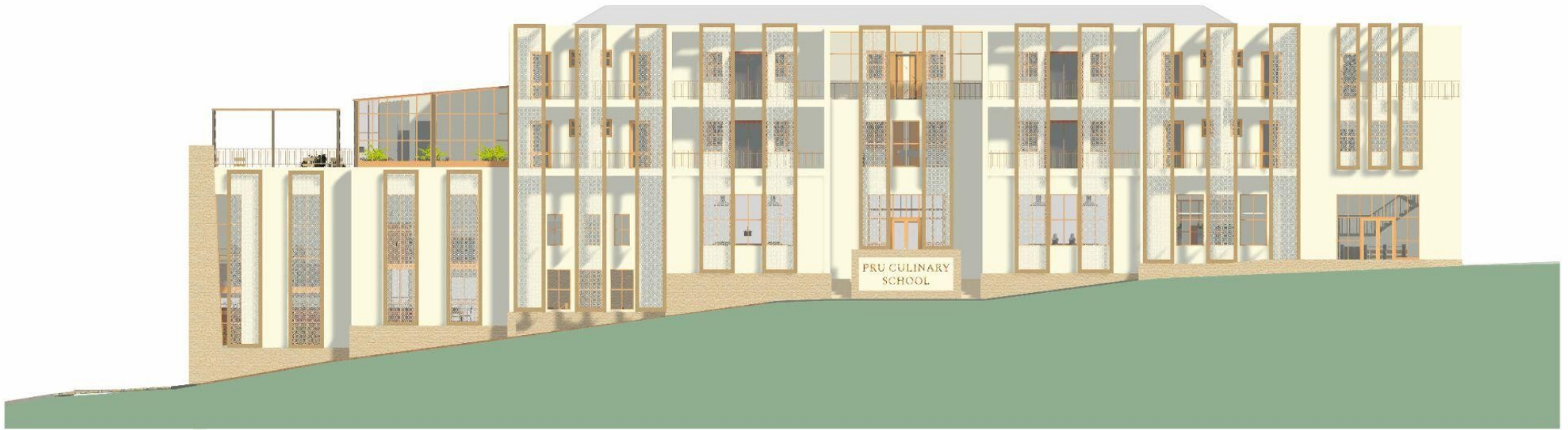


Cross Section
1 : 100



Longitudinal Section
1 : 100

Figure 86. North and south elevations



Culinary North Elevation
1 : 100



Culinary South Elevation
1 : 100

PRU
CULINARY
SCHOOL

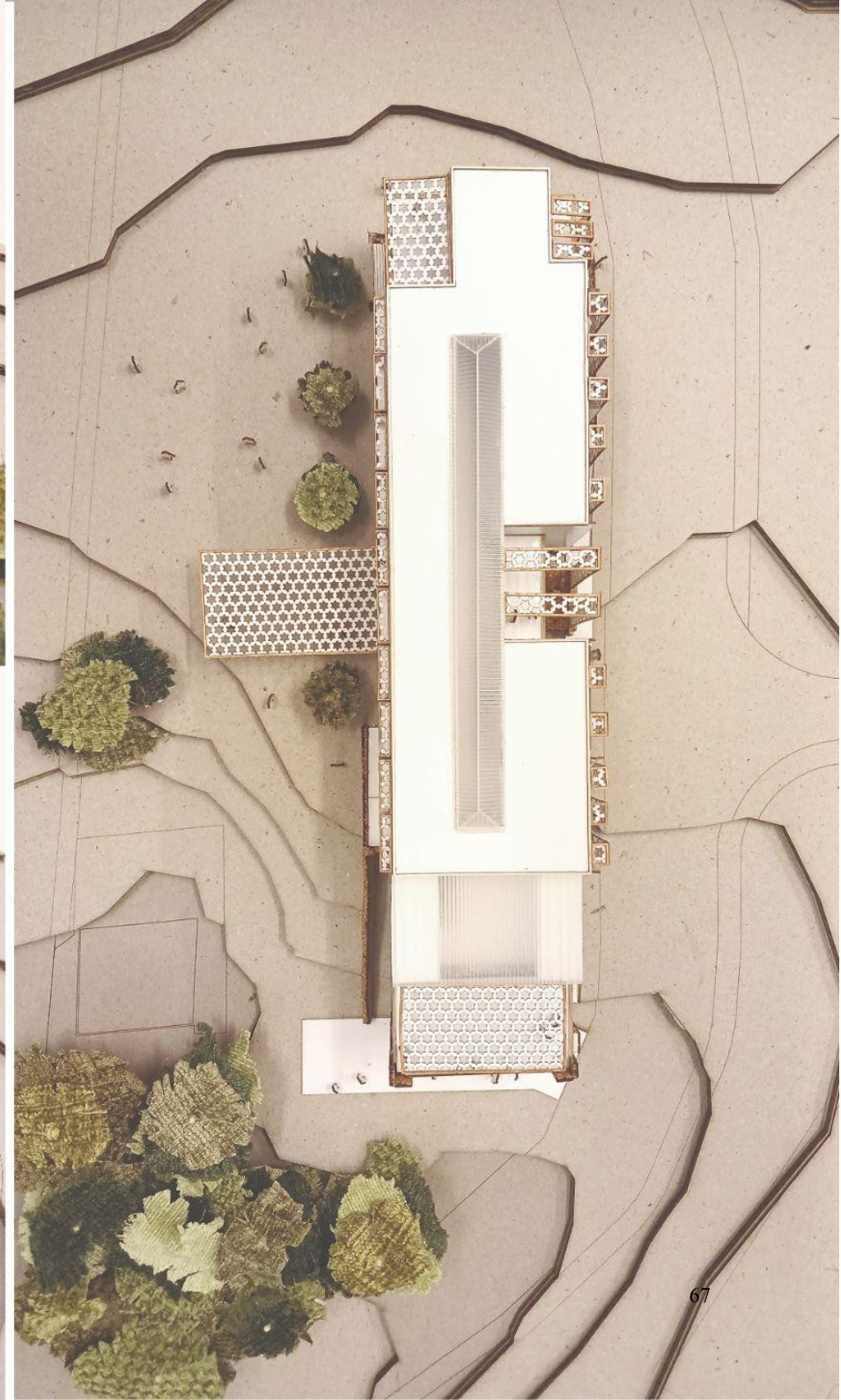
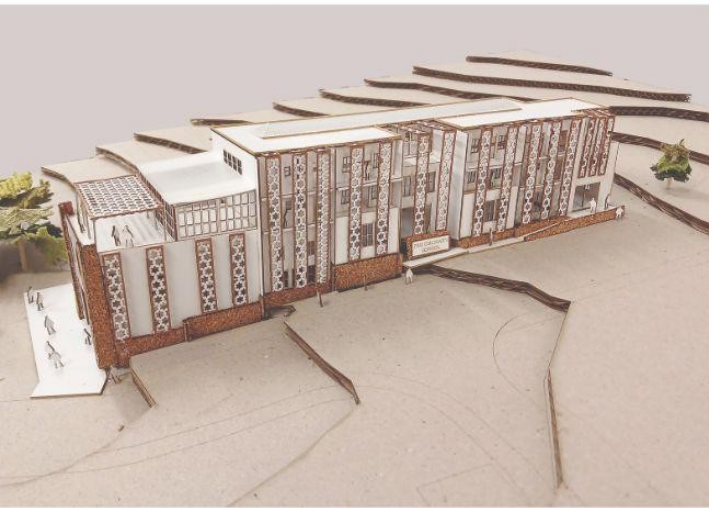




Figure 88. East elevation - approach towards building

Figure 89. Restaurant interior view

Figure 90. Walkway perspective

Figure 91. Shared court



Figure 92. North elevation perspective >

Figure 93. Culinary school kitchen entrance

Figure 94. Culinary school kitchen interior view



Figure 92. North elevation perspective >

Figure 93. Culinary school kitchen entrance



Figure 95. Building in context



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