

Domestic thresholds

Towards re-engendering the erased street life of District Six

PROJECT
JOURNAL



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Interiors, Buildings, Cities | Independent group | Msc3/4

This project journal serves as an archive and subsequent space for reflection on the research and design processes which were formed and developed throughout the graduation studio. Some investigated themes arise and settle into the background, others remain constant throughout, all are relevant. While structured chronologically, the journal - similar to the design process - is not linear. Thereby this journal, like a hearty soup, remains wholesome and complex.

**PROJECT
JOURNAL**

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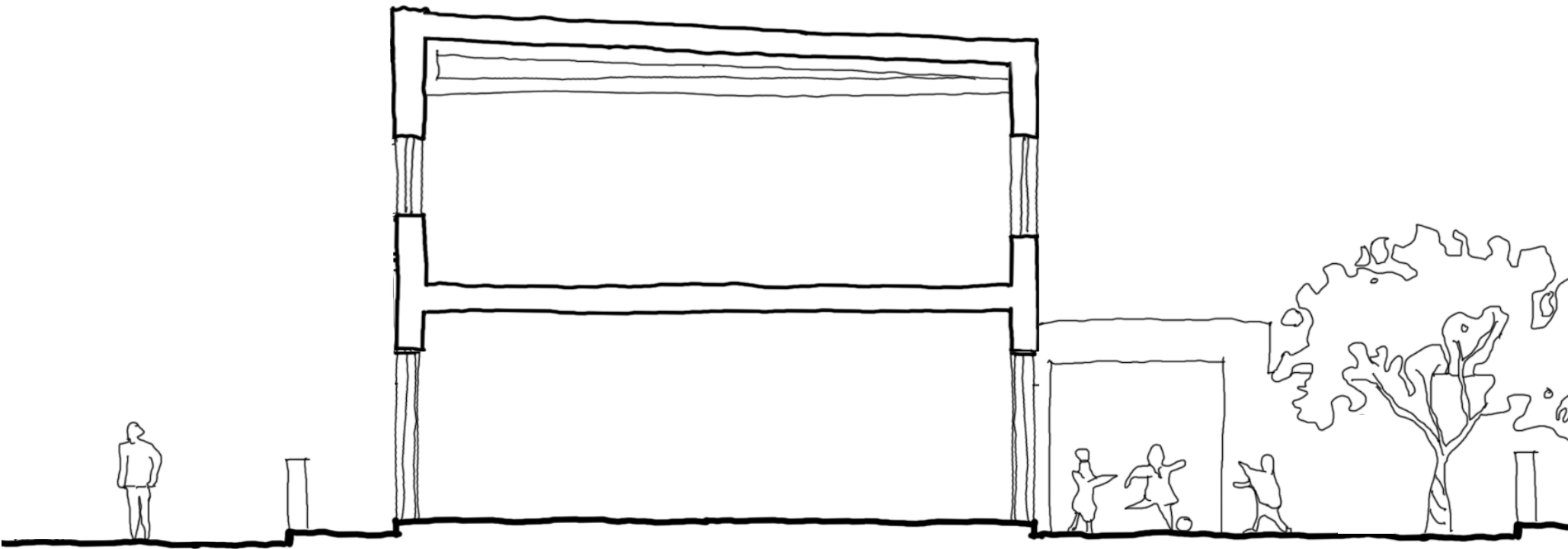
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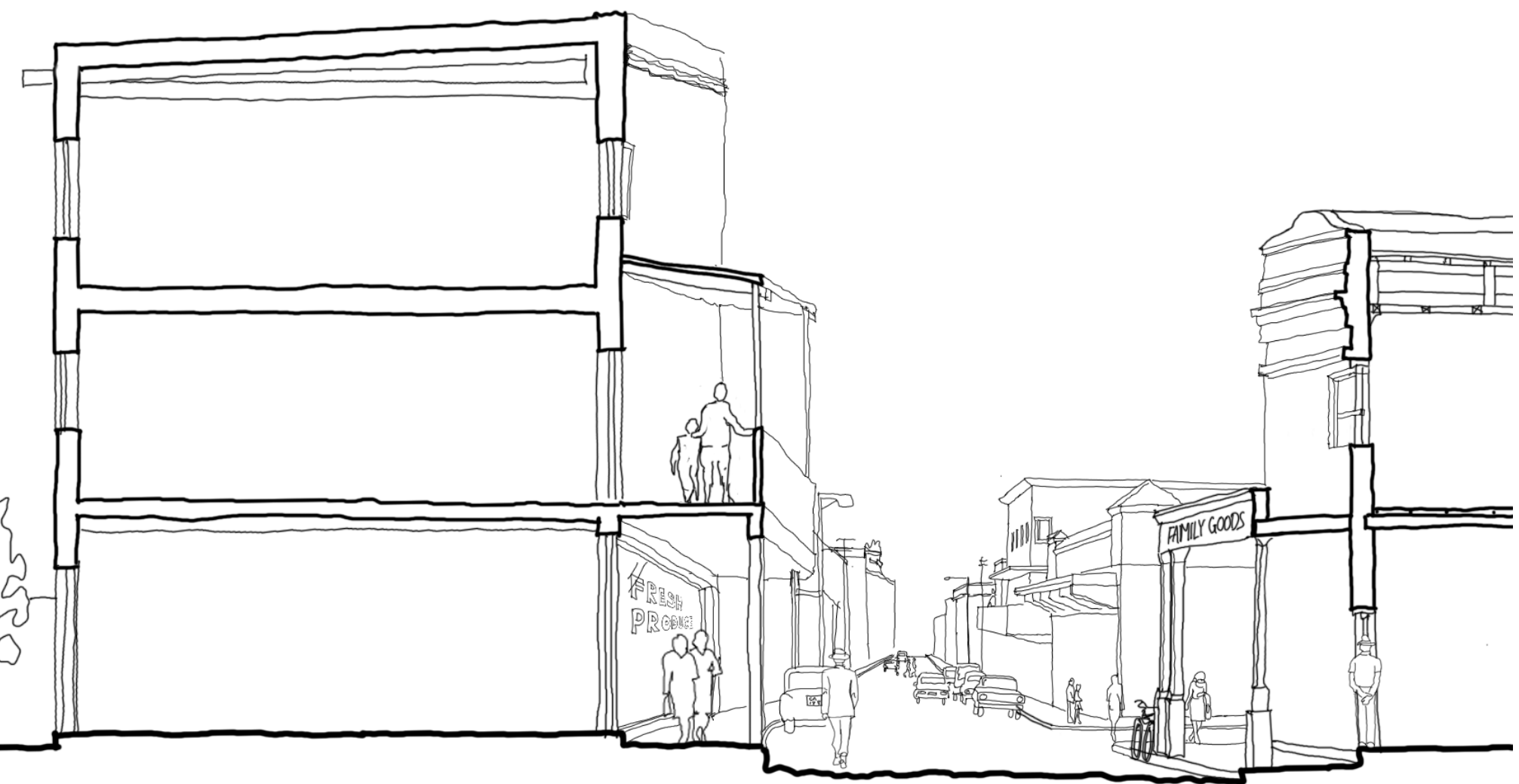
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INTRODUCTION

Prior work

The Independent group

Taking place within the Independent Group Design Studio AR3A1100 - and concerned with the development of one integrated research and design project over the course of two semesters - this studio encourages its students to address the agency of the subject within an urban environment.

"Named after a group of radical, free thinking artists and architects operating in London in the 1960's, it offers a space for ambitious students to propose an independent project, within the context of the thinking and teaching of the Chair. [...] We expect projects to have political and cultural relevance, to be socially engaged and to be ambitious in both aims and execution. These concerns will be revealed through and within architecture. We are a Chair that makes buildings, in places, for people." - Open Call Independent Group

Locating District Six

Investigating the political manifestations in the public realm as well as the subsequent conditions of agency, this project positions itself in present-day Zonnebloem [Sunflower], though historically (and still today colloquially) known as District Six, Cape Town, South Africa.

The site of my design investigation, located in Cape Town, South Africa, questions domesticity in District Six, the once diverse residential and urban cluster, which in the late 20th century saw the forced removals of over 60,000 non-white residents under the apartheid regime and the subsequent demolition of not only their homes but also of the rich urban fabric of the District.





INTRODUCTION

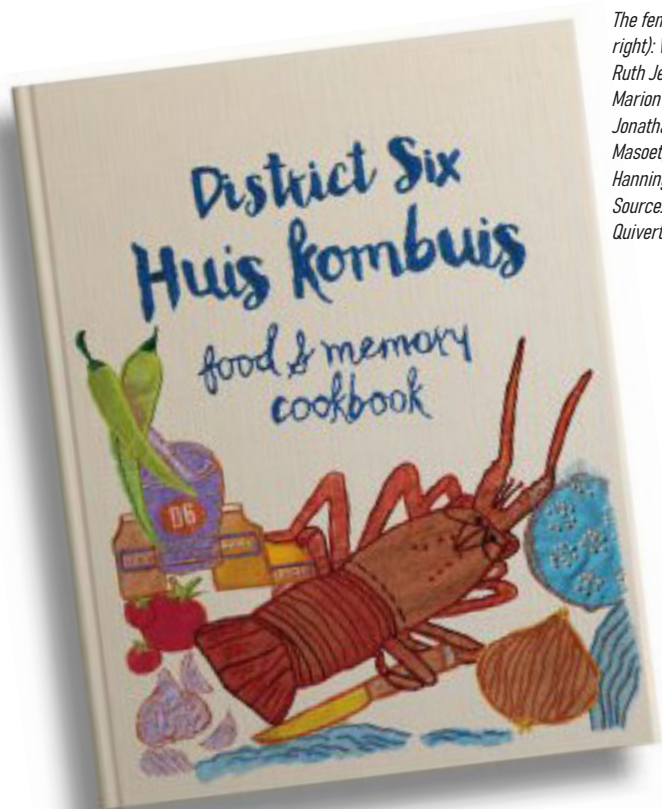
Prior work

Personal arrival

While growing up in Cape Town, we are often confronted by the dark spatial history of our country. Found in many physical and archival forms. My arrival at District Six was sparked by one such embodied archive: A cookbook. The Huis Kombuis [House Kitchen] food and memory cookbook, is the memory work of 16 participants, members historically of the community of District Six, who actively engaged in the preservation of feminine generational knowledge and story telling in the authoring of this book. This re-reading of the cookbook developed eventually into a research paper - under the guidance of Rachel Lee, for the History and Theory Chair at the Technical University of Delft, Autumn 2021 - and was titled *Unearthing feminine practice in District Six: A feminist reconstruction of socio-spatial processes through an urban, domestic and sensory tracing of food memories*.

This engagement with the social heritage of the District, led to a concern for the future spatial development of the site and laid the foundation for this research and design proposal. Situated on top of palimpsests of the past, this project focuses on domesticity in District Six today and looks at notions of density, urban characteristics, streetness as well as the translation of societal values in the way residents wish to live and interact.





The female interviewees (from top left to bottom right): Victoreen Gilbert; Sylvia Gangat; Sheila Rolls; Ruth Jefa; Nomvuyo Ngcelwne; Patience Watlington; Marion Abrahams-Welsh; Linda Fortune; Joyce Jonathan; Jean Pretorius; Jawayar Floris; Janap Masoet; Isobel Smith; Fatima February; Doreen Hanning; Aunty Molly.
Source: Smith, T. (2016). District Six Huis Kombuis. Quivertree publishers.

INTRODUCTION

Prior work



"In my family home there was a stove, one of those old black coal stoves, and definitely a Primus stove, always a Primus in our kitchen. The table was in the center of the kitchen. It was covered with oil cloth and that was where we all sat together and ate round the table. The sink was not modern. It was one of those heavy cement ones with an old brass top, and was probably tiled. The kitchen dresser had a bottom section with two cupboards and two drawers. It had two steel poles that supported the top section where we hung cups." (Smith, 2016, 213)

Domestic objects and spaces

In the tracing of the domestic interior the research followed women's experience through a recollection of domestic practices as an initial introduction to this feminine space. From this we observe: The role of the kitchen in the house, as well as a spatial re-imagining of the interior; the presence of formative and embodied domestic objects; as well as the way the interior related itself to the public domain. From the tracing of memories and generational oral histories we understand certain objects to be fixed and others to be fluid, often traversing the threshold and spilling out into the street.



INTRODUCTION

Prior work

Thresholds

Drawing back this embodied veil [net curtain], residents would gesture an opening of their home and in turn a spilling out of the interior towards the public. Tracing the threshold between the two domains, photographer Jansje Wissema captured images of women at the cusp of their feminine domain – compiled in figure 14. Here, we see the pattern forming: Women occupying the threshold space, bridging the physical barrier of the door and or window.



Photographs of Women, families and children in the doorway/window/stoep, District Six, Cape Town, South Africa. Source: <https://digitalcollections.lib.uct.ac.za/jansje-wissema>



INTRODUCTION

Prior work

Domestic negotiation and the street

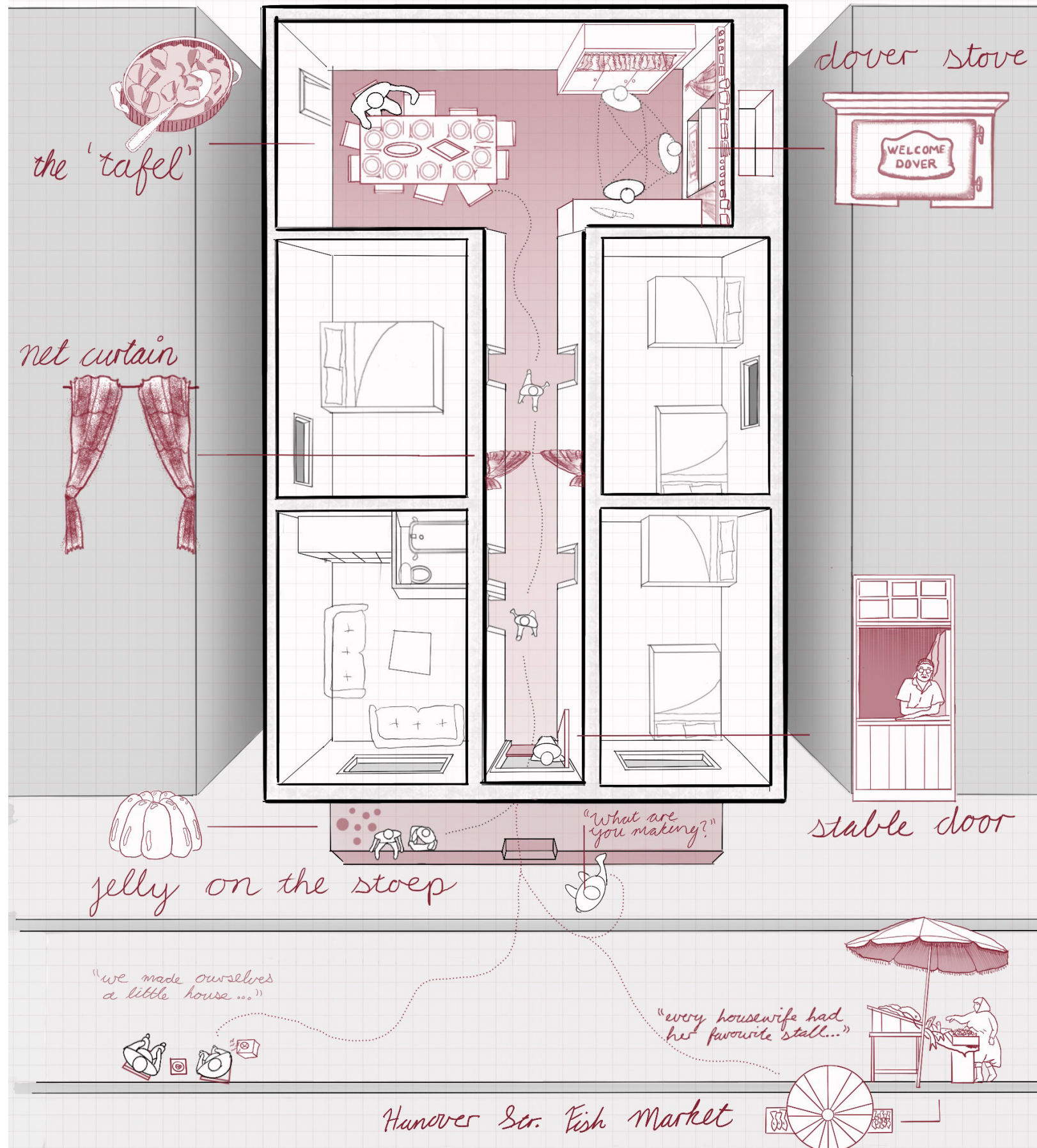
The adjacent image, depicts the spilling outwards of the domestic practices onto the public domain. From the female figure standing as gatekeeper at the stable door, to the net curtain offering an additional threshold we see the imagined smells, and feelings of comfort afforded to the kitchen, seep out onto the street to the passer-by who asks informally to join in on the next meal – further evidence of the supportive ethos in the community. These images breathe new life into the existing archive of District Six, offering new perspectives and readings of an erased physical location and presently diffracted community.

“Inside the homes, though, the domestic and feminine space of the kitchen and the daily rituals of food making were equally vital as the location of the “dense traditions and way of life” in the area, even if not as “energetic” as the life on the streets outside. It was the table, particularly the kitchen table, that was at the centre of domestic family life, of the rituals of making and eating food. If the streets brought the residents together, the kitchen and kitchen table in particular kept the family together. (Viljoen, 2018, 5)

Concluding thoughts

Historically, the rich yet humble domestic sphere generated security, communal characteristics and shared practices. With thresholding elements (the stoep, stable door, and net curtain) all permeable and often open allowing for a spilling out of interior objects and domestic activities. Ultimately lending to active streetscapes and a tightly knit community, where predominant communal life took place within the public realm.

"... it was always a bredie."



DEFINITIONS

Project lexicon

Glossary

Afrikaans (Afr) - A West Germanic language that evolved in the Dutch Cape Colony (South Africa). Today it is the mother tongue of most of the District Six community.

Apartheid - system of government in South Africa from 1948-1994 that segregated people by race. Originating from Afrikaans, the word literally translates to 'apartness'

Bredies - Cape-Malay styled stew (Afr)

Cape Flats - The low-lying expanse commonly denoted as the general area where people were forcibly relocated to under the Group Areas Act.

Cape Peninsula University of Technology (CPUT) - A technical college with several campus locations. Its main campus, built in the demolished site of District Six - for at the time only white students. An institutional actor in this research and design project.

Dorp - Town (Afr)

Gooing a tafel - Throwing a table (Afr); The occasion of inviting guests to join at a celebratory or informal meal

Helpmekaar - Helping each other (Afr)

Huis Kombuis - House Kitchen (Afr); a workshop facilitated by the District Six Museum which led to the development of Tina Smith's District Six Huis Kombuis: Food and Memory Cookbook (2016)

Kanala - meaning to share and help one another (Malaysian)

Restitution - the restoration of something lost or stolen to its proper owner. In the case of District

Stoep - Veranda (Afr). A typical architectural element found in the historic District Six public realm. An often inhabited threshold to the street.

Tick - Account (Afr); A system of paying later for those who could not cover market costs at the time

Tafel - Table (Afr)

Definitions

Care:

Defined by Tronto and Fisher (2011) as those acts which we do “to maintain, continue, and repair ‘our world’ so that we can live in it as well as possible. That world includes our bodies, ourselves, and our environment, all of which we seek to interweave in a complex, life sustaining web.” While Shannon Mattern doesn’t dismiss the ‘politics of care’ of the earlier feminist theorists, she does broaden this original definition in “Maintenance and Care’ (2018). Expanding this framework to include an “ethico-political commitment” to the overlooked and hidden - “from transit networks and school systems to homes and objects.” Positioning myself with the intention to embody and practice methods of care I hope to align myself with Mattern’s objective of incorporating those previously hidden figures and practices when researching and designing within District Six.

Collective domesticity:

Building upon the early feminist agenda to free women from domestic chores and thereby enable social mobility, this practice is defined by the complex relations which occur through the porous threshold of the interior home and the public domain. Typified by spatial facilitation of collective practices and shared responsibility. Yet conversely, a grass-roots practice when it comes to the case of working-class communities. Born out of necessity, the density of the urban fabric and even overcrowded interiors the historic District Six saw collective domestic practices develop into a ‘helpmekaar (Afrikaans: to help each other) community’ (Smith, 2016).

Public Realm:

A contested term, Manuel de Solà-Morales (2008) defines the “public space” not as that which is explicitly stated to be public but rather that which is assumed and thereby appropriated by the collective public. Solà-Morales continues with the critique of practice and its debasement of the term, which has become indiscriminately used for the purpose of land-filling vacant sites. Thereby negating the urbanity required to truly generate public space, Solà-Morales argues for a recognition of the collective and political content and their subsequent material form which fosters such a space. In line with Solà-Morales critique, the City of Cape Town defines the public realm in

the ‘Local Spatial Development Framework’ (LSDF, 2021) as “the publicly-owned places and spaces that are free and open to everyone, including streets, squares, forecourts, parks and open spaces.” Noticeably, this does not mention relation to a public interior. Due to fragmented and bureaucratic planning processes, the public space is viewed entirely separately from the built development, as such a disconnection between the interior and the exterior is evident.

Negotiation:

In this context between: islands of separate domesticities; historic and contemporary conditions; the commuter street and the intimate domestic scale of the residential neighborhoods; the various socio-economic beneficiaries; as well as between the architect’s notion of place-making and the individuals desire for privatized suburbia; etc.

This project aims to negotiate between these complexities through an architectural stitching together of these tensions, where collective domesticity serves as the goal and yet simultaneously as the tool which offers a counter model to the already existing situation and potential future development.

W.1.1

Direction

First thoughts

With relieved residents - and their descendants - returning to the once thriving site (suggesting a revival of its life, interior and public) how can architecture (as an agent of culture) aid in the re-building and re-creating of community? And subsequently what is the role of domestic practices in the public domain?

In contemporary political context, the right to return to D6 has focused predominantly on housing the diffracted residents. However this architectural project will pose another agenda: Concluding the historic re-search, Positing that it was in fact the hidden domestic interaction, originating from the interior, spilling out onto the public domain that fostered the tightly knit community relations of the historic district.

Reflection

The focus of previous research seems to be entirely focused on the idea of extended domesticity and the house as a locus for community life. Therefore a focused study on housing in the area seems a logical direction for the research. The power of the historic community was that it was a set of practices growing from within this diverse community, thereby finding common ground with each other and exchanging through food and finding practices that they could all partake in as the community redefines itself.

Where only some might have historical links to this place, how do you re-render that sense of a common ground?

And at what scale that needs to happen? Asking: what role does domesticity play in contemporary district six public life? And how does one think about what domesticity is? How do you make it? What scale should it be? What role do contemporary actors? How do the practices which historically occurred in district six become replicated in the returning residents? Are the new communities engendering new common grounds? How one engenders a community? Who that community is? /How they engage with each other? New forms of practice may emerge?

Space between the home, threshold between the home and the street and the implications for the public interior all tend to focus on notions of domesticity.

The project is about the tension between people arriving with not very much and finding ways to live and live well and as a community, in contrast to the imposition of government structures and the negotiation between these two conditions.

Somehow in the margins, there is an opportunity to live productively and well and to build social practice, and maybe this is the importance of domestic practices in the formation of community.

Potential in this project may be in questioning what these spatial practices are, as well as the architectures role in fostering interaction?



It was the table, particularly the kitchen table, that was at the center of domestic family life, of the rituals of making and eating food. If the streets brought the residents together, the kitchen and kitchen table, in particular, kept the family together. (Viljoen, 2018, 5)

W.1.2

Literature

Massey, Doreen B. *Space, Place, and Gender*. Minneapolis: University of Minnesota Press, 1994.

Siddiqi, Anooradha Iyer, and Rachel Lee. 'On Margins: Feminist Architectural Histories of Migration'. *ABE Journal. Architecture beyond Europe*, no. 16 (31 December 2019). <http://journals.openedition.org/abe/7126>.

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Tayob, Huda. 'On Diffractions: Feminist Architectural Histories of Migration'. CCA, 2021b. <https://www.cca.qc.ca/en/articles/issues/30/of-migration/81045/on-diffractions-feminist-architectural-histories-of-migration>.

Tayob, Huda. 'Reading Architecture through La Noire De...', 2021c. <https://www.cca.qc.ca/en/articles/78256/reading-architecture-through-la-noire-de>.

Hooks, Bell. 'Choosing the Margin as a Space of Radical Openness'. *Framework: The Journal of Cinema and Media* No.36 (1989): 15–23.

Hayden, Dolores. (1982). *The grand domestic revolution: A history of feminist designs for American homes, neighborhoods, and cities*. MIT Press.

Morrow, O., & Parker, B. (2020). *Care, commoning and collectivity: From grand domestic revolution to urban transformation*. *Urban Geography*, 41(4), 607–624. <https://doi.org/10.1080/02723638.2020.1785258>

Synopsis:

Delving into a literature study was at times overwhelming. A seemingly endless journey into (re)familiarizing myself with feminist architectural literature. A task I eagerly set for myself. Thankfully Dr. Amy Thomas offered some direction in my search as well as these words of guidance: 'Ask yourself, what is it that you need to know?'. This notion I found challenging as I have yet to define my research question and therefore scope. That is why this became my self-imposed task for the week.

As it stands the broad interest in answering: 'How does architecture relate to the experience of living?' serves as an overarching agenda. With subsequent questions relating to rethinking domestic space, as well as investigating: individual and collective agency and appropriation; issues surrounding community migration and the margins; as well as more site-specific questions surrounding Memory, Texture and Ground.

These themes arose through the reviewed literature, of which the subjects centered: the embodied archive; Feminist theory (Space; The domestic; Migration; Various Methodologies etc); District Six; and literature relating to sites of erasure.

Literature

Care

"There is a pressing need for alternative visions of urban life, and these can take inspiration as well as critical lessons from female reformers' endeavors in the early 1900s. Cities are deeply unequal, unjust, and unsafe places; social reproduction remains highly privatized; and existing collective urban infrastructures are crumbling. The notion of "nurturing" cities is anathema to many residents – especially those who are routinely subject to violence, displacement, and exclusion in both public and private spaces. Housing crises have become epidemic at a time when more and more is being down-loaded onto individuals and households, who have become progressively more isolated and atomized. As feminists have long pointed out and has become more salient during this covid-19 crisis, homes are often places where gendered violence flourishes (see

Fenster, 2005; Sweet & Ortiz Escalante, 2010). Thus, the ongoing isolation and privatization of home in the city have consequences for women's safety, public health, housing affordability, social cohesion, consumption, and sustainability – and still uneven gendered divisions of labour." – (Morrow & Parker, 2020)

The notion of rethinking (or negotiating) domesticity is well situated within a feminist discourse and has a long history of interrogating the role of the interior and its subsequent effect on liberating and/or crippling women's freedoms. This is additionally not an isolated phenomenon but falls well within the ideas and beliefs of political systems prevalent at the time of construction of these spaces. Positioning myself within this discourse I intend to trace historic patterns of domesticity and the effect of the urban subject.

Collective domesticity

"The idea of home is ultimately a cultural construction whose malleable limits go beyond its physicality. A home, and its kitchen, is therefore a diffuse entity."

– Puigjaner's Kitchenless City Project

The project, which sees the investigation into collective kitchens in private houses. One of the case studies, in Mexico City, sees this in practice. With as a consequence the fluidity of domestic spaces turning into part of the public realm. Through the act of commensality, or sharing food with others, tables and kitchens can be seen as everyday care infrastructures. When the communal agency of food links houses to markets, restaurants and cafés, the boundaries of public and private blur and merge into new hybrid typologies. In this sense, by recounting the typological emancipation of the kitchen from the household, Puigjaner's Kitchenless City project evaluates food-related cultural and nutritious material exchange inside communal kitchens. Puigjaner reallocates collective kitchens around the globe as hybrid infrastructures for bottom-up networks of care. 'While the idea of proximity and comfort is variable from city to city and from culture to culture', Puigjaner explains, 'the collective kitchen becomes the centre of a set of dwellings that relate by (...) sharing a space.'

Spatial authorship and home-making

“According to bell hooks (1990) the concept of home holds powerful political potential for change that should not be overlooked. According to her, home has the potential to be a place of healing, where one could recover to wholeness. Iris Marion Young supports this position in her article, ‘House and Home: Feminist variations on a theme’ (2005), [...] She maintains that home is a place of “remembrance” where positive as well as negative experiences from the past are “preserved” [...]. By enactment of often-gendered household tasks, home is created and recreated through the continuity of identities, families and cultures [...]. Young explains, for instance, that preparing food maintains culture and produces home: “She prepares the sauce according to her mother’s recipe in order physically to nourish her children, but at the same time she keeps alive an old cuisine in a new country” (Young, 2005, p. 143). This leads to a more fluid and dynamic conception of home by introducing the idea that home does not need to be fixed to a specific place at all, but is rather produced by the everyday embodied actions of homemaking.” (Dreyer, 2022).

From this text, the foundational understanding of the relevance of domesticity in regard to District Six is presented. **This everyday practice produces home. For the traumatized community returning, the transient students of CPUT and those others who do not yet have an attachment to the site, the practice of domesticity offers a method to combat the institutional and stale interventions in the wounded site. Domesticity, as the performance of everyday life, has the potential to transform abstract space into a meaningful place or, ideally, even into home. This project will posit that displaced people need the autonomy to make decisions regarding their own lives and the spaces they inhabit in order to recreate a sense of home.**

Embodied archives

The use and treatment of everyday domestic objects as embodied archives, both historically and from the present, offer this research a feminist practice of care in the often-overlooked household objects. Hereby, depicting an intention to foreground alternative forms of archives. Stemming from the decolonization movements highlighting the ethical concerns of the classic archive. Finding instead valuable material culture within the culinary tradition; buildings as artifacts; interviews, oral heritage and memory; etc.

District Six Museum, Archive

[The District Six Museum] came into being as a vehicle for advocating social justice through the medium of living memory, as a space for reflection and contemplation, and for challenging the distortions and half-truths which propped up the history of South Africa. (District Six Museum Strategic Plan 2018–2021)
Officially established in 1993, The District Six Museum is one such archive and actively engages in upholding the memory of this community through a focus on oral and alternate readings of the past (Tomer, 2016). Hereby, acknowledging the contribution of the District Six Museum: their sharing of audio interview files; images; as well as the initial memory work catalyzing the development of the cookbook itself. This curating of living memory and archives has infuses the research with a political and nostalgic tone. Exemplified in the Museum’s outlined strategy above. As a proponent of participatory processes, the Museum’s strategy can be read as an act of defiance, both towards the past trauma as well as towards the present-day land restitution claims which still affects many of these past residents (Viljoen, 2018). Building on the foundation laid by the Museum this research intends to further the discourses surrounding the importance of food practice and subsequent feminine space in the diffracted memories of District Six.

Object Biographies and ‘critical fabulation’

The practice of projecting, associatively into the gaps of the past to retrieve in any form—song, dance, film, text, drawing, recipe—something of what has been lost. These attempts would create potentiality, other kinds of liveliness, around objects. Particularly relevant in a case like this where, through forced migration, many of the objects and stories associated with them have been lost. This practice of critical fabulation through object biographies offers a practical means with which to compare domesticities of forcibly relocated residents, with those interior entities presently residing in the area. Offering a new gaze into domesticity and questioning the influence this holds on the inhabitants’ ability to foster collective living.

Pistorius, Penny, Marco Bezzoli, Rafael Marks, and Martin Kruger. Texture and Memory.

The Urbanism of District Six. Cape Town. 2nd ed. Sustainable Urban and Housing Development Research Unit, Dept. of Architectural Technology, Cape Technikon., 2002.

Tomer, Sharone. “After” Modernism: Architectural Articulations of Apartheid’s End in Cape Town’, 2016, 297.

Trotter, Henry. ‘Trauma and Memory: The Impact of Apartheid-Era Forced Removals on Coloured Identity in Cape Town’, 2009, 31.

Viljoen, Shaun. ‘Stories of District Six, Food and Home’, 2018, 12.

Grange, Lucien le. District Six: Urban Place and Public Memory, in Rassool C., Recalling Community in Cape Town. District Six musuem, 1998.

Gosden, C., & Marshall, Y. (1999). The cultural biography of objects. World Archaeology, 31(2), 169–178. <https://doi.org/10.1080/00438243.1999.9980439>

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W.1.3

Historic research

MATERIAL CULTURE IN URBAN FORM

Initial investigation

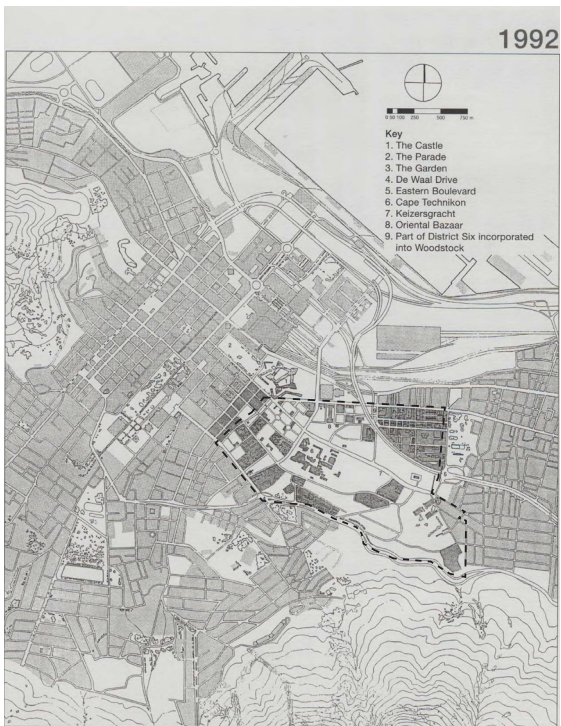
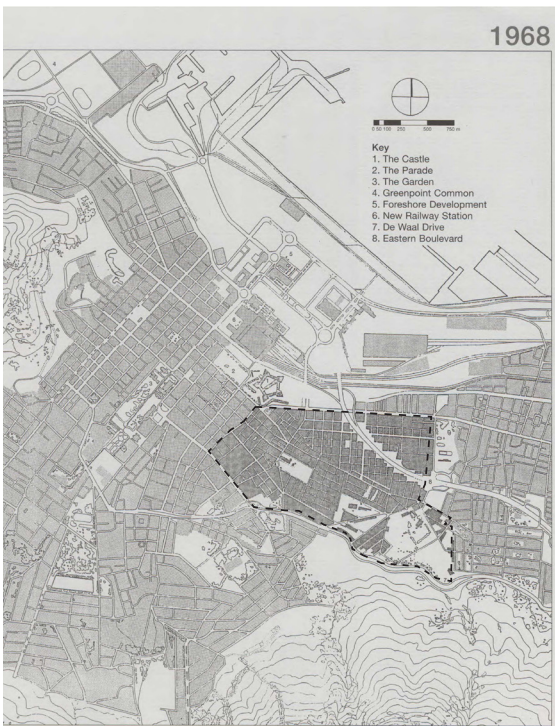
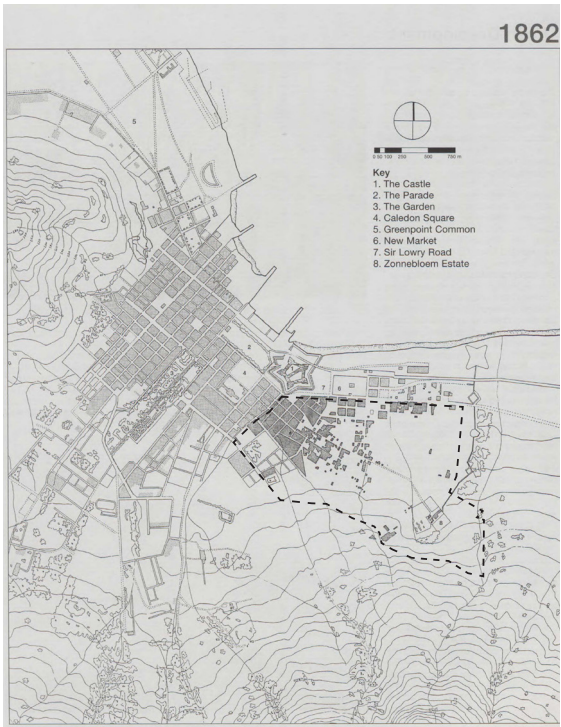
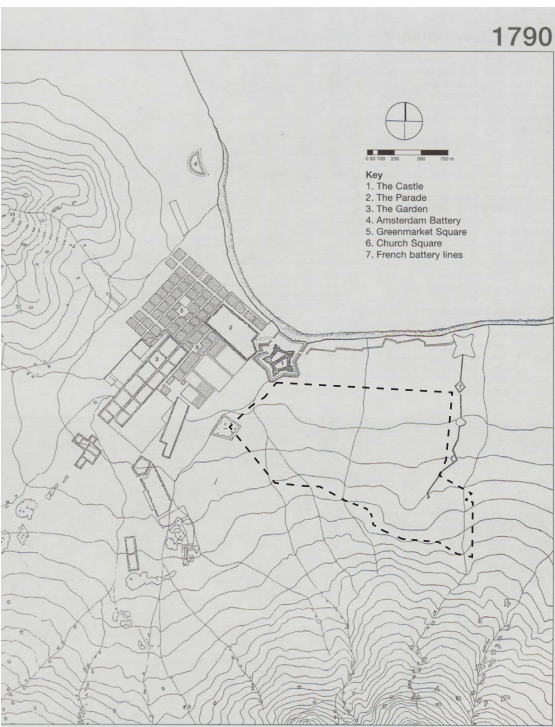
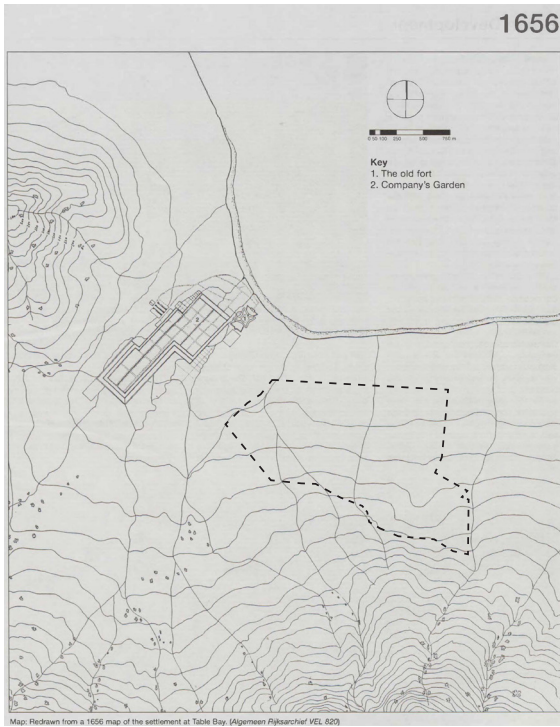
As a starting point for the design research this investigation began with understanding the material culture and its manifestations in the urban form of the historic District 6. What was lost? How it facilitated collective practices? As well as its architectural qualities, form and origins.



W.1.3

Historic research

MATERIAL CULTURE IN
URBAN FORM



Public realm and the subject

Historic development:

Grid ensured coherence of urban space

Squares in the public realm

- Important extension of the dwelling unit; effectively outdoor rooms

District Six

- Originally Zonnebloem a market garden

Later urban and residential development:

- The tight-grained urban fabric facilitated the development of social, economic and cultural networks that were essential survival strategies for the working class

Import of the Garden City model

- A framework for racially motivated planning strategies

- New planning ends the street as communal space

Mixed use programmes led to continued strength of the District

- Despite overcrowding, economic opportunities and access to services

Group Areas Act

- Fitting within popular modernist planning paradigms of zoning and separation.

Planning Influences

- Freeway technology; imported from US

Shopping Malls; imported from the US

Disrupted the existing commercial and transport networks which were based on much finer grained, human scale city planning

Cape Technikon

- Designed in a way that would make incorporation into any urban plan difficult

Modernist road network and services

- The Hands off District Six Campaign succeeded in resisting private development

Concluding thoughts:

Narrative of planning tension

Tension between people arriving with not very much and finding ways to live and live well and as a community, in contrast to the imposition of government structures and How to negotiation between these two conditions?

Pistorius, P., Bezzoli, M., Marks, R., & Kruger, M. (2002). Texture and memory: The urbanism of District Six. Cape Town (2nd ed.). Sustainable Urban and Housing Development Research Unit, Dept. Of Architectural Technology, Cape Technikon.

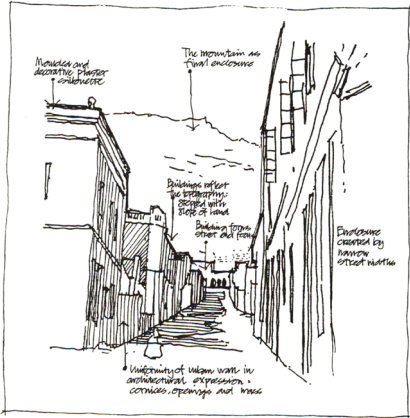
W.1.3

Historic research

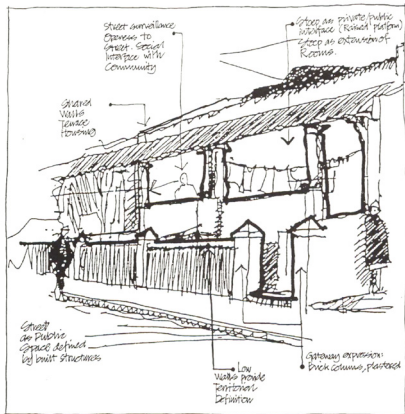
MATERIAL CULTURE IN
URBAN FORM



Scale



Enclosure



Threshold



Mixed use



Urban wall



Articulated corners

Urban form and facilitated collectivity

Scale

Human scale to the buildings

Reinforced by elements which served as seats and platforms to observe and participate

- I.e: stoeps, verandas, low walls etc

Presence of the sea and mountain provided constant orientation in the urban realm

The important commercial streets (Hanover and Sir Lowry) had a different scale

- Here three story buildings, wider streets, massiveness and detailing

- Greater sense of importance

- As well as variation to the urban district

Threshold:

The culture and urban fabric was such that the street was the primary gathering space

- The absence of squares

Various types of transitional spaces

- Stoeps, Verandas, Low walls, Projecting balconies (for those double storey structures)

An important aspect of these various transitional elements was the high degree of visual connection between the house (private) and the street (public)

- Reinforced connection between private and public realms

- Facilitated connection between the Individual and the community

In contrast many of today's developments turn their backs to the street creating a hostile urban environment and eliminating any possibility for social interaction between home and street

The Urban Wall:

Mediated the transition between it and the privacy of the interior

Consisting of various residential typologies

- Depending on the housing type this edge was either hardened or softened by opportunities for social interaction

- Despite the various types of residential buildings, the buildings were almost always built on the building line

- creating a cohesive and richly textured wall which reflected the different building techniques of the past

- A texture of memory

The slope of the land was articulated by this wall

Enclosure

Closely related to the Urban Wall

Sense of enclosure to the District/urban form created sense of security and containment

- Width of the street

- Height of the building

- Cohesiveness of the Urban wall

Led to the street as a social space with variety of functions/urban activities

- Children playing

- Street markets

- Everyday social interactions

Mixed Use

Usually separated vertically

- Generally containing residential and commercial programmes

- With often a balcony or terrace defining the separate programmes

Increased density of the residential population in the heart of the commercial district

- Leading to lively atmosphere even at night

- Feeling of safety with eyes on the street.

Articulated corners

Generate opportunities for social interaction and in turn architectural expression

- Often demarcated with to stand out of the Urban wall.

With a tower, turret, balcony, or curved facade

Disturbances in the rectilinear grid provide unique conditions

New views, change in axes, distorted building footprint

All lending to particular architectural responses

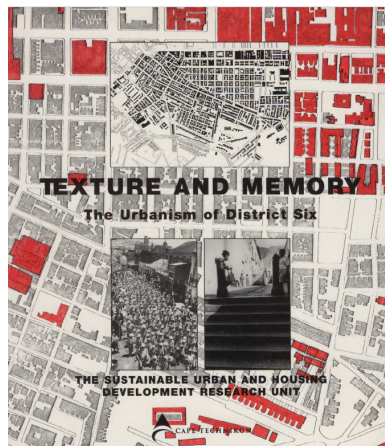
The most common expression: The corner shop. Not so much architectural, but functional. Generally expressed architecturally only by a chamfered

Pistorius, P., Bezzoli, M., Marks, R., & Kruger, M. (2002). Texture and memory: The urbanism of District Six. Cape Town (2nd ed.). Sustainable Urban and Housing Development Research Unit, Dept. Architectural Technology, Cape Technikon.

W.1.1.3

Historic research

MATERIAL CULTURE OF AN ALIEN CAMPUS



Pistorius, P., Bezzoli, M., Marks, R., & Kruger, M. (2002). *Texture and memory: The urbanism of District Six*. Cape Town (2nd ed.). Sustainable Urban and Housing Development Research Unit, Dept. Of Architectural Technology, Cape Technikon.

