SEEDS OF THE FUTURE IN THE PRESENT:

Exploring the intersections of [PLACEMAKING] through the Anatomic-Tectonic and Nature Reconnection Practices

DESIGN DISSERTATION (APG5079W)

Master of Architecture (Professional)

Supervisor: Alta Steemkamp

School of Architecture, Planning & Geomatics

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Exploring the Intersections of **[placemaking]** through the Anatomic-Tectonic and Nature Reconnection Practices

By **Saajidah Bester**

Supervisor: Alta Steenkamp

This dissertation is presented as part fulfillment of the degree of Master of Architecture (Professional) in the School of Architecture, Planning and Geomatics, University of Cape Town
2023

Image of Lion's Head summit. *(Source: Author's own)*

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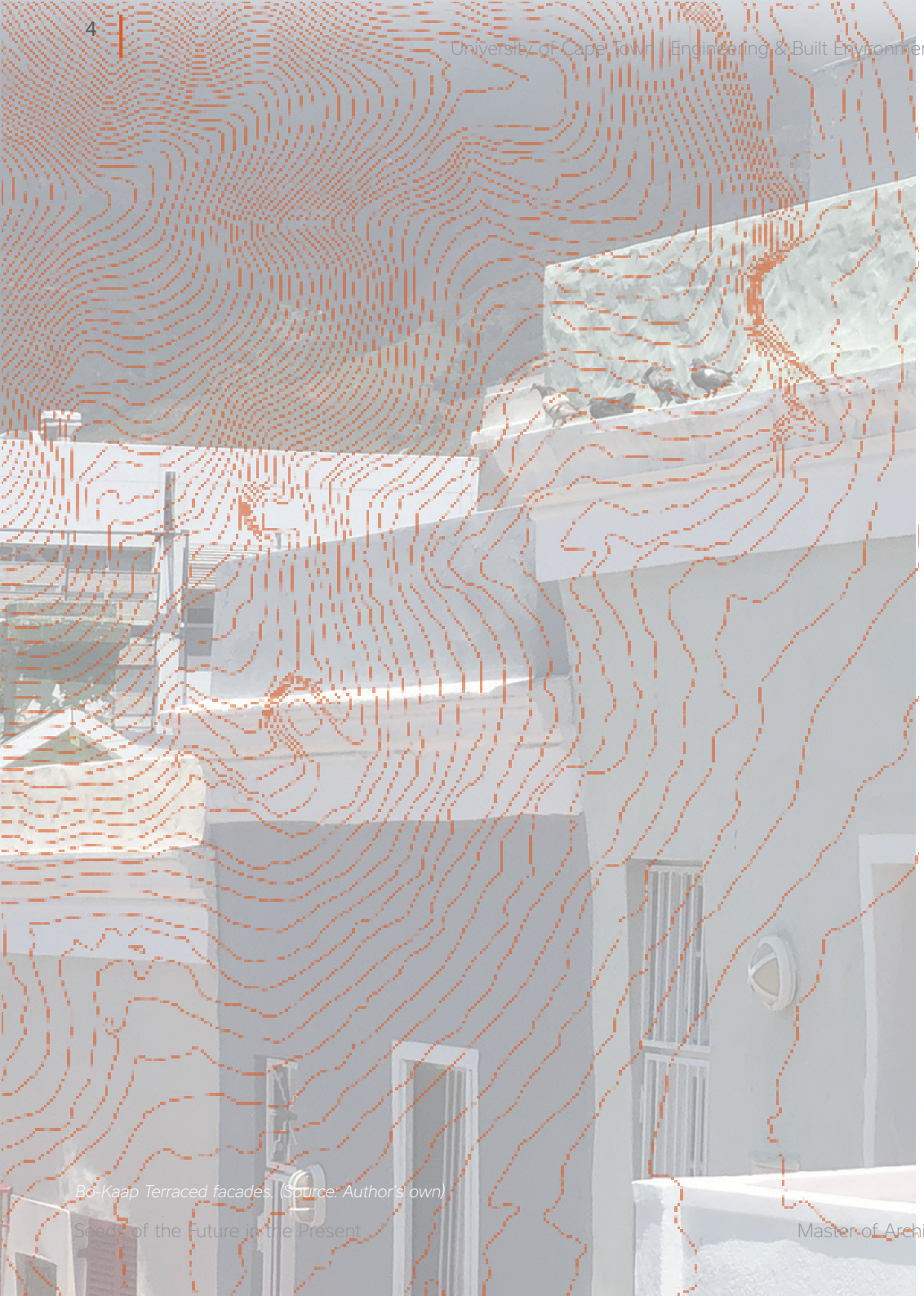

Bo-Kaap Terraced facades. (Source: Author's own)

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ACKNOWLEDGEMENTS.

This thesis is a culmination of many voices and many helpful insights. I wish to express my deepest gratitude and appreciation to all the special individuals who have supported me throughout my dissertation journey.

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To my loving Fiancé Deen Shade, your patient support, constructive feedback, and constant motivation to keep moving forward have been my source of strength throughout this year. Your encouragement and belief in my abilities have propelled me far beyond what I thought was possible, even in the face of many challenges. Your love and presence have been my rock, and I am grateful to have had you by my side every step of the way.

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"AS HUMAN BEINGS, WE ENGAGE IN A MULTITUDE OF ACTIVITES WITHIN THE URBAN AND NATURAL ENVIRONMENT, ACTIVELY AND CONTINUOUSLY DISCOVERING AND INTERACTING WITH THE WORLD AROUND US. OUR EXISTENCE IS INEXTRICABLE LINKED TO THE WORLD, WITH OUR BODIES SERVING AS THE PRIMARY CONDUIT THROUGH WHICH WE PERCEIVE AND EXPERIENCE IT. THIS EMBODIED ENGAGEMENT WITH THE WORLD ENDOWS US WITH THE KNOWLEDGE NECCESSARY TO COMPREHEND THE ENVIRONMENT IN WHICH WE RESIDE, BELONG, AND THRIVE."

- THIS IS A MEANINGFUL WORLD LYU, 2019

Image of Lion's Head Landscape. (Source: Author's own)

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Preface.

The Bo-Kaap is my landscape of memories, acting as the foundation from which I navigate my life's stories and experiences; and strongly influences my curiosities as a spatial practitioner. It exists as my hometown, a landscape that imbues me with a sense of rootedness and provides me with the spatial reference points to anchor my cherished memories, it has been my place of childhood encounters and still remains as my landscape of identity. The project's inquiry began from a deep-seated personal attachment to place, uncovered through the process of introspection and self-examination, in developing a sense of identity and belonging in the world. This unearthing process was successful in revealing the Bo-Kaap as my landscape of spatial memory and cultural identity, however, it also enabled my discovery of the Bo-Kaap as a powerful source of inspiration that has shaped my personal interest and values. To me, the Bo-Kaap transcends being just a space of historical and cultural significance but has served as my learning landscape, instilling within me a profound appreciation, connection, and love for the natural environment.

Having spent my formative years in the Bo-Kaap, I have witnessed the perpetual state of change and the growing urban pressures causing a separation between the historical, social, and natural character of the area, leaving a disconcerting imbalance between the people of the Bo-Kaap and their connection to the legacy of ***place***. This observation has piqued my interest in the Bo-Kaap, establishing a need to preserve the memories of place; strengthen the social structure, and to foster novel methods to inscribe a sense of place and identity in the midst of urban expansion. My point of entry, being a strong interest in the relationship between nature and society has revealed an intriguing cross-pollination of tangible and intangible aspects of nature, culture, and our society as a commodity of expression in becoming a connection both to place and to the world.

Figure 01
Landscape of Memory Collage. (Source: Author's own).

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Abstract.

This dissertation emerges from a deep-seated personal attachment to the Bo-Kaap, not only as a site of historical and cultural significance, but as a dynamic learning landscape that instilled within me a profound appreciation, connection, and love for the natural environment. Focused on the St Monica's precinct of Bo-Kaap, this research explores the concept of placemaking, uncovering the critical role of nature in fostering a sense of self through embodied pedagogical practices. The research emphasizes the significance of place memory and identifies the mountain as a powerful mnemonic, central to the understanding of the locality. The design aims to address these aspects through both architectural and landscape interventions, transforming vacant spaces within a dormant vicinity into thriving communal areas. This is translated into a design that seeks to be a gateway to nature, a vibrant learning landscape, and a hub for support facilities.

The design intervention recognizes the need to restructure the social order of the Bo-Kaap, a historically rich neighbourhood currently facing socio-cultural challenges. By prioritizing the essence of place, (nature) and by developing the St Monica's Precinct as a [special place] and link to the mountain, to reconnect individuals with their environment and to foster a renewed sense of belonging and cultural identity.

(Source: Author's own)

00

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Introductory Task: Explorative themes collage. (Source: Author's own).

01

Inquiry **Interest.**

The genesis of my design inquiry for this thesis originated from a deep connection to the natural landscape and a profound sense of place. It was fueled by an inner energy that pushed me to explore the potential of merging architecture and nature in a transformative way, physically and socially.

To kickstart my investigation, I embarked on the creation of a model and collage that encapsulated the diverse themes I aimed to explore throughout this thesis such as: nature, culture, urbanism, heritage, and place memory. The model and collage served as a visual assemblage of these inspirations and ideas that became a strong point of reference throughout the design, guiding my explorations in the pursuit if public placemaking in nature.

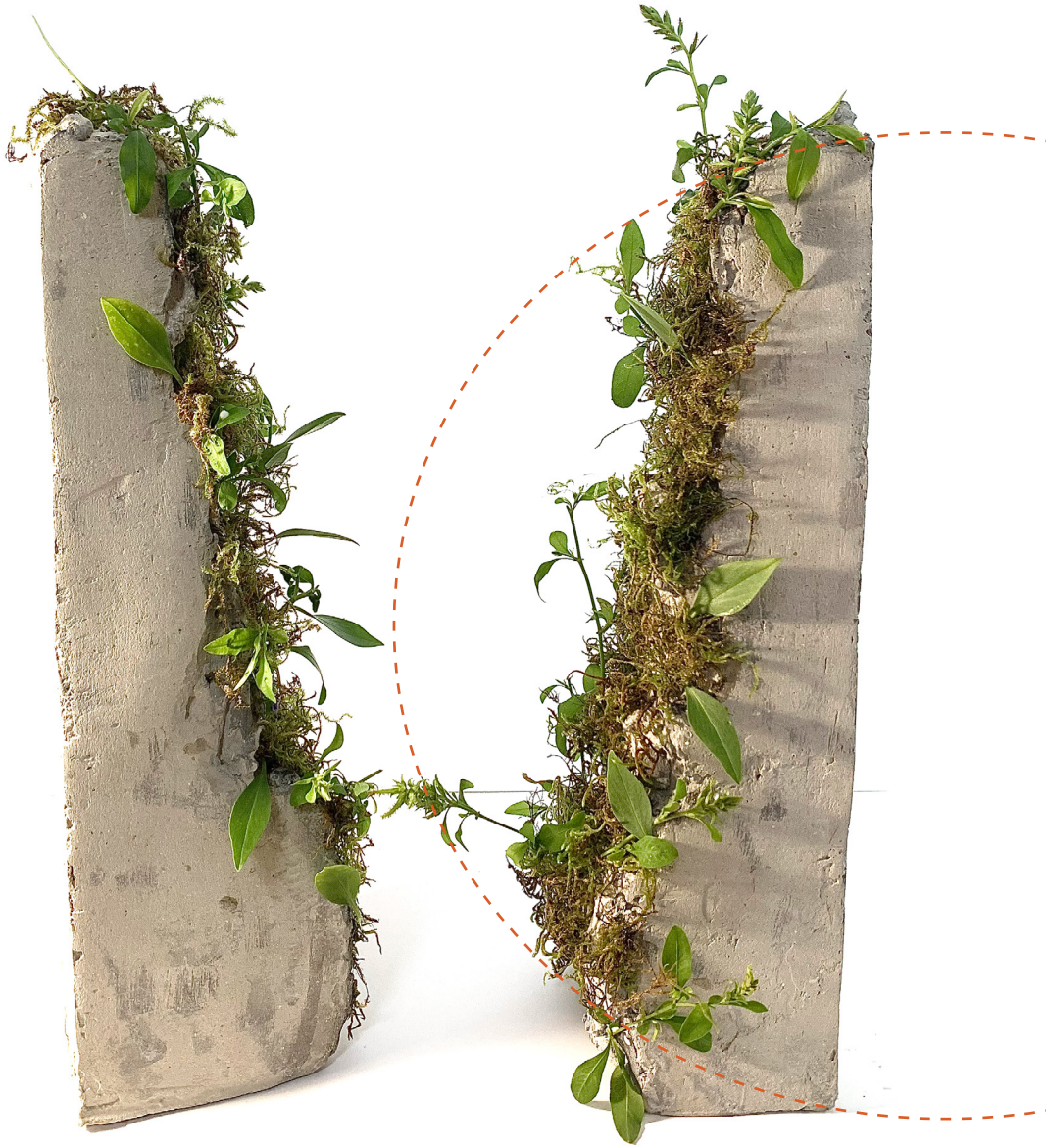


Figure 03
Conceptual Model of design inquiry point of entry: Theme: nature and the built environment
(Source: Author's own)

01

Introduction.

Nature's richness and transcendent characteristics have long served as the foundation for humankind's existence on Earth, providing a fertile ground for the exploration of tools and techniques for the crafting of societies. However, this exploration has often engendered tensions, resulting in a disconcerting imbalance between the natural ***landscape*** and the built environment, conceptually expelling nature to the urban edge – a demarcation line that delineates the outer limits of development surrounding an urban area.

The disconnection of societies from nature has been identified as the underlying cause of the ecological and unsustainability crisis that currently plagues the global community, as well as a source of social issues related to exclusion and spatial injustice (Ives et al., 2018). Recent calls pertaining to the "reconnection with nature" have grown thunderous, yet most of these calls remain largely vague and purely speculative, lacking useful or concrete insights into the characteristics of a ***"connected"*** society; or an approach on how to achieve these goals (Ives et al., 2018). Literature and observations from a local case study have highlighted the fragmentation of knowledge; as the result of confusion regarding the notion of ***"connection to nature"***. On this basis, it embellishes a pertinence to establish an agenda for ***"renaturing"*** individuals and communities, and to develop strategies for achieving this goal.

The Bo-Kaap, an enduring urban enclave located within the City of Cape Town, has served long as a historical and cultural nexus for the Cape Malay Community. However, very little attention is paid to the intrinsic relationship between the townscape's built environment and the natural landscape that surrounds it. In recent years, I have observed a growing focus on the challenges presented by urban expansion on the historical urban fabric of the Bo-Kaap and the impacts it presents to the social and cultural hardware of ***place***. There has also, been a noticeable lack of attention paid to the harsh realities created for the natural environment (San-Parks, 2000), which also serves as a critical identifier of the area.

The vast pool of knowledge on the study area, pertains mostly to the heritage and urban preservation of this historic fragment, with research and design proposals responding mostly to the lack of housing, gentrification, and other political issues present within the area. With this dissertation's research, I aim to expand on the existing pool and introduce a new strand of knowledge focused on a social approach toward uncovering the significance of the Bo-Kaap and the natural slopes it inhabits. The act of ***walking*** is adopted as the primary means of gathering information, driven through the theory of ***phenomenological geography*** established in this investigation to gain a deeper comprehension of the customary social practices at play that contribute to the memory and sense of place.

In the face of the continued nature disconnection accompanied by urban expansion, this project seeks to explore and propose a conceptual framework for gaining deeper comprehension of human-nature connectedness, by firstly acknowledging the term as a multifaceted concept. One that embraces people's material, experiential, cognitive, emotional, and sensory connections in forming a relationship with nature.

Image of the Colourful Bo-Kaap Landscape (Source: Online, 2019).

It also aims to explore ways in which nature reconnection spatialities and landscape architectural placemaking strategies can be harnessed in the context of urban expansion in Bo-Kaap, inscribing a sense of place through nature as a new root to identity, place, and belonging, that is not only tied to the backing of cultural and historical traditions of place. The architectural intention builds on this, and delves into a theory of the ***anatomic-tectonic***, established as the architectural approach for building in, onto, and with the landscape.

Furthermore, I will explore a novel ***pedagogical*** theory that draws upon new materialist perspectives, which sees the relationship between nature, people, and society as pedagogic. The aim is to uncover ways in which nature and materials serve as teachers, and how we learn through embodied experiences, including the act of ***movement***. The proposed theory reconceptualizes the mountain, the street, and the school as fundamental tokens of ***placemaking*** within the community of Bo-Kaap. In this light, the goal is aimed at creating public space that fosters a deep connection to nature and the ecological environment, as well as to oneself through place-based activities of everyday life.

Keywords:
Landscape, Anatomic-Tectonic, Customary Social practice, Place & Place-making, Memory, Pedagogies, Phenomenology, Psychogeography, Phenomenological Geography, Walking, Movement, Sensory.

LANDSCAPE OF MEMORY:

"LANDSCAPES HAVE THE POWER TO SHAPE OUR MEMORIES TO EVOKE EMOTIONS AND CONNECT US TO OUR PAST. THEY ARE THE KEEPERS OF OUR STORIES THE WITNESSES OF OUR LIVES"

- TERRY TEMPEST WILLIAMS

(Source: Online, 2018)

01

The Bo-Kaap: A Place of Interest.

Located on the slopes of Signal Hill and north of the city center, the Bo-Kaap exists as one of the oldest surviving neighbourhoods of Cape Town. Wedged along the borders of the city bowl and the mountain bowl, the Bo-Kaap exists as a landscape of the in-between, providing strong connections to the CBD and an opportunity of integration to the mountain.

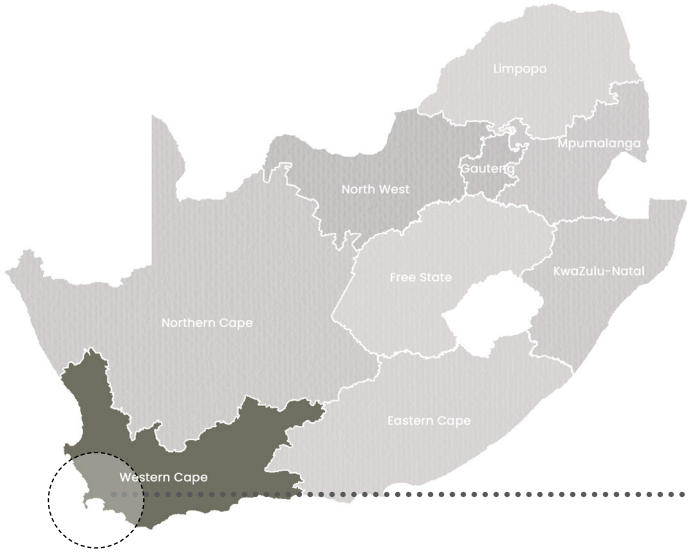


Figure 04

Provincial and metropolitan locator map of Study Area. (Source: Author's own)

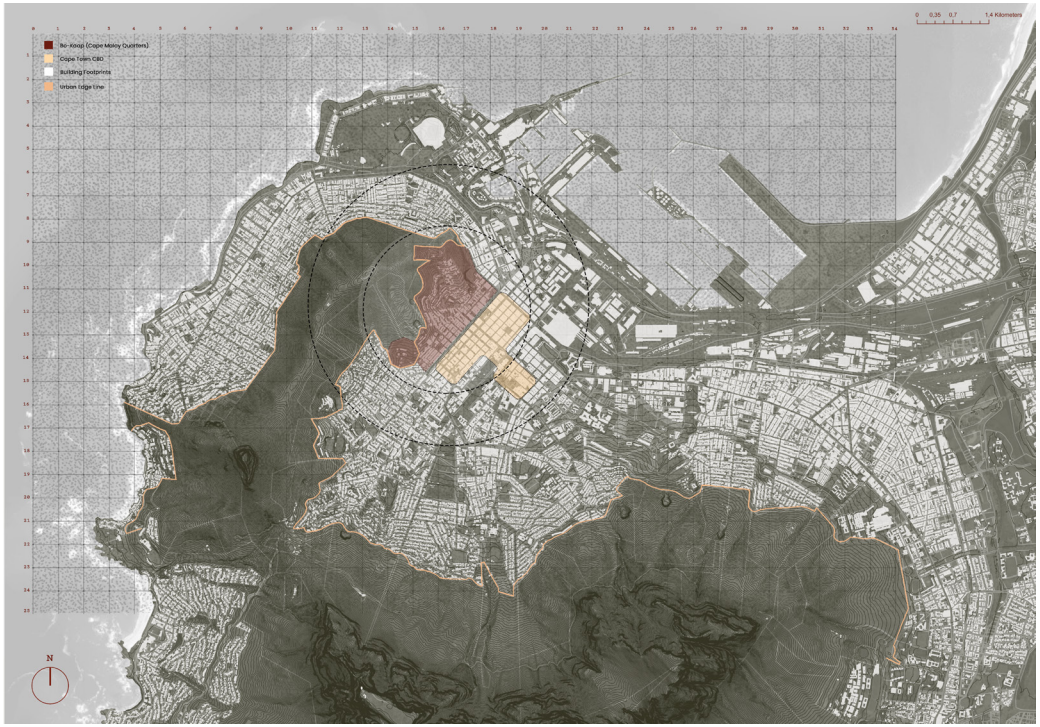


Figure 05

Map locating Bo-Kaap in relation to the CBD as well as the extent of the Urban Edge demarcation line along the borders of the Table Mountain National Park. (Source: Author's own).

The Bo-Kaap, like the City of Cape Town is a unique location from a multitude of perspectives. Not only does it bear a rich and vibrant history, but it is also strategically located and holds a formidable aesthetic merit. It is also well known for its particular and distinctive social environment serving as a home to a unique culture and Cape Malay tradition. This strong Malay influence holds traditions originating from Southeast Asia, particularly Malaysia and Indonesia, and is a place where the residents take pride in the preservation of their cultural heritage, adorning their cultural traditions (Mark & Mim, 2019). It represents more than just a neighbourhood; it is a place filled with memories, stories, and a sense of community that can only be found in a place like this.

The Bo-Kaap's connection to the mountain is an essential part of its cultural landscape and experience of place, although not openly acknowledged. It serves as a prominent feature of the area's skyline, visible from almost every street corner, and is not only a landmark but also a symbol of the history and identity inherent to the area. In The History of the Tana Baru (1985), local author Achmat Davids, acknowledges and presents the idea of the mountain as a spiritual connector for the community, shaping a sense of place deeply rooted in history and tradition. The slopes of the Bo-Kaap and Signal Hill are home to several kramats or shrines, that are important sites of pilgrimage for the Muslim community. These kramats are dedicated to the memory of revered spiritual leaders and serve as a reminder of the area's Islamic heritage (Davids, 1985).

Figure 06

Collage of Wale street, Bo-Kaap, depicting the character of the street, social activities, and the many festivities that occur within the Bo-Kaap seasonally (Source: Author's own).

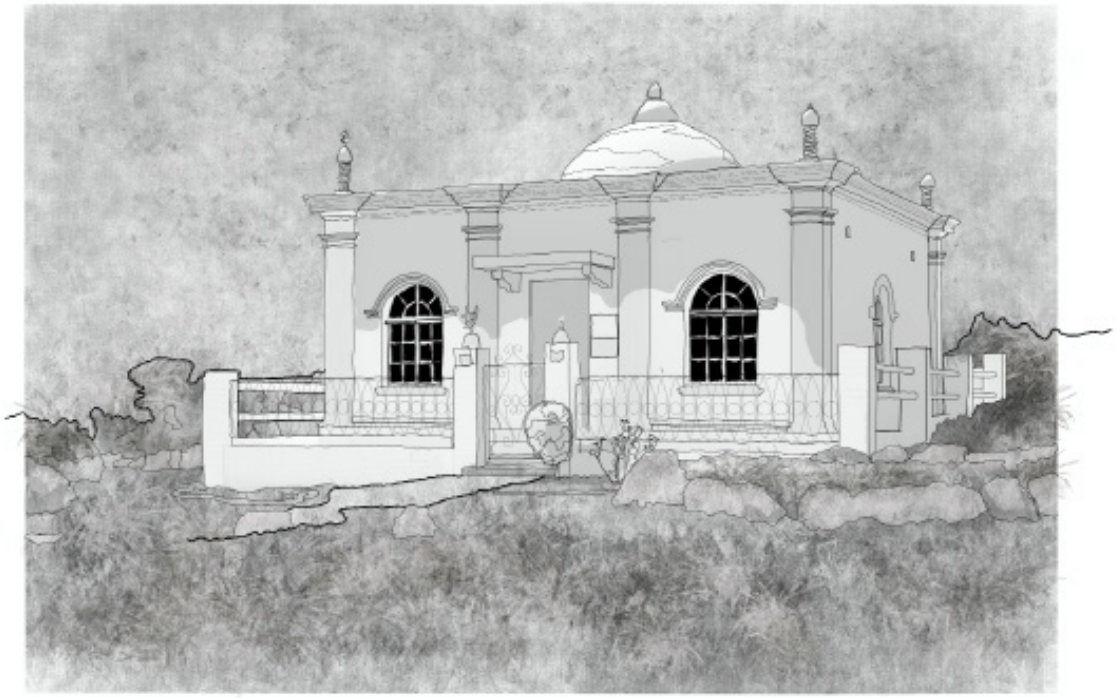
01

The spiritual connection of the mountain is largely reflected in the cultural practices of place, such as the annual siting of the moon during Ramadaan. Beyond its spiritual significance, the mountain serves as a beacon of social anchorage for the community in that it is a gathering place for outdoor recreational activities such as hiking, picnicking and rock climbing, and a source of inspiration for the communities' art and music (COCT, 2021).

The connection also goes beyond just the physical presence and cultural significance but also bares a strong ecological and social importance for the community of the Bo-Kaap. It serves as an importwant ecological resource providing and supporting a habitat for a diverse range of plant and animal species which are the core identifiers of the area endemic to the region. The mountain also serves as a crucial source of water for the City of Cape Town and provides the community of Bo-Kaap with limitless untapped potential for water security.

Figure 07

Sketch of one of the many Kramats (Holy Shrine) along Signal Hill. (Source: Author's own).



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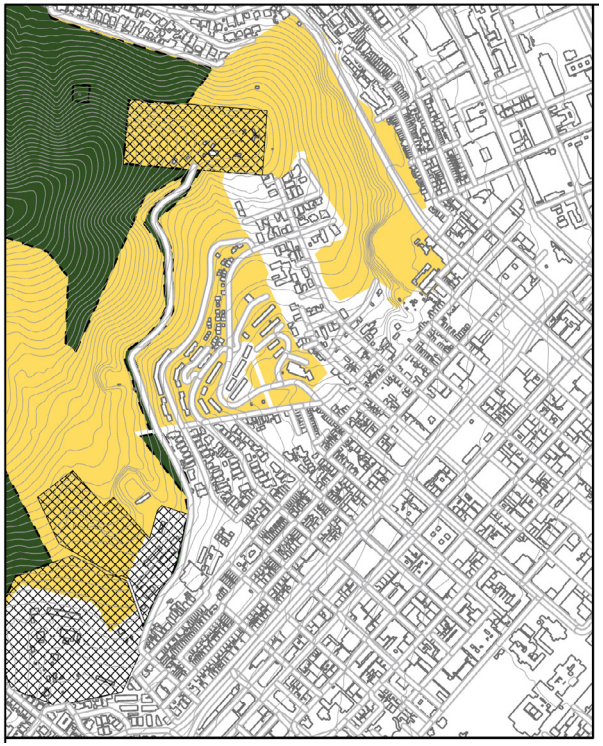
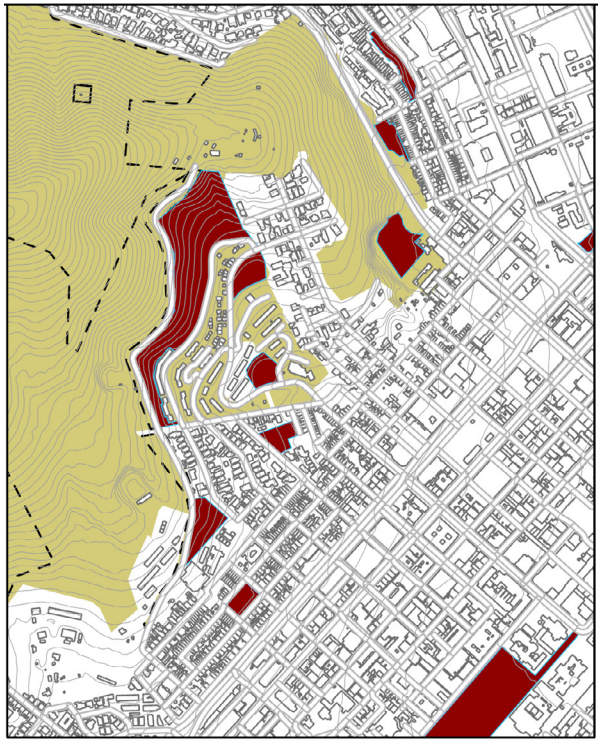
Macro Analysis: Bo-Kaap.



LAND IN PUBLIC OWNERSHIP

Contours (5m)
Roads
National and provincial authority owned land
Built-up
City owned land
SANParks boundary



COMMUNITY ASSETS

Contours (5m)
Roads
Built-up
SANParks boundary
Recreational space
Terrestrial biodiversity network

SITES OF RELIGIOUS SIGNIFICANCE

Mosques
Contours (5m)
Roads
Built-up
Quarries
Tana Baru
Terrestrial biodiversity network

0 225 450 900 1 350
Meters

Figure 08

Macro Analysis Mapping of the Bo-Kaap, (Source: Author's Own)

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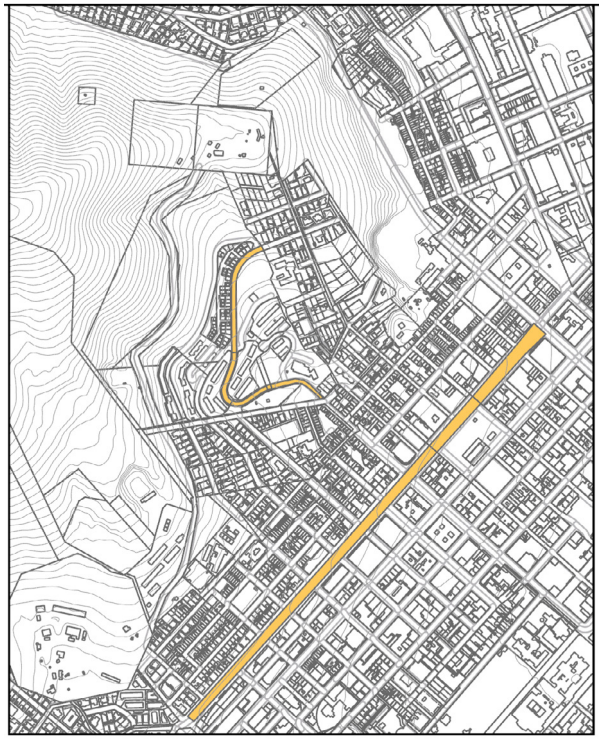
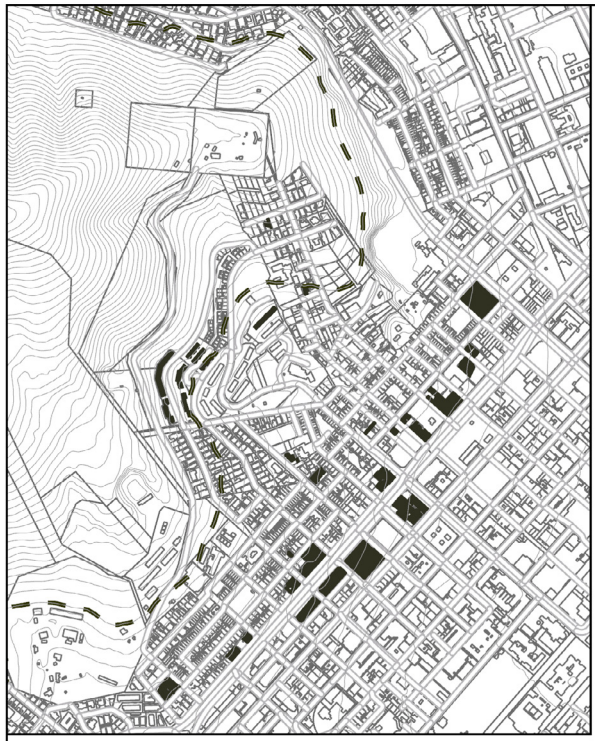


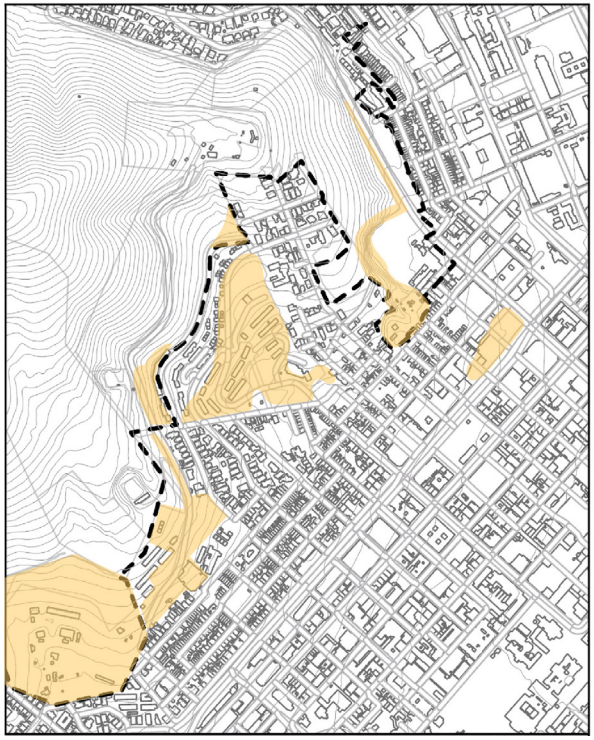
PROBLEMS RELATED TO THE ROAD NETWORK

- Roads
- Contours (5m)
- Built-up
- Excessive width of Yusuf Drive and reserve for Buitengracht Street Freeway



ISSUES RELATED TO VISUAL SENSITIVITY

- Roads
- Contours (5m)
- Line of visual sensitivity related to slope
- Built-up
- Buildings greater than 3 stories



DEAD EDGES AND UNSURVEILED LAND

- Roads
- Contours (5m)
- Urban edge
- Built-up
- Dead Edges

0 225 450 900 1 350 Meters

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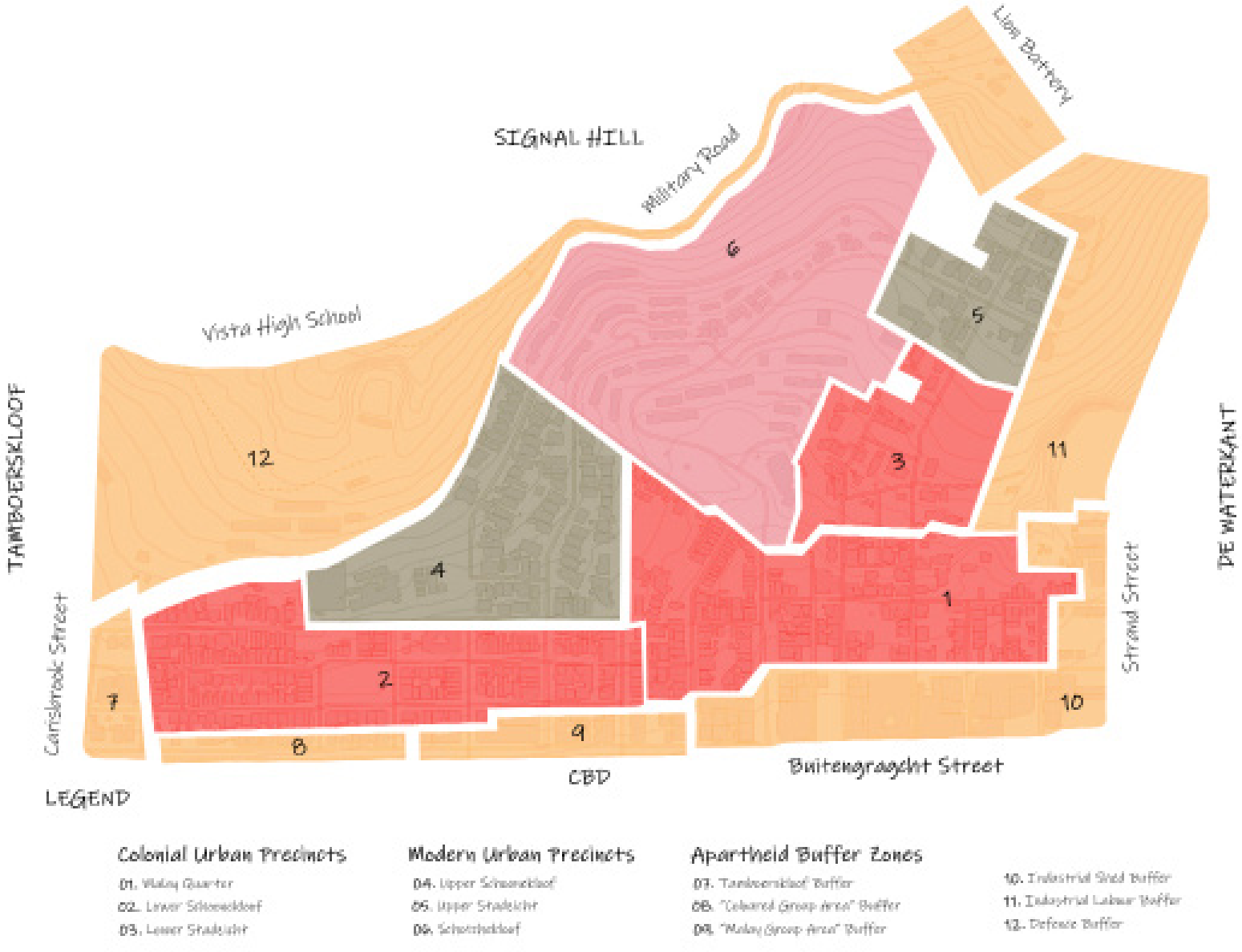


Figure 09

Map desplaying different qaudrants of the Bo-Kaap built fabric. (Source: Author's own)

01

Design **Structure.**

Certain parts of the Bo-Kaap exhibit a distinct and organized design structure, particularly in the older areas. In contrast, the newer areas lack coherence in the relationship between the built structures and open spaces, as they have not been planned as part of a unified system. The map illustrates the dominant design elements, which include:

- A network of edges, such as the Buitengracht Wall and the residential/mountain edge.

- Several notable focal points within the area.

- Visual and movement axes that operate both within the study area and between the study area and its surroundings.

- Special spaces, including significant gateways on Wale Street and Chiappini Street, as well as culturally and historically significant quarries.

- Various viewpoints that offer important visual connections and panoramic views of the City Bowl.

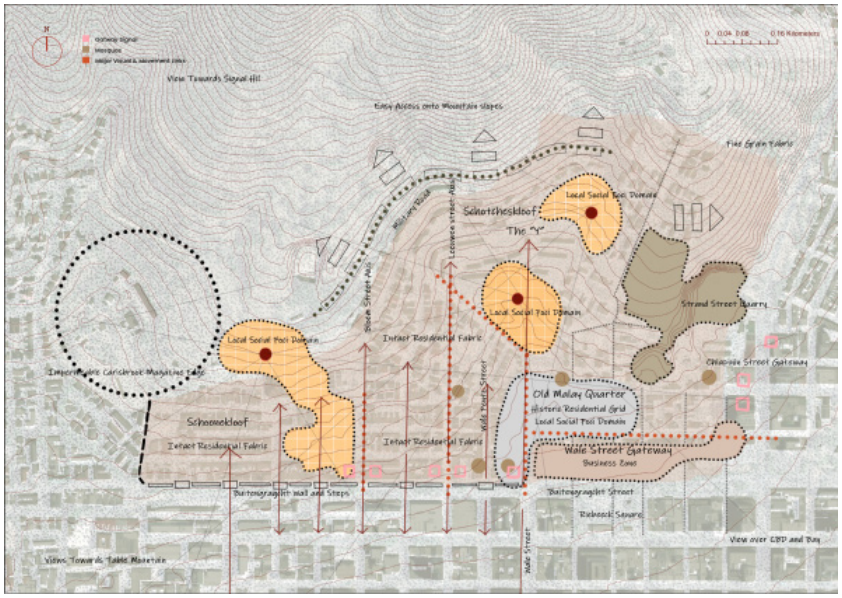


Figure 10

Map depicting Design Structure of Bo-Kaap. (Source: Author's own).

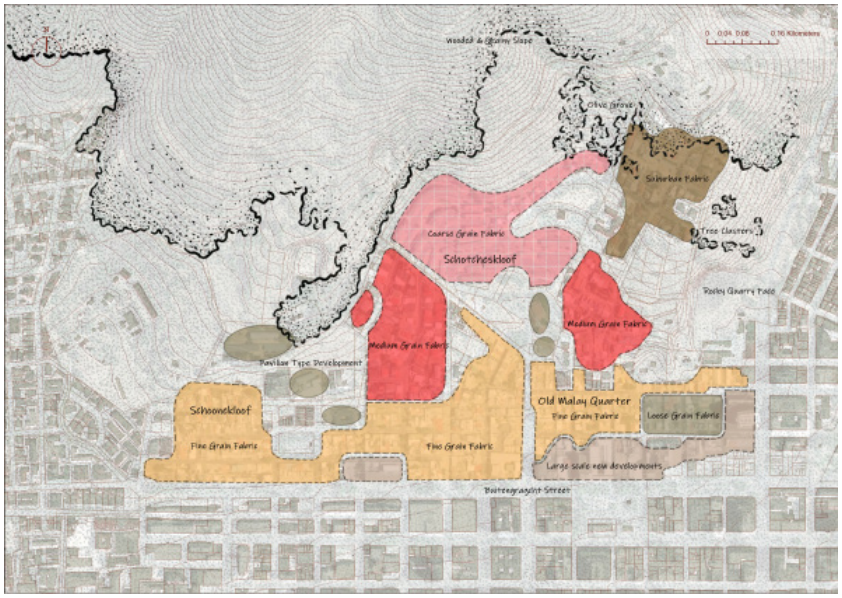


Figure 11

Map depicting Character Areas in Bo-Kaap. (Source: Author's own)

01

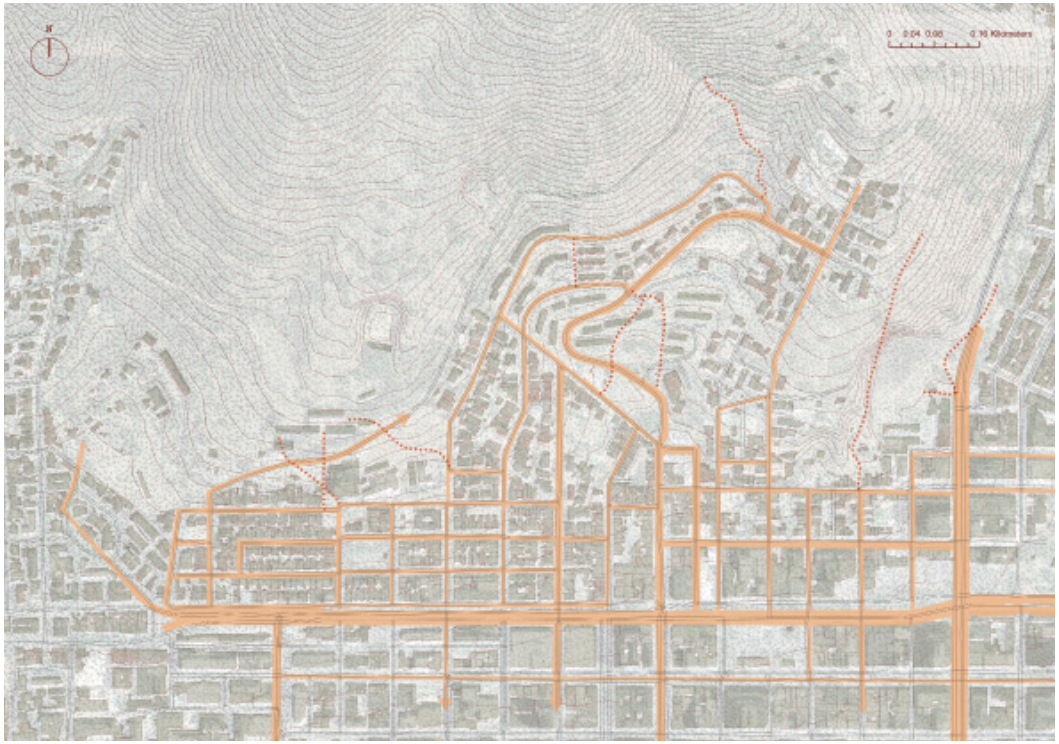
Access & Movement
Structure.

The primary issues concerning the movement network in the Bo-Kaap are centered around the access problems faced by the Tamboerskloof Magazine site and the Lion Battery, particularly via Military Road and Rose Street where shortcuts are taken. The connection between Buitengracht and Military Road has become increasingly challenging due to the rise in parking and traffic volumes on the Buitengracht top road. The use of Rose Street as a shortcut, leads to congestion on the small narrow streets connected to it, compromising the privacy and safety of residents. In comparison to the vehicular network, the pedestrian network in the Bo-Kaap is more intricate and detailed. This is primarily due to the older infrastructure and the presence of staircases that allow pedestrians to navigate the hilly terrain easily. However, many of the newer roads, particularly in the new "Y" area, are built on an overly large scale. The isolated and excessively long staircases between terraces in this area pose challenges for pedestrians. It is important to prioritize landscaping efforts that address this pedestrian-unfriendly environment.

Figure 12

Map depicting the access and vehicular movement routes within the Bo-Kaap vicinity.

(Source: Author's own).



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Research **Agenda.**

What prompts the connection to nature in Bo-Kaap?

The importance of reconnecting with nature has surfaced within multiple Local Spatial Development Frameworks (LSDFs) for the Bo-Kaap (NM Associates 2003; COCT 2021; SanParks 2000). While these frameworks prioritize the development of greener cities, I contend the significance of reconnecting with nature extends beyond its environmental and biodiversity objectives. Instead, I foresee a greater social relevance that considers the humanistic benefits of nature for people. Over the years, I have continued to witness the loss of connection to place or sense of place and identity amongst the people in the community. More specifically, I feel that nature may function as a treatment, a therapeutic tool that may provide a remedy for this dilemma.

What are your methods of interception, what are you proposing?

The Local Spatial Development Frameworks (LSDFs) that guide the development of the Bo-Kaap are often evaluated through an Environmental Impact Assessment (EIA). However, these assessments are not a true evaluation of the LSDFs. Upon reviewing multiple LSDFs aimed at developing the Bo-Kaap, it has become apparent that a critical flaw exists in the LSDF process. While the city of Cape Town has outlined a tourism and spatial development framework, it has neglected to establish a community development framework as the foundation for all subsequent frameworks. As a resident of Bo-Kaap, I feel strongly that a community development framework with its own long-term visions and missions is essential for the welfare of the community. A tourism and spatial framework cannot exist without a community development framework that sees beyond the next few years. The city's failure to prioritize and community's interest and welfare, reveals a political and economic motivation for the plans of the future Bo-Kaap.

Figure 13

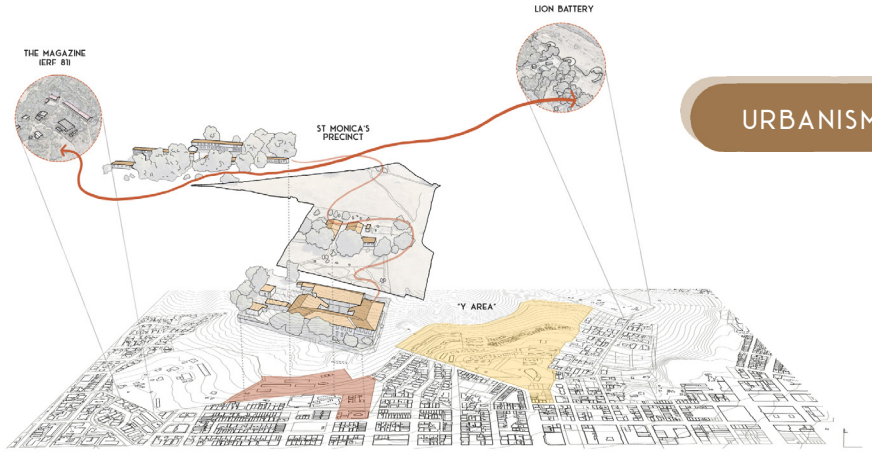
Sketch of children developing a connection and attachment to place in nature as point of departure for research agenda. (Source: Author's own)

01

Research Questions.

Ø1. RESEARCH THEME 1

How can the St. Monica's precinct become an active area a stimulus and reconfigure the social order of the design structure of the Bo-Kaap?



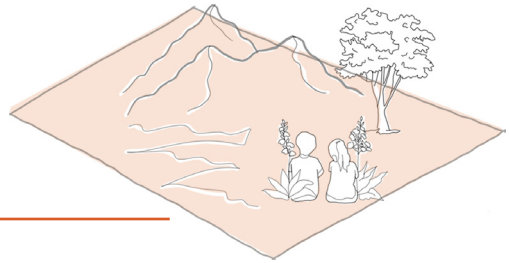
URBANISM

RESTRUCTURING SOCIAL ORDER

Ø2. RESEARCH SUB - THEME 2

How can I reconnect the youth (and ultimately the people of the Bo-Kaap) back to nature? And How can reconnecting people back to nature function as a treatment, solving both economic, and social issues present within the community.

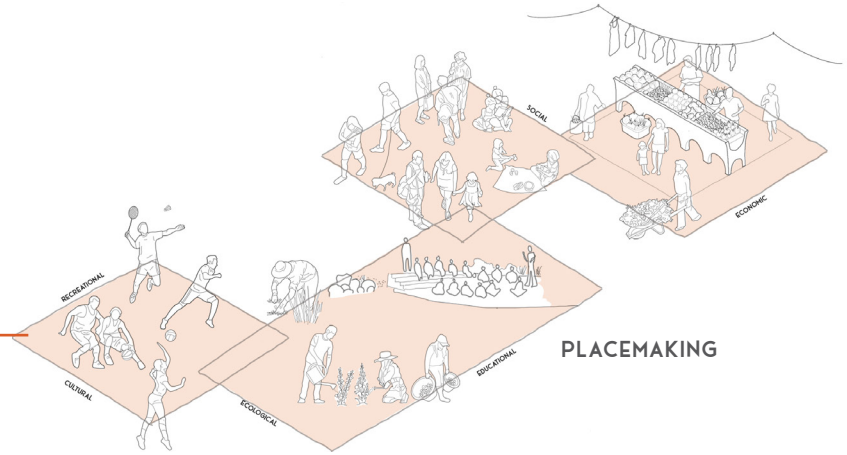
NATURE



RECONNECTION TO NATURE

Ø3. RESEARCH SUB - THEME 3

How can the school, as a learning landscape become a space for/of:Social anchorage, A social Equalizer – that bridges social divides and encourages inclusivity, A site for external –non-academic social gatherings.



PLACEMAKING

CULTURE

Figure 14

Collage of reserach agenda prompting research questions for the dissertation. (Source: Author's own).

WALKING AND MAPPING

A way of crafting Experience + Perception

Anatomical Experience:

The process of moving through the landscape.
"How People relate to place"

(The journey as a narrative) & (The journey as a ritual).

Anatomic meets Tectonic
Person meets Architecture

A way of crafting Knowledge + Hierarchy

Psychogeography:

- refers to an effect of the way places influence our emotions and behaviours.
- A way of disintegrating the barriers between nature, culture and the everyday life.

A form of mapping that enables:

QUALITATIVE AND QUANTITATIVE

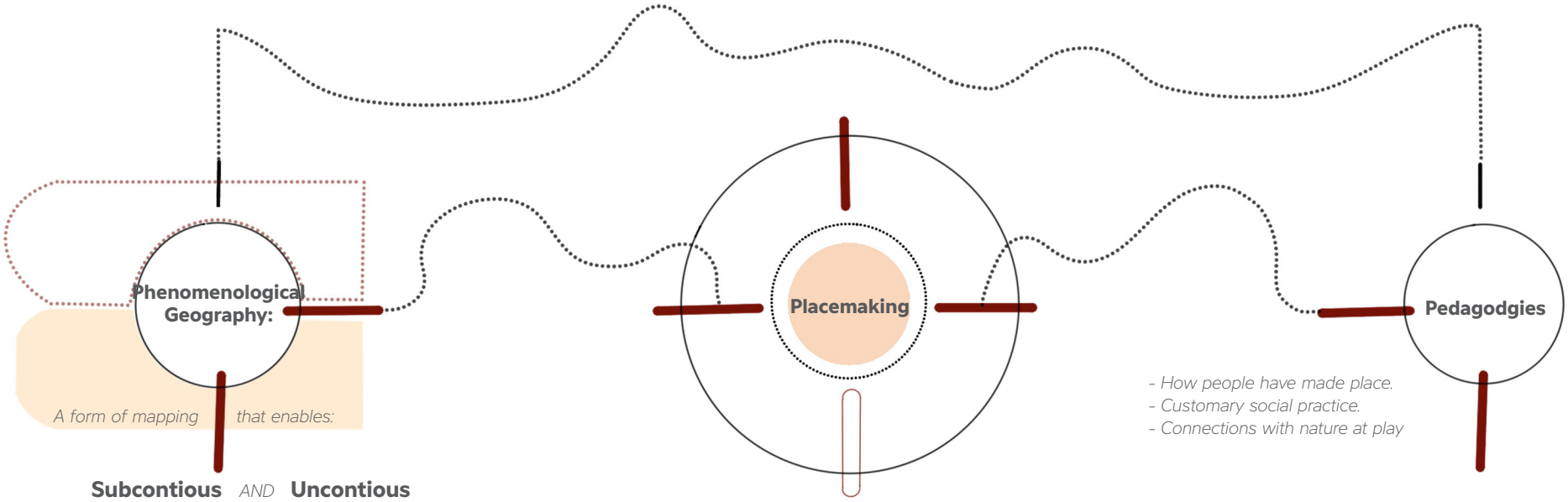
Experience through embodied journey

Creative method of exploring and collecting data: Graphical, conceptual

Collecting personal statements to get a sense of feelings and mood attunement of place through conduction of interviews

Derived through verbal, textual data collection methods.

Method of Data + Info Collection:



Subcontious *AND* **Uncontious**

Perceptions

- Allows for the capturing of lived experiences, observes the way in which people dwell and make use of the space - cultural studies of place.
- Allows one to capture the essence of place.

Memory

Sense of belonging and place attachment

Conviviality, a relationship between self and community

Ecological & Landscape Structure

New Materialist Pedagogies

Nature as a medium

Children as the agents

- Learning through play
- Architecture of movement
- Learning through nature

SECTION 03 | THEORECTICAL DISCOURSE:

"AS PLACE IS SENSED, SENSES ARE PLACED: AS PLACES MAKE SENSE, SENSES MAKE PLACE"

– STEVEN FELD (FELD, 1996).

(Source: Author's own)

01

Place and **Place Memory.**

The notion of "place" has received a lot of attention across disciplines (Cresswell 2014; Ingold 1993, 1996; Hayden 1997). The term constitutes a complex and multidimensional construct, anchored by its identification as a spatial realm, that has evolved its significance over time through human agency. Ingold and Cresswell enforce the ideas that place is not a static and unchanging entity awaiting discovery but is rather actively constructed through interactions with humans and their environments (Ingold 1996; Cresswell 2013). It is through these strands of thought, that I have posited an understanding of place as a social construction, constituting a framework of social life (Myers, 2002:107). Generally speaking, theorists like Ingold and Hayden have adopted an overly naturalistic position of the role of place and space, as territory, life-space, or dwelling (Myers, 2002:118). However, my own view is that place resembles a form of self, or at the very least should strive to achieve this. Place embodies different meanings to different individuals and is constituted by a unique cultural influence and cultural understanding of their environment.

