

https://dspace.org/

Traces of loss ander hemel bo aarde: a study on spatial and identity erasure in the

Adams, Margeaux

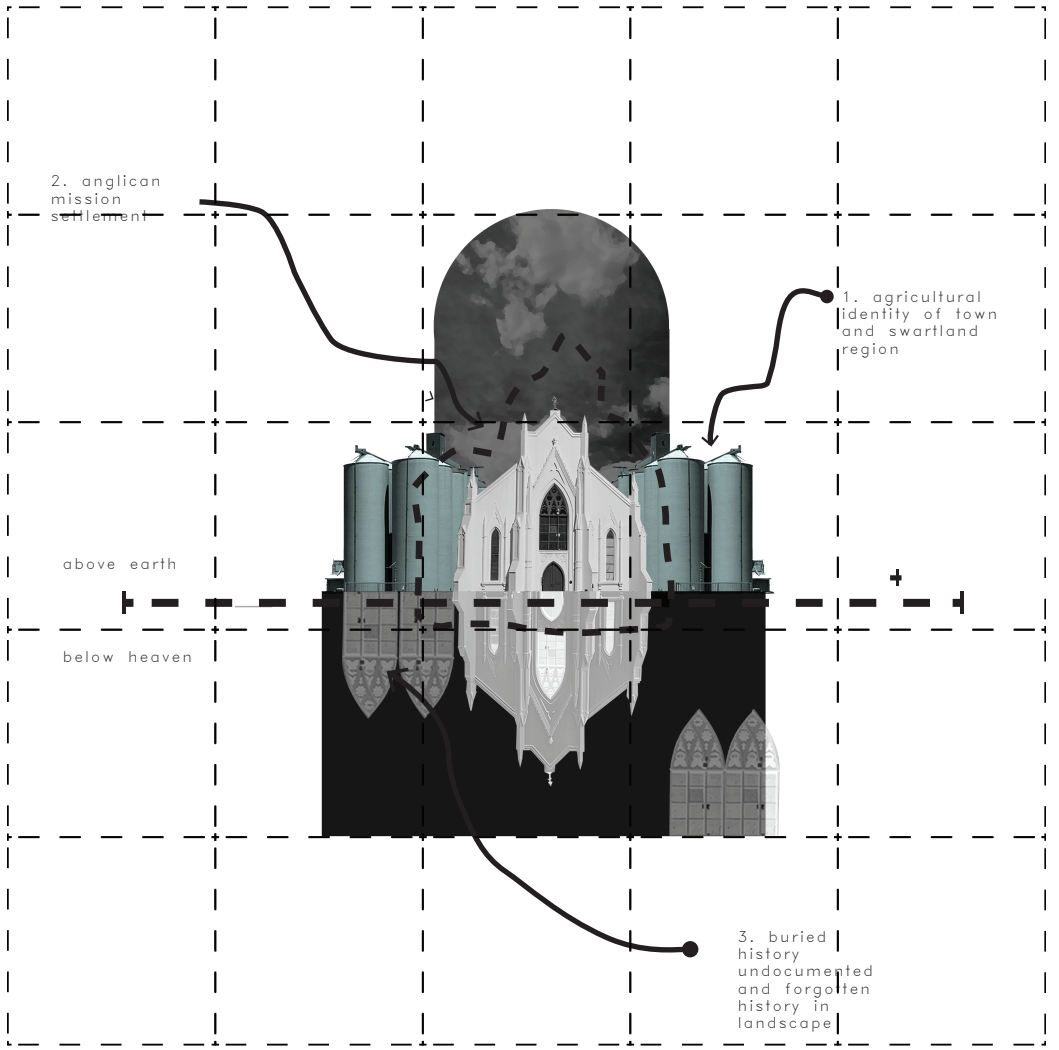
2018
https://hdl.handle.net/10539/25994

Downloaded from a DSpace repository. https://dspace.org/

Onder Hemel, Bo Aarde

A Study on Spatial and Identity Erasure in the Western Cape

Margeaux Adams
445056



Language was a central theme of this research, specifically its role as an implement of colonial control. Language became a tool of the ideology in that it formed a system of naming and identification and documentation.

While the language of colonialism took written form, it additionally manifested itself spatially and architecturally. In colonialism's wake it left behind tangible and intangible traces on our physical and psychological landscapes. This inter-relationship between the intangible landscapes and their affect on tangible ones, is the focus of this research, placing it somewhere between, as mentioned in the title; the boundaries of heaven and earth.

In linguistic studies, erasure, is a deconstructivist tool used to accurately re-represent written documentation. Using erasure the project attempts to recontextualize the documented by bringing into consciousness the undocumented.

Erasure in a broader sense, as a phenomena exists on numerous scales, it is either tacit or implicit (natural processes of erasure as opposed to suppression in dominant discourses)

The common post colonial question becomes, how does one represent identities that have been suppressed, silenced or undocumented by dominant discourses. The research seeks to define how an architecture can be established using this framework.
The study looks at architecture as an identity category in that in colonial epistemology and anthropological studies, architecture was representative of cultural civility, for those who were denied or whose identity was created for them, what becomes their architecture?

This theoretical background is applied to the previous mission settlement of Abbotsdale, wherein a double erasure has occurred. Firstly to the people,('coloured' people who were former slaves) who through various systems of colonial legislation have had their identities denied and defined for them) and secondly to place, which has lost its architectural and ideologicl identity (the collapse of the church the disintegration of former defining characteristics if the community).

This research is thus aimed at the comparative study between the tacit and explicit erasure in colonial language and its accompanying architectural erasure. It explores how the typographic art of Sous Rature might be used in architectural medium to recontextualize histories that were repressed, under represented or actively erased.

This architectural proposal seeks to programmatically accomodate the remaining remnants of the rituals of the towns inhabitants and commemorate the heritage of both the town and the people in a way that seeks to recontextualize the forgotten and the undocumented. It does so through the proposal of modern alternative to the functions once performed by a church in the mission settlement; a centre of instruction, a place of sustenance, an archive for the daily goings on of the town, place for communal gathering. It investigates the symbolism and ritualsy of the anglican eucharist and attempts to pragmatically recontextualize them ofr the modern community and programtically implement them in an architectural form.