The final purpose of the study was to contribute to the transformation of the dialogue between the Technikon and other organisations in the area. The building of the then whites-only institution in the heart of old District Six in the mid-1980's was a symbolic gesture by the apartheid government against the community. This grossly antagonistic move was an insult to the people who were forcibly removed from their homes and whose neighbourhood was obliterated by the state. The overpowering and insensitively-scaled design of the Technikon campus rubbed salt into the wounds of the city. Both the planning of the campus and the subsequent historical conflict between the Technikon administration and other organisations have been seen as major obstacles to the effective redevelopment of District Six. Through this research, which was carried out in an independent capacity, the Urban Housing Research Unit sought to engage in constructive dialogue about the future social, cultural and facilitative role that the Technikon could play in the redevelopment.

Reflection

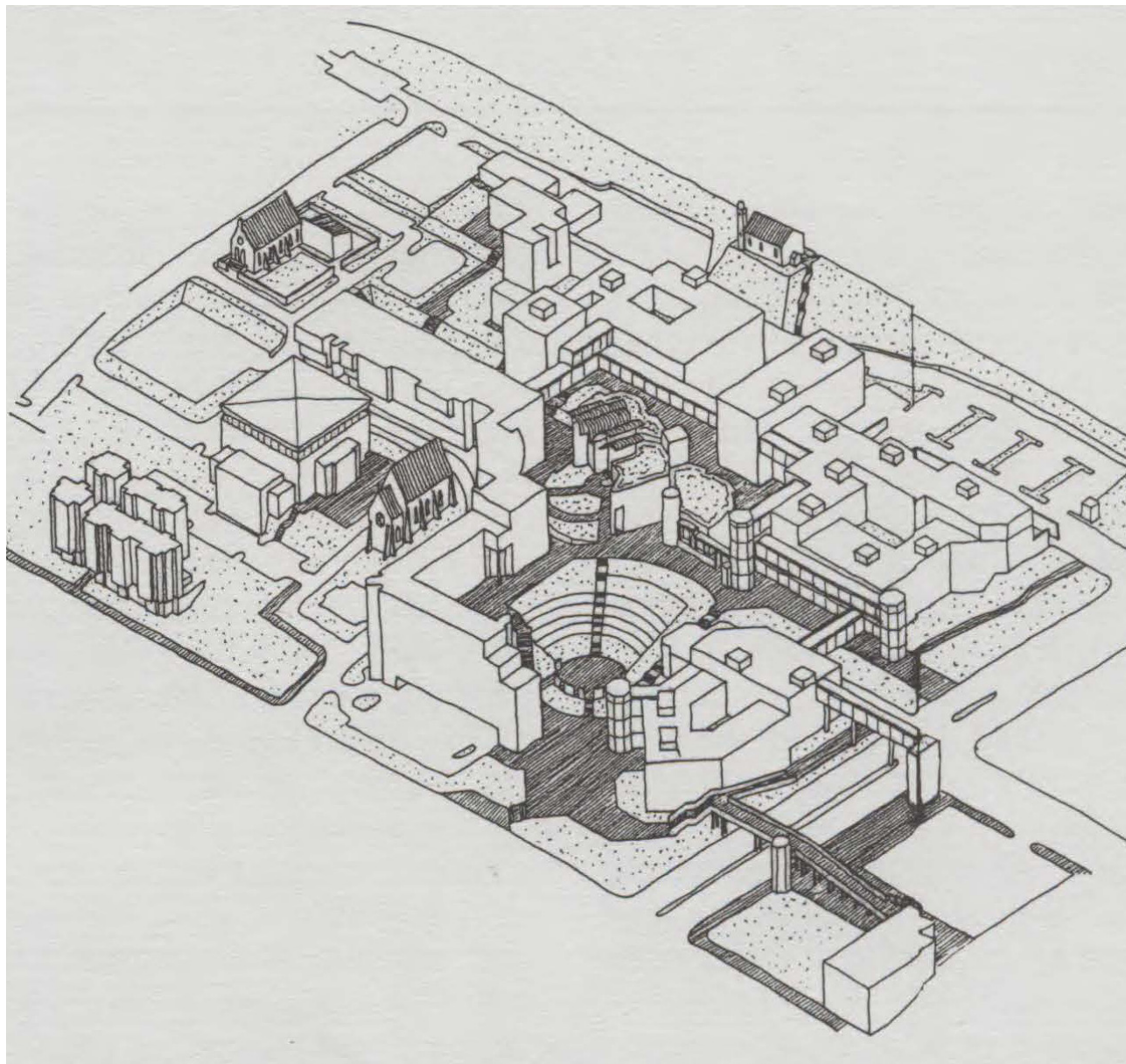
Historic development: Cape Technikon

In 1979, the then whites-only Cape Technikon, with the full backing of the government, announced plans to relocate to recently demolished District Six.

The Technikon was an alien insertion into the District. It occupies about 18% of the land and was developed in such a manner as to make incorporation into any future urban redevelopment very difficult.

In contrast to District Six Urban forms:

Large-scale and imposing on the landscape, the campus turns its back to the street creating a hostile urban environment and eliminating any possibility for social interaction with the with the future urban fabric.



W.1.4

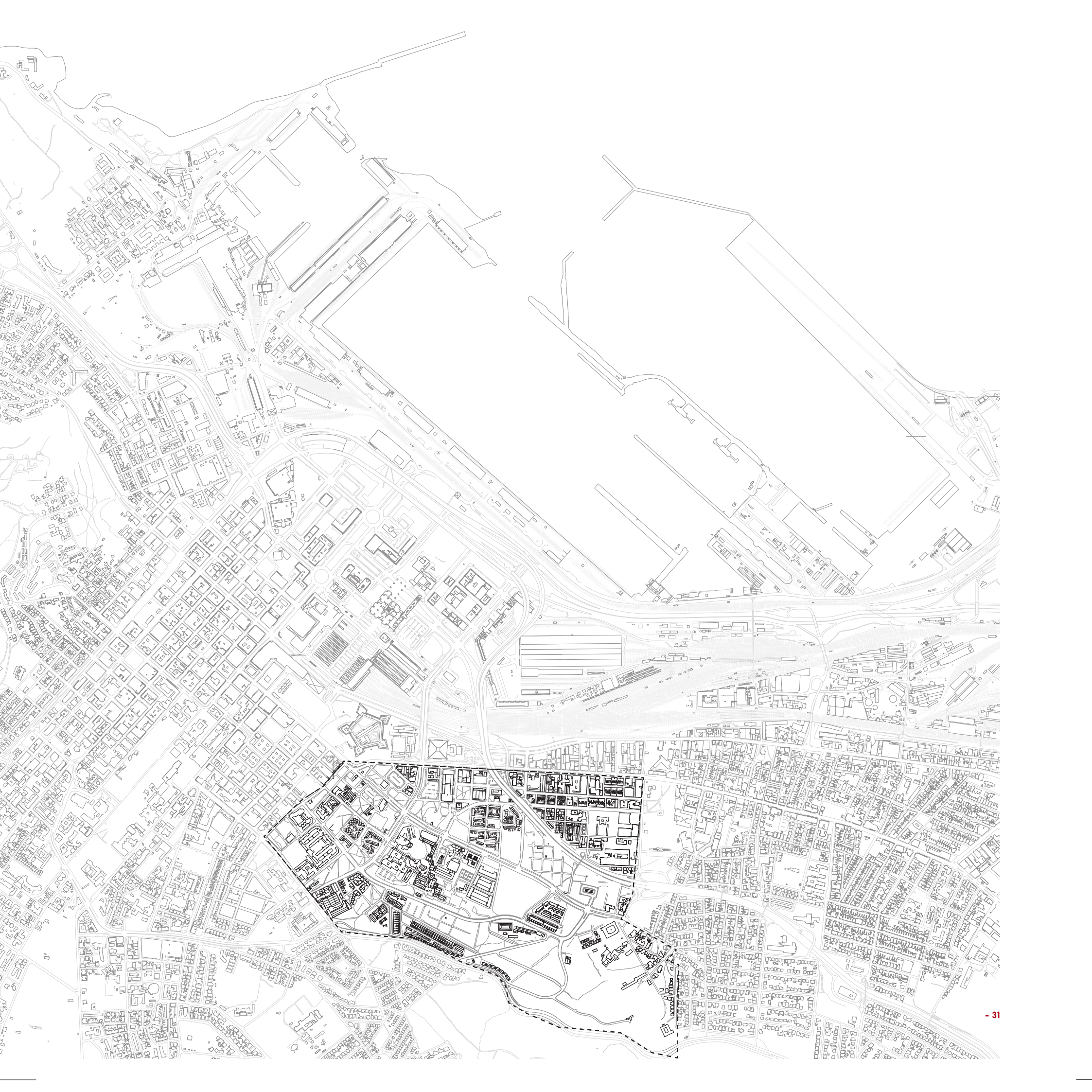
Present situation

MATERIAL CULTURE IN URBAN FORM

Present day city plan.

A port town developed with strong grid layouts - a remnant of colonial town planning. However, we see a clear void in the grid at the site of District Six today.





W.1.4

Present situation

PUBLIC REALM AND THE SUBJECT

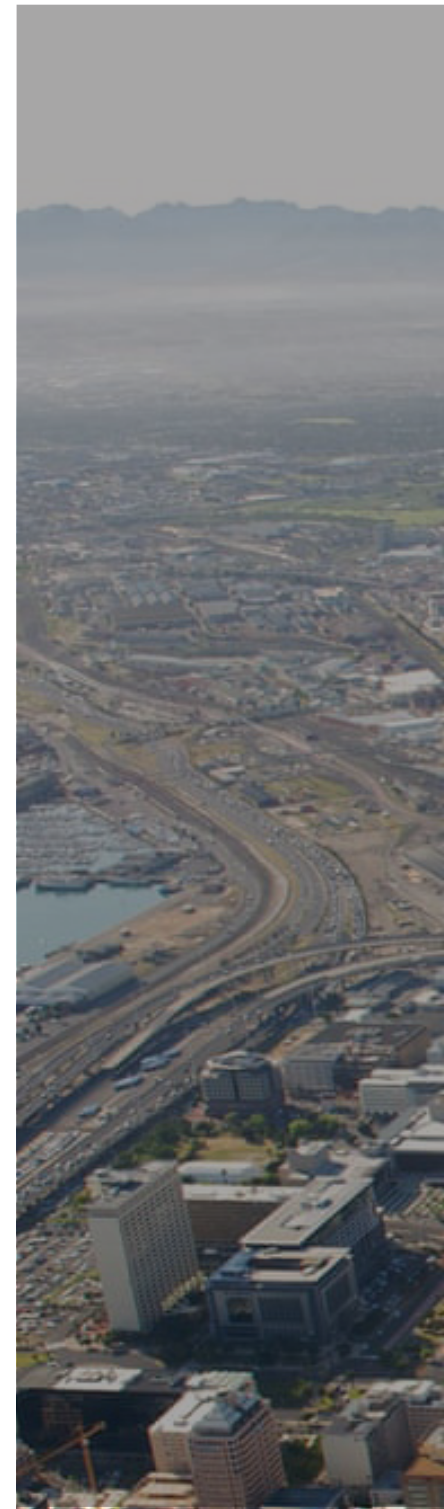
The fallow fields of District Six, Cape Town, South Africa. Source: <https://unequalscenes.com/district-six>

Locating contemporary D6:

With this troubled past, its prime location near the city center, market forces and a housing crisis this site bears a strong weight in Cape Town's spatial planning legacy. Though it is important to say that it is unfortunately not the only site of racialized forced relocations in the country.

However, unlike most of those other sites, where the homes of people classified as non white were inhabited by white residents, this site for the most part remains fallow and presents an opportunity for residents to return. This project attempts to navigate this condition.

Therefore it is my intention in this graduation project to sensitively negotiate the rich yet traumatized layers of historic archival material while actively engaging with the contemporary situation today. I think this areal photograph shows the site in this framework quite clearly. With present-day inhabitants living next to the palimpsests of a community and urban fabric no longer represented.





W.1.4

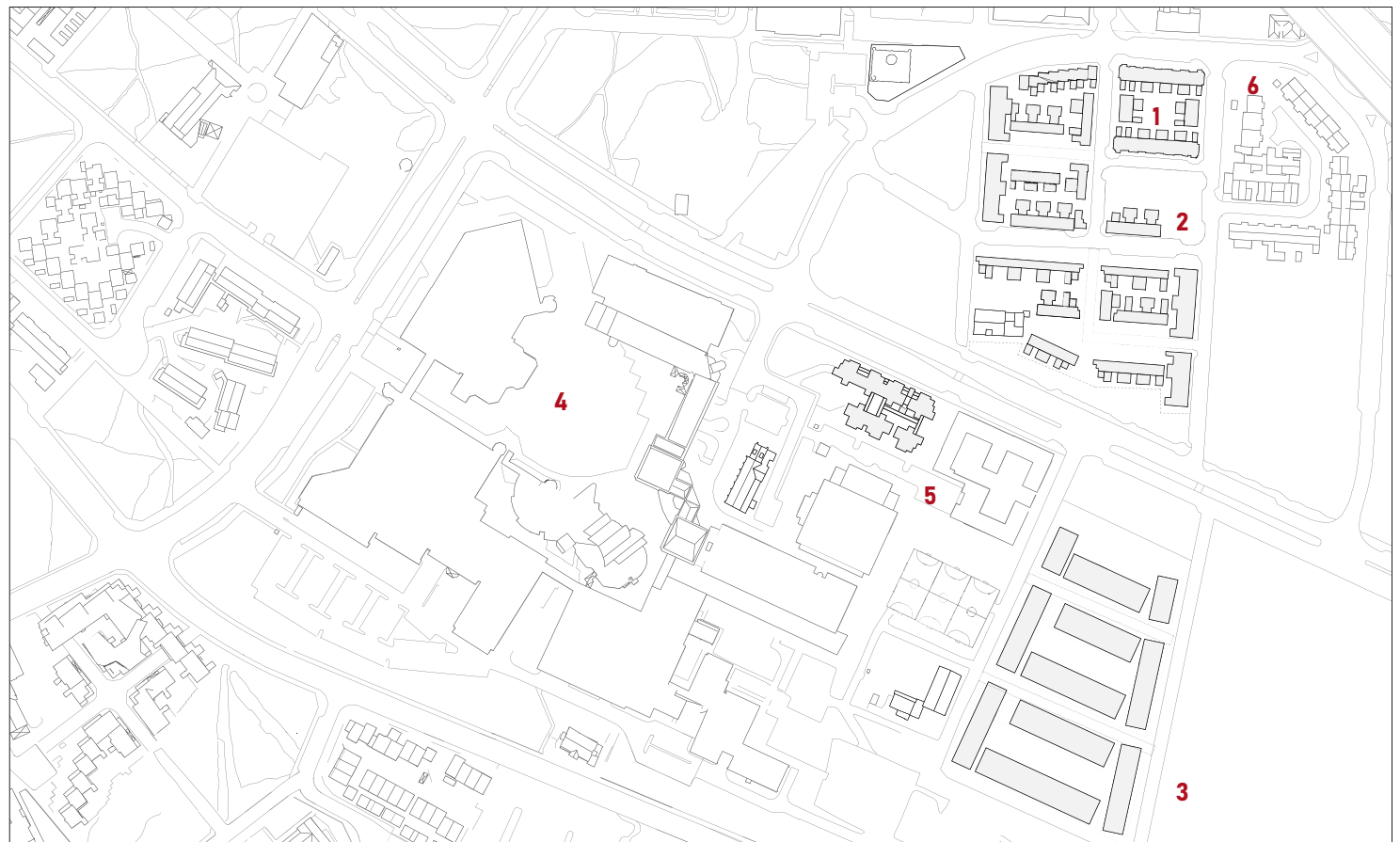
Present situation

PUBLIC REALM AND THE SUBJECT

Material culture of isolationism

The redevelopment phases lie as separate neighborhoods in the (still empty) landscape of scars - a physical manifestation and material culture of bureaucracy and breakaway planning parties.

Separated by wide and hostile street scape, the old dense urban fabric is no where to be found. While the university (and its residences) remain behind closed facades and a gated campuses.





1. Pilot project



2. Phase 2

Photographs of existing residential and institutional clusters



3. Phase 3



4. CPUT Campus



5. CPUT Residences



6. Existing Middle class homes

W.1.4

Present situation

POLITICAL AND SOCIAL CONTEXT

<https://www.news24.com/news24/southafrica/news/district-six-housing-claimants-fed-up-over-slow-restitution-process-20211125>

<https://www.iol.co.za/capetimes/news/district-six-claimants-finally-find-closure-in-new-homes-63e34bff-67de-44ce-b813-78b30998d876>

<https://www.dailymaverick.co.za/article/2022-09-22-district-six-phase-4-redevelopment-planning-to-build-hanover-street-housing-units-under-way/>

District Six redevelopment strategy

“My work in D6 [District Six] focus on the public realm, i.e. not architecture” - (Personal communication, Liezel Kruger-Fountain, Urban Planning and Design Department, City of Cape Town, 14/03/2022)

“REMEMBER: The National Department of Rural Development and Land Reform is responsible for redeveloping District Six and constructing houses for the beneficiaries.” (City of Cape Town Link: District Six local neighbourhood plan , n.d.)

Unravelling bureaucracies and top-down planning, we see fragmented spatial agendas and the material manifestation of the belief that architecture is the space of individual ownership as well as the contemporary trend to move towards individualized forms of living.

District Six housing claimants 'fed up' over slow restitution process

news24 Marvin Charles

SHARE   

District Six claimants finally find closure in new homes



LAND RESTITUTION

District Six Phase 4 redevelopment planning to build Hanover Street housing units under way

Deputy President David Mabuza, in his capacity as Minister of Housing, Social Development and Human Settlements, conducted an oversight visit to the District Six Phase 4 redevelopment project.

Published Mar 23, 2022



Trucks and bulldozer in District Six. (Photo: Sune Payne)

W.1.4

Research plan

<https://www.sahistory.org.za/image/historical-aerial-photo-district-six>

PROBLEM STATEMENT AND THEMATIC CONCLUSIONS

Problem statement

Where these new developments suggest a revival of the District's life - its (interdependent) interior and public - we instead see bureaucracies in planning, fragmented claimant groups and a continuation of the top-down spatial strategies. The already existing (or under construction) entities face inwards, away from the street, unlike that of the historic district. Similarly, the prospects for future developments bode much the same. With the national government (African National Congress, ANC) bearing responsibility for the built fabric and the provincial government (Democratic Alliance, DA) in charge of the public realm, the future spatial condition seems fragmented, disconnected from the public domain and independent from the vision of collectivized domesticity of the past. As a consequence of this spatial tension, those affected find themselves living in an environment that facilitates an inward-looking and individualized domesticity.

Positioning this research and design project within this aforementioned context, I hope to investigate how contemporary feminist notions of collective domesticity may offer a revival of community for the already present actors and thereby hopefully present a counter argument for future development in the scarred landscape of District Six.

Rethinking Domestic Space

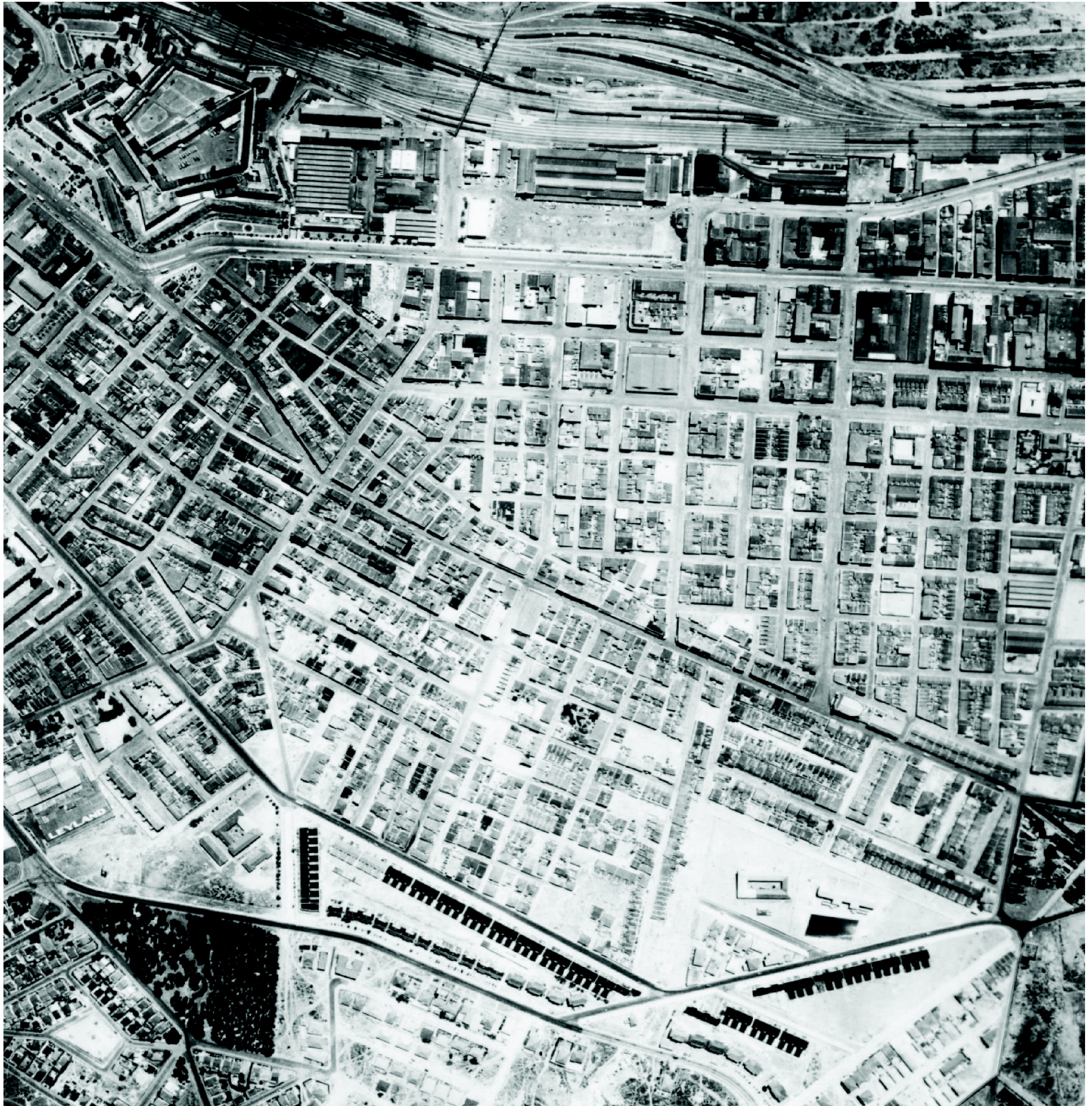
- Domesticity, Gender and the Interior
- Ethics of care in food process
- Processes and networks of food
- Food as a means of cultural reproduction through migration

Agency and appropriation

- Threshold of the hybrid public interior
- District Six as a once stage for individual agency
- The site as a historic subject of governmental violence in tension with individual agency
- Historically: a narrative of informal appropriation of the public realm and inhabitation of threshold Margins, migration and community
- The subject and their environment
- Migration of cultural practices
- Food practices and community

Memory, Texture and Ground

- Architecture of healing
- The contentious relationship to the technikon as a site of healing
- The Fallow fields of the site scattered still with embodied and embedded rubble



W.1.5

Street as site

THE DOMESTIC STREET

<https://www.sahistory.org.za/image/district-six-hanover-street>

Street as site

With overcrowded and dark interiors, the historic streets was seen as a collective room for the residents of the district. Further facilitated by the urban form which created an intimate space with constantly activated eyes on the street. One such active collective space was Hanover Street.

Today, situated amongst the islands of individualized collectivity, dropped onto this scarred landscape, lies [new] Hanover Street. A tribute to the historic road which housed much of the district's commercial life and holds still a fondness in memory for the past residents. However, this quadruple-lane thoroughfare, influenced by the advent of American free-ways, remains mostly unused apart from times of commuter traffic. A far-cry from the bustling urbanity it once knew. While the contentiously named [new] Hanover Street lies adjacent to its predecessor, it now acts as an inhospitable zone further dividing the already isolated communities. On either side of the street, the Phase 2 and 3 developments have been set back. These two sites appeal to a project which imagines a non-nostalgic return to the collective street, aimed at re-orientating the inward-facing and isolated communities towards a contemporary collective domesticity.



Shaun Viljoen, academic, author and trustee of the District Six Museum, writes about Hanover Street as the "[...] [the] main artery [of District Six] coursing with life." (Smith, 2016, 11).



Jansje Wissema; <https://digitalcollections.lib.uct.ac.za/jansje-wissema>



Jansje Wissema; <https://digitalcollections.lib.uct.ac.za/jansje-wissema>

W.1.5

Street as site

THE HOSTILE STREET

Street as site

Today, situated amongst the islands of individualized collectivity, dropped onto this scarred landscape, lies [new] Hanover Street. A tribute to the historic road which housed much of the district's commercial life and holds still a fondness in memory for the past residents. However, this quadruple-lane thoroughfare, influenced by the advent of American free-ways, remains mostly unused apart from times of commuter traffic. A far-cry from the bustling urbanity it once knew. While the contentiously named [new] Hanover Street lies adjacent to its predecessor, it now acts as an inhospitable zone further dividing the already isolated communities. On either side of the street, the Phase 2 and 3 developments have been set back. These two sites appeal to a project which imagines a non-nostalgic return to the collective street, aimed at re-orientating the inward-facing and isolated communities towards a contemporary collective domesticity.



W.1.5

Street as site

COMPARING THE STREET

Historically

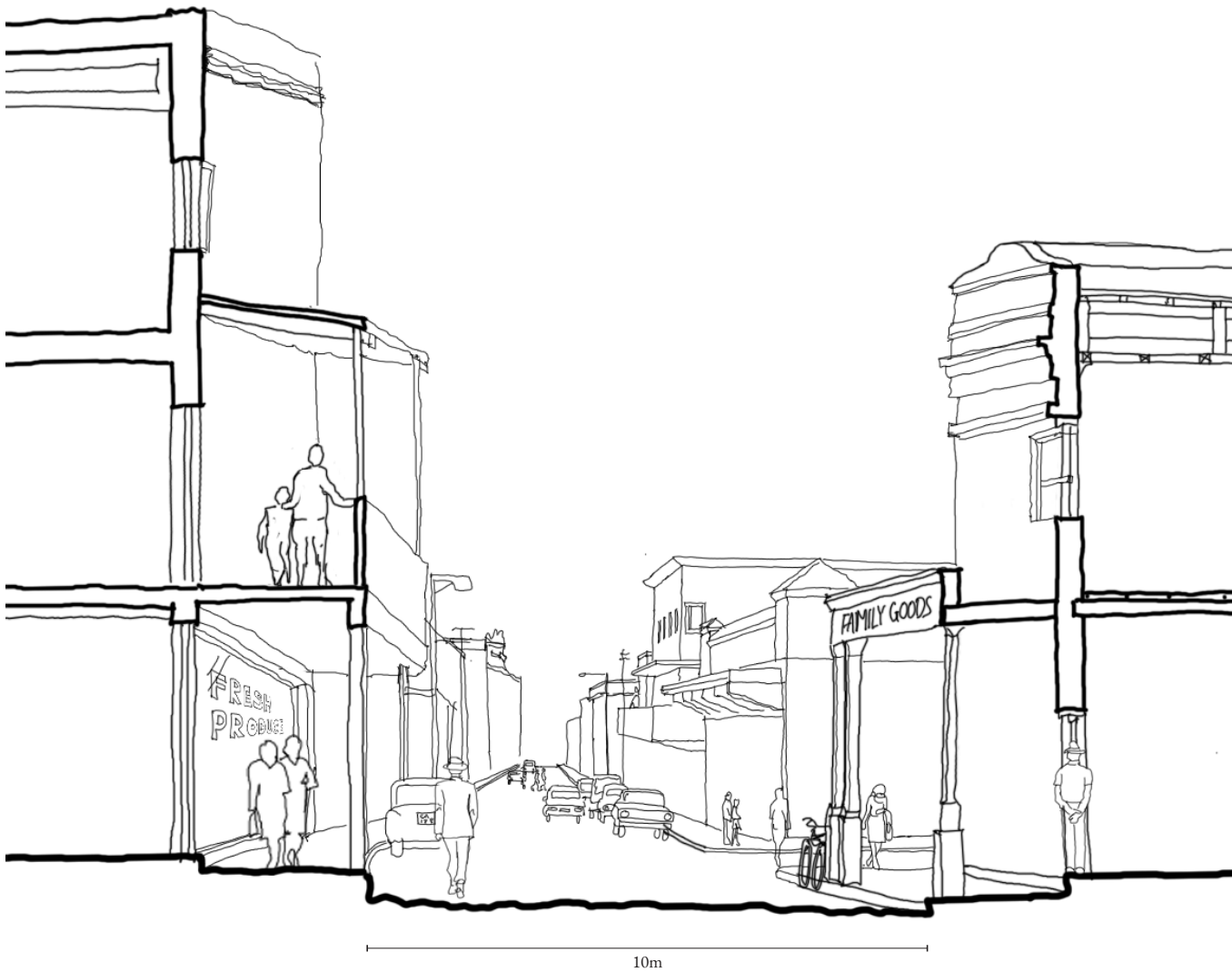
Despite this incremental and market-driven development, the district emerged as a closely-knit community, connected within a dense urban grain and heterogeneous yet cohesive urban form. And therefore can be understood as a site in tension between people arriving with not very much and finding ways to live and live well and as a community, in contrast to the imposition of institutional structures. Understanding that much of the community life occurred on the street, it becomes an important site to unpack and learn from in the process of attempting to negotiate the historic conditions with the present-day site.

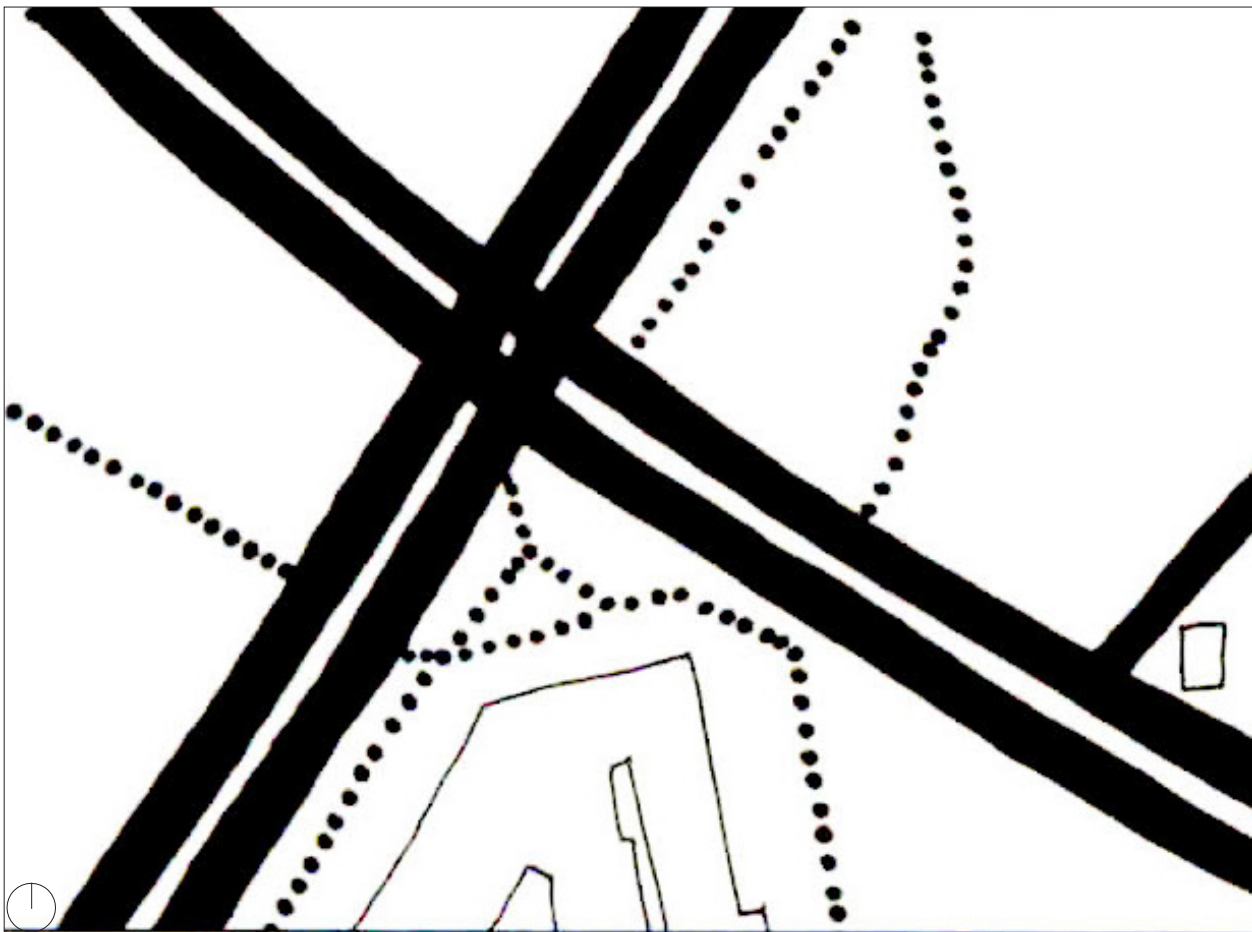
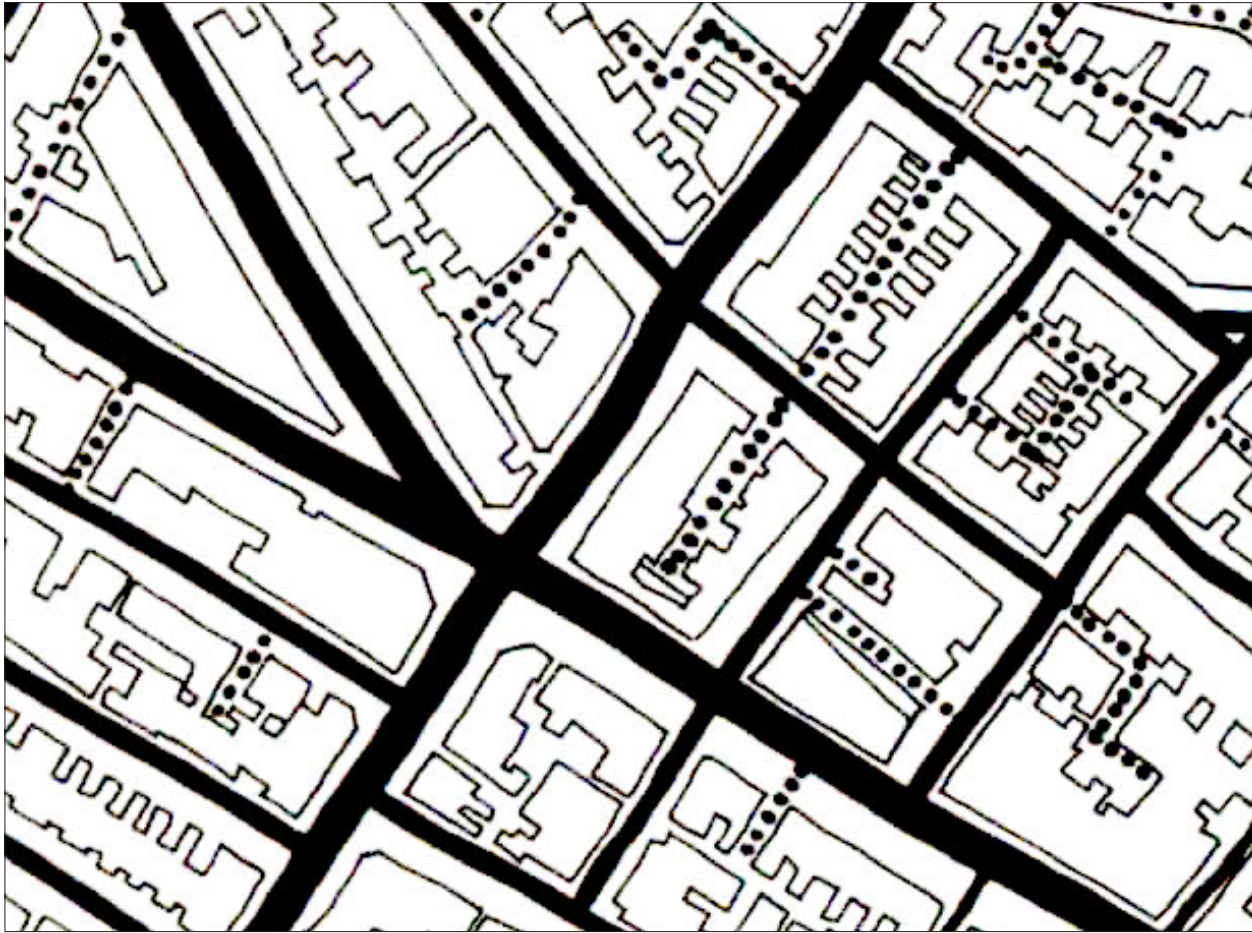
Historically a series of architectural principles emerged which allowed for the heterogeneous and incrementally developed architecture to appear with a cohesive urban identity. Similar scale, a sense of enclosure, the presence of thresholds in several forms, to soften the existence of a strong urban wall, as well as the articulation of corner sites and specifically within the commercial streets the programmatic structuring of mixed-use plinths with residences above

Presently

Where previously the square street profile saw the road as wide as the buildings were high, with the presence of architectural characteristics that generated dynamic urban forms, now the road consists of dual carriageway, parking bays on either side and a grass island in the center. The pavements are lined with trees, though this serves mostly to shield the view of the scarred landscape behind them and in fact, is more of an obstruction to pedestrian routing along the pavement.

"[...] Describe your street. Describe another street. Compare. Make an inventory of your pockets, of your bag. Ask yourself about the provenance, the use, what will become of each of the objects you take out. Question your tea spoons. What is there under your wallpaper? [...]" – Georges Perec, *The Infra-Ordinary*, 1973





COMPARING THE STREET

W.1.5

Street as site

Treating the street as an archive, we look specifically at moments of intersection as sites of place-making. Understanding that the intimate street profile is today replaced by over an dimensioned thoroughfare, which now act as permanent scars within the landscape, continuing to fragment and divide potential community cohesion.

*Lucien Le Grange Architects & urban Planners, District Six
Heritage Impact Assessment, for City of Cape Town, May
2003*

W.1.5

Street as site

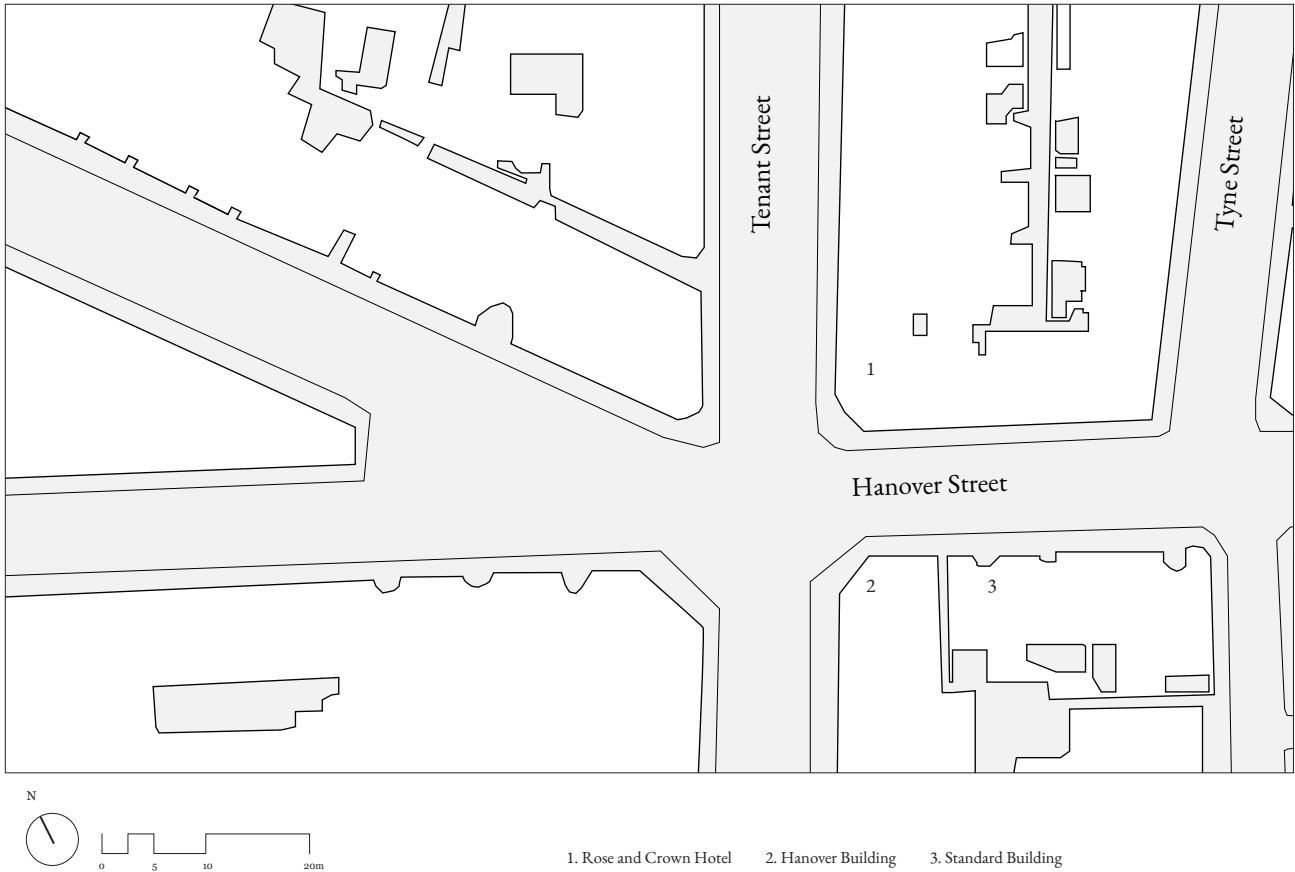
THE STREET AS ARCHIVE

The relationship of the street and domesticity

It was with this foundation that archival material was treated, unpacking the urban environment and noting the negotiation between inhabitants, vehicles and everyday objects.

Treating the street as an archive, we look specifically at moments of intersection as sites of place-making. Remembering the domestic objects and people that spilled into the public street.

With wide pavements and a the road as not clearly demarcated and defined the street becomes occupied by pedestrian traffic.





W.1.6

Street as site

THE STREET AS ...

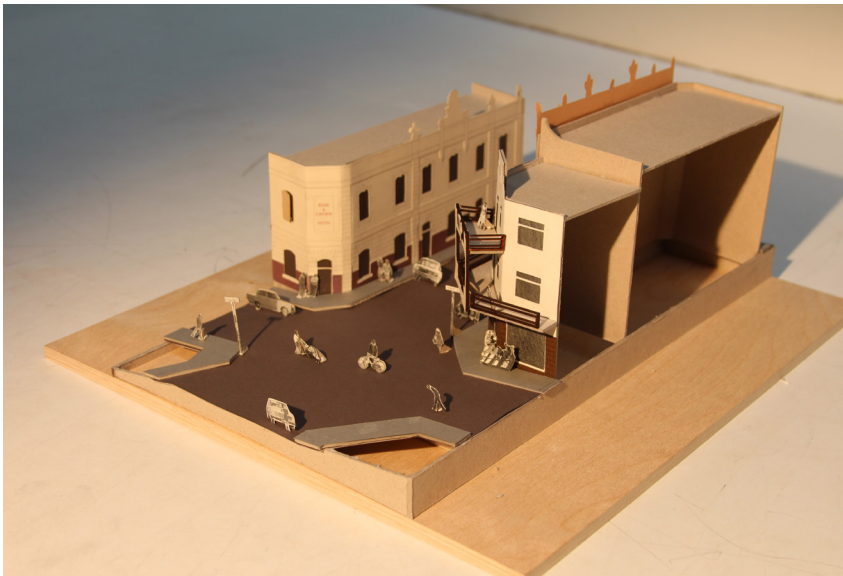
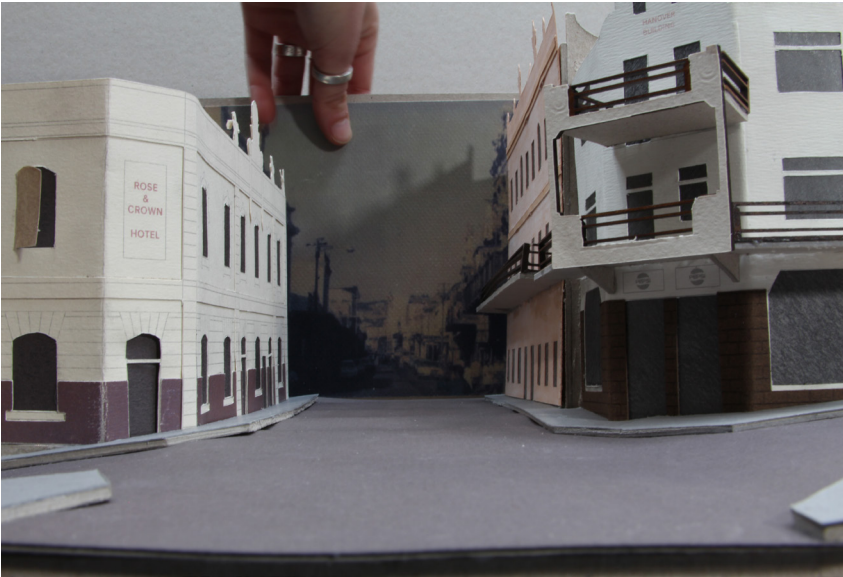


Hanover Street, District Six. (Leonard Stern Collection, District Six Museum)

... STAGE



Critical fabulation sketch depicting (old) Hanover street



W.1.6

Process, process

<https://youtu.be/j14iSzs7umk>

W.1.7

Street as site

WIDER SOCIO-SPATIAL
IMPACT ON SITE

Spatial planning legacy

A spatial mismatch between jobs and people generates large volumes of cross-city movement as people travel to and from work. While District Six can be seen as an opportunity for restorative justice, it is not the only site which saw mass relocations on the basis on race.