My central concern is less to engage academically with the term and more related to clarifying what the emerging understandings of the productions of "place" offer within a context like Bo-Kaap, and to question what the spatialities are, both in the built landscape and the natural environment of the Bo-Kaap that constitute the grounds for place-making. My engagement is more specifically tailored to observing practices, that offer insights on space organization and relationship to place. To understand "place" amongst the people of the Bo-Kaap, we must begin with how it is lived in bands, amongst those who share similar interests to the activities of place (Ingold, 1996).

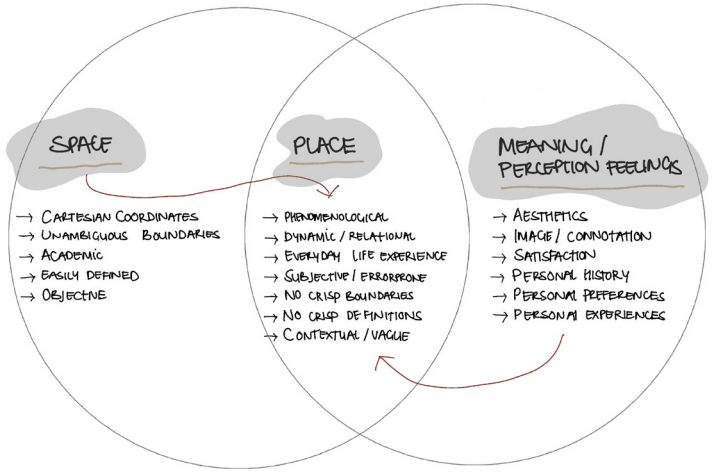


Figure 15
The intersections of place and memory theory diagramatised. (Source: Author's own).

The concept of place memory, as theorized by Yi-Fu Tuan pertains to the manners in which human experiences and emotions become affixed to particular places through the passage of time. Place memory encompasses more than the mere recollection of particular events or facts associated with a given location; rather, it encompasses the emotional bonds that individuals form with places and how such bonds inform their perception of those places. It also encapsulates the human ability to connect with the built and natural environments that are entwined in the cultural landscape (Tuan, 1977). Tuan posits that place memory constitutes a pivotal facet of human experience, influencing our sense of identity and belonging. By comprehending the ways in which place memory shapes our encounters with places, we can craft spaces that are more meaningful and effective in meeting the needs and aspirations of the community (Tuan, 1977).

The work of Barbara Erwine in her book, Creating Sensory Spaces, delves into the intricacies of our memory and its association with the physical spaces we inhabit. Erwine suggests that our surroundings play significant roles in shaping perceptions of place and our subsequent ability to recall specific memories tied to that space (Erwine, 2016). Her ideas offer valuable insights that are particularly relevant to the study of Bo-Kaap. Her sensory design framework underscores the role of sensory perceptions in shaping human behavior and emotions, and how they relate to the built environment.

Within Bo-Kaap, sensory expressions are embedded in the cultural and religious practices of the Malay community and have played an ever-present role in shaping the neighbourhood's character. Erwine's holistic sensory approach, which highlights the interplay between the environment and the sensory experiences, offers a valuable framework upon which to understand the interrelationship of the architecture, street layouts, and sensory expressions that define the cultural identity of Bo-Kaap. Her ideas, therefore, offer a compelling entry point into our understanding of the sensory heritage of the area and its implications for the conservation of sensory expressions, identity, and cultural practices which are also seen in the mnemonics of place (Erwine, 2016).

Figure 16
Sketch depicting the famous landmark within the area (Rose Corner), This corner shop is one of the busiest within the area due to it being situation on the major intersection of the area. (Source: Author's own).

Figure 17
Sketch of Chiapinni Street looking towards Wale street and Lions Head, with view of Chiapinni Street Mosque. (Source: Author's own).

I felt for this section of the investigation it was important to include multiple drawings of scenes of everyday life and events within Bo-Kaap, in order to portray an understanding and the attuned atmosphere the place possesses. Hence, I took up the task of trying to capture these in the drawings presented.

Figure 18
Sketch of Kaapse Klopse parading the streets of Bo-Kaap. (Source: Author's own).

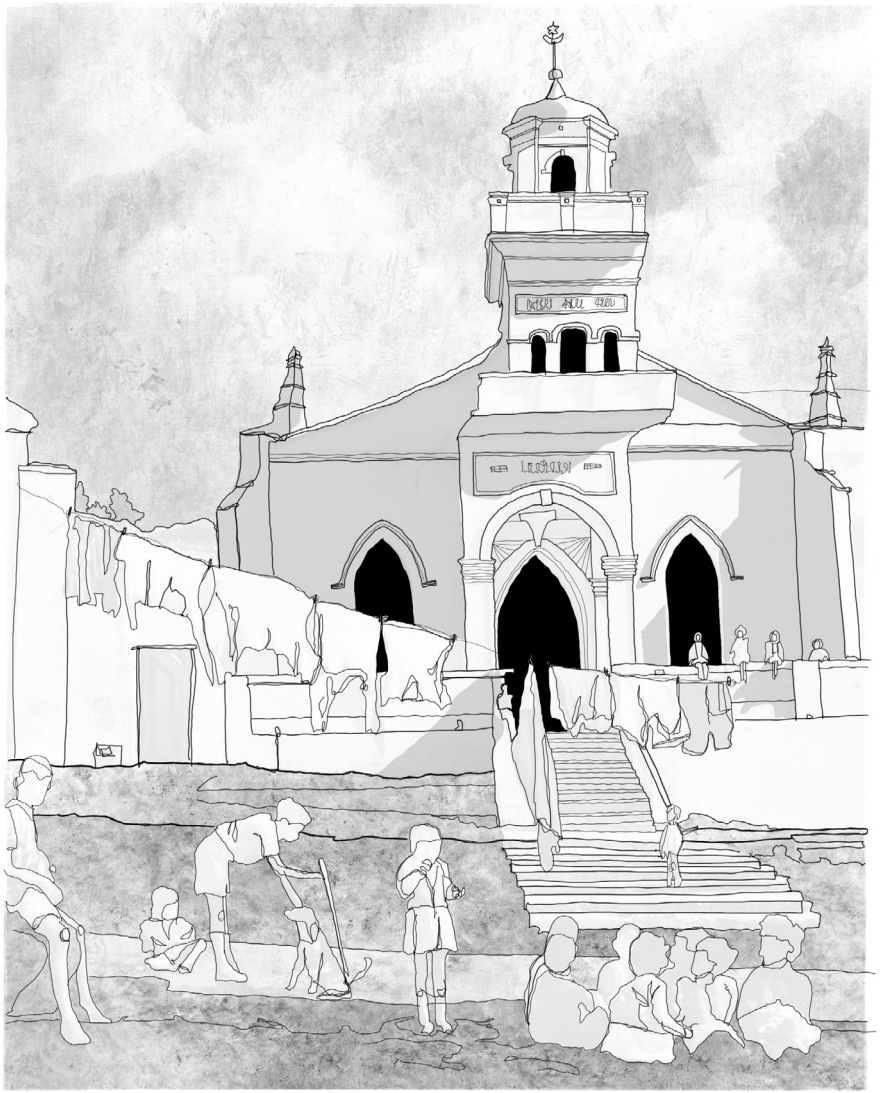


Figure 19
Sketch of Short Market street mosque, depicting a scene of the everyday. Children gather and converse on the flat street terrace infront of the mosque. All available spaces are typically used as social spaces within the Bo-Kaap. (Source: Author's own).

Figure 20
Sketch of the end of Chiappinni street, along the border of De Waterkant looking inwards of the area. This street is typically filled with large groups of people, typically children who make use of the street as a playground. This street in particular receives alot of foot traffic and limited vehivular activities due to it being quite a narrow street with limited parking spaces. *(Source: Author's own).*

01

Mnemonics of Place.

Hayden, in her book titled "Power of Place", brings forth the idea of mnemonic devices as "memory palaces". She emphasizes the importance of memory and place in shaping our understanding of history and culture and suggests that mnemonic devices can create cognitive structure aiding the recollection of information, making it easier to remember and understand the significance of a particular place or event (Hayden, 1997:47). The Bo-Kaap has proven to be a rich as a source of mnemonic devices, highlighting spatialities like the lane, and the courtyard; however, there are a few other mnemonics of place which I seek to highlight: the mountain; the street; and the stoep. These devices are social constructions of place that connect the people to their legacy of cultural identity within the Bo-Kaap.

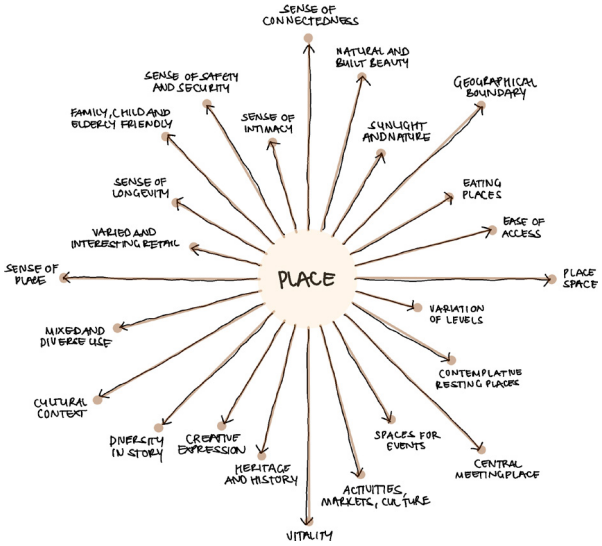


Figure 21

Mindmapping the constituents of place. (Source: Author's own).

Hidden Mosque along Dewatekant boarder. (Source: Aiuthor's own).

01

The **Mountain.**

Nestled in the historical district of Bo-Kaap, the mountain stands tall and proud, a towering reminder of the past that has become inextricably intertwined with the community's identity. Its enduring presence serves as a mnemonic anchor, stimulating recollections and narratives that have spanned over centuries of human settlement habitation and cultural evolution. The mountain's prominence within the Muslim community has cemented its status as a symbol of cultural heritage and identity, an enduring landmark that has inspired a host of creative placemaking interventions. Its craggy facade has played witness to the initial efforts of human settlement and spatial organization, a profound monument steeped in historical significance that bears testimony to the ingenuity of the community in adapting to the physical landscape while simultaneously establishing a distinct social identity.

The mountain's military heritage and fortification represent a bygone era, evoking memories of a time when it served as a crucial vantage point for communication and surveillance. Its summit, adorned with the remnants of defensive structures and strategic lookouts, marks the footsteps of history and offers a tangible link to the military operations and fortifications that once dominated the area. As an archetypal artifact of the beginnings of the built environment, the mountain's dynamic topography, with its many hills, valleys, and ridges, has proved an inspiration for innovative placemaking interventions. Its elevated figure becomes a reflective symbol of strength and unity, weaving together the Bo-Kaap's past, present, and future in a rich tapestry of cultural heritage.

Figure 22

Religious. (Source: Author's own).

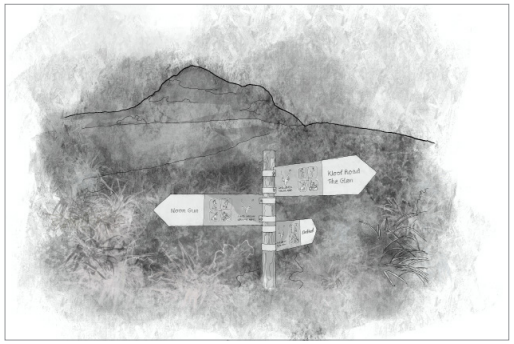


Figure 23

Social. (Source: Author's own).

Figure 24

Aesthetic. (Source: Author's own).

Figure 25

Historical. (Source: Author's own).

01

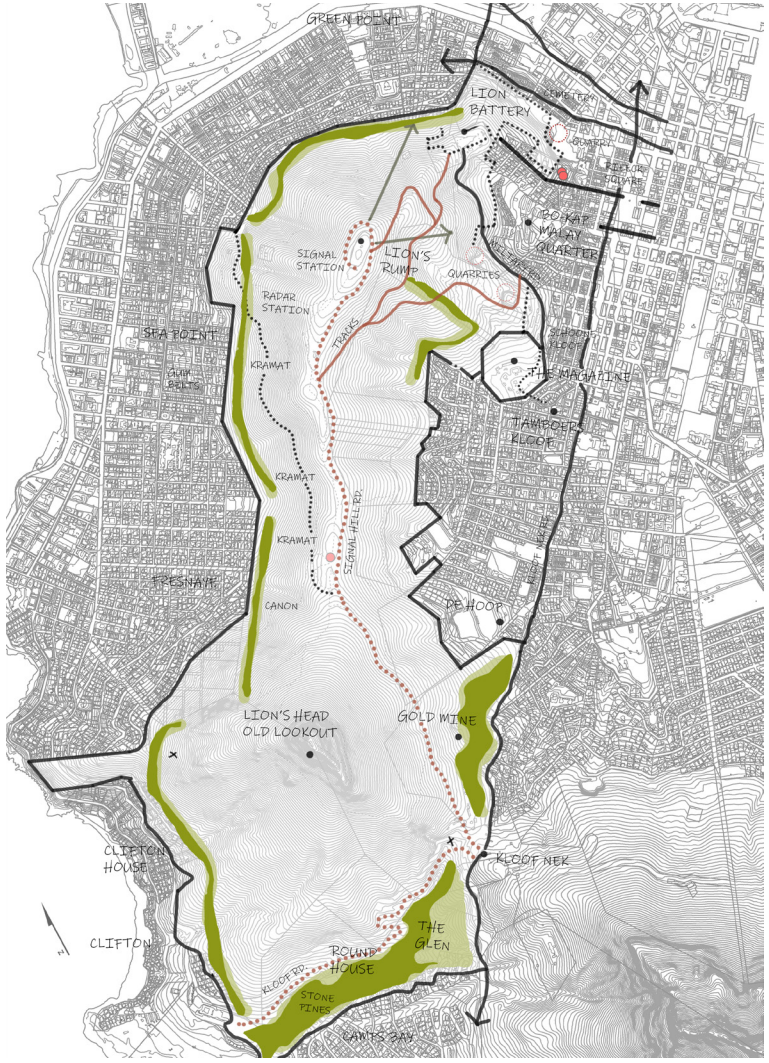


Figure 26

Historical

The drawing is inspired by Bauman's historical mapping of military fortification installations along Signal Hill and Lions head rump. (Source: Author's own).

Figure 27

Sketch of rock and cobble pathway along the peak of Signal Hill. (Source: Author's own).

01

The **Street.**

As Cresswell postulates, Space is merely space until one takes ownership of it (Cresswell, 2013, 02).

The streets are considered one of the greatest successes within the Bo-Kaap area and have developed over the years to become a vital character and key identifier of its social customs. The Bo-Kaap streets provide both a tangible expression of cultural identity and a physical space for the community to come together and interact. Serving as an occupiable space, rather than just a thoroughfare, the street is used on many occasions as an event space for various religious, festive, and political gatherings like the mass boeka's in Ramadaan, the annual Tweede-Nuwe Jaar celebrations and the recent political uproar and strikes related to gentrification in the area. Furthermore, the streets are a key place-maker for sporting activities and play, used by institutions like the schools and the residents as a key amenity to substitute the lack of recreational facilities. On a recurring basis, the function of the street extends to that of the playground; a social plaza; or even a sports field during athletics trials; adapted as part of the school grounds during operating hours.

The relationship between the stoep and the street are interconnected and mutually intertwined, the success of the street is determined by the ability of the stoep to activate the space. This interconnection fosters social interaction and creates a lively atmosphere where people can gather and connect, which gives the Bo-Kaap its unique and vibrant atmosphere.

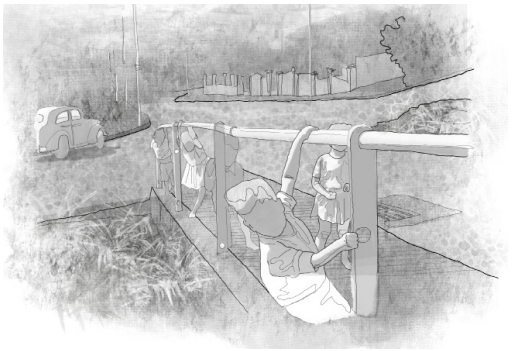
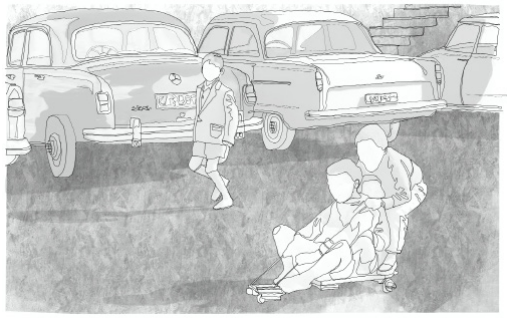


Figure 28

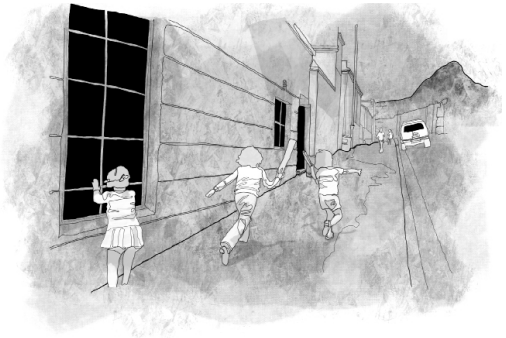
Sketch of children playing along Pentz Street along the upper slopes of Bo-Kaap. This street is typically well known for function as a makeshift park, the railings are used as a jungle gym by children. (Source: Author's own).



29.

Figure 29 & 31

Sketch depicting social street culture. Children often make use of any available piece of land. (Source: Author's own).



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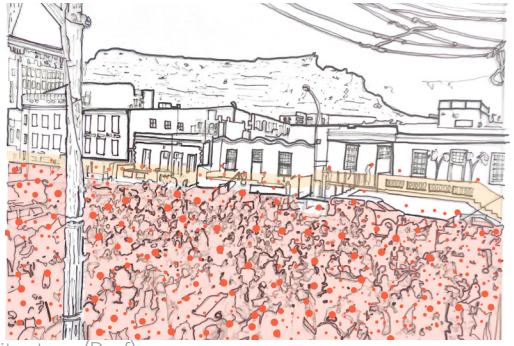

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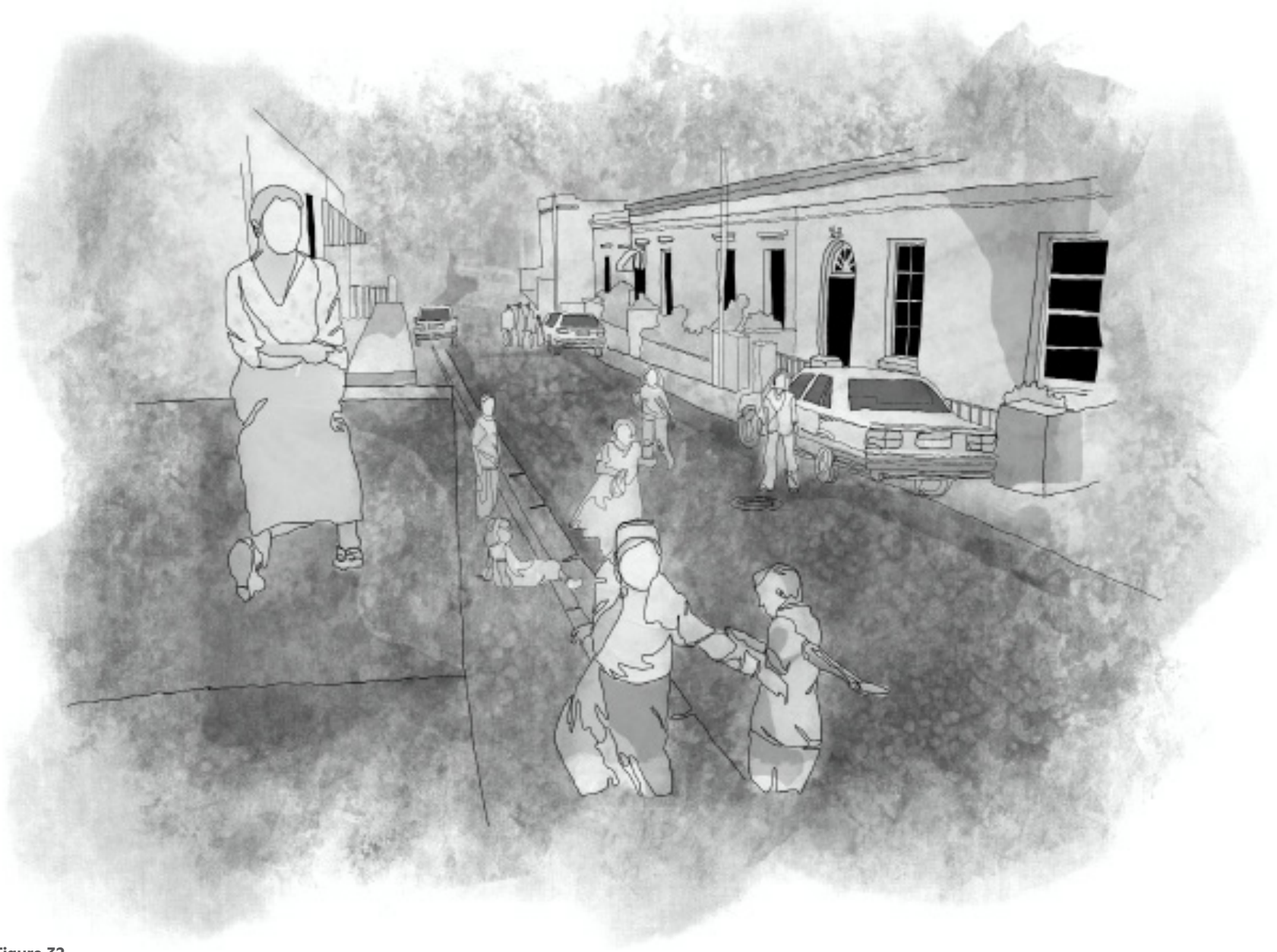


Figure 32

Sketch depicting the life of the street within Bo-Kaap. The drawing is situated within the famous colour road, a landmark within the community. The street is situated close to the heart of the community therefore, street activity is always at its peak with tourists, children playing and residents lounging and observing the everyday activities. (Source: Author's own).

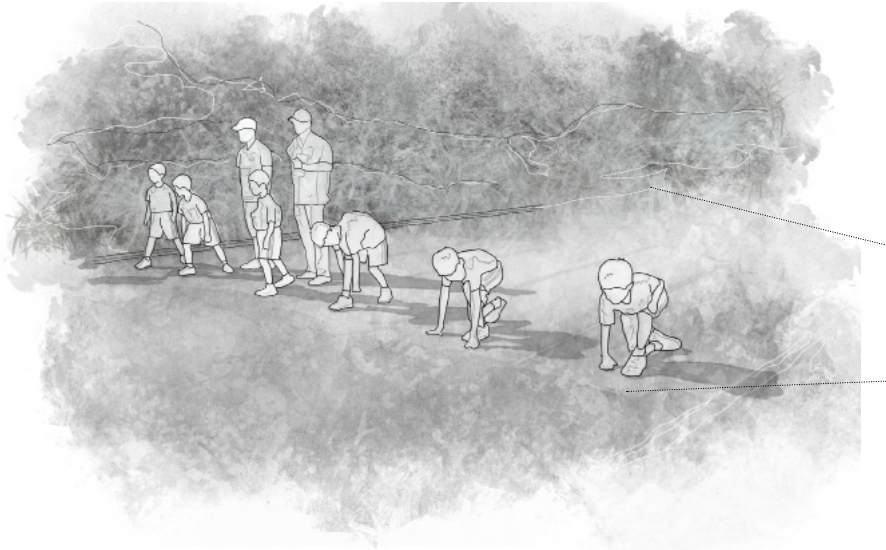


Figure 33

Sketch zooming in to show the use of the street as indicated in plan.(Source: Author's own).

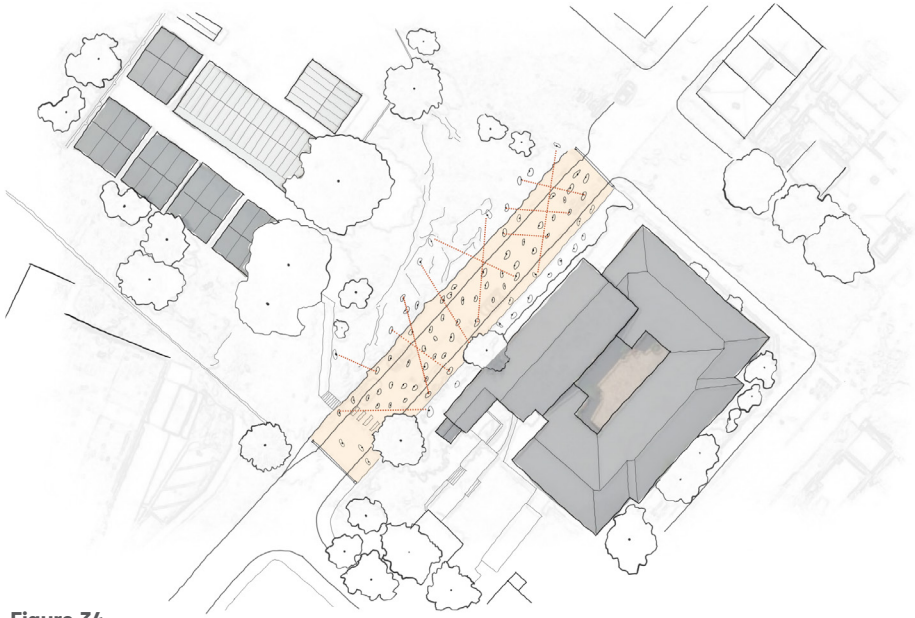


Figure 34

Sketch of the street life of the road between St. Pauls primary school, during school hours the road is converted into an extension of the school by closing off the ends as indicated. (Source: Author's own).

Figure 35

Map showcasing street usage by school. Voetboeg street is used as a running track during athletics trials since the road is long enough to train for 100m and 200m sprints. (Source: Author's own).

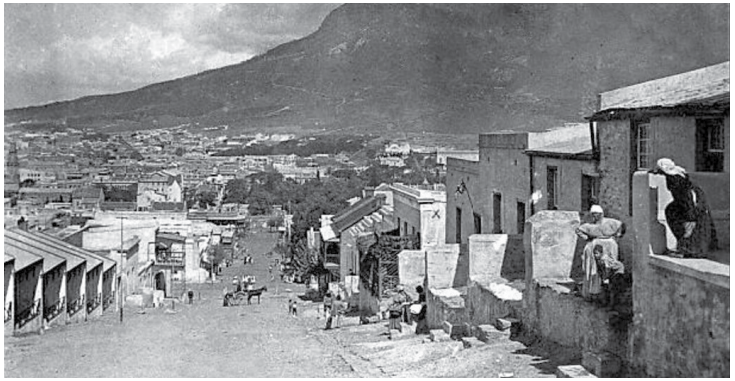
01

The **Stoep.**

The stoep is an elevated porch outside of the living quarters, constructed from the rubble and stone foundation base of the house. It is a retaining element that was conceived as a means of dealing with the steep terrain of the Cape and is traditionally raised almost a meter from the street level to its highest point (Lewcock, 1963). Over time, the stoep has become an essential aspect of social life in Bo-Kaap, traditionally seen not only as an extension of the home, but also a mediator; or transition zone between the privacy of the house and the public sphere of the street, providing residents with the vantage point to observe the street life and engage in social activities with passers-by. The stoep's physical presence and visibility from the street enhance the perception of safety at the neighbourhood scale.

Although stoep designs are varied across the Bo-Kaap extent, the fundamental principles that facilitate social engagements and placemaking from semi-private space remain consistent. For instance, in some cases there is typically a level change between the stoep and the street, even if it is minimal, which establishes a slight disconnection between the public nature of the street and the semi-privacy of the stoep. Moreover, adjoint houses often omit full-length walls between their stoeps, which fosters social connections with neighbours and reinforces the perception of a collective ownership of this semi-private sphere.

36.



37.

Figure 36 & 37

Photographs depicting the stoep variations (flat and terraced). (Source: Online).

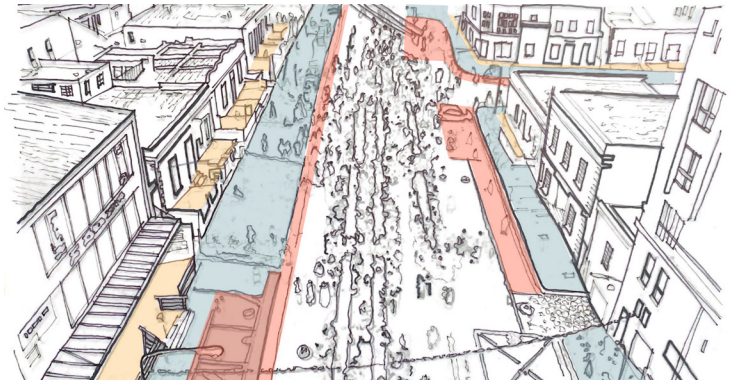


Figure 38

Birds eye view sketch of Wale street during a mass boeka in Ramadaan, showcasing how the street and stoep operate together facilitating exhibition, seating and social space. (Source: Author's own).

Figure 39
Sketch of woman, socialising and observing the outdoor actvities from her stoep.
(Source: Author's own).

Figure 40
Sketch showing the social function of the stoep. Often, the streets are used as viewing spaces for residents to observe the activities of the street and adjacent neighbours.
(Source: Author's own).

Figure 41
Sketch showcasing how the use of the stoep is extended into different functions and at times even becomes a makeshift classroom or space for drying the laundry.
(Source: Author's own).

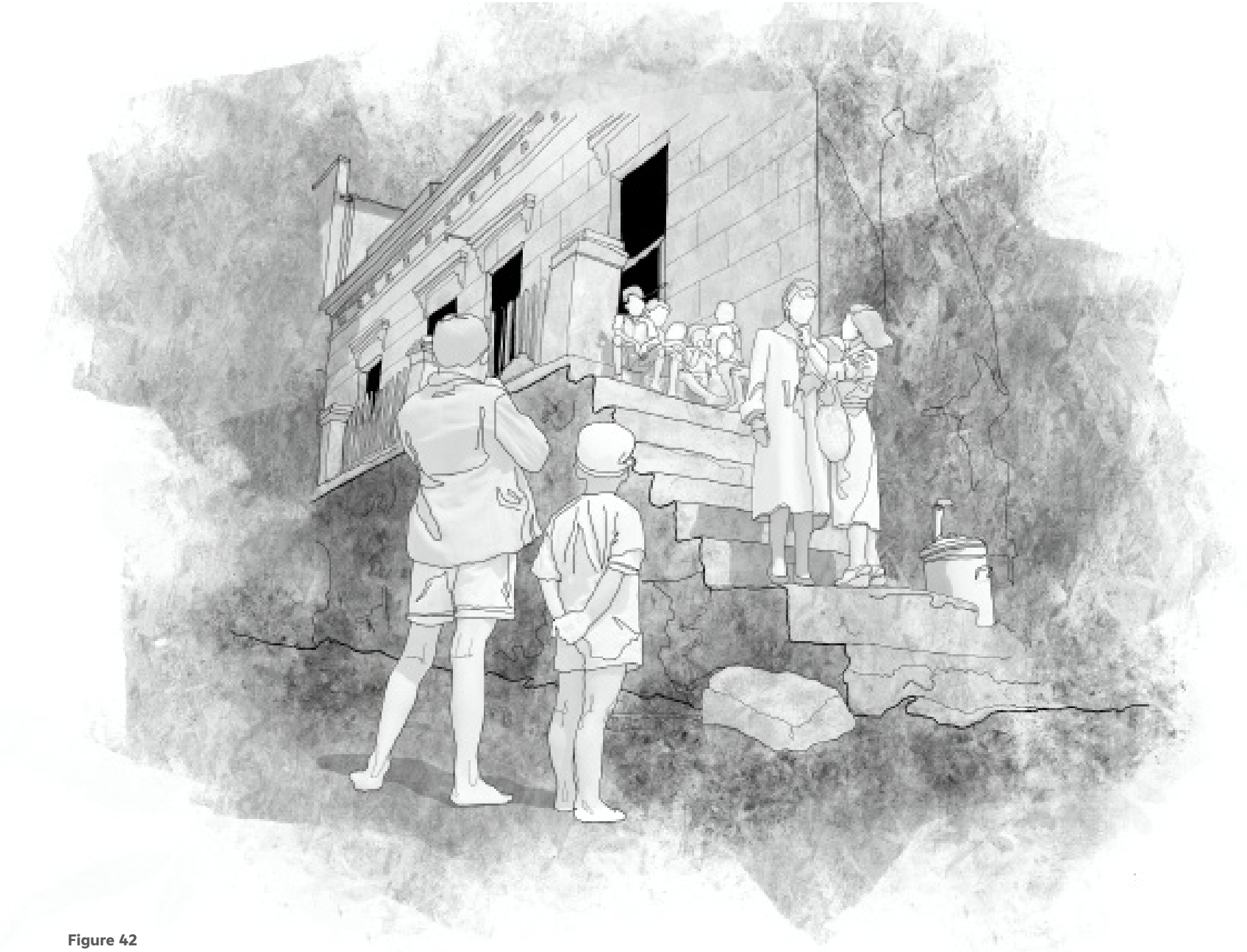


Figure 42

A sketch done within Chiapinni street, showcasing the character of the everyday life, stoep as a platform and exhibiter. (Source: Author's own).

01

Terrain of Identity.

In the introductory section of Dolores Hayden's book, The Power of Place, she includes a brief prelude that serves to establish the readers' perspective and introduce her intention and position for the subsequent discourse. This initial passage significantly resonated with me, prompting me to undertake a similar exercise separately. By doing so, I strived to evoke personal memories and uncover the distinctive qualities of place derived from my individual experiences. This parallel endeavor allowed me to connect with Hayden's narrative and further explore the profound impact of place on human perception and engagement, the piece is as follows:

"I still remember my early years growing up in Bo-Kaap - a sight of life, colour and pure playfulness. It was indeed a very different neighbourhood when I was growing up; a different community. The Bo-Kaap has always been a landscape of fond memories and daring experiences for me, a place that provided me with a vast sense of empowerment, my place of contentment.

The historic olive tree plantation, on the slopes of the mountain, just behind my house serve as my memory matrix, a natural, makeshift playground serving as my landscape of learning. It was here where I began to develop an understanding and grow appreciation of, curiosity about, and love for nature and the beauty that Signal Hill encompasses. Here, where I developed a sense of place established through a strong connection to nature.

When you ask some of the residents what enables a connection to the Bo-Kaap for them, they often provide a default response mentioning the traditional aspects about the community. However, for myself; I like to detail my response within three categories, the soundscape; the views; and my sensory experience. For me, it is simply the sound of the call to prayer from the mosques in the area, the chatter of the people on the streets, the occasional car passing by, and the sound of birds and insects on a hot summer's morning. The view of the colourful houses against the backdrop of Table Mountain, the cityscape with its summer haze, and the fresh smell of the ocean. All of these elements have enabled a deeper connection to the Bo-Kaap, offering me a sense of belonging and comfort, where I can connect with my heritage and cultural roots.

Although outsiders and even some residents may have different perspectives on the Bo-Kaap, for me, it represents a terrain of memory and a place of ongoing struggles for justice and preserving cultural heritage. While it is true that residents face poverty and crime, Bo-Kaap is also a place of enormous opportunity. The importance of preserving cultural heritage for future generations is something that I hold dear to my heart, and Bo-Kaap represents this struggle for me."

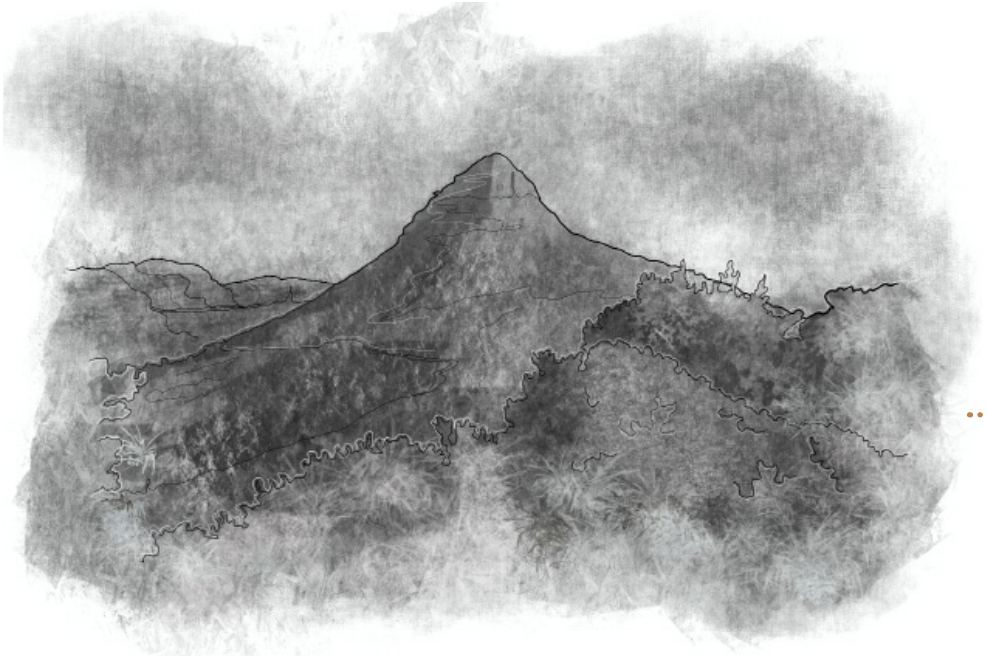


Figure 43

Sketch showcasing Lions Head peak and surrounding vegetation. (Source: Author's own)..

This poetic composition is a result of creative inspiration influenced by the works of two prominent writers Whafieka Martin, a resident of Bo-Kaap whose written works portray her recollections of growing up within the locality while also contributing towards the preservation of the community's Cape Malay culture and traditions; and Margie Orford, an acclaimed international writer who has authored numerous works centered on Cape Town and Bo-Kaap. Drawing from their collective thoughts and literary prowess, I have artfully crafted an original piece of writing focused on expressing the significance of the mountain for the Bo-Kaap, in support of my study.

Amidst the bustle of the city's pace,
Lies a place of vibrant grace,
Bo-Kaap, where colors dance and play,
And nature's beauty holds its sway.

The mountain stands tall, a guiding light,
A beacon of hope, a source of might,
Its slopes a playground, a memory matrix,
A place of wonder, a natural axis.

For those who seek to reconnect,
To nature's embrace, to its perfect effect,
The mountain serves as an artery,
A path to rekindle our lost harmony.

Its history and culture run deep,
A legacy that we must keep,
For in its embrace, we find our place,
Our roots, our heritage, our sacred space.

So let us cherish this gift of grace,
This landscape of wonder, this sacred place,
And hold it close to our hearts and minds,
For in its embrace, true solace we find.

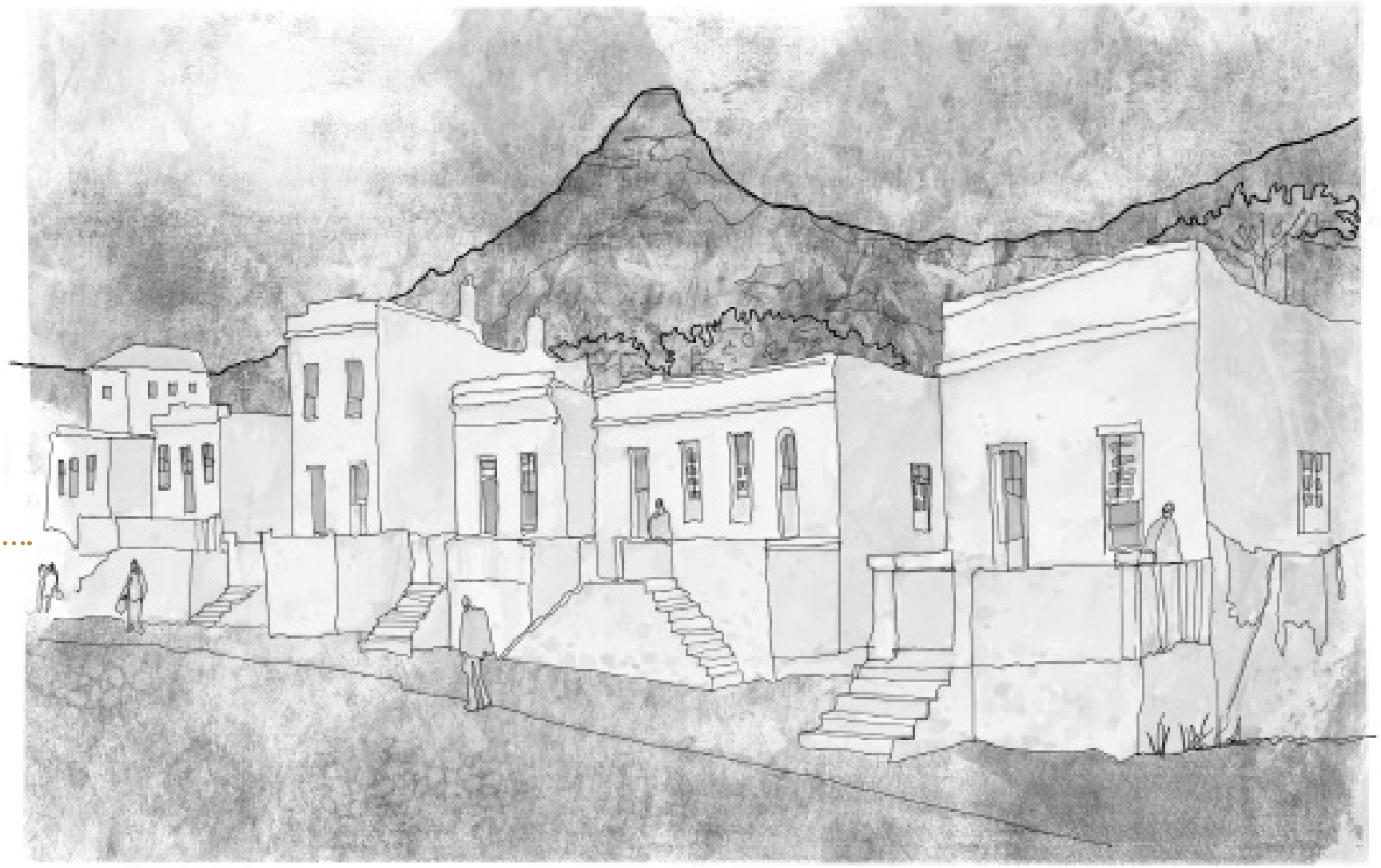


Figure 44

Sketch of the end of Chiappinni street, along the border of De Waterkant looking inwards of the area. This street is typically filled with large groups of people, typically children who make use of the street as a playground. This street in particular receives alot of foot traffic and limited vehivular activities due to it being quite a narrow street with limited parking spaces. *(Source: Author's own).*

02

Having concluded the preceding task, a profound inquiry arose within me regarding alternative means to deepen my understanding of place beyond the mere recollection of personal experiences stored in memory. To address this query, I delved into the exploration of walking, an activity imbued with personal significance, as a potential methodological approach for gathering information. This section of my study looks into both the theoretical underpinnings and practical dimensions of utilizing walking as a distinctive means to develop a more nuanced comprehension of place. The subsequent exercises and creative tasks put forward in this section aims to illuminate how walking can serve as a valuable tool for architects in the realm of design.

(Source: Aiuthor's own).

02

Walking as a **Method** of Discovery.

Walking is a fundamental and unavoidable human activity that holds multifaceted experiential qualities. As a tool for documentation in design, it encompasses the power to develop a response in architecture that is far more embedded within the roots of place. I am interested in the methods of walking and mapping as a way of sharing, and displaying the stories of place as I believe this enables the revealing of unspoken histories and has the potential to surface new ways of seeing and approaching design.

This section will investigate concepts of psychogeography, interrogating it's relations to architectural discourse and surfacing a new theory blended in phenomenology. Through this study, I hope to develop practical tools and methodologies from their ideas, applicable to both my research and design practices.

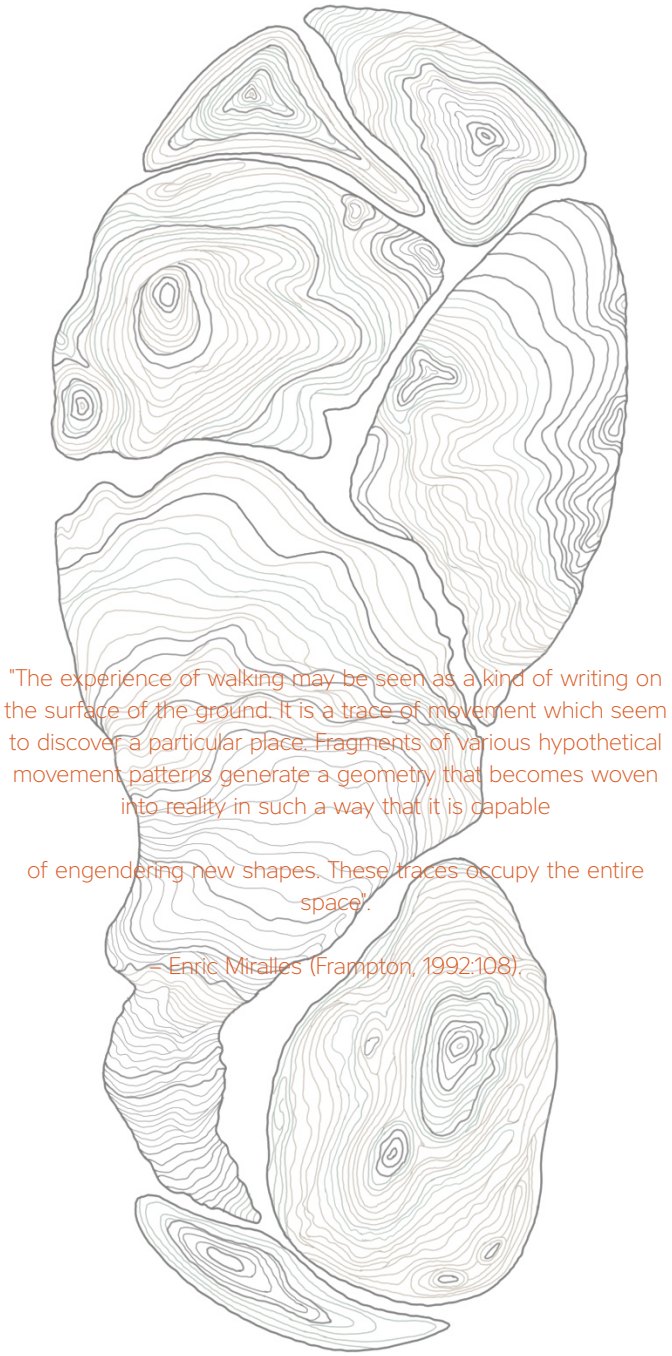


Figure 45

Diagramme explaining the walking theory and intended structure of the follow-up sections. (Source: Author's own).

02

Walking as **Crafting** Perception.

The act of walking is an essential and useful tool that goes largely neglected. Architects often think about gathering information of the site as separate to the design process, however, these skills and knowledge exist within everyone as a form of tacit knowledge (Careri, 2003). In Walkscapes: Walking as an aesthetic practice, Francesco Careri, Italian architect and theorist, defines walking as a tool that enables the discovery of new landscapes, revealing and allowing the identification of zones and holds a revelatory power of the dynamism that mobilizes the body - both social and individual - to then manipulate the mind of the one who knows how to look (Careri, 2003).

Walking within the field of architecture acts as a method to directly encounter current realities and experiment with envisioned experiences (Papanicolaou, 2017). The role of walking in shaping perceptions can be understood through the notion of psychogeography. A concept I've come across that explores the relationship between ourselves and our environments, involving the study of the effect in the way places influence our emotions and behaviour. The term was coined by Marxist theorist Guy Debord in 1955, as a playful and inventive way of navigating and telling the story of an environment; capturing, surveying, and analyzing urban spaces and their architecture (Debord, 1957). The incentive behind this avant-garde movement, which emerged from the artist's collective of the Situationist International (1957-1952), was to explore an entry into disintegrating the barriers between culture and everyday life; the lens through which the relevance of the term can be understood

The concept gained traction and popularity in the 1990's when the notion of walking became integral to designing perceptions and creating works by exploring place through walking. The reimagining of urban environments as proposed through this concept stems from Dadaism and surrealism, both art movements devoted to exploring ways of unearthing our subconscious imaginations. Psychogeography, although unrelated, holds significance to the architectural discipline. For the situationists, it was understood and defined as a political act, however, within this investigation, it aims to work alongside the notion of phenomenology in inscribing slowness onto a place. I have, therefore, altered the concept to fit an architectural approach centered around the studies of customary social practice and the lived experiences within everyday life, which I have termed phenomenological geography. This approach aims to reveal the unspoken histories and experiences of place.

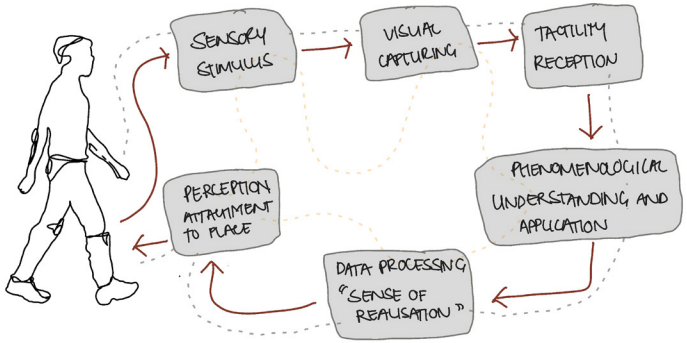


Figure 46

Diagramme explaining the walking theory and intended structure of the follow-up sections. (Source: Author's own).

02

Phenomenological **Geography.**

The term phenomenological geography holds immense value in the investigation of "place" within the context of my dissertation. Phenomenological geography is an approach that investigates how people's personal experiences in specific locations influence their perception and understanding of the world around them. It provides a profound framework for understanding the lived experiences and subjective perspectives of individuals in relation to their environment. By embracing the notion of place as more than a mere physical space, phenomenological geography allows for a comprehensive exploration of the multisensory, emotional, and cultural dimensions that shape our experiences of place. This approach enables a deeper comprehension of the intricate connections between individuals and their surroundings, shedding light on how our perception and interactions with place transcend traditional geographic boundaries. Furthermore, phenomenological geography emphasizes the significance of personal narratives and the embodied engagement with place, empowering my investigation to elicit rich and nuanced insights into the complex dynamics and meanings associated with "place".

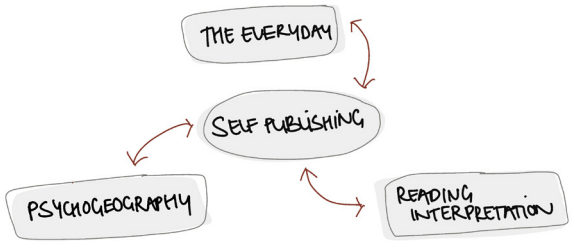


Figure 47

Visual representation of the constituents related to phenomenological geography. (Source: Author's own).

Through the creation of an architectural model, I was able to achieve a deeper understanding and effective conveyance of the phenomenological derive. Its forging is meant to articulate an interpretation of a walked journey around the proposed site in relation to phenomenological geography. The extracts of my written text on the vertical plane are offered on translucent acetate sheets, symbolizing my subjective perspective as merely plastic amidst the diverse interpretations of other users within the built environment. This metaphorically stitches together the voids and seams within the urban context. Furthermore, the depiction of buildings as a collection of arbitrary newspaper clippings on the horizontal plane symbolizes the storage of the potential pool of information for the urban wanderer to extract from.

Figure 48 & 49

Physical 3D Model and collage done as a task of understanding and embodiying the concept for this design research. (Source: 3D Model by Author)..

02

The collection of mapping examples, drawn from my own experiences, takes inspiration from the graphical depictions crafted within the realm of the Situationist International to portray the psychogeographic derive. Through these mappings, my objective was to capture the intricacies of my individualized experiences and sensory impressions during a walked journey, which have profoundly contributed to the shaping of my perception of place. I refer to these tasks as my "deep mapping" exercises that serve as eloquent expressions of my subconscious thoughts and feelings associated with the locality, thereby enhancing my comprehension and emotional connection to the phenomenon of place.

Figure 50

Deep Mapping creative task 01, showcasing the phenomenological geography of a wallked journery around lower slopes, towards CBD. (Source: Author's own).

Figure 51

Deep Mapping creative task 02 showcasing the phenomenological geography of a wallked journery around the communal heart of Bo-Kaap, towards the upper slopes of Yusuf Drive. (Source: Author's own).

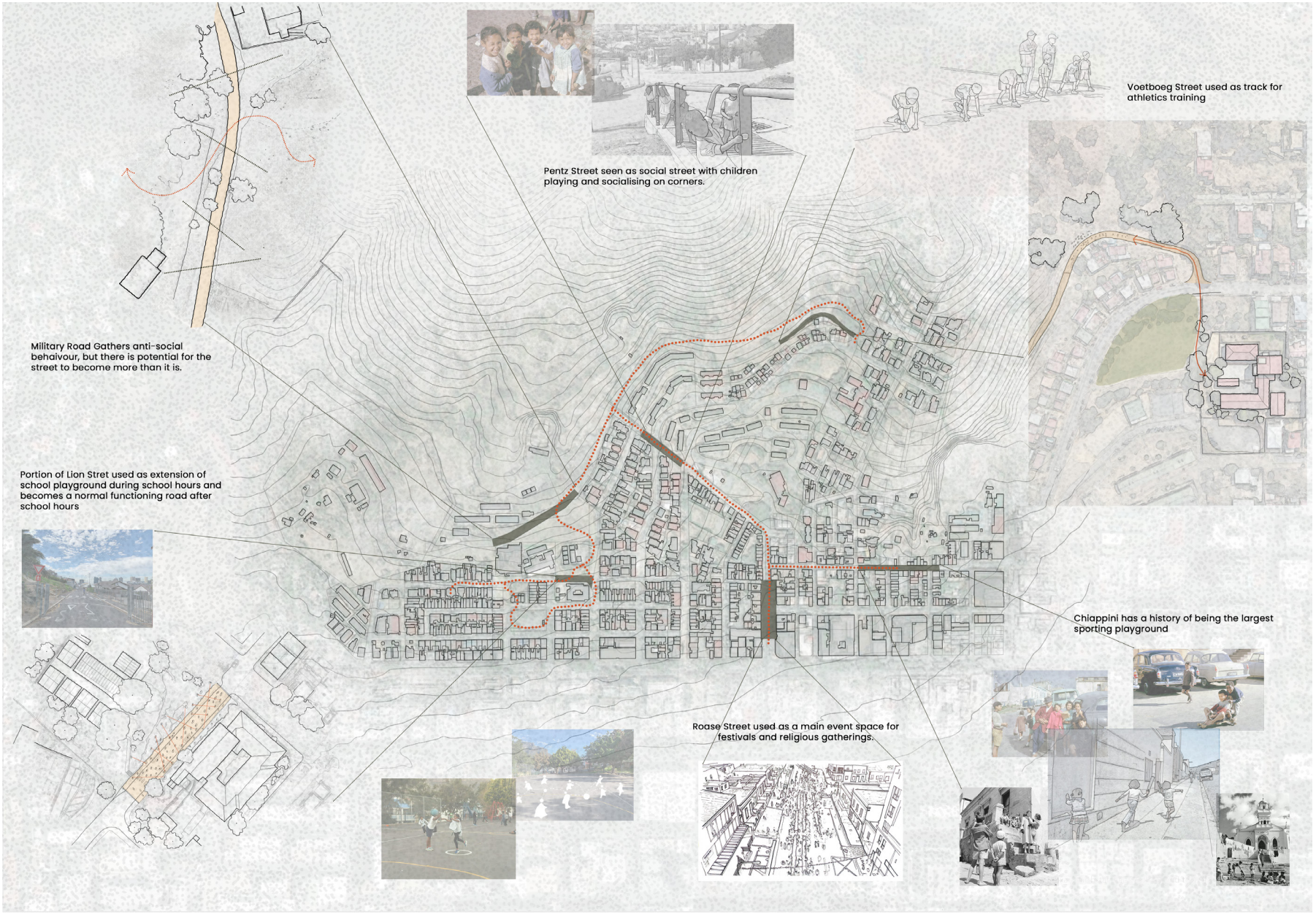


Figure 52

Mapping task done for review 02, capturing all of the research collated within a choreographed walked journey'of the Bo-Kaap with a focussed lens on documenting the fuction of streets. Collage/ Drawings by Author.

"[NATURAL LANDSCAPE] IS THE PRODUCT OF HUMAN DESIGN AND HUMAN LABOUR, AND IN ADMIRING IT AS NATURAL IT MATTERS VERY MUCH WHETHER WE SUPPRESS THAT FACT OF LABOUR OR ACKNOWLEDGE IT."

– RAYMOND WILLIAMS (WILLIAMS, 1980:78).

Photography of landscape layers. (Source: Author's own).

03

The **Land** and the **Hand.**

Drawing inspiration from the preceding section on phenomenological geography, which primarily explored the concept through creating a model and maps to reveal the sensory aspects and visual characteristics of the place, it is necessary to delve into the process of crafting a sense of place within a landscape like the Bo-Kaap. It therefore, becomes important to examine the historical habitation of the mountain, tracing its evolution from the first Capetonian settlers to its current residents, and discerning the observable craft and placemaking techniques in order to gain valuable insights.

The mountain, with its majestic presence, embodies the essence of the region, offering not only breathtaking natural beauty but also a wealth of resources responsible for the construction and development of the Cape's architectural fabric, encompassing a great social history (Green, 1980). The abundant materials provided by the mountain have inspired and facilitated various crafting and building techniques, enabling generations of Capetonians to leave their mark on the landscape.

The common misconception of the mountain is that it is simply a visual landmark, a unifying emblem of the city, or a natural space connected with the idea of leisure and escape. Instead, it is a narrative of those who worked on the mountain, developing methods of embodying the space and exploring it further (Green, 1980:178). The mountain has enthralled a sense of wonder upon generations of Capetonians, enabling their curiosities to strengthen.

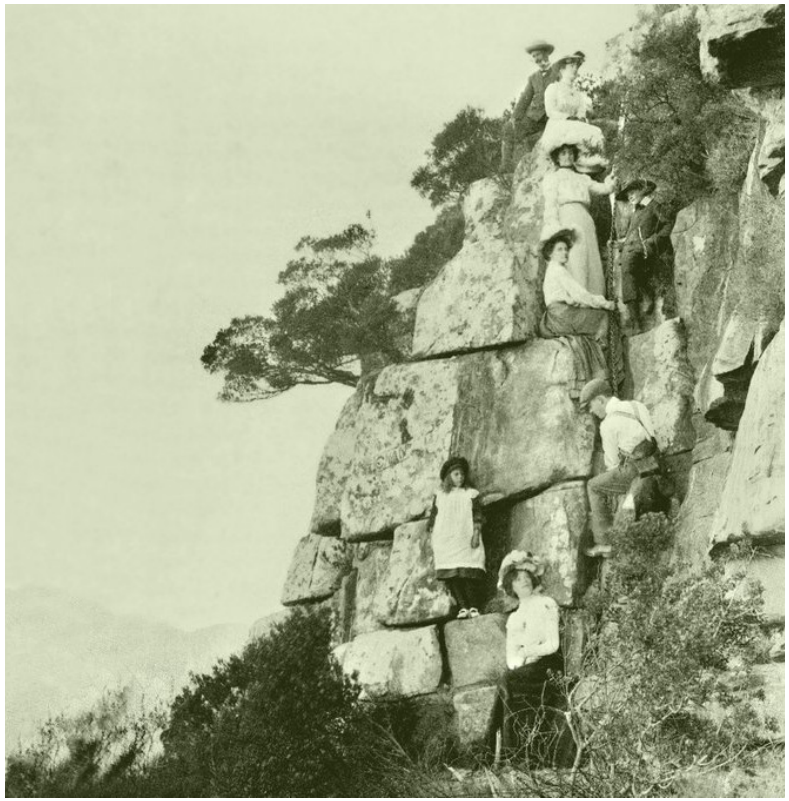


Figure 53

Capetonians posing with the newly installed chains on Lions Head in 1883 (to assist climbing to the top). (Source: Online).

03

Figure 54 - 58
Man-made landscape habitation strategies found within the mountain (Source: Author's own).

Figure 59
Cobbled and rock pathways showcasing human passgae and habitation in nature. (Source: Author's own).

Figure 60
Natural stone used as structural support and foundation of houses within the built landscape of Bo-Kaap. (Source: Author's own)..

This allure inspired; and bestowed a sense of rigour in their curious minds to discover, learn, and explore more of the mountain's secrets, which lead to the eventual development of intriguing and creative methods of landscape habitation to assist the human body in being able to explore more significant extents of the mountain's rocky terrain. This reverence is well reflected in the network of footpaths, stairs, and ladders that navigate its slopes, and even the iron bars that have been installed to assist dwellers in traversing up the slopes of Lion's Head Mountain, another peak in the area with a similar allure. Additionally, the mountain's abundant natural materials have been utilized over the years in aid of the development and construction of homes and buildings within the area of Bo-Kaap and the Cape, forming a network of landscape habitation and ***placemaking*** techniques within and from nature.

As stated by historian William Cronon, "all landscapes are work of the hand" (Cronon, 1996), molded by human activity over time. My discoveries have reflected the mountain as not only an open space, but also a worked landscape, one that has been transformed by a succession of landscape dwellers. It is indeed a natural space, but not an empty space (Green, 1980:178).

Crafted Place within nature, a small pocket of nature and peace within the Bo-Kaap Community. (Source: Author's own).

03

Crafting **Place** through **Customary Social Practice.**

As established in the previous section, the habitation of the land by the people of the Cape can be traced back to their profound connection to the natural environment and their endeavor to develop ways of being in place. The settlement on both Signal Hill and Lion's Head Mountain stands as a testament to this connection, where the making of place has been shaped by nature-based spatiality approaches. This landscape-oriented approach has permeated into the built and social fabric of the Bo-Kaap, forming part of the customary social practices of place.

Customary social practice typically refers to the widely accepted sets of behaviours, beliefs, or traditions that are upheld within a community. However, according to Fieldhouse in "The Cultured Landscape," the habitation of place is at the core of these practices (Fieldhouse, 2005:14). These customs are deeply ingrained in the social fabric of the community and are transmitted through generations, serving as a unique identifier of the community and cultural heritage of the place (Lowenthal, 1996). The Bo-Kaap demonstrates a deeply connected customary social practice that reflects both the rhythms and cycles of the land and also social traditions that have become integral to the community, and that have significantly contributed to the construction of place over time. There is also a display of a dependency on nature in various aspects of their daily lives.

Figure 61 - 64

Makeshift nature spatiaities founds within the built fabric of Bo-Kaap. (Source: Author's own).

Figure 65

Craft and make-shit nature showcased at Tamboerskloof Magazine Site. (Source: Author's own).

Figure 66

Bo-Kaaps very first hand crafted public viewing deck. (Source: Author's own).

03

Figure 67 & 68
Dependency on nature showcased through human activity and human agency.
(Source: Author's own).

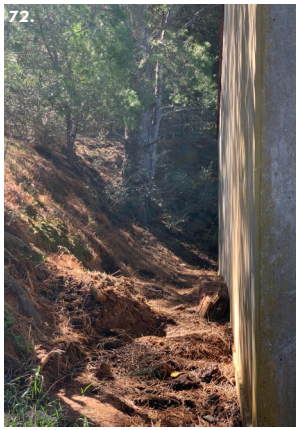
Figure 69
Make-shift filtration systems
(Source: Author's own).

Figure 71
Reinforcements for Man-made functions
(Source: Author's own).

Figure 72
Land used as Play space.
(Source: Author's own).

A striking example is the utilization of trees as sturdy supports for hanging washing lines, illustrating the resourcefulness and adaptation of the community. Additionally, the use of cobbled rocks for streets demonstrates a reliance on natural materials for infrastructure. Rocks also serve as fundamental elements for building foundations and retaining walls, ensuring the stability and durability of structures in this hilly environment.

However, despite these dependencies, there seems to be a lack of connection to the natural landscape in terms of building placement. Many properties have their walls facing away from the terrain, without any attempts to engage or integrate with the surrounding environment.



Fruits of Nature, documented at Tyisa Nbanye - Erf 81 (Tamboerkskloof Magazine Farm). Photograph by Author.

03

Craft and the **Landscape.**

Craft and the landscape are deeply intertwined, as the natural environment has played a significant role in shaping the development of craft traditions around the world. Craftsmanship is often closely tied to the materials and resources available in a particular landscape, and the techniques and skills used in crafting are often passed down through generations of artisans. Craft traditions are also closely tied to the cultural identity of a community and contribute to the construction of place. The preservation and continuation of these traditions are essential for maintaining the cultural heritage and identity of these communities in the face of ongoing challenges such as globalization and homogenization (Ingold, 1996).

The intersection of craft traditions and our perception of the landscape becomes deeply intriguing when we consider the inherent nature of the world. This leads us to ask a fundamental question: How can we truly comprehend the landscape in which we reside when it is, by its very essence, incomprehensible? One pathway to further understanding lies in acquiring embodied knowledge about the physicality of the landscape (Ingold, 1993).

Natures materials turned in to craft. Photograph by Author.

03

The craftsman, with their adept skills in transforming raw materials into tangible creations, epitomizes the role of a curator of amassed physical knowledge. This is particularly evident in their trade, manifested within the realm of the built environment. The craftsman learns the strengths, weaknesses, and limits of the materials they work with, forming a genuine connection with its inherent nature. However, the scope of this true material understanding is restricted to what can be directly interacted with. The landscape, on the other hand, with its vastness and infinity, remains shrouded in mystery rather than offering existential transparency. Thus, we can only strive to comprehend fragments of the landscape in hopes of gaining insight into the whole (Ingold, 1996., Ingold, 2013).

To expand on this theoretical stance, we can draw inspiration from the perspective of a gardener who works as a craftsman on the land. Similar to the artisanal saw-miller, the gardener must possess a profound understanding of how to cultivate and shape the natural elements under their care. Just as the saw-miller transforms a whole tree into a refined timber plank, the gardener must know how to cultivate a barren patch of land into a flourishing garden. This requires knowledge of various techniques, such as choosing the right plants for optimal growth, understanding the nuances of soil composition, and skillfully pruning and shaping plants to enhance their aesthetic appeal. By acquiring this specialized knowledge, the gardener forms a deep connection with the natural landscape on which their work is grounded.

When the gardener gazes upon a vast expanse of land, perhaps covered in a vibrant flower garden or an array of meticulously manicured shrubs, their expertise and appreciation for nature guide their perception. Instead of merely viewing the land as an observer, they envision the potential transformations that can be achieved through their craft. They see the landscape not only as a source of beauty but also as a canvas for creative expression, imagining an ideal garden where others may simply admire the view.

To effectively utilize the resources and unlock the potential offered by the landscape, it is crucial to comprehend its true offerings. The creative task aims to illustrate a method of exploring and utilizing the potential of craft in relation to the landscape highlighting how a material, obtained from the natural landscape, can be transformed through a hands-on approach that engages with its intrinsic qualities. The result of the process leads to the creation of an architectural structure. These ideas are also reflected in the case of a locality known as Erf 81, which sits within the context of Bo-Kaap. This locality exemplifies the active involvement of its residents in shaping the landscape through strategic and embodied engagement, translating ideas of craft and placemaking. In the subsequent section, I present an interpretation of my research findings in relation to Erf 81.

Figure 73

Image depicting the ands of Henry Moore. Photography (Source: Online).

Social Inclusiion and Economic Generation - Erf 81 (Tamboerkskloof Magazine Farm). Photograph by Author.

03

Erf 81.

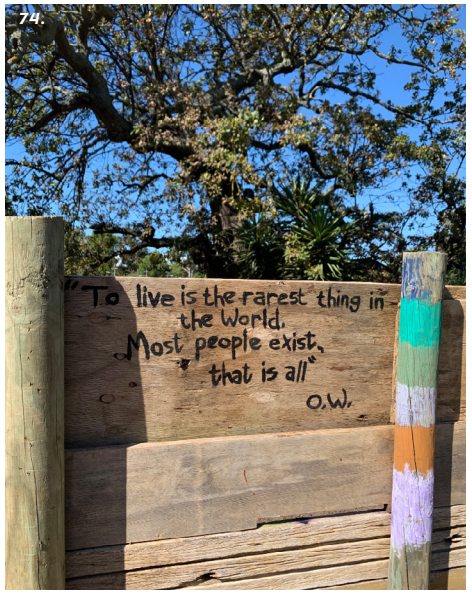
To consider craft and the landscape, one must observe the way in which place has been made upon and embodied within the landscape. The Tamboerskloof Magazine site, known widely as ERF 81 serves as a prime example of placemaking both within nature and the built environment. The site is an abandoned military artillery base that has established itself as a foster farm for displaced animals and children. Here, a rich and vibrant community has been formed in what was previously a "disheveled" dormant piece of land (Charles, 2022).

There are key principles to be extracted from the way in which inhabitants of the farm, live and have formed a connection with the natural environment, apart from this, the magazine community has established itself a unique sense of identity formulated through the techniques rooted in place – which is a strong dependency on nature for survival. The farm reflects a good example of the respect for nature and the community's commitment to preserving the natural environment in their desire to maintain harmony and a connection to the land.

Erf 81 is a prime example of successful placemaking. It is a community whose unique strengths, features, and history are leveraged to create a distinctive sense of place within the community. Organizations on the property, such as Tyisa Nabanye, have transformed the upper hills of the former military base into an organic vegetable garden and native plant nursery that provides meaningful experiences and benefits to the community (Redelmeier, 2018).

Figure 74, 75 & 77 - 78
Photographs taken to capture the essense of Erf 81 and the attitude of those who inhabited the space. (Source: Photograph by Author).

Figure 76
Plum seeds used as a layer of mulch for landscape - to lock moisture of soil into the ground. (Source: Photograph by Author).



03

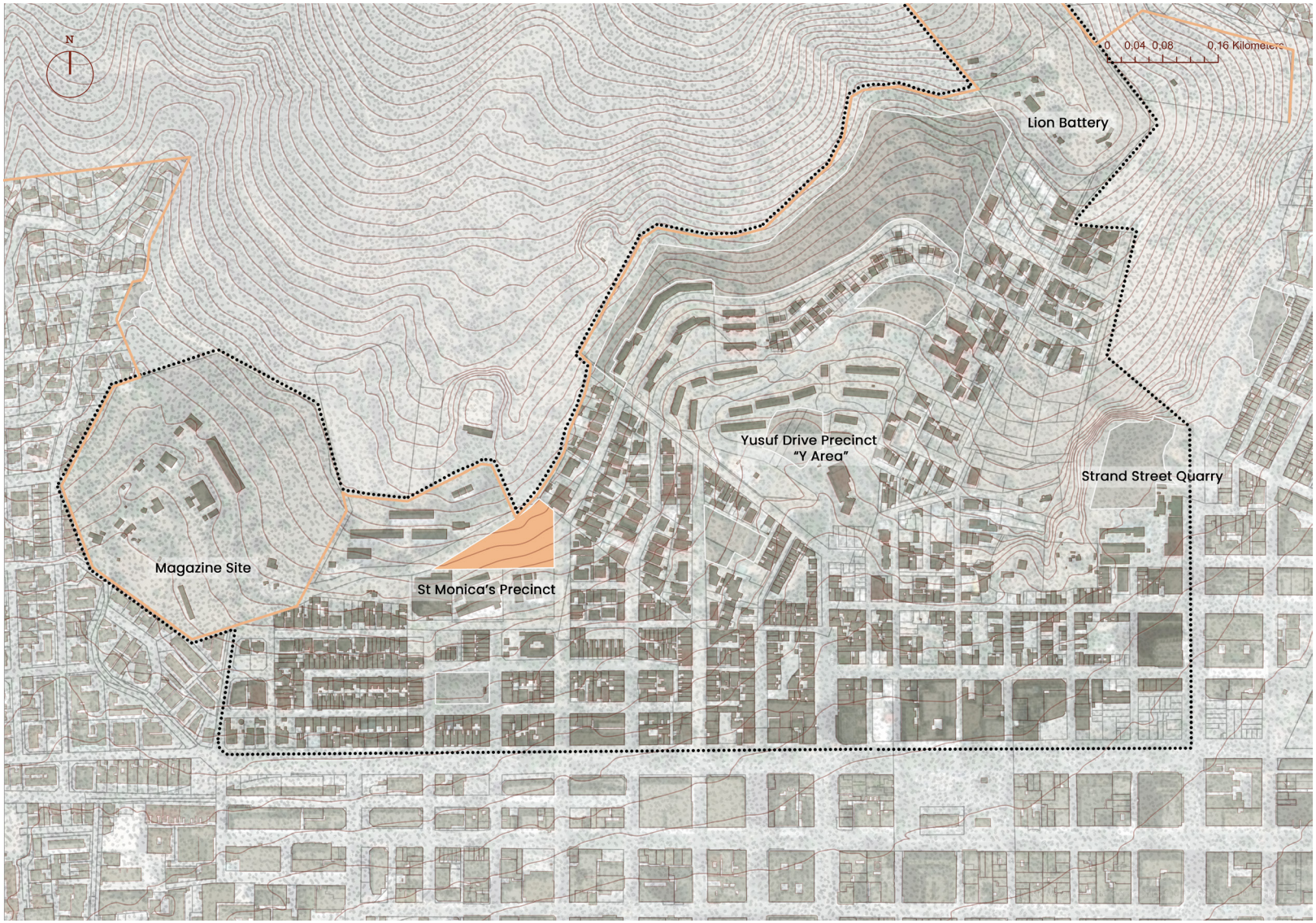


Figure 79
Locating the extent of the study area, highlighting the proposed site and location of Erf 81 (Magazine Site) and Lion Battery in relation to it. (Source: Author's own).

03

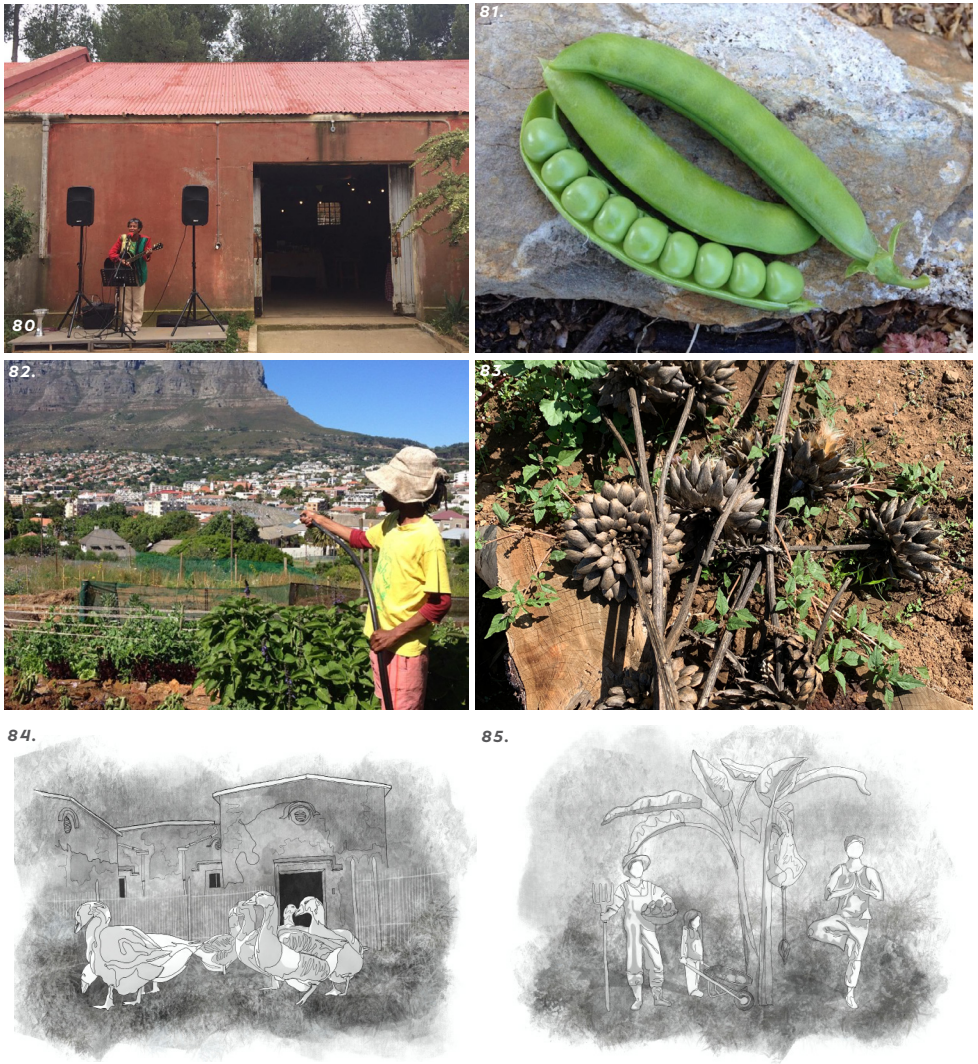
Figure 80 - 82
The space where markets are held at Erf 81 and insights into the practices on the farm. Source: (Online).

Figure 863
The production of nature - Flowers produced on the farm. (Source: Photograph by Author.)

Figure 84 & 85
Sketches of Erf 81 farm life. (Source: Drawings by Author).

Through the efforts of Tyisa Nabanye, Erf 81 has become a stimulating environment for healthy produce growth, and by extension, food security and employment opportunities. These efforts have resulted in creating a sense of pride and ownership in the community because the property serves the needs of local inhabitants in ways that allow them to flourish and express individual potential (CapeTownMag.com, 2005). In this light, the farm becomes a useful precedent, shaping a narrative for the intended project's programme and strategy for programmatic nature reconnection.

The Magazine site, as well as the extent of the Bo-Kaap documented through walking, exhibits and assorted range of endeavours made by individuals to forge a connection with the natural environment, some natural, some constructed. From this perspective, the interconnections between craft and the landscape extend beyond the social realm to embrace a manner of technological refinement. By enhancing and amplifying the quality of life, albeit marginally, within the wider framework of the Bo-Kaap, these efforts towards technification serve to augment the human experience.



03

LANDSCAPE PEDAGOGIES.

Figure 86

Sketch depicting intended function of the projects programme and the educational component of nature .(Source: Author's own).

The **Social** Construction of **Nature.**

Landscape pedagogies is a term that emerged within this investigation as a critical agenda that explores the educational potential of landscapes within the context of social and architectural placemaking. This pedagogical approach recognizes the dynamic interplay between people and their natural surroundings, emphasizing the social construction of nature as a lens through which to understand and engage with the landscape.

All of the investigations within the preceding sections have demonstrated forms of landscape pedagogies in their own right, and have provided valuable insights into the significance of the land in the development of our societies and the built environment. I have explored the local precedent of the ERF 81 farm and examined various placemaking techniques found within the mountain. Additionally, I have studied how people of Bo-Kaap have created place within the community that are influenced by nature. What I have discovered is that nature serves as a positive reinforcement in the creation of place. Initially, it was assumed that people in this area did not acknowledge the significance of nature or the mountain in their heritage and social traditions. However, through this investigation, I have found that nature is woven into even the smallest aspects of the community. Moreover, residents have made considerable efforts to implement strategies that utilize nature for social benefit.

03

The community of Bo-Kaap has constructed a social understanding of nature that weaves together culture, history, and place-based practices. This is reflected in the mnemonics mentioned in the preceding sections (see pages 22-33). Through nature-based spatialities like guerilla gardens and outdoor seating areas, residents of Bo-Kaap have created social value for public life in their community. These spaces serve as opportunities for the community to engage with nature and to connect with one another, deepening traditional customs and forging new social bonds in the process. The creation of these nature-based spaces exemplifies the profound ways in which Bo-Kaap residents have integrated their environment into their daily lives, and the social significance of such practices in the shaping of a just and dynamic community.

In the analysis of landscape pedagogies and the social construction of nature from a theoretical perspective, the scholarly contributions of Tara Page have proven instrumental for this investigation. In her New Materialist Pedagogies, she explores the ways in which materiality and social construction intersect, highlighting the significance of adopting a non-anthropocentric perspective to understanding nature and designing environments. New materialist landscape pedagogies focus on the multi-dimensional interactions between individuals, materials, and the environment, acknowledging the ways in which these elements co-constitute each other and how materials act as teachers. In architecture, these pedagogies are useful for developing design strategies that engage and respond to the environmental and social complexities of a given context.

90.

Figure 87

Vision of intended programmatic function of project. Drawing by Author.

91.

Figure 88

Teaching with matter, landscape pedagogies at play. Drawing by Author.

03

Intentional Outcomes.

The investigations conducted have yielded interesting strategies, which have been derived from a deep understanding of the intended programmme of the project. The preceding sections of investigations has underscored the importance of achieving an attuned mood of the "place" in the intended design, particularly in consideration of the role landscape plays in fostering a sense of place. The valuable insights obtained from the investigations highlight the significance of shaping a place that provides opportunities for individuals to discover the beauty of the natural landscape, thereby fostering a new attachment with nature as a positive reinforcement.

By designing spaces that take into account the inherent characteristics of the natural environment and make the fullest expression of it possible, a deeper appreciation of the place and a sense of belonging is instilled in its inhabitants. These results present a foundation for the development of effective strategies for placemaking with nature in mind. In the context of Bo-Kaap, it is essential to recognize the children and resident as the agents of placemaking, and nature as the medium. Their active engagement, whether through tending to the guerilla gardens or navigating the streets and mountain, influences the social construction of nature and the formation of a distinct sense of place within the community. By understanding and appreciating the significance of the mountain, the street, the school, and the transformative power of nature, the children and residents of the Bo-Kaap manifest their agency as creators and guardians of their unique placemaking practices.

89.

90.

91.

Figure 89 - 91

Taking inspiration from the placemaking strategies investigated to craft a place in nature. Photograph source: (Source: Online)

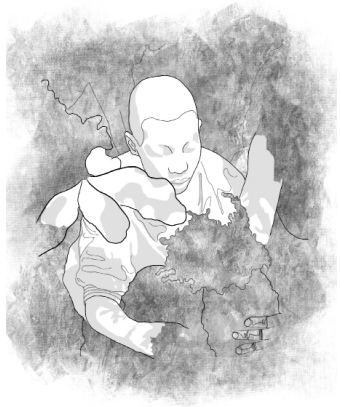


Figure 92

Nature fostering a sense of place and belonging. (Source: Author's own).

SCAPING A SENSE OF THE LAND

Image of Landscape structure in section profile (Source: Author's own).

04

Geology + Topography.

The underlying rock formations, or geology, of a region form the fundamental basis of its physical environment, shaped by hydrological and weathering processes that ultimately determine it's topography. The resulting soil types, in turn, play a crucial role in shaping the indigenous flora and fauna of the area (Compton, 2004).

The Cape Peninsula, for instance, comprises of three main rock formations of varying ages, including the Malmesbury Group (Metamorphic Slate and Blue Stone Quartzitic Slate), Cape Granite (Igneous Granite) and Table Mountain Group (Sedimentary Quartzitic Sandstone), each with their own unique characteristics (Compton, 2004). The geological bedrock of the Bo-Kaap, specifically, is underlain with the Malmesbury Group i.e. The Malmesbury Shale, from which the Peninsula Shale Renosterveld formed in this area. The Malmesbury Group rocks are not typically exposed, as they weather quickly and are usually covered by soil or windblown sand (BKLSDF, 2021).

The topography of Bo-Kaap is dominated by Signal Hill, a prominent landmark and World Heritage Site, contributing to the dramatic backdrop of Cape Town. The entirety of the Bo-Kaap is situated on steeply sloping land. The steepness of the slope, has a difference of over 100 meters in elevation between the highest and lowest parts of the area, posing challenges for residents accessing the different parts of the suburb. The contours of the area indicate incised valleys that form part of the mountain's catchment, with the predominant soil type being soils with minimal development, usually shallow on hard weathering rock (Compton, 2004).

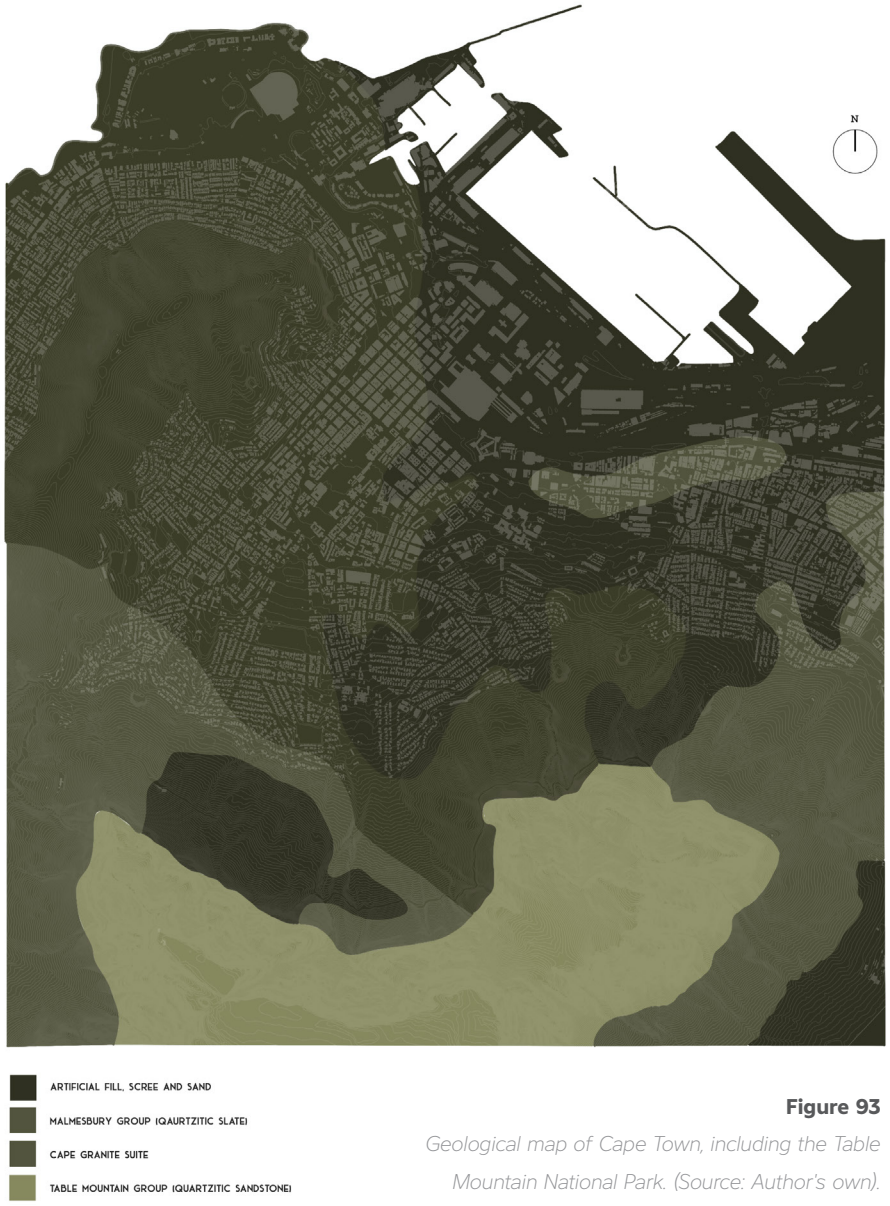


Figure 93

Geological map of Cape Town, including the Table Mountain National Park. (Source: Author's own).

04

The Table Mountain Sandstone formation is also a salient feature of the Bo-Kaap landscape and has contributed to the steep topography characterized by the sequence of ridges and valleys. It's porous nature renders it highly susceptible to weathering and erosion, yet it has fostered a unique landscape typified by deep gorges, steep cliffs, and rocky outcrops. Moreover, the sandstone formation has engendered soil types that are typically nutrient-poor and water-deficient, posing significant challenges to agriculture. Despite these challenges, the Bo-Kaap has a rich and sustainable history of agriculture, with local residents cultivating a diverse range of crops, including fruits, vegetables, and medicinal plants, in small-scale gardens and allotments (BKCRA, 2018).

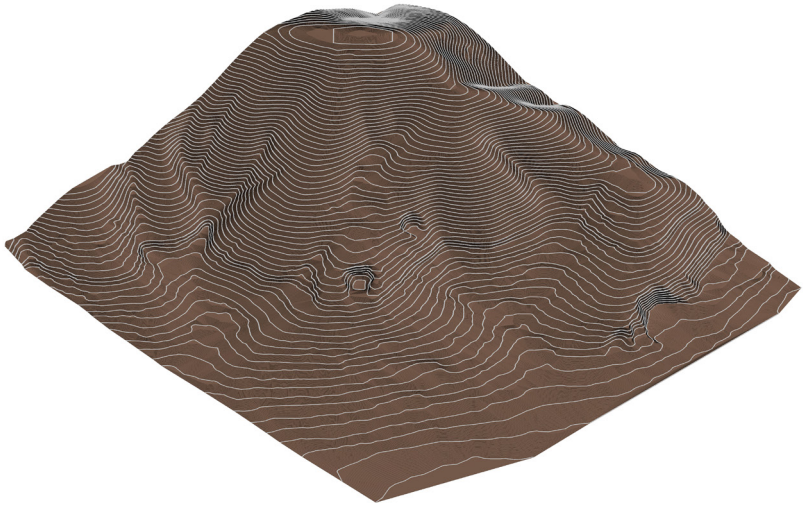


Figure 94

3D modelled terrain of selected study area contours, with 5m contur intervals. (Source: Author's own).

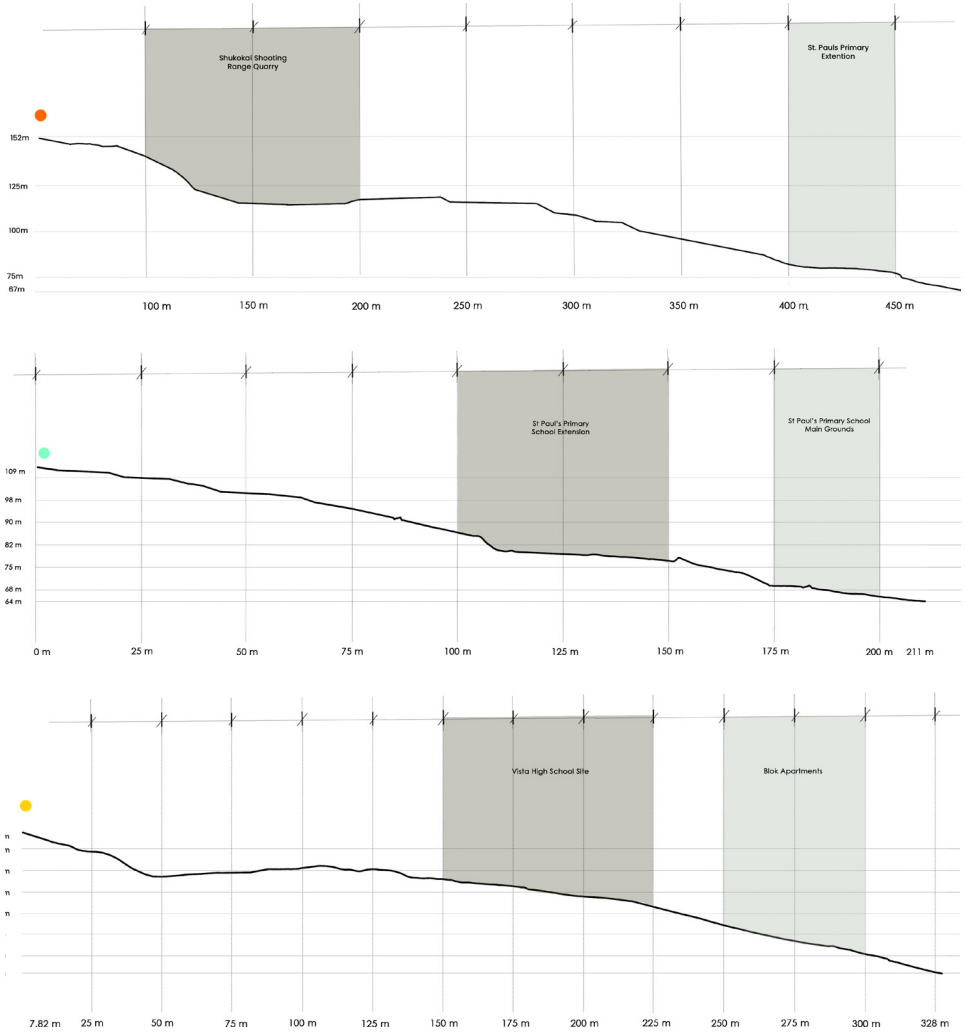
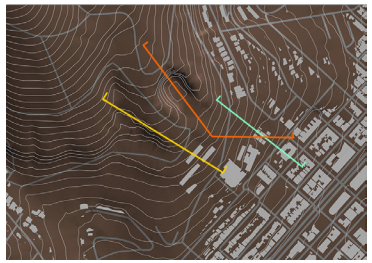


Figure 95

Topographical sections showcasing the orginal topography slope angles before design intervention. (Source: Author's own).



04

Biodiversity + Vegetation.

The City's Biodiversity Network identifies critical areas of biodiversity, and those protected in perpetuity within the Bo-Kaap. It highlights the importance of appropriate management plans and custodians to ensure the sustainable management of these areas in the long term. Unlike the World Heritage Site buffer zones, the City's Biodiversity Network does not extend through the residential areas of the Bo-Kaap, except for the Tana Baru precinct, which contains critically threatened biodiversity (BKLSDF, 2021).

The Table Bay district, which includes the Bo-Kaap, contains some of the last remaining tracts of three critically threatened ecosystem types in South Africa, such as the Cape Flats Sand Fynbos and Peninsula Shale Renosterveld, both of which are characterized by exceptional species diversity and high incidence of vulnerable and endangered Red data plant and endemic faunal species. These ecosystem types, albeit limited to small and isolated patches, are of utmost importance for conservation efforts. The Bo-Kaap is fortunate to have this extremely rare natural vegetation resource within and adjacent to its borders (BKLSDF, 2021).

Figure 96

Map of biodiversity, vegetation, and soil types located in and around the Bo-Kaap community and extent of the Table Mountain National Park. (Source: BKLSDF Baseline Anaylsis report: 2021).

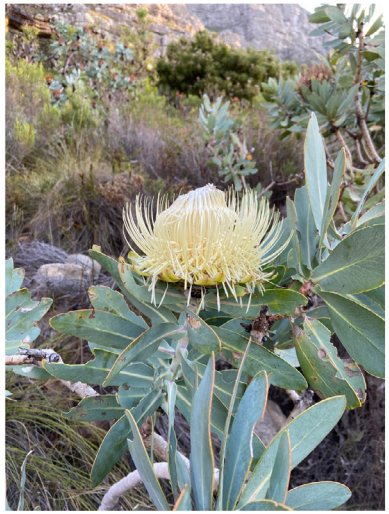
04

The following fauna and tree types are vegetation ttypes that are endemic to the study area. These are typically found along the Table Mountain National Park within the Signhal Hill, Tamboerksloof and Lion Battery Areas. The intended design aims to intergrate the following fauna and tree times within public landscape of St monica's precinct.

COMMON SUNSHINE CONEBUSH (LEUCADENDRON SALIGNUM)

WILD PEACH (KIGGELARIA AFRICANA)

CAPE PROTEA FAMILY



PROTEA FAMILY

BLUE-SEQUINS (GEISSORHIZA ASPERA)

Figure 97

Contemporary plant species endemic to the landscape of the Table Mountain National Park and found with the areas of Bo-Kaap, Tamboerskloof and Signall Hill. (Source: Author's own).

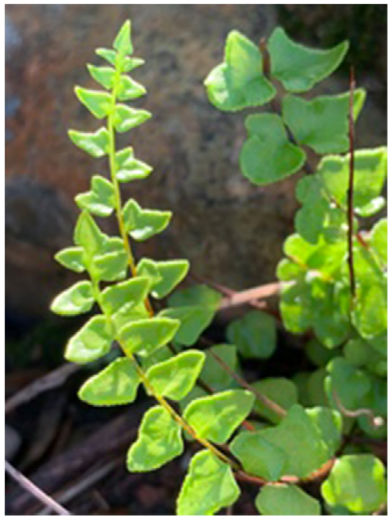
STONE PINE (PINUS PINEA)

ALEPPO PINE (PINUS HALEPENSIS)

MARITIME PINE (PINUS PINASTER)

BRISTLE FELICIA (FELICIA TENELLA)

RAIN DAISY (DIMORPHOTHECA PLUVIALIS)



SPEAR LIPFERN (CHEILANTHES HASTATA)

CAPE LIPFERN (CHEILANTHES CAPENSIS)

MONTEREY PINE (PINUS RADIATA)

04

Materials Pallette.

Transforming materials gathered from the natural landscape seeks to realize this project within a perceived resource-scarce context and rescript the meaning of dormant resources to valuable construction materialities. The landscape of the Bo-Kaap makes available an abundance of resources, both natural and human to become a self-sufficient community. The natural materials in which the area is particularly copios in are sandstone, granite, gravel, cobble, and limestone which have been used in the construction of many Bo-Kaap buildings. These stone materials offer a colourful and textured material palette that has been used since the area was first settled in the 17th century (Lewcock, 1963).

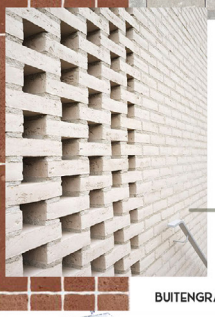
The St Monica's precinct area, and more particularly the Shukokai Shooting Range Quarry, has great potential as a material resource volt, housing the weathered slate with great processing abilities to be fired into clay. Within the context of the Bo-Kaap in general, the quarries hold a history of having served as a vital source of construction resources within the local area. The rocks mined from the quarries are of high quality, to the point where they are strong and sustainable enough to build all the foundations of most of the old houses within the area and even the structure of the Castle of Good Hope.

Figure 98

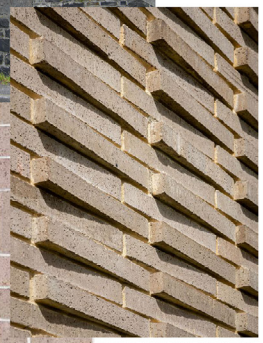
Collages of found natural and man made materialities within the Bo-Kaap context. (Source: Author's own).

ACADES

BREEZE BLOCK BRICK SCREEN WALL



BUITENGRACHT SLATE WALL



BRICKWORK CRAFTED FACADES

CLAY BRICKS

MAIN BUILDING MATERIALS:

STONE (SLATE ROCK & COBBLE)

CONCRETE

CLAY BRICKS

STEEL COMPONENTS

GLAZED ELEMENTS

OFF SHUTTER CONCRETE FACADE

BLOK APARTMENTS CONCRETE STRUCTURE

COBBLE, CONCRETE AND COLOUR

AUWAL MOSQUE TEXTURE PLASTER FACADE

CARISBROOK HOUSE STEEL AND BRICK ENCLOSURE

BRICK, STEEL AND STONE FINISHES

TERRACED ROOF AND COLOURFUL PAINTED FACADE

05

Meaningful **Resources** and **Resourceful** Meanings.

The technical, more practical section of the paper endeavors to provide the base for design thinking and technical application, by applying the theories and methods discussed in the preceding sections through experimentation, precedent analysis, and making. While the outcomes and impact of these explorations have not yet been tested in design, it is essential to surface available resources offered on-site and investigate the integration of these various methods to recreate modes of practice, whether it pertains to the creation of architecture or a method of representation for the design dissertation. Furthermore, this section delves into the mapping and analysis of the anatomic-tectonic theories, with a particular focus on architectures that facilitate a dialogue between the land and the embodied experience of place-making.

There is a fascinating interaction between ***landscape***, both as a dynamic detailing of the earth's surface, and construction. In the context of the essay by Cordula Loidl-Reisch, landscape is considered both a "substrate" for design work and also a place-related "basis". She argues that landscape and its characteristics dictate the general conditions while construction responds accordingly, based on the characteristic properties of building components (Zimmermann, 2011).

Materials intergrated and meshed within a single floor area of a street of Bo-Kaap Photograph by Author.

For her research, she examines the ways in which landscape is constructed through various materials, techniques, and structural components, and how these constructions affect or influence the environment and the people who inhabit it. She argues that understanding the construction of landscape is essential for creating sustainable and resilient environments for the future (Zimmermann, 2011).

The diagram presented which seeks to layout the structure of the research to follow:

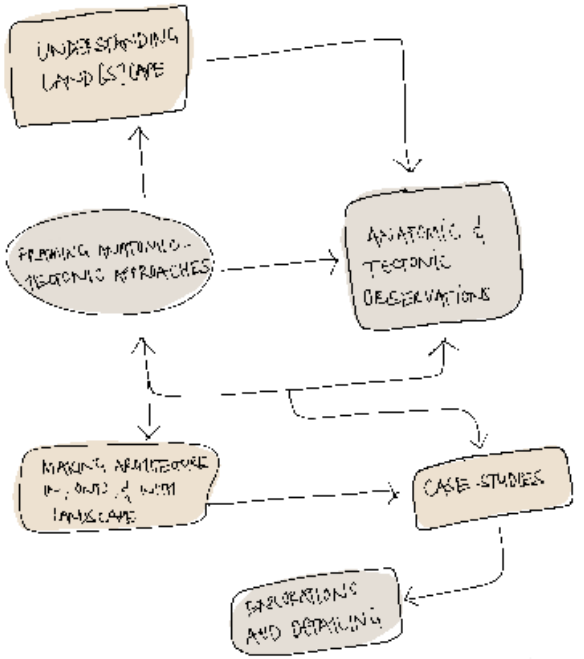


Figure 99

Diagram formulating the structure of the following section of investigation. (Source: Author's own).

05

Understanding **Land[S]Cape.**

As part of earlier tasks completed to decipher a fundamental keyword for this project, I have theorized several concepts, defined as binary constituents inherent to the term landscape that have aided an understanding and a direction taken toward the approach within this research. An initial response to the analysis of the term was to rescript it as Land[S]Cape and further unpack it through offspring, dependent translations. Through this process, a contradictory narrative was constructed that presented the binary relationships as oppositional, when they are in fact more fluid and closely rooted. To begin this process, one must understand that landscape serves as an attitude, an instrument or vessel enforcing the way in which we see and approach the built environment as designers (Corner, 1999). The following descriptions below are definitions of the term constructed as a lens through which to view the term throughout the study.

Landscape, in the context of this study, holds a multifaceted meaning. The first translation has been defined to refer to [Nature + Society] and encompasses the dualities and disparities present within and between the natural landscape and the man-made landscape - everything that constitutes the society in which we live today. For landscape to be considered purely in its ecological and formal terms would fail to embrace the complex richness of association and the social structures that are inherent to it. Therefore, the second translation has been defined to understand landscape as [Input + Output] considering ***land*** as a process and ***scape*** as an existential foothold. This reflects the idea that land functions as a commodity of place that is processed into physical space.

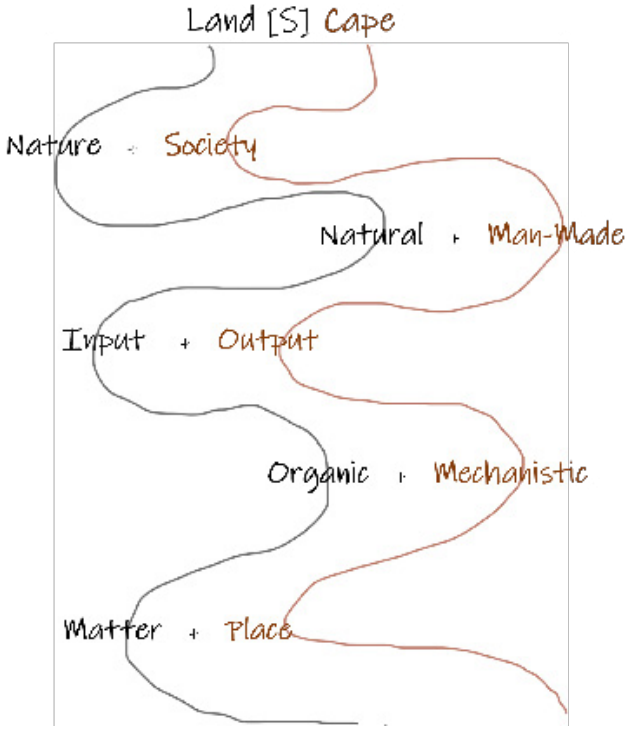


Figure 100
Diagram unpacking the binary constituents of the term Land[S]Cape. Diagram by Author.

To anchor the term "landscape" within the context of architectural theory, the third translation expands the definition as [Matter + Place]. Matter in this case, is defined as a physical substance, drawing attention to the idea of the person and place as site specificity, implying the notion of making as [Anatomic + Tectonic]; a way of making that holds in mind, the land and the body – thereby creating an architecture that binds the person and terrain.

These offspring concepts will serve as the foundation for the design and technology approach, channeling new ways of thinking and making in design.

05

Anatomic and **Tectonic** Observations.

For this section of my study, it has been quite a challenge finding an explicit source that may serve as a theoretical basis for the concepts of the anatomic and tectonic and their relationship to architecture. However, these concepts display great potential to add real value to my project by revealing methods in design and technology that may be highly relevant to my project. In separate discourses, the term anatomic, relates to a branch of morphology, refering to the study of physical matter and the biological structure of organisms, whereas, the term tectonic refers to the geological processes associated to the shaping of the Earth's crust and it's landscapes.

In stand-alone scenarios, the terms have been defined to belong to separate discourses and schools of thought, with only one holding a connection to architecture. However, both enthrall strong underpinnings related to the Structure of the Landscape, which will be the route explored in anchoring the term within an architectural space in this study. The investigation seeks to bind the two through the notion of the structure within making and the structure inherent in/to an object or matter.

For the purpose of this research, the terms have been adopted and defined through an architectural lens tailored to a design methodology that explores ways of designing with the land and the body in mind. With the Anatomic as being used as a means to understand, explore and decipher structural expression and the Tectonic used as a concept to explore and decipher detail expression.

The intersection of landscape materiality. (Source: Author's own).

05

ANATOMIC

*Relating to the branch of morphology that studies the **structure** of organisms.*

*Elements that make **place***

Human-Scale

+ Sensory
+ Materiality
+ Atmospheric

TECTONIC

Related to the study of the earth's crust and large-scale processes that takes place within it & also have relations to the notion of building and construction

The Structure of the Landscape

What is the structure of the landscape?

*Elements that make **space***

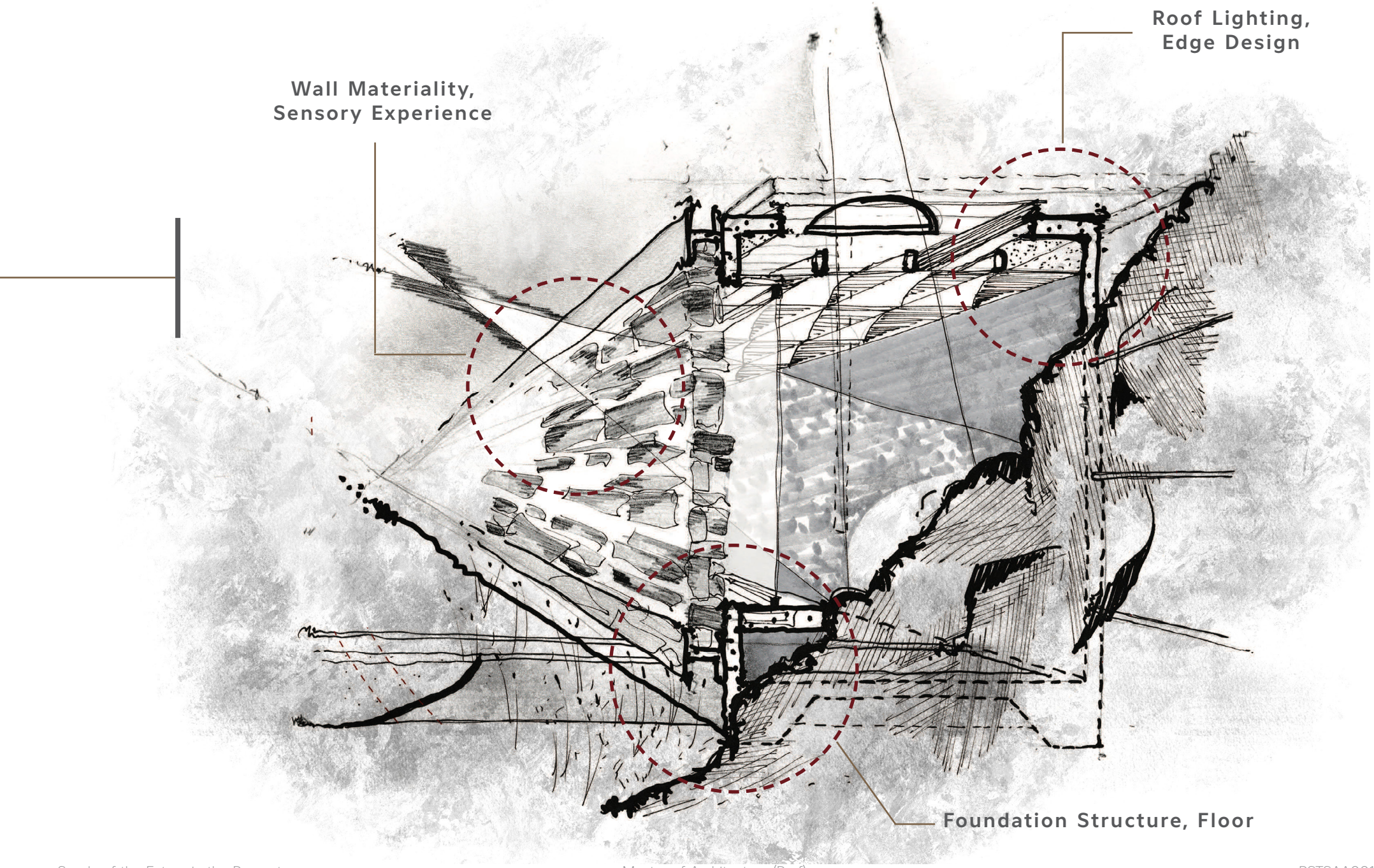
Architectural-Scale

+ Lighting
+ Edge Design
+ Porosity (Route & Access)

Figure 101

Drawing done as an intuitive piece to prompt technilofical research. Drawing by Author.

The following drawing was done as a conceptual stimulus, serving as a catalyst for identifying structural, technical and architectural components that require further comprehensive exploration within this study for design practice. The highlighted segments of the drawing point towards principles or guidelines in which to analyze the subsequent case studies, as outlined below.


Roof Lighting,
Edge Design
Wall Materiality,
Sensory Experience
Foundation Structure, Floor

FRAMING ANATOMIC/ TECTONIC APPROACHES

Photograph taken within the built fabric of Bo-Kaap Weathered wall, racked plaster and exposed bricks. Photograph by Author

05

Making Architecture **in**, **onto** and **with** landscape.

The following case studies are analyzed to better understand the strategies employed in achieving a fusion between architecture and the landscape as well as surface the design and construction strategies successfully aiding in architecturally making landscape. These case studies are deconstructed to their key elements to help define a language that can then be applied to the intended project in a justifiable manner.

The categorization provided below will be utilized as a framework to facilitate the examination of the case studies.