Traffic from areas of high residential density is funneled into this area during peak hours in the morning and evening, causing a bottleneck effect.

Site of secondary streets

Empty and lifeless during off-peak commuter times, and hostile and polluted with vehicles at times of commuter traffic (6-8am; 4-6pm)
Of secondary streets

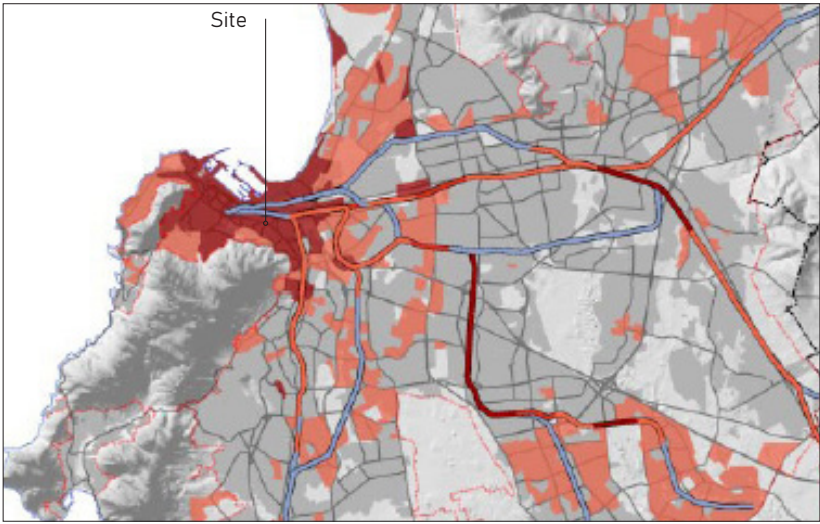
Impact on domesticity

Setbacks and inward facing and isolated domestic environments: In response to the at times hostile street, the domestic environments shields itself away turning inwards and away from the historically centralizing street

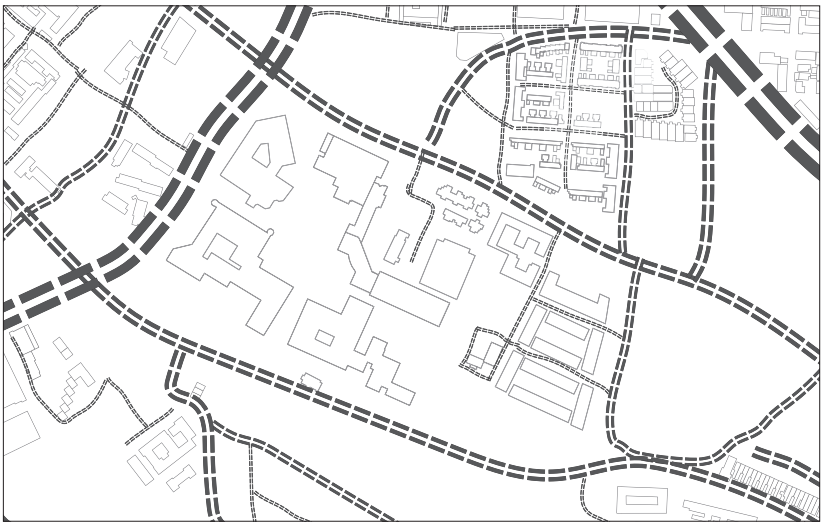
City's spatial agenda

"The City is intent on building – in partnership with the private and public sector – a more inclusive, integrated and vibrant city that addresses the legacies of apartheid, rectifies existing imbalances in the distribution of different types of residential development, and avoids the creation of new structural imbalances in the delivery of services. Key to achieving this spatial transformation is transit-oriented development (TOD) and the densification and diversification of land uses."

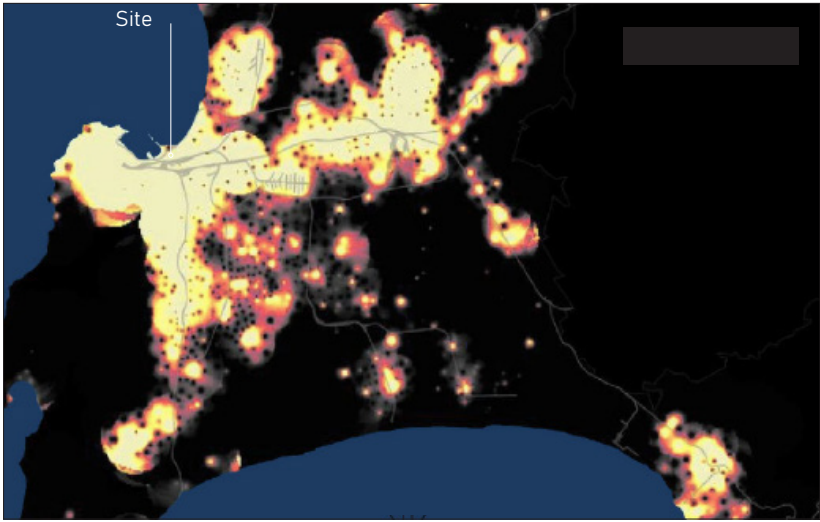
- Cape Town Metropolitan Spatial Development Framework



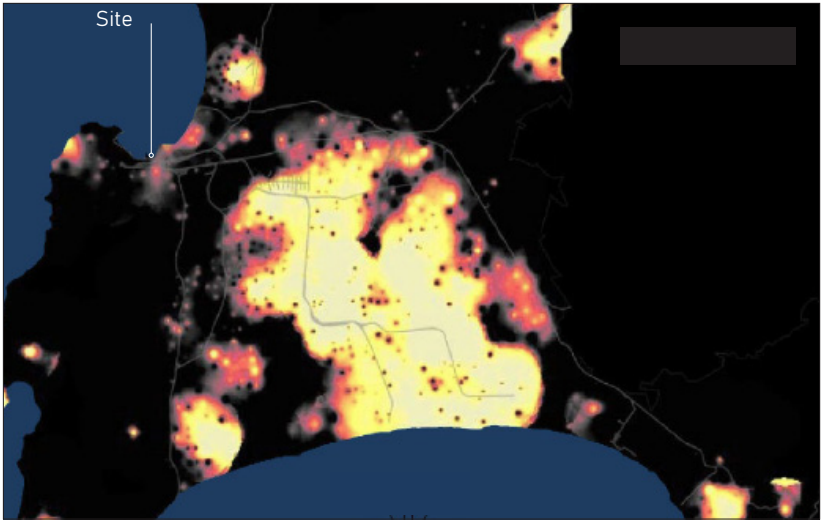
Transport network and congestion



Transport network and congestion on site



Employment density



Residential density



Setback from (new) Hanover Street of Phase 2 redevelopment



Setback to (new) Hanover Street and Phase 3 redevelopment

RESEARCH METHODOLOGY

Material culture and typological study

Tracing the formation of the District and the subsequent manifestation of material culture, one with a narrative of planning tension between those migrating and arriving with not very much and finding ways to live well as a community, in contrast to the imposition of government structures and their overarching agendas. This study forms the basis of the historic analysis, while the subsequent analysis of typology will form the contemporary and more intimate analysis of the domestic architecture and its ability to foster or prevent community interaction. Looking to collective domesticity, several entities acting on site will be analyzed:

- 1) Phase 1 and 2 residence
- 2) Phase 3 development
- 4) Student Residence

Additionally, alternative models of successful collective domesticity will be studied in a similar fashion.

Site visit

Situating the project within the present-day context, it is necessary to move away from historic materials to delve into site-specificities. Spending two weeks in Cape Town, post p1, I intend to conduct, with care, a thorough analysis of the state of domesticity and subsequently the potential for collectivity. This will be done through meetings with residents, students as well as academics.

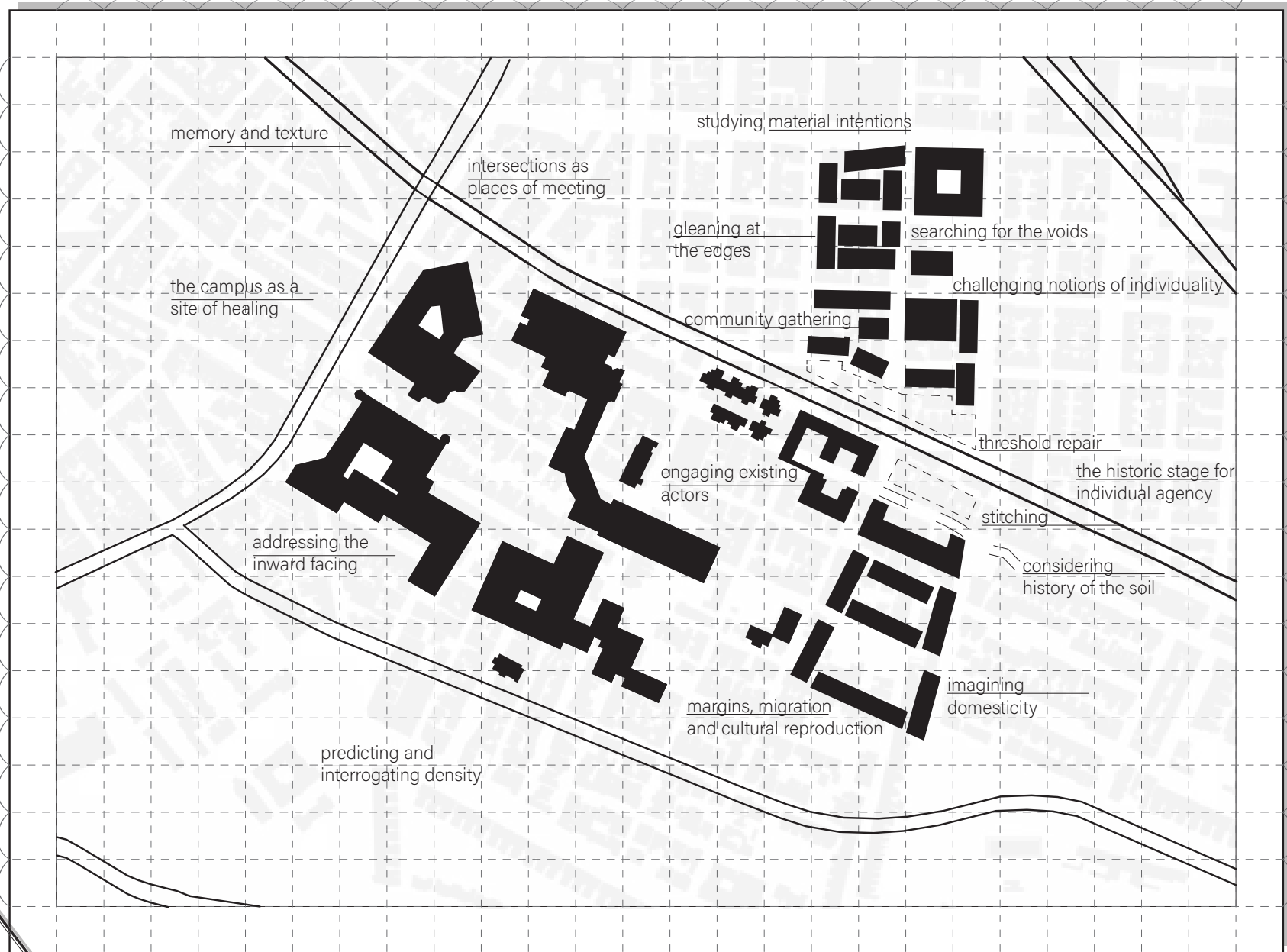
Research position

Negotiating domestic repair in contemporary District Six requires an in-depth understanding of the various layers of complexities acting on the site as well as in the scarred landscape. This diagram depicts these complexities alongside the domestic act of sewing - a careful craft and practice of repair and maintenance - here representing how the intended methodology hopes to stitch together these fragmented islands of domesticity.

Research Questions

Throughout this continued investigation, questions arise which have served to drive design thinking. Often sparked by literature and theoretical frameworks, these questions support **the research agenda of the project which is to negotiate and rethink what domesticity may look like in District Six today**. These ambitions are supported by fundamentally practical questions which I will be posing to myself through a concrete study of material culture as well as to the inhabitants of these domesticities.

February 2022



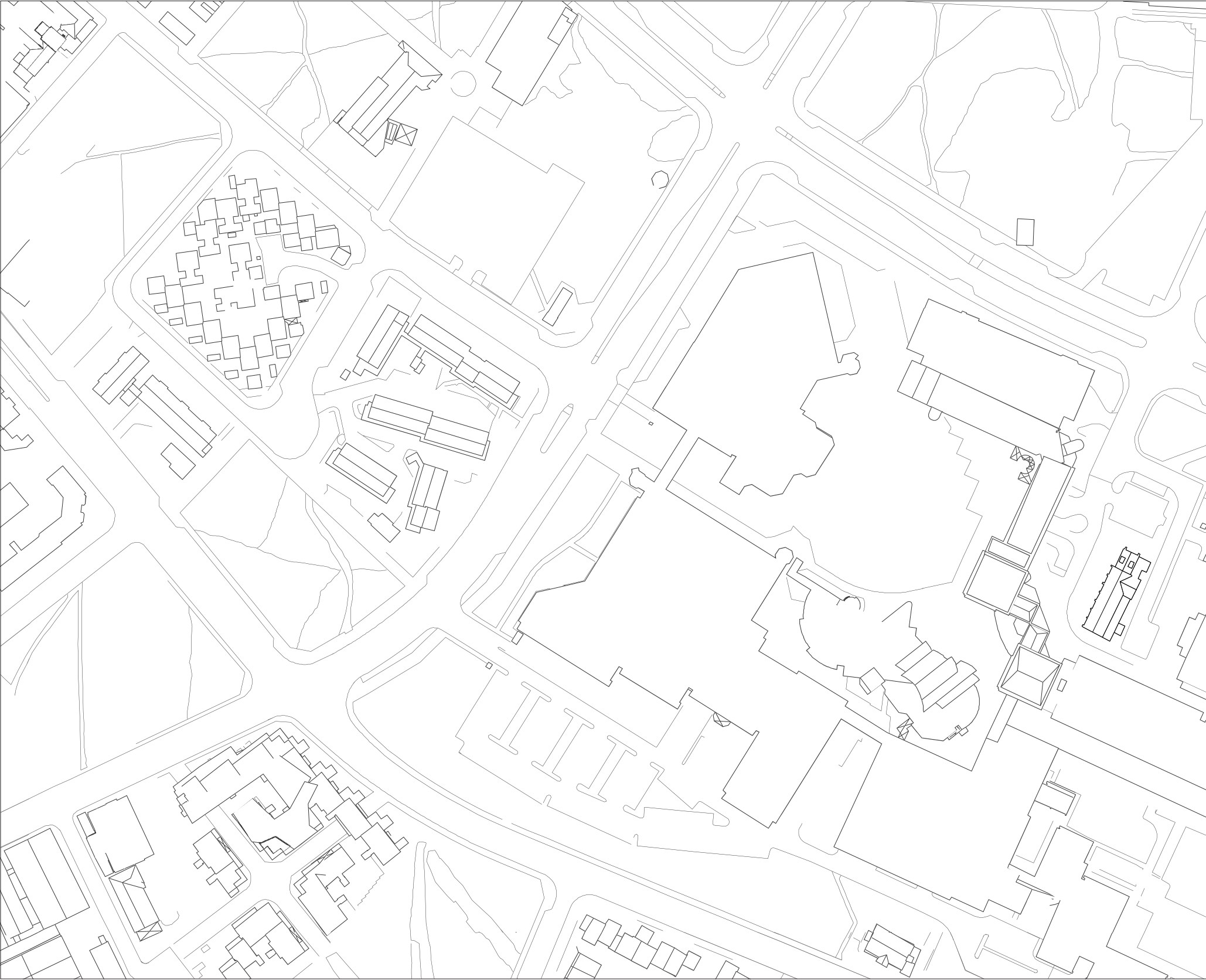
January 2023

We might imagine re-turning [the operation of analysis] as a multiplicity of processes, such as the kinds earthworms revel in while helping to make compost or otherwise being busy at work and at play: turning the soil over and over – ingesting and excreting it, tunneling through it, burrowing, all means of aerating the soil, allowing oxygen in, opening it up and breathing new life into it. (Barad, 2014, 168)

W.1.8 - 1.9

P1

EXISTING, ISOLATED



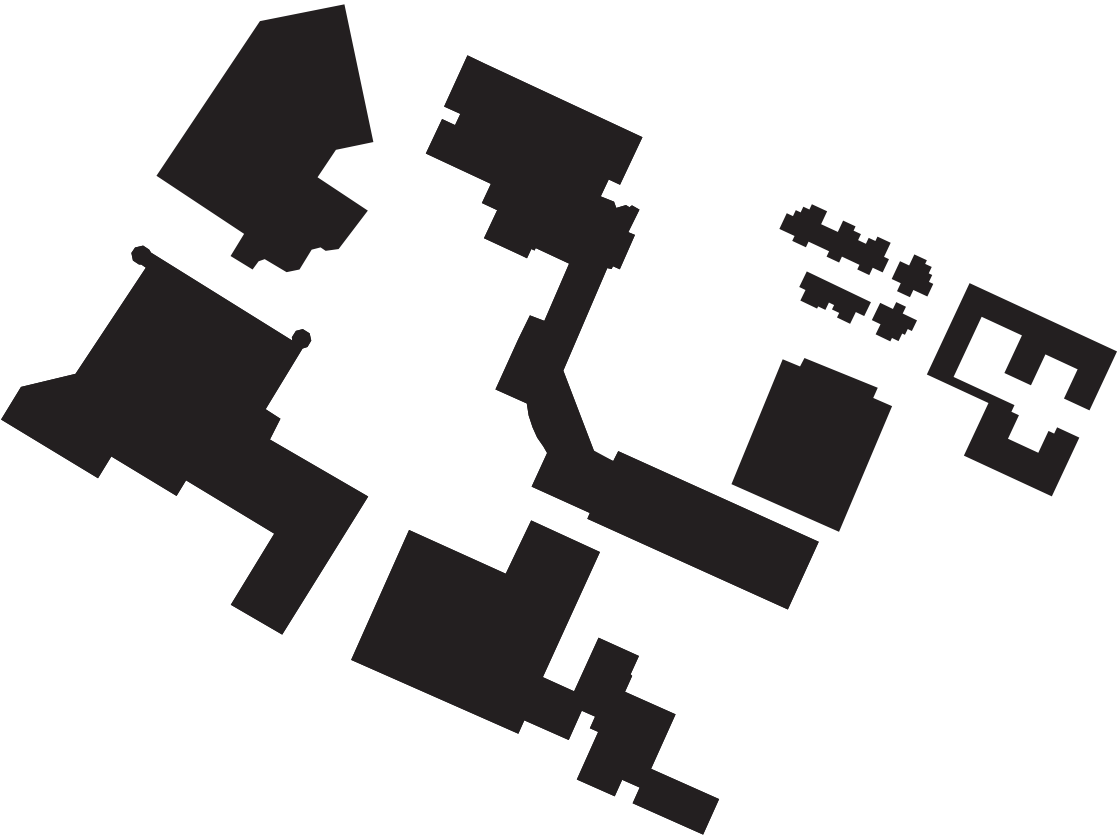
DOMESTIC CLUSTERS



W.1.8 - 1.9

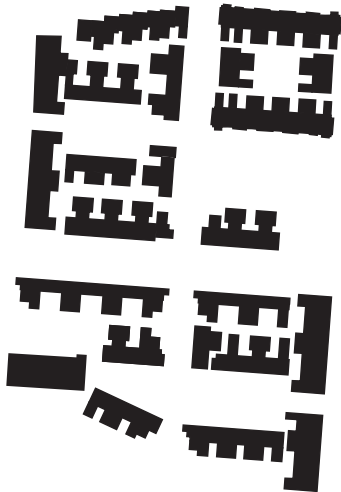
P1

RELATIONAL TENSIONS



Cape Peninsula University of Technology

Themes: Legacy of apartheid spatial planning; unwelcoming edges; inward facing structure; antagonistic scale



Pilot project and Phase 2 development

Themes: Negotiation between beneficiaries and their desire for suburban homes; inward facing neighbourhood project; attempt to honour the historic characteristics



Phase 3 development

Themes: Desire for densification; place-making; negotiating between beneficiaries and restitution for the land itself; attempt to leave behind some of the strict architectural qualities in favour of contemporary values



Public religious institutions

Themes: Centers for community gathering; link to the historic community; Heritage value of the buildings; these structures are their own islands amongst buildings that themselves envelope but do not open up to them.

POSITIONING

Problem statement

Non cohesive urban fabric: The already existing (or under construction) entities face inwards, away from the street. Similarly, the prospects for future developments bode much the same: fragmented, disconnected from the public domain and independent from the vision of collectivized domesticity of the past. As a consequence of this spatial tension, those affected find themselves living in an environment that facilitates an inward-looking and individualized domesticity.

Limitations

- 1. The historic District Six cannot be recreated - it should therefore be seen as an opportunity to study material culture and the subject in the public realm.
- 2. The bureaucratic spatial planning processes leave little faith in the government initiatives.
- 3. The issue of congestion is a wider one which this project cannot combat in its entirety.

Definitions

- 1. Cohesive Urban form: Referring to a public realm with architecture that might adhere to a set of subtle rules that allows incremental development of heterogeneous architectural form. Creates a strong sense of identity. Allows a sense of relations between buildings, and so communities.
- 2. Collective domesticity: Facilitated by porous thresholds, and notions about societal values. Those practices which might originate in the home and spill out into the public realm.
- 3. Negotiation: The development of a strategic system that allows for the stitching together of individual entities.

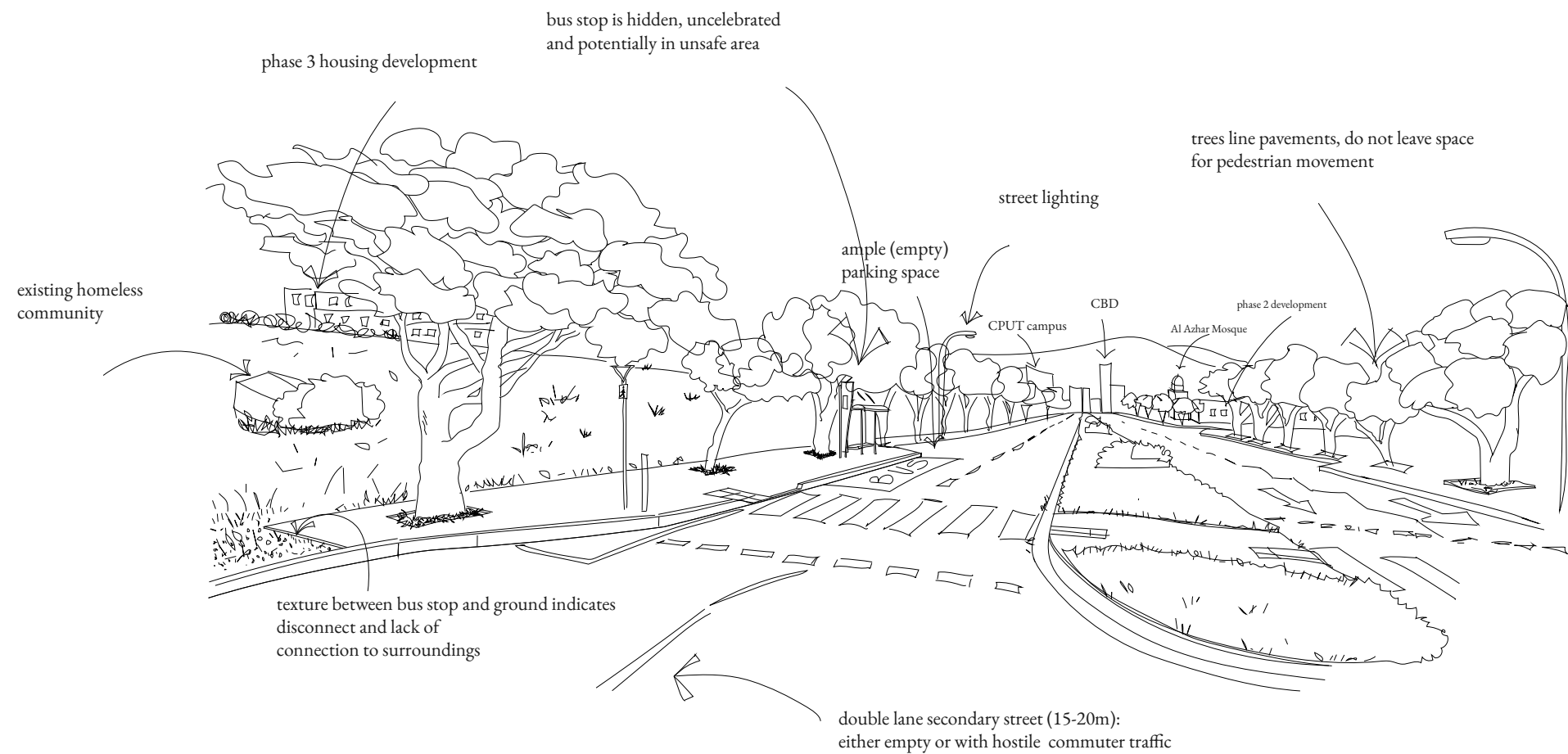
Design intentions

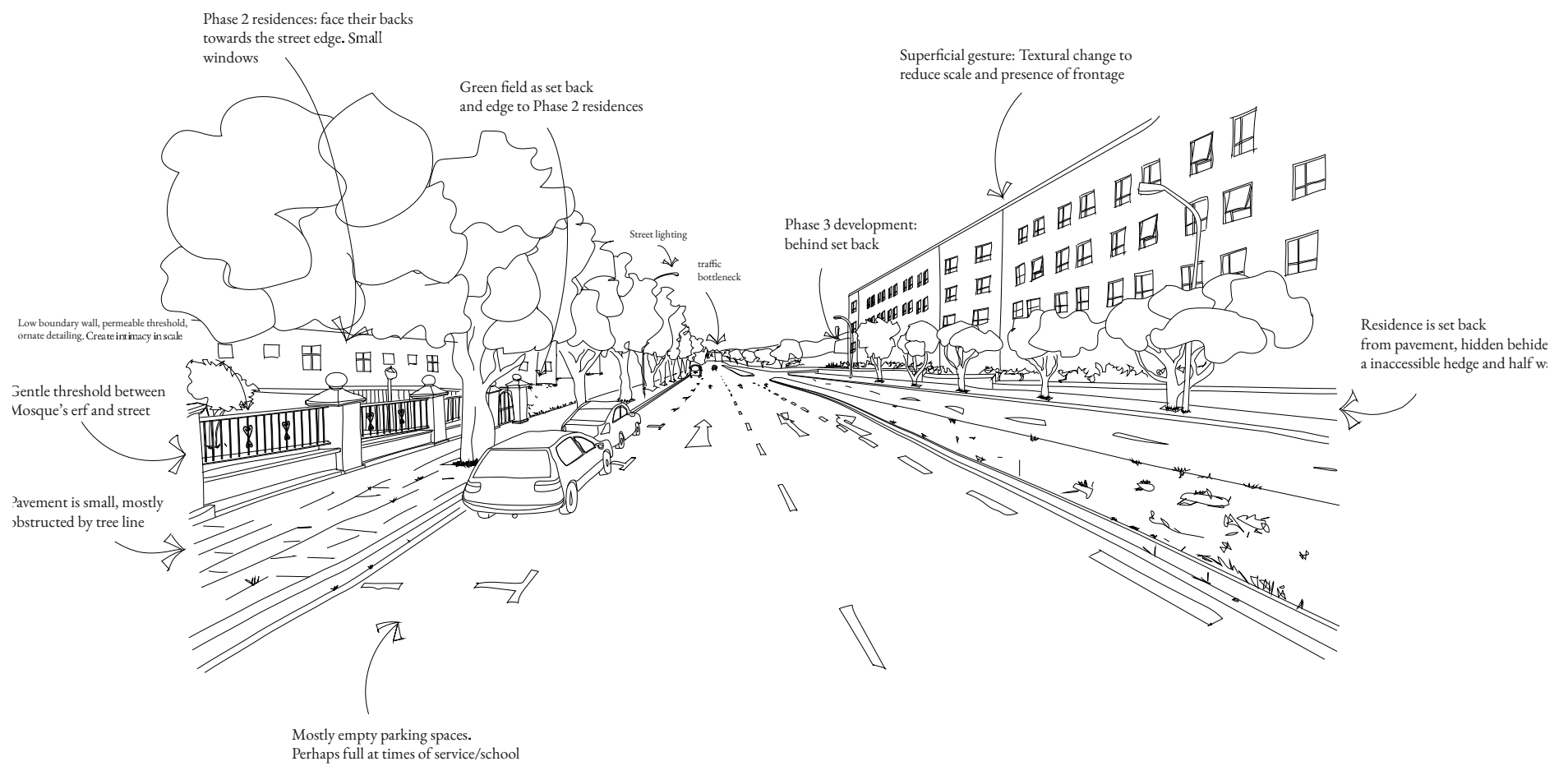
- 1. There is a need for re-engendering street life in District Six, especially the hostile Hanover street
- 2. There are a series of thresholds that should be designed to facilitate the spilling out towards the public realm.
- 3. These sites aim to negotiate between two conditions, as opposed to only facing inwards and away from relating to their neighboring form, in order to generate a sense of cohesion in the urban fabric.
- 4. These sites have two directions: from street to home and from home to street. Together, forming a string which aims to connect residents in collective spaces which have a domestic nature .



W.1.8 - 1.9

P1





W.2.1 - 2.4

Cape Town, SA

FIELD RESEARCH





CONTEXTUALIZING RESEARCH

Acknowledgments & limitations

Situating the project within the present-day context, it is necessary to move away from historic materials to delve into site-specificities. Spending three weeks in Cape Town, post p1, I intended to conduct, with care, a thorough analysis of the state of domesticity and subsequently the potential for collectivity. This was done through meetings with residents, students as well as academic friends.

Acknowledging limited access to the site these two weeks could have instead spanned months. The time was therefore spent corroborating the research I had thus far completed and ensured my research conclusions were founded in everyday lived experience of the interviewees.

Bridging the distance, there are many thank yous to make to those critical friends in academia and practice who supported me throughout this graduation and offered local insight:

- Simone Le Grange, UCT
- Khalied Jacobs, Jakupa Architects
- Dirk Naude, CPUT
- Tina Smith, District Six musuem

Additionally, I'd like to acknowledge the warmth of the District community who showed such eagerness to share their everyday as well as their past with me. Thereby maintaining the practice of narrative production and oral traditions in order to keep memory of the district alive.



District Six - Cape Town
Jessie Froman · 18 Apr · 🌐

...

Hello!

My name is Jessie, I am an architecture student originally from Cape Town now working on my masters dissertation which looks at District Six today. I am hoping to get in touch with some beneficiaries who have been able to return to the area and am wondering if anyone would be interested in meeting with me?

I would love the opportunity to share a conversation with you on your experiences having moved back to the area, how you find the architecture, space and landscape.

I would be most grateful to hear your stories.

Kind regards,
Jessie Froman

 Like

 Comment

 Share

  Martin Greshoff and 44 others

All comments ▾

  Martin Greshoff and 44 others

All comments ▾



Nassidien Seat
Good luck lady

5w Like Reply



Michael Herman
A great educational and professional opportunity, to apply your skills and expertise.
I wish you the very best in this endeavor.

5w Like Reply 1 



Nurunesa Levy
Hope everything goes well

5w Like Reply



Latief Daniels
Good luck 👍

5w Like Reply



Dianne Voges
Hope everything goes well

5w Like Reply



Dianne Voges
Hope everything goes well

5w Like Reply



Curly Valoo
Good luck 🍀

5w Like Reply



Sharifa Jassiem
Hope everything goes well

5w Like Reply



Martin Greshoff
[Shahnaz Arnold](#)

5w Like Reply



Joan Bray
Good luck as well from me 😊

5w Like Reply



Darrel Abrahams
Come on guys - put up your hands.

I can't because I did not move back to the area; which is a prerequisite from the young lady.



Darrel Abrahams
I hope everything goes well for you my dear... 🙏

5w Like Reply



Sylvia Phillips
Hope everything goes well

5w Like Reply



Jessie Froman [Author](#)
Thank you everyone for such warm enthusiastic responses!

5w Like Reply



Eddie Thompson
Goose teeth

5w Like Reply



James Kuiler
I would like to engage you on Messenger, so you can provide me with your personal contact details.

5w Like Reply 1 



Claude Petersen
Hi Jessie,if you have time,perhaps you could knock on some doors in D6..
Happy to assist wherever.Good luck.our stories should be kept alive.With a bit of innovative thinking D6 could easily have been restored.Consider all those old European cities,with the ancient architecture.D6 could have looked like that now.

5w Like Reply 3  



Farida Solomon
Hope everything goes well

5w Like Reply



Martin Greshoff
[Admin](#)  

I hope that someone will be able to assist [Jessie](#)

5w Like Reply 1 



Soraya Sorayt
Yes. Was bornbrought up. Got married. Had children. Moved. Of. D6

4w Like Reply

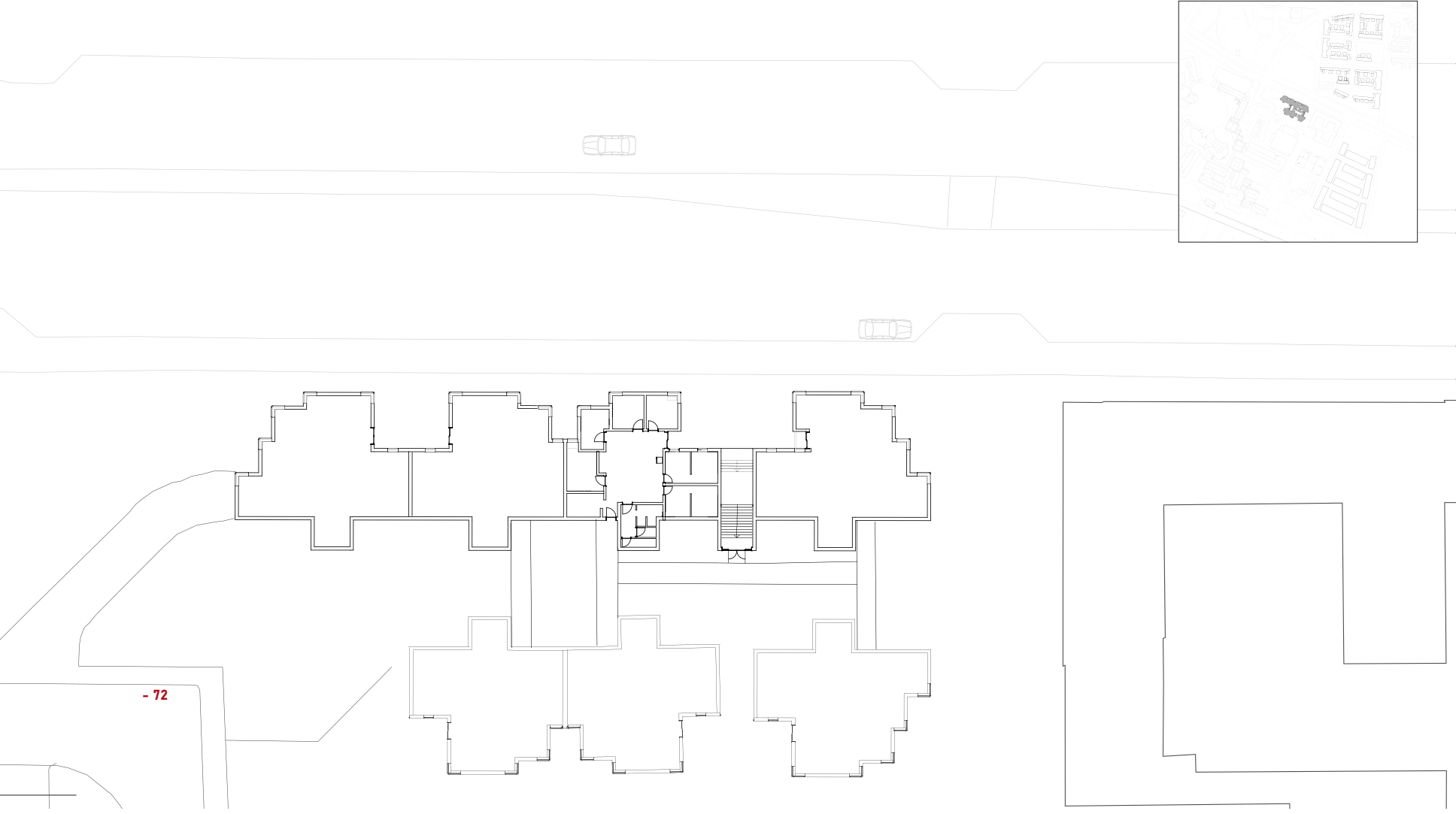
DOMESTIC TYPOLOGY STUDY

Cubicle domesticity

The sandenburgh residence, which will be the site of my catalytic micro project, a student accommodation built in the 90's with the university presents a cubicle style living situation for the students.

With limited communal facilities, a shared kitchen offers basic service though students do not comfortably appropriate the dark open-plan lobby opting instead to eat in their rooms,

While an ambiguous shared tv and games space on the ground floor is hidden behind curtains and turns away from the street.





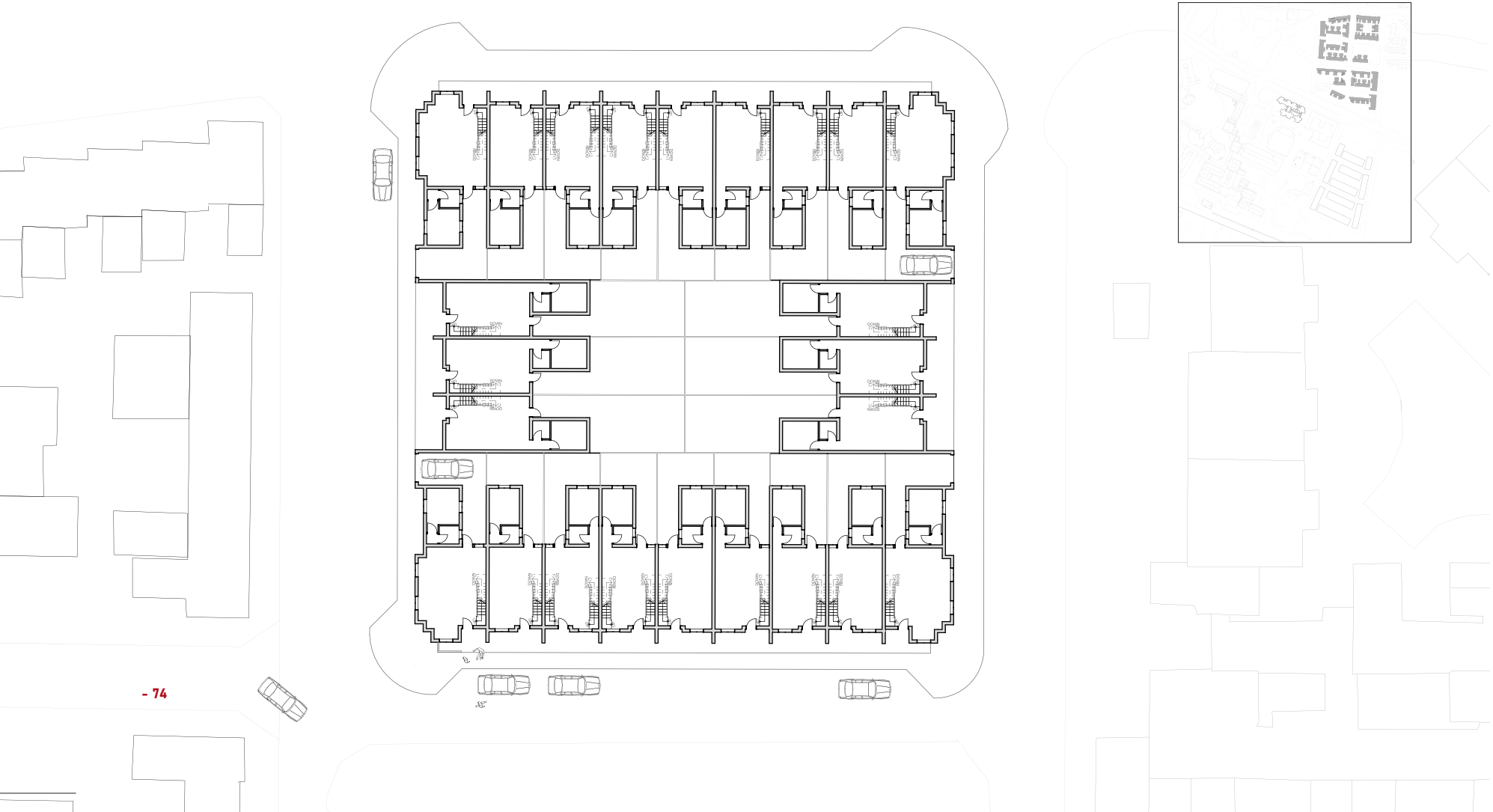
DOMESTIC TYPOLOGY STUDY

Suburban neighborhood

The phase 1 and 2 residence clusters, built-in 2001 and 2012 were driven by participatory processes with ex-residents and show a tendency toward suburban ideals with requests for individual car garages in the front,

Private service courtyards in the back and present the notional home for the nuclear family.

Despite these modernist characteristics, the architecture attempts to relate to the street at the threshold with stoeps, spaces for appropriation and occasionally small balconies. Though the presence of the car in the neighborhood is evident





W.2.1 - 2.4

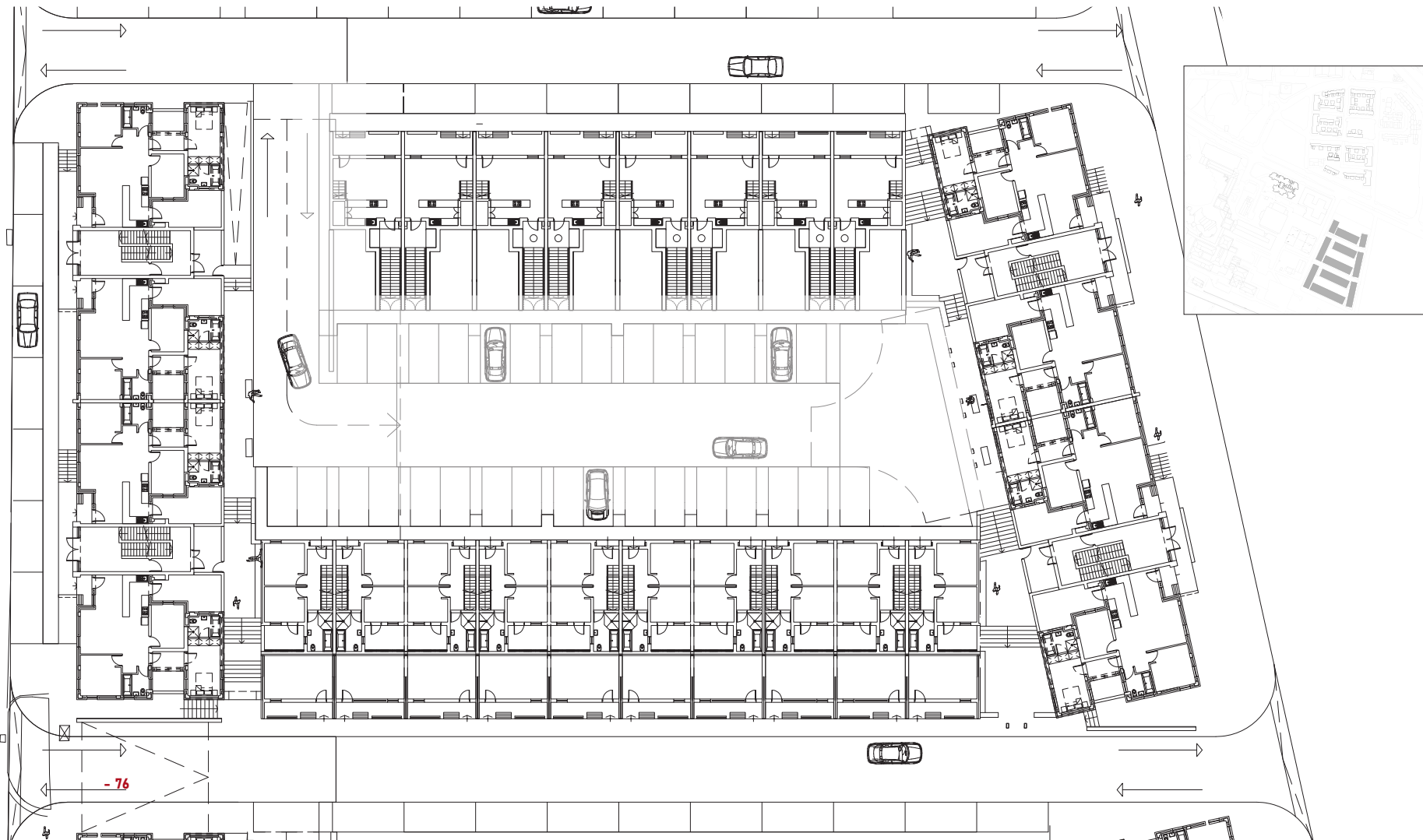
Field research

DOMESTIC TYPOLOGY STUDY

Urban block

Phase 3, completed this year, presents domesticity with more contemporary architectural expression. With flexible unit sizes and potential for extension, the blocks are designed with a pedestrian street in the front, just off the kitchen and living room, with again stoeps imagining an engaged street and with the car courtyard at the back of house.