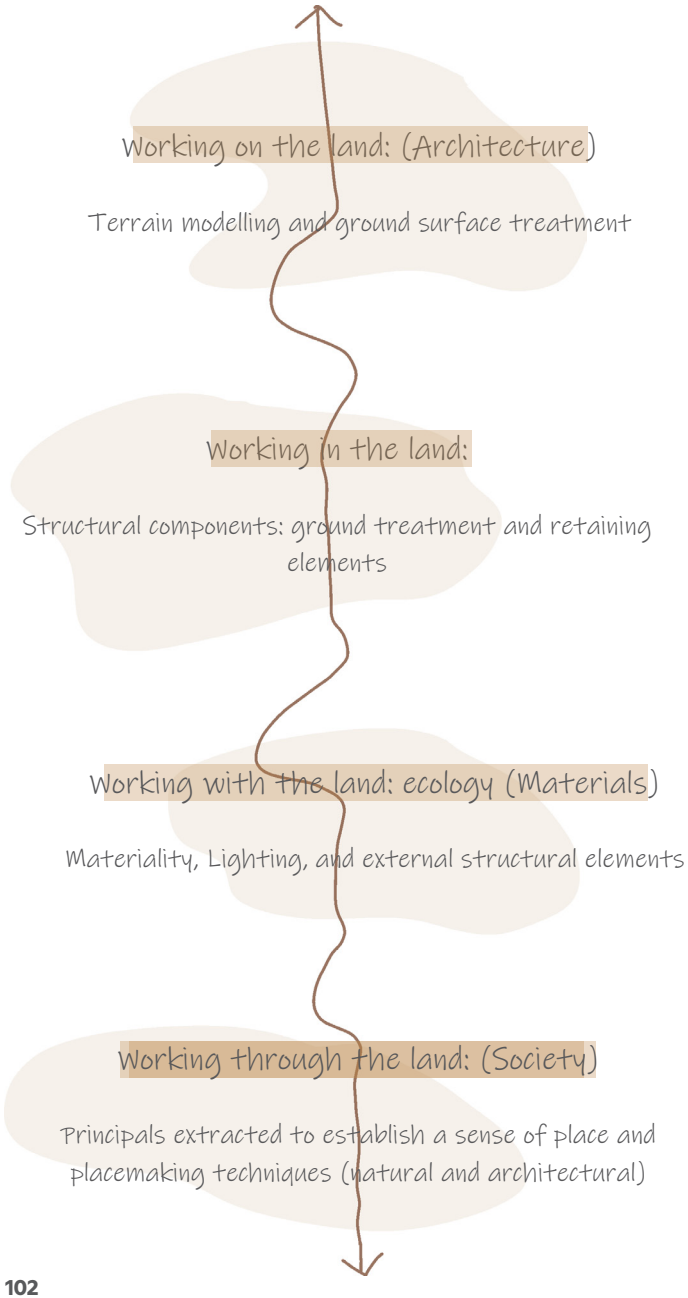


Figure 102

Diagram showcasing the order of the analysis. Diagram by Author.

05

Sancaklar Mosque.

Location: *Istanbul, Turkey*
Year: *2013*
Architect: *Emre Arolat Architects*
Capacity: *311 people, 7365 m2*

"Light and shadow, space and time, A sacred haven where the divine Meets the earthly, in perfect rhyme, The Sancaklar Mosque, a true design."

Sancaklar mosque by Emre Arolat is an illustration of contemporary architecture fusing itself with the landscape, providing an in-depth understanding of the essence of building landscape architecturally (Mairs, 2015). The landscape is an essential component of this building, with careful attention paid to place allowing the land to transform into an architectural element; a threshold guiding the users into its sacred space. It displays a unique way of blending completely with the topography and in a peaceful way, delivers back the form of terrain in the groundscape. The landscape acts as a design principle that influences the language of the interior space, creating a cohesive connection between the building and the site, both physically and metaphorically (Galeyan-Mekanik, 2014). This case study is revelatory in the sense that it is approached with a means of porosity and understanding how the human body percolates through space in addition to how the architecture can be designed to perform in consonance with the landscape, which builds off the anatomic-tectonic theories.

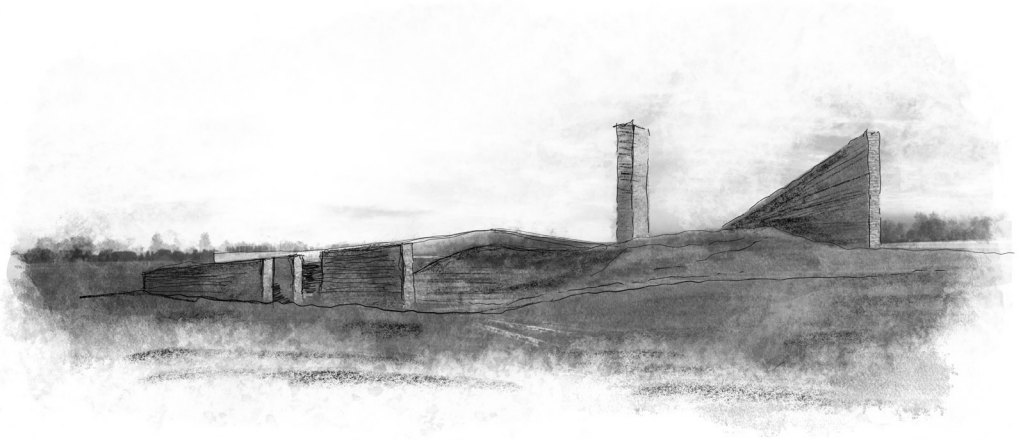


Figure 103

Sketch of Sancaklar elevation, depicting architecture in unison with landscape. Drawing by Author.

Figure 104

Cascading landscape structure and terrain steps at Sancaklar Mosque. Source: (Online, Emre Arolat Architects, 2021).

05

Figure 105
Interior ablution station materiality. Source: (Online, Emre Arolat Architects, 2021).

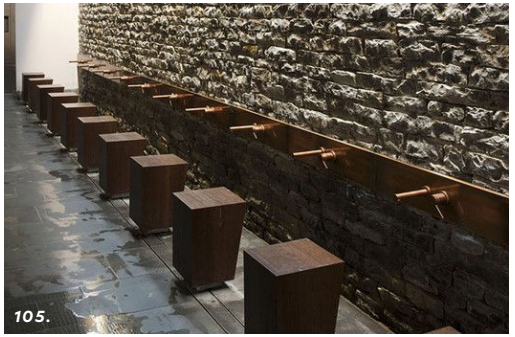
Figure 106
Exterioir passageway material qaulity. Source: (Online, Emre Arolat Architects, 2021).

Figure 107
Juxstaposition of material quality. Source: (Online, Emre Arolat Architects, 2021).

Figure 108
Site plan depicting the circulation, walls and its apertures and permeation through them. Drawing by Author.

According to the writings of Barbara Erwine in her book *Creating Sensory Spaces*, a sense of place is the result of the complex interaction between people and their surroundings. She contends that as designers, it is not within our capabilities to warranty a sense of place, nor can we assume what aspects it's inhabitants will prioritize; or design their collective memories. However, we can acknowledge the physical body's response to sensory stimulation and use this as awareness to create spatial environments that are rich in sensory qualities, influencing people to linger and create lasting memories (Erwine, 2016). In the context of the Sancaklar Mosque, this is achieved through the use of materiality and lighting as symbolic and conceptual expressions.

The realization of the Sancaklar mosque's role in becoming a "place" is therefore, intricately connected to the materiality integrated within its design. Barbara Erwine argues that materiality plays a crucial role in cultivating a sense of place, through its potential to elicit an emotive response from users (Erwine, 2016). For example, the exterior passageways of the mosque are made up of stone walls, which at times have a transition in materiality from the rough surface of the stone walls to the modernistic elements of the metal doors, along with the contemporary refinement exuded by the timber slats juxtaposed against the entrances. These walls at times are interrupted by apertures that facilitate the human body's percolation through the space and permit natural lighting to permeate the external passage. This results in a dynamic interplay of experiential qualities that enforce a ***sense of place.***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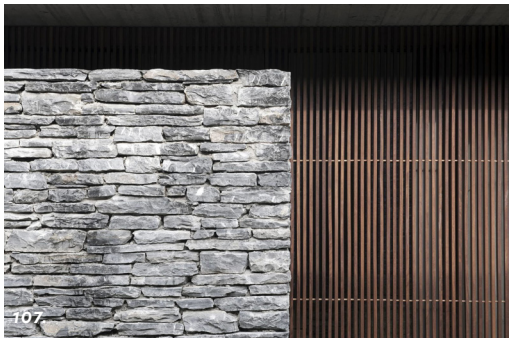
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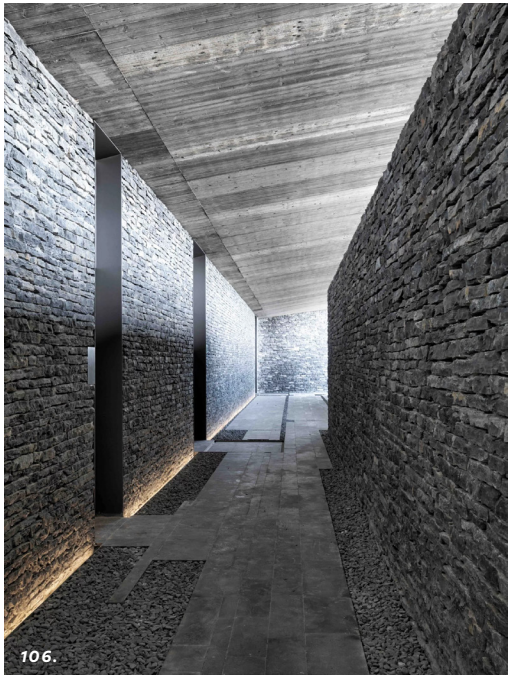
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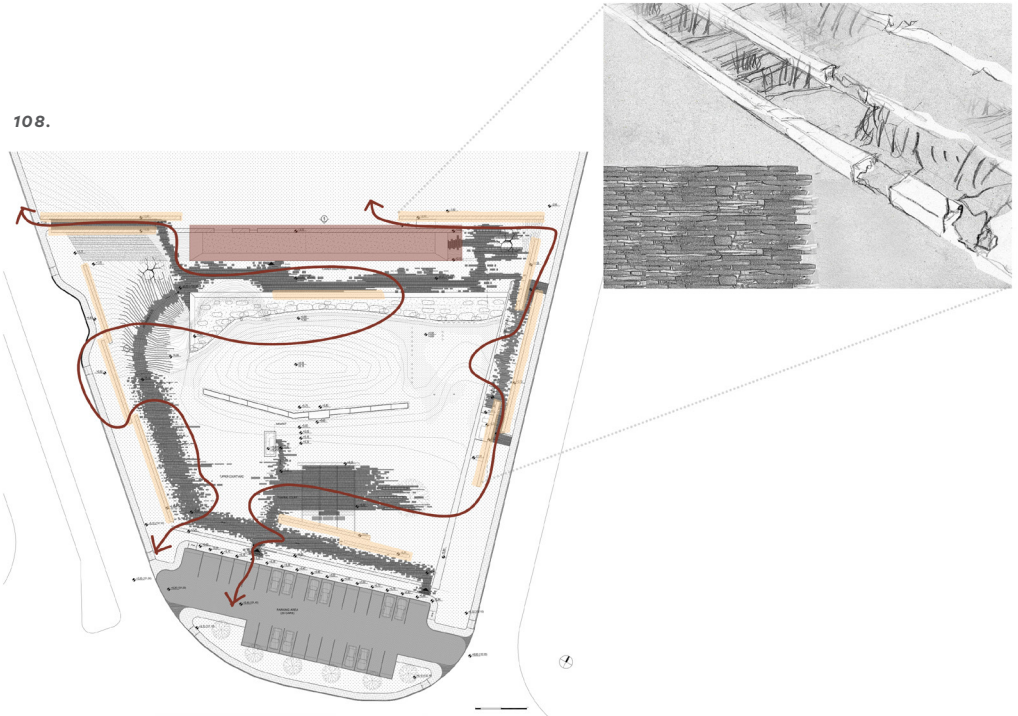
108.



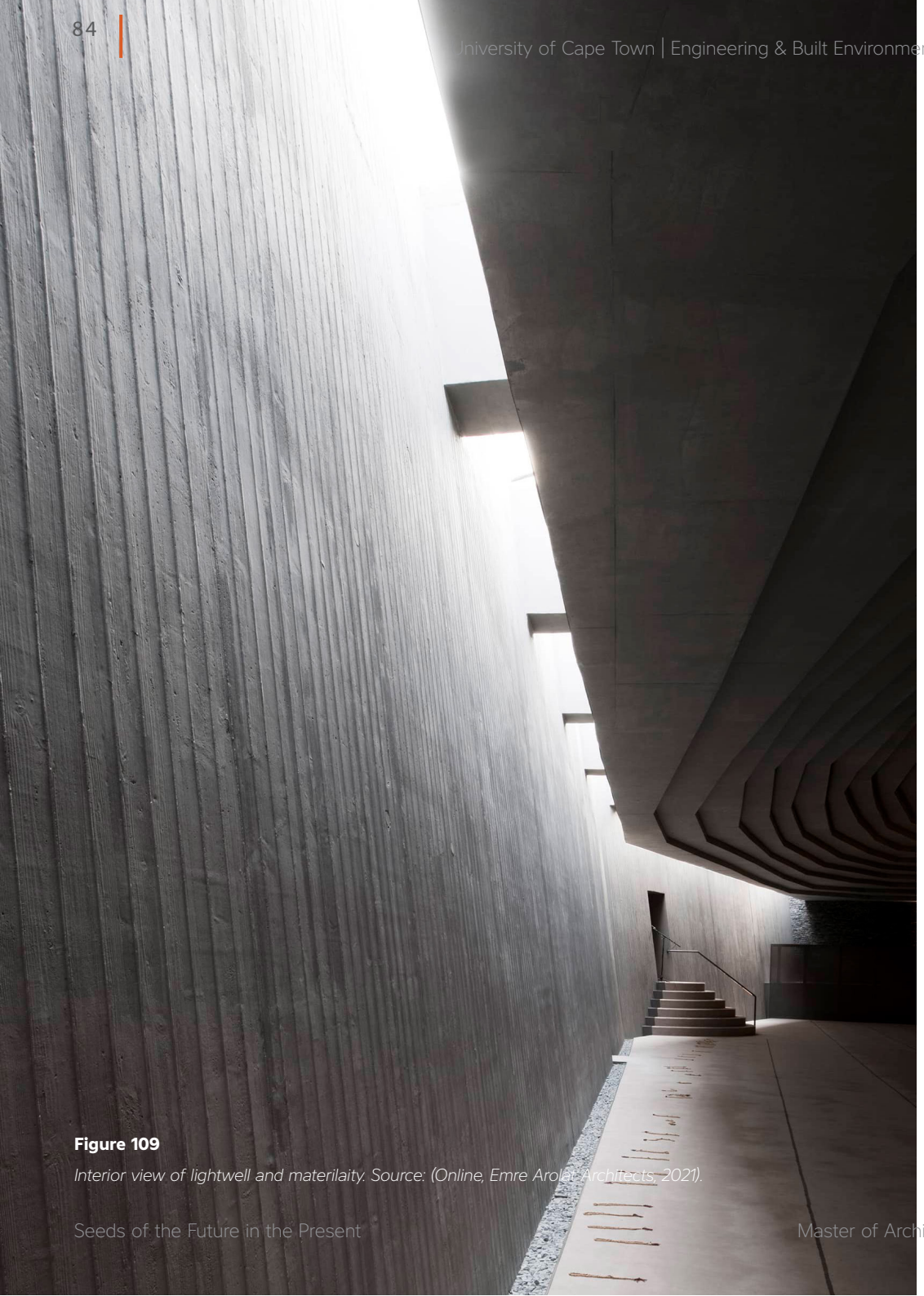


Figure 109

Interior view of lightwell and materilaity. Source: (Online, Emre Arolat Architects, 2021).

05

Materiality and **Lighting.**

Sancaklar Mosque offers a captivating sensory experience through its careful attention to tactile qualities in both its interior and exterior spaces. Through the skilled integration of light and materiality, the architect was able to craft a metaphysical atmosphere. The exterior features a visually striking combination of natural stone and wood, evoking a sense of warmth, tranquility, and organic beauty. These materials are not only visually appealing but also engage the sense of touch, allowing visitors to physically connect with the architectural elements. Upon entering the mosque, the interior continues to engage the senses with its thoughtful material choices. The use of exposed concrete and natural stone creates a tactile experience that is both raw and serene. The rough texture of the concrete and the smoothness of the stone surfaces offer contrasting tactile sensations, stimulating a feeling of awe and contemplation. Furthermore, the clever use of natural light filtering through thin slits and projecting patterns on the walls adds another layer to the emotive experience, creating a spiritual ambiance that invites introspection and serenity. The architect also uses a hidden cove lighting technique to connect the users with the outdoors, even when underground. The illumination washes over the concrete wall, creating distinct atmospheres depending on the time of day (Pearson, 2014).

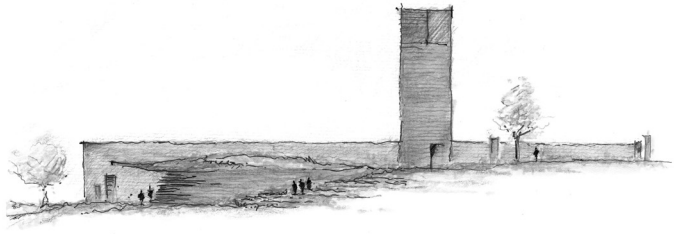
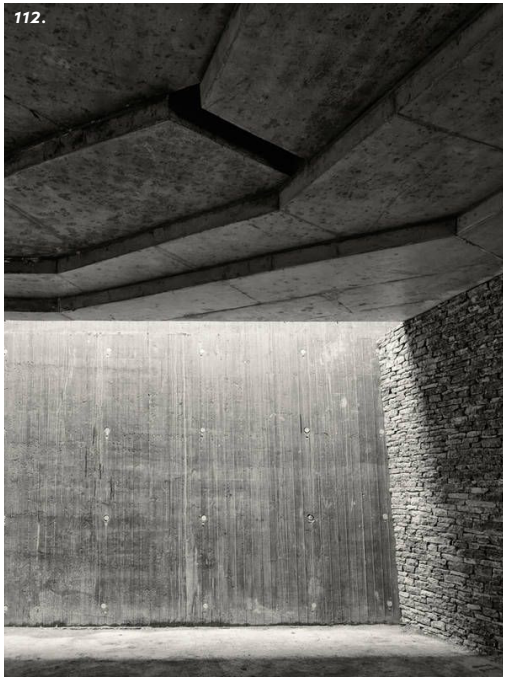


Figure 110

Sketch of elevation of Sancaklar Mosque, showing the structure and landscape in symbiosis. Drawing by Author.



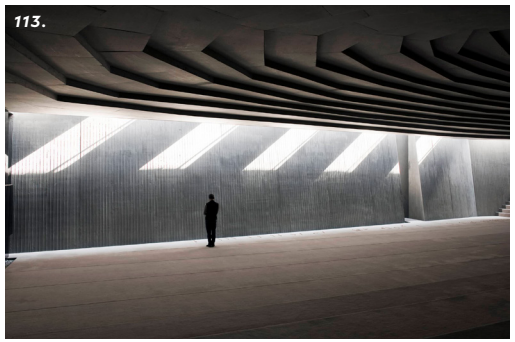
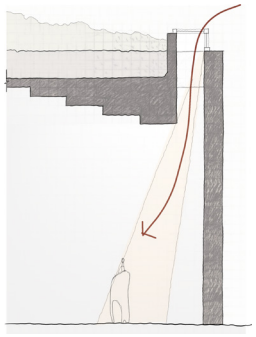


Figure 111 - 113
Internal roof and ceiling materilaity and finish with lighting penetration through cove lighting. Source: (Online).

Structural Components.

The structural components demonstrate meticulous attention to detail and harmonious integration with the architectural design. The floor structure serves as the foundation, utilizing a reinforced concrete slab for stability while the subtle slope offers a seamless transition between indoor and outdoor spaces. The roof structure is a notable feature, with a curving concrete shell forming a dynamic and visually striking element. This shell not only provides structural support but also allows for ample natural light to filter into the prayer hall, creating a serene and ethereal atmosphere. The walls are composed of load-bearing full stone panels, acting as both structural and aesthetic elements. These panels add stability to the overall structure while also showcasing the natural beauty of the materials. The building constantly plays off the tension between elements of the natural and the man-made. The contrast between various architectural elements like the natural stones, the slope of the terrain and the thin reinforced concrete slab spanning over 6 meters forming the canopy enhances this dual relationship (Sancaklar Mosque, 2014).



05

Figure 114
Perspective showing structural elements and water feature. Drawing by Author.

Stone Retaining Walls

The retaining walls skillfully blend with the surrounding topography, providing stability and creating a seamless transition between the building and its environment. At times the concrete elements protrude from the stone retaining walls, accentuating the openings, creating a juxtaposition between the materials. This gives off the effect that the building emerges from the landscape. The thoughtful placement and utilization of these retaining elements showcase an understanding of the site's geotechnical characteristics and the need to address the potential challenges of building on a hillside.

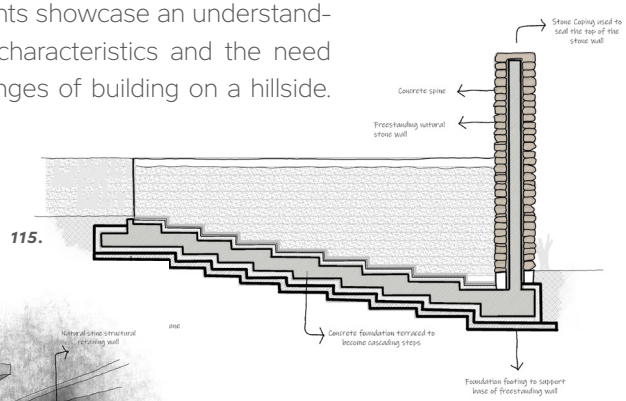
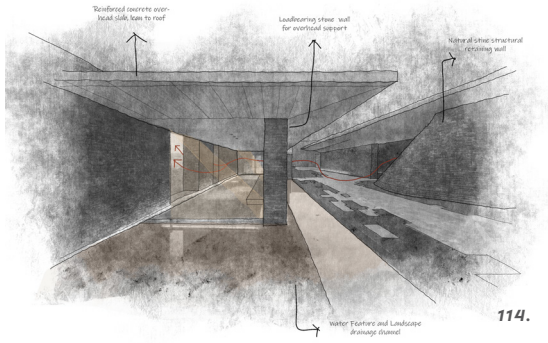


Figure 115
Freestanding wall detail. Drawing my Author.



05

Water and Landscaping.

The landscape is used in every aspect for the benefit of the architecture and the user's experience. The Sancaklar Mosque incorporates a stunning water feature that serves a dual purpose working with the slope to deal with the water drainage and stormwater runoff and also for aesthetic purposes in thoughtfully designing the landscaping throughout its exterior spaces and roofscape, adding to the overall aesthetic appeal and functionality of the structure. The water feature, a central pool with a vertically cascading fountain, provides a visually captivating and tranquil atmosphere that invites contemplation and reflection. The subtle sound of running water creates a soothing ambiance that is enhanced by the gentle rustle of the surrounding vegetation. The landscaping uses a variety of native plants, selected for their ability to thrive in the local climate and ecosystem, while also incorporating design elements that add to the overall structural integrity of the mosque such the retaining wall elements. The roofscape, a sprawling green space, is not only aesthetically pleasing but also contributes to the mosque's environmental sustainability, aiding in cooling the structure and reducing energy usage.

Figure 116 - 118

Landscaping design and roof structure. Source: (Online). https://emrearolat.com/project/sancaklar-mosque/.

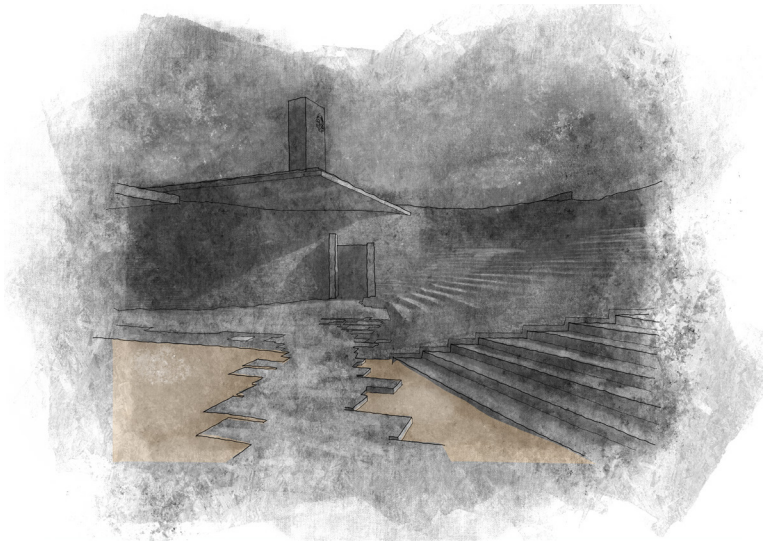


Figure 119

Water Feature, fountain coming from wall. (Source: Author's own).

119.

EXPLORATIVE TESTINGS AND TECHNIFICTION RESEARCH

The case studies have provided valuable insights into the architectural construction of landscapes. The subsequent tests and technical details are derived from these studies and offer a further understanding of how to effectively create landscapes with an architectural approach.

Photograph taken of weathered building foundation within Bo-Kaap local context Photograph by Author.

05

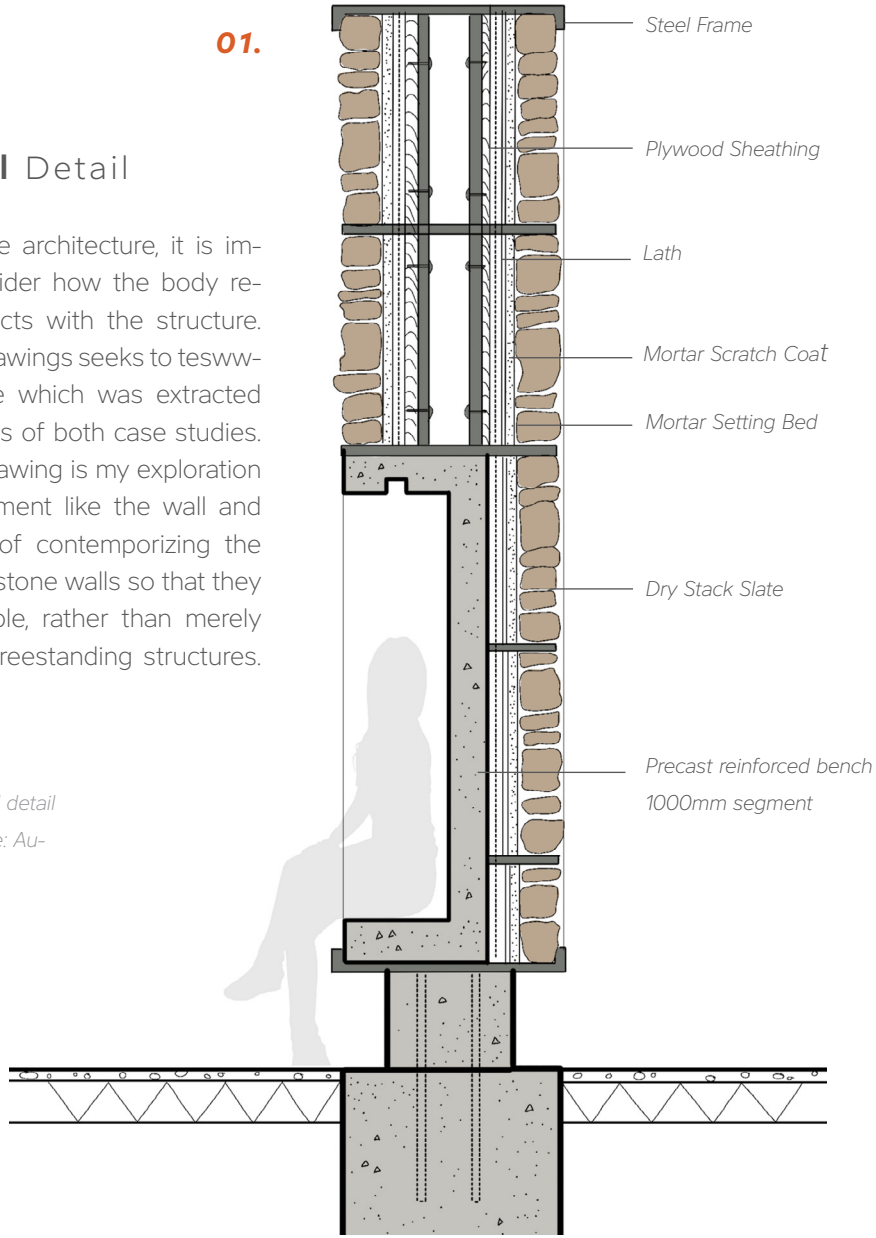
Stone Wall Detail

To humanize the architecture, it is important to consider how the body relates and interacts with the structure. The following drawings seeks to tesww-wt this principle which was extracted from the analysis of both case studies. The technical drawing is my exploration a structural element like the wall and looks at ways of contemporizing the construction of stone walls so that they become habitable, rather than merely functioning as freestanding structures.

Figure 120

Habitable stone wall detail explorarions. (Source: Author's own).

01.



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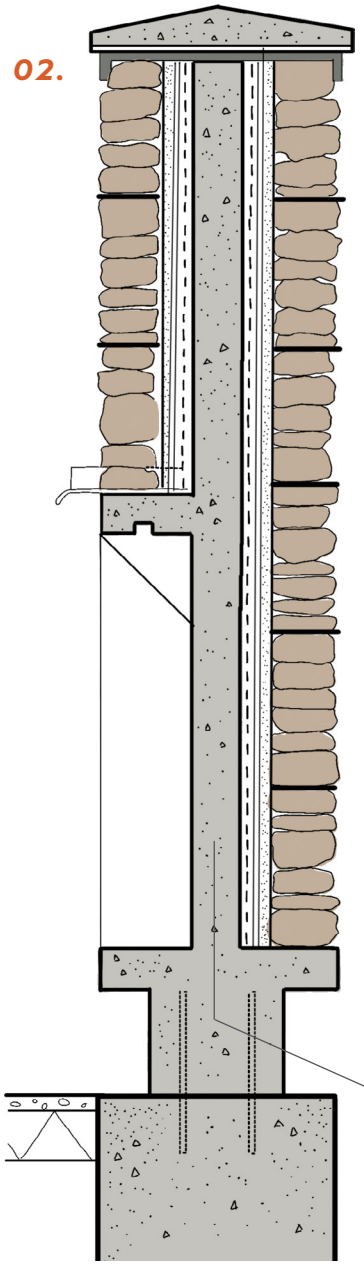


Final **Solution.**

In this technical detail of the slate wall with a concrete spine, the galvanized steel frame is removed due to its potential lack of durability. An alternative, that will be more suitable to carry the weight of the drystack slate rocks entails substituting the steel frame with an in-situ cast concrete core. The entire spine of the wall will be cast as a cohesive unit, thereby ensuring optimal structural integrity for supporting the large drystack. To secure the individual slate rocks of approximately 200mm, to the concrete wall, fasteners will be employed. A concrete coping stone will be affixed to the top of the drystack to prevent any objects from being dislodged from the wall. In terms of the concrete benches, it has been determined that instead of using precast elements, a more effective approach involves casting them in-situ to create the structural spine for these free-standing walls, which measure 5000mm in height and 1000mm in width.

05

Green Roof Detail.

The technical detail of the green roof is not directly taken from the Sancaklar mosque but are what I have gathered through studies of technical detailing that green roofing elements entail. The idea was to understand the layers required to successfully implement a green roof design. In the densely populated Bo-Kaap, rooftop gardens have been commonly employed to augment green spaces due to limited surface areas on neighboring properties and tightly packed residential dwellings. The proposed intervention aims to emulate this existing residential trend by implementing green roofs as an initiative to integrate the building into the verdant landscape. However, a critical obstacle to overcome in constructing these green roof regions is the heavy rainfall experienced during the Western Cape's winters, necessitating the integration of efficient waterproofing measures. The waffle slab system, having strong load-bearing traits, promises to play an indispensable role in facilitating this waterproofing function.

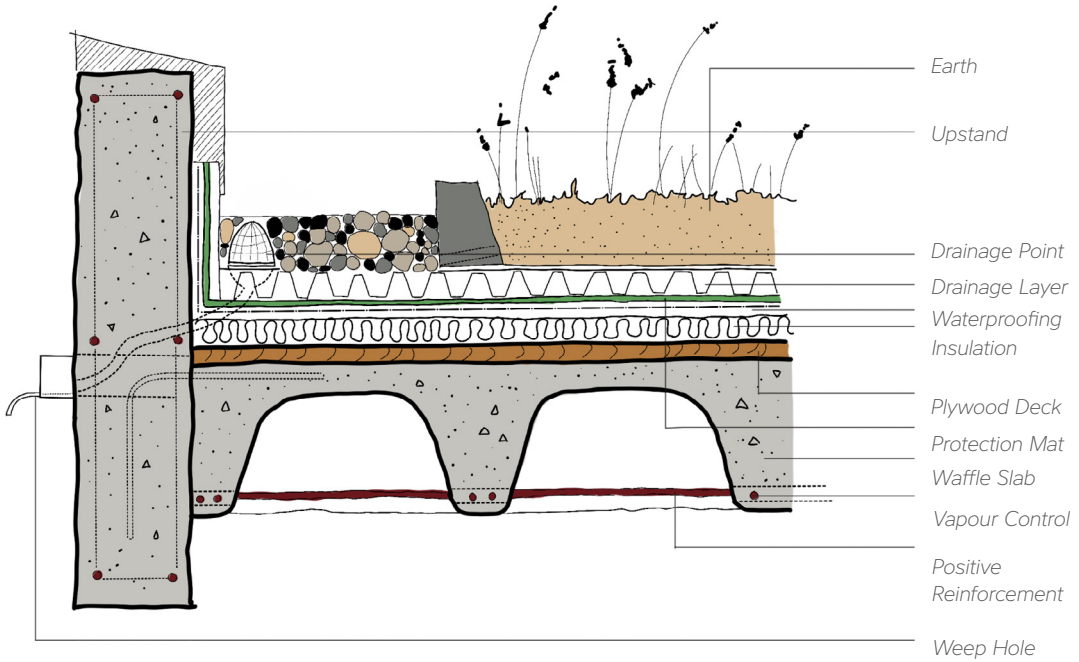
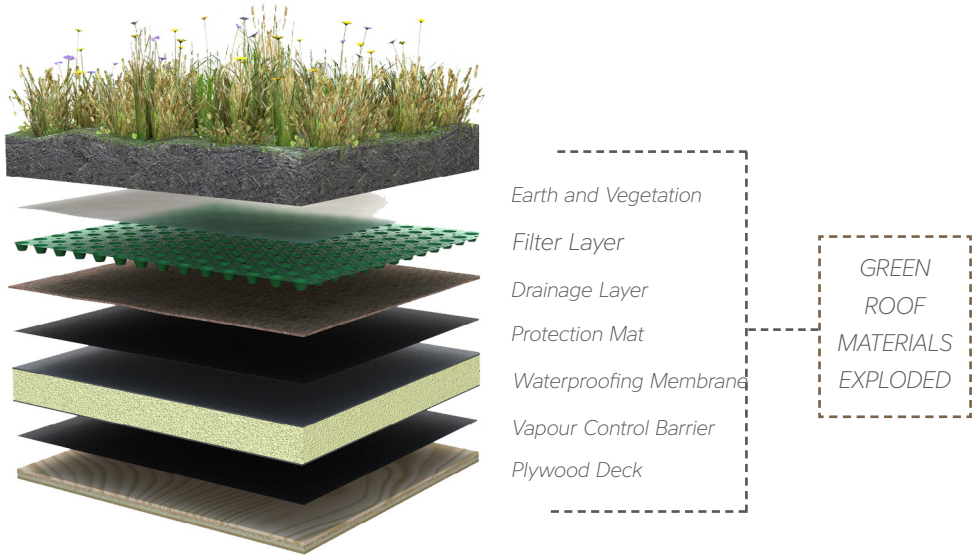


Figure 121

Green roof construction detail put together from multiple found examples. (Source: Author's own).



05

Ground Surface Treatment and **Terracing.**

On the basis of the categories (see page 63) described to understand the construction and detailing of building landscape architecturally, I have extended my analysis and research into possible detailing for the intended project, these are as follows:

Cobble is a widely utilised material within the Bo-Kaap, its benefits lie within its ability to deal with storm water overflow and drainage. These details were gathered from a landscape construction detail book in aid of my research on dealing with the water runoff of steep terrains.

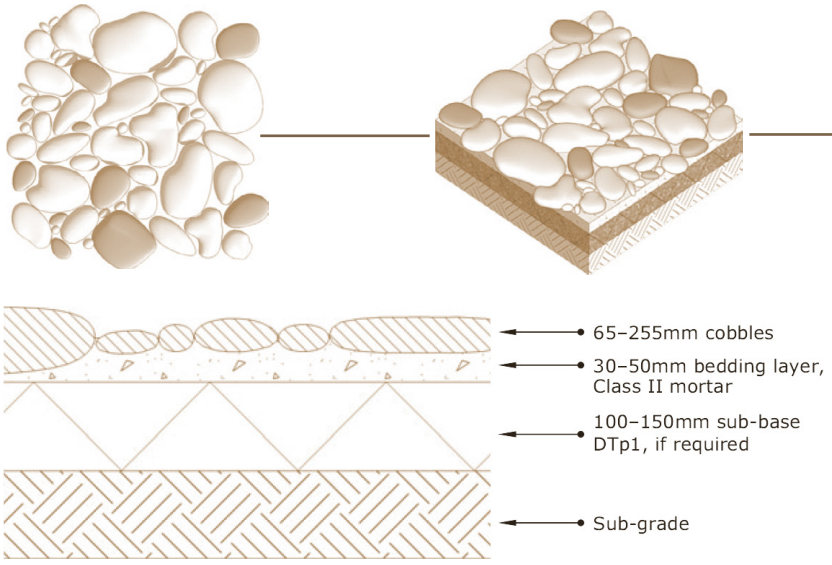


Figure 122

Cobbles used as paving: Impermeable

The following details are extracts from the book: Construction detailing for landscape and garden design: surfaces, steps and margins (Hensey, 2016). Edited by Author.

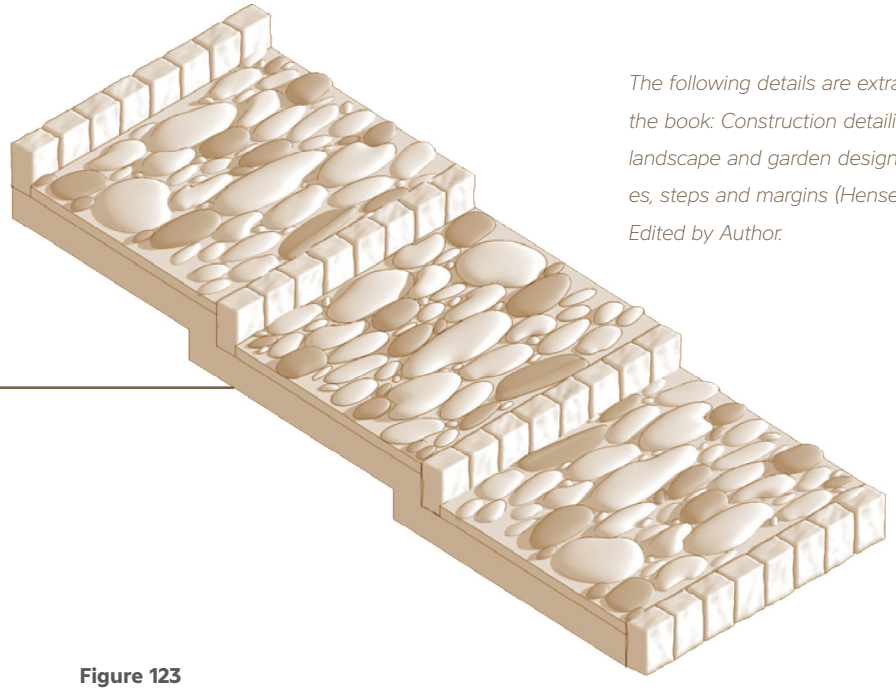
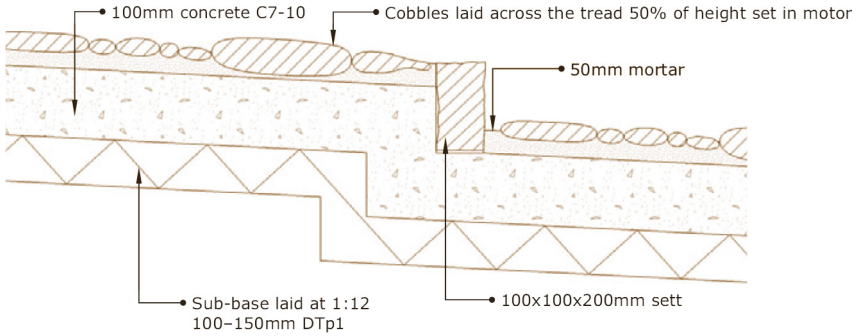


Figure 123

Ramped Steps with sett risers and cobble treads

When using cobbles as tread infill, the surface can become slippery due to accumulated water. To increase traction, coursed cobbles are recommended across the tread. To encourage drainage, lay the tread to grade (1:12) at the sub-base level. Installing a cross-fall can also help shed water to the sides of the steps.



05

To humanise a slope, terracing becomes intergeral to the architectural intervention. The case studies have explored architectural ways in which to inhabit and make use of the topography for architectural propositions. The following details seek to collect ways of detailing the landscape on a more human scale, through terraced steps.

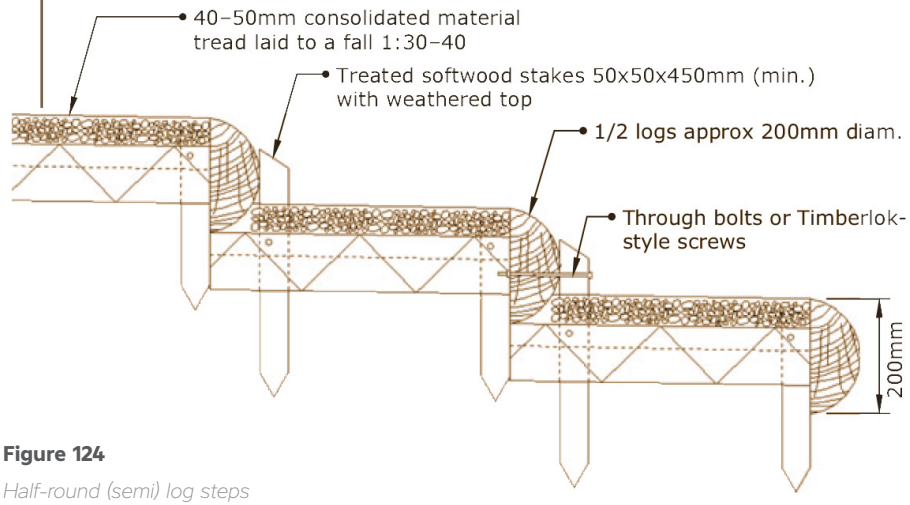


Figure 124

Half-round (semi) log steps

To prevent hazards, consolidate loose fill treads as recommended by the supplier. When using logs, secure them with stakes at the front to hold the tread material and at the rear for support of the 150x50mm treated softwood retaining panels. The panels can be shaped to fit the log or the log can be notched to fit the panel end.

The following details are extracts from the book: Construction detailing for landscape and garden design: surfaces, steps and margins (Hensey, 2016). Edited by Author.

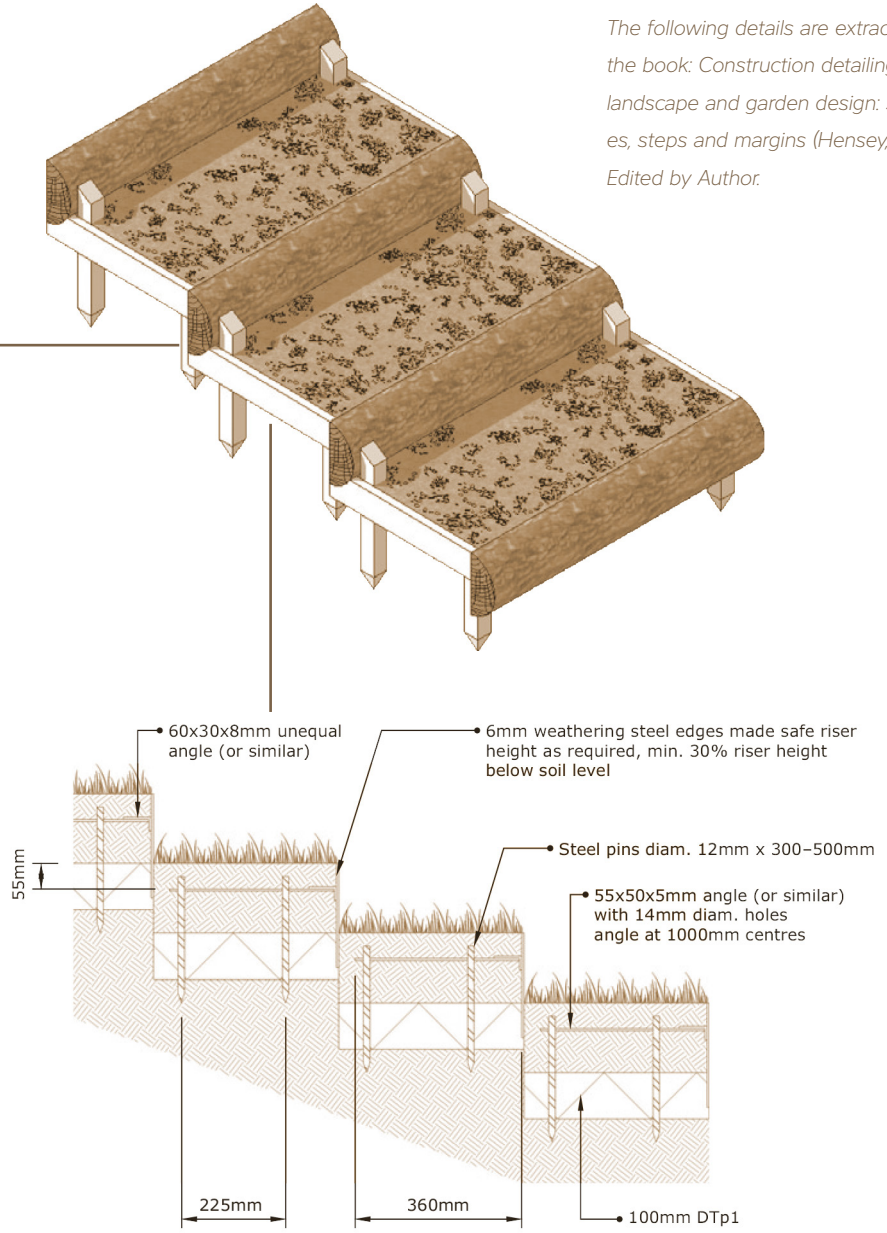


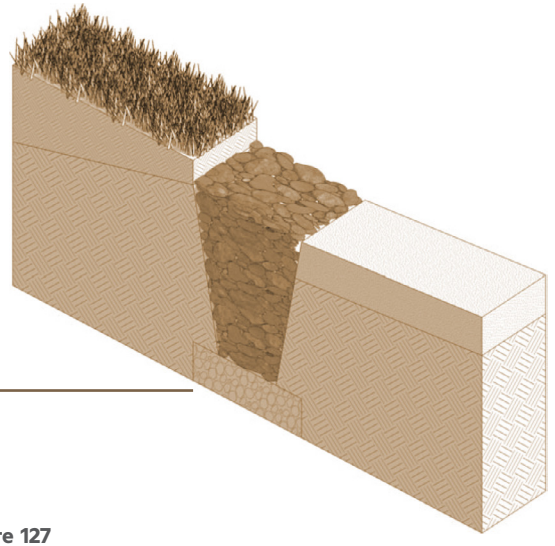
Figure 125

Grass steps with weathered steel risers

05

Drainage.

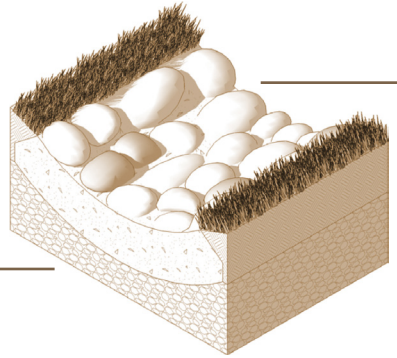
To prevent hazards, consolidate loose fill treads as recommended by the supplier. When using logs, secure them with stakes at the front to hold the tread material and at the rear for support of the 150x50mm treated softwood retaining panels. The panels can be shaped to fit the log or the log can be notched to fit the panel end. The stones are typically embedded in a wet concrete bed, eliminating the need for pointing. If there are elongated stones, they should be laid parallel to the channel's direction. Additionally, the adjacent land or surfaces should be slightly elevated to ensure proper drainage, allowing surface water to flow into the drain.



The following details are extracts from the book: Construction detailing for landscape and garden design: surfaces, steps and margins (Hensey, 2016). Edited by Author.

Figure 127

Detail depicting open gravel drain



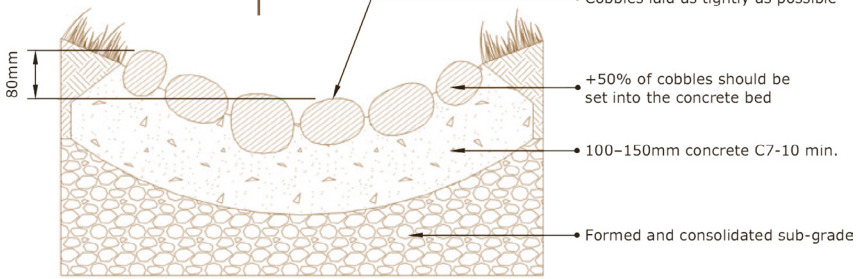
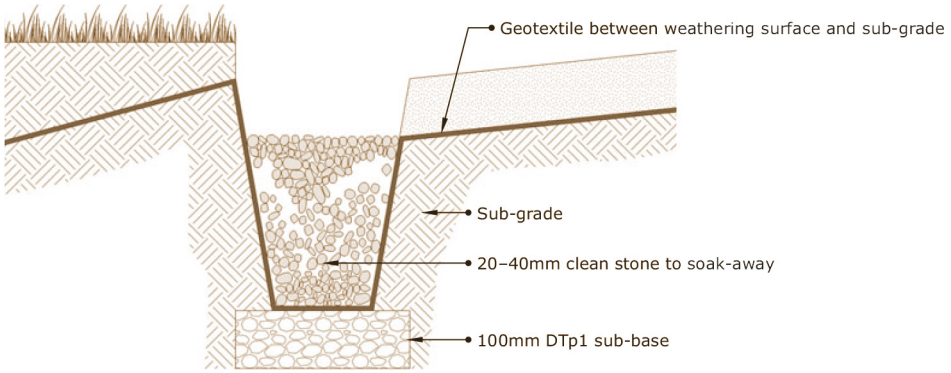


Figure 126

Detail showing cobble-lined open draingae channel.

The depicted drainage ditch is designed to capture water flow from a single direction. To allow for water catchment from both sides of the trench, the geotextile can be positioned in a symmetrical manner.



05

Edging.

Edging especially with the case of step terracing is highly important for the success and longevity of the intervention in place. Without a supportive edge, even a well-compacted surface will eventually sink or collapse in certain areas. An adequate edge not only prevents this from happening but also ensures the stability and longevity of the consolidated paving materials and its underlying sub-base across the entire paved surface. The following illustrations showcase detail options for the intended designs edging conditions.

The following details are extracts from the book: Construction detailing for landscape and garden design: surfaces, steps and margins (Hensey, 2016). Edited by Author.

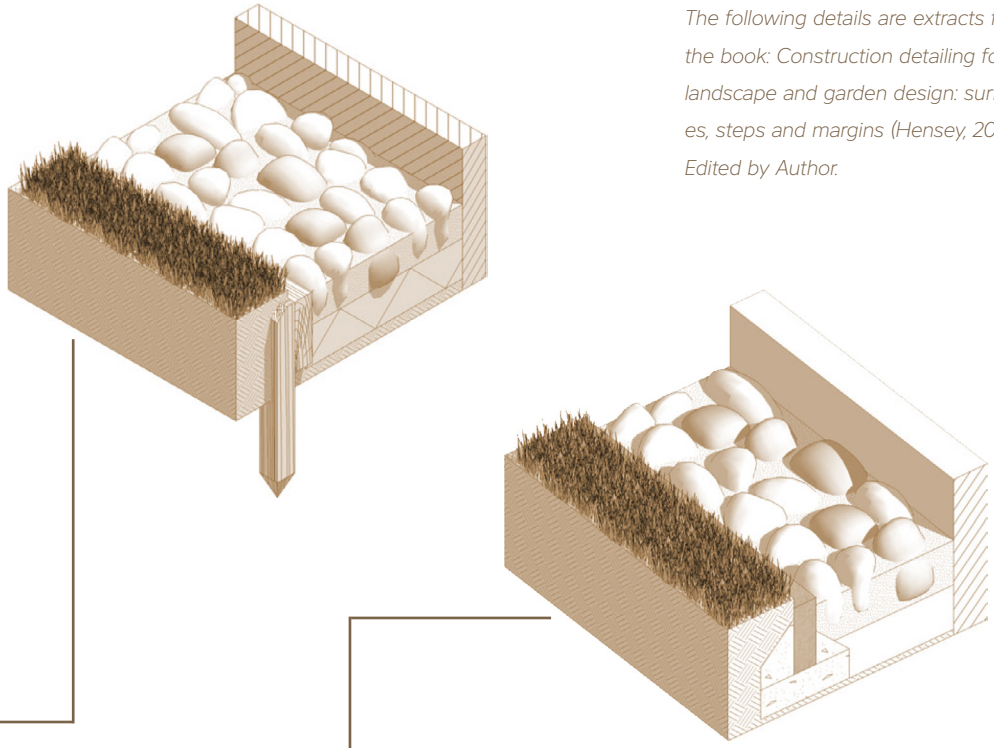


Figure 128

Detail depicting cobbled edge with narrow concrete support.