When we look at the overall project, we see the residential buildings set back from the main street, waiting for another project to negotiate this complex street frontage





SITE REFLECTIONS:
SEE APPENDIX

Points of concern: On site

- Parking
- Traffic
- Homelessness
- Temporality of students and belief by residents that they are disinterested and not aware of the heritage of the land they live on
- The potential that even the community who will be moving in might be foreign to the area too, with past residents selling their erf and taking the restitution money
- The temporality of the religious buildings and the impact on traffic and parking in the area
- The lack of commercial programme
- The student housing casts a great shadow on a residential area
- Unused pedestrian bridges

Points of concern: Not on site

(to be taken into account for contextualization, but not included due to limitations)

- Homelessness in the country
- Suburban sprawl (to places like Brooklyn)
- Land claimants and restitution throughout the country
- D6 is a special case, with political expedience because of the empty land, the active community, the proximity to the CBD and the urgent and complicated need to develop and also to afford social housing nearer to the city..

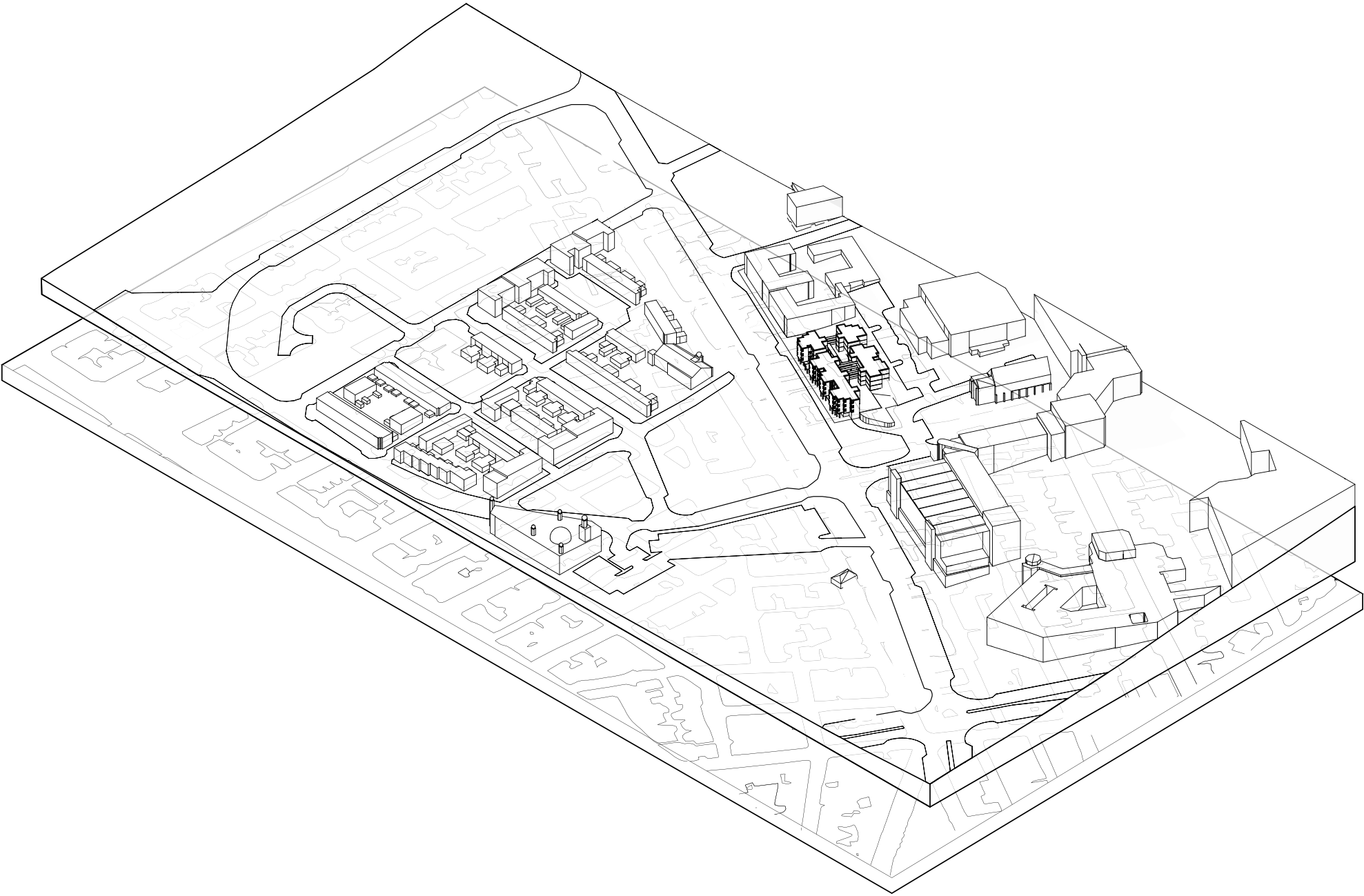
Questions

- How does the way people live together facilitate a cohesive environment
- How can bureaucracy and planning tension be represented and accounted for in spatial terms
- The issue of transience in community members: Whether it be the student population or incoming residents who are renting from beneficiaries of restitution housing:
 - How can the architecture possibly give form to that history and to the land so that those new comers or even the transient student population might engage with it in a similarly meaningful way.
- How to recreate the celebrated feeling of arrival to a street, from a secondary artery?
- How can the contemporary stoep offer a solution to the inhospitable and defensive fencing strategy of the campus, as well as allow for appropriation and pinching of the street and an engagement with the memory of the historic layer?

Major themes

- The street
- The fragmentation of communities
- The role of the car





DESIGN DIRECTIONS

W.2.1 - 2.4

Field research

Programmatic ideas

1) A focus on housing mixed used for students and residents
- Located along the two bridging erfs and located in the knuckle between residents and students
- The elderly have an issue of stairs, but you could put the students on the upper floors and in that way, invert the granny flat model

2) Pinching the street
- The bottlenecks to the east and west of Hanover dictate that the widening of the street at this stretch is not continuous and so shortening the width of the street along the site is viable
- It will bring more shading to the overexposed area and may offer a plinth to the student housing to activate the ground floor and create a more cohesive architecture along the site

3) Old- age home
- Can be coupled with student living and students of the nursing faculty

4) A commercial function that gives residents the opportunity to generate income
- Many of the original families had multiple stores which they owned, perhaps attempting to revive commerce and mixed functions in the area

5) Community gardens
- Taking note from the concept of mean-while sites and acknowledging that these fields may remain fallow for some time
- Looking at the organization near fruit and veg city. Where there is a spill out market
- An opportunity to create a sense of place, a place for coming together, an opportunity to engage students and residents, providing shading and greenery where now rubble lies, active natural water channels

6) Market function
- Focus on healthy living
- Touches on historic layer
- Allows for low cost commercial exchange
- Has temporal nature

7) Educational facility
- To make the temporal and new actors aware of the heritage value of the land
- Located opposite the campus and offering a counterpoint project to the weight of the modernist island campus.

W.2.5

Urban scale

THE UNSTITCHED URBAN FABRIC

Remembering the old grain

Overlaying the contemporary situation with the densely packed grain of the historic district we come to see how disconnected the various clusters are in the urban fabric.

Remembering the old grid

However, while the alien campus faces inwards and subverts the grain and grid of the historic layer, the new clusters attempt to re-engender the old grid lines of the district

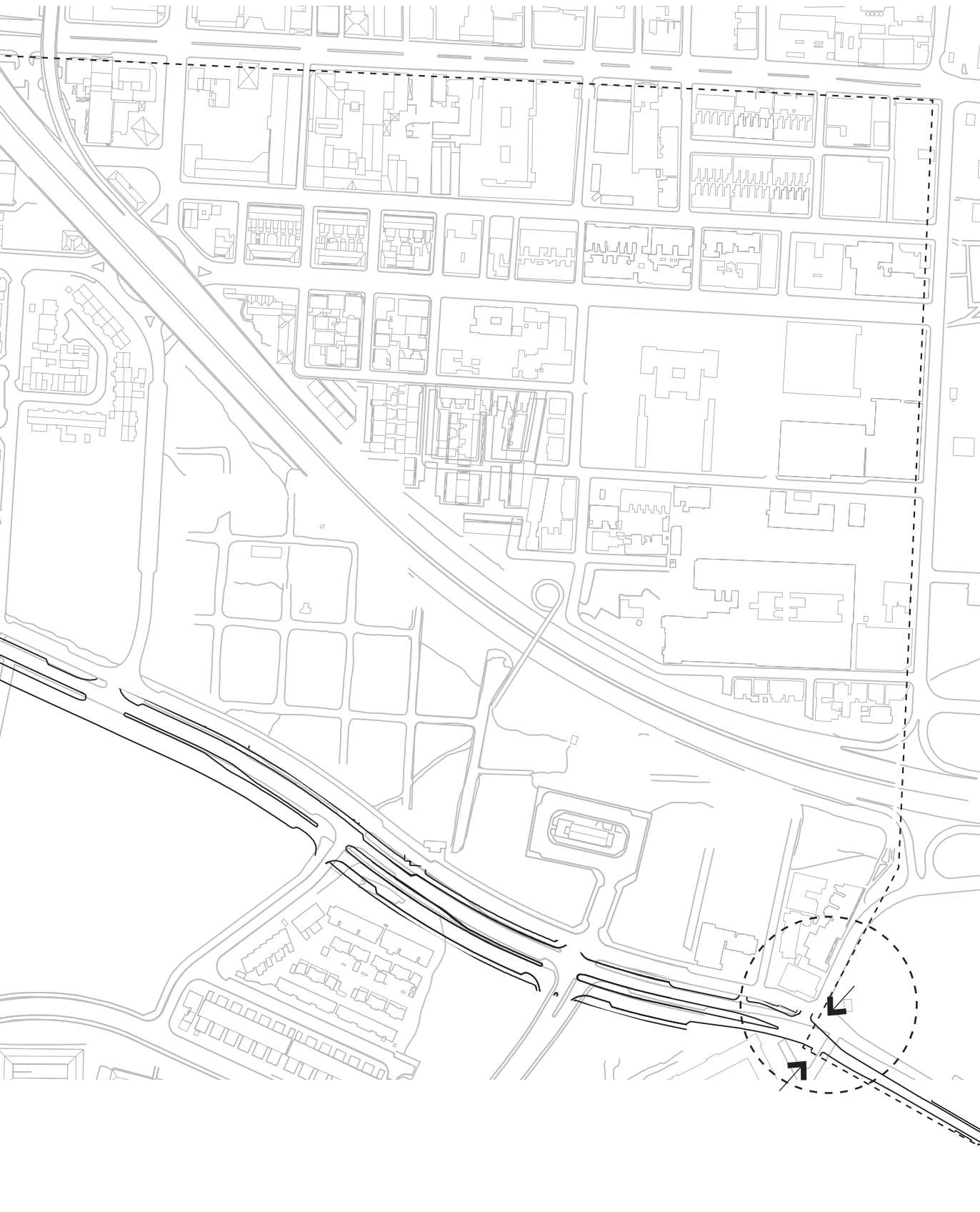


W.2.5

STREET AS MATERIAL CULTURE

Urban scale





Street as remnant of racist spatial planning

The unnecessary widening, specifically at the boundary of District Six, is understood as a hostile act of material culture manifested during the razing of the area and meant to disorient residents who no longer recognize the grain or street patterns which held the memories of community life.

This 6 lane thoroughfare through the district bottlenecks at the peripheries of the neighborhood and can therefore be argued as redundant. This provides the argument for a proposal to pinch Hanover Street to a more intimate and pedestrian scale.

W.2.5

Urban scale

REFLECTIONS

What is your role as the protagonist?

The biggest fundamental difference between what was and what is, is the fact that there is now a large scale public institution on the site. And that such an institution has a social responsibility to engage with and create a community around themselves, and that is actually part of their role as a public institution

How does one allow extremely internalized places to re-orientate to the outside?

- Moving people out of their room into the collective corridor

What is the sectional relationship?

An urban block: Where different parts of the community could occupy different moments within one place

- And where are the moments of coming together?

Reconstituting this piece of city, as a generous piece of the city

What does the front and back look like, its a site in the round, which has a potential for hybrid with multiple frontages

Strategy:

An urban strategy and within it a strategy which involves the university.

Complex and intricate set of relations

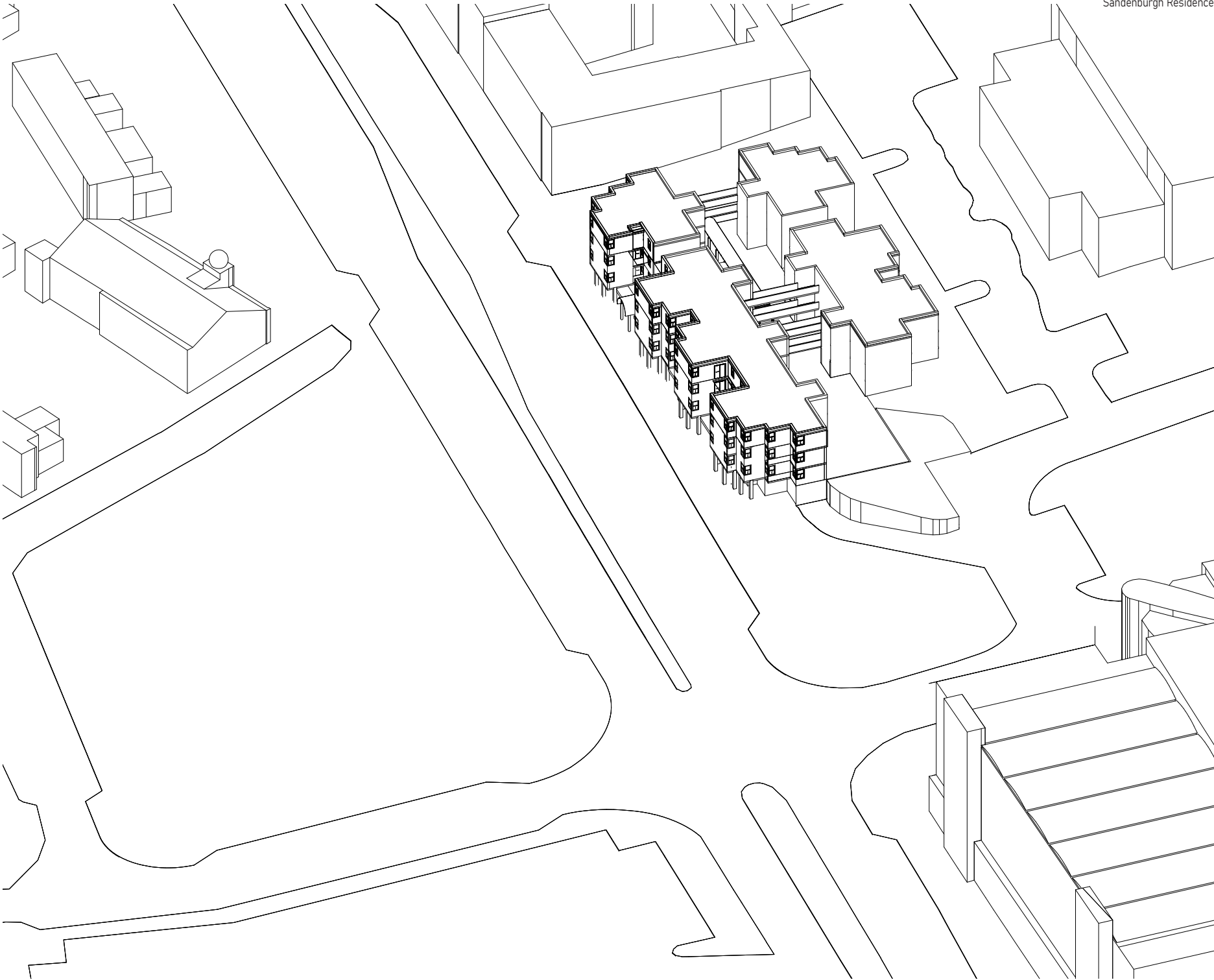
Generous, engaging and secure thresholds

Street strategy

- Primary, secondary, tertiary, pedestrian, court etc

- How do the thresholds differ at different moments in the street strategy

Existing Situation
Sandenburgh Residence



W.2.6

Engaging the street

SANDENBURGH RESIDENCE
A CATALYTIC MICRO PROJECT



Sandenburgh Residence: Existing
Section to street

Embedding the students and engaging the street

Feeling compelled to make a proposal in an already existing and arguably problematic building, this design strategy begins with a micro project that tested tools drawn from the historic research on the sandenburgh residence. The addition to the existing, tries to renegotiate the relationship of the building to the street and the interior to urban life. The balconies as the multipurpose device, social space that engages the street, a social layer which sits as a threshold between the street and then building behind. A negotiated stoep, one on the upper levels which acknowledges contemporary security concerns as well as mediates the presence of the car dominated primary routes.



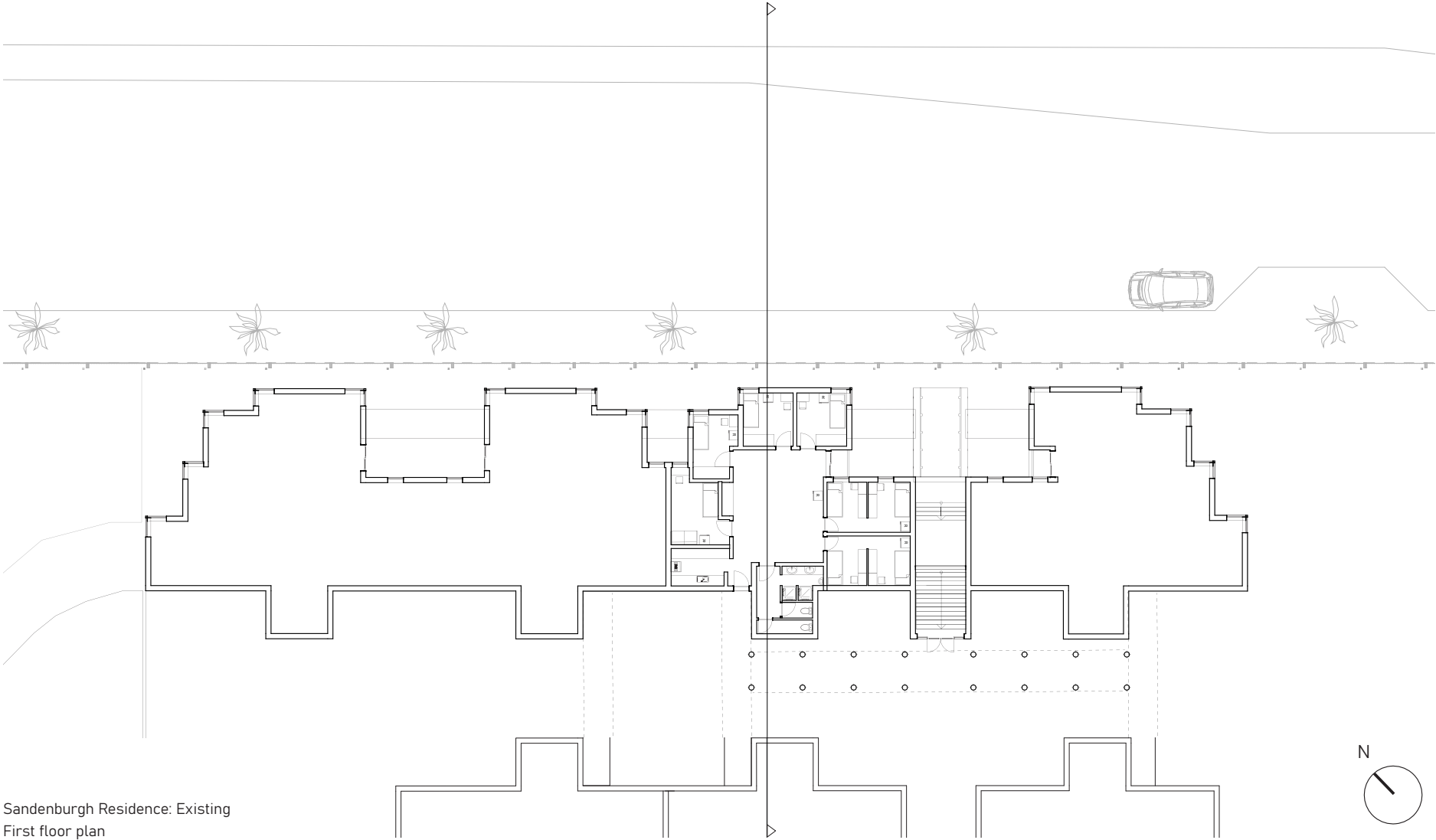
Sandenburgh Residence: Proposal
Section to street

0 1 2 4m

W.2.6

Engaging the street

SANDENBURGH RESIDENCE
A CATALYTIC MICRO PROJECT



Sandenburgh Residence: Existing
First floor plan

Embedding the students and engaging the street

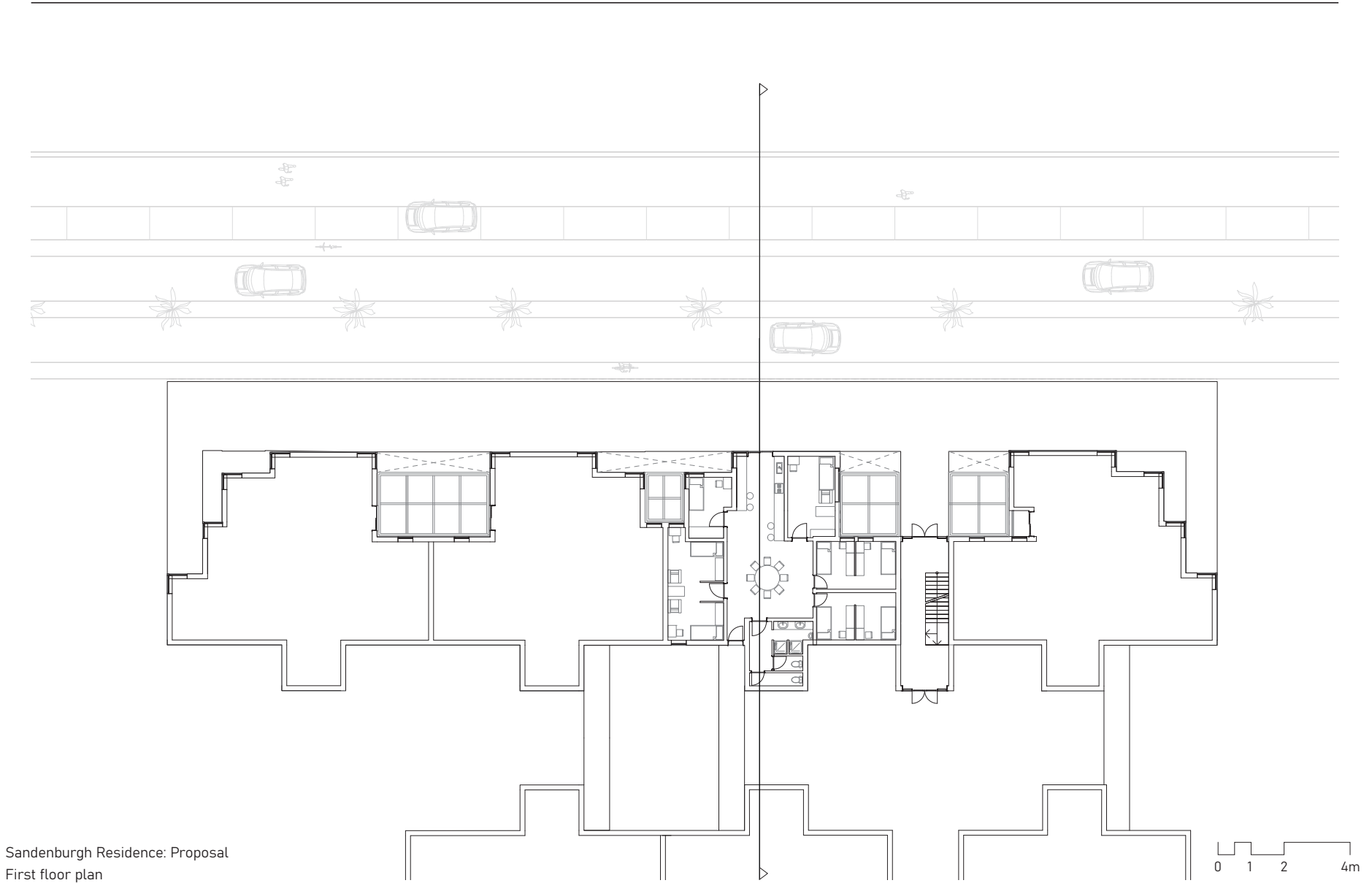
Here in the existing plan, you see detailed one cluster of 8 students, with this large unused space in the center, with the kitchen hidden to the left of the entrance which comes off of the dark unused courtyard. a small balcony lets in natural light from the east

Here, the proposal creates a second entrance. For more dynamic circulation, whereby the new main entrance comes through a deck gallery overlooking the street.

By celebrating communal domestic practices, the kitchen is moved to the front and becomes an active part of the space, and allows for a spilling out to the widened balconies, offering a new circulation street along the warmer Northern facade while engaging the

street. This central core is now given value and seen as a gesture for appropriation

Is now activated with a lightweight gallery extension, providing shading to the warmer bedrooms, which currently have permanently drawn curtains, while simultaneously appropriating the street, making use of the historic architectural forms, allowing for visibility and engagement at the threshold. Here the material strategy of adding a second separate structure was an informative test for the development of my main site, as well as offering up a form and material palette for a more cohesive urban fabric



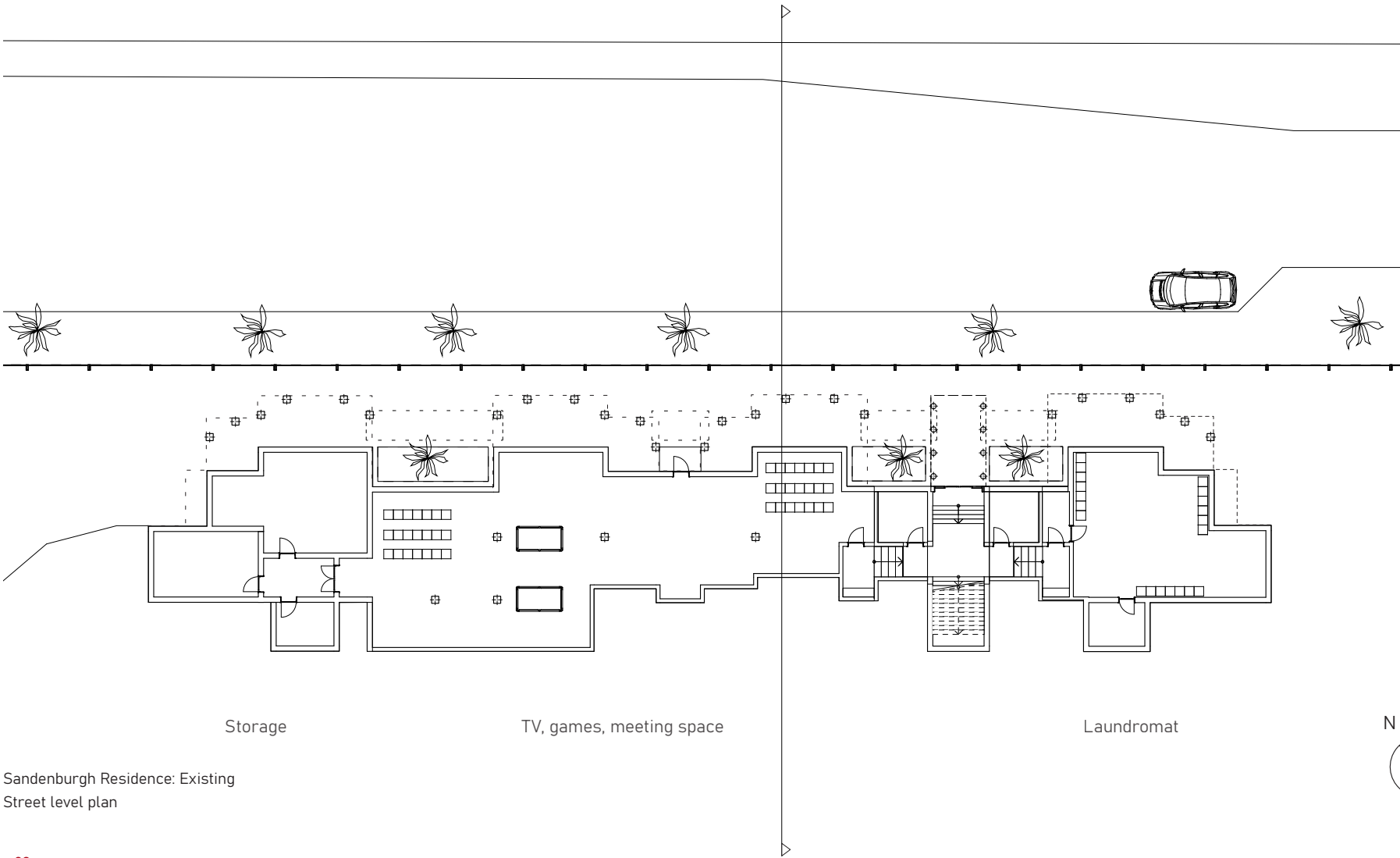
Sandenburgh Residence: Proposal
First floor plan

W.2.7

Engaging the street

SANDENBURGH RESIDENCE

A CATALYTIC MICRO PROJECT



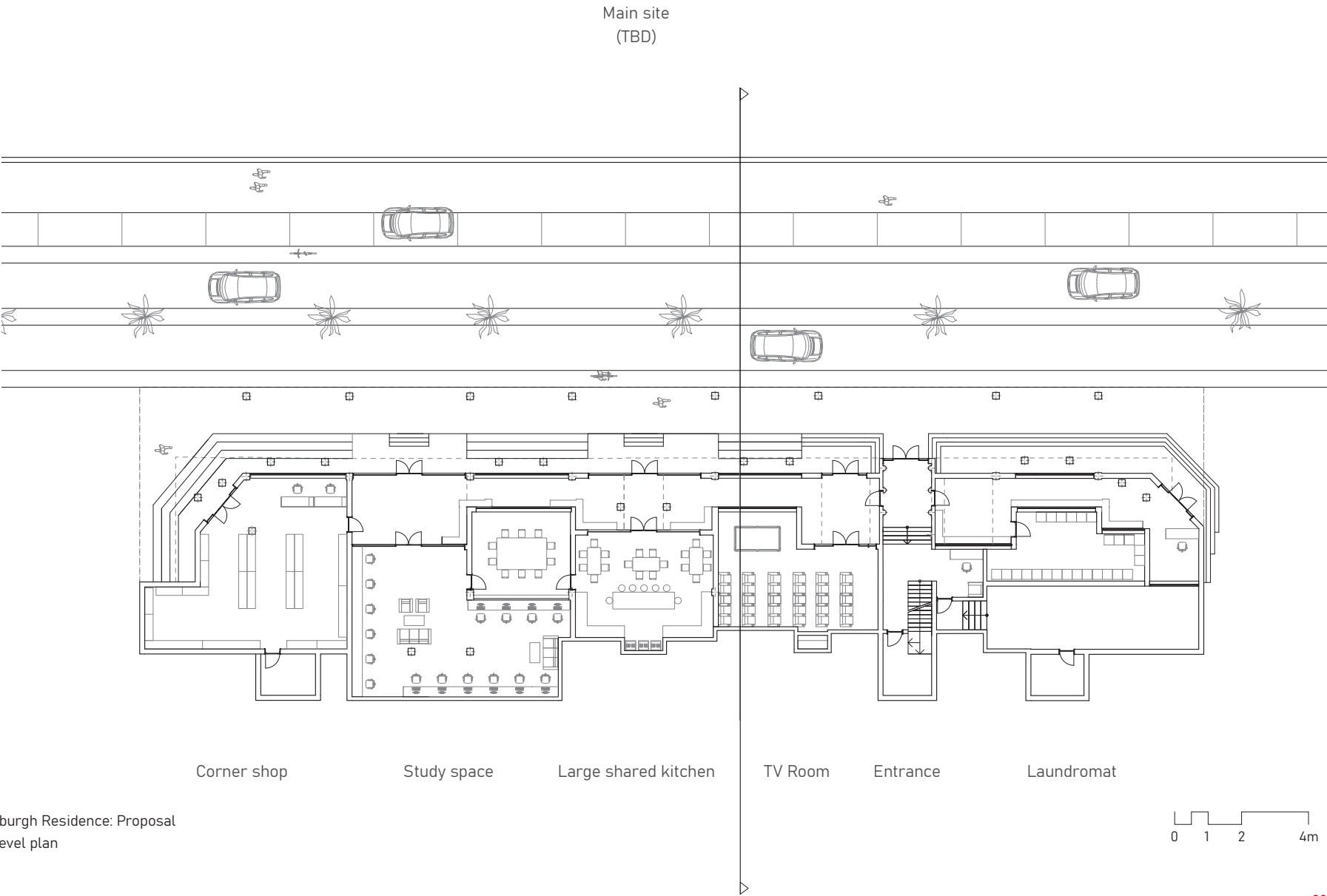
Sandenburgh Residence: Existing
Street level plan

Embedding the students and engaging the street

On-street level, currently the shared space is again another undefined void

With this new intervention, I extend the ground floor with a semi indoor out door circulation space, with a threshold reminiscent of the historic stoep. While articulating the corners, I position two commercial programmes, a typical corner shop and a laundromat. With at the center clustering collective activity, a shared

kitchen, TV, games room and study space. Finally, the existing stairwell is re-appropriated to become the main entrance once again, activating the street frontage with direct routing and providing access to the gallery balconies above.



W.2.7

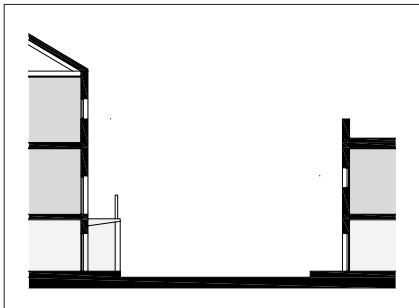
Engaging the street

SANDENBURGH RESIDENCE
A CATALYTIC MICRO PROJECT

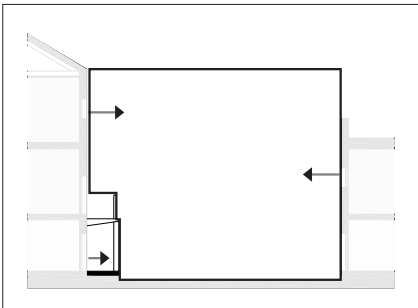
Testing bed

This micro project served as a testing bed for a series of contemporary tools which aim to generate an active engagement with the street through strong and generous urban frontages, porous thresholds and the eventual spilling out of activity. And attempted to dignify the domestic culture of the residence and catalyse the re-orientation of the students towards the new street

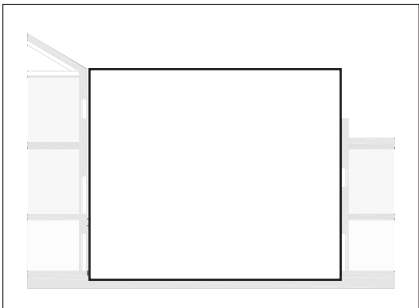
Historic principle
Mixed programme



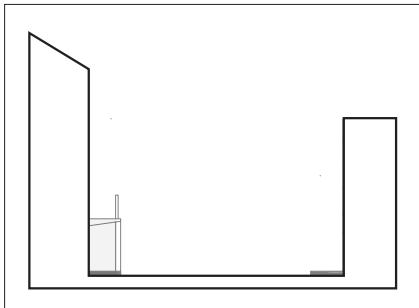
Historic principle
Strong urban wall



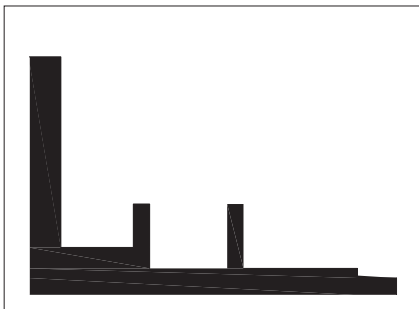
Historic principle
Strong urban wall



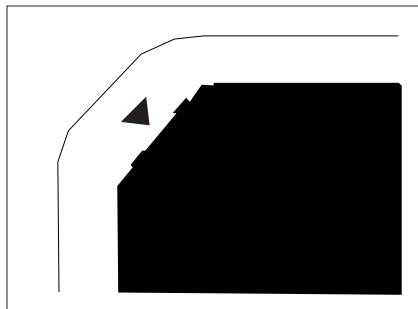
Historic principle
Strong urban wall



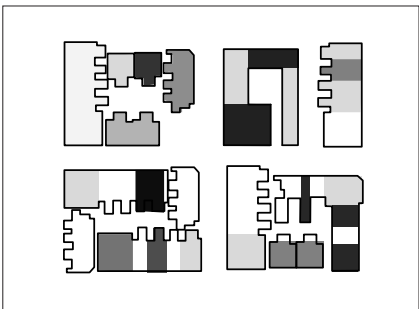
Historic principle
Platform + garden + stoep



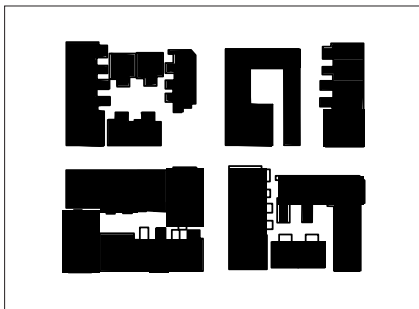
Historic principle
Chambered public corner

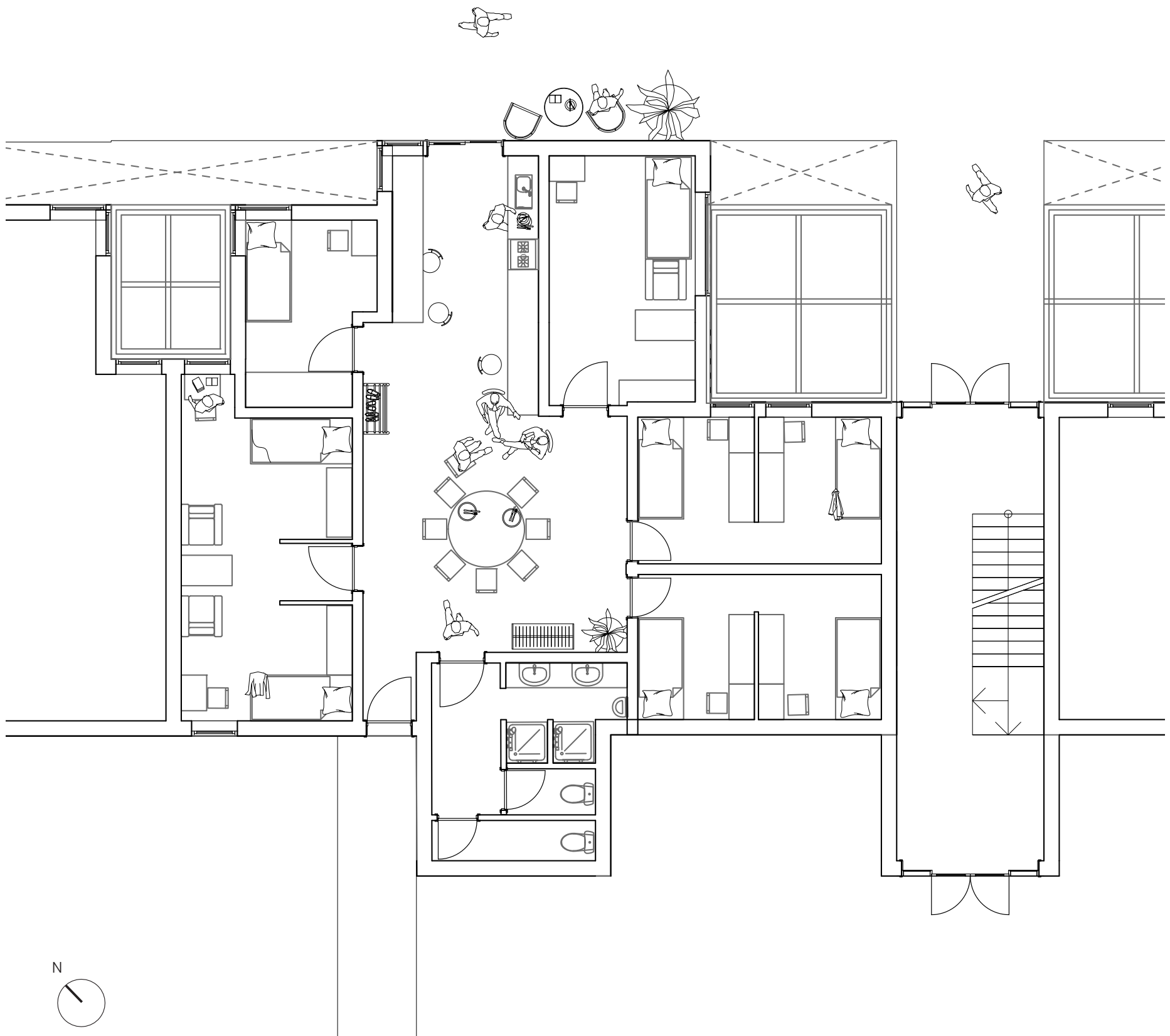


Historic principle
Mixed programme



Historic principle
Service courts and lanes





REFLECTIONS

What defines the urban form?

Negotiation of old grid lines and new. Seeing them as equally valuable.

Your project makes streets, so how to negotiate the new typology - the courtyard?

Answer: Why detract from the street with courtyards? There is currently a lack of activity in the area, safety concerns etc, By generating clusters of activity, connected to the street, the hope is that the architecture will facilitate a reactivation of the public realm

Trying to reinforce the courtyard with buildings make it an organic routing and becomes a sort of street.

- The forms of the building will have to change to accommodate that
- A micro urban strategy of small pathways through courtyards.