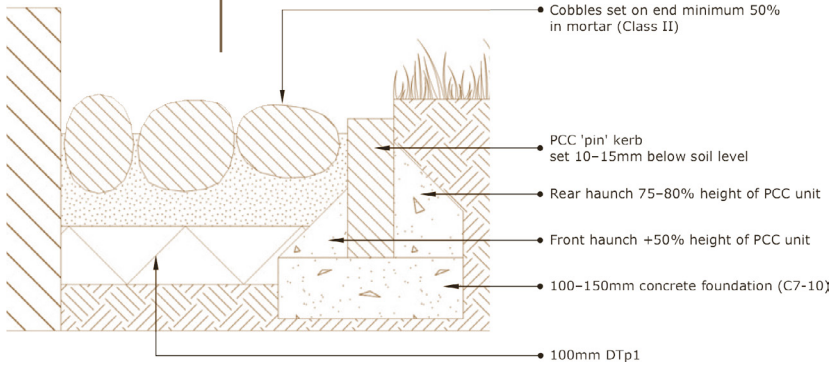
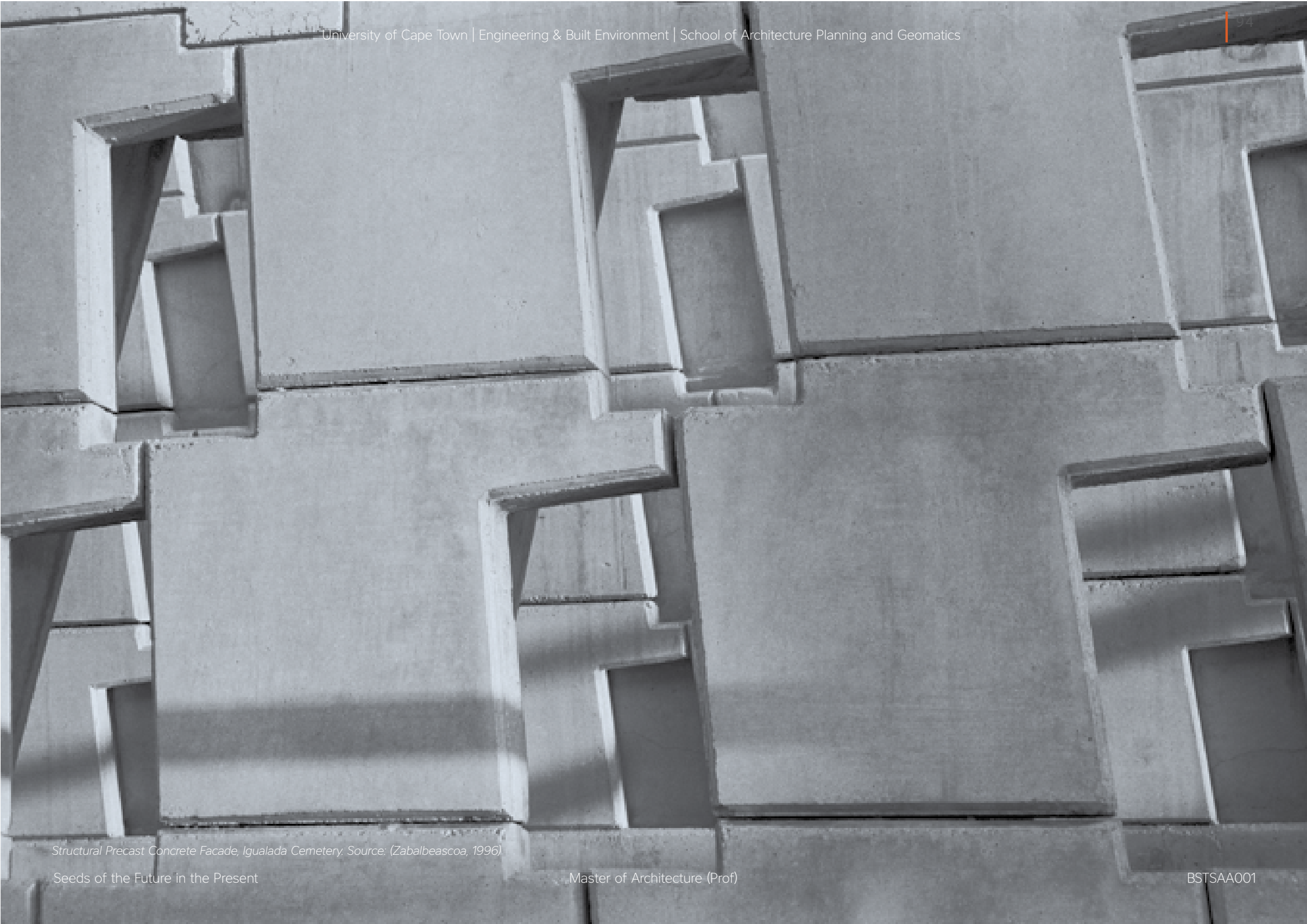


Figure 129

Detail depicting cobble with timber edge



Structural Precast Concrete Facade, Igualada Cemetery. Source: (Zabalbeascoa, 1996)

05

Iguadala Cemetery.

Location: *Barcelone, Spain*
Year: *1994*
Architect: *Enric Miralles & Carme Pinos*
Capacity: *people, m2*

"Rather than intervening on the land, here is a built work that now awaits intervention by its changing natural environment. – Enric Miralles (Zabalbeascoa, 1996: 16)."

Enric Miralles's approach to land was characterized by a belief that the natural environment should be central to architectural design. His approach emphasized sustainability and a harmonious relationship between architecture and nature (Miralles, n.d). Miralles's primary materials of choice were inspired by his attitude towards the land and often came from the natural environment to create buildings that blended seamlessly into their surroundings, these include stone, wood, and glass. The Igualada Cemetery, serves as a prime example of this approach, where he successfully achieved an ambiguous relationship with the human figure and the ground through overlapping planes, slashing diagonals, sloping walls, and dynamic structures made of steel, concrete, or wood, that are embedded into or pierced through spaces (Zabalbeascoa, 1996).

Miralles's architectural style cannot be classified as strictly "organic," as it does not forcefully impose itself onto the site. Rather, his designs thoughtfully incorporate both natural and man-made elements and achieves a symbiotic relationship between the two. In addition to responding to the geographical landscape of each project's site, Miralles's architecture also considers the cultural landscape and pre-existing traces within it. His approach can be characterized as an architecture of the land, which emphasizes the humanization of the program and an appreciation for the topography, including both the visible, physical land and the memories embedded within it. At the Igualada Cemetery, Miralles's design seamlessly integrates with the ground without being subsumed by it. As a result, the work exists as a distinct entity, rather than simply blending in with the land on which it exists (Miralles, 2000).

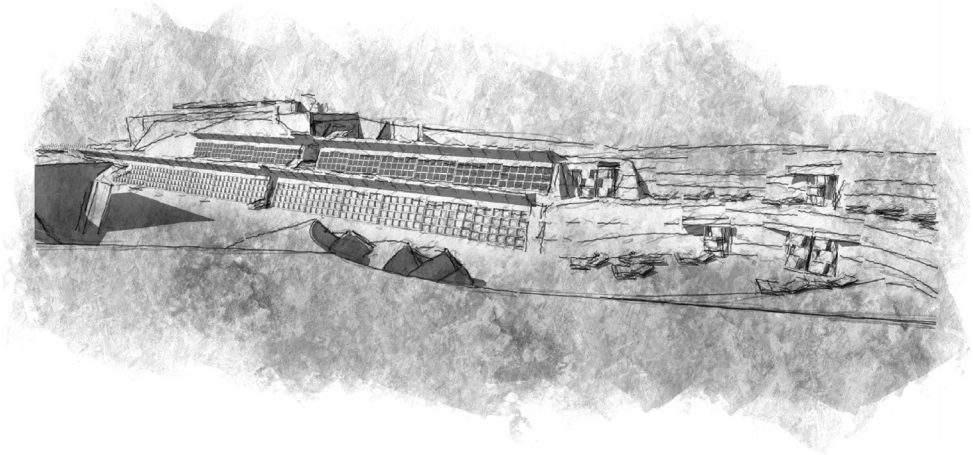


Figure 130
Sketches of Igualada cemetery complex in its entirety. Drawing by Author.

05

Principals Extracted.

In order to enhance my understanding of the Igualada cemeteries architecture, I have extracted fundamental principles underlying the design, drawing out elements that reveal informative design guidelines for the intended project going forward. These extracted principles contribute to a to the profound understanding of the underlying technological aspects and structural logic of the building.

Habitable Depth of Façade

The principle of "Habitable depth of façade" is an architectural concept extracted from observation of the case study, referring to the depth of a building's façade which may be used for functional purposes, such as shading, ventilation, or storage. Miralles' design of the Igualada Cemetery demonstrates a clear representation of this principle, as the building's façade is designed to serve multiple functions beyond just its aesthetic appeal. The sloping walls and dynamic structures of the cemetery's design create a sense of depth and provide opportunities for visitors to interact with the space in a multitude of ways (Obiol,2017). For example, the sloping walls of the cemetery serve as a shading device that protects visitors from the sun's harsh rays, serve as the burial homes or tombs for the deceased and also acts as a form of retaining walls. Additionally, the dynamic forms of the structures create a sense of movement and flow, encouraging visitors to explore the space further. The use of natural materials such as stone and wood also contributes to the sense of depth and habitation, as these materials have a tactile quality that encourages visitors to engage with the space and develop a sensory attachment.

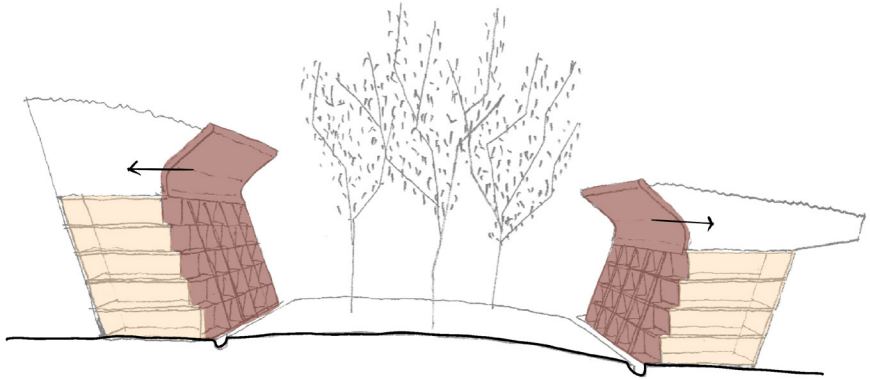


Figure 131

Diagram showcasing the facade as a structural retaining element .Drawing by Author.

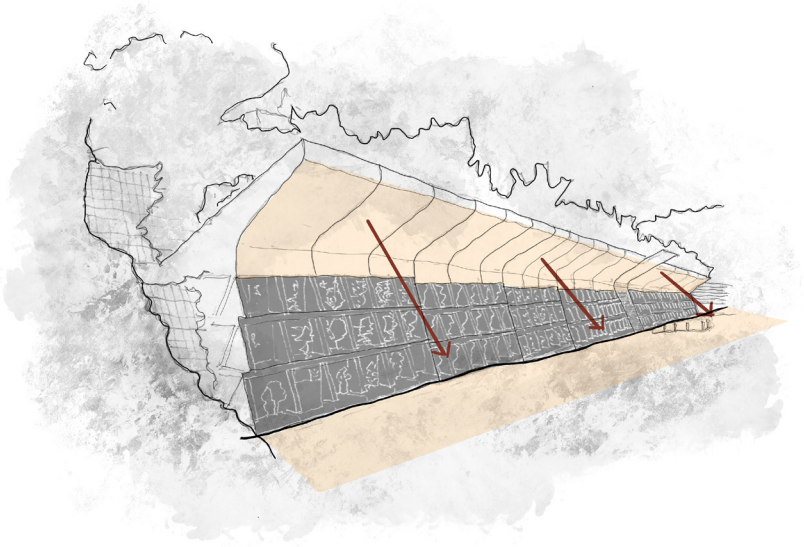


Figure 132

Perspective sketch showcasing facade structure providing overhaead shading. Drawing by Author.

05

Human Interaction and **Structure** in Symbiosis.

Figure 133 - 135
Sketches showcasing the staircase cutout, creating a percolation through the landscape, blended in the topography. Drawing by Author.

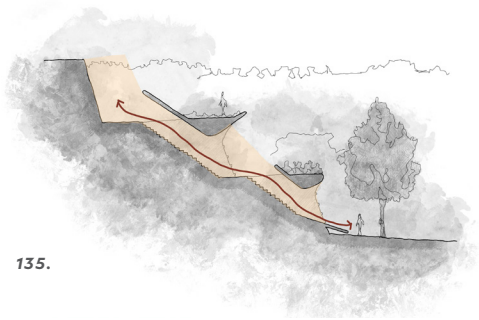
Figure 136
Image of higher landing of the staircase cutout. Photograph Source: (Online).

Figure 137
Landscpae and people in unison. Photograph Source: (Online).

The staircase cut is a remarkable architectural feature that seamlessly integrates the man-made structures with the surrounding landscape. The cut carves a pathway through the wall graves, diagonally through the stepped program and the terrain, creating a visually striking and functional staircase that allows users to traverse through the earth while experiencing the cemetery. The stepped program creates a structured and contemplative pathway, allowing users to engage with the site in a gradual and rhythmical manner (Souza & Duque, 2013). Not only does it serve as the practical purpose of facilitating movement, but also embodies a poetic reminder of the cycles of life and nature (Zabalbeascoa, 1996). Its ability to seamlessly merge the built environment with the natural surrounding has made it an iconic example of landscape architecture (Obiol, 2017).

133.

134.



135.

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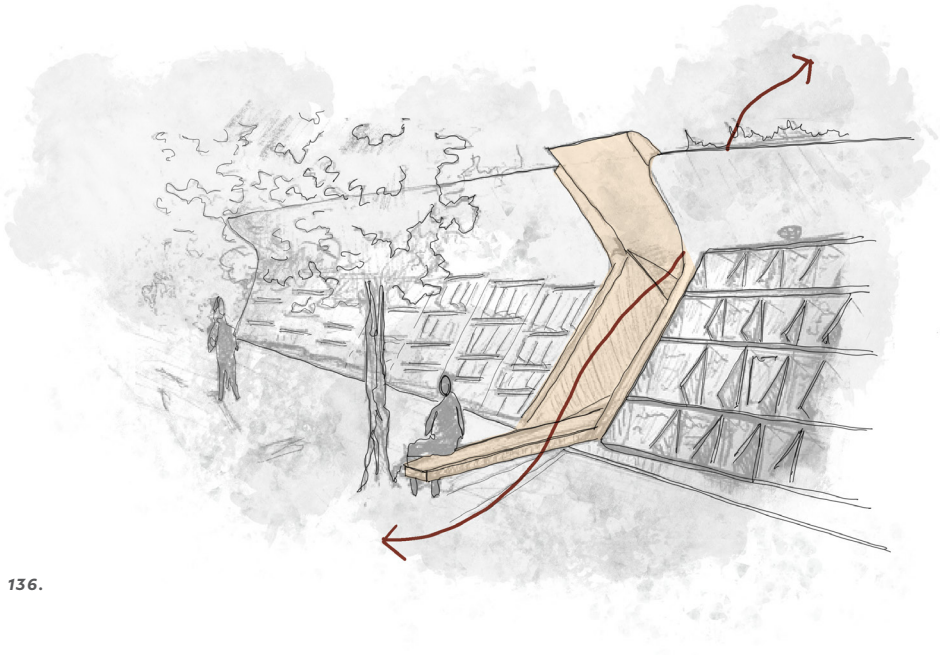
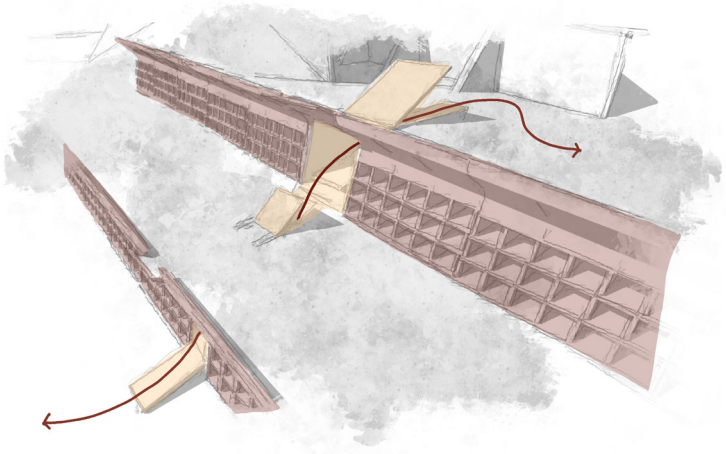


137.



05

Circulation as Exhibition.

The revelation of the circulation element within the design of the Igualada Cemetery allows the dweller to utilize the ramp and public footpath through the precinct in an alternative experience that may be expedient in terms of functionality. The take on the circulation allows the individual to roam the complex and experience the setting as a passerby. The circulation is in constant dialogue with the architecture and subsequently transforms the lane of passage into the function of the street and an architectural landscape. Ultimately, the circulation allows for a subtle meeting point between private and public zones within the complex that creates a sense of fascination for the outsider. The gathering space of the Igualada cemetery, referred to as the "street", serves a crucial role in fostering the concept of circulation as exhibition, facilitating movement and connectivity throughout the cemetery. It acts as a central axis, guiding visitors from one area to another, enabling them to explore different sections and features of the complex. This fluid circulation encourages visitors to engage with the various artistic and architectural elements dispersed throughout the site. Additionally, more than acting as a mere passageway, the street also becomes a social zone for interactive experiences, much like the function of the streets within Bo-Kaap.

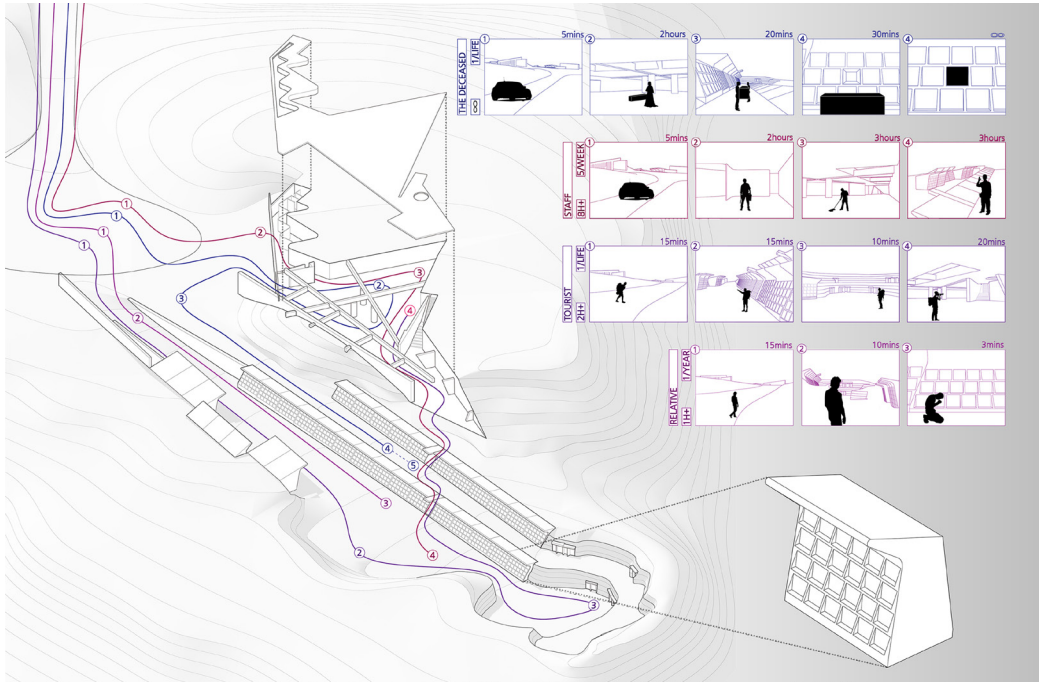


Figure 138

Diagram depicting the circulation of different users of the space. Diagramme source: (Online).

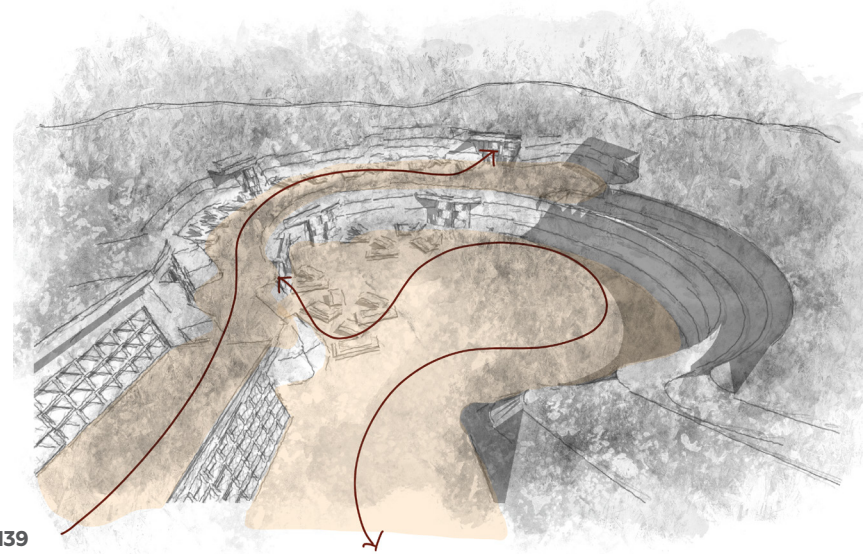


Figure 139

Perspectove sketch depicting the main exhibition, circulation space of the cemetery. Drawing by Author.

05

Anatomy influenced by **Landscape** structure.

The cemetery is situated on a hillside, and its design is inspired by the quarry-like excavation that houses it. The Igualada Cemetery's retaining elements exemplify a meticulous integration of technical and architectural engineering to create a durable and functional space. The stone wall, serving as a primary retaining element, is carefully crafted to provide optimal soil retention while ensuring long-lasting durability. Utilizing a combination of natural and composite materials, the stone wall is reinforced with steel rebars and structural connections to provide stability and load-bearing capacity. The flooring design employs a variety of materials, ranging from reinforced concrete for the vehicular access area to natural soils for the planting beds. The choice of materials showcases the structural and functional needs of the different areas of the cemetery, while also considering the aesthetics and natural ambiance of the site. Additionally, the ground surface treatments, comprising of controlled earthwork, graded slopes, and landscape planting, create a harmonious and inviting environment while also avoiding issues such as erosion and soil instability. The uniformity and precision of the retaining elements, including the stone wall, flooring materials, and ground surface treatments, showcase the intricate planning and attention to detail within the Igualada Cemetery's design, resulting in an enduring, visually pleasing, and functional space.

Facade meets structural element and the landscape.Photograph Source: (Online).

05

Construction Materials and **Procedures.**

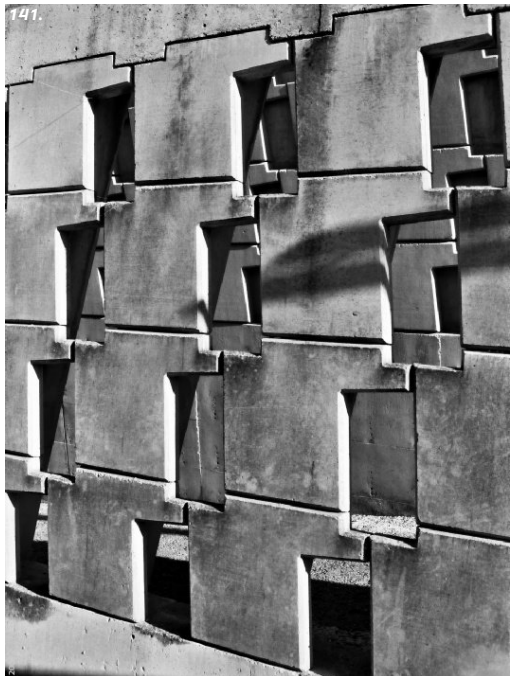


Figure 140
Image depicting eroded steel doors of the burial tombs. Source: (Online).

Figure 141
Image of concrete facade .Source: (Online).

Figure 142
Image depicting the retaining gabian walls forming the boundary and extent of the main gatehring space. Source: (Online).

Construction materials and procedures: The cemetery employs a combination of natural and conventional construction systems, incorporating various materials in its design and execution.

- Concrete is widely utilized within the design, dominating virtually all the buildings within the complex, and is constructed in two systems. Cast in-situ concrete is employed for the walls and slabs of the chapel, while pre-cast concrete pieces, manufactured through molds and formwork are assembled during the construction process, particularly for the mortuary niches and certain elements of the facades and skylights of the chapel.

- Exposed and oxidized steel assumes a prominent role in the construction and makes up the ornamental elements such as access bars, sliding doors for crypts, and access doors to the service building. An exposed electro-welded steel mesh is employed as containment for the stone slopes.

- Wooden beams find their application as part of the pavement of the streets of the niches.

- Stone is used predominantly for the slopes that house the family crypts and is seamlessly integrated with concrete units covered by the configured terrain. The exterior pavements throughout the complex feature small stone gravel in light grey tones.

- Complementing the overall design, the offices, and service building exhibit conventional finishes and interiors, employing materials such as glass and aluminium for skylights, vitrified ceramic for flooring and some walls, painted ceilings, and an undulating vitroblock wall that allows ample natural light into the interior spaces.

- To harmonize with the natural surroundings, a substantial layer of earth is applied to all the cemetery's buildings, seamlessly integrating them into the topography. Additionally, meticulous attention has been given to implementing efficient waterproofing and drainage designs for the roofs, ensuring optimal protection against humidity and leaks.

05

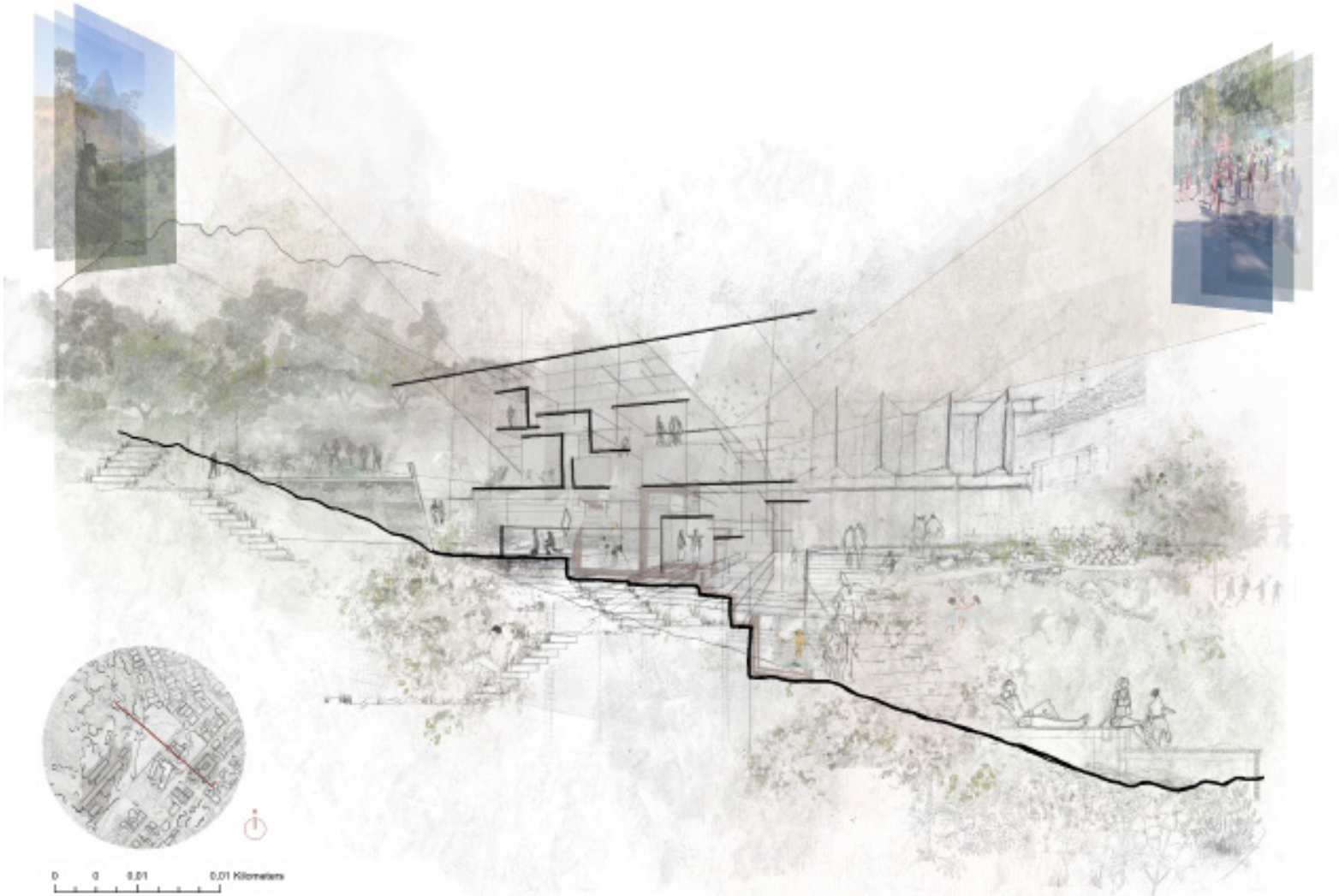


Figure 143
Collaged and drawn provocational site section. Drawing by Author.

The following propositional section was done as an early provocation to express the attuned atmospheric intentions and experiences the project seeks to elicit. It proposes how an underutilized site can be transformed into a meaningful ***place***. The proposition revolves around the theories of the anatomic and tectonic, envisioning an architectural approach that integrates seamlessly with the landscape, providing a compelling example of creating a sense of place. The main objective of this section is to foster a sense of continuity between the community and the mountain by designing the edges of the site to have an open flow. This design strategy aims to extend the notion of "place" beyond the site's boundaries, inviting both the community and outsiders to engage with and be drawn into this immersive environment.

SITING: A PLACE OF INTEREST

Facade meets structural element and the landscape.Photograph Source: (Online)

06

Figure 144

Map Detailing St Monica's Precint Area within the Bo-Kaap fabric (source: By Author).

06

Defining **Site Extent.**

The site I have chosen is located on the upper slopes of Bo-Kaap, along Military road. It will act as a catalyst to invigorate an exuberant social node in what is a rather subdued and muted site, acting as a magnate pulling residents and outsiders to a communal node where the natural landscape of the Bo-Kaap can be experienced and formed a connection with. The extent stretches beyond the grounds of the school yard of Vista High School, and is defined to include multiple Erfs within the vicinity, including paths that allow views towards Table Mountain and the CBD.

Figure 145

Chosen sites of intervention. *(source: By Author).*

06

Figure 146

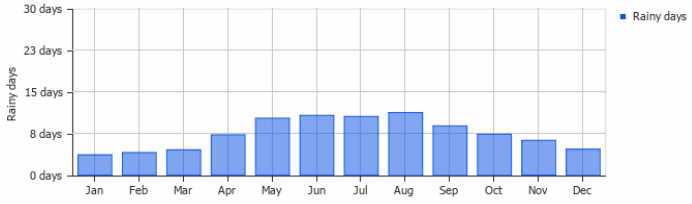
Map detailing views and pathways within the selected study areas vicinity (source: Drawings & Photographs By Author).

06

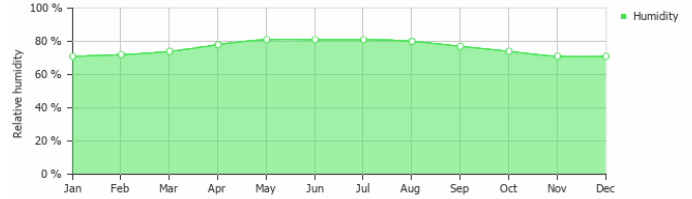
Climatic Analysis.

Figure 147

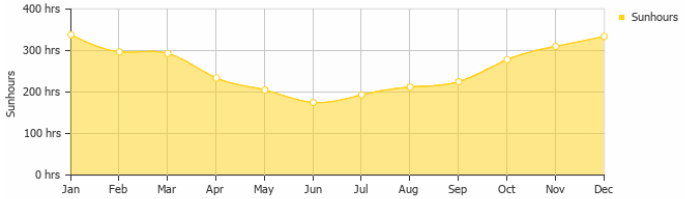
Solar & Wind Analysis Map (source: By Author).



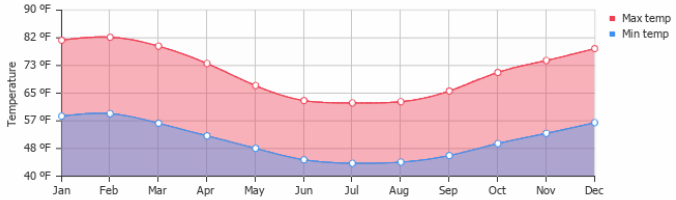
Monthly average rainy days per annum in Cape Town



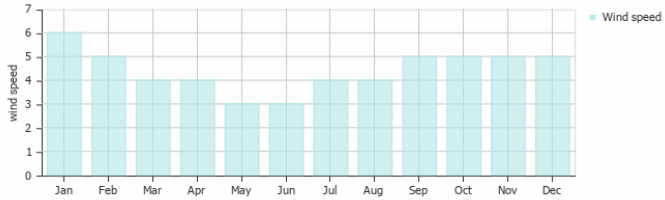
Monthly average humidity percentage in Cape Town



Monthly average sunhours per annum in Cape Town



Monthly average temperatures per annum in Cape Town



Monthly average windspeed per annum in Cape Town

06

Figure 148

Map Detailing St Monica's Precint Area within the Bo-Kaap fabric (source: By Author).

06

Understanding **Built Fabric.**

The St Monica's precinct is dominated mostly by institutional facilities like the old St Monica's hospital, now converted into a student accommodation, St Paul's Primary School, and Vista High School. The site also showcases a blend of architectural styles, containing numerous historic and culturally significant buildings from the 19th century. The street level often comprises reinforced concrete, while the upper floors (stoep areas of the buildings) contain a mixture of brickwork, masonry, and timber elements. Due to the nature of the facilities within this precinct, the site is rendered as a perfect location for a new community hub and social loci for the Bo-Kaap. The site is also bounded by interesting spatial qualities .

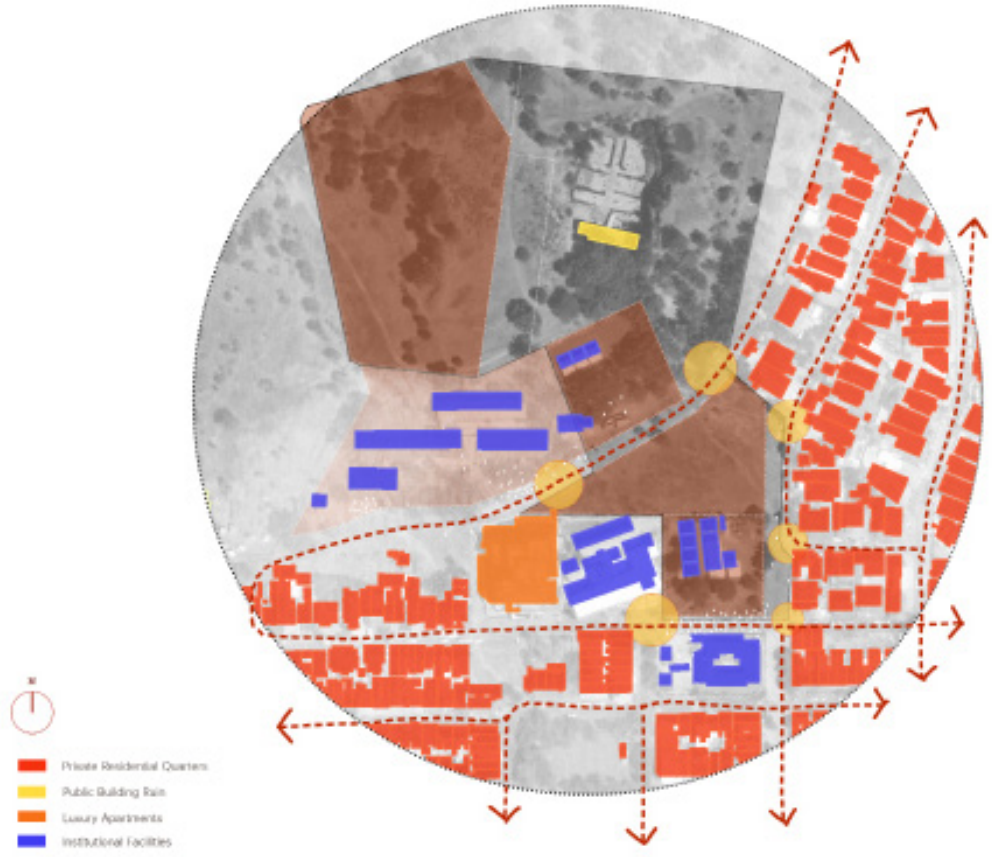


Figure 149

Mapping the urban built fabric within and around the St Monica's Precint.. (Source: Author's own).

06

Creating **Place** from **Dormant** Space.

Located along the urban edge, where the Bo-Kaap meets the natural environment, the site I have chosen sits along the upper slopes of Bo-Kaap, Military Road. The Bo-Kaap revitalization framework, developed collaboratively by NM & Associates and Piet Louw Architects, highlights the contentious pressing need for intervention in the selected precinct area of this dissertation. While the framework's discussions center around the potential for housing proposals to address the anti-social behaviour and safety concerns, I strongly feel that the site presents a unique and even greater opportunity to establish itself as a new social hub for the community, serving as a new connection, and vital artery link to the nearby mountain, potentially facilitating the development of nature-based spatialities. Such spatialities, present an opportunity to foster a form of self-identification and a sense of belonging among community members, that goes beyond just the cultural practice and historical significance. This however, goes against all of the LSDF's developed for the area but strongly aligns with my intentions, as a resident of the Bo-Kaap, to consider the well-being and sustainability of the people within the community at the forefront of tourism and city expansion (NM & Associates et al., 2003). The site will act as a catalyst to invigorate an exuberant social node in what is a rather subdued and muted site, acting as a magnate pulling residents and outsiders to a communal node where the natural landscape of the Bo-Kaap can be experienced and formed a connection with.

Figure 150
Aerial view of sites of intervention. (Source: Online).

06

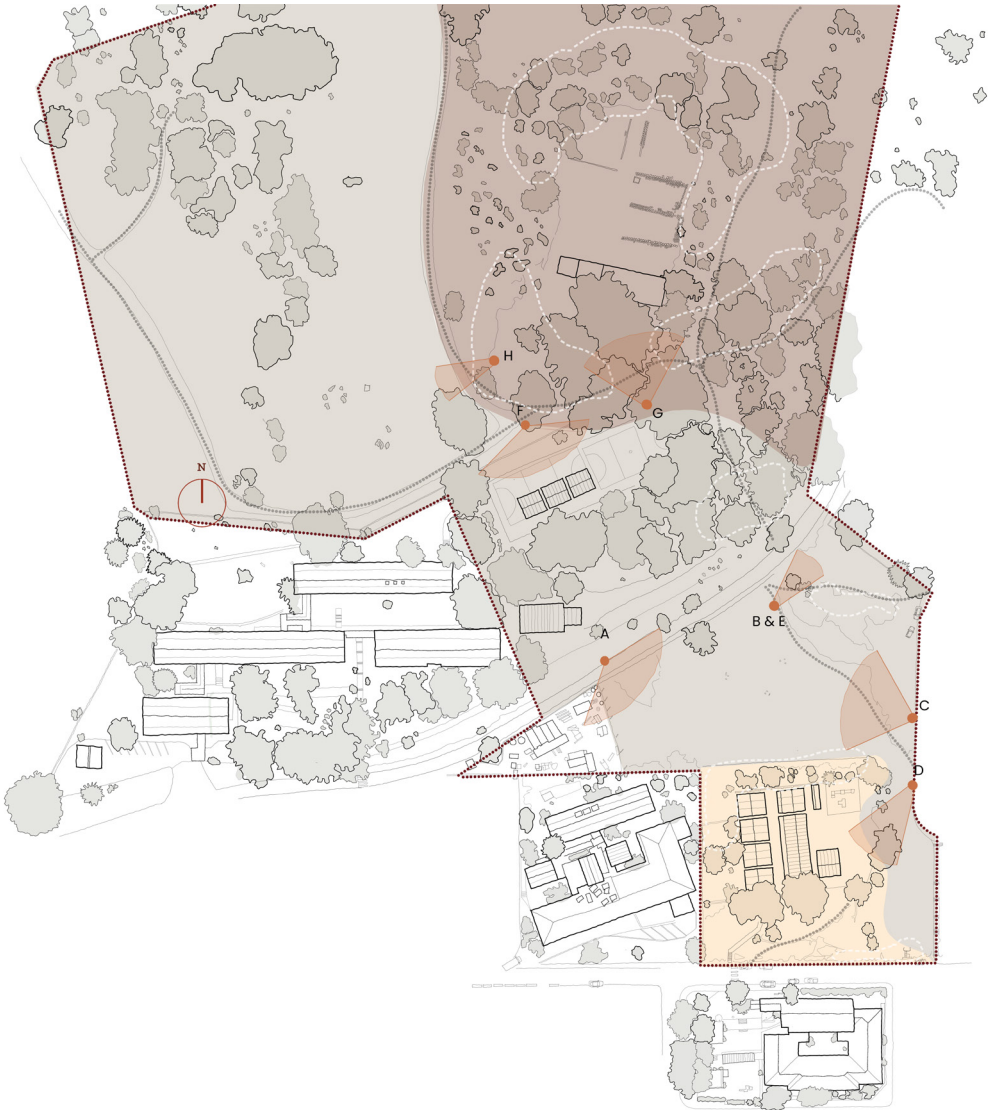


Figure 151

Collage of views along the extent of the selected site of intervention - ERF RE/2967 & ERF2968 (Source: Author's own).

06

Figure 152
Collage of views along the extent of the selected study area (Source: Author's own).

06

Detailing the **Surrounding** Site.

The Bo-Kaap, has a steep topography that has given rise to a number of intriguing retaining elements, like the stoep and the Buitengracht retaining wall, both of which address this mountainous slope. The site of intervention in this dissertation project is located within the St Monica's precinct, originally a cluster of institutional facilities containing vacant sites that have gathered large volumes of anti-social behaiviour, amongst community members and visitors (NM & Associates, 2003: 45).

The site is bounded by two different spatial qualities, the first presenting a relationship to the natural structure and mountainous slope of Signal Hill and the second presenting a relationship with the residential interface of Bo-Kaap. Despite being largely isolated, the site is embedded within the social fabric of the Bo-Kaap as much as its cultural fabric with strong threads to become an artery to the natural fabric of the area.

Military road, despite being a connector of two historic landmarks within the area, serves as a dividing line between the built and the natural landscape of the area. The road also appears to be more in accordance with the parameters of a domestic street and appears largely dysfunctional within the overall vehicular infrastructural system. It is only accessible through Bo-Kaap as well as through the Tamboerskloof entrance to the Magazine site which places a lot of stress on the traffic management along kloof street and within the Bo-Kaap community itself. Despite this, the site encompasses a conducive environment for pedestrian activity.

The Vista High School buildings have a particularly problematic relationship with Military Road. The school's public interface offers no connection to the street and isolates itself from the possibility of connection to the The site is state-owned and declared a public open space use zone as per the land zoning. The entity of the site and its extent contains community-oriented facilities such as both St. Pauls Primary and Vista High School.

Military road is only accessible through the Bo-Kaap as well as through the Tamboerskloof entrance to the Magazine site. This remains an issue as the role of the Magazine site and the Lions Head Battery becomes more orientated.

Figure 153
Images of nodal intersections along boarding roads. (Source: Author's own).

06

Figure 154
Mapping details of site and immediate context. (Source: Author's own).

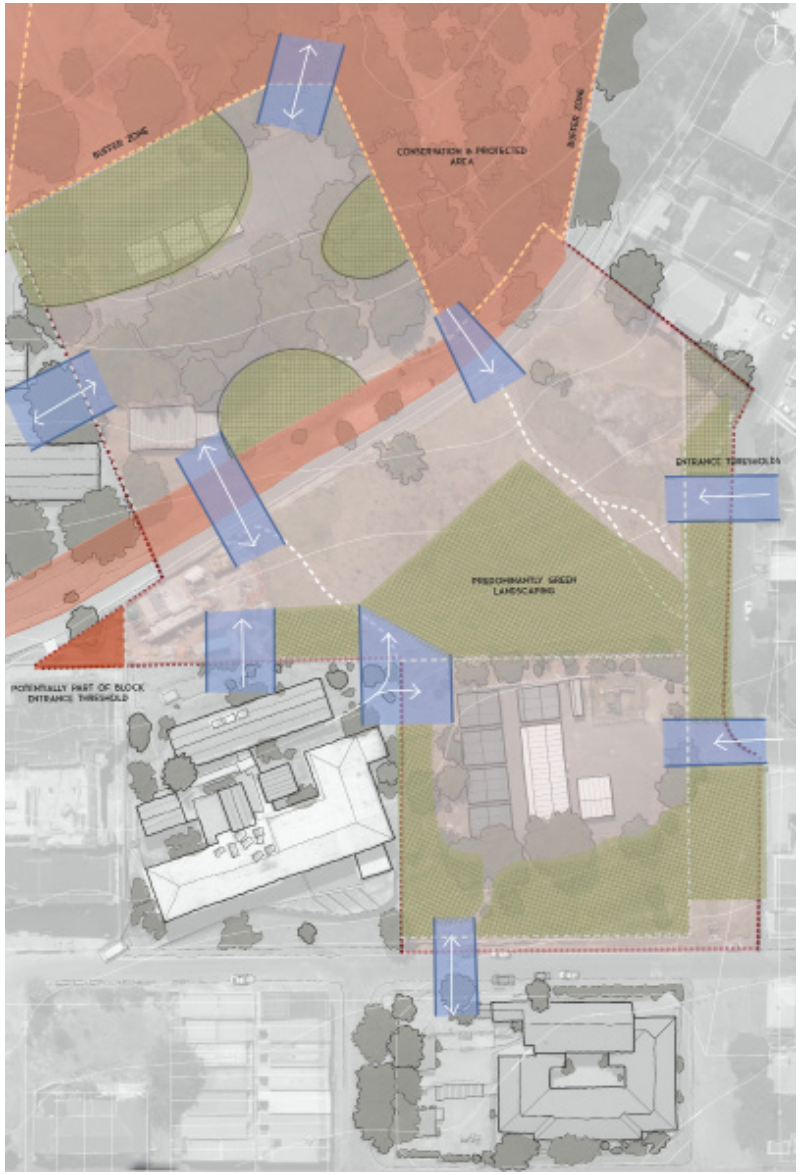
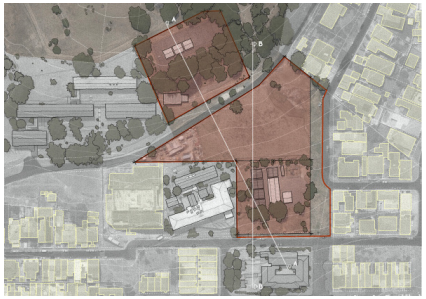


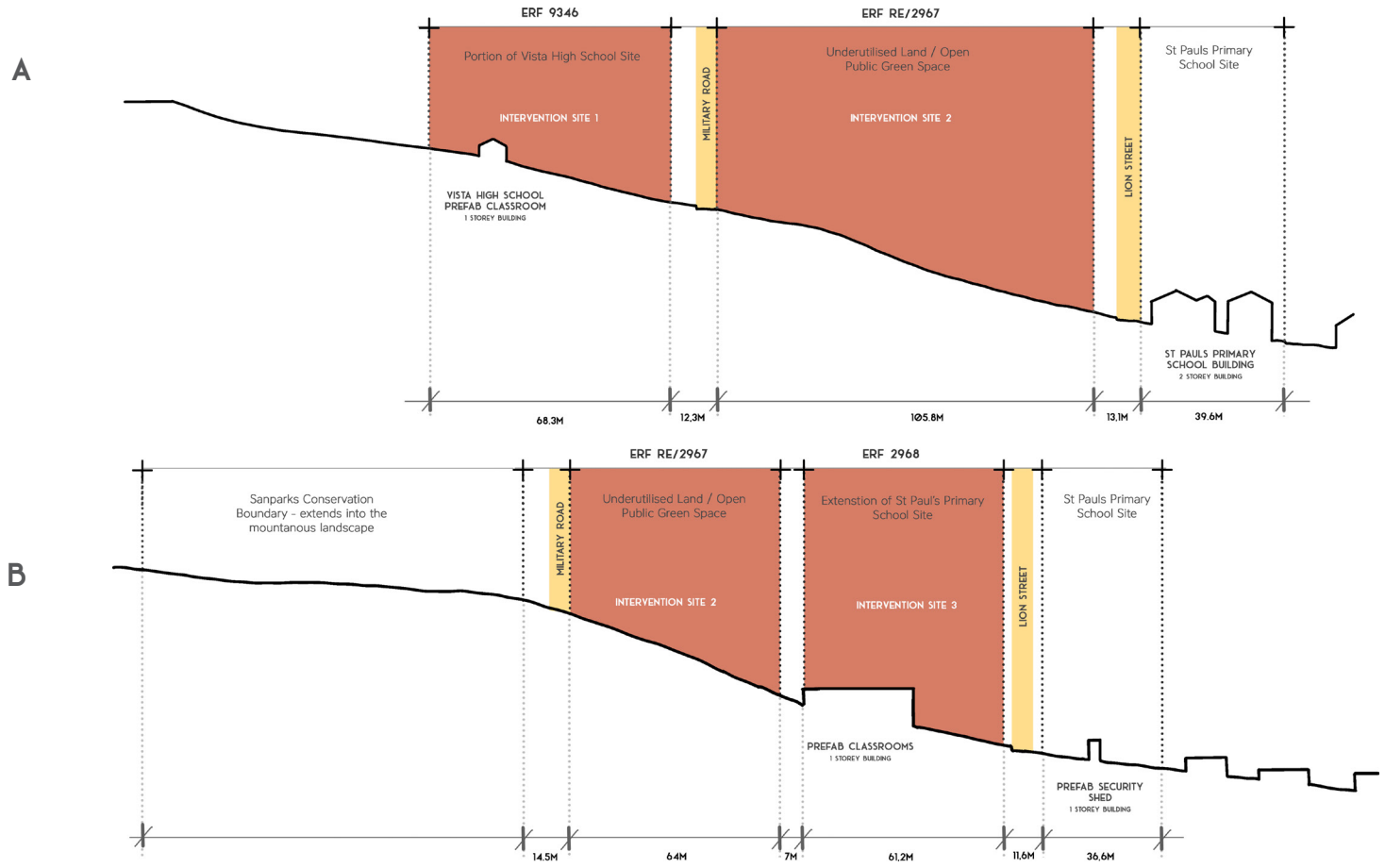
Figure 155
Mapping entry points to site. (Source: Author's own).

06

Contextual Site Sections.

The contextual sections provide an overview of the different existing building heights and significant edge conditions observed along the route of Military Road, Sachs Street and Lion Street.





SCALE 1:1000

Source: Author's own).

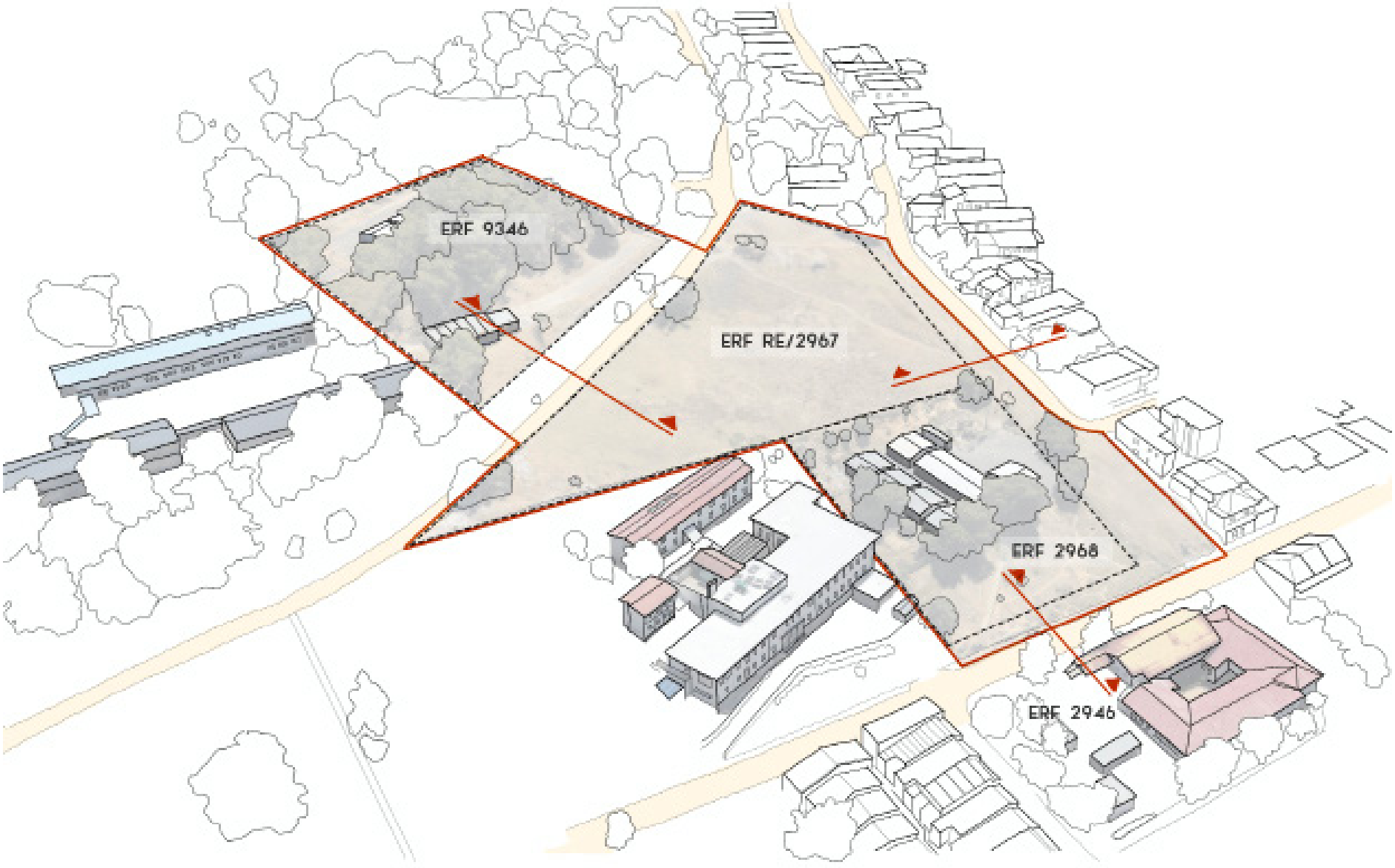
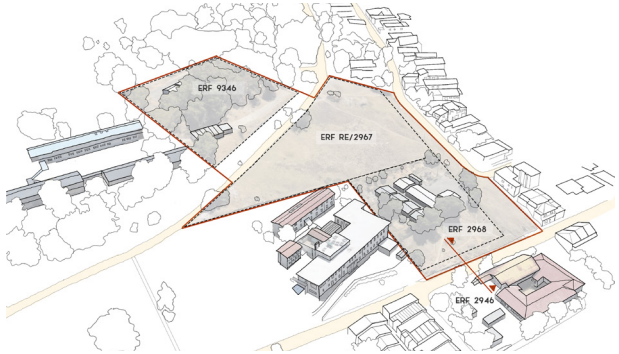


Figure 156
Sketch of chosen sites bounded by three streets each with their own unique qaulity enforcing design strategies. (Source: Author's own).

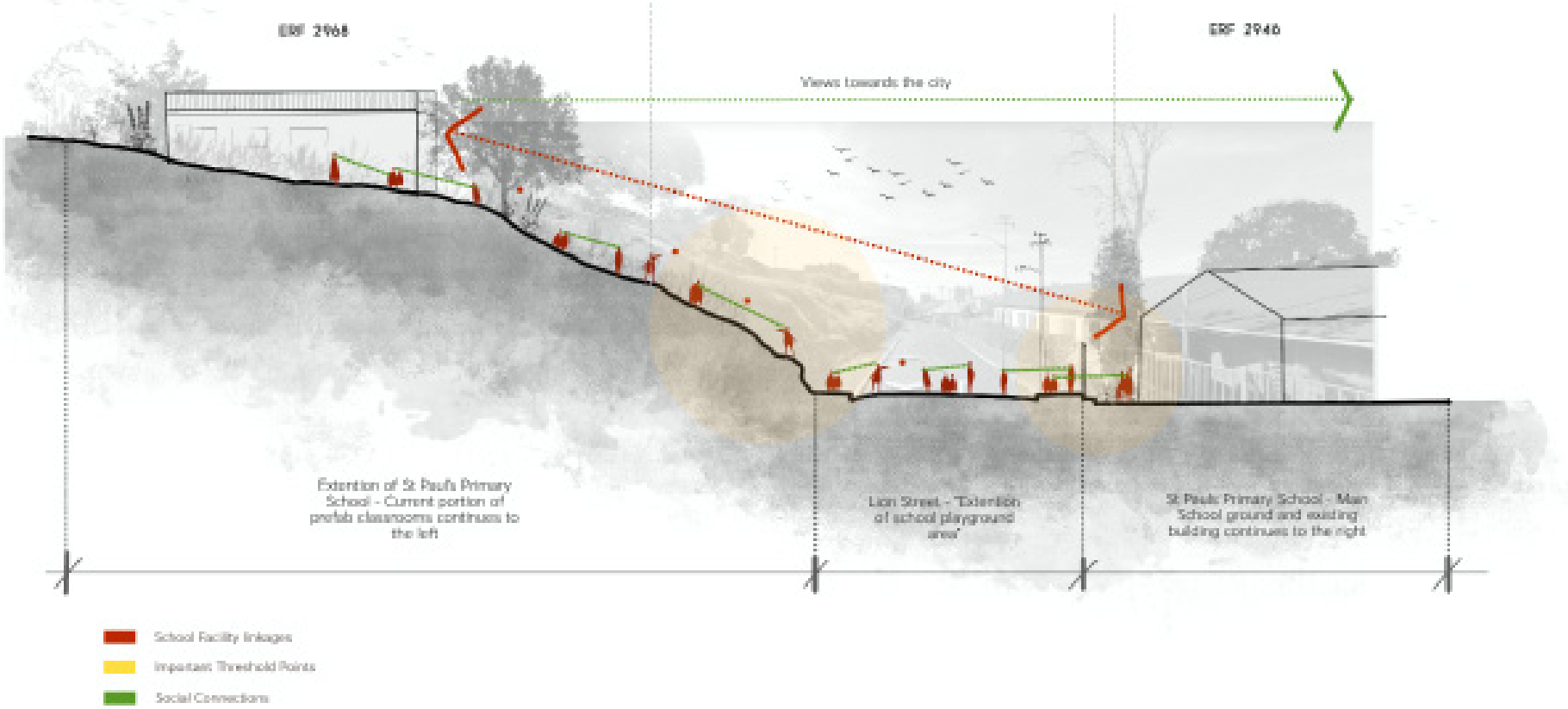
06

Lion Street Analysis.

The section showcases the qaulity of street life and the character of the space during school hours , showcasing the relationship between the school, the street and the adjacent extended school facilities.



SECTION LOCATOR

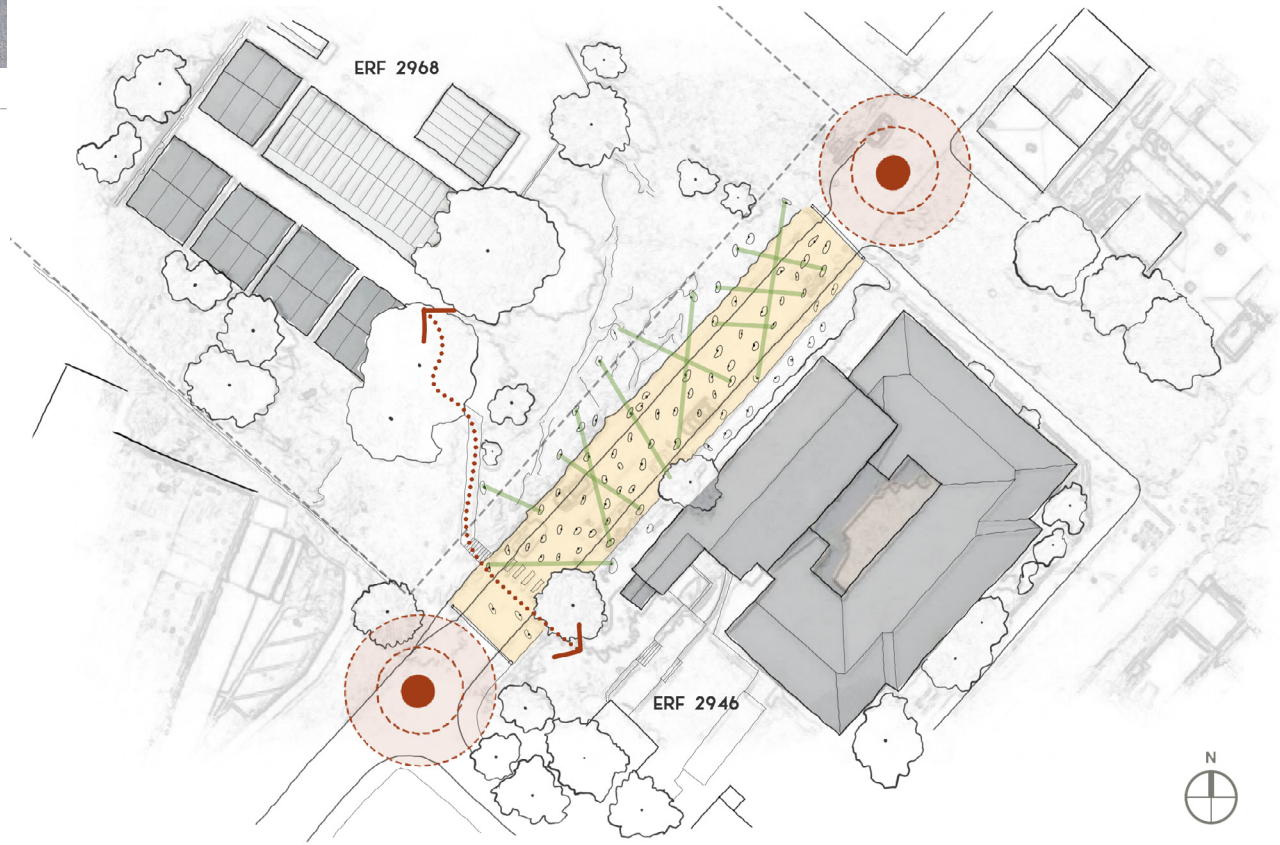


CONTEXTUAL SECTION

SCALE 1:200

06

Figure 157
Collage of intersection node A along Lion Street - The St Pauls Primary drop-off & Pickup Point. (Source: Authors own).



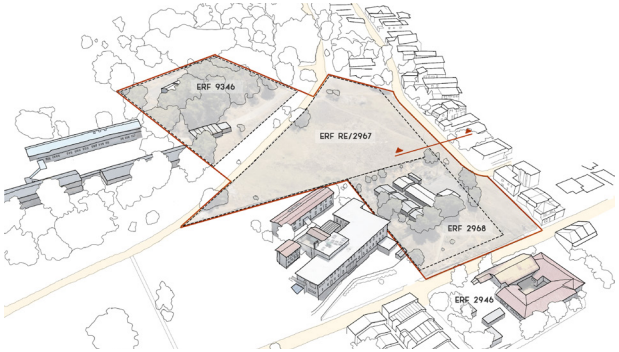
LION STREET PLAN

SCALE 1:200

06

Upper Bloem Street Analysis.

The contextual section seeks to highliigt the threshold bewteen the residential and the underutliised site, divided by Upper Bloem Street. The project intends to establish a natural threshold which invites and blurs the boundaries that define these two as seperate spatial qaulities.



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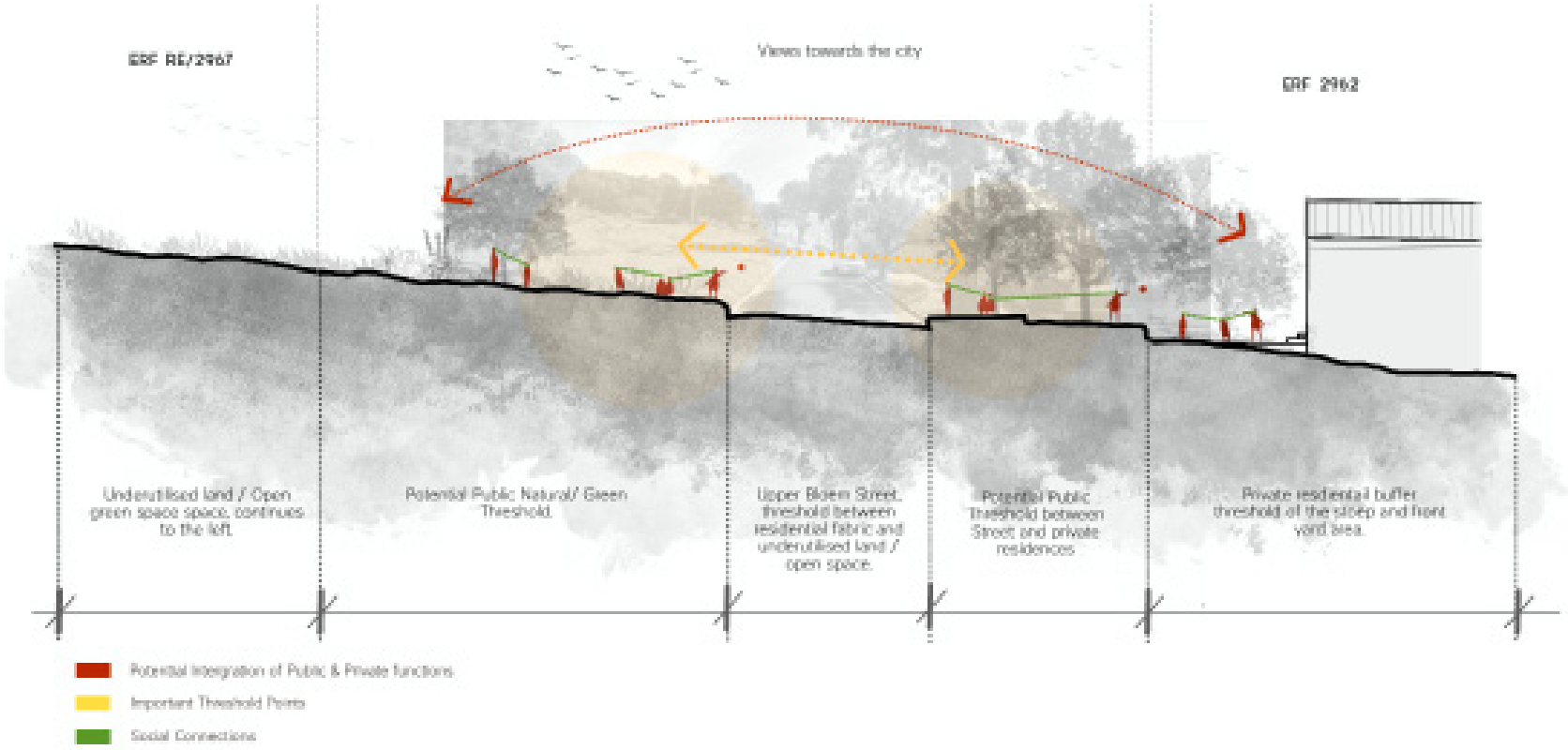


CONTEXTUAL SECTION

SCALE 1:200

06

UPPER BLOEM STREET PLAN SCALE 1:200

Figure 158

Collage of view A along Upper Bloem street. (Source: Authors own).

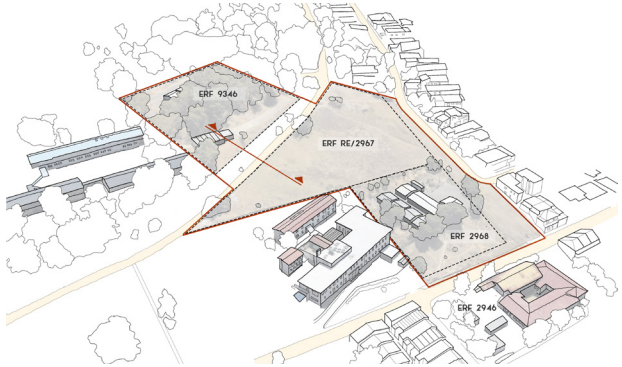
Figure 159

Collage of view B along Upper Bloem street. (Source: Authors own).

06

Military Road Analysis.

This section showcases a portion of Military Road and the nature of the schools playground facilites in relation to the street and un-derultilised adjacent site. Currently most of the foot traffic remains within the schools boundary , the intervention seeks to address this.



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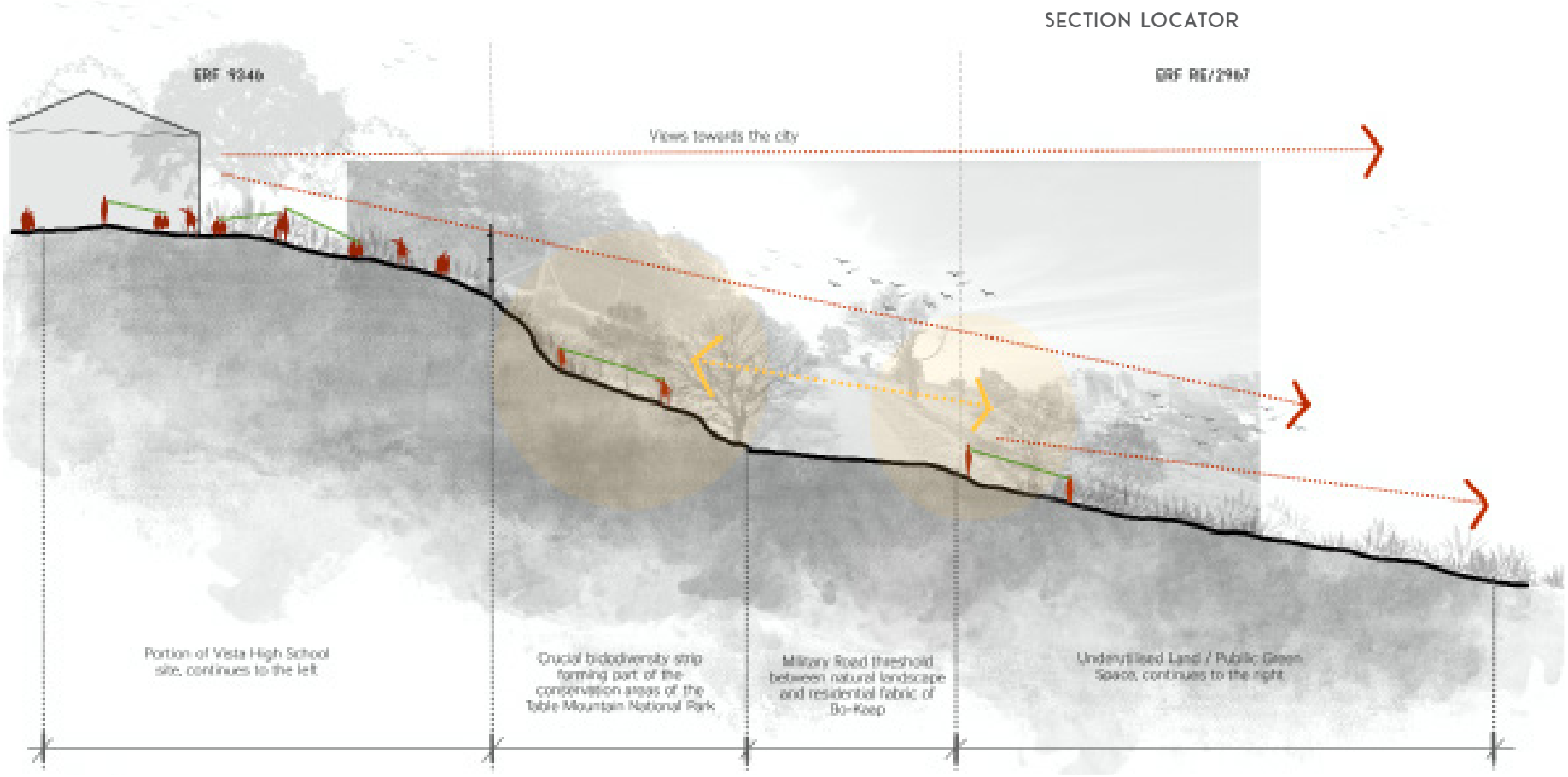
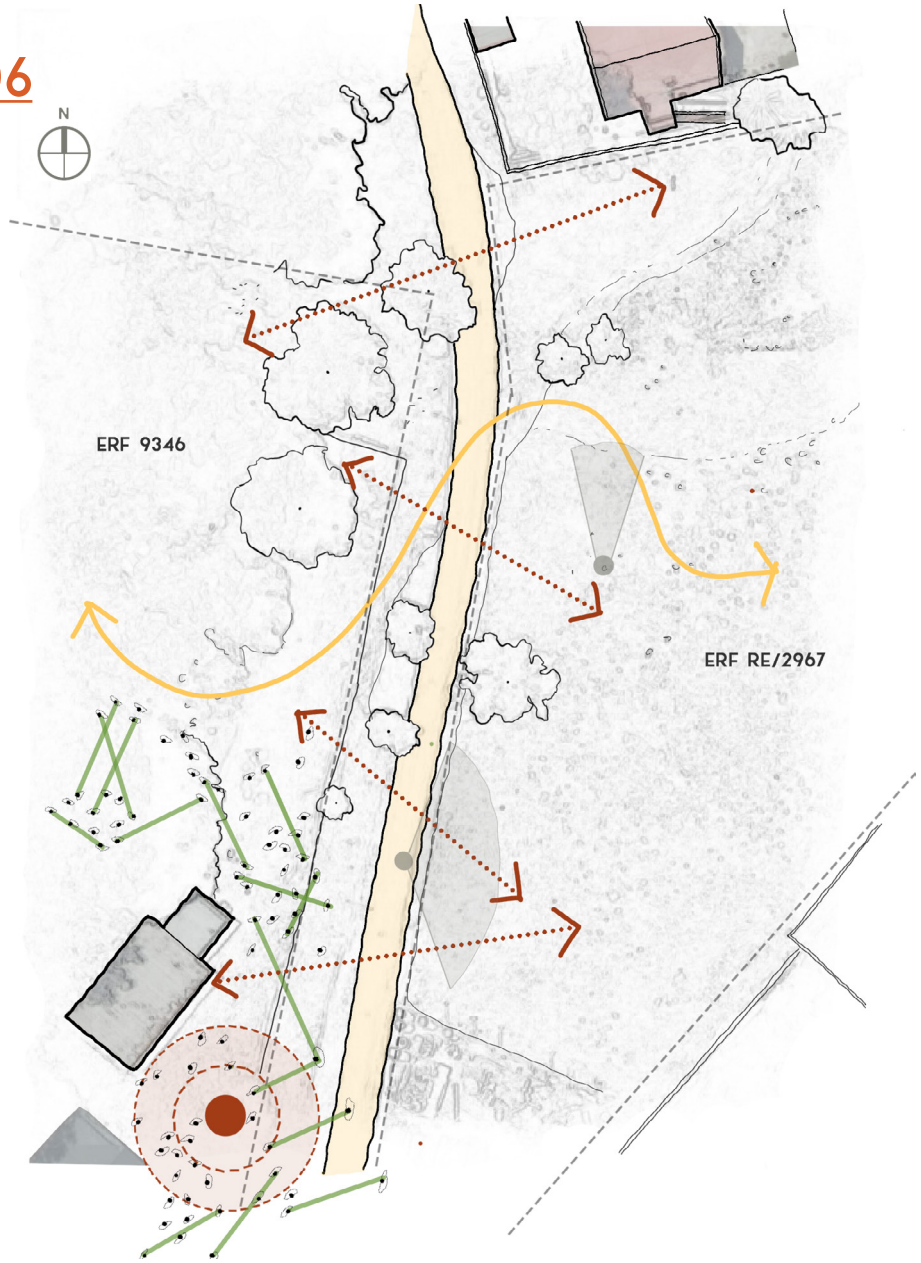


CONTEXTUAL SECTION

SCALE 1:200

06



MILITARY ROAD PLAN

Figure 160
Collage of view A along Military Road.. (Source: Authors own).

Figure 161
Collage of view B along Military Road.. (Source: Authors own).

Figure 162
Collage of view C along Military Road.. (Source: Authors own).

06

Figure 163

Site Plan: Existing: Map indicating the existing urban, social and natural conditions and the public amenities around the site. (Source: Author's own)

SECTION 05 | CONCEPTUAL DESIGN:

Image of Shukokai Shooting range building ruin. (Source: Aiuthor's own).

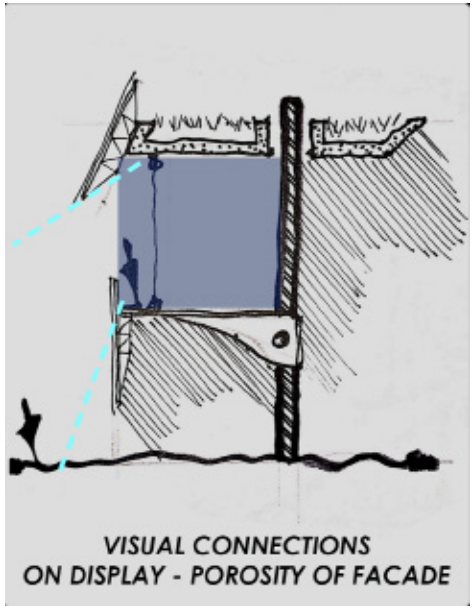
07

The emulation of the streetscape as a communal gathering space can be achieved through the exhibition of rituals as visual representations, thereby providing an opportunity for passersby to engage with and observe the cultural practices being performed.

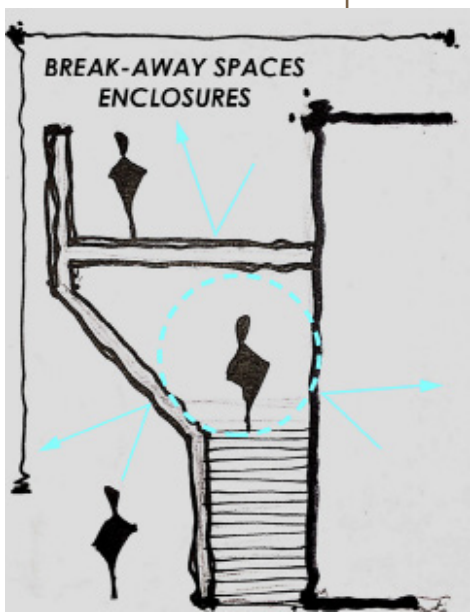
The process of self-reflection plays a crucial role in uncovering a sense of place, and the architectural elements within the structure should evoke this sentiment.

For the intervention to effectively embody a lasting presence and evoke the historical legacy and its relevance, it is imperative that an anchoring element be incorporated within the building.

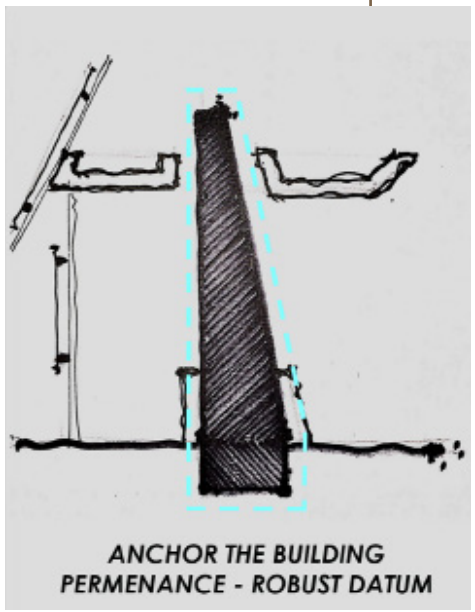
01. **EXHIBITION**



02. **REFLECTION**



03. **FOOTHOLD**



In order to create a harmonious intervention, one must prioritize the importance of materials and the surrounding architecture, while also adopting a design approach that is reminiscent of and echoes its surroundings.

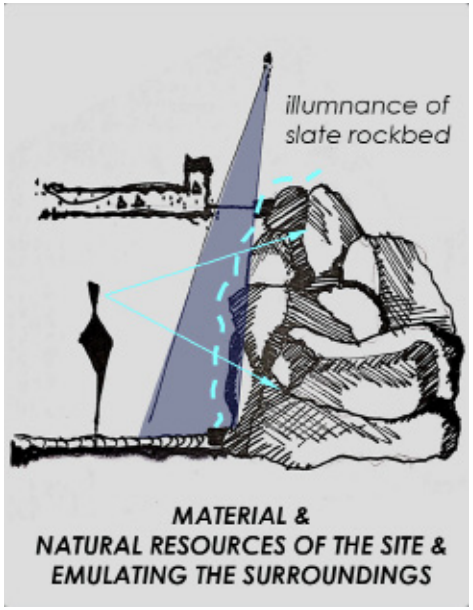
Rhythm in structure, influenced by fluidity, porosity and organic landscape structure.

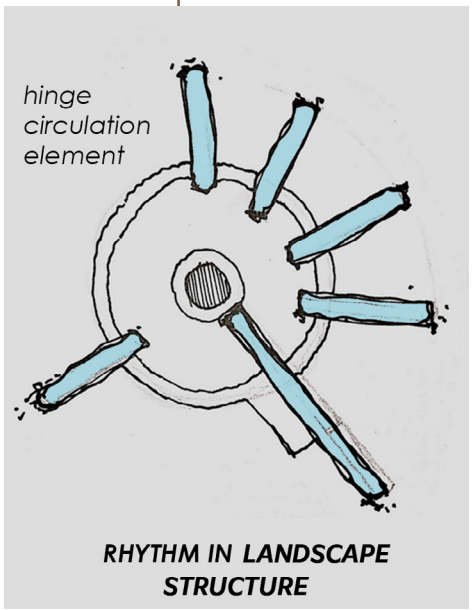
The Bo-Kaap community regularly engages in social gatherings, as evidenced by various architectural elements such as courtyards, stoeps, and lanes, among others.

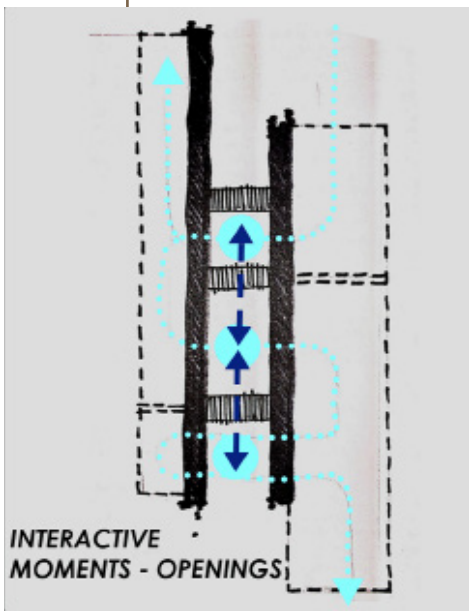
04. **REMINISCENCE**

05. **RHYTHYM**

06. **COMMUNITY**







07

Programme **& Users.**

The stakeholders involved in this project are SANParks and the City of Cape Town, with the users being the local residents, tourists, and youth. This proposal aims to tie into the demands of the stakeholders, to facilitate amenities that meet the needs of the users. The proposal aims to create a space that resonates with the values and principles of SANParks and the City of Cape Town, while also serving as a vibrant destination that fosters community involvement and promotes well-being. The design approach aims to engage the users through the integration of green spaces, pathways, seating areas, and various activity zones that cater to the diverse needs and interests of the different user groups. Through this collaborative approach, the aim is to create a dynamic and inclusive environment that stimulates social interaction, cultural expression, and respect for nature.

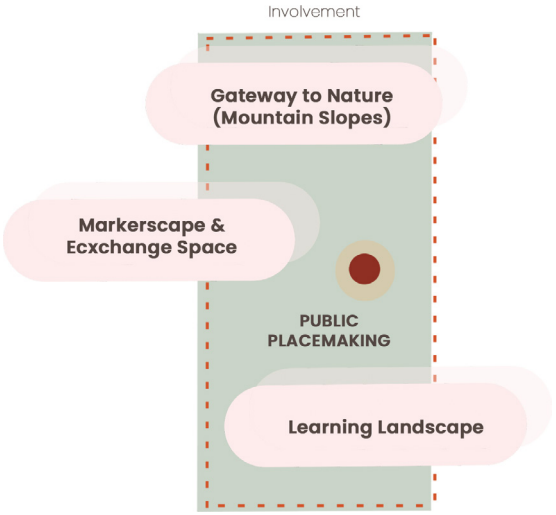


Figure 164

Programme informants.. (Source: Author's own)

Figure 165

Programme informants.. (Source: Author's own)

07

Programme Development.

As I worked through the program and project positioning, I was introduced to the work of Greek architect Dimitris Pikionis. His approach to constructing the walking path to the Acropolis in Athens is centered on a pedagogical interpretation, demonstrating how the landscape can be interpreted through embodied experience, using movement as a tool. Walking on the path and navigating its contour teaches individuals about the environment they are traveling through. Pikionis believed that walking allows one to experience the joy of moving through space while also restoring balance. Since space is dynamic, it is best interpreted through movement. Pikionis used human movement over the topography to convey the narratives of a place. His stone walking path ascended the hill on which the Acropolis was built and was inset with stone artifacts found during excavation. These artifacts were arranged in the paving so that the youngest objects were at the beginning of the path while the oldest ones were successively further along the walk. This arrangement created a layered experience of timeframes, turning the pathway into a living museum where the landscape becomes the exhibited object, leaving a profound impression upon those traversing it.

As a response, I will be incorporating a meandering stone walking path that would traverse the landscape as a journey for inhabitants to experience the beauty of the natural environment and the mountain as a mnemonic device of place, ultimately leading walkers to the summit of Signal Hill, and to other adjoining trails leading to other peaks of Table Mountain. This path will align harmoniously with the pre-existing network of informal trails, selecting a route that corresponds with the natural "desire-lines" of walkers. By paving this desired pathway with stone, a delicate strategy was employed to prevent undue harm to the pristine natural environment, since this part of the intervention does fall within the protected conservation areas of the Table Mountain National Park.

Figure 166
Reclaimed materials embedded in the Acropolis path. (Source: Kevin Malawski). Available at: https://archleague.org/article/pikionis-pathway-paving-acropolis/

Figure 167
Expressive and gestural concrete forms defining portions of the path. (Source: Kevin Malawski) Available at: https://archleague.org/article/pikionis-pathway-paving-acropolis/

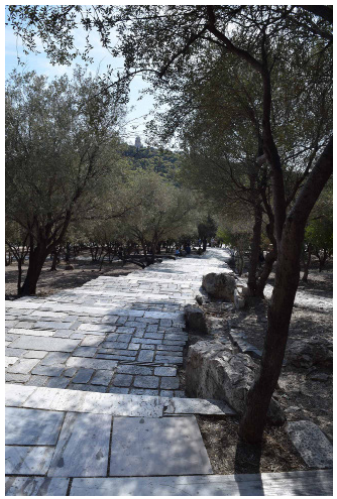


Figure 168
Edges and view corridors defined by trees. (Source: Kevin Malawski) Available at: https://archleague.org/article/pikionis-pathway-paving-acropolis/

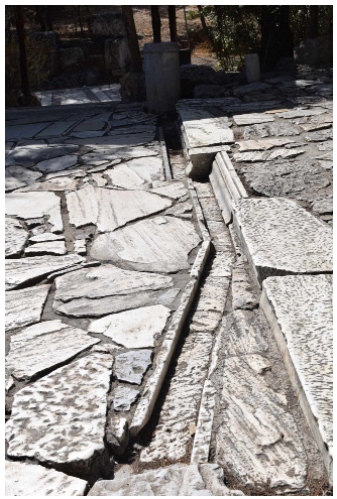


Figure 169
An example of the playful guttering design on display. (Source: Kevin Malawski) Available at: https://archleague.org/article/pikionis-pathway-paving-acropolis/

Building Programme Requirements

Learning and Cultural Facilities

Market Space	Rooms	Quantity	Area [m²]	Size [LxB]
	[illegible]		[illegible]	
	[illegible]	[illegible]	[illegible]	
	[illegible]		[illegible]	
	[illegible]		[illegible]	

Permaculture Farm	Rooms	Quantity	Area [m²]	Size [LxB]
	[illegible]		[illegible]	
	[illegible]	[illegible]	[illegible]	
	[illegible]		[illegible]	
	[illegible]		[illegible]	
	[illegible]		[illegible]	
	[illegible]			

Educational Facilities

	Rooms	Quantity	Area [m²]	Size [LxB]
	[illegible]		[illegible]	
	[illegible]		[illegible]	
	[illegible]		[illegible]	
	[illegible]		[illegible]	
	[illegible]		[illegible]	
	[illegible]		[illegible]	
	[illegible]		[illegible]	
	[illegible]	[illegible]	[illegible]	

Tourist Facilities

Gateway Building (Visitor & Info centre)	Rooms	Quantity	Area [m²]	Size [LxB]
	[illegible]		[illegible]	
	[illegible]		[illegible]	
	[illegible]	[illegible]	[illegible]	
	[illegible]		[illegible]	
	[illegible]		[illegible]	
	[illegible]			
	[illegible]			
	[illegible]			
	[illegible]			

Landscaping Elements	Space	Quantity	Area [m²]	Size [LxB]
	[illegible]			
	[illegible]			
	[illegible]			
	[illegible]			
	[illegible]			

Figure 170

Working Accomodation schedule. (Source: Author's own)

07

Figure 171

Collage expressing intention to create stone walking path leading to sites of significance.

(Source: Author's own).

Figure 172

Conceptual collage expressing the social intention of the architectural space in nature..

(Souarce: Author's own).

SECTION 06 | PROCESS WORK:

07

Design Iteration 01.

Programmatically, the project aimed to be a large scale intervention, developing the entire extent of the St Monica's Precinct and the extent of the erfs that fall part of the Table Mountain national park as core support facilities for the community of Bo-Kaap and for the purpose of the current tourism development frameworks in place by the COCT and Sanparks. This proposal included utilising the erf behind Vista High School (owned by the school itself) for sporting facilities and playing fields since there are no such faciltities within the community of Bo-Kaap. The Quarry site, known as the home of the Shukokai Shooting Range club intended to be developed as an archery and shooting range to stimulate tourism activity witihin the vacinity, while being a source of youth hobby and skills development. The lower portions of the site are reserved to speak directly to the needs of the Bo-Kaap, by housing a public placemaking facilty on the lower portions of the site and an educational facility acting as support amenities for the transference of skills and knowledge related to nature conservation and agricultural learning.

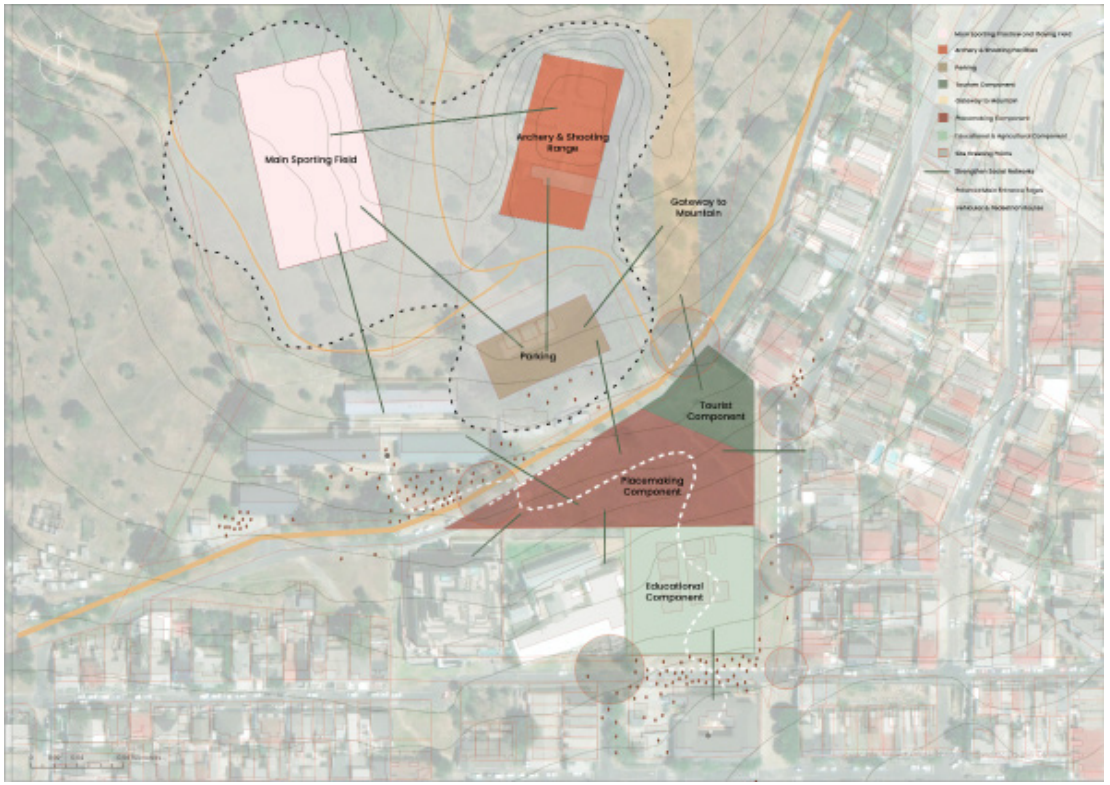


Figure 173

Early Map detaiing the initial project intent to develop the St Monica's precinct. (Source: By Author).

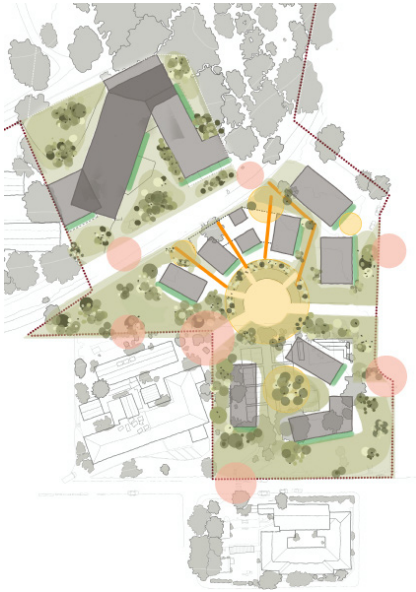
07

Design Iteration 01.

Due to the ambitious nature of the project, the scope of work required more attention to crafting the smaller parts of the project,. I chose to focus and hoan in on the lower portions of the site that will directly impactthe immediate context of the communty life.

The following site plan framework expresses the overall intention to develop the lower extent as a new community hub and "special place", catering to the needs of the community while still tying into the operational functions of the facilities on the site.

Entry points & Theory applied



Main Circulation & Zonification

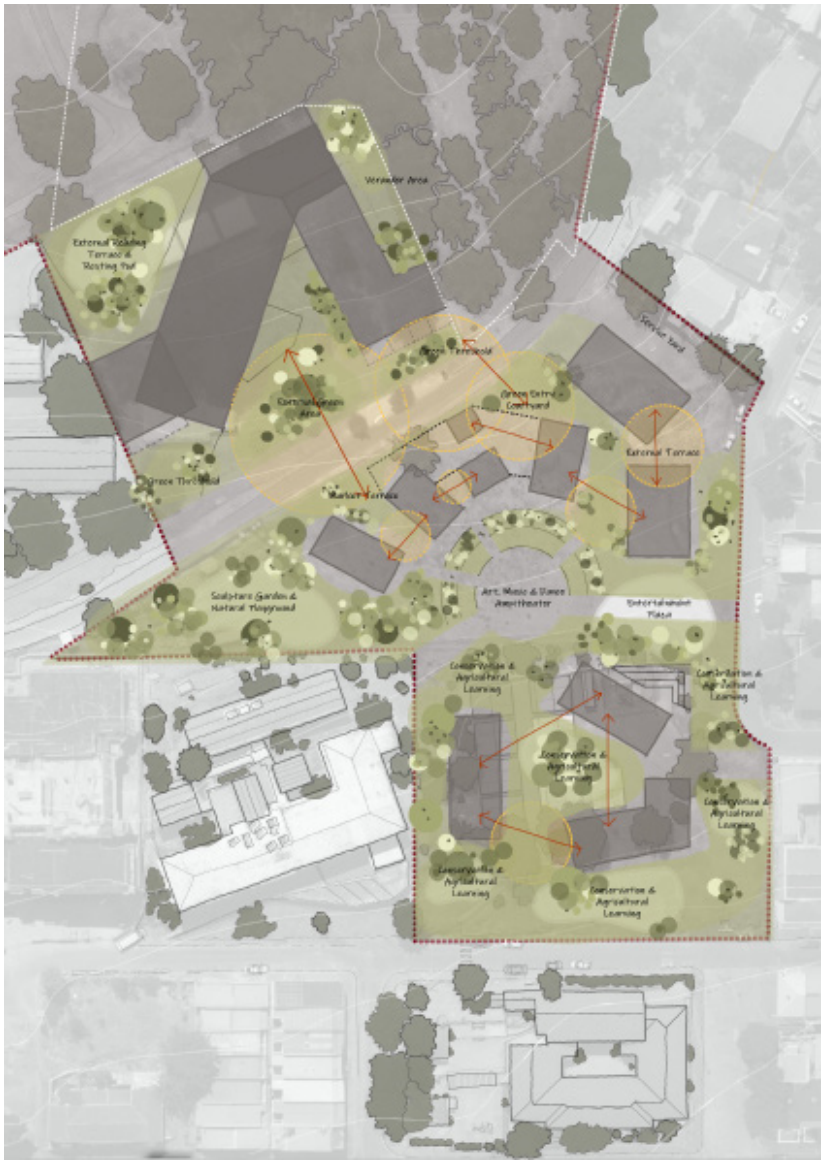


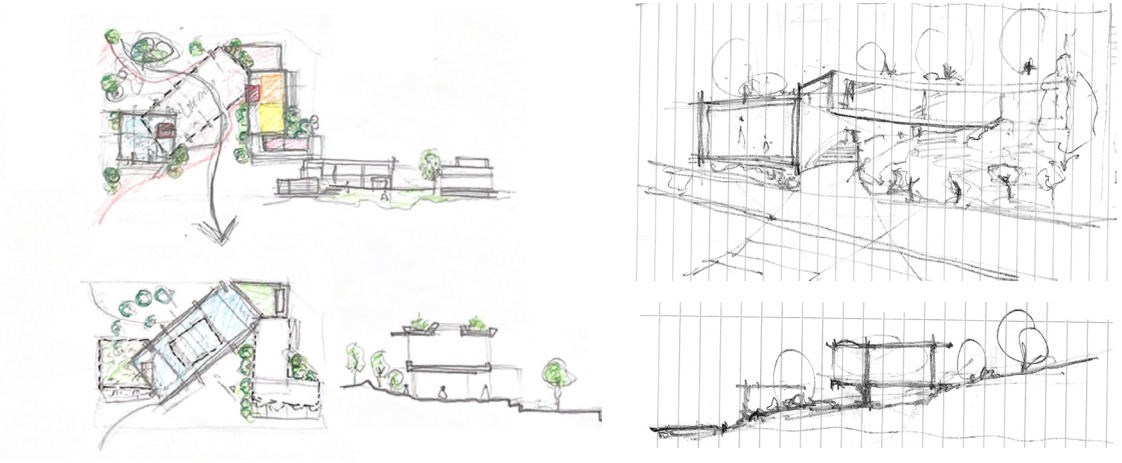
Figure 174

Sketch idea for Site intervention as per design iteration 01 (Source: Author's own)

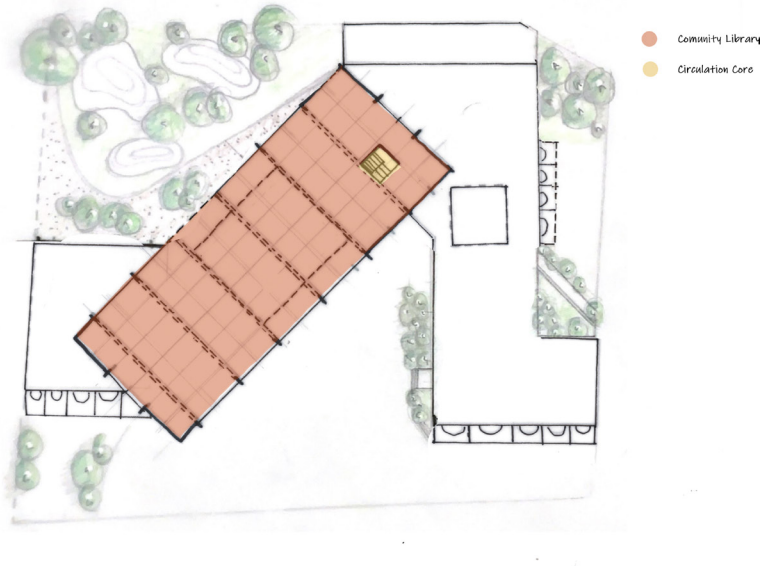
07

Library Iteration 01.

The first design iteration prioritised the library as a much larger facilty that supports the function of the school but also as a space for community leisure. The initial idea was to house the library along the entire portion of Vista High School that has been de-fined within the sites of intervention. This initial idea made apparent that the scale of the building was far too dramatic for the scope of the intervention, however it provided some valuable take aways for the spatial layout and programmtic functions of the space.



Ground Floor Plan



First Floor Plan

Figure 175

Sketch idea for library facilities omponent as per design iteration 01 (Source: Author's own)

07

Market & Info Facilities.

The market and information facility remain an important part of the designs programme to establish a social loci and "special place" that is culturally and economically equipt to stimulate attachment to place. through customary social practice. This initial idea and form of the market spaces helped me understand the relationships that needed to be developed further in order to achieve this.

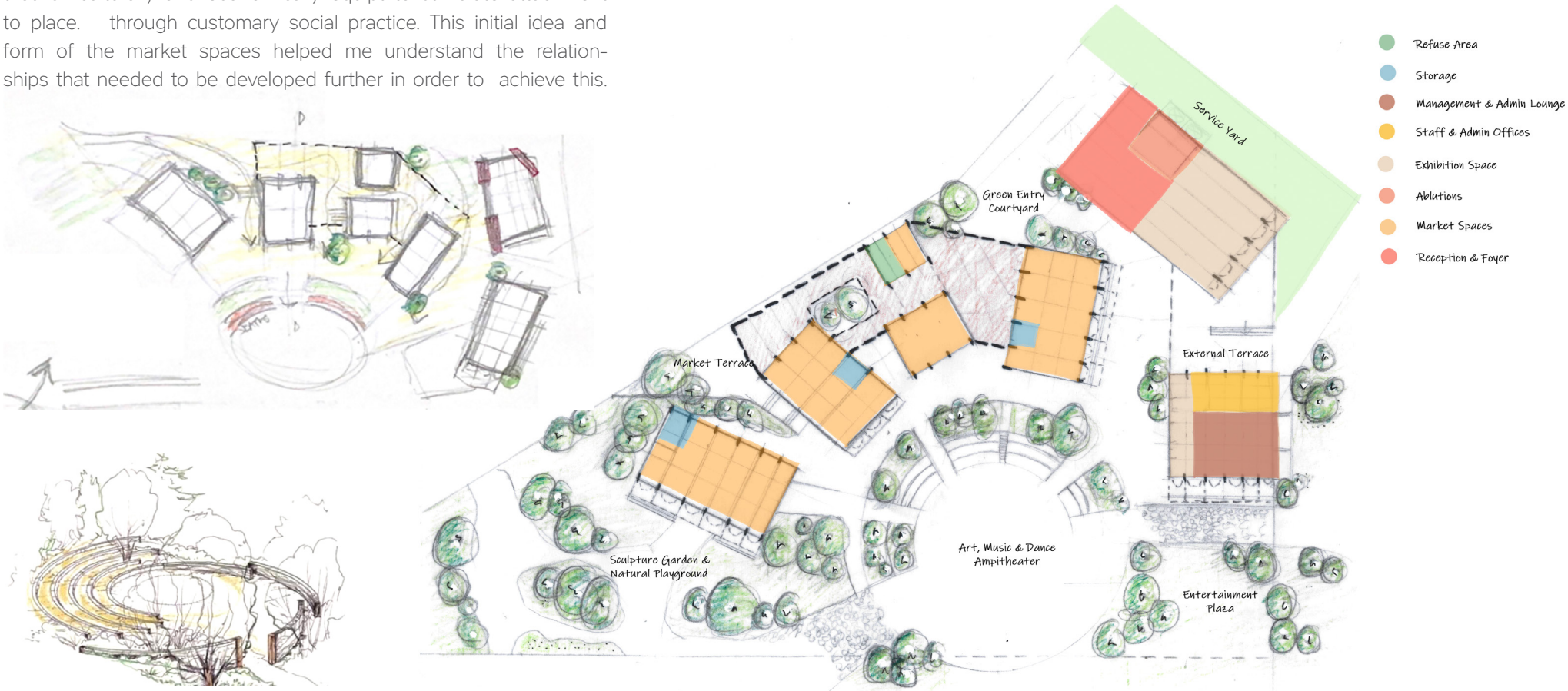


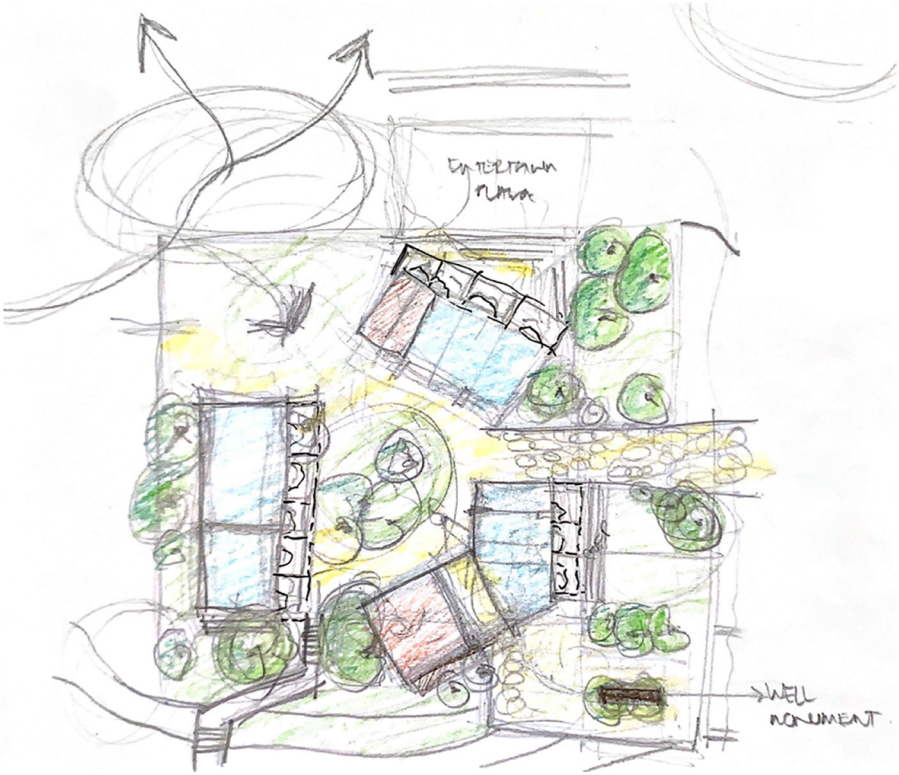
Figure 176

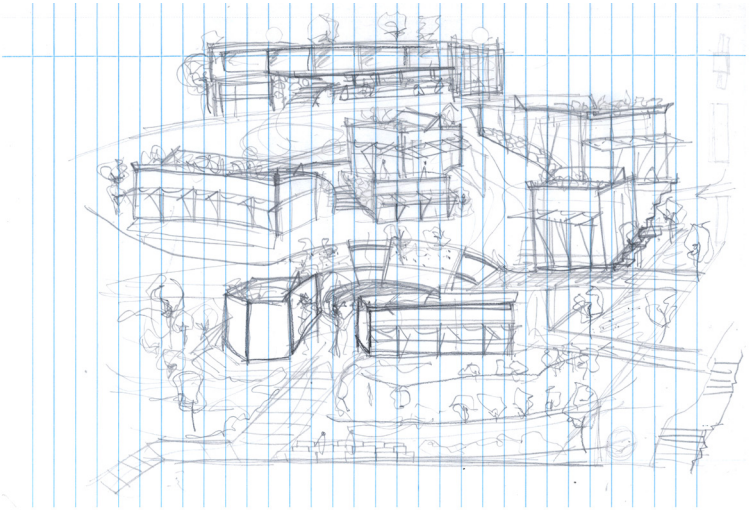
Sketch idea of Market Terrace and main public placemaking component as per design iteration 01 (Source: Author's own)

07

Educational Facilities.

The lowest portion of the site will retain the educational component. This design iteration expressed the courtyard typology which helped define clear entry points into the site. This was successful in heping me understand that by having this formalised learning space, retracted from the idea of creating a public realm of learning which is initially what the goal was.





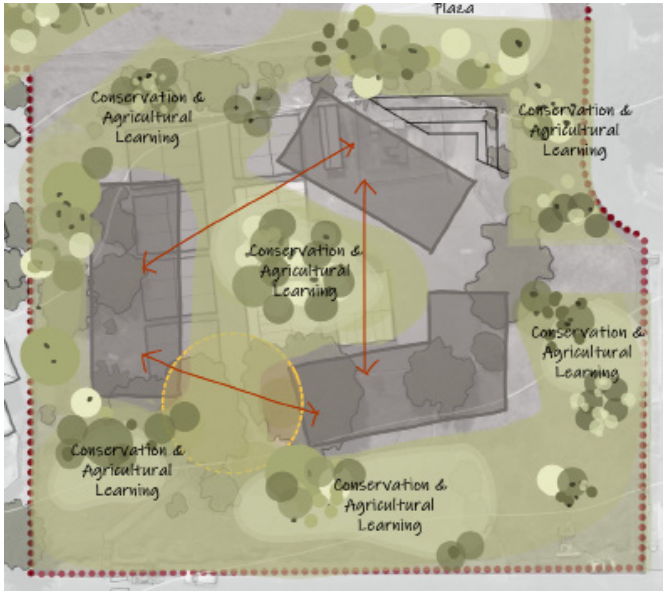


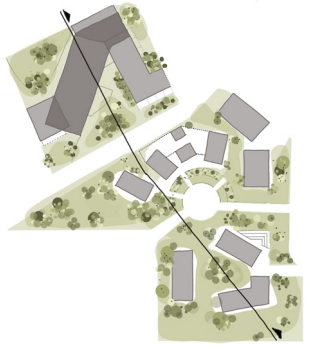
Figure 177

Sketch idea of educational component as per design iteration 01 (Source: Author's own)

07

Scheme Section.

This section cuts through the proposal of deisgn iteration 01 displaying the entire length of the three proposed sites showcasing the relationships between the buildings and the landscapes. This initial development made apparent the need to better intergrate the movement route of users across the steep site, by better working with the terrace levels to achieve a smoother journey from the public spaces up into the higher parts of the slope where the libarry is situated.



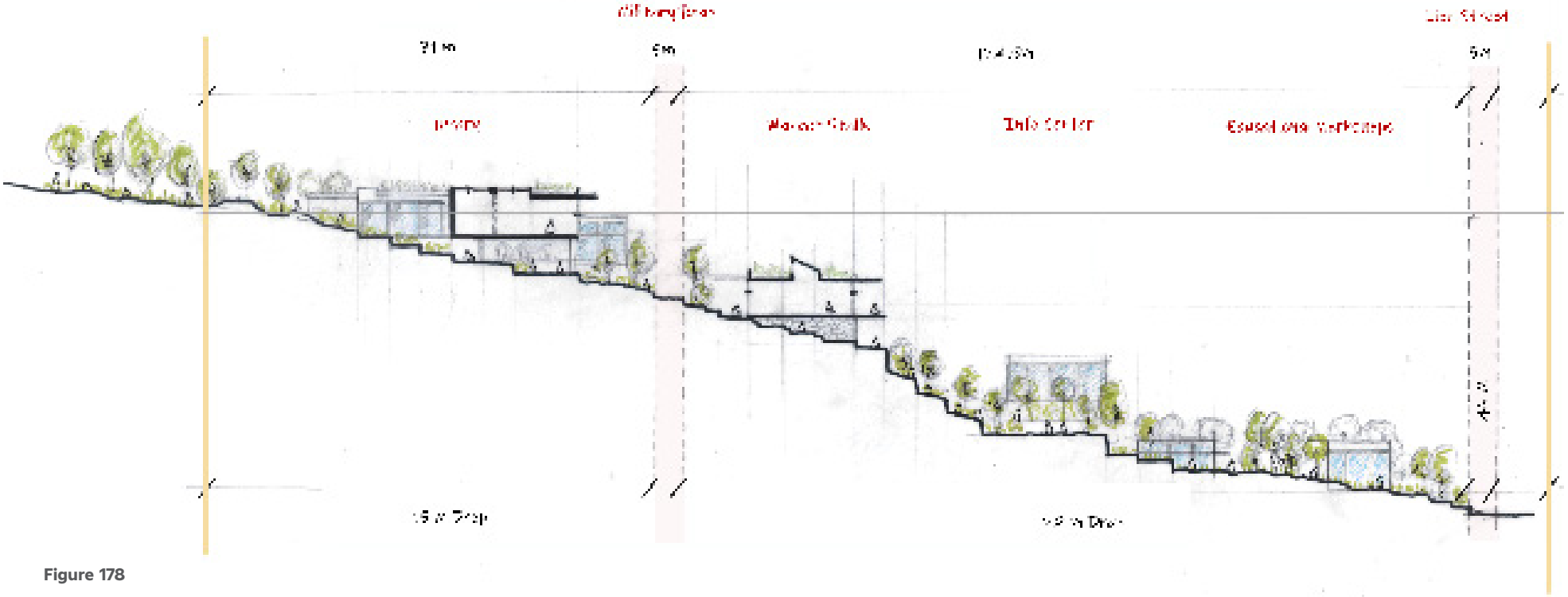


Figure 178

Hand Drawn section of overall scheme as per design iteration 01 (Source: Author's own)

SECTION 07 | DESIGN DEVELOPMENT:

07

Design **Proposal.**

Finally, synthesizing all of the lessons learnt through the many design iterations. I developed a plan around the theoretical principles of creating human presence, permeable space and using the anatomic experience to reconnect people back to nature and to engage with landscape. These principles aimed to inspire new social practices and enhance the existing functions of the site. By strategically positioning the buildings on the site, they serve as anchors to guide and engage visitors while also encouraging social interaction and leisurely exploration, facilitating the transfer of social energy towards nature amongst individuals.

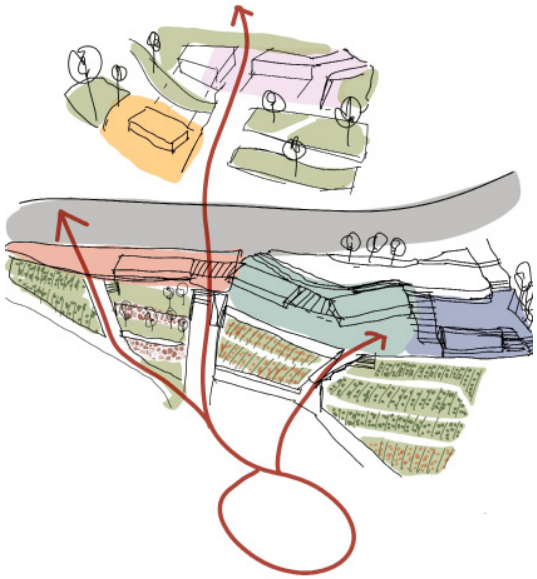


Figure 179
Conceptual Model of design inquiry point of entry: Theme: nature and the built environment. (Source: Author's own)

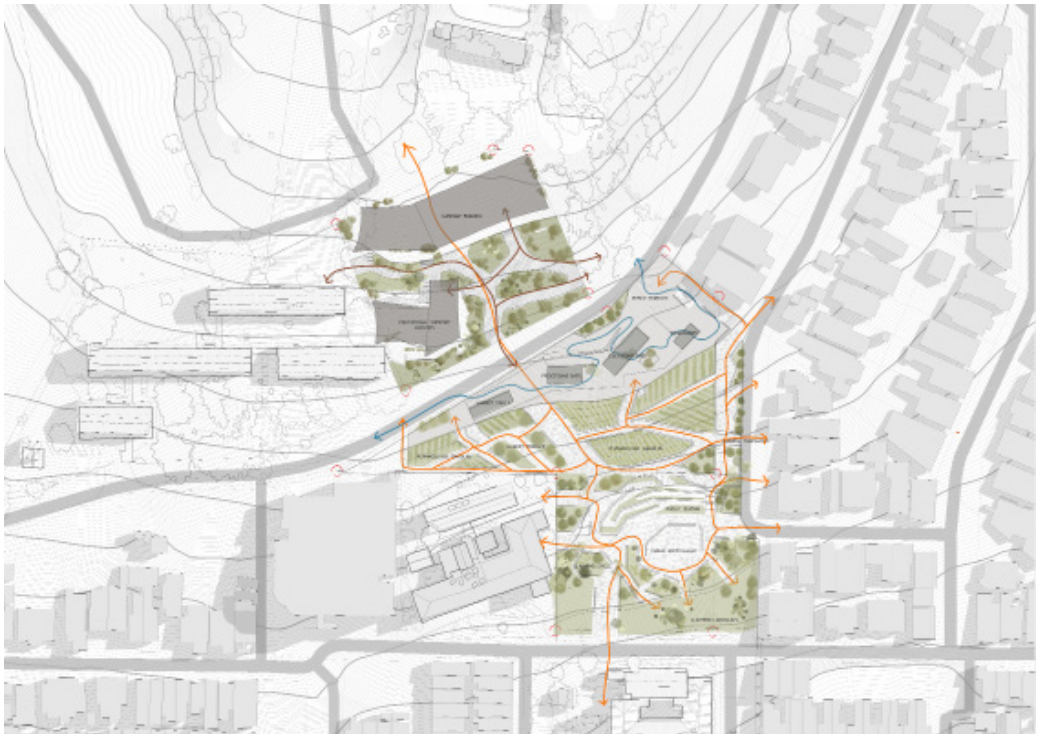


Figure 180
Public Placemaking within the landscape. (Source: Author's own)

07

Public **Placemaking.**

Placemaking within the landscape plays a pivotal role in creating vibrant and inclusive environments that foster social interaction and a sense of belonging. The design emphasizes the significance of public placemaking in shaping the experience and functionality of urban spaces, through integrating thoughtful design elements such as seating, green spaces, public spaces of learning and rest, and pedestrian-friendly pathways. The intention is to transform this dormant space into a vibrant and dynamic place for residents, and the general public to gather, connect, and engage with their surroundings.

Figure 181
Sketch of making land-making. (Source: Author's own)

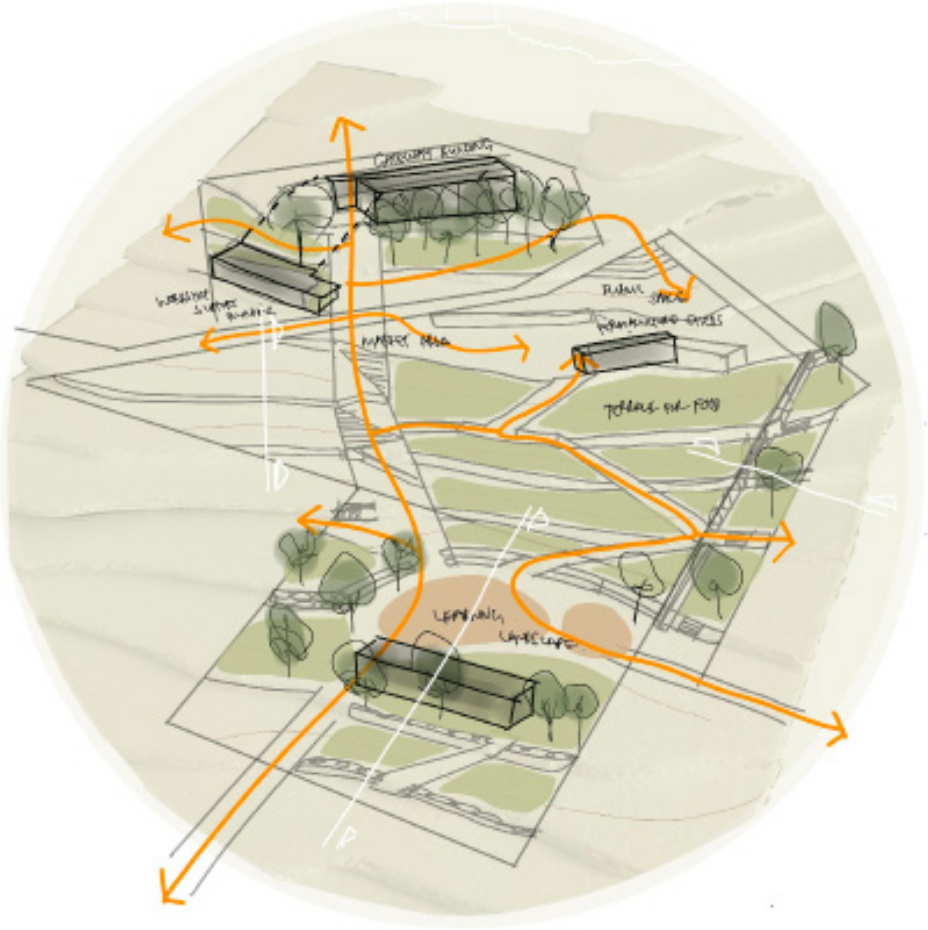
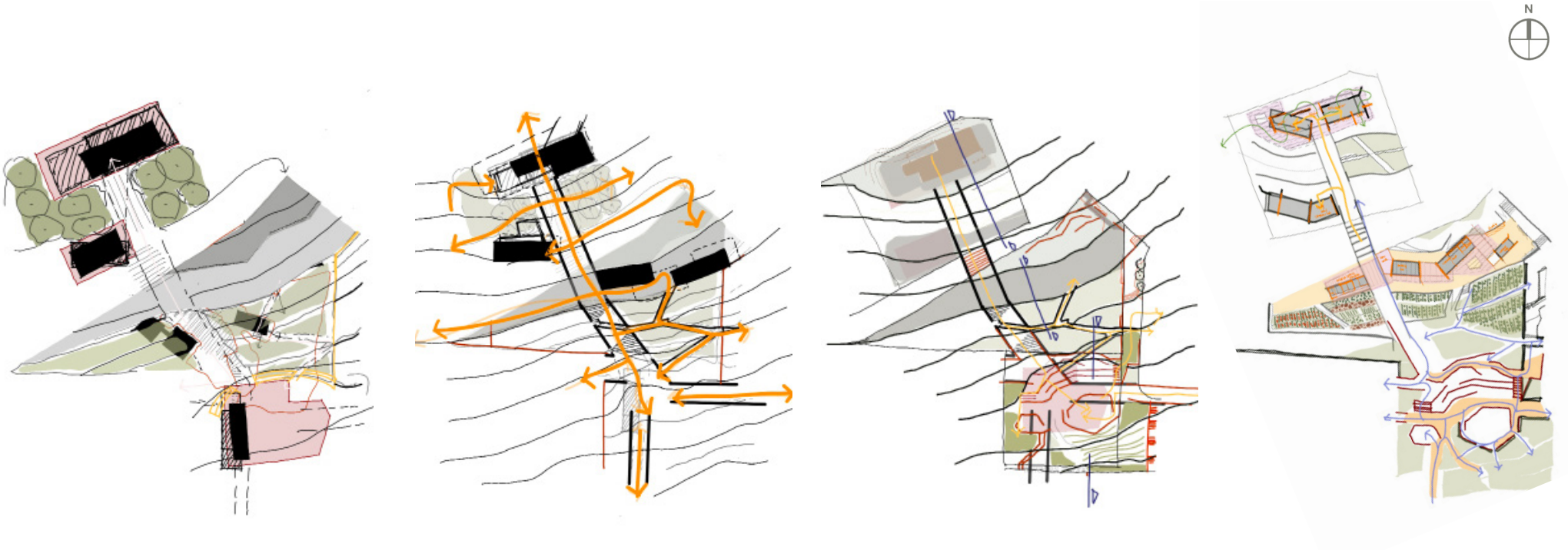


Figure 182
Early conceptual sketch of placemaking in the landscape (Source: Authors own).

07



DEMARCATING SPACE

Establishing flat areas and designated spaces for green, hard and soft surface across the site.

CIRCULATION & BUILT AREAS

Anchoring circulation, entry and exit points across the site as well as placement of built structures.

CRAFTING SPATIAL LOGIC

Defining the programmatic function across the landscape and understanding how they interelate.

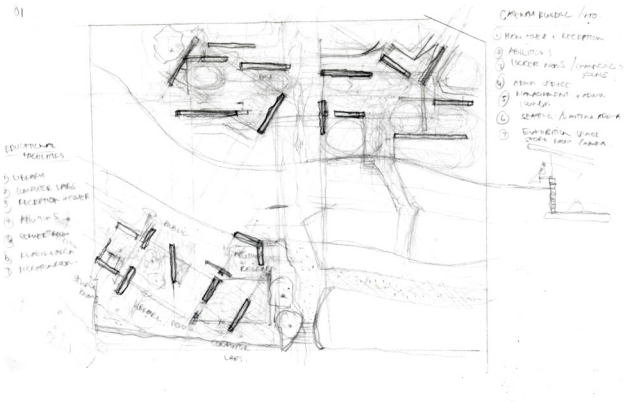
COHESION

Placing all elements together to see how they how they intergrate and support each other.

Figure 183
Diagrams establising site framework and intervention strategy. (Source: Authors own).

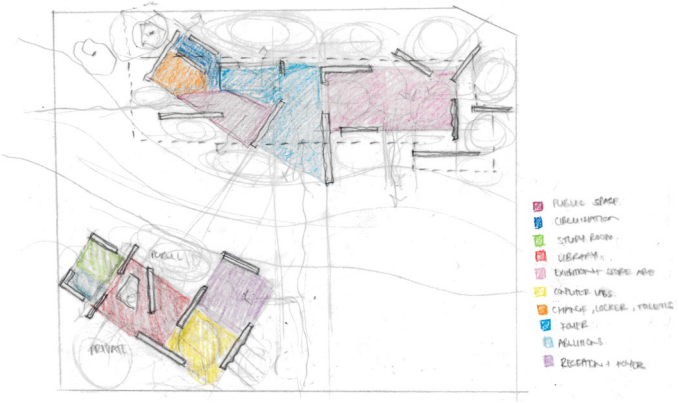
07

The architectural intervention of focus for the design will be the gateway building, leading users to the stone walking paths onto the mountain and the educational hub to facilitate the function of the school. The sketches follow a sequence of design iterations testing form, movement routes and the connection of spatial functions for the most beneficial social outcome.



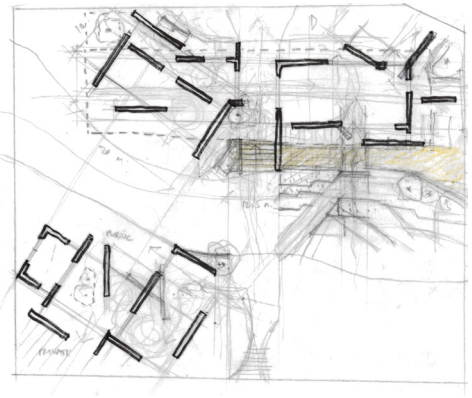
IDENTIFYING WALL FIXTURES

Testing the layout of walls to direct movement through the space.



DESIGNATING SPACE

Defining the function of different spaces in relation to one another.



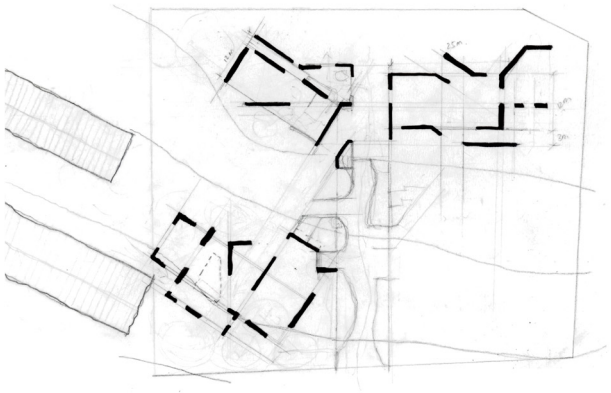
INTERGRATING LANDSCAPE

Developing an understanding of what the building needs to do in order to be properly be intergrated with the landscape.

Figure 184
Spatiality diagrams, programming the building. (Source: Author's own)

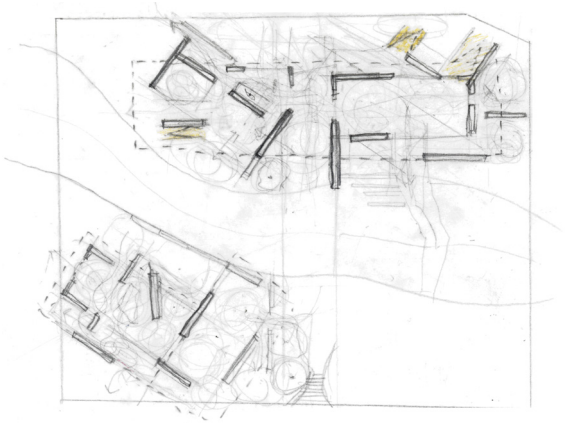
07

The final sketch was used as a core conceptual layout for the design and spatial arrangement of the gateway building and educational facilties. The main driver behind the spatial layout and wall arrangement was to facilitate linkages between the two buildings and to create a porous nature, blurring the boundaries between inside and outside.



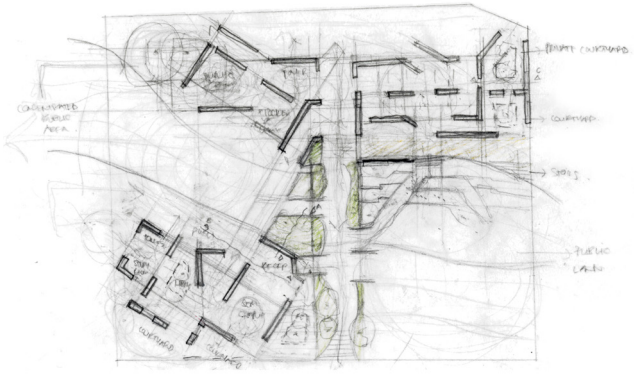
GATEWAY THRESHOLD

Establishing the direct movement and thoroughfare from the external paths through the gateway building.



RAMP ACCESS

Understanding the external verander levels and making provision for ramp access.



LINKAGES

Synthesizing all strategies to form a cohesive layout that is intune with the landscape while being mutually correspsonsive with each other.

Figure 185
Spatiality diagrams, programming the building. (Source: Author's own)

07

Landscape Sections.

Cutting through the public heart of the site, the section offers a glimpse into the treatment of the landscape to create a social zone for public gathering. The space offers a communal ampitheater and arena surrounded by conservation and agricultural learning terraces where users can intermingle and transfer knowlege while exploring the pedagogical aspects the landscape offers.

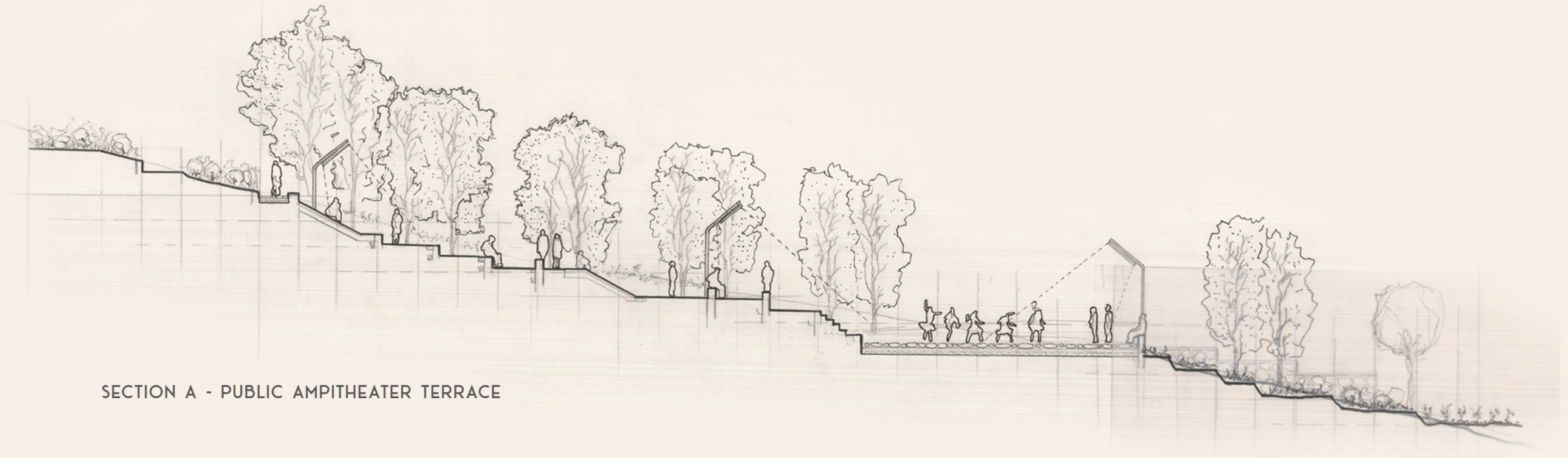


Figure 186
Public Placemaking within the landscape (Source: Authors own).

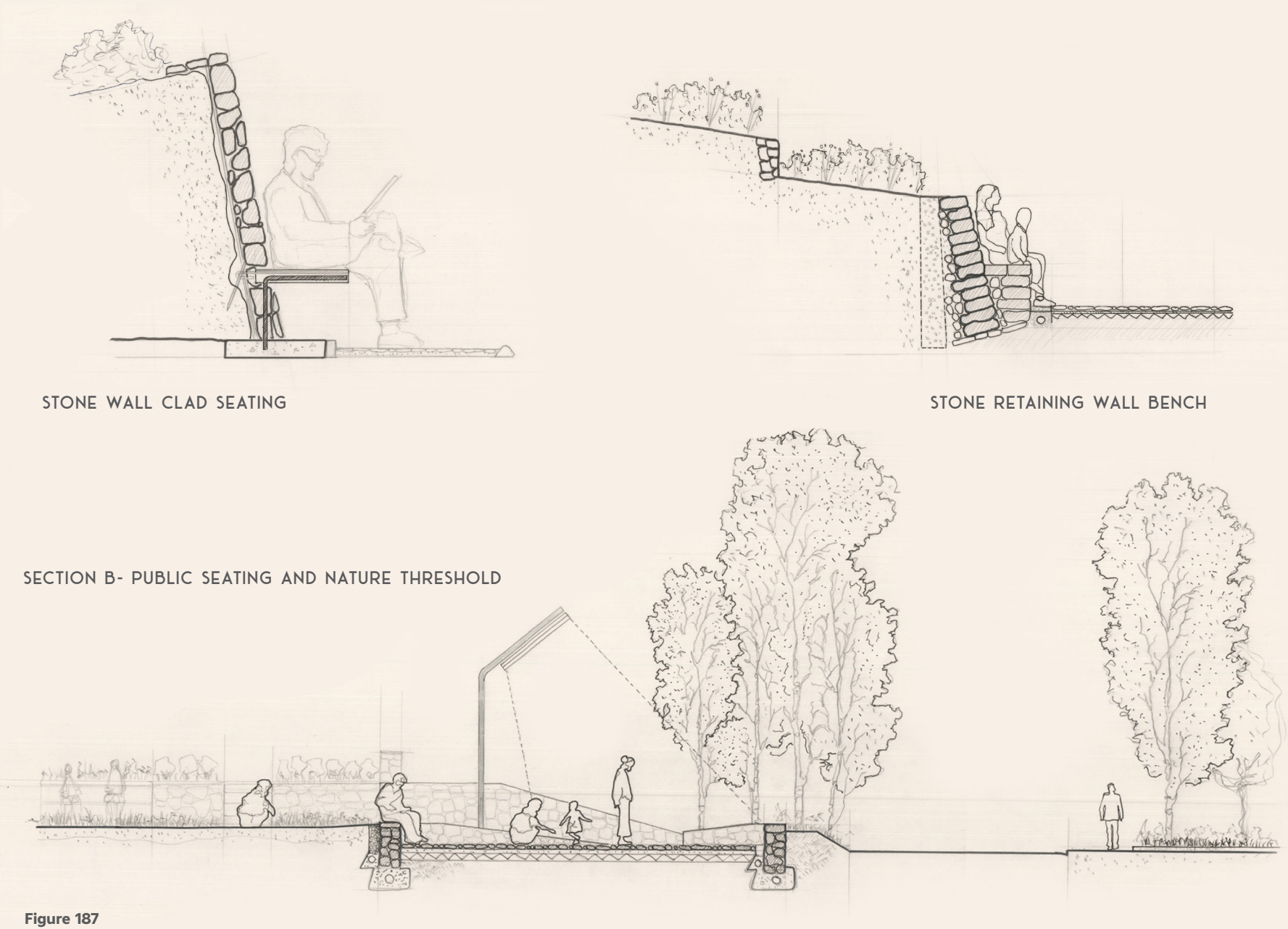


Figure 187
Sectional drawings expressing possible detailing of terrace edges and treatment of social zones. (Source: Author's own)

07

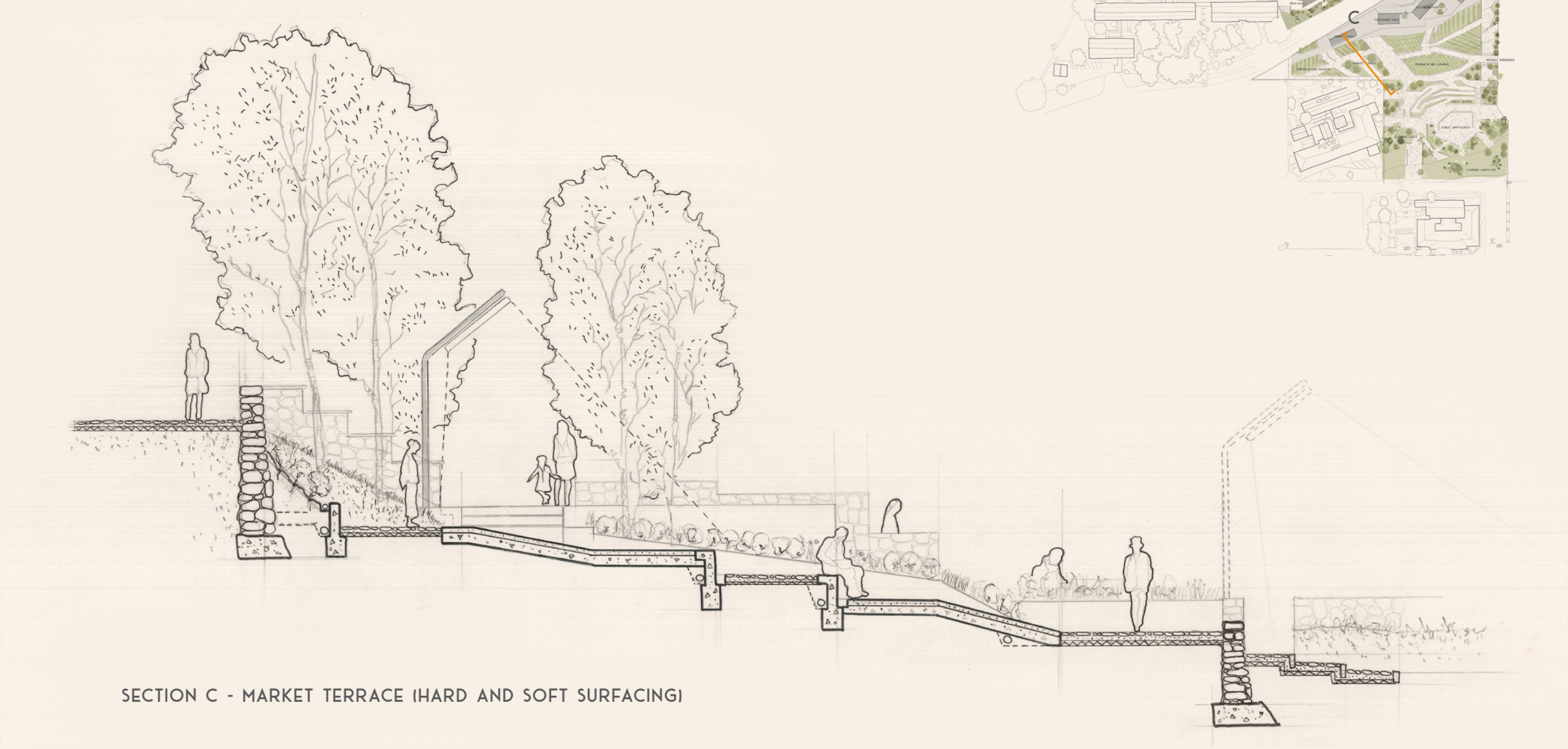
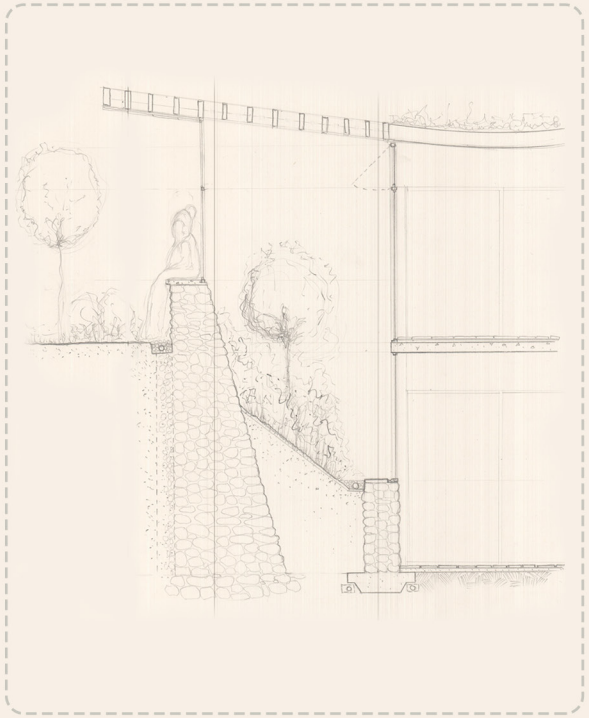


Figure 188
Sectional drawing of market terrace component. (Source: Authors own).

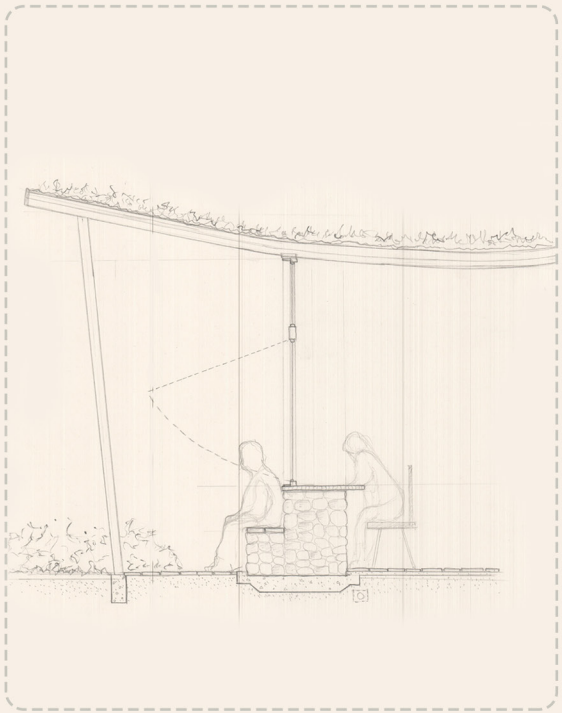
07

Anatomic-Tectonic & Stereotomic Relations.

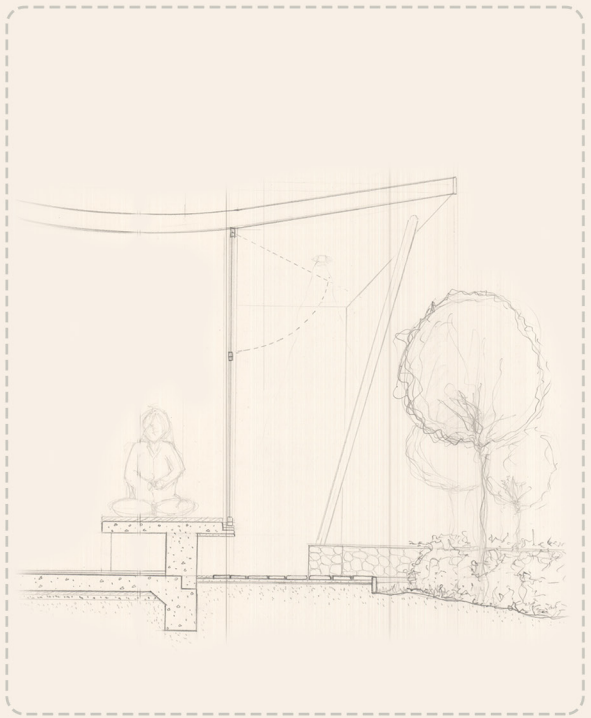
These sections express some intimate moments within the architectural intervention. The sections serve as testings of the interplays between the anatomic-tectonic and stereotimc nature of the structure, the aim is to expresss detailing within the architecture that considers above all, the humanisation of the structure, and the relationship of the building to the landscape.



LIBRARY RECEPTION ENRTY DETAIL



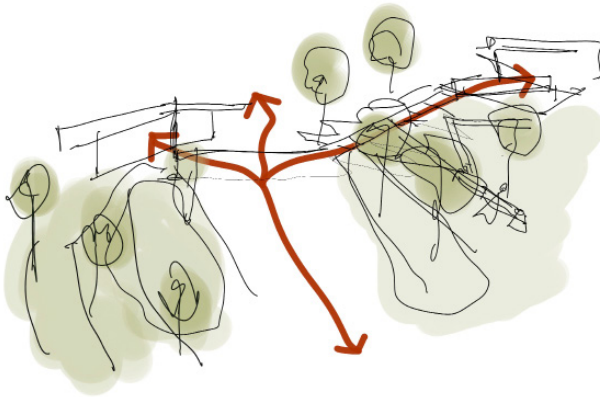
STUDY ROOMS SEATING DETAIL



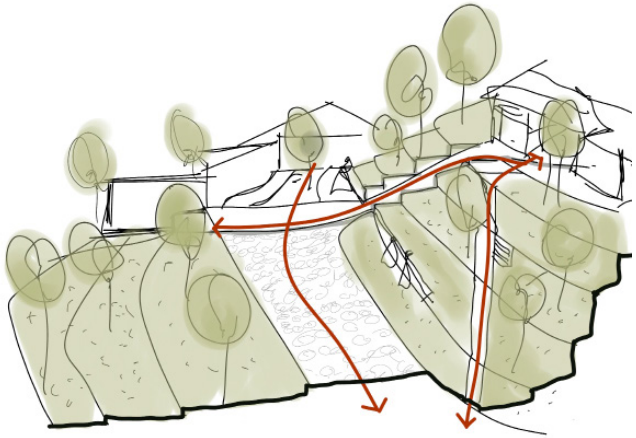
STAFF AREA ROOM SEATING DETAIL (WALL)

Figure 189
Hand drawn conceptual perspective sketches visualising portions of the public landscape. (Source: Author's own)

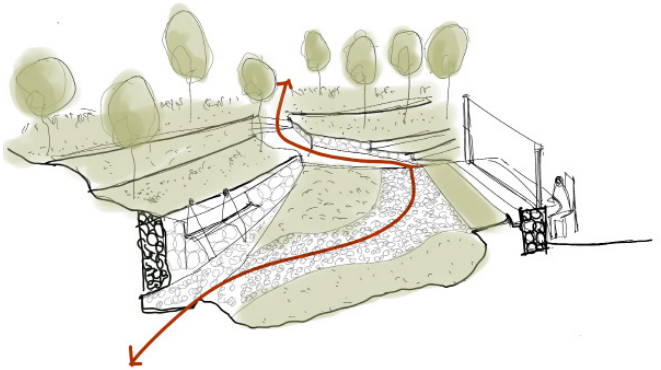
07



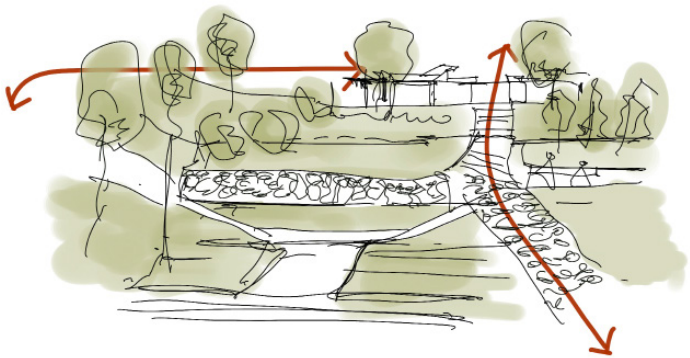
ENTRY POINT FROM VISTA HIGH SCHOOL



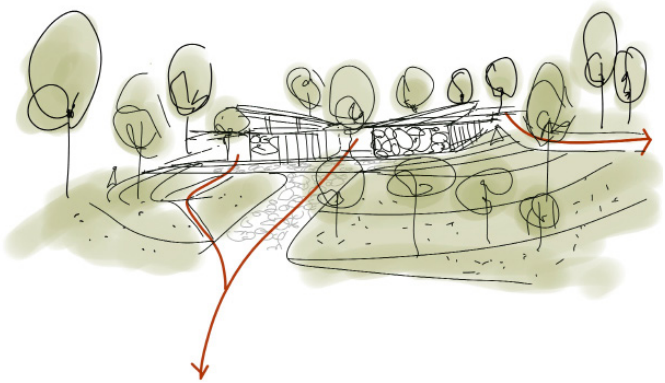
DEVELOPMENT OF PATH THRESHOLDS



VIEW FROM PRIVATE COURTYARD



APPROACHING GATEWAY BUILDING



BACK OF GATEWAY BUILDING

Figure 190
Hand drawn conceptual perspective sketches visualising portions of the public landscape. (Source: Author's own)

07

These sketches are visual reflections of my imaginative exploration into the potential facades and forms of the gateway building. They consider a materials palette consisting of stone, concrete, and steel. These sketches are just a small selection from a series of iterations, embodying my approach to creating architecture that is both resilient enough to respond to its surroundings and sensitive to its context within a steep topographical zone. They reflect my intention to design a building that can effectively withstand and respond to its environment while also harmonizing with its surroundings.

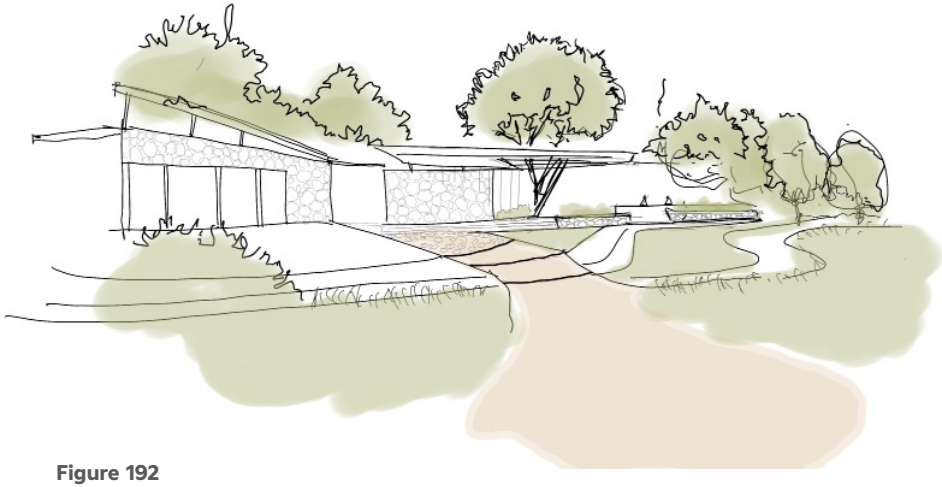


Figure 192
Inital sketch of Gateway Building northern facade. (Source: Author's own)

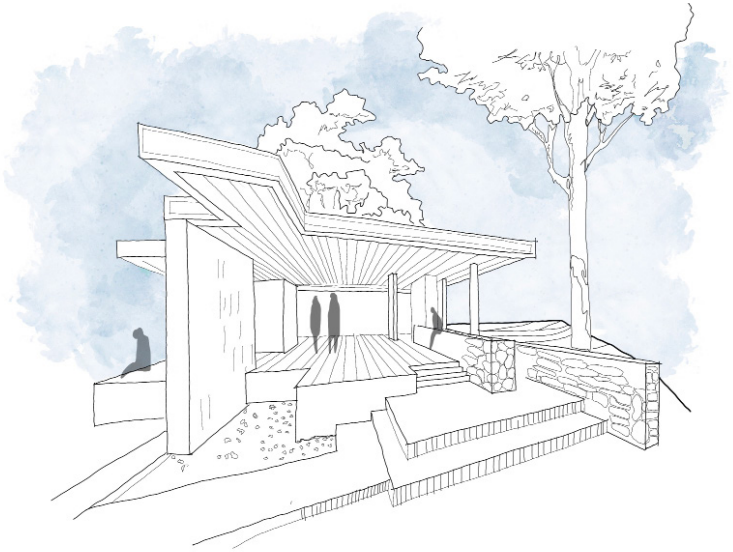


Figure 191
Sketch of making land-making. (Source: Author's own)

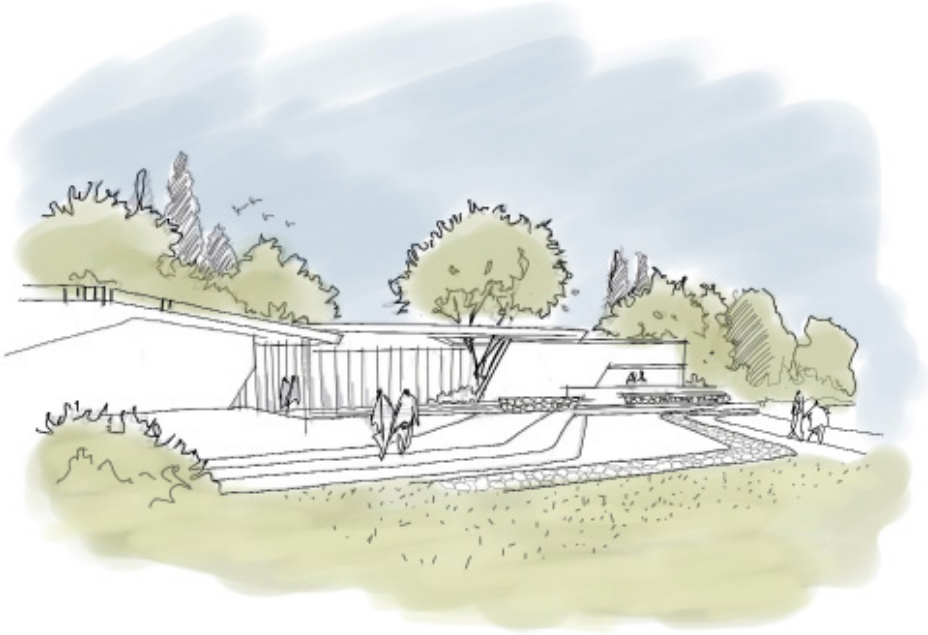


Figure 193
Translating architectural language of Gateway Building in concrete materials. (Source: Author's own)

07

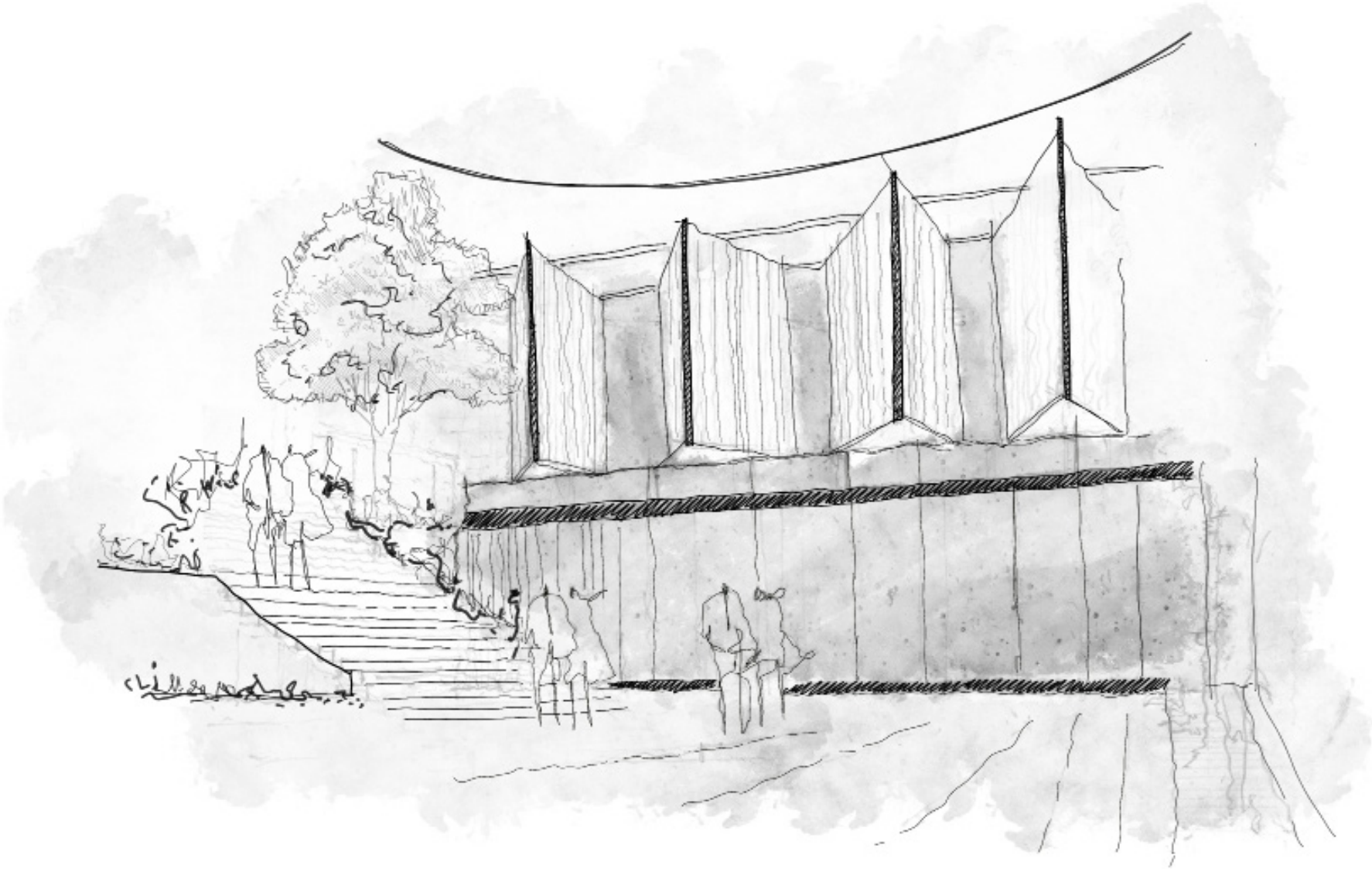


Figure 194
Sketch of External view of Educational Space. (Source: Author's own).

00

Conclusion.

This dissertation submerges itself in the depths of nature and and its endless potentialities and has explored the concept of place-making within the unique context of Bo-Kaap. The aim was to activate a dormant space and transform it into a vibrant environment of social resilience, creating a strong connection to nature and the inherent mnemonics of place, represented by the majestic mountain.

Through a careful analysis of the site's characteristics and cultural significance, the dissertation has proposed design interventions that celebrate the rich heritage of Bo-Kaap while reinvigorating the space with elements of nature. By incorporating green spaces, pedestrian-friendly pathways, and thoughtful amenities, the transformed space becomes a destination that encourages social interaction, fosters community engagement, and promotes well-being.

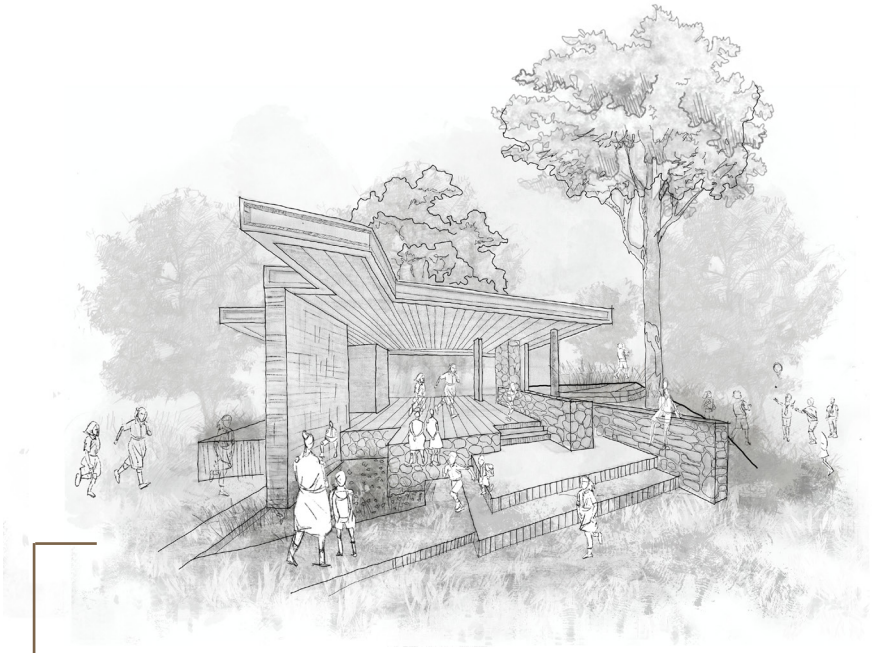
The dissertation recognizes the importance of creating an environment that respects the values and traditions of the Bo-Kaap community, while also embracing the power of nature in establishing a sense of place. By integrating the mountain as a prominent element, the design interventions seek to establish a visual and symbolic link to the surrounding landscape, bridging the gap between urban life and the natural world.

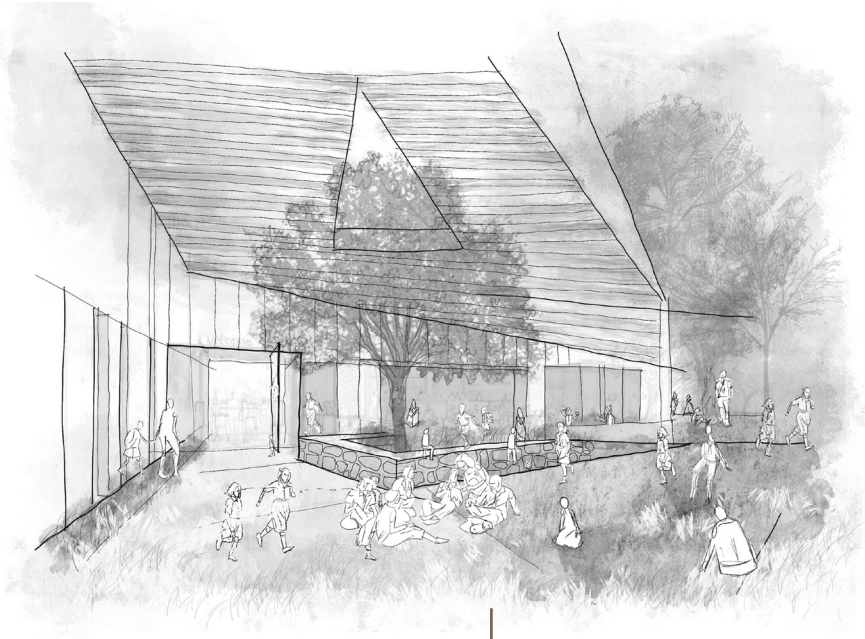
Figure 195
Established connection to nature. (Source: Author's own).

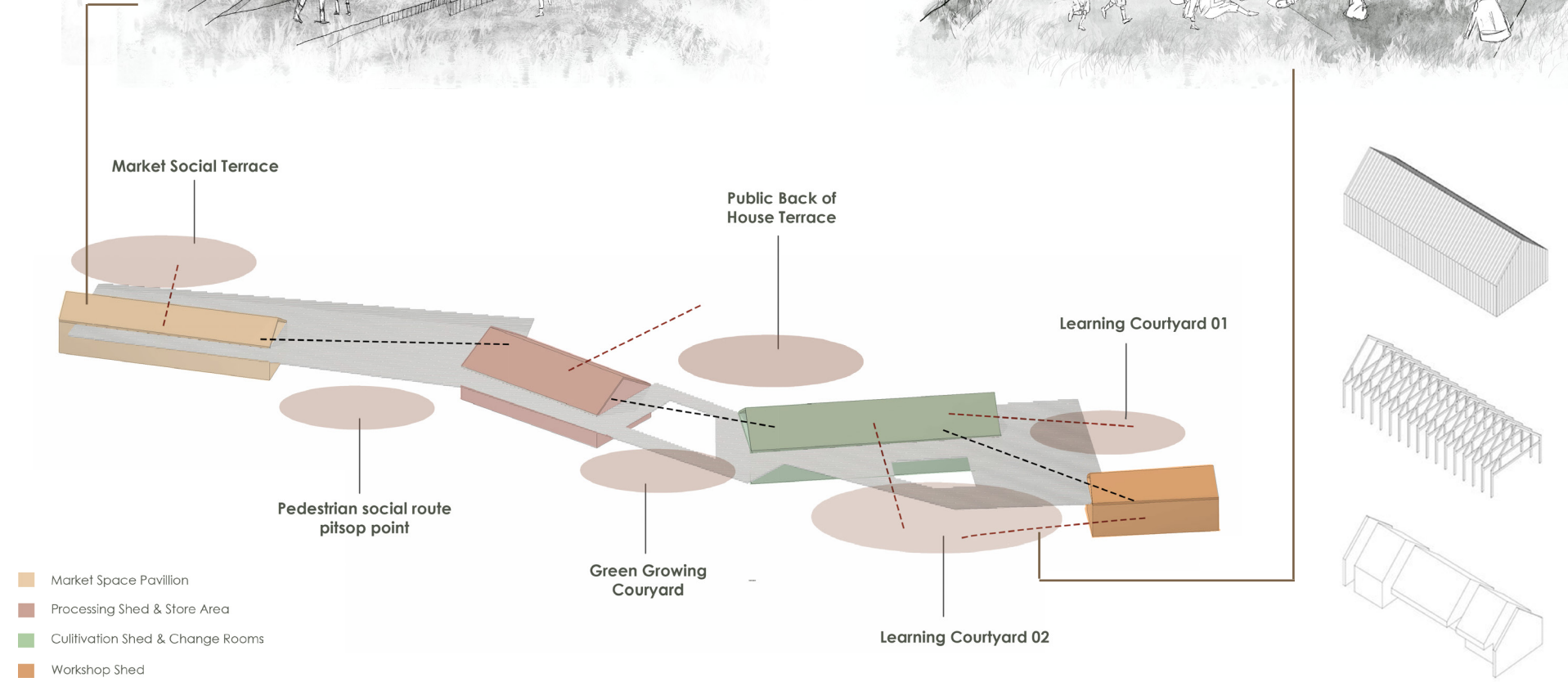
SECTION 08 | FINAL DRAWINGS:

Contextual 3D Axonometric View


ERF 1797
ERF 9460
100880.0m SITE BOUNDARY LINE
5894m SITE BOUNDARY LINE
43839m SITE BOUNDARY LINE
6957m SITE BOUNDARY LINE
ERF 9346
ERF RE/2967
VISTA HIGH SCHOOL
MILITARY ROAD
85250m SITE BOUNDARY LINE
UPPER BLOEM STREET
SACS STREET
UPPER PEPPER STREET
1ST AVENUE
BLOK APARTMENTS
ERF 2970
ST MONICAS STUDENT RES
ERF 2969
65217m SITE BOUNDARY LINE
ERF RE/2968
12544m SITE BOUNDARY LINE
LION STREET
76536m SITE BOUNDARY LINE
N
Contextual Site Plan
Scale 1:400
1. Gateway Building
2. Educational Support Facilities
3. Market Stalls
4. Processing Shed
5. Cultivation Shed
6. Workshop Shed
7. Public Terace (Social Zone)
8. Market Terrace
9. Permaculture Gardens
10. Public Seating
11. Public Ampitheater
12. Conservation Learning Circle
13. Natural & Public Threshold
14. Agricultural Learning Space
15. Learning Landscape
16. Public landscape Lawn Terrace
17. Car Park
18. Walkway Trail
19. Gateway Building Social Threshold.