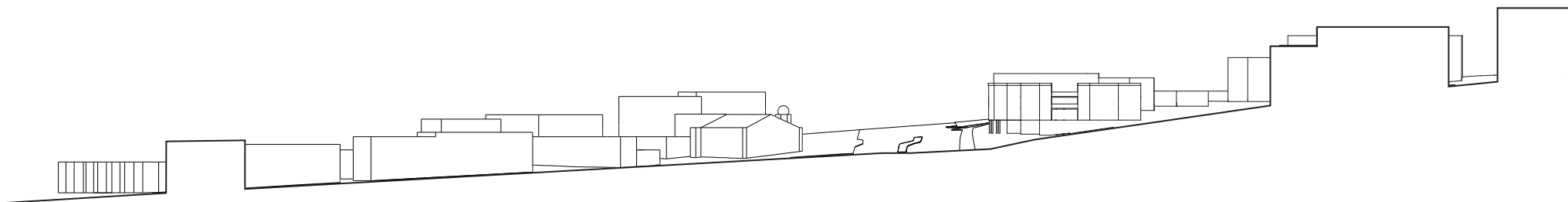
Using the topography to hide the car

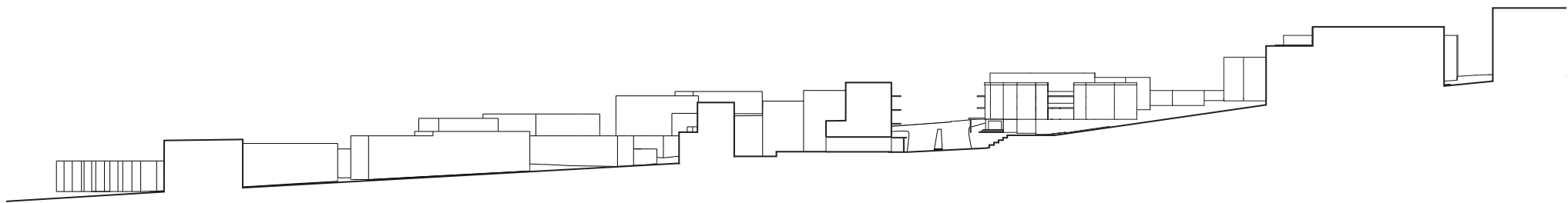
Negotiating scale of neighboring buildings and the large scale campus

A strategy for how buildings respond to fronts and backs

- Where is the lemon tree?

Trying to create another layer of what might become collectively understood landscape.





W.3.1

Urban scheme

PROPOSAL FOR THE RE-ENGENDERING OF STREET LIFE

City- making principles

Here the new urban scheme proposes the densifying of an urban wall along New Hanover Street, which is pinched to create a more intimate street profile. Stitching old grid lines with the new and treating the remaining fields as meanwhiles site, no longer fallow, thereby offering a productive use of the land with the development of community gardens.

Connected by contemporary desire lines, a micro urban strategy is introduced, one that offers organic circulation through public courtyards, acknowledging contemporary valuing of shared green space. A negotiation between street and courtyard.

Importantly, this scheme picks up old street lines from the demolished district, and by negotiating old and new grids, the site is respectfully stitched together, withholding value judgments or romanticized historic nostalgia.

Natural arrangement for the urban scheme:

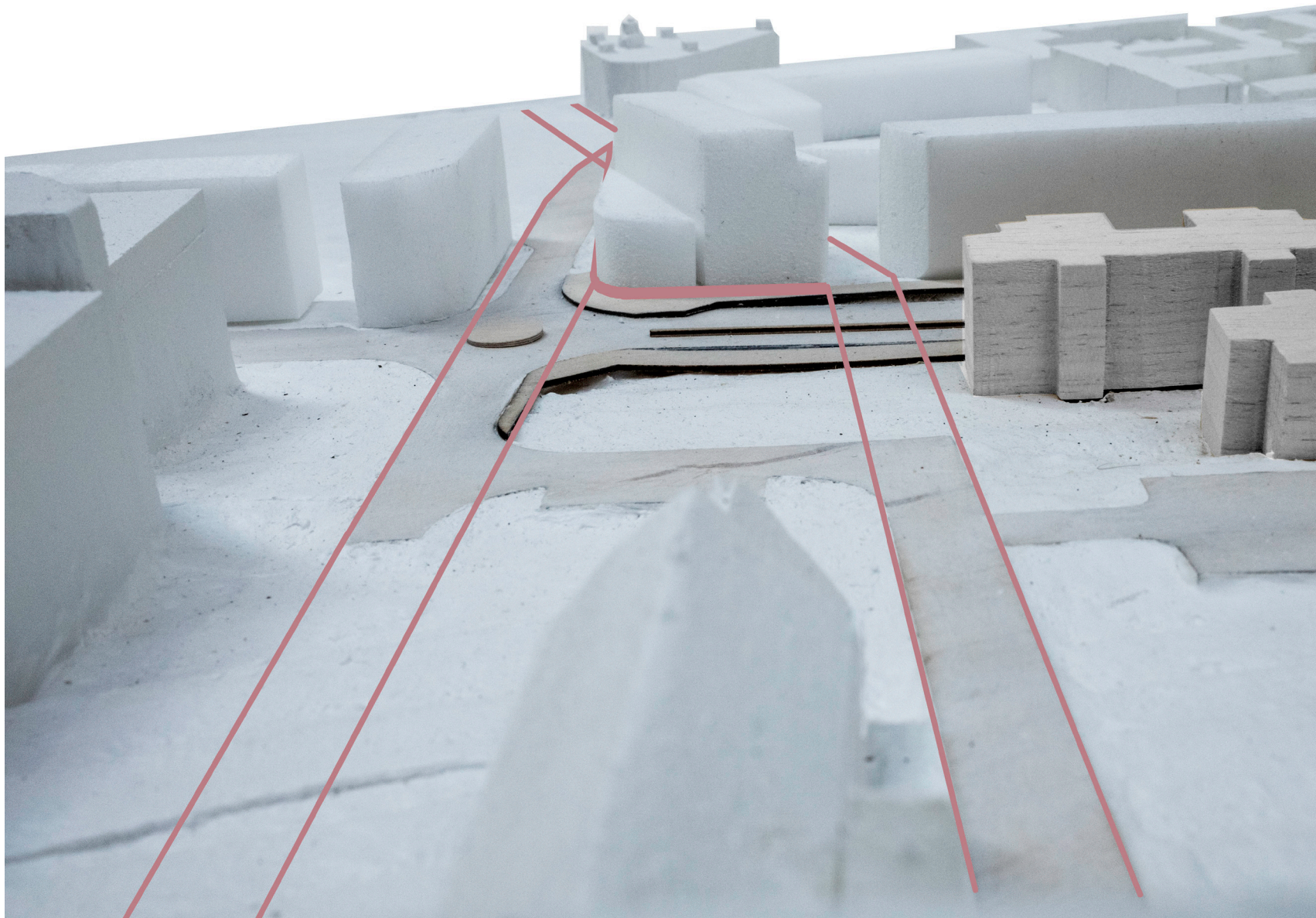
- All the mosques get a space in front of them
- Needs systematic strategy: cities rely on a balance of repetition and variation. The idea that you start with the typology of the terrace, deck, stoep. That you think about them in different ways, and that they have different relationships to the building, sometimes they integrally form part of the, sometimes they are attached to the front of the building.
- What you are saying here: to those that will one day make these other buildings in the urban scheme, these are two ways of thinking. They don't have to be the same, but this is the type that we are talking about.
- Other models that are not continuous decks: For the family units, wanting more individualized domesticity, they might want the loggia type of stoep

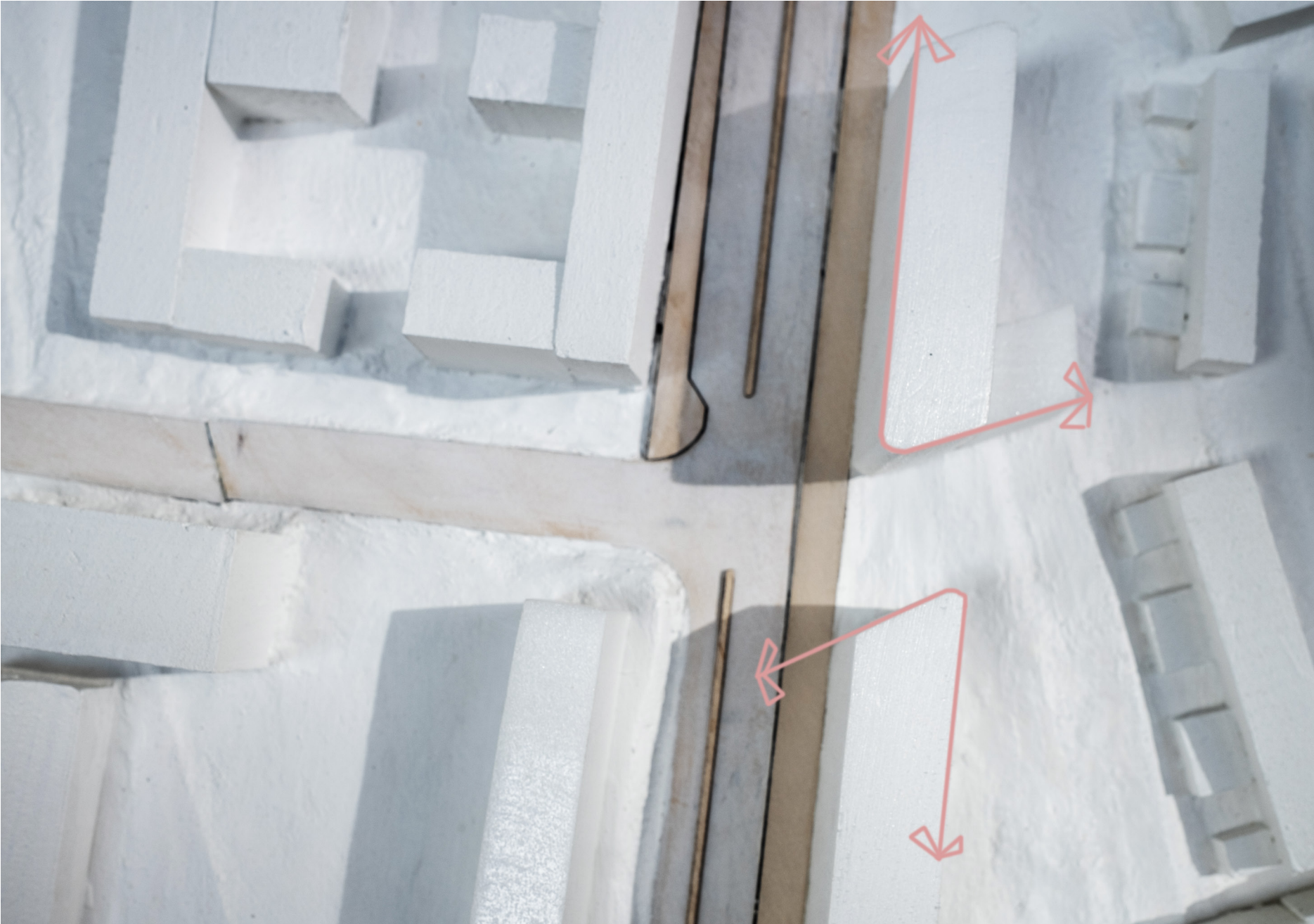


W.3.1

Urban scheme

PROPOSAL FOR THE RE-ENGENDERING OF STREET LIFE

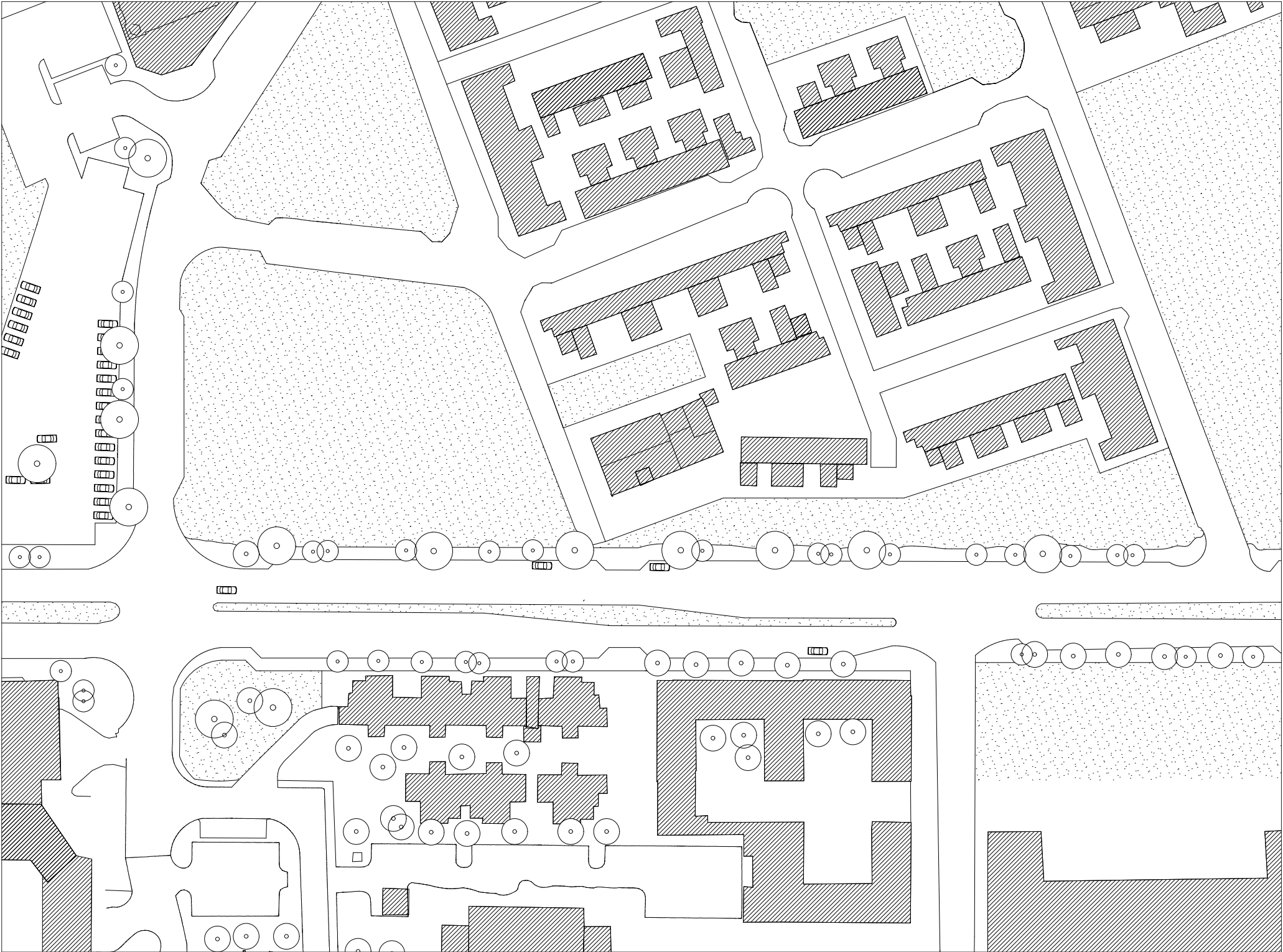


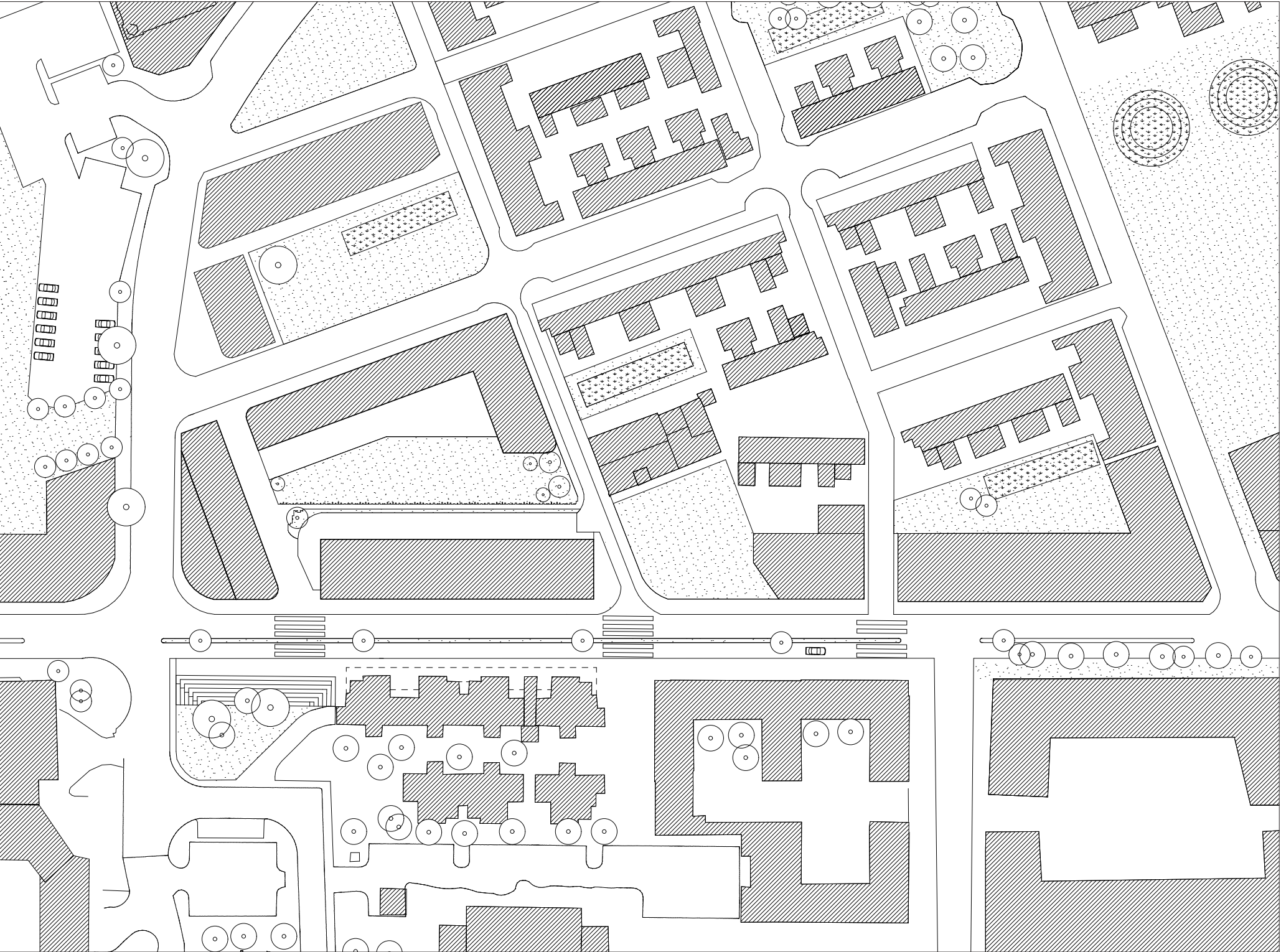


W.3.1

Urban scheme

PROPOSAL FOR THE
RE-ENGENDERING OF STREET LIFE





Urban scheme:
Proposal

W.3.2

Design of a block

PROPOSAL FOR THE
RE-ENGENDERING OF STREET LIFE

Three blocks around a courtyard

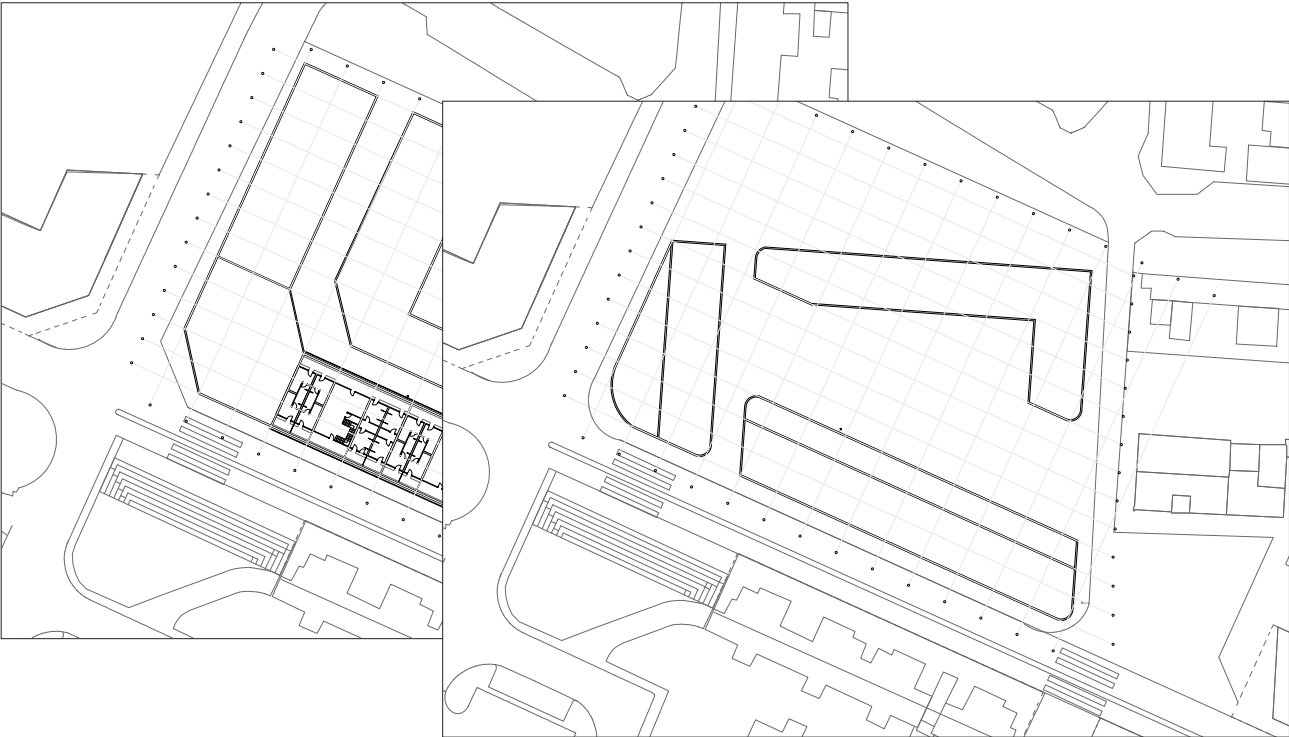
To illustrate the urban schemes principles the project site is selected as a representative territory for the wider scale thinking. Taking note of historic tools, the urban scheme's main principle is that buildings make streets, Here, Three blocks around a courtyard depict the urban street strategy and the adjacent buildings responsiveness.

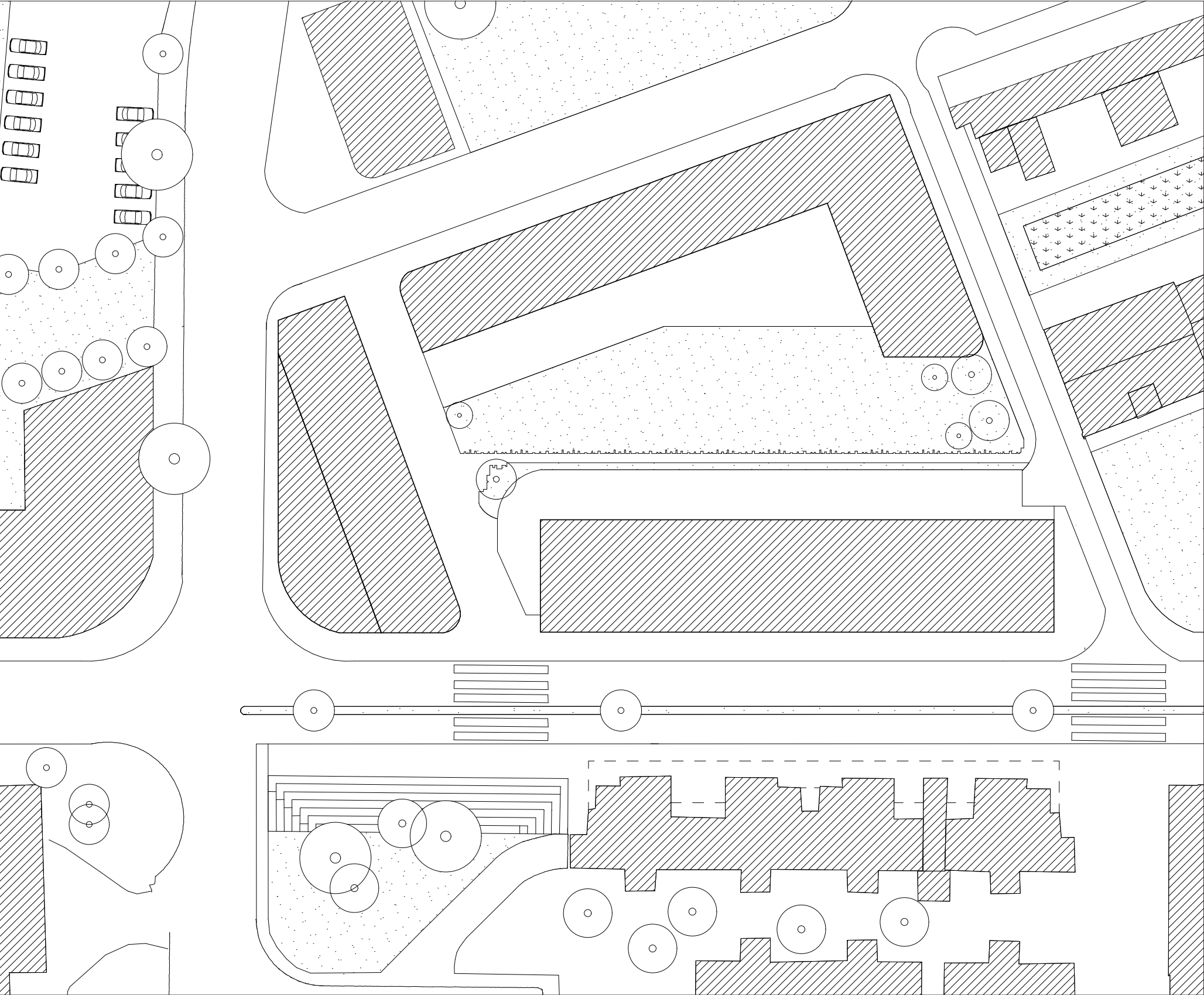
Moving to my main site, Three blocks around a courtyard. A public building, at the intersection towards the campus, a residential building nearer to the neighboring community and the design for a student housing with public deck at the threshold of Hanover street, Which I chose to develop further for my graduation project.

The role of stitching together streets, palimpsests densities becomes a main ordering system, with the open spaces left as different characters and roles - particularly a garden, wild thing, park, creche

There are other things that are interesting, the mosque which is currently on the other side of the road. The role of the project is to stitch, then this section connects out with new housing projects at the periphery. Currently these are disliked by the community, but if they were more connected spatially, then maybe they could be integrated into community

The buildings are formed by their urban environment: The primary concern of my project is the piece of city, and there forms are relatively simple, but they adjust themselves always to reinforce the city and to think carefully about fronts and backs, whats collective, whats private, the layers between those two things. Thats what they're about.

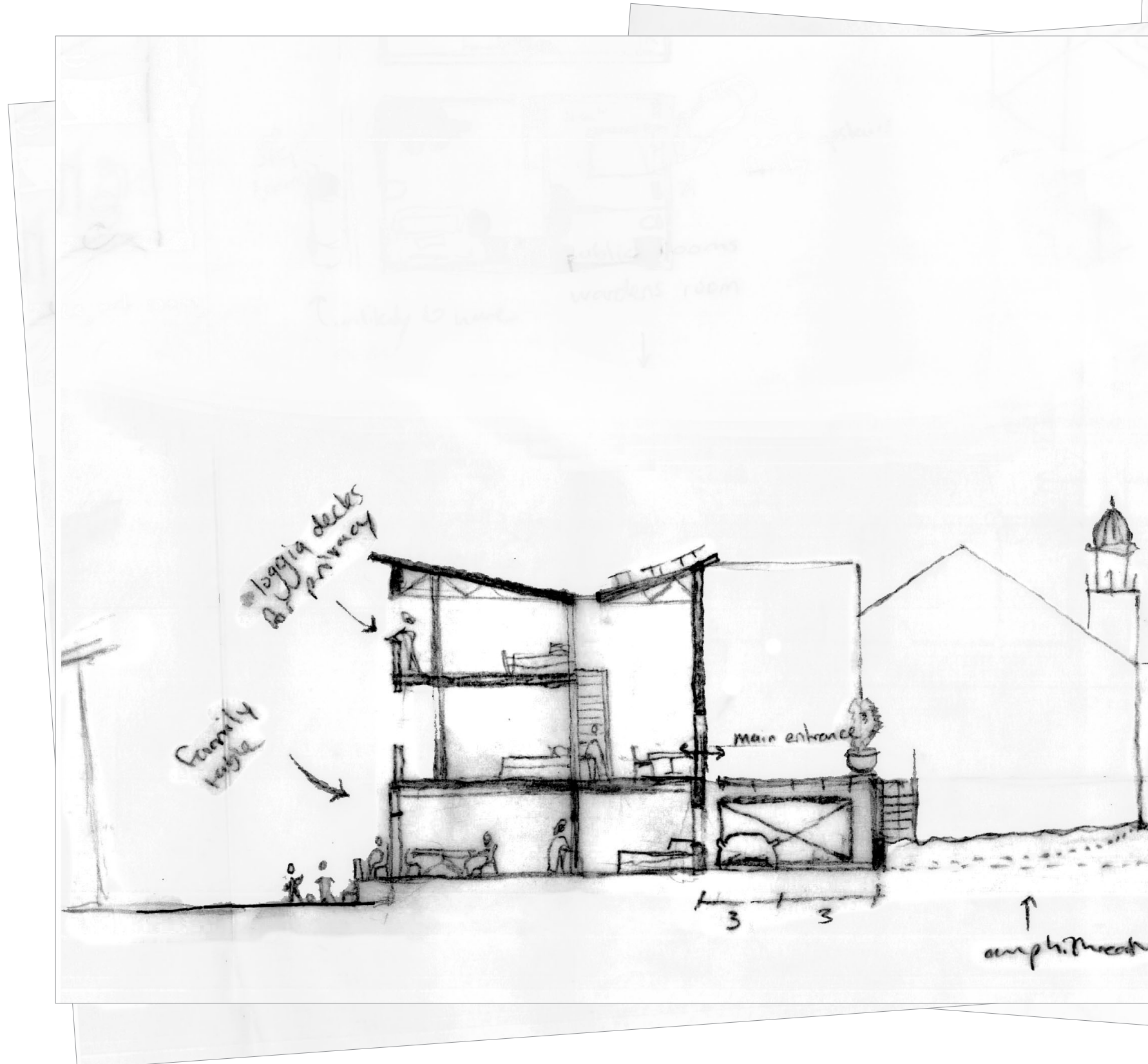




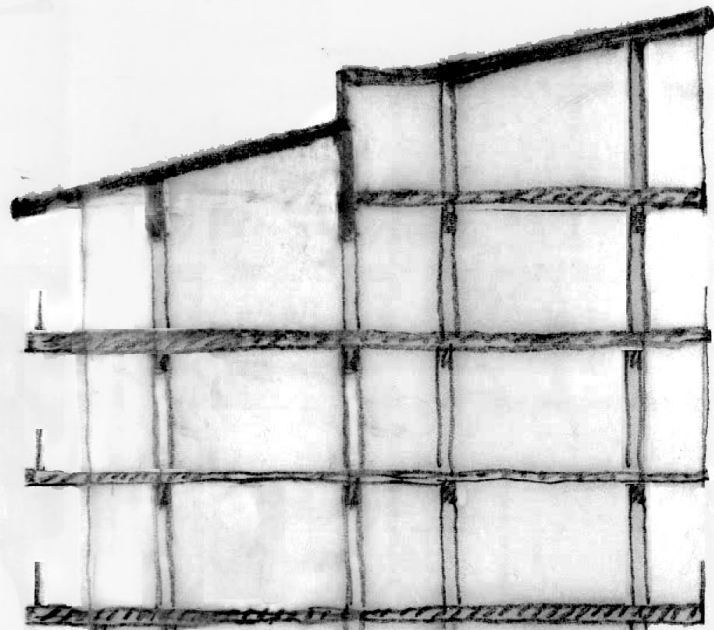
W.3.2

Process

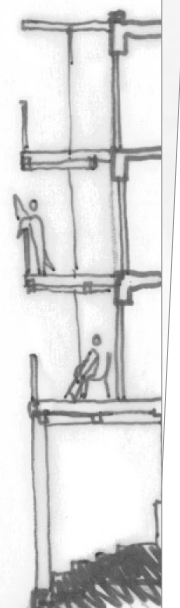
PROPOSAL FOR THE RE-ENGENDERING OF STREET LIFE



public rooms
wardens room



commercial
table



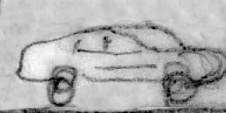
collective



Deck as parking

6m

5m

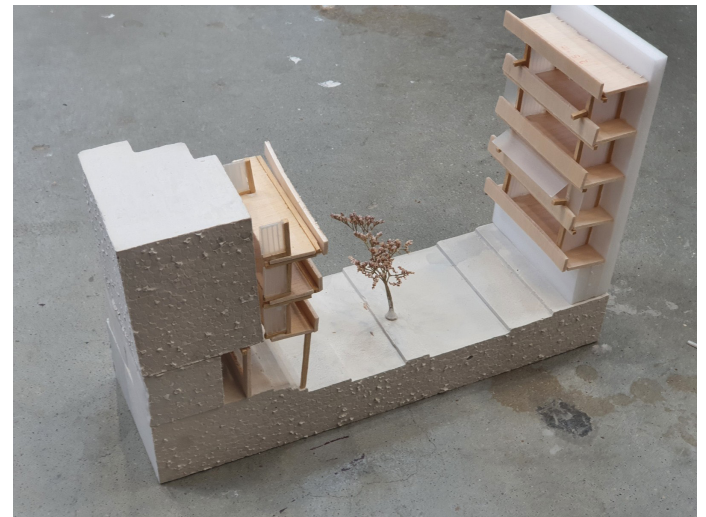
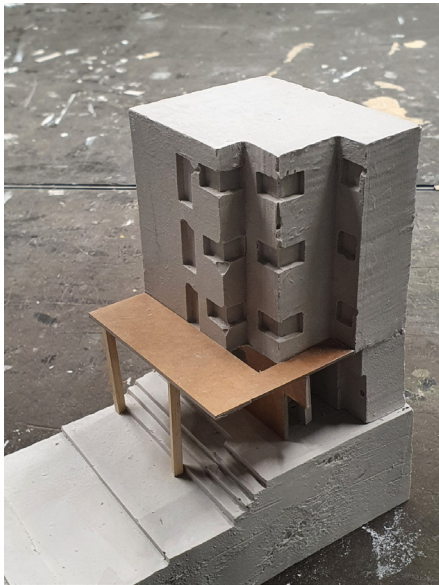


W.3.3

Process

PROPOSAL FOR THE RE-ENGENDERING OF STREET LIFE





W.3.4

Process

REFLECTIONS

Lecture: Dogma + Harquitectes
Common Field: On New Housing Models and
Architecture without Status. <https://vimeo.com/613613604>

Everyday Matters



Grossman, V., & Miguel, C. (Eds.) (2021). *Everyday Matters: Contemporary Approaches to Architecture*. Ruby Press.



Aldo van Eyck, *Playground, Sumatraplantsoen, Amsterdam, 1965-67*. Image: DOGMA, 2019.

This is a housing project, but its also a public building

Studio space, workshop,
That interface to the street that is public

What is the tenancy model?
What is the model with the shop owner
Income models to subsidize the pensions
subsidies

What are things made of:
A question of expediency
What is the most effective,
Efficient material choice
Aparata found that brick was actually
ineffective in carbon terms with all its layers
And concrete offered fire, insulation etc
I'm also doing an urban planning here and
setting a series of catalyst of clues

In programmatic terms:
Ground floor is public or commercial
But what are the terms or rules for the ground
floor
All entrances ...?
Primary streets: No housing on the ground
floor
Secondary streets: housing on the ground
floor but needs some sort of threshold
Tertiary street on the ground floor:
Housing on the ground floor to spill directly
on to the pedestrian routes

Specific site:
Mosque
Low rise housing
Tall houses
Public building that addresses the university



Amish community, barn rising

CC02 → On new Housing Models & Architecture
without Status

Lecture: Martino Tattara (DOGMA)

Promised land → challenging land acquisition, ownership
Alternative ownership model?

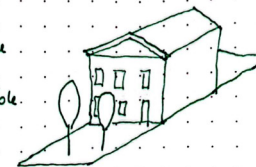
Construction as a critical component of Affordable
housing project:
→ Labour involved: & its interrelated political
dimensions.
→ As potential appropriation of living space by inhabitants.
→ As facilitating potential transformation overtime
→ Construction as a potentially social & collective
act & practice

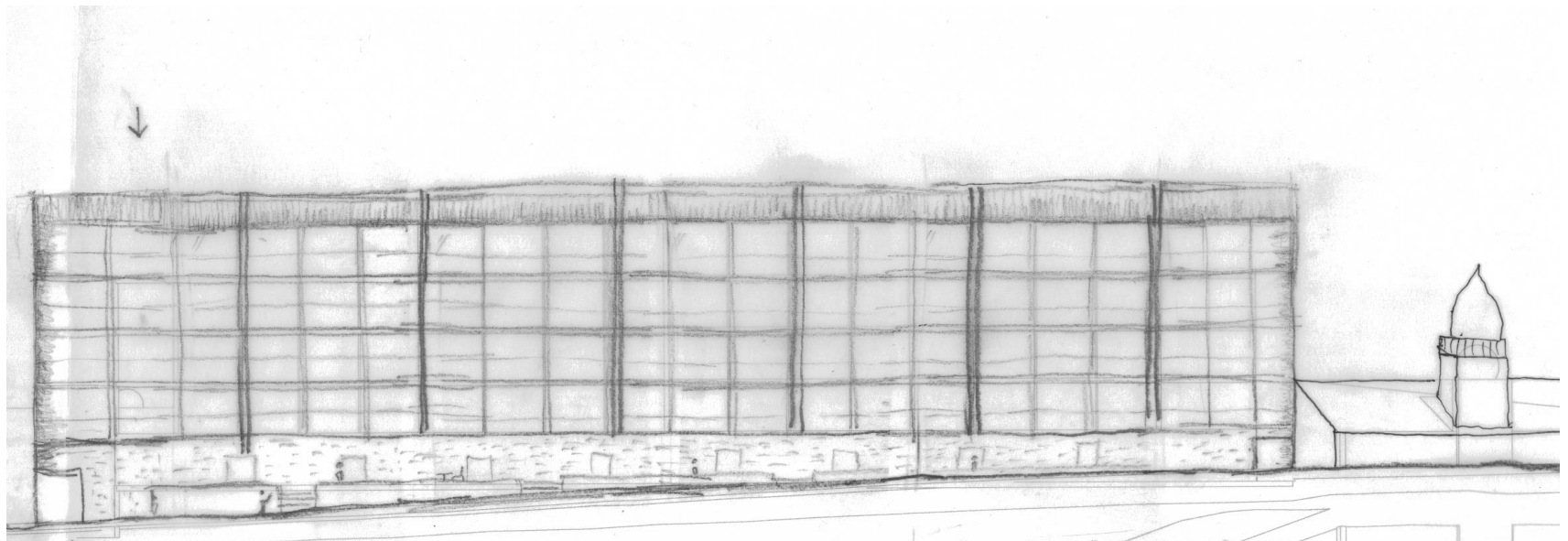
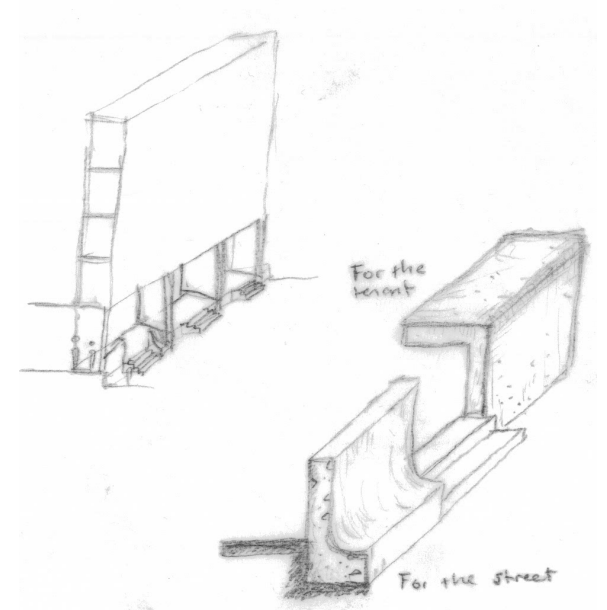
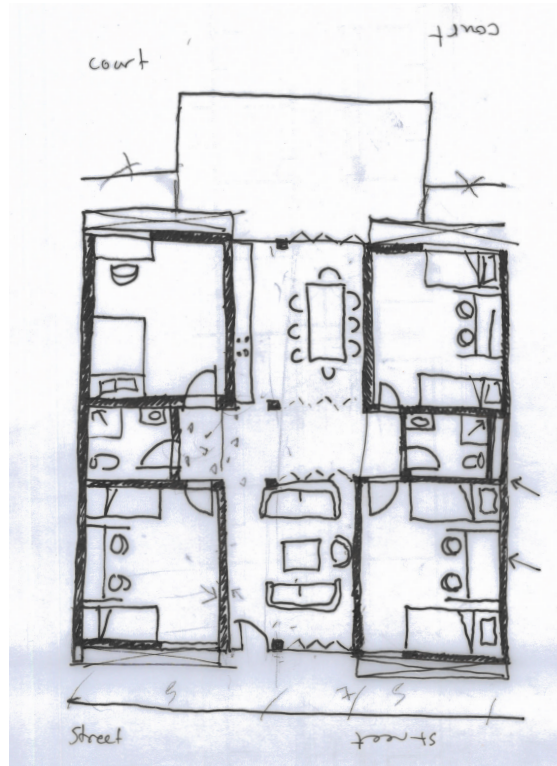
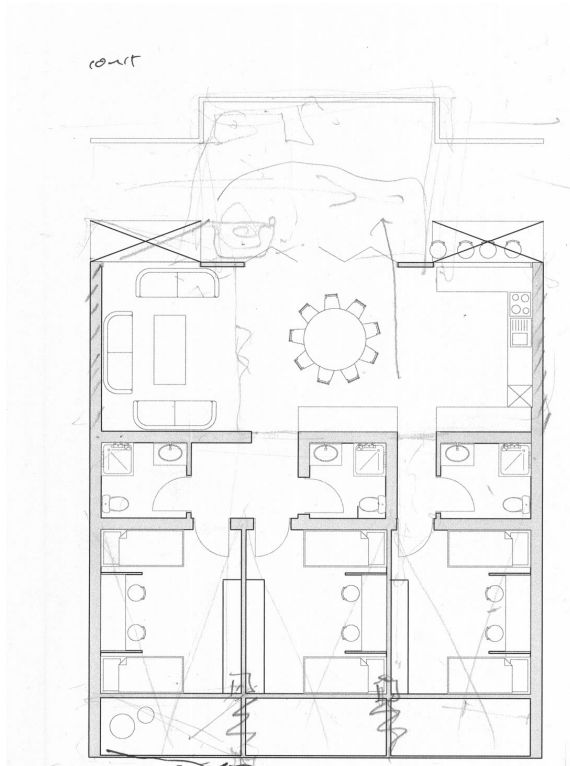
→ Producing a labour intensive Architecture
& building techniques that foster relations &
remove power & focus on efficient construction

Case Study: Do you see me when we pass?

"needing to conform to social housing standards,
limits experimentation in terms of construction

Looking @ typology
- the parti-wall expresses the
notion of private dwelling
- load bearing, not perforable
property limit





W.3.5

Process

PROPOSAL FOR THE INTERIOR

Reflections

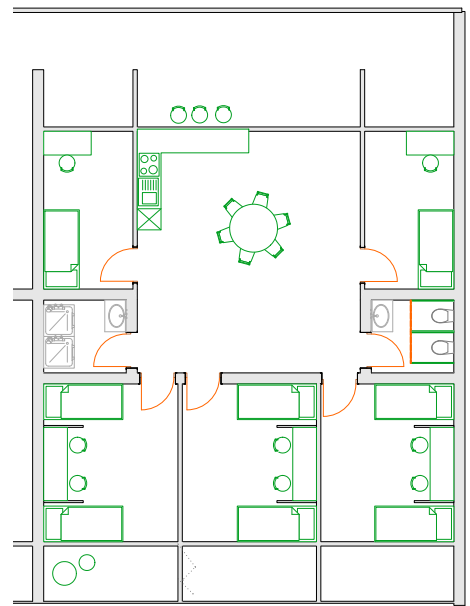
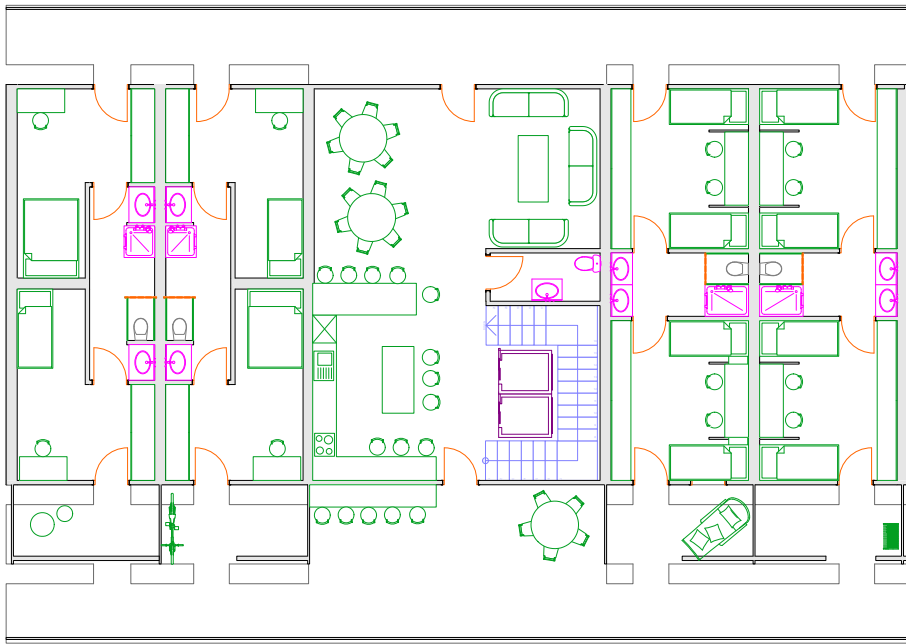
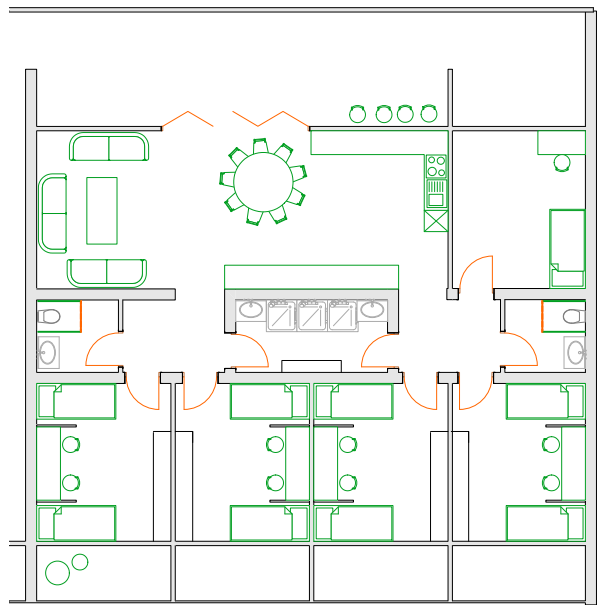
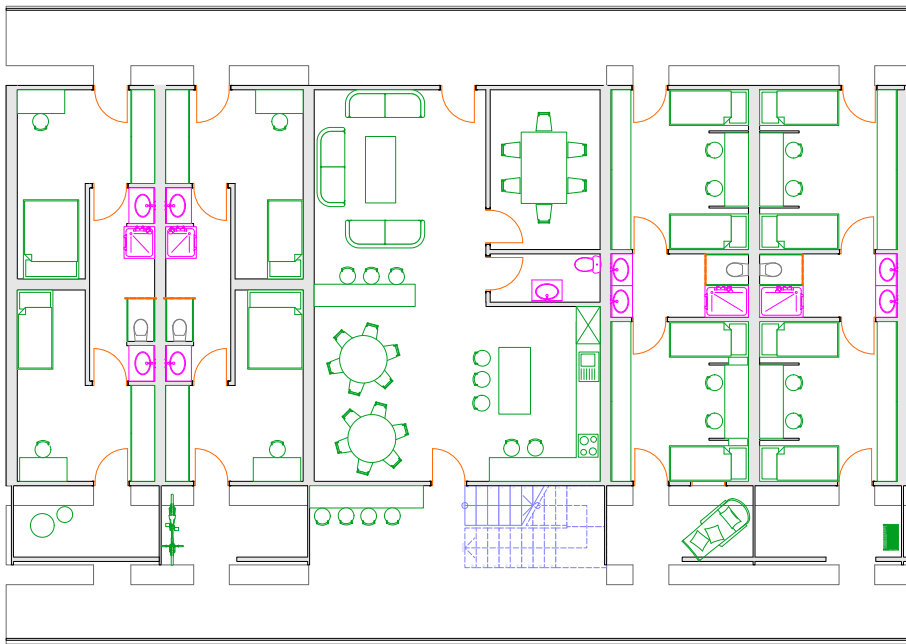
Questioning the threshold and security
How do you create the threshold between
public and private:
- The deck, garden and the threshold between
- How to define the threshold between the
public street and the public interior, or space
of collectivity for the residents?
- Nesting of layers/Scaling of community
From me to me and my neighbour, to me
and the people along my floor, to me and the
entire building at the ground floor
Thresholds between the layers

How long is a deck, before it becomes
undomesticated?

Materiality and costs:
Can you afford a third vertical circulation
which is less institutional and more small
scale domestic
Economy is part of the discussion!
What are the conditions for local practice?
I have a mind on an economy of means, but I
am also interested in critiquing norms.

Floor plan:
Where is your private space?
How to facilitate forming of relationships?
Moment of threshold in materiality?
Maybe one of the collective rooms is larger
in volume

Strong grain of things that are structural and
things that are not structural
An echo of the previous scale, in a process
of diminution



W.3.5

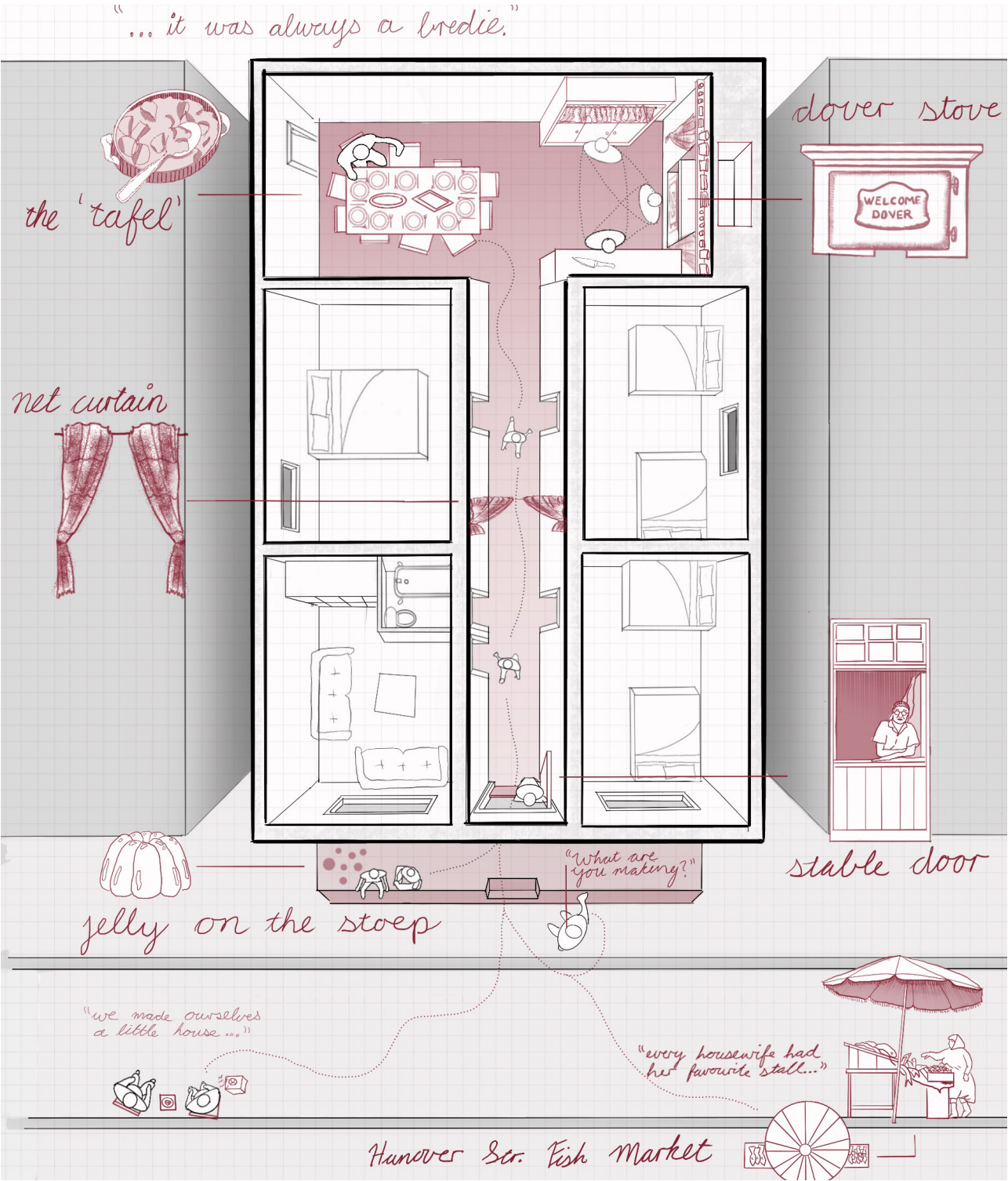
Process

PROPOSAL FOR THE INTERIOR

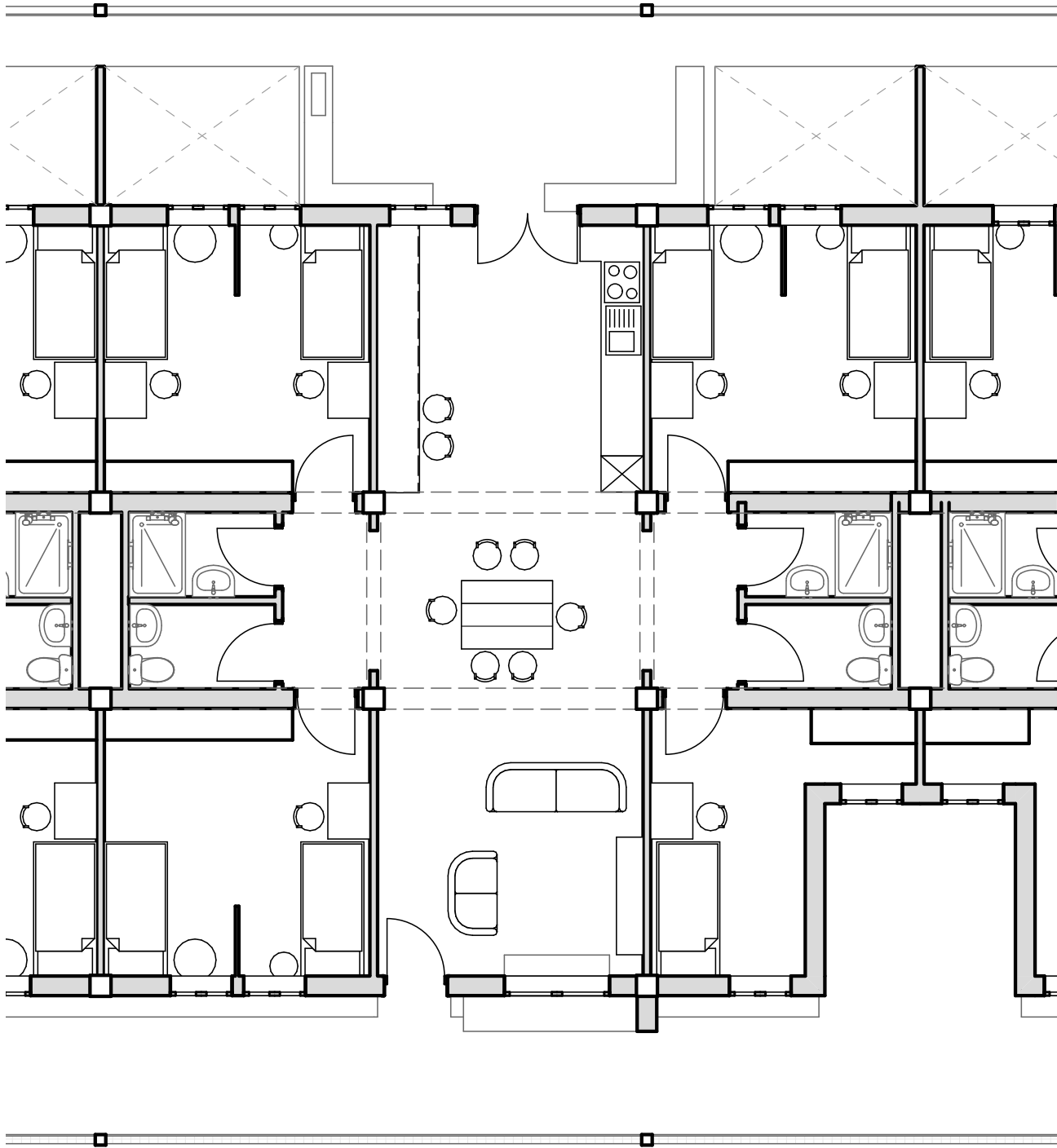
The fluidity in the plan

In the historic plan we see a fluidity of objects in their movement from interior to exterior worlds. The drawing tells you that there are two architectural conditions. One that is fixed/solid and one that is light/adjustable.

Historic demolished
The flexible objects and thresholds



Proposed plan:
1 unit of 8 students



MATERIAL CONDITION OF THE BUILDING

Nesting the project

Idea of a nesting from room, to apartment, to deck, to deck, to courtyard, to street. How does that translate to material, structural and spatial strategy? The project at this point is seen in its interior intentions, as well as its urban intention. Perhaps, the structural strategy might then translate this. A core, with a threshold to the street and surrounding context. Unlike the existing urban fabric, this project should strongly acknowledge its surrounding contexts. Perhaps the threshold skin might offer this flexibility. Thereby, allowing all these gradations between public and private.

A building which offers many moments of social interaction.

Introducing the gardens

A new world, a semi interior world hidden from the public between three building blocks, this new outdoor room becomes an additional collective space for the residents. But does it detract from the life of the street?

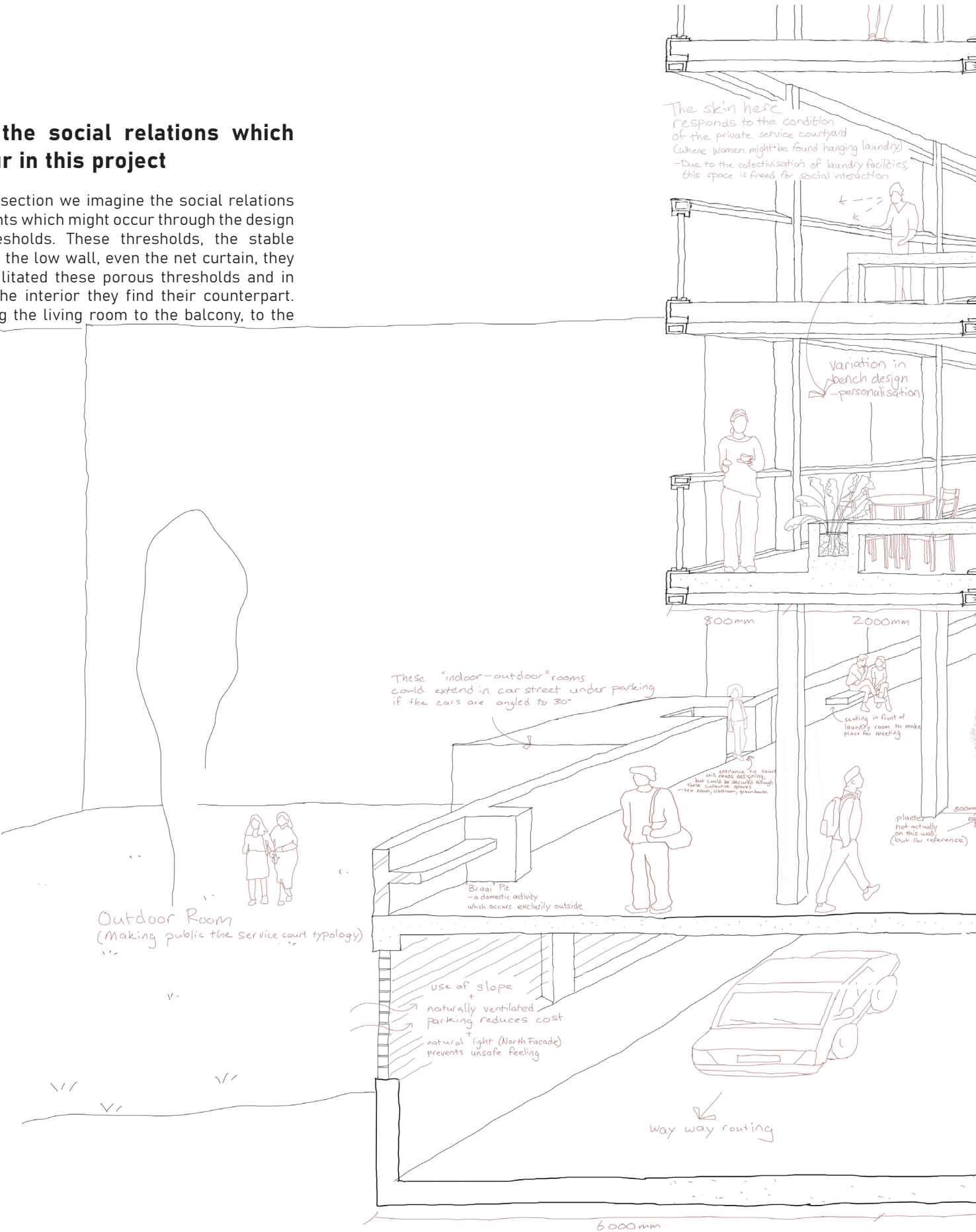
The omni-directionality of the residential plans offers a negotiation in its orientation. The architecture aims to facilitate a spilling out to the exterior but favour the street over the new typology, the courtyard. Seeing both as an engagement with the public realm.

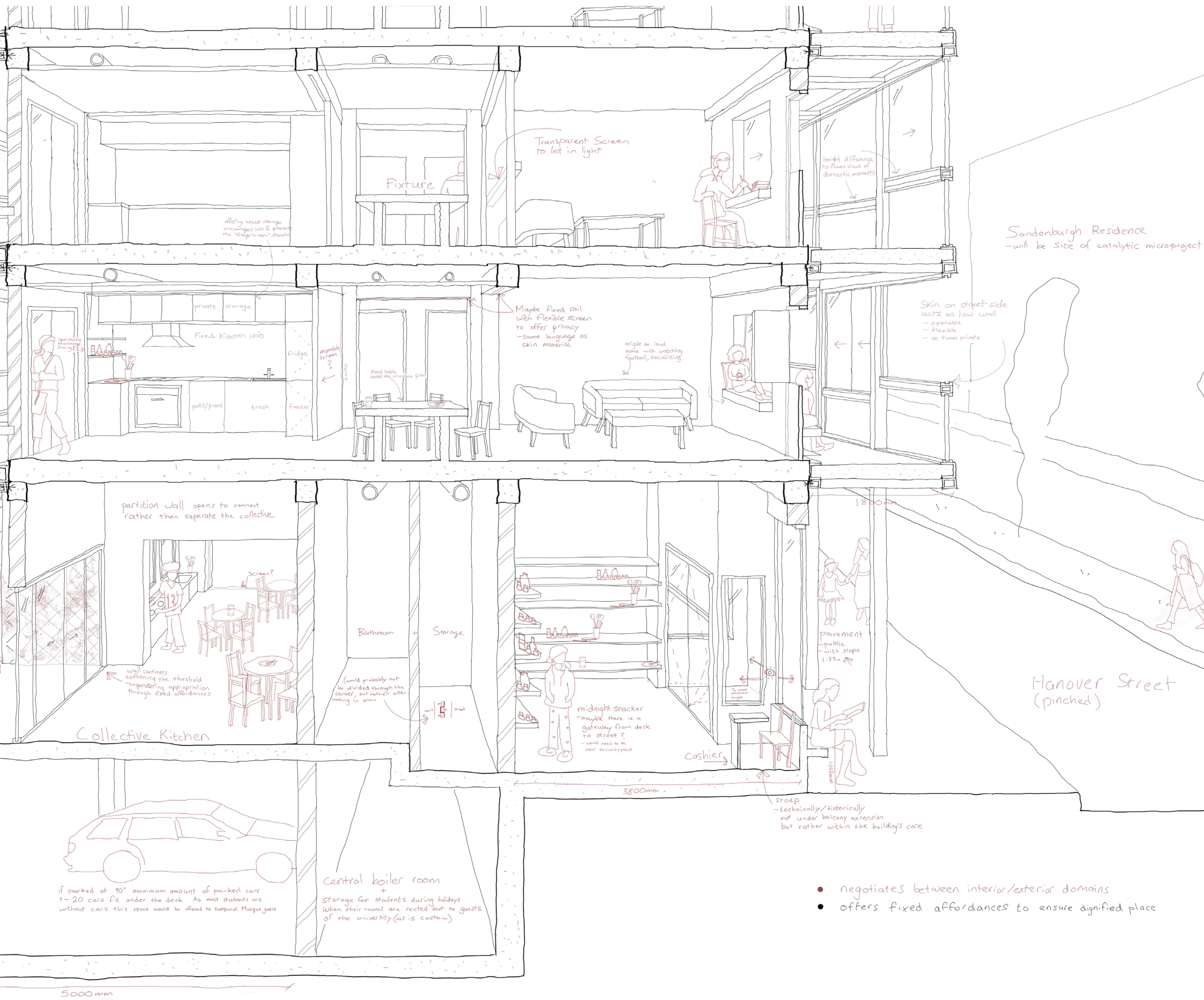


DESIGN OF A FRAGMENT

Imagining the social relations which might occur in this project

Annotating the section we imagine the social relations and the life events which might occur through the design of porous thresholds. These thresholds, the stable door, the stoep, the low wall, even the net curtain, they historically facilitated these porous thresholds and in the design of the interior they find their counterpart. Thereby relating the living room to the balcony, to the street.

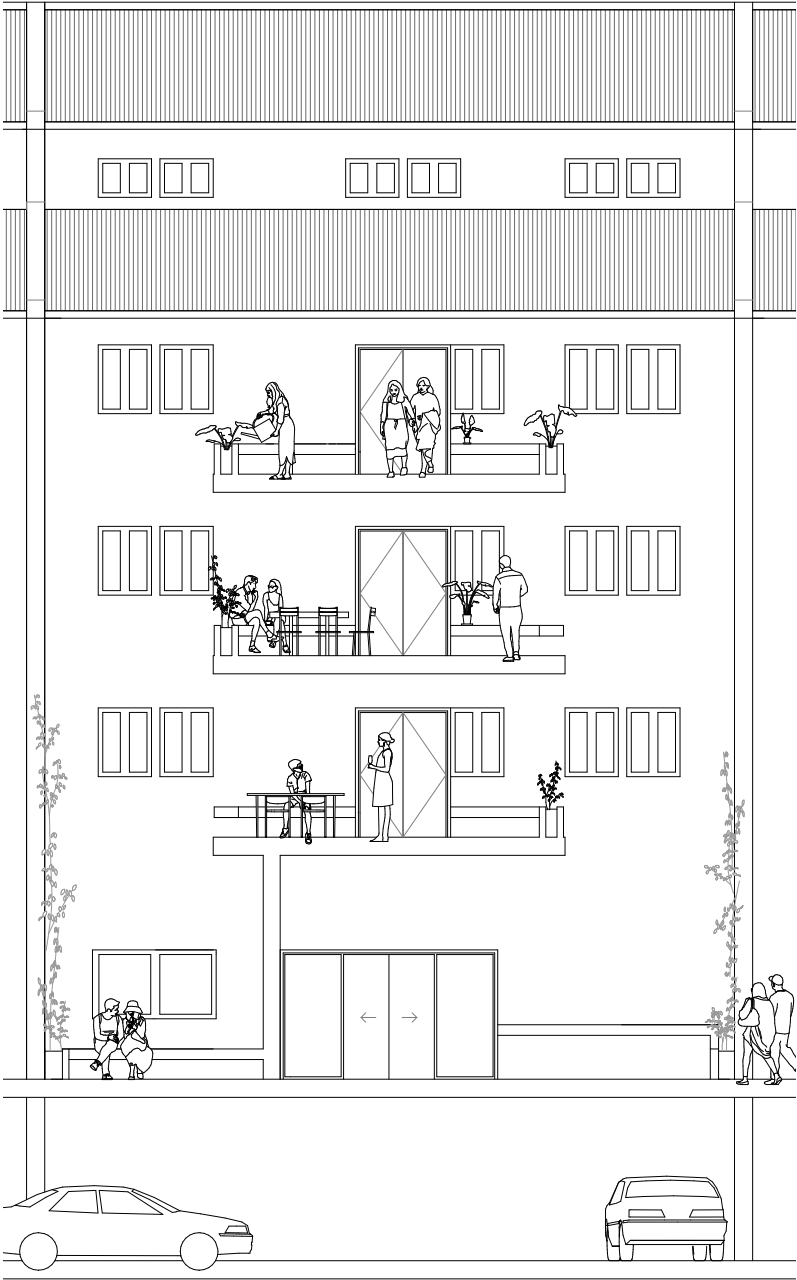
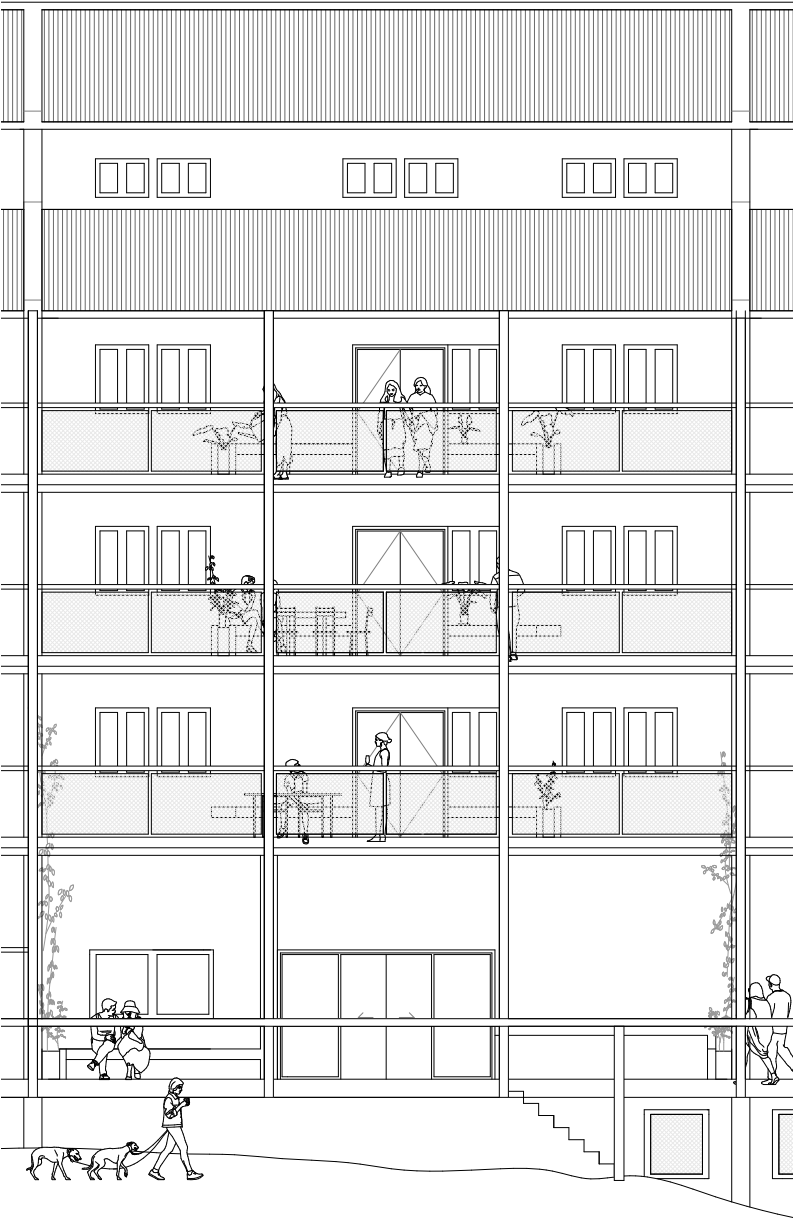


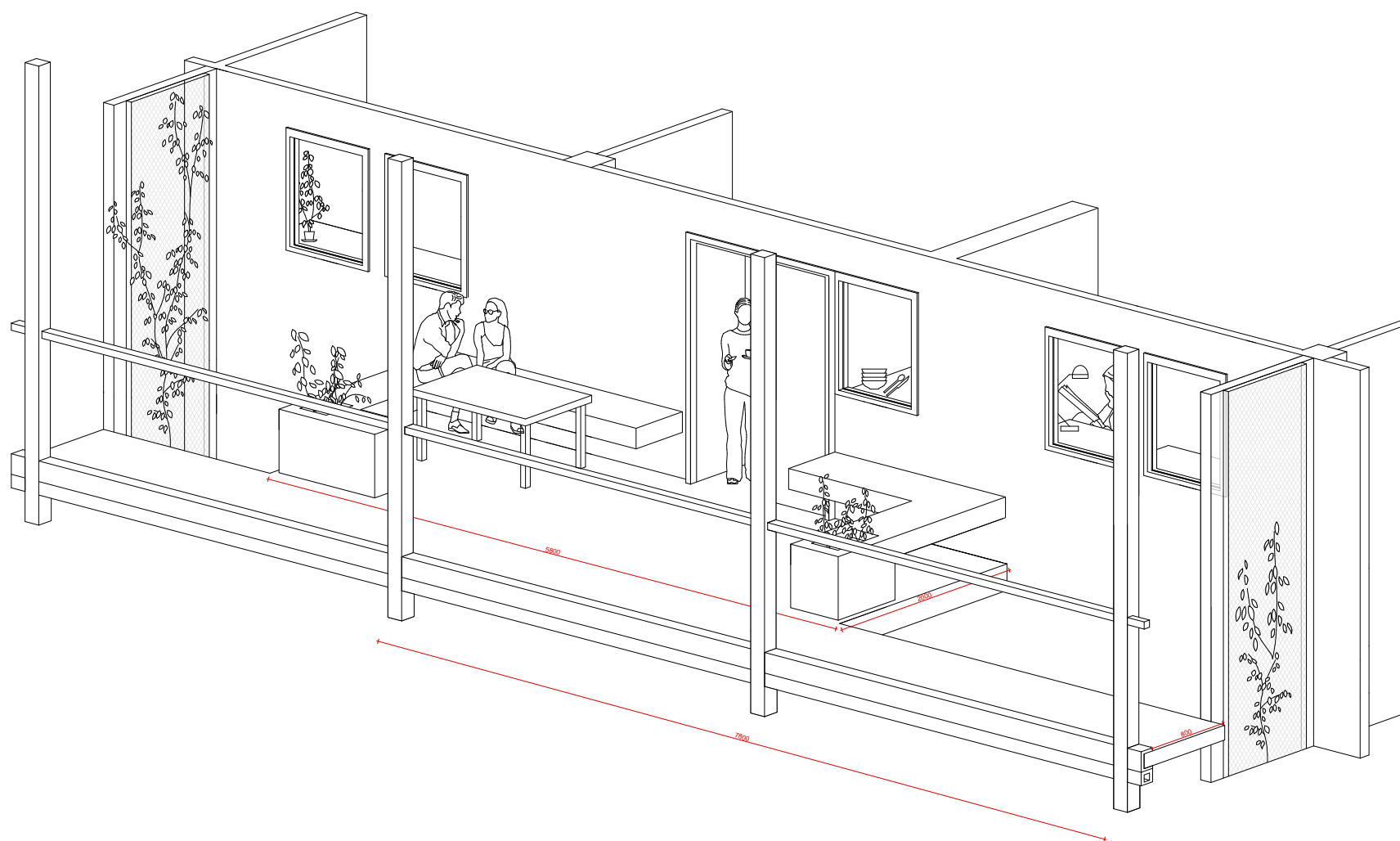


- negotiates between interior/exterior domains
- offers fixed affordances to ensure dignified place

DESIGN OF A FRAGMENT

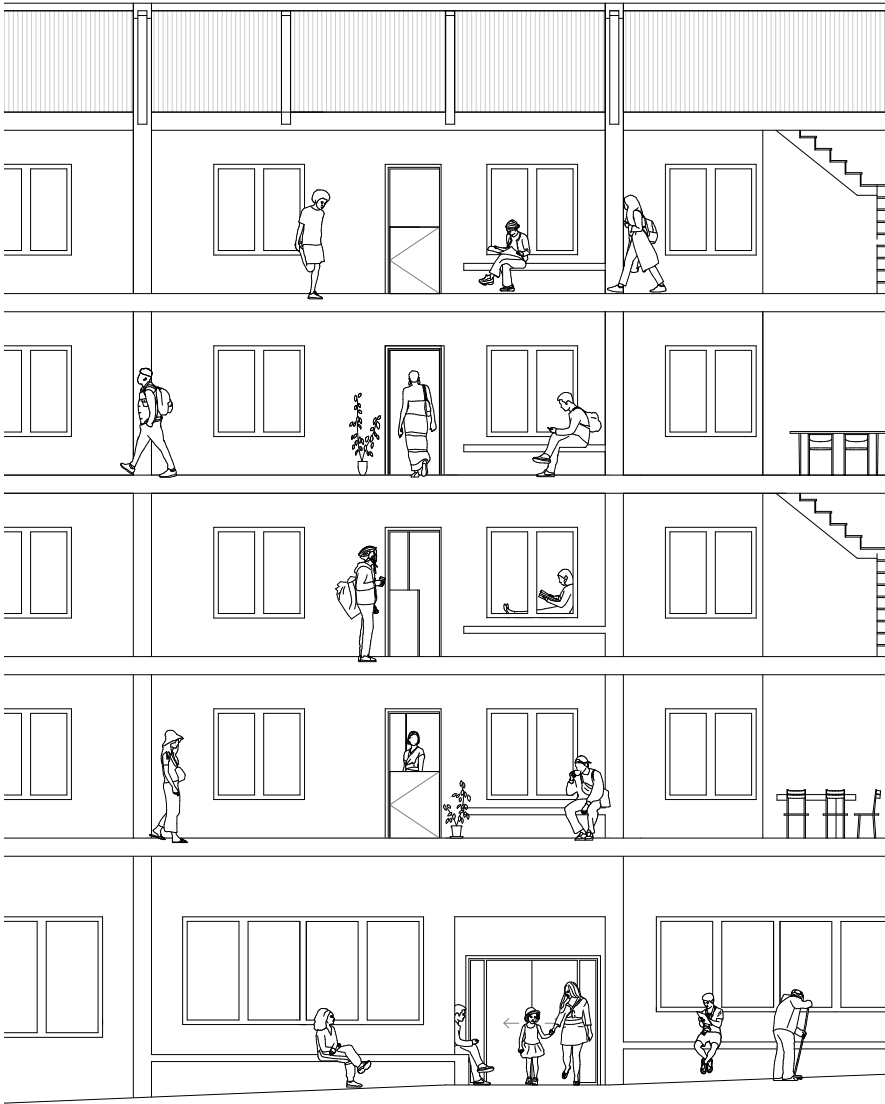
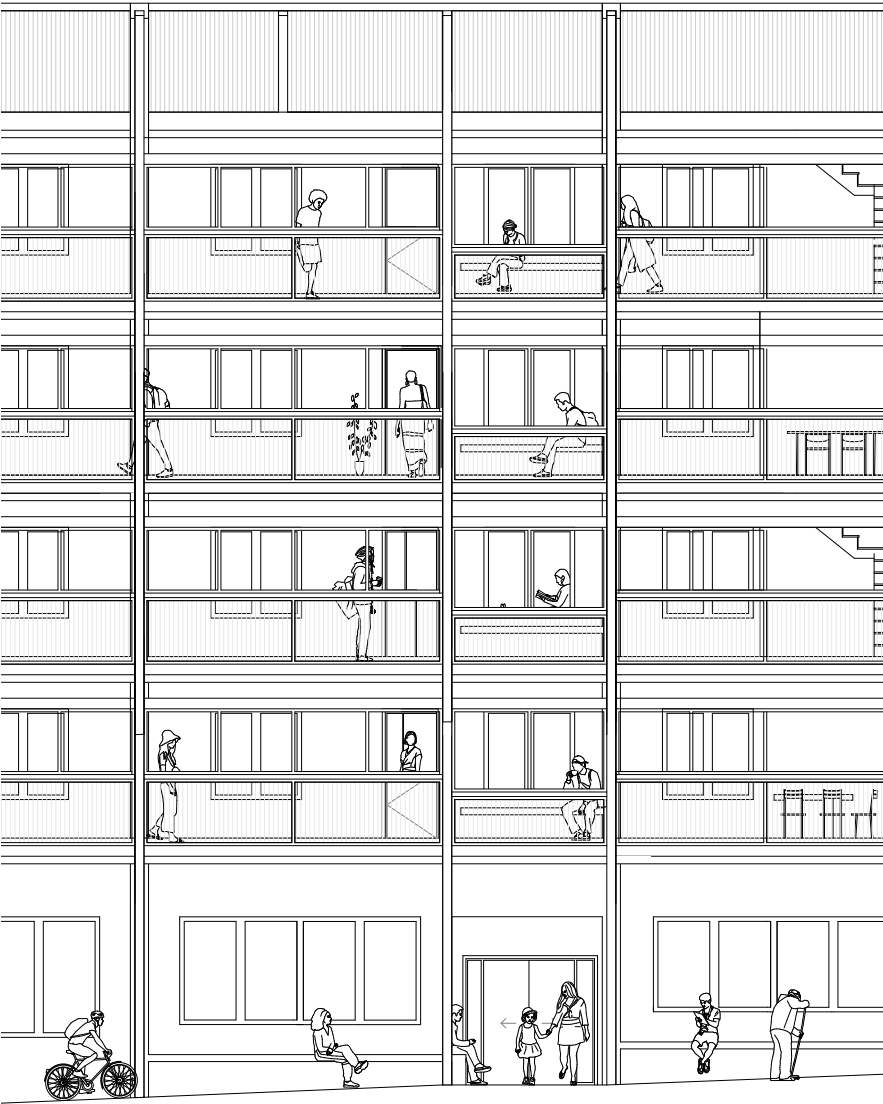
North facing court facade

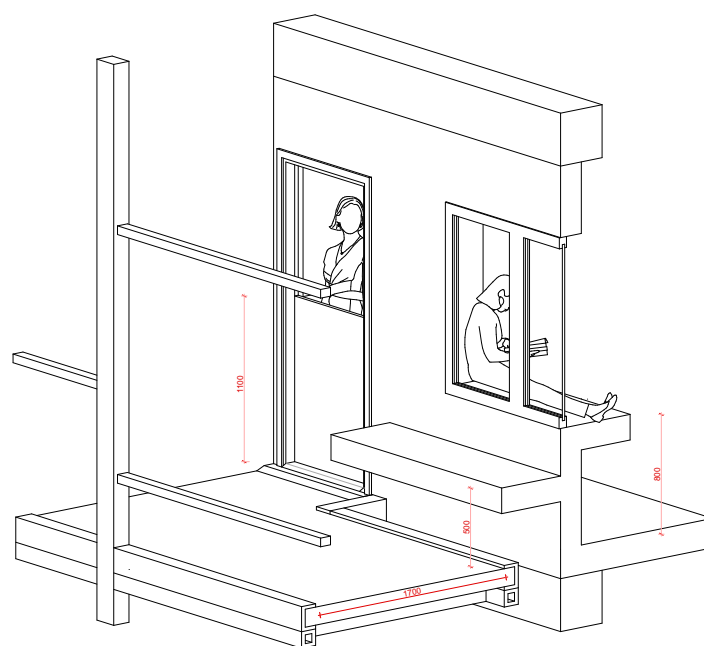
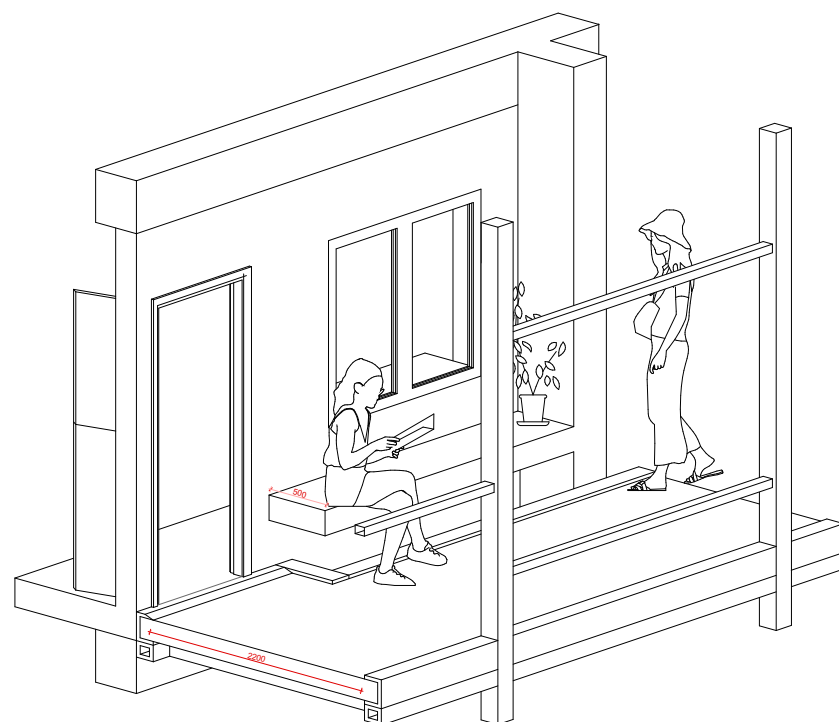




DESIGN OF A FRAGMENT

South facing street facade

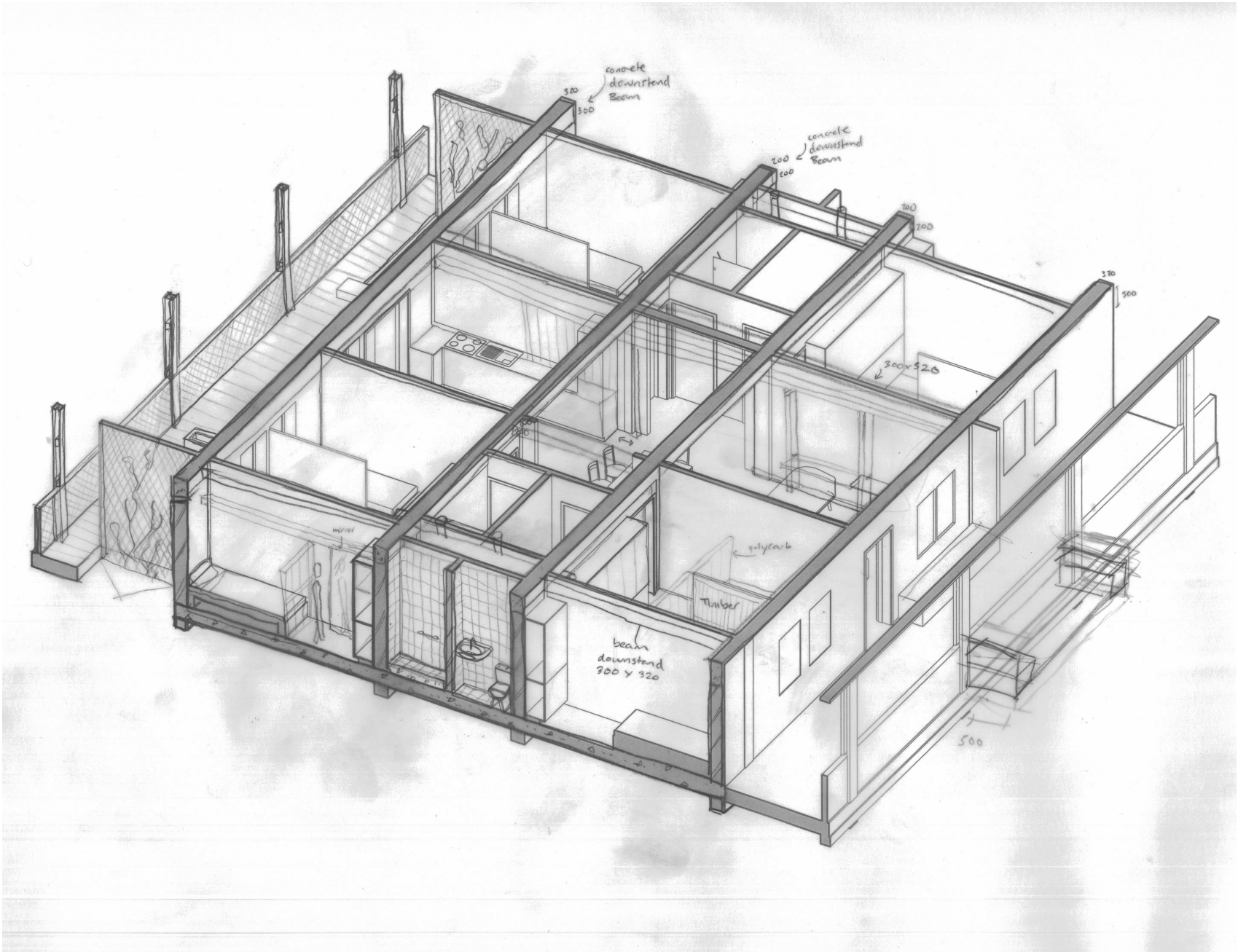


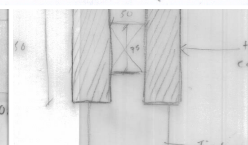
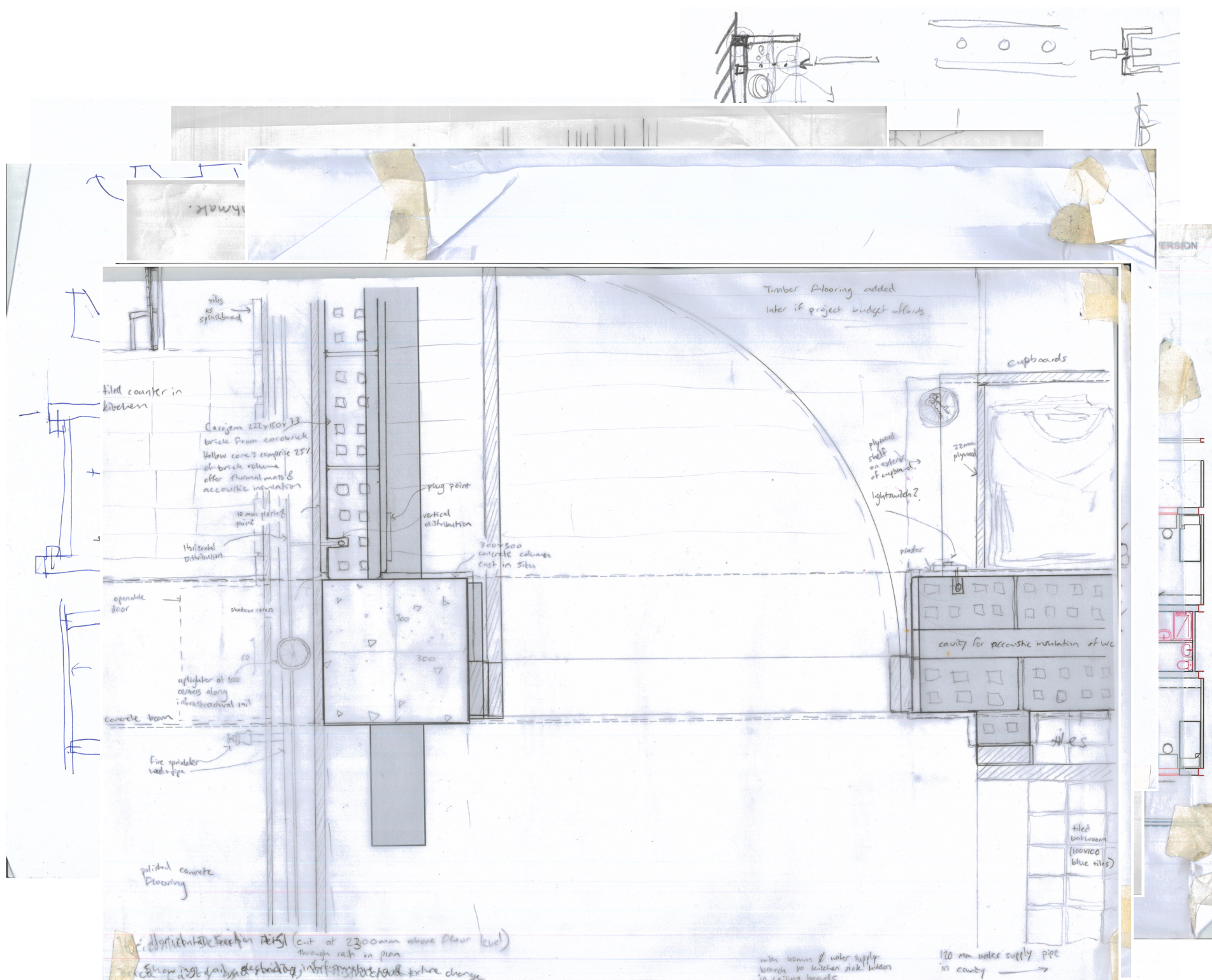


W.3.8-4.3

Materialization
at many scales

DETAILING OF A FRAGMENT





W.3.8 - 4.3

Materialization
at many scales

DETAILING OF A FRAGMENT

An intention and its system

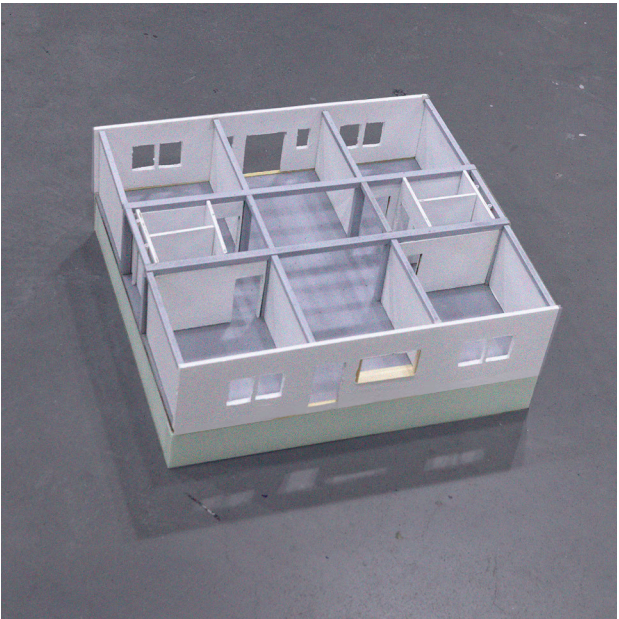
A core and its filtering edge. Here the materiality of the skin, based on economy and local material availability was studied. Eventually decided on timber to empower local craftsman and the professions ability for on-site refinement. Opting to avoid openings (windows, doors etc) that are manufactured in a factory. Given especially the value of these thresholds to the street. Here we examine the Expanded Public Works Programme (EPWP) in South Africa, which encourages the built environment to support the creation of on-site jobs. While this programme is usually seen in rural areas, the green-field sites in this district provide similar opportunities.