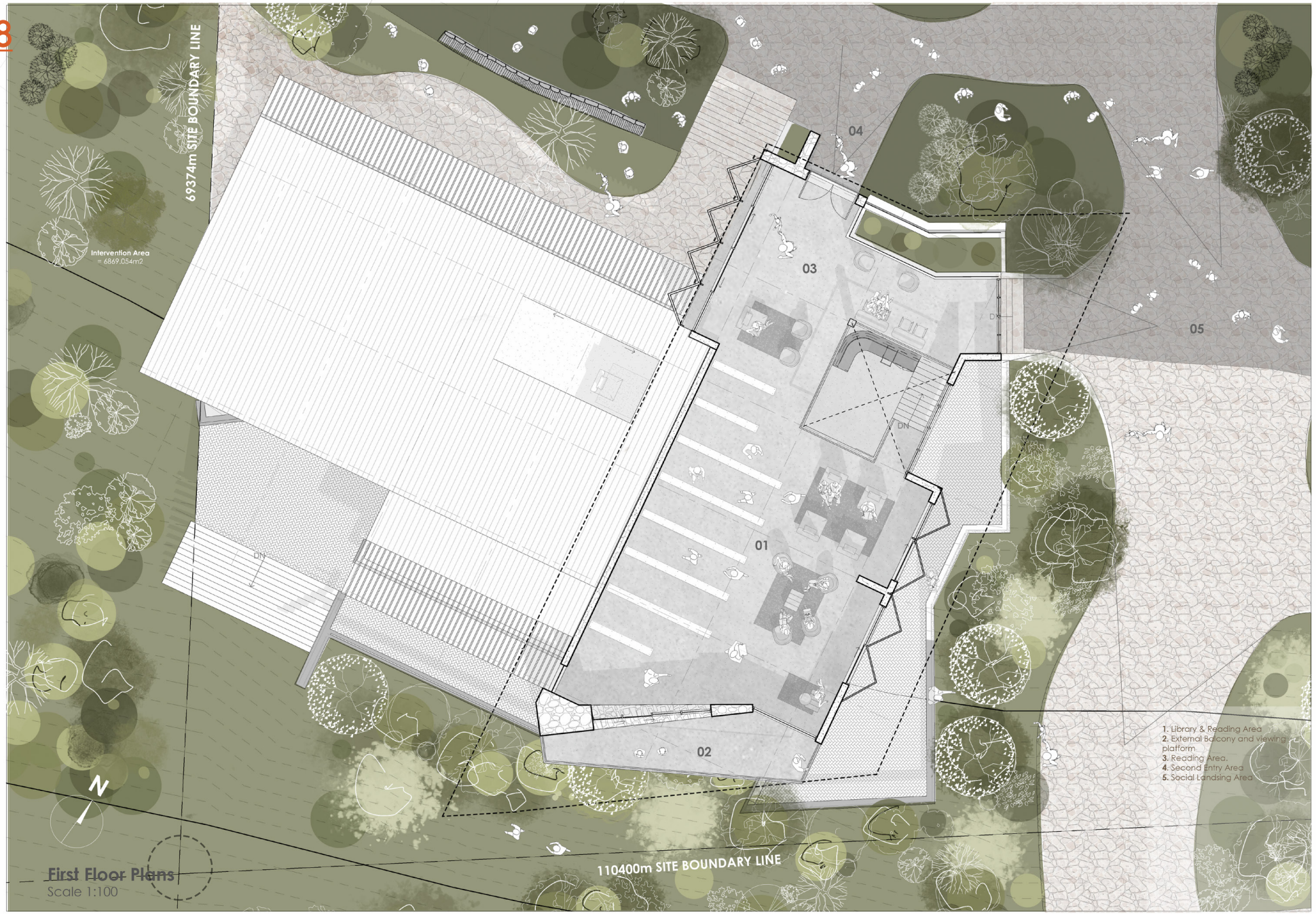





Market Social Terrace
Public Back of House Terrace
Learning Courtyard 01
Pedestrian social route pitsop point
Green Growing Couryard
Learning Courtyard 02
Market Space Pavillion
Processing Shed & Store Area
Culitivation Shed & Change Rooms
Workshop Shed

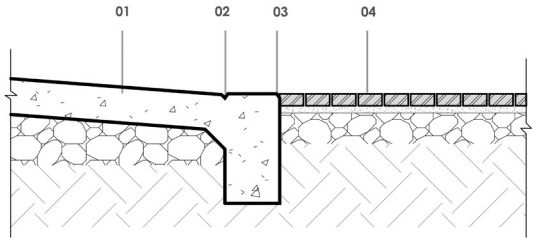

100880.0m SITE BOUNDARY LINE
58946m SITE BOUNDARY LINE
69574m SITE BOUNDARY LINE
110400m SITE BOUNDARY LINE
MILITARY ROAD
N
Ground Floor Plans
Scale 1:100
1. Foyer & Reception Area.
2. Computer Lab Space.
3. Technational Room.
4. Study Room Area.
5. Circulation Space.
6. Private External Courtyard.
7. External Veranda/ Stoep Area.
8. Gateway Threshold Social Space.
9. Reception & Foyer Area.
10. Management and Admin Lounge.
11. Ablutions.
12. External Stoep Space (Social Zone).
13. Exhibition (Multipurpose Hall Space)
14. Kitchenette.
15. Storage Space.
16. Ablution Area.
17. External Verander (Social Zone).
18. External Lawn Area.
19. Car Park (Hall Area).
20. Car Park (Trade Space, Market and Permaculture farm area)).

08



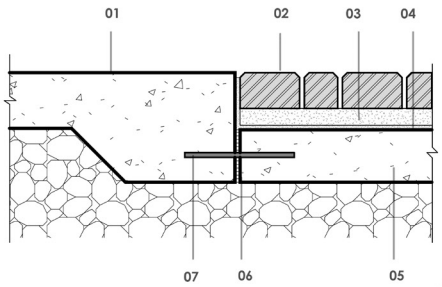
First Floor Plans
Scale 1:100


04
06
05
01
02
03
07
1. Gateway Building
2. Educational Support Facilities
3. Market Stalls Area & Public Terrace
4. Vista High School
5. Gaetway Threshold to Mountain
6. Administartion Areas
6. Processing Shed



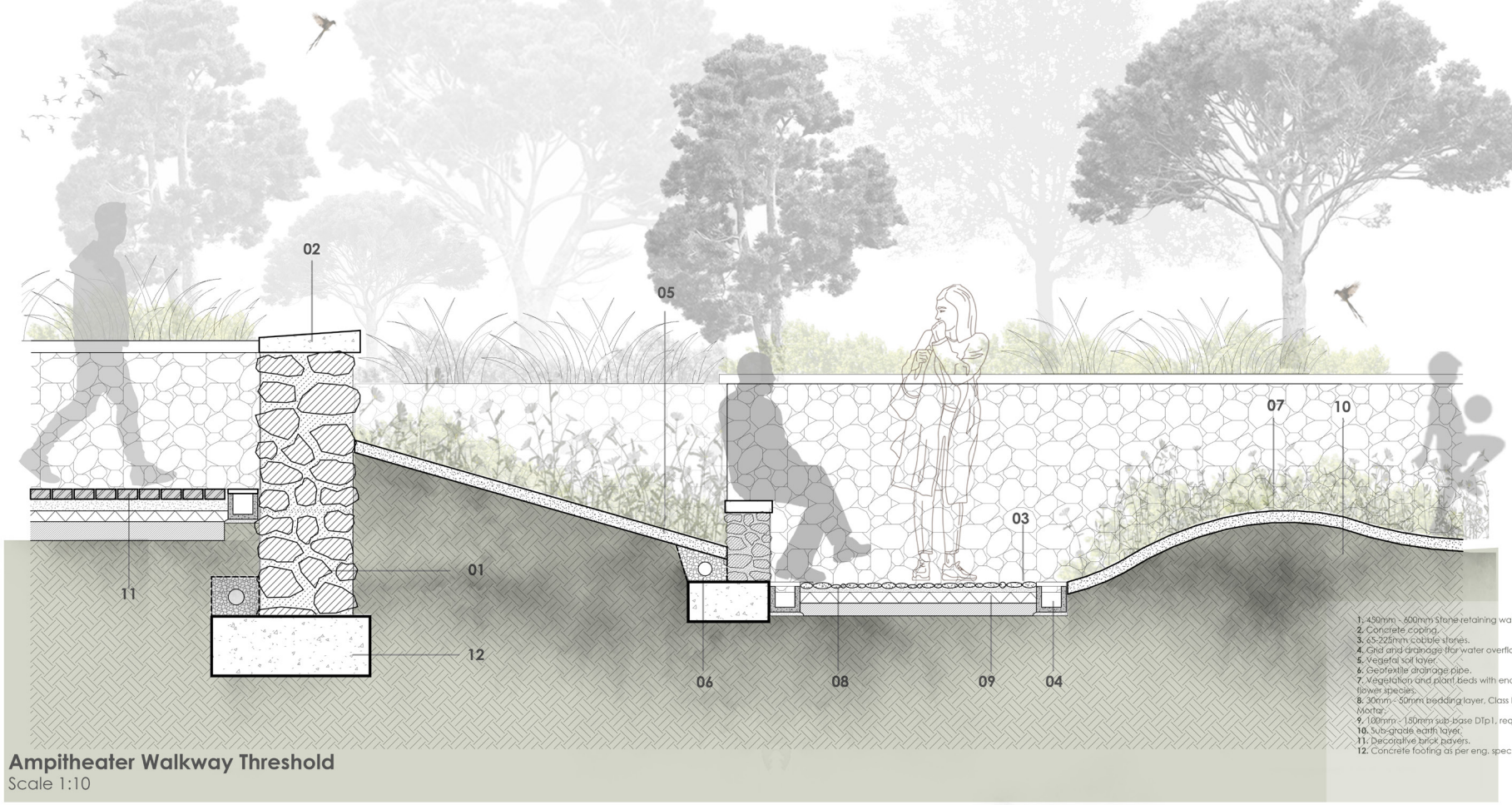
1. Concrete slab over stone fill.
2. Tool Joint.
3. Tool Edge.
4. Decorative Brick pavers.

Ramp at Sidewalk
Scale 1:10



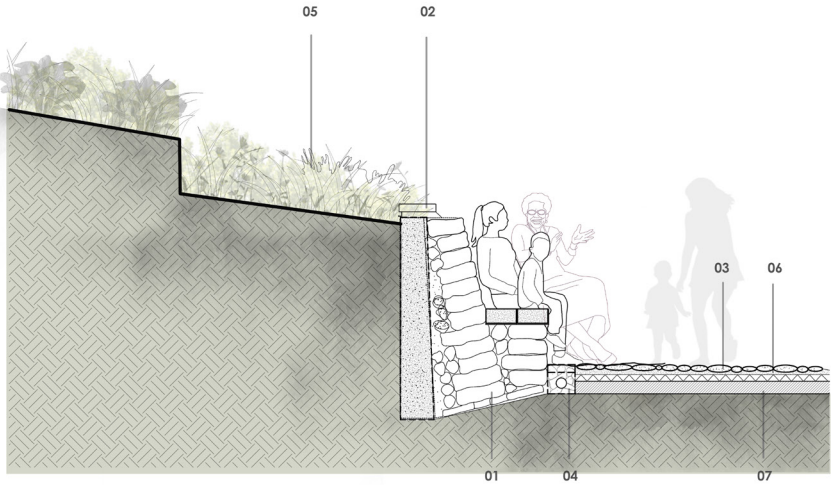
1. Concrete slab over stone fill.
2. Decorative brick pavers.
3. Layer of bedding sand.
4. Geaotextile sheeting layer.
5. Concrete slab over stone fill .
6. Expansion joint.
7. Tie Rod.

Concrete to Pavers Detail
Scale 1:10



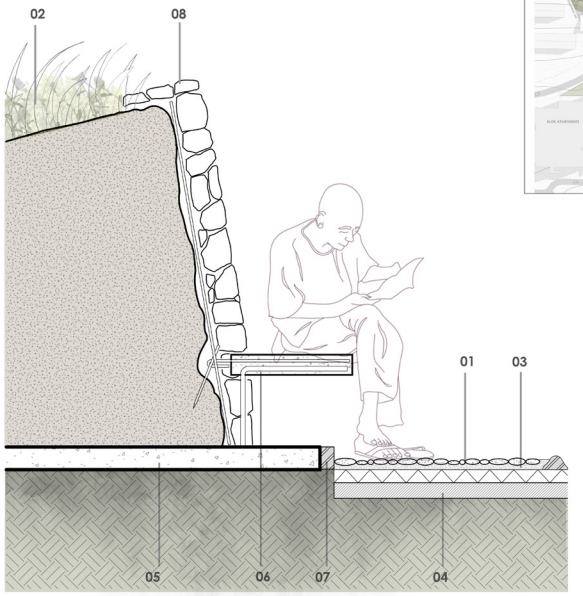
1. 450mm - 600mm stone retaining wall.
2. Concrete coping.
3. 65-225mm cobble stones.
4. Grid and drainage for water overflow.
5. Vegetal soil layer.
6. Geotextile drainage pipe.
7. Vegetation and plant beds with endemic flower species.
8. 30mm - 50mm bedding layer, Class II Mortar.
9. 100mm - 150mm sub-base DTp1, required.
10. Sub-grade earth layer.
11. Decorative brick pavers.
12. Concrete footing as per eng. spec.

Ampitheater Walkway Threshold
Scale 1:10



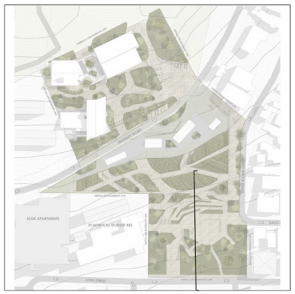
Stone Wall Clad Seating Detail
Scale 1:10

1. 450mm - 600mm Stone retaining wall.
2. Concrete coping.
3. 65-225mm cobble stones.
4. Geotextile drainage pipe.
5. Vegetation and plant beds with endemic flower species.
6. 30mm - 50mm bedding layer, Class II Mortar.
7. 100mm - 150mm sub-base DTp1, required.

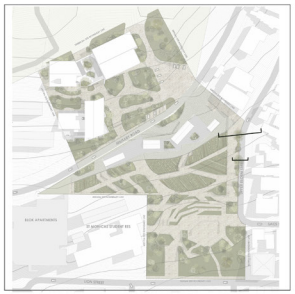


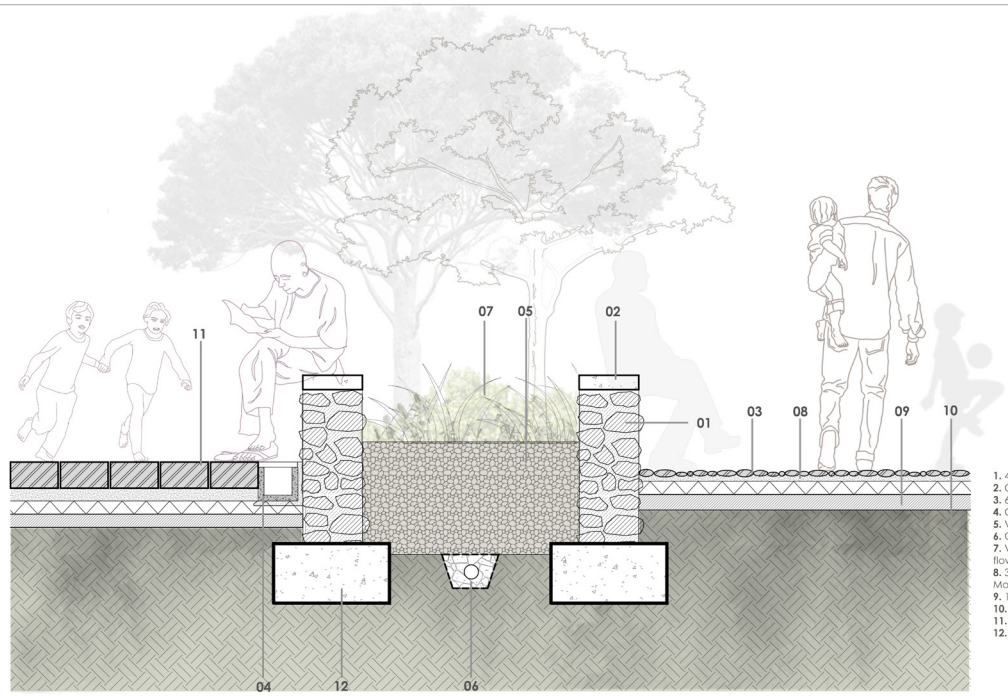
Stone Retaining Wall Bench
Scale 1:20

1. 65-225mm cobble stones.
2. Vegetation and plant beds with endemic flower species.
3. 30mm - 50mm bedding layer, Class II Mortar.
4. 100mm - 150mm sub-base DTp1, required.
5. Concrete foundation pad as per eng. spec.
6. Malmesbury Shake stone clad fixed to wall.
7. Concrete seating wedged into stone cladd wall.
8. Malmesbury Shale wall clad finish.



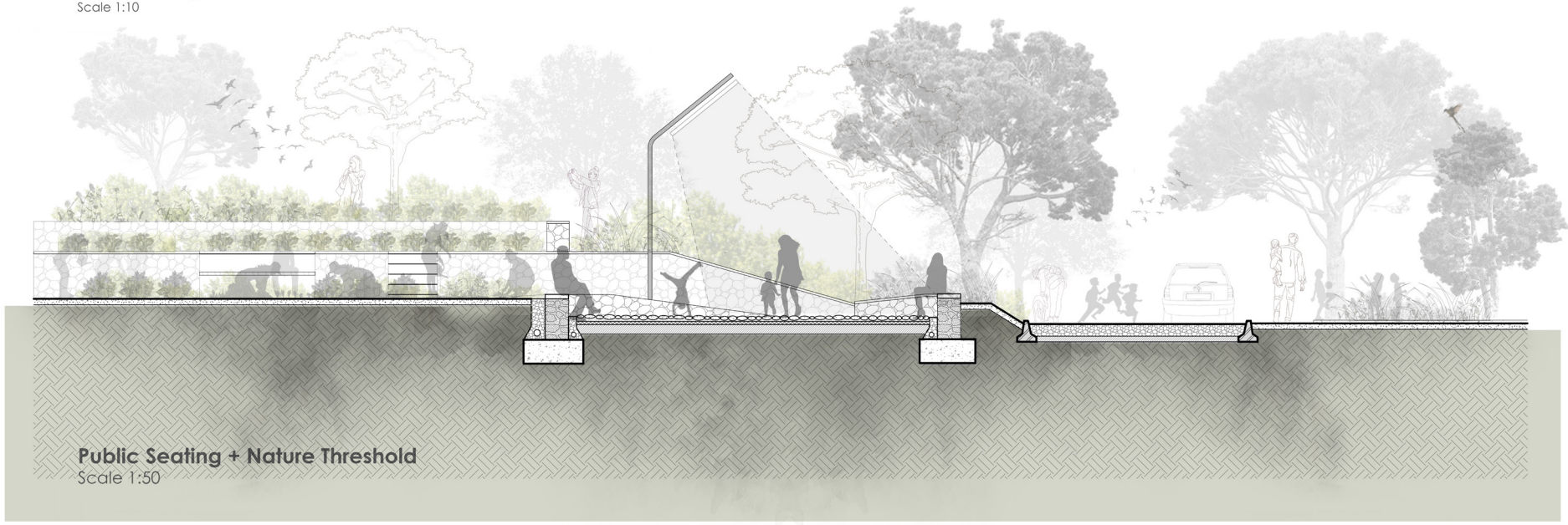
Public Seating + Nature Threshold
Scale 1:50



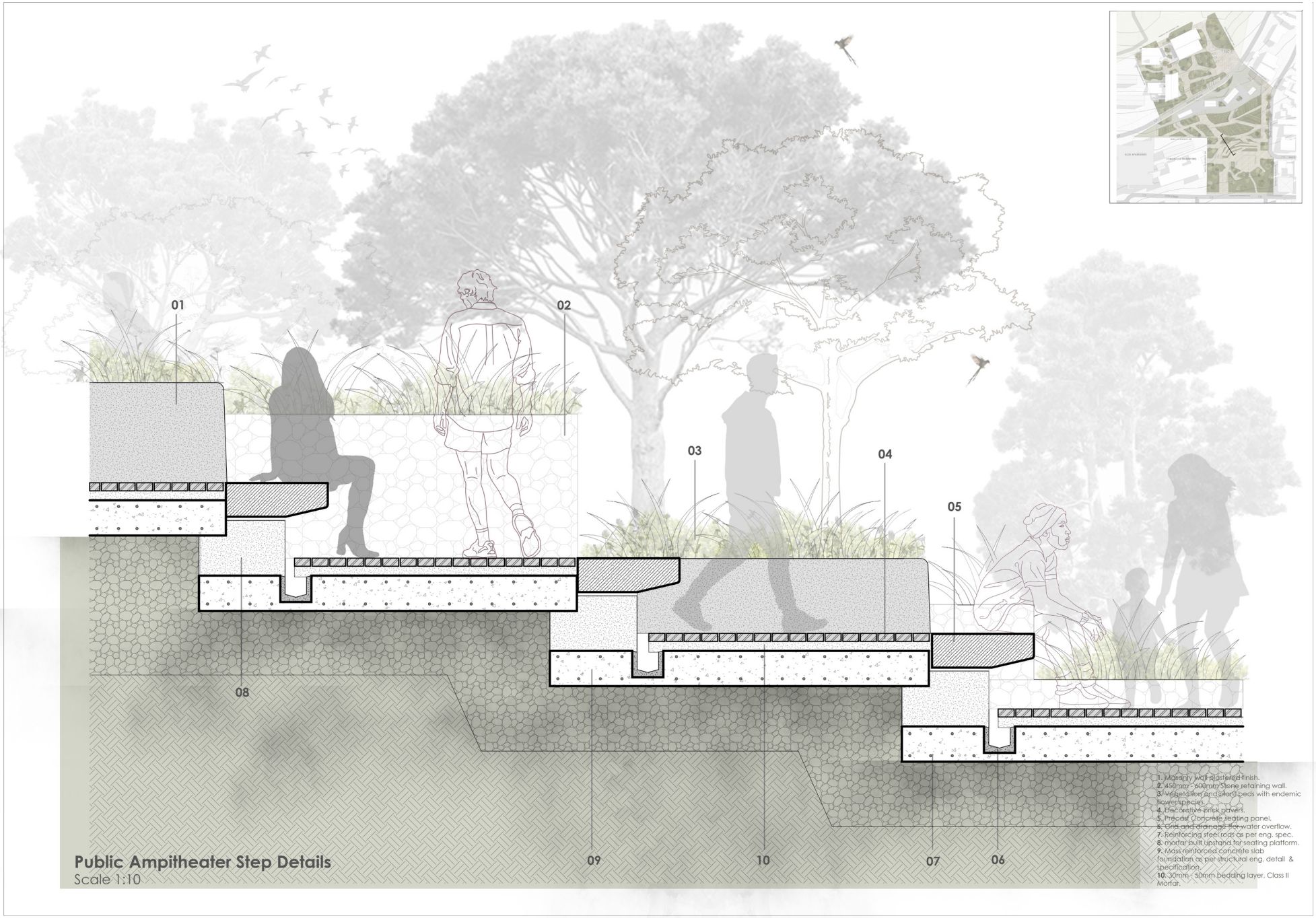


1. 450mm - 600mm Stone retaining wall.
2. Concrete coping.
3. 65-225mm cobble stones.
4. Grid and drainage for water overflow.
5. Vegetal soil layer.
6. Geotextile drainage pipe.
7. Vegetation and plant beds with endemic flower species.
8. 30mm - 50mm bedding layer, Class II Mortar.
9. 100mm - 150mm sub-base DTp1, required.
10. Sub-grade earth layer.
11. Decorative brick pavers.
12. Concrete footing as per eng. spec.

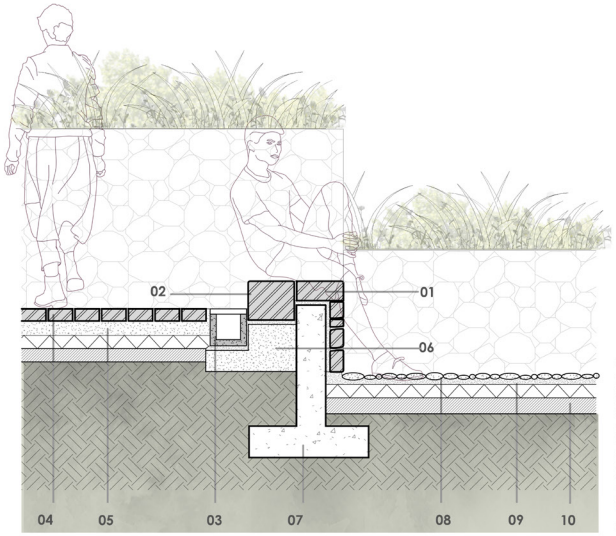
Planter Seating Detail
Scale 1:10



Public Seating + Nature Threshold
Scale 1:50

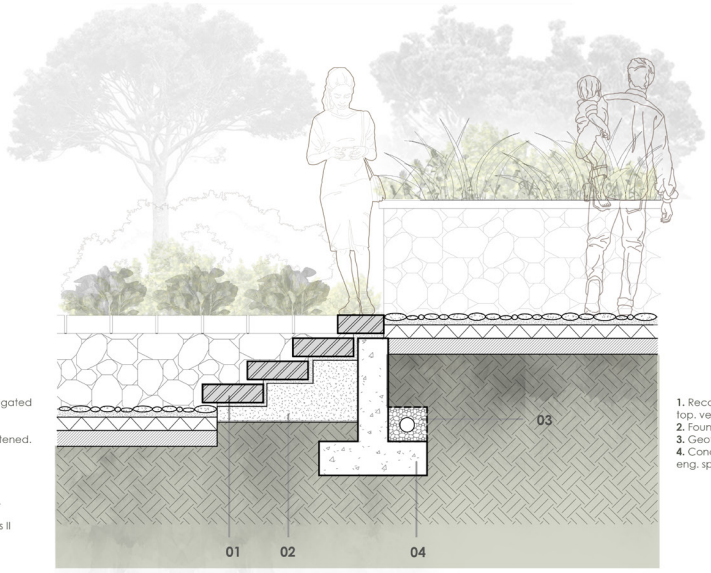


Public Ampitheater Step Details
Scale 1:10



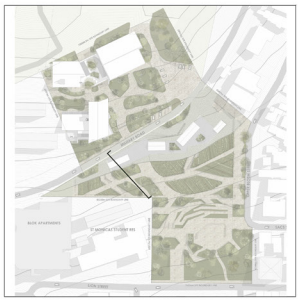
1. Reconstituted Stone borders, corrugated top, vertical faces softened.
2. Reconstituted stone borders, bush hammered on top, vertical faces softened.
3. Gutter and metal grating.
4. Decorative brick pavers.
5. Bonding mortar.
6. Curb & gutter foundation.
7. Concrete footing as per eng spec.
8. 65mm -225mm cobble stone.
9. 30mm - 50mm bedding layer, Class II Mortar.
10. 100mm - 150mm sub-base DTp1, required

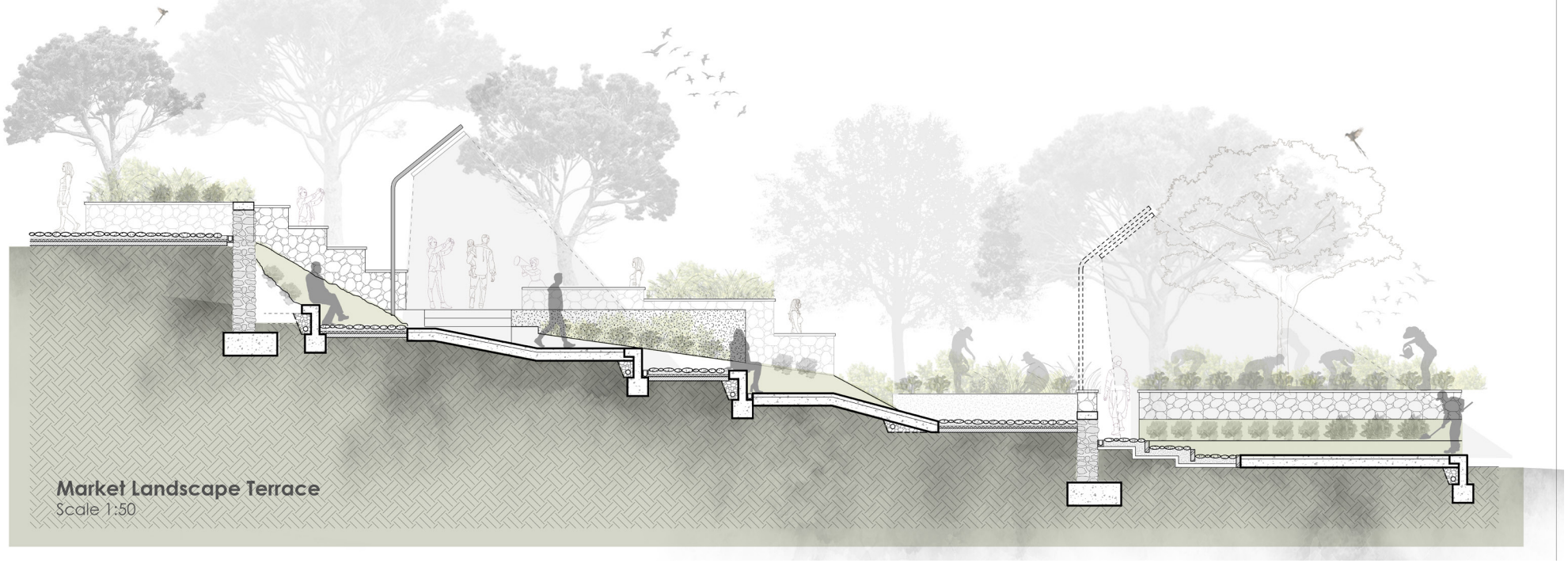
Market Seating Detail
Scale 1:10



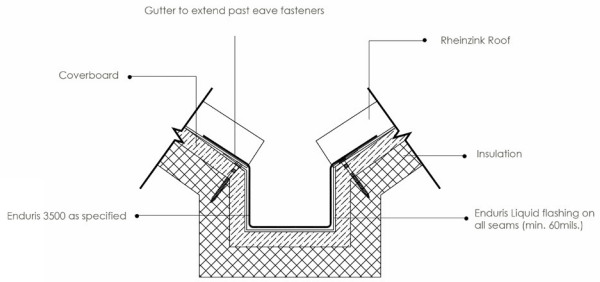
1. Reconstituted Stone borders, corrugated top, vertical faces softened.
2. Foundation.
3. Geotextile drainage pipe.
4. Concrete foundation & footing as per eng. spec.

Market Step Detail
Scale 1:10

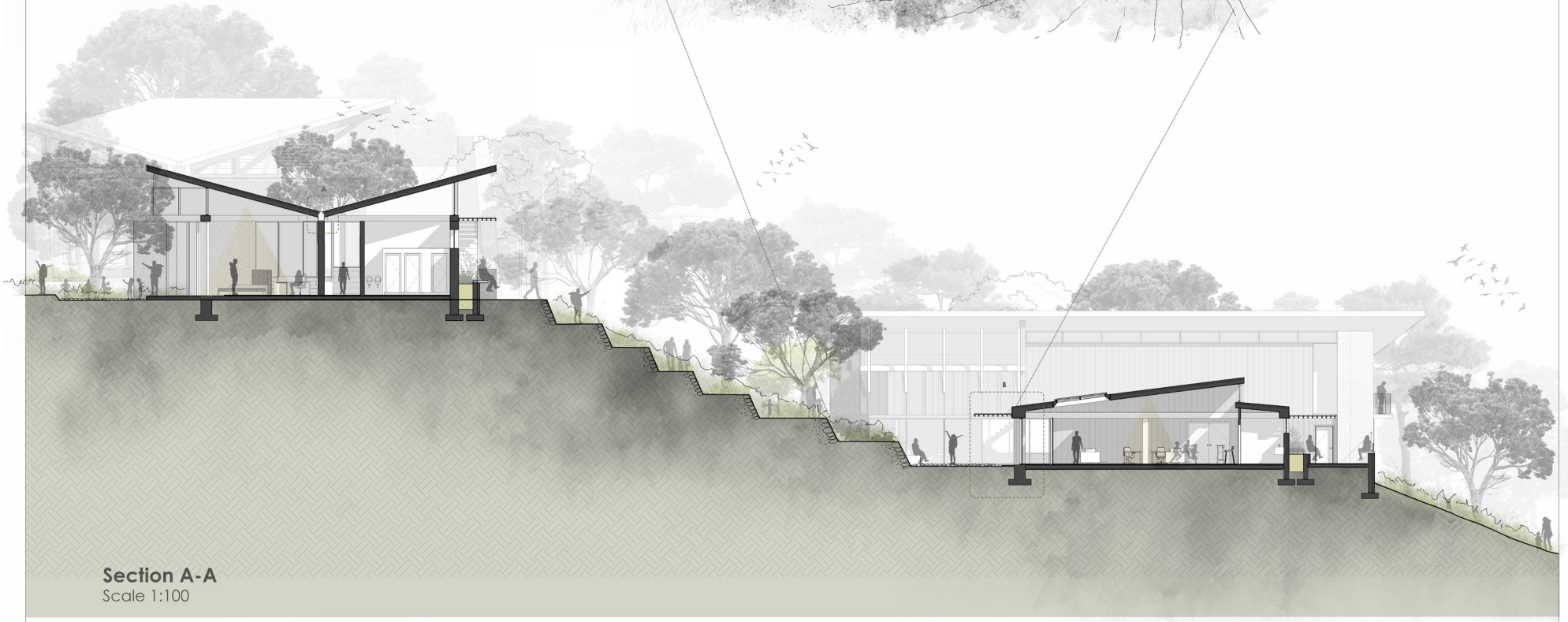




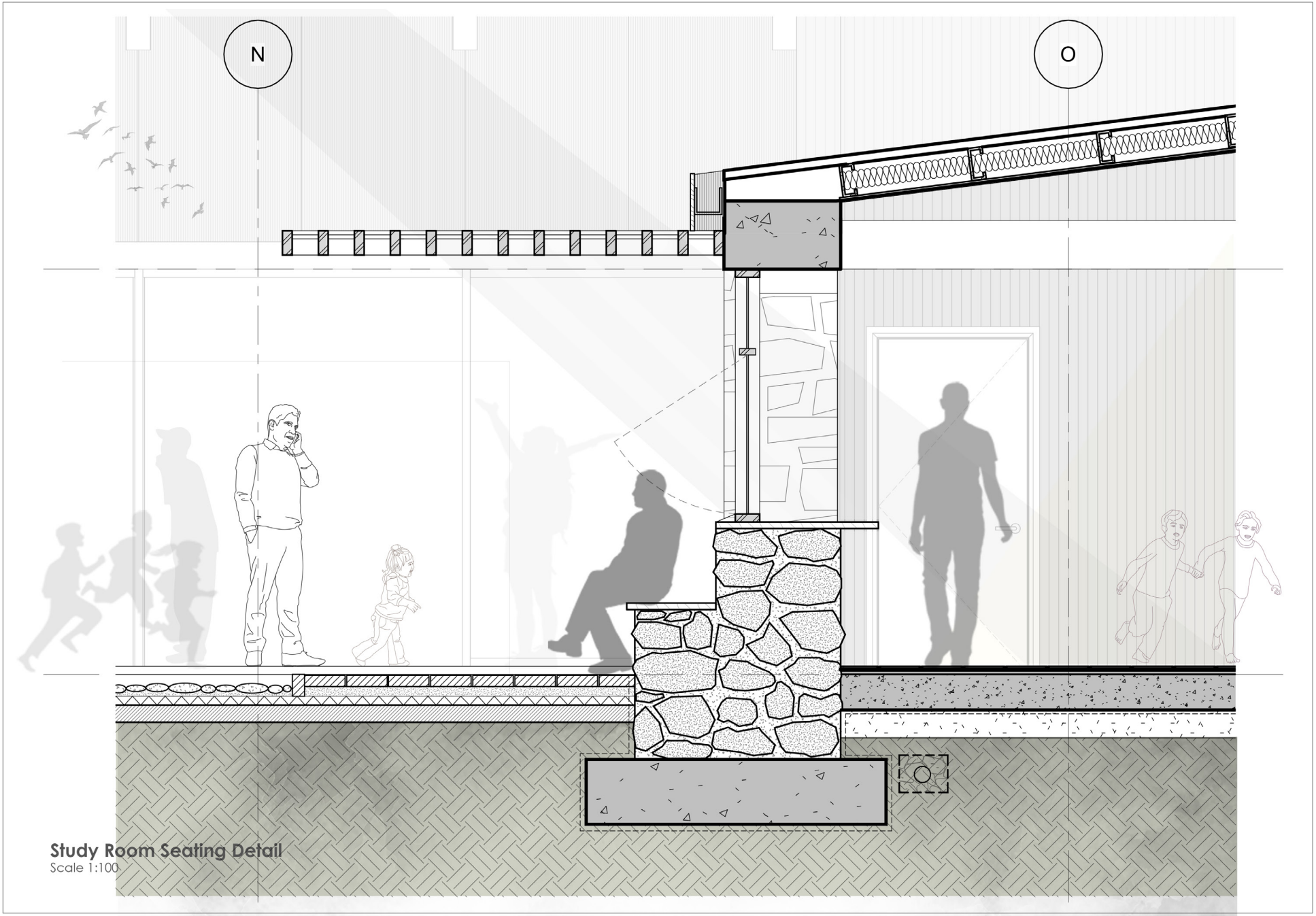
Market Landscape Terrace
Scale 1:50



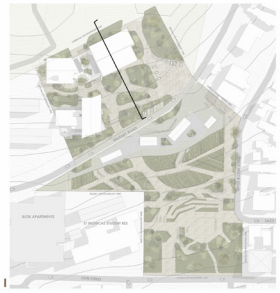
Roof Gutter Detail

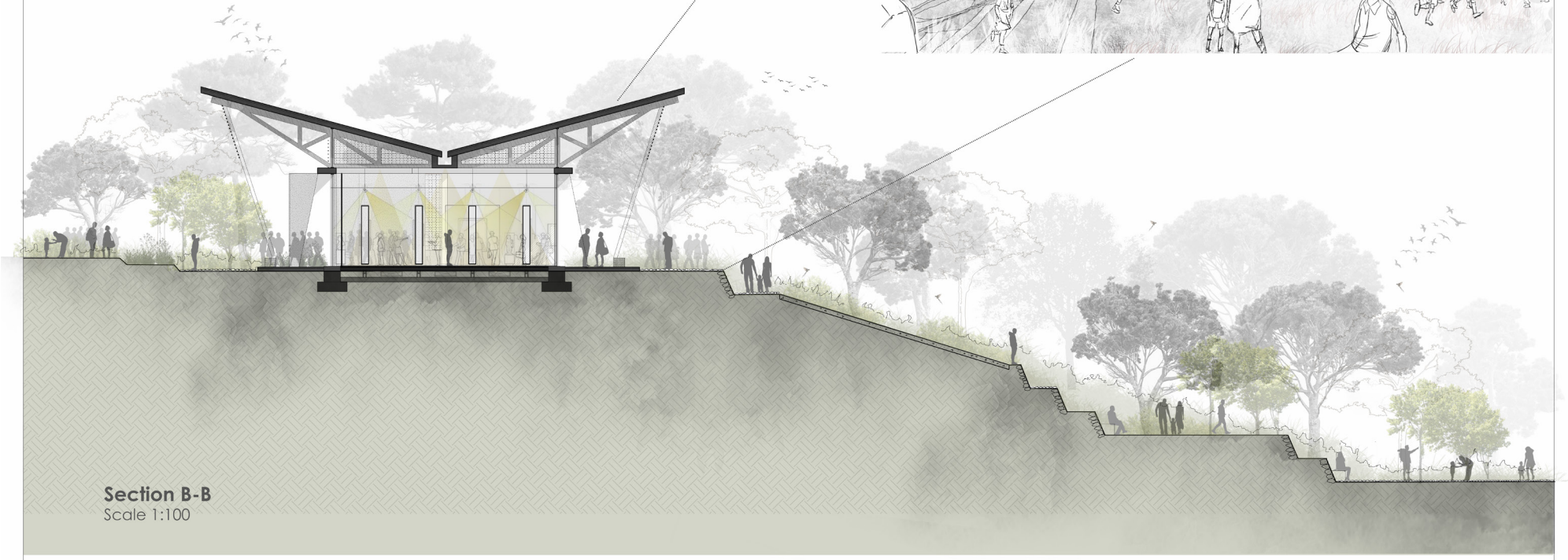


Section A-A
Scale 1:100



Study Room Seating Detail
Scale 1:100





Section B-B
Scale 1:100

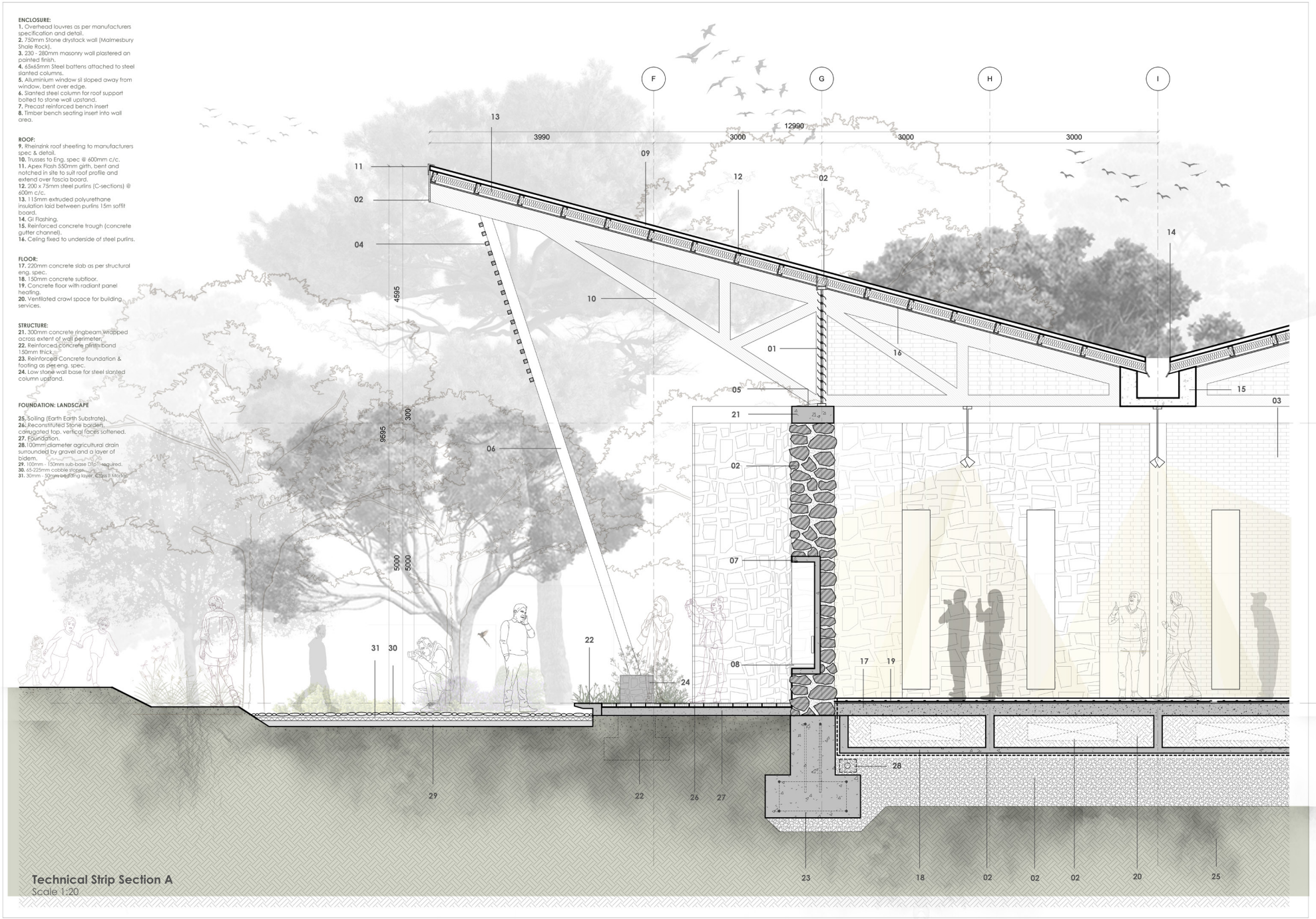
ENCLOSURE:
1. Overhead louvres as per manufacturers specification and detail.
2. 750mm Stone drystack wall (Malmesbury Shale Rock).
3. 230 - 280mm masonry wall plastered an painted finish.
4. 65x65mm Steel battens attached to steel slanted columns.
5. Alluminium window sil sloped away from window, bent over edge.
6. Slanted steel column for roof support bolted to stone wall upstand.
7. Precast reinforced bench insert
8. Timber bench seating insert into wall area.

ROOF:
9. Rheinzink roof sheeting to manufacturers spec & detail.
10. Trusses to Eng. spec @ 600mm c/c.
11. Apex Flash 550mm girth, bent and notched in site to suit roof profile and extend over fascia board.
12. 200 x 75mm steel purlins (C-sections) @ 600m c/c.
13. 115mm extruded polyurethane insulation laid between purlins 15m soffit board.
14. GI Flashing.
15. Reinforced concrete trough (concrete gutter channel).
16. Celing fixed to underside of steel purlins.

FLOOR:
17. 220mm concrete slab as per structural eng. spec.
18. 150mm concrete subfloor.
19. Concrete floor with radiant panel heating.
20. Ventilated crawl space for building services.

STRUCTURE:
21. 300mm concrete ringbeam wrapped across extent of wall perimeter.
22. Reinforced concrete plinth band 150mm thick.
23. Reinforced Concrete foundation & footing as per eng. spec.
24. Low stone wall base for steel slanted column upstand.

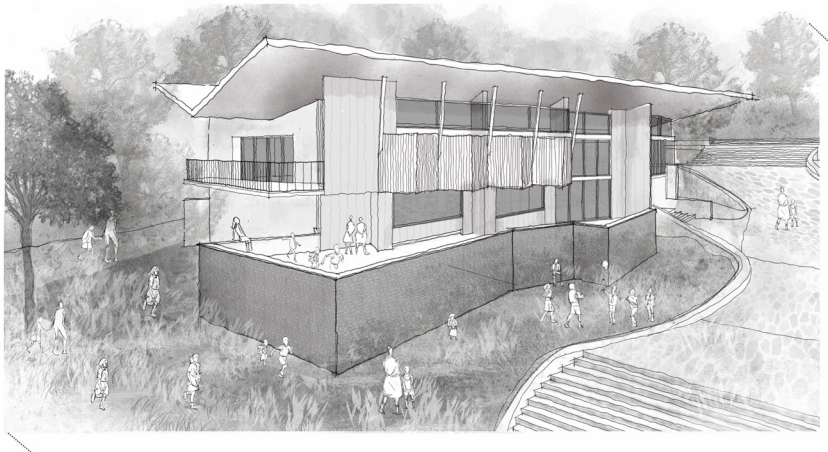
FOUNDATION: LANDSCAPE
25. Soiling (Earth Earth Substrate).
26. Reconstituted Stone borders, corrugated top, vertical faces softened.
27. Foundation.
28. 100mm diameter agricultural drain surrounded by gravel and a layer of bidem.
29. 100mm - 150mm sub-base DTp1 required.
30. 65-225mm cobble stone.
31. 30mm - 50mm bedding layer. Class II Mortar.



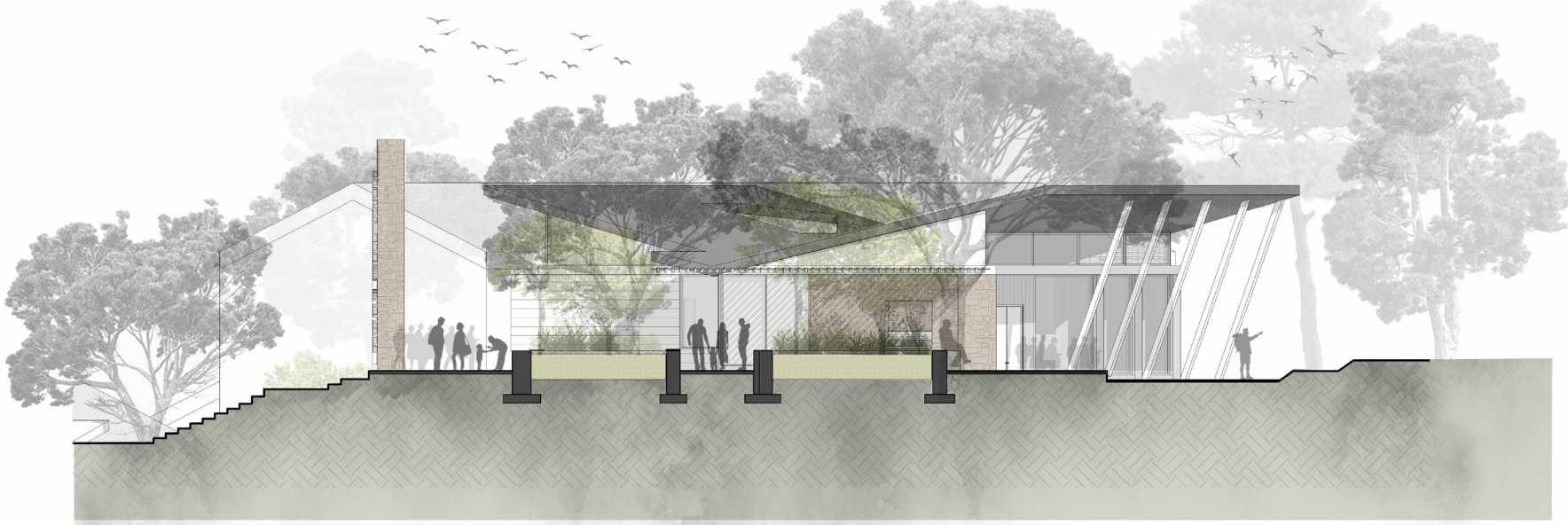
Technical Strip Section A
Scale 1:20

Gateway Building Northern Elevation
Scale 1:100

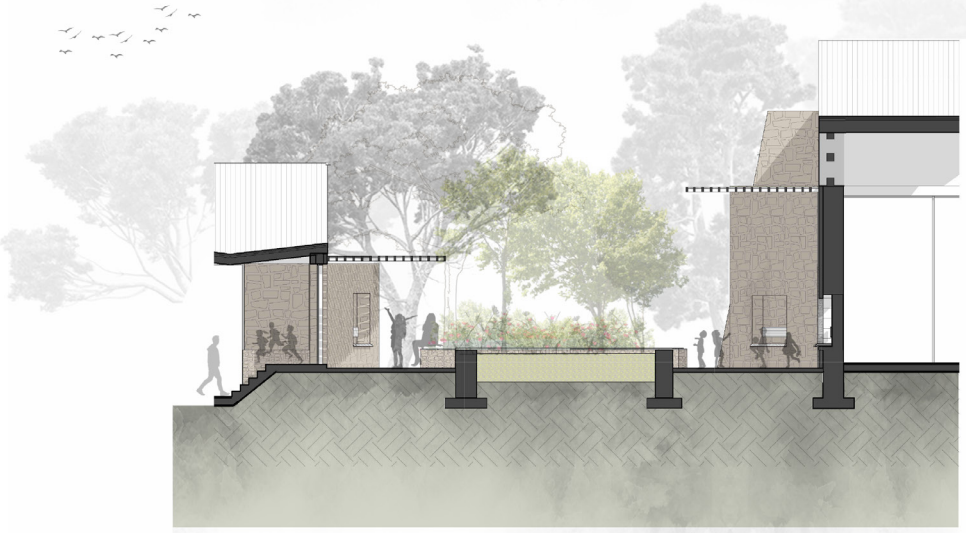
Gateway Building Southern Elevation
Scale 1:100



Education Facility Eastern Elevation
Scale 1:100



Gateway Social Threshold Section A
Scale 1:100



Gateway Social Threshold Section B
Scale 1:100

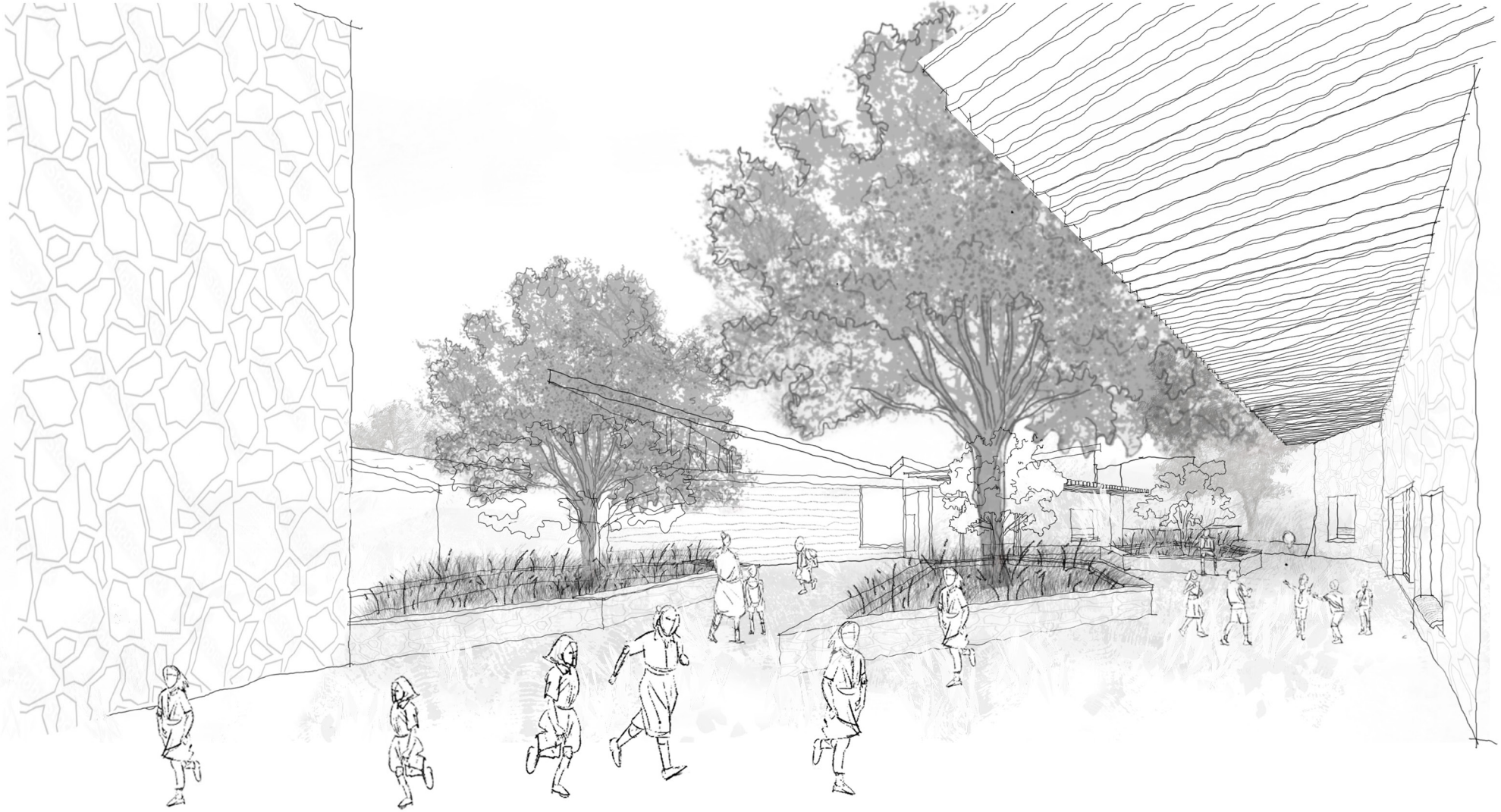


Figure 196
Sketch of External Gatway Threshold social zone (Source: Author's own).

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Ethics Approval.

UNIVERSITY OF CAPE TOWN
IYUNIVESITHI YASEKAPA · UNIVERSITEIT VAN KAAPSTAD

2023/06/23

EBE/00199/2023

RE: Research Ethics Committee Project Approval Letter

Dear Saajidah Bester,

Your application for ethics review of your project titled

Seeds of the Future in the Present:
Cultivating new pedagogies through [placemaking] as sensory, ecological, social and educational paths towards uniting a community.

has been reviewed and evaluated by the

Engineering & Built Environment Committee.

You may proceed with your research project titled:

Seeds of the Future in the Present:
Cultivating new pedagogies through [placemaking] as sensory, ecological, social and educational paths towards uniting a community.

Please note that should:

(i) any serious or adverse effects to participants occur and/or,

(ii) aspect(s) of your current project change and/or

(iii) any unforeseen events that might affect continued ethical acceptability of the project occur then you should immediately report this to the approving REC. You may be required to submit an amendment to this application, in order to determine whether the changed aspects increase the ethical risks of your project.

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

Please note the following additional conditions associated with this approval:

(i) All good from an ethics perspective.
The reviewer commented: This is beyond the realm of research ethics but I'm wondering if the first two questions could be reframed as the larger set of concerns into which the proposed research fits. It seems more feasible to only address the third question, especially considering the length of fieldwork planned.

Regards,

Engineering & Built Environment Committee.