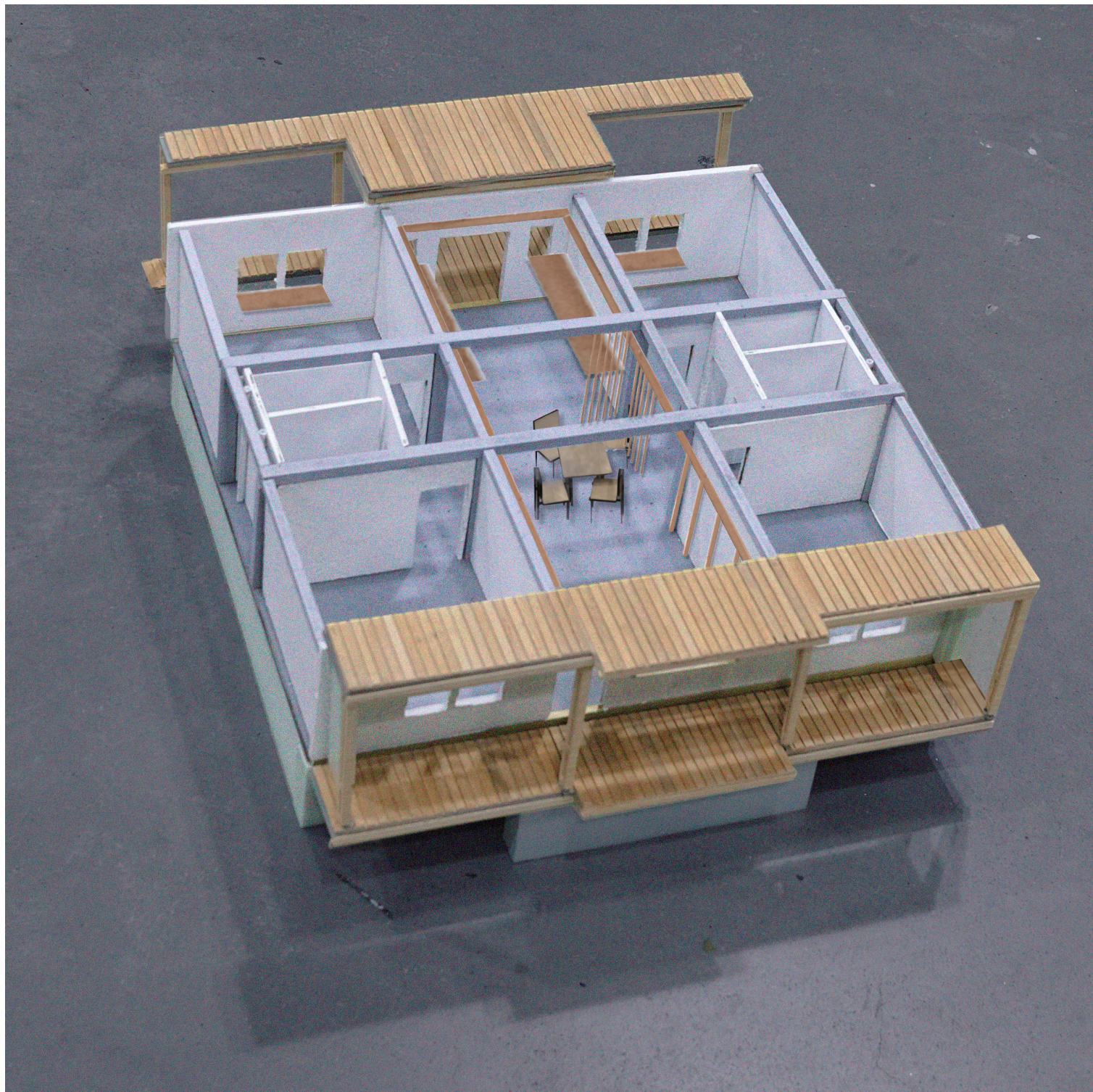
Questioning my teaspoons and looking under the wallpaper, these two structural systems were intentionally designed and considered, drawing on earlier research on practices of maintenance and care. Challenging prevailing construction and maintenance processes.

With the structural core seen as one system, built by one crew and composed of concrete frame and brick infill walls. All cast and laid on site, maximizing labour and job creation, though keeping the heavier core repetitive and simple With the phased construction followed by the finer timber decking and secondary crew.

These joiners would also be responsible for the third stage, the interior custom timber finishes.

Here, a negotiated secondary infrastructural system is designed, meant to allow students to furnish, fix and appropriate their apartments with bespoke pieces made in the workshop during the introductory curriculum, all without degrading the primary core.





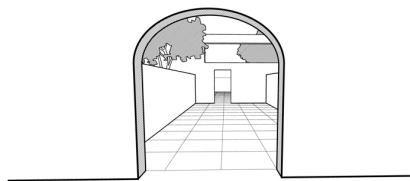
W.3.8 - 4.3

Materialization
at many scales

DESIGNING PASSIVELY
AND ECONOMICALLY

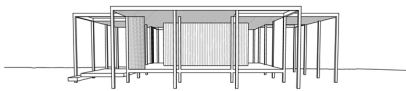
A passive climate strategy

Thinking economically as well as contextually, the decking attempts to offer internal climatic comfort through deep eaves towards the north, cross ventilation through an open- plan living space and a pitched roof meant to maximize views, capture water and offer the ability to gain solar energy should budget permit. While the thermal mass of the core maintains internal comfort in the winter months.



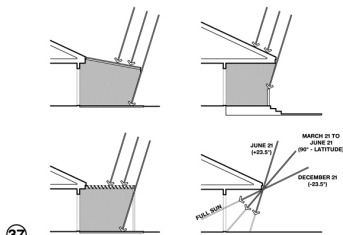
8

Sunny wind-protected outdoor spaces can extend living areas in cool weather (seasonal sun rooms, enclosed patios, courtyards, or verandahs)



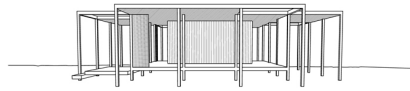
58

This is one of the more comfortable climates, so shade to prevent overheating, open to breezes in summer, and use passive solar gain in winter



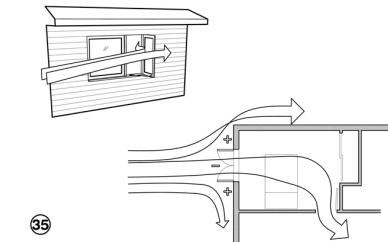
37

Window overhangs (designed for this latitude) or operable sunshades (awnings that extend in summer) can reduce or eliminate air conditioning



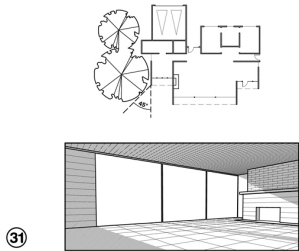
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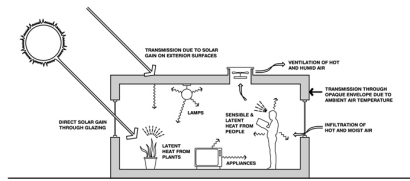
35

Good natural ventilation can reduce or eliminate air conditioning in warm weather, if windows are well shaded and oriented to prevailing breezes



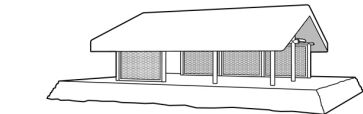
31

Organize floorplan so winter sun penetrates into daytime use spaces with specific functions that coincide with solar orientation



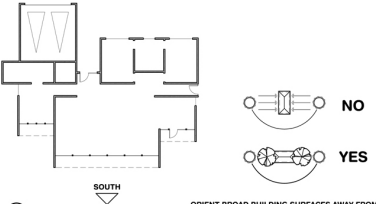
11

Heat gain from lights, people, and equipment greatly reduces heating needs so keep home tight, well insulated (to lower Balance Point temperature)



62

Traditional passive homes in temperate climates used light weight construction with slab on grade and operable walls and shaded outdoor spaces



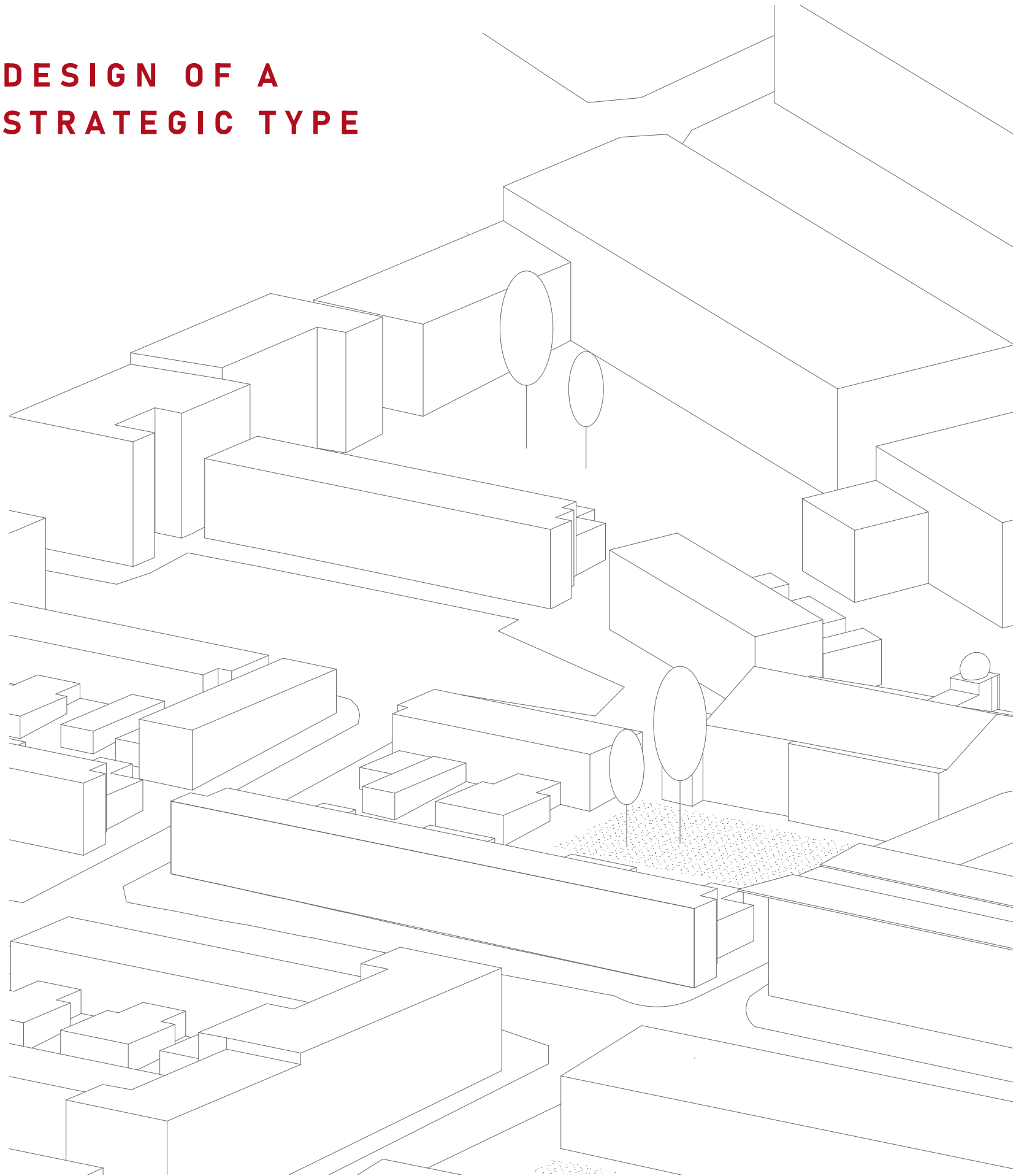
19

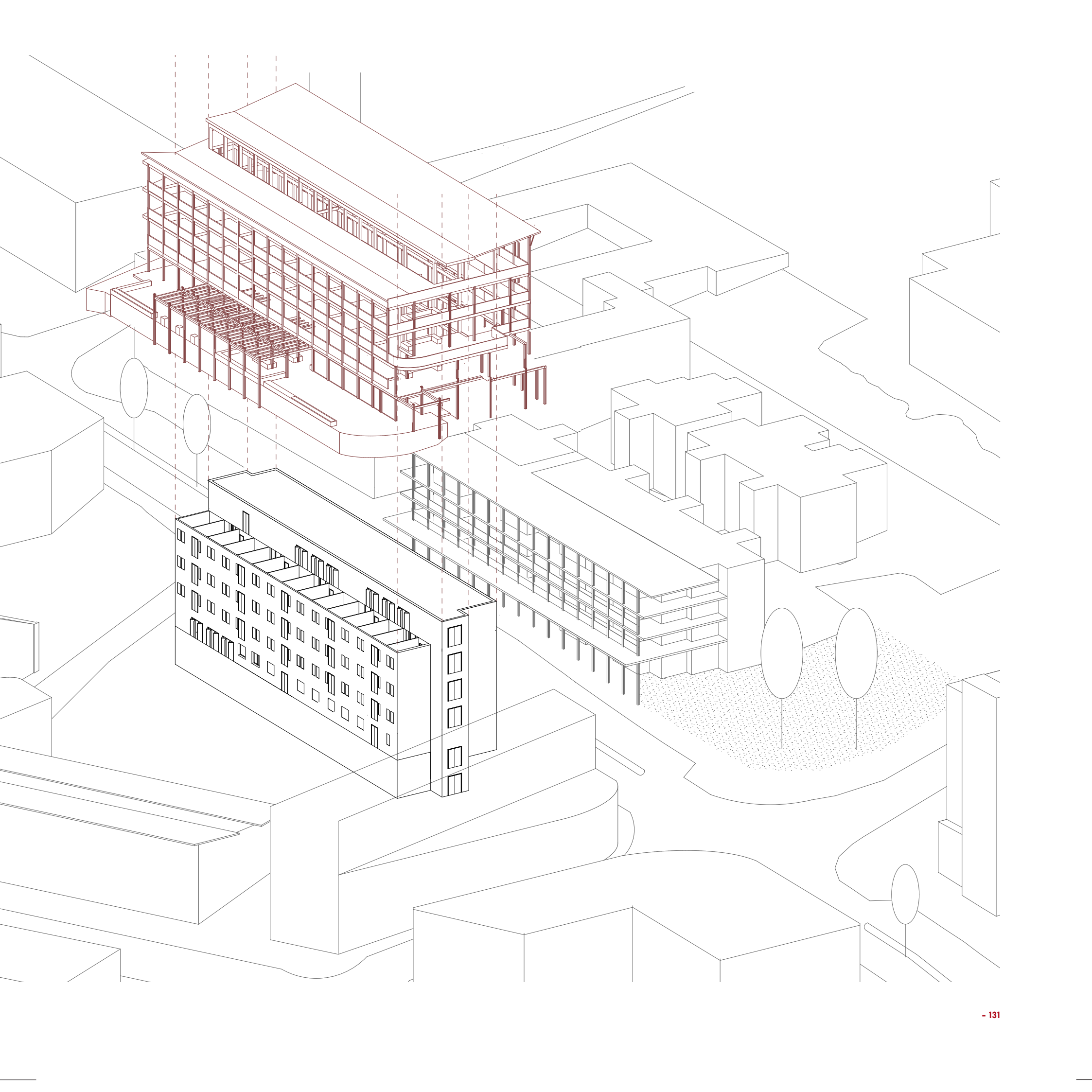
For passive solar heating face most of the glass area north to maximize winter sun exposure, but design overhangs to fully shade in summer

W.3.8-4.3

Materialization
at many scales

DESIGN OF A STRATEGIC TYPE





W.3.8 - 4.3

Materialization
at many scales

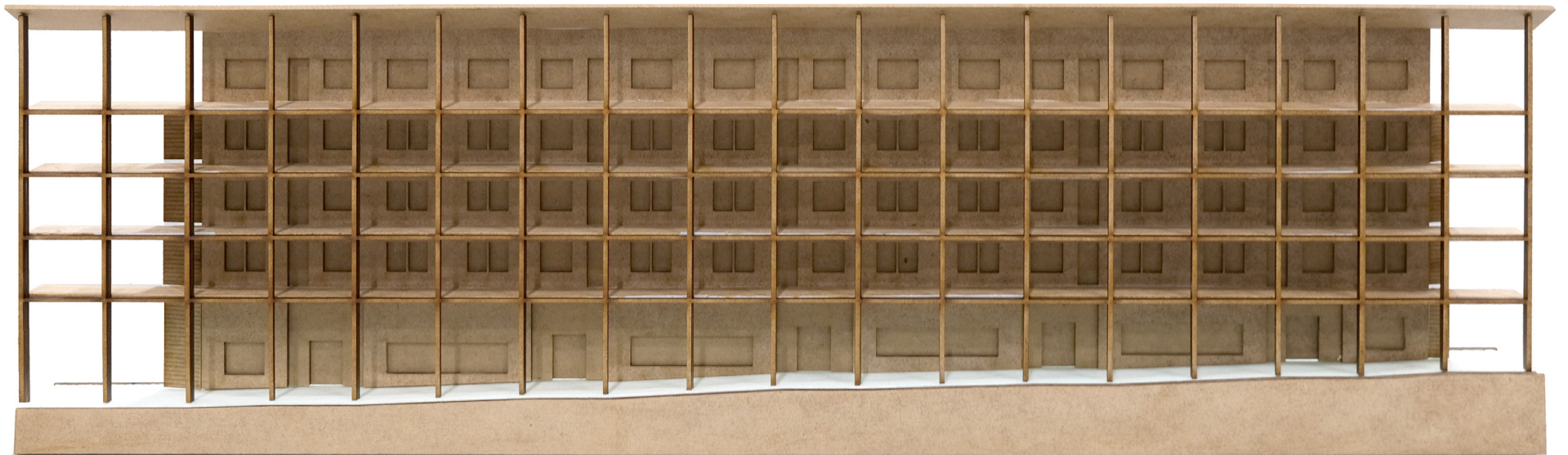
GROUND FLOOR AS THRESHOLD BETWEEN STREET AND COURT

Moving from the street: the threshold

The site negotiates various opposing urban conditions, such as density, scale, streetness and ultimately the bridging of two communities through the use of porous thresholds and a re-orientation of the interior world to the street and court.

The form, defined by a rational and economically minded concrete masonry core with - to soften its threshold to the street - a lighter skin, timber decking which bridges the building and acts as a responsive element more freely able to adapt to changes in context, unlike the heavier core which remains loyal to its grid for ease of construction.

Reminiscent of the historic street and its colonnades, the skin extends over the pavement, engaging the street and pedestrian traffic, with the facade as a window into the interior and world behind.



W.3.8 - 4.3

Materialization
at many scales

GROUND FLOOR AS THRESHOLD BETWEEN STREET AND COURT

Moving from the street: the entrance

Placing the entrance on the corner, a gesture to the historic type, the skin adapts to invite users off the street at a moment of entree. Where the core remains fixed and static the level changes are accommodated at the threshold to the deck. There is a question of securitization? At what moment is the public restricted?





W.3.8 - 4.3

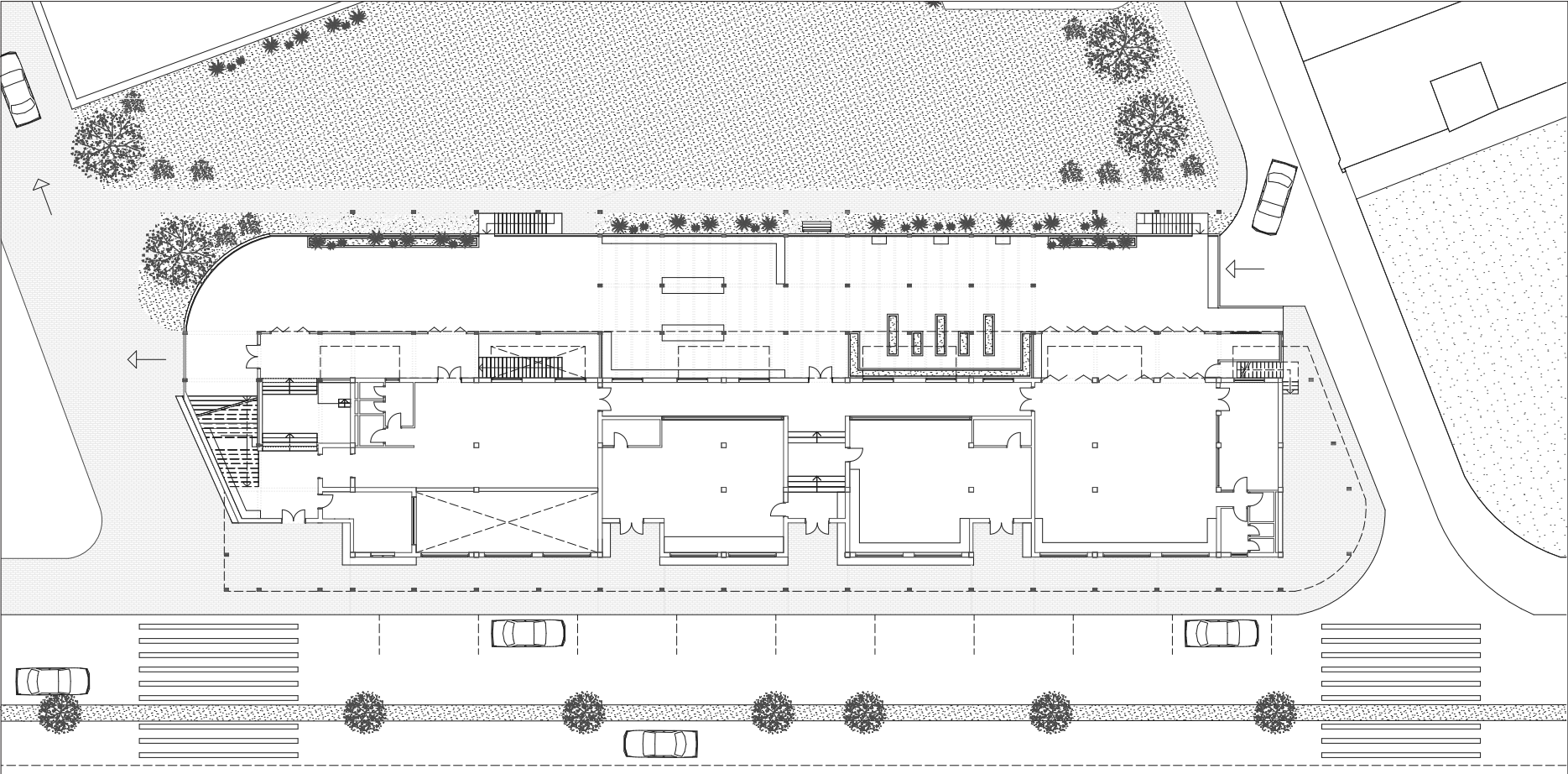
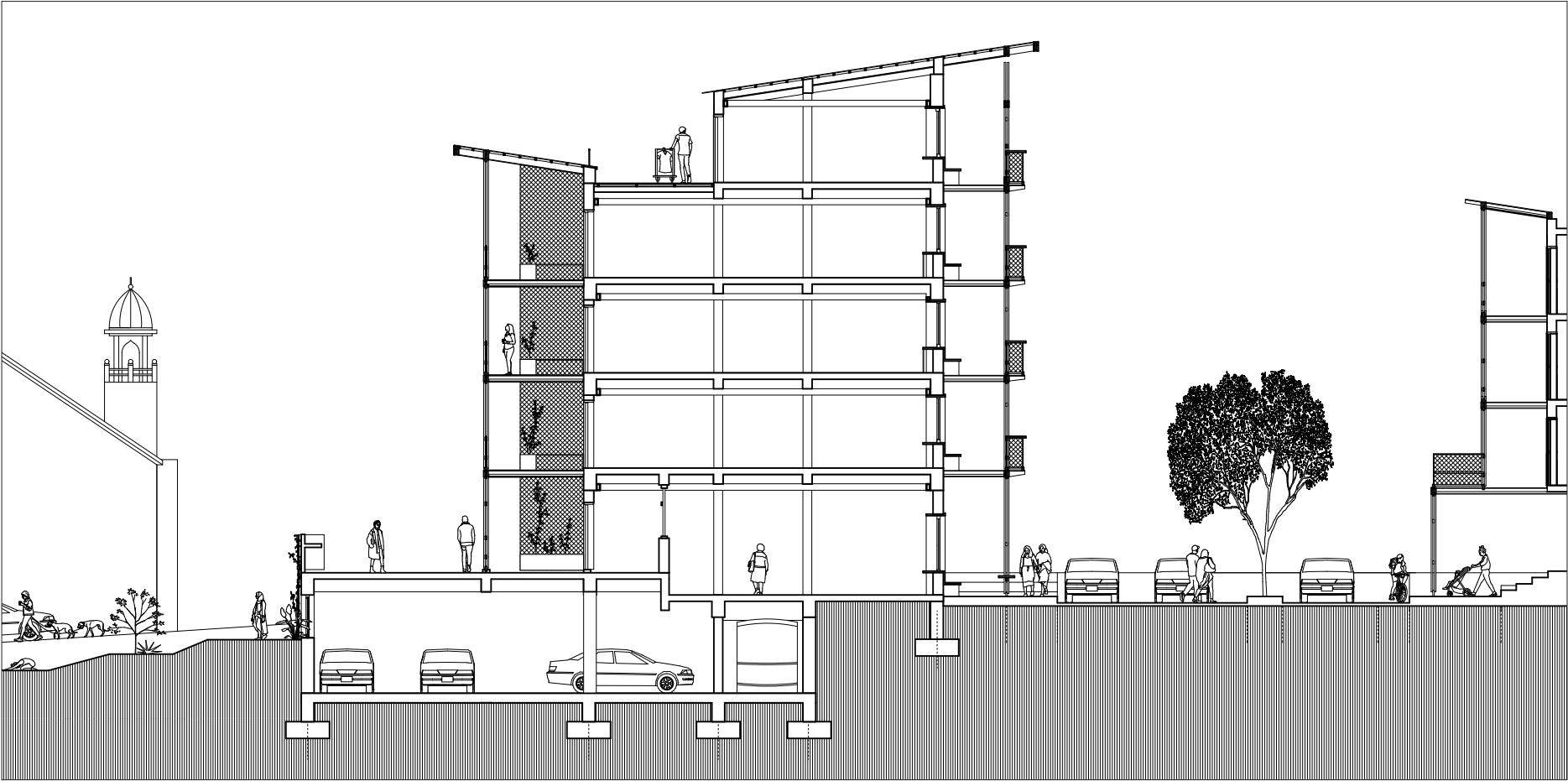
Materialization
at many scales

GROUND FLOOR AS THRESHOLD BETWEEN STREET AND COURT

Moving to the court: ground floor as window to the interior

Placing the entrance on the corner, a gesture to the historic type, the skin adapts to invite users off the street at a moment of entree. Where the core remains fixed and static the level changes are accommodated at the threshold to the deck. There is a question of securitization? At what moment is the public restricted?

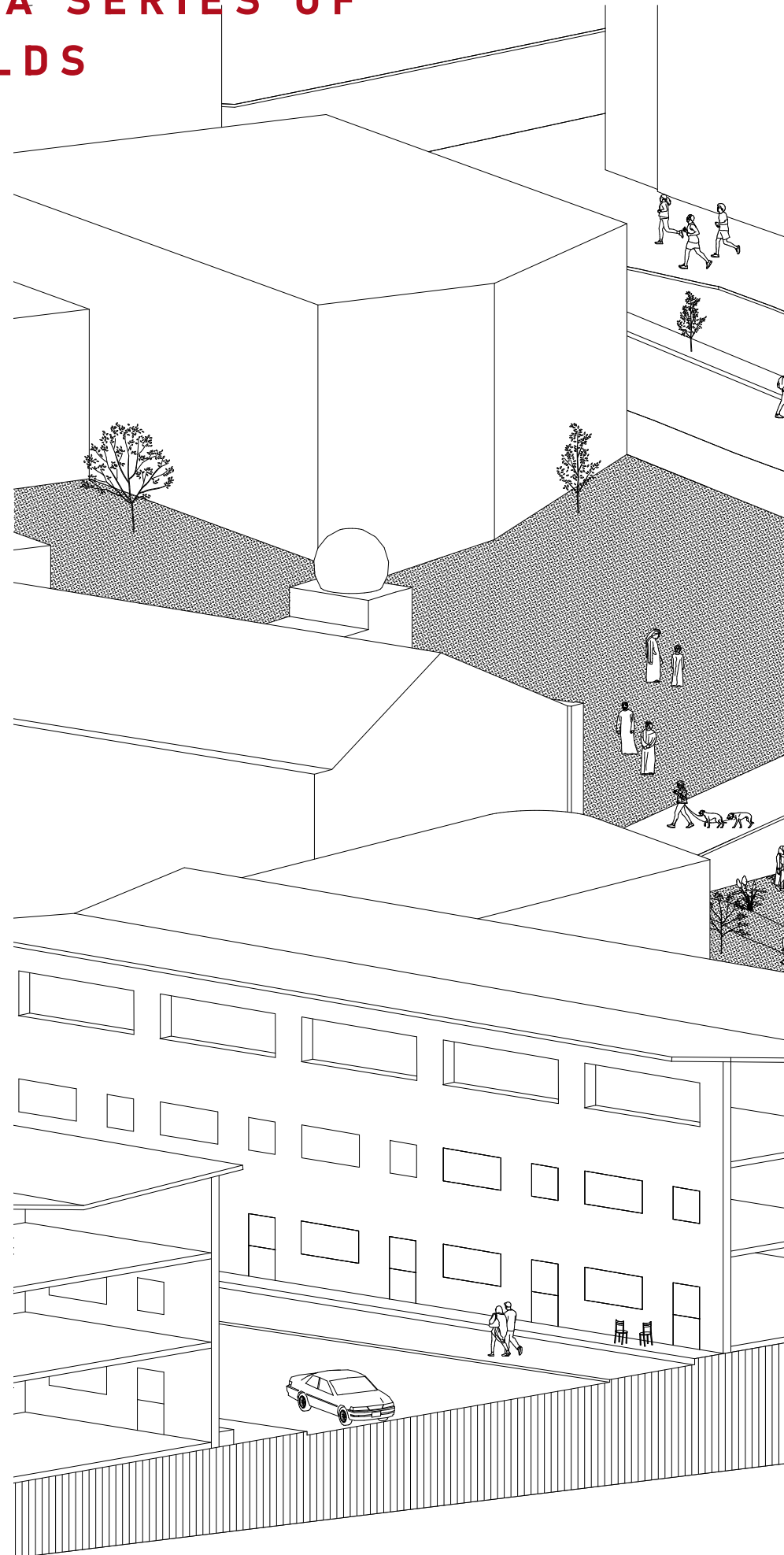




THE BUILDING AS A SERIES OF NESTED THRESHOLDS

Ground floor as threshold between street and court

And so the spatial concept, manifestation of values and the social intentions of the project become clear. Just as the dark and cramped historic interiors of District 6, this project understands the value of architecture lies not only in its materiality, but in the spatial relations it affords. Negotiating thresholds between communities, scale, and interior and exterior worlds. The Architecture offers various porous thresholds for spatial relationships to occur once again within the public realm of the District. The old stoep, low wall, stable door and net curtain, find their equivalent in the urban scale, the deck, planter wall and sun-rooms, and it is through this reiteration that this project moves towards a negotiated re-engendering of the erased streets of district Six.

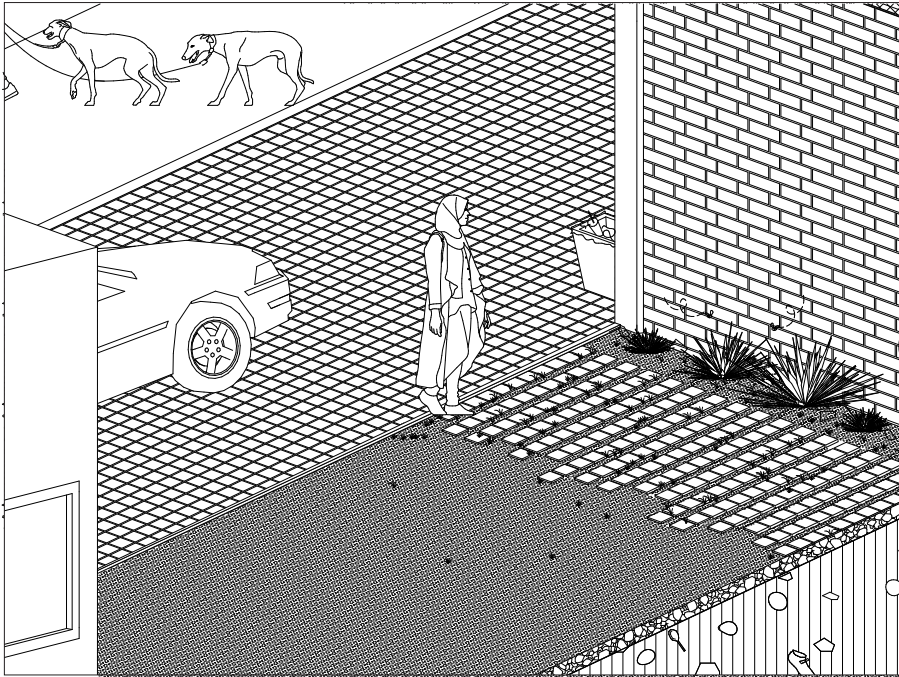
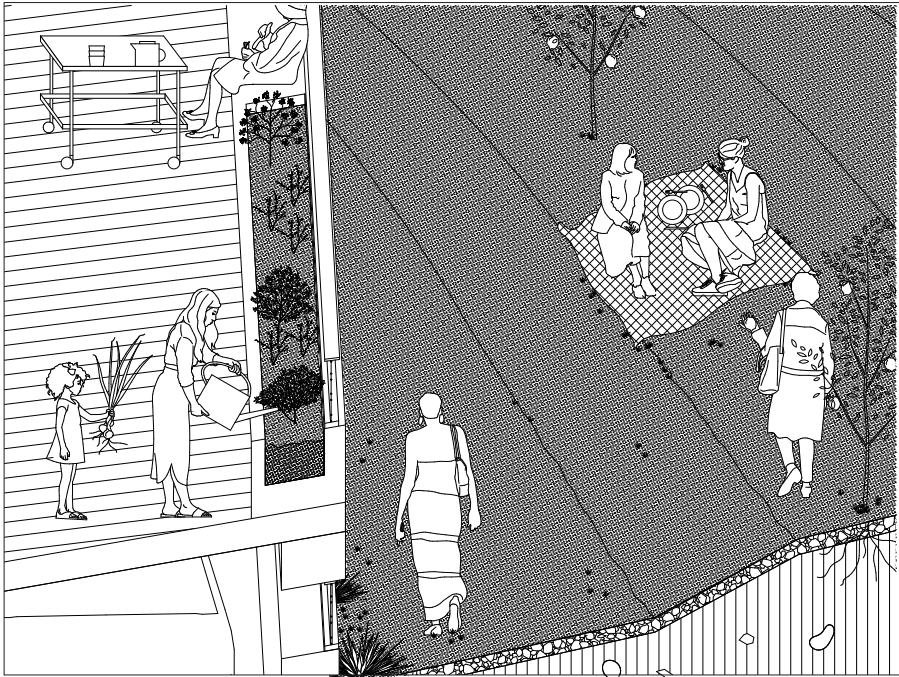
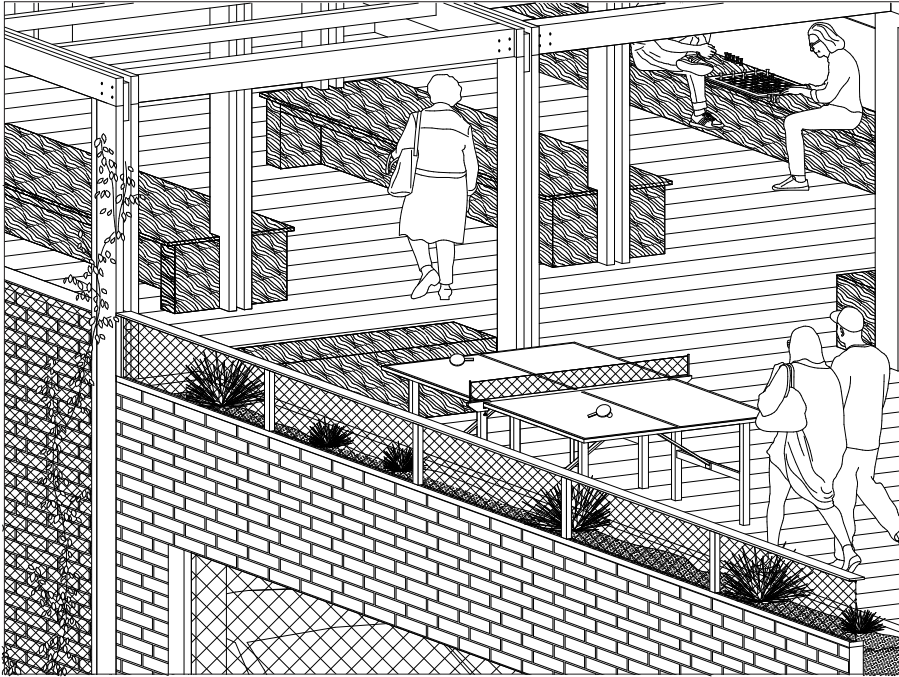
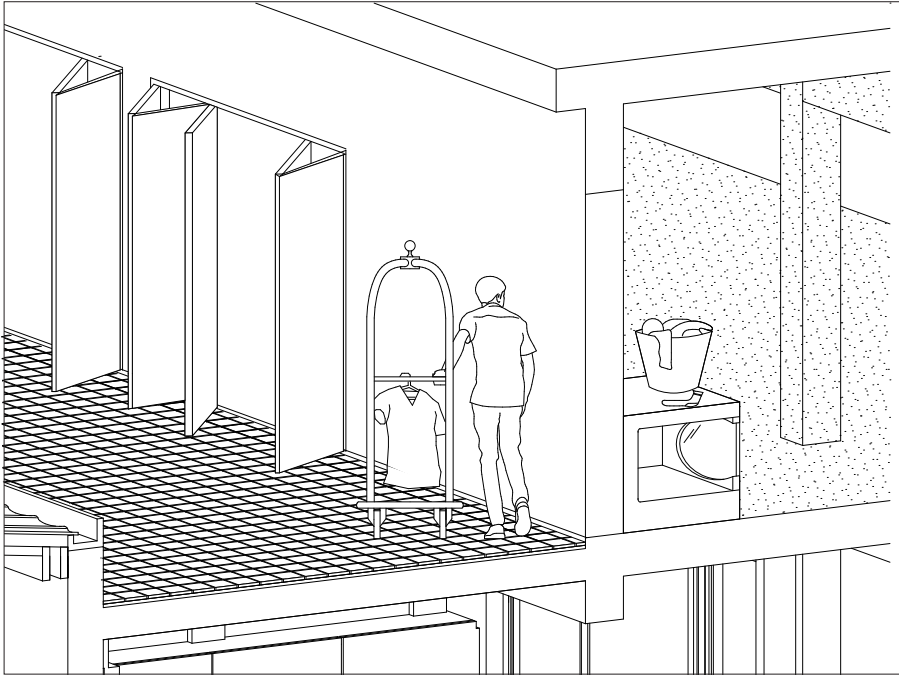




THE BUILDING AS A SERIES OF NESTED THRESHOLDS

Nesting

Each nest shifts the scale, shifts relation of the people, shifts the level of publicity. Resulting in many thresholds, which provides the residents with an autonomy to choose with which level they wish to engage with the public world. Ultimately offering a sense of domestic comfort reminiscent of the historic district and the various softening typological thresholds, such as the net curtain, stable door, stoep and low wall. All in all these gestures offer what the Sandenburgh residence failed to provide to its students, enough dignity and privacy to afford a desire to engage more with the public realm.



W.4.4

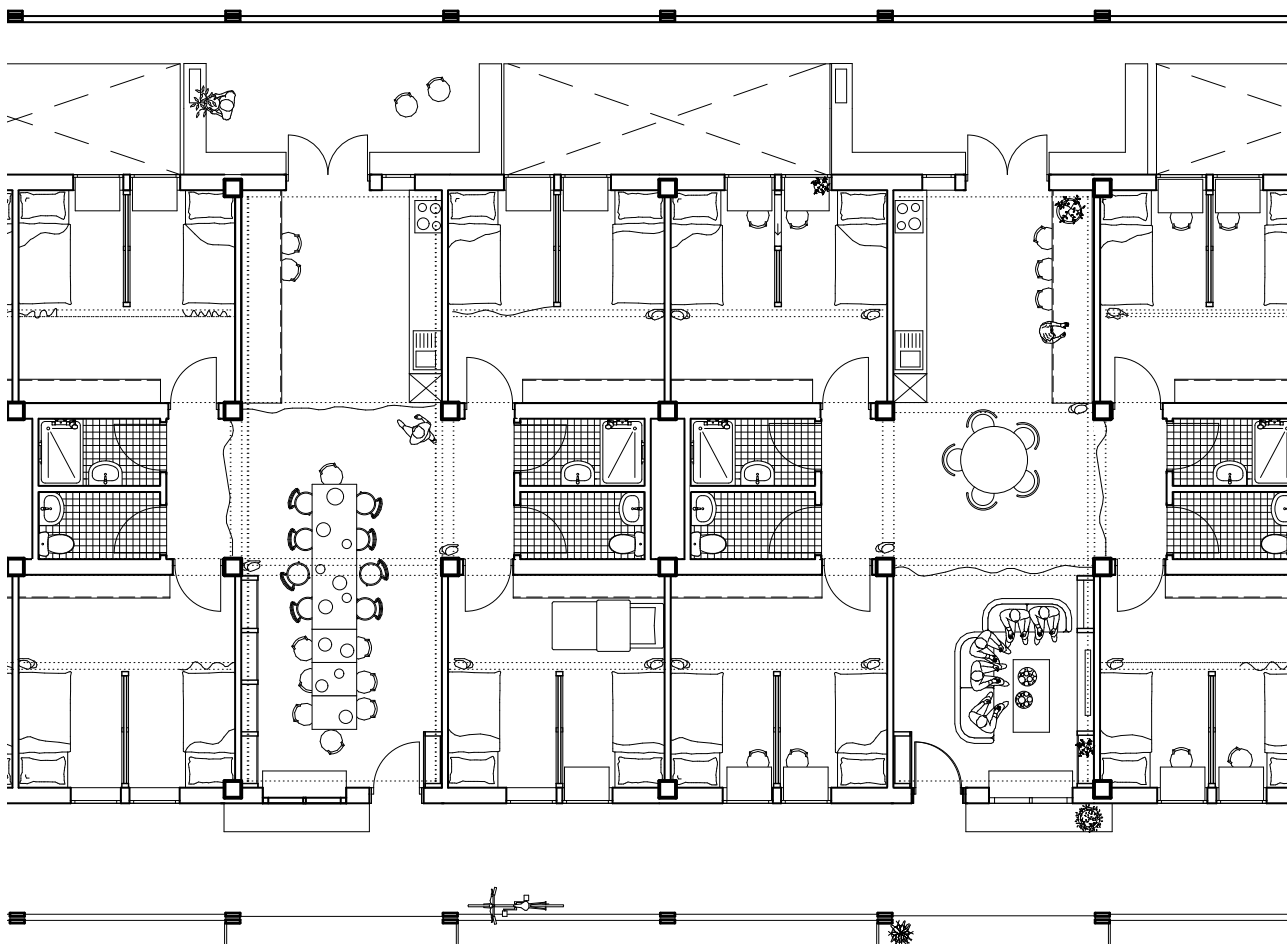
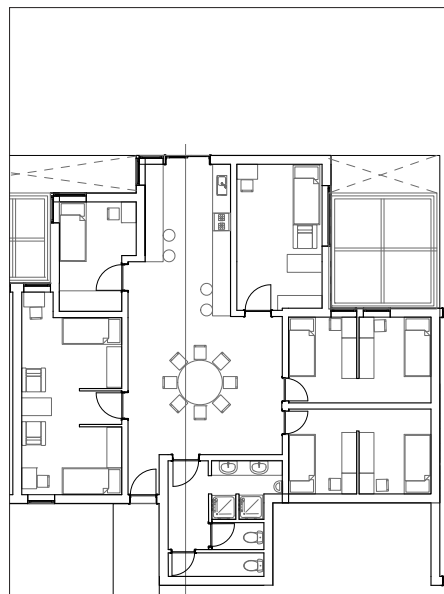
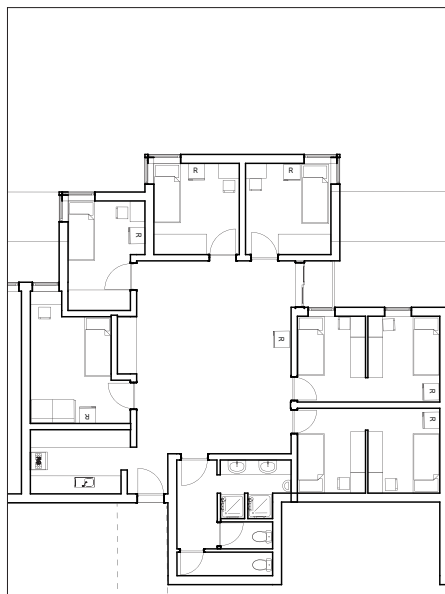
P4

THE BUILDING AS A SERIES OF NESTED THRESHOLDS

Nesting as materially translated: flexibility

Translating this notion materially, structurally and spatially, this strategy finds moments of breathing room which allow for the building to offer flexibility and appropriation. Seen most evidently in the heart of the residential floor plan. Here, at the heart of the cruciform plan, the un-programmed space offers the apartments breathing room and flexibility to inhabit the residential unit as they wish and at different times of the day and academic year which students naturally live by.



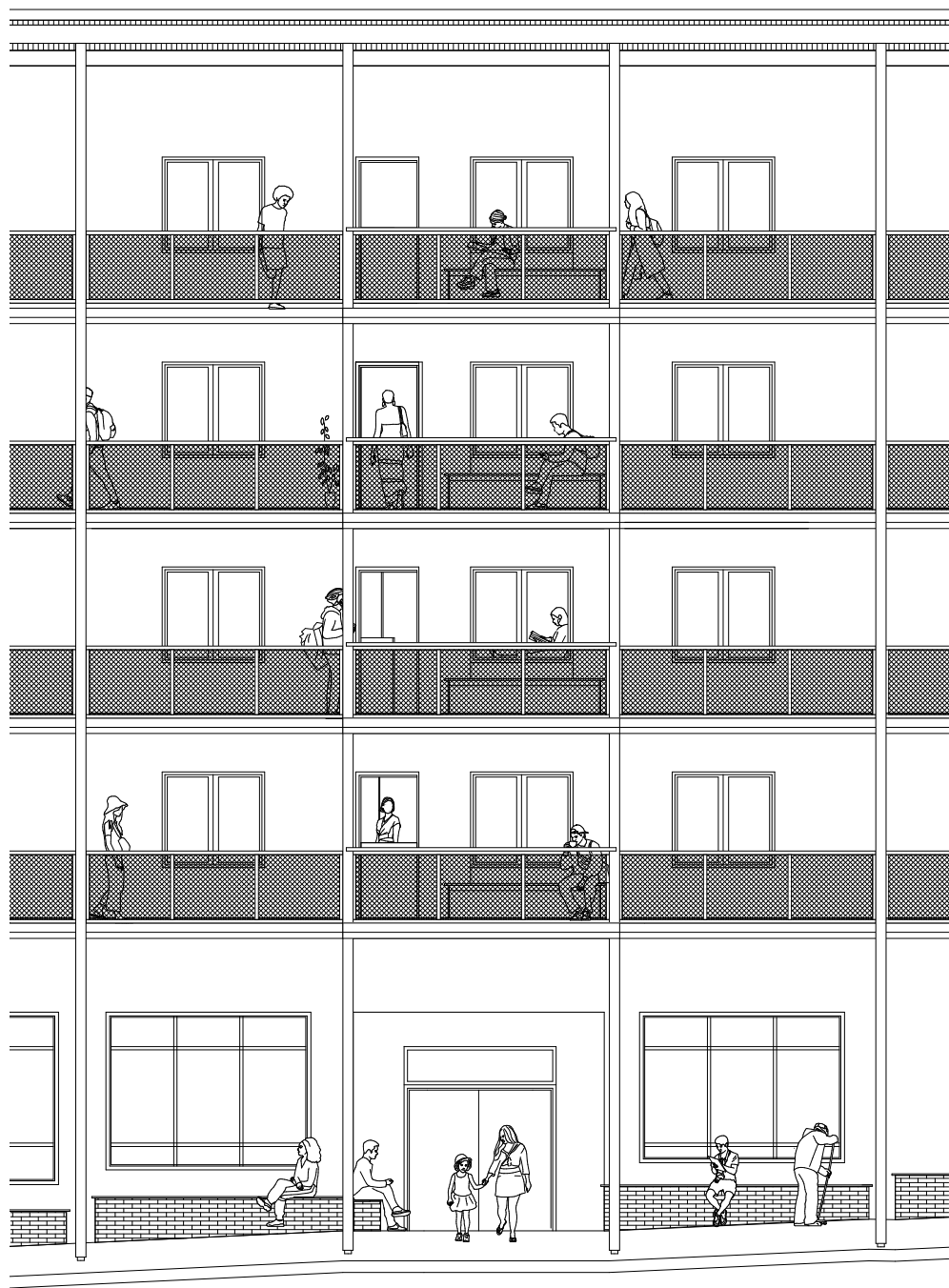
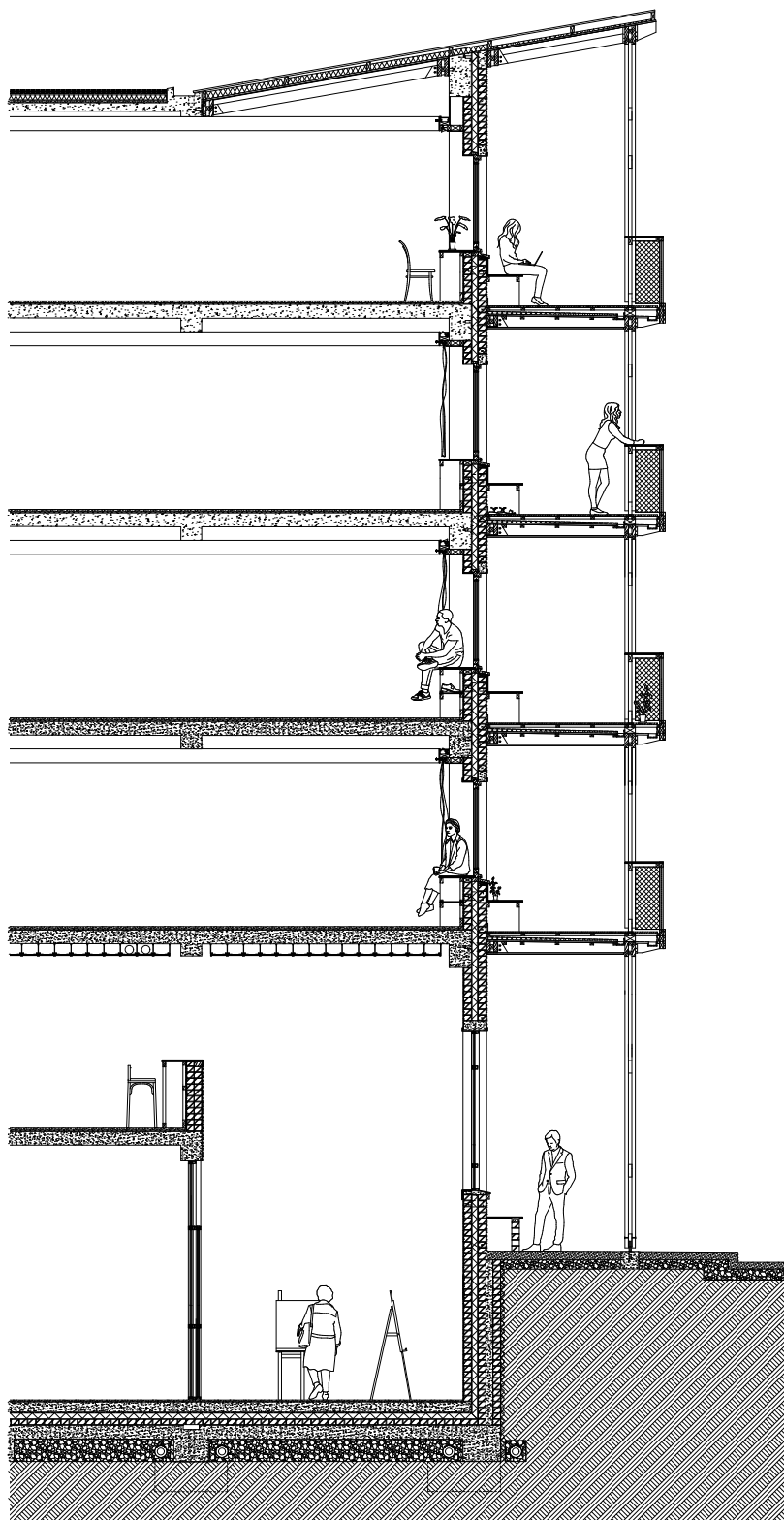


THE BUILDING AS A SERIES OF NESTED THRESHOLDS

Nesting as materially translated: Inhabited thresholds

While the core offers interior inhabitation, the decks offer spill out space for appropriation and offer students breathing room oriented towards the street and court. Just as the historic stoep became a threshold, here timber seats and extensions with counter height tables extend this urban gesture and allow for the spilling out of users from the interior, to the deck, thereby engaging the street

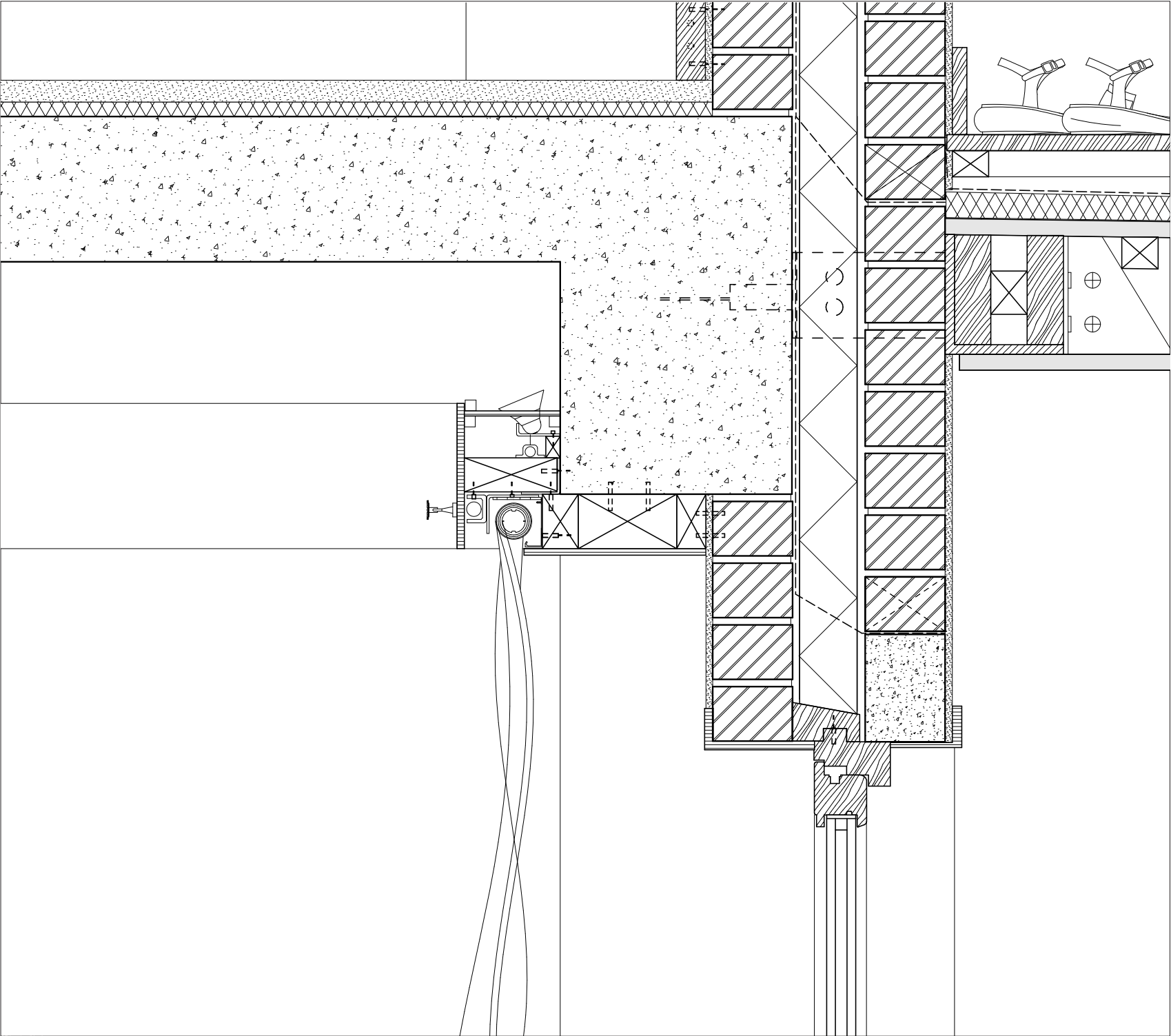




W.4.4

P4

THE BUILDING AS A SERIES OF
FLEXIBLE THRESHOLDS

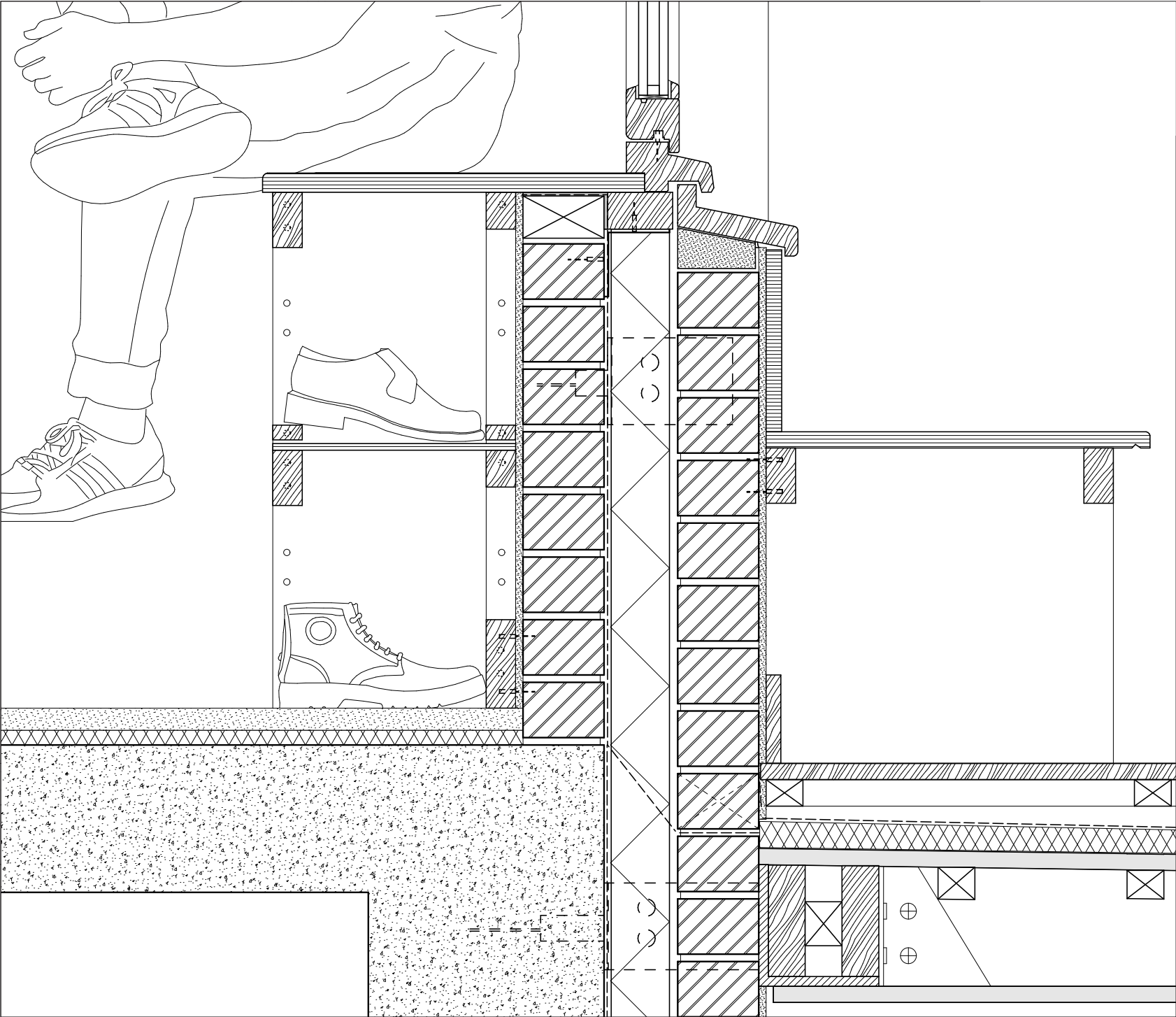


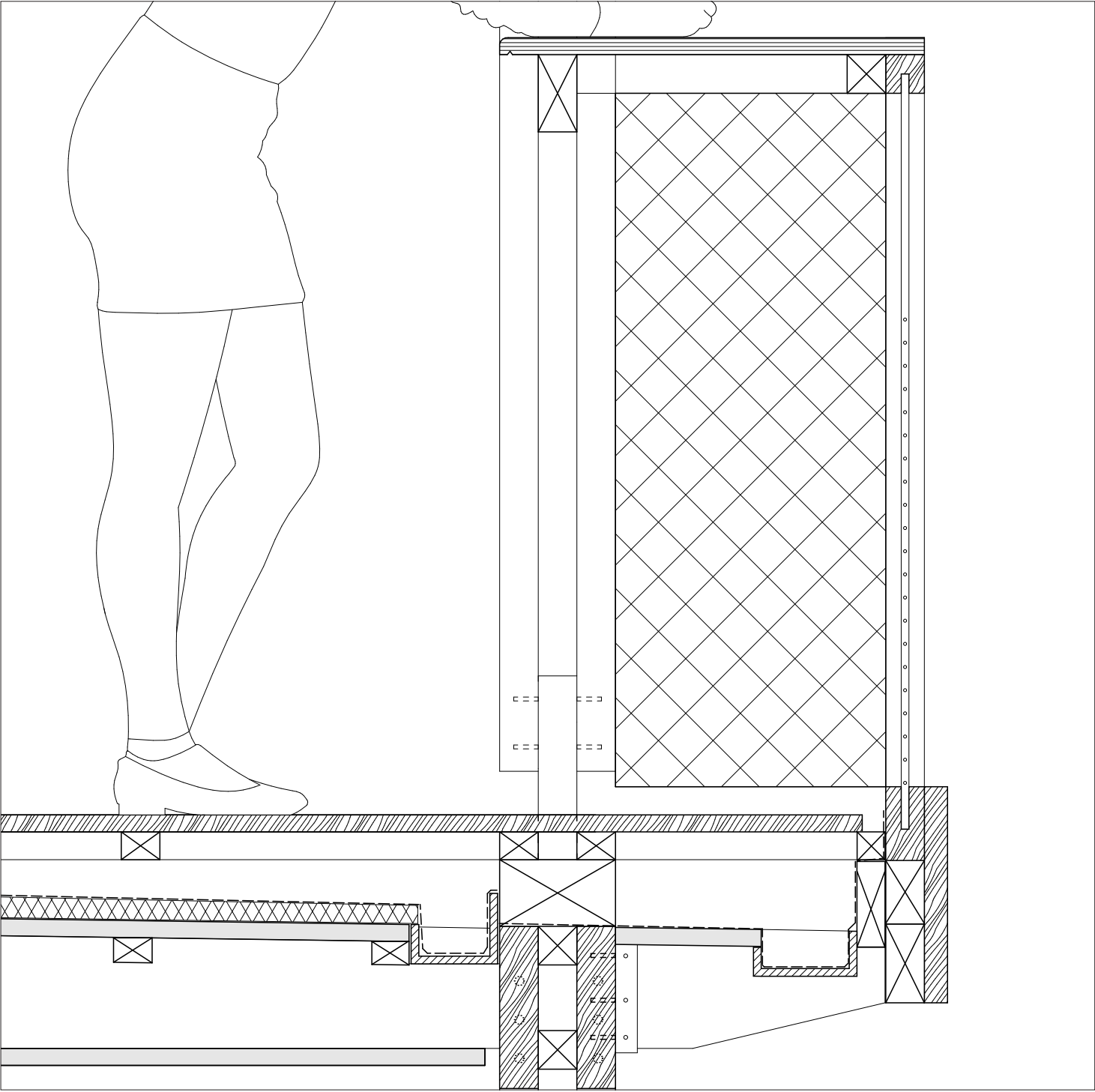


W.4.4

P4

THE BUILDING AS A SERIES OF
INHABITED THRESHOLDS



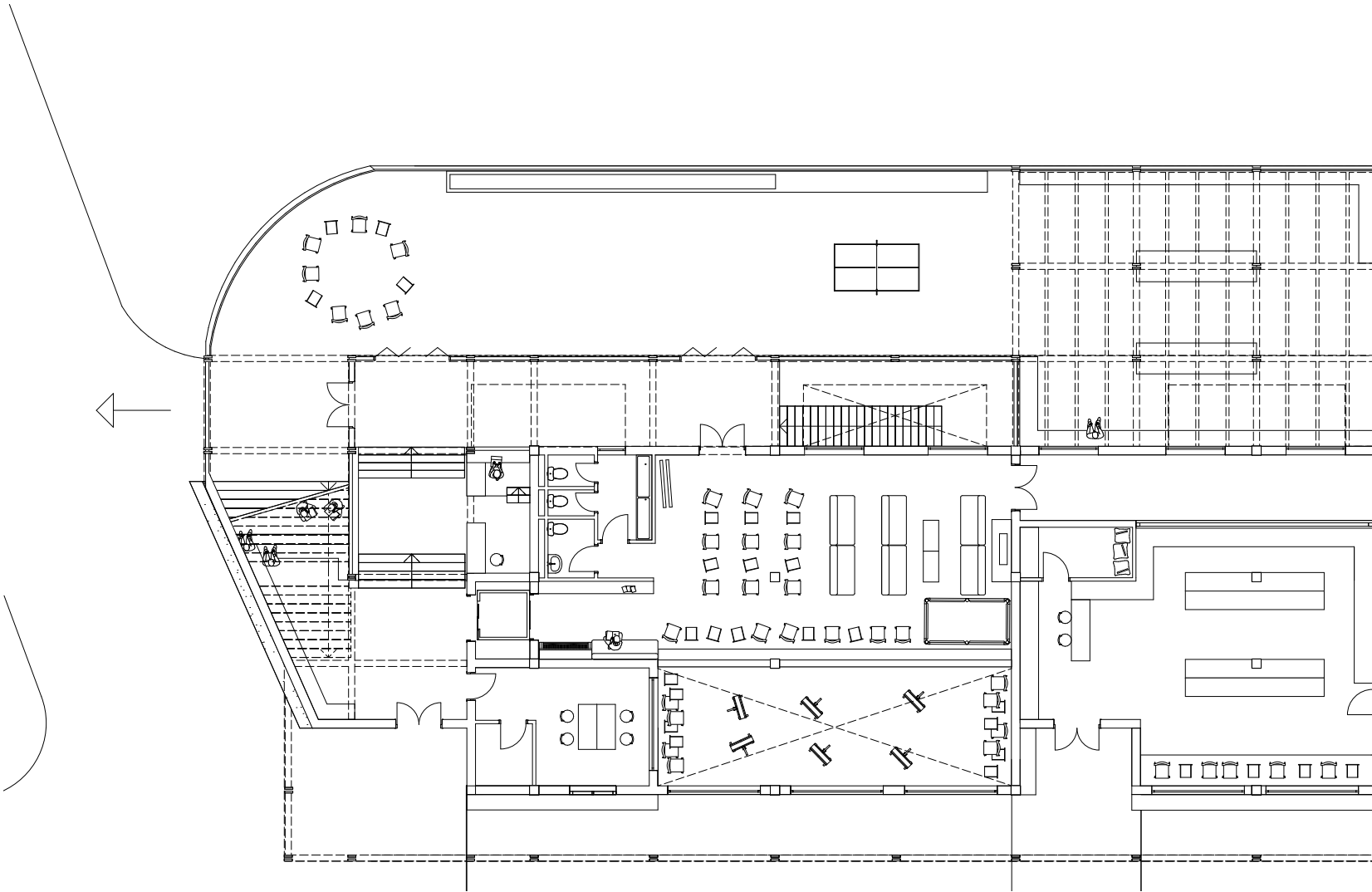


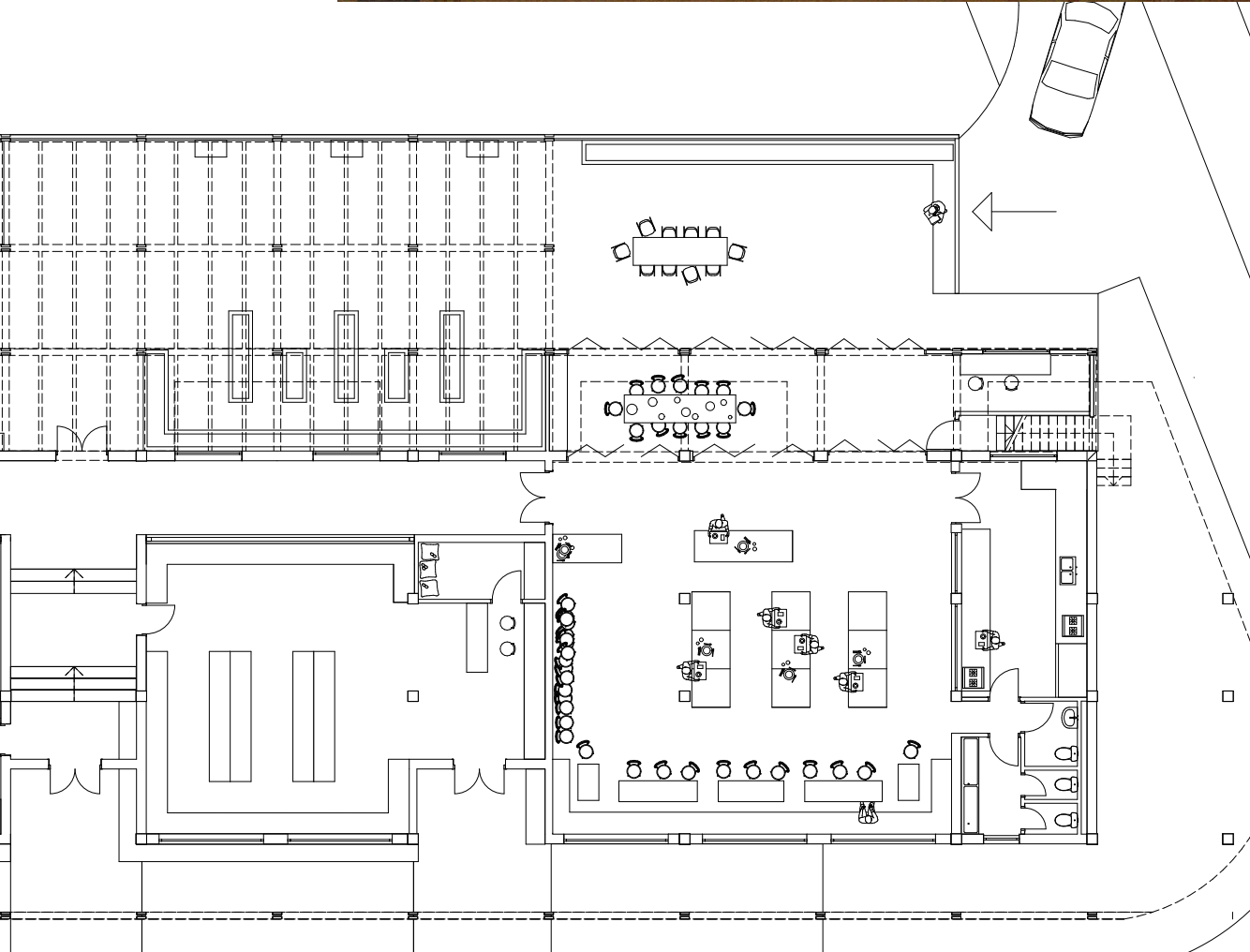
THE BUILDING AS A SERIES OF NESTED THRESHOLDS

Nesting as materially translated: Publicness

In line with the publicness associated with the ground floor, a level entirely publicly accessible throughout the daylight hours, spaces such as the community kitchen offer an outer layer the more privately nested spaces of the upper floors. Taking security concerns in this context within the design of the nested spaces, the vertical circulation becomes the threshold for residents of the building. While neighboring residents are invited to make use of the public spaces of the ground floor.

In the interior, two public programmes, are oriented to the court, offering on each end generous public functions to the residents. A community kitchen closer to the residential neighborhood and a shared living room for the students closer to the campus, With under the living room, a basement workshop space meant to offer furniture classes for the students wishing to re-design the layouts of their apartments and for the neighboring retired community, a space for recreational art classes.





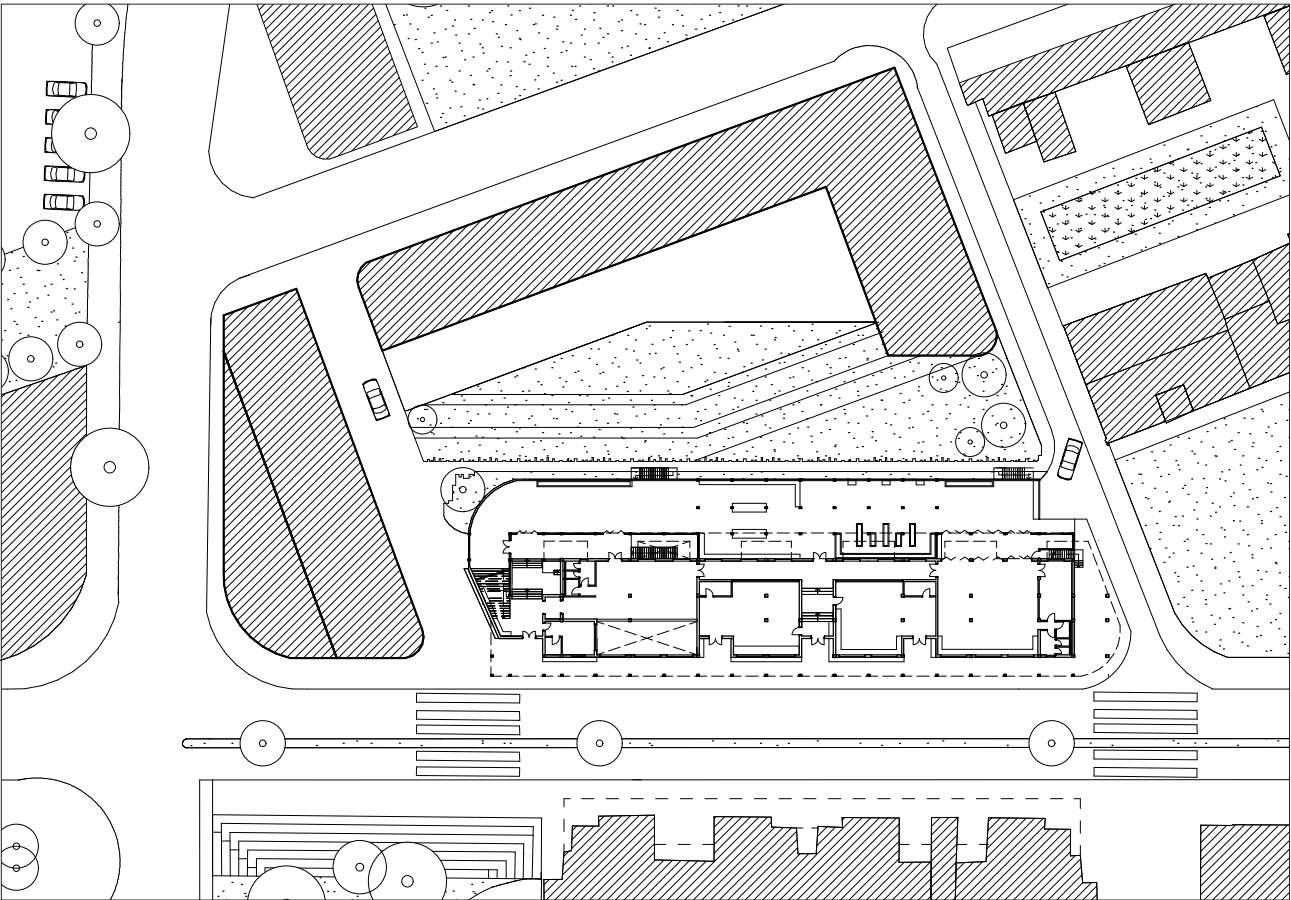
MOVING BACK OUT TO THE BUILDING'S URBAN INTENTIONS

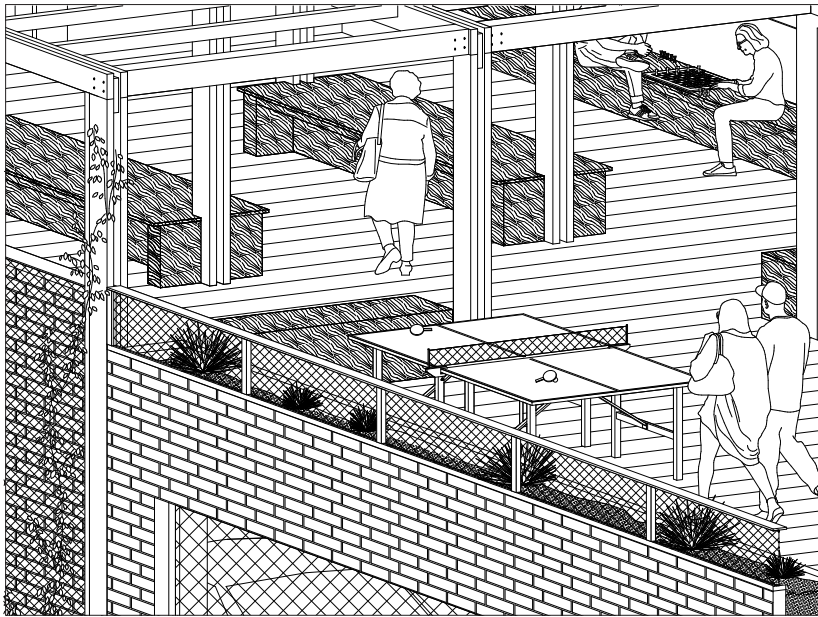
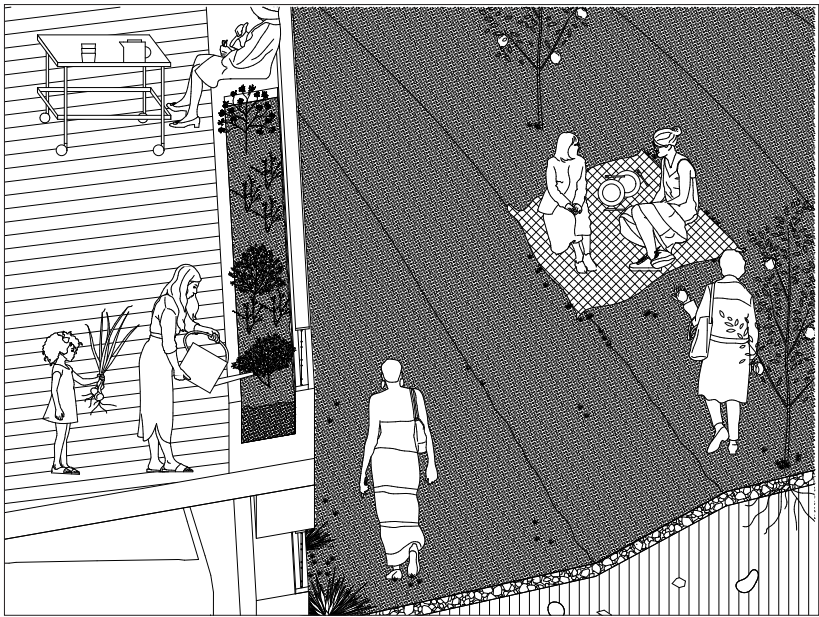
Nesting as materially translated: Publicness

Zooming into the courtyard, we introduce an alternative typology to the District. Unlike the service courtyards currently present, which value outdoor space that is not the street, but in a more individual way. Here the backs of the buildings open to a shared territory, acting as a threshold bridging the residents of these buildings. Sometimes a garden, sometimes a playground, these territories are open for appropriation and negotiation by the users and respond to their surrounding context. Here in this courtyard the surrounding buildings make use of decks to hide the car's presence, which allows this court to offer spill out space for the mosque as well as offer common territory for the residents

And so the project offers a new social space that is not the street, a negotiation of the historic layers with contemporary values of public green space. In section we see the new type of the deck which introduces a sense of cohesion in the urban fabric, whereby the buildings appear to be in dialogue with one another around the courtyard.

There are still questions however around the courtyard: Is this sense of dialogue echoed with direct access, publicness and ownership?





THE BUILDING AND ITS URBAN INTENTIONS

Interrogating the thresholds

Who's is the gardens:

- The garden must be as public as the street

If the historic street was a contested space, then this garden should be too since it is a new typology for the street

- Reiterate the garden as a type, new to the area but also found as a result of the intention to create a new urban wall.

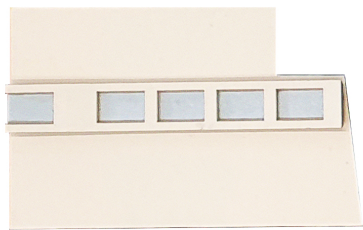
- My garden, a proposed type becomes a space for story telling. The amphitheater form facilitates the sharing of memories of the district, or even offers a collective outdoor room for an open air cinema, welcoming all neighboring residents, new and old. The surrounding architecture facilitates these spatial relations by orientating the surrounding decks towards this shared courtyard.

- With direct access to from deck to court the residents might understand a collective ownership of the space, encouraged by the domestic scale built in cupboards/storage sheds which house objects which might spill out appropriating this space.

- In this case we set the principles for a type which might encourage some of these other courts to open up their existing service courtyards, thereby building something together by acknowledging their neighbours.

- Garden amphitheater as a meeting of these two grids, telling two stories

- And so the garden tells one story, of what this space between two buildings might be and how these buildings might overlook, spill out and thereby own this negotiated piece of public space



PROJECT AND PROCESS

Relevance

Negotiating domestic repair in contemporary District Six requires an in-depth understanding of the various layers of complexities acting on the site as well as in the scarred landscape. A careful craft and practice of repair and maintenance, which arose from the careful reading of various methodological approaches in order to attempt to stitch together these fragmented communities.

Relationship to wider context:

Imagining a future for this project, and with the hopefully soon development of more restitution housing in the district, this project aims to be in itself a catalyst towards a more cohesive urban fabric as an intention rather than a system. One which orientates towards the street instead of away from. Positioned now at the start of my professional life, this project has afforded me the opportunity to delve deep into the everyday act of building and I believe that will only be further developed in my personal and professional journey. Offering richer ways of conducting design investigation and development, which I intend to take with me as it has shaped perceptions of views towards practice.

Acknowledgments & limitations

Acknowledging limited access to the site with the field research limited to two weeks, I was supported by local colleagues in academia as well as residents of the communities who were willing to share their stories, memories and experiences, for which I am grateful.